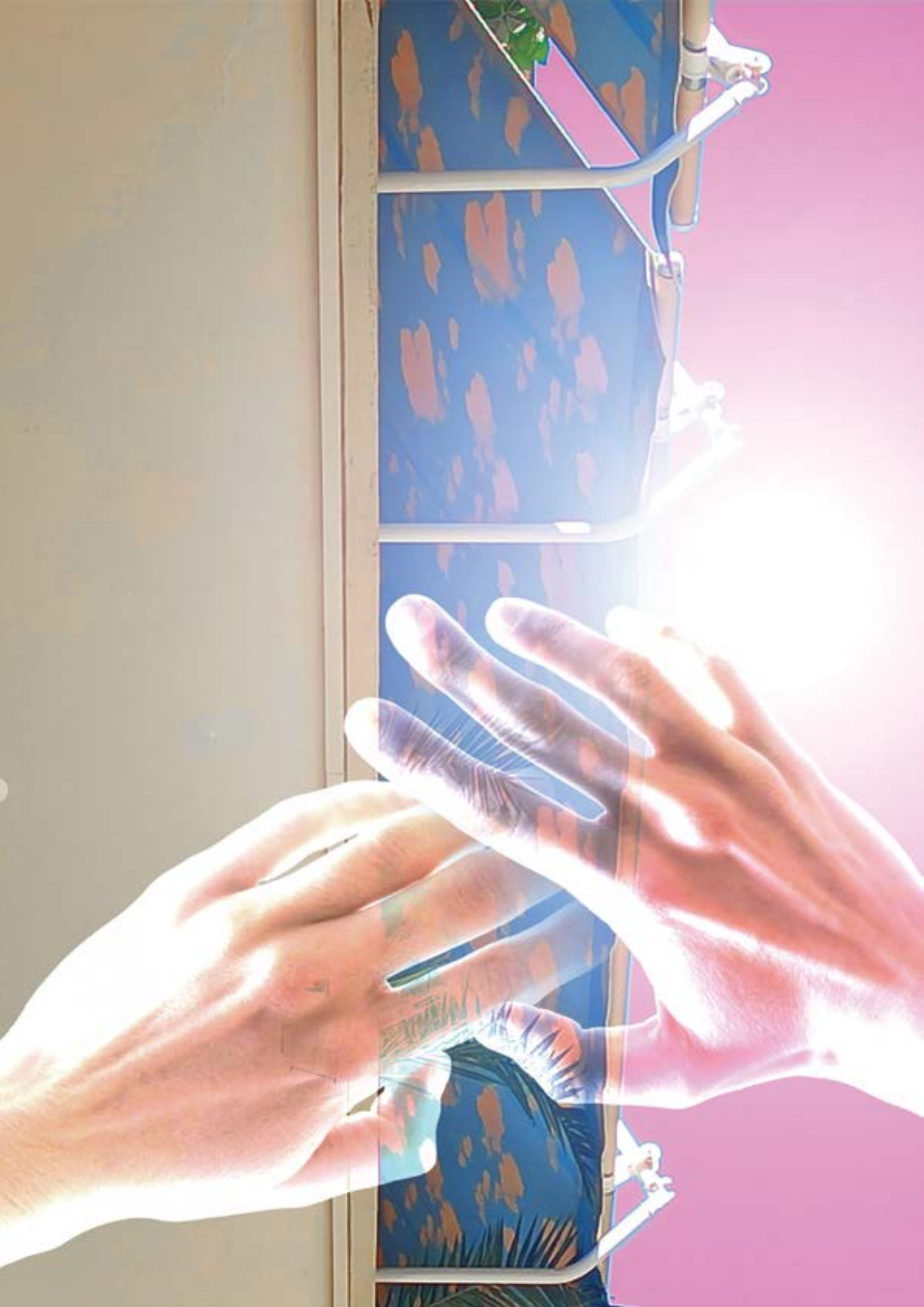




ZINE X NOTE TO THE READ- ER(S)



NOTE TO THE READER / INTRODUCTION

This research is centered around fieldwork that was initiated through an open invitation addressed to adult individuals residing in Athens, Greece whose everyday life and praxis resonate with queer feminism. Individuals were invited to engage in a hands-on transmedia ethnographic workshop under the title *Waiting for/with Baubo; a trans-media [ethnographic] poetry workshop* (henceforth *Waiting for/with Baubo*), between February and April 2023. Prior knowledge or experience in the fields of music, visual and sound art and poetry were not required, but welcomed. The written dissertation of this PhD research takes the example of the practice of this fieldwork to examine the possibility of facilitating a non-hierarchical situated practice of collective transmedia improvisation and composition through an intersectional lens. The materials of this research were developed in a variety of modalities and media, such as sound and field recordings, image and moving image, text, drawings and sketches. Therefore, I made the decision to accompany the written dissertation of this PhD with a website¹ where all the materials are archived.

My intention has been to make the research materials available to the website visitor in a non-hierarchical way, therefore the navigation of the website is as unmediated as possible. The visitor to the website is invited to make their own decisions on how to explore the materials. Throughout the thesis text representative materials, of the fieldwork as a way of highlighting the interrelation between theory and practice and the ways by which one informs the other. A hierarchical taxonomy that provides a first-level narrative of key excerpts and a grouping of all other raw data available as a secondary layer was intentionally avoided, as all materials are considered of equal value. The website materials are semi-organised under categories and subcategories related to their format, medium, and function in the process of the fieldwork. The categories are: *sounds*, *poem sketches*, *images* (still and moving), *words* and *journal*. *Journal* comprises the subcategories *personal journal*, *mapping process*, *fieldwork notes* and *collective journal*.

¹ Website: <https://evinakou.com/waiting-with-for-baubo/>
Password: waiting

sounds includes recordings of collective improvisations, sonic explorations based on specific materials and/or objects and text, edited sound, semi-composed compositions, recordings of improvised conversations. The list of recordings is named *Waiting with/for Baubo; Sonic archive workshop encounters I-VIII*.

poem sketches includes all transmedia poems that were devised throughout the fieldwork by all collaborators, in a collective and individual manner.

images includes all research materials in the format of image and moving image that were composed during the fieldwork. The moving image materials are comprised of raw video-material from spontaneous collaborative processes, snapshots of collective improvisation, semi-structured transmedia poems, instances of the process itself.

words will comprises of all five zines and the note to the reader(s) – Zine X after the defense of this research thesis

journal includes the following four sub-categories:

personal journal comprises a list of reflective journal entries I wrote as the researcher and facilitator of the fieldwork. It includes a series of spontaneous recordings that were made after each workshop encounter. The list is named *Waiting with/for Baubo; reflective journal entries* and the spoken language of the journal is Greek.

mapping process is a mapping of the collaborative practice of improvising and composing transmedia ethnographic poetry in a collective manner throughout the workshop encounters of the fieldwork. The mapping was initiated by one individual and developed by all collaborators during and in-between the encounters – in synchronous and asynchronous ways.

fieldwork notes is the sum of personal and collective notes on the ways we designed, co-facilitated, and navigated through the process of getting to know each other, understand each other's positionality by means of listening each other, in modes of conversation, improvisation, music making, poetry writing, drawing, cooking. All materials are photographs of handwritten/hand-drawn notes.

collective journal is the sum of all the entries of the collaborators who participated in the seventh encounter of the workshop series, the structured collective feedback session of the workshop series. The photographs of the hand written notes and answers are grouped by question/prompt.

