



Harun Farocki Institut

Harun Farocki Institut Newsletter May 2019

Dear friends,

From May 2-5, 2019 the [Radical Film Network Meeting Berlin: What is radical film?](#) will take place at **silent green Kulturquartier**. The Meeting will focus on artistic/creative and political/ethical positions within global radical film cultures and video activism movements. It is a cooperation event of the HaFI.

The upcoming publication [HaFI 009](#) is dedicated to the film **Escape Route to Marseilles** (Fluchtweg nach Marseille) by **Ingemo Engström and Gerhard Theuring** (1978). It can be ordered at Motto Books from the beginning of May onwards. The film will also be shown on May 22, 2019 in the framework of the retrospective on Ingemo Engström currently showing at the [Filmmuseum München](#).

Our next [Public Screening](#) will take place on **Thursday, May 16, 2019, 7pm, at the Arsenal Cinema**. We will show the film **A RUSTLING OF LEAVES: INSIDE THE PHILIPPINE REVOLUTION** (1988) by the Canadian filmmaker Nettie Wild.

Invited by the Arsenal – Institute for Film and Video Art e.V., HaFI is one of the participating institutions in **Archive Außer Sich** since 2017, a series of interdisciplinary research, presentation, and exhibition projects dealing with film cultural heritage and its archives. A complete overview of our activities is now available on a dedicated [website](#).

From **May 19-25, 2019** a collaborative program consisting of archive viewings, an interdisciplinary congress and an international academy **The Whole Life: Archives and Reality** will take place at the **Kunsthalle in the Lipsiusbau and the Staatliche Kunstsammlungen in Dresden**. The Arsenal project **Archive Außer Sich** – and HaFI as participating organization – will contribute to it as partner of the Haus der Kulturen der Welt, the Pina Bausch Foundation and the Staatlichen Kunstsammlungen Dresden (SKD). For more information visit the [HKW website](#).

Available for free and for a limited time, a [dossier on the work of the WDR in the 1970s](#), including a contextualizing essay by Volker Pantenburg, an essay by Werner Dütsch and three documents, including the first page of the draft of **ABOUT NARRATION** (1975) by Harun Farocki and Ingemo Engström.

As a research tool the HaFI-database is available [here](#) on our website. It offers a comprehensive bibliography of Farocki's writing and a catalogue raisonné of his film, video and radio work.

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

Harun Farocki Institut

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

1. What is radical film? Radical Film Network Meeting Berlin *

“In recent years an interdisciplinary discourse has developed around counter images and movement images, covering all areas of cultural life, including theatre, exhibitions, cinema, TV, and the Internet. It consistently attempts to find new means of narration and representation that undermine conventional codes and conventions by opposing, alienating and deconstructing them by offering different methods of representing and interpreting the world. Discussions surrounding the formats and forms of radical film will be the theme of the event, along with finding ideas to re-contextualise them, with the aim of proving that oppositional and radical filmmaking is as diverse, colourful and lively as ever.” (Julia Lazarus & Ursula Böckler)

The program and the schedule are available [here](#).

On Friday May 3, at 7pm the HaFI presents **Versions of Radicality, 1969/1970: Farocki, Meins, Straschek** (Volker Pantenburg).

What is radical film? Radical Film Network Meeting Berlin

Lectures, discussions and workshops

Do, 02.05.2019, from 5pm

Fr, 03.05.2019, from 10am

Sa, 04.05.2019, from 10am

Su, 05.05.2019, only for the invited participants

[Location: silent green Kulturquartier](#)

Gerichtstraße 35, 13347 Berlin

In English, free admission

For the workshop a short formless registration per email is required:
workshop@radicalfilm.net

2. HaFI 009 Ingemo Engström / Gerhard Theuring: Escape Route to Marseilles **

In 1977 Ingemo Engström and Gerhard Theuring embark on a journey through France. They trace the escape route of the German emigration in France 1940/41, documenting the places, talking to witnesses, relating the temporal layers. The film **ESCAPE ROUTE TO MARSEILLES** that was the result of this journey, carries the subtitle “Images from a working journal (1977) on the novel Transit (1941) by Anna Seghers”. Produced by the WDR, it premiered in Mannheim and had success at international festivals. Accompanying the film, Theuring and Engström conceived an issue of the journal *Filmkritik* that extends the movie, comments upon it, provides an insight into the research and production process. On the occasion of its theatrical release in Great Britain *Framework: The Journal of Cinema and*

occasion of its theatrical release in Great Britain, *Framework: The Journal of Cinema and Media* published the comprehensive essay by Engström and Theuring in English translation.

