Keepers of the Ocean

Photographies by Inuuteq Storch

Le Bicolore

Maison du Danemark

Soon Will Summer Be Over, 2023 © Inuuteq Storch

Photographing Greenland: Perception, Materiality, and Everyday Life in Inuuteq Storch's Work

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Historically, the people of Greenland—the Inuit—and their culture, have been portrayed through the lenses and gaze of mostly Western photographers, a phenomenon often referred to as "the gaze of the colonizer".[1] Inuuteq Storch's photographic art participates in a movement in Greenlandic art that offers a cultural alternative to the ethnicized images of Inuit culture. This shift parallels an ongoing political renegotiation or revaluation of the cultural bonds created through the colonial relationship between Denmark and Greenland. Even as his work depicts many aspects of everyday life in the Arctic region, it simultaneously encapsulates a distinct artistic imagery. Thus—as can be seen in his photographic works exhibited at Maison du Danemark in Paris—anthropological and aesthetic concerns intersect to a degree that within the visual realm, the spectator cannot disentangle information from sensation. The documentary aspect of the photograph (its "iconicity") aligns with a performative and material-haptic visual expression that bears witness to an artistic sensibility as much as a concern with creating a counter memory to the images that have been passed down in time. In Storch's photos of Greenland, we see a multifaceted space, shaped by the people surrounding him. It is in this close environment that human worlds, mediated through perception and affect ("atmospheres"), connect with material worlds. He documents life in its core form while managing to fuse it with spiritual depths, merging the "viscerality of presence and the virtuality of memory and representation".[2] As a viewer, one is immersed in the ordinary—mundane daily practices, local rituals, and glimpses of an omnipresent nature—that are rendered perceptually extraordinary through framing, light, timing, and the rhythmic arrangement or distribution of the exhibited photos in the exhibition space. The lead question in this article is: In what ways do aesthetic choices interact with anthropological aim? This is not so simple to answer as it is shown in some of the major analyses of photography from the later part of the 20th century, which argue that the visual resemblance of the photography is as emotionally charged, potentially, as it is banal in an artistic sense.[3]

The performative photo

The photos taken by Storch are primarily snapshots created with various analogue cameras, and, tongue in cheek, Inuuteq Storch himself refers to his "snapshot identity". He eschews overtly staged setups and instead seeks to capture both the portrait of someone or something *and* the moment. The moment can be a tender and intimate situation, and may often direct communication with the camera. Taking a photograph in this sense can be a form of performance with the camera, which becomes a mediator capable of "transforming, translating, distorting, and modifying".[4] In this case, the photo, that we see, presumably a spontaneous "cut" in time, has thus become a situation that is affected by the act of photographing itself: a changed reality. As for the framing of the object, Storch often uses a technique of cropping or zooming in. One consequence of these techniques is that he avoids intrusive narratives. He focuses on the photographic space, the materiality of both the depicted object and the photographic situation itself. In this sense, there is not an "outside" of the photographic situation. The photographic situation encapsulates a mostly recognizable reality, but the way the photograph is captured and framed as an object, and the way it is contextualized in juxtaposition with other photos in an exhibition or photo book adds significant layers of meaning and sensory potential. When Storch depicts people "hiding" their faces or looking away, it is, in a basic artistic sense, about capturing the truth of the ephemeral, rather than—as in Roland Barthes' theory of photography—dwelling on the frustrating ephemerality of truth.[5]

While Inuuteq Storch's photographic style testifies to the snapshot capturing of the moment, his photos, although spontaneous, cannot be conceived of as "conveniently fast" or "easily accessible" depictions. On the contrary, Storch's photos should be understood as *performative objects*, both in an anthropological and aesthetic sense. Undoubtedly, the photograph as such can be a referencing tool, and, in this case, this is the anthropological function, but, as the anthropologist Elizabeth Edwards has stated, anthropological photographs are not mere objects in a static environment; rather, they have agency: "[...] photographs create the frame for patterns of telling [...] they become a form of interlocutor. They literally unlock memories".[6] Expanding on this idea, the Danish scholar Mette Sandbye describes a contemporary wave of photographic art from Greenland by photographers as diverse as Pia Arke, Jacob Aue Sobol and Julie Edel Hardenberg as "performative and affective, as place-making interlocutors among people, memory, lived experience, and historical knowledge."[7] These artists share a common denominator: They communicate "knowledge about Greenland" hitherto unseen, seeking to represent Greenland as they experience it. Thus, in a larger scope, they can be seen as taking part in the cultural renegotiation of the colonial relationship between Greenland and Denmark that takes place right now as Greenland strives for political and economic independence from Denmark—while at the same time increasingly becoming an object of geopolitical desire from other countries and feeling the effects of the global warming. The photos Storch produces with artistic intent and the camera do not merely depict a reality; they engage with it—both in the act of photography and afterward—by selecting and juxtaposing perspectives for his books and exhibition walls. Finally, they contribute to Inuit self-understanding and to shaping cultural image perceived by non-Inuit audiences.

