





*Maria Thereza Alves* (\*1961 in São Paulo, Brazil). Alves has worked and exhibited internationally since the 1980s, creating a body of work investigating the histories and circumstances of particular localities to give witness to silenced histories. Her projects are research-based and develop out of her interactions with the physical and social environments of the places she lives or visits for exhibitions and residencies. These projects begin in response to local needs and proceed through a process of dialogue that is often facilitated between material and environmental realities and social circumstances. While aware of Western binaries between nature and culture, art and politics, or art and daily life, she deliberately refuses to acknowledge them in her practice. She chooses instead to create spaces of agency and visibility for oppressed cultures through relational practices of collaboration that require constant movement across all of these boundaries.

*Juana Awad* is a Colombian-Canadian artist, curator and cultural worker based in Berlin. She currently acts as artistic researcher and lecturer in the Theory and History Department at Weißensee School of Art and Design. Awad studied Semiotics/Communication Theory and Drama/Theatre Studies (University of Toronto, CA), Fine Art Media (Slade School of Fine Art London, GB), and Cultures of the Curatorial (HGB Leipzig, DE). Her principal interests lie in the intersections of knowledge production and aesthetic practices, the effects of institutional processes on the production and reception of art, and the political potential of arts and culture presenting. Her video work has been shown internationally including at Rencontres Internationales, Argos Arts, MIX21, Austin Museum of Art, or Sanhe Museum. She has curated films and media art works for various organizations internationally, including Toronto International Film Festival (CA), the Goethe-Institut – Max Müller Bhavan Mumbai (IN), or the MAMBO Museum of Modern Art Bogotá (CO). Awad has also directed and managed large presentation and research projects among others the DFG-RTG “Knowledge in the Arts” at UdK Berlin (DE).

*Julian Sverre Bauer* ist Kultur- und Medienwissenschaftler, sowie freischaffender Musiker. Zuletzt war er am DFG-Graduiertenkolleg „Das Wissen der Künste“ (UdK Berlin) als wissenschaftlicher Mitarbeiter tätig. In seinem Dissertationsprojekt „Rassisierung als Technologie bewegter Bilder“ nimmt er antirassistische Ästhetiken in Film- und Videokunstarbeiten als *Ausgangspunkt*, um sich mit Geschichten rassasierender Techniken, Ästhetiken und Theorien auseinanderzusetzen. Er hat Skandinavistik, Philosophie und Europäischen Literaturen an der Humboldt-Universität zu Berlin studiert und dort bei Joseph Vogl und den Mosse-Lectures gearbeitet. Darüber hinaus interessiert er sich für Science and Technology Studies, Kapitalismuskritik, Kybernetik, Post+koloniale Studien und Queer Theory. Insbesondere letztere befinden sich in einem wechselseitigen Austauschverhältnis mit seinen musikalischen Projekten SAL SAL und Handjerks. Ihm ist es ein besonderes Anliegen strukturelle soziale und politische Aspekte in der wissenschaftlichen und künstlerischen Arbeit situiert miteinzubeziehen.

*Toni Brell* is a transdisciplinary artist and coder, who uses narrative as a vessel for reflection. With training both in theatre and visual design, Brell creates immersive experiences with different media. Before embarking into the visual arts, Brell studied theatre and media at the University of Bayreuth, with a focus on narratology and female storytelling. Subsequently, they worked as a dramaturg for several theatres in Germany, developing an interest in non-linear, fragmented and multimedia narratives. Next to

developing their own writing and performative practice, since 2022 Brell is a member of the interdisciplinary study-group *Scores for Gardens* that explores collective forms of embodied research and reciprocal learning through sound, text, and movement as well as the Amsterdam-based collective *Brackish* which seeks to explore the history and experience of the Dutch land reclamation project through narrative dinners and food tastings.