Waiting for/with Baubo, was a workshop series designed to encompass collective conversations, reflections on and explorations of processes of expressing ourselves and

becoming through/with the medium of transmedia ethnographic poetry. The encounters of the workshop were hosted at Feminist Autonomous Centre for research, Ag. Panteleimonos 7b, 104 46 Athens. Acknowledging that gender categories are cultural and historical constructs, the open call was intended to reach out to individuals interested in challenging heterosexist assumptions of gender identities and respecting rather than rejecting binary contrasts. My intention to achieve an increased representation of a diverse spectrum of genders as well as cultural, sexual and class backgrounds within the group, was rehearsed during various stages of the preliminary phase of the field work. Acknowledging the multiculturalism of the city of Athens, Greece and the neighborhood of Aghios Panteleimonas, the open call was written in the English language and disseminated through the website, social media, the monthly newsletter of the host organization– the **Feminist Autonomous Centre for research** – as well as via word of mouth. The deadline of the open call was extended from twenty-five to thirty-five days, providing extra time for interested individuals to submit their applications. The selection process was conducted on the basis of equal representation, resisting notions of marginalisation, erasure and misrepresentation of voices and experiences.

Waiting for/with Baubo; a transmedia [ethnographic] poetry workshop

Open Call for Participation

Within a series of eight weekly encounters, we explored ways in which collective improvisation and composition, as a situated transdisciplinary practice, may challenge power relations and normalised hierarchical identities, through the application of an intersectional lens in the methodology of collective improvisation and composition of transmedia ethnographic poetry. Ethnographic poetry as a medium of expression was chosen with respect to the historical role of poetry in challenging stereotypical gender roles and questioning the societal expectations placed on non-masculinities - expressions of gender and identity that consciously resist or reconfigure dominant heteronormative, white-centric and patriarchal notions of masculinity, as a way of surviving within systems that marginalize non-conforming bodies. The transmedia approach to improvising and writing poetry in a collective manner was rehearsed with the aim to allow people with different backgrounds, capacities, skills and experiences to join the fieldwork and therefore express themselves and exchange ideas with each other. Further analysis of the liminal nature of transmedia poetry and the ways in which it provided a platform for exchange and collective experimentation are shared in the context of this introduction as well as in Zine II of this thesis. During the encounters of *Waiting for/with Baubo* we drew on sound, text, music, image (still and moving) as means of attention, expression and reflection. The participants of the fieldwork gave their consent to vol-

untarily engage in the practice of the research. All (twelve) individuals including myself both as a researcher and collaborator of the group, were and are still considered as collaborators on equal terms, offering their artistry, thinking, reflections and critical analysis to this research. Along the way, we encountered the voluntary withdrawal of two individuals from the process on the grounds of personal reasons.

The artistic practice in *Waiting for/with Baubo* proposed a process of collective and bi-directional (un)learning where the notion of *deep listening* – as defined by composer and thinker Pauline Oliveros (1932 – 2016) – assured listening and tuning into common social and political matters, human voices and non-human sounds, intended or unintended actions, real and imagined narratives. Listening as a praxis of affirming points of interconnectedness and interrelation, was situated at the heart of this practice, while writing, improvising and composing were facilitated as social practices in and of the historical present and responded to real-life issues (Gould, 2006, 197–207). A more elaborate analysis of the approach that this research took in relation to the practice and notion of listening can be found in section V of Zine II of this thesis (Zine II_v), under the title “Listening with; a practice of attention and awareness to otherness”. Equally significant to the design and implementation of the practice was the notion of *situated knowledges* that are mutually constituted and produced (Haraway, 1991), an approach that is further analysed in sections I and III of Zine I (Zine I_i & Zine III_iii) of the thesis.

The readings, thinking and inventiveness that go along with the artistic practice of the research constitute my attempt to articulate a theoretical and methodological approach of the design and facilitation of non-hierarchical transdisciplinary processes of collective improvisation and composition, grounded in the acknowledgment of each person’s positionality. My preliminary choice to address the invitation of this workshop to individuals who share an intersectional viewpoint in their life and work runs the risk of discouraging individuals whose perception of positionality is limited to canonical and hierarchical identities. Discouraging such individuals to part take in a fieldwork of limited material and immaterial resources reflects my intention to facilitate a fieldwork whose scale increases the possibilities for close observation, proximity between and active engagement of the individuals, attentive listening between each other, bidirectional learning, unlearning and exchange within a space where sexist, class based and racist behaviors wouldn’t be tolerated. Putting emphasis on intersectional feminist values from the beginning of this fieldwork was intended to provide access to individuals who have otherwise been discouraged to participate in workshops, because heteronormative approach to workshop facilitation often fails to articulate a set of principles for the learning process that ensure the greatest possible degree of assurance for all

persons involved. The exploration of non-hierarchical methodologies core to this practice-based arts research has taken into consideration the realities that render bodies vulnerable and how we can hold ourselves accountable when we fail to acknowledge and overcome them. As the subject conducting this research, and therefore constructing the research questions and articulating the findings in relation to existing literature, I offer a description of my positionality for epistemic and ethical reasons. Because of the constantly shifting economic and socio-political landscapes/context that I lived and worked in the duration of this research (2019 - 2025), my positionality and therefore my perspective comprises of various intersecting social identities and is constituted on the basis of constant fluidity/fluctuation. This is an attempt to provide information about the viewpoint where my writing and practice departs or else to further explain to the reader/viewer/listener of this research how certain aspects of my personal and professional life have shaped the way I apprehend music, feminism and arts pedagogies in the everyday life.

I am a 38-year-old white, able-bodied, cisgender woman born and raised in Greece. In my upbringing I was offered access to public education and was given the opportunity to mobilise within the European Union for educational and professional reasons. I hold a Bachelor’s Degree in Musicology and Music Education from Aristotle University of Thessaloniki and a Master’s Degree in Music Leadership from the Guildhall School of Music and Drama, London. Over the past ten years, I have worked in cultural institutions in the United Kingdom, Germany and Greece focusing on learning and participation in music, sonic, transdisciplinary and performing arts. Currently, I am working as a freelance musician, sound artist and project facilitator with a particular interest in experimental music, improvisation, and transdisciplinary arts practices. I understand myself a part of communities of musicians and artists, based in Athens and London, whose practice in music education, performance and composition prioritises collective over hierarchical methodologies. Feminist spaces, political groups, multicultural communities of women, in Thessaloniki, Athens and London, that I have encountered and/or been part of in my adult life have challenged me to to listen and make sound and music as a feminist practice. Therefore, paying close attention to the efforts, pedagogies and politics of those communities has been central to my (un)learning my traditional training. Some of those communities and individuals wish to be explicitly mentioned while others are Breakfast Club Quartet, Melissa Network for Migrant Women, Waves Queer Feminist Zine, amongst others. As a trained musician and musicologist leaning towards a middle-class positioning, I understand that the disciplines I was trained and I have

been working in (music, education, transdisciplinary arts practices, cultural management, curation) included practices and notions of colonialism. Therefore, I acknowledge the socio-political and financial systems and structures that afford the privileges and limitations related to my positionality. Having the intention to centre my thinking and practice on the grounds of positionality rather than privilege, this research aspires to be informed by intersectional theory and transdisciplinary methodologies and understand positionality as the lens through which the collaborators of this research apprehend the process, theory and practice of this research; a research tool rather than a tool of identification for each collaborator.

