

The Harun Farocki Retrospective is a project of the Neuer Berliner Kunstverein (n.b.k.) in cooperation with: the Arsenal Institute for Film and Video Art, the Harun Farocki Institut, the Harun Farocki GbR, silent green Kulturquartier, Verlag der Buchhandlung Walther König, Savvy Contemporary, and Haus der Kulturen der Welt within the framework of the Berlin Art Week and is sponsored by the Senate Department for Culture and Europe.

The Temporary Academy is supported by: Deutsche Film- und Fernsehakademie Berlin, European Media Studies – University of Applied Sciences Potsdam/Potsdam University, Goethe Institute, Gudang Sarinah Ekosistem, Institut für Auslandsbeziehungen, Mass Alexandria, Mophradad, and Temple University's Center for the Performing and Cinematic Arts.

Farocki Now

A Temporary Academy October 18–21, 2017

In the fall of 2017 the Harun Farocki Retrospective takes place in Berlin. Two exhibitions in the Neuer Berliner Kunstverein (n.b.k.) and at Savvy Contemporary will run through January 28, 2018, and October 21, 2017, respectively; the comprehensive program showcasing all of Farocki's films and TV productions, and selected radio work at Arsenal cinema will be held until the end of November 2017.

Within the framework of the retrospective, Harun Farocki Institut (HaFI) opens an educational-performative platform at Haus der Kulturen der Welt (HKW) and silent green Kulturquartier from October 18–21, 2017. On four days, "Farocki Now: A Temporary Academy" shall serve as a forum for workshops, presentations, and debates which explore the contemporary relevance of Harun Farocki's work and thought, placing it in new contexts and activating its productive potential. Six study groups from art schools, universities, and self-organized educational spaces from Alexandria, Berlin, Jakarta, Philadelphia, and Potsdam will present their months-long research extending from Farocki's work.

Wednesday October 18, 2017

7 p.m.

Farocki Now: Accessing Images

Opening event at Haus der Kulturen der Welt

“Accessing Images” focuses on the accessibility and availability of images in contemporary visual cultures marked by high-performance algorithms, ramified data structures, political claims to power, and rigid legal frameworks. Taking its cue from Farocki’s labor with and in images, the discursive evening aims at debating the outlines of a visual pedagogy capable of facing the challenge of an increasing autonomy of “operational images” (Farocki) and the impending loss of visual agency.

7 p.m.–7.30 p.m.

Welcome address by Anselm Franke (HKW)

Introduction by Tom Holert, Doreen Mende, and Volker Pantenburg (HaFI)

7.30 p.m.–8.15 p.m.

Talks and discussion, moderated by Sven Lütticken

Natascha Sadr Haghghian: Misguided Eyes

Starting from Nicholas of Cusa’s observations of absolute seeing in *De visione Dei* (1453), the talk takes a closer look at the “god trick” of an eye that sees everything from nowhere, and where this trick operates in image technology today.

Natascha Sadr Haghghian’s research-based practice encompasses a variety of forms and formats and often explores contemporary modes of vision and the potentials of the mimetic faculty. She uses large (sound) installations, texts, and performance, as well as video, to create situations in which experiences and propositions resulting from her research can be shared.

Kodwo Eshun: The Problem of the Negro for Cinematography

The invention of the Negro, as theorized by W. E. B. DuBois, presents a problem for cinematography and post-cinematography alike. That is to say, the Negro, from its inception, has problematized, and continues to problematize, the theory and practice of cinematography in ways that render inseparable the digital and the luminary from the aesthetic and the ontological, the epistemological and the chromatic from the evidentiary and the visible. The presence of the Negro obliges the cinematographer to formulate a theory of the preconditions for the production of the frame, lighting, movement, speed, duration, slowness, and intensity.

Kodwo Eshun is Lecturer in Contemporary Art Theory at the Department of Visual Cultures, Goldsmiths, University of London, and Visiting Professor at CCC Research Program at the School of Art and Design, Geneva.

8.30 p.m.–9.15 p.m.

Talks and discussion, moderated by Sven Lütticken

Susan Schuppli: Planetary Processing

Under the dual conditions of planetary processing, both by computational regimes and by global warming, a new “image” reality has emerged whose coordinates are not to be found within the realm of representation, but in machine-learning algorithms, data aggregation, and pattern recognition; and in the latter in terraforming operations, biospheric modification, and Earth systems engineering.