Life as everyday life

To portray life from within, is to capture it in its daily rhythms. As Storch himself stresses: "What matters most to me is to depict everyday life. Everyday life contains everything—intimate family and friendship relations, the political, love and the lack of it. Everyday life is our identity."[8] For Storch, the main objective is to capture a moment as it flows into the next—a moment that, in a sense, almost isn't there (everyday life is "the transience of a fleeting object")—as the meaning of life continually emerges through these moments (identity is "the sedimentation of meaning through processes of repetition and encounter").[9] The everyday life he presents us is complex: raw nature, snow and ice, that constitute the exterior backdrop, often juxtaposed with tender, intimate human contact—for instance between entangled adults or between a woman starring directly in the camera and us, the viewers. Frequently, bloody or messy situations appear, revealing the "thereness" of the Inuit world.[10] In the Storch's imagery, personal and cultural identity and nature are deeply interlaced, while materiality expresses emotive relationships. By focusing on Inuit people and the life as it unfolds in Greenland, Storch's photos reduce Denmark's active historical role in modern Greenland to visual traces and remnants of Danish cultural influence, manifested in tradition, Christianity, architecture, and technology.

Human and material worlds

The photograph of the elderly gentleman on a sofa contains numerous emblems from Danish Christmas traditions. We see white teddy bears polar bear porcelain figures, Santa Claus figurines, and other figures wearing Santa hats, as well as reindeer in the curtain and other Christmas decoration hanging from the ceiling. It is unclear if the decoration is permanent or not. An interior such as testifies to the deeply interwoven cultural relations between Denmark and Greenland, which could be said to reproduce "arcticisms", i.e. western (Danish) stereotypes of Greenland.[11] Here we can identify two forms of domestication: the cute-vulgar conception of Santa Claus living in Greenland as a safe haven from humans, and, conversely, the cute-tamed depiction of a potentially dangerous nature (polar bears). These expressions are deliberately placed among family portraits. The stem of "hygge", i.e. a relaxed, informal, but consciously arranged interior, emanates from the scene, and emphasizes a defined, self-reflecting interior (a place of identity) that contrasts with the exterior. In the exhibition at Maison du Danemark, this contrast is made apparent through the juxtaposition of densely decorated shelves, and the image that is cropped such that we don't see much more of the room, and the black-and-white nature portrait to the right. The difference in scale and coloring is noticeable: a small section of an interior portrait is displayed in a large format, whereas to the right a section of a vast nature scene, i.e., a barren fell at the waterfront, is kept in a smaller format. This choice prioritizes the interior over the grand landscape. The elderly person appears small, maybe fragile, but yet at ease. The portrait itself is, however, a homage to the individual: he may seem small, but his character is prominent. The sweater he wears, in grey-blue, contrasts only slightly with the wall due to its darker tone, and he appears to merge with the interior, reinforced by the turquoise curtain flowers and the grey blanket on the sofa. The cushions to his right and the blanket to his left subtly introduce more contrasting colors, which only contrasts with the wall due to its darker tone. This flat image, lacking depth, emphasizes the modulation of colors while simultaneously suggesting a haptic surface where everything is foregrounded and present, everything is connected.[12] We don't see a person + sofa + wall + room, we see, a unified surface where color and texture allow forms to emerge. The grainy quality of the image, caused by visual noise from the analogue camera, underscores this haptic structure by softening delineations and contrasts. This is the "haptic function" of the image plane: We involuntarily experience the image with our eyes as much as we see it.

