



MØTEINNKALLING

MØTE i Forskning- og forskerutdanningsutvalget og programstyret for ph.d.-utdanningen HF

18.10.2023 kl. 12.15 -14.00.

Innkalling og saker sendes til følgende representanter:

Representanter:

Ole Hjortland, Laura Saetveit Miles (IF), Kyrre Kverndokk (AHKR), Pär Sandin (LLE), Torfinn Thomesen Huvenes (FOF), Jan Reinert Karlsen (SVT/SKOK), David Chelsom Vogt (B), Tonje Louise Skjoldhammer (B), kopi:leiar@hsu.no (D)

Oberservatør KMD: Jostein Gundersen (KMD)

Eventuelt forfall bes meldes snarest til personlig varamedlem med kopi til Kirsten. Moen@uib.no

Bergen, 11.10.2023

Ole Hjortland
prodekan

Inger Marie Hatløy
seksjonssjef,
seksjon for studier og forskerutdanning

Kirsten Moen
seksjonssjef,
seksjon for forskning og formidling



SAKSLISTE

- I. **Godkjenning av innkalling og saksliste**
- II. **Protokoll** fra FFU 13.09.2023 (tidligere godkjent)
- III. **Saker: forskning**

FU 09/23 Forsknings- og forskerutdanningsutvalget og programstyret for ph.d.-utdanningen - oppnevning og konstituering H2023
FU 10/23 Pris for unge forskere i humanistiske fag 2023 - UNNTATT OFFENTLIGHET
FU 11/23 Drøftingssak: Prosess angående handlingsplan for forskningsinfrastruktur ved HF
- IV. **Orienteringer: forskning**
 - a. NFR prosess – FFU medlemmers rolle
 - b. UiB FRAM: Status for HF-FRAM Handlingsplanen og seminar 26.10
 - c. Saker fra Universitetets forskningsutvalg den [4.oktober](#)
- V. **Saker: forskerutdanning**
PS 09/23 Drøftingssak: Vilkår for opptak til ph.d.-programmet ved Det humanistiske fakultet
- VI. **Orienteringer: forskerutdanning**
 - a. Introduksjonsmøte for nye ph.d.-kandidater, 20. oktober 2023

Eventuelt



UNIVERSITETET I BERGEN

PROTOKOLL

Forsknings- og forskerutdanningsutvalget (FFU)

13.09.2023 kl. 12:15- 14.10

Til stede:

Ole Hjortland, Laura Saetveit Miles (IF), Kyrre Kverndokk (AHKR), Pär Sandin (LLE), Torfinn Thomesen Huvenes (FOF), Jan Reinert Karlsen (SVT/SKOK), David Chelsom Vogt (B), Tonje Louise Skjoldhammer (B)

Observatør: Jostein Gundersen (KMD)

Fra administrasjon: Inger Marie Hatløy, Kirsten Moen, Elisabeth Hausvik, Cecilie Veum

Forfall: Sigurd Meklenborg-Salvesen (D)

- I. **Godkjenning av innkalling og saksliste**
- II. **Protokoll fra FFU 14.06.2023 (tidligere godkjent)**
- III. **Saker: forskerutdanning**
 - PS 06/23 **Endringer i den kandidatspesifikke delen av opplæringsdelen**
Vedtak:
Programstyret anbefaler at fakultetet endrer ph.d.-programmet i henhold til forslaget og med eventuelle endringer som gikk frem av drøftingen.
 - PS 07/23 **Drøftingssak: Kvalifikasjonskrav for opptak på ph.d.-programmet**
 - PS 08/23 **Drøftingssak: Innspill til evaluering av kvalitetssystemet for ph.d.-utdanningen ved UiB**
- IV. **Orienteringer: forskerutdanning**
 - a. Vedtak i fakultetsstyret: [S 35/23](#) Kvalitetsarbeid i forskerutdanningen: Endringer i ph.d.-programmet ved Det humanistiske fakultet
 - b. Status for arbeidsgruppe til revisjon av Rutine for bedømmelse av ph.d.-avhandlinger ved Det humanistiske fakultet
 - c. Introduksjonsmøte for nye ph.d.-kandidater 20.10.2023
- VI. **Saker: forskning**
 - FU 08/23 **Veikart for forskningsinfrastruktur HF**
Vedtak:
FFU slutter seg til veikart 2023.
- VII. **Orienteringer: forskning**
 - a. Oppdatering FRIPRO-prosess høsten 2023



b. Saker fra Universitetets forskningsutvalg [30. august](#)

Ole Hjortland
prodekan

Inger Marie Hatløy
fungerende seksjonssjef
Seksjon for studier og forskerutdanning

Kirsten Moen
seksjonssjef
Seksjon for forskning og formidling

Utvalg: Forsknings- og forskerutdanningsutvalget ved Det humanistiske fakultet

Sak: FU 09/23

Møte: 18.10.23

Forsknings- og forskerutdanningsutvalget og programstyret for ph.d.-utdanningen ved HF i perioden 2023-2024

Bakgrunn:

Sammensetning og mandat for FFU og programstyret for ph.d.-programmet ved HF er spesifisert og vedtatt av fakultetsstyret hver for seg på ulike tidspunkt. Det ble foretatt noen mindre justeringer og tilpasninger i FFU møtet den 19.10.2022, sak FU7/22.

Forsknings- og forskerutdanningsutvalget (FFU)

Mandat FFU

(vedtatt i fakultetsstyret 4. februar 2020,)

Forsknings- og forskerutdanningsutvalget (FFU) skal fungere som et rådgivende organ for fakultetsstyret i saker som gjelder forskning og forskerutdanning.

I saker som gjelder forskning, skal FFU

- følge opp og bidra til å realisere fakultetets strategi for forskning
- bidra til å styrke god tilrettelegging for eksterntfinansiert virksomhet innen forskning
- arbeide for at de vitenskapelige ansatte har gode publiseringsstrategier
- styrke mulighetene for karriereutvikling for vitenskapelig ansatt
- arbeide for en god humanistisk forskningsinfrastruktur
- rådggi i forhold til utviklingsmål for innovasjon i forskning og infrastruktur ved HF der det er relevant
- tildele årlig pris for unge forskere i humanistiske fag

I saker som gjelder forskerutdanning, skal FFU

- fungere som programstyre for ph.d.-programmet ved Det humanistiske fakultet, se sammensetning og mandat for [programstyret](#)
- forberede den årlige forskerutdanningsmeldingen for endelig behandling i fakultetsstyret
- ha et overordnet faglig ansvar for temadager for kandidater i forskerutdanningen
- behandle andre forskerutdanningsrelaterte saker som ikke omfattes av programstyret

Dekanen kan ellers pålegge utvalget oppgaver ved behov.

Det blir normalt holdt to til tre møter i semesteret, men utvalget kan kalles inn oftere ved behov.

Protokoll fra møtene skal legges frem for fakultetsstyret som referatsak

Sammensetting av utvalget

- Prodekan for forskning
- Forskningskoordinatorene ved instituttene
- En representant fra SKOK og SVT, oppnevnt av lederne ved de to sentrene
- To representanter fra gruppe B (minst en doktorgradskandidat)
- En studentrepresentant

Prodekanen leder utvalget og seksjonssjef for Seksjon for forskning og formidling er sekretær for utvalget. Administrative saksbehandlere som forbereder saker til utvalget har møte- og talerett. Vararepresentant for prodekan for forskning er visedekan for utdanning. Instituttene oppnevner vararepresentanter for forskningskoordinatorene blant den vitenskapelige staben. Det skal videre oppnevnes vararepresentanter for medlemmene fra gruppe B og for studentrepresentanten.

Forsknings- og forskerutdanningsutvalget – oppnevning og konstituering H2023

FFU er ikke et styringsorgan, kun et rådgivende organ, og med bakgrunn i det avholdes det ikke noe formelt valg til dette organet. Siden FFU er et viktig fora for prodekan, er det naturlig at prodekan foreslår medlemmer fra gruppe B. Gruppe B inkluderer ansatte i følgende stillingskategorier midlertidige forskere, rekrutteringsstillinger som postdoktor og ph.d.-kandidater, og oppnevnes for ett år om gangen, med mulighet for forlengelse. Representanter for gruppe B sitter fortrinnsvis til etterfølgere er oppnevnt.

Protokoll fra møter i FFU blir sendt til fakultetsstyret som referatsak. Oppnevnte representanter og vara for Gruppe B og D fungerer til nytt FFU er konstituert.

Sammensetning fra høsten 2023

Prodekan for forskning, leder

- Ole T. Hjortland
Vara: Svein Ivar Angell

Forskningskoordinatorene ved instituttene

- Laura Sætveit Miles, IF
Vara: Øyvind Gjerstad
- Kyrre Kverndokk, AHKR
Vara: Kirsti Salonen
- Pär Sandin, LLE
Vara: Sigrun Åsebø
- Torfinn Thomesen Huvenes, FOF
Vara: Espen Gamlund

En representant fra SKOK og SVT (oppnevnt av lederne ved de to sentrene)

- Jan Reinert Karlsen
Vara: Kari Jegerstedt

To representanter fra gruppe B (minst en doktorgradskandidat)

- David Chelsom Vogt, postdoktor FOF, gruppe B
- Tonje Louise Skjoldhammer, stipendiat AHKR, gruppe B
Vara: Mari Lund Eide, stipendiat IF, gruppe B

En studentrepresentant (oppnevnes av HSU)

- *ikke mottatt*, gruppe D (oppnevnes av HSU)
Vara: ikke mottatt

Programstyret for ph.d.-programmet ved Det humanistiske fakultet

Programstyret for ph.d.-programmet ved Det humanistiske fakultet
(vedtatt i fakultetsstyret 29.10.2019)

Programstyret for forskerutdanningen består av FFUs medlemmer. I tillegg har Fakultet for kunst, musikk og design (KMD) observatørstatus.

Mandat for programstyret

Programstyret skal:

- sikre at ph.d.-utdanningen har høy kvalitet og gjennomføres som nedfelt i gjeldende programbeskrivelse, kvalitetssystem, ph.d.-forskrift og strategi.
- ha overordnet ansvar for kvalitetssikring og godkjenning av nye emnetilbud.
- ha overordnet faglig ansvar for utvikling og gjennomføring av de studiepoengene i opplæringsdelen som er knyttet til overførbare ferdigheter.
- ha overordnet faglig ansvar for å godkjenne eksterne studiepoeng i overførbare ferdigheter.
- ha overordnet tilsyn med kandidatene som er tatt opp til forskerutdanning ved fakultetet (fremdriftsrapportering, midtveisevaluering, kandidatgjennomstrømning m.m.) basert på rapporter fra grunnenhetene.
- revidere fakultetets ph.d.-program og utfyllende retningslinjer ved behov.
- behandle saker som henvises til programstyret fra dekan/prodekan.

Prodekanen leder programstyret. Sekretær for programstyret for ph.d.-programmet er seksjonssjef ved seksjon for studier og forskerutdanning. Administrative saksbehandlere som forbereder saker har møte- og talerett.

Programstyret for ph.d.-programmet ved Det humanistiske fakultet – representanter og observatør

Fakultet for kunst, musikk og design (KMD) har utpekt visedekan Jostein Gundersen som representant med observatørstatus. Professor/instituttleder Randi Rolvsjord fungerer som vara.

Forslag til vedtak:

1. Forsknings- og forskerutdanningsutvalget (FFU) godkjenner sammensetning av FFU, og observatør/vara for Programstyret for ph.d.-programmet
2. Prodekan får fullmakt til å supplere sammensetning med representant for gruppe D (representant og vara) etter forslag fra HSU.
3. Saksforelegget følger protokollen fra møtet og blir forelagt fakultetsstyret som referatsak.

Ole Hjortland
prodekan

Inger Marie Hatløy
fungerende seksjonssjef
Seksjon for studier og forskerutdanning

Kirsten Moen
seksjonssjef
Seksjon for forskning og formidling



Utvalg: Forsknings- og forskerutdanningsutvalget ved Det humanistiske fakultet

Sak: FU 10/23

Møte: 18.10.23

Pris for unge forskere i humanistiske fag 2023- UNNTATT OFFENTLIGHET

Dokument i saken:

1. Oversendelse fra professor Jill Rettberg, LLE
2. Oversendelse fra professor Åslaug Ommundsen, LLE
3. Oversendelse fra LLE ved forskningskoordinator Pär Ola Sandin

Om prisen

Prisen er en utmerkelse for unge forskertalenter innen humaniora. Den tildeles for fremragende vitenskapelig arbeid utført av en forsker ved Det humanistiske fakultet som er 39 år eller yngre i tildelingsåret. Forskere som har hatt fødselspermisjon og/eller har vært sykemeldt i en lengre periode kan få denne tiden trukket fra kravet om at forskere ikke kan være over 39 år på tildelingstidspunktet. Forskeren skal ha disputert i forkant av nominasjon. Prisen tildeles av Forsknings- og forskerutdanningsutvalget ved Det humanistiske fakultet. Ved tildelingen legges det vekt på at kandidaten har oppnådd viktige nye forskningsresultater og har vist sikker beherskelse av vitenskapelig metode, samt selvstendighet og evne til nytenkning i sitt fag.

I vurderingen av de foreslåtte kandidater vil det legges vekt på nyere forskningsbidrag, fortrinnsvis slike som er publisert eller bedømt det foregående år, eller som i det foregående år har fått særlig vitenskapelig anerkjennelse.

Forslag på kandidater kan fremmes av alle fast ansatte i vitenskapelige stillinger ved Det humanistiske fakultet. Forslagene skal inneholde en omtale av kandidaten, en begrunnelse for forslaget samt CV og publikasjonsliste.

Prisen består av et beløp på 25.000 kroner, som skal brukes til faglig videreutvikling.

Til søknadsfristen kom det inn 3 nominasjoner (alfabetisk rekkefølge):

- **Alinta Krauth**, førstelektor Digital Kultur
- **Stefan Drechsler**, postdoktor Middelalderstudier
- **Wolfgang Hottner**, førsteamanuensis Allmenn Litteraturvitenskap

Prodekanens kommentar:

Alinta Krauth er førstelektor i digital kultur (LLE) med ekspertise på kreativitet og kunstig intelligens. Hun har doktorgrad fra Queensland University of Technology (Australia, 2022), med avhandlingen *More-than-human Creative Practice*. Krauth utmerker seg med en tverrfaglig tilnærming til problemstillinger som er svært aktuelle. Hun har gjort banebrytende arbeid med å anvende KI-metoder i dyreatferdsstudier. Krauth har en betydelig forskningsproduksjon på et tidlig karrierestadie, og har omfattende erfaring med internasjonalt prosjektarbeid.

Stefan Drechsler er postdoktor ved LLE med ekspertise på middelalderfilologi. Drechslers første monografi, *Illuminated Manuscript Production in Medieval Iceland*, ble utgitt i 2021. Ved hjelp av en tverrfaglig metode tar boken for seg samfunnsmessige og kunstneriske aspekter av bokproduksjonen på augustinerklosteret på Helgafell (Island). Drechsler mottok i 2023 NordForsk-midler til prosjektet *Nordiske lovbøker: produksjon og bruk av folkerettslige manuskripter i nord frå 1100 til 1600* (NordicLaw). Hans andre monografi er under utarbeidelse (forventet 2024), og Drechsler kan skilte med flere artikler og kapitler publisert de siste årene.

Wolfgang Hottner er førsteamanuensis i allmenn litteraturvitenskap (LLE). Han har doktorgrad fra Humboldt Universität zu Berlin (2017). I 2020 publiserte Hottner monografien *Kristallisationen. Ästhetik und Poetik des Anorganischen im späten 18. Jahrhundert* (Wallstein). Boken er en tverrfaglig studie av rollen inorganisk materie spiller i 1700-tallets livsvitenskap og litteratur. Hottners vitenskapelige publikasjoner viser en imponerende rekkevidde, med arbeider i litteraturhistorie, -teori og filosofi, samt populærvitenskapelig arbeid og oversettelser.

Fakultetet har mottatt tre svært gode nominasjoner til prisen for unge forskere. Alle de tre kan vise til høyt forskningsnivå med svært mange resultater over de siste årene. Forskningen deres er internasjonalt orientert, og kjennetegnes av tverrfaglig kompetanse og metodebruk. Bredden i Hottners forskning og publikasjoner peker seg imidlertid ut, til tross for hans noe lengre fartstid. Hottners monografi har også blitt godt mottatt i en rekke anmeldelser.

Forslag til vedtak:

FFU tildeler pris for unge forskere i humanistiske fag i 2023 til Wolfgang Hottner.

Fra: Jill Walker Rettberg[Jill.Walker.Rettberg@uib.no]
Sendt: 15.09.2023 13:26:49
Til: Postmottak HF[post.hf@uib.no]
Tittel: Nominasjon til Prisen for unge forskere

Jeg nominerer herved Alinta Krauth til prisen for unge forskere i humanistiske fag. Nominasjonsbrevet med CV og publikasjonsliste er vedlagt.

Jill Rettberg



My new book [Machine Vision: How Algorithms are Changing the Way We See the World](#) will be out in September 2023.

“If you want to understand how machine vision is woven into our lives, from how we perceive the world to how we see ourselves, start here.” –Kate Crawford, author of *Atlas of AI*

Jill Walker Rettberg
Professor, Co-Director [Center for Digital Narrative](#)
Leader of [Machine Vision in Everyday Life](#) (ERC-CoG)
University of Bergen
<https://www.uib.no/en/persons/Jill.Walker.Rettberg>



Dato
15.09.2023

Nominasjon av Dr Alinta Krauth (f. 1986) til Prisen for unge forskere i humanistiske fag

Dr. Alinta Krauth er en inspirerende ung forsker som nylig har gått inn i stillingen som førstelektor i digital kultur på LLE. Hennes forskning fokuserer på skjæringspunktene mellom kreativ praksis og kunstig intelligens. Arbeidet hennes er svært aktuelt og kulturelt viktig, med sin tverrfaglige tilnærming til digital kultur, dyrestudier, STS, samt analyse av kreative praksiser innen digital skriving og kunst.

Krauth er for tiden en Leonardo-ASU Imagination Research Fellow (2023-2024), valgt blant nesten 200 søkere for å arbeide med Leonardo Journal og forskere fra Arizona State University. Dr. Krauth har bidratt til mange prestisjetunge internasjonale publikasjoner med sin forskning, kjent for sin pålitelige, men innovative tilnærming innen digital estetikk, litteratur og datamaskin-interaksjonsstudier. Hun leder nå et Leonardo-ASU-finansiert prosjekt om AI, data og oversettelse, i samarbeid med Center for Science and the Imagination og The Applied Sci-Fi Project.

Krauth er en tverrfaglig forsker som også beveger seg utenfor academia ved å ta i bruk forskningen i industrielle og kommersielle anvendelser, som prosjektet om offentlig visning av miljødata hun er en av to ledere for (se (<https://www.abc.net.au/news/2022-06-01/brisbane-queen-wharf-permanent-digital-artwork-krauth-nelson/101112834>)). Dette vil være det største utendørs sammenkoblede digitale kunst- og medievisningen i Australia, og vil bl.a. bruke AR og digitale projeksjoner på bygninger. Dette prosjektet har en kommersiell partner i Destination Brisbane Consortium, Star Entertainment Group, og The LUME. Hennes omfattende internasjonale erfaring har også ført til en rekke internasjonale foredrag.

Hennes forskning, spesielt den som er fullført i 2022 og 2023, har vist betydelige bidrag innen digital litteratur og interaktive mediastudier. Arbeidet hennes viser potensialet til å definere nye veier og metoder digital skriving som en kreativ praksis, og hun argumenterer for bruken av kreativ praksis som en forskningsmetode for å oppnå ny kunnskap om teknologier og dens bruksområder. Innovasjon i fagområdet og tverrfaglige forbindelser innen digitale humaniora og kunst er en av hovedstyrkene i hennes forskning.

Krauths prosjekt *The (m)Otherhood of Meep*, som utviklet metoder for å bruke maskinlæring til å oversette flygefoksvokaliseringer til nye poetiske former (2021-2024) resulterte ikke bare i forskningsartikler, men også i kunstneriske installasjoner som har vært finalister i flere prestisjefylte priser: den var finalist i den svært prestisjetunge S+T+ARTS-prisen (2023) fra den europeiske kommisjonen. S+T+ARTS-prisen er "the grand prize of the European Commission honoring Innovation in Technology, Industry and Society stimulated by the Arts... foster[ing] alliances of technology and artistic practice that effectively implement European policymaking to nurture innovation and that benefit the art world as well". (<https://starts-prize.aec.at/en/>). Prosjektet var også *runner-up* til Ars Electronica-prisen i 2023. En

poesigenerator som var del av dette prosjektet mottok også andreplass for Electronic Literature Organisation's *Robert Coover Award for a work of Electronic Literature* (2023).

Hun mottok sin doktorgrad i 2022 for avhandlingen *More-than-human Creative Practice*, og vant Dean's Commended Outstanding Doctoral Thesis Award fra Queensland University of Technology i Australia (2022, kunngjort 2023).

Noen av de viktigste resultatene fra den ovennevnte forskningen inkluderer:

- Hun har skapt et betydelig datasett for undervisning i kunstig intelligens. Dette er et 'språkkorpus' for ikke-menneskelige dyrearter som er helt nytt i forskning, ved å bruke vokaliseringer fra flaggermus.
- Hun har utviklet og anvendt nye tverrfaglige forskningsmetoder som knytter sammen fagfeltene elektronisk litteatur og dyreatferdsstudier ved å arbeide sammen med dyredeltakere for å designe AI-språk datasett.
- Hun har foreslått en teori om bruken av språkkorpus for AI som en ny poetisk form (publikasjon kommer).

Disse resultatene er viktige for det økende fokuset på hvordan AI påvirker vårt forhold til naturen rundt oss.

I de senere årene har Krauth kommunisert denne forskningen gjennom artikler for:

- ACM (Association of Computing Machinery) Digital Library (2020);
- Electronic Book Review (2020);
- The SAGE Encyclopedia of the Internet (2018a, 2018b);
- Og er under fagfelleevaluering for den kommende *Pulse: Journal of Science and Culture*.
-

Dr. Krauth har vært hovedforskeren på fem innflytelsesrike og kulturelt viktige prosjekter i kreativ digital media omkring årene 2018-2023. Disse prosjektene kan finnes her:

<https://research.qut.edu.au/morethanhuman/people/alinta-krauth/>

Hun har også snakket om denne forskningen på nylige konferanser som:

- *ANAT (Australian Network for Art & Technology) Multiplicity* conference (2022, <https://www.anat.org.au/>);
- *Animal-Computer Interaction ACM* (2020, 2021, <https://dl.acm.org/conference/aci>);
- *Encountering Non-humans: On Methodologies for the Post-Anthropocene* conference (2022, <https://www.phil.muni.cz/en/all-events/u/encountering-non-humans-on-methodologies-for-the-post-anthropocene-conference>);
- *Electronic Literature Organisation* conference (2023 <https://eliterature.org/>);
- *ACUADS (Australian Council of Universities for Arts and Design Schools)* conference (2023 forthcoming, <https://acuads.com.au/conference/>);
- The prestigious *Leonardo LASER Talks* (2022, <https://leonardo.info/laser-talks>);
- *Small Museums Conference* (2022, <https://magsq.com.au/>);
- and in forthcoming workshops for *Animal-Computer Interaction ACM 2023*.

Forskningen til Krauth inkluderer også den tause kunnskapen som oppnås gjennom kreativ praksis, og de kunstneriske produktene er vist i utstillinger og offentlige rom som bl.a:

- *InterAccess* Toronto (2023) across 360° surround-display theatres (<https://interaccess.org/>);

- Across *Adelaide Festival Centre's* (2023) impressive 360° outdoor screens surrounding their building (<https://www.adelaidefestivalcentre.com.au/>);
- *Bergen Offentlige Bibliotek* (2023) as part of *Jakten på Sannheten* project (<https://bibliotekutvikling.no/prosjektbank/prosjekt/jakten-pa-sannheten/>) together with *tenk.faktisk.no*, the Norwegian Media Authority and the National Library (Norway);
- *ZAZ10ts* Gallery Times Square New York plus a showing of her creative research across their large billboards in Times Square, and was a winner of their international art prize *#alonetogether* <https://www.zaz10ts.com/>;
- In the world's only dedicated science/art galleries: *Science Gallery Detroit* for *Science Gallery Network*, Michigan (2022-2023 <https://sciencegallery.org/>);
- At *Michigan State University Museum* (<https://museum.msu.edu/>) as part of the *1.5° Celsius* exhibition (2022-2023, <https://museum.msu.edu/?exhibition=1-5-celsius>);
- Queensland Museum's *Curiosity Festival* and *World Science Festival* (2019, 2022, <https://www.worldsciencefestival.com.au/curiosity-brisbane>, <https://www.worldsciencefestival.com.au/>);
- Upcoming in the world's largest commercial indoor creative digital media space *THE LUME* (2024, <https://grande-experiences.com/the-lume/>), a four storey high entire-building multiplex projection space made for complete immersion in digital visual/sound stories;
- *The Electronic Literature Organisation* conference exhibitions (2015, 2019, 2021, 2023);
- She has also recently curated *The International Digital Media and Art Association* (<https://idmaa.org/>) conference exhibition (2023) and will curate the exhibition for 2024 (See the exhibition artists: www.wiredwilderness.org).

