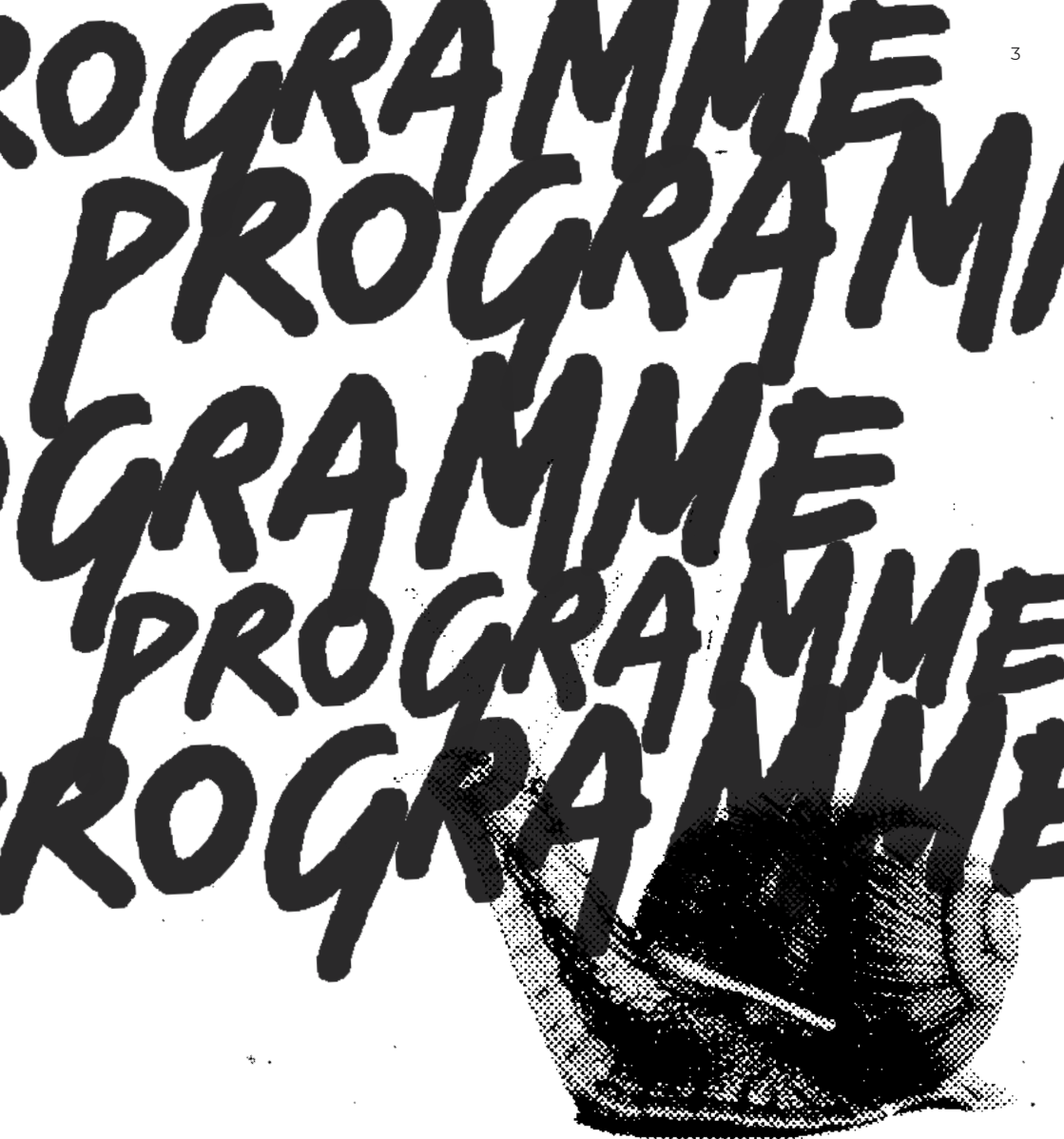


PROGRAMME
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PROGRAMME



Paula Guerra and Andy Bennett (Eds.)



Paula Guerra and Andy Bennett (Eds.)

♥ keep it make it
simple fast

Keep It Simple, Make It Fast! DIY Cultures and Global Challenges PROGRAMME

Paula Guerra & Andy Bennett (Eds.)

Designed by **Marcelo Baptista** and **Sofia Sousa**

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KEEP IT SIMPLE,
MAKE IT FAST!

2021
CONFERENCE

KISMET

6 JUL

NOT JUST HOLIDAYS



Convenors
Andy Bennett
Paula Guerra

Venues
Teatro Rivoli

ORGANIZERS



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>KISMIF



SUMMER SCHOOL 2021

"NOT JUST HOLIDAYS IN THE SUN"

CONVENORS: **ANDY BENNETT** AND **PAULA GUERRA**

VENUE: **TEATRO RIVOLI**, PORTO - PORTUGAL



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KISMIF
2021



EXHIBITIONS

UP YOURS! Tokyo Punk & Japanarchy Today
A photo documentation of five years
in the Tokyo underground punk scene by Chris Low
Casa Comum
[OPENING July 5th - 19h00 - 19h30]
> July 5th - 31st August

SUB-CULTURE CLUB: Documenting street culture
in London, Los Angeles & Tokyo by Chris Low
Casa Comum
[OPENING July 5th - 19h00 - 19h30]
> July 5th - 31st August

MACKINTÓXICO
From the Edge to the Galaxy by Tó Trips
Mercado Municipal de Matosinhos
[OPENING July 6th - 17h30 - 18h30]
> July 6th - 31st July

AN OUTSIDE LOOK. Photographs of migrant women
exiled in their own art by Elizângela Pinheiro
Lost in Room [Anfiteatro 2]
Faculty of Arts and Humanities
of the University of Porto
[OPENING July 8th - 12h30 - 13h00]
> 8th-10th July