The contrasting black-and-white fell image to the right provides a symbolic and emotional counterpoint. While the interior image is dense, almost sprawled and a little messy, the nature image is calm and with much fewer information. Despite the obvious contrasts, Storch succeeds in finding and affirming a certain isomorphic quality between the two images, something repeated across the difference. Observing carefully, the interior is framed to the left and right by curtains and windows, with light flowing in, interrupted only by the vertical shape of the wall at the center. Similarly, the two fells stretch upward, revealing a downward undulation in the middle that exposes a free view of the sky. A small ice island floats in front of the fells, mirroring the white teddy bear atop the sofa back. Just as the iceberg is a fragment of a larger natural complex, the teddy bear is a fragment of a greater cultural code; yet both appear to float freely, like signifiers detached from a determinative structure. The mirroring in this otherwise distinct juxtaposition suggests that interior and exterior in Greenland form a reciprocal, constitutive grammar: the visceral meaning of the interior is understood through proximity to the exterior, and vice versa; one cannot perceive the exterior without sensing the promise or necessity of an interior. Through this dialectic, Storch avoids romantic or idyllic imagery.

This kind of subtle correspondence between photos **is a distinctive feature of Inuuteq Storch's imagery**. Sometimes it involves shapes, other times colors, it can also involve gestures or postures that resonate meaningfully with one another. Throughout, he crops images to emphasize the materiality of the portrait, its texture, and the accumulation of objects, sometimes reducing the human presence when faces are turned away or cropped. He subtly links the materiality in one photograph to that in another, or, alternatively, suggests a connection through traces of an absent presence. In terms of communication, these correspondences supersede traditional documentary narration.

Guardianship, and Vulnerability

On the right side of the aforementioned wall at Maison du Danemark, we first notice two people sleeping, arms intertwined closely. At first their "twoness" is mirrored in the dual form of the fells. The three photographs to the right are arranged in an adjacent contrasting cluster. Above the sleeping individuals, evoking an inner dream vision, a photograph depicts three chained dogs foraging in the snow. The photograph resembles a clair-obscur, with the flash reflecting the snow in the foreground while the background fades abruptly into undifferentiated darkness. This photograph conveys an eerie expression: the dogs serve a protective role, yet something wild remains

about them; their potentially uncontrolled agency and alertness at the boundary of the unknown (another aspect of nature) is symbolically linked to the sleeping figures. To the right, a third photograph shows an alert person, with a guardian-like, capable gaze, whose green coat merges with the green-gray tones of the background. His gaze is wary and protective, directed upwards and beyond the frame, seemingly at the foraging dogs above the sleeping couple's heads. This cluster of photos admits multiple interpretations. The bodily expression of tenderness and security, simultaneously conveying vulnerability and the need for protection, could suggest that love requires safeguarding; that in our tenderest moments we are most exposed; or that in the corporeal realm, as symbolized by sleep, we drift and lose control. There are numerous ways to interpret these dynamics.

To better understand the overall expression of the wall, our gaze should shift to the far left. Here, we notice a photograph of two tattooed arms/hands (a woman and a man), shown without faces. Viewed in relation to the entire wall, the two fells—the only black-and-white photograph, centrally positioned—appear to evoke a correspondence concerning intimate bonding, spirituality, and bodily togetherness. In other words, love appears as tangible and real as the natural forces that once shaped the fells and continue to hold them together. The photograph in the upper left corner is cropped to display only the tattoos, with this artistic choice deliberately guiding our gaze. According to Inuit beliefs, tattoos serve as a means to identify and reconnect with loved ones in the afterlife. They thereby convey profound spiritual meaning. Here, unlike traditional Inuit tattoos, these are name tattoos: Johanne and Leo. They are clearly expressions of devoted love. By limiting the conveyed information, Storch emphasizes the spiritual dimension between two connected beings, while at the lower right, the photograph of two sleeping individuals entwined with one another, physically present yet mentally absent, underscores the bodily bond. Seen in this context, as a transition from spiritual to physical love, intertwined, the objects on the elderly gentleman's shelf—hearts and family photos—gain significance. Just as the fells hold the landscape together, love sustains the cultural bond.

