

Contributors

Kaha Mohamed Aden, writer, playwright, and scholar, was born in 1966 in Mogadishu and has been living in Pavia (Italy) since 1987, where she graduated in Economics. Through writing in Italian – a language she also perceives as another home –, she aims at reconciling both entities to form a new “living space”. In her works, among others the collection of short stories *Fra-intendimenti* (2010) and the novel *Dalmar. La disfavola degli elefanti* (2019), Aden focuses, for instance, on Somalia’s past and present (also with regard to the critical periods of Italy’s colonialism and its trusteeship administration of Somalia from 1950-1960) as well as on experiences of racism and discrimination in contemporary Italy.

Aminata Aidara (1984) is an author of Italian and Senegalese origins. She grew up in Italy and now lives in the south of France. She studied French literature at the University of Turin and at the Sorbonne in Paris. Her thesis (2016) focused on the writings of young French people with an immigrant background, viewed through literary anthropology. As a result of that research, she set up a literary project, *Exister à bout de plume*, which further led to a literary competition and publishing writings by young people with an immigrant background. Since 2009, she has published short stories written in either French or Italian and, in 2014, won the prize Premio Chiara inediti 2014 for *La ragazza dal cuore di carta*. She presented a weekly program on literature for TV5Monde. She now works for the magazine *Africultures*, writing literary critiques and conducting interviews, as well as collaborating with different magazines and revues. She is also a French Literature teacher in a high school in the south of France. *Je suis quelqu’un* (2018, Gallimard) was her debut novel, and she is currently working on a sequel.

Ubah Cristina Ali Farah – is a writer, playwright, activist and literary scholar. She was born in 1973 in Verona and lived in Mogadishu before returning to Europe (among other countries, also to Italy) at the outbreak of the civil war in 1991. She has published several novels that link Italy and Somalia, starting with her first novel *Madre piccola* (2007) to her latest novel *Le stazioni della luna* (2021), which deals

with the highly controversial trusteeship administration of Somalia (1950-1960) by the former colonial power, Italy.

Desirée Bela-Lobedde is an Afrodescendant Spanish writer, online content creator, and activist who speaks up against racism and for the empowerment of racialized women in Spain. She gives workshops, writes her own blog and has written two books – *Ser mujer negra en España* (2018) and *Minorías: historias de desigualdad y valentía* (2021) – that deal with the experiences of racialized women who suffer from multiple forms of racism and discrimination. In the early phase of her activism, she dedicated herself, in particular, to what she calls “aesthetic activism” to critically denounce the predominant stereotypes of beauty and femininity racialized women are confronted with in European societies while she is, nowadays, focusing on a variety of issues generally related to structural racism and white privilege in Spain.

Joanna Boampong is Senior Lecturer in the Department of Modern Languages (Spanish) at the University of Ghana, from where she graduated with an undergraduate degree in Spanish and French. She proceeded to earn her MA and PhD in Spanish from the University of Southern California, USA. Over the years, her research activities have covered topics in Literary Criticism, Afrohispanic Studies, Hispanophone Studies, Transatlantic Studies, Postcolonial Theory/Studies, Feminist Theories, and Women’s Studies and Spanish Language Pedagogy in Africa. Her particular research interests lie in studying literature that engages in issues arising from contacts and interactions among the cultures of Africa and its diasporas in the Spanish-speaking world and exploring women’s agency and self-realization. She has won several academic awards including a University of Ghana Office of Research and Innovation and Development (ORID) grant in 2011, allowing her to explore the foundational fictions of Anglophone, Francophone and Hispanophone literatures; a Postdoctoral Fellowship in 2013 from the highly competitive African Humanities Program of the American Council of Learned Societies (AHP-ACLS) for her project that undertook comparative analyses of the new writings of contemporary female writers of Anglophone, Francophone and Hispanophone literary traditions; and in 2014, an African Studies Association Presidential Fellowship. She is the founding Director of the Centre for Latin American

Studies at the University of Ghana and is currently working on an Andrew Mellon Funded Project titled “Illuminations: Patterns of Knowledge on Africa and Latin America”.

