

## HARUN FAROCKI

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Born 1944 in Nový Jicin, Czechoslovakia

Died 2014 in Berlin, Germany

### Education

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1966-68 Deutsche Film and Fernsehakademie, Berlin

### Solo Exhibitions and Retrospectives

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- 2026 *What is Seen, What is Made.*, DOTMUSEUM, Busan, South Korea  
*VIDEOGRAMME EINER REVOLUTION*, Index – The Swedish Contemporary Art Foundation, Stockholm  
*Parallele I-IV*, Trautwein Herleth, Berlin
- 2024 *Harun Farocki: Inextinguishable Fire*, curated by Antje Ehmman, Greene Naftali, New York  
*Harun Farocki: In Comparison*, Tate Liverpool + RIBA North, Liverpool, United Kingdom
- 2023 *Harun Farocki: Consider Labour*, Cooper Gallery, University of Dundee, Scotland
- 2022 *Harun Farocki: Against War*, curated by Antje Ehmman, Galerie Barbara Weiss, Berlin  
*As You See: The Works of Harun Farocki*, Art Quarter Budapest, Hungary  
*Harun Farocki Against War*, curated by Antje Ehmman, Forum Stadtpark / Steirischer Herbst, Graz, Austria  
*Harun Farocki: Shaping of our Present*, A Promise of Kneropy, Bratislava, Slovakia
- 2021 *Harun Farocki*, Kemper Art Museum, Washington University in St. Louis, St. Louis
- 2020 *Reality Would Have to Begin*, in collaboration with Antje Ehmman, Art Encounters Foundation Timișoara, Timișoara, Romania  
*Harun Farocki and Hito Steyerl: Life Captured Still*, curated by Antje Ehmman and Carles Guerra, Galerie Thaddaeus Ropac, London
- 2019 *Harun Farocki: Who is Responsible?*, Instituto Moreira Salles, Sao Paulo, Brazil  
*Harun Farocki: Who is in Charge?*, Instituto Moreira Salles, Rio de Janeiro, Brazil  
*Harun Farocki: Über die Entrenzung der Arbeit*, Goethe Institut Bukarest, Romania  
*Sarah Schumann. Wirkliche Welt. Collagen und Gemälde von 1958 bis 2008*, curated by Renate Goldmann, Van Ham Art Estate, Cologne  
*The wall and other Stories*, curated by Nathalie Boscul Shin, Johann Nowak Total Museum of Contemporary Art, Seoul  
*Harun Farocki. Parallele I-IV*, Cache Space, Beijing
- 2018 *What ought To Be Done? Work and Life*, National Museum of Modern Contemporary Art, Seoul, Korea
- 2017 *Harun Farocki Retrospective*, Neuer Berliner Kunstverein, Berlin; Arsenal – Institut für Film und Videokunst e.V., the Harun Farocki Institut, and Savvy Contemporary, Berlin  
*Antje Ehmman, Harun Farocki. Labour in a Single Shot*, curated by Antje Ehmman, Contemporary Art Centre, Vilnius, Lithuania  
*Harun Farocki: Counter-Music*, curated by Okwui Enwezor, Haus der Kunst, Munich, Germany  
*Images against themselves*, organized Marcella Lista and Sylvie, Pras Centre Pompidou, Paris  
*By Other Means*, Neuer Berliner Kunstverein, Berlin
- 2016 *Empathy*, curated by Antje Ehmman and Carles Guerra, Tàpies Foundation, Barcelona, Spain; traveled to Friche la Belle de Mai, Marseille (exh. cat.)  
*Harun Farocki: Parallele I-IV (2012-14)*, Whitechapel Gallery, London  
*Visibility Machines: Trevor Paglen and Harun Farocki*, curated by Niels Van Tomme, Gund Gallery, Kenyon College, Gambier, Ohio
- 2015 *L'écran: Entre Ici Et Ailleurs*, curated by Anne-Sophie Dinant, CAPC musée d'art contemporain de Bordeaux, France

- Labour in a Single Shot*, Haus der Kulturen der Welt, Berlin  
*Harun Farocki - Zbyněk Baladrán*, curated by Michal Novotný, Center for Contemporary Art FUTURA, Prague, Czech Republic
- 2014 *Metaphor and Politics: The Tehran Retrospective of Harun Farocki*, SAZMANAB, Tehran, Iran  
*Harun Farocki: Parallel I-IV*, Greene Naftali, New York  
*Harun Farocki: 4 Films from 1967-1997*, curated by Antje Ehmman, Àngels Barcelona, Barcelona  
*Antje Ehmman/Harun Farocki: Labor in a Single Shot*, Museum Folkwang, Essen, Germany  
*Harun Farocki: Vision/Production/Oppression*, curated by Media Cuauhtémoc, Museo Universitario Arte Contemporáneo, Centro de Cultura Digital, Mexico City  
*Harun Farocki: Serious Games I-IV*, curated by Gaëlle Morel, Hamburger Bahnhof, Berlin; travels to Ryerson Image Centre, Toronto, Canada  
*Berlin Documentary Forum 3*, Haus der Kulturen der Welt, Berlin  
*Harun Farocki: Ernste Spiele*, curated by Henriette Huldish, Nationalgalerie im Hamburger Bahnhof - Museum für Gegenwart, Berlin
- 2013 *Parallele*, Galerie Thaddaeus Ropac, Paris  
*Film and Talk: Harun Farocki*, curated by Lena Essling, Daniel Birnbaum, Moderna Museet, Stockholm, Sweden  
*Harun Farocki: Imagination at Work*, curated by Antje Ehmman, Gaëlle Morel, Museum of Art, Tel Aviv, Israel  
*Harun Farocki*, curated by Inge Stache, Adriana Rosenberg, Fundación PROA, Buenos Aires, Argentina  
*Game and Rules*, curated by Claudia Giannetti, Edith-Ruß-Haus für Medienkunst, Oldenburg, Germany  
*As You See*, Malmö Art Museum, Malmö, Sweden  
*Side By Side*, curated by Andrea Cinel, Argos Center for Art and Media, Brussels, Belgium  
*7 dager: Harun Farocki*, curated by Mats Stjenstedt/Kunstneres Hus, Oslo  
*Harun Farocki*, Galerie Barbara Weiss, Berlin, Germany  
*Labor in a Single Shot*, Museum of Art, Tel Aviv, Israel
- 2012 *Harun Farocki Retrospective*, The Museum of Modern Art, Rio de Janeiro, Brazil  
*On the desperate and long-neglected need for small events*, curated by Sadie Kerr, Lanchester Gallery Projects, Coventry, Great Britain  
*Harun Farocki Retrospective*, curated by Hermano Callou, Icaro Ferraz Vidal Junior, The Museum of Modern Art, Museu de Arte Moderna do Rio de Janeiro, Brazil  
*7 films: Harun Farocki*, curated by Mats Stjenstedt and Andre Zivanari, Kunstneres Hus, Oslo, Norway, December 11, 2012 – January 6, 2013 and Pointe Center for the Arts, Nicosia, Cyprus, Nicosia, Cyprus, December 15, 2012 – February 15, 2013  
*Harun Farocki*, curated by Barbara Weiss, Galerie Barbara Weiss, Berlin, Germany  
*"Workers Leaving the Factory in Eleven Decades" (2006)*, Cinemania: Harun Farocki and Holly Zausner, Johnson Museum of Art, Cornell University, Ithaca, New York  
*Art/Work and the Invisible Hand*, Museum of Fine Arts, Houston  
The Centre for Contemporary Art, Ujazdowski Castle, Warsaw  
*7 filmer: Harun Farocki*, curated by Mats Stjenstedt, Kunstneres Hus, Oslo  
*7 days: Harun Farocki*, curated by Mats Stjenstedt, Point Center for the Arts, Nicosia, Cyprus
- 2011 *Harun Farocki: Soft Montages*, The Model, Sligo, Ireland  
*Harun Farocki: Images of War (At a Distance)*, The Museum of Modern Art, New York  
*Harun Farocki: Tres Duplas Projecoes*, Galeria Palácio Galveias, Lisbon  
*The Silver and the Cross*, Lumiar Cité, Lisbon  
*Image Works by Harun Farocki*, Beirut Art Center, Beirut  
Tampere Film Festival, Tampere, Finland  
*Harun Farocki*, Center for Contemporary Arts, Glasgow  
*Image Works*, Beirut Art Center, Beirut  
*Serious Games*, Àngels Barcelona, Barcelona, Spain  
*Films of Harun Farocki*, VeneKlasen Werner, Berlin
- 2010 *Weiche Montagen/ Soft Montages*, Kunsthaus Bregenz, Bregenz, Austria
- 2009 Museum Ludwig, Cologne, Germany  
*Harun Farocki, 22 Films 1968 – 2009*, Tate Modern, London
- 2008 *Deep Play*, Greene Naftali, New York

