

Queer Survival, Organizing, and Worldmaking

*Inaugural Summer School of the
LGBTQ+ Music Study Group*



Humboldt University, Berlin

22nd-25th July 2025

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<https://lgbtqmusicstudygroup.com>

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Humboldt University, Berlin

The LGBTQ+ Music Study Group is excited to host its inaugural Summer School, to be held from 22nd to 25th July at Humboldt University, Berlin in collaboration with the Emmy Noether research group “Sound System Epistemologies: Knowledge engendered through practice”. This event will celebrate the rich histories of queer organizing and mutual aid, with a focus on the politics of LGBTQ+ worldmaking. Thinking through the politics of place, we seek to amplify Central and Eastern European queer sonic histories in one of the globe's so-called “gay havens,” attuning to Berlin's famously queer electronic dance music and nightlife, though submissions are welcome on any queerly musical encounters. The event format will prioritise mutual learning, sharing, and creativity, through reading groups, zine-making, writing workshops, soundwalks, excursions into nightlife, music and dance workshops, as well as keynote sessions and brief artistic and scholarly presentations. We hereby invite scholars, artists, and activists who actively decenter whiteness, colonialism, and imperialism to apply for participation, especially those working within and across the following topics and fields:

- Queer-feminist organizing, activism, community-building
- Tools for queer survival under resurgent fascism
- Queer worldmaking, aid, care
- EDM and nightlife
- Combating empire from the “gay haven”
- Central and Eastern European queer sonic histories
- Masculinities, e.g. construed through knowledge production, genealogies
- Pleasure, desire, excess
- Other pertinent topics that the queer community would like to thematise

The LGBTQ+ Music Study Group is a scholarly, creative, and activist network that encourages critical thinking, academic publications, musical performance, political engagement, outreach and inreach projects and activist interventions. Established in 2016, the Group's mission is threefold: 1) to promote academic inquiry into issues of gender and sexuality in the study of music; 2) to create inclusive spaces and support systems for LGBTQ+ people within the scholarly community; and 3) to serve as a consulting body for wider issues of diversity and inclusion within music research, education and performance. Over the last nine years, we have held five symposia, published numerous podcast episodes and blogposts, offered a mentorship scheme, and embarked on several collaborations with other institutions, practitioners, and activists. Our work is interdisciplinary, intersectional, and international, seeking to build bridges with non-academic institutions and wider publics. The Study Group aspires to create and maintain spaces that are inclusive for all members of the LGBTQ+ community and welcomes allies and those who may not identify as

LGBTQ+. We strive in particular to create a space that is supportive of those of us who are trans (binary or otherwise) and/or POC, and those of us living with (invisible and visible) disabilities and/or (physical or mental) health issues.

We are especially grateful for the following institutions and departments for funding this event:

Alexander von Humboldt Foundation
Emmy Noether research group “Sound System Epistemologies: Knowledge engendered through practice”, Deutsche Forschungsgemeinschaft
Popular Music Studies, Department of Music and Media Studies, Humboldt University, Berlin

We wish you all a great summer school!

From the organising committee,

Stefanie Alisch
Jules de Bouverie
Luis Manuel Garcia-Mispireta
Thomas R. Hilder
Daniele Shlomit Sofer
Shirley Wick
İlgaz Yalçınoglu

Programme

Tuesday 22nd July (Georgenstr. 47)

Time	Location	Activity
09.00-09.30	Room 0.07	Introductions: Susanne Spintig/Beate Binder (Zentrum für Transdisziplinäre Geschlechterstudien) Kristina Kütt (Zentrum für Chancengerechtigkeit) Summer School Committee
09.30-10.00	Room 0.07	Summer School Speed Friending
10.00-11.30	Room 0.07	Presentations and discussion: Group 1: <i>Politics of the Dancefloor</i>
11.30-11.45		Break
11.45-13.00	Room 0.07	Presentations and discussion: Group 2: <i>Reimagining Music Research</i>
13.00-14.30		Lunch
14.30-17.30	Room 0.07	Omar Kasmani: <i>Writing, Feeling, Worlding</i>
17.30-19.00		Dinner
19.00-21.00	Atrium	SchwarzRund & mej anders: <i>A Drag Party Raided – The Sound of Queer Interruption</i>
21.00-22.00	Medientheater	Aporia Barrage: <i>Vinyl DJ Workshop</i>

