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**Harun
Farocki
Institut**

Harun Farocki Institut Newsletter December 2021

Dear Friends,

In the last six years of HaFI's existence, we have been able to finance our programs and minimal infrastructure through voluntary work, donations, project grants, and partner organizations with whom we collaborate. However, the future of the institute is not secured in the long run, which is why we have now created **HaFI Friends**, to help us support our activities through donations.

On this occasion we would like to ask you to contribute to HaFI's ability to multiply and expand what Harun Farocki called our "labor contact points." Become a **Friend** [here](#) in a few steps!

For the upcoming online magazine **Rosa Mercedes**, we have invited curator and researcher Renan Laru-an and artist duo titre provisoire (Cathleen Schuster/Marcel Dickhage) as guest editors to conceptualize the fourth issue. The publication program [Coincidences in Prepositions](#) on "shared dis/continuities and experimental futures" will unfold over the next months through a series of **four online events** *All the Missing Limbs of a Pre/osition* from December 2021 to February 2022, **screenings of Harun Farocki's films** in Manila in April 2022, and the online publication **Rosa Mercedes 04** in May 2022. To kick things off, **two of the Zoom events** will take place on **December 7 and 14** (in English).

A new section of **Rosa Mercedes 03: Skip Norman** is now online. [Contexts](#) provides a glossary of the various contexts of Skip Norman's life and work. New entries will be added continuously during the research process.

In the **Showcase** section on the HaFI website, we are currently displaying a report on the research for the film **WORDS AND GAMES (1998)**, which Farocki conducted together with Ludger Blanke. To the document [here](#).

We hope that many of you will join **HaFI Friends** and we look forward to your visit to the announced online events!

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. Coincidences in Prepositions

Coincidences in Prepositions is a publication program conceptualized to review questions, propositions, and solutions that have been set up in the dis/continuities of many colonial milieus. Accessing the seemingly imprecise, insufficient in the task at hand—in its scales, gradients, and panics perceptible or possible to commit to right now, *Coincidences* engages with the difficulty of juxtaposing worlds and traditions through their images and imaginations. *Prepositions* then reconsiders different assemblages in thought and practice that have been crafted to work in existing technico-moral procedures and to respond with constantly shifting ethical systems.

The project facilitates the entry of method, theory, and historicism in consecutive times: first, through speech, gesture, and the performative in a series of discursive events on Zoom (*All the Missing Limbs of a Pre/oposition*); second, through the readily migratory screen emerging from a singular artistic output at the intersection of research-university-museum (Harun Farocki, Vargas Museum, Manila); and third, through inter-con-textual registers published, coded, and edited virtually for a future readership (Rosa Mercedes Issue 04).

Coincidences in Prepositions hopes to reveal how communities of fate can mutually constitute a “problem-space” (David Scott), what concept-work they can instantaneously convene, and which of their and when ethical practices can fuse or diverge in urgencies for contemporary modes of how to live together. Hosted in art, a field assumed to carry “comparison[s] in one and the same time and in consecutive times” (Iveković), this confrontational turn within the asymmetries of the comparative might be the reconciliatory position or foster a possibility of repair in a political program of working together/reaching out. It contributes to the understanding and transformation of denaturalized perspectives and technologies as well as their afterlives and “weak”/“poor” fabrications.

Coincidences in Prepositions links multiple loci of enunciation from Nora Alter, Yasmin Tri Aryani, Christoph Balzar, Amy Lien/Enzo Camacho, Glenn Diaz, Abdul Nazir bin Harith Fadzillah, Farabi Fakhri, Harun Farocki, Patrick Flores, Ramon Guillermo, Doreen Mende, Ying Sze Pek, Zikri Rahman, Rachel Thompson, Lim Paik Yin, Soyoung Yoon, Wong Binghao and more.

[All the Missing Limbs of a Pre/oposition](#) is a series of non-thematic events on Zoom that discursify the inextricability of ‘prepositions’ and propositions in/from/with each other, on the one hand; and that ‘coincide’ positions that can uphold different ethical imaginations and action, on the other.

All the Missing Limbs of a Proposition

Tue, Dec 7, 2021

6 a.m. (NYC/EST) / 12 p.m. (Berlin/CET) / 7 p.m. (Manila/GMT+8)

With: Yasmin Tri Aryani (Writer, Researcher), Farabi Fakhri (Historian), Patrick Flores (Art Historian, Curator), Renan Laru-an (Curator, Researcher)

All the Missing Limbs of a Preposition

Tue, Dec 14, 2021

7 a.m. (NYC/EST) / 1 p.m. (Berlin/CET) / 8 p.m. (Manila/GMT+8)

With: Glenn Diaz (Writer), Rachel Thompson (Writer, Performer, Filmmaker), Lim Paik Yin (Visual Anthropologist, Interdisciplinary Artist), Soyoung Yoon (Theorist, Writer), Wong Binghao (Curator, Writer)

The Zoom series will be hosted by the [Philippine Contemporary Art Network](#) and the Zoom links are accessible on the [HaFI website](#).

Two more Zoom events will be announced in early 2022.

[Coincidences in Prepositions](#) is initiated by Renan Laruan & titre provisoire (Cathleen Schuster/Marcel Dickhage). Reading the scholarship of Aihwa Ong, Goh Beng Lan, and Rada Iveković has been integral in this initiative.

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

2. Exhibitions

Solo exhibition

Until January 19, 2022: „Parallel II + III,“ „Comparison via a Third,“ „Counter Music,“ „The Silver and the Cross,“ „Labour in a Single Shot“ in „Harun Farocki: Shaping of our Present“ (Curators: Pieter Sit together with Antje Ehmann) A Promise of Kneropy, Bratislava, Slovakia

Group exhibitions

Until December 10, 2021: “Prison Images” in “Monitor: Surveillance, Data and the New Panoptic” (Curator: Sophie Hamacher), ICA, Maine College of Art, USA

Until January 9, 2022: “Sauerbruch Hutton. Architects” in “draw love build – l'architettura di sauerbruch hutton” (Curator: Juan Lucas Young), M9 – museo del 900, Mestre-Venice, Italy

Until January 9, 2022: “In-Formation” in “New Order” (Curator: Luisa Heese), Museum im Kulturspeicher Würzburg, Germany

Until February 6, 2022: “In Comparison” in “Les Flammes. L'art vivant de la céramique” (Curator: Anne Dressen), Museum of Modern Art, Paris, France

Until July 17, 2022: “The Silver and the Cross” in “ReVisión: Art in the Americas” (Curators: Frederick and Jan Mayer), Denver Art Museum, USA

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