



**The importance of a complementary approach when
working with historical documents**

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Johannes Abrahamsen Motka. Koutokæino. Mar 06, 2023. University of Bergen Library,
<https://marcus.uib.no/instance/photograph/ubb-bs-fol-00621-096>

617x831mm (200 x 200 DPI)



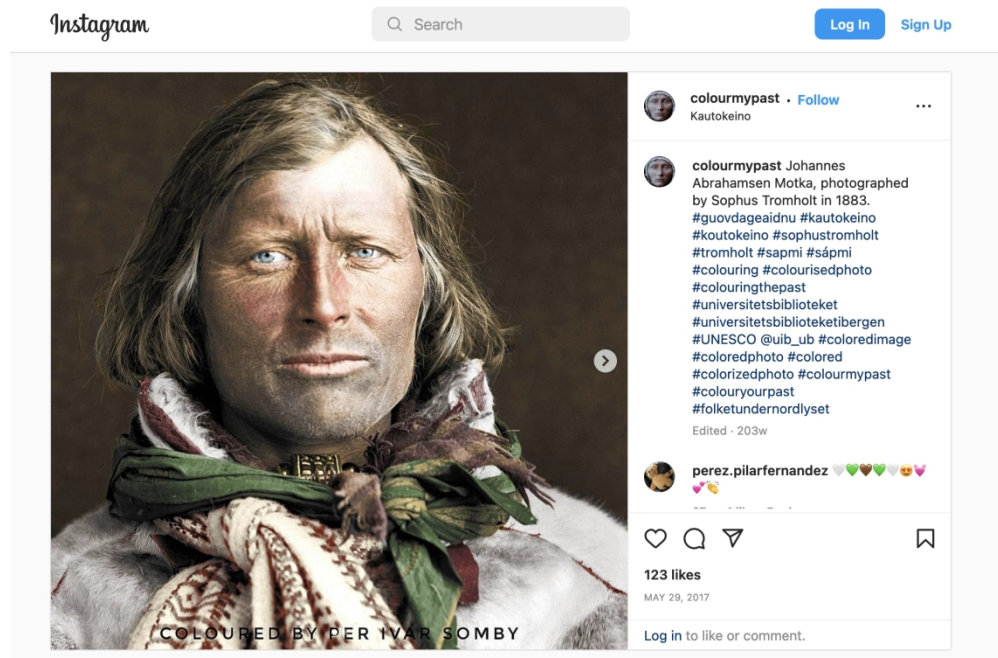
Johannes Abrahamsen Motka 40 aar. Mar 06, 2023. University of Bergen Library,
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173x245mm (400 x 400 DPI)



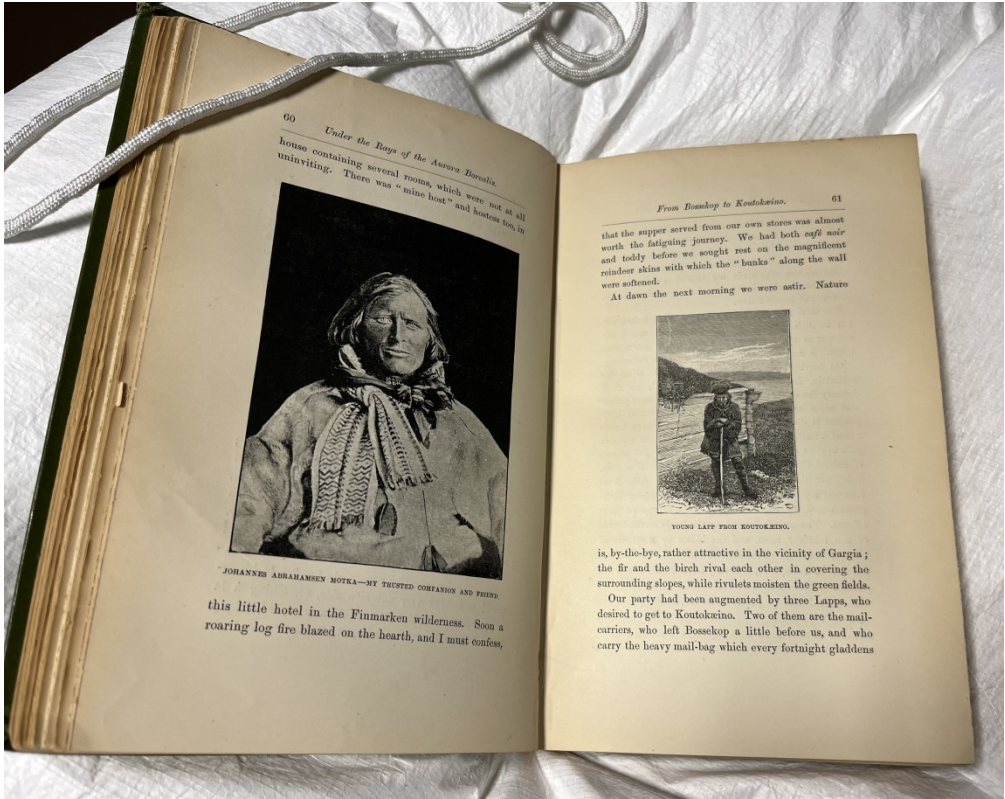
https://www.instagram.com/p/BUr2T5MFPWN/?utm_source=ig_web_button_share_sheet

339x242mm (144 x 144 DPI)



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Tromholt, 1885, pp. 60-61.

