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Eva Leitolf

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Abb. 46 This image has been obscured to protect the identity of those present that day. © Professor A’s Collection/Kashmir Photo Collective.

Abb. 47 Names in this document, as well as faces in the scanned images, have been obscured to protect the identity of those present that day. © Professor A’s Collection/Kashmir Photo Collective.

Negative Publicity. Artefacts of Extraordinary Rendition
Crofton Black, Edmund Clark

Abb. 48 Tableau: Crofton Black, Edmund Clark, from the book *Negative Publicity: Artefacts of Extraordinary Rendition*, Aperture Foundation, New York 2015.

Abb. 49–50 CIA Inspector General, Special Review: Counterterrorism Detention and Interrogation Activities (September 2001 – October 2003), dated 7 May 2004. Declassified in redacted form in August 2009.

The programme was controversial from the outset, with complaints raised early on by government officials and contractors who witnessed elements of it. After various such complaints the CIA's Inspector General conducted a review of the first two years of the agency's detention and interrogation activities. The review examined a range of 'enhanced interrogation techniques'. These had been authorised for use on the first 'high-value detainee,' Abu Zubaydah, captured in March 2002, and on numerous subsequent prisoners. The review considered the role of medical and psychological personnel in the application of these techniques, the recording of interrogation sessions, as well as some ways in which interrogators had exceeded authorised methods. A considerable proportion of the report was redacted – blacked out by the agency's censors – on its eventual declassification and publication in 2009.

Crofton Black, Edmund Clark, from the book *Negative Publicity: Artefacts of Extraordinary Rendition*, Aperture Foundation, New York 2015.

Abb. 51 Richmor Aviation's office at Columbia County Airport, New York. Crofton Black, Edmund Clark, from the book *Negative Publicity: Artefacts of Extraordinary Rendition*, Aperture Foundation, New York 2015.

Abb. 52 Left page: index page with captions; right: outside the home of a family rendered by the CIA with assistance from MI6.

They were transported from South East Asia to Libya in 2004 on a Boeing 737 operated by North Carolina

firm Aero Contractors, registered N313P. In a letter of claim against the British government for facilitating their transfer, the pregnant woman rendered on this flight describes how she was attached to a stretcher and how one of her eyes was taped open and the other taped shut.

Crofton Black, Edmund Clark, from the book *Negative Publicity: Artefacts of Extraordinary Rendition*, Aperture Foundation, New York 2015.

Abb. 53 Redacted image of a complex of buildings where a pilot identified as having flown rendition flights lives.

The houses are modern clapboard style family houses with garages. The complex, which has been landscaped around a golf course, is on the edge of a small provincial American town. The image is redacted on legal advice as the inhabitant has the right to privacy and security in their own home.

Crofton Black, Edmund Clark, from the book *Negative Publicity: Artefacts of Extraordinary Rendition*, Aperture Foundation, New York 2015.

Abb. 54 Swimming pool in the Hotel Gran Meliá Victoria, Palma de Mallorca.

The rendition team and flight crew from N313P relaxed here in January 2004 after the transfers of Binyam Mohamed from Morocco to Afghanistan and of Khaled el-Masri from Macedonia to Afghanistan. Hotel records obtained in the course of a Spanish police inquiry showed that they ordered shrimp cocktails and several bottles of fine wine. They were travelling under aliases, but the fact that they made telephone calls home from the hotel made it possible for reporters to trace them.

Crofton Black, Edmund Clark, from the book *Negative Publicity: Artefacts of Extraordinary Rendition*, Aperture Foundation, New York 2015.

Abb. 55 Email thread between employees of Computer Sciences Corporation (CSC) and Richmor Aviation, 24 March 2005.

In early 2005, Richmor Aviation's Gulfstream, N85VM, was publicly implicated in the CIA's 2003 abduction of the Egyptian cleric Abu Omar from Milan, Italy. CSC, which had acquired initial prime contractor DynCorp Systems and Solutions and which had continued

to subcontract U.S. government missions to N85VM, was compelled by 'media attention' to refrain from using the plane on its future missions.

Crofton Black, Edmund Clark, from the book *Negative Publicity: Artefacts of Extraordinary Rendition*, Aperture Foundation, New York 2015.

