

Mediating the Arctic and the North. Contexts, Agents, Distribution

A Digital Collaborative Workshop organized by the Humboldt University (Department of Art and Visual History) and the research group WONA (Worlding Northern Art) at University of Tromsø – The Arctic University of Norway (Department of Language and Culture)

Thursday, 28 January 2021, 14:00-17:00

14:00-14:15: Welcome and Introduction

Place, Identity and Affect in Photography (Chair: Hanne Hammer Stien, Tromsø)

14:15-14:35: Hanna Horsberg Hansen (Tromsø): *Emilie Demant Hatt's Photographs in With the Lapps in the High Mountains. Between Evidence and Affect*

14:35-14:55: Ingeborg Høvik (Tromsø): *Negotiating Meaning: John Møller's Photographs in Early Twentieth-century Scandinavian Literature*

14:55-15:15: Discussion

Break

Photography and Extraction (Chair: Eva Ehninger, Berlin)

15:45-16:05: Elisaveta Dvorakk (Berlin): *Imaging Sweden in the Swiss Illustrated Press 1937. Annemarie Schwarzenbach's Photography and the Notion of the Documentary*

16:05-16:25: Elin Haugdal (Tromsø): *Black Arctic: Coal Mining in Photography*

16:25-17:00: Discussion

Friday, 29 January 2021, 10:00-14:00

10:00-10:05: Short welcome

10:05-10:25: Mette Tronvoll (Oslo) on her *Svalbard* Series. Artist Presentation

10:25-10:45: Discussion (Chair: Stephanie von Spreter)

Negotiating Past and Present (Chair: Anne Hemkendreis, Greifswald/Freiburg)

10:45-11:05: Maike Teubner (Nuremberg): *Re-photographing the Arctic. Tyrone Martinsson's Photo Project about Svalbard's Glaciers*

11:05-11:25: Stephanie von Spreter (Tromsø): *Shifting Focus. From Representation to Re-presentation and Materiality: Reading the Photographic Works of Pia Arke (1958-2007)*

11:25-11:45: Discussion

Break

Contemporary Exhibition Politics (Chair: Antje Kempe, Greifswald)

12:30-12:50: Hanne Hammer Stien (Tromsø): *Negotiation and Indigenization – Iver Jåks's Work as an Exhibition Designer*

12:50-13:10: Linn Burchert (Berlin): *Art and Political Event. The Arctic at Global Climate Summits*

13:10-14:00: Discussion / Rounding off

Workshop Abstract

For centuries, the “Arctic” and the “North” have served as projection screens for ‘Western’ imaginations. Within its long history of exploration and exploitation, the Arctic was constructed as white, sublime and untouched, as well as dark, frozen and terrifying. Particularly with the onset of the industrial revolution, the development of modern science and heightened imperialist expansion, the Arctic was not exempt from becoming a colonized territory. Seen as largely uncharted from a Western perspective, it became a playground for heroic deeds and scientific endeavors, resource exploitation and the exertion of political influences. Visual and literary representations played no minor role in constructing an image of the Arctic as one of the last places on earth to be explored and scientifically examined, while simultaneously advocating the frozen North as a wild, unknown and non-civilized territory. Contemporaneous colonial and racial discourses fed well into expansionist and interest-driven politics, with visual imagery making a significant contribution to justifying the colonization and exploitation of land and of its indigenous peoples. Nowadays, in the face of global warming, the Arctic has moved into the center of scientific, socio-political and economic discussions yet again, and has—at the same time—given rise to an increased production and distribution of scientific, popular and artistic images in the media and in the arts.