Krauth er ny i Norge – hun flyttet hit i 2022 - men jeg har allerede sett hvor opptatt hun er av å formidle, særlig til unge. Jeg har sett videoer av fantastiske utstillinger hun var med på i Australia hvor barn og unge var deltagere. Her i Bergen har hun for tiden en utstilling i URom på Bergen offentlige bibliotek som en del av "Jakten på sannheten"-prosjektet (2023) sammen med Faktisk, Medietilsynet og Nasjonalbiblioteket. Dette ble også vist i et innslag på NRK.

Alinta Krauth er en ung forsker som har begynt å få stor anerkjennelse internasjonalt. Hennes forskning er innovativ og tverrfaglig. Jeg anbefaler henne hermed til fakultetets pris for unge forskere.



Jill Walker Rettberg
Professor i digital kultur

A.K. Krauth (BA Hons, PhD)
DOB: 1986
Email: alintakrauth@gmail.com

Electronic Literature: alintakrauth.com
EphemerLab Interaction Design House: ephemerlab.com
Multispecies Digital Cultures: enrichmentart.com
ORCID ID: orcid.org/0000-0002-6523-3417

MAIN EDUCATION:

2018-2022 – PhD, *Queensland University of Technology*, Creative Industries Faculty, Australia (European 4 Year PhD Degree Equivalent).

- Awarded Research Training Program Scholarship (2018-2022).
- Awarded the Dr. Laurie Cowled Learning Potential Fund Scholarship (2021).
- Awarded the Dr. Laurie Cowled Learning Potential Fund Scholarship (2020).
- Winner of The Outstanding Thesis Award (2022).
- Part of the More-Than-Human Futures Research Group (Interdisciplinary).

2007-2009 – Bachelor of Arts invited Honours degree (European 2 Year Research Master’s Degree Equivalent). *Griffith University*, School of Arts, Humanities & Social Sciences.

- Awarded First Class H1 (grade A).
- Awarded Dean of Arts Scholarship (2009).

2004-2006 – Bachelor of Arts undergraduate degree, *Griffith University*, School of Arts, Humanities & Social Sciences.

WRITTEN ACADEMIC PUBLICATIONS:

(See list inclusive of several non-traditional research outputs: [Click here for Google Scholar Citation Information](#))

Future works:

- **Krauth, A.** (Under consideration). Journal Article. ‘More-than-human aesthetics: Lessons from enrichment’. Under consideration with *Pulse: The Journal of Science and Culture*.
- **Krauth, A.** (Under consideration). Journal Article. ‘Does AI Care about Other(ed) Animals?: Art, machine learning and interspecies futures’. Under consideration with *Leonardo Journal*.
- Nelson, J & **Krauth, A.** (Under consideration). Journal Article. ‘Erasing the Author? Collaboration, erasure, and replacement in AI-assisted literature’. Under consideration with *Leonardo Journal*.
- **Krauth, A.** (Under consideration). Journal Article. ‘Poetics and Art in the Divide: Digital Poetry, Artificial Intelligence and Interspecies ‘Translation’’. Under consideration with *MATLIT: Materialities of Literature Journal*.
- **Krauth, A.** (In process). Journal Article. ‘Care-Craft after Barad: Diffracting Animal Care as Literary Practice’. Not currently under consideration.
- **Krauth, A.,** Alford, K. & Baily, L. (In process). Journal Article. ‘The Virtual Museum Space as Interactive Storytelling’. In process with collaborators at University of South Australia and MOD. Museum. Not currently under consideration.
- **Krauth, A.** (In process). Journal Article. ‘‘That’s how the light gets out’’: Methodological Biomimicry and the Nanostructures of Creative Practice Research’. Not currently under consideration.

Accepted & Completed works:

- **Krauth, A & Nelson, J.** 2023 (Forthcoming). Workshop Proceedings Article. ‘A(I)nnimal-centred AI Jam: Speculative Design Workshop for Positive Multispecies Futures with AI’. *ACI2023 Conference Proceedings*, North Carolina State University, December 2023, ACM Digital Library.
- **Krauth, A.** 2022. PhD Monograph. ‘More-than-human Creative Practice: Approaches to making interactive and digital art as enrichment for wild flying foxes and domesticated dogs’. PhD Thesis Monograph with Creative Works, *Queensland University of Technology*. Supervisors: Dr Donna Hancox (School of Creative

Practice) & Dr Jennifer Seevinck (School of Design). Examiners: Dr Svenja Kratz (University of Tasmania) & Dr Madeleine Boyd (University of Sydney). DOI: <https://doi.org/10.5204/thesis.eprints.235060>

- **Krauth, A.** 2020a. Conference Proceedings Journal Article. ‘Making-with: Nonhuman animal inclusivity in an Electronic Literature practice’, *The Proceedings of the International Conference on Animal-Computer Interaction ACM (Association for Computing Machinery) Conference (ACI2020)* Milton Keynes, United Kingdom, November 2020. DOI: <https://doi.org/10.1145/3446002.3446051>
- **Krauth, A.** 2020b. Journal Article. ‘Locative Narrative for Sensing the More-than-human’, *Electronic Book Review Journal*. ISSN: 1553-1139. Link: <https://electronicbookreview.com/essay/locative-texts-for-sensing-the-more-than-human/>
- **Krauth, A.** 2018. Encyclopaedic Entry. ‘Electronic Literature’, *The SAGE Encyclopedia of the Internet*. Editor: Prof. Barney Warf. SAGE Journals. ISBN: 9781473926615 <https://sk.sagepub.com/reference/the-sage-encyclopedia-of-the-internet-3v/i3897.xml>
- **Krauth, A.** 2018. Encyclopaedic Entry. ‘Anonymous’, *The SAGE Encyclopedia of the Internet*. Editor: Prof. Barney Warf. SAGE Journals. ISBN: 9781473926615 Link: <https://sk.sagepub.com/reference/the-sage-encyclopedia-of-the-internet-3v/i1030.xml>
- **Krauth, A.** 2016. Interactive Journal Article. ‘Walking Unexpectedly’, *Unlikely – Journal of Creative Arts*, Is. 2. ISSN: 2205-0027. Explanatory essay: <http://unlikely.net.au/issue-2/walking-unexpectedly>. The article itself: <http://www.alintakrauth.com/walking/>
- **Krauth, A.** 2015. Conference Proceedings Journal Article. ‘Using Handmade Controllers for Interactive Projection Mapping’, *MM’15 Proceedings of the 23rd ACM international conference on Multimedia*, Brisbane. ISBN: 978-1-4503-3459-4. DOI: <http://dx.doi.org/10.1145/2733373.2808104>
- **Krauth, A.** 2014. Journal Article. ‘How to hold on’ in *Monsters and the Monstrous Journal*, 3(2), ISSN: 1756-770X.
- **Krauth, A.** 2014. Journal Article. ‘Instructions as Art: Digital Writers as Modern Day Renaissance People’. *Cordite Journal*. Assessed by Editor: Kent McArthur. <http://cordite.org.au/guncotton/instructions-as-art-digital-writers/>
- **Krauth, A.** 2012. Journal Article. ‘Anonymous in Portmanteaupia’, *Social Alternatives: Politics and ethics in social media*, 31(2): 27-32. ISSN: 0155-0306. Link: <https://www.proquest.com/docview/1442368098/F2C0BDB6D3F74128PQ/4>
- **Krauth, A.** 2009. Masters-equivalent Monograph. ‘The [Epi]text’. Awarded Honours Class H1 (Grade A). 30,000 word thesis in fulfilment of Honours Research Degree, *Griffith University*. Supervisors: Dr Nigel Krauth (School of Arts/Humanities: Literature) & Dr Jason Nelson (School of Arts/Humanities: Digital Media & Literature). Examiners: Dr Lori Emerson (University Of Colorado) & Dr Dale Patterson (Griffith University, School of Computational Sciences). Link: <http://librarycatalogue.griffith.edu.au/record=b1754635>

CONFERENCE PAPERS with PRESENTATIONS:

- **Krauth A. & Nelson, J.** 2023 (Forthcoming), ‘A(I)nimal-centred AI Jam: Speculative Design Workshop for Positive Multispecies Futures with AI’. *ACI2023 Conference*, North Carolina State University, December 2023.
- **Krauth, A.** 2023, ‘Poetics and Art in the Divide: Digital Poetry, Artificial Intelligence and Interspecies ‘Translation’’, *Electronic Literature Organisation Conference*, University of Coimbra, Portugal.
- **Krauth, A.** 2022, ‘Care-based Methodologies for Animal-Computer Interaction’, *Encountering Non-Humans: On Methodologies for the Post-Anthropocene*, Muni Arts & Ministry of Culture Czech Republic, Masaryk University, 26-27 Nov. 2022, Brno, Czech Republic.
- **Krauth, A.** 2022, ‘Virtual Museum & Gallery Exhibits as Digital Narratives’, *Small Museums Conference 2022*, Redland Museum, Australia. Supported by Museums and Galleries Queensland.
- **Krauth, A.** 2022, ‘Creative Practice, Machine Learning, and Care in the Anthropocene’, *More-than-human Futures Symposium 2022*, Queensland University of Technology, Brisbane, Australia.
- **Krauth, A.** 2022, ‘Machine Learning and Bat Chatter’, *Leonardo LASER Talks*, Online & Institute of Modern Art, Brisbane, Australia.
- **Krauth, A.** 2022, ‘Multispecies Interactive Practices’, *ANAT Spectra: Multiplicity Conference*, Melbourne, Australia.
- **Krauth, A.** 2021, ‘Enrichment for Rewilding’, as part of Weber, S & Oliver, J, ‘Technology in Nature’ workshop, *International Conference on Animal-Computer Interaction ACM (Association for Computing Machinery) Conference (ACI2021)* Bloomington, USA.
- **Krauth, A.** 2021, ‘Animal AI’, *Transitioning Towards Sustainable Futures Symposium*, Queensland University of Technology, Brisbane, Australia.
- Chandler, L., **Krauth, A.**, Davis, D., Lindsay, E., 2021, ‘Art/Science Collaborations’, *Field Trip Symposium*, The University of the Sunshine Coast, Australia.
- **Krauth, A.** 2020, ‘Making-with: A framework for nonhuman animal inclusivity in an electronic literature practice’, *International Conference on Animal-Computer Interaction ACM (Association for Computing Machinery) Conference (ACI2020)* Milton Keynes, United Kingdom.
- **Krauth, A.** 2019, ‘Transforming Rural Communities through Electronic Media’, *Arts Ablaze Conference and Festival* Kooralbyn, Australia.
- **Krauth, A.** 2018, ‘Environmental Storytellers of the Anthropocene’, *Transient Topographies: Space and Interface in Digital Literature and Art*, Moore Institute Conference, National University of Ireland, Galway.
- **Krauth, A.** 2015, ‘Using Handmade Controllers for Projection Mapping’, *ACM-MM (Association for Computing Machinery: Multimedia) Conference*, Brisbane Convention Centre, Australia.
- **Krauth, A.** 2014, ‘Literary Games without Violent Reward’, *Game On Symposium*, Queensland University of Technology, Australia.
- **Krauth, A.** 2012, ‘Gravitational Synaesthesia in the Skrillex Crowd (Monstrous Bodies)’, *POPCAANZ (Popular Culture Association of Australia and New Zealand) Conference*, Brisbane, Australia.

EXAMPLE RESEARCH PROJECTS:

- Nonhuman Narratives and Voice: Machine Learning for Animal Vocalisation Translation: <https://research.qut.edu.au/morethanhuman/projects/grey-headed-flying-fox-vocalisation-machine-listening/>
- Young People and Care for Nonhuman Species: Designing immersive and interactive experiences that promote care: <https://research.qut.edu.au/morethanhuman/projects/young-people-and-care-for-nonhuman-species-designing-immersive-and-interactive-experiences-that-promote-care/>
- Designing and theorising Multispecies Digital Game-play: Dogs and accelerometers: <https://research.qut.edu.au/morethanhuman/projects/multispecies-interactive-art-with-domesticated-dogs/>

- Creative Thinking in Science Fieldwork: Digital intervention and game-play for ecological fieldwork: <https://research.qut.edu.au/morethanhuman/projects/creative-thinking-in-citizen-science-fieldwork-derive-in-nature/>
- Animals and Digital Aesthetics: Designing and theorising digital and interactive aesthetics for nonhuman species: <https://research.qut.edu.au/morethanhuman/projects/interactive-and-digital-enrichment-for-flying-foxes/>

GRANTS, FELLOWSHIPS & SCHOLARSHIPS:

- 2023. Receiver of Leonardo Imagination Fellowship from *Leonardo Journal* and ASU for 2023-2024.
- 2023. Receiver of joint funding for project ‘Jakten på Sannheten’ (The Search for the Truth) with Bergen Publish Library and Faktiskt.
- 2021. Winner of *Dr Laurie Cowled Learning Potential Fund* scholarship for rural and remote women in Australia undertaking a PhD.
- 2020. Winner of *Dr Laurie Cowled Learning Potential Fund* scholarship for rural and remote women in Australia undertaking a PhD.
- 2020. Winner of *stART Grant Program Funding* ‘Covid Recovery’ artistic research grant for project ‘Pandemic Animals’.
- 2019. Winner of Metro Arts professional development space for theatre and digital art piece ‘In The Dark’, March 20th – April 5th, collaboration with Leah Shelton.
- 2018. Winner of a Moore Institute Visiting Researcher Fellowship. One month, as part of the Digital Cultures Initiative at the *Moore Research Institute, National University of Ireland, Galway, Ireland*. April 1st – April 30th.
- 2018. Winner of *Regional Arts Development Fund (RADF)* grant. ‘Germinate’ fund.
- 2018-2022. Winner of *Research Training Program Scholarship*, Australian Federal Government.
- 2017-2018. Winner of *Ian Potter Cultural Trust* arts grant, Australia.
- 2016. Winner of *Regional Arts Development Fund (RADF)*. ‘Individuals’ fund.
- 2009. Winner of *Dean of Arts Honours Scholarship* ‘for outstanding performance within your studies’, Griffith University.

PUBLISHED PRINT-BASED CREATIVE WRITING:

- 2015, ‘Landwhales’ in *Petrichor: Visible Ink* 27, RMIT Press, Melbourne, Australia. Editor: Jane Sprague.
- 2015, ‘Fringe’ in *One Page: Brisbane*, 2(1). Assessed by editor.
- 2013, ‘Train to Victoria’ in *Lip Magazine*. Assessed by editor.
- 2013, ‘Balloon – Festschrift’, in *Tincture Journal*, 1(3): e-pub. Assessed by editor.
- 2005, ‘I am a Grass Spirit’, in *ArtLook*, 9: 30. Assessed by editor.
- 2004, ‘She knows’, in *Unreal Estate*, 5: 30. Assessed by editor.

SELECTED AWARDS & SHORTLISTS:

- 2023, Runner-up for *Robert Coover Award for a work of Electronic Literature*, Electronic Literature Organisation Awards 2023, for e-lit work ‘The (m)Otherhood of Meep (the bat translator)’.
- 2023, Shortlisted for *S+T+ARTS Prize*, Ars Electronica 2023 for e-lit work ‘The (m)Otherhood of Meep (the bat translator)’.
- 2023, Winner of an *Outstanding Doctoral Thesis Award* for 2022, QUT for thesis ‘More-than-human Creative Practice’.

- 2020, Winner of ZAZ10TS Gallery *#alonetogether Video Art Award*, ZAZ10TS Gallery Times Square, NY, New York for e-lit work ‘What is Human Now?’.
- 2019, Finalist for *Queensland Regional Art Awards* digital work ‘Representing Fieldwork (no. I)’ included in Queensland-wide touring exhibition, Australia.
- 2018, Shortlisted for the national *Women in Technology* awards, Australia.
- 2017, Finalist for the *Young Alumni of the Year* for greater Arts, Education, and Law faculty, Griffith University.
- 2017, Winner of *Young Alumni of the Year Award* for the School of Humanities, Languages and Social Sciences (formerly School of Arts), Griffith University, for outstanding performance in my field post-graduation.
- 2017, Finalist for *Queensland Regional Art Awards* print work ‘Rain Fields’ included in Queensland-wide touring exhibition, Australia.
- 2016, Finalist for national award *The Churchie Art Prize*, Australia, for e-lit work ‘Cart-ology Apology’.
- 2015, Winner of ‘Beaded Gecko Award’. *19th Annual Gecko Environmental Awards 2015* for contributions to conservation through digital media.
- 2015, Finalist for national *Sunshine Coast Art Prize*, for e-lit work ‘An Argument in Parallel Incompleteness’ included in three separate exhibitions associated with award.
- 2014, Finalist for *Queensland Regional Art Awards* for e-lit work ‘to arrive by chance’ included in Queensland-wide touring exhibition, Australia.
- 2014, Winner of ‘Leaf Tailed Gecko Award’. *18th Annual Gecko Environmental Awards 2014* for contributions to conservation through digital media and art.
- 2014, Finalist for 2014 international *ACTS Photography competition* for work ‘Mining the Limestone’. Piece displayed at *14th International ACTS Conference*, Hobart, Australia, 5-7 November.
- Receiver of the 2009, 2007, 2006, 2005, 2004 Griffith University Excellence Awards for Academic Achievement.
- 2007, Winner of the national *Josephine Ulrick Photography Writing Competition*, Australia, for short story work ‘Balloon – Festschrift’.
- 2005, Receiver of the Dean’s Commendation Award for academic achievement, Griffith University.

SELECTED PUBLIC TALKS/ PUBLIC LECTURES:

- 2023. ‘AI for Interspecies Communication’, guest speaker for *DEL In Between* (Digitally Engaged Learning Conferences), Pennsylvania State University, online.
- 2023. ‘Multispecies Digital Cultures’, public lecture for *Digital Culture Research Group*, University of Bergen, Norway.
- 2022. ‘Risky Methodologies’, guest lecture for School of Design, Queensland University of Technology, Australia.
- 2022. ‘Electronic Art and Future Creative Industries Pathways’, talk and workshop, Rockhampton State High School, Australia, in association with *Flying Arts Alliance* and *The Smith Foundation*.
- 2022. ‘Electronic Art and Future Creative Industries Pathways’, talk and workshop, Maroochydore State High School, Australia, in association with *Flying Arts Alliance* and *The Smith Foundation*.
- 2022. ‘Hidden in the Trees: Digital Media in the Environment with Alinta Krauth’ *Queensland Museum, World Science Festival Brisbane/Curiosity Festival*, Brisbane, Australia.
- 2022. ‘Emerging Tech Panel and Showcase’, *QUT Global Innovation Challenge*, Brisbane & Online, Australia.
- 2022. ‘Machine Learning and Bat Chatter’, *Leonardo LASER Talks*, Online & Institute of Modern Art, Brisbane, Australia.

- 2022. ‘Career Spotlight: Alinta Krauth’, *Introduction to XR Workshop*, Queensland University of Technology, Australia.
- 2021. ‘Walk and Talk’, *Field Trip Symposium*, The University of the Sunshine Coast, Australia.
- 2021. ‘The Future of Digital Art: AI, Machine Learning, and Interaction’, Q’n’A at *Digitrek21*, hosted by HOTA Gold Coast Gallery.
- 2021. ‘Risky Methodologies’, guest lecture for School of Design, Queensland University of Technology, Australia.
- 2020. ‘Transmedia Storytelling: MR/AR/VR’, guest lecture for School of Design, Queensland University of Technology, Australia.
- 2019. ‘Mobile and Located Media for Nocturnal Wildernesses’, public lecture, Queensland University of Technology, Australia.
- 2018. ‘An Introduction to Evaluating Digital & New Media Art’, lecture for public and arts council representatives, Townsville Stadium, Townsville, Australia. Supported by Flying Arts.
- 2018. ‘Landscape Engagements with Bio-actors’, *Embodied Encounters: Digital Cartographies*, *Cuirt International Festival of Literature 2018*, Nun’s Island Theatre, Galway, Ireland.
- 2018. ‘Wonderous Wizardry and a Workshop on Interactive Scholarship’ – co-given with Jason Nelson, public lecture/artist’s talk for National University of Ireland staff, students and postgraduates, Galway, Ireland.
- 2018. ‘Engagements Across Hemispheres’ public lecture/artist’s talk for National University of Ireland staff, students and postgraduates, Galway, Ireland.
- 2017. ‘Digital Literature and Art: Interface as Creative Device’ panellist and speaker at *Cuirt International Festival of Literature 2017*, *Galway Art Centre*, Galway, Ireland.
- 2017. ‘The works of Alinta Krauth – narrative and environmental art’, public lecture, National University of Ireland, Galway, Ireland.
- 2017. ‘Under-Mine: interactive digital SciArt’ public artist’s talk and tour at *Art Laboratory Berlin* as part of Under-Mine solo exhibition.
- 2017. ‘Engaging exhibitions in public spaces’ for *Turn On Literature: Using libraries to bring new audiences to digital literature*, Bergen Public Library, Norway. Co-funded by the Creative Europe Programme of the European Union.
- 2017. ‘Engaging Exhibitions in SciArt and BioArt’, lecture for masters and PhD students, NTNU (Norwegian University of Science and Technology), Trondheim, Norway.
- 2016. ‘Lights, Environments, and Ecologies for Digital, Tech & Science Art’, public talk, Bergen Public Library, Bergen, Norway.
- 2016. ‘Creativity in Projection Mapping and Interactive Holographics’, public talk, University of Bergen, Bergen, Norway.
- 2016. ‘Experiences as an artist funded by the Regional Arts Development Fund’, *The Centre, Scenic Rim Council Public Art Gallery*, Australia. (Plus solo projection event of 5 works showing for one night).
- 2016. ‘Environmental Art as Activism and the work of Judith Wright’, artist’s talk and panellist, *Five Senses Festival*, Zamia Theatre, Australia.
- 2016. ‘Tree:Mails’, live talk on *The Breakfast Show*, ABC Radio, Australia, aired Friday 9th June.
- 2015. ‘Games as Art’, live talk on 4ZZZ Radio, Australia, aired Wednesday 16th August.
- 2015. ‘Show and Tell: Apps and Experiments’, Live digital presentation at *Digital Writer’s Festival*, Melbourne.
- 2015. ‘Amazing artists of the Scenic Rim’, *The Great South East* television show, Chanel 7, aired Sunday 4th May.

- 2014. ‘Using social media in community organisations’, guest lecture and workshop, *QLD Institute of TAFE*, Gold Coast Campus, Australia.

CREATIVE RESEARCH OUTCOMES:

SOLO EXHIBITIONS:

- 2023 (Forthcoming). ‘What comes after the fires II’. *Adelaide Festival Centre*. Curated by Sarah Northcott & Charissa Davis.
- 2021. ‘Enrichment Art II’ including two live performances ‘Intra-Facing’ and ‘The Brush’s Brushes’ and experiments. *Canungra Dog Park*. Live performance with human and dog inside a dog park. Supported by Scenic Rim Regional Council and The Laurie Cowled Learning Potential Fund.
- 2021. ‘Enrichment Art I’ including the installations ‘The Quantum Enrichment Entanglers’, ‘The Bat VJ’ and experiments. *Bats QLD Aviary*. Live artwork inside a bat aviary with bats as the main audience. Supported by Bats QLD and The Laurie Cowled Learning Potential Fund.
- 2018. ‘The River Enfolds I’ & ‘The River Enfolds II’ Large-scale data-generated video art on LED building-side, *Adelaide Festival Centre*. Curated by *Artspace Gallery*, Adelaide. January to June.
- 2017. ‘Under-Mine’. Solo exhibition of interactive display, and five single-channel video artworks. *Art Laboratory Berlin*, Berlin, Germany. Curators: Regine Rapp and Chris De Lutz. 25th Feb – 30th April, for *CTM Festival* and *Transmediale Festival Vorspiel*. Cited in Chhikara & Hespanhol’s ‘Rayuela: Delivering Serious Information Through Playful Interactive Installations’ ACM TEI, 2020, doi/10.1145/3374920.3375288
- 2016. ‘Bioluminescent Walking’. Projection mapping in national park solo outdoor event. Supported by RADF grant, *The Five Senses Festival*, and *Landcare*. 1st May. Australia.
- 2016. ‘Geonotations II’ sound art collection, *Larkin Art Gallery*, Australia.
- 2015. ‘To live with the world, not merely on it’. Video art, large-scale projection mapping as part of *Paris Climate Summit*, Curator: *350.org*. 28th Nov – 4th Dec.
- 2015. ‘Climeart’. Six interactive e-lit in response to the *Paris Climate Summit*. Curator: *350.org*.
- 2014. ‘Geonotation’ projection mapping, generative/glitch interactive sound artwork, and outdoor sound art installation, *Sarabah Vineyard*, May 3rd – 5th.