Bending the Screen
Edmund Clark in Conversation with Sophia Greiff

Abb. 56 Edmund Clark, from the book *Guantanamo. If the Light Goes Out, Plate 1: Camp I, exercise cage*, Dewi Lewis Publishing, Stockport 2010.

Abb. 57 Edmund Clark, from the book *Guantanamo. If the Light Goes Out, Plate 9: Home*, Dewi Lewis Publishing, Stockport 2010.

Abb. 58 Edmund Clark, from the book *Guantanamo. If the Light Goes Out, Plate 37: Base*, Dewi Lewis Publishing, Stockport 2010.

Abb. 59 Edmund Clark, from the work *Letters to Omar*, 2010. © Edmund Clark.

Abb. 60 [One of two] Invoices for two missions operated by Richmor Aviation in November 2002 and July 2004.

During their legal wrangling about unflown hours, Richmor and Sportsflight both introduced as evidence copies of invoices, showing the itineraries of Richmor's N855VM and other planes between Washington, D.C., Kabul, Guantánamo Bay and numerous other locations worldwide. The invoices give details of crew costs, landing and handling fees, catering and sundry other items, offering an unprecedented vista of the logistics of the rendition programme. They effectively exposed an entire contracting network, encompassing two prime contractors, three brokers and a variety of operators, trip planners, service companies and other entities providing logistical support for the rendition programme.

Crofton Black, Edmund Clark, from the book *Negative Publicity: Artefacts of Extraordinary Rendition*, Aperture Foundation, New York 2015.

Abb. 61 Installation view of the group show *[Control] No Control* at Hamburger Kunsthalle, part of Triennial of Photography, Hamburg, 9 June – 23 September 2018. Foto © Kay Riechers.

Abb. 62 Edmund Clark, Max Houghton, still from the video *Orange Screen*, 2016, 5:19 minutes.

Abb. 63–71 Edmund Clark, from the book *My Shadow's Reflection*, Ikon Gallery, Birmingham/Here Press, London 2017.

On Abortion. And the Repercussions of Lack of Access

Laia Abril

Abb. 72 *Soap and Enema Syringes*. Thick-walled cylinders with plungers have been in use as intestinal cleaners since the 15th century. Since the 1920s, these have been adapted as abortion instruments, used to flush the uterus with soapy or astringent liquid. Because they have other uses, such syringes satisfy the most important requirement for every clandestine abortion tool: they raise no suspicions. However, this tool's hygienic and medical inadequacies, as well as the dangerous substances often used as a flushing liquid, have cost many women their lives. Laia Abril, from the book *On Abortion. And the Repercussions of Lack of Access*, Dewi Lewis Publishing, Stockport 2018.

Abb. 73 *Photo-novel of Marta, 29, Poland*.

Laia Abril, from the book *On Abortion. And the Repercussions of Lack of Access*, Dewi Lewis Publishing, Stockport 2018.

Abb. 74 *Feminazi*. The term 'feminazi' was coined by politically conservative radio host and abortion opponent Rush Limbaugh. In his 1992 book *The Way Things Ought to Be*, Limbaugh compares feminists who support a woman's right to terminate pregnancy to Nazis, referring to abortion as a 'modern holocaust'.

Laia Abril, from the book *On Abortion. And the Repercussions of Lack of Access*, Dewi Lewis Publishing, Stockport 2018.

Abb. 75 *Hippocratic Betrayal*. In February 2015, a 19-year-old woman took abortion pills in São Bernardo do Campo, Brazil, then went to the hospital with abdominal pain. After treatment, her doctor called the police, who handcuffed her to the bed and forced her to confess. In Brazil, abortion is illegal under most circumstances and doctors are known to break their confidentiality code in order to denounce women who try it. Patients accused of attempting abortion have been detained in hospitals for weeks and even months.

Laia Abril, from the book *On Abortion. And the Repercussions of Lack of Access*, Dewi Lewis Publishing, Stockport 2018.

Abb. 76 *Visual War*. Anti-abortion protesters have a long history of confronting women who try to access abortion clinics. Their protest banners range from imagery of innocence to graphic photos of foetuses and dead children, often with false information about the origin of such images. In countries such as the U.S., Australia, Canada or South Africa, local governments may draw a perimeter around abortion facilities, known as a 'buffer zone', 'bubble zone', or 'access zone', to limit harassment of patients by anti-abortion activists. Pictured: pixelated image from pro-life sites, comparing a dead foetus to a coin.

