

Ecology, Aesthetics and Everyday Cultures of Modernity



A Workshop at the Käte Hamburger Research Centre global dis:connect

Bio-notes of Speakers and Respondents

(in order of presentation)

SPEAKERS

David Whitley taught film, poetry and children's literature at Cambridge University for over thirty years. He is now an emeritus fellow at Homerton College. He is particularly interested in the way the arts offer different forms of understanding of the natural world and has written about this in a variety of contexts. He has published extensively on poetry education and on poets (ranging from William Wordsworth to Derek Walcott) who have reflected in influential and thought-provoking ways on our changing relationships with the natural world. He has also published extensively on film, particularly on how popular animated film shapes environmental consciousness. His book, *The Idea of Nature in Disney Animation*, was published in 2008, and in a revised edition in 2012.

Sarah J. Moore is Professor, History of American Art, University of Arizona, Tucson, Arizona, USA. Research areas: shifting terrains of identities and geographies in the art of the United States within the interdisciplinary arenas of world's fair studies, landscape studies, and ecocriticism. Recently the 2021-2022 Visiting Scholar, Terra Foundation for American Art, Doshisha University, Kyoto, JAPAN. Recent publications: "The Panama Canal Zone as a Hybrid Landscape: A Case Study," in *Ecocriticism and the Anthropocene in Nineteenth Century Art and Visual Culture* (Routledge, 2020); "The Great American Desert is No More," in *Trans-Mississippi and International Exposition of 1898-99* (University of Nebraska Press, 2017); "Mosquitoes, Malaria, and Cold Butter: Discourses of Health and Hygiene in the Panama Canal Zone, 1903-1915," *Panorama*, (December 2017).

Vera-Simone Schulz is an art historian working at the crossroads of African, Islamic and European art histories and postdoctoral research associate at the Kunsthistorisches Institut in Florenz. Holding a PhD in art history from Humboldt-Universität zu Berlin, her research has been supported by the German Academic Exchange Service, the German Research Foundation, the Bard Graduate Center in NYC, and the University of Cambridge, among others. She has been visiting lecturer at the University of Zurich, the University of Stuttgart, Heinrich-Heine-Universität Düsseldorf and the University of Heidelberg. Vera is co-founder and co-convenor of "Plants in Africa and the Global South: Multi-Species Materialities, Ecologies, and Aesthetics (MMEA)", hosted by the Consortium for History of Science, Technology and Medicine (together with Abidemi Babatunde Babalola), and of "Planetary Patchwork: Artistic Practices, Heritage, and Epistemologies" (together with Evi Olde Rikkert and Nicole Remus).

Nicolas Holt is a first-generation scholar whose research bridges contemporary art history, media studies, and the environmental humanities. Last year, he received a PhD from the Art History and Communications Studies Department at McGill University, Montreal; his dissertation offering a new interpretation of the practice of Chilean artist Juan Downey as an "aesthetics of energy." This frames Downey's work as an exploration of how energies might be integrated as art's media (that which physically composes the artwork) and made responsive to the historical conditions of the

Cold War, including the technological infrastructures of the Information Age, and the neo-imperial politics of resource extraction on the Latin American continent. He has published this research in the journal *Afterimage* and has forthcoming publications in a collection of essays edited by Douglas Kahn and Pia van Gelder, and a special issue of the journal *Arts*.

Ananya Mishra is a lecturer in School of English and Drama, Queen Mary University of London, and hails from Sambalpur, Odisha. She studied for a PhD in English at University of Cambridge where she researched on transnational Indigenous literatures. Her paper titled “A Crisis in Metaphors: Climate Vocabularies in Adivasi Literatures” is published in the special issue on Indigeneity and the Anthropocene II in *Transmotion* Vol. 8 (1) 2022. She is the co-founder of Bread Theatre and Film Company and Untold Histories Museums Tours.

