



NORDIC SUMMER UNIVERSITY  
Circle 1, Studies in Remoteness.  
Sensoria of Absence, Distance and Neglect



*Photo © Salad Hilowle, from the exhibition Homeplace; courtesy Cecilia Hillström gallery*

2026 Winter Session  
January 29th – February 1st

# DUPLICITY / DUPLICITÄT. Betwixt intimates and strangers

This opening symposium of the collaborative research project *Studies in Remoteness* explores remoteness as connected with duality, in-between spaces, self-conflicted states, and epistemic ambiguity. We will examine remoteness as a way of being situated (perhaps conflictedly) between apparently different identities, geographies, and epistemologies. Even as the word 'duplicity' suggests masked deceitfulness, its implication of the two-sided and two-faced provides a means to query the dichotomies (distant and near, intimate and stranger) experienced by those labelled "remote".



# The NORDIC SUMMER UNIVERSITY

**The Nordic Summer University (NSU)** has been an independent, academic institution since 1950, organizing symposia that draws international participants across disciplines mainly in the Nordic and Baltic regions. It is a non-profit organisation, based in Sweden but run collaboratively across national contexts and on a voluntary basis. Among academic institutions, its structure is a rare example of democratic organising and horizontal principles. It provides grounds for the development of new interdisciplinary research fields, and has contributed to the rise of feminist studies and artistic research in the Nordic and Baltic contexts. The main organ of decision-making is the General Assembly, which includes all members as voting participants and takes place yearly during the Summer Session.

The Nordic Summer University consists of a maximum of ten study circles, each focusing on a chosen topic, primarily within the humanities and the social sciences, but also integrating technological and artistic perspectives. The circles hold separate Winter Sessions, while the week-long Summer Session marks the yearly culmination, bringing all circles together to hold their symposia at a shared location. This session usually takes place at the end of July, alternating between places in the Nordic and Baltic countryside. The study circles work during the day, and in the evening enjoy social and cultural events - self-organized as well as by invited guests.

Nordic Summer University operations and activities are mainly financed by the people of the Nordic and Baltic States, through in-kind contributions of their voluntary time, and by participation fees. Up until 2020, part of the activities were funded by the Nordic Council of Ministers. After 2020, the activities have been funded by Nordplus Horizontal, the Swedish Academy, and the Royal Swedish Academy of Letters, History and Antiquities. Thematic funding of separate circles includes Experimental Humanities Collaborative Network, OSUN Science Shop at European Humanities University, and Polin Institute.

Each circle organizes their winter symposium with a local partner, such as a university, a research institute or another independent organization. These are documented in the annual reports. Among collaborating partners are the European Humanities University, Vilnius University, Icelandic Academy of the Arts, University of Latvia, University of Copenhagen, Roskilde University, Aarhus University, University of Iceland, University of Akureyri, University of Gothenburg, Tampere University, University of Oslo, and now Freie Universität.

In 2024, with support of the General Assembly in Denmark, the Nordic Summer University established an economic fundraising foundation.

*Read the text of the public declaration of the foundation here:*

<https://www.nsuweb.org/establishment-of-an-economic-fundraising-foundation/>

*Read the Nordic Summer University's statement on Gaza here:*

<https://www.nsuweb.org/nordic-summer-university-statement-on-the-genocide-in-gaza/>



# Circle 1, Studies in Remoteness.

## Sensoria of Absence, Distance and Neglect

*Studies in Remoteness* does foundational theoretical, artistic, and historical work toward initiating a new field of interdisciplinary research in critical remoteness studies. To unpack the geopolitical, environmental, and cultural dimensions of 'remoteness' – particularly, in the circumpolar North – we will center Indigenous scholarship and critiques of extractive colonialism, as well as artistic and embodied approaches, in a series of six symposia across the Baltic rim from 2026 to 2028.

The project turns its attention to the notion of "a place far away" – be it the regional peripheries or cartographic borderlands between nation states; the residential areas of Indigenous/minoritized communities; historical testimonies and lacunae; sub-cultural meeting spots, or your neighbour's kitchen. Theorizing modernity by turning to its so-called outskirts, the project inquires sensoria of absence, distance, and neglect that have blossomed along the frontiers of colonial empires and sedimented among the margins of modern infrastructures of "global connectivity". With lingering attention, *Studies in Remoteness* intends to unsettle conditions of obscuring or exoticising – resolutely acknowledging histories, topographies and epistemologies with an eye to how these might come into "intense proximity", as coined by Okwui Enwezor.

As a three-year collaborative research project, the *Studies in Remoteness* brings together a network of scholars, artists, and activists to engage in community-based research practices. By establishing a co-creative space – open for the sharing of facts, questions, concerns and practices – we believe that our work will prove enduringly relevant.



### NSU Circle 1 Summer Session 2026

Working title: *Intimate Engagement with Historical Remoteness*

**Dates:** Friday, July 24 – Friday, July 31, 2026

**Place:** Minhauzen Unda, Ainažu iela 74, Saulkrasti, LATVIA

*Set within the Baltic context, this session considers the emotional and material legacies of remoteness as lived through history. We will explore how historical displacements, erasures, and distances are felt and remembered in intimate ways, drawing on personal and collective memory. This gathering invites an affective turn in the study of remoteness, focusing on its textures, rhythms, and deep temporal resonance.*

**Call for Participation coming February 2026**

# DUPLICITY / DUPLICITÄT

## Programme Overview

**Thursday, Jan. 29th**

### **I. What Remains: Archives, Ruins, and Epistemic Experiments**

*Jonas Tinius, Orlando Vieira Francisco, Monica Tuşinean, Joël Verwimp*  
*Moderators: Lindsey Drury, Helena Hildur W.*

**Friday Jan. 30**

### **II. Elsewhere as Structure: Coloniality, Migration, and Distance**

*Elisa Bertuzzo, Shiluina Jamir, Lu Lin*  
*Moderator: Lindsey Drury*

### **III. Graduate Students' Panels (3 parallel)**

#### **III a. Epistemology, Alterity, and the Everyday**

*Vera Boitcova, Ciara Byrne, Eli Vardzhiyska, Giedre Paplaityte*  
*Moderators: Linda Soneryd, Adrian Trujillo Centeno*

#### **III b. Embodiments in/as the Pluriverse**

*Sophie Schultze-Allen, Caitlin McHugh, Tinka Harvard, Cadenza Zhao*  
*Moderators: Jody Wood, Paul Landon*

#### **III c. Records of Absence & Erasure**

*Keyvan Shekari, Márcia Nemer, Olga Krashenko*  
*Moderators: Monica Tuşinean, Kerry Guinan*

### **IV. Distance, Performance and Documentation**

*Omid Mashhadi, Kerry Guinan, Jody Wood, Lieke Knijnenburg*  
*Moderator: Sofia Attolini*

**Saturday Jan. 31**

### **V. What "Emptiness" Holds: Listening, Perception, Imagination**

*Hector McInnes, Katt Hernandez, Paul Landon*  
*Moderator: Helena Hildur W.*

### **VI. Drawing together the Traces: Methods for the Past**

*Monica Tuşinean, Essi Nuutinen, Lindsey Drury*

**Sunday, Feb. 1 (optional activities day)**

**Sound walk with Katt Hernandez**

or

**Exhibition at Haus am Waldsee: Beverly Buchanan, "Weathering"**

# DUPLICITY / DUPLICITÄT

## Detailed Programme

### THURSDAY JAN. 29

#### **14.00-15.00 Registration, meet and greet, introduction**

*Venue: DanceLab @ Institut für Theaterwissenschaft, Freie Universität*

*- 15.00 - 16.00 Travel to Institut für Europäische Ethnologie, Humboldt Universität -*

#### **I. What Remains: Archives, Ruins, and Epistemic Experiments**

*Venue: Institut für Europäische Ethnologie, Humboldt Universität*

#### **16.00-18.00 | Panel**

**Jonas Tinius**, "A Para-archival Anthropology. Thinking with Berlin's Awkward Archives"

**Orlando Vieira Francisco**, "Formenvielfalt / Farbenvielfalt: New Ecologies from the Museum to Artistic Research"

**Monica Tuşinean**, "Phenomenographies of Absence and Duplicity: Re-drawing Post-Communist Industrial Ruins"

Moderator: **Lindsey Drury**

#### **18.00-18.30 Tour of the Berlin-Brandenburg Archive of Everyday Culture**

*For participants who signed up for Thursday evening activities:*

*- 18.30 - 19.30 Travel to Koloniestraße 71, Berlin 13359 -*

#### **19.30-22.00 In-home dinner and artist presentation**

*Venue: Lindsey's House, Koloniestraße 71*

**Joël Verwimp**, "WHEN IS A SHIRT: Collective Futures of Fascism"

Moderators: **Lindsey Drury, Helena Hildur W.**

## DUPLICITY / DUPLICITÄT Detailed Programme

### FRIDAY JAN. 30

#### II. Elsewhere as Structure: Coloniality, Migration, and Distance

##### 10.00-12.00 | Panel

Venue: SR III @ Institut für Theaterwissenschaft, Freie Universität

Online:

<https://fu-berlin.webex.com/fu-berlin-en/j.php?MTID=mc1730e25e121564578c07bb6df2ef147>

**Dr. Elisa Bertuzzo** (online), "Seeing the more-than-human temporalities of remoteness through the trope of invasion"

**Dr. Shiluina Jamir** (online), "Reading Oldenburg's *Lifestyle as Resistance: The Case of the Courtesans of Lucknow*"

**Lu Lin**, "Invisible Journeys: Mapping the In-Between: Migration, Memory and Duplicities between Wenzhou and Europe"

Moderator: **Lindsey Drury**

- 12.00 - 13.30 Lunch Break -

*For those who wish to lunch at the university Mensa cafeteria:  
please bring €10 in cash, to load onto a collective Mensa card*

