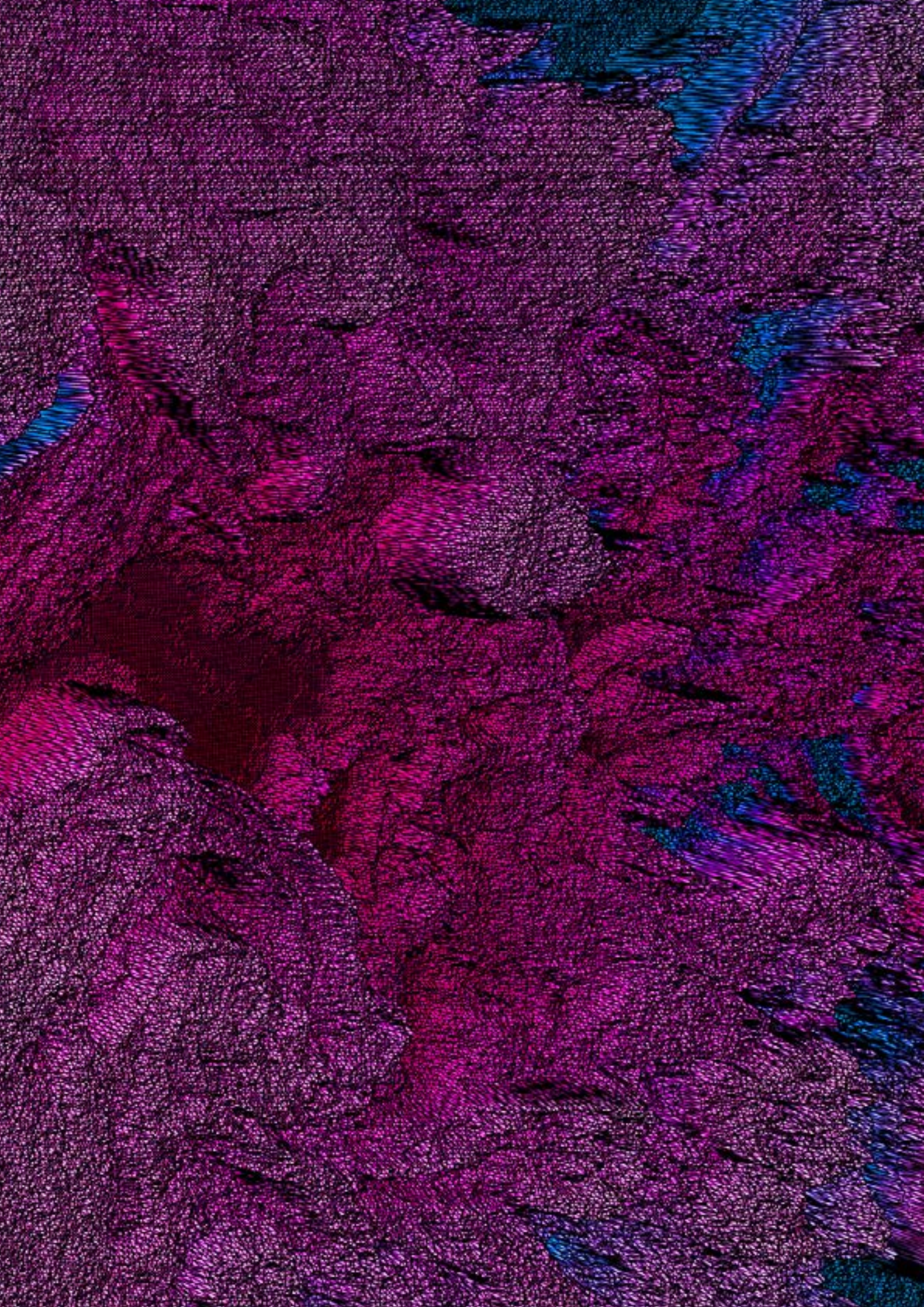


ZINE III
UNEARTH-
ING &
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PH.D. DISSERTATION THESIS
EVI NAKOU
APRIL 2025



I. FROM SHATTERING AND SPLATTERING TO RESPONSIBILITY AND RESISTANCE: FEMINISM AS SELF-ASSIGNMENT

Similar to many other artists/practitioners/researchers, I have conducted this research from a place of curiosity and a desire for answers or new questions in relation to my practice as a musician and facilitator of transdisciplinary processes that reflect and challenge the context from which they emerge. Throughout this research I have been standing at an intersection; one that has been inhabited and will be, by many others before and after me. One presents itself through the question of *how can we learn, practice and share art through the lens of queer and intersectional feminism. How can we reimagine our engagement with the arts as a social praxis*, one that exceeds canonical roles, hierarchical skills and power dynamics that oppress the expression of and exchange between individuals and communities that have not been granted access to resources? During this theoretical and practice-based exploration a researcher/ artist runs the danger of putting forward reductive and unsubstantiated aims unless they acknowledge and challenge, that such engagement with the arts cannot be realised within the existing neoliberal capitalistic societies, because they inherit and perpetuate systems of overlapping oppressions. Bodies, our bodies, are socialised through structures of systematic racism, to then become racialised, gendered, abled, classed and sexualised to a degree that we often fail to acknowledge or contest. Even when acknowledgment of these overlapping oppressions is in place, we still seem to lack the tools and knowledge to collectively hold ourselves accountable in relation to systemic violence, privilege and forms of exclusion that we perform to one another in music education. For this practice-based research to become a frame where together with other individuals we could contest hierarchical methodologies within transdisciplinary education, I had to understand how feminism may be applied in the practice of music and transdisciplinary (un)learning. Taking inspiration from methodologies of artistic and non-artistic groups and collectives, such as those mentioned in “Zine II_vii Improvising

with and within transmediality; the corporeal, affective, collective and situated improvisation”, I attempted for the fieldwork of this research to not reduced to process of passing on skills and producing a finalised outcome. My focus was to rehearse collective improvisation and composition through non-linear sequences of sharing skills and ideas in the form of gossip. Thus we attempted to voice our perspectives, points of reference and likings, our own work, creating rhizomes of draft ideas and sketches without expecting to fully form thoughts or propositions. We cooked together, had tea and coffee, and checked-in how we are at the beginning and at the end of each encounter. Sara Ahmed argues that “living a feminist life [...] might mean asking ethical questions about how to live better in an unjust and unequal world [...]; how to create relationships with others that are more equal” (2017, 1). Using intersectional feminism to transform the ways by which we practiced improvisation and composition, have encouraged us to form more intimate and meaningful connections with the mediums, the ideas, our everyday lives, with each other and the assemblage. For prefigurative pedagogies to be rehearsed and intersectionality practiced within the context of this fieldwork, I have often attended to the thinking and methodologies of practitioners and scholars from the field of critical music pedagogy, and have attempted to expand existing tools and methodologies by centering intersectionality.

