BETTINA GOCKEL

"CRUSH?"

ON CREATING AND ABOLISHING CATEGORICAL DISTINCTIONS IN THE HISTORY AND PRESENT OF PHOTOGRAPHY

Translated by Michael Thomas Taylor

> "Now that we all had access to the same tools there was no audible distinction between professional and amateur."[1]
> *David Hepworth*

I.

Music journalist David Hepworth's assessment of the profound, lasting changes in music history from around 1970 to the present day can be applied to the history of photography during the same period. Since the advent of the smartphone, the rise in visuality across all aspects of social, cultural, and artistic life has reached a level unimaginable even to experts in the mid-1990s, merging audible, visible, and readable elements into a single device. And this fusion has become as accessible to the masses as it is standard for professional practitioners in all cultural and artistic fields. The lines between professional and amateur identities are blurring and intermingling. Looking back to the formative years of photography as an art, around 1900, we observe significant rhetorical efforts, aimed at defining the identity of the artist photographer, to mark a distinction both from the "mass public" and their "snapshot" photography, and from commissioned photographic work. "Amateur" was the word that Alfred Stieglitz (1864–1946) used to capture this distinction—a choice we may not immediately understand today. Stieglitz was referring to a type of photography that would be creatively independent in conveying the photographer's subject. For him, the photographer's ideas and their personal feelings should—as with painting—elevate and liberate the modern medium of photography from all constraints of industrial society and capitalism. It was thus precisely the "amateur" who was truly the artist—or at least ought to be, in Stieglitz's somewhat lofty phrasing. In one sense, this modern amateur photographer (and critic of modernity) was an heir to the "dilettante"—a figure who enjoyed enough social freedom to devote themselves with superb expertise to an artistic pursuit. The

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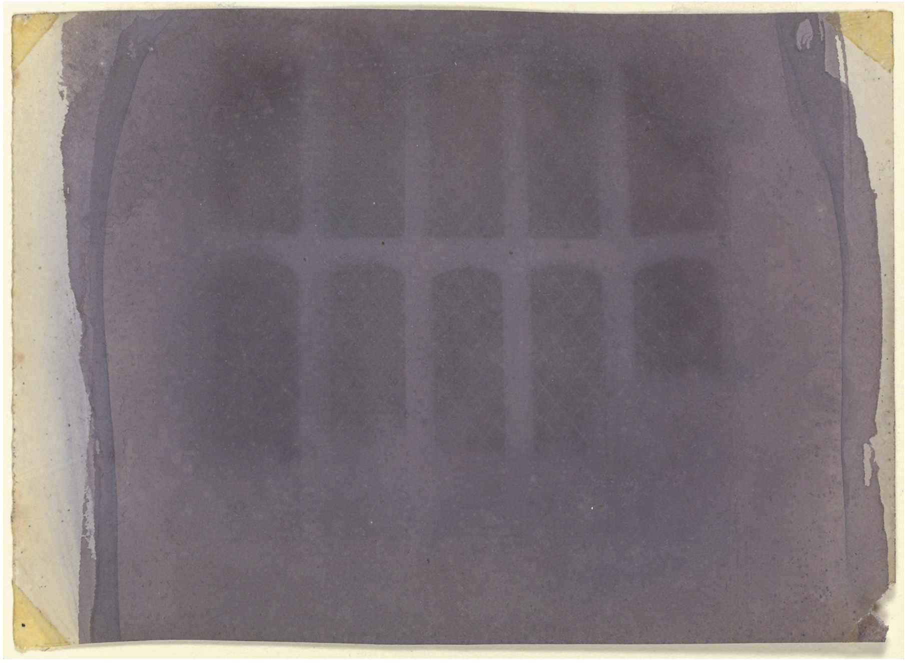
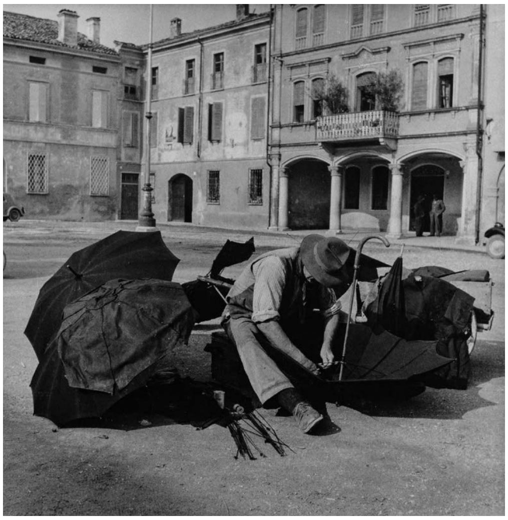
eighteenth century is often seen as the peak of such independent artistic endeavors, which can be traced back to descriptions from antiquity.[2]

