



Harun Farocki Institut

Harun Farocki Institut Newsletter April 2021

Dear friends,

we have just released the new HaFI 014 pamphlet [Harun Farocki: Hard Selling: Reframed by Elske Rosenfeld](#), which is now available for order via Motto Books. In *HaFI 014*, artist Elske Rosenfeld reflects on her reading of the fragmentary archival materials for Farocki's uncompleted film *Hard Selling* (1991) with her own text/image essay.

In a newly published [article](#) on the online journal **Rosa Mercedes 02: Mutual Aid**, and as part of the collaboration with the *Journal of Visual Culture*, curator and art historian David Dibosa argues for the place of embarrassment and shame in the current reexamination of Western histories of colonial violence and their visual representations.

The **Showcase** section on our website currently features a photograph taken by Irena Vrkljan during the shooting of Farocki's film *The Campaign Volunteer* (1967). Like Farocki, the writer and translator, who has passed away recently, was one of the first year students at the newly founded dffb film school in Berlin. Read more [here](#).

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

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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 014: Harun Farocki: Hard Selling: Reframed by Elske Rosenfeld

“I also don't know the five new federal states and, if I want to film there, I have to have a leading figure. It is the profiteer, development aid worker and missionary all in one. He breaks into the accession area from the West in army strength. The film is about such a salesman.” — Harun Farocki, 1990/91

HaFI 014 publishes a typescript and archival materials related to the television film *Hard*

HaFI 014 publishes a typescript and archival materials related to the television film *Hard Selling* (1991) by Harun Farocki. For this unfinished project, Farocki documented an Adidas sales training in East Berlin in 1990. In the period after July 1991 he accompanied a West German Adidas salesman on his trade tour through Mecklenburg-Vorpommern. Thus, Farocki explored the operational details of introducing the logic of the free market in a country formerly trained in planned economy. Although the broadcast of *Hard Selling* was announced in the program booklet of the DFF—the successor to GDR television—for 13 November 1991, it did not take place. The TV-station was dissolved six weeks later.

The artist Elske Rosenfeld follows the film stills, fragments of conversations and announcement texts of Farocki's *Hard Selling*. She mobilizes the figure of the "window" as a *frame* to transpose the languages and gazes at shop windows, screens and trainers into a poetic-analytical editing. In the resulting text/image essay Rosenfeld updates her ongoing archive of gaze-images. An editorial note by Doreen Mende introduces *HaFI014*.

Elske Rosenfeld, born 1974 in Halle/S. (GDR), works in different media and formats. Her primary focus and material are the histories of state-socialism and its dissidences, and the revolution of 1989/90. Documents and archives are starting points for organising spaces in which these hi/stories can come to be present. Her ongoing project "A Vocabulary of Revolutionary Gestures" investigates how political events manifest and come to be archived in the bodies of their protagonists.

HaFI 014 is available on [Motto Books](#) for 9 Euro.

2. Group Exhibitions

From April 12–June 27, 2021: "Ein Bild von Sarah Schumann" in "The End of the Fucking Work" (Curator: Linnéa Meiners), Galerie im Turm, Berlin, Germany

Until 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 May 9, 2021: "Serious Games I - IV" in "Video Games: Play Without End" (Curator: Ane Agirre), Tabakalera, San Sebastian, Spain

From May 19–August 23, 2021: "An Image" in "Observing Power" (Curator: Ingel Vaikla), Estonian Museum of Architecture, Tallin, Estonia

Until May 24, 2021: "A Day in the Life of a Consumer," "Videograms of a Revolution," "The Interview," "Respite," "Eve-Machine I-III," "I thought I was Seeing Convicts" in "The Physiognomy of Power" (Curator: Jürgen Tabor), Museum der Moderne, Salzburg, Austria

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

Until June 6, 2021: "Übertragung" in "In aller Munde. Von Pieter Brueghel bis Cindy Sherman" (Curator: Uta Ruhkamp), Kunstmuseum Wolfsburg, Germany

Until June 13, 2021: "Workers Leaving the Factory" in "Dos Anos de Vacaciones" (Curator: Céline Condorelli), TEA Tenerife Espacio de las Artes, Tenerife, Spanien

Until August 16, 2021: "Stadtbild" in "Anything Goes? Berliner Architekturen der 1980er Jahre" (Curator: Ursula Müller), Berlinische Galerie, Berlin, Germany

Credits

HaFI 014 is published in the context of *Archive außer sich*, a project of *Arsenal – Institute for Film and Video Art* within the cooperation *The Whole Life: An Archive Project*, together with *Haus der Kulturen der Welt*, *Pina Bausch Foundation* and *Staatliche Kunstsammlungen Dresden*. *Archive außer sich* is part of HKW's project *The New Alphabet*, supported by the *Federal Government Commissioner for Culture and the Media* due to a ruling of the German

Bundestag.

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