

WordMord /

selected projects/workshops/presentations /

<https://wordmord-ur.la> /

hello@wordmord-ur.la /

WORDMORD IS
A KEEN AND JOYFUL
INTERSPECIES MONSTER
UNFURLING ITS TENTACLES
DEEP IN THE SEA OF PLURAL
LANGUAGES. STAY TUNED
FOR OUR NEXT STEPS AND
TENTACLES!

**Είναι η γλώσσα το σπίτι μας;
Είναι η γλώσσα ο δικαστής, το δικαστήριο ή μια φυλακή;**

Is language our home? Is language the judge,
the court or the jail?

Είναι η γλώσσα μια πληγή φτιαγμένη από φράχτες;

Is language a wound made of fences?

Είναι η γλώσσα μοριακή;

Is language molecular?

148

149

150

151

152

153

Language is a mess

Μαλλιά κουβάρια

WordMord

Words are micro-archives
that reflect power relations, social norms and laws.

word
body
is image is

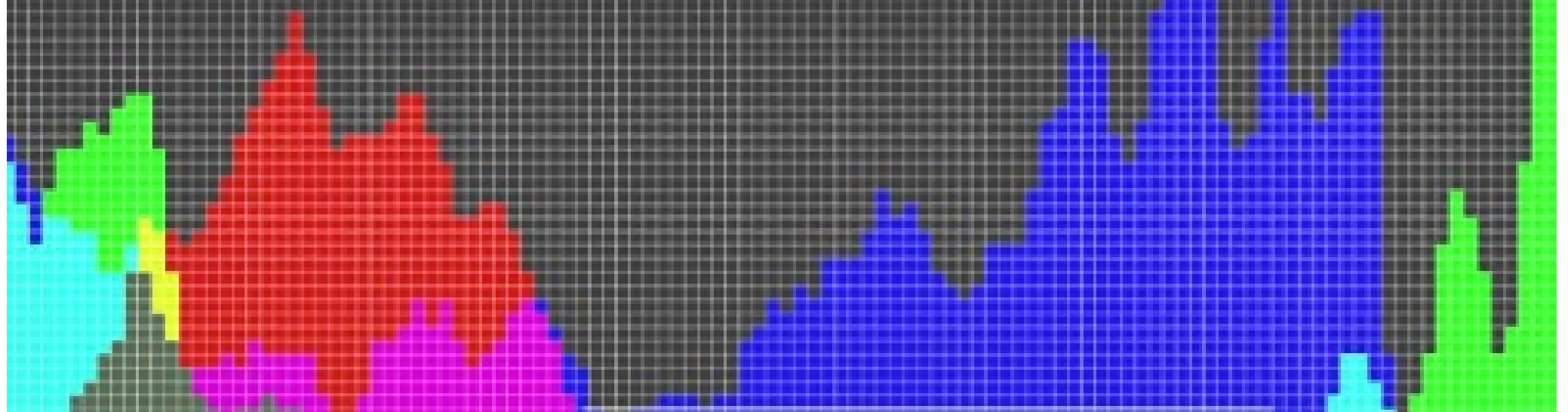
WordMord

Language

Lang

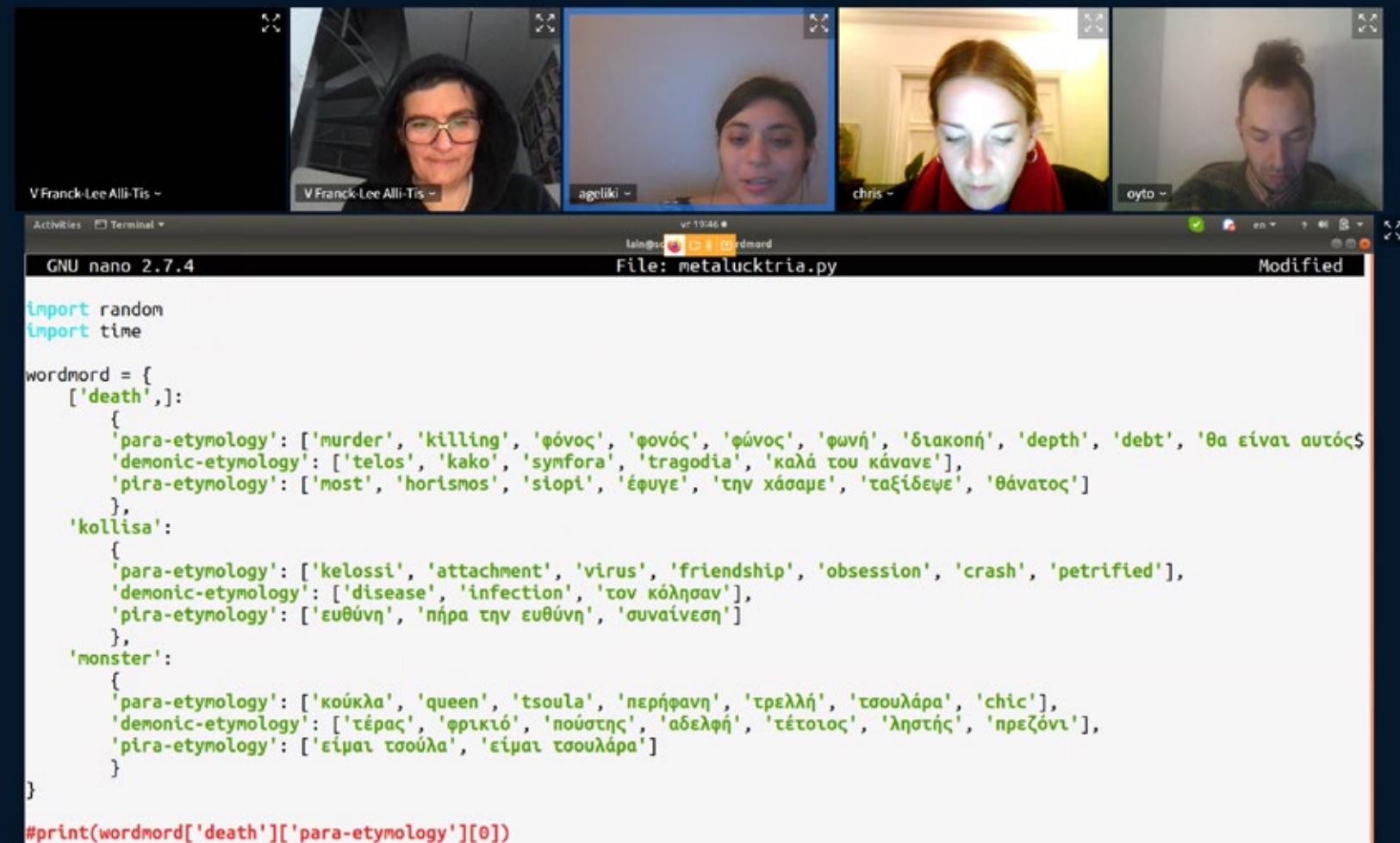
Ang

Angst



WordMord

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 Kostopoulos/Zackie Oh and the femicide of Eleni Topaludi in Greece in 2018.



The screenshot shows a Zoom meeting with four participants: V Franck-Lee Alli-Tis, V Franck-Lee Alli-Tis, ageliki, and chris. Below the video feeds is a terminal window running GNU nano 2.7.4, editing a file named metalucktria.py. The code defines a dictionary named wordmord with three keys: 'death', 'kollisa', and 'monster'. Each key has a list of etymologies categorized into 'para-etymology', 'demonic-etymology', and 'pira-etymology'.

