ARTICLE

DOING FIELDWORK IN THE EXPANDED ARCHIVE

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ABSTRACT

I take the 'archive' as framework to develop contemporary artists' methodologies and methods to do fieldwork. In conjunction, photography is a documentary medium and material photo-object. The archive is considered as performative site within an expanded field, which has three main constituent parts: the documentary archive as historical repository; the environment as archive of the Earth; and the human body, its memory and mnemonic processes as archive. The expanded conception of the archive and diverse photographic practices are developed to re-consider fieldwork as process situated in the systems of the archive. The term reperformance offers diverse methods of revisiting the past to afford critical engagements with how knowledge has been shaped. Such a method of revisiting the past generates reciprocal relations to place and to probe relations. Yet, in these processes are intangibles that remain restless and unreconciled; I explore these through the motifs of ambiguity, intimacy and presence.

KEYWORDS

Archive, Activating archives, Expanded archive, Fieldwork, Reperformance.

INTRODUCTION

In the work *La Jetée* (1962) by Chris Marker a sequence of photographic stills takes place in a natural history museum. In one black-and-white image two humans peer through a glass pane into a display case of taxidermy birds. One bird is suspended in seeming flight. Other birds are grouped on ground level. *La Jetée* tells a science-fiction or time-travel story through still photography. The 'photo-roman' [photo-novel] of black-and-white photographs by the French director filmmaker Marker is set in a post-apocalyptic Paris, France. The narration of *La Jetée* oscillates between events of the present, past and future. The city's natural history museum is 'filled with timeless animals', the film's narrator states. The couple, a man and a woman, wander the museum and gaze at the tamed ['apprivoisé', as per narrator] nature in the galleries and display cabinets. The displays of the natural world are guided by the study of extensive periods of time in which life forms (animals and plants) and non-life forms (such as minerals) are understood as evolved and have been organised into a geochronological framework. The exhibited specimens are from periods of time that lie way beyond human lived experience and memory. Such 'archive' of specimens offers a kind of history—one that predates human existence and which documents the extinctions of various life forms. The archive's structure and origins here are rooted in the traditions of the European Enlightenment.

The metaphor of nature as an archive emerged in the late 18th century, notably in the work of French natural scientist Georges-Louis Leclerc, Comte de Buffon. In *Les époques de la nature* (1778), Buffon drew parallels between human and natural histories, applying historical methods—gathering, deciphering, and interpreting past evidence—to both. His approach framed nature as a historical site, with time's linearity and the retrieval of the *archives du monde* (the world's archives) making such a comparison possible. In 1781, French natural philosopher Jean-Louis Giraud-Soulavie expanded on this idea, referring to the "archives of nature" (*archives de la nature*). His study of rock formations in southern France led him to argue that these archives could be "read" to reveal a chronological order. Over recent decades, the archive of nature has become a primary source for reconstructing geological, climatic, evolutionary, and cultural histories.[1]

My interest in artists' works engaging with the archives of the natural world stems from a persistent anxiety about climate change and the disappearance of habitats and species. This unease is hauntingly captured in *La Jetée*, where a seemingly static world presents animals as the Other, gazing back at two humans who appear outside of time. By the twentieth century, the study of nature's archives had begun to produce both physical materials and digital data. Since the 1970s, research into global ecological change has relied on mathematical models and computer-generated system analyses. Ecological processes are now understood by integrating field data with computer simulations and theoretical frameworks.[2] The archives of the age of the Anthropocene are thus dual – both

material and born-digital, meaning created natively in a digital format from the very beginning rather than being converted from an analogue source – with their material evidence preserved in geological layers as fossils or decaying radioactive elements.[3] Yet there is also another deep unease, that comes with the representation of the natural world inside the walls of a natural history museum: the expressions of European human-nature relations and its purported truth, which is often exclusionary of other world views, and the legacies of colonial and imperial histories. As a curator then, and curious about the collections of the natural world in European institutions and what they embody, I worked with contemporary artists to look again at archives, to travel back and forth in time, to travel between being in the field and being within archives to understand processes of environmental change.