Practicing collective improvisation and composition via the format of transmedia poetry during the encounters of this research is very much grounded on Gould’s (2007, 67-80) and Bradley’s (2012, 69-91) arguments about social justice, equity, and the intersections of music education with critical race and gender theory, particularly examining how music education can combat racism and sexism. Their perspectives served as a point of departure and helped me to question societal norms and power dynamics that help construct canonical roles within the process of improvisation and composition. Additionally this fieldwork was intended to allow positionality and the perspective of each collaborator to form the process itself. By acknowledging the diversity of each perspective, I was urged to provide tools and methodologies that could form the very frame of the collaborative learning; the *territory* of collaborative (un)learning based not only on their racial and sexual positionalities, but also their class background. Moving beyond Paulo Freire’s (1970) notion of providing equitable access to music education for all participating individuals, regardless of their socio-economic background, this fieldwork has distanced itself from the reproduction of categories such as “the marginalised” and “participant”, and explored embodied rituals and methodologies that reinforce equity in the everyday life. Some of the collaborative (un)learning activities promoted collaborative critical reflection when we encouraged to discuss the cultural and social implications of poetry. We composed poetry taking into consideration the

observations of Gould on the ways by which issues of gender, sexuality, and identity in music education, contribute to our understanding of musical and sonic experiences. Nevertheless, organising the (un)learning *territory* of this fieldwork through an intersectional lens, shifted my inquiry towards an exploration of the ways we pick each other up and hold one another in our engagement with art as a social praxis of our shared everyday lives.

Therefore, in order to practice responsibility and resistance, the theory and methodologies to be implemented had to tend towards direct action, fostering a sense of autonomy and collective responsibility among learners, that resembled more with the principles of prefigurative pedagogies. Hence, the pedagogical tools that were either introduced or conceived throughout the encounters of the fieldwork pointed to non-hierarchical relationships, horizontal structures and a consensus-based decision-making process, involving all collaborators in the facilitation of the learning *territory*. While both Critical Music Pedagogy and Prefigurative Pedagogies share a commitment to social change and critical engagement, they differ in the level on egalitarianism in pedagogical practices and roles of individuals. Both foreground the potential of dialogic exchange within the learning process, but what has become apparent to me throughout this research, was when collective improvisation and composition are informed by prefigurative pedagogies and intersectional feminism, and include various mediums and gformats, they may become an opportunity not only of learning how to be equal and different to each other, but also unlearn how to be hierarchical to one another; how to responsibly resist exploitation of power based on race, gender and class oppressions.

Waiting with/for Baubo; a workshop on collective transmedia [ethnographic] poetry was a *territory* for collective questioning that has already been assembled before us. It followed critical threads already voiced in the context of Critical Music Pedagogy and Participatory Arts, and tried to contribute to the discussion about the extent we are performing authoritarian identities within, in the practice of collective improvisation and composition through its observations and reflections, the findings and the unanswered questions. Not only in the analysis, but also during the practice-based research, feminist theory and prefigurative pedagogies provided the frame that held me accountable as a facilitator as well as researcher. I started to become more aware of the consequences they have had on the process of collective unlearning and making. When in the intersection of arts-disciplines, queer theory, intersectionality, subversive and prefigurative pedagogies, can transmedia poetry become a liberatory artform within which we may explore non-hierarchical relationalities? The articulation of those relationalities, the interiors and exteriors of our encounters across verbal

and non-verbal, sonic and visual manner in unfinished, draft and non-linear artefacts that we named poems, has allowed us to rehearse a “we” that does not exclude, that explores ways to resonate with as well as challenge its context and to work together towards the formation of a *territory* where learning queer and intersectional feminism through transdisciplinary arts and vice versa becomes possible only through collaboration. By rehearsing improvisation and composition of transmedia ethnographic poetry through prefigurative pedagogies one starts to mirror the critique of prefigurative politics on hierarchical power and how this suspends learning territories to act as living laboratories of democracy. Bi-directional learning then becomes a structural process by shaping those territories inviting a dynamic interplay of voices. Knowledge is neither transmitted nor received in fixed mediums or forms, but materialises through shared acts of inquiry, negotiation, and meaning-making. Rather than a predetermined transfer of expertise, learning is reimagined as a mutual improvisation, an open-ended co-construction where collaborators are transformed in the process (Kanellopoulos 2011, 2021). In this pedagogical ecology, similar to a classroom as it is imagined by Kanellopoulos (2007), the learning territory becomes a site of lived democracy, where authority is fluid, subjectivities are entangled, and the learning experience is shaped through an ongoing dialogue of differences—a space in which knowledge is not only acquired but reconfigured through collective reflection (Kanellopoulos, 2007).

When one places focus on the monetisation of artworks and their exchangeability in the arts market, building feminist collectivity in the arts education may seem as a failure in itself. Nevertheless, given the intellectual, affective and emotional labour that has been invested in feminist collective initiatives locally and internationally, we need to acknowledge their potentiality to not only provide the arts world outstanding works and methodologies, but also with the promise that a dismantling of hierarchical and exclusionary structures of arts education is possible; one that offers a possibility for equity in learning and making art. A change in paradigm for the role of the arts education in modern societies.

Most of the collaborators of the fieldwork have had experiences and are still involved in political assemblies, feminist collectives and arts collectives. During the interviews I realised that some of our past experiences and learnings are very similar, regardless of the different personal trajectories and upbringing, while others differ significantly, especially those that are based on class disparities. Our shared knowledge of self-organising and DIY culture has come to express itself in a variety of ways and has played a significant role in the development of our practice within this fieldwork. The majority of collaborators were familiar with the necessity of giving space and time to one another. Decisions were taken collectively through conversation and collaborators

were actively engaged in providing feedback on aspects of the process, while at times this was followed by their suggestions on how to shift and change elements of the structure or the facilitation of the workshop-encounters. Their familiarity with feminist practices and critical thinking contributed to creating a space where efforts, attempts, experimentations with materials and mediums were not judged or opposed. Their engagement in various aspects of the process varied, depending on their desires, interests and availabilities. The unique engagement of each collaborator was also affected by the expectations they have carried with them when initiated in this process as well as based on the level I facilitated the process in a more or less inspiring way to them. On that point, I came to realise soon enough, as I have described in previous sections of this dissertation, that a significant weakness of this fieldwork was to implement total co-facilitation on all its aspects and levels and amongst all members of the *assemblage*. Was that because of the fieldwork’s available resources, my knowledge and experience in existing methodologies, the disrupted relationalities that we experienced after a long period in and out of the Covid-19 pandemic?

