

## Biographies of Contributors

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**Ian B. Baucom** is the executive vice president and provost of the University of Virginia (UVA). Baucom came to UVA after serving 17 years in Duke University's Department of English as professor and director of the John Hope Franklin Humanities Institute. Baucom is the author of *History 4° Celsius* (2020), *Out of Place: Englishness, Empire and the Locations of Identity* (1999), and *Specters of the Atlantic: Finance Capital, Slavery, and the Philosophy of History* (2005). Baucom earned his undergraduate degree in political science from Wake Forest University and his master's degree in African studies and doctorate in English from Yale University.

**Aoife O'Brien** has recently been appointed curator for the World Cultures/Ethnography collections at the National Museum of Ireland. She was curator for the Oceania collections at the National Museums of World Culture/Världskulturmuseerna in Sweden from 2017 to 2022, and also worked as co-curator for the *TAKING CARE* exhibition. She has held fellowships at the Metropolitan Museum of Art in New York, Washington University in St. Louis, and the Saint Louis Art Museum. Aoife received her Ph.D. in Anthropology/Art History from the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas at the University of East Anglia in England, where her doctoral research focused on material culture from the Solomon Islands during the early colonial period.

**Page Chang** is a Native Hawaiian practitioner, artist, designer, and educator. She is dedicated to re-claiming and re-introducing the ancient practice of Hawaiian Kapa in her Hawaiian community and beyond. Page has shared her practice with hundreds of school children and at the University of Hawaii, and conducts Kapa making workshops for adults and fellow educators. In 2023, Page taught a Kapa workshop as part of the *TAKING CARE* project at the Pitt Rivers Museum, Oxford.

**Guy Patrice Dkamela** is a socio-anthropologist by training and is currently working as an independent consultant on natural resources management with a focus on the Congo basin. He completed a scientist residency in RMCA in 2022 as part of his PhD

research at the Department of Sociology and the Environmental Humanities South Center at the University of Cape Town, South Africa.

**Mayanthi L. Fernando** is Associate Professor of Anthropology at UC Santa Cruz, where she is also Provost of Kresge College, a living-learning community. Her research interests include Islam and secularism; multispecies worlds; bodies and senses; liberalism and law; and gender and sexuality. She is the author of *The Republic Unsettled: Muslim French and the Contradictions of Secularism* (2014) and the co-editor of *Trouillot Remixed: The Michel-Rolph Trouillot Reader* (2021). She is currently writing a book on nonsecular ecologies, the secularity of post-humanism, and the capacious possibilities of multi-species world-making.

**Ayesha Fuentes** is an objects conservator and material historian, currently Isaac Newton Trust Research Associate in Conservation at Museum of Archaeology and Anthropology, University of Cambridge. She has a PhD from SOAS, University of London. Her current research focuses on access and the ethics of care for archaeological and ethnographic collections.

**Mille Gabriel** is the Senior Researcher and Curator of the North and South American collections at the National Museum of Denmark. She holds a PhD in Anthropology and a MA degree in Archaeology, both from the University of Copenhagen. Her research centres on cultural heritage and identity issues with a particular focus on the relationship between museums and originating communities.

**Shgendootan George** is a Tlingit Chilkat weaver from the Native village of Angoon, Alaska. She has been weaving both Raven's Tail and Chilkat since 1993 when she took her first class with Cheryl Samuel. She has also studied with Clarissa Rizal, one of the most prominent Chilkat weavers of our time. Shgen continues to pass on this cultural knowledge with her teachings in the community.

**Emilie Girard** is the Scientific Director and Head of Collections of the Mucem (Musée des civilisations de l'Europe et de la Méditerranée) and Chief Curator. She joined the Mucem team in 2006. From 2008 to 2019, she managed the museum's collections department, where she led, among other things, the project to transfer all the collections and holdings from Paris to Marseille and to set up the Mucem's Conservation and Resource Centre. Since August 2019, she has been the Head of the scientific and collections team at Mucem. She regularly curates exhibitions at the Mucem (such as *Galerie de la Méditerranée* in 2013, *Food* in 2014, *Un génie sans piédestal, Picasso et les arts et traditions populaires* in 2016, *On danse?* and *Les reliquaires de A à Z* in 2019, *Jeff Koons Mucem* and *Le Désir de regarder loin* with the artist Ilaria Turba in 2021).

