

**SYMPOSIUM**  
**LISTENING AS WITNESSING**

**ORGANIZED IN THE CONTEXT OF ERC COG MUTE  
(GRANT AGREEMENT NO. 101002720)**

**16-19 OCTOBER 2023  
CIRCUITS AND CURRENTS  
13, NOTARA AND TOSITSA STR.  
ATHENS 106 83**

**CO-ORGANIZED BY  
INSTITUTE OF HISTORICAL RESEARCH (NATIONAL  
HELLENIC RESEARCH FOUNDATION) &  
THE LISTENING ACADEMY  
IN COLLABORATION WITH THE ATHENS SCHOOL OF  
FINE ARTS**

The Symposium explores listening as a process of witnessing with regard to traumatic, invisible or inaudible sounds, voices, (hi)stories. How is trauma acoustically represented? What does it take to make an absent sound or voice heard? What is the ethical and political positionality of listening as witnessing? And what of the unlistenable, when it becomes difficult to listen further? What kind of response and responsibilities does listening-witnessing call for? Can mutualities and networks of care develop through practices of listening in such contexts? Can listening become the point where different struggles meet? What are the intersections of listening-witnessing and art practices?

Bringing together scholars, artists, activists and researchers involved in a range of practices and contexts, the Symposium aims to nurture meeting points and collaborative dialogue which can contribute to new perspectives on listening as witnessing.

## **PARTICIPATING ARTISTS AND RESEARCHERS**

Kareem Alkabbani  
Athena Athanasiou  
Nikos Arvanitis  
Rayya Badran  
Sofia Dona  
Eftychia Georgakopoulou  
Brikena Gishto  
Fotini Gouseti  
Grafoules  
Nelli Kambouri  
Pafsanias Karathanasis  
Ioannis Kotsonis  
Lefteris Krysalis  
Leandros Kyriakopoulos  
Brandon LaBelle  
Stefanos Levidis  
Ioanna Lioutsia  
Eva Matsigkou  
Jenifer (Click) Ngwere  
Panos Panopoulos  
Dana Papachristou  
Anna Papaeti  
Maria Paschalidou  
Thalia Raftopoulou  
Mhamad Safa  
Yorgos Samantas  
Nefeli Sani  
Danae Stefanou

## **INVITED INTERLOCUTORS**

Pavlos Antoniadis  
Nikos Boubaris  
Maria-Thalia Carras  
Taxiarhis Diamantopoulos  
Petros Flampouris  
Ismene Gatou  
Takis Geros  
Giota Ioannidou  
Orestis Karamanlis  
Elpida Karaba  
Kyriaki Karachaliou  
Maria Lalou  
Iris Lykourioti  
Andreas Lymberatos  
Manolis Manousakis  
Georgios Mizithras  
Ioanna Neophytou  
Eliana Otta  
Nektarios Pappas  
Stamatis Schizakis  
Dafni Vitali  
Panos Vlaggopoulos  
Zafos Xagoraris  
Sophia Zafeiriou

## PROGRAMME

### Monday, 16 October

10:00–10:30 / Introductions

10:30–12:00 / Session I | Chair: Brandon LaBelle

Stefanos Levidis, *Listening to State Violence: Sound as Evidence in the Work of Forensic Architecture*

Mhamad Safa, *Collateral Listening at the Limits of Legal Restraints*

12:00–12:30 Coffee Break

12:30–14:30 / Session II | Chair: Leandros Kyriakopoulos

Lefteris Krysalis, *Politics of Listening and Soundscapes within the Sonic Environment of Ramallah, Palestine*

Kareem Alkabbani, *Asyrmatos: Audio-Mapping Athens*

Nelli Kambouri, *Listen without Prejudice: The Politics of Heterolingual Translation*

14:30–16:00 Lunch

16:00–17:00 / Session III | Chair: Nelli Kambouri

Performance Lecture by Dana Papachristou & Yorgos Samantas, *Exploring Vibro-Tactility as a Narrative Medium “on a [Deaf] Planet”*

17:00–17:30 Coffee Break

17:30–18:30 / Session IV | Chair: Pafsanias Karathanasis

Sofia Dona, *Mountains Come First* (video, 34 min)

Q&A

### Tuesday, 17 October

10:00–12:00 / Session V | Chair: Danae Stefanou

Leandros Kyriakopoulos, *Dangerous Listening: Between Technology and the Spectrality of Audibility*