```
GNU nano 2.7.4 File: metalucktria.py Modified
import random
import time

wordmord = {
    'death': [
        {
            'para-etymology': ['murder', 'killing', 'φόνος', 'φονός', 'φώνος', 'φωνή', 'διακοπή', 'depth', 'debt', 'θα είναι αυτός'],
            'demonic-etymology': ['telos', 'kako', 'symfora', 'tragodia', 'καλά του κάνανε'],
            'pira-etymology': ['most', 'horismos', 'siorpi', 'έφυγε', 'την χάσαμε', 'ταξίδεψε', 'θάνατος']
        },
    ],
    'kollisa': [
        {
            'para-etymology': ['kelossi', 'attachment', 'virus', 'friendship', 'obsession', 'crash', 'petrified'],
            'demonic-etymology': ['disease', 'infection', 'τον κόλησαν'],
            'pira-etymology': ['ευθύνη', 'πήρα την ευθύνη', 'συναίνεση']
        },
    ],
    'monster': [
        {
            'para-etymology': ['κούκλα', 'queen', 'tsoula', 'περήφανη', 'τρελλή', 'τσουλάρα', 'chic'],
            'demonic-etymology': ['τέρας', 'φρικτό', 'πούστης', 'αδελφή', 'τέτοιος', 'ληστής', 'πρεζόνι'],
            'pira-etymology': ['είμαι τσούλα', 'είμαι τσουλάρα']
        },
    ],
}

#print(wordmord['death']['para-etymology'][0])
```

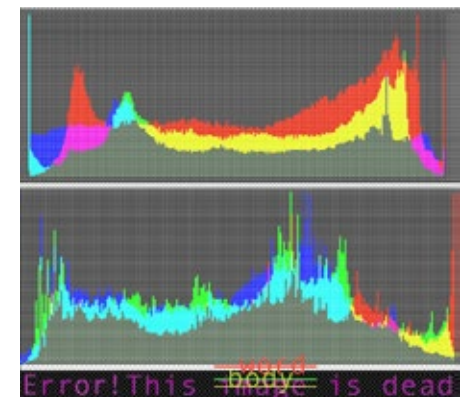
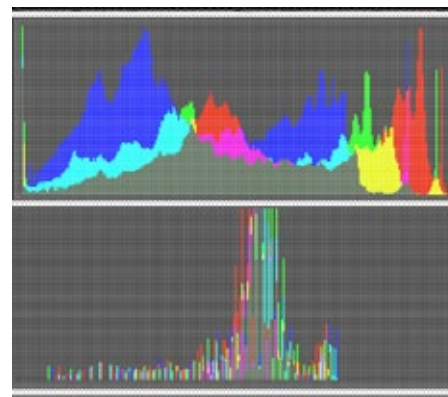
**WordMord
(2019-ongoing)**

