

~~→~~ KISMIF CONFERENCE 2018

KEEP IT
SIM-
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MAKE IT
FAST!


PORTO,
3-7 JULY

~~→~~
GENDER,
DIFFERENCES,
IDENTITIES AND
DIY CULTURES

BOOK OF ABSTRACTS

EDITORS: PAULA GUERRA &
ANDY BENNETT

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KEEP IT SIMPLE, MAKE IT FAST!
GENDER, DIFFERENCES, IDENTITIES AND DIY CULTURES
BOOK OF ABSTRACTS

PAULA GUERRA AND ANDY BENNETT (EDS.)

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KEYNOTE SPEAKERS

'Children of the dark in a tropical country': Rediscussing age, gender and race in Brazilian goth subculture in the 2010s

Adriana AMARAL, Postgraduate Programme in Communication at the University of Vale do Rio dos Sinos (UNISINOS) and Researcher at CNPq, Brazil.

Abstract

In this presentation we'll rediscuss issues on age, gender and race in Brazilian Goth subculture online and offline in the 2010s and how their members see themselves as being a Brazilian goth. Through observation and interviews with members of the Brazilian goth community, we've noticed that the goth subculture has re-emerged through some publications and media events (more focused on digital media) that are pulled together by young participants as much as an older generation and together they're rediscussing their own practices and representations on age, gender and race. Besides that there are negotiations on their "goth" identity with issues on families, work, politics and also in the way Brazilian mainstream media has renewed them as "soft goths" or "tropical goths", still labelling their members as exotica.

Keywords: goth subculture, Brazilian goths, online and offline subcultures

Gendered Flows: from urban tribes to transnational gangs

Carles FEIXA, Department of social anthropology, Universitat Pompeu Fabra, Spain.

Abstract

This key-note will present an incoming research project on transnational gangs as agents of mediation, focusing on gender differences and music flows. In dialogue with two classics of urban ethnography, published nearly a century ago - *The Gang*, by F.M. Thrasher (1926) and *Street-Corner Boys*, by W.F. Whyte (1934)-, the project will try to overcome the male and north-american-centrism dominant in contemporary criminology. The central phase of the research will focus on a multisited and multilevel ethnography that will explore experiences in which gangs have acted as agents of mediation, as well as the barriers that have blocked these attempts. The project will compare street youth organizations from two transnational communities -Latinos and Arabs-, both in their homelands and in their new European neighbourhoods. Starting with three case studies of "good practices" in Barcelona, Medellín and Casablanca, which will be studied in depth, contrasts with other cases in which other policies have been implemented will be established: Madrid, Marseille and Milan in southern Europe; Oran, Tunis and Cairo in north Africa; Chicago, Santiago de Cuba and San Salvador in the Americas. The ultimate goal is to develop a renewed transnational, inter-generational, intergeneric and transmedia approach to Twenty-First-century gangs, very different from the local, coeval, male and face-to-face model used for understanding gangs in the Twentieth century. Although the focus of the project is theoretical, its purpose is applied: to deduce more effective ways of intervention to prevent the hegemony of the criminal gang model that appears as dominant in the neoliberal era.

Keywords: urban tribes, transnational gangs, migration, hip-hop, flow.

Funding acknowledgment: This project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme under grant agreement No 742705.

Performance economy, indie music and emerging DIY music culture in China

Anthony FUNG, School of Journalism and Communication - Chinese University of Hong Kong, School of Art and Communication - Beijing Normal University, China.

Abstract

This presentation addresses a new mode of DIY music culture. Nowadays, despite the positive effects of development, consumerization of IT, gentrification of space, and cosmopolitanism in global cities such as Beijing, Seoul and Tokyo have posed a threat to local creativity and shrink local cultural production. Whereas the digital culture has significantly dampen the revenues of the commercial pop music industry, gentrification of urban places has driven away and fragmented music scenes. In tandem with cultural globalization, cosmopolitanism have expanded our global commonness, but it also fails to embrace cultures and ideologies that do not abide with global tastes and views. The global consensus is to embrace diversity, plurality and differences but seldom are we critical of the socio-technological and spatial transformation, and question if these are catalysts or blockades of ideals. In the past two decades, the facts shown in China were indeed the demise of live music houses, complete blow of commercial pop music and limited creation of music style due to piracy in conjunction with consumerization, gentrification and cosmopolitanism. Needless to say, the ever-popular Chinese rock in the 1990s, imbued with fury, passion and critical overtone, were completely suppressed largely due to the tightening rein of the state. However, after two decades of rapid social transformation, there have been quite significant change on the natures of such bottom-up or DIY indie music. Such perceptible changes, as also seen in other major global cities, I would argue, is attributed to the surge of emerging interlocking political and economic interests that rely, rearticulate and exploit culture, or in this case music culture, for further subtle expansion and extension. Nowadays, based on my observations, there are around 30 small performance spaces in Beijing, from small live music bars to huge performance stages. In times where there is no proper CD/DVD selling channels in China, these venues serve as window, perhaps a very important one, for audience to know about and enjoy local music creation. Every year, from big cities to small counties, Woodstock-ish music festivals, including the two famous Midi and Strawberry Festivals, are organized by these new music

companies. Not only is the scale of local performances growing, but an increasing number of local and foreign music bands are invited to join the Chinese carnivalesque. What is intriguing for analysis is the cultural production of indie music. It is not simply a DIY culture that indie music bands can make their way on their own for popularity. The new mode of DIY culture as seen is sustained, incubated and safeguarded by new social music "platforms" that are able to extend the value chain of these music, and politically help negotiate with the authorities. For the authorities, DIY music culture can be regarded as a way to brand uniquely their growing homogenizing city culture in the throes of consumerization, gentrification and cosmopolitanism.

Keywords: indie music, creativity, cultural intermediates, performance economy, new DIY.

The critical value of storytelling: ethnofiction film for urban ethnomusicological research

Michael MACDONALD, Department of Music, Faculty of Fine Arts and Communications, MacEwan University, Canada.

Abstract

In *Picturing Culture* (2000) visual anthropologist Jay Ruby pointed out that *Writing Culture* (1986), the text that came to define contemporary ethnographic practice, made no reference to ethnographic filmmaking. The 2015 reboot, *Writing Culture and the Life of Anthropology*, has continued this omission. One of the consequences of this lack is a missed opportunity to engage in a critical evaluation of ethnographic film innovations. This is especially true for a methodological innovation like ethnographic fiction which remains both undertheorized and underdeveloped. Introduced by Jean Rouch in the 1950s, ethnographic fiction had a significant impact on the French New Wave, as is widely discussed in film circles, but its impact on ethnography has been little discussed. No debate at any scale has occurred and the consequences of this have meant that ethnographic fiction is more often treated outside ethnographic studies. But as the study of urban popular cultures develops, ethnographic fiction offers an opportunity to engage in ethnographically rich fiction film production with media savvy research partners that already has a foundation in both ethnographic and film history. This paper will contextualize Rouch's approach to ethnographic fiction, its connections to, impacts on, and influences from Italian neo-realism and French New Wave. In doing so this presentation will argue for an activist DIY neo-Brechtian filmmaking that puts the needs and struggles of communities on the big (and little) screen. Through a discussion of three of my ethnofictions I'll discuss research methods, screenwriting techniques, production and postproduction approaches, and film screening as critical pedagogy.

Keywords: ethnographic fiction, urban ethnomusicology, existential ethnomusicology, neo-brechtianism, film techniques, critical pedagogy.

Holding Ground: redefining 70s feminist punk

Lucy O'BRIEN, writer, music critic, radio and television broadcaster, and Professor at the University for the Creative Arts, United Kingdom.

Abstract

Female participation in subculture is under-researched – yet women innovate and shape the future of music scenes in countless creative ways. The participation of older women in punk subculture is documented even less. In *Punk's Not Dead* (2006), Andy Bennett's study of fan practices of punk individuals beyond the age of 30, many interviewees said that older fans they knew tended to be male, and that female punks had 'moved on' from the 1970s scene that spawned them. To find out whether (and how much) they had disappeared from the scene, in August 2017 O'Brien put up a Facebook post asking any 1970s female punks to get in touch. Overwhelmed by the response, she then sent out a structured questionnaire and did a series of semi-structured interviews, asking women from the original punk generation how they articulate and manage punk in their lives now. The results show that far from 'moving on', older women's punk identity has grown with them, affecting their decision-making in every area of life – from clothes and lifestyle, to music, work, and politics. 'We were trying to find a new vocabulary,' says Linder Sterling, lead singer of Manchester band Ludus, and an artist who repurposed images of porn for the Buzzcocks' 'Orgasm Addict' record sleeve. Four decades later punk women are still redefining that vocabulary. This keynote paper explores the experience of 70s female punk, and how that set the template for subsequent articulations of punk and feminism – from 1990s Riot Grrrl to early 2000s Ladyfest and Pussy Riot, to the current fourth wave generation. Drawing on Mannheim's sociology of generations and Hogg, Terry & White's theory of Identity Salience (how frequently an individual's identity framework is used in diverse situations), O'Brien explores the tenets of the 1970s foundational generation, and how they have been adapted in a reflective way in later life. This paper investigates key features of 70s female punk including:

- (a) visual vocabulary: reversing the male gaze, interrupting and jamming the 'gendered repertoire of allowable looking' (Biddle-Perry, 2008) through spikes, peroxide, extreme make-up etc. Disrupting what is considered normative or natural to make explicit how the body is socially marked and culturally constructed.

(b) DIY culture: expressing and creating art with the proviso that it is new, unprecedented and not reliant on commercial strategies.

(c) fearlessness and strategies for dealing with fear: find ways to side-step or confront forms of patriarchal power.

The paper then looks at how punk women articulate those values now. Their visual vocabulary may be more subtle and coded, but their negotiation of power and power relations is informed by punk rigour and a conceptual understanding. This provides role models and a framework for thinking about punk feminism now.

Keywords: punk women, ageing, lifestyle, feminism.

An Unlikely Pairing? The relationship between women musicians and reggae in the UK punk scene in the late 1970s and early 1980s

Helen REDDINGTON, musician and senior lecturer at the University of East London, London College of Creative Media, United Kingdom.

Abstract

Punk communities provide seemingly endless opportunities for investigation, and inspiration for musical cross-connections. One of the issues that came to the forefront in the presenter's research on women punk instrumentalists in the late 1970s and early 1980s in the UK was the fact that reggae music so often became not just a source of ideas, but also, because of its clear production aesthetics, an excellent learning resource for DIY musicians learning their instruments themselves. The Slits, The Raincoats, The Mo-Dettes, and The Bodysnatchers were all directly influenced by reggae music. Gaye Black from the Adverts was also fan of the music. Yet many of the reggae songs at the time had lyrics that demeaned women; how did female punk musicians manage to block out the messages of the lyrics and simultaneously engage with the musical content of the tracks they were listening to? I will present interview material and musical examples to demonstrate the way that this process worked, and discuss the social, cultural and aesthetic implications of this sonic transformation, and the way it has been contextualized in punk and music histories since then.

Keywords: UK punk scene, women musicians, reggae music, lyrics.

Aesthetic disruption, expressive isomorphism, rites of cosmopolitanism

Motti REGEV, Open University of Israel, Israel.

Abstract

In this talk I will attempt to sketch a sociological theorization of underground, DIY and alternative aesthetic cultures along two threads. One, taking lead from Bourdieu, focuses on the aesthetically innovative and disruptive nature of such cultures, and looks at them as expressions of the constant and ceaseless splitting of modern societies into ever changing small fraction and tiny collective identities, all organized around nuanced differences in life style and taste patterns. From this perspective, alternative and underground cultures function as suppliers and providers of constantly changing aesthetic materials to be used by such groupings in their cultural border work, and in their quests and claims for distinction and recognition. A second theoretical thread takes inspiration from world society theory. At focus here is the global proliferation of alternative and underground cultures, and especially their reliance on similar repertoires of aesthetic idioms and expressive vocabularies in music, visual arts, fashion and more – as well as in ideological notions of critique, resistance and subversion. Never identical, and always embedded in their domestic cultural and social circumstances, such cultures nevertheless resemble each other in many aspects. They are underlined by a dynamic of expressive isomorphism that propels replication of artistic and aesthetic phenomena in general across countries. Taken together, I propose that whether they are centered on musical genres such as punk, metal, electronic dance, alternative or hip-hop, or whether they take other forms, underground and alternative aesthetic cultures amount to rites of cultural cosmopolitanism. Their stylistic idioms and aesthetic artifacts provide objects of worshiping and ritual performances believed to be at the creative forefront of global modernity, thus affording construction of group identities that revolve around participation in these fronts.

Keywords: aesthetic cultures, isomorphism, global culture, cosmopolitanism.

'Playing with a different sex': The DIY careers of female musicians

Rosa REITSAMER, Department of Music Sociology - University of Music and Performing Arts Vienna, Austria.

Abstract

Over the last forty years, scholars have explored the obstacles faced by female musicians wanting to be recognized as legitimate professionals in various musical worlds such as rock, pop, jazz, rap and electronic music. This presentation focuses on how a younger generation of female performers who are involved in rock, pop and electronic music scenes in Vienna, Austria, adopt diverse feminist discourses associated with "second" and "third" wave feminist movements to advance their Do-it-Yourself careers. I will discuss three aspects of their DIY careers: The first aspect is concerned with scene networks since they play a crucial role for musicians to forge their careers. Scene networks fulfil a gatekeeping function regarding access to information, knowledge and other resources; they are primarily dominated by men and organised around masculine rituals and notions of rebellion, which tend to exclude women from musical creativity and professional collaborations. As result of this marginalisation, female and queer performers forge their own local, translocal and virtual networks. I will describe the feminist and queer politics associated with these networks and highlight the debates by which these networking politics are surrounded. The second aspect considers the diverse musical activities of female and queer performers which include music-making, DJ-ing, performing, running independent record labels and organising events as well as producing radio shows and establishing digital music archives. The latter document and preserve women's feminist and queer music-making in the past and present and disseminate alternative popular music histories compared to the established male-dominated history and heritage projects. I argue that such archival practices are particularly helpful for women to advance their DIY career because they demonstrate female performers' role as historians and highlight their specific knowledge about popular music histories. Finally, I examine the gendered strategies of self-promotion and self-representation deployed by female performers in the context of post-feminism and neoliberal working conditions. I will show how some performers play along with over-sexualized images, while others articulate resistance to the pressures for women to cultivate their visual appearance, but all tend to take on

entrepreneurial discourses. My findings are based on interviews with female musicians who live in Austria, an analysis of discussions on internet forums for female DJs and the examination of feminist radio shows and digital music archives. The presentation suggests that music is a means for female musicians to perform hedonistic pleasures and to articulate feminist-queer ways of world-making; at the same time, however, music can also become a medium to reinforce competitive individualism and neoliberal ideas about female empowerment and entrepreneurialism.

Keywords: DIY careers, gender, networking, performer-historian, self-promotion, entrepreneurialism.

Shouting out loud

Ana da SILVA, musician, songwriter, painter, member and founder of the band The Raincoats, Portugal/United Kingdom.

Gina BIRCH, musician and filmmaker, member and founder of the band The Raincoats, United Kingdom.

Abstract

We believe that there are many punk/post-punk narratives and the one that has been consistently ignored is the amazing opportunity offered to us girls/women to pick up instruments and make extraordinary music. So many of the boys had planned on being in bands since they had picked up their first guitar when they were kids. The role models were all set out for them to follow in glam rock, heavy metal, pop, rock 'n' roll, jazz etc. and their messages, songs and performances seemed a far cry from our own lives as young women. For us role models of female musicians were few and far between. A lot has changed since then and so many young women are playing electric instruments and drums, forming bands at school and college, but in 1976/77 we needed a catalyst to inspire our courage and it came. Patti Smith's first London show at the Roundhouse in 1976 was a perfect moment - so many bands were born that night. She moves onto the stage. She punches, pounds the air like a boxer. She spits on the floor - nothing moves - except my thumping, pounding heart! The Slits first gig in Harlesden, London in 1977 was a beautiful demonstration of power, imagination creativity and passion. Their songs spoke to us and their actions thrilled us, in a way that no bands had ever done before. These girls were new, unexpected, raw, brave and made up songs and music that was different from the boys. They were OURS. Having the chains removed before our eyes was the most amazing and liberating thing: a shooting star, a breaking free, a moment of resistance and liberation at the same time. So, what did we do? We bought instruments, we got together wrote words, melodies, we listened to each other and we learned to play little by little together and made music that was different. In the boy's club, some men resented the women, the presence of girls. Even more than the boys, the girls were making it up for themselves. Punk/post-punk gave them the space to question, challenge and discover. In our case there was no desire to be a rock band and we weren't trying to emulate other bands using typical verse, chorus and middle eight. We just wanted to make each tune as we wanted it to be. We wanted The Raincoats to be seen as creative art practice, but it wasn't seen as such in our Art School in 1977. We used our instruments to

make sounds and rhythms and tunes that were our own. Our lyrics came from our own experience, through poetry, humour, joy or sadness.

Punk felt like a call to action. It was open to all of us who had chanced upon it. Attitude, rebellion and an acceptance of difference yet also resistance. We were all energised by new creative possibilities and grasped the chance to define and create our own futures: no future, or a different future?

Keywords: DIY, feminism, punk, post-punk, riot grrrl



PANELS



Members of Oi Polloi and Feed Your Head on ferry to Belgium, 1987 | © Chris Low



Oi Polloi, First Euro Tour German
Poster | © Chris Low

Fashion and art: gender and artistic underground cultures

ORGANIZER:

Maria Lucia BUENO, Arts and Design Institute, Federal University of Juiz de Fora, Post-Graduate Programs in Arts, Culture and Languages and Social Sciences, Minas Gerais, Brazil.

Grayson Perry as Claire: a fashion iconic at the art world

Claudia de OLIVEIRA, Federal University of Rio de Janeiro, Post-Graduation Program in Arts, School of Fine Arts, Brazil.

Abstract

Grayson Perry used to say: 'Just because you don't have a dress on doesn't stop you being a tranny'. This communication presents a reflection on the relationship between the English artist Grayson Perry and his alter ego *Claire*, positioning them in the field of artistic creations that take the themes of gender and fashion as artistic creations that point to important transformations in the perception that the artist has of its body and its self, which leads us to understand contemporary art not as an artistic or stylistic movement, but as a new paradigm in the history of art. In the early days, Perry was defiantly uncommercial, making sculptures and short films, often featuring himself as Claire, seen by few and bought by none. He was also involved with an avant-garde group, the Neo-Naturalists (started by his then girlfriend, Jennifer Binnie), who would paint their bodies and exhibit themselves at nightclubs and galleries. Then he went to night school, started to make pots and discovered he was good at it. He was heralded as a great ironist: what could be more postmodern than taking a traditional, hidebound form and calling it modern art? "I had friends with a very particular sense of humor, and they'd say, 'Grayson, you're making pottery!' And there were layers of horror, and then it was, 'Aha, I see what you're doing. Like, oh yeah, pottery!' Pottery was what sandal-wearing, windchime-lovers did. Art is sensitive to areas of visual culture that haven't yet been colonized by the art world, and perhaps what they sensed back then was, here was an area that hadn't been fully explored."

Keywords: art, gender, fashion, performance.

Fashion, gender and social rise in the early twentieth century. High fashion women: from artisans to prestigious professionals

Maria Lucia BUENO, Arts and Design Institute, Federal University of Juiz de Fora, Post-Graduate Programs in Arts, Culture and Languages and Social Sciences, Brazil.

Abstract

The international projection of haute couture, in the early twentieth century, responsible for the consolidation of the French fashion industry, signalled the establishment of a new type of successful entrepreneur, the couturier. Operating from their office desk, they respond to all product style and marketing decisions, developed by approximately 1,000 to 1,500 employees who work in their business workshops. In 1911, exporting 65% of production and accounting for 15% of all French exports, dressmakers emerge as the new capitalist millionaires, enjoying the social respectability equivalent to that of politicians, bankers and other industrialists. The objective of this work is to analyse how the emergence of this new type of professional occurs and how it will rise to a position of economic and social prestige a segment of women born between the petty bourgeoisie and the popular classes, at a time when the women condition was confined to the home, associated with political and professional constraints. Unlike other sectors, such as the visual arts, politics, and the liberal professions, women predominate in the fashion industry in the early decades of the twentieth century, with women outnumbering men in terms of economic and social recognition.

Keywords: gender, fashion, social mobility, professions, aura, recognition.

The portraits of the *couturier*: Dener Pamplona Abreu and the uses of photography

Maria Claudia BONADIO, Arts and Design Institute, Federal University of Juiz de Fora, Post-Graduate Program in Arts, Culture and Languages, Brazil.

Abstract

This communication aims to analyse the uses of photographs in the construction of the image of and by Dener Pamplona Abreu (1937-1978) as "couturier as an artist" and still as "artistic material" through his portraits published in the Brazilian press and especially in *O Cruzeiro e Manchete* variety magazines. The chronological beacons are the years 1957 and 1968, that is, from the moment he opens his first store in São Paulo until his separation from the first wife, when his career begins to decline. I will observe how such photographs, at the same time: work as aggregators elements of prestige to the couturier and his work, especially for their association with luxury and

elements associated with the past, such as clothing, antique furniture, and art objects. But, on the other hand, they raise questions about the constancy about the gender identity of the couturier, since in his photographs his image approaches what we now call queer. I will also analyse the uses the press makes of such images in the reports that accompany such photographs, or in matters in which the artist's performance images are immaterial.

Keywords: Dener Pamplona Abreu, photography, artification, print media, gender identity.

From defining what elegance is to a youthful appearance: transformations in women's culture and fashion in the 70s

Elisabeth MURILHO, Arts and Design Institute, Federal University of Juiz de Fora, Post-Graduate Programs in Arts, Culture and Languages and Social Sciences, Brazil.

Abstract

Defining elegance is not an easy task and precisely because of that it is the object of manipulation in the hands of the so-called fashion and etiquette experts. Therefore, ever since the first magazines and newspapers dedicated to spreading the latest fashion appeared, the prescriptive tone of editorials and the importance given to certain fashion "experts", who took the job of classifying what is or is not elegant into their own hands, have been noticed. Although one cannot say elegance is exclusively expected of women, it is most certainly associated with them due to the ornamental role they play in the bourgeois society; this translates into a lifestyle that also defines strict rules of behavior. In Brazil, since the 19th century, elegance has meant rigid obedience to European fashion trends, especially the French ones, which will last until the beginning of the 1960s. According to this model, still in force during the second half of the 20th century, a woman had few opportunities to express herself, differently from the clear majority of her North-American or European contemporary counterparts. The military coup of 1964, on the other hand, contributed to maintaining traditional feminine roles in the sense that it promoted the maintenance of a traditional, catholic, and middle-class order. However, the youth transformations of the end of the 1950s, raised questions within other age brackets, family relationships, and institutions enabling new possibilities to play traditional roles, and the transformations of women's fashion are certainly the most visible part of such phenomenon.

Keywords: gender, women's fashion, youth culture.

The Soho Scene and the aesthetic transformation in British fashion in early 90s

Henrique Grimaldi FIGUEREDO, Arts and Design Institute, Federal University of Juiz de Fora, Minas Gerais, Brazil.

Abstract

The 1990s were marked by a profound change of capitalism in its neoliberal format, which instigated a visible retraction of public policies and a simultaneous expansion of markets. In England, these changes have a strong impact on the working-class youth who are deprived of personal and professional perspectives, a situation similar to that experienced in the mid-1970s and which stimulated, among other things, the emergence of the counter-cultural Punk movement. Thus, counterbalancing the moneyed generation of the university Yuppies, the children of the working class see in the arts a possible exit from their fixed social coordinates. In this context, Soho – Westminster's borough – which is made up large warehouses and abandoned studios, and a unusual economy (sex shops, BDSM houses, gay nightclubs and saunas, etc.), begins to welcome young designers and artists - mostly from the working class - who will start a new countercultural aesthetic revolution. So, in the Grove Road warehouses and Haxton Street basements, a resistance movement hatches: in art, the YBA's (Young British Artists); and, in fashion, a new aesthetic perspective led by designers such as John Galliano and Alexander McQueen. This article intends to investigate the influence of Soho, its economy and decadent aesthetics, on the conformation of these new visual paradigms in British fashion, finding the possible echoes of a marginalized culture at the center of the art and fashion research of the 1990s.

Keywords: British fashion, Soho, Alexander McQueen.

Genealogy, Style and Place: from the street to the archives

ORGANIZER:

Giacomo BOTTÀ, University of Helsinki, Finland.

The translocal punk archive manifesto: archiving to preserve and to create subcultural identity

Mara PERSELLO, Universität Potsdam, Germany.

Abstract

In the last few years punk has entered the special collections of some libraries, where it is usually filed under the local history, as archives are meant to collect cultural products and preserve the memory of historical moments. There are also a few examples of special subculture archives, and thank to the development of information technology it is possible to access private collections worldwide. Nonetheless, the global access to information sources poses questions of authenticity and integrity. A well thought out catalogue has to make up for fragile digital documents and changing research behavior. Moreover, archives have to guarantee quantity and quality of information while dealing with economic and hegemonic factors. Archiving and describing means selecting what is important and what is not: a history of punk still in the making has to be aware of the plurality of the cultural forms and has therefore to be grounded on a reliable archive. Collecting documents has not only to do with the improvement of conservation and distribution strategies: the creation of a subculture archive is an ethical decision. It will not be possible to create any global subculture archive, but efforts have to be made to connect and share experiences and definitions. This short presentation is meant to open a discussion on the standards of a subculture archive, to pinpoint its special needs and investigate some possible approaches.

Keywords: identity, local/global, archive, gender.

Dressing up to be all this: gender politics in 1980s Italian Goth

Simone TOSONI, Università Cattolica del Sacro Cuore, Italy.

Abstract

Several authors (Goulding & al. 2004; Goulding & Saren 2009) have underlined how one of the main features of the Goth dress and make up is to undo gender stereotypes, and to allow the participants to the subculture to re-negotiate

gender identities. On more critical positions, other authors (e.g. Brill 2008) have underlined the limits of this possibility, especially for females, who would be instead invited to adopt a hyper-sexualized style. The present paper addresses the relationship between style and gender politics in Italian 80s Goth, focusing in particular on the Milanese scene. As we will show, while the undoing of traditional gender identities is of pivotal relevance from the very beginning of the Goth subculture in the Italian context, make up and dress have the hard task to mediate between this sort of reinvention and seduction. The specific forms of this negotiation vary depending on the different 'enactments' of Goth- different forms of conceiving and living the experience of subcultural belonging - typical of the Milanese scene.

Keywords: gender politics, fashion, subcultural enactment, subculture, goth.

'Hipster' as an external label

Lorenzo CAGLIONI, Università Cattolica del Sacro Cuore, Italy.

Abstract

Hipsters don't want to be called 'hipsters' and they perceive this word to be almost an insult, reason why they never completely identify with this label. Nevertheless they can clearly recognize other people as hipsters. The aim of my contribution is to introduce and try to answer the question of why this dynamic of 'othering' is so central to this contemporary western (sub)culture, in regards to the paradox represented by the co-existence of processes of subjectification and of mutual recognition inside hipster culture. My intervention will be based on material collected in my ongoing ethnographic research on hipster boroughs in Milan and London, and in particular on the 'emic' definitions of the phenomenon, given by people living in these areas and by 'somehow hipsters' themselves.

Keywords: hipster, identity, subjectivity, subculture.

Ich bin zu cool für dich: Östro 430 and the Düsseldorf punk scene in the late 1970s and their legacy

Giacomo BOTTÀ, University of Helsinki, Finland.

Abstract

The club Rater Hof played a significant role as punk and new wave hotspot for the Düsseldorf punk scene, especially in the crucial years between 1976

and 1979. The *Hof* worked as primordial soup, where bands such as Die Toten Hosen, D.A.F., Fehlfarben and Die Krupps originated and had the chance to first play in front of an audience, mostly composed by fellow musicians, fanzine writers, photographers and visual artists. Recently, a wave of nostalgia and the mechanisms of popular music heritage-making have asserted the no-more existing club the features of a 'lieu de mémoire'. This process is not neutral and its analysis can reveal how place, gender and memory (or the loss of it) operate. Östro 430 were the only all-female punk band of Düsseldorf, with a very unusual set-up, including bass, drums, keyboards and no guitars and they dismantled after a couple of albums. The band's lyrics were quite provocative and in similar ways to British bands such as The Slits and Raincoats addressed sexual desire, urban living, teen-age angst, from a clear feminine standpoint. In this paper I would like to address through interviews with members of the band and through content analysis of fanzines, photos and recorded materials, the role this band (among other female participants) played in the development of the *Hof* scene and their marginal positioning in contemporary memorialization.

Keywords: Germany, punk, gender, Düsseldorf, Ratinger Hof, Östro 430.

“Even if you cannot sing, even if you cannot play”... Do-It-Yourself!: The 1980's Brazilian music scene and the emergence of Brock

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Cláudia PEREIRA, Pontifical University of Rio de Janeiro, Brazil - PUC-Rio, Brazil.

Abstract

The paper intends to reveal the ways by which the D.I.Y. attitude intrinsic to the punk movement in the late 1970's has influenced the Brazilian music scene a few years later and inspired the emergence of a new and local rock style, sung in Portuguese by regional bands and attested by the country's youth. It also relates such inspiration with the political opening taken place in the early 1980's in Brazil, after twenty years of military governments that led the country under a strong cultural censorship. Youngsters then sought alternative musical references as a way to address protests for social justice and an ethical politics. Other subjects to be approached involve the fact that the creation of this Brazilian rock (BRock) was led by white middle-class young males aware of the D.I.Y. news that came from abroad; and also how the music festival named

Rock in Rio - first held in 1985 and then attended by more than one million people - has supported BRock bands that until nowadays present themselves to the festival's audience which now congregates people from different generations. This is an essay based on the interview conducted with Brazilian professor and journalist Arthur Dapieve, in what concerns the presence of D.I.Y. culture in a local music scene, besides the ideas presented on his book named "BRock: the Brazilian Rock of the 80's" (2015 [1995]), together with the arguments of Andy Bennett (2013) and Lawrence Grossberg (1983-1984; 1992) which are central to the aims of this paper.

Keywords: DIY, 1980's, Brazilian music scene, punk, Rock in Rio.

'Highly Inflammable'. Ethnicity and political mobilization: territory and sociocultural practices in the Amazon

ORGANIZER:

Rita de Cássia Pereira da COSTA, Institute of Human Sciences / Federal University of Southern and South-eastern Pará – UNIFESSPA, Brazil.

Ethnographic documentary: Paumari language championship

Claudina Azevedo MAXIMIANO, Federal Institute of Education Science and Technology of Amazonas, Campus Lábrea, PNCSA, Brazil.

Abstract

The documentary about the "Paumari Language Championship" was produced during the 4th edition, at Aldeia Morada Nova, Paumari Indigenous land in the Mahara's Lake. We used recording videos by cellular phone, with the intention of recording the agents even in a informal way. The strategy we used was to ask the following question: "what's the importance of this or what does represent the Paumari Language Championship?" From this question they showed us what meanings they are building about it. This video shows leaders, children, teachers and teenagers. One narrative completes the meaning of the next one in the perspective of showing the relevance of the event in the process of social reproduction of memories, helping to give more power to the use of the language and to the Paumari people collective identity and, from this, they produce school material, supplies and textbooks to the Paumari's schools.

Keywords: Paumari people, Paumari language, championship, collective identity.

Ethnography, audiovisual production and political identity processes

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Abstract

This work is related to the relation between audio-visual productions and the ethnographic practice and came from academic research and extension activities that I did together with a indigenous group and people who does agriculture and that was camped in the South east of Pará State in Brazil. We talked about displacement in the audio-visual production, about collaborative processes and participation in the ethnographic practice. This approach

proposes to discuss two ethnographical films produced within these activities. The films are “Akrãtikatêjê and the Gavião chants” (2017) and “Camped in fight for land in Canaã dos Carajãs” (2018). The film plot in ethnographic perspective focuses the narratives, memories, social conflicts and fights, and also an appreciation of their own culture is shown emphasizing tongue, language, chants and ritual practices of the indigenous group, in the first moment. In a second moment reaffirms the fight for land and the reaffirmation of diversified agricultural practices for food and, on the other side, as a counterpoint to the major mining development projects. Such records assume a political bias to provide tools for the struggles and strengthen the cultural identities involved. And with importance in the educational field. The plot consists of narrative plans centered on the social condition, political situations and experiences lived in the territory. The moments of exhibition of these productions are marked by the participation of the social agents and as a moment of deepening debates and construction of knowledge. It is then the making of and the own production itself as a tool and as a subsidy to thinking and to the registry of the questions of historical and cultural interest. With political pedagogical relevance for access to reality.

Keywords: ethnography, social practices, audio-visual production.

A humble introduction on music videos of immigrant Turks: Case study

#1: İsmail YK

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Aslı Bâla AŞKAN, Istanbul Technical University, Center for Advanced Studies in Music, Turkey.

Abstract

The Turkish immigration that started on 30 October 1961 began a hybridity in German culture. Second and third generation Turks grew up in Germany created an underground cultural wave, which combines all the traditional and conservative features of Turkish culture with a postmodernist approach. Although referred as '*confused culture*', this movement rapidly spread in musical scene amongst immigrant Turks in Germany, and Turkey. This paper mainly focuses on how German-Turks combined traditional musical elements with extreme postmodernist features in music videos. One of the most popular Germany born Turkish artist & project has been chosen to be the subject of this topic: İsmail YK. Even though the majority of Turkish press and mainstream

popular music scene has considered artist's works as kitsch and even absurd, there is a significant amount of audience who admires İsmail YK's style and works. His popularity and stable position on TV is directly related with the audience's expectations. We will reflect our findings within the topics of traditional values, cultural hybridity and gender perspectives from the artist's video clips that involve industrial and near-futuristic elements.

Keywords: popular music, postmodernism, music videos, industrial fashion, ismail yk.

Gender, metal, inequalities

ORGANIZERS:

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Polar Fate: Metal masculinities at the Southern edge of the world.

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Abstract

Metal scholarship has long focused on heavy metal's relationship to the North, wherein Northern Europe has formed a key site of scholarly investigations of metal scenes, cultures and practices. The metallic fascination with Scandinavia and Northern Europe has produced a wealth of research concerning the interrelationship of ethnonationalism and gender in metal, where Viking and Pagan masculinities are taken to be commensurate with metal's more general understandings of masculine power and strength (Kahn-Harris 2007, Weinstein 2013). Nonetheless, whilst such research has continued to unpack the symbolic value of the North and Nordic masculinity in metal discourse, metal's relationship with the polar South remains largely unexamined. In this paper I thus consider how narratives of masculinity and nationalism have unfolded in metal at the Southern edge of the world. Through key case studies of bands in Tasmania, Australia's southernmost state, and the Otago and Southland regions of New Zealand, I examine how the 'South' emerges in symbolic forms, themes and practices of these scenes. Here the physical geography of these regions informs a sense of isolation, misanthropy and frontier survival which underpins much of the music. Nonetheless, I also argue that many of these narratives echo the same discourses of polar, frontier masculinity which characterise the Nordic scenes' identity. Furthermore, there remain complex slippages between colonial constructions of the Southern frontier and Indigenous relationships to the regions. This paper thus investigates how metallic constructions of polar masculinities at once construct polemic difference, whilst also reasserting certain forms of hegemonic gendered and raced identities.

Keywords: heavy metal, masculinity, geography, Australia, New Zealand.

'Gotta let go' Women and popular music heritage

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Abstract

Popular music as an object of heritage has wended its way into the museum with events such as the Victoria & Albert Museum exhibitions devoted to Bowie, Pink Floyd and 'Records and Rebels 1966-1970'. This paper suggests a gendered aspect to designated sites of music memory, most vividly articulated by Viv Albertine, who famously defaced interpretation panels at the Punk's 40th Anniversary Exhibition at the British Library protesting the elision of female artists including her band The Slits, alongside others including X-Ray Spex, and Siouxsie and the Banshees. Assessing contemporary popular music heritage practices, Baker and Collins (2015) describe continua between the mainstream heritage sector and the DIY practices of communities of interest enabled by access to digital technologies (Taylor and Gibson 2017). The latter represents an expansion of 'content', and a diversity of approaches to collection and preservation practices. This is central to what Long et al (2017) have described in terms of 'cultural justice': the ways in which material of a debated cultural status is legitimated and treated as worthy of preservation, an object of memory and historical interpretation. For example, online archives like The Women's Liberation Music focus explicitly on feminist music-making in the UK/Ireland in the 1970s and 80s. This paper poses the question 'Is music memory gendered?' and explores popular music heritage practices concerned with the celebration and consumption of perceived (sub)cultural and social value. While exploring a spectrum of fields within rock music heritage, we focus particularly on DIY archives devoted to heavy metal music.

Keywords: DIY heritage, archive, heavy metal, cultural justice, women in music.

From enslavement to obliteration: Extreme metal's problem with women

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Abstract

What happens when you love a music form that doesn't love you back? (Dawes, L. 2013). As a fan and performer of extreme metal for the last twenty

years, I and many other women who love metal have observed a problematic paradigm concerning extreme metal and women – more specifically, the obliterated female body, which exists as artwork, lyrical content and in band names. Even though the musical structure, technical and virtuosic playing and production qualities of these songs are undeniably brilliant, the content and ideological packaging can be deeply sexist. From Cannibal Corpse ‘Fucked with a Knife’ (The Bleeding, 1994) to Prostitute Disfigurement’s ‘On Her Guts I Cum’ (Embalmed Madness, 2001), it is important to analyse why violence against women exists as aesthetic and lyrical content when this form of ‘extremity’ is a reality for too many women. There is no denying that extreme metal offers its listeners a lot – solidarity, escape, a sense of empowerment – but there has to come a point when we must examine the content to demonstrate what exactly is being said given the socio-cultural reality of violence against women. When reality reflects art, a response is necessary. I approach this topic as a woman who listens to, composes and performs extreme music. In this paper I identify how the category of ‘woman’ is hailed, referenced and represented, and how extreme metal demonstrates and manifests hegemonic responses to women. I offer a feminist response to extreme metal’s interpellation of women in order to demonstrate its modes of address and engagement.

Keywords: feminism, excription, representation, extreme metal.

Gender inequality in metal music production: A global trend analysis

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Julian SCHAAP, Arts and Culture Studies, Erasmus University Rotterdam, the Netherlands.

Abstract

Studies on gender inequality in metal music have convincingly demonstrated how gender dynamics shape the reception of metal music and metal scenes all over the globe. Yet, they shed relatively little light on the extent of – and reasons for – male domination in metal music production. Our research aims to fill this gap in the existing literature, offering a systematic and large-scale overview of gender inequality in metal music production. In other words: how many women – compared to men – are participating in metal bands and how can we clarify the differences in participation? By drawing from the Encyclopedia Metallum: The Metal Archives (n = 350,348) as well as interview

data, we aim to demonstrate the extent of gender inequality in metal music production in a comparative perspective, i.e. comparing (i) longitudinal trends and countries, (ii) subgenres within metal, (iii) roles in terms of instrumentation, and (iv) types of recognition. First, our results show that globally 97% of metal musicians are male. The overall longitudinal trend shows only a minor and slow annual increase in women's participation from about 2% in the 1980s to a maximum of 4% in the 2010s. Second, we found surprisingly few cross-national differences, partly confirming the theory of travelling masculinity. Third, in line with sex role socialization, women are best represented in the metal subgenres gothic metal (17%) and folk metal (9%). Finally the distribution of instruments across male and female musicians is quite skewed: almost half (44%) of all women involved in metal music production fulfil the role of vocalist. Besides clear evidence of horizontal sex segregation, we signal a 'gothic metal paradox': a high concentration of women, yet their participation is almost exclusively limited to the role of vocalist.

Keywords: heavy metal, gender inequality, globalization, genre, instrumentation.

Women music creators: Gender-based boundaries for songwriters, composers and music producers in the Netherlands

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Pauwke BERKERS, Department of Arts and Culture Studies, Erasmus University Rotterdam, The Netherlands.