Wednesday 23rd July (Georgenstr. 47)

Time	Location	Activity
10.00-11.30	Room 0.07	Presentations and discussion: Group 3: <i>Queering Central and Eastern Europe</i>
11.30-11.45		Break
11.45-13.00	Room 0.07	Presentations and discussion: Group 4: <i>Sonic Activism</i>
13.00-15.00		Lunch
15.00-16.30	Atrium	Roundtable: <i>Gender and Queer Studies in Germany Today</i>
16.30-17.00	Atrium	Break
17.00-18.30	Room 0.07	GIN: <i>Sound System Epistemologies in Practice: A Conversation on Sonic Practices, Resistance, and Nightlife</i>
18.30-20.00		Dinner
20.00-22.00	Atrium/outdoors	Holden Madagame: <i>Rage Session</i>

Thursday 24th July (Georgenstr. 47)

Time	Location	Activity
10.00-11.30	Room 0.07	Presentations and discussion: Group 5: <i>Bodies in Motion and Space</i>
11.30-11.45		Break
11.45-13.00	Room 0.07	Presentations and discussion: Group 6: <i>Berlin Perspectives</i>
13.00-15.00		Lunch
15.00-18.00	Mehringdamm	Isabel Bredenbröker & Adam Pultz Melbye: <i>Listening as Orientation - a sound walk</i>
18.00-20.00		Dinner
20.00-22.00	Medientheater	Deema Amr (DJ DumTak): <i>Meshwar Mixtapes</i>

Friday 25th July (Georgenstr. 47)

Time	Location	Activity
10.00-11.30	Room 0.07	Presentations and discussion: Group 7: <i>Epistemologies of Queer Performance</i>
11.30-11.45		Break
11.45-13.00	Room 0.07	Presentations and discussion: Group 8: <i>Genre, Gender and Musical Conventions</i>
13.00-14.00		Lunch
14.00-16.30	Schwules Museum	Visit to Schwules Museum and Archive (Guided tours of archive at 14 and 15.30; 60 mins each) Or Zine Workshop
16.30-18.00	Room 0.07	Closing

Communication

In order to stay up to date with the latest info, last minute changes, and general summer school informal communication, please register on our Discord channel:

<https://discord.gg/Z89BRQAK>

Participants

<i>Group 1: Politics of the Dancefloor</i>	<i>Group 2: Reimagining Music Research</i>
Chair: Luis Manuel Garcia-Mispireta Özgür Kaktüs Tianyu Jiang Katherine Griffiths Arsène Werlen	Chair: Daniele Sofer Yyuri Steffan sér vales İklim Özergün Lis Vovka & nicole kiruka
<i>Group 3: Queering Central and Eastern Europe</i>	<i>Group 4: Sonic Activism</i>
Chair: Thomas R. Hilder Juli Saragosa Konrad Sierzputowski Kateryna Romanovska Anna Kaznacheeva	Chair: Stefanie Alisch Fiorella Montero-Diaz Ka'Shella Sturgis Fernando Callicó Ivan Txaparro Bengisu Öten
<i>Group 5: Bodies in Motion and Space</i>	<i>Group 6: Berlin Perspectives</i>
Chair: Shirley Wick Sarah Cooper Adrienne Teicher & Kathryn Fischer Daniel Fong Xiong Yang Kaleb E. Goldschmitt	Chair: Ilgaz Yalçinoğlu Rusnam Arican Kozanoğlu Jordan Brown Immy Nowshari
<i>Group 7: Epistemologies of Queer Performance</i>	<i>Group 8: Genre, Gender and Musical Conventions</i>
Chair: Luis Manuel Garcia-Mispireta Maria Plagera Nena Kolmer Anonymous Nihal Albayrak	Chair: Daniele Sofer Nico Dr. Elizabeth Falade Rezvan Sayyad Kimia Bani

