

ZINE V
WAVING_____
GOODBYE

WAITING WITH EACH OTHER FOR GOODBYES



“In this waiting, you realize you are not waiting for nothing; you are not just killing time between breaths. She starts then talking. She hasn’t spoken much till this time, so everyone else leans forward to listen to her. She sounds confident and while she is speaking, she hopes that at the end, things might actually end up how she imagined them to be. *I want to stay in the moment. Learn together how to un-learn. Reading texts together, scribbling poems, making sounds and singing together. Sometimes sitting in silence and other chitchatting endlessly together. One day we could cook all together, sit at the table and have dinner together. Go for a drink together.*

[...]

You look around the room and see faces nodding with relief.

[...]

So, you wait, with a tea mug held between your hands. It warms your hands and then your heart. Your heart is open, ready for the magic to unfold.”

Excerpt from factional story “a tea mug between your palms”,

“Zine IV_ii Weaving Factional stories in the form of short vignettes”

I conceived and facilitated this practice-based arts research by means of fieldwork and written dissertation, with an intention to tune in prefigurative pedagogies through the lens of intersectional feminism . I aimed at contributing to the existing conversation about the problematisation of hierarchical structures and mechanisms of power within the field of music and arts learning. I explored hybrid methodologies and reflections that embody personal, collective and anti-hierarchical values on (un)learning – methodologies that prioritise the positionality of the subjects and the situatedness of their relationalities.

Through the fieldwork process, the conversations and the interviews of this research, I understood that prefigurative (un)learning sites, such as the one assembled for the

purposes of this fieldwork, do not only need a multitude of perspectives and positionalities in order to function meaningfully, but that the foundation of such sites is based on multiplicity and multi-positionality. For a learning site to be a place of trust and support, it needs to be mutually shaped and sustained. For improvisation and composition to be practiced collaborative through vulnerability and emancipation, all contributing perspectives and positionalities ought to be recognised as material or immaterial resources. Articulating and archiving those resources needs to reflect the subjects' involvement, not just the interest of the researcher and the academic context within which the research is conducted.

As a researcher I was supported from the collaborators of this *assemblage* to improvise with the resources that were shared in this site of (un)learning. We held space for processes of collective (un)learning that challenge colonial knowledges and epistemologies of violence. Our efforts to decolonise our methodologies, pedagogies and ways we address one another and come together, the ways by which we listen, attend and tend to one another, as well as make space and time for multivocality on equal and just terms. In the first encounters of this assemblage, we discussed 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. We exchanged ideas and perspectives about Baubo and her relationship with Demeter, both as mythical and historical subjects and objects. Alongside the series of fragmented accounts that span across diverse localities and temporalities, we read about; we attempted to formulate our own understandings. More specifically we departed from the myth and explored togetherness and non-hierarchical collaboration through transmedia poetry in a state of *waiting*. We expressed aspects of our realities and experiences as a way of reclaiming magic in the process of improvisation and composition. Our perspectives of viewing, telling, reading and apprehending Baubo - the object, the subject, the myth – analysed through the lens of intersectional theory and methodology, were at times captured in materials of this research, while at other times we drifted away from Baubo, Demeter or any other myth to focus on our stories.

The transdisciplinary artistic practice, explored and rehearsed in the context of this research is the sum of knowledges, contributions and relationalities between the collaborators of the fieldwork. As well, this practice is influenced by my interpretations and understandings of their positionality and practice. The fieldwork of this research gave me confidence and hope, at times, about the practice of improvising, rehearsing and composing situated stories through the medium of transmedia poetry. Transmedia poetry may have the potential to employ and orient towards a genealogy of politics

that embodies and prefigures equity in access to material and immaterial resources, may contribute to the shaping of non-hierarchical relations, political forms and pedagogies. Articulating, embodying, listening, looking and apprehending stories of multivalent human and non-human bodies, such as that of Baubo, when understood as lived and situated experiences, may underscore intersubjectivity, resist power relations and normalised hierarchical identities; a politics of (un)learning and devising across different artistic mediums, that prefigures egalitarian relationalities within the social fabric that are situated.

Waiting with past and present strategies of political and social organising and mobilising that were made available to us through intersectional feminism and prefigurative politics theory and practice, has provided this research with an affective, intellectual, theoretical and practical plexus. This plexus supported us when we began to start unmasking the coded language of racism, misrepresentation and individualism we may have unintentionally been using for so long in improvisation and composition .

In this last section of my thesis – Zine V - I am attempting to offer a series of conclusions about the ways by which we could rehearse pedagogies when we intend to move from unmasking to practicing a definite distancing from racism, misrepresentation and individualism;. Those ways may assist us to how we collectivise and mobilise consciously, through prefigurative pedagogies and intersectional feminism. Aiming at enabling diverse orientations of improvising, composing and articulating situated realities to resonate and be listened, the findings of this research may be found useful to fellow practitioners and artists. This final text, in dialogue with the thesis and its transmedia materials as a whole, wishes to open up a conversation about the notion of *waiting with each other for goodbyes to racism, misrepresentation and individualism* through rehearsing ways of modulating the distribution of the heard as a means of social recognition (LaBelle, 2023).

The following text comprises of three short texts each problematising with the three main questions of this research.

WAVING RACISM GOODBYE: OBSERVATIONS AND FINDINGS
ON THE FIRST RESEARCH QUESTION.

How might gender, class, race and sexuality inform the practice of transdisciplinary improvisation and composition?

As a practitioner trained in music, music education and musicology, I have come to realise through my studies and work that my main interest lies in exploring ways of practicing anti-racist collaborative art that has the potentiality to hold cultural whiteness accountable for blocking access to material and immaterial resources to “other forms of knowledge, histories and cultures” (Bradley, 2006, 5). This decision entails the task of imagining a learning and arts practice that does not shy away from naming, systemic racism that is inherent in arts pedagogies that have rendered hierarchal roles possible. This decision urged me to foreground *facilitating* rather than *leading* an artistic process. As well, I tried to contextualise it within the social sphere in which it operates, and to explore the tools and counter-mechanisms that will enable it to become less mediated and hierarchal. My efforts towards this direction join those who have already invested their intellectual and affective labour engaging with subversive pedagogies within transdisciplinary sites of learning. Through my work in the context of this research, I aimed at engaging with conversations with practitioners who have a curiosity to practice arts by means of feminist collectivity and vice versa. The findings of this research, in the form of journal entries, reflective notes, poetry, writings or unfinished audiovisual materials, may contribute to discourses about ethics and methodologies of practicing collective improvisation and composition through the lens of prefigurative pedagogies. Either through the circulation of the zines (physical and/or digital copies), as well as through a series of future workshops, teach-in sessions and conversations, I wish to encourage a counter-institutional exchange of knowledges with practitioners, artists, pedagogues, collectives and the public who might be interested in the theoretical and practical aspects of my research.

Music, as any other art form, is situated in and conditioned by its sociocultural context. Our work as musicians and pedagogues does not exist in vacuum. Our practice, whether strictly sonic, musical or transdisciplinary, is embodied, affective and intellectual and, depending on the principles we stand for, has the potential to instigate institutional and systemic change. Naming the existing overlapping oppressions – sexism, ableism, classism, racism – reminds us how entangled we are in the systems that reproduce them, that reproduce us. Antiracism as praxis sits at the heart of intersectional and queer feminisms. Existing literature and practice has provided us the pedagogic tools and methodologies that we may practice in order to enact prefigurative sites of learn-

ing and unlearning. Prefigurative pedagogies through the lens of intersectionality may offer a bedplate for a transmedia and transdisciplinary approach to improvisation and composition in a collective manner. In such effort, addressing the gendered, classed and racialised histories of the subjects that inhabit a learning territory is a task that we are still needed to figure out how to best approach it with respect and gratitude towards all positionalities involved. We ought to name the *elephants* in the room, whether racism, misrepresentation or individualism, when we are calling for the abolition and dismantling of the hierarchical structures that render them possible. By doing so, we may then start to engage in conversations on the means of how we produce, acquire and circulate resources and knowledges as practitioners, artists and facilitators, conversations situated within the larger sociopolitical sphere.