Abstract

Research shows that flexible work environments in creative industries, such as the music sector, provide additional boundaries to women's career development. As a result, only 12% of the members of Buma/Stemra, the Dutch collecting society for music creators, is female. Whereas music performers have received more scholarly attention, music creators are less visible, both in the industry and in research. Using a mixed-methods approach, this study addresses experiences of gender-based boundaries in relation to the career development of Dutch women music creators, namely songwriters, composers and music producers. Firstly, quantitative data on membership duration and income differences are paired with an online survey among members of Buma/Stemra, in order to measure both quantifiable differences

in earnings, and attitudes towards gender differences in the Dutch music sector. According to the data set, female music creators receive on average one-third of the annual remuneration compared to male music creators. Secondly, through in-depth interviews with members and non-members who identify as women, respondents report different experiences in popular and classical genres. Women music creators who are dependent on others to perform their music, such as composers and producers, report more difficulties due to their dependency on male-dominated professional networks. Despite the fact that the number of women and men graduating from music conservatories in the Netherlands has been relatively equal for two decades, the interviews highlight that gender segregation in music departments is still very common. These findings may help to explain why women are less likely to register as professional songwriters than men.

Keywords: music creators, composers/songwriters, careers, music sector.

National female music icons - A collection of case studies from: Brazil, Portugal, Serbia and Cuba

ORGANIZER:

André ROTTGERI, Universität Passau (German Linguistics), Germany.

The art of veiling: Rita Redshoes

Teresa GENTIL (Teresa Ferreira), Institute of Ethnomusicology, Music and Dance - INET-MD, New University of Lisbon, Portugal.

Abstract

Rita Redshoes is a Portuguese "mainstream" singer-songwriter frequently associated - by herself, the media and other musical agents - with "pop-music". In order to maintain a large group of followers and listeners, the singer-songwriter creates music, poetry and performance ambiguously, conveying her messages with subtlety. This ambiguity seems to be meticulously worked out in order to camouflage political thinking related to identity and gender. Focusing on aspects of her performance, this paper attempts to demonstrate how Rita Redshoes has to creatively mediate personal beliefs, motivations and agency, taking into account listeners and music industry expectations regarding what a "pop" singer represents, within societal normative gender behaviour.

Keywords: music and gender, singer-songwriters, agency.

Reflections upon the "genderization" of popular music professions - the Portuguese case

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Abstract

The popular music industry is, even today, in the 21st century, extremely "white and male oriented", as it was referred in the ARP conference held in Oslo in December 2014, during a panel with women producers and sound engineers. Despite the fact that changes seem to be taking place on an international scale, in Portugal singing - whether solo, as singer-songwriter or as background vocalist - is still, by far, the most common activity for a woman in the music industry, together with administrative and support positions (Burgess 2013). Still, a small number of women instrument players are paving their way within the popular music milieu, in contrast with classical orchestras,

where the number of women players is substantially higher. Regarding technical functions like sound engineering and light design, they show an even worse imbalance, being almost exclusively performed by men. This paper aims to reflect upon the role of Portuguese women music professionals in the sphere of popular music. My methodology involves ethnographic interviews with Portuguese women musicians, sound engineers and light designers, in an attempt to understand this reality which shows little signs of significant change. Questions of education, gender, career, job opportunities, creativity and parenthood will be involved in this reflection. I also wish to move this discussion into a wider framework of possible male or female-oriented professions. What do statistics prove? What is it - if anything - about the work that can possibly justify such imbalanced division? Are certain professions prone to be "genderized"?

Keywords: popular music, women, gender, instrument players, music professionals.

Gloria Estefan controversies as Cuban music icon

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Abstract

Cuban singer Gloria Estefan is an icon of Latin pop music, having sold over 100 million albums worldwide. In her native Cuba, however, her songs are forbidden in State controlled media due to her criticism of the directions the country took after Cuban Revolution. Estefan's father was the bodyguard of Fulgencio Batista, Cuban president deposed by Che Guevara and Fidel Castro in 1959. From the proposal of the panel "National Female Music Icons", we will discuss the controversies around Gloria Estefan as a Cuban national icon. We postulate that Estefan, from her trajectory in the group Miami Sound Machine and later in solo career, stresses the master lines of the "Cuban music" constructed in the bases of "son", salsa and timba, since her songs, many of them sung in English and Spanish, will adhere to electronic drums, keyboards, generating a pop diction for the Cuban songbook. With a history of denial of cultural and economic relations between Cuba and the United States since Cuban Revolution, having a singer who symbolizes the exile who migrated to the United States, sold millions of albums and criticizes hard the regime of Cuban government is deeply problematic. Estefan performs the "social drama" of the successful emigrant that misses the land but have political issues. We

point out the annoyances existing in music studies in Cuba with the so-called "Latin pop" due to the hegemony of Gloria Estefan and also in the crystallization of the imaginary of Miami and more widely of the United States, between pop music fans in the socialist island.

Keywords: performance, Cuban music, Latin pop music.

Performance and activism in Brazilian musical scenes

ORGANIZER:

Simone Pereira de Sá, Media Studies Department - Fluminense Federal University (UFF), Brazil.

Musical categorizations, mediations and territorialities - rethinking the notions of identity and musical genre from a song of the musical genre known as "Pagode Baiano"

Jeder JANOTTI JR., Federal University of Pernambuco (UFPE), Brazil.

Abstract

This presentation discusses the musical categorizations, identifications and identity interpellations through a case study of the music video of the song "Tudo é Nosso, Nada Deles" performed by the Brazilian musician Igor Kanário, known as "prince of the ghetto". The study approaches the articulations between musical genre, territorialities, identity formations and taste performances. Thus, the articulations between peripheral musical genres ("Pagode Baiano"), their interpellations and settlements between music, space and ideas of cities are discussed through the site of the peripheral music in the city of Salvador, looking at the circulation and the meanings of the video clips nowadays.

Keywords: video clips; territorialities; pagode baiano.

Performance and everyday life in popular Brazilian peripheral music

Gabriel ALBUQUERQUE, Federal University of Pernambuco (UFPE), Brazil.
Thiago SOARES, Federal University of Pernambuco (UFPE), Brazil.

Abstract

From the investigation of musical creation practices in two Brazilian musical genres - funk and brega - we propose to debate how the notion of everyday life (MARTÍN-BARBERO, 2003) is central to the understanding of sound aesthetics produced by subaltern subjects. The investigation of digital apps, electronic gadgets, and the domestic space of houses and popular places reveals communication mediations that transform daily life into performative environments. We take performance constitution as an epistemology (TAYLOR, 2013) and point out two sound practices as revealing of the potential of what we call musical everyday: 1. the reinterpretation of electronic gadgets

and sonic performativity of objects, where DJ and funk producer Polyvox created the beat “Tambor Coca-cola” (“Coca-Cola Drum”) in which “beating a two-liter bottle of Coke at the door” (ALBUQUERQUE, 2017) recorded, equalized and produced tracks such as “Treme esse Bumbum, 150 é o BPM” (“Shake this Ass, 150 is the BPM”) and “Super Mario World” in partnership with MC Chefinho and 2. the poetic precarious performance, in which the brega singer MC Loma re-signified the use of the WhatsApp mobile application through the search for sound reverberation inside her wardrobe in the process of recording the song “Envolvimento” (“Involvement”).

Keywords: funk, brega, technologies.

Performances and activism in funk carioca: mapping the LGBTs scene

Simone Pereira de SÁ, Media Studies Department - Fluminense Federal University, Brazil.

Abstract

The purpose of the presentation is to address the LGBT scene of funk carioca - which has gained increasing media visibility through its circulation in digital networks, especially through video clips - with a view to discussing performance issues and activism, in dialogue with the theories that approach the politics of sexual and racial gender representation in pop culture. The tensions between underground and mainstream; between activism, entertainment and consumption; and between cultural identities forged in the articulation between cosmopolitan and local imaginaries in pop culture will be the axes of the discussion, which seeks to articulate the video clips of this scene, to the broader context of the *Brazilian pop-peripheral music network*, the subject of the author’s analyzes in previous works.

Keywords: video clips, funk carioca, activism.

“Musicians of the land”: Fortaleza’s MPB music scene and the strategies to consolidate a career away from the phonographic industry (1980-1985)

Fábio Freitas MARQUES, Institute of Social Sciences (ICS) of the University of Minho, Portugal.

Abstract

This paper outlines a shift in the strategies of Fortaleza’s musicians of MPB (Brazilian Popular Music) to consolidate their careers and to achieve audiences in the early 80’s. Until the 70’s, musicians from Fortaleza (a big city located in

Northeast region of Brazil) needed to emigrate to Rio de Janeiro or São Paulo in an attempt to achieve the national mainstream. Known as “Eixo Rio-São Paulo”, it was there where the phonographic industry and media conglomerates were located in Brazil. The rising of a local/translocal scene of MPB in Fortaleza, linked to the university, political activism, boémian life and an alternative culture, had supported several new sing-songwriters to emerge locally, sometimes sharing local spaces with mainstream musicians, including some of whom had emigrated in the 1970s. Part of a master degree research, this study uses concepts of local/translocal scene, alternative music and mediatic value of music to grasp the strategies used by these musicians restricted to the local scene to be valued, to improve their visibility in the city, and to access others audiences. The research uses a qualitative approach, based on interviews, with a focus on the career of seven artists. It contributes to understand Fortaleza’s local music and to discuss the importance of the “Eixo Rio - São Paulo” in Brazil to peripheral local artists in a context of alternative music.

Keywords: Fortaleza – Brazil, MPB, scene, alternative, dictatorship.

And the punk goes to Museum! The cultural and political legacy of punk/post-punk

ORGANIZERS:

Peter WEBB, Department of Health and Social Sciences, University of the West of England, United Kingdom.

Chris LOW, Independent Punk Scholar and Musician, United Kingdom.

What is punk heritage for? An Itchy sort of History

Lucy ROBINSON, School of History, Art History and Philosophy, University of Sussex, United Kingdom

Abstract

There has been a lot of punk history about, not least the success of this Conference itself. In this paper I seek to draw out the work that this punk history is doing for us in the now. Whilst some punk heritage culture and memory work may seem comfortably nostalgic and often critical of contemporary youth cultures; but we are in many ways haunted by punk history. It can still remind us to act in the present. This paper will use two particular case studies, the restaging of Derek Jarman's play Jubilee and Punk London's 40th Anniversary of punk exhibition to explore punk's role in the present, and why it always feels a bit uncomfortable to see punk as heritage.

Keywords: punk history, punk heritage, culture, memory.

The cultural and political legacy of punk/post-punk

Peter WEBB, Department of Health and Social Sciences, University of the West of England, United Kingdom.

Abstract

Punk has had a huge impact on popular cultural but also on the individuals who engaged with it. This paper looks at the present-day impact of punk on the lives, work and relationships of those who were deeply engaged with punk during the period 1977 – 1986. Many years of primary research, participant observation and assessment of secondary data have led to this paper, which deals with the cultural and political legacy of punk and the participants involved in the period from 1978 to 1986. A period marked by the increasing politicisation and development of a strong DIY, independent, anarchist, individualist and humanist politics. This milieu had a wide range of adherents, bands and cultural signifiers who straddled a retrospectively diverse range of

genre groupings, political allegiances and lifestyles. Utilising a framework that builds on phenomenology, Bourdieusian theory, Harvey's globalisation and dialectical theory I present a series of individual narratives that show a trajectory from this period of punk through to the present day where life choices, work and employment, cultural choices, political allegiances, ethical and moral outlook can be shown to be affected and intimately linked to a gestation in the punk and post-punk milieu of the late 1970s and early 1980s. The concentration then of the paper is the present period and how punk affected the lifestyle choices of a sample group of over 100 interviewees. This paper looks at the politics, jobs, ideas, aesthetics and lifestyle choices of those who had been heavily involved with this most creative and radical of music milieu.

Keywords: cultural legacy of punk, political legacy of punk, DIY, humanist politics, lifestyle choices.

NEVERMIND...WHAT? Memory, nostalgia, and the tensions between punk and museum in the exposition 'Nirvana: Taking Punk to the Masses'

Paula GUERRA, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Thiago Alberto PEREIRA, LabCult and Media Studies Department - Fluminense Federal University, Brazil.

Abstract

In this paper, we try to discuss the contemporary tension that crosses pop music, namely punk: in the mass culture, in the collective memory, and in institutions of conservation, preservation and dissemination, such as museums. Punk was always critic about of institutionalization, patrimonialization, and museification. However, today, and through processes of preservationist DIY, nostalgia and retromania, this previous condition is eclipsed. The motto of our reflection came through the realization, in Brazil, namely in Rio de Janeiro, of the exhibition "Nirvana: Taking Punk to the Masses" in the National History Museum. Nirvanahas always stood in favor of a certain punk ethos, whether through DIY as a goal of action or as a compositional guide, by triggering certain sonic and lyrical frameworks. In this direction, the exhibition embodies indelible challenges of approach to modern culture: underground vs. mainstream; ephemeral vs. archive; DIY vs. institutionalizations.

Keywords: memory, museum, nostalgia, punk, Nirvana.

“The Cord is Cut”: Exit narratives of British anarcho-punks 1978-1986

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Abstract

Taking its title from 1980's British anarcho-punk band Conflict, this presentation seeks to illuminate the reasons for an individual's disassociation with a musical scene/subculture, specifically British anarcho-punk. Whilst work on subcultural membership is plentiful, and work on ageing within punk scenes and punk subcultures is increasing (e.g Bennett 2013; Haenfler 2012, Davis 2006), studies relating to the processes of exiting from punk scenes and punk subcultures are limited (e.g Haenfler 2004, Gordon u.p). I draw on a number of interviews from my ongoing doctoral research into past participant's memories of their involvement within the British anarcho-punk scene (1978-1986), and its continuing significance in the life-course. Adapting Ebaugh's (1988) framework of *role exit*, I present a discursive analysis of a number of interviews with past members of regional anarcho-punk scenes in the UK that, although geographically distinct, were connected through a much larger anarcho-punk network. In doing so I aim to address the omissions in punk literature as to why people exit punk scenes or punk subculture' and build on the existing work about musical scene and subcultural identities and practices within life course transitions, the negotiation of ageing, fandom and identity (e.g Hodkinson 2013, Harrington et al 2011, Bennett and Taylor 2012), and the wider punk rock scenes (e.g Bennett 2006, Davis 2006 and 2012). ~

Keywords: anarcho-punk, subcultural/scene exit, identity, ageing, nostalgia, memory, narratology.

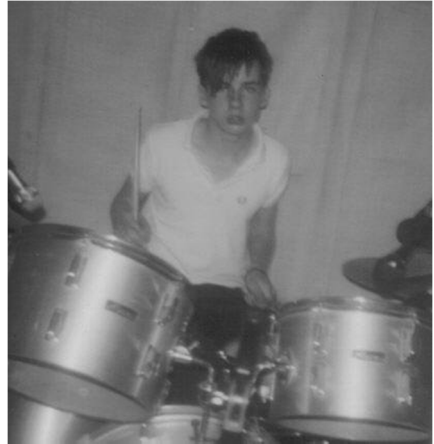


PAPERS

(in alphabetical order by the
last name of the 1st author)



Chris Low at Centro Iberico, 1982 | © Chris Low



Chris Low drumming for Apostles 2nd EP, 1983 | © Chris Low



Chris Low and Martin, 281 Victoria Park Road Squat, 1983 | © Chris Low

Why the doors are not open for us? - Gypsy underground music in Finland. Finnish Romani music, gender (masculinity) & difference

Kai Viljami ÅBERG, University of Eastern Finland, Finland.

Abstract

The society of the Finnish Kaale (Roma) is essentially patriarchal, but the position of men within it – and thus the construction and expression of masculinity – varied depending on age, marital status, family bloodline, name and reputation and set of values (e.g. religious, secularism). Thereby there are many meanings in Romani music and the construction of gender in music depend the multiple contexts of Romani music (which comprises musical genres beyond mainstream culture). In this paper – based on my intensive fieldwork among the Roma more than 25 years - I will demonstrate how musical identities are regard as continuously changing and adapting phenomena. Thereby also for Roma, identity has always been constructed in relation to hegemonic powers such as nationalism, regionalism, patrons of the arts, socialist ideologies and European Union officials (see also Silverman 2012: 55). Identities vary according to the opportunities of the situation and areas of culture concerned, and they are bound to the contexts within which they constructed. The earliest documentation of Finnish Romani music emerged in the 18th and 19th centuries in both scholarships and the arts. Anyway, through the Romani history, Finnish region has been a crossroad between the East (Russia) and the West (Europe). Different musical cultures and styles have flow together. Because the new ethnic landscape and migration from Eastern Europe (mainly from Romania and Bulgaria), the new trend is kind of hybrid style of Romani music mixing different styles together. Thereby the role of Romani music from different origin is important for the "global Romani identity" process. In this paper, I question some of the "taken-for-granted" conceptions and consider an alternative to the existence and practices of Romani music (Finnish, Russian, migrants from Southeastern Europe, like Romania and Bulgaria) in Finland. I ask, what kind of musical and music cultural communication the Roma from different countries have with the Finnish Roma (in historical, cultural and social contexts).

Keywords: Finnish Kaale (Roma), masculinity, global Romani identity, Romani music scenes.

Question of gender in the work of singer-songwriter Christina Rosenvinge at the context of post-Franco Spain

Marika AHONEN, University of Turku, Finland.

Abstract

In my presentation, I will examine how singer-songwriter Christina Rosenvinge questions the concept of gender in her work. Rosenvinge's career in music started with the punk scene in Madrid in the 1980s and has continued with different variations until today in the genre area of pop/rock. Critics and the audience have been praising her as one of the luminous stars in the alternative Spanish music scene and in the history of Spanish music in general. Therefore, Rosenvinge's long and versatile career offers a good opportunity to examine the subject, but it is especially her music and actions that offer an interesting gate to analyse gender, as she discusses the concept in many ways in her music. Music offers a great field to study gender, since it is an area where boundaries are in a constant movement when narratives and ways of being are suggested. Therefore, my intention to ask in my presentation is, how the songs and actions of Rosenvinge discuss with the past and try to understand it from the present, giving some possible prospects of the future at the same time in the context of post-Franco Spain? Here, the songs are analysed as cultural products, where gender is articulated and suggested to the listener in various ways. Therefore, also the questions of identity and their relation to music become important, as people intend to grasp their identity and meaning in life through various cultural products, such as music.

Keywords: gender, Spain, music, identity, alternative.

Mujeres creando and censorship in Brazil

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Abstract

Recently, the 31st São Paulo International Biennial was the scene of political discussions involving mainly the body and the right to abortion by women. Colectivo Mujeres Creando and its work / installation "Space to Abort" were attacked by a wave of conservatism, to the point of partially censoring the access of visitors. Nevertheless, the repercussion of the facts to the re-reading of one of the lines of actions was also censorship in a public school. This article will attempt to explain how such positions can affect both the democratic process of making and appreciating art, as well as the awareness of women's health. In this proposal we will present examples of how censorship has prevented legitimate cultural and educational artistic manifestations in Brazil and also as artists and collectives who, in breach of the prevailing order, managed to manifest themselves coherently in the face of their political ideals. We do not want to delve deeper into the analysis of the growing global wave of conservatism and anti-progressive struggles that has come to fruition since the economic crisis of 2008, but we will try to be incisive in the causes and effects of censorship inside and outside the arts system. We want to somehow suggest that there are new artistic and anti-artistic tendencies that seek to manifest themselves from political ideology, often ethically questionable.

Keywords: mujeres creando, censorship, Brazil.

Boots and braces, quarrel in the pub: An approach to the far right 'nationalist' rock in Spain

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Abstract

At the beginning of the 80s, subcultural styles like *mods*, *punks*, *heavy metal*, *rockers* or *skinheads* started to be seen in Madrid (Spain). The subcultural phenomenon was cross-class, with some young people belonging to working-class neighbourhoods, but also children of civil servants and military loyal to the Francoist regime. Some of those who joined in subcultural styles were "posh kids with slicked hair combed backwards" who went out on the street "hunting reds at night" armed with "American fists, baseball bats and black berets" (Miralles 2008), connecting with the street violence of far right groups. Nowadays, this movement maintains national and international networks, and learnt from the mistakes made in the past with new forms of organization such as the Hogar Social Madrid. Despite being a minority, the organized appropriation of subcultural styles as a way of proselytizing far right ideas to channel the youth politically should not be underestimated. Cultural production is an essential instrument for the national-socialist cause, music being a central element in supremacist activism (Cotter 1999). In this sense, I'll focus on the entry of these far-right elements within the cultural field as a way of creating a new subjectivity.

Keywords: subcultures, Madrid (Spain), aesthetic, far-right elements.

Rock gaúcho as musical genre and recommendations on the platforms of streaming

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Caroline Govari NUNES, University of Vale do Rio dos Sinos (Unisinos), Brazil.

Paola SARTORI, Fluminense Federal University, Brazil.

Abstract

This paper aims to understand the construction of the *rock gaúcho* as a musical genre - and not as a scene as most of the literature indicates - from its relationship with the internet, especially in streaming audio channels such as Spotify. Our approach is based on musical genre proposal by Born (2016) and maps the relationships between the *rock gaúcho* and the internet, especially on audio streaming platforms. *Rock gaúcho*, which emerged in the late 1970s, was always read as an expression, a musical scene, a term created by the press and spread by young audiences. For Born (2016), songs incorporate the musical genres through traces, narrations, technological devices, social and corporal performances. Thus, we understand music as an agency set up by a multiplicity of elements. Located parallel to Brazilian rock, gaúcho rock was not identified - neither by the media, nor by musicians, nor by fans - like *BRock* (Brazilian rock). Some peculiar characteristics of the genre are: mockery language, often pornographic and / or eschatological; language itself and immediately identifiable as *rock gaúcho*, joining surf music, young-guard, sloppy, *chinagem* and elements of contemporary music (SILVA, 2001). In 2015, Spotify released the survey data *Which Music Genres Have the Loyalest Fans?* which verified the musical genres of the users of the platform in a global way and also locally. Among the genres that stood out in Brazil, the *Rock Gaúcho* appears in second place, losing only to Brazilian Punk. Such data give us indications for a generational and deterritorialized reconfiguration of the genre.

Keywords: rock gaúcho, music genres, spotify.

Photographing Porto: the seams of the city in borderlines of textile sculptures

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Abstract

Borderlines, photographs, cities in expansion. Artefacts made by the students of Escola Secundária Artística de Soares dos Reis. It was proposed to them "Travel narratives" in which they would observe the route home-school, school-home and register it in photos. People, buildings, landscapes, textures, objects, movements, sensations, shadows... Images that could express their everyday. What lines are written by the cities in their streets? What cities are expressed by their walls? Questions that cross the post-doctoral research project "Provoke-actions: occupy (and not occupy) images; frame (and not frame) writings, to wander around Bahias and Portos" developed in the Department of Sociology of FLUP (Faculdade de Letras at Porto University), under the supervision of Professor Paula Guerra. This project intends to present the city itself as a dream-landscape to be walked around without hurry, as if it consisted of an expression that pulsates in multiple, ephemeral, and intensive daily life practices. From photos to seams. From visibility to touch. What Porto harboured within these signs? Godinho (2007), when talks with Deleuze (2003) about his sign concept reminds us, "Signs of art (...) have a 'power' over all others. Power that comes to them from the possibility of introducing a Time that does not exist in other signs, which operates transformations in substances and materials"(p.20). From *Cronos to Aion*. From *definition into blur*. All those photos initially visual artefacts turned into a textile sculpture, cracking times, sensations and knowledge.

Keywords: difference philosophy, images, cities.

Gender Issues in Online Punk-Related Discussions: the Case of Post-Soviet Russia

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Abstract

When we speak about the reception of popular Western culture in post-Soviet Russia, it is important to say that the Internet is thought to be less 'regulated' and 'censored' in comparison to offline public spaces. There are various online groups (a combination of a public page, forum and community formats) in social networks created by and for like-minded individuals. Still, sociocultural practices of virtual communication are rarely devoid of the Soviet legacy even when they deal with antithetical matters, such as Western discourse of punk ethos. In my study, I analyzed gender and queer-related discussions and comments in the VKontakte (the most popular Russian social network) group dedicated to American punk rock band Anti-Flag. The analysis revealed that: -almost all of the queer-related (not many) comments left by those who identify as men are followed by negative ones (in post-war USSR, male homosexuality was a criminal offense); -comments on gender-related issues are not present; moreover, patriarchal rhetorics, e.g., in both the congratulations and responses in regard to International Women's Day celebrations, is not called into question (Soviet women were no strangers to problems of 'double bind', 'glass ceiling' and objectification, and nor are Russian ones; but due to the absence of democracy, there is little tradition of civic activism); -when 'physical' live gigs experience is shared (from stagediving/moshing to taking photos with musicians), gender identities/roles of audience members are practically never taken into consideration (in post-war USSR, dancing at concerts was banned until 1987: physical response to music, in comparison to careful listening to lyrics, was 'acting in an uncivilized manner').

Keywords: gender, queer, punk, social network, discussions.

The illustrator Laura Costa - Biographical Fragmentary - 1910-1993: contributions to a Portuguese feeric imagery during the Estado Novo and beyond

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Abstract

The vast work of Laura Costa (1910-1993) represents today for Portugal an unparalleled historical document to reconstruct the visual system during Estado Novo, the period of the Portuguese dictatorship: 1933-1974. It also has the elements that will shape the deepest understanding of childhood throughout the Portuguese twentieth century and a mythological visuality developed by itself that marks till today the Portuguese feeric imagination. This communication-essay results from the first biographical approach ever made to this mysterious artist documented by the exhibition with the same name presented in the Centro de Estudos Mário Claudio (Paredes de Coura, Portugal) between 17 of December 2016 – 1 July 2017.

Keywords: Laura Costa, biography, Portugal.

'Being human': the practice of gender equality through a DIY ethos in free party collectives

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Abstract

Both men and women exploit and are exploited within the 'structural complicity' (Price, 2010) through which gender inequalities are reproduced in culture and society. Within the legacy of electronic music culture the documentation of female audio innovators is sparse and can be attributed in part to the 'sensitivity' of the male researcher, who rationalises that engaging with female subjectivity is best reserved for the attention of female academics who are better equipped to interpret the agency of female creativity. As such, there is an omission in the international history of women such as the Japanese electronic music composer Junko Ozawa (1984 - present) who wrote the soundtrack for the computer game Street Fighter II (1991), and of women involved in electronic dance music culture such as the British promoter/producer/DJ Lisa Loud (1987 - present). Beyond this scope there are further research questions to be asked of the hidden and to an extent invisible female 'cultural workers' (MacKay 1998) within clubbing contexts and rave collectives. Previous scholarship has focused on redressing the male-centredness in the literature on female participants as clubbers and ravers (Pini, 2001; Hutton, 2006; Gregory 2012). This paper illustrates - through ethnographic fieldwork - the roles women occupy within the East Midlands based sound system network in the UK. It focuses on the ethos of 'being human' in the culture as both men and women contribute to the organisation and 'aura' of the electronic dance music event.

Keywords: rave, female cultural workers, creativity, structural complicity, being human.

DiY and Independence as means of cultural resistance and artistic production

Maria AURIEMMA, University of Napoli "L'Orientale", Italy.

Abstract

The contribution is part of my doctoral research project that investigate *DiY* and *Independence as means* of aesthetic and cultural production inscribed in historical libertarian conception of art and artistic practice in society. The research steps out from the Neapolitan scene: here a group of artists started in 2003 a series of events, some of them taking a festival form that soon collapsed over the criticizing of culture's festivalization. The group, based in Napoli is part of a larger set of practices which operate as a form of *cultural resistance*, fracturing the field of the dominant culture and creating a space of freedom where themes of language, space and relationships become problematic. In this freed spaces takes place the experimentation of different expressive languages and different modality of relationship between those involved, arising as well the political aspects connected to such practices: As such, it is the experimentation with one's own cultural and political identity. It is in these spaces that the solitude and the sense of powerlessness of an artist (of a person) meets the solitude and the sense of powerlessness of another, and it is right in this meeting that the first political act is situated. Some critical points are emerging: creation/refusal of new narration models, refusal/acceptance of definitions such as "artist", "worker of the immaterial"; relationship with the mainstream system, valorisation/non-valorisation of their works in monetary terms, choice of spaces, aggregation capability, the role of the spectator, strategic choices of visibility/in-invisibility, professionalization of the artist.

Keywords: DiY, independence, Napoli, cultural identity, performance.

Friendships and sharehouses, DIY and commercialisation: Music communities, identities and the growth of the indie pop/rock music scene in Perth, Western Australia

Christina BALLICO, Queensland Conservatorium Research Centre, Griffith University, Australia.

Abstract

This paper examines the ways in which musicians and industry members navigate transformations between DIY and mainstream commercial sector activity. It is ground in the structure of music communities and the nature of musical identity, and draws from research undertaken on the indie pop/rock music industry and scene in Perth, Western Australia. It explores the ways in which musicians identify as belonging to this, navigate their involvement with, and in turn support the development of infrastructure within the local scene. This music scene underwent a raft of changes and growth through the mid-late 1990s and early 2000s which saw it grow from being on the periphery of national activity to sitting comfortably within the national sector. Despite this, however, challenges remain in being able to facilitating large-scale activities in this geographically isolated scene. As this paper argues, in order for the local sector to develop beyond its DIY ethos and function at a high level commercial level locally and nationally, a range of cultural and attitudinal changes had to occur both locally and from within the national music and media markets.

Keywords: music scenes, DIY, music communities, music identities, music careers.

Innovation in Basque music in the sixties and currently

Ainara Santamaria BARINAGARREMENTERIA, NOR Investigation group, Euskal Herriko Unibertsitatea (UPV/EHU), Spain.

Abstract

The main objective of this release is to recognize the esthetical, cultural and social input that the music collective Ez Dok Amairu has done during the 60s and 70s. Actually, in the last years of Franco's dictatorship, the cultural movement was the principal responsible of the changes and the freedom of the Basque Country; Ez Dok Amairu carried out the main novelty within the music area. The group Ez Dok Amairu was the meeting point for singers, poets and painters, and as in Catalonia was taking place "El Setze Jutges" among Nova Cançó, they were the responsables of the New Basque Chanson. In the 60s, the main characters of the arts expressions bet on the vanguard and innovation and unlike in other places, in the Basque Country, that renewal went hand in hand with the tradition. Ez Dok Amairu took that philosophy as a basis to create new songs and recover traditional songs. In spite of the fact that it was a very innovative approach, the cultural movement and the population work unified, being the vanguard the source for the population of that period. Since the 70s, very little time has passed, but we can say that the cultural paradigm of the Basque Country has changed completely. In this release, we would like to deepen in that comparison, paying more attention to the area of innovation. Why the commitment to innovation and vanguard is not maintained? I will try to approach this question from the broader point of view.

Keywords: Ez Dok Amairu, Basque music, innovation, tradition.

Creating feminist social awareness in schools through art

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Israel Education- Art, Israel.

Abstract

This lecture deals with education for gender, feminism and gender equality through art for high school students. The main claim of the lecture is that dealing with values through art creates inspiration, reference and a deep understanding of values. Therefore, a school must incorporate in its policy and culture education for gender equality. This incorporation demands conscious and intentional change processes of the organization and of the community, which are expressed in the educational – value point of view. I believe that the key for the change in the social constructionism is in the hands of the teaching staff in the education system. The main innovation of the article is found in the practice. For five years' art students have been teaching these subjects in high schools with the teaching incorporating four stages: A. exposure to arts and inspiration. B. discussing the female artists' work and through them values. C. A creative exercise inspired by the arts. D. Exhibition. The college students ask to examine with the high school students the female image in the modern world, as it is portrayed in their close living environment and the change that has been created in the students' social awareness about these subjects as a result of the process. The article is located in the scientific discussion about these subjects.

Keywords: gender, gender equality, feminism, education, developing social awareness.

German punk feminist festivals' gender politics and social space: between identity and anti-identity politics

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Abstract

This presentation aims to show how German punk-feminist festivals deal with gender politics. I will, more precisely, study how they try to create spaces with their own social and gender rules, considering both gender identity politics based on a materialist understanding, and anti-identity politics influenced by queer theories. This reflects on workshops and musical programming. My paper will therefore be based on a close study of the schedules and the promotion materials (presentation texts, flyers) of a large range of festivals organized these last fifteen years, plus abstracts from interviews and field observation notebooks.

On the one hand these events indeed develop materialist feminist identity politics. Arguing that women experience gender violence's in their everyday lives, the festivals aim to become safe spaces for them to take a break. They target women as a class suffering the hetero-patriarchal system, both in and outside the punk scene, and encourage them to think about this condition and organize. On another hand, these festivals also claim for the deconstruction of gender binary, drawing here on queer theory. I will therefore show how these events, establishing that individuals might not necessarily be male or female, became a place where one can claim and embody new gender identities, made invisible outside of this particular context.

Since these two approaches are really different if not totally oppositional in their theoretical foundations and their goals, I will seek to analyze how they confront or get along in the social spaces created by and for these events.

Keywords: festival, identity politics, queer, social space.

The Sonic Orchestration of a Cinema of Attractions: Siouxsie and the Banshees' 'Carousel'

Samantha BENNETT, The Australian National University, Australia.

Abstract

Drawing on research to be published in a 33 1/3 series book on Siouxsie and the Banshees' *Peepshow* (1988), this paper focuses on the sonic construction of a fairground soundscape in the album track 'Carousel'. Aesthetically, 'Carousel' can be read as evoking the site of a turn-of-the-century fairground, as well as a manifestation of the depiction of the carousel in film history. Quite fittingly, the track bears more resemblance to film music than it does to popular song of the era. Featuring explicit lyrical reference to Tobe Hooper's *The Funhouse* (1981), the track also takes inspiration from Alfred Hitchcock's *Strangers on a Train* (1951) and Robert Weine's expressionist benchmark *Das Cabinet Des Dr Caligari* (1920). With reference to Sergei Eisenstein's 'montage of attractions' and Tom Gunning's 'cinema of attractions', the track – like the entirety of *Peepshow* – makes more sense when contextualised in film and film music theory. 'Carousel's orchestration features a calliope constructed from multiple synthesised sound sources, as well as sonic emulations of fairground attractions, to include motion, speed and rotation. Additionally, the track incorporates found sounds from a fairground location. This paper addresses the orchestration, structure and form of 'Carousel' with special focus on the manipulation of instrumental timbres to create sound effects that reinforce the lyrical narrative. Additionally, an analysis of 'Carousel's mix reveals multiple volume and spatial manipulations befitting a track focused on time, memory and madness.

Keywords: Siouxsie and the Banshees, sonic construction, fairground soundscape, film history.

Do It Together: Collective Management of Festivals

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Daniel DOMINGUES, Fluminense Federal University, Brazil.

Abstract

This article intends to analyse the strategies related to the model of collective management that involves practices of associativism and dynamics of voluntary work at the collaborative production of festivals. Therefore, this article aims to analyse the collective management model adopted by the producers of the Feminist Festival in Porto, Portugal. Therefore, we use the Actor-Network Theory (Latour, 2012) in order to (a) identify the main agents involved; (b) understand their central motivations and the application of the Do It Together philosophy; (c) observe the festival's production strategies and the dissemination of its activities and ideologies through social networks; and (d) to detect the main sociability practices present in the articulation of these young people.

Keywords: festivals, Do It Together, collective management.

Why Diverse Zines Matter: A Case Study of the POC Zines Project

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Abstract

Historically, zines have been an alternative outlet for niche topics, or writers and writing, that are ignored by mainstream media. Zines are significant because they offer the opportunity for connection, community, and networking between those interested in these diverse (in the broadest sense) topics. The developments in digital technology have enabled zines to extend into the online sphere: this increased access has resulted in increased participation (by readers and writers). This paper will focus on (digital) zines that are created by people of colour (POC), particularly those who do not identify with normative gender and sexual identities. In recent years, there has been much discussion and media coverage about the lack of diversity in cultural output, and various campaigns, to promote diverse writing have followed. Through a case study of the POC Zines Project – a community-building project that promotes zines by POC – this paper will look at how creators of zines are experimenting with digital formats and social platforms, and will consider what mainstream publishers can learn from this. As Radway (2012) outlines “zine-ing is a social phenomenon, a form of social action driven by desires for new forms of sociability and new ways of being in the world” (p.140): this paper will highlight the important of social collaboration, and DIY production, on opening up the creative process and offering a response to the under-represented in traditional publishing.

Keywords: zines, DIY publishing, people of colour, diversity, writers.

Challenging canonic orthodoxy: Do-it-yourself cultures break into religion

Guilherme BORGES, University of São Paulo, Brazil.

Abstract

Based on the analyses developed by Danièle Hervieu-Léger, the purpose of this presentation is to show how the religious sphere is being increasingly colonized by do-it-yourself cultures (DIY). Free from following traditional precepts, individuals find themselves in a position to give wings to spirituality, distant from institutional belongingness and belief. Antithetical to the conventional religious practitioner, "moving figures" arise. These are characterized by the detachment of believing and belonging and by the idea of spirituality as a possibility for building identities, independent of what is seen as "true faith" or "authorized faith". The diversity of religious traditions emerge as troves of symbolic ideas, à la carte, in which the individual can enjoy comfortably, exercising the creativity of bricoleur. Even in the field of religion, DIY cultures enable the construction of post-traditional identities; therefore, "religious bricoleurs" are open to different gender performances and to the discussion of taboo themes related to sexuality. Consequently, it's not surprising that the DIY practices maintain an underground and anti-hegemonic position in the sphere of institutionalized religions.

Keywords: DIY cultures, religion, bricolage, gender performance, spirituality.

Funk is Power: recent forms of youth empowerment

João Marcelo BRAS, UNIP – Paulista University, Brazil.

Abstract

This article seeks to present and discuss the points of contact of two important musical scenes in São Paulo, the one of punk and the one of funk ostentation, in its explosions and emergencies of protagonism and visibilities, through the Internet. Among their appropriations and uses of global and local culture, in a post-peripheral epistemological perspective that happen as ways of resistances that escape through the breaches and penetrate, in depth, in the daily life of edge youths. Thus, this comparative cut will serve to show us that both musical scenes at different historical moments have been central levers of DIY culture: because they help to change and negotiate a social status of disfavour; seeking their legitimation and appropriating symbols that, in the case of funk, shock and provoke, since it is articulated by a connected consumption the most privileged classes, who react by demonizing and demanding effective actions against the visibility of this musical scene. The issue of dispersed creativity is prioritized in their representations of belonging and resilient uses of urban space. These ways of being and being allow new protagonisms - though surrounded by stigmata - and their very personal constructions when reading the world and producing their own versions of musical aesthetics, corporealities and affections. Consequently, this paper demonstrates the importance of this connection to these scenes as a form of empowerment of disadvantaged young people in the context of S. Paulo.

Keywords: funk ostentation, punk, peripheries, youth and cultural hybridity.

Music and fashion in Spain in the 80's

Angels BRONSOMS, Universidad Autónoma Barcelona, Periodismo, Spain.

Abstract

This paper aims to understand how pop music culture influenced and inspired the fashion choices of the young women living in Spain in the 80's and whether that influence was a general pattern in that generation. The objective was to find out if the influence of music in fashion was a common trend among this generation on the main cultural cities of the world at that time. To understand such phenomena and its sociological implications, the study explores how this influence was visible and what media besides music played a role: films, the urban art scene, the music videos, magazines, movies. The context of the research is Spain between the convulsive late 70's until 1989. The target population of the research were a group of 10 key female professionals of the Spanish music industry and culture born between 1953-1969. The methodology of choice were semi-structured interviews and the concepts obtained from their answers have provided us with rich understanding and interpretations of the social worlds and contexts that were meaningful to them. The research concludes that the women of the pre-internet generation with their attitudes, corporal aesthetic, sexuality and the style of dressing made fashion statements and found the melting point mostly through music. The music, considered as the most powerful artistic expression for its immediacy, evocative power served perfectly to the fashion industry by constructing identities and individualities.