#### III. Graduate Student Panels

##### 13.30-15.30 | Presentation & Feedback sessions (3 parallel):

##### III a. Epistemology, Alterity, and the Everyday.

Venue: SR IV @ Institut für Theaterwissenschaft, Freie Universität

**Vera Boitcova**, "Queer Enough: Performing Legibility and Navigating Duplicity in Queer Migrant Dramaturgies"

**Ciara Byrne**, "Epistemic Splits: Working-Class Knowledge and the Art of In-Betweenness"

**Eli Vardzhiyska**, "Musical epistemologies in Berlin between the institutional and the (post)migrant body."

**Giedre Paplaityte**, "Are we bringing too much culture? Revitalization in a rural community"

Mentors: **Linda Soneryd** and **Adrian Trujillo Centeno**

##### III b. Embodiments in/as the Pluriverse

Venue: Sitzungsraum 103 @ Institut für Theaterwissenschaft, Freie Universität

Online:

<https://fu-berlin.webex.com/fu-berlin-en/j.php?MTID=me194d9a161ecef59c780a300db9bf05>

**Sophie Schultze-Allen**, "Towards Decolonial Ecologies in Dance"

**Caitlin McHugh**, "The Double Body: Navigating Intimacy and Distance"

**Tinka Harvard**, "When the Ice Holds You: Ecologies of Ice, Remoteness, and Relation"

**Cadenza Zhao**, "Embodiment of duplicity"

Mentors: **Jody Wood** and **Paul Landon**

## FRIDAY JAN. 30 (continued)

### III c. Records of Absence & Erasure.

Venue: Seminar-/ Sichtungsraum 006 EG @ Institut für Theaterwissenschaft, Freie Universität

**Keyvan Shekari**, "BRLN: Berlin Roads Lead Nowhere"

**Márcia Nemer**, "Towards a blank page that never arrives: Collective erasure as performative duplicity"

**Olga Krashenko**, "Social Desert: Absence Which No One Will Hear"

Mentors: **Monica Tuşinean** and **Kerry Guinan**

### IV. Distance, Performance and Documentation

#### 16.00-17.15 | Panel

Venue: SR III @ Institut für Theaterwissenschaft, Freie Universität

Online:

<https://fu-berlin.webex.com/fu-berlin-en/j.php?MTID=me194d9a161ecef59c780a300db9bf05>

**Omid Mashhadi**, "Betwixt the Aesthetic and the Affective: *Das Dokumentartheater Berlin* and the Duplicity of Rehearsal"

**Kerry Guinan**, "Distance and the Distancing Effect: A Provisional Artistic Methodology to Render Distance Sensible"

Moderator: **Sophie Schultze-Allen**

#### 17.30-18.30 | Workshop

Venue: Sitzungsraum 103 @ Institut für Theaterwissenschaft, Freie Universität

**Jody Wood** and **Lieke Knijnenburg**, "Abrechnungsbüro"

Moderator: **Sofia Attolini**

#### 18.30-19.00 Wrap up

- 19.30 Dinner at Restaurant Hee Lam Mun -

## SATURDAY JAN. 31

### V. What "Emptiness" Holds: Listening, Perception, Imagination

#### 10.00-12.00 | Panel

Venue: SR III @ Institut für Theaterwissenschaft, Freie Universität

Online:

<https://fu-berlin.webex.com/fu-berlin-en/j.php?MTID=md9ef69edd7d9a759e424b0649c2e472c>

**Hector McInnes**, "Collective Listening from Echo to Interference"

**Katt Hernandez**, "Ephemeral Cities / Brinkscapes as Practice" (*Sound Walk to follow on Sunday*)

**Paul Landon**, Part I: "An imaginary of emptiness: How the modernist white cube becomes entangled with the perceived nothingness of the arctic landscape"

(*presentation + instructions for Performance Workshop*)

Moderator: **Helena Hildur W.**

- 12.00 - 14.00 Lunch Break -

#### 14.00-16.00 | Performance Workshop

Venue: DanceLab @ Institut für Theaterwissenschaft, Freie Universität

**Paul Landon**, Part II: "An imaginary of emptiness"

- 16.00 - 16.30 Coffee Break -

### VI. Drawing together the Traces: Methods for the Past

#### 16.30-17.30 | Workshop

Venue: SR III @ Institut für Theaterwissenschaft, Freie Universität

**Monica Tuşinean**, Drawing Workshop: "Phenomenographies of Absence and Duplicity: Re-drawing Post-Communist Industrial Ruins"

#### 17.30-19.00 | Concluding Panel

Moderator: **Tinka Harvard**

Online (both venues):

<https://fu-berlin.webex.com/fu-berlin-en/j.php?MTID=m7bada40bf425a522b4244cd0fc86dbce>

**Essi Nuutinen**, "Allegorical Doubles: Duplicity and Affective Knowledge in the Icelandic *Physiologus*"

Venue: SR III @ Institut für Theaterwissenschaft, Freie Universität

**Lindsey Drury**, "Bitter Gall: Dance and Colonial Nausea"

Venue: DanceLab @ Institut für Theaterwissenschaft, Freie Universität

**SUNDAY FEB. 1 (optional activities day)**

**11.30-13.30 | Experiences**



**Schalkaurst Walk: Brinkscapes as Practice - sound walk with Katt Hernandez**  
at Schalkauerstrasse (M6 line stop in Lichtenberg)

*or*

**Exhibition: Beverly Buchanan, "Weathering" at Haus am Waldsee**  
(Argentinische Allee 30, Berlin, DE 14163)



- 14.30 Attendees Lunch at Kin Za Georgian Kitchen Cafe -

*Images:*

*Katt Hernandez, "Kungens Kurva Strange Utility Hut" and "90's Curtain Wall Grotto, Berlin" (above)  
Beverly Buchanan, "Marsh Ruins" (below)*

# DUPLICITY / DUPLICITÄT

## Presenters

### **Elisa T. Bertuzzo**, *Seeing the more-than-human temporalities of remoteness through the trope of invasion*



*Dr. Elisa T. Bertuzzo is an urban ethnographer, theorist and educationist working at the crossroads of migration studies, political ecology, and postcolonial studies. Her research investigates facets of everyday life, solidarity, resistance, self-organisation and more-than-human care between Asia and Europe. Currently a DAAD lecturer at Universitas Pendidikan Indonesia, Bandung, she is a member of the “Lives and Ecologies” research unit of Leibniz-Zentrum Moderner Orient, Berlin, with the project PLANTH (2026-2029).*

In this presentation, I seek to deconstruct remoteness through the lens of more-than-human temporalities, using a case study about the fruitful intra-actions between Bangladeshi independent migrant farmers and "*deshi sobji*" – vegetables grown from seeds imported from their homeland, such as *karala* (bitter gourd), *chichinga* (snake gourd), *begun* (Asian eggplant), *saak* (edible leaves), and a variety of herbs – across contemporary rural Italy. Thus far, alongside state-led confiscations, bans, and deportations, Italian media discourse has framed these crops as "alien" and misleadingly labeled them "invasive".

My first intervention, mediated by image analysis, addresses the colonial and racist ideologies that have shaped European perceptions of the agents and socio-ecological infrastructures of plant mobilities since the Enlightenment. Secondly, I will argue that seeds have utilized humans and non-humans as vehicles for propagation over millennia, therefore "*deshi*" crops should be viewed on a continuum with crops that have long been naturalized in Europe – from maize to tomatoes or potatoes. This more-than-human perspective enables us to recognize not only the relationalities but also the temporalities of remoteness. Thirdly, I will touch upon the strategies employed by Bangladeshi cultivators to navigate a biosecurity regime that now includes 'plant passports' and QR codes for plant tracking. What happens when we interpret these strategies as performative, specifically as performative acts of resistance?

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### **Vera Boitcova**, *QUEER ENOUGH: Performing Legibility and Navigating Duplicity in Queer Migrant Dramaturgies*



*Vera Boitcova is a theatre director, dramaturge, artistic researcher, and queer performance artist, currently pursuing a PhD at University of the Arts Helsinki. Her research explores “otherness” and “belonging” in performance dramaturgy through queer migrant experiences. She holds MAs in Comparative Dramaturgy and Performance Research (Goethe University Frankfurt) and Theatre and Performance (Queen Mary University of London). A long-time nomad, she has lived and worked in the UK, China, Germany, Spain, and Finland. Boitcova’s work examines queer narratives, identity, and activism through multimedia, site-specific, and immersive forms, creating spaces that bridge art and activism for underrepresented queer and migrant communities.*

This presentation is based on Boitcova’s ongoing doctoral artistic research conducted in England, France, Luxembourg, and Finland, which investigates the notions of "home" and "belonging" in performance dramaturgy through the experiences of queer refugees and migrants. While the research began by asking

what "home" means for these communities, it evolved toward a different question: how must queerness be performed to be recognized as legitimate within Western institutional frameworks such as asylum systems? Or, in other words, what does it mean to be 'the right kind of queer' in the EU, to be 'queer enough'?

This shift from "home" to "recognition" emerges from the investigation of duplicity, in-betweenness, and epistemic ambiguity. Queer refugees frequently navigate contradictory demands: they must perform intimate truths about their identities for institutions that remain distant. Their lived experience thus becomes marked by a coerced duplicity – at once hypervisible and remote, required to reveal while simultaneously being disbelieved. Boitcova's research engages with these tensions by examining how performance dramaturgy makes legible, but also complicates, the dual pressures of disclosure and concealment that shape queer migrant survival.