Afternoon & Evening Sessions

Omar Kasmani: *Writing, Feeling, Worlding*

This workshop embarks from Jeanette Winterson's idea that writing is an attempt to make a world. A key objective is to explore how the self – intimate, vulnerable, ambivalent – can be a felt yet public archive of knowing. To this end, we will discuss how writing offers a rich mode for thinking through our affective embroilments in the world. Love, desire and belonging, or experiences of class and queerness, racial or gendered difference are all elements through which we can approach writing as a practice of worldmaking. Our session is expected to be interactive and workshop-oriented. In the first part, we will discuss the assigned text and with it, modes and methods that call into question the sharp divides between observation and feeling, theory and poetry, ethnography and fiction. Participants will then engage in short writing exercises in class and will be encouraged to share and draw on their own experiences of life and respond through writing.

Required reading:

Kasmani, Omar (2021): *Thin, Cruisy, Queer: Writing Through Affect*

Omar Kasmani is a transdisciplinary thinker and writer based in Berlin. Across cultural anthropology, affect theory and queer-of-colour critique, his research is concerned with politics of love, intimacy and queer worldmaking. He is the author of *Queer Companions: Religion, Public Intimacy and Saintly Affects in Pakistan* (Duke UP 2022) and the editor of *Pakistan Desires: Queer Futures Elsewhere* (Duke UP 2023). His current book-project turns to the self as a public archive of migrant feeling, home and daily un/loves in Berlin. He is currently serving as guest professor in anthropology of religion at Freie Universität Berlin.



SchwarzRund & mej anders: *A Drag Party Raided – The Sound of Queer Interruption*

In this interdisciplinary workshop, we will explore the connections between queer identity, music and history. Together we will analyze how musical spaces reflect, question or subvert social norms. From castrati and breeches roles in the context of opera to the subversive sounds of Weimar cabarets and hip hop – we will trace the historical and aesthetic traces of queer presence and performance in music. Drawing on theoretical impulses from Audre Lorde, Michel Foucault, and Natasha Kelly, among others, we will discuss music as a heterotopia – as a space of possibility for resistance, identity formation and community. Particular attention will be paid to transgressive forms of expression, performative staging and moments of cultural intervention by queer artists. In the workshop, we will listen to, hear and watch queer music together and develop perspectives on how music as a political-poetic medium allows queer stories to be heard and seen. No previous knowledge is required – just an openness to critical perspectives and a desire to research and listen together.

SchwarzRund (Melina Pérez) is a queer Black author. Currently based in Berlin, SchwarzRund writes Afropolitan queer literature and holds a PhD on the political philosophy of Black lesbian thinker Audre Lorde. With a background in cultural and gender studies, SchwarzRund has been publishing texts, podcasts and poems on intersectionality, racism and queerness since 2013. Currently working at FemPower at Burg Giebichenstein.

mej anders [m/ms, they/them] researches, writes and teaches in the context of critical_feminist musicology, queer theory, disability and neurodiversity. Their work focuses on the intersection of music, gender_queerness and Autism/ADHD. Since 2024, mej anders has been designing and teaching a certificate course in Autism education at the University of Halle (project “AutDiL”).