Thalia Raftopoulou, *Listening for “Now” and Modes of Listening as Witnessing*

Nikos Arvanitis, *Release the Dead / Break the Silence*

12:00–12:30 Coffee Break

12:30–14:30 / Session VI | Chair: Athena Athanasiou

Brandon LaBelle, *Reflections on Listening and Disappearance*

Rayya Badran, *Listening beyond Trauma Theory: Reflections on Recent Artistic Practices in Lebanon*

Anna Papaeti, *Listening to Conflict and the Ethics of Witnessing*

14:30–16:00 Lunch Break

16:00–17:00 / Session VII | Chair: Yorgos Samantas

Performance Lecture by acte vide, *failed recording*

17:00–18:00 / Session VIII

Brikena Gishto and Ioanna Lioutsia, *Topography of Death: The City Narrating Its Trauma* (walk)

### Wednesday, 18 October

10:45–12:30 / Session IX

Nelli Kambouri & Eva Matsigkou, *layers of struggles – traces of (hi)stories* (walk)

Participating: Jenifer (Click) Ngwere, Grafoules, and Melissa Network

12:30–14:30 Lunch Break

14:30–16:00 / Session X | Chair: Anna Papaeti

Maria Paschalidou, *From/In Memory: Acoustic Performances of Political Loss*

Fotini Gouseti, *On Acts of Survival*

16:00–16:30 Coffee Break

16:30–18:00 / CODA: Reflections

18:00–19:00 / Performance by I broke the vase

### Thursday, 19 October

16:00–18:00 Acoustic Research and Listening Ethics: Brandon LaBelle, Panos Panopoulos and Anna Papaeti in Conversation with Danae Stefanou

## ABSTRACTS AND BIOGRAPHIES

### **acte vide**

#### *failed recording*

A semi-autoethnographic piece of sonic fiction, focusing on unexpected, unwarranted or undocumented encounters between listening and recording devices in the field. Who is listening to whom, and what if there were no transcript?

acte vide (empty act) is the duo project of Yannis Kotsonis and Danae Stefanou. Active since 2006 as an experimental and improvisatory unit, they dwell at the interstices of noise and silence in ever-changing, real-time formations, which often resist or creatively undermine documentation. The duo have created numerous performances and installations in international and regional festivals and exhibitions (Borderline, Irtijal, Documenta, Athens Festival, TIFF, SIFF, Festival du Film Francophone and many others), as well as in DIY contexts. Their joint activity is not limited to concerts and performances, but extends towards a much broader range of artistic research and critical practices, through the design and realization of original curatorial and educational interventions, including the Knot Gallery sonic improvisation workshops (Athens, 2009-2014) and Sound Meetings initiative (Syros and elsewhere, 2012-present).

### **Kareem Alkabbani**

Kareem Alkabbani is from Damascus, Syria. He comes from an artistic family and is a musician and a dancer. After leaving Syria he spent four years in Jordan before arriving in Greece. He is the co-founder of the Active Citizens Sound Archive and the Syrian and Greek Youth Forum, Athens, Greece. He is part of a constellation of researchers, artists and activists working on Mediterranean cities, exploring such issues as migration and citizenship. He is also a part of the research team of ERC CoG MUTE at NHRF.

### **Nikos Arvanitis**

*Release the Dead / Break the Silence: An artist talk by Nikos Arvanitis*

Nikos Arvanitis will present three artistic works, three different ap-

proaches to the city of Athens and its recent history. “What Happened When I Went and Where I Went” (2016) is a site specific installation that took place in the historic First Cemetery of the city of Athens which attempts to bring to the surface silenced fragments of memory. The narrative is based on original voice recordings of the cemetery’s prominent residents, found in public archives and digital libraries. “Collective Silence” (2013) is an installation based on audio material from the archive of the Institute of Contemporary Greek Art. Arvanitis cuts out silences from artist interviews found in the archive and seeks correlations between artistic activities and historical and political events as documented by the press of the time. In the sound piece “Surviving Desire” (2014), Arvanitis analyses the composition of a short youtube video documenting violent clashes between protesters and the police during the February 2012 demonstrations. He reproduces the soundscape of the scene by performing, recording and mixing voices and sounds derived from the use of everyday objects.

