



# Harun Farocki Institut

## Harun Farocki Institut Newsletter May 2022

Dear friends,

**On Thursday, May 5, at 7 p.m.** at the **Völkerkundemuseum in Zurich**, the film **ZUM VERGLEICH** by **Harun Farocki** will be shown. This will be followed by a discussion with **Mareile Flitsch** (Director of the Völkerkundemuseum of the University of Zurich – UZH) and **Volker Pantenburg** (Professor of Film Studies at the UZH since summer 2021) about the intersections and differences between ethnographic research and documentary film practices.

More [here](#) on the event and also [here](#) on the HaFI publication **HaFI 015: Matthias Rajmann: Back and Forth**, which is dedicated to the film ZUM VERGLEICH and its genesis. The event is organized by the Farocki-Forum at UZH.

With the **Farocki-Forum**, a research focus on Harun Farocki is being established at the **Seminar for Film Studies at the University of Zurich**. Based on Farocki's thinking, it is about perspectives he opened up: on image criticism, working concepts and much more. The Farocki-Forum invites to an event once a semester at the Filmpodium in Zurich. To kick things off, on **Thursday, May 19, at 6 p.m.**, **Ute Holl**, professor at the Seminar for Media Studies at the University of Basel, will contribute with the **lecture "Bilderkrieg."** More about the Farocki-Forum—led by Volker Pantenburg—and its **"Transmission" event series** [here](#).

In the open-ended **Rosa Mercedes 05 (Against "Special Operation" Images)**, **Marichka Lukianchuk** shares her reflections on **filmmaking, collective consciousness, and war**. Alongside her contribution, a commentary by freelance writer and independent researcher **Mark Terkessidis** on the **war in Ukraine and the permanence of crisis** was also published in April.

In the online section **Showcase**, a postcard from Farocki to the WDR film editor Werner Dütsch from 1984 is currently being published. On the [postcard](#) Farocki mentioned a "film about photographs on war, industry and traffic" (presumably the film AS YOU SEE).

And finally, we would like to point out the following events:

**On May 13, the Goethe-University Frankfurt** will host the (internal) all-day workshop **Häuser anschauen. Harun Farockis Architekturen**. based on newly digitized

---

film materials from the HaFI archive holdings and with contributions by Luis Feduchi, Tom Holert and Volker Pantenburg. More [here](#).

Since the beginning of their annual project 2022 **After Extractivism**, our partner **Berliner Gazette** regularly publishes new articles on the topics of the ecological-economic complex, green capitalism and transitional justice. The latest articles are [here](#) in German and [here](#) in English. To the project [here](#).

Last but not least, we would like to thank our **HaFI Friends** for their continued support. If you have not yet had the opportunity to become a **HaFI Friend**, you can now join our community of supporters [here](#)!

We look forward to your visit to one of the announced events.

Harun Farocki Institut

P.S.: Listed below are **recently published articles and books on Harun Farocki** and directions to works that are currently (or in the near future) on display in **group exhibitions**, depending on current and local COVID-19 guidelines.

### Articles and books

Eva-Maria Gillich, "[Das Bild als Archiv. Harun Farockis ARBEITER VERLASSEN DIE FABRIK](#)", *nach dem Film*, No. 19: Mit Film denken und handeln, May 2021

Ian Dolton-Thornton, [Seeing A Distance: Harun Farocki's Operational Images](#), MA thesis, University of California, Irvine, 2021

[Labour in a Single Shot. Critical Perspectives on Antje Ehmman and Harun Farocki's Global Video Project](#), ed. by Roy Grundmann, Peter J. Schwartz, and Gregory H. Williams, Amsterdam University Press 2021

Peter Geimer, [Die Farben der Vergangenheit. Wie Geschichte zu Bildern wird](#), Munich: C.H. Beck 2022 (Chapter. "Harun Farocki – 'Politik der minimalen Intervention'", pp. 240–251)

### Group exhibitions

**From 12.05.–28.08 2022:** *Serious Games I, II, IV*, in *Emplotment* (Curator: Fruzsina Feigl), Ludwig Museum, Budapest, Hungary

**From 05.06.–10.12. 2022:** *Serious Games I – IV* in *Fifteenth-Anniversary Exhibition on Gaming and Art* (Curator: Hans Ulrich Obrist), Julia Stoschek Collection, Düsseldorf, Germany

**From 18.06.–18.09. 2022:** *Gefängnisbilder* in *grenzgänger\*innen* (Curatorin: Katja Stecher), Kunstverein Schattendorf, Germany

**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 17.07. 2022:** *The Silver and the Cross* in *Potosí-Prinzip. Archive* (Curators: Alice Creischer, Andreas Siekmann) Akademie der Künste der Welt, Cologne, Germany

**Until 24.07. 2022:** *Deep Play* in *Beneath the skin, Between the Machines* (Curator: Fu Liaoliao), HOW Art Museum, Shanghai, China

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

**Until 28.08 2022:** *Workers Leaving their Workplace* (from the project *Labour in a Single*

**Until 20.09. 2022:** *Workers Leaving their Workplace* (from the project *Labour in a Single Shot*) in *Body & Cosmos: The Art of Living Together* (Curator: Dong Bingfeng), Xie Zilong Photography Museum, Changsha City, China

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

**Until 15.01. 2023:** *The Creators of the Shopping Malls* (Curators: Fredi Fischli, Niels Olsen) in *Retail Apocalypse*, Canadian Center for Architecture (CCA), Montreal, Canada

[Unsubscribe Newsletter](#)