Antiracism as a strategy that encourages institutional and systemic transformation is understood here as a practice of tackling overlapping systems of oppression and inequality. From noticing, to calling out, to challenging and disrupting sexism, classism, heterosexism, and ableism within the design and the facilitation of transdisciplinary collective improvisation and writing/composition, we begin to “decolonise our speech, our thought, our methodologies, and our pedagogies” (Smith, 1999, 20). This research wishes to show the merits of practicing prefigurative pedagogies instead of other models of ‘multicultural’ ‘participatory’ methodologies. According to Deborah Bradley, the use of coded language in conversations about race obstructs direct engagement with the matter. As well, in the West “multiculturalism is likewise a racial project that produces and reproduces racialised understandings of the music of the world” (Bradley, 2006, 2). Thus, multicultural arts education, and music education, becomes entangled in this web of coded language, perpetuating racialised interpretations of global art. Terms such as “ethnicity,” “culture,” and “multicultural” function as coded proxies, deflecting discomfort associated with open conversations about race.

Our hope to start seeing the change that we wish to collectively bring about, both in the learning, artistic and social environments we inhabit, is provided by change that needs to be embodied by the subjects whose positionality affords change. Antiracist prefigurative pedagogies call for the redistribution of material and immaterial resources and an immediate implementation of antiracist principles within the learning environment (Davis, 2003). Unlike multicultural arts education, which inadvertently reinforces racial hierarchies, antiracist strategies in (un)learning territories advocate for intentional, transformative practices that model the principles of equity, justice, and anti-oppression within the learning environment (hooks, 1994). This approach necessitates a departure from coded language, encouraging direct discussions about race and the way it overlaps with other forms of oppression, such as gender, ability, sex and class.

The praxis of collective improvisation and writing of transmedia poetry within the encounters of the fieldwork *Waiting with/for Baubo; a transmedia [ethno]graphic trans-media poetry workshop* was grounded on the corporeal, affective as well as intellectual re-enactments of gendered, racialised and classed ethnographies/autobiographies. In that sense, we unpacked categorisations and hierarchies based on race, class and gender.

Can we perform our resistance to inequality as a product of ignorance and violence towards difference? When we recognise those very differences as we shift the ways by which we come together to create and share our autobiographies through transmedia poetry? Are we exploring the potential for developing and therefore inhabiting multi-vocal and multi-conscious positionalities?

bell hooks' poignant observation about the dynamics of race and gender highlights the historical challenges faced by women of colour within the feminist movement (Hooks, 1994, 103). Her critique underscores the need for genuine accountability in accessible spaces for dialogue and transformation. In the context of collaborative transmedia poetry, in this research, both as medium and practice, the focus is on embracing difference in expressing nuanced narratives by breaking down disciplinary, sensorial and intellectual barriers. Transmedia poetry, with its capacity to incorporate various media, voices, perspectives and ethnographies, may become a liminal and hybrid space that allows for non-hierarchical processes of improvising and writing; no medium or media is more important, no voice is more or less important, no format of sharing is of highest quality. There is no precedent of assigning monetary value on transmedia poems, which leaves room for creation and circulation in counter-institutional ways across diverse localities and geographies. Transmedia poetry encourages multivocality; a plurality of voices, perspectives, and artistic forms, that points towards equity and social justice within the site of collective improvisation.

The reader(s) are invited to navigate through some of the [reflections](#) of the collaborators of the *assemblage* and especially those prompted by the phrases/questions *no one can put a story inside me but me* and *is this what poetry feels like?* that were posed to them in the beginning of the collective reflective conversation in the seventh encounter.

WAVING MISREPRESENTATION GOODBYE: OBSERVATIONS AND FINDINGS ON THE SECOND AND THIRD RESEARCH QUESTION.

In what ways might collective transmedia ethnographic poetry serve as an alternative or subversive situated practice that challenges the normalised hierarchical identities prevalent in community/participatory arts education?

How can embodied encounters with and through weaving and sharing new patterns of togetherness distance themselves from notions of ownership of knowledge and intellectual property?

Based on the collaborators' reflections and contributions on the prompt *no one can put a story inside me, but me*, I have explored the possibility to distance myself from providing a conclusionary text with answers to the research questions, but instead I tried to synthesise the multiple perspectives of the collaborators of out (un)learning territory.

I have placed transmedia ethnographic poetry at the heart of the research, as I believe transmedia poetry has the potential to sound, feel, taste and look as chaotic, as messy, and as queer as the subjects and the readers wish for it to be. It may be open-ended or finished, polished or raw; it can convey the context, realities and autobiographies of the subjects of an assemblage. One of our shared responsibilities, within this territory of (un)learning, has been to resist providing a definition for transmedia poetry. By doing so, we insisted that transmedia poetry must remain unpredictable and disruptive. Similar to the medium itself, our roles and responsibilities may shift depending on the reality each one of us is dealing with in their everyday life as well as the shared realities of the societies we are part of. Shifting roles and responsibilities presents itself with the potential of creating a territory where the practice of collective improvisation and writing/composition no longer rely on the construction and reproduction of normalised hierarchical identities. Personal autobiographical and ethnographic narratives and realities are negotiated, transformed and shared via sound, bodies, image, moving image, text, amongst others; to artefacts, ephemera, instances of togetherness, learning and unlearning that may at times or not necessarily comprise what we have understood collectively as *transmedia poems*. Especially in counter-institutional territories where neither the process, nor the outcome are commercial, the agents engaged in the process have more possibilities to be liberated from reproducing hierarchies across mediums, subjects and outcomes.

What might prove most challenging in this approach is the facilitation and the shaping of spaces/territories that resist hierarchical identities. Similar to artists and peda-

gogues, feminist political assemblies that attempted to practice egalitarianism equality and non-hierarchy, this was a challenged we faced during the fieldwork. An *assemblage* and a territory are living organisms that need constant tending and attention; they are entangled with material and immaterial resources and the struggles for equality on distribution, accessibility, interchangeability. Drawing on previous and current experiences as a member of artistic and political collectives, I was determined to resist facilitating this research from a canonical and hierarchical position; especially that of *the musician, music teacher, musicologist or music pedagogue*. The design of the fieldwork was rooted on the assumption that the ‘researcher’ maintains the flexibility to shift roles and perspectives throughout the research; from an insider to an outsider of a practice, a discipline and a medium, and vice versa. Therefore, my role has been in constant flux, swinging between the one of a collaborator, researcher and facilitator of the process with a particular interest in the notion of bi-directional informal sharing and (un)learning. Assuming that bi-directionality can be one thread of connecting the social to the academic and the artistic, challenging hierarchical and canonical identities during the fieldwork through an intersectional lens, has shaped the ways by which we came together to hold space, improvise and compose.

From rehearsing equality in representation within a territory of informal learning, to holding a space for improvisation, suggesting techniques of synthesising polyphony through transmedia composition, writing within a collective, documenting a shared practice, transcribing in verbal language the testimonies of individuals and composing a piece of text in the form of a written dissertation, we have run the risk of “coercing perspectival pluralities” (Bradley, 680). In other words, I hope I managed to avoid polishing the edges of the process and the contributions and leaving the reader(s) with an analysis that presents itself as radical and conversational, when it is not. The contributions of the collaborators alongside with my personal reworkings of the relevant literature, theory and methodology have taken a variety of mediums and formats, such as transmedia poetry, sound, image, field recordings, archival material, fictive and theoretical text that have now a life of their own and are available to the reader(s) to challenge, tune in and engage with depending on their positionality and point of perspective.

Writing transmedia poetry collectively opens up the possibility of queering composition by destabilising monolithic and canonical methods, roles and expectations within participatory/community arts practices. My experience of improvising writing transmedia poetry as a collaborative situated practice has offered an opportunity to rehearse unpredictability and vulnerability; a process of constant transformation through transition across senses, art mediums, intellect and affect.

The reader(s) are invited to read through the transcription of selected parts of the [sound-recording](#) of my personal reflective journal after the sixth encounter of the field work. Since the journal entries are in Greek language. what follows is a duo lingual transcript of an entry that is relevant to the topics discussed above.