Keywords: popular music, fashion, music, Spanish History 1980-1989, women, media, female subculture.



Class War, Bash the rich, 2004 | © Chris Low



London Days of Rage Demo | © Chris Low



Injured cop, Stop the city, 1983 | © Chris Low

The use of fanzines as pedagogical tools in the University: fostering DIY cultures and academic research

Minerva CAMPION, Political Science, Pontificia Universidad Javeriana,
Colombia.

Abstract

This presentation aims to analyze the use and appropriation of fanzines by students in the university. I understand the fanzine as a pedagogical device that can be used in the classroom in order to develop more horizontal relations between the professor and the students. This work has been carried out with four groups of students, corresponding to two different courses: Communication and Society, and Introduction to Political Science. Likewise, this presentation is going to question the traditional (and vertical) pedagogical model of education, and will discuss on the standpoint epistemology. As a university professor, I consider that it is necessary to foster new punk pedagogies in the classroom that develop DIY cultures, autonomy and more horizontal relations. In this sense, an alternative academic evaluation method is promoted that encourages the participation and allows the development of the students' academic interests. To summarize, we propose the next questions for the presentation: how can we foster punk pedagogies in the classroom? What does the use of the fanzine imply as an alternative pedagogical tool?

Keywords: fanzine, punk, alternative pedagogies.

Aliens against alienation: How queer developers subvert gameplay (doing it themselves)

Roberto CAPPAL, University of Pisa, Italy.

Abstract

In her call to arms book, *Rise of Video Game Zinesters* (2012), game developer Anna Anthropy describes videogame industry as a round-the-drain cycle in which games are designed by a male-dominated culture, and marketed to a small male-dominated audience. "It's a bubble", Anna Anthropy says, "and it largely produces work that has no meaning to those outside that bubble, those not already entrenched in the culture of games". According to the author, this never-ending process leads to a "culture of alienation". The only way to fight this alienation is that different kind of people start to produce games by using user-friendly tools (like Twine or RPG Maker) as a means of self-expression. With a close reading of four queer games made by four different authors this paper will explore the work of some of the best known independent artists which develop DIY videogames in order to subvert the conventional gameplay strongly defended by the conservative (if not reactionary) videogame industry. The main objective of this paper is to show how an artist can put the player in someone else's shoes creating simple zine-like games (Anna Anthropy's *DisAya*, 2012), undermining genre conventions (Mattiè Brice's *Mainichi*, 2012), modding popular mainstream games (Jeff Hong's *Gay Popeye*, 2014), and working on simple game-mechanics (Merritt Kopas' *Lim*).

Keywords: video games, subversion, resistance, queer.

Artists are not social scientists: Challenges and theoretical-methodological dilemmas in the study of artistic differences

Mário CARDOSO, School of Education - Polytechnic Institute of Bragança, Portugal.

Abstract

The simultaneity and confluence of territories promote a constant and malleable interplay between the cultures, experiences (performative and creative) and traditional and contemporary processes of the Arts and Art System. The dialectical and dialogic relationship through its multiple crosses presents itself as one of the significant challenges to research in the Arts fields. The mobilization of a diversity of knowledge, experiences, procedures and data of the artist/researcher, sometimes converting perspectives, or introducing new possibilities of interpretation allow to understand the contemporary senses of creation and artistic performance but also give to the artistic research a singular character, guided by the coexistence with gaps in the construction and definition of the structuring procedures of the research project that can lead to the verification of the causal/correlational relation or to the formulation conclusions/theses marked by the refutability and replicability. All these elements make visible the difficulties of an epistemological and methodological order existing in the uniqueness of artistic research. This communication intends to discuss the methodological challenges and dilemmas of artistic research with an incidence on artistic differences and in what way and with what qualities experiences and especially the experienceness of artists and artistic research differs from social scientists. In this context, artistic research must define its field more precisely, cultivate it and adjusting its methods and processes. Looking at artistic research from a societal perspective can contribute not only to the adjustment of epistemological and methodology definition of artistic research but also to the construction of a new social aesthetic.

Keywords: artistic research, artistic differences, arts.

Creative dynamics: artists, places, clusters and network in Ile-de-France

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Abstract

We study the creative city through cultural and artistic places, especially from the point of view of the underground vs. mainstream/upperground debate. So, we interviewed 250 "ordinary" artists from all disciplines about their most creative places in the Parisian region. Our method: the subjective graph. The graph: a square consisting of two axes, the vertical axe is a scale going from underground to upperground/mainstream, the horizontal one measures the level of interactions from little to many interactions. The subjectivity: no definition of the terms used was given : creativity, place, underground, interaction). We provided each artist with the printed graphs and colored pencils, then they wrote, drew and scribbled the following information: (1) the three cultural places that contribute the most to their creativity; (2) the positioning of these places on the graph in both dimensions; (3) their own positioning on the graph in both dimensions; (4) their artistic disciplines (theater, circus, music, painting, etc.) ; (5) their city of residence in order to study Paris (50%) versus its suburbs (50%); (6) their age (median of 30 years); and (7) their gender (50% women). We have compiled and aggregated the data and obtained around 300 different places ranging from industrial wasteland, bars, cemetery to the great Parisian Opera. We have found that the most creative places form a single network where artists circulate; it is composed by 23 different clusters / communities... more detailed results will be presented in our communication.

Keywords: underground, interaction, creativity, place, network.

Nomadic subjectivities, experimentalism and musical post-genre

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Abstract

The experimentalism in art, since the vanguards, overcomes language issues by tensioning also moral values of this time. From this idea, we need to understand which are the confronts of the experimentalism in pop music, and how these occur in language and social context. Thus, this paper analyses the works of DJ Tudo, Mashrou' Leila, Tetine and Aila, which, like the vanguards of the twentieth century, propose communicational experiences that escape from semantic stability of phonographic genres and inscribe, in their works, emerging demands of the global scenario, surpassing the regimes that limit the social life. The theoretical and methodological approach uses Cultural Studies to analyze the politics of representation and the Semiotics of Culture to deal with the dynamics of cultural texts, added to concerns about the materiality of these works. It is an exploratory research of the understanding of dialectics in musical language production, since artistic nomadisms cross the territoriality of the genres to produce difference in pop music, when sketching a post-genre state in the media scenario.

Keywords: hybridity, identity, subjectivities, difference, pop music.

Red shades, rhythms and biology: sonorities break with the expected in the uniqueness of being a woman

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Abstract

What to expect? The cycle? The deep red? Stratified academic structures? And if there is no waiting for the time in re-existence if it does not stop and does not pass? Confrontations. Nomadic professors in methodological journeys dialogue with the world, producing other biology concepts in contraventions. But why the time? "The fact is that by giving up the notion of melody and accompaniment, theme and development, the music gave up chronological and causal time. The music resulted from this way of thinking left time and approached to the visual arts" (Ferraz, p. 68, 2010). Along with this idea, we, by female professors, open ourselves to daring epistemology in university archaeological sites. Expansion in time with desire to lose the human and organic form which seeks to organize bodies, movements, thoughts; with desires and creative forces to production the new, what is broken, what is ephemeral and generates pulses. Smoothing striated times. Sliding with Sidney Magal and Ney Matogrosso through nomadic gestures. "More than an icon, Ney Matogrosso was one of the penetration holes for a body of practices in this collective cartographic process" (Nogueira, p. 775, 2016). Penetrations to drill an expected, letting us pour in red shades with the works of Tunga, Cildo Meireles and Joana Ricou. Art-life-bio drawing a logos to chaotic rhythms-gestures in a mutant time produced just in the singularity. Because we are the time, the pulses of life.

Keywords: gender, education, art, biology.

Queer Zines in Madrid in 1990's

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Abstract

The aim of this paper is the study of queer zines produced in Madrid in the 1990's. There were two pioneer groups in queer activist in Spain, La Radical Gai formed by gay men and LSD, formed by lesbians. La radical Gai published six numbers of their zine *De un plumazo*, plus two dossiers about VIH and a homophobic attack. LSD, formed one year later than La Radical Gai, published four numbers of *Non-Grata*. Both groups share ideology, but had different aims and agenda because of their specific gender experience: the principal theme for gay men was VIH, whereas lesbians mainly focused on visibility. Albeit the groups did not denominate themselves as queer when were formed (1991 La Radical Gai, 1993 LSD), they were the first to coined this term in the Spanish context (Solá, 2012: 267). La Radical Gai named their zine *Queerzine* in 1993 and LSD use this term in their first zine published in 1994, where they already defined their self as queer lesbians. My paper will analyse these zines as historical documents that help us understand the characteristics and history of the zine production in Spain and the introduction of Queer Theory in the context of Madrid in the 1990's. The zines were not only important for the academic group of Queer Theory but also for the social activist movement of the time. Produced by university students, some of which continued their careers in academia, these zines promoted and boasted the introduction of Queer Theory in the university.

Keywords: zines, queer theory, La Radical Gai, LSD.

Lesboqueer culture in electronic dance music scene in Spain

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Abstract

From the beginning of the twenty-one century a lot of women's collective DJs are emerging around the world working on the idea to make visible women in EDM scene. In the case of Spain I focus my attention on a collective women DJs and VJ that emerged in 2002 in Barcelona with the purpose of subverting the sexual stereotypes around of electronic dance music and the club culture. This work presents the pathway of *LesFatales's* collective in Barcelona in relation to its DIY way to work and its affinity with queer identities.

The electronic scene in Barcelona has an important level with *Sonar Festival* as example. So electronic music in general enjoy a high consideration among people both public and artists, that in addition to find this relevant festival can go to a lot of events and local clubs to listen, dance and play electronic dance music. The project of *Lesfatales*, a group of three women, two DJs and one VJ, is pioneering in provide a particular electronic music scene related to queer identities and with a feminist perspective.

The aims of this paper will be to explain this kind of project, a guide for others collectives in Spain, that join a lot of people since 15 years displaying different subjectivities and non-normative sexual identities around electronic music scene..

Keywords: women's collectives DJs, electronic dance music, club culture, queer identities.

Media animal and movies in the anthropocene – values, differences and representation

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Abstract

Different films throughout cinema history revealed both human empathy and cruelty with non-human animals. In many cases, following and influencing a transformation of the mechanistic thinking in a way which recognises that other animals are also sentient and are entitled to live in welfare and dignity. This contemporary problematic is very much present since the late 90's in the emergence of films denouncing practices of exploitation and consumption and promoting animal awareness and consciousness. Indeed, the change in course in the Animal Ethics domain and other scientific areas, from humanities to cognitive neurosciences, has had an impact on the moving image. It is like that in fiction films and documentaries, art-essay-films and installations. Some contemporary film production has been documenting and questioning, contributing to a (re) frame of the place — from ancient Greek *tópos* — that is entitled to the Animal. Although this re-framing emerged as an epistemic concept in cinema and science and humanities, only in the twenty-first-century films reveals the desire to look at animals as plurals in their singularity and singular in their plurality — the *animot* from Derrida. Meanwhile, the emergence of global media and social media disseminate a profusion of titles, including activist videos and scientific research videos, providing crucial information that supports latest scientific and philosophical proposals. I will explore this context focusing different filmic examples and include a study case about modes and manners that encourage a change of behaviour and thinking about non-human animals on a historical process that is intrinsic to the present moment and shapes the contemporaneity of this beginning of the twenty-one century.

Keywords: animal studies, Anthropocene, film studies, social media.

Banned but not silenced: A brief story about censorship on music, politics & gender.

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Arkaitz Letamendia ONZAIN, University of the Basque Country (UPV/EHU), Spain.

Abstract

In this work we investigate the relationship between music and censorship. Starting from the capacity of the underground musical scenes to generate controversy, we focus on the reaction of the mechanisms of repression of the State. To address this issue, we propose three phases for the case of the Spanish State. First, *the censorship in the media*, is exemplified in the blockade of the media to the powerful explosion of Basque punk groups in the 80s. When one of these groups managed to pass the filter, it gave rise to episodes of moral panic, as the famous case of the song "Me gusta ser una zorra" ("I like to be a bitch") of the female band Las Vulpess, censored in 1983 on TVÉ. A second phase, *the political boycott*, focuses on the 2000s and refers to the political persecution, cancellation of concerts and prohibition of playing, experienced by Basque groups such as Negu Gorriak, Soziedad Alkoholika or Su Ta Gar. The third phase is *the criminal prosecution* and is located in the decade of 2010s. Here censorship experiences a turn of the screw and moves to the criminal field; different artists are judged (like Los Chikos del Maiz) and condemned to sentences with prison terms (like Pablo Hasel, Valtonyc, La Insurgencia) because of the content of their lyrics. To characterize the three phases we propose a fieldwork based on interviews and the analysis of lyrics with messages representative of each phase.

Keywords: music, underground, politics, gender, censorship.

Rituals of rebellion: Theorizing The Beatles, girl culture, and (anti) heritage popular music tourism

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Abstract

This paper examines space, place, gender as it intersects with The Beatles cultural narrative and popular music tourism, specifically at EMI/Abbey Road Studios in St. John's Wood, and the groups' original Apple Offices, 3 Savile Row, London. Interestingly, a survey of the living cultural histories that exist at these places reveals an alternate story of young women taking practices of fandom cultivated within the intimacies of the bedroom out into the streets. Such is the case with The Apple Scruffs, a female fan collective in late 1960s London whose subcultural rituals, including graffiti, photography, and loitering, connect contemporary forms of popular music fandom with women in urban space. This paper traces the significance of girls and subcultures in post-war Britain and their activities at places connected to The Beatles cultural production in Liverpool and London. Applying Angela McRobbie and Jenny Garber's research on girls and subcultures (1975), this paper suggests that a more inclusive and gendered reading of place (Massey 1984) is necessary in contemporary discussions of The Beatles and popular music tourism. Similarly, I will discuss the ways in which feminist psychogeography is used in my research as both a theoretical lens and experiential research method. Overall, I argue that the rituals of rebellion of the Apple Scruffs enhance the democratization of Beatle places in both London and Liverpool, providing an alternate remapping of the city and urban space in the context of globalization and (anti) heritage popular music tourism (Roberts and Cohen 2015); shifting the marginal towards the popular.

Keywords: subcultures, gender, feminist psychogeography, DIY cultures, music, graffiti.

Rolezinhos: resistance and leisure among the youth in Brazilian metropolises

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Pedro Martins de MENEZES, Faculty of Arts and Humanities of the University of Porto, Portugal.

Abstract

In the past few years, malls and shopping centers located in affluent regions of major Brazilian cities were taken by the "rolezinho" phenomenon: excursions of groups of black youths from peripheral urban areas, dressed in clothes that resemble the style of those from wealthier and socially superior strata. This aesthetics is inherited from the "ostentation funk": a musical genre created by artists from low income groups that mixes a funk beat originated in urban peripheries with lyrics and exaltation of signs that are typical of Brazilian upper middle classes. For a subcultural perspective, the rolezeiros seem to apply a strategy similar to that of the Mods and Teddy Boys in post-Second World War London. In this point of view, likewise those British boys, the rolezeiros are marginalized youths who are unable to find practical and objective alternatives to reach the privileged spaces occupied by a high and middle class that excludes them. Facing the "real" impossibility of achieving this supposedly unreachable world, the rolezeiros seem to take the same "illusionary exit" as the Mods and Teds: adopting the aesthetics of economically superior classes, not by mimetically repeating it, but by recreating it in a parodistic and hyperbolic way. In this sense, the caricature and the exaggeration by which the "poor" youth incarnate the aesthetics of the "rich" attribute a personal mark that reinvents their style in terms of the rolezeiros, "sliding" the style from the affluent classes from where it originated to the marginalized classes by whom it was appropriated, configuring the symbolic victory in a concrete battle. Using this empirical phenomenon to discuss theoretical precepts, we finally bring up the questions: after all, what are the rolezeiros? Are they a solid group with clear boundaries and a rigid identity based on social class and united by the idea of resistance, as desired by the subculturalists? Or are they a fluid group with porous frontiers and a volatile identity based on consumerism and gathered around leisure, as defended by the post-subculturalists?

Keywords: subcultural/post-subcultural theory, scenes, style, group identity, resistance.

Contemporarian patriarchy: discussing gender in a creative process

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Thaiana Rodrigues da SILVA, Department of Sociology of State University of Rio de Janeiro, Brazil.

Abstract

This work addresses conditions for women through a scenic creative process called "Ithaca revisited". "Ithaca revisited" is a theatrical work-in-progress based on an episode in the Odyssey where Ulysses returns to Ithaca, but it is told from Penelope's point of view. If Homer showed Penelope as the abandoned female, here we meet her anger and resentment. "Ithaca revisited" invites other powerful, vengeful women to share the stage with Penelope: Fausto Fawcett's Katia Flavia and Oscar Wilde's Salome. We question the idea of Ulysses being a hero in comparison to Penelope from a contemporary viewpoint, bringing up a feminist discussion of claiming space and rights, especially for women. Do we read in the Odyssey that a woman should passively wait for her man? Is he her saviour, the great hero? What is a hero? In which ways does this story, among others, reinforce the existing patriarchy in our society and the lack of female solidarity that often legitimizes male abuse and irrational female actions?

Keywords: gender, creative process, Greek mythology, powerful women.

The self-sustainable world of Shahzia Sikander

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Abstract

This essay aims to put into perspective the need to create a feminine figure, a flat figure, in black in most works (drawing and painting), a shadow which is present in some of the works of the artist Shahzia Sikander (1969, Pakistan), and considered by Fereshteh Daftari as an alter ego, as representation of self-feeding and self-survival: a woman who generates and feeds on her own energy, in a will to safeguard her own identity (self-sustainability). Shahzia Sikander is a diaspora artist and her works presents hybrid qualities, in a process of reconciliation between the West and the East. Her work is influenced by Hindu mythology, by Mughal miniature paintings and by Western artists like Sigmar Polke, among others. As a woman born in a Muslim territory, Pakistan, Shahzia Sikander takes us to places/spaces where the delicacy and fluidity of the Mughal miniature painting is significant, a presence felt even in her digital animation work, consisting of several layers, in a palimpsest process. Her work questions the issues of gender, religion, hierarchy, Western and Eastern culture, from a perspective of dialogue and numerous solutions. In this article we rely on authors linked to the notion of hybridity, like Néstor García Canclini, Homi Bhabha, Peter Burke and Yvonne Spielmann.

Keywords: hybridity, painting, alter ego, identity, culture.

Spread Your Love Like a Fever - Standing up against violence through activism

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Abstract

Drawing on feminist activism as counter-culture this paper aims to show the practice of activism as a form of protest against violence in the public and private spheres. As a starting point I will use the work of Žene u Crnom Beograd (Women in Black Belgrade), a self-proclaimed pacifist group born out of the conflict in the former Yugoslavia to oppose the ethnonationalist rhetoric which led to the disastrous wars in the Western Balkans in the 1990s. Active to this day, they defend non-violent resistance against political, institutional violence, and also against more domestic forms of aggression. In collaboration with a myriad of other NGOs and artists, Women in Black Belgrade offer an array of provocative public performances, concrete examples of these interventions will constitute the core of my presentation. The theoretical framework of their actions and the violent reactions they have to confront will also be discussed – calling on similar forms of protest in other parts of the world.

Keywords: activism, non-violence, resistance, Women in Black.

Liminal territories in the structuring of identities: negotiating art worlds and gender in the Lisbon of António Variações

Pedro COSTA, DINAMIA'CET- University Institute of Lisbon, ISCTE – IUL, Portugal.

Abstract

Being a territory traditionally open to creativity and to the expression of difference, marked by its creative ambience and being the center of Lisbon's new "movida" in the Portuguese 80's, Bairro Alto had a double importance for António Variações, offering him two different liminality tracks: on the one hand as cultural and creative district, epicenter of the artistic and cultural revolution of the 80's, and on the other hand as a privileged space in the affirmation of Lisbon's LGBT community, which experienced at the time its first signs of visibility. The aim of this text is to understand the importance of liminal territories such as this one in the structuring and negotiations of identities, analyzing the case of Bairro Alto in the life and work of Variações, and the way it was fundamental for his affirmation both in the music art world and in the gender aspect. Following his biography and his constant demand, between «traditional culture» and «cosmopolitanism», it is sought to show how this territory and the creative milieu that it provided were determinant for his activity. Exploring bibliographic and documental analysis and interviews with privileged informants, the article comprises four sections. After an introductory section, contextualizing the analysis and framing Variações' life path through Lisbon, a second part carries out a detailed analysis of Bairro Alto's creative milieu in the 80's and its importance for Variações' recognition in the emerging pop/rock music scene. In the following section, the importance of this neighborhood as crucial point for the LGBT sociability in the Lisbon of the time is analyzed, seeking to identify its importance for Variações' gender identity negotiations. A short concluding note sums up the main achievements.

Keywords: creative milieus, territory, Bairro Alto, liminality, LGBT, António Variações.

mommy's issues: a reading of the mother's role in Xavier Dolan's films (J'ai tué ma mère [2009], Mommy [2014], and Juste la fin du monde [2016])

Pedro CRAVEIRO, University of California, Santa Barbara, United States of America.

Abstract

In order to talk about the films of Xavier Dolan, we need to comprehend one important theme very explored in his oeuvre: the figure of the mother and, consequently, of the woman. The title of the film *J'ai tué ma mère* (I killed my mother) seems explicit and violent. If this film might be an explanation of an intense relationship between son and mother, still it is not enough to justify the construction of mother's role in Dolan's films. How can one read the relationship between Die Déprés and Steve in *Mommy*? How can one interpret the dynamics of a third feminine element in the story: does Kyla act as mother as well? How should we read, for instance, in the film *Juste la fin du monde* (It's only the end of the world), the connections between Louis and his mother? Is it a healthy and solid relationship? What about the relationship with his sister Suzanne? It is noticeable the absence of the father figure in the three movies. Is it related to the mother representation in Dolan's movies? How does Dolan explore these relationships? Is there always a negative portrait of the maternal figure? Are there differences among those referred constructions in the films? Why does the figure of the mother always act as a channel of frustration and rage? Are the three mothers represented in the same way and with the same physiological density? The present paper proposes an analysis, an explanation, and a reading of these several figures of motherhood and gender in those three films I consider very representative in order to justify my position: what does being a mother mean in the cinematographic universe of Dolan?

Keywords: cinema, gender, Xavier Dolan.

Young people, body and city: practices of urban dances in public spaces at Rio de Janeiro metropolis

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Abstract

This work reflect about young people that use the urban spaces to dance. It is based on transformations occurred in the city of Rio de Janeiro within the years of Government Growth acceleration program during the period of major global events: World Youth Day (2013); World Cup (2014); Paralympics and Olympics (2016). It intends to understand reasons, conditions and maintenance of the dancing practice (training and rehearsals) in the urban spaces of Rio de Janeiro related to the concepts of *identity* and *habitus*, through the methodologies of observation, interviews and itineraries with young people who use the city's spaces to dance. These practices vary and occur in different forms and places which permit understandings of meanings, resignifications regarding the life in the city as well as the city in life: multiplicity that live displacements experiences through the urban dances to cover creativity and inspiration in everyday life. This "corpography", that is, the coimplication between body and city, shares processes of urban experiments of historical and symbolic narratives. How the interacts between these young with the city can constitute principles and results that influences in public life? State of coimplication that surpasses time and space against a "corporality of the city" and the public condition of your citizens.

Keywords: young people, urban space, city, dance, Rio de Janeiro.

My body tour: networks of re-existence of non-hegemonic bodies in Brazilian YouTube

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Fluminense Federal University, Brazil.

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Gabriela GELAIN, Communication Sciences Department, Unisinos University,
Brazil.

Abstract

From a context marked by the emergence of new forms of activism linked to the digital environment (Castells: 2013) and of dynamics articulating activism and entertainment (Bennett and Toft: 2009, Earl and Kimport: 2011), the article proposes to investigate the articulation of networks of solidarity involving non-hegemonic bodies in the Brazilian youtube. To do so, it presents a case study on the popularization of the tag "Tour pelo meu corpo" ("My body tour"), in which youtubers of diverse ages, ethnicities, and regions of the country exhibit supposedly "undesirable" characteristics of their bodies. Since the media "are constitutive elements of structures, articulation, and circulation of meaning" (Pereira de Sá: 2016, 53), we argue that the socio-technical network (Latour: 2012) formed by the circulation of the tag "My body tour" can be seen as an important element in strengthening articulations for producing and sharing content focused on gender and body positivity on YouTube. The paper is organized into three main topics: 1) entanglements between empowerment and authenticity; 2) entanglements between activism and entertainment in contemporary times, and 3) Mapping circulation of the tag. We work with the notion of social capital of Bourdieu (2008) dialoguing with different perspectives (Pontieux: 2006, Recuero: 2007, Putnam: 1995) to analyze rules, values, and disputes are circulating in this network, highlighting the powers and limits of this process for the re-existence of bodies materialized there.

Keywords: YouTube, gender, non-hegemonic bodies, network, social capital.

Conscious, professional, strategic. Musical DIY in digital networks era

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Abstract

The spread of technologies that both facilitate the production and distribution of content and sustain the reconfiguration of some relationships between players in the music system, especially the disintermediation of communication between musicians and the public, lays the foundation for new articulations of self-production. In such a context musicians who have been self-producing for many years are negotiating their visions and conceptions of DIY, as well as their ideals and aspirations, with the opportunities and conditions experienced in the new environment. One aspect recurring in many reports is the need to adopt a more reflective, professional and strategic approach in order to gain minimum visibility and reach for one's project, though evaluations on this need diverge. Such accounts provide valuable insights for specifying and problematizing critical analyzes concerning subjectivation and the use of neoliberal rhetoric that links autonomy and self-realization, that is the production of identities suitable to new forms of capitalism (exemplified, among others, by new web-services supporting cultural DIY). Drawing on several interviews, conducted as part of an ongoing research concerning the use of new digital tools and services for DIY, the paper will look into the ways in which self-producing musicians both negotiate the conditioning of the new environment and face the tensions between artistic identification and self-management practices.

Keywords: music production, DIY, self-management, digital platforms, social media.

Eighties indie pop, DiY punk and gender: blurring the norms

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Abstract

Over time, the perceived meaning of 'indie' has shifted significantly. However, the emergence of indie as a genre category in the eighties certainly links to the DiY punk tradition. From around 1983 onwards, however, indie did develop as something a little different from by-then-traditional 'punk' (as normally understood). For one thing, indie harked back to sixties music to an extent which had generally been resisted by the seventies punks; and amongst these influences tended to be the 'girl groups' which had certainly inspired the Ramones but which otherwise tended to be marginalised as a notable influence on punk. More significant still for present purposes, eighties indie offered a different and somewhat asexual or gender-neutral punk-related identity for both boys and girls. In terms of gender, the Smiths (an unquestionably significant contributor to the emergence of indie) dared to wear beads, floral accoutrements and to hint (often strongly) at homosexual desire. Soon, a generation of UK bands (sometimes collected together, problematically, as 'the C86 groups') were exploring similar ambiguities of gender and/or sexuality. The Siddeleys, for example, had a female vocalist (but boyishly presented) going by the name Johnny who notably sang 'I'll never be man enough for you...'. Male vocalists, meanwhile, often sang in a high pitched and perceived-to-be-'girly' style. This presentation explores not only the importance of gender to eighties indie but also in relation to the post-eighties indie scene(s): not only the more 'laddish' world of Oasis and so forth but also the riot grrrl scene.

Keywords: indie, gender, punk, homosexual, gay.

LS6 and beyond: self-organisation and the dynamics of inclusion in the Leeds independent music scene

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Abstract

This presentation will examine the DIY identity of local music scenes in Leeds from the early 2000s to the present. In focusing on local workingmen's clubs and pubs, where nineteenth-century textile mills and industrial warehouses have been re-appropriated as performance spaces, it will consider the cultural identity of music communities in the West Yorkshire city. Within this context, I will discuss how the influx of students and young professionals has not only led to a growth in the urban population, but has also made use of multi-purpose spaces for the development of collective cultural practices. In doing so, DIY and alternative music have become the mainstream scene of inner city West Yorkshire, one that negotiates the dynamic between fixed local and transient populations. This talk will define and address the key issues within the DIY music scenes of Leeds, specifically with regards to how the production of independent live music and the construction of regional urban identity have evolved over the past 16 years. How has a DIY cultural identity ignited and transformed the urban environment within the context of local and professional music-making? To what extent does this urban identity facilitate greater social inclusion? In addressing these questions, alternative forms of local material culture will be analysed, including zines, posters and podcasts. Furthermore, interviews with musicians, promoters, and a wide range of DIY participants illuminate how the regional identity of Leeds has led to the cultivation of an innovative and internationally prominent DIY scene.

Keywords: DIY cultures, urban spaces, social inclusion, cities.

Being women in a 'classless' class: Everyday life strategies of offender women in Turkey

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Cihan ERTAN, Düzce University - Department of Sociology, Turkey.

Abstract

Being an offender, when it is considered in terms of its relation to social milieu and regional labelling, can result in social exclusion and social closure. These processes of exclusion and/or closure have also a significant potential to engender the activities that can be deemed as deviant and criminal as well as to reproduce them. However, contrary to de facto values of society, for the individuals of that social group these activities may be turning into existential creative strategy of everyday life as legitimate and usual routines in order to stand for hegemonic way of living. In this context, the individuals of closed groups produce and reproduce the alternative, and usually counter, cultural codes of their groups by means of being indifferent to other ways of life. The process of social closure can be much deeper when femininity, that is at the bottom of gender hierarchy, is being thought together with poverty and crime. From this frame, this study aims to illuminate sense-making ways of women who have been pushed into specific areas of the city, are poor and precariat with reference to their practices in everyday life. The research data obtained by in-depth interviews with the individuals from this group who are under probation in Antalya, Turkey will be used in this study.

Keywords: women, strategies of everyday life, woman offenders.

Punk, gender and politics in Croatia

Vanja DERGIĆ, University of Zadar, Department of Sociology, Croatia.

Abstract

This presentation will introduce key findings of the ethnography case study 'Anti-fascist punk activism' that was conducted as a part of the MYPLACE project. The objectives of the project were to explore how young people's social participation is shaped by the shadows (past, present and future) of totalitarisms and populism in Europe. Through 21 in-depth interviews with members of the local anti-fascist organization, members of the non-profit collective that organises punk concerts and members of local punk bands, most common topics that would occurred were related to personal understanding of politics, gender issues and violence. During the fieldwork it was noted that there is strong disunity and fragmentation of the punk scene in Zagreb, which could be caused by the different understanding and meaning attributed to declaring oneself politically. However, most of the respondents in this study who declared themselves antifascists belong to the contemporary 'antifa punk' scene rooted in the protest movements of the 1990s (reclaim the streets action, food not bombs, etc.) as well as in anti-nationalist resistance to retraditionalization processes in Croatian society. Most of the respondents expressed critical views on contemporary politics and a certain wish to subvert dominant discourse, but when talking about specific practices and activities for changing thereof, there is a certain gap in emancipatory rhetoric of some of them. One of the main examples of this can be seen in the understanding of gender roles. Except for activism scene where women are still a big part of organisational and managing teams, in other areas, such as bands, audience or even pogo dance, the ratio of men and women is uneven. This leads to the conclusions that the understanding of gender roles on the punk scene in Croatia is not significantly different to ones of general and more mainstream culture.

Keywords: politics, anti-fascism, gender, apolitical.

«Ch-ch-changes: turn and face the strange». David Bowie and the gender-fluid construct: a diachronic reading of a visual manifesto

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Abstract

Looking retrospectively at the 1970s we are able to understand a particular set of circumstances which propelled the sociocultural revolution towards self-expression and liberation. Changes gradually creased their way through the underground scene, yielding music as a conduit against the established values and morals. Thus, music – both as social and identity media – played a major role in the rendering of a consciousness pertained to the (de)construction of the concepts of gender, identity and «strangeness». This was explored by sub-genres like *Glam Rock* – and subsequent derivative forms –, which ultimately cemented the «outrageous» and «gender fluidity» as foundations of a visual 'manifesto'. Therefore, this paper aims at David Bowie's visual and conceptual contributions to the definition of an androgynous, sexually ambiguous and gender fluid image, strongly imprinted on both his persona and artwork – especially from his *Hunky Dory* to *Diamond Dogs* time period. In this sense, we centre our focus on both text and image analysis in hopes to not only consolidate David Bowie's construct and influence on related artists and/or genres, but also pin down the bases for following subcultures.

Keywords: gender fluidity, visual culture, David Bowie, album artwork.

Queer DIY gigs as anarcha-feminist interventions

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Abstract

The punk scene in the UK has experienced a marked increase in explicitly queer and feminist gigs and festivals in recent years. These initiatives are responding to an identified and ongoing problem of sexism, patriarchy and heteronormativity in punk, despite lots of well-meaning rhetoric to the contrary (particularly in anarcho-punk of the 1980s and Riot Grrrl of the 1990s etc.). Gigs are key to any punk scene in terms of their social role, their outreach role, and their production politics – this is where punk scenes produce and reproduce themselves week-in, week-out. Queer and feminist gigs and festivals are, then, crucial interventions in the self-reproduction of punk scenes. The intersection between DIY production politics and queer politics points to key issues within contemporary anarcha-feminism and queer anarchism, and punk experiences of this intersection speaks to the tensions between anarchism and feminism and queer politics. This paper looks at some case studies of queer and feminist gig in the UK in recent years and analyses their approaches against the backdrop of these wider tensions.

Keywords: queer, feminist, gigs/shows, festivals, anarcha-feminism.

From “underground” music studios into public space: the story of a local DIY scene that claimed the buildings and streets of its city

Vivian DOUMPA, Independent Researcher, Urban Planner & Geographer, Greece.

Alexandra KARAMOUTSIU, Aristotle University of Thessaloniki, Greece.

Abstract

Thessaloniki, in Greece, is one of the cities, where deindustrialization in the late 1980s left behind urban gaps. These empty spaces, often entire buildings, became the hotbeds, where the DIY music scene informally developed. Valaoritou area, up to this day, hosts the formal and informal music studios, where the city's underground acts meet and make music forming a network of overlapping sub-scenes and genres. This scene seems to be introvert and its performances occur in few & specific places, regardless of the availability of popular recreational venues. However, right before the economic crisis, there seems to have been a shift in this attitude, with some acts deciding to claim the streets and public spaces of the city, starting -probably- with the Street Parade self-organised event in 2008. To what extent did this intervention become a public expression of the DIY music scene and what was its imprint in the city's music, cultural or even social life? How do the urban gaps relate to this musical expression, and the development of a local DIY scene? We wish to listen to the voices (DeNora 2000) of Thessaloniki's underground scene and establish an interdisciplinary experiential approach that highlights the popular identity of the local music scene, by merging tools from musicology and spatial studies. In order to avoid being invasive, increase our embodiment and open up our research to non-academic people (Chaidopoulou-Vrychea 2013) we have chosen psychogeographical games (Debord, 1995) and open interviews as our main researching tools. Our goal is to develop a dynamic, bottom-up historiographical approach, within this rapidly changing present of the area and its musicians.

Keywords: DIY practices, public realm, local scene, oral history, psychogeography.

Non-mainstream economy, gender and urban area: the experiences of women actors in Turkey

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Esra Oğuz TAŞBAŞ, Psychology, Duzce University, Turkey.

Abstract

DIY culture is a wide set of practices that usually, consciously or unconsciously, counter to hegemonic social, political and economic organization of society. It can be suggested that DIY cultural practices can also pave the way for women to resist dominant institutional gender regimes, unlike the mainstream economy, establish their own alternative economic organizations by making production with the items available or bartering. This study aims to focus on the alternative economies of some women actors through various DIY practices in the city of İstanbul, Turkey. At that point, the urban areas where actors of that DIY economy participate become significant. So, the study also discusses the relationships of participants of this non-mainstream economic networks with other power groups in this urban area such as other residents (locals), neighbour communities, and tradesmen of the city. To do so, in-depth interviews were adapted as research methods in order to have profound informations concerning the experiences of women participating in DIY cultural space by means of an alternative economy.

Keywords: DIY culture, non-mainstream economy, women actors in alternative economy.

'Nobody knows what they're doing': entrepreneurial artists in Dutch pop music ecologies

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Erik HITTERS, Department of Media & Communication, Erasmus University Rotterdam, Netherlands.

Abstract

This paper examines how young pop artists navigate the demands of the Dutch popular music industry after the MP3-crisis. Digital technologies led to heavy losses for the recording industry, lowered the incomes of pop musicians, democratised the means of production, promotion, distribution and consumption of music and turned DIY into the dominant career model for aspiring artists. Pop artists have to become more entrepreneurial, that is, they need to do their own promotion/marketing, public relations and make sure they look and sound right. This new situation makes the position of artists more precarious, increases the pressure to be 'always on', and requires artists to develop new skills. By means of in-depth interviews with young upcoming artists from five Dutch cities with vibrant live music ecologies, we will investigate how artists design their DIY careers and what choices they make in order to reach their goals, how they reflect on these new practices and how they acquire the skills they need. By focusing on the perspective of young artists, we can learn more about current cultural entrepreneurship in the industry, whether a process of professionalization is taking place and how artists integrate the new entrepreneurial values with existing artistic values. In addition, we pay attention to how the practices of these artists are influenced by the urban environments they reside in and the way these live music ecologies contribute to the development of the new generation of artists. This provides the opportunity to explore to which extent Dutch pop artists are scene-based or operate within an industry-based structure and add to our understanding of how the configuration of an ecology contributes to its sustainability.

Keywords: pop music, cultural entrepreneurship, DIY, live music ecologies.





Rebellion Festival, 2014 | © Chris Low



Rubella Ballet, 1982 | © Chris Low

This is not world for women?

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Ligia Lavielle PULLÉS, Department of Art History, Faculty of Humanities - Universidad de Oriente, Santiago de Cuba, Cuba.

Abstract

Urban music is still a marshy conceptual ground, but it is the best definition for the members of certain music circuit of production and consumption from Cuba. The male and women conceptions of this "urban music" represent one of its first features: it is a male symbolic world which is living and also enjoined by women. However, urban music is not a homogeneous circuit. On the contrary, in the city of Santiago de Cuba this is structured mainly by two music scenes, rap-reggae and reggaetón scene. This paper addresses just a part of a thinking system about women, and also masculinity, in this male world, especially within reggaetón scene. In this symbolic world dominated by an exacerbated masculinity, women are also participating because many social buildings of genre are concealed behind each image, language and even dancing of reggaeton. This work is a part of a more general research about the music scenes rap-reggae and reggaetón from Santiago de Cuba.

Keywords: reggaetón scene, music recording studio, women.

'Don't Wanna Hold Your Hand': A secret history of the Beatles' influence on post-punk women musicians

Christine FELDMAN-BARRETT, Griffith University, Australia.

Abstract

'Beatlesque' is a term used to describe the sound of bands and performers whose musical style borrows heavily from the iconic group. While the Beatles' influence has been an indelible aspect of both popular music and youth culture for decades, there is a 'secret history' of this narrative yet to be examined. Punk and Post-punk women musicians and performers such as Viv Albertine, Siouxsie Sioux, and Brix Smith have all channeled the Beatles' music and style in various ways—whether through innovative cover versions of their songs (Siouxsie's hit single 'Dear Prudence') or clear preference for Rickenbacker guitars (e.g. Albertine and Smith). During the post-punk period, American all-girl bands like the Go-Go's and the Bangles (née the Bangs) aspired to Beatles-level fame with their respective groups whilst adopting elements of sixties-era Mod style. This project uncovers the Beatles' influence on post-/punk women through the careful consideration of three songs: Siouxsie and the Banshees' 'Dear Prudence' (1983), the Bangles' 'Going Down to Liverpool' (1984), and Thee Headcoatees' 'Don't Wanna Hold Your Hand' (1997). 'Dear Prudence' serves as a jumping-off point to discuss post-/punk women's experiences in scenes that supposedly offered women more equality with their male counterparts; 'Going Down to Liverpool' speaks to how the Beatles' biography per se has inspired post-/punk musicians; and 'Don't Wanna Hold Your Hand' highlights rebellious, feminist responses to the Beatles' story and sound. Here, light will be shed on the fascinating, if seemingly unlikely, cultural connections between the Beatles and post-/punk women performers.