The workshop’s aim is to shed light on the persistence and deconstruction of stereotypical representations of the “Arctic” and the “North” with a focus on two distinctive periods: Firstly, the late nineteenth and early twentieth century, often characterized as the grand era of Polar exploration. Secondly our contemporary present, in which the Arctic not only serves as a magnifying glass for the (visual) consequences of climate change, political and economic interests, but also demands reflection on the historical and contemporary violations of indigenous rights and territories deriving from colonial expansion. While awareness and reconciliation are important elements in such a reflection, it is crucial to see the region’s indigenous inhabitants—human and non-human—as equal agents. One of the seminar’s focuses will be on visual representation via photography. As a typical medium of choice it serves the representation of the Arctic according to various purposes: as a (scientific) document, as a political instrument and as an artistic medium. It investigates the specific conditions of images in history and the present, both technically and ideologically: One key aspect here is the creation and utilisation of expedition and documentary photography since the late 19th century up until today. The material is critically looked upon by questioning who represents how, whom and what, when, and to what ends. Which goals, for instance, did documentary photography serve in nation-building discourses of the early 20th century, who were the agents, and where were these particular images distributed? Other contributions shed light on contemporary, artistic multi- and various media approaches on and from the Arctic. In this context the question arises as to how different media confirm, reflect or subvert specific stereotypes and discourses connected to the Arctic and the North. Here it will be vital to reflect on discourses connected to the indigenous populations of the North themselves and discuss their agency, or the lack thereof. The specific contexts of creation, publication, and mediation of various visual media dealing with and emerging from the Arctic and the North are emphasized in order to stress the institutional and contextual conditions of images and their mediation.

Organization and Registration:

Linn Burchert (Humboldt University Berlin, Department of Modern Art History, Prof. Dr. Eva Ehninger)

Stephanie von Spreter (University of Tromsø – The Arctic University of Norway, Project: Worlding Northern Art (WONA))

supported by Prof. Dr. Marie-Theres Federhofer (Humboldt University Berlin, Henrik Steffens Professor, Department of Northern European Studies)

The workshop will take place online via Zoom. **If you would like to participate please send an e-mail to [linn.burchert\[at\]hu-berlin.de](mailto:linn.burchert[at]hu-berlin.de) until 21.1.21.** Please note that the number of participants is limited.

Website: <http://www.kunstgeschichte.hu-berlin.de/veranstaltungen/workshop-mediating-the-arctic-and-the-north-contexts-agents-distribution> Presentation abstracts will be published here before the end of January.

Abstracts and Vitas

Linn Burchert: *Art and Political Event. The Arctic at Global Climate Summits*

In 1995, the UN established the Conference of Party (COP) as an annual international forum for negotiations by delegates from the realms of politics, science, economics as well as NGOs on measures against climate change. In recent years, the organization of artistic and curatorial projects occupying the urban spaces and various institutions became an established concomitant of these summits. In my talk, I will share conceptual reflections on how to analyze artistic projects relating to the Arctic against the background of these political events. Images of the Arctic are thus examined in terms of their symbolic character within the overall theme of climate change and global warming. I am interested in how particular agents – such as institutions, sponsors, curators and artists – shape the reception of art and the generation of meaning; and I will think about the implications this has for a contemporary global art history. By doing so, I want to contribute to reflections on current image politics regarding representations of the Arctic in different media.

Linn Burchert is a postdoctoral researcher at the Institute of Art and Visual History at Humboldt University in Berlin, Germany. From 2014 to 2017 she was a research associate and doctoral candidate in the Department of Art History at the Friedrich-Schiller University in Jena. Her dissertation *Das Bild als Lebensraum. Ökologische Wirkungskonzepte in der abstrakten Kunst, 1910-1960* (Transcript, Bielefeld, 2019) investigates ecological concepts in abstract modern painting. Her published essays have treated topics including concepts of nature and rhythm in modernity as well as theories of reception and artistic production. Her recent project deals with art in the context of international climate summits since 1972, addressing issues around the broader sociological and economic contexts of art as well as art's globalization.

Elisaveta Dvorakk: *Imaging Sweden in the Swiss Illustrated Press 1937. Annemarie Schwarzenbach's Photography and the Notion of the Documentary*

Based on the analyses of the image series of ore extraction in Sweden in June 1937, the paper examines the photographic strategies of Annemarie Schwarzenbach (1908-1942) in the context of her journey as a Swiss image reporter to Sweden in 1937. The specific focus is on the connection between Schwarzenbach's photographs intended to be published in the Swiss illustrated press, her activism in the antifascist movement and political discourses of journalist travel photography in the context of National Socialism. The photographs of Lorenz Saladin (1896-1936), the Swiss mountaineer, served Schwarzenbach partly as a model and are included in the analysis of her image strategies. The motivic, compositional and formal-aesthetic elements of the photographs from Sweden are analysed in comparison with the contemporary image reports from the Nordic countries and the dominant colonizing image rhetoric of the illustrated periodical press in Switzerland in the 1930s. Working with Schwarzenbach's photographic series of ore extraction, the presentation asks how the photographic strategies induce and disseminate particular political aesthetics of the documentary within the established regional and time-specific genre of the image report.

