

About the Editor

KOHL, MARIE-ANNE

Marie-Anne Kohl has been a member of the research and teaching staff and Managing Director of the Research Institute for Music Theatre Studies (*fmt*) at the University of Bayreuth (Germany) since 2015. Her key research interests encompass Gender Studies, Voice and Vocal Music, Music and Decoloniality, Performance Studies, Talent Shows, Media and Popular Culture, Music and Globalisation. From 2012 till 2015 she was co-director and chief curator of the Berlin-based feminist art space *alpha nova-kulturwerkstatt & galerie futura*. Kohl is a member of the academic boards of *Jahrbuch Musik und Gender* and *European Journal of Musicology* and a member of the Cluster of Excellence *Africa Multiple*. She is co-editor of recently published *Power to the People? Patronage, Intervention and Transformation in African Performative Arts* (Matatu/ Brill), and *Ghosts, Spectres, Revenants. Hauntology as a Means to Think and Feel Future* (iwalewabooks). Her current research project "Talent Shows as Glocal Music Theater" had been funded by the VolkswagenStiftung.

About the Authors

BENEDIKT, ANNA K.

Anna K. Benedikt, a certified gender and diversity consultant, holds a Ph.D. in Musicology (University of Music and Performing Arts Graz) as well as Master's Degrees in Musicology (University of Vienna) and Gender History (University of Vienna). She currently works as a Senior Scientist for Diversity Studies at the Centre for Gender Studies at the University of Music and Performing Arts Graz (Austria), where she is also the Deputy Director of the Centre. She also serves as a member of the university's equal opportunity working group.

Dr. Benedikt's interdisciplinary areas of interest are 20th- and 21st-century Music in regard to disability and gender as well as disability studies, gender studies, feminism, sustainability, and the implementation of gender equality, inclusion, and accessibility at universities of music. She has presented on disability and music on several occasions, including international conferences in Bayreuth, Dublin, London, Nottingham, Vienna, Graz, and Linz. In 2015, she received a Marietta-Blau-Grant from the Austrian Federal Ministry of Education, Science and Research, to work as a research fellow at the University of Huddersfield (Centre for the Study of Music, Gender and Identity) as well as at the City University New York (Music Department, Graduate Centre).

CHARTON, ANKE

Anke Charton is TT Professor of Theatre & Society at the Department of Theatre, Film and Media Studies at the University of Vienna. Her work is centered at the intersection of Performance Studies, Musicology and Gender Studies, with research in Theatre Historiography and Cultural Performance as well as Voice History and Music Theatre. Her current book project, *Practices and Projections*, reexamines theatre cultures of the so-called Siglo de Oro and the political and performative implications of their historiography. Her previous monograph, *prima donna, primo uomo, musico* (Leipzig 2012), investigated gender representation in opera with a focus on the 16th and 17th centuries.

Anke Charton studied at the universities of Leipzig, Bologna, and Berkeley and received her PhD from Leipzig University in 2011. She has held positions at the University of Leipzig, the College of Music Detmold, and the School of Music and Theatre Hamburg. She currently serves on the boards of *Jahrbuch Musik & Gender* and the Jelinek Research Network; her research has been funded by Ev. Studienwerk Villigst, the Mariann Steegmann Foundation, and the Austrian Science Fund (FWF).

MURRIETA FLORES, DAVID AJ

David AJ Murrieta Flores is a postdoctoral fellow at the Department of Art of the Universidad Iberoamericana (Mexico City, Mexico), under the supervision of Dr. Ana Torres Arroyo. He holds a PhD in Art History & Theory from the University of Essex (United Kingdom), an MA in Art History & Theory from the same institution, and a BA in History from the National Autonomous University of Mexico (Mexico). As a postdoctoral researcher, he works on the collectives articulated around the "little magazines" of *Crononauta* (Mexico), *Rebel Worker*, and the *American Situationist International* (US). He has published articles about *King Mob Echo*, *Up Against the Wall Motherfucker!*, and *The Situationist Times* in journals such as *Venezia Arti*, *MODOS. Revista de História da Arte*, and *Konsthistorisk tidskrift*.

GENTRIC, KATJA

Katja Gentric, artist and art historian, is an associate researcher at the Laboratoire Interdisciplinaire de Recherches «Sociétés, Sensibilités, Soins» (LIR3S; UMR 7366 – CNRS uB). She teaches English at ESADHaR (École Supérieure d'Art et Design Le Havre-Rouen) and at Paris 1 Panthéon-Sorbonne. Following a post-doctoral project on "Artistic practices and uses of language" at the University of the Free State, South Africa. She is currently a fellow at the Günther Uecker Institut, Schwerin, Germany, with the project "Günther Uecker – Blickwinkel 'South'". This project focuses on the interwoven implications of language (the impossibility thereof concomitant with the obligation to voice) in *Wounded Fields*, a work by Günther Uecker in the collection of the Mayibuye Archives, University of the Western Cape.

GOWER, ABIGAIL

Abigail Gower is a PhD student in Musicology at the Universität für Musik und Darstellende Kunst Wien. She comes from a performance background, having previously received a Bachelor's degree in piano performance and a Master's degree in collaborative piano, both completed in the United States. Recently, Gower's research has been presented at international conferences at Sorbonne Université in Paris, Universität für Musik und Darstellende Kunst Wien, Carl von Ossietzky Universität Oldenburg, and the University of Zagreb Academy of Music. Gower is currently a scholarship recipient from the Hochschule für Musik Theater und Medien Hannover's Forschungszentrum Musik und Gender through the Mariann Steegmann Foundation.