Laia Abril, from the book *On Abortion. And the Repercussions of Lack of Access*, Dewi Lewis Publishing, Stockport 2018.

Abb. 77 *Voice Mail, Florida Abortion Clinic*. "Protesters verbally harass me and all staff whenever they are present, which is about three times a week in Orlando. This was one of the most personal methods of harassment that I have experienced; I felt incredibly uncomfortable when I first heard the message and still do every time I hear it again." – Clinic staffer. August 28, 2015. Laia Abril, from the book *On Abortion. And the Repercussions of Lack of Access*, Dewi Lewis Publishing, Stockport 2018.

Abb. 78 *Anna Yocca*. In September 2015, Anna Yocca attempted to give herself an abortion with a coat hanger in Tennessee, USA. The 31-year-old was 24 weeks pregnant. Worried about her heavy bleeding, Yocca and her boyfriend went to the hospital, where she gave birth to a 1.5-pound newborn. The baby survived and was placed in foster care. In December 2015, Yocca was charged with attempted murder. The charge was eventually dismissed, but she was charged instead with three counts of felony: aggravated assault with a weapon (the coat hanger), attempted procurement of a miscarriage, and attempted criminal abortion. She pleaded guilty to the second charge in exchange for immediate release from jail.

Laia Abril, from the book *On Abortion. And the Repercussions of Lack of Access*, Dewi Lewis Publishing, Stockport 2018.

Abb. 79 *DIY-method: Coat Hanger*. Laia Abril, from the book *On Abortion. And the Repercussions of Lack of Access*, Dewi Lewis Publishing, Stockport 2018.

Abb. 80 *365 Days of Forgiveness*. On December 8, 2015, the Extraordinary Jubilee of Mercy began. It was a one-year holy period in which Pope Francis allowed every Catholic priest in the world to forgive the sin of abortion. In November 2016, the pope authorised priests to forgive indefinitely the sin of abortion, although it is still considered a 'grave sin, since it puts an end to an innocent life.' According to paragraph 58 of John Paul II's 1995 *Evangelium Vitae*, abortion is 'murder' and women who undergo abortion should be excommunicated. Pictured: In November 2016, at the request of the author, M. confessed her abortion to a Catholic priest in Bologna, Italy. This is a transcript of their conversation.

Laia Abril, from the book *On Abortion. And the Repercussions of Lack of Access*, Dewi Lewis Publishing, Stockport 2018.

Beneath the Surface Laia Abril in Conversation with Sophia Greiff

Abb. 81 Laia Abril, *On Abortion. And the Repercussions of Lack of Access*, Dewi Lewis Publishing, Stockport 2018.

Abb. 82 *Colors* magazine #85, *Markets – A Survival Guide*, Fall 2012, Patrick Waterhouse/Fabrica © United Colors of Benetton.

Abb. 83 *Colors* magazine #86, *Making the News – A Survival Guide*, Spring 2013, Patrick Waterhouse/Fabrica. © United Colors of Benetton.

Abb. 84 *Colors* magazine #88, *Protest – A Survival Guide*, Autumn 2013, Patrick Waterhouse/Fabrica. © United Colors of Benetton.

Abb. 85 Laia Abril, *Lobismuller*, Editorial RM, Barcelona/Images Vevey 2016.

Abb. 86–87 Laia Abril, from the book *The Epilogue*, Dewi Lewis Publishing, Stockport 2014.

Abb. 88–90 Laia Abril, from the book *Lobismuller*, Editorial RM, Barcelona/Images Vevey 2016.

Abb. 91–92 Pages from *Colors* magazine #88, *Protest – A Survival Guide*, Autumn 2013, Patrick Waterhouse/Fabrica. © United Colors of Benetton.

Show, don't tell? Research-based Fotobücher von Laia Abril, Christian Patterson und Regine Petersen
Anja Schürmann

Abb. 93–96 Christian Patterson, aus dem Buch *Redheaded Peckerwood*, MACK, London 2012.

Abb. 97 Regine Petersen, *Talladega* and *Black Colored Pearl*, from the book *Find a Fallen Star, Chapter I: Stars Fell on Alabama*, Kehrer, Heidelberg 2015.

