

Autor*innen/Authors

Mieke Bal is author of 50 books and supervisor of 81 finished PhDs. The cultural theorist, critic, video artist and curator writes in an interdisciplinary perspective on cultural analysis, literature, and art, focusing on gender, migratory culture, the critique of capitalism, and the political agency of art. In 2022–2023 she was elected on the Chair “The Invention of Europe through Languages and Cultures” at the Collège de France in Paris. From 2002 on, she also makes films, as a different, more in-depth, more contemporary and interactive mode of cultural analysis. Since then, writing, filmmaking and curating go together. In her 2022 book *Image-Thinking* (Edinburgh University Press) she develops her ideas about how to integrate academic and artistic thinking. She made a number of experimental documentaries, mostly about migratory situations, and “theoretical fictions”, films and installations in which cultural-heritage fiction helped developing difficult ideas. Recently she made a 16-channel video-installation *Don Quijote: Sad Countenances* (2019) and a short essay film *It’s About Time! Reflections on Urgency* (2020). Her latest short film made with Lena Verhoeff, *Refugeedom: Lonely but not Alone*, premiered in May 2023 in the SPEME program on traumatic memory.

Mona Behfeld, Communication Designer, Illustrator and Art Historian. Since 2024 Art Educator at Deichtorhallen Hamburg; since 2022 Doctoral Fellowship and Lecturer at the Muthesius University of Fine Arts and Design, Kiel; 2018–2021 Research Associate at the MSH Medical School Hamburg; 2018 Master of Arts Art Therapy at the MSH Medical School Hamburg; 2016 Bachelor of Arts Communication Design at the Muthesius University of Fine Arts and Design, Kiel. Main areas of research: The artwork in its educational context; aesthetic; technological and narrative strategies of art communication; image and art reception as social practices; agency in media. Recent publications: *Handbuch Künstlerischer Therapien. Kritik und Philosophie der therapeutischen Praxis*, Göttingen 2021; “Menschenbild – Krankheitsbild: Illustration als soziale Praxis”, in: C. Müller-Liedtke, D. Zentgraf, L. Pannek, et al., *Homo homini lupus est? Menschenbilder und das Fremde: Interaktion und Wahrnehmung*, Kiel 2023.

Margarita Breitzkreiz ist deutsche Schauspieler*in. Sie ist seit 2017 festes Ensemblemitglied der Volksbühne am Rosa-Luxemburg-Platz. In der Volksbühne und mit Frank Castorf arbeitet sie seit dem Jahr 2002. Gemeinsam mit Sobo Swobodnik schreibt sie Drehbücher und macht nicht nur von der Presse sehr geschätzte Filme wie „Klassenkampf“ und „Geschlechterkampf“. Im Film *Marija* von Michael Koch spielte sie 2016 die

titelgebende Hauptrolle und wurde für ihre Interpretation mehrfach ausgezeichnet. Ihr neuer Film *Die Einsamkeit der Großstädter*innen* kam im November 2024 ins Kino. Wichtige Theaterarbeiten erfolgen auch mit der Regisseurin Evy Schubert, mit der sie am 10. Oktober 2024 im Ballhaus Ost in Berlin eine weitete Premiere feierte. Als Teil des Künstlerkollektivs *ClaudeHilde* entwickelte sie 2023 zusammen mit Julia Thurnau die soziale Skulptur „Artist at Work“. Weblinks: <http://www.claudehilde.squarespace.com/art>; <https://claudelhilde.squarespace.com/art#/galerie-spce-artist-at-work-gastspiel-der-volkbhne-am-rosa-luxemburg-platz/>.