This research received funding (a total amount of 7.200 Euros), during the first two years of its implementation, by Leventis A.G. Foundation.

A series of personal experiences and observations have brought to the fore an urgent need to notice, observe, name or sometimes thread connections between my political and social standing and my professional artistic practice. More specifically, this research is an attempt to articulate, at a personal and collective level, questions, thoughts and methodological tools that frame less mediated and non-hierarchical collective processes of exploring creativity in an informal transdisciplinary learning environment. The review of existing literature across diverse disciplines alongside the practice of the fieldwork and the analysis of the reflections provided by the collaborators of this research have given me the opportunity to further understand the realities that enable racism, individualism and representation to become a hindrance to non-hierarchical methodologies of collaborative improvisation and composition. Queer and intersectional theory, either through the process of personal reading and/or in the format of collective reading with the collaborators of the fieldwork provided the lens through which I have come to suggest an open-ended configuration and articulation of methodological tools for transmedia collaborative improvisation and composition. Some of the findings or my attempt to provide tentative and partial answers to the main research questions can be found throughout the text of this thesis and more specifically in “Zine V: waving _____ goodbye”.

The diffusion of the political and social aspects, in terms of equality and co-contextualisation, is often associated with the unachievable or the politically militant, thereby reducing the role of the arts as historical practices within the social sphere and given context. The practice of this research comprises my personal reworkings and enactments of relevant literature and methodologies from the fields of music and arts education, sociology, intersectionality, philosophy and decolonial studies. My understanding

and reworking of the theory and therefore my attempt to design and facilitate the fieldwork accordingly is mainly addressed in Zine I and Zine III, where I elaborate on the possibilities that are presented to us when we start to look closely into the processes of myth and narrative construction across time to then realise that through the crevices of those processes we can reclaim those myths by resisting transparency and control within the learning and unlearning environments that we inhabit or co-shape (Zine I_i & Zine_ii). To further understand the immersion and embodiment as well as the literal and figural territories of collective learning and unlearning, I draw from the work of decolonial studies and philosophy (Zine I_iv) in conversation with an analysis of *queer gossip* both as a classed space and the practice that renders the collective improvisation and writing of transmedia poetry possible (Zine I_i). Intersectional feminism and feminisms of color do not just provide the theoretical frame for this research but the prompt to explore and facilitate non-hierarchical methodologies as a self-assignment and to organise the circulation of knowledges within close and across remote communities in ways that resist exclusion, erasure and silencing (Zine III).

This research aspires focus on queer theory and feminisms of color not as an action of appropriation of experiences I do not share, but as a praxis of affirming points of interconnectedness and interrelation. So much of what we have come to know has been passed on to us by previous generations, across remote and close temporal and geographical realities (Zine II_v). Collaborative modes of organising, improvising, writing and making are not exhausted within the field of arts education, arts theory and practice. They are found in other disciplines, political and social spaces of self-organising. They are also found in the ways by which our shared lives are entangled due to the classed, gendered and raced realities. Tracing as well as collectively stitching points of interconnectedness and interrelation across seeming diverse positionalities has been a way to resist individualisation as a derivative of identity politics, within the context of this thesis.

My deliberate decision to dive into a unfamiliar-to-me artistic medium, transmedia poetry, has challenged me to resist the canonical and hierarchical role of the *musician* and the *music teacher*, who ignores the difference between the intelligences and experiences of the subjects in a learning space, whose intelligence becomes authoritative by silencing and erasing the students'/participants' voices, perspective and positionality. Tracing Kanellopoulos' (2015) concept “police” calls attention to the ways learning spaces are shaped in order to regulate creativity and delimit possibilities. Aiming at disrupting the internalised and enacted “power-knowledge nexus” in the very structure of music education, the fieldwork was centered around improvisation as a strategy of resisting boundaries that regulate silence and sound and blur the roles of teacher

and student/workshop leader and participant. Disruption asks everybody in the room to become attuned to moments of rupture, to listen for the silences that the “police” has enforced, and to provide space and time for dialogue to emerge. Dialogue, as Kanellopoulos argues (2015), invites the possibility of the unexpected and the space for constant negotiation, as a strategy for defining aesthetics collectively and rejecting notions of hierarchy between individuals and the materials of the research.

In this context, gestures of sound, image and writing are understood as sites of possibility, while collective improvisation, composition and reflection are supported by a pedagogy that nurtures rather than polices. My intention to trouble pedagogical certainties has been rehearsed within the territory of *prefigurative pedagogies* starting from challenging my role as facilitator and researcher. As such, the design of the field work rooted on the assumption that the researcher maintains flexibility to shift roles and perspectives; from an insider to an outsider of a practice, a discipline and a medium, and vice versa. Therefore, my role has been and still is in flux, swinging between collaborator, facilitator and researcher of the practice and the work itself with a particular attention to the notion of bi-directional informal sharing and learning. Assuming that it can be one thread of connecting the social to the artistic, it has the potential, when practiced through an intersectional lens, to disrupt the reproduction of oppressive behavioral patterns often exercised and witnessed in participatory arts projects. In other words, my intention was rehearse methodologies that tune in *prefigurative pedagogies* and contribute to the thinking and practice of organising non-hierarchical intersectional territories of transdisciplinary improvisation and composition.

Thus, *Waiting for Baubo; sounding multivalent performing bodies in transdisciplinary situated artistic processes* is an attempt to explore in depth and in a conversational manner, existing literature and practices, with the following research questions;

- **How might gender, class, race and sexual expression inform the practice of transdisciplinary improvisation and composition?**
- **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?**



LEARNING THROUGH GOSSIP AND STORIES

Learning from feminist practices of the past and present, *Waiting for/with Baubo* tuned into the practice of *gossip* (Federici, 1998) – a practice of *the commons* that functioned as a social network and space for women mainly from the lower classes in medieval time. For this, Silvia Federici suggests gossip, as a social space and network, is *a word in action* with strong emotional connotations that binds femininities and contributes to their emancipation and social standing, within existing power structures and overlapping oppressions. This particular practice, in the frame of a transmedia ethnographic poetry workshop, distanced itself from becoming the performance of a territorial safe space, that could potentially produce further exclusions. Rather, it existed as a hybrid self-organised collaborative space, both physically (at FAC research space) and virtually (virtual free remote access software, workstations and applications) formed on the grounds that collaborative practice come into being via different modes according to people's cognitive learning, experience, desire and consent.