1251x997mm (72 x 72 DPI)

The importance of a complementary approach when working with historical documents

Purpose

The purpose of this study is to show that the neo-documentary – or complimentary – approach in Library and Information Science by no means is conservative, but highly necessary also in today's digitized media landscape. An example from a digitized photo archive is chosen to demonstrate the importance of a complimentary analysis that considers both material aspects as well as social and mental ones.

Design/methodology/approach

By taking Jenna Hartel's description of the neo-documentary turn as point of departure, the paper focuses on one case, the portrait of Johannes Abrahamsen Motka taken by Sophus Tromholt in 1883 and discusses different versions of the photograph from glass plate negatives to digitized versions in different contexts and media.

Findings

Many of the same paratextual elements can be found in different versions, also the digitized ones, to help the viewer to establish a historical context, but the images exhibited today are nevertheless no longer the same ones taken by Tromholt at the end of the 19th century. Not only have the material properties changed, but also – and probably even more important in most cases – the social and mental aspects. More re-contextualization is needed for today's audiences to recognize and understand a historical photograph taken in a colonial context. Focusing on document's material elements is not novel within the LIS-field, but the so-called neo-documentary turn was also a reaction on political and technological developments during the 1980s and 1990s. The increased focus on understanding a document in a complimentary way has demonstrated its impact during the last decades and is, at the same time, still work in progress.

Research limitations/implications

As a scholar in the humanities the author can only relate to and therefore analyze what the author can experience and observe on screen level.

Originality/value

In providing a case study, this article illustrates the necessity of employing a complimentary approach when analyzing historical documents. This also implicates the claim that the neo-documentary turn – or complimentary as it rather should be called – by no means is a conservative one, but a highly necessary one in today's digitized media landscape.

1. Introduction

In her 2019 paper “Turn, Turn, Turn”, Jenna Hartel examines the history of library and information science as a sequence of “turns” that have taken place within the field. These turns represent alternative projects and visions that offer a critique of the prevailing norms and highlight a different research agenda or area of inquiry. According to Hartel, these turns have generated landmark publications, inspired special issues of journals, and shaped the content of conferences.

Overall, Hartel argues that these turns have played a critical role in shaping the field of library and information science and have contributed to its ongoing evolution and growth. By challenging existing assumptions and approaches, these turns have opened new possibilities and perspectives, and have helped to expand the boundaries of the field in meaningful ways. In the 1990s a materialist critique of the strong emphasis on cognitive aspects during the 1980s leads to a turn called “neo-documentary” by Hartel. Michael Buckland’s article “Information as thing” (1991), but also Niels W. Lund’s work on document theory and the Document Academy are assigned to this turn that brought LIS “back to its roots in the European documentation movement” (Hartel, 2019) connected to names like Paul Otlet and Suzanne Briet.

Hartel presents the seven different turns “as loving, supportive parents or competitive, squabbling siblings” without commenting on shortcomings or advantages. Nevertheless, the so-called neo-documentary turn is described as “conservative” and as a turn that “may have plateaued yet remain productive, specialized research communities” (Hartel, 2019).

This paper uses Hartel’s description of the conservative, neo-documentary turn as a starting point. Through the discussion of one example – a historical photograph – this paper demonstrates the importance of a complimentary analysis that considers both material aspects and social and mental ones. The paper argues that a complimentary approach is a more appropriate name for a highly necessary approach, also in today’s digitized media landscape.

2. The Sophus Tromholt collection

In 1882 the Danish-Norwegian teacher and northern lights researcher Sophus Tromholt (1851-1896) travelled from Bergen to Finnmark, the northernmost part of Norway, to take photographs of the Aurora Borealis. To travel this distance was expansive and time consuming, and Tromholt spent one year in the area. Despite the best available photographic

equipment, it proved impossible to take good images of the Aurora. Instead, Tromholt took photographs of the landscape and the people he met. Tromholt is today remembered for his portraits of the Sámi people in and around Kautokeino. In 1885 he published a written account of his journey (*Under the Rays of The Aurora Borealis: In the Land of the Lapps and Kvæns*) in English and Danish, richly illustrated with woodcuts and early half-tone reproductions of the photographs. While the audience of the portfolio (consisting of 198 images with titles in Danish and English) was limited to scientists and scientific institutions at the time, Tromholt's written account of the journey reached a larger audience.

Today, Tromholt's photographic legacy is housed in multiple institutions and collections in Norway, Denmark, Iceland, and France. One of the five known portfolios can be found in the Sophus Tromholt collection at the University Library of Bergen, Norway, together with the glass plate negatives. The images were rediscovered in the 1970s and onwards and made known to the public through lectures, writings, and exhibitions. Beginning in 2005, the library catalogued the images and made them digital accessible on their website. In 2013, UNESCO recognized the importance of the photographs taken by Tromholt and added the collection to their Memory of the World Register.

