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**Harun  
Farocki  
Institut**

## Harun Farocki Institut Newsletter January 2022

Dear friends,

we are very happy to welcome cultural theorist [Clio Nicaastro](#) as a **new member of our executive board** with the beginning of the year. We look forward to working together.

The new [HaFI pamphlet 015](#), which was realized together with **Matthias Rajmann**, a close collaborator of Harun Farocki for many years, has just been released. **Back and forth. Researching In Comparison** offers insights into the collaborative creation processes of Harun Farocki's respective installation and film works *Comparison via a Third* (2007) and *In Comparison* (2009).

On **Tuesday January 25 at 5 p.m.** (Berlin/CET), the third Zoom event **All the Missing Limbs of a Pre/oposition** will take place as part of the publication program [Coincidences in Prepositions](#). Invited by curator and researcher Renan Laru-an and artist duo titre provisoire (Cathleen Schuster/Marcel Dickhage), film and media scholar **Nora M. Alter** will inquire about Farocki's interest in and examination of Basil Wright's film *Song of Ceylon* in her lecture **Refrains and Repetitions: Farocki Teaches Wright's Song**. Farocki's film *About 'Song of Ceylon' by Basil Wright* (1975) will be shown online beforehand at 4:30 p.m. (and is otherwise available online at any time [here](#)). The Zoom link is accessible [here](#).

In December 2021, we published a supplement to Volume 5 of Farocki's Writings in the **Showcase** section. Farocki's article *Wortsprache, Bildsprache* was first published in 1995 in the Zurich film magazine *Zoom*. Access the PDF article and the fully digitized *Zoom* edition [here](#).

In the [Contexts](#) section of **Rosa Mercedes 03 magazine on Skip Norman**, short articles have now appeared on the following topics: [Westdeutscher Rundfunk](#), [Festivals](#), [Ohio State University, Columbus](#), [School of Communications, Department of Radio, Television and Film, Howard University](#), [Klaus Wildenhahn](#), [LeRoi Jones / Amiri Baraka](#). Further entries will be made on a bi-weekly basis.

**HaFI Friends** continues to grow. [Here](#) you can easily become a HaFI Friend at any time and support our activities in the long term with a recurring donation.

We look forward to your visit at the announced online event!

Harun Farocki Institut

P.S.: Listed below are works by Harun Farocki that are currently planned or shown in [solo and group exhibitions](#), depending on current and local COVID-19 guidelines.

### 1. Clio Nicastro: Biography

Clio Nicastro is currently a VolkswagenStiftung Fellow at ICI Berlin and teaches at Bard College Berlin. She studied philosophy at the University of Palermo (Italy), where she completed her PhD in aesthetics and theory of art. In 2015 she moved to Berlin on a DAAD postdoctoral fellowship, focussing on the issue of empathy in the work of Harun Farocki. From 2016 to 2018 she was a postdoctoral fellow at the ICI Berlin where she founded the series of conferences, lectures, and screenings "In Front of the Factory" with Saima Akhtar and Rosa Barotsi. From 2018 she has been co-curating together with Hannah Proctor and Nadine Hartmann the event series *Spellbound* (Diffrakt, Berlin). Her current research focuses on the cinematic representations of eating disorders. Her work on Harun Farocki, Philip Scheffner and Merle Kröger, and Adelina Pintilie has appeared in academic publications as well as in film and art journals. She is the author of *La Dialettica del Denkraum in Aby Warburg* (Palermo University Press, 2022) as well as the co-editor with Cristina Baldacci and Arianna Sforzini of the volume *Over and Over and Over again. Reenactment Strategies in Contemporary Arts and Theory* (ICI Berlin Press, 2022).

More information [here](#).

### 2. HaFI 015: Matthias Rajmann: Back and Forth

Harun Farocki's films, TV programs, and installations have always been the result of collective labor. This is particularly true for the excessive amount of research and logistics behind many of Farocki's works. Between 2001 (*The Creators of the Shopping Worlds*) and 2014 (*Parallel*), Matthias Rajmann was conducting the substantial research process, sometimes in addition to being the sound man and executive producer.

Rajmann's collage of selected emails published in this booklet, sparsely intercut with excerpts from Farocki's replies, provides insight into the investigative enterprise behind Farocki's two-channel, 16-mm installation *Comparison via a Third* (2007) and its cinematic version *In Comparison* (2009). Covering a period of over two years, the correspondence shows how the exchange between Rajmann and Farocki—and Rajmann's various correspondence partners—gradually shapes the initial idea laid down in Farocki's project description from January 2003: "On the basis of specific examples the construction of residential buildings will be compared."

HaFI 015 is the first issue of the series which was realized at the currently emerging Farocki Forum at the Seminar for Film Studies at the University of Zurich.

HaFI 015 is available from [Motto Books](#) at a price of 8 Euro.

### 3. Exhibitions

**Solo exhibition**

## SOLO EXHIBITION

**Until 13.02. 2022:** *Images of the World and the Inscription of War and Interface in Harun Farocki*, Mildred Lane Kemper Art Museum, St. Louis, USA

## Group exhibitions

**From 02.02. – 06.03. 2022:** *Labour in a Single Shot. Bucharest | Berlin | Warsaw 2020-2021* (Curators: Antje Ehmann and Luis Feduchi) and *Retraining in Protect Your Heart at Work* (Curator: Kristin Wenzel), *An Exhibition about Labour in Two Parts*, Rezydentura BRD Scena9, Bucharest, Romania

**Until 06.02. 2022:** *In Comparison in Les Flammes. L'art vivant de la céramique* (Curator: Anne Dressen), Museum of Modern Art, Paris, France

**Until 06.02. 2022:** *Workers Leaving the Factory in Chennai Photo Biennale* (Curator: Kerstin Meincke et al.), Chennai, India

**From 17.03. – 14.08. 2022:** *War at a Distance in Feedback #6: Marshall McLuhan and the Arts* (Curator: Baruch Gottlieb), Fonderie Darling, Montreal, Canada

**Until 03.04. 2022:** *Eye – Machine I – III in Writing the History of the Future. Signature Works of the Singular ZKM Media Art Collection* (Curators: Peter Weibel and Margit Rosen), Gwangju Art Museum, Gwangju, South Korea

**Until 24.04. 2022:** *Deep Play in Beneath the skin, Between the Machines* (Curator: Fu Liaoliao) HOW Art Museum, Shanghai, China

**Until 17.07. 2022:** *The Silver and the Cross in ReVisión: Art in the Americas* (Curators: From Frederick and Jan Mayer), Denver Art Museum, USA

**Until 27.10. 2022:** *Comparison via a Third in Le tour de jour en quatre-vingts mondes* (Curator: Sandra Patron) CAPC, Bordeaux, France

## Credits

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*Coincidences in Prepositions* is realized in partnership with the Harun Farocki Institut, Philippine Contemporary Art Network (PCAN), and UP Vargas Museum. Supported by Goethe-Institut.

*Rosa Mercedes 03* is presented by the Harun Farocki Institut in cooperation with the German Film Office, an initiative of the Goethe-Institut and German Films. This issue is realized 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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