Bearing a sense of social and political responsibility, this thesis recognises its material location and acknowledges its limited and perspectival nature. Haraway argues (Haraway 1988, 590) that seek the knowledges shaped by “partial sight and limited voice [...] for the sake of the connections and unexpected openings” that become possible. She makes a clear distinction between individualistic and collective manners of producing knowledges, by placing emphasis on communities rather than the individual as the source of situated knowledges. According to Haraway “the only way to find a larger vision is to be somewhere in particular. The science question in feminism is about objectivity as positioned rationality” (Haraway 1988, 590). Situated knowledges are the composed of fragmented views and interrupted voices; a collective standpoint that offers a way into living within limits and contradictions of views from subjective locations. Produced from a situated perspective this research reflects the integrated categories of gender, race and class within given material locations (Athens, Greece) and hopes to contribute to the practice and research of communities, collectives and individuals of remote and close locations. Possibilities for translatability of the materials of this research, whether textual, sonic and visual lies in my capacity to contextualise and substantiate them in light of the corresponding literature, both in relation to theory and methodology. The possibilities are also to be found in the extent to which the thesis communicates my wish to be perceived as one that reflects the partial and situated perspective of a group of collaborators, however ephemeral, that seeks to rehearse methodologies on collaborative transdisciplinary arts education, learning and unlearning (Zine V).

The temporal, conceptual, artistic and social space of the fieldwork is intended to inhabit a *space of betweenness* (Staeheli & Lawson 1994, 96–102) where non-exclusionary collaborative modes of learning would be explored. Under which premises and on the basis of which principles could this space of betweenness constitute a *multivocal transmedia assemblage*, where becoming with otherness and togetherness is possible? In a space of betweenness the collaborators were encouraged to apply behavioral patterns of collective affect and care and to keep personal accounts of their own observations and reflections. Individual and collective findings, alongside the artistic materials, and the written dissertation could potentially be shared with subjects and collectives of close and distant proximity through the five zines and the website of this research. From the open call/invitation to the conversation that we had as a group during the first workshop encounter of the workshop, we mutually consented to exchange materials, processes, artworks with each other. We agreed that all the materials that we make, compose and improvise with during the fieldwork could be shared, edited, developed freely amongst us. As much as we intended to distance ourselves from the notion of ownership of either the process or the artworks, we were well aware that consent is not “a one-off thing”; throughout the process we kept checking in with each other to what extent everyone was feeling comfortable and was in agreement with how their ideas and work being transformed, developed, extracted, edited by the group or an individual. This assemblage approached the notion of ownership – similar to the notion of knowledge and intellectual property – by foregrounding the importance of collective agency in our explorations, exchanges, conversations, improvisations through and beyond transmedia poetry.

The documentation of the positionalities and perspectives of the collaborators was framed in the model of a *three-part series interviewing* in reference to research methodologist and music education scholar Alexis Kallio, and qualitative research professor and educator Irving Seidman, aiming at a better understanding of the background of each collaborator and their expectations and reflections on the overall process. The *first part* – early analysis – of the in-depth phenomenological interviewing of the individuals was conducted on a one-to-one basis, between encounter-four and encounter-six of the workshop series, around the middle of the fieldwork. The focus of the first part was to establish an understanding of the context of each individual's experience in relation to their positionality (Irving Seidman 2005). The two-folded nature of my role within this research - an insider and an outsider – the interviewees were encouraged to return any of the questions to me, which allowed the first part of the interviewing series to occasionally take the form of a conversation. Reflecting on the collective notion of the artistic practice and the field work as a whole, the second-part of the

interviewing series was conducted during the seventh encounter, one before last, due to a couple of early-registered absence-notices of individuals at the last encounter (encounter number 8). The *second-part* interview was a structured collective feedback session where individuals were encouraged to respond in a personal and conversational manner. The focus of the second-part of the series was to allow the individuals to reconstruct details of their experience and share their reflections as a group within the context of this research.

According to sociologist Patricia Leavy data should be perceived as existing on a continuum with emerging themes. These themes could be assembled, analysed and understood in the form of a story, a “fictional narrative” (Leavy 2013, 131). Drawing from Leavy and Kallio, the data collected from two out of three parts of the in-depth interviewing were collated into a series of research-written-vignettes, or *factional stories*, within which the voices of all individuals, including one of the researcher, were woven together to suggest a means to construct and share meaning through shedding light on comfort and challenge, uncertainty and reassurance, concurrence and disaccord, perplexity, difference and similarities amongst all collaborators. The factional stories, written by myself after the completion of the field work, are retellings that entail imagination and interpretation, as ways of attending to the complexity and the polyphony of the process. In the *third-part* of in-depth interviewing consisted each collaborator shared their personal feedback and comments, which were then taken into consideration at the final editing of the text. Zine IV is dedicated to the methodological approach as well as the materials that were generated in the form of factional stories, to provide the reader/viewer and listener of this research an understanding of the positionalities, the experiences, the observations and reflections of the collaborators of this research.

Factional stories, or narratives, involve retellings, imagination, interpretation and serve as a heuristic means to construct and communicate meaning. By employing fictive writing as a method, the narratives become processual. Questions are raised, dissent is incorporated, similarities are highlighted and unsolved issues are acknowledged. These vignettes comprise a composite voice and are written in second person. Overall, providing the reader of the findings of this research with a series of factional texts sets the conditions for a more approachable publication, ideally beyond the academic community. As Leavy explains, providing an interplay between fiction and factual data, the narrative simulates the environment through multiple senses virtually. Factional stories invite the reader to an open meaning-making process where their imagination is captivated. As subtle meanings or understanding, according to Leavy, can be either overlooked or misinterpreted due to language barriers, “factional stories serve as a methodological tool that considers stories as expressing more than its content infor-

mation” (Leavy 2013). The factional stories do not follow a linear narration of the events of the fieldwork in a chronological manner, but rather they resemble a “back and forth” in time. The nonlinear morphology of the text was a means for avoiding any particular voice to be highlighted while providing a multivocal account, making the rendering of the voices of the collaborators in a single anonymous narrator.

1. -

Picture a vacuum.

An endless
and unmoving
blackness.

Sense a continuum.

While it doesn't exist.

Time

- lurching -
in my back.

Anticipating a catastrophe.

Continue.

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

Silence.

 -> Is there any space?

ON WORDS AND LANGUAGE

In the second preface of *Gender Trouble*, Judith Butler argues that “agency as the potential interruption and reversal of regulatory regimes” (Butler 1999, p. xxviii) is produced on the basis of admitting that all political positions are infused with power. Within the terrain of sociopolitical discourse, identity categories are mobilised allowing for unpredictability and potential inversion of power relations and dynamics. The unsettling prospect of identity when being manipulated and utilised as a potent instrument by the very power one strives to challenge and oppose, puts collective and/or individual aspirations of dismantling and confronting the existing status quo at risk. When identities are susceptible to appropriation, their mobilisation may involuntarily bolster the very systems of power that are intended to be resisted. Yet “that is no reason not to use, and be used, by identity” (Butler 1999, xxviii).

