

Conference

possessed

Abstracts

Curricula Vitae

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Abstracts

Stephan Pühringer

The Opaque Parallel-World of the Oligarchic Wealth Elite On the Political Economy of Wealth Concentration in Austria

The growing concentration of income and wealth at national and international levels has attracted increasing attention in both social science research and public policy debates. Recently, wealth inequality has reached historic highs, with stronger concentration at both ends of the wealth distribution (Oxfam 2023). Extreme wealth concentration in the hands of an oligarchic wealth elite raises mounting concerns, particularly regarding the political and ecological implications of wealth inequality (Chancel et al. 2025; Pistor 2021). While data availability remains a well-known and frequently lamented problem in wealth studies, the group of High-Net-Worth (HNW) individuals and families remains largely unexplored. In a recent study (Pühringer et al. 2026), we contribute to a deeper understanding of how HNW households and their networks shape current wealth distributions. Based on an extensive dataset of company ownerships for a sample of Austria's 62 wealthiest HNW households, we apply social network analysis of two-mode networks (institutions and persons) to examine networks of corporate ownership and indirect control. Our findings reveal that a multitude of legal entities—particularly private foundations that exemplify the »code of capital« (Pistor 2021)—create complex and opaque control structures that complicate the tracing of economic ownership, not least for financial authorities. The often-nested structure of real estate ownership, which includes numerous small companies, appears to provide particularly favorable opportunities for wealth accumulation among HNW-households. Moreover, our results highlight several distinctive features of the parallel world of the super-rich. Economic power translates into societal influence; the oligarchic wealth elite poses a serious threat to democratic governance.

Isabel Bredenbröker

Haunted by »Cultural Possessions« Contested Ownership and Uncanny Agencies in Colonial Collections

This paper probes into the double-meaning of possession and being possessed when applied to colonial collections. Institutions of the Global North in former places of Empire, such as states, museums

and universities, usually claim ownership over these collections. The Berlin-based Foundation »Stiftung Preussischer Kulturbesitz«, for instance, refers to the different material items under its custodianship as »cultural possessions«. This includes the collection of the Ethnological Museum Berlin, and many more. Yet, it is crucial to differentiate between being in possession of these things and rightfully owning them. Debates about returning materials from colonial contexts in collections are ongoing, and France, with the report on resituting African cultural heritage to the French government by Felwine Sarr and Benedicte Savoy, has led the way towards practicing returns to places that were formerly colonized. Still, returns are moving slow and against many institutional impediments. At the same time, colonial collections contain more than the sum of their parts. They are inhabited by spirits, more-than-human beings, cultural belongings and ancestral presences. These cannot be owned and contained by museums and their administrators. Instead, multiple presences haunt and possess those to whom they don't belong – be it via difficult negotiations, effects of toxins present in the collections, dreams or apparitions. As such, colonial collections are prime sites to investigate the haunting agencies dormant within them via a queer-feminist re-reading of Marxist hauntology. Drawing on collaborative ethnographic fieldwork in different ethnological museum contexts, this paper sets out to point to queer presences and futures of colonial collections by engaging in a dialogue with Marxist ideas as well as Traditional West African cosmological perspectives on good and bad death.

Judith Bovensiepen

Empty Lands

Consecutive governments in Timor-Leste have described the country's southern plains as ›empty land‹ – wild, uninhabited, yet full of economic potential. This frontier ideology, already employed by Portuguese colonial administrators, is now used to justify the implementation of a large-scale oil infrastructure project along the south coast. In response, residents have insisted the land is not empty and instead have highlighted the primacy of ›cultural land‹ – land with important spiritual connections to descendants of autochthonous ancestors. This paper traces the historical trajectory of the concept of ›empty land‹, arguing that the category of ›cultural land‹ emerged in response to the processes of dispossession and expropriation along the south coast. Yet, as pressure from the oil project grew and significant compensation was paid to affected residents, the concept of ›cultural land‹ began to take on features

similar to modernist conceptions of private property. By tracing interactions between ›empty land‹ and ›cultural land‹ during the implementation of an oil infrastructure project, this paper illustrates how recent instantiations of ›cultural land‹ struggle to hold the overlapping and shifting land relations that have shaped people's understandings of land until now.