The presentation reflects on this transformation through a discussion of artistic and dramaturgical strategies developed during the project. The session combines research findings with visual documentation from Boitcova's artistic process working with queer refugees across Europe, including performances, workshops, and fieldwork materials. By positioning performance dramaturgy as a form of embodied theorizing, the presentation explores how queer artistic research can challenge normative epistemologies and open space for alternative, affective, and situated ways of knowing, particularly those that dominant knowledge systems frequently render remote or illegible. Ultimately, the session aims to share methodological insights, artistic tools, and reflections on representing queer refugee narratives in performance, while foregrounding duplicity as an aesthetic and political condition.

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## Ciara Byrne,

### *Epistemic Splits: Working-class Knowledge and the Frictions Between Us*



*Ciara Byrne is a master's student in the Joint Nordic Master Programme in Visual Studies and Art Education between Aalto University (Finland) and Aalborg University (Denmark). She is currently a visiting researcher with the INTERSECT group at the University of Copenhagen, where her research investigates working-class knowledge, with a particular focus on messy and contradictory narratives of self-representation. With experience facilitating multimedia workshops in South Korea and Finland for learners of all ages, Ciara foregrounds storytelling and co-created knowledge in her practice. Her MA thesis further explores the emerging working-class epistemology and its potential as a tool in artistic and educational contexts.*

This presentation explores the internal and external epistemic splits experienced by working-class individuals and argues that these ruptures, when they collide, are not failures but sites from which a working-class epistemology may emerge. Through the lens of duplicity, it invites consideration of how knowledge can be produced because of damage, not in spite of it.

The internal split occurs within the self. Working-class individuals navigate the tension between participating in dominant knowledge systems that often ignore their lived realities and remaining loyal to the values, ideas, and relationships shaped by their communities. This produces doubt and contradiction, a persistent misalignment between how one is expected to know and how one actually experiences life. The external split then, exists in relation to the environment. Universities and art-educational spaces may, and do, invite marginalised knowledge into interdisciplinary contexts, yet they still retain limits and subtly shape such knowledge to conform to existing norms of legibility and professional acceptability.

These intersecting splits, between self and system, lived experience and institutional recognition, generate both friction and possibility. Working-class subjects may feel voiceless or illegible, yet it is precisely

## DUPLICITY / DUPLICITÄT Presenters

*(Ciara Byrne, continued)*

through this tension that working-class knowledge emerges: hybrid and fragmentary. Appearing as part poem, part essay, and part dialogue, these ways of knowing resist neat categorization and open space for alternative forms of understanding. Within art education, this epistemology often manifests in literature, poetry, music, plays, and experimental narratives, where representations of the self do not merely describe experience but *perform* it.

These ruptures offer insights into the human condition: our struggles, contradictions, and capacities for care, creativity, and resilience. Naming this epistemology is itself an act of insight, making visible the conditions under which working-class knowledge emerges. It invites us to sit with ambiguity and to question who decides what counts as knowledge, and who is excluded from that authority.

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**Lindsey Drury**, *co-convenor; Bitter Gall: Dance and Colonial Nausea*



*Lindsey Drury is a dance and performance studies scholar whose research inquires historical relations between colonial sciences and dance modernities. She holds a PhD in early modern studies and teaches within the Critical Dance Studies programme at Freie Universität Berlin. With Helena Hildur W, she also co-coordinates the three-year project Studies in Remoteness, which aims to contribute foundational artistic, theoretical, and historical work toward initiating the field of critical remoteness studies.*

A colonist-container enters the space on two legs, sloshing, quoting experts: "The nausea seized me. I dropped to a seat, I no longer knew where I was; I saw the colours spin slowly around me, I wanted to vomit" (Sartre 1938). And then, "there is this powerful imagery of far away and inside the body, explosive reversals in shitting and vomiting the bad stuff out" (Taussig 1991). She digests and they explain, thus the arguments of men dribble from a woman's mouth: It is "purgation—not confession", but nonetheless, "the Nausea has not left me, it holds me." There are perhaps some contradictions to be sorted, we will not sort them. Let us pile them up, all these historical nausea makers, and have the gall to look at a bitter liquid portrait of the past-in-body-present.

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**Kerry Guinan**, *Distance and the Distancing Effect: A Provisional Artistic Methodology to Render Distance Sensible*



*Dr. Kerry Guinan (1992) is an Irish artist and postdoctoral researcher at the Centre for Art and the Political Imaginary, a Centre for Excellence in Artistic Research across HDK Valand, Gothenburg, and the Royal Institute of Art, Stockholm. Her research project, 'The Political Aesthetics of Scale: Artistic Practice at the Limits of the Political Imaginary (2025-2026)', explores how perceptions of scale structure and limit political imaginaries. Guinan has recently exhibited at 'Idiorhythmic Imaginaries', Uniarts, Helsinki (2025), 'Staying with the Trouble' at the Irish Museum of Modern Art (2025), and 'Distance is a Measure of Closeness' at Ormston House, Limerick (2025). Upcoming publications include a chapter in Socially Engaged Art in Ireland: Contested Narratives, Identities, and Futures (Cork University Press, 2027).*

*(Kerry Guinan, continued)*

This presentation examines the solo exhibition 'Distance is a Measure of Closeness' at Ormston House, Limerick (May 2025), outlining and analyzing an emergent artistic methodology, which renders large-scale geographic distances sensible through tactical applications of the distancing effect. A strategy deployed throughout the exhibition was that of coupling remote entities through digital mediums: photography, documentation of a telegraphic installation, and a live video stream. In *Landscapes* (2018), a documentary photographic diptych of the highest and lowest plots of land for sale in Ireland were visually juxtaposed. The performative installation *The Red Thread* (2022) – in which sewing machines in Dublin, Ireland were operated remotely and in real-time by garment workers in Bengaluru, India – featured in the exhibition in the form of video documentation and research material. A live video stream *Portraits* was activated thrice throughout the exhibition: the work features content creators in Nepal, Egypt, and Ukraine sitting in a still pose and broadcasting their image live to a screen in the gallery.

Enacted through digital and networked technologies, these artworks, it is argued, facilitate experiences of telepresence and Jacques Derrida's *telepoetics*, transmitting affect across spatial distance, and suggesting co-presence, knowability and intimacy. This is achieved by drawing geographically estranged subjects together in shared time, inviting imaginative projection and affects of psychic nearness. Yet each work strategically interrupts this apparent co-presence through techniques associated with the Brechtian *Verfremdungseffekt* (*distancing effect*), which emphasize the technical and aesthetic apparatuses enabling such encounters, such that the physical distance between viewer and subject is itself rendered sensible. This artistic methodology, it is proposed, reinstates insurmountable, geo-physical and socio-cultural separations, redirecting hermeneutic attention from an illusory closeness with the subject to the viewer's own historically and spatially conditioned, interpretative role in imaginatively constructing the remote subject.

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### **Tinka Harvard, *When the Ice Holds You: Politico-Material Ecologies of Ice, Remoteness, and Relation***



*Tinka Harvard is a writer, historian, and theologian. She is a doctoral researcher and PhD student in Church History at Åbo Akademi University in Finland, where she also earned a Master of Arts degree. Harvard holds a Master of Divinity from Union Theological Seminary at Columbia University in New York City. Her writing for general audiences is available in Lush Life, a collection of short stories, StepAway Magazine, Adelaide Literary Magazine, Adelaide Voices Anthology 2018, and Polychrome Ink.*

*Personal Website: <https://www.tinkaharvard.com>*

*Scholarly Profile: <https://research.abo.fi/en/persons/tinka-harvard>*

This presentation examines ice as a politico-material element that destabilizes dominant Western narratives of remoteness, binary thinking, and climatic normativity. Drawing on hydrofeminist theory, Indigenous scholarship, artistic research, and scientific accounts of cryo-seismology, I will argue that ice is not an inert backdrop to human activity but an agentive, relational, and historically saturated body. Its slipperiness, mutability, and plural forms challenge colonial strategies of mapping, containment, and racialization. By reframing ice through multisensory, non-binary modes of attention and through Indigenous and decolonial analyses of Arctic geographies, I propose a politics of dissolution that attends to melt not only as danger but as possibility. I will conclude by urging climate discourse to engage with ice as intimate rather than remote, as a relational partner in planetary worlding.

**Katt Hernandez, *Ephemeral Cities / Brinklands as Practice***



*Katt Hernandez is a violinist and multichannel artist and activist. She was a 13 years' veteran of experimental music scenes on the U.S. East Coast, before she moved to Sweden in 2010. There, she earned a MA in composition from the Royal College of Music, and a PhD entitled "The Ephemeral City: Songs for the Ghost Quarters". Comprised of synthesizer, string, organ and field recording works, it sets forth the importance of our inner-most imaginary cities. She has worked with a vast array of musicians, dancers, visual and performance artists, puppeteers and film makers, in venues ranging from underground art spaces to jazz festivals and ivy league concert halls. Her third solo record is forthcoming on Relative Pitch records this year.*

*Website: <http://www.katthernandez.net>*

"Remoteness" is a complex term which can contain solace or exploitation. I associated it with other-ness and being outside-ed. Until 2023, I focused on the evocation of the lost and imagined inner cities, through psychogeography, ephemeral space and urban activism. Now, I've become drawn to "brinkscapes", as the basis for a new, developing, practice. I have brought my combination of *dérive*, soundwalking, music and pilgrimatic scrying to the parking lots of big-box stores; soon demolished industrial areas and disused business parks; hastily thrown up apartment complexes that are no one's first choice and their surrounding scrap woods. I turn among others to Will Self, Robert McFarlane and zines I collected 20 years ago about the foregone micro-worlds of un-loved city animals and bicycle hobo travels. The violin, writing and field recording are still part of these *dérives*. In recent years, I have watched with dismay as radical musics I first dedicated myself to in the late 1980s transform into that special blend of institutional and quasi-commercial pursuit they were originally conceived to refute. Cultures of power-mongering and worse unfurl in spaces once home to my work. To be thus other-ed from the outside is one of the primary winds that carries me to the brinkscapes. So, drawing on my first walk there: I will give a short presentation/discussion during the symposium, then lead a walk near the Schalkaurst stop on the M6 line. We will alternate between silent listening and these other practices – or any others participants wish to bring. I am looking very much forward to the input of symposium participants in this early and still developing practice.