Julia Borst is a postdoctoral researcher and principal investigator in a self-acquired research project (“The Spanish Black Diaspora: Afro-Spanish Literature of the 20th and 21st Century”, funded by the Deutsche Forschungsgemeinschaft, DFG – German Research Foundation) at the University of Bremen. She was an interim full professor in French and Francophone literary and cultural studies at U Bremen (April-Sept 2021). Since 2018, she has been deputy director of the Institute of Postcolonial and Transcultural Studies (INPUTS) at U Bremen. She was awarded a PhD in Romance literary studies from U Hamburg in 2014 and an M.A. in Romance philology and economic policy from U Freiburg i. Br. in 2007. She is an awardee of the Heinz Maier-Leibnitz Prize 2021, the Sibylle Kalkhof-Rose Academy Prize for the Humanities 2019, and the Berninghausen Prize 2016. She is furthermore author of a monograph on violence and trauma in contemporary Haitian novels and of various articles in peer-reviewed journals such as *The French Review*, *French Studies*, *The Journal of Haitian Studies*, *Research in African Literatures*, *Open Cultural Studies* and *Tydskrif vir Letterkunde*, and co-editor of special issues in *Research in African Literatures* (“Migratory Movements and Diasporic Positionings in Contemporary Hispano- and Catalano-African Literatures”, 28(3), 2017), *EnterText* (“Crossing Thresholds: Gender and Decoloniality in Caribbean Knowledge”, 12, 2018), and the *Journal of Global Diaspora and Media* (“Textures of Diaspora and (Post-)Digitality – A Cultural Studies Approach”, 3(1), 2022). Her research interests are Afroeuropean studies, diaspora studies, Equatorial Guinea, violence and trauma in literature, postcolonial theory, Caribbean studies, decolonial gender studies, diasporic communities and (post-)digitality, and multidirectional memories, the Shoah and the Global South.

Laura Büttgen obtained a Phd in French literature and cultural studies in 2019 from RWTH Aachen University, where she also underwent a teaching training degree for French and Spanish at senior schools from 2007-2012. Before being an executive manager at the Rectorate at RWTH Aachen University from 2018-2020, she took a sabbatical at

Sorbonne Nouvelle-Paris III University (France), in 2016. She has been an academic lecturer at the Episcopal Academy of the Diocese of Aachen since 2020. Her published works include her dissertation on *Afrique(s)-sur-Seine: dynamiques frontalières de l'identité et de l'habitus chez les auteurs afro-français nés de la postcolonie* (2019, Shaker), the article “Les femmes subsahariennes comme moteur de bouleversements profonds de la société” (*Lendemains*, 174-175, 2019), an analysis of the novel *C'est le soleil qui m'a brûlée* and a biogram of Calixthe Beyala in the encyclopedia *Kindler's Online-Literaturlexikon* (2018), and a review of *Créativité intermédiaire au Togo et dans la diaspora togolaise* (edited by Susanne Gehrmann and Dotsé Yigbe in 2016) in *Romance Studies* (130(2), 2018). She is also a co-author of “Industry on Campus. Innovationschancen aus der Allianz Wissenschaft – Wirtschaft” (in: *Geld für die Wissenschaft*, edited by Wolfgang A. Herrman, TUM. University Press, 2020).

Mimina Icir Di Muro was born in Africa, in one of the few parts of Africa that is “exotic” for Africans too. Growing up in a hunter-gatherer village has indelibly marked her life. She is the first dual-culture Bassari. Her father is Italian and her mother Bassari, a small population located between south-eastern Senegal and Guinea Conacry that still has ancestral customs and traditions. With her arrival in Europe at the age of 16, she embarked on an African studies course, becoming a native anthropologist. Every topic she has dealt with so far has somehow been related to Africa, Africanity and the African diaspora: from academic publications to creating music documentaries and video clips. She recently collaborated in making movies as assistant director and dialogue coach. Her publications and projects include “Jeux de miroirs, Deux perspectives sur le cycle initiatique bassari (Guinée, Sénégal), Expériences initiatiques du genre” (with Laurent Gabail, in: *L'Homme*, December 2021), “Masques et sorcellerie: deux façons d'administrer la société (pays bassari, Sénégal oriental)” (in: *Journal des Africanistes*, 83(2), 2013: 92-115) and the music video documentary *Paolo Baldini DubFiles at Song Embassy, Papine, Kingston 6* (2016, available on YouTube).

