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**Harun
Farocki
Institut**

Harun Farocki Institut Newsletter November 2020

Dear friends,

As a result of the great interest in an **English translation of Harun Farocki's autobiography**, we are now planning the English edition together with Archive Books. We have successfully raised some funds, which we would now like to supplement in launching a fundraising campaign. [Here](#) is where you can support our work in a few steps.

[HaFI 013: On the History of Labor](#) will be released shortly and can already be ordered at Motto Books. This issue gives a glimpse into the genesis of one of Harun Farocki's most renowned films *Images of the World and the Inscription of War* (1988), which evolved from the unrealized project "On the History of Labor" between 1985 and 1988.

In connection with HaFI 013, we also published two letters in our online section **Showcase**, one from the "Institute for Scientific Film" (IWF - Institut für Wissenschaftlichen Film), dated 1986, and one from the National Archives Washington, DC, dated 1987. Both belong to the project "On the History of Labor" that Farocki was pursuing at the time. More [here](#) and [here](#).

From November 7 to 28, 2020, the Winter School **Silent Works. The Hidden Labor in AI-Capitalism** organized by our project partner *Berliner Gazette* will take place at the Haus der Statistik in Berlin. Consisting of an exhibition, a conference and texts, the project deals with the seemingly gradual extinction of labor - across classes and contexts - under AI capitalism. *Silent Works* aims to debunk this extinction myth while also inquiring how it obscures the wide-ranging restructuring of work. More information about the full program, the online resources and the conditions of admission to the on-site Winter School can be found [here](#).

In preparation for the *Berliner Gazette's* Winter School and the possibilities of reinventing a "school" along the lines of the "factory," [here](#) is an **interview with Tom Holert** from the organizers **Magdalena Taube and Krystian Woznicki**.

The online journal **Rosa Mercedes #02: Mutual Aid**, which we initiated in March of this year as a spontaneous response to the global corona pandemic, now counts more than 90 articles. The newest ones were written by Nika Autor, Joel McKim, and the duo Vladimir Miladinović and Stephenie Young from the *Journal of Visual Culture*. The entire issue is available [here](#).

Finally we would like to draw your attention to the recent **article by Aurel Sieber: Das Vergleichen vergleichen. Harun Farockis essayistische Filmpraxis** is published in the Swiss journal *figurationen: gender, literatur, kultur*, issue 1 2020 (pp. 85-105), an **issue** focusing on questions of the “essay.”

We are happy to stay in touch with you through our online and print-based activities.

Harun Farocki Institut

P.S.: Listed below are works by Harun Farocki that are currently planned or shown in **group exhibitions**, depending on the current local COVID-19 regulations.

1. HaFI 013: Harun Farocki: On the History of Labor

The booklet contains the project draft that Farocki wrote to apply for funding in the spring of 1986, a letter to Radio Free Berlin (SFB) editors Jürgen Tomm and Bernd Schauer, a list of research locations, a short report to “Filmbüro NRW” (Film office North Rhine-Westphalia), a newspaper article by Farocki on the “Technology of Vision,” and a research bibliography that Farocki drew on during this period. A commentary by Volker Pantenburg outlines how “On the History of Labor” evolved into “Images / History”, then *Images-War* (1987) and finally *Images of the World*.

Stills from *Images of the World* and from unused footage make palpable how the focus of the project shifted and how, in the process, the 1944 aerial photographs of Auschwitz-Birkenau taken by the Allies increasingly attracted Farocki’s attention.

The booklet can be ordered [here](#) via Motto Books for 7 Euro.

** HaFI 013 is published 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 the ruling of the German Bundestag.*

2. Exhibitions

Until November 9, 2020: “Comparison Via a Third” in “New Ways of World” (Curator: Francine Fort), Arc en rêve – centre d’architecture, Bordeaux, France

Until November 21, 2020: “War at a Distance” in “If a Turtle Could Talk, Overt: Militarization as Ideology” (Curator: Fatma Hendawy), Art Museum of Toronto, Canada

From December 12, 2020 – May 2, 2021: “Workers Leaving the Factory in Eleven Decades” in “The Society of Individuals” (Curator: Sunjoo Kang), Museum of Contemporary Art Busan, South Korea

Until February 7, 2021: “In-Formation” in “Piktogramme, Lebenszeichen, Emojis. Die Gesellschaft der Zeichen” (Curators: Anja Dorn, Maxim Weirich), Leopold-Hoesch-Museum Düren, Germany

Until March 30, 2021: “Parallel I-IV” in “Me, Family” (Curator: Sarah Beaumont), MUDAM. Musée d'Art Moderne Grand Duc Jean, Luxemburg

Until April 5, 2021: “Transmission” in “In aller Munde. Das Orale in Kunst und Kultur”

(Curator: Uta Ruhkamp), Kunstmuseum Wolfsburg, Germany
Until May 30, 2021: "Serious Games III: Immersion" in "Beyond the Pain" (Curators:
Madeleine Frey, Sebastian Schmitt), Galerie der Stadt Sindelfingen, Germany

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