Nikos Arvanitis studied at the Academy of Fine Arts, Vienna, and at the MFA course “Public Art and new artistic Strategies” at the Bauhaus University of Weimar, with scholarships from the DAAD (German Academic Exchange Service) and the A. S. Onassis Public Benefit Foundation. He was awarded the first prize on the “ZeitGenosse Schiller” competition for public art, Weimar, DE, 2005, was nominated for the „5th DESTE Prize“ of the DESTE Foundation, Athens, GR, 2007, and he has received the 2nd Prize of the Spyropoulos Foundation Award, Athens, GR, 2009. In 2014 he was Artist in Residence at Künstlerhaus Saltzamt, Linz, Austria. Arvanitis co-founded the artist-duo Barking Dogs United with Naomi Tereza Salmon in 2005. Since 2018 he has been working as a tenured Assistant Professor at the Department of Visual Arts of the Athens School of Fine Arts. His work has been exhibited, between others, at the 2nd Les Ateliers de Rennes – Biennial d’Art Contemporain, Rennes, (FR), 2nd Athens Biennial (GR), Halle 14 (DE), Locust Projects, Miami (USA), Townhouse Gallery of Contemporary Art, Kairo (EG), Deste Foundation Centre For Contemporary Art, Athen (GR), Institute of Contemporary Greek Art, Athen (GR), BWA Wroclaw Galeria Awangarda, Wroclaw (PL), Bâtiment d’Art Contemporain Le Commun, Geneva (CH) and at the Salon of the Museum of Contemporary Art, Belgrade (RS). Solo

exhibitions at a.antonopoulou.art gallery, Athens (GR), Kunstraum Memphis, Linz (A), Artcore, Bari (IT), ACC Galerie, Weimar (DE).

### **Rayya Badran**

*Listening beyond trauma theory: Reflections on recent artistic practices in Lebanon*

This presentation looks at recent musical and artistic practices in Lebanon to question whether recent political events, widely perceived as traumatic, reveal new languages and distinct modes of listening emerging from an era characterized by the collapse of the state and its society. What are the artistic or sonic strategies deployed in response to this state of collapse? Does the latter constitute a form of witnessing?

Based in Beirut, Lebanon, Rayya Badran is a writer, editor, and translator whose practice centers on sound, music, and contemporary art based in Beirut. Her writings have featured in various publications such as Bidoun, Art Review, Art Papers, Norient, The Wire, and more. Her first publication entitled *Radiophonic Voice(s)* was published in 2010 in the framework of Ahskal Alwan's Homeworks 5. Between 2014 and 2017, she taught courses on contemporary art and sound studies at the department of Fine Arts and Art History at the American University of Beirut. She was guest editor of the Beirut Art Center's online publication *The Derivative* in 2020 and curator and editor of the Norient City Sounds Online Special: Beirut in 2022. More recently, she was co-curator of the second edition of the Listening Biennial in 2023 and frequently collaborates with Radio Alhara as a DJ and programmer.

### **Sofia Dona**

*Mountains Come First* (video/34 min)

Conceived and directed by Sofia Dona

Commissioned by Delphine Leccas (AIN) and Maria-Thalia Carras (Locus Athens)

Supported by Rosa Luxemburg Foundation

Juxhin Kapaj (Jorgo Prifti) uses a spade to dig, shoveling sand, arduously forming the shape of the mountain range that he passed in 1990 as he migrated from Albania to Greece. The rhythm of the spade

digging alongside the sound of the waves on the beach creates a soft background noise covered only by Juxhin's voice as he narrates his story: from Avlona (Albania), to the Ceraunian Mountains, onto Corfu and Athens. As he digs, he creates a ditch that functions like a negative of the mountain topography which slowly subsumes him the deeper he goes. The mountain formed by the dug-up sand looms over him and slowly even surpasses the horizon line. Meanwhile a lone rower passes by balancing on a surf board. Towards the end of the narrative, an extract of the Greek song from the eponymous film "This Night will last" in which Kapaj's voice was used as stand in for an Albanian immigrant intercepts the film. The narration becomes more fragmented as Kapaj tries to recall his journey through the mountains, mentioning cities, rivers and the geological topography of the landscape he passes. As he sculpts the mountain range, peaks, crevices and gorges, he effectively reconstructs the landscape and history of his passage. The title of the work is borrowed from the chapter 'Mountains Come First' from Braudel's "Mediterranean" where Braudel points out that less research has been carried out on mountains due to their lack of an agricultural economy. However the mountains that circumscribe the Mediterranean are the embodiment of the passages through, over time.