WordMord is an transdisciplinary artistic research that explores the complex relation between language, technology, trauma, violence but also the relation of language to the body, pleasure and sexuality. WordMord believes that the violence of language is not eradicated by merely erasing words, but rather by transversing their violent imposition through specific practices that trouble and disrupt grammatical consistency, semantic norms, 'correct' pronunciation, 'proper' bodily posture.

The process evolves through workshops, presentations and artworks. Through collaborations with artists, activists and groups working on feminist coding, we explore the possibilities of destabilising/disrupting/disturbing/troubling normative patriarchal language by seeking queer feminist methodologies that desire/speak languages in plural.

WordMord's initial research group are: Angeliki Diakrousi, Christina Karagianni, Oyto Arognos aka Stylianos Benetos, Franck-Lee Alli-Tis aka V Stylianidou and from 2020-2022 Mounologies: Eleni Diamantouli and Anna Delimpasi.

<https://wordmord-ur.la/>



Another Body Murdered, 2020.

Video HDV sound, colour,

Duration: 3 min 52 sec

To construct the images we used histogram representations of four images that relate to the murders of Zak Kostopoulos/Zackie Oh and Eleni Topaloudi in Greece in 2018

Not one (annotation) less, 2021-ongoing

Not one (annotation) less started in 2021 and is continuing with the **workshop Annotating femicide: queer/feminist reading group & collective tooling** which took place at AMOQA (Athens Museum of Queer Arts) in November 2024.

Not one (annotation) less is an on-going project of intervention in the linguistic system/code of legal discourse. It involves a digital interface that offers the possibility of annotating a page from the greek Penal Code (2021) and more specifically the Chapter Fifteen on Crimes Against Life.

Using Free/Libre Open Source Software (FLOSS) tools, the digital environment of *Not one (annotation) less* allows the creation of different versions of annotated pdfs.

Through the collective process of annotations -as mutations/transformations of the greek Criminal Code- that brings together poetic, legal, experiential, visual, sonic and intersectional discourse, we construct a collective space for breathing and discussion that embraces pluralism and χερσὶ ἀφαιρούμεν processes of inter/vocality.

Participants in the workshop are: Ioanna Angelopoulou, Olympia Giatanidi, Dimitra Ioannou, Maria F. Dolores, Katerina Sergidou, Myrto Tsilimpunidi, Penny Paspali and WordMord {annotation tentacle}: Angeliki Diakrousi, Christina Karagianni, Valia Papastamou, Franck-Lee Alli-Tis aka V Stylianidou.

WordMord {annotation tentacle} are: Angeliki Diakrousi, Christina Karagianni, Valia Papastamou, Oyto Arogno aka Stylianos Benetos, Franck-Lee Alli-Tis aka V Stylianidou. From 2021 to 2022, Eleni Diamantouli and Anna Delimpasi also contributed to the shaping of *Not one (annotation) less*.



Glossic Isnaf, 2023

Glossic Isnaf is a tentacular work in the public space of the castle and lakeside of Ioannina city in north-western Greece. The work consists of a sound and sculptural installation, a video and a performance. The fields of our research for this project are the Ioannina linguistic idiom and the amalgam of languages that includes greek, turkish, albanian, vlach and hebrew, as well as the relationship of the city's history with the Lake Pamvotis and the local tanneries.

Through the study of myths, fairy tales, songs and historical/journalistic events of the Ioannina region, we have traced gendered elements concerning the relationship between human and more-than-human forms of life. Using artistic and queer feminist methodologies to deconstruct hegemonic language, we created a narrative in which the non-binary creature, Isnaf, is born/reproduced at the bottom of the lake Pamvotis.

Pamvotida, “the one that feeds everything” is renamed ‘Λιμνήμη’ (‘mnemopond’) by WordMord. The word ‘Λιμνήμη’ is an invented collage word which consists of the words ‘Λίμνη’ which in greek means ‘lake’ and ‘μνήμη’ that means ‘memory’). Through its watery materiality, ‘Λιμνήμη’ absorbs and holds the memory of the stories, voices and sounds of the city. The language spoken by the creature Isnaf is embodied and hybrid, connected to the materialities of the ‘Λιμνήμη’ (‘mnemopond’), and is focused on rhythm and voice. In the sound work we created hybrid voices using machine learning and sound processing algorithms. The installation of the work exposes remnants of animal hides from the tanneries that operated in the city until 1970.