PUBLIC COMMISSIONS:

- 2024 (Forthcoming). ‘Reimaginings’. *THE LUME*. Commissioned & acquired by Grande Experiences.
- 2023 (Forthcoming). ‘A Cottage Year’. *Queen’s Wharf Brisbane* public artwork. Collaboration with Jason Nelson. Commissioned & acquired by Destination Brisbane Consortium.
- 2023 (Forthcoming). ‘A Cottage Year: Augmented Reality Experience’. *Queen’s Wharf Brisbane* public artwork. Collaboration with Jason Nelson. Commissioned & acquired by Destination Brisbane Consortium.
- 2023, ‘What comes after the fires I’. *I/A (InterArts)*, Toronto, 360° surround video.
- 2022-2023. ‘Impossible Creatures’. *Science Gallery Detroit/MSU Museum*. Locative Electronic Artwork. Collaboration with Jason Nelson. Commissioned by *Science Gallery Detroit/MSU Museum* for the ‘1.5° Celsius’ exhibition. Curated by Mark Sullivan.

- 2022. ‘CurioCreatures’. Public locative e-lit. *CurioCity Festival/World Science Festival Brisbane*. Collaboration with Jason Nelson. Commissioned/Curated by Jay Younger and *The Queensland Museum*.
- 2021. ‘Science of Care’ body of new works showing at, ‘Sites of Connection’ exhibition, *University of the Sunshine Coast Art Gallery*, August 1st-October 31st. Commissioned/Curated by Megan Williams.
- 2021. ‘Shelter in Place’, *World Upsidedown*, HOTA (Home of the Arts) Children’s Gallery, Gold Coast, Australia. March 2021 – October 2021. Commissioned/Curated by Sarah Lewis & Caitlin Pijpers.
- 2021. ‘Hide & Seek Shelter’, *Botanica: Contemporary Art Outdoors*, Brisbane City Botanical Gardens, Australia. 10th – 19th May. Collaboration with Jason Nelson. Curated by Bella Ford.
- 2019. ‘Bioluminescent Walking II’, outdoor projection installation, *Botanica: Contemporary Art Outdoors*, part of *Brisbane Art Design* month, Brisbane City Botanical Gardens, Australia. 10th – 19th May. Collaboration with Jason Nelson. Curated by Bella Ford.
- 2018. ‘Insect Sense’ (small extract from *Under-Mine* exhibition) 4K video. Commissioned & acquired by *GentleMonster* for shopping mall installation, Seoul, South Korea & Taiwan.
- 2018. ‘Wings and Bones’ (small extract from *Under-Mine* exhibition) 4K video. Commissioned & acquired by *GentleMonster* for shopping mall installation, Seoul, South Korea & Taiwan.
- 2018. ‘Cities of Cloud and Wire’, SouthBank Pavilion projection activation collaborations, in conjunction with *SouthBank Corporation*, *INTER Theatre*, *Megafauna Festival*. Collaboration with Jason Nelson. Funded by *Queensland College of Art*, and *Southbank Corporation*.
- 2018. Commission for initial projection artwork design, plus AV design and consultancy for *Northern Gold Coast Sports Precinct*. Liquid Blu architects and Gold Coast City Council, Australia.
- 2017. ‘Present Architectures’, Brisbane City Council *Valley Malls* projection-mapped artwork, plus projection and AV handling. Collaboration with Jason Nelson. 7th – 24th Dec.
- 2017. 1 ‘Movement Modulation’. Large-scale public projection street activation. *BIGSOUND Music Festival*, Brisbane, Australia. September 4th- 8th. Producer: Janne Scott.
- 2016-17. ‘Treemails: Scenic Rim’. *The Centre, Beaudesert*. Supported by RADF grant, Australia.
- 2016. ‘The Fingers of a Warm and Careful Android’, Interactive digital literature installation commissioned for *Gold Coast Libraries* as part of *City Libraries* digital artist residency. Australia. A series of workshops also given.
- 2016. ‘If the Forest Wanders’ interactive architectural projection mapping of the underside of a train bridge, *Organic Data* laneways activation for *World Science Festival 2016* supported by Brisbane City Council, Australia. Curated by Kerry Turnbull.
- 2016. ‘Cart-ology Apology’ holographic projection installation, commissioned for *White Night Melbourne*. (Nuit Blanche). Melbourne, Australia. Curated by Andrew Walsh.
- 2016. Three permanent video e-lit works for *Helensvale Library and City Council* permanent public projection display. Australia. Curated by Leo Clayton.
- 2015. ‘Over-Mine’ (interactive projection mapping onto sculpture), & ‘Fractals’ (interactive screen-based work) – *Ipswich Regional Art Gallery*. ‘An Argument...’ (not commissioned) also shown. 18th Sept – 27th Nov. Ipswich, Australia. Curated by Michael Beckmann.
- 2015 ‘Un[tram]melled’, interactive projection mapping commission for Brisbane’s *Powerhouse*, 27th May - 28th June, Australia. Curated by Alex Winters and *The Edge, Queensland State Library*.

- 2015. ‘Wind blisters those who try to run’, projection mapping Brisbane’s ‘Old Windmill’, commissioned by *Engage Arts* in conjunction with *UR{BNE} Festival*, Australia. April 16-19th. As part of the *UN’s International Year of Light*. Produced by Kerry Turnbull.
- 2015. ‘Colonise’ double-sided projection mapping onto sculpture commissioned for *White Night Melbourne*, (Nuit Blanche) Melbourne, Australia. Curated by Andrew Walsh.

CURATORIAL WORK & EVENTS CREATION (incl. self-curated public artworks & exhibitions):

- 2024 (Forthcoming). Exhibition Curator: *Wild Media*, iDMAa (International Digital Media and Art Association annual conference) Media Art Exhibition 2024, Minnesota, USA.
- 2023 (Forthcoming). Exhibition Curator: *Wild Media: Wired Wilderness*, iDMAa (International Digital Media and Art Association annual conference) Media Art Exhibition 2023, online.
- 2018. Event Producer: ‘Bio-relational Walking’ live event within the *Brisbane Botanical Gardens*, Australia, in conjunction with *Systems* exhibition, ‘Mind the Gap’ *Australasian Systematic Botany Society Conference 2018*. 3rd December.
- 2018. Event Producer: ‘Relational Biofeedback: Fungi’ live sound art in Connemara National Park, Ireland.
- 2017. Event Producer: ‘Signals’. E-lit festival/event atop Mt Fløyen, Norway. Supported by *Fløibanen AS*. Bergen, Norway. 13th March-25th March.
- 2016-17. Event Producer: ‘Portals’. Series of e-lit installations for *Bergen Public Library*, Bergen, Norway. Between Dec 2016 and May 2017. Co-funded by the *Creative Europe Program* of the European Union for the *Turn on Literature* project.
- 2016. Event Producer: ‘Bindings’. Site-specific e-lit public display, *University of Bergen Library*, Norway. Supported by *University of Bergen*. 9th November – 7th December. Bergen, Norway. Collaboration with Jason Nelson.

SELECTED GROUP EXHIBITIONS (Sole creator unless otherwise stated):

- 2023, ‘The (m)Otherhood of Meep (the bat translator)’, *Electronic Literature Organisation Conference Media Arts Exhibition*, University of Coimbra, Portugal.
- 2023, ‘Aesthetic Bodies’. *Bodily Knowledges* exhibition, Oodi Library, Helsinki. Curator: Aaron Knochel & Team.
- 2020, ‘Data Stream: with audio’, showing at *MoCA L.Lights* projection festival as part of *Pandemic Projections*, Long Island, New York, USA. October 2020 – December 2020. Curators: Gianluca Bianchino & Jeanne Brasile.
- 2020, ‘Prosthetics for a Changing Climate: Hypertext Edition’, *Fall for the Book Festival*, (Online due to pandemic), Fairfax, Virginia, USA. Curators: Jason Nelson & Anastasia Salter.
- 2020, ‘Data Stream’, *Gardenship Art House Drive-ins*. June 25th. Kearny, New Jersey, USA. Curators: Gianluca Bianchino & Jeanne Brasile.
- 2020, ‘What is Human Now?’, *Alone Together*, ZAZ10TS Gallery. June 16th-July 30th. Times Square, NY, New York, USA.
- 2020-21, ‘Representing Fieldwork (no. 1)’ *Queensland Regional Art Awards touring exhibition*. Various galleries around Queensland, Australia (some dates pushed back by Covid-19).
- 2020, ‘Prosthetics for a Changing Climate: Hypertext Edition’, *ACM Hypertext*. University of Central Florida Gallery and virtual showing. July 13th – indefinitely. (Online due to pandemic). Curators: Jason Nelson & Anastasia Salter.
- 2020, ‘Data Stream’, *Pandemic Projections*, Wavelength Arts. June 10th. Singac New Jersey, USA. Curators: Gianluca Bianchino & Jeanne Brasile.

- 2019, ‘Diffraction’ interactive narrative application and walk, *The Glucksman Gallery*, Cork, Ireland. July 3rd – 23rd. Curator: James O’Sullivan.
- 2019, ‘Anti-Climate’ generative video art, *Hémisphères ArtSci* exhibition, ETH (Eidgenössische Technische Hochschule) Zurich, Switzerland.
- 2019, ‘Representing Fieldwork (no. I)’ in *CreateWorld Conference*, held at Queensland College of Art, Brisbane, Australia.
- 2018, ‘A more-than-human System II’ biofeedback relational artwork, *Systems* exhibition, ‘Mind the Gap’ Australasian Systematic Botany Society Conference 2018, *Queensland Herbarium*, Australia. 4th – 14th December. Curator: Melissa Fletcher.
- 2018. ‘Relational Biofeedback: Fungi’ documentation of fieldwork AND ‘Memetic Soil’ interactive e-lit, *Queensland EcoSciences Precinct SciArt Exhibition*, 3rd Aug – 25th Sept. Curator: Andrew Grodecki.
- 2018, ‘Representing Fieldwork (no. I)’ in *The Art of Science Communication* exhibition at *Sydney Powerhouse* as part of *Australian Science Communicator’s 10th National Conference*, Sydney, Australia. 11th – 15th November. Curator: David Harris.
- 2018, ‘Mapping Geomorphology’ e-lit projection mapping on paper *Transient Topographies: Space and Interface in Digital Literature and Art*, Moore Institute Conference, National University of Ireland, Galway. Curator: Anne Karhio.
- 2017, ‘HoloPoetry’. Digital poetry projection sculpture. *Judith Wright Centre for Contemporary Art*, Brisbane, Australia. As part of *Flying Arts* exhibition, *Queensland Poetry Festival*. Aug 24th – Oct 3rd. Curator: Maya Carter-Malins.
- 2017, ‘Machinemenomenology (no. 1)’. Narrative video art in the bank vault. *Kunsthall 3.14 Gallery*, Bergen, Norway. August 18th – October 8th. Curator: Malin Barth.
- 2017, ‘Machinemenomonology (no.1)’, video art/digital fiction, *Galway Art Gallery*, Galway, Ireland. In conjunction with the *Cuirt International Festival of Literature*. April 23rd – May 30th. Curator: Maeve Mulrennen.
- 2017, ‘The Nonhuman Subject’. Video art. *GrassRoots* environmental art exhibition at *Woman Made Gallery*. Chicago, USA. May 5th – June 17th. Curator: Deb Flagel.
- 2016. ‘glas blong huriken’ digital narrative sculpture. Acquired by Brisbane Ecosciences Precinct, *Department of Science, Information Technology and Innovation*, Australian Government.
- 2016, ‘A Virtual Bathymetric’, holographic projection sculpture, *Piksel Festival*. Bergen, Norway. 24th - 27th November. Curator: Mei Szetu.
- 2016, ‘Entropic Texts’ Interactive e-lit co-authored with Jason Nelson. *Shapeshifting Texts* exhibition. Bremen, Germany. As part of *International Conference on Digital Media and Textuality*. 3rd – 5th Nov. Curator: Daniela Cortes Maduro.
- 2016. ‘Skae Plumba’ AND ‘Glas blong huriken’, new media installations *Queensland EcoSciences Precinct SciArt Exhibition*, 3rd Aug – 25th Sept. Curator: Andrew Grodecki.
- 2016, ‘Cart-ology Apology’ holographic e-lit installation, *The Churchie Art Prize finalists exhibition. QUT Art Museum*. 16th August – 15th November. Brisbane, Australia. Curator: Vanessa Van Ooyen.
- 2016, ‘A Long, Wired Paddock’ generative animation based on climate data. *Digital Departures* exhibition, *Caloundra Regional Art Gallery*. 3rd July – 15th August. Caloundra, Australia. Curator: Hamish Sawyer.
- 2016, ‘A Long, Wired Paddock’ plus digital experiments, *GLOW Light Festival*, Gold Coast, Australia. Curators: Gold Coast Arts Council.
- 2016, ‘Shadows blister those who try to touch’ video and sculpture version. *Distinguishable from Magic* exhibition, East Broadway, NY, USA, plus exhibition at *Collar Works Gallery*, Troy, NY, USA, 26th June – 27th July. Curator: Julia Buntaine.
- 2016, ‘Shadow Blisters’ video version. *Metro Arts Gallery*. Brisbane, Australia. Curator: Jade Ellis.
- 2015, ‘if-notNow, if-then-when-else’ interactive lit/poetry html5 exhibited for *FONLAD Digital Arts Festival*

and *Web Art Centre*. 21st Nov – 31st Dec. Spain. Curator: Jose Vieira.

- 2015, ‘An Argument in Parallel Incompleteness’ interactive lit/poetry game. Sunshine Coast Art Prize finalist’s exhibition. 10th Oct- 1st Nov, *Maroochy Arts & Ecology Centre*. Maroochy, Australia.
- 2015, ‘An Argument in Parallel Incompleteness’, *University of the Sunshine Coast Gallery*. 6th Oct- 8th Oct. Sunshine Coast, Australia. Curator: Dawn Oelrich.
- 2015, ‘Shadows blister those who try to touch’ interactive e-lit and sculpture, *ACM Multimedia Media Arts* exhibition, Brisbane Convention Centre, Australia. 26th – 30th October. Curator: Stephen Viller & Ann Morrison.
- 2015, ‘if-notNow, if-then-when-else’ interactive e-lit. Exhibited at DRHA2015 (*Digital Research in the Humanities and Arts*) conference exhibition, Dublin, Ireland. 1st-3rd Sept. Curator: Christopher Pressler.
- 2015, ‘Entropic Texts’, interactive art/poetry work *New Texts* exhibition, *ISEA2015*, Vancouver, Canada. Curator: Dene Griger. Collaboration with Jason Nelson.
- 2015, ‘An Argument in Parallel Incompleteness’ e-lit live solo show at *Queensland Poetry Festival*. 28th – 30th August, Queensland, Australia. Curator: Anne-Marie Te Whui & David Stavanger.
- 2015, ‘if-notNow, if-then-when-else’ e-lit exhibited in *The End(s) of Electronic Literature Festival exhibition*. August 4-28th. Bergen, Norway. Curator: Scott Rettberg.
- 2015, ‘All Your Old Devices Miss You’, projection mapping onto sculpture at *Gertrude Street Projection Festival*, Melbourne, Australia. July 10-19th. Curator: Kym Ortenburg.
- 2015, ‘Poetesthesia’ e-lit in shipping container, *Maroochy Music and Visual Arts Festival*. Maroochy, Australia.
- 2015, ‘An Argument in Parallel Incompleteness’ projection mapping edition for *The Old Museum*, Brisbane, Australia. Curator: Johnny Legobye. Supported by *Backbone Arts*.
- 2015, ‘if-notNow, if-then-when-else’ in *The New Unconscious* exhibition, *SciArt in America*, East Broadway, New York, USA. Curator: Danielle Kalamaras.
- 2015, ‘An Argument in Parallel Incompleteness’ interactive art/poetry game, *CURRENTS New Media Festival*, Santa Fe, USA. June 12-28th. Curator: Frank Ragano & Marianna Arnster.
- 2015-2016, ‘to arrive by chance, sound art version’ in *Di_Stanze* one year touring Festival of Sound Arts, Sicily, Italy.
- 2015, ‘Epicentre; Paracentre’ collection of three interactive digital e-lit works plus prints and sound artwork, *Larkin Art Gallery*. 1st – 31st May. Scenic Rim, Australia.
- 2015, ‘if-notNow, if-then-when-else’ interactive art/poetry html5, 05 Languages exhibition, *Gallery T and Pixelinn*, Paris, France. Curator: Nikolas Koroloff.
- 2015, ‘Virality Vitality ytilativ ytilariv’ interactive glitch poetry. <O>PEN literary collection, curated by Pascale Burton & *Queensland Poetry Festival*.
- Nelson, J & Krauth, A. 2014. Creative E-lit Article. ‘Camberlands’, *The New River: A journal of digital writing and art*, Virginia Tech University, Virginia, USA. Assessed by editorial panel.
- 2014, ‘to arrive by chance’ interactive HTML5 artwork/poetry published in *Cordite Journal*, 49: online. Editor: Kent McCarter.
- 2014, ‘Little Boxes’ projection mapping/sculpture in *LUXLUMIN* projection festival, 26-28 September, supported by *La Luna Youth Arts*, Townsville, Australia. Curator: Michelle Hall.
- 2014, ‘Wasp’s Nest’ voice sound art published in *Huellkurven Journal*, 3. Editors: Thomas Halvlik, Jorg Piringer, Jorg Zemmler.
- 2014, ‘Sine Wave Roofs’ voice sound art for *Haze Netlabel Sound Interpretations: Reykjavik*, Issue Haze315.
- 2014, ‘An Argument...’ early version, *Queensland Games Festival* Games exhibition and symposium, Brisbane, Australia. Curator: Lubi Thomas.

- 2014, ‘to arrive by chance’ interactive artwork/poetry for *45th Poetry International Festival*, Rotterdam, Netherlands. 10th – 14th June. Curator: Jan Baeke.
- 2014, ‘to arrive by chance’ exhibited in *Un-Natural Nature* exhibition, East Broadway, New York, USA. Curator: Julia Buntaine.

RESEARCH RESIDENCIES:

Dec 2017-August 2018: *Queensland EcoSciences Precinct, Australia.*

- Creating science-based new media works for exhibition plus giving public talks.
- Working with scientists from diverse biological and ecological areas to achieve transdisciplinary results.
- Contributing to knowledge in the areas of biofeedback art and plant/soil electrophysiology.

April-August 2016: *Queensland EcoSciences Precinct, Australia.*

- Creating three new media works for exhibition plus giving public talks.
- Working with scientists from diverse biological and ecological areas to achieve transdisciplinary results.

Feb-June 2016: *City Libraries, Gold Coast City Council, Australia.*

- Creating and running inclusive public workshops on digital literature, gaming, physical computing. Plus the creation of a commissioned public artwork for the city.

Nov 2014-June 2015: *The Edge, Queensland State Library, Australia.*

- Creating a commissioned interactive digital artwork for Brisbane’s Powerhouse plus extended residency at *The Edge*.

PUBLIC WORKSHOP INSTRUCTION:

- 2022. ‘Electronic Art and Narrative’, Whyalla State High School for MOD. Museum, University of South Australia.
- 2022. ‘Electronic Art and Narrative’, Mt Gambier State High School for MOD. Museum, University of South Australia.
- 2020, ‘Face-Tracking Augmented Reality for historical storytelling’ workshop for *Lit Festival*, Toowoomba, Australia.
- 2019. ‘The Six STEPPS of social and digital media communication’ workshop for Queensland State Archives, Queensland State Archives, Australia.
- 2018. ‘Evaluating New Media Art for RADF Government Funding’ workshop for Townsville Arts Council and RADF (Regional Arts Development Fund) council members. Townsville Stadium, Townsville, Australia. Supported by Flying Arts.
- 2018. 2x ‘Interactive Scholarship’ workshops for staff and postgraduates at the National University of Ireland, Galway, Ireland, co-run with Jason Nelson.
- 2017. ‘Engaging exhibitions in public spaces’ workshop for *Turn On Literature: Using libraries to bring new audiences to digital literature*, Bergen Public Library, Norway. Co-run with Jason Nelson. Co-funded by the Creative Europe Programme of the European Union.
- 2017. One week intensive technology workshop for Masters students in class ‘Technovision’, NTNU (Norwegian University of Science and Technology), Trondheim, Norway.
- 2016. ‘Create your own interactive controller’ public workshops for Helensvale Library, Gold Coast City Council, Australia.
- 2016. ‘Making interactive art games’ public workshops for Helensvale Library, Gold Coast City Council, Australia.
- 2016. ‘Digital art and writing’ public workshops for Helensvale Library, Gold Coast City Council, Australia.
- 2014. ‘Using social media in community organisations’, guest lecture and workshop, *QLD Institute of TAFE*, Gold Coast Campus, Australia.

- 2014. 2x ‘Digital Literacy for Artists’ public workshops for *Regional Arts Australia* in rural centres of the Scenic Rim, Australia.

ACADEMIC EMPLOYMENT HISTORY:

Jan 2023 to PRESENT: Associate Professor (Førstelektor) – *Universitetet i Bergen (UiB), Norway.*

- Delivering classes and student supervisions (See University Classes section of CV).
- Creating assessment items and exam questions.
- Hiring of teaching assistants.
- Creator of non-compulsory class ‘Digital Maker Lab’.
- Continuing research into posthumanisms, more-than-humanism, AI, and digital cultures.

Sept 2022 to Dec 2022: Visiting Researcher – *Universitetet i Bergen (UiB), Norway.*

- Continuing research into posthumanisms, more-than-humanism, AI, and digital cultures.

Jan 2022 to November 2022: Adjunct Visiting Researcher – *University of South Australia, Australia.*

- Implementing a collaborative research project into contemporary digital interactive museum experiences.
- Designing and implementing education programs to connect Uni of SA’s ‘MOD. Museum’ with high school curriculum.
- This work followed from a successful PhD internship with Uni of SA’s MOD. Museum (<https://mod.org.au/>) where I was in charge of researching and creating independent research reports and defining recommendations for MOD. Museum on the future of digital exhibition spaces.
- Working on a strategy for MOD. Museum’s future digital on-site and online exhibition spaces.
- Working on publishable scholarly outcomes with the museum under the heading of Uni of SA.

2017 to PRESENT: Research master’s thesis external examiner – various universities on case-by-case basis.

- *University of Bergen, Norway.* External examiner for graduating theses by masters and undergraduate levels. Norwegian university system. - www.uib.no/en
- *Queensland College of Art – Griffith University, Australia.* External examiner for masters theses (including masters by creative practice) by Masters of Interactive Media students. Australian university system. - www.griffith.edu.au/arts-education-law/queensland-college-art

April 2018: Research Fellow – *Moore Institute, National University of Ireland, Galway.*

- Researching digital arts, writing, and digital media in Irish landscapes.
- Contributing public lectures and workshops.
- Contributing to local conferences.

2010 to 2017: Lecturer - *Griffith University, School of Humanities, Languages and Social Sciences.*

- Creating content, course materials and weekly lecture writing.
- Writing long-form and medium-length study guides suitable to first, second or third year and masters compatibility.
- Researching and compiling reading lists.
- Designing and implementing effective assessment items, including separate undergraduate and master’s level assessment items.
- Implementing effective grading rubrics and feedback systems.
- Delivery of some classes in both online and in-person classrooms.
- Working with diverse student populations. Developing a teaching style and materials that were inclusive of a range of learning styles, cultural understandings, and physical abilities was required. I developed a philosophy of approachability through multimodal digital communication methods.
- <https://www.griffith.edu.au/>

2013 to 2019: External expert peer-reviewer for *Writing from Below Journal.*

- Digital Art & Contemporary Art speciality external expert peer-reviewer for open access academic journal ‘Writing from Below’.

