

CONFERENCE
2016

KEEP IT SIMPLE
MAKE IT FAST!

KISMIF

DIY
CULTURES
SPACES
& PLACES

17-22 July
2016

~PRØGRAMME~

(in English... and partially in Portuguese)

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Keep it Simple, Make it Fast! DIY Cultures, Spaces and Places
Programme

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1st gig Sham 69 joined by Cook and Jones, Glasgow, Apollo, 29 June 1979 | © Chris Low

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For more information:
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facebook.com/kismif.international.conference

ABOUT

In its third edition, KISMIF Conference 2016, on the theme of “DIY Cultures, Spaces and Places”, will be held in Porto, Portugal, between the 17th and the 21st July, 2016. Abstract submissions and conference presentations has open to researchers from all areas of sociology, anthropology, history, cultural economics, geography, urban planning, cultural studies, media and communication studies; as well as from other related disciplines, such as design, illustration, popular music, film, visual arts and performing arts. This new meeting occurs after the great success of the previous two editions of KISMIF Conference (2014 and 2015) and seeks to meet a need of the researcher community, which is to have an annual scientific meeting aimed at discussing musical underground scenes and do-it-yourself cultures at the highest level. The KISMIF Conference is the first scientific event to be held in Portugal - if not in Europe or worldwide - around these themes. In this year's edition - KISMIF Conference 2016 - there is yet again an emphasis on music and underground scenes with a particular focus on DIY and its connections with venues, territories and places. In 2016, the scientific program of KISMIF Conference will once more be complemented by a diverse social and cultural program, which will comprise a set of artistic events, specially focused on underground music and other artistic expressions. The aim is therefore to provide all participants with a unique experience as far as DIY cultures are concerned, whether they are present in Portugal, in Porto or in the Portuguese diaspora. This event includes also a summer school - entitled “Mappin’ Your Own Underground!” - which will be held on 22nd July 2016 in Faculty of Arts and Humanities of University of Porto. The summer school will offer an opportunity for all students, including those participating in the conference, to attend specialist master classes and discuss their research in seminars led by top academics in the field.

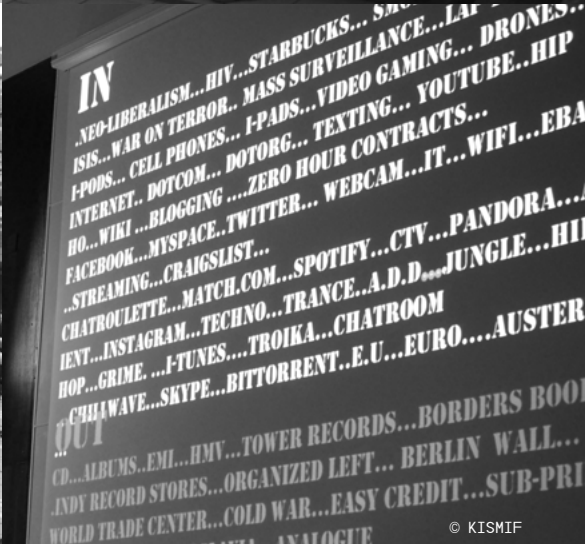
A terceira edição da KISMIF Conference 2016, dedicada ao tema “DIY Cultures, Spaces and Places”, irá realizar-se na cidade do Porto, Portugal, entre os dias 17 e 22 de julho de 2016. A apresentação de resumos esteve aberta a investigadores provenientes de todas as áreas da sociologia, da antropologia, da história, da economia cultural, da geografia, do planeamento urbano, dos estudos culturais, dos média e comunicação; assim como, outras disciplinas relacionadas, tais como design, ilustração, popular music, cinema, artes visuais e performativas. Esta nova reunião acontece após o grande sucesso das duas primeiras edições da KISMIF Conference (2014 e 2015) e procura responder à vontade, reiterada por vários investigadores, de promover um encontro científico anual destinado à discussão das cenas musicais underground e das culturas do-it-yourself. A KISMIF Conference constitui o primeiro evento científico a realizar-se em Portugal – e no quadro europeu e mesmo mundial - em torno destas temáticas. Na presente edição – KISMIF Conference 2016 – regista-se novamente a incidência nas músicas e cenas underground com o foco particular para as culturas DIY e suas conexões com os espaços, os territórios e os lugares. Em 2016, o programa científico da KISMIF Conference será acompanhado por um programa social e cultural diversificado, consubstanciado por um conjunto de eventos artísticos, com especial enfoque na música underground e noutras expressões artísticas. Pretende-se, assim, propiciar a todos os participantes uma experiência única ao nível das culturas DIY presentes em Portugal, no Porto e nas suas diásporas singulares. Este evento inclui ainda uma summer school – intitulada “Mappin’ Your Own Underground!” – que irá realizar-se no dia 22 de julho 2016, na Faculdade de Letras da Universidade do Porto. A Summer School irá oferecer uma oportunidade a todos os estudantes, incluindo aqueles que participem no Congresso, de discutir as suas investigações em seminários liderados por professores e investigadores relevantes neste campo de investigação.

PRACTICAL
INFORMATION

'KISMIF is a brilliantly conceived conference, genuinely international and open in spirit, with top quality research from around the world.'

Will Straw (Department of Art History and Communications Studies, Director of McGill Institute for the Study of Canada, McGill University, Canada)

VENUES InFORMATION



FACULTY OF ARTS AND HUMANITIES OF THE UNIVERSITY OF PORTO

The Faculty of Arts and Humanities of the University of Porto (FLUP) is a higher education institution (established in 1919), dedicated to teaching and research in the areas of the Human and Social Sciences, and is host to 12 Research and Development Units. FLUP is an institution renowned not only for its extensive, high-quality range of academic training but also for the volume and quality of its scientific production. Also worthy of note is its integration and interrelations with the surrounding environment, operating as a vector in the promotion and dissemination of knowledge and in the social, cultural and economic development of the region and the country itself.

With over 3000 students, FLUP offers 13 undergraduate courses (licenciatura), 28 Master's courses (mestrado) and 11 doctoral courses (doutoramento). Based on an exchange of knowledge and expertise, the courses are designed to encourage the production of scientific knowledge and provide students with the professional skills they will require to enter the labour market and to pursue endeavours in entrepreneurship. The Faculty's teaching staff is vastly prolific in scientific production and have significant international experience in their areas of research and teaching.

The Faculty's Central Library holds close to 300.000 volumes, which are available in its digital catalogue, and is extensively used by the its students, as well as students from other faculties and universities. It also provides specialized international databases, and readers can consult a wide range of electronic publications and journals. Additionally, the Digital Library provides users with full text access to the Faculty's publications.

A Faculdade de Letras da Universidade do Porto (FLUP) é um estabelecimento de Ensino Superior da Universidade do Porto, dedicada ao ensino e investigação nas áreas das Ciências Sociais e Humanas, contando com 12 Unidades de Investigação e Desenvolvimento. A FLUP é uma instituição que se notabiliza não só pela sua extensiva e qualificante oferta formativa, mas também pelo volume e qualidade da sua produção científica. De sublinhar é também o seu nível de integração e inter-relação com o meio envolvente, funcionando como um vetor de promoção e disseminação de conhecimento e desenvolvimento social, cultural e económico da região e do próprio país. Com mais de 3000 estudantes, a FLUP oferece 13 cursos de 1º ciclo (licenciatura), 28 de 2º ciclo (mestrado) e 11 de 3º ciclo (doutoramento). Baseando-se numa troca de saberes e experiências, o ensino ministrado visa a produção de conhecimento científico e a aquisição de competências por parte dos estudantes, dirigida para a inserção no mundo do trabalho e para o empreendedorismo. O corpo docente possui vasta produção científica e experiência internacional nas áreas em que investigam e lecionam.

A Biblioteca tem cerca de 300.000 volumes, disponíveis no catálogo em linha, e é consultada regularmente por estudantes da FLUP e por estudantes de outras Faculdades da U.Porto e de outras Universidades. Estão disponíveis bases de dados internacionais especializadas, podendo os utilizadores usufruir de uma grande panóplia de publicações periódicas eletrónicas; há ainda uma biblioteca digital onde são disponibilizados textos integrais das publicações da FLUP.

Address: Faculdade de Letras da Universidade do Porto, Via Panorâmica, s/n, 4150-564 - Porto, PORTUGAL

Phone number: (+351) 226 077 105

Website: www.letras.up.pt

Facebook: facebook.com/FaculdadeLetrasUniversidadePorto

How to get to FLUP?

BY METRO

The nearest Metro station to FLUP is Casa da Música and it's approximately 10 minutes away on foot. Once up on the surface, you can get on bus 204 heading to Foz and stop at Junta de Massarelos in Campo Alegre. The Faculty of Arts is located in Via Panorâmica, near the motorway junction. For more information: <http://www.metrodoporto.pt>

BY BUS

The Faculty of Arts of the University of Porto is served by the following bus lines: 200, 204, 207, 902, 903. Regardless of the departure point, the closest bus stop to FLUP is Junta de Massarelos in Campo Alegre. If you do not have a metro or bus ticket ('Andante' or 'Passe'), you can purchase one on board. For more information: <http://www.stcp.pt> | <http://www.itinerarium.net>

BY CAR

FLUP is located in Pole 3 of the University of Porto, at the road junction of Campo Alegre. If coming from North or East, you should follow the main collector road of VCI, towards Lisbon (Ponte da Arrábida) and exit in Campo Alegre. If coming from South, follow the direction towards Ponte de Arrábida and exit in Campo Alegre (1st exit immediately after the bridge).

BY TRAIN

If you want to get to Porto by train, you should get off in one of two main stations: Campanhã or S. Bento. If you get off at Campanhã, there are 2 means of public transport available: (a) by metro: take any of the lines that go by Campanhã because any one of them will take you to Casa da Música without having to transfer (To learn how to go from Casa da Música to FLUP, please see 'By Metro' above); (b) by bus: bus 207 passes by Campanhã and heads towards Foz. This bus will take you to Rua do Campo Alegre, where you will have to stop at Junta de Massarelos. If you get off at S. Bento, there are also 2 means of public transport available: (a) by metro: the metro station of St. Bento is right outside the train station to the left and is an underground station. You should take the Metro heading towards Hospital de S. João. You will have to make the transfer at the Trindade Station, get on another Metro and then get off at Casa da Música. To learn how to go to FLUP, please see 'By Metro' above; (b) by bus: when getting off at the train station, go to: (1) Praça da Cordoaria (in the upper end of Rua dos Clérigos) and get on bus 902 or 903; (2) Praça D. João I and get on bus 200 or 207. You will have to get off at Junta de Massarelos in Rua do Campo Alegre.

FLUP - 0th Floor

FLUP - 2nd Floor



CASA DA MÚSICA

Designed to mark the festive year of 2001, in which the city of Porto was designated European Capital of Culture, Casa da Música is the first building in Portugal aimed from its conception to be exclusively dedicated to music, either in public performances, or in the field of artistic training and creation. Casa da Música's project was set in motion in 1999, as a result of an international architecture tender won by the project presented by Rem Koolhaas-Office for Metropolitan Architecture. Excavations began in 1999, at the old tram's terminus station in Boavista roundabout (Rotunda da Boavista), and Casa da Música was inaugurated in the spring of 2005, on April 15th.

Casa da Música was planned as a home for all types of music and it is not only part of the urban redevelopment of Porto but also part of a network of cultural facilities, for the city of Porto and for the wider world. Underlying it is an innovative and wide-ranging cultural project, which aims to make an exciting contribution to the national and international music scene, as an arena for all types of musical events - from classical music to jazz, from fado to electronic music, from great international productions to more experimental projects.

Besides concerts, recitals and other types of performance, Casa da Música also organises events for musicians and musicologists and invests in research into the origins of Portuguese music. In addition, it plays a very important role in music education. It is a cultural meeting point between music and other areas of artistic creation and knowledge, providing a space for all kinds of audiences and creators.

Imaginada para assinalar o ano festivo de 2001, em que a cidade do Porto foi Capital Europeia da Cultura, a Casa da Música é o primeiro edifício construído em Portugal exclusivamente dedicado à Música, seja no domínio da apresentação e fruição pública, seja no campo da formação artística e da criação. O projeto Casa da Música foi definido em 1999, como resultado de um concurso internacional de arquitetura que escolheu a solução apresentada por Rem Koolhaas - Office for Metropolitan Architecture. As escavações iniciaram-se ainda em 1999, no espaço da antiga Remise do Porto na Rotunda da Boavista, e a Casa da Música foi inaugurada na Primavera de 2005, no dia 15 de Abril.

A Casa da Música foi planeada como casa para todos os tipos de música, não constituindo apenas parte da reabilitação urbana do Porto, mas também parte de uma rede de equipamentos culturais, para a cidade do Porto e para o resto do mundo. Trata-se de um projeto cultural inovador e abrangente, que visa dar um contributo importante para a cena musical nacional e internacional, como palco para todos os tipos de eventos musicais - desde a música clássica ao jazz, do fado à música eletrónica, desde grandiosas produções internacionais a projetos mais experimentais.

Para além de concertos, recitais e outros tipos de performance, a Casa da Música também organiza eventos para músicos e musicólogos e investe na investigação sobre as origens da música portuguesa. Desempenha ainda um papel muito importante na educação musical. É um ponto de encontro cultural entre a música e outras áreas de criação e conhecimento artístico, proporcionando um espaço para todos os tipos de público e criadores.

Address: Av. da Boavista, 604-610, 4149-071 - Porto, PORTUGAL

Phone number: (+351) 220 120 220

Website: www.casadamusica.com

Facebook: facebook.com/casadamusica

How to get to Casa da Música?

BY METRO

The nearest Metro station to Casa da Música is the Metro station with the same name - Casa da Música. To go to this Metro Station you can take the following lines: A, B, C, E and F. For more information: <http://www.metrodoporto.pt>

BY BUS

Casa da Música is served by the following bus lines: 201, 202, 203, 204, 208, 209, 303, 402, 501, 502, 503, 504, 507, 601, 803, 902, 903. Regardless of the departure point, the closest bus stop to Casa da Música is a bus stop with the same name - Casa da Música. If you do not have a metro or bus ticket ('Andante' or 'Passe'), you can purchase one on board. For more information: <http://www.stcp.pt> | <http://www.itinerarium.net>

BY TRAIN

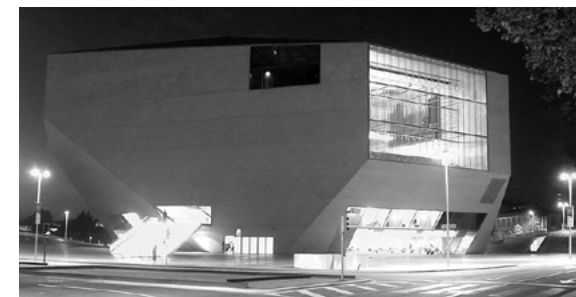
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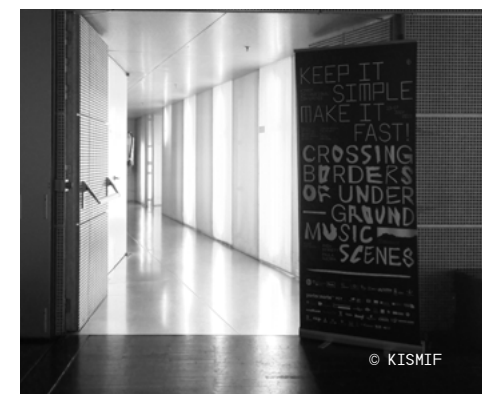
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© Casa da Música



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TEATRO RIVOLI [RIVOLI THEATRE]

The Teatro Rivoli [Rivoli Theatre], owned by the Porto City Council, is one of the two poles of the Municipal Theatre of Porto (the other pole is the Municipal Theatre Campo Alegre). It is located at Praça D. João I and presents an own and regular programming, directed by Tiago Guedes and under the umbrella of the Department of Culture of the municipality. If we go back in the history of this theater, we can say that in the 1970s, the image of the theater suffered a setback, caused by a bad financial situation. Teatro Rivoli began to deteriorate, with obsolete equipment and without regular schedule or own target public. At that time, the Porto City Council decided to buy the structure in order to return it to the city and its inhabitants. In 1992, the Theater closed for a complete refurbishment with a project of the architect Pedro Ramalho. The existing area of 6.000 m² was expanded to more than 11.000m², creating a secondary auditorium, a Cafe-concert, one Rehearsal Room and one Foyer of Artists, as well as spaces for Administrative Services and Technical Services. In October of 1997, Teatro Rivoli reopened its doors. In 2014, the Department of Culture of the Porto City Council definitely took the destiny of the Municipal Theatre (Rivoli and Campo Alegre). For the first time conceived in its entirety by the new artistic direction, the proposal of Teatro Rivoli opens to multiple arts, with emphasis on dance, but with space for performance, theater, cinema, thought, music, literature, exhibitions, workshops, artist residencies, puppetry and new circus.

O Teatro Rivoli, pertença da Câmara Municipal do Porto, é um dos dois polos do chamado Teatro Municipal do Porto (sendo o outro polo o Teatro Municipal Campo Alegre). Fica situado na Praça D. João I e apresenta programação própria e regular, sob direção de Tiago Guedes e sob a alçada do Pelouro da Cultura da autarquia.

Se remontarmos à história deste teatro, podemos referir que na década de 1970, a imagem do Teatro sofreu um revés, provocado por uma má situação financeira. O Teatro Rivoli começou a degradar-se, com equipamento obsoleto, sem programação regular ou público próprio. Nessa altura, a Câmara Municipal do Porto decidiu comprar a estrutura, de forma a devolvê-la à cidade e aos seus habitantes. Em 1992, o Teatro fechou para uma total remodelação com projecto do arquitecto Pedro Ramalho. A área existente de 6.000 m² foi ampliada para mais de 11.000m², criando-se um Auditório Secundário, um Café-concerto, uma Sala de Ensaios e um Foyer de Artistas, assim como espaços para os Serviços Administrativos e os Serviços Técnicos.

Em Outubro de 1997, o Teatro Rivoli reabriu as suas portas. Em 2014, O Pelouro da Cultura da Câmara Municipal do Porto assumiu definitivamente os destinos do Teatro Municipal (Rivoli e Campo Alegre). Pela primeira vez concebida na íntegra pela nova direção artística, a proposta do Teatro Rivoli abre-se a múltiplas artes, com destaque natural para a dança, mas com espaço para a performance, o teatro, o cinema, o pensamento, a música, a literatura, as exposições, workshops, marionetas, residências artísticas ou o novo circo.

Address: Praça D. João I, 4000-295 - Porto, PORTUGAL

Phone number: (+351) 223 392 201

Email: geral.tmp@cm-porto.pt

Website: <http://www.teatromunicipaldoporto.pt/>

Facebook: [facebook.com/TeatroMunicipaldoPorto.cmp?fref=ts](https://www.facebook.com/TeatroMunicipaldoPorto.cmp?fref=ts)

How to get to Teatro Rivoli?

BY METRO

The nearest Metro stations to Teatro Rivoli are the Metro stations with the name 'Trindade' or 'Aliados'. To go to the Metro Station 'Trindade' you can take any of the lines of the Metro. To go to the Metro Station 'Aliados' you can take the line D. For more information: <http://www.metrodoporto.pt>

BY BUS

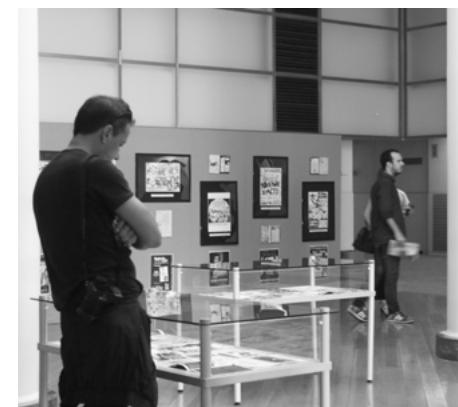
Nearest to Teatro Rivoli, there is a bus stop called 'Pr. D. João I'. This bus stop is served by the following bus lines: 200, 207, 300, 302, 305, 400, 801, 904, 905, 22, 11. If you do not have a metro or bus ticket ('Andante' or 'Passe'), you can purchase one on board. For more information: <http://www.stcp.pt> | <http://www.itinerarium.net>



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PALACETE VISCONDES BALSEMÃO

Palacete dos Viscondes de Balsemão is a manor house built in the second half of the 18th century, and underwent profound changes in the two subsequent centuries. Commissioned by José Alvo Brandão Coutinho Perestrelo Pereira da Azevedo, it came into the possession of the Balsemão family, by marriage of D. Maria Rosa with Luís Máximo Alfredo Pinto de Sousa Coutinho. Around 1840, it was leased to António Bernardino Peixe, who set up a renowned inn, where King Charles Albert of Sardinia stayed in 1849, during his exile in Porto. In 1854, the 1st Viscount of Trindade bought the palace and refurbished it. After the death of his widow in 1895, the building came into the possession of their daughter, D. Josefina Henriqueta Sousa Basto. From 1907 until the First World War (1914-1918), it housed the Gas Company of Porto, and later, in 1988, the Municipal Gas and Electricity Services and EDP. Since 1996, it houses the Municipal Directorate for Culture and Tourism, of the City Council of Porto, and the Numismatic Office which has one of the most complete and important collections in the country (since the origins of the coin, with Roman, Visigoths, Arabs pieces and Portuguese coins of monarchy and republic). The building still boasts its ceilings decorated with stucco work, paintings and coffered ceilings, sliding doors with tinted glazing, and commemorative medals of distinguished guests.

O Palacete dos Viscondes de Balsemão é um solar brasonado, construído na segunda metade do século XVIII e profundamente alterado nos dois séculos seguintes. Mandado erigir por José Alvo Brandão Coutinho Perestrelo Pereira da Azevedo, entrou na posse da família Balsemão pelo casamento de D. Maria Rosa com Luís Máximo Alfredo Pinto de Sousa Coutinho. Por volta de 1840, foi arrendado a António Bernardino Peixe, que nele reinstalou uma prestigiada hospedaria, célebre por ter acolhido o Rei Carlos Alberto de Sardenha em 1849, aquando do seu exílio no Porto. Em 1854, o 1.º Visconde da Trindade comprou o palacete e remodelou-o. Após a morte da sua viúva, em 1895, o imóvel passou para a posse da filha de ambos, D. Josefina Henriqueta Sousa Basto. De 1907 até à Primeira Grande Guerra (1914-1918), o edifício foi sede da Companhia de Gás do Porto, e, mais tarde, em 1988, recebeu os Serviços Municipalizados de Gás e de Eletricidade e a EDP. Desde 1996, acolhe a Direção Municipal de Cultura e Turismo da Câmara Municipal do Porto e o Gabinete de Numismática, este com uma das coleções mais completas e importantes do país (desde as origens da moeda, com peças romanas, suevas, visigodas, árabes e moedas portuguesas da monarquia e da república). O edifício mantém os tetos decorados com estuques, pintura e caixotões, as portas de correr com vidro colorido e medalhas e placas comemorativas de visitas ilustres.

How to get to Palacete Viscondes Balsemão?

BY BUS

Nearest to Palacete Viscondes de Balsemão, there is a bus stop called 'Carmo'. This bus stop is served by the following bus lines: 200, 201, 207, 208, 300, 302, 305, 501, 507, 601. If you do not have a metro or bus ticket ('Andante' or 'Passe'), you can purchase one on board. For more information: <http://www.stcp.pt> | <http://www.itinerarium.net>



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PLANO B

Plano B is more than a club, it's a space of 'cultural association', divided over two floors and a set of large rooms with different atmospheres, sometimes being a cultural space with good conditions for holding exhibitions of visual arts, design and architecture, conferences, gatherings and workshops, sometimes being a commercial space with shop, bar and coffee supporting, or a multipurpose space for music concerts, from jazz to rock, passing by electronic or experimental music, film and documentaries cycles, theatre, dance and other performances.

With a chic décor (for an alternative space), full of mirrors and retro objects, Plano B is a local established in December 2006 from the concerted effort of the architects Bernardo Fonseca, Filipe Teixeira and the fine artist / musician João Carlos Teixeira (and joined lately by the music producer Filipe Galante). It is a space that emerged with the aim of boosting the downtown area of Porto, creating a new focus for culture and entertainment, inviting its customers into a chilled, friendly, eclectic and dynamic atmosphere. It is a space where we know we can find new national values in areas such as fashion, design, literature, music, etc., as well as a careful selection of national quality products such as wines, cheeses, jams, teas and other delicacies. With an urban and cosmopolitan concept, worthy of any of the coolest cities in the world, for sure Plano B will call your attention and visit.

O Plano B, mais do que um bar, é um espaço interdisciplinar dividido por dois pisos e um conjunto de amplas divisões com diferentes atmosferas, ora sendo um espaço cultural com excelentes condições para realização de exposições de artes plásticas, design e arquitetura, conferências, espetáculos de teatro, dança e performance, ciclos de cinema e workshops, ora um espaço comercial com loja, bar e café de apoio, ou um espaço polivalente para concertos e clubbing desde o jazz ao rock passando pela eletrónica ou música experimental, ciclos de filmes e documentários, teatro, dança e outros tipos de performance.

Com uma decoração chique (para um espaço alternativo), repleta de espelhos e objetos retro, o Plano B estabeleceu-se em dezembro de 2006 pelas mãos dos arquitetos Bernardo Fonseca e Filipe Teixeira, do artista plástico e músico João Carlos Teixeira (e mais recentemente do produtor musical Filipe Galante). Trata-se de um espaço que surgiu com o objetivo de dinamizar a zona da Baixa do Porto, criando um novo foco de cultura e animação, convidando os seus clientes a apreciarem um ambiente descontraído, relaxado, eclético e dinâmico. É um espaço onde sabemos que podemos encontrar novos valores nacionais em áreas como moda, design, literatura, música, etc., bem como uma apurada seleção de produtos nacionais de qualidade tais como vinhos, queijos, compotas, chás, entre outras iguarias. Com um conceito urbano e cosmopolita, digno de qualquer uma das cidades mais cool do mundo, com certeza este espaço vai chamar a sua atenção e visita.

How to get to Plano B?

