

Betreff: Harun Farocki Institut - Newsletter May 2016

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**Harun
Farocki
Institut**

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1.

Dear Friends,

Following the Harun Farocki Institut's (HaFI) first public appearance with friends, comrades, and colleagues within the framework of the 66th Berlinale in the middle of February, we have now moved into our office in the silent green Kulturquartier with books, WLAN, and a large desk. Since April 01, 2016, the office has been managed by Elsa de Seynes, whose experience in the areas of film and exhibition production has proven invaluable in the organization of the institute. The office is now able to support the work of the institute's management board (Tom Holert, Doreen Mende and Volker Pantenburg) and its advisory board (Antje Ehmann, Anna Faroqhi, Lara Faroqhi, Christian Petzold, Stefanie Schulte Strathaus, Bertold Schmidt-Thomé and others). Until further notice the institute can be contacted, by appointment, at Plantagenstraße 31 in Berlin Wedding or via E-mail.

Four strands of work organize the HaFI's initial phase: One of these strands concerns the development of a process-oriented database, which amongst other things, will serve to catalogue the physical estate, but also digitally record ephemeral elements of the inventory and events, which virtually defy systematization. Here we are working closely with Matthias Rajmann, the film production Harun Farocki GbR and Jan Ralske. In addition, on the occasion of the Peter Weiss Centenary, the institute will be researching notes, film cuttings and the correspondence relating to Farocki's *On Display: Peter Weiss* (1979) which also reflects an embedding of the HaFI in the local environment: Events in Weiss's *The Aesthetics of Resistance* occur in the immediate neighborhood of the institute in Berlin Wedding. Farocki's lifelong fascination with *Transit* – a novel by Anna Seghers, written in exile between 1941 and 1942 under the impact of the refugee movements in Europe – constitutes another focus of the institute's research activities. Finally, the HaFI has embarked on a long-term research project exploring the term 'navigation' as a prerequisite for a contemporary visual praxis; an approach which Farocki employed extensively in *Serious Games* and *Parallel* as well as during his fellowship at the IKKM in Weimar up until the summer of 2014. All the themes will be accompanied by public events and publications, each of

which will be announced in a separate newsletter.

2.

A further area of the HaFI's work is project-related cooperations with other institutions and supporting bodies:

Catalogue raisonné: A successful funding application submitted to the Stiftung Kunstfonds (Bonn) by Antje Ehmann and the Harun Farocki Institut will enable us to compile a catalogue raisonné of Harun Farocki's work. This will include all of Farocki's published texts (editor: Holger Glinka), as well as all his other works for the cinema, TV, and art spaces. In particular, his less well known contributions for radio will be researched and collated (editor: Wolfgang Schmidt).

Harun Farocki Retrospective (together with the HaFI Academy and the kickoff to the publishing of his collected texts): In late summer/autumn 2017 a multi-dimensional retrospective of Harun Farocki's work and influence will be held in Berlin. This project, which will also function as the lead event for the Berlin Art Week 2017, and is largely sponsored by the Berlin Senate Chancellery for Cultural Affairs, is a cooperation between the Harun Farocki Institut, the neue berliner kunstverein (n.b.k.) and its director Marius Babias, the Arsenal - Institut für Film und Videokunst e.V., silent green Kulturquartier, and Savvy Contemporary. In addition to the most comprehensive presentation of Farocki's films to date (with many unknown works previously considered missing and numerous newly digitized works) to be held at the Arsenal and silent green, an exhibition at the n.b.k. (curated by Antje Ehmann and Carles Guerra), a multi-day international "Academy" (organized by the HaFI) and an exhibition curated by Savvy Contemporary (both at silent green) will not only provide an opportunity for a comprehensive overview of Farocki's work but also provide new insights into his praxis, stimulate recontextualizations and address questions exploring the meaning of Farocki's work for current and future artistic and theoretical production. Special educational sessions and the kickoff to the publication of Harun Farocki's collected texts round off the program for the retrospective.