Reflective Diary

Entry no. 6, 20.02.2023

Transcription of recording

Reflective journal του έκτου εργαστηρίου
Waiting with/for Baubo 20.3.2023. Θα ξεκινήσω με κάποιες σκέψεις που είχα μεταξύ του προηγούμενου και αυτού του εργαστηρίου και συγκεκριμένα με κάποιους προβληματισμούς...αυτοί οι προβληματισμοί αφορούν στο πόσο, τι είναι αυτό που λείπει από τη διαδικασία που έχει ως αποτέλεσμα, σύμφωνα με τη δικιά μου πρόσληψη, ενώ τα άτομα συμφωνούν και συναινούν και αποζητούν τη συμμετοχή τους σε ένα πλαίσιο συνδιαμόρφωσης, όσο το δυνατό λιγότερο ιεραρχημένο...τί είναι αυτό που όταν αυτό συμφωνείται και με ποιον τρόπο θα λειτουργεί, δηλαδή κάποιους βασικούς κανόνες όπως π.χ. how do we hold the space together?, με την ενότητα who is in the room? με κάποιες ασκήσεις αυτοσχεδιασμού, σύγχρονες ή ασύγχρονες, τί είναι αυτό που με κάνει να έχω την εντύπωση ότι τα άτομα δεν αναλαμβάνουν πρωτοβουλία.

Δεν ισχύει για όλα τα άτομα, αλλά υπάρχουν διαφορετικές ταχύτητες και αυτές οι ταχύτητες για μένα είναι

Reflective Diary

Entry no. 6, 20.02.2023

Transcription of recording

Reflective journal of the sixth workshop
Waiting with/for Baubo 20.3.2023. I will start with some reflections I had between the previous and this workshop and in particular some reflections...these reflections are about how much, what is it that is missing from the process that results, in my own understanding, while individuals agree and consent and seek their participation in a co-construction framework, as less hierarchical as possible... what is it that when it is agreed and how it will work, i.e. some basic rules such as e.g. how do we hold the space together?, with the section who is in the room? with some improvisation exercises, contemporary or asynchronous, what is it that gives me the impression that individuals do not take the initiative.

It does not apply to all individuals, but there are different speeds and these speeds for me are understandable and acceptable, because each individual understands and functions differently, it is not a quantitative question, it is qualitative... I think that in this group there is the

κατανοητές και αποδεκτές, γιατί κάθε άτομο κατανοεί και λειτουργεί διαφορετικά, δεν είναι ποσοτικής φύσης η διερώτηση, είναι ποιοτική... Θεωρώ ότι σε αυτή την ομάδα υπάρχει ο χώρος να εκφράσουν τα άτομα ανοιχτά το κατά πόσο μπορούν, θέλουν, έχουν το χρόνο να συνεισφέρουν από τη μια συνάντηση στην επόμενη ή να πάρουν πρωτοβουλία αυθόρμητη κατά τη διάρκεια ενός εργαστηρίου.

Το τελευταίο, το να ληφθεί η πρωτοβουλία αυθόρμητα, και να εκκινήθούν διαδικασίες από άτομα κατά τη διάρκεια του εργαστηρίου, νομίζω ότι είναι κάτι το οποίο έχει εξελιχθεί στο χρόνο, παρόλα αυτά το να συνεισφέρουν τα άτομα στο miro board είτε να απαντήσουν σε ένα email που στέλνω την εβδομάδα, το οποίο έχει μετατραπεί σε μήνυμα στο signal group chat, και πολλές φορές νιώθω – τώρα είναι ακραία η περιγραφή – ότι γίνεται ghosting και αυτό...αυτό συνίσταται στο συγκεκριμένα άτομα να έχουν μια πολύ άμεση ανταπόκριση ενώ άλλα να μην αποκρίνονται καθόλου.

Τώρα, σκέψεις πάνω σε αυτό: έχει να κάνει με τον τρόπο με τον οποίο κάνω facilitate τη διαδικασία; Χρειάζονται τα άτομα να λαμβάνουν τις οδηγίες από ένα άτομο, παρόλο που έχουμε συναινέσει σε κάτι άλλο; Ποια είναι αυτή η grey area, ο τρόπος και ο βαθμός με/στον οποίο ηγείσαι κάτι, προκειμένου να παραμένουν τα άτομα αρκετά engaged και responsive...και για μένα μια προσωπική διερώτηση είναι, κάτι το οποίο είναι λίγο έξω από το comfort zone μου σε σχέση με τη συγκεκριμένη διαδικασία, είναι ότι νιώθω σαν δασκάλα, εντός εισαγωγικών, όταν τις Κυριακές, πριν τη Δευτέρα που έρχεται το εργαστήριο, κάνω μια υπενθύμιση προκειμένου να προσθέσει

space for individuals to openly express whether they can, want, have the time to contribute from one meeting to the next or to take a spontaneous initiative during a workshop.

The last one, to take the initiative spontaneously, and to get processes started by individuals during the workshop, I think that's something that has evolved over time, yet for individuals to contribute to the miro board or to respond to an email that I send during the week, which has turned into a message in the signal group chat, and sometimes I feel - now that's an extreme description - that there's ghosting and that's... this consists of certain people having a very immediate response and others not responding at all.

Now, thoughts on this: does it have anything to do with how I do facilitate the process? Do individuals need to take instructions from one person, even though we have consented to something else? What is that grey area, the way and degree to which you lead something, in order to keep individuals sufficiently engaged and responsive? and for me a personal question is, something that is a little bit out of my comfort zone in relation to this process, is that I feel like a teacher, within quotes, when on Sundays, before the Monday when the workshop comes, I do a reminder in order for people to add materials to the miro board so that other people have enough time to interact with them. Because this is something that we agreed to, to put materials in so that each person in their own time has the opportunity to interact with them and why don't individuals offer themselves to present in the who is in the room sections? and words/theory. A small parenthesis, next time they will need to present their work and theory.

ο κόσμος υλικά στο miro board έτσι ώστε και τα υπόλοιπα άτομα να έχουν αρκετό χρόνο να αλληλοεπιδράσουν με αυτά. Διότι αυτό είναι κάτι στο οποίο συναινέσαμε, να τοποθετούμε υλικά, έτσι ώστε το κάθε άτομο στο δικό του χρόνο να έχει δυνατότητα να αλληλοεπιδρά με αυτά και γιατί τα άτομα δεν προσφέρονται από μόνα τους να παρουσιάσουν στις ενότητες who is in the room? και words/theory. Μια μικρή παρένθεση, την επόμενη φορά θα χρειαστεί να παρουσιάσουν τη δουλειά τους και θεωρία.

Είναι κάτι το οποίο με προβλημάτισε, σε σχέση με το τι γίνεται όταν δίνεται η ελευθερία στα άτομα και γιατί αυτό σημαίνει ότι δίνω εγώ την ελευθερία στα άτομα, εφόσον το open call είναι αρκετά self-explanatory όπως και οι διαδικασίες που ακολουθήσαμε από την αρχή, προκειμένου να φροντίσουμε αυτή τη διαδικασία από κοινού. Αναρωτιέμαι αν είμαι πολύ απαιτητική ή αν δεν είμαι αρκετά απαιτητική. Γενικά σε μια διαδικασία που μου είναι αρκετά καινούρια, ποιο είναι το κριτήριο; Θα ήθελα πολύ να το συζητήσω με τον Παναγιώτη και τη Δανάη όταν είναι διαθέσιμοι, αν συναντηθούμε αυτή την εβδομάδα. Το έχω συζητήσει με άτομα που εμπιστεύομαι τη γνώμη τους, σε μια βάση ίσως πιο κοινωνική και πολιτική και καλλιτεχνική. Το συζήτησα με -----, ----- και -----, που συμμετέχει στο εργαστήριο, την οποία και έτυχε να συναντήσω προχθές τυχαία...και με αφορμή αυτό σήμερα ανέτρεξα στο βιβλίο της Liz Lerman, Hiking the horizontal, από το οποίο είχα την πρόθεση να διαβάσω κάτι σε αυτό το εργαστήριο, αλλά θα το διαβάσω την επόμενη φορά.