BY BUS

Nearest to Plano B, there is a bus stop called 'Cordoaria'. This bus stop is served by the following bus lines: 200, 201, 207, 208, 301, 303, 305, 501, 601. If you do not have a metro or bus ticket ('Andante' or 'Passe'), you can purchase one on board. For more information: <http://www.stcp.pt> | <http://www.itinerarium.net>



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Facebook: [facebook.com/planobclub](https://www.facebook.com/planobclub)

HOTEL INTERCONTINENTAL PORTO-PALACIO DAS CARDOSAS

Former Palace of Cardosas right downtown Porto, has been renovated to the Hotel InterContinental, a luxury hotel that combines modernity with history. The ground floor in which the centenary and emblematic Café Astoria was before, has been completely restored to reflect the finesse and elegance of the hotel, now giving way to Astoria Restaurant. Even being inside hotel the restaurant is fully opened to the city and to who passes by, with facades facing the Avenida dos Aliados and the São Bento Station, and a terrace ideal for a light meal in the warmer days outside. The interior design is modern with a refined aesthetic, without losing the inspiration of the original construction, from the center column to the retro lamps hanging from the ceiling recessed areas, through the wooden tables and chairs, and reuse of retro pieces that integrate perfectly in a contemporary setting. The ambiance of Astoria is elegant but relaxed, marked by the whiteness of the doors, ceilings and walls that bring charm and romance that extends to the outside through the touch of striped curtains in the doorways. The cuisine Portuguese-based, with a touch of modernity given by the chef Pedro Sequeira. In <https://oportocool.wordpress.com/2013/06/19/restaurante-astoria/>

O antigo Palácio das Cardosas, em plena baixa do Porto, foi recuperado para dar lugar ao Hotel InterContinental, um hotel de luxo que combina modernidade com história. O piso térreo que acolhia então o centenário e emblemático café Astória, foi totalmente recuperado de forma a refletir o mesmo requinte e elegância do hotel, dando agora lugar ao Restaurante Astória, que embora inserido no espaço do hotel se encontra plenamente aberto à cidade e a quem passa, com fachadas viradas para a Avenida dos Aliados e para a Estação de São Bento, e uma esplanada no exterior ideal para uma refeição ligeira nos dias mais quentes. O espaço apresenta uma decoração moderna, com uma estética requintada, sem perder a inspiração da construção original, desde a coluna central aos candeeiros retro pendendo das áreas côncavas do teto, passando pelas mesas e cadeiras de madeira, e o reaproveitamento de peças retro que se integram perfeitamente num ambiente contemporâneo. O ambiente do Astória é elegante mas descontraído, pautado pela brancura das portadas, dos tetos e das paredes, que trazem um charme e romantismo que se estende ao exterior com o toque das riscas nas cortinas das portadas. A cozinha é de base portuguesa, com um toque de modernidade dado pelo chef Pedro Sequeira. In <https://oportocool.wordpress.com/2013/06/19/restaurante-astoria/>



© Hotel InterContinental Porto

How to get to Hotel InterContinental?

BY METRO

The nearest Metro stations to Hotel InterContinental are the Metro stations with the name 'Trindade' or 'Aliados'. To go to the Metro Station 'Trindade' you can take any of the lines of the Metro. To go to the Metro Station 'Aliados' you can take the line D. For more information: <http://www.metrodoporto.pt>

BY BUS

Nearest to Hotel InterContinental, there are a bus stop called 'Pr. D. João I' and 'Av. Aliados'. This bus stops are served by the following bus lines: 200, 201, 202, 207, 208, 300, 302, 305, 400, 501, 600, 801, 900, 901, 904, 905, 906, 22, 11. If you do not have a metro or bus ticket ('Andante' or 'Passe'), you can purchase one on board. For more information: <http://www.stcp.pt> | <http://www.itinerarium.net>



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Youtube: www.youtube.com/watch?v=9rdqmVKj-84
Linkedin: www.linkedin.com/company/3549
Facebook: facebook.com/intercontinental

RÁDIO BAR

In the downtown of Porto city, there is a bar called Radio and has dual frequency, with different waves but which supplement and complement each other. In an emblematic building, with historical and architectural value, where in the nineteenth century worked a court and Camilo Castelo Branco was tried, and in the early twentieth century was the stage for a cabaret. Now is the space that houses this bar with a very own character, overlooking a square and extending to an interior garden, with an area to talk and dance floor where the music is a fusion between the recent and the oldest.

Downstairs we find the FM space, with a frequency marked by the dancing waves. The first floor includes the AM space, with more relaxed frequency waves, excellent to conversations. In this floor should be highlighted the restoration that preserved the building's original traces and revived their memories, keeping details of refinement, paintings, stained glass windows, doors, woods. The building has several rooms that are now decorated with contemporary notes, showing each one its own personality.

Em plena Baixa da cidade, há um bar que se chama Rádio e tem dupla frequência, com ondas distintas mas que se completam e complementam. Num edifício emblemático, com valor histórico e arquitetónico, onde no século XIX funcionou um tribunal e Camilo Castelo Branco foi julgado, e no início do século XX funcionou um cabaret. É agora o espaço que alberga este bar com caráter muito próprio, debruçado sobre uma praça e estendendo-se até um jardim interior, com zona para se conversar e pista de dança, onde a música é uma fusão entre o recente e o mais antigo. No piso inferior encontramos o espaço FM, com uma frequência marcada pelas ondas da dança. O primeiro andar integra o espaço AM, com ondas de frequência mais relaxada e dada a conversas. É neste piso que destaco o restauro cuidado que preservou a traça original do edifício e reavivou as suas memórias, mantendo pormenores de requinte, lambris trabalhados, pinturas, vitrais, portadas, madeiras. Com diversas salas que estão agora decoradas com apontamentos contemporâneos, mostrando cada uma delas uma personalidade própria e bem vinculada.



© Rádio Bar

How to get to Rádio bar?

BY BUS

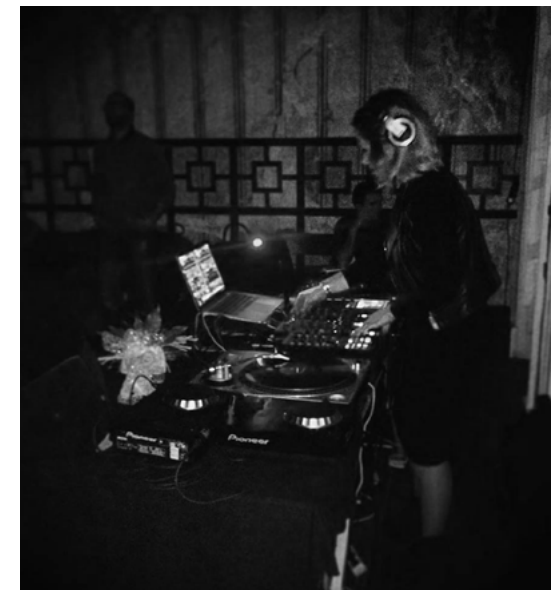
Nearest to Rádio bar, there is a bus stop called 'Pr. Filipa de Lencastre'. This bus stop is served by the following bus lines: 200, 201, 207, 208, 300, 302, 305, 501, 22. If you do not have a metro or bus ticket ('Andante' or 'Passe'), you can purchase one on board. For more information: <http://www.stcp.pt> | <http://www.itinerarium.net>



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SALÃO BRAZIL

Salão Brazil is part of the history of Coimbra city, and from 2004 it gained a new dinamism as Restaurant and Hall for Exhibitions and other Cultural Activities mainly related to music, especially to jazz.

This big bet of Salão Brazil comes against all the work that has been done not only in the recovery of the space, but also in variety and quality of its programming seeking to be truly "... a place where you can be!"

Since October 2012, Salão Brazil is runned by a non profit cultural association called Jazz ao Centro Clube. Besides it's proivileged location, Salão Brazil is easily perceived as a special place, quite unique in what respects it's architecture and history (an ancient billiard room and guesthouse). In this new life, Salão Brazil has quickly earned the status of a reference concert venue, both for portuguese and international artists.

O Salão Brazil faz parte da história da Cidade, e a partir de 2004 ganhou uma nova dinâmica como Restaurante, Sala de Exposições e de Actividades Culturais essencialmente ligadas à Música, estando bastante direccionado para o Jazz.

Esta grande aposta do Salão Brazil, vem de encontro a todo o trabalho que tem sido feito quer na recuperação do espaço, quer na variedade e qualidade da sua programação procurando ser verdadeiramente "...um lugar onde se pode estar!"

Desde Outubro de 2012, o Salão Brazil é gerido e programado pelo JACC - Jazz ao Centro Clube, associação cultural sem fins lucrativos. À vantagem da sua centralidade, alia o charme de se situar num edifício centenário - um antigo e tradicional salão de bilhares - agora reconvertido em sala de espectáculos. Rapidamente, o Salão Brazil ganhou um estatuto de sala de referência na apresentação dos mais variados projectos musicais, tanto de artistas com carreiras consolidadas, como promovendo nomes emergentes.

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SHORT VIEW

I think what is surprising about KISMIF is how the local community, both across the university and on an international level, comes together to make such unique event around music subcultures. I think there is little else like it in entire world, it's very remarkable.

Ross Haenfler (University of Mississippi, United States of America)

PARALLEL SESSIONS

1. THOUSAND ACTS OF LOVE: DIY CULTURES, PUNK, SPACES AND PLACES

Coordinator: Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal



Chris Low's collection of anarcho-punk records | © Chris Low

1.1. Fight war, not DIY

Chair: [to be announced]

1.1.1. More than words: music analysis in the punk classroom

Scott Robertson, Graduate School of Education and Information Studies, University of California, United States of America

1.1.2. What we did was secret: underground influences from punk and hardcore movements in the city of Madrid

David Alvarez, IE University / Universidad Complutense de Madrid, Spain

1.1.3. 'Cheap bubblegum and plastic transistors': The dissolving mystique of Crass: the role of biographies, punk studies, and cheap merchandise in the destruction the Crass aesthetic enigma

Alastair Gordon, Leicester De Montfort University, Punk Scholars Network, KISMIF Scientific Committee Member, United Kingdom

1.1.4. Unity in diversity: an exploration of punk in Indonesia

Ollie Ward, Goldsmith's University, United Kingdom

1.2. Contaminational power (punk)

Chair: [to be announced]

1.2.1. DIY punk subculture in the creation of spaces for music education in Los Angeles, CA

Jessica Schwartz, University of California, United States of America

1.2.2. Anger can be power? The punk response to politics

Paul Mego, University of Memphis – Lambuth, United States of America

1.2.3. Hipsters explained with cultural materialism: DIY culture and urban regeneration

David Wilkinson, Manchester Metropolitan University, Manchester Left Writers, United Kingdom

1.2.4. 'Do it together again': networks, flows and spaces in building musical careers in the Portuguese independent scene

Ana Oliveira, ISCTE – University Institute of Lisbon, DINAMIA'CET – University Institute of Lisbon, KISMIF Project, Portugal

1.3. Chairman of the (anti-)bored

Chair: [to be announced]

1.3.1. Ram raiding, and rocking against the class war

Lisa McKenzie, London School of Economics and Political Science, United Kingdom

1.3.2. Desenrascar: Identifying vectors of creativity in restrictive circumstances

Abhishek Chatterjee, Doctoral Program in Design, University of Porto, Faculty of Fine Arts, University of Aveiro, India, Portugal

1.3.3. Re-shaping and re-defining a scene: the rise of collectivism in Istanbul independent music scene

F. Nur Gürbüz, Faculty of Architecture, Istanbul Bilgi University, Istanbul Technical University, Turkey

1.3.4. Boots and braces don't make me racist: antiracist skinheads in Czech Republic

Jan Charvat, Institute of Political Studies, Faculty of Social Sciences, Charles University, Czech Republic

1.4. Four notes on a punk's day

Chair: [to be announced]

1.4.1. CCCP and the Italian way to punk: a textual analysis of lyrics

Vincenzo Romania, Università degli Studi di Padova, Italy

1.4.2. Same name but different things? DIY practices in New England and Switzerland

Loïc Riom, Institute of Sociological Research, University of Geneva, Switzerland

Vera Vidal, École des Hautes Etudes en Sciences Sociales, France

1.4.3. The squat La Miroiterie (1999-2014), a place for the punk scene in Paris

Solveig Serre, Centre d'Études Supérieures de la Renaissance, Centre de Musique Baroque de Versailles, Centre National de la Recherche Scientifique, France

Luc Robène, Université de Bordeaux, Théorie et Histoire des Arts et des Littératures de la Modernité, Centre National de la Recherche Scientifique, France

1.4.4. The politics of music: Western YouTube reception of Pussy Riot's musical activism

Frank Weij, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

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

1.5. They've got a bomb: the Punk Scholars Network

Chair: [to be announced]

1.5.1. Are you scared to get punky? Indie pop and punk rock

Pete Dale, Manchester Metropolitan University, United Kingdom

1.5.2. Everyone's Wally: Stonehenge, new age travellers and the continuing struggle for Albion

Mike Dines, Institute of Contemporary Music Performance, Punk Scholars Network, KISMIF Scientific Committee Member, United Kingdom

1.5.3. 'Guys touching each other! Sweating! Flesh!...': homoeroticism in neo-fascist rock music graphics

Ana Raposo, School of Arts and Design Matosinhos, Punk Scholars Network, KISMIF Project, Portugal

1.5.4. Transmitting that noisy aesthetic: Motörhead and their continuing influence on global punk aesthetics

Alastair Gordon, Leicester De Montfort University, Punk Scholars Network, KISMIF Scientific Committee Member, United Kingdom

2. RADIO, LIVE TRANSMISSION: AUDIENCES, MARKETS, HERITAGE AND MEDIATIONS IN MUSIC

Coordinator:



Billy Rath & The Streetpirates, 12 Bar, Soho, 2011 | © Chris Low

2.1. Audiences, transmissions and music lovers

Chair: [to be announced]

2.1.1. The worlds of jazz and audiences in France since 2000

Mathieu Feryn, Avignon University, Centre Norbert Elias, France

2.1.2. 'Meaner than a Bull at a Rodeo': violence between punk rockers and country music fans in Southern California, 1978-1982

Kirby Pringle, California Polytechnic State University Pomona, Los Angeles City College, United States of America

2.1.3. Storm & Impetus: a reconstitution of oral memories through visual narrative of collective Sótão 277 from early 90's Natal, Brazil

Renata Peixoto Honório da Silveira, Faculty of Fine Arts, University of Porto, Portugal, Brazil

Arthur Silveira de Veras, Faculty of Fine Arts, University of Porto, Portugal, Brazil

2.1.4. Structures of sonic feeling: doing it (to) your self at an Inuit Radio Station

Tom Artiss, University of Cambridge, Almeida Theatre, United Kingdom

2.2. Remote control: archives, documentation, pedagogy and heritage

Chair: [to be announced]

2.2.1. I wanna be your punk! KISMIF Archive between heritage, DIY and retromania

Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal

Ana Oliveira, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Project, Portugal

Pedro Quintela, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

Tânia Moreira, Faculty of Arts and Humanities, University of Porto, KISMIF Project, Portugal

2.2.2. Academic involvement in the Lion City underground: documentation, pedagogy, and scholarly connectivities in Singapore's multi-subcultural music scene

J. Patrick Williams, Nanyang Technological University, United States of America, Singapore

Kai Khiun Liew, Nanyang Technological University, Singapore

2.2.3. An archive in the UK

Andy Linehan, Popular Music Curator, British Library, United Kingdom

2.2.4. How we work there? The new days of the music research

Mário Cardoso, Department of Music Education, Polytechnic Institute of Bragança, Portugal

Levi Silva, Department of Education and Psychology, University of Trás-os-Montes and Alto Douro, Portugal

2.3. 'Personality crisis': mediations, (il)legitimacies and musical industry

Chair: [to be announced]

2.3.1. DIY cultures, spaces, places and venues through the local press. Vigo 1975-1990

Zósimo López, University of Santiago de Compostela, School of Media, Spain

2.3.2. Blitz, militant journalism and the ideology of difference in 1980s Portugal

Pedro Nunes, Ethnomusicology Institute - Research Center in Music and Dance, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal

2.3.3. 'Redefining the prologue': The Maverick methodology of Some Bizzare records 1980-1985 - mediating modernity in popular music

Leon Clowes, Goldsmiths College, University of London, United Kingdom

2.3.4. Rock critics as music modernizer

Fernán del Val, Universidad Nacional de Educación a Distancia, Spain

2.4. (Old)New noises, new directions: heritage, legacy, memory, retromania in the music scenes

Chair: [to be announced]

2.4.1. 'In the land of grey and pink': popular music in the lived and imagined city of Canterbury

Asya Draganova, Canterbury Christ Church University, Bulgaria, United Kingdom

Shane Blackman, Canterbury Christ Church University, United Kingdom

2.4.2. Creation myths of/ on the northern soul scene

Sarah Raine, Birmingham Centre for Media and Cultural Research, Birmingham City University, United Kingdom

Tim Wall, Birmingham Centre for Media and Cultural Research, Birmingham City University, United Kingdom

2.4.3. Legitimizing music scenes: periurban musical landscapes under scrutiny

Pedro Costa, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Project, Portugal

Ricardo Lopes, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, Portugal

2.4.4. Dancing the Poot! Devo and Ohio's underground post-punk scene 1975 - 1980

Grace Healy, University of Huddersfield, United Kingdom

2.5. 'Remember the last summer': dynamics, actors and processes of contemporary culture of festivalization

Chair: [to be announced]

2.5.1. 'A thankless task'? Independent and DIY festival promotion in the twenty first century

John Williamson, University of Glasgow,
United Kingdom

2.5.2. Rock in Rio business model: an exploratory approach

Tatiana Ribeiro, INDEG/ISCTE - University
Institute of Lisbon, Portugal

Pedro António Ferreira, INDEG/ISCTE -
University Institute of Lisbon, Portugal

Maria João Vaz, ISCTE - University Insti-
tute of Lisbon, Portugal

2.5.3. Music festivals as a factor of regional development

Miguel Teixeira, Faculty of Arts and
Humanities of the University of Porto,
Portugal

2.5.4. The social meanings of independent publishing, if by chance it means something

José de Souza Muniz Júnior, University of
São Paulo, Brazil

2.5.5. PZYK Congregations and Sin Eaters: Festivals as facilitators in DIY and underground networks

Robert Strachan, School of Music, Uni-
versity of Liverpool, Institute of Popular
Music, United Kingdom

3. STARING AT THE CITY: ATMOSPHERES, ENVIRONMENTS AND MUSIC SCENES

Coordinator:



AK47 Club, First OI Polloi tour, 1987 | © Chris Low

3.1. The city sleep when i'm dance

Chair: [to be announced]

3.1.1. The New York Dolls: "Ridin', right on the subway train"

Thomas M. Kitts, St. John's University,
United States of America

3.1.2. 'Like cheers but with bands': the live music venue as a social scene

Samuel Whiting, School of Media and
Communication, RMIT University, Aus-
tralia

3.1.3. Trying to fit: alliances, networks and 'spaces' in Saint-Etienne's music scene

Scott Henderson, Department
of Communication, Popular Culture and
Film, Brock University, Canada

3.2. Say hello to the underground

Chair: [to be announced]

3.2.1. Borrowed places, temporary spaces: experiencing Brisbane's ungrounded underground

Ben Green, Griffith University, Australia

3.2.2. 'All we need is a place to play': a matrix of Montreal's underground venues

Francois Mouillot, McGill University,
School of Creative Media, France, Ca-
nada

3.2.3. The Brisbane Sound: sonic realities of music and place

Scott Regan, Queensland University of
Technology, Australia

3.2.4. From Garage Shock to Girl Germs: charting the DIY scenes of Bellingham and Olympia, Washington during the 'Grunge Era'

Christine Feldman-Barrett, Griffith Uni-
versity, Australia

3.3. City to burn

Chair: [to be announced]

3.3.1. You can never shake music genres without shaking the higher laws of the city

Luísa Arroiz, School of Arts and Design,
Caldas da Rainha, Portugal

3.3.2. The disneyfication of the neoliberal urban night in Bairro Alto, Lisbon

Jordi Nofre, CICS.Nova, New University of
Lisbon, Spain, Portugal

João Carlos Martins, CICS.Nova, New
University of Lisbon, Portugal

3.3.3. Lonerism: inviting stories about popular music and DIY music practices from a place on the margin

Lisa Nikulinsky, Griffith University, Aus-
tralia

3.3.4. Local scenes, urban development and the commercialization of live music. Three fields of tension for scene based performing spaces

Robin Kuchar, Institute of Sociology and
Cultural Organization, Leuphana Uni-
versity, Germany

3.3.5. Overflowing days. Flows and routes in/of the Portuguese urban culture

Susana Januário, Faculty of Arts and Hu-
manities, KISMIF Project, University of
Porto, Portugal

Paula Guerra, Faculty of Arts and Huma-
nities, Institute of Sociology, University
of Porto, Griffith Centre for Social and
Cultural Research, KISMIF Project Coordi-
nator, Portugal

4. WALK TOGETHER, ROCK TOGETHER: DILEMMAS OF MATERIALITY, HISTORICITY, AESTHETIC, POP ROCK TECHNOLOGIES IN THE CONTEMPORANEITY

Coordinator:



Part1 at Scumfest Festival, 2014 | © Chris Low

4.1. Sonic stories, sonic cities, sonic experiences

Chair: [to be announced]

4.1.1. Network of friends: popular music and industrial cities in 1980s Europe

Giacomo Bottà, University of Helsinki,
Music Research - University of Tampere,
Finland

4.1.2. Sensing the city - mapping the beat. Analysing (affective) rhythms of music-making in Wellington and Copenhagen

Katie Rochow, Victoria University of
Wellington, New Zealand

4.1.3. An Other Sonic Youth - The genesis of the noise years in Caldas da Rainha

Luiz Alberto Moura, University of Minho,
ISCTE - University Institute of Lisbon,
DINAMIA'CET - University Institute of
Lisbon, Portugal

4.1.4. Annihilation, counter-practices, cooperation: the case of Romanian underground music scenes under socialism

Petrică Mogoș, Erasmus University Rot-
terdam

4.2. 'OK Computer'. Transitions, technologies and revivals

Chair: [to be announced]

4.4.1. The socio-technical network of New MPB in digital media

Laís Barros Falcão de Almeida, Labora-
tory of Audiovisual and Music Analysis,
Federal University of Pernambuco,
Brazil

4.2.2. M.E.D.I.A. – Media, Entertainment, Design, Information and Arts – and do-it-yourself-media-stuff

Vinicius Andrade Pereira, University of
Rio de Janeiro's State, ESPM Media
Lab São Paulo, The Brown Institute for
Media Innovation/ Journalism School/
Columbia University, Brazil, United Sta-
tes of America

4.2.3. How to resist the new culture of digital and online music diffusion – DIY strategies of music production and distribution

Paula Abreu, Faculty of Economics,
Center for Social Studies, University of
Coimbra, KISMIF Project, Portugal

4.2.4. Gambiarra: technological appropriation and experimental music scene

Giuliano Obici, Universidade Federal Flu-
minense, Brazil

4.3. 'Walking on the Flow'. Heritage, network and technological experimentation in music

Chair: [to be announced]

4.3.1. The media archaeology of a musical instrument named Gatorra

Marcelo Bergamin Conter, University of the Rio dos Sinos Valley, CULTPOP: Research Group Pop Culture, Communication and Technologies, Brazil

4.3.2. The (possible) future of the Network Society: the Finnish model

Pedro Miguel Correia Jorge, Faculty of Social Sciences and Humanities, New University of Lisbon, ISCTE - University Institute of Lisbon, Portugal

4.3.3. Erratic diversity: failure as feedstock creative

Carlos Eduardo Soares, Black Plastic Collective (Coletivo Plástico Preto), UniRio Rio de Janeiro, Brazil

4.3.4. Digital, electronic, visual and audio experimentation in music: from fablabs toward new business models

Julianna Faludi, Budapest Corvinus University, Media, Marketing and Design Communication Department, Hungary

4.4. 'What difference does it make?' Transitions and transfers between underground and mainstream

Chair: [to be announced]

4.4.1. From CBGB to Forever 21: the Ramones t-shirt and its representations in the mainstream

Livia Boeschstein, Pontifical Catholic University of Rio de Janeiro, Brazil
Cláudia Pereira, Pontifical Catholic University of Rio de Janeiro, Brazil

4.4.2. #OccupyShoppingCenters: how favela's new subgenre of funk brought social issues to the mainstream

Camila Monteiro, University of Huddersfield, Brazil, United Kingdom

4.4.3. 'I want to hold your hand 4ever!': The Beatles and the aesthetics of DIY graffiti cultures

Marlie Centawer, Queen's University, Centre for Studies in Arts and Culture at Brock University, Canada

4.4.4. Slowcore and the reaction to speed

J. Mark Percival, Queen Margaret University, KISMIF Scientific Committee Member, United Kingdom

4.5. 'Memories can't wait': affections, tastes, belongings

Chair: [to be announced]

4.5.1. 'Searchin' for my mainline': the records that save lives

Ricardo Salazar, Lawyer, DJ, owner of Radio Bar, Portugal

4.5.2. Different rivers. Country Hill blues of Sardinia through the DIY approach of River of Gennargentu

Diego Pani, Independent, King Howl, Talk About Records, Italy

4.5.3. Depressive Suicidal black metal and borderline personality Disorder: a journey into the depths of emptiness

José Filipe P. M. Silva, Institute of Philosophy, University of Porto, Portugal

4.5.4. Rock in Portugal: the social and cognitive effects of the rock music in the Portuguese youth (1960 - 2014)

Ana Martins, Faculty of Arts and Humanities, University of Porto, Portugal.