Susan Schuppli is an artist-researcher based in the UK, whose work examines material evidence from state violence to environmental disasters. She is Reader in the Centre for Research Architecture, Goldsmiths.

Laura Mulvey: Visualizing Surveillance

Considering aspects of the Farocki legacy together with the notion of image accessibility, the talk addresses surveillance, its histories, technologies, and shifting cultural and political implications. Reflecting on machine vision and live vision, with a critical focus on visibilities and temporality, Mulvey experiments with the application of past theoretical vocabularies to speculate about their relevance in today’s new contexts.

Laura Mulvey is Professor of Film at Birkbeck, University of London. She has written extensively about film theory and made a number of films.

9.15 p.m.–9.45 p.m.

Concluding discussion with all the participants and Tom Holert, Doreen Mende, and Volker Pantenburg (HaFI), moderated by Sven Lütticken

Sven Lütticken teaches art history at the Vrije Universiteit Amsterdam and theory at the Dutch Art Institute. He is the

author of several books, including *History in Motion: Time in the Age of the Moving Image* (2013) and *Cultural Revolution: Aesthetic Practice after Autonomy* (2017).

— Venue: Auditorium at Haus der Kulturen der Welt
John-Foster-Dulles-Allee 10, 10557 Berlin

Thursday October 19

10 a.m.–1 p.m.

Building Blocks

Project by the Deutsche Film- und Fernsehakademie Berlin – DFFB

With Michael Baute, Vivien Kristin Buchhorn, Julia Katharina Milz, and Ewelina Aleksandra Rosinska

“Building Blocks” is based on a discussion of the methods of Harun Farocki’s documentary (film)work. It seeks to open a dialogue with “Leben—BRD” (How to Live in the FRG), a documentary film by Farocki, shot in 1989. During the summer of 2017 the study group produced short documentary sketches—cinematographic building blocks—which will update the material from 1989 for the purpose of a long-term observation and analysis of normative practices in our current society that can be assembled and disassembled. The project required the group to consistently negotiate between their own vision of film-making and the legacy of Farocki.

2.30 p.m.–5.30 p.m.

Reality Would Have to Begin. Speaking About Farocki

An ongoing curated discussion by MASS Alexandria/Egypt With Asmaa Barakat, Marianne Fahmy, Assem A. Hendawi, Ash Moniz, Nadia Mounier (from afar), and Nardeen Nabil, moderated by Berit Schuck and Bassam El Baroni with Sandra Schäfer as invited guest

Using the work of Farocki as a point of departure, six artists—all former MASS students—participated in a curated discussion over numerous sessions. The exercise centered on articulating possible connections between their individual practices and Farocki’s oeuvre as a gateway into concretizing new proposals. The upcoming presentation includes screenings, artist talks, and interviews with the artists. It will commence with a short introduction to MASS Alexandria, the independent studio & study program founded in 2010 by artist Wael Shawky, and since 2016 directed by Berit Schuck.

7.30 p.m.

Navigation

Roundtable

With Sven Lütticken and Tom Holert, Doreen Mende and Volker Pantenburg (HaFI)

For a long time the (photographic) image was conceived as a documentary instrument and visual evidence. Under contemporary conditions of algorithmic infrastructure, however, the image seems to distance itself from regimes of iconic and indexical representation. The roundtable will address the ensuing, post-representational, navigational practices and ask for the image’s status as, arguably, changing from an instrument representing what *has been* (a past event) to an operation projecting what *will be* in a possible future-visibility. What are the new visual-spatial politics that may redistribute the modes of narrating the world?

Friday October 20

10 a.m.–1 p.m.

PiL (Politicizing image Ltd.)

Projects from members of the Institut ruangrupa, Forum Lenteng, OK.Video, Lab Laba-Laba, and 69 Performance Club, Jakarta/Indonesia

With farid rakun (Institut ruangrupa), Abi Rama (Forum Lenteng/69 Performance Club, from afar), Raslene (Lab Laba-Laba), and Anggraeni Dwi Widhiasih (Koperasi Riset Purusha/Forum Lenteng)

PiL (Politicizing image Ltd.)—clearly punking Johnny Rotten’s post-Sex Pistols band with the same name—is a forced collective. By considering the “Farocki Now” Academy as a fabricated moment of productive crisis, PiL will stage a series of discussions which revolve around PiL’s findings and questions arising as a result of watching Harun Farocki’s works and propaganda films made in the Indonesian Orde Baru-era (New Order) back-to-back.

