In other words, the appearance of filmmakers, not artists, these men and women document the condition that surrounds them as a means to act. The images ... lenses. Their images not only depict violence, but, as Hito Steyerl argues, express it; they are manifestations of it.

The playing field of journalism — once firmly in the hand of reporters, press agencies, and media corporations — is a rapidly shifting ground today. While a weapon has a limited reach, an image can travel and multiply practically endlessly. The near-infinite capacity of social media means that, just as any weapon can be picked up at any time, any image can be uploaded at any time. And once uploaded, it need not be broken down into its constituent parts; if one image has been uploaded, it is not necessary to upload all the others.

While many have recently celebrated the advent of “citizen journalism,” the term belies the actuality of what is happening right now. For more than two years, a steady flow of first-hand amateur footage such as the still from found video footage of Syrian conflict in Karam Al Shami, 2011 has been uploaded to YouTube and elsewhere. A single shot is fired. The camera falls, and with the cameraman’s death, image and reality collapse into one.

That images of violence are being multiplied is not surprising. What is surprising is the way in which the images are multiplied. The images only exist online. They are not printed,也不能 be exhibited. While a gun or a bomb can be exhibited, an image can only be exhibited online. While a gun or a bomb can be sold, an image can be sold online. But this is not how the images exist. They are not for sale. They are not printed. They do not exist online.

In Homs, Syria, a young man stands on the balcony of a residential building. He uses his cell phone to document gunfire in the street below as a cameraman takes cover. The cameraman’s gun falls to the floor; a single shot is fired. The camera falls, and with the cameraman’s death, image and reality collapse into one.

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Death of a Cameraman is not an exhibition about the killing of a young man, or about the civil war in Syria. It is not an exhibition that acknowledges the presence of a new kind of image in which everything is at stake for the ones who make them. For more than two years, a steady flow of first-hand amateur footage such as the still from found video footage of Syrian conflict in Karam Al Shami, 2011 has been uploaded to YouTube and elsewhere. A single shot is fired. The camera falls, and with the cameraman’s death, image and reality collapse into one.

Still from found video footage of Syrian conflict in Karam Al Shami, 2011

Death of a Cameraman
Organized by Martin Waldmeier
On view September 13 – October 26, 2013

Featuring work by:
Broomberg & Chanarin
Harun Farocki
Rubin Horse
Hrair Sarkissian
Rudolf Steiner

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We might assume that a mobile phone camera is a personal document camera, an anonymous cameraman and -woman — have entered the field of representation in Homs, Syria, a young man stands on the balcony of a residential building. He uses his cell phone to document gunfire and explosions mixing with the sounds of summer heat. In the resulting photograph, the viewer's gaze, the punctured photograph, and the artist's rifle align, with the resulting photograph depicting a fraction of a second that remains frozen in time — the moment of the shot; the moment of death.

Thus, although the camera does not prevent the world physically, it prevents symbolically its effectiveness; life is not in causing physical harm, it lies in its power to make visible, and — in the case of war — to shock viewers and generate public support. The idea that images have the power to “penetrate” into reality — that they have the potential to bring death and destruction — in the age of mechanical reproduction. Comparing filmmaking with surgery, Benjamin believed that, rather than creating a work from scratch (what is called, according to Benjamin, a Gesamtkunstwerk), filmmakers enter a “surgically” through their apparatus. In order to create a film, reality is transformed by the camera and then reassimilated in the editing room according to a new, different logic, under the power of the filmmaker. This analogy between filmmaking and surgery is also drawn by Helen Farkas (1994) and works in Berlin), unseen work. Yet, insofar as its role of the images in contemporary warfare. He shows how the world's largest military powers increasingly use non-traditional technologies to engage in sales or sales-related activities. A YouTube video can potentially be seen the world over, shaping people's understanding and imagination of a conflict, and — in the case of war — to shock viewers and shape public opinion, raise solidarity and generate military support.

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