

ZINE I
WE ARE
SITTING
IN A ROOM
/WHO IS IN
THE ROOM?

RE: your weekly report on 'transmedia [ethnographic] poetry workshop' is here

perhaps this is what poetry looks like
sitting around a kitchen table
dieting on the softest hard quiet
we prepared together
no blindfolds on our feet
head and abdomen merged
chaotic topography for the single-minded

not the long-awaited always-already not here weekend
just a weakened
need
to arrive
because sometimes we just can't do this
and sometimes we just don't want to

here's some ethnography for you too
we grew up with the saying 'there is no 'i can't', there is just 'i don't want to'

disguised as motivational
actually meaning: in the name of success your desire was never meant to survive



so let us unapologetically fail
rapturously and emphatically

this room doesn't fall short of a masterpiece

where are we going after this?
are we there yet?

no, we're not
we're here

going nowhere

perhaps this is what poetry feels like
one enters a room
and it's a relief

I. BAUBO: FIGURE, FIGURINE, FIGURATION.

The following text is an attempt to bring together partial perspectives about Baubo, both as an object - a series of found clay/terracotta statues excavated from various locations and displayed nowadays in museums around the world - as well as a subject in ancient Greek mythology. The findings of my research about Baubo, both as mythical and historical subject and object, consist of a series of fragmented accounts that span across diverse localities and temporalities. The following text runs through those primary sources and perspectives of viewing, telling, reading and apprehending Baubo - the object, the subject, the myth – analysed through the lens of intersectional theory and methodology. At times the citation and analysis of sources is in chronological order, while at other times not. I often attempt a comparative analysis of sources or else an asynchronous dialogue between them, that intends to highlight the timelessness of certain issues concerning class and gender struggle that subjects experience based on their positionality within the social fabric.

The following narration shifts the focus and attention from the primary figure/character of the myth, goddess Demeter, to the secondary subject, Baubo. The fragmentary nature of the narratives I have collected is due to the fact that Baubo is located eccentrically in the myth, hence the fragments provide us only with incomplete and non-cohesive, at times even contradictory, information about Baubo's actions and characteristics. Moreover, Baubo are at times presented as lambe and vice versa. With an exception of one, the sources and narratives are constructed, to my knowledge, by masculinities. Whether non-masculinities have provided written or verbal accounts that haven't become available to us, is yet to be answered, but the wisdom that intersectional theory has provided me with during this research, is to read and analyse these sources having in mind all those narratives, perspectives and sources on the same subject matter, that might have been unheard, erased, silenced or not even articulated based on gender, race and class discriminations.

Amongst the fragmented narrations, those who take on a cohesive character, or are presented as such, are those where most probably the intention of the writer was to instrumentalise Baubo and accommodate their sociopolitical or theological agenda, as we shall see in the case of the Church Fathers. The majority of the sources, fragmented and incomplete as they are, have offered me the opportunity, in the frame of this research, to inquire around questions of *who is narrating* and *who is being narrated*, *how we improvise and compose individually and collectively historically informed narratives*. *How do we rehearse narratives through words, sounds, images, words and bodies that are not seeking to assert a dominant but rather a subversive positioning?*

Anonymous, Baubo figurine, type from Asia
Minor-Egypt, 323-230 BC, National Museum
Copenhagen, Denmark



UNEARTHING BAUBO

In 1898, a group of German archaeologists, under the supervision of Theodor Wiegand (1864-1936), worked on an excavation at Priene, an ancient Greek city of Ionia, situated at the base of an escarpment of Mycale - west of the modern-day village Güllübahçe Turun, in the Söke district of Aydın Province, Turkey. Inside the sanctuary of Demeter, which was located on the lower slopes of the acropolis of Priene, a group of approximately twenty Hellenistic clay figures were unearthed and associated with the female Cult of Demeter¹. In their 1904 publication, Wiegand and Schrader concluded “clearly we are dealing with a creation from the context of the grotesque-obscene aspect of the Demeter cult” (Wiegand and Schrader 1904, 163), and assigned these clay figures to representations of *Baubo*. These figures, alongside similar small-scale terracotta figures found in Egypt and described to be molded by Greek craftsmen in the fourth century BC, present a distinctive iconography; in a form of a nude femininity that lacks a torso, the head is directly situated onto the legs allowing for the chin and genitals to merge into one another. Most have long hair dangling around the back. Variants of this form present nude figures with their legs held apart, gesturing to their exposed genitals, holding a lyre or an unidentified object with vertical slats, squatting or riding a pig. Successive archeologists/ scholars assigned a body to mythical characters and constructed a new mythology around the figure of Baubo and their relationally with Demeter. In other words, the archaeologists matched the objects, the clay/terracotta figures of Baubo, with other artifacts and by filling in the “gaps” of the historical texts they aimed at providing a cohesive narrative about Baubo and their encounter with Demeter.

The shape of the object formed the character of the mythical figure of Baubo, presenting them as a historical individual with a cohesive biography, one with a set of traits, skills, and bodily characteristics, with a solid gender identity and class background. The perception of the clay figurines, or else Baubo as the object(s), has shaped the identity of Baubo as a subject of ancient Greek mythology. With the first written source provided by poet Homer (8th century BC), and the second one by poet Herondas (3rd century BC), to the third one by Church Fathers Clement of Alexandria (150-215 AD), Arnobius (died c. 330) and Eusebius (260/265 – 339/340 AD), the attempt to reduce the subject of Baubo from the interlocutor of the goddess Demeter to a sexualised object and especially to the female vulva, raises a series of concerns that I will seek to

¹ Olympian goddess of the harvest and agriculture in ancient Greek religion and mythology. Demeter is also presided over the cycle of life and earth. Demeter and her daughter Persephone held a central place in the Eleusinian Mysteries in the Mycenaean period (1400-1200 BC)

explore further in this text. Within this trajectory, we observe interpolated, subversive, dominant and fugitive narratives that read Baubo as a witch, a member of a troupe, a slave, as lambe, a personification of Truth, a lyre-holder, a naked or half-dressed femininity, a young fertile woman, an old, a silent, humorous, hospitable, or vulgar woman, among others. Perhaps inadvertently, in the case of Priene archeologists their gesture was not limited to simply filling in the historical “gaps” through linking historical texts and archeological objects; more importantly, they set a hermeneutic precedent and thus partook in the establishment of a practice that projected modern ethics and delivered moralistic judgments upon ancient objects. In the long time since the original story behind Baubo were forgotten, the figurines received multiple interpretations in theological, philosophical and literary texts and in this way became enduring cultural constructs. Nevertheless, the modern understanding and subsequent artistic and archaeological reinterpretations of Baubo remain rooted in the moralistic guidelines and standards set by Wiegand and Schrader.

Clustered under the assumed name *Baubo*, these objects, the clay figures, have been displayed in Altes Museum Berlin and Neues Museum Berlin since the late nineteenth century, a period when Germany was going through the process of Unification forging its modern national identity administratively and politically into a single nation-state². According to historian Frederika Tevebring, the conversations related to the sociopolitical discourse during the nineteenth century had a significant impact on the reception and the modern afterlife of the antiquities, attaching a grotesque and obscene meaning to the clay figures of Baubo. Part of those conversation appears to be the instigation of multiple interpretations of Baubo as the quintessence of “questions about concealment and unveiling in the budding fields of archaeology, philology, psychoanalysis and literary theory” (Tevebring 2017, 3). Baubo’s millennial existence was shrunk/ to fit the restrictive context of a grotesquely repressed understanding of sexuality, more reflective of her finder’s biases than her actual cultural biography.

Beyond the inherited historical bias of archaeologists, on the other hand, we may also discover the potential for new ways of relating with and creating a historically informed narrative of subjects and a critical understanding of the historicity of such objects and myths. Through its practice-based fieldwork as well as critical reflection upon relevant intersectional methodologies and literature, this research explores ways of achieving collective understanding of subjects and objects through improvising and writing historically informed narratives.

In addition to the distinct German interpretation of the 19th century, Baubo’s intellectual genealogy as a myth and as a word/assigned name presents us with a wide variety of twists and turns in the course of the centuries. During the fifth-century BC, Greek poet Herondas used the word *baubon* in his sixth *Mimiamb*³, in reference to a leather dildo; between the late sixth and the beginning of the seventh-century BC, in the *Homeric Hymn to Demeter* (200–205) Baubo was presented with the alternative name of lambe. In all surviving literary testimonies, Baubo is associated with Demeter and her quest to find her abducted daughter Persephone from Hades to the underworld. lambe was believed to be a servant of Keleus, king of Eleusis, the town where Demeter arrived in the search for her daughter Persephone. According to Homer, lambe greets Demeter, dresses a stool for her to sit, and offers her food and drink. Grieving over the abduction of her daughter, Demeter refuses to drink or eat. lambe makes Demeter laugh by means of a joke. “In any event, Demeter, who has lost hope, experiments a sort of comic initiation when she sees something that restores her to joy and hope” (Agamben 2014, 29), commented Giorgio Agamben on the original Homeric myth, and in this way, he took advantage of the aforementioned potentiality of the myth, to devise new and partial ways of relating and creating narrative for the purposes of advancing philosophical thought. According to Donna Haraway (Haraway 1988, 583), partial perspectives, a partial way of organising the world resists to reproduce objectivity or “the ideologies governing the relations of [...] mind and body, distance and responsibility”. Following Haraway’s approach, this research explores ways of articulating partial perspectives through practicing feminist objectivity, which is about “limited location and situated knowledge, not about transcendence and splitting of subject and object.” (Haraway 1988, 583) Thus from Homer, to Agamben, and Nietzsche to the Magnesia inscriptions and the clay figurines in Altes Museum, all sources related to Baubo are considered as partial and therefore situated.

3 *Mimiamb*s were short humorous and dramatic scenes in verse. They are unique to the Greek literature because of they are illustrating Alexandrian methods. They are often referred as *mimes*, whereas their etymology derives from the Greek word *μυμιαβοι*, *mime-iambics*. An *iamb* is a metrical foot in poetry. Originally, in classical Greek prosody, the term referred to the feet where a short syllable is followed by a long syllable.”

2 The Unification of Germany, 18th of January 1871

TRACING COLLECTIVITY

In 1898, Wiegand took over the supervision of the excavation in Priene and since then little light has been shed to the publication of the Magnesia⁴ inscriptions⁵ dated in the first century AD. In these inscriptions, the three maenads from Thebes — Baubo, Cosco, and Thétale — instituted a *thiasos* (troupe) each in the city, and were honored with festivities after their deaths. “This is the only epigraphical example where Baubo is not a recipient of cult, but the leader of a cult, although the honors bestowed to her and the importance of her grave recalls the honors rewarded to heroes and founders.” (Tevebring 2017, 39). The account contained in the Magnesia Inscriptions offers a different perspective regarding Baubo, their role and the way they relate to other subjects of the myth or history. This subversive narrative plays a central role to this arts practice-based research, because it introduces Baubo as a member of a female troupe, a group or a collective of people performing a ceremony, either religious or not, we do not know. Here we shift from the individual figure, the dyadic relationship (Baubo’s dipole - Demeter) to the collective. This partial account offers the opportunity to rehearse an understanding of Baubo’s role and actions in relation to a group of people, through the lens of feminist collaboration, while it dispels any suggestion of them being reduced to a sexualized object. As a member of a troupe, whether this refers to a religious group or a group of performing artists (according to the modern interpretation of the term *thiasos*), Baubo may be an *etera*. From this particular positionality they meet and interact with goddess Demeter. Hetairai, in ancient Greece, were highly respected female sex workers. They were not limited to providing sexual services, with the word “hetaira” itself meaning “companion/partner”. In most cases they were highly educated and would participate in intellectual conversations with artists and scholars during, for example, banquets. They were the only women in ancient Greece, with the exception of the Spartan women, who maintained their independence and were able to own personal property. In this scenario, her familiarity with nudity does not necessarily suggest vulgarity but emancipation.

Whether an hetaira and/or the leader of a troupe, in this narrative, I am departing from this partial source to now approach Baubo not necessarily as a leader but as a facilitator of a group of collaborators. I begin to understand the knowledges that

4 A city in close proximity to Priene.

5 McCabe, Donald F. Magnesia Inscriptions. Texts and List. «The Princeton Project on the Inscriptions of Anatolia», The Institute for Advanced Study, Princeton. Packard Humanities Institute CD #6, 1991. — Includes: Otto Kern. Die Inschriften von Magnesia am Maeander. Berlin 1900.



A Baubo terracotta figurine of the Priene type, holding a lyre. Priene, Anatolia.

they may share with Demeter in their encounter. Through the lens of this source, their interaction becomes possible on the grounds of equity. Perhaps Baubo are hosting rather than serving Demeter in their room at the Palace of Keleus. Drawing on feminist literature and queer theory I explore the possible correlations that can be forged in the fields of collective improvisation and composition/writing when there is no leader but rather a facilitator, when the intention of the facilitator regarding the collaboration between members of a collective, a troupe, a group of artists-collaborators aims at parity and equity between them. Moreover, to hold a process exploring the possibilities of forming a fugitive collective within the sociopolitical particularities of Greece and the positionalities of the collaborators of the fieldwork, as well as the ways by which we become collaborators within an (un)learning artistic process rather than retinues of a workshop leader/a researcher/an artist, starts to become feasible. The fieldwork of this research rehearsed collective writing of transmedia poetry within the scope of prefigurative pedagogies as a means of reclaiming space, time and agency not to construct yet another narration about Baubo, but rather await with Baubo and those that come before us when we, the collaborators of this fieldwork, narrate our personal ethnographies.

Perhaps the most significant adjustment of the ancient myth to the morals of a period remains the one that inspired its modern interpretation. Even though available sources were insufficient to assert a cohesive narrative around Baubo's name in antiquity, Church Fathers Clement of Alexandria, Arnobius and Eusebius constructed Baubo's canonical identity through discrediting and erasing pagan rituals and traditions. In Clement's account, Baubo receives Demeter at Eleusis when the goddess is searching for her daughter Kore (Persephone). With the intention to comfort Demeter's grief, not only do Baubo offer her food and drink, but lift their robes and expose their genitals⁶.