The site-specific performance entitled *Λιμνήμη, Λιμνήμη, Λιμνήμη* (*fugitive paths and stormy threads*) consists of a route that includes three nodes, starting from the Byzantine tower, passing through the castle gate where the video projection, the sound and sculptural installation *Glossic Isnaf* are located, to conclude at the lakefront.

The work is commissioned by Onassis Stegi Cultural Center for the “Plásmata II: Ioannina” exhibition.

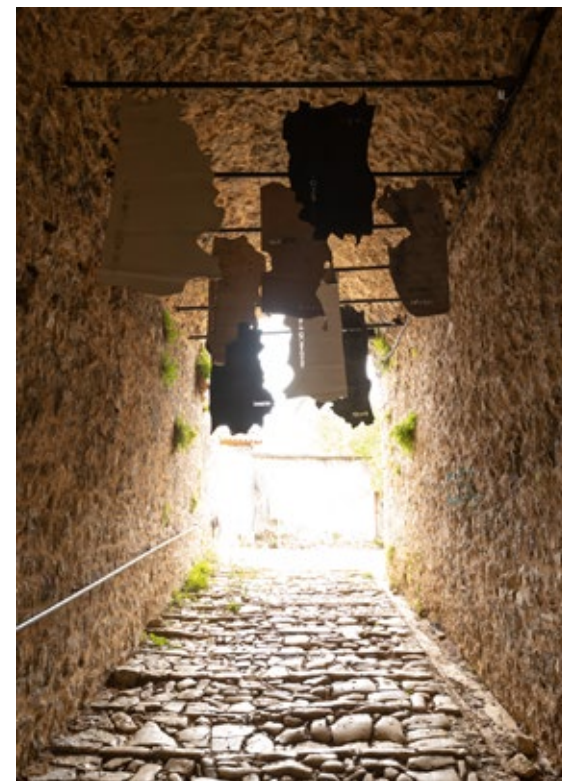
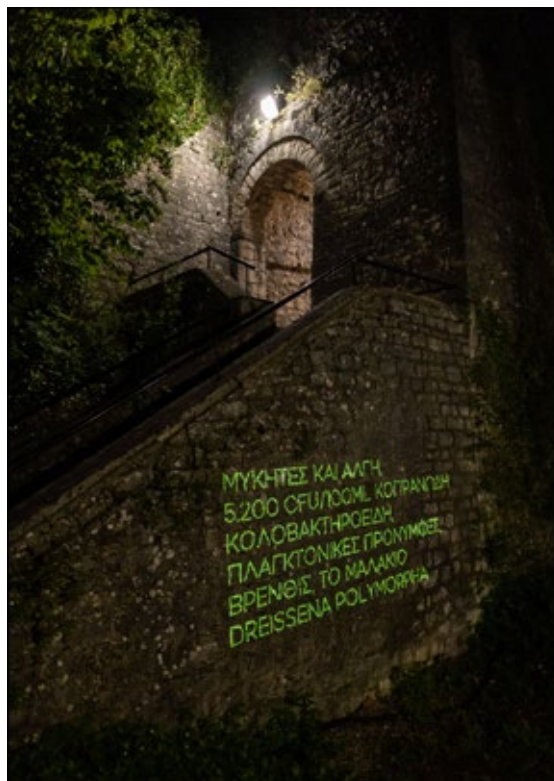
Project realisation and research: WordMord {Glossic Isnaf tentacle} (Franck-Lee Alli-Tis aka V Stylianidou, Oyto Árognos aka Stylianos Benetos, Christina Karagianni)

Contributors: <https://stylianidou.com/glossic-isnaf.html>

Sound work: <https://on.soundcloud.com/Xeqqoj8CMk4zf6ad8>

Video work: <https://vimeo.com/883918025?share=copy>

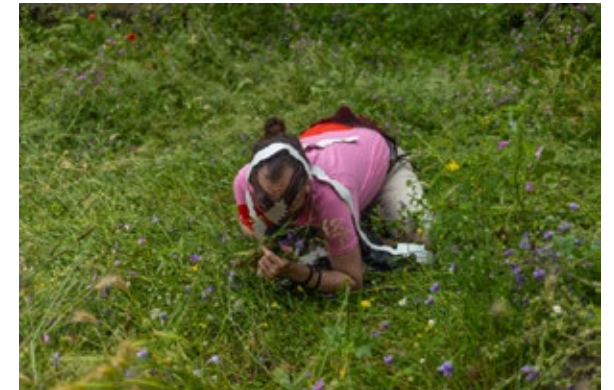
Password: WordMord_Isnaf



Glossic Isnaf by WordMord, 2023

Sound, video, sculpture and performative installation

Duration: 56 min 43 sec (sound work), 43 min 37 sec (video work)



Glossic Isnaf by WordMord, 2023
Sound, video, sculpture and performative installation
Duration of the performance: 35 min

People of the South, 2022
Polyphonic sound work and text
People of the South, 2024
text-based work printed on transparent paper

In 2024, “People of the South” is expanded by a text-based work under the same title created for the exhibition “The Poem Returns as an Echo Dialogues with Theresa Hak Kyung Cha (1951 – 1982)” which took place at ISET, Contemporary Greek Art Institute annex of the National Gallery Athens in June/July 2024.

