

Harun Farocki: VIDEOGRAMME EINER REVOLUTION (2026)

19 February – 12 April 2026

To Do an Exhibition (Again)

From 2006 to 2026

Art history is built through ideas and objects, interactions, and situations. There is a constant negotiation between what remains and what will be forgotten. Documentation can be a key factor in preserving moments that may become historical material; art objects can be conserved with the aim of lasting long enough to shape the future. Yet one of the most difficult tasks in writing art history is to "revisit" closed exhibitions. By its nature, temporary shows become a kind of ghost—often commented on, but usually lacking adequate documentation—leaving a persistent sense that something is missing. Exhibitions are planned as physical and choreographed experiences, in which visitors' bodies relate to content through space and time.

At Index, a few years ago, we hosted the book launch of research by Daniel Birnbaum and Sven-Olov Wallenstein on the exhibition *Les Immatériaux*, curated by the philosopher François Lyotard at the Centre Pompidou in Paris. Neither Birnbaum nor Wallenstein had visited the exhibition, yet they recognized the importance of returning to it with a desire to understand more. In parallel, the Centre Pompidou produced a digital version of the same exhibition, deliberately preserving gaps and missing information to demonstrate the impossibility of physically returning to a time and space lost to the past. In conversations with Marcella Lista (Chief Curator, New Media Collection at the Centre Pompidou), we discussed the need for historiographic—but also performative—approaches to past exhibition moments, and the responsibility that new perspectives bear toward historical material.

What should be done with lost exhibitions in time? How can we address the idea of the already closed exhibition to which we might return? And how should we organize the revisiting of a past exhibition?

An index is a tool designed to offer guidance—a way to locate specific moments in a book, a place to return to in order to leap into other ideas. We could say that the act of revisiting a book is often facilitated by an index: it opens possibilities, provides information about ideas and content, and channels desire. In a moment of ultra-velocity (and uncertainty), it feels necessary to revisit who we are through the experience of previous moments in history. But can we do this with exhibitions? Do we have an index to look at? In 2026, at Index, we present an exhibition that was originally shown in 2006. Twenty years later—the same exhibition.

After Harun Farocki had his exhibition at Index, he left his films at the institution with the intention of sharing them. The exhibition in 2026 marks an important moment for observing the role of art and film in relation to social constructions and political readings. Bringing the exhibition back in time is a challenging process that raises many questions regarding what an exhibition is, and what its time and context might be. The exhibition can be—more or less—the same, but the context is definitively different. Twenty years later, the role of the visual

image and its velocity have transformed society, yet the impact of the subjective gaze remains significant.

Farocki's work constantly negotiates between art, documentary, filmmaking, and a desire for statements, criticality, and dialogue. This positioning is particularly pertinent today, in a world with multiple senders of images, confronted by uncertainty regarding the role and political positioning of their distribution channels. The exhibition presents several films by Harun Farocki, with a particular focus on *Videogramme einer Revolution* (Videograms of a Revolution). This film, directed and scripted in collaboration with Andrei Ujică, follows a specific moment in Romania, when the revolution against the government took the symbolic form of occupying the national television station and its news studio. Control over images and their distribution emerges as a key factor: the desire to shape visual narratives in real time can be connected to political behaviors and media strategies in 2026. In this sense, re-doing the exhibition becomes a possible mirror—a lapse of time to rediscover our current reality.

Re-doing Farocki's exhibition allows us to reflect critically on time, memory, and our responsibilities toward both the past and the present. The exhibition invites visitors to be in an exhibition today while also being in the same exhibition twenty years ago. Is what we see now a “now,” or is it a document from another era? The relevance of Farocki's work, connecting to many societal realities of our present time, opens a duality in time. But how do we present the idea of double time? How do we understand video and film today while assuming that the work responded to a specific moment? How do we preserve the sense of past time when the exhibition is in dialogue with today as well? During the reconstruction of this exhibition, many details have revealed its significance.

One of the elements to consider has been the format and support of the films, particularly in light of changes in technology. Many of Farocki's films have been remastered, but the question arises: would it be historically accurate to present these new versions? The decision was made to use the original material Farocki left at Index—a collection of DVDs—thus maintaining the film quality as it existed in 2006. This choice is not an act of nostalgia, but rather an appreciation of time.

