

PHOTO, MEDIA AND DIGITAL ART

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For Immediate Release (March 9, 2009)

RENOWNED FILMMAKER HARUN FAROCKI INVESTIGATES THE MEDIATED IMAGE

(Toronto) – **Prefix Institute of Contemporary Art** is pleased to present *one image doesn't take the place of the previous one*, an exhibition of installation-based works by renowned artist and filmmaker Harun Farocki. Curated by Michèle Thériault, this exhibition is organized and circulated by the Leonard and Bina Ellen Art Gallery, Concordia University, and is presented by Prefix in association with the Goethe-Institut Toronto and the Images Festival.

A **reception** with the curator in attendance will be held on **Saturday April 4th from 2 to 5 PM** at **Prefix**, located at 401 Richmond Street West, Suite 124, Toronto. The exhibition runs from **March 19th to April 25th, 2009**.

Harun Farocki's installation-based montages of documentary visuals, subtly accompanied by spoken commentary, create a context for examining the image, for questioning its demands and for exploring the conditions of its production today. The four works that comprise *one image doesn't take the place of the previous one* investigate issues of appropriation, repetition, juxtaposition and the nature of the creative process. *Interface* (1995) explores the artist's working method during his completion of another exhibition, *Le monde après la photographie*. In *Counter-Music* (2004), dual projections propose a dialogue between found images of urban surveillance and excerpts from iconic films: Dziga Vertov's *The Man With a Movie Camera* and Walter Ruttmann's *Berlin, Symphony of a Great City*. With *Dubbing* (2006), Farocki repeats an infamous scene from Martin Scorsese's *Taxi Driver* in four different languages, each dubbed and subtitled, to explore the subtle shifts in meaning that result from each re-interpretation of the same scene. Finally, *Workers Leaving the Factory in Eleven Decades* (2006) depicts a dozen excerpts from films shot outside of a factory's gate, revealing parallels in the twentieth century histories of industrial labour and film.

Incorporating aspects of both film and video, the installations of Harun Farocki become evidentiary artifacts of the filmmaking process itself. Forming what Farocki refers to as an "archive of filmic expression," these works speak to the commonly understood conventions of the medium and the various ways in which those conventions might be manipulated as a means of disrupting and isolating aspects of the cinematic experience.

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About the Artist

Harun Farocki is a filmmaker, artist, media theorist and writer. Born in Neutitschein, in German-annexed Czechoslovakia, in 1944, he has directed more than ninety feature films, documentaries and television programs. His films have been the subject of recent retrospectives at the Museu d'Art Contemporani de Barcelona and the Vienna Filmmuseum, and he has participated in international biennales including the 54th Carnegie International (Pittsburgh) and Documenta 12 (Kassel, Germany). Between 1993 and 1999, Farocki taught at the University of California Berkeley and has been a visiting professor at Vienna's Akademie der bildenden Künste since 2004. Farocki now lives and works in Berlin.

About the Curator

Michèle Thériault is a curator, writer and editor. She has organized numerous exhibitions addressing critical issues in the work of Québécois, Canadian and international artists. Her writing has appeared in many exhibition catalogues, anthologies and journals. From 1988 to 1996, she was a curator of contemporary art at the Art Gallery of Ontario (Toronto) and, from 1998 to 2003, she taught contemporary art and curatorial studies at the University of Ottawa. She is currently the Director of the

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Leonard and Bina Ellen Art Gallery and an adjunct professor with the Department of Art History at Concordia University (Montréal).

About Prefix

Prefix Institute of Contemporary Art is a public art gallery and arts publishing house based in Toronto. A registered charitable organization, Prefix fosters the appreciation and understanding of contemporary photography, media and digital art. Recently Prefix launched a new division, Prefix Press, and has released its first book, *Milk and Melancholy* by Kenneth Hayes.

Acknowledgements

For their support of *one image doesn't take the place of the previous one*, Prefix gratefully acknowledges its Official Catering Sponsor, à la Carte Kitchen, and its Official Hotel Sponsor, the Sutton Place Hotel. Prefix also acknowledges the support of its Presentation Partners, the Goethe-Institut Toronto and the Images Festival, and the assistance of the Toronto Arts Council and the Canada Council for the Arts.

For more information, print-ready images or to schedule an interview with the artist or curator, please contact:

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