

## Contributors to this Volume

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*Stefanie Bach* is a curator for global art history with a focus on Africa at the ethnological museums in Dresden, Leipzig and Herrnhut, which belong to the Staatliche Kunstsammlungen Dresden (State Art Collections Dresden), Germany. She was previously a curatorial assistant at the Museum für Völkerkunde Dresden and the GRASSI Museum für Völkerkunde zu Leipzig. Bach studied art history, non-European cultures and global art history with a focus on Africa at the Universität Leipzig and the Freie Universität Berlin. In addition to the conceptualisation of exhibition formats, her research interests include decolonisation processes within the museum landscape and the accessibility and mediation of museum content.

*Agnieszka Balcerzak*, PhD, is a research fellow at the Institute for Cultural Analysis and European Ethnology at the Ludwig-Maximilians-Universität (LMU) Munich. She received her master's degree in German Philology from the Adam Mickiewicz University of Poznań, Poland, and her master's degree in Eastern European Studies and a PhD in European Ethnology from the LMU Munich. Her latest publication is *Zwischen Kreuz und Regenbogen: Eine Ethnografie der polnischen Protestkultur nach 1989* (Transcript, 2020). Agnieszka's research is mainly focused on transformation processes in Eastern Europe, social movements and protest cultures, women and gender, material and memory culture, and visual anthropology.

*April Eisman* is Associate Professor of Art History at Iowa State University. She is the author of *Bernhard Heisig and the Fight for Modern Art in East Germany* (Camden House, 2018) and numerous articles about East German art and its reception. Co-founder of the Transatlantic Institute for East German Art (TIEGA), Eisman is also co-organiser of the German Socialisms Network for the German Studies Association and is currently completing a book about the Dresden artist Angela Hampel, for which she has received year-long fellowships from the National Endowment for the Humanities (NEH) and the American Association of University Women (AAUW).

Dr. *Daniel Habit* is a senior lecturer at the Institute for European Ethnology and Cultural Analysis at Ludwig-Maximilians-Universität in Munich where he received his

PhD with a work on the concept of The European Capital of Culture programme of the European Union. His current research project in co-operation with the DFG-funded research group “Urban Ethics” deals with diverse processes of transformation in Bucharest from a urban and moral anthropology perspective. In addition to the Romanian capital, his recent publications deal with alpine urbanities and taboos. Furthermore, he is co-owner of the bar “Geyerwally” in Munich.

*Beáta Hock*, PhD, is a Senior Researcher at the Leibniz Institute for the History and Culture of Eastern Europe (GWZO), Leipzig, and was visiting professor at The Courtauld Institute of Art in London. One of her research directions explores the cultural dimensions of the global Cold War. Aspects of this subject area are addressed in her monograph *Gendered Creative Options and Social Voices* (Franz Steiner Verlag, 2013) and other publications she edited: *Doing Culture under State-Socialism: Actors, Events, and Interconnections* (Leipziger Universitätsverlag, Comparativ 4, 2014) and *Globalizing East European Art Histories* (with Anu Allas; Routledge, 2018).

*Simone Jansen’s* research interests lie in the carpet and textile art of West and Central Asia, the history of its academic research and its reception in Europe. Jansen was a founding member of the Symposium for Central Asian Textile Art in Leipzig (SCATA I–III) and is on the International Committee of the International Conference on Oriental Carpets (ICOC). She has directed the *Dresdner Teppichabende* (Dresden Carpet Evenings) series at the Dresden Museum of Ethnology since June 2000. She is in charge of the West and Central Asian collections there as a part-time research associate at the Dresden State Art Collections (SKD).

*H. Glenn Penny* is Professor of History at the University of Iowa, USA. He is the author of *Objects of Culture: Ethnology and Ethnographic Museums in Imperial Germany* (UNC, 2002), *Kindred by Choice: Germans and American Indians Since 1800* (UNC, 2013), and *Im Schatten Humboldts: Eine tragische Geschichte der deutschen Ethnologie* (C. H. Beck, 2019). He is currently pursuing a set of projects on belonging, the habitus of migrants, and interrelations between Germans and Latin Americans. He is also completing a book manuscript titled: *Unbinding German History: 1760s to the Present*. Anna-Lisa Reith studied German Language and Literature as well as Anthropology at the Martin Luther University Halle-Wittenberg (B.A.) and the University of Leipzig (M.A. Anthropology) from 2014 until 2020. She is particularly interested in the practical handling of objects in museums, which she has studied in several contexts, such as a student exhibition and an international conference at the GRASSI Museum für Völkerkunde zu Leipzig. The reappraisal of the origin and history of objects and debates about restitution and forms of display were the focal points of her previous experiences.