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**Shiluinla Jamir, *Reading Oldenburg's "Lifestyle as Resistance: The Case of the Courtesans of Lucknow"***



*Dr. Shiluinla Jamir is an Indigenous feminist theologian from Nagaland, North East of India. Her work draws from liberative ethics and its emphasis on moral "oughts" as "derivatives of survivals", as well as on non-archival community knowledge and oral memory; thus, giving voice to the relationality by which Indigenous people engage with the world and with each other. By centering moral knowledge based on Indigenous peoples' world-making paradigm, she contributes to the global discussion on what it means to live well.*

In this session I read Veena Talwar Oldenburg's *Lifestyle as Resistance: The Case of the Courtesans of Lucknow*, to answer how morality or moral life is performed in the socio-spatial sphere of remoteness. Remoteness is the key analytical category employed to define what and who constitutes remoteness and the remote other and how moral life is lived in such a sphere by the remote other. I argue that to dwell (Heidegger's concept) people perform according to the surrounding or as per the way a stage is set. This reading stresses on morality, marginality, and subaltern power dynamic.

## Lieke Knijnenburg



*Lieke Knijnenburg is a philosopher and writer. Based in Berlin, she writes for De Groene Amsterdammer, among other Dutch publications, about intimacy in capitalist times, the importance of nightlife, questions of identity and resistance. Her debut, "Een schitterende leegte" (A Beautiful Emptiness), about the possibility of resisting the current obsession with productivity, was published last year. In this book, Knijnenburg dissects her urge to reduce life to a to-do list and her attempts to escape herself: through love, nightlife, care and laziness. A philosophical struggle with surrender.*

Lieke Knijnenburg is collaborating with Jody Wood in the participatory performance workshop *Abrechnungsbüro* and in the following discussion.

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## Olga Krashenko, *Social Desert: Absence Which No One Will Hear*



*Olga Krashenko is a composer and PhD researcher at Maynooth University (John & Pat Hume Doctoral Scholarship Award). She graduated from the Saint Petersburg Conservatory in 2008. Her work lies at the intersection of music, listening practices, synaesthesia, psychoanalysis, and sonic absence. Her compositions and multimedia works have been presented internationally; recent projects include the video-opera *Tintagiles*. Her opera *Macondo* was released in 2021 on ACEL (France). She has participated in the Lacanian cartel *Psychoanalysis and Music in Paris*, and regularly combines theoretical research with compositional and audiovisual practice. She is the author of *Research on Musical Holes* (2024).*

This presentation explores the contemporary condition of musical/sonic culture through the concept of the "social desert": a landscape defined not by silence, but by a multiplying absence that paradoxically grows louder. In a supersaturated sound world of endless uploads, streaming platforms, algorithmic playlists, and infinite micro-scenes, the quantity of musical production that "no-one will hear" expands far beyond human capacity. The public fragments into ever-smaller groups enclosed within personalized auditory bubbles, where incompatibility rather than common ground becomes the primary shared experience.

Drawing on my recent book, I examine how unheardness manifests both socially and spatially. On one side lies the background public: a mode in which compositions persist as scores, waveforms, structures – but are perceived only as fragments, traces, or sonic debris. On the other side is the disappearance of appropriate places for music, increasingly replaced by technological "non-places," cramped living spaces, and headphone-sealed interiors where sound becomes fully internalized. Music survives, but the shared conditions for listening collapse. The social desert thus names an expanding field of absence – an absence that still resonates and vibrates, yet remains unheard. Within this field, the freedom of absence becomes crucial: an artistic and perceptual potential enabled by what is missing. In these voids, new artistic forms emerge, where the smallest sonic or visual event – a microtonal resonance, a multiphonic breath, a barely perceptible gesture – can unfold into an entire perceptual landscape where such microscopic elements reveal new ways of perceiving what cannot be collectively heard.

I connect these philosophical perspectives with my musical and visual practice, to demonstrate how absence, incompleteness, and unheardness can be transformed into powerful artistic tools. I argue that contemporary music does not merely suffer from this desert – it articulates it, maps it, and offers new strategies for listening across its voids.

**Paul Landon, *An imaginary of emptiness: How the modernist white cube becomes entangled with the perceived nothingness of the arctic landscape***



*Paul Landon explores built space. His drawings, photographs, videos and installations are structured through the uncompromising physicality of architecture and the modern landscape, positing these as sites inscribed with forgotten promise and effaced monumentality. Landon has exhibited internationally since 1984, and since 2010 he has published numerous articles and essays. Landon graduated from NSCAD in Canada in 1984 and from the Jan van Eyck Academie in The Netherlands in 1989. In 2016, he completed a Doctorate at the Finnish Academy of Fine Arts. Paul Landon is a professor at the École des arts visuels et médiatiques of UQAM in Montréal.*

Emptiness is situated between a blank screen (on which to project visions of an imagined past and a speculative future) and an erasure of the nature and culture that operates nevertheless in this emptiness. In Berlin, emptiness is manifested as a no man's land, historically as a negative space betwixt ideologies, and today as spaces of repressed and forgotten histories.

In the 1950s, in response to potential missile attacks from the Soviet Union, the distant early warning (DEW) line was developed and constructed in Canada's far north. With its geodesic structures and analogue imaging technologies, the DEW line is an unintended source of media archaeology, a starting point for an alternative narrative on experimental perceptual devices developed by visual and media artists from the 1960s onwards. The (imagined) barren space surrounding these military structures presupposed the "empty field" (landscape as white cube) into which these artists carried out experiments with perceptual phenomena.

For the *Duplicity/Duplicität: Betwixt intimates and strangers* symposium, Paul Landon will present his reflections and research on the technologically modern arctic landscape as a manifestation of perceived nothingness. Inviting willing participants, Landon will explore perceived spaces of emptiness in Berlin through a creative workshop in its urban landscape.

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**Lu Lin, *Mapping the In-Between: Migration, Memory and Duplicities between Wenzhou and Europe***



*Lu (Alicia) Lin is a designer, educator, and researcher working across architecture, ecology, and cultural exchange between China, the Pacific, and Europe. After a few years of architectural practices, she taught architecture at several Sino-international universities, with an emphasis on research-based design and situated inquiries into evolving landscapes and lived environments. Her work examines vernacular typologies, spatial transformations, and relational-regenerative design in contemporary China. She is currently pursuing a PhD at Ca' Foscari University of Venice, focusing on reimagining human-nature connections through participatory design in Yunnan.*

This session proposes to share and reflect on a collective research and design studio I led at Wenzhou-Kean University titled *Invisible Journeys: Exchanges, Movements and Shifting Perspectives*. The studio explored the histories and lived experiences of Chinese migration to Italy and Europe. As the largest Chinese community in Europe, the Wenzhounese diaspora offers a unique lens to examine the spatial, cultural, and emotional duplicities that migration generates: dual belongings, fractured temporalities, overlapping geographies, and the constant negotiation between visibility and invisibility.

*(Lu Lin, continued)*

The first part of the studio used historical narratives "Il Milione" and "Invisible Cities" to explore how East-West encounters have long been mediated by trade, distance, imagination, and acts of translation. The second part focused on contemporary Wenzhou-European migration, during which students conducted field interviews with return migrants, documented traces of Europe in Wenzhou, and mapped diasporic geographies that exist between real and imagined places. These materials were transformed into design proposals for new temporary spaces within the returnee migrants clusters in today's Wenzhou, using architecture and design as a lens for rethinking belonging, remoteness, and hybrid identity.

The session will present selected student work, a series of design exercises, interview extracts, drawings, and the pedagogical framework of the studio, as well as the findings of Wenzhounese diaspora through these design exercises. Participants will be invited to discuss how research through-practice can reveal forms of duplicity inherent in migration: dual cultural attachments, fractured temporalities, layered geographies, and the constant negotiations between visibility and invisibility that migrants experience. This presentation seeks to open a conversation on how cross-cultural and cross-discipline pedagogy can illuminate the "sensorium of remoteness" and how absence, longing, neglect, and in betweenness are spatialized, narrated, and lived.

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### **Hector MacInnes, *Audibility and duplicity in the remote soundscape: a collective listening for echo and interference***



*Hector MacInnes is a sound artist, researcher and community practitioner from the Isle of Skye on the north west coast of the Scottish Highlands. Hector's recent major projects have been long term collaborative and co-creative engagements around the meaning of social practice and care in contemporary rural and remote areas in Scotland, England and Iceland. He is a PhD researcher at Creative Research in Sound Arts Practice (CRiSAP), London College of Communication, exploring the Highlands and Islands' soundscape as an artefact of fetishisation by urban auralities, and the possible role of fictioning in re-establishing community, politicality and agency.*

Websites:

[www.hectormacinnnes.com](http://www.hectormacinnnes.com)

<https://researchers.arts.ac.uk/2617-hector-macinnnes>

In 2020, architect Rem Koolhaas's *Countryside: A Report* asserted that "the rural, remote, and wild territories we call 'countryside' ... make up the front line where today's most powerful forces – climate and ecological devastation, migration, tech, demographic lurches – are playing out." As in other recent projects and documents, however, urban-centrality survives the proposed remote-rural turn, by epistemically framing the remote and the rural as a novel subject of urban attention, rather than as a generative site of situated knowledge. The first chapter of *Countryside: A Report* is preceded by a photograph taken through the windscreen of a car and captioned, "Leaving the city of Berlin, driving south, into the countryside, March 2018": the possibility of learning from remote communities is overwritten by a persistently doubled (here and there) epistemology of visitation, traversal, exit and escape.