[...] συζητήσαμε από κοινού την ιδέα τ@ --- -- για το food feast [...] να λάβει χώρα την

It's something that I was concerned about, in terms of what happens when freedom is given to the dishonest and why that means that I give freedom to the individuals, since the open call is quite self-explanatory as are the procedures that we followed from the beginning in order to take care of this process together. I wonder if I am too demanding or not demanding enough. Generally speaking, in a process that is quite new to me, what is the criterion? I would love to discuss this with Panagiotis and Danae when they are available, if we meet this week. I've discussed it with people whose opinions I trust, on perhaps a more social and political and artistic basis. I've discussed it with -----, ----- and -----, who is participating in the workshop, and whom I happened to meet the other day by chance... and in light of that today I went back to Liz Lerman's book, Hiking the horizontal, which I had intended to read something from in this workshop, but will read it next time.

[...] we discussed together -----'s idea of the food feast [...],to take place next week and take up all the time of the workshop. I will have to ask the FAC people if we can stay a little later.

Some basic principles suggested by -----: there should be no specific end time, i.e. it should not last only two hours. [...]complementary to what/what each person brings, we will all together co-convene a recipe that we will cook together and eat. We have settled on soup [...]

That's all for now, waiting with/Baubo 20.3.2023.

επόμενη εβδομάδα και να καταλάβει όλο το χρόνο του εργαστηρίου. Θα χρειαστεί να ρωτήσω τα άτομα από το FAC, αν μπορούμε να μείνουμε λίγο αργότερα.

Κάποιες βασικές αρχές που πρότεινε -----: να μην υπάρχει συγκεκριμένη ώρα λήξης, δηλαδή να μην διαρκέσει μόνο δύο ώρες. [...] συμπληρωματικά με όσα/ό,τι φέρει το καθένα, όλα μαζί θα συναποφασίσουμε μια συνταγή την οποία και θα μαγειρέψουμε από κοινού και θα φάμε. Καταλήξαμε να είναι σούπα, [...]

Αυτά, waiting with/Baobo 20.3.2023.



The subversion of hierarchical structures and identities within a territory of learning, through the practice of transdisciplinary improvisation and writing/composition, might become possible through collective counter-institutional efforts within civil society. Learning territories should no longer be the space of a single and neutral knowledge transmitted from the authoritarian figure of a white-middle-to-upper-class-male artist and/or arts-teacher to the student(s). Through the deconstruction and the subversion of the systemic racism that inherits the arts education and arts industry two begining to enable diverse, often opposing and irreconcilable experiences and perspectives to coexist with each other. Their interdependence on equal and just terms will resist notions of dominance. Learning from indigenous communities of Mexico and more specifically from the Zapatistas model of education and the paradigm of *Escuelita*, the nurturing of social relationships is the grounding force of prefigurative models of self-organising. Our shared, personal or collective realities and struggles, in relation to overlapping oppressions, must be named so that we can collectivise our efforts to resist structures of inequality. Departing from the everyday and aiming at challenging institutional norms and hierarchies urges us to reconsider the role of arts and trans-disciplinary arts-education within the social and political systems we live. By creating counter-spaces of knowledge production and sharing, (un)learning territories, where the affective, the intellectual, the embodied and the sensorial aspects of improvisation and writing/composition are equal to each other. We begin to realise the interchangeability and interdependence of artistic mediums. We start seeing the interconnectedness between ourselves and others, as practitioners and artists. We then start to imagine the transformative power of prefigurative pedagogies and politics, a configuration of tendencies, behaviours, methodologies, relationalities, visions and principles that reflect the desired changes we want to see and experience in our shared communities and lives. Understanding the immateriality and the materiality of the (un)learning territories we begin to organise our resistance to existing systems of racism and oppression and nurture knowledges to emerge from the communities.

Hierarchical distinctions between subjects start to blur and a horizontal approach to organising and learning is cultivated by those who are willing to instigate change. The value system that derives from the Eurocentric paradigm is known for the exclusiveness, racism, violence and oppression that applies on human and non-human bodies, as a way to exploit intellectually, emotionally and financially those cultures, communities and subjects that appear to capitalism and imperialism as potentially profitable. The practice of arts and arts education have long been a mechanism and a platform for the realisation of a profit-making machine, that can only be deconstructed from bottom-up. Faced with a profound crisis that representative Western-style democracies

are going through globally, as well as cultural institutions and institutions of education, prefigurative pedagogies may suggest a paradigm shift and radical possibilities of social transformation.

The reader(s) are invited to navigate through some of the [reflections](#) of the collaborators of the *assemblage* and especially those prompted by the phrases/questions *No one can put a story inside but me* and *Hiking the horizontal* that were posed to them in the beginning of the collective reflective conversation and resonate with the above observations.

PLEASE REPEAT AFTER ME

REPEAT AFTER ME

it will NOT be ok

WAVING INDIVIDUALISM GOODBYE: HOPES AND ASPIRATIONS ON ORGANISING NON-HIERARCHICAL FEMINIST/INTERSECTIONAL TERRITORIES OF TRANSDISCIPLINARY IMPROVISATION AND WRITING/COMPOSITION.

As mentioned before, the penultimate encounter of the fieldwork took the form of a collective kitchen and dinner, during which we discussed and reflected collectively on the workshop encounters. We shared thoughts and affect over food and drinks. Through writing or conversing we realised that for most of us this moment was not the conclusion of the process, but rather a new beginning of a new one; after spending time getting to know each other, improvising, experimenting, and understanding each other's positionalities, desires and limits, we were ready to work together as a group. But time was almost up, since that was one of the last encounters of our shared process.

Coming to the end of the fieldwork it became clearer that the work we had done so far was not merely artistic, but rather methodological. We explored ways of holding a space of (un)learning in a collective and non-hierarchical manner resisting to rush solidified artistic outcomes. Often our shared process gave us an opportunity to *wait with* and *for* each other in a process of acknowledging and embracing the multiple ways we operate and present ourselves due to our positionalities, in a temporary *room of our own*.

Feminist collectivity, through an intersectional lens, as a strategy of facilitating non-hierarchical transdisciplinary improvisation present the ethical and theoretical frame for the dismantling of oppressive systems embedded in cultural and educational institutions. Listening, in an attentive manner, introduces another layer of feminist collectivity in territories of (un)learning. The sensory and embodied aspects of improvisation, writing, performance and composition allow us to explore the notion of transformative justice in multimodal ways.

Intersectional prefigurative pedagogies involve recognising the importance of diverse modes of apprehension, participation, appreciation and expression. Sonic, visual and verbal aesthetics and tools complement each other while they remain in interdependence with the intellectual, the sensorial and the affective aspects of learning and creating. Foregrounding complementarity and interchangeability in the facilitation of artistic learning and making provides a firm ground for multivocality to flourish; all names are called, all voices are heard, all struggles and efforts are acknowledged.

Feminist collectivity takes into consideration the spatial and sensory dimensions of a

learning environment. It involves shaping territories conducive to collaboration, solidarity and exploration, where human and non-human agents have an equal footing in the process of producing and circulating knowledges; a counter-institutional strategy that actively challenges existing structures with an aim to provide transformative justice to the arts and arts-education by dismantling hierarchical identities and structure, the notion of intellectual property and the monetization of learning and creating art.