The reality of Arctic ice

Historically and culturally, ice has served as a medium for projecting soothing fantasies onto landscapes. The French philosopher Gaston Bachelard has previously emphasized the overly aesthetic effect snow imagery can have, noting that in literary depictions of winter houses there is an "absence of struggle [...] The winter cosmos is a simplified cosmos [...] It gives a single color to the entire universe"[13] Within the visual arts, ice has similarly "served as a stage for human catastrophes and/or social pleasures."[14] Regardless of whether these critical observations are aesthetic or environmental, they describe a culture detached from mundane experience. Similarly, this applies to the Western cultural imagination of the Arctic as an exploitative "Utopian setting."[15]

Storch avoids this simplification, for example, when he aligns three photographs that juxtapose a densely decorated interior with a snowy exterior: To the right, we see a house embedded in snow, with a large chimney and interior light suggesting an inner sanctum—a safe, illuminated haven for humans. The close, yet safe encounter with the visually imposing ice exemplifies a "crystallization of the spectacular";[16] it could itself illustrate the serene imagery Bachelard critiqued as an idyllic projection. Yet, from a Greenlandic photographer, it is simply an "Arctic fact," not a fantasy. Storch immediately contrasts the idyllic snowscape with a photograph of a harbor below, depicting a boat pulled ashore, unable to navigate the icy sea. This is not a simplified cosmos; instead, it depicts the harsh reality of the Arctic climate. Weather conditions can halt any fishing attempt, redefining the interior as not merely a sanctum but a crucial site for survival. To the left, we see a man seated inside a house—possibly the same one as on the right—observed from the interior during daytime; through juxtaposition, Storch symbolically conveys this connection. The man, although strongly built, sits with a passive expression and a posture suggesting waiting. His kitchen displays Greenlandic markers: the flag, Christmas decorations, a large red paper heart, and folded glittery gold curtains serving decorative purposes. Coffee and a paper bag suggest a morning scene; the refrigerator behind him echoes a block of ice, and outside the window to his right, we see an icy sea and ice-covered fells on the horizon. Due to color saturation and the prevailing whiteness, a sequence of closely related golden-brown-orange-red tones creates a warm cluster contrasting with the white walls, refrigerator, and ice outside. In this sequence, the man's skin tone connects visually with the decorative elements, the paper bag, and even the exterior house. Following this chain of color tones, a spectral metonymy, the photograph exemplifies what Eleanor Conlin Casella and Kath Woodward describe in their essay on "affective objects" as the "diffuse boundaries between the human and material worlds," where "objects hold tremendous emotive force in both spectacular moments and routinized patterns."[17] This is visually evident, supplementing the backgrounded icy landscape, which accentuates the neutral whiteness of the kitchen wall and refrigerator. The house's protection and resilience are no longer mere material qualities; in Bachelard's words, they are "transposed into human virtues. The house acquires the physical and moral energy of a human body [...] [the house] is an instrument with which to confront the cosmos."[18]

These three photographs provide three distinct perspectives on the reality of Arctic ice: viewed aesthetically from a distance, seen through direct interaction, and, as shown here, as the unremarkable backdrop in an image illustrating the "sedimentations of the ordinary."[19] What distinguishes Storch's photographic art are these examples highlighting the importance of entangled regimes: materials, humans, nature, and affective objects (both personal belongings and those amplified by the camera's lens) interact, presenting complex interrelations both within individual photographs and in their juxtaposition. Here, we observe various temporalities, both embedded within each photograph and, when juxtaposed on the wall, unfolding spatially to create an intricate network of overlapping temporal layers.

Whether viewed from outside Greenland or from within, this duality underpins another small photographic series at Maison du Danemark: Three Inuit gaze at the landscape, yet their perspective remains unseen. Adjacent to this image, a young woman partially covered by a sweatshirt smiles directly at the camera, making the act of looking highly tangible. Below, three adults turn away from the camera, distracted, while looking back at two children behind them. Finally, slightly displaced in the lower right corner, two individuals stand on the coast, looking in different directions. The affective impact of the young woman's gaze is particularly striking, contrasted with surrounding Inuit looking away, tending to themselves and their children, and observing nature. Through this rich and dense array of situations capturing diverse modes of Inuit perception, Storch creates a "vision allegory," aligning functional perception with affective vision, exemplified by the woman's direct gaze at the camera.[20] Symbolically, this alignment emphasizes the necessity for Inuit culture, at this historical moment, to, perspectively, engage with the past, present, and future, rather than focusing on a single viewpoint.

As a vehicle for cultural self-reflection, these four photographs generate an artistic vision that transcends strictly anthropological interpretation. This arrangement of images demonstrates the necessity of a full spectrum of modes of vision: nurturing, caring, exploratory, survival-oriented, and loving gazes, both outward and intimate..

