

HARUN FAROCKI

Born 1944 in Nový Jicin, Czechoslovakia

Died 2014 in Berlin, Germany

Education

1966-68 Deutsche Film and Fernsehakademie, Berlin

Solo Exhibitions and Retrospectives

- 2026 *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
 Cinemateca Portuguesa, Lisbon

Selected Group Exhibitions

- 2026 *Disobedience Archive (Canopy for Broken Time)*, Migros Museum für Gegenwartskunst, Zürich
New Humans: Memories of the Future, New Museum, New York
- 2025 *8 Hours of Work*, The Wattis Institute, San Francisco
For Children: Art Stories since 1968, Haus der Kunst, Munich, 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, Kunsthhaus 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, Kunstnernes 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 Pogrebnayak, 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
Dos años de vacaciones. Céline Condorelli, TEA Tenerife Espacio de las Artes, Tenerife, Spain
- 2020
- 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 Eeley 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). Marchall 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 Okonomie), 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 (exh. 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
Post Institutional Stress Disorder, Kunsthall Aarhus, Aarhus, Denmark
- 2017 *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 (exh. 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 (exh. 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
- 2014 *After 1965: Art in a Time of Social Unrest*, Neuberger Museum, New York
- 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 Kunsthal, 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*, Lehmbruck 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, DAÏMÓN'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
Cinemania: 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 / Nachhal-tigkeit, 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
The Boxes, Intersection project, 2011 Prague Quadrennial of Performance Design and Space, Prague
 2010 *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, Kunsthaus Zurich, Switzerland
This Land Is My Land, NGBK, Berlin; Kunsthalle Nurnberg
40jahreveideokunste.de, Kunstsammlung im Standehaus Dusseldorf, Kunsthalle Bremen, Lehmbachhaus Munchen, ZKM Karlsruhe, Museum der Bildenden Kunst 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 löschesbares Feuer / Werkschau, Kuenstlerhaus Stuttgart, Stuttgart, Germany
CTRL SPACE: Rhetorik der Überwachung von Bentham bis Big Brother, ZKM, Karlsruhe, Germany
- 2000 *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

- 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.
 Beshty, Walead. *Picture Industry: A Provisional History of the Technical Image*. Arles, France: LUMA
- 2017 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.

- 2014 *Covert Operations: Investigating the Known Unknowns*. Santa Fe: Radius Books.
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: Kunsthau Bregenz.
 Krauss, Rosalind. *Under Blue Cup*. Cambridge: MIT.
 Elee, 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: 2nd 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 *54th 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

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

Selected Bibliography

- 2026 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.
- Joselit, David. *Nach Kunst*. Berlin: August Verlag Berlin: 55.
- 2015 Cotter, Holland. "'Zero Tolerance.'" *The New York Times*. February 6, 2015: C31.
- Andersen, Henry. "Seeing In Retrospect: On The Canonisation of Harun Farocki." *Sleek*. 4 March: Web.
- Batte, Anwar. "Zero Tolerance." *Art in America* March: 161.
- Buchloh, Benjamin H.D. "Biennale on the Brink." *Artforum*. September: 308 - 317.
- Hampton, Chris. "Animation, Unpacked and Decoded." *The New York Times*. August: C6.
- Rodowick, D.N. "Eye Machines." *Artforum*. January: 190-197.
- Morgan, Jessica. "Too Much Too Soon." *Artforum*. September: 318-323.
- 2014 "Harun Farocki, Parallel." *Time Out New York* 25 September: 36.
- Cotter, Holland. "Harun Farocki: 'Parallel.'" *The New York Times* 19 September: C27.
- Dawson, Jessica. "Five by Three." *The Village Voice* Dec/Jan:15.
- Elsaesser, Thomas. "Harun Farocki: 9 January 1944 - 30 July 2014." *Frieze d/e*: September: 106-7.
- Farocki, Harun. Interview with Texte Zur Kunst. "On Image Questions." *Texte Zur Kunst* September: 62-66.
- Godmilow, Jill. "In Memoriam." *Millennium Film Journal*. No. 60. Fall: 96.
- Guerra, Carles. "Harun Farocki's "4 films from 1967-1997. An homage curated by Antje Ehmann." *Art Agenda* 21 November: Web.
- Khazam, Rahma. "Harun Farocki." *Frieze no.163* May: 203.
- Lookofsky, Sarah. "Harun Farocki." *Artforum*: Web.
- McQuaid, Cate. "Presenting Harun Farocki's musings on work." *The Boston Globe* 4 November: Web.
- Steyerl, Hito. "Beginnings: Harun Farocki, 1944-2014." *e-flux* 29 August: Web.
- Strathaus, Stefanie Schulte. "Best of 2014 Film: Labor In A Single Shot." *Artforum* December: 76.