Below are some provisional answers that I suggest in the context of my multifaceted position in this research and fieldwork, more as an opportunity for further discussion and problematisation with the reader(s) of this research, than as a “solution to the problem”. In other words, given the intersectional lens that has been applied to the practice and analysis of this research, it became more and more apparent that the voluntary nature of the participation of the subjects in the fieldwork comes with certain limitations. What I have observed is that since none of the collaborators, including myself, had access to funding, the process could have included a conversation on what accommodations should have been available to all of us, in order to adapt the theory and pedagogies of the fieldwork to the reality of precarity. From the open call to the closing of the fieldwork, the collaborators were in agreement with the (un)learning process that we undertook. This shared understanding though, if presented as sufficient reason for not providing further accommodations to them, may and should be challenged by an external reader. Such accommodation may have included reimbursement for their travel to and from the workshop encounters (to and from the FAC building), compensation/reimbursement for the total of workshop and interviews hours, amongst others. Accommodations that have been within my capacity to provide and I believe that did not pose a threat to the non-hierarchical relationalities between the collaborators, were the provision of tea, coffee and some snacks during each encounter and the interviews. After the first two meetings, the collaborators took the initiative to establish a rotating system amongst us of providing snacks for each encounter. At the same time, in preparing the collective cooking and dinner, during the seventh encounter, after we

created the list of ingredients, the purchase of them was shared among us while each person prepared an extra dish for the meal. On the basis of immaterial accommodations, throughout the workshop and after the fieldwork was completed, we remained in communication with the collaborators regarding networking possibilities, either artistic, learning or social nature, as a way of supporting each other remotely or in person. Without that in place, this research would have appropriated the free labour of the collaborators. My labour, as a researcher, facilitator and collaborator remained unpaid, but was a conscious decision that I made for myself; one that reflects the precariousness of researchers with the Greek academic landscape. If funding had been available for the collaborators to pay for their engagement in this fieldwork, I would have considered a more in depth multivocal writing process of the factional stories (Zine IV), one that is limited to the interview and review stages of the factional stories. Given the positionality of each subject within the class stratification, it is important to acknowledge that the capacities of subjects to engage in feminist collectivity and the practice of feminism as a self-assignment varies. Regardless the lack of funding resources in relation to providing a fee to all of the collaborators engaged in the practice-based research/fieldwork, they were deeply invested in the process. I pay immense respect to the commitment and engagement of the collaborators, for they did not only engage in various ways and capacity in feminist collectivity but practiced improvisation and writing/composition through the particular lens of queer feminism and intersectionality. In hope of a structural change in the policies applied on practice-based research, I do not wish to facilitate similar processes within public or private institutions without having been granted substantial funding that allows for the material and immaterial resources to be in place. Only when that is in place, we may begin to stimulate decentralised forms of organisation that challenge how power and knowledge are interwoven in shaping our artistic practices and methodologies. By doing so, we will understand how the power nexus determines who gets to facilitate and who gets to participate, how collaboration is structured, and which knowledge is valued. Even when rehearsing non-hierarchical methodologies, we still need to be aware that institutional frameworks may control our narratives and reproduce overlapping oppressions based on gender, sex, race and class. How to equally redistribute authority is a question at the heart of this research. When choosing collaboration instead of participation and facilitation instead of leadership, we begin to critically examine how to devise transdisciplinary situated practices with the notion of *authorial reinstatement* (Bishop 2012) in mind.

The paradox of participatory art is that it presents itself with the promise that when the artist vanishes and their authorship is displaced, the field is levelled and the participants share the ownership of the process and the work itself. Bishop unsettles the fantasy of

self-erasure, revealing how the artist's presence is not relinquished but reinscribed—woven into the very fabric of the work it appears displaced. Power—silent, embedded—resides still in the artist's/workshop leader's hands. Participation then, is not the dissolution of authorship but its redistribution. Even as the collective voice is invited in, it is framed, shaped, and made legible through the artist's aesthetic and conceptual choices. Through the fieldwork of this research, we collaboratively rehearsed ways to understand and unearth each other's gender, race and class particularities. Therefore, through the reading, thinking, making and writing of this research, I have aimed at understanding the conditions and listening for the murmurs of control and oppression in the moment of learning and unlearning, especially when hierarchy persists, by the quiet assertion of authority that lingers in the choices that shape the work's emergence and reception.

This fieldwork, this territory of (un)learning, is a counter-institution in itself with no financial ties to the public university in which I am a PhD candidate, even though it had been registered in public via the publication and dissemination of the invitation/open call, it operated in an intimate manner liberated from the pressure of presenting any outcomes to the public. Feminist organising similar to arts and crafts practice may not always be acknowledged or even be popular in the public sphere. Poetry – in this case transmedia poetry - may inhabit and flourish through the growing connections between subjects, human and non-human agents in public and semi-public spaces, such as that of the Feminist Autonomous Centre, or in private spaces that provide reassurance to vulnerable individuals. The practice of collective meaning-making, expression, knowledge-sharing and organising through writing of transmedia poetry enabled us to recognise or remind ourselves of a variety of aspects of our everyday realities, interior and exterior realities, of the relationships we form with one another and how important those are when we hope for a more egalitarian society. Putting those realisations and articulations into words is sometimes challenging, depending on our positionalities. Nevertheless, when improvising and writing individually or collectively, we aimed to ground our practice in transmedial aspects inspired by the practice of poetry by feminists that have come before us. Switching from text, to performance, movement, sound, singing, still image, writing, translating, speaking, staying silent, listening, videos, to words, drawings, music and all the way back again in a different order and in different configurations. The majority of our workings have remained un-finished and in-progress, some were understood as finished, and many processes, methodologies and materials were scattered and messy, still in conversation with the references and citations to knowledges transferred to us via others who came before us

When I think of my feminist life in this book, I ask “from where?” but also “from whom?” From whom did I find feminism? My citation policy has given me more room to attend to those feminists who came before me. Citation is feminist memory. Citation is how we acknowledge our debt to those who came before; those who helped us find our way when the way was obscured because we deviated from the paths we were told to follow. In this book, I cite feminists of color who have contributed to the project of naming and dismantling the institutions of patriarchal whiteness.