Abb. 98 Regine Petersen, *The Negative*, from the book *Find a Fallen Star, Chapter I: Stars Fell on Alabama*, Kehrer, Heidelberg 2015.

Abb. 99 Laia Abril, *The Epilogue*, Dewi Lewis Publishing, Stockport 2014.

Abb. 100–102 Laia Abril, from the book *The Epilogue*, Dewi Lewis Publishing, Stockport 2014.

Abb. 103 Cammy's sculpture made by the mother of Wejun's sister-in-law, the artist, Mary Ferris Kelly. Laia Abril, aus dem Buch *The Epilogue*, Dewi Lewis Publishing, Stockport 2014.

Abb. 104 Regine Petersen, *Mule and Perry's Star Fragment*, from the book *Find a Fallen Star, Chapter I: Stars Fell on Alabama*, Kehrer, Heidelberg 2015.

Find a Fallen Star
Regine Petersen

Abb. 105 Regine Petersen, *Smoke*, from the book *Find a Fallen Star, Chapter II: Fragments*, Kehrer, Heidelberg 2015.

Abb. 106 Regine Petersen, *Ann*, from the book *Find a Fallen Star, Chapter I: Stars Fell on Alabama*, Kehrer, Heidelberg 2015.

Abb. 107 Regine Petersen, *A Researcher from Germany*, from the book *Find a Fallen Star, Chapter III: The Indian Iron*, Kehrer, Heidelberg 2015.

Abb. 108 Regine Petersen, *Anthill* and *Eugene Hodges Interview*, from the book *Find a Fallen Star, Chapter I: Stars Fell on Alabama*. Kehrer, Heidelberg 2015.

Abb. 109 Regine Petersen, *Hodges House* and *Dog (Impact Site #1)*, from the book *Find a Fallen Star, Chapter I: Stars Fell on Alabama*, Kehrer, Heidelberg 2015.

Abb. 110 Regine Petersen, *Frog* and *Eye Witness (Gisala)*, from the book *Find a Fallen Star, Chapter III: The Indian Iron*, Kehrer, Heidelberg 2015.

Abb. 111 Regine Petersen, *Lunar Eclipse*, from the book *Find a Fallen Star, Chapter III: Fragments*, Kehrer, Heidelberg 2015.

Abb. 112 Regine Petersen, *Eye Witness (Eurice)* and *Eye Witnesses*, from the book *Find a Fallen Star, Chapter I: Stars Fell on Alabama*, Kehrer, Heidelberg 2015.

Abb. 113 Regine Petersen, *Sylacauga Marble City*, from the book *Find a Fallen Star, Chapter I: Stars Fell on Alabama*, Kehrer, Heidelberg 2015.

The Documentary between Art and Activism. Angela Melitopoulos
Susanne von Falkenhausen

Abb. 114–117 Chris Marker, screenshots from the film *L'ambassade*, France 1973, 20 min. DVD: Chris Marker Collection, Soda Pictures IRL/UK 2014.

Abb. 118 Angela Melitopoulos, screenshot from the film *Corridor X*, double projection, 2006. <https://vimeo.com/12149449> (last accessed 21 February 2020). © VG Bild-Kunst, Bonn 2020.

Abb. 119–120 Angela Melitopoulos, screenshots from the film *The Art of Being Many – 02. Tahrir*, double projection, 2014. <https://vimeo.com/112702702> (last accessed 21 February 2020). © VG Bild-Kunst, Bonn 2020.

The Epic Love Story of a Warrior
Peter Puklus

Abb. 121–131 Peter Puklus, from the work *The Epic Love Story of a Warrior*, 2011–2016.

Kollektive Fragmente. Peter Puklus' *The Epic Love Story of a Warrior*
Malte Radtke

Abb. 132 Peter Puklus, *The Epic Love Story of a Warrior*, SPBH Editions, London 2016.

Abb. 133 Peter Puklus, Ausstellungsansicht der Arbeit *Handbook to the Stars*, Foam 3h, Amsterdam 2013. Foto © Christian van der Kooy.

Abb. 134–135 Peter Puklus, aus der Arbeit *The Epic Love Story of a Warrior*, 2011–2016.

Abb. 136 József Csáky, *Head*, 1913. © VG Bild-Kunst, Bonn 2020.