A new edition of Tromholt's *Under the Rays of The Aurora Borealis* published in occasion of the International Polar Year in 2007-2008,¹ and the archive's place in the Memory of the World Register have probably contributed to a greater attention for the images. But also, easy digital access and the possibility to download and use the images free of charge has contributed to a trend we can observe today: the framing and reframing of these archival images in new contexts and media. Per Ivar Somby's work on Tromholt's portraits is one prominent example.

In 2017, Per Ivar Somby, an amateur Sámi photographer living in Tromsø, Northern Norway, started to restore and colore photographs taken by Tromholt of Sámi people in the Kautokeino region. The project "Colour my/your Past" is particularly meaningful to Somby as his

¹ Today's reader has access to several facsimile re-prints of the English and Danish 1885-edition as digitized versions for instance at the HathiTrust Digital Library (<https://www.hathitrust.org/>) or at the National Library of Norway (nb.no). The digitized version allows us to search in the text, jump from section to section or to a certain page, make the book part of one's own collection and to share a permanent link in social media. The text nevertheless appears to the reader as historical.

ancestors were living in the region. By now, Somby has shared over 1,300 images on social media; he has his own website, has published a book (*The People Under the Northern Lights*, 2019), and had several exhibitions.

I have chosen the portraits of Johannes Abrahamsen Motka as a case for the following discussion. The portrait was taken during the late winter of 1883 in Kautokeino and described as “[o]ne of the finest portraits from Tromholt’s temporary studio” (Fjellestad & Greve, 2018, p. 40). Tromholt used it as illustration in his travel account (Tromholt, 1885, p. 60) and was one of the first colored by Somby.

3. The need for a complimentary approach

As described above, today Motka’s portrait can be found in different formats and media: Tromholt’s glass plate negatives and one of the five known photographic portfolios are taken care of by the University Library of Bergen; reproductions in different techniques were used by Tromholt and others over the years and until more recent publications; digital images – substitute JPGs and TIFFs – can be found in the online database Marcus at the University Library of Bergen; colored versions are shared on social media, in books and exhibitions.

Due to the mechanical reproducibility of photography, it is difficult or even impossible to talk about the original of a photograph in a sense comparable to paintings or sculptures. The glass plate negatives are as close as we can come, but not even Tromholt’s contemporaries had direct access to the negatives. Then as now audiences only have access to reproductions; each image can exist in several versions.

I will in the following describe some of the most important material aspects of the chosen photograph in different versions and discuss the need for a complimentary analysis that also takes social and mental aspects into consideration when viewing a historical image such as Motka’s portrait.

3.1. Portfolio and Travel Account

Both glass plate negatives and portfolio at the University Library of Bergen have restricted access. Most users will therefore depend on publications about the collection and reproductions of the photographs.

One of the first publications devoted to Tromholt's photographic heritage (Fjellestad & Greve, 2018) provides not only high-quality reproductions from the glass plates but also offers context in the written parts of the book and a catalogue in the appendix. The introduction presents images of the portfolio, Tromholt's 1885-travel account and the glass plate negatives with original boxes (p. 9) together with a description of the collection:

The Tromholt Collection consists of a published portfolio of photographs, dates 1883, and a collection of glass plate negatives, mostly from the time Tromholt spent in Finnmark county in northern Norway, but also other single motifs not included in the portfolio. [...] The photographic portfolio is presented in a box in brown bookbinder linen cloth with titles in gilded letters in Danish and French: *Billeder fra Lappernes Land/Tableaux du Pays de Lapons* (Pictures from the Land of the Lapps). The photographs are stored individually inside the box. They were first printed on thin album paper, then pasted one by one onto cardboard with printed Danish and French titles and numbered from 1 to 198." (Fjellestad & Greve, 2018, p. 8)

The combination of text and image gives the reader a good impression about some of the collection's material properties. Terms like "portfolio", "glass plate negatives", "brown bookbinder linen cloth", "titles in gilded letters in Danish and French", "album paper" together with the date (1883) not only mark the images as belonging to the 19th century, but also signal the value of the collection and the intended international scientific audience at the time. The use of the term "Lapp" in the title – today considered an outdated and derogatory term for the Sámi – also situates the collection in the past and indicates at the same time something about the relationship between the Danish/Western photographer/explorer and the local population in a distant region of the country.

I would like to argue that already this short paragraph illustrates the necessity of a complementary approach: The reader needs at least some knowledge and/or experience about the history of photography and printing. But also, knowledge about the relationship between the indigenous minority population and the Norwegian majority population at the time as part of the state's Norwegianization policy is needed, a policy that considered the Sámi way of living, their language and culture as inferior to Western society and therefore aimed to assimilate the Sámi into Norwegian society.² Part of this colonial view was also the taking of

² In 2018 the Norwegian parliament appointed a Truth and Reconciliation Commission that presented its rapport about the consequences of the Norwegianization policy in June 2023. Even if the Sámi today are recognized as indigenous people with the right to learn their own language etc., the results of more than 100 year with Norwegianization can still be found today.

ethnographic and anthropometric³ photographs to define and describe “physical types and local costumes” (Marien, 2002, p. 141); to define the “Lappish type” (Baglo, 2001, p. 34) in the case of the Sámi.