Keywords: punk, post-punk, gender, music history, the Beatles.

The post-party: post-modernity and utopia after the end of the party

Leonardo FELIPE, Federal University of Rio Grande do Sul, Brazil.

Abstract

The subject of this article is the "post-party". My propose is to make an analogy between post-party and postmodernity. The research is delimited by the cities of Porto Alegre, São Paulo and Belo Horizonte. The underground electronic music scene in Brazil has been articulated from these cities in the last years. It has its own features that distinguish it from other world scenes - for instance the occupation parties that intend to discuss the privatization of the urban space. The concept of post-party is based on the understanding that the logic of production and reproduction of advanced capitalism is also replicated in contemporary modes of entertainment. In the post-party the space-time of the myth was crossed by the flux of commodities. Post-party is a non place such as airports and highways. In these transit zones we experience similitude and solitude in a collective way. However how would it be possible to transform the post-party into a utopian space of micropolitical resistance?

Keywords: party, afterparty, post-modernity, non place, utopia.

What shot was that? Is Brazilian pop music getting out of the closet?

Gustavo Henrique Lima FERREIRA, UFT - Federal University of Tocantins, Brazil.

Abstract

This paper aims to discuss the repercussion of the song 'Que tiro foi esse?' from Jojo Todynho. Roughly translated "What shot was that?" the song became a major hit in Brazilian pop boosting this unknown female singer while presenting a myriad of expressions from LGBT community. The main point is not to discuss the song or gender questions, but try to understand if this LGBT presence in Brazilian pop culture could be a step to acceptance, considering not just Jojo's song but also Pablla Vittar, a drag queen that has become one of the most popular singers in contemporary Brazilian pop. Brazilian society has always been very conservative and in recent years presented an increase in religious politicians climbing the national congress and senate, amplifying the problem of LGBT acceptance. Last September, a federal judge decided psychologists could perform "conversion therapy," a practice meant to change a person's sexual orientation and Rio de Janeiro, a once considered one of world most gay-friendly cities, sees a major setback after the election of an evangelical bishop as mayor. Now, around the presidential elections, a right wing conservative candidate openly said more than once that he would not accept a gay son and that people just barely tolerate gay persons but nobody really like them. Could these artists, and others to come, have real impact on taking down prejudice? Or are they only be presented as empty figures in a propagation of sameness in pop culture, ignoring the LGBT presence?

Keywords: Brazilian pop music, LGBT, 'que tiro foi esse'.

Brazilian graffiti women writers in Sao Paulo: Artistic and cultural entrepreneurship careers

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University of Sao Paulo, Brazil.

Abstract

The graffiti drawn by women is inherent to the origin of the phenomenon in Brazil, especially in the communities' local peripheries. This paper discuss the artistic and cultural entrepreneurship careers of two exponent Brazilian graffiti women writers: *Nenê Surreal* from Diadema, and Crica Monteiro from *Embu das Artes*, both Sao Paulo's Metropolitan Region's cities. Besides graffiti, this includes clothing and fashion design flirting with street art, culture and black women empowerment. Through documental research, interviews and field work, we present as results their importance and their role in their local community, the Sao Paulo state and Brazil's graffiti and art scenes. As a case of study, we show the interactions in the 1st Graffiti Mulher Cultura de Rua meeting, in 2017, as a moment of tension and union between more than 20 women graffiti writers. Organized by Graffiti *Mulher Cultura de Rua*, the group headed by Crica Monteiro, that marked the Sao Paulo's women graffiti history scene - it took place in a kindergarten school with activities for the community families - the difference from the traditional graffiti meetings. In addition, it is pointed out that there is a difference regarding how both deals with the art market niches, the Hip Hop culture, and feminists' movements. Thus, it is possible to conclude that these women from different communities have traced and continue to trace much of the history of graffiti in São Paulo in the streets and in spaces for debate, curatorship and education.

Keywords: women graffiti writer, graffiti, art career, Sao Paulo.

Punk posturing: Furniture, anatomy and gender in performance aesthetics

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Abstract

In this talk, the aesthetics of punk performances are considered against the backdrop of a larger history of social constraints and discoveries about the spine. Broadly, I will argue that considering the longer history of shifting furniture for homes, the evolution of anatomy as a 'discipline,' and the expectations of gender performances encouraged through fashion and posture over time, all contribute to an understanding of how we hold our bodies in space and time. Through a longer historical framing of punk posturing and performance within cultural paradigms, the everyday common sense thinking about the meaning of gestures is situated. In other words, a sociological challenge to how the relationship of posture to pain has been explained in psychological accounts is long overdue and punk performance has always addressed a relationship between pain held in the body and public performances. The analysis offered by historians will lay some of this foundation for my current project about how performances are experienced socially. Through a consideration of this longer history of changes in furniture, anatomical practices and gender constraints, I analyze punk pain post-posturing.

Keywords: performance aesthetics, post-posturing, punk, gender.

Punk as social problem in Spain: youth, gender, social order and media discourse

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David ÁLVAREZ, Department of Journalism and New Media, Universidad Complutense de Madrid, Spain.

Abstract

Historically, youth have been perceived as a challenge to social order. In Spain, at the end of the 70s, this social order was especially repressive due to the maintenance of the ways of life promoted by Franco's dictatorship during 4 decades. Youth used to be linked in a discursive with students and workers, the main oppositional groups. The arousal of punk and its settling in Spanish cities was perceived as another symptom of a social illness that need to be confronted. Punk was presented to Spanish citizens, through media discourse, as a moral panic: conservative media uses punk as a sign of the dangers of a democracy in which law and order were not ruling society anymore. Media from the left presented punk as a specific youth disorder, linked to the problem of "disenchantment", a perception that young people was not linked anymore with the excitement of the construction of a new democratic country. It is important also to recognize the existence of a more marginal discourse that celebrate punk as an expression of energy, cosmopolitanism and rebellion. This paper presents these positions through the analyses of the discourse of the main Spanish newspapers, attending too to the scandal generated by the performance of the female band Las Vulpess singing Me gusta ser una zorra (I like to be a bitch) in the public TV. This will allow us to offer also a gender perspective in our research, attending a how media discourse emphasised the punk scandal because the classical gender categories and behaviour was challenge by this band.

Keywords: punk, Spain, media discourse, gender, social problems.

The representation of the androgynous body in Brazilian popular music

Eduardo FRANÇA, PPGCOM, PUC – Rio, Brazil.

Abstract

In Brazil, under the influence of David Bowie, the first representation of androgyny in the music scene was brought by the singer Caetano Veloso. Subsequently, Ney Matogrosso presented a transgressive sexual ambiguity when composing his artistic character sporting black and white face paint like a mask, an exotically exposed body, provocative hip swaying, earrings, feathers and scarves as head ornaments and a powerful voice. Currently, other Brazilian artists flirt with the androgynous style in their public and media presentations as a form of resistance to the binary gender model. Among them we can mention the new generation represented by Johnny Hooker and Liniker. Individual stereotypes are being absorbed and combined, regardless of gender or sexual orientation, giving rise to hybrid identities - and androgyny is one of the most important forms of this process. A person is identified as androgynous considering aesthetic characteristics such as traits, the person's face, or body shape without being possible identifying the person's biological sex. It is like looking at someone in constant movement, now male, now female, or both. Thus, this paper aims to explain and understand the association of androgyny to popular music, namely to rock - demonstrating hypothetically that it is a field of recognition of androgyny as a very important social, corporal and symbolic capital in contrast to what happens in other spheres of society.

Keywords: androgyny, stereotype, genre, legitimation, popular music.

“These streets aren’t paved with gold”: On activism and misogyny in today’s underground metal scene

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Abstract

The new international heavy metal scene has slowly become prominent within the limited number of music genres that target social issues and actively work to (try to) solve them. Bands such as the British Metalcore side *Architects*, the Australian *In Hearts Wake*, the American Grammy nominees *Code Orange* and the Portuguese Punk/Hardcore *For The Glory* are some of the existing acts that employ the concept of activism through their lyrics and media. The British band is the most explicit example of activism, since the majority of their songs aim to denounce the ways in which global governments act towards the public, while the Australian side condemns the issues of global warming and misogyny in the metal scene. Finally both *Code Orange* and *For The Glory* take on an anti-government and anti-bullying point of view, the Portuguese band focusing on the recent crisis in Portugal and the American side on the culture of violence and fear. As such, in this presentation, my goal is to succinctly offer a detailed view on how these musical groups expose the above mentioned questions, and eventually, how the underground heavy metal community reacts toward these through distinct social media. I will be concentrating mainly on the issues of the representation and participation of women in these heavy metal sub-genres and how the current notion of activism makes or breaks the relevance of the bands and, consequently, of the underground heavy metal scenes in today’s music industry.

Keywords: heavy metal, activism, misogyny, underground, communities.

Building an ark: How Birmingham 1968 made its own entertainment

Ian FRANCIS, Flatpack Projects, United Kingdom.

Abstract

Few post-war cities embraced 'clean sweep' urban planning with as much zest as Birmingham. In the wake of this year-zero approach the cultural scene was transformed by a spate of new spaces, new structures and new groups. The summer of 1968 saw the first glimmers of what would become influential cultural phenomena: Black Sabbath; the Birmingham Arts Lab; the early foundations of COUM Transmissions (later Throbbing Gristle). At the same time student protests closed down a number of the city's education institutions, a more militant form of black activism emerged in the wake of Enoch Powell's speech at the Midland Hotel, and a renegade vicar established a coffee bar for young bikers. Meanwhile, the nascent Centre for Contemporary Cultural Studies was treating the whole city as its laboratory and in the process forging a new discipline. Two American students, Janet Mendelsohn and Richard Rogers, were encouraged by Stuart Hall to use photography as a tool in their research, leaving us with an extraordinary record of the social and physical convulsions reshaping Birmingham at that time. These images formed a central thread of the 12th Flatpack Film Festival (April 2018), as through a series of exhibitions, conversations, walks and screenings we attempted to make sense of this moment and what it might tell us about the city today. This paper will reflect on an unlikely and largely unrecorded subcultural explosion, and the legacy that it leaves behind.

Keywords: Birmingham, 1968, subcultures, concrete.

Klitclique - Vienna's FEMINIST Answer to Sad Boys

Magdalena FUERNKRANZ, Department of Popular Music, University of Music and Performing Arts Vienna, Austria.

Abstract

Is it Art? Is it Music? The female artists G-udit and \$chwanger, aka Klitclique, act as rappers and FEMINISTS in Vienna's art and underground music scene. Founded in 2005, the hip-hop duo uses cloud rap and a certain DIY ethic to reconstruct the 'sounds of feminism'. The fact that Klitclique raps from a feminist perspective seems to arouse greater interest in the art world than in the hip-hop scene. The artists reproduce the everyday set pieces of hip-hop musicians, from mixing consoles and speakers to cigarettes and ashtrays, in their art installations. Regarding the first album release, Klitclique plans physical releases in the form of installations as an equal component of their music. In their performances the two artists use music, language, and *props* as response to a male culture that still ignores, controls and irritates female sexuality. Embodying feminist goals, the duo plays with stereotypes in music and the conventions of representation. In my talk I will discuss the image and effects of feminism in cloud rap, the role of language in existing conceptions of gender identities as well as the de-/construction of gender clichés by analyzing Klitclique's lyrics and performances. Since the duo's performance corresponds with the clichés of masculinity prevalent in contemporary pop culture (Frith and McRobbie 1978, Auslander 2004), I will draw on work dealing with the role of women in underground music scenes and feminist theory (O'Brien 2002, Grzanic/Reitsamer 2008, McRobbie 2009).

Keywords: feminism, identities, gender, Vienna music scene, cloud rap, art, DIY cultures.

Love and Dreams in Female Punk: Quixotism Revisited

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Abstract

In her novel *Don Quixote, Which Was a Dream* (1986), U.S. punk writer Kathy Acker appropriates the Spanish myth to reenact it in the figure of an androgynous knight on a quest to find love through the violent and highly sexualized streets of New York and London. Don Quixote also appears in a punk context in "Newtown," a song by Paloma Romero, AKA, Palmolive, the Spanish drummer of the Slits and the Raincoats, who wrote "Following Quixote's dreams I went to fight with dragons to the land of concrete." Palmolive left Malaga for London in the early 70s, lived in squats, became friends with members of The Sex Pistols and The Clash, and formed a legendary band (The Slits). Her path can be considered a symbol of female quixotism, going against the grain, and challenging established values as a form of empowerment. This paper will discuss quixotism associated with gender, specifically related to Spanish punk women in the 70s and 80s, and the transcultural connections with the U.K. and U.S. In this sense, it will focus on the many obstacles that punk women found, and still find, along the way, by exploring the cultural strategies and iconography they use to overcome them. Of special interest will be a study of their vision of love and violence, since love is a concept that is very often considered alien to punk. Finally, we will discuss the legacy of their quixotic rebellion for future generations.

Keywords: love, Quixotism, gender, Spanish punk, Anglo-Hispanic transcultural relations.

#VaiMalandra Anitta's music video in digital networks: political clashes and prejudices in Brazil

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Brazil.

Christian GONZATTI, Unisinos, Brazil.

Abstract

The Brazilian singer Anitta, by articulating the cultural matrices of Anglophile-American pop music (SOARES, 2015) and the *funk carioca* (PEREIRA DE SÁ, 2014), has started a scenario of controversy by Spreading (JENKINS et al., 2014) of the videoclip named "Vai Malandra". Anitta's videoclip is here understood as (cyber)event (HENN, 2014) in the context of digital networks and it is also configured as a initiatory of semioses (PEIRCE, 2002) that can be materialized in order to understand different complexities. Using the methodology called Sense Construction Analysis in Digital Networks (HENN et al., 2017), we mapped eight constellations of senses inaugurated by the Spreading of the video in specific contexts: Twitter, Facebook and YouTube. We have focused our efforts on two constellations that we called *political confrontations* and *prejudices*, capable of signaling in which way this videoclip brings discussions about sexuality and gender (LOURO, 2003) - including the confrontation between different feminist perspectives - aesthetic-body patterns, latinities, and also conservatives and prejudiced perceptions about production, signaling some constructions/imaginaries of whiteness (MISKOLCI, 2016). In such circumstances, we understand that pop music inaugurates semiotic territorialities (HENN, 2017) in which different semiosis emerge, engender and confront each other, revealing how cultural differences are symbolically threatened in digital culture and the ways in which political content of pop can be expanded.

Keywords: pop music, funk carioca, digital networks, gender, Anitta.

Relations between art and its various contexts of inscription in three video art works

Fernando GERHEIM, Federal University of Rio de Janeiro (UFRJ), Brazil.

Abstract

The aim of this paper is to discuss the way by which art displaces the discursive elements that inscribe it in the world. And it is also an attempt to think about the art from the point of view of my own production and research process. I will reflect about the intervention strategy on the image from the point of view of its material and discursive elements in three specific works of video art. The intervention on 'real time' as a discursive element of the surveillance image in 'Project for planetary video installation' (2014-2016); the intervention on the material and discursive element of the screen, placed itself in motion in "Cinema Object" (2013); and the intervention on the discursive elements of the screen and the montage in "ZAUMDATA" (2018). These three works were carried out in the context of a practical-theoretical research that crosses cinema, video art and digital media and relate art with the context of its inscription. The first one was developed collectively with the students in an undergraduate course at UFRJ. The material and discursive elements explored in the three works inscribe the image from the outside, from its exteriority. These elements are taken, in general, as anesthetic and asemantic, naturalized conventions or even pure technical characteristics of the medium. The interventions are analyzed from the point of view of the displacement in broader systems of the image and in a perspective of language philosophy.

Keywords: video art, image, context.

“Ya Habibi Tel Aviv”: A Musical Pinkwashing of Israeli Occupation

Yulia GILICH, Film + Digital Media, University of California, Santa Cruz, United States of America.

Abstract

Israeli government is actively trying to promote Israel as the gay capital of the Middle East. In the past decade Pride Parade has become one of the biggest events in the country attracting thousands of tourists and locals every year. ARISA, the most successful Israeli gay party promoter, annually releases songs and videos to serve as Pride anthems. The content ARISA produces is a case of cultural appropriation, self-orientalization, and pinkwashing. ARISA is using catchy words in Arabic in their otherwise Hebrew lyrics, remakes popular Arabic songs without giving proper credit, exaggerates Oriental stereotypes, uses images of violence against women for humour and amusement, casts brown men whose bodies can be read equally as Mizrahi (Middle Eastern) Jewish or Arab, and in multiple music videos has performers cross-dress as Arab women. What is notable is that this imagery reinforces masculine, orientalist, and violent stereotypes. ARISA's music videos and performances at the Pride Parade are a part of a deliberate strategy to conceal the continuing violations of Palestinians' human rights behind an image of modernity signified by Israeli gay life. If analyzed through the pinkwashing lens, it becomes clear that ARISA purposefully obscures the ways in which the occupation of Palestine and Israeli homonationalism are enmeshed and mutually constituted. In this paper I primarily draw upon Jasbir Puar's *The Right to Maim*, Sara Ahmed's *Queer Phenomenology*, and Jason Ritchie's *Pinkwashing* to perform a close reading of ARISA's music videos and a discursive analysis of Israeli homonationalism.

Keywords: music video, pride parade, Palestine, Israel, homonationalism.

Notes for a historical perspective of the music scene in Porto Alegre

Belisa Zoehler GIORGIS, Feevale University, Brazil.

Abstract

Porto Alegre is the capital city of Rio Grande do Sul, the most southern state in Brazil. Its music scene originates from the union of the colonisation of immigrants from Azores island (Portugal), and the influences of African sounds and the music from Argentina and Uruguay, both of the latter with Spanish colonisation. This paper intends to present notes for a historical perspective of the music scene in Porto Alegre, from the 18th century to the end of 1990's. Its objective is to identify places, artists, bands and music genres that have been part of the music scene in Porto Alegre. The methodological approach is based on bibliographic research. As a result, it is possible to observe a panorama of the history of the music scene in Porto Alegre, bringing some interesting information that can show an initial historical perspective which can be useful to understand music as a cultural manifestation and its development in this city.

Keywords: music scenes, historical perspective, Porto Alegre.

Mixtape: Medium, Message, Materiality

Mike GLENNON, Dublin Institute of Technology, Ireland.

Abstract

The mixtape has recently re-emerged both as a hybrid creative form embracing physical and digital media, and the forerunner of the streaming playlist model of companies such as Spotify. This paper analyses the medium or genre of the mixtape and identifies four key characteristics which warrant the use of the term mixtape, even in a context wherein there is no engagement with the original material form of the medium, the cassette tape, which birthed the term. These characteristics relate to the mixtape's hybridity, its utilisation of alternative methods of distribution, its capacity for intervention and aesthetic transformation, and the labour that is a necessary component of its creation. It shows the mixtape can be seen as expression or utilisation of a set of political and subversive qualities which, amongst recorded sound technologies, are unique to tape. It does so via a historic analysis of tapes's political, creative and commercial exploitation. It outlines how these qualities were suppressed by the music industry in the compact disc era, where the read/write culture of the mixtape is replaced with the read only memory of the CDR, and the ability of the individual to take control of recorded music is greatly diminished. Finally it examines how the contemporary music industry, via playlists, has sought to mobilise something of the aura of the mixtape, and how, counter to this, the mixtape has re-emerged as a creative form which might be thought of as a reaction to the algorithmic, commodified mix of the playlist.

Keywords: underground artistic practices & DIY culture, aesthetic transformations, hybridity.

Underground musicians mapping of the city

Rui Telmo GOMES, ISCTE-IUL -University Institute of Lisbon, CIES-IUL,
Portugal.

Abstract

Drawing on ethnographic data gathered for two decades from research on youth cultures and underground music scenes in Lisbon, this paper addresses ritual practices through which young musicians try to break from their own anonymity and leave an imprint in the urban space. Such practices include old school xeroxed posters distributed and pasted on the wall across the city; ever changing performance venues for diy events from temporarily occupied social clubs to squatted old buildings; self-produced video staged in (and representing) poor peripheral neighbourhoods with massive views on youtube bypassing mainstream media. I will discuss the symbolic mapping of the city by underground musicians as they invent strategies for visibility and recognition, challenging social and political barriers that constrain democratic access to public space.

Keywords: symbolic mapping, recognition, underground musicians, public space.

Hazlo Tu Mismo: Genesis and structure of the Punk Medallo scene in Medellin, Colombia (1985 - 2016)

Ricardo GÓMEZ, Faculty of Humanities of Eafit University, Colombia.

Abstract

The proposed paper discusses the genesis of the Punk Medallo scene, in Medellín Colombia, until the moment of its consolidation in 1995. First, it shows the conflicts within the rock scene leading some of its factions to adopt the DIY ethos and found the "escena subterránea" (underground scene) in the early 1980s, consisting of punk and metal. Second, it analyzes a series of conflicts in the mid-1980s, leading to the autonomization of the Punk Medallo scene from the Metal Medallo scene. And third, it shows how both scenes managed to sort out some of the conflicts, and the importance of the early hardcore scene in the process, which worked as some sort of bridge, in the consolidation of the scene in the early 1990s. Given that the present description is part of a broader research project, interested in accounting for the way the scene has evolved until the present, a special emphasis is put on aspects of diversity and change within the early scene.

Keywords: scenes, punk, Punk Medallo Scene, escena subterránea, Medellín.

Natural's Not In It: The transformative impact of punk, DIY media production and critical pedagogy

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Abstract

This personal essay explores the ways punk has empowered me and continues to influence my life as a filmmaker and professor. In 1991, Nirvana's *Nevermind* became a phenomenon and changed the trajectory of American punk music, elevating the genre to the mainstream. This led me to explore the canon of the Sex Pistols, The Clash, Fugazi and Bikini Kill — all of whom were an alternative education for me. As a college undergraduate, I published the photocopied zine, *Ape*. I learned about self-reliance, distribution and networking. I later learned that film and video could be punk. Since 1997, I constructed various strands of documentary and experimental film. In 2009 I co-curated the program *Tuff Stuff from the Buff: Experimental and Activist Film and Video from the Fringes of Buffalo, NY* that was toured by bicycle around the Pacific Northwest at various DIY spaces. In 2012 I completed a feature length documentary on an independent record store in Eugene Oregon. My doctoral dissertation also examined independent record store culture. As a professor of media studies the punk philosophy permeates my classes, which is predicated on collaborative learning. Students interpret punk songs and make connections to a variety of critical theories. We often critique the documentary *The Punk Singer* in terms of subcultural and feminist discourses. Students construct and distribute fanzines instead of writing a traditional final paper (one zine was called *Fuck Off!*). In sum, my punk inspired critical pedagogy encourages my students to be critical thinkers, agitators and empowered media makers.

Keywords: punk influence, zines, pedagogy, DIY filmmaking, socialization.

Intersections of punk and queer in cinematic expressions

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Abstract

This paper takes as its focus a particular aesthetic deployed in cinema from the early 1970s on, namely, that which came to be known as “punk cinema,” and aims to analyze it through the lens of queer theory. Remembering Jose Esteban Muñoz’s famous quote, “Often we can glimpse the worlds proposed and promised by queerness in the realm of the aesthetic.”, I would like to explore this particular cinema in terms of its queerness, or rather investigate whether it is possible to find the queer potential and thus the politics arose from that potential in this cinema. The question of how the body of films I would like to explore might each offer a form of resistance as such requires a look at the ways in which the representational politics of gender and identity have been explored within queer theory, since transgressive bodily performances, excluded sexualities and an antisociality of self-destructivism weigh heavily at the center of this cinema. Adopting the punk movement’s do-it-yourself discipline, how certain filmmakers’ tendency to discard the already defined, almost a ready-made form of filmmaking, will be examined to see what type of political position cinematic punk might refer to. The films I would like to explore, such as Catherine Breillat’s earlier works and films by Harmony Korine, Virginie Despentes and Paul Morrissey, are not directly or necessarily associated with punk subculture, however their distinctive style exhibits an aesthetic radicalness that transgresses the norms and traditions of mainstream cinema.

Keywords: punk aesthetics, punk cinema, queer theory.

“Strike a pose”: Madonna and gender subversions

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Abstract

The present research aims at analyzing how Madonna’s career presents dialectical articulations with the postmodern period, emphasizing the strong relationship established between her performances and cultural identities of ghetto groups. It is interesting to note the ambiguities contained in the binomial perpetuation / rupture, as seen in the way in which Madonna provokes the visualization of subaltern expressive forms and, at the same time, seems to reproduce the hegemonic *ethos* of the capitalist nexus.

It is also a fundamental part of this research to understand the ways Madonna is anchored in the postmodern historical context of the late twentieth and early twenty-first century, especially as her strategies for perpetuating the musical scene are orchestrated by a frantic overlap of images and reconstruction of styles. These tactics have inscribed Madonna among the most successful names in show business history, mainly because they portrayed her as a great entrepreneur in the transient postmodern art market. Thus, the present research has been developed through bibliographical investigations of concepts such as gender, postmodernity and myth, whose theoretical interlacings have made possible to understand Madonna as part of a time loaded with ambivalences, making it an archetype of contemporary culture.

Keywords: Madonna, postmodernity, gender, myth.

The intergenerational reproduction of male dominance in straight edge hardcore

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Abstract

Straight edge, a clean-living, drug- and alcohol-free offshoot of hardcore punk that emerged in the early 1980s U.S. punk scene, has since spread around the world. While people of diverse backgrounds and identities find meaning in straight edge, the U.S. scene has consistently been dominated by white, cis, heterosexual, men. Despite progressive, even anti-racist and -sexist sentiments expressed by many straight edgers, men continue to significantly outnumber women and non-binary musicians playing in bands. While there are many explanations for this (and straight edge hardcore is hardly the only male-dominated music scene), this paper investigates how male domination occurs across generations. Using a mixed methodology of ethnographic observation, in-depth interviews, survey research, and content analysis, I demonstrate that older, but still active, straight edgers serve as curators of scene history, inadvertently using their social, (sub)cultural, and economic capital to shape the contemporary scene. Curation happens in many ways and at many sites, including performance, material culture, and written history. While the increasingly intergenerational nature of hardcore produces many benefits, it also ensures that male domination persists, leaving out a diversity of participants via record labels, reunion tours, and scene histories. I conclude by highlighting efforts of resistance and potential remedies.

Keywords: straight edge, masculinity, resistance, gender.

Gendered participation in 1970's punk in Finland: Lack of female musicians and fanzine makers

Juho HÄNNINEN, University of Helsinki, Finland.

Abstract

The first punk records and media coverage of punk aroused immediate interest in some Finnish youngsters. The youth identified with punk's DIY - message and begun the country's first bands and fanzines. Apart from one record released in fall 1977, the first punk recordings were published in 1978. During the period between 1977–1981 hundreds of bands and fanzines were generated in Finland. In light of published records, the initial punk scenes were located in the capital Helsinki and the relatively large city of Tampere. With the rise of DIY publishing practices, 'punk-activity' happened around the country – including rural towns with population under 20,000. 1970's punk rock is credited as presenting alternative roles for women in rock. Punk women challenged the traditional role of the emotional and embellishing lead singer. Punk bands are also said to have included more women instrumentalists than the preceding rock culture in general. In narratives of alternative rock's history lives a solid belief of alternative rock, and punk, being more open to female participants than the rock culture in general. In Finnish punk bands practically no females were involved. The few exceptions were bands based on one-off studio sessions – not active bands with performances. The lack of girls is absolute, not a lack of press representation as occurred with Britain's punk bands. A narrative of equality is present in stories by participants in 1970's punk. In fanzines, girls were more present but still an extreme minority. My paper asks why women, or girls, did not become active participants in the scene. The paper approaches the subject phenomenologically. The few 1970's fanzines are scrutinized for a female perspective, experience and representation of punk. The participants' belief in gender equality in the punk scene is explored via 50 survey interviews (with female and male respondents). The primary source is ten online interviews conducted with women who were part of the punk scene but remained inactive in relation to picking up an instrument or making a fanzine.

Keywords: 1970's punk, Finland, active participation, phenomenology.

“Music of Black Holes and sounds from space”. LIGO sonification and their creative side-effects

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Abstract

In 2016 the Laser Interferometer Gravitational-Wave Observatory (LIGO) detected cosmic gravitational waves. Scientists used sonification processes to turn two black holes spinning around and smashing into each other into acoustic data. Soon, these sound phenomena were presented as astronomic acoustic proof and paraphrased as sounds from space, such as „Einstein’s Unfinished Symphony“, „Sounds from the Distant Universe“, titles that miscommunicate the original scientific aims. Although most people know that what they are listening to is not physically „astronomic sound“ or simply „the sound of black holes“ these acoustic depictions and the prospect of listening to something from space is a popular idea which fires people’s imaginations and inspires creativity, e.g. for musical remixes. The paper engages in these aesthetic side-effects by illustrating both the creative manipulation of LIGO sound data and the figurative discourses of „astronomic sound“.

Keywords: black holes, LIGO, Sci-Fi, space, sound, astronomic sound.

Drawn To Punk: Love and Rockets, Subcultural Aesthetics and Latina Agency

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Abstract

The comic book *Love and Rockets* first appeared in 1981, when the Hernandez brothers, Gilbert, Jaime and Mario self-published the first issue. The comic was among the first of the so-called alternative comics movement of the 1980s, and traced the lives of groups of intersecting Latino/a characters in a fictional Central American town named Palomar as well as in Los Angeles. Despite male authorship, the books foreground the lives of their various women protagonists. Jaime's storylines focus primarily on the lives of Margarita Luisa "Maggie" Chascarillo and Esperanza "Hopey" Leticia Glass and their circle of friends within the punk and post-punk community in Los Angeles. Their storylines are filled with musical references. Hopey is a member of a series of punk rock bands, and their gigs and the surrounding social scene is a recurring aspect. Various characters are seen wearing t-shirts of real bands, positioning the fictional stories of Locas within the real world occupied by readers. This paper aims to explore the ways in which the subcultural aesthetics of punk and post-punk are employed in *Love and Rockets* in its construction of female protagonists. The styles employed, and the concerns addressed in *Love and Rockets* foreground those that became prominent in the soon to emerge riot grrrl movement. Issues such as body image, sexual orientation and sexual agency, patriarchal oppression, ageing, and other day to day challenges are addressed in the stories. None of this is marked by gendered stereotypes, but rather portrayed with a realism that is frequently established via subcultural references. The homology of subcultural signifiers allows for meaning to emerge within the text, particularly in terms of aligning aesthetics and agency. *Love and Rockets* also demonstrates elements aligned to the rise of independent or alternative comics. This includes a move away from the expectations and conventions of the mainstream industry, an ideology common to that of the independent and alternative music industries of the same era, with a mixture of producers, artists, distributors, fans, and others all largely working to support each other. *Love and Rockets* thus becomes indicative of the ways in which intertextuality can function within popular

culture, drawing on subcultural meaning to connect texts and audiences, in this case foregrounding female agency.

Keywords: gender, agency, comic books, Latina culture, riot grrrl.

Performance, gender and (in)authenticity in/of Czech emo subculture

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Abstract

While emo is usually agreed to be a youth culture, it is hard to distinguish whether it is a music-based, an ideology-based, a style-based or even a community-based one. Even if the great majority of subcultural participants in Czech emo scenes are girls, most of them are not seen as authentic emo kids, but rather labeled as fakes or poseurs, by both boys and girls. Only few girls are perceived as authentic and were able to amass quite large amount of subcultural capital. On the other hand, authenticity of boys, even though they are in the minority in Czech emo scenes, is almost never questioned. It thus seems that (in)authenticity and subcultural capital in emo is distributed alongside gender lines. What makes such strong gender division in a distribution of (in)authenticity and subcultural capital within emo scenes? Is it just a display of male dominance and thus a nonconscious reproduction of "mainstream" norms? It is symbolic violence in Bourdieusian sense? Or is there something else in play? The paper will focus on how gender is performed within these enactments of emo subculture, what are the possible reasons for such gender inequality and what strategies are employed by various participants to subvert it.

Keywords: emo, authenticity, gender, hegemonic masculinity, Czech.

Behind the Bazaar, experience, meaning and action.

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Cuajimalpa, Mexico.

Abstract

Urban micro-economies, DIY careers and gender: alternative forms of musical, artistic and cultural entrepreneurship.

During the last 10 years, Mexico City has undergone significant transformations with the emergence of new consumer spaces related to the growth of the creative industries and the emergence of alternative exchanges systems, as an example of this a lot of Design Bazaars are appearing on the urban landscape, at this spaces producers themselves may distribute their own products. This platform for peer-to-peer resource sharing are considered evidence of cracks in the marketplace apparatus, opening the prospect for non-marketized social relationships. Design Bazaars promote a communal and collaborative atmosphere where the objective is to boost local development and improve Mexican design, through the recognition of the artisanal process, the symbols contained in the pieces and the affirmation of identity as a learning process. The bazaar organising is itself an example of a new form of labour strategy, which seeks to create collaborative spaces under an informal scheme of contracting with the participating producers, in response to the absence of fair trade consumption spaces. Design Bazaars in this research are seen as marketplace for communal creative goods founded on the entanglement of the experience, meaning and action, with its own internal regulation rules aimed at creating contact and collaboration between different actors; design producers, government institutions, even large companies.

Keywords: creative industries, marketplace, experience, meaning, action.

Music in the Streets of the Port Zone of Rio de Janeiro

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Cíntia Sanmartín FERNANDES, Federal University of Rio de Janeiro, Brazil.

Abstract

Not only the survey of the traditional media and the socioeconomic data of the territory, but also field observations, informal conversations and semi-structured interviews (conducted with leaders, residents, authorities, producers and regulars) are analysed in this paper to take stock of the socio-economic and cultural situation after the Port Zone gentrification of Rio de Janeiro (infrastructure reforms carried out between 2010 and 2016). It is worth mentioning that this area was considered at a given moment as an emblematic and strategic locality of the project that sought to convert the metropolis of Rio into a Creative City. In recent years, in this micro region, it has been possible to identify dynamics of articulation and tension between investments that aim to promote spectacular mega events and small cultural (musical) events that traditionally occurred in this locality – organized by local actors and their social networks. This balance that highlights the value of live music as a wealth that can bring socio-economic benefits to the Port Area and to Rio, aims to evaluate the result of the increasing economic crisis of the country among this territory: combining recession and ineffective public policies put in place for more rigid control over the uses of this area (which has made difficult the realization of several spontaneous and unregulated cultural initiatives), this locality has suffered a process of loss of vitality, casting doubt on the future of the project of conversion of this metropolis into a Globalized Creative City.

Keywords: communication, music, city, politics.

The ecological approach to live music: a critical review

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Arno van der HOEVEN, Department of Media & Communication, Erasmus University Rotterdam, Netherlands.

Abstract

Many studies into the creative industries have adopted the concept of ecology to focus on the integrated nature of the relationships among institutions, social groups, and their environment. In our POPLIVE-project on the economic and sociocultural value of local live music sectors, we use an ecological perspective on live music. This perspective, which has been developed by British music researchers (Behr, Brennan, Cloonan, Frith & Webster, 2016), focuses on the changing ways in which different actors contribute to the qualities of the live music sector. It views the live music sector as a (inter)local network of different social actors (e.g. musicians, bookers and policy makers) as well as materialities (e.g. venues size, urban setting). Adding to related concepts like art worlds, cultural fields, local scenes or cultural milieux, such approaches principally map socially networked worlds of actors, institutions and intermediaries. Our approach adds a material dimension by including the spatial physical environment of live music (e.g. music venue size and the urban setting). Furthermore, the intangible aspects of live music ecologies concern, among other things, the musical experience and the histories associated with a specific venue. In this paper, we aim to critically evaluate the concept of the live ecology. While recent studies in the UK have adopted an ecology of music approach to study live music, we know little about what makes a live ecology 'healthy' (sustainable) or how we should measure this. Also, despite the increasing popularity festivals, this emerging actor in live ecologies has largely been ignored.

Keywords: live music, ecological approach, theory.

Creating a Magic World: Punk, DIY Culture, and Feminist Ethics in Contemporary Turkey

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Abstract

In her Adorno Prize lecture, Judith Butler asks, "Can one lead a good life in a bad life?" With this question, Butler seeks to demonstrate that the question of the good life is inseparable from larger political structures at work. Rather than attempting to answer this question once and for all, Butler demonstrates that ethics is interwoven with politics. Taking this question as a departure point, this essay takes up what it means to live a feminist life in DIY punk circles in contemporary Turkey. Taking to heart Valerie Solanas's famous proclamation that "[i]n actual fact, the female function is to explore, discover, invent, solve problems crack jokes, make music - all with love...in other words, create a magic world," women-led feminist punk acts seek to transform the very sphere of punk music and beyond. Relying on personal experience as a feminist punk musician, the author studies the meaning-making practices in the Turkish punk scene from a gendered point of view. Through music, protest, art, and zines, feminist punks seek not only to counter the prevalent misogyny, but also to create spaces where new values and practices can take root. A feminist effort to "lead a good life in a bad life," therefore, has repercussions that resonate well beyond the confines of an individual's life. Collective acts of resistance translate into forms of world-building. This essay unpacks the work of feminist ethics in Turkish punk scene, namely, "to create a magic world," where women, femmes, and queers can flourish.

Keywords: Turkish punk scene, feminism, ethics and politics, Judith Butler, Valerie Solanas.



The Heretics. Archway, 1981. Pic from Toxic Grafitti Fanzine, 1982 | © Chris Low



Skinheads at 1st Edinburgh Punks Picnic, Calton Hill, 1985 | © Chris Low

Contemporary artistic manifestations: agenda, mapping and territoriality

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Paula GUERRA, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Abstract

The changes that have taken place in the artistic world in Portugal - since the 1980s - are materialize in manifestations that translate, in general terms, the democratization of culture, culturalization of society and artistic cosmopolitanism. Initially explained and understood as alternatives and/or underground, these diverse manifestations emerge and break with established logics that result in new forms of creation/ mediation/ reception/ conventions/ canonizations. Our research focuses on these complex and reticular manifestations that take form of: (i) initiatives that are based on the notion of artistic relational density and agglomeration of stakeholders; (ii) new do-it-yourself (DIY) logics and work practices, in which artists/creators take over the role of producers/managers; (iii) manifestations in which the role that gatekeepers and the processes to build reputations is central to promote these activities; (iv) scenes that are inscribed in urban territory, a space of confluence of different worlds of art and culture. Based on the analysis of content produced, in the last ten years, by a set of media considered relevant in relation to cultural/artistic production/ mediation/ dissemination, it has been designed a territorial agenda of these artistic manifestations. Its interpretation allows us to understand, on the one hand, the incidence of these manifestations in the national territory (location/ spatial density) and, on the other hand, the emergence of new hegemonies in the Portuguese "cultural and artistic agenda" and the consequent processes of creation/ mediation/ reception/ canonization.

Keywords: alternative artistic manifestations, territory, cultural, artistic and creative agenda.

Smartphone culture and urban experience: Spotify as a new modulator to music festivals

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Abstract

Increasing the relationship between new technologies and the field of culture, many different music dissemination platforms have been launched and made available in virtual stores. Among them, Spotify is becoming more and more common, establishing itself as a device that organizes the new music market and prescribes trends for our music consumption habits. Whether through the creation of personalized playlists, the suggestion of bands circulation scripts or the assignment of radio channels of the most different styles, this mechanism is increasingly constructing rhetorics and driving our experiences in this field. This presentation aims to discuss the link between cultural consumption and the “virtual” experience facilitated by smartphones, and specifically how this relates to the experience of music festivals. To do so, a dialogue will be made between Spotify playlists and programme designs from two Portuguese music festivals: Vodafone Mexefest and Primavera Sound. Concerts, of reduced length, continual stage changes and overlapping programming are some of the clues that indicate the virtual shuffle effect has become increasingly integral to the model of contemporary festivals, based on principles of random combination and simultaneity associated with digital music media.

Keywords: festival, cultural activities, smartphone, music.