Daniela Burger ist Grafik-Designerin mit einem Studio in Berlin. Ihre Schwerpunkte liegen in der Umsetzung von Publikationen, Magazinen und visuellen Erscheinungsbildern. Ein fester Bestandteil ihrer Arbeit war bis 2023 die Art Direktion des Missy Magazine. Zusammen mit Catrin Sonnabend hat sie den Format Club, ein Netzwerk für Grafik-Designer*innen, gegründet. Außerdem ist sie als Dozentin an der Kunsthochschule Weissenensee tätig. www.buerodb.de

@danielaburger

@formatclubberlin

DA SIND WIR* befasst sich aus queer-feministischen Perspektiven mit Erfahrungen, Bedürfnissen und Wünschen von FLINTAQ im urbanen öffentlichen Raum. Unbeschwert und frei draußen unterwegs zu sein ist vielerorts auch heute keine Selbstverständlichkeit. Gemeinsam wird im Rahmen von Workshops und partizipativen Prozessen vor Ort zu Fragen des Draußen-unterwegs-Seins geforscht. Fokus ist dabei immer auch das Entwickeln von Visionen für eine inklusive feministische Stadt und das gemeinsame, widerständige Intervenieren. DA SIND WIR* ist ein Projekt von Jana Beckmann, Constanza Carvajal, Sarah Drain und Janna Nikoleit. Aus den Bereichen Raumstrategien und urbane Praxis sowie bildende Kunst und Social Sculpture kommend gestalten wir prozessorientierte und partizipative Auseinandersetzungen mit künstlerischen Methoden und kreativen Strategien. Ziel unserer Arbeit ist es, mit ästhetischen Mitteln und räumlichen Gestaltungen, gemeinsam mit Teilnehmenden vor Ort Situationen zu hinterfragen, neue Möglichkeiten zu imaginieren und Veränderungen anzuregen. Seit 2020 hat DA SIND WIR* mit verschiedenen Zielgruppen in 5 Editionen stattgefunden.

M. A. Mayte Gomez-Molina, 2024/2027 PhD student at FHNW Basel Academy of Art and Linz University. 2022/2024 Academic Researcher and Technical Artist at Karlsruhe Institute of Technology. 2019/2021 Fulbright Fellow at The School of the Art Institute of Chicago. 2019/2021 MFA in Film, Video, New Media, and Animation at The School of the Art Institute of Chicago. 2018/2019 MA in Artistic Production and Research at The University of Granada. 2014/2018 BA in Media Studies at The University of Granada. Main areas of research: Literature, New Media Art, Internet Visual Culture,

and User Behavior. Recent publications: M. Gomez-Molina: **Closed Surveillance Circuit**, Barcelona 2024; M. Gomez-Molina: **Los Trabajos sin Hércules**, Madrid 2022; M. Gomez-Molina: **Mi Piel Virtual, Cansada**, Granada 2021. Awards: National Prize of Young Poetry of Spain, awarded by the Ministry of Culture, 2023. First Prize in the Young Contemporary Art Awards of Spain, 2023. Valencia Nova Young Poetry Award, 2022. Best Experimental Documentary Film at the International Film Festival of Sevilla, 2022.

Regine Eurydike Hader, Curator and PhD candidate at Freie Universität Berlin in History of Arts (Prof. Peter Geimer). PhD-Scholarship-Holder at Rosa-Luxemburg-Stiftung. Recent scientific curations and publications: Curation of Nail Art for *Glitzer* at Museum für Kunst und Gewerbe Hamburg, 2025. Curation of *Protest! Von der Wut zur Bewegung* (Große Landesausstellung) at Landesmuseum Württemberg, Stuttgart, 2024. Curation of *Queer Nail Art* at Habibi Kiosk München/Münchner Kammerspiele, 2023. Curator in the collective of the Queer Film Festival München, annually, since 2021. Recent publication: "Queerness als Wesen des Pop", in: *Pop. Kultur und Kritik*, 2020.

Krys Huba (they/them), artist and writer based in Berlin. They work with painting, installation, text, and performance. 2019 studies abroad at Central Saint Martins, University of the Arts London, 2021 graduation with honors, class of Valérie Favre, UdK Berlin. They reflect on what it means to live in the present and with which longings, memories and repressions have a formative effect. Krys Huba has been presented nationally and internationally, most recently in a solo exhibition at *Mouches Volantes* (Cologne, 2024), Kunstraum Display (Berlin, 2022). Group exhibitions include presentations at the *Biennale für Freiburg 2* (2023), at *Tropez* (Berlin, 2023), as well as during the Zurich Art Weekend 2023, at Villa Renata (Basel, 2022), at Museum im Bellpark (Kriens, 2020), and at Tate Exchange/Tate Modern (London, 2019).