Ahmed (2017, 15-16)

Sometimes in an organised and at other times in a messy way, we collectively decided to focus on both *waiting for* and *waiting with*, as our main concepts. This allowed us to explore how we practice citation as acknowledgement of debt and offering, as well as memory, collectivity and organising as an *assemblage*. In the format of texts, academic papers, social media posts, quotes, fiction or poetry we shared lines of thought that inspire and guide us, empower and challenge us in our efforts to dismantle the existing overlapping oppressions in our day-to-day lives, our work environment, art education and industry, feminist organising. Looking back to the fieldwork, much of the poetry that was composed/written throughout the fieldwork has accompanied my thinking and writing as an artist/facilitator and researcher not only in the context of this research but in my practice in general.

The reading list was assembled by the collaborators of the fieldwork during our encounters;

WAITING WITH/FOR
OUR SHARED READING LIST

Giorgio Agamben, Monica Ferrando	<i>The Unspeakable Girl</i> , 2014
Sara Ahmed	<i>Living a Feminist Life</i> , 2017
Samuel Beckett;	<i>Waiting for Godot. A Tragicomedy in Two</i>
Acts, 1954	
John Cage	<i>Silence</i> , 1973
Helene Cixous	<i>The Laugh of the Medusa</i> , 1976
Franny Choi	<i>The World Keeps Ending, and the World Goes On</i> , 2022
Gilles Deleuze	<i>Difference and Repetition</i> , 1994
John Donne	<i>No Man Is an Island</i> , 1624
Guy Hocquenghem	<i>The Screwball Asses</i> , 1973
bell hooks	<i>The Will to Change: Men, Masculinity, and Love</i> , 2004
Saeed Jones	<i>Alive at The End of The World</i> , 2022
Liz Lerman	<i>Hiking the Horizontal: Field Notes from a Choreographer</i> , 2011
Audre Lorde	<i>Chosen Poems – Old and New</i> , 1982
MKX	Βουκαμβίλια Ποπ, 2022
Pauline Oliveros	<i>Sonic Meditations</i> , 1971
Pauline Oliveros	<i>Sounding the Margins: Collected Writings 1992-2009</i> , 2010
Paul Preciado	Είμαι το τέρας που σας μιλά, 2022
Valerie Solanas	<i>SCUM MANIFESTO</i> , 1971
Rebecca Solnit	<i>A Responsibility to Awe</i> , 2018
Kim Sousa	<i>Always a Relic, Never a Reliquary</i> , 2022
Federika Tevebring	<i>Unveiling Baubo: The Making of an Ancient Myth</i> , 2017
Theseum Ensemble	Βίοι Αγίων (program notes), 2009
Kae Tempest	<i>Hold Your Own</i> , 2014
Kae Tempest	<i>Let Them Eat Chaos</i> , 2016

The texts listed above, some of in excerpts, were introduced to the group by the collaborators. We read them out loud or silently, during our encounters or individually on our own time, we discussed and analysed them, shared points of connection, departure or disagreement with our own thinking and understanding of the everyday. Some of us felt closer to some texts, writers, poems, while others related to other(s). We felt responsibility to acknowledge those who came before us and whose texts we had access to, but at the same time we tried to overcome the numbness that often comes with awe. We messed with some of the texts by extracting words, phrases and sentences. We inserted silences and sounds. We translated and retranslated and retranslated some of them. We erased and paraphrased others, we spoke the text together, took turns, deleted words, phrases and sentences, replaced them with our own, to make poems of our own, to make them feel our own. We moved from words to sound and image, we wrote poems and put them next to each other; a [rhizomatic map](#) reflecting the collective writing that we undertook and the interrelationality of the materials, to revisit them at the end of the fieldwork and remind ourselves of the different stages of our (un)learning and sharing process.

Ahmed argues that “becoming a feminist”, a “figure of the feminist killjoy” correlates to a desire to learn. By practicing feminism, one undertakes the labour of learning anew through making sense of a situation, a difficulty, a challenge via unlearning colonial and monolithic knowledges; the labour of collective (un)learning recognising that something is wrong does not position you “in the wrong” (2017, 11 & 27). Placing borrowed materials and our own on the virtual map between each encounter, we came to assemble something; a transmedia representation of instances – sometimes personal and sometimes collective – of our shared practice and experience. This map stands for a form of “self-assembly” (Ahmed, 2017, 27) of this particular constellation of bodies and subjectivities within the given time we spent together. Every one of us may read, listen, look, make sense of it in their own personal way, through their unique perspective. When doing so we practice feminist memory, not only as citation of those whose names the reader can find in our reading list, but of each one of us, the collaborators of this *assemblage*. We look, listen and read to remember the fragile work we undertook when sharing parts of ourselves with the others through conversation, improvisation and composition, through poetry.

The reader(s) of this dissertation may navigate this map in similar but also in different ways to the collaborators of the fieldwork; making their own choices based on what attracts their interest and curiosity. This canvas of sounds, texts, videos, images and notes presents no linearity but rather reflects the rhizomatic relations between the materials and the collaborators. It presents itself to the reader in a state of “work-in-progress”. I refrain from making any assumptions on whether the materials would have been more in number, if the encounters of the fieldwork were to be more than eight. Likewise, I decline to hypothesise on the development of the materials, precisely because the focus of this practice-based research was placed on the methodologies and pedagogies explored in the process rather than the outcomes, in terms of their

volume, aesthetic and value. The same applies to the state of every single element/material that was devised throughout the research. As mentioned previously, a cautious decision was made by the *assemblage* to not assign ourselves the task of finalising any of the materials and/or producing any final artworks. The reader(s) of this dissertation are invited to reflect on the state-of-things of the practice and the materials, based on the inscriptions that derive from their positionalities. Given the expectations attached to formal music and arts readership and spectatorship, it may be challenging for some readers depending on their positionalities, to “take in” these materials in the state that they are. The in-progress state of the materials and their messiness may push the reader to draw conclusions about their aesthetic value, their originality, their excellence based on the technicalities of sound, image, text and performance, and even to resist evaluating them on the basis of their monetary value. Consequently, even when transdisciplinary arts practice takes place within counter-institutions, such as this fieldwork, we realise that a lot of work must be undertaken to decolonise contemporary arts practice and appreciation. We may be invariably rendered distant and resistant to radical and non-hierarchical systems, cultures and ethnographies that embody collective means for research and knowledge sharing through sensory entanglements. Restoring the sensorial in equal interrelation with the intellectual and the affective, may help us expand our understanding of the different ways we come to apprehend, write/compose, interpret transmedia poetry based on the particularities on one’s background, desires and needs; as well as the human and non-human agency of the context it emerges from. Hence such understanding may equip us with sensorial and affective reflexes that help us abolish canonical and hierarchical identities formed solely on an intellectual values system. We challenge ourselves to explore prefigurative pedagogies, their limitations and potentialities, through the application of feminist practices such as gossip – a ritual of our everyday lives that reclaims curiosity, generosity and solidarity. Poetry in its transmedial form has provided us a site of testing how deep we can go in our efforts of self-organising through intersectionality, which reminded us of the immaterial and material resources unavailable to some of us, the most of us. It urged us, in the context of this fieldwork, to practice improvisation and composition as feminist work, and hopefully help ourselves unlearn the ways through which we have been conditioned to appreciate and apprehend art as a privilege, and start focusing on those qualities that render them social and at times political practices.