Revolution Girl Style Later? The impact of DIY cultures on contemporary portrayals of girlhood

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Abstract

During the last ten years, there has been an increasing popularity of narratives of girlhood – stories created by young women aiming to represent their experiences. This paper is an analysis of how DIY and youth cultures, most significantly the 1990s Riot Grrl movement, can influence contemporary images of girlhood in American culture. Through the examination of various works of audiovisual culture – from zines and photography to TV series – I trace the idea of “reclaiming girlhood,” its development and move from independent to mainstream media. I discuss modern references to DIY practices, the accessibility of different media in the context of the possibilities of self-portrayals, and examine the shift from collectivity to more individualistic approach. This paper focuses also on perpetual adolescence present in contemporary portrayals of girlhood, referencing, among others, Jack Halberstam’s work on queer subcultures. I argue that the idea of long-lasting adolescence is one of the key characteristics of modern texts created by young women, and I connect it with the rejection of traditional gender and social norms, essential in different subcultures. Therefore, my analysis is twofold: I discuss both aesthetic and media-related aspects, as well as the phenomenon of stretched-out adolescence, visible in the correlations between DIY cultures and modern portrayals of girlhood.

Keywords: girlhood, youth culture, DIY, femininity.

“Woman...a fragmented image...”: Female participation in the Thessaloniki DIY music-making scene

Alexandra KARAMOUTSIOU, Aristotle University of Thessaloniki, Greece.

Abstract

For over twenty years now, musicians of different backgrounds, ages and educational backgrounds, meet at DIY rehearsal and recording studios in Thessaloniki, Greece. These studios are located in the upper floors of old buildings, especially at the west side of the centre of the city, above stores and bars and outside of the recorded, official and local histories of music life.

Among many histories of DIY music-making scene in Thessaloniki, this presentation narrates the remarkable stories of punk/hardcore group “NAFTIA” (late 80s-90s) and garage rock band “No Sin” (00s). Those bands are two of the very few that had a female member. Hence it seems, that despite the long and intense history of Thessaloniki’s music scene, the female delegation was and to some extent remains almost invisible. Despite that fact, both Lia and Sonia are mentioned by other mostly female and also male musicians, as significant personalities that have been crucially affective, with their music and political activities. (Kolovos, 2015, 350), (Tzannatou, 2017).

Critically reflecting upon interviews and preliminary archival research around the activity of the aforementioned bands, I will address the following questions: In which ways did Sonia’s and Lia’s activation affect other female artists of the city or Greece more broadly? Why was female participation almost invisible in 80s and 90s in Thessaloniki even in the context of the DIY ethos? Eventually, I hope that untold and unheard, yet significant female music stories for the DIY music scene of Thessaloniki will arise.

Keywords: DIY ethos, local scene, gender issues, critical music historiography.

Drag, irony and social criticism in the Third Space –“Arisa” as a case in point

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Rachel WEISSBROD, Bar-Ilan University, Israel.

Abstract

This presentation focuses on the performative and social aspects of the drag and the drag show from two perspectives - the drag as a manifestation of cultural translation, and his or her employment of irony, masquerading and humor as tools of social criticism. Our case study is “Arisa”, an Israeli ensemble of mostly gay musicians and performers established in 2010, whose parties and clips shatter not just the binary opposition between male and female, but also the one between Western-oriented gay culture and *Mizrahi* [Oriental] culture in Israel. Thus, it illustrates Bhabha’s notion of the ‘third space’, where ‘cultural translation’ takes place, resulting in hybridity. However, calling to mind the popularity of Queen’s video clips with their social criticism, Arisa’s success is also in accord with Gramsci’s claim, that hegemony rules through assimilating rather than overpowering its opponents. To deal with these issues, the article analyzes Arisa’s clip “*Po ze lo Eyropa* [It’s not Europe here]”.

Keywords: drag, gay, irony, masquerading, cultural translation.

The Finnish rave scene and ageing: Rave participants' social and cultural capital in their later life course

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Abstract

In comparison to many other European cities, rave culture established in the Finnish capital Helsinki relatively late. Rave never became a mass phenomenon in the city either. Especially in the early years of the new global youth culture – in the late 1980s and the early 1990s – raves and electronic music clubs were popular only in fairly small circles in Helsinki. However, despite the relatively small amount of active participants, the core of the crowd was engaged, enthusiastic and visionary. Drawing on thematic life story interviews with about ten female and male participants of the early Finnish rave scene, this paper examines the social and cultural capital gained from engaging in the scene. The data will be analysed from the perspective of life course research. In recent research on music and youth cultures the emphasis has been on how people grow older with popular music. This paper, based on the research I am conducting for my master's thesis, will position itself within this framework. The paper presents a brief oral history of the scene in Helsinki, concentrating on personal experiences of the participants. By applying Andy Bennett's ideas on music cultures and ageing, the main focus is on how the participation in the rave scene has affected the later life course of the interviewees and if and how it is entangled in their lives beyond their 'youth'. Additionally, the paper examines in which ways personal experiences within and beyond the rave scene differ between genders.

Keywords: rave, Finland, oral history, ageing.

“Organic” femininity and alternative motherhood: Gender and autonomy in a DIY culture

Marta KOLAROVA, Institute of Sociology of the Czech Academy of Sciences, Czech Republic.

Abstract

This paper focuses on the construction of gender identities in the contemporary “eco-bio” (organic, sustainable) DIY counterculture in Czechia. This counterculture can be understood as a set of environmentally-friendly activities and lifestyles practiced on a do-it-yourself level. The “eco-bio” counterculture consists of social movements such as permaculture, back-to-the-land movement, zero waste movement, parental activism movements, alternative spirituality and so on. Even though these alternative lifestyles have been developing in the West since the 1970s, in a post-socialist country such practices are new, flourishing especially in the last decade. The do-it-yourself logic and emphasis put on self-reliance pertains various lifestyle aspects such as: producing home grown food, medicine, and eco-cosmetics, home birthing, homeschooling, alternative healing and alternative eating habits. The activities are framed in a way that strive for autonomy for individuals, families and communities and turn to nature in opposition to mainstream values such as overconsumption, reliance on expert knowledge, and dependence on multinational corporations. Women’s voices are significant in the DIY counterculture in Czechia. The women’s issues (such as menstruation, pregnancy, childbirth, breastfeeding, mothering and care for children) are closely linked to environmental issues and care for the Earth. The artificial manipulation of female (and child) bodies is resisted and negative effects of hormonal contraception, induced labour, and compulsory vaccination are criticized. The paper draws on qualitative sociological research that includes analysis of alternative media contents, participant observation and in-depth interviews, and aims to theoretically discuss the intersection of do-it-yourself culture and gender.

Keywords: gender, motherhood, do-it-yourself, lifestyle, counterculture.

'Becoming-animal' through the lens: Gendered DIY dynamics in environmental cinema

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Nelson Mandela University, South Africa.

Abstract

Within the ambit of ecoaesthetic responses to the ecological crisis, the irony of pursuing succinct informational expression of something that may well exceed current human knowledge, has proved unbearable for certain directors. Thus, instead, they have opted to explore the ecological crisis cinematically in terms of the durational relations between human beings and nonhuman nature, and through films that are more visually evocative than scientifically definitive, more self-reflexive and contemplative than informational and strategic. Given this, they have often been obliged to adopt a distinctly DIY approach to filmmaking. This has entailed utilizing an array of new techniques and sometimes even developing new technologies, in order to produce cinematic images that challenge anthropocentric subject positions through facilitating profound identification with nonhuman life. Such identification, in turn, stands to function as a catalyst for the creation of a 'people yet to come', characterized by consciousness of their enmeshment with the rest of nature. This latter relational awareness, as some have argued, is also distinctly gendered. That is, while disembodiment and the creation of distance from wider nature are characteristic of the 'masculine' approach to existence which prevails in capitalist-consumerist society, more feminine ways of thinking and living are materially embedded, bio-energetically attuned, and hence compatible with subcultures of sustainability. In this presentation, reflections of the latter ethical stance in certain forms of DIY environmental cinema, will be thematized and explored in relation to Gilles Deleuze's taxonomy of movement- and time-images and Deleuze and Félix Guattari's concept of 'becoming-animal'.

Keywords: ecological crisis, duration, cinema, anthropocentrism, identity, capitalism.

DIY bridging of frameworks: Ubuntu and materialist ecological feminism

Inge KONIK, Department of Philosophy, Faculty of the Humanities, University of the Free State, South Africa.

Abstract

Many movements, traditions, and subcultures across the world are engaging in efforts to counter neoliberalism, because of the social and ecological harms that this economic paradigm is responsible for. In this regard, though, it is not sufficient simply to evoke either traditional indigenous perspectives and practices or the tenets of any one established movement or subculture, given the phenomenon of globalization and relatedly, the political sophistication of our post-modern world. This is all the more so, because the neoliberal status quo endures largely through its utilization of divide and rule tactics. Thus, it is important to build bridges between the discursive frameworks of seemingly disparate traditions and movements opposed to neoliberalism. This necessitates a decidedly DIY approach, not least because often few precedents exist to guide such an intervention. In this presentation, attention falls on precisely such a transversal exercise, which involves both recognition of the interconnection of forms of domination (concerning gender, race, class and nature), and creativity in the establishment of an interface between previously unassociated traditions and movements. The sub-Saharan African philosophy of Ubuntu is brought into dialogue here with the global movement of materialist ecological feminism, on the initial premise that, historically-speaking, indigenous peoples of the global South, and women across the world, have experienced analogous forms of marginalization, disempowerment and exploitation. Further, this endeavour reveals Ubuntu and ecofeminism to share focus on non-dualism, relational personhood, and community protection, on account of both being grounded in life-affirming DIY practices that run counter to the neoliberal ethos.

Keywords: Ubuntu, ecofeminism, neoliberalism, non-dualism, personhood, community.

Changing identities of DIY based music venues? Clubs between scene-traditionalism, assimilation and 'subcultural institutionalization'

Robin KUCHAR, Leuphana University, Lueneburg, Germany.

Abstract

Taking into account broader processes of urban regeneration, the appearance of a more and more commercialized live music culture and changing spatial strategies of DIY scenes, the paper examines how originally DIY based music venues as spaces of alternative cultural practices handle ongoing transformations within their surrounding environment. Therefore, the paper presents some results gathered from three case studies undertaken in Hamburg St. Pauli in 2017. As the fieldwork around Golden Pudel, Molotow and Mojo Club shows, each actor applies different strategies in order to preserve their basing – and individual - idea(l)s of self-governed cultural work. Over time, there can be observed considerable changes regarding self-conceptions, practices and socio-political positioning – from strictly adhering DIY values to take over rather established roles in local policy. Developments lead to new forms and levels of (in-)dependence, (il)legitimate professionalization and a kind of 'subcultural institutionalization', what in matters of DIY spaces seems to be quite paradoxical.

Keywords: local scenes, spatial strategies, Space & Place, DIY Identity, DIY venues, urban development, urban space, live music industries.

Making “Musical Asylum” and opening paths of imagination of migration in transit

Émilie Da LAGE, University of Lille, Culture Department, France.

Abstract

I will present an account of an action research conducted during 2016 and 2017 in the Grande-Synthe camp near Dunkerque (France) to understand the role of music in the camp, and in the imaginative practices of migration in transit. The observation of the soundscapes of the camp led to the conclusion that “the distribution of the sensible” in the camp was gendered. The women were absent of the main places where music was performed or listened collectively and publicly. They had no way nor power to make their music and voices listened except in the Women Center a place designed by the humanitarian workers as a “safe space”. In that space, women could listen to music collectively through their phone, I decided to put mine with theirs and take part to their sessions. They mainly used YouTube, mixed to their own musical libraries. Through music listening we built local “musical soundscapes” connected to the one’s of Kurdish diaspora. Doing that we transformed the sense of place acting on the environment, and we produced fragile and vulnerable “musical asylums” (Tia de Nora, 2016). In the context of the camp where migrants loose the possibility to decide for their lives deciding the way a place could be musicalized, acting directly on space and time, opening paths to imagine and perform how to be a Kurdish migrant woman, is nearly the only thing you can Do By Yourself and it’s not “nothing”. I recorded a short audio track, and I make “conference-performance” in order to share these musical scapes and to give these women a place in the public sphere. <https://soundcloud.com/emilie-da-lage>

Keywords: music, migration, camp cultural imagination.

Issues of gender and race in the particular case of Los Angeles gangsta rap

Samuel LAMONTAGNE, University of California, Los Angeles, United States of America.

Abstract

Although the history of gangsta rap is much more complex, the emergence of the genre is usually credited to the Los Angeles rap group N.W.A. The commercial success of their debut album *Straight Outta Compton* (1988) was central in promoting the genre to wider audiences. Due to explicit, often violent lyrics and imagery, gangsta rap shocked public opinion and underwent heavy national criticism. Accused of degrading women and corrupting youth by encouraging drug use and crime, the genre rapidly created a moral panic in the United States. Such shortcuts reveal the tendency of the general media to criminalize black youth. By reducing gangsta rap to mere criminal narratives of black youth the general media confined the genre's reception in a reproving interpretative framework. While first summarizing the reception of gangsta rap in the general public sphere, this presentation aims at raising issues of gender and race within black expressive culture. By contextualizing gangsta rap within the African-American culture and the socio-economic conditions of postindustrial Los Angeles inner-cities, it shows how the genre can be understood in relation to a history of oppression. Relying on African-American studies as well as on gender studies this presentation demonstrates how the brutal narratives of gangsta rap represent a way for African-American men to reclaim legitimacy and power in a system of subordination. Further, the presentation addresses gangsta rap's problematic expression of machismo in relation to the negotiation of masculine identities and the challenge to authority.

Keywords: gender, race, gangsta rap, Los Angeles, African-American.

Flipping a Confucious classroom: TUA-cycling learning model in motivating university students in Taiwan

Shu Ching LEE, Department of Education, National Chengchi University, Taiwan.

Abstract

After the first wave of educational reform in the 1990s, the new wave of 'flipping education' has been emerging from the bottom in Taiwan in a couple of years. However, this revolutionary change happens mainly on primary through high school campus, the majority of university educators hardly change, mostly remain the status quo. In this presentation, I will demonstrate how I, as an educational professor, experimentally implement flipping pedagogy for the past 8 years, and gradually develop the TUA-cycling learning model in changing the picture of a traditional one-way-approach classroom in Taiwan. The TUA (**T**hinking, **U**nderstanding, **A**ction) -cycling learning model has been developed from the dirt as well as the self. It's not theory-driven or knowledge-driven like most university classrooms, but action-driven, which leads to deepen their understanding of theory and following action. TUA begins with de-constructing 'social self' and ends with re-seeing and re-constructing the 'self' by engaging students with social issues of gender and multiculturalism, by learning to 'feel' the pulse of the society, and by being empowered by what they act and solved- which I called 'engaged action'. Possibly and reversely, students can de-construct or re-frame the established 'knowledge' or concept. The highly student-involved teaching model has been successfully changed the figuration of a Confucious classroom and demonstrates a revolutionary change in future education in Taiwan.

Keywords: pedagogy, multicultural education, higher education, flipping classroom.

From the 'cut-out generation' to the 'streaming generation': Cultural intermediaries and western rock music in Mainland China

Zhongwei Li, London School of Economics and Political Science, China.

Abstract

The story of Western rock in China was first unfolded in the 1990s. Through the shadow economy of the cut-out music - leftover tapes/CDs from the West - market, Western rock presented itself as a system of bizarre and motley sound and images to be explored by the 'cut-out generation', who was thus able to create their own subcultural underground. Yet under the sweeping digital transformations of global music industries, what we refer to as 'music' has also gone through profound changes. At the turn of the century, physical copies of music were supplemented by downloaded mp3 files, and eventually dissolved into data flows in the 'streaming revolution'. The 'cut-out generation', accordingly, was succeeded first by the 'download generation', and then by the 'streaming generation'. Music critics and cut-out dealers, who used to hold great power as taste cultivators of the 'cut-out generation', have lost their authority to algorithms which provide consumers with new music via digital platforms. Focusing on this historical trajectory, my paper looks into the role of cultural intermediaries which can be defined as those who attach meaning and value to certain cultural goods - that is, music - by framing how others engage with them. How was the role of cultural intermediaries conditioned by the shifting medium of music consumption in the Chinese context? How were the related underground subcultures affected by this process?

Keywords: cultural Intermediaries, music subculture, digitalization.

The production of funk music by low-income women of Porto Alegre, Brazil

Guilherme Barbacovi LIBARDI, Federal University of Rio Grande do Sul, Brazil.
Luiz Henrique CASTRO, Federal University of Rio Grande do Sul, Brazil.

Abstract

This paper focuses on counter-hegemonic practices of funk music production in the city of Porto Alegre/Brazil[1]. We found that in a music scene dominated by male singers and producers, there are several strategies that MCs adopt in order to gain media visibility. But because of their low-income context of class, this is a tough task. Once they have no social relations and intimacy with people in the mainstream media, they need to find ways to reach media visibility (Thompson, 2005) in order to become a well-known MC. They improvise small studios to record their songs, save it on a pen drive, take it somewhere with computers and good internet connection, save it on a regular CD bought on a neighbourhood supermarket and take it to the local radios with the hope of being played someday. After that, they make use of the only medium that provides certain visibility with no costs: the social media. In this space, these women post several selfies, making use of their sensuality and provocative faces in order to gain attention. They also make homemade arts in regular photo editors to share their gigs agenda. All this is made by themselves, in their own computers in their bedrooms, and by studying what other famous MCs are doing. Finally, we can affirm that these are DIY (Guerra, 2017) practices once they are produced without the association with "power". It is not the case they do not want that. They do. Negotiating with the power is an essential aspect to reach the system (Martín-Barbero, 2001). But because of their low-income social class context and because they are women (McRobbie; Garber, 1993), the access to these opportunities become complicated. Internet then becomes an important platform for them to share their music independently and authentically.

Keywords: funk music, women, media visibility, internet, social media.

Material world? Archiving popular music in the digital age

Andy LINEHAN, British Library Sound Archive, United Kingdom.

Abstract

In this paper I will examine how the British Library collects and preserves Popular Music heritage in order to provide a sustainable, accessible resource for researchers. Historical practices have concentrated on the collection of physical items, including records, magazines, artefacts and manuscripts but the digital domain has brought about a reassessment of how to collect and represent popular music. Geographical boundaries regarding the 'national' collection have become blurred and definitions of what constitutes published recordings have become outdated. DIY archives proliferate on the Internet and blogs, vlogs and electronic magazines are manifold. Is consulting a digital recording the same as consulting a physical item? Should the British Library Sound Archive collect both? How can the activities in the digital domain be properly represented and recordings acquired? And what kind of relationship does/should a National Library have with independent and DIY archives on the web and in the real world? I will explain how these questions are currently being addressed in the UK and how a new government-funded Heritage programme is aiming to digitise and make available thousands of recordings in institutions around the UK.

Keywords: pop music, archives, digital, libraries, heritage.

Zombie walk and psycho carnival: a gothic runway in Brazil

Adriane de Paula Majczak LINHARES, University Center of Curitiba – UNICURITIBA, Brazil.

Clay Fabiano LINHARES, Universidade Tuiuti of Paraná – UTP, Brazil.

Abstract

Every year, when summer ends, Carnival takes place in Brazil. Multicultural and full of colour, the event flourishes with the typical cultural expressions which are formative of the country's ethnicity. Swaying through the sound of samba and dressed up in flamboyant costumes, people celebrate the cultural plurality of the Native South-American and the Afro-American nations, their Aesthetics and folklore. However, a different expression of Carnival occurs in Curitiba, in the South of Brazil. As opposed to the samba celebration nationwide, Psycho Carnival gathers Psychobilly bands and other musical genres derived from the Punk and Goth cultures. The festival opens the dark Carnival in Curitiba, where bands play live and in public venues, and it reaches its peak with the Zombie Walk, on its last day. Ranging from children at a very early age, escorted by their families, to older members of youth subcultures thousands of people parade downtown, dressed-to-kill in luxurious and macabre outfits. Both the Psycho Carnival and the Zombie Walk are a display of cinematographic, darkish, gothic costumes, emblematic of attitudes and visual expressions related to goth-oriented subcultures. The present article aims to offer an overview on the ever-growing festival in Curitiba, a city where Goth is the protagonist, and where Fashion and Music are creative tools for the construction of visual and melodic metaphors of dystopia, such as escapism of reality and sympathy for the oppressed, i.e., poetic concepts of gothic which are still relevant in modern society.

Keywords: goth. subculture, music, fashion, Carnival.

Practice of drawing: an attempt making (sexual) difference

Yuen Yi LO, Faculty of Education, University of Macau, China.

Abstract

Drawing may be categorized as secondary when being compared to other art forms such as painting and sculpture. Thus, I have been taking up drawing as a deliberate art activity. Moreover, I have been drawing ordinary and personal artefacts. After years of showcasing my artworks in various physical space, I have explored the virtual cosmos. In this paper, I aim to show drawing as an independent and progressive medium in its own right. I will suggest that drawing, for successive generations, is never-ending among professional practitioners. In fact, drawing has been taken as strategic means and innovative approach, among women practitioners in particular, to refute its position that is subordinate and marginal. I will suggest that creative manifestations through drawing ordinary and personal artefacts are traces of private and social memories and desires. Partial or incomplete the artefacts may be, they are objects one has in his/her own room space and that make up the story of a being within specific social contexts. I am to suggest that the artefacts, parts of ethnology, form an undoubted and inexhaustible treasure-hoard of concept. I will further suggest that Internet know-hows have prompted promising possibilities and realizations within cyber space; virtual cosmos has acted as a suggestive alternative space in the present-day art practice. In short, taking drawing on board, drawing ordinary artefacts and setting within virtual configurations, I explore to practice the sexual difference, all in all, to be immune to the hierarchical orders of culture.

Keywords: drawing, artefacts, virtual space, sexual difference.

Safe(r) spaces policies and boundary management in queer DIY punk

Kirsty LOHMAN, University of Surrey, United Kingdom.

Abstract

This paper investigates issues of inclusion and exclusion in the contemporary feminist and queer DIY punk scenes in the UK. These punk scenes draw on the aesthetics and philosophy of 1990s Riot Grrrl, but a new generation are also influenced by contemporary queer, anarchist, feminist and trans politics. This is most notable in regards to the spatiality of the events in which temporary cultural community 'safer' spaces are created. These allow performers, organisers, and the wider community to play with the borders of genre, particularly in terms of deconstructing spatial, cultural, and identity boundaries, allowing for an 'opening up' of possibilities, countering the cultural hierarchies and oppressions extant in wider cultural and social life.

These 'safer spaces' allow otherwise marginalised people to perform, to experiment, or simply to exist, at such cultural events without fear of attack. Simultaneously, however, they rely on the creation and policing of boundaries, of ensuring that attendees adhere to sets of guidelines around behaviour at events. By analysing these two seemingly contradictory approaches to punk spaces and to queer politics, this paper will examine the complexity of scene participants' political work in terms of identity, belonging, and community.

This paper brings together findings from two research projects, 'Trans Music Communities' (2012-3) and 'Punk, Politics and Gender in the UK' (2016-), while also reflecting analytically on the author's own involvement with the scenes in question (2011-). Data includes interviews, participant observation, and content analysis of creative outputs by performers and scene organisers.

Keywords: feminist punk, queer inclusion, POC inclusion, safe(r) spaces, boundaries.

ANOK4U2? Crass, Rondos and the Politics of Punk, 1977–84

Kirsty LOHMAN, University of Surrey, United Kingdom.

Matthew WORLEY, University of Reading, United Kingdom.

Abstract

On 8 September 1979, in London's Conway Hall, a punk benefit gig for anarchist prisoners 'Persons Unknown' was held, featuring English bands Crass and Poison Girls, and Dutch band Rondos. Tensions between left and right wing factions had long been simmering as both vied for influence amongst British punks; at Conway Hall these tensions boiled over into full blown violence. Crass and Rondos responded to this violence very differently from each other, marking out their positions in fanzines, press statements and song lyrics. They debated the value of organised politics in punk, and contested the meanings of anarchism and pacifism. By the late 1970s punk had become open to cultural – rather than symbolic – politics. Yet the nature of these punk practices and their politics, of what punk could – or should – be were up for discussion. This presentation draws on this transnational argument to examine the politics of punk. We explore the different national contexts and subcultural milieus that gave rise to Crass and Rondos. We highlight points of similarity and tension between the bands, and suggest that messy interpersonal relationships can affect the direction of punk alongside deeply held political and cultural identities. Through this work we argue the value of 'history from below' and of comparative punk research in considering how punk's political meaning transmitted across geographical boundaries and evolved within differing cultural-political contexts.

Keywords: punk politics, anarchism, pacifism, England, Netherlands.

The Oppositional Culture: discussion about the political and cultural impact of punk

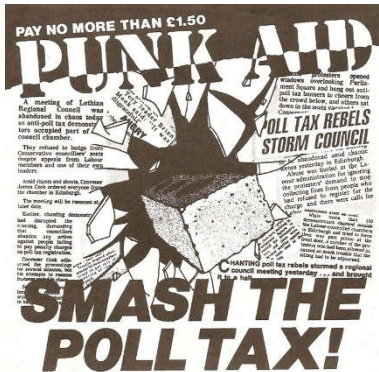
Chris LOW, Independent Punk Scholar and Musician, United Kingdom.

Abstract

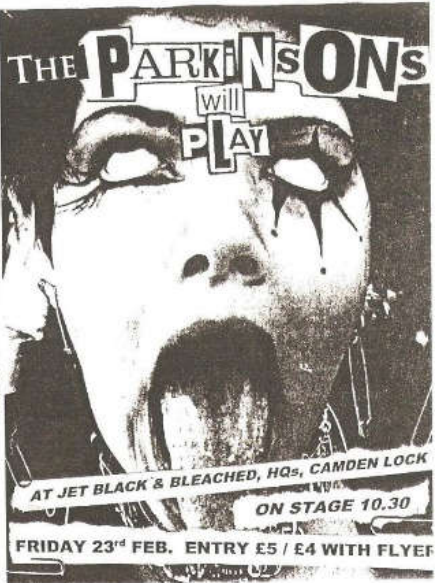
The political and cultural impact of punk is vast and transcends not only the identifiable subculture with its identifiable style of music, codes of dress and traditionally accepted ideology but far outwith it, interfacing with elements of popular 'alternative' and 'oppositional' culture identified with by innumerable more than would do so with 'punk', per se. 'Anarchy' is now more than another 'punk trope' and is a respected political ideology studied in universities across the globe. Wherever there is dissent and protest there will be anarchists, dressed in anarcho-punk inflected clothes and invariably chanting slogans from anarcho songs. Much of this can be ascribed to the success of Class War who, from the early '80s, interfaced with punk culture, something traditional anarchism had eschewed, galvanising it in the process. Squatting, Veganism, the Free Festival scene and many elements of gender politics also have a bloodline that can, in popular culture, be traced back to punk. Indeed, it is not inaccurate to say that, ironic it may be, even some urban regeneration or 'yuppification' can be blamed on punk. East London's exclusive enclave, Broadway Market, was in the early 1980s a run-down and impoverished working class area until being colonised by members of the itinerant Peace Convoy and squatted by members of punk bands such as Zounds, The Apostles and The Mob. With them came the first vegetarian/vegan restaurant in the area, a bicycle work-shop, legal/squatting advice and numerous artists and musicians, paving the way for the influx of artists and musicians who put East London on the map in the mid-late 1990s. While this may not be punk's proudest legacy it is one that reverberates throughout the streets of and cities throughout the world today.

Keywords: oppositional culture, anarcho punk, anarchism, class war, free festivals, gentrification.

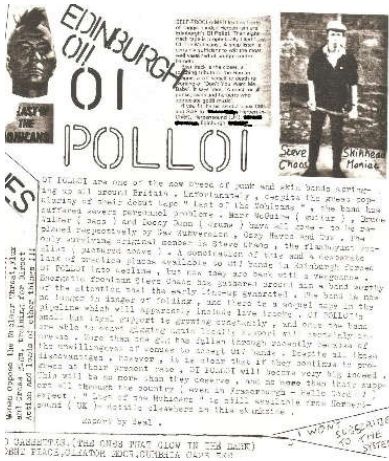




Chris Low's cover for Punk Aid Smash The Poll Tax EP, 1988 | © Chris Low



Parkinsons Gig Flyer designed by Chris Low | © Chris Low



1st ever Oi Polloi Fanzine feature from Skinhead Havoc Zine, 1983 | © Chris Low

Starter pack to vaporwave: by a virtual construction of sonorities and identities of the artists Vektroid and DJ ALINA

André Filipe Cecília MALHADO, Faculty of Social and Human Sciences
University (FCSH) of the New University of Lisbon (UNL) , Portugal.

Abstract

Vaporwave, and its subgenre *Hardvapour*, are music movements that emerged in the early 2010s, on the Internet, through an aesthetic approach of musical and visual *bricolage*, which appropriates products of popular culture of the 1980s and 1990s. Observing the broad assumptions of this musical culture, like the kits of starter packs through which the participants illustrate sets of archetypes, as instruments of criticism, this paper aims to comprehend how these virtual communities organize socially, and around which symbols they move. The focus is the case study of producers Ramona Andra Xavier and Alina Vovk who, through their art, build an artistic virtual identity that may or may not declare feminist ideals. By reflecting upon their place in this musical world, examining, for example, the artistic name(s) that they adopt, we apply the concept of cyborg goddesses (Giresunlu 2008) to understand the impacts in the sound and social construction of the genre. Both artists and fans converge on the Internet for a participative culture (Jenkins 2006). Their modification of pre-existing music is an integral part of their way of life and art, but at the same time transforms them into deviants (Becker 1963) of cyberspace networks. Although, it's this "*cyberpunker of DIY*" attitude, to write satire of symbolic ambiguity of various dimensions of society, especially those related with art consumerism, in a hybridization between different sounds and narratives, which defies questions of authority, placing them in the possible postmodern condition proposed by Lyotard (1979).

Keywords: vaporwave, identity, cyberpunker, postmodern condition.

Gastronomy as art: Gender issues in the visibility of women as an artist in the practice of haute cuisine through the vision of cinema

Marta Díaz MARTÍNEZ, University of Málaga, Spain.

Abstract

The haute cuisine begins to find its place as an artistic practice, which has been translated into the creation of film productions whose main argument revolves around gastronomy and its intricacies, such as *La Grande Bouffe* (Marco Ferreri, 1973), considered the first production that deals with this subject. However, in most of these films, the chef, who begins to understand himself as an artist, on a large number of occasions appears embodied in the figure of a man, relegating the figure of women to secondary roles. The present research proposal is born from the interest that haute cuisine has taken to the world of art in the last 10 years and the current discussion on the revision of the Platonic appreciation of the senses, proposed by some contemporary philosophers such as Michel Onfray (1999), to integrate haute cuisine within the practices that make up the so-called beaux arts, to comply with the criteria that the aesthetics history has privileged to understand a human product as art. (Garrido- Moreno, 2012). Therefore, based on these considerations and claiming the category of artist for chefs dedicated to haute cuisine, this research proposes, through qualitative methods, specifically content analysis, the study of a gender issue plausible in society, through the XXI century cinematographic productions focus on this theme, because this is one of the main means of communication dedicated to the dissemination of this practice and in addition, one of the best media to configure the collective imaginary.

Keywords: haute cuisine, cinema, art, gastronomy.

Feminism and DIY media: The case of the Spanish free radio movement

José Emilio Pérez MARTÍNEZ, Université Paris-Sorbonne, France.

Abstract

The free radio movement appeared in Spain during the late 70s and the early 80s. A social movement which stood up for media democracy and freedom of speech. Since its inception feminism was one of its key issues. The aim of this presentation is to analyse the relationship between feminism and all those radio stations. I'll focus my attention on three different aspects: how "women's groups" were established within those radios since their inception; the "female programmes" they had in their schedules and how those spaces proposed counterhegemonic gender roles, and, finally, how the DIY ethos behind that way of doing radio could have meant a way of empowerment through the political use of a technology, radio in this case.

Keywords: free radio movement, Spain, feminism.

Rock in High Heels: a look towards women's role in Portuguese rock music

Ana MARTINS, Institute of Sociology, Faculty of Arts and Humanities of University of Porto, Portugal.

Paula GUERRA, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Abstract

Traditionally the rock music sphere in western societies has been associated with men. In other words, many people still think about rock musicians, journalists, music critics, promoters, cultural agents, and lots of other music professionals as being male. It was – and to a certain degree still is – quite common to consider women making rock music for living as weird and even disrespectful. Thus, Portugal is no exception. However, we cannot talk about the history of rock'n'roll music without mention the big contribution of women. Although there were just a few in the beginning, female actors in the field has been leaving a growing mark in world's rock music and are becoming musically more and more independent. Recently, this is getting more and more obvious, what makes it very important to think and discuss about the gender issues in Portuguese rock music – namely to focus on Portuguese women's role in this sphere. In this paper, I tried to analyse certain professional careers of significant women in the Portuguese field of rock music.

Keywords: gender, rock music, Portuguese music, sensation-seeking, substance abuse.

Women in Rap and Riot Grrrl scenes: network action and DIY in Brazil

Dulce MAZER, Federal University of Rio Grande do Sul, Brazil.

Gabriela GELAIN, Communication Sciences Departmente, Unisinos University, Brazil.

Abstract

Our text aims to understand in which ways young women re-signified female participation in musical scenes, based on two case studies. The first is an ethnographic study in the metropolitan area of the capital of Rio Grande do Sul, Brazil (Mazer, 2017), looking at the strategies of women organizing themselves in networks in the south of Brazil to rap and subvert the logic of production and consumption. The second is an investigation of the Riot Grrrl scene (Gelain, 2017) in Brazil (11 states), exploring (sub)cultural continuities. Thus, the paper will bring together feminisms that speak louder than musical styles or conflicts within the groups analyzed. By exchanging services, work groups and lectures, the two groups create relations of belonging and identity as cultural producers. Both the cartography of rap women and the interviews with riot grrrls show that authorial and/or independent production contributes to their musical scenes, (re) territorializing urban spaces and inserting demands through communicative processes, especially via DIY culture. Therefore, feminist manifestations reinforce the organizational proposal as a resistance network.

Keywords: rap, riot grrrl, DIY culture, network, communication.

The epistemological problems of punk rock: a discussion on the Oxford Handbook

George MCKAY, University of East Anglia, United Kingdom.

Gina ARNOLD, University of San Francisco, United States of America.

Abstract

Are the words 'Oxford' and 'Punk Rock' antithetical? In a recent talk in Berkeley, Viv Albertine of the Slits explained that in her memoir *Clothes Clothes Clothes Music Music Music Boy Boys Boys*, she carefully put the word 'punk' in quotation marks whenever she used it, because she had always felt that the term was one that hadn't been adopted by herself or anyone in her scene, rather, that it had been super-added by the press almost after the fact. Albertine's refusal of the label punk is symptomatic of one of the problem that writing about punk poses, especially when put into an academic context: everyone has their own definition. As the editors of the Oxford Handbook of Punk Rock (2020) we would like to set out some of the epistemological challenges of conceptualizing the genre of punk, including but not limited to what exactly punk 'is' and who gets to speak for it. In this panel, we will share our approach to this project.

Keywords: punk rock, epistemological problems, Oxford Handbook.

Female artists and alternative economies: the case of Amanda Palmer and crowdfunding

Beatriz MEDEIROS, Fluminense Federal University, Brazil.

Beatriz POLIVANOV, Media, and Cultural Studies Department, Fluminense Federal University, Brazil.

Abstract

Amanda Palmer (AP) is an American musician that gained some notoriety in the music market after 2012, when her crowdfunding project to release the *Theatre is Evil* album - recorded with The Grand Theft Orchestra band - raised around a million dollars. After the event, Amanda released her memoir *The Art of Asking* (2015), in which she narrates the process of creating her fandom by engaging in constant interaction with fans through online platforms. This process is believed to be the factor for the crowdfunding success. If, on the one hand, it is well known that the use of crowdfunding was not something new by that time (bands such as Radiohead had already made use of it), by the other hand we understand that AP's case is relevant and need further investigation, due to: a) the way the artist manages her career through the DIY "philosophy"; b) the success obtained with the project in question, which engaged much more than the value asked, surpassing even more well-known artists and c) the fact that AP is a woman who debates issues regarding feminism in her artistic performances, as well as in her interactions with the public in online environments. Therefore, we use the crowdfunding project and AP's memoir as parts of a case study that aims to analyze her strategies of "entrepreneurship" from the point of view of alternative economy and feminism / female issues.

Keywords: Amanda Palmer, crowdfunding, female artists, alternative economy.

Sounds in Transit: The relation between the Indie Rock scene in Fortaleza (Brazil) and the city

Pedro Martins de MENEZES, Faculty of Arts and Humanities of the University of Porto, Portugal.

Paula GUERRA, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Abstract

Cities and scenes show a fundamental morphological difference: while cities are physical spaces with strictly defined geographical limits, scenes are configured as symbolic spaces with porous and pliable edges, functioning most likely as the intersection of the many fluxes that tear the perimeter of the city where they are inserted rather than as a fixed arena enclosed in itself. This asymmetry becomes even more pronounced when an excessively traditionalistic city, stuck to its own idiosyncrasies, fosters a musical scene of a style that is proper to other places, but odd to the local canons of that traditionalistic environment. This is exactly the case of the Indie Rock scene in Fortaleza, where we find a musical scene based on a style originated in the USA and UK flourishing in a city of deeply rooted native heritage that, definitely, does not have rock as one of its representative elements. Placing Fortaleza's Indie Rock scene at a hybrid interstitial point where global trends and local ethnicities intersect, this presentation intends to propose a dialogue between the concept of scene and the debates about post-colonial transits in order to ask: What's it like to make rock in a city that has no rock music in its roots? Is it possible to be, at the same time, a typical rock musician and a typical Fortaleza native? After all, what relations are established between Fortaleza's Indie Rock scene and its own city?

Keywords: indie rock, scene, Fortaleza.

Zoid filling the void: Karen Zoid and political postapartheid Afrikaans rock

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Abstract

Postapartheid South Africa is a complex and evolving society. Within its myriad of identities, white Afrikaners stand out as a privileged group in terms of historical power and privilege as a result of apartheid, but it also feels threatened in the new political climate. In this milieu, Afrikaans music has flourished, thanks to the buying power - and loyalty - of its supporters. A number of Afrikaans music artists have produced political music since the end of apartheid, but it invariably contains a racist edge that bemoans the loss of power in a democratic South Africa. Perhaps the most notable exception is female rock singer, Karen Zoid. Since she broke onto the scene in 2001, she has become one of the most recognised alternative voices in Afrikaans. She has managed to produce political music in Afrikaans that addresses issues that resonate in a wider South African society: the plight of abused women, the exploitation of the poor, and the problematic nostalgia of privileged whites. In 2014, she created her own hit TV-show, *Republiek van Zoid Afrika* (Republic of Zoid Africa), which is part chat show, part political discussion, and also a music experience, where she collaborates with a different musical guest (often a famous singer of the apartheid era, whose music is then re-worked into something new) in each episode. After it is aired, the collaboration is released on iTunes. The show is a massive hit, and to date has delivered 28 number one hits for Zoid. This paper seeks to investigate the changing contours of political Afrikaans music in this new innovative setting.

Keywords: political Afrikaans rock, Karen Zoid, postapartheid South Africa, iTunes.

Not gay as in happy, but queer as in fuck you - queer practices and nightlife in the city of Porto

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Catarina PRÍNCIPE, Humbolt University, Portugal.

Abstract

The concept of DIY in the realm of culture and creation of celebratory spaces of (pseudo) emancipation, has been a characteristic of diverse musical and cultural scenes. We witness today a form of appropriation of the DIY concept – in the form that cultural objects are not created but re-symbolized by semi-marginal groups. The aim of this communication is to analyze the social practices of (pseudo) emancipation in the new queer nightlife scene in the city of Porto. There is a process of occupation of these margins of the center. The new queer scene happens at the center of the city, in parties that are close to mainstream, in bars that are close to each other and affordable to a younger, more pron to break the traditional barriers generation. This shift – from margin to center – allows for new forms of inter-relational, intercultural and visible new sexual practices. The choice of music is not irrelevant. The process of appropriation and re-signification of north-American pop music is a contradictory process – it is both a process of reproduction (of music, symbols, and practices) but it contains a form of semi-peripheral resistance to the hegemony of globalized mass culture. It is mainstream and alternative, visible and codified, central and peripheral at the same time. For these new practices, it is not irrelevant the parallel development of the queer scene compared to the more traditional male-gay scene. Here, more than sexual identity, it is also gender identity that is at stake.

