

Contributors

Azadeh Sharifi ist seit WS 2023 Gastprofessorin im Institut für Theaterwissenschaft an der FU Berlin. Zuvor war sie DAAD-Visiting Assistant Professor am Department of Germanic Languages & Literatures der University of Toronto und Gastprofessorin an der Universität der Künste (UdK) Berlin. Ihre Forschungsschwerpunkte sind (post)koloniale und (post)migrantische Theater und ihre Geschichte, zeitgenössische globale Performancekunst sowie dekoloniale und aktivistische Praktiken in theatralen Räumen. Zurzeit arbeitet sie an der Monographie *Theatre in Post-migrant Germany. Performing Race, Migration and Coloniality since 1945* (Palgrave Macmillan) sowie an dem Lehrbuch *Postmigrant Theatre – History, Aesthetics and Politics of a Theatre Movement* (University of Toronto Press). Sie ist Begründerin des Netzwerks Neue kritische Theaterwissenschaft. Zusammen mit Lisa Skwirblies hat sie die Publikation “Theaterwissenschaft postkolonial/ dekolonial” (transcript 2022) herausgegeben.

Christopher-Fares Köhler grew up in Germany and Jordan. He studied Theatre Studies at the University of Leipzig and at the Free University of Berlin. From 2013 to 2015 he was Falk Richter's assistant dramaturg- for productions like “Small Town Boy” at the Maxim Gorki Theater Berlin. In the 2017/18 season, he worked as dramaturg at the Kammerspiele Munich for Benjamin von Blomberg (Artistic Director: Matthias Lilienthal). From 2018 to 2020, he has been dramaturg of the Exile Ensemble at the Maxim Gorki Theater Berlin and is the Artistic Director Assistant to Co-Artistic Director Jens Hillje and Dramaturg at the Maxim Gorki Theater Berlin. From 2020 to 2022 he worked as a dramaturg at Schauspiel Dortmund (Artistic Director Julia Wissert). In Dortmund he initiated and curated the Queer-Festival. Since 2023 he is a Dramaturg at the Deutsches Theater Berlin, in the artistic direction by Iris Laufenberg. Christopher has been working as a translator since 2014, primarily for Arabic authors for the Theater der Welt Festival 2017 in Hamburg, for the Zürcher Theaterpektakel, the Theater an der Ruhr, the Boat People Project, the Volksbühne Berlin, Münchner Kammerspiele and the Maxim Gorki Theater Berlin.

Golschan Ahmad Haschemi is a performer, cultural scholar and political educator. Her performance practice, research and teaching oscillate around the intersections between artistic, political and academic discourses on power-relations, highlighting power asymmetries therein and strategies of resistance. Her theory and practice are grounded in the intersectional topics of Queer-Feminism, Anti-Racism, Anti-Antisemitism and Empowerment. As a political educator her critical work addresses both arts and cultural education with a decolonial approach. Since 2019 she works on advancing the Anti-Racism-Clause in German theatres and theatre contracts with artists. As an educational consultant she advises and trains institutions of arts and culture in the implementation of sustainable strategies to combat discrimination.

Johanna-Yasirra Kluhs arbeitet deutschlandweit und international als Dramaturgin mit verschiedenen Kollektiven, Regisseur*innen und Choreograf*innen im Spektrum der Freien Darstellenden Künste. Seit dem Ende ihres Studiums der Germanistik und Philosophie entwickelt sie kollaborative Strategien einer dramaturgischen Praxis. Kluhs war Teil verschiedener Programm-, Preis- und Förderjürs und u. a. Co-Leiterin des Festivals FAVORITEN 2014 in Dortmund. Von 2016–2021 co-leitet sie das regionale Kulturprogramm Interkultur Ruhr. Sie ist Mit-Begründerin der Ost-West-AG.