This workshop takes the idea of a "report" at face value: as a retrieval from, but also as an echo or reverberation of, remoteness – rather than a remotely situated listening or sounding. Using examples from my own and others' sound work I will propose a vigilant listening for artistic and curatorial gestures of distancing, which double (then quadruple, then further multiply) the remote across processes of mediatization and capture. Working as a group, we will explore the audibility of urban-central epistemologies within the way we listen to the remote, and consider how the echoic presences of the listener and recordist might move into the field of their own reverberations, collapsing them instead into interference patterns, phase shifts and inflections in tone.

**Omid Mashhadi, *Betwixt the Aesthetic and the Affective: Das Dokumentartheater Berlin and the Duplicity of Rehearsal***



*Omid Mashhadi is a dramaturge and performance studies scholar. Working with "performance as research", he treats processual and experiential dimensions of performance practice as epistemic. In 2013 he co-founded the research collective "Un-Formula", which reconfigures exhibition and narrative forms through multi-sensory traces (acoustic, visual, tactile) that unsettle coherent, singular, totalizing narratives. Since 2022 Un-Formula has focused on mourning and political activism, using performance to contest passive conceptions of grief. In 2021 he was a fellow at EXC 2020 "Temporal Communities." He writes his dissertation "Counter Narrative Potency of Amateur Performance: Toward a Situated Aesthetic" at the Friedrich Schlegel Graduate School.*

For over two decades, the ensemble *Das Dokumentartheater Berlin* has pursued an archaeology of memory through research-based repertoire in Ukrainian contexts, moving across traumatic geographies that link the Holodomor, Chernobyl, and the Nazi massacre at Babyn Yar. Based on ethnographic observation of the ensemble's recent restaging of *Babyn Yar – ein Requiem* with Ukrainian performers displaced by the current war, this presentation interrogates the fundamental "duplicity" of their practice: creating a (rehearsal) space ostensibly convened for, and oriented toward, the making of a performance, yet operating, fundamentally, as an architecture of refuge.

I argue that what appears as rehearsal is also the setting in which "homing" is re-enacted. In this setting, rehearsal work functions as the ordering principle for a 'dissipative structure', a fragile social micro-system forced to organize itself under conditions 'far from equilibrium', allowing the entropy of displacement to crystallize into a 'rehearsal of home'. To theorize the performer's agency within this shelter, I deploy the etymological duality of the Greek concept *mártys* (witness/martyr). This term captures the participants'/performers' liminal role, where representing historical narratives turns into an 'affective enactment' and the act of testifying is inseparable from an existential readiness to endure.

Finally, I locate a second layer of duplicity in the temporal structure of the work. The 'intersonance' between the atrocities of 1941 and the ongoing invasion of Ukraine, which directly shapes the everyday lives of the displaced Ukrainian ensemble, renders the group a 'living document' and the piece a porous entity that leaks into the present, registering the intensities of the war at a point where the citation of history is inseparable from its visceral collapse into the ongoing crisis.

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**Caitlin McHugh, *The Double Body: Navigating Intimacy and Distance***



*Caitlin McHugh is a curator and researcher whose practice explores experimental knowledge production, play as public pedagogy and the integration of disability perspectives into contemporary creative practice. She works closely with neuro-divergent artists and underrepresented communities to co-develop inclusive, collaborative models of arts engagement. Her curatorial approach prioritizes instinct, humour and the co-production of new vocabularies for care and ethical practice. Caitlin holds an MA in Curation from Teesside University and is Assistant Curator at Yorkshire Contemporary. Her work foregrounds participatory, sensory-led and site-responsive methods that treat the body as a threshold for sensing, performing and negotiating care.*

*(Caitlin McHugh, continued)*

This presentation takes the form of a performed reading of an experimental research-as-essay, examining how peripheral, highly sensitive bodies navigate thresholds of intimacy, perception and care. It proposes *duplicity* not as deception or inauthenticity, but as a sensory and relational strategy: a means of managing overstimulation, negotiating contradictory social demands and surviving spaces not designed for certain bodies. The presentation engages René Matic's Turner Prize exhibition as a site of duplicity, where intimacy and distance, exposure and withdrawal, tenderness and indifference coexist. Matic's photographs depict moments of intense intimacy – naked bodies, gestures of care, love and tenderness – while simultaneously withholding access, positioning the viewer as close yet unable to fully enter.

Approaching the exhibition from the position of a peripheral, highly sensitive visitor, the text traces how intimacy is negotiated through the simultaneous sensing and performing of feeling. This doubled orientation of both feeling and regulating feeling extends into the listener's imagined bodily awareness. Drawing on embodied observation and fragmented, tactile language, I reflect on Matic's practice to explore how masking, opacity and ritualised intimacy function as both survival strategies and research methodologies. Central here is the concept of the *double body*: a body that senses and a body that performs sensing, navigating overstimulation, social negotiation and ethical proximity.

The performed reading foregrounds thresholds and peripheral space as structuring conditions for access, intimacy and engagement, asking where performance aligns with care and how tenderness might operate as both protective and political. The performed essay stages a doubling of roles in which the performer observes while the audience witnesses and participates, inhabiting the space between voyeurism and embodiment. Fragmented language operates as a methodological threshold between writing, performance and research. Although the audience may never encounter the exhibition directly, intimacy unfolds across distance, absence and remoteness. The performance itself enacts the research, modeling how sensitive and precarious bodies navigate intimacy and exposure in real time.

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**Márcia Nemer, *Towards a blank page that never arrives: Collective erasure as performative duplicity***



*Márcia Nemer is an actor/performer and theatre director from Brazil. She is currently a doctoral student at the Stockholm University of the Arts (SKH), where she conducts her research "Staging Absence"; and investigates possibilities for the actor's work beyond acting. She is interested in exploring the friction possible between theatre, visual arts and performance, and the possibilities relating to presence and absence in theatre. In 2021, she was Artist in Residence at the Cité International des Arts in Paris.*

This presentation proposes an examination of erasure as a form of aesthetical and political duplicity, performed through the physical action of erasing. At its centre, a drawing of passages and transitional spaces of Berlin made in 2023 and erased ever since. The blank page not as the starting point, but a remote and impossible to reach destination. An attempt to erase the drawing to produce an absence, this collective gesture of removal creates new traces in smudges, pressure marks and ghosts that refuse to disappear. The architectural surfaces of Berlin carry layers of disappearance, reconstruction and presences. In the drawing, as in the city, the more we attempt to clear the surface, the more insistently its past persists and presents itself. The act of erasing, in its desire for transparency, only deepens the opacity of what remains.

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*(Márcia Nemer, continued)*

The work asks whether this absence can ever be perceived as such, or if attempts to erase an image inevitably produce new presences, memory, images, residues of labours, and communal imprints of the desire to undo. The collective attempt to "return" to a blank page mirrors a social imaginary that is enacted through coordinated gestures, sincere but impossible. The blank page remains remote even if it is present, moving further away the more intensely it is pursued.

By shifting the attention from the finished object to a collective and participatory act, the presentation engages with the ethics of transparency and opacity that reside at the heart of duplicity. The collective labour of erasing transforms the page into an absence saturated with affect, history and the visible evidence of its attempted erasure. Through action we explore how absence is constructed, how erasure can become a form of presence and how the pursuit of a blank page, or a clean slate, reveals the generative impossibility of total removal.

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### **Essi Nuutinen, *Allegorical Doubles: Duplicity and Affective Knowledge in the Icelandic "Physiologus"***



*Essi Nuutinen is pursuing a master's degree in Viking and Medieval Norse Studies at the University of Iceland and the University of Oslo, and holds an MA in Folkloristics from the University of Turku. Her academic background centers on narrative traditions and manuscript culture, with experience working across both medieval and later vernacular materials, particularly in relation to cultural adaptation.*

This presentation introduces my research-in-progress on the Icelandic adaptations of the *Physiologus* (c. 1190–1210). These texts employ allegorized animals and hybrid beings, both real and imagined, as vehicles for moral and affective instruction, foregrounding a productive tension between appearance and meaning, in which animals signify beyond their apparent forms.

Rather than treating these figures as deceptive representations, I will approach allegory as a form of deliberate duplicity: a strategy that simultaneously conceals and reveals, distancing audiences from literal interpretation while inviting ethical and emotional engagement. Imagined creatures such as the onocentaur, rendered locally as the *finngálkn*, function as affective doubles through which medieval Icelandic audiences negotiated danger, desire, and virtue in relation to both inherited Christian cosmologies and local environmental experience.

I will examine how translation and adaptation operated as practices of selective opacity, through processes of partial erasure and reinterpretation, enabling foreign didactic traditions to become locally intimate without claiming full transparency or authenticity. In this sense, the Icelandic *Physiologus* offers a historical case of how duplicity, far from undermining truth, can serve as a generative condition for moral knowledge, belief, and collective imagination.

