

## Notes on Contributors

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**Nasim Ahmadian** is a Ph.D. candidate in Ethnomusicology at the University of Alberta, Canada. She received her M.A. (Ethnomusicology) and B.A. (Iranian Music Performance) from the University of Arts, Tehran, Iran. Her doctoral thesis focuses on the ethos of *hāl* and aesthetic education of sorrow in Iranian classical music. Her other research interests include identity and diaspora, academic decolonization, aesthetics and emotion, music education, and performing practice in Persian/Iranian classical music. Nasim is a professional *santūr* player and the founder of the internationally awarded Nasim Women's Ensemble based in Iran.

**Clementina Casula** is Assistant Professor in Sociology of Economic and Labor processes at the University of Cagliari, Italy. She holds a Diploma in Piano from the National Conservatory of Music of Cagliari and a Ph.D. in European Studies from the London School of Economics (U.K.). Her research – always paying a special attention to the gender dimension – has considered the role of institutional contexts in regulating different socio-economic fields (such as territorial development, the information society, education-to-work transitions, professionalization), with a focus on the field of cultural and creative industries (particularly music and audiovisual production).

**Ying-Hsien Chen** is currently a doctoral candidate in Musicology at the University of Helsinki. Her doctoral research concerns the transculturation of the Finnish folk instrument in global contexts, with special attention on Japanese women's interaction with, reinterpretation and resignification of the kantele.

**Linda Cimardi** is currently the Principal Investigator of the DFG-funded research project “Black Musics in the Region of (Former) Yugoslavia” based at the Martin Luther University in Halle-Wittenberg. She has been an Alexander von Humboldt Research Fellow at the former Phonogram Archive of the Ethnological Museum in Berlin (2018–2021), Guest Researcher in Ethnomusicology at the University of Music and Performing Arts in Graz (2017–2018) and research associate within the University of Turin Research Unit for the 2010–11 PRIN (Project of Relevant National Interest) in Ethnomusicology. Cimardi holds

a Ph.D. in Ethnomusicology from the University of Bologna (2013). She conducted field-work in Italy, Uganda, Croatia, Bosnia and Austria. Her main areas of interest are African musics and dances, gender in performing arts, politics and aesthetics of world music.

**Bahar Gjuka** is currently a Ph.D. candidate in Musicology at the University of Calgary. She completed her bachelor degree in Turkey, majoring in Traditional Turkish Music and vocal, *kaval* and classical *kemençe* (*klasik kemençe*) performance. Her M.A. thesis focused on Turkish folk music in Macedonia. Throughout her academic career, she has worked as a music teacher and a teaching assistant. Bahar has been awarded many scholarships, including the Alberta Graduate Excellence Scholarship and the Canadian Muslims for Peace and Justice (CMPJ) award. She has performed in the Canadian province of Alberta (Calgary and Edmonton) and Georgia, US, as part of TurCan Musicians, World Music Ensemble, Sofra Ensemble, Musiki Flow music ensembles, and presented papers/lecture recitals at international scholarly conferences.

**Laura Hamer** is a Senior Lecturer in Music and Associate Director of Student Support (Arts and Humanities) at The Open University. Her research specialism lies in Women in Music. Her books include *Female Composers, Conductors, Performers: Musiciennes of Interwar France, 1919–1939* (Routledge, 2018) and *The Cambridge Companion to Women in Music since 1900* (ed. Cambridge University Press, 2021). She is currently co-editing, with Helen Julia Minors, *The Routledge Companion to Women's Musical Leadership: The Nineteenth Century and Beyond* and PI of the AHRC-funded Women's Musical Leadership Online Network.

**Diane Kolin** is a Ph.D. student in Musicology in York University, Toronto, Canada. Her research interests are diverse and include Critical Disability Studies, Ludwig van Beethoven, and Franz Liszt. She is the editor in chief of *The Journal of the French Beethoven Society—Association Beethoven France et Francophonie*. The study of Beethoven's deafness and her personal history led to her research in disability and music. Her collaboration with disabled musicians in the professional musical world allows her to expose new ideas on making music more accessible to a broader audience.

**Blanche Lacoste** completed her Ph.D. in Ethnomusicology (Aix-Marseille University – Tor Vergata University – École Française de Rome) in 2021. She is currently teaching adjunct in Ethnomusicology at the Jean Monnet University, in Saint-Étienne. Her Ph.D. research focused on the musical role of women in the Christian services of migrant communities in Rome. Her research interests lie on the boundary between gender studies, ethnomusicology, migration studies and religious studies.