An asynchronous dialogue between Homer and the Church Fathers, brings to light the contradictions within the narrative of the latter. According to the Homeric Hymn to Demeter (200–205) Iambe the servant of Keleus, king of Eleusis, greets Demeter and offers her food and drink. Grieving over the abduction of her daughter, Demeter refuses to drink or eat. Iambe or else Baubo makes Demeter laugh by means of a joke. Following that, Demeter accepts the food.

⁶ Arnobius, *Adversus Nationes* V 24-26, Reifferscheid, 195-199



HOMERIC HYMN TO DEMETER (200-205)

...ἀλλ' οὐ Δημήτηρ ὠρηφόρος,
ἀγλαόδωρος,
ἤθελεν ἐδριάασθαι ἐπὶ κλισμοῖο φαεινοῦ,
ἀλλ' ἀκέουσ' ἀνέμινε κατ' ὄμματα καλὰ
βαλοῦσα,
πρίν γ' ὅτε δῆ οἱ ἔθηκεν Ἰάμβη κέδν'
εἰδυῖα
πηκτὸν ἔδος, καθύπερθε δ' ἐπ' ἀργύφειον
βάλε κώας.
ἔνθα καθεζομένη προκατέσχετο χερσὶ
καλύπτρην:
δηρὸν δ' ἄφθογγος τετιημένη ἦστ' ἐπὶ
δίφρου,
οὐδέ τι ν' οὔτ' ἔπει' προσπτύσσετο οὔτε τι
ἔργω,
ἀλλ' ἀγέλαστος, ἄπαστος ἐδητύος ἡδὲ
ποτήτος
ἦστο πόθω μινύθουσα βαθυζώνοιο
θυγατρός,
πρίν γ' ὅτε δῆ χλεύης μιν Ἰάμβη κέδν'
εἰδυῖα
πολλὰ παρασκώπτουσ' ἐτρέφατο πότνια
ἀγνήν,
μειδῆσαι γελάσαι τε καὶ ἴλαον σχεῖν
θυμόν:
ἦ δῆ οἱ καὶ ἔπειτα μεθύστερον εὔαδεν
ὀργαῖς.

...ὅμως ἡ ωριμάστρια των καρπῶν ἡ
Δήμητρα ἡ λαμπρόδωρη
δεν ἤθελε στο στιλπνὸ δίφρο νὰ καθίσει,
ἀλλ' ἔμενε ἀφωνὴ ρίχνοντας χαμηλά τὰ
ωραία τῆς μάτια,
ἕως οὔτου ἡ ἐμπιστὴ Ἰάμβη τῆς
προσέφερε
στέρreo σκαμνὶ καὶ πάνω του ἐστρωσε
αργυρόστιλπνὴ προβιά.
Εκεῖ σαν κάθησε κράτησε μπρὸς τῆς με
τὰ χέρια τὴν καλύπτρα,
γὰ πολλήν ὥρὰ ἀμίλητὴ καὶ λυπημένη
κάθονταν στο δίφρο,
οὔτε καλοχαιρέτησε κανέναν καν με λόγο
ἢ κάποια κίνηση,
μὰ ἀγέλαστὴ ολονήστικὴ ἀπὸ τροφὴ κι
ἀπὸ νερό
καθόταν λειώνοντας ἀπ' τὸν καημό
τῆς θυγατέρας τῆς βαθύζωνης,
μέχρι ποὺ με τ' ἀστεία τῆς ἡ ἐμπιστὴ
Ἰάμβη
καὶ τὰ πολλὰ τῆς σκώμματα κατάφερε
τὴν πάναγνὴ κυρά
σὲ γέλια νὰ ξεσπάσει καὶ ν' ἀποκτήσει
ευχάριστὴ διάθεσι,
ἀλλὰ κι ἀργότερα πάλι με τέτοια τὴν
ευχαριστοῦσε.

...but the seasoner of harvest, Demeter the brilliant
would not sit on the glossy stool,
but stood speechless, casting down her fair eyes,
till her trusty lambe offered her
a solid stool, and on it she laid a silvery mantle.
There as she sat, she held the hood before her with her hands,
and for a long time, she sat in silence and sorrow on the stool,
nor greeted any man by word or motion, but she was hungry for food and water.
She sat melting with grief of her deep-rooted daughter,
till with her jokes the trusty lambe and her many tricks got the old lady
to burst out laughing and be in a merry mood,
but later still with such he pleased her again.

By isolating and dislocating elements of the Homeric Hymn and accounts of Orphic mysteries, the Church Fathers erased all the humorous aspects of Baubo's gesture and presented their nudity as evidence of the perceived vulgarity of pagan mysteries. Whether they go by the name lambe or Baubo, the only witness to their acts and intentions related or not to a self-initiated exposure of their body parts, is Demeter. Nevertheless, Clement, Arnobius and Eusebius' narrative remain the dominant interpretation of the mythical encounter between Demeter's and Baubo to this day.

Baubo's actions and intentions have since been reduced to the single act of *anasyrmos* (ανασυρμός), a Greek word composed of *ἀνά*, meaning *up, back or against*, and *σύρμα*, meaning *skirt*. Baubo is believed to be exposing their vulva, whereas when the subject is referred to as lambe, the act is not termed accordingly. Baubo, as a modern cultural construct interpreted by the Church Fathers and subsequently archaeologists, have been attributed specific moral characteristics related to vulgarity, whereas lambe is not. The interpretation of the Church Fathers was accepted as uncontested fact without any critical response to their motives and intentions. This Christian legacy, in combination with Herondas' *baubon*, reduced Baubo to a personification of the vulva, and an example that demonstrates the inconsistency and disparity in the understanding of ancient and modern sources as aftereffects of the socio-political context they derive from. The above “readings” have delivered Baubo to us as a sexualised and classed subject. The sexualisation of Baubo summons a reduction of the mythical figure to the female genitals, while it possibly discounts non-sexual or reproductive affiliations between Baubo, Demeter and the outer world, regardless of the fact that Baubo as a

character within the myth and an artifact/clay figure in all their variations may carry a set of other characteristics and connotations. Within the context of Christianisation, the removal of humour as a site of interrelation between Baubo and Demeter, is yet another iteration of the instrumentalisation of Baubo, both as an object and subject. Within a time of transition from one religion to another, in this case paganism and/or polytheism to Christianity, Baubo are used as a tool and their age, nudity, class, gender and agency are presented accordingly.

BAUBO THE WITCH

In her book “Sexual Personae; Art and Decadence from Nefertiti to Emily Dickinson” Camille Paglia argues that Baubo are presented as “an ancient totem of ritual exhibitionism” allowing for Goethe to honor female power when related to its reproductive potentialities, while renouncing it when asserting autonomy and liberation; “In Faust, however, barrenness and fertility are creepily simultaneous. [...] All roads lead to maternal darkness” (Paglia 1990, 173). In Goethe’s *Faust I*, Baubo appears to be a witch riding on a sow/pig on their way to the annual *Walpurgis Night* fest. Faust and his friend Mephistopheles witness *Dame Baubo* heading the procession of the witches that are about to fly to the Brocken’s mountaintop.

Witches’ Chorus

The witches ride to Blocksberg’s top,
The stubble is yellow, and green the crop.
They gather on the mountainside,
Sir Urian comes to preside.
We are riding over crag and brink,
The witches fart, the billy goat stinks.

Voice

Old Baubo comes alone right now,
She is riding on a mother sow.

Chorus

Give honor to whom honor’s due!
Dame Baubo, lead our retinue!
A real swine and mother too,
The witches’ crew will follow you.

Goethe 1808: 3962–3967.

Translated by Kaufmann, 1962



A Baubo terracotta figurine of the Priene type, Priene, Anatolia.

Traditionally celebrated in northern Europe and Scandinavia on the evening of April 30, *Walpurgis Night* (German: *Walpurgisnacht*), is named after Saint Walpurga, an eighth century AD English nun, who was canonised in 870 AD and popular in Germany for her missionary work converting pagans to Catholicism. The annual *Walpurgis Night*, has been celebrated with the lighting of bonfires. Originally, the fires kept animal predators away while people transferred their livestock to summer grasslands. People were celebrating the return of the sun and the arrival of spring, a night believed to be ideal for the crossing of fairies. According to *Encyclopedia Britannica*, the origins of Walpurgis Night coincide with pagan celebrations of fertility rites and the beginning of spring. At the time people were free to celebrate both events under Church Law without fear of reprisal, even though it appears that the date of Saint Walpurga's canonisation matches the date of the pagan celebrations of spring only coincidentally.

What if Saint Walpurga has been prefigured by an ancient goddess and the choice of the specific date for her celebration was intentional, aiming to subsume an earlier pagan holiday? The *Danish Law Code* of 1521, conducted during a period of time known for the vast operation of witch trials, detected an increased activity of witches during Christian holidays, specifically Maundy Thursday and Walpurgis Night. Following that, in 1668, Johannes Präetorius in his book *The Blocksberg Performance* provided an illustration of a witches' meeting and communing with Satan at the top of the Brocken Mountain. Regardless of hundreds of testimonies during witch trials, that presented Walpurgis Night as one among many other occasions when sabbats occurred, Präetorius narration has paved the way for nineteenth- and twentieth-century artists, philosophers, poets and scholars to associate the pagan holiday of Walpurgis Night with witchcraft. Meanwhile, in Altes Museum Berlin a naked terracotta figure riding on a pig is displayed and classified under the name *TC4875 Baubo on the Pig*. On the one hand, the intention behind the labelling of this object can be perceived as descriptive. Baubo, according to Goethe's account and in accordance with Magnesia inscriptions, are a member of a female collective, possibly holding a lyre. On the other hand, perhaps poetry is inspired by antiquity, or conversely visitors of the Altes Museum Berlin are presented with an instance of modern poetry shaping antiquity, and more precisely the assignment of a canonical identity on a perception of classical antiquity shaped by the texts of Präetorius and Goethe.

RIDDLES, UNCERTAINTIES AND POSSIBILITIES; BAUBO AS THE TRUTH

"One should have more respect for the bashfulness with which nature has hidden behind riddles and iridescent uncertainties. Perhaps Truth is a woman who has reasons for not letting us see her reasons? Perhaps her name is – to speak Greek- Baubo?" (Nietzsche, 1974, Translated by Kaufman, p.38)

In *Die Fröhliche Wissenschaft* (1882) and *Nietzsche contra Wagner* (1889), Nietzsche attempts to unmask false promises in poetry, philology, religion and science, by asserting Baubo as the personification of Truth. While resisting notions of normalisation of Baubo's identity, his hypothesis allows for non-canonical readings of the interplay between Baubo's and Demeter's quizzical actions; the veiled goddess Baubo, performs an *anasyrmos* to show her baubon, to unveil the Truth. For Nietzsche this constituted the irony of conventional science in its mission to establish a canon. It unearthed reflections of reality from the perspectives that had produced them and converted these creative constructs into solid truths, that discount any potential changes or contingencies. Suppositions were therefore presented as inferences (Thorgeirdottir 2012, 1). It is those very readings and perspectives that this research is seeking to unearth. Listening to the sounding of unpredictable multivalent bodies are perceived as acts of resistance against the production and the application of theories of *truth*.

It is perhaps important to acknowledge the contradiction in his stance about femininity/ the female. While he manages to challenge the inherited inconsistencies located in disciplinary methodologies, Nietzsche abolishes the political from the female as a subject, and reduces its role in society as one that represents stimulating traits for culture and philosophical thinking. And so, against the tyranny of the patriarchal canon, Nietzsche, in the preface of *Gay Science* calls for a "rejoicing of strength that is returning, of a reawakened faith in a tomorrow and the day after tomorrow, of a sudden sense and anticipation of a future, of impending adventures, of seas that are open again, of goals that are permitted again, believed again." (Nietzsche 1974, Translated by Kaufman, 32). By almost removing the political, he challenges a significant part of the agency of the female subject, while ensuring space for irony and humor within his narrative about Baubo. Baubo's *anasyrmos*, as well as their verbal and physical gestures, are this time manifestations of their self-determination and emancipation, rather than part of a larger project of sexualisation of the non-masculine body. Nature, according to Nietzsche, chooses woman as the vessel that carries the Truth. The hierarchisation of this mandate runs the risk of reducing the participation of the female in the social and the political. She is the vessel of Truth, a truth in the construction of which she might have not even been granted participation. On the other hand, he puts emphasis on

the act of Baubo as one that stimulates laughter, a subversive and liberating act that “opposes ruling powers that repress the feminine and women” (Thorgeirdottir 2012, 1). In other words, he reclaims humour as a site of interdependency and relationality.

Entangled in a mutual initiation, Demeter and Baubo listen and respond to one another in a ritual unknown to us. According to the etymological meaning of the Greek word *μυεῖν*, ‘to initiate’, eyes and more importantly mouth were closed, performing sacred rites in silence. “It is nevertheless possible that the point of the silence was not to keep the uninitiated ignorant but intended for the benefit of the initiates themselves. [...] it is possible that those who had been given an experience of the unknowable – or the discursively unknowable – we encouraged to refrain from putting words into what they had seen and felt” (Agamben 2014, 12).

WHO IS IN THE ROOM?

Revisiting Homer’s *Hymn to Demeter*, lambe welcomes Demeter in a space where they can provide temporary accommodation for their encounter, a stool for her to sit, eat and drink. Is this a space of their own? Probably not, as by being a slave to king Keleus it could not be more than a room of temporary use for lambe to live for as long as her citizen-status remained as such.

a woman must have money and a room of her own
if she is to write fiction; and that, as you will see,

leaves the great problem of the true nature of women
and the true nature of fiction unsolved.