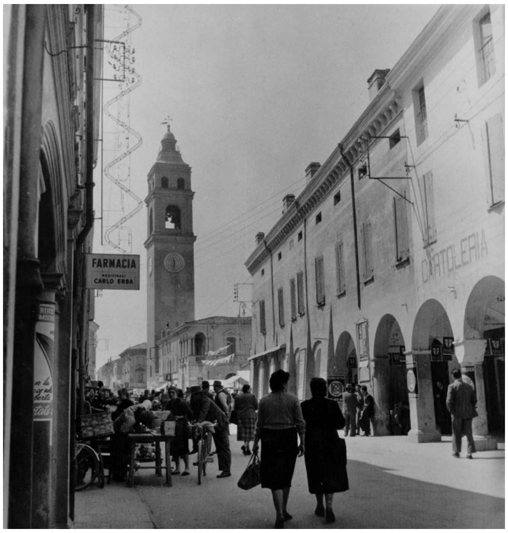
The polymath of the nineteenth-century continued this idea. Henry Fox Talbot (1800–1877), the inventor of the negative-positive photography process (fig. 1), can be seen as a polymath of this kind—as a man who enjoyed the freedom to focus on his photographic experiments at his estate, Lacock Abbey, alongside pursuits in many other fields of knowledge, such as classics and botany. Constance Fox Talbot (1811–1880), whom he married in 1832, is considered the first woman to take a photograph. Women's contributions to the history of photography are hardly limited to the many forgotten or marginalized female photographers, such as Paul Strand's partner Hazel Kingsbury (1907–1983) (figs. 2, 3, 4), also his wife from 1951 until his death; or June Newton, the partner of Helmut Newton, who worked as a photographer under the pseudonym Alice Springs and is known at least to experts in the field. Lucia Moholy, photographer and author of *A Hundred Years of Photography 1839–1939*,[3] is also noteworthy, especially for the significant new research and collection efforts devoted to her in Switzerland (fig. 5).[4] Women who have participated in the history of photography also include those contributing to photographic activities in a broader sense, encompassing creativity, curation, and distribution, such as Rosellina Burri-Bischof (1925–1986), the wife of Swiss photographers Werner Bischof and René Burri. In any case, such partnerships in photography have only recently



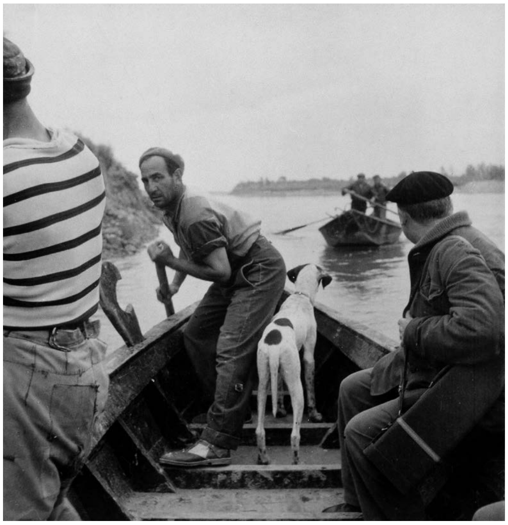
1] William Henry Fox Talbot, The Oriel Window, South Gallery, Lacock Abbey, probably 1835, paper negative, 8,5 × 11,6 cm, The Metropolitan Museum of Art, New York.



2] Hazel Kingsbury, Umbrella maker, 1953, silver gelatin print, 9,8 × 8,8 cm, Fondazione Un Paese, Luzzara, © Aperture, Paul Strand Archive, courtesy Fondazione Un Paese.



3] Hazel Kingsbury, Market Day, 1953, silver gelatin print, 9,8 × 8,8 cm, Fondazione un Paese, Luzzara, © Aperture, Paul Strand Archive, courtesy Fondazione Un Paese.