Danae Gallo González is Assistant Professor in Hispanic and Lusophone Cultures and Literatures at the Justus-Liebig-University Giessen in Germany. She is the recipient of the McCrary Award (2012) and the Dr.-Herbert-Stolzenberg-Award (2015) for outstanding university teaching. Her work has focused on gender studies, queer and sexuality studies and on the cultural memory of the Spanish Civil War, Franco's dictatorship and the transition to democracy. Her monograph on life writing by republican exiles of the Spanish Civil war in Algeria – *¡Recuerda! Scribo ergo sum(-us): La escritura del yo de los exiliados políticos de la Guerra Civil en la Argelia colonial* – was published by Iberoamericana Vervuert (2018). She is currently researching the politics of (self-)representation of “non-white” and/or “non-heteronormative” bodies in contemporary audiovisual and literary productions of Brazil, Portugal, Spain, Equatorial Guinea and the Hispanic Caribbean through the prism of affect and alliance among minoritized groups. She is the editor of *Trans* Times. Projecting Transness in (TV) Series*, Campus Verlag (2021) and co-editor of *Hispanos en el mundo. Emoción y desplazamientos históricos, viajes y migraciones*, De Gruyter (2021).

Maria Kirchmair (Dr. phil.) is currently holder of an Erwin Schrödinger Fellowship (granted by the FWF/Austrian Science Fund: Project J 4385-G), researching on the topic “The Mediterranean in Italian fiction and film from *Verismo* to the present” at the Dipartimento di Scienze Umane e Sociali within the framework of the *Centro Studi Postcoloniali e di Genere (CSPG)*, Università di Napoli “L’Orientale” (Italy). Her expertise is Italian postcolonial literature studies from an interdisciplinary perspective. In her research, she is mainly interested in Italian literary and cultural studies (focus on 19th, 20th and 21st centuries), postcolonial studies, theory of space and Mediterranean literature and cinema. Relating to her doctoral thesis on Italian postcolonial narrative literature, she published a monograph entitled *Postkoloniale Literatur in Italien. Raum und Bewegung in Erzählungen des Widerständigen* with transcript (2017). She studied Italian and Geography at the University of Innsbruck as well as at the Rome universities “La Sapienza” and Roma Tre and held at the Historical Institute in Rome a research fellowship awarded by the Austrian Academy of Science. At the

University of Innsbruck, she had several teaching assignments for Italian literature and worked as a research assistant.

Amina Marini was born in Como in 1983 to a Somali mother and an Italian-Somali father. She is a granddaughter of the Italian presence in Somalia, a complex story, the burden of which her father bears and one that has certainly influenced the course of her life and her perception of herself. She maintains she had no fixed adult figures of reference, but above all, none in whom she could reflect herself due to multiple and inconstant influencing figures: from the nuns of different religious orders in which she lived in three different institutes to the comings and goings of more or less dependable relatives to an erratic relationship with her parents. Marini states how all this led to a belated awareness of being an Italian black woman, which only more recently led her to escape the chaos in which she had wanted to hide and read more consciously about events and her relationships in a process of integration and redial. The confusing intertwining of her personal life has also been the guiding thread of her professional life, which is still in the making. Marini had several work experiences abroad in an attempt to move permanently, but after one year in Mexico, she decided to live permanently in Cuneo. She worked for eight years for a well-known Italian tour operator, subsequently embarked on a short journey with a digital start-up, then had several experiences in the incoming tourism sector, catering, large-scale distribution and event organization.