Aporia Barrage: *Vinyl DJ Workshop*

Aporia Barrage started DJing in 1997. As part of the Poppy Bar collective in Berlin she spun records from field recordings to noise, from funk to musique concrète, dark dub to AfroBrazilian grooves. A student of the year 2000's Red Bull Music Academy in Dublin, she returned with a worldwide network of DJ friends and a club residency in Dublin. Starting off with the Sonar Kollektiv show, she soon produced her own radio shows and taught radio making at Haus der Kulturen der Welt whilst hosting nights in Berlin, London and Salvador da Bahia. At rooftops in Johannesburg, boats in New York, train stations in Maputo, beaches in Bahia, cosy shacks in Oslo, or dusty basements and park jams in Kreuzberg – Aporia Barrage intrigues with sets crafted for each occasion.

https://www.instagram.com/stef_sound/



Panel Discussion: *Gender and Queer Studies in German Academia Today*

Moderator: Shanti Suki Osman

Panelists: Elahe Haschemi Yekani, R. Aslı Koruyucu, Patrick Wielowiejski

Shanti Suki Osman (she/her) is research associate for music education at Carl von Ossietzky University Oldenburg. Her research focuses on intersectional music education, diversity, feminisms, popular music and listening. Her PhD investigates the experiences of Black women* and women* of colour in German music conservatories. Shanti Suki Osman is an artist working with song, sound and radio. She furthermore leads workshops on diversity in music and music education.



Prof. Dr. Elahe Haschemi Yekani is Professor of English and American Literature and Culture with a focus on Postcolonial Studies at Humboldt-Universität zu Berlin, Germany. She is the recipient of an ERC Consolidator Grant for the project “Tales of the Diasporic Ordinary. Aesthetics, Affects, Archives”, in which she investigates queer narratives of migration with a comparative focus on Germany, Britain, and the US in a new book project tentatively called *Mini City*. Her research interests include diasporic writing, postcolonial studies, visual culture, cultural memory and the archival turn, queer theory and intersectionality. In addition to numerous articles and two monographs, *Familial Feeling: Entangled Tonalities in Early Black Atlantic Writing and the Rise of the British Novel* (2021, shortlisted for the Esse Book Award 2022: Literatures in the English language) and *The Privilege of Crisis. Narratives of Masculinities in Colonial and Postcolonial Literature, Photography and Film* (2011, won the Britcult Award 2009), Prof. Dr. Haschemi Yekani has published a third book on *Revisualising Intersectionality* (2022) co-written with Magdalena Nowicka and Tiara Roxanne. Together with Prof. Silvy Chakkalakal, Prof. Dr. Haschemi Yekani was the PI of the Princeton-HU Strategic Partnership Grant project “Re-Imagining the Archive: Sexual Politics and Postcolonial Entanglements”.



R. Aslı Koruyucu earned their BA in Political Economy and Social Philosophy in their BA studies and received an MA degree in Cultural Studies in Istanbul. In their MA thesis, they conducted ethnographic research on trans masculine solidarity mechanisms and lobbying strategies in Turkey. They are currently a PhD candidate in Cultural Anthropology/European Ethnology at Georg-August University of Göttingen. Their doctoral research focuses on trans migrations, trans politics of space, and intimacies based on an ethnographic fieldwork within Türkiyeli trans migrant communities in Germany. Also, they have been teaching seminars on trans politics, migration and gender, and pursuing their queer/trans rights activism.



Dr. Patrick Wielowiejski works as an expert on right-wing extremism at the Gesellschaft für Freiheitsrechte e.V. (Society for Civil Rights) in Berlin. As part of an interdisciplinary team, he is investigating whether legal proceedings to ban the far-right “Alternative für Deutschland” have a realistic chance of success. He earned his Ph.D. in Anthropology at Humboldt-Universität zu Berlin, where he most recently

coordinated the interdisciplinary feminist research unit “Law – Gender – Collectivity”. His dissertation, “Rechtspopulismus und Homosexualität: Eine Ethnografie der Feindschaft” (“Right-Wing Populism and Homosexuality: An Ethnography of Enmity”) was published by Campus in September 2024 and was awarded the Humboldt Prize 2024.



