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BETWEEN PARANOIA AND COUNTER-MEMORY

Dierk Schmidt's triptych: *Xenophobe, Freedom* and *Untitled (Louvre)* (2001/2002)

1. Dierk Schmidt, *Xenophob – Schiffbruchszene, Gewidmet 353 ertrunkenen Asylsuchenden im Indischen Ozean, 19 Oktober 2001*, am Morgen, 2001-2002, Oil on PVC, 176 x 229.6 cm, Städel Museum, Frankfurt (photo: Städel Museum).

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In Hal Foster's essay, 'An Archival Impulse' (2004), the art historian suggests that there is a link between the 'archival impulse', its paranoid characteristic, and the construction of counter-memory, yet he leaves the relationship between these notions relatively unexplored. By examining Dierk Schmidt's triptych, *Xenophobe, Freedom, Untitled (Louvre)* (2001/2002), Veronica Tello shows that the relations are unexpectedly robust.

On October 19, 2001, SIEV-X, a small, unseaworthy and overcrowded ferry carrying three hundred and ninety-eight Iraqi and Afghani refugees, sunk on its way to Australia's offshore territory Christmas Island.[1] Three hundred and fifty-three refugees drowned and forty-five survived. The shipwreck occurred in Australian waters – a point initially denied by the Australian Government – and in an area that was heavily patrolled by the Australian Navy under the auspices of the nation's border protection regime known as 'Operation Relex'. While SIEV-X sunk in a closely monitored area, the Australian Government claimed that the Navy had not detected the ramshackle ferry or its shipwrecked remains. Yet many of the forty-five survivors of SIEV-X reported the 'appearance of military type vessels which failed to rescue' them.[2] Survivors also asserted that they were forced onto SIEV-X at gunpoint by thirty armed Indonesian police officers (during 2001 the latter worked in collaboration with the Australian Government to 'stop the boats' arriving at Christmas Island).[3] The SIEV-X survivor reports painted a diabolical image of the Australian Government, which had attempted to evade any suggestion of responsibility towards the fate of the refugees.

Two weeks after the sinking of SIEV-X, the Berlin-based artist Dierk Schmidt came across a brief article in the German weekly newsletter *Jungle World* reporting on the maritime disaster (fig. 2).[4] Immediately after, Schmidt focused his practice on SIEV-X, producing a triptych comprising the paintings *Xenophobe – Shipwreck scene, dedicated to the 350 asylum seekers who drowned in the Indian Ocean*, *Freedom* and *Untitled (Louvre)* (2001-2002) (fig. 3).[5] With the triptych, the artist sought to bring the ignored survivor statements to the fore, and to

raise questions regarding the possibilities of imaging SIEV-X's contested history.

To create the triptych, the artist employed a strategy that is increasingly common in contemporary art practice, working with the archives of mass culture and mass media, cultural refuse and ephemera.[6] In particular, Schmidt collected newspaper articles and video documentaries reporting on SIEV-X, and hundreds of documents – including survivor statements – from independent and activist websites. What kindled this attentive collection of various archival materials was quite simply a lack of information about SIEV-X. Schmidt relays, 'When I began my work on the SIEV-X boat in October 2001, there was almost no information available.' Moreover, there were 'no names of the people that died' (the Australian Government still refuses to release the list of the names of those who drowned).[7] Neither was there a publicly available photograph or rendering of the boat.[8] Schmidt stated, 'It was shocking that this boat accident, despite its dimension, remained invisible in the media.'[9] It would thus become Schmidt's endeavor to contest this void, an endeavor that indeed partly manifested itself through his recovering and conservation of archival documents pertaining to SIEV-X.