Abb. 137 Johannes Itten, *Der Bachsänger (Helge Lindberg)*, 1916, Öl auf Leinwand, 160 x 101,5 cm, Kunstmuseum Stuttgart, in: Christoph Wagner, *Johannes Itten. Werkverzeichnis Band I. Gemälde, Aquarelle, Zeichnungen 1907–1938*, München 2018, S. 161. © VG Bild-Kunst, Bonn 2020.

Abb. 138 Peter Puklus, aus dem Buch *The Epic Love Story of a Warrior*, SPBH Editions, London 2016.

Abb. 139 Jan Kempnaers, *Spomenik #14 (Knin)*, 2007, aus der Arbeit *Spomenik 2006–2009*. © VG Bild-Kunst, Bonn 2020.

Abb. 140 Paul Outerbridge, *Images de Deauville*, 1936. Christie's Images Limited, colour carbonyl print, 41,27 x 31,75 cm. © 2020 Christie's Images, London/Scala, Florence.

Abb. 141–143 Peter Puklus, aus der Arbeit *The Epic Love Story of a Warrior*, 2011–2016.

Abb. 144–145 Peter Puklus, aus dem Buch *The Epic Love Story of a Warrior*, SPBH Editions, London 2016.

Abb. 146 Peter Puklus, aus der Arbeit *The Epic Love Story of a Warrior*, 2011–2016.

Photographs, Words and the Noise in-between
Joan Fontcuberta

Abb. 147 *Astronaut footprint on the lunar surface*. Image taken at Tranquility Base during the Apollo 11 Mission. Original film magazine was labeled S. Film Type: Ektachrome EF SO168 color film on a 2.7-mil Estar polyester base taken with a 60mm lens. Sun angle is Medium.

Apollo 11 Mission, *Astronaut footprint on the lunar surface*, 1969, <https://catalog.archives.gov/id/16685061> (last accessed 25 February 2020).

Abb. 148 *Homo erectus Footprint*, 2007. © Matthew Bennett/Bournemouth University.

Abb. 149 Grégory Chatonsky, Dominique Sirois, installation view of the work *Memories Center*, at Centre d'art et de diffusion CLARK, part of *Le Mois de la Photo à Montréal*, 3 September – 11 October 2015. Foto © Le Mois de la Photo à Montréal.

Abb. 150 *11-S NY*. September 11 plane crash snapshots. The photographs have been refashioned using photomosaic freeware, linked to Google's Image Search function. The final result is a composite of 8,000 images available on the Internet that responded to the words: "God", "Yahve" and "Allah". Joan Fontcuberta, *11-S NY*, from the work *Googlegrams*, 2005. © VG Bild-Kunst, Bonn 2020.

Abb. 151 *Homeless*. Homeless man sleeping on the sidewalk. The photograph has been refashioned using photomosaic freeware, linked to Google's Image Search function. The final result is a composite of 10,000 images available on the Internet that responded to the names of the 25 richest persons in the world according *Forbes* magazine (2004) as search criteria: "William Gates III", "Warren Buffett", "Lakshmi Mittal", "Carlos Slim Helu", "Prince Alwaleed Bin", "Talal Ahsud", "Ingvar Kamprad", "Paul Allen", "Karl Albrecht", "Lawrence Ellison", "S Robson Walton", "Jim Walton", "Alice Walton", "Helen Walton", "Kenneth Thomson & family", "Liliane Bettencourt", "Bernard Arnault", "Michael Dell", "Sheldon Adelson", "Theo Albrecht", "Roman Abramovich", "Li Ka-shing", "Amancio Ortega", "Steven Ballmer" and "Silvio Berlusconi". Joan Fontcuberta, *Homeless*, from the work *Googlegrams*, 2005. © VG Bild-Kunst, Bonn 2020.

Margins of Excess
Max Pinckers

Abb. 152–158 Max Pinckers, from the work *Margins of Excess*, 2018.

Found in Translation. Spielräume des Überschusses im Dokumentarischen
Anna Stemmler

Abb. 159 Herman und Roma Rosenblatt an ihrem Hochzeitstag 1958, in: „Verlag stoppt Holocaust-Biografie: Die Lüge vom ‚Engel am Zaun‘“, in: *Der Spiegel*, 29. Dezember 2008, <https://www.spiegel.de/geschichte/verlag-stoppt-holocaust-biografie-a-948099.html> (zugegriffen 26. Februar 2020).