Nathalie Kerschen earned her PhD in 2022 from McGill University (Montreal), and her Masters and Bachelors from the École Nationale Supérieure d'Architecture Paris-Malaquais and Paris-Sorbonne IV respectively. Her doctoral thesis was titled "Reclaiming Nature in Computational Architectural Design: From Biology to Phenomenology". In addition to her academic *parcours*, Nathalie has worked at internationally renowned architecture offices in Berlin and Paris. Her speculative design projects and conceptual art projects were exhibited in contemporary art centres, such as the Casino – Forum d'Art Contemporain in Luxembourg (2010) and the iMal — Art Centre for Digital Cultures & Technology in Brussels (2012). In 2022, she began to teach theory and practical courses in the department of Design and Computation Arts at Concordia University in Montreal. As a researcher, Nathalie has received several grants, and was recently awarded the 2023 residency at the Academia Belgica (Rome).

Jane Boddy is an art historian with an area of specialty in visual art of the nineteenth century and psycho-aesthetics. After completing her studies in art history in Leiden, Amsterdam, and Berlin, she joined the Laboratory of Cognitive Research in Art History at the University of Vienna in 2013. In Vienna, she worked at the Cognitive Science Research Platform (2014-2017) and was one of the instigators and members of the research project “Universal aesthetics of lines and colors? Effects of culture, expertise, and habituation” (WWTF CS15-036) (2017-2019). Her research focuses particularly on art of the nineteenth century, romanticism, and theories of feeling, which also became the core of her doctoral thesis, entitled “Hypersensitivity. Universalist strategies in Endell, Avenarius, and Kandinsky. 1890-1920” (University of Vienna, 2021). Based in Dresden since 2020, she work as an assistant curator at the Kupferstich-Kabinett, Staatliche Kunstsammlungen (State Arts Collection) Dresden.

Jutta Teutenberg studied Art History, Italian and Classical Archaeology in Freiburg, Florence and Munich. In 2022 she completed her dissertation *In the Shadow of the Cave. The Visual History of Prehistoric Man in the 19th and early 20th Centuries* with summa cum laude at the University of Munich. From 2015–2020 she held a PhD scholarship of the *Gerda Henkel Foundation* and a her publication was supported by a grant of the *Foundation Kritische Kunst- und Kulturwissenschaften*. Jutta Teutenberg is currently working on Vol. I.10 (essays, speeches, reviews) of the SNF-project *Heinrich Wölfflin - Collected Works* at Bibliotheca Hertziana – Max Planck Institute for Art History in Rome.

Magdalena Grüner is a doctoral candidate in art history at the Universität Hamburg, writing her dissertation on the imagery of the *Bermuda Oceanographic Expeditions* (1929-1934). She has studied art history, theatre-film-and-media studies, philosophy, and design in Madrid, Vienna, and Hamburg, where she graduated her MA with honors in 2017. From 2018 until 2020 she was a research associate at the art history department of the Universität Hamburg and since 2020 she is a recipient of a PhD-scholarship of the Gerda Henkel Foundation. She has conducted research at

the Special Collections of the Princeton University funded by a Princeton University Library Research Grant (August 2018) as well as the DAAD (originally planned in 2020, postponed to fall 2022 because of the Covid-19 pandemic), and will be a predoctoral fellow at the Getty Research Center in Los Angeles for the academic year of 2023/24.

Jonas Dahm has studied 'Kultur der Metropole' in Hamburg and 'Culture, Arts and Media' with a focus on Sound Studies in Lüneburg. He works as a freelance journalist with an emphasis on sound and musical topics for outlets such as Deutschlandfunk Kultur. At present, Jonas Dahm is a doctoral candidate at the DFG Graduate College "Ästhetische Praxis" 2477 at Stiftung University of Hildesheim. As part of „Anthropos Ex“, he is working on sonic approaches to critical posthuman perspectives and practices.