Even if Tromholt’s images are different from photographs taken at a time “when most photographs of indigenous people took the form of stereotypical tourist tableaux or images motivated by the tradition of physical anthropology” (Fjellestad & Greve, 2018, p. 11), they still belong to this colonial context that also is expressed by Tromholt in his writing: In the foreword to his travel account he prepares the reader for the exotic otherness “in the distant regions of Ultima Thule” (Tromholt, 1885, p. iii). Tromholt is convinced that “[t]he weirdness of Nature in these regions, and the peculiar characteristics of the fast-dying race of only nomads in Europe, may well claim a few moments’ attention” (Tromholt, 1885, p. iv).

A signed image of the explorer behind the camera completes Tromholt’s own presentation and anchors his work in a tradition where photographs were taken to document the white spots on the map and to give scientific credibility to the traveler. We have little information about the circumstances around Tromholt’s travel and photo taking beside his own writing, but we know that the photographs were taken out of the region, not the Sámi but Western audiences interested in distant and exotic regions were the viewers of the photographs for a long time.

Today, Tromholt’s photographs have value beyond documentation and are considered “documents depicting or concerned with the world’s common cultural heritage” (Fjellestad & Greve, 2018, p. 8). The collection and preservation of the material, but also publications about the material in large format and in very good quality of paper and thus reproductions correspond to this value. Fjellestad and Greve give in their introduction information necessary for the reader to establish this context: The history of portrait photography, information about technical equipment, and about different versions due to the reproduction of either an albumen print from the portfolio or as a positive taken directly from the glass plate negative (pp.48-49) are part of the introduction. A catalogue (pp. 240-250) in the appendix provides an

³ To take two portraits of a person – one in profile, and one head-on – was common at a time when indigenous people were photographed either in “the form of stereotypical tourist tableaux or images motivated by the tradition of physical anthropology” (Fjellestad & Greve, 2018, p. 11).

overview over all known photographs by Tromholt in thumbnail size. Each catalogue entry also includes valuable paratextual information like original title, English or given title, year, technique, and size if known, the portfolio number, known owner institution and the glass plate signature.

The reproductions used to illustrate Tromholt's travel account are considered secondary sources by photo archivists. The travel account is nevertheless interesting for this paper because of the text that anchors the readers understanding of the images.

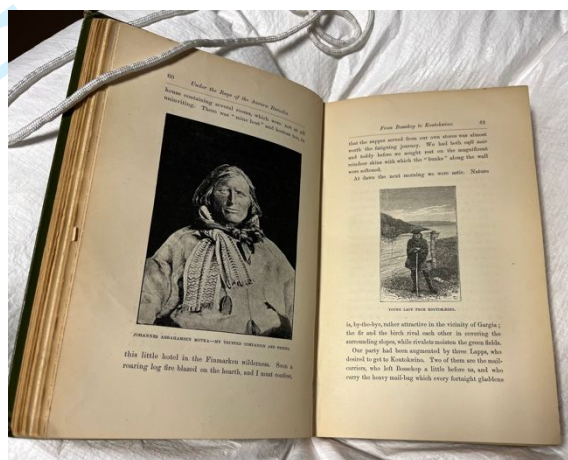


Image 1

Here Motka's portrait is accompanied by a caption that identifies the male person on the left page as "Johannes Abrahamsen Motka – My trusted companion and friend" (Tromholt, 1885, p. 60). On the next page, under the image of another male – a woodcut – entitled "Young Lapp from Kautokeino", we get to know more about Motka:

Our party had been augmented by three Lapps, who desired to get to Kautokæino. Two of them are the mail-carriers, who left Bossekop a little before us, and who carry the heavy mail-bag which every fortnight gladdens the hearts of the residents of the remote Kautokæino with news from the Great World. One of them I beg permission to introduce at once, viz., Johannes Abrahamsen Motka, or, as he is genrally called, "Little Jossa". He became afterwards my trusted companion and friend on nearly all my excursions from Kautokæino. A true and honest fellow." (Tromholt, 1885, p. 61-62)

While other persons remain nameless, Motka's full name is stated and Tromholt highlights their relationship. The portrait is taken from the waist upwards, Motka looks straight to the camera and the viewer meets the eyes of a self-confident person. His clothing and especially his scarf stands out to the viewer and identifies him belonging to a certain region and

population. Today's reader with knowledge about time and place, and awareness about the colonial circumstances will probably notice that we only meet Motka through Tromholt's eyes and words. He is not nameless, but still silent.

3.2. The online database Marcus at the University of Bergen Library

Beginning in 2005, the library catalogued the images and made them accessible on their website. These images are part of the public domain, meaning users can copy, modify, distribute, and perform the work, including for commercial purposes, without needing to ask permission or pay a fee. However, credit must be given to the photographer and owning institution, and users must exercise caution when handling the images to avoid causing any harm or offense to the depicted persons or damaging the photographer's reputation (see <https://marcus.uib.no/instance/photograph/ubb-kk-pk-2098.html> for terms of use).