- 2007 *Fußball : Football Harun Farocki*, The Museum of Contemporary Art, Oslo  
*Eye/Machine I - III & On Construction of Griffith's Films*, Galerie Thaddaeus Ropac, Salzburg, Austria  
*One Image Doesn't Take the Place of Another*, Leonard & Bina Art Gallery, Concordia University, Montreal  
(catalogue)  
Àngels Barcelona, Barcelona, Spain  
*Beside Each Other*, MUMOK: Museum Moderner Kunst, Vienna, Austria (exh. cat.)
- 2006 *Index*, The Swedish Contemporary Art Foundation, Stockholm, Sweden
- 2004 *Harun Farocki: Eye/Machine I-III*, ZKM, Karlsruhe, Germany
- 2003 *Present Tense: Harun Farocki*, Art Gallery of Ontario, Ontario, Canada  
Institute of Contemporary Art, London  
*Eye/Machine II*, Argos, Brussels
- 2002 *Eye/Machine*, Greene Naftali, New York
- 2001 *Film, Videos, Installation, 1969-2001*, Westfälischer Kunstverein Münster, Germany  
Westfälischer Kunstverein, Münster, Germany  
Singapore International Film Festival, Singapore  
Bunkier Sztuki, Krakow, Poland  
The Museum of Modern Art, New York
- 2000 *Forum Freies Theater*, Kammerspiele, Dusseldorf, Germany
- 1999 Danish Film Institute, Copenhagen, Denmark  
Swedish Film Institute, Stockholm, Sweden
- 1998 International Film festival, Locarno, Switzerland  
Steirischer Herbst, Graz, Austria  
Zeughaus, Berlin, Germany
- 1996 Stadtkino, Wien, Austria
- 1995 Galerie nationale du Jeu de Paume, Paris
- 1992 UCLA Film and Television Archive, Los Angeles, CA  
New Delhi, India
- 1990 Filмотека Española, Madrid  
Cinematеca Portuguesa, Lisbon

### Selected Group Exhibitions

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- 2026 *Video Killed the Radio Star: The 1980s and their Cultural Echoes*, Mudam Luxembourg  
*The World Through AI*, Schirn Kunsthalle Frankfurt  
*Medina Triennial 2026: All That Sustains Us*, Historic Medina High School, Saudi Arabia  
*Global Positioning System*, Jameel Arts Centre, Dubai  
*Love, D-Mark, and Death*, Depo, Istanbul  
*Remote Viewing*, Museum of National Taipei University, Taiwan  
*Disobedience Archive (Canopy for Broken Time)*, Migros Museum für Gegenwartskunst, Zürich  
*New Humans: Memories of the Future*, New Museum, New York
- 2025 *News from the New Future*, Fondazione Sandretto Re Rebaudengo, Turin, Italy  
*8 Hours of Work*, The Wattis Institute, San Francisco  
*Work in Progress*, Dom Museum Vienna  
*For Children: Art Stories since 1968*, Haus der Kunst, Munich, traveling to Pinacoteca de São Paulo (catalogue)  
*The World through AI*, Jeu de Paume, Paris  
*Holding Pattern*, HMKV Hardware MedienKunstVerein, Dortmund, Germany
- 2024 *The Arrested Image: Identity Through the Lens of Law Enforcement*, Samuel Dorsky Museum of Art, SUNY  
New Paltz, curated by Sohie Landres, New Paltz, New York  
*Far Beyond the Walls*, curated by Frances Melhop, Nevada State Prison, Carson City, Nevada  
*Histories of a Common Thread*, curated by Ulrika Lublin, Alida Ivanov, Skanstull Metro Station,  
Stockholm, Sweden

