



Harun Farocki Institut

Harun Farocki Institut Newsletter January 2019

Dear friends,

We wish you a Happy New Year 2019!

In December 2018 we celebrated the three-year existence of HaFI together with the friends, the Farocki family, and our project partners. You have all energetically supported the institute since its founding in the fall of 2015. We very much look forward to the further projects and cooperations in the coming years. The funding for some of them has already been secured, others not.

In this connection we would like to remind you that as a charitable organization we do not generate any commercial income. We are currently working on the future financing of the institute in order to further guarantee our independent work. We will keep you informed of developments. The **letter to our supporters** is now available as a [PDF](#) on the HaFI website. In the section [About Us](#) a number of activities and projects from the first three years of the institute have also been summarized in a slide show.

In the following you will find information on current events and recommendations.

We look forward to seeing you at one or the other events.

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PS: Listed below are works by Harun Farocki currently on view in solo or group exhibitions.

1. Öffentliche Sichtung “Contes et comptes de la cour”

On **Wednesday January 9, 2018, at 7:00 p.m.** we will present the film **Contes et comptes de la cour** (1993) by Éliane de Latour at the Arsenal Cinema in the context of the **Öffentliche Sichtung** (public screening). Éliane de Latour makes documentaries and features, as part of her work as an anthropologist, which also involves texts and photographs. We are interested in this practice because it promises to redress or even dissolve the borders between disciplines. Latour has said that she fixes her gaze on the closed worlds behind a geographical or social border. *Contes et comptes de la cour* (Tales

and Tallies, 1993) portrays the four wives of a marabout in Niger. They are enclosed in the eponymous courtyard of a building complex, but manage to develop micro-economic strategies to form relationships with the exterior world. "Through the circulation of objects, they continue to participate in social life," wrote Latour who spent weeks with the women in the courtyard. "There was no difference between the moments when I filmed and those when I just listened."

Contes et comptes de la cour

R: Éliane de Latour, F 1993

35 mm OV/GeS 103 Min

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

Arsenal – Institut für Film und Videokunst e.V.

Potsdamer Straße 2

10785 Berlin

Free admission

2. Showcase December 2018: Werner Dütsch

In the **Showcase** section of our website each month we present a document or an object from the institute's archive or related collections and archives. On the sad occasion of the death of Werner Dütsch in December 2018, we dedicate the current Showcase to the WDR film editor and Farocki's longstanding colleague. An early letter from Dütsch to Farocki from 1970 can be read there. More [here](#).

3. Research project "Prison Images"

A research undertaking which we are developing in cooperation with the Arsenal's "Archive außer sich" project (within the framework of "The Whole Life" project coordinated by the HKW), focuses on the complex of **Prison Images**. In the late 1990s, together with Cathy Lee Crane and others, Farocki explored the history of prison images in film and the latest surveillance practices of the US prison-industrial-complex. This research formed the basis for a 60 minute television film *Gefängnisbilder* (Prison Images) (2000, ZDF/Sat) and the 2-channel installation *Ich glaubte, Gefangene zu sehen* (I Thought I was Seeing Convicts) (2000, Generali Foundation, ZDF/3Sat). Starting from the different material, brought together on the occasion of this project and contained in the institute's estate, we organized an internal workshop in silent green in December. Together with Paula Albuquerque (University of Amsterdam and the Gerrit Rietveld Academy), author of *The Webcam as an Emerging Cinematic Medium* (2018), Jan Distelmeyer (European Media Studies, FH Potsdam), Antje Ehman (Harun Farocki GbR), Luis Feduchi (free-lance architect) and Alima de Graaf (HaFi Team), Farocki's and Crane's research conducted two decades ago was placed in the context of current theories of the mediality of surveillance. A further opportunity to view the material and deepen the initial considerations will be provided by a workshop organized together with Andrew Weiner and Evan Calder Williams at the New York University on April 26, 2019 which we are currently preparing.

4. New publications on Harun Farocki

Thomas Voltzenlogel, *Cinémas profanes. Straub-Huillet, Harun Farocki, Pedro Costa: une constellation*, Strasbourg: [Presses universitaires de Strasbourg](#) 2018.

Monika Bayer-Wermuth, „Zeitreise zu einem Sehnsuchtsort, Kommentar mit Filmstills zu Georg K. Glaser - Schriftsteller und Schmied von Harun Farocki (1988)“, in [Zeitschrift für Kulturwissenschaften: "Homo Faber"](#), Ausgabe 2, 2018, S. 163–173.

Information regarding further publications on Farocki is welcome at any time.

5. Exhibitions (selection)

Solo exhibition

Until 7.4. 2019: Retrospective and exhibition “What Ought To Be Done? Work & Life” (Curators: Antje Ehmman, Eunhee Kim), National Museum of Modern Contemporary Art, Seoul, Korea

Group exhibitions

From 11.1. 2019 - 23.2. 2019: “Labour in a Single Shot” (with Antje Ehmman), in “Waiting” (Curator: Fabrizio Gallanti), Galerie de l'UQAM, Université du Québec à Montréal, Canada

Until 13.1.2019: “Parallel I - IV,” in the “6th Taiwan International Video Exhibition 2018” (Curator: Chia-Wei-Hsu), Hong-Gah Museum, Taipei, Taiwan

Until 20.1. 2019: “Eye / Machine I + II,” in “Die Landschaft der Technik” (Curator: Stefan Borchardt), Kunsthalle Emden, Germany

Until 3.2. 2019: “In-Formation,” in “Phantoms of Perception” (Curator: Bettina Steinbrügge), Kunstverein Hamburg, Germany

Until 3.2. 2019: “How to Live in the FRG,” in: “Post Institutional Stress Disorder (PISD)” (Curator: Jacob Fabricius), Kunsthall Aarhus, Denmark

Until 10.2. 2019: “Catch Phrases - Catch Images. A Conversation with Vilém Flusser,” in “Kunst in Bewegung. 100 Meisterwerke mit und durch Medien. Ein operationaler Kanon” (Curators: Peter Weibel, Siegfried Zielinski), ZKM, Karlsruhe, Germany

Until 24.2.2019: “Die Worte des Vorsitzenden,” in “Wer war 1968?” (Curators: Hedwig Saxenhuber, Georg Schöllhammer), LENTOS Kunstmuseum Linz, Austria

Until 3.3. 2019: “Labour in a Single Shot” (with Antje Ehmman), in “Die Konstruktion der Welt (Kunst und Ökonomie)” (Curator: Sebastian Baden), Kunsthalle Mannheim, Germany

Until 10.3. 2019: “Parallel I + II,” in the “6th Guangzhou Triennial: As We May Think - Feedforward” (Curator: Philipp Ziegler) Guandgdong Museum of Art, Guangzhou, China

Until 10.3. 2019: “Parallel I - IV,” in “In a Gamescape: Landscape, Reality, Storytelling and Identity in Video Games” (Curator: Hatanaka Minoru), NTT InterCommunication Center, Tokio, Japan

Until 17.3. 2019: “Stilleben,” in “Stilleben in der Fotografie der Gegenwart” (Curator: Bettina Leidl), Kunst Haus Vienna, Austria

Until 25.10. 2019: “Ein Neues Produkt,” in “Der Wert der Freiheit” (Curator: Severin Dünser), Belvedere, Vienna, Austria

Until 31.12. 2020: “Labour in a Single Shot” (with Antje Ehmman), in “Das Wesentliche an der Arbeit ist unsichtbar” (Curator: Harald Welzer), Museum Arbeitswelt Steyr, Austria

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