Considering that Schmidt's engagement with scraps of information relating to SIEV-X was geared towards imaging marginalized and repressed survivor statements, as well as towards tracing the absence of images and names of the drowned refugees, could we not view his 'archival impulse' as a proffering of counter-memory? For what is counter-memory if not the act of making the diminished, forgotten, and repressed, visible? Indeed, in his essay 'Nietzsche, Genealogy, History' (1971) Foucault makes plain that counter-memory splinters

unter der Kontrolle der russischen Regierung bleibt. Edi Isayev, ein Sprecher der tschetschenischen Verwaltung, beschuldigte die Kommissionsmitglieder, sie würden von dem für die Baufinanzierung vorgesehenen Geld »für sich selbst bauen«.

Mitfühlender Konservatismus

Ursprünglich hatte Polizeichef Suroyo Bimantoro behauptet, es seien keine Polizisten zugegen gewesen, als ein mit 418 Passagieren völlig überladenes Flüchtlingsschiff Ende vorletzter Woche Indonesien verließ. Das Schiff sank auf der Fahrt nach Australien, nur 44 Flüchtlinge überlebten. Mehrere Überlebende erklärten jedoch, 30 indonesische Polizisten hätten sie mit Schlägen und der Androhung von Waffengewalt gezwungen, das sichtlich seeuntüchtige Schiff zu besteigen. Auf Druck des UN-Flüchtlingshilfswerks UNHCR leitete Bimantoro eine Woche später eine Untersuchung ein, zwei Polizisten wurden verhaftet.

Die überwiegend aus dem Nahen und Mittleren Osten stammenden Flüchtlinge sind in Indonesien ebenso unerwünscht wie in dem von ihnen angestrebten Ziel Australien. Die Kritik, dass die restriktive australische Flüchtlingspolitik und die Versperrung der legalen Transportwege die Flüchtlinge zwängen, immer größere Risiken auf sich zu nehmen, konterte der konservative australische Einwanderungsminister Philip Ruddock mit der Bemerkung, die Flüchtlinge hätten »eine persönliche Verantwortung hinsichtlich der Umstände, in die sie sich begeben«. Von den Überlebenden werde man nur jene aufnehmen, die vom UNHCR als Flüchtlinge anerkannt wurden und bereits Familienangehörige in Australien haben.

2. '*Mitfühlender Konservatismus*', in: *Jungle World*, 31 October 2001.

the monolithic, and ruptures the homogenous. It is inherently antagonistic.[10] Counter-memory allows 'scratched over', eroded, and repressed archives, documents and images (catalysts of memory and the sum of discourse) to 'shine brightly' alongside those that correlate with power.[11] It manifests a dialectic of the victors and the vanquished. It thus 'counters' official, institutionalized, mass-mediated history-writing.

There is certainly a connection between the act of working with repressed archives and the institution of counter-memory. This nexus has already been observed by Hal Foster in his essay 'An Archival Impulse' (2004). Foster states: 'In the first instance archival artists seek to make historical information, often lost or displaced, physically present. [Their] sources are familiar, drawn from the archives of mass culture, to ensure a legibility that can then be disturbed or detourné; but they can also be obscure, retrieved in a gesture of alternative knowledge or counter-memory.'[12] Yet, while it would seem that for Foster, artists' rescuing of archives destined to entropic oblivion is synonymous with the construction of counter-memory, such a connection is in fact slightly more complex.

Foster argues that the archival artist is defined by strategies which see this figure stress perhaps 'tendentious, even preposterous' connections between documents, to create juxtapositions, to build 'a matrix of citations' so that something that would otherwise remain invisible or diminished becomes seeable (and thinkable).[13] For the archival impulse, argues Foster, is nothing if not a manifestation of dissatisfaction with what is already mapped, or more precisely unmapped, on the terrain of cultural memory and public discourse.[14] In other words, the act of connecting and rescuing particular documents bears a relation to locating and signifying the invisible or diminished.