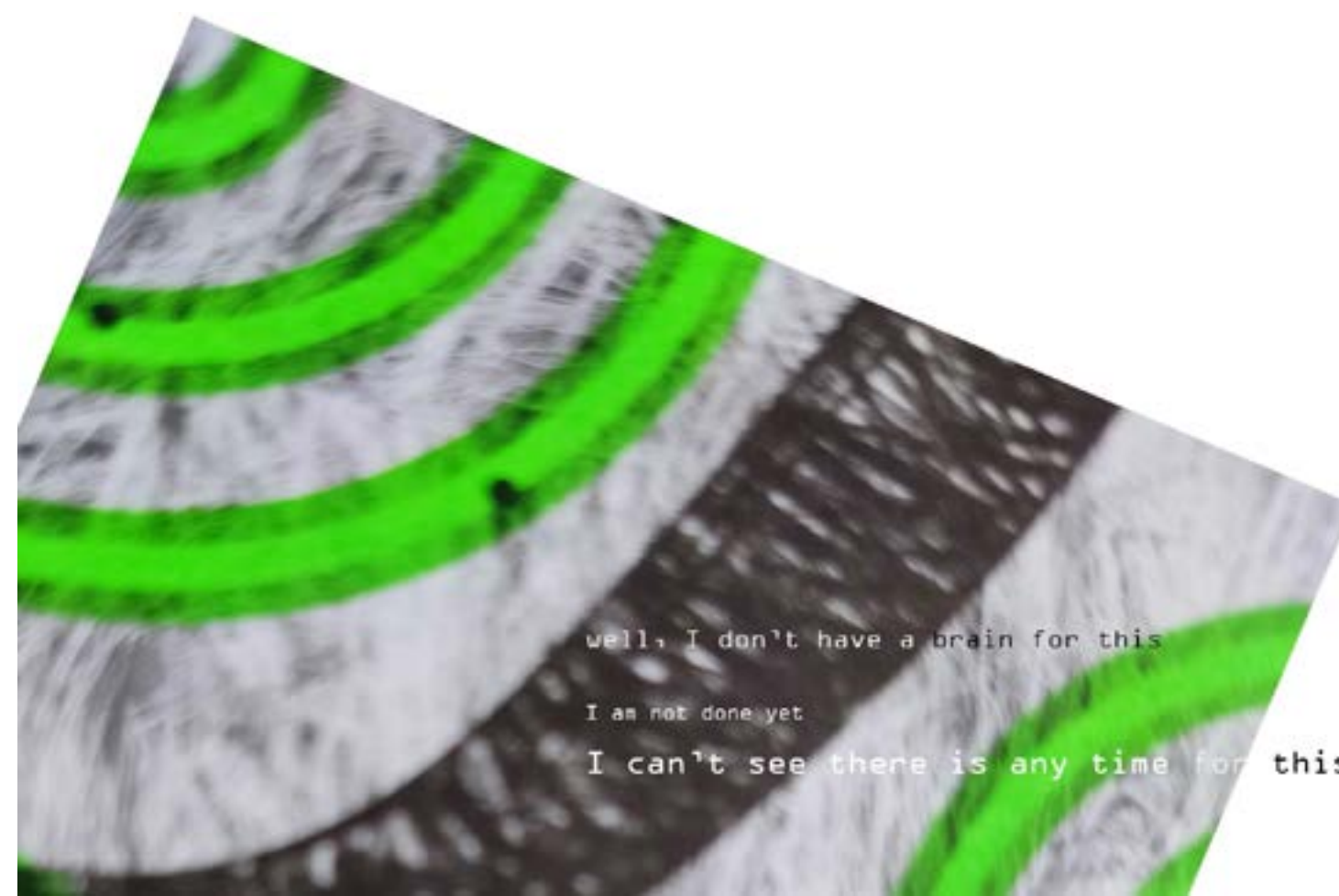
Exploring the work of other artists, practitioners, pedagogues, collectives, political assemblies and scholars, I have come to realise that advocacy for feminist subversive collectivity and transformative justice in spaces of artistic learning, involves a commitment to intersectionality, and the reimagining of (un)learning environments that are produced on the basis of difference.

Through improvisation, non-consolidated bodies inhabit the lapses and excesses of meaning while they oscillate between the dissonances and resonances of social life. By practicing improvisation, intersubjectivity and vulnerability, they suggest embodied gestures of transformation. Hence, composing and performing sound by means of improvisation may be a gesture that exceeds the subjective and signifies vulnerability not as passivity, but as a part of embodied social relations. It “helps us understand how and why forms of resistance emerge as they do” (Butler, 2020, 192). Practicing improvisation in these terms requires giving the power of decision-making back to the artists and the listeners, tuning into the practices and work ethics of artist-run and self-organised autonomous initiatives. By resisting the industry’s rectilinear logic and its sealing gloss, collaborative listening as if gossiping reverberates the existing socio-political realities and instigates genuine, intuitive and visceral responses. Bodies that practice resistance are queering the field of heteronormative imperative by introducing *abnormal* factors of signification. Vulnerable, multivalent improvising bodies manifest their agency on being signifiers of *something* and/or *nothing* through unpredictability and affect. They perform speech and sonic acts and express themselves in the public sphere by self-initiated gestures of covering or uncovering, sustaining or unleashing, performing or quieting their voice and body.

What follows is the [sound-recording](#) of my personal reflective journal after the seventh encounter of the field work as well as some of the [reflections](#) of the collaborators of the *assemblage* and especially those prompted by the phrase *We could* that were posed in the beginning of the collective reflective conversation in the seventh encounter. The reader(s) are invited to navigate through those audiovisual materials as complimentary to this text.

REFERENCES

- Baker Jr., Houston A. “Foreword to Music and the Racial Imagination.” In *Music and the Racial Imagination*, edited by Ronald Radano and Philip V. Bohlman, xi-xii. Chicago: University of Chicago Press, 2000.
- Bradley, David. “Music Education, Multiculturalism, and Anti-Racism—Can We Talk?” *Action, Criticism, and Theory for Music Education* 5, no. 2 (December 2006): 1-30.
- Davis, Angela. *Are Prisons Obsolete?* New York: Seven Stories Press, 2003.
- hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge, 1994.
- LaBelle, Brandon. “The Art of Assembly.” Excerpt from panel discussion moderated by Florian Malzacher, Black Box Theatre, Oslo, 2023.
- Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and Indigenous Peoples*. New York: Zed Books Ltd, 1999.



REFERENCES LIST

- Abrahams, Frank. A. *Music Education: A Critical Introduction*. Oxford: Oxford University Press, 2005.
- Agamben, Giorgio, and Monica Ferrando. *The Unspeakable Girl: The Myth and the Mystery of Kore*. London, New York, Calcutta: Seagull Books, 2014.
- Ahmed, Sara. *Queer Phenomenology: Orientations, Objects, Others*. Durham and London: Duke University Press, 2006.
- . *The Cultural Politics of Emotion*. Edinburgh: Edinburgh University Press, 2014.
- . *Living a Feminist Life*. Durham: Duke University Press, 2017.
- Allen, Paula Gunn. *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*. Boston: Beacon Press, 1986.
- Allsup, Randall E. *Teaching General Music: Action, Reflection, and Music Education*. New York: Routledge, 2003.
- Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. San Francisco: Aunt Lute Books, 1987.
- Arnobius. *Adversus Nationes* V 24-26. Reifferscheid.
- Asher, Nina. "Writing Home/Decolonizing Text(s)." *Discourse: Studies in the Cultural Politics of Education* 30, no. 1 (2009): 1–13.
- Baker Jr., Houston A. "Foreword to Music and the Racial Imagination." In *Music and the Racial Imagination*, edited by Ronald Radano and Philip V. Bohlman, xi-xii. Chicago: University of Chicago Press, 2000.
- Ball, Stephen J. "Education for Sale! The Commodification of Everything?" King's Annual Education Lecture, University of London, 2004. Retrieved February 8, 2014, from <http://nepc.colorado.edu/publication/education-sale-the-commodification-everything>.
- Bell, Barbara L-A. "Riding the Third Wave: Women-Produced Zines and Feminisms." *Resources for Feminist Research/Documentation Sur La Recherche Feministe* 29, no. 3/4 (2002): 187-198.
- Bickel, Barbara. "From Artist to A/r/tographer: An Autoethnographic Ritual Inquiry into Writing on the Body." *Journal of Curriculum and Pedagogy* 2, no. 2 (2005): 8–17. <https://doi.org/10.1080/15505170.2005.10411535>.
- Bishop, Claire. 2006. "The Social Turn: Collaboration and Its Discontents." *Artforum*, February, 178–183.
- . *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012.
- Born, Georgina. "Music and the Materialization of Identities." *Journal of Material Culture* 16 (2011): 376–388. <https://doi.org/10.1177/1359183511424196>.
- Bracke, Sarah, and Maria Puig de la Bellacasa. "Building Standpoints." In *The Feminist Standpoint Theory Reader: Intellectual & Political Controversies*, edited by Sarah Harding, 309–316. New York and London: Routledge, 2004.
- Bradley, David. "Music Education, Multiculturalism, and Anti-Racism—Can We Talk?" *Action, Criticism, and Theory for Music Education* 5, no. 2 (December 2006): 1-30.
- Bradley, Deborah. "Good for What, Good for Whom? Decolonizing Music Education Philosophies." *Action, Criticism, and Theory for Music Education* 11, no. 1 (2012): 663-702.
- Breines, Wini. *Community and Organization in the New Left, 1962–1968: The Great Refusal*. New York: Praeger, 1989.
- Bryant, Patricia. "The Enculturation of Liminality in Zine-Making: Acts of Associative Commonality That Enable Participation in a Media-Making Communitas." *Journal of Communication Inquiry* 0, no. 0 (2023). <https://doi.org/10.1177/01968599231211256>.
- Butler, Eliza M. *The Tyranny of Greece Over Germany: A Study of the Influence Exercised by Greek Art and Poetry Over the Great German Writers of the Eighteenth, Nineteenth, and Twentieth Centuries*. Cambridge: Cambridge University Press, 1935.
- Butler, Judith. *Bodies That Matter*. New York: Routledge, 1993.
- . *Undoing Gender*. New York: Routledge, 2005.
- . *The Force of Non-Violence*. New York: Verso Books, 2020.
- Butler, Judith, Zeynep Gambetti, and Leticia Sabsay, eds. *Vulnerability in Resistance*. Durham: Duke University Press, 2016.
- Butt, Haris. "The Limits of Unlearning: Liberal Feminism from the Postcolonial

Perspective.” E-International Relations. ISSN 2053-8626. Accessed [Date].
<https://www.e-ir.info/pdf/9650>

Cage, John. *Silence: Lectures and Writings*. Middletown: Wesleyan University Press, 1961.