“People of the South” explores the conditions of joy, loss, vulnerability, global warming and the bodily aspects of language. It shows rituals of pleasure and intimacy during the nocturnal encounters that Das Kollektiv der Liebenden (The Collective of Lovers) enacts once they are able to open their mouths as soon as it gets dark. The work uses the dynamics and relationality of the voice along with paralinguistic elements to shed light on the material and bodily aspects of speech production.

The narration goes like this: The sun’s rays, when in contact with saliva, force a chemical compound in the body that causes even the last drop of bodily fluid to leak out abruptly and fatally. A group of friends and lovers flees from the south to the northernmost point of Iceland where sunshine is rare. During the day, in the months when the sun is shining, they live in the belly of a caring whale. At night they come out and only then can they open their mouths. They delight in nocturnal encounters. They carefully listen to the sounds of the whales, the water and the air, forging a language that speaks sounds they can make with their mouths closed. As soon as it gets dark, they come out and stage a farewell feast. They come out while the joy of opening their mouths sets in. They dance with the shadows of unheard words.

„People of the South” is a narration about voice, affinity, kinship, care, collective grief and joy.

The sound work with the title „People of the South” was created as part of the installation with the title “Das Kollektiv der Liebenden” which was conceived by Franck-Lee Alli-Tis aka V Stylianidou for the exhibition “From the shore to the mud pool” which took place at Verksmiðjan, Hjalteyri, Iceland in 2022.

Sound work: <https://on.soundcloud.com/CFhqDEbn127KbCkBS>



Installation view
at the Institute of Contemporary Greek Art / Annex of the National Gallery, Athens
Dimensions: each 100 x 32 cm / Duration: 19 min 59 sec

Manyfesto or how to dirtystruct the lexicon, 2022 ***by WordMord {Onlania tentacle}***

The work proposes a rhizomatic paralexicon-in progress as a way to dirtystruct (dirty + con/distruct/disrupt) the notion of a universal, formal and normative lexicon, which usually establishes linguistic norms and the ideal of a standard language. Our starting point is a work contract between an art institution and an artist (who is a member of the group) from which we extract a number of entries/words. Through a series of (co)methodologies including collaborative online readings, affective & remote performative recordings and other methods of embodied linguistic dismantling, we dirtystruct the meaning of these entries. In doing so, we transverse and disrupt the established, hegemonic and often violent meaning/impact of words.

We do not seek a semantic universality, a correct etymology or a supposed truth of origin of the words. We rather unfold the entries kaleidoscopically, shedding light on the words from different angles, rendering the political, relational and intermedia re/de/para-signification of words visible. In this practice, the context is of great importance; it is always immersive, embodied and symbiotic.

The legal language of the contract employs the so-called standard modern greek language, a minor, local and at the same time dominant, patriarchal and hegemonic national language which due to its relation with ancient greek serves as the bedrock of the western colonial languages paradigm. With the means of our dirtystructuring methodologies we examine and distort the (post)colonial structures of language seeking for new meanings.

Through a variety of intra-active, polyphonic, hybrid and lingualembodied practices, we move towards the diverge areas of ελληνοläinic tongues. Manyfesto or how to dirtystruct the lexicon manifests that language as a translational practice primarily takes place within translingual bodies and not between border-languages. We propose an exposure of language in its materiality that gets rid of binary dichotomies, such as human vs. animal, organic vs. non-organic, object vs. subject.

We believe that words don't stand/speak alone. They are attached to a nexus of meanings, social norms and laws. At the same time, words are resilient archives which preserve (and modulate) our bodies, senses and affects. Our dirtystructuring practice draws from this wordy and fleshy embodied archive bringing to life new more-than-only-human sounds and words of unheard plural languages to come.