Valentina Iancu (b. 1985) is a writer with studies in art history and image theory. Her practice is hybrid, research-based, divided between editorial, educational, curatorial or management activities and oriented towards solidarity, activism, political art. After almost a decade of activating within the National Art Museum of Romania, where she took care of the modern Romanian art heritage and signed a series of extensive exhibitions, Iancu works independently, between Bucharest and Berlin, devoting herself in particular to queer studies of contemporary art. In 2023 she was writer in residence at MQ Wien. She frequently publishes local and international art history studies, and since 2011 she has been writing for *Arta Magazine*.

Alexandra Ivanciu (b. 1988) is an artist based in Leipzig. She grew up in Bucharest, Romania, where she experienced a very permissive access to emergency contraception. In 2013, while living in Poznan, Poland, she needed to buy the morning-after pill, but did

not know it cannot be bought over the counter. She ended up unsuccessfully trying to buy it at the last minute. Finally, that evening two very kind nurses in a small clinic helped her by giving her a prescription without sending her to consult a doctor, which was and still is mandatory. She managed to avoid a pregnancy. Understanding this is not just her story, she made a step into the activist direction and decided to use her artistic skills to contribute to the fight for reproductive justice. With an art practice informed by intersectional feminism, queer and decolonial theory, Alexandra aims to overcome the boundaries of the art space in order to actively contribute to society's needs.

Dr. des. phil. Thari Jungen is trained as an artist and theorist. She received her doctorate in the artistic-scientific graduate program Performing Citizenship Hamburg with a thesis on fakes and forgeries as aesthetic-political phenomena. In the winter semester, Thari Jungen substitutes the teaching of Theory and History of Visual Culture at Weißensee in Winter term 2024/25 and coordinates the International Research Center Gender & Performativity (ICGP) at mdw in Vienna. Thari lectures in Mainz, Berlin, Hamburg, Halle, Oldenburg, and Linz. Her work focuses on studies of visual culture, theories of collaboration, political-aesthetical theories, environmental humanities, new materialism, and Holocaust studies. Among others, Thari's artistic works have been exhibited at K3 | Tanzplan at Kampnagel Hamburg, Kunsthalle am Hamburger Platz Berlin and at Selecto Planta Baja, Los Angeles. Her essay "More than Human Memories" will be published in: *Diffractions*, Issue 9.

Carmen Kleykens Vidal, Dr. mus. science Candidate in Hochschule Für Musik und Theater Hamburg with Prof. Dr. Alexander Schubert, Prof. Dr. Gordon Kampe and Dr. Konstantin Orlandatou in collaboration with Ligeti Center (Virtual Fluid identities: XR technology in feminist awareness 2027); CoPeCo Master in CNSMD Lyon (Social implications of text in Multimedia art, 2022). Main areas of research: Multimedia art, XR Technology, M Tracking systems, Politics, Queer-Feminist theory, accessibility, and inclusion.

Dr. Christiane Kruse, Professor of Art History and Visual Cultures at the Muthesius University of Fine Arts and Design, Kiel. 2010/2011 Fellow at the Wissenschaftskolleg zu Berlin; 2002 Habilitation at the University of Konstanz (*Wozu Menschen malen. Historische Begründungen eines Bildmediums*, Munich 2002); 1994 PhD at the LMU Munich (Hans Belting, Christiane Kruse, *Die Erfindung des Gemäldes. The First Century of Dutch Painting*, Munich 1994). Main areas of research: Image anthropology, reception aesthetics and theory, art and images in historical and contemporary cultural contexts and practices. Recent publications: C. Kruse, *Welterschaffung – Kunstvernichtung. Kunst in Zeiten der Bilder*, Berlin 2020; *Taking Offense. Religion, Art and Visual Culture in Plural Configurations*, ed. by C. Kruse, B. Meyer, A.-M. Korte, Munich 2018; *Bildagenten. Historical*

and *Contemporary Visual Practices in Global Cultures*, ed. by C. Kruse and B. Mersmann, Munich 2021; *Image Controversies – Contemporary Iconoclasm in Art, Media, and Cultural Heritage*, ed. by B. Mersmann C. Kruse, A. Bartetzky, Berlin and Boston 2024.

