

**Betreff:** Harun Farocki Institut – Newsletter - September/October 2024

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**Harun  
Farocki  
Institut**

## **Harun Farocki Institut Newsletter - September/October 2024**

Dear Friends,

**On September 23 and 24 and October 15 and 16**, HaFI will present a **two-part program at Arsenal Cinema** as part of **Terms and Conditions: The Legal Form of Images**. The research project is dedicated to the legal matrix of artistic practice and cultural production. The two evenings in September will focus on [feminist film practices](#) that address violence against marginalized subjects, aiming to find formal and narrative strategies that avoid creating further mechanisms of oppression. Further information about the screenings in October will follow shortly.

The current issue of our online magazine **Rosa Mercedes 08: Terms and Conditions** presents three new contributions:

- We started a glossary with a first entry on [“juridification”](#) by **Natascia Tosel**, a scholar in the field of political philosophy and philosophy of law. In it, Tosel maps the nature of juridification as a political phenomenon.
- Following the launch event “Terms and Conditions” at the HGB Leipzig in April 2024, legal scholar **Daria Bayer** asks in her article [“Reconstructing the House of Law”](#) about the possibilities of performing a critique of the law.
- Almost fifty years ago, **Harun Farocki and Hanns Zischler** showed their interest in a legal theory of the image with a dossier on this topic for issue 278 (1975) of *Filmkritik*. Of particular relevance for our current research is the book *Le droit saisi par la photographie* (The Law Seized by Photography, 1973) by the Marxist legal and literary scholar **Bernard Edelman**, [one chapter](#) of which **Renate Sami and Zischler** have translated from the French, and which is now available online together with a short introduction and an appendix by Farocki and Zischler.

As of now and for the next three months, the filmmaker **Anna Marziano** is a guest of the [Harun Farocki Residency](#), realized/inaugurated in 2023 thanks to the German-French Cultural Institute **Kultur Ensemble Palermo** (curated by the Goethe-Institut and Institut français). On **December 8**, at silent green, the filmmaker will share some reflections and images from her **new film**

**project *Schiuma di mondi*** (Foam of Worlds), selected earlier this year by a jury composed of Carlo Chatrian, Cyril Neyrat, Clio Nicastro, and Heidi Sciacchitano within the framework of an open call on our research topic “Terms and Conditions.” More news to follow soon.

A new document from the Farocki archive is published in the current **Showcase issue #085**, which raises an unresolved question: there are indications that the transcript of the radio play **DAS GROSSE VERBINDUNGSROHR** (1975) had been published after its broadcast, presumably in 1979, but was this actually the case?

Your donations can **support** the production of **our next HaFI publication** about the works of filmmaker and artist **Ingo Kratisch**. Donate now [here](#) or directly on [Paypal](#) or become a [HaFI Friend!](#)

Finally, we would like to draw your attention to **two upcoming events from partner organizations:**

On the occasion of the **10th anniversary of Harun Farocki's death**, the **Goethe-Institut London** is organizing a **three-part film programme “Images & War, Acting & Indoctrination” on October 4, 22 and 26**. Two of the three dates were conceived by **Cathy Lee Crane**, the filmmaker and former Harun Farocki Residency fellow (2020/22). The programs will be accompanied by introductions and discussions with author and radio producer **Edward George**, director, theater maker and scholar **Phoebe von Held** and artist and lecturer **Beny Wagner**. More information [here](#).

The program of the **“Kin City” festival**, with which **our cooperation partner Berliner Gazette** celebrates its 25th anniversary, is now online: academic, artistic, and activist impulses, guided by the following questions: How can we connect urban and environmental struggles? How can we reclaim and reinvent cities as infrastructures of life? The “Kin City” festival will take place from **October 17–19 at the ZK/U – Center for Art and Urbanistics in Berlin**. Admission is free, seats are limited, please register by October 15. More info on the program and registration [here](#).

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

Harun Farocki Institut

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

## **1. Terms and Conditions #01: Feminist Film Practices and the Legal Framework of Moving Images**

The first evening centers around the short film **CORPO DI REATO** (Body of Evidence, 2024) by the Italian feminist collective “Collettiva,” (Marta Basso, Sara Cecconi, Carlotta Cosmai, and Alice Malingri). This work in progress is shedding light on the censorship of the film about sex work, **A.A.A. Offresi** (1981), by feminist filmmakers Loredana Rotondo, Paola De Martis, Annabella Miscuglio, Rony Daopulo, Mariagrazia Belmonti, and Anna Carini, which was banned by Italian television. On March 12, 1981, presenter Marina Morgan announced that **A.A.A. Offresi** would not be aired “at the formal request of the president of the parliamentary oversight commission.” **CORPO DI REATO** reenacts the story and seeks a fictional revenge: the announcement is interrupted by a group of activists in colorful balaclavas storming the studio to read the screenplay of the censored film. The screening will be followed by a conversation about the films **A.A.A. Offresi** as well as **Un processo per Stupro** (A Trial for Rape, 1979).