Sofia Dona is an artist and architect. Since September 2023 she is Onassis AiR fellow and in 2020 she was a fellow of the ARTWORKS program. In 2018 she was awarded the City of Munich Prize for Architecture and in 2015 with the Fulbright scholarship for Artists. Her words have been exhibited in places such as the Gropius Haus in the Bauhaus Foundation, Dessau (2021), the Staatsgalerie Stuttgart (2020), the Instituto Municipal de Arte y Cultura in Tijuana (2019), the neue Gesellschaft für bildende Kunst, Berlin (2017), the Fondazione Sandretto Re Rebaudengo, Turin (2016) and the National Museum of Contemporary Art in Athens (2013). As a member of the Aphrodite\* group she co-curated the queer feminist film festival 'Aphrodite\*' (2018, 2019, 2020). As a member of the "Errands" group, she has participated in exhibitions such as the First Istanbul Design Biennial (2012), Second Athens Biennial (2009) and the Seventh Architecture Biennale Sao Paulo (2007). Since 2022 she is a member of the Nionia Films group that aims to create a queer feminist film archive in Athens.



## **Brikena Gishto and Ioanna Lioutsia**

### *Topography of Death: The City Narrating Its Trauma* (walk)

Following the site-specific promenade performance *Topography of Death or Let us not forget* (National Theatre of Greece - Experimental Stage-Emerging Artists, 2022), the director Brikena Gishto and the dramatist Ioanna Lioutsia organize a walk in the centre of Athens, made up of sites imbued with memory. The performance revolves around young men and women who dreamed of a more just world, including Alexandros Grigoropoulos, Zak Kostopoulos, and Pavlos Fyssas, who were murdered in public space. During the walk, the two creators will introduce the audience to their experience of preparing and staging the production, while discussing material from interviews, archives, and marks worn by the city: the names of streets, slogans on walls, improvised monuments, and other interventions. Do we listen to the traces of the traumatic events that are still all around us in the city?

Brikena Gishto is a theatre director, an actress and a poet. She holds a BA in Acting (Contemporary Theatre Drama School, 2013) and a BA in Early Childhood Education (University of West Attica, Early Childhood Education and Care, 2022). She is interested in Theatre of the Deaf so she is studying Greek Sign Language Interpreting. She works as a director and actress.

Ioanna Lioutsia is a PhD researcher at the Theatre Studies Department of the University of the Peloponnese writing her thesis on Performance Art in the Balkans and its Aesthetic and Political Dimensions (1970-2000). She holds an Integrated Master's degree in Directing (Theatre Department, Aristotle University of Thessaloniki [AUTH], 2018), a BA in Acting (Contemporary Theatre Drama School, 2017), and a BA in History and Archaeology with a specialization in the History of Art (AUTH, 2014). She works as a performance artist, dramatist, actress, director, and Drama in Education facilitator.

## **Fotini Gouseti**

### *On Acts of Survival*

At this symposium exploring listening as a form of witnessing, my contribution is based on my experiences in the village of Kalavryta and

the listening processes related to the silenced parts of history that I have been researching in this field since 2012. Kalavryta suffered a massacre of its male population and was burned to the ground by the Wehrmacht on December 13, 1943. My research focuses on the period following the massacre, particularly elaborating on how the community of women and children that remained in Kalavryta organized their lives and rebuilt the town. The first years after the disaster have not been documented in literature and have been overshadowed by a patriarchal narrative that primarily focuses on the deceased or surviving men and the mourning of women. However, the community of women organized themselves in ways that deviated from the pre-existing social models, managing to survive and revitalize Kalavryta. These organizational methods became apparent to me through the experiential process of listening and collecting narratives from Kalavrytan women over the course of 11 years of research. Currently, I am working on how to share this knowledge with a broader audience and enhance our understanding of how to coexist without compromising the ethical boundaries that these women set through their choices of secrecy or invisibility.

Fotini Gouseti (1974) is a visual artist and a Ph.D. candidate in Anthropology at the Department of History, Archaeology and Social Anthropology of the University of Thessaly, Greece. She holds a B.F.A. in Painting and a B.F.A. in Printmaking from the Athens School of Fine Arts (Greece); and an M.F.A. from the Dutch Art Institute (the Netherlands). Gouseti's artistic practice and academic research explore the role of art in society. She is mainly interested in the ways society evolves on collective trauma and focuses on such issues as divided memory, gender, class and the local versus the Other.