One might argue that many of the paratextual elements of the portfolio (photographer's name, title, year and place) still can be found in the online database. When choosing one individual image, the viewer also gets information about the technique used and about different versions of the image (portfolio and glass plate) that positions it clearly as historical. This information is nevertheless only available for viewers who chose to scroll down the page, the same goes for a link to the Tromholt collection. As pointed out by Genette readers/viewers are not obliged to recognize paratextual elements, but one might assume that visiting a physical archive to look at images in the portfolio or even reading a facsimile of the travel account gives more attention to the historical context than scrolling down a web page. There is no information about the photographic tradition Tromholt's images are part of nor about the use of the images at his time. Information about the original size(s) is also missing. Instead, new paratextual elements are added: the title of the collection and a short introducing text give some context, and the archive's place in the Memory of the World Register since 2013 is mentioned. The URL and the top text identify the collection as belonging to the University of Bergen, an academic institution that stands for trustworthiness and quality. All images are searchable (ubb-trom*) and each image has its own signature and subject headings. The option to increase the image to full screen zoom allows the viewer to examine details of the chosen image. The viewer even has access to the metadata for each individual image, and links to social media are provided for easy sharing. Viewers can also download the image in different qualities or leave a comment.

One might argue that the digitized images are presented within an historical context by the institution and as part of a larger collection where other images are only one click away. Tromholt's photographic archive is one of many collections accessible via the same entrance (<https://marcus.uib.no/home>) with a range of search options (collections, images, events, albums, and exhibitions). All these surrounding elements can be considered paratext to one image or to the whole collection, illustrating the explosive growth of paratext in the digital world where also new producers (or co-producers) are responsible for producing and adding new elements.

Many of the paratextual elements found both in the analog and the digital version are factual like the sitters name and age, but also contextual, giving the reader/viewer information about the photographer, the relationship between photographer and sitter, as well as about time and place, thus the historical and social context of the image. Aboutness, but also quality and authority are other characteristics of the paratext found. The possibility to see one image in connection with images taken by other explores at about the same time and in the same region increases with digitization. While an examination of the glass plate negatives would have revealed some chemical deterioration and thus the age, this is "[f]or the most part [...] not visible when the images are reproduced" (Fjellestad & Greve, 2018, p. 12).

A search by name ("Motka") in the online database, gives us the portrait in two different versions (image 2 and 3). The one in sepia from the Tromholt's portfolio *Pictures from Lapland*, with Motka's name and his living place. The black-and-white has only the number, but the online archive gives us the sitters name and age (40 years). Both images have 4 subject headings: male, UNESCO, scarf, Kven.

Motka is wearing a traditional Sámi coat of reindeer fur (a "pesk"), a patterned scarf, and a neckerchief. A careful observer might notice the lighter skin color at the sitter's forehead and assume that he has taken off his headgear. The reading of a portrait such as Motka's will differ and depend on a person's knowledge and familiarity to portraits taken at the end of the 19th century. The sitter's posture, the removed headgear and his serious face might give the viewer an idea about the expense involved in picture taking at the time.



Image 2



Image 3

As mentioned above, many of the paratextual elements from the archive are also in place in the digital archive. While the book by Fjellested and Greve uses the opportunity to give context to the images in the written parts, the online archive does not add any equivalent, only a limited number of very general subject headings and the properties belonging to the web page.

The online archive of the Bergen University Library is a good example for convenient access to rare and fragile original documents, ensuring their preservation for future generations. One might also argue that most users will not visit the archive by chance, but will already have knowledge about Tromholt and his collection. But digitization gives also new options to the user, especially when the documents are part of the public domain, that have led to a trend of reframing the archival images in different contexts and media. Per Ivar Somby's project "Colour my/your Past" is part of this development.

3.3. Colour my/your past

Already the title indicates Somby's personal involvement in the project that started with the pictures of his great-great-grandfather in 2017 (see Dobbin, 2013). The portrait of Motka was one of the first in a long line of images that have been colored and published on social media since.

The screenshot from Reddit (image 4) includes some of the same paratextual elements than the ones found on the University of Bergen webpage: a caption that provides us with the name of sitter and photographer, the place and year. Users can comment, save, and share the image.