Campano, Gerald. “Literacies In/For Action: Prefigurative Pedagogies and Collective Knowledge Projects.” *Literacy in Composition Studies* 1, no. 2 (2013): 78–85.
<https://doi.org/10.21623/1.1.2.7>.

Carastathis, Anna. “Basements and Intersections.” *Hypatia* 28, no. 4 (2013): 698–715.

———. “Reinvigorating Intersectionality as a Provisional Concept.” In *Why Race and Gender Still Matter: An Intersectional Approach*, edited by Omi Goswami, Niamh O’Donovan, and Sara Yount. New York: Routledge, 2014.

Carson, Anne. *Goddesses & Wise Women: The Literature of Feminist Spirituality, 1980-1992: An Annotated Bibliography*. Freedom, CA: Crossing Press, 1992.

———. “The Gender of Sound.” In *Glass, Irony and God*, First Edition. New York: New Directions, 1995.

———. *Glass, Irony and God*. First edition. New York: New Directions, 1995.

Chilton, Gioia, and Patricia Leavy. “Arts-Based Research Practice: Merging Social Research and the Creative Arts.” In *The Oxford Handbook of Qualitative Research*, edited by Patricia Leavy, 403-422. Oxford: Oxford University Press, 2014. <https://doi.org/10.1093/oxfordhnb/9780199811755.013.003>.

Choi, Franny. *The World Keeps Ending, and the World Goes On*. New York: Harper and Collins Publishers, 2022.

Cixous, Hélène. “The Laugh of the Medusa.” *Signs* 1, no. 4 (1976): 875-893.

Coffey, Julia, and Helen Cahill. “Using Drama Methods To Explore Embodiment Of Gender On Campus.” *MAI: Feminism and Visual Culture* 4 (2019). <http://maifeminism.com/what-can-methods-do-using-drama-methods-to-explore-embodiment-of-gender-on-campus/> (last accessed 5 August 2019).

Cole, Ardra L., and J. Gary Knowles. “Arts-Informed Research.” In *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*, edited by J. Gary Knowles and Ardra L. Cole, 55-70. Thousand Oaks, CA: Sage Publications, 2008.

The Combahee River Collective. *The Combahee River Collective Statement*. Copyright by Zillah Eisenstein, 1978.

———. *The Combahee River Collective Statement*. Mexico City: Gato Negro Ediciones, 2017.

Danius, Sara, Stefan Jonsson, and Gayatri Chakravorty Spivak. “An Interview with Gayatri Chakravorty Spivak.” *boundary 2* 20, no. 2 (1993): 24–50.

Davis, Angela. *Are Prisons Obsolete?* New York: Seven Stories Press, 2003.

Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987.

———. *What Is Philosophy?* Translated by Hugh Tomlinson and Graham Burchell. New York: Columbia University Press, 1994.

de Beauvoir, Simone. *The Second Sex*. London: Lowe and Brydon, 1956.

Denzin, Norman K., and Yvonna S. Lincoln. “The Discipline and Practice of Qualitative Research.” In *The Sage Handbook of Qualitative Research*, 4th ed., edited by Norman K. Denzin and Yvonna S. Lincoln, 1-19. Thousand Oaks, CA: Sage Publications, 2011.

Dessylas, Mary, and Amanda Sinclair. “Zine-Making as a Pedagogical Tool for Transformative Learning in Social Work Education.” *Social Work Education* 33, no. 3 (2014). <https://doi.org/10.1080/02615479.2013.805194>.

Dimitrakaki, Angela. “Feminism and Marxism: Questions on the Field of Struggle.” *KRISI - Biannual Scientific Review*. Athens: TOPOS Books, 2023. <https://www.research.ed.ac.uk/en/publications/feminism-and-marxism-questions-on-the-field-of-struggle>.

Elson, Rebecca. *A Responsibility to Awe*. Edited by Anne Berkeley, Angelo di Cintio, and Bernard O’Donoghue. Manchester: Carcanet, 2018.

Federici, Silvia. *Witches, Witch-Hunting, and Women*. Ontario: PM Press, 1998.

———. *Caliban and the Witch: Women, the Body and Primitive Accumulation*. New York: Autonomedia, 2004.

Ferris, Marcia A. “Resisting Mainstream Media: Girls and the Act of Making Zines.” *Canadian Women’s Studies* 20/21, no. 4/1 (Winter/Spring 2001): 51-55.

Fielding, Michael. “Working the Soul: The Earnest Betrayal of High Performance

- Schooling.” Challenging the Orthodoxy of School Leadership, University of Sussex, Falmer, 2003.
- Finley, Susan. “Arts-Based Research.” In *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*, edited by J. Gary Knowles and Ardra L. Cole, 71-81. Thousand Oaks, CA: Sage Publications, 2008.
- Foley, John Miles. *How to Read an Oral Poem*. Urbana: University of Illinois Press, 2002.
- Franks, Benjamin. “Prefiguration.” In *Anarchism: A Conceptual Approach*, edited by Benjamin Franks, Nathan Jun, and Leonard Williams, 28-33. London: Routledge, 2018.
- Fraser, Nancy. “Social Justice in the Age of Identity Politics: Redistribution, Recognition, Participation.” WZB Discussion Paper No. FS I 98-108. Wissenschaftszentrum Berlin für Sozialforschung (WZB), Berlin, 1998. <http://hdl.handle.net/10419/44061>.
- Freire, Paulo. *Pedagogy of the Oppressed*. Translated by Myra Bergman Ramos. New York: Continuum, 1965.
- Fricker, Miranda. *Epistemic Injustice: Power and the Ethics of Knowing*. Oxford: Oxford University Press, 2009.
- Goethe, Johann Wolfgang von. *Faust*. Translated by Walter Kaufmann. New York: Anchor, 1962. Originally published in 1808.
- Gould, Elizabeth. “Nomadic Turns: Epistemology, Experience, and Women University Band Directors.” *Philosophy of Music Education Review* 13, no. 2 (2005): 147–164.
- . “Dancing Composition: Pedagogy and Philosophy as Experience.” *International Journal of Music Education* 24, no. 3 (2006): 197–207.
- . “Feminist Theory in Music Education Research: Grrl-illa Games as Nomadic Practice (or How Music Education Fell from Grace).” *Music Education Research* 9, no. 1 (2007): 67-80.
- . “Legible Bodies in Music Education: Becoming-Matter.” *Action, Criticism, and Theory for Music Education* 8, no. 2 (2009): 187–200.
- . “Feminist Imperative(s) in Music and Education: Philosophy, Theory, or What Matters Most.” *Educational Philosophy and Theory* 42, no. 2 (2011): 130–147. <https://doi.org/10.1111/j.1469-5812.2008.00424.x>.
- Graeber, David. *Fragments of an Anarchist Anthropology*. Chicago: Prickly Paradigm Press, 2004.
- . “Turning Modes of Production Inside Out: Or, Why Capitalism Is a Transformation of Slavery.” *Critique of Anthropology* 26, no. 1 (2006): 61–85. <https://doi.org/10.1177/0308275X06061484>.
- Greco, Claudia. “The Cult of Demeter and Kore between Tradition and Innovation.” In *Sicily: Art and Invention between Greece and Rome*. Los Angeles: The J. Paul Getty Museum, 2013.
- Greie-Rippati, Antye. “Sound Art and Feminist Perspectives.” In *The Sound of Silence: Art in the 21st Century*, edited by M. Feldman, 67–72. Berlin: Gallery Press, 2012.
- Green, Lucy. “Music, Gender, and Education: A View from Feminist Theory.” *Music Education Research* 1, no. 2 (1997): 225–244.
- . *Music, Informal Learning and the School: A New Classroom Pedagogy*. Aldershot: Ashgate, 2008.
- “GRRRLZines: Feminist Zines.” GRRRLZines.net. <http://www.grrrlzines.net/index.htm>.
- Le Guin, Ursula K. “The Carrier Bag Theory of Fiction.” In *Dancing at the Edge of the World: Thoughts on Words, Women, Places*, 149–154. New York: Grove Press, 1989.
- Halberstam, Jack. *The Queer Art of Failure*. Durham and London: Duke University Press, 2011.
- Han, Byung-Chul. *The Transparency Society*. Stanford, CA: Stanford Briefs, an Imprint of Stanford University Press, 2015.
- Haraway, Donna. “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective.” *Feminist Studies* 14, no. 3 (1988): 575–599.
- . “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century.” In *Simians, Cyborgs and Women: The Reinvention of Nature*. New York: Routledge, 1991.
- . *Simians, Cyborgs and Women: The Reinvention of Nature*. London: Free