For this re-doing, the Index team has studied archival material and notes from the 2006 exhibition's curator Helena Holmberg in order to recreate a parallel experience. Carpets, chairs, benches, and presentation supports follow the atmosphere conceived for the original exhibition. At this point, a new question emerges: are we speaking of the same exhibition, or of two different exhibitions? The question remains open and is meant to be experienced rather than resolved. It is also important to consider the possible reception of this re-doing by its audiences. Some visitors may return to a previous experience, while for many others it will be their first encounter with the exhibition. In both cases, however, it feels essential to present the patina of time—a Benjaminian *Angelus Novus* in DVD quality. Just as Walter Benjamin took Paul Klee's *Angelus Novus* as a symbolic image showing the consciousness of history and the trajectory it unfolds, the exhibition with Harun Farocki at Index observes a lapse of time, connecting two specific historical moments talking to each other to define presents and futures.

Index would like to thank Harun Farocki Institut for their collaboration with the exhibition.

Works

Nicht löschesbares Feuer (Inextinguishable Fire), 1969, 25 min

Zwischen zwei Krieger (Between Two Wars), 1978, 83 min

Bilder der Welt und Inschrift des Krieges (Images of the World and the Inscription of War), 1988, 75 min

Leben – BRD (How to Live in the Federal Republic of Germany), 1990, 83 min

Videogramme einer Revolution (Videograms of a Revolution), 1992, 106 min
Directed and scripted in collaboration with Andrei Ujică

Arbeiter verlassen die Fabrik (Workers Leaving The Factory), 1995, 36 min

Schnittstelle / Section (Interface), 1995, 23 min

Ich glaubte Gefangene zu sehen (I Thought I was Seeing Convicts), 2000, 25 min

Die Schöpfer der Einkaufswelten (The Creators of Shopping Worlds), 2001, 72 min

Auge/Maschine I (Eye/Machine I), 2001, 25 min

Auge/Maschine III (Eye/Machine III), 2003, 25 min

Gegen-Musik (Counter-Music), 2004, 24 min

Harun Farocki (1944-2014)

German filmmaker, video artist, theorist and writer Harun Farocki is known for his politicised film-essays, in which he assembles found and original footage to explore issues such as the power of images, the intersections between war and technology, and the role of labour in capitalist society. Farocki was born in Neutitschein, an area in the Czech Republic that had been annexed by Germany at the time. With a background in drama, sociology and journalism, and influenced by the work of Bertolt Brecht and Jean-Luc Godard, he completed film studies at the German Film and Television Academy, Berlin (1966–68).

From 1967 onwards, Harun Farocki directed more than 120 films and installations that analysed the power of the image. In his teaching and his essays, in journals and books and exhibitions conceived and produced with Antje Ehmman, Farocki was a powerful critic, editor, theorist and curator in his own right. His work shaped the discourse surrounding politics, the moving image, and the politics of images.

Farocki's work has been the subject of major institutional exhibitions, including at the Instituto Moreira Salles, Rio de Janeiro (2019); National Museum of Modern and Contemporary Art Seoul (2018); Centre Pompidou, Paris (2017); Neuer Berliner Kunstverein, Berlin (2017); Fundació Antoni Tapies, Barcelona (2016); Museum Ludwig, Cologne (2014); Kunsthaus Bregenz (2010); Tate Modern, London (2009); mumok, Vienna (2007), and Index - The Swedish Contemporary Art Foundation (2006), among others.

Program

Thursday 26 February, 18:00–20:00

Harun Farocki, means of production: Trond Lundemo and Martin Grennberger in conversation

Tuesday 3 March, 18:00–20:00

4 X Aljafari: Screening and talk by Kamal Aljafari, part of Tempo Documentary Festival

Friday 20 March, 18:00–20:00

Curating Harun Farocki: Antje Ehmman and Helena Holmberg in conversation

Thursday 26 March, 18:00–20:00

Breaking the Course of the European Boomerang: Screening curated by Una Gjerde and Krisztián Török

Friday 10 April, 18:00–20:00

Reconstituirea/Reconstruction: Presentation by William Dalenson Oros