

# GREENE NAFTALI

## HARUN FAROCKI

b. 1944 in Nový Jicin, Czechoslovakia

d. 2014 in Berlin, Germany

## EDUCATION

1966-68          Deutsche Film and Fernsehakademie, Berlin

## SOLO EXHIBITIONS & RETROSPECTIVES

- 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 Paolo, 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. Parallel 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: Paralle I-IV (2012-14)*, White Chapel 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  
*Metaphor and Politics: The Tehran Retrospective of Harun Farocki*, SAZMANAB, Tehran, Iran
- 2014 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/Opression*, 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*, Nationalgalerie im Hamburger Bahnhof - Museum für Gegenwart, Berlin/Deutschland, Curated by Henriette Huldich  
*Parallele*, Galerie Thaddaeus Ropac, Paris
- 2013 *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/Kunstnernes Hus, Oslo/Norway  
*Harun Farocki*, Galerie Barbara Weiss, Berlin, Germany  
*Labor in One Shot*, Museum of Art, Tel Aviv, Israel
- 2012 *Harun Farocki Retrospective*, 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, Museum of Modern Art, Rio de Janeiro/Brazil  
*7 films: Harun Farocki*, curated by Mats Stjenstedt and Andre Zivanari, Kunstnernes 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), *Cinematica: 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/Norway
- 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)*, MoMA, New York
- Harun Farocki: Tres Duplas Projecoes*, Galeria Palàcio Galveias
- 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
- Images of War (At a Distance)*, Museum of Modern Art, New York
- 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, Köln Germany
- Harun Farocki, 22 Films 1968 – 2009*, Tate Modern, London
- 2008 *Deep Play*, Greene Naftali
- 2007 *Fußball : Football Harun Farocki*, The Museum of Contemporary Art, Oslo, Norway
- 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, Munster, Germany
- Singapore International Film Festival, Singapore

- Bunkier Sztuki, Krakow, Poland  
 Museum of Modern Art, New York, New York  
 Stedelijk Museum voor Actuele Kunst, Gent, Belgium
- 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, France
- 1992 UCLA Film and Television Archive, Los Angeles, CA  
 New Delhi, India
- 1990 Filmoteca de Espagna, Madrid, Spain  
 Cinemateca Portuguesa, Lisbon, Portugal

#### SELECTED GROUP EXHIBITIONS

- 2021 *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, Transit, 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 *The Society of Individuals*, curated by Sunjoo Kang, Museum of Contemporary Art Busan, South Korea  
*Physiognomy of Power. Harun Farocki & Florentina Pakosta*, curated by Jürgen Tabor, Museum der Moderne Salzburg, Salzburg, Austria

*On Everyone's Lips: from Peter Pieter Bruegel to Cindy Sherman*, Kunstmuseum Wolfsburg  
*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  
*The Village, Carriage Trade*, New York  
*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  
*24/7*, curated by Luisa Espino, CentroCentro Cibeles, 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 Borhardt, Städtische Galerie, Bietigheim-Bissingen, Germany  
*Zwischen Stahlträger und White Cube. 101 Jahre Farabrik*, curated by Alexandra

Blättler, ALTEFABRIK, Rapperswil-Jona, Switzerland  
*Are you Satisfied? Aktuelle Kunst und Revolution*, curated by Peter Kruska, Sönke Kniphals, Galerie am Körnerpark, Berlin  
*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 Arles, France  
*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.)  
*Stillleben in der Fotografie der Gegenwart*, curated by Bettina Leidl, Kunst Haus 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  
*Picture Industry*, curated by Walead Beshty, Center for Curatorial Studies, Bard College, Annandale-on Hudson, New York  
*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, Portugal
- Data Battlefield*, curated by Jean Wainwright, Fotomuseum, Antwerp, Holland
- Tamawuj*, curated by Christine Tohme, Sharjah Biennial 13, Sharjah, United Arab Emirates
- 24/7*, curated by Luisa Espino, CentroCentro Cibeles, Madrid, Spain
- Please Come Back. The World as a Prison?*, curated by Hou Hanru 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; traveling 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, the 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 (cat.)
- 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, The 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 NY

*Kino der Kunst*, curated by Heinz Peter Schwerfel and Edgar Reitz, Bayerische Akademie der Schönen Künste, München

*Animierte Wunderwelten*, curated by Andres Janser, Museum für Gestaltung, Zürich/Schweiz

*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

*Call and Response*, Curated by Mitchell and Danielle Avram Morgan, The McKinney Avenue Contemporary, Dallas, TX

*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, Dortmund, Germany, curated by Thibaut de Ruyter. Dr Inke Arns

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 swe Moderne Salzberg, Austria

*Covert Operations: investigating the Known Unknowns*, Scottsdale Museum of Contemporary Art, Scottsdale

*Allegory of the Cave Painting*. Curated by Mihnea Mircan, Extra City Kunsthall, Antwerp; 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, Russian Federation

*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, USA

*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, France

*Dokumentarfilmwoche*, curated by Felix Grimm, Hamburg, Germany

*Kunst- und Arbeitswelt*, curated by Elke Keiper, Städtische Galerie, Waldkraiburg, Germany

*Videoart at Midnight*, curated by Olaf Stüber, Kino Babylon, Berlin

*ARCO*, International Contemporary Art Fair, Madrid/Spain, curated by Gabriela Moragas

*Cinema du Réel*, Centre Pompidou, Paris/France, curated by Maria Bonsanti (group)

*Wednesday Night Open Forum, Extraction: Projection (Screening: The Silver and the Cross)*, Mackintosh Lecture Theatre, The Glasgow School of Art/UK, curated by Jenny Brownrigg, 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*, Württembergischer Kunstverein Stuttgart, Stuttgart/Germany, curated by Iris Dressler

*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  
*Cinematica: 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/Germany, curated by Claudia Banz  
*Festival des deutschsprachigen Dokumentarfilms 36*, Duisburger Filmwoche,  
 Duisburg/Germany, curated by Werner Ruzicka
- 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*, Alex Zachary, New York, curated by Jenny Borland  
*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, NY  
*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  
*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  
*40jahreveideokunste.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, Geneve, 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, Geneve, Switzerland  
*Projekt Migration*, Kölnischer Kunstverein, Köln, 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*, Fundaciön "la Caixa", Barcelona, Spain  
*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 TelAviv & Jerusalem Cinematheque*, Tel Aviv-Jerusalem, Israel  
 Jakarta Filmfestival, Jakarta, Indonesia  
 Cinematheque Francais, Paris, France  
*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, The Netherlands  
 Stedelijk Museum voor Actuele Kunst (SMAK), Gent, Belgium  
*Nicht lösbares 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, Portugal  
*Gouvernementalität*, Expo 2000, Hannover, Germany  
*L'état des choses*, Kunst-Werke, Berlin, Germany
- 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

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- 2018 Klein, Alex and Milena Hoegsberg, eds. *Myths of Marble*. Berlin: Sternberg Press: 85, 86, 108, 109.  
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- 2015 Enwezor, Okwui. *All the World's Futures*. Venice: Fondazione La Biennale Venezia.  
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