- Association Books, 1991.
- . *When Species Meet*. Minneapolis: University of Minnesota Press, 2008.
- Harney, Stefano, and Fred Moten. *The Undercommons: Fugitive Planning & Black Study*. New York: Minor Compositions, Autonomedia, 2013.
- “Studying Through the Undercommons: Stefano Harney & Fred Moten Interviewed by Stevphen Shukaitis.” Classwaru. November 12, 2012. <https://classwaru.org/2012/11/12/studying-through-the-undercommons-stefano-harney-fred-moten-interviewed-by-stevphen-shukaitis/>.
- Harding, Sandra G. *The Science Question in Feminism*. Ithaca: Cornell University Press, 1986.
- hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge, 1994.
- Irigaray, Luce. “The Bodily Encounter with the Mother.” In *The Irigaray Reader*, edited by Margaret Whitford, 34-46. Oxford: Basil Blackwell, 1991.
- . *I Love to You*. Translated by Alison Martin. New York: Routledge, 1996.
- Iyer, Vijay. *Monk’s Music: Thelonious Monk and Jazz History in the Making*. New York: Oxford University Press, 2016.
- Jenkins, Henry. “Strangers No More, We Sing: Filking and the Social Construction of the Science Fiction Fan Community.” In *The Adoring Audience: Fan Culture and Popular Media*, edited by Lisa A. Lewis, 208–236. New York: Routledge, 1992.
- Jones, Owen. *Witches and Walpurgis Night*. Oxford: Oxford University Press, 2017.
- Jones, Saeed. *Alive at the End of the World: Poems*. Minneapolis: Coffee House Press, 2022.
- Kallio, Alexis Anja. “Factional Stories: Creating a Methodological Space for Collaborative Reflection and Inquiry in Music Education Research.” *Research Studies in Music Education* 37, no. 1 (2015): 3–20.
- Kanellopoulos, Panagiotis A. “Music Education as a Practice of Freedom: A Philosophical Examination of the Aesthetics of Improvisation.” *Philosophy of Music Education Review* 15, no. 2 (Fall 2007): 119–141.
- . “Freedom and Responsibility in Music Improvisation: Educating for Democracy through Music.” *Philosophy of Music Education Review* 19, no. 2 (Fall 2011): 113–137.
- . “The Improvisational Mode of Being: Rethinking Musicality in Education through Relational Ontologies.” *Music Education Research* 23, no. 5 (2021): 597–610.
- . “Improvisation as Embodied Dialogue: An Educational Experience Beyond Representation.” *Philosophy of Music Education Review* 19, no. 2 (2011): 149–170.
- . “Musical Creativity and ‘the Police’: Troubling Core Music Education Certainties.” *Action, Criticism, and Theory for Music Education* 10, no. 2 (2011): 321-345.
- . “Musical Creativity and ‘The Police’: Troubling Core Music Education Certainties.” In *The Oxford Handbook of Social Justice in Music Education*, edited by C. Benedict, P. Schmidt, G. Spruce, and P. Woodford, 318–339. Oxford: Oxford University Press, 2015.
- . “Tarry with Vulnerability: Possibilities for Music Education.” *Research in Music Education* (2021).
- Katz, Cindi. “All the World Is Staged: Intellectuals and the Projects of Ethnography.” *Environment and Planning D: Society and Space* 10 (1992): 495-514.
- Kofman, Sarah. “Baubô: Theological Perversion and Fetishism.” In *Nietzsche’s New Seas: Explorations in Philosophy, Aesthetics, and Politics*, edited by Tracy B. Strong and Michael Allen Gillespie, translated by Tracy B. Strong, 175–202. Chicago: University of Chicago Press, 1988.
- Koza, Julie E. “Listening for Whiteness: Hearing Racial Politics in Undergraduate School Music.” *Philosophy of Music Education Review* 16, no. 2 (Fall 2008): 145–155. <http://www.jstor.org/stable/40327298>.
- Kristeva, Julia. “The Subject in Process.” Edited by French and Lack. In *The Tel Quel Reader*. New York: Routledge, 1998.
- LaBelle, Brandon. *Background Noise: Perspectives on Sound Art*. London, New York: Bloomsbury Academic, Bloomsbury Publishing Inc, 2013.
- . *Lexicon of the Mouth: Poetics and Politics of Voice and the Oral Imaginary*. New York: Bloomsbury, 2014.

———. *Sonic Agency: Sound and Emergent Forms of Resistance*. London: Goldsmiths Press, 2020.

———. “The Art of Assembly.” Excerpt from panel discussion moderated by Florian Malzacher, Black Box Theatre, Oslo, 2023.

Lanier, Marcellina A. *Synergies of Listening: Bakhtinian Dialogism in and through Collective Free Improvisation*. Boston University, College of Fine Arts, 2024.

Leavy, Patricia. *Method Meets Art: Arts-Based Research Practice*. New York: The Guilford Press, 2009.

———. *Essentials of Transdisciplinary Research: Using Problem-Centered Methodologies*. Walnut Creek, CA: Left Coast Press, 2011.

———. *Fiction as Research Practice: Short Stories, Novellas, and Novels*. Walnut Creek, CA: Left Coast Press, 2013.

———. *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches*. New York: The Guilford Press, 2017.

Leppert, Richard. “The Sight of Sound: Music, Representation, and the History of the Body.” Oakland: University of California Press, 1993.

Lerman, Liz. *Hiking the Horizontal: Field Notes from a Choreographer*. Middletown, CT: Wesleyan University Press, 2014.

Levin, David Michael. *The Opening of Vision: Nihilism and the Postmodern Situation*. New York: Routledge, 1988.

Lorde, Audre. “The Transformation of Silence into Language and Action.” Paper presented at the Modern Languages Association Conference, Chicago, 1977.

———. *Chosen Poems: Old and New*. New York: W. W. Norton & Company, 1982.

———. *Sister Outsider: Essays and Speeches*. Trumansburg, NY: Crossing Press, 1984.

Lubell, Winifred Milius. *The Metamorphosis of Baubo*. Nashville: Vanderbilt University Press, 1991.

Marinucci, Mimi. *Feminism Is Queer: The Intimate Connection between Queer and Feminist Theory*. London: Zed Books Ltd, 2010.

Marx, Karl. *Capital: A Critique of Political Economy*. Vol. 1 and Vol. 3. Chicago: Charles

H. Kerr & Company, 1909.

Matsigkou, Eva. *Silence – Listening – Intimacy: A Feminist Listening Handbook*. MA Thesis by Practice (in Greek), School of Music Studies, Aristotle University of Thessaloniki, 2020.