- Espacio Video*, curated by Juan Guardiola, Fundación Díaz-Caneja, Palencia, Spain  
*Spielen heißt verändern! Die Sammlungen*, curated by Jürgen Tabor, Museum der Moderne, Salzburg, Austria  
*Die Schönheit der Dinge: Stilleben von 1900 bis heute*, curated by Marike Klaaßen, Kunsthalle Emden, Germany  
*Ways of Seeing*, Biennale for Visual and Sonic Media, Düsseldorf, Germany  
*24 / 7*, Kunsthaus Graz, Austria  
*Images at Work*, Casino Luxembourg, Luxembourg  
*30 Lives*, Museum of Contemporary Arts and Design, Manila, Philippines  
*Spielen heißt verändern! Die Sammlungen*, Museum der Moderne, Salzburg, Austria
- 2023 *History Tales: Fact and Fiction in History Painting*, curated by Sabine Folie, Academy of Fine Arts, Vienna  
*Tropical. Stories from Southeast Asia and Latin America*, curated by Qinyi Lim, National Gallery of Singapore, Singapore  
*Ways of Unseeing*, curated by Hans Carlsson, Konsthall Lund, Lund, Sweden  
*Revisiting the Potosí Principle Archive: Histories of Art and Extraction*, curated by Olivia Casa and Pujan Karambeigi, Institute for the Study of Latin American Art, New York
- 2022 *Holding Pattern*, curated by Tom McCarthy and Anne Hilde Neset, Kunsternes Hus, Oslo  
MUNCH Triennale: *The Machine is Us*, Munch Museum, Oslo  
*Vom Stilleben zum Food Porn*, Museum für Brot und Kunst, Ulm, Germany  
*Steirischer Herbst 2022: A War in the Distance*, Neue Galerie Graz, Austria  
*Kunst und Krieg. Von Goya bis Richter*, curated by David Schmidhauser, Kunstmuseum Winterthur, Switzerland  
*When Faith Moves Mountains*, curated by Oleksandra Pogrebnyak, PinchukArtCentre, Kiev, Ukraine  
*Pervasive Light: Works from MoMA's Media and Performance Collection*, Storage by Hyundai Card, Seoul  
*WORLDBUILDING: Gaming and Art in the Digital Age*, curated by Hans Ulrich Obrist, Julia Stoschek Collection, Düsseldorf; traveled to Centre Pompidou-Mertz  
*SupaStore, A plus A*, Venice  
*How to Win at Photography: Image-Making as Play*, The Photographers' Gallery, London  
*nonstop*, Kunstverein Schattendorf, Schattendorf, Austria  
*Emplotment*, curated by Fruzsina Feigl, Ludwig Museum, Budapest, Hungary  
*Body & Cosmos: The Art of Living Together*, Xie Zilong Photography Museum, Changsha City, China  
*Harun Farocki: Screenings*, UP Vargas Museum, Quezon City, Philippines  
*I'd hammer out danger, I'd hammer out a warning*, curated by Steven Evans, Max Fields, and Amy Sadao, FotoFest, Silver Street Studios, Houston  
*Retail Apocalypse*, curated by Fredi Fischli and Niels Olsen, Canadian Centre for Architecture (CCA), Montreal  
*Potosí-Prinzip – Archive*, curated by Alice Creischer and Andreas Siekmann, Akademie der Künste der Welt, Cologne; traveled to Galerie der Stadt Schwaz, Austria  
*Metaverse*, curated by Patrice Sharkey, ACE Open, Adelaide, Australia  
*Building Information*, Architectural Museum of the Technical University of Berlin, Berlin  
*Feedback #6: Marshall McLuhan and the Arts*, curated by Baruch Gottlieb, Fonderie Darling, Montreal  
*Beneath the Skin, Between the Machines*, curated by Fu Liaoliao, HOW Art Museum, Shanghai
- 2021 *ReVisión: Art in the Americas*, curated by Victoria I. Lyall and Jorge Rivas Pérez, Denver Art Museum (catalogue)  
*Maps of Disquiet*, 3rd Chennai Photo Biennale, Chennai, India  
*Writing the History of the Future: Signature Works of the Singular ZKM Media Art Collection*, Gwangju Museum of Art, Gwangju, South Korea  
*International Documentary Film Festival (IDFA)*, curated by Hito Steyerl, Amsterdam  
*Allied – Kyiv Biennial 2021*, The House of Cinema, Kyiv, Ukraine  
*The Story of M.B. as told by Jef Geys*, curated by Stijn Maes, Frans Masereel Centrum, Kasterlee, Belgium  
*New Order: On Art and Order in Uncertain Times*, Museum im Kulturspeicher, Würzburg, Germany  
*Image Processors*, curated by Christina Barton, Adam Art Gallery, Victoria University, Wellington, New Zealand  
*Seemingly Incurable Sensation of Temporal Ambiguity*, KRONE COURONNE, Biel/Bienne, Switzerland  
*draw love build – l'architettura di sauerbruch hutton*, M9 – museo del 900 Mestre, Venice, Italy  
*Offener Prozess*, curated by Ayşe Güleç and Fritz Laszlo Weber, Stadtmuseum Jena, Germany  
*Life, Death, Love and Justice*, curated by Peter Sit and Didem Yazıcı, Tranzit, Bratislava, Slovakia  
*Baltic Triennial 14: The Endless Frontier*, Contemporary Art Centre, Vilnius, Lithuania

- Le supermarché des images*, curated by Peter Szendy, Red Brick Art Museum, Beijing  
*Pictograms, Signs of Life, Emojis: The Society of Signs*, Städtische Museen Freiburg, Germany  
*Language for Sale*, Edith-Russ-Haus for Media Art, Oldenburg, Germany  
*Observing Power*, curated by Ingel Vaikla, Estonian Museum of Architecture, Tallin, Estonia  
*The End of the Fucking Work*, curated by Linnéa Meiners, Galerie im Turm, Berlin  
*Video Games: Play Without End*, curated by Ane Agirre, Tabakalera, San Sebastian, Spain  
*Anything Goes? Berlin Architecture in the 1980s*, curated by Ursula Müller, Berlinische Galerie, Berlin  
 2020 *Dos años de vacaciones. Céline Condorelli*, TEA Tenerife Espacio de las Artes, Tenerife, Spain  
*Around the Day in Eighty Worlds*, CAPC musée d'art contemporain de Bordeaux, France  
*The Society of Individuals*, curated by Sunjoo Kang, Museum of Contemporary Art Busan, South Korea  
*The Physiognomy of Power: Harun Farocki & Florentina Pakosta*, curated by Jürgen Tabor, Museum der  
 Moderne Salzburg, Salzburg, Austria (catalogue)  
*On Everyone's Lips: from Peter Pieter Bruegel to Cindy Sherman*, Kunstmuseum Wolfsburg, Germany  
*Overt: Militarization as Ideology*, curated by Fatma Yehia, Art Museum at the University of Toronto, Toronto  
*Me, Family. Portrait of a Young Planet*, Mudam, Luxembourg (online exhibition)  
*Beyond the Pain*, Galerie Stadt Sindelfingen, Sindelfingen, Germany  
*Piktogramme, Lebenszeichen, Emojis. Die Gesellschaft der Zeichen*, Leopold-Hoesch-Museum, Düren,  
 Germany  
*Les usages du monde – New ways of the World*, Arc en Rêve centre d'architecture, Bordeaux, France  
*Céline Condorelli: Two Years' Vacation*, 49 Nord 6 Est – Frac Lorraine, Metz, France  
*In Sickness and In Health*, curated by Chris Wiley, Nicelle Beauchene Gallery, New York (online exhibition)  
*Bridging the fragile*, Àngels Barcelona, Barcelona (online exhibition)  
 2019 *Re:Working Labor*, organized by Ellen Rothenberg and Daniel Eisenberg, School of the Art Institute of Chicago,  
 Chicago  
*Another Country: Outsider Visions of America*, Film at Lincoln Center, New York  
*Prison Images: Incarceration and the Cinema*, Anthology Film Archives, New York  
*Theater of Operations: The Gulf Wars 1991-2011*, organized by Peter Eleey and Ruba Katrib, MoMA PS1,  
 Long Island City  
*Werkleitz Festival, Model and Ruin*, curated by Florian Wüst, Werkleitz Gesellschaft, Halle, Germany  
*Pratiques de la distraction*, HEAD, Geneva  
*New Order: Art and Technology in the Twenty-First Century*, organized by Michelle Kuo, The Museum of  
 Modern Art, New York  
*Artistic Intelligence*, Kunstverein Hannover, Germany  
*Fuzzy Dark Spot. Videokunst aus Hamburg*, curated by Wolfgang Oelze, Deichtorhallen, Sammlung  
 Falckenberg, Hamburg  
*In this world, we*, curated by Jinglu Zhu, Hessel Museum of Art and CCS Bard Galleries, Annandale-on-  
 Hudson, New York  
*24/7*, curated by Luisa Espino, CentroCentro, Madrid, Spain  
*The Village, Carriage Trade*, New York  
*Images in Conflict*, curated by Karen Fromm and Sophia Greif, Galerie für Fotografie, Hannover  
*Artistic Intelligence*, Kunstverein Hannover, Hannover  
*Waiting*, curated by Fabrizio Gallanti, Galerie de L'UQAM, Université du Québec à Montréal, Canada  
*Welcome to Jerusalem*, curated by Margret Kampmeyer, Jüdisches Museum, Berlin  
*Feedback #4 (Detroit). Marshall McLuhan and the Arts*, Baruch Gottlieb, Marie-José Sondejker, West, The  
 Hague  
*Truth that Lies*, curated by Irena Boric, Impakt. Center for Media Culture, Utrecht, The Netherlands  
*ANTIKINO ("The Siren's Echo Chamber")*, curated by Stefanie Schulte Strathaus, Anselm Franke, Maha  
 Maamoun, Ulrich Ziemonsm, Forum Expanded, Silent Green, Betonhalle, Berlin  
*Franz Radzwill und die Gegenwart. Landschaft, Technik, Medien*, curated by Stefan Borchardt, Städtische  
 Galerie, Bietigheim-Bissingen, Germany  
*Zwischen Stahlträger und White Cube. 101 Jahre Farabrik*, curated by Alexandra Blättler, ALTEFABRIK,  
 Rapperswill-Jona, Switzerland

