

Vassilea Stylianidou aka Franck-Lee Alli-Tis /

/selected works 2016-2021

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## Videography and preview links to selected video works

“SomaticTaleOhrZ”, 2019

PART I: <https://vimeo.com/353802475>. Password: VStylianidou TaleOhrZ1 2019

PART II: [https://www.dropbox.com/s/t9da1schr1r8xfw/Stylianidou\\_Somatic\\_TaleOhrz\\_Asad\\_20\\_o8.mp4?dl=0](https://www.dropbox.com/s/t9da1schr1r8xfw/Stylianidou_Somatic_TaleOhrz_Asad_20_o8.mp4?dl=0)

“WordMord”. Phase I. A performative reading within the Workshop with the title “Wordmord”, 2019

[https://www.dropbox.com/home?preview=vassiliea+data+stories\\_wtitles.mov](https://www.dropbox.com/home?preview=vassiliea+data+stories_wtitles.mov)

“WordMord”. Phase II. “Let’s Assemble Our Wordy Arms” a performative laboratory. Video Presentation / Call for (intra)-action, 2020

<https://vimeo.com/469962997>. Password: VStylianidou WordMord2

“Ground Control / Many voices one chant”, 2018

PART I: <https://vimeo.com/293377936>. Password: VStylianidou videoworks

PART II: <https://vimeo.com/293383627>. Password: VStylianidou videoworks

„Hello! My name is B o d y and I am here to abduct the f ut u re “, 2017

<https://vimeo.com/226259338>. Password: VStylianidou video hello

“Dark Light Appears Lightly Dark. By FOR AN ANONYMOUS FUGITIVE AUTHOR”, 2016

<https://vimeo.com/177823538> (Excerpt 6:50)

“FA@THER\_ERRATIC PATTERNS. By FOR AN ANONYMOUS FUGITIVE AUTHOR,, 2016

“A CLOUDish wALL IS HAUNTING THE WORLD”, 2015

“I AM A 19th CENTURY FACTORY CHIMNEY STACK”, 2014

<https://vimeo.com/99427081>. Password:VStylianidou video chimney

“SUSTAIN YOUR DEBT / RE WRITE THE CURRENCY“ (2014-WORK IN PROGRESS), 2014

“GUARDS FOR SEXTED BODIES LANGUAGE CURVES SPACE”, 2010

<https://vimeo.com/99951430>. Password: VStylianidou video guards

“Let Your Word Lie”, 2010

“WarRooms”\_the video, 2010

„IM PARK I Lie to History Let’s build your beautiful tower, you charming boy!“, 2009

<https://vimeo.com/85615436>. Password: VStylianidou video park

“PlaceLineLack”, 2007

“Soft Target”, 2007

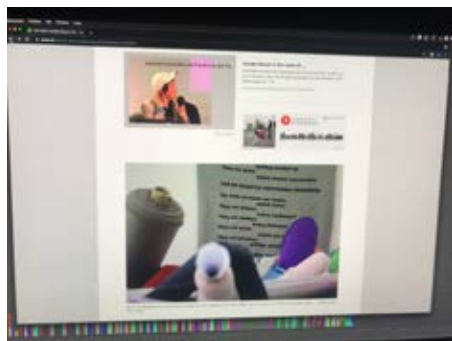
“24h penetrating”, 2006

“Let’s\_make\_it\_compact03”\_the video, 2005

“pro.fiction\_perpetuum\_mobile01”, 2004

“Infinity (now)”, 2003

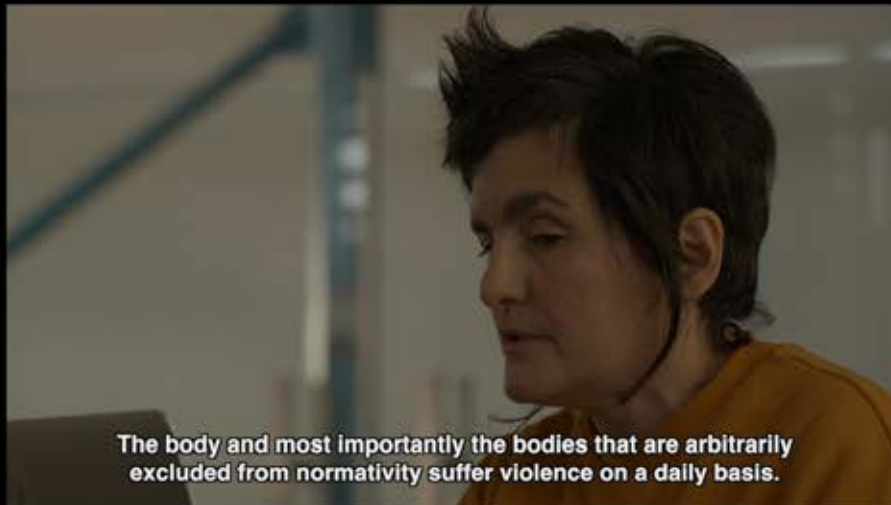
“Do you want to kill me baby?”, 2002



The scene of a HORROR  
Let us try a bit of etymology  
The Witches Spitting Fire[15] say  
Dancing with the shadows of unheard words  
Within the letters A n t h r o p o s the little white cis-man is hidden  
Hidden?  
No way!  
The word is full of him  
The woman\* with falling stone[16] says  
Let us try a bit of τάξη  
Nomy?  
No way!  
We unpack the word the way the hunter empties its prey  
We caress the skin of the word with  
Affection  
We stuff the word with  
Fat, felt and chocolate  
We let the word in  
The Museum among other Mummies  
We dream of another wonder envisioning another  
Scene  
Chapter 4. Die ‚Ungenauigkeit‘ der Lagerung[17] sollte gewinnen (7000 oaks)  
We took to the streets  
Yes, the streets are places that gather bodies in close proximity to  
Their words (magic!)  
Cause We Won't Do It without the Rose[18]  
Once we were done with claiming  
She took the broom and gathered what was left behind  
She put the reminiscence of the Assembly in the Museum  
Abject  
Müll  
Waste  
As a fragment of proximity  
Müll

“Joseph Beuys is the name of ...“, 2021

Conceptual poetic text written for the online issue „Beuys.100@BÖLL“ on the occasion of the 100th anniversary of Joseph Beuys' birthday  
Organised by the Heinrich Böll Stiftung Berlin. [https://www.boell.de/de/2021/05/04/i-am-only-interested-whats-not-mine?dimension1=division\\_stift](https://www.boell.de/de/2021/05/04/i-am-only-interested-whats-not-mine?dimension1=division_stift)



**The body and most importantly the bodies that are arbitrarily excluded from normativity suffer violence on a daily basis.**

WordMord\_Phase I, 2019. Ad hoc performative reading

## WordMord

We are dreaming of new queer languages/idioms/words and grammars that would disarm and dismantle language's abusive violence and overstep the rationale of typology. This project seeks a collective as well as a personal figuration of a material language, abounding in voice, rhythm and sudden intervals, and embodying non-linguistic elements, such as the multiple noises created by the body. Sounds of respiration, coughing, sneezing, yawning, crying, laughing, sighing ... (this is an endless list).