Elisaveta Dvorakk is a PhD candidate at the Department of Art and Visual History and the Centre for transdisciplinary Gender Studies at Humboldt University of Berlin. She is an associate member of the Research Group "Identity and Heritage" at Technical University of Berlin and Bauhaus University Weimar.

Elisaveta Dvorakk holds a Masters Degree in Art History in Global Context with Focus on Europe and America from Free University Berlin. She studied Art History, Theory and History of Photography, Gender Studies and Protestant Theology in Berlin, Zurich and Vienna. Her dissertation focuses on Annemarie Schwarzenbach's photographic reports from Northern Europe 1937-38 and political aesthetics of the documentary in Switzerland, the USSR and the USA. Elisaveta Dvorakk's further research interests include Critical Theory of Photography; Aesthetics of Totalitarianisms; Gender, Postcolonial and Post-Secular Theory; Visual Activism; Institutional Critique; (Post-) Digital Archiving. She is a scholarship holder of the German National Academic Foundation.

Hanna Horsberg Hansen: *Emilie Demant Hatt's Photographs in With the Lapps in the High Mountains. Between Evidence and Affect*

Photography as a tool in the hands of the anthropologist has a long history dating back to the latest part of the 19th century. The history of the two – the tool and the scientific discipline – are characterized as a doubled history. This doubled history means there has been, and still is, a dynamic relation between the two. According to Elizabeth Edwards, the abundant archive of photography in anthropological archives has translated itself from a space of evidence to a space of potential affect. This paper will explore the photographs published 1913 in the book *Med lapperne i høifjeldet* [*With the Lapps in the High Mountains: A Woman Among the Sámi 1907-1908*, edited and translated by Barbara Sjöholm 2013] by the Danish artist and traveller Emilie Demant Hatt (1873-1958). The book is a travelogue rather than a report from anthropologic fieldwork among Sámi families and their nomadic

life during a year that lasted from June 1907 until July 1908. However, her travelling and documentation coincides with the discourse around the doubled history of photography and anthropology. The photographic illustrations in the book have a variety of motives connected to everyday life in a *sida* (group of Sámi families). There are many pictures of children and of women, of domestic labour, outdoor playing and different equipment. In addition to discussing the role of these photographs both as evidence and as affect, the paper will also address the role of Emilie Demant Hatt and how her presence becomes visible.

Hanna Horsberg Hansen is a Norwegian art historian. Currently, she holds a position as associate professor at the Academy of Arts at UiT the Arctic University of Norway. She is head of the Art Department, where she teaches art history and –theory. She is a pioneering scholar within the field of Sámi art. Over the last twenty years, she has published stories about Sámi art from heterogeneous perspectives rather than as a linear art history based in a narrative about evolution. Her publications comprise stories about contemporary as well as historic art, founding of Sámi art institutions and the different connections between Sámi art and politics.

Elin Haugdal: *Black Arctic: Coal Mining in Photography*

Over the last hundred years, Svalbard, the white terra nullius, has been filled with a wide range of photographic representations. This paper's focus is the photographs which give a broad picture of the human extraction of natural resources through the coal mining industry and its related working life. Photographs from inside the mine are rare until the 1960s, but from the first decade after establishment of the mining town Longyear City (1906) and Ny Ålesund (1916) there exists pictures of miners both in the dark and the daylight, of their equipment and tools, of the constructions and infrastructure which were needed for bringing the coal up and out, and of traces in the landscape. Today, Svalbard reveals geological wounds, distinctive settlements, material remains, and photographic representations of the coal mining industry. By taking these photographic remains as its point of departure, this paper discusses three functions of photography related to mining in the Arctic, also in a broader sense: exposure, annexation and memory. The mediation of this "black arctic" does not leave the photographic image as a neutral medium, documenting facts, but as a contested and paradoxical site of place and identity.