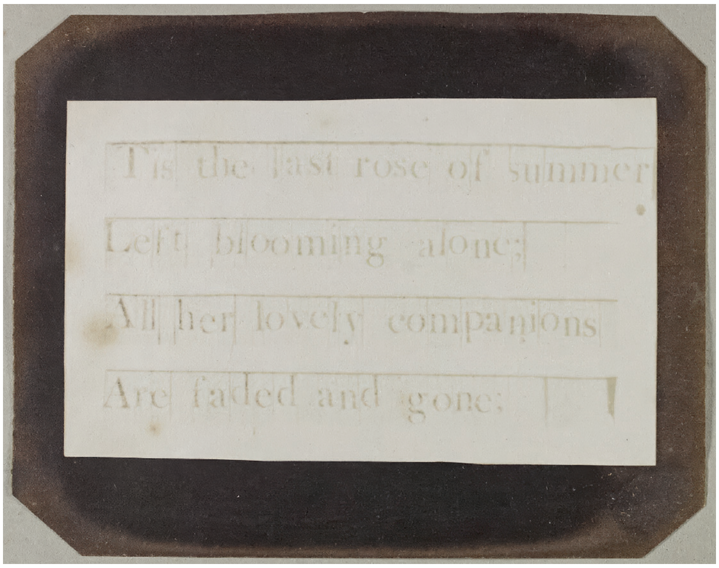
4] Hazel Kingsbury, Cesare Zavattini and fishermen on the Po, 1953, silver gelatin print, 9,8 × 8,8 cm, Fondazione Un Paese, Luzzara, © Aperture, Paul Strand Archive, courtesy Fondazione Un Paese.

5] Lucia Moholy, London, on the River, unknown date, gelatin silver print, 22 × 30 cm, Courtesy Musée de L'Élysée, Lausanne, © 2024, ProLitteris, Zurich.

become the focus of intensive study and published scholarship. The self-assured and critically self-reflective project "Through Different Lenses" by the photographic couple Korfmann-Bodenmann, as I will call them here, can offer a methodological approach for investigating, via photography, the many partnerships of this kind marked by strongly diverging perspectives alongside deeply personal connections. Constance Talbot, for instance, chose to base her own photographic experiments on a poem she seems to have come to love (fig. 6), instead of motifs and visual genres employed by her husband.[5]

Sophisticated, free creation in science and art based on education and study was thus long distinguished from professional and monetary interests in corresponding forms of art, even in the field of photography. In the history of photography, these forms of inclusion and exclusion are directly tied to the question of "art."

These distinctions are now a thing of the past, or at least this seems to be so. It is hard to doubt that artists and artistic photographers are part of a complex system in which the highly praised "freedom" of the creative individual in Talbot's and Stieglitz's times is linked to professional concerns bound to the art market, and to the conditions of technical skills and technologies. And in any case: the registers of high and low (with "low" meaning popular culture, mass consumption) have been allowed to mix and interact since the 1960s and 1970s. Being an amateur, dilettante, or polymath can hardly be held up as an ideal today. Or can it? If we examine the polarizing debate around human creativity versus AI, as well as the use of specific techniques and devices, we can't help but see that the ideal of "free" creativity crystallizes as a reference that—if we think back to Stieglitz—was more of an argument or a demand, a rhetorical strategy, but not so much a social-cognitive reality. Certainly, the challenge of our time is the swan song of (idealized) human creativity in the face of artificial intelligence. Apple's promotional video "Crush" for the new, extraordinarily thin iPad Pro has caused an outpouring of excitement and criticism.[6] Yet this incident reveals less about a threatening tech world than it does about a discourse dangerously charged with fears and worries, distinctions and apocalyptic scenarios.[7] The ad shows how a collection of objects—a metronome, a record player, a trumpet, an artist's mannequin, books, a piano, a guitar, a bust, colorful paints in cans, and cameras—is crushed by an industrial press, that is to say, destroyed to produce this new device. In sync with the line "All I ever need is you," the iPad Pro appears at the end of the clip as the fusion of all the materials and creative possibilities at human disposal, whether it be the ability to play classical or popular music, to sculpt, to paint, or to take photographs. Is it pure cynicism or true conviction that this 1971 song from the golden age of analog music—"All I Ever Need Is You," sung by the hyper-successful duo Sonny & Cher (1964–1977)—was chosen as the soundtrack for the scenario? And what has become of Cher's status as an enduring icon of women's emancipation, music, and fashion? Perhaps the ad was dreamed up by some creative who grew up with this song and is now blindly projecting its message (of love) onto Apple's new



Tis the last rose of summer
Left blooming alone;
All her lovely companions
Are faded and gone;

6] Constance Fox Talbot, Copy of a Typeset poem by Thomas Moore, "Tis the last rose of summer," 1843, salted paper print, National Science and Media Museum, Bradford, © Bodleian Library.

device. But whatever the intention, the ad provoked such blowback that Apple kowtowed to its creative fanbase and pulled the video, which—no surprise—can still be viewed on YouTube.