Victor Strazzeri

Things Possessed

On the Object-Subjects of Reification

The paper examines the capitalist ›order of things‹ from the standpoint of Marx's critique of political economy. Whereas the ›fetish character of the commodity‹ and the phenomenon of reification, which Marx sees as integral to capitalist society, are usually considered in their ramifications to human subjects (turned objects), less attention has been given to what becomes of things under capitalism. Within that reality, people's relationship to things – from the products of labor to nature – are not straightforward or direct but mediated by the commodity and value-forms. The paper inquires the effects of that mediation *on things*. Namely, how the reification [*Verdinglichung*] of social relations affects the *use-values* we depend on for our reproduction and sustenance; how it transforms the nature of the things which nourish, furnish, dress and equip our everyday lives. ›In bourgeois society...the thing *standing before* the worker is the *true community*, which he tries to devour but by which he is devoured‹, Marx wrote in *Grundrisse*. Things under capitalism are thus not only ›possessed‹, in the dual sense of being owned and taking a life of their own, they are famished. What happens, then, to things in a society liberated from capitalist relations and exploitation? ›The government of persons is replaced by the administration of things‹, wrote Engels. Departing from that utopia of people and things, the paper concludes by critically examining the attempts of Bruno Latour (›Parliament of Things‹), Byung-Chul Han (*Undingel*/›Non-things‹) and others to extend a dignity to objects supposedly denied by science and technology.

Samo Tomšič

Ressentiment Between Property and Expropriation

In his polemical response to Nietzsche, Max Scheler argued that resentment is not an affect lying at the origin of morality in general, but rather one specifically associated with capitalist modernity. One

might add that, if there is such a thing as »capitalist morality,« resentment is its central affect. Departing from this premise, the presentation will aim to highlight the main features of a resentment-ridden economy, which should be understood above all as a libidinal economy.

For what is at stake in resentment is not merely a reaction to injustice—though such a reaction is indeed buried beneath the subject's injury. From this perspective, resentment operates within a nexus of loss and expropriation. However, resentment also entails a surplus, specifically a surplus-enjoyment (the Freudian *Lustgewinn*), and for this reason cannot be constrained to the dimension of loss exclusively. Analyzing the strategies of contemporary national populism, the presentation will show that we must speak here of »libidinal bribery.« The subject of resentment enjoys, and this enjoyment is closely linked to what Freud called the drive of aggressiveness. To put it in a nutshell, national populism signals to its followers that they have the right to enjoy their aggressive impulses. However, by doing so, this aggressive enjoyment is turned into an obstacle to confronting the systemic injustice, exploitation, and expropriation that the subjects of resentment nevertheless must endure in their lives.

Andreas Gehrlach

Stufen des Eigentums

Der antike Historiker Diodorus Siculus berichtet in seiner *Bibliothek der Geschichte*, dass es im Alten Ägypten ein Gesetz gegeben haben soll, das den Diebstahl erlaubte. Demnach gab es eine Art Diebesgilde, bei der man sich registrieren musste, um als lizenziertes Mitglied arbeiten zu können. Diese Gilde führte Buch über alle geschehenen Diebstähle und konnte zwischen Dieben und Bestohlenen vermitteln. – Wahrscheinlich gab es dieses Gesetz und diese Diebesgilde nie, sie sind eine Fiktion. Dennoch erlebte diese Regelung eine Rezeption, die den Frühsozialismus der Aufklärungszeit inspirierte und darin ist ein Eigentumskonzept angedeutet, das ganz anders funktioniert als die kapitalistische Idee des Privateigentums. Eine Art und Weise, Dinge zu besitzen, die beschränkt und reguliert ist und die allen einen Anteil am gesellschaftlichen Reichtum ermöglicht. In diesem Vortrag wird Diodors' Idee nachgegangen, sie wird mit Jean Paul Marat, William Godwin und Thorstein Veblen ausgedeutet und es wird versucht, eine Idee von Eigentum zu entwickeln, bei dem die Menschen Dinge besitzen können, ohne von ihnen besessen zu sein.