- Viveros-Fauné, Christian. "P.S. 1's 'Zero Tolerance' Celebrated the Intersection Where Art Meets Protest." *The Village Voice* 19 November: Web.
- Walsh, Brienne. "Harun Farocki: Parallel." *ArtReview* December: 120.
- 2013 Lange, Christy. "Blurred Visions." *Frieze* No. 155. May: 154-161.
- Quin, John. "Harun Farocki." *Art Review*. April: Web.
- 2012 Birnbaum, Daniel, Cornelia H. Butler, and Suzanne Cotter. *Defining Contemporary Art: 25 Years in 200 Pivotal Artworks*. London: Phaidon Press, 752-7.
- Buchloh, Benjamin H.D., "Farewell to an Identity." *Artforum*, December: 253-261.
- Diederichsen, Diedrich. "On All Channels." *Artforum*. September: 446-53.
- Droitcour, Brian. "The Big Game." *Aperture* 212. Fall: 52-55.
- Farocki, Harun. "Media Study." *Artforum*. September: 532.
- Krauss, Rosalind. Conversation with Yve-Alain Bois. *The Brooklyn Rail*. Feb: Web.
- Stevens, Rachel. "The Territory of Images." *Millennium Film Journal*, No. 55: 6-9.
- McLean-Ferris, Laura. "Remote Control, Institute of Contemporary Arts, London." *The Independent*. April 4, 2012: Web.
- Randol, Shaun. "Virtual Violence." *Los Angeles Review of Books*. March 22, 2012: Web.
- 2011 "Harun Farocki: Comparison via a Third." *ArtMag*. February/March 2011.
- Farocki, Harun. Interview with Ed Halter. *Artforum*. 21 February 2011. Web.
- Foster, Hal, Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh and David Joselit. *Art Since 1900*. 2nd ed. London: Thames & Hudson: 752, 756-7.
- Jouannais, Jean-Yves. Interview with Virginie Bobin. "Geography's First Purpose is War." *FlashArt*. November-December: 31.
- Johnson, Ken. "Unfiltered Images, Turning Perceptions." *The New York Times* August 26: C24.
- Weber, Grit. "Harun Farocki and the Relationship of War, the Media, and Art." *RES*, June 2011: pp 90-100.
- Baker, R.C.. "Virtual Virtue." *The Village Voice*. August 31-September 6, 2011: 25.
- Junior, Clayton. "Art: Museums and Libraries." *The New Yorker*. August 29, 2011: 13.
- Decter, Joshua. "Harun Farocki." *Artforum*. November 2011: 275.
- Doran, Anne. "Harun Farocki." *Art in America*. November 2011: 164.
- 2010 Kernbauer, Eva. "Establishing Belief: Harun Farocki and Andrei Ujica, *Videograms of a Revolution*." *Grey Room* 41. Cambridge: MIT
- Saadawi, Ghalya. "Harun Farocki: Against What? Against Whom?." *Bidoun*. Spring 2010: 24-25.
- Kuper, Jeremy. "Art at play," *Mail & Guardian Online*, July 16.
- Whitman-Salkin, Leah. "Harun Farocki: Soft Montages." *Kaleidoscope*. Winter 2010-11: 79.
- Meade, Fionn and Jayce Salloum. "Re: Documentary Practices," *Filip* 10, Fall 2009.
- Seymour, Benedict. "Eliminating Labour Aesthetic Economy in Harun Farocki." *Mute*, Vol 2, Number 16.
- 2009 "How to Live in a Game: Harun Farocki's War Games." *Metropolis M* October/November: Web.
- Dargis, Manohla, "Revisiting a Cinematic Smackdown, and Other Avant-Garde Pleasures," *The New York Times*, Friday, October 2, p.C8.
- Enwezor, Okwui, "Top Ten," *Artforum*, December 172-173.
- Fusco, Coco, "Regarding History," *Frieze*, November/December 106-111.
- Quandt, James, "Best of 2009: Film," *Artforum*, December 47.
- Szymczyk, Adam. "2nd Athens Biennale 2009." *Map Magazine* Iss. 19, August: 80-81.
- 2008 Cotter, Holland, "Harun Farocki", *The New York Times*, February 1: E35.
- Chamberlain, Colby, "Harun Farocki: Greene Naftali Gallery" 30 Jan: Web.
- Gilbert, Alan, "Game Theory", *The Village Voice*, January 30-February 5: 48.
- Mack, Joshua, "Harun Farocki, *Deep Play*", *Time Out New York* 24 Jan: 61.
- McDonough, Tom, "Harun Farocki at Greene Naftali," *Art in America* May: 186.
- Stackhouse, Leslie, "Harun Farocki", *Modern Painters*, April: 79
- 2006 Demos, T.J., "Supervision" Institute of Contemporary Art," *Artforum* Sep.
- 2005 Elsaesser, Thomas, "Harun Farocki: Filmmaker, Artist, Media Theorist," *Afterall* 11.
- Kerr, Merrily, "The 54th Carnegie International," *Flash Art*, January
- Siegel, Katy, "2004 Carnegie International," *Artforum*, January
- Trainor, James, "2004 Carnegie International," *Frieze*, January/February.