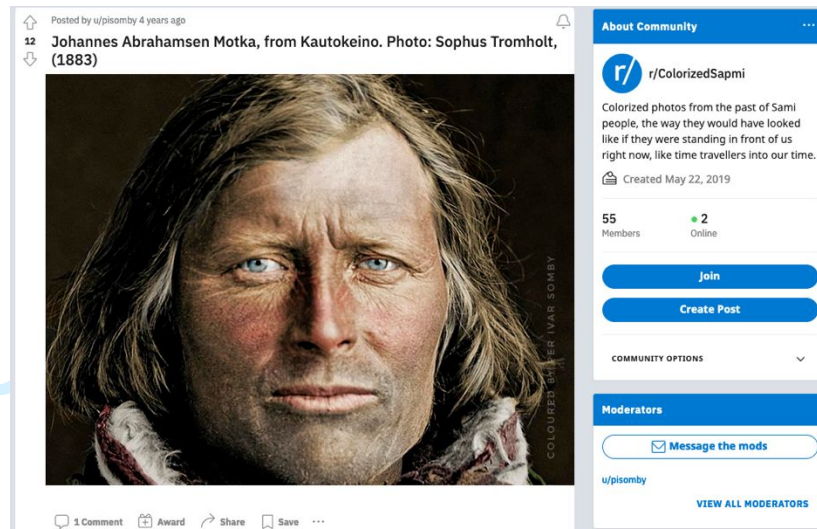


Image 4

The only comment added is one by Somby, where he provides further information about the person portrayed: “Little Jossa, as he was called, helped the Danish scientist Tromholt getting around in the local area when he wanted to see places and photograph them. He made a good impression on Tromholt. ‘A very kind person’, Tromholt noted.” Here, as in the publication of the photographs in book format, Somby uses Tromholt’s own words to describe Motka.

A text added to the image on the right side (“Coloured by Per Ivar Somby”) informs the viewer about alteration. The same does the title of the account created in May 2019 (r/ColorizedSapmi) and its description: “Colorized photos from the past of Sámi people, the way they would have looked like if they were standing in front of us right now, like time travellers into our time.”

One might argue that Somby gives about the same contextual information as Tromholt did in his travel account and the University library in the digital archive. Furthermore, title and description of the account anchor the image in Sápmi. At the same time only a part of the portrait is visible, probably due to limitations of Reddit, and valuable information about the traditional clothing is not available for the viewer. While the community of r/ColorizedSapmi has only 55 members, the image is crossposted to r/Colorization, a much larger and more diverse community, but still with a common interest for colorizing historical images.

Motka’s image was published on Reddit by Somby about 4 years ago. Since then, he has also incorporated Sámi music (yoik) and animation into his posts, making living pictures out of

Tromholt’s stills. Somby occasionally also displays both the original black-and-white image and its colored version, as he does on other social media platforms such as Instagram (image 5 and 6).

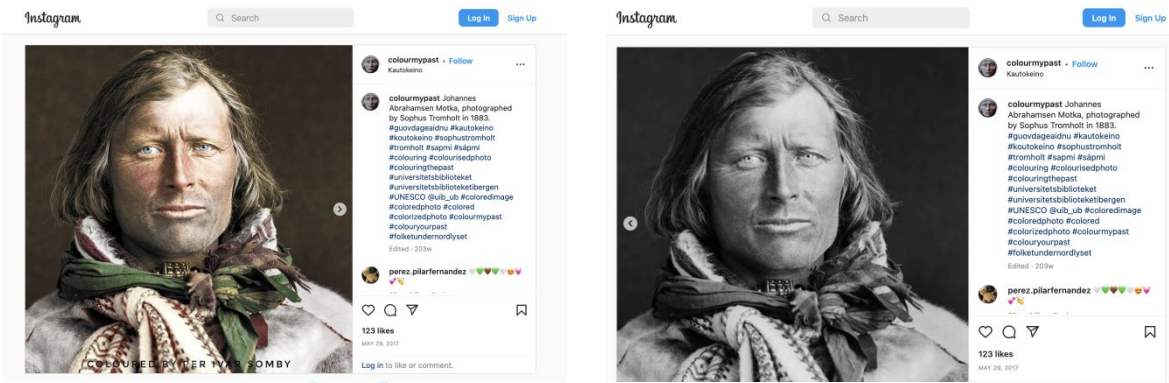


Image 5 and 6

On Instagram we again only see a part of the image, but in addition to Motka’s face we also get a glimpse of the clothes he wears. The text is much shorter, only presenting the sitter’s and photographer’s name, and the year the picture was taken in. The post has got 123 likes, again a relatively small amount compared to later posts on the same account.⁴

In the hashtags, we get more information about location and origin. A click on one or several hashtags takes us to other images taken by Tromholt or other images from the Kautokeino region. We can’t see the comments in these screen shots, but some of the persons commenting are relatives of the sitter. Comments to other images are sometimes also about the coloring process. Somby has spoken about how he used comments from other knowledgeable people about the historical period or technical equipment to improve his own knowledge and sometimes he has even colored an image a second or third time to get closer to a historically accurate version, as he did with the portrait of his great-great-grandfather, Aslak.

The affordances of social media such as Instagram determine to some extent how an image can be presented and which paratextual elements can appear in what position. A high number of hashtags is a way to connect with people interested in the same topics, but also to increase

⁴ See <https://www.instagram.com/p/CXoqunQoEnF/> for a portrait of Motka taken by another photographer colorized and posted by Somby in December 2021. The post indicates a development in the number of followers, thus popularity of the account, and in Somby’s use of text to explain the background of the image and the person for the viewer.

the number of followers. Here we find general hashtags like #kautokeino or #sápmi, but also more specific ones like #colourmypast and #folketundernordlyset that lead to other images from the collection. The text “Coloured by Per Ivar Somby” is added to the image. This text, together with the possibility to switch between black-and-white and colored image increases the viewer’s awareness about the added colors and might also give a feeling of looking on the original. Only a photo archivist or a person with good knowledge about the Tromholt collection will probably recognize that Somby’s choice for his coloration was the black-and-white version (image 3) in the online database. This choice is close to what today’s viewers expect, but back at Tromholt’s time “photographs were never presented in the pure black and white we are familiar with today” (Fjellestad & Greve, 2018, p. 12).