Jessie Alperin is a Dual Ph.D. Student in the Committee on Social Thought and the Department of Art History, University of Chicago, focusing on art and literature of the nineteenth and early twentieth centuries. She is the Founder and Editor-in-Chief of the interdisciplinary, online journal dedicated to air and atmosphere *Venti Journal: Air, Experience, Aesthetics*. She has organized numerous conferences and panels dedicated to the themes of air, experience, and ecology. She received her BA in Comparative Literature from Kenyon College and her MA in the History of Art from the Williams Graduate Program at the Clark Art Institute. Her undergraduate thesis was entitled "Under Immobile Stars: Stéphane Mallarmé and the Magic of Photography" and her master's thesis, "Against the Marble of Baudelaire: The Creation of the Sculptural Book in Nineteenth-Century France." She has previously published an article on Virginia Woolf's *Jacob's Room* and the photographic in the journal *Études Britanniques Contemporaines* and has forthcoming work on Emile Gallé's drawings of glassware and an illustrated book dedicated to Loïe Fuller created by Roger Marx and Pierre Roche.

Mihir Kumar Jha, also known as Mihir Vatsa, is an award-winning Indian author and a PhD candidate at the Department of Humanities and Social Sciences, IIT Delhi. He received the 2022 Young Writers Award from the Sahitya Akademi, India's National Academy of Letters, for his critically acclaimed travel memoir *Tales of Hazaribagh: An Intimate Exploration of Chhotanagpur Plateau* (Speaking Tiger Books, 2021). Former awards include the Charles Wallace Writing Fellowship at the University of Stirling (UK), the Srinivas Rayaprol Poetry Prize (India) and a TFA Award in Writing (India).

Senne Schraeyen is a PhD candidate connected to Vrije Universiteit Brussel and the Histories of Art, Architecture and Visual Culture research group. His interest lies in the way some artists became temporarily concerned with linking their art practice with public debates on the urbanization issues of Belgium. His doctorate research therefore focusses on forgotten and under researched sustainable art practices by Belgian artists during the 1960s and 1970s. The project is funded by the Research Foundation Flanders.

Oliver Aas is a PhD Candidate at Cornell University, where he studies literary theory, art history, and cultures of the North. Before coming to Cornell, he studied in Estonia, Netherlands, and Hungary. His PhD project, tentatively called Arctic Formlessness, analyzes the Arctic melt and how formlessness rather than form becomes the key epistemological site through which we can understand the 20th and 21st century. An inter-disciplinarian, he has work forthcoming on schlager music and critical theory; the ecological philosophies of Georges Bataille and Edgar Allan Poe; the ambivalence of Stalinist monumental paintings; and the thought of Estonian philosopher Jaan Kaplinski.

Kaila Howell is a Ph.D. candidate in the History of Art & Architecture department at Harvard University, where she works on the history and theory of art from the eighteenth to twentieth centuries, with particular interest in the intersections between art and philosophy during the early Romantic period. Her research has been generously supported by multiple organizations, including the Deutscher Akademische Austauschdienst (DAAD), Staatliche Museen zu Berlin, and Kulturstiftung Schloss Wiepersdorf. She is currently the 2022-2024 Samuel H. Kress fellow at the Zentralinstitut für Kunstgeschichte in Munich.

RESPONDENTS

Lachlan Fleetwood is an associated fellow at global dis:connect and a historian of science, empire, geography and the environment. He completed a PhD at Cambridge and subsequently held fellowships at University College Dublin and Yale. He comes to LMU as a Marie Skłodowska-Curie fellow. His work focuses on the uneven imposition of ostensibly global environmental categories by empires in the long nineteenth century. His research also investigates how geographical features like mountains and deserts can serve as scales for new global histories of science, empire and labour. His first book, *Science on the Roof of the World: Empire and the Remaking of the Himalaya*, was published by Cambridge University Press in 2022. At global dis:connect, Lachlan is completing a project titled *Imperial science and the habitability of Central Asia and Mesopotamia, 1815-1914: a history of the societal consequences of changing limits*.

Tom Menger is a postdoctoral researcher at global dis:connect. He holds an MA in history from the University of Amsterdam and a PhD from the University of Cologne. His research interests lie in transimperial history, the history of colonial violence, and the history of imperial infrastructures.