- Are you Satisfied? Aktuelle Kunst und Revolution*, curated by Peter Kruska, Sönke Kniphals, Galerie am Körnerpark, Berlin
- Writing the History of the Future: The ZKM Collection*, ZKM Center for Art and Media, Karlsruhe, Germany
- Games and Politics*, curated by Julien Anart, ISELP - Institute Supérieur pour l'étude du langage, Brussels
- Das Wesentliche an der Arbeit ist unsichtbar*, curated by Harald Welzer, Museum Arbeitswelt Steyr, Steyr, Austria
- Im Visier. Die Schusswaffe in Kunst und Design*, curated by Nadine Schneider Forum Schlossplatz, Aarau, Switzerland
- Case Study: 1989*, curated by Sandra Moros and Sergio Rubira, IVAM, Valencia
- Weil ich nun mal hier lebe*, curated by Anna Sailer, Museum für Moderne Kunst, Frankfurt am Main
- The Falling Sky*, curated by Moacir dos Anjos, Centro Cultural de Caixa, Brasilia
- 2018 *Motions*, Ludlow 38, New York
- Because I live here*, TOWER, Museum Für Moderne Kunst, Frankfurt am Main
- Phantoms of Perception*, Kunstverein in Hamburg, Germany
- Picture Industry*, curated by Walead Beshty, Luma Westbau, Zürich; travelled to Hessel Museum of Art, Annandale-on-Hudson, New York (2017)
- Die Konstruktion der welt (Kunst und Ökonomie)*, curated by Sebastian Baden, Kunsthalle Mannheim, Germany
- Die Landschaft der Technik*, curated by Stefan Borchardt, Kunsthalle Emden, Germany
- The Value of Freedom*, Belvedere 21, Vienna, Austria (ex. cat.)
- Stilleben in der Fotografie der Gegenwart*, curated by Bettina Leidl, KunstHausWien, Vienna, Austria
- Zarouhie Abdalian: Production*, Contemporary Arts Center, New Orleans
- Other Mechanisms*, curated by Anthony Huberman, Secession, Vienna
- Faithless Pictures*, curated by Andrea Kroksnes, National Gallery, The National Museum of Art, Architecture and Design, Oslo
- 2017 *Post Institutional Stress Disorder*, Kunsthall Aarhus, Aarhus, Denmark
- Open Codes*, Center for Art and Media Karlsruhe, Karlsruhe
- The Photographic I – Other Pictures*, organized by Martin Germann, Tanja Boon and Steven Humblet, S.M.A.K., Ghent (magazine)
- The Image of War*, curated by Theodor Ringborg, Bonniers Konsthall, Stockholm (ex. cat.)
- Mechanisms*, curated by Anthony Huberman, CCA Wattis Institute for Contemporary Arts, San Francisco
- New Literacy*, 4th Ural Biennial of Contemporary Art, curated by João Ribas, Ekaterinburg, Russia
- Before the Event / After the Fact: Contemporary Perspectives on War*, curated by Judy Ditner, Yale University Art Gallery, New Haven
- Vienna Biennale: How Will We Work?*, curated by Gerald Bast and Anab Jain, Angewandte Innovation Laboratory, Vienna, Austria
- Slow Violence*, curated by Katarina Stenbeck, History Kunsthall Charlottenborg, Copenhagen, Denmark
- After the Fact*, curated by Stephanie Weber, Städtische Galerie im Lenbachhaus und Kunstbau, Munich (catalogue)
- Images in Conflict*, curated by Karen Fromm and Sophia Greif, Galerie für Fotografie, Hannover
- Weapon of Choice*, curated by Isabela Villanueva, Anya and Andrew Shiva Gallery, John Jay College, New York
- AAH Room*, curated by Sarat Maharaj, Lumiar Cité, Lisbon
- Data Battlefield*, curated by Jean Wainwright, Fotomuseum, Antwerp, Belgium
- Tamawuj*, curated by Christine Tohme, Sharjah Biennial 13, Sharjah, United Arab Emirates
- 24/7*, curated by Luisa Espino, CentroCentro, Madrid
- Please Come Back. The World as a Prison?*, curated by Hou Hanruand and Luigia Lonardelli, MAXXI. Museo Nazionale Delle Arti Del XXI Secolo, Rome
- Art in the Age of the Internet, 1989 to Today*, ICA Boston, Boston; traveled to the University of Michigan Museum of Art, Ann Arbor in 2019
- 1966-2016, Greene Naftali, New York
- 2016 *Albert Oehlen Retrospective*, Cleveland Museum of Art, Cleveland (ex. cat.)
- Learning Laboratories: Architecture, Instructional Technology, and the Social Production of Pedagogical Space Around 1970*, BAK, basis voor actuele kunst, Utrecht, Netherlands

- On Limits: Estrangement in the Everyday*, curated by Daniella Rose King, Viktor Neumann, Samuele Piazza, and Kari Rittenbach, The Kitchen, New York (exh. cat.)
- From the Collection: 1960–1969*, The Museum of Modern Art, New York
- To See Without Being Seen: Contemporary Art and Drone Warfare*, Mildred Lane Kemper Art Museum, St. Louis
- 2015 *Office Space*, Yerba Buena Center for the Arts, San Francisco, California
- Hall of Half-Life*, curated by Tessa Giblin, steirischer herbst festival centre at GrazMuseum, Graz, Austria (catalogue)
- Of Images: Strategies of Appropriation*, curated by Søren Grammel, Museum für Gegenwartskunst, Basel, Switzerland
- Temporary Gallery, Cologne, Germany
- Covert Operations: Investigating the Known Unknowns*, San Jose Museum of Art, San Jose, CA
- All the World's Futures*, curated by Okwui Enwezor, 56th Venice Biennale, Venice
- Under the Clouds: From Paranoia to the Digital Sublime*, curated by João Ribas, Serralves Museum of Contemporary Art, Porto, Portugal
- Memory Burns*, curated by Georges Didi-Huberman, OCAT Institute, Beijing, China
- A Republic of Art*, curated by Annie Fletcher and Diana Franssen, French Regional Collections of Contemporary Art, Van Abbemuseum, Eindhoven, Netherlands
- Mapping Bucharest: Art, Memory, and Revolution 1916–2016*, curated by Peter Weibel, Vienna Biennale, MAK, Vienna
- Screen Play: Life in an Animated World*, Albright-Knox Art Gallery, Buffalo, New York (electronic cat.)
- Temporary Gallery, Cologne, Germany
- The Day Will Come- When Photography Revises*, curated by Bettina Steinbrügge and Amelie Zadeh, Triennial of Photography, Hamburg
- Fire and Forget. On Violence*, KW Institute for Contemporary Art, Berlin
- Toys Redux: On Play and Critique*, curated by Judith Welter, Migros Museum für Gegenwartskunst, Zurich
- Grazed Images*, curated by Inesa Brašiškė, Contemporary Art Centre, Vilnius, Lithuania
- Absolute Collection Guideline*, Sifang Art Museum, Nanjing, China
- Whose Subject am I?*, Kunstverein Düsseldorf, Düsseldorf, Germany
- Riddle of the Burial Grounds*, Project Arts Centre, Dublin
- Fear of Missing Out*, Institute of Contemporary Arts, London
- Overtime: The Art of Work*, curated by Cathleen Chaffee, Albright-Knox Art Gallery, Buffalo, New York
- Art of the Real*, Film Society of Lincoln Center, New York
- Kino der Kunst*, curated by Heinz Peter Schwerfel and Edgar Reitz, Bayerische Akademie der Schönen Künste, Munich
- Animierte Wunderwelten*, curated by Andres Janser, Museum für Gestaltung, Zürich
- Alternative Modernisms*, curated by Cora Fisher Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
- A queda do céu (The Falling Sky)*, curated by Moacir dos Anjos, Paço das Artes, São Paulo, Brazil
- TELE-Gen - Die Sprache des Fernsehens im Spiegel der Kunst 1963-2005*, curated by Dieter Daniels, Stephan Berg, and Sarah Waldschmitt, Kunstmuseum
- Parasophia*, Kyoto International Festival of Contemporary Culture 2015, Kyoto, Japan
- Labour in a Single Shot*, Haus der Kulturen der Welt, Berlin, Germany
- Invisible Violence*, curated by Zoran Erić, Séamus Kealy and Blanca de la torre, Salzburger Kunstverein, Salzburg, Austria
- Permanent War: The Age of Global Conflict*, School of the Museum of Fine Arts, Boston
- Rights of Nature: Art and Ecology in the Americas*, Nottingham Contemporary, Great Britain
- Call and Response*, curated by Mitchell and Danielle Avram Morgan, The McKinney Avenue Contemporary, Dallas
- Visibility Machines: Harun Farocki and Trevor Paglen*, curated by Niels Van Tomme, Gallery 400, University of Illinois at Chicago, Chicago
- 1989, Galerie Barbara Weiss, Berlin
- After 1965: Art in a Time of Social Unrest*, Neuberger Museum, New York