Elin Haugdal, Dr.Art. Professor in Art History at UiT the Arctic University of Norway, is specialized in contemporary art, architecture and photography in the Nordic North. She has participated in research projects on architecture and landscape in northern areas, and on art production and photography associated with the Arctic. Haugdal has research experience as co-leader and member in the Sámi Art Research Project (2009–13), and as PhD supervisor, organizer of scientific meetings, workshops and PhD courses. She has initiated and is the leader of the research group Worlding Northern Art (WONA). Her latest publications are chapters on documentary photographs of the Soviet and the Norwegian settlements on Svalbard 1950–1970, and a chapter on Sámi contemporary architecture. She has also taught and published on architecture and ecology. Current research includes the architecture of the new author museums built in Norway during the last two decades; art works in the public buildings in Sápmi, and how these decorations render the building appropriate both to their function, their sites and users; artists who have joined expeditions in the Nordic Sea and on Svalbard, from the La Recherche-expedition (1838–40) to PolArt (2007–12), their motivation, productional conditions, and visual representations.

Ingeborg Høvik: Negotiating Meaning: John Møller's Photographs in Early Twentieth-Century Scandinavian Literature

Between 1889 and 1922, Greenland's first professional Indigenous photographer, John Møller (1867-1935), shot more than 3,000 portraits, landscapes, town views and scenes of social life in Western Greenland. Møller's extensive collection of internal images of Greenlandic culture serves as an important historical counter representation to the body of Western images that often portrayed limited and distorted visions of what Greenlanders were and could be in the early twentieth century. While most of Møller's work circulated within a Greenlandic context and played a crucial role in the shaping of a modern Greenlandic identity, several of his images circulated abroad as illustrations in European literature about Greenland. This paper investigates the ways in which indigenous photography intersected Western discourses on the Arctic. In so doing, the paper examines the reproductions of Møller's photographs that feature in two early-twentieth Scandinavian publications: the Swedish artist Ossian Elgström's 1916 travel narrative *Moderna Eskimåer (Modern Eskimos)*, and the second volume of the Danish explorer Knud Rasmussen's 1924 collection of oral stories from Western Greenland, *Myter og Sagn fra Grønland (Myths and Legends from Greenland)*. Paying attention to the relationship between text and image, and the contexts in which the photographs were originally produced and subsequently reproduced, I question the extent to which Møller's photographs offered a site of resistance or, alternatively, played up to Western ideas about the Arctic and its native inhabitants.

Ingeborg received her PhD from the University of Edinburgh and is Associate Professor of Art History at UiT the Arctic University of Norway. Between 2014 and 2017 she was a Postdoctoral Research Fellow at the Centre for Women's and Gender Research, UiT. Ingeborg has been a Caird Short-term Research Fellow at the National Maritime Museum, London (2008), a guest researcher at Linnaeus University Centre for Concurrences in Colonial and Postcolonial Studies (2015), and a visiting researcher at Greenland National Museum and Archives (2015, 2019). Her research focuses on representations of the Arctic in European and Inuit art and visual culture, and her latest publication is "Girlhood in the Arctic: Word-Image Relations in R. M. Ballantyne's Canadian Adventures", in *The Arctic in Literature for Children and Young Adults* (Hanson et al. Routledge, 2020). In the period 2020 to 2024, she is the manager of *Arctic Voices in Art and Literature in the Long 19th Century*, an international research project funded by the Research Council of Norway.

Stephanie von Spreter: *Shifting Focus. From Representation to Re-presentation and Materiality: Reading the Photographic Works of Pia Arke (1958–2007)*