4.6. 'Pretty girls make graves': aesthetics, corporalities and lifestyles

Chair: [to be announced]

4.6.1. Body hackers are among us

Philippe Liotard, L-Vis, University of Lyon1, France

4.6.2. Your city's a sucker, my city's a creep: the urban experience as style

Débora Gomes dos Santos, Universidade São Francisco, Brazil

4.6.3. Long live... Vivienne Westwood!

Celeste Reis, Faculty of Arts and Humanities of the University of Porto, Portugal

4.6.4. A media analysis of the music video "Tá Patrão" from the perspective of young fashion and consumption in the outskirts of São Paulo

Maria Fernanda Andrade da Silva, Centro Universitário Padre Anchieta, Brazil

4.7. 'Street of Dreams': young fashion and lifestyles

Chair: [to be announced]

4.7.1. Carioca youths, their cultures and media representations: searching for roads to a research

Cláudia Pereira, Pontifical Catholic University of Rio de Janeiro, Brazil

4.7.2. Runaway style for a fashion world

Hélder Ferreira, Institute of Sociology, KISMIF Project, University of Porto, Portugal

4.7.3. Resistance patterns of a tattooed body

Cihan Ertan, Duzce University, Department of Sociology, Turkey

5. SHEENA IS (ALMOST) AN AGING PUNK ROCKER: CAREERS, GENDER AND AGING IN MUSICAL SCENES

Coordinator:



Rubella Ballet, 1982 | © Chris Low

5.1. Angels with dirty faces

Chair: [to be announced]

5.1.1. Conflicts, integration, hybridization of subcultures: an ecological approach to the case of queercore

Vincenzo Romania, Università degli Studi di Padova, Italy

David Primo, Università degli Studi di Padova, Italy

Fabio Bertoni, Università degli Studi di Padova, Italy

5.1.2. Punk rock, feminism and the loud absence of riot girl from the 90's Belgrade scene

Sonja Žakula, University of Belgrade, Faculty of Philosophy, Department of Ethnology and Anthropology, Ethnographic Institute of the Serbian Academy of Sciences and Arts, Petnica Science Center, Serbia

5.1.3. The perfect girls are pink, not black: gender and difference in the early days of punk in Portugal

Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal

Ana Oliveira, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Project, Portugal

Pedro Quintela, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

Tânia Moreira, Faculty of Arts and Humanities, University of Porto, KISMIF Project, Portugal

5.2. With a girl like you

Chair: [to be announced]

5.2.1. A label of one's own: gender and 'subcultural entrepreneurship'

Rita Grácio, University of Exeter, Faculty of Economics, Centre for Social Studies, University of Coimbra, United Kingdom, Portugal

5.2.2. Amplified gender binaries in online heavy metal spaces

Tristan Kennedy, Flinders University, Australia

5.2.3. Riot Grrrl movement in Brazil: differences and continuities of the original subculture

Adriana Amaral, University of the Rio dos Sinos Valley, CULTPOP: Research Group Pop Culture, Communication and Technologies, Brazil

Gabriela Gelain, University of the Rio dos Sinos Valley, CULTPOP: Research Group Pop Culture, Communication and Technologies, Brazil

5.2.4. Against self-extinction: anarchism, animal liberation environmentalism and ecofeminism within Portuguese punk zines of the early 1990s

Ana Mateus, Independent, Portugal

5.3. No young, no man: you must exit!

Chair: [to be announced]

5.3.1. Guitar wielding women: gender inequality in metal music production in comparative perspective

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

Julian Schaap, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

Frank Weij, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

5.3.2. 'Old punks don't die, they stand at the back'... and make radio

Charlotte Bedford, University of Adelaide, Australia

5.3.3. Inside and outside: the ageing DIY music scenes of Bradford, West Yorkshire

Dominic Deane, Department of Sociology, University of Manchester, United Kingdom

5.3.4. Maintenance of hegemonic masculinity in online heavy metal spaces

Tristan Kennedy, Flinders University, Australia

5.4. No boring: new challenges of the music careers, new opportunities for music scenes

Chair: [to be announced]

5.4.1. You never know: an exploration of music career development in an isolated music scene

Christina Ballico, Independent Researcher, Australia

5.4.2. Do-it-yourself: entrepreneurship and actions of a lifestyle?

Gabriela Gelain, University of the Rio dos Sinos Valley, CULTPOP: Research Group Pop Culture, Communication and Technologies, Brazil

Gustavo Dhein, Federal University of Santa Maria, Brazil

5.4.3. Being in a Band: artschool experiment and the post-punk commons

Gavin Butt, Goldsmiths College, University of London, United Kingdom

5.4.4. Is a music scene an unexpected area to carry out a design research?

F. Nur Gürbüz, Faculty of Architecture, Istanbul Bilgi University, Istanbul Technical University, Turkey

Çiğdem Kaya, San Francisco Art Institute, Sheffield Hallam University, Istanbul Technical University, Turkey

6. 'DON'T FORGET DANCE': CLUB CULTURES, DIY, SPACES, PLACES, NIGHTS AND DAYS

Coordinator:



OI Polloi, Aanti Royal Wedding Gig, 2008 | © Chris Low

6.1. Clubbers, ravers, virtuality: the new orphans of spaces

Chair: [to be announced]

6.1.1. 72h party people

Juan Carlos Castro, University of Alicante, Spain

Massimiliano Cassu, Independent Researcher, Spain, Italy

6.1.2. 'Houses provide a spatial backbone for virtually everything we do': a study of DIY house shows in the US

David Verbuč, Charles University, Slovenia, Czech Republic

6.1.3. F-ck 'em and their law: the importance of an unregulated rave space

Nico Rosario, King's College London, United Kingdom

6.1.4. Identity, space and time among ageing clubbers in Madrid

Eduardo Leste, Universidad Complutense de Madrid, Spain

6.2. Everything's happenin' so fast: the new nostalgia of the future

Chair: [to be announced]

6.2.1. 'Seasoned clubbers': recalling the geographies of 'socialisation' within the British Super-Club Environment

Zoe Armour, De Montfort University, United Kingdom

6.2.2. The Los Angeles beat-scene: production of a social imaginary of the city and resistance through music

Samuel Lamontagne, École des Hautes Études en Sciences Sociales, France

6.2.3. Electro-yourself is your computer (?)

Emília Simão, Escola Superior Gallaecia, Faculty of Arts and Humanities, University of Porto, Portugal

6.2.4. Can you still dance to my beat? The phenomena of electronic after-parties in the city of Porto

César Lugo-Elías, Doctoral Program in Design, University of Porto, Faculty of Fine Arts, University of Aveiro, Portugal, Germany, Mexico

7. BLITZKRIEG BOP: ARTS, COUNTERCULTURES, RESILIENCE AND RESISTANCE

Coordinator:



Burning Porsche, Stop the City demo | © Chris Low

7.1. Banned from the streets: countercultures and contradictions

Chair: [to be announced]

7.1.1. Dariusz Paczkowski: total (re)animator

Piotr Zanko, University of Warsaw, Poland

7.1.2. Urban visuality through stenciling

Rachel Souza, Revista Chão magazine, Rio de Janeiro University Research Institute, Brazil

7.1.3. Sympathy for the Vandal

Voica Pușcașiu, History and Philosophy Department, "Babeș-Bolyai" University, Romania

7.1.4. Space and time in street art

Ricardo Campos, CICS.Nova – Interdisciplinary Centre of Social Sciences, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal

7.2. 'Stepping outside the circle' or a new form of underground commodification

Chair: [to be announced]

7.2.1. 'World in motion': urban spaces between culture, image and intervention

Ana Oliveira, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Project, Portugal

Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal

7.2.2. Dark matter: lessons from Bradford's counterculture

Andy Abbott, University of Bradford, Centre for Socially Applied Arts, United Kingdom

7.2.3. Penelope Lanes - accidental urban curatorship

Ana Clara Nunes Roberti, Doctoral Program in Design, University of Porto, Faculty of Fine Arts, University of Aveiro, Portugal

Helena Sofia Silva, Doctoral Program in Design, University of Porto, Faculty of Fine Arts, University of Aveiro, Portugal

Miguel Januário, Doctoral Program in Design, University of Porto, Faculty of Fine Arts, University of Aveiro, Portugal

7.2.4. PorTão - The transformation of a local artistic space through the collaboration of the artists themselves

Gustavo Henrique Lima Ferreira, Federal University of Tocantins, Brazil

Tales Victor Pontes Monteiro, Federal University of Tocantins, Brazil

Isilda de Sales, Federal University of Tocantins, Brazil

7.3. 'Not hallowed be thy name': Artistic contaminations and contexts, actors, experiences of collaborative art

Chair: [to be announced]

7.3.1. Writing with Colours on the Wall - a Jornal de Parede - engaging a dialogue through creative interventions in the-streets by contemporary ethnographic research and representation

Véronique J. L. Van Grieken, Department of Visual Anthropology, CICS.Nova – Interdisciplinary Centre of Social Sciences, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal

7.3.2. Contexts of collaborative art and participating publics: the case of theater

Vera Borges, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Scientific Committee Member, Portugal

7.3.3. Artistic informality as a strategy for urban reterritorialization

Jorge Malheiros, Centre for Geographical Studies, Geography Institute and Planning, University of Lisbon, Portugal

Anna Ludovici, Geography Institute and Planning, University of Lisbon, Portugal

7.3.4. Visual tales of good and evil: an approach on illustrated morality for children to a Ephemera Collection

Sérgio Costa Araújo, School of Education, Polytechnic Institute of Porto, Portugal

7.4. 'The blood, the sweat, the tears, the DIY': new intersections and redemptions

Chair: [to be announced]

7.4.1. DIY Practice: a personal proposal for site-specific sound and visual performances

Frederico Dinis, Centre for 20th Century Interdisciplinary Studies – CEIS20, University of Coimbra, Portugal

7.4.2. 'Songs for Cassavetes' (2001): more than a mutual alliance, a shared strategy between US independent filmmaking and underground music scenes

Maria Teresa Soldani, University of Pisa, McGill University, Italy

7.4.3. Talking images in heads: the songs of the Instagram

Pedro Barbosa, Faculty of Arts and Humanities of the University of Porto, Portugal

7.4.4. The music scene of [SSEx BBox]

Ozzie Gheirart, School of Advertising and Marketing, São Paulo, Brazil

Rose de Melo Rocha, Graduate Program in Communication and Consumer Practices, ESPM, Brazil

7.5. My weapon is art: the dimensions of the importance of artistic creativity in contemporary political and civic activism

Chair: [to be announced]

7.5.1. 'Walking against the wind': art and youth in Teresina in 1970

Frederico Osanam Amorim Lima, Federal University of Piauí, Faculty of Arts and Humanities, University of Porto, Brazil, Portugal

7.5.2. Songs with a story and lives with history: an essay on the role of music as factor of symbolic and cultural integration

Patrícia Ferreira, Faculty of Arts and Humanities of the University of Porto, Portugal

7.5.3. Music and political subjectivation

Eleonora Zicari Costa de Brito, University of Brazilia, Brazil

7.5.4. Voices of courage and faith: Milton Nascimento's experimentalism in the album Milagre dos Peixes

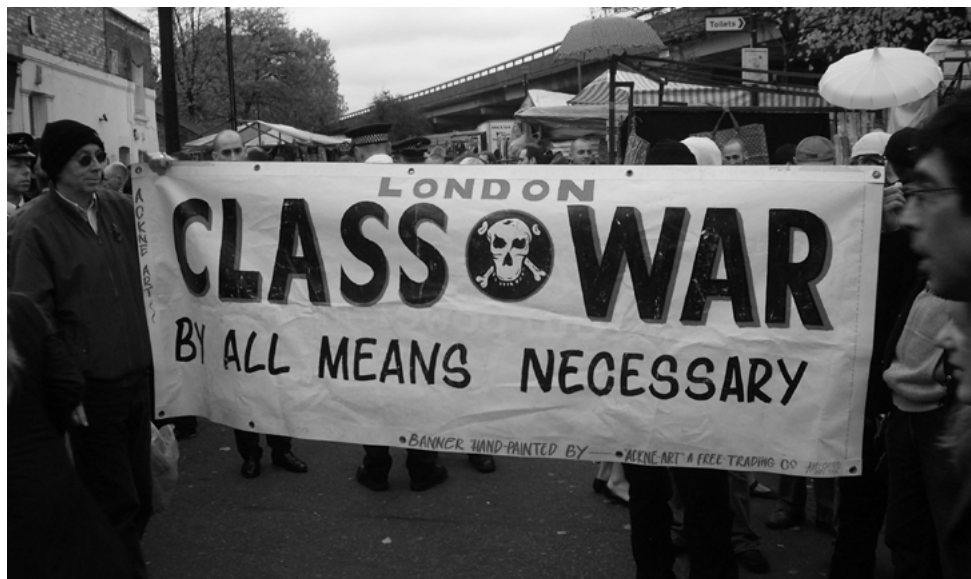
Mateus de Andrade Pacheco, University of Brazilia, Faculty of Arts and Humanities of the University of Porto, Portugal, Brazil

7.5.5. News of the world in Portugal: Angela Maria and the year 1963

Leandro Mendanha e Silva, University of Brazilia, Faculty of Arts and Humanities of the University of Porto, Portugal, Brazil

8. 'HOW SOON IS NOW?' (SUB)CULTURES, NARRATIVES, MOBILITIES, INFLUENCES: POST-COLONIAL IDENTITIES AND GEOGRAPHIES

Coordinator:



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

8.1. 'The Queen is dead'. Reconfiguration of music scenes in diaspora

Chair: [to be announced]

8.1.1. Postcolonial geographies. Tropic, Caribbean and Andes in the representations of modern music

Hernando Cepeda Sánchez, National University of Colombia, Colombia

8.1.2. Defining Galician identity through the rock bravú movement and other contemporary punk music

David Vila Die(é)guez(s), Vanderbilt University, Galiza, United States of America

8.1.3. Folk-Underground music as constructing a new cultural space: the meanings of expanding underground culture to the rural area as the struggle for local culture revivalism in post-totalitarian regime

Yusar Muljadji, Department of Sociology, Faculty of Social Science and Political Science, Universitas Padjadjaran, Indonesia

8.1.4. Balkan Fest Europa Roots – What kind of fest, what kind of cultural practice?

Daniela Ivanova-Nyberg, Bulgarian Cultural and Heritage Center of Seattle, Bulgaria, United States of America

8.2. 'This night has opened my eyes' or the discovery of new worlds of identification

Chair: [to be announced]

8.2.1. Hearing whiteness: race, ethnicity and the evaluation of rock music

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

Tram Trinh Thanh, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

Julian Schaap, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

8.2.2. Brazilian music scenes in Germany - DIY underground or already mainstream?

André Rottgeri, Universität Paderborn, Hochschule für Musik Karlsruhe, Germany

8.2.3. Corporealities, Afro-Latinities, identities: 'alternative' music parties circuit in São Paulo/Brazil

Simone Luci Pereira, Universidade Paulista – UNIP, CLACSO - Latin American Council of Social Sciences, Brazil

8.2.4. 'Portugal dos Xutos': Portuguese music in the lives of 'returned' descendants of Portuguese emigrants from Canada

João Sardinha, Institute of Geography and Spatial Planning, Center for Geographical Studies, University of Lisbon, Portugal

8.3. 'That joke isn't funny anymore': transits and diasporas in songs

Chair: [to be announced]

8.3.1. Dance the ghost with me: examining identity production in the goth industrial subculture

Alison Fraser, Trent University, Canada

8.3.2. The aura of 'dubplate specials' in Finnish reggae sound system culture

Kim Ramstedt, Åbo Akademi University, Finland

8.3.3. Hidden scenes, marginal sounds: the case of jazz in China

Adiel Portugali, Department of East Asian Studies, Tel-Aviv University, Israel

8.3.4. Territorialization or deterritorialization? China's underground music culture, urban youth and identity in contemporary age of social media

Mengyao Jiang, Canterbury Christ Church University, China, United Kingdom

8.4. 'The Devil never sleeps': the continuous persistencies of the sub-cultural approach

Chair: [to be announced]

8.4.1. The narrative construction of a sub-culture: examples taken from the Italian glam rock scene

Mara Persello, University of Potsdam, Scuola Normale Pisa, University of Applied Sciences, Hamburg, Italy, Germany

8.4.2. Analyzing the Japanese discourse on subculture/ sabukaruchā

Franziska Ritt, University of Cologne, Germany

8.4.3. We want the airwaves! An approach to the free radios movement in Madrid (1976-1989)

José Emilio Pérez Martínez, Universidad Complutense de Madrid, Spain

8.4.4. Points of transgression, bullying and dissent in subcultural theory: an ethnographic appraisal

Alastair Gordon, Leicester De Montfort University, Punk Scholars Network, KISMIF Scientific Committee Member, United Kingdom

8.5. 'Walking far from home': the subcultures between the liners

Chair: [to be announced]

8.5.1. Subcultures, communication and urban space: different 'enactments' of goth in Milan in the '80s

Simone Tosoni, Università Cattolica del Sacro Cuore di Milano, Italy

8.5.2. The social meaning of accelerated noise in speedy capitalism

Ion Andoni del Amo Castro, University of the Basque Country, Spain

Arkaitz Letamendia Onzain, University of the Basque Country, Spain

Jason Diaux González, University of the Basque Country, Spain

8.5.3. Virtual and non-virtual spaces in/of Czech emo subculture

Martin Hermansky, Charles University, Czech Republic

8.5.4. Hindrances and enhancements to sub-cultures: an analysis to observe the effects of self-organised musical activities onto the finished creative product

Simon Paton, Bath Spa University, United Kingdom

When I started doing this stuff, I came across a lot of resistance within academic circle. (...) So when KISMIF came I was pleased, and thought "oh yeah, I will pop up one or two days maybe get around to see the various bits and bobs". And I was really pleasantly surprised to see how big it is, and how it brings together not only the people who are talking about it from an academic sense, but also from practical point of view - the people who lived and practiced. It's a real dialogue between those who lived and are living it, those who are studying it, and those who are doing both. That's something I think is really important - for us not to be talking to ourselves, but to be talking to each other.

Matt Worley (University of Reading, Subcultures Network, United Kingdom)

Detailed Schedule

KISMIF 2014 was a superb conference that helped extend our geographical and critical understanding of punk and subculture. It was wonderful to be part of it!

George McKay (University of East Anglia, AHRC Leadership Fellow, United Kingdom)

15 JULY 2016

15 July 2016

75

SALÃO BRAZIL

Sex/Fri
15 Jul

WARM-UP KISMIF CONFERENCE 2016

DIY CULTURES,
SPACES AND
PLACES



18h/6pm

COM / WITH

ANDY BENNETT
PAULA ABREU
PAULA GUERRA

22h/10pm

VICTOR TORPEDO
"KARAOKE"
+ WIPEOUT BEAT

ORGANIZERS



O JACC É UMA ESTRUTURA
FINANCIADA POR



18h30 - 20h00 – DISCUSSION Paula Guerra, Paula Abreu & Andy Bennett

KISMIF Conference 2016: Programme

Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal

KISMIF Conference 2016: scientific networks and collective reflections

Paula Abreu, Faculty of Economics, Center for Social Studies, University of Coimbra, KISMIF Project, Portugal

DIY Cultures, Spaces and Places

Andy Bennett, School of Humanities, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia

Salão Brazil, Coimbra

22h00 – Victor Torpedo Karaoke + WIPEOUT BEAT

Price: 5 euros.

Description: Victor Torpedo (Tédio Boys, The Parkinsons, Blood Safari, Tijuana Bibles) is one of the most charismatic and talented Portuguese musicians. And you can replace the word musician by the word artist as it is not only in the music field where Victor shows his gift. It is as an artist that we will find him on stage in this solo project inspired by all the urbanity of the world (from rock'n'roll to reggae). Performing alone on stage he is an entertainer.

Descrição: Victor Torpedo (Tédio Boys, The Parkinsons, Blood Safari, Tijuana Bibles) é um dos músicos portugueses mais carismáticos e talentosos. E pode-se substituir a palavra músico pela palavra artista, uma vez que não é só no campo da música que Victor revela os seus talentos. É como um artista que vamos encontrá-lo no palco, neste projeto a solo inspirado por toda a urbanidade do mundo (desde o rock'n'roll ao reggae). Atuando sozinho no palco, ele é um entertainer.

URL: <https://www.facebook.com/VictorTorpedomusic>

Description: WIPEOUT BEAT – Carlos Dias, Pedro Calhau e Miguel Padilha met in pottery classes, the result was unexpected. They created an amphora and two ashtrays, the sufficient to feel that teamwork results. So, creating a band was the natural step. In this age of speed, they decided to play with Casios and an old Antonelli. It has gone well.

Descrição: WIPEOUT BEAT – Carlos Dias, Pedro Calhau e Miguel Padilha encontraram-se nas aulas de olaria, o resultado foi inesperado. Criaram uma ânfora e dois cinzeiros, o suficiente para acharem que o trabalho em equipa resulta. Daí que começar uma banda, foi o passo natural. Nesta era de velocidade, resolveram tocar com Casios e um velho Antonelli. Tem corrido bem.

URL: <https://www.facebook.com/Wipeout-Beat-1005148812900739/>

Salão Brazil, Coimbra



© Wipeout Beat



© Victor Torpedo

KISMIF is building its foundation very fast, which shows that the idea that people had a while back - that the study of music, pop, punk, heavy metal, were all secondary fields of study in the academia - is now starting to change. When you look at an event like KISMIF, at the quality of the reflections that people have here, how they make us think about music and the construction of our identities and personal trajectories, that idea fades away quite rapidly.

Jeder Janotti Junior (Post-Graduate Program in Communication for the Communication Department of Federal University of Pernambuco, Audiovisual and Music Analysis Laboratory, Brazil)

17 JULY 2016

From 14h00 – Opening and Registration

17-22 July 2016 | Waiting Room [Entrada Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

15h00 - 16h00 – **OPENING EXHIBITION** ‘O princípio do fim [The beginning of the end]’

Artist: Miguel Januário. | Price: Free.
Presentation: [to be announced]

Description: ‘The Beginning of the end’ hits us with a staggering reflection: a composition seated in a time and place, guiding the visitor into a contemporary – free, equal and fraternal – world of convulsions. It provides not a dystopian vision, but a real, crude, critical analysis to the brutalizing and failing democratic and humanitarian system which purportedly supports us – a stage which confronts us with the asymmetries, the abuses and the hypocrisy in a rational and emotional way. Where do we come from? Who are we? Where are we going? You will probably find the answers to these questions inside. And probably not. But surely you will reflect on them – and that reflection will be the beginning. Of the end. ‘±MAISMENOS±’ surfaces in 2005 as a personal project developed in an academic research context. It quickly became a reference of creative intervention in Portuguese urban circles, due to its viral mechanics as well as the various media it wove itself into. Initially, ± presented itself as a brand against brands, its utopian mission being the antidote to advertising: ± may be found as illegal marks over a wide variety of urban environments, just as it may surface as an art installation. ± is the visual representation of the collapse of the economic systems (+ – = 0), clearly conveying a standpoint in regards to it – while also acting as a blank canvas, a particularly open-ended icon where the citizen may be able to project anything they wish, fear or suspect. Activist artist assumed, Miguel Januário was born in 1981. Graduated in Communication Design (FBAUP), he has been highlighted in the area of graffiti and street art. ± (Mais Menos/Plus Minus) is his most visible side and is through this identity that he claims and interferes in the urban landscape.

***Descrição:** ‘O Princípio do Fim’ apresenta-se como uma reflexão confrontante, uma composição territorial que expõe ao visitante um mundo contemporâneo – libertário, igualitário, fraternal – em plena convulsão. Uma visão não distópica mas real, uma análise crítica interessada face à brutalização e falência de um presente supostamente democrático, humanitário e afluente visto de um futuro próximo. Uma encenação que nos confronta racional e emocionalmente como as assimetrias, abusos e hipocrisias manifestos nas sociedades contemporâneas abastadas. De onde viemos? Quem somos? Para onde vamos? Provavelmente irá encontrar respostas para estas perguntas. Provavelmente não. Mas seguramente irá refletir sobre elas. E essa reflexão será o princípio. Do fim. ‘±MAISMENOS±’ surge em 2005 como um projeto pessoal desenvolvido num contexto de investigação académica. Rapidamente se tornou uma referência nos círculos portugueses de intervenção urbana, tanto pelos seus mecanismos virais, como pelos diversos suportes em que se materializa. Apresentou-se, inicialmente, como uma marca contra as marcas, sendo a sua missão utópica o antídoto para a publicidade: pode ser encontrado como uma marca ilegal em numerosos ambientes urbanos, como pode emergir como uma instalação artística. ± é a representação visual do colapso dos sistemas económicos (+ - = 0), transmitindo claramente um ponto de vista relativamente a estes - ao mesmo tempo funcionando como uma tela em branco, como um ícone em aberto onde as pessoas conseguem projetar os seus desejos, medos ou suspeitas.*

URL: www.maismenos.net

17 July - 7 August 2016 | Palacete Viscondes Balsemão, Porto | Curated by Miguel Januário



© MusiCult

15h00 - 16h00 – BOOK LAUNCH 'Urban Interventions', edited by Pedro Soares Neves, Pedro Costa and Paula Guerra

Price: Free.

Presentation: [to be announced]

Description: Urban milieus have always been determinant to the development of artistic practices and creative dynamics. Artistic and creative practices are (and always were) spatially uneven, as they are strongly territorially determined, due to the deeply embedded mechanisms inherent to creation, production, intermediation and fruition spheres, transversally to all kinds of cultural activities. This gains particular relevance in the framework of what Allen Scott designates as "cognitive-cultural capitalism", and the way symbolic knowledge is increasingly central in contemporary global contexts of functioning of economies and societies. On the other hand, participatory mechanisms and artistic work with communities have been feeding in recent years a dynamic streamline in terms of local development practices and territorial planning. An increasing interest of social sciences with the relation between arts, creativity and social innovation, evidencing the key role that cultural activities play in creating collaborative methodologies and strategies and in enhancing participation and empowerment, has put forward new mechanisms of generating cultural, social and economic value and fostering social innovation in the most diverse communities. In that sense, this publication aims at contributing for further discussion on these topics, proposing an integrated approach to examine the relationship between territory(ies), art and creativity, exploring urban interventions from Portugal to Brazil, Romania or Slovenia.

Descrição: Os marcos urbanos sempre foram determinantes para o desenvolvimento de práticas artísticas e dinamismos criativos. Estes marcam-se em parte pela sua tendência para serem (quase sempre) espacialmente rugosos, fortemente determinados pelo território devido a mecanismos inerentes às próprias esferas de produção, criação, intermediação e fruição, transversais a todas as atividades culturais. Isto ganha particular relevância no contexto daquilo que Allen Scott chama o "Capitalismo Cognitivo-Cultural", isto é, no modo como o conhecimento simbólico assume hoje um papel central nos contextos globais de funcionamento de economias e sociedades. Mais ainda, os mecanismos participatórios e trabalhos artísticos com comunidades têm continuamente produzido um fluxo dinâmico de práticas de desenvolvimento local e planeamento de território. O interesse progressivo das ciências sociais na relação entre artes, criatividade, e inovação social, demonstrado no papel que as actividades culturais têm nas metodologias e estratégias colaborativas de incremento da participação e empowerment, tem trazido novas metodologias de geração de valor económico, cultural, social, e tem promovido a inovação social nas suas mais diversas formas e nas mais diversas comunidades. Nesse sentido, esta publicação procura contribuir para esta discussão, propondo uma abordagem integrada ao exame da relação entre território, artes, criatividade, e explorações urbanas, desde Portugal ao Brasil e desde a Roménia à Eslovénia.