- A journal exploring sexuality, gender and diversity studies based out of La Trobe University, Victoria.
- Taking part in blind peer review to review essays in my specialty area.
- <https://writingfrombelow.org/>

2013: Visiting Researcher: PERAHU, Griffith University:

- Part of research & artefact preservation team headed by Professor Paul Taçon of PERAHU (Place, Evolution and Rock Art Heritage Unit) to survey rock art in the Limestone Belt, Chillagoe, far North Queensland. <https://www.griffith.edu.au/griffith-centre-social-cultural-research/place-evolution-and-rock-art-heritage-unit>

2009 - 2012: Academic Teaching Fellow – Bond University, Faculty of Humanities and Social Sciences.

- On-campus teaching fellow for core first year classes ‘Digital Media and Society’ and ‘Communication Skills 101’ in the digital culture program.
- Core classes were taken by all students at the university, regardless of degree, thus this work required the creation of learning environments that worked for all students from differing academic backgrounds and future career intentions. I developed a teaching and teammate philosophy that recognised and championed cultural diversity and inclusivity.
- Bond is a private university that prioritises student experience and small class sizes, in which I learnt much about making learning engaging for students.
- <https://bond.edu.au/>

2009: Research Assistant: Dr Elizabeth Burrows - School of Humanities, Languages and Social Sciences, Griffith University.

- Creating academic literature review in subject matter of social media use in politics.

INDUSTRY EMPLOYMENT HISTORY:

July 2021 to July 2022: Engagement Director - QUT Reality Labs, Queensland University of Technology.

- Representing students at Queensland University of Technology researching or studying at the intersection of computer science and design, such as robotics, HCI, AI, VR, AR, MR, XR, UX, interaction design and machine learning areas, that I was responsible for while being a PhD student.
- I was responsible for creating engagement opportunities between industry, researchers and students, in these study areas including industry & research symposiums, public talks and lectures, skill-building workshops, industry ‘camps’, and spaces for students within these disciplines to showcase their work to the public.
- Working with large-scale exhibition areas such as QUT’s The Cube (the Southern Hemisphere’s largest touchscreen space) for displaying student and researcher work.

2014 to PRESENT: Digital Artist under name ‘Alinta Krauth’ & Director & Co-founder of ‘EphemerLab’ curation, exhibition & interaction design, new media production. Sole Trader.

- Curation & Exhibition design for unusual outdoor public spaces and indoor public cultural institutions.
- Interaction design for creating and executing technologically enabled spaces that tell stories and are culturally sensitive.
- Organising and designing infrastructure for bespoke permanent public digital art displays.
- Specialising in heritage listing (both buildings and trees) and sensitive artefacts.
- AV and digital art consultant for large-scale public digital art activations.
- Electronic Art & Cultural consultant for projects such as Destination Brisbane Consortium, MOD. Museum, ARIA Development Group.
- www.alintakrauth.com
- www.ephemerlab.com

June 2019 to January 2021: Queensland State Archives, Department of Housing and Public Works, Queensland State Government.

October 2019 to January 2021: Senior Digital Experience Officer:

- **Project Leadership for Interaction & Exhibition Design:** Designing, producing and implementing innovative digital and interactive engagements for the public, based on collaborative research, deliverable both online and in our two exhibition spaces.
- **XR Exhibition Space & Digital Curation:** Liaising with artists to implement their visions in Queensland State Archives' gallery spaces. Inclusive of install and organisation of artworks, and physical space remodelling.
- **Artefact Storytelling:** The above experiences include working with archivists, preservationists & further collections managers and archival materials to research and create interesting digital non-fiction narrative and storytelling-based exhibition experiences with historic resonance.

June 2019 to October 2019: Digital Engagement Officer:

- **Digital Storytelling:** Working with archivists and archival materials to research and create interesting non-fiction narrative and storytelling-based digital experiences with historic resonance, for social media, online, and in-gallery experiences.
- **Social Media:** Crafting fun and innovative social media experiences, social media-friendly content, and managing government social media pages for one of the world's largest online GLAM (Galleries, Libraries, Archives, Museums) access accounts.
- Was quickly promoted to Senior Digital Engagement Officer AO6 as outlined above.
- www.qld.gov.au/recreation/arts/heritage/archives

2018 to 2019: Touring Workshop Facilitator – *Flying Arts Alliance Inc.* Contract.

- 2018 touring team member travelling to urban, regional, and remote locations for QLD's premiere regional arts and cultural development organisation.
- Devising, creating, and facilitating workshops as an artist and artsworker for a range of age groups specific to digital art and design.
- <https://flyingarts.org.au/>

June 2017 to Sept 2017: Festival Producer – *BIGSOUND.* Contract.

- Digital arts engagement design and production.
- Working with production team to deliver large-scale citywide public visual arts activations across 10 public locations in Brisbane City, in a style similar to *Nuit Blanche*.
- I specifically liaised with city council to safely fill three empty shop fronts in Fortitude Valley with art exhibits, and producing digital artworks for heritage listed spaces, during the festival and symposium.
- www.bigsound.org.au/

2013 – 2015: Online writer, *Art & Science Journal.* Voluntary.

- Researching and critiquing science-related artworks for the website and blog of internationally reaching (Canadian based) journal.
- www.artandsciencejournal.com/

2012 – 2014: Social Media Manager, *GECKO Environment Council.* Voluntary.

- Developing and implementing social media campaigns related to local sustainability and environment issues.
- Communicating with and assisting the public online through social media accounts.
- <https://gecko.org.au/>

UNIVERSITY CLASSES TAUGHT (not including supervisions):

2023: 'Electronic Literature: DIKULT203'

- Theory and practice in Electronic literature.
- 10 Week Course. Available once per year in-person.
- Assessments: 1x short form essay; 1x AR creative task; 1x long form final essay and creative work (Exam).

2023: 'Practice-based Bachelor's Thesis: DIKULT250'

- Thesis supervisions
- 10 Week Course. Available once per year in-person.
- Assessments: Thesis.

2023: 'Digital Genres: DIKULT103'

- A predominantly theory-based class looking at genres of digital literature, art, and games.
- 10 Week Course. Available once per year in-person.
- Assessments: 1x series of short form essays & creative tasks; 1x multiple choice exam; 1x long form final essay (Exam).

2023: 'Bachelor's Thesis: DIKULT251'

- Thesis supervisions only.
- Delivering flexible in-person and online supervision of theses.
- Assessments: Thesis.

2023: 'Computer Technology: History, Theory & Practice: DIKULT104'

- Teaching practical workshop intensives in 1) JavaScript and 2) 2D games design and creation.

2010-2017: 'New Communication Technologies':

- For Griffith University's School of Humanities, Languages and Social Sciences.
- Used under degrees in Humanities; Communications; Digital Media but also available for students from other study areas.
- A theory-based class looking at digital media and society.
- Delivered both on-site and online as two separate versions of the same class.
- 14 Week Course. Available for students 4 times per year online (week 1 and week 14 overlap) and 2 times per year in-person.
- Approx. up to 15 teaching hours per week due to significant student numbers. 2-4 contact hours per week per class group.
- Assessments: 2x Essay; 1x Exam or long-form responses in a digital format.

2010-2014: 'Media Artefacts in the Electronic Age' Undergraduate version:

- A class run with both second and third year versions for Griffith University's School of Humanities, Languages and Social Sciences.
- Used under degrees in Humanities; Communications; Digital Media.
- A theory-based class looking at digital media, art and aesthetics, and society.
- 12 Week Course. Available for students 2-3 times per year.
- Approx. 3 teaching hours per week. 3 contact hours per class group.
- Assessments: 1x Essay; 1x long-form responses in a digital format; 1x Oral Presentation.

2010-2014: 'Media Artefacts in the Electronic Age' Master's version:

- Used under degrees in Humanities; Communications; Digital Media.
- A theory-based class looking at digital media, art and aesthetics, and society.
- 12 Week Course. Available for students 2-3 times per year.
- Approx. 3 teaching hours per week. 3 contact hours per class group.
- Assessments: 2x Essay; 1x long-form responses in a digital format; 1x Oral Presentation.

2014-2016: 'New Media Art', for 3rd year Undergraduates and Master's students:

- Griffith University's School of Humanities, Languages and Social Sciences.
- Used under degrees in Humanities; Communications; Digital Media.
- A combined theory and practical based class looking at digital art forms and digital aesthetics.
- Delivered in-person only.
- For undergraduate and Master's level students.
- 15 Week Course. Available for students twice per year.
- Approx. 3 teaching hours per week. 3 contact hours per class group.
- Assessments: 1x Essay; 2x Practical Output; 1x Reflective Blog (Master's assessments differ).

2014-2016: 'Digital Writing', for Undergraduates and Master's students:

- Griffith University's School of Humanities, Languages and Social Sciences.
- Used under degrees in Humanities; Communications; Digital Media.
- A combined theory and practical based class looking at digital writing forms and aesthetics.

- Delivered in-person only.
- For undergraduate and Masters level students.
- 15 Week Course. Available for students once per year.
- Approx. 3 teaching hours per week. 3 contact hours per class group.
- Assessments: 1x Essay; 2x Practical Output; 1x Reflective Blog (Master's assessments differ).

2009-2012: 'Digital Media and Society':

- A second-year class for Bond University Faculty of Humanities and Social Sciences.
- Used under degrees in Humanities and Social Sciences; Communications; Digital Media.
- A theory-based class looking at digital media and society.
- Delivered in-person only.
- 15 Week Course. Available for students 3 times per year in a Trimester System.
- Approx. 6 teaching hours per week. 3 contact hours per class group.
- Assessments: 1x Essay; 1x Audio Podcast on a subject; 1x Oral Presentation.

2009-2012: 'Communication Skills 101':

- A 'core' first year class for Bond University taken by students from the entire university.
- Used under all degrees across humanities, law, medicine, etc.
- An academic-skills based class that also taught some skills in oral presentation.
- Delivered in-person only.
- 15 Week Course. Available for students 3 times per year in a Trimester System.
- Approx. 6 teaching hours per week. 3 contact hours per class group.
- Assessments: 1x Essay; 1x Report-style Essay; 1x Oral Presentation.

INDUSTRY TRAINING PROGRAMS & FURTHER EDUCATION:

- 2020. 'Indigenous Cultural Learning', by *Your Mob Indigenous Learning*, through *Queensland University of Technology*.
- 2020. 'AI and Machine Learning in Art', *Unity Singapore*.
- 2020. 'Emotional Intelligence Training'. *Q Training*, through *Queensland State Archives*.
- 2019. 'Dementia-friendly Spaces & Exhibitions Training'. Designing spaces for sufferers of dementia, through *Queensland State Archives*.
- 2019. 'Museum Hack'. Building modern and innovative museum tours, *Museum Hack* group, through *Queensland State Archives*.
- 2019. 'Manual Handling Training'. Handling and preservation of museum and archives collections, *Queensland State Archives*.
- 2019. 'Teaching Advantage Program'. Extra-curricular training for advanced tertiary teaching, *Queensland University of Technology*.
- 2018. 'Art Collection Manual Handling and Preservation Training'. *Queensland College of Art Gallery, Griffith University*.
- 2017. 'Creative Programming for Digital Media and Mobile Apps', MOOC. 'Electronic Music Tools', MOOC, *University of London, Goldsmiths*. '3D Virtual Reality Specialisation' (five classes), MOOC, *University of London, Goldsmiths*.
- 2017. 'The 21st Century Museum', MOOC, *University of Leicester*.
- 2016-2017. 'Media Arts and Sciences'. OWC post-graduate Master's Degree program MOOC. *MIT (Massachusetts Institute of Technology)*.
- 2016-2017. 'Museum Studies'. MOOC Degree program, *Harvard University Online Learning*.
- 2012-2014. 'Digital Fabrication', & 'Art Curation & Events Management', *The Edge, QLD State Library & Gold Coast TechSpace*.
- 2013. 'Diversity and Inclusion in the Workplace & Classroom: Working with a range of abilities'. *Griffith University Staff program*.
- 2013. 'Art with Processing'. *dLux Media Arts, Carriageworks, Sydney*.
- 2012. 'Blended Learning: teaching both online and in the classroom'. *Griffith University staff program*.
- 2008. 'News School and Broadcasting School'. *105.7 Radio Metro, QLD*.
- 1998 – 2003. *Trinity College London Speech and Drama Academy*, grades 3 to 8, with Distinction.

- 2002. 'Screen Acting'. *NIDA (National Institute of Dramatic Art)*.

EXAMPLE PUBLICITY:

- 2022, Media release for ABC News, <https://www.abc.net.au/news/2022-06-01/brisbane-queen-wharf-permanent-digital-artwork-krauth-nelson/101112834>
- 2020, Interview for *SciArt Initiative*, <http://www.sciartinitiative.org/alinta-krauth.html>.
- 2020, *Cultural Flanerie*, <https://culturalflanerie.com/2020/03/15/covid-quarantine-1>.
- 2019, ABC Radio National interview with Myf Warhurst.
- 2017, 'Feature Interview – Alinta Krauth' *The Honest Ulsterman*, Interview by Meave Mulleran of *Galway Arts Centre*, Ireland.
- 2017, 'Where are they now? Award Alumni: Alinta Krauth'. Interview with *Flying Arts*, Australia.
- 2017, 'Going wrong, turning back, inflexible – Kommunikation mit der nichtmenschlichen Kreatur' (communicating with the nonhuman creature). Review by *Art in Berlin* of Nonhuman Subjectivities: Under-Mine solo show at *Art Laboratory Berlin*.
- 2016, 'In Space and in Time at 'The Churchie'' *Engage Arts* review.
- 2016, 'Art, Science, and the Environment: How do they Overlap?' *Fringe: Art Culture*.
- 2016, 'Innovative and Interactive exhibition opens at gallery', Sunshine Coast Council.
- 2016, 'Tree:mails: Scenic Rim by Alinta Krauth' *Fringe: Art Culture*.
- 2016, 'Interview: SciArt Centre's Alinta Krauth', *SciArt in America Magazine*.
- 2016, 'Creators – Alinta Krauth', *Art the Science*, feature interview.
- 2016, 'Eclectic Online show Demystifies High Science with Playful Art' *The Creators Project*, Andrew Nunes, 23rd July.
- 2016, Feature artist – *Centre for Projection Art*, Melbourne, Australia.
- 2016, Review of Bioluminescent Walking. 'Fluorescent Creatures in the Forest' *Tamborine Times*. Page 3.
- 2016, Feature article for my work at GLOW Festival. 'All Aglow as Art gets Light Touch' *Gold Coast Bulletin*. Page 10.
- 2016, ABC radio interview about Tree:mails: Scenic Rim art project
- 2016, 'Alinta Krauth, If the forest wanders' feature editorial by *Engage Arts*.
- 2016, 'Alinta Krauth: interactive art meets science in Brisbane' feature editorial by *Fringe:ArtCulture*.
- 2015, 'Interactive art featured at ACM Multimedia 2015' in *Research News*.
- 2015, 'Local Now – Artist Exhibition', *Ipswich Life Magazine*. Includes interview.
- 2015, 'Gold Coast Art Series: Alinta Krauth' review of 'Wind blisters those who try to run' plus interview for *CultCG*.
- 2015, Radio interview and podcast on ZedGames, 4ZZZfm.
- 2015, 'Alinta Krauth Talks About Her Work Featured In The Virtual Exhibition "The New Unconscious"' interviewed by *SciArt in America*.
- 2015, 'Video Art of Alinta Krauth' write up from *Art and Science Atlanta* organisation.
- 2015, 'Artwork illuminating environmental issues' review of my work by organisation *Keep Australia Beautiful*.
- 2015, 'Scenic Rim Open Studios', *Great South East*, network 7, 5:20pm Sundays.
- 2015, 'Projecting the new age', *Gold Coast Eye – The Gold Coast Bulletin*.
- 2015, Alinta Krauth featured in editorial, 'Art and Light – Reinventing Public Space.'
- 2015, 'Projection: Alinta Krauth' by *Engage Arts*.
- 2015, 'Alinta Krauth shines light on Brisbane's oldest monument' by *Engage Arts*.
- 2015, 'Colonise' is reviewed by *Engage Arts*.
- 2015, 'White Night 2015: Magical Melbourne lights up for the all-night festival', *The Daily Telegraph*.
- 2015, 'Colonise' is number 5 in *Herald Sun* top ten list of things to see at White Night.
- 2015, 'Colonise' featured on *Broadsheet* article 'Navigating White Night'.
- 2015, 'Melbourne's White Night Festival creates 'magical moments' around the city' *The Sunday Age M Magazine* and *Sydney Morning Herald*. Alinta Krauth interviewed/reviewed.
- 2015, 'In The Spotlight' Alinta is interviewed by *Engage Arts*
- 2014, Alinta is interviewed by *Les Femmes Folles*, Nebraskan journal on women in art.
- 2014, 'Little Boxes' reviewed on *Art & Science Journal*.

Fra: Åslaug Ommundsen[Åslaug.Ommundsen@uib.no]
Sendt: 07.09.2023 16:31:46
Til: Postmottak HF[post.hf@uib.no]
Tittel: FW: Nominasjon Drechsler, Prisen for unge forskarar i humanistiske fag

Kjære dykk,

I samband med e-posten der eg nominerte Stefan Drechsler til prisen for unge forskarar, mottok eg nett ei åtvaring om at mottakarane ikkje ville ha tilgong til å opne vedlegget. Eg forsøker difor å sende det på nytt. Gje berre beskjed om de skulle ha problemer med å opne det.

Venleg helsing

Åslaug Ommundsen

From: Åslaug Ommundsen
Sent: Thursday, September 7, 2023 4:27 PM
To: Postmottak HF <post.hf@uib.no>
Subject: Nominasjon Drechsler, Prisen for unge forskarar i humanistiske fag

Kjære dykk,

Eg vil med dette nominere post-doktor Stefan Drechsler (LLE) til prisen for unge forskarar i humanistiske fag.

Stefan Drechsler (f. 1984) blei tilsett som postdoktor ved UiB i 2019, og har sidan den tid markert seg som ein dyktig og energisk ung forskar, med særleg fokus på mellomalderens handskriftskultur i skjæringspunktet mellom kunsthistorie og norrøn filologi.

Tidlegare i år fekk Drechsler eksterne forskingsmidlar frå NordForsk til prosjektet «Nordiske lovbøker: produksjon og bruk av folkerettslige manuskripter i nord frå 1100 til 1600 (NordicLaw). Av totalt 155 søkarar var det kun sju som fekk tilslag, så dette er forskingsfinansiering i hard konkurranse. Prosjektet har oppstart i desember i år og varer fram til 2026.

Som forskar står han stødig på egne bein, og har publisert aktivt dei siste åra. Nyleg kom hans første monografi, *Illuminated Manuscript Production in Medieval Iceland. Literary and Artistic Activities of the Monastery at Helgafell in the Fourteenth Century* (Brepols 2021), som har fått god mottaking både av kritikarar og fagmiljø som eit gjennomarbeidd og grundig bidrag til forskingslitteraturen for Islands handskriftsproduksjon.

Sidan 2021 har Drechsler vore med i leiinga for Forskargruppa i mellomalderfilologi (FIM), og bidreg sterkt med faglege ambisjonar og initiativ i forskargruppa. Som ein del av pliktarbeidet knytt til postdoktorstillinga, var Drechsler også medlem av administrasjonen i Mellomalderklynga. Frå 2019

overtok han ansvaret for organiseringa av Mellomalderforum, både med omsyn til fagleg tematikk og praktisk organisering av kveldsføredrag. Dette ansvaret har han framleis. Han deltek også som eit sentralt medlem i utstillingskomiteen for Lagabøteutstillinga ved Bymuseet i Bergen (planlagt opna i 2024).

Drechsler arbeider kontinuerleg for å setje fokus på humanistisk forskning på ulike måtar, og leverer betydelege bidrag til forskingsfeltet. Han har i tida ved UiB demonstrert stor gjennomføringsevne, fagleg engasjement og solide faglege kvalitetar, noko som gjer Stefan Drechsler til ein særskild god kandidat til prisen for unge forskarar. Han blei også nominert til prisen i fjor.

CV med publikasjonsliste for Stefan Drechsler ligg som vedlegg til denne e-posten.

Venleg helsing

Åslaug Ommundsen

Professor i mellomalderlatin,

Leiar av forskargruppa i mellomalderfilologi

Tlf. 928 66 169

University: Universitetet i Bergen
Institutt for lingvistiske, litterære og estetiske studier
Postboks 7805
N-5020 Bergen

Phone: +47 486 50 162
Email: stefan.drechsler@uib.no
Web: <https://uib.academia.edu/StefanDrechsler>
Age: 39 (born 16.06.1984)

HIGHER EDUCATION

- 2014-2018 **PhD in Scandinavian Studies**
University of Aberdeen, School of Divinity, History and Philosophy
PhD Thesis Title: ‘Making Manuscripts at Helgafell in the Fourteenth Century’
Supervisors: Dr Hannah Burrows (Scandinavian Studies), Prof Jane Geddes (History of Art)
Examiners: Prof Ralph O’Connor (University of Aberdeen), Dr Elizabeth Ashman Rowe (University of Cambridge)
The PhD thesis was submitted in September 2017, followed by the viva in December of the same year.
Funded by the AHRC DTP Scholarship Programme (for EU students)
- 2006-2012 **Magister Artium (Mag. Art.) in Nordic Philology, History of Art and Philosophy**
Christian-Albrechts-Universität zu Kiel, Faculty of Arts and Humanities
MA Dissertation Title: ‘Text und Bild der Flateyjarbók im Kontext: Philologische und kunsthistorische Studien über Verbindungen zu isländischen Manuskripten und europäischer Kunst des 13. und 14. Jahrhunderts’
Supervisors: Prof Klaus Bödl (Old Norse Philology), Prof Uwe Albrecht (History of Art)
- 2008-2010 **Master of Arts (MA) in Medieval Icelandic Studies (First Class)**
Háskóli Íslands, Reykjavík, Hugvísindasvið, Íslensku- og menningardeild
MA Dissertation Title: ‘Die Buchmalerei und ihre Deutung in drei ausgewählten isländischen Handschriften des Hochmittelalters’
Supervisors: Prof Torfi Tulinius (Old Icelandic Studies), Prof Már Jónsson (History)
Funded by the ERASMUS/DAAD Exchange Programme

WORKING EXPERIENCE

- 2019-2023 **Knowledge Cluster ‘Middelalderklyngen’ / Department for Linguistic, Literary and Aesthetic Studies**
Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Postdoctoral Fellow in Medieval Studies associated with the interdisciplinary Middelalderklynge at Universitetet i Bergen. At Bergen, I work on my current postdoctoral project entitled ‘Law Manuscripts of Western Scandinavia’ (75 %). Further work activities (25 %) include lecturing at BA and MA levels on Old Norse literature and language and medieval art history, as well as contributing to, and co-organising of, public events and academic workshops and conferences by the Middelalderklynge.
- 2023 **‘Old Norse Language and Culture’**
Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Senior Lecturer in Old Norse Philology Studies associated with the Old Norse milieu at Universitetet i Bergen. At Bergen, I taught the BA courses NOFI1001 (‘Old Norse Language’) and NOFI112 (‘Old Norse Literature in Translation’). The work activities include lecturing to students on said topics, as well as supervision and marking written exams.
- 2022 **‘Old Norse Palaeography and Codicology’**
Institutt for lingvistiske og nordiske studier, Universitetet i Oslo, Norway
Senior Lecturer in Medieval Studies associated with the Old Norse milieu at Universitetet i Oslo. At Oslo, I taught the BA/MA course NFI2120/NFI4111 in ‘Old Norse Palaeography and Codicology’. The work activities include lecturing to students on said topics, as well as supervision, marking written exams, as well as organisation of excursions to the National Library.
- 2018-2019 **‘Arbeitsbereich Skandinavische Mediävistik’**
Institut für Fennistik und Skandinavistik, Universität Greifswald, Germany.
Research Associate in Old Norse Studies representing the field of Scandinavian medieval research at the University of Greifswald’s Department of Finnish and Scandinavian Studies. Work activities include preparing and lecturing to BA and MA students on various topics of Old Norse-Icelandic literature and language, preparing and marking written and oral exams and essay markings, organising guest lectures, as well as student advisory service.