It's probably too much to ask for us to see, in this mechanistic crushing, an expression of the avant-garde principle of renewal through the destruction of the past. Destruction for the sake of reconstruction, building on the relics of the past: this is a theme of artistic modernism, which defined itself through the new per se, and by incorporating and assimilating the old. Apple, for instance, has seamlessly exploited the rainbow colors—used in the 1960s and 1970s by the peace & love movement, and by the rock'n'roll scene, to signal liberation from stereotypical social expectations and behavior (often in connection with fashion references from the Rococo and Victorian eras), and reappearing in today's youth protest movement—for the design of its products. The symbolic significance this palette acquired for the LGBTQIA+ community and their causes in the rainbow flag is explicitly addressed in designs such as the Pride Edition of the Apple Watch. Aby M. Warburg (1866–1929), the art historian and cultural theorist from Hamburg, described this process of pictorial-iconographic migration as an "afterlife"; he regarded the human psychological energies this entailed to be largely stable, even considering new cultural contexts and political appropriations. This complex art historical aspect of the storyline of "Crush" is not immediately apparent, regardless of whether the Apple designers unconsciously included it, as Warburg might have suspected. All that remains is thus the discrepancy between a possibly avant-garde commercial and its grandiose failure.

Is human creativity really so sensitive that it could be destroyed—indeed entirely negated—by a high-tech product? Or have tools always been refined to foster new forms of creativity? Apple's narrative and aesthetic brutalism foregrounds one thing at least: nerves are raw amid the heated debates about artificial intelligence, and audiences and consumers respond with merciless hostility when they see the material objects and instruments of art and education being tossed aside—no matter that learning a musical instrument, reading a printed book, or using a complex camera have never truly been mainstream activities.

Are we once again drawing distinctions—materiality versus immateriality, human abilities versus technology, individuality and uniqueness versus mass production and mainstream—that will come to be seen as overly drastic in the distant future? Undoing the "audible [and visible; B. G.] distinction between professional and amateur" might also function as both a diagnosis and solution for the current polarization, for a later time when totalizing processes such as the evolution of social life, the economy, definitions of work and division of labor, or legal issues will have become even more advanced. For individuals, this entails not only immense challenges—setbacks, disruptions, and existential fears—but also opportunities.

Photographers Sabina R. Korfmann-Bodenmann and Kenneth C. Korfmann take advantage of such blurring lines between professionalism and amateurism by ignoring traditional roles and identities. Their photographic practice developed as a private collaboration between two individuals with distinct aesthetic inclinations. From the beginning, they set out in this constellation to develop a technical network with providers who were aligned with their vision and enjoyed a reputation for working with contemporary artists: Tricolor Photoprint GmbH in Adliswil, known for working with Zurich artist Manon and the Swiss artist duo Fischli/Weiss, and the publisher Roli Books in New Delhi are prominent examples. Having each published substantial photo volumes of their own[8] the partners worked together in developing the serial project "Through Different Lenses." Taking up various themes, the project aims to show how an idea, a concept, can be photographically captured by two people—even two people who know each other very well—from completely different perspectives. The parameters are set not by commissions or external rules, but by themes the artists have selected themselves, such as "Shadow Worlds" or "Solitude." Each portfolio maintains the separation of perspectives by not intermingling the photo series of each respective photographer. Even after daily, critically collaborative discussions—focused on a portfolio theme meant to explore the photographic output of excursions taken on journeys that can be brief or extended—respect for each partner's choices and aesthetic impact remains intact.

The "amateur-professional" duo Korfmann-Bodenmann seeks to underscore not just the subjectivity inherent in photographic activity but also the camera's capability to function as a medium for differentiation in the situative act of taking photographs. It is not any single image but the series that provide a sometimes-surprising way of approaching overlooked characteristics of a place, of showcasing its paradoxical beauty or its massive but unnoticed social function and importance. For both creators and viewers, the project thus focuses less on seeing "through different lenses" and more on perception as a comprehensive psychological process.