Alice von Bieberstein

Finance as Ghosting Machine

Dispossession, Liquidation and the Afterlives of the Armenian Genocide

The Armenian genocide of 1915-x was not only a necropolitical project that involved the murder of about 1,5 million people. It also entailed the wholesale dispossession of the Ottoman Armenian population in a way that has been described as a moment of primitive accumulation, leading to the emergence of a Muslim bourgeoisie. Yet, while being robbed of their land, property and belongings, the late Ottoman government never went as far as officially denying the Armenians' rights to their property. Deported, starved and killed, Armenians ›survived‹ as official property holders within the accounts of so-called commissions for ›abandoned property‹ in a way that put the state in a position of steward over the assets of (dead) Armenians. In this presentation, Alice von Bieberstein will elaborate on how, in the context of political violence in the late Ottoman period, liquidation and finance operated as ghosting machines, keeping dead Armenians in the bureaucratic embrace of the state while splitting use from property rights through custodian relations. The transformations brought the state, financial procedures and institutions as well as dead and surviving Armenians into novel sets of relationships. Assets held by foreign insurance companies, for instance, remained out of reach for the Ottoman state. In the aftermath of the genocide, questions of liability and indemnity were part of the negotiations at Sèvres and Lausanne which marked the transition to the Turkish nation-state. It took around eighty years for descendants of survivors to find a way to take these insurance companies to court in a quest for (late) justice.

Çağla Gillis

Block E, No. 5: An Exploration of Being Held by a Place

Film

Block E, No. 5 is a short experimental documentary that approaches possession as an embodied, relational condition shaped by displacement, waiting, and unfinished building. Set between Linz and Istanbul, it traces the experience of housing precarity: my sense of unsettledness in the cold, distant room of a temporary student dormitory and my family's prolonged waiting in a rented apartment after the demolition of my childhood home under state-led urban transformation policies.

Promised safety and renewal, the demolished building remains

unfinished years later, suspended in political and economic limbo. Rather than fading, this absent home persists as a haunting presence inhabiting bodies, routines, and memories. Temporal fragmentation and bodily estrangement mirror the fracture between places. Drawing on trans-corporeal perspectives, the film sees the body as a site where environmental, social, and political forces converge, making visible the emotional weight of instability. It asks what it means to be possessed by a place one no longer inhabits, and how spaces continue to hold us beyond their presence. In order to trace how absence materializes into presence, I engage with my family archive not as nostalgia but to honor what is no longer here and to explore how what is gone reshapes our experience of time, memory, and loss. *Block E, No. 5* situates this intimate story within broader contexts of housing instability and forced urban renewal, reflecting on how temporary dwellings shape embodied experience. Possession here is defined not by permanence, but by haunting: places that continue to return and disturb the present even when gone.

Sinthujan Varatharajah

Possessing Belonging

Statelessness and the Material Logic of the Nation-State

Statelessness is often understood as a lack of citizenship, but it can also be approached as a condition of not being owned by a state. Far from being timeless, statelessness emerges with the modern state and the consolidation of national belonging. As states define populations, codify citizenship, and produce legal subjects, sovereignty operates through a possessive logic: bodies must be claimed, documented, and rendered legible. Citizenship functions as a technology of possession, linking individuals to protection, rights, and mobility, while statelessness exposes the assumption that political existence requires state ownership.

Material objects, passports, identity documents, and travel papers, mediate both possession and belonging. Citizens receive objects that confer recognition, mobility, and protection. Stateless people may also be issued objects, temporary permits, refugee documents, or limited ID cards, but these carry lesser legal and social meaning, signaling conditional belonging and vulnerability. The hierarchy of objects reveals how possession and recognition are intertwined: belonging is not only legal but material, inscribed in the objects one holds; or lacks.

Decolonization and postcolonial nation-building intensified these processes. New states produced boundaries, registries, and documents that rendered some groups fully legible and others only

partially recognized. The stateless person thus occupies a paradoxical position: excluded from full state protection yet revealing how sovereignty functions materially. Examining the objects they are given, and denied, illuminates the emergence of national belonging, the hierarchies of recognition, and the material foundations of political life itself.