(Woolf 1929, 63)

Echoing Woolf, one might say that people were always in need of answers, not questions, and “an answer was only to be had by consulting the learned and the unprejudiced, who have removed themselves above the strife of tongue and the confusion of body and issued the result of their reasoning and research in books” (Woolf 1929, 29). Who, except for slave lambe, or else Baubo, and goddess Demeter, are knowledgeable enough to recount their intimate encounter? Before writing fiction, people need a room or otherwise a space, physical and mental, one of their own to share their stories. Baubo’s and Demeter’s perspectives and accounts of their experiences are mediated and often censored if and when they come forward – the same applies historically to the majority of those with non-masculine-middle-class-white-bodies in Western Modernity. Regardless of their class disparity, none of the two subjectivities seems to have had the privilege to provide a first-person, singular or plural, record of their encounter; nonetheless with the exception of Nietzsche, all established interpretations of the particularities of the event contribute to and reinforce to the social construction of the female gender within the system of patriarchy. Baubo’s body is appropriated and materialised. It is presented as “a fragmented commodity whose feelings and choices were rarely considered” (Omolade, *Heart of Darkness*, 1983). The non-male body becomes a site of observation, an alien reality, a floating signifier of race and national belonging and a political signifier of class relations. It seems as if the ultimate goal for Baubo is to function as the outer limit of social discipline within the map of human and other-than-human exploitation.



Anonymous, The pig-riding Baubo,
approx. 100 BC
© SMB/Antikensammlung, Jo-
hannes Laurentius, 2013, Staatli-
ches Museum Berlin, Germany

[...] putting the door on the female mouth has been an important project of patriarchal culture

(Carson 1992,121)

The silencing of working-class non-masculinities within patriarchy has contributed to the reproduction of gender exclusionary policies, feeding a cycle of inequality and reinforcing systems of oppression in established and canonical disciplines such as literature, philosophy and archaeology. In all accounts, Demeter, as a goddess and a mother, a godly figure and a symbol of fertility, remains rather undisturbed. However, Baubo, whose class background consigns them to precarity and vulnerability, are written as the grotesque, obscene and the witch-like. All the characteristics are reductive and yet in alignment with the enduring practices of witch-hunting. The attributed characteristics suggest for an escalating enclosure of the female/non-masculine body through the expansion of state control over women's sexuality and reproductive potential. Moreover, according to Rotstein (2010, 168-9), dwelling in the reception of Baubo solely as a servant and an elderly woman dismisses Baubo's action to undress. Baubo are reduced to a personification of the vulva and/or the symbolic vulva. Their self determination to rehearse relationality with Demeter through vulnerability is sidelined or sexualised. The encounter between Demeter and Baubo are depicted as a trivial meeting, allowing Clement to establish "a muddled account of Greek mystery cults, that seldom differ between specific localities and traditions [...] and a rhetoric that draws attention to the indecent bodies and sexual symbolism of the pagan rituals" (Tevebrink 2017). The uncontested legacy of Clement and the Church Fathers contributed to the idealised and symbolic perception of Ancient Greece by the Germans. The lack of historical accuracy often becomes possible thanks to the neglect of the complexities and diversities of ancient Greek civilization in favor of Orientalism. According to both Edward Said (2014, 19) and Eliza Butler (1935, 3), regardless of the disparity between Germany, ancient Greece and German Orientalism, the symbolism of Greek antiquity and ancient Greek civilization contributed to the notion of Romanticism in the establishment of the Germany state.

The lack of physical presence in the room raises questions about the ethics and politics of those who are granted access to certain literal and figural spaces. Feminist scholarship has drawn attention and challenged existing power relations inherited in the process of research and knowledge production when debating politics of insider/outsider positionality. The assignment of an insider or outsider status on certain bodies manifests itself in a set of exclusions based on the circumscription of gender, race,

ability, sexuality and class. It is those very exclusions that allow for ongoing adherence on a binary analysis of the afterlife of Baubo. Instead of insisting on a fixed binary positionality such as the insider/outsider, male/female, dominant/oppressed, privileged/marginalised, the analysis and afterlife of mythical figures and the happenstance of Demeter and Baubo calls for a "queering" of the positions of the researcher and the researched. This takes place at a site where relations are unstable and in a process of becoming - where knowledges are local and limited. Thus, an unbiased view-from-nowhere often associated with objective knowledge within this telling of their encounter renders itself impossible. Interwoven into a conversational exchange, Baubo and Demeter produce situated knowledges in a space of attentive sensing and being. Thus, the tensions produced through their bodies during their performative exchange contribute to the surpassing of the limitations and the potentialities of them as individuals. Drawing upon Brandon LaBelle's analysis on the relational pursuits of Performance Art, "the body is poised to draw upon its own markings, histories and biographies, referring to daily existence while speaking the larger domain of social life, for the body is always situated" (LaBelle 2013, 102).

The dispossession of Baubo's voice leads to the misrepresentation of their intensities. Starting from the earliest account, the *Homeric Hymn to Demeter*, Baubo/lambe have been denied their privilege of speech, allowing for their modern afterlife to be spoken by in relation to the grotesque and obscene. The heterogeneity and multiplicity that constitutes their situated subjectivity in performance is yet to be enacted through speech. Echoing Marx, Nietzsche and Freud, they are a "speaking subject"; a subject in process that attacks every structure that sets it up as a unity. Julia Kristeva's linguistic theories define speech as the expression that "enacts the subject as a continual negotiation between the symbolic, as that which defines cultural meaning, and its usage, as revealed in the heterogeneous force of the voice" (LaBelle 2013,104-5). Thus, the representation that is yet to be attributed to Baubo is one of an attentive multivalent performing body in a situated process of becoming. Over the course of becoming, Baubo – the subversive body – are performing speech through and beyond the verbal, by exploring embodied gestures of listening, observation, sound/word/image making. Speech as the expression that enacts the body extends to the non-verbal to explore and rehearse intesubjectivity and interconnectedness via crossing and weaving in a process of learning and unlearning.

This research, by practice and written dissertation reads the room, where the performing multivalent bodies of Baubo and Demeter meet one another, as a space where bodies respond to one another to constitute and mutually produce *situated knowledges* (Haraway 1991). Accordingly, the collaborators of the fieldwork were encouraged to

negotiate collectively the terms and conditions upon which knowledge and practices would be shared, cultivated and transformed into art and artefacts throughout the process and beyond, in equity. Through weekly conversations about the roles and power dynamics of the assemblage, as well as the practices and the afterlife of the knowledge produced within the fieldwork, the assemblage self-organised through methodologies that helped us resist politics of insider/outsider positionality. The methodologies we chose to practice when listening, apprehending and documenting people's partial perspectives in relation to the notion of unveiling of one's Truth/some people's Truth and how this relates to our understanding of transparency are further discussed and analysed in relation to the methodologies of facilitation and documentation of the fieldwork of this research in the text Zine I_ii. The urgency for transparency often imposed on everyday encounters, rituals and acts of togetherness, causes major disruption and mistrust, while it contributes to the reproduction of power dynamics and hierarchies of the so-called insiders and outsiders. Moving across and beyond the linguistic voice and the linguistic signified, this research aimed at providing a theoretical, aesthetic and methodological frame that encourages heterogeneous and multivocal soundings of unpredictable multivalent bodies in present time and in a collective manner; both *waiting for* and *waiting with* each other to write their own histories in a room of their own.

"Waiting for/with Baubo; a transmedia
[ethnographic] poetry workshop"
Open Call visual material



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II. BAUBO: RECLAIMING THE MYTH, RESISTING TRANSPARENCY AND COLLECTIVE CONTROL IN SELF- AND COLLECTIVE ARTICULATIONS

In Greek mythology female gods or female subjects are often denied agency and are subject to the control of male gods and male subjects. Providing an account of the happenstance between Baubo/lambe and Demeter from an outsider's perspective, as in the example of the Church Fathers, comes with a promise of elucidating a Truth previously unaccessible to the general public. The outsider ostensibly provides their audience with the opportunity to witness the unveiling of this Truth by guiding it through an explanation; they offer the promise of ‘transparency’ to replace the previous mystique of the unknown interaction. As seen in the previous section, this method of ‘unveiling the Truth’, ‘historizing the objects’, or ‘contextualizing the subjects’ has been the most common analytical approach for understanding and relating to antiquities: the theologian, the archaeologist, and the scholar essentially assumed the role of an ‘oracle’ with the ability to use Ethics or Knowledge in order to elucidate ancient wisdom lost to time. Patriarchal literature, as seen in the example of Goethe, on the other hand, used these fragments to create continuities between ancient practices and modern debates, thus perpetuating patterns of male domination over the history of femininities in society and in literature. These patriarchal exegetical and literary viewpoints are being increasingly challenged by projects that propose and articulate new ways of relating with the past. Research projects such as “Anti/ gones; BODIES OF RESISTANCE IN THE CONTEMPORARY WORLD [ANTISOMATA]”, for example, share anti-patriarchal tools and lines of thought that explore philosophically, aesthetically and anthropologically “what persists and what remains” from the legacy of ancient myths and figures at the present moment⁷. In a similar vein, my research stems from an intention to provide transformative and non-hierarchical ethnographic narratives of what is shared between us— the collaborators of this fieldwork—; the myths and narratives we may write collectively. Writing our own histories, rather than our truths, signifies a complex process of improvising and documenting ethnographies that sometimes present themselves as consistent, mainstream, yet subversive, queer, non-cohesive at other times. The process of reading and understanding Baubo and Demeter and their interaction in relation to their bodies, gender, race, and class background within the context of this research, as well as beyond the domineering grand narrative of classical Western Modernity is an attempt to tell our stories and shared lived experiences ourselves.

⁷ <https://antigones.gr/>

With the exception of Nietzsche and Agamben, the complexities of the relationalities between the two non-masculine figures, Baubo, and Demeter, are often undermined in extant interpretations of their interaction. A particularly powerful illustration of this limitation in relation to Baubo's subversive actions can be found in Giorgio Agamben's understanding of the myth⁸. According to Agamben, Baubo exemplifies the complexity of relating with power and the potential for subverting and resisting it. One might say that his reading of Baubo's reaction encompasses not only care and empathy, but humor as well. Following from that, we can observe that the instrumentalisation of humour, which equalises the class disparity between the two non-masculinities, is challenged explicitly through Baubo's liberated expression of the body; if there is meaning to be found in subversion through humour instead of speech, then its non-verbal, performative expression ought to matter too. Regardless of whether Demeter laughed or not, the unpredictability of the performing bodies within their encounter expresses a challenge to the patriarchal structure through defying the societal expectations of female humility, submission and conformity in ancient as well as present times. The significance of such a subversion lies on the capacity of these non-masculine entities to cast an ephemeral space of trust beyond foreignness and otherness. Again, with the exception of Nietzsche and Agamben, their encounter is narrated by means of transparency, with the promise of unveiling a Truth. The otherness of Baubo's gestures, performance and body can no longer remain coded or secret, thus they become narrated, explained and interpreted. First and foremost, the theological and archeological narratives are presented with the promise of decoding and crystallising the mystified and secret other. Their contribution to public knowledge is not limited to the actual narratives, but rather fosters a culture of "bringing everything to light". The promise of visibility is much depended on ensuring transparency in all aspects of social and public life, without that ensuring privacy, intimacy and safety for those who wish and need it. Vulnerability and precarity of subjects are often disregarded in the name of transparency, while transparency is presented as a precondition to equality in contemporary societies. The secret, the unknown, the unrevealed, the other are propounded as means that counter transparency within hegemonic societal systems. According to Bun Chul Han "transparency is a neoliberal dispositive. It forces everything inward in order to transform it into information. Under today's immaterial relations of production, more information and communication mean more productivity and acceleration" (Han 2015, p.viii) to then lead to the transformation of transparency into an ideology enforced and sustained via its absoluteness.

The encounter between our two non-masculinities of interest, Baubo and Demeter, has been buried under multiple layers of incurious silence; their position in mythological hierarchy does not appear to have merited the production or preservation of a written narrative in Antiquity. Ecclesiastical fathers were merely interested in taming Baubo's nudity and left her mute again. And in Modernity this tradition of silence was formalised through the contextualisation of their encounter draped in scientific mystique. As mentioned in Zine I_i the room, that was created by not giving them the privilege of a written record, has been filled by patriarchal interpretations. Since we are unsure of the details of their interaction and we were not present this research resists to reproduce narratives from an outsider's perspective. Similar to Demeter and Baubo's encounter, the exchange between the collaborators of the fieldwork and their positionalities within and beyond this research is conveyed to the reader in multiple forms and perspectives such as the journal of the researcher, a collective journal, one-to-one interviews in the form of factional stories, collective notes and mappings of the process, and an analysis of the findings in relation to relevant literature. The methodological approach of the documentation of the fieldwork resists transparency but provides a lot of information, in a verbal, sonic and visual manner, that still leave space for conversation with an outsider of the process. This approach wishes to challenge the reproduction of a culture of articulating the discursively unknowable. In this way it resists the construction of truths and realities within the field of arts pedagogies and collaborative artistic practices, and instead sheds light on the potentialities of facilitating transdisciplinary improvisation and composition in a fragmented and non-linear manner. The locality and temporality of the fieldwork as well as its accompanying analysis render the results applicable in different contexts but advises caution towards uniform, decontextualised replication.

The dramatic composition and the representation of the encounter or ritual performed by Demeter and Baubo comprise of material and immaterial elements, such as bodies and the intention of the actors, their actions and objects. Time is central to it, as are secrecy and intimacy. The dramaturgy and choreography of their encounter are unknown to us, thus the play and ritual amongst them remains opaque. As outsiders if we choose to inhabit a state of trust, we establish a positive relationship with otherness; a site of trust in between knowing and not knowing. When placing focus on forms of symbolic appearance and the hermeneutic depth of their encounter, we may respond in the affirmative to its magic, its unpredictability and its secrecy. We then start to denounce the possibility of control and oppression over the subjects, their interaction, the knowledges and practices that are being produced during their encounter. We do that by resisting to construct and disseminate images that by being transparent they become pornographic (Han, 2015, p. 35). The performing bodies move across their linguistic

⁸ Agamben, G., Ferrando, M. (2014). *The Unspeakable Girl. The Myth and the Mystery of Kore*. London, New York, Calcutta: Seagull Books

voice and explore a wide spectrum of individual and multivocal soundings or gestures that reflect their positionality and their perspectives of the society that surrounds them. Before consenting to exhibiting their individual and shared realities, they choose to explore ways of interaction, interdependency and therefore existence. This research seeks to read Baubo and Demeter's encounter and exchange in ways that prioritise their being to their exhibition. By extension it also seeks to rehearse methodological tools of holding space and time for the formation of non-hierarchical relationalities in the practice of improvising and writing poetry collectively through sound, image, words and bodies. What does the practice of collective transmedia improvisation and composition look like when it aspires to intercept external surveillance and control, and invite the subjects/the collaborators of the fieldwork to emerge in their subjective psychic states, desires and intentions in a process of producing situated knowledges? The notion of *waiting with/for the magic and the secrecy* has been taken into consideration in the design and facilitation of the process as a way of revisiting and reclaiming existing myths and stories and attempting our own understandings of them liberated from normalised interpretations. As in many other spaces of (un)learning through intersectional feminism, such effort requires *waiting with/for the unknown and the otherness* in a relationship of trust and considerateness, a dynamic and constantly evolving relationship and site of (un)learning that needs to be formed and sustained mutually and in equality, in order to become a territory of connection and interdependence amongst subjectivities and positionalities.