Nikolai Brandes studied political science in Berlin and Coimbra (Portugal) and wrote a doctoral thesis on postcolonial perspectives on modernist architecture in Mozambique at the Department of African Art at the FU Berlin. He worked as a research associate at the Institute for History + Theory of Architecture at TU Braunschweig. From 2018 to 2021, he was a staff member of the National Museum of Denmark in Copenhagen.

Cathrine Bublatzky is a fellow at global dis:connect and a media anthropologist and senior lecturer at the University of Tübingen. She researches diaspora and exile, archives, visual and digital media cultures, photography, art, activism, and the aesthetics and politics of belonging throughout Europe, South Asia and the Middle East. Cathrine authored *Along the Indian Highway: An Ethnography of an International Travelling Exhibition*, a monograph published by Routledge. Her project *Contemporary Photography as Cultural Praxis of Iranians in the European Diaspora*, which she will continue at global dis:connect, was awarded a scholarship by the Baden-Württemberg Foundation.

Siddharth Pandey is a fellow at global dis:connect and holds a PhD in English and Materiality Studies from the University of Cambridge. He has held fellowships and grants in global history, art history and colonial history at LMU, Yale, the Paul Mellon Centre, and the Charles Wallace India Trust. Siddharth's research interests include fantasy and children's literature, nature and travel writing, craft theory, folk and popular culture. His first book *Fossil* explored the Himalayas through a geo-mythological-poetic lens, and was a finalist for the Banff Film and Mountain Literature Festival. His photographic-curatorial work has appeared in London's Victoria and Albert Museum and Durham's Oriental Museum, among other institutions. At global dis:connect,

he is working on a project titled *'This fissured land': ecological aesthetics, dwelling perspective and modernity's entanglements in the Western Himalayas*.

Arnab Dey is a fellow at global dis:connect and an associate professor of history at the State University of New York at Binghamton. Arnab is a historian of modern India and the British Empire, with research interests centred on questions of law, labour and the environment. Arnab's first monograph, *Tea Environments and Plantation Culture* looked at the monoculture tea enterprise of British east India. This study brought the plant and the plantation together in analysing the praxis and politics of commodity capitalism. His associated research agendas and publications have similarly involved tracing imperial capital, legal regimes and environmental transformations in the British colonial world and the Indian subcontinent. Arnab's project at global dis:connect examines the 'invisible' costs and consequences of mining in the British Empire, especially in India, between 1820-1940.

Anna Grasskamp is a fellow at global dis:connect and a lecturer in art history at the University of St Andrews. She authored *Art and Ocean Objects of Early Modern Eurasia. Shells, Bodies, and Materiality* (Amsterdam University Press, 2021) and *Objects in Frames: Displaying Foreign Collectibles in Early Modern China and Europe* (Reimer, 2019; second edition in preparation). Her articles have appeared in *Res: Anthropology and Aesthetics*, *Renaissance Studies* and other journals. Anna is a subject editor at the review journal SEHEPUNKTE and a member of the editorial boards of the book series *Global Epistemics* and the *Journal for the History of Knowledge*. Anna has been the principal investigator of two research projects funded by the Hong Kong Research Grants Council, *Ocean Objects: Maritime Material Culture in Southern China from a Global Perspective* (2018-2020) and *Upcycling Hong Kong: The Circular Economy of Recycling Material Culture in Pearl River Delta Jewelry Design* (2020–2022). At global dis:connect she works on her project *Trash as Treasure: Value Disconnections and the Recycling of Chinese Matter in Art and Design, 1500–2020*.

Camille Serchuk is a fellow at global dis:connect and a professor of art history at Southern Connecticut State University. She received her doctorate in art history from Yale in 1997, where she focused on images of medieval Paris. Since then, her research has focused primarily on the relationship between painting and mapmaking in late medieval and early modern Europe, with particular attention to the ways that artistic techniques and practices both enhanced and undermined the authority of cartography. The links between cartography and painting in 16th century France are also the subject of her recently completed book manuscript. Her project at the centre *Border Control: Cartography and its Frames in Early Modernity, 1500-1650*, explores how frames and border motifs animate early modern cartography and provide an interpretive lens for the mutable image of the world.