*Anna-Lisa Reith* studied German Language and Literature as well as Anthropology at the Martin Luther University Halle-Wittenberg (B.A.) and the University of Leip-

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*Martin Roggenbuck* was born in Frankfurt (Main) in 1994 and is enrolled at the University of Leipzig as an undergraduate student with a focus on Swahili Studies and Environmental Anthropology. He was initially drawn to this project by the connection of the GDR with African societies and by the question of how socialism in the past held a utopian vision of a global community. During the research process, his interest shifted towards the study of material culture and the history of aesthetics, which sharpened his awareness of what it means to invoke a certain heritage.

*Carsten Saeger*, born in Halle (Saale) in 1988, studied Communication Design at the Burg Giebichenstein Kunsthochschule Halle (B.A.) from 2009 to 2015, and Media Art at the Hochschule für Grafik und Buchkunst Leipzig (Diploma in Visual Arts) from 2015 to 2019. He participated in numerous national and international group and solo exhibitions, and received the 24<sup>th</sup> Federal Prize for Art Students in 2019. Since October 2019, he has been a lecturer at the Academy of Visual Arts Leipzig in the class for Installation and Spatial Art (Prof. Joachim Blank).

*Philipp Schorch* is Professor of Museum Anthropology at Ludwig-Maximilians-Universität in Munich, leading an ERC project entitled *Indigeneties in the 21st Century*. He is also an Honorary Senior Research Associate at the Museum of Archaeology and Anthropology at the University of Cambridge. Schorch's research focuses on museums, material culture/history/theory, contemporary art and (post)colonial histories, the Pacific and Europe, and collaborations with indigenous artists/curators/scholars. He is lead co-author of *Refocusing Ethnographic Museums through Oceanic Lenses* (University of Hawai'i Press and Otago University Press, 2020), and co-editor of *Exploring Materiality and Connectivity in Anthropology and Beyond* (UCL Press, 2020) and *Curatopia: Museums and the Future of Curatorship* (Manchester University Press, 2019).

Dr. *Marketa Spiritova*, PD, is a research assistant at the Institute for European Ethnology of the Commission for Bavarian History at the Bavarian Academy of Sciences and lecturer at the Institute for European Ethnology and Cultural Analysis at Ludwig-Maximilians-Universität in Munich. She is co-leader of the Commission Popular Cultures in the German Society for European Ethnology and leader of the Munich Association for European Ethnology. Spiritova's research topics are cultures of memory, nationalism, popular culture, rituals and Eastern Europe. A recent publication is "Rocking the Past! Staging of 'National Traumas' in Popular Music" (in: Chris-

toph Bareither/Ingrid Tomkowiak (eds.), *Mediated Pasts – Popular Pleasures: Medien und Praktiken populärkulturellen Erinnerns*, Würzburg: Königshausen & Neumann, 2020).

*Frank Usbeck* studied American Studies, History and American Indian Studies at Leipzig University, Germany, and the University of Arizona, USA. His dissertation *Fellow Tribesmen: The Image of Native Americans, National Identity, and Nazi Ideology in Germany* (Berghahn, 2015) earned the Rolf Kentner Dissertation Prize at Heidelberg Center for American Studies (2011). Usbeck's research focuses on indigenous history and ethnic relationships in North America. He is curator for American collections at the State Ethnographic Collections Saxony (SES).

*Nikolai Vukov* is Associate Professor at the Institute of Ethnology and Folklore Studies with Ethnographic Museum at BAS (Bulgarian Academy of Sciences), and Visiting Professor of Social and Cultural Anthropology at St. Kliment Ohridski University of Sofia and Paissiy Hilendarski University of Plovdiv in Bulgaria. His research interests focus on the history and memory of the socialist period, public monuments and museum representations after 1945, cultural heritage and post-socialist transformations. Among his recent publications is the volume (co-edited with Svetla Kazalarska) *Heroic Art and Socialist Realism: Monuments, Memory and Representations of the Socialist Past after 1989* (Cultural Arcs Foundation, 2018).

*Silke Wagler* is an art historian. As head of the Art Fund of the Free State of Saxony, she is in charge of an extensive holding of art acquired from the former GDR and contemporary art collections. She is responsible for the conception, planning and organisation of exhibitions and publications. The focus of her scholarly work is Socialist Realism and nonconformist art from the GDR, contemporary art, architecture-related art, especially up to 1990, and the public and discursive use of art in public space. Wagler is active on various advisory boards and juries, including art-in-building competitions in Saxony and at the federal level.

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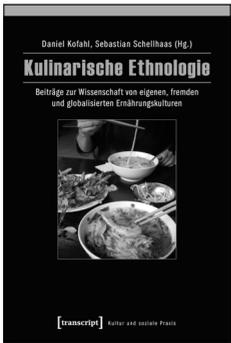
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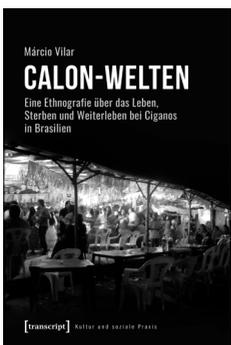
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