Jonas Tinius studied social anthropology at the University of Cambridge, where he also completed a PhD on German theatre, migration, and Haltung. He was post-doctoral researcher at the Centre for Anthropological Research on Museums and Heritage (CARMAH), Humboldt-Universität zu Berlin, and scientific coordinator and postdoctoral researcher in the ERC project *Minor Universality* at Saarland University before taking up a position as director of the Berlin-Brandenburg Office for Everyday Culture in the Institute for European Ethnology of the Humboldt-Universität zu Berlin. He was a visiting scholar at the Universität zu Köln, the University of California, Los Angeles, and the Kunsthistorisches Institut in Florenz – Max Planck Institute. He is author of *State of the Arts. An Ethnography of German Theatre* (Cambridge University Press, 2023) and co-editor of *Der fremde Blick. Roberto Ciulli und das Theater an der Ruhr* (Alexander Verlag, 2020). He co-directed the research group of the Post-Heimat network with Ruba Totah.

Julia Grime is a UK-based Arts Producer who has worked for many years in theatre and cinema. She was General Manager of Theatr Clwyd, a large producing theatre and arts centre in Wales for 15 years before moving to Berlin between 2016–18, where she pursued a British Council project exploring German ‘migrant’ theatre, producing a website of articles, interviews and reviews – outoftheblackbox.co.uk. She was a founder trustee of the Plaza Community Cinema on Merseyside and has sat on various UK Arts Boards. She was a Governor of Wrexham University for 6 years where she is now an Honorary Fellow. In 2021 she co-founded arts company Zwiebelfish

CIC, to explore and provoke awareness of social justice concerns. Its first project *Refuge from the Ravens*, co-created with over 100 homeless people, was exhibited at Wordsworth Grasmere and the Houses of Parliament. In 2024, Julia completed her Master's degree in Environment, Culture & Society at the University of Lancaster.

Kenda Hmeidan was born in Syria in 1992. In 2015 she completed her degree at the renowned Academy of Performing Arts in Damascus. She appeared in numerous plays in Syria and Beirut and participated in the Damascus Theater Laboratory's workshops. Kenda Hmeidan belongs to the Ensemble at the Gorki, with whom she developed the play *WINTERREISE رحلة الشتاء* together with Yael Ronen. Currently she's also appearing at the Gorki in *ELIZAVETA BAM*, *AUSSER SICH* and *Die Hamletmaschine*, *Die Verlobung in Santo Domingo*, *Herzstück* Heiner Müller, *8 soldiers* Moonsick, *Alles Unter Kontrolle*, *Hamlet Shakespeare*. Beside her work in Gorki she works in Radio, TV series and Movies.

Krystel Khoury Krystel Khoury is a dramaturg and performing arts researcher from Beirut. Her work, writings and practice are interested in embodied knowledge, body politics as well as collaborative choreographic processes. She holds a PhD in Anthropology of Dance and intercultural dynamics from Auvergne Université in France. Since 2006, she has been collaborating with numerous Europe-based and Arab cultural organizations on designing and conducting artistic exchange programs. From 2017 till 2019, she was the artistic director of the Open Border Ensemble at the Münchner Kammerspiele in Munich. She collaborated as a dramaturg with Lola Arias (AR), Ahmed ElGendy (EG), Benjamin Coyle/ Kopfkino (DE-FR), Youness Khoukhou (MA), Nadim Bahsoun (LB) and Marah Haj Hussein (PAL) – amongst others. She is presently the head professor of the Institut Supérieur des Arts et des Chorégraphies (ISAC) at the Royal Academy of Fine Arts in Brussels and the Grants and Program associate at Mophradat asbl (Brussels/Athens) working with artists from/in the Arab world.

Lynhan Balatbat- Helbock is a curator and researcher at SAVVY Contemporary where she is part of the participatory archive project *Colonial Neighbours*. She received her MA in Postcolonial Cultures and Global Policy at Goldsmiths University of London. In her work within the permanent collection of SAVVY Contemporary she looks for colonial traces that are manifested in our present. The collaborative archive dedicates itself to discussing silenced histories and to the decanonization of the Western gaze through objects and the stories behind them. In close collaboration with artists, initiatives and activists, the archive is activated through hybrid forms of practice. She assisted the management for the documenta14 radio program – *Every Time a Ear di Soun*, SAVVY Funk in Berlin (June–July 2017). She supported the artist Bouchra Khalili with several projects and exhibitions (May

2015–May 2016) and worked on a yearlong research project on Julius Eastman in a collaboration between SAVVY Contemporary and the Maerzmusik festival (Berliner Festspiele, March 2017–2018). In 2018 she produced Agnieszka Polska's commission for the Germany's National Gallery Prize show in the Hamburger Bahnhof in Berlin (September 2018–March 2019). Lately she was co-curating the yearlong research and exhibition program *HERE HISTORY BEGAN. TRACING THE RE/VERBERATIONS OF HALIM EL-DABH* (2020–2021).