KISMIF CONFERENCE 2021
DIY Cultures and Global Challenges
5-10 JULY 2021

MATERIAIS INFLAMÁVEIS: Culturas de resistência, mídia
alternativos e fanzines (1982- 2021)
by Paula Guerra and Pedro Quintela
Gabinete Gráfico, Museu da Cidade do Porto [Graphic
Office, Porto City Museum]
Biblioteca Municipal Almeida Garrett
[OPENING July 8th - 15h00 - 16h00]
> 8th-15th August

WHITE PRIVILEGE
by Jubilee Street
Domination Room [Bar dos Professores]
Faculty of Arts and Humanities
of the University of Porto
[OPENING July 9th - 12h00 - 12h30]
> 9th-18th August

ONDINAMIX
by Ondina Pires
Online [OPENING] July 9th - 12h30 - 13h00
> 9th-18th August

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KISMIF CONFERENCE 2021 | DIY Cultures and Global Challenges | 5-10 JULY 2021

FLASH BOOK LAUNCH

'Heddlge and Subculture in the Twenty-First Century:

Through the Subcultural Lens' by Peter Webb

> July 6th, 18-19h - Rivoli Theater

'A Women's History of the Beatles' by Christine Feldman-Barrett

> July 7th, 13-14h - Sala 2 (Room 2), Casa da Música

'ZINES#2 Embodied DIY: Feminist and Queer Zines

in a Transglobal World' edited by Paula Guerra and Laura Lopez

> July 7th, 13-14h - Sala 2 (Room 2), Casa da Música

Não Dá para Ficar Parado. Música Afro-Portuguesa, celebração, conflito e esperança [You Can't Stand Still. Afro-Portuguese music, celebration, conflict and hope] by Vitor Belanciano

> July 7th, 19-20h - Sala 2 (Room 2), Casa da Música

'Ripped and Torn: 1976-79 - The Loudest Punk Fanzine in the UK'

by Tony Drayton

> July 7th, 19-20h - Sala 2 (Room 2), Casa da Música

'Ripped, torn and cut Pop, politics and punk fanzines from 1976'

edited by Keith Gildart, Anna Gough-Yates, Stan Lincoln, Bill Osgerby, Lucy Robinson, John Street, Peter Webb and Matthew Worley

> July 7th, 19-20h - Sala 2 (Room 2), Casa da Música

'Music Cities: Evaluating a Global Cultural Policy Concept'

edited by Christina Ballico and Allan Watson, presented by Will Straw, Christina Ballico and Allan Watson

> July 8th, 12-12:30h - Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

'Towards Gender Equality in the Music Industry: Education, Practice and Strategies for Change' edited and presented by Catherine Strong and Sarah Raine, presented by Will Straw, Christina Ballico and Allan Watson

> July 8th, 12-12:30h - Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

Special Issue: Cultural Sociology and Artification

edited by Roberta Shapiro, presented by Paula Guerra and Ari-Alina Allaste

> July 8th, 19-20h - Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

'TRANSA, Baladas do último sol [TRANSA, Ballads of the Last Sun]'

by Ângela Berlinde, presented by Ana Oliveira

> July 8th, 19-20h - Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

'Punk, Fanzines and DIY Cultures in a Global World. Fast, Furious and Xerox'

edited and presented by Paula Guerra and Pedro Quintela

> July 9th, 12:30-13h - Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

'Bea Palya's 'I'll Be Your Plaything' by Anna Szemere

and András Rónai, presented by Anna Szemere

> July 9th, 19-20h - Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

'Made in Hungary: Studies in Popular Music'

edited by Emília Barna, Tamás Tófalvy, presented by Emília Barna

> July 9th, 19-20h - Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

British Progressive Pop 1970-1980

by Andy Bennett

> July 10th, 18-19h - Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

The Canterbury Sound in Popular Music: Scene, Identity and Myth

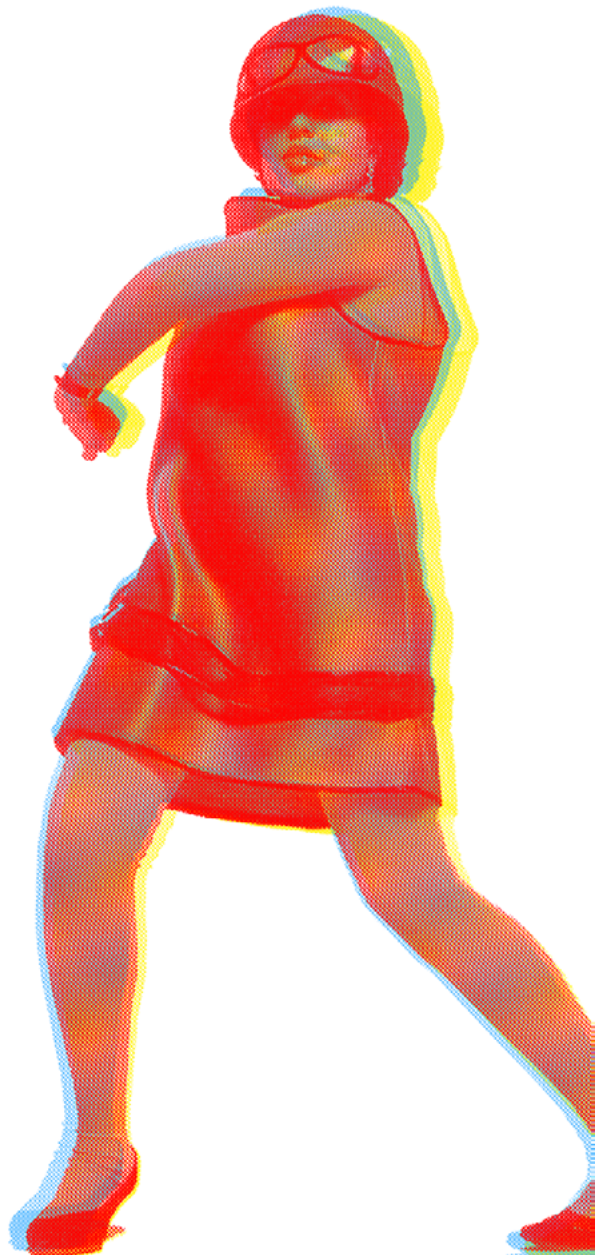
edited by Asya Draganova, Shane Blackman and Andy Bennett