*Raven Chacon* is a composer, performer, and installation artist from Fort Defiance, Navajo Nation. As a solo artist, collaborator, or with Postcommodity, Chacon has exhibited or performed at Whitney Biennial, documenta 14, REDCAT, Musée d'art Contemporain de Montréal, San Francisco Electronic Music Festival, Chaco Canyon, Ende Tymes Festival, 18th Biennale of Sydney, and The Kennedy Center. Every year, he teaches twenty students to write string quartets for the Native American Composer Apprenticeship Project (NACAP). He is the recipient of the United States Artists fellowship in Music, the Creative Capital Award in Visual Arts, the Native Arts and Cultures Foundation artist fellowship, and the American Academy's Berlin Prize for Music Composition.

*Kency Cornejo* is an associate professor in the department of art at the University of New Mexico where she teaches Contemporary Latin American and Latinx Art Histories. Her teaching, research, and publications focus on contemporary art of Central America and its US-based diaspora, art and activism in Latin/o America, and decolonizing methodologies in art. Some of her publications on Central American art can be found in the *Journal of Latin American and Latinx Visual Culture*; *Journal of Commonwealth and Postcolonial Studies*; *Aztlán: A Journal of Chicano Studies*; and *Art and Documentation* among others, including chapters in edited books. Her first book manuscript, forthcoming with Duke University Press, analyses thirty years of art and decoloniality in Central America. Her work has been supported by the Fulbright and Ford foundations, an Andy Warhol Foundation Arts Writers Grant, and a National Endowment for the Humanities (NEH) Faculty Award Grant. She holds a PhD from Duke University, an MA from UT Austin, and BA from UCLA.

*Sebastian De Line* is an artist, scholar and Associate Curator, Care and Relations at the Agnes Etherington Art Centre, and PhD candidate in Cultural Studies at Queen's University. Their doctoral research, *Postmortem Economies in Art: The Carceral Value and Labour of Indigenous & Racialized Museum Collections*, focuses on the manufacturing of capitalist values and economies that transform agential Indigenous and racialized ancestors into labouring "objects" of extraction, accumulation and consumption determined by acquisition criteria within museum collections. Publications include the *Journal of Visual Culture* and *Junctures*.

*Aïcha Diallo* is a cultural analyst, educator, curator and editor. She is currently a PhD candidate in Urban Studies and Planning at the University of Sheffield (Emerging Urban Inequalities) researching Black Geographies in Berlin and Dakar. Previously, she was in charge of education & outreach at DAS MINSK Kunsthau in Potsdam until 2022. From 2012 to 2017 she worked as managing editor for the art magazine Contemporary And (C&) and curated exhibitions and events for the off-program of the Biennale Dak'Art. From 2016 to 2020, Diallo was co-program director of KontextSchule, a two-year training programme for artists and teachers based at the Institute for Art in Context at the Berlin University of the Arts. She is a member of bildungsLab\*, a collective of scholars of Color who comment, intervene and publish in the field of critical pedagogy. Diallo is

also co-editor with Annika Niemann and Miriam Shabafrouz of the trilingual anthology (German/English/French) *Untie to Tie: Colonial Fragments in the Context of School* (ifa Gallery Berlin and Bundeszentrale für politische Bildung (bpb – Federal Center for Civic Education)). She is passionate about the work about trauma and repair, critical pedagogy, African and Afrodiasporic aesthetics and politics, and postcolonial critique.

*Jimmie Durham* was an internationally acclaimed artist, writer, and poet. In the early 1960s he was active in theater, performance, and literature as well as in the US Civil Rights Movement, and his first solo art exhibit took place in Austin, Texas, in 1965. In 1969 he moved to Geneva, Switzerland, and he returned to the United States in 1973. He was a political organizer in the American Indian Movement (AIM) from 1973 to 1980, director of the International Indian Treaty Council (IITC), and representative at the United Nations. From 1981 to 1983, he was the director of the Foundation for the Community of Artists (FCA) in New York City. In 1987 he moved to Mexico but decided to return to Europe in 1994 where he was based in until his death in November of 2021. His texts and poems are published widely, as major solo and group exhibition have taken place worldwide. His restless and generous practices about thinking an each other under neocolonial attacks urges readers, listeners, viewers, and visitors alike to question and counteract the politics of today's normalization rhetoric, speech, and violation against humans, animals, and the so-called nonhuman alike.