**Ainize González García.** PhD in Art History and Musicology (Doctoral Thesis Prize) from the Universitat Autònoma de Barcelona. She is in charge of the temporary exhibitions and the temporary exhibition catalogues, as well as coordinating special projects and public program activities at the Museu Etnològic i de Cultures del Món, Barcelona.

**Kanika Gupta** is an art historian, a trained dancer and a filmmaker. She holds a masters degree in Art History from the Faculty of Fine Arts, Maharaja Sayajirao University, Baroda, Gujarat and a PhD from Jawaharlal Nehru University in Delhi on the ancient Indian motif – the female and the tree. She has co-authored a book titled *Lupadakhe – Unknown Master Sculptors of Ancient India* in 2019 and has authored several research papers on Ancient Indian sculpture, aesthetics, painting, and mythology.

**Nora Haas** is a cultural educator and communicator. She has worked for several cultural institutions such as the Wiener Konzerthaus, the Sigmund Freud Museum, Vienna and the Abu Dhabi Music and Arts Foundation. Nora is communication officer for the TAKING CARE project and was one of the co-creators of the museum's experimental exhibition *Extinctions!?*

**Adelita Husni Bey** is an artist and pedagogue interested in anarcho-collectivism, theatre, law, and urban studies. She organizes gatherings and produces workshops and exhibitions using non-competitive pedagogical models through the framework of contemporary art. Working with activists, architects, jurists, schoolchildren, spoken-word poets, actors, urbanists, physical therapists, athletes, teachers, and students across different backgrounds she focuses on articulating the complexity of collectivity under capitalism.

**Tine Huyse** is senior researcher at the Royal Museum for Central Africa. She previously worked at the University of Leuven, the Tropical Institute of Medicine in Antwerp and the Natural History Museum in London. She is also the scientific commissioner of 'Landscapes and Biodiversity' in the new permanent exhibition of the museum.

**Michel D. Lee** is a curator working with the China, Korea, and Sven Hedin collections at the National Museums of World Culture, Sweden. He received his first degree in anthropology at the George Washington University, Washington, D.C. and later worked in the Department of Anthropology at the National Museum of Natural History, Smithsonian Institution. Mr. Lee received his MA in the History of Art and Archaeology at the School of Oriental and African Studies, University of London after which he became the curator and acting director at the Museum of East Asian

Art in Bath, UK. He served as the Museum Director of the Museum of Far Eastern Antiquities, National Museums of World Culture, Sweden from 2013 until 2015.

**Rosa Anna Di Lella** is a cultural anthropologist with a specialization in museum studies and North African collections. She has collaborated with several public and private institutions in participatory museography projects. At the Museo delle Civiltà, she is curator of the collections of the former Colonial Museum of Rome and responsible for Educational Services.

**Sofia Miorelli** is an Italian MA student based in the Netherlands. She obtained her BA in South and Southeast Asian Studies from Leiden University in 2020. From January 2022 until February 2023, she worked at the National Museum of World Cultures as curator-in-training as part of the Dual MA Curating Art and Cultures.

**Audra Mitchell** (she/her, they/them) is professor and Canada Research Chair in Global Political Ecology at the Balsillie School of International Affairs, Wilfrid Laurier University, Canada. Mitchell's work addresses multi-scale eco-political violence. It focuses on the knowledge and perspectives of marginalized communities. Mitchell's work also challenges narratives of 'the' future, striving towards possible futures in which plural communities can thrive.

**Sybille Neumeyer** is an interdependent artist and post-disciplinary researcher focusing on environmental issues and planetary relations. Her current projects explore the intersections between media ecologies, more-than-human sensing, and forms of (re)membering and how these can recalibrate the way we are in dialogue with the world. As part of the *TAKING CARE* project, she focused on multispecies relations in (weathering) worlds as a guest artist at Museum am Rothenbaum. Kulturen und Künste der Welt (MARKK).