Pia Arke's artistic practice is closely intertwined with the common colonial history between Denmark and Greenland. As a "mongrel", as she termed herself, she sat between two cultures that had become entangled with each other, though in uneven power relationships. Throughout her practice, Arke investigated and expressed how her personal biography was representative of larger colonial processes that had dominated Greenland particularly since the arrival of the missionary Hans Egede in 1721. As she proclaimed herself: "I make the history of colonialism part of *my* history in the only way I know, namely by taking it personally." Arke actively used this position to deconstruct established histories and Western hegemonial and epistemological traditions. Both through her visual and textual practice, including her treatise *Ethno-Aesthetics* (published 1995, republished 2010) and book project *Stories from Scoresbysund: Photographs, Colonisation and Mapping* (started 1997 and published 2003, republished 2010), Arke "recalibrated", to her own ends, the disciplines of history, ethnography and anthropology in combination with artistic practice, art theory and aesthetics. The presentation will focus on specific photographic works that Arke executed largely in the same period as her treatise and book project: *Nature morte alias Perustrations 1-10* (1994), *Krabbe/Jensen* (1997), *Arctic Hysteria IV* (1999) and *Legender I-V* (1999). In reference to theoretical approaches to the photographic medium by the likes of Elizabeth Edwards or Mette Sandbye, I propose to read Arke's work through their materiality and the specific "raw histories" they contain (Edwards). While proposing such a reading, which will be further laid out in the presentation, my aim is to open Arke's work up for discussion and reflections, indicating that this is an unfinished research project that requires further investigation.

Stephanie von Spreter is currently Doctoral Research Fellow (PhD) in Art History and member of the research group Worlding Northern Art (WONA) at UiT the Arctic University of Norway. Her thesis examines contemporary photographic art that engages with the Arctic as a gendered, colonial and ecological space. She also works as a freelance curator and writer. Between 2011 and 2018, von Spreter served as the artistic and managing director of Fotogalleriet, Oslo. In this position she has curated a large number of exhibitions and seminars with a focus on contemporary photographic art. Von Spreter is also the co-founder of the first exhibition guide for contemporary art in Oslo, U.F.O. (Utstillingsguide For Oslo), in the meantime called Oslo Art Guide. Von Spreter also worked for various large exhibitions and projects as project manager, assistant curator and curatorial assistant, including the 3rd, 4th and 5th Berlin Biennale for Contemporary Art, the 50. Biennale di Venezia and Documenta 11.

Hanne Hammer Stien: *Negotiation and Indigenization – Iver Jåks's Work as an Exhibition Designer*

In the last part of the twentieth century, the Sámi artist Iver Jåks (1932–2007) played an important role in the display of Sámi culture in a Sámi and Norwegian museum context. This was a period of revitalization and institutionalization of Sámi culture. One of Jåks's first commissions for a museum was the exhibition design for the ethnographic exhibition "Samekulturen" at Tromsø University Museum, now The Arctic University Museum of Norway. In close cooperation with ethnographer Ørnulv Vorren (1917–2007) and others, Jåks worked with the exhibition project from 1967 until the opening in 1973, combining Indigenous practices and techniques of knowledge with non-Indigenous ones. In my presentation I argue that the "Samekulturen" works as a contact zone, a social space where negotiation takes place and where processes of indigenization occur, and I suggest that Jåks's exhibition design for the exhibition should be considered an artistic intervention.

Hanne Hammer Stien is associate professor in Art History at Academy of Arts and Vice-Director at The Arctic University Museum of Norway and Academy of Fine Arts, UiT The Arctic University of Norway. Her research interests are museology, photography history and -theory, contemporary art and Sámi art. Stien's last publication is *Kunst som deling. Delingens kunst* (Fagbokforlaget 2020), co-authored with Merete Jonvik, Eivind Røssaak and Arnhild Sunnanå. Stien has also curated a number of exhibitions and art projects in public space, and she has worked as an art critic. She is amongst others a member of the artistic advisory board of Lofoten International Art Festival (LIAF), chairman of the board of Kunstkritikk, member of the board of research and development at Arts Council Norway and member of the research group Worlding Northern Art (WONA). Stien takes part in the research project *Urban Transformation in a Warming Arctic* (URBTRANS), which is led by Tone Huse.