While it would then appear that the archival impulse has a profound, if not inherent, connection to the politics of memory and discourse, ultimately Foster tends to view the strategies of the artist as archivist as reflecting a seemingly, but only seemingly, different phenomenon. The act of 'connecting that which cannot be connected', according to Foster, is a form of paranoia.[15] 'For what is paranoia if not a practice of forced connections and bad combinations, of my own private archive, of my own notes from the underground, put on display?'[16]

I would like to suggest that Foster's notion of paranoia is very much complimentary to the notion of counter-memory. For both ideas seek to maintain, recalibrate, and re-contextualize documents under pressure, to connect that which cannot be connected in order to make the fainted appear. What is more, by engaging with and elaborating on the bonds between counter-memory, paranoia, and the archival impulse, we will be able to think of the archival impulse vis-à-vis another important paradigm of contemporary art.

The current significance of the archive, a notion and system that spans the politics of memory, knowledge, and discourse, bears a deep relation to artists' current and clear preoccupation with 'phantom scenes'.[17] That is, nodes of the state of exception, terrorist and refugee detention centres, refugee maritime disasters, and landscapes of war and its aftermath. As large-scale exhibitions have shown, contemporary art's gaze is transfixed on spectres and phantoms, histories and historical figures which are often elusive, and which too often fall through the cracks of consciousness.[18]

Schmidt's triptych provides a valuable case study by which to expand on the relations between

3. Installation view of *Xenophobe*, *Untitled (Louvre)* and *Freedom* at Galerie Ursula Walbröl, 2003 (photo: Galerie Ursula Walbröl).

the archival impulse and 'phantom scenes', as well as on the associations between the archival impulse (and paranoia) and counter-memory. For Schmidt does indeed elicit connections between documents, bringing his 'notes from the underground' to the fore, so that we may see an obscured, repressed, and otherwise impossible view of SIEV-X. But the aims of these connections are not only to make possible an alternative to a singular and monolithic view of SIEV-X. The connections made within and between the images in the triptych produce unexpected analogies and dialectics, which move beyond the realm of the real, and toward the fictitious.

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If the paranoid manifestation of the archival impulse is found in the act of making 'forced', even overly 'tendentious' connections, then this is palpable in *Xenophobe* [fig. 1].[19] Utilizing various images sourced from the Internet, Schmidt attempted to visualize a scene of SIEV-X which would realize the survivor accounts and render the Australian Government accountable. We see a partial outline of two figures: corrupt Indonesian police officers holding machine guns; a one hundred thousand rupiah note falls out of one of the officer's pockets. The image of the Indonesian rupiah is painted from a reproduction the artist found online, while the officers are drawn from Schmidt's imagination. The figure to the right carries a clunky video-telecommunications device strapped across his chest. Schmidt has

painted onto its screen a portrait of then Australian Minister for Immigration and Multicultural Affairs, Phillip Ruddock, who is known to be the architect of Australia's border protection policies. The portrait of Ruddock is based on an image the artist sourced online. Schmidt created a scene here which through 'forced connections' brings to light suspicions regarding the Australian Government's involvement in the sinking of SIEV-X. However tendentious, and however much Ruddock appears as a caricature of a villain in *Xenophobe*, it would seem that the need to advance such connections was necessary.