*Sanchia Fidlin*, geboren 1986, ist zweisprachig aufgewachsen und hat ihr Sprachtalent zum Beruf gemacht. Seit 2014 hat sie einen Master-Abschluss der FTSK Germersheim aus dem Studiengang Sprache, Kultur, Translation mit der Spezialisierung Recht, Technik und Wirtschaft in der Tasche. Hauptberuflich als Übersetzerin in der Finanzwelt aktiv, übersetzt sie nebenberuflich Texte aller Art wie z. B. Verträge oder Urkunden. Zuletzt hat Sanchia Fidlin Texte im begleitenden Buchband zur „Javagold – Pracht und Schönheit Indonesiens“-Ausstellung der Reiss-Engelhorn-Museen in Mannheim übersetzt und lektoriert.

*Maja Figge*, Dr. phil. ist Medien- und Kulturwissenschaftlerin und derzeit wissenschaftliche Mitarbeiterin am Institut für Film-, Theater-, Medien- und Kulturwissenschaft an der Johannes Gutenberg-Universität Mainz. Sie ist Autorin zahlreicher Aufsätze und der Monografie *Deutschsein (wieder-)herstellen. Weißsein und Männlichkeit im bundesdeutschen Kino der fünfziger Jahre* (2015) sowie Redaktionsmitglied der Zeitschrift für Medienwissenschaft. Ihre Forschungsschwerpunkte sind u.a. Geschichte, Ästhetik und Politik transnationaler Bewegtbildkulturen, mediale Erinnerung, Film-/Medienästhetik und -theorie, Postkoloniale und dekoloniale Theorien, Gender/Queer Media Studies. Sie forscht zu Ästhetik und Politik transnationaler Bewegtbildkulturen entlang von zwei miteinander verbundenen Projekten, einer Aufsatzsammlung zu *Black (Post-)Cinemas* (transcript 2023) und einer Monographie zu *Entangled Modernisms* in den westeuropäisch-indischen Filmbeziehungen nach der indischen Unabhängigkeit.

*Lisa Großmann* ist Theaterwissenschaftlerin und Theatermacherin. Sie war von 2015 bis 2018 Kollegiatin am Graduiertenkolleg „Das Wissen der Künste“ an der Universität der Künste Berlin. In ihrem Dissertationsprojekt erforscht sie das Wissen, das in Theaterproben hervor- und eingebracht wird. Dabei rücken auch immer wieder Fragen nach der Dokumentation und Tradierung körperlicher Praktiken und deren Politiken in den Vordergrund. Sie arbeitet zudem als Dramaturgin und Performerin für die

Performancetheatergruppe Interrobang und das Explorativ an theatralen Formaten.

*Elsa Guily* is a research assistant at the DFG Research Training Group "Knowledge in the Arts" at the UdK Berlin. She studied fine art at ERBA (Ecole régionale des beaux-arts de Rennes), art history and culture studies at the Humboldt-Universität Berlin (BA), and art history in global context at the Freie Universität Berlin (MA). In addition to her academic work, she works as a freelance cultural critic and editor for publications including Contemporary And and IAM (Intensive Art Magazine) and as an independent research curator. Her focus lies at the intersection of decolonial practices and critical theory in visual culture studies. In overlapping social and cultural theory in her work, Guily is particularly interested in looking into issues of post- and coloniality in representations of memories and processes of archiving in history writing as well as within practices based in art research.