NUDITY; A FEMINIST BATTLEFIELD

The existence of bodies within a relationship of trust requires the elimination of an external gaze that renders transparency possible. Vision may potentially accord an individual the power to objectify bodies and experiences, by placing the object of vision under surveillance and control. According to one's positionality, vision may manifest dehumanisation (Scheman 1993, 159) and determine the ways in which bodies live their lives. Vision operates from distance and through the lack of reciprocity. Therefore, vision provides "abundant, easily classifiable information", eases "the precise locating (and confining) of the object [...]" and bestows the gaze, a means of alerting the visual object to her status as such" (Scheman 1993, 159). Therefore vision, amongst other qualities, operations and significations, is political and fundamental to the construction and implementation of systems of oppression within societies at large. In examining the male gaze through the lens of the existentialist feminism, Simone de Beauvoir discussed how, regardless of the fact that the act of looking seldom operates neutrally within the realm of visual perception, maleness is perceived as the ideal observer of culture, art and artifacts (1956). Lacking any coherent philosophical framework, the male gaze has been established as the gatekeeper of information and meaning-making. The moment vision and gaze become reciprocal; the perception of the performing bodies is shaped mutually taking into consideration the positionality of all engaged parties. The aspiration to achieve multi-partiality and multivocality of standpoints and perspectives cannot emerge from what Levin (1988, 440) names "the assertoric gaze"; a hegemonic, fixed, exclusionary and reductive mode of perceiving the world. Narrating in a horizontal manner departs from a different mode of vision; the "alethic gaze" (Levin 1988, 440) that comprises a multiplicity of standpoints perspectives and positionalities. It emerges from its context to then provide hermeneutic modes of knowing and sharing information.

In the case of the performing body of Baubo, the supposed action of anasyrmos is no longer producing terror, fear or control over the male viewer (Carson 1990), rather it entails magic and apotropaic qualities. Above and beyond the healing aspect of this action, anasyrmos, in its existence, could also be understood as a feministic pornographic representation freed from sexist stereotypes and expressions, nonconsensual violence and contempt against Baubo. The analogies of a self-initiated exposure of their body parts and the symbolic appearance of their vulva when safeguarded by the companionship and solidarity between Demeter and Baubo provides more time in the state of *waiting with/for the magical and the unknown. Waiting-time with/for the vulnerable and the unpredictable* is a resource in the struggle against heterosexual hierarchies that have constituted the naked non-masculine bodies a feminist battleground; a struggle to denounce and hinder infliction on non-consolidated self-initiated nudity.

Transparency is superimposed as an imperative ideology in order to reassure security and safety in post-capitalistic and neoliberal structures within existing societies. Within a society of transparency constant visibility and surveillance disguises itself as an illusion of openness, self-determination and accountability. Secrecy is presented as a threat to social cohesion and a potential actor of exclusions. Attention becomes fragmented and directed solely toward the visible, while the inherited contradictions of the ideology of transparency are ripening in the shade. The exposure of various forms of overlapping oppressions, such as those of gender and class, is instrumentally avoided, creating complex mechanisms of power that render inequality possible. The dichotomisation of gendered, classed, raced and abled subjects through those power relations is performed through strategies of discipline, patriarchy, surveillance and coercion. What might have constituted an act of collective emancipation – the voicing of classed experiences of vulnerability and exposure by non-privilege subjects – becomes susceptible to appropriation. Patriarchal systems, through their assertoric gaze, extract information in the name of transparency. Transparency is forced on the bodies and structures whose stories are stripped away from them, expropriated and exploited. Stripped naked as they are, vulnerable and exposed in terms they did not consent to, they are consigned to a constant state of destabilisation and precariousness. Their presence is only justified as a means to become object of exhibitionism. Bodies and realities become circumscribed by commodification. The notion of transparency infiltrate social understanding disguised as a neutral concept. Its apparent neutrality renders the commodification of knowledges, experiences and identities of subjectivities through the reinforcement of neoliberal modes of surveillance and governance possible. Complete visibility, as provided by all male-centred accounts, of the encounter between Demeter and Baubo is exploited in order to reinforce existing power structure, exclusionary politics that further marginalise oppressed and underserved individuals and their communities.

The paradox lies in the assumption that secrecy is a burden to equality, while there is no mention of the class disparity between Demeter and Baubo and the ways in which deeply ingrained systems of oppression can be challenged through a comprehensive understanding of intersecting identities, within ancient and contemporary societies, within myths and story-telling. To avoid yet another erasure of the stories of underserved and unpredictable bodies, such as the one of Baubo, the conversation would need to navigate toward class, *the elephant in the feminist room*. A historically informed engagement in class politics could serve as the basis of acknowledging common and less common struggles, as well as the particularities of the systems of oppression we

operate within. Regardless of their common struggles as non-masculinities, Baubo and Demeter represent the two far ends of the social ladder; one is a goddess and the other a slave. Therefore, Demeter is often associated with motherhood, fertility, and the nurturing of life. She holds a position of authority and power as one of the major deities. By contrast, Baubo perform a silenced identity, often associated with fear of disruption, vulgarity and witchery. The room of their encounter, due to the citizenship status of Baubo, cannot be a room of their own. Therefore, their encounter is doomed to be narrated by an outsider, most likely a male observer, leaving us wondering whether Baubo and Demeter would have otherwise acknowledged *the elephant in their room*; if they would have provided us with a class-informed narrative of their ritualistic encounter.

Angela Dimitrakaki argues that feminist thought ought to raise “the question of class, accumulation, waged and unwaged labour, and political economy” (2023, 10) in the conversation about the realities of women’s subordination in their historical specificities. The relationalities between Baubo and Demeter, between subjects on the non-masculine spectrum, cannot be thought and analysed when being stripped from the ideological and material conditions that make up their respective class. As the issue of class was overlooked especially in white contemporary feminisms, it is important to foreground the specificity of class “as a position in the relations of production and reproduction” (Dimitrakaki 2023, 16) rather than a facet of one’s identity. The departure and distancing of feminisms from the materiality of class has provided an impetus to feminisms within capitalism that often perform a flattening out of the relationship of gender, class and race. The understanding of interdependency and kinship between non-heteronormative subjects is not freed from relations of production, therefore for those of us who choose to understand and make meaning of the world(s) and the realities we live in through the lens of intersectional feminism, we shall remain critical to feminist articulations that argue for liberation, equality and solidarity as an abstraction, regardless of class disparities. Our conversations about the relationship between oppression and exploitation, need to include insights such as those of the Combahee River Collective, that encourage a clear articulation of the class situation of black persons, and persons “who are not merely raceless, sexless workers, but for whom racial and sexual oppression are significant determinants in their working/economic lives”⁹. They remain in agreement to Marxism while they still demand an extension that takes into consideration the realities of Black women. Within the society of transparency, the conversation about class is deliberately avoided; it seems as if “let’s talk about sex,

9 https://americanstudies.yale.edu/sites/default/files/files/Keyword%20Coalition_Readings.pdf, page 3

baby” is often easier to achieve, than the “let’s talk about class, baby”. The room(s) where those conversations are and will be taking place need to be accessible to all. In order to improvise those spaces and rehearse those politics, we might need to locate ourselves at the crossing of Marxist feminism and intersectional feminism; *waiting with* the learnings and the knowledge of the feminist that came before us and *waiting for* the articulations that resist further silencing, appropriation and oppression of all lives.

The interaction and exchange between Baubo and Demeter can be viewed as one between human and non-human agencies, where Baubo is the human slave and Demeter the non-human goddess. In the afterlife of the myth, what is available to us is an excerpt from the Homeric Hymns and a series of terracotta figurines; a textual representation of the happenstance between Iambe and Demeter and a visual representation of Baubo. Baubo are presented and exhibited to us as a figurine and a figure, which according to Haraway (2008, 4) “collect the people through their invitation to inhabit the corporeal story, told in their lineaments. Figures are not representations or didactic illustrations, but rather material-semiotic nodes or knots in which diverse bodies and meanings co-shape one another”. Moving from the clay figurine to the figure of Baubo, they exist as an entity born from the realm of imaginative potential, as well as an entity grounded in the realm of intense actuality and commonplace. Baubo, as a figure, hold immense potential to imagining realities as they engage in the process of meaning making and they “meaning making figures that gather up those who respond to them into unpredictable kinds of “we”.” (Haraway 2008, 5) Baubo as a figure, a composition of the human and non-human, contains overlapping struggles between the human and the non-human via resisting the colonisation of their body by dominant narratives, such as those of archaeologists, Church Fathers, philosophers and authors. Baubo’s performing body introduces self-initiated possibilities of pleasure and emancipation – sexual, social, intellectual and artistic. In Baubo’s case, the performing body is constituted neither by liberating nor oppressive intents, but through situated practices and knowledges that exceed canonical identities and suggest a way out of the maze of dualisms. Baubo challenge traditional notions of identity and encourage a more fluid understanding of the self in a constant state of transformation. In their process of *becoming* (Deleuze 1987) Baubo transcend fixed identities and categories to encounter otherness and the unknowable and become a point of inspiration for the theoretical frame and the practice-based element of this research.

LEARNING TO (UN)LEARN

Waiting with/for Baubo has been an invitation to a rhizomatic unlearning process where non-hierarchical and interconnected practices of collective sense- and meaning-making would be improvised and rehearsed by the individuals who make up a group. The fieldwork of this research was an attempt to practice undoing and unlearning fixed and hierarchal roles and identities within a collective process of writing and performing transmedia poetry. It was an invitation to explore the transformative potential of critical pedagogies in a collective manner.

For unlearning to become a possibility in the frame of this research, I have turned to the practice and writings of feminist scholars and sound artists who have addressed the necessity for a critical dismantling of dominant music pedagogies and epistemologies that historically marginalised/underserved non-masculine, non-western and non-binary expressions of sound and music embodiment. In their writing and practice they have carefully rejected ingrained assumptions and hierarchies that have shaped the Eurocentric colonialist and patriarchal framework of musical knowledge. Their thinking and making suggests a reorientation of listening, apprehending, improvising and composing sound and music. In *Listening to Noise and Silence*, Voegelin argues that the way we are taught to listen—within Western musical training—is shaped by masculinist traditions that favor objectivity, order, and notation-based authority over subjective, affective, and improvisational sonic experiences (Voegelin 2010, 33). She then suggests that to shift to a more relational, and intersectional approach to sound, we need to understand listening as an act of power (Voegelin 2018, 57) and acknowledge overlooked and unheard voices. Antye Greie-Rippati, explores unlearning in her work by disrupting language, voice, and technology. In her practice the body and voice are manipulated, fragmented, and recomposed in ways that defy gendered expectations of musicality (Greie-Rippati 2012, 72). At the same time, unlearning gendered hierarchies in the field of traditional music studies have been challenged by scholars such as Elizabeth Gould, who in her critique of gender and authority, calls for a queering of music pedagogy—to unlearn not only gendered assumptions, but to challenge heteronormative and colonialist conceptions of what constitutes valuable musical knowledge (Gould 2009, 188). Her calling for a transdisciplinary approach to music education brings in the conversation the value of rethinking the methodologies of music pedagogy by embracing experimental music, sound art, oral traditions, and popular music, in ways that decentralise authority and devise spaces of sonic agency for all subjects. Gloria Anzaldúa’s notion of *borderlands* also applies here—musicians and scholars working at the intersections of feminist and decolonial music studies are unlearning the rigid distinctions between Western and non-Western musics, between

oral and written traditions, between the body and sound, between music and noise (Anzaldúa 1987, p. 99).

In this sense, unlearning is not about forcing individuals to erase or reject prior knowledge, but about transformation—about making space for relational ways of knowing and sounding that have been historically silenced or not yet rehearsed. Feminist unlearning requires not only critiquing dominant systems but actively devising new ways of engaging with music, listening, teaching, and composing that honor plurality, embodiment, and resistance.

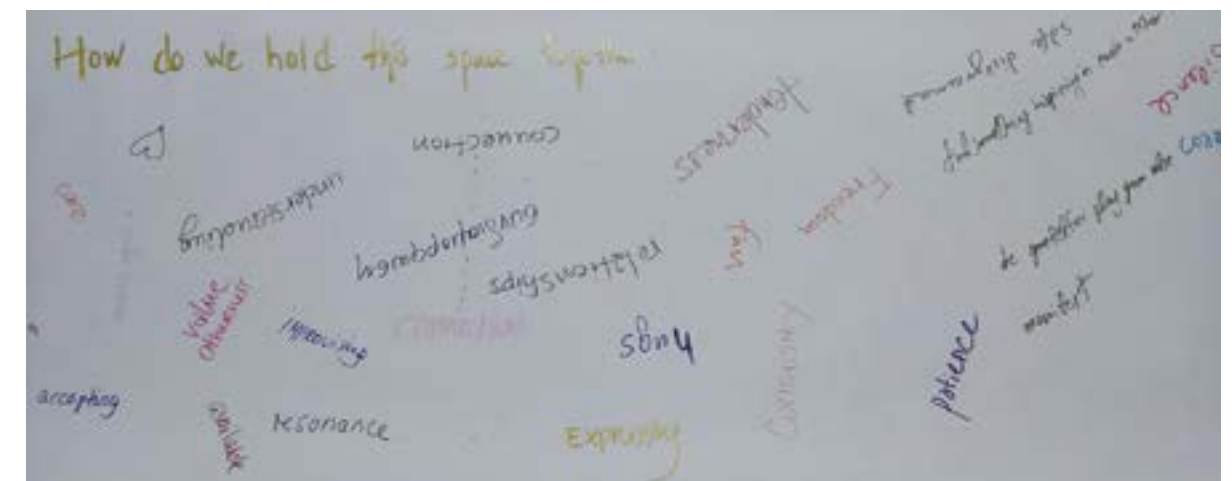
As an assemblage of collaborators, we started moving from familiar to less familiar methodologies of reading, improvising, listening, composing and writing words, sound and image to exploring what makes unlearning possible in relation to our positionalities. For unlearning not to become a means to an end, I, first and foremost, as the facilitator of the fieldwork, needed to be constantly aware of existing structures and relationships of power and privilege between us, yet without asking for transparency in the group. Unlearning can become a place of vulnerability and exposure, while at the same time an opportunity for liberation and expression. Working in a collective manner requires checking-in and being in conversation with each other; whether through verbal or non-verbal communication, through sound, speech and/or body language a protocol for communication and consent needs to be put together by the group, for everyone to feel seen, heard and held throughout the process. The importance of unlearning harmful narratives of silencing and oppression in the arts field and arts education in order to reclaim agency and autonomy for all is not a one-off thing; we learn and unlearn by doing it together with others through time and across space.