EXPANDED FORMULATIONS OF ARCHIVES

This paper has two parts. Part one describes types of archives: the documentary-repository archive, the environment-as-archive and the body-as-archive. I have been developing these types of archives to interlink histories of humans and nonhuman species and knowledge about changing environments. The second part discusses fieldwork and how aspects of fieldwork intersect with archives in the expanded sense, notably how fieldwork emanates from archives and how fieldwork is contributory to archives and collections through multi-disciplinary practice. My research explores the connections between photography, archives, ecology, and historical change in the presence of the narratives of the Anthropocene. Archives provide compelling insights not only into environmental changes, but into ideologies and cultures of nature, into vulnerabilities, responsibilities *for* and the effects *of* change. I first introduce these thematic areas – photography, archives, ecology, and themes of the Anthropocene and its critiques – and examine in depth selected transhistorical engagements with archives by contemporary artists. How archives have come into being invites speculation about the archive's origin and potential motivations, alongside how and when archives become mobilized and activated. Photography and photographic practices can assume different roles within the processes of formation and transformation in the projects I discuss. This encompasses photographs as images and objects; photographs as scientific practice, as social practice and/or as artistic practice for documentary as well as art photography. These practices and types of photography form the context for the exploration of archives: their activations and the role of photography in such artistic practices.

In the context of this paper, the artistic projects, and my analysis, generate dialogues across moments in history, making the works productive to presenting historical and environmental changes. Significantly, the artists discussed engage with the practices of historic protagonists. To take account of the present-day engagement with historical situations, I develop a methodology of return as a

method to revisit the past by proposing the idea of *reperformance*. Reperformance, I suggest, is the processual appropriation of archival structures and procedures for new purposes to make evident any discrepancy between an event in space and time and its evidentiary record.

I work with an expanded formulation of the archive as both organizational space and as metaphor for memory and epistemic productivity. The concept of the archives of science and culture is framed within a broadened scope, comprising three primary interconnected components: the documentary and object archive as a historical repository; the environment as an archive of the Earth, encompassing its geological strata, fossil materials (both human-made and natural), biosphere, and atmosphere; and the human body, memory, and mnemonic processes as an archive.[4] To facilitate the study of environmental change, the 'archive' is examined through its materials (objects and documents), structures, and procedures. Archival architecture—encompassing registry, storage, and access—and its management systems (acquisition, database organization, retrieval, and security) serve to preserve, conserve, and transform archival materials into seemingly permanent records, often with restricted or no circulation beyond the archival framework.[5] The widened conception of the archive and diverse photographic practices are used to challenge canons and to consider histories from a variety of perspectives. Under the notion of 'archival metabolisms', referring to the interactive processes implying the environment, the human body and the documentary repository, I describe landscape transformation and human transformations–thus an environment-as-archive and the, in this case, human body-as-archive.

The photographic book *Kohle unter Magdeborn* [Coal underneath Magdeborn] (ca. 1976) by Vietnamese photographer Nguyen the Thuc documents the impact of open-cast coal mining on a local community in the German Democratic Republic in the 1970s. The artist was a student at the Academy of Fine Arts Leipzig. The social-documentary photography book is testimony to Nguyen's year-long engagement with a community affected by the expansion of the brown-coal mine at the time. The village of Magdeborn was destroyed as it had to give way to the mine, which resulted in the abandonment of people's rural life in exchange for a life in the new-built estates in the outskirts of the city of Leipzig. This body of photographic images in book format as well as a selection of wall-hung single images was presented in the archival exhibition *Freundschaftsantiqua* [Friendship antiqua] (2014) at the Academy of Fine Arts Leipzig, alongside a commissioned series of photographs by Christiane Eisler. I was drawn to this project through reading about the exhibition. It was the place-based curatorial approach that drew me into this research. Eisler, who lives in the area, re-visited the former mining site and the social environment of Leipzig in Germany, now former East Germany, in her landscape and social-documentary photographs. Together these bodies of work reflect on loss, the death of landscapes and of homes. They testify to changing cultures from one political system to another. These processes present a type of reperformance including archive sources and fieldwork.

