



# Harun Farocki Institut

## Harun Farocki Institut Newsletter March 2022

Dear friends,

In response to the invasion of Ukraine, we are now initiating another issue of our online magazine. **Rosa Mercedes 05: Against "Special Operation" Images** is dedicated to critical visual diagnoses and the diagnostic critique of visuality in the immediacy of war. However, we will also use this platform to collect and process information about mutual aid and support, donation possibilities, logistical support, etc. [Here](#) you can find our **statement** and further information about our **open call**. We look forward to your ideas, suggestions, submissions. We also plan to respond to the escalation in other ways as far as our capacities and possibilities allow. If you are interested, please follow our website.

On **Tuesday 15 March at 12:00 p.m.** (Berlin/CET) / **7:00 p.m.** (Manila/GMT+8) the last installment of the Zoom event series **All the Missing Limbs of a Pre/osition** will take place. The participants are the curator and art historian **Christoph Balzar**, the writer and cultural worker **Zikri Rahman**, and the editor and bookseller **Abdul Nazir bin Harith Fadzillah**. The event will be moderated by **Renan Laru-an**, who conceived the publication program **Coincidences in Prepositions** together with **titre provisoire (Cathleen Schuster/Marcel Dickhage)**. The Zoom link can be found [here](#) on our website. **From 14 April to 5 May, a screening program of Harun Farocki's films** will take place at the **Vargas Museum** in Manila as part of the project. We will inform you soon about it on our website.

Our new HaFI booklet [Harun Farocki/Hanns Zischler – Heiner Müller: The Battle/Tractor, Basel 1976](#) has just been published and can be ordered via Motto Book. **HaFI 016** is dedicated to Harun Farocki's only directing work at the theater. Together with Hanns Zischler, he staged two plays by Heiner Müller for the Theater Basel in 1976: *The Battle* and *Tractor* (1976). Materials, a conversation and a commentary trace the genesis and reception at the time and offer a contextualisation of this staging in Switzerland.

To accompany the publication **HaFI 016**, we have digitized film material from our holdings that relates to this theater production. In the **Showcase** section, you can see one of the film clips projected onto the stage during the performance of *Tractor*. More [here](#).

In the **Contexts** section of **Rosa Mercedes 03 on Skip Norman** we recently published an article on [African American cultural producers in Europe](#)

article on [American American cultural producers in Europe](#).

Become a **HaFI Friend** [here](#) and contribute to the HaFI's ability to multiply and expand what Harun Farocki called our "labor contact points."

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

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

### **1. HaFI 016: Harun Farocki/Hanns Zischler – Heiner Müller: The Battle/Tractor, Basel 1976**

In 1976, Harun Farocki and Hanns Zischler directed Heiner Müller's plays *The Battle* and *Tractor* for Theater Basel. For Farocki, this production remained his only directorial work for theater. With Heiner Müller, however, he remained in intellectual exchange. The two collaborated on the adaptation of Müller's text *The Hamletmachine* for radio in 1978; for the May 1981 issue of the magazine *Filmkritik*, they conducted a conversation.

This booklet gathers together material about the Basel performance. Klaus Völker, then dramaturge at Theater Basel, recalls the background of the performance and compiles some of his notes from the time. A letter written by Heiner Müller to Martin Linzer, a theater critic and dramaturge in the GDR, and Farocki's text from the program note of the play, as well as photographs of the production, evoke the political and intellectual climate. In the late 1990s, Hanns Zischler wrote a memoir text about their collaboration, which has been translated into English for this issue. Finally, Anja Quickert, a theater scholar, dramaturge, and freelance writer animating the International Heiner Müller Society, contextualizes the documents and reflects on some of the staging ideas of the time.

HaFI 016 is available from [Motto Books](#) at a price of 7 Euro.

### **2. Group Exhibitions**

**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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