GRAHAM, STACIE CC

Stacie CC Graham works as an anti-racism and intersectional equity consultant across the creative, services, tech, and health and wellness industries. She holds a PhD in psychology from the University of Osnabrück, where she specialised in motivation theory. She completed her MS in economics at the Ruprecht-Karls-University in Heidelberg. She is the founder of the UK's first wellness retreats designed for Black women and women of colour, OYA: Body-Mind-Spirit Retreats, as well as an early-stage digital media startup, Colour Balance Images, showcasing local talent in photography and videography across Africa and the Middle East, Asia, and Latin America and the Caribbean.

HOLLY-NAMBI, ROCCA

Rocca Holly-Nambi is an artist and cultural producer. She is the Director of b-side, international contemporary arts organization and biennial festival based on the Isle of Portland.

Prior to this, Holly-Nambi was the British Council's Head of Arts East Africa, and subsequently Director of Arts Sub-Saharan Africa. Holly-Nambi co-founded 32° East | Ugandan Arts Trust, a center for contemporary art in Kampala, Uganda; and KLA ART, Kampala's biennial public art festival. She has delivered artistic and curatorial projects for the Edinburgh International Art Festival, Glasgow International Festival, and the Mela Festival of World Music and Dance.

Holly-Nambi received an MA in Contemporary Art Theory at Edinburgh College of Art and is undertaking a practice-based PhD in Visual Cultures at Goldsmiths, University of London, on Queer Abstraction in Kenya and Uganda. Holly-Nambi lives and works in Nairobi, Kenya.

KOCH, KATHARINA

Katharina Koch has been working as the director and artistic co-director of the feminist art space alpha nova & galerie futura in Berlin since 2012. She holds a PhD

in Cultural Anthropology from the Humboldt-Universität zu Berlin with a thesis on public art practices in Romania, for which she was awarded a scholarship from the DAAD. She also holds an M.A. in Cultural Anthropology, Cultural Studies, Social Sciences and Gender Studies. Her fields of activity range from curatorial to academic-theoretical work. She has curated numerous art projects and made several documentaries as a filmmaker. Her main topics are feminism, intersectionality, contemporary art, and art and activism in public spaces.

MEKONEN, SOLOMON A.

Solomon Mekonen is an Ethiopian filmmaker and researcher based in Berlin. He has a master's degree in Visual and Media Anthropology from Freie Universität Berlin. He has also received a bachelor's degree in New Media Communications from the Assumption University of Thailand followed by a Cert.H.E. from Met Film School Berlin upon completion of a one-year Practical Filmmaking course. He is currently teaching at HMKW University of Applied Sciences for Media, Communication and Management in Berlin. He is interested in visual storytelling using film and research grounded in anthropology. In his spare time, he is found among friends and family or out in a forest.

MFORBE CHIANGONG, PEPETUAL

Pepetual Mforbe Chiangong is an Assistant Professor of African Literatures and Cultures at the Department of African Studies of the Humboldt University in Berlin, Germany. She holds a PhD in theatre and drama studies from the University of Bayreuth, Germany. Among her publications on African drama and performance are the monograph *Rituals in Cameroon Drama: A Semiological Interpretation of the Plays of Gilbert Doho, Bole Butake and Hansel Ndumbe Eyoh* (2011) and the co-edited collection *Alter und Geschlecht: Soziale Verhältnisse und Kulturelle Repräsentationen* (2018) with Elizabeth Reitingner and Ulrike Vedder. Her current areas of research include old age in African drama and performance, the Kenya Schools and Colleges Drama Festival, and the literariness of colonial letters.

VALENTINI, MATTEO

Matteo Valentini is a third-year PhD student in History of Contemporary Art at the University of Genoa. His doctoral research investigates the elaboration of violence's traces in contemporary artistic practices, like the reuse of archival documents or testimony, the reframing of images, and the reenactment of violent acts. In this sense, some of the most influential and well-known artists considered in his research are Christian Boltanski, Regina José Galindo, Martha Rosler, Boris Lurie, Thomas Hirschhorn, Alfredo Jaar, and Teresa Margolles. He is also interested in the representation of violent acts and collective traumas by some exponents of contemporary theatre: for this reason, he follows the work of the theatre director

Milo Rau and the theatre company Agrupación Señor Serrano. His studies also concern practices of signification of the urban space, both artistic (e.g., the dialectical between monument and counter-monument) and not (e.g., the “performative violence” staged during the street demonstrations). He has attended various international conferences and published his contributions in several collective volumes and academic journals.

VANDERHART, CHANDA

Chanda VanderHart enjoys a tripartite, interdisciplinary career as a musicologist, collaborative pianist, and *Musikvermittlung* expert. She has performance degrees from the Eastman School of Music and collected three graduate collaborative piano degrees from Milan and Austria before completing a PhD in musicology from the University of Music and Performing Arts in Vienna (mdw) in 2016 with the dissertation, *Die Entwicklung des Kunstliedes im Wiener Konzertleben zwischen 1848 und 1897*. Her international performance career has taken her to the Musikverein in Vienna, the Malmö Opera, the Banff Centre, Kala Mandir in Kolkata, and the City Recital Hall in Sydney, and she is currently adjunct faculty at the University of Music and Performing Arts in Vienna. VanderHart has also lectured at the Sorbonne, the Institute for European Studies, the Kunst Universität Graz, and at AIMS. She has published for the Albert-Ludwigs-University Freiburg Centre for Popular Culture and Music, authored the lexicon article on Ernestine de Bauduin for MUGI (Music and Gender on the Internet), and is currently writing a monograph on song recital practices in Vienna edited by Susan Youens and Melanie Unseld. She lives in Vienna with her husband and daughter.