- Verwoert, Jan, "Production Pattern Associations On the Work of Harun Farocki," *Afterall* 11.
- 2004 Johnson, Ken, "Pittsburgh Rounds Up A Globe Full of Work Made in Novel Ways," *The New York Times*, November 4.
- Foster, Hal, "The Cinema of Harun Farocki," *Artforum*, November
- Griffin, Tim, "Viewfinder," *Artforum*, November.
- 2002 "Harun Farocki." *The New Yorker*, March 25, 2002: Print.
- Richard, Frances. "Harun Farocki." *Artforum*. March 19, 2002: Web.
- 1998 Baumgärtel, Tilmann, *Vom Guerillakino zum Essayfilm: Harun Farocki*, Werkmonographie eines Autorenfilmers, b_books, Berlin.
- 1993 Silverman, Kaja. "What Is a Camera?, or: History in the Field of Vision." *Discourse*. Spring 1993: Print.

Published Work

- 2014 "Immersion (2009)." *Killer Images*. New York: Columbia University Press.
- 2002 "Media Study." *Artforum*. September: 532.
- Reconnaître & Poursuivre*, compiled and introduced by Christa Blumlinger, TH.TY, Paris 2002.
- 2001 *Nachdruck/Imprint. Texte/Writings*, Lukas & Sternberg Press, Berlin/New York, 2001.
- Bilderschatz*, 3rd International Flusser Lecture, Kusthochschule für Medien Verlag der Buchhandlung Walther König, Cologne, 2001.
- "Das Universum ist leer", *Der Schnitt*, no. 24, 2001. p. 18-20.
- "Amerikanische Einstellung. Notizen zu einem Film über Malls", *Bignes? Size does matter. Image / Politik*, B_books, Berlin, 2001. p. 70-1.
- 2000 "Schnittstellen I and II", *Jungle World*, no. 45, Nov. 1, 2000
- Spex: das magazin für popkultur*, No. 11/00, p. 76-79.
- 1999 "Kontrollblicke. Notizen zu einem Film über Strafen und Überwachen in den USA", *Jungle World*, no. 27, September 8, 1999.
- 1998 *Speaking about Godard*, New York University Press, NY/London, 1998.
- "Sein Leben einsetzen. Bilder von Holger Meins", *Jungle World*, No. 52/1, December 23, 1998.
- 1996 "Substandard", *Documentaire*, no. 12, Autumn, 1996, p. 17-27.
- "Am Ausgang der Fabrik", *Cinema*, no. 41, Basel/Frankfurt am Main, 1996, p. 93 – 99.
- 1995 "Arbeiter verlassen die Fabrik", *Meteor*, no. 1, December 1995, p. 49-55.
- "Substandard", *Sehsucht*, Steidl Verlag, Göttingen 1995, p. 233-241.
- "D'un pas décidé", *Trafic*, no. 14, Frühjahr, 1995, p. 20-26.
- 1993 "The Industrialization of Thought; Commentary from the Film 'Bilder der Welt und Inschrift der Kriegen'", *Discourse*, Spring 1993, p. 76-93.