Cari Maier

Ein flüchtiges Selbst

Sorge zwischen Eigentum und Enteignung

Mit Judith Butler (2005) lässt sich Sorge als wechselseitige Heimsuchung begreifen, als relationale Struktur, in der Körper einander ausgesetzt sind. Sorge strukturiert die Weise des In-Beziehung-Seins. In Cari Maiers Arbeit wird diese Relationalität »durch und in der Gewalt« (Dorlin 2022) konkreter Ausbeutungs- und Eigentumsverhältnisse verstanden. Denn Sorge organisiert Zugriffe auf Körper, deren Arbeitskraft, Zeit und Affekte. Sorge lässt sich kaufen, delegieren und institutionell verwalten. Sorge produziert zumindest implizit Wert, ohne aber Eigentum zu begründen. In kolonial-kapitalistischen Ordnungen geht die Verfügung über Körper der Anerkennung von Subjektivität voraus: Während andere als »Fleisch« (Spillers 1987) entmenschlicht und zur »Ware« (Moten/Harvey 2016) werden, wird ein modernes besitzförmiges Selbst erst hervorgebracht. Ausgehend von diesem Verhältnis skizziert der Vortrag Enteignungsprozesse in Sorge, sowohl hinsichtlich der Verfügungsgewalt über andere als auch über den eigenen Körper. Dies soll es ermöglichen über ein Selbst-in-Beziehung als flüchtiges Selbst nachzudenken, das nicht besitzförmig fixierbar ist und damit auch Andere nicht als Eigentum fixieren muss.

Gabu Heindl

Vom gewaltvollen Leerstehen-Machen zum machtvollen InstandBesetzen

Eigentumsbegriffe zur Leerstandskritik

Ausgehend von Hannah Arendts Unterscheidung von Besitz und Eigentum in *Vita Activa* rekonstruiert der Beitrag ein Eigentümliches des Wohnens jenseits des Privatbesitzes. Arendt fasst das Eigentum als »eigentümlich« und sieht darin etwas Notwendiges, ein Recht, jedoch nicht Besitz oder Reichtum. Anknüpfend daran eröffnet sich eine Perspektive, in der eine Wohnung »mein eigen« sein kann, ohne

dass ich sie erwerben muss. Mieten erscheint also nicht als Defizitform, sondern als Bedingung der Aneignung ohne Eigentumstitel. Dem entgegen steht eine Verfügungsform, die sich zunehmend körperlos vollzieht: als abstrakter Erwerb, Anlageobjekt oder »Betongold«. Im Anschluss an kritische Eigentumstheorien (u. a. Isabel Feichtner, Daniel Loick) verschiebt sich die klassische Annahme, Eigentum sichere Nutzung, hin zur Diagnose, dass Privateigentum Nutzung systematisch verhindert. Leerstand erscheint somit nicht als Betriebsunfall, sondern als Funktion destruktiver Sachherrschaft (Eva von Redecker): Herrschaft über und durch die Sache, entkoppelt vom Gebrauch.

Vor diesem Hintergrund aktualisiert die gegenwärtige Leerstandsforschung die von Neil Smith formulierte *Rent-Gap-Theorie*: Wertsteigerung durch Entzug von Nutzung. Das gewaltvolle Leerstehen-Machen (eher als Leerstehen-Lassen) bleibt rechtlich gedeckt, während Instandbesetzungen kriminalisiert werden. Gabu Heindls Beitrag versteht Instandbesetzen hingegen als machtvolle, herrschaftsfreie Setzung: als politische Artikulation eines Rechts auf Nutzung, als Praxis der Leerstandsaktivierung und als Care-Arbeit am gebauten Bestand. Im Rückgriff auf Arendts Unterscheidung zwischen Gewalt und Macht zeigt ihr Beitrag, dass im Konflikt um Leerstand zwei Logiken aufeinandertreffen: die vereinzelt Gewalt sachherrschaftlicher Eigentumsakkumulation und die kollektive Macht einer Aneignung, die Gebrauch vor Verfügung setzt. Instandbesetzen erscheint so als theoretische wie praktische Intervention in eine Eigentumsordnung, die Wohnraum trotz Wohnungsnot ungenutzt hält.

Olga Shcheblykina

Things I Tried to Keep

Artist Talk with Julia Boog-Kaminski

Things I Tried to Keep is a spatially expansive assemblage of existing and newly produced works and personal belongings that come together in a dense, multilayered mise en scène. The exhibition is not conceived as a classical presentation of works, but as a temporary archive, storage, or depot that highlights an in-between state hovering between structure and disorientation. As part of the conference *possessed*, the exhibition is centering on the interplay between obsession and possession. The artist treats her own works as if they were foreign material: stacking, wedging, knotting them, pushing them into corners, allowing some to become partially inaccessible.

The exhibition space becomes a place in progress, suspended halfway between warehouse and display, where things are kept, displaced, and reconfigured. The project reflects on archiving,

memory, and the quiet failure of order, asking what lingers in a practice over time and what resists being resolved. It is an attempt to take the incidental, the overlooked, and the unfinished seriously, as material, as atmosphere, and as part of an open, continually shifting artistic process.

