

About the Authors

Antke A. Engel (also: Antkek, xier/they) is an independent scholar and director of the Institute for Queer Theory in Berlin, which they have founded in 2006. As a trained philosopher with a PhD from Potsdam University Engel is engaged in queer, feminist and poststructuralist theory, political philosophy, and visual cultural studies. Engel held guest professorships for Gender and Queer Studies at distant learning university FernUni Hagen from 2019-2022, where they published open-access introductory videos to queer theory (<https://e.feu.de/queer-theory-videos>), at University of Klagenfurt (Austria) 2023, and earlier at TU Darmstadt, ASH Berlin, University of Vienna (Austria) and University of Hamburg (Germany). Engel co-edited *Hegemony and Heteronormativity* (2011) and *Global Justice and Desire: Queering Economy* (2015), and published numerous essays and the monographs *Wider die Eindeutigkeit* (2002) and *Bilder von Sexualität und Ökonomie* (2009).

Anna T. (she/η) is an islander. She works as an artist, educator, and curator in Vienna, Austria. She has taught at the Academy of Fine Arts Vienna, the University of Art and Design Linz, and the Universities of Vienna and Klagenfurt. Her artistic practice and scholarly work draw from queer theory, decoloniality, and peripheral knowledge, aesthetics, and affect. Since 2003 she has exhibited and participated in numerous group and solo exhibitions and new media festivals internationally. She is the author of *Opacity – Minority – Improvisation: An Exploration of the Closet Through Queer Slangs and Postcolonial Theory*. Recently she curated the exhibition *Close[t] Demonstrations: an exhibition on the multitudes of queer in_visibility* (Vienna 2023).

<https://annatee.co.uk/>

Denis Ferhatović is an Associate Professor of English at Connecticut College. He has published translations of *Beowulf* into four languages, Old English riddles, French fabliaux, queer aliens, and food in the Old English translation of *Alice in Wonderland*. His scholarly monograph, *Borrowed Objects and the Art of Poetry: Spolia in Old English Verse*, came out in 2019. His poems, essays, reviews, translations, and co-translations appear in *Rumba Under Fire: The Arts of Survival from West Point to Delhi*, *Index on Censorship*, *the Riddle Ages*, *Iberian Connections*, *Turkoslavia*, *JoLT (Trinity Journal of Literary Translation)*, *DoubleSpeak*, and *Asymptote*.

Ju Bavyka is a writer and interdisciplinary artist living in Sydney on the unceded lands of the Gadigal and Wangal peoples. They have cultural ties to Kazakhstan and Germany and write, publish, collaborate and exhibit from a queer migrant perspective. Ju's writing has been published in *un Magazine*, *Runway Journal* and *Liminal* in Australia. In 2022 they self-published the poetry collection *the moment you realise what you don't have to be*. In their latest essay *Can*

we call this home? published by Liminal in 2022, Ju discusses how people with diasporic and queer identities might navigate that choice, inheritance and agency in their lives. They are currently working on developing *Can we call this home?* into a book-length text.

Masha Beketova is working on a doctoral thesis „Queer Eastern European and Central Asian Diaspora in Germany beyond (in)visibility and (self)exoticization“ in Slavonic cultural studies and Gender Studies at Humboldt University in Berlin and is holding a Rosa-Luxemburg scholarship. Masha's research interests include queer, feminist and diasporic literatures and activisms, critical migration studies, Ukrainian and diasporic queer-feminist resistance. Masha is a writer and a poet and has co-organized queer decolonial poetry readings *Beyond* (2022, 2023) and co-edited the queer migrant book *Nam Est 4to Skazat/ Wir haben was zu sagen* (2018).

The translation collective Chaka came together for the translation of *Borderlands/La Frontera: The New Mestiza* by Gloria Anzaldúa and consists of Claudia Frikh-Khar, Nina Höchtl and Verena Melgarejo Weinandt. Claudia Frikh-Khar lives in Berlin and has been working as a freelance translator for 17 years. Verena Melgarejo Weinandt lives in Vienna and Nina Höchtl between Mexico City and Vienna, both work as artists, curators and researchers.

Nina Höchtl is a Visual artist, researcher, curator and teacher. Currently based in the Center of Gender Research and Studies at the National Autonomous University of Mexico, Höchtl conceives and practice research as a transdisciplinary endeavor combining artistic, archival and analytical practices with the study of visual arts, in particular visual culture, and queer, post- and de(s)colon/ial/izing feminist theories and practices. In 2013 Höchtl received a PhD from Goldsmiths University of London (EN). Then, she was a Postdoctoral Research Fellow at the Institute of Aesthetic Research (IIE), UNAM. In 2018 her film *HAUNTINGS IN THE ARCHIVE!* (2017) won the WOMEN'S VOICE NOW BEST DOCUMENTARY FEATURE AWARD. In her most recent project, "Delirio güero" (2016-2021) Höchtl explored what she conceives as 'delirio güero' (white delusion) in Mexico.