Waiting with/for Baubo is a metaphor open to multiple interpretations depending on the positionality of each collaborator. Unlike traditional hierarchical methodologies of group composition and improvisation, the design and facilitation of the weekly workshop encounters aimed at reflecting a web-like structure. Knowledge and practices exchange took multiple directions, alternating centres of attention and reference. Aiming at multipartiality and multivocality the design and facilitation of the process focused on ways we wished to consensually share experiences of exclusion and harm, to then imagine and practice ways of reclaiming agency and autonomy in the learning and unlearning structures we facilitate and engage with. The fieldwork, as well as the doctoral research as a whole has been an attempt to engage, both theoretically and methodologically, with the notion of prefigurative pedagogies; to rehearse existing and to improvise new methodologies of learning between artistic mediums and disciplines; a practice of constant (un)learning where subjects shape and perform autonomous pedagogies in and of their present.

Throughout this process of collective unlearning and undoing we turned to practices of everyday life, such as the circle of *gossip*, *check in* and collective cooking and eating. We consulted readings and methodologies from disciplines that some were more and others less familiar such as drawing, translating, singing, writing, filming, performing, amongst other. In the process of providing a hands-on platform where all members of the group could contribute their ideas and artistry in both synchronous and asynchronous manner, we relied on the knowledge and digital skills of some in the group. When feeling lost, unmotivated and stuck in our process we paused to make space for fragments of the personal, political and social to enter “the room” and be part of our shared practice and connection to each other. This helped us to get to know one another, to understand how we stand next to each other and how we hold a shared space together. Through a series of improvisations, we drew on the works of non-masculine sound practitioners and composers to establish ways of listening to each other and the context we are situated in, articulating, capturing and understanding sound and voices. Core to the rhizomatic entanglements of this research’s fieldwork has been our collective efforts to revisit and reclaim the notion of *waiting with* and *waiting for*, as affirmations for hope, emancipation and future imaginations in transdisciplinary improvisation and composition as artistic practices, as well as for our *everyday* in the societies we live in.

How do we hold the space together?

code of conduct; an open-ended document
Workshop encounter I



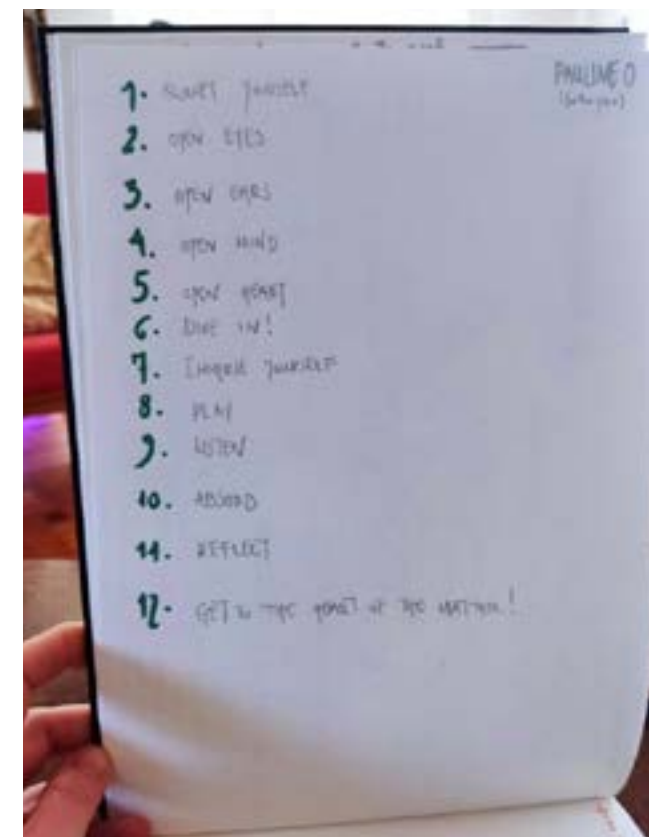
A LONELY PLACE

New beginnings often go hand in hand with stress and insecurity. The methodology and design of the encounters of this fieldwork, as well as the space where it took place and the people who were in the room were all new to me. I have decided to push myself in places where I feel the least familiar, to challenge myself and hope for this research to become an opportunity to change how I work and think about my practice. Until the very beginning of this research, I was used to co-facilitating workshops and projects; both in formal or informal learning contexts. My inclination was to conceive and develop methodologies and conduct research in a collective manner. Since the beginning of my PhD research, I have deliberately put myself in quite an unfamiliar place, that of conducting research and facilitating a process alone. Therefore, welcoming the collaborators in the process of the fieldwork came with a load of responsibility for me. Taking the sole responsibility of the fieldwork and the ways by which the work and the reflections of the collaborators would be captured had pushed me outside of my comfort zone. New beginnings, new roles and new responsibilities push us to places that we often feel vulnerable and exposed. Regardless of my familiarity with facilitating transdisciplinary workshops of improvisation and composition, I intended for this research to be situated as much as possible, and for myself to be held accountable on multiple layers and in relation to the interlocking roles of the researcher, collaborator and facilitator. Becoming vulnerable through those roles might have created openings and opportunities for interdependency and togetherness between the individuals of the assemblage. In other words, through the awkwardness, the unknowns and the failures of this research I am still unlearning to perform consolidated identities, and explore making together otherwise.

My wish to provide openings to each and every one of the subjects to co-shape the realities of this collaboration when performing the role of the facilitator, collaborator and researcher has started to become possible thanks to my *waiting with* the knowledge and findings of practitioners, artists, thinkers and authors who came before me. I had been vulnerably *waited with* all of them *for* the collaborators of this assemblage to enter the room and explore together the possibility of abolishing hierarchal roles and identities in the process of improvising and composing through transmedia poetry. Sharing the story of Baubo and Demeter with the collaborators at the start of the fieldwork was intended as an insertion of a myth that resists transparency and appropriation and encourages conversation, either verbal, sonic or visual, and interdependence.

Drawing from Pauline Oliveros' piece *The Heart of Tones*, Brian Pertl provides a twelve-point guide (Oliveros 2013, ii) to fully experience her *Anthology of Text Scores*.

During the first encounter of the fieldwork, the group engaged in a writing exercise about ways in which we collectively hold a figural space of artistic expression and interpersonal exchange, in a non-hierarchical manner. The exercise was initiated with the group reading of Brian Pertl's *twelve-guides* moving to collectively composing an open-ended document about the code of conduct of the assemblage.



1. Quiet yourself
2. Open eyes
3. Open ears
4. Open mind
5. Open heart
6. Dive In!
7. Immerse yourself
8. Play
9. Listen
10. Absorb
11. Reflect
12. Get to the heart of the matter!

Amongst many things, *waiting with/for Baubo* was explored as a prompt during the fieldwork and assisted us with reclaiming existing and rehearse new knowledges It was an opportunity to cross disciplines and canonical roles in where the artistic practice reshapes the myth. The weekly encounters of the workshop series comprised collective activities, either for large or smaller configurations of the assemblage, as well as through self-initiated activities.

An iteration of the code of contact and conduct in the format of a poem-sketch can be accessed [here](#).

Fieldwork notes, either personal or collective may be accessed [here](#)

We **waited with** each other while improvising with sounds, words and images and bodies.

We **waited with** each other while singing and listening to the soundscape of the room and the city.

We **waited with** each other while rehearsing points of connection and interdependency.

We **waited with** each other while talking through the every day, about our lives and realities.

We **waited with** each other when unlearning felt overwhelming.

We **waited with** accountability.

We **waited with** each other while nothing was making sense.

We **waited for** the unknowable to excite us.

We **waited for** our ideas to be anchored.

We **waited for** connection.

We **waited for** consent.

We **waited for** care.

We **waited for** inspiration.

We **waited for** solidarity when making art.

We **waited for** acceptance.

We **waited for** validation.

We **waited for** this to be different than the rest.

We **waited for** a horizontal exchange and connection.

We **waited for** the collective.

Excerpts from *How do we hold the space together? code of contact and conduct; an open-ended document. Workshop encounter I*

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III. NAMING OUR OWN; ON SPACE, RELATIONS, FIGURES AND ANALOGIES

I have been trained as a musician and musicologist within the Eurocentric masculinist colonial canon of knowledge production; I attended conservatories and universities and I performed in spaces where reverence for canonical figures (mainly male) was justified and expected because of inherited notions like 'genius', and was rarely historicised otherwise. On the other hand, giving names and offering justifications for my motives, intentions and methodologies was a constant demand within this culture, which I never felt at ease; not because of a sense of entitlement or a wish to avoid accountability. The following text is an attempt to *name things*. In other words, it is the process where multiple references and perspectives from the collaborators of this research, the writers, philosophers, practitioners, artists and theorists whose work I have encountered and studied in the frame of this research, help me put the practical, the ephemeral, the bodily in words. *Naming things* is becoming possible by borrowing and/or expanding existing terms, rejecting others, challenging those that may appear problematic and coming up with a few that seem more appropriate to the particularities of this research. For example, I will try to problematise the use of the word *participation* in comparison to *collaboration*, without assessing one against the other, but rather I will attempt to describe in the more accurate way the process that was implemented in the context of the fieldwork. Naming things in this case takes place after doing things, allowing for theory to be informed by practice. Such process is bidirectional in this research, allowing for doing, undoing, learning and unlearning, naming and unnamings to be communicating vessels.

The articulation of the theoretical and methodological framework of my practice in academic contexts, particularly in Greece and especially as a non-masculinity, has often been challenging because I often struggled with the terms under which knowledge is produced and identities are constructed within the field of music performance, research and education. More specifically, the dominant narratives of music theory, history, analysis and education and the perspective they have emerged from, are the main corpus of knowledge that I have been trained with. The materialisation of difference as means to reproducing power structures, oppression and inequity as Koza argues in her article "Listening for Whiteness: Hearing Racial Politics in Undergraduate School Music" (2008), hinders the facilitation of substantive discussions of race, class and gender within the field of music education. In the early days of this research, it became apparent to me that the shortcomings of critical music education meant that I would have to equip myself with tools to understand the ways in which collective music-making can reflect the struggles, desires and imaginings of the everyday. I

also became aware that I would have to engage with a body of literature, scholarship and methodologies from disciplines less familiar to me and that my practice-based research ought to contribute actively to the expansion of this literature and practice. Understanding the connections between the discourses contained in music education and the power structures that have been oppressive and exclusionary to non-masculinities – such as the historical musical ‘canon’ and its limitations– became possible for me by engaging with critical literature on participatory and community arts, through the lens of decolonial, intersectional and Marxist feminism¹⁰. While becoming more aware of the historical and contemporary realities of subordination, I understood how big a challenge was to transform my practice and become able to put practice into words and vice versa. Even when attempting to do so, the act of reclaiming existing notions and practices or introducing hybrid methodologies felt and seemed undisciplined and unbound. My hesitation to name my practice and my role within artistic and social processes has deeply been rooted in overlapping oppressions related to race, class and gender within the environments and societies I have lived and worked to this day.

How do I name my own? How do we name our own? remains unanswered. What has slightly shifted is that, through the fieldwork and the written dissertation of this research, I began to name processes and methodologies in music-making, and inhabited notions and concepts temporarily in a way that allowed for simultaneously questioning and reflecting upon music-making. Conceiving and designing the fieldwork has been an opportunity to engage with methodological devices that embraced the complexity and heterogeneity of the collaborators’ perspectives, while at the same time it put me in a position of switching between multiple roles, and observing the resulting power dynamics between the individuals of the fieldwork and the prospective readers of this dissertation. In the pursuit of a non-hierarchical kinship and multi-voiced expression where resistant meanings are collectively created (Lugones 2010, 742-759), I devised a semi-structured framework that attempts to resist a “reaching out to” and “giving voice to” approach of participatory/community arts projects. I attempted to devise a framework that departs from acknowledging the agency of subjects to articulate their desires and opinions in the public sphere if and when the sociopolitical circumstances allow and support them to do so. Socially engaged artists and musicians, are also part of communities and share a responsibility to make the above possible, rather than be

those who, in a simplistic and metaphorical manner, “pass on the mic”. As Westerlund and Karttunen argue, the practice of socially engaged musicians may question the existing hierarchies in the sociopolitical and moral landscapes of contemporary societies, but still it remains critical that the musician facilitates, within reasonable limits, a process that neither conceals the reality, nor imposes the collective over the personal, but rather offers opening for counternarratives of exploring non-hierarchical improvisation and composition as a means of kinship rather than altruism and self-erasure¹¹. For this contact with theory to become meaningfully transformative in my practice, I enacted a whole process of rethinking older working patterns, habits and methodologies – a process of unlearning and re-learning grounded on nourishing attentive listening, sensing and reading about other people’s experiences and perspectives.