The noise of the body will get connected with the existing words. It will interrupt/distort/disturb the dominant abusive patriarc



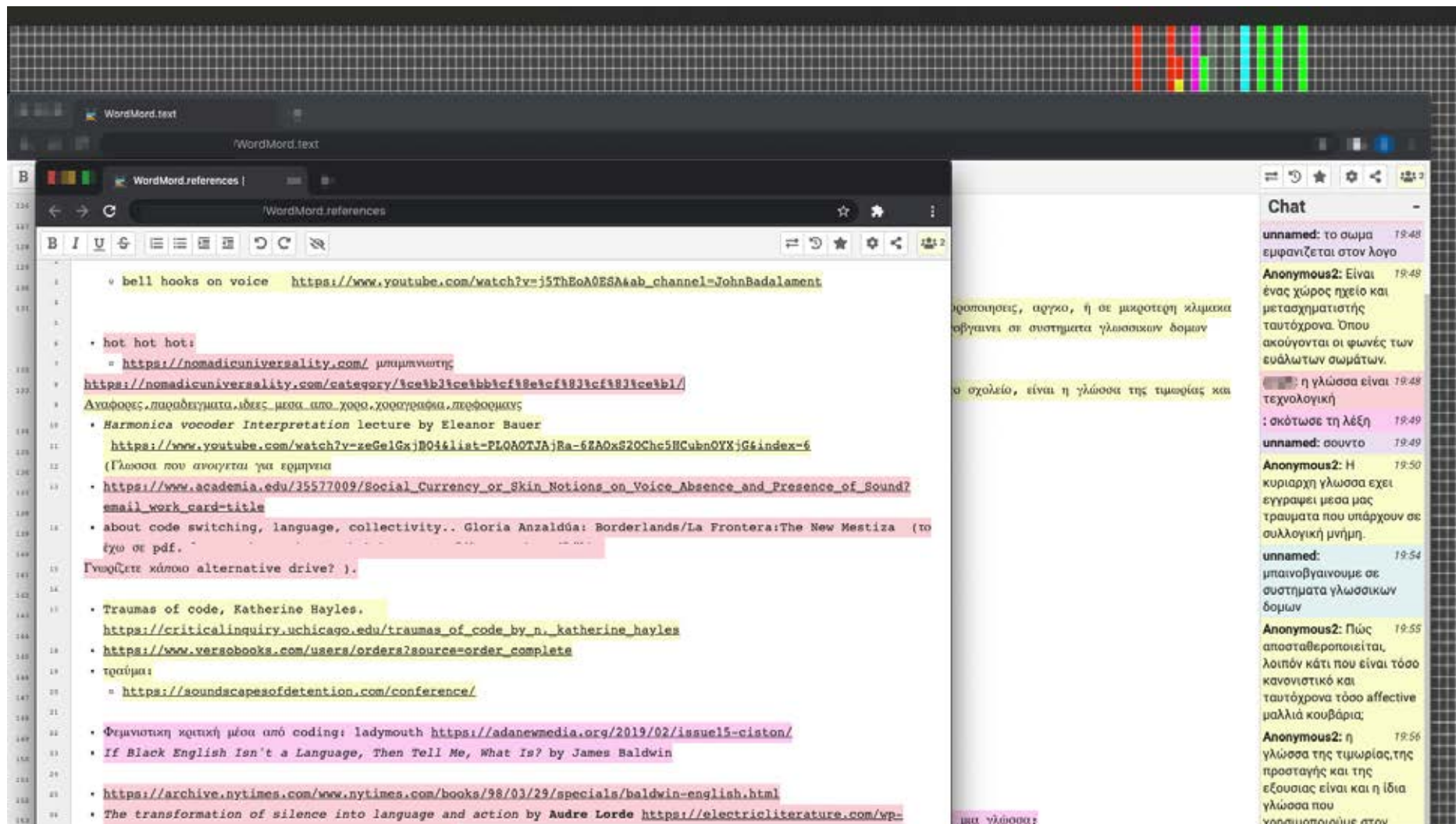
WordMord\_Phase II, 2020. Open Laboratory. With Oyto Arogno



WordMord\_Phase III. 2021-ongoing. Collective artistic research project  
Initial group: V Franck-Lee Alli-Tis, Angeliki Diakrousi, Christina Karagianni, Mounologies: Eleni Diamantouli and Anna Delimpasi

“WordMord” Phases I-III (2019-ongoing)  
A collective artistic research project





“WordMord”. Phase III (ongoing): A collective artistic research project  
 In collaboration with Angeliki Diakrousi, Christina Karagianni, Oyto Arogno, MounoLogies: Eleni Diamantouli and Anna Delimpasi

“Wordmord” is a work-in-progress which started as part of the seminar „Feminist Practices in the Public Space at the Era of Globalised Technologies“, organized by the Centre of New Media and Feminist Practices in the Public Space in 2019. The project’s starting point are two instances of public violence, misogyny, and homophobia that occurred in Athens in 2018: the brutal murder of the queer activist Zak/Zackie Oh and the femicide of Eleni Topaludi in Greece in 2018. The title “WordMord” is an invented word consisting of the english “Word” and the german “Mord” which means `murder`.

“Wordmord” poses questions on the relationship between language, technology, trauma and violence against vulnerable bodies, which are not accepted by the patriarchal heteronormative regime. How is violence represented through (online) narratives? How can we assemble, archive and thusly deconstruct derogatory, sexist, homophobic and transphobic narratives? By exploring subversive and queer feminist artistic methodologies, “Wordmord” seeks to connect art (poetry/performance/moving image/sound) with queer feminist activism and life.

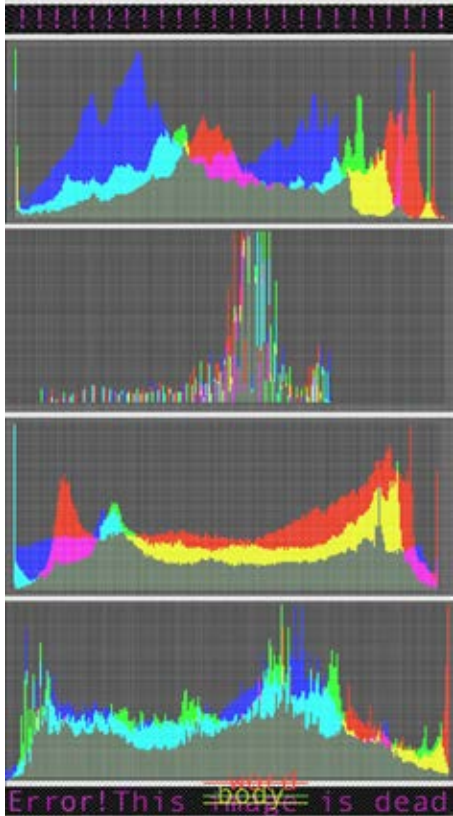
In the third phase (2021-ongoing), the project will evolve through workshops, presentations and artworks. Through collaborations with artists, activists and groups working on feminist coding, “WordMord” seeks to design an online rhizomatic space as an active feminist archive. At the same time, the project will provide tools and methods towards a poetically subversive meta/para/re-writing of derogatory narratives and consequently of trauma and violence.

“Wordmord”’s initial research group: Vassiliea Stylianidou aka Franck-Lee Alli-Tis, Angeliki Diakrousi, Christina Karagianni, Stylianos Benetos aka Oyto Arognos, Mounologies: Eleni Diamantouli and Anna Delimpasi.



“WordMord”. Phase II: “Let’s Assemble Our Wordy Arms”  
A performative laboratory. Video Presentation / Call for (intra)-action  
In collaboration with Stylianos Benetos aka Oyto Aroganos. Part of “Glitter and Grief” at Haus der Statistik, Berlin





"Another Body Murdered", 2020.  
 Digital photography and video. Within the context of the project "WordMord"  
 To construct the images Stylianidou used histogram representations of four images that relate to the murders  
 of Zak Kostopoulos/Zackie Oh and Eleni Topaloudi in Greece in 2018



“WordMord”\_an ongoing collective project about the relation between language, technology, violence and trauma  
Phase II: “Let’s Assemble Our Wordy Arms”\_a performative laboratory. Video Presentation / Call for (intra)-action, 2020.

In collaboration with Stylianos Benetos aka Oyto Arognos.

As part of Glitter and Grief at the Haus der Statistik in Berlin.

We invite you to be part of the open laboratory at the Haus of Statistik on the 6th of October 2020 from 17.30 to 22.00

We will be co-writing and audio-recording derogative words and narrations. By the means of queer feminist methodologies, we will then distort, destabilize and deconstruct these words and narrations.

For more information about “WordMord” see page 6 in this PDF.