Verena Melgarejo Weinandt is a German-Bolivian artist, curator, educator and researcher. She is currently an Artistic Researcher and Project Manager at the REPATRIATES Project at the Central European University Vienna. Before that she was a researcher at the University of Arts Berlin. In addition to numerous lectures and workshops, she has taught classes at several Art Universities in Vienna and Berlin. In her artistic work she uses video- performances and textile and photography installations. Her works have been exhibited in Germany, Austria, Argentina and Colombia and recently at La Virreina, Centro de la Imagen Barcelona. An important focus of her practice is building bridges to the work and legacy of Gloria E. Anzaldúa through artistic, pedagogical, activist and theoretical approaches. She has curated several exhibitions evolving around

Anzaldúa's work, the last one in cooperation with District*School Without Center in Berlin (2019 – 2021) to collectively engage with the propositions and movements that Anzaldúa's work and life continues to nurture.

Claudia Frikh-Khar is a German-Bolivian translator with a master's degree in Translation Studies from the University of Heidelberg, Germany. She studied French, Spanish and English and has been working as a freelance translator for over 15 years now. During this time, she worked in many different areas of expertise, such as subtitling, video game translation, fashion translation, market research and the translation of children's books. Claudia has been working on the translation of *Borderlands/La Frontera* since 2016 with Nina Höchtl and Verena Melgarejo Weinandt, together forming the translation collective "Chaka".

Pêdra Costa (they/she) is a ground breaking, formative Brazilian, Visual & Urban Anthropologist, Performer and Tarot Reader based in Berlin that utilizes intimacy to connect with collectivity. They work with their body to create fragmented epistemologies of queer communities within ongoing colonial legacies. Their work aims to decode violence and transform failure whilst tapping into the powers of resilient knowledge from a plethora of subversive ancestralities and spiritualities that have been integral anti-colonial and necropolitical survival. Pêdra Costa is the Erste Bank Art Awardee 2023. Pêdra Costa is part of the academic research group Pedagogy of Performance: scene visualities and critical body technologies in Brazil, coordinated by Prof. Dr. Dodi Leal at the Federal University of Southern Bahia.

<https://cargocollective.com/pedra>

Preity Kumar is an Indo-Guyanese queer scholar, activist, and educator. She holds a Ph.D. in Gender, Feminist, and Women's Studies from York University, Toronto, Canada. After moving to the US, she taught at the College of New Jersey and Hamilton College. Currently she is an Assistant Professor, at the University of Rhode Island. Her research areas are Caribbean feminist thought; Caribbean queer and transgender; violence; LGBTQ Human Rights Activism; and Decolonization. Dr. Kumar is currently working on completing her first monograph, *An Ordinary Landscape of Violence: Women Loving Women in Guyana*.

Rubia Salgado is an adult educator (basic education/literacy in self-organized contexts), cultural worker, author, co-founder of the migrant organization maiz (<http://www.maiz.at>) and works since 2015 as project coordinator and adult educator in the organization das kollektiv (<http://www.das-kollektiv.at>), Linz/Austria.

Daniela Rodriguez A. is a Colombian-born swede, feminist, and aspiring theorist from northern Sweden. She is a graduate from the master's programme in Gender Studies at Uppsala University and holds a bachelor's degree in Peace and Conflict Studies from Lund University. Currently, she is preparing a PhD

proposal on the topic of disobedient language, epistemic decolonization, and the work of the visceral.

Mariana Aboim is an artist and PhD researcher at the Royal College of Art, London. She teaches at the (de)Fine Art department, and about autonomous practices at the Willem de Kooning Academy, Rotterdam. Mariana's practice-led research builds on the ways the endurance of white cisheteropatriarchy manifests itself on the body. Mariana uses a recorded [spoken] word to exercise speculative non-fiction as genre, articulating what she calls 'material intangibilities', to challenge the tendentious ways in which the *corroborability* of experiences is still dominated by western centred frameworks. Mariana conducts her investigation through an assembling production of moving and still image, deploying practice-based methods that allow working with the viscosity of affect regarding what experience might entail. Mariana further proposes how exploring nonconscious semiotic affective processes through 'practice' reveals paths towards absent non-hetero futurities being materialised in the present.

Anchan/Anna Daučíková is a pioneer of feministqueer art in Slovakia and the Czech Republic. Teaching for many years at art academies in Bratislava and Prague, she counts to the most influential forward thinkers in the area of queer theory and practice. In her videoart the engagement of artist's body and bodily action became her main concern in presenting her queer statements. Alongside her artistic work she was a cofounder of and activist in several women and feminist organizations and in 1990s a spokesperson for LGBT+ rights in Slovakia. Since 1991 Daučíková exhibited internationally: 2022 Secession Vienna; 2021 Jakarta Biennial, ARTIUM Museoa in Vitoria Gasteiz; 2019 KunstWerke Berlin; documenta14 Kassel and Athens.