*Candice Hopkins* is a curator and writer originally from Whitehorse, Yukon. In 2019 she was senior curator of the Toronto Biennial of Art and co-curator of the SITE Santa Fe biennial, *Casa Tomada*. She was a part of the curatorial team for documenta 14 in Athens, Greece, and Kassel, Germany, and a co-curator of the major exhibitions *Sakahàn: International Indigenous Art, Close Encounters: The Next 500 Years* and the 2014 SITElines biennial, *Unsettled Landscapes* in Santa Fe, New Mexico. Her writing has been published widely and her recent essays and presentations include "Outlawed Social Life" for *South as a State of Mind and Sounding the Margins: A Choir of Minor Voices* at Small Projects, Tromsø, Norway. She has lectured internationally including at the Witte de With, Tate Modern, Dak'Art Biennale, Artists Space, Tate Britain, and the University of British Columbia. She is the recipient of numerous awards including the Hnatyshyn Foundation Award for Curatorial Excellence in Contemporary Art and the 2016 the Prix pour un essai critique sur l'art contemporain by the Foundation Prince Pierre de Monaco. She is a citizen of Carcross/Tagish First Nation.

*Johannes Salim Ismaiel-Wendt* ist Professor für Musiksoziologie und Popular Music Studies an der Stiftung Universität Hildesheim. Er ist Autor von *tracks 'n' treks. Populäre Musik und Postkoloniale Analyse* (2011, Unrast Verlag) und *post\_PRESETS. Kultur, wissen und populäre MusikmachDinge* (2016, Universitätsverlag Hildesheim/Olms Verlag). Er versucht seine Lehre, Forschung sowie auditiv-künstlerische Praxis stets queertheoretisch und postkolonial informiert zu positionieren: Johannes Salim Ismaiel-Wendt schrieb 2017 „Richt-Mikrofone. Gutachten zu Fragen nach möglicher ‚sonischer Segregation‘ im sogenannten NSU-Prozess“, lehrt zur Zeit zu BreakBeat Science in Erinnerung an die Ermordeten des 19. Februar in Hanau und ist Mitbegründer des Kollektivs für post\_repräsentative Sound-Formate ARK.

*Rajkamal Kahlon's* work builds on twenty years of extensive research into drawing and painting as sites of political resistance and draws on legacies of colonialism, often using the material culture, documents, and aesthetics of Western colonial archives. Her artistic research, at the intersection of visibility, violence, and colonial histories, has evolved to reflect on how trauma and the body are at the center of colonial violence. Specifically, the body in the archive, the one that has been studied and objectified at the center of her practice, attempting to care for, rehabilitate, and give voice to the men and women she encounters in the archives. Kahlon attended the

Whitney Independent Study Program (WISP) and received her MFA from CCA. Her work has been exhibited in museums, foundations, and biennials in North America, Europe, the Middle East, and Asia. She is the recipient of numerous grants, awards, and commissions including the Joan Mitchell Painting and Sculpture Award, Pollock Krasner Award, Stiftung Kunstfonds Arbeitstipendium, Goethe Institute Künstlerstipendium, American Civil Liberties Union (ACLU) National Security Project Artist-in-Residence, Melon Visiting Artist Fellowship, Newhouse Center, Wellesley College, SWICH Artist-in-Residence, Weltmuseum Wien, the 2019 Villa Romana Prize, and the 2020 Berlin Artist Grant.

*Grit Köppen* ist Theaterwissenschaftlerin, Kultur -und Afrikawissenschaftlerin. Sie promovierte als Stipendiatin der Heinrich-Böll-Stiftung und als Junior Fellow an der Bayreuth International Graduate School of African Studies zu transkulturellen Produktionsprozessen im Theater. 2017 erschien ihre Monografie „Performative Künste in Äthiopien: Internationale Kulturbeziehungen und postkoloniale Artikulationen“ bei transcript. Sie war Postdoktorandin am DFG-Graduiertenkolleg „Das Wissen der Künste“ an der Universität der Künste Berlin (UdK) und publizierte dort u.a. den Essay „Die Kunst ist ein Verb: dekolonisieren“. Anschließend arbeitete sie an der Deutschen Film- und Fernsehakademie Berlin und verantwortete dort als Studienleiterin das Gewerk Drehbuch. Seit 2017 lehrt sie im Fachbereich Szenisches Schreiben an der UdK Berlin. 2021/22 war sie als Gastprofessorin an der Fakultät Darstellende Kunst der UdK Berlin. Ihre Forschungsschwerpunkte sind postkoloniale Gegenwartsdramatik, afropolitane Performancekunst, dekoloniale Ästhetiken im Theater, Dramaturgie, Inszenierungsanalyse, Repräsentationspolitiken und transkulturelle künstlerische Produktionsprozesse.