### **CORPO DI REATO**

Dirs.: Collettiva (Marta Basso, Sara Cecconi, Carlotta Cosmai, Alice Malingri), Italy, 2024, digital file, OV/EnglST, 10 min.  
and other films

**Mon. September 23 at 8 p.m.**

**Guests: Collettiva, Annamaria Licciardello (Film curator, Historian, Archivist, in person);  
Giulia Sbaffi (Historian, online)**

**Moderation: Clio Nicastro**

Location: [Arsenal Cinema 1](#)

[To the admission tickets](#)

The second evening focuses on audiovisual practices that challenge the structures governing the production and dissemination of images, especially under the conditions of legal uncertainty and imminent state violence. How can images protect their subjects while also expand and subvert the visual form, moving beyond popular tools like blurring and fabricated evidence? We approach these complex issues through Oraib Toukan's *VIA DOLOROSA* (2021) and Marwa Arsanios' *WHO IS AFRAID OF IDEOLOGY, PART 1* (2017). Starting from Toukan's concept of the "cruel image," the discussion will center on how both films acknowledge the violence inherent in the camera, including its colonial underpinnings, and creatively navigate the limitations of visual representation.

### **VIA DOLOROSA**

Dir.: Oraib Toukan, Palestine/Jordan, 2021, digital file Engl. and Arab, OV/EnglST, 21 min.

### **WHO IS AFRAID OF IDEOLOGY, PART 1**

Dir.: Marwa Arsanios, Iraq/Kurdistan/Lebanon, 2017, digital file Arab. and Kurd., OV/EnglST, 23 min.

**Tue. September 24 at 8 p.m.**

**Oraib Toukan and Marwa Arsanios in person**

**Moderation: Agata Lisiak and Clio Nicastro**

Location: [Arsenal Cinema 1](#)

[To the admission tickets](#)

## **2. Harun Farocki Residency: Anna Marziano**

"In the past 3 years I have been diving into political ecology and I got particularly interested in its juridical dimension. By juridical dimension I mean both the climate justice processes (Urgenda case in Holland, Giudizio universale in Italy, L'affaire du siècle in France...) and the legal fights which are run by several associations around the world in order to recognise natural elements as subjects with an own legal standing (i.e. the recognition of Whanganui River's rights in New Zealand). Why is this juridical turn interesting for our present time? Exactly because it moves against the juridification of reality and the apolitical administration of societies, operating on the very same level on which the capitalistic system operates: the legal one. In this way, each community is encouraged to practice gestures of resistance against the devious juridification of reality by supporting the reinvention of institutional and juridical categories, informed by their new sensitivities." - A. M.

**Anna Marziano's current project** revolves around the recollection of rushes and visual materials in the area of Berlin (Germany) and Venice (Italy) for her new film *Schiuma di mondi* (Foam of Worlds), a work which experiments with the fictional form and with the composition of heterogeneous materials, such as digital observational sequences; direct intervention on 16mm film; gathering of images produced for non-cinematographic purposes i.e. engineering 3D modeling. *Schiuma di mondi* aims to combine the critical reflection on media production with the utopia of an immediate sensory contact between the filmic atmospheres and the perception flows of the viewers.

**Anna Marziano** grew up in Italy. Her films question the ongoing transformations of subjects, communities, environments. Besides her studies in Political Sciences and Philosophy, Anna Marziano studied cinema in France at the Ateliers Varan (Paris) and Le Fresnoy Studio National

(Tourcoing). Since 2009, she has been producing a consistent body of filmworks related to the documentary form, the essay form and the collaborative practices. Her works are screened in festivals and art-spaces throughout the world such as TIFF Wavelengths, Cinéma du Réel, IFFR Rotterdam, Experimenta Bangalore, National Gallery of Art Washington DC and received the support of Goethe-Institut / Max Mueller Bhavan and Berliner Senat. Her artistic activities also include writing and teaching. She currently lives in Catania.

[www.annamarziano.com](http://www.annamarziano.com)

*The Harun Farocki Residency is an initiative of Kultur Ensemble Palermo – Goethe-Institut Palermo, Institut français Palermo – and Harun Farocki Institut Berlin.*

### 3. Group exhibitions

**Until 30.09. 2024:** *Prison Images and I thought I was Seeing Convicts in: Far Beyond the Walls* (curator: Frances Melhop), Nevada State Prison, Carson City, Nevada, USA

**Until 30.09. 2024:** *Make Up in: Histories of a Common Thread* (Curators: Ulrika Lublin, Alida Ivanov), Skanstull Metro Station, Stockholm, Sweden

**Until 06.10. 2024:** *In-Formation in: Offener Prozess* (Curators: Ayse Gülec, Fritz Laszlo Weber), Kulturkino Zwenkau, Zwenkau, Germany

**From 09.10. 2024 – 01.02. 2025:** *The Interview in Ins Dunkle Schwimmen – Abgründe des kreativen Imperativs* (Curator: Cosima Rainer), Kunstsammlung der Universität für angewandte Kunst, Vienna, Austria

**Until 09.10. 2024:** *Serious Game III: Immersion in: Spielen heißt verändern! Die Sammlungen* (Curator: Jürgen Tabor), Museum der Moderne, Salzburg, Austria

**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-Canela, Palencia, Spain

**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), Kunsthaus 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), Kunsthaus Graz, Austria

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