

Betreff: Harun Farocki Institut – Newsletter October/November 2024

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An: Elsa de Seynes



**Harun
Farocki
Institut**

Harun Farocki Institut Newsletter October/November 2024

Dear Friends,

After the two very well-attended film screenings and discussion evenings at the Arsenal Cinema, which we organized in September as part of our **research project “Terms and Conditions: The Legal Form of Images,”** we are organizing two further evenings on **October 15 and 16**. This second part focuses on films that deal with the [historical continuity of coloniality and its legal contexts](#). The search for truth, documentary and fictional, correlates analysis, criticism and emotion. With **Marcel Dickhage and Cathleen Schuster** (titre provisoire), **Tom Holert** and **Doreen Mende** (both HaFI).

On October 23, Media Studies in Potsdam (EMW) and the Harun Farocki Institut at the University of Applied Sciences Potsdam are organizing the **international workshop “AI as Work. Terms and Conditions of Contemporary Image and Knowledge Production.”** Discussions and exchanges will be facilitated with researchers, practitioners and activists **Ariana Dongus, Krystal Kauffman, Nicolas Malevé** and **Tianling Yang** on the role of work for artificial intelligence as well as its legal implications for working conditions and copyright. Please register to participate in the workshop (AI-work@emw-potsdam.de).

As part of the **conference “As We May See: Tracking and Tracing the Image after Farocki” (30.10. – 1.11.2024)**, **Tom Holert, Doreen Mende** and **Clio Nicastro** will moderate the panel **“The Operational Image Before the Law,”** which is dedicated to the contradictory entanglement of “operational images” in the “legal form” of the present. Speakers **Katja Müller-Helle** and **Noam Elcott** will discuss the status of “operational images” under the techno-institutional conditions of *machine learning* and platform capitalism. The panel will take place on **October 31 from 2:30–5 p.m.** at the University of Zurich. The program of the conference, organized by the Farocki Forum and the Center for Arts and Culture Theory at the University of Zurich and the Zurich University of the Arts (ZHdK), can be found [here](#).

In October 2024, the **transversal seminar “Rehearsing the (extra-)jurisdiction of images,”** which takes place in conversation with our research project “Terms and Conditions,” started at the Visual Arts Department of **HEAD Genève** of HES-SO. It will conclude with a screening at

Spoutnik Cinema in Geneva in December 2024.

In collaboration with **Kultur Ensemble (Goethe-Institut/Institut Français, Palermo)**, which supports the current **Harun Farocki Residency**, we have realized a short interview to introduce filmmaker and residency fellow **Anna Marziano**, her filmic practice, and her current film project *Schiuma di mondi* (Foam of Worlds). The video will be available on the **Kultur Ensemble Palermo Instagram** channel in the next few days. Also on our website and the **HaFl Instagram account**.

We would also like to draw your attention to the **following events** organized by **partner organizations**:

– The **film program** organized by the **Goethe-Institut London** to mark the tenth anniversary of Harun Farocki's death will continue on **October 22 and 23**. With contributions from filmmaker and former Farocki Residency fellow (2020/22) **Cathy Lee Crane**, director, theatre adaptor/director and researcher **Phoebe von Held**, and artist and lecturer **Beny Wagner**. Further information [here](#).

– The **Goethe-Institut New York** is also remembering the anniversary of Farocki's death together with the **e-flux Screening Room: two film screenings and a symposium on November 7 and 11** will focus on the generations of artists and filmmakers who have inherited his image-making ethos. More about the programme [here](#).

– The **festival “Kin City”** by our cooperation partner **Berliner Gazette** will take place from **October 17 to 19 at ZK/U – Zentrum für Kunst und Urbanistik in Berlin**. Academic, artistic and activist impulses will explore the following questions: How can we connect urban and ecological struggles? How can we reclaim and reinvent cities as infrastructures of life? Free admission, limited number of seats: [Information and registration](#) by October 15.

We look forward to seeing you at one or other of the events!

Harun Farocki Institut

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. Terms and Conditions #02: Continuity of coloniality and (neo)colonial legal processes

How is a complaint made, an accusation performed? How is German colonialism repressed and how does it find its administrative continuation in today's institutions? **LE MALENTENDU COLONIAL** (The Colonial Misunderstanding, 2004) by Cameroonian filmmaker Jean-Marie Teno examines the connections between the church and German colonialism in Namibia using the example of the Rheinische Missionsgesellschaft. **A LONG WAY FROM AMPHIOXUS** (2019), a short film by Palestinian filmmaker Kamal Aljafari, looks at the administration of migration and asks how the law relates to people who come up against the borders of nation states, where they are turned to numbers in bureaucratic processes.