The formation of the group of twelve collaborators– myself as a researcher and collaborator included–, as described in Zine X, was initiated through an open-call-invitation that was disseminated by word-of-mouth, via communication channels of the Feminist Autonomous Centre and email correspondence. My primary intention was to share information about my methodological and theoretical approach with individuals, permanently or temporarily residing in Attica, and to encourage individuals interested in (un)learning and making art in a collective and transdisciplinary manner to apply. The open-call-invitation was written and disseminated in English with the aim to create a multicultural group within which communities of diverse racial backgrounds could be represented. At the same time, it is important to acknowledge that choosing one language, as the primary, over another, choosing any language, as primary, over another creates the possibility of exclusion. As described in more details in other sections of this thesis, the workshops were facilitated in both Greek and English and at times in German with simultaneous translation either by myself or the collaborators, in order for everyone in the room to part take in all stages of the process. Taking into consideration a variety of restrictions and limitations posed by labor/work legislation and practices in Greece and the voluntary participation of the individuals to the fieldwork, the workshop was structured within eight in-person group-encounters each of which had a duration of two hours and took place on Mondays.

10 Born, G. (2011). “Music and the materialization of identities”, *Journal of Material Culture*, Gould, E. (2005). “Nomadic Turns: Epistemology, Experience, and Women University Band Directors”, *Philosophy of Music Education Review*, Gould, E. (2011). “Feminist Imperative(s) in Music and Education: Philosophy, theory, or what matters most”, *Educational Philosophy and Theory*, amongst others.

11 Westerlund, H., & Karttunen, S. (2024). The protean music career as a sociopolitical orientation: The mutually integrated, non-hierarchical work values of socially engaged musicians. *Musicae Scientiae*

ON PARITY

Nancy Fraser (Fraser 1998, 5) discusses the notion of *parity* in participation, describing it as a form of justice that “requires social arrangements that permit all (adults) members of the society to interact with one another as peers”. For parity in participation to be possible, she stipulates two necessary requirements, neither of which alone is sufficient: the distribution of material resources and equality in interpretation and evaluation expression for all participants. The response of individuals to the open-call-invitation offered information about the existing overlapping oppressions of gender, race and class deeply manifest themselves in the field of cultural studies and arts education of Athens. I understood that my ability to ensure parity in the group of collaboration was limited. Individuals from racially marginalised/underserved groups, the trans-community, parents and adults above thirty-eight years old were not represented in the received applications. The selection process for the formation of the group was based on the principle of the best possible representation of the applicants on the grounds of race and gender. Since applicants were not asked to disclose information about their positioning in the class stratification, positive discrimination to rectify class disadvantage was not possible. The group’s demographic constitution consisted of individuals between the ages of 24 and 38, self-identifying beyond the classification system of gender binary, and positioned themselves across the wide spectrum of low to middle class. Revisiting the notion of parity in participation, the fieldwork of this research has been a gesture of possibility of *parity* in collaboration. Thus, the entry point for each of the individuals into the process, was intended as one of a *collaborator* rather than a *participant*. This decision signaled my intention to collectively imagine and practice methodologies of knowledge sharing, conversation and exchange horizontally, letting go of the role of the educator, lecturer, expert within the process. Achieving to overcome existing systemic and overlapping oppressions within the limited capacities and resources of this fieldwork would have been ideal. From where I stand at this moment, I believe that, some of those issues were articulated and challenged, offering opportunities to imagine composition and improvisation otherwise, but there is a long way to go still. This collaborative practice is located within a larger venture of practices initiated by artists and pedagogues from diverse traditions and disciplines who imagine more egalitarian and accessible processes of knowledge and arts production. Therefore, the space and the relations that were produced within the frame of this fieldwork, even though limited and situated, may contribute to existing debates and conversations within the field of transdisciplinary arts pedagogies that attempt to reflect the sociopolitical realities from which they emerge.

In response to the complexity of giving a provisional name to the encounters of the fieldwork in relation to the space, the relations and the tensions, intersectional approaches to feminism (Carastathis 2014) as well as assemblage theory (Deleuze 1987, Puar 2012) provided me with a theoretical and analytical framework for the use of a terminology suiting the practice of this particular group. Both intellectual genealogies functioned as a tool and a rubric in the process of acknowledging, naming and resisting oppressions based on class, race, gender, nation and sex in the ways by which theory informs the practice of the fieldwork; the workshop encounters, the interviews, the analysis. While these lines of thought remain in conversation with the rest of the literature of this research, the practice of the fieldwork as well as the practice of writing this dissertation has also affected the reading and my understanding of theory. Naming the practice of the group emerged from the observations and reflections of the individuals/collaborators and my personal workings of those in relation to the theory that was provided by each the collaborators throughout the process. I consider the findings of this research transitory and their reproducibility contingent upon the replication of the practice by collaborators and prospective readers.

BODIES THAT COME TOGETHER, BODIES THAT ASSEMBLE

Through engagement with the possibility of exploring nonrepresentational and non-subject-oriented politics in transmedia collective improvisation and composition, the process of *becoming* and the relations formed within a group of collaborators is understood through the notion of *assemblage* (Deleuze 1987). Conditioned in multiplicity, *assemblage* aspires to act on semiotic, material and social flows (Deleuze 1987, 23). For this, the process of establishing a common methodology that would lead our practice and reflections was informed by the multiplicity of arts practices and skills, lived experiences, literature references and understanding of roles and power dynamics within our group. For this to materialise, our practice needed to reflect the complex and dynamic configuration of the agency, desires and expectations introduced by the collaborators who came together through a process of an open-call-invitation to form this particular temporary and contingent structure. It is crucial to acknowledge here that an assembly of individuals that does not come together spontaneously, but is initiated by an individual, renders the nonrepresentational and non-hierarchical politics of a projects like this difficult to achieve. The twofold nature of my role – collaborator and observer – in the research may have allowed for a negotiation of the existing hierarchies produced by the design and the implementation of the fieldwork, but a careful design would simply not be sufficient to secure the equalisation of the field. Ahead of and during each encounter I had to prepare through consciously unlearning my inherited notions around the canonical role of the “workshop leader”, “the lecturer” and/or “the “teacher” that I received during my formal musical training and working experience in and out of arts and learning institutions – a sum of roles, methods and tactics that normalise the appropriation and silencing of voices through drawing a veil over the overlapping oppressions and the exploitation of power, that make up the neoliberal capitalistic pedagogies I am trained by.

On the other hand, my experience with practicing participatory art has informed my decision to depart from the notion and politics of participation and seek alternative ways of collaboration on equal terms. This decision has been based on my observation as a practitioner that participatory art often draws its materials through abstracting from and exhibiting the lived experience of participants, while at the same time denying their agency to articulate their own meaning of it. Their experiences and narrative are commodified as and labelled under consumable concepts and identities created for an audience and/or an institution. In other words, after practicing it for a long period of time, it appears to me that participatory art has at times been denied the notion of intimacy and privacy accorded to other artistic practices, and may often be created *in order to* be publicly consumed. Instead of being a mode of art that *may be presented if*

its performance is considered meaningful by its creators, its public presentation almost justifies its creation.

A long-lasting failure of ours is admitting that the distinction between performer and audience, professional and amateur, leader and participant was never dismantled, it never collapsed; we avoid abolish those identities and the borders that render them possible. Let me be blunt; the stakes are too high and those who will be called upon to let go of the power they hold will not allow for that to happen. A reshuffling of roles, inclusive decision-making processes and funding distribution will be introduced, if participation were to be reclaimed and redefined by non-white-middle-class-straight-masculinities. On top of this, imagine how tables were to be turned if participation in the arts were to be replaced by the notion of collaboration. Collaboration has its own set of terms and preconditions; it is grounded on a collective manner of making, learning, sharing and producing knowledges, methodologies and arts-practices. It aligns with struggles for knowledge and learning justice through a redistribution of the available resources and objects. It forces a renegotiation of existing roles and hierarchies, especially when collaboration is aiming at collective intentionality within a plurality of voices and perspectives. Practicing collaboration as such within arts production and arts education inserts unpredictability and calls for the practice to become transformative. Learning then becomes bi-directional, canonical identities are challenged and authorship is shared. The ways in which collective improvisation and composition were explored throughout this research involved navigating towards practices that flourish through collaboration and resist agendas of appropriation. Collaboration was rehearsed via the immateriality of methodologies, processes, relations applied and shaped within collective figurations/constellations.¹²

The use of the expressions *waiting with* and *waiting for* were introduced as concepts in the fieldwork as well as in the written dissertation. They articulate my intention to prioritise collaboration through the lens of intersectional feminism; to practice equity

12 Thus, distancing this research from the ethics of current popular participatory arts practices, as it is promoted by major artistic and educational institutions and funding bodies, stands for an attempt to tune into Claire Bishop's observation on the subject matter (Bishop 2012, 2006). Since the 1960's the application of various agendas has been intertwined with calls for participation in the societies at large, as an approach to making art. One of those agendas has been the repair of the social bond through a collective elaboration of meaning, especially after the fall of collapse of the Soviet Union (1989). Physical or symbolic participation in making art has also aimed at the creation of an emancipated individual that is expected to take control of the current sociopolitical reality, since it points at a more egalitarian, democratic and less hierarchical distribution of authorship. According to Bishop, conditioned within an alleged crisis in community and collective responsibility, “the concerns of activation; authorship; community - are the most frequently cited motivations for almost all artistic attempts to encourage participation in art since the 1960s” (Bishop 2006, p. 12).

in collaborative improvisation, rehearsing and writing narratives within an assemblage of subjects, with each other's class, gender, race and sexuality. Puar suggests (2012, 1) that intersectionality and the theory of assemblage "need not to be oppositional, but rather frictional". Despite their not being reconcilable as analytics, they both provide a platform for understanding the transformative, non-linear and rhizomatic becoming of entities within relations. The concept of *waiting with* was introduced in the fieldwork as an invitation to multivalent bodies/individuals to join a collective process of *becoming with* gender, race, class in interdependence. On the other hand, the concept of *waiting for* was a call to explore the ways by which we collectively produce a space for equality through unpredictability - a material, figural, or conceptual space - grounded on a negotiation between the forces of disruption and deconstruction, reconstruction and stabilisation.

As collaborators we engaged in a process of exploring the available space, either individually or collectively, by marking and defining sub-spaces/rooms with specific functions, boundaries and meanings. According to the nature of the practical activities of the fieldwork, the encounters took place in the Feminist Autonomous Centre: a room in the style of a living room, a foyer with a shared desk, a study-room, a kitchen, a backyard, the doorsteps of FAC and the neighboring streets. We also created virtual meeting spaces to support the group's communicational needs. At the beginning of the process, I suggested the use of social and administrative tools (emails for scheduling and location coordination, consent forms etc.) as well as for documentation purposes and accessibility to materials (Google Drive); members of the collective set up a Miro Board to facilitate asynchronous exchange between our weekly encounters, as well as a 'Signal' chatroom (assigning tasks, roles, sharing schedules and availabilities). 'Signal' also functioned as a means for day-to-day communication, where individuals suggested hang-outs, shared events of common interest, as well as their personal artistic work with the rest of the collaborators. Towards the end of the fieldwork, it became increasingly active, as participants became more familiar with each other and built interpersonal relationships. The activity of the chatroom faded out a month after the culmination of the fieldwork, giving birth to a new chatroom with fewer individuals who wished to remain in touch and explore the possibility of continuing working collectively in the future. Deleuze and Guattari's concept of a *territory*¹³ was introduced by a collaborator of the assemblage as a way of seeing, reading and apprehending space as territory that exceeds its physical and geographical aspects. More specifically, it functioned as

a lens through which to contemplate collectively which immaterial and material conditions allow for the collaborators to negotiate and transform the geographical, virtual, physical, mental, material and conceptual space(s) of the fieldwork. When and how do deterritorialisation and reterritorialisation of the process of improvisation and composition become possible and by becoming possible how do they remain in conversation with the sociopolitical scheme of things from which they have emerged? The characteristics of the fieldwork's territory needed to be grounded on our acknowledging each other's positionality and building a trusted relationship based on our common understanding of non-hierarchical interdependence. Nevertheless, building a trusted relationship of interdependence is not sufficient for the above to be realised, and often comes with the challenge of creating an isolated and safe space that cuts all ties with its context, the world outside this fieldwork.

During our third encounter, we spent time discussing extensively about Baubo, their relationality with Demeter and the multiple accounts about them that we had available, from Homer to the Church Fathers, to Nietzsche and Agamben. We wondered about their positionalities and their exchange in relation to their gender, sexuality and class background. The conversation soon moved around the space of their encounter. One of the collaborators brought into the conversation Virginia Woolf's "A Room of One's own"¹⁴ inviting us to think together the spaces in which encounter each other, the spaces that become available or not to non-masculinities, when they wish to write poetry, draw, make sound. This conversation was very much connected to another one we had during the sixth encounter of the workshop, when we read together an excerpt of Samuel Beckett's "Waiting for Godot"¹⁵ and discussed the notion of *waiting* within the context of Beckett's theatrical play and our approach to "waiting with/waiting for" throughout our improvisation and composition activities so far. In both occasions we not only discussed about our perception the subject/situation we might anticipate, but rather, as mentioned above, the territory where we are situated when we are *waiting*. Literally or figuratively, at FAC or at one's school, studio, bedroom and/or at public spaces we discussed about what makes those space possible and accessible. The workshop took place within the first few months of the so called post-covid era, a factor that added to our conversation about shared and personal spaces, safe spaces and social distancing. In creative learning processes such as this particular workshop series, the renegotiation of collaboration with physical presence in the same room was a fundamental core of the process in order