McCabe, Donald F. *Magnesia Inscriptions: Texts and List. The Princeton Project on the Inscriptions of Anatolia*. The Institute for Advanced Study, Princeton, 1991. Packard Humanities Institute CD #6.

Miner, Dylan A. T. “Teaching ‘Art as Social Justice:’ Developing Prefigurative Pedagogies in the (Liberal) Art Studio.” *International Journal of Education & the Arts* 14, SI 2.2 (2013). Retrieved October 1, 2013, from <http://www.ijea.org/v14si2/>.

Minh-ha, Trinh T. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Bloomington: Indiana University Press, 1989.

MKX. Βουκαμβίλια Ποπ. Αθήνα: Τεφλόν, 2022.

Mockus, Martha. *Sounding Out: Pauline Oliveros and Lesbian Musicality*. New York: Routledge, 2008.

Mohanty, Chandra Talpade. “Under Western Eyes: Feminist Scholarship and Colonial Discourses.” *Feminist Review* no. 30 (1988): 61–88.

Monk, Meredith. *The Games: A Science Fiction Opera*, 1983.

Muñoz, José Esteban. “Ephemera as Evidence: Introductory Notes to Queer Acts.” *Women & Performance: A Journal of Feminist Theory* 8, no. 2 (1996): 5–16. Oxfordshire: Routledge, Taylor & Francis Group.

Nietzsche, Friedrich. *The Gay Science*. Translated by Walter Kaufmann. New York: Random House, 1974.

Oliveros, Pauline. “The Earth Worm Also Sings: A Composer’s Practice of Deep Listening.” *Leonardo Music Journal* 3 (1993): 35-38.

———. “A Former UCSD Professor Speaks Up: An Email Exchange.” 1995. <http://www.deeplisting.org/pauline/ucsd.html>.

———. “Quantum Listening: From Practice to Theory (To Practice Practice).” SoundArtArchive, 1999. <https://www.soundartarchive.net/>.

———. *Deep Listening: A Composer’s Sound Practice*. Kingston, NY: Deep Listening

Publications, 2005.

———. *Sounding the Margins: Collected Writings 1992–2009*. New York: Deep Listening Publications, 2010.

———. *Anthology of Text Scores*. New York: Deep Listening Publications, 2013.

———. *Sonic Meditations: Pauline Oliveros*. Kingston: PoPandMoM Publications, 2022.

Omolade, Barbara. “Heart of Darkness.” In *Powers of Desire: The Politics of Sexuality*, edited by Ann Snitow, Christine Stansell, and Sharon Thompson, 1983.

Paglia, Camille. *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*. New Haven: Yale University Press, 1990.

Piepmeyer, Alison. *Girl Zines: Making Media, Doing Feminism*. New York: New York University Press, 2009.

Puar, Jasbir K. “I Would Rather Be a Cyborg Than a Goddess: Becoming-Intersectional in Assemblage Theory.” *PhiloSOPHIA* 2, no. 1 (2012): 49–66. <https://doi.org/10.1353/phi.2012.a486621>.

Rotstein, Andrea. *The Idea of Lambos*. Oxford: Oxford University Press, 2009.

Rymbu, Galina. *Το Σεξ είναι Έρμος*. Αθήνα: Τεφλόν, 2022.

Said, Edward W. *Orientalism*. New York: First Vintage Books, 1979.

———. “Opponents, Audiences, Constituencies, and Community.” In *The Anti-Aesthetic: Essays on Postmodern Culture*, edited by Hal Foster, 135–159. New York: The New Press, 1998. Original edition, *Critical Inquiry* 9 (September 1982): 135–159.

Saladin, Matthieu. “Points of Resistance and Criticism in Free Improvisation: Remarks on a Musical Practice and Some Economic Transformations.” In *Noise & Capitalism*, edited by Anthony Iles and Mattin, 138–151. San Sebastián: Arteleku, 2009.

Scheman, Naomi. *Engenderings: Constructions of Knowledge, Authority and Privilege*. New York: Routledge, 1993.

Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and Indigenous Peoples*. New York: Zed Books Ltd, 1999.

Schmidt, Peter. *Re-Imagining Music Education: Rethinking the Role of Music in*

Contemporary Society. London: Ashgate, 2005.

Schultz, Rachel, Dana Schroeder, and Carol M. Brody. “Collaborative Narrative Inquiry: Fidelity and the Ethics of Caring in Teacher Research.” *International Journal of Qualitative Studies in Education* 10, no. 4 (1997): 473–485.

Seidman, Irving. *Interviewing as Qualitative Research: A Guide for Researchers in Education and the Social Sciences*. New York: Teachers College Press, 2006.

Siljamäki, Jari, and Kanellopoulos, Panagiotis A. “A Map of Improvisation Pedagogies.” *Research Studies in Music Education* 41, no. 2 (2019): 233–250.

Sousa, Kate. *Always a Relic, Never a Reliquary*. U.S.A.: Black Lawrence Press, 2022.

Spivak, Gayatri Chakravorty. *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak*. New York and London: Routledge, 1996.

Stefanou, Danae. (ed.). 2022. *Multimodal Community Composition Scorebook*. Athens: Onassis Stegi / Sounds Now. https://issuu.com/stegi.onassis.cultural.centre/docs/multimodal_community_scorebook

Stefanou, Danae. 2019. ‘Silent Subjects / Sonorous Objects: Critical Epistemologies in the Limits of Music’ (in Greek). *Critical Music Research: Perspectives and Challenges*. A 1-day workshop at the University of Macedonia. Extended abstract available at: <http://ikee.lib.auth.gr/record/311703/files/Stefanou-EKME-191019.pdf>

Staeheli, Lynn, and Victoria Lawson. “A Discussion of ‘Women in the Field’: The Politics of Feminist Fieldwork.” *Professional Geographer* 46, no. 1 (1994): 96–102.

Σούζας, Νίκος. «Τι είναι τα fanzines; Από την απρόσκοπτη προσωπική έκφραση στη συγκρότηση νέων μορφών κοινωνικότητας.» In *Αντικουλτούρα, Η ανάδυση ενός νέου κοινωνικού υποκειμένου μετά το 1980*, Αθήνα: Ιδιομορφή, 2012.

Tedlock, Dennis. *The Spoken Word and the Work of Interpretation*. Philadelphia: University of Pennsylvania Press, 1983.

———. *2000 Years of Mayan Literature*. Berkeley: University of California Press, 2010.

Tempest, Kae. *Hold Your Own*. London: Picador Poetry, 2014.

———. *Let Them Eat Chaos*. London: Picador Poetry, 2016.

———. *On Connection*. London: Faber & Faber, 2020.

Tevebring, Fredrik. *Unveiling Baubo: The Making of an Ancient Myth*. Evanston, IL: Northwestern University Press, 2017.

Thorgeirdottir, Sigridur. "Baubo: Laughter, Eroticism and Science to Come." Online Publication: De Gruyter, 2012.

Vaugeois, Lise. "Social Justice and Music Education: Claiming the Space of Music Education as a Site of Postcolonial Contestation." *Action, Criticism, and Theory for Music Education* 6, no. 4 (2007): 163–200.
http://act.maydaygroup.org/articles/Vaugeois6_4.pdf.

Voegelin, Salomé. *Listening to Noise and Silence: Towards a Philosophy of Sound Art*. New York: Continuum, 2010.

———. *The Political Possibility of Sound: Fragments of Listening*. New York: Bloomsbury Academic, 2018.

Waterman, Ellen. "Naked Intimacy: Eroticism, Improvisation, and Gender." *Critical Studies in Improvisation / Études Critiques en Improvisation* 4, no. 2 (2008).
<https://www.criticalimprov.com/index.php/csieci/article/download/845/1398?inline=1>.

Westerlund, Heidi, and Sari Karttunen. "The Protean Music Career as a Sociopolitical Orientation: The Mutually Integrated, Non-Hierarchical Work Values of Socially Engaged Musicians." *Musicae Scientiae* 0, no. 0 (2024).
<https://doi.org/10.1177/10298649231222548>.

Wiegand, Theodor, and Hans Schrader. *Priene: Ergebnisse der Ausgrabungen und Untersuchungen in den Jahren 1895-1898*. Berlin: G. Reimer, 1904.

Woolf, Virginia. *A Room of One's Own*. London: Hogarth Press, 1929.