Palacete Viscondes Balsemão, Porto | Curated by Paula Guerra and Tânia Moreira

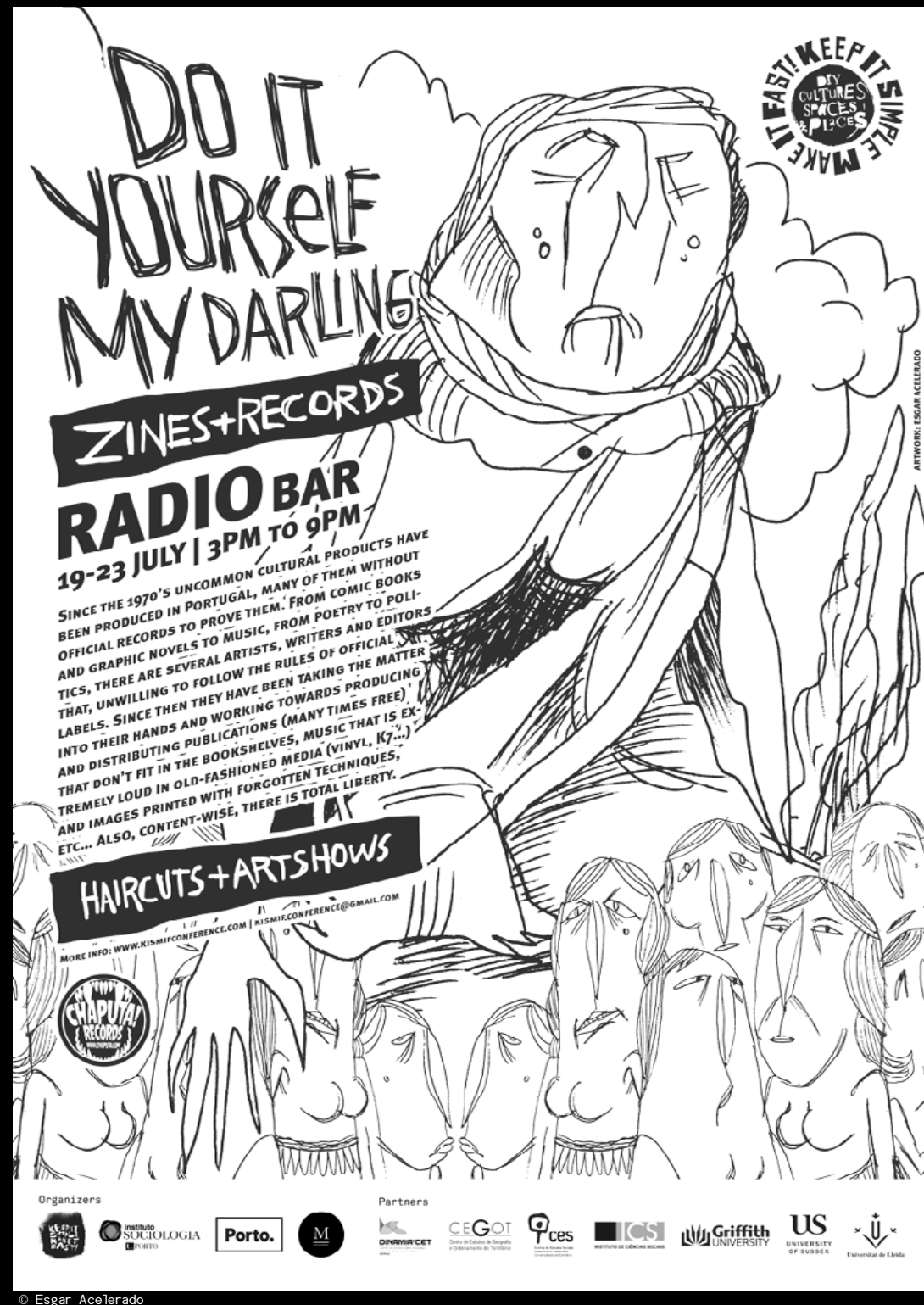
18h00 - 19h00 – **OPENING EXHIBITION** DIY DIY My Darling! @ Montepio. Outspace Zines & Records'

Artists: Esgar Acelerado, Chaputa Records and others. | Price: Free.
Presentation: [to be announced]

Description: Since the 1970's uncommon cultural products have been produced in Portugal, many of them without official records to prove them. From comic books and graphic novels to music, from poetry to politics, there are several artists, writers and editors that, unwilling to follow the rules of official labels. Since then they have been taking the matter into their hands and working towards producing and distributing publications (many times free) that don't fit in the bookshelves, music that is extremely loud in old-fashioned media (vinyl, K7...) and images printed with forgotten techniques, etc... Also, content-wise, there is total liberty.

Descrição: Desde os anos 70, vários produtos culturais pouco comuns têm sido produzidos em Portugal, muitos sem registos oficiais que o provem. Desde livros de banda desenhada e novelas gráficas à música, desde poesia à política, inúmeros artistas, escritores, e editores se recusaram a cumprir as regras das labels oficiais. Desde então têm tomado conta do assunto, trabalhando para a produção e distribuição de publicações (muitas vezes gratuitas) que não se enquadram em prateleiras, música demasiado alta em média obsoleto (vinil, k7) e imagens imprimidas em técnicas esquecidas. Para além do mais, em termos de conteúdo, é a liberdade que impera.

17-22 July 2016 | Edifício Montepio, Porto | Curated by Esgar Acelerado



© Esgar Acelerado

Whether situating topics in the past or present, all scholarship shared at KISMIF was not just of the highest, most rigorous quality, but also audacious and daring in its authenticity and passion. (...) In these ways, the mere existence of KISMIF, which will be in its third year by July 2016, acts as a kind of herald or clarion call. (...) The community that KISMIF brings together – at least for a few days – is unapologetically progressive. It is “punk” in the best sense of the word. It is heroic. (...)

Without any reservations, I can state that KISMIF is currently unparalleled in how it showcases excellent scholarship, creates an authentic, intellectual community, and integrates conference events into its host city’s cultural life.

Christine Feldman-Barrett (Griffith University,
Griffith Centre for Cultural Research, Australia)

18 JULY 2016

18 July 2016

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09h00 - 09h30 – Official opening and Welcome Speeches

Andy Bennett, KISMIF Convenor, School of Humanities, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia

António Jorge Pacheco, Artistic Director, Casa da Música, Portugal

Ester Silva, Head of the Institute of Sociology, University of Porto, Portugal

Fátima Marinho Saraiva, Vice-Rector for Cooperation and Culture, University of Porto, Portugal

Fernanda Ribeiro, Dean of Faculty of Arts and Humanities, University of Porto, Portugal

Guilherme Blanc, Department of Culture, Porto Municipal Council, Portugal

João Paulo Dias, Executive Director, Coordinator of Projects and Research Management Office, Centre of Social Studies, University of Coimbra, Portugal

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

Pedro Costa, Deputy Director, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, Portugal

Teresa Sá Marques, Centre for the Study of Geography and Spatial Planning, Portugal

Sala 2 [Room 2], Casa da Música, Porto

09h30 - 10h30 – ~~PLENARY LECTURE~~ Andy Bennett & Catherine Strong

Facilitator and discussant: Vítor Belanciano, DJ, Anthropologist, Professor, Journalist and Music Critic at Público, Portugal

Popular music scenes and cultural memory

Andy Bennett, KISMIF Convenor, School of Humanities, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia

From Rock'n'Roll High School to LISTEN: Past and present feminist music activism in Melbourne

Catherine Strong, Music Industry Program - RMIT University, Australia-New Zealand branch of IASPM, Australia

Sala 2 [Room 2], Casa da Música, Porto



Punks surround Police Box at 1st Edinburgh Princes St. Gardens Punks Picnic | © Chris Low

10h30 - 11h00 – Coffee-break

Foyer Sul Superior [Foyer South Superior], Casa da Música, Porto

11h00 - 12h30 – Parallel Sessions

1.1. Fight war, not DIY

Chair: [to be announced]

1.1.1. More than words: music analysis in the punk classroom

Scott Robertson, Graduate School of Education and Information Studies, University of California, United States of America

1.1.2. What we did was secret: underground influences from punk and hardcore movements in the city of Madrid

David Alvarez, IE University/ Universidad Complutense de Madrid, Spain

1.1.3. 'Cheap bubblegum and plastic transistors'. The dissolving mystique of Crass: the role of biographies, punk studies, and cheap merchandise in the destruction the Crass aesthetic enigma

Alastair Gordon, Leicester De Montfort University, Punk Scholars Network, KISMIF Scientific Committee Member, United Kingdom

1.1.4. Unity in diversity: an exploration of punk in Indonesia

Ollie Ward, Goldsmith's University, United Kingdom

Cibermúsica [Cybermusic], Casa da Música, Porto

2.1. Audiences, transmissions and music lovers

Chair: [to be announced]

2.1.1. The worlds of jazz and audiences in France since 2000

Mathieu Feryn, Avignon University, Centre Norbert Elias, France

2.1.2. 'Meaner than a Bull at a Rodeo': violence between punk rockers and country music fans in Southern California, 1978-1982

Kirby Pringle, California Polytechnic State University Pomona, Los Angeles City College, United States of America

2.1.3. Storm & Impetus: a reconstitution of oral memories through visual narrative of collective Sótão 277 from early 90's Natal, Brazil

Renata Peixoto Honório da Silveira, Faculty of Fine Arts, University of Porto, Portugal, Brazil

Arthur Silveira de Veras, Faculty of Fine Arts, University of Porto, Portugal, Brazil

2.1.4. Structures of sonic feeling: doing it (to) your self at an Inuit Radio Station

Tom Artiss, University of Cambridge, Almeida Theatre, United Kingdom

Sala de Ensaio 1 [Rehearsal Room 1], Casa da Música, Porto

3.1. The city sleep when i'm dance

Chair: [to be announced]

3.1.1. The New York Dolls: "Ridin', right on the subway train"

Thomas M. Kitts, St. John's University, United States of America

3.1.2. 'Like cheers but with bands': the live music venue as a social scene

Samuel Whiting, School of Media and Communication, RMIT University, Australia

3.1.3. Trying to fit: alliances, networks and 'spaces' in Saint-Etienne's music scene

Scott Henderson, Department of Communication, Popular Culture and Film, Brock University, Canada

Sala de Ensaio 3 [Rehearsal Room 3], Casa da Música, Porto

12h30 - 13h30 – Lunch

+ RISE UP: A SCIENTIFIC INTERFACE

Description: 'Rise Up' is a moment where, during the lunch time, the participants in the KISMIF Conference can present their works in a more relaxed and informal way. It is a moment open to the presentation and discussion on books, journals, fanzines, albums, films, instruments, etc.

Descrição: 'Rise Up' constitui um momento onde, durante o almoço, os participantes da KISMIF Conference podem apresentar os seus trabalhos de uma forma mais descontraída e informal. Trata-se de um espaço aberto à apresentação e discussão em torno de livros, revistas, fanzines, álbuns/ discos, filmes, instrumentos, etc.

18 – 22 July 2016 | Foyer South (Bar 1) and Foyer West (Bar 2), Casa da Música, Porto | Curated by Ana Oliveira and Rodrigo Almeida

13h30 - 14h45 – PLENARY LECTURE Billy Bragg & Steve Ignorant

'Skiffle: Britain's first DIY music for teenagers'

Billy Bragg, British singer, songwriter, guitarist and political activist, United Kingdom.

Facilitator: Guilherme Blanc, Department of Culture, Porto Municipal Council, Portugal

Discussant: Vítor Belanciano, DJ, anthropologist, professor, journalist and music critic at Público, Portugal.

Sala 2 [Room 2], Casa da Música, Porto

'CRASS cross the DIY'

Steve Ignorant, singer and artist, member of the band Crass, Slice of Life, United Kingdom.

Facilitator: Matthew Worley, University of Reading, Subcultures Network, United Kingdom

Discussant: Vítor Belanciano, DJ, anthropologist, professor, journalist and music critic at Público, Portugal.

14h45 - 16h15 – Parallel Sessions

1.2. Contaminational power (punk)

Chair: [to be announced]

1.2.1. DIY punk subculture in the creation of spaces for music education in Los Angeles, CA

Jessica Schwartz, University of California, United States of America

1.2.2. Anger can be power? The punk response to politics

Paul Mego, University of Memphis – Lambuth, United States of America

1.2.3. Hipsters explained with cultural materialism: DIY culture and urban regeneration

David Wilkinson, Manchester Metropolitan University, Manchester Left Writers, United Kingdom

1.2.4. 'Do it together again': networks, flows and spaces in building musical careers in the Portuguese independent scene

Ana Oliveira, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Project, Portugal

Cibermúsica [Cybermusic], Casa da Música, Porto

2.2. Remote control: archives, documentation, pedagogy and heritage

Chair: [to be announced]

2.2.1. I wanna be your punk! KISMIF Archive between heritage, DIY and retromania

Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal

Ana Oliveira, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Project, Portugal

Pedro Quintela, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

Tânia Moreira, Faculty of Arts and Humanities, University of Porto, KISMIF Project, Portugal

2.2.2. Academic involvement in the Lion City underground: documentation, pedagogy, and scholarly connectivities in Singapore's multi-subcultural music scene

J. Patrick Williams, Nanyang Technological University, United States of America, Singapore

Kai Khiun Liew, Nanyang Technological University, Singapore

2.2.3. An archive in the UK

Andy Linehan, Popular Music Curator, British Library, United Kingdom

2.2.4. How we work there? The new days of the music research

Mário Cardoso, Department of Music Education, Polytechnic Institute of Bragança, Portugal

Levi Silva, Department of Education and Psychology, University of Trás-os-Montes and Alto Douro, Portugal

Sala de Ensaio 1 [Rehearsal Room 1], Casa da Música, Porto

3.2. Say hello to the underground

Chair: [to be announced]

3.2.1. Borrowed places, temporary spaces: experiencing Brisbane's ungrounded underground

Ben Green, Griffith University, Australia

3.2.2. 'All we need is a place to play': a matrix of Montreal's underground venues

Francois Mouillot, McGill University, School of Creative Media, France, Canada

3.2.3. The Brisbane Sound: sonic realities of music and place

Scott Regan, Queensland University of Technology, Australia

3.2.4. From Garage Shock to Girl Gerns: charting the DIY scenes of Bellingham and Olympia, Washington during the 'Grunge Era'

Christine Feldman-Barrett, Griffith University, Australia

Sala de Ensaio 3 [Rehearsal Room 3], Casa da Música, Porto

16h15 - 16h45 – Coffee-break

Foyer Sul Superior [Foyer South Superior], Casa da Música, Porto

16h45 - 18h15 – Parallel Sessions

1.3. Chairman of the (anti-)bored

Chair: [to be announced]

1.3.1. Ram raiding, and rocking against the class war

Lisa Mckenzie, London School of Economics and Political Science, United Kingdom

1.3.2. Desenrascar: Identifying vectors of creativity in restrictive circumstances

Abhishek Chatterjee, Doctoral Program in Design, University of Porto, Faculty of Fine Arts, University of Aveiro, India, Portugal

1.3.3. Re-shaping and re-defining a scene: the rise of collectivism in Istanbul independent music scene

F. Nur Gürbüz, Faculty of Architecture, Istanbul Bilgi University, Istanbul Technical University, Turkey

1.3.4. Boots and braces don't make me racist: antiracist skinheads in Czech Republic

Jan Charvat, Institute of Political Studies, Faculty of Social Sciences, Charles University, Czech Republic

Cibermúsica [Cybermusic], Casa da Música, Porto

2.3. 'Personality crisis': mediations, (il)legitimacies and musical industry

Chair: [to be announced]

2.3.1. DIY cultures, spaces, places and venues through the local press. Vigo 1975-1990

Zósimo López, University of Santiago de Compostela, School of Media, Spain

2.3.2. Blitz, militant journalism and the ideology of difference in 1980s Portugal

Pedro Nunes, Ethnomusicology Institute - Research Center in Music and Dance, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal

2.3.3. 'Redefining the prologue': The Maverick methodology of Some Bizzare records 1980-1985 - mediating modernity in popular music

Leon Clowes, Goldsmiths College, University of London, United Kingdom

2.3.4. Rock critics as music modernizer

Fernán del Val, Universidad Nacional de Educación a Distancia, Spain

Sala de Ensaio 1 [Rehearsal Room 1], Casa da Música, Porto

3.3. City to burn

Chair: [to be announced]

3.3.1. You can never shake music genres without shaking the higher laws of the city

Luísa Arroz, School of Arts and Design, Caldas da Rainha, Portugal

3.3.2. The disneyfication of the neoliberal urban night in Bairro Alto, Lisbon

Jordi Nofre, CICS.Nova, New University of Lisbon, Spain, Portugal

João Carlos Martins, CICS.Nova, New University of Lisbon, Portugal

3.3.3. Lonerism: inviting stories about popular music and DIY music practices from a place on the margin

Lisa Nikulinsky, Griffith University, Australia

3.3.4. Local scenes, urban development and the commercialization of live music. Three fields of tension for scene based performing spaces

Robin Kuchar, Institute of Sociology and Cultural Organization, Leuphana University, Germany

3.3.5. Overflowing days. Flows and routes in/of the Portuguese urban culture

Susana Januário, Faculty of Arts and Humanities, KISMIF Project, University of Porto, Portugal

Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal

Sala de Ensaio 3 [Rehearsal Room 3], Casa da Música, Porto

19h00 - 19h30 — **OPENING EXHIBITION** All We Ever Wanted Was Everything'

Artist: Vera Marmelo. | Price: Free.
Presentation: [to be announced]

Description: In a former interview, Vera Marmelo mentioned what inspired her most: 'My friends. My friends' music. People's energy and how they may create beautiful art, interesting conversations, people who make lovely things happen and make others feel good. The beauty and charisma of strangers'. This exhibition is a visual testimony of Vera Marmelo's own words. It conveys the simplicity, the energy, the authenticity, the charisma and the spirit of rock'n'roll. In a nut shell, it's a celebration of rock'n'roll, of Do It Yourself, of Vera's authentic artistic eye, for the first time in Oporto. Because rock is made of images, of body and soul.

Vera Marmelo was born in 1984, in Barreiro. In 2002, she started to photograph concerts held at Barreiro venues and this is where comes the connection to festivals, Barreiro Rocks and Outfest, which take place in the city. She's been regularly photographing concerts and Portuguese musicians since 2006. She is self-taught when it comes to photography as is said to be a part of ZDB's furniture — an important venue in Lisbon. Vera has mentioned that: "actually, my connection with photography goes hand in hand with my passion for music. It's my instrument, my excuse to always be present at concerts and my way of contributing to the promotion of the musicians I observe".

Descrição: Vera Marmelo dizia numa entrevista que o que a inspirava era: "Os meus amigos. A música que os meus amigos fazem. A energia de pessoas, o que as pessoas podem construir de belo, conversas interessantes, pessoas que fazem acontecer coisas bonitas, que fazem as outras pessoas se sentirem bem. A beleza e o carisma de desconhecidos". Esta exposição de Vera Marmelo transpõe estas palavras em imagens. Mostrando a simplicidade, a energia, a autenticidade, o carisma, a totalidade do rock'n'roll. Em carne viva, a celebração do rock'n'roll, do DIY, da autenticidade pelo olhar da Vera, pela primeira vez no Porto. E porque rock é imagem, imagens, corpo e alma.

Vera Marmelo nasceu em 1984, no Barreiro. Em 2002, começa a fotografar concertos que aconteciam no Barreiro e é aí que surge a sua ligação aos festivais Barreiro Rocks e Outfest, que acontecem na cidade. Desde 2006 que fotografa com regularidade concertos e músicos portugueses. É autodidata no que respeita a fotografia e dizem que faz parte da mobília da ZDB. Vera diz que "Na verdade, a minha ligação à fotografia acontece a par da minha ligação à música. É o meu instrumento, a minha desculpa para estar sempre presente e a minha maneira de contribuir para divulgar os músicos que acompanhava".

URL: <http://v-miopia.blogspot.pt/>
<https://www.instagram.com/veramarmelo/>

18-22 July 2016 | Foyer 3rd Floor, Teatro Rivoli, Porto | Curated by Vera Marmelo and Sérgio Costa Araújo



© Vera Marmelo



© Vera Marmelo

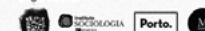
ALL WE EVER WANTED WAS EVERYTHING

Vera Marmelo
Photo exhibition

Teatro Rivoli, Porto
18-22 July 2016

Opening:
18 July, 19:00

Organizers:



Partners:



More Info:
kismifconference.com
kismif.conference@gmail.com

19h30 - 20h00 – **BOOK LAUNCH** ‘From Coimbra to London: to live the punk dream and meet my tribe’, by Paula Guerra and Pedro Quintela

Price: Free.
Presentation: [to be announced]

Description: Presentation of Paula Guerra and Pedro Quintela last article, entitled: “From Coimbra to London: To live the punk dream and meet my tribe”. In a day of celebration of punk and The Parkinsons, this work intends to discuss the importance of these dynamics, namely for the constitution and maintenance of Coimbra’s music scene, found by the emblematic Tédio Boys who, in the 1990’s, took the Coimbra punk abroad, having had the United States as their place of destination; a mobility that has perpetuated to the present day, particularly in the first decade of this century, through such bands as The Parkinsons.

Descrição: Apresentação do trabalho de Paula Guerra e Pedro Quintela, intitulado “From Coimbra to London: To live the punk dream and meet my tribe”. Num dia de celebração do punk e dos Parkinsons, este capítulo pretende discutir a importância destas dinâmicas, nomeadamente no que respeita à constituição e manutenção da cena musical de Coimbra, encontrada nos emblemáticos Tédio Boys que, nos anos 90, levaram o punk de Coimbra para o exterior, tendo tido os Estados Unidos como seu local de destino; uma mobilidade que se perpetuou até ao presente, especialmente até à primeira década deste século, através de bandas como The Parkinsons.

Café-Concerto, Teatro Rivoli, Porto | Curated by Paula Guerra and Tânia Moreira

20h00 - 20h30 – **BOOK LAUNCH** ‘Transglobal Sounds. Music, youth and migration’, edited by João Sardinha and Ricardo Campos

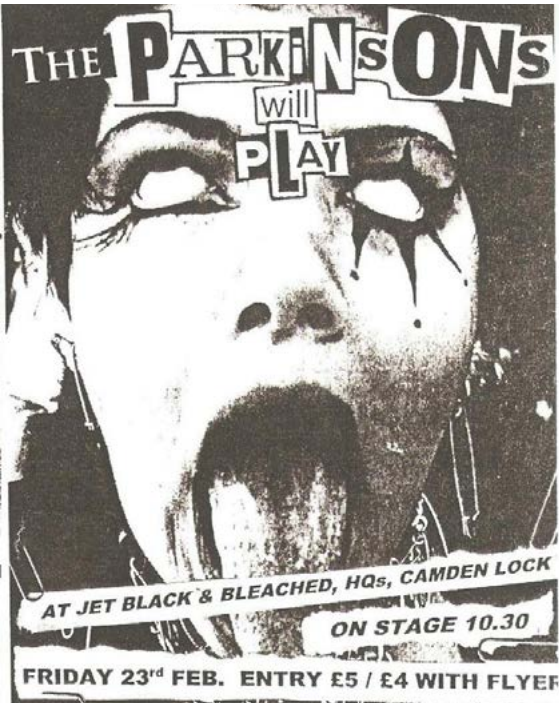
Price: Free.
Presentation: [to be announced]

Description: This book, organized by João Sardinha e Ricardo Campos, is about music, youth and mobilities. It is a book that seeks to interface between these three themes, having as the connecting element the concept of mobility. Like people, music also travels. Linked to multiple territories and fulfilling diversified functions for groups and individuals, music is capable of being anywhere, at any time, able of fulfilling whatever function a given group or individual wishes to have fulfilled. This book contains a chapter by Paula Guerra e Pedro Quintela, entitled: “From Coimbra to London: To live the punk dream and meet my tribe”. This chapter intends to discuss the importance of these dynamics, namely for the constitution and maintenance of Coimbra’s music scene, found by the emblematic Tédio Boys who, in the 1990’s, took the Coimbra punk abroad, having had the United States as their place of destination, a mobility that has perpetuated to the present day, particularly in the first decade of this century, through such bands as The Parkinsons.

Descrição: Este livro, organizado por João Sardinha e Ricardo Campos, é sobre música, juventude e mobilidades. É um livro que procura fazer a interface entre estes três temas, tendo como elemento de ligação o conceito de mobilidade. Tal como as pessoas, a música também viaja. Vinculado a vários territórios e que exercem funções diversificadas para grupos e indivíduos, a música é capaz de estar em qualquer lugar, em qualquer momento, é capaz de cumprir qualquer função de um grupo ou desejos individuais. Este livro integra um capítulo de Paula Guerra e Pedro Quintela, intitulado: «From Coimbra to London: To live the punk dream and meet my tribe». Este capítulo pretende discutir a importância destas dinâmicas, nomeadamente no que respeita à constituição e manutenção da cena musical de Coimbra, encontrada nos emblemáticos Tédio Boys que, nos anos 90, levaram o punk de Coimbra para o exterior, tendo tido os Estados Unidos como seu local de destino; uma mobilidade que se perpetuou

até ao presente, especialmente até à primeira década deste século, através de bandas como The Parkinsons.

Café-Concerto, Teatro Rivoli, Porto | Curated by Paula Guerra and Tânia Moreira



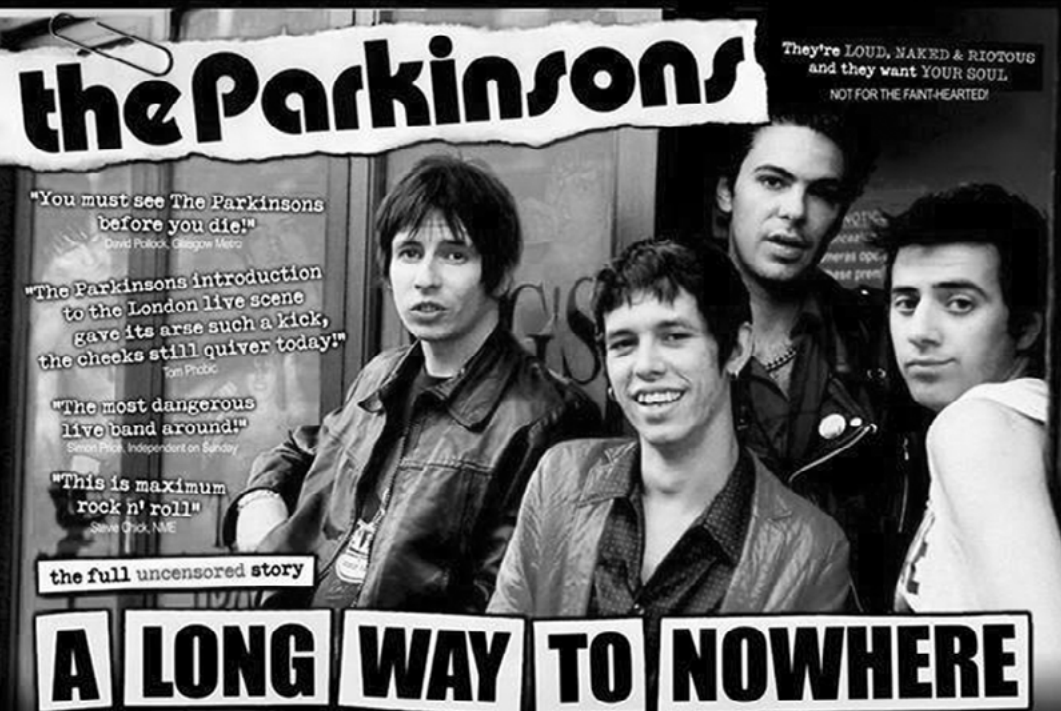
The Parkinsons' Gig Flyer, designed by Chris Low | © Chris Low





KISMIF
PORTO
2016

TEATRO RIVOLI



REALIZADO POR CAROLINE RICHARDS

JULY 18TH
TEATRO RIVOLI

21h30

23h30

FILME

AUDITÓRIO ISABEL ALVES COSTA

CONCERTO

UNDERSTAGE

+ DJ SET VICTOR TORPEDO, CHRIS LOW AND MARTELO

Organizers



21h30 - 23h00 – SCREENING of the documentary 'The Parkinsons: a long way to nowhere', directed by Caroline Richards

Price: 10 euros. Free by ticket presentation to the gig of The Parkinsons.