This project also demonstrates how archival materials – the photographic book was found in the archive of the Academy of Fine Arts Leipzig – can be made available through an exhibition format. It secondly shows how a photographic engagement can activate the project from the 1970s in a different way. Not only was this a project about environmental change by paying attention to human cultures and landscape, but if offers a transnational perspective on environmental change. Photographer Nguyen was explicit in the accompanying archival documents that he brought a Vietnamese perspective and history to the observation of this community affected by mining. The project therefore also made manifest a transnational perspective that somewhat challenged perceptions of East German society. The international connections between countries of the socialist network of friendship countries have since become an intense area of research, refining understandings of the legacies of political connections.[6]

Archives of different environments and the human body walking within these environments are exemplified by the work of photographer Chrystel Lebas. From 2011 onwards her re-activations of ecologist Edward James Salisbury's personal photographic archive of British plant habitats from the first half of the twentieth century, extend the documentary archive of a natural history museum into the field. In collaboration with myself as curator and with botanists and quasi also with the historical protagonist Salisbury, Lebas' fieldwork re-activates the archival collection of Salisbury's photographs and their accompanying notes.[7] Vice versa, the archive suggests a formative knowledge base from which fieldwork became increasingly conducted. In this collaborative work, starting from a collection of glass negatives taken in the early twentieth century, plant communities are studied with an ecological mindset. These images were then transferred to a natural history museum collection where they were outside of the taxonomic knowledge infrastructure – hence the collection was 'orphaned' and not integrated into the systematic herbarium system. The notion of the field is historically determined through disciplinary structure, how it is experienced and performed. Yet not being trained as a natural scientist, photographer Lebas somewhat escapes these expectations, particularly at the outset of her field research. In later reflections Lebas describes her visual analytics when walking, 'I did not have any expectations . . . when I started . . . walking the landscape on my own, I did not know what I was looking *for* . . . I didn't know what I was looking *at* . . . so I would just photograph.'[8] Later in the project, the accumulated memories of the archive she studies so intensely interfere and complement some of the not-knowing. Her process thus became an oscillation between a type of archival accounting within the field and the enlivening of the archive through performing the field and re-performing the archive.

In yet another variation of such mutual dependency of archive and field, American artist Mark Dion's reperformance of field research demonstrates more explicitly that the archive is an expanded technology and that this technology is grounded in uneven knowledge and power structures. Dion's project *A Yard of Jungle*

is based on the 1915 fieldwork by American scientist William Beebe in Brazil and took place as part of the exhibition programme for the United Nations Conference on Environment and Development in 1992. Beebe travelled to Brazil under the auspices of the New York Zoological Society, having been tasked to collect animals for the Bronx Zoo in New York. Dion's project thus offers another transnational perspective, but in comparison to Nguyen the Tuc's transnational perspective from the political struggles in Vietnam at the time, Dion's perspective generated both a historical perspective on making a South American environment accessible and perhaps palatable to metropolitan New Yorkers, and a (then) contemporary one that offered an international perspective onto the international concerns of environmental change in South American rainforests. Archives rely on repetition. The gathering from Dion's fieldwork repeats the field gatherings by Beebe, but through a critique of the structures of the natural sciences: the archive Dion created in an installation that presented a type of laboratory, scrambled the referencing system used in the natural sciences. The photographic image here becomes a documentation of the temporality of the performance of fieldwork and the subsequent laboratory work, therefore performing the transformation of the finds from the field through re-performing the historical practice within a contemporary context.

