

From the sound of her voice

Thinking about women writers, Anne Carson, Lydia Davis, Susan Howe,  
Dickinson, Woolf & Stein, Natalie Sarraute, Winterson, Michaels,  
Clarice Lispector, Helene Cixous, Patti Smith, Roni Horn...

About who was writing to who

I came to Sappho.

Writing at a time when all poems were songs, Sappho was a Greek  
poetess in 6<sup>th</sup> century B.C. Nearly all of her work is now lost. A few  
lyric fragments remain on papyrus and as citation.

Listening to Sappho's echo I came to

ancient Greek prophetesses - the oracle at Delphi, Herophilia & Pythia  
- mature aged solitary women seers attuned to intuit divine messages.  
Seated on a mantic tripod - first thought to be an upturned cooking  
vessel - in an isolated part of the temple that straddled an abyss,  
Out of sight but within earshot, their voices echoed and howled -  
guttural, frenzied, ecstatic utterances from mouth and slit. Pneuma or  
vapour was thought to penetrate every orifice.

And it was the listeners' task to unravel these troublesome voices and  
translate them to logos.

I thought about listening as methodology.

Oracular listening.

About attention and its qualities of openness and receptivity.

*Sappho, sing to us*

is an invitation to listen

through time and the impression of missing matter

as if

...

Martina Copley,

*Sappho, sing to us.*

2015

sound installation & floor drawing, single speaker, wood, ikebana plate,  
clay slip, duration 1:20, dimensions variable.

FM[X]: What would a feminist methodology sound like?

Curator Danni Zuvella & Liquid Architecture

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