> July 10th, 18-19h - Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto

KISMIF Book Series

edited by Paula Guerra and Andy Bennett

> July 10th, 18-19h - Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto



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KISMIF CONFERENCE 2021
DIY Cultures and Global Challenges
5-10 JULY 2021

by DJ Collective DJ's KISSMyF
Casa Comum
[KISMIF WARM UP ONLINE DJ SET]
July 5th, 23-24h

Subpalco [Under Stage]
Rivoli Theater [GIG]
July 6th, 22.30-23.30h

DJ Collective Dj's KISSMyf
presents **MAKE BENNETT, NOT WAR**
Casa Comum [CLUBBING ONLINE]
July 7-10th, 21.00-00.00h

Subpalco [Under Stage]
Rivoli Theater [GIG LIVE ACT]
July 7th, 21.00-00.00h

Surprise Venue (D) SET
July 8th, 21.00-00.00h

Spotify [PLAYLIST], July 8-10th
21.00-00.00h

Subpalco [Under Stage]
Rivoli Theater [GIG]
July 9th, 22.30-23.30h

Ferro Bar
[KISMIF (AFTER) PARTY DJ SET]
July 10th, 18-23h



SCREENINGS

AMA ROMANTA

Uma Utopia que Fazia Discos

[Ama Romanta – A Utopia That Made Records] by Carlos Mendes and Vasco Bação.

Salão Nobre da Reitoria
da Universidade do Porto
[Main Hall of the Rectory
of the University of Porto]

> July 5th, 21-23h



UM PUNK CHAMADO RIBAS

[A punk called Ribas] + Q&A Session
with Paulo Antunes,
Pequeno Auditório
[Small Auditorium]

Rivoli Theater

> July 6th, 20.30-21.30h

BASS CULTURE + Q&A

Session with Mykaell Riley.

Pequeno Auditório

[Small Auditorium]

Rivoli Theater

> July 7th, 20.30-21.30h

ELA É UMA MÚSICA

[She is a Song] + Q&A

Session with Francisca Marvão.

Pequeno Auditório

[Small Auditorium]

Rivoli Theater

> July 9th, 18.00-19.30h

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ABOUT

KISMIF Conference (2014-) is an international academic/cultural/artistic event based in the city of Porto (Portugal) and focused on discussing and sharing information about underground cultures, DIY practices, urban arts and other related topics. KISMIF focuses on cultural practices that are used to face more massive and uniform forms of cultural production/creation/mediation, by activating an anti-hegemonic ethos centered around the aesthetics and policies of the daily 'arts of doing'.

KISMIF is, so far, the only congress in the world that analyzes the theory and practice of underground scenes and DIY cultures as increasingly significant cultural forms in a global context of precariousness and uncertainty.

The KISMIF Conference has a multidisciplinary and transdisciplinary perspective, open for contributions from the global community of researchers, artists and activists who work on all aspects of underground scenes and DIY cultures and conduct their research within a plural methodological approach. The objective is to debate not only about music, but also other artistic fields such as **cinema and video, graffiti and urban art, theater and performing arts, literature and poetry, radio, programming and publishing, graphic design, drawing, architecture, or even cartoons and comics.**

The first edition of the KISMIF Conference was held in 2014 and focused on **'Underground Music Scenes and DIY Cultures'**. The second edition (2015) was dedicated to the theme **'Crossing Borders of Underground Music Scenes'**. The third edition

(2016) promoted a discussion about **'DIY Cultures, Spaces and Places'**. The fourth edition took place in 2018 and was focused on **'Gender, differences, identities and DIY cultures'**. The next edition will be in 2021, focused on the theme of **'DIY Cultures and Global Challenges'**. All editions of the KISMIF Conference also offer a summer school / advanced seminar, where participants can discuss/analyze in more depth some specific issues around these themes.

Each edition of the KISMIF Conference, in addition to its scientific program, also consists of a diverse social and cultural program formed by a set of artistic events, with a focus on underground music and its artistic expressions. It is intended, therefore, to provide all participants with a unique sensory and scientific experience in terms of global DIY cultures.





TEAM

KISMIF Convenors: Andy Bennett and Paula Guerra.

KISMIF Scientific Committee: Alastair Gordon, Amélia Polónia, Andy Bennett, Anthony Fung, Augusto Santos Silva, Carles Feixa, Catherine Strong, Dick Hebdige, Fátima Vieira, George McKay, Gina Arnold, Guilherme Blanc, Heitor Alvelos, Ian Woodward, João Queirós, José Machado Pais, Júlio Dolbeth, Lucy Robinson, Manuel Loff, Mark Percival, Matthew Worley, Mike Dines, Nick Crossley, Paula Abreu, Paula Guerra, Paula Cristina Pereira, Pauwke Berkers, Pedro Costa, Ross Haenfler, Samantha Bennett, Sara Cohen, Simone Pereira de Sá, Teresa Sá Marques, and Will Straw.

KISMIF Organising Committee: Ana Oliveira, Ana Rocha, Benjamin Duster, Carlos Pinto, Emília Simão, Esgar Acelerado, Camille Girouard, Catherine Strong, Celeste Reis, Claire Hodson, Giacomo Botta, Gil Fesch, Hélder Ferreira, Henrique Grimaldi, João Queirós, Lisa Nikulinsky, Margarida Vales, Mary Fogarty, Matt Worley, Michael MacDonald, Paula Abreu, Paula Guerra, Paulo Nunes, Pedro Martins de Menezes, Pedro Quintela, Richard Frenneaux, Robin Kuchar, Samantha Bennett, Scott Regan, Sofia Sousa, Susana de Noronha, Susana Januário, Susana Serro, Tânia Moreira, and Thiago Pereira Alberto.