**Helen Julia Minors** is Professor and Head of the School of Arts at York St John University. She was previously School Head of Performing Arts and Associate Professor of Music at Kingston University London. She is founder and co-chair of EDI Music Studies Network. Recent publications include: *Artistic Research in Performance Through Collaboration*, edited with Martin Blain (Palgrave 2020) and *Paul Dukas: Legacies of a French Musician*, co-edited with Laura Watson (Routledge, 2019), as well as chapters in *Opera and Translation* (John Benjamins, 2020), and articles in *Tibon* (2021), *London Review of Education* (2019,

2017) and entries in the *Cambridge Stravinsky Encyclopedia* (2021). She is currently co-editing, with Laura Hamer, *The Routledge Companion to Women's Musical Leadership: The Nineteenth Century and Beyond* and is CI of the AHRC-funded Women's Musical Leadership Online Network with Laura Hamer.

**Katarina Mitić Minić** is a Ph.D. candidate at the Theory of Arts and Media Department (Interdisciplinary Studies) of the University of Arts in Belgrade. She finished bachelor and master studies at the Department of Musicology, Faculty of Music in Belgrade. The focus of her research work is the question of the relationship between music and movies, series and video games, music industry and music in marketing. She worked for Warner Music Group music company and 20th Century Fox film studio. Currently, Katarina is engaged as production manager of Girls Rock Camp in Serbia and is part of Young Women's Collective FEMIX.

**Iva Nenić** is an ethnomusicologist and cultural theorist who works as an assistant professor at the Department of Ethnomusicology, Faculty of Music, of the University of Arts in Belgrade. Iva's research is concerned with the way music and wider cultural practices give rise to ideology and help enact social identities, with a focus on gender reproduction/contestation and the politics of intersectionality, as well as on the relationship between sustainability and transhumanist aspects of contemporary culture. She collaborates with the postgraduate program of Interdisciplinary studies at the University of Arts in Belgrade; Belgrade Open School; Women's Studies Center in Belgrade; as well as other Serbian and international academic institutions. Her invited lectures took place at universities in UK, Austria, Slovenia, Italy, and Japan. Iva's field experience spans from the folk music of Serbia to the issues of local and global world music; female musicianship in Serbian and regional independent music scenes; Balkan-based hip hop, and shared vernacular culture of post-Yugoslav pop-folk. Her book *Gusle Players and Other Female Traditional Instrumentalists in Serbia: Identification by Sound* (Clio, Belgrade, 2019) received Anđelka Milić Award granted by the Section for Feminist Research and Critical Studies on Masculinities (SEFEM), in the category of scholarly work critically contributing to the study of gender relations. She is the leader of the scientific research project "Female Leadership in Music" (FLIM), supported by the Science Fund of Serbia (PROMIS program).

**Tatjana Nikolić** is a Research Assistant at the Faculty of Dramatic Arts (FDA), University of Arts in Belgrade and a member of the team of "Female leadership in music" project supported by the Science Fund of the Republic of Serbia, no. 6066876, 2020 – 2022. Since 2010 she has been a member of a Young Women's Collective FEMIX, where she is researching, advocating, promoting, educating, and organizing events to enhance the participation of young women in the local cultural and creative scene. In 2016 her study "Gender Relations within the Alternative Music Scene of Serbia and the Balkans" was awarded and published by the Provincial Institute for Gender Equality of Vojvodina. Currently, she is a Ph.D. candidate at the FDA with the doctoral thesis titled "Gender and Age Equality in the Cultural Policy of Serbia".

**Bojana Radovanović**, musicologist and art theorist, is a Research Assistant at the Institute of Musicology, Serbian Academy of Sciences and Arts in Belgrade. She obtained her Ph.D. at the Department of Musicology, Faculty of Music, University of Arts in Belgrade, studying the relations of voice with vocal technique and new technologies in contemporary art and popular music. Her research interests include contemporary music and art, voice, metal music, art and media, and transdisciplinary research. She has published two books and co-edited one collective monograph. She is one of the founders of the Association for preservation, research and promotion of music “Serbian Composers” that works on the largest internet audio-visual archive of Serbian art and film music, and a co-founder and the editor-in-chief of the scientific journal *INSAM Journal of Contemporary Music, Art and Technology*.