- 2014 *Video Art for All International Festival*, Casa Garden, Macau, China  
*Ber-Dtm-Hnl, Hartware Medien Kunst Verein*, curated by Thibaut de Ruyter and Dr. Inke Arns, Dortmund, Germany  
 10th Shanghai Biennale 2014: Social Factory, curated by Anselm Franke, Shanghai  
*Zero Tolerance*, MoMA PS1, Long Island City, New York  
*Covert Operations: Investigating the Known Unknowns*, Scottsdale Museum of Contemporary Art, Scottsdale, AZ  
*Systems & Subjects*, curated by Sabine Breitwieser and Beatrice von Bormann, Museum der Moderne Salzburg, Austria  
*Covert Operations: investigating the Known Unknowns*, Scottsdale Museum of Contemporary Art, Scottsdale, AZ  
*Allegory of the Cave Painting*, curated by Mihnea Mircan, Extra City Kunsthall, Antwerp, Belgium; traveled to Middelhelm Museum, Antwerp, Belgium, September 26 – March 29, 2015  
*Schwindel der Wirklichkeit – Vertigo Reality*, Akademie der Künste, Berlin  
*From 11 September: Taking a Stand Against War*, Lehmbrock Museum, Duisburg, Germany  
*Good Morning Mr. Orwell 2014*, Nam June Paik Art Center, Yongin, South Korea  
*Bad Thoughts – Collection of Martijn and Jeannette Sanders*, Stedelijk Museum, Amsterdam  
*Bringing the World into the World*, Queens Museum, New York  
*Invisible Violence*, Museum of Contemporary Art, Belgrade  
*Disobedience Archive (The Park)*, Salt Beyoğlu, Istanbul  
*At Your Service—Art and Labour*, Tehnički muzej Zagreb, Zagreb, Croatia  
*Video Container: Museum as Method*, MOCA North Miami, Miami  
*Counterintelligence*, Justina M. Barnicke Gallery, Toronto
- 2013 *93*, Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain  
*Salon der Angst*, Kunsthalle Wien, Vienna  
*Death of a Cameraman*, organized by Martin Waldmeier, Apexart, New York  
*Disaster/The End of Days*, Paris Pantin, Galerie Thaddaeus Ropac, Paris  
*Artificial Nature*, curated by Charles Carcopino, VIA Festival, Le Manège Maubeuge Mons, Maubeuge, France  
*ADD METAPHYSICS*, launch event, curated by Jenna Sutela, Design Museum, Helsinki  
*Deficit (the lack)!*, curated by Gaia Simionati, Galleria Poggiali e Forconi Firenze, Florence, Italy  
*At Your Service / Stets zu Diensten*, curated by Silvia Eiblmayr and Christiane Erharter, Museum Arbeitswelt, Steyr, Austria  
*Autonomous*, @calit2, UC San Diego, San Diego, California  
*Festival Bo:m*, Arthouse MOMO, curated by Shinu Kim, Seoul, Korea  
*The Film Exercise*, curated by Alastair Cameron and Shama Khanna, Arnolfini, Bristol, Great Britain  
*Préparation | Réparation*, curated by Marie-Hélène Leblanc, DAÏMÔN's Studio, Available Light Screening Collective, Ottawa, Canada  
*Artificial Nature, EXIT Festival*, curated by Charles Carcopino, Maison des Arts de Créteil, Paris  
*Extraction: Projection*, Mackintosh Lecture Theatre, The Glasgow School of Art, Glasgow, Scotland  
*Irregular - Economies of Deviation*, Neue Gesellschaft für Bildende Kunst, Berlin  
*Mapping Time*, curated by Hermann Nöring, Kunsthalle Dominikanerkirche, Osnabrück, Germany  
*Artificial Nature, Lille 3000*, curated by Charles Carcopino, Le Printemps à Saint-Sauveur, Lille, France  
*Design Beyond Production*, curated by Karen Verschooren, Z33, Hasselt, Belgium  
*Views From Above*, curated by Angela Lampe, Centre Pompidou, Metz, France  
*Intervals*, curated by Chema González, Museo Nacional Centro de Arte Reina Sofía, Madrid  
*Le pont*, curated by Nicolas Feodoroff and Thierry Ollat, Musée d'Art Contemporain, Marseille, France  
*La Voie des Anges*, curated by Sylvie Lindeperg and Natacha Laurent, La Cinémathèque, Toulouse, France  
*The Encyclopedic Palace*, 55th Biennale, curated by Massimiliano Gioni, Brazilian Pavillion, Venice  
*Artificial Natures*, curated by Charles Carcopino, Théâtre de l'Avant-Seine, Colombes, France  
*Reality is not enough*, curated by Olga Shishko, Media Forum of the Moscow International Film Festival, Moscow Museum of Modern Art, Moscow  
*Images and Views of Alternative Cinema*, curated by Christopher Zimmerman, Teatro Ena, Nicosia, Cyprus  
*Visibility Machines*, curated by Niels Van Tomme, Center for Art, Design, and Visual Culture, Baltimore