Discussion: Caroline Richards, Chris Low

Description: As a celebration of the band's 15-year career, on 14th December 2015, the documentary 'The Parkinsons: A Long Way to Nowhere' premiered in London, at the legendary Prince Charles Cinema. The documentary was compiled from hundreds of hours of archive footage and interviews, containing exclusive pictures that portray the core of their musical revolution, which still arouses curiosity. This is the best possible documentary for one of the most remarkable bands of Coimbra and of Portugal. The irreverence of The Parkinsons along the years is faithfully portrayed, in what promises to be a cult film for not only all the punk and rock lovers, but also for all those fans who have followed Coimbra's unique music scene. The band's success was so notorious in the UK, that at some point, they were compared to the Sex Pistols by The Guardian newspaper. They were also praised by David Pollock (Glasgow Metro) in his article called "You must see The Parkinsons before you die!". The documentary viewing will be followed by a conversation between the audience, the band members and the film director.

Descrição: A propósito da comemoração dos 15 anos de carreira dos The Parkinsons, estreou no passado dia 14 de dezembro de 2015, no lendário Prince Charles Cinema, no centro de Londres, o documentário intitulado 'The Parkinsons: A Long Way to Nowhere'. O documentário foi realizado a partir de centenas de horas de arquivo e entrevistas, com imagens inéditas diretamente do centro da sua revolução musical, que ainda hoje desperta curiosidades. É este o documentário possível para uma das mais marcantes bandas de Coimbra e de Portugal. Ao longo dos anos, a irreverência dos Parkinsons é retratada fielmente, naquilo que promete ser um filme de culto para todos os amantes de punk rock, e todos aqueles que acompanharam a cena musical única de Coimbra. No Reino Unido, onde o seu sucesso foi bem notório, chegando a ser comparados, em tempos, aos Sex Pistols, pelo The Guardian, fazem-se ouvir reacções várias como "You must see The Parkinsons before you die!" por David Pollock – Glasgow Metro. A projecção do documentário será acompanhada com uma conversa com o público no final do filme com a presença dos elementos da banda e da realizadora.

Auditório IAC [Auditorium IAC], Teatro Rivoli, Porto | Curated by Esgar Acelerado and Paula Guerra



23h30 – GIG 'The Parkinsons' + DJ Set Victor Torpedo & Chris Low

Price: 10 euros. The ticket includes entry to the screening of the documentary 'The Parkinsons: a long way to nowhere'.

Description: In 2000, Victor Torpedo leaves Coimbra, moves to London with Pedro Chau and forms The Parkinsons. Afonso Pinto and Chris Low would join them in this musical venture and soon begin to revolutionize the rock scene in London. They play at the Reading Festival in 2001 and become popular for their live chaotic irreverence. Somewhere between the concert frenzy, the parties and some despised jobs, they launch their first album, in 2002, named *A Long Way to Nowhere*, which received favourable reviews from English critics. Two years later, they record *New Wave*, and in 2005, they return to their origins and edit *Down with the Old World*, by Rastilho music label. Later, in 2012, they return to record the album *Back To Life*. The Parkinsons have a musical career which is mostly divided between Portugal and the United Kingdom. They are a cult band, considered by many, as one of the best punk rock bands that have emerged in the British musical scene at the onset of the 20th Century. They are restless, demanding and very noisy. They are unique. Today, The Parkinsons are Afonso Pinto – Voice; Victor Torpedo – Guitar; Pedro Chau – Bass; Paula Nozzari – Drums.

Descrição: Em 2000, Victor Torpedo sai de Coimbra e muda-se para Londres com Pedro Chau e forma os The Parkinsons. Juntam-se-lhes Afonso Pinto e Chris Low. E assim começam a revolucionar a cena rock de Londres. Tocam no Reading Festival em 2001 e são reconhecidos pela sua irreverência caótica ao vivo. Entre o frenesim de concertos, festas e empregos desprezados, lançam o primeiro álbum, em 2002, intitulado *A Long Way to Nowhere*, que é bem recebido pela crítica britânica. Dois anos mais tarde é a vez de *New Wave* e em 2005 regressam às origens para editar *Down with the Old World*, pela Rastilho. Em 2012, regressaram às edições discográficas, com o disco, *Back To Life*. Os The Parkinsons têm uma carreira dividida maioritariamente entre Portugal e o Reino Unido, são uma banda de culto e considerados por muitos como uma das melhores bandas punk rock a surgir no circuito musical britânico no princípio deste século, são inquietos, reivindicativos e altamente ruidosos. São singulares. Hoje os The Parkinsons são: Afonso Pinto – Voz; Victor Torpedo – Guitarra; Pedro Chau – Baixo; Paula Nozzari – Bateria.

Sub-palco [Under Stage], Teatro Rivoli, Porto | Curated by Esgar Acelerado and Paula Guerra



The Parkinsons, 2001 | © Chris Low



Bunch of punks

LOUD, naked, dirty, sweaty and rude. The Parkinsons embody the spirit of punk. They had been playing in their native Portugal for a few years before they got their first international gig – playing at Joey Ramone's birthday party. Their self-proclaimed mission is to bring raw rage and energy back to an increasingly tidy rock scene. They hate The Strokes, The White Stripes, Black Rebel Motorcycle Club and all the other stylish kings of the rock renaissance. Ex-drummer Chris once said: "We're sick of all these bands who look like technicians who have come to replace your computer at work. We're all about the action." With a reputation for stripping off within seconds, swinging naked from

THE PARKINSONS
Freebutt, Phoenix Place,
Tue, July 20

the lighting rigs and peeing into people's pints. The Parkinsons swiftly established they were willing to put their money where their mouths are. What was less certain, however, was whether they were actually any good. Critical praise tended to focus on the glorious neanderthal anarchy of their gigs rather than the quality of their songwriting.

Six years later, The Parkinsons are still going strong. They've spent the past year writing new material and having a drastic line-up reshuffle, resulting in a new album, *Reson To Resist*, which has a surprising

amount of rather good songs on it. Reviews suggest that while they may have learnt to play a bit better, they have lost none of their f*** you attitude.

In any case, it's as a live act that they really shine, with their gigs being compared to those of the early Sex Pistols. Ringmasters in the circus of chaos, The Parkinsons must be seen live to be truly appreciated. Just don't wear anything you would rather not see covered in beer, spit or other bodily fluids.

Kate Morrison

INFO Starts 7.30pm,
tickets cost £4.50/£3.
Call 01273 603974.

MUSIC

The Parkinsons, Music Mag Feature, 2001 | © Chris Low



THE PARKINSONS
Long Way to Nowhere
(Fierce Panda) 1013
THE PARKINSONS, the saffey-pin punk rockers from Portugal, enjoy minor infamy for messy gigs which invariably involve them stripping and fighting with their instruments before being thrown off stage. It's tempting to think that such idiocy must mask incompetence, but their debut mini-album is a melody-soaked revelation: 30 minutes of blank generation brilliance that owes more to the Ramones' tuneful pop than to Sham 69 stupidity. *Primitive* is a three-minute spurt of aural adrenalin, while *Nothing to Lose* ends with a feedback frenzy that suggests success could await if they keep their trousers buttoned. **★★★★**

The Parkinsons, Music Mag Review, 2001 | © Chris Low

18 July 2016

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KISMIF was such an inspiring place to be! It's been two months now, but I'm still thinking back to all the great lectures I got to see/hear and the important questions that people are working and doing research on.

And it extraordinary how KISMIF sparks connections between underground subcultural activists and/or academics beyond the realm of the conference and its actual, local space. It's a hub!

Atlanta Ina Beyer (Carl von Ossietzky University of Oldenburg, Germany)

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19-22 July 2016

Room For One [Anfiteatro Nobre]
Faculty of Arts and Humanities of the University of Porto

More info: www.kismifconference.com | kismif.conference@gmail.com

Organizers



Partners



From 09h30 – **OPENING EXHIBITION** / A liturgia do delírio [The liturgy of delirium]

Artist: Esgar Acelerado. | Price: Free.

Description: 'People with a Sweet Tooth', on the magnificent work of Esgar Acelerado by Valter Hugo Mãe: "I always have the idea that the characters of Esgar Acelerado bring with them a look of gluttony for things, gluttony for life with their frequently bulging appearance, with a hard and intense expression. They are a very tender group of figures that mix the cartoon imaginary world with that of illustration, from the more pragmatic of the former genre to the more lyrical aspects of the latter. I always have a sense of fun to which is added ferment sensitivity which many times lead to a tone that is also dramatic, even melancholic and hence romantic". In <http://www.mr-esgar.com/2010/11/about/>

Descrição: GENTE GULOSA, sobre o magnífico trabalho do Esgar Acelerado por Valter Hugo Mãe. "Tenho sempre a ideia de que as personagens do Esgar Acelerado trazem um ar de gula pelas coisas, uma gula pela vida com o seu aspecto frequentemente esbugalhado, de expressão grande e intensa. São uma colecção muito terna de figuras que mesclam o universo da BD com o da ilustração, entre o mais pragmático do primeiro género e o mais lírico do segundo. Eu tenho sempre a sensação do divertido que se junta a uma sensibilidade fremente e que leva tantas vezes a um tom também dramático, melancólico, desde logo romântico". In <http://www.mr-esgar.com/2010/11/about/>

URL: www.mr-esgar.com

19-22 July 2016 | Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto | Curated by Esgar Acelerado

10h00 - 10h45 – **OPENING EXHIBITION** Lucy Robinson

Facilitator: [to be announced]

Discussant: [to be announced]

Fangrrrling Feminism: Letting go of some hang-ups

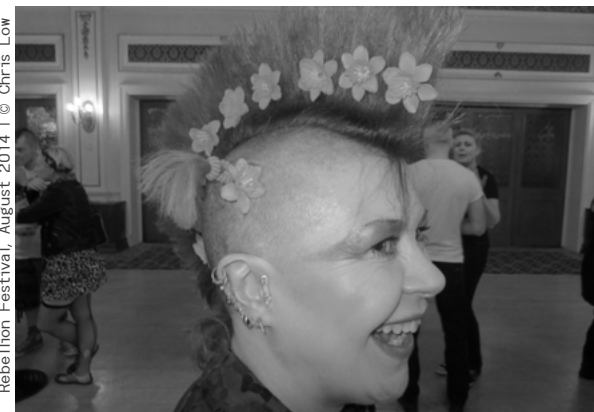
Lucy Robinson, University of Sussex, The Subcultures Network, United Kingdom.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

10h45 - 11h15 – **Coffee-break**

Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

Rebellion Festival, August 2014 | © Chris Low



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Exhibition

19 - 22 July 2015

In-Between Room. Faculty of Arts and Humanities of the University of Porto

Organizers



Partners



From 10h30 – OPENING EXHIBITION Mister Fields Keeps it (very) simple and makes it (really) fast...

Artist: Mister Fields. | Price: Free.

Description: Mister Fields has elected drawing on paper as his primary artistic territory. More recently he has been exploring different forms of engraving (in metal, wood and linoleum). His latest works have been carried out mainly through the linocut process. This is a quick, easy and inexpensive process of printmaking, in the best KISMIF style. Working in linoleum with a simple language, inspired by popular and folk motifs, Mr. Fields has been diversifying his imagery and his unique gallery of characters. The works at this exhibition portray this particular moment of creativity.

Descrição: Mister Fields elegeu o desenho em papel como o seu principal território artístico. Mais recentemente tem-se dedicado a diferentes formas de gravura, em metal, madeira e linóleo. Os seus últimos trabalhos têm sido realizados principalmente através do processo de linogravura. Este é um processo rápido, fácil e barato de reprodução, ao melhor estilo KISMIF. Utilizando o linóleo, recorrendo a uma linguagem simples inspirada em motivos populares, Mister Fields tem vindo a diversificar o seu universo imagético e a sua singular galeria de personagens. As obras patentes nesta exposição retratam este momento da sua atividade artística.

19-22 July 2016 | In-Between Room [Corredor e entrada da Sala de Reuniões], Faculty of Arts and Humanities of the University of Porto, Porto | Curated by Ricardo Campos

11h15 - 12h00 – PLENARY LECTURE Don Letts

Facilitator: Álvaro Costa, Communicator RTP, Portugal

Discussant: [to be announced]

The Clash: Westway to the World

Don Letts, film/ documentary director, DJ, United Kingdom

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

12h00 - 12h45 – PLENARY LECTURE Gina Arnold

Facilitator: Álvaro Costa, Communicator RTP, Portugal

Discussant: [to be announced]

Looking Backwards: Route 666 in the Rear View Mirror

Gina Arnold, writer, music critic, and academic (Stanford's Center for Comparative Studies in Race and Ethnicity, and University of San Francisco), United States of America

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

12h45 - 13h45 – Lunch

+ RISE UP: A SCIENTIFIC INTERFACE

Description: 'Rise Up' is a moment where, during the lunch time, the participants in the KISMIF Conference can present their works in a more relaxed and informal way. It is a moment open to the presentation and discussion on books, journals, fanzines, albums, films, instruments, etc.

Descrição: 'Rise Up' constitui um momento onde, durante o almoço, os participantes da KISMIF Conference podem apresentar os seus trabalhos de uma forma mais descontraída e informal. Trata-se de um espaço aberto à apresentação e discussão em torno de livros, revistas, fanzines, álbuns/ discos, filmes, instrumentos, etc.

18 – 21 July 2016 | Room at The Top [Sala de Reuniões], Faculty of Arts and Humanities of the University of Porto, Porto | Curated by Ana Oliveira and Rodrigo Almeida

From 14h00 – OPENING EXHIBITION 'Sorry we're Open!'

Artist: Coletivo ZineFestPT 'Sorry We're Open!'. | **Price:** Free.

Description: 'Sorry we're open!' presents itself as an irreverent and relaxed approach, aiming to provoke and go beyond limits, to enter and feel welcome, in other words, an approach to the way doors are open, which is behind the ZineFestPt project, launched in 2015, to be continued in 2016. At KISMIF 2016 we propose an exhibition of fanzines and other publications, with the will to participate and to welcome, to stir up and show the zine universe of the micro-edition, the self-published, the independent and provocative publication, in short, the artistic and alternative culture! We welcome all projects of artistic and creative expression, which are fierce, musical, romantic, critical, political and poetic, carrying the energy of this universe of multiple senses and dynamics. Do it yourself, and we ourselves will also do something to be happening here.

Descrição: 'Sorry we're open!' assume-se como uma abordagem irreverente e descontraída, de provocar o risco de entrar e ser bem-vindo, de participar e acolher, de agitar e dar a experimentar, ou seja, ao modo de abrir portas que está por trás do projeto do ZineFestPt lançado em 2015 e a que será dada continuidade em 2016. Neste momento e integrando o KISMIF propõe-se relançar a feira de fanzines e de outras publicações, com vista a trazer à vista de todos o universo zine, da micro-edição, da autoedição, da publicação independente e, em geral, da cultura artística e alternativa! Damos as boas vindas a projetos de expressão artística e criativa, dinâmicos, ferozes, românticos, irreverentes, emotivos, plásticos, musicais, poéticos, e tudo mais, desde que carregados com a boa energia deste universo de múltiplos sentidos e dinâmicas. Faça você mesmo que nós também, cá estamos a acontecer.

URL: <https://zinefestpt.wordpress.com/>
<https://www.facebook.com/zinefestpt/>

19-22 July 2016 | Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto | Curated by Cristina de OAlves (Madame Zine)

Sorry we're OPEN EXHIBITION

ZINEFESTPT

TO ALL, THE ZINE UNIVERSE

MICRO-EDITION

AUTO-EDITION

SELF-PUBLICATION

DIY

FREE ENTRANCE

local:

Just One More
Room for You [Room 202]
Faculty of Arts & Humanities
University of Porto
Via Panorâmica

19 - 22 July 2016

info.
www.zinefestpt.wordpress.com
zinefestpt@gmail.com
www.kismifconference.com
kismif.conference@gmail.com

Organizers

Partners

© Cristina de OAlves (Madame Zine)

From 14h00 – **OPENING EXHIBITION** 'Search & Destroy'

Scientific Journals: Interactions, Metal Music Studies, Journal of Urban Cultural Studies, Punk and Post Punk, Fashion, Style & Popular Culture, Journal of Community Music, Journal of Music, Technology and Education, Scene, Cidades, Comunidades e Territórios, among others.
Price: Free.

Description: The third edition of KISMIF Conference organizes again an exhibition of scientific journals that will bring to the Faculty of Arts and Humanities of the University of Porto some of the most interesting journals (national and international) of the scientific community most dedicated to the theme of popular music, cultural studies, sociology of art and sociology of culture. The aim is to increase the knowledge and generate interest and exchange.

Descrição: A terceira edição da KISMIF Conference organiza novamente a mostra de revistas científicas que trará à Faculdade de Letras da Universidade do Porto alguns dos mais interessantes periódicos (nacionais e internacionais) do meio científico mais dedicado às temáticas relacionadas com a KISMIF Conference (popular music, cultural studies, sociologia da arte e da cultura). O principal objetivo é contribuir para o aumento do conhecimento e gerar interesse e troca de conhecimentos científicos nestas áreas.

19-22 July 2016 | Room Anti The Top [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto | Curated by Paula Guerra, Gabriela Gelain e Tânia Moreira

14h15 - 15h45 – Parallel Sessions

1.4. Four notes on a punk's day

Chair: [to be announced]

1.4.1. CCCP and the Italian way to punk: a textual analysis of lyrics

Vincenzo Romania, Università degli Studi di Padova, Italy

1.4.2. Same name but different things? DIY practices in New England and Switzerland

Loïc Riom, Institute of Sociological Research, University of Geneva, Switzerland

Vera Vidal, École des Hautes Etudes en Sciences Sociales, France

1.4.3. The squat La Miroiterie (1999-2014), a place for the punk scene in Paris

Solveig Serre, Centre d'Études Supérieures de la Renaissance, Centre de Musique Baroque de Versailles, Centre National de la Recherche Scientifique, France

Luc Robène, Université de Bordeaux, Théorie et Histoire des Arts et des Littératures de la Modernité, Centre National de la Recherche Scientifique, France

1.4.4. The politics of music: Western YouTube reception of Pussy Riot's musical activism

Frank Weij, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

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

2.4. (Old)New noises, new directions: heritage, legacy, memory, retromania in the music scenes

Chair: [to be announced]

2.4.1. 'In the land of grey and pink': popular music in the lived and imagined city of Canterbury

Asya Draganova, Canterbury Christ Church University, Bulgaria, United Kingdom

Shane Blackman, Canterbury Christ Church University, United Kingdom

2.4.2. Creation myths of/ on the northern soul scene

Sarah Raine, Birmingham Centre for Media and Cultural Research, Birmingham City University, United Kingdom

Tim Wall, Birmingham Centre for Media and Cultural Research, Birmingham City University, United Kingdom

2.4.3. Legitimizing music scenes: periurban musical landscapes under scrutiny

Pedro Costa, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Project, Portugal

Ricardo Lopes, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, Portugal

2.4.4. Dancing the Poot! Devo and Ohio's underground post-punk scene 1975 – 1980

Grace Healy, University of Huddersfield, United Kingdom

4.1. Sonic stories, sonic cities, sonic experiences

Chair: [to be announced]

4.1.1. Network of friends: popular music and industrial cities in 1980s Europe

Giacoimo Bottà, University of Helsinki, Music Research - University of Tampere, Finland

4.1.2. Sensing the city - mapping the beat. Analysing (affective) rhythms of music-making in Wellington and Copenhagen

Katie Rochow, Victoria University of Wellington, New Zealand

4.1.3. An Other Sonic Youth - The genesis of the noise years in Caldas da Rainha

Luiz Alberto Moura, University of Minho, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, Portugal

4.1.4. Annihilation, counter-practices, cooperation: the case of Romanian underground music scenes under socialism

Petrică Mogoș, Erasmus University Rotterdam

Faculty of Arts and Humanities of the University of Porto, Porto

15h45 - 16h15 – Coffee-break

Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

16h15 - 17h45 – Parallel Sessions

1.5. They've got a bomb: the Punk Scholars Network

Chair: [to be announced]

1.5.1. Are you scared to get punky? Indie pop and punk rock

Pete Dale, Manchester Metropolitan University, United Kingdom

1.5.2. Everyone's Wally: Stonehenge, new age travellers and the continuing struggle for Albion

Mike Dines, Institute of Contemporary Music Performance, Punk Scholars Network, KISMIF Scientific Committee Member, United Kingdom

1.5.3. 'Guys touching each other! Sweating! Flesh!...': homoeroticism in neo-fascist rock music graphics

Ana Raposo, School of Arts and Design Matosinhos, Punk Scholars Network, KISMIF Project, Portugal

1.5.4. Transmitting that noisy aesthetic: Motörhead and their continuing influence on global punk aesthetics

Alastair Gordon, Leicester De Montfort University, Punk Scholars Network, KISMIF Scientific Committee Member, United Kingdom

2.5. 'Remember the last summer': dynamics, actors and processes of contemporary culture of festivalization

Chair: [to be announced]

2.5.1. 'A thankless task'? Independent and DIY festival promotion in the twenty first century

John Williamson, University of Glasgow, United Kingdom

2.5.2. Rock in Rio business model: an exploratory approach

Tatiana Ribeiro, INDEG/ISCTE - University Institute of Lisbon, Portugal

Pedro António Ferreira, INDEG/ISCTE - University Institute of Lisbon, Portugal

Maria João Vaz, ISCTE - University Institute of Lisbon, Portugal

2.5.3. Music festivals as a factor of regional development

Miguel Teixeira, Faculty of Arts and Humanities of the University of Porto, Portugal

2.5.4. The social meanings of independent publishing, if by chance it means something

José de Souza Muniz Júnior, University of São Paulo, Brazil

2.5.5. PZYK Congregations and Sin Eaters: Festivals as facilitators in DIY and underground networks

Robert Strachan, School of Music, University of Liverpool, Institute of Popular Music, United Kingdom

4.2. 'OK Computer'. Transitions, technologies and revivals

Chair: [to be announced]

4.4.1. The socio-technical network of New MPB in digital media

Laís Barros Falcão de Almeida, Laboratory of Audiovisual and Music Analysis, Federal University of Pernambuco, Brazil

4.2.2. M.E.D.I.A. – Media, Entertainment, Design, Information and Arts – and do-it-yourself-me-

dia-stuff

Vinicius Andrade Pereira, University of Rio de Janeiro's State, ESPM Media Lab São Paulo, The Brown Institute for Media Innovation/ Journalism School/ Columbia University, Brazil, United States of America

4.2.3. How to resist the new culture of digital and online music diffusion – DIY strategies of music production and distribution

Paula Abreu, Faculty of Economics, Center for Social Studies, University of Coimbra, KISMIF Project, Portugal

4.2.4. Gambiarra: technological appropriation and experimental music scene

Giuliano Obici, Universidade Federal Fluminense, Brazil

Faculty of Arts and Humanities of the University of Porto, Porto

17h45 - 19h15 – Parallel Sessions

4.3. 'Walking on the Flow'. Heritage, network and technological experimentation in music

Chair: [to be announced]

4.3.1. The media archaeology of a musical instrument named Gatorra

Marcelo Bergamin Conter, University of the Rio dos Sinos Valley, CULTPOP: Research Group Pop Culture, Communication and Technologies, Brazil

4.3.2. The (possible) future of the Network Society: the Finnish model

Pedro Miguel Correia Jorge, Faculty of Social Sciences and Humanities, New University of Lisbon, ISCTE - University Institute of Lisbon, Portugal

4.3.3. Erratic diversity: failure as feedstock creative

Carlos Eduardo Soares, Black Plastic Collective (Coletivo Plástico Preto), UniRio Rio de Janeiro, Brazil

4.3.4. Digital, electronic, visual and audio experimentation in music: from fablabs toward new business models

Julianna Faludi, Budapest Corvinus University, Media, Marketing and Design Communication Department, Hungary

5.1. Angels with dirty faces

Chair: [to be announced]

5.1.1. Conflicts, integration, hybridization of subcultures: an ecological approach to the case of queercore

Vincenzo Romania, Università degli Studi di Padova, Italy

David Primo, Università degli Studi di Padova, Italy

Fabio Bertoni, Università degli Studi di Padova, Italy

5.1.2. Punk rock, feminism and the loud absence of riot girl from the 90's Belgrade scene

Sonja Žakula, University of Belgrade, Faculty of Philosophy, Department of Ethnology and Anthropology, Ethnographic Institute of the Serbian Academy of Sciences and Arts, Petnica Science Center, Serbia

5.1.3. The perfect girls are pink, not black: gender and difference in the early days of punk in

Portugal

Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal

Ana Oliveira, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Project, Portugal

Pedro Quintela, Faculty of Economics, Centre for Social Studies, University of Coimbra, KISMIF Project, Portugal

Tânia Moreira, Faculty of Arts and Humanities, University of Porto, KISMIF Project, Portugal

6.1. Clubbers, ravers, virtuality: the new orphans of spaces

Chair: [to be announced]

6.1.1. 72h party people

Juan Carlos Castro, University of Alicante, Spain

Massimiliano Cassu, Independent Researcher, Spain, Italy

6.1.2. 'Houses provide a spatial backbone for virtually everything we do': a study of DIY house shows in the US

David Verbuč, Charles University, Slovenia, Czech Republic

6.1.3. F*ck 'em and their law: the importance of an unregulated rave space

Nico Rosario, King's College London, United Kingdom

6.1.4. Identity, space and time among ageing clubbers in Madrid

Eduardo Leste, Universidad Complutense de Madrid, Spain

Faculty of Arts and Humanities of the University of Porto, Porto

19h45 - 20h15 — **BOOK LAUNCH** 'Crass Reflection', by Alastair Gordon

Price: Free.