Vassiliea Stylianidou aka Franck-Lee Alli-Tis

A script for a performative reading within Wordmord workshop  
(working title)

**“So, I’m talking of an initiatory methodology.  
Of the associatively analytical or poetic writing.  
Bearing in mind the surrounding devices”.**



“WordMord”. Phase I: Performative reading, 2019

Vassiliea Stylianidou aka Franck-Lee Alli-Tis was invited, in February 2018, at the Centre, to coordinate a workshop focusing on gendered approaches to the public space in the age of globalised technologies. The focus of the workshop was technology and vulnerable bodies, and emanated from two recent events of extreme public violence, homophobia and misogyny, the murder of the trans activist Zak Costopoulos aka Zackie Oh!, at the centre of Athens and the femicide of a young woman, Eleni Topaloudi at the island of Rhodes. Two killings that shattered Greek society. Zak Kostopoulos' / Zackie Oh!'s inhuman lynching and murdering in a public view in the centre of Athens, not only happened in time proximity to the rape and killing of Eleni Topaloudi, but it is also the symptom that indicates the vulnerability of specific, targeted bodies. The female\* body as well as the body of queer and trans subjects, is perceived as a vulnerable body in the public space, as a body without protective tissue.

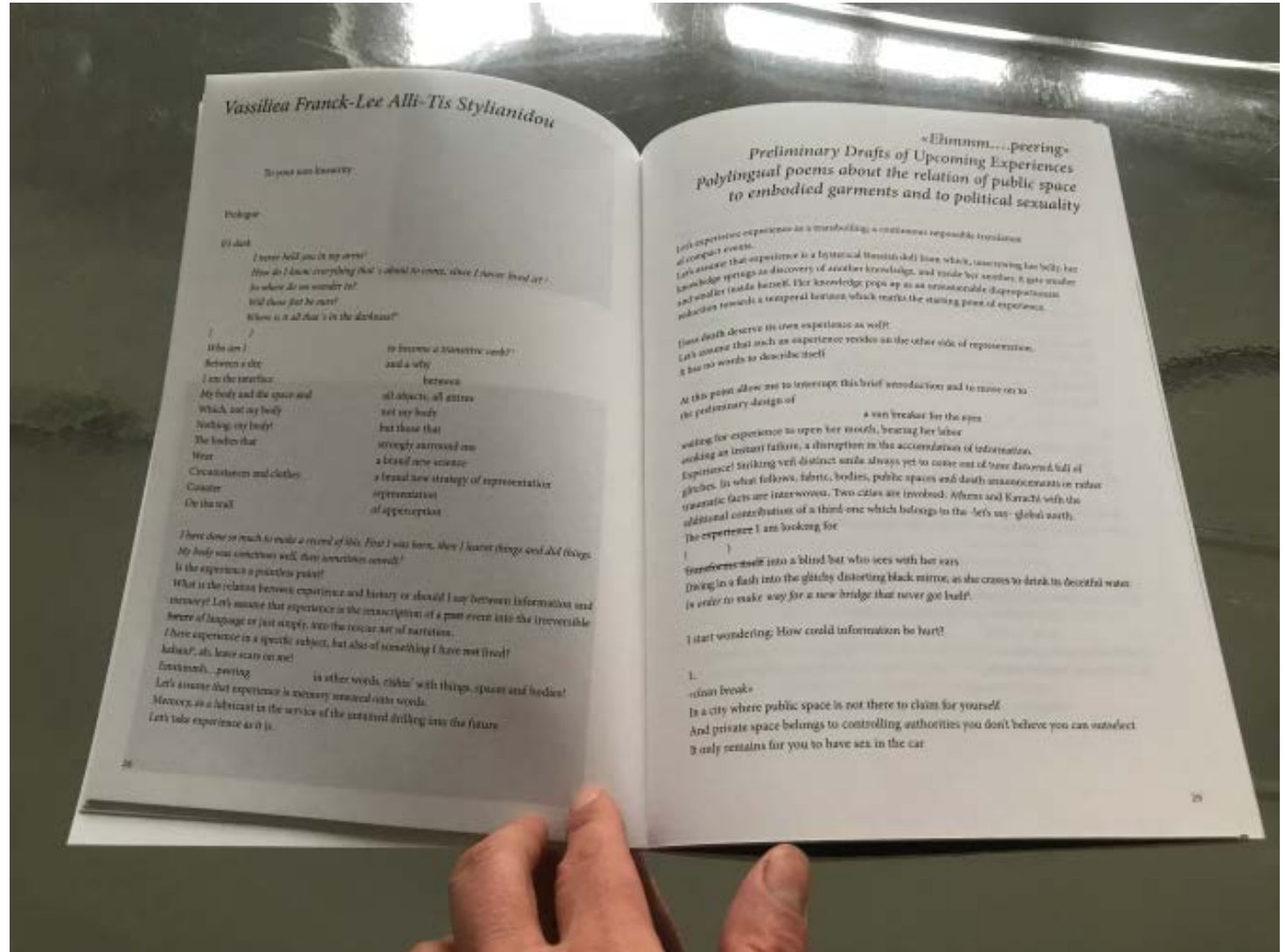
Stylianidou aka Franck-Lee Alli-Tis opened the workshop with a performance, a performative participatory reading. Instead of a theoretical, typical academic introduction to the theme of the workshop, Stylianidou aka Franck-Lee Alli-Tis invited the students, while they were listening to her\* performative thinking, to interact with their cell phones, to touch them with their palms. Some of the participants filmed her\*, spontaneously, while s\*he was reading. The connection to the device, the videotaping of Stylianidou aka Franck-Lee's reading was an unintended re-enactment of the videotaping of the murder of Zak Kostopoulos, from some passers-by, during the event of his killing. Triggering the artistic methods of performance and re-enactment, a work of art was produced at the spot, a short video- performative lecture.

In the performance the artist articulates her\* thoughts, sometimes decisively, sometimes stammering, sometimes rephrasing her\* sentences, performing an oral and at the same time mediated communication, on the relationship of technology, technological devices and the vulnerable body. In her\* reading s\*he asks: - what is the relationship of vulnerable bodies and new media? If the media are always new, how new do bodies remain? How vulnerable bodies are interconnected via their devices? Which lines of geopolitical routes connect our palms through the slick aluminum surfaces? What alliances of affectful corporeity can we trace? How violence, pain, loss is communicated and processed not via but within new media?

At the same time s\*he invited her\* audience to feel their telephone device and experience with their body the mediation of the physical presence of the voice, of the subject uttering the words, of the electronic device and the censorious experience, making all the above an impartible entity. The performative reading, as the artist, states, is based on something very straight forward, literal and simple. It concentrates both in the tactility of the (smart) phone device and in the violent reality, which is transformed into data. (Text by Elpida Karaba)

For more information about “WordMord” see page 6 in this PDF.





“Ehmmmm....peering  
Preliminary Drafts of Upcoming Experiences. Polylingual poems about the relation of public space  
to embodied garments and to political sexuality”, 2020

The poetic text “Ehmmm....peering. Preliminary Drafts of Upcoming Experiences. Polylingual poems about the relation of public space to embodied garments and to political sexuality” is especially written for the magazine for art and poetry “(A) GLIMPSE) OF) NEW NARRATIVES FOR THE NOW”. The text includes contributions written by Sophia Balagamwala, (artist and curator), Fiza Khatri (artist), Shahana Rajani (artist) and Omer Wasim (artist). The “Experiencing The Radical Body” issue is edited by Dimitra Ioannou and Rebecca Wilcox, designed by Marianna Vouza.

More information: <http://aglimpseof.net/paper-aglimpseof-4/>



“Somatic TaleOhrZ”. Part I: “Who Is The Next Person to Wear It?”, 2019  
 Video installation with sound. HDV, colour, sound



“Somatic TaleOhrZ”, 2019

Two channel video installation with sound.

Part I: “Who Is The Next Person to Wear It?”

HDV, colour, sound.

Duration: 15 min 15 sec

Somatic TaleOhrZ is a text-, sound- and performance based work comprising two video projections.

The first video with the title “Who Is the Next Person to Wear It?” is a short fairytale which investigates the relation between (queer) desire, embodied home, violence, textile, and exile. The work takes the form of a performance for the video camera: a song and a dance for a “garment-without-destination”. The fairytale narrates the life of Faraq Shayar Alli-Tis Faraz.