HaFI 009 republishes the essay from *Filmkritik* and its English translation in facsimile. In addition to the essay by Theuring / Engström, the booklet contains two texts by Paul Willemen and Steve Neale, who contextualized the film in the UK for *Framework*, as well as a commentary by the Harun Farocki Institut.

HaFI 009 will be available at [Motto Books](#) from the beginning of May onwards.

3. Public Screening: A Rustling of Leaves: Inside the Philippine Revolution

In accordance with the condition that the “public screening” format be used for first encounters with films and their Arsenal archive prints (and in keeping with a small tradition on feminist and ethnological films within the program), the Harun Farocki Institute presents **A RUSTLING OF LEAVES: INSIDE THE PHILIPPINE REVOLUTION** (Nettie Wild, Canada 1988). The director placed her work within complex political constellations, in the triangle of participatory observation, partisan engagement and radical ethnography. Her first longer film is set between the fronts of the 1980s revolution in the Philippines, which escalated in 1986 when Corazon Aquino became the first woman to accede to power in the country. The film was shown in the Berlinale Forum of 1989 and received global attention. That’s as much or as little as we know at the moment.

A Rustling of Leaves: Inside the Philippine Revolution
Canada, 1988, 16 mm, 112 min, OV/GeS

Public Screening - The Harun Farocki Institut presents
Thursday, May 16, 2019, 7pm

[Location: Kino 2, Arsenal – Institut für Film und Videokunst e.V.](#)

Potsdamer Strasse 2, 10785 Berlin

Free admission

4. Exhibitions (selection)

Solo exhibitions

Until 30.6. 2019: Retrospective and exhibition “Harun Farocki: Who is in Charge?” (Curators: Antje Ehmman, Heloisa Espada), Instituto Moreira Salles, Rio de Janeiro, Brazil

Until 15.6. 2019: Installation “Harun Farocki. Parallel I-IV” (Curator: Ma Yongfeng), Cache Space, Beijing, China

Group exhibitions

Until 28.4. 2019: “Parallel I – IV” in “The Wall and other Stories” (Curators: Nathalie Boscul Shin, Johann Nowak), Total Museum of Contemporary Art, Seoul, South Korea

Until 28.4. 2019: “Sarah Schumann malt ein Bild” in “Sarah Schumann. Wirkliche Welt. Collagen und Gemälde von 1958 bis 2008” (Curator: Renate Goldmann), Van Ham Art Estate, Cologne, Germany

Until 1.5. 2019: “Übertragung” in “Welcome to Jerusalem” (Curator: Margret Kampmeyer), Jüdisches Museum, Berlin, Germany

Until 5.5. 2019: “The Silver and the Cross” in “A queda do céu (The Falling Sky)” (Curator: Moacir dos Anjos), Centro Cultural de Caixa, Brasília, Brazil

Until 12.5. 2019: “Prison Images” in “The Village” (Curator: Peter Scott), Carriage trade, New York, USA

Until 25.5. 2019: “Eye / Machine I - IV” in “Im Visier. Die Schusswaffe in Kunst und Design”

(Curator: Nadine Schneider), Forum Schlossplatz, Aarau, Switzerland

Until 26.5. 2019: Selected videos of the project "Labour in a Single Shot" (with Antje Ehmann) in "In this world, we" (Curator: Jinglu Zhu), Hessel Museum of Art and CCS Bard Galleries, Annandale On-Hudson, USA

Until 15.6. 2019: "Eye / Machine I" in "New Order: Art and Technology in the Twenty-First Century" (Curator: Michelle Kuo), MoMA. Museum of Modern Art, New York, USA

Until 15.6. 2019: „Labour in a Single Shot" (with Antje Ehmann) in "L'attente (Waiting)" (Curator: Fabrizio Gallanti), Galerie de' l UQAM, Montreal, Canada

Until 30.6. 2019: "Parallel IV" in "Artistic Intelligence" (Curator: Sergey Harutoonian), Kunstverein Hannover, Deutschland

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

Until 3.11. 2019: "A New Product" in "Fuzzy Dark Spot. Videokunst aus Hamburg" (Curator: Wolfgang Oelze), Deichtorhallen. Sammlung Falckenberg, Hamburg, Germany

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

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