The findings of this research are shared across different media – visual, sonic and textual – taking into consideration that learning is not univocal, but rather a multivocal and multisensory situated experience. Given that the methodologies of this fieldwork crossed disciplines and the tools and skills that we tapped into were transmedia, the reader of this dissertation is invited to make meaning of the findings of this research through their transmedia and transdiscipline nature.

WE ARE MAKING A SOUP;

Recipe for vegetarian Borscht soup

(27.03.2023 – encounter no.7)

> Ingredients for around 8 servings / grocery list

extra-virgin olive oil // 2 large onions // 1 cup diced celery // 1 large leek (diced) // 4-5 garlic cloves // 1 tablespoon tomato sauce // 1 teaspoon paprika spice // 2-3 bay leaves // 6 potatoes peeled and cut in chunks // 6-7 medium beetroots peeled and cut in chunks // 4 carrots // 1 tablespoon vinegar or fresh lemon juice // salt + pepper // 2 cups creme fraiche // dill

>Instructions

- First make sure to boil the beets until they are soft. This can be also done earlier (prior to our meeting), so that you can save time. It takes around 45 min. An alternative is to buy pre-boiled beets from the supermarket, if you wish to save time.
- Put olive oil in a heavy-bottomed soup pot or Dutch oven over medium-high heat.
- When oil is hot, add onion, celery and leek, stir to coat, and season with salt and pepper. Cook for 5 to 7 minutes, stirring, until onion has softened and just begun to brown. Add garlic, tomato paste, paprika, bay leaves, and cook for 1 minute, stirring
- Add potatoes, beets and carrots, 6 cups water and 1½ teaspoons salt, or to taste. Bring to a boil, then reduce to a brisk simmer. Simmer with lid ajar for 20 minutes, or until potatoes, beets and carrots are fork tender.
- Once the veggies are tender, you can slightly smash the veggies (not all of them, maybe 50%) inside the pot, until you have some puree style soup, but make sure that some veggies keep their texture
- Add lemon juice or vinegar and stir. Serve with dill and creme fraiche

> Utensils needed

- One big pot (quite big!). I strongly recommend that you boil the beetroots first (if you choose not to go for store-bought preboiled ones)
- Cutting boards --ideally 2 or 3 so that you can cut things in parallel--
- 2-3 knives
- Spoons and plates to serve (I hope this exists already at FAC?)

PS. What's important is for someone boils the beetroots to save time. Otherwise, I recommend that you get the preboiled ones from the market.

The recipe was provided by a collaborator.

Below a series of videos from the preparation of the soup;

[Video I](#) // [Video II](#) // [Video III](#)



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II. MUTUAL BELONGINGS: PREFIGURATIVE PEDAGOGIES AND THE MEDIUM OF ZINES. SELF-ORGANISED CIRCULATION OF KNOWLEDGES IN THE COMMUNITY

Prefigurative politics within the realm of artistic practice and pedagogies point towards a way of being with others in non-hierarchical and attentive ways. It is a practice of locating and dislocating ourselves with the aim to practice existing methodologies and conceive new ways of learning across artistic media and disciplines; a practice of constant (un)learning where subjects shape and perform autonomous pedagogies in and of their present. These pedagogies are grounded in the notion of *workshop* - a territory of learning with others through improvisation, rehearsal and collaborative composition of ideas, ideals, tools, values and practices, material and immaterial resources. At the intersection of Sara Ahmed and Fred Moten's analysis of the notion of *study*, being a feminist entails being studious, sustaining constant curiosity about transformative learning within the collective – a common intellectual practice that is marked by its "incessant and irreversible intellectuality" (2012, quote from Fred Moten's interview). The practice of prefigurative pedagogies in the everyday, either in institutions or counter-institutions, through an intersectional lens allows for other imaginaries of sharing knowledges, freed from the legitimisation processes of canonical and hierarchical education frameworks. Whether through talking, singing, listening, moving, drawing, writing or cooking with each other, (un)learning takes the form of a speculative practice that reflects the positionalities of the subjects engaged in it. Resisting univocal and mono-sensorial educational tactics allow for "the subversive project and intellectual" to be "in" but not "of" an institution; a position that safeguards them from being "unlawfully overcome by others" and the by the institution itself (Harney and Moten 2013, 149). Through practicing, documenting and sharing knowledges of prefigurative pedagogies we resist antagonism, in the search for affective, corporeal and intellectual entanglements, mutual belongings and shared understandings of what needs to change not for the few but for all of us. This is what Harney (2013) describes as the mode of thinking and doing we are invited to immerse ourselves into is that of "the with and for"; to imagine, hope and engage in a meaning-making and world-making process that is nomadic and multimodal. It is a practice of sharing knowledges and resources across territories and assemblages of (un)learning grounded on the reclamation of desires, hopes and other imaginaries, where "the subversive intellectual" is no longer seen as "unprofessional, not collegial, passionate and disloyal" (Harney & Moten 2013, 10) but rather as the vessel of pedagogies of transformative justice within the everyday firstly and within the arts secondarily.

Prefigurative pedagogies emerge from an openness to the dispossessed, the silenced and the marginalised/underserved subjects and communities within late capitalist societies. They address the here-and-nowness of overlapping oppressions, organisations, behaviors, rituals and institutions we perform and are part of. As well, prefigurative pedagogies suggest methodologies of articulating and putting into practice the modes and principles by which power is distributed for social relationships to be formed on an egalitarian basis. Prefigurative pedagogies constitute a practice of decolonising and abolishing the knowledges within which we have been conditioned and rendered privileged or not. Further, prefigurative pedagogies suggest a multimodal, transmedia, transdisciplinary territory for autonomous and intersectional meaning-making and knowledge sharing that provide us with corporeal, affective and intellectual knowledge for developing our own transformative practices of self-organising within interconnected autonomous arts-education territories. The decolonisation of music/art research and the deconstruction of those epistemologies that have rendered the study, the practice and the labour of art possible solely through its monetary value, hierarchical structures and canonical identities is necessary. This confrontation needs to be realised not only through the production of intellectual work but through practice-based research and efforts. The strategies and goals of contemporary corporatised arts education institutions are based on dispossession, appropriation, racism and systemic violence exercised against non-conforming and subversive bodies. Learning from prefigurative, grass-roots political and social movements and practicing organising and solidarity with them, might enable us to imagine otherwise. It might also enable us to reimagine the arts as a social territory that resists state sovereignty and transparency and reclaims autonomous, intersectional and transdisciplinary modes of learning and living with and for one another.