KISMIF Dissemination Committee: Airi-Alina Allaste, André Rottgeri, Asya Draganova, Christina Ballico, Cihan Ertan, Cláudia Pereira, Dulce Mazer, Evi

Sampanikou, Fernán del Val, Gabriela Gelain, Gina Arnold, Hector Fouce, Hernando Cepeda Sánchez, Ion Andoni del Amo Castro, Jonathan Crossley, Katie Rochow, Loïc Riom, Luiza Bittencourt, Mara Persello, Margarita Kuleva, J. Mark Percival, Martin Husák, Patrick Williams, Peter Webb, Piotr Zańko, Rodrigo N. Almeida, Rylan Kafara, Samuel Lamontagne, Simone Luci Pereira, Sonja Žakula, Voica Puscasiu and Zósimo López.

KISMIF Volunteers: Afonso Castro, André Granja, Ana Maria Marques, Ana Rita Carneiro, Ângela Jesus, António Gomes, António Carvalho, Bruna Pinto, Bruno Campos, Carolina Coutinho, Carolina Ribeiro, Caterina Kuochen, Daniela Pereira, Filipa Sapinho, Gonçalo Riscado, Inês Alexandra, Inês Pereira, Júlia Sousa, Manuel Martins, Matilde Bismark, Matilde Samagaio, Rodrigo Diogo, Rui Martins, Sandra Pinheiro, Vítor Nóbrega, Yatan Silva, Zé Miguel Ricardo.





PRATICAL INFORMATION

PRATICAL INFORMATION
PRATICAL INFORMATION

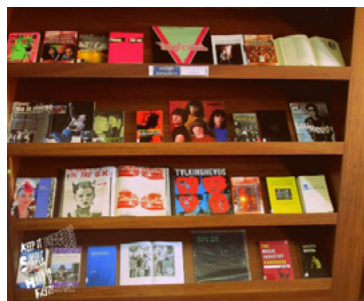
How to get to FLUP?

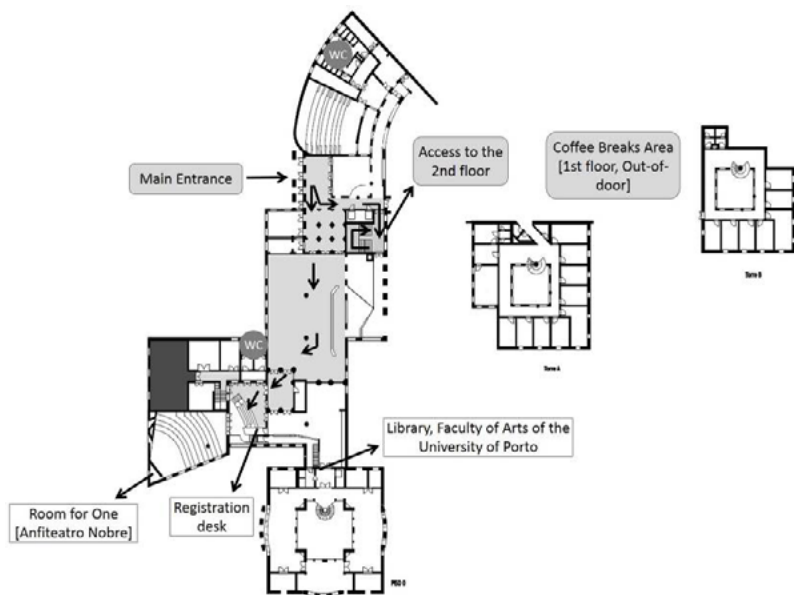
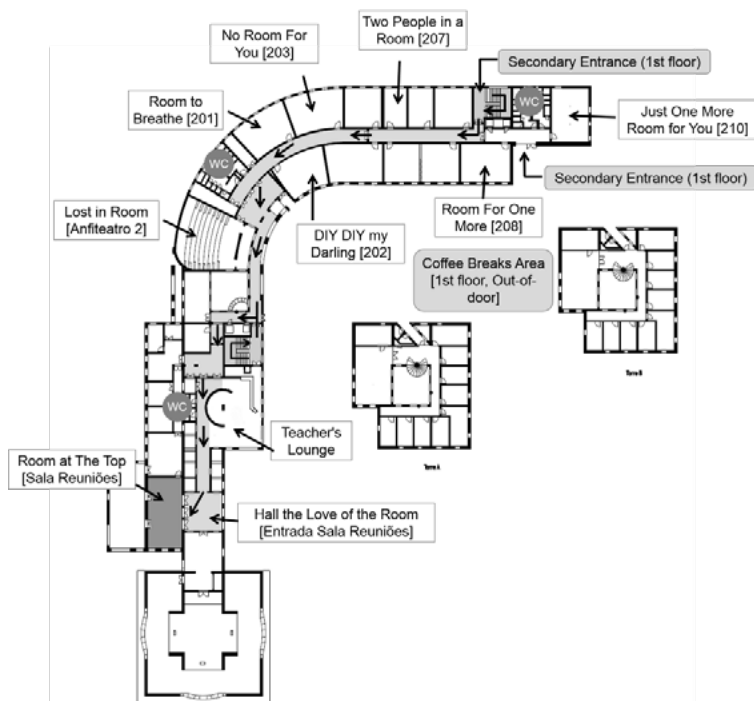
By Metro: The nearest Metro station to FLUP is Casa da Música and it's approximately 10 minutes away on foot. Once up on the surface, you can get on bus 204 heading to Foz and stop at Junta de Massarelos in Campo Alegre. The Faculty of Arts is located in Via Panorâmica, near the motorway junction. For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

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).



FLUP - 0th FloorFLUP - 2nd Floor

How to get to Casa da Música?