*Kiran Kumār* is an artist, researcher and writer. He approaches the human body-mind through a trifold practice of dance as art, science and spi/ritual. Rooted primarily in his somatic practices of Haṭha yoga, Kālaripayatt and traditional Indic temple dancing, his research involves critical, conceptual and artistic inquiries into the cosmologies of these practices. In his works, these inquiries come into dialogue with pressing personal and planetary problems through performance, writing, video, installation and archiving as modes of artistic research publication. Following initial study in mechanical engineering at National University of Singapore (2006), he holds an MFA in new media art from City University of Hong Kong (2012) and a MA in dance from University of the Arts Berlin (2014). His works have shown at the Jeu de Paume Paris, Singapore Biennial, Gessneralle Zürich; and have been published with Performance Research Books, transcript Verlag, Archive Books and K-Verlag. He has held research fellowships at Academy for Theatre and Digitality (2021), Akademie Schloss Solitude (2022) and Medienwerk.NRW (2023).

A writer, editor and researcher based in Berlin, *Wilma Lukatsch* (Dr. phil.) has graduate degrees in Art History, History of Religions and Sociology from Freie Universität Berlin and Humboldt-Universität zu Berlin. She has since been working with artists and archives, and is focusing on developing a dialogue-based writing practice in close exchange and collaboration. She wrote her doctoral thesis on the inter-relational practices in the work of Maria Thereza Alves, and has asked for feminist and decolonial methodologies for understanding, addressing and reimagining artworks, archives and artists' voices. For many years she has engaged in writing and publishing books that connect art and histories to voices and contemporary geographies, in order to shift research and narrations to a decolonial praxis

of being entangled. She is the founder of ROSINENWALDRAUSCHEN, a space for transcultural collaboration and aesthetics.

*Viktoria Luisa Metschl* ist Filmwissenschaftlerin und Übersetzerin. Gemeinsam mit Elisabeth Büttner ist sie Herausgeberin von *Figurationen von Solidarität. Algerien, das Kino und die Rhythmen des anti-kolonialen Internationalismus* (2019). Sie arbeitet derzeit als wissenschaftliche Mitarbeiterin an der Universität für angewandte Kunst Wien.

*Rena Onat* ist Kunst- und Medienwissenschaftlerin und interessiert sich für Queer of Color Kritik in der visuellen Kultur. Sie positioniert sich als türkeistämmige Femme of Color und arbeitet zurzeit an ihrer Doktorarbeit zum Thema „Strategien des Widerstands, des Empowerments und des Überlebens in den Werken queerer Künstlerinnen of Color im deutschen Kontext“. Sie hat am Institut für Medienwissenschaft der HBK Braunschweig und im Helene-Lange-Kolleg Queer Studies und Intermedialität an der Uni Oldenburg als wissenschaftliche Mitarbeiterin gearbeitet.

*Tabita Rezaire* is infinity incarnated into an agent of healing. Her cross-dimensional practices envision network sciences — organic, electronic, and spiritual — as healing technologies to serve the shift towards heart consciousness. Navigating digital, corporeal, and ancestral memory as sites of struggles, she digs into scientific imaginaries to tackle the pervasive matrix of coloniality and the protocols of energetic misalignments that affect the songs of our body-mind-spirits. Tabita is based in Cayenne, French Guyana. She is part of the artist group NTU, half of the duo Malaxa, and the mother of the energy house SENEb. Tabita has shown her work internationally —Serpentine London; MoMa NY; New Museum NY; Gropius Bau Berlin; MMOMA Moscow; Museum of Contemporary Art Chicago; HEK Basel; ICA London; V&A London; National Gallery Denmark; The Broad LA; MoCADA NY; Tate Modern London; Museum of Modern Art Paris.