HaFI Residency: The HaFI is a partner institute for one of three residencies sponsored by the Goethe Institute (Living Archive Residency, Film.Feld.Forschung-Residency, Harun Farocki Residency) for international artists, filmmakers, curators, and scholars. Once a year a candidate will be invited by the HaFI (applications are not possible) to spend a three-month residency in Berlin. The HaFI will begin its residency program at the end of 2016.

In conclusion, we would like to announce the publication of a brochure (German/English): The printed matter HaFI 002 will contain Harun Farocki's working paper "Was getan werden soll" (What ought to be done) and "Umfrage" (Survey), both from 1975/76. This document was an important source of inspiration during the founding of the Harun Farocki Institut. In this text, Farocki, together with others, formulated an "institution" designed to combine the existing possibilities for alternative documentary work and generate new opportunities. He envisioned an institute that was an archive and production facility rolled into one. The publication of the working paper will be accompanied by a commentary text from Tom Holert, Doreen Mende, and Volker Pantenburg. The small publication will be available in printed form and online from July 2016.

Yours cordially, the Harun Farocki Institut

NB: Please note that Harun Farocki's films, videos, and installations can still be requested directly from the film production Harun Farocki GbR (www.harunfarocki.de). Below we have provided a selection of current exhibitions as well as recently published texts by or about Harun Farocki.

3.

Exhibitions (selection):

From June 02 to October 16, 2016 the Fundació Antoni Tàpies in Barcelona will be showing the solo exhibition *Harun Farocki. Empathy*. Curated by Antje Ehmann and Carles Guerra, the exhibition revisits Harun Farocki's early militant films from the 1960s, as well as the video installations he produced from

1995 onwards. In these works Farocki analyses forms of labor arising from traditional production modes as well as from the demands of capitalist production, focusing on changes in labor processes and their representation in contemporary societies. For the first time in Spain, Farocki's final long-term project *Eine Einstellung zur Arbeit / Labour in a Single Shot*, realized together with Antje Ehmann, will be shown.

www.fundaciotapies.org

The following works from Harun Farocki can currently be seen in group exhibitions:

From June 01 to July 31, 2016: *Prison Images and War at a Distance in Caméra(Auto)Contrôle* (curators: Joerg Bader, Sébastien Leseigneur) Centre de la Photographie, Geneva, Switzerland.

www.centrephotogeneve.ch

Until June 06, 2016: *A New Product in Hacking Habitat – Art of Control* (curators: Ine Gevers and Hester Alberdingk Thijm) Former Wolvenplein Prison, Utrecht, Holland. www.hackinghabitat.com

Until June 11, 2016: *In-Formation in On Limits: Estrangement in the Everyday* (curators: Kari Rittenbach, Daniella Rose King, Viktor Neumann, Samuelle Piazza) The Kitchen, New York, USA. www.thekitchen.org

Until June 18, 2016: *War at Distance in Security Theatre* (curator: Justin Barski) Or Gallery, Vancouver, Canada. www.orgallery.org/security-theatre

Until June 25, 2016: *Their Newspapers und Videograms of a Revolution in Beachhead's PEACE OF MIND* (curator: Adnan Yildiz) Artspace NZ, Auckland, New Zealand. www.artspace.org.nz

Until July 31, 2016: *Parallel I in El mundo fue plano. Ahora es redondo y será un holograma* (curators: Lina López, François Bucher). El Museo de Arte de Zapopan (MAZ), Mexico. www.mazmuseo.com

Until August 28, 2016: *Respite in Lo inconmensurable. Una idea de Europa* (Curators: Aimar Arriola, Soledad Gutierrez) Centrocentro, Madrid, Spain. www.centrocentro.org

Until September 04, 2016: *Serious Games III: Immersion in THE NEW HUMAN. Knock, Knock, is anyone home?* (curator: Joa Ljungberg) Moderna Museet, Malmö, Sweden. www.modernamuseet.se

4.