FREELANCE WORK

- 2017-2018 **DFG Project ‘Edda-Kommentar’**
Institut für Skandinavistik, Goethe Universität, Frankfurt am Main, Germany.
Freelance Research Assistant. Work activities include proofreading for and reference-checking of Skaldic poetry and Snorra Edda-quotes in the established series on Eddic Poetry. See Klaus von See †, Beatrice La Farge and Katja Schulz, *Kommentar zu den Liedern der Edda, Band 1: Götterlieder*. 2 vols (Heidelberg: Universitätsverlag Winter, 2019).
- 2018 **DFG Project ‘Material Text Cultures’**
Universität Heidelberg, Germany.
Freelance Translator (German-British English) for two peer-reviewed book chapters for an Open Access anthology. See Ricarda Wagner, Christine Neufeld and Ludger Lieb, eds., *Writing Beyond Pen and Parchment* (Berlin: De Gruyter, 2019).
- 2015-2016 **International Project ‘Skaldic Poetry of the Scandinavian Middle Ages’**
Centre for Scandinavian Studies, University of Aberdeen, United Kingdom.
Freelance Research Assistant. Work activities included editing of existing entries and adding new transcriptions of medieval and early modern Icelandic manuscripts to the ‘Skaldic Poetry of the Scandinavian Middle Ages’ Online database at <https://skaldic.abdn.ac.uk/db.php>.

TEACHING EXPERIENCE

So far, I have taught (parts of) 26 courses and workshops on BA, MA and PhD levels at universities and summer schools in Norway, Germany, Great Britain, and Iceland. In addition, I have taught courses in Norwegian language at a German *Volkshochschule*.

- Autumn 2023 *(planned)* **BA Course Lecture Series NOLI103 ‘Den eldre litteraturen’** (2 lectures)
Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff, as part of the BA course ‘Nordisk: Den eldre litteraturen’. Work activities included lecturing to BA students in medieval saga literature. The course provides an overview of Scandinavian literature up to the 20th century, with a focus on Norwegian literature.
- Spring 2023 **BA Course NOFI101 ‘Norrønt språk’**
Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff. Work activity included lecturing twice per week on Old Norse-Icelandic language, as well as essay and exam markings.
- Spring 2023 **BA Course NOFI112 ‘Norrøn litteratur i omsetning’**
Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff. Work activity included teaching one seminar per week on the cultural-historical and literary aspects of all genres of Old Norse literature, as well as essay and exam markings.
- Spring 2023 **BA Course Lectures Norsk624 ‘Nordisk litteratur: Teksthistorie og kulturutvikling’** (2 lectures)
Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff, as part of the BA course ‘Nordisk litteratur: Teksthistorie og kulturutvikling’. Work activities included lecturing Old Norse literature and poetry, and Scandinavian ballads to Norwegian high-school teachers.
- Autumn 2022 **BA Course Lecture Series NOLI103 ‘Den eldre litteraturen’** (3 lectures)
Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff, as part of the BA course ‘Nordisk: Den eldre litteraturen’. Work activities included lecturing to BA students in medieval saga literature. The course provides an overview of Scandinavian literature up to the 20th century, with a focus on Norwegian literature.
- Autumn 2022 **BA Course NORD100 ‘Innføring i nordistikk’** (3 lectures)
Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norge.
Academic staff. As part of the BA course, I gave three lectures on Old Norse language, grammar and phonology.
- Spring 2022 **BA/MA Course NFI2120/NFI4111 ‘Old Norse Palaeography and Codicology’**
Institutt for lingvistiske og nordiske studier, Universitetet i Oslo, Norway.
Academic staff. Work activity will include teaching the MA seminar on Old Norse script, codicology and new philology, as well as student support, and essay markings. The seminar will be divided over several intense block seminars including manuscript excursions and workshops at *Nasjonalbiblioteket* and *Riksarkivet*, Oslo.
- Autumn 2021 **BA/MA Course NOFI210/250/300/302/303 ‘Norrøn litteratur i Håkon Håkonssons tid’**
Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff. Work activity included teaching one seminar per week on the cultural-historical and literary aspects of Old Norse-Icelandic literature written during the time of King Håkon Håkonarson (1204–1263), as well as essay, exam and trial lecture markings.

- Autumn 2021 **BA Course Lecture Series NOLI103 'Den eldre litteraturen'** (3 lectures)
 Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff, as part of the BA course 'Nordisk: Den eldre litteraturen'. Work activities included lecturing to BA students in medieval saga literature.
- Spring 2021 **Lecture and Workshop KUN209 'Manuscript Illumination as Craft and Art'**
 Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff, as part of the BA course 'Kunst, retorikk og lærdomstradisjonar i før- og tilegmoderne tid'. Work activities included lecturing and leading a workshop to BA students in Art History on the interdisciplinary features of medieval European illuminated manuscript production. Due to the COVID-19 pandemic, the course was conducted online.
- Spring 2021 **BA Course NOFI101 'Norrønt språk'** (1/4 of the course)
 Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff. Work activity included lecturing twice per week on Old Norse-Icelandic language, as well as essay and exam markings. Due to the COVID-19 pandemic, the course was conducted online.
- Spring 2021 **BA Course Lectures Norsk624/Norsk2B 'Nordisk litteratur: Teksthistorie og kulturutvikling'** (3 lectures)
 Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff, as part of the BA course 'Nordisk litteratur: Teksthistorie og kulturutvikling'. Work activities included lecturing Old Norse literature and poetry, and Scandinavian ballads to Norwegian high-school teachers. Due to the COVID-19 pandemic, the course was conducted online.
- Spring 2021 **BA Course NOFI112 'Norrøn litteratur i omsetning'**
 Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff. Work activity included teaching one seminar per week on the cultural-historical and literary aspects of all genres of Old Norse literature, as well as essay and exam markings. Due to the COVID-19 pandemic, the course was conducted online.
- Autumn 2020 **BA/MA Course NOFI210/250/300/302/303 'Kongesagaer'**
 Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff. Work activity will include teaching one seminar per week on the cultural-historical and literary aspects of the Old Norse genre of kings' sagas, Viking and early medieval Scandinavian history, as well as essay, exam and trial lecture markings. Due to the COVID-19 pandemic, part of the course was conducted online.
- Spring 2020 **MA Intense Course 'Book Painting in Medieval Icelandic Manuscripts: Styles, Iconography and Interdisciplinary Research'**
 Íslensku- og menningardeild, Háskóli Íslands, Reykjavík, Iceland.
Visiting lecturer, as part of the *Erasmus+ Staff Mobility for Teaching Programme*. Work activities include lecturing and leading workshops on methods of art historical research on the styles, iconography and text-image relations of medieval book painting. The course was taught to students of the MA programmes 'Viking and Medieval Norse Studies' and 'Medieval Icelandic Studies'. Due to the COVID-19 pandemic, the course was conducted online.
- Spring 2020 **Lecture and Workshop KUN209 'Manuscript Illumination as Craft and Art'**
 Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Academic staff, as part of the BA course 'Kunst, retorikk og lærdomstradisjonar i før- og tilegmoderne tid'. Work activities include lecturing and leading a workshop to BA students in Art History on the interdisciplinary features of medieval European illuminated manuscript production and medieval vernacular scribal cultures. Due to the COVID-19 pandemic, both lecture and workshop were conducted online.
- Spring 2019 **BA and MA Course 'Die Königssagas'**
 Institut für Fennistik und Skandinavistik, Universität Greifswald, Germany.
Academic staff. Work activity included teaching one seminar per week on the Old Norse genre of kings' sagas, as well as essay and exam markings.
- Autumn 2018 **BA Course 'Einführung in das Altnordische'**
 Institut für Fennistik und Skandinavistik, Universität Greifswald, Germany.
Academic staff. Work activities included teaching of two seminars per week on Old Norse language and poetics, tutoring, as well as exam markings.
- Autumn 2018 **BA Compact-Course 'Nordische Mythologie'**
 Institut für Waldorfpädagogik, Alanus Hochschule, Mannheim, Germany.
Instructor. Work activities included teaching of two weekly double-seminars on Old Norse religion, history and medieval Scandinavian literature and poetics.
- Autumn 2018 **BA Course 'Literatur und Kultur im Alten Island'**
 Institut für Fennistik und Skandinavistik, Universität Greifswald, Germany.

Academic staff. Work activity included lecturing two classes per week on various genres of Old Norse literature, Viking-Age culture, and religion, as well as exam markings.

- 19.06.2018 **Lecture and Workshop ‘Archival Research in the Arts and Humanities’**
University of Glasgow, United Kingdom.
Instructor at the *Scottish Graduate School for the Arts and Humanities Summer School 2018*, lecturing on archival research for PhD and other postgraduate research purposes at the University Archive of the University of Glasgow.
- 09.08.2018 **Lecture ‘Illuminations and Art Historical Perspectives’, Workshop ‘Illuminated Manuscripts’**
Stofnun Árna Magnússonar á Íslandi & Háskóli Íslands, Reykjavík, Iceland.
Instructor at the 15th *International Arnarnagnaan Summer School in Manuscript Studies*. Work activities include lecturing on medieval book painting and leading a workshop on illuminated manuscripts with helping teachers.
- Spring 2017 **Tutorial to the BA History Course ‘Vikings!’**
School of Divinity, History and Philosophy, University of Aberdeen, United Kingdom.
Tutor. Work activities included teaching of four weekly tutorials to BA students in History on Viking-Age-related topics from the fields of history, literature, history of religion, as well as essay markings and student support.
- 11.08.2016 **Lecture ‘Illuminated Manuscripts of Jónsbók’, Workshop ‘Jónsbók manuscripts’**
Stofnun Árna Magnússonar á Íslandi & Háskóli Íslands, Reykjavík, Iceland.
Instructor at the 13th *International Arnarnagnaan Summer School in Manuscript Studies* on medieval and early modern Icelandic illuminated *Jónsbók* manuscripts. Work activities included lecturing and leading a workshop on text-image references in illuminated manuscripts, vernacular law manuscript descriptions, and guiding students at the exhibition ‘Points of View’ at Safnahúsið, Reykjavík.
- 05.08.2015 **Lecture ‘Manuscript Illumination’**
Stofnun Árna Magnússonar á Íslandi & Háskóli Íslands, Reykjavík, Iceland.
Instructor at the 12th *International Arnarnagnaan Summer School in Manuscript Studies* on Icelandic book painting. Work activity included lecturing to the Basic Class on text-image references of Icelandic manuscripts and basic methods of art historical research.
- 21.08.2013 **Lecture ‘Book Painting’, Workshop ‘Manuscript Description’**
Stofnun Árna Magnússonar á Íslandi & Háskóli Íslands, Reykjavík, Iceland.
Instructor at the 10th *International Arnarnagnaan Summer School in Manuscript Studies* in Icelandic book painting. Work activities included lecturing to the Basic Class on text-image references and stylistic comparisons of western Scandinavian manuscripts, as well as and co-leading a workshop on manuscript descriptions.
- 2013-2015 **Modern Norwegian Language (Bokmål)**
Volkshochschule (VHS), Flensburg, Germany.
Instructor. Work activities included teaching Norwegian language in three classes per week (Basic, Advanced and Master classes) and student support.

PRACTICAL TRAINING

- 04.-21.02.2014 **Practical Training in the Textual Digital Humanities** at the digiCULT Verbund, Kiel
Work activities included cataloguing and editing of cultural object data of a variety of northern German state museums to the web-based programme *digiCULT.web*.
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PUBLICATIONS

MONOGRAPHY

- 2024 (planned) *Medieval Western Scandinavian Law Cultures. The Production and Content of Norwegian and Icelandic Law Manuscripts in 1175-1550*, Acta Scandinavica (Turnhout: Brepols Publishers).
- 2021 *Illuminated Manuscript Production in Medieval Iceland: Literary and Artistic Activities of the Monastery at Helgafell in the Fourteenth Century*, Manuscripta Publications in Manuscript Research (Turnhout: Brepols Publishers, 2021). 275 p. Available in [Open Access](#).

ANTHOLOGY

- 2019 Heidi Synnøve Djuve, Stefan Drechsler, Beñat Elortza Larrea & Deniz Cem Gülen, eds., *The North as Home: Proceedings from the Nordic Research Network 2017* (London: Norvik Press, 2019). 184 p.

ARTICLES

- 2023 ‘Cultural Syncretism and Interpictoriality: Throne Benches in Medieval Icelandic Book Painting’, in *Writing the Image, Showing the Word: The Agency of Knowledge Production in Texts and Images*, edited by Jørgen Bakke, Jens Eike Schnall, Rasmus T. Slaattelid & Synne Ytre Arne, *Open Cultural Studies: Special Issue* (Berlin: De Gruyter Verlag), 1–20. Available in [Open Access](#).
- 2022 ‘Production and Use of Norwegian Law Manuscripts 1280–1400’, in Matthew J. Driscoll, ed., *Opuscula*, 20 (Copenhagen: Museum Tusulanum Forlag), 193–273.
- 2021 ‘Law Manuscripts from Fifteenth Century Iceland’, in *Gripla*, 32, edited by Annette Lassen & Gísli Sigurðsson (Reykjavík: Stofnun Árna Magnússonar á Íslandi), 165–98. Available in [Open Access](#).
- 2020 ‘Marginalia in Medieval Western Scandinavian Law Manuscripts’, in *Imaginationen und Praktiken des Rechts: Literatur- und geschichtswissenschaftliche Perspektiven*, edited by Roland Scheel & Silke Schwandt, *Das Mittelalter: Perspektiven mediävistischer Forschung*, Themenheft 1/2020 (Berlin: De Gruyter Verlag), 180–95. Available in [Open Access](#).
- 2017 ‘Illuminated Manuscript Production in Western Iceland in the Thirteenth and Early Fourteenth Centuries’, in *Gripla*, 28, edited by Emily Lethbridge & Rósa Þórsteinsdóttir (Reykjavík: Stofnun Árna Magnússonar á Íslandi), 169–96. Available in [Open Access](#).
- 2016 ‘The Illuminated Þjófabálkr in Fourteenth-Century Icelandic Jónsbók Manuscripts’, in *Viking and Medieval Scandinavia*, 12, edited by Russel Poole (Turnhout: Brepols Publishers), 1–40.
- 2016 ‘Ikographie und Text-Bild-Beziehungen der GKS 1005 fol Flateyjarbók’, in *Opuscula*, 14, edited by Britta Orlík Frederiksen (Copenhagen: Museum Tusulanum Forlag), 215–300.
- 2014 ‘Zur Ikographie der AM 350 fol. Skarðsbók’, in *Collegium Mediaevale*, 27, edited by Espen Karlsen (Oslo: Novus Forlag), 63–113. Available in [Open Access](#).

CHAPTERS

- 2024 (*accepted*) ‘Codex Hardenbergianus (GKS 1154 fol.) – A Prachthandschrift from Medieval Norway’, in *600 Years of Old Norse Legal Manuscripts: The Writing and Reception of Old Norse Legal Texts from a Material Perspective*, edited by Jóhanna Katrín Friðriksdóttir & Lukas Rösli (Oslo: Nasjonalbiblioteket).
- 2023 (*accepted*) ‘International Aspects of Medieval Book Painting in Norway and Iceland’, in *Bergen, the Hanse and Art. Cultural Connections Around the North Sea*, edited by Justin Kroesen, Kerstin Petermann & Anja Rasche (Petersberg: Michael Imhoff Verlag).
- 2023 (*submitted*) ‘Modes of Production and Intentions of Use: Bergen Law Manuscripts produced in c. 1320’, in *The Materiality of Law Manuscripts*, edited by Helen Frances Leslie-Jacobsen & Julián Valle (Bergen: Universitetsforlaget).
- 2023 (*submitted*) ‘The Development of Legal Iconography in Western Scandinavia c. 1300–1550’, in *Ius Illuminatum. Proceedings from the 2021 International Ius Illuminatum Conference*, edited by Maria Alessandra Bilotta (Turnhout: Brepols Publishers).
- 2021 ‘Chapter 6: Jón Halldórsson and Law Manuscripts of Western Iceland c. 1320–40’, in *Dominican Resonances in Medieval Iceland: The Legacy of Bishop Jón Halldórsson of Skálholt*, edited by Gunnar Harðarson & Karl G. Johansson, *The Northern World*, 91 (Leiden: Brill Publishers), 125–50.
- 2021 ‘Appendix 4: Contents of AM 671 4to’, in *Dominican Resonances in Medieval Iceland: The Legacy of Bishop Jón Halldórsson of Skálholt*, edited by Gunnar Harðarson & Karl G. Johansson, *The Northern World*, 91 (Leiden: Brill Publishers), 315–30.
- 2021 ‘Chapter 1: Production and Content of the Fourteenth-Century Norwegian Law Book *Lundarbók*’, in *Law | Book | Culture in the Middle Ages*, edited by Thomas Gobbitt, *Explorations in Medieval Culture*, 14 (Leiden: Brill Publishers), 17–50.
- 2016 ‘Reynistaðakirkja hin forna. The medieval chapter seal of the Benedictine nunnery at Reynistaður’, in *Beyond Borealism. New Perspectives on the North*, edited by Ian Giles et al. (London: Norvik Press), 24–42.
- 2014 ‘Thieves and workshops: On a historical initial in AM 343 fol. Svalbarðsbók’, in *Saltari stilltur og sleginn Svanbildir Óskarsdóttur fimmtugri 13. mars 2014*, edited by Guðvarður Már Gunnlaugsson & Margrét Eggertsdóttir (Reykjavík: Menningar- og minningarsjóður Mette Magnussen), 37–39.

REVIEWS

- 2022 ‘Katharina Preißler, *Fromme Lieder – Heilige Bilder. Intermediale Perspektiven auf die skandinavische Ballade und die spätmittelalterliche Bildkunst Schwedens und Dänemarks*’, in *European Journal of Scandinavian Studies*, 2022/2, edited by Klaus Bödl, Karin Hoff & Henrik van der Liet (Berlin: De Gruyter Verlag). Available in [Open Access](#).
- 2020 ‘Kate Heslop and Jürg Glauser, eds. *RE:writing. Medial perspectives on textual culture in the Icelandic Middle Ages*’, in *Das Mittelalter*, 2020/2, edited by Präsidium des Mediävistenverbandes (Berlin: De Gruyter Verlag), 16–18.
- 2016 ‘Stefka Georgieva Eriksen, *Writing and Reading in Medieval Manuscript Culture. The Translation and Transmission of the Story of Elye in Old French and Old Norse Literary Contexts*’, in *Saga-Book*, 40, edited by Alison Finlay (London: Viking Society for Northern Research), 121–23. Available in [Open Access](#).

- 2016 'M. J. Driscoll and Svanhildur Óskarsdóttir, eds. *66 Manuscripts from the Arnarnagnaan Collection*', in *Saga-Book*, 40, edited by Alison Finlay (London: Viking Society for Northern Research), 119–21. Available in [Open Access](#).
- 2014 'Lena Liepe, *Studies in Fourteenth Century Icelandic Book Painting*', in *Collegium Mediaevale*, 27, edited by Espen Karlsen (Oslo: Novus Forlag), 201–4. Available in [Open Access](#).

POSTER

- 2020 'Law Manuscripts of Western Scandinavia: European Influences and Domestic Use', *NECRON 2019: Communication and Dissemination for Early Career Scholars Workshop*, in *Selected Presentations from the Network of Early Career Researchers in Old Norse (2017-2019)*, edited by Katarzyna Anna Kapitan et al. (Aarhus: AU Library Scholarly Publishing Services), 31. Available in [Open Access](#).

(SELECTED) SUMMARIES

- 2018 'The *Þingfarabálkr* in Illuminated Icelandic *Jónsbók* Manuscripts', *17th International Saga Conference*, Háskóli Íslands & Snorrastofa, Iceland, in *Íslendinga sögur*, edited by Aðalheiður Guðmundsdóttir et al., published at the webpage of the conference: [Open Access](#).
- 2015 'The Illuminated Manuscripts from Helgafell: An Interdisciplinary Approach', *16th International Saga Conference*, Universität Zürich, Switzerland, in *The Sixteenth International Saga Conference: Sagas and Space*, edited by Jürg Glauser et al. (Zurich: Schweizerische Gesellschaft für Skandinavische Studien), 89–90. Available in [Open Access](#).
- 2012 'Flateyjarbók and Europe? An Investigation of Art-Historical Connections to Contemporary Art from Iceland, Norway, Denmark and Great Britain's East Anglia', *15th International Saga Conference*, Aarhus Universitet, Denmark, in *Preprint Publication of the 15th International Saga Conference: Sagas and the Use of the Past*, edited by Mathias Valentin Nordvig & Lisbeth H. Torfing (Aarhus: Aarhus Universitet), 111–112. Available in [Open Access](#).

DIGITAL EDITION

- 2012 *Sagan af Pólenstator ok Mündulþvera*, edited and transcribed (diplomatic and normalised) by Maja Bäckvall, Edward Carlsson Browne, Stefan Drechsler, Eva María Jónsdóttir, Reynhildur Karlsdóttir, Magdalena Therese Poimer, John Shafer, Joanne Shortt Butler & Luzius Thöny. The edition is following TEI-rules, is XML-coded and the XSL-stylesheet is a modified version of the stylesheet established by the *Medieval Nordic Text Archive* (MENOTA). Available in [Open Access](#).

INSTITUTIONAL ENGAGEMENT

- 2021- **Representative** for all temporary employed staff at the University Research Committee at Universitetet i Bergen.
- 2020-2023 **Representative** of Group B (PhD Students and Postdoctoral Fellows) at the Steering Committees of the Institutt for lingvistiske, litterære og estetiske studier at i Bergen, Norway.
- 2021-2022 **Co-Representative** of Group B (PhD Students and Postdoctoral Fellows) at the Steering Committees of the Faculty of Humanities at Universitetet i Bergen, Norway.
- 2016-2017 **Student Ambassador** at the School of Divinity, History and Philosophy, College of Arts and Social Sciences, University of Aberdeen, United Kingdom.
Contact Partner for all BA and MA study- and PhD research-related questions at The School of Divinity, History and Philosophy, University of Aberdeen.

ORGANISATION SKILLS

In addition to the conceptualisation and evaluation of university courses, I have extensive experience with administrative tasks as co-curator, in the organization of departmental examination plans, conferences, workshops and lecture series and an anthology.

- 2021- 'Magnus lagabøtes landslov 750 år', Universitetet i Bergen & Bymuseet, Bergen, Norway.
Co-curator, scientific advisor and member of the core committee for a large exhibition about the Norwegian law code from 1274, *Landslov*. The exhibition is on display from May to October 2024 at the Bryggen Museum in Bergen.
- 2023 'The 14th Bergen International Postgraduate Symposium in Old Norse Studies', Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Co-Organiser of the annual international postgraduate symposium in Old Norse Studies at the Institutt for lingvistiske, litterære og estetiske studier. The conference is aimed at MA and PhD students from Bergen and several other universities to present their research, gaining experience in writing papers and public speaking.
- 2021 'Recycling Medieval Law', Institutt for lingvistiske, litterære og estetiske studier and Det juridiske fakultet, Universitetet i Bergen, Norway.

Main Organiser of the interdisciplinary and cross-faculty workshop on medieval and early modern Norwegian, Icelandic and Scottish laws. The initiative focussed on compilations in the context of the re-using and recycling of earlier legal textual entities in new and changing milieus. The two-day event featured fourteen international speakers and was supported by the UiB's *Strategy for the Humanities 2018–2022: Seed Money for Cross-Faculty Collaboration* (NOK 117 000). The award holders are Jens Eike Schnall, Sören Koch, Helen F. Lesie-Jacobsen, and me.

- 2021 'Nordistikkens dag 2021',
 Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
Co-Organiser of 'Nordistikkens dag 2021' at the Institutt for lingvistiske, litterære og estetiske studier. The one-day event featured lectures, workshops, and plenary discussions on the topic 'Nordistikk i verden: Internasjonaliseringen av vårt fagmiljøer'.
- 2020- 'Middelalderforum Lecture Series',
 Middelalderklyngen, Universitetet i Bergen, Norway.
Organiser of the biannual 'Middelalderforum' public lecture series on various topics of medieval Scandinavian history, literature, archaeology, and art history, hosted by the historical *Frille og Dyvekes Vinkjeller*, Bergen, Norway. Speakers are usually professors and postdoctoral researchers employed at Universitetet i Bergen.
- 2020 (*postponed due to COVID-19 pandemic*) 'The 14th Bergen International Postgraduate Symposium in Old Norse Studies 2020', organised by members of the Old Norse section of the Institutt for lingvistiske, litterære og estetiske studier.
Co-Organiser of the annual international postgraduate symposium in Old Norse Studies at the Institutt for lingvistiske, litterære og estetiske studier. The conference is aimed at MA and PhD students from Bergen and several other universities to present their research, gaining experience in writing papers and public speaking.
- 2018- Exam coordinator
 2019 Institut für Fennistik und Skandinavistik, Universität Greifswald, Tyskland.
Exam coordinator at the Institut für Fennistik und Skandinavistik, I was responsible for the coordination of all exams in Scandinavian Studies in 2018–2019. These included all courses taught in Scandinavian languages (Norwegian, Danish, Swedish), as well as all courses taught in Scandinavian linguistics and literature.
- 2019 Heidi Synnøve Djuve, Stefan Drechsler, Beñat Elortza Larrea & Deniz Cem Gülen (eds.), *The North as Home: Proceedings from the Nordic Research Network 2017* (London: Norvik Press, 2019). 184 p.
Main editor of an anthology based on a conference from 2017 (see below). The anthology shows the scope of current research within Scandinavian studies. The essays explore how the Nordic countries have been imagined and conveyed as 'home' in literature, historiography, language and art. I wrote the introduction, did proof-reading, organized reviewers and was the main contact for both publishers and authors.
- 2017 'The North as Home' Nordic Research Network (NRN) Conference 2017, hosted by the Centre for Scandinavian Studies in conjunction with the Department of Archaeology, University of Aberdeen, United Kingdom.
Main Organiser of the international NRN Conference dedicated to various Nordic topics in the humanities and social sciences. The conference was attended by more than seventy speakers and organised to include both postgraduate and postdoctoral scholars. It was funded by the University of Aberdeen's Development Trust (NOK 67 000). Most sessions and keynote lectures were live streamed by the *British Council* via the media platform *Panopto*.

