

Contributor Biographies

Academy in Exile Contributors

A.A., Myanmar

M.A., Syria

C.D., Turkey

D.D., Turkey

A.E., Turkey

B.E., Turkey

Fırat Erdoğan, Turkey

M.G., Turkey

S.H., Israel/O.P.T.

O.H., Turkey

A.J., India

K.K., Iraq

T.K., Poland

A.L., Hong Kong

N.M., Afghanistan

S.M., Afghanistan

D.M., Hungary

A.M., Iran

S.O., Pakistan

E.S., Turkey

Y.U., Turkey

K.Y., Turkey

Vanessa Agnew is Professor in the Faculty of Cultural Studies at Technische Universität Dortmund, Associate Director of Academy in Exile, and Honorary Professor in the Humanities Research Centre at The Australian National University. Agnew's *Enlightenment Orpheus: The Power of Music in Other Worlds* (Oxford, 2008) won the Oscar Kenshur Prize and the American Musicological Society's Lewis Lockwood Award. The recipient of research grants from the Alexander von Humboldt Foundation and German Academic Exchange Service, Agnew has co-edited *Settler and Creole Reenactment* (Palgrave, 2010), *Criticism* 46 (2004) and *Rethinking History* 11 (2007), *Refugee Routes* (transcript, 2020), *The Routledge Handbook of Reenactment Studies* (Routledge, 2020), and *Reenactment Case Studies* (Routledge, 2023). Agnew is PI on grants from the Mellon Foundation, Open Society Foundations, and Allianz Foundation to support Academy in Exile. In 2022, Agnew launched *Ostrakon* to publish articles on forced migration and climate issues. Co-curated exhibitions include *Right to Arrive* (Canberra, 2018), *Fixing What's Broken* (Berlin, 2023), and *What We Brought with Us (Re:Writing the Future Festival, 2021; German Literature Archive Marbach, 2022; Goethe-Institut New York and University of Cincinnati, 2023; Dengê min tê te? Hörst du mich? Festival für kurdische Exilliteratur, Literaturhaus Berlin; and Vilnius Old Town Hall, 2024)*. Agnew's *Wir schaffen das – We'll Make It* (Sefa Verlag, 2021) has been translated into Ukrainian, Arabic, and Farsi. Agnew's current projects are *λεῖμμα (leïmma): Remnantal Responses to Flight and Garden(s) of Refuge*.

Kate Bonansinga is Director of the School of Art in the College of Design, Architecture, Art, and Planning at the University of Cincinnati, where she is also a professor teaching courses in contemporary art curatorial practice and art in public space. She serves as Faculty Fellow of Cultural Engagement for the university's International Office of Global Initiatives. Bonansinga was the founding director of the Stanlee and Gerald Rubin Center for the Visual Art at the University of Texas at El Paso, where she curated dozens of exhibitions and established an undergraduate minor in museum studies. She is the author of *Curating at the Edge: Artists Respond to the U.S./Mexico Border* (University of Texas

Press, 2014) and of numerous articles, book chapters, and exhibition publication essays, all of which address contemporary art, its meaning, and its purpose. She served as guest curator of *Tania Candiani: Sounding Labor, Silent Bodies* (Contemporary Arts Center, 2020–21) and *American Painting: The Eighties Revisited* (Cincinnati Art Museum, 2021–22) and as author of *The Performing Jewelry of Rachelle Thiewes: Color, Feminism and the Body* (Metal Museum, 2023).

Gisela Ecker is Professor (emerita) of Comparative Literature at the Universität Paderborn. She has also taught at Ludwig Maximilian Universität in Munich, the Universität zu Köln, Goethe Universität in Frankfurt, and the University of Sussex; and held visiting professorships at the University of Cincinnati; Emory University; the University of California, Berkeley; and Columbia University. She has published in the fields of German and English literature on cultural and gender studies, travel literature, and material cultural studies. Among her monographs and coedited volumes are *Schemata und Praktiken* (Fink, 2012); *Kulturen der Arbeit* (Fink, 2011); ‘Giftige’ Gaben. Über Tauschprozesse in der Literatur (Fink, 2008); *In Spuren reisen. Vor-Bilder und Vor-Schriften in der Reiseliteratur* (LIT-Verlag, 2006); *Dinge. Medien der Aneignung – Grenzen der Verfügung* (Helmer, 2002); *Sammeln – Ausstellen – Wegwerfen* (Helmer, 2001); *UmOrdnungen der Dinge* (Helmer, 2000); *Kein Land in Sicht. Heimat – weiblich?* (Fink, 1997); “Everyday Life,” special issue, *Journal for the Study of British Cultures* 6 no. 2 (1999); and *Feminist Aesthetics* (Beacon Press, 1986).

Kim Huynh is a teacher, writer, researcher, and broadcaster who helps everyday people tell their extraordinary stories. His latest book, *Australia's Refugee Politics in the 21st Century* (Routledge, 2023), reviews this topic and develops ways to enhance national security, refugee rights, and social cohesion. Huynh has published a collection of stories about contemporary Vietnam entitled *Vietnam as if..* (ANU Press, 2015). His biography of his parents, *Where the Sea Takes Us* (HarperCollins, 2007), attracted academic and literary attention. He co-authored *Children and Global Conflict* (Cambridge, 2015) and co-edited *The Culture Wars: Australian and American Politics in the 21st Century* (Palgrave Macmillan, 2009).