If the archive seeks to replicate the field, then what does the archive need in present times of political uncertainty and conflict? The projects presented in the second part of the paper address or are inflected by changing ordering systems. They equally seek to make withdrawn structures and knowledge visible. Yet, what is made explicit as knowledge and what remains restless and unreconciled? I turn to addressing this question by describing relations, process, and becomings within the changing environmental, social and political situations in which these examples of art works take place. I continue to explore 'the archive' as organizational and experimental space for the storage, extraction and creation of knowledge, culture and history. The works that I now discuss relate to places located in the Arctic North. Owing to the full-scale invasion of the Ukraine by Russia, the conflict of war and sanctions that endure, some of the research presented makes a plea to maintaining relationships with communities that have now been cut off politically and economically, such as Indigenous peoples in Siberia. There are institutional restrictions and pressures that make it difficult to ensure financial support, to access geopolitical areas, and to even allow for remote research collaboration in regions to which access is now restricted. As human geographer and social anthropologist Nadezhda Mamontova, who is based in the United Kingdom and who has been working with Siberian Indigenous communities in the Evenki District, Russia, since 2007, puts forward: 'I remain convinced of the critical importance of collecting expert knowledge in the field of Siberian Studies. I also believe it is important to approach the Siberian field with an appreciation for its full complexity, avoiding simplified views or distancing ourselves from Indigenous communities based on expectations they may not align with.'[9] Maintaining commitments to social relationships between researchers or curators and communities or artists are morally and ethically important.

Considering the archive as organizational and experimental space for the storage, extraction and creation of knowledge, culture and history, the research question in the context of photographic practices then becomes: how are these constituent parts of the archive embedded in the field, and, secondly, into photographic or lens-based practices? In addition, I explore the uses of photography in fieldwork in contemporary artists' practices, finding inspiration in anthropological research approaches, as in the work by Mamontova.

FIELDWORK: PRESENCE, INTIMACY, AMBIGUITY

Fieldwork is a situated process that is embedded in the systems of the archive, enabling thinking about the histories of sites, ethics, and their translation through photography. In relation to this, photography is understood as an embodied process, that, immersed into a site, can generate reciprocal relations to place, to being local or Indigenous. Photography's uses in fieldwork can probe colonial relations, their legacies and futures, and to be tentative about more-than-human relations, specifically if they are outside of European natural sciences conventions of thinking. In that respect and with the question of what is made explicit as knowledge and what remains restless and unreconciled, I put forward three motifs to explore the intersections between archives, fieldwork and photography. These motifs are presence, intimacy, and ambiguity. I first discuss aspects of 'presence'.

PRESENCE

Nadezhda Mamontova works with museum collections and members of the Siberian Evenki community, one of the most geographically expansive Indigenous communities in Siberia. In her research she has worked with Evenki objects from the Joseph Martin collection at the Musée d'Ethnographie de l'Université de Bordeaux and at the Musée des Confluences, Lyon, both in France; as well as with items from the ethnological collection of the Georg-August-Universität in Göttingen (Germany). As part of a collaborative project, Mamontova describes how the research with museum collections and communities had to be adjusted following the full-scale invasion of Ukraine by Russia. Photograph in combination with WhatsApp became methods and technological means to gather information about museum objects to co-produce knowledge about western museum collections. In her part of the collaborative paper '"Evenki Objects are Like the Smell of Currants:" On remote correspondence with Evenki Museum Collections', Mamontova reflects on multiple interpretations, meanings and stories to reconnect with the past together with the multiple interpretations, meanings and stories in relation to specific objects. 'Whereas my focus was mainly on the purpose of the object, my Evenki interlocutors emphasized technique and meaning. For example, a little pouch from the Lyon collection has been identified as a pouch for tobacco or powder.'[10] These divergent interests and meaning-

making processes are echoed in the reflection by Vera, a contributor from the community who said: 'Yesterday, when we were walking in the forest, I smelled red currants. We have a place where currants and other berries grow. It is an old Soviet dump, there's cardboard, iron and other stuff underground. Over time, this place got covered with moss, and currant bushes grew on it. We got there to pick berries in the summer. I thought that for us, those Evenki objects are like the smell of currants.'[11] Strikingly, the descriptions by Vera also bring sensuous and associate dimensions into the relations to the object, making these situated as well as part of lived experiences. Moreover, to complicate researcher-participant relations and to layer interpretations and meaning making further, Mamontova refers to another object as an example of the expressions of different interests, not between researcher and community research participants, but between two members of the community participants. Through different stories, two sisters expressed quite different relationships with a bear amulet, making listening in to people's stories from a remote situation quite reliant on hear-say from individuals in the field.[12] These are examples of how presence in a remote situation can be bridged and be remotely made manifest and how its limitations need to be qualified.