This book presents the complete photographic works of Sabina R. Korfmann-Bodenmann and Kenneth C. Korfmann for the first time as a kind of catalogue raisonné. Documenting a photographic-artistic oeuvre in this way, according to scholarly standards, is a prerequisite for critical investigation, providing in this case a basis for analyzing a unique project that has remained largely invisible and making it accessible to academic study.[9] It is my opinion that viewing and publishing a photographic collection without judgment, apart from the norms of art criticism, contributes to the scholarly engagement with a visual medium that has long challenged identities and definitions, while allowing the human actors in photography to explore new roles in their work. In the 1920s, for instance, the camera and the practice of photography became a medium for advancing the emancipation of the New Woman. In our current era, where the omnipresence of photography in everyday life is being questioned from psychological and sociological perspectives, "Through Different Lenses" highlights the possibilities for self-empowerment and self-discovery that the camera affords in the act of taking photographs. One reason the Korfmanns have decided to continue this project, conceptually and as a series, might be that it has become a life pursuit bound up with a critical perception of contemporary places and spaces. Photography is thus seen as having a large, active, and activating potential that has been present in the history of the medium not only in the high realms of art and political activism but also in anonymous photographs since the nineteenth century. Amateur photography, photography as a mass medium, everyday photography ("vernacular photography"),[10] and the self-empowering, often anonymous photography of "communities" no longer belong to the realm of phenomena that remain invisible to the public and untapped by scholars. On the contrary, the breakdown of boundaries between historically established categories is a process that is transforming the study of the theory and history of photography. The category of art has also been repeatedly challenged throughout the history of modern art. Perhaps the concept of creativity will be given greater weight in the future and will come to be so comprehensive that we will gain a positive impetus from the elimination of distinctions in the system of the arts.

The book project has gradually evolved over the years, starting from the idea of publishing one of the portfolios by Kenneth C. Korfmann and Sabina R. Korfmann-Bodenmann with scholarly essays. However, it seemed to me that a rigorous overview of the entire body of work should take precedence, to create a basis for analyzing the individual portfolios and possibly other future projects. With remarkable openness, the two photographers have regularly participated in discussions about their ideas; the places and spaces of their photographs; their techniques, selection processes, archiving methods; and more. It can be said that both, for the first time, have allowed their works and processes to be examined to the core—and even that they enjoyed it (and the sometimes-surprising results). Nothing was sequestered away; instead, the gates were opened wide. This is essentially the precondition for any attempt at scholarly objectivity. I believe this book has achieved such an aim—though it remains an approach, making no claims to be exhaustive.

II.

The following will introduce the two photographers and provide an excerpt from the portfolio *Defence Zones Switzerland I* (see Portfolio 01, pp. 30–59).

Sabina R. Korfmann-Bodenmann's education was formatively shaped by her time at a Waldorf school, where she was deeply engaged with Rudolf Steiner's holistic worldview and the significance of human creative and artistic abilities. Art, one could say, has been a constant presence in Sabina Korfmann's life, as she grew up with an extensive art collection.[11] Nonetheless, she initially pursued a completely different career path, which has always played a role in creatively and intellectually motivating her artistic work. Sabina Korfmann-Bodenmann holds a doctoral degree in Business Psychology and works as an independent consultant providing high-level financial communication services and collaborating with international companies. Her book *Der Wechsel des Chief Executive Officer und seine Auswirkungen auf die Mitarbeiter des Unternehmens* (The CEO Change and the Effects on the Organization) was published in 1999.[12]

As a photographer, she has published several photo volumes (as noted above), one of which addresses a topic that showcases her fascination with businesses: *Living Heritage: Centuries in Business* was published by Roli Books in 2016 and employs photography to explore a variety of companies, from the Italian wine company Antinori, still in family hands, to the British bell manufacturer the Whitechapel Foundry. Korfmann's color photographs bring out the structures of these centuries-old firms—in their architecture, production processes, textile colors and patterns, and inventories. Her contemporary lens allows her to communicate the crucial link between past and present as a fundamental relationship not only for entrepreneurs and workers but for human beings as such. Such lasting structures and their witness to the passage of time are also characteristic of Sabina Korfmann-Bodenmann's photographic approach in the project *Defence Zones Switzerland*.