One might argue that paratextual elements establishing the historical context of the image also appear on social media. Furthermore, Somby is open about his work, and he invites the audience to comment on the images and on the coloring. But the images now exhibited to new audiences are nevertheless no longer the same ones taken by Tromholt 140 years ago. Not only have the material properties changed through digitization and the choices made by Somby, but even more important the social and mental aspects. Today’s viewers are not only surrounded by images all day long, but they are also taking photographs and disseminate the images on several platforms where other viewer can like, share, and comment. As part of one’s social media feed the images are controlled by an algorithm that combines historical images with images taken a moment ago, but also advertisements and recommendations for other accounts to follow. How often a user scrolls through the feed, how much time is spent on a specific image, if the possibilities to like, share and comment are used etc. will be individual and have consequences for what appears in the feed.

While Somby’s audience on Reddit was rather limited, his Instagram account has 24,7K followers at the end of May 2023. This way many of Tromholt’s images become part of our temporary pictorial world where users might spend a short moment on the image without reflecting about the time the image was taken in and the circumstances surrounding its production. How an image is understood depends therefore not only on the paratextual elements presented to the viewer, but also on the viewer’s interest, awareness, and knowledge. Even if it is possible to access other images from the collection through hashtags or by visiting Somby’s social media accounts, this requires more engagement and personal involvement than just scrolling down the feed and might become rather accidental for

followers without any special relationship to the images. Some viewers will recognize that the images were motivated scientifically at the time they were taken, others will look on their ancestors and use the images as family photos, while others only will meet the eyes of a handsome person in an exotic costume.

Somby employs Artificial Intelligence to digitally colorize images, incorporating feedback from experts on traditional costumes, textiles, and historical photography to refine the process. He claims that the person is more vibrant and engaging when seen in color: “[...] a grey picture with weak contrast can sometimes be demotivating to look at, as the people behind those grey masks can feel distant.” (Somby, 2019, p. 21) But Somby is not merely a passive user or craftsman; he interprets the images when striving to create a “look as genuine and natural as possible” (Somby, 2019, p. 22). As pointed out by Roland Barthes, both the person to be depicted in a photograph and the person taking the picture play different roles:

The Portrait-photograph is a closed field of forces. Four image-repertoires intersect here, oppose and distort each other. In front of the lens, I am at the same time: the one I think I am, the one I want others to think I am, the one the photographer thinks I am, and the one he makes use of to exhibit his art. (Barthes, 2003, p. 23)

A fifth role is ours as viewers, a role that also Somby takes. But in addition to that, he takes on a sixth role, becoming a co-producer of the image through decisions made during the coloring process and later use. Thus, digitization not only accelerates the reproduction process but also enables the user to play an active part.

One can discuss the results of the colorization process, especially when it comes to the color of the skin. Different users will perceive the images in different ways, again depending on knowledge, experience, and personal involvement. It is nevertheless interesting that Somby's book *The People under the Northern Lights* gives more information about Tromholt, his time and his photographic equipment and about the coloring process than we can find on social media even if comments are used to provide some of the information. While a book can have paratextual elements such as foreword and introduction – in the case of Somby's book in North Sámi, Norwegian and English – and present 55 of Tromholt's images together with quotes from Tromholt's travel account, the affordances of social media lead to less information added and to information spread on different posts.

However, both the images in the book and on social media have changed the function of the original images taken by Tromholt at the end of the 19th century. They are no longer scientific evidence used by Westerners to describe physical types and local costumes but are among others used as family pictures by the sitters' descendants and conversations about family history are an important part of the images' life on social media. They are also used to reconstruct the traditional Sámi clothing and are thus part of an ongoing repatriation. For Somby the process of restoring, coloring, and republishing the images is a way to connect with his ancestors, but at the same time, he becomes a co-producer and contributes to a heightened visibility and thus awareness of the indigenous Sámi culture today that also is important for many Sámi's search for identity.

Per Ivar Somby's choice to publish the colorized images on several platforms and in different media also highlights the ephemerality of both images and paratexts. Foreword and introduction in the book, materials produced for an exhibition, comments on social media written by Somby and his followers create all new paratextual elements, thus context to the images. When the follower is given the possibility to compare the image in black-and-white and in color, sometimes even in several colored versions, the awareness for different versions and readings is heightened.