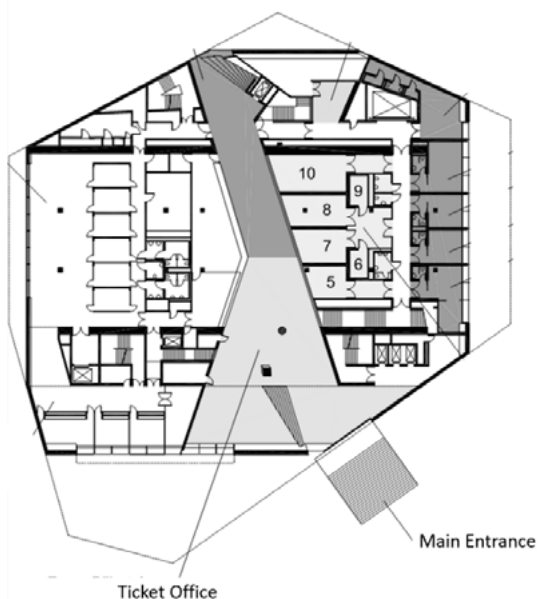
By Metro: The nearest Metro station to Casa da Música is the Metro station with the same name - Casa da Música. To go to this Metro Station you can take the following lines: A, B, C, E and F.

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>

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Casa da Música - 1st Floor

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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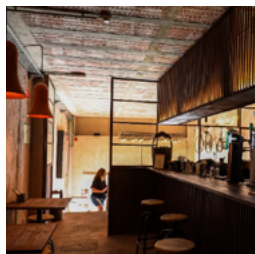
How to get to Ferro Bar?

By Metro: The nearest Metro stations to Matéria Prima 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: There is a bus stop called 'Praça Filipa de Lencastre'. This bus stop is served by the following bus lines: 200, 201, 207, 208, 300, 302, 305, 501. 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>



@Ferro Bar

How to get to Gabinete Gráfico Museu da Cidade?

By Metro: The nearest Metro stations to Matéria Prima 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: There is a bus stop called 'Praça Filipa de Lencastre'. This bus stop is served by the following bus lines: 200, 201, 207, 208, 300, 302, 305, 501. 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>



@Gabinete Gráfico Museu da Cidade



How to get to Mercado Municipal de Matosinhos?

By Metro: The nearest Metro stations to Matéria Prima 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: 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>



@Município de Matosinhos

How to get to Casa Comum?

By Metro: The nearest Metro stations to Matéria Prima 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 Casa Comum Universidade do Porto, 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, 602, 703, 12M, 13M. 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>



@Casa Comum



PORTO WANDERLUST

‘The charm of Porto is obvious. In some way, it is an eccentric city. Porto has a unique character: an established city, with well-known architects, with a recognized culture. Thus, it will not be just a single building that will put the city on the map, the city itself is already on the map.’ Rem Koolhaas, Architect of Casa da Música.

According to ABTA Travel Trends Report (2014), British tourists have always loved Portugal and in 2013 the number of visitors increased by more than 8%. With the appearance of new direct flights in 2014 to the cities of Lisbon and Porto, tourists have been visiting these two historic cities more often.

‘How good is Porto?’ The answer is on this site: oportocool.wordpress.com.

For years, the slogan of Porto was: ‘If you have already tried wine, now try the city!’

Nowadays, it is the second largest city in Portugal. Porto is a city with a prominent architecture, with Baroque churches, and wonderful corners. It no longer needs just the reputation of famous Port wine to be known.

Porto has a relatively recent nightlife spot in the historic area, full of music and effervescent creativity that joins Casa da Música, a stunning concert space designed by the avant-garde architect Rem Koolhaas.

And for wine lovers: ‘within the emergence of the demarcated Douro region as an area of award-winning wines, besides Porto Wine, the city counts now with numerous vintages, new and exquisite restaurants and even wine-themed hotels.’ (Seth Sherwood, NY Times, 2011).

‘It is difficult to find something in Porto that you don’t like. From its stunning Beaux-Arts station, to its cool bars that serve the drink that is Porto’s invitation-letter, this charming city combines the best of the old and the new.’ (Nell McShane Wulfhart, NY Times).

The name of Portugal was born in Porto.

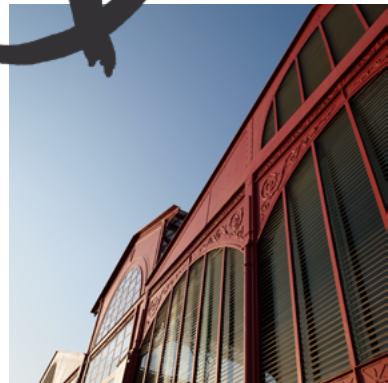
Despite being a relatively small city – 41.42 km², with a population of 237,591 inhabitants (2011) – Porto has a rich and diverse range of entertainment and cultural offer that is worth of visiting. To arouse your curiosity, the KISMIF Conference offers you some suggestions for starting your exploration.

See also 'Falling in love with the small but beautifully formed city', by Stephen Bailey (Independent): <https://www.independent.co.uk/travel/48-hours-in/porto-city-guide-what-to-do-portugal-weekend-break-best-hotels-restaurants-bars-a7809311.html>

See also, 'People came to make noise ': Porto's abandoned mall turned underground music hub', by Joel Barnett (The Guardian): https://www.theguardian.com/cities/2019/dec/05/people-came-to-make-noise-portos-abandoned-mall-turned-underground-music-hub?CMP=share_btn_fb&fbclid=IwAR3V-SciQLK-yeqiMwBg1ilZHsfFwsXk-3SGbPzvx4eXu2vwDwS0wqMWyj8

See also 'Alternative Porto Guide', by Kami (Kami and the rest of the world): <https://www.mywanderlust.pl/alternative-porto-guide/>

More Details: www.kismif.conference.com





GO OUT, AND LOSE YOURSELF

‘Porto is just... Porto is just a certain way of taking refuge in the afternoon, covering myself with silence and trying to bring out some words, with no other purpose than to oppose the insurrection of the eyes to the thick body of these walls.’ Eugénio de Andrade.