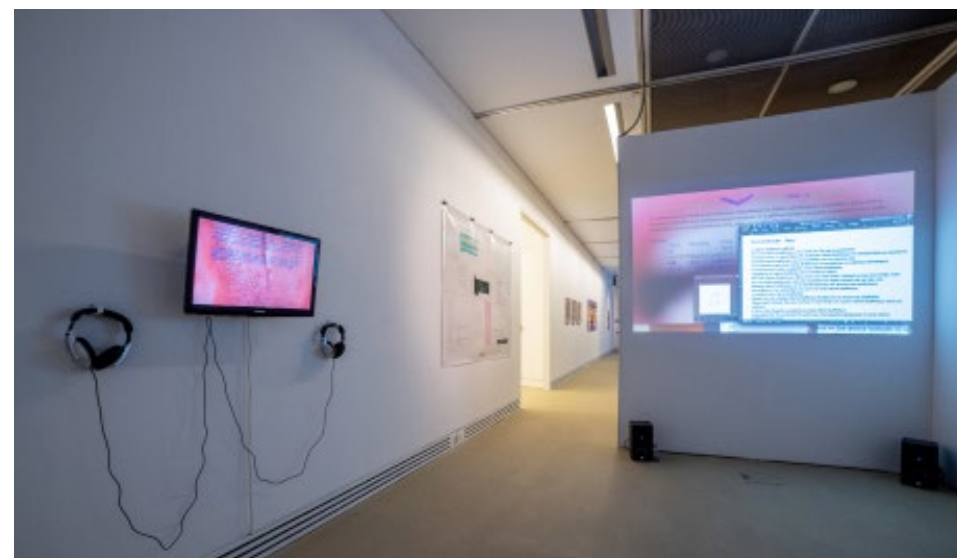
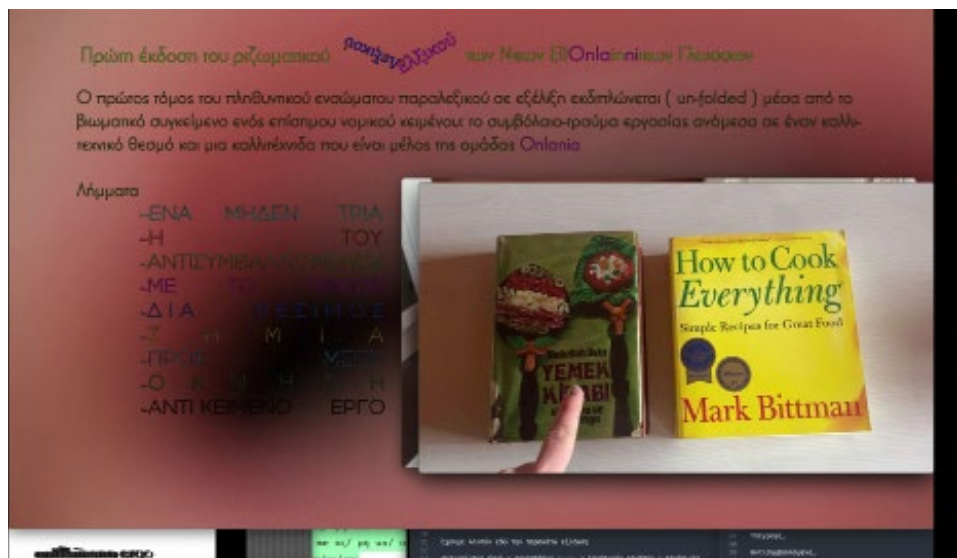
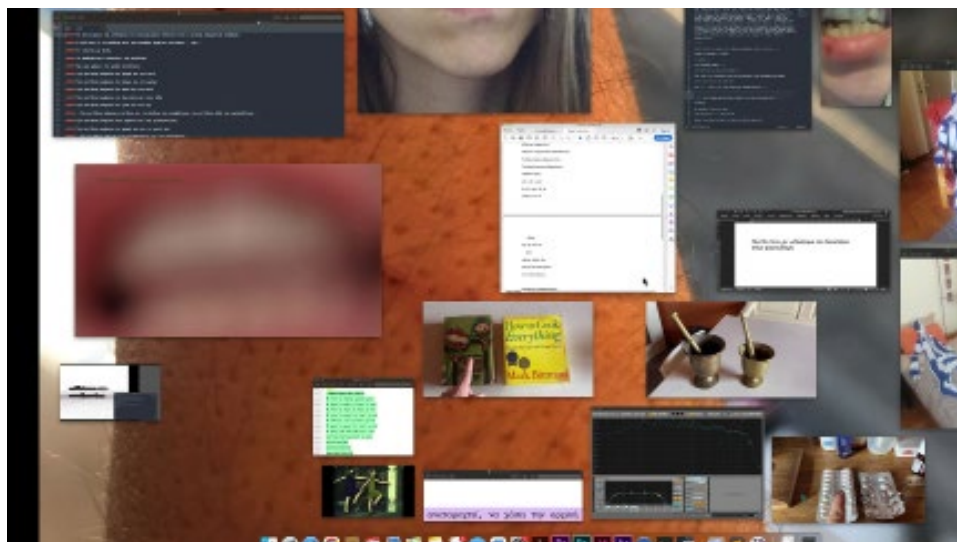
WordMord {Onlania tentacle} is the second tentacle of WordMord.

The research, methodology and practice of the {Onlania tentacle} evolve through weekly online meetings. Onlania is a word-collage consisting of the words 'online' and 'αλλάνια' (vagabond).

WordMord {Onlania tentacle} are: Christina Karagianni, Persefoni Myrtsou, Nefeli Myrtidi, Eirini Lazaridou, Stylianos Benetos aka Oyto Arognos, V Franck-Lee Alli-Tis Stylianidou.