Stephanie Neu-Wendel has been Assistant Professor (Juniorprofessorin) at the Department of Romance Studies: Literature and Media at the University of Mannheim since 2013. She received her PhD in 2011 at the University of Hamburg, with a work on the baroque mock-heroic epic poem *La secchia rapita* (Alessandro Tassoni (1565-1635). *Metamorphosen des Epos*, Frankfurt am Main et al.: Peter Lang 2012). Prior to her position at Mannheim University, she worked as coordinator of the Interdisciplinary Center for Narratology (ICN) at Hamburg University and as eLearning coordinator at the Faculty of Humanities, also at Hamburg University. Her research interests include works on transcultural and postcolonial Italian literature, in relation to factuality/fictionality studies (“‘Unidentified Narrative Objects’ and the Reinterpretation of Italy’s History. Fictionality, Factuality and Authorial Posture in

Timira and Point Lenana”, in: Cindie Aaen Maagaard/Daniel Schäbler/Marianne Wolff Lundholt (eds.): *Exploring Fictionality: Conceptions, Test Cases, Discussions*, Odense, UP of Southern Denmark 2020, 41-69; “Zwischen Dokumentation und Fiktion: Migration und postkoloniale Blicke im Dokumentarfilm *Come un uomo sulla terra* (2008) von Andrea Segre/Dagmawi Yimer/Riccardo Biadene und im ‘romanzo meticcio’ *Timira* (2012) von Antar Mohamed/Wu Ming 2”, in: Eva-Tabea Meineke/Anne-Rose Meyer/ Stephanie Neu-Wendel/Eugenio Spedicato (eds): *Aufgeschlossene Beziehungen: Italien und Deutschland im transkulturellen Dialog: Literatur, Film, Medien*, Würzburg, Königshausen & Neumann 2019, 301-320; “Le ‘roman métisse’ *Timira* (2012) de Antar Mohamed et Wu Ming 2: le colonialisme en Italie raconté dans une synthèse du récit fictionnel et factuel”, in: *Cahiers de Narratologie* 26 (2014): *Nouvelles frontières du récit. Au-delà de l’opposition entre factuel et fictionnel*).

Hanna Nohe is Assistant Professor at the Department of Romance Languages and Literatures at Bonn university. After studying Spanish and English in Freiburg i. Br., Salamanca and Berlin, she wrote her doctoral thesis at the graduate school “Foundational myths of Europe in literature, art and music” at the universities of Bonn, Paris and Florence under the direction of Mechthild Albert and Michel Delon. Published in 2018 under the title *Fingierte Orientalen erschaffen Europa*, it analyses cultural identities in the fictitiously oriental epistolary travel novel of Enlightenment from a comparative perspective, examining texts in Italian, French, Spanish, English and German. Moreover, Hanna Nohe has contributed articles on the theatre of the Spanish *Siglo de Oro*, fantastic literature and the migrant subject in peer-reviewed journals such as *Hipogrifo*, *Revista Iberoamericana*, *Boletín de Literatura Comparada* and collective books. At present she is working on the migrant subject’s socioeconomic perspective from the Global South in current literature in Romance languages.

Koku G. Nonoa is a literary and cultural scholar with an interdisciplinary and transdisciplinary research interest in theater and performance art. He is a postdoctoral researcher in German Studies at the University of Luxembourg, where he is a member of the steering committee of the Master’s program “Theater Studies and Interculturality” and a member

of the consortium team of the key research area “Migration and Inclusive Societies” (MIS). His publications include *Postdramatic Theatre as Transcultural Theatre* (2018, eds. with Teresa Kovacs), “Le théâtre contemporain en Europe face aux variations et défis d’un texte sur l’épineuse question migratoire: Les suppliants d’Elfriede Jelinek” (2018, *Variations* – Literaturzeitschrift der Universität Zürich), “COVID-19 Crisis: Response-Ability and Responsibility of Theatre” (2020, eds. Georg Mein/Johannes Pause), *Gegenkulturelle Tendenzen im postdramatischen Theater (Countercultural Tendencies in Postdramatic Theatre)*, (2020), and “Negotiating Migration in European Theater in/beyond ‘Thinking-as-Usual’” (2021, eds. Annimari Juvonen/Verena Lindemann Lino).