Maike Teubner: *Re-photographing the Arctic. Tyrone Martinsson's Photo Project about Svalbard's Glaciers*

The "Arctic" – as a white region in a double sense, i.e. unknown and undescribed – has been charged with different ideas and discourses. Today's view on the Arctic is strongly influenced by the current debate on climate change and seems to be primarily connected to a narrative of loss. Often, photographs of melting glaciers visually underpin this narrative. This lecture focusses on an archive-based photo project about Svalbard's glaciers by Swedish photographer and photo-historian Tyrone Martinsson (*1967). In archives, Martinsson found graphics and photographs from Polar expeditions dating back to the early 19th century. He identifies the exact vantage point of the historical images to retake photographs in accordance with the template's composition. Martinsson combines the images into chronological sequences similar to filmstrips, therefore creating a narrative element tracing glacial retreat. In an act of appropriation, the historical images are given a new function. Positioned between art and science, this ongoing project illustrates a shift in context regarding historical visual imagery of the Arctic.

[1] Cf. Hanna Eglinger: Phantasmen der Unberührtheit: Landnahme am Pol. In: Hanna Eglinger and Annegret Heitmann: Landnahme. Anfangserzählungen in der skandinavischen Literatur um 1900. Munich 2010, pp. 113-146. – Cf. Bettine Menke: Die Polargebiete der Bibliothek. Über eine metapoetische Metapher. In: Deutsche Vierteljahresschrift 74 (2000), No. 4, pp. 545-599.

[2] Andrew Stuhl points out that the narrative of the disappearing Arctic should be critically examined, as it is linguistically linked to colonialist discourses and can be instructed for geopolitical interests. Cf. Andrew Stuhl: The disappearing Arctic? Scientific narrative, environmental crisis, and the ghosts of colonial history. In: Lill-Ann Körber, and Scott MacKenzie, and Anna Westerståhl Stenport (Eds.): Arctic environmental modernities. From the age of Polar exploration to the Era of the Anthropocene. Cham 2017, pp. 21-42. – Cf. Heidi Hansson and Anka Ryall: Introduction: Environmental, Exotic and Everyday Arctic. In: Heidi Hansson and Anka Ryall (Eds.): Arctic modernities. The Environmental, the Exotic and the Everyday. Cambridge 2017, pp. 1-13, here p. 3.

[3] Cf. Ulrike Heine: Fotografische Bilder des Klimawandels. Strategien und Bildformeln. (= Interaktive. Schriftenreihe des Zentrums für Medien und Interaktivität (ZMI) Gießen 15). Frankfurt a. M. 2019, p. 127.

Maike Teubner M.A. is an art historian and lives in Nuremberg. She is currently working on a PhD thesis on contemporary art in the Nordic countries with a doctoral scholarship. In 2017 she was a guest doctoral student at the University in Stockholm, Sweden. From 2014 on, she has regularly lectured on art history at the Friedrich-Alexander-Universität Erlangen-Nürnberg (FAU). In 2019 she received the teaching award for young scientists for outstanding commitment and excellent quality in teaching. In 2014 she completed her studies in art history at University of Erlangen-Nürnberg with a master thesis on the Fauvist portraits by Henri Matisse, André Derain and Maurice de Vlaminck. She holds a diploma in communication design from the Technische Hochschule Nürnberg Georg Simon Ohm. At the Neues Museum – State Museum for Art and Design in Nuremberg she was a curatorial and editorial assistant on several exhibition projects on contemporary art.

Mette Tronvoll: *On her Svalbard Series. Artist Presentation*

In her artist presentation, Tronvoll will particularly focus on her photographic series *Svalbard* (2014). The series is the result of Tronvoll's stay on the renowned Arctic archipelago situated midway between mainland Norway and the North Pole. During two seasons – in summer and winter – Tronvoll photographed Svalbard's people and an environment that is inextricably linked to the different histories and characteristics of a place marked by global political, scientific and commercial interests. In the presentation, she will give an insight into her motivations for photographing on Svalbard, how the project came into being and the different phases it entailed: from planning to execution and finalization of the project. Here, she will also elaborate on the challenges that occur when photographing in the Arctic, both in relation to its topography, the climatic conditions and the people encountered.