**Sanja Ranković** is Associate Professor of Traditional singing at the Department of Ethnomusicology, Faculty of Music, of the University of Arts in Belgrade. Her ethnomusicological interests are in the field of applied ethnomusicology as well as in vocal practices. She has delivered numerous lectures, seminars, concerts and workshops in Serbia, as well as abroad. For almost two decades, she has been working as a lecturer in traditional singing at the Serbian Folk Dance and Song Study Centre of the National Ensemble “Kolo”. She is the author of three books and two full-length musical stage plays, which were performed at the National Theatre in Belgrade.

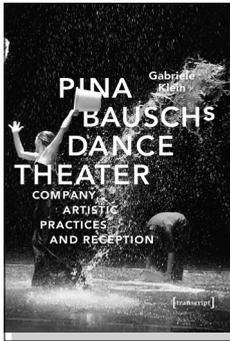
**Adriana Sabo** is a Ph.D. candidate at the Postgraduate School ZRC SAZU in Ljubljana, Slovenia. She was a Ph.D. candidate at the Department of Musicology, Faculty of Music, of the University of Arts in Belgrade (2013–2020), and was employed as a Junior Researcher and a Research Assistant at the same institution. She holds master degrees in musicology (2012) and gender studies (2015). She was a recipient of the scholarship given by the Ministry of Education, Science and Cultural Development of the Republic of Serbia (2014–2018). She is a member of the Serbian Musicological Society, International Association for the Study of Popular Music (IASPM, international branch) and a contributor for the Center for Popular Music Research (Belgrade).

**Carol Silverman**, Professor Emerita of Cultural Anthropology and Folklore/Public Culture at the University of Oregon, has done research with Roma for over 40 years in the Balkans, Western Europe and the US, on politics, music, human rights, gender, and migration, with a focus on representation. Her 2012 book *Romani Routes: Cultural Politics and Balkan Music in Diaspora* (Oxford), won the book prize from the Society for Ethnomusicology, and her 2021 book *Ivo Papazov's Balkanology* (Bloomsbury) analyzes the politics of Bulgarian wedding music. She has published recent articles in the edited volumes *The Oxford Handbook of Economic Ethnomusicology*, *The Roma and their Struggle for Identity in Contemporary Europe*, and *The Romani Women's Movement: Struggles and Debates in Central and Eastern Europe*, and the journals *Critical Romani Studies*, *Western Folklore*, and *Ethnomusicology Forum*. She works with the USNGO Voice of Roma, is curator for Balkan music for the digital RomArchive, and is a professional vocalist and teacher of Balkan music.

**Talieh Wartner-Attarzadeh** is a doctoral candidate in Ethnomusicology at the University of Music and Performing Arts in Graz, Austria. In her doctoral project, she investigates post-revolutionary Iranian puppets and how they resist government-based restrictions against music and dance on Iranian national television. Previously, she has researched Islamic women's rituals from southern Iran, about which she wrote her BA and MA theses. Her research interests include music cultures from West Asia and Islamic countries. Moreover, she is interested in issues considering media, political, religious, and gender aspects within the ethnomusicological framework.

**Mirjana Zakić** is Professor of Ethnomusicology at the University of Arts in Belgrade. She graduated at the Department of Ethnomusicology, Faculty of Music in Belgrade, where she defended her M.A. thesis: "Instrumental and vocal-instrumental heritage of Zaplanje region in the light of traditional music opinion", as well as her doctoral dissertation "Ceremonial songs of winter season- systems of music signs in the tradition of the southeastern Serbia". Since 1990 she has been employed at the Faculty of Music at the University of Arts in Belgrade. She was the Vice-Dean at the Faculty of Music in Belgrade (2012–2015). Since 2018 she has been the Head of the Department of Ethnomusicology at the Faculty of Music. So far, she has published four books and a large number of papers in national and international publications. She is especially interested in ritual music, instrumental music, musical semiotics, relation between text and context. She is currently the chairman of the Serbian Society of Ethnomusicology.

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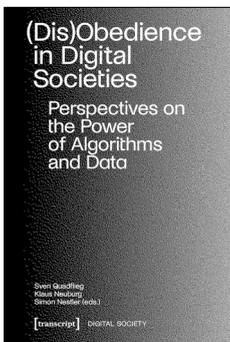
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