More information and video preview <https://onlania.tumblr.com/>





Manyfesto or how to dirtystruct the lexicon, 2022

Two channel video installation with one video projection, one monitor and one digital print (180 x 130 cm)

Duration: 8 min 12 sec, 5 min 21 sec

Glossyc Tonics, 2022
by WordMord {Komminutēpas tentacle}

The work focuses on the collective and social taboo of bodily fluids. It renders visible the repressed division between bodily fluids and language, and sheds light on the boundaries of the institutional construction of national languages.

By using words that describe the materiality of the body which are usually considered inappropriate, *Glossyc Tonics* is both a performative video and a sound work that tests the limits of the unspeakable.

Glossyc Tonics's starting point is the public statement made by Greece's most popular national linguist in an interview on greek television in 2020. In this interview, he equates language with national history, identity, value, capital, thought and culture. These words solidify the common ground of national and dominant greek discourse, which could also apply to institutional linguistic operations in any other national language.

This ideology excludes all somatic and fluid elements from language. Komminutēpas questions the exclusion of the embodied aspects of language. In doing so, we embrace and cuddle with the rejected orolingual abject. We create a glossic aural landscape in which the fluidity of our tongues manifests the perpetual, transformative bodily and oralsonic movement of languages.

The sound pieces include words from Greek, Dutch, German and English; languages which transverse and shape Komminutēpas' daily experience. The double single project is a smooth blink and a starting tactile tracing of our crushing tongues.

Komminutēpas /ko.mī.nju.té.ras/ (they/them, plural) is a monstrous collage-word, das durch drei Tongues auf der Tanzfläche landet.

Komminutēpas is a polylingual, polysomatic, poetic and from time to time blasphemous and luscious singing gang. Komminutēpas investigates the (im)possible modalities through which music, rhythm, poesis and movement destabilize and dismantle the patriarchal and nationalist structures that inhabit and instist within hegemonic national languages.

The music gang Komminutēpas is the first tentacle of the collective project WordMord.

WordMord is a keen and joyous interspecies unfurling its various tentacles deep in the sea of plural languages. WordMord means that words can kill. It poses questions on the relationship between language, technology, trauma and violence, undoing the separation of language from body/affect/sexuality.

More information: <https://yearofthewomen.net/en/magazin/double-single>



Glossyc Tonics, 2022
performative video and sound work
Duration: 6 min 02 sec

WordComminutes
A workshop for crashing languages,
2021
at Eight critical institute for arts and
politics, Athens

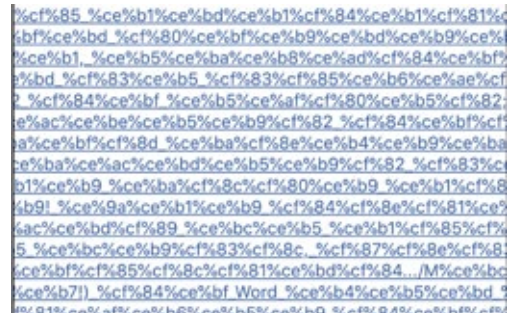
Drawing on paralinguistic theory, queer linguistics and embodied artistic practices, in this workshop we will explore the possibilities of destabilising/disrupting/disturbing/troubling normative patriarchal language by seeking queer feminist methodologies that desire/speak languages in plural. These practices of language destabilisation do not emerge from the prohibition of words/notions, but rather from a desire to undo the separation of language from the body/affect/sexuality.



Dear [neutral] language, (...)” /
“Αγαπητή [ουδέτερη] γλώσσα, (...)”,
2021
at Varia online platform

In this worksession, that is hosted online by Varia, a space for developing collective approaches to everyday technology in Rotterdam, WordMord presented their investigations of how coding can destabilise traumatic language. The group has also invited Allison Parrish to conduct the workshop ‘Creative Writing with Computers, Noise and Mulch’.

We know computers best as tools for analyzing text, composing text, and “correcting” text through grammar and spell check. But computation is an equally useful tool for pulling language apart, grinding it down, and making it unfamiliar. This workshop offers a short series of hands-on tutorials with code that facilitates destructive and defamiliarizing operations on text.

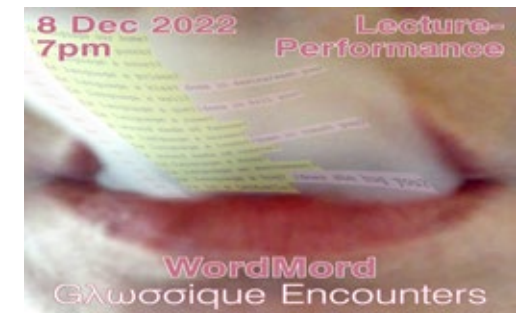


Γλωσσique Encounters_ a participatory and joyful performative presentation,
2022
at Pickle Bar Berlin/Slaves and Tatars
Project Space

Which words bother you? why?
Which language makes you feel loved?
Which not?