Light, Reflection, and Non-Human Agency

Finally, on the large wall at Maison du Danemark, two photographs also foreground the act of seeing through the presence of mirrors. In one photograph, a person looks out at the window at the landscape, with the back to the camera, so that we see what the person sees, while at the same time seeing the person seeing, this doubling is further accentuated by the mirror placed in front of the person in which the person sees herself both distinct from *and* as a part of the rocks, the grass of the fells and the waterfront. This illustrates a process of becoming aware: discovering oneself in relation to another element and capturing this process in a snapshot. To the right of this photograph, an allegorical motif is also present. Here, the photographer holds up a mirror while photographing a man in front of us, who appears to speak to a third person while pointing beyond the frame. The simple scene contains several unseen elements: one or more people are out of view, and the photographer is only partially visible due to the mirror held before the camera. Does this highlight the importance of seeing, while simultaneously emphasizing the need to perceive "beyond" mere appearances? The presence of an old camera on the table reinforces this point, as it displays the technical, constructivist aspect of photography, further emphasizing that all photographic perspective carries a performative dimension of truth. Next to the man's head, family photographs hang on the refrigerator behind him, accompanied by a pair of glasses to his right, illustrating both the necessity of seeing (photography as affective objects in lived practices) and the performative dimension of photography with its own "space-time." In the foreground, closest to the viewer, the mirror reflects the arm holding it, while echoing the man's dotted shirt through some dirt perhaps on the glass itself. This doubling of the portrayed individual, as both seen and mirrored, again highlights the creative spatio-temporal dimension of photography. Here, we encounter highly reflective imagery, underscoring the necessity of crystallizing and transmitting fleeting moments, capturing gesture, posture, and the emotive force across time and space. Mirroring in the photographic situation is a motif Storch frequently employs, including in his photobooks. Its symbolic meaning underscores the cultural function of the photography, the performative aspect highlighted at the beginning of the article. Anthropologically, the mirror serves as a culture reflecting on itself, discovering and negotiating its

identity. Artistically, the snapshot photographer performs through the act of photographing, creating a counter-memory for the future while simultaneously intervening in the present. On the left side of the wall, Storch emphasizes the importance of everyday hunting practices, essential for survival, juxtaposed with the right side, which foregrounds art and culture as sensory experiences and reflections on vision. These photos on the left depict various situations related to the cycle of life that underpins human existence: hunting, consumption, staying "ahead" of nature (in the sense of hunting), while also being dependent on it and even partaking in it. This is discreetly marked, as a memento mori, by the photograph of a lonely, seated elderly woman, emphasizing that humans are part of this larger life cycle. In this cluster of three photographs, the presence of women is also noticeable, perhaps indicating their role in food preparation, while the adjacent cluster highlights male participation in hunting and subsequent slaughtering. Counterpointing this, an affectively charged photograph, precisely placed between the left and right sides of the wall, depicts a man feeding a baby with a bottle of milk. The contemplative, calm expression on his face, his absent-minded yet focused demeanor looking obliquely downward, combined with a relatively sparse background, evokes a male Virgin Mary figure Clearly, juxtaposed with a hunter holding a bloody knife to its left, this photograph strongly affirms a cultural male identity capable of assuming multiple roles. The man feeding the baby serves as the focal point in a portrait of the viscerally intimate presence of a "cosmological" life cycle within Inuit life.

At the right side we see a green house, actually a bakery, which reminds us that Storch's father owns a bakery; thus, this could be his. But it is difficult not to drift toward the foreground of the image, where the camera flash reflects off the snowflakes. This reflection establishes a correspondence with the mirror-photos on the right. Here it is not the human that is reflected; instead, it is light itself returning from nature to our vision. In this immersive image, the snowflakes are haptic, positioned on the image plane in the foreground of the photo, felt more than seen. Combined with their scattered arrangement, they take on a life of their own and even resemble pixels in the photograph. The photograph is thus a vivid expression of the agency of nature, in which Storch allows the ice-light mediation to appear as a "non-human subject," perhaps articulating what has been termed a "cryo-critical consciousness".[21] Simultaneously, the image—with its seemingly random distribution of snowflakes across the wall—allows snowflakes to mirror the distribution of images, or playfully suggests that the images mimic the snowflakes' distribution. Thus, aligned with the other layers of pictorial meaning discussed above, this photograph acts as a mimicry, repeating the movement of our eyes as they jump from image to image on the wall. A playful correspondence: images in the world and the world *as* images.[22] The dynamic perspective situates nature, at an ontological level, not at a distance from us; thus, the work articulates a spiritually blurred line between the agency of nature and the human world. As the Danish author Inger Christensen said: *It is through human language that nature becomes aware of itself.* The meaning of the word *photography* is *writing with light*, and in the hands of an artist, photographs can be conceived as a technical extension of human language.