Almut Linde, PhD in art education, artist, is Professor for Interdisciplinary Artistic Practice and Vice President at Muthesius University of Fine Arts and Design in Kiel. As a conceptual sculptor, she works with people and situations, using aesthetics to point out problems or ambivalences inherent in current situations and to raise awareness for sensitive issues. In 2022 she participated in exhibitions, among others at Kunsthalle Mainz, Hamburger Kunsthalle, and Kunsthalle Mannheim. Publications and talks include: *Ist eine andere Natur möglich?* Weimarer Kontroversen II mit Almut Linde und Hartmut Rosa, Klassik Stiftung Weimar 2021, <https://www.youtube.com/watch?v=0C9U1ZVKAFs>; *Warum Kunst notwendig ist*, in: Mario Bäumler/Rita Müller (eds.), *Konflikte*: exhibition catalogue Museum der Arbeit Hamburg 2021, 154–159; *Die Ränder der Erkenntnis: Zur existentiellen Bedeutung von Kunst*, in: Christiane Kruse/Annika Frye (eds.), *Kunst an den Rändern: Wie aus Bildern und Objekten Kunst werden kann*, Berlin 2021, 52–70; *What can art do that thought can't?*, in: A. Frye/C. Kruse/A. Majewski/S. Schramke (eds.), *Let's Get Sustainable: Art, Design and Architecture*, Wien 2023, 50–58.

Dr. Julia Meer, Kuratorin und Leiterin der Sammlung Grafik und Plakat im Museum für Kunst und Gewerbe Hamburg. 2002–2014 Studium Kommunikationsdesign und Promotion an der Bergischen Universität Wuppertal. 2012 Herausgabe *Women in Graphic Design 1890–2012* zusammen mit Gerda Breuer. 2014–2018 designhistorische Forschung am Exzellenzcluster *Bild Wissen Gestaltung* der Humboldt Universität zu Berlin. 2018 Forschung zu Jacqueline Casey am Massachusetts Institute of Technology, Cambridge, USA. 2019–2020 Vorlesungen und Seminare mit Fokus Designgeschichte und -theorie an der FH Potsdam. Seit 2020 Ausstellungen und Sammlungserweiterung am Museum für Kunst und Gewerbe Hamburg.

Stella Meris studied at the University of Arts Berlin and the Bezalel Academy of Arts and Design in Jerusalem. In 2019, Meris completed the program as a master student under Prof. Valérie Favre. Meris's artistic practice encompasses painting, performance, and video works, which have been showcased in solo and group exhibitions in Germany, Switzerland, New York, and other international venues. Meris has received multiple awards for their work, including the Milan Mobile Film Festival Prize (2018), the Maurer-Billeter Foundation Award (2020), the Hans-and-Charlotte-Krull Scholarship (2022), and the Deutsche Bank Residency Scholarship (2023). From 2024 to 2026, Meris will further deepen their knowledge and artistic practice in the "Art Praxis" master's program at the Dutch Art Institute, aiming to expand theoretical research and develop new artistic approaches.