## **Giedre Paplaityte, *Are we bringing too much culture? Revitalization in a rural community***



*Giedre Paplaityte is a dancer, choreographer and dance facilitator who has been active in the field since 2006. She bases her work on early 20th-century social dancing, focusing on African American dance history and its cultural context. She holds a degree in Cultural History and Anthropology from Vilnius University (Lithuania) and is currently enrolled in the Master's programme in Critical Dance Studies at Freie Universität Berlin, where her academic research informs her artistic and pedagogical work. Giedre divides her time between Berlin and a small town in Lithuania, Švenčionėliai, where she is involved in rekindling of the cultural life of the region.*

What makes one rural community more appealing than another to people moving from cities to towns and villages? What criteria might an artist use to decide where to settle and begin their work? How will this work be perceived? What struggles do the "newcomers" face? These are the questions to be considered before moving to a small town in Lithuania, about 1,5 hours by train from the capital. But some decisions are made because "it felt right" and the town in question has that romantic air about it.

Švenčionėliai is one of the small towns in eastern Lithuania. It developed in the late 19th and early 20th centuries as a railway town, and became a local center for trade and industry. Švenčionėliai has its post-soviet, 100-year-old industry charm, and has become increasingly interesting to travelers and city dwellers, who are looking for an escape that is not too far from the city. This new attraction has been created by a group of enthusiasts, who arrived to Švenčionėliai around 2016 and planted many creative seeds, which are growing into a forest of ideas and innovations.

In this presentation I would like to talk about *Miško Uostas* – a grassroots creators' community. Currently, the community already consists of 50 members who aim to create infrastructure in Švenčionėliai for a comfortable and modern lifestyle. In collaboration with the Švenčionys District Municipality, the community is developing the vision of Švenčionėliai as a city of creative industries.

Although all of this sounds very appealing and interesting, of course the community faces various challenges. How can we be accepted by the local community? Is it necessary to be accepted, or is it possible to find dialogue while remaining different?

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## **Sophie Schultze-Allen, *Towards Decolonial Ecologies in Dance: Connective Practices as Micropolitical Intervention***



*Sophie Schultze-Allen (they/she) works as a dance researcher at Free University Berlin, as part of the Collaborative Research Center Intervening Arts. As a PhD candidate, they are part of the research project: "Choreographic Interventions: Formats and Practices of Decolonization and Ecology." Sophie researches how somatic and dance practices inquire about the relationality between humans and the Earth on a micropolitical scale. How can ecosomatic practices that have an anti-colonial framing form a foundation based on recognition and attentiveness towards other actors to position themselves against anthropocentric thinking? Website: [www.sophiespiral.com](http://www.sophiespiral.com)*

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### *(Sophie Schultze-Allen, continued)*

The PhD research *Towards Decolonial Ecologies in Dance: Connective Practices as Micropolitical Intervention* looks at the decolonial and ecological intersections in current dance and somatic developments. It critiques ecosomatic practices that fail to have an anti-colonial and queer-feminist foundation, and simultaneously positions their connective potential for climate justice activism. It dives into the work of three performance artists who incorporate somatic practices and who focus on decolonial ecological topics in their work.

In this short presentation, I will begin with critiques of Cartesian dualism as the basis for this research, looking at the intersections of nonduality in decolonial and ecological thought. I will share a couple overlapping ways in which these artists interrogate binary thinking through their movement practice, in particular how they position somatics as a collective practice. I propose how these dance and somatic practices can play a role in moving beyond Cartesian dualism and towards decolonial both/and paradigms of plurality and difference.

Through perceiving the human body as part of Earth, both singular and plural dimensions come forth. Drawing on Jean-Luc Nancy's concept of 'SingularPlural', I will explore how such ecological dance and somatic practices that are both individual and collective can embody this contradictory doubleness. In resisting the mechanistic need for separate and fixed categories, these practices move beyond anthropocentric understandings of performance and craft opportunities for human belonging within the ecological meshwork.

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### **Keyvan Shekari, BRLN: Berlin Roads Lead Nowhere**



*My name is Keyvan Shekari. I am one of several students under the tutelage of Dr. Drury and other instructors in the CDS master's program at the FU Berlin. Prior to this, I acquired a BA degree in Culture and Sociology of North America at the same institution, and spent an academic sojourn in Film and Anglophone Studies at Paris Diderot University. Apart from the past, I am an aspiring visual thinker; notwithstanding, as I stand here today, I am essentially an editor.*

**A Spatio-Temporality.** As an editor, I am fundamentally preoccupied with the space between shots, an interest akin to the Kuleshov effect. My attention is therefore directed less toward objects in themselves than toward the dynamics between them, particularly the spaces that mediate their interactions: the movement from one shot to another, from past to modern, from immigrant to citizen, from *Dasein* to the digital self, and from schizophrenia to productivity. These spaces, I posit, are ambiances, felt as much as understood, ones that are existentially charged.

As an ongoing project, *BRLN* has emerged from intuition and chance encounters, such as the experience of flânerie in Berlin, documented in *Letters from the Soul*; embodied in *Kayserdamm*, through a reenactment of self/world interrelation within a specific urban terrain; and networked into theory, through the lens of Guy Debord's notion of *dérive* in *Revolution: Step by Step*, where an experiment of "rapid passage through varied ambiances" leads to aberration in persona, culminating in a surreal, potentially "pathological", point of impersonification. While the further development of this mode of inquiry remains open, from a broader perspective, it addresses concepts of space via academic discourse and temporalities via artistic practice, with the project itself navigating the tension between these registers – evocative of a musical composition moving in and out of rhythm.

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*(Keyvan Shekari, continued)*

Immersed in between art and research and dedicated to excavating liminal space – solitude in public space being one such example – in *Berlin Roads Lead Nowhere*, I seek to exhibit representations of spaces of self within the context of the modern city, capturing a liminality made possible through seven years of photographing Berlin from 2017 to 2025. I hope that what I say and do in this pursuit will produce not only audiovisual waves, but also a subjective resonance – perhaps a drift.

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**Linda Soneryd, Graduate Students' Panel moderator**



*Linda Soneryd is professor of sociology at Örebro University, Sweden, and research director at Score (Stockholm Centre for Organizational Research), Stockholm University and Stockholm School of Economics. Soneryd's research focuses on public participation and citizen engagement in environmental planning and decision-making. Currently she leads research on finance and initiatives to divest from fossil fuels. She is also involved in the collaborative project "Gathering Forest", that through art and research seeks to articulate the meaning of forests and loss of forests. In this context Soneryd collects witness statements on observed changes in a forest area in Sweden.*

At the DUPLICITY/DUPLICITÄT symposium, Linda Soneryd will moderate the Graduate Students' Panel *Epistemology, Alterity, and the Everyday*, together with Adrian Trujillo Centeno.

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**Jonas Tinius, *A Para-archival Anthropology. Thinking with Berlin's Awkward Archives***



*Jonas Tinius is director of the Berlin-Brandenburg Office for Everyday Culture in the Institute for European Ethnology of the Humboldt-Universität zu Berlin, where he is also an associated member of the Centre for Cultural Techniques (ZfK). He studied social anthropology at the University of Cambridge, and was a research fellow in the Centre for Anthropological Research on Museums and Heritage (CARMAH), as well as the ERC project "Minor Universality: Narrative World Productions After Western Universalism". He was also founding co-convenor of the Cambridge Interdisciplinary Performance Network at CRASSH with Clare Foster, among other roles. His publications include: "State of the Arts. An Ethnography of German Theatre and Migration" (2023), "The Trouble with Art. An Anthropology Beyond Philistinism" (edited with Roger Sansi, 2024), and "Across Anthropology. Troubling Colonial Legacies, Museums, and the Curatorial" (edited with Margareta von Oswald, 2022).*

Awkward archives are those that generate disquieting frictions, sitting uneasily within the contemporary world. Yet what makes an archive "awkward" cannot be determined in advance. Awkwardness is a relational category, contingent on the ethical, political, and historical frames through which an archive is approached – on our own judgments and on the archival grammars that decide what is considered good, wrong, violent, or problematic. To call an archive awkward is to acknowledge its instability: it is an archive whose meaning shifts with its use, an archive always at risk of tipping out of place. As poet Mary Capello evocatively puts it, it sits like a book on the edge of a shelf – potentially dangerous, perhaps

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### *(Jonas Tinius, continued)*

merely misplaced, maybe easiest just to ignore. In this talk, I present the publication *Awkward Archives* (2022), a volume I co-edited with Margareta von Oswald, and outline its theoretical grounding and modular set of Berlin-based archival portraits. I propose that awkwardness is a productive lens through which to approach a particular set of archives in Berlin and to paint a picture of Berlin as a city more generally, but I will focus especially in the collections of the Institute for European Ethnology at Humboldt-Universität zu Berlin, which I coordinated as director of *the Berlin-Brandenburg Office for Everyday Culture* since April 2025. These collections, assembled over a century of tumultuous political and ideological instrumentalizations of German anthropology, or *Volkskunde* and *Völkerkunde*, paint a picture of the city that sits uneasily within the present. They speak of a search for a German identity that never existed, in the process constructing ideas of community and society through the writing and "documenting" of German (folk) culture. Confronting this material today means confronting the awkwardness of difficult heritage collections, and the *writing* of German culture and society through anthropology. I argue that to understand the complexity of the relation between anthropology, archives, and the city of Berlin, we need to adopt a para-archival perspective, which takes into account the infrastructural, situated, and contextual of awkward archival existence.

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### **Adrian Trujillo Centeno**, *Graduate Students' Panel moderator*



*Adrian Trujillo Centeno (he/him) is a Los Angeles-based dramaturg who champions contemporary American playwrights. He's developed new works at La Jolla Playhouse, South Coast Repertory, Cleveland Play House, Yale Indigenous Performing Arts Program, and New York Stage & Film, among others. Adrian earned his master's degree from UC Santa Cruz, where he was recently honored with the Distinguished Alumni Award. He currently holds dual roles as Assistant Professor of Theatre Studies at California State University, Long Beach, and Artistic Director of Seven Devils New Play Foundry.*

*Website: [Luchaturgy.com](http://Luchaturgy.com)*

At the DUPLICITY/DUPLICITÄT symposium, Adrian Trujillo Centeno will moderate the Graduate Students' Panel *Epistemology, Alterity, and the Everyday*, together with Linda Soneryd.