Among the perils inherent within this research, both at the level of fieldwork and in the process of written dissertation and knowledge production, I proceeded from the outset with the assumption that it is impossible to place myself outside the language that structures me and has until this day played a significant role in the construction of my identity, as understood through the lens of race, gender, sexuality and class. Language – any given language – renders the very appearance and self-expression of ‘I’ difficult. Language and thus speech can potentially pose exclusions and threats, especially when existing language conventions are not challenged and dismantled. While language assists in expressing multiple facets of the concept of the “self”, denoted by the pronoun “I”, it is not solely swayed by it. The constraints and limitations of language, as a framework, are often subdued by multifaceted and multivalent bodies, the carriers of mobilised, unpredictable and ephemeral identities.

I have taken the decision to *stay with the trouble* – the expression is borrowed by the titular book of Donna Haraway *Staying with the trouble* (2016) - of shifting between languages and idioms acknowledging the ambiguities often caused by interpretation and translation. Having migrated and lived several times in countries where the primary language of communication was not my first language, I have come to realise that self-expression often becomes possible in-between languages, in between verbal and non-verbal, paralingual and embodied modes of communication. Feminist Autonomous Centre for research was the location where I decided to facilitate the workshop not only because of their transfeminist and intersectional principles that it stands by, but because of the social multicultural particularities of the specific neighbourhood. Agios Panteleimonas is an area where local and migrant populations live together. This might soon be subjected to change, due to the larger project of rapidly transforming Athens, a city with

historically low market value, into a high-value real estate area. Feminist Autonomous Centre is located within five-minutes walking distance from the subway station as well as bus stations. This particular area of the city-centre, including Victoria, Attiki, Kypseli, Patisia, Stathmos Larissis, has been populated, since the 1980s, by large populations of people-on-the-move (migrants and refugees). The plurality and diversity of the racial and class demographics of the area has contributed to its multicultural nature. Since the 1990s it remains a working-class neighbourhood.

Agios Panteleimonas was built up with apartment buildings from the 1950s to the 1970s, inhabited by people of the Athenian bourgeoisie of the time. During the early 1980s the neighborhood began to deteriorate, when residents moved out to the suburbs of the city. This was immediately followed by a drop in the value of the apartments due to overbuilding, lack of open spaces and green areas. Since the 1990s, migrants from remote and close geographies began to settle in, on account of the low rent prices and the earlier integration of the area into the urban fabric of Athens. The area of Agios Panteleimonas was for a long period a place of settlement for migrants mainly from Middle-Asian and African countries. In the spring of 2009, tensions between residents and migrants arose, leading to state intervention and police brutality, which has continued ever since. There also have been incidents and attacks of racist violence by Greek citizens against migrants and refugees in the area, which were systematically instigated and executed by a Greek Neo-Nazi ex-parliamentary party that was denounced and convicted as a criminal organisation by the Greek judiciary in 2021. In their 2009 report² the UNHCR extensively addressed the role of racism and xenophobia in fostering intolerant and discriminatory attitudes and behaviours towards asylum seekers and refugees in the area. Due to the above, local policies significantly impede their ability to fully exercise basic rights. They create substantial barriers to asylum seekers and refugees seeking equal access to healthcare, education, housing and employment services and benefits, that will allow them to sustain a life in the given context.

Situated within a multicultural urban context, *waiting for/with Baubo; a transmedia [ethnographic] poetry workshop* was conceived and implemented between languages, with English as the primary and Greek as the secondary. Along those lines, a wider representation of ethnic and cultural backgrounds was encouraged via the open call that was written and disseminated in English. During the workshop-encounters real time and spontaneous interpretation and translation between English, Greek and German was

² UN High Commissioner for Refugees, Combating Racism, Racial Discrimination, Xenophobia and Related Intolerance through a Strategic Approach, December 2009, available at: <http://www.unhcr.org/refworld/docid/4b30931d2.html> [accessed 21 October 2011]

conducted on a voluntary basis. The interviews were conducted in both their primary and secondary language, according to the wish of the individuals. The group consisted of collaborators whose first languages were English, Albanian, German and/or Greek. The level of fluency amongst us in oral and written English varied from intermediate to proficient, whereas proficiency in Albanian, German and Greek varied from elementary to advanced.

English was chosen as the primary language of the research, including the field work and the written dissertation, not only according to the racial demographics of the group, but as a gesture of echoing the majority of the relevant literature as well as on the basis of it being less gendered than the Greek language.

The simplicity of the English pronoun system and the use of gender-neutral “they”, compared to the Greek highly gendered noun and pronoun system where every noun is assigned a gender, were the primary reasons this dissertation was written in English. Relatively few gendered nouns can be found in English, while the adjective agreement with the noun gender is highly prevalent in Greek. Equally important has been the fact that English demonstrates a greater flexibility in adopting gender-neutral language for new terminology and notions, while Greek often relies on gendered suffixes or endings. Although English is not entirely devoid of gendered language or biases, it provides a frame where challenging traditional gender norms and promoting greater equality is feasible. Facilitating a workshop between the most common languages spoken in Athens (Greek, English, Arabic, Albanian and Farsi) would require access to financial resources that would pay for professional interpretation. Unfortunately, this was not made available to me in the context of this research. It goes without saying that when one conducts research within a Greek university the circulation of the findings is destined to be limited to Greek, due to language restrictions. Additionally, my wish for the questions and findings of this research to become available across diverse locations has contributed to my decision to use English as the language of this research. Last but not least, the interviewing language and the language of the factional stories had to be primarily English in order to minimise language-based exclusions. There have been many times that none of the available to me languages would provide the words to describe instances of the process, but I guess it is not only that language fails me, is that I often failed myself to articulate precisely where I was aiming at.

THE AWKWARD “I” AND THE CASTED “YOU”

The written dissertation of my PhD thesis *Waiting for Baubo; sounding multivalent performing bodies in transdisciplinary situated artistic processes* is written in first-person. The use of first-person manifests itself predominantly in the use of the singular “I”, which refers to the researcher’s reflections on the research questions, the analysis of the selected existing literature on the subject matter and the observations of the group’s practice, within which the research has a two-folded role. When the first-person narrative appears in the form of the plural “We” it aims at expressing my intention to transmit to reader(s) the notion of collective agency, experimentation, improvisation, composition as well as thinking and being that was experienced during the encounters of the workshop *Waiting for/with Baubo; a transmedia [ethnographic] poetry workshop*.

In none of two variants of the first-person narrative do I intend to represent a solidified hierarchical identity, but rather depart from the outset with the assumption that it is impossible to place myself outside the research and the group of collaborators. Gender, race, age and class particularities differ as well as overlap amongst the eleven collaborators of the fieldwork. The diverse and multivalent bodies that assisted this research, whether physically present during the workshop encounters or via their writings and artistic work in books, articles, exhibition spaces, music venues etc., are understood as irreplaceable contributors to my thinking, questioning and articulating around roles, power dynamics and knowledge production in situated artistic processes. Therefore, the reader may encounter the “we” in sections of the text where I place emphasis on the power and potentiality of the collective in moments of possible socio-political transformation through the arts. The singular “I” and the plural “we” are used to convey unpredictable and mobilised identities in and of their presence, situated in this given context.