Photography as a membrane

Inuuteq Storch's photography unfolds as a subtle choreography between vision and world—between what is seen and what is felt. His imagery shows complex interactions among humans, material objects, and the natural environment, offering a sensorially and affectively rich account of contemporary life in Greenland. His work demonstrates how artistic vision and anthropological insight can converge, revealing the everyday as a site where aesthetics, memory, and cultural meaning continually unfold. Each photograph, through its timing, framing, texture, and light—as well as the rhythmic juxtaposition of images—transforms ordinary moments into perceptual and aesthetic events. By highlighting the reflexive nature of perception, Storch invites viewers to consider not only what is seen but also how it is experienced. The photographs function as more than documentation: they act as agents in shaping memory, cultural self-understanding, and aesthetic perception.

Undoubtedly, his work reclaims the visual field from the colonial gaze, transforming photography into a medium of self-articulation and cultural agency. Yet the artistic force of his work lies not in spectacle but in careful attention—in the haptic density of the image and in the quiet tension between proximity and distance. Photography, in Storch's hands, becomes a membrane rather than a mirror: a surface where human and non-human worlds meet, touch, and resonate. Seeing itself becomes a creative, affective, and ethically charged act; through the attentive engagement he evokes, perception bridges the everyday and the extraordinary, the material and the spiritual: making each photograph both a record of Inuit life and a site of ongoing cultural and aesthetic experience.

1. "It was predominantly through this photographic gaze that Danes learned about Greenland: the instrumental – and sometimes violent – gaze of the colonizer fused with an ideological and political discourse." Mette Sandbye "Negotiating Postcolonial Identity – Photography as Archive, Collaborative Aesthetics, and Storytelling in Contemporary Greenland", p.235, in: *Adjusting the Lens: Indigenous Activism, Colonial Legacies, and Photographic Heritage*, Sigrid Lien, Hilde Nielssen (edit.), University of British Columbia Press, Vancouver, 2021. And see Birna Marianne Kleivan: "Det eksotiske nord – Fotografier fra Grønland 1854-1940" in: Dansk fotografihistorie, ed. Mette Sandbye. Nordisk Forlag 2004.

2. Penny Harvey and Hannah Knox "Objects and materials", p.14, in: *Objects and Materials*. A Routledge Companion, ed.by Penny Harvey, Eleanor Conlin Casella, Gillian Evans, Hannah Knox, Christine McLean, Elizabeth B. Silva, Nicholas Thoburn and Kath Woodward, Routledge 2014.

3. I am thinking here of the theoretical contributions of Roland Barthes and Susan Sontag. Roland Barthes *Camera Lucida. Reflections on Photography:* "Whatever it grants to vision and whatever its manner, a photograph is always invisible; it is not what we see. In short, the referent *adheres*" [My emphasis]. Hill and Wang 1981, p.6. And Susan Sontag *On Photography*: "While the authority of a photograph will always depend on the relation to a subject (that it is a photograph of something), all claims on behalf of photography as art must emphasize the subjectivity of seeing. There is an equivocation at the heart of all aesthetic evaluations of photographs; and this explains the chronic defensiveness and *extreme mutability* of photographic taste." [My emphasis]. Farrar, Straus & Giroux 2006, p.106.

4. The concept of a mediator is a technical term borrowed from Bruno Latour, see for instance: *Reassembling the Social – An Introduction to Actor-Network-Theory*, Oxford 2005, p.38f. He juxtaposes "mediator" to "intermediary", the later do not change input, whereas this is exactly what mediators do. Also Ariella Azoulay has emphasized the effect photography as an event has: "Both the camera and the event it generates are usually filtered out by the skilled gaze that reduces the visible to the 'thing itself.' However, even if the event of photography is occluded, ignored or treated with indifference, it is still impossible to wholly erase the traces that the interaction between the partners to the act of photography leave in the photographed frame." *Civil Imagination – Political Ontology of Photography*, Verso 2015, p.151.

5. "... this death in which his [the photograph's] gesture will embalm me [...] Death is the *eidos* of that Photograph." Roland Barthes ibid., p.14ff.