There are two main areas in the night movida in Porto: the Center and Ribeira (Ribeirinha area). In the center of the city, you will find a great variety of spaces for nightlife, for every taste: pubs, ‘tapas’ bars, clubs and many other small and medium-sized spaces.

The bars generally close around 02:00 am, but some clubs and discos are open until 06:00 am. Most of these places offer DJ sets and live sets.

To attend some live concerts, get to know Plano B and Maus Hábitos but also Passos Manuel or Café Au Lait.

It’s also in this area that you’ll be able to find some of the most emblematic and older concerts rooms like: Coliseu do Porto; but also the main theaters in the city: Teatro Nacional São João, Teatro Carlos Alberto, Teatro Municipal Rivoli, Teatro Sá da Bandeira and Mala Voadora.

Close to the São Bento Train Station, you will find the best rock club in the city, Barracuda Clube de Roque among a new space with a view over the train station, Ferro Bar. If you can walk towards the Ribeira area, at the Douro River margin, you will see Hard Club, one of the main rooms for live concerts in Porto that has two rooms for concerts and a regular and diverse offer of live performances.

At Ribeira, you will find several restaurants, pubs and small bars, some of them with karaoke nights. On the eastern area of the city, the underground is lived in the following spaces: Metalpoint, STOP and Woodstock 69 Rock Bar.

Downtown, to going out and listening to some music, we recommend the AduelaTaberna-Bar and Candelabro Café. Near Lello Bookstore, in the Clérigos area, you have Era uma Vez no Porto, O Arca Pub, the Embaixada do Porto, Café Vitória and Tendinha dos Clérigos, these are great options! To listen to electronic music, we suggest Pérola Negra and Passos Manuel.

On the other side of the river, in Cais de Gaia, there is also a ribeirinha area with lots of bars and restaurants. During the day, it is worth the visit to know the old warehouses of Vinho do Porto, that takes visits and wine tasting.

More Details: www.kismif.conference.com

PORTO TRIP ~~(BET)~~

'After all, Porto, to truly honor its name, is, first of all, this wide lap open to the river, but which can only be seen from the river through narrow mouths closed by walls, the traveler can lean over get outdoors and have the illusion that the whole of Porto is Ribeira.' José Saramago

The offer is very diverse, depending on the interests of each one. Here we share some suggestions for areas in the city with stores for all tastes. Downtown, more specifically in the Miguel Bombarda street and adjacent streets (Rosário street), you will find a very known area for its concentration of art galleries and where are also located stores dedicated to retro real estate, objects and illustration galleries (Ó Galeria or Oficina Arara), alternative bookstores, record stores, vinyl stores, and second-hand clothing stores, amongst others.

Downtown, you will be able to find the most important record stores in a 5-minute walk distance between each other. It is famous the store of Matéria Prima, a record store specializing in alternative sounds of different latitudes. Another store that you cannot miss is Louie Louie, where you will be able to find a much-diversified catalog of record stores that are new and also others in second hand, of many different musical genres. Do not forget to stop at Porto Calling, a record store specialized in vinyl and the newborn Tubitek.

In those streets and adjacent ones in the Center of Porto and on the historic center you can find several other stores for clothes and shoes. In that area, it exists a massive concentration of second-hand bookstores that are a delight. In addition, in that same zone, you will find the famous Livraria Lello, near Torre dos Clérigos (Clérigos Tower), and it is considered one of the most beautiful bookstores in the world.

On the weekends, especially on Saturday, you will see several street markets' in Porto, with a diverse offer of products: crafts, books, posters, clothes, accessories, food and many others. The Vandoma, the historic flea market of Porto, that takes place every Saturday morning in the eastern area of Porto, it's a place that you cannot miss out, not only for the shopping opportunities but also especially for its unique atmosphere.

The Supermarkets in the peripheral areas of the city took over the whole town, but a few smaller grocery shops still exist around Porto. The best examples can be found in the surrounding streets of Mercado do Bolhão. Start with the wonderful Comer e Chorar por Mais, funded in 1912, this little store is full of Portuguese wines and regional foods. Everything there is tasty, from the sardines and Portuguese conserves to the many and different Porto wines. To find spices, medicinal herbs like ginkgo and chia seeds, the best is to going to Casa Chinesa where you will also find leguminous and teas. Save a little room for the salty codfish that you will be able to buy in Casa Natal.

Walk freely through town and you will find many places that are worthy to visit.

Right in the center of the city, there are several green parks: Palácio de Cristal (Crystal Palace gardens), located near the Faculty (Faculty of Arts and Humanities of the University of Porto), where the KISMIF Conference will take place (halfway through the Centre and Ribeira); the Parque da Cidade (City Park), next to the sea, and the beautiful gardens of jardim de Serralves (Serralves Park), where the Museum of Contemporary Art designed by one of the winners' of the prize Pritzker architecture, the architect Álvaro Siza Vieira, is located. Don't miss this place!

Since 1996, the Historic Centre of Porto is a World Heritage of UNESCO, for that reason, it's highly recommended to do a tour through the historical medieval neighborhood on the way to Ribeira and along the Douro River. But there are many other points to see in the Downtown area of Porto, it is very pleasant to walk and look at it. Last but not least, take note of the existence of many more museums in the city, most of them located in the center and in the historical center. Please consult all this information on the website Turismo. You will find out more about the Museums, collections, prices and schedules.

More Details: www.kismifconference.com



VENUES

The **KISMIF CONFERENCE 2021** will take place in the city of Porto, Portugal, at the **Faculty of Arts and Humanities of the University of Porto**, at Casa da Música – where most of the scientific activities will take place-, at the Teatro Municipal Rivoli, at the Casa Comum of the Rectory of the U.Porto and in some other places in the city center of Porto, where you can participate in some of the cultural and artistic activities that we are organizing (exhibitions, concerts, etc.).