However, if on the one hand Schmidt's use of disparate archival materials was overly tendentious, on the other hand it was also paradoxically attempting to instill ambiguities and difficulties in our viewing of the history and knowledge of SIEV-X.[20] As a means of denoting the absence of information on SIEV-X, including the names and images of those refugees who drowned when the boat sunk, Schmidt chose to base *Xenophobe* on a black ground. In Schmidt's words: 'This black picture ground principally translates and forms the ground of this "lack" as a theme, as the motivation to replace with an image a situation where there were no images, where its existence was prevented.'[21] Beyond exacerbating the 'lack' of information, Schmidt also sought to critically approach, and destabilize the referents of his documentary and archival sources. Schmidt states: 'The decision to paint on black ground found its continuation in the decision to paint sparsely. In a limited and disillusioned manner.'[22] He continues, 'It was not my aim to achieve a "reconstruction" [of SIEV-X] in the sense of an illusionistic TV news image. Whereby it was remarkable that a boat accident of this dimension – recorded as the one with the most deaths off the coast of Australia as far as the news media reaches back – didn't make it to a TV image.'[23] It is not quite true that SIEV-X 'didn't make it to a TV image', because video reports of the survivors were documented and disseminated by global news agencies BBC and CNN (of which the artist was well aware). Thus, what Schmidt perhaps means is, firstly, that the shipwreck itself was not documented, or secondly, that images of the SIEV-X survivors were not televised in Australia. In any case, it is clear that in light of the overt repression of information about SIEV-X, whatever documentary materials were available, for Schmidt, they
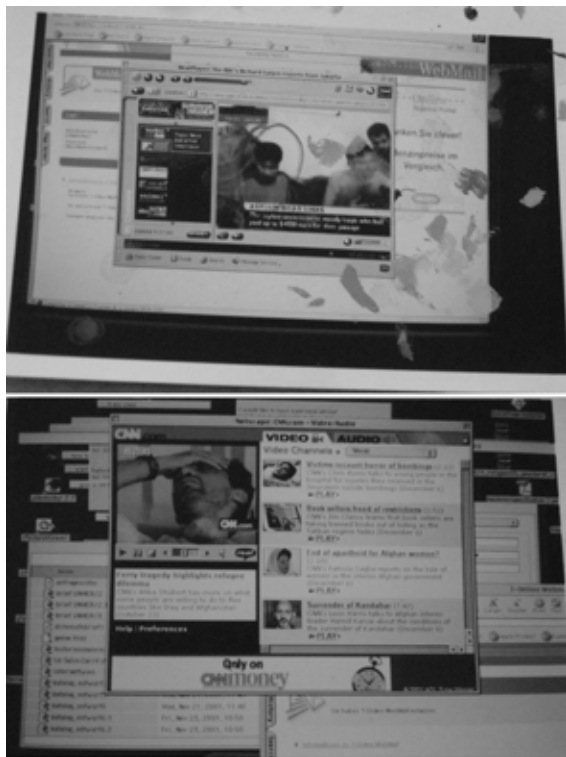
4. Photographed screenshots of Schmidt's computer desktop with image sources for *Xenophobe*: video stills from a CNN report on the SIEV-X survivors, used by the artist as departing points for

paintings. Installation in the artist's studio (photo: author).

would nonetheless be unsatisfactory. Subsequently, in *Xenophobe* the archival materials gathered by Schmidt (including the BBC and CNN videos) materialize in the most fragmented and schematic of ways. The BBC and CNN photographic documents of the survivors are re-presented in a manner that emphasizes and exaggerates the pixelated, low-resolution, mass distributed digital images from which the artist was working (fig. 4). Moreover, the witness statements that allowed Schmidt to 'approximate the shape of the boat' appear in the painting only through the application of loosely painted white lines.[24] Without a doubt, *Xenophobe* presents a muddled, hazy, opaque view of SIEV-X.

In this light, in spite of the import of *Xenophobe* and its imaging of government corruption and accountability, I am nonetheless prone to be critical of readings which emphasise its aesthetic of exposé, and read it as a reliable or adequate referent to the real. This is seen for example in art historian Hilde Van Gelder's analysis of Schmidt's painting. Van Gelder argues: 'Painting here comes to fill in

the absence of the photographic image at the historical event itself. Painting reconstructs something that really happened but that was not registered in any way at all by a photographic nor filmic camera.'[25] *Xenophobe* creates an image of SIEV-X, a visual supplement to the survivor's statements. Yet this is not quite the same as claiming that it convincingly 'fills in the absence of a photographic image', for it is precisely this absence as well as the limitations of the photographic image as a vehicle of knowledge that is being emphasized by Schmidt.

Yet, I want to dwell on Van Gelder's analysis because it reveals an important and particular element of Schmidt's work. In spite of its schematic presentation of archival forms, and its explicitly forced connections between disparate documents, *Xenophobe,* nonetheless, patently constitutes a sense of historical truth because, like painting, something is reconstructed that really happened but that was not registered in any way.