Nora Amin is a resident of Berlin since 2015 where she is a mentor at the LAFT/PAP (Performing Arts Program/Berlin) and at Flausen+Bundesnetzwerk. An expert on Theatre of the oppressed, critical pedagogy and dance/performance. Author, performer, choreographer & theatre director. Founder of the nation-wide Egyptian Project for Theatre of the Oppressed and its Arab network, founder and artistic director of Lamusica Independent Theatre Group where she directed, choreographed and produced 40 productions of dance, theatre and music. Advisor on arts management and cultural policy. Currently member of the steering team of the future Dance Mediation Centre in Berlin, and board member of the German Centre of the International Theatre Institute. Her latest publication is „Tanz Der Verfolgten“ (MSB Matthes & Seitz, 2021), an attempt to decolonise the history of Baladi dance from a feminist perspective, linking patriarchy with capitalism and racism.

Nora Haakh is a cultural scientist, dramaturg, lecturer and (visual) performer. While studying Islamic Studies, Political Science and History in Berlin with time in Paris, Istanbul and Cairo, she started working in theatre. She worked with the early postmigrant theatre movement as assistant and dramaturg at Kreuzberg theatre Ballhaus Naunynstraße, resulting in her first book, „Muslimisierte Körper auf der Bühne“ (2021). Since then, she has participated in various productions as assistant, surtitled, dramaturg, director and performer. Her PhD Dissertation „Layla and Majnun in the Contact Zone. Transfers from Arabic into German in Contemporary Theatre“ was awarded a special award for Culture by the Augsburger Wissenschaftspreis for Intercultural Studies in 2021.

Özlem Canyürek is a sociologist working at the intersection of cultural policy, politics and education. She holds a PhD from the University of Hildesheim, Department of Cultural Policy. Her research centres on marginalised knowledges, narratives and aesthetics in the performing arts field in Germany. Her dissertation *Cultural Diversity in Motion. Rethinking Cultural Policy and Performing Arts in an Intercultural Society* was funded by the European Open Science Cloud for open access publication. She has examined diversification processes in the performing arts for the German Performing Arts Fund (2021) and in children's and youth theatre for ASSITEJ

Germany (2023), focusing on practice-informed pluriversal approaches to cultural policy.

Rana Yazaji is a researcher, trainer and cultural manager; she serves as the co-director of “Arts and International Cooperation” at Zurich University of the Arts and currently conducting artistic research on contemporary arts and popular culture during and post-war context. She bases her work on combining research and cultural practices focusing on three interconnected levels: creative initiatives, institutional building and policy discussions. In 2011, she co-founded Ettijahat- Independent Culture, a Syrian organisation formed to support independent arts and culture to play their role in social and political transformation. In 2014, Yazaji became the Executive Director of Culture Resource (Al Mawred Al Thaqafy), a regional cultural organisation active in the Arab Region. Yazaji completed a B.A. in Theatre Studies from the Higher Institute of Dramatic Arts (Damascus, 2001), an M.A. in Design and Management of Cultural Projects from the New Sorbonne University (Paris, 2005), and an M.A. in Theatre Directing and Dramaturgy from the University of Paris X (Paris, 2006).

Ruba Totah is an independent postdoctoral researcher. She holds a PhD from the Johannes Gutenberg University of Mainz in Germany (2021). Her research sits at the intersection between anthropology, cultural history, and performing arts with regional specialization in the Middle East. Her research interests include transnationalism, intercultural and cross-cultural performing arts spaces, and religiosity. Her recent interest in Performing rituals of church communities around Jerusalem contributes to an anthropological approach to analyzing the history of ethnomusicological practices.