Porto is a small city, so all the locations of the KISMIF Conference are not far from each other. Porto also has a good public transportation network (metro, bus, uber, taxis), **so you will not have much difficulty in getting around. In the following section you will find relevant information about each location (its presentation, its whereabouts, how to access them, etc.).**

PUNK

Faculty of Arts and Humanities

Faculdade de Letras da Universidade do 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). Apart from the degrees offered, FLUP also provides a wide variety of vocational training courses as well as open courses (including a range of language programmes, from Arabic, Chinese and Japanese to Hungarian, Polish and Persian). Most of the vocational training courses are certified by the Portuguese Pedagogical and Scientific Council for In-Service Training and award credits for career development.

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 highly qualified with almost all its members hold a doctoral degree. They are vastly prolific in scientific production and have significant international experience in their areas of research and teaching. Both teaching staff and PhD and master's students are involved in a number of on-going national and international research projects as part of the activities of R&D Units accredited and financed by the Portuguese Foundation for Science and Technology.

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). Além dos cursos conferentes de grau, há ainda uma variada gama de cursos de formação contínua e de cursos livres (de onde se salientam os cursos de línguas, do árabe ao chinês e japonês, passando pelo húngaro, polaco ou persa). Os cursos de formação contínua, na sua maioria creditados pelo Conselho Pedagógico e Científico da Formação Contínua, conferem créditos que podem ser usados para a progressão nas carreiras profissionais.

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 é altamente qualificado, constituído quase exclusivamente por professores doutorados, com vasta produção científica e experiência internacional nas áreas em que investigam e lecionam. A investigação dos docentes e dos estudantes de doutoramento e de mestrado está enquadrada em unidades de investigação e desenvolvimento, financiadas pela Fundação para a Ciência e a Tecnologia, estando em curso um número significativo de projetos nacionais e internacionais. 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.

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Website: www.letras.up.pt

Facebook: www.facebook.com/FaculdadeLetrasUniversidadePorto

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 Musica 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: <https://www.facebook.com/casadamusica>

Rivoli Theater

Teatro Rivoli

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: www.facebook.com/TeatroMunicipaldoPorto



Gabinete Gráfico Museu da Cidade

Graphic Office,
Porto City Museum



Located in the Foyer of the Almeida Garrett Municipal Library, it presents a programme of temporary exhibitions dedicated to the diverse and prolific ecosystem of graphic production in the city of Porto.

In fact, the dynamics of production, often organised within associations, societies, cooperatives, civic or party groups or artists' collectives, maintains a strong presence. The echoes of this critical spirit, often insurgent and pamphleteering, characterise Porto culture and were at the root of the dissemination strategy of the 1820 Liberal Revolution. O Museu da Cidade é um museu municipal. Na sua atual configuração, é o mais recente dos três vértices de programação que, nos últimos sete anos e no âmbito da sua ação cultural, a Câmara do Porto delineou e vem produzindo. É um museu à escala da Cidade que se estende entre as zonas ocidental e oriental da cidade e que cobre um território muito heteróclito do ponto de vista social e geográfico.

Situado no Foyer da Biblioteca Municipal Almeida Garrett, apresenta um programa de exposições temporárias dedicado ao diverso e prolífico ecossistema de produção gráfica existente na cidade do Porto. Efetivamente, a dinâmica de produção, tantas vezes organizada no seio de associações, agremiações, cooperativas, grupos cívicos ou partidários, ou coletivos de artistas, mantém uma forte presença. Os ecos deste espírito crítico, com frequência insurrecto e panfletário, caracterizam a cultura portuense e estiveram na origem da estratégia de disseminação da Revolução Liberal de 1820. The Museu da Cidade is a municipal museum. In its current configuration, it is the most recent of the three programming vertices that, in the last seven years and within the scope of its cultural action, the Municipality of Porto has outlined and has been producing. It is a museum on the scale of the city that extends between the western and eastern parts of the city and covers a very heterogeneous territory from a social and geographical point of view.

Address: Biblioteca Municipal Almeida Garrett, Jardins do Palácio de Cristal, R. de Dom Manuel II, 4050-239 Porto, PORTUGAL

Phone number: (+351) 22 608 1000

Email: infomuseudacidade@cm-porto.pt

Webstie: <https://museudacidadeporto.pt/en/cabinet/gabinete-grafico/>

Casa Comum of the University of Porto

Casa Comum da Universidade do Porto

The mission of the Culture Unit of the Rectory of the University of Porto is to ensure a regular and quality cultural and artistic programming, which expresses the diversity of the University and promotes the cohesion and dissemination of knowledge, offering instruments for the understanding of society and encouraging an informed citizen participation. As stated in his inauguration: 'There are revolutions that are made in silence. Ours will be done with music, movement, luminous images and emancipated ideas.' The Common House of the University of Porto organizes free cultural activities, open to all – students, researchers, teachers, employees, alumni, but also to the general population – who visit the Rectory building, from Monday to Friday. This "Common House" offers music, theatre, staged readings, board games and cinema available on Mondays, Wednesdays and Fridays, from 1.30 p.m. to 2 p.m., and on Tuesdays and Thursdays, from 1.30 p.m. to 1.30 p.m. The activities, which are promoted by artists, are open to everyone.

A missão da Unidade de Cultura da Reitoria da Universidade do Porto é garantir uma programação cultural e artística regular e de qualidade, que expresse a diversidade da Universidade e promova a coesão e a disseminação do conhecimento, oferecendo instrumentos para a compreensão da sociedade e da sociedade. Incentivar uma participação informada do cidadão. Conforme declarou a sua responsável em abril de 2019: "Há revoluções que são feitas em silêncio. A nossa será feita com música, movimento, imagens luminosas e ideias emancipadas". A Casa Comum da Universidade do Porto organiza atividades culturais gratuitas, abertas a todos – estudantes, pesquisadores, professores, funcionários, ex-alunos, mas também à população em geral – que visitam o prédio da Reitoria, de segunda a sexta-feira. Esta Casa Comum oferece música, teatro, leituras encenadas, jogos de tabuleiro e cinema, disponíveis às segundas, quartas e sextas-feiras, a partir das 13h30. às 14h e às terças e quintas-feiras, das 13h30 às 13h30. As atividades, promovidas por artistas, são abertas a todos.