“Faraq Shayar Alli-Tis Faraz, 34 years old, was born in 1985 as an intersex child on the island L-A-Z in the Arabian sea, to an Urdu speaking family. S\*hir grandmother was a renown Urdu poetess. For the last 15 years Faraq Shayar Alli-Tis Faraz has been living in exile in Greece. Faraq Shayar Alli-Tis Faraz uses following pronouns for s\*hirself: s\*hi, s\*hir, s\*him.

S\*hi is the becoming of a feminine trans boi.

In 1989 the island in which s\*hi was born, sank.

The evacuation of the island lasted three months.

The 4 years old Faraq moved to the outskirts of Karachi with s\*hir entire family.

S\*hir mother found a job as a seamstress and pattern designer in an export textile company.

Faraq Shayar Alli-Tis Faraz made a lot of friends in the 15 years s\*hi has been living as a trans\* boi in Greece.

S\*hi now decided to visit Karachi for the first time since s\*hi had left. What did s\*hi leave behind?”

Within the condition of post-colonialist global discontent which is unequally imposed on different areas of the world, this work constructs a fairytale in order to celebrate an embodied garment and the sonic power of language. It explores the significance of the (queer) singularity within the plural (queer) collective desire(s). The work proposes (and wishes) the transformation of the not-any-more towards the (perpetual) not-yet.

The work was especially conceived for the exhibition “Is It Possible to Exist Outside of Language?” which took place at the Indus Valley School of Art and Architecture in Karachi, Pakistan in 2019. It was organized by the Goethe Institut in Karachi and curated by Aziz Sohail.

Text / Video editing / Sound composition: Vassiliea Stylianidou

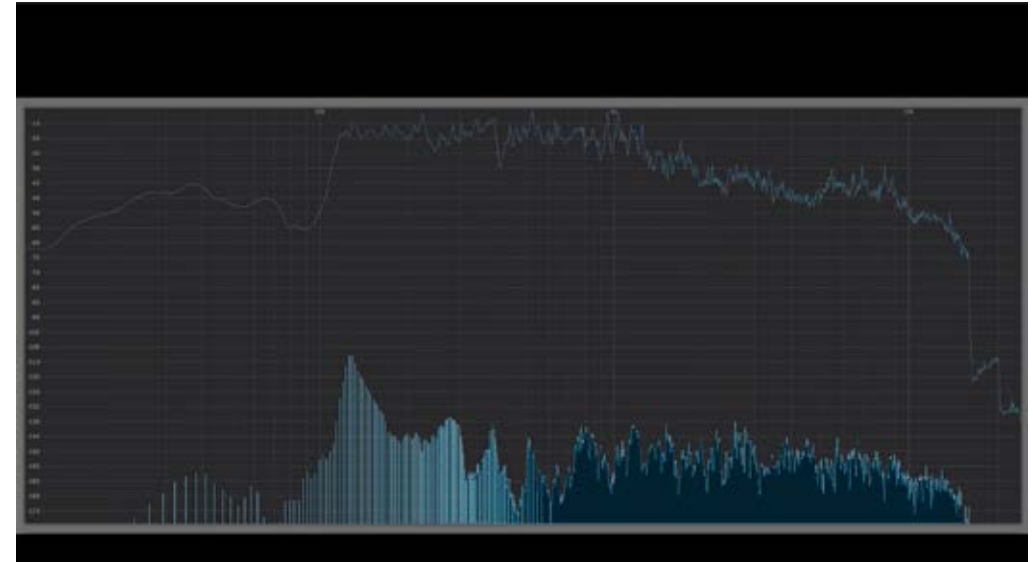
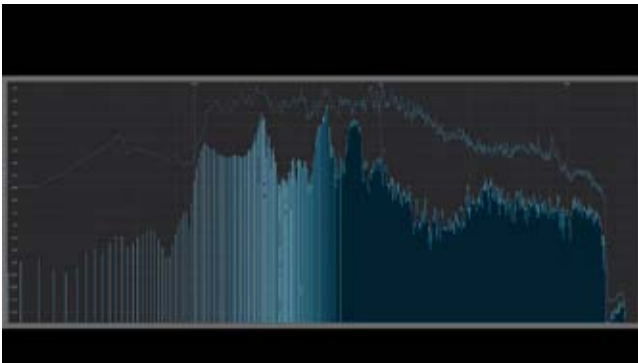
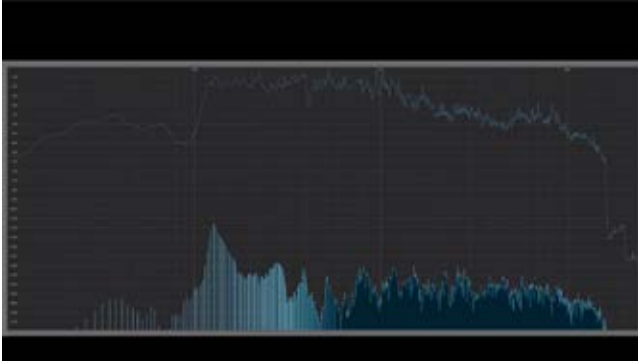
Vocals: littlediva and Franck-Lee Alli-Tis

Conception and implementation of the performative garment: Theodora Provopoulou

Performer: Franck-Lee Alli-Tis

Note: “Ohr” means ‘ear` in german. The letter ‘Z` in the end of the word is a linguistic glitch sliding from one language into another.

*Somatic TaleOhrZ #2*  
*Bodies With Unique Shapes*  
*or How Could A Voice Rewrite A Text?*



Text about the history of textile- and ready-to-wear industry: F. R.  
Embodied performative reading and recording: Asad Alvi  
Sound editing: Vassiliea Stylianidou

“Somatic TaleOhrZ”. Part II: “How Could A Voice Rewrite A Text?”, 2019.  
Two channel video installation. HDV, colour, sound

“Somatic TaleOhrZ”<sup>1</sup>, 2019

Two channel video installation with sound

Part II: “How Could A Voice Rewrite A Text?”

HDV, colour, sound. Duration: 14 min 37 sec

Somatic TaleOhrZ is a text-, sound- and performance based work comprising two video projections.

The first video with the title “Who Is the Next Person to Wear It?” is a short fairytale which investigates the relation between (queer) desire, embodied home, violence, textile, and exile. The work takes the form of a performance for the video camera: a song and a dance for a “garment-without-destination”. The fairytale narrates the life of Faraq Shayar Alli-Tis Faraz.

Within the condition of post-colonialist global discontent which is unequally imposed on different areas of the world, this work constructs a fairytale in order to celebrate an embodied garment and the sonic power of language. It explores the significance of the (queer) singularity within the plural (queer) collective desire(s). The work proposes (and wishes) the transformation of the not-any-more towards the (perpetual) not-yet.

The second part of the work with the title “Bodies With Unique Shapes or How Could A Voice Rewrite A Text?” includes a brief introduction about the history of textile- and ready-to-wear industry. The text is especially written for this piece by the Greek historian F.R.

Stylianidou subsequently sends the text to Asad Alvi, writer and translator based in Karachi, inviting him to read and record the text. Through his embodied voice, Alvi proposes his own perspective and knowledge into the historical text creating new layers of listening experience.

Vassiliea Stylianidou approaches textile as a medium that could serve as a possible language connecting /or dividing people and political geographies. Since textile is inextricably linked to the development of capitalism and (post)colonialism, this work attempts to interweave some (queer) glitches within the complex his-story of inequality, the division between “North and South,” “West and East,”.

The work is especially conceived for the exhibition “Is It Possible to Exist Outside of Language?” which takes place at the Indus Valley School of Art and Architecture in Karachi, Pakistan during August and September 2019. It is organized by the Goethe Institut in Karachi and is curated by Aziz Sohail.

Text / Video editing / Sound composition: Vassiliea Stylianidou

Vocals: littlediva and Franck-Lee Alli-Tis

Conception and implementation of the performative garment: Theodora Provopoulou

Performer: Franck-Lee Alli-Tis

Text about the history of textile- and ready-to-wear industry: F. R.<sup>2</sup>

Embodied performative reading and recording of the historical text about the textile industry: Asad Alvi

Footnotes: 1. “Ohr” means “ear” in German. The letter ‘z` in the end of the word is a linguistic glitch sliding from one language into another.