INTIMACY

Staying with the bear and its material and spiritual manifestations in human cultures, I briefly explore the relations between the bear and the photographic camera. This time the camera is not remote as in the above example, but very present indeed. Physically present is also the researcher who interacts with the community as well as the bear through ritualised performance. Again, in the context of Siberia, anthropologist Stephan Dudeck and his research partner Agrafena Semënovna Sopochina (Pesikova) study the Khanty bear ceremony in Western Siberia. In their study of the bear ritual, they observe how the hybridity of cultural practices demonstrates diverse influences and historical change. This includes the role of the participant-observer and the siting of the film camera in the bear ceremony. The researchers' approach did not follow the principles of purely observational filming but instead took a hybrid approach to document and to participate. Dudeck relates: 'We were invited to build a relationship with the people and non-humans who organise, direct and execute what happens in front of the camera.' Importantly, the presence and the work of the camera and the cameraperson, together with the audience, took part in an initial ritual 'where the bear was asked if she would agree with the recording of the event.'[13] This helped the researchers to understand the space and the actions through which they could draw out appropriate positions and movements for the cameras as requested by the Khanty. This method speaks to the motif of intimacy through dialogue and a certain abandonment by inserting themselves into a predetermined situation. These reciprocal relationships with the community and nonhumans are also helped through the presence of the camera in

the approach to fieldwork by filmmaker Ruth Maclennan. In her account of a journey she made to the European Arctic Russia in July 2018, the filmmaker describes how she intended to research how the climate emergency and geopolitics are being experienced by people in places along the so-called Northern Sea Route. During her fieldwork she was in search of making a film to tell stories of adaptive infrastructures in multispecies environments. Maclennan reflects on the agency of the camera to instigate conversations to listen to how people live and what they feel about what is going on around them. To her the bodily experience of travelling and being within a situation combines with that of the role of the camera, resulting in an intensified experience of place and persons. She describes this as the 'body-with-camera'.[14] Holding a camera helped her to become more attuned to the surroundings environment by seeing and hearing differently. She describes: 'My current journey is really an opening question to start a conversation, to listen to a confluence of stories, voices and other beats from here, not to try to pin a flag on a map. I am just visiting.'[15] This journey resulted in her film *Cloudberries* (2019).[16] Maclennan's approach and method demonstrate 'presence', one of the motifs I am exploring here as part of fieldwork.

AMBIGUITY

To further explore fieldwork beyond presence, I make reference to another film by Ruth Maclennan. In a scene from *Good Winter!* (2024) I refer to ambiguity as a motif. During her fieldwork for this film, made in Longyearbyen, Svalbard, Maclennan spontaneously encountered a group of researchers. This still image from the film was taken during the conversation with a woman, Venka.



Figure 1 *Good Winter!*, 2024
Film, 4min 25sec.
Image courtesy of the artist.

Maclennan asks questions while she films a view of these bags, hung on the wall, with something erratically moving inside; movements that appear distressing and spooky. While Maclennan pursues with her questions, inquiring about the work of the researchers, the suspense of what might be in the bags is revealed after a few unsettled moments. It turns out that the researcher is an ornithologist who is working on the registration of purple sandpipers at Longyearbyen, Svalbard. One by one, she takes out a bird, one bird per bag, to fit a numbered ring around the avian's leg and to measure their beak to determine whether the bird is male or female. The migratory birds are then released onto the beach. Even so, the relief of knowing what is inside the bags might not appease the viewer that this bird-ornithologist interaction is unproblematic, the bird being subjugated to a system of–purportedly beneficial–research.