Such a statement is possible because *Xenophobe* embodies that which Carrie Lambert-Beatty has termed a 'para-fiction', defined as an artistic fabrication of plausible archives that 'with various degrees of success, for various durations, and for various purposes [...] are experienced as fact. They achieve truth-status – for some of the people some of the time.'[26] I contend that *Xenophobe* is a para-fiction, for if at one point Van Gelder credited Schmidt's image with bearing an aesthetics of 'truth', in a later examination of the same picture she reads it as blatant fiction, 'Schmidt depict[s an] event as he imagines it to have taken place.'[27] This would suggest that, at some point, the notion of *Xenophobe* as an uncontestable historical record wore off.

I would further argue that Schmidt's work is not only a para-fiction but reflective of a broader move in contemporary art towards fictionalization.[28] 'Making fictions', argues Jacques Rancière, 'does not mean telling stories. It means constructing another sense of reality, another set of connections between spaces and times. Between words and visual forms, spoken word and written words, between a here and an elsewhere, and a now and a then.'[29] That is, fictionalization is the ability to make 'forced connections' between incongruous elements so that something may arise which otherwise cannot be said, done or thought. In this sense, fictionalization allows us to 'question' the 'monopoly of reality'.[30] It is a strategy which is comple-

5. Dierk Schmidt, *Freiheit*, 2001/2002, Oil on PVC, 99.3 x 126 cm,
Städel Museum, Frankfurt (photo: Städel Museum).

tely compatible with the task of counter-memory.
More than this, it is more productive to think of
Xenophobe not as a substitute for a documentary or
photographic image, but rather as a fiction.

In addition to making the Australian
Government's accountability for SIEV-X visible,
Schmidt produces other 'fictions' in his triptych
that we will now examine. In the second image of
the triptych, *Freedom,* we see the Brazilian footbal-
ler Romário; he glides across space, both his feet
are off the ground, his right leg poised to kick the
football [(fig. 5)].[31] *Freedom* is based on a video still
of a 1998 Nike television advertisement featuring
the Brazilian football team, shot in a commercial
international airport. In this advertisement, ath-
letes Romário and Ronaldo are seen kicking and
dribbling a football in and out of security check-
points and barriers. The unbounded gestures of the
football players signify an idealized mode of global
mobility, immune to the law, ignorant of the inti-
midation of security checkpoints. When exhibited,
Xenophobe and *Freedom* are juxtaposed, and their
distinctions produce a particular kind of conflict, a
particular mode of antagonism, which brings to the
core, to borrow another term from Rancière, a form
of 'dialectical montage'. That is, the assimilation of
'heterogeneous elements' and the combination of
'incompatible things' that work to produce 'little
clashes', effectively exposing 'one world behind
another'.[32] Through the convergence of *Xenophobe*
and *Freedom* we see allusions to two disjunctive vi-
sions of global mobility relating to the 'free' move-
ment of bodies and commodities on the one hand,
and to the imposition of borders on the other.[33]

Dialectical montage, with its ability to connect
isolated realities, permits us to see the paradoxes
of a globalised world. For if, as Nikos Papastergia-
dis has suggested, 'flight' defines the experience of
globalization, then after *Freedom* we must conclude
that this term has a double meaning, connoting
both 'liberty' and 'exile' (or, banishment, expulsion,
displacement).[34]

The production of fictions and the unexpec-
ted conjunction of images are continuous through-
out the triptych, as seen through the juxtaposition
of *Xenophobe* and *Untitled (Louvre)* [(fig. 6)]. The latter
is a painting that portrays Gericault's *The Raft of
the Medusa* in the Louvre in two distinct historical
periods. The right of *Untitled (Louvre)* shows *The
Raft of the Medusa* as it hangs today while the left
portrays Gericault's history painting as it hung in
the 1819 Salon. To Schmidt, who had just retur-
ned from the Louvre when he first learned about
SIEV-X, the nineteenth-century painting resona-
ted in light of the twenty-first century maritime
disaster.[35] Schmidt argues that SIEV-X 'bore a
striking resemblance to the raft of Gericault'.[36] He
continues: 'The dimensions of the boat correspon-
ded almost exactly to those of the raft Gericault
depicted, and the manner in which the people were
forced onboard was also similar.'[37] It is clear that
the artist was drawing an analogy between the
two events, and as Barbara Stafford has argued,
analogy 'provides opportunities to travel back into
history, to spring forward in time, to leap across
continents'.[38] It allows us to draw connections in
order to counter a sense of a-historicity, and the
sense that contemporary history emerges from a
vacuum.[39]

