

**Saidiya Hartman** is a professor for English and comparative literature at Columbia University, New York, specializing in African-American literature, history and theory. Her writing oscillates between historiography, theory and literature in a method that she has called "critical fabulation". A prerequisite of this method is a refusal to fill the gaps within the archive of slavery and provide closure to a single unequivocal history. It means not only writing history with and against the archive, but also telling an impossible story while enacting the impossibility of telling a story that could represent the lives of those enslaved. Saidiya Hartman is the author of *Scenes of Subjection: Terror, Slavery, and Self-making in Nineteenth Century America* and *Lose Your Mother: A Journey Along the Atlantic Slave Route*. Her new book, *Wayward Lives, Beautiful Experiments*, will be available at the end of this year.

**Christina Sharpe** is professor of English at Tufts University. Her work is concerned with Black visual studies, African-American literature and culture, Black queer studies, and Black diaspora studies. She is the author of two monographs on the afterlife of slavery in contemporary culture and society: *Monstrous Intimacies: Making Post-Slavery Subjects* and *In the Wake: On Blackness and Being*. In the latter, Sharpe delves into literary, visual, cinematic and quotidian representations of Black life that comprise what she calls the "orthography of the wake". Activating multiple registers of "wake" – the path behind a ship, keeping watch with the dead, coming to consciousness – Sharpe illustrates how Black lives are swept up and animated by the afterlives of slavery and what survives despite such insistent violence and negation.

## Footnotes

**Ulrike Bergemann** is a professor for media studies with a special focus on gender and postcolonial studies at the University of Arts in Braunschweig. Her current work focuses on the "Hidden Atlantic" and on the persistence and effects of colonialism up to the present day. One of her most recent publications is the essay Sugar and Shame about the exhibition *German Colonialism* in the German Historical Museum.

**Clémentine Deliss** is a curator, publisher and cultural historian. She studied contemporary art and semantic anthropology in Vienna, Paris, and London. Her work addresses historical and contemporary iterations of global artists' networks, the remediation of ethnographic collections, and the articulation of artistic practice and interdisciplinary through alternative forms of education and publishing. She is Visiting Professor, ENSAPC, Paris and Visiting Researcher, INHA, Paris. She lives in Berlin.

**Karin Harrasser** is a professor for cultural studies at the University of Art and Design in Linz. Within the MAB, she is an expert for the manifold relations between bodies and media and the complicated relationships between the living and the dead. She is currently researching the decolonization of political media

and affective technologies, through e.g. musical practices in South America in the seventeenth and eighteenth centuries. Her translation of Donna Haraway's last book *Staying with Trouble* will be published soon by Campus.

**Elahe Haschemi Yekani** is a professor for English and American Literature with a focus on postcolonial studies at the Humboldt-Universität zu Berlin. She is currently finishing her work on her new book *Familial Feeling: Queer Entanglements between Early Black Atlantic Writing and the Rise of the British Novel*, in which she confronts canonic novels of the late eighteenth and nineteenth centuries, e.g. by Daniel Defoe, with the first written self-testimonies of Black British authors like Olaudah Equiano.

Based between Berlin and Istanbul, queer-living DJ, producer and curator, **İpek İpekçioğlu** plays in clubs and on festivals worldwide. Her music has a strong political agenda related to womyn, immigrant and queer issues and upholds a principle of cultural diversity: "The Queen of Eklektik BerlinIstan" mixes psychedelic turkish funk to disco, balkanfolk to minimal, Anatolian folk to deep house, kurdish halay to electro, turkish tango to break beat, bhangra to moombahton, dabke to reaggaton, albanian folk to twerk, iranian bandari to techno.

**Wayne Modest** is head of the Research Center for Material Culture, the research institute of the Tropenmuseum, Amsterdam, Museum Volkenkunde, Leiden, Afrika Museum, Berg en Dal and Wereldmuseum, Rotterdam. He is also professor of Material Culture and Critical Heritage Studies at the Vrije Universiteit Amsterdam. Operating between museum and academia, his work is concerned with the histories of ethnographic collecting and exhibitionary practices in relation to colonial heritages, with a special focus on slavery.

**Goitseone Montsho** is a storyteller who uses oral tradition as a channel for her passion in activism, intersecting narratives and performance art. Storytelling and performance art gives a voice to unknown narratives and helps us all connect and understand each other better. Her poetry is inspired by tales of daughterhood, motherhood and the many shades that can form such alliances. Narratives of the black female experience are combined with storytelling and the urge to give the next generation a better experience.

**M. NourbeSe Philip** is a Canadian poet, writer and lawyer. Her poetic work *Zong!* is based on historic legal documents from the end of the eighteenth century relating to the notorious murder of Africans on board the slave ship *Zong*. Equal parts song, moan, shout, oath, ululation, curse and chant, *Zong!* collides memory, history and law, reworking them into poetic fragments.

**Dr. Gudrun Rath** is a cultural studies scholar working at the University of Arts and Design in Linz. Her research focuses on the politics of memory and cultural theories. Currently, she is investigating narratives of the undead from a historical and transatlantic perspective. She is especially interested in the role played by figures of the undead in passing on the memory of colonialism and

enslavement, but also of rebellion. She has recently edited *Zombies*, a special-issue of the *Zeitschrift für Kulturwissenschaften/Journal for Cultural Studies*, on her current research.

**Dr. Etienne Turpin** is a philosopher, curator and founding director of *anexact* office, an atelier for design research in Jakarta and Berlin. With Anna-Sophie Springer, he co-directs *Reassembling the Natural*, an exhibition-led inquiry into the colonial will to knowledge. They are currently curating *Disappearing Legacies: The World as Forest* in the Zoological Museum of the University of Hamburg, which considers the legacy of European natural science in Amazonia and the Malay Archipelago.

**Friedrich von Bose** is a cultural anthropologist and associate at the Humboldt-Universität zu Berlin's Hermann von Helmholtz Center for Cultural Techniques, where he is also curator for the Humboldt Lab in the future Humboldt Forum. He is particularly interested in the potential for exhibitions to become spaces of critical knowledge production. His ethnographic study about the planning process of the Humboldt Forum was published by Kadmos in 2016.