Waiting with/for Baubo has been an attempt to imagine collective improvisation and writing/composition otherwise. Having been trained, lived and worked for the majority of my life in Europe, I have been socialised and educated within colonial post-capitalistic systems. Nevertheless, being given the opportunity not only to work but also to socialise within an extensive number of entanglements with various subjects and communities, within counter-structures, political and social movements of southern Europe, I was challenged to (un)learn how I practice music with and through other media and disciplines, in diverse cultural contexts. Working within those contexts sparked a sense of urgency to take a critical stand on the discrepancies and inequalities that are inherited in music education and the arts industry in general. Most of the (un)learning and studying that I had the opportunity to immerse myself in was practice-based, transdisciplinary and collective. Depending on the proximity of the learning environments to

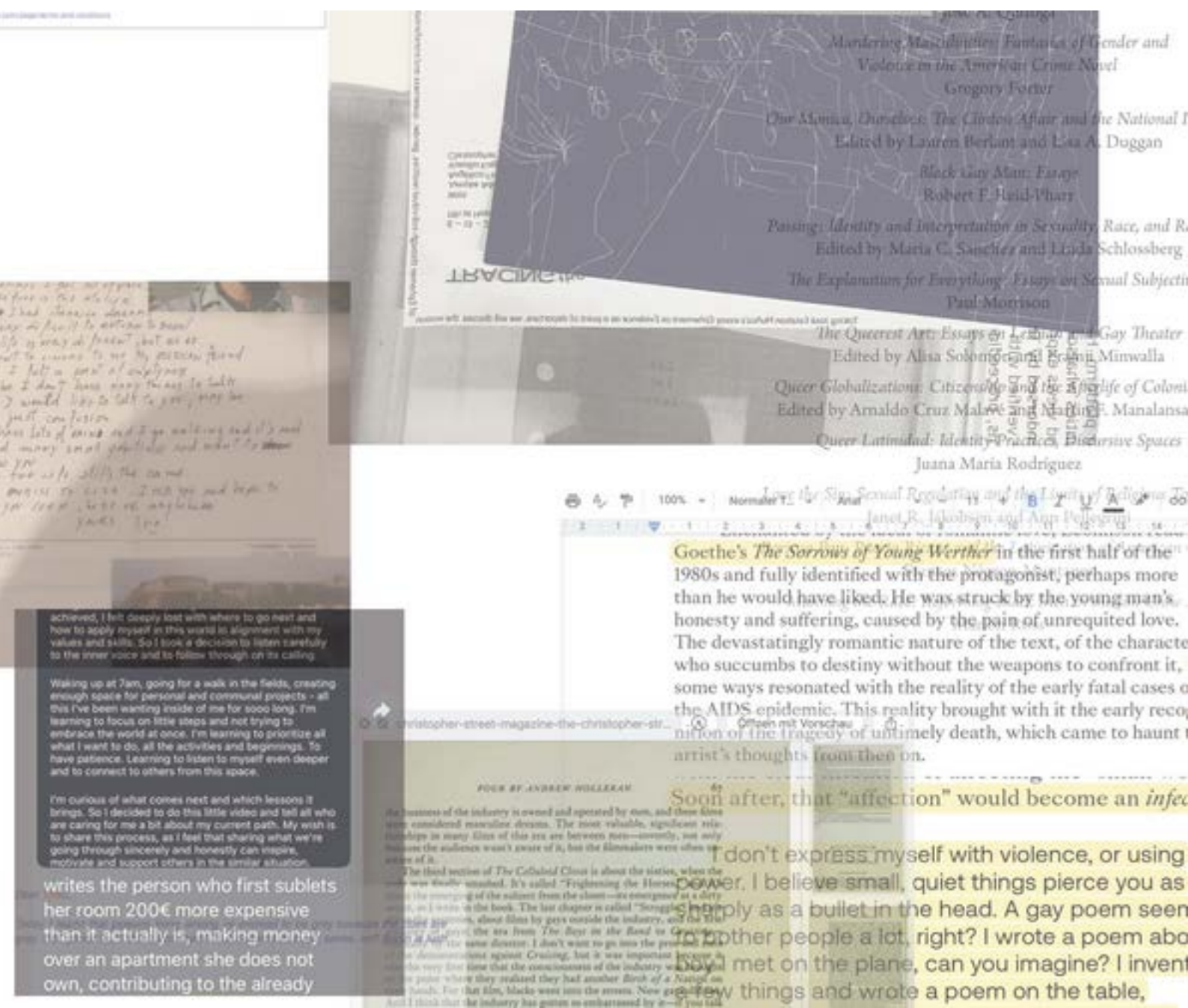
either cultural and/or education institutions, the nature of the practices and methodologies varied from radical, non-linear, speculative and process-based to semi-structured, collaborative and outcome based. The distribution of power and negotiation of roles within those environments varied, while the teacher-student distinction presented itself in various ways and levels. In my work, I have noticed that learning environments that remain experimental in their methodologies of learning and are consistent to their context are more likely to provide subjects with multisensorial, multimodal and collaborative experiences. Consistency to their context might involve not only reading it but also challenging it, which starts to become possible not only through a critical, but rather an intersectional analysis of it. The pedagogies and methodologies that emerge from such dispositions allow for a constant negotiation of dominant colonial and patriarchal knowledges even as they avoid becoming ostensibly autonomous through ignoring their own context. When we are holding ourselves accountable for the materialisation of intersectional feminism within the (un)learning territories we rehearse, the redistribution of power and non-hierarchy start to become possible, while elitism, at the other end of the spectrum, becomes impossible. For the policies and practices of the dominant institutions to be revised and challenged, the labour that we undertake as subversive intellectuals lies in the ways through which we share knowledges collectively and responsibly. Philosopher Miranda Fricker stresses the necessity of listening attentively as a way to resist “testimonial injustice”, a term she uses to address how “the credibility of an individual’s knowledge claims may be arbitrarily deflated because of systematic identity prejudice” (Fricker 2009, 27-28)