## **I broke the vase**

### Performance

The current sound performance of *I broke the vase* was built on extracts of sound pieces and documented sonic moments of the following artists: Maryanne Amacher, Laurie Anderson, John Cage, Suzanne Ciani, Beatriz Ferreyra, Kathleen Hanna, Eliane Radigue and Stella. Those paradigms sounding through the duo's approach, showcase in a way the artists' relationship with sound and silence. The overall composition

forms a commentary about how the sonic space can be inhabited by performers and sound artists depending on their positionality.

Formed in 2018, *I broke the vase* consists of sound artists/researchers, performers, and musicologists Eva Matsigkou and Nefeli Sani. The duo creates musical performances through listening, free improvisation and composition, using musical instruments, their voices, objects, microphones, electronics, recordings, and loops. Writing and reading autoethnographic texts, participation of the body, as well as interaction with the space and the environment lie at the center of their work. While experimenting through feminist and caring artistic processes, they also employ such practices as soundwalks and recordings of listening experiences. Their work includes video performances, the experimental film *The Greatest Love of All*, and the podcast *Silence is Broken* dedicated to women in electronic music. They have also coordinated the workshop and the award-winning podcast *Sonic Memorabilia* (Thessaloniki Film Festival). They have been artists in residence at Syros Sound Meetings and at University of Michigan. They participated in Tectonics Athens Festival, in Electric Nights Festival, in Eclectic Tech Carnival Athens, in IF 2021, in Kilymeia 23, in Ametric Festival and also in *Plásmata: Bodies, Dreams, and Data, Sheltered Gardens* and *Down to Earth* exhibitions and in 2023 Eleusis European Capital of Culture.

### **Nelli Kambouri**

#### *Listen without prejudice: The politics of heterolingual translation*

In July 2023, MUTE organised a music and sound workshop in collaboration with the NGO Melissa in Athens, which opened up multiple possibilities for listening and witnessing migrant testimonies. Narratives were recorded and edited as podcasts, sounds and music were collected or imagined just by listening to the discussions. The sound, however, that dominated the workshops was the sound of multiple simultaneous translations in different languages that accompanied all of the activities. Inspired by Nakoi Sakai's analysis of translation as a bordering, the presentation discusses how these sounds that at first may be experienced as a meaningless buzzing or noise, create possibilities for a politics of heterolingual translation, which is based on an ethical relationship with others. As we focus on the buzzing of heterolin-

gual translation, notions of homogeneous unitary national languages, identities and cultures are questioned. We gradually begin to listen to the ways in which each language melts into the other, challenging the borders between us and them and between words and sounds. This is not a movement from one language to the other, a movement from the narrative to the audio, but rather a movement within the porousness of migrant trajectories that defies the process of bordering and enables resistances.

Nelli Kambouri is a political scientist and gender scholar, currently working as a research fellow at the National Hellenic Research Foundation for the ERC project MUTE and as a lecturer at the Open University. Her research work and publications focus on migration, gender theory, precarious labour, and technology. In the past she has worked as a senior research fellow at the Centre for Gender Studies of Panteion University of Social and Political Sciences, the University of Hertfordshire, the Foundation for Research and Technology and the International Labour Organization

### **Nelli Kambouri & Eva Matsigkou**

#### *layers of struggles – traces of (hi)stories* (walk)

Starting from the Symposium venue “Circuits and Currents” in Exarchia, we will walk towards Plateia Victorias, covering an area in central Athens that is marked by the layering of tourism, migration, gentrification as well as a recent history of radical politics and underground culture. Exploring issues of (in)audibility, we will try to listen for different struggles and layers of (hi)stories through traces, spaces, sounds, silences, and voices: silenced migration histories, citizens' claims for public spaces, city soundscapes, writings on the walls. During our walk we will speak and listen to and with people who have been members of collectives, associations and assemblies in these neighborhoods.

Nelli Kambouri (see above)

Eva Matsigkou is a musician and a musicologist. She is a PhD candidate at the School of Music Studies, AUTH and a doctoral research fellow at the ERC MUTE at the National Hellenic Research Foundation.



Her work examines the notion of listening in experimental music and sound art in the late 20th century and in historiographical practices such as oral history and ethnography. More specifically, she investigates creative practices like soundwalks, field recordings and listening scores. She employs similar practices in current research, together with interviewing, (co)listening and embodied, on-site research. As an artist she has developed intermedia work focusing on sound, but also encompassing performance, writing and video. She has also delivered listening-based workshops and has worked extensively in the documentation of contemporary sound art practice in collaboration with Syros Sound Meetings. She is a founding member of I broke the vase, a feminist performance duo which has been active for the past 5 years. She has been a resident artist at Syros Sound Meetings, Vovousa Festival, and the School of Music, Theatre and Dance of the University of Michigan. Since 2019, she is a member of the Critical Music Histories (CMH) study group.