- "To Love to Work and To Work to Love – A Conversation about 'Passion'," *Discourse*, 15.3, Spring 1993, p. 57-75.
- 1992 "Reality Would Have to Begin", *Documents*, 1/2, Fall/Winter 1992. p. 136-146.
- "Praktische Filmkritik", *Schreiben Bilder Sprechen*, Wien, 1992, p. 129-135.
- "Unregelmässig, nicht regellos", *Schreiben Bilder Sprechen*, Wien, 1992, p. 145-155.
- 1986 "Wie man Sieht", *Die Republik*, No. 76-78, 9, September 1986, p. 33-106.
- 1982 "Hund von der Autobahn", *Filmkritik*, no. 301, January 1982, p. 5-32.
- 1981 "Gespräch mit Heiner Müller", *Filmkritik*, no. 293, May 1981, p. 197-203.
- "Gespräch mit Peter Weiss", *Filmkritik*, no. 294, June 1981, p. 245-253.
- "Schuss-Gegenschuss: der wichtigste Ausdruck im Wetgesetz Film", *Filmkritik*, No. 299-300, Nov-Dec. 1981, p. 507-517.
- 1980 "Was ein Schneiderraum ist", *Filmkritik*, no. 277, January 1980, p. 2-5.
- 1979 "Die Grammatik der Welteroberung. Gespräch mit Klaus Wyborny", *Filmkritik*, no. 274, October 1979, p. 464 – 476.

- 1978 "Zwischen zwei Kriegen", *Filmkritik*, no. 263, November 1978, p. 526 – 606.
Mercedes, Rosa. "Mich fragt ja keiner. Gespräch mit Harun Farocki", *Filmkritik*, no. 263, November 1978, p. 565-568.
"Neues vom Wixer", *Filmkritik*, no. 258, July 1978, p. 370-376.
- 1976 "Zum letzten Mal Psychologie", *Filmkritik*, no. 230, February 1976, p. 50-56.
"MEMO von David O. Selznick", *Filmkritik*, no. 232, April 1976, p. 147-158.
- 1975 "Schneeglöckchen blüh'n im September", *Filmkritik*, no. 219, March 1975, p. 138-169.
"Notwendige Abwechslung und Vielfalt", *Filmkritik*, no. 224, August 1975, p. 360-369.
"Das Tal der tanzenden Witwen", *Filmkritik*, no. 227, November 1975, p. 517.
- 1974 "Diesmal ist alles ganz anders", *Filmkritik*, no. 215, November 1974, p. 530-531.

Selected Public Collections

Artothek of the Neuer Berliner Kunstverein (n.b.k.), Berlin
The Generali Collection Austrian Cultural Forum, Vienna
Goetz Collection, Munich
Hamburger Bahnhof – Museum für Gegenwartskunst, Berlin
Hamburger Kunsthalle, Hamburg
Hessel Museum of Art, Annandale-on-Hudson, New York
M+ Museum, Hong Kong
The Museum of Modern Art, New York
Technisches Museum Wien (Vienna Technical Museum), Vienna
ZKM | Center for Art and Media, Karlsruhe, Germany