Mette Tronvoll was born in Trondheim, Norway in 1965 and lives in Oslo. She graduated with a BFA in Photography from the New School for Social Research/ Parsons School of Design, New York in 1992. Scholarships and residencies include a scholarship at Künstlerhaus Bethanien, Berlin in 1999/2000, at the Cité Internationale des Arts, Paris in 2000/2001 and a Cultural Fellowship at Mishkenot Sha'ananim, Jerusalem 2012. She received the Candida Höfer Art Prize from the Stiftung Candida Höfer, Cologne in 2006/7. From 2009 to 2012 Tronvoll was able to show a larger body of her work with a touring exhibition to Rogaland kunstmuseum, Stavanger; Bergen kunstmuseum, Bergen; Landesgalerie am Oberösterreichische Landesmuseum, Linz; Haus am Waldsee, Berlin and Brandts Museet for Fotokunst, Odense. On this occasion Tronvoll also published the book "Photographs" with Schirmer & Mosel, making her series "Goto Fukue" (2008), "Rena006" (2006), "Mongolia" (2004), "Isartoq Unartoq" (1999) and AGE Women 25-90 (1994) available to a wider public. Following this mid-career retrospective, Tronvoll has worked on the photographic series "Svalbard" (2014), "Zambia" (2014), and "African Images" (2016).

Chairs

Eva Ehninger

Eva Ehninger is Professor of Modern Art at Humboldt-Universität zu Berlin, Germany. From 2015 to 2017 she was Laurenz Assistant Professor for Contemporary Art at the University of Basel, Switzerland. Her research interests include history and theory of photography, media history of representation, and colonialism and post-colonial theories. In the field of photography history she has recently edited a volume dedicated to „Industrial Photography“ of the journal *kritische berichte* (2018), and published the essays „Gesellschaftstheater. Fotografische Portraits in Alben und Salons“ (2020) and „Group Formation. Queen Victoria in India“ (2018). At the moment she is wrapping up work on her monograph „Life with a Queen. Victoria, Photography, and the Modern Experience“. Further writing has appeared in the *Getty Research Journal*, *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft*, *Texte zur Kunst*, *Zeitschrift für Kunstgeschichte*, and *PhotoResearcher*. Her research has been supported by the German Academic Scholarship Foundation, Fulbright Commission, Getty Research Institute, Swiss National Science Foundation, BMBF, Max Weber Stiftung, and the Terra Foundation for American Art.

Marie-Theres Federhofer

Marie-Theres Federhofer is professor of German Literature and Culture at the University of Tromsø – The Arctic University of Norway. From 2018 – 2022 she is Henrik-Steffens-professor at Humboldt Universität Berlin. Her research interests comprise dilettantism in art and science, outsider art, illness literature and narrative medicine, history of science (especially 18th and 19th century) and travel literature (especially travels in the North).

Anne Hemkendreis

Dr. Anne Hemkendreis gained her PhD in 2013 with her thesis on the monochrome interior scenes of the Danish painter Vilhelm Hammershøi (Fink Verlag). While working as a postdoc-fellow and research assistant for three years at the *Leuphana University* of Lüneburg, she decided to broaden her expertise in Nordic painting and its relation to the German art scene around 1900 by focussing on the special type of snowy landscapes. In doing so, she examines the fundamental changes in our perception of nature from the Romantic period until today's climate debate. Following her deep interest in Northern arts and taking scientific approaches into account, Anne Hemkendreis currently takes advantage of a fellowship at the *Alfried Krupp Wissenschaftskolleg* in Greifswald while working as an academic assistant at the *University of Freiburg* (SFB 948).

Antje Kempe

Antje Kempe is an art historian at the *Interdisciplinary Centre for Baltic Sea Region Research* (IFZO) at the University of Greifswald, responsible here mainly for the working area *The Topicality of Cultural Heritage*. She researches within the field of memory culture, cultural heritage, garden history, eastern and northern art, with a particular interest in landscape and its ecological and cultural dimension. Her post-doc research project *Liquid Environments* is dedicated to water and how it is constitutive in early modern gardens, up to the contemporary urban context for shaping landscape(s) and their perceptions in the era of climate change. She holds a PhD from the Humboldt University of Berlin (2017) with a thesis titled *Warfare Ethos and Memoria. The Representation of the Military Nobility in Silesia (1648–1742)*. She was Research Assistant at the Caspar David Friedrich Institute at the University of Greifswald and at the Chair in Eastern European Art History of the Institute of Art and Visual History of the Humboldt University of Berlin.