14 Woolf, V. (2004). A room of one's own. Harlow, England: Penguin Books.

15 Beckett, S. (2006). Waiting for Godot. London, England: Faber & Faber.

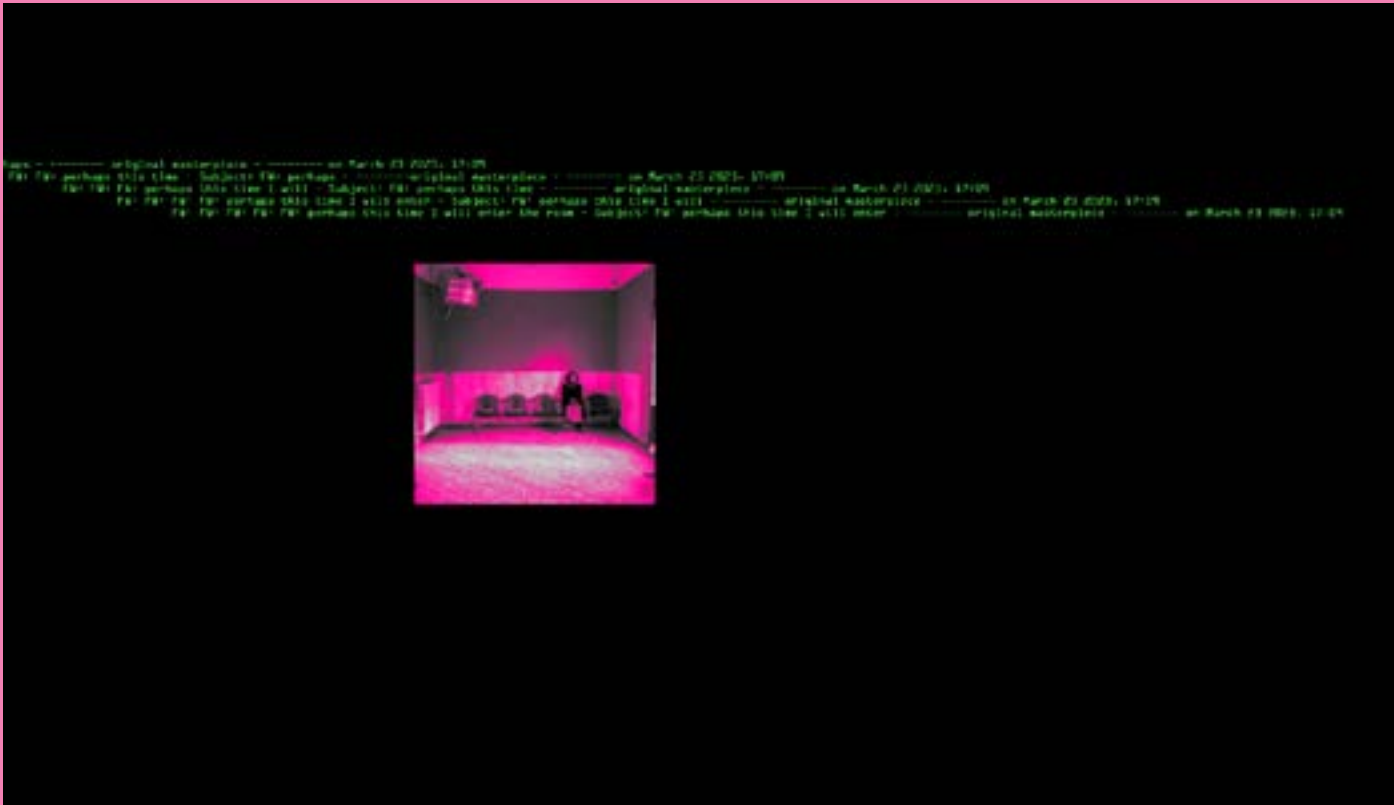
13 A Thousand Plateaus: Capitalism and Schizophrenia. Gilles Deleuze and Félix Guattari, 1987.

to assure that every collaborator felt comfortable with the housekeeping rules as well as the principles of our collaborative process. Those conversations led to a series of explorations, either vocal, textual and/or visual; experiments and sonic sketches, poem sketches (I, II), video sketches through which we tested out performance and composi-tional ideas, that we captured and discussed in the encounters to follow.

The virtual and physical territory of the fieldwork aspired to be a container of wishes, hopes, struggles, and dreams of the everyday transformed in sketches, tests, improvi-sations and poems of sound, text and image. Through improvising across various medi-ums and formats we produced in-progress materials and fixed transmedia poems were interconnected within the broader concepts of *waiting with* and *waiting for*. By weaving a rhizomatic grid of materials and objects we explored how we speak to one another as collaborators and how our voices sound next to each other rather than on top of one another. A multitude/polyphony of voices, including ours in the room and those to whose theoretical and artistic work we referenced, constituted a rehearsal of *multivocality*; a *transmedia multivocal assemblage* a configuration of forces and agencies that came together hoping to attend complexities and uncertainties of their everyday lives, their gender and class realities, through methodologies of listening, observing, sensing, and responding to one another. The process became a perpetual transformation of theoret-ical and practical tools into unpredictable, non-linear and intuitive narratives in the form of transmedia poems. We collectively practiced improvisation and composition with an intention to avoiding confining subjectivities to individualisation, and instead affirming the collective and enable new alliances across and beyond established disciplines. The particularities of unlearning and relearning process resembled those of the social prac-tice of *queer gossip*¹⁶ - synchronous and asynchronous at times, situated and partial. An attempt to unmask the figure and practice of *gossip*, where kinship is explored through interdependence; a “play of companion species learning to pay attention. I am who I become with companion species, who and which make a mess out of categories in the making of kin and kind.” (Haraway 2008, 19). Within this assemblage, “queer messmates” (Haraway 2008, 19) engaged in a synchronous and asynchronous attentive gossip employing sound, text, image and bodies to address classed, gendered and racialised experiences.

16 ‘gossip’ derives from ‘God and sibb (akin)’ and refers to a companion in childbirth and/or ‘godpar-ent’. According to Silvia Federici (Federici 2018, 35), the term would signify kinship/friendship amongst women at the dawn of modern England. Women would meet up in the commons on a daily basis to con-verse, exchange knowledge, socialise and self-organise. Gossip was a territory of connection, affection, empathy and belonging that has proven itself to be disruptive to public growth and stability of the capitalist system. Since then, an idle and denigrating meaning has been assigned to the practice of gossip, one that is described as untactful, nosy and superficial conversation between women about other people’s private lives.

perhaps this time I will enter the room
Transmedia poem, Waiting with/for Baubo; February - April 2023



WRITING DESKS; ON THE MATERIALITY AND IMMATERIALITY OF UNLEARNING

My arrival at the *writing desk* has not been one of a philosopher, neither of a music theorist, but rather one of a transdisciplinary practitioner and researcher. I have proximity to the commodity and object of the *writing desk* thanks to my positionality. I venture an attempt to inhabit the role of a writer temporarily, following a line that has been drawn and walked before me. Thus, my aim is to constantly be constantly aware of the patriarchal notions in knowledge production within music theory and music education, composition, performance and improvisation. Audre Lorde elaborated on Virginia Woolf's observations about the gendered and classed experience of writing, by pointing out that "a room of one's own may be the necessity for writing prose, but so are reams of paper, a typewriter and plenty of time" (Lorde 1984, 116). The spatial, temporal and materialistic aspects of writing affect which practices are explored, which theory is written and which knowledge is produced. Regardless of my unfamiliarity with the matter of the *writing table*, my intention to document the observations and provide an analysis of the methodological tools of this research within existing/canonical disciplines goes hand in hand with providing a written dissertation that aligns with a specific tradition of academic writing. The *writing table* was for me as an object of fear due to the fact that my proximity to it, when I put my researcher hat on, produces a hierarchisation between myself and the collaborators of this assemblage. The twofold nature of my role in this research – the insider/outsider – poses the greatest threat to the aspirations of the assemblage to produce knowledges and art in a horizontal manner. The *writing table* alongside with the necessary resources, such as the *time* and the *paper* are those that provide immense power to those who are seeking to take it. Resisting yet another inherited contradiction, I venture an exit plan; I choose to approach/name the writing table (as) a territory within the territory of the fieldwork, it represents all those tables on which we used to place other objects - books, notebooks, bags, phones, cameras, laptops, pencils, projectors, papers, sticky notes, lights, coffee mugs, teapots, food and sound recorders, ashtrays, water bottles during our encounters. At times, where I sat looked like a coffee or a dining table, a writing desk at FAC or at home, in a library, at a café, in the train. There have been days we sat around it to write our words in shared papers, to read the texts we cared for, to draw, to eat, to talk to each other; a vessel for thoughts and hopes.

Issues of proximity and orientation to virtual or physical objects in the fieldwork sparked multiple conversations in one-to-one and group formations between the collaborators at different stages of the process. In the open call, applicants were asked to provide a text that they considered significant at the time and that echoed ways in which queer

feminist theory informs their everyday life and praxis. The text could be formal or informal, such as an article, a tweet, a Facebook post, a book. The collaborators' responses spanned across Philosophy, Music Education, Music Studies, Sound Art Theory, Queer Theory, Feminism, Literature, Journalism, Visual arts, Poetry and Theatre. Throughout our weekly encounters individuals shared the texts of their choice as a way to share personal points of reference and a means of picking picking our brains collectively through conversation. Exploring references/existing literature was embedded in the structure of our weekly encounters as a collective effort to understand the multiplicity of existing orientations; the ways in which bodies become orientated by how they occupy space and time (Ahmed 2006, 5). The tendency of our racialised, gendered and classed bodies towards objects and resources, available or unavailable to us, was expressed in conversations and was often transformed into the raw materials and transmedia poems.

At times fearless and playful, at others hesitant and non-responsive, we improvised with our speaking and singing voices, with live and recorded sound, spoken and written text, drawing and film in order to contest existing identities and expectations that were assigned to us due to prior affiliations with specific disciplines and occupations – those of musician, philosopher, writer, visual artist, designer, journalist, curator, musicologist, photographer, amongst others. Exploring ways of expressing ourselves, building trust, being inspired from one another, leaning to each other in non-conversational format resembled an attempt to collectively draw our own transdisciplinary line toward the future. This helped me shape our shared structure of the encounters to follow, the culmination of the fieldwork and/or the afterlife of the factional stories. either to the goals and therefore the structure of the encounters to come, the culmination of the fieldwork and/or the afterlife of this assemblage. Our collective efforts were at times falling "out of the line" of canonical disciplines and methods and were accompanied with feeling lost or relieved and/or liberated. Half way through the fieldwork, all collaborators, with the exception of one, agreed to delay the production of a specific and solid final outcome that would be shared with an audience at the end of the fieldwork. This decision reflected somehow our collective desire to prioritise staying with/in the process rather than engaging with the politics of spectatorship and arts production. Having made this decision, we continued to improvise with methodologies, compositional tactics, performing strategies, while giving time to socialising with each other – drawing a non-linear line in relation to the sites, spaces, temporalities and human entanglements of this transmedia multivocal assemblage.

TRANS- DISCIPLINE AND MEDIA

According to Sara Ahmed “Disciplines [...] have lines in the sense that they have a specific “take” on the world, a way of ordering time and space through the very decision about what counts as within the discipline” (Ahmed 2006, 22). Does the fieldwork of this research sit on the periphery far out of the marked lines of music pedagogy/ education? Is it in dialogue with theories and methodologies of transdisciplinary arts education? If so, would the findings of this research contribute to ways of shaping and practicing situated methodologies in transdisciplinary scholarship? Disciplinary lines suggest routes for us to find our way, to not get lost when not self-intended. The lines stand before us, in front of us, pointing at what is in the scope of our potentiality and what not. Some bodies face those lines with a feeling of familiarity and reassurance, while others stand before them vulnerable or contested. *Waiting with/for Baubo; a transmedia ethnographic poetry workshop* has pointed at territories, lines and perspectives unpredictable and unfamiliar to me. It challenged me to resist following the lines that have been previously established, in relation to the canonical role of a music teacher, musicologist, workshop leader, lecturer. Having a twofold role within the process – a collaborator and facilitator/researcher - consisted of providing a tentative structure, suggesting activities and instigating processes, as well as engaging in the making. The choice of a hybrid medium, such as transmedia poetry, was introduced with the intention of freeing us from established connotations, the history and aesthetics of the medium itself. We improvised with materials to compose transmedia poems having an awareness that none of us is an expert, not even experienced enough in this milieu; we followed a “no right or wrong” approach to improvisation to help us generate materials that spoke to one another or had a life of their own. I have chosen to use the term transmedia poetry in the open call-invitation and through the fieldwork and research as a medium, a format and a vessel of diverse medial layers, such as sonic, textual, visual, performative modes and media that modulate and transform into each other. Taking into consideration the unpredictability of the derivatives of this process, the written dissertation of this research sees those derivatives– whether poems, methodologies, theory, raw materials, reflections – as transmedia objects that could potentially be mobilised to other territories and assemblages of transdisciplinary scholarship and practice.

In order for the practice of the transmedia multivocal assemblage to become informed by the everyday and the sociopolitical context within which it was realised, we created openings in the affective, social and political realities of the collaborators, through the practice of gossip. Similar to music, transmedia poetry appears as a “diffuse kind of cultural object”, a constellation of sonic, social, spatial, corporeal, discursive, visual, tech-

nological and temporal mediations (Born 2011, 377). The socialities and materialities of transmedia poetry allow for a stimulation of associations between a diverse range of positionalities and orientations, thanks to its multimodality of expression, articulation and apprehension. Improvising, writing and performing transmedia poetry through the prism of feminism and queer theory, creates the possibility of “aggregations of the affected” (Born 2011, 376) that question, challenge, invert, deconstruct or alternate “hierarchical and stratified social relations” (Born 2011, 381).