Dr. Friederike Nastold, Professor of Art History and Gender Studies at the Carl von Ossietzky University Oldenburg. Deputy director of the Centre for Interdisciplinary Women's and Gender Studies (ZFG); board Fachgesellschaft Gender Studies; 2021 PhD at the art academy Mainz (*Zwischen I See You und Eye Sea You. Blick, Repräsentation, Affekt*, Weimar 2022). Main areas of research: art history, affect, gender and queer theory, posthumanism, queer ecologies and the garden. Recent publications: F. Nastold (with Thari Jungen), „Re-Lektüren des Gartens“, in: *FKW – Zeitschrift für Geschlechterforschung und Visuelle Kultur* (peer reviewed), hg. v. Kerstin Brandes & Marietta Kesting, April 2025; with Thari Jungen, „Umgraben, Kompostieren, Netz-Werken: Mehr-als- menschliche Gefährt*innen gärtner*innen“, in: *Mensch-Pflanzen-Netzwerke. Vegetabile agency in Mensch-Pflanzen-Netzwerken*, hg. v. Vanessa Sternath et al., Bielefeld 2025; „... undoing ‚normal‘ categories“ oder Queering Ecologies mit Seepferdchen, Korallen und humanimals in Tejal Shahs *Between the Waves*“ (2012), in: *kritische berichte* 52 (3), 2024, S. 2–12; „Some Kind of Bodies – Some Kind of Natures: Affective-Performative Aesthetics of Submergence in Tejal Shah's and Gauri Gill's Work“ in: *Sub(e)merging –Poetics, Temporalities, Epistemologies*, hg. v. Marie Sophie Beckmann, Petra Löffler, Berlin 2025.

Jolanta Nowaczyk (b. 1992) is a Prague-based pro-choice activist and artist. One day in 2017, she received a message from her partner at the time that the sex they'd had might have been more unsafe than they thought. Many hours later he brought her a morning-after pill to her workplace, where she took it in the bathroom. Shortly after taking them, she felt dizzy, but too ashamed to ask for a day off. Nevertheless, she was quite relieved that the morning-after pills are available over-the-counter, unlike in her home country, Poland. Using this privilege, years later she co-created the collective *Ciocia Czesia* that helps people from Poland obtain legal and safe abortion in the Czech Republic.

Ileana Pascalau, art historian and visual artist; Areas of research: Art History and Art Theory of the 18th and 19th centuries; queer-feminist perspectives on historical theatre prints; medical images; 2021/2024 Research associate at the Akademie der Künste Berlin; 2010/12 Teaching Assistant for artistic research at the Universitatea Nationala de Arte Bucuresti; since 2018 PhD candidate at the Muthesius Kunsthochschule Kiel; 2015 MA at the Universität der Künste Berlin; Recent publications: „Amazonen und Gleichstellungspolitik im ‚Jahrhundert der Frauen‘. Aus den Illustrationen zu Maria Antonia Walpurgis' Oper *Talestri, regina delle Amazzoni* (1765),“ in: *Journal der Künste* 20, Berlin, 2023; „Die neue Ballettkunst von Marie und Filippo Taglioni in Lithografien der Akademie der Künste,“ in: *Neues aus dem Archiv Darstellende Kunst* 34, Berlin, 2022; „*La femme-homme*. Crossdressing-Darstellungen in der Theatergrafik-Sammlung der Akademie der Künste,“ in: *Neues aus dem Archiv Darstellende Kunst* 33, Berlin, 2021.

Dr. Agnieszka Roguski is a researcher, curator, and writer living in Berlin. Research interests: curatorial research and transdisciplinary methodologies, performance and performativity, visual and (post-)digital cultures, queer theory, archival practices, transcendent and critical publics. Since 2024 interim Professor of Art Mediation and Aesthetics at the State Academy of Fine Arts Stuttgart and Artistic Co-Director of Kunst Raum Mitte, Berlin. 2021–2023 Artistic Director of the M.1 Arthur Boskamp-Stiftung, Hohenlockstedt, Schleswig-Holstein. 2022 PhD at the Freie University Berlin (*The Self on Display: Becoming Public as Dis-/Identification under Postdigital Conditions*, publication tba) supervised by Beatrice von Bismarck and Annette Jael Lehmann. 2022 Researcher in Residence at the Museum for Modern and Contemporary Art (MMCA) in Seoul, South Korea. Co-Founder of the transcuratorial collective *A.R. practice*. Recent publications: Roguski (ed.), *Leonie Kellein – A Wing Beat! A Wing Beat!*, Berlin 2024; “Algorithmic Drag. Mimicry and Digital Staging of the Self in Jake Elwes’ Zizi – Queering the Dataset”, in: *GLITCH. Die Kunst der Störung* ed. by Franziska Kunze, exhibition catalogue Bayrische Staatsgemäldesammlung, Berlin 2023; *A.R. practice* (Richter & Roguski) (eds.), *Echoing Exhibition Views. Subjectivity in Post-Digital Times*, Eindhoven 2020.