INVITED LECTURES

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- 17.09.2024 (*planned*) 'Text and Image in Medieval Norwegian Landslov Manuscripts', *The Landslov of 1274 - Multiple Perspectives* Conference, Universitetet i Bergen, Norway.
- 18.04.2024 (*planned*) 'The St Olavs Law in Codex Rantzovianus and AM 315 f fol. ', *Moster 2024: Crossroads of Religion and Law in the Conversion of Norway* Conference, Universitetet i Bergen, Norway.
- 04.12.2023 (*planned*) 'Juridisk ikonografi I middelalderens Skandinavia', 'Middelalderforum' public lecture series on the topic *Kunst of Kultur i Vikingtid og Middelalder*, Universitetet i Bergen, Norway.
- 23.09.2023 (*planned*) 'Paratextual Commentary in Medieval Norwegian and Icelandic Law Manuscripts', *Marginal intelligences. Glosses as places of creativity and difference* Conference, University of Bologna, Italy.
- 25.05.2022 'Illuminated Manuscript Production in Medieval Iceland', *The Medieval Committee seminars*, Göteborgs universitet, Sweden.
- 27.04.2022 'The Function and Dissemination of Vernacular Law Amendments in Norwegian Law Manuscripts in ca. 1250-1400', *Social Governance Through Legislation* Project, Centre for Advanced Study, Oslo, Norway.
- 08.11.2021 'Kunst i Bergen i Middelalderen', 'Middelalderforum' public lecture series on the topic *Norge og Europa i Middelalderen*, Universitetet i Bergen, Norway.
- 06.02.2020 'Fremdheit in der *Gísla saga Súrssonar*', 'Das Eigene und das Fremde im Mittelalter'-seminar series of the Mittelalterzentrum Greifswald, Universität Greifswald, Germany.
- 06.02.2019 'Inhalt und Komposition der Flateyjarbók', Nordeuropa-Institut, Humboldt Universität, Berlin, Germany.

- 21.11.2018 'Die Bilder- und Textwelt der isländischen Saga-Handschrift Flateyjarbók', 'Jubiläumskolloquium' of the Institut für Fennistik und Skandinavistik, Universität Greifswald, Germany.
- 10.07.2018 'Mittelalterliche Rechtsikonographie in Skandinavien', Georg-August-Universität, Göttingen, Germany.
- 18.07.2017 'Holistische Annäherungen an Handschriftenkulturen Skandinaviens am Beispiel der isländischen Helgafell Manuskripte', Institut für Skandinavistik, Goethe Universität, Frankfurt am Main, Germany.
- 25.05.2017 'A Network of Pictures, Texts and People: Holistic Approaches to Illuminated Old Norse Manuscripts', Centre for Scandinavian Studies Seminar Series, University of Aberdeen, United Kingdom.
- 14.12.2016 'The Death of a Warrior Saint: Depictions of the martyrdom of Óláfr helgi in Norway in Medieval Scandinavian Art', Middelalderseminaret, Institutt for historiske studier, NTNU Trondheim, Norway.
- 08.12.2016 'Bergen and Iceland: The Production of Codex Hardenbergianus (GKS 1154 fol) and the West Icelandic Helgafell Workshop', Forskargruppe i mellomalderfilologi, Universitetet i Bergen, Norway.
- 29.11.2016 'East Anglia and West Iceland: Stylistic influences on the book painting of Flateyjarbók (GKS 1005 fol) from early fourteenth-century East Anglian Manuscripts', Collegium Medievale Seminar Series, Universitetet i Oslo, Norway.
- 13.05.2014 'Illuminierte Manuskripte des mittelalterlichen Nordens: Ein interdisziplinäres Forschungsfeld der Kunstgeschichte und Altnordischen Philologie', 'Interdisziplinärer Dialog - Aktuelle "turns" und "terms" in den Geschichts- und Kulturwissenschaften'-Vortragsreihe, Christian-Albrechts-Universität, Kiel, Germany.
- 16.05.2013 'The Illuminations of AM 133 fol. Kálfalækjabók', Strengleikar Seminar Series, Stofnun Árna Magnússonar í íslenskum fræðum, Reykjavík, Iceland.
- 16.02.2012 'Flateyjarbók and Europe? An Investigation of Art-Historical Connections to Contemporary Art from Iceland, Norway, Denmark and Great Britain's East Anglia', Strengleikar Seminar Series, Stofnun Árna Magnússonar í íslenskum fræðum, Reykjavík, Iceland.

CONFERENCE PAPERS & PRESENTATIONS

- 7.11.2023 (*planned*) 'GKS 1154 fol.: Text og arkiv', *Det lange 1400-tallet-Norge* Fagseminar, Universitetet i Oslo, Norway.
- 29.09.2023 (*planned*) 'Lovfragmenter fra Sunnhordaland og Hardanger', *Arven etter Halsnøy* Seminar, Universitetet i Bergen / Sunnhordaland museum, Norway.
- 06.07.2022 'The Compilation of Vernacular Laws in High and Late Medieval Iceland', Session 'The Fall of the Commonwealth: Iceland in the Medieval World', Leeds International Medieval Congress, United Kingdom.
- 29.03.2022 'Tekst og bilde i prakthåndskriftet Codex Hardenbergianus (GKS 1154 fol.)', *Norrone lovmanuskripter i 600 år*, Nasjonalbiblioteket, Oslo, Norway.
- 02.12.2021 'Single Leaves as Carriers of Law Amendments (*Réttarbætr*) in Medieval Norwegian Law Manuscripts', *Recycling Medieval Law Workshop*, Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
- 23.09.2021 'The Development of Iconography in Medieval Western Scandinavian Legal Manuscripts c. 1300–1650', *The Illuminated Legal Manuscript from the Middle Ages to the Digital Age* Conference, Instituto de Estudos Medievais, Zoom (Digital).
- 09.09.2021 'Text and Layout of Icelandic Law Manuscripts in the Middle Ages', *Jónsbók and the Monarchical Project for Iceland* Conference, Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen, Norway.
- 17.11.2019 'Law Manuscript Production in Fifteenth-Century Iceland', *Icelandic Laws in Context: Jónsbók and Kristinréttur Árna in the Árni Magnússon Collection* Conference, Háskóli Íslands, Iceland.
- 14.08.2019 'Personal Backgrounds of 13th-Century Western Scandinavian Law Manuscript Cultures', *The Global North – Spaces, Connections, and Networks before 1700* Conference. Centrum för medeltidsstudier, Stockholm Universitet, Sweden.
- 01.07.2019 'The Design and Use of Margins in Scandinavian Law Manuscripts', Session 'The Materiality of Law Manuscripts, II: Design and Use of Legal Manuscripts', Leeds International Medieval Congress, United Kingdom.
- 24.10.2018 'Text und Bild landessprachlicher Gesetzeshandschriften des mittelalterlichen West-Skandinaviens', 25. Jahrestagung des Brackweder Arbeitskreises, Universität Bielefeld, Bielefeld, Germany.
- 17.08.2018 'The *Dingfararbálkr* in Illuminated Icelandic *Jónsbók* Manuscripts', 17th International Saga Conference, Session 'Law and Legal Culture', Háskóli Íslands, Iceland.
- 29.01.2016 '*Forníslenskir Trékirrkjur*: The Medieval Chapter Seals of Reynistaður, Þingeyrar and Munkaþverá', 2016 Graduate Student Conference, Centre for Renaissance Studies, Newberry Library, Chicago, USA.
- 14.08.2015 'The Illuminated Manuscripts from Helgafell: An Interdisciplinary Approach', Session 'Textuality and Manuscript Transmission', 16th International Saga Conference, Universität Zürich, Switzerland.
- 07.07.2015 'The Throne of Solomon and the *Sedes Sapientiae* in Medieval Icelandic Book Painting', Session 'Interdisciplinary Approaches to Medieval Scandinavia', International Medieval Congress, University of Leeds, United Kingdom.

- 14.05.2015 'The Throne of Grace and the Added Figure: f. 2r in AM 350 fol. Skarðsbók', *nordik* 2015 Conference, nordisk komité for kunsthistorie, Reykjavík, Iceland.
- 19.02.2015 'Thieves and gallows: The *Þjófabálkr*-Chapter in Illuminated 14th Century Icelandic *Jónsbók* Copies', 'What Happens Next?' - Nordic Research Network Conference, University of Edinburgh, United Kingdom.
- 22.01.2015 'Dogs, Holy Men and Related Texts. The Old Norse Bible Translation Manuscript AM 226 fol *Sjórn*', 2015 Graduate Student Conference, Center for Renaissance Studies, Newberry Library, Chicago, USA.
- 22.11.2013 'klausurit at helga fellu á bok þessa - The Illuminated Manuscripts from Helgafell: An Interdisciplinary Approach', 'Knowledge of the North: Traditions, Transformations and Practices of Medieval Scandinavian Learning'-Workshop, Universitet i Bergen, Norway.
- 27.09.2013 'Zur Ikonographie der AM 350 fol. Skarðsbók und weiteren Manuskripten aus Helgafell', 21. Arbeitstagung der Skandinavistik (ATDS), Albert-Ludwigs-Universität, Freiburg, Germany.
- 09.08.2012 'Flateyjarbók and Europe? An Investigation of Art-Historical Connections to Contemporary Art from Iceland, Norway, Denmark and Great Britain's East Anglia', 15th International Saga Conference, Aarhus Universitet, Denmark.
- 23.03.2012 'Magnús Þórhallsson as Illuminator: Selected Assigned Works in the Context of Contemporary Art from East Anglia and Norway', Interdisciplinary Student Symposium on Viking and Medieval Scandinavian Subjects, Aarhus Universitet, Denmark.

(SELECTED) PROFESSIONAL DEVELOPMENT

- 2023 'Program for universitetspedagogikk', Universitetet i Bergen, Norway. This programme teaches all requirements of basic pedagogical competence in teaching in higher education in Norway. Courses included educational technologies (both on- and offline), equity and accessibility in teaching and learning, supervision, feedback, assessment, and teaching strategies.
- 2017 'Principles of Learning & Teaching in Higher Education Programme', University of Aberdeen, United Kingdom. This programme is accredited by the Higher Education Academy and is recognized as meeting national standards of learning and teaching in higher education.
- 2016 'Medieval and Modern Manuscript Studies in the Digital Age', University of Cambridge, University College London, United Kingdom. Five-day workshop on the analysis, description and digital editing of medieval and modern French, Anglo-Saxon and English manuscripts.
- 2015 'Digital Humanities: A One-Day Introductory Workshop', University of Strathclyde, United Kingdom. A one-day workshop that included the basic elements of digital humanities: using digital techniques and tools for data analysis and integrate them into a scholarly workflow.
- 2013 'Knowledge of the North: Traditions, Transformations and Practices of Medieval Scandinavian Learning', Universitetet i Bergen, Norway. Interdisciplinary workshop on the acquisition and written transmission of scientific and cultural knowledge in medieval Iceland and Norway.
- 2012 '9th International Arnarnagæan Summer School in Manuscript Studies', Master Class, Københavns Universitet, Copenhagen, Denmark. Works included editing of *Sagan af Pólenstator ok Mönðulþvera*, a previously unedited post-reformation Icelandic saga from seven 17th- and 18th-century Icelandic manuscripts and fragments.
- 2010 '7th International Arnarnagæan Summer School in Manuscript Studies', Advanced Class, Københavns Universitet, Copenhagen, Denmark. Skills obtained transcribing all script types used in medieval and early modern Scandinavia; editorial techniques and the theory and practice of textual criticism and scholarly editing with a text from nine 19th-century Icelandic manuscripts (*Stjórnu-Odda draumi*).

PROJECT ACQUISITION

- 2023-2026 *Nordic Law Books: The Production and Use of Vernacular Law Manuscripts in the North from 1100 to 1600*. NordForsk NOS-HS Project Grant 152607. NordicLaw will establish a comprehensive and critical assessment of the legal writing of northern Europe in the High Middle Ages. This will be done through interdisciplinary research on textual, codicological and art historical levels. In this regard, NordicLaw will not only have an impact on the research conducted in the disciplines directly related to the project but will also have an impact on the public interested in international historical relations, including the material cultures. Grand value: NOK 7 560000.
- 2022 *Recycling Medieval Law 2021*
Together with Jens Eike Schnell, Sören Koch and Helen F. Leslie-Jacobsen: *UiB's Strategy for the Humanities 2018–2022: Seed Money for Cross-Faculty Collaboration*, to support an initiative to create a new cross-faculty network between the Faculties of Humanities and Law. The outcome was the organisation of the 'Recycling Medieval Law' Workshop in December 2021, for which I acted as the main organiser. I have also organised a monthly reading group consisting of staff members of the two faculties involved. Grand value: NOK 117 000.

SELECTED AWARDS & SCHOLARSHIPS

- 01/2022 *Meltzer Support Grant for Academic Travels*, to support research at Den Arnamagnæanske Samling in Copenhagen, Denmark. Grant value: NOK 25 000.
- 02/2022 *Institutt for lingvistiske, litterære og estetiske studier, Universitetet i Bergen*, travel fund to support research at Kungliga Biblioteket in Stockholm, Sweden. Grant value: NOK 10 500.
- 12/2021 *Snorri Sturluson Icelandic Fellowship*, Stofnun Árna Magnússonar í íslenskum fræðum, Reykjavík. Value: NOK 43 323
- 2014-2017 AHRC/SGSAH DTP Scholarship for the Arts and Humanities (Fees only). Grant value: NOK 140 618.
- 06/2016 SGSAH Student Development Fund to support PhD-related research at the universities of Cambridge and Oxford, the British Library and at the Warburg Institute, London, United Kingdom. Grant value: NOK 17 911.
- 06/2016 SGSAH Student Development Fund to support PhD-related research at the Universities of Oslo, Bergen and Trondheim, Norway. Grant value: NOK 19 066.
- 04/2016 SIU Norwegian Mobility Grant, to support PhD-related research at the Universities of Oslo, Bergen and Trondheim, Norway. Grant value: NOK 21 955.
- 07/2015 SGSAH Student Development Fund to support PhD-related research at Den Arnamagnæanske Samling in Copenhagen, Denmark. Grant value: NOK 15 022.
- 07/2015 Peter Foote Memorial Bursary of the Viking Society for Northern Research to support PhD-related research at Den Arnamagnæanske Samling in Copenhagen, Denmark. Grant value: NOK 5 777.
- 03/2015 SGSAH Student Development Fund to support PhD-related research at the Stofnun Árna Magnússonar í íslenskum fræðum in Reykjavík, Iceland. Grant value: NOK 17 679.
- 11/2014 Travel Grant of the University of Aberdeen and the Newberry Library to support attendance and presentation at the 2015 Graduate Student Conference held in Chicago, USA. Grant value: NOK 14 213.
- 2008-2009 ERASMUS/DAAD Scholarship to support study at the Háskóli Íslands in Reykjavík, Iceland. Grant value NOK 31199.

SELECTED RESEARCH STAYS

- 10-12/2022 Stofnun Árna Magnússonar í íslenskum fræðum, Reykjavík, Iceland.
Visiting Researcher (*Snorri Sturluson Fellow*)
- 11-12/2016 Universitetet i Oslo, Norway.
Visiting Researcher at the Department of Philosophy, Classics, History of Art & Ideas.
Riksarkivet, Oslo.
Kulturhistorisk museum, Oslo.
Universitetet i Bergen.
Norges Teknisk-Naturvitenskapelige Universitet, Trondheim.
- 09-10/2016 University of Cambridge, United Kingdom.
Visiting Researcher at the Department of Anglo-Saxon, Norse and Celtic.
Fitzwilliam Museum, Cambridge.
Castle Museum, Norwich.
Bodleian Library, Oxford.
British Library, London.
Warburg Institute, London.
- 08/2016 Stofnun Árna Magnússonar í íslenskum fræðum, Reykjavík, Iceland.
- 09-10/2015 Den Arnamagnæanske Samling, Copenhagen, Denmark.
- 08/2015 Stofnun Árna Magnússonar í íslenskum fræðum, Reykjavík, Iceland.
Þjóðskjalasafn Íslands, Reykjavík, Iceland.
- 05-06/2015 Stofnun Árna Magnússonar í íslenskum fræðum, Reykjavík, Iceland.
- 05-06/2009 Stofnun Árna Magnússonar í íslenskum fræðum, Reykjavík, Iceland.

MEMBER- & FELLOWSHIPS

- Collegium Mediaevale* Journal (Advisory Board Member), Novus forlag, Norway.
Higher Education Academy (Associate Fellow), United Kingdom.
NORDIK – *Nordic Association for Art Historians*, International.
Forskningsnettverk: by- og urbanisering, Bergen, Norway.

Forskargruppe i mellomalderfilologi, Universitetet i Bergen, Norway.

Forskargruppen vitensbilder, Universitetet i Bergen, Norway.

Ius Illuminatum Project, Portugal.

Fortidsminneforeningen, Norway.

LANGUAGE SKILLS

German	- Mother tongue	Old Norse	- Proficient reader
English	- Proficient user	Latin	- Latinum
Norwegian	- Proficient user		
Icelandic	- Good user		
Swedish	- Proficient reader		
Danish	- Proficient reader		
Faroese	- Proficient reader		

From: Pär Ola Sandin[Par.Sandin@uib.no]
Sent: 14.09.2023 07:00:24
To: Postmottak HF[post.hf@uib.no]
Cc: Ole Thomassen Hjortland[Ole.Hjortland@uib.no]; Anders Fagerjord[Anders.Fagerjord@uib.no]; Kirsten Moen[Kirsten.Moen@uib.no]
Subject: LLEs nominasjon til Unge forskere-prisen
Hej, här kommer LLEs förslag till årets Unge forskere-pris.

Mvh Pär (på vägnar av Anders och ledargruppen)

Wolfgang Hottner, born 1987 in Schwandorf, Germany, was received as faculty at the University of Bergen in 2022. Before that, he has studied in Munich, Berkeley, Yale, and Berlin, and after finishing his PhD in 2017, worked as visiting scholar in Tokyo, Stockholm, and Vienna.

Hottner's 2020 monograph *Kristallisationen: Ästhetik und Poetik des Anorganischen*, based on his 2017 dissertation, was immediately recognized as a landmark study, reviewed not only in academic journals in Germany, but the general press as well. This transdisciplinary study, examining the role of inorganic matter within the discourses of life sciences, aesthetics, and literature in the 18th century, continued to receive attention throughout 2022, receiving at least five reviews in this year within three separate fields of research: literary studies, art history and philosophy. It is currently in the process of being translated into English for publication in the De Gruyter series Paradigms.

<https://www.degruyter.com/serial/par-b/html>

As a member of UiB faculty, Hottner published four scholarly articles in 2022, including an important study on Goethe's *Wahlverwandtschaften* in the level-2 registered journal *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte*. He has here examined Goethe's engagement with the archival discourses and techniques of the late 18th century, illuminating not only an important historical background of the novel, but also making clear that the interest in the theory and practice of archives as well the "archival poetics" described for the late work of Goethe was already crucial at the time of the *Wahlverwandtschaften*.

A particularly attractive aspect of Hottner's work is his thorough competence in addressing questions reaching across the disciplinary boundaries of the humanities, including the fields of Comparative literature, Philosophy, Art history, and the History of Science.

Forskningskoordinator, LLE, UiB
[Pär Ola Sandin | Universitetet i Bergen \(uib.no\)](mailto:Par.Ola.Sandin@uib.no)

Wolfgang Hottner
Associate Professor for Comparative Literature
Universitet i Bergen
wolfgang.hottner@uib.no

born 3th of Juli 1987 in Schwandorf, Germany.

AFFILIATIONS

05/2022 – UNIVERSITET I BERGEN, NORWEGEN
Associate Professor for Comparative Literature (tenured)

07/2017 – 05/2022 FREIE UNIVERSITÄT, BERLIN
Wissenschaftlicher Mitarbeiter, post-doc at Peter Szondi
Institut for Comparative Literature

EDUCATION

05/2013 – 05/2017 HUMBOLDT UNIVERSITÄT ZU BERLIN
PhD-Thesis, *magna cum laude*, defended 29.05.2017,
supervisors: Ethel Matala de Mazza, Eva Geulen

08/2014 – 03/2015 YALE UNIVERSITY, NEW HAVEN
Fulbright-Visiting Scholar at German Department

01/2011 – 04/2011 STANFORD UNIVERSITY, PALO ALTO
Visiting Student at Department of Comparative Literature
and Philosophy

08/2010 – 05/2011 UNIVERSITY OF CALIFORNIA, BERKELEY
Visiting Student in German Studies, Intellectual History

10/2007 – 03/2013 LMU MÜNCHEN
Magister in German Literature, Comparative Literature, Art
History und Philosophy.

06/2007 A-level Exams (2,0), Carl-Friedrich-Gauß-Gymnasium,
Schwandorf

FELLOWSHIPS, SCHOLARHIPS and GRANTS (Selection)

10/2023 Craig Young Scholar Lecture at German Department,
RUTGERS UNIVERSITY, NEW JERSEY

Title of the lecture: „Rhyme and Unreason. On the uses of a
literary form around 1900“.

06/2023 Fellow at the Cluster of Excellence at FU Berlin „Temporal
Communities. Doing Literature in a Global Age“ in the
project „Theoriegeschichte global“

	Title of the Project: „Paratexts of Theory“
12/2021	Feodor Lynen-Forschungsstipendium for post-docs at UiB, Norwegen, 24 months, (declined).
03/2021 – 07/2021	IFK_ Research Fellowship at „Internationalen Forschungszentrum für Kulturwissenschaften“, KUNSTUNIVERSITÄT LINZ, WIEN
	Title of the Project: „Einsprüche – Geschichte und Theorie interventionistischen Übersetzens“.
07/2021 – 09/2021	Weimar-Scholarship awarded by KLASSIK STIFTUNG WEIMAR
	Projekttitle: „Johann Wolfgang Goethes ‚Die Wahlverwandtschaften‘ und die Theorie des Archivs“
02/2020 – 03/2020	Research Fellowship at the Institute for Aesthetics at SÖDERTÖRNS HÖGSKOLA, Stockholm
	Title of the Project: „Rhyme and Reason“
02/2019 – 04/2019	Research Fellowship at UNIVERSITY OF TOKYO within the research project „Transpacifica“
	Projekttitle: „Geschriebene Gesichter – Physiognomie, Lesbarkeit und Schrift in europäischen Japanfiktionen“
01/2010 – 09/2016	Study-, Study-abroad- and PhD-scholarship by <i>Studienstiftung des dt. Volkes</i>

COMMITTEE WORK, UNIVERSITY SERVICES, MEMBERSHIPS (Selection)

09/2023	Leader of the Committee for the selection of an Associate Professor in Electronic Literature at LLE, UiB
08/2023	Peer Reviewer for <i>De Gruyter</i> -Publishers and <i>Nevada UP</i>
04/2023	Peer Reviewer for a Special Issue of the Open Library of the Humanities on „Cultural Representations of Machine Vision“
03/2023	Leader of the Committee for the selection of a Post-Doc and Researcher position at LLE, UiB
04/2022	Committee-member for the selection of PhD-candidates at LLE, UiB
04/2019 – 04/2020	Member in the Committee for Equal Opportunities and the support of women in academia, FU BERLIN

- 08/2019 – Scout for scandinavian contemporary fiction for the publishing houses *Hanser Berlin* and *Suhrkamp*
- 08/2018 – 05/2022 Editor of the book series *Edition AVL* at Peter Szondi-Institut
- 07/2017 – Founding member of *Hans Blumenberg-Society*
- 12/2013 – 07/2016 Student representative of PhD-Nets *Wissen der Literatur* at HUMBOLDT UNIVERSITÄT ZU BERLIN
- 11/2011 – Freelance editor at *Frankfurter Allgemeinen Zeitung*, *Merkur. Zeitschrift für europäisches Denken* and *Süddeutsche Zeitung*
- 01/2010 – 06/2010 Student assistant for the writer and filmmaker Alexander Kluge and *Kairos Film*, München

ORGANISATION OF CONFERENCES AND WORKSHOPS

- 22.–23.06.2023 Organisation of the international workshop „Paratexte der Theorie“ together with Prof. Dr. Michael Gamper (FU Berlin) at FU Berlin
- 01.06.2023 Organisation of the panel „Zwischen Worten: Poetik und Theorie der Partikel“ together with Dr. Jan Lietz (FU Berlin) at DGAVL, University of Potsdam
- 23.–25.06.2022 Organisation of the international conference „(‘Ist fortzusetzen‘) Anschlüsse, Fortführungen und Enden in Goethes späten Werken“ together with Prof. Dr. Michael Bies (HU Berlin) at FU Berlin, supported by *Fritz Thyssen Stiftung für Wissenschaftsförderung*
- 12.–13.03.2022 Organisation of the workshop „Denialism“, together with Prof. Dr. Cecilia Sjöholm at Södertörns Högskola, Stockholm.
- 28.01.2022 Organisation of the workshop „Szondi lesen“, together with Michael Gamper and Christiane Schäfer at FU Berlin.
- 08.07.2021 Organisation of the workshop „Formats and devices: Was sind digitale Schreibweisen?“, together with Dr. Florian Fuchs (Princeton University) at FU BERLIN.
- 25.04.2019 Organisation of the workshop „Translation In-justice“ with Prof. Dr. Emily Apter (NYU), together with Sima Reinisch und Islam Dayeh.