Julia Boog-Kaminski will talk with Olga Shcheblykina about the possibilities of keeping something when it comes to art and its circulation processes.

Where does ownership begin in art? When is art a commodity? And how can the artist treat her own artworks? Throw it in the corner? Stack it up? Destroy it? Along with viewing the exhibition, we will search for clues in Olga Shcheblykinas archive of her own belongings.

Iketina Danso

Zweifelhafte Vergnügungen

Reframing Colonial Histories in Vienna Leopoldstadt

In this talk, Iketina Danso will share insights from the ongoing research project *Zweifelhafte Vergnügungen – Vielfalt und Kritik in der Leopoldstadt (Questionable Pleasures – Diversity and Critique in Leopoldstadt)*, kindly funded by the City of Vienna MA7 Call *Zeitgemäße Formen des Erinnerns*. The project, developed in collaboration with Andreas Streinzer (University of Vienna), Elina Kraenzle (dieAngewandte), and a wider research team, re-frames narratives, public memory, and learning practices around the Austrian history of the so-called »human zoos« once displayed in the Prater district of Vienna's Leopoldstadt. By centring the expertise and creative practices of scholars and artists of Black and African descent in Vienna, the project explores how new forms of educational and public memory work can address this overlooked and troubling ghost of Austrian history. Iketina Danso will discuss how diversity-centred and intersectional practices—drawing on queer, Black feminist, and decolonial perspectives—open spaces for rethinking Austria's relationship to its colonial past. In doing so, she reflects on the possibilities for Austrian Black–Austroschwarz spaces of critical reflection to reframe harmful narratives steeped in colonial histories and contribute to more inclusive ways of remembering and learning in the present.

Curricula Vitae

Alice von Bieberstein is guest professor at the Institute for European Ethnology, Humboldt-University of Berlin. Her work is concerned with political violence, state formation and political economy with a focus on the afterlives of the Armenian genocide through land and property in Turkish Kurdistan. She has co-edited the book *Reverberations: Violence across Time and Space* and her articles have appeared in various journals, including *Anthropological Theory*, *Subjectivity*, *Social Research*, and the *Journal of the Royal Anthropological Institute*. Her book *Temptations in Ruin: Sovereign Accumulation and the Making of Post-Genocide Turkey* is out in 2025 with University of Pennsylvania Press.

Publications (et al.):

Temptations in Ruin: Sovereign Accumulation and the Making of Post-Genocide Turkey, University of Pennsylvania Press, 2025; with Erdem Evren, »Spoils and treasures: on war economies, citizenship and exceptional governance in Turkish Kurdistan«, in: *Focaal: Journal of Global and Historical Anthropology*, 102: p. 44-56, 2025; *Sovereign extractions, extractive sovereignty: introduction* = special issue of *Anthropological Theory*, 24(3), p. 225–237 (<https://doi.org/10.1177/14634996241270783>), 2024; with Yael Navaro, Zerrin Özlem Biner, Seda Altuğ (eds.), *Reverberations: Violence across Time and Space*, Philadelphia: Pennsylvania University Press (<https://doi.org/10.2307/j.ctv1f45q6n>), 2021; »Treasure/Fetish/Gift: Hunting for ›Armenian gold‹ in post-genocide Turkish Kurdistan«, in: *Subjectivity* 10(2), p. 170–189 (<http://rdcu.be/qrNV>), 2017.

Julia Boog-Kaminski ist seit 2017 wissenschaftliche Mitarbeiterin und seit Oktober 2023 stellvertretende Direktorin am ifk. Zurzeit arbeitet sie an einer Habilitation im Bereich der Kinder- und Jugendliteratur mit dem Titel: *Kinderfressen – Eine Urphantasie*. Dieses Projekt bereitet die jahrhundertelange Motivgeschichte des Kinderfressens in der Kinder- und Jugendliteratur sowie in Mythen, Sagen, Märchen und der Bildenden Kunst auf. Darüber hinaus hinterfragt es etablierte Paradigmen der Entwicklungsforschung und Psychoanalyse.