- The Whole World Fits in Lisbon*, International Film Festival, curated by Susana de Sousa Dias, Doclisboa, Lisbon, Portugal
- Blown Up: Gaming and War*, Gallery 101, Ottawa, Canada
- ONLY HERE. Works by contemporary artists from the collection of the Federal Republic of Germany. Acquisitions 2007 – 2011*, curated by Susanne Kleine, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany
- FilmWeltWirtschaft*, curated by Claudia Engelhardt, Filmmuseum, Munich, Germany
- The Image Factory*, curated by Pip Day, SBC Gallery of Contemporary Art, Montréal, Canada
- Cinema du Réel*, curated by Maria Bonsanti, Paris
- Dokumentarfilmwoche*, curated by Felix Grimm, Hamburg
- Kunst- und Arbeitswelt*, curated by Elke Keiper, Städtische Galerie, Waldkraiburg, Germany
- Videoart at Midnight*, curated by Olaf Stüber, Kino Babylon, Berlin
- ARCO, curated by Gabriela Moragas, International Contemporary Art Fair, Madrid
- Cinema du Réel*, curated by Maria Bonsanti, Centre Pompidou, Paris
- Wednesday Night Open Forum, Extraction: Projection (Screening: The Silver and the Cross)*, Mackintosh Lecture Theatre, The Glasgow School of Art, Glasgow, curated by Jenny Brownrigg and Bettina Wenzel
- Spielregeln*, Edith-Ruß-Haus für Medienkunst; Oldenburg, Germany, curated by Claudia Giannetti
- 2012 *Animism*, Ilmin Museum of Art, Seoul, Korea
- Autonomous*, @calit2, UC San Diego, San Diego, California
- Acts of Voicing*, curated by Iris Dressler, Württembergischer Kunstverein Stuttgart, Stuttgart, Germany
- The Boxes*, Intersection project, 2011 Prague Quadrennial of Performance Design and Space; traveled as *Traveling Boxes after the Prague Quadrennial*
- RAY Fotografieprojekte, Frankfurt Rhein-Main
- Remote Control*, ICA, London (Videogrammes of a revolution)
- Blown Up: Gaming and War*, curated by Victoria Moufawad-Paul, Montreal Arts Interculturels, Montreal, Canada; traveled to Gallery 101, Ottawa, Canada, January 18 – February 3, 2013
- EntreVues Festival du Film*, curated by Laure Vernay, Cinéma Pathé, Belfort, France
- L'image témoin: l'après-coup du reel*, curated by Emmanuel Alloa, Marta Ponsa, Jeu de Paume, Paris, France
- I'm (also) an Alien!*, curated by Gaia Serena Simionati, HoH Art, Milan, Italy
- time(less) signs*, curated by Maria Holter, Künstlerhaus, Vienna, Austria
- Image Counter Image*, Haus der Kunst, Munich
- Cinema of Urgency, Serious Games I-IV*, Walker Art Center, Minneapolis
- Cinemanía: Harun Farocki and Holly Zausner*, Johnson Museum of Art, Cornell University, Ithaca, New York
- Making History*, Museum für Modern Kunst Frankfurt am Main, Frankfurt
- Schichtwechsel*, Nordstern Video Art Centre, Munich
- Collection Design and mirror-canteen, thinking space resources/sustainability theme of "building" under the aspects of "Secondary Use"*, Museum of Arts and Crafts, Hamburg, Germany
- Festival of German documentary 36*, Duisburg Film Week, Duisburg, Germany
- Take, Take and...?*, Biennale Regard Benin, The National Print Shop, Porto Novo, Benin
- Freiwillige Selbstkontrolle*, Filmwerkstatt, Düsseldorf, Germany, *Sammlung Design und Spiegel-Kantine, Denkraum Ressourcen / Nachhaltigkeit, Thema "Bauen" unter den Aspekten von "Secondary Use"*, Museum für Kunst und Gewerbe, Hamburg, curated by Claudia Banz
- Festival des deutschsprachigen Dokumentarfilms 36*, curated by Werner Ruzicka, Duisburger Filmwoche, Duisburg, Germany
- 2011 *The Potosí Principle*, curated by Alice Creischer, Max Jorge Hinderer, and Andreas Siekmann, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2010; Haus der Kulturen der Welt, Berlin, 2010-11; Museo Nacional de Arte and Museo de Etnografía y Folklore, La Paz, 2011
- Mass Distractions & Cultural Decay*, Mason Gross Galleries, Rutgers, New Brunswick, New Jersey
- Harun Farocki and Vernon Ah Kee: War at a Distance and Tall Man*, Gertrude Contemporary and Melbourne Festival, Melbourne
- Case Histories*, curated by Jenny Borland, Alex Zachary, New York
- Foreclose. Between Crisis and Possibility*, The Kitchen, New York
- Serious Games: War – Media – Art*, Mathildenhöhe Darmstadt, Darmstadt, Germany

- 2010 *The Boxes*, Intersection project, 2011 Prague Quadrennial of Performance Design and Space, Prague  
*For Those of Us Who See*, KW Institute for Contemporary Art, Berlin  
*Today I Made Nothing*, Front Desk Apparatus, New York  
*Sao Paulo Biennial*, curated by Moacir dos Anjos, Agnaldo Farias, Sao Paulo  
*Gwangju Biennale*, curated by Massimiliano Gioni, Gwangju, South Korea  
*Men With Balls*, curated by Simon Critchley, Apexart, New York  
*Nachleben*, curated by Fionn Meade and Lucy Raven, Wyoming Building, Goethe-Institut, New York  
*Seven Screens: Umgiessen*, Osram Art Projects, Munich, Germany
- 2009 *HF I RG*, Harun Farocki, Rodney Graham, Jeu de Paume, Paris
- 2008 *The Greenroom: Reconsidering the Documentary and Contemporary Art*, Bard College, Annandale-on-Hudson, New York  
*Hard Targets: Masculinity and Contemporary Sports*, Los Angeles County Museum of Art, Los Angeles; Wexner Center for the Arts, Columbus, OH  
*The Cinema Effect: Illusion, Reality, and the Moving Image; Part 1: Dreams*, Hirshhorn Museum and Sculpture Garden, Washington, DC  
*Archive Fever: Uses of the Document in Contemporary Art*, The International Center of Photography, New York
- 2007 *New Economy*, Artists Space, New York  
*Documenta 12*, Kassel, Germany  
*Prison*, Bloomberg Space, London  
*See Us Act*, Lunds Konsthall, Lund, Sweden
- 2006 *Superhuman Vision*, ICA Boston, Boston  
*Seville Biennial*, Seville, Spain  
*Kino wie noch nie*, Generali Foundation, Vienna, Austria  
*In the Poem About Love You Don't Write the Word Love*, Artists Space, New York  
*The Expanded Eye*, Kunsthau Zurich, Switzerland  
*This Land Is My Land*, NGBK, Berlin; Kunsthalle Nurnberg  
*40jahrevideokunste.de*, Kunstsammlung im Standehaus Dusseldorf, Kunsthalle Bremen, Lehmbachhaus Munchen, ZKM Karlsruhe, Museum der Bildenden Kunste Leipzig  
*Every Day...another artist / work / show*, Salzburger Kunstverein, Salzburg, Austria  
*Photo-Trafic*, Centre pour l'image contemporaine Saint Gervais, Geneva, Switzerland  
*Equal and Less Equal*, Museum on the Seam, Socio-political Museum, Jerusalem, Israel  
*Atlas Group (1089-2004). A Project by Walid Raad*, The Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin
- 2005 *Biennale de l'image en mouvement*, Centre pour l'image contemporaine Saint Gervais, Geneva, Switzerland  
*Projekt Migration*, Kölnischer Kunstverein, Cologne, Germany  
*Arbeit\**, Galerie am Taxispalais, Innsbruck, Switzerland  
*Occupying Space*, Generali Foundation Collection, Witte de With, Rotterdam
- 2004 *Carnegie International*, Carnegie Museum, Pittsburgh  
*Empire: Images From a New World Order*, Maryland Institute College of Art, Baltimore  
*Documentary Fictions*, Fundación "la Caixa", Barcelona  
*American Idyll*, Greene Naftali, New York  
*How do we want to be governed?*, MACBA Museu d'Art Contemporaine de Barcelona, Barcelona, Spain; Miami Art Central, Miami
- 2003 *Kino in der Reitschule*, Bern, Switzerland  
*Present Tense*, Art Gallery of Ontario, Toronto, Canada  
*Strangers: The First ICP Triennial of Photography and Video*, International Center for Photography, New York  
*Fate of Alien Modes*, Secession, Vienna, Austria  
*The First ICP Triennial of Photography and Video*, International Center of Photography, New York  
*Sammlung Werke Von Dan Graham, Sanja Iveković, Hans Haacke, Friedl Kubelka und Harun Farocki*, Generali Foundation, Vienna, Austria
- 2002 *Cinematheque Tel Aviv & Jerusalem Cinematheque*, Tel Aviv-Jerusalem, Israel  
*Jakarta Filmfestival*, Jakarta, Indonesia  
*Cinematheque Francais*, Paris