In which language do you shout?
In which language do you hear your silence?

In “Γλωσσique Encounters”, the collective WordMord dives into found public and private texts and speeches - such as comments on social media, newspaper articles, laws, contracts, school books, dictionaries, love letters, etc - that reflect abusive and dominant language. They analyze, destabilize, distort, paraphrase, re/verse, shake up, transform, transliterate, slow down the hegemonic, violent as well as binary aspects of the language that dominates and constructs our bodies *and our desires*.





WordMord Let's Assemble Our Wordy Arms, 2020

A performative laboratory. Video Presentation / Call for (intra)-action As part of "Glitter and Grief" at Haus der Statistik, Berlin

We invited the audience to co-write and record derogative words and narrations

By the means of queer feminist methodologies, we then distorted, destabilized and deconstructed these words and narrations

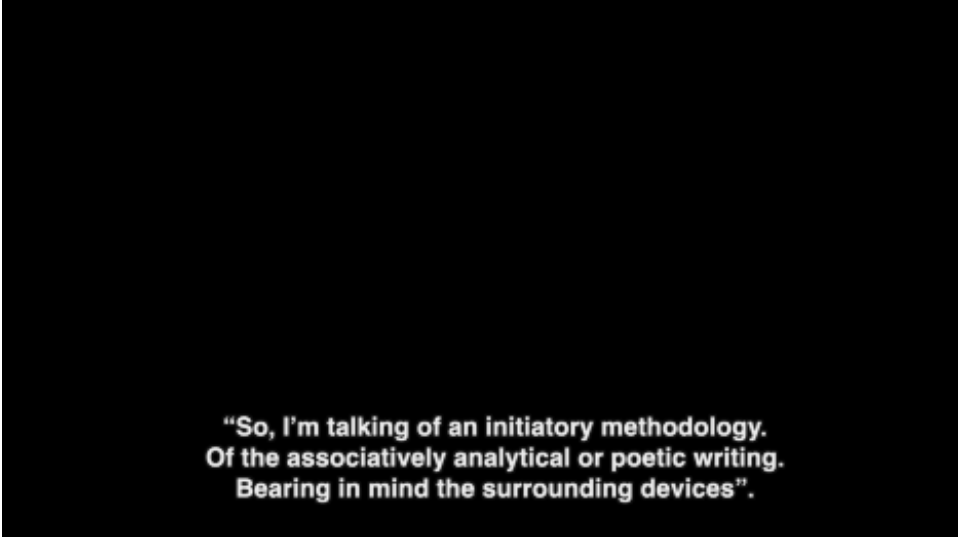
Beginning of WordMord _Performative reading, 2019

V Stylianidou aka Franck-Lee Alli-Tis was invited, in February 2019, 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.

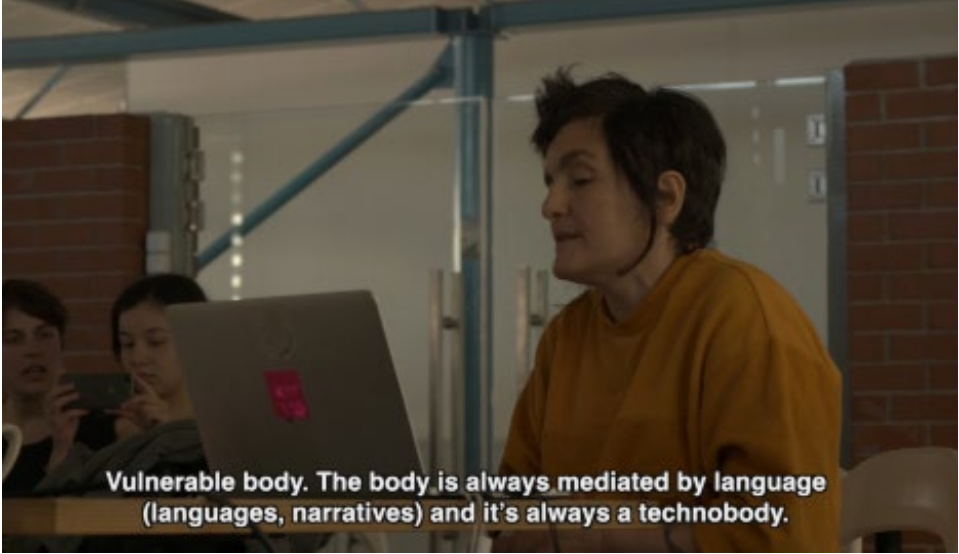
Stylianidou aka Franck-Lee Alli-Tis opened the workshop with a performance, a performative participatory reading. Instead of a theoretical, typical academic introduction to the theme of the workshop, Stylianidou aka Franck-Lee Alli-Tis invited the students, while they were listening to her* performative 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)



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



**Vulnerable body. The body is always mediated by language
(languages, narratives) and it's always a technobody.**

WordMord. Phase I: Performative reading, 2019

Duration 20 min