



# Harun Farocki Institut

## Harun Farocki Institut Newsletter January 2020

Dear friends,

we wish you a Happy New Year 2020!

From **January 10 until 12, 2020** the film series “**The Kassel Film Collective and ‘other cinema’ at the Dörnberg youth center**” conceived by Peter Hoffmann and Tobias Hering will be shown at the Arsenal cinema. In the context of [Harun Farocki Institut Presents](#) we co-organize the program on **Sunday, January 12**. The three-part WDR program on the “Other Cinema” (1969) - with Harun Farocki among others - will be screened at 7 p.m.

In our website’s **Showcase** this time we published a letter from Harun Farocki to the filmmaker and commissioning editor Ebbo Demant. As early as 1988, in connection with his work on a film about marketing strategies in the fashion industry (which, in a first step, resulted in IMAGE AND SALES [1988]), Farocki began to explore the genre of TV advertising, which eventually led to the production of A DAY IN THE LIFE OF A CONSUMER (1993) with Ebbo Demant as editor. More [here](#).

At the beginning of May 2019 Alex Klein and Tausif Noor conducted a conversation with Tom Holert about the **HaFI** for the **Institute of Contemporary Art Philadelphia** in their online series “I Is for Institute.” The transcript is available [here](#).

Furthermore, we would like to draw your attention to **events and workshops** taking place this month and next month, in connection with **HaFI**:

On **Tuesday January 7**, at 6 p.m. Volker Pantenburg will give the lecture “**Zusammensetzen und auseinandernehmen.’ Arbeit mit dem Para-Archiv des Harun Farocki Instituts**” at the **University of the Arts in Berlin**. More information [here](#).

At the invitation of the former HaFI-residency fellow **Kevin B. Lee** and in the context of the upcoming **International Film Festival Rotterdam (Jan 22 - Feb 2, 2020)** we have selected the two films THE WHITE ELEPHANT (Shuruq Harb, 2018) and IMAGE MISSING (Samuel Arvid Richter, 2019) for the **regained program**. Furthermore TWO PATHS (1966) and EVERYBODY A BERLINER KINDL (1966) by Farocki will also be shown, as well as Kevin B. Lee's video essays commissioned by the Goethe-Institut (HARUN FAROCKI: LEXICON; HARUN FAROCKI: PRESENTED; HARUN FAROCKI: THE COUNTER-IMAGE). The

program will be published on the [IFFR website](#) on January 15.

On **January 31 and February 1** the **University of Siegen** (Organisation: Philipp Goll and Anne Röhl) will be hosting “**Wie man sieht. Zur Didaktik von Harun Farocki,**” a program consisting of lectures, workshops and a screening with Michael Baute, Christa Blümlinger, Ingemo Engström, Volker Pantenburg among others. More information about the program [here](#).

In the framework of the exhibition “**In Pursuit of Images**” (featuring works by Harun Farocki and curated by Moad Musbahi) at the **Architectural Association, London**, and as part of “**In 20/20,**” a program conceived by Ana Maria Nicolaescu, a one-day conference is scheduled on **February 14** with contributions by Doreen Mende and others.

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

Harun Farocki Institut

PS: Listed below are the works by Harun Farocki currently on view in [solo or group exhibitions](#).

## **1. Harun Farocki Institut Presents: Das andere Kino**

### **% The Kassel Film Collective and “other cinema” at the Dörnberg youth center**

If you will, the first “Das andere Kino” seminar took place in the summer of 1967 at a youth education center on Dörnberg hill near Kassel after a partisan action on the margins of the short film festival in Oberhausen, where the experimental filmmaker Werner Nekes presented a selection of the films that had been rejected. Subsequently, Gerhard Büttenbender, who was one of the people in charge of the youth center and a cultural education lecturer, invited Nekes to teach film. A state-run “youth center” was without doubt a special place for experimental film work. However, the Dörnberg team’s critical stance towards authority and openness towards artistic experiments created conceptual space so that for a few years it became a laboratory for “Das andere Kino”. The Kassel Film Collective was formed at the end of 1968. Apart from Gerhard Büttenbender, its core group consisted of Adolf Winkelmann and the twin sisters Jutta and Gisela Schmidt who knew each other from the Kassel Werkkunstschule, and had got a chance to make the first 16-mm experiments as part of Nekes’ seminars. Bazon Brock also taught on Dörnberg hill.

More information on the programs 1, 2 and 3 on Friday January 10, and Saturday January 11, [here](#).