2. At the end of a very friendly and inspiring collaboration, the historian announced that he preferred to stay anonymous because he didn’t want his name to be included within a queer context.





NEW NARRATIVES FOR THE NOW

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## Vassiliea Stylianidou . Βασιλεία Στυλιανίδου

A) GLIMPSE) OF)  
Experimental Writing, HYBRID ESSAY, THE  
ECCENTRIC ISSUE

Vassiliea Stylianidou the flying body of a butterfly in a  
battlefield EN

Βασιλεία Στυλιανίδου the flying body of a butterfly in a  
battlefield GK

Earth Segment: Stomach

Earth: Lee: When I was born the parents got a washing machine.

One month previously the tanks paraded in front of the parliament.

Up till then mother washed things by hand. The family had two children before I was

born. The words 'freedom' and 'of speech' took on a fetishistic value.

The house looked out into a courtyard where the relatives also lived.

Father's brothers with their wives and children and some of father's cousins. On

either side of the house were adjacent complementary homes.

Grandfather and grandmother lived in the same house as the family.

Across from the house, a second two-story home with a rooftop-in balcony.

Granddad, grandma and all the relatives faced in the direction of (...)

Normal: Subjects I have no interest in taking up the history in

a direction backwards.

“The Flying Body of a Butterfly in a Battlefield”, 2019  
Conceptual poetic text

The poetic text with the title “The Flying Body of a Butterfly in a Battlefield” was published in the magazine for art and poetry A) GLIMPSE) OF) NEW NARRATIVES FOR THE NOW.

A) GLIMPSE) OF) is an Athens based independent journal which publishes works by contemporary writers and artists in order to generate new narratives for the now. It operates online and in print with themed issues, and Narratives in Progress. The platform features works by writers, poets, visual artists, sound artists, and thinkers from 20 countries. That’s why we like to call A) GLIMPSE) OF) an international collective of the mind.

A) GLIMPSE) OF) was founded in October 2009 by Dimitra Ioannou.

You can read the text “The Flying Body of a Butterfly in a Battlefield” here: <https://aglimpseof.net/2019/02/10/the-eccentric-issue-vassilica-stylianidou/>



“Ground Control / Many voices one chant”. PART II, 2018  
Two channel video installation. HDV, colour, sound  
In collaboration with Ayşe Orhon (choreographer) and Michaela Callaghan[nbsp](fashion designer)

The language is the problem...not us

“Ground Control / Many voices one chant”. PART I, 2018  
Two channel video installation. HDV, colour, sound. Together with Silvia R., Roman K. and Achim S. from the Wohnplattform Berlin

“Ground Control / Many voices one chant” PART I, 2018. Two channel video installation with sound.

In collaboration with Ayşe Orhon (choreographer) and Michaela Callaghan (fashion designer / fiber artist). Together with Silvia R., Roman K. and Achim S. from the Wohnplattform Berlin.

“Is it not first through the voice that one becomes animal?” (Deleuze-Guattari)

“Die Sprache ist das Problem nicht wir / The language is the problem not us” (Silvia R. from the Wohnplattform Berlin)

I am engaging in this project with full awareness of all of the inherent complexities that are at work when artistic concepts and practices get involved with vulnerable and marginalized people. With this piece, I intend neither to objectify nor to project victimization onto the residents of the homeless shelter, Berliner Wohnplattform. The final presentation of this process is a sound and video installation. The work begins with a dystopian hypothesis: If it is true that we are heading towards a future where every worker will be replaced by a robot, then what if even all of the vulnerable and marginalized individuals, such as the homeless, the drug- and alcohol addicted, and the undocumented people, were also replaced by robots, so that society would be free from all pain, social violence, and exclusion? The work consists of two parts:

First part: story telling: residents of the Berliner Wohnplattform, Silvia R., Roman K. and Achim S. tell stories about their lives, desires and concerns. Second part: Through a workshop with the residents and the choreographer Ayşe Orhon and fashion designer Michaela Callaghan, we have been developing clothing and accessories, from textiles and bottles in order to construct new bodily perceptions.





“Hello! My name is B \_ o \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ d \_ y \_ \_ and I am here to abduct the f \_ \_ ut \_ \_ u \_ \_ \_ \_ \_ re \_ \_ ”  
Multichannel sound installation with one text-animation on monitor  
HDV, colour, sound

Twistletail: UP UNTIL NOW THIS HAD BEEN AN INTELLIGIBLE LANGUAGE.  
IN OUR SECOND MEETING, WE SHALL INVENT A CODED LANGUAGE,  
A LANGUAGE THAT WILL TEACH US WHAT IT MEANS. AS WE  
OURSELVES DO NOT FULLY UNDERSTAND THAT WHICH WE STUTTER.

Jaylime: Thus I have travelled many lands and came  
To B \_\_\_\_\_  
A language by the sea, if I so wish  
Soon the world becomes intangible  
Soon the world becomes detestable  
Soon the world pronounces me differently  
Soon it pronounces me only with difficulty, but does so nonetheless.

F-L-A-Tie: The future is the gaps between words and it prolongs their duration.

Lean Jewel: AND WHAT IS YOUR NAME?

Twistletail: And what about desire?

CHORUS: (Sounds of breathing)

“Hello! My name is B \_ \_ o \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ d \_ y \_ \_ and I am here to abduct the f \_ \_ ut \_ \_ u \_ \_ \_ \_ \_ re \_ \_ \_”  
Multichannel sound installation with one text-animation on monitor

“Hello! My name is B\_\_o \_\_\_\_\_d\_\_y\_\_ and I am here to abduct the f\_\_ut\_\_u\_\_\_\_\_re\_\_\_\_”

Multichannel sound installation with one text-animation on monitor.

A collaborative work-in-progress initiated by Vassiliea Stylianidou.

2017

The project with the title “Hello! My name is B\_\_o \_\_\_\_\_d\_\_y\_\_ and I am here to abduct the f\_\_ut\_\_u\_\_\_\_\_re\_\_\_\_”

is a polyphonic -both real and fictitious- discussion between five persons and one Alien-Narrator.

It poses as its starting point the question of the relation between the body, gender, language and the future. More specifically, it explores the political dimension of trans\* /inter\*/ non binary /de-gendered identities and their relation to language and their visions about the future.

Language becomes not just the means but the body itself. How is this possible?

Is a gender transition possible only through language?

The discussion begins with following assumptions and inquiries:

We cannot speak about the future without first speaking about gender.

And we cannot speak about gender without modifying the language in which we speak and feel and understand and love one another.

The future -if something like this exists- passes necessarily through the de-/re- construction of language.

Language becomes not just the means but the body itself. How is this possible?

Is a gender transition possible only through language?

The project proposes to design of a new language of the future for the trans\* / inter\* / non-binary / de-gendered body. For the body that wants to construct / form a new identity. Or even a language for the erasure of identity.

Sound design / Multichannel Mix / Mastering: Lorenz Erdmann

Sound editing: Lorenz Erdmann, Vassiliea Stylianidou

Choir arrangement: nanavongestern

Vocals / Narration: Nana, Jamie Diker, Ria Klug, FOR AN ANONYMOUS FUGITIVE AUTHOR\*.

Production assistant: Frank Wismar

Performative rehearsals /sound recording at Studio Merrrz\*bau@STUDIOvisits

Texts contributed by: Lann Hornscheidt, Ria Klug, Tucké Royale,

Jayrôme C. Robinet, FOR AN ANONYMOUS FUGITIVE AUTHOR.

Special thanks to TRIQ, TransInterQueer e.V. Berlin, Joep Hegger.

FOR AN ANONYMOUS FUGITIVE AUTHOR\*.

This author who is not one. Gender: fugitive, genre: fugitive, trope: fugitive change. FOR AN ANONYMOUS FUGITIVE AUTHOR\* is

1. a machinic artistic medium in transition, 2. an assemblage of singularities,

3. a migrating dispositive of names, bodies, knowledge, lack of knowledge, organs, instruments, private and public histories and places and the gaps, differences, misunderstandings between them (...).