Kenneth C. Korfmann is a trained lawyer who grew up in the United States. As a student, he started reading Goethe and Hölderlin, leading him to spend some time in Germany. Yet despite his obvious artistic interests—in literature and poetry, and from our conversations, one could easily imagine that he might have become a scholar—his own choice was not to pursue this path in his career. Instead, he made use of his knowledge and expertise in the banking sector and continues to work as a consultant. His fascination with photography led him to seek out Kaspar M. Fleischmann, who was awarded an honorary doctorate by the University of Zurich for his efforts in promoting the scholarly study of photography. Together, they immersed themselves in the classics of black-and-white photography, particularly Paul Strand, Ansel Adams, and Edward Weston, to find inspirations for Kenneth Korfmann's interest in the medium. For Korfmann and his photographic practice, these American photographers have continued to serve him as a point of aesthetic orientation. His photography is defined by the aesthetic language of black-and-white straight photography, whereas Sabina Korfmann's is influenced by her experience with Pop Art painting and color photography, which only became prominent in artistic photography around 1960, mainly through the work of William Eggleston. These foundations in post-1960 art became distinctly noticeable in her work as she increasingly turned to black-and-white photography.

Let us now turn to the joint work of Sabina and Kenneth Korfmann, which could paradoxically be described as a shared alterity. Alterity means otherness, difference. "Otherness" strikes me as a particularly appropriate term here in opening up a spectrum for interpretation that goes beyond a state of being other, to encompass otherness as a quality of relating. Sabina and Kenneth Korfmann's photographic collaboration is dedicated to the recognition of this otherness, and that is why they chose "Through Different Lenses" as the main theme of their various series; but the "lenses" can also serve as a metaphor for the otherness that each person must first recognize and tolerate within themselves. This individual otherness thus refers to the different perceptions and personalities of the two photographers and perhaps also to differences we could call male and female, though this distinction might quickly lead us into binary clichés that are unrelated to the photographers' intentions.

So what is it that the photographic works have in common, and what kinds of otherness do they each claim?

What they have in common is, of course, their shared theme—in this case, the exploration of the bunkers of the Kreuzlingen fortress belt, which was planned in 1935 and built in 1937 to protect Switzerland from a potential invasion or transit by German troops.

Looking at the second photograph by Kenneth Korfmann in the portfolio (fig. 2, p. 35), we see one of the more than eighty armed bunkers in this system, augmented with weapons depots and observation posts. Today, these bunkers are considered historical national military heritage. Some eight thousand bunkers were constructed in Switzerland as part of what is called the Réduit. Approximately twenty bunkers are abandoned, sold, and repurposed each year, to be used as dairies, mushroom farms, or even hotels. After 1945, they continued to be used for military purposes, with new nuclear fallout shelters added during the Cold War, but since the 1990s, these sites to protect and defend the nation have gradually lost their importance.

These bunkers were camouflaged in the terrain, sometimes even disguised as barns or residential buildings. Especially after the annexation of Austria, the Swiss thought a German invasion could not be ruled out. After the Nazis illegally attacked Poland, marking the start of World War II, Switzerland mobilized, and the fortress belt was intended to protect and facilitate mobilization in the Swiss Plateau. Bunkers are thus associated with protection and defense, but also with fear and apprehension, and the photographs convey an impression of capturing this peculiar, uncanny mix as the aura of these military relics.

Paul Virilio described this atmosphere in his book *Bunker Archeology*, which is dedicated to the Atlantic Wall along the French Atlantic coast: "Contemplating the half-buried mass of a bunker, with its clogged ventilators and the narrow slit for the observer, is like contemplating a mirror, the reflection of our own power over death, the power of our mode of destruction, of the industry of war."[13]

In his photographs, Korfmann zooms in on the fine details surrounding the surfaces of the bunkers, such as branches and leaves that we might see as camouflage material, or the lattice structure of a trash container lined with a black plastic bag. What might be discarded and disposed of there?

The bunkers are relics, invariably evoking violence; the broken stones and the smooth and rough surfaces form a ruinous setting, possibly reminding us of decay and destruction in Virilio's sense—and not just of strong and strategic military protection.