*Ruth Sonderegger* ist Professorin für Philosophie und ästhetische Theorie an der Akademie der bildenden Künste Wien. Ihre derzeitigen Forschungsfelder sind: Konstitution und Geschichte der westlichen philosophischen Ästhetik (im Kontext der ursprünglichen Akkumulation), Praxistheorien, Cultural Studies, kritische Theorien des *Racial Capitalism* und Widerstandsforschung. Letzte Buchpublikationen: *Polyphone Ästhetik* (Ko-Autor\_innen: Ch. Brunner, S. Bempeza, K. Hausladen und I. Kleesattel), Wien 2019; *Vom Leben der Kritik. Kritische Praktiken – und die Notwendigkeit ihrer geopolitischen Situierung*, Wien 2019.

*Luisa Ungar* is a Colombian artist who experiments with language as a tool for dislocation and distortion. Following clues from local environments she uses performance, drawing and text looking for ways in which social norms are constructed through our everyday speaking. Her pieces are based on thorough research and documentation, often tracing narratives around animality and the non-human in underlying colonial circuits. Her work has been shown or performed at different venues such as Mercosul Biennial (BR); MKHA Museum (BE); Bienal Sur (AR); Ca2M, Madrid (ES); Bonnefantenmuseum (NL); Museo de Arte Banco de la República (CO); Tensta Konsthall (SE); Ar/Ge Kunst (IT); Rijksmuseum (NL), or Spring Workshop (HK). In 2019 she curated a combined program of Performance and Pedagogy for the Colombian Biennale 45SNA. Recent works include *A Regurgitation is a Song is a Spell (Consultations to recreate the colonial disease)*, commissioned for the Liverpool Biennale 2021. In 2020–2023 she is the Dorothea Erxleben Teaching and Research Fellow in Performance at Braunschweig University of Art (HBK) in Germany.

*Françoise Vergès* is a Franco-Reunionnise decolonial antiracist feminist activist, a writer and an independent curator, who is currently based in Paris. Growing up in an anticolonial feminist communist family, she early learned about anti-imperialist struggles of liberation and antiracism. She convenes “L’Atelier”, a workshop and public performance with artists and activists of color, collaborates with artists, organizes decolonial visits in museums and was a cofounder of the non-profit *Decolonize the Arts* (2015–2020) and of its public university. Recent publications include: *Programme de désordre absolu. Decoloniser le musée* (2023), *A Feminist Theory of Violence* (2021), *De la violence coloniale dans l’espace public* (2021) and *A Decolonial Feminism* (2020).

*Emma Wolukau-Wanambwa* (1976–2023) was a researcher and artist. Her exhibitions include *Actually, the Dead Are Not Dead: Bergen Assembly 2019* (Bergen, NO); 62nd BFI London Film Festival (GB); *Women on Aeroplanes* (The Showroom Gallery, GB & Museum of Modern Art, Warsaw PL); *We Don’t Need Another Hero* (10th Berlin Biennale of Contemporary Art, DE); *A Thousand Roaring Beasts: Display Devices for a Critical Modernity* (Centro Andaluz de Arte Contemporaneo-CAAC, Seville, ES); and *Kabbo Ka Muzwala* (National Gallery of Zimbabwe, ZW, Makerere University Art Gallery, UG & Kunsthalle Bremen, DE). Her essay “Margaret Trowell’s School of Art or How to Keep the Children’s Work Really African” was published in 2018 in the *Palgrave Handbook on Race and the Arts in Education*. Emma was a doctoral candidate in artistic research at the University of Bergen (NO) and convenor of the Africa cluster of the Another Roadmap School.