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Schmidt's triptych makes plain what is only
hinted at in Foster's 'An Archival Impulse': that
the archival impulse is deeply connected to both
paranoia and counter-memory. In *Xenophobe,*
archival materials are brought together to produce
a tendentious, highly provocative and 'unofficial'
history of SIEV-X. Yet here the marriage between
the archival impulse and counter-memory produces
more than just a singular and antagonistic image
of SIEV-X. The maritime catastrophe is subsumed
into a wider image-matrix concerned with the
aesthetics of global mobility and the mnemonic
potentialities of artistic historical images, thus
presenting an analogical and dialectical image of

6. Dierk Schmidt, *Untitled (Louvre)*, 2001/2002, Oil on PVC, 54 x 73 cm, Städel Museum, Frankfurt (photo: Städel Museum).

SIEV-X. It is clear that the will to 'connect what cannot be connected' is, as Foster argues, at the centre of the archival impulse. Yet, such a will also needs to be thought of in relation to the strategy of fictionalisation. That is, the gesture of juxtaposing and relating disparate documents which allows otherwise indiscernible ideas and images to arise and thus rupture the continuum and monopoly of existing realities.

1   See: T. Kevin, *A certain maritime incident: the sinking of SIEV X,* Melbourne 2004, pp. 3-7. SIEV is short for *Suspected Illegal Entry Vessel,* an acronym used by the Australian authorities for any vessel that enters Australian waters without authorisation.

2   Idem, p. 12.

3   Ibidem.

4   This article is titled 'Mitfühlender Konservatismus' ('Compassionate Conservatism'), and it is documented in: D. Schmidt, *Zu Einem Fall Von Verschärfter Flüchtlingspolitik (On a Case of Intensified Refugee Politics)*, Berlin 2005, p. 60.

5   Hereafter *Xenophobe - Shipwreck scene, dedicated to the 350 asylum seekers who drowned in the Indian Ocean,* will simply be referred to as *Xenophobe.*

6   By archival forms I mean those statements, texts, and images, which comprise the sum of discourse, that is, what can be seen, said, and done. Thus, I use the term archive as it is meant by Foucault. See: M. Foucault, *The Archaeology of Knowledge*, London/New York 1989.

7   Schmidt, in conversation with the author, July 26, 2009.

8   The Australian Government withholds all such documents. For further information regarding this matter see: Kevin, op.cit. (note 1), p. 23.

9   D. Schmidt and C. Emcke, 'What I am theoretically interested in is the connection between violence, traumatization and the loss of speech: Conversation with philosopher and journalist Caroline Emcke, Berlin, September 2004', in: Schmidt, op.cit. (note 4), pp. 45-60 (55).

10 M. Foucault, 'Nietzsche, Genealogy, History' (1971), in: J.D. Faubion (ed.), *Aesthetics: Essential Works of Foucault 1954-1984*, London 2000, pp. 367-391.

11 For a useful and efficient examination on the role of archiving in modern and contemporary art see: O. Enwezor, *Archive Fever: Uses of the Document in Contemporary Photography*, Göttingen/London 2008.

12 H. Foster, 'An Archival Impulse', *October* (Fall, 2004) 110, pp. 3-22 (4).

13 Idem, pp. 21-22.

14 Ibidem.

15 Idem, p. 21.

16 Ibidem.

17 O. Enwezor, 'The Unhomely', in: O. Enwezor (ed.), *The Unhomely: Phantom Scenes in Global Society: 2nd International Biennial of Contemporary Art of Seville*, Seville 2006, pp. 13-14.