Transmedia multivocal assemblage is a provisional name of the practice-based aspect of this research in relation to its spatial, temporal and orientational characteristics. The process of naming the territory of practice has appeared only at the stage of reflecting and analysing the findings in conversation with the existing literature. My intention has been to explore the ways by which rejecting to assign hierarchical identities on the multivalent bodies that perform practices of transdisciplinary improvisation and composition, allows for improvisation and composition to be in a process of becoming with others in contradiction, unpredictability and uncertainty. It tunes in with close and remote “cultural practices, focusing on what is unexpected, marginalised, and silenced, opening spaces for change” (Gould 2005, 148) within the field of arts education, transdisciplinary arts and scholarship. The mobilisation and circulation of the knowledge produced within the territory of this assemblage, within and across disciplines and other communities, is subject to the material conditions of race, class, age, gender and sexuality that define our positionalities. The thinking and findings of this research remain situated and partial, but are *waiting with* those who argue that “as tools of critique and inquiry, invoking education [...] values of interconnectedness, creative experimentation, and trust, feminism(s) opens up otherwise inaccessible and unexplored problematic fields related to [...] learning in terms of passion and lived experience.” (Gould 2011, 132)

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IV. WE ARE SITTING IN A ROOM (OF OUR OWN): MULTIVALENT BODIES LITERAL AND FIGURAL SPACES OF COLLECTIVE LEARNING/UNLEARNING

But, you may say, we asked you to speak about ~~women and fiction~~ **bodies and sound** — what, has that got to do with a room of one's own? I will try to explain. When you asked me to speak about women and fiction bodies and sound, I sat down on the banks of a river and began to wonder what the words meant. [...] But at second sight the words seemed not so simple. The title ~~women and fiction~~ **bodies and sound** might mean, and you may have meant it to mean, ~~women~~ **bodies** and what they are like, or it might mean ~~women and the fiction that they write~~ **bodies and the sound they produce**; or it might mean ~~women and the fiction that is written about them~~ **bodies and the sound that is produced about them**, or it might mean that somehow all three are inextricably mixed together and you want me to consider them in that light. But when I began to consider the subject in this last way, which seemed the most interesting, I soon saw that it had one fatal drawback. I should never be able to come to a conclusion. [...] All I could do was to offer you an opinion upon one minor point — ~~a woman~~ **bodies** must have money and a room of ~~her~~ **their** own if ~~she is to write fiction~~ **they are to produce and perform sound**; and that, as you will see, leaves the great problem of the true nature of ~~woman~~ **bodies** and the true nature of ~~fiction~~ **producing sound** unsolved. I have shirked the duty of coming to a conclusion upon these two questions — ~~women and fiction~~ **bodies and sound** remain, so far as I am concerned, unsolved problems. [...] At any rate, when a subject is highly controversial [...] one cannot hope to tell the truth. One can only show how one came to hold whatever opinion one does hold. One can only give one's audience the chance of drawing their own conclusions as they observe the limitations, the prejudices, the idiosyncrasies of the speaker.

An attempt to paraphrase the opening of "A Room of One's Own" by Virginia Woolf (1929)

When performed as a gesture of voicing a counternarrative, 'making sound' — or in other words 'the voice', 'the perspective' or 'the positionality' of the subversive and the unheard— creates an opening to multivocality. It has the potential to challenge canonical structures in the way we listen and apprehend sound in music education and learning processes as well as in our shared everyday lives. However, this requires a concerted effort to perceive and produce space as a twofold act of unlearning how we listen in order to subsequently embody remote and close voices and sounds, as well as to repattern sonic narratives *together with* rather than *for* the bodies that have produced them.

As stated before, the fieldwork of this research took place in Athens (Greece, a capital city of the South Eastern Europe) and all of its collaborators were trained in Greece and other countries of central Europe. Despite the criticality towards Western scholarship and the Western artistic canon shared between the collaborators, from the early stages of our encounters it became apparent that in order to explore and apply non-hierarchical methodologies in collective improvisation and composition we would first need to acknowledge the imperial hierarchies that exist within in the systems of knowledge production we had been trained in, and the ways that we, as white Westerners, participate in their reproduction and perpetuation. Parity in collaboration within processes such as the one at hand could not be examined and analysed without admitting that certain forms of knowledge are also forms of social power and thus the problems of learning processes are related to the "power-knowledge nexus" (Graeber 2006, 4). Thus, bi-directional learning is understood here as an effort to instigate 'unlearning' collectively. Spivak argues that to "unlearn one's learning" goes hand in hand with "unlearning one's privilege as loss" (Spivak et al 1996, 4) through admitting that our privileges have given us access to certain types of knowledge. It is highly probable that those of us trained within the imperial Western canon have still a long way to go with unpacking notions of assimilation, segregation and oppression that are deeply connected to systemic racism, and therefore how those contribute to the development of disparities and disadvantages in arts learning contexts in which we participate. For us to imagine and engage a territory of non-hierarchical transdisciplinary practice where individuals are positioned in equal proximity to the available material and immaterial resources, we must first understand that colonial hierarchies are "un-learnable". More specifically, for a process of unlearning to be accessible, there must be a reciprocal exchange between theory/theory-making and practice. For abolishing existing imperialist structures and hierarchies that render Western scholarship and scholar's dominant within knowledge-production systems, one of the tasks we need to undertake is to challenge racism.

In the context of her work on the limitations of liberal, feminist unlearning, Harris Butt (2011) highlights the interplay between knowledge, power, and transformation through the critical perspectives of Spivak, Danisus, and Mohanty. Spivak et al. (1996) argue that dismantling the deep-seated roots of racism involves a fundamental realization: the awareness that the very knowledge acquired, which may perpetuate discriminatory beliefs, can be deliberately reversed and this is a prerequisite for an egalitarian and just learning and societal fabric. Following the Foucauldian school of thought, Mohanty underscored the interconnectedness of knowledge and power dynamics. He argued that the perpetuation of discriminatory hierarchies exercised by established educa-

tional paradigms of Western scholarship hinder a more nuanced approach to knowledge acquisition and dissemination (Mohanty 1988, 62). On the other hand, the act of reversing racism as explored by Danus (1993, 24) extended beyond mere personal reflection. It encompassed acknowledging one's complicity in larger systems, such as universities— institutions of neo-colonial learning. His insights lay the ground for conscientious action, ultimately engaging in the deconstruction of oppressive structures and contributing to dismantling the very institutions that propagate racism.

Listening to and with otherness as a praxis of affirming points of interconnectedness and interrelation was utilised as the main practice of the fieldwork. Departing from composer Pauline Oliveros's concept of *deep listening*, our listening was practiced through tuning in human voices and non-human sounds, current sociopolitical matters, real and imagined narratives. The sounds produced were considered fragments of autobiographies, consisting of a private interior and a public trajectory (Carson 1995, 130). For our encounters to become an unlearning territory in that the bodies of this *assemblage* themselves transformed into "sites of enunciation" (Butler 2011, 108), the in- and out-ward disposition of our autobiographies had to be given time and space to be articulated and listened to. Through the speaking and singing voice of the collaborators, our speech and sonic acts, the soundscape of the interiors and exteriors of FAC, as well as pre-existing sound and music, we improvised ways of speaking, listening and being listened to by our collaborators. At the beginning and the end of every encounter, we practiced gossip using our speaking voice, as a way to check-in with current political and social issues, feelings, nuances, questions and struggles. Gossip – both as verbal work and guerilla intelligence – was the fundamental tool of taking care of the interiority of this *assemblage*.

Beyond our speaking and linguistic voice, we also engaged in physical warm-ups including movement and group singing. This included breathing exercises, vocal improvisations, instant composition and interpretations of existing repertoire (verbal and notated scores). Never too long but also not rushed, singing together has been an essential part of the encounters, a non-verbal exchange that was facilitated on the grounds that none of us need to be an experienced singer or musician to contribute with their voice to a polyphonic vocal soundscape. During the first encounter the vocal warm up led to a *vocal sound-bath* – vocal improvisation where the collaborators were freely moving between pitches exploring a variety of textures, from humming to singing vowels. The collaborators were invited to keep their eyes closed if and when comfortable with this and focus on the sound that was collectively produced. In the majority of the sound-bath vocal improvisations we did the group collaborators had their eyes closed. This activity has not only functioned as a sound/music-making process but

also as a listening exercise; an exercise for tuning in each other voices and sounds in a non-verbal way. During the first encounter the sound-bath vocal improvisation was followed by all singing together a version of the vocal piece "Shing Way" (2015) by Meredith Monk. While sharing the music materials of the piece with the collaborators, in a call-and-response manner, I made deliberate decisions and simplified some of its elements to meet the collaborators where they were at. Most of them expressed how challenging singing has been to them, throughout their lives, and added that they would rather continue with vocal improvisations and open scores and compositions, such as those of Pauline Oliveros and Meredith Monk, rather than learning to sing songs. Based on this feedback shared at the end of the first encounter, the instances of collective singing throughout the fieldwork were centered around improvisation rather than repertoire. Most of the times that we have sang "Shing Way" it was followed or preceded by "Heart Chant" (1971) by Pauline Oliveros. According to spontaneous reflections of the collaborators, those moments were pivotal to our collective effort to make sound together and listen to each other, feel connections through our bodies and voices, feel trust and entrusted. Those were also moments when we explored various levels of vulnerability and challenge our understanding of what "a good singing voice" and how we do not wish to engage in such conversations.

We experimented with performing text and poetry and instant translation in multiple languages. We applied various techniques of field recording: either through recording devices or mobile phones, we recorded, played back and edited field recordings of human and non-human voices and sounds. A small number of those were spontaneously captured in the form of sound files or as part of transmedia poems. The ephemeral and intimate nature of the majority of our shared speech and sonic acts remained intentionally undocumented, because their intimate nature helped us unearth and abandon preexisting habits and knowledges about how we speak our voices and how are voices resonate in the room. In other words, we spoke, mumbled, whispered, shouted sounds and words, we laughed, sung, screamed, breathed together, made noise. Shifting across diverse medial layers, visual, textual or sonic, the noise that was produced during the encounters of the fieldwork transformed itself at times into poetry. The autobiographical and transdisciplinary disposition of the sound we made provided the sonic imprint of our shared *transmedia ethnographic poetry*.

In conversation with Virginia Woolf's "A Room of One's Own" (1929) we ascertained, similarly to literature, the portrayal of non-majoritarian sonic cultures and practices allow agents of eurocentrism to continue deciding which bodies are to be censored and which are not. Therefore, reestablishing justice in how we listen, apprehend, produce, improvise, compose and document sound can be an act of resistance against

the marginalisation and the silencing of gendered, disabled, classed and racialised bodies and voices. A room of our own and proximity to resources— whether figural, material or literal – constitute the bare minimum for intersubjective multivalent bodies in their course of understanding and performing contemporaneity through sound. It is essential that the terms upon which those literal and figural spaces of learning and producing knowledges are defined and articulated exclusively by the bodies that temporarily or permanently inhabit them and engage in the process itself.

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V. BEING WITH: SHORT BIOGRAPHICAL NOTES
OF THE COLLABORATORS

[] is a writer and reporter who asks everybody too many questions. She has done a lot of work to make Athens her home. She is trying to find ways to put more poetry into her life.

////

[] (b.1990) is a visual artist. [] studied painting at the School of Visual and Applied Arts, Aristotle University of Thessaloniki, and has exhibited widely in solo and group exhibitions in Greece. [] currently lives and works in Athens. In [] work, she explores the complexities of identity, corporeality, memory, trauma and sexuality. [] compositions stand out for their story-telling qualities, incorporating recurrent forms and motifs that compose her idiosyncratic visual language. With a flair for the grotesque, [] work is characterized by elements of sarcasm, dark humor, and tragedy – whether expressed through the prism of tender, vulnerable honesty, or captured with cynical cruelty.

////

Berlin based queer-anarcho-feminist, (tiny) activist. Ex-social worker, disillusioned with the hope of enacting real change from within this system, enrolled in university and now finishing BA, focusing on topics like gendered violence, sex worker’s rights, and the revolutionary potential of emotions. Queer femme babe, seeks to live towards a utopia of (queer) community, trauma-informed polyamory, abolition and somatic wisdom.

////

I was born sometime before the millenium, and still haven’t concluded my studies on ways to practice care and hold space without being self-consumed or cannibalized. Within this frame, I like to roam around collecting stories to tell.

////

26 y/o student of philosophy and media sciences, previously (and hopefully again to be) union and community organizer.

////

I am by now a 29year old person that feels uncomfortable with identifying with or to anything because it always feels like being pinned down, locked up. I feel like a nomad, less digital than deleuzian moving along with and between differentiating differences.

Trying to figure out whether it is fate or destiny. Studied with love-hate for academia 10 years philosophy and cultural studies, always distracted by untying the inscrutable net of implicit codes and the chicken-and-egg problem between classism and personal/ psychological attributes. Dancing is my line of flight.

////

////

She thinks writing an anonymous bio is a very personal thing. She likes playing with sounds, although she sometimes gets scared of what that means for her. She has been working as a curator, working in groups and collectives. She lives between Athens, Berlin, and sometimes Crete, and one day she wants to live in Marseille.

////

A moving image artist.

[..] was born in 1986 ten days before Chernobyl. [..] studied Social Sciences and Humanities. [..] currently lives and works in the Mental Vulnerability Zone. [..] believes that Patisson and Acharnon should be taught/modules in schools. [..] writings, poems and articles have (not) been published in various journals and on the internet. [..] is ever expecting for the Resurrection of the Dead and that one day seas will be free for all. When [..] grows up, will have a transformation’s factory.

////



My name is ??? ??????????????

.education and workshops

Diploma of Higher Education in Graphic Design (2004-2007)
By Middlesex University London
In collaboration with Athenian Artistic and Technological Group (AAKTG)
2007: 3rd International Conference on Typography and Visual Communication, Thessaloniki
2012: Designer: Creation of Artifacts in Society
By Instructor Karl T. Ulrich
University of Pennsylvania, USA
2012: The Language of Hollywood, Storytelling, Sound and Color
By Instructor Scott Higgins
Wesleyan University of Connecticut, USA
2015: Crossroad of Art, Documentary Workshop
BEE GROUP NGO
by instructors Christos Karakapellis, Yannis Arsanis, Yannis Kalazis, Athens
2023: Writing with/for Baube; a transmedia [ethnographic] poetry workshop
FAQ
by Evi Nakou

.experience

Photosynthesis Typography 2006-2007
Graphic Designer
Caprice s.a Construction and Anonymous Commercial Society 2008-2009
Graphic Designer
Deux Hommes Company 2008-2011
Fashion Photographer
Computer Lab 2011-2014
Instructor for children (aged 6-10)
CINEMACHIA Collective Group
Documentary "En Face" 2014-2019
Graphic Designer as Member of the Collective
Promotion of the film (Crowdfunding Campaign)
Lydie Franco-Hellénique Eugène Beletroix
LPHED 2017-2022
Freelance Graphic Designer
Freelance Graphic Designer 2011-2024

.skills and expertise

Illustrator	████████████████████
Photoshop	████████████████████
InDesign	████████████████████
Photography	████████████████████
Filming	████████████████████
Branding	████████████████████
Creativity	████████████████████
Communication	████████████████████
Teamwork	████████████████████

.interest

Reading, Painting,
Photography
Anime, Collecting Postcards
Printmaking, Hiking

Born in Athens 09-06-1984
Live in Kypseli

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