Eva Leitolf

Bilder wie leere Bühnen
Eva Leitolf im Gespräch mit Florian Sturm
Abb. 7 Der Spiegel, 07/1989.


„Context matters“. Bild und Text bei Allan Sekula und Martha Rosler
Karen Fromm

Abb. 23 Martha Rosler, Cleaning the Drapes, aus der Arbeit House Beautiful: Bringing the War Home, ca. 1967–72, Fotomontage.

„Image et parole“. Szenarien der Wort- und Bildkritik in den Filmen Jean-Luc Godards seit 1968
Thomas Helbig
Abb. 24 Tableau: Jean-Luc Godard, Screenshots aus dem Film Le livre d’image (Bildbuch), Schweiz/Frankreich 2018, 84 Min.
Abb. 25–26 Jean-Luc Godard, Screenshots aus dem Film Le livre d’image (Bildbuch), Schweiz/Frankreich 2018, 84 Min.
Abb. 27 Jean-Luc Godard, Screenshot aus dem Film La Chinoise, Frankreich 1967, 95 Min.
Abb. 28 Jean-Luc Godard, Screenshot aus dem Film Le gai savoir, BRD/Frankreich 1969, 95 Min.

Abb. 29–30 Jean-Luc Godard, Screenshots aus dem Film La Chinoise, Frankreich 1967, 95 Min.
Abb. 31 Tableau: Jean-Luc Godard, Screenshots aus dem Film La Chinoise, Frankreich 1967, 95 Min.
Abb. 32–34 Jean-Luc Godard, Screenshots aus dem Film Le gai savoir, BRD/Frankreich 1969, 95 Min.
Abb. 35 Jean-Luc Godard, Screenshot aus dem Film Numéro deux, Frankreich 1975, 88 Min.
Abb. 36–37 Jean-Luc Godard und Anne-Marie Miéville, Screenshots aus dem Film Six fois deux (Photo et Cie), Frankreich 1976, 100 Min.
Abb. 38–39 Jean-Luc Godard, Screenshots aus dem Film Le livre d’image (Bildbuch), Schweiz/Frankreich 2018, 84 Min.
Abb. 40 Jean-Luc Godard, Screenshot aus dem Film Made in USA, Frankreich 1966, 85 Min.
Abb. 41 Tableau: Jean-Luc Godard, Screenshots aus dem Film Le livre d’image (Bildbuch), Schweiz/Frankreich 2018, 84 Min.

The Borrowed Archive. Collaborative Practices of the Kashmir Photo Collective
Alisha Sett
Abb. 42–43 Photo © Alisha Sett.
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


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.


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.


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.


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.


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.


Bending the Screen
Edmund Clark in Conversation with Sophia Greiff


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 unflawed hours, Richmor and Sportsflight both introduced as evidence copies of invoices, showing the itineraries of Richmor’s N85VM 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.

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.


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 denounced 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: aggravatated 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. 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.
Show, don’t tell? Research-based Fotobücher von Laia Abril. Christian Patterson und Regine Petersen
Anja Schürmann

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


Abb. 90 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. 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. 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. 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. 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


Photographs, Words and the Noise in-between
Joan Fontcuberta


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”, “Yahwe” and “Allah”. Joan Fontcuberta, 11-S NY, from the work Googlegrams, 2005. © VG Bild-Kunst, Bonn 2020.


Margins of Excess
Max Pinckers


Found in Translation. Spielräume des Überschusses im Dokumentarischen
Anna Stemmler


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


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.