Finally, I would like to draw out the motif of ambiguity in the context of colonialism and its legacies. Artist Anne Haaning's research project and resulting multimedia installation *Half Hidden* (2016-2020) critiques archival film footage and photographic imagery in the Greenlandish-Danish colonial context.[17] Haaning seeks new select perspectives and attention when considering archival images. I am quoting from Haaning's script for a performance lecture as part of *Half Hidden*, where she says:

> I have been looking at this archival footage from my position as a Dane. I have not tried to imagine what it may have been like for a Greenlandic person when the Danish miners arrived – because I can't. (…) Not by pointing to the obvious examples of colonial violence and greed, but by questioning unexceptional details that appear in the archival footage like coffee in posh porcelain and a prosperous house plant. (…) Seemingly trivial, these objects in this context represent "hidden" colonial structures to me. By re-enacting them in a fantastical CGI universe I have embedded my subjective reading of the archival documents into the video work, in order to question and re-write them in search of a form of decolonisation through accountability: as an artist working with CGI I have used the seductively realistic yet evidently imitative nature of the medium to make "corrections" to archival accounts, not in order to alter the record of events but to scrutinise the perspective from which the archival documents are narrated.[18]

Thus, Haaning studied the archival photographic images relating to the now abandoned cryolite mine in Ivittuut, Greenland.

The mineral is used in the production of aluminium, coating industries and construction of modern machines. In the landscape itself, she felt that she was 'confronted with an enormous void and a pervasive mirror. These characteristics and their metaphors have become central to the project where recordings and archival gems from Ivittuut or Ivigtut are juxtaposed with what I consider corresponding digital voids and mirrors.'[19] The project developed into understandings of possible intersections between technology, myth and colonialism. The photographic images from the archive, and the filmed scenes of the former mine connect the spirit U^{v}ivigtut, that inhabit the landscape. In



Figure 2
Anne Haaning, *Half Hidden,* 2016-2020
Multimedia installation
Installation at Den Frie Center of Contemporary Art, Copenhagen, Denmark, 2019-2020.
Photo by David Stjernholm

dialogues, making use of Greenlandic, Danish and English, the following text is transcribed from *Half Hidden:*

> There are some remarkable spirits near the river up which the salmon go in autumn
> We call them Uᵛivigtut, the fidgety ones, those that move about uneasily and restlessly.
> They look like humans, but have very strange habits, 4 it is their custom if 1 comes upon them unawares 2 disappear str8t in2 the flat wall of a big stone.
> Nakasuk, hvorfor skriver du på engelsk?' [trans. Why are you writing in English?]
> Sooq illit qallunaatut allappit?' [trans. Why are you writing in Danish?]
> What happens to Uᵛivigtut if their stone disappears?
> The man's neighbours determined 2 avenge his death and began 2 pursue the spirits, who fled 2 their big stone.
> There the man caught ^ w them, & then it was seen how 1 spirit after the other disappeared in2 the stone every time the shaman of the uᵛivigtut slapped @ them w the skin of an ermine.
> What you don't see is the white mineral cryolite, down in the hole, the big cryolite hole.

The filmic images and the transcribed dialogue are complemented by manipulated environmental sounds such as the recording of a crow squawking and the sound of a stream of water running into the quarry pit. The recording however is partly reversed and put together with a slowed down version, including a jazz track that accompanies a historic documentary about the mining director's house. The overlaying of sound tracks also brings together different stories about a place and gives the place, Ivigtut, meaning grassy place in Greenlandic, a voice. A Greenlandic linguist, called Naja, who is in conversation with Haaning, points out that Uᵛivigtut and Ivigtut are totally unrelated. Quoting again from Hanning

performance script: 'Uᵛivigtut are spirits that hide in a big stone, whereas Ivigtut is a valley in Southwest Greenland, once famous for it's 'big stone' – cryolite which is now missing. Naja explains that the 'Uᵛ' changes everything. Uᵛivigtut means those who are confused, who can't find peace and who will not settle down – as opposed to those with a lot of grass.'[20] The archive room here is a repository of documents that become animated and restless, like the spirit of Uᵛivigtut. The subtitles in the work, particularly visible in the documentation images of the installation, signal to the artist the complications of local situation, languages and global context, and states: 'It is a work made in a specific context in which the language spoken (or not spoken) plays an important role.'[21]



Figure 3
Anne Haaning, *Half Hidden,* 2016-2020
Multimedia installation
Installation at Den Frie Center of Contemporary Art, Copenhagen, Denmark, 2019-2020.
Photo by David Stjernholm

Attuned to the complexities of languages in conveying cultural ideas about place and spirits, as in Haaning's work, and the unsettling and limitations she felt in the research and making of *Half Hidden*, I conclude.