Collective prefigurative pedagogies acknowledge epistemic value inherent in the intellectual histories of those who have been systematically disposed, marginalised/underserved and silenced. According to Campano, “by taking seriously others’ knowledge as conveyed through their literacies and rhetorical traditions, we may also transfigure our own academic practices” (2013, 83). The application of this line of thought in both the fieldwork and this written dissertation, was understood as an attempt to explore, practice, document and reflect on transdisciplinary pedagogies and methodologies within a given context and through the medium of transmedia poetry. Two aspects of the work needed to be taken under consideration as a response to Campano’s and Fricker’s arguments; the ways I described and named aspects of the work. Those might signal their impact on the transformative potential of the knowledge that I am sharing on my behalf and on behalf of the collaborators of this *assemblage*. As well, the decisions I have taken regarding the modality of the presentation and the circulation of the findings of this research, ephemeral or not, messy or sketchy, theoretical or practical, might have been different if they didn’t have to fulfil the requirements of a doctoral

thesis. For the intellectual, affective, emotional and artistic labour that I have put in this research, I have made the decision that for it to be relevant to subjects beyond academia, I need to remain mindful of how it could be circulated freely and non-hierarchically. Keeping in mind that inequality may be perpetuated through the intentionality, the purpose, and circulation of the work across disciplinary boundaries alongside with communities of solidarity within the social fabric, I decided to share this work through a series of independent yet interconnected zines whose content is spread between the digital and the printed, the sonic, the visual and the textual.

ON ZINES

The history of self- and small-publishing practice of zines dates back to the 1920s, when small pamphlets were created as a means of communication and sharing reactions to science fiction stories (Desyllas & Sinclair, 2014). These early science fiction fanzines featured stories, poems and drawings and were distributed hand-in-hand and in science fiction conventions/festivals. In the 1970s, the punk scene in the U.S. began circulating its own self-published zines (Bell, 2002). They adopted the fanzine format to disseminate information about their music while at the same time they established a connection between publishing and DIY (Do It Yourself) culture. The term *zine* has since been established as an umbrella term that encompasses a diverse spectrum of zines. The practice of self-publishing emerged as a counter-practice to the dominant information culture. As Ferris explains, “although girls and boys have been making zines for years, in the 1990s, zines exploded into an immense underground culture” (Ferris 2001, 51). The photocopying technology that was introduced in the 1980s and 1990s provided access to inexpensive copying machines which contributed to the expansion of the distribution of zines, without disrupting the DIY and counter-information culture from which they had emerged. The information and ideas that circulated through zines and fanzines varied from musical and artistic, to personal content, to everyday life, to social and political commentary. According to Bryant (2012), zines are a format and a medium, either printed (paper zines) or digital (e-zines), that facilitated multivocality and freedom of expression. *Do It Yourself, cut-n-paste, by people and for people* have been the overriding principles of the format of zine, enabling individuals and collectives from diverse backgrounds and positionalities to share their ideas and knowledges. “The use of accessible tools for making and reproduction, the editorial control granted to the maker, and the creation of user-generated content” according to Bryant (2012, 3) grant participation in the making of the zines and enable “transformative capacities amongst makers and readers for engaging in democratic acts and empowering disenfranchised socio-demographic communities in political and social acts of change through communication” (2012, 4). The idiosyncratic nature of zines is manifested through their variety of aesthetics, sizes, formats, topics, languages and mediums. The low print costs and low-fi nature of some zines made their circulation possible, whereas in other cases their small distribution, depending on the content of a zine, might have been intentional too. The distribution of zines has historically remained outside of the mainstream media and information culture and industry. Despite the recent appropriation of the zines culture by some large cultural institutions, zine-making remains disruptive and unpredictable. Whether in public libraries, in autonomous learning spaces, in spaces of political organising, in the private or public sphere, zine remains an accessible for-



mat of collective and individual expression, a platform for voicing ideas without being censored or silenced. Whether photocopied, drawn, painted, written, zines and e-zines travel across temporalities and geographies as a means of sharing knowledges and experiences. Zine-making is a means of self-organising outside the mainstream oppressive and hierarchical communication. From self-memoirs to the documentation of testimonies of marginalised/underserved groups, poetry collections to self-help manuals about medical and mental health issues, agricultural to food-sovereignty practices, from self-defence tactics for non-masculine persons to information about the legal and medical aspects of transitioning, from interviews and manifestos of political groups and collectives to short novellas and recipes, zines themes and contents are diverse, and this is what makes them unpredictable. Jenkins (1992) argues that zine-makers build a community of social interactions, with zine-making being a “...means of building and maintaining solidarity within the fan community”(Jenkins 1992, 213–214)

To facilitate and sustain a space where ideas and perspectives can be shared within a white-middle to upper class- male dominated media landscape has been a constant struggle for non-cis-straight-masculinities. It is in the DIY, the self-organised and the self-published, the independent zines, that queer and minoritarian cultures have been putting together, publishing and distributing their autobiographies. The counter-realities and imaginings find the space to unfold in unpredictable formats such as that of zines. The printed aspect of zines allows for traces to be left for those who might be interested in practicing feminist citation; a gesture lending an ear to the unfolding of lives and worlds that produced feminist knowledge before them. Women, queer, trans and gender nonconforming peoples and communities have been exchanging knowledges, experiences and practices in affective, emotional, intellectual, playful and humorous ways. Zines hold a space for hoping differently, for resisting collectively against overlapping oppressions and inequality, systemic racism, the deprivation of our lives, silencing and extractivism against human and non-human lives.

Zines have offered an opening to those that have been refused participation in political and social discourses. Echoing the reflections of the *Global Grrrl Zine Network*, [Grrrl zines](#), founded in the U.S. in 1991, represented a continuation of the long tradition of feminist grassroots publishing, across time and locations. Through zines as the following, femininities have engaged in political discourse and produced knowledges both integral part to social and political mobilizing on international level. The following is an indicative and non-extensive list of international zines that have come to my attention and might be interesting for the reader(s) of this dissertation to explore;

Mala Zine (U.S.), Equality (Brazil), Riot Grrrl Europe (Europe), big boots (Canada), Evolu-

tion of a Race Riot (U.S), Bitch (U.S), Fight Back! A guide to feminist self-defense (Sweden), Grrrl:Rebel (Malaysia), MagaZine (Brazil), The Urban Hermit (U.S.), Pink Punkies (Argentina), Bamboo Girl (U.S), Framing Historical Theft (Philippines), Anti-Muse (Germany), Clit Rocket (Italy), good girl (Canada), Grrrl Zine Network (Austria), Laughter and the Sound of Teacups (Australia), underpants (New Zealand), (her) riot distro (Sweden), Hip Mama (U.S.), Bendita: Latin women’s initiative against violence towards women (Brazil), Catch That Beat! (Japan), There are not enough hours in the world for all the bitching I have to do (Singapore), Girl Conspiracy (Sweden/Finland), Venus Zine (U.S.).

