HI

Harun Farocki Institut
Newsletter March 2018

Dear friends,

On Thursday, March 22 at 7:00 p.m., we will be dedicating our next **Public Screening** at the Arsenal Cinema to the Afro-American filmmaker **Skip Norman.** We will be screening five of his short films from the archives of the Arsenal Cinema and the Deutsche Kinemathek.

The HaFI is continuing its long-term work on a digital research platform. A **database** with a **bibliography** of Harun Farocki's writings has recently been made available on our website.

In the January edition of KONKRET, Ulrich Kreist has written a highly readable **review** of Farocki's **"autobiographical fragment."**

Within the context of the Farocki retrospective in Berlin two short films re-emerged last fall. They have been **digitalized** for the Arsenal's archive symposium and were shown during the Berlinale.

Further works from Harun Farocki can currently be seen in international **solo and group exhibitions**. Furthermore, there is a **new publication** on Harun Farocki's work "Respite."

We look forward to seeing you at one or another of our events this month.

Tom Holert, Doreen Mende, Volker Pantenburg and Elsa de Seynes

1. Public Screening

Skip Norman, who was born in Baltimore in 1933 and died in Washington DC in 2015, was a student at the German Film and Television Academy Berlin (dffb) in 1966, the first year of its existence. He went on to become a director and worked on 27 dffb productions. The titles of his films all hint at the struggle to assert an Afro-American identity in a world shaped by whites. **CULTURAL NATIONALISM** (1969), **BLACK MAN'S VOLUNTEER ARMY OF LIBERATION** (1970) or **STRANGE FRUIT** (1970) named after the song by Billie Holiday. **BLUES PEOPLE** (1968) adapted parts of the play "Dutchman" by his peer LeRoi Jones (who later became Amiri Baraka). "They say, 'I love Bessie Smith' and don't even understand that Bessie Smith is saying, 'Kiss my ass, kiss my black unruly ass,'"

understand that Bessie Smith is saying, "Kiss my ass, kiss my black unruly ass."

Blues People FRG 1968
16 mm **English OV** 18 min

Cultural Nationalism FRG 1969
16 mm **English OV** 11 min

Black Man's Volunteer Army of Liberation USA 1970
16 mm **English OV** 43 min

Strange Fruit, USA 1970 USA 1970
16 mm **English OV** 29 min

Washington D.C. November 1970 USA 1970
16 mm **English OV** 18 min

[7 p.m., Arsenal, Cinema 2](#)
Potsdamerstr. 2
10785 Berlin

2. Bibliography

Thanks to a grant from the Stiftung Kunstfonds, in 2016 we were able to start work on compiling a catalogue raisonné of Harun Farocki's work. All of Farocki's published texts have been compiled in a database which can now be accessed via our website. In a next step the database will be enlarged and linked to the filmography. The work on the bibliographic database was also realised within the framework of "Archive außer sich," a project of Arsenal – Institute for Film and Video Art in cooperation with Haus der Kulturen der Welt as part of "The New Alphabet," a HKW project supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.

You can find more on the bibliography **[here](#)**.

3. Digitalization

In response to the "Ciné-Tracts" from May 1968 in Paris, Farocki, together with other students expelled from the German Film and Television Academy Berlin (dffb), produced two agitprop films in 1969. "Untitled or: Nixon comes to Berlin" and "Instructions on How to Pull off Police Helmets" have now been digitalized. In February we screened them for the first time within the framework of the symposium "Think Film No 6: Archival Constellations". The process of locating and digitalizing the two works was depicted in a staged reading.

You can find out more about the films **[here](#)**.

4. Exhibitions (selection)

Solo exhibition
Until 18.3. 2018: "Empathie – Harun Farocki" (Curators: Antje Ehmann, Carles Guerra), Friche la Belle de Mai, Marseille, France

Group exhibitions
Until 17.3. 2018: *Serious Games I* in: "Newwar. It's Just a Game?" (Curator: Marion Zilio),

Bandjoun Station Art Center, Cameroon

Until 8.4. 2018: *I Thought I was Seeing Convicts* in: "Please Come Back. The World as a prison?" (Curators: Hou Hanru, Luigia Lonardelli), IVAM. Institut Valencia d'Art Modern, Valencia, Spain

Until 8.4. 2018: *Serious Games I + III*, *Parallel II + IV* in: "Schöne Neue Welten. Virtuelle Realitäten in der Zeitgenössischen Kunst" (Curator: Ina Neddermeyer), Zeppelin Museum, Friedrichshafen, Germany

Until 15.4. 2018: *Transmission* in: "Folklore. A Controversy with Works from the Collections" (Curator: Sabine Breitwieser), Museum der Moderne, Salzburg, Austria

Until 5.5. 2018: *Inextinguishable Fire*, *Their Newspapers* in: "Kunst der Revolte // Revolte der Kunst" (Curator: Andrea Keppler)*,* Campus Bockenheim, Student House, Frankfurt/Main

Until 13.5. 2018: *Deep Play* in: "Faithless Pictures" (Curatorin: Andrea Kroksnes), National Gallery Oslo, Norway

Until 5.8. 2018: *Parallele I – IV* in: "Open Codes" (Curator: Peter Weibel), ZKM, Zentrum für Medienkunst, Karlsruhe, Germany

Until 30.10. 2019: *Inextinguishable Fire* in: "Between Declarations and Dreams: Art of Southeast Asia since the 19th Century" (Curator: Shabbir Hussain Mustafa), Southeast Asia Gallery in National Gallery Singapore, Singapore

From 17.3. 2018 - 6.1. 2019: *How to Live in the FRG* in: "Post Institutional Stress Disorder (PISD)" (Curator: Jacob Fabricius), Kunsthal Aarhus, Denmark

From 28.4. - 26.8. 2018: *In-Formation* in: "Hello World. Revising a Collection" (Curator: Udo Kittelmann), Hamburger Bahnhof, Berlin, Germany

5. Publication (selection)

In German language:
Aufschub. Das Lager Westerbork und der Film von Rudolf Breslauer/Harun Farocki, ed. Florian Krautkrämer, Vorwerk 8, Berlin 2018.

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Vom Newsletter abmelden