- Anxious Omniscience: Surveillance and Contemporary Cultural Practice*, Princeton University Art Museum, Princeton
- Open\_Source\_Art\_Hack*, New Museum of Contemporary Art, New York
- 2001 Museum Boijmans de Beuningen, Rotterdam, Netherlands  
Stedelijk Museum voor Actuele Kunst (SMAK), Gent, Belgium  
*Nicht lösbares Feuer / Werkschau*, Kuenstlerhaus Stuttgart, Stuttgart, Germany
- 2000 *CTRL SPACE: Rhetorik der Überwachung von Bentham bis Big Brother*, ZKM, Karlsruhe, Germany  
*Dinge, die wir nicht verstehen (Things we don't Understand)* Generali Foundation, Vienna, Austria  
*Media City Seoul 2000*, Öffentlicher Raum, Seoul, Korea  
*Galeria*, Centro Cultural Belem, Lisbon  
*Gouvernementalität*, Expo 2000, Hannover, Germany  
*L'état des choses*, Kunst-Werke, Berlin
- 1998 *Joris Ivens – Chris Marker – Harun Farocki*, steirischer herbst, Graz, Austria
- 1997 *Documenta X*, Kassel, Germany
- 1996 *Face à l'histoire*, Centre Georges Pompidou, Paris
- 1995 *Le monde après la photographie*, Musée d'art Villeneuve d'Ascq, Lille, France

## Monographs and Catalogues

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- 2024 Alter, Nora. *Harun Farocki: Forms of Intelligence*. New York: Columbia University Press.
- 2023 Kuo, Michelle and Stuart Comer. *Signals: How Video Transformed the World*. New York: The Museum of Modern Art.  
*Retail*. Issue 5. Copenhagen & New York: Viscose.
- 2021 Sadowsky, Thorsten, ed. *Physiognomie der Macht / The Physiognomy of Power: Harun Farocki and Florentina Pakosta*. Salzburg: Museum der Moderne Salzburg.  
Ortega, Garbiñe. *Letters as Films*. La Fábrica/Punto de Vista.
- 2020 Leers, Dan and Taylor Fisch, eds. *Mirror with a Memory*. Pittsburgh: Carnegie Museum of Art: 100–119, 290–93.  
Patenburg, Volker, et. *Harun Farocki: On the History of Labor*. Berlin: Harun Farocki Institut.  
*The Village*. New York: Carriage Trade.
- 2019 Patenburg, Volker, ed. *Harun Farocki: Ich habe genug! Texte 1976–1985 (Vol. 4)*. Cologne: Verlag der Buchhandlung Walter König.  
Eleey, Peter and Ruba Katrib. *Theater of Operations: The Gulf Wars, 1991–2011*, New York: MoMA PS1.
- 2018 Klein, Alex and Milena Hoegsberg, eds. *Myths of Marble*. Berlin: Sternberg Press: 85, 86, 108, 109.  
van der Ley, Sabrina, ed. *Faithless Pictures*. Oslo: Nasjonalmuseet for kunst arkitektur og design: 108.  
Respini, Eva, ed. *Art in the Age of the Internet: 1989 to Today*. New Haven and London: Yale University Press: 27-28, 190, 196-197.
- 2017 Beshty, Walead. *Picture Industry: A Provisional History of the Technical Image*. Arles, France: LUMA  
Barson, Tanya, ed. *Life World*. Mexico City: CIAC: 84-85.  
Grammel, Søren and Svenja Held, eds. *Von Bildern. Strategien der Aneignung Manual No. 4*. Basel: Kunstmuseum Basel, Museum für Gegenwartskunst mit Emanuel Hoffmann-Stiftung: 9.  
Hanru, Hou and Luigia Lonardelli, eds. *Please Come Back: The World as Prison?* Milan: Mousse: 222, 156.  
Huberman, Anthony, ed. *Mechanisms*. San Francisco: CCA Wattis Institute for Contemporary Arts.  
Pfau, Anna-Alexandra, ed. *Generation Loss: 10 Years of the Julia Stoschek Collection*. Bielefeld/Berlin: Kerber Verlag: 445.  
*Harun Farocki: Before Your Eyes – Vietnam*, Berlin: Harun Farocki Institut.  
Blümlinger, Christa. *The ABCs of the Essay Film*. Berlin: Harun Farocki Institut.
- 2016 Ehmann, Antje, ed. *Harun Farocki: Another Kind of Empathy*. Berlin: Verlag der Buchhandlung Walther König.  
Young, Benjamin, ed. *On Limits: Estrangement in the Everyday*. New York: Whitney Museum of American Art.  
Bayer-Wermuth, Monika. *Harun Farocki: Arbeit*. München: Verlag Silke Schreiber.  
Farocki, Harun & Peter Weiss. *On Display: Peter Weiss*. Berlin: Harun Farocki Institut.