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### **Monica Tuşinean**, *Phenomenographies of Absence and Presence: Re-drawing Imaginaries of Post-Communist Industrial Ruins*



*Dr. Monica Tuşinean is an architect and researcher whose work focuses on design-led and artistic investigation. Her research centers on neglected industrial heritage and innovative approaches to the reuse of ruins and inner-city brownfields. Born in Romania, now based in Germany, she holds a design-based doctorate at the Technical University of Berlin within the programme Design-Based PhD, exploring non-invasive approaches to the built fabric and sustainable design practice. Her experimental research employs hybrid design and artistic methods to probe gaps in socio-cultural and architectural discourse on post-communist industrial architecture. She works as an architectural designer as partner in the architecture office Plantrafik in Stuttgart, has taught at Karlsruhe Institute of Technology and the University of Stuttgart, where she is currently leading a research project on Adaptive Reuse Strategies.*

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### *(Monica Tuşinean, continued)*

This session proposes an experimental, design-driven exploration of post-communist industrial ruins as sites defined by *duplicity*: the simultaneous presence of decay and regeneration, trauma and potential. Building on my design-driven artistic research, *Protection through Transformation: Post Communist Industrial Ruins – Design Phenomenographies*, the session mobilizes hybrid phenomenographic practices, hand drawing, visual heuristics, narrative autoethnography, and design video vignettes, to render perceptible the ambivalent atmospheres shaping derelict industrial landscapes across the former Eastern Bloc.

In post-communist contexts, industrial ruins embody a paradoxical coexistence. They are symbols of socio-political collapse, yet also laboratories of resilience. Institutional neglect produces material disintegration, while nature proliferates with unexpected vitality: vegetation threading through corroded steel, ecologies rooting in contaminated soils. This encroachment forms an invisible architecture – an emergent, intangible good that counters dominant narratives of deindustrialisation. Alongside political erasures and cultural amnesias, these natural agencies expose a critical duality: what is deemed obsolete becomes environmentally generative; what is rendered remote through policy, stigma, or speculation is reanimated through non-human occupation and slow repair.

The session begins with a short presentation situating hybridized phenomenographies within broader discussions of remoteness, sensory absence, and the socio-political performance of post-industrial transformation. It demonstrates how atmospheric representation, speculative drawing, and visual heuristics function as critical research tools, capable of surfacing tacit knowledge and revealing intangible structures shaping everyday life in spaces marked by erasure.

The workshop then asks: how does duplicity inform lived experience? How do residents and observers negotiate tensions between ruination and renewal, memory and abandonment? What forms of labour, belonging, and access are rendered remote – and what becomes newly available? Working with photographic views of industrial remnants, participants will develop Phenomenographic Vignettes through practices of "drawing further", layering perception, response, and speculation. Creative and inclusive, the session invites collective mapping and reimagining of post-communist industrial heritage as remote yet intimately felt urban architectures.

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### **Eli Vardzhiyska**, *Musical epistemologies in Berlin between the institutional and the (post)migrant body.*



*Eli Vardzhiyska moves, sings and inhabits spaces in-between: identities, knowledge systems, words and memories. She is currently pursuing an MA in Music, Sound & Performance at the Freie Universität and Humboldt Universität in Berlin with a focus on music and migration. Eli is interested in how collective identities emerge through and are fostered by artistic practices that invite social interaction and the futures we want to create, topics she started exploring during earlier studies in film and communication.*

Music migrates in two ways: via a technological medium (be it a field recording, a vinyl, notation or a radio wave) and via bodies. Our bodies. Bodies that migrate, settle and move again. Bodies-depositories of music and more. But where does the knowledge about a specific melody emerge and who gets to claim it? How far is the Phonogramm-Archiv from a cultural center in Kreuzberg where people gather to play folk songs from around the world?

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### *(Eli Vardzhyiska, continued)*

In my master's research I trace the musical knowledge on a song called *Usküđara*, which is known and played under many names in several Balkan countries and beyond. Specifically, I am comparing institutional knowledge based on early recordings in the sound archive with the lived embodied knowledge of various migrants from this region in Berlin. The Phonogramm-Archiv categorizes this song as a Turkish wedding song, which, however, does not do justice to its plurality and flattens the social reality of this music. Performative spaces like the archive hold a lot of epistemological power and, through their rigidity, simultaneously remove all that is alive about a song.

For *Duplicity/Duplicität: Betwixt Intimates and Strangers* I would like to share some initial observations from this ongoing research on the body-archive encounter in Berlin. In the participatory part of the presentation, people in the room will be invited to connect to their bodies, remember musically through them and share these musical memories with the group. In the process, we will attempt to bring closer and experience bits of music/musical knowledge that would have otherwise been inaccessible to us; in this seminar room, this institute, this city. Can we turn to our bodies and activate them as archives of (musical) knowledge?

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### Joël Verwimp, *WHEN IS A SHIRT: Collective Futures of Fascism*



Initially trained as a visual artist and cook, Joël Verwimp now works across all fields of art from performance to design. He is doing research into forms of reification and is currently founding a sports club in Berlin. Verwimp has exhibited extensively, e.g. the Bern Biennale; Film Festival Cologne; Museum for Contemporary Art Kiasma and Kunsthalle Luzern. He has guest-lectured at Hochschulübergreifendes Zentrum Tanz Berlin (HZT), was a Curator at Netwerk / Center for Contemporary Art in Aalst and at AlliiertenMuseum, the Maria de Robe Collection (Mdr). Verwimp co-founded the Month of Performance Art (MPA-B) and was a team member for public art at the America Memorial Library (AGB) and Research Fellow at the Center for Art and Urbanistics (ZK/U).

My contribution is a letter intended to be read aloud at the opening of the conference, framing an artistic contribution that combines performance, clothing, food, and historical research. Rather than presenting a single argument, the letter outlines seven interconnected concerns that together examine how everyday objects – especially the white dress shirt – are embedded in contemporary systems of power. The work situates itself within what I describe as a techno-fascist economic order, where objects circulate in a "phygital" space between material reality and digital image, linking aesthetics, finance, labor, and authoritarian politics.

Using the white shirt as both material object and infrastructural node, the letter traces global supply chains, from cotton production to forced labor in Xinjiang, revealing how seemingly neutral commodities crystallize coercion and violence. Historical references to fascist movements' use of colored shirts – blue, brown, black, gray, and gold – underscore how uniforms function as portable abstractions of discipline, belonging, and power. Repeated acts of dressing and undressing during the lecture performance emphasize the instability of these classifications.

In response, the letter proposes art not as representation but as practice: the creation of situations – shirts, performances, clubs – that introduce distance, ambiguity, and indeterminacy. The white shirt ultimately becomes an unfinished proposition, a collective experiment for reimagining how public life might be organized otherwise.

**Orlando Vieira Francisco, *Formenvielfalt/Farbenvielfalt: New Ecologies from the Museum to Artistic Research***



*Orlando Vieira Francisco is a visual artist and researcher at i2ADS – Research Institute in Art, Design and Society. He has been teaching in the Master's in Art and Design for Public Space (FBAUP), and he is a co-editor of HUB – Journal of Research in Art, Design and Society. His current project, "From the Top of the Mountains We Can See Invisible Monuments", investigates landscape transformations caused by infrastructural interventions. His work operates at the intersection of art and politics, addressing environmental change, collective agency, and the social production of space. Website: <https://orlandovieirafrancisco.com>*

This presentation examines *duplicity* and *diversity* as epistemic and aesthetic conditions emerging from the concepts of *Formenvielfalt* (diversity of form) and *Farbenvielfalt* (diversity of color), first encountered in the visual identity of the Museum für Naturkunde Berlin in 2016. These notions, appropriated from the museum's 2008/09 public communication campaign, became guiding principles in the construction of the artistic research project *From the Top of the Mountains We Can See Invisible Monuments* (i2ADS). The *-vielfalt* concepts operate as tools for perceiving the archive not as a neutral repository but as a performative and political device – one that produces knowledge through acts of association, resemblance, and differentiation. In this sense, the archive becomes a *duplicitous* structure: both a site of collection and concealment, of documentation and invention.

By tracing the lineage of *Formenvielfalt* and *Farbenvielfalt* from institutional museology to independent artistic research, the project interrogates how visual and material analogies can enact a politics of observation. The assemblage of objects in my ongoing archive (industrial fragments, historical artefacts, and natural materials) reveals not only aesthetic multiplicity but also the hidden economies, violences, and environmental transformations embedded in their circulation. This framework resonates with current artistic inquiries in territories where archives, ruins, and repurposed architectures embody a constant negotiation between visibility and erasure. Here, duplicity becomes both a spatial and political condition: forms and colors migrate between systems of value, between museum display and artistic process, between the visible and the remote.

Through the presentation and discussion, this session will explore how the *-vielfalt* concepts can inform artistic and political practices that operate through the archive. The focus lies on the performative power of resemblance: how similarity itself – when politicized – can render visible what has been made remote, and produce alternative ecologies of knowing, sensing, and heritage.