He facilitates discussions on culture and ideas with the Vietnamese Australia Forum, coordinates a current affairs discussion group for rough sleepers, and writes essays on a wide range of topics for news outlets. Huynh ran as an independent candidate in the 2016 Australian Capital Territory election and in the 2022 Australian federal election. He is a presenter at ABC Radio Canberra and Deputy Director of the Australian National University's Humanities Research Centre.

Alma-Elisa Kittner is an art historian and senior lecturer in the Institute of Art Education at the Justus-Liebig-Universität Gießen. From 2020 to 2022, she was the spokesperson for the Research Group “Art Production and Art Theory in the Age of Global Migration” (with Kerstin Meincke and Miriam Oesterreich), and she was a member of the Deutsche Forschungsgemeinschaft network “Entangled Histories of Art and Migration: Forms, Visibilities, Agents.” She received her doctorate in 2005, published as *Visuelle Autobiographien. Sammeln als Selbstentwurf bei Hannah Höch, Sophie Calle und Annette Messager* (2009). She held doctoral and postdoctoral fellowships in the research groups “The Staging of the Body” and “Interart Studies” at the Freie Universität Berlin. Her current research project analyzes modern and contemporary artists’ travels to Italy with a focus on Italy’s position within Mediterranean migration. Her publications include *La Méditerranée – zeitgenössische Perspektiven auf den Mittelmeerraum* (with Gabriele Genge), *kritische berichte* 4 (2017); and “Objects of Migration: On Archives and Collections, Archivists and Collectors,” *Visual Anthropology* 34, no. 4 (2021). For the upcoming publication *Entangled Histories of Art and Migration* (ed. Cathrine Bublitzky, Burcu Dogramaci, and Mona Schieren), she curated the section Materiality | Materialisation with Buket Altinoba, including her essay “On Materiality, Migration, and the Arts.” Her latest research interests focus on Jewish perspectives in the visual arts.

Jobst von Kunowski is a visual artist and photographer. He studied fine arts in the department of photography and painting at the Academy of Fine Arts Leipzig, Germany. In his work, von Kunowski deals with urban living spaces and people’s individual characteristics, developing a

visual language that combines documentary and fictional elements. His work has been shown in a range of venues, including the group exhibition and publication *Psychoscape: Periphery and Photography* (2002) and the exhibition *anlanden* in the Laden für Nichts Gallery in Leipzig (2005). Since 2015, he has been photographing public spaces in Berlin's Neukölln neighborhood. For the publication *Wilhelm von Humboldt in Tegel. Ein Bildungsprogramm als Bildungsprogramm* (2018), von Kunowski produced interior views of the Humboldt Castle in Berlin Tegel. Since 2017, von Kunowski has been working with the team of Academy in Exile. Some of the resulting work, a series of portrait photographs of the Fellows, cannot be shown due to political sensitivities. For the exhibition and publication *What We Brought with Us*, von Kunowski photographed people's treasured possessions to show the objects in their true light. A selection of von Kunowski's work is published at jobstvonkunowski.de.

Amy Lind is Mary Ellen Heintz Professor of Women's, Gender, and Sexuality Studies at the University of Cincinnati (UC). Since 2019, she has also served as Director of UC's Taft Research Center. In this capacity, she also serves on the international executive board of the Consortium of Humanities Centers and Institutes (2020–present). As an interdisciplinary scholar trained in urban studies and design, critical development studies, Latin American studies, postcolonial/decolonial studies, and feminist and queer studies, she has focused her research on how people navigate and resist political-economic hegemonies. Her first book, *Gendered Paradoxes: Women's Movements and the Politics of Global Development in Ecuador* (Penn State University Press, 2005), focuses on the contradictions of women's politicized encounters with modernity and the post-World War II global development industry. Since then, she has edited four volumes and published numerous journal articles and book chapters. Her forthcoming book, co-authored with political theorist Christine Keating, focuses on Ecuador's political project to reconstitute the postcolonial nation as plurinational and postcapitalist. She is co-Editor-in-Chief of the *International Feminist Journal of Politics*. She is also working on a larger research project documenting the role of transnational solidarity in resistance to the Chilean dictatorship

(1973–1990), including through the political activism and photography of her “aunt” Amy Conger.

Annika Roux is completing a bachelor’s degree in media and communication studies at Freie Universität Berlin, while also pursuing a master’s degree in Romance literature with a focus on Spanish and Portuguese philology. She was responsible for the creative realization of the exhibition *Lorca – Views on a Global Reception* at the Spanish Embassy (2019) and Instituto Cervantes Frankfurt (2019), and the technical realization of a series of talks entitled *Students Read Contemporary Spanish-Language Literature*, directed by Susanne Zepp. She studied furniture and object design at the Universidad de las Américas in Santiago, Chile. From 2019 until 2023, she was a member of the production team at Academy in Exile, where she managed the website and contributed to conference organizing, the e-learning video series, and the layout of publications such as Academy in Exile’s short-form imprint, *Ostrakon*. Additionally, Roux was the co-curator of the exhibition *What We Brought with Us*, first shown digitally as part of the *Re:Writing the Future Festival* (2021) and subsequently at the German Literature Archive Marbach (2022), the University of Cincinnati, the Goethe-Institut New York (2023), and elsewhere. In February 2023, she started working at Freie Universität Berlin as a student advisor in the Institute of Romance Philology.