Keywords: nightlife, queer, margin, culture, reappropriation.

Women on walls: Graffiti, street art & self-identity in Montreal

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Abstract

In cities around the world today, female graffiti writers and street artists are reclaiming public spaces, affirming their identities, and creating conditions that are more welcoming, and secure, for young women. Using spray paint, these artists effect change on city walls and within their spheres of influence. In Montreal, a city known for its grassroots artistic communities and dynamic movements for gender equity, young women similarly engage in urban art with purpose. My paper poses an active counter-hegemonic intervention in current graffiti and street art studies. I aim to unravel the discourses that naturalize ideas about womanhood and enrich the study of artists and writers by focusing on women as socially engaged cultural producers. Focusing exclusively on female subculture participants, exploring the cultural conditions of their artistic production and the ways in which they reconcile self-identity and aesthetic expression, this paper not only documents the contributions of a long overlooked demographic, but situates this group of Montreal creatives within the realms of feminist identity politics, visual culture, and cultural studies. I interrogate the interlocking systems of power that impact the lives of female writers and artists, and the ways in which community organizers fight these mechanisms of oppression. In centring the most marginalized voices within Montreal graffiti and street art—not just women, but Black, Indigenous, women of colour—I aim to survey a diversity of experiences and challenge the stereotypes that often surround women's participation in graffiti and street art. The public visibility of urban art provides an effective platform to discuss gendered inequities within not just subculture communities, but Canadian society as a whole.

Keywords: gender, self-identity, graffiti, street art, women.

'Rest in Peach'. The relevance of emojis in the gender maneuvering of language

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Abstract

Looking for ways in which the 'post-everything' generation may still be able to negotiate gender dynamics today, this paper aims at investigating the use of emojis in texting as a Barthesian 'second-order' semiological system, in order to disclose its potential as a gender manoeuvring tool. In fact, emojis provide for a perfect fit to what Barthes referred to as 'metalanguage', whereby a linguistic sign – classically composed of a concept (signifier) plus a sound-image (signified) – actually becomes just a signifier in a second system. What has been just described is a process of *appropriation*, whereby a sign is emptied of its literal meaning and is subsequently employed as mere form to express something else. A paradigmatic case is that of the aubergine: far from being a symbol for farmers' markets and veganism, this vegetable lately underwent a 'deformation'. Its sign used to be: *Aubergine* (the concept – signified) + (the visual form (image) – signifier). Nowadays, whenever the aubergine emoji is employed in texting, even though its literal meaning is clearly visible, the reader would still grasp something different: the representation of a phallic image. A similar case that the paper will deal with is that of the peach emoji, whose 'double-meaning' was so rooted into youth's everyday communication that, when the emoji appearance was changed, protests spread all over the internet for it to be reverted back to its previous look. In the same ways as (post?)feminists of present times are re-appropriating pariah-words (bitch, slut, bad-ass), new emerging languages such as that of emojis offer a paramount opportunity to the manoeuvring of communication itself. The potential of being able to mould the meaning behind second-system semiotic signs calls for a more responsible and informed use of emojis as a communicative means. The paper will explore the use of emojis from a semiological standpoint, however starting from how they are actually used everyday, especially among the youth. Therefore, starting from a specific emoji and the meaning attached to it through texting, the sign will be 'decomposed' simply applying the same reasoning behind Barthesian semiotic principles in order to claim for the potential of this ever-changing linguistic system to revolution 'gendered' ways of communication.

Keywords: semiotics, second-system language, emojis, gender manoeuvring.

The situation is a lot more nuanced than that - Crazy Ex-Girlfriend, inter-textuality, mental health and feminism

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Abstract

The television musical comedy starring Rachel Bloom engages with gender norms in a fascinatingly refreshing way, by creating what appear to be very stereotypical characters with *cliché* motivations and predictable story arcs, and then proceeding to deconstruct such expectations. This paper intends to demonstrate how *Crazy Ex-Girlfriend* explores musical stereotypes to defy the over-worked formula of romantic comedies through numerous musical numbers which, in turn, enclose parodies and satires of their chosen musical genre. By equating the idealism of romantic *ingenues* to mental illness, the show makes use of a rich network of inter-textuality connecting Hollywood and Broadway musicals, feminism and popular music, creating an innovative narrative full of nuance. The fact that this story is told in multiple platforms, mainly television and youtube, and uses parody and satire so effectively, makes analyzing its narrative through transmedia storytelling imperative, as Bloom's channel includes less proper versions of the clips shown on television as well as music that couldn't be included in the small screen. This paper will also look into the show's critique of the fetishism around female madness and depression as well as the inadequacy of women's portrayal in mainstream media. This show offers an unique opportunity to explore gender norms and transmedia storytelling in mainstream media, as it is equally a part of said media and a criticism of the same, being particularly concerned with its verisimilitude and creating a narrative which differs from the one advertised in popular music and romantic comedies.

Keywords: transmedia storytelling, mental health, musicals, gender.

Art direction in music videos: new creative profiles for new music scenes

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Abstract

Music videos encompass, as a communication tool, a compendium of codes from several sources and origins, such as culture, musical, artistic or social ones. Because of that and their advancement, music videos undergo transformations not only in the way they show the visual material that codifies all these heterogeneous information to audience, but also professional profiles and subjects related to its own creation and management, like art direction. This profession, which inherited from the cinema world, starts dealing with its own scenic interests. From the most conceptual pieces created by movements like the Japanese *visual kei*, a recent sub-culture focused on art expression and new gender identities, to the most already consolidated performative music videos, whose target is focused on the scenographic disposition as guide for the performance, art direction splits into new functions, work processes and professional profiles with new goals that shape the visual content. As a result, we can talk about concepts like art designer, concept artists or creative directors (among others) that replace or deal with the art director not only in a generic vision of the project, but even inside each production department, like the most recent VFX, to create new scenes enriched with artistic, expressive, visual or socio-cultural properties. Sorting out the work of this new routines between different creative profiles inside a singular production, identifying these new professions and retrieving their main goals on music video will help us to see, not only the direction that this communication pieces are taking, but also the reflection of the dynamic and social environment where it is found.

Keywords: art direction, art director, music videos, scene, music.

Music consumption in the streaming era: Music curation practices in Spotify

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Jorge Samuel Pinto VIEIRA, ISCTE-IUL – University Institute of Lisbon, Portugal.

Abstract

Streaming affords on-demand access to a large music collection stored on a remote server, allowing music listening on any connected device without resorting to downloading. For a long time, music consumption was limited to what was sold in stores or promoted by mass media. The spread of online communication removed many physical barriers and reduced access and distribution costs, allowing for patterns of consumption restricted not only to hits but likewise open to less popular items. In this context, curation - which can be done by humans or machines, through the use of algorithms - serves as a form of abundance and super accessibility management on streaming services. Results of in-depth interviews conducted with 20 Spotify users in Brazil, articulated with data collected from their digital listening practices (using an automated online service – IFTTT), shows how ease of access encourages practices of music discovery and promotes a more diversified and fragmented consumer experience. Playlists are often used as mechanisms of musical discovery, collection and identity formation, being one of the main changes fostered by streaming. This study also demonstrates that algorithmic curation, although constantly improved, still does not replace human curation mainly due to its greater predictability and limited ability to understand contextualized practices, tastes and expectations of listeners.

Keywords: music, streaming, playlists, content curation, music discovery.

Passion, Demos and Tapes - A cartography of the Portuguese indie labels and musical scenes (1977-2017)

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Abstract

This paper aims to cast an initial and macro look at the Portuguese independent labels from the late 1970s (with António Sérgio's Pirate Dream) to the present day. We will base our study on the urban space (regions, cities, neighbourhoods, etc.) where they are located and their relations with the local artistic communities. Throughout music history, indie labels have played a leading role, in establishing and promoting particular "sounds" — such as SubPop and Seattle's Grunge in the 1990s; or Factory and Manchester's Post-Punk in the 1980s — boosting it not only by music releases but also with events and press. We work from the assumption that, because they were/are spread throughout the entire Portuguese territory, indie labels serve as catalysts and cultural propellers, pinning to the "artistic map" places previously unrecognized by its musical production. Thus, and taking advantage of an already produced and expanded database, our intention is to understand how these independent ways of producing and disseminating music in different parts of the country will gain its own characteristics and connect to the territory itself. And, in return, how this territory is transformed by this modus operandi. Therefore, we intend to map the many musical scenes that have sprout in the country (and still do) by following the path of independent publishers through the aforementioned period, and also, their exchanges within local communities (creating careers, forging relationships, regenerating and/or adapting spaces for the musical practice) or even outside them.

Keywords: independent labels, indie, cities, urban space, musical scenes.

Distributed cognition in dance: Artistic skills in social interaction

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Abstract

What are the dancers' skills for creating new steps? In dance, listening to the other is considered a particular skill (Muntanyola-Saura, 2015). Our goal is to look at how dancers skills are distributed across artistic practice. A pragmatic stance looks for the social roots of artistic creativity in the communication and attention patterns of dancers in professional environments (Kirsh, 2010; Nöe; 2015). Our claim is that the source of creative work in dance is not in the distribution patterns of communication and interaction per se, but in the wider relationships of authority that structure the dance studio. Dancers act as experts in the field, with a culturally defined normative frame. Moreover, distributed cognition happens not only at the communicative level, but also at the higher level of intersubjective typifications (Schütz, 1967). We collected data through observation in December 2014 of the rehearsals for ATOMOS and in September 2017 of AUTOBIOGRAPHY by the word-class company Wayne McGregor-Random Dance. I filmed the rehearsals with a handheld camera and took field notes. I then applied Conversation Analysis (Sacks et al, 1978) to choreographical instructions and dancers interactions. Findings show how multimodal translation, incremental concretion and space management are examples of artistic skills. Moreover, the sharing of perceptual information conveys a shared sense of agency. In all, the resulting corrections and adjustments are part of an interactive activity built around shared authority.

Keywords: artistic skill, dance, distributed cognition, audio-visual ethnography, authority.

This girl thinks she's the queen of the neighbourhood, I've got news for you she is....: Positive disruption and and re-authoring of youth mental health narratives

Lisa NIKULINSKY, Griffith University, Australia.

Abstract

DIY practices and music consumption have an in-fatigable ability to mobilize and energise girls and young women to construct both preferred and protective identity claims. This in turn creates possibilities for DIY music practice and consumption to serve as a dynamic mental health resource for the positive construction of femme-self during the transition between adolescence and adulthood. Dominant narratives of hyper-sexualisation, image and 'hotness' are often privileged as young women continue to navigate both social and virtual worlds with emphasis on individualism and branding of self. Situated within a rural, non-metropolitan locale, this presentation provides insight into the biographies of 'outsider' rural women who are mostly ignored in sociological youth studies. Drawing on ethnographic data from my PhD study situated in rural Western Australia, this paper identifies how DIY entrepreneurship gives young women access to create independent rebel futures, utilising the spirit of punk ideals to resist dominant narratives which compromise resistance and emancipation. Examining these localised accounts of young women and their relationship with music provides important insights as to how a Do-it-Yourself ethos provides geographical and mental belonging. These stories illustrate how female music consumption and DIY music practices continue to positively disrupt dominant ideals of patriarchy, creating new formulas for positive female rebel identities.

Keywords: women, DIY, youth, music, mental health.

The Ethics of Aesthetics

Marta NOGUEIRA, New University of Lisbon (UNL), Portugal.

Abstract

Some authors hold that cinema, unlike most other forms of modern art, seems to have missed the boat concerning the recasting of dialogue between artworks and their audiences, particularly concerning the theme of violence. This failure froze in formats of conveying content that anaesthetize and trick the audience. Since form is one of the key points of those author's criticism, first we need to clearly define the object of study, distinguishing between art and entertainment, fiction and documentary. In both formats what is at stake are format attributes of their content and purposes of impact they seek to obtain from the audience. What was defined for this paper as artistic cinema is often wrongfully blamed for the sins of entertainment cinema. As for documentary, its specific relation to real aspects of life, demands a special care in handling certain topics. This paper claims that artistic and fictional film works should not be assessed according to ethic criteria, neither in form or content. It will be shown that ethics is a flexible concept, varying according to numerous parameters, rendering it not fit to judge a form of expression that should be free from such constraints. Resorting to real examples, the two main clusters of problems arising from an ethic evaluation are discussed – those related to form and content. At stake is the very concept of freedom of expression, both in what concerns the author expression and also the freedom of interpretation of his audience.

Keywords: ethics, aesthetics, violence, movies, content, form, art, entertainment, fiction, documentary.

Fight For Equality - (Left Wing Ideas In the Czech and Slovak Punk/Skinhead Subculture)

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Abstract

In 1989 the state-socialist regime in former Czechoslovakia collapsed. The process of transformation was characterised by the resurrection of the civil society, planting of the market economy and political pluralism. Globalised capitalism, brought some negative elements, such as massive unemployment, fear of new socio-political conditions and related spread of nationalism and far right ideologies in general. The essential point for a majority of subculture members after the Velvet revolution was anti-communism. It was understood as the subcultural legacy from the 1980s during which active punkers or skinheads were seen as counter-state, decadent enemies. Openly proclaimed left-wing ideas or ideologies were often seen as some pro-communist threat. Despite this fact, we witnessed growing anti-capitalist criticism, left-wing alternatives and appeal for equality in some fragments of punk and skinhead subcultures. Globalised capitalism was seen as an unequal and unethical system based on oppression and exploitation. The goal of this presentation is to analyse the left wing ideas in Czech and Slovak punk/skinheads songs and in subcultures overall. I am focusing on its forms, prevalence, sources and relevance since the 1990s until the present. My research is based on a synergy of qualitative and quantitative researching methods. I will use historical analysis for the description of some fragments of both subcultures as the youth opposition, content analysis to analyse left-wing messages in the lyrics and in-depth interviews with subculture members. Are left-wing ideas widely spread in Czech and Slovak punk/skinheads subculture or it is just phenomenon of some of its fragments? What is the essential point of above-mentioned ideas? These are researching questions I will try to answer in the paper.

Keywords: punk, skinheads, Czech Republic, Slovakia, left wing, anti-capitalism.

Varpowave as a critique of late capitalism? Genre work in an online music scene

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Andrew WHELAN, University of Wollongong, Australia.

Abstract

This paper explores the internet music genre 'vaporwave' as a case study to illuminate the range of contemporary discourses and practices that constitute a genre category, and come to be associated with and define the 'meaning' of the genre. Vaporwave is an electronic music genre that emerged online in the 2010s, characterised by extensive sampling of earlier music such as MoR, easy listening, and Muzak. Samples are generally looped, slowed, and subject to effects such as reverb. 'Retro' images and design, pastel colours, and references to corporate culture, consumerism, and media technology from the 1980s and 1990s are prominent features of the aesthetic. The literature to date on vaporwave suggests that thematically the genre investigates the relations between advertising and memory, nostalgia for technologies that were once 'new', and the affect associated with consumption space/times such as malls or airport lounges. This literature foregrounds an interpretive rhetoric whereby vaporwave is best understood as critique of late capitalism (e.g. Harper, 2017; Koc, 2017; Tanner, 2016). In our presentation, we trace the narrative of vaporwave and track how the genre became what it is known and understood to be now. Drawing on academic literature on vaporwave, online forums, and articles, we sketch the development and trajectory of interpretations of vaporwave since 2010. Our paper will not argue in favour of any particular account of the genre. Rather, we aim to capture the range of discourses and practices around vaporwave, through the concept of 'genre work', which we will introduce, conceptualize and develop.

Keywords: vaporwave, genre, internet genre, genre work, internet.





Oi Polloi, Anti Royal Wedding Gig, 2008
| © Chris Low



1st ever gig Sham 69 joined by Cook and Jones,
Glasgow Apollo, 1979 | © Chris Low



Part1, Paris Punk Festival, 2014 | © Chris Low

Rebel women breaking the rules: Enhancing the histories of Manchester's music worlds

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Alison SURTEES, Manchester Digital Music Archive, United Kingdom.

Abstract

Manchester has a global reputation as a music city and region with a rich cultural heritage. Popular discourses have tended to focus on key music moments and events that enact music worlds dominated by men in punk, Britpop and Indie music, associated with key venues, spaces and places and figure heading labels such as Factory Records. However, Manchester has a much more colourful history full of DIY creative collaborations, grassroots movements, queer noise and rebellious women. This paper makes a significant contribution to enhancing the popular narratives surrounding Manchester's music worlds, past and present, by placing women's voices centre stage. Using participatory research methods, public consultation, oral history, film and photography, Manchester Digital Music Archive (MDMArchive) set out to uncover the forgotten or hidden voices of women engaged in music related production, distribution and reception practices. The MDMArchive community nominated over 270 women across five key areas: Performers, Sound (technology, engineers, front of house, producers, live), Image (photographers, PR, Promoters), Writers (lyrics, critics, reviewers, and bloggers), Managers (Artist, Venue, Label). A short list of 25 names, five for each category, was then put to public vote in summer 2017 and five short films created. The aim of the films and accompanying photographic exhibition *Suffragette City* (Feb 2018) is to give encouragement and inspiration to other women to share their stories and artefacts on the MDMArchive site, so these vital histories are not lost.

Keywords: women, Manchester, music worlds, archive, history.

Funding acknowledgment: The activities described in the paper are part of Manchester Digital Music Archive's ongoing project, Rebel Music - The Sound of Politics and Protest in Manchester and is funded by *Heritage Lottery Fund*.

You can't be what you can't see - Women and DIY electronic music culture in Dublin.

Caroline Ann O'SULLIVAN, Dublin Institute of Technology, Ireland.

Abstract

This paper will outline the ongoing barriers that women face to gain access to the DIY and underground electronic music scene in Dublin and questions why more women have not broken down the gender barrier. I outline the motivating factors for women to become involved in music performance and production and contrast them with those of their male counterparts to see if there are fundamental differences in why and how either gender become involved. The relative success of female centred collectives internationally has been discussed in the work of Farrugia (2009), Giffort (2011) and Downes (2012). This paper will examine the grass-root strategies that women in Dublin have developed to encourage and motivate other females to become involved. Focusing on initiatives by female identifying activists such as the 'Gash Collective' it explores the ongoing challenges they face and their impact. Recognising the recent attention amongst some members of the Scene to gender parity. I question what, if anything has changed. Why, having appeared to have made a breakthrough, are women either not getting involved or choosing to leave? I posit that through social interaction, the prevailing messages that women receive discourage their sense of 'belonging' to the DIY music scene. I argue that rather than women gaining access to the positions that incur capital, both economic and cultural, such as headliner or producer, they often find themselves marginalised and corralled into roles that offer them very little in terms of monetary or cultural reward.

Keywords: electronic music, DJ, women, gender, production, collectives.

'Seriously, what is your real job?' Being a musician in the independent music scene: strategies for career management

Ana OLIVEIRA, ISCTE-IUL – University Institute of Lisbon, DINAMIA'GET-IUL, IS-UP, Portugal.

Paula GUERRA, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Abstract

In the last decades, we have seen a considerable increase of scientific interest in the construction of careers in the creative work. Considering the case of the music, several authors have been working on the construction of musical careers paying special attention to the working lives of the musicians. Our analysis is based on an entrepreneurial perspective of the musicians, seen as protagonists of a logic of assumption of different skills, which makes them simultaneously assume multiple and complementary roles. This emphasis is based on one of the core values of the punk subculture, the DIY ethos, founded on the possession of the means of production by the musicians as an alternative to mainstream production circuits. It has to do with mobilizing DIY skills as a new pattern of promoting employability, managing the uncertainty and the precariousness of this option. Adopting a DIY approach of the music careers, we aim to understand how the musicians and the different actors of the Portuguese independent music scene build their careers. Is it possible to live through music? What does it mean to be a musician in Portugal nowadays? What strategies are mobilized by the musicians? Are there different types of careers and different ways of being a musician? To what extent are the DIY ethos, aesthetics and praxis present? These are some of the questions we propose to answer based on the semi-structured interviews we conducted with different actors of the independent music scene of the metropolitan areas of Lisbon and Porto.

Keywords: music careers, DIY, independent music scene, career management.

Brazilian Tropic (per)Zines: feminist-queer subculture on contemporary practices of self-writing

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Abstract

This work aims to describe and tell a story about feminist zinesters from Brazil. They seem to have created a bond, a 'sisterhood power' as Bell Hooks would name it. We've been sharing experiences from feminist-queer subculture since 2015 and collected over 50 zines and perzines (personal fanzines) during this process. Brazil has been going through a political struggle and everyday life has been extremely painful to all people of color and queer groups. About this scenario, gender issues have taken place in feminist zinester's collective agenda in a curious way. We have observed that collected zines are not only filled with riot grrrl themes or punk issues, but with content related to personal experiences. And the list of related themes goes on: self-love, *saudade* (when you really miss someone), astrology, witchcraft, transfeminism, poetry, vegan lifestyle. Within our analysis we identified one common theme: transformation. And, why is that? Michel Foucault tells us about '*trama afetiva*' (a very intense emotional tie) were the community and gay-friendly groups can create a bond. Besides, through this bond it's possible to transform and design ourselves through the 'techniques of the self'. For this opportunity, we have focused on analyzing specific zine's lines under a philosophic point of view. Brazilian zinesters, especially those who are creating perzines, seem to be under deep investigation of themselves. Importantly though, in practices sustained by simultaneous relationship to themselves and to others. For this reason, we are exploring a deep zine-zone of self-reality. So, could we find a positive "zine way of life" possibility?

Keywords: subjectivity, zines, self-writing, gender, queer.

Underground culture in Longo's *Johnny Mnemonic* (1995) - A Rancièrian analysis

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Abstract

The proposed paper addresses the theme of underground culture in Longo's film, *Johnny Mnemonic* (1995), a futuristic neo-noir, where the corporations rule, the Lo-teks' underground culture resists them and mnemonic couriers carry valuable information wet-wired into their brains. This, against the backdrop of a global transition to a world of neuro-technologically transfigured beings. To elaborate on the social imaginary of the highly probable future world depicted in the film - which is based on William Gibson's short story, *Johnny Mnemonic* - it is examined through the dual prism of Manuel Castells's work on the 'network society' and Jacques Rancièr's theoretical work on the three regimes of art (the ethical, the representative and the aesthetic), the 'distribution of the sensible, and the notion of 'dissensus', with a view to demonstrating the efficacy of 'dissensus', unleashed by the underground culture of the Lo-teks (in conjunction' with the role of Johnny, the mnemonic courier, and Jane, the neurally enhanced 'bodyguard'). Castells provides a theoretical model which can assist one in grasping the projected image of a network society of the future in Longo's film. Furthermore, Rancièr's articulation of power-relations along the aesthetic-political grid of sensible partitioning, enables one to show that hierarchical societies such as the one portrayed in *Johnny Mnemonic* not only engender 'underground cultures' like the Lo-Teks, but also their own possible (albeit temporary) demise at the hands of the latter.

Keywords: cinema, underground culture, Rancièr.

Punk's not Dead, towards forensics of Iconography: Transgression and resistance in intersecting counter-cultures' identities

Lynn OSMAN, American University of Beirut, Academie Libanaise des Beaux Arts, Lebanon.

Abstract

The research examines the role of iconography, visual, performance and sound, as means of resistance and transgression. Control, coercion, manipulation as means of power to maintain hegemony, to fabricate political, cultural or social truths, have been subverted historically through subcultures. I aim to deconstruct layers, through studying the mechanism of representation of specific subcultures. The paper focuses first on transgression in the formation of Punk subculture, and by comparing and juxtaposing it to Christianity at its advent, as subculture, to study the role of iconography, through mutual associations. The constant mutation of visual representation as means of subversion, historically, to claim or to reclaim agency or voice, towards a dominant mainstream culture, which was relatively local concerning Punk subculture, will lead me then to examine contemporary issues in gender and resistance, in other forms of play in visual iconography, in representation within the 'Other', where different identities intersect: gender, political resistance, black identity, and heroism. Moving from more local forms of transgressions, from the underground Punk, towards more global or 'post-colonial' issues, the paper moves into more hybrid case studies, to study visual iconography and transgression; from Laila Khaled, Palestinian militant, her rejection of the idealization of her image into a female icon, as form of resistance towards media representation of heroism and terrorism. Jean Genet's hybrid identity, subversion of the notion of iconography by idealizing 'anti-heroes' in his works, the dual struggle in gender as a homosexual and politics, and writing and activism as forms of resistance. The last case is Mohammad Ali, boxer, and the role of performance in 'black resistance', and heroism. By examining the different representation means of different cases of the 'other', and their mutation, I aim to question the continuity of resistance, and the role of subculture in claiming territory and agency in cultural production, Punk's role today, and its immediacy and territory, to raise questions about the most powerful tools of active, peaceful resistance.

Keywords: counter-cultures' identities, iconography, resistance.

The many discourses of making a distinction by Finnish alternative musicians

Olli PAASKOSKI, University of Helsinki, Finland.

Abstract

Notions about distinctions related to authenticity and commercialism become visible in many ways: they range from subcultures' ways of defining their practices and identity to the commercial aspirations of music business. The concept of subculture has recently gained new meanings because of the continuously changing, technologically and globally connected social reality. In music studies, it is necessary to analyze subcultural groups which in some way resist the concept of mainstream in their musical practices, to be able to understand both single music cultures and all the overall dynamic patterns of popular culture. In this context, discussions about distinctions in the alternative music scene could be considered as one important way in which subcultural groups use language to build their views of music and understandings of the wider social reality as well.

In this paper, which is based on my master's thesis, I will examine the ways and functions of making a distinction from the standpoint of the Finnish alternative music scene. I ask what kind of discourses the musicians, who work inside this scene and outside the biggest record labels, use to create and modify their social reality. My research material includes half-structured interviews with a number of musicians. The paper maps out how the discourses are visible in the ways in which these musicians describe their music-making. My analytical method is discourse analysis, which aims to examine the entirety of meanings within a given mode of language use and the impact of different discourses on how reality is perceived.

Keywords: discourse analysis, distinction, alternative, scene, musicians, Finland.

“I was thinking....and then I wasn’t thinking”: The DIY festival as a compositional tool

Simon PATON, Birmingham City University, United Kingdom.

Abstract

With the increase in contemporary composers using DIY aesthetics for their work, many of them have taken to curating their own events using this way of working as a blueprint. My own contribution to this approach is ‘Thinking/Not Thinking Fest’, an all-day event celebrating DIY culture whilst exploring themes of musical contrasts. In particular, the idea of searching for a shared musical language between multiple genres within this event and asking if there is compatibility between these different perspectives and branches of the DIY aesthetic. I will be observing how composers approach self-organised events. One such case study being Post-Paradise, a concert series of experimental music run by a group of contemporary composers in Birmingham. Through interviews and observations of how they run events, I will be comparing their approach with my own. This will involve reporting how I personally approached the festival and explaining the ways on how, as a composer, I am attempting to place myself within the creative community. I will be addressing how my work as a composer and improviser fit in with curating the festival as well as seeing how it relates to the DIY aesthetic. This research will be a field study that looks into the creative process of the festival, analysing how contemporary composers can use events such as these to place themselves within their own music scenes and use this as a way to explore collaborations. Thinking/Not Thinking Fest is a major part of the way I use collaborators and due to bringing bands and musicians from jazz, metal, alternative rock, contemporary classical and experimental circles, this celebration of DIY culture will question how these different performers are all linked to each other.

Keywords: composition practices, festival curation, all-dayer.

Exploring the history of squatting activism of the 1990s in Helsinki

Yesa PEIPINEN, School of Social Sciences and Humanities, University of Tampere, Finland.

Abstract

In recent years there has been an emergent of academic interest in examining youth culture history. Squatting has been a significant part of youth activism in Helsinki since late 1970s. This paper explores squatting activism of the 1990s in Helsinki making use of interviews, archive materials and the authors experiences. Face-to-face interviews were collected during years 2014-2017. I have defined this wave of squatting activism as the second generation of squatters. Paper asks how squatting activism of the 1990s emerged and how ageing activists experienced their involvement in squatting activism? The theoretical framework is subcultural theory. In this paper the concept of subculture is conceived in a broad sense, understanding subculture as a social and cultural space where personal and collective lifestyles are constructed and performed. Squatting activism of the 1990s emerged as a grass-roots, spontaneous response to young people's housing need. In the activist stories involvement in squatting activism provided a channel for participation and while young people wished to protest the housing crisis, youth unemployment and the unjust effects of urban development, squatting offered opportunities for experiments in collective living and alternative ways of using space.

Keywords: Helsinki squatting scene, subculture, urban activism.

Olympia 1, Glasgow 1: Ladyfest Scotland, 2001

J. Mark PERCIVAL, Media, Communication and Performing Arts, Scotland.

Abstract

In August of 2000, the first Ladyfest took place in Olympia, Washington State, USA, home of legendary indies K and Kill Rock Stars, described by John Williamson in a 2001 issue of Scottish national newspaper, *The Herald* as, "... two of the most influential and anti-corporate [record] labels". Ladyfest was a one-week festival of music, arts and workshops intended to celebrate the Riot Grrrl movement (which had emerged some 9 years earlier), to stimulate activism and to raise money for local women's organisations (Leonard, 2007). It succeeded in all of these objectives and Ladyfest became an alternative culture phenomenon with sister festivals happening globally in every succeeding year, peaking in 2003 (22 events) and 2004 (27 events), but continuing into 2018. The first Ladyfest outside the US and third festival ever was in Glasgow, Scotland in August 2001. This paper investigates the historical social and cultural context that allowed Glasgow to become the city that led other major centres of alternative cultural production, including London, Amsterdam, Brussels (all in 2002) and Berlin (2003). I argue that Williamson is correct to suggest that links between key players in Glasgow and Olympia were significant in this process. I also argue that the open-ness and gender-inclusiveness of Glasgow's mid-late-1990s alternative scene, centred in The Thirteenth Note cafe-bar-venue was a crucial space where the social and cultural capital acquired and deployed by key scene participants (women and men) created a space where the first European Ladyfest could happen.

Keywords: Ladyfest, Glasgow, gender, local scenes.

In the flow, in the city: music and skateboarding

Cláudia PEREIRA, Pontifical University of Rio de Janeiro, Brazil - PUC-Rio, Brazil.

Marcella AZEVEDO, Pontifical University of Rio de Janeiro, Brazil - PUC-Rio, Brazil.

Abstract

This paper is a result of the research led by JuX – Juventudes Cariocas, suas Culturas e Representações Midiáticas (in English, JuX – the Carioca Youth, their Culture and Media Representations), study group inserted within the scope of the Pontifical Catholic University of Rio de Janeiro's Graduate Program in Social Communication. This study aims to shed light on the relation between music and skating, particularly on how certain genres of music relate to skateboarders' urban daily practices. The premise of this paper is that skateboarding, a type of youth subculture, is a lifestyle that transforms the urban order first, and subverts it later, creating alternative paths, obstacles and shortcuts. Above all, skateboarding imposes its own rhythm, a rhythm immersed into a subjectivity that moves in and out of chaos through the help of music. Hence, music in general and more specifically genres of music skateboarders prefer can be considered forms of communication that establish subcultural identity bonds and exchanges amongst skaters, while simultaneously preserving unique personality traits and subjectivities. For this paper's theoretical framework, we consulted primarily—albeit not exclusively—Michel de Certeau (1998), Velho (2010), Brandão (2012), and Haenfler (2013). In addition to the literature review, we also use a survey and in-depth interviews with skateboarders. The interviewees claimed to listen to music whilst skating, and were able to establish symbolic and subjective correlations between the two activities.

Keywords: subcultures, skateboard, music, city, space and place.

Electronic dance music street parties in São Paulo: body and space politics

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Ozzie GHEIRART, Communication Department - Paulista University, Brazil.

Abstract

This paper focuses aspects of a broader ongoing research on alternative / independent musical-mediatic practices and the uses of the city in São Paulo / Brazil. Here we cover a recent scene of electronic dance music that has been migrating from clubs to partying in streets or abandoned sheds in the central area of São Paulo, largely empty at weekends and at night. We analyze the activities of three youth groups that have been organizing and producing these events – Mamba Negra, Temporary Autonomous Party and Collective Synthesis - as well as some unfolding and political meanings they have engendered, such as: 1.) their collaborative and self-managed forms of organization and production (do it yourself / do it together); 2.) their ways of thinking and occupying public spaces, claiming the right to the city; 3.) the ludic and affective dimensions present in electronic dance music, in which the corporalities and the aesthetic dimension point to performative ways of linking groups and visibilizing identities and differences.

Keywords: electronic dance music, public space, city, affect, youth cultures.

Noisy strategies: Modulations in the uses of sounds and noises in contemporary culture

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Abstract

This paper proposal points out to modulations in the uses of sounds and noises in contemporary culture in order to better understand the emergence of a sound market beyond the music market, which we call MERSBE - Market for Noises and Sounds for Well Being (an acronym in Portuguese for *Mercado de Ruídos e Sons para o Bem-Estar*). This market is characterized, generally, by presenting sound and noisy proposals with different purposes, such as memory and sleep quality improvement, concentration ability increase, physical and psychic healing, among others. If on the one hand this market seems to consist largely of DIY sound productions - with amateur recordings, access to sound materials for free, sharing and exchange of knowledge of the themes that sounds and noises are related with etc. - on the other side it seems to reveal more ambitious business strategies, such as a self-help and mainstream market. The emergence of the MERSBE also shows how contemporary culture establishes new ways of relating to unique sounds, and especially to noises, reversing what seemed to be the logic of its uses until recently. From a provocative and disruptive position - as in the case of Russolo futurism, in concrete music, or even in musicians like E. Varese and J. Cage, to the punk movement and the Japanese noise - bizarre sounds and noises now seem to be serving to global markets, being welcomed and cultivated as positive, docile and appropriate experiences for the welfare and the common good.

Keywords: noise, sound studies, MERSBE, new music markets.

Belgrade indie pop and electronic dance music scenes

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Abstract

The paper considers the development of two music scenes from Belgrade, Serbia – electronic dance and indie pop. The data discussed in the paper forms part of my ongoing research on four music scenes in Belgrade, which also includes hip hop and turbo folk scenes, which are more commercial and developed genres in Serbia. Both dance and indie pop scenes have their respective influences from the Yugoslav period of the 70s and the 80s music. In the case of dance music, this influence was in the form of disco and synth pop, which paved the way for all electronic-driven sounds from 90s onwards, and Belgrade clubbing, which has made headlines in some of the prominent international magazines, such as the *Guardian* and *Vogue*. Indie pop, on the other hand, relies heavily on the Yugoslav punk and new wave scenes. It is interesting to note that 80s scenes such as new wave and synth pop had extensive media coverage and were considered mainstream in Yugoslavia, whereas their modern-day incarnations are more on the margins of mainstream music and could even be considered underground. Nevertheless, this doesn't mean that these scenes are underdeveloped as the paper will illustrate. The paper also deals with the matter of class and how much it affects the composition of the dance and indie pop scenes in Belgrade. Indications from the research are that members of these scenes are mainly from urban areas of the city and belong to middle class, which is less wealthy than it used to be in the 1980s. Finally, the paper also considers the extent to which these scenes take inspiration from their global or Anglo-American counterparts and demonstrates that while an influence and connection is evident, it is not as straightforward as in the case of new wave and synth pop in Serbia which were under direct influence from English and American music scenes.

Keywords: electronic, dance, indie, pop, class, global, local.

Dancing on the ridge of the pharmacopornographic regime: An ethnography of pleasures in Berlin and Milan club scenes

Enrico PETRILLI, University of Milan Bicocca, Italy.

Abstract

Since the '90s electronic dance music clubs and raves have become the touchstone to analyse large-scale socio-political phenomena: to redefine youth subcultures as symbolic forms of resistance, to describe the de-rationalized and de-subjectivised postmodern sensibility, to analyse genders relations and so on. The aim of the paper is to embed club culture in the contemporary socio-political horizon, it is argued that nowadays club culture has acquired an ambivalent nature: at the same time a space for production and exploitation of pleasures by what Paul Preciado define as pharmacopornographic regime, and a place where a Foucauldian "care of the self" is still possible. A long-term ethnographic research has been conducted exploring electronic dance music clubs in Berlin and Milan, in order to produce knowledge around clubbers' hedonic practices. Due to social science biases against pleasure, a more-than-textual and embodied approach has been developed: traditional ethnographic practices are challenged through both a sensory participation in EDM clubs that embodies and embeds clubbers' experiences, along with out-of-the field interviews to collect clubbers' sensory memories and discourses. The presentation of the research findings focuses on clubbers' sensory practices and somatic works in non-mainstream clubs, observing their actively engagement with other people, music, drugs and other non-human actors. Then attention will be paid to clubbers' embodied knowledge about themselves, their bodies and pleasures. In particular, it is investigated whether pleasurable self-overcoming practices may be vehicle to enhance counter-hegemonic practices in the production of subjectivity, which resist to the entrepreneurial subjectivities shaped and regulated by neoliberal technologies of power.

Keywords: club culture, pleasure, Foucault, *Preciado*, sensory ethnography.

Feel it heavy: dialogues between rap and heavy metal in Brazil

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Rômulo Vieira da SILVA, Fluminense Federal University, Brazil.

Abstract

This proposal is an initial incursion through the intersections between RAP and Heavy Metal in Brazil. The music genres are not Brazilian native, substantially distinct, and they are not clearly close concerning their human actants. RAP gets its origins from the Hip-Hop culture in the Afro-American outskirts, growing in Brazil through a bias of social protest. Heavy Metal, on the other way, is Anglo-American, associated with Rock music, more obscure with system critics themes. As our prior research on the crossings of RAP and Samba (a genuine Brazilian music genre), we understand that the relevant RAP musicians in Brazil adopt Samba to claim a certain kind of legitimacy and identity with their homeland. So, as we want to continue to explore this research, we forward our interest to Heavy Metal. In 2002, Sepultura, Brazilian's most successful Heavy Metal band, released 'Revolusongs', an EP with cover songs from other musicians of different genres and countries. The 8 songs are about protests and social critics, and only one of them features another musician: the Brazilian rapper Sabotage, known for his link to the political RAP. So, our interest resides on the ways that surround and enable those intersections, as well as other relevant associations between RAP and Heavy Metal in Brazil. Our theoretical framework considers the notions of music genre (Frith, Janotti Jr), music scenes (Straw; Pereira de Sá) and we also point to the notion of "heavy music" (Janotti Jr) as a key guideline to understand this phenomenon.

Keywords: RAP, heavy metal, Brazil.

Armenian popular music and its underground world

Ioana PINZARIU, Department of Jazz-Pop Composition, National University of Music Bucharest, Romania.

Abstract

Armenia, a country always grieving over its unfortunate history, is a land of paradoxes. On one hand, the Armenians proclaimed father Komitas a national hero as the founder of Armenian classical music, having his face and name carved on their buildings, jewellery and deeply ingrained in their minds. On the other hand, they have imported western genres, injecting them with a heavy dose of their own tradition and with a plethora of folklore elements.

The study is based on a six month research in Yerevan and explores the underground scene of popular music, shedding light onto its contemporary performers and mapping the social context that has been shaping this music. Their propensity for oddity in sound, texture and concept makes it fascinating, or at least exotic to the foreigner's ear. Moreover, the atypical concerts featuring traditional music are attended by an audience equally enthusiastic about exploring new art experiences. Although, in light of analyzing the fusion genres of other countries, one would expect such a result, the ubiquity of traditional tunes does not lead to an eclectic kitsch, especially in the case of bands with providing their own material. Yerevan bars and clubs are hosting young people who prefer to spend their time talking about art and philosophy, hence the high level of attendance at the concerts of the underground bands. Ranging from funk to progressive rock, from salsa to djent, the underground popular music in Armenia is surprisingly colourful and it is worth delving into.