### **Lefteris Krysalis**

*Politics of listening and soundscapes within the sonic environment of Ramallah, Palestine*

What artistic and social practices could Politics of Listening encompass? How do we approach soundscapes through the Politics of Listening? Could it be a way to listen to our sonic environment from a different ear-view and make audible unheard narrations? How do our cultural and political backgrounds construct the sonic imaginary of our environment? Lefteris Krysalis will address these questions by using his research and snippets from his sound installation “Soundscapes from Ramallah, Palestine”. Field recordings and voices of people who live or once lived in the area, soundscapes of the night, the border and resonances of the past will be examined to broaden the discussion.

Lefteris Krysalis was born in Athens and lives in Weimar. He completed his B.A. in Art History and Theory at the Athens University of Fine Arts and his M.F.A. in Media Art and Design at the Bauhaus University Weimar with the professorships of Experimental Radio and Studio for Electroacoustic Music. He was a DAAD scholarship holder from 2018 to 2020 and in charge of the Radio Art Residency Weimar until the end of

2022. Right now he works as an artistic associate at the Experimental Radio Chair and he is a PhD student at the Bauhaus University Weimar. His research and artistic practice are focusing on soundscapes and the politics of listening.

### **Leandros Kyriakopoulos**

*Dangerous Listening: Between Technology and the Spectrality of Audibility*

Where are the limits of audibility? Can they really be found in the minimum possible vibration of the acoustic drum? Or are there other frequency ranges that escape the ear but can and do resonate in the body? In the imagination of modernity, unexplained somatic experiences have often led to a techno-scientific interest in exploring inaudible frequencies that are amplified for some unspecified reason, disturbing moods, affecting the senses, altering perception. There has also been an even greater interest in frequency ranges that are far removed from the audible spectrum but which are studied for the traces of movement that can be detected. There are sounds that soothe, and there are sounds that burn. And there are other vibrations that are not sounds, but they are technically treated as such. This paper explores the boundaries between techno-scientific research into ‘unsound’ objects and the utilization of such research for military or intelligence purposes. It explores audibility in its unheard manifestations, and how listening becomes a metaphor not for sound but for information – the realm of affect and the senses.

Leandros Kyriakopoulos is a social anthropologist with interests in social media, audiovisual technologies, music (rave) cultures and technoaesthetics. He is a postdoctoral fellow at the Research Centre for the Humanities, and the State Scholarships Foundation, Athens, Greece. He has taught in the departments of Social Anthropology at the Panteion University; History, Archaeology and Social Anthropology, and Culture, and Creative Media and Industries at the University of Thessaly. He is currently a HORIZON 2020-ERC postdoctoral researcher in the Consolidation Grant MUTE at the Institute of Historical Research of the NHRF, working on the use of sound technologies in conditions of warfare and torture.

## **Brandon LaBelle**

### *Reflections on listening and disappearance*

In what ways might listening enable forms of truth-seeking when confronting the missing and the disappeared? By following a number of case studies, including the realities of the disappeared as experienced under the Pinochet dictatorship in Chile, the presentation will reflect upon the complex movements of listening as related to absence. This includes bringing into consideration methodologies of body-work that seek to address hidden traumas and the ways in which absence inhabits the body. In this context, listening as witnessing emerges as a negative labor, one that can assist in contending with histories of violence by figuring difficult partnerships with the dead.

Brandon LaBelle is an artist, writer and theorist living in Berlin. He is also the artistic director of The Listening Biennial and related Academy. His work focuses on questions of agency, community and poetics, which results in a range of collaborative and extra-institutional initiatives. In 1995 he founded Errant Bodies Press, an independent publishing project supporting work in sound art and studies, performance and poetics, artistic research and contemporary political thought. His publications include: *Dreamtime X* (2022), *The Other Citizen* (2020), *Sonic Agency* (2018), *Lexicon of the Mouth* (2014), *Acoustic Territories* (2010, 2019), and *Background Noise* (2006, 2015). His most recent book on sound, *Acoustic Justice* (2021), argues for an acoustic model by which to engage questions of social equality.