Abb. 160 Herman Rosenblatt in Auschwitz 2009. Screenshot aus dem Video *EXCLUSIVE Herman Rosenblatt in Auschwitz Tells Apple Love Story*, in: HermanRosenblatt, YouTube, 25. Juli 2009, <https://www.youtube.com/watch?v=QGTbx4PSfGE> (zugegriffen 25. Februar 2020).

Abb. 161–162 Max Pinckers, aus der Arbeit *Margins of Excess*, 2018.

Abb. 163 „Suspicious device“, in: abc News, 2016. Screenshot aus dem Video *NYPD Springs Into Action to Thwart What Could Have Been a Terror Attack*, in: abc News, 21. Juli 2016, <https://abcnews.go.com/WNT/video/nypd-springs-action-thwart-terror-attack-40784387> (zugegriffen 1. März 2020).

Abb. 164 Eine Deutung der Quantenmechanik: Cantaloupe-Melone in Unschärferelation. Doppelbelichtung. Max Pinckers, aus der Arbeit *Margins of Excess*, 2018.

Paratexte. Medienvielfalt und die Inszenierung des Wirklichen im Fotocomic
Friedrich Weltzien

Abb. 165 Authentifizierende Selbstinszenierung per Selbstauslöser im Paratext: die Autoren mit ihrem Protagonisten, dem Pontiac, vor Ort in L.A. Entnommen aus: Enki Bilal und Pierre Christin, *Los Angeles. Der vergessene Stern der Laurie Bloom*, München 1985, o. S.

Abb. 166 Ein Schnappschuss vom Tresen irgendeiner Bar ... Entnommen aus: Enki Bilal und Pierre Christin, *Los Angeles. Der vergessene Stern der Laurie Bloom*, München 1985, o. S.

Abb. 167 ... und wie daraus ein konspiratives Treffen im ‚Dukes‘ wird: Fotoübermalung und ein rotes X in den Kleinanzeigen. Entnommen aus: Enki Bilal und Pierre Christin, *Los Angeles. Der vergessene Stern der Laurie Bloom*, München 1985, o. S.

Abb. 168 Der Fotograf und was er sieht: Narration und Dokumentation bestätigen sich gegenseitig. Entnommen aus: Emmanuel Guibert, Didier Lefèvre und Frédéric Lemerrier, *The Photographer. Into war-torn Afghanistan with Doctors Without Borders*, New York 2009, S. 28.

Abb. 169 Ärzte, Patienten und ein Wörterbuch. Das rote X markiert auch hier die Wirklichkeit. Entnommen aus: Emmanuel Guibert, Didier Lefèvre und Frédéric Lemerrier, *The Photographer. Into war-torn Afghanistan with Doctors Without Borders*, New York 2009, S. 157.

Abb. 170 Der Paratext erwähnt nur den Fotografen, die Co-Autoren bleiben unsichtbar. Hier geht es um die Bestätigung der Geschichte, nicht um die Realität des Buches. Entnommen aus: Emmanuel Guibert, Didier Lefèvre und Frédéric Lemerrier, *The Photographer. Into war-torn Afghanistan with Doctors Without Borders*, New York 2009, S. 262.

Abb. 171 Die Militärübung ist real, der Feind erfunden. Echte Soldaten, Karten, Wälder – nur die Narration ist imaginär. Entnommen aus: Carlos Spottorno und Guillermo Abril, *Der Riss*, Berlin 2017, S. 111. Mit freundlicher Genehmigung © Carlos Spottorno & Guillermo Abril, avant-verlag, 2017.

Abb. 172 Ohne Kommentar: an den Strand von Lampedusa angespülte stumme Zeugen des Unsäglichen. Entnommen aus: Carlos Spottorno und Guillermo Abril, *Der Riss*, Berlin 2017, S. 57. Mit freundlicher Genehmigung © Carlos Spottorno & Guillermo Abril, avant-verlag, 2017.

Abb. 173 Vertikale Sequenzialität: Bilder sind immer Bilder von Bildern, die wieder auf Bilder zurückgehen. Entnommen aus: Carlos Spottorno und Guillermo Abril, *Der Riss*, Berlin 2017, S. 41. Mit freundlicher Genehmigung © Carlos Spottorno & Guillermo Abril, avant-verlag, 2017.