- 22.–24.11.2018 Organisation of the international conference „Theorie-
übersetzungsgeschichte“ an der FU Berlin, supported by
Stiftung Preussische Seehandlung at Peter Szondi-Institut.
- Reviewed in *Frankfurter Allgemeinen Zeitung* am 3. April
2019:
[https://www.faz.net/aktuell/karriere-hochschule/tagung-zum-
uebersetzen-von-theorie-wirft-die-frage-auf-16119975.html](https://www.faz.net/aktuell/karriere-hochschule/tagung-zum-uebersetzen-von-theorie-wirft-die-frage-auf-16119975.html)
- 17.06.2016 Organisation of the workshop *Unform. Epistemologien des
Romans* at FU Berlin together with Jan Lietz und Adrian
Renner.
- 27.–28.4.2013 Organisation of a workshop about Alexander Kluge’s *Das
fünfte Buch* supported by *Studienstiftung des dt. Volkes* in
Berlin.
- TALKS, MODERATIONS, PANELDISCUSSIONS (Selection)**
- 27.10.2023 NORWEGIAN INSTITUTE, ATHENS
„Absolute Turbidity: White as a primordial phenomenon in
Goethe’s Theory of Colors“ at the conference „Deep White.
Myths, Materialities and Ideologies of an Ambivalent
Colour“
- 9.5.2023 UNIVERSITY OF KOPENHAGEN
„Aesthetics of the PDF“ at the conference „Arts, Culture and
Algorithms: Forms, Formats and Genres in the Age of
Platformisation“
- 10.02.2023 LMU MÜNCHEN
„Un-: Geschichte und Theorie einer Vorsilbe (Nietzsche,
Freud, Butler)“ at the conference „Das Nein und das Nicht:
Verneinung, Negativität, Leerstelle“
- 26.09.2022 27. DEUTSCHER GERMANISTENTAG
„Un-: Überlegungen zu einer spekulativen Vorsilbe“ im
at the panel „Eindeutigkeit der Negation. Hermeneutik nach
Freud“
- 22.06.2022 CENTRE MARC BLOCH, BERLIN
Presentation of my anthology „Theorieübersetzungsgeschichte“
at the „Deutsch-Französisches Kolloquium“,
Centre for French Studies, Berlin
- 22.01.2020 LITERARISCHES COLLOQUIUM, BERLIN
Paneldiscussion „Unübersetzbares Übersetzen“ together
with Esther von der Osten and Sima Reinisch (invited by
„Weltlesebühne e.V. Berlin“)
- 05.12.2019 UNIVERSITY OF HAMBURG

- „Zeugungslos. Zu Funktion des Anorganischen im Zeugungs-diskurs um 1800“, workshop at the „Kolleg-Forschergruppe Imaginarien der Kraft“.
- 30.11.2019 IMEC CAEN
„Bergwälder. Benjamin, George und Dante übersetzen“, at the conference „Übersetzernachlässe in globalen Archiven“.
- 06.11.2019 UNIVERSITY OF ERFURT
„Nachklang. Überlegungen zum Reim um 1900 ausgehend von Freuds ‚Psychopathologie des Alltagslebens‘“, at the Comparative Literature-Colloquium „Texte. Zeichen. Medien“.
- 12.10.2019 ZFL BERLIN
Systematische Kristallisationen? Hans Blumenbergs Erinnerung an Kants symbolisches Verfahren, at the conference „Hans Blumenberg: Neue Zugänge zum Werk“.
- 13.4.2019 IFK WIEN
Asymmetrien und Ambiguitäten. William Empson in Japan, at the conference „Athen – Tokio. Das Japan der Philosophen“.
- 31.01.2019 LMU MÜNCHEN
„Ungeschicktheit“, at the conference „Formen und Formschicksale. Der moderne Roman zwischen Kontingenzerfahrung, Medialität und Zukunftsentwurf“.
- 22.11.2018 FU BERLIN
„Was ist Theorieübersetzungsgeschichte?“, at the conference Tagung „Theorieübersetzungsgeschichte“.
- 15.11.2018 UNIVERSITY OF SALZBURG
„Teilnahme. George Eliots Feuerbach-Übersetzungen“, at the conference „Übersetzung und Polemik“.
- 07.11.2018 FU BERLIN
„Comment traduire la terreur? Literarische Verarbeitung von Terror und ihre Übersetzungen. Discussion with the author Autorin Frederika Amalia Finkelstein and her translator Sabine Erbrich on the novel *Survivre*.
- 12.07.2018 FREIE UNIVERSITÄT BERLIN
„Im Grunde ist wohl alle Philosophie prosaisch“ (Kant) at the conference „Prosa: Zur Geschichte und Theorie einer vernachlässigten Kategorie der Literaturwissenschaften“.
- 09.07.2018 ZFL, BERLIN
„Unendlichkeiten (Kant, Haller)“, at the conference „Kosmologie und Lehrgedicht“.

- 07.02.2018 EINAR & BERT, BERLIN
Moderation of a reading with the authors Sasha Marianna Salzmann and Jakob Nolte
- 01.02.2018 GOETHE-UNIVERSITY, FRANKFURT AM MAIN
„Betriebsromane (*10:04, Planet Magnon*) at the conference „Institutsprosa – Ästhetische und literatur-soziologische Perspektiven auf akademische Schreibschulen im deutschsprachigen Raum“.
- 07.04.2016 UNIVERSITY OF INNSBRUCK
„Probiersteine. Über Kants Kristalle und Goethes Granit“ at the conference „Metaphorologien der Exploration und Dynamik 1800/1900“.
- 27.05.2015 KLASSIK STIFTUNG, WEIMAR
„Auf geheimnisvolle Weise zusammengesetzt. Goethes Kristalle“ at the conference „Symposiums junger Goetheforscher“.

TEACHING (Selection)

- Winter 2022/2023 M.A. Seminar „Literary Theory today“, UNIVERSITY BERGEN
- Winter 2021/2022 B.A. Seminar „What is a novel?“, FU BERLIN
- Summer 2020 (online) B.A. Seminar „Literary Devices: Was ist digitale Literatur?“, FU BERLIN
- Winter 2019/2020 B.A. Seminar „Milton and Klopstock“
- Summer 2019 M.A. Seminar „Hans Blumenberg und die Legitimität der Neuzeit“ (co-taught with Prof. Dr. Catherine Toal, Bard College Berlin), FU BERLIN
- Winter 2018/2019 B.A.-Seminar „History of Rhyming“, FU BERLIN
- Winter 2017/2018 B.A.-Seminar „Dissapointment. Flaubert, Eliot, Fontane, FU BERLIN

SUPERVISION

Supervisor (PhD level) for Sabine Erbrich “Poetiken des Ekels” at FU Berlin (2022--)

Co-Supervisor (PhD level), for Dagmara Kraus-Cavaillès, „Vom Sichersten ... in Bläueste“. Poetiken des Sprungs“ at FU Berlin.

Co-Supervisor (PhD level), for Jan Lietz, „Haltung und Realismus. Zur Anthropologie, Ethik und Geschichtsphilosophie literarischer Wirklichkeits-verhältnisse“ at FU Berlin.

Supervision of 5 MA theses (primary supervisor) and 4 MA theses (Co-Supervisor) in Comparative Literature, the FU Berlin (2017-2022), Supervision of 3 MA theses at UiB (ongoing)

Supervision of 10 BA theses (primary supervisor) 11 MA theses (Co-Supervisor) in Comparative Literature, the FU Berlin (2017-2022)

PUBLICATIONS (Selection)

A) Books

Kristallisationen. Ästhetik und Poetik des Anorganischen im späten 18. Jahrhundert, Göttingen: Wallstein 2020.

Reviews:

Thomas Steinfeld, in: *Süddeutsche Zeitung*, Nr. 233, 08.10.2020, p. 11.

Adrian Robanus, in: *Weimarer Beiträge* 66.3 (2020), p. 470-475.

Regine und Gerd Prange, in: *Kunstchronik. Monatsschrift für Kunstwissenschaft, Museumswesen und Denkmalpflege* 73.12 (2020), p. 582-587.

Stephanie Heine, in: *Zeitschrift für Germanistik* 31.2. (2021), p. 160-161.

Olaf Müller, in: *Forum interdisziplinäre Begriffsgeschichte* 10.1 ((2021), p. 46-48.

Alexander Stöger, in: *NTM Zeitschrift für Geschichte der Wissenschaften, Technik und Medizin* 29.1 (2021).

Larissa Wallner, in: *Philosophisches Jahrbuch* 128.1. (2021), p. 201-203.

Rabea Kleymann, in: *Zeitschrift für deutsche Philologie* 140.4 (2021), p. 633-637.

Magrit Wyder, in: *Goethe-Jahrbuch* 137 (2020), p. 227-228.

Joanna Raisbeck, in: *The Year's Work in Modern Language Studies, German Studies* 82 (2022), p. 454.

Caroline Schaumann, in: *Goethe Yearbook* 29 (2022), p. 314-316.

Mai Lequan, in: *Kant-Studien* 113.3 (2022), p. 608-611.

Karl-Ludwig Pfeiffer, in: *Zeitschrift für Ästhetik und Kunstwissenschaft* 67.2 (2022), p. 127-133.

Nicole Fischer, in: *Monatshefte* 114.4 (2022), p. 690-692.

Crystallizations. Aesthetics and Poetics of the Inorganic in the late 18th Century, published in the Series *Paradigms*, De Gruyter Publisher, Ed. Rüdiger Campe, Karen Feldman, (in preparation).

B) Editions and anthologies

Paratexte der Theorie, Ed. Wolfgang Hottner a. Michael Gamper, (in preparation, appears in 2024).

„(Ist Fortzusetzen)“. *Anschlüsse, Fortführungen und Enden in Goethes späten Werken*, Ed. Wolfgang Hottner a. Michael Bies, (in preparation, appears in 2024).

Un-. Special Issue of *RISS. Zeitschrift für Psychoanalyse*, 97 (2022). ed. Wolfgang Hottner, Regina Karl, Judith Kasper, (<https://www.risszeitschriftfuerpsychoanalyse.org/riss-97>).

Theorieübersetzungsgeschichte. Deutsch-französischer und transatlantischer Theorietransfer im 20. Jahrhundert, Stuttgart: Metzler 2021.

Review: Anna Förster, in: ZfL-Blog (08.12.21): <https://www.zflprojekte.de/zfl-blog/2021/12/08/anna-foerster-theorie-uebersetzung-geschichte/>

Philosophischer und ästhetischer Japonismus, Wien: Turia + Kant (IFK-Lectures and Translations) Wien 2021 (together with Henning Trüper).

Edition of Hélène Cixous, *Die meineidige Stadt oder Das Erwachen der Erinyen*, (franz. „La Ville Parjure ou Le Réveil des Érinyes“), übersetzt von Esther von der Osten, Berlin: Edition AVL 2020.

Review: Joseph Hanimann, in: *Süddeutsche Zeitung*, Nr. 202, 02.09.2020, p. 11.

Edition of Abraham Gotthelf Kästner, *Kosmologische und poetologische Lehrgedichte*, Hannover: Wehrhahn Verlag 2017 (together with Reto Rössler).

C) Articles

„Gebrauchsanweisungen. Zur Funktion des Vorworts im Kontext deutsch-französischer Theoriegeschichte (Foucault, Deleuze, Adorno, Luhmann)“, in: *Zeitschrift für Germanistik* XXXIII.3 (2023), p. 602-622.

„Vorderseitigkeit: Überlegungen zu einer Literaturgeschichte des PDFs“, in: Hanna Hamel, Eva Stubenrauch (Ed.), *Wie postdigital schreiben? Neue Verfahren der Gegenwartsliteratur*, Bielefeld 2023, p. 129-157.

„Reim“, in: Michael Auer (Ed.), *Klopstock Handbuch: Leben – Werk – Wirkung*, Stuttgart: Metzler 2023, p. 381-388.

„Vorzeit und Nachwelt: Archivtheorie und Denkmalschutz in J.W. Goethes *Die Wahlverwandtschaften*“, in: *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 96.4 (2022), p. 441-443.

„Undoing – Bemerkungen zu Judith Butlers kritischer Begriffsarbeit“, in: *RISS. Zeitschrift für Psychoanalyse* 97 (2022), p. 138-146.

Editorial, in: *RISS. Zeitschrift für Psychoanalyse* 97 (2022), p. 4-12. (together with Regina Karl, Judith Kasper).

„Gereinigte Vernunft – Überlegungen zu Kants kritischen Verfahren“, in: Niklas Bender, Georges Felten, Hugues Marchal (Hg.), *Grenzritte zwischen Vers und Prosa / Chevauchements du vers et de la prose (1700-1900)*, Würzburg: Königshausen & Neumann 2022, p. 35-47 (in print).

„Ungeschicktheit. Überlegungen zur Formgeschichte des deutschsprachigen Briefromans“, in: *Sprache im technischen Zeitalter* 242 (2022), p. 214-234.

Englische Version: „Unskilled and Unsent: Thoughts on the Form of the German-Language Epistolary Novel“, in: Anna Hordych, Marie-Luise Goldmann (Hg.), *The Joy of Not Responding*, Berlin Kadmos 2022, p. 151-173.

„Sprunghafte Übergänge. Überlegungen zum Zusammenhang von Kants ‚hypotypose‘ und Blumenbergs absoluter Metapher“, in: Hannes Bajohr, Eva Geulen (Ed.), *Hans Blumenbergs Verfahrens*, Göttingen: Wallstein 2021, p. 167-183.

„Theorieübersetzungsgeschichte: Versuch einer Annäherung (Einleitung)“, in: Wolfgang Hottner (Ed.), *Theorieübersetzungsgeschichte. Deutsch-französischer und transatlantischer Theorietransfer im 20. Jahrhundert*, Stuttgart: Metzler 2021, p. 1-27.

„Gesichter und Masken: Roland Barthes, William Empson und Jacques Lacan in Japan“, in: Wolfgang Hottner, Henning Trüper (Ed.), *Philosophischer Japonismus*, Wien: Turia + Kant 2021, p. 81-124.

„Japonismen der Theorie“, in: Wolfgang Hottner, Henning Trüper (Hg.), *Japonismen der Theorie*, Wien: Turia + Kant 2021, p. 7-60 (together with Henning Trüper).

„Reim“, in: Markus Krajewski, Antonia von Schöning, Mario Wimmer (Ed.), *Enzyklopädie der Genauigkeit*, Göttingen: Konstanz University Press 2021, p. 412-421.

„Dans la « forêt montagnaise » de la langue. À propos de la critique de Stefan George par Walter Benjamin“, in: Franziska Humphreys (Ed.), *Penser en langues – In Sprachen denken*, Paris: Editions Maisons des Sciences de l’Homme 2021, p. 323-346.

„Kant das prosaische ‚Geschäft der Kritik‘“, in: Michael Gamper, Svetlana Efimova (Ed.), *Prosa – zur Geschichte und Theorie einer vernachlässigten Kategorie der Literaturwissenschaft*, Boston/Berlin: de Gruyter 2021, p. 175-187.

„Die Leichtigkeit des Badminton“, in: *POP. Kultur & Kritik* 18 (2021), p. 76-81.

„Kants Prosa“, in: *Zeitschrift für deutsche Philologie* 139.4 (2020), p. 497-510.

„Einander-Schreiben verfilmen. ‚Die Geträumten‘ – Überlegungen zu Ruth Beckermanns Verfilmung des Briefwechsels von Ingeborg Bachmann und Paul Celan, in: *Zeitschrift für Germanistik* XXX.3 (2020), p. 662-664.

„Anorganische Form. Zu Johann Wolfgang Goethes ‚Wilhelm Meisters Wanderjahren‘“, in: Nicolas Pethes, Torsten Hahn (Ed.), *Form. Perspektiven einer literaturwissenschaftlichen Theorie*, Bielefeld: Transcript 2020, p. 185-211.

„Im Bergwald. Walter Benjamins Polemik gegen Stefan George in der ‚Aufgabe des Übersetzers‘“, in: *Weimarer Beiträge* 03/2020, p. 421-440.

„Einsichten und Aussichten. Ludwig Wittgenstein in Norwegen“, in: *Merkur. Zeitschrift für europäisches Denken* 848 (2020), 74. Jahrgang, p. 94-101.

„Betriebsromane (Ben Lernalers *10:04*, Leif Randts *Planet Magnon*)“, in: Kevin Kempke, Lena Vöcklinghaus, Mirjam Zeh (Ed.), *Institutsprosa. Ästhetische und literatursoziologische Perspektiven auf akademische Schreibschulen*, Leipzig: Spector Books 2019, p. 160-176.

„Elastizität, Synthese, Montage – Erich Auerbachs *Mimesis* und der moderne Roman“, in: *Comparatio. Zeitschrift für Vergleichende Literaturwissenschaften* 11.1 (2019), p. 159-176.

„Allegorie“, in: Hendrikje Schauer (Ed.), *Neue Romantik. Eine kleine Literaturgeschichte. 1989-2019*, Stuttgart: Works & Nights 2019, p. 27-31.

„Kästner und das Lehrgedicht“ (Nachwort), in: Abraham Gotthelf Kästner, *Lehrgedichte*, Ed. Reto Rössler u. Wolfgang Hottner, Hannover: Edition Wehrhahn (Vol. 16) 2017, p. 55-81 (together with Reto Rössler).

„Facetten lesen. William Empson und Roland Barthes in Japan“, in: *Merkur. Zeitschrift für europäisches Denken* 819, 71. Jahrgang (2017), p. 61-69.

„Ungereimtheit. Zum Verhältnis von Poesie und Philosophie um 1755“, in: Reto Rössler, Tim Sparenberg, Philip Wener (Ed.), *Kosmos und Kontingenz*. Paderborn: Wilhelm Fink 2016, p. 127-140.

„Aggregatzuständigkeiten. Zu den Implikationen einer Metapher Hans Blumenbergs“, in: Johannes Ungelenk, Mara Maticcevic, et al. (Ed.), *Politik der Metapher*. Würzburg: Königshausen & Neumann 2015, p. 211-229.

„Wandverwandlung. Menzels „Haus im Abbruch“ und Rilkes „die Aufzeichnungen des Malte Laurids Brigge“, in: *Hofmannsthal-Jahrbuch. Zur Europäischen Moderne* 22 (2014), p. 285-310 (together with Oliver Grill).

D) Übersetzung

Tor Ulven, „Vitsen og dens forhold til de ubeviste“, in: *Sinn und Form* 75.3 (2023), p. 401-405.

E) Reviews, Literary Criticism, Radiofeatures (Selection)

„Innøvelse i selvstendighet“, in: *Vagant*, <https://www.vagant.no/innovelse-i-selvstendighet/>

Rezension: Theodor W. Adorno (2021): Schein – Form – Subjekt – Prozeßcharakter – Kunstwerk. Text-kritische Edition der letzten bekannten Überarbeitung des III. Kapitels der ‚Kapitel-Ästhetik‘, Ed. Martin Endres, Axel Pichler, Claus Zittel, Berlin/Boston, in: *Philologie im Netz* 94 (2022).

„Von Äpfeln und Birnen – der norwegische Dichter Olav H. Hauge und das Poesiefestival in Ulvik“, in: *Frankfurter Allgemeine Zeitung*, Ressort für Geisteswissenschaften, 14.12.2022, Nr. 291, p. N 3.

- „Das Latschen hat System. Über Svein Jarvolls ‚Die Melbourne-Vorlesungen‘, in: *Süddeutsche Zeitung*, Nr. 227 1.10.2021, p. 13.
- „Snitt gjennom bevisstheten. Om Tor Ulvens forfatterskap“, in: *Vagant* (4.2021), p. 317.
- „Über Smerz ‚Believer‘, in: *Positionen. Texte zur aktuellen Musik* 128 (2021), p. 116-118.
- „Feststellen und Zirkulieren lassen: das PDF als Literatur“, Radio-Interview, „Echtzeit“, *Deutschlandradiokultur*, 06.02.2021.
- „Badminton in der Populärkultur: Lin Dan, Proust und Youtube“, Radio-Interview, „Kompressor“, *Deutschlandradiokultur*, 18.12.2020.
- „Convenience. Aufzeichnungen einer Japan-Reise“, in: *Merkur. Zeitschrift für europäisches Denken* 858 (2020), p. 89-95.
- „Mann ohne Vergangenheit. Über Dag Solstads Roman *16.07.41*“, in: *Süddeutsche Zeitung*, Nr. 236, Literaturbeilage, 13.10. 2020, p. 12.
- „Lotterie der Formen. Über César Airas Roman *Die Wunderheilungen des Doktor Aira*“, in: *Süddeutsche Zeitung*, Nr. 222, Feuilleton, p. 13.
- „Lehre auf Distanz. Eine Diskussion über die Lehre online im Corona-Semester, zusammen mit Jannica Budde, Constanze Baum und Iris Roebing-Grau“, in: *Literaturwissenschaft in Berlin* (Online, 20.04.2020), link: <https://literaturwissenschaft-berlin.de/lehre-auf-distanz/>
- „Furchen tiefer Zeit. Über Esther Kinskys Gedichtband *Schiefern*“, in: *Süddeutsche Zeitung*, Feuilleton, 08.04.2020, Nr. 83, p. 12.
- „Fahles Licht. Über Tor Ulvens Roman *Ablösung*“, in: *Süddeutsche Zeitung*, Feuilleton, 23.08. 2019, Nr. 194, p. 13.
- „Singers Grubeleien. Über Dag Solstads Roman *T. Singer*“, in: *Süddeutsche Zeitung*, Feuilleton, 14./15.08. 2019, Nr. 187, p. 12.
- „Werden und Verkaufen. Über Johan Harstads *Max, Mischa und die Tet-Offensive*“, in: *Süddeutsche Zeitung*, Feuilleton, 1.4. 2019, Nr. 77, p. 11.
- „Das heiße Herz der Alltäglichkeit. Über Tomas Espedals *Bergeners*“, in: *Süddeutsche Zeitung*, Feuilleton, 3.1. 2019, Nr. 2, p. 12.
- Rezension zu Thomas Gann, Marianne Schuller (Hg.), *Fleck, Glanz, Finsternis. Zur Poetik der Oberfläche bei Adalbert Stifter*, Paderborn 2017, in: *ZfdPh* 138 (4/2018), p. 628-632.
- „Generation Panikattacke. Über Frederika Amalia Finkelsteins Roman *Survive*“, in: *Süddeutsche Zeitung*, Feuilleton, 11.9. 2018, Nr. 209, p. 12.
- „Undertheorized. Ein Workshop mit Kenneth Goldsmith“, in: *merkur-blog.de* (*Merkur. Zeitschrift für europäisches Denken*) am 29.06.2015 (zusammen mit Elena Meilicke)
- „Der lange Schatten des Medialen. Eine Ausstellung und ein Symposium im Haus der Kunst in München fragen nach der Macht der Bilder“, in: *Frankfurter Allgemeine Zeitung*, Feuilleton, 15.06.2012, Nr. 137, p. 35.