A lost or left-behind blanket (fig. 9, p. 42) indicates a human presence: someone was at this location, claimed it for themselves, possibly without knowledge of the historical events evidenced by the structure. Incidentally, the German Wehrmacht was well aware of the Kreuzlingen fortress belt. There was actually a plan for an attack on Switzerland, developed from June 1940 under the codename "Operation Tannenbaum." The idea was to roll up the protective wall from behind, beginning from Konstanz with the 262nd Infantry Division crossing Lake Constance from Friedrichshafen to Romanshorn and then attacking from the rear.

If we now look at Sabina Korfmann-Bodenmann's photos for this bunker portfolio compared to those of her husband, it immediately becomes clear that two people have developed completely different perspectives at the same location. Sabina Korfmann captures the organic and geometric elements inherent to these structures, establishing connections between naturally grown and human-made forms without any documentary intention or effect. The camera finds instead, in this organic and geometric form, a compositional framework, creating an image that appears highly abstract. Given the photographs' tremendous depth of field and vibrant colors, one might think of painted surfaces, encrusted streaks of paint, or dabbed agglomerations of color—all of which pose a challenge to the competing medium of painting. The traces of graffiti then bring the word "LOVE" into view, which one can hardly avoid reading as a message of peace in response to the military monument.

It is worth citing here a description of a bunker during the bombing raids on the Austrian city of Klagenfurt. It tells of children—of how children experienced this space; and we ought to remember this, too, even if the Swiss were spared such experiences:

> "During air raid alarms they are allowed to leave their exercise books lying on their desks and go down into the shelter. [...] And later still they are allowed to dig trenches between the cemetery and the airfield, which is already paying tribute to the cemetery. They are allowed to forget their Latin and learn to distinguish between the sounds of the engines in the sky. They don't have to wash so often any more; no one bothers about their finger nails now. The children mend their skipping ropes, because there are no longer any new ones, and they talk about time fuses and landmines. The children play 'Let the robbers march through' among the ruins, but often they merely sit there staring into space, and they no longer hear when people call out 'Children' to them."[14]

These lines come from Ingeborg Bachmann (fig. 7), who dedicated her entire oeuvre to working through the war, and the Holocaust, in literature and in poetry; it is to her we owe so many memorable formulations, among them: "Die Wahrheit ist dem Menschen zumutbar." (The truth is bearable for humans.)[15]

Her work, now gaining renewed attention, should be thought as if from within a bunker—a place that forces people out of their peaceful roles; children who cease to be children, men who become soldiers. Ingeborg Bachmann, at seventeen, stayed in Klagenfurt in a bombed-out house, determined to graduate during the war despite the fact that her family had no choice but to flee. Later, after earning a doctorate in philosophy, she turned to destruction—and certainly also to trauma—as the basis for her work. What metaphors might be found for this? And what images? Adorno, who believed that there could be no more poetry after the Holocaust, was a friend and correspondent of Bachmann.

7] Herbert List, Ingeborg Bachmann at her desk, Winter 1958, © KEYSTONE/MAGNUM PHOTOS/ Herbert List.

Certainly, they felt the differences between them, even if they more significantly shared a deep connection to art and literature; and yet here, too, each of them had other ideas about the potential of art after the void, after annihilation, after the complete and utter smashing of culture itself.

The final image I would like to highlight is the one that has captivated me the most (fig. 12, p. 59). It shows a withered plant against a rust-eaten wall. Here, rain and light have not fostered growth but instead have led to decay. That said, it's a beautiful image, one I might hang on my wall—perhaps because it captures decay, roughness, and rigorous artistic composition together as a paradox, synthesized in a powerful photographic aesthetic.

NOTES

In agreement with Sabina R. and Kenneth C. Korfmann-Bodenmann, the names I use in this essay will vary.

1 David Hepworth, *Uncommon People: The Rise and Fall of the Rock Stars* (London: Penguin Random House, 2017), 388.

2 On the history of the dilettante, see the scholarship and publications by the Japanese art historian Naoki Satō; and on the early modern dilettante, see the essay by the Munich art historian Ulrich Pfisterer, "Die ersten Dilettanten-Porträts der Renaissance, oder: Bernardino Licinio unterrichtet im Zeichnen," in *Geijutsu aikōkatachi no yume: doitsu kindai ni okeru direttantizumu = Träume von Kunstliebhabern: Dilettantism in German Modernism*, ed. Naoki Satō (Tokyo: Sangensha Publishing House, 2019), 12–23, online publication on ART-Dok (2023), DOI: https://doi.org/10.11588/artdok.00008162. Accessed May 20, 2024.