**AWI NOKAN** (吳永昌 **WU Yongchang**) 願為Sediq(賽德克族)奉獻之螻蟻 I am but a humble person who is willing to dedicate myself to the Sediq people.

**Katharina Nowak** studied cultural anthropology, communication and media studies in Bremen as well as museum and exhibition studies in Oldenburg. Since September 2019, she has been a PhD student at the Department of Anthropology and Cultural Research at the University of Bremen. Her research focuses on collaborative forms of ethnographic knowledge production and decolonization of knowledge. She has a regional interest in Papua New Guinea. Since April 2021, she has been working as assistant curator for the Oceania collections at the MARKK in Hamburg, Germany.

**Fernanda Olivares** is a Selk'nam woman, member of the Selk'nam Community Covadonga Ona in Chile. Nowadays she is CEO at Fundación Hach Saye, an organization with headquarters in Porvenir, Tierra del Fuego, which focuses mainly on promoting, strengthening and protecting both Selk'nam culture and the Great Island of Tierra del Fuego.

**Tina Palaić** is a cultural anthropologist and museum curator who leads the *TAKING CARE* project at the SEM. She explores different modes of decolonial museology in East-Central Europe with the focus on collaborative practices. She pursues the idea that decolonisation of museum practice should set out from the museums' geographical and historical contexts.

**Juno Salazar Parreñas** is an associate professor of science and technology studies and feminist, gender, and sexuality studies at Cornell University. She is the author of *Decolonizing Extinction: The Work of Care in Orangutan Rehabilitation*, which received the 2019 Michelle Rosaldo Prize from the Association for Feminist Anthropology and an honourable mention for the 2020 Harry Benda Prize from the Association for Asian Studies. She is also the editor of the reference book *Gender: Animals*. Her work has appeared in such journals as *American Ethnologist*, *Anthropology and History*, *Environmental Humanities*, *History and Theory*, *Tapuya: Latin American Science, Technology and Society*, and *positions: asia critique*.

**Martin Petersen** is senior researcher and curator of the East Asian collections at the National Museum of Denmark. His research focuses on East Asian popular culture and ethnographic museums. Recently, he has published on North Korean comics, Danish ethnographic expeditions and the Korean collection in the National Museum of Denmark. As museum curator he works on exhibitions, events, podcasts, collection catalogues, and more. He is also a comic book writer.

**Sirley Ríos Acuña** is an art historian from the Universidad Nacional Mayor de San Marcos (Peru), with postgraduate studies in Anthropology, and a master's degree in Management of Cultural Heritage from the Universitat de Girona (Spain). She has been curator and responsible for the management of collections at the Museo Nacional de la Cultura Peruana (currently Ministry of Culture of Peru) for more than ten years.

**Elena A. Ritschard** is a Colombian biologist with a PhD in cephalopod (octopus, squid and cuttlefish) evolution and comparative genomics from the University of Vienna and is currently a science communicator at the Natural History Museum in Vienna. There, she is working on a citizen science project with high school students,

researching the museum's relationship with colonialism and the consequences of this past on modern-day society.

**Esme Schoutens** works as a researcher and project assistant at the National Museum for World Cultures in the Netherlands and as an independent researcher and curator. She holds an MA in Critical Studies in Art and Culture from VU University Amsterdam and has worked for several modern and contemporary art institutions such as Stedelijk Museum Amsterdam, Amsterdam Museum, and Marres. Schoutens is specialized in art/technology collaborations and artistic responses to the rise of digital technology in the 1960s and 1990s. She is a member of the board of Platform BK.

**Cissy Serrao** is the founder of Poakalani & Company, Hawai'i. Cissy and her family have been creating Hawaiian quilts for many generations. In 2020, the museum commissioned fourteen Hawaiian quilts 45" by 45" designed by the late John Serrao and quilted by selected Poakalani Quilting teachers and students, which are now part of the collection at the Pitt Rivers Museum, Oxford.