„Die Erfindung vertritt die Erinnerung. Eine Münchner Tagung über den Umgang der Künste mit dem Holocaust“, in: *Frankfurter Allgemeine Zeitung*, Ressort für Geisteswissenschaften, 02.11.2011, Nr. 255, p. N3.

Sak: FU 11/23
Møte: 18.10.2023

Drøftingssak: Prosess angående handlingsplan for forskningsinfrastruktur ved HF

Dokumenter i saken:

- [Handlingsplan for forskningsinfrastruktur](#)
- Veikart for forskningsinfrastruktur ved HF

Bakgrunn:

Fakultetet har en egen handlingsplan for forskningsinfrastruktur som følger strategiperioden. Handlingsplanen skal revideres helhetlig i 2024. Et av hovedmålene i handlingsplanen er at HF skal sikre samlinger, arkiv og felles stor forskningsinfrastruktur. Blant annet må det foreligge en langsiktig plan for digitalisering og etablering av digitale arkiv.

Fakultetet tar sikte på å opprette en egen arbeidsgruppe for å revidere handlingsplanen. FFU-medlemmene inviteres til å gi innspill til den videre prosessen.

Momenter til diskusjon:

- Hvilket mandat bør arbeidsgruppen få? Utkast til formuleringer:
 - Lage en handlingsplan som beskriver eksisterende og planlagte forskningsinfrastrukturer ved fakultetet, inkludert finansiering og drift av disse.
 - Utarbeide prinsipper for prioriteringer som kan veilede fakultetet i etablering, videreutvikling og drift av forskningsinfrastrukturer (inkludert økonomiske prinsipper).
- Forhold mellom handlingsplan og fakultetets veikart for infrastruktur? (Se sak FU 08/23.)
- Medlemmer til arbeidsgruppen? Bør eksterne medlemmer fra for eksempel UB/Språksamlingane eller IT delta?
- Videre saksgang.

Prosess for revidering av handlingsplan for forskningsinfrastruktur legges frem for FFU til drøfting.

Ole Thomassen Hjortland
prodekan

Kirsten Moen
seksjonssjef



Heldagsseminar 26.oktober

UiB-FRAM & STUDIEPORTEFØLJE ved HF
Storsalen i UiB læringsarena, Nygårdsgaten 5

Første del av seminaret er oppfølging av handlingsplanen for [UiB-FRAM](#) ved [HF](#). Hvilke erfaringer har våre to pilotinstitutter gjort seg i arbeidet? Har tilrettelegging av undervisning bidratt til å frigjøre mer tid til sammenhengende forskning? Del to av seminaret vil handle om [studieportefølgeprojektet ved HF](#).

Målgruppe: alle HF-fagkoordinatorer, faglig ledelse ved enhetene, administrasjonssjefer og studieledere er invitert.

Påmelding sendes samlet pr. enhet innen **18. oktober** til

Lisbeth.Clausen@uib.no

(med kopi til Kirsten Moen (Del 1) & Hanne Svanholm Misje (Del 2))

Program

DEL I:	UiB FRAM -HF
09:00–09:15	Velkommen, prodekan Ole Hjortland
09:15–09:45	HF- pilot ved LLE, instituttleder Anders Fagerjord
09:45–10:15	HF- pilot ved AHKR, instituttleder Teemu Ryymin
10:15–10:30	Pause
10:30–11:15	Gruppearbeid/diskusjon
11:15–12:00	Panel (FOF, IF, SVT og SKOK)
12:00–13:00	LUNSJ
DEL II:	STUDIEPORTEFØLJE -HF
13:00–13:20	Innledning, visedekan Svein Ivar Angell
13:20–15:00	Gruppearbeid (pause ved behov)
15:00-15:10	Pause
15:10–15:50	Oppsummering/diskusjon
15:50-16:00	Avslutning

Sak: PS 09/23
Møte: 18.10.2023

Drøftingssak: Vilkår for opptak til ph.d.-programmet ved Det humanistiske fakultet

Dokumenter i saken:

- [Gjeldende programbeskrivelse for forskerutdanningen ved HF](#)
- Notat fra AHKR

Bakgrunn:

I sak 08/23 drøftet programstyret bestemmelsen i ph.d.-programmets opptakskrav om en avhandlingsdel i mastergrader på minimum 30 studiepoeng. Dette er en bestemmelse som ikke er hjemlet i forskriften, men lokalt vedtatt i program- og fakultetsstyre ved HF.

Våren og sommeren 2023 har fakultetet hatt et svært høyt antall ansettelsesprosesser for rekrutteringsstillinger. Det store volumet har ført til økt fokus på opptakskravene som gjelder for HFs ph.d.-program. I tillegg har antallet saker ført til at formell godkjenning av utdanningene i enkelte tilfeller har skjedd etter at sakkyndig komité har sendt inn sin rapport.

Opptakskravene ble sist revidert etter en rapport fra en arbeidsgruppe oppnevnt av fakultetet ([sak 15/22](#)). Resultatet var blant annet at fakultetet, etter ønske fra fagmiljøene, åpnet for å godkjenne mastergrader kortere enn fem år som faglig likeverdig med en norsk mastergrad (normalt 3+2 år). Bestemmelsen om at mastergrader likevel skal ha en avhandlingsdel på minst 30 studiepoeng ble imidlertid videreført. Dette innebærer at enkelte ett- og toårige mastergrader (særlig kursbaserte grader) ikke kan godkjennes med gjeldende regelverk. I tillegg er vurderingene av internasjonale grader ofte krevende, på grunn av mangelfull dokumentasjon og store ulikheter mellom gradssystemer. Det finnes heller ingen etablert metode for å vurdere studiepoengomfang for avhandlinger i grader uten ECTS. NOKUT har retningslinjer for hvorvidt internasjonale mastergrader er tilsvarende norsk mastergrad, men ikke retningslinjer for avhandlingsdelen spesifikt.

I sak 08/23 ba programstyret om å få en sak som utreder hvilke muligheter vi har for å endre opptakskravene for å unngå at egnede søkere blir avvist.

Gjeldende regelverk:

Ph.d.-forskriften ved UiB: [§ 5-1.Vilkår for opptak](#):

For opptak til ph.d.-programmene ved Universitetet i Bergen kreves det at søkeren har en femårig mastergrad eller tilsvarende, i samsvar med beskrivelsene av kvalifikasjonsrammeverkets nivå 7. Fakultetet selv kan etter særskilt vurdering godkjenne annen likeverdig utdanning som grunnlag for opptak. Også denne utdanningen skal være i samsvar med beskrivelsene av *kvalifikasjonsrammeverkets nivå 7*.

Søknaden skal inneholde prosjektbeskrivelse og fremdriftsplan. Fakultetet selv fastsetter hvilken dokumentasjon som skal følge søknaden ut over dette. I søknaden må det fremkomme at minst ett (1) år av forskningsprosjektet skal gjennomføres etter at søkeren er tatt opp i ph.d.-programmet.

Fakultetet selv kan stille ytterligere krav til kvalifikasjoner etter kriterier som er åpent tilgjengelige og i tråd med Universitetet i Bergens rekrutteringspolitikk og faglige profil.

Kvalifikasjonsrammeverket nivå 7 (andre syklus):

Hvert nivå i det norske kvalifikasjonsrammeverket har en tilhørende standarder for læringsutbyttebeskrivelser som vi kaller nivåbeskrivelser eller deskriptorer, og som bestemmer nivået på læringsutbyttet. Denne generelle nivåbeskrivelsen som gis av nivå 7 i kvalifikasjonsrammeverket er likt det generelle kravet til læringsutbytte som gjelder for norske mastergrader.

Dette innebærer for eksempel at en kandidat med norsk master eller en master som vurderes som tilsvarende eller likeverdig skal kunne «kan gjennomføre et selvstendig, avgrenset forsknings- eller utviklingsprosjekt under veiledning og i tråd med gjeldende forskningsetiske normer».

Krav til formell kvalifikasjon for opptak til ph.d.-programmet ved Det humanistiske fakultet

2.1.1 Kvalifikasjon

- Søkeren må som hovedregel ha en femårig mastergrad i tråd med beskrivelsene i Nasjonalt kvalifikasjonsrammeverk for livslang læring (NKR), 2. syklus.
- Fakultetet kan unntaksvis, etter særskilt vurdering godkjenne annen likeverdig utdanning som grunnlag for opptak. Kortere mastergrader kan gi grunnlag for opptak etter slik særskilt vurdering, dersom graden inngår i en helhetlig utdanning som totalt tilsvarer minst fire års universitetsutdanning i Norge, og hvor minst ett år må være på masternivå.
- Søkerens masteroppgave må ha et omfang på minimum 30 studiepoeng.
- Søkeren må som hovedregel ha karakteren B eller bedre på masteroppgaven. Det vises til Universitets og høyskolerådets beskrivelse av karaktersystemet.
- Søkere må kunne forholde seg til norsk eller engelsk som administrasjonsspråk, og ha tilstrekkelige språkkunnskaper til å kunne gjennomføre den obligatoriske opplæringsdelen.
- Fakultetet kan stille ytterligere krav om kvalifikasjon ved utlysning av stipendiatstillinger.

I tillegg er det verdt å nevne at programmet setter opp følgende punkter som grunnlag for vurdering (2.1.5):

- Søkerens formelle kvalifikasjoner: fagbakgrunn, karaktergrunnlag og studieprogresjon
- Prosjektkvalitet, metodisk holdbarhet, nyskaping og gjennomførbarhet
- Miljøstøtte og integrering i et aktivt forskningsmiljø. Tilgang til nødvendig infrastruktur
- Ev. etiske aspekter

- Finansiering

Opptakskrav ved andre institusjoner:

1. Det humanistiske fakultet, UiO

Opptakskrav

- For opptak til doktorgradsprogrammene ved Universitetet i Oslo, kreves det at du har minst femårig grunnutdanning (mastergrad eller tilsvarende). I særskilte tilfeller kan fakultetet gi opptak på bakgrunn av ettårig master, etter en vurdering av studiets omfang og kvalitet.
- Mastergrad (eller tilsvarende) skal være oppnådd og sensur skal foreligge ved søknadstidspunktet. Det er ikke anledning til å ettersende attester og vitnemål.
- Opptak av kandidater forutsetter at programmet kan tilby veiledningskompetanse og -kapasitet på det felt søkeren vil skrive sin avhandling innenfor.
- Opptak med ekstern finansiering forutsetter at søkeren har eller vil få tilknytning til et relevant og aktivt forskningsmiljø.

Vurdering av søknad

Søknadene vurderes i henhold til følgende kriterier:

- Egnethet: Søkerens fagbakgrunn og karaktergrunnlag, studieprogresjon, tid fra avsluttende eksamen og relevant faglig aktivitet.
- Prosjektkvalitet: Prosjektets vitenskapelige kvalitet, forskningsmessig aktualitet og nyskapning, faglig relevans for fagmiljø ved HF, tilknytning til faglig nettverk og gjennomførbarhet innenfor rammene av ph.d.-program og ev. stipendstilling.

Instituttet vurderer også om det er ledig veiledningskapasitet.

Vurderingene er unntatt offentlighet og sendes ikke til søkeren.

Avgjørelse om opptak fattes av fakultetet selv. Avgjørelse om opptak baseres på en samlet vurdering av søknaden.

I malen for utlysningstekster står dette under overskriften kvalifikasjonskrav:

mastergrad innen [relevant fagområde] eller tilsvarende utdanning. Avsluttende grad skal være oppnådd og sensur skal foreligge ved søknadsfrist. Mastergraden må inkludere en oppgave minimum 30 studiepoeng.

For opptak til doktorgradsprogrammene ved Universitetet i Oslo, kreves det at du har minst femårig grunnutdanning (mastergrad eller tilsvarende). I særskilte tilfeller kan fakultetet gi opptak på bakgrunn av ettårig master, etter en vurdering av studiets omfang og kvalitet.

Rutine for vurdering av utenlandsk utdanning for søkere til PhD-stilling ved Det Humanistiske fakultet, UiO

Utdanningen til søkere til PhD-stillinger ved HF skal være jevn god med norsk mastergrad. For søkere med utenlandsk utdanning betyr det 3+2 års utdanning utover generell studiekompetanse, graden skal inneholde en masteravhandling (thesis) og kandidaten må beherske engelsk skriftlig og muntlig på et tilfredsstillende nivå. I tillegg må utdanningspapirene være gyldige dokumenter.

I samarbeid med godkjenningsgruppa for PhD ved HF, er det utarbeidet ny rutine for hvordan denne vurderingen skal gjennomføres.

- Den faglig sammensatte intervjukomiteen/innstillingskomiteen sorterer søknader og plukker ut hvem de ønsker å kalle inn til intervju
- Komiteen (ofte ved administrator) sender e-post til godkjenningsgruppa (phd-godkjenning@hf.uio.no) med oversikt over hvilke av intervjukandidatene som har utdanning fra institusjoner utenfor Norge og derfor skal vurderes. E-posten skal inneholde søknadsnummer og navn på søkerne. Personalkonsulent legges i kopi.
- Personalkonsulent gir godkjenningsgruppa tilgang til stillingen i Jobbnorge
- Godkjenningsgruppa gjør en vurdering av de aktuelle søkerne og sender svar til komiteen med personalkonsulent på kopi.
- Aktuelle søkere kalles inn til intervju.
- Komiteen skal eksplisitt vurdere godkjenningsgruppas tilbakemeldinger. Dette skal fremkomme i innstillingen eller eget dokument.
- Vurderingsskjema skal følge saken til innstilling og ansettelse, og skal lagres på ansettelsessaken i ePhorte.

2. Det samfunnsvitenskapelige fakultet, UiB

Utdanningsbakgrunn

Omfanget av utdanningsbakgrunnen må normalt tilsvare en mastergrad på 120 studiepoengs omfang som bygger på en bachelorgrad på 180 studiepoengs omfang (normalt 2+3 år), eller en integrert mastergrad av 300 studiepoengs (5 års) omfang. I mastergraden skal det normalt inngå et selvstendig arbeid av et omfang på minimum 30 studiepoeng.

Fakultetet følger NOKUT sine retningslinjer i GSU-listen for godkjenning av utenlandsk utdanning.

Det samfunnsvitenskapelige fakultet godkjenner også ettårige mastergrader som grunnlag for opptak til ph.d.-programmet dersom betingelsene under er oppfylt.

For mastergrader som er grunnlag for opptak til ph.d.-programmet gjelder følgende krav:

Den aktuelle graden...

1. er en del av en helhetlig høyere utdanning som totalt tilsvarer minst fire års universitetsutdanning i Norge,
2. [har et nivå tilsvarende kravene til norske mastergrader](#),
3. kvalifiserer for å søke opptak til et ph.d.-program ved den aktuelle utdanningsinstitusjonen
4. inneholder tilstrekkelig og relevant metodeopplæring, og
5. inneholder et selvstendig arbeid som har et omfang på minimum 30 studiepoeng.

Dersom søkeren kan dokumentere relevante tilleggsemner på masternivå og/eller andre klart forskningsrelevante aktiviteter (vitenskapelig arbeid/produksjon) kan dette inngå i vurderingen av punkt 2, 4 og 5 over.

Tilstrekkelig og relevant metodeopplæring innebærer at søkeren må dokumentere opplæring i metode på masternivå som er relevant for det planlagte ph.d.-prosjektet. Dersom masterutdanningen ikke inneholder konkrete metodeemner, må søkeren dokumentere hva slags metodeopplæring hen har hatt integrert i andre

emner ved å inkludere pensumlistene, metodebesvarelser eller tilsvarende dokumentasjon i opptakssøknaden. Søkere som ønsker å knyttes til Institutt for sammenliknende politikk må dokumentere metodeopplæring på masternivå innen både kvalitativ- og kvantitativ metode.

Mastergraden skal vanligvis være innen det fagområdet det søkes opptak til. Mener fagmiljøet at søkeren mangler nødvendige kunnskaper innen fagfeltet, kan fakultetet, etter anbefaling fra fagmiljøet, pålegge tilleggskrav utover den obligatoriske opplæringsdelen i ph.d.-programmet.

Karakterkrav

Minstekravet for søkere skal normalt være B, eller tilsvarende, både på det selvstendige arbeidet og for mastergraden som helhet. Det blir lagt spesiell vekt på karakteren på det selvstendige arbeidet.

Ph.d.-koordinator skriver:

Hvis søker ikke har en masteroppgave på minst 30 ECTS vil jeg og HR-kollega peke på hva mulighetene da er i regelverket og be fagmiljøet om å gjøre en vurdering. Det som kan inngå for å kompensere er vitenskapelige artikler, andre relevante masterkurs, relevant vitenskapelig arbeidserfaring.

3. Det matematisk-naturvitenskapelige fakultet, UiB

Opptakskrav

Gjennomsnittskarakterene på henholdsvis spesialiseringen i bachelorgraden, emnene i mastergraden samt masteroppgaven må være C eller bedre i norsk karakterskala. Karaktergrense for opptak beregnes normalt som 3,0 (A=5, B=4, C=3, D=2, E=1) for spesialiseringen i bachelorgraden, emnene i mastergraden samt masteroppgaven.

For opptak til ph.d.-programmet ved Det matematisk-naturvitenskapelige fakultet kreves det at søkeren har en femårig mastergrad eller tilsvarende, i samsvar med beskrivelsene i kvalifikasjonsrammeverkets andre syklus. Fakultetet kan etter særskilt vurdering godkjenne annen likeverdig utdanning som grunnlag for opptak. Jf. Forskrift for graden philosophiae doctor (ph.d.) ved Universitetet i Bergen §5-1.

Unntak fra krav om femårig mastergrad

Fakultet kan etter en helhetsvurdering unntaksvis godkjenne opptak av kandidater med mastergradsutdanninger fra akkrediterte institusjoner som er kortere enn 5 år, men minst 4 år. Dette gjelder for eksempel utenlandske mastergradsutdanninger som etter validering samlet sett tilsvarer en 4-årig normert høyere utdanning i Norge. Graden må: 1: være høyere grad (2. syklus i Nasjonalt kvalifikasjonsrammeverk), 2: inneholde et selvstendig arbeid som har et omfang på minimum 30 studiepoeng, og 3. søkeren må i tillegg dokumentere aktiviteter eller karaktersnitt utover vanlige krav.

Fra Utfyllende regler for gradsstudier ved Det matematisk-naturvitenskapelige fakultet

§ 7. Oppgavestørrelse

I mastergradsstudiet inngår et selvstendig vitenskapelig arbeid (masteroppgave), utarbeidet under veiledning. Masteroppgaven har normalt et omfang på 60 studiepoeng. Programstyret kan bestemme om det også kan gis oppgaver med 30 studiepoengs omfang i et studieprogram. Dette må studieplanfestes for de enkelte studieprogrammer. Det må utformes studieveier innenfor programmene for de variantene som tilbys

4. Det medisinske fakultet, UiB (har en tilsvarende formulering som matnat)

Utdanningsbakgrunn

Forskerutdanningen ved Det medisinske fakultet bygger på femårig norsk masterutdanning i henhold til Bologna-prosessen, norsk høyere grads profesjonsutdanning, eller tilsvarende utdanning som fakultetet godkjenner.

Det medisinske fakultet godkjenner også ettårige mastergrader som grunnlag for opptak til ph.d.-programmet dersom den aktuelle graden

A) utgjør del av en helhetlig høyere utdanning som består av fullført bachelor- og mastergrad eller et lengre integrert løp på 4 godkjennbare år, jf. NOKUTs retningslinjer om generell godkjenning av utenlandsk høyere utdanning, og

B) inneholder en masteroppgave som har et omfang på minimum 30 studiepoeng.

Utdanning fra utlandet vurderes for øvrig etter NOKUTs kriterier.

Spørsmål til drøfting:

1. Hva skal til for at en søker er formelt kvalifisert?
 - Bør kunne dokumenteres og kontrolleres på administrativt nivå
2. Hva skal til for å kvalifisere til opptak, ut over det rent formelle?
 - Hva slags kvalifikasjoner er vi interessert i?
 - Hvordan skal disse kvalifikasjonene kunne dokumenteres?
3. Hvem skal ha ansvar for de faglige vurderingene av internasjonale grader, og hvordan skal de dokumenteres?

Ole Hjortland
prodekan

Inger Marie Hatløy
seksjonssjef

Notat om formelle kvalifikasjonskrav til opptak til forskerutdanningen ved HF

Runden med utlysning av rekrutteringshjempler ved AHKR våren 2023 har synliggjort noen utfordringer ved vurderingsprosessen og opptakskriteriene til forskerutdanningsprogrammet som instituttet ønsker å få diskutert. En slik utfordring ligger i hvordan de gjeldende kriteriene for at søkere skal være formelt kvalifisert til opptak, og dermed vurdering i det hele tatt, praktiseres. Dette gjelder særlig søkere uten norsk mastergrad, og spesielt søkere med utdanningsbakgrunn fra enkelte land innen Bologna-samarbeidet, som Italia og Spania.

Ved AHKR ble det utlyst 8 phd-stillinger med søknadsfrist 11.april 2023. Utlysningenes faglige innretning var definert av forskergruppers og andre forskningsmiljøers interesser og ønsker, og varierte dermed betydelig – fra kystarkeologi via seksualitetshistorie til det Indiske havs historie. De formelle kvalifikasjonskravene var de samme for alle stillinger: Norsk mastergrad eller tilsvarende utenlandsk grad, der omfanget av masteroppgaven er spesifisert i vilkårene for opptak til phd-programmet til å være minimum 30 studiepoeng

Normalt skal utenlandske søkeres utdanningsbakgrunn undersøkes av internasjonal koordinator ved Det humanistiske fakultet før søknadene sendes til den sakkyndige komiteen, slik at søkere som ikke tilfredsstillter de formelle opptakskriteriene, blir avvist før den faglige vurderingen. I vår måtte imidlertid flere av de sakkyndige komiteer foreta sin faglige vurdering av søknadene før vurderingen av søkerens utdanningsbakgrunn var gjennomført. Dette er uheldig og bør i fremtiden unngås, både av hensyn til søkerne selv, men også av hensyn til komiteene som kan ende opp med å vurdere søkere som uansett ikke kan ansettes i stillingen av formelle grunner.

I vår rangerte flere av de sakkyndige komiteer søkere på topp som senere viste seg ikke å tilfredsstillte omfangskriteriet for masteroppgaven. I disse tilfellene hadde søkerne gjerne utdanningsbakgrunn fra land som Italia og Spania, med masteroppgaver av 26-27 studiepoengs omfang og med en muntlig del som utgjør 4-3 studiepoeng. Disse søkerne er ikke formelt kvalifiserte i henhold til HF's programbeskrivelse, punkt 2.11, der det står nedfelt at søkeren må ha en masteroppgave på minst 30 studiepoeng. Selv om alle som får tilbud om en phd-stilling ved AHKR selvsagt er formelt og faglig kvalifiserte, er instituttet bekymret for at vi med dagens bestemmelse går glipp av særs gode forskerrekutter. Gitt utfordringene med gjennomføring på forskerutdanningen på HF, er dette uheldig.

Instituttet mener at det selvsagt skal stilles krav til omfang av masteroppgaven ved opptak til forskerutdanningsprogrammet. Men instituttet ønsker en diskusjon om dagens praksis med å avvise søkere med masteroppgave på 26-27 studiepoeng er hensiktsmessig. Instituttet erfarer at det ved andre fakultet ved UiB praktiseres en noe mer fleksibel tilnærming til slike søkere. Mens HF-fakultetet har en absolutt grense for omfanget av en masteroppgave ved 30 studiepoeng, er denne grensen myket opp i programbeskrivelsen for SV-fakultetet. Der heter det: «I mastergraden skal det normalt inngå et selvstendig arbeid av et omfang på minimum 30 studiepoeng.» Programbeskrivelse inneholder også følgende tillegg: «Dersom søkeren kan dokumentere relevante tilleggs emner på masternivå og/eller andre klart forskningsrelevante aktiviteter (vitenskapelig arbeid/produksjon) kan dette inngå i vurderingen av punkt 2, 4 og 5 [om omfanget på MA-oppgaven] over» ([Programbeskrivelse for ph.d.-programmet | Det samfunnsvitenskapelige fakultet | UiB](#)). Slik åpner SV-fakultetet for at søkere som kan dokumentere andre relevante emner på masternivå og/eller andre klart forskningsrelevante aktiviteter som vitenskapelig arbeid/produksjon, kan kravet om 30 studiepoengs omfang for master vurderes i lys av dette. AHKR mener at også HF bør vurdere en tilsvarende praksis.