I draw attention to presence again to transgress archival repositories, environment, communities and conversations. In the words of filmmaker Maclennan, I would like to underline the temporalities of fieldwork that extends beyond 'the field'. Maclennan says: 'I play the field, follow threads and images and try to get as much material as possible. I try to understand what is going on, only to forget it and just film and record sound, start conversations and leave them hanging.'[22] The widened conception of the archive and diverse photographic practices have been adopted to re-consider fieldwork as situated process embedded in the systems of the archive. Together with fieldwork, this study understands photographs as photo-objects that are dynamic and unstable in both their historical and current dimension, and any engagement with them will further contribute to their formation and transformation.

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1 Bergit Arends, *Photography, Ecology and Historical Change in the Anthropocene: Activating Archives* (Routledge, 2025), 25.

2 See for example Donella. H. Meadows, Dennis. L Meadows, Jørgen Randers, and William W Behrens III, *The Limits to Growth: A Report for the Club of Rome's Project on the Predicament of Mankind*. (London: Pan Books, 1974).

3 *Photography, Ecology and Historical Change in the Anthropocene: Activating Archives*, 25.

4 Ibid., 1.

5 Ibid., 6.

6 For example, the exhibition *Echoes of the Brother Countries* at House of World Cultures, Berlin, 1.3.-20.5. 2024.

7 Bergit Arends, 'A Cohort of Trees, Photographs, Scientists, an Artist and a Curator: The Collaborative Study of Environmental Change', *Interdisciplinary Science Reviews* 43, no. 1 (2018): 24–39.

8 Chrystel Lebas, interview with the author, 24 November 2014.

9 Erich Kasten et al., 'Co-Producing Knowledge about Western Museum Collections: An Avenue for Siberian Communities' Engagement', in *In A Fractured North – Maintaining Connections*, ed. Erich Kasten et al. (Fürstenberg/Havel: Kulturstiftung Sibirien., 2025), 187. Section "Evenki Objects are Like the Smell of Currants:" On Remote Correspondence with Evenki Museum Collections, 187-191.

10 'Co-Producing Knowledge about Western Museum Collections: An Avenue for Siberian Communities' Engagement', 189.

11 Ibid., 192.

12 Ibid., 188.

13 Stephan Dudeck, 'Hybridity in a Western Sibirian Bear Beremony', *Journal of Ethnology and Folkloristics* 16, no. 2 (2022): 59, https://doi.org/10.2478/jef-2022-0013.

14 Ruth Maclennan, 'Routes and Paths in Arctic Russia', in *Fieldwork for Future Ecologies. Radical Practice for Art and Art-Based Research*, Third edition, ed. Bridget Crone et al. (Onomatopee Projects, 2025), 340.

15 Ibid., 346.

16 Ruth Maclennan, *Cloudberries*, colour, sound, 16:9, 22 minutes 15 seconds.

17 See Anne Hanning https://www.halfhidden.org/artistic-results

18 The quote is from the unpublished performance manuscript titled CHAPTER 1 – DETACHED, SUBTITLES APPEAR LESS FUTILE. *Overwhelming Constellations of Unknown and Familiar – Coffee, Exotic Plants and a Myth about Stone Spirits*, sent to me by Anne Hanning.

19 See Haaning https://www.annehaaning.com/half-hidden

20 Haaning, *Half Hidden*, unpublished performance manuscript, *CHAPTER 1 – DETACHED, SUBTITLES APPEAR LESS FUTILE. Overwhelming Constellations of Unknown and Familiar – Coffee, Exotic Plants and a Myth about Stone Spirits*.

21 Quote from the Anne Haaning, *Half Hidden*, unpublished performance manuscript, *CHAPTER 1 – DETACHED, SUBTITLES APPEAR LESS FUTILE. Overwhelming Constellations of Unknown and Familiar – Coffee, Exotic Plants and a Myth about Stone Spirits.*

22 Maclennan, 'Routes and Paths in Arctic Russia', 339–40.