Keywords: Armenian music, popular music, underground music scenes.

Pure taste in popular music: The social construction of indie-folk as a performance of poly-purism

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Abstract

In this paper I examine the social construction of indie-folk as a genre, defined not primarily as an aesthetic category but as a tool and resource of social differentiation. Drawing from 48 in-depth interviews with musicians, gatekeepers, and audience members, the discourse of indie-folk is analyzed, focusing on how Dutch community members draw social and symbolic boundaries. Analysis shows that they are “poly-purists,” a type of cultural omnivores who consume a broad variety of musical genres yet by staying within the confines of the indie music stream rather than adopting a politics of ‘anything goes.’ By transposing the aesthetic disposition to the historically lowbrow phenomenon of folk music, community members distinguish ‘authentic’ folk from mainstream pop and dance, lowbrow country, and highbrow jazz and classical music. Simultaneously, they choose within these and other genres those items that match their ‘quality’ taste. Therefore, this study classifies indie-folk as a rising genre and contributes to existing research on cultural hierarchy and diversity, arguing that the emergence and institutionalization of indie-folk is part of the ongoing historical narrative of a Kantian aesthetics emphasizing the disinterested nature of artistic evaluation.

Keywords: indie, genre, distinction, authenticity, cultural omnivores, symbolic boundaries, metamodernism.

Losing time together in the city: Creations and resistances

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Letícia BERTAGNA, Institute of Arts and Design, Federal University of Juiz de Fora (UFJF), Brazil.

Abstract

What is 'create'? Perhaps we can affirm that artistic creation would be less respectful of the manifestation of strictly personal conflicts and would function more as laboratory of proposition actions that are triggered and transmitted by a subject, but go towards a collective body. We mean gestures that activate other ways of thinking, imagining, living, less apathetic and conformed, that force us towards a more ethical, poetic, powerful, singular existence.

And what is 'resist'? Although the use of the verb "resist" may stun us a little, as we are accustomed to its most combative meaning, we twist it and employ it in the sense of an inventive refusal to everything that can press us or hinder our imagination. Resistance here is the renunciation of what sinks and immobilizes us, and the reception of the small flashes that affect us and that are capable of making us act in a different way.

Creation and resistance are magnetized. They concern the construction of provocative spaces of investigation, rejecting any kind of standardization.

Especially these two artistic collectives encourage us: Grupo Poro (Belo Horizonte, Brazil), which, among his interventions, interrupts the urban flow with imperative banners and leaflets: *waste time*; Opavivará (Rio de Janeiro, Brazil) that interferes in the dynamics of big cities by inserting unpretentious, but strange elements in unlikely places. We would say that both magnetize the public space with issues, ranging from a use of time against the contemporary frenzy to more plural ways of living, which taste and celebrate the fact of being together.

Keywords: artistic practices, resistance, urban intervention.

A (de)(post)colonialist proposal of musical scene

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Abstract

This article seeks to analyze the development of "Musical Scene" studies, from Straw's (1991) inaugural article and, at the same time, to perform a critical analysis of the use of the concept in a few studies undertaken in the last few years. Starting from the assumption that a part of the understanding of scene was thought out, among others, from Edward Said's (1990) article "Figures, configurations, transfigurations", which was initially printed in *Race & Class* magazine, from which Straw drew inspiration to conceive his "systems of articulation", also present in the title of his text. When we look at Said's (1990) statement, in which he says we must be alert to the "(...) the world system map, articulating and producing culture, economics and political power along with their military and demographic coefficients, (...)" (SAID, 1990, p.8) we ask, from this perspective: does the concept of scene - from its initial formulation to some of its other applicabilities - reinforce euro-centric and north American concepts, ideas and thoughts and, as a result, theoretically ranks this geopolitics or is the concept by itself able to break paradigms and still supply us tools with which to investigate other regions of the globe, such as South American and African countries? We see, at first, a miscegenation of both paths, and also underscore what Straw (2001) himself said about the subject: "The notion of scene is enriched when the examples serve to tear down prejudices (about what's cool or subcultural or "scene type") which presided over popular music studies."

Keywords: musical scene, decolonialism, Brazil.



Chris Low with 1st band The Scabs, 1979 | © Chris Low



Chris Low, 1979 | © Chris Low

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Cups4Cpus: A case study in sustainable DIY

David RAWALIA, Computational Arts, Concordia University, Canada.

Abstract

Coffee rituals are central to African culture and often seen as an opportunity for participants to discuss people, politics, and village life (i.e. Ethiopian coffee ceremony). Inspired by this tradition, "Cups4Cpus," a student-run DIY initiative based at Concordia University in Montreal, Canada, combines coffee culture, art, and technology to prompt discussion around sustainability and e-waste, while collecting used electronics and turning them into component kits for Senegalese students at a Dakar-based vocational centre. Using an interactive, gaming aesthetic, the "Cups4Cpus" project features an art installation that rewards users for recycling their old electronics and engaging in sustainable practices. Placed in a prominent location on the Concordia University campus, "Cups4Cpus" incites students to donate used electronic devices in exchange for a cup of coffee proportional to the weight of their donation. Each cup is served by a Rube Goldberg-like contraption contained within a Pacman-inspired 80's arcade game casing to appeal to students. Gathered materials are dismantled into valuable electronic components during extra-curricular workshops and packaged for shipment to Senegal. The "Cups4Cpus" installation is built from re-purposed materials and hacked electronics in an effort to encourage dialogue around sustainability, e-waste, and DIY strategies for reuse. The caffeinated incentive to recycle serves as a symbol for energy exchange and an homage to the longstanding connection between political discussion and coffee consumption. This paper, presented by the project's creator, explores the ways in which the DIY approach of "Cups4Cpus" reframes the university campus as a local village within the larger global village by empowering both Concordia students and those an ocean away.

Keywords: sustainability, empowerment, interculturalism, student-DIY, creative reuse.

“Female drummer wanted”: Gender politics and The Brisbane sound

Scott REGAN, Queensland University of Technology, Australia.

Abstract

This paper is an extension of my recently completed Doctoral thesis at Queensland University of Technology titled *The Brisbane Sound: Discourse and the sonic realities of music and place*. The Go-Betweens were an independent rock band formed in Brisbane, Australia in 1977. Their naïve, thin-sounding pop became an archetype for what critics and other cultural intermediaries eventually labelled ‘The Brisbane Sound’. Whether as a product of “inverted sexism” (Nichols 2013, 96), or just wanting to replicate the gender dynamics of *Mod Squad* (Forster 2016, 53), recruiting a female drummer was always part of Robert Forster’s masterplan. In 1980 Lindy Morrison became The Go-Betweens’ first full-time drummer. Morrison’s “common disregard for the simple 4/4, ‘meat and potatoes’ approach in time-keeping” largely defined a key sonic signature of Brisbane Sound (Tahiraj 2008). This paper explores the rhythmic structures of the Brisbane Sound whilst avoiding the esoteric “gobbledygook” of traditional musicology (Tagg 2013, 117). Crucially, embedded in these findings are questions of gender politics, agency and cultural memory.

Keywords: popular music studies, gender, popular musicology, cultural memory, music scenes.

Portugal Fashion: City, culture and innovation with new clothes

Celeste REIS, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal.

Abstract

Portugal Fashion is a Portuguese project that aims to give visibility, at a national and international level, of the textile and clothing sector in the fashion chapter. Its first edition took place in July 1995 and quickly became one of the most important events in the world of fashion in Portugal, with a decisive influence on the evolution of both the national fashion design and the production and marketing of the same sector, including for export. In this communication, we will discuss the pioneering and basic role of this event of Portuguese fashion as a contemporary phenomenon of festivalization of culture. Historically, these events have been affirmed as important forms of social and cultural participation: space-times of celebration and sharing of values, of ideologies, of mythologies, of beliefs. In anthropology, the festival is interpreted as a public ritual; a "carnivalization" of the real against which community members participate (re)affirming and celebrating social, religious, ethnic, national, linguistic and historical ties, in a connection between past, present, and future. In contemporary society, the festival arrogates itself to this same function, unfolding itself in a plurality of proposals - particularly regarding the expression of cultural identities and lifestyles (Guerra, 2016, Bennett et al.2014, McKay 2000). With this model, the so-called "festivalization of culture" has emerged from which cultural programming and management have been obeying. These events are characterized by a flexibility of artistic and playful projects, a remarkable spatial and temporal intensity and a vehement impact on the territory and society in which they occur. And this has dictated its importance in the structuring of identities around music, culture, leisure, fashion and symbolic ritualizations.

Keywords: fashion, festival, event, Portugal, festivalization of culture.

New forms of political activism through fake news: How people are doing with this new element at the politic game?

Vitor Lopes RESENDE, Estácio University Center, Juiz de Fora, Brazil.

Abstract

This proposal aims to investigate fake news and how it has been used as strategies in some cases, especially in politics. Our intention is to look at the theory of mediatization, from authors such as Stig Hjarvard, Andreas Hepp and Nick Couldry, the basis for understanding how the moment of post-truth focuses on how people consume information. To do so, we will present an overview of the main fake news collected during the months of February and April in Brazil. The survey will be conducted on the social network Facebook and will analyze engagement, sharing and "like" numbers. We believe this kind of investigation is important because the world is seeing a increasing number of institutions and people using the fake news as an strategy to obtain votes, money or to harm opponents. In Brazil, where we apply the survey, 2018 is a year of presidential election, which makes the data to be raised even more relevant.

Keywords: fake news, mediatisation, politics, presidential election, Brazil.

DIY and materialities: street bands in Rio de Janeiro

Lucimara RETT, Federal University of Rio de Janeiro, Brazil.

Abstract

From a research that has begun in 2016 and will be extended until 2019, this article intends to analyse a small part of the universe of street bands in the city of Rio de Janeiro, Brazil. It should be said that what is called here a new movement of street bands refers to groups that are occupying the streets for their presentations since the years of 2012, using the public space as an alternative both for rehearsals and performances. This is an alternative for those who don't get to perform in conventional spaces, and for those who can't afford to pay a studio for rehearsals and recording. Thus, this study is about how the bands make use of the Do It Yourself (DIY) culture in their communication and production and, especially in relation to materialities, such as CDs, LPs and equipment for street performances. From seven bands that have been studied until now, in an exploratory research, we intend to focus on two groups, through the method of participant observation and interviews with members, to describe the creative solutions face the adversities that the street performances bring, such as the adjustments needed in equipment for presentations and carriage; production, sale and distribution of albums; as well ways of promotion and earning money. It's important mention, too, that some of the groups studied affirm that the streets are in their DNA, while others see this alternative as a way of accessing the mainstream.

Keywords: DIY, materialities, street bands.

Make it, break it, change it? Locating feminist tinkering and community building in Canadian maker culture

Jessi RING, School of Journalism and Communication, Carleton University, Canada.

Abstract

It has been well established that science and technology has a 'gender problem' (Harding, 1991; Turkle, 1995; Faulkner, 2001; Adam, 2005; Wajcman, 2013). These scholars argue that gender stereotypes perpetuate technological development as a solely masculinist enterprise. Aside from discouraging women and girls from participating in technospaces and technoculture, this 'gender problem' also raises key questions about who can hold and produce *legitimate* technological knowledge. Although this 'gender problem' has been central to feminist technology studies since the 1980s, active strategies to overcome it have been limited. That is, until now. *Makers Movement! Hacktivism! Fix-It Culture!* Recently, there has been a resurgence of various DIY communities that are premised on ideologies of openness, sharing, collaboration, playfulness, and deinstitutionalized teaching and learning—which, I term 'tinker spaces'. Although varied in their goals, tinker spaces are premised on more diverse understandings of who can have technological expertise, what skills are valuable technological skills, and how technology should be created and used. Since 2011, thousands of tinker spaces, including hackerspaces, makerspaces, and community laboratories, have opened worldwide. In my paper presentation, I will discuss how the popularity of tinker spaces has sparked Canadian feminist hackers/makers/artists/activists to engage with diverse DIY communities and tinkering practices. Based on some preliminary interview data collected in three different Canadian cities throughout the summer of 2017, my talk will explore the successes of feminism in different tinkering spaces, as well as expose some of the tensions that emerge from this enmeshing of feminist activism and DIY maker communities.

Keywords: feminism, tinkering, community-building, maker culture.

Masculinity and standpoint theory in punk pedagogy

Scott ROBERTSON, University of California, Los Angeles, United States of America.

Abstract

Punk scenes are often labelled as boys clubs. Yet, this criticism has been punctured on many occasions by women entering and creating their own scenes. There exists a well-deserved body of literature devoted to the Riot Grrrl movement and to leading women in Punk. Furthermore, there are a multiplicity of gendered experiences within punk as race, class, sexuality, ability, and gender identity all play roles in shaping unique experiences. All of these narratives are valuable to Punk's story. However, there is still much to be gained in the discussion on gender in punk from the perspective of men who also challenge the patriarchy within punk. This perspective complements the knowledge from the standpoint of women. Aspects of male guilt, naiveté, and identity in the punk scene help broaden the story of gender in punk. The fact that men, too, can challenge gendered hierarchies in punk scenes represent one aspect of punk pedagogy. The existence of men who challenge sexism in punk exhibits a critical consciousness and valuation of marginalized voices which exemplifies a punk pedagogy. This paper analyzes the work of Canadian punk band Propagandhi through their music, live performance, and album notes and artwork through standpoint theory. As a narrative tool, this paper utilizes auto-ethnography to illustrate punk's influence.

Keywords: masculinity, standpoint, feminist methodology, autoethnography, pedagogy.

“Musical gender activism” in São Paulo, Brazil: Re-existences and entertainment

Rose de Melo ROCHA, Post-graduation Program in Communication and Consumption (ESPM-SP), Brazil.

Abstract

Brazilian activist expressions are analysed in this presentation. Focusing on the musical arenas of drag singers and their local bond with the city of São Paulo research analyses its nocturnal scene coexisting with the expanded and post-massive expression obtained by visibility in digital networks. It is proposed that this drag-artivism could be understood in its ambiguous, blurred, bastard and ambivalent character, which also refers to the processes of remixing, DIY and political forms founded on the agitation of parties and the LGBTIQ universe. By linking pop to politics, these singer-performers re-present possible modes of being, of visibility and subjectivity, and of fundamentally non-essentialist.

Keywords: pop culture, drag activism, resistance, local scenes, locality.

Italian folk music: The contemporary scene of traditional music in Italy, a path through migration and hybridization

Luca ROMANI, Independent Researcher, Italy.

Abstract

Since its ancient first appearance, music originated intertwinements, hybridizations and fusions of diverse identities, showing to be one of the most powerful channels for enhancing integration between cultures. Italy is an exemplary case in this sense, both for its internal geographical – and cultural – differences and for the innumerable external influences it experienced over the centuries. The current migratory phenomenon, especially from Africa and the Middle East has complexified further a musical context that is too often diminished, in a quite simplistic way, to expressions such as *Bel Canto*, opera repertoire and Neapolitan melodic song. But what is Italian “traditional” music today? How is the massive migratory flow of our days influencing its evolution? The Roman “Orchestra di Piazza Vittorio” is just the most internationally renowned case of a quite vast number of groups/projects going the new paths of Italian “folk” music. Musical groups with extraordinary performers from all over the world – each one unique in origin, instrument, and musical experience – reinvent music of most diverse origins, integrating it in the Italian markedly e- and im-migratory context. The paper I would present at the Porto conference intends to make a point about the current flourishing of a hybrid, rich music which is mostly unknown exactly for being out of the mainstream pop music scene. Though I am also concerned with the (quite) famous “Orchestra di Piazza Vittorio”, I would mostly focus on the musical scene of Milan, the city where I live and that offers today a promising environment for markedly (inter-)cultural developments in the musical scene.

Keywords: Italian music, migration, hybrid ethnicity.

I'll be your mirror: Reflecting diversity in the subcultural archive

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Abstract

As the underground of yesteryear slowly makes its way to the mainstream surface, along come critiques about the lack of diversity represented within subcultural scenes. Books like Maria Raha's *Cinderella's Big Score: Women of the Punk and Indie Underground*, Sam Knee's *Untypical Girls: A Visual Survey of Women in Independent Rock*, and Helen Reddington's *The Lost Women of Rock Music: Female Musicians of the Punk Era* highlight the "forgotten" legacies of women rockers from punk to indie. Films such as *Don't Think I've Forgotten*, which documents the pre-Khmer Rouge Cambodian pop scene (many of the musicians and singers, women); *Nice & Rough: Black Women in Rock*, an upcoming documentary chronicling the historical contributions of women of color in rock; and *Queercore: How to Punk a Revolution*, an account of LGBT musicians within the punk scene, expand conversations about gender, race, and ethnicity in subcultural spaces. And AFROPUNK has become a legitimate counterpart to the heteronormative, mostly white male punk and metal scenes and its own cultural phenomena with the proliferation of its annual music festivals held all over the world. Often, when the term "forgotten" is used to describe the lack of history of a subject, it's really that an "erasure" has taken place; these archivists share a common need to feel represented as part of the culture in which they are also contributors. My paper explores the importance of a diversified archival space and ways to preserve all forms of the subcultural experience.

Keywords: archive, punk, indie, afropunk, diversity, LGBT, queercore, black women, poc, gender, race, ethnicity.

Heino - Über Alles!?

Andre ROTTGERI, Universität Passau (German Linguistics), Germany.

Abstract

At the center of this paper we can find the various controversies around the German "Folksmusik" and "Schlager" singer Heino and his different perceptions in the German und US-American Punkrock scenes. Heino (Hans Georg Kramm) was born in Düsseldorf in 1938 and gained his first huge success during the 1960 as an interpreter of old German Folksongs. Therefore, he constituted the German counterpart to the music of the "British Invasion" (Beat). Being much loved, but also much hated at the same time, the controversy around his stage persona was later handed over to the punk generation. As Rocko Schamoni (Studio Braun, FRAKTUS) stated: "*We need such enemies and Heino was the best*". The conflict reached its peak when Heino rerecorded all three verses – the first one being "*Deutschland, Deutschland – Über Alles!*" – of the *Deutschlandlied*. This led to reprovocations by the German punk scene. The scandal of "Der Wahre Heino" (the real Heino) being the most prominent one – even the famous German Punk Band Die Toten Hosen got involved. On the other hand this paper will also show that Heino is known to a small community in the US, where he is considered to be "trash" but "cool". This is proven by a documentary of the German filmmaker Oliver Schwabe, in which Jello Biafra (Dead Kennedys: *California – Über Alles*) frequently talks about his interest in Heino. Therefore, this paper will finally answer and explain, how both scenes are somehow connected by the German expression "Über Alles".

Keywords: Heino, punk, Germany, USA.

Women and punk in Ezkerraldea: Thirty years of survival

Angel Chaparro SAINZ, University of the Basque Country, Spain.

Abstract

If asked to choose a photograph that encapsulates the 1980s in the Basque Country, I would probably choose one picturing the social chaos accompanying the strong economic crisis of those years. Only if given a second chance, I would choose something less overtly painful, like, say, one of those iconic pictures with Jualma or Iosu from Eskorbuto posing wildly for the camera. Of course, the best option would be to combine both. In the late decades of the 20th century and the early years of the 21st, the 1980s in the Basque Country have been widely researched, especially from a more standard and academic perspective that focuses on the political and economic underpinnings. However, other studies, scholarly or not, vindicate and/or explore from a more critical angle the musical and cultural production of the days. Punk culture did not only take with it a new way of playing the guitar but also the revitalization of cultural production: the do-it-yourself ethos of the *gaztetxes*, fanzines, underground recording... And in this cultural production, women were particularly important.

Keywords: punk, women, Basque Country, 1980s.

Gathering around punk: Interethnic relations in Prato's Chinatown

Giulia SARNO, Università degli Studi di Firenze, Italy.

Abstract

On Tuesday, April the 12th 2016, something of a small historic event happened in the textile city of Prato, home of Italy's largest Chinatown: thanks to the efforts of cultural association/record label *Santa Valvola* ("Saint valve"), namely three young musicians of the local hard-core scene, punk band Demerit was the first Chinese group to ever play Prato. The designated venue – a plain room with a bar usually hosting *tombola* (bingo) games – was right in the middle of the *Macrolotto 0* urban area, former industrial heart of the city. This is where, since the early Nineties, the Chinese migrant community coming mostly from the Zhejiang region has settled, transforming the social structure of the neighbourhood as well as its street names. On that quite unique night, a punk concert was the occasion for putting together Prato's alternative local scene and the Chinese audience, which rarely takes part in the city's underground movements: if most adults don't generally participate in the city's cultural life, teenagers of Chinese origin are fully integrated in their peers' habits, choosing clubbing over live concerts. But *Circolo Curiel* that night was crammed full of a mixed crowd that had gathered to watch four Chinese punk musicians sing, next to their Anglophone repertoire, the likes of Italian anti-Fascist hymn *Bella Ciao*. Through an ethnographic observation, this paper aims to analyse the implications of the event, taking into account the organizers' intentions, the musicians' perspective, the administration's role and the impact on the local community.

Keywords: Chinese punk, Prato – Italy, ethnography.

Doing diversity or keeping homogeneity: Masculinity and whiteness in rock music classification

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Pauwke BERKERS, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands.

Abstract

Whiteness and maleness remain largely unmarked in Western societies, resulting in persistent cultural and social inequalities. Whereas much scholarly work has addressed the blackness of hip-hop or the femininity of pop music, the implicit whiteness and maleness of many cultural products is rarely empirically excavated. When individuals classify culture, they employ collectively shared sociocultural configurations to assess what a practice or product 'is' and whether it is 'any good'. Yet, we know little about how people activate available configurations and whether the resulting classifications are somehow patterned into distinct classification styles that relate to aspects such as gender or race-ethnicity. Combining insights from cultural and cognitive sociology, this paper explores how individuals choose, weigh and combine classifications at their disposal within rock music – a genre which symbolic whiteness and masculinity have remained largely unmarked. Using visual Q methodology and interviews with Dutch and American respondents (N=27), we find four distinct classification styles in rock music: 'doing diversity yourself', 'keeping homogeneity', 'protecting the masculine' and 'learning to rock'. Whereas the first classification style explicitly addresses issues of gender and race-ethnicity in relation to canonization and commercialization, respondents drawing on the other styles remain largely colour-blind, while sometimes being attentive to gender. Our analysis demonstrates that gender and race-ethnicity matter in the classification of rock music – even (or particularly) when the salience of race-ethnicity and/or gender is discursively rejected.

Keywords: whiteness, masculinity, inequality, cognitive sociology, rock music, Q methodology.

Refusals of dismemberment: Listening to the war on drugs through DIY punk and rap collectivities

Jessica SCHWARTZ, UCLA Musicology, United States of America.

Abstract

As of late, mainstream media has picked up on the idea that rap is the new punk. Termed “punk-rap,” the oppositional and political rap music that has become increasingly prominent in our historical present, I believe, cannot be reduced to a genealogy of punk, and vice versa. This paper considers how both “post-modern” musical subcultures can be read in terms of DIY practices that resist exploitative social, historical, and political processes of dismemberment. With a focus on the 1980s and the “War on Drugs” through the present “Opioid Epidemic” in the United States, I explore gendered and racialized violences to communities through the administration of drugs, which are biopolitical controls. Listening to women, persons of color, and LGBTQIA punk and rap DIY collective expressions of musical rememberment from Los Angeles, New York, and Atlanta, I explore how the DIY forms of “bricolage” and “ratchet” recontextualize classical music in their respective forms to amplify and reject the musicality of imprisonment, and with it, highlight and disrupt the persistence of aesthetic aims of the Holocaust, with which punk continues to grapple, often, I would argue in gendered formations, and that which distinguishes it from the enslavement of African persons and the persistence of anti-blackness in the U.S. By respecting subcultural genealogies and approaching them through the lens of modern pharmacological controls, we can further discuss the roles of these vital DIY resistances to oppressive institutions that sustain injustice by condemning bodies (Foucault).

Keywords: DIY, punk-rap, bodies, aesthetics, War on Drugs, Opioid Epidemic, subcultural genealogies, music.

Oblivious oppression: Ina Boyle (1889-1967) and the canon of twentieth-century Irish art music

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Abstract

Women's narratives in twentieth-century Irish art music have been perpetually neglected to the extent that their music is routinely labelled in discourse as 'forgotten'. Unlike their male counterparts, an all-female program is a rare anomaly in current concert-going practices. The 1916 Rising centenary concert series, 'Composing the Island' (National Concert Hall Dublin, 2016), provides a recent example of such gender disparity in Ireland. The project, which sought to promote all Irish composers from the era, was criticised for its insufficient inclusion of women composers in its program. Thus, it is clear that the unequal representation of male and female composers in the past has facilitated a culture which hinders the circulation of women's works to this very day warranting the need for scholarly attention. This paper will examine the biography of Irish composer Ina Boyle (1889–1967) with respect to the socio-political upheavals of her time and trace the specific societal forces which rendered gender bias on Ireland's musical landscape during the last century. By analysing her current revivals, the paper will contextualise the extent to which she has been neglected in her posthumous reception in comparison to renowned male composers from the same era and finally evaluate her creative contribution to twentieth-century and present-day vocal music. In this way, the ultimate aim of the paper is to rationalise Boyle's status as a 'forgotten female' and provide a case study on the rehabilitation of women in the canon of Irish art music.

Keywords: feminist musicology, twentieth-century Irish art music, gendered programming, neglected female composers.

Casa Amarela Quilombo Afroguarany: Occupation, art and resistance in Brazil, São Paulo's downtown

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Abstract

This work intends to posit an analysis upon the initiative of a group of artists and cultural producers in São Paulo, Brazil, involved in management and occupation of an abandoned property in the city's downtown. Called "Casa Amarela Quilombo Afroguarany", the property is a mansion built around 1920 and was occupied in 2014 in order to establish a shared atelier for artistic creation and also a place to live. Casa Amarela Quilombo Afroguarany aims to instigate socio cultural actions involving art, occupation and resistance related to afro-indigenous roots, thus the denomination "Quilombo" and "Afroguarany". In the current moment, the people occupying the property promote regular activities related to music, urban art (TAG and graffiti), audiovisual exhibitions, dance, theater, performance, poetry slams and Dancehall parties, a Jamaican musical style which has arisen in the end of the 70's. In addition, such people give lectures and create debates about issues related to gender, ethnicity and urban occupation. The analysis centered in this specific space is conducted from the occupation's key as a residence and a cultural and artistic action field before the precariousness of conditions and social, economic, political, institutional and labor differences directly affecting the implicated youth. Moreover, we try to argue that the collective creations in occupied places can provide understanding about conflicts adjacent to the urban tissue and about the symbolic role of these spaces in the production of the common from the relation between art and politics.

Keywords: artistic practices; political mobilizations, city, occupation, afro-indigenous.

When Gucci goes to Harlem: Consumption and identity through the crossings of fashion and hip-hop

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Abstract

This article aims at reflect on the interweaving of Hip-Hop with fashion, by highlighting how some actors associated with this culture have become important for the consumption engagement of luxury products. It is argued that Hip-Hop has influenced and promoted the contemporary luxury fashion, as well as luxury fashion has influenced the identity construction in Hip-Hop. This relationship introduced new practices for both Hip-Hop and fashion. While the Hip-Hop intensified its symbolic bond to consumer goods, the luxury fashion industry began producing Hip-Hop-inspired collections and using Hip-Hop personalities as advertising models. To understand how these crossings are materialized, the article presents a case study of the Gucci Tailoring campaign with the stylist Dapper Dan, very associated with Hip-Hop. The analysis reveals that, on the one hand, the luxury brand positions the African-American associated with Hip-Hop in a place of prominence and, on the other, also evokes traces of its historical marginalization.

Keywords: dapper dan; rap; lifestyle; consumer engagement; luxury; marginalized identities.

Czech feminist zines: Postsocialist and postsubcultural?

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Abstract

Radical feminist zines have been mostly read within third wave feminism in Western European and US contexts. However, in postsocialist contexts there are not only different historical legacies that are involved, but there is also a different countercultural positioning within these societies who too easily accepted the hegemony of 'Washington Consensus' capitalism of the 1990s. In the late 1990s, a new generation of young Czech feminist activists used the existing networks of feminist independent institutions to revive the riot grrrl and radical feminist critique of the early 1990s in the US. Several feminist zines were published during the 2000s with different levels of political radicalism, amateurism and endurance. This paper is based on intensive exploration of a digital archive of Czech and Slovak (fan)zines (<http://ziny.info/>) and accompanying interviews with zinesters and zine readers. This material will be analysed with explanatory models of Western European and US third wave feminism to open up more nuanced views on feminist zine cultures that transgress the "life-style" politics framework. In the postsocialist and postsubcultural context the zine making was both playful and serious, amateurish and with professional ambitions, closed into the "safety zones" of radical scenes and mainstreaming, building stable relationships and short-lived communities of practice. This variability within a relatively small community of radical feminists in the Czech Republic shows that the symbolic form and countercultural ethos transferred into the postsocialist context resulted in varied notions of DIY with highly differentiated actors' motivation.

Keywords: feminism, zines, riot grrrls, Czech, postsubcultures, postsocialism.

Digital age, arts and algorithms

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Abstract

The digital age has implemented a new configuration of arts, works and artists. The mastery of techniques is increasingly transverse and transdisciplinary, aesthetics and technique engage battles with concepts, and works become mostly ephemeral. The pronounced democratization of art causes now contradictions such as new elitisms, banalizations, prejudices, vagueness and also issues related to the artistic legitimacy of creations and creators. Media art, especially digital, is an embracing strand – especially considering the fusion between art, computer systems, digital aesthetics, interactivity and others - whose definition is still under development. There are many who identifies themselves as media art artists although the typology of their works differ substantially. The same thing happens with EDM artists, even is electronic music can be a little more defined in terms of style and composition, there is an endless list that grows and merges constantly. On the other hand, digital technologies applied to some artistic practices, their respective formats and tools, inspires questions that go beyond the ontological ones. Works in digital format - whether multimedia installations, video or audio only, digital photography, immersive art, mixed media or other - are not restricted to museums or galleries for display anymore, nor to archives for conservation. That is, it is no longer just about production, performance or exhibition, if on the one hand everything evolves very fast, on the other, everything becomes obsolete quickly as well: How long and how this artists and their works will survive? Based on a segmented information survey about media art and electronic music produced in Portugal, we intend to present some answers, hypotheses and eventually raise new questions about these issues.

Keywords: digital age, arts, EDM, algorithms.

Dead in Absentia: The lack of a perfect female Hollywood character

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Abstract

Dead In absentia is a Latin expression that dates from the XIX century and it is nowadays used by lawyers and judges to pronounce a person's death even if a body hasn't been found. «In Absentia» (2000), «Absentia» (2011) and «Absentia» (2017) are three types of independent cinematographic experiences where you can find something, or someone, *in absentia*. The Brothers Quay were the first filmmakers using this concept by making a short movie. Later in 2011, it was the time of Mike Flanagan filming a horror movie named «Absentia», and then in 2017, the creators Matthew Cirulnick and Gaia Viola decided to produce a TV Show, also called «Absentia», but filmed like a movie over three and a half months in the middle of the winter. The question is made: what do these totally different cinematographic experiences have in common? The answer is clear: three female characters that broke the stereotype of the perfect female Hollywood character by showing their imperfections and at the same time, their perseverance, by living their story to the end as they want. Exploring the different ways used by the filmmakers to create such strong characters in such different styles of production is the foundation for this article that wants to explore, in the essence, the concept of *absentia*.

Keywords: visual arts, cinema, feminism, independent movie.

Everyday life resistances: The invisible countercultural actors in the city

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Abstract

Counter-hegemony and counterculture are concepts with a place and a history in the modern Western world, namely the European twentieth century [Gramsci, 1974], as well as in the recent social theories [Arrigui, Hopkins, Wallerstein, 1999; Santos, 2005]. However, it can be asked if they are able to allow us to interpret social and political manifestations today. While concepts, counter-hegemony and counterculture generalize particularities, localities and specificities. In this sense, Santos [2012] calls attention to multiple and diverse worldwide organized social struggles. Nevertheless, in addition to these organized struggles and to the mobilizations with expressiveness and visibility, which issues have been legitimized as social or politics problems, there is an effervescent resistance in the everyday life in the current city. This resistance can be recognized in spontaneous flows as the searches for non-industrialized food, creative economy, creative ecology and 3R paradigm (recycle, reuse, reduce), solidarity economy and local consumptions, communal vegetable gardens in cities. These and others attitudes can be understood as counterculture or as emancipations means of being in the city. They reveal local knowledges [Geertz, 1997] and denounce wasting of experience, practices and knowledges [Santos, 2012]. Also they can point out new paths for contemporary societies, by demonstrating that there are more worlds, more lives and more possibilities than those which are regulated or systematized by general concepts and laws. This paper proposes a reflection on unorganized social actors and their everyday non-systematic practices as contemporary countercultural resistances. What possible paths are implied in these practices? What conditions make it possible for them to exist? How and why to study and to recognize them from social theories and philosophical repertory available?

Keywords: countercultural resistance, everyday life, local knowledges, wasting of experience.

Open your box: Subversion and transformation as heard by admirers and detractors of Yoko Ono's voice

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Abstract

This paper will explore several responses to Yoko Ono's voice: those of contemporary DIY-based experimental music formations invested in a "sustainable ethics of transformation" (Rosi Braidotti), and those of diffuse online audiences that glee- and painfully dismiss Ono's music. Responses to Ono's multimodal work are overdetermined by her complex public image. She is perceived as voicing diverse (countercultural, feminist, pacifist, her own) struggles; her voice evokes her own (racialized and gendered) body. Commentary on Ono's music often focuses on this voice, an extraordinary instrument that is empowering to some and fearsome to others. Her vocal style emerges from a deliberate engagement with various traditional, experimental, and popular musics. Nonetheless, large parts of her potential audiences perceive Ono's vocals as commonsensically unpleasant. Even some of her admirers struggle to grasp her voice's sound and impact. Engaging with Shelina Brown's work on Ono's "abject sonic art" and Marie Thompson's emphasis on the transformative potential of feminized noise, I will discuss the prevalence of tropes of intensity as well as racist, sexist, and ageist patterns in the reception of Ono's voice; the embodied subversive charge of Ono's vocals; and experimental musicians' affinity with Ono's perceived investment in expressive freedom, diversity, and transformation. I will argue that these audiences, while highly distinct in their ultimate assessments of Ono's voice, articulate a shared imagery of animality suggestive of Deleuze and Guattari's notion of "becoming-animal." The diversity of strong responses to this perceived animality hints at contextually specific challenges faced by any practice invested in experimentation.

Keywords: voice; experimental music; race; gender; becoming.

We have never been urban: Experimental music-making, DIY politics and the aestheticization of place

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Abstract

As Roland Barthes suggested of the city centre, it is “always felt as the space where subversive forces, forces of rupture, ludic forces act and meet,” the “place of our meeting with the other” (Barthes, 1967). For many music scenes, particularly those that aim to foster the spaces underpinning experimental musical cultures, play and transgression are defining elements of what sets them apart from the everyday city. Often these liminal spaces act as insulators and incubators, where an aesthetic politics (avant-garde, DIY) is articulated in relation to and through an identity politics (gender, ethnicity, sexuality, urban, etc.). Contrary to Barthes’ notion of the city centre, many of these places sit at the margins of the city, not just physically in that they tend to occupy derelict lofts and neglected warehouses, but they also reside at the margins of the urban imaginary itself. By considering two such performance spaces in Wellington, Aotearoa/New Zealand, this paper explores the productive and often pro-active tension between centre and periphery, local and global, the material and the symbolic, and how the playful yet wilful sense of “otherness” cultivated through them contributes to a conflicted version of urbanity in the nation’s capital, one which works to simultaneously defy as well as define the city.

Keywords: city, DIY, otherness, avant-garde, aestheticization, urban semiotics.

The expression of diversity through art

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Abstract

This paper will examine Marcia Tucker's first three exhibitions which were held at the New Museum of Contemporary Art in New York during the 80's. These exhibitions dealt with the themes of AIDS and gender in art in a way which was both organic and in-depth. Tucker was the first to present then current social issues to the public by means of exhibiting art. These three exhibitions were: 1982 "*Extended Sensibilities: Homosexual Presence in Contemporary Art*", which was the first exhibition to consider the aesthetics of artists identifying themselves as gay or lesbian; 1984 "*Difference: On Representation and Sexuality*", which focused on the subjective construction of language and the chauvinistic stereotyping the Media would sometimes resort to when portraying sexuality; 1987 "*Let the Record Show*", which concentrated on the highly sensitive issue of AIDS in a bid to sensitize people to its spread. The second part of this analysis, closely linked to the first, is the format which Marcia Tucker employed for her exhibitions : The exhibition itself; Topic-specific lectures at which the public might further their knowledge regarding a given social issue and exchange opinions on the matter in hand; Films, live shows and musical performances inherent to a specific theme. The importance of Marcia Tucker's radically new outlook lay in the fact that her exhibitions put delicate contemporary issues center-stage and the fact that her museum provided an "arena" in which members of the public and academics alike could gather and discuss.

Keywords: exhibition, gender, Marcia Tucker.

Blank Canvas: (CH)Art schools

Simon STRANGE, Bath Spa University, United Kingdom.

Abstract

The history of popular music is littered with bands who have come through Art Schools and this research seeks to discover whether there is a connection with Art School pedagogy. The work investigates C20 Art Schools from the Bauhaus, Black Mountain College, the New York School to the UK schools from the 1960's, looking at the techniques of key educators. A 4 point theory entitled Blank Canvas (BCT) has been developed and focuses on: The self, the creative process, communities/ scenes and the role of the outsider. The research includes interviews with musicians such as Brian Eno, Gavin Bryars, Stephen Malinder, Lester Square etc.. whose work was informed by the Art School. There is an interesting gender definition between the roles played by the male protagonists and those such as Rita Donagh, Tina Weymouth, Chrissie Hynde, Kim Gordon, Sade. The new wave scenes in the US, UK and Germany were flooded with Art School educated artists and this presentation will outline BCT highlighting the influence of gender biases.

Keywords: Art School; Eno; new wave; gender.

Towards a feminist history of popular music: Re-examining writing on rock in the wake of #metoo

Catherine STRONG, School of Media and Communication, RMIT University, Australia.

Abstract

In 2017, in the wake of allegations of sexual assault against movie mogul Harvey Weinstein, women and gender non-conforming (GNC) persons across the creative industries (and beyond) have come forward to shed light on how embedded sexual assault and violence is in these industries. In countries like Sweden and Australia, women and GNC persons working in the music industry have organised to make collective statements on their experiences, and how this has impacted on their careers. This new – but not new – knowledge raises questions about the extent to which such behaviours have always been part of popular music, and how the way in which histories of this music have been written has ignored, excused or even valorised such misdeeds. In this paper, we will examine what is written about rock musicians with a verified history of violence against women, including Ozzy Osbourne, Axl Rose and Vince Neil, with a view to reframing what is said about men's treatment of women in them. We will explore how the application of a feminist framework to the analysis of such works could form the basis for a reimagined history of popular music.

Keywords: history, gender, feminism, metoo.





Stirling Punks. Chris Low on 2nd left. On way to Apocalypse Now Gig, 1981 | © Chris Low



Skinheads at 1st Edinburgh Punks Picnic, Calton Hill, 1985 | © Chris Low

Instagram heroines: A pornography of expression and empowerment

Jovanna TSALIKOGLOU, Culture and Documentary, University of the Aegean, Greece.