Melibeia Obono is an Equatorial Guinean writer and a committed activist who advocates for the rights of women and LGBTQI+ people in Africa in general and Equatorial Guinea in particular. In both her literary work and her activism, she denounces the rampant homophobia, transphobia, and heteronormativity in her country. She is one of the most well-known and productive writers of her generation and has published several short stories, journalistic and activist texts, and novels – among others, her highly praised novel *La Bastarda* (2016), considered as the first LGBTQI+ novel in Equatorial Guinea. As a political scientist, she also teaches at the Universidad Nacional de Guinea Ecuatorial (UNGE) in Malabo and is part of the Centro de Estudios Afro-Hispanicos (CEAH) of the Universidad de Educación a Distancia (UNED) in Spain.

Roxane Pajoul is an Assistant Professor of French at Tennessee State University, a Historically Black University. Her scholarly interests surround Taboo Topics (the perception of non-heteronormative sexualities in the Francophone Caribbean, mixed-race couples, and race relations in France); Women and Gender Studies, particularly the representation of women in the media; and research interests pertaining to Black France.

Joana Passos is a senior researcher at CEHUM – Centre for the Humanities at University of Minho, Portugal. She holds a PhD from Utrecht University, The Netherlands (2003). She is part of the research

group GAPS – Gender, Arts and Postcolonial Studies. She has published a book on the history of Goan literature in Portuguese; she has co-edited three critical anthologies on Postcolonial Studies in the Portuguese world and three special issues of the journal *Diacrítica*. She has also published around fifty articles. She is a lecturer in the PhD Program on Compared Modernities at CEHUM. She has translated several key critical essays from English to Portuguese, and she has carried through a series of interviews with established writers. She has been a team member in the following research projects: *Afroeuropéus* (University of Léon, Spain, 2008-2014); *Pensando Goa* – USP, São Paulo, Brazil (proc. 2014/15657-8); *Prémios Literários de Língua Portuguesa*, sponsored by Fundação Calouste Gulbenkian (2014); NILUS – Narratives of the Indian Ocean, University of Lisbon (PTDC/CPC-ELT/4868/2014); WOMANART, University of Minho (PTDC/ART-OUT/28051/2017).

Ineke Phaf-Rheinberger, Independent Researcher, affiliated to the Justus-Liebig-University of Giessen, Germany, specialist in cultural histories of Africa (Spanish and Portuguese), Latin America, and the Caribbean. Teaching experiences in various countries. She translated into German and introduced two poetry volumes of Nancy Morejón: *Ruhmreiche Landschaft* (2020) and *Wilde Kohlen* (2021) and also edited and translated the anthology *Augen* (2020). Recent book publications: *Modern Slavery and Water Spirituality. A Critical Debate in Africa and Latin America* (Frankfurt am Main: Peter Lang, 2017); *Caribbean Worlds-Mundos Caribeños-Mondes Caribéens* (edited with Gabriele Knauer, Madrid: Iberoamericana/Vervuert, 2020). Recent articles: “‘Holland’ in the Caribbean: Voids between the Spanish-speaking World and the Lower Countries” (in *New Perspectives on Hispanic Caribbean Studies*, Magdalena López/María Teresa Vera-Rojas, New York: Palgrave/Macmillan, 2020: 165-183); “¡No es fácil! Europa y los sueños de las jineteras” (in: *¿Un sueño europeo? Europa como destino anhelado de migración en la creación cultural latinoamericana*, Verena Dolle, ed., Madrid/Frankfurt: Iberoamericana/Vervuert, 2020: 199-213); “‘Container Art’ – António Ole (Angola) und Sergio Ramondi (Argentinien)” (in: *Der Mensch und das Meer – wie Erzählungen unseren Umgang mit dem Ozean beeinflussen*, Ulrike Kronfeld-

Goharani/Aletta Mondré/Franziska J. Werner, eds., Kiel: Wachholz, 2020: 251-264).

