Acknowledgements

On a grey winter's day at the beginning of 2005, I was standing in the exhibition *Regarding Terror – The RAF-Exhibition* at the Kunst-Werke Institute for Contemporary Art in Berlin when I suddenly saw a face from long-forgotten times. It belonged to Hanns Martin Schleyer, the President of the Confederation of German Employers' Associations, who had been kidnapped by the Red Army Faction (RAF) in the autumn of 1977. As far as I can remember, I was not consciously aware of the images and videos that the RAF circulated when I was a child. Nevertheless, the encounter in 2005 was more than a lesson in history. To this day I do not know why seeing the face of Hanns Martin Schleyer in captivity, almost thirty years after images of it were first released, was so disturbing for me.

The following summer something similar happened in England, where I then lived. After the first bomb attacks on the London Underground on 7 July 2005 and the failed attacks a fortnight later, the city was in a state of emergency that is difficult to describe. I had never experienced anything like it, not when I was at secondary school in the 1970s in the Federal Republic of Germany, nor as a student in the UK in the late 1980s and early 1990s when IRA bombings were

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still a very real threat. Again, it was one particular image that confused me. On the evening of 29 July 2005, with my mind on other things, I glanced at the evening news on TV and saw a video of the arrest of two of the failed attackers. It stopped me in my tracks. It must have been then that I first realised that the extraordinary effect of images of terror was something that I could not explain to myself and that I needed to understand.

It was a long path from there to the publication of this book, with several detours and wrong turnings. Many people accompanied me along the way with support and advice, above all Jenno Fulde, who throughout those years provided valuable information, reading suggestions, ideas and much more. At an early stage, when I began to study images of the RAF, my conversations with David Gugerli and Michael Hagner, as well as extremely helpful correspondence with Petra Terhoeven, did much to steer me in the right direction. Later, I learned much at conferences held by the British research network Terrorist Transgressions, led by Sue Malvern and Gabriel Koureas. And later still, a research fellowship at the Clark Art Institute in Williamstown gave me the opportunity to step back calmly and concentrate on finding a structure for the book. This is when I began to compare notes with James Elkins. This exchange has continued and given me much food for thought. I am also grateful to Carolin Behrmann, Horst Bredekamp, Stefan Grundmann, Herfried Münkler, Christian Saehrendt and Annette Vowinckel for their advice and many valuable suggestions. Finally, Jens Eder made sure that I looked beyond the confines of my own discipline and took account of research in media studies. Without the inspiration of all of these people, this book might never have been written.

Acknowledgements

I have been able to publish some provisional results from my research in various papers and journals. More than once their editors saved me from errors. I have also benefitted tremendously from discussions, some of them quite intense, after talks and events in cities including Berlin, Florence, Frankfurt, Cologne, London, New York, Oslo and Stockholm. Above all, I owe enormous thanks to Julia Voss, who has enabled me to publish articles on this subject in the *Frankfurter Allgemeine Zeitung* over several years. Like a good fairy she stood by my side from the start, offering help, advice and corrections at crucial moments.

During the final year of writing the book, my colleague Stefanie Gerke, as well as Professor Kai Kappel and the late Professor Michaela Marek, the Departmental Chairs of the Institute of Art and Visual History at the Humboldt University of Berlin at the time, have made sure that I was free of other obligations. This is not something to be taken for granted, and I was very fortunate to have their collegiality and support. I am grateful to Isabelle Graw and Andreas Kablitz for their insightful comments on parts of the manuscript, and to Nina Bergeest and Dortje Fink for extremely careful editing and indefatigable help with picture research. Verena Straub has not only read the whole manuscript and commented on it, but also made many valuable suggestions over several years. I owe a special debt of gratitude to Miloš Vec. He was the driving force behind the book and encouraged me to write and to carry on writing. On several occasions his comments, corrections and ideas not only steered me in the right direction, but also prevented grave errors. I also owe much to Dieter Grimm. His comments on the first drafts have helped me to improve both the content and the style of the text. Moreover, the last chapter would not have been possible without his input and ideas, although I am

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sure he would have written it entirely differently. But even with the support and advice of so many people, some errors may remain, for which of course I alone am responsible.

It cannot have been easy for my daughter Leah to square the subject of her mother's research with her own bedtime reading of Astrid Lindgren's books. I am moved to find that now she is an adult and pursues very different professional interests, she continues to engage with the concerns that are at the heart of this book. It is difficult to find words for the role that my father Walter Klonk had in the genesis of this manuscript. My siblings and I were brought up in a very different world from the friend-or-foe schema that determines terror and the generation and instrumentalisation of its images. Despite this, he read every word and, as is typical for him, commented generously. But above all, he always provided a special place of peace and calm, so I could retain my sanity, despite some disturbing moments while I was doing the research for the book.

I am grateful to Alexander Roesler and S. Fischer Verlag for publishing the German version of the book in 2017 and to Thomas Dark and Manchester University Press for taking on the English translation with such enthusiasm. Two anonymous readers reviewed the German book for MUP and provided many helpful suggestions for improvements. My final thanks, however, must go to Martina Dervis and Margaret Hiley. I consider myself lucky to have found in them translators whose efforts went well beyond duty.