Abstract

This research aims to look closely to young women who use social media, and predominantly Instagram, as a form of artistic and sexual expression. Instagram heroines promote a new queer, diverse and inclusive online erotic art that questions societal, aesthetic and mainstream pornography stereotypes. They aim to prove that pornography can be respectful, intimate and artistic and can be seen as a way to empower women, inspire them explore their sexuality and desires and improve their quality of life. Taking into consideration the need to stop demonizing pornographic art and overlooking the negative aesthetic reputation it holds, this paper will examine how women use Instagram, as an open platform, through which they express sensuality, creativity, societal anger. The project will focus on how human sexuality has formed a new artistic language, and how the female body became the means for exploring the inner self. In addition, it will centre on the Instagram artists who focus on representations of human sexuality, who use the nude body as a medium for societal dialogue and moral challenge. Questions on whether artistic and erotic experience are dichotomous or compatible ideas and the nature of the aesthetic experience will be pivotal in my research. Moreover, if sexual intercourse is a representation or at least a stimulation of erotic love, can pornographic art not ultimately give more powerful and sentimental aesthetic effects and achieve substantial engagement with the spectator? Concepts of sadomasochism as a form of art, gender fluidity, female objectification and male-gaze domination in the porn industry will arise.

Keywords: feminist pornography, embodiment, Instagram, sexual fetishism, female empowerment

White male dumbinace? Finnish female-fronted hardcore punk and the aesthetics of imperfection

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Abstract

Within punk music, ugly aesthetics play a significant role, and at times, they can become assets rather than shortcomings. While ugliness in the male-dominated field of hardcore punk is tolerated, or indeed expected, to the point where it has lost some of its initial shock value, when a woman screams into the microphone in an unruly manner it still feels uncanny. This paper argues that using the transgressive potential within the field of Finnish hardcore punk in the 1980s, female-fronted groups such as Rutto and Pyhäkoulu amplified the subversion inherent in punk, as well as confronting the stereotype of hardcore punk as 'macho' music. Japanese Professor of philosophy Yuriko Saito stresses the importance of imperfection, stating that although appreciating incompleteness and defect may be more taxing, denying the aesthetic quality of imperfection impoverishes our aesthetic lives. Furthermore, appreciating imperfectionism also has a moral dimension. The darker side of the culture of perfection manifests not only in discrimination based upon physical appearance that is damaging to one's self-esteem and quality of life, but also as resource depletion as well as human rights violations. While many men also suffer from the excesses of the culture of perfection, undoubtedly women still face more expectations and need to overcome more pressures to conform to the patterns of perfectionism. Finnish female-fronted hardcore punk groups have combatted these forms of discrimination directly through 'ugly' aesthetics, renouncing a one-sided view of beauty and perfection.

Keywords: ugliness, punk, hardcore, aesthetics, imperfection.

We're a happy family: scene videos and scene films as home movies. The case of the Galician underground scene

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Abstract

Home movies theorist James M. Moran explained that the emergence of video made possible for these personal recordings to be centered around communities different from traditional families. Now they also serve to "trace common roots" within "families we choose": tight communities to which their members belong because of their own decision. If we think of music scenes as a type of these "families" (a loose one), we can approach videos and films that register their activity as a form of home movies. Like them, these recordings are centered in ritual and celebratory events, they seem boring and incomprehensible to people who does not know the family/scene and they subordinate technique to content. Besides, they both help reaffirm the identity of the people who makes it and the people who appears on them because of their belonging to the group, and of course they give cohesion to it solidifying memories. Like any kind of home movies, these recordings are a usually ignored part of cinema, but a fundamental part that shows realities excluded from commercial film. In that regard scene films are too a very important tradition in the scope of music documentaries, probably the less hierarchical one. In this paper I will analyze films and videos made within the Galician underground scene during the last decade. I'll do that from this perspective to explore this film practice, but also to see how this scene (and scenes in general) represent and identify themselves.

Keywords: scene videos, home movies, Galician underground scene, music documentaries.

The role of record stores in Porto music scenes

Fernán del VAL, Institute of Sociology, University of Porto.

Abstract

Even though internet expansion augured the disappearance of record stores, the truth is that many of these shops survive the financial crisis, as well as the music industry crisis. As Roy Shuker (2005) pointed out, record stores are a central intermediary on music sales, but few works has deal with this issue. In the same way, Paula Guerra (2011) reflected that record stores are key agents in the configuration and development of music scenes, and that it is necessary to deepen in their role. This paper is based on a work in progress about music consume in Portugal, and deals with the role of record stores in the city of Porto. The paper is based in ethnography of the record stores and interviews with the owners and workers of the stores, in order to analyze the role of this intermediary in the Porto music scenes.

Keywords: record stores, vinyl, scenes, Porto.

The *Laudero Del Desierto* and his place in *bajo sexto*'s construction field

Ramiro Godina VALERIO, Faculty of Music, Autonomous University of Nuevo León, Mexico.

Abstract

The musical instrument called *bajo sexto*, and its new variant *bajo quinto* [both used in "norteña" music (México), conjunto music (USA) and other musical genres] has been winning a special place within musical instrument market. Despite *bajo sextos*'s construction had been almost a tradition exclusive between fathers and sons, new technologies make possible than new actors appear on scene. In the recent years The *Laudero Del Desierto* [Luthier of the desert] has been positioned like a reference in this item. His works, based on the instrument image, are being reconized in the local, national and international space. Through the ethnography of the instrument, we locate the current *status* of the *bajo sexto* (and *bajo quinto*) in northeastern Mexico and southern Texas and analyze its economic circuits. With this context, we analyze the way in which the *Laudero Del Desierto* has built not only a *bajo sexto* type but a place within the *field* of construction.

Keywords: *Bajo sexto*, music construction, field (Bourdieu), entrepreneurship.

For Stronger Sociology of Literature: befriending sociology and poetics

Jan VANA, Masaryk University, Department of Sociology, Czech Republic.

Abstract

In this paper, I rejuvenate the field of the sociology of literature by means of the recent trends in cultural sociology. Literary texts do not only reflect social structure, they also communicate emotions to the reader by means of their aesthetical function. My major claims are that, first, novels provide plausible and useful sociological knowledge, which cannot be obtained from any other source. Second, this is because the literary texts to a high extent employ poetic function while referring to the social reality. Third, sociological inquiry of literature must treat poetic function with due care, that is, it has to be particularly sensitive towards subtlety and ambiguity of meaning poetic function brings. Departing from the strong program in cultural sociology as well as from the field of literary science and linguistics, the research model I propose combines the explanatory power of structuralism and interpretive sensitivity of hermeneutics, with a decisive emphasis on aesthetic aspects of literary texts. I find literary texts by far a prominent tool for mediating the experience of an ambiguous social reality of the communist era in Czechoslovakia, and the respective events which open the potential for employing continuities or discontinuities in the meaningful narratives. I focus on the transitory period between World War II and the beginning of the Communist era in 1948, the Prague spring in 1968, and the Velvet Revolution in 1989. These analytical milestones are represented by chosen novels.

Keywords: cultural sociology, sociology of literature, aesthetics.

'Sing, fight, cry, pray, laugh, work and admire': Taste patterns of the 'illegitimate' cultural consumer

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Michaël BERGHMAN, Arts and Culture Studies, Erasmus University, Rotterdam, The Netherlands.

Koen van EIJCK, Arts and Culture Studies, Erasmus University, Rotterdam, The Netherlands.

Abstract

Despite the long-standing sociological tradition of research into the realm of cultural consumption as a field of power relations, further investigation has primarily focused on 'legitimate culture', leaving a far less nuanced analysis of the taste and lifestyle patterns of the members of society lower on the social ladder. Examining the sociocultural dynamics within illegitimate music consumption, this paper looks at the Rotterdam popular music scene as a social field in itself. By unearthing how illegitimate taste organizes around specific types of capital, the primary analytical focus is the construction of class identities in the advanced industrial world. How is social distinction – a sense of worth – negotiated both within and outside live music concerts when most actors have little economic, social or cultural capital? Building on theoretical frameworks from recent developments in cognitive sociology, based on the Dual Processing Model, this research uses semi-structured interviews as well as a complementary cognitive test to contrast participants' explicit and implicit orientations towards music. In unearthing the latent dispositions maintained by popular music consumers we can determine the level at which patrons recognize the legitimacy of cultural forms. Moreover, we can learn specifically to what extent these consumers recognize the illegitimacy of their own musical taste, investigating if it is they themselves who signal towards the illegitimacy of their orientations, as expected by the reproduction theory of Bourdieu, and at which level this may be present. Furthermore, it will allow us to understand if distinction, social stratification and class is established through the explicit musical orientations of actors or around more habitual implicit dispositions.

Keywords: cultural taste, Dutch pop music, class identity.

Lido Pimienta, the post-muse of contemporary Canada

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Abstract

The singer, songwriter and multi-instrumentalist Lido Pimienta, who was born in Colombia, builds her career in Toronto, Canada. In 2017 her album *La Papessa* won Canada's top musical award, the Polaris Music Prize. Identifying herself as an Afro-Colombian of indigenous origin, Lido Pimienta is part of the Canadian DIY scene, and the feminist, black, indigenous and immigrant speech permeates her performance. In *La Papessa*, she presents songs about love in a patriarchal and heteronormative society. She sings neither in English nor in French, but in Spanish, and she presents a musicality sewn by accounts of femininities, personal and political pain, in which her voice establishes a protagonism over experimental electronics and minimalist melodies mixed with its Latin roots. For the past two years, she has become one of the most important voices in Canada, acting politically so that the stages are occupied by black women, indigenous women and trans people. Our proposal is to think of the contemporary culture carried out by artists like Lido Pimienta (feminist, black, immigrant) from the perspective of cultural studies. We are interested in investigating the musical scene from the perspective of genre, migrations and displacements in order to observe the transformations that occur in the process of urbanity. We intend to comprehend how new social and artistic practices are being shaped from discourses such as feminism, immigration and transculturalism, intermediated by music.

Keywords: musical scene, immigration, transculturalism, feminism.

Negotiating gender affordances

Witold WACHOWSKI, Philosophy and Sociology Department, University of Warsaw, Poland.

Abstract

Affordances are relational action possibilities provided for the acting agent by objects in her environment. Simply speaking, this is what things furnish, for good or ill. In this light, stairs are for climbing, pavements are for walking, chairs are for sitting, and so on. However, sometimes stones are for sitting too, sometimes chairs are for breaking out a window. There are also bodily affordances like gestures, facial expression, gaze, or the body in general, affording, for example, a common action like kissing, having sex, quarrelling, giving help, or escaping. The main question is: are there gender affordances (GA)? My answer is yes. I claim that they include both bodies and artefacts. In this context of gender subcultures, there are two important issues catching our attention. 1: Cultural dimension of GA. We ought to try to understand them within a network of relations among different people, but also other objects drawn into a shared practice. Affordances are not simply discovered, but nor they are mentally projected upon things - they are negotiated. 2: GA and design. In the light of some theories of human-artefact interaction, affordances can be modified or even created. Consequently, can we identify special GA for a local gender subculture? Can we identify the same GA shared among members of gender subcultures and people from outside? To what extent can we design GA-based interactions between them? I try to answer these questions in the context of Polish gendered art culture in the current socio-political situation.

Keywords: affordances, gender, cognitive ecology, design, human-artefact-interaction, art, socio-political environments.

Riding Down the H@rd Road: DIY approaches to documenting punk as political resistance

Roy WALLACE, University of Northampton, United Kingdom.

Abstract

'History is always in the making, not in the past but in the present' Antonio Gramsci (Prison Notebooks), a 'call to action' by Gramsci to use this potential while it still exists, perhaps to archive and document punk across the globe? This is a core ambition of the Punk Scholars Network and myself as academic researcher in these areas. In this paper I will argue that, the overarching Grand Narrative concept of the modernist period' may prove useful in a 'post-modern' era as a significant challenge to the fragmented, banal and often redundant relativism of the post-modern documentary characteristic. The construction of a documentary narrative necessarily requires a 'structure' even if this is an 'anti-structural' approach. To deny this universal element of documentary construction may be regarded as a means to de-politicise the potential of documentary to motivate collective action which is the central element to the anarcho-punk DIY ethic. To 'document' then can also be regarded as a 'political' act. I will argue that DIY documentary works around PUNK faced numerous challenges and resistance both internally and externally, that few other types of underground cultural production processes in the late twentieth century had to face in the archiving of its own history. In this paper I will discuss my research and why I believe this is a unique and essential DIY activity.

Keywords: documenting punk, anarcho-punk, and documentary.

“I don’t go to the gigs to go to the gigs - I don’t give a shit about the gigs!” Exploring music and older punk women

Laura WAY, Sociology, University of Leicester, United Kingdom.

Abstract

This paper draws upon my PhD research which more broadly considers the construction and maintenance of a punk identity amongst older women; paying attention to the social divisions of age and gender. A feminist methodology was employed with qualitative data collected through semi-structured interviewing with seventeen self-identified older punk women, and an additional five women answering questions by e-mail correspondence. Whilst the overall doctoral research considers additional elements such as values and dress, the key question being considered in this paper is: what is the relationship between music and the construction of a punk identity by older punk women? This paper will firstly consider the significance music plays in these women’s lives more generally before, more specifically, exploring the significance of gig attendance. With the majority of the research sample attending gigs on a regular basis, it could be assumed that this meant music was a significant part of ‘doing’ punk. What was found, however, was that these women reflexively incorporated music into their broader lives in a way which reflected common punk beliefs and values that they held and that gig attendance was often not about the music.

Keywords: age, gender, gigs, music, punk.

The Joys of Oppression: Manchester's *City Fun* fanzine and the sexual politics of post-punk

David WILKINSON, Manchester Metropolitan University, United Kingdom.

Abstract

Manchester's *City Fun* fanzine (1978-1983) had a highly distinctive attitude toward the sexual and gender politics that post-punk so captivatingly brought to the fore. This attitude was shaped in no small part by two of the zine's editors, Liz Naylor and Cath Carroll. This pair had grown up on the working class fringes of Greater Manchester and were still teenagers when they began their brilliantly camp, warped and incisive contributions to the zine. This paper examines the way that class and space shaped the zine's approach to gender and sexuality. I argue that *City Fun's* take on gender and sexuality was mirrored in their view of politics more generally - especially the fragmentation of the left into identity-based struggles. The zine associated identity politics with a particular fraction of the middle class and ruthlessly satirised them on this basis. Yet it did so without becoming either reactionary or overly pessimistic. I conclude by reflecting upon what *City Fun* might teach us about present day struggles.

Keywords: gender, sexuality, punk, post-punk, politics, DIY, fanzines, queer, media, urban studies, feminism, class, Manchester.

Gendering Liminal Spaces in a Palestinian Music Scene

Polly WITHERS, Council for British Research in the Levant (CBRL), The Kenyon Institute, Palestine.

Abstract

Palestinian popular music is traditionally researched through two frameworks: as folkloric identity, or as national resistance to Israeli occupation. This paper offers a different interpretation of a Palestinian music scene, which its affiliates describe as “alternative”, that stretches beyond these theoretical straitjackets. Based on over two years of qualitative fieldwork in Ramallah, Haifa, Jerusalem, and Amman’s sonic spaces, it deploys data from participant observations in raves and parties, as well as interviews with musicians, DJs, ravers, and event planners to analyse how gendered identities are constructed in the scene. It argues that underground raves and live music dance parties create temporary semi-publics out of wider established spaces. In them, youth enact ephemeral transgressions on essentialised modernist and national gendered subjectivities. On dance floors, men and women dance together, socialise, have fun, engage in premarital and antimarital courtship rituals, drink alcohol, and take drugs. They similarly dress according to codes that subvert hegemonic gendered regimes. Men DJ on stage in drag, queer female techno artists host feminist club-nights, and ravers attend dance parties in androgynous clothing. Such dress and dance practices assert femininities, masculinities, and queer subjectivities centred on pleasure, joy, and fun. This, the paper suggests, highlights that youths’ practices produce affective *liminal* (van Gennep, 1909 [1960], Turner, 1969) spaces in which they rehearse unconventional roles, and forge new socio-political norms (with novel controls). Analysing Palestinian expressive culture through a gender lens thus draws out how such practices perform transgressive gendered work, marking temporary, often spontaneous and euphoric, and departures from the normative order of things.

Keywords: Palestine, gender, liminal spaces, music scene, queer subcultures.

I already knew what to do! DIY, identity and the politics of information

Paula WOLFE, United Kingdom.

Abstract

The last 15 years has seen self-production and self-promotion move from marginal to standard industry practice. The notion of DIY has been rebranded from 'do it yourself' to 'do it your way' (<https://www.thefac.org/events/2017-10-13-music-diy-norwich-norwich-arts-centre>) and this shift has been accompanied by an influx of packaged information offered by music industry bodies, universities and self-proclaimed music industry consultants offering advice about how you might do so – at a price. In other words, DIY has become big business. And yet the principles underlying the creation of a successful career based on the music an artist creates remain unchanged as do the gendered constructions associated with a career in popular music. To revisit these issues, this paper draws on a case study analysis of the organisation Featured Artist's Coalition (FAC) and their 'holistic approach' to career development which they claim will 'help our industry work for generations to come'. It examines the FAC's support of the artist-entrepreneur and their contribution to the newly formed Council of Music Makers described as a vehicle for artists to 'put forward ideas strategically down so that [] we can have our own voice' (Imogen Heap personal communication, 8 February 2018).

Keywords: self-production, self-promotion, community, gender, fragmentation, voice.

Whose culture? Fanzines, politics and identity

Matthew WORLEY, University of Reading, United Kingdom.

Abstract

This paper offers a case study of three fanzines: *Jolt* (1977), *Anathema* (1982) and *Hard as Nails* (1983–5). Each is examined as a means of understanding how fanzines offered space to develop political discourses and/or to define cultural identities in the face of competing media constructions. In their various ways, the fanzines engage with questions of feminism, anarchism and class. Where *Jolt* allows its writer, Lucy Toothpaste, to offer a feminist critique of punk's emergence and claim it as a potentially progressive cultural vehicle for women, Lee Gibson's *Anathema* offered space for the formation and discussion of anarchist politics and ideas. By so doing, both fanzines serve to construct political positions and identities. Finally, *Hard as Nails* was a skinhead fanzine that sought to contest media representations of skinheads as racist thugs and, thereby, reassert the cross-cultural origins of the culture and offset encroachment from the far right. The paper argues that fanzines provide space to define and defend cultural identities; a grass-roots means of asserting control over cultural meaning.

Keywords: fanzines, identity, punk, skinhead, politics.

Pretty in punk: female bodies and identity performance in the pit

Sonja ŽAKULA, Institute of Ethnography SASA, Serbia.

Abstract

Along with style, habitus, and visual self-representation, dancing in the mosh pit at punk shows is a way of performing one's punk identity. While the visual aspect or "punk look" can be aimed at both members of the punk community and society at large, bodily performance in the mosh pit at punk shows is a more intimate way of presenting oneself as punk within the scene. In this presentation I will argue that the mosh pit is a contested and highly gendered space, in which women and girls are not always welcome. Thus, my primary aim is to point out the ways in which punk communities tend to slip into reproducing sexist modes of behavior, and give insight into the ways in which these tendencies can be negotiated and minimized. Furthermore, I will give an ethnographic account of a number of different situations in which gender was an issue in the mosh pit, and map out different strategies used by women and girls in order to fight this specific form of gendered social exclusion. The presentation is based on participant observation conducted at punk concerts primarily in Serbia, but in other European countries as well.

Keywords: punk shows, punk identity, female bodies, gendered space, social exclusion.

“Patriotisms” of Polish popular music

Piotr ZANKO, University of Warsaw, Faculty of Education, Poland.

Mirosław PECZAK, University of Warsaw, Faculty of Education, Poland.

Abstract

The co-creation of collective identities through popular culture has a very rich tradition in Poland. This phenomenon can be traced in patriotic plots in popular music visible in the songs of The Peoples Republic of Poland and in popular music after 1989. This overlaps with the phenomenon of subcultural nationalism, the folklorisation of popular culture and the so-called high culture and the official historical politics. In our paper we will analyse the chosen lyrics of popular songs (including rock and rap music) and present how patriotism has been defined and how its significance has changed over the course of years. Our analysis will encompass popular song lyrics in the years 1955-2005. We conclude that whereas in communist Poland, patriotic popular songs were in accord with the political reason of state which was forced from above, however contemporary patriotic songs of Polish popular artists are particular and party-oriented. These texts can be described by the expansion of chauvinist subcultural nationalism (in the authors' definition: patriotism), which found an institutional frame in organizations and parties such as Law and Justice (the governing party in Poland), The National Movement and Solidarity 2010.

Keywords: popular music, patriotism, nationalism, historical politics.



OTHERS



Oi Polloi Gig | © Chris Low



Oi Polloi, 1st Punx Picnic Calton Hill | © Chris Low

CREATIVE WORKSHOPS

Graffiti and pixação at School

Fellipe Eloy Teixeira ALBUQUERQUE, UNIFESP, Brazil.

Abstract

We will begin with a brief oral presentation on the differences between Graffiti and Pixação, starting with spelling, seeking to raise the participants' prior knowledge with the proposal to produce expression design free of social criticism. Delivery and orientation of complementary reading of two adapted texts: Pixação in Brazil and Graffiti and its modality. After the consultation of the materials, a kind of evaluation will be carried out, in which the participants will receive a questionnaire to answer questions related to the manifestation of graffiti and pixation in their schools. Thus, we will present what aesthetic needs most schools need most. With the final result of the questionnaire in hand, we will watch excerpts from the films: Cidade Cinza (2013) and Pixo (2009), while I carefully analyze the answers. After a better understanding of the artistic scene and discussions about the aesthetic conflicts between Graffiti and Pixação in Brazil, we will perform a practical creation activity, dividing doubles for the creation of tags (graffiti and pixilator signatures) on canson paper. Each pair presented the material to the others and explained the meaning of the work. After that, we will discuss and observe our findings on how such a proposal (creation of paper graffiti / temporary adhesives) can be adopted for school maintenance.

Keywords: graffiti, pixação, schools.

Garça Torta/ Crooked Heron: how to write, translate, illustrate and publish a poetry project

Lígia DABUL, Fluminense Federal University, Rio de Janeiro, Brazil.

Virna TEIXEIRA, King's College London Alumni, United Kingdom.

Lua CELINA [Helena Dabul de Almeida], Independent Professional, Brazil.

José de Oliveira FILHO, Independent Professional, Brazil.

Abstract

The proposal of this workshop is to discuss and present the bilingual poetry project 'Garça Torta/Crooked Heron', by Brazilian poet Lígia Dabul.

Lígia is a well known published poet in Brazil, and has been participating in several poetry festivals and anthologies of Brazilian poetry abroad. She wrote this book during an artistic residence in Monsanto in 2012. She will discuss the process of making these poems during her creative residence, and how this experience affected her writing. *Garça Torta* was translated by Brazilian poet and publisher Virna Teixeira, who lives currently in London. Virna created an independent small press in the UK in 2015, Carnaval Press, specialised in publishing and presenting Brazilian (and Portuguese) contemporary poetry to British readers. Carnaval Press' publications are bilingual, and this is a pioneer work of lusophone poetry in translation in the UK. Virna had a previous experience of publishing handmade poetry chapbooks in Brazil from 2009 to 2013 with *Arqueria Editorial*, in a moment when it was rare to find female publishers in Brazil. Poetry publishing is still a field still largely dominated by male, and this is also valid in Britain. Carnaval Press is open to publish the work of female poets, queer poets and male heterosexual poets expressing different masculinities. The publications have been launched in independent readings in England, Brazil and Portugal. She will discuss about her choices and process of publishing, advertising and presenting these projects, and she will bring other Carnaval Press' publications to show in the workshop. Virna Teixeira has been designing her own books, and in several cases, she has also been involved in translating these projects, due to the small number of translators of contemporary lusophone poetry, and the short, self-funded budget. She translated Lígia Dabul's *Garça Torta* into English in 2017. The book, *Garça Torta/ Crooked Heron* was presented in Rio de Janeiro last year, and has been a successful publication, now reaching its second edition. Virna has been an experienced translator for years, and has published translations works from several languages to Portuguese, and now from Portuguese to English. She

will discuss with Lúgia in this workshop the choices she made as a translator for her poems, and how Lúgia has reacted to them. Lua Celina is a Brazilian illustrator. Her illustrations are colourful, original, with an interesting sense of humour. Lua Celina created a special illustration for this project, and was also involved during the translation and publication in this particular project as a revisor. The visual impact of her illustration on the cover was very attractive, and expresses the colours and irreverence of Brazilian culture. She will be involved in other Carnival Press' publications in the future. Lua Celina will talk about the process of creating these illustrations. She will also be moderating the discussion during the workshop. Finally, the collective effort of three women has been empowering for all of them, in supporting, empowering and answering to their identities. No equipment will be necessary during this workshop.

Keywords: poetry, publishing, translation, identity, gender, design, illustration.

Creative cities mapping

Daniel DOMINGUES, Fluminense Federal University, Brazil.
Luiza BITTENCOURT, Fluminense Federal University, Brazil.

Abstract

The workshop will present how to create and publish easily accessible digital maps that stimulate the development of the creative economy of a region by identifying its main agents and facilitating connections. In addition, it will be shown how these cartographies can be used as important methodological tools for research in the areas of communication and sociology. The workshop is based on the experience of the "Musical Map of Rio de Janeiro" (*Mapa Musical RJ*). It is a collaborative tool for mapping the actors active in the musical culture of the State of Rio de Janeiro, with the support of the locative media. For this, the project was based on the data that was gathered during a research study that was developed in partnership by Ponte Plural and LabCult/UFF.

Keywords: creative economy; map; workshop.

Concert photography for music researchers using mobile phones

Belisa Zoehler GIORGIS, Feevale University, Brazil.

Abstract

Research in music many times demands from the researcher to produce photographs in order to be able to show their points and to analyse elements from its research objects. Both in participant observation and in ethnographic immersion, which can be part of researches based also on other methodology approaches at the same time, photography is an important material to compose the topic description. It also has a decisive function in order to make visible the aesthetic choices and elements about bands and artists that can be studied. When a researcher goes to the field, it is important that to be as discreet as possible. All the focus must be on what is being observed, and all that is going on must suffer the minimum influence by the researcher. But we must consider that a concert taking place somewhere, with all the musicians and the audience, is a moving subject. The best way to photograph it would be using a DSLR camera with a fitting lense for this kind of photography. Of course, with this, all the discretion would be lost. A good way to proceed is to use a mobile phone. Nowadays most of the researchers hold smartphones with cameras, as well as the audiences at the concerts. For this reason, these devices can offer an opportunity to photograph in a more discreet way. But there is a lack of control when you use a phone to photograph a moving subject: zoom can damage the photography quality and it is not possible to set the opening of a lense's diaphragm, the shutter speed or the ISO. It becomes easier to photograph, but also makes it difficult to produce the photographs for the specific needs in this context.

Considering all of this facts, this workshop intends to present some elementary information about concert photography and mobile photography to help music researchers to make better photographs during field research. There is an effective set of skills that can be developed in order to be able to photograph with increased quality using a mobile phone. From photography fundamentals as the photographer positioning, composition and photometering, to specific features of devices as auto focus, zoom and continuous shooting, there are many characteristics to be considered and used for the benefit of making photographs with mobiles.

Keywords: photography, music photography, concert photography, mobile phones photography, music research.

Cliteracy!

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Glenda DREW, Design Department, University of California, Davis, United
States of America

Alicia DECKER, MFA Candidate, UC Davis, United States of America.

Abstract

Cliteracy is a project of “The Cliterates,” a collective of multidisciplinary artists based in Northern California. Using the tactile, visual language of embroidery, *Cliteracy* extends a historically domestic craft into a powerful platform for social commentary, personal expression, and community engagement. Through the power of the stitch, *Cliteracy* is open to all genders and aims to reclaim and celebrate our bodies and our gender-based identity. *Cliteracy* pushes social practice into new territory by teaching participants the craft of embroidery, arguably one of the original practices of DIY, as a means of individual expression that is accessible, approachable, and open to everyone — all it takes are a needle, some thread, and a bit of inspiration. Our approach demonstrates how craft can be used for critical mass, social commentary, and personal expression.

The *Cliteracy* project started in early 2017, when a small group of students, one UC faculty member, and several artists in Davis, California formed an arts collective in response to the turbulent political climate in the US after the Trump election. We set out to explore the crossroads of craft, DIY practice, feminism, and political/social activism in contemporary context, with simple, inexpensive, accessible tools and techniques. *Cliteracy* debuted at the *Nasty Women Oakland* exhibition in California’s Bay Area, a show celebrating the beauty and diversity of female and female-identifying bodies. In October 2017, *Cliteracy* emerged as a full-scale installation/salon at the Imagining America conference in Davis, CA. Subsequent installations have drawn submissions of embroidered works from around the USA.

During our workshops, we create an inclusive, safe, explorative space for participants to make new visual work that contributes to and amplifies a critical conversation about gender, beauty, equity, discrimination, reclamation and celebration, while contributing to a DIY movement through practice that is joyful, connected, community-based and empowered. Moderators will demonstrate embroidery techniques, assist participants, and lead a

conversation about the intersection of art, craft, activism, and gender expression, both historically and presently.

Images and more at: www.fembroidery.com.

Keywords: craftivism, community, empowerment, engagement, embroidery.

Pleasure as resistance: Queering eroticism as creative connection

Rena MCDANIEL, *Practical Audacity: Gender & Sex Therapy*, United States of America.

Abstract

The idea of pleasure and eroticism as resistance to oppression and a source of creative power is rooted in the subversive and powerful nature of pleasure, particularly queer and femme-identified pleasure. Erotic pleasure has historically put queer and femme-identified folks in a double bind of being associated with, and subsequently shamed and censored, for the erotic. To survive in a heteropatriarchal society, many queer and femme-identified makers, artists, and activists have been taught to shut down, or “sanitize,” this part of themselves. Reclaiming this lost aspect of ourselves is an immensely powerful, connecting, and political act, especially against oppressive forces that seek to separate us from our bodies and our bodies from each other. Pleasure is resistance and defiance against having others control our bodies, dictate our desires, silence our passion, and tell us that we deserve any less than feeling fully alive. Perhaps though, the most deeply subversive aspect of pleasure is how it connects each of us to the feeling of expansiveness, personal power, and fulfillment that, once we have felt it, experiences anything less as unacceptable. Once felt, we refuse to live a world that does not “allow” each of us to feel that way. That, perhaps, is why pleasure and eroticism is so feared. It compels us to action in order to create a world of infinite possibility that we have only caught glimpses of. The workshop aims to create a normalizing, empowering, and practical workshop that gives participants permission, inspiration, and tools to tap into their eroticism no matter what barriers they are facing within a consensual, safe and supportive environment. While all are welcome to participate in this workshop, it is designed to center and celebrate queer and femme-identified participants.

The activities of this workshop include a guided, salon-style discussion and exploration of the erotic as a place of resistance, the barriers we all face in reclaiming our erotic desires (including gender norms and heteronormativity), and queering ideas about intimacy as reserved for monogamous heterosexual committed relationships. This exercise aims to create a sense of emotional intimacy and connection among participants as a way of subverting cultural ideas of disconnection and competition among femme and queer individuals

and create a micro-community for the duration of the workshop. A series of mindful exercises designed to connect participants to their own bodies and five senses as a source of pleasure (ex: mindfully eating food, mindful movement, and exploration of light sensation play). Mindfulness is an empirically-based, effective treatment for increasing arousal and desire. By teaching participants concrete mindfulness skills, I am providing tools that can be immediately applied to their erotic lives and creative practices. A series of movement-based exercises designed to connect participants bodies to each other in intimate ways that emphasize consent for touch, subversive power in setting boundaries, and queering intimacy and the erotic as available for relationships beyond heterosexual, romantic coupledness. Participants will remain clothed at all times. These exercises will include activities such as sustained eye contact, non-sexual hugging and touching, as well as close physical proximity without touching, with a focus on practicing asking for consent for touch as well as setting boundaries for yourself regarding touch. This portion of the workshop aims to create a safe space to practice connecting with other's bodies in a way that feels supportive and safe for participants, as well as subverting cultural norms of touch and intimacy being reserved for sexual, romantic, and monogamous relationships.

<http://www.practicalaudacity.com/>

Keywords: sexuality, queer, resistance, pleasure, femme.

D.I.Y or Die! : Personal self-writing and handmade letters to keep on zine culture

Camila OLIVIA-MELO, PUC-Rio de Janeiro, Brazil.

Gabriela GELAIN, Unisinos, Brazil.

Abstract

This workshop aims to light up creativity using cut and paste zines techniques, self-writing and handmade letters, and is designed to stimulate shareable life experiences, nurture DIY culture and spark new ideas. This proposal follows the contemporary tendencies on zine culture: we're calling for a creativity zine workshop exploring personal expression through handmade letter & collages. Besides, it's interesting to point how meaningful can be holding your own self-published writing. It's engaging in a non-traditional publishing model effort doing yourself the distribution, the topics, and the design. Nowadays, zines could represent a sense of freedom and more them might be an artwork to dispose of personal experiences and deep feelings.

In this workshop, we're going demonstrate a few South American LGBTQ perzines and Feminist zines, and also talk about Fanzine theory; a small lecture from self-writing zines, to share personal experiences through it and to encourage participants to write an unknown handmade letter; zine & collages practices: each participant are going to create one-page zine containing letter plus the cut and paste artwork; and, as a result, we will create a small one-day zine exhibition from our workshop.

Keywords: fanzines, perzines, self-writing.



Oi Polloi, Berlin Wall | © Chris Low



Oi Polloi, Berlin Wall | © Chris Low

PERFORMANCES

The Disinfectant Venus: Exploring female addiction in short films

Karine ALEXANDRINO, N/A, Brazil.
Virna TEIXEIRA, King's College, United Kingdom.

Abstract

This is a conjoint work with Brazilian singer and performer Karine Alexandrino and the poet, publisher and videographer Virna Teixeira. Karine has been exploring issues on her problems with alcohol dependence and addiction in her recent work. Virna is also a neurologist with a background in substance misuse. She has a MSc in Medical Humanities on the representation of women using illicit drugs in films. Substance misuse and addiction are still perceived as a male problem, and they both understand and feel that there is a lot of stigma surrounding the use of alcohol and illicit drug use in women. There is a lot of negative societal judgement around gender in those circumstances, as these women do not adhere to conventional notions of femininity and often punished for that. Female addicts are usually displaced in movies, as their figures are not interesting for the 'male gaze' in visual arts, and their roles are usually peripheral, limiting their creative possibilities. Karine has created the unconventional persona of 'Vênus Desinfetante' ('Disinfectant Venus'), a hysterical character with a long pink wig. Karine is known by the queer sense of humour in her work. She was inspired by a particular situation where she saw a pinkish disinfectant and felt the compulsion to drink it. 'It looked like an exotic drink'. In this performance, she dramatizes and addresses her personal issues in three short films on addiction with the Venusian figure.

Keywords: performance, addiction, abuse, gender, female gaze, queer, short film.

Meat Pieces

Catharina CONTE, Criativo Cômica Cultural Complex, Brazil.

Abstract

Meat Pieces is a feminist performance created and executed by Brazilian women artists based in Porto Alegre, South of Brazil. The theme covered here is the abuse that is part of women's lives, from childhood to adulthood; both in the familiar environment and in the daily life. The scene is built from the mix of theater and audiovisual, and exposes the challenge of overcoming, and often surviving, the centuries of a vile social construction of objectification of women. Catharina Conte invests in the vulnerability inherent in female figures and provokes their visceral forces. The surreal struggle to be human, the daily quarterings that we suffer, the violence and its scars, which daily shapes our bodies, as well as the desire to be the size of who we really are, are themes aesthetically and poetically explored, guided by the sweet and accurate words of the writer and poet Giulia Barão. Her short story "War" and the poem "Revolt" are the pillars of this piece. Sofia Ferreira, actress and professor, signs the direction. The performance also counts on a video inspired by the text "A long (and until now infinite) history of the world" by Camila Doval. The performance had its debut in March 2017, and it was presented in the international congress 13o World of Women and Fazendo Gênero 11, in Florianópolis, Santa Catarina, Brazil, in August 2017. (<https://youtu.be/UbKAVhho4pk>).

Keywords: theater, feminism, Brazil, women in the arts, art, performance.

Ithaca revisited

Andrea COPELIOVITCH, Arts Department of Fluminense Federal University,
Brazil.

Abstract

Ithaca revisited is based on Ulysses' return to Ithaca in Penelope's point of view. This man who had abandoned her for ten years now comes back claiming his possessions that include her. He kills her suitors and we suppose he destroyed her furniture. In her rage, Penelope evokes the Pomba giras, Brazilian afro-religious entities. Here those entities become two characters: Oscar Wilde's Salome and Brazilian's rap rocker and cyberpunk literature exponent, Fausto Fawcett's, Katia Flavia. Katia Flavia is the narrator, she is based on a real female offender, that married this rich older kingpin. In Fawcett's song she kills her husband and runs away in a police car; she sends a radio: "Hello, police, I am wearing an Exocet: panties!" We question if Ulysses is really the hero. Should Penelope accept him back or should she cut his head off?

Keywords: Odyssey, Penelope, love scene, comics, theatre.

Beyond

Melissa GAN, Canada.

Abstract

Using the violin as a metaphor for the body, this performance explores the limited expectations we are taught through colonization of how our bodies determine our gender and our existence. By first rejecting the Western Classical techniques that I have been taught about how to play my instrument, I seek to reimagine the ways my violin can create music as an inspiration for how my body can reject the limitations of the colonial gender binary and go Beyond the physical limitations I have been told about myself. The performance will move through a progression of performing ones' expected conventions, to dysphoria of sound and gender, into a new realization of music and being. These themes will be explored both through the violin and also through my personal appearance and embodiment of these feelings.

Keywords: gender binary, violin, colonization, dysphoria, rejection.

Hildeleop (Anglo-Saxon for War Song)

Paul MAZZITELLI, Sound Artist, United Kingdom.

Abstract

The following acousmatic composition uses a mixture of Musique Conçrète and Berlin School sequences to create a layered soundscape with rich timbre that explores sonic extremes of the auditory spectrum. The six movements of this work are analysed throughout in real-time with a custom FFT (Fast Fourier Transform) geometer that will create visual representations of frequency phases. Further to this both sound texture and musical form are used in juxtaposition, where the audio material is realised from excerpt recordings of opera soprano, building site, tank microphone, broken electronic drum machine and Japanese string instruments. Finally, synth textures are created using multiple sequencing techniques along with convolution reverbs and various delay and echo methods.

Keywords: sound art, visual feedback, electroacoustic, electronic, acousmatic.

Short documentary film, *Electric Reunion* (Camille Pierre 2018)

Camille PIERRE, ENSAV (Ecole Nationale Supérieure d'Audiovisuel), France.

Abstract

I propose the screening of a short documentary film I directed, *Electric Reunion*, on a small music festival in Reunion Island named Rock à la Buse. Even though I grew up in Reunion Island until the age of 12, I got into the underground « garage-punk » scene back in continental France. I was eager to discover what was the scene like in my homeland. How is it to be a punk on a tropical island that is also a French overseas department? I ended up meeting the two organizers of the festival who created their association in order to invite bands they like, have friends play in local bars, build up a whole underground scene around them. While filming I also met a South African all girls band, Cortina Whiplash, who had me realize that the way you live your music, its power, how you understand and use it, also depends on the context of your upbringing and your current situation in the world. The third character is the Parisian singer of the band Frustration who I have viewed as the reflect of punk in continental France. I wanted him to underline the fact that music, the anger that sometimes is hiding behind it, cannot find itself everywhere. We have to consider the culture we bring through its own construction and history. Overall the film is about the foundation of a small musical community over a short period of time. Everyone's passion for music creates common roots but the way they express them can also put into perspective what distinguishes them from one another.

Keywords: documentary, underground music, female musicians.

Exploring femininity in poetry films

Virna TEIXEIRA, King's College London Alumni, United Kingdom.

Abstract

I am a published poet, a poetry translator and an amateur videographer. I have been exploring issues around gender violence, emotion, diverse shades of female sexuality, power and seduction, and refusal in my poems. I have created short films in my iPhone where I perform, my own body, or I collect and edit images of external places and experiences as a setting to those poems. The process of translating these poems into visual images has worked as an empowering process for my own femininity, and as a creative reaction against female identities imposed by patriarchal models.

Keywords: poetry, film, gender, sexuality, identity.

ORGANIZERS



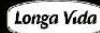
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