## **Stefanos Levidis**

Stefanos Levidis is a researcher and visual practitioner. He is a project coordinator at Forensic Architecture and Forensis, where he oversees the agencies' work on borders and migration. His PhD dissertation, submitted in 2020 at the Centre for Research Architecture, Goldsmiths, and titled "Border Natures," interrogates the entanglement of border defense strategies with the natural environment at the external borders of the EU, with a focus on the Greek case. His own spatial and visual practice has been presented and published internationally, while his investigative research has been submitted to courts in support of human rights cases. He is also a research fellow at the ERC MUTE (NHRF).

## **Dana Papachristou & Yorgos Samantas**

### *Exploring vibro-tactility as a narrative medium "on a [Deaf] planet"*

Can we conceive sound beyond hearing? What other ways of access to sonic media can we devise when systematically informed by the experience(s) of Deaf and hard-of-hearing individuals? In what ways can we conceptualize those alternative sensory channels and put them into artistic use, aiming at the inclusion and visibility (or rather, audibility) of a "silent minority"? The paper explores these inquiries, through a presentation of the "Tangible Radio – Class on Air" series of workshops with Deaf and hard of hearing teenagers, and the resulting "On a Planet" radio show that was produced with them, in the context of the Creative Europe "B-Air" project. Particularly, it focuses on vibro-tactility and the radiophonic medium, that, as we argue, compels us to critically rethink the relational aspects of sound and hearing, emphasizing on the tensions between the senses and identity, as well as the politics of silence.

Dana Papachristou is a musicologist and artist who focuses on the combination of arts through new media. She has studied music, musicology, and media (University of Athens), and holds a PhD in the discipline of Philosophy of Art, in regards to Deleuze and Guattari (Paris 8 | Vincennes – Saint-Denis & Ionian University). In the recent years she has participated in interdisciplinary research, music and geo-locative projects. She is a founding member of Akoo.o collective. At the moment she is a teaching fellow in the dept. of Culture, Creative Media and Industries, University of Thessaly.

Yorgos Samantas (BA Social Anthropology and History, University of the Aegean, MA Visual Anthropology, University of Manchester) is a social anthropologist, sound designer and artist. He uses sound and walking as means of experimentation with ethnographic and anthropological modalities, as well as ethnographic research in favor of artistic production. His work has been published in a variety of formats, such as audiowalks, podcasts, documentary films, sound compositions and installations. He is currently coordinating the "Audibility" research project, concerned with Deaf experience with sound and music, on behalf of TWIXTlab, of which he is a member.

## **Anna Papaeti**

### *Listening to Conflict and the Ethics of Witnessing*

This paper takes as its starting point the question of how we listen to conflict. It focuses on the way the Cyprus conflict – in connection to the traumas and legacies of the 1974 Turkish invasion – has been sonically and acoustically conveyed in everyday life on the radio. It explores the ways in which both listening and the radio became potentially transformative, disturbing the silencing of (hi)stories and voices across the Green Line that has divided the island since 1974. The paper also explores the ethics of witnessing. How do we listen to trauma testimony that articulates experiences about political violence and conflict? How do we respond to these testimonies and the discrepancies they may contain? And how is this kind of listening and response-ability challenged when interviewees are both trauma survivors and perpetrators?

Anna Papaeti is Principal Investigator of the ERC Consolidator Grant *Soundscapes of Trauma: Music, Sound, and the Ethics of Witnessing* (MUTE). She writes about the nexus of sound, violence, and trauma, as well as the intersections of politics, ethics, and aesthetics. She held two Marie Skłodowska Curie Fellowships at the University of Goettingen (2011–2014, FP7) and at Panteion University, Athens (2017–2019, Horizon 2020) respectively. Her research has also been supported by DAAD, Onassis Foundation, and the Centre for Research for the Humanities, Athens. She is also a research-based-art practitioner, working in sound and textual forms. She created the podcast *The Undoing of Music* for Museo Nacional Reina Sofia (2019) and the installation *in/audibility* (2022), as well the installations with Nektarios Pappas *The Dark Side of the Tune* (2016) and *Néos Parthenónas* (2019).