6. In her text Edwards deals primarily with indigenous culture in Australia. Elizabeth Edwards: "Photographs and the Sound of History" in: Visual Anthropology Review, Vol. 21, Number 1 and 2, Spring/Fall 2005, p.38f.

7. Mette Sandbye: "Negotiating postcolonial identity" s. 235 in: *Adjusting the Lens – Indigenous Activism, Colonial Legacies, and Photographic Heritage*, Edit. Sigrid Lien and Hilde Wallem Nielssen, UBC Press 2011, p.235 and *Blasting the Language of Colonialism: Three Contemporary Photo-Books on Greenland*, p.86.

8. Inuuteq Storch: https://artmatter.dk/journal/inuuteq-storch-paa-venedig-biennalen-hverdagen-er-vores-identitet (my translation).

9. Penny Harvey and Hannah Knox, ibid.

10. Elizabeth Edwards argues that, from an anthropological perspective, the tradition of "critical" photo theory has "crippled" the "thereness of the world". "Photographic Studies and Indigenous Photographic – Some Thoughts on Categories, Assumptions, and Theories." In: *Adjusting the Lens: Indigenous Activism, Colonial Legacies, and Photographic Heritage*, Sigrid Lien, Hilde Nielssen (edit.), University of British Columbia Press, Vancouver, 2021, p.27f.

11. See Anka Ryall, Johan Schimanski and Henning Howlid Wærp "Arctic Discourses: An Introduction" in: Anka Ryall, Johan Schimanski and Henning Howlid Wærp *Arctic Discourses*, Cambridge Scholars Publishing 2010: " [...] the Arctic has been conceived of as a sublime absolute, something larger and more powerful than ourselves, full of a gothic horror to be enjoyed at a distance, for example through the medium of literature (Spufford 1996). Taken together, such images become a consolidated, self-perpetuating vision, an "Arcticism" in line with Edward Said's concept of Orientalism. Within this Arcticism, images of the natural or indigenous other are reproduced and naturalized, taken for granted. Arcticism also becomes a strategy of imagining the self, for example [...] as an explorer-hero, a scientific worker, or a white, imperial male." P.x.

12. In his analysis of Francis Bacon, Gilles Deleuze uses the concept of the *haptic* image in contrast to the *optic*. The theory is originally developed by Alois Riegl. See Gilles Deleuze *Francis Bacon: the logic of sensation*, Continuum 2003, p.122ff.

13. "The dialectics of the house and the universe are too simple, and snow, especially, reduces the exterior world to nothing rather too easily [...] with the one word, snow, is both expressed and nullified for those who have found shelter." Gaston Bachelard, *The Poetics of Space*, Beacon Press 1994, p.40.

14. Anne Hemkendreis, Anna-Sophie Jürgens, and Karina Judd, "On the Aesthetic Facets of Ice Urgency: Some Final Reflections", p.274, in: *Communicating Ice through Popular Art and Aesthetics*, Anne Hemkendreis and Anna-Sophie Jürgens (edit.), Palgrave Macmillan, 2024.

15. Heidi Hansson "The Arctic in literature and imagination", p. 53, in: *The Routledge Handbook of the Polar Regions*, Mark Nuttall, Torben R. Christensen and Martin J.. Siegert (edit.), Routledge 2018.

16. Eleanor Conlin Casella and Kath Woodward "Affective objects – Introduction", p. 104, in: *Objects and Materials*. A Routledge Companion, ed.by Penny Harvey, Eleanor Conlin Casella, Gillian Evans, Hannah Knox, Christine McLean, Elizabeth B. Silva, Nicholas Thoburn and Kath Woodward, Routledge 2014.

17. Ibid. p.104, 106.

18. Gaston Bachelard, ibid, p.46.

19. Eleanor Conlin Casella and Kath Woodward "Affective objects – Introduction", p. 104.

20. In this case, his way of letting photos communicate even recalls some of Rauschenberg's collages.

21. Kirsten Thisted "Arktis i sorg og smerte 'Kodestikning' som en affektiv metodologi i klimadebat og dekolonisering", p.15, in: Kultur & Klasse, *Köld* 139, 2025. For the concept of "cryo-critical consciousness", Thisted refers, among others, to Hemkendreis et al. op.cit. She declares it a new movement, within art and popular culture, that strives for "creating a positive bond between humans and ice". (My transl.).

22. This recalls the Roman philosopher Lucretius' idea of being consisting of atomic images, *simulacra.* Lucretius *De rerum natura*.

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