“KNOTRPSSELL first construction by FOR AN ANONYMOUS FUGITIVE AUTHOR\*”, 2016  
Intermedia performative installation. Installation view: Exhibition „Regarding Nicolas Calas“ at the School of Fine Arts, Athens



“KNOTRPSSELL first construction by FOR AN ANONYMOUS FUGITIVE AUTHOR\*”, 2016  
Intermedia performative installation. Within the context of the exhibition „Regarding Nicolas Calas“ at the School of Fine Arts, Athens





“KNOTRPSSELL first construction by FOR AN ANONYMOUS FUGITIVE AUTHOR\*”, 2016  
Intermedia performative installation. Within the context of the exhibition „Regarding Nicolas Calas“ at the School of Fine Arts, Athens



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“KNOTRPSSELL first construction by FOR AN ANONYMOUS FUGITIVE AUTHOR\*”, 2016  
Intermedia performative installation, Within the context of the exhibition „Regarding Nicolas Calas“ at the School of Fine Arts, Athens

KNOTRPSSELL\_first\_construction\_by FOR AN ANONYMOUS FUGITIVE AUTHOR\*, 2016

The work titled KNOTRPSSELL\_first\_construction\_by FOR AN ANONYMOUS FUGITIVE AUTHOR\*, 2016 is a performative installation with a variety of artistic media such as a sculptural installation, a text woven into fabric, voice, sound and performance.

This performative installation belongs to the wider body of a work-in-progress with the title “What Is to Be Undone”. For the exhibition with the title Regarding Nicolas Calas, Stylianidou constructs a poetic text that explores the question of the mutual influence between language and the body and gender identity.

Using as a departure point three phrases from N. Calas’ poetry collection with the title “16 French Poems”,

“Nothing is yours and your gender scares you” / “You will not see me anymore as I am, not even in words” / “Nothing can stop the news item”

The artist continues in her\* text the exploration of “what words make up the body”, by positing a series of questions and poetic positions on the materialist, affective and performative potential of language in the possible disentanglements of the gendered body from fixed identities. The poetical text written by the artist is woven on textile. The word KNOTRPSSELL in the work’s title is an invented word which the two performers do and undo for and with the viewers. In this manner, critical exploration is instigated of one or two of the many possibilities of destabilisation of gender through language, following and paraphrasing what Judith Butler describes in her book Undoing Gender: «One is always “doing” with or for another, even if the other is only imaginary. What I call my “own” gender appears perhaps at times as something that I author or, indeed, own. But the terms that make up one’s own gender are, from the start, outside oneself, beyond oneself in a sociality that has no single author (and that radically contests the notion of authorship itself)»

Performers: Leonie Philine Bitto, FOR AN ANONYMOUS FUGITIVE AUTHOR\*

Sound processing: Niklas Meier

Mixing / Sound editing: Niklas Meier, Vassiliea Stylianidou aka Franck-Lee Alli-Tis

Mastering: Lorenz Erdmann

Text / Voice: Vassiliea Stylianidou aka Franck-Lee Alli-Tis and Nicolas Callas (from found recordings)

Weaving of text into fabric: George C. Papageorgiou, Athens.

Performative sound synchronisation: Veronica Bionika Malagon

Video and foto documentation: Kyriakos Tsiftopoulos, Marigo Angelidou

Translation: Konstantine Matsoukas

FOR AN ANONYMOUS FUGITIVE AUTHOR\*

This author who is not one.

Gender: fugitive. Genre: fugitive trope.

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KNOTRPSSELL\_sound piece

[https://soundcloud.com/user-677522170/knotrpsell\\_first\\_construction\\_by-for-an-anonymous-fugitive-author/s-NgZ9GoHxgiS](https://soundcloud.com/user-677522170/knotrpsell_first_construction_by-for-an-anonymous-fugitive-author/s-NgZ9GoHxgiS)

## **“What Is to Be Undone” (2016-ongoing)**

**“What Is to Be Undone” is the general title which includes video and sound works, performances, workshops, collaborative and collective projects seeking to explore the possibilities of destabilization, dismantling and deconstruction of the dominant language**

**“KNOTRPSSELL”**. A performative sound installation with texts and textiles, 2016 (see pages 26-31)

**“Hello! My name is B\_\_o\_\_\_\_d\_\_y\_\_ and I am here to abduct the f\_\_ut\_\_u\_\_\_\_re\_\_\_\_”**

A collaborative video work with sound in the form of a radio play, 2017 (see pages 22-25)

**“WordMord”**. A project about language, technology, violence and trauma. WordMord’s initial research group:

Vassiliea Stylianidou aka Franck-Lee Alli-Tis, Angeliki Diakrousi, Christina Karagianni, Stylianos Benetos aka Oyto Arognos, Mounologies: Eleni Diamantouli and Anna Delimpasi, 2019 - ongoing (see pages 4-11)

**“Queer(s’) Talk(s) \_translating transwriting transreading gender and body” \_A workshop with Anna T.** at Athens Museum of Queer Arts, 2019. Within the context of the queer feminist film festival Aphrodite\*, 2019 (see page 34)

**Thinking Translation. A workshop with Asad Alvi.** As part of the exhibition **Is It Possible to Live Outside of Language?** at the Indus Valley School of Art and Architecture in Karachi, Pakistan, 2019 Organized by the Goethe Institut in Karachi. Curated by Aziz Sohail, 2019 (see page 35)

**Towards a non-linear experimental genealogy of artistic and queer feminist methodologies which seek to destabilise the dominant language. A genealogy embracing trauma, disruptions, fissures and gaps...** Part of the collective project “WordMord”, 2020-ongoing

**“Let’s Assemble Our Wordy Arms”**. A performative laboratory. Video Presentation / Call for (intra)-action. In collaboration with Stylianos Benetos aka Oyto Arognos. Part of “Glitter and Grief” at Haus der Statistik, Berlin. Within the context of “WordMord”, 2020 (see page 7)

**“What new words does this tree trunk dream of?”A workshop against the pollution of signification**

Within the context of Room to Bloom. Ecofeminism Workshop. June 25-30, 2021 in Athens & Online, 2021 (see page 36)



**Three workshops exploring the possibilities of destabilization, dismantling and deconstruction of the dominant hegemonic language**

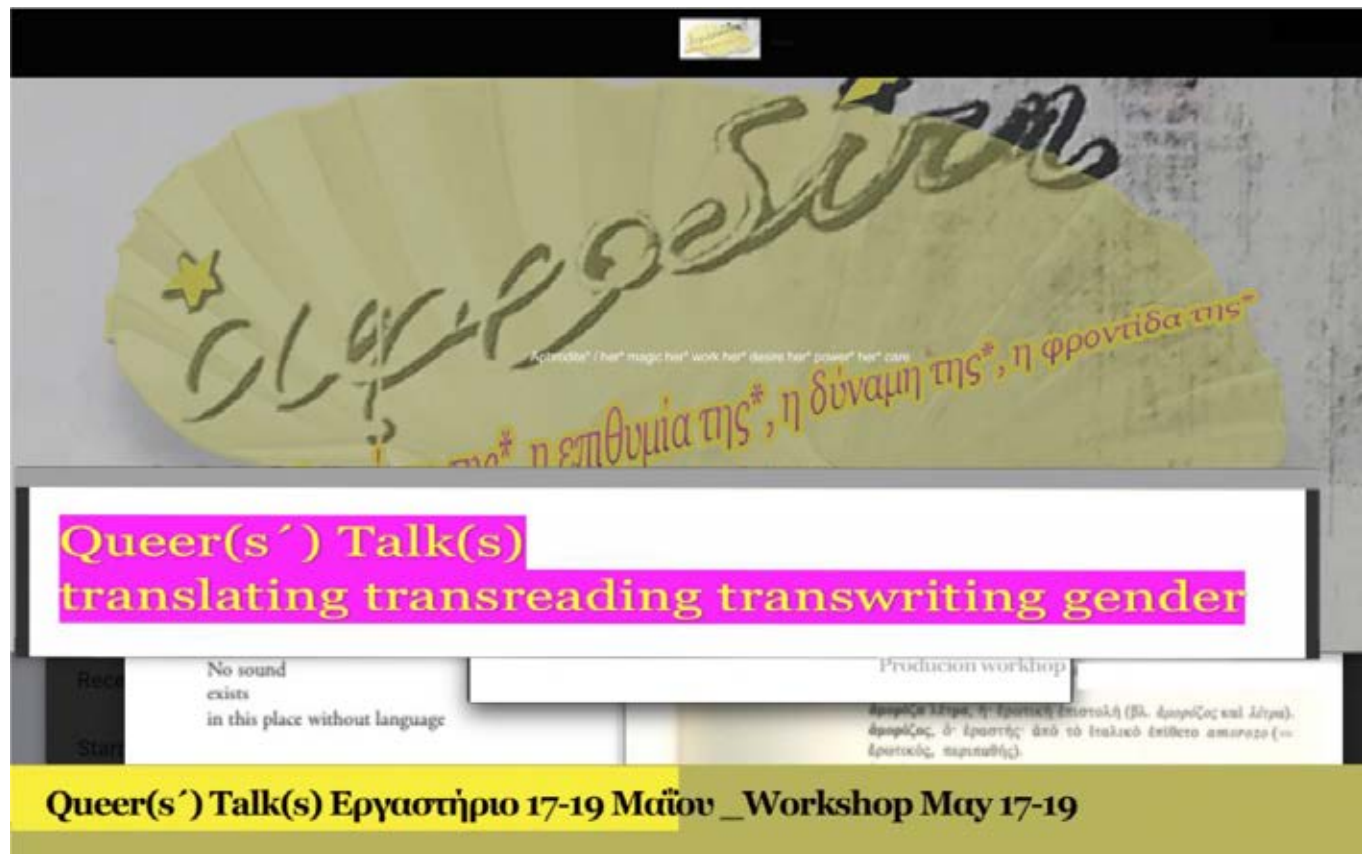
\_“Queer(s´) Talk(s). translating, transwriting, transreading gender and body”, 2019  
Workshop in collaboration with Anna T.