Texts (selection):

Harun Farocki: "Als ich 22 war", in: Connie Betz, Julia Pattis and Rainer Rother (eds.), *Deutschland 1966: Filmische Perspektiven in Ost und West*, Berlin: Bertz + Fischer 2016, p. 190-195.

Harun Farocki and Kaja Silverman: *A Propósito de Godard. Conversaciones entre Harun Farocki y Kaja Silverman*, Buenos Aires: Cajanegra Editora 2016.

"Dispersion und Montage. Ein Gespräch zwischen Harun Farocki, Georges Didi-Huberman und Ludger Schwarte im Schaulager Basel, 2008", in: *Texte zur Kunst online*, August 24, 2015, <https://www.textezurkunst.de/articles/interview-schwarte-farocki-huberman/>

Harun Farocki: "À propos du cinéma documentaire", trans. Pierre Rusch, in: *Trafic 93*, printemps 2015, p. 78-84. [German: "Über das Dokumentarische", *Zeitschrift für Medien und Kommunikation*, 1/2015, p. 11-19.; English: "On the Documentary", trans. Michael Turnbull, *e-flux journal* for the 56th Venice Biennial, May 12, 2015, <http://supercommunity.e-flux.com/texts/on-the-documentary/>]

Harun Farocki: "Ewigkeiten bei Tasmania", in: *taz berlin*, April 04, 2015, p. 49.

Antje Ehmann and Carles Guerra (eds), *Harun Farocki. Empathy*, Barcelona: Fundació Antoni Tapies/Walther König 2016.

Antje Ehmann and Carles Guerra (eds), *Harun Farocki. Lo que está en juego*, Valencia: IVAM 2016.

Volker Pantenburg: "Now that's Brecht at last! Harun Farocki's Observational Films", in: Erika Balsom

und Hila Peleg (eds.), *Documentary across Disciplines*, Berlin/Cambridge: MA: MIT Press/Haus der Kulturen der Welt 2016, p. 142-162.

Volker Pantenburg: "Wie Filme sehen. Harun Farocki als Lehrer an der dffb", in: *dffb-Archiv online*, ed. by the Deutsche Kinemathek, March 2016. <https://dffb-archiv.de/editorial/filme-sehen-harun-farocki-lehrer-dffb>

– the website dffb-archiv.de also contains Farocki's films produced at the dffb *Everybody a Berliner Kindl* (1966/67), *Their Newspapers* (1968) und *White Christmas* (1968) which can be streamed free of charge. Further films which Farocki contributed to as an actor or in other functions during his student days (from Hartmut Bitomsky, Helke Sander and others) are also available at this site together with digitalized archival material (production announcements etc.).

Madeleine Bernstorff, "Ein Film aus den Klassenkriegen. Mir stockte der Hirnschlag", in: Carl Freytag and Oliver Schlaudt (eds), Alfred Sohn-Rethel: *Ökonomie und Nationalsozialismus Schriften zur Wirtschaftspolitik in der Weimarer Republik und im Dritten Reich* [= Schriften II], Freiburg: ça ira 2015, p. 455-464.

Christine Sprengler, "'In a Hundred Years of Cinema ...': History and Musealization in Harun Farocki's Arbeiter verlassen die Fabrik in elf Jahrzehnten", in: Peter M. McIsaac, Gabriele Müller (eds.), *Exhibiting the German Past: Museums, Film, and Musealization*, University of Toronto, 2015, p. 209-226.

Bertrand Bacqué, Cyril Neyrat, Clara Schulmann and Véronique Terrier Hermann (eds.), *Jeux sérieux – Cinéma et art contemporains transforment l'essai*, MAMCO, Musée d'art moderne et contemporain und Haute école d'art et de design HEAD – Geneva 2015. http://www.mamco.ch/editions/Jeux_serieux.html

– containing, amongst others: Christa Blümlinger and Harun Farocki: "Conversation (abécédaire du film-essai)", p. 193-208.

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