In Greece, zine-making and distribution was popular between the 1970s and 1990s¹. They were mainly distributed via post and in political spaces, squats, festival, events and gatherings of different sizes. The production of zines and magazines on diverse topics has contributed to the broadening of intellectual, political and social discourses, expressing and disseminating numerous original, radical and subversive ideas and practices that would have been otherwise silenced or erased (Σούζας, 2012)². Lately, zine-making has again become popular among writers and or visual artists who do not necessarily intend to express and circulate political ideas, but rather focus on zines as an artistic form and medium. Zines are often turned into coffee-table art books of high price value. A couple of annual largescale zines’ exhibitions are held in the city of Athens attracting a lot of attention by the public and publisher. The focus of the self-publishers still varies, giving room to those see this format as an aesthetic/artistic medium stripped down by its sociopolitical histories and connotations, while others still engage in this practice as a means of free and accessible publishing and distribution of knowledges.

An representative but not complete list of local zines can be found here; Κτήνος, Rollin’ Under, Στις Σκιές του B23, Ηλεκτρικό Μαχαίρι, Βρωμιά, Γιατί, Εντροπία, Βαβέλ, Παρα Πέντε, Ebola, You killed me first, Flesh machine, Περιοδύων θίασος παραδοξοτήτων, Φωτοβολίδα, Προπαγάνδα, glory hopes, Αγλαΐα, Αλτσχάμερ, Waves, Α) GLIMPSE) OF), Μπαταρία, ΤΕΦΛΟΝ, Κατίνα, Φέιλ, Τεφλόν (λογοτεχνικό), Chimeres (λογοτεχνικό-πολιτικό), Σαγκάη, Περήφανη Κόστα Ρίκα, Πουλιά που δεν Πετάνε, Frequency, Εμβόες, Filament, Bad Fag, Αγλαΐες, Το Μουνί μου Μέσα, Ιδιοτρόπιο. (English translation: Beast, Rollin’ Under, In the Shadows of B23, Electric Knife, Dirt, Why, Entropy, Babel, Almost

¹ <https://fanzines.gr/>

² <https://fanzines.gr/%CF%84%CE%B9-%CE%B5%CE%AF%CE%BD%CE%B1%CE%B9-%CF%84%CE%B1-fanzines-%CE%B1%CF%80%CF%8C-%CF%84%CE%B7%CE%BD-%CE%B1%CF%80%CF%81%CF%8C%CF%83%CE%BA%CE%BF%CF%80%CF%84%CE%B7-%CF%80%CF%81%CE%B-%CF%83%CF%89>

Five, Ebola, You killed me first, Flesh machine, Wandering troupe of oddities, Flare, Propaganda, Glory hopes, Aglaia, Alzheimer's, Waves, A) GLIMPSE) OF), Mpataria TEF-LON, Katina, Fail, Teflon (literary), Chimeres, Shanghai, Proud Costa Rica, Birds That Don't Fly, Freequency, Tinnitus, Filament, Bad Fag, Aglaias, My Pussy Inside, Idiotrope)

Picture a vacuum.

An endless
and unmoving
blackness

Sensing a continuum.

While it doesn't exist.

Anticipating a catastrophe.

Continue
this process without any break
until you can't find any space
on the paper

-> Is there any space?

-> What is the difference between

waiting and hoping

waiting & expecting

waiting and dreaming

waiting and manifesting

Acceptance + giving up

WRITING IN THE FORMAT OF ZINES

The outcome of this research sits between two spaces: institutional and independent research, since the nature of the fieldwork has been conducted independently and the intellectual, emotional and affective labour I have invested in this research has been unpaid. The decision to present a less institutionalised and hierarchical structure, and explore the possibility of documenting and submitting a doctoral thesis as a series of independent yet interconnected zines is an attempt to remain in conversation with the principles of self-publishing and DIY, the communities and individuals that it has drawn inspiration from. This decision entails a twofold risk; on the one hand it could be considered a form not legitimate for the purpose of academic evaluation, and on the other hand it could be understood as too institutionalised to find its place in the DIY magazine and zine community. Both risks, I believe, are worth taking since my musical practice, work and everyday life are not situated within academia, but rather in counter-institutional territories of making art by exploring non-hierarchical prefigurative pedagogies. This research does not intend to live solely in an academic library, but rather to become available as a whole or in parts to those who may be interested in reading, listening, looking at the findings I have come to share and articulate in different modalities. The zines of this thesis are destined to become fragmented, decontextualised, cut in parts, pasted and (re)read again in other contexts, remote or close, to the ones which created them.

Tuning into the emerging practice of zine-thesis, I wish for this dissertation to honour the written and the transmedia findings of the research but at the same time contribute to the transgression of the findings into new transformative learning processes within the sociopolitical context from which it has emerged as well as in remote localities. It is a gesture of imagining knowledge-sharing across disciplines, media and learning pedagogies, an embodiment of mobilised scholarship that tunes into the notion of prefigurative pedagogies.

Zines inhabit a liminal space within the contemporary university—at once embraced as instruments of embodied engagement and collaboration, valued by funding bodies for their orientation towards participatory and practice-based methodologies (Coffey & Cahill 2019), yet simultaneously operating within a line of radical critique. They remain synonymous with a questioning of power, that insists on recognising the structures upholding privilege and knowledge distribution, weaving together fragmented and oppressed voices and perspectives, and that mobilises towards social transformation (Desyllas & Sinclair 2016, 299). Zines, both as a form and a practice, reflect a feminist pedagogical ethic rooted in disruption, that refuses all hierarchical knowledge and

insists that lived experience is epistemologically central. Learning then, gives space to unlearning, by becoming radically transformative rather than additive. In the context of this research, zines are not merely the tool that I used to document knowledge, but rather a practice of writing, listening and “weaving” perspectives otherwise; a gesture of inhabiting academia by articulating questions and prompting conversation, rather than introducing one’s self through statements and assertions.

During the writing of this thesis, parts were shared with members of communities which I position myself in with the aim to receive feedback that has helped me rethink and rewrite what has come to be the final version the reader accesses. Whether digital or printed, the zines will be distributed free of charge.

To those engaged in academic structures and systems of knowledge, academic publishing might often present itself with a variety of structural problems, such as inaccessible language, time-consuming editing processes, politics around citation, unpaid labour, writing, revising and editing articles, amongst others. I remain aware that having chosen the format of zines for the submission of my dissertation does not suggest a solution to this problem, simply because as a doctoral candidate I remain within the structures of academic evaluation. The volume of writing remains large, my language may often be stiff with hints of jargon. However, I have taken this risk in order to share a narrative, a viewpoint and an experience of (un)learning as a feminist practice of and for the everyday, with the intention to be of use to other practitioners and artists.

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