Publikationen (u. a.):

»Drängen, Fallen, Platzen – Menschenfresser im Bilderbuch«, in: Ute Dettmar, Petra Josting, Caroline Roeder (Hg.), *Körperhaltungen. Studien zu Kinder- und Jugendliteratur und -medien*, Stuttgart 2024, S. 83–96; »Unheimlicher Wunscherfüller. Die Figur des Sandmanns in Sagen, Märchen und bei E.T.A. Hoffmann«, in: Iris Schäfer (Hg.), *Traum und Träumen in Kinder- und Jugendmedien*, Paderborn 2023, S. 211–234; »Ich esse keine Suppe! nein!« Verneinungslust am Anfang der deutschen Kinder- und Jugendliteratur«, in: Antonio Lucci u. Jan Knobloch (Hg.), *Gegen das Leben, gegen die Welt, gegen mich selbst. Figuren der Negativität*, Heidelberg 2021, S. 361–383.

Judith Bovensiepen is the Director of the Institute for Social Anthropology (ISA) at the Austrian Academy of Sciences. Her research focusses on island Southeast Asia, specifically Timor-Leste, where she has been carrying out ethnographic research since 2005. Bovensiepen's first book, [*The Land of Gold: Post-Conflict Recovery and Cultural Revival*](#) (Cornell University Press), examines the

role of the spiritual landscape in processes of post-conflict recovery. She is currently completing her second monograph, provisionally entitled *Animism and Oil: Extractive Encounters in Post-Revolutionary Timor-Leste*, which explores how animist practices – based on logics that would appear to undermine extractivism – are incorporated into the circuits of extraction. Bovensiepen also leads an ERC project, entitled [»Resource Spirits«](#), which involves a comparative study of resource extraction in Southeast Asia.

Publications (et al.):

»Fiat speech, fiat infrastructure: Anticipation as transformative action in the emerging oil economy of Timor-Leste«, in: *American Ethnologist*, 51 (2), p. 258–269, 2024; »Governing through opacity: customary authority, hidden intentions and oil infrastructure development in Suai, Timor-Leste«, in: *Ethnos* 88 (4), p. 797–818, 2023; »Can oil speak? Difference and ambivalence in Timor-Leste’s oil infrastructure development«, in: *Anthropological Quarterly* 94 (1), p. 625–651, 2021; with Mathijs Pelkmans, *Dynamics of wilful blindness: An introduction* = Special Issue of *Critique of Anthropology* 40(4), p. 387–402, 2020; with Federico Felgado Rosa, »Transformations of the Sacred in East Timor«, in: *Comparative Studies in Society and History* 58 (3), p. 1–30, 2016.

Isabel Bredenbröker is an anthropologist working between academia and art. Their work has focused on material and visual culture, specifically the anthropology of death, plastics and synthetic materials, anthropology of art and museums, queer theory and intersectionality, situatedness and autoethnography, colonialism, cleaning and waste. They have conducted field research in Australia, Ghana and Togo, Greece, South Africa and Germany. Isabel employs collaborative and multimodal ethnographic methods and engages with different formats in the field of public anthropology: They have produced ethnographic films, worked with field recording and (co-)curated as well as contributed to exhibitions in museum and contemporary art contexts.

Publications (et al.):

with Adam Pultz Melbye, »»Queer Sonic Fingerprint«—Listening to Speculative Queer Relations in Ethnographic Collections«, in: *Anthropology and Humanism* (<https://doi.org/10.1111/anh.70036>), 2025; *Rest in Plastic: Death, time and synthetic materials in a Ghanaian Ewe community*, Oxford/New York: Berghahn, 2024; »»Plastic stays beautiful! Attributing temporal and moral qualities in Ghanaian Ewe funerary contexts«, in: *Journal of Material Culture*, SAGE, 2024; »»Queering Alfred Gell’s Art Nexus - Making non-normative relations in the museum context«, in: *Ikonotheke*, (Special Issue: *Queer Heritage - Central Europe and Warsaw*), Warsaw UP, 2024; with Dilara Hadroviç, Frederike Nolte, Sarah Wulbrecht, Sophie Breßler, Josefine Ketelsen, Polina Shablovskaia, Xu Ding, Maria Laurids Lazzarotti, and Meyçem Ceren Ulu, »»The Sinking: Speculative Futures Collective.«, in: *Etnofoor* 36, no. 1 (2024), p. 53–74 (www.jstor.org/stable/27314428).