3 See the entry on Lucia Moholy on AWARE (Archives of Women Artists, Research and Exhibitions), https://awarewomenartists.com/en/artiste/lucia-moholy/. Accessed May 15, 2024.

4 See, most recently, Estelle Blaschke and Davide Nerini, eds., *Micro-histories: An Online Anthology on Microforms, 1900–1970* (Lausanne: University of Lausanne, 2022), https://micro-histories.ch/stories/moholy.html. Accessed May 21, 2024; on the role of Lucia Moholy at the Bauhaus, see also Mercedes Valdivieso, "Eine 'symbiotische Arbeitsgemeinschaft,'" in *Liebe. Macht. Kunst: Künstlerpaare im 20. Jahrhundert*, ed. Renate Berger (Cologne: Böhlau Verlag, 2000), 63–85.

5 See, among other sources, Luce Lebart and Marie Robert, eds., *A World History of Women Photographers* (London: Thames & Hudson, 2022).

6 See https://youtu.be/ntjkwIXWtrc?si=ulhEJwYuMrM4TP2x. Accessed May 15, 2024.

7 Among the reactions from around the world was a Japanese response which saw the ad as an affront to nothing less than the idea of national, material cultural heritage; see https://unseen-japan.com/apple-crush-ad-japan-reactions/. Accessed May 15, 2024.

8 Kenneth C. Korfmann, *Beliefs: Secular/Spiritual* (New Delhi: Roli Books, 2014); idem, *Derivatives* (New Delhi: Roli Books, 2016); idem, *Derivatives II* (New Delhi: Roli Books, 2018); Sabina R. Korfmann-Bodenmann, *Living Heritage: Centuries in Business* (New Delhi: Roli Books, 2016); eadem, *Brooklyn: Heritage Reclaimed* (New Delhi: Roli Books, 2017).

9 An initial exhibition of the portfolio *Defence Zones Switzerland* took place from January 3 to March 31, 2020, at the Leica Store in Zurich.

10 See the innovative research methods developed by Tina Campt in Tina M. Campt et al., eds., *Imagining Everyday Life*: *Engagements with Vernacular Photography* (Göttingen: Steidl, 2020); eadem, *Listening to Images* (Durham: Duke University Press, 2017).

11 Hans U. Bodenmann (1926–2016) is known as the first private collector of Joseph Beuys's works in Switzerland. In 1987, he and his first wife, Clara Bodenmann-Ritter (1927–2016), established the Joseph Beuys Foundation. See (as noted in the editorial, as well) Clara Bodenmann-Ritter, ed., *Joseph Beuys: Jeder Mensch ein Künstler; Gespräche auf der documenta 5/1972*, 5th ed. (Frankfurt am Main: Ullstein, 1994 [1975]). The foundation supported figures such as the American conceptual artist Tim Rollins (1955–2017), who worked with the student group "Kids of Survival" to advocate for disadvantaged children. The group, now known as Studio K.O.S., continues to be active in both art and art education. Bodenmann's art collection featured works of Classical Modernism, American and German postwar art, and American Pop Art.

12 Sabina R. Korfmann-Bodenmann, *Der Wechsel des Chief Executive Officer und seine Auswirkungen auf die Mitarbeiter des Unternehmens* (Bern: Verlag Paul Haupt, 1999); see also "Der Lebenszyklus eines CEO," *Neue Zürcher Zeitung*, January 4, 2003.

13 Paul Virilio, *Bunker Archeology*, trans. George Collins (Princeton: Princeton Architectural Press, 1994), 46; originally published as *Bunker Archéologie* (Paris: Centre Georges Pompidou, 1975).

14 Ingeborg Bachmann, "Youth in an Austrian Town," in eadem, *The Thirtieth Year*, trans. Michael Bullock (New York: Alfred A. Knopf, 1964), 7–17, on 14; originally published as "Jugend in einer österreichischen Stadt," in *Das Dreißigste Jahr: Erzählungen* (Munich: R. Piper & Co. Verlag, 1961), 5–17.

15 From the acceptance speech at the presentation of the "Hörspielpreis der Kriegsblinden" on March 17, 1959, in the Bundeshaus in Bonn, published in Ingeborg Bachmann, *Werke*, vol. 4, ed. Christine Koschel et al. (Munich: R. Piper & Co. Verlag, 1978), 277.