18 Also see: C. Green, 'The Memory Effect: Anachronism, Time and Motion', *Third Text* 22.6 (November, 2008) 95, pp. 681-697.

19 As the title of the image, *Xenophobe - Shipwreck scene, dedicated to the 350 asylum seekers who drowned in the Indian Ocean* alludes, the painting is not only a memorial, or even better a countermemorial, by introducing the term 'xenophobe' it also instantiates an antagonistic rhetoric.

20 See for comparable strategies: H. Steyerl, 'Documentary Uncertainty', *A Prior* (2006) 15, retrieved via http://www.aprior.org/articles/28, accessed 29 August 2011 and H. Steyerl, 'In Defense of the Poor Image', *e-flux journal* 10 (November, 2009), retrieved via http://www.e-flux.com/journal/view/94, accessed 29 August 2011.

21 Schmidt (with Emcke), op.cit. (note 9), p. 55.

22 Ibidem.

23 Ibidem.

24 Ibidem.

25 H. Van Gelder, 'Alan Sekula: The Documenta 12 Project (and Beyond)', *A Prior* (2006) 15, retrieved via http://www.aprior.org/articles/24, accessed 29 August 2011.

26 C. Lambert-Beatty, 'Make Believe: Para-Fiction and Plausibility', *October* (Summer, 2009) 129, pp. 51-84 (54-56).

27 H. Van Gelder, 'Photography's Social Function: The Documentary Legacy', in: H. Van Gelder, H. Westgeest, *Photography Theory in Historical Perspective*, Oxford 2011, pp. 152-89 (160).

28 Other such artists include the Atlas Group who, like Schmidt, fabricate 'historical records' to rupture and amend discourse, and also, artists such as Hito Steyerl who combine disjunctive archival forms in order to prompt relational, affective and poetic readings of images and particular cultural, social and economic histories. See: T.J Demos, 'Moving Images of Globalization',

Grey Room (Fall, 2009) 37, pp. 6-29 and P. Osborne, 'The Fiction of the Contemporary: Speculative Collectivity and the Transnationality in the Atlas Group', in: A. Avanessian, L. Skrebowski (eds.), *Aesthetics and Contemporary Art*, Berlin 2011, pp. 101-24.

29 J. Rancière, 'What Makes Images Unacceptable?', Lecture at: Pacific Northwest College of Art, February 29, 2008 (authors notes), available online: http://homeroom.pnca.edu/inline/46842.mov.

30 Ibidem.

31 Though a very minor correction, all previous analyses of this image mistake this figure for Ronaldo. While the latter is in the advertisement, he is not the figure seen in *Freedom* kicking the ball.

32 J. Rancière, *The Future of the Image* (English ed.), London/New York 2007, p. 56.

33 See: M. Godfrey, T.J. Demos, E. Weizman and A. Hameed, 'Rights of Passage', in: *Tate etc* 19 (Summer, 2010), available online: http://www.tate.org.uk/tateetc/issue19/rightsofpassage.htm.

34 N. Papastergiadis, *Spatial Aesthetics: Art, Place and the Everyday*, London 2006.

35 Schmidt (with Emcke), op.cit. (note 9), p. 45.

36 Ibidem.

37 Ibidem.

38 B.M. Stafford, *Visual Analogy: Consciousness as the Art of Connecting*, Massachusetts 1999, p. 11.

39 Paying particular attention to the way in which Schmidt's 19 part image-cycle, *On a case of intensified politics* is exhibited, Clemens Krümmel has argued: 'The way in which the images and texts are arranged on the walls make them initially appear almost arrogantly casual, until it turns out that the visual arrangement points to all directions and could be continued.' See: Krümmel, 'The Raft of the Historical Image', in: Schmidt op.cit. (note 4), pp. 82-89 (88).