

BIOGRAPHIES



Wolfgang F. Kersten,
Portrait Bettina Gockel,
Metropolitan Opera, New York,
13.02.2019, 21:26,
Apple iPhone XS, 52 mm,
f/2.4, 1/60 s, ISO 160.

BETTINA GOCKEL

is Professor and Chair for the History of Fine Arts and Director of the Center for Studies in the Theory and History of Photography at the Institute of Art History, University of Zurich, Switzerland. Before joining the Faculty of Arts at the University of Zurich, she was a member at the Institute for Advanced Study, Princeton, School of Historical Studies, and a fellow at the Max Planck Institute for the History of Science, Berlin. Bettina Gockel is author of *Die Pathologisierung des Künstlers. Künstlerlegenden der Moderne* (2010) and editor of the publication series *Studies in Theory and History of Photography* (Berlin: De Gruyter) as well as *Art & Photography* (Heidelberg: UB Heidelberg).—Recent publications: *The Colors of Photography*, ed. Bettina Gockel, in cooperation with Nadine Jirka and Stella Jungmann (Berlin: De Gruyter, 2020); “Being Beyond—Aesthetics of Resistance. Annemarie Clarac-Schwarzenbach,” in *Women and Migration(s) II*, ed. Kalia Brooks, Cheryl Finley, Elynn Toscano and Deborah Willis (Cambridge, UK: Open Book Publishers, 2022), 285–296. Please see the following link for a complete publication list and CV: <https://www.khist.uzh.ch/en/chairs/bildende.html>.

WOLFGANG F. KERSTEN

is Professor for Modern and Contemporary Art History, University of Zurich, Switzerland. He studied Art History, Empirical Cultural Science, European Ethnology and Philosophy in Tübingen and Marburg an der Lahn, Germany. Doctorate 1985 in Marburg, habilitation 2002 in Zurich. 1985 at the Bauhaus-Archiv, Berlin, and from 1986–1991 at the Paul Klee Foundation in the Museum of Art, Bern. 1988–1989 postgraduate scholarship from the Getty Grant Program. 1991–2019 teaching and research at the Institute of Art History at the University of Zurich; parallel exhibition activities in Bern, Düsseldorf, Kyoto, Leipzig, Schopfheim, Stuttgart, Tokyo, Vienna, and Zurich, among others. Numerous research stays in Japan since 2003. Independent researcher and publisher since 2019. Co-founder and co-editor of the following periodicals: *Zurich Studies in the History of Art* (since 1993), *Zürcher Schriften für Kunst-, Architektur und Kulturgeschichte* (since 1999), *Klee-Studien* (since 2002), *Kunst- und Zeitgeschichte* (since 2024). Ongoing research projects on Paul Strand, Lily, Paul, and Felix Klee, Sabina and Kenneth Korfmann-Bodenmann, and Yasumasa Morimura.— Recent publications: “Erlesene Künstleridentitäten – Den Menschen sehen: Hermann Scherer und Bertolt Brecht,” in *Kerben und Kanten: Hermann Scherers Holzschnitte*, ed. Marion Heisterberg and Stephan Kunz (Zürich: Scheidegger & Spiess, 2022), 108–129; Otto Karl Werckmeister, “Tigersprung in den Tod,” aus dem Nachlass herausgegeben und mit einem Nachwort versehen von Wolfgang F. Kersten, *Zwitscher-Maschine* 14 (2023), 4–15. Bibliography and further information: <https://www.khist.uzh.ch/de/institut/staff/emeriti/Kersten.html>.



Ursula Meisser,
Portrait Wolfgang F. Kersten,
Kunsthaus Zürich, 17.08.2011,
14:18, Nikon D700, 70 mm, f/7.1,
1/60 s, ISO 800.



Sabina R. Korfmann-Bodenmann,
Portrait Kenneth C. Korfmann,
Madrid, 02.06.2022, 17:00,
Samsung-Mobile, SM-G90B, 36 mm,
f/2.4, 1/1 s, ISO 50.

KENNETH C. KORFMANN

born and raised in the United States, moved to Switzerland in 1969, shortly after completing his studies with a doctoral degree in law. He pursued a career in banking and settled in Zurich. He started experimenting with photography in his early teenage years using various analogue equipment and film. In the 1980s he acquired an 8 × 10 inch field camera and was mentored by established photographers in Switzerland. He currently uses small and middle format digital equipment.

Artists whose work influenced him are the classic masters such as Eugène Atget, Edward Weston, Ansel Adams and Paul Strand, as well as a handful of contemporary photographers. His first public exhibition was in the United States in 1988, and since then select fine prints have been included in collective exhibitions in Europe as well as in private and institutional collections. He has published three books of photography and is a lecturer in the Visiting Artists program of the photography faculty at the Art History Institute of the University of Zurich. In 2020 he participated in a joint exhibition in Zurich with his wife under the title *Defence Zones—Switzerland*, which was sponsored by Leica Cameras.

SABINA R. KORFMANN-BODENMANN

lives in Switzerland and has previously had residences in Germany, the United States, and India. She holds a doctoral degree in Business Psychology, and her book *The CEO Change and the Effects on the Organization* was published in 1999. Her books *Living Heritage. Centuries in Business* and *Brooklyn. Heritage Reclaimed* were published by Roli Books in 2016 and 2017 respectively. A selection of photos of the Brooklyn project was presented in a solo exhibition by Leica in 2019, and in 2020 her images were part of a joint exhibition with her husband under the title *Defence Zones—Switzerland* at Leica. Sabina R. Korfmann is the founder of Korfmann Corporate Communications Consulting, an industry leader for financial media communications in Switzerland. She is a lecturer in the Visiting Artists program of the photography faculty at the Art History Institute of the University of Zurich.



Kenneth C. Korfmann, Portrait Sabina R. Korfmann-Bodenmann, Herrliberg, 07.09.2023, 19:43, Samsung-Mobile, SM-G90B, 35 mm, f/1.8, 1/1 s, ISO 125.