GIN: Sound System Epistemologies in Practice: A Conversation on Sonic Practices, Resistance, and Nightlife

London based DJ and event producer GIN (she/they) joins Ilgaz Yalcinoglu for a conversation on their musical journey and political practice rooted in sound system culture. This talk will explore the significance of sound system traditions in shaping London's cultural and political nightlife landscape, the role of queer feminist collectives in resisting erasure, and the ways intergenerational sonic knowledge is shared and preserved through nightlife practices. Drawing from GIN's wide-ranging experiences, the conversation will reflect on how DJing and event production can function as tools for resistance, care, and community building on and off the dance floor. The duo will further talk about the complex intersections of sonic performance, knowledge production, gendered power relationships within sound system practices. This talk takes place as part of the interdisciplinary research group Sound System Epistemologies: Knowledge Engendered Through Practice, which aims to develop a music-theoretical model for understanding sound systems as performance configurations with distinct affordances.

GIN (she/they) - Founder & Director of Faggamuffin Bloc Party, Co-founder of Resis'dance, Nite Dykez, Sex and Rage & Black Obsidian Sound System. GIN is a DJ & event producer with 10+ years' experience behind the decks. They've played stages at Notting Hill, The Southbank Centre, Tate Lates, NTS, Fabric as well as notorious festivals such as Mighty Hoopla, Body Movements, Brainchild, Lovebox, We Out Here, UK Black Pride, Bloc9 Glastonbury & Secret Garden Party. GIN currently is a resident at Kensington Roofgarden, and previously a resident at Lovechild London of Fabric and Original Soundz Collective by Linett Kamala. GIN is currently working with UK Black Pride as their Nightlife Liaison. GIN's work champions safe and inclusive policies in nightlife throughout. GIN is the definition of a multi-genre DJ, having grown up in South America and the Caribbean their sets are diverse, eclectic and energetic, you can expect to hear Reggae, Dancehall, Soca, Reggaeton, Afrobeats, R&B mashups & Hip-Hop classics, but their pallet also has a strong taste for Footwork, Bass, Jersey-club, House, Techno and Electronic Music. Their musical taste and range reflects a talented, creative, and seasoned DJ that make it impossible to leave the dance floor.



Holden Madagame: *Rage Session*

In this workshop, trans singer and activist Holden Madagame will lead participants in an exploration of rage rooted in the body and voice, based on his artistic research and somatic practice of "Rage Sessions". "Rage Sessions" are a somatic practice and ritual that allows participants to share, express and observe anger together. Participants can release feelings of shame or fear related to anger and process their relationship to anger with others. The workshop begins with an introduction by Holden and a discussion about the participants' relationship to their anger. Participants will journal their thoughts, and then Holden will lead everyone in a guided meditation and somatic space to ground everyone, connect with their anger, move it through their body, and then connect it to their voice. After the meditation, participants will take time to draw the anger in their body to create "anger maps". People of all abilities are welcome to this workshop, no movements or vocalizations are required from participants. All instructions during the workshop are suggestions and participants can decide for themselves what they want to do with their bodies and voices.

Rules for participation:

- Come sober
- Do not touch anyone
- Stay in the room unless there is an emergency

Holden Madagame (ma-DA-ga-mii) is an indigenous, queer, trans singer and performer originally from Michigan and now based in Berlin. Since coming out publicly and taking testosterone in 2014, he has been a role model for trans opera singers and continues to be one of the most successful and out trans opera singers using testosterone. More recently, he has focused on developing "Rage Sessions", somatic body and voice sessions focused on releasing anger, and training in ancestral healing.



Isabel Bredenbröker & Adam Pultz Melbye: *Listening as Orientation - a sound walk*

Sarah Ahmed, in her queer critique of Husserl's phenomenology, discusses how perception implies orientation. Sound then, is a phenomenon co-constituted between a resonating environment and a listening subject. In this workshop and sound walk, we will apply our awareness of our breathing bodies and their individual physical, experiential, and spatial orientations, as a resonant chamber for the sounding of everyday (gentrified) Kreuzberg. As we walk through the back streets, shopping streets, and cemeteries of Berlin, we will direct our listening to sounds beyond the threshold of ordinary attention. With this embodied focus, we will explore how new relations of meaning may be established between the sounds of the mundane and between participants as a collective body that listens.