\_“Thinking Translation”, 2019  
Workshop in collaboration with Asad Alvi

\_“What new words does this tree trunk dream of?”  
A workshop against the pollution of signification, 2021

Workshop about the poetics of (queer) language(s) and the relationship between language, affect, gender and trans\* bodies. The workshop is run by Anna T. and Vassiliea Stylianidou aka Franck-Lee Alli-Tis. Special guest: Dimitra Ioannou (D.I.).

Within the context of queer feminist project “Aphrodite\* / her\* magic, her\* work, her\* desire, her\* power, her\* care”. Part of Athens and Epidaurus Festival 2019.



“Queer(s') Talk(s). translating, transwriting, transreading gender and body”, 2019  
Workshop in collaboration with Anna T.

# Workshop: Thinking Translation

## Queer translation

Trans\*lating!

## Collective Writing:

As part of the ongoing exhibition “Is It Possible to Live Outside of Language?” at the the Indus Valley School of Art and Architecture in Karachi, Pakistan. Organized by the Goethe Institut in Karachi. Curated by Aziz Sohail.

“Thinking Translation”, 2019  
Workshop in collaboration with Asad Alvi

Within the context of “Room to Bloom. Ecofeminism Workshop”. June 25-30, 2021 in Athens & Online. Organised in cooperation with AthenSYN/Katja Ehrhardt, Avtonomi Akadimia and the European Alternatives. Co-funded by the Creative Europe Program of the European Union



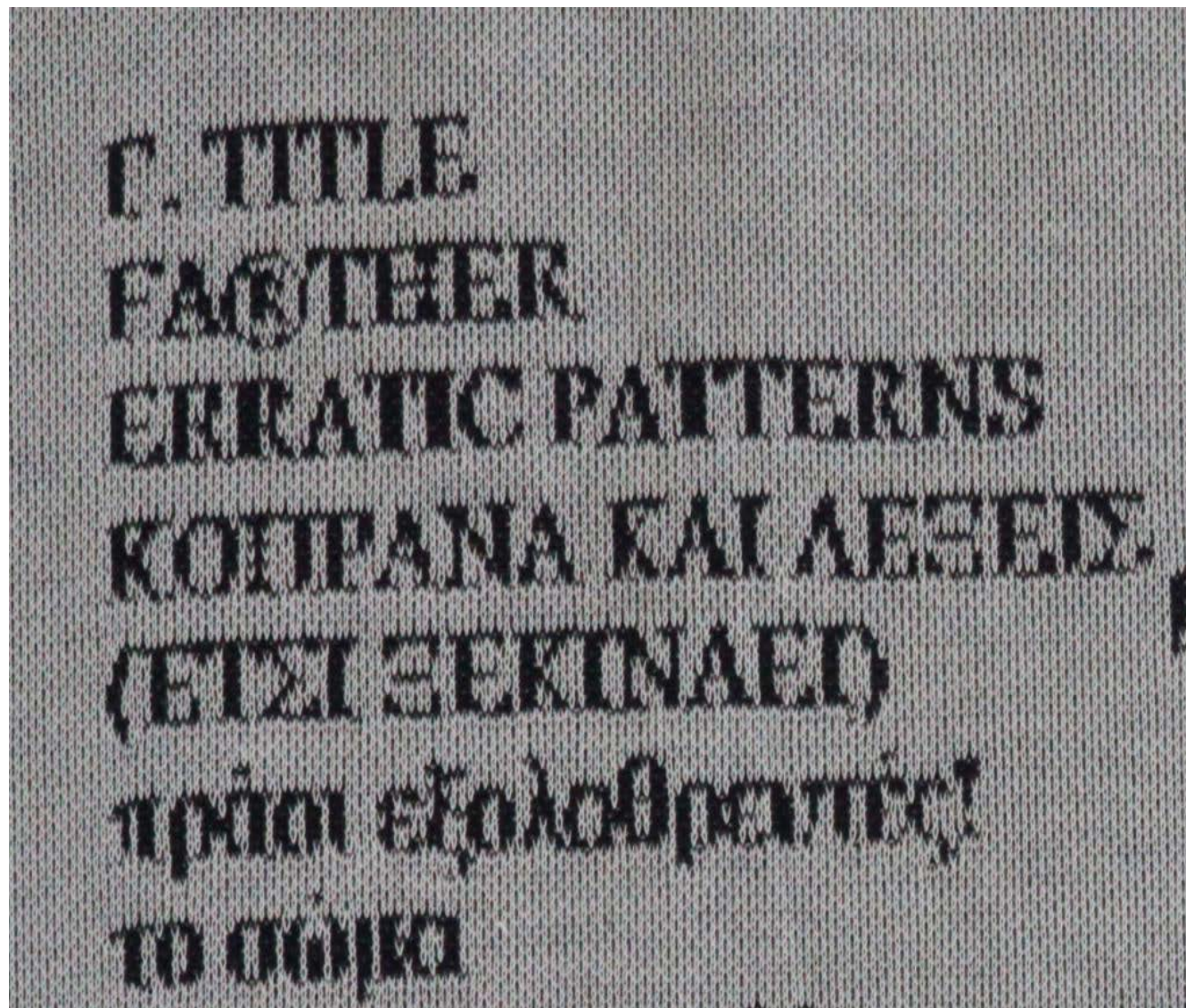
“What new words does this tree trunk dream of?”  
A workshop against the pollution of signification, 2021





“FA@THER ERRATIC PATTERNS. By FOR AN ANONYMOUS FUGITIVE AUTHOR\*”, 2016  
Installation view: Exhibition “NICE! An exhibition and a book” A poetic exploration  
about the possibility of return, of memory, homeland and loss at the Municipal Cultural Center Manos Loizos, Nikaia, Athens





“FA@THER ERRATIC PATTERNS. By FOR AN ANONYMOUS FUGITIVE AUTHOR\*”, 2016  
Within the context of the exhibition of the project “NICE! An exhibition and a book” A poetic exploration  
about the possibility of return, of memory, homeland and loss at the Municipal Cultural Center Manos Loizos, Nikaia, Athens





“FA@THER ERRATIC PATTERNS. By FOR AN ANONYMOUS FUGITIVE AUTHOR\*”, 2016  
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“FA@THER ERRATIC PATTERNS. By FOR AN ANONYMOUS FUGITIVE AUTHOR\*”, 2016  
Within the context of the exhibition of the project “NICE! An exhibition and a book” A poetic exploration  
about the possibility of return, of memory, homeland and loss at the Municipal Cultural Center Manos Loizos, Nikaia, Athens

The work titled “FA@THER\_ERRATIC PATTERNS. By FOR AN ANONYMOUS FUGITIVE AUTHOR\*”, unfolds through five different artistic media: (poetic) text, sculptural installation, performance, video and music. These media interrelate, both spatially and conceptually, in order to produce a performative video installation. This performative installation,, explores the concepts of return and of language as a linguistic and bodily topological process of recurring patterns. The work creates with humor and a critical edge a narrative involving 20 bolts of fabric, a clothing export company, a family, a debt, 500 Art Bonds, texts, voice, rhythm, two performers and the audience. Materials: 20 bolts of fabric, text woven into fabric, video, music.