4. Conclusion

Despite the material turn during the 1990s (Roberts, 2017), the core issue in document theory – the competing use of the concept of a document to refer either to physical instantiation or abstract expression – and, one could add on the understanding of the document as a sociocultural construct, is still under discussion. Nevertheless, more and more scholars support the claim “that any and every document has a physical angle and a mental angle and a social angle and the related claim that in considering documents none of these three angles can be completely understood without acknowledging the other two” (Buckland, 2016, p. 5), even if different terms and concepts are used by different scholars (Skare, 2022, p. 32) to examine what Lund calls a complimentary approach (Lund, 2004; Lund, 2010).

However, the challenge to combine all three angles equally remains. Genette's concept of the paratext has proven useful to study material elements and the relationship between text and paratext, as well as between the material, mental, and social aspects of a document. The growing amount of paratextual elements not only for digital documents will often make

decisions necessary about what elements to focus on and what to neglect, choices that often also depend on one's expertise. The chosen case illustrates the need for – among others – historical and technical knowledge, thus the ability to recognize material aspects in connection with social and economic factors that also have an impact on reception and utilization. Furthermore, the case also demonstrates the need for more paratextual elements to re-contextualize historical documents for today's audiences.

Digitization has increased the possibility to enhance documents to help readers gain a proper understanding, but a critical digitization (Dahlström et al., 2012) is also more costly and labor-intensive and may seem unfeasible due to the large number of documents that institutions like libraries and museums would like to make digital. Nevertheless, a collection such as the one by Tromholt with its place in the Memory of the World Register could be an excellent example of doing so. Consequently, we could think of adding an alternative story about the relationship between Motka and Tromholt than the one told by Tromholt in his travel account and quoted by Somby. To enrich the digitized collection, context descriptions, analyses and comments based on scholarly research could be added as done by Fjellestad and Greve in a print publication (2018). We could even think about giving voice to Motka's descendants or to Sámi artists producing artistic comments.

Nevertheless, digitization has contributed to an increased awareness of the significance of a document's materiality and the need for media-specific analyses are recognized by more and more scholars, also in the humanities (see Hayles, 2004). But, as shown in this paper, material aspects are closely connected to social and mental ones; we need to understand the relationship between the parts to understand the whole.

Focusing on documents' material elements is not novel within the LIS-field, and the movement back to the European documentation movement can be understood as a reaction on the field's – and other disciplines' – strong focus on mental aspects during the 1980s, as described by Hartel (2019), but it was also a reaction on the political and technological developments during the 1980s and 1990. The so-called neo-documentary turn has also led to an increased focus on understanding a document as consisting of both material, mental and social aspects at the same time, and the importance of the correlation between all three aspects or angles. A complimentary approach has also opened the door for other theoretical concepts, such as phenomenology, as demonstrated by Gorichanaz and Latham (2016). Therefore,

complimentary would be a more appropriate name for an approach that has demonstrated its impact during the last decades and, at the same time, is still work in progress.

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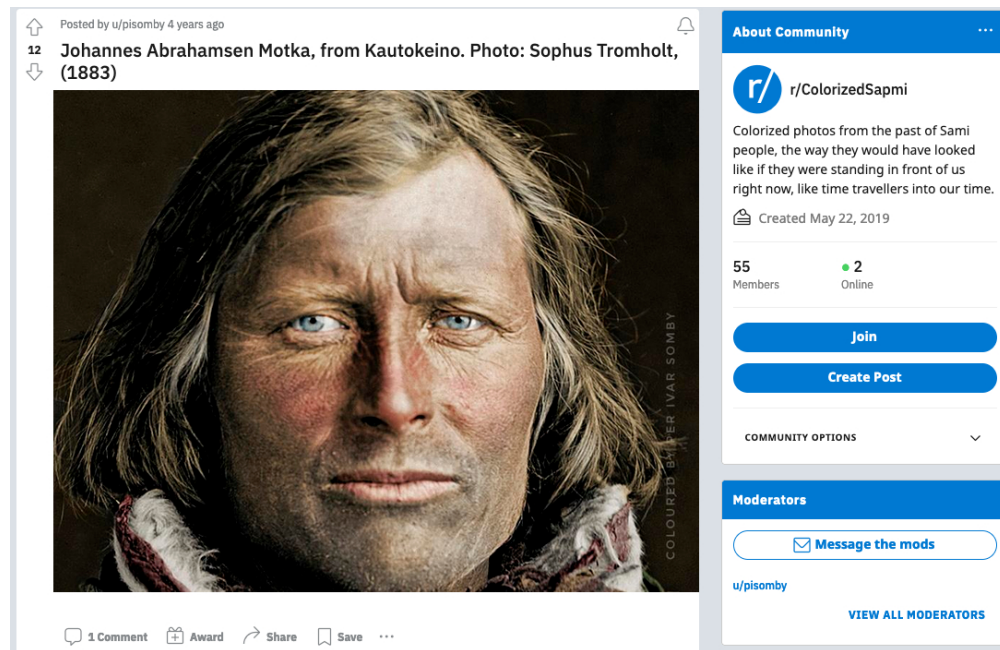
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https://www.reddit.com/r/ColorizedSapmi/comments/bte5wk/johannes_abrahamsen_motka_from_kautokeino_photo/

382x247mm (72 x 72 DPI)