Iketina Danso is an intersectional equalities advisor, arts educator, and poet. Born in the UK with Sierra Leonean and Ghanaian roots, she has worked for much of her career in human rights and equalities policy across government and international organisations in the UK, Switzerland, and Austria. She is currently Head of the Diversity Office at the University of Applied Arts Vienna (dieAngewandte). Danso is also the founder of *hint.wien*, a queer intersectional storytelling association that supports recognition of queer intersectional, multilingual, and Black diaspora storytellers through writers’ projects, workshops, and publishing.

Andreas Gehrlach ist seit Oktober 2023 wissenschaftlicher Programmdirektor am ifk. Er studierte Literaturwissenschaft und Geschichte in Tübingen. Derzeit beschäftigt er sich mit modernen und antiken Kulturtheorien, mit Utopien, antistaatlichen Projekten, mit Diebstählen und Kniefällen, und forscht zu prekären, kriminellen und politischen Ökonomien, die dem Blick zu entgehen scheinen, aber das ganze Gewebe unserer Kultur durchdringen. Im Oktober erscheint sein Buch *Knie nieder! Eine Kulturgeschichte von Unterwerfung* bei Matthes und Seitz Berlin.

Publikationen (u. a.):

Das verschachtelte Ich. Individualräume des Eigentums, Berlin: Matthes & Seitz 2020; gem. mit Morten Paul (Hg.), *Pierre Clastres: Staatsfeinde. Studien zur politischen Anthropologie* (Übers. v. Eva Moldenhauer), Neuedition mit Nachwort, Forschungs- und Rezeptionsüberblick, Göttingen: Konstanz University Press 2020; »Leben an den Rändern des Kapitalismus«, in: Jan Loheit u. a. (Hg.), *Kritik der Aufklärung/Politik der Literatur (= Das Argument 332)*, 2019, S. 201–215; »Die Macht, die im Schatten liegt. Elemente einer kynisch-performativen Philosophie der Wahrheitsverdunkelung«, in: Ralf Konersmann und Dirk Westerkamp (Hg.), *Zeitschrift für Kulturphilosophie 2/2016*, S. 367–392; *Diebe. Die heimliche Aneignung als Ursprungserzählung in Literatur, Philosophie und Mythos*, Dissertationsschrift, Paderborn: Fink 2016.

Çağla Gillis is a PhD candidate in Artistic Research at the University of Arts Linz, Austria. Her work explores the more-than-human world through experimental ethnography, challenging anthropocentric approaches to documenting history and trauma. As a filmmaker, Çağla's work investigates women's experiences, everyday life, memory and loss. She actively engages in projects that explore the connections between personal life experiences and broader historical and contemporary movements. Her films, blending experimental and documentary forms, have been screened internationally at film festivals and galleries, including Visible Evidence XXXI, Diagonale, Crossing Europe, Millennium Film Workshop, Beijing International Short Film Festival, and DOCUMENTARIST Istanbul Documentary Days. She is also the recipient of the *Lebenswelten* Prize from Arbeiterkammer Salzburg.

Publications (et al.):

»Moving Beyond The Spear: Kelly Reichardt and Ursula Le Guin in Dialogue«, in: *Screen Bodies: The Journal of Embodiment, Media Arts, and Technology* 10, no. 1 (Summer 2025, <https://doi.org/10.3167/screen.2025.100106>);

Conference Presentations:

Block E, No. 5. Film presented at *Visible Evidence XXXI Conference*, Temple University, August 3–7, Philadelphia, Pennsylvania, USA, 2025

»Return to Seeding Island.« Paper and Film presented at *At Land and Sea: Topographical Imagination and The Moving Image Conference*, Department of Cinema, Istanbul Bilgi University, May 5–6, Istanbul, Türkiye, 2023

»Seeding Island: Carte de Liminalité.« Paper and Film presented at *New Creative Praxis in Film and Television: Hybrid Futures of Gender Equality Conference*, Department of Cinema, Istanbul Bilgi University, May 6–7, Istanbul, Türkiye, 2022

Filmography:

Different/Same/Both/Neither, Film, 2024

ifk

Kunstuniversität Linz
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Gabu Heindl is professor and chair of the Department Building Economy and Project Development | ARCHITECTURE CITIES ECONOMIES at the University of Kassel. She has taught at the AA in London, the University of Sheffield, and the Academy of Fine Arts Vienna, where she received her PhD. She completed postgraduate studies at Princeton University. As an architect and planner, she runs GABU Heindl Architektur in Vienna, focusing on public space, common-ownership housing, and collaborations in history–politics and critical artistic practice.

Publications (et al.):

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Publications (et al.):

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