### **Program 4 / Das Harun Farocki Institut Presents:**

#### **Das andere Kino**

##### **1. Tendenzen im deutschen Untergrund**

##### **2. Was ist anders am anderen Kino?**

##### **3. Filme für Zielgruppen**

Adolf Winkelmann, Christian Rittelmeyer FRG 1969

DCP 90 min

Moderated by Tobias Hering and Peter Hoffmann

**So, 12.1.2019, 19.00h, Cinema 2**

**Arsenal – Institut für Film und Videokunst e.V.**

Potsdamer Straße 2, 10785 Berlin

Eintritt: 8,50 Euros / 5 Euros (Mitglieder) / 3 Euros (Kinder/Berlin-Pass)

## 2. Exhibitions (selection)

### Solo exhibition

**From 06.02. - 06.04. 2020:** “Workers Leaving the Factory in Eleven Decades,” “The Silver and the Cross,” “Comparison via a Third,” “Labour in a Single Shot” (with Antje Ehmman) and “Two Paths” in “Harun Farocki & Hito Steyerl. Life Captured Still” (Curators: Antje Ehmman, Carles Guerra), Thaddaeus Ropac Gallery, London, Great Britain

### Group exhibitions

**From 12.01. - 03.05. 2020:** “Interface” in “Time Machine: Cinematic Temporalities” (Curators: Antonio Somaini, Michel Guerra), Palazzo del Governante, Parma, Italy

**Until 12.01. 2020:** “The Silver and the Cross” in “OPEN AIR. Mines, Quarries and Earthly Exploitations” (Curator: Juan Guardiola), CDAN Fundación Beulas, Huesca, Spain

**From 16.01. - 22.02. 2019:** “The Silver and the Cross” in “The many voices of “les indiennes”” (Curated by Curatorial Politics Seminar, CCC Research-based Program, Visual Arts Department, HEAD Genève), LiveInYourHead, Geneva, Switzerland

**From 24.01. - 21.02. 2020:** “Parallel I-IV,” “Serious Games I-IV” and “Interface” in “In Pursuit of Images” (Curator: Moad Musbahi), AA Gallery, AA School of Architecture, London, Großbritannien

**Until 09.02. 2020:** “As You See” in “Common Knowledge” (Curators: Thomas Geisler, Aline Lara Rezende), 26th Biennial of Design, Ljubljana, Slowenien

**From 10.02. - 07.06. 2020:** “Labour in a Single Shot” (with Antje Ehmman) in “The Supermarket of Images” (Curators: Peter Szendi mit Emmanuel Alloa, Marta Ponsa), Jeu de Paume, Paris, France

**Until 16.02. 2020:** “Workers Leaving the Factory” in “Stasis / Taking a Stance” in Thessaloniki Biennale of Contemporary Art (Curators: Domna Gounari et. al.), Greece

**Until 17.02. 2020:** “Serious Games I + III” in “Playmode” (Curator: Pedro Gadanho), MAAT - Fundacao EDP, Lisbon, Portugal

**From 26.02. - 20.05. 2020:** “The Creators of the Shopping Worlds” in “Retail Apocalypse” (Curators: Fredi Fischli, Niels Olsen, Mark Lee), gta exhibitions, ETH Zurich, Switzerland

**Until 29.02. 2020:** “Ein Bild” in “MODEL: Kochgeschirre, Kinder, Viet Nam (Angepasst zum benutzen)” (Curator: Christopher Williams), CIO Berlin, Germany

**Until 01.03. 2020:** “War at a Distance” in “Theater of Operations: The Gulf Wars 1991-2011” (Curators: Peter Eleey, Ruba Katrib), MoMA PS1, New York, USA

**Until 15.03. 2020:** “Eye / Machine I - III” in “Der Montierte Mensch” (Curator: Anna Fricke), Folkwangmuseum, Essen, Germany

**Until 29.03. 2020:** “Parallel I-IV” in “Observations - Highlights of the Centre Pompidou New Media Collection” (Curator: Marcella Lista), West Bund Museum, Gallery 1, Shanghai, China

**Until 30.04. 2020:** “Workers Leaving the Factory in Eleven Decades” in “Factories, Machines and the Poet's Words: Echoes of Reality in Art” (Curators: Carol Yinghua Lu, Liu Ding), 798 Art District, Beijing, China

**Until 03.05. 2020:** “Serious Games I - IV” in “Video Games” (Curators: Jérôme Nguyen, Òliver Pérez Latorre), CCCB Barcelona, Spain

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