The sound walk will be preceded by an indoor breathing and movement exercise and followed by a reflection and discussion.

15:00 - 15:45: Introduction and warm-up exercise

15:45 - 17:30: Guided walk through Bergmannkiez, Kreuzberg

17.30 - 18:00: Reflection and discussion

Please arrive in comfortable clothing and footwear.

Location

Kiezraum on the Dragonerareal e.V.

Mehringdamm (behind the Finanzamt)

10963 Berlin

Kiezraum is located behind the large ugly building that looks like a fake castle (it's the local tax office). Enter from the corner of Mehringdamm and Obentraustrasse, keeping the LPG supermarket to your right and the castle abomination to your left. See map here: <https://www.kiezraum.org/karte/>

Isabel Bredenbröker is an anthropologist working between academia and art. They currently hold a postdoctoral faculty position at the Institute for Anthropology and Cultural Research, University of Bremen. Isabel employs multimodal methods and engages with different formats in the field of public anthropology: They have produced ethnographic films, worked with sound and (co-)curated as well as contributed to exhibitions in museum and contemporary art contexts. Their first monograph 'Rest in Plastic: Death, time and synthetic materials in a Ghanaian Ewe community' was published open access in June 2024 with Berghahn. Isabel is a co-convenor of the European Network for Queer Anthropology (ENQA), an editor of The February Journal and a co-organizing member of the Network for Decent Labour in Academia (NGAWiss).

<http://isabelbredenbroeker.com/>

Adam Pultz Melbye is a double bass player, composer, and improviser working in the field of acoustic and electronic sound. Adam's work spans live performance,

sound installation, sound for dance, theatre, film, multimedia, sculpture, bio-art, algorithmic design, and instrument building. They have performed and exhibited work in Europe, Australia, the US, and Japan, and appears on close to 50 albums, while their writing has been published in international journals, books, and conference proceedings. Adam often performs with semi-autonomous feedback and machine learning systems, such as the FAAB (feedback-actuated augmented bass) and the Spectral Parrot. Adam holds a practice-led PhD in music technology from SARC, Queen's University Belfast.

<https://adampultz.com/>



Deema Amr (DJ DumTak): *Meshwar Mixtapes*

Meshwar Mixtapes is a listening session series founded by Deema Amr (DJ DumTak) that uses sound as a medium for storytelling, cultural memory, and resistance. The series began with a focus on Palestine, followed by sessions exploring Sudan and the Golan Heights. Each edition offers a "meshwar"—Arabic for "journey"—through curated soundscapes that center the experiences of marginalized communities. The sessions create immersive, intentional spaces where music and narrative come together to preserve heritage and reclaim silenced voices. Songs are translated into English, offering non-Arabic speakers meaningful access to the lyrics, stories, and emotions embedded in the music. This workshop will delve into the origins and vision behind Meshwar Mixtapes, exploring how it functions as a platform for collective listening and cultural agency. Through a guided listening session, discussion on the curation process, and an open dialogue on the relationship between sound, identity, and activism, participants will be invited to reflect on how music shapes memory and belonging—particularly within diasporic and displaced communities. Whether you are an artist, activist, or curious listener, this session offers a chance to engage with sound as a form of resistance, a vessel for storytelling, and a living archive of shared experience.

Deema Amr, also known as DJ DumTak, is a Berlin-based Palestinian multidisciplinary artist whose work spans film, music, and cultural activism. She began her career in filmmaking, making history with her award-winning debut *A 7 Hour Difference*—the first fiction feature directed by a woman in Jordan. As a DJ, she's made her mark on Berlin's vibrant club scene, blending eclectic genres with a focus on SWANA rhythms. Driven by a deep commitment to justice and representation, she founded Meshwar Mixtapes, a powerful listening session series that uplifts marginalized voices and reclaims collective narratives through sound.