Presentation: [to be announced]

Description: "Crass Reflections" critically examines the relationship between the philosophical significance and revolutionary expressions of the UK anarcho-punk band Crass and aspects of radical social and critical theory. It was originally a DiY published undergraduate monograph (1996) now republished with supplementary speculative essays written around the time of the original research. This new edition contains a new, reflective essay examining the legacy of Crass post 1996 and the general rise of 'punk studies' a term devised for the new book to explain the current rise in academic interest in punk cultures.

Descrição: "Crass Reflections" é uma análise crítica e profunda à relação que se estabelece entre a banda inglesa anarco-punk Crass, carregando significados revolucionários e filosóficos, e certos aspectos da teoria social e crítica mais radical. Publicado originalmente como uma monografia DiY em 1996, a edição presente contém um conjunto de novos ensaios especulativos, baseados em investigações decorrentes entre estes períodos. A nova edição contém ainda um novo e reflexivo ensaio a analisar o impacto dos Crass pós-1996, bem como o surgimento dos 'punk studies', um termo desenvolvido para justificar o recente interesse académico pelas culturas punk.

Cibermúsica [Cybermusic], Casa da Música, Porto | Curated by Paula Guerra and Tânia Moreira

20h15 - 20h45 — **BOOK LAUNCH** 'Fight Back: Punk, Politics and Resistance', by Subcultures Network (with presence of Matthew Worley)

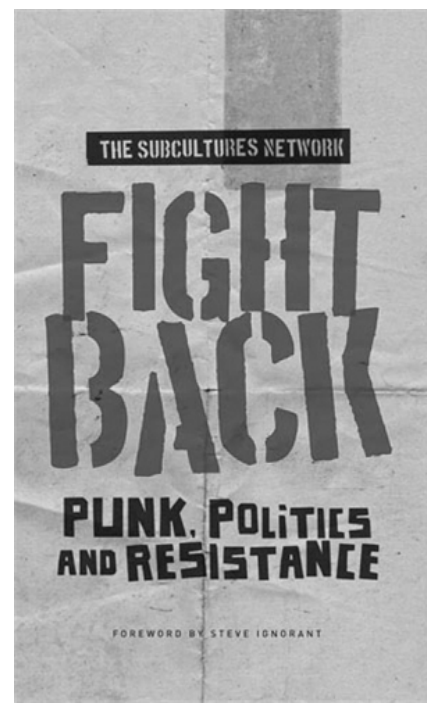
Price: Free.

Presentation: [to be announced]

Description: 'Fight back' examines the different ways punk - as a youth/subculture - may provide space for political expression and action. Bringing together scholars from a range of academic disciplines (history, sociology, cultural studies, politics), it showcases innovative research into the diverse ways in which punk may be used and interpreted. The essays are concerned with three main themes: identity, locality and communication. These, in turn, cover subjects relating to questions of class, age and gender; the relationship between punk, locality and socio-political context; and the ways in which punk's meaning has been expressed from within the subculture and reflected by the media. Jon Savage, the foremost commentator and curator of punk's cultural legacy, provides an afterword on punk's impact and dissemination from the 1970s to the present day.

Descrição: 'Fight back' examina as diferentes maneiras como o punk – como uma subcultura juvenil – pode providenciar um espaço de acção e expressão política. Juntando um conjunto vasto de académicos, de diversas disciplinas (história, sociologia, estudos culturais, política), o livro demonstra pesquisas inovadoras, organizadas em torno das diferentes maneiras como o punk pode ser usado e interpretado. Os ensaios focam-se em três temas chave - identidade, localidade e comunicação – focando-se em aspectos concretos como a classe, género, idade, a relação entre punk, localidade e contexto socio-político, ou mesmo o modo como os significados do punk surgem de dentro da subcultura e em reflexo dos media. Jon Savage, um dos mais proponentes comentadores e curadores do legado punk, é autor do posfácio, procurando analisar o impacto e disseminação do punk desde os anos 70 até hoje.

Cibermúsica [Cybermusic], Casa da Música, Porto | Curated by Paula Guerra and Tânia Moreira



21h30 - 23h00 – SCREENING of the documentary 'PUNK: Attitude', directed by Don Letts

Price: Free.

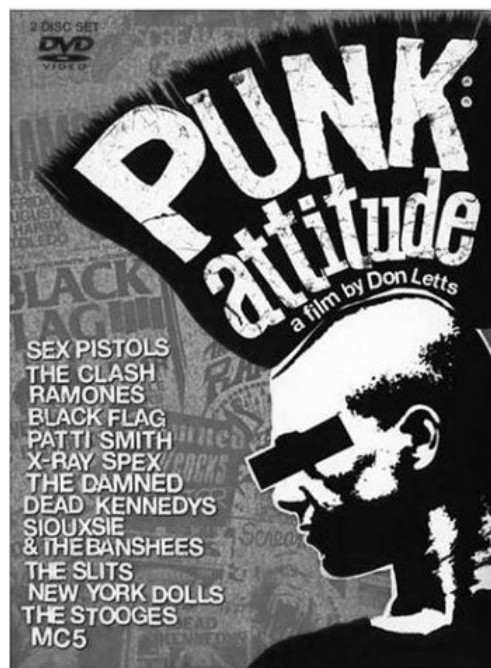
Presentation: Don Letts and Álvaro Costa

Description: Don Letts: 'Punk is not mohawks and safety pins. It's an attitude and a spirit'. Punk: Attitude is a film by Don Letts It explores the 'punk revolution', genre and following from its beginning in the mid-1970s up to its effect on modern rock music and other genres. The cast is a veritable list of alternative musicians and directors offering their opinions on what has been called a musical revolution. The film was officially released on the 25th of April 2005 at the Tribeca Film Festival in the U.S.A. The projection of this film within the KISMIF Conference is accompanied by the presence and comment from Don Letts in Porto.

Descrição: Don Letts: 'O punk não são só moicanos e pins. É uma maneira de ser e um estilo de vida'. Punk: Attitude é um filme de Don Letts que explora a história do género punk, desde as suas origens nos meados dos anos 70 até ao seu lugar na actualidade. O filme consiste numa lista notável de músicos e directores alternativos a expressarem a sua opinião e a partilhar histórias do que tem vindo a ser chamada de a "revolução punk". O filme foi lançado em 25 de Abril de 2005 no Festival Tribeca nos EUA. A projeção deste filme no âmbito da KISMIF Conference é acompanhada pela presença e comentário de Don Letts no Porto.

URL: <https://www.punknews.org/review/10258/don-letts-punk-attitude-film>
<http://pitchfork.com/news/40891-documentary-punk-attitude-gets-dvd-reissue/>
<http://www.theguardian.com/music/2015/feb/07/don-letts-this-much-i-know>

Auditório IAC [Auditorium IAC], Teatro Rivoli, Porto | Curated by Esgar Acelerado e Paula Guerra



23h30 – GIG The Twist Connection + Slice of Life

Price: 5 euros.

The Twist Connection: Some people have the need to introduce themselves along with an extensive curriculum, in order to prove their current worth by showing their past work. As far as The Twist Connection are concerned, it wouldn't be too hard to accomplish it: for those who enjoy good music, I'm sure you've heard any of the three musicians sometime in your life. Due to their music style, The Twist Connection could either exist in 2016 or 10, 20, 30, 40 years ago. Rock 'n' roll, groove, hip shakes and 'enfant terrible' lip expressions are all part of the trio's performance. The Twist Connection come from different musical backgrounds and find themselves in the path that Elvis forged...

The Twist Connection are a band of 2016, a present day band. Three Portuguese boys from Coimbra decided that they could play rock'n'roll together. They have a stand-up drummer as the lead singer, a bass player and a guitar player. They are Samuel Silva – guitar (The Jack Shits, Los Sagueros, Sonic Reverends); Tiago Coelho – bass (Speeding Bullets); and Carlos Mendes – vocals & drums (Tédio Boys, Wraygunn, Bunnyranch, Parkinsons). Their musical kaleidoscope incorporates blues, rockabilly, soul, 60's garage, pop, psych, punk, post-punk and new wave music. They are into rock'n'roll.

The Twist Connection: Há quem precise de se apresentar com um vasto curriculum, mostrar o que fez no passado para dar valor ao que faz no presente. No caso dos The Twist Connection, não seria difícil fazê-lo: quem gosta de boa música de certeza que já ouviu qualquer um dos três num ou noutro momento. Para o que fazem, os The Twist Connection apresentam-se em 2016 mas podiam apresentar-se 10 anos antes, ou 20, ou 30, ou 40. Rock'n'roll, groove, abanão de anca e lábios que inconscientemente se curvam em "cara de mau" é o que é oferecido pelo trio. Os The Twist Connection vêm de sítios musicais diferentes e encontram-se no caminho que o Elvis desenhou...

The Twist Connection é uma banda de 2016, de agora. Três rapazes de Coimbra, Portugal, decidiram tocar rock'n'roll juntos. Têm um baterista que canta, um baixista e um guitarrista. São o Samuel Silva – Guitarra (The Jack Shits, Los Sagueros, Sonic Reverends); o Tiago Coelho – Baixo (Speeding Bullets); e o Carlos Mendes – Voz e bateria (Tédio Boys, Wraygunn, Bunnyranch, Parkinsons). Movem-se no caleidoscópio do blues, do rockabilly, da soul, dos 60's garage, da pop, do psych, do punk rock, do pós-punk e da new wave. Eles são o rock'n'roll.

URL: <https://www.facebook.com/thetwistconnection/>
<http://www.musicaemdx.pt/2016/04/05/the-twist-connection-energia-que-precede-movimento/>
<http://santodacasa.blogspot.pt/2016/02/the-twist-connection-cruisin-for-bad.html>

Slice of Life: Steve Ignorant is now performing with his new band Slice Of Life. A far cry from the aggression of Crass, nevertheless compelling with powerful songs delivered in an acoustic style: 'Impossible to categorise, Slice Of Life's music is up-front and soul-baringly personal. It's a mixture of songs and spoken word that draws you in and stays with you long after the final note has been played'. Debut album Love And A Lamp-post was released on Overground Records in late 2014, surprising many with its honesty and change of style for Steve Ignorant. A new bassist followed in early 2015. Numerous concerts have been held, one after another. The KISMIF Conference is therefore honoured to present, for the first time in Portugal, the latest project by Steve Ignorant from Crass: Slice of Life.

Slice of Life: Steve Ignorant – figura incontornável do punk e do DIY, co-fundador dos Crass – está atualmente a atuar com sua nova banda Slice of Life. Longe dos Crass, estamos, no entanto, perante uma compilação de canções poderosas num estilo acústico: "Impossível de categorizar, a música dos Slice of Life é de vanguarda e de alma. É uma mistura de canções e de palavras faladas que nos atrai e permanece connosco muito tempo depois da nota final". O estreante álbum Love And A Lamp-post, lançado pela Overground Records, no final de 2014, surpreendeu muitos pela sua honestidade e pela mudança de estilo de Steve Ignorant. Um novo baixista a seguir no início de 2015. Foram, um após

outro, realizados numerosos concertos. A KISMIF Conference honra-se, assim, em apresentar, pela primeira vez em Portugal, o mais recente projeto de Steve Ignorant dos Crass: *Slice of Life*.

URL: <http://louderthanwar.com/louder-than-war-interview-steve-ignorant/>
<https://thehippiesnowwearblack.wordpress.com/category/steve-ignorant/>
<http://www.steveignorant.com/>
<https://www.facebook.com/SteveIgnorantSliceoflife>
<https://www.facebook.com/steveignorantofficial>

Sub-palco [Under Stage], Teatro Rivoli, Porto | Curated by Esgar Acelerado e Paula Guerra

01h00 – DJ SET 'Porto Calling Don Letts'

DJ Set: Don Letts. | Price: 5 euros.

Description: Don Letts days as a DJ started accidentally when he was asked to play at The Roxy Club (the UK's first live punk rock venue) back in 1977. This was so early in the scene there were no UK punk records to play as none had been made yet. So in between the fast and furious live punk sets Don played what he liked - some serious reggae. Lucky for him the punks liked it to and this mix gave rise to the 'punk-reggae party'. When the Roxy closed Don was the go to man when it came to nice-ing up the place with some heavyweight bass. He was the original Clash DJ for many of their live gigs up and down the country. Entering the eighties Don deserted the decks to pursue his film career. However, following the release of his 2001 compilation 'Dread Meets Punk Rockers Up-town' (tunes he played during his Roxy days) he was persuaded to return to the decks. From that time till this he's continued to DJ nationally and internationally with a set that's very much in the spirit of his days at The Roxy - we're talking the history and legacy of Jamaican music - with an emphasis on moving the crowd.

Descrição: Os dias de Don Letts como DJ começaram acidentalmente quando ele foi convidado para tocar no The Roxy Club (o primeiro local no Reino Unido para tocar punk rock ao vivo) em 1977. Isto aconteceu tão cedo na cena que não havia ainda registos de punk no Reino Unido para tocar, na medida em que nenhum havia ainda sido feito. Então, no meio de sets de punk rápido e furioso, Don tocava o que ele gostava - um pouco de reggae. Para sua sorte, os punks gostaram disso e essa mistura deu origem ao 'punk-reggae party'. Quando a Roxy fechou Don foi o DJ original de Clash em muitos dos seus espetáculos ao vivo de norte a sul do país. Nos anos oitenta, Don decide abandonar o seu trabalho enquanto DJ para prosseguir com a sua carreira no cinema. No entanto, após o lançamento da sua compilação em 2001 'Dread Meets Punk Rockers Uptown' (músicas que ele tocou durante os seus dias no The Roxy), Don foi persuadido a voltar para os palcos. A partir desse momento até aos dias de hoje, ele continua a tocar a nível nacional e internacional com um conjunto de músicas que traduz muito do seu espírito quando tocava no The Roxy - ou seja, a história e legado da música jamaicana - e com a ambição de movimentar as multidões.

RADIO Bar, Porto | Curated by Ricardo Salazar

STEVE IGNORANT (CRASS) SLICE OF LIFE at THE TWIST CONNECTION

Gig | 23h30
Understage Teatro Rivoli

PUNK: ATTITUDE by Don Letts

Documentary projection | 21h30
Presentation by Don Letts e Álvaro Costa
Auditório IAC Teatro Rivoli

19 JUL
Teatro Rivoli



More info: www.kismifconference.com | kismifconference@gmail.com

KISMIF 2015 was the best conference I've ever attended. Period. From the setting (Porto) and venues (...) to the presentations and nightly music gigs, the organizers managed to accomplish something truly extraordinary. [This is] a don't miss event for anyone interested in popular music and subcultural studies. Academia and punk are odd bedfellows to begin with and as one might expect, they did occasionally combine to produce some humorously unreflexive moments. Which is why I especially liked the way our researcher's tendency toward earnestness was regularly, er, punked.

Tom Artiss (University of Cambridge, United Kingdom)

20 JULY 2016

20 July 2016

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09h15 - 10h45 – Parallel Sessions

4.4. 'What difference does it make?' Transitions and transfers between underground and mainstream

Chair: [to be announced]

4.4.1. From CBGB to Forever 21: the Ramones t-shirt and its representations in the mainstream

Livia Boeschstein, Pontifical Catholic University of Rio de Janeiro, Brazil.

Cláudia Pereira, Pontifical Catholic University of Rio de Janeiro, Brazil.

4.4.2. #OccupyingShoppingCenters: how favela's new subgenre of funk brought social issues to the mainstream

Camila Monteiro, University of Huddersfield, Brazil, United Kingdom

4.4.3. 'I want to hold your hand 4ever!': The Beatles and the aesthetics of DIY graffiti cultures

Marlie Centawer, Queen's University, Centre for Studies in Arts and Culture at Brock University, Canada

4.4.4. Slowcore and the reaction to speed

J. Mark Percival, Queen Margaret University, KISMIF Scientific Committee Member, United Kingdom

5.2. With a girl like you

Chair: [to be announced]

5.2.1. A label of one's own: gender and 'subcultural entrepreneurship'

Rita Grácio, University of Exeter, Faculty of Economics, Centre for Social Studies, University of Coimbra, United Kingdom, Portugal

5.2.2. Amplified gender binaries in online heavy metal spaces

Tristan Kennedy, Flinders University, Australia

5.2.3. Riot Grrrl movement in Brazil: differences and continuities of the original subculture

Adriana Amaral, University of the Rio dos Sinos Valley, CULTPOP: Research Group Pop Culture, Communication and Technologies, Brazil

Gabriela Gelain, University of the Rio dos Sinos Valley, CULTPOP: Research Group Pop Culture, Communication and Technologies, Brazil

5.2.4. Against self-extermination: anarchism, animal liberation environmentalism and ecofeminism within Portuguese punk zines of the early 1990s

Ana Mateus, Independent, Portugal

6.2. Everything's happenin' so fast: the new nostalgia of the future

Chair: [to be announced]

6.2.1. 'Seasoned clubbers': recalling the geographies of 'socialisation' within the British Super-Club Environment

Zoe Armour, De Montfort University, United Kingdom

6.2.2. The Los Angeles beat-scene: production of a social imaginary of the city and resistance through music

Samuel Lamontagne, École des Hautes Études en Sciences Sociales, France

6.2.3. Electro-yourself is your computer (?)

Emília Simão, Escola Superior Gallaecia, Faculty of Arts and Humanities, University of Porto, Portugal

6.2.4. Can you still dance to my beat? The phenomena of electronic after-parties in the city of Porto

César Lugo-Elías, Doctoral Program in Design, University of Porto, Faculty of Fine Arts, University of Aveiro, Portugal, Germany, Mexico

Faculty of Arts and Humanities of the University of Porto, Porto

10h45 - 11h15 – Coffee-break

Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

11h15 - 12h00 – PLENARY LECTURE Simone Pereira de Sá

Facilitator: [to be announced]

Discussant: [to be announced]

Digital Culture, Videoclips and "Peripheral" Music Scenes in Brazil

Simone Pereira de Sá, Departamento de Estudos Culturais e Mídia e Programa de Pós-Graduação em Comunicação da Universidade Federal Fluminense (UFF), Laboratório de Pesquisas em Cultura e Tecnologias da Comunicação (LabCult/UFF), Brasil.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

12h00 - 12h45 – PLENARY LECTURE Samantha Bennett

Facilitator: [to be announced]

Discussant: [to be announced]

'Songs About Fucking: Southern Studios and the construction of punk's Subversive Sonic Signature'

Samantha Bennett, The Australian National University, ANU College of Arts and Social Sciences, Australia.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

12h45 - 13h30 – PLENARY LECTURE Peter Webb

Facilitator: [to be announced]

Discussant: [to be announced]

Youth Culture, Popular Music and the End of 'Consensus'

Peter Webb, University of the West of England, Reino Unido.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

13h30 - 14h30 – Lunch

+ RISE UP: A SCIENTIFIC INTERFACE

Description: ‘Rise Up’ is a moment where, during the lunch time, the participants in the KISMIF Conference can present their works in a more relaxed and informal way. It is a moment open to the presentation and discussion on books, journals, fanzines, albums, films, instruments, etc.

Descrição: ‘Rise Up’ constitui um momento onde, durante o almoço, os participantes da KISMIF Conference podem apresentar os seus trabalhos de uma forma mais descontraída e informal. Trata-se de um espaço aberto à apresentação e discussão em torno de livros, revistas, fanzines, álbuns/ discos, filmes, instrumentos, etc.

18 – 21 July 2016 | Room at The Top [Sala de Reuniões], Faculty of Arts and Humanities of the University of Porto, Porto | Curated by Ana Oliveira and Rodrigo Almeida

14h30 - 16h00 – Parallel Sessions

5.3. No young, no man: you must exit!

Chair: [to be announced]

5.3.1. Guitar wielding women: gender inequality in metal music production in comparative perspective

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

Julian Schaap, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

Frank Weij, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

5.3.2. ‘Old punks don’t die, they stand at the back’... and make radio

Charlotte Bedford, University of Adelaide, Australia

5.3.3. Inside and outside: the ageing DIY music scenes of Bradford, West Yorkshire

Dominic Deane, Department of Sociology, University of Manchester, United Kingdom

5.3.4. Maintenance of hegemonic masculinity in online heavy metal spaces

Tristan Kennedy, Flinders University, Australia

7.1. Banned from the streets: countercultures and contradictions

Chair: [to be announced]

7.1.1. Dariusz Paczkowski: total (re)animator

Piotr Zanko, University of Warsaw, Poland

7.1.2. Urban visibility through stenciling

Rachel Souza, Revista Chão magazine, Rio de Janeiro University Research Institute, Brazil

7.1.3. Sympathy for the Vandal

Voica Pușcașiu, History and Philosophy Department, “Babeș-Bolyai” University, Romania

7.1.4. Space and time in street art

Ricardo Campos, CICS.Nova – Interdisciplinary Centre of Social Sciences, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal

8.1. ‘The Queen is dead’. Reconfiguration of music scenes in diaspora

Chair: [to be announced]

8.1.1. Postcolonial geographies. Tropic, Caribbean and Andes in the representations of modern music

Hernando Cepeda Sánchez, National University of Colombia, Colombia

8.1.2. Defining Galician identity through the rock bravú movement and other contemporary punk music

David Vila Die(é)guez(s), Vanderbilt University, Galiza, United States of America

8.1.3. Folk-Underground music as constructing a new cultural space: the meanings of expanding underground culture to the rural area as the struggle for local culture revivalism in post-totalitarian regime

Yusar Muljadji, Department of Sociology, Faculty of Social Science and Political Science, Universitas Padjadjaran, Indonesia

8.12.4. Balkan Fest Europa Roots – What kind of fest, what kind of cultural practice?

Daniela Ivanova-Nyberg, Bulgarian Cultural and Heritage Center of Seattle, Bulgaria, United States of America

Faculty of Arts and Humanities of the University of Porto, Porto

16h00 - 16h20 – OPENING EXHIBITION 'The Man Who Sold the World: a Post Grunge Exhibition'

+ BOOK LAUNCH 'The Man Who Sold the World: music, memory and heritage', by Paula Guerra

Price: Free.

Presentation: [to be announced]

Description: The exhibition 'The Man Who Sold the World' will bring together the most interesting issues on American underground acquired by the Library of the Faculty of Arts of the University of Porto, particularly in what concerns grunge and post-grunge. Here one can moreover many notable journals which document the period and which were donated to the Library. The exhibition will result in a book-catalogue to be presented during the opening.

Descrição: A exposição 'The Man Who Sold the World' aglomerará as mais interessantes publicações sobre o underground americano adquiridas pela Biblioteca da Faculdade de Letras da Universidade do Porto, particularmente no que tange ao grunge e ao pós-grunge. Aqui pontuam peculiarmente jornais de referência internacional que documentaram largamente este período e que foram doados recentemente à Biblioteca. É uma exposição que resultará no lançamento de um livro-catálogo (a apresentar durante a exposição).

19 July - 30 September 2016 | Library, Faculty of Arts and Humanities of the University of Porto, Porto | Curated by Ana Carolina Avillez, Isabel Leite, João Leite, Laura Gil, Marlene Borges and Tânia Moreira

16h20 - 16h50 – Live Act Fast Eddie Nelson with Harpin' Joe Jammer

Price: Free.

Description: In a musical path navigating freely between blues, rock, folk, bluegrass and some psychedelia, Fast Eddie Nelson has recorded prolifically, either own albums or compilations like Barreiro Rocks – Optimus Discos; 10th Anniversary – Hey Pachuco Recs; 15 Anos de Indiegente – Nuno Calado/Antena 3. He presented his sound throughout all Europe, which crosses rock and the Mississippi blues. He is also focused on returning to a simpler life, in harmony with the world. In this live act, he presents this collaboration with the harmonica player Harpin' Joe Jammer.

Descrição: Num percurso musical que navega livremente entre os blues, o rock, o folk, o bluegrass e algum psicadelismo, Fast Eddie Nelson tem editado música proliferamente em edições próprias e em participações em coletâneas nas quais se destacam: Barreiro Rocks – Optimus Discos; 10th Anniversary – Hey Pachuco Recs; 15 Anos de Indiegente – Nuno Calado/Antena 3. Tem apresentado um pouco por toda a Europa o seu som que cruza o rock com o Mississipi blues, estando ainda focado num retorno a uma existência mais simples e em sintonia com mundo. Neste momento musical ao vivo, Fast Eddie Nelson apresenta-se em colaboração com Harpin' Joe Jammer e a sua harmónica.

Library, Faculty of Arts and Humanities of the University of Porto, Porto | Curated by Ana Carolina Avillez, Isabel Leite, João Leite, Laura Gil, Marlene Borges and Tânia Moreira

16h50 - 17h30 – **BOOK LAUNCH ‘Grunge: Music and Memory’, by Catherine Strong; ‘Route 666: on the road to Nirvana’, by Gina Arnold; & ‘Death and the rock star’, by Catherine Strong and Barbara Lebrun**

Price: Free.
Presentation: Paula Guerra, Andy Bennett, Catherine Strong and Gina Arnold.

BOOK ‘Grunge: Music and Memory, by Catherine Strong’

Description: Based on author Catherine Strong’s doctoral thesis, the book explores the elements and perspectives of how grunge has been remembered by active participants in 1990s grunge culture, and how the discourses of grunge challenged societal norms in the vigorous power-play between the emergence and co-option of popular culture. Strong compiled data from the media – principally from the UK magazine New Musical Express (NME) – to map journalists’ reactions, from the recognition of grunge to its demise soon after Kurt Cobain’s death, and beyond this in anniversary specials occurring periodically in print media (e.g. Rolling Stone, Record Collector, Mojo, and Spin). The ideals and narratives found here are compared to accounts from a sample of Australian adults who identify as fans of grunge, and it is here that an interesting contrast is identified.

Descrição: Baseado na tese de doutoramento da autora, Catherine Strong, o livro explora elementos e perspectivas do modo como o grunge tem sido lembrado pelos participantes na cena cultural dos anos 90, bem como o modo como os discursos grunge desafiaram as normas sociais numa luta de poder entre emergência e co-optação da cultural popular. Compilando inúmeras fontes de média – nomeadamente da revista inglesa NME (New Musical Express) – de modo a mapear as reacções dos jornalistas desde o reconhecimento do grunge até ao seu fim pouco depois da morte de Kurt Cobain, e depois disto em especiais de aniversário (e.x Rolling Stone, Record Collector, Mojo ou Spin). Os ideais e narrativas que aqui se encontram são comparadas com as notas providenciadas por um grupo de adultos Australianos que se identificam como fãs de grunge – e é aqui que um interessante contraste é levantado.