In the factional stories I refer to the assemblage of collaborators predominantly via the singular “you”. More rarely the “you” has a plural notion, when issues of collective agency and shared experiences are addressed. Using the second-person narrative offers a sense of immediacy. Nevertheless, the second-person narrative might walk the line of forcing a fixed and solidified identity on the reader, but it also allows for articulating urgency, intimacy and immediacy of actions and reflections. Within the factional stories, where elements of fact and fiction, lived experiences and fictionalised elements are blended, storytelling is enhanced with a particular attention to the protection of the identities of the collaborators.

When used in the context of factional stories as a research methodology, the sec-

ond-person narrative can provide a compelling way to engage readers and immerse them in the research findings. By addressing the reader directly as the central character, the researcher can encourage not only a logical analysis of the research findings, but welcome an engagement with the ephemeral evidence, such as complex emotions, reactions, motivations, and perspectives, based on race, class, sexuality and gender that might be challenging to capture through traditional research methods. Having an awareness of the level of vulnerability that one may find themselves in when contemplating issues of gender, race and class in a context of non-hierarchical transdisciplinary artistic practice, I have deliberately chosen to provide a written account of the interviews and reflections of the collaborators that integrates fictional information and lived experiences in a balanced proportion. The second-person narrative aspires to foster reflection and a deeper understanding of the research subject to the prospective reader.

I wish that the diverse modalities, mediums and languages through which this thesis is brought to the reader/listener/viewer encourages a synchronous and asynchronous exchange with fellow interlocutors, pedagogues, artists who are interested in the disruption of canonical structures of power and hierarchical identities in arts education; a conversation that encourages nonlinear, fragmented and multipartial explorations of methodologies that resist individualism and help us organise around collective notions of producing artistic knowledge. The textual, sonic and visual materials of this research are shared with an intention to communicate how the analysis of and the reflection on individual and collective questions and findings in this research have assisted me to rehearse pedagogies of transdisciplinary collective improvisation and composition to be informed by intersectionality. The text aims to highlight not only the successes but also the failures of this practice-based research, especially because what has been successful is easy to grasp. On the contrary the misperformances and oversights of my practice and reasoning, often more than a few, are as well addressed in this thesis in order to expand the ways theory, positionalities and real-life experiences inform my practice and vice versa.

GLOSSARIES

Language and the act of speech hold immense power in shaping and sharing our perception and collective memories. Throughout this research theory informed my practice as a researcher, musician, facilitator, collaborator and vice versa. Therefore, the following section, named “gloss-aries”, is an attempt to revisit, understand and/or reclaim words and definitions that the reader(s) of this dissertation will encounter often, since they are central to the practice and the theory that is involved. This attempt distances itself from providing a fixated glossary. It stands as a work-in-progress and open-ended document of situated interpretations/definitions of terms/concepts in the subject field of music and arts education, feminisms, philosophy and queer theory. The definitions are either borrowed from scholars, writers, philosophers, artists and art practitioners or reclaimed by myself in conversation with the literature relevant to the subject matter.

One primary aim of “gloss-aries” is to create a bedplate or else a bedplate that might be key to understanding the motives, reflections, reading and practices presented in this research. Central to this gesture is my intention to meet the reader(s) at eye-level by avoiding any assumptions related to their backgrounds. Words and definitions have been historically used to marginalise and oppress communities and individuals. Their voices have been consequently and deliberately silenced or erased. In an attempt to challenge existing hierarchical identities and processes, as well as dominant narratives in the field of music education, transdisciplinary artistic processes and academic writing, “gloss-aries” is a list of words and definitions available to the reader to use on their own terms. By no means is this an exhaustive list with impartial definitions. Since I am engaged in a process of resisting societal prejudices in the field of music education— by theory and/or by practice -, I recognise the necessity of holding myself accountable. As a practitioner and researcher who is questioning and interrogating established canonical artistic and learning practices and narratives, I must articulate my understanding of key words and concepts of this research. “gloss-aries” stems in and of its temporal and spatial context. Thus, it is a situated, elliptical and incomplete venture grounded on the relevant literature and the lived experiences of myself and the collaborators of the field work of this research.

assemblage;	An <i>assemblage</i> is understood as the constellation of singularities, a network or configuration of various elements characterised by its multiplicity and heterogeneity. A <i>social assemblage</i> encompasses human and non-human bodies and agencies, institutions, practices, discourses, and material objects, which come together to produce social reality. Introduced by Gilles Deleuze and Felix Guattari (1987) in their attempt to challenge essentialist and fixed notions of social categories and structures, the notion of <i>assemblage</i> highlights interrelation and interconnectedness between real and imaginative articulations of heterogeneous elements.
Athens;	Athens is both the capital and largest city of Greece. The Athens Municipality consists of the Athens Municipality and 40 more municipalities. It is divided in four regional units; Central, North, South and West Athens. According a survey conducted by the <i>Hellenic Statistical Authority</i> in 2021, 2,611,713 people live within an area of 361 km ² . The city of Athens is one of the most populated urban areas in Europe ³ . Due to the lack of recent published racial and class demographics, it is not possible to provide more precise information about the population of Athens. The largest ethnic group is Greek, followed by Albanian. The major language is Greek, followed by English. Since 1990 large populations of people-on-the-move have resided in Athens, from a variety of African, Asian and Middle East countries without having been documented. Thus, Athens is a multicultural city with a multitude of languages, religion, ethnic and racial backgrounds overlapping and co-existing.
collaboration;	<i>Collaboration</i> is understood as “the situation of two or more people working together to create or achieve the same thing” ⁴ . <i>Collaborative art</i> is understood as a devised practice between two or more people that contests notions of authorship, ownership and hierarchy that derive from the idea of the artist-genius working in isolation.

deep listening;	“Deep Listening involves going below the surface of what is heard, expanding to the whole field of sound while finding focus. This is the way to connect with the acoustic environment, all that inhabits it, and all that there is. [...] Deep Listening is a practice consisting of listening and sounding exercises and pieces I and others have composed since 1970. [...] Deep Listening is for musicians as well as participants from other disciplines and interests. Previous musical training is not required. [...] Deep Listening is exploring the relationships among any and all sounds whether natural or technological, intended or unintended, real, remembered or imaginary. Thought is included. Deep Listening includes all sounds expanding the boundaries of perception. [...] Deep Listening takes us below the surface of our consciousness and helps to change or dissolve limiting boundaries.” The definition is provided by Pauline Oliveros, who conceived both the practice and the notion of <i>deep listening</i> (Oliveros 1999)
factional story;	A literary and narrative technique based on the principle of blending fiction and fact, reality and imagination, in storytelling. In the context this research, <i>factional stories</i> are the synthesis of the interview materials of all collaborators of the fieldwork, as well as a format that prompts for further discussion between the collaborators, the researcher, the reader(s)
FAC;	Feminist Autonomous Centre for research (FAC) is a community-based research centre. Located in Athens, a city at one epicentre of global, intersecting crises, we have a need to build spaces in which encounters can take place, and coalitions can flourish. The physical space of the Centre is open to groups and individuals who want to come together, exchange ideas, generate projects, to understand and transform our collective realities. Our feminisms are queer, trans, intersectional, antiracist, anti-authoritarian, always in plural, reflexive, and internally contested. <i>FAC research</i> is a space of encounter, collaboration, and dissensus, that can bring together diverse perspectives that do not usually come into conversation with each other. The definition is provided by FAC and can be found online at https://feministresearch.org/what-the-fac/ . FAC is located at Agiou Panteleimonos 7B, 104 46 Athens, Greece