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**Helena Hildur W. *co-convenor and co-coordinator of Studies in Remoteness***



*I am a visual artist, grounded in drawing and painting, sometimes extending my work into the living world. I have facilitated interreligious dialogue by embroidery, conducted multilingual performances and offered fresh fruit out of a warm compost. What more to say? My working space is where the invisible and the visible touch and transform into one another. I stand in open-ended tradition; dealing with colour, form and materials. I am a slow worker. I have spent much of my time in children's company, and with elderly people. Also with those who, for some reason, do not speak. Facing future, I change the past; measuring death by life.*

*Website: <https://helenahildur.se/>*

## Jody Wood, *Abrechnungsbüro (Accountability Office)*



Jody Wood is an artist working in social practice. She has received notable awards including the Fellowship for Socially Engaged Art (*A Blade of Grass*, NYC); the inaugural Socially Engaged Artist Joint Residency (coLAB Arts and *Elijah's Promise*, New Jersey), and the Fundação Luso-Americana para o Desenvolvimento Grant Award (FLAD) (Cascais, Portugal). Her work has been presented in solo exhibitions at Skövde Art Museum and Norrtälje Konsthall in Sweden, Open Source Gallery in Brooklyn, WhiteBox Gallery Front Window in NYC and has been featured in publications such as *The Atlantic*, *The Art Newspaper*, and *The New York Times*.

David Graeber's *Utopia of Rules* describes bureaucratic seduction that has infiltrated every dimension of contemporary life. Administrative labor is pervasive yet invisible, operating as a cultural substructure that sustains the superstructure of institutions, norms, and economies. This hidden system supports the visible world above it while isolating individuals within ever-expanding bureaucratic demands. This diffuse and elusive form of work consumes time and attention, eroding both autonomy and face-to-face human interactions.

*Abrechnungsbüro (Accountability Office)* is a participatory performance that materializes and inverts this bureaucratic substructure. In the project, performers act as 'accountants', working with visitors to tabulate, quantify, and settle debt regarding their responsibilities to self, other, and labor markets, probing concepts of guilt, responsibility, and collective duty. In the German context, this raises questions about what it means to show adequate concern for remote others, the limitations of care outside proximity, and the historic resonance of bureaucratization of violence. How might we invert the administrative labor that divides us, rendering it visible and collective? What meaning is possible when private administrative work collides with the public realm? This artistic presentation will be followed by a discussion with Lieke Knijnenburg, the author of *Een schitterende leegte (A Brilliant Emptiness)*, moderated by Sofia Attolini.

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## Cadenza Zhao, *Embodiment of duplicity*



Cadenza Zhao is a Swiss film director, writer, and interdisciplinary artist of Chinese-Malaysian heritage. Graduate of the Filmuniversität Babelsberg KONRAD WOLF in Germany, she is expanding her artistic practice in Critical Dance Studies at the Freie Universität Berlin. Her short film "Vibrations – Inner Music" premiered at Hot Docs in Toronto and at the Max Ophüls Prize, won the Edit Space Prize at Edimotion, and received the Best Documentary Award at the Manhattan International Film Festival 2023. Her films have been licensed by RBB and broadcast across the DACH region on ZDF/3Sat. Her first installation, a visual and musical dialogue, was staged at the Oldenburgisches Staatstheater in September 2025, and her latest video artwork, "Ouverture de soi", will be exhibited by the Gmünder Kunstverein until February 2026.

This presentation emerges from my lifelong process of (self)discovery within my own artistic practice as well as my relationship with my identity. Among other things, I am a film director and writer, I'm a Chinese-Malaysian woman, born and raised in the French part of Switzerland, and I have been living in Berlin since eight years. My background is somewhat "fully" Central European and somewhat "fully" eastern Asian, while sometimes neither. My existence has been defined by in-betweenness, clashes, parallels and coexistence of differences. Navigating these dualities in me has put perceptions and perceiving at the forefront of my life which led me to this ongoing research into myself and the many

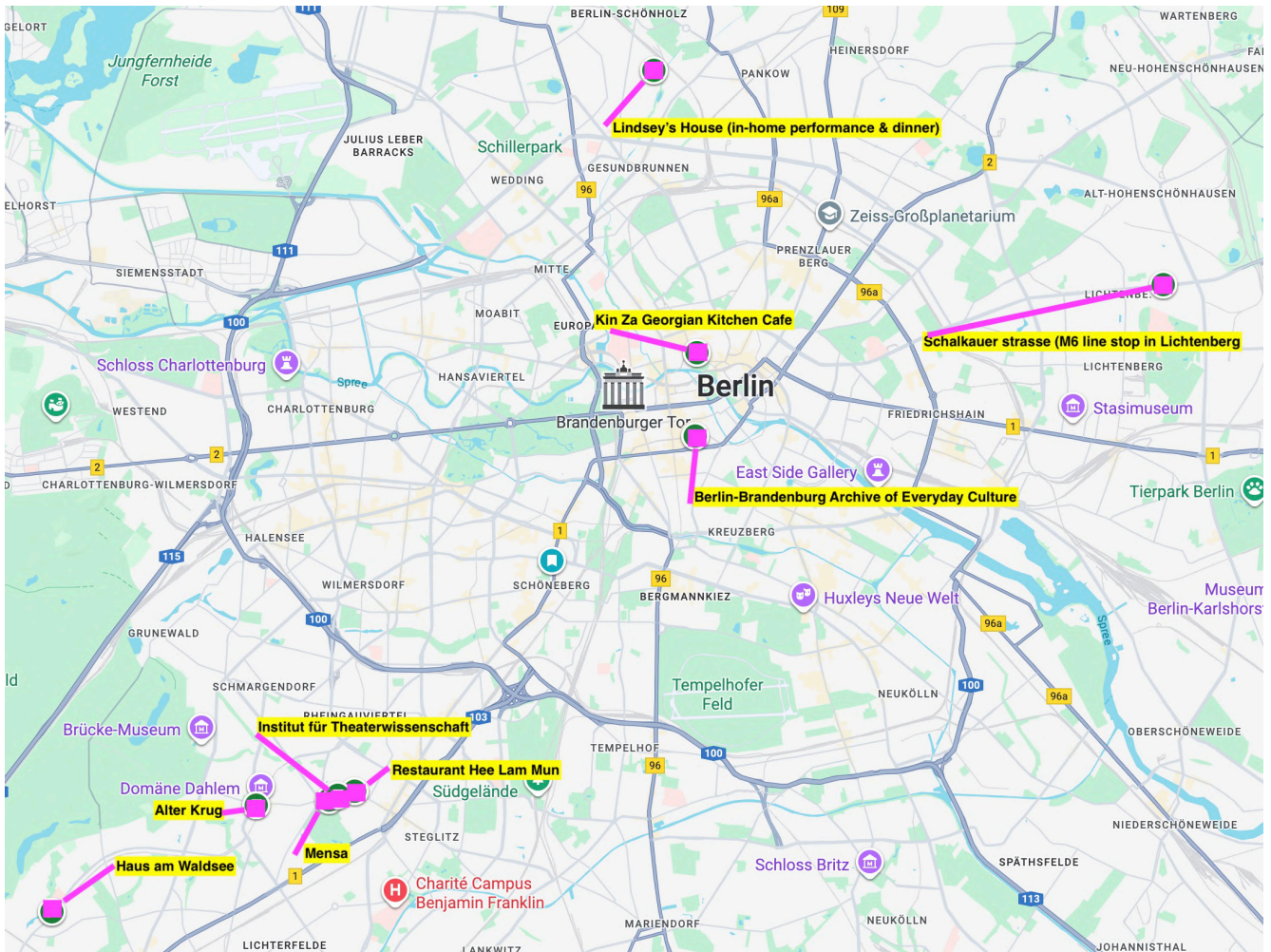
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*(Cadenza Zhao, continued)*

factors that shape how we understand ourselves and are understood by others. How are our ways of perception formed, and how do they influence the way a body moves through the world it is placed into?

Duplicity, often carrying negative connotations, could be associated with aspects of deception, inconsistency, or even treason. This session reflects on that assumption and asks why the reality of being double, of holding more than one perspective, truth or facet has come to be seen as something to distrust. Embodiment of Duplicity approaches the body as a site where multiple ways of perceiving and being coexist. Rather than treating duality as a problem to be solved, I explore it as a lived condition which is carried through everyday interactions, creative processes, and social encounters. Within this framework, I try to situate my own embodied experience, shaped by moving between cultural, aesthetic, and perceptual systems. Being from many places and nowhere at the same time, duplicity has gained not only a positive connotation, but has become a necessary ally for me to navigate the world.

Duplicities in motion, dualities within ourselves and between one another, clarity in the unknown.



## Symposium Venues

Institut für Theaterwissenschaft der Freie Uni.  
Berlin  
<https://maps.app.goo.gl/UHYpjSgFfTfro2Aq7>

Berlin-Brandenburg Archive of Everyday Culture  
at the Institut für Europäische Ethnologie,  
Humboldt-Universität zu Berlin  
<https://maps.app.goo.gl/FKYikmZCUVAb4ZcF8>

## Symposium Special Activities

Schalkauer Straße Tram Stop  
<https://maps.app.goo.gl/8XaXdF5bSsQWo8nY9>

Haus am Waldsee  
<https://maps.app.goo.gl/fFkyF274JnufYtoz8>

## Symposium Eateries

Lindsey's House, Koloniestraße 71 Berlin  
13359  
<https://maps.app.goo.gl/vVYSuuNQiB5TzqkLA>

Mensa @ Freie Uni. Pharmazie  
<https://maps.app.goo.gl/tCSMbsCrLK2wscmf6>

Restaurant Hee Lam Mun  
<https://maps.app.goo.gl/t8ciXF2MvP5BivnLA>

Restaurant Alter Krug  
<https://maps.app.goo.gl/pTmPZ9rDyE3xgr418>

Kin Za Georgian Kitchen Cafe  
<https://maps.app.goo.gl/jwunYKZDnF7zQYQS6>