BOOK ‘Route 666: on the road to Nirvana, by Gina Arnold’

Description: This book takes us through the history of punk in the United States, from bands such as the Dead Kennedys, the Hüsker Du, Sonic Youth, as well as underground tracks of grunge (Nirvana, Pearl Jam and so on). This path is one that crosses the biographic nature of the authors work, in that it focuses on her generation – a generation marked by the musical spectre of Nirvana, in a time when everything had been invented and history had just ended. This book is birthed in the shadow of the band, as its final version was completed just months from Kurt Cobain’s suicide. In terms of punk, the author notes the marks of freedom, violence, discontentment and disenchantment with the social order, the notion of their own alienation which coexisted with a new community of outcasts. In this history of punk rock, the transformation at the end of the century, from the music industry to a new system of financing and rewarding, that is, a new network of individuals associated to artists, entrepreneurs, radio stations, indie music labels and nightclubs driven by another principle than profit – the role of music in all of this is nearly prophetic in bringing about the profound changes which we see in our own society.

Descrição: Este livro relata a história do punk nos Estados Unidos, contemplando bandas como os The Dead Kennedys, os Hüsker Du, os Sonic Youth, assim como os trilhos do underground associado ao grunge (Nirvana, Pearl Jam, entre outros). Um percurso que se mescla no registo biográfico da autora, na medida em que vislumbra a sua geração: uma geração marcada pelo espectro musical dos Nirvana num tempo em que tudo tinha já acontecido. Este livro vive, aliás, na sombra dos Nirvana uma vez que a sua redacção final precedeu, meses antes, o suicídio do vocalista da banda. No âmbito das significações do punk, a autora alude aos indícios de liberdade, violência, descontentamento/desencantamento com a ordem social estabelecida, o reconhecimento da alienação, em paralelo com o esboço de uma nova comunidade de “párias”/excluídos. Nos meandros da história do punk rock, prefigura-se como necessária uma mudança da estrutura económica da indústria, criando um novo sistema de

finanças e de recompensas, ou seja, uma rede de artistas e de empresários, de estações de rádio, de editoras de música e nightclubs orientados por um outro princípio para além do lucro.

BOOK ‘Death and the rock star, by Catherine Strong and Barbara Lebrun’

Description: The various impacts of the deaths of popular musicians are explored in ‘Death and the Rock Star’. Published by Ashgate, the book examines the ways in which the deaths of popular musicians trigger new affective, aesthetic and commercial responses to their life and work. Strong said: “Our book looks at the way fellow musicians, producers, fans and the media react to the deaths of stars as diverse as Elvis Presley, Donna Summer, Michael Jackson, Whitney Houston, Amy Winehouse, GG Allin, Ian Curtis, Tupac Shakur, André Hazes and Fela Kuti.” Contributions are grouped into four themes: The intersection between the music industry, and notions of death and taboo; Mediating the dead; The labouring dead; and Resurrections. The final section looks at how artists can “live on” after death.

Descrição: Neste livro editado pela Ashgate, procura-se analisar o impacto das várias mortes de músicos de música popular, nomeadamente no modo como estes causam novas respostas afectivas, estéticas e comerciais acerca da sua vida e do seu trabalho. Strong diz-nos: “O nosso livro olha para o modo como músicos, produtores, fãs e os media reagem às mortes de estrelas tão diversas como Elvis Presley, Donna Summer, Michael Jackson, Whitney Houston, Amy Winehouse, GG Allin, Ian Curtis, Tupac Shakur, André Hazes ou Fela Kuti”. As contribuições são agrupadas em quatro temas: as intersecções entre a indústria da música e as noções de morte ou tabu; mediação dos falecidos; os trabalhadores falecidos; e Ressurreições. A secção final debruça-se sobre o modo como os artistas conseguem “sobreviver” mesmo depois da sua morte.

Library, Faculty of Arts and Humanities of the University of Porto | Curated by Paula Guerra and Tânia Moreira

17h30 - 17h45 - Coffee-break

Gardens, Faculty of Arts and Humanities of the University of Porto

17h45 - 19h15 - Parallel Sessions

4.5. 'Memories can't wait': affections, tastes, belongings

Chair: [to be announced]

4.5.1. 'Searchin' for my mainline': the records that save lives

Ricardo Salazar, Lawyer, DJ, owner of Radio Bar, Portugal

4.5.2. Different rivers. Country Hill blues of Sardinia through the DIY approach of River of Gen-nargentu

Diego Pani, Independent, King Howl, Talk About Records, Italy

4.5.3. Depressive Suicidal black metal and borderline personality Disorder: a journey into the depths of emptiness

José Filipe P. M. Silva, Institute of Philosophy, University of Porto, Portugal

4.5.4. Rock in Portugal: the social and cognitive effects of the rock music in the Portuguese youth (1960 - 2014)

Ana Martins, Faculty of Arts and Humanities, University of Porto, Portugal

7.2. 'Stepping outside the circle' or a new form of underground commodification

Chair: [to be announced]

7.2.1. 'World in motion': urban spaces between culture, image and intervention

Ana Oliveira, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Project, Portugal

Paula Guerra, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal

7.2.2. Dark matter: lessons from Bradford's counterculture

Andy Abbott, University of Bradford, Centre for Socially Applied Arts, United Kingdom

7.2.3. Penelope Lanes - accidental urban curatorship

Ana Clara Nunes Roberti, Doctoral Program in Design, University of Porto, Faculty of Fine Arts, University of Aveiro, Portugal

Helena Sofia Silva, Doctoral Program in Design, University of Porto, Faculty of Fine Arts, University of Aveiro, Portugal

Miguel Januário, Doctoral Program in Design, University of Porto, Faculty of Fine Arts, University of Aveiro, Portugal

7.2.4. PorTão - The transformation of a local artistic space through the collaboration of the artists themselves

Gustavo Henrique Lima Ferreira, Federal University of Tocantins, Brazil

Tales Victor Pontes Monteiro, Federal University of Tocantins, Brazil

Isilda de Sales, Federal University of Tocantins, Brazil

8.2. 'This night has opened my eyes' or the discovery of new worlds of identification

Chair: [to be announced]

8.2.1. Hearing whiteness: race, ethnicity and the evaluation of rock music

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

Tram Trinh Thanh, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

Julian Schaap, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands

8.2.2. Brazilian music scenes in Germany - DIY underground or already mainstream?

André Rottgeri, Universität Paderborn, Hochschule für Musik Karlsruhe, Germany

anderottgeri@gmx.de

8.2.3. Corporealities, Afro-Latinities, identities: 'alternative' music parties circuit in São Paulo/Brazil

Simone Luci Pereira, Universidade Paulista - UNIP, CLACSO - Latin American Council of Social Sciences, Brazil

8.2.4. 'Portugal dos Xutos': Portuguese music in the lives of 'returned' descendants of Portuguese emigrants from Canada

João Sardinha, Institute of Geography and Spatial Planning, Center for Geographical Studies, University of Lisbon, Portugal

Faculty of Arts and Humanities of the University of Porto

19h30 - 20h00 - BOOK LAUNCH 'Subcultures Network book series', by Subcultures Network (representada por Matthew Worley)

Price: Free.

Presentation: [to be announced]

Description: From 1940s zoot-suiters and hepcats through 1950s rock 'n' rollers, beatniks and Teddy boys; 1960s surfers, rude boys, mods, hippies and bikers; 1970s skinheads, soul boys, rastas, glam rockers, funksters and punks; on to the heavy metal, hip-hop, casual, goth, rave and clubber styles of the 1980s, 90s, noughties and beyond, distinctive blends of fashion and music have become a defining feature of the cultural landscape. The Subcultures Network series is international in scope and designed to explore the social and political implications of subcultural forms. Youth and subcultures will be located in their historical, socio-economic and cultural context; the motivations and meanings applied to the aesthetics, actions and manifestations of youth and subculture will be assessed. The objective is to facilitate a genuinely cross-disciplinary and transnational outlet for a burgeoning area of academic study.

Descrição: Desde 1940, os zoot-suiters e os hepcats, passando pelos anos 50 com os fãs do rock, os beatniks e os teddy boys, pelos anos 60 com o surf, os rude boys, mods, hippies e bikers, nos anos 70 os skinheads, soul boys, rastas, glam rockers, funksters e punks, passando pelo heavy-metal, hip-hop, casual, góticos, rave e estilos de clubbing dos anos 80, 90, 00 e mais, as fusões marcadas pelas subculturas têm sido definitivas na criação de uma paisagem cultural. A série de livros da Subcultures Network tem um foco internacional e está desenhada de modo a explorar as implicações sociais, políticas e económicas das formas subculturais. Juventude e subculturas são aqui colocadas no seu contexto histórico, social e cultural - e mais ainda, procura-se aqui dar lugar para compreender as motivações e significados da estética, acções e manifestações da juventude e subcultura. O objectivo é facilitar um outlet transdisciplinar e transnacional para uma área de estudo académico em franca ascensão.

Cibermúsica [Cybermusic], Casa da Música | Curated by Paula Guerra and Tânia Moreira

20h00 - 20h30 – BOOK LAUNCH ‘The Punk Reader’, by Paula Guerra, Alastair Gordon and Mike Dines

Price: Free.
Presentation: [to be announced]

Description: Approaching its fortieth anniversary, punk culture has now spread across the planet. Indeed, most western cities and urban connotations are home to a competing range of diverse and original punk scenes. Long standing diverse punk scenes are to be found in Japan, South East Asia, China, The Middle East, Scandinavia, East and Western Europe, Russia, Australia, India and Africa. Each scene, rather than adopting traditional interpretations of punk adopt and hybridise and assimilate it reflecting national, regional and local identities in such ways punk culture represents hitherto new and historical approaches to challenging and disrupting their respective cultures of hegemony. While it is beyond both the scope and remit to document all of the global punk scene this first volume will reflect a range of current research investigating global punk scenes. The central task of this work, therefore, is to explore the emergence of punk rock in both a contemporary and global sense. Drawing upon the rich diversity of the global, this volume will look at punk rock in settings such as Iran, China, Holland and Japan. More specifically, it will adopt an essentially analytical perspective so as to raise questions initially over the origins of those scenes and subsequently over their form, structure and cultural significance. The work will therefore begin with an introduction (written by the editors) that explores the complexities and ambiguities over scrutinizing the global such as the debates surrounding key areas as race and ethnicity, cultural norms and values, aesthetics of genre and sartorial style/expression and the importance of networks (digital or otherwise).

Descrição: Perto do seu 40º aniversário, a cultura punk encontra-se hoje perfeitamente disseminada pelo planeta. De facto, a maior parte das cidades ocidentais e aglomerados urbanos são hoje espaços de expressão das mais originais cenas punk. Cenas com décadas de existência podem ser encontradas no Japão, Sudeste Asiático, China, Médio Oriente, Escandinávia, Europa Ocidental e Oriental, Rússia, Austrália, Índia e África. Cada cena, mais do que adoptar uma simples interpretação clássica do punk, vai adoptar-se, hibridizando-se e assimilando identidades nacionais, regionais e locais, de tal modo a que a cultura punk se transforma num instrumento de ruptura de várias hegemonias culturais específicas, mais do que simplesmente repetir os cânones anglofonos. Longe de procurar dar uma descrição exaustiva das cenas punk globais, este primeiro volume procura reflectir um conjunto muito vasto de investigações sobre a emergência do punk rock no mundo contemporâneo e global. Indo beber da diversidade associada a estes processos de globalização, este volume procura olhar para a especificidade do punk rock em contextos como o Irão, a China, a Holanda ou o Japão. Mais especificamente, procurou-se aqui adoptar uma perspectiva mais que tudo analítica sobre a forma estrutura e significados culturais da cultura punk. O trabalho começa pois com uma introdução da autoria dos editores, que tenta contextualizar as complexidades, ambiguidades e escrutínios do global em debates chave como a raça, etnia, normas culturais e valores, estéticas de género e expressões estilísticas, de importância para as redes (digitais ou de outro modo).

Cibermúsica [Cybermusic], Casa da Música | Curated by Paula Guerra and Tânia Moreira

21h30 - 23h00 - SCREENING of the documentary ‘Crass: There is No Authority But Yourself’, directed by Alexander Oey

Price: Free.
Presentation: Steve Ignorant
Presentation: Matt Worley
Presentation: Alastair Gordon

Description: ‘There is No Authority But Yourself’ is a Dutch film directed by Alexander Oey documenting the history of Crass. The film features archive footage of the band and interviews with former members Steve Ignorant, Penny Rimbaud and Gee Vaucher. As well as reflecting on the band’s past the film focusses on their current activities, and includes footage of Rimbaud performing with Last Amendment at the Vortex jazz club in Hackney, a compost toilet building workshop and a permaculture course held at Dial House in the spring of 2006. The title of the film is derived from the final lines of the Crass album Yes Sir, I Will: ‘You must learn to live with your own conscience, your own morality, your own decision, your own self. You alone can do it. There is no authority but yourself’. There is No Authority But Yourself premiered at the Raindance Film Festival at the Piccadilly Circus, London Trocadero in October 2006 and was part of the Official Selection film programme at the Flipside film festival in May 2008.

Descrição: There is No Authority but Yourself é um filme Dinamarquês realizado por Alexander Oey, que documenta a história dos Crass. O filme inclui gravações em arquivo da banda, entrevistas com antigos membros como Steve Ignorant, Penny Rimbaud e Gee Vaucher. Refletindo sobre o passado da banda, o filme foca as atividades atuais da banda, mostrando Rimbaud a tocar com os Last Amendments no clube Vortex em Hackney, um workshop e um curso de permacultura na Dial House na Primavera de 2006. O título do filme é retirado das últimas palavras do álbum dos Crass ‘Yes Sir, I will’: ‘Tens de aprender a viver com a tua consciência, a tua moralidade, a tua decisão, contigo próprio. Tu consegues fazê-lo sozinho. Não há nenhuma autoridade senão tu mesmo’. ‘There is No Authority But Yourself’ estreou no Festival de Raindance em Picadilly Circus, London Trocadero, em Outubro de 2006, e foi parte da seleção oficial da programação do festival Flipside em maio de 2008.

URL: <https://www.punknews.org/article/26213/crass-documentary-there-is-no-authority-but-yourself>
<http://www.dummymag.com/videos/crass-there-is-no-authority-but-yourself-full-documentary>

Auditório IAC [Auditorium IAC], Teatro Rivoli | Curated by Esgar Acelerado and Paula Guerra



23h30 - GIG The Jack Shits + Dj Set Chaputa Records

Price: 5 euros.

Description: Passion and sweat are hopelessly linked to The Jack Shits. We could claim they are a sure thing within Portuguese Rock (worthy of that name), but we would diminish the real worth that these boys deserve. It is said that with divine justice, some deserve heaven, others deserve hell; as for the The Jack Shits, they simply deserve the earth they step on. It is hard for us, paltry half-dead humans to keep up with them. Barreiro is about 173 km from Marinha Grande, a considerable distance to cover considering the standard rehearsal and recording life that any band undertakes. But for The Jack Shits, it is an extra challenge in their career of endurance and DIY.

The Jack Shits are a garage rock band that unites Jack Legs (Diogo Augusto), Jack Straw (Samuel Silva) – which play(ed) in bands such as Sonic Reverends or Los Sagueros - and Jack Suave (Nick Nicotine) – band member, for instance, of Nicotine's Orchestra, The Act-Ups and Bro-X.

Descrição: Paixão e suor passam, irremediavelmente, pelos The Jack Shits. Poderíamos afirmar tratar-se de mais uma pedrada certa no rock (digno desse nome) nacional, mas estaríamos a reduzir o campeonato que estes rapazes merecem. Reza a justiça divina que se uns merecem o Céu, outros merecerão o Inferno; os The Jack Shits merecem tão simplesmente a terra que pisam. Só assim, nós, reles humanos ainda meio vivos, conseguimos acompanhar-lhes o passo. Entre o Barreiro e a Marinha Grande contam-se cerca de 173 quilómetros, uma distância considerável para a vida natural de ensaios e gravações de qualquer banda. Mas para os The Jack Shits esse é mais um desafio da sua carreira de resistência e DIY.

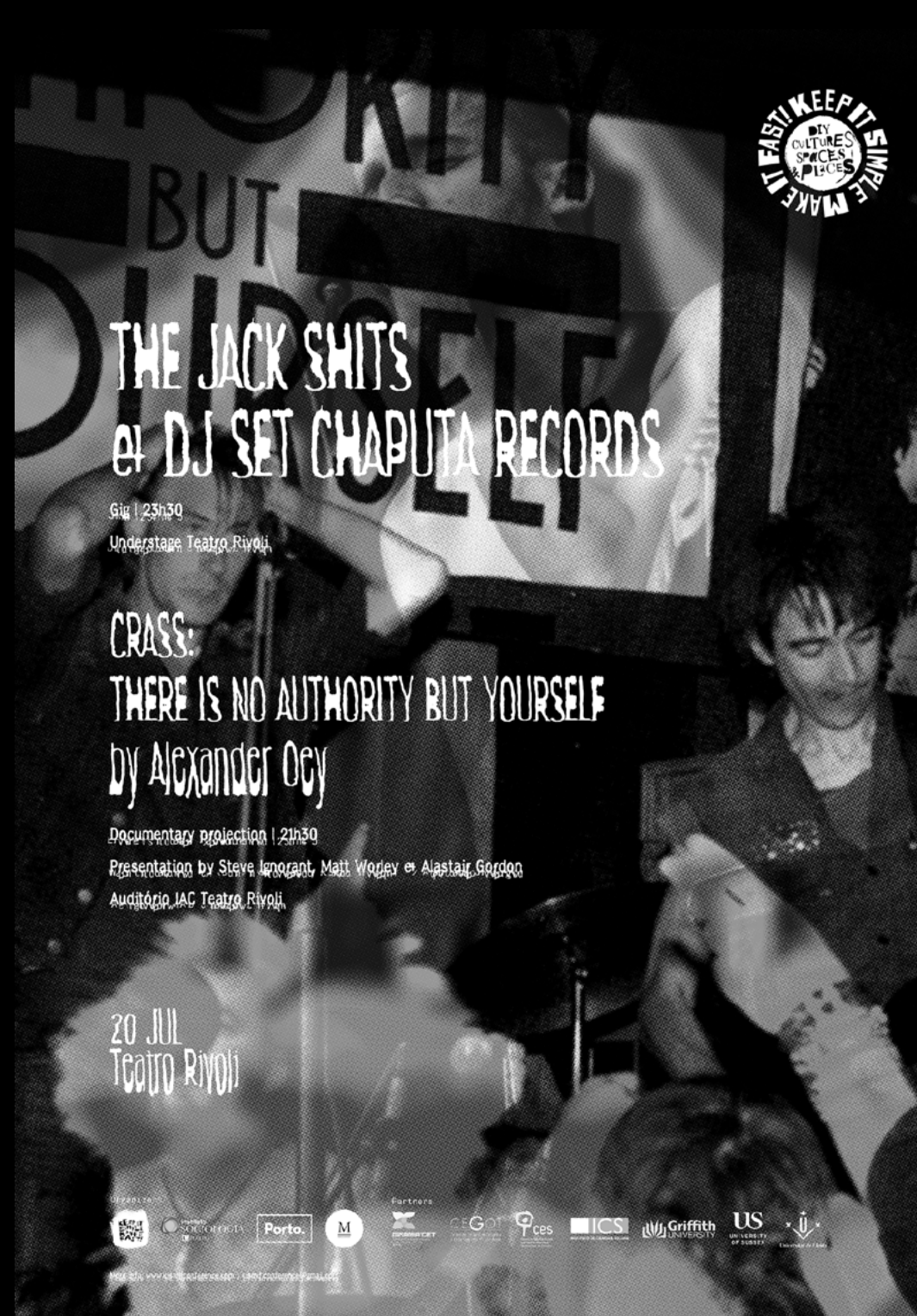
Os The Jack Shits são uma banda de garage rock que junta Jack Legs (Diogo Augusto), Jack Straw (Samuel Silva) – que integra(ram) bandas como os Sonic Reverends ou os Los Sagueros – e Jack Suave (Nick Nicotine) – de bandas como a Nicotine's Orchestra, The Act-Ups ou Bro-X.

URL: <https://www.facebook.com/TheJackShits>
<http://www.vice.com/pt/read/discos-the-jack-shits>
<https://thejackshits.bandcamp.com/>

Sub-palco [Under Stage], Teatro Rivoli | Curated by Esgar Acelerado e Paula Guerra



© The Jack Shits



© Ana Raposo

I have tried to organize my own KISMIF 20 years early, but it was not possible because the academic structure was not prepared for all of this. I think today, the second decade of the 21st century, the university has become a bit more inhibited, where social knowledge coming from all areas and academia can meet. In this sense, KISMIF is almost like an experiment, connecting the academic usefulness of producing knowledge with the underground scenes that have also produced knowledge in the past.

Carles Feixa (Department of Geography and Sociology, University of Lleida, JOVIS, European Youth Studies, International Sociological Association, KISMIF Project, Spain)

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09h30 - 11h00 - Parallel Sessions

4.6. 'Pretty girls make graves': aesthetics, corporalities and lifestyles

Chair: [to be announced]

4.6.1. Body hackers are among us

Philippe Liotard, L-Vis, University of Lyon1, France

4.6.2. Your city's a sucker, my city's a creep: the urban experience as style

Débora Gomes dos Santos, Universidade São Francisco, Brazil

4.6.3. Long live... Vivienne Westwood!

Celeste Reis, Faculty of Arts and Humanities of the University of Porto, Portugal

4.6.4. A media analysis of the music video "Tá Patrão" from the perspective of young fashion and consumption in the outskirts of São Paulo

Maria Fernanda Andrade da Silva, Centro Universitário Padre Anchieta, Brazil

7.3. 'Not hallowed be thy name': Artistic contaminations and contexts, actors, experiences of collaborative art

Chair: [to be announced]

7.3.1. Writing with Colours on the Wall - a Jornal de Parede - engaging a dialogue through creative interventions in-the-streets by contemporary ethnographic research and representation

Véronique J. L. Van Grieken, Department of Visual Anthropology, CICS.Nova – Interdisciplinary Centre of Social Sciences, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal

7.3.2. Contexts of collaborative art and participating publics: the case of theater

Vera Borges, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, KISMIF Scientific Committee Member, Portugal

7.3.3. Artistic informality as a strategy for urban reterritorialization

Jorge Malheiros, Centre for Geographical Studies, Geography Institute and Planning, University of Lisbon, Portugal

Anna Ludovici, Geography Institute and Planning, University of Lisbon, Portugal

7.3.4. Visual tales of good and evil: an approach on illustrated morality for children to a Ephemera Collection

Sérgio Costa Araújo, School of Education, Polytechnic Institute of Porto, Portugal

8.3. 'That joke isn't funny anymore': transits and diasporas in songs

Chair: [to be announced]

8.3.1. Dance the ghost with me: examining identity production in the goth industrial subculture

Alison Fraser, Trent University, Canada

8.3.2. The aura of 'dubplate specials' in Finnish reggae sound system culture

Kim Ramstedt, Åbo Akademi University, Finland

8.3.3. Hidden scenes, marginal sounds: the case of jazz in China

Adiel Portugali, Department of East Asian Studies, Tel-Aviv University, Israel

8.3.4. Territorialization or deterritorialization? China's underground music culture, urban youth and identity in contemporary age of social media

Mengyao Jiang, Canterbury Christ Church University, China, United Kingdom

Faculty of Arts and Humanities of the University of Porto, Porto

11h00 - 11h30 - Coffee-break

Gardens, Faculty of Arts and Humanities of the University of Porto

11h30 - 12h15 - PLENARY LECTURE Antoine Hennion

Facilitator: [to be announced]

Discussant: [to be announced]

Le retour de la passion musicale

Antoine Hennion, Mines ParisTech, Centre for the Sociology of Innovation, France.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

12h15 - 13h00 - PLENARY LECTURE Paula Guerra

Facilitator: [to be announced]

Discussant: [to be announced]

Another music in a different room: subcultures, tribes or just young people

Paula Guerra, Faculdade de Letras da Universidade do Porto, Instituto de Sociologia da Universidade do Porto, Griffith Centre for Cultural Research, Projeto KISMIF, Portugal.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

13h00 - 14h00 - Lunch

+ RISE UP: A SCIENTIFIC INTERFACE

Description: 'Rise Up' is a moment where, during the lunch time, the participants in the KISMIF Conference can present their works in a more relaxed and informal way. It is a moment open to the presentation and discussion on books, journals, fanzines, albums, films, instruments, etc.

Descrição: 'Rise Up' constitui um momento onde, durante o almoço, os participantes da KISMIF Conference podem apresentar os seus trabalhos de uma forma mais descontraída e informal. Trata-se de um espaço aberto à apresentação e discussão em torno de livros, revistas, fanzines, álbuns/ discos, filmes, instrumentos, etc.

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14h00 - 14h45 - PLENARY LECTURE Marion Leonard

Facilitator: [to be announced]

Discussant: [to be announced]

Heritage and subcultures

Marion Leonard, School of Music of the University of Liverpool, Institute of Popular Music, International Association for the Study of Popular Music (IASPM), Reino Unido.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

14h45 - 16h15 - Parallel Sessions

4.7. 'Street of Dreams': young fashion and lifestyles

Chair: [to be announced]

4.7.1. Carioca youths, their cultures and media representations: searching for roads to a research
Cláudia Pereira, Pontifical Catholic University of Rio de Janeiro, Brazil.