2.30 p.m.–5.30 p.m.

Against

Projects from the European Media Studies

program of the University of Applied Sciences Potsdam/University Potsdam

With Jan Distelmeyer, Pune Djalilehvand, Daniel Franz, Morgana Karch, Victoria Kuo, Daniel Paschen, Judith Pietreck, and Endi Tupja

The contribution of Potsdam will consist of five projects. All of them relate to the complex notion of *against*, which is of vital significance for both our understanding of Harun Farocki’s works as well as of our own projects. In this instance, “against” is not only read as opposition and resistance (argue against ...), a directionality, and in this sense a preparation for something (barricades against ...), but also as a close relationship to something (against the background ...) and as a form of support (leaning against ...). Furthermore, this leaning against also discloses a certain reciprocal pressure, which may lead to Harun Farocki’s peculiar aesthetics and his “author function.”

7.30 p.m.

Borders in a Single Shot: After Farocki/Ehmann’s Labour in a Single Shot

Project from the Temple University Film & Media Arts MFA Program, Philadelphia/USA

With Peter d’Agostino, Nora M. Alter, Madeleine Bishop, Jonas Denzel, Sarah Drury, Samantha Heth, Gabriella Gungon Lopez, Althea Mengxi Rao, and Sonali Udaybabu

“Borders in a Single Shot” is a collectively authored project following Farocki/Ehmann’s project “Labour in a Single Shot.” Makers have been invited to create 1–2-minute videos, unedited, on the concept of “borders,” with all its contemporary implications. Student project leaders will screen videos from the project, engaging the critical, aesthetic, and political ideas of individual pieces, and of the work as a whole. Processes, contexts, tools, and outcomes of the “Labour” and “Borders” projects will be compared, and collective authorship in these and other contemporary projects explored.

Saturday October 21

10 a.m.–1 p.m.

LARP: Brand New Island

Live Action Role Play initiated by the Lensbased Class of the Berlin University of the Arts

With Viktor Bone, Josh Crowle, Charlotte Eifler, Giorgi Gago Gagoshidze, Tania Ilshenko, Jonathan Jung, Laura Katzauer, Peter Kirk, Adrian Knuppertz, Can Kurucu, Magdalena Mitterhofer, Bruno Siegrist, Soma Sohrabi, Hito Steyerl, Mizu Sugai, Mario Udzenija, and Andres Villarreal

Plastic particles have accumulated to form an island the size of Texas in the Antarctic. Cities near coastlines have been shrinking horizontally. As a growing percentage of millennials have lost their desire to work, the UN has set out to fund an experiment, in which these youths will be sent to form a “think tank” in order to populate the plastic island.

In this LARP the four chosen finalists will converge to compete with their extraordinary visions of organizing the future on the island. What will the citizens vote for? An epic VR experience or sunset flirts on the rooftop of a high-end prison?

The event is for registered participants only, who are willing to play an active role in the game. Attendance to the LARP for registered audience only.

2.30 p.m.

Desktop Intervention

By Kevin B. Lee (Paris)

While googling the term “desktop intervention” some random, disturbing images and results will come up. In that spirit, the final event of the “Farocki Now” Academy shall be a random and hopefully not-too-disturbing distillation of the Academy’s proceedings.

Kevin B. Lee is a filmmaker, critic, and video essayist, Resident at the Harun Farocki Institut winter 2017. He teaches Crossmedia Publishing at the Merz Akademie in Stuttgart.

— Venue: Cupola, silent green Kulturquartier
Gerichtstraße 35, 13347 Berlin

Farocki Now Academy – HaFI Team

Concept: Tom Holert, Doreen Mende, and Volker Pantenburg; Project Management: Elsa de Seynes; Project Coordination: Ulrike Hasis; On-site Assistance: Ged Ribas; Proofreading: Mandi Gomez; Design: Daniela Burger

Accessing Images – HKW Team

Director: Bernd Scherer; Program Coordination: Cordula Hamschmidt; Event Coordination: Veronika Gugel; Press Relations: Anne Maier; Stage Management: Meret Kiderlen

With thanks to the n.b.k. Team:

Marius Babias (Director), Eva-Maria Gillich (Retrospective Project Management), and Michaela Richter (Press)



Harun
Farocki
Institut