Hanna Schaich [*1986] ist eine queere Videokünstlerin, Filmemacherin, immersive Performance-Poetin und Aktivistin mit einem Postgraduiertenstudium in Performance & Interaktiver Medienkunst bei Helen E. Richardson, David Grubbs, Patricia Cronin am Brooklyn College, NYC (2017) und Meisterschülerin bei Professorin Else (Twin) Gabriel, Weißensee Kunsthochschule Berlin (2015).

Sven Christian Schuch ist Kurator und Künstlerischer Leiter des sp ce | Muthesius der Kunsthochschule Kiel; M.A. in Theater- und Tanzwissenschaft, Kunstgeschichte und Französisch von der Freien Universität Berlin und Humboldt-Universität zu Berlin. Er lebt und arbeitet in Hamburg, Deutschland. Seit mehr als 15 Jahren arbeitet er in unterschiedlichen Positionen im Bereich zeitgenössischer Kunst, Tanz und Theorie. Von 2013 bis Mai 2019 war er als Direktor für die Sfeir-Semler Gallery Beirut/Hamburg tätig. 2012 war er Projektassistent in der kuratorischen Abteilung der dOCUMENTA (13) in Kassel. Er war Gründer von FIELD Berlin – einem interdisziplinären Projektraum für zeitgenössische Kunst im Jahr 2007/2008 und von Jungemeister.net – einem Netzwerk für Studierende zur Entdeckung zeitgenössischer Kunst. Von 2011 bis 2017 konzipierte und kuratierte er das Residenz- und Ausstellungsprojekt *springhouse* in Dresden. 2020/2021 kuratierte er die Ausstellungsreihe MIND the GAP in einem alten Paternosteraufzug in Hamburg. Er war Geschäftsführer des Schinkel Pavillon, Berlin in 2020/2021 und verantwortete die Ausstellungen *Sun Rise / Sun Set* und *HR Giger & Mire Lee*.

ClaudeHilde aka. Julia Thurnau is active as a visual artist, and performer in the fields of film, theater, sculpture, and photography, mainly in Germany and France. In

2013, she graduated at the Universität der Künste, Berlin as „Absolvent“ and later as „Meisterschülerin“ as member of Hito Steyerl's Lensbased class. She was also part of the photography class at the Akademie der bildenden Künste München, where she studied performance with the institutional critique Andrea Fraser. In 2023 she developed the social sculpture ARTIST AT WORK for the Volksbühne am Rosa-Luxemburg-Platz. The conceptual piece *Artist at Work* has been performing at the symposium „Sichtbar machen-werden-sein“ at the Gallery space of the Muthesius University for Art and Design in Kiel. *ClaudeHilde* aka Julia Thurnau's works, have been exhibited in numerous Galleries such as ZIK BLN (Zentrum für Internationale Künste), Haus der Statistik Berlin, the fourth wall Gallery Berlin, The Gallery Orange in Tegernsee, or Gallery Zimmer 48... From 1995–2021 Julia has been playing in over 70 TV and cinema productions as an actress. Her critical essays have been published by Goethe Institute, the online Magazine Carta and Berlin's queer Magazine Siegestsäule. Weblinks: <http://www.claudehilde.squarespace.com/art>; <https://www.juliathurnau.com/vita-julia-thurnau>; <http://www.claudehilde.squarespace.com/portrait-photography>.