Performers: Polyxeni Angelidou (dancer, choreographer), FOR AN ANONYMOUS FUGITIVE AUTHOR\*.

Music: Vassiliea Stylianidou, Lorenz Erdmann

Sound editing, music arrangement assistant and mastering: Lorenz Erdmann

Design and execution of performative uniform: Vassiliea and Despina Stylianidou

Weaving of text into fabric using a knitting machine: Eftichios Agathonikos

Translation: Konstantin Matsoukas.

Since 2014, via a nexus of interconnecting works, Vassiliea Stylianidou evolves and constructs the persona FOR AN ANONYMOUS FUGITIVE AUTHOR\*. The author who is not one. Gender: fugitive, genre: fugitive, trope: fugitive change. FOR AN ANONYMOUS FUGITIVE AUTHOR\* is

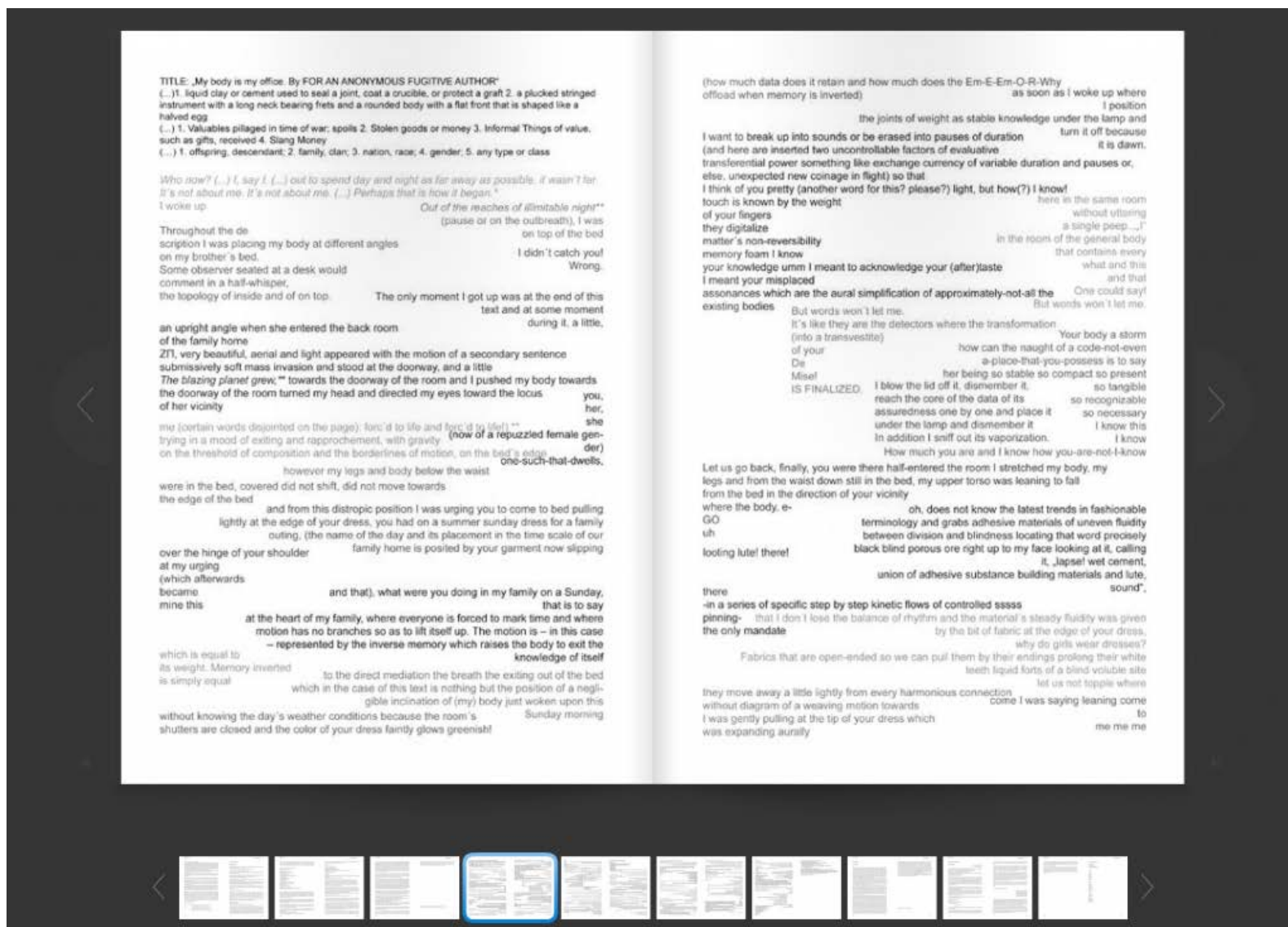
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3. a migrating dispositive of names, bodies, knowledge, lack of knowledge, organs, instruments, private and public histories and places and the gaps, differences, misunderstandings between them (...).

The work was part of the project “NICE! An exhibition and a book” A poetic exploration about the possibility of return, of memory, homeland and loss which took place at the Municipality of Nikaia Cultural Centre “Manos Loizos”, Nikaia, Athens in 2016. Curated and edited by: Yiannis Grigoriadis and Yiannis Isidorou (Salon de Vortex). Production: Lo and Behold, Athens.

Full online version of the publication: [https://issuu.com/salondevortex/docs/nice\\_online/1?e=0](https://issuu.com/salondevortex/docs/nice_online/1?e=0)



„My body is my office. By FOR AN ANONYMOUS FUGITIVE AUTHOR“, 2016.  
 Within the context of the project “NICE!” An exhibition and a book. A poetic exploration about the possibility of return,  
 of memory, homeland and loss. Online version of the poetic text: [https://issuu.com/salondevortex/docs/nice\\_online/1?e=0](https://issuu.com/salondevortex/docs/nice_online/1?e=0)



“Dark Light Appears Lightly Dark. By FOR AN ANONYMOUS FUGITIVE AUTHOR\*”, 2016  
 Site-specific performative sound installation. Within the context of Sound Acts Festival at TV Control Center (Κέντρο Ελέγχου Τηλεοράσεων – KET Athens)



“Dark Light Appears Lightly Dark. By FOR AN ANONYMOUS FUGITIVE AUTHOR\*” is a site specific performative sound installation especially conceived for Sound Acts Festival which took place at TV Control Center (Κέντρο Ελέγχου Τηλεοράσεων – KET in Athens in 2016. The work explores the possibility of a collective body and its relation to language.

“Dark Light Appears Lightly Dark. By FOR AN ANONYMOUS FUGITIVE AUTHOR\*” is a hybrid spatial assemblage of five different artistic media: poetic text, installation, performance, text-animation and sound/music.

Performers: Louiza Doloksa, FOR AN ANONYMOUS FUGITIVE AUTHOR\*.

Performative text / voice: Vassiliea Stylianidou

Sound arrangement: Vassiliea Stylianidou, Lorenz Erdmann

Sound editing, sound arrangement assistant and mastering: Lorenz Erdmann

Design and execution of the performative uniform: Vassiliea and Despina Stylianidou

Weaving of text into fabric using a knitting machine: Eftichios Agathonikos

Translation: Konstantine Matsoukas

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Video excerpt: <https://vimeo.com/177823538>