- Farocki, Harun. *Harun Farocki: What Ought to Be Done*. Berlin: Harun Farocki Institut.
- Kholeif, Omar. *Electronic Superhighway: From Experiments in Art and Technology to Art after the Internet*. London: Whitechapel Gallery
- Joselit, David. *Nach Kunst*. Berlin: August Verlag.
- Ribas, João. *Under the Clouds: From Paranoia to the Digital Sublime*. Porto: Fundação Serralves.
- 2015 Enwezor, Okwui. *All the World's Futures*. Venice: Fondazione La Biennale Venezia.
- Giblin, Tessa, ed. *Hall of Half-Life*. London: Dent-de-Leone.
- Malz, Isabelle. *The Problem of God*. Düsseldorf: StiftungsbKunstammlung Nordrhein-Westfalen.
- van Tomme, Niels. *Visibility Machines: Harun Farocki and Trevor Paglen*. Baltimore: Center for Art, Design and Visual Culture, UMBC.
- Nenik, Francis and Christoph Peters. *Friendly Fire & Forget*. Berlin: Matthes & Seitz Verlag.
- October: No.151. Cambridge: MIT Press: 128–150.
- Covert Operations: Investigating the Known Unknowns*. Santa Fe: Radius Books.
- 2014 *Harun Farocki: Diagrams*. Cologne: Koenig.
- Möntmann, Nina, ed. *Brave New Work*. Hamburg: Deichtorhallen.
- Griffin, Jonathan, Harper, Paul, Trigg, David, and Eliza Williams. *The Twenty First Century Art Book*. New York: Phaidon: 52, 81, 96, 112, 289.
- Farocki, Harun, Amanda de la Garza, and Cuauhtémoc Medina, *Harun Farocki: Vision. Production. Oppression*. Mexico City: Museo Universitario Arte Contemporáneo, UNAM.
- 2013 Lütticken, Sven. *History in Motion: Time in the Age of the Moving Image*. London: Sternberg Press.
- 2012 *Pantalla Global*. Barcelona: CCCB.
- Structures and Spaces: Cine Installation*. United States: Ubiquity Distributors.
- Rancière, Jacques. *Figures of History*. Cambridge: Polity.
- Montero, David. *Thinking Images: The Essay Film as a Dialogic Form in European Cinema*. Lausanne: Peter Lang.
- 2011 Farocki, Harun. *Soft Montages*. Austria: Kunsthaus Bregenz.
- Krauss, Rosalind. *Under Blue Cup*. Cambridge: MIT.
- Eleey, Peter. *September 11*. New York: MoMA PS1.
- No Order, Marco Scotini, and Chiara Figone. *No Order – Art In A Post-Fordist Society*. Berlin: Archive Books.
- 2010 Gioni, Massimiliano. *10000 Lives – Gwangju Biennale 2010*. Gwangju: Gwangju Biennale Foundation.
- 2009 Heaven: 2<sup>nd</sup> Biennial, Athens 2009. Athens: Athens Biennale.
- Ehmann, Antje and Kodwo Eshun, eds. *Harun Farocki: Against What? Against Whom?* London: Koenig Books.
- Harun Farocki, Rodney Graham: HF | RG*, Dijon, France: les presses du reel.
- 2008 Brougher, Kerry. *The Cinema Effect: Illusion, Reality, and the Moving Image*. London: Giles.
- Farocki, Harun. *One Image Doesn't Take the Place of the Previous One*. Montreal: Galerie Leonard & Bina Ellen Art Gallery.
- 2007 Michalka, Matthias. *Nebeneinander*. Cologne: Verlag der Buchhandlung Walther Konig.
- Rush, Michael. *Video Art (Revised Edition)*. London: Thames & Hudson: 223.
- 2006 Baume, Nicholas. *Super Vision: Institute of Contemporary Art/Boston*. Cambridge: MIT.
- Ehmann, Antje. *Kino Wie Noch Nie : Cinema Like Never Before*. Wien: Generali Foundation.
- 2004 *54<sup>th</sup> Carnegie International - Carnegie Museum of Art*. Pittsburg: Carnegie Museum of Art.
- Elsaesser, Thomas. *Harun Farocki: Working on the Sight-Lines*. Amsterdam University Press.
- 2003 *Crítica de la mirada: Textos de Harun Farocki*. Buenos Aires: Inge Stache.
- Stein, Jean, Vladimir Sorokin, and Roman Signer. *Danger*. No. 71. New York: Grand Street.
- 2002 Levin, Thomas, Ursula Frohne, and Peter Weibel, eds. *CTRL [SPACE] Rhetorics of Surveillance from Bentham to Big Brother*. Cambridge: MIT Press: 68-73; 442-445; 638.
- 2001 Farocki, Harun. *Nachdruck/Imprint Texte/Writings*. New York: Lukas & Sternberg.
- Halle, Randall. *Camera Obscura: Marginality and Alterity in New European Cinemas, Part 2*. Durham: Duke University Press.
- 1991 *Harun Farocki: A Retrospective*. New York: Goethe House.

## Workshops

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2017 *Farocki Now: A Temporary Academy*, HKW & silent green, Berlin, October 18-21

## Selected Bibliography

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 Holert, Tom. "Beneath the Information, the Operation: Harun Farocki and the Work of Images." *e-flux Journal* 162. April: Web.  
 Martinez, Chus. "back-and-forth." *Mousse*. February 13: Web.
- 2025 Selfridge, Lou. "The 25 Best Works of the 21st Century." *Frieze*. October 24: Web.  
 Watlington, Emily. "The 100 Best Artworks of the 21st Century." *ARTnews*. March 5: Web.
- 2024 Moldoveanu, Daniel. "To Preserve Your Truth While Escaping It." *Artforum*. April 25: Web.
- 2023 Jacques, Juliet. "Workers Of The World: Harun Farocki Leaves The Factory." *The Quietus*. April 1: Web.
- 2022 Batycka, Dorian. "How Artists Are Increasingly Blurring the Lines Between Fine Art and Video Games." *Artnet News*. June 15: Web.  
 Antonelli, Paola & Andrew Norman Wilson. "Andrew Norman Wilson's Workers Leaving the Googleplex." *MoMA Magazine*, August 24, 2022: Web.  
 Toukan, Oraib & Vijay Masharani. "'Cruel Images' and the blind spots of hypervisibility." *Artforum*. April 20: Web.  
 Pinto, Miguel. "Why We Should Care About the Video Essay." *Hyperallergic*. March 28: Web.
- 2021 Dima, Flavia. "In Conversation with Antje Ehmann, on the Legacy of Harun Farocki." *Mubi*. February 23: Web.
- 2020 Griffin, Tim. "Reality Tests." *Artforum*. July-August 2020: 30-31.  
 Balsom, Erika. "According to Hal Foster, Good Art Asks Hard Questions. But Should Criticism Provide Answers?" *Art in America*. May 18: Web.  
 Eshun, Kodwo. "Recursion, Interrupted." *e-flux Journal* 109. May: Web.  
 Holert, Tom, Doreen Mende, and Editors. "Editorial: 'Navigation Beyond Vision, Issue Two.'" *e-flux Journal* 109. May: Web.  
 Mende, Doreen. "The Code of Touch: Navigating Beyond Control, or, Towards Scalability and Sociability." *e-flux Journal* 109. May: Web.  
 Wood, Brian Kuan. "Insurgency of Life." *e-flux Journal* 109. May: Web.  
 Steyerl, Hito & Alex Greenberger. "'Is Shakespeare Fake News?': Artist Hito Steyerl Ponders Tough Questions in an Interview About Experimental Filmmaker Harun Farocki." *ARTnews*. February 6, 2020: Web.
- 2019 Polonsky, Naomi. "Contemporary Filmmakers Are Using Fiction to Explore Facts." *Hyperallergic*. September 16, 2019: Web.  
 Schillinger, Jakob. "Misuse of Military Equipment." *Texte zur Kunst*. July 25, 2019: Web.  
 Schwendener, Martha. "Encountering the 'New Order' at MoMA." *The New York Times*. June 6, 2019: Web.
- 2018 Brown, Brandon. "Mechanisms." *Art in America*. February: 98.  
 Coco, Lucia. "What Do Images Do: Looking Through Harun Farocki." *The Brooklyn Rail*. 3 October: Web
- 2017 "8 Unmissable Highlights of the 2017 Berlin Art Week." *Artnet News*. 4 September: Web.  
 Jasper, Adam. "Game Theory." *Artforum*. September: 139-140.  
 Schmitt, Arne. "Hammer and Popsicle." *Frieze*. October: Web.
- 2016 Cumming, Jesse. "Images of the World: At the Harun Farocki Institut." *The Brooklyn Rail* 11 July: Web.  
 Franke, Anselm. "Curator's Key." *Spike Spring*: 32-34.  
 Franke, Anselm. "Shifting Backgrounds." *Mousse Issue* 54. Summer: 238-249.  
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 Andersen, Henry. "Seeing In Retrospect: On The Canonisation of Harun Farocki." *Sleek*. 4 March: Web.  
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 Hampton, Chris. "Animation, Unpacked and Decoded." *The New York Times*. August: C6.

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- 2014 Morgan, Jessica. "Too Much Too Soon." *Artforum*. September: 318-323.
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 M+ Museum, Hong Kong  
 The Museum of Modern Art, New York  
 Technisches Museum Wien (Vienna Technical Museum), Vienna  
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