

**Betreff:** Harun Farocki Institut – Newsletter March 2025

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**Von:** Harun Farocki Institut

**An:** Elsa de Seynes



**Harun  
Farocki  
Institut**

## **Harun Farocki Institut Newsletter March 2025**

Dear Friends,

On **Wednesday, March 5, at 6:30 p.m.**, we will present [an evening](#) together with **Wolf Kino** (Berlin) as part of the **HaFI project *Terms and Conditions. The Legal Form of Images.*** Following the screening of the **essay films *Terror Tales* (2024) and *Mapping Lessons* (2020)** by **Philip Rizk** – works that directly and painfully engage with the act of drawing, erasing, and redrawing lines on the map of the so-called “Middle East” –, the filmmaker will engage in a conversation with artist, filmmaker and researcher **Marwa Arsanios**.

A new **HaFI booklet** will be released in the first week of March and can be now ordered from **Bierke Verlag**. [HaFI 022: On Ingo Kratisch: A Logic of Images, a Logic of Things](#). Edited by **Daniel Eisenberg, Clio Nicastro and Ellen Rothenberg**, this issue is dedicated to the work of filmmaker and artist **Ingo Kratisch**, who was also responsible for the camerawork in Harun Farocki's films for over three decades.

The [filmography](#) of **Ingo Kratisch** as well as the essay “**Reparatur**” by **Daniel Eisenberg** (in English) from 1992 are now available in their full length online in ***Rosa Mercedes 07: Spectrum***.

**Showcase #092: Öffentlichkeit und Erfahrung des Krieges** (Public Sphere and Experience of War) presents a document of a discussion that took place in early February 1991, a good two weeks after the start of the Second Gulf War. It was organized by the Alexander Kluge Project Tutorium at the Free University of Berlin Berlin and the AStA of the Technical University (and based on the title of Negt/Kluge's classic). The participants were Norbert Bolz, Harun Farocki, Sigrid Schade and Gerburg Treusch-Dieter.

Finally, we would like to announce an upcoming evening with the artist **Maryam Jafri** on **April 1**, in Berlin, which we will be organising as part of *Terms and Conditions*. More information will follow soon.

We look forward to seeing you at the event!

P.S.: Below you will also find information on works by Harun Farocki that are currently or will soon be on display in [group exhibitions](#).

## 1. Screening: Terror Tales und Mapping Lessons

The times and spaces of colonialisms and neocolonialism are connected in ways that demand forms and languages of analysis that cannot and must not be reduced to those of science and administration. *Mapping Lessons* and *Terror Tales*, two essay films by Philip Rizk from 2020 and 2024, consult and activate the audiovisual archives pertaining to the violence of the nation state and the counter-violence caused by it. They reassemble and recombine the visual, textual, and sonic documents of appropriation and dispossession, embarking on a quest for new traditions of resistance and old horizons of social possibility. Rizk sees his filmic work as preparation. Not in the sense of *prepping*, but of (self-)training with the images and sounds that are available but must be withdrawn from invisibilization.

***Terror Tales*** (2024, 7') reflects on the role of the image in creating narratives of terror that legitimize systematic regimes of racism—be it the American Dream or the ongoing Zionist annihilation of life in Palestine. (P.R.)

In the essay film ***Mapping Lessons*** (2020, 60') we travel with K through time and space to a "Middle East" being colonized, where fences form borders of private property and national boundaries. The film then narrates struggles against this status quo and juxtaposes these with struggles elsewhere. 1960s Vietnam, national liberation in Angola as in Palestine, doing without state structures in the Syrian Revolution as in the Paris Commune, or undoing property in the early days of the Soviets and 1936 Spain. The film tries to mark ways of preparing for struggles to come. (P.R.)

**Wed. March 5, 2025**

**6.30 p.m.**

**Wolf Kino**

Weserstraße 59

12045 Berlin

Go to [tickets](#)

## 2. HaFI 022: On Ingo Kratisch

Beginning with the realization of a series of "workers' films" (Arbeiterfilme) at the start of the 1970's and then developing a personal poetic style emphasizing collaborative practices and the recuperation of culture, spent material, and artifacts, Ingo Kratisch's multivalent art practice has been prescient in anticipating many important trends in contemporary art: repair and reuse, city/rural community formation, and many lo-fi first-person documentary practices. Throughout, Kratisch worked collaboratively with many important filmmakers, artists, and writers, among them Harun Farocki, quietly influencing critically significant films and careers, while carving his own path outside the light of the projector."

This volume introduces Kratisch's work to a new generation of readers who may be unaware of his influence or generative esthetic principles. His work, actions of radical repair and reconstruction, model strategies for sustainable independent creative production.

**On Ingo Kratisch**

**A Logic of Images. A Logic of Things**

**Editors: Daniel Eisenberg, Clio Nicastro, and Ellen Rothenberg**

Paperback

21 x 29,7 cm

64 pages

English/German

ISBN 978-3-948546-25-0 The issue can now be ordered from [Bierke Verlag](#) for €10.

### **3. Group exhibitions**

**Until 01.03. 2025:** *A Day in the Life of a Consumer* in: *Shelf Life*, Trautwein Herleth Galerie, Berlin, Germany

**From 15.03. – 27.07. 2025:** *Deep Play* in: *Holding Pattern* (Curator: Tom McCarthy), HMKV Hardware MedienKunstVerein e.V., Dortmund, Germany

**From 11.04. – 21.09. 2025:** *Transmission* in: *The World through IA* (Curators: Ada Ackerman, Alexandre Gefen, Antonio Somaini, Pia Viewing), Jeu de Paume, Paris, France

**From 11.04. – 30.06. 2025:** *Videograms of a Revolution* in *Somos todos Capitães – 50 anos em Liberdade* (Kurator: Paulo Mendes), Braga'25 Capital of Culture, Portugal

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