**Amie Lindiwe Hanan Soudien** is a researcher and art writer based in Johannesburg. Soudien's research concerns the use of art, performance, and the performing arts in the commemoration of slavery in Cape Town, the history of Cape Town, archival studies, popular media, gender and sexuality. She is the editor of *Lesser Violence: Vol. 1* (2022) published by MaThoko's Books. As an art writer, she has contributed to *Art-Throb*, *ArtAFRICA*, the *Mail & Guardian*, and *Frieze*, among others. Soudien is currently a PhD candidate in the department of Art History at Wits University, Johannesburg.

**Nicolás Spencer's** work focuses on ways of understanding nature in all depth and complexity. His installations mix the massiveness of its components (rocks, metals, gravity, wind, etc.) with the fragility and immateriality of sound. Spencer's artistic practice is contaminating (and contaminated by) other areas of knowledge as a way of generating alternative epistemological and aesthetic perspectives.

**Nandini Thilak** is an art historian and junior curator in the Department for East, South-East, and South Asia at the Linden-Museum Stuttgart. She holds a Ph.D. from the University of Heidelberg, Germany, and a master's degree from the Jawaharlal Nehru University in New Delhi, India.

**Marenka Thompson-Odlum** is Research Curator (Critical Perspectives) at the Pitt Rivers Museum. Her doctoral research at the University of Glasgow explored Glasgow's role in the trans-Atlantic slave trade through the material culture housed at Glasgow Museums. At the Pitt Rivers Museum, she is the lead researcher on the *La-*

*bellings Matters* project, which investigates the problematic use of language within the Pitt Rivers Museum's displays and thinking through ways of decolonisation through re-imagining the definition of a label. Marenka is also leading an *ArtFund* project to commission new objects for the Museum's collections, build new relationships with indigenous communities, and enhance the Museum's displays.

**Miriam Ticktin** is Professor of Anthropology at the CUNY Graduate Center. She received her PhD in Anthropology at Stanford University and the École des Hautes Études en Sciences Sociales (EHESS) in Paris and an MA in English Literature from Oxford as a Rhodes Scholar. Ticktin's research has focused on what it means to make political claims in the name of a universal humanity, although her current research is more engaged in imagining and opening the way to new political formations. She has written on immigration, humanitarianism, border walls, and the decolonial commons in Europe, North Africa, and the US, with a focus on gender, race, and inequality. She is currently finishing a book on, and against, racial innocence.

**François Mutamba Tshibwabwa**, also known as Nada Tshibwabwa (b. 1990, Lubumbashi, D.R. Congo) is a multidisciplinary artist from Kinshasa, working in painting, performance art, sculpture, and music. His practice deals with the violence inherent in contemporary power relations, entangled with his own biography, addresses environmental issues and sets out to create counter narratives. Nada Tshibwabwa also initiated a wide range of community projects, transferring his knowledges to younger generations. In 2020, Nada Tshibwabwa partly moved to Sao, a village on the Plateau Bateke, outside of Kinshasa, where he created a meeting point for people, discussing environmental issues, practising agriculture and several arts. In 2022 he founded Studio Mwano, a recording studio and space for exchange in Kinshasa's vibrant Matonge quarter.

**Matthew J. Walsh** is an American anthropological archaeologist. His research interests are broad but tend toward a focus on cultural evolution and cultural transmission studies using comparative and cross-cultural perspectives and methods. He is a senior researcher in Native American studies with the Modern History and World Cultures section at the National Museum of Denmark.

**Kathryn Yusoff** is professor of inhuman geography in the School of Geography at Queen Mary, University of London. Yusoff's research examines how inhuman and nonorganic materialities have consequences for how we understand issues of environmental change, race, and subjectivity. Most recently, she wrote and published *A Billion Black Anthropocenes or None* (2018), 'Geosocial Formations and the Anthropocene' (with Nigel Clark) in *Theory Culture and Society*, 'Epochal Aesthetics', 'The Mine in E-flux', and 'The Inhumanities' in *The Annals of American Geographers*. Her forth-

coming book, *Geologic Life: Inhuman Intimacies and the Geophysics of Race* (DUP) addresses the racial geologies of rocks. Yusoff is recipient of the Association of American Geographers 2022 Award for Creativity in Geography.