³ <https://en.wikipedia.org/wiki/Athens>

⁴ <https://dictionary.cambridge.org/dictionary/english/collaboration>

gossip;	<i>Gossip</i> is understood as a situated practice, in and of its historical present, which allows for the amplification of voices and thoughts, often silenced and unheard due to the canonical methodologies in arts research and practice, as well as in everyday life. <i>Gossip</i> is a culmination of embodied gestures and retellings of collective transformation, companionship and collective emancipation. The term stems from early modern England and has been conveyed to the present through the lens of feminist, scholar and writer Sylvia Federici (Federici 1998, 35-42)
multivocal transmedia assemblage;	<i>Multivocal transmedia assemblage</i> is understood as a facet of a <i>social assemblage</i> where multiple voices and perspectives coexist through unmediated articulation. The group of eleven collaborators of this field work is understood as a <i>multivocal transmedia assemblage</i> – a constellation of diverse voices and perspectives within overlapping discourses of the given social setting. This assemblage is understood to exist in an asynchronous and imaginative gossip with the wider constellation of writers, scholars, artist and practitioners from the work of whom this research draws inspiration. The notion of transmedia reflects the potentiality of those diverse voices to express and articulate themselves across and beyond artistic and intellectual media. Within the <i>multivocal transmedia assemblage</i> the collaborators rehearse an expression of collective agency through experimentations, conversations, improvisations across and beyond artistic practices, academic disciplines and normalised identities.
participation;	<i>Participation</i> is understood as the act of taking part or becoming involved in something. <i>Participatory</i> is understood as that enables people to take part in or become involved in an activity. According to the <i>Tate's Museum</i> glossary, "Participatory art is a term that describes a form of art that directly engages the audience in the creative process so that they become participants in the event" ⁵ . Participatory art originated in the context of Futurist and Dada performances of the early twentieth century. In the late 1950s, Allan Kaprow devised performances called happenings, in which he would coerce the participation of the audience in the performance/event.

⁵ <https://www.tate.org.uk/art/art-terms/p/participatory-art>

situated knowledges;	the notion of <i>situated knowledges</i> is an effort to abandon the binary of objectivity-relativism. Knowledge should not be extracted from its context, as it is dependent on the social, cultural, and the material. Thus, the notion of <i>situated knowledges</i> distances itself from the establishment of an absolute and objective truth. Instead <i>situated knowledges</i> highlight the diversity of standpoints and recognize partial and situated truths as valid. "[...] a more adequate, richer, better account of a world, in order to live in it well and in critical, reflexive relation to our own as well as others' practices of domination and the unequal parts of privilege and oppression that make up all positions" (Haraway 1988, 579) This definition draws from the work of Donna Haraway, a scholar in the field of science and technology studies and philosopher and feminist Sandra G. Harding.
socially engaged practice;	" <i>Socially engaged practice</i> describes art that is collaborative, often participatory and involves people as the medium or material of the work" ⁶ . <i>Socially engaged art</i> encompasses those artforms which facilitate debate, interaction and collaboration between individuals and communities.
space of betweenness;	<i>Space of betweenness</i> is a space constructed between the academy and the field where researchers are constantly situated. According to Staeheli and Lawson (1994), feminist researchers strive to occupy a common ground with the people who are engaged in the research (Katz 1992). They are interacting and collaborating, while documenting aspects of their lived and imagined experiences. We often find ourselves working jointly against oppressive systems and negotiating ways in which "we can bring the resources of our differential access to publication and power to bear on gendered relations." (Staeheli and Lawson, 1994)

⁶ <https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice>

Drawing from queer feminism, a *transdisciplinary* approach acknowledges the complex and intersectional nature of class, gender and race within a situated artistic practice of learning and creating/producing. The integration of various art forms, tools, lines of thought and practice, techniques, and methodologies attends to the diverse backgrounds, expectations, levels of perception and expression of the individuals who are engaged in an artistic process. A *transdisciplinary* approach may encourage practitioners and researchers to resist canonical and hierarchical identities, and reject the notion of talent and excellence, while it welcomes a dialectical relation with non-artistic lines of thoughts, practices and methodologies. Thus, it provides multiple and non-hierarchical viewings and understandings of the context and our roles within it. Collective improvisation, contemplation, composition and experimentation are practices highly encouraged in *transdisciplinary* processes within which existing social complexities and challenges are illuminated.

TIMELINE OF THE FIELDWORK

Publication of the open call of *Waiting for/with Baubo: a transmedia [ethnographic] poetry workshop*

Deadline for submission of interest

Announcement for the extension of deadline for submission of interest

Extended deadline for submission of interest
Announcement of the selected individuals

Workshop encounters I – III (Mondays 6-8pm)

One-to-one interviews with collaborators

Workshop encounters IV – VI (Mondays 6-8pm)

Workshop encounter VII (5-7pm) and Group reflection (7-9pm)

Workshop encounter VIII (6-8pm)



LINEARITY AND (UN)LEARNING WITHIN THE PROCESS OF CONDUCTING PHD RESEARCH; A PARTIAL AND SITUATED PERSPECTIVE

I come from a place where the discipline of functionalist logic necessitates linearity. Linearity, I was told, is the key to success. It gets you places; moves you from A to B.

Within the realities of western Academia, researchers appear to move linearly from one level of higher education to the next. A Bachelor's degree is often followed by a Master's which will be then succeeded by a PhD. As an artist and facilitator whose professional experience has mainly been situated outside of academic systems, my viewpoint and understanding of the system of Academia both locally and internationally, are partial. I have observed a variety of obstacles and challenges that render the access to such educational structures difficult or at times impossible for some individuals more than others. Similar to other learning environments I have been more familiar with, either formal or informal, overlapping oppressions based on gender, race, class and sexuality have a significant impact on whether linearity in one's educational and therefore professional career within these systems is a choice or a one-way street. In other words, being granted access to systems of inequality is not an end in itself but it is the journey within such systems and thus the learning process reveals the scope of participation. Even in welfare states, where there has been a long-standing and consistent effort in the context of public educational systems to enact principles such as equality of opportunity, equitable distribution of resources, and public responsibility, we come to witness some setbacks in relation to the reproduction of inequalities and exclusions. Critical pedagogy studies encourage a historically informed problematisation and analysis around the power structures and the patterns of inequality that are valuable when analysing the relationship between a pedagogue and a learner. As a learner, a researcher and facilitator in a variety of educational contexts until this day, I have noticed that in pursuit of emancipation a constant vigilance of critical consciousness needs to be cultivated through the methodological and artistic tools we apply. Universities/academic institutions in their evolution, especially after the 1960s, have made significant progress to operate as open and accessible structures, but it is the setbacks that we need to be aware of. Witnessing those setbacks requires us to take a stand. Currently, we need to activate our awareness to identify and therefore eliminate structural processes where students, researchers, learners and educators become racialised, gendered, aged, raced and abled and therefore excluded from knowledge exchange and production.