LE MALENTENDU COLONIAL

Dir.: Jean-Marie Teno, Cameroon/France/Germany, 2004, digital file, original version with English subtitles (original languages: English, French, German), 78 min.

A LONG WAY FROM AMPHIOXUS

Dir.: Kamal Aljafari, Germany, 2019, digital file, original version with English subtitles (original language: German), 16 min.

Tue. October 15., 8 p.m.

Introduction: Cathleen Schuster & Marcel Dickhage (titre provisoire), followed by a video conversation with Jean-Marie Teno

Location: [Arsenal Cinema 1](#)

[To the admission tickets](#)

A courtyard in Bamako becomes the courtroom of a fictitious trial that the citizens of the capital of Mali are conducting against the neo-colonial policies of 'structural adjustment' enacted by the World Bank, the IMF and other international donors, as well against the governments of African states. The trial shares the filmic space with a western and other narrative inserts and components. With his highly self-conscious, docu-realist film **BAMAKO**, Abderrahmane Sissako (**TIMBUKTU**, **BLACK TEA**) conceived an early example of the 'tribunalism' that around the same time started to occur in contemporary art and performance venues.

BAMAKO

Dir.: Abderrahmane Sissako, France/Mali/USA, 2006, digital file, original version with English subtitles (original languages: Bambara and French), 118 min.

Wed. October 16, 8 p.m.

Introduction: : Tom Holert und Doreen Mende (HaFI)

Location: [Arsenal Cinema 1](#)

[To the admission tickets](#)

2. AI as Work: Terms and Conditions of Contemporary Image and Knowledge Production

The workshop will address the relationship between AI and work in order to open up more insights into this technology, which involves and affects various forms of human agencies and non-human agencies. The current spread of various AI platforms and services is based in particular on human labor. On the one hand, the workshop will focus on the labor of "data workers," who are distributed around the world and work under mostly precarious conditions to prepare data for machine learning. On the other hand, it will consider the unpaid labor for those texts and images that are automatically captured and used by AI companies and thus also form the basis for subsequent "data work." With the following impulses:

Krystal Kauffman: The Data Workers behind AI: Exploitation in the Industry and how to Prevent it

Ariana Dongus: Always in Beta? AI, Data, and Labor in Experimental Economies of Exclusion

Nicolas Malevé: The Vagaries of the Artistic Class in Generative AI

The workshop will focus on discussions between the speakers and all participants.

Wed. October 23, 3–7 p.m.

Location: University of Applied Sciences Potsdam

Theaterwerkstatt, Hauptgebäude (HG 124)

Kiepenheuerallee 5, 14469 Potsdam

Admission is free, please register at: AI-work@emw-potsdam.de

More information on the [EMW website](#).

3. Group Exhibitions

From 10.10. – 15.12. 2024: *A Day in the Life of a Consumer in: On Television* (Curator: Peter Scott), Carriage Trade, New York, USA

Until 13.10. 2024: *The Silver and the Cross in: Espacio Video* (Curator: Juan Guardiola), Fundación Díaz-Canella, Palencia, Spain

From 25.10. 2024 – 19.01. 2025: *Sauerbruch Hutton. Architects in draw love build // sauerbruch*

Hutton tracing modernities (Curators: Louisa Hutton, Matthias Sauerbruch), Akademie der Künste, Berlin

Until 03.11. 2024: *Stilleben* in: *Die Schönheit der Dinge. Stilleben von 1900 bis heute* (Curator: Marike Klaaßen), Kunsthalle Emden, Germany

Until 03.11. 2024: *In-Formation* in: *Offener Prozess* (Curators: Ayse Gülec, Fritz Laszlo Weber), Kunsthhaus Dresden, Dresden, Germany

Until 12.01. 2025: *In Comparison* in: *Brickwork* (Curator: Laura Biddle), Tate Liverpool, Liverpool, UK

Until 19.01. 2025: *Labour in a Single Shot* in: *"24 / 7"* (Curator: Katia Huemer), Kunsthhaus Graz, Austria

Until 01.02. 2025: *The Interview* in: *Ins Dunkle Schwimmen – Abgründe des kreativen Imperativs* (Curator: Cosima Rainer), Kunstsammlung der Universität für angewandte Kunst, Vienna, Austria

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