## **Maria Paschalidou**

### *From/In memory: Acoustic Performances of Political Loss*

My recent research “Lethal censorship, Haunting memories” explores performative aspects of political loss with the purpose to identify ways with which artists may respond to sociopolitical urgencies and particularly to the rise of neofascism, not only in Greece, but also internationally. Focusing on the murder of the anti-fascist musician Pavlos Fyssas by members of the neo-Nazi party Golden Dawn on September 18, 2013, in

Keratsini, it combines theory and art practice, locating the tragic event in the intricate field of politics and aesthetics. Lasting almost six years, the trial against Golden Dawn was identified as a critical field of inquiry since it was defined by, but also defined, a complex landscape of discourses, temporalities and struggles in the public space. This presentation describes the politics of sounds that prevailed inside and outside the courtroom and the ways they shaped conditions of listenability as well as of resistance and collective struggle. It reflects on the sound testimonies from members of the antifascist audience and my own experiential recollections and written accounts from attending the procedures of the two last years of the trial. It also outlines the ways these processes of listening-witnessing informed my creative practices.

Maria Paschalidou is a visual artist/researcher working with expanded uses of lens-based media and the politics of fabricated image. Perceiving art research as poetic knowledge, she explores imaginary contextualities combining audiovisual media with text, participatory interaction and performance in spatial installations and collaborative situational events. She is an Assistant Professor of Visual Arts and Moving Image at the Department of Culture, Creative Media and Industries, University of Thessaly, Greece. She completed a PhD in Lens-based Media at De Montfort University, UK and an MFA in Photography at Columbia College Chicago, USA. As a fellow of the Greek State Scholarship Foundation, she conducted her postdoctoral research on performative aspects of political loss in affiliation with the Department of Social Anthropology, Panteion University, Athens.

## **Thalia Raftopoulou**

### *Listening for “Now” and Modes of Listening as Witnessing*

Drawing from specific cases and stories shared by Athens residents, Raftopoulou will trace various modes of listening as witnessing, towards a non-ableist approach to levels of affordances within sound affects in situations associated with trauma. The focus will center on affinities and levels of response-ability in terms of engagement with sound affectivities in the urban context of the Athenian polykatoikia; multifloor apartment building. These cases involve coping with loss, domestic violence and approaches of specific articulations related

to Covid-19 and the impact of lockdown to noise. This contribution is partly derived from her sound ethnography and artistic research which were integral parts of her doctoral dissertation titled *Sound and Listening in the Athenian apartment Building as Artistic Practice*, conducted in the Department of Theory and Art History, Athens School of Fine Arts, Athens, Greece.

Thalia Raftopoulou is an artist and researcher working at the intersections of contemporary art and sound studies. She works across mediums and listening practices, with a particular focus on affectivities within orality and matter, vibration and vocalization. She is concerned with issues of public space and the in-between art and everyday life. Raftopoulou conducted a research on listening in the athenian apartment building Ph.D, Department of Theory and Art History, Athens School of Fine Arts (2011- 2021), and holds an MFA in Public Art and New Artistic Strategies, Bauhaus University, Weimar (2010), and a degree in visual arts from the Athens School of Fine Arts, Greece (2006).

### **Mhamad Safa**

#### *Collateral Listening At the Limits of Legal Restraints*

This research introduces the concept of “Collateral Listening”, an auditory phenomenon associated with the loudest by-products of military technologies. Specific to geographies of military conflicts, collateral listening is where sound is perceived as subordinate to the main intentions of the sounding event. But also, an effect of the primary intentions of an event or an action. Drawing parallels with the contentious notion of collateral damage, foundational to the Laws of Armed Conflict, collateral listening sheds light on the often-overlooked zones of violence — realms where unintended recipients bear the effect of war’s resonant excesses. In these spaces, the civilian witnesses of war grapple with the widespread yet “permissible” sonic aftermath of detonations. Branching out of existing scholarship on sound, violence and law, this concept seeks to present a critical perspective on the laws of armed conflict and the sanctioning of violence by uncovering the subtle nexus between sound and psychological trauma. Though ostensibly distinct domains, the sonorities of conflict and the making of traumatic memories share an intertwined lineage, converging under

the auspices of the laws of armed conflict. In this presentation, we will trace this crossroads and provide an overview of novel concepts arising from this research that would possibly offer a framework to narrate the links between listening and its psychopathologies.

Mhamad Safa is a sound artist, architect, and researcher, based between London and Beirut. His work focuses on multi-scalar spatial conditions and their sonic make-ups. He explores their intersections with aural legacies of traditional and subcultural practices, as well as environments of conflict and violence. He graduated from the Centre for Research Architecture at Goldsmiths University and is currently a PhD researcher in International Law at the University of Westminster. He is an Associate Lecturer in Media Studies and Architecture at the Royal College of Art in London.

## **LISTENING AS WITNESSING**

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