Simonetta Puleio holds a degree from the University of Pisa in German and English Studies (with a thesis in German philology) and in Modern Literature (with a thesis in German literature). After several years as a German language and literature teacher in various secondary schools in Tuscany (Pisa, Lucca, San Miniato, Piombino, Cecina), in 2007 she moved to Germany, where, since Spring 2008, she has been working at the Institute for Italian Studies (Romance Literatures II) at the University of Stuttgart as a language teacher on behalf of the Ministry of Foreign Affairs and International Cooperation (MAECI). Since 2008, she has also cooperated with the Italian Institute of Culture Stuttgart, organizing film shows, conferences and events for the Week of the Italian Language in the World (*Settimana della Lingua Italiana nel Mondo*). From 2016 to 2019, Simonetta Puleio was also lecturer for Italian language and society at the Department of Romance Studies, University of Tübingen.

Marita Rainsborough completed her habilitation at Leuphana University Lüneburg and holds a PhD from the University of Hamburg. Currently, she teaches at the Institute of Romance Studies, University of Kiel, and at the Institute of Philosophy and Sciences of Art, Leuphana University of Lüneburg. Since 2018, she has been an associate member of the Center of Philosophy University of Lisbon (CFUL). Her research focuses on French philosophy, contemporary legacy of classical German philosophy, intercultural philosophy, and African philosophy and literatures. The publication of her doctoral thesis is entitled *Die Konstitution des Subjekts in den Romanen von Rachel de Queiroz. Eine diskursanalytische Untersuchung* (Frankfurt am Main: Lang, 2014). She is co-editor of the book Martin Neumann/Marita Rainsborough (eds.): *Rethinking Postcolonialism. Rutura, transgressão e transformação nas literaturas lusófonas de África* (Lisboa: Colibri, 2017). Her postdoctoral thesis is published under the title *Foucault heute. Neue Perspektiven in Philosophie und Kulturwissenschaft* (Bielefeld: transcript, 2018). Together with Paulo Jesus and Inácio Valentim, she co-edited a special issue on “Kant in Africa and Africa in Kant” in the journal *Estudos Kantianos, Marília* (9(2), 2021).

Igiaba Scego, who was born in Rome in 1974 and whose parents are from Somalia, has published several novels and short stories, among them *Oltre Babilonia* (2008), *La mia casa è dove sono* (2010), *Roma negata* (together with the photographer Rino Bianchi), *Adua* (2015), *La linea del colore* (2020), *Figli dello stesso cielo. Il razzismo e il colonialismo raccontati ai ragazzi* (2021) and *Cassandra a Mogadiscio* (2023). Scego's works often deal with themes such as transcultural identities and the link between language, literature and identity. They also represent counter-narrations of Italy's colonial past, with references to the relationship between Somalia and Italy.

Clara Schumann studied Comparative Literature, Political Science, and African Studies at the Free University of Berlin, the Humboldt University, and the University of Vienna. She is currently completing a PhD project at Humboldt University engaging with gender, Cameroonian migration literature, and the transnational literary field.

Juliane Tauchnitz studied Romance Literatures, Communication and Media Studies and Comparative Literature at the University of Leipzig, Germany, and at Paris-IV Sorbonne, France. After graduating, she worked as a journalist and at the same time prepared her doctoral thesis on *La Créolité dans le contexte du discours international et postcolonial du métissage et de l'hybridité. De la mangrove au rhizome* ("The Créolité in the Context of the International and Postcolonial Discourse of Métissage and Hybridity. From Mangrove to Rhizome"), published by L'Harmattan (Paris, 2014). Her postdoctoral project focussed on "*Entre las dos orillas. Construction of a becoming Cultural Space in Hispano-Moroccan Literature*". She has been co-editor of the two scientific book series *Passagen* (Hildesheim/Zurich/New York: Olms) and *Transversalité* (Paris: L'Harmattan) as well as Co-Director of the Francophone Research Centre Leipzig. Currently she is Substitute Professor for Spanish and French Literature at the University of Würzburg.