For those of us who wish to grow our awareness of identifying such inequalities and resist reproducing tactics of favoritism, elitism, abuse of power and epistemic violence

within arts education, we are accountable for the methodologies we choose to apply in our theoretical and practice-based research. My entry point to the doctoral research has been my curiosity to explore, through the lens of my lived experiences, partial knowledge and perspective, how art as research in conversation with intersectional feminism may offer an opening to non-hierarchical methodologies. My point of departure was to design and facilitate practice-based artistic research where theory informs my practice and vice versa; research that it is situated within its sociopolitical context, that does not shy away from the systemic inequalities that it emerges from, but wishes to offer questions and findings that challenge the distribution of power, as well as the distribution of material and immaterial resources in processes of collective learning and unlearning. Conditioned within its failures and imperfections, this research has been conducted, in its entirety, in the so called after-work hours; a shared reality amongst many underfunded researchers, both locally and internationally. Therefore, the trans-media and textual materials of this research that become available to the reader/listener/viewer, the questions and the analysis of several aspects of this research emerge from a place where the educational and the artistic, the personal and the collective, the political and the social often overlap, as they are products of the realities of my life the last five years; they signify a longer personal journey of unlearning canonical methodologies and behavioral patterns through conversation, listening, transmedia improvisation and collective composition.

This research has grown through its affinity with prevailing visions of improvisation pedagogy, such as *dialogical improvisation*⁷ as well as improvisation as a space for political and cultural contest⁸. Through the exploration of non-hierarchical methodologies in the facilitation of collective improvisation, a bidirectional relationship both between the subjects of the fieldwork as well as the theory and the practice of this research was rehearsed. I am deeply appreciative of the unlearning and the coming

⁷ *Dialogical improvisation underscores collaborative music-making rooted in empathy, mutual listening, and flattened hierarchies. Kanellopoulos (2011) describes music improvisation as a democratic, social practice that makes space for unpredictability, collective exploration, and vulnerability. Alongside this, Saladin (2009, 138), frames improvisation as a form of resistance—one that fosters creativity, challenges authority, and critically engages with the entanglement of power and knowledge. For Saladin, improvisation, through its ephemeral and open-ended nature, is not merely a musical act but a political gesture and a radical space for rethinking relationships, labor, and authorship. It disrupts commodified capitalistic structures and logics of production and reclaims autonomy through collective expression.*

⁸ Improvisation is understood as a strategy for challenging social norms, acknowledging diversity and sharing space and time across gender, race, class and sexuality. bell hooks (1994) views improvisation as a tool for challenging and disrupting suppressive societal structures, while Vijay Iyer (2016) underlines the capacity of improvisation to challenge cultural narratives and amplify silenced voices. Pauline Oliveros' (2005) resistance to conventional musical forms and pedagogies has been made possible through attentive engagement and collective reflection.

together with the subjects of the fieldwork, the exchange of knowledge and the opportunities to imagine and practice collaborative modes of thinking, listening, improvising and making. I am appreciative as well of all the perspectives I witnessed through text, sound, image. Their thinking, practice and everyday lives has inspired and challenged me to change over the course these last five years. One of my hopes for this body of research, is that the diverse modalities of this PhD dissertation (sonic, visual, textual) may encourage others to share, explore, challenge and even deconstruct the (un)learnings that I have been granted access throughout this period of time.

This thesis by practice and written dissertation is presented both as a series of stand-alone materials as well as a whole, including written text, reflective journals, artefacts, work-in-progress materials of various forms and formats. This thesis tunes in with the self-organised queer-led notion of independent publishing, by offering alternative visual, textual and sonic viewpoints to mainstream patriarchal representations in music and arts education. The learnings of this research have taken the format of a series of five, autonomous, yet interconnected, zines and an introductory zine/note to the reader, which you are now reading. From the cut-n-paste, handwritten and photocopied proto-zines of the punk scene/culture to the feminist zines of the 60s, the DIY, self-publication format has enabled the working class, the marginalised and queer feminists to “interrupt[e] mainstream gender norms, identify intersectional identities and move seamlessly between tongue-in-cheek irony and hope” (Piepmeier 2009, 7). Queering the structure and writing style of a traditional doctoral thesis stands for a gesture and not as an end itself; an opportunity to embark on an writing endeavor that allows for autonomy as well as interdependency of distinct elements and phases of the research. For the purposes of the submission of my PhD thesis, all six volumes, the appendix and the digital materials are submitted as one zines-collection with a suggested order, while in relation to the contribution of this thesis to readers, practitioners, artists, pedagogues and thinkers, each volume/zine may take a life of its own, inside and outside of academic circles. As mentioned in the opening paragraph of this note, the thesis of this research is accompanied with a dedicated [website](#) that I have designed in order to host the audiovisual materials of the research.

According to their interest, curiosity and desires, the readers/listeners/viewers are invited to make their own choices in relation to the nature and volume of knowledge/information they would like to expose themselves to. This particular structure allows for the coexistence of analog and digital elements (texts, sound files, drawings, drawings and moving image) accessible either via printed and/or digital material and footprints. This thesis seeks to share insights in a situated practice/praxis that reflects existing literature and provides artistic readings of the feminist aesthetics and queer theory, as well

as interpretations of shared struggles and realities. Similar to transmedia poetry and factional stories, the zines are not the end game of this thesis, but rather a byproduct of an open-ended research process echoing Sara Ahmed’s approach to feminism as a *life-long praxis* (Ahmed, 2017) informing the methodology, the practice, and the critical analysis of the process and the artworks produced. Keeping in mind that the fieldwork of this research has been process- rather than outcome-driven, the weaving of the findings and materials of this research in a series of zines is an attempt to re-imagine dominant narratives and formats of thesis-writing. The zine is the *carrier bag*, which according to Ursula Le-Guin’s metaphor, is composed of ‘necessary elements of a whole which itself cannot be characterised either as conflict or as harmony, since its purpose is neither resolution nor stasis but continuing process’. (1989, 153) The choice of using zines as the format for the thesis of this research reflects my understanding and wish for this thesis overall; to be a container of polyphony that holds together the possible stories, voices and perspectives of the people involved in this research and the people that this research has been *in conversation* with. For those wishing to use elements of this research in their practice, the zines may enhance their own *carrier bag* or their *killjoy survival kit* (Ahmed 2017, p. 235) inside and beyond formal institutions of arts and music education.



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Στο τίποτ υπάρχει μια αρχή.