Tamarra (b. Tasikmalaya, West Java, 1989) is a self-taught artist who is now studying at the University of Sanata Dharma, Yogyakarta, majoring in history. Tamarra moved to Yogyakarta in 2008 and worked as a street busker and sex worker until 2013. Between 2011-2013, Tamarra joined an arts project titled Makcik Project which initiated a personal work in the field of visual arts. Tamarra's works discusses the issues of gender and sexuality, the histories of non-binary people in Indonesia, religion and humanity. Tamarra has been involved in various arts projects and exhibitions, among them (selected): Ancient MSG (2015) at Gertrude Contemporary, Australia; *Unsung Museum* (2016-2017) at Roh Projects in Jakarta and Ruang Gerilya (Bandung); 'Calabai Janggeng', a collaborative research presentation with Emma Frankland on Bissu, commissioned by British Council (2019); Biennale Jogja XV – Ekuator #5: 'Do we live in the same playground?' (2019); Jakarta Biennale (2021) ESOK; and ARTJOG MMXXII Expanding Awareness (2022).

Dana Cermane lives in Berlin and is an actress, presenter, activist and blogger - she runs a successful Instagram channel. She is also a presenter on the TV show *Sehen statt Hören*. Dana is a member of the Berlin youth association "Jubel3" and is part of the queer section of the German Deaf Youth Association. // **Dana Cermane** lebt in Berlin und ist Schauspieler*in, Moderator*in, Aktivist*in, Blogger*in - auf Instagram betreibt sie einen erfolgreichen Kanal. Außerdem ist sie Moderator*in bei der TV-Sendung *Sehen statt Hören*. Dana ist Mitglied im Berliner Jugendverein "Jubel3" und in der Deutschen Gehörlosen Jugend e. V. Teil der Referatsgruppenleitung für Queer.

Martin*a Vahemäe-Zierold (keine Pronomen) hat einen B.A. in sozialer Arbeit und ist Beauftragte*r des Bezirksamtes Berlin Mitte für die Themen Queer, Diversity und Antidiskriminierung. Martin*a ist auch freiberufliche*r Lehrer*in für DGS und Lektor*in zu den Themen Mehrfachdiskriminierung, Antidiskriminierungsgesetz, Diversity Studies, Deaf Studies, Queer Studies und sprachliche Deprivation. Martin*as Muttersprache ist die DGS. Martin*a ist Taub, weiß, Queer und nicht-binär. // **Martin*a Vahemäe-Zierold** (pronoun they/them), B.A. Social Work, Commissioner (governmental officer) for Queer, Diversity and Anti-Discrimination in the District Government Berlin-Mitte. Freelance teacher for German Sign Language and lecturer on intersectionality, anti-discrimination law, Diversity Studies, Deaf Studies and Queer Studies as well as language deprivation. Their mother tongue is German Sign Language. Martin*a is Deaf, white, Queer and Non-binary.

Maria Kopf, (Pronomen sie/ihr) hat einen M.A. in Gebärdensprachen und forscht am Institut für Deutsche Gebärdensprache und Kommunikation Gehörloser (IDGS) an der Universität Hamburg. Maria hat auch einen B.A. in Sprachwissenschaft der Universität Wien. Sie hat ihre Masterarbeit zum Thema geschlechtergerechter Sprachgebrauch in der DGS geschrieben. Marias Muttersprache ist Deutsch; seit 5 Jahren lernt sie DGS. Maria ist eine hörende, weiße cis-Frau. // **Maria Kopf**, M.A. (pronoun she/her), is a researcher at the Institute of German Sign Language and Communication of the Deaf (IDGS) at the University of Hamburg. She holds a Master in Sign Languages from the University of Hamburg and a Bachelor in Linguistics from the University of Vienna. She wrote her Master thesis on gender-fair language use in DGS. Maria's mother tongue is German; she has been learning DGS for more than 5 years. Maria is a hearing white cis-woman.

ONCE WE WERE ISLANDS are Chris Gylee and Aslan. Since 2012, the Berlin-based Queer collective has worked in the fertile ground between disciplines combining text, performance, film, and choreographic methodologies, and deploying (auto)biographical narrative as well as meticulous archival research on Queer life realities for their poetic artworks. In 2020 the collective initiated the open-ended artistic research project *Queer Tongues*, which proposes and examines the question: What if Queer people had our own language? To date, *Queer Tongues* has resulted in an array of works including a documentary film, a

stagework, and a constellational artwork consisting of a vinyl EP of original songs, a 224 page book of essays, and interviews, music films, and online archive. ONCE WE WERE ISLANDS' live works are most often produced at Ballhaus Ost, Berlin. Their documentary film *Queer Tongues* was exhibited for Speech Sounds (VISUAL, Carlow, IE, 2022) together with the bookwork *Damiá: A Structural Grammar* and the zine *Damiá 1*. In 2023 the exhibition *Like Déjà-Vu But The Other Way Around* (Titanik, Turku, FI) will feature an archive of *Damiá* artefacts, and a new sound installation. Translation enquiries and dialogue are welcome at info@oncewewereislands.com.