4.7.2. Runaway style for a fashion world
Hélder Ferreira, Institute of Sociology, KISMIF Project, University of Porto, Portugal

4.7.3. Resistance patterns of a tattooed body
Cihan Ertan, Duzce University, Department of Sociology, Turkey

7.4. 'The blood, the sweat, the tears, the DIY': new intersections and redemptions

Chair: [to be announced]

7.4.1. DIY Practice: a personal proposal for site-specific sound and visual performances
Frederico Dinis, Centre for 20th Century Interdisciplinary Studies – CEIS20, University of Coimbra, Portugal

7.4.2. 'Songs for Cassavetes' (2001): more than a mutual alliance, a shared strategy between US independent filmmaking and underground music scenes
Maria Teresa Soldani, University of Pisa, McGill University, Italy

7.4.3. Talking images in heads: the songs of the Instagram
Pedro Barbosa, Faculty of Arts and Humanities of the University of Porto, Portugal

7.4.4. The music scene of [SSEx BBox]
Ozzie Gheirart, School of Advertising and Marketing, São Paulo, Brazil
Rose de Melo Rocha, Graduate Program in Communication and Consumer Practices, ESPM, Brazil

8.4. 'The Devil never sleeps': the continuous persistencies of the subcultural approach

Chair: [to be announced]

8.4.1. The narrative construction of a subculture: examples taken from the Italian glam rock scene
Mara Persello, University of Potsdam, Scuola Normale Pisa, University of Applied Sciences, Hamburg, Italy, Germany

8.4.2. Analyzing the Japanese discourse on subculture/ sabukaruchā
Franziska Ritt, University of Cologne, Germany

8.4.3. We want the airwaves! An approach to the free radios movement in Madrid (1976-1989)
José Emilio Pérez Martínez, Universidad Complutense de Madrid, Spain

8.4.4. Points of transgression, bullying and dissent in subcultural theory: an ethnographic appraisal
Alastair Gordon, Leicester De Montfort University, Punk Scholars Network, KISMIF Scientific Committee Member, United Kingdom

Faculty of Arts and Humanities of the University of Porto

16h15 - 16h45 - Coffee-break

Gardens, Faculty of Arts and Humanities of the University of Porto

16h45 - 18h15 - Parallel Sessions

5.4. No boring: new challenges of the music careers, new opportunities for music scenes

Chair: [to be announced]

5.4.1. You never know: an exploration of music career development in an isolated music scene
Christina Ballico, Independent Researcher, Australia.

5.4.2. Do-it-yourself: entrepreneurship and actions of a lifestyle?
Gabriela Gelain, University of the Rio dos Sinos Valley, CULTPOP: Research Group Pop Culture, Communication and Technologies, Brazil
Gustavo Dhein, Federal University of Santa Maria, Brazil

5.4.3. Being in a Band: artschool experiment and the post-punk commons
Gavin Butt, Goldsmiths College, University of London, United Kingdom

5.4.4. Is a music scene an unexpected area to carry out a design research?
F. Nur Gürbüz, Faculty of Architecture, Istanbul Bilgi University, Istanbul Technical University, Turkey
Çiğdem Kaya, San Francisco Art Institute, Sheffield Hallam University, Istanbul Technical University, Turkey

7.5. My weapon is art: the dimensions of the importance of artistic creativity in contemporary political and civic activism

Chair: [to be announced]

7.5.1. 'Walking against the wind': art and youth in Teresina in 1970

Frederico Osanam Amorim Lima, Federal University of Piauí, Faculty of Arts and Humanities, University of Porto, Brazil, Portugal

7.5.2. Songs with a story and lives with history: an essay on the role of music as factor of symbolic and cultural integration

Patrícia Ferreira, Faculty of Arts and Humanities of the University of Porto, Portugal

7.5.3. Music and political subjectivation

Eleonora Zicari Costa de Brito, University of Brazilia, Brazil

7.5.4. Voices of courage and faith: Milton Nascimento's experimentalism in the album Milagre dos Peixes

Mateus de Andrade Pacheco, University of Brazilia, Faculty of Arts and Humanities of the University of Porto, Portugal, Brazil

7.5.5. News of the world in Portugal: Angela Maria and the year 1963

Leandro Mendanha e Silva, University of Brazilia, Faculty of Arts and Humanities of the University of Porto, Portugal, Brazil

8.5. 'Walking far from home': the subcultures between the liners

Chair: [to be announced]

8.5.1. Subcultures, communication and urban space: different 'enactments' of goth in Milan in the '80s

Simone Tosoni, Università Cattolica del Sacro Cuore di Milano, Italy

8.5.2. The social meaning of accelerated noise in speedy capitalism

Ion Andoni del Amo Castro, University of the Basque Country, Spain

Arkaitz Letamendia Onzain, University of the Basque Country, Spain

Jason Diaux González, University of the Basque Country, Spain

8.5.3. Virtual and non-virtual spaces in/of Czech emo subculture

Martin Hermansky, Charles University, Czech Republic

8.5.4. Hindrances and enhancements to sub-cultures: an analysis to observe the effects of self-organised musical activities onto the finished creative product

Simon Paton, Bath Spa University, United Kingdom

Faculty of Arts and Humanities of the University of Porto

19h00 - 19h30 - BOOK LAUNCH 'Popular Music Scenes and Cultural Memory', edited by Andy Bennett and Ian Rogers

Price: Free.

Presentation: [to be announced]

Description: This volume explores the ways in which music scenes are not merely physical spaces for the practice of collective musical life but are also inscribed with and enacted through the articulation of cultural memory and emotional geography. The book draws on empirical data collected in cities throughout Australia. In terms of understanding the relationship between music scenes and participants, much of the existing popular music literature tends to avoid one key aspect of scene: its predominant past-tense and memory-based nature. Nascent music scenes may be emergent and on-going but their articulation in the present is often based on past events, ideas and histories. There is a noticeable gap between the literature concerning popular music ethnography and the growing body of work on cultural memory and emotional geography. This book is a study of the conceptual formation and use of music scenes by participants. It is also an investigation of the structures underpinning music scenes more generally.

Descrição:

Cibermúsica [Cybermusic], Casa da Música | Curated by Paula Guerra and Tânia Moreira

19h30 - 20h00 - PRE-RELEASE ‘KISMIF Edited collection: DIY Cultures and Underground Music Scenes’, edited by Andy Bennett and Paula Guerra

Price: Free.
Presentation: [to be announced]

Description: The concept of DIY ‘do-it-yourself’ cultural production gained critical momentum during the late 1970s with the emergence of punk. Disillusioned with the mainstream music industry of the mid-1970s, punk rock created an alternative platform for the production and distribution of music through small-scale, independent recording labels (see, Laing, 1985). This proved to be a catalyst for the creation of a broader DIY aesthetic that has served to underpin a succession of punk and post-punk music styles from the late 1970s onwards. Indeed, to talk about DIY music scenes and cultures in a contemporary context is to talk about a phenomenon that is truly global in its reach. The purpose of this book is to examine, for the first time, the global influence and impact of DIY cultural practice as this informs the production, performance and consumption of underground musics in different parts of the world. The book brings together a series of original studies of DIY musical activities in Europe, North and South America, Asia and Oceania. The carefully selected chapters combine insights from experienced academic writers, such as Will Straw, Andy Bennett and Carles Feixa (who are responsible for developing some of the key conceptual frameworks used in the study of DIY musical practices) with the work of younger scholars, many of whom are directly engaged in contemporary underground music scenes. In its examination of DIY musical practice in a global context, the book begins by revisiting and re-evaluating several key themes and issues that have been used in studying the cultural meaning of alternative and underground music scenes, notably aspects of space, place and identity and the political economy of DIY cultural practice. The book then explores how the DIY cultural practices that characterise alternative and underground music scenes have been impacted and influenced by technological change, notably the ready availability of digital media. Finally, in acknowledging the close to 40 year history of DIY cultural practice in punk and post-punk contexts, the book considers how DIY cultures have become embedded in cultural memory and the emotional geographies of place. Through combining high quality data and fresh conceptual insights in the context of an international body of work spanning the disciplines of popular music studies, cultural and media studies, and sociology the book offers a series of innovative new directions in the study of DIY cultures and underground / alternative music scenes.

Descrição: O conceito de produção cultural DIY ganhou grande impacto durante o fim dos anos 70 com a emergência do punk. Desiludidos com a indústria musical do meado dos anos 70, artistas de punk rock criaram uma plataforma alternativa para a produção e distribuição de música através de labels pequenas e independentes (ver Laing, 1985). Isto veio a provar-se um catalisador da criação de uma ética e estética DIY mais abrangente, que estaria na base do sucesso dos estilos musicais punk e post-punk do fim dos anos 70 em diante. De facto, falar de cenas e culturas musicais DIY num contexto contemporâneo é falar de um fenómeno que é efectivamente global no seu escopo. Este livro procura então, pela primeira vez, examinar a influência global e impacto das práticas culturais DIY no modo como isso informa a produção, performance e consumo de música underground em diferentes partes do mundo. O livro congrega uma série de estudos originais sobre actividades musicais na Europa, América do Norte e do Sul, Ásia e Oceânia. Os capítulos cuidadosamente seleccionados combinam notas de autores académicos experientes como sejam Will Straw, Andy Bennett ou Carles Feixa (responsáveis por desenvolver algumas das matrizes conceptuais centrais no estudo das práticas musicais DIY) com o trabalho de académicos mais jovens, muitos dos quais estão directamente envolvidos nestas cenas musicais contemporâneas. Na sua análise da praxis musical DIY num contexto global, o livro começa por visitar e reavaliar vários temas chave e assuntos que têm vindo a ser analisados em termos de significados culturais de alternativa e underground, tais como noções de espaço, local

e identidade, ou a economia política da prática DIY. O livro explora ainda o modo como estes factores têm caracterizado as cenas musicais e alternativas, no impacto sentido pelas mudanças tecnológicas (nomeadamente a disponibilidade de media digitais). Por fim, ao notar a proximidade do 40º aniversário da prática cultural de DIY associada ao punk e pós-punk, o livro considera o modo como as culturas DIY têm sido embutidas na memória cultural e colectiva, bem como nas geografias emocionais dos lugares. Combinando dados de alta qualidade com conceptualizações inovadores, no contexto de um corpo de trabalho que vai desde estudos de música popular, estudos culturais e de media, e sociologia, o livro oferece uma série de caminhos inovadores no estudo das culturas DIY e cenas underground/alternativas.

Cibermúsica [Cybermusic], Casa da Música | Curated by Paula Guerra and Tânia Moreira

20h30 - 00h00 - KISMIF CONFERENCE DINNER ‘Love Save the Dinner’

+ DJ Set ‘Lipstick Traces’

Price: 35 euros.

Description: On July 21th, 2016, all participants of KISMIF Conference 2016 can gather at the official Dinner of KISMIF Conference. The KISMIF Conference Dinner will be held in the InterContinental Hotel – Cardosas Palace. The menu will have vegan options and will include an assortment of starters, one main course, desserts, drinks, coffee. Dinner will be accompanied by the DJ Set ‘Lipstick Traces’ of DJ Mau Mau. The name of the DJ Set arises from the book of Greil Marcus. But the DJ Set will be totally improvised – as usual – but yes, something between the glamour, punk romance and new wave. Like a round of shots with the Harmonica Man in his way to Sweetwater, MauMau does sets filled with crucial rock’n’roll, without any limits other than rebellion and inconformity. A true celebration of the spirit of rock’n’roll, filled with excitement, danger, vitality and sensuality, these are sure to be nights not suited to the whole family.

Descrição: No dia 21 de julho 2016, todos os participantes da KISMIF Conference 2016 poderão reunir-se no jantar oficial do congresso. O jantar será realizado no InterContinental Hotel - Palácio das Cardosas. O menu terá opções vegan e irá incluir uma variedade de entradas, um prato principal, sobremesas, bebidas, café. O jantar será acompanhado pelo DJ Set ‘Lipstick Traces’ do DJ Mau Mau. O nome do DJ Set vem do livro de Greil Marcus. Mas o DJ Set será totalmente improvisado – como habitual - mas sim, algo entre o glamour, o punk, o romance e a new wave. Como uma rodada de shots com Harmonica Man a caminho de Sweetwater, MauMau faz sets plenos de rock’n’roll seminal, sem outros limites que não sejam o da rebeldia e inconformismo. Uma celebração do verdadeiro espírito rock’n’roll, cheia de excitação, perigo, vitalidade e sensualidade. Noites que não são para toda a família.

InterContinental Hotel Palácio das Cardosas, Porto | Curated by Paula Guerra e Tânia Moreira

00h30 - PARTY ‘THIS IS RADIO KISMIF’

+ DJ Set: Ricardo Salazar & Joana Tê

Price: Free.

Description: There are vinyls on the walls, old radios on shelves, and a lot of people dancing. The radio has anchored in the Porto downtown area with highly danceable emissions. We would call it an indie super-bar if it did not run away from the indie brand. We would call it that because it is, after all, the fusion between two alternative music reference bars in Porto - Radio Bar (for a while Radio Sushi Bar), which broadcast for four years in Miragaia an unpredictable playlist, in a wavelength between rock, pop and electronica, but always “on the other side”, out of mainstream - closed since 2009; and Mercedes (as it is known, but officially named “O Meu Mercedes é Maior que o Teu”, My Mercedes is Bigger Than Yours) a nearly mythical place which for 15 years has led us through the ways of the less commercial music, in a corner of the Ribeira close to the D.Luís I bridge. There is but one certainty: on the dancefloor, the music is eclectic, pop-rock, blues jazz and soul together.

Descrição: Há vinis nas paredes, rádios antigos em prateleiras e sempre muita gente a dançar. O Rádio ancorou na Baixa do Porto com emissões altamente dançáveis. Chamar-lhe-íamos super-bar indie, se ele não quisesse fugir do rótulo indie. E chamar-lhe-íamos isso porque, no fundo, é o produto de uma união informal entre dois bares-mecas-da-música-alternativa do Porto: o Rádio Bar (que também

chegou a ser Rádio Sushi Bar), que emitiu durante quatro anos ali em Miragaia uma playlist imprevisível, num comprimento de onda entre o rock, pop, electrónica, mas sempre “do outro lado”, fora do mainstream - até que fechou em 2009; e o Mercedes (como é mais conhecido, mas de nome oficial O Meu Mercedes é Maior que o Teu), quase mítico, que está há mais de 15 anos a conduzir-nos pelos meandros da música “menos comercial”, num dos cantinhos da Ribeira quase encostada à Ponte Luís I. Uma certeza fica: Na pista de dança, a música é eclética, pop-rock, blues, jazz e soul incluídos.

RADIO Bar | Curated by Ricardo Salazar

KISMIF is also about underground resistance, and underground subcultures structures and scenes - its not just about punk, its much wider than that. To see a conference like this do that, and in such a great balance - for instance, yesterday we had a gig, we had a book launch, we had a film on portuguese punk, and then see the academic stuff which accompanies that - I think overall it's a really good balance between the academic and the practice.

Mike Dines (Institute of Contemporary Music Performance, Punk Scholars Network, United Kingdom)

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09h30 - 10h15 – PLENARY LECTURE Lucy Robinson & Capicua

Facilitator and discussant: Paula Guerra

Music, gender and citizenship

Lucy Robinson, University of Sussex, The Subcultures Network, Reino Unido

Capicua, socióloga, rapper, Portugal

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

10h15 - 11h00 – PLENARY LECTURE Miguel Januário & Vítor Sérgio Ferreira

Facilitator and discussant: Chistine Feldman

Arts, reputation and recognition

Miguel Januário, artista, designer, ±maismenos±, Portugal.

Vítor Sérgio Ferreira, Instituto de Ciências Sociais da Universidade de Lisboa, Portugal.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

11h00 - 11h30 – Coffee-break

Gardens, Faculty of Arts and Humanities of the University of Porto

11h30 - 13h30 – Thesis Breakout Groups

– Group 1: Theoretical Considerations

Andy Bennett, School of Humanities, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia

– Group 2: Methodology

Paula Guerra, Faculdade de Letras da Universidade do Porto, Instituto de Sociologia da Universidade do Porto, Griffith Centre for Cultural Research, Projeto KISMIF, Portugal.

– Group 3: Analysis Techniques

Samantha Bennett, ANU College of Arts and Social Sciences, Austrália.

– Group 4: Managing an Interdisciplinary Thesis

Marion Leonard, School of Music of the University of Liverpool, Institute of Popular Music, International Association for the Study of Popular Music (IASPM), Reino Unido.

– Group 5: Writing the Dissertation

Vera Borges, DINAMIA’CET – Instituto Universitário de Lisboa, Instituto de Ciências Sociais da Universidade de Lisboa, Portugal.

Faculty of Arts and Humanities of the University of Porto

13h30 - 14h30 – Lunch

+ RISE UP: A SCIENTIFIC INTERFACE

Description: ‘Rise Up’ is a moment where, during the lunch time, the participants in the KISMIF Conference can present their works in a more relaxed and informal way. It is a moment open to the presentation and discussion on books, journals, fanzines, albums, films, instruments, etc.

Descrição: ‘Rise Up’ constitui um momento onde, durante o almoço, os participantes da KISMIF Conference podem apresentar os seus trabalhos de uma forma mais descontraída e informal. Trata-se de um espaço aberto à apresentação e discussão em torno de livros, revistas, fanzines, álbuns/ discos, filmes, instrumentos, etc.

18 – 22 July 2016 | Room at The Top [Sala de Reuniões], Faculty of Arts and Humanities of the University of Porto | Curated by Ana Oliveira and Rodrigo Almeida

14h30 - 15h30 – Workshop 1: Getting the most out of conferences

Peter Webb, University of the West of England, Reino Unido.

J. Mark Percival, Queen Margaret University, Scotland.

Faculty of Arts and Humanities of the University of Porto

15h30 - 16h30 – Workshop 2: Publishing

João Queirós, Escola Superior de Educação do Porto, Instituto Politécnico do Poto, Instituto de sociologia da Universidade do Porto, Portugal.

Pedro Costa, ISCTE - Instituto Universitário de Lisboa, DINAMIA’CET - Instituto Universitário de Lisboa, Portugal.

Faculty of Arts and Humanities of the University of Porto

16h30 - 17h00 – Coffee-break

Gardens, Faculty of Arts and Humanities of the University of Porto

17h00 - 18h00 – Workshop 3: Social Media and the Public Intellectual

Mike Dines, Institute of Contemporary Music Performance, Punk Scholars Network, United Kingdom.

Alastair Gordon, Leicester De Montfort University, Punk Scholars Network, United Kingdom.

Faculty of Arts and Humanities of the University of Porto

18h00 - 18h30 – Closing Remarks

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University

19h00 - 20h00 – BOOK LAUNCH ‘Electri_city: Elektronische Musik asu Düsseldorf’, edited by Rüdiger Esch

+ DJ SET ELECTRI_CITY by Rüdiger Esch

Presentation: Rüdiger Esch and Giacomo Bottà

Description: Mention Liverpool and the first thought is Merseybeat; Washington could be considered the Go-Go capital of the world, while Detroit is the home of Motown. And of course Nashville is the centre of Country Music. Folk icon Richard Thompson once joked: “In Heaven, the English greet you at the door, the French do the cooking, the Italians provide the entertainment, and the Germans organise everything. In Hell, the French greet you at the door, the English do the cooking, the Italians organize everything, and the Germans provide the entertainment!” Yet paradoxically, Germany has provided worldwide entertainment by setting the blueprint for modern electronic music. And if you want to name its spiritual birthplace, then look no further than Düsseldorf... ELECTRI_CITY_Book documents the city’s innovative and inspiring music scene. “Düsseldorf is the capital of electronic music” says Esch, bassist with industrial trailblazers Die Krupps who also hail from the Rhineland city. In the book, he gives an account of how the Düsseldorf electronic scene developed from 1970 to 1986 and spawned acts like La Düsseldorf, Der Plan, Liaisons Dangereuses, Riechmann, Rheingold, Propaganda, DAF, NEU! and Kraftwerk. The music became so influential that artists and producers throughout the world rethought their approaches and developed their own variations on the electronic theme. As Kraftwerk’s Ralf Hütter put it later: “From all over the world comes inspiration. We have been very lucky, because the music we envisioned, the ideas we had of The Man Machine and electro music, have become reality and technology has developed in our direction...and electro is everywhere”.

Descrição: Fala-se de Liverpool e a primeira ideia que nos vem à cabeça é Merseybeat; Washington podia ser considerada a capital Go-Go do mundo, enquanto Detroit é a casa do Motown – e claro que Nashville é o centro mundial da música country. O ícone folk Richard Thompson uma vez disse jocosa-mente: “No céu é-se recebido à porta pelos Ingleses, os Franceses cozinham, os Italianos providenciam o entretenimento, e os Alemães organizam tudo. No Inferno, é-se recebido à porta pelos Franceses, os Ingleses cozinham, os Italianos organizam tudo, e os Alemães providenciam o entretenimento”. No entanto, paradoxalmente, a Alemanha tem dado provas de ser um centro de disseminação de entretenimento mundial, ao criar a base da música electrónica. Se lhe quiséssemos dar uma casa, não seria preciso ir mais longe: Düsseldorf. ELECTRI_CITY procura documentar a inovadora e inspiradora cena musical da cidade. “Düsseldorf é a capital da música electrónica” diz Esch, baixista da banda industrial Die Krupps, que também vem da terra do Reno. No livro, ele dá uma noção do modo como a cena electrónica de Düsseldorf se desenvolveu entre 1970 e 1986, e abarcou bandas como La Düsseldorf, Der Plan, Liaisons Dangereuses, Riechmann, Rheingold, Propaganda, DAF, NEU! and Kraftwerk. A sua música tornou-se tão influente que artistas e produtores por todo o mundo repensaram as abordagens e providenciaram as suas próprias variações no tema electrónico. Como Ralf Hütter dos Kraftwerk disse mais tarde: “De todo o mundo vem inspiração. Nós tivemos muita sorte, porque a música que imaginámos, as ideias que tivemos no The Man Machine e em termos da música electro, tornaram-se realidade, e a tecnologia desenvolveu-se na nossa direcção...e a electrónica está em todo o lado”.

http://www.electricity-club.co.uk/electri_city_conference-an-interview-with-rudi-esch/

Cibermúsica [Cybermusic], Casa da Música | Curated by Paula Guerra and Tânia Mo-

23h30 - 00h30 – GIG ‘Vaiapraia e as Rainhas do Baile’ & ‘The Act-Ups’

+ DJ Set SONS OF CHAPUTA!

Description: Vaiapraia started as a solo project by Rodrigo Vaiapraia, back in 2013. The songs have a pop skeleton, under which lies a latent punk philosophy. From late Autumn 2014, he has performed live, being accompanied by Shelley Barradas, Rainhas do Baile, Helena Fagundes and others. He released his first EP through Experimentáculo Records in 2014. The next year, he released a split album with Colin Min Sai and a single through Gentle Records, sharing the stage with bands such as Trash Kit or Peach Kelli Pop, and touring such spaces as Galeria Zé dos Bois, Lounge or Damas Bar, and performing in the 2015 edition of Barreiro Rocks. In 2016 we can expect “1755”, the first LP of Vaiapraia and Rainhas do Baile, which bears the label of Spring Toast Records.

Descrição: Vaiapraia começou como um projecto a solo de Rodrigo Vaiapraia iniciado em 2013. As suas canções têm um esqueleto pop, que se ergue debaixo de uma filosofia punk sempre latente. Desde o Outono de 2014, que tem composto e tocado ao vivo acompanhado pelas Rainhas do Baile, sendo elas Shelley Barradas e Helena Fagundes. Editou o seu primeiro EP pela Experimentáculo Records, em 2014. No ano seguinte, lançou um split com Colin Min Sai e um single pela Gentle Records, partilhando palco com bandas como Trash Kit ou Peach Kelli Pop, tendo-se apresentado ao vivo em espaços como a Galeria Zé dos Bois, o Lounge e o Damas Bar, entre outros, e participado na edição de 2015 do festival Barreiro Rocks. Ainda em 2016, sairá 1755, o primeiro LP de Vaiapraia e as Rainhas do Baile, que conta com o selo da editora lisboeta Spring Toast Records.

URL: <https://soundcloud.com/vaiapraia>
https://www.facebook.com/vaiapraia?_rdr

Description: Act-Ups were born in 2001, in Barreiro. In 2003 they launched their debut album “I Bet You Love Us Too” – a perfect backdrop soundtrack to a soul, blues, punk and garage rock party. With the release, in 2006, of their album “The Marriage of Heaven and Hell”, they manage to attract a wider audience and tour across the whole Iberian Peninsula over the next few years. In 2008, they record “The Act-Ups Play The Old Psychedelic Sounds of Today”, an album that reconciles the past and the present of rock’n’roll. It was regarded by Time Out Lisboa as one of the best eight albums of 2008, second only to artists such as Mariza, Buraka Som Sistema, Dead Combo and Mão Morta. After a 6 year hiatus, Act-Ups returned with a new album: “Homo Zugadita Quasar Monacant”. This record encapsulates the several aesthetical languages that translate the band’s musical canvas – a long landscape journey. The band is back on stage and the concerts will surely continue to be explosive – like huge pagan parties where songs and the audience lit up.

Descrição: Os Act-Ups nasceram em 2001 no Barreiro. Em 2003 editam o primeiro disco, I Bet You Love Us Too - banda sonora perfeita para uma festa em tom de soul, blues punk e garage rock. Com a edição, em 2006, do disco The Marriage of Heaven and Hell atraem a atenção de um público mais vasto, percorrendo toda a Península Ibérica nos anos seguintes. Em 2008 gravam The Act-Ups Play The Old Psychedelic Sounds of Today, um disco conciliador entre o passado e o presente do rock and roll. Este registo foi considerado pela Time Out Lisboa como um dos oito melhores discos de 2008, ao lado de artistas como Mariza, Buraka Som Sistema, Dead Combo e Mão Morta. Após um hiato de 6 anos, os Act-Ups regressaram com um novo disco: Homo Zugadita Quasar Monacant. Este disco faz a síntese das várias linguagens e estéticas que povoam o caldeirão musical dos Act-Ups – uma viagem longa, com várias paisagens. A banda está de volta aos palcos e os concertos irão, com certeza, ser explosivos – enormes festas pagãs onde as canções e o público ganham uma nova vida.

URL: https://pt.wikipedia.org/wiki/The_Act-Ups
<https://www.facebook.com/theactups/>
<https://www.publico.pt/culturaipilon/noticia/the-actups-uma-saudavel-loucura-contr-a-loucura-do-mundo-1688267>

Description: Mentores da editora discográfica Chaputa! Records, Esgar Acelerado e Themoteo Suspiro constroem os seus DJ Sets com uma fina textura de sonoridades punk, garage, psych e rawk, e escolhidos entre a sua vasta colecção de discos de vinil. Obscuros temas das décadas de 50 e 60 e hits menos óbvios da actualidade, asseguram uma noite de diversão descontraída.

Descrição: Mentors of Chaputa! Records, Esgar Acelerado and Themoteo Suspiro build their DJ Sets with a thin layer of punk, garage, psych, rawk and other sounds, finely picked from their collection of vinyl. Obscure themes from the 50's and 60's as well as less than obvious contemporary hits are sure to guarantee a night of fun relaxation.

URL: <https://www.facebook.com/ChaputaRec/?fref=ts>

Plano B | Curated by Esgar Acelerado and Tânia Moreira