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Mercado Municipal de Matosinhos

Matosinhos Municipal Market



The image of the Matosinhos Market can hardly be dissociated from the traditional centre of the city and municipality of Matosinhos, being since always an unavoidable reference point, not only for the resident population but also for the occasional visitor, among which tourists in particular are included. Classified as Property of Public Interest, the Matosinhos Municipal Market keeps its original function, being open since the first half of the 20th century. Above all, it manages to combine the tradition of the old markets, where customers fill their eyes with the variety of delicacies and multicoloured stalls, with the architectural beauty of the space. The Matosinhos Market continues, to a large extent, to be a solid core of social relationships of the population living in the municipality, through the appreciation of the variety of the products and the quality associated with them, and the relationship of trust and closeness established between the customer and the seller as well as the satisfactory quality/price ratio, in contrast with the impersonality of the service and relationship in the supermarkets. Its originality is reinforced by the possibility of choosing the fish you want to eat from a stand. This will be delivered to one of the restaurants to be cooked and tasted in one of the pleasant terraces. It is always a space that privileges the commerce of fresh products (mainly vegetables, fish and seafood). The commercial and business dynamics of Matosinhos Market also has an incubation space dedicated to Design companies, while the remaining shops are dedicated to a wide range of activities, such as: ready-to-wear, shoe shops, coffee shops, grocery shops, organic products, kiosks, travel books, florists, restaurants, etc. The Matosinhos Market, due to its location, will have to be seen as an anchor space for the urban and commercial revitalization of the historic centre of the city of Matosinhos.

A imagem do Mercado de Matosinhos dificilmente se poderá dissociar do centro tradicional da cidade e do concelho de Matosinhos, sendo desde sempre um ponto de referência incontornável, não só para a população residente bem como para o visitante ocasional entre os quais se encontram em particular os turistas. Classificado como Imóvel de Interesse Público, o Mercado Municipal de Matosinhos mantém a sua função original, estando aberto desde a primeira metade do século XX. Acima de tudo, consegue aliar a tradição dos antigos mercados, onde os clientes enchem os olhos com a variedade das iguarias e das bancas multicolores, à beleza arquitetónica do espaço. O Mercado de Matosinhos continua, em larga medida, a constituir um núcleo sólido de relacionamento social

da população residente no concelho, através da valorização da variedade dos produtos e a qualidade que lhes é associada, e a relação de confiança e proximidade estabelecida entre o cliente e o vendedor bem como a satisfatória relação qualidade/preço, em contraste com impessoalidade do atendimento e relacionamento nas grandes superfícies. A sua originalidade é reforçada pela possibilidade de escolher numa banca, o peixe que deseja consumir. Este será entregue num dos restaurantes para que seja confeccionado e degustado numa das agradáveis esplanadas existentes. Sendo sempre um espaço que privilegia o comércio de produtos frescos (sobretudo produtos hortícolas, peixe e marisco). A dinâmica comercial e empresarial do Mercado de Matosinhos conta ainda com um espaço de incubação dedicado a empresas de Design, ficando as restantes lojas dedicadas às mais diversas atividades, tais como: pronto a vestir, sapataria, café, mercearia, comércio de produtos biológicos, quiosques, literatura de viagem, floristas, restauração, etc. O Mercado de Matosinhos, devido à sua localização, terá que ser perspectivado enquanto espaço âncora para a revitalização urbanística e comercial do centro histórico da cidade de Matosinhos.

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Website: <https://www.cm-matosinhos.pt/servicos-municipais/apoio-as-atividades-economicas-e-investidor/mercados/mercado-de-matosinhos/>

Ferro Bar

Ferro Bar is a new space for those who like to listen to live music, drink author cocktails and relax on a terrace with a beautiful view of the city, without pretentiousness. To live up to the name, owner Sérgio Ribeiro (who led the now extinct Armazém do Chá) decorated the bar with old fashioned iron antiques and stipulated that both the food and cocktail menus had to be rich in iron. In Ferro Bar there are around 200 square metres of decoration that evokes the times of the Industrial Revolution. It's a raw space that brings together pieces that the owner has been collecting over the course of the half year of adaptation works necessary to open doors. The name of the bar is present in the pieces that he chose to decorate it, and predominantly in the iron counter that he built from scratch. Behind it there are two mannequins made of the same material. Ferro



Bar has a small performance hall that hosts stand-up comedy nights every Thursday and jazz and rock concerts on weekends. But the music doesn't stop there. There are also DJ sets on the terrace in the afternoon, where you can see the trains passing by and take in the views of the Torre dos Clérigos and the Sé. It's in an undiscovered area of the city, as far as nightlife is concerned, although the first signs of the street's medium/long term potential are already visible. The Gare has been there for many years, and for less time, the Barracuda rock bar, and some restaurants, such as Tapabento.

Ferro Bar é um novo espaço para aqueles que gostam de ouvir música ao vivo, beber cocktails de autor e relaxar num terraço com uma bela vista sobre a cidade, sem pretensiosismo. Para fazer jus ao nome, o proprietário Sérgio Ribeiro (que liderou o extinto Armazém do Chá) decorou o bar com antiguidades de ferro antiquadas e estipulou que tanto os menus de comida como os cocktails tinham de ser ricos em ferro. No Ferro Bar existem cerca de 200 metros quadrados de decoração que evoca os tempos da Revolução Industrial. É um espaço em bruto que reúne peças que o proprietário tem vindo a recolher ao longo do meio ano de trabalhos de adaptação necessários para abrir portas. O nome do bar está presente nas peças que ele escolheu para o decorar, e predominantemente no balcão de ferro que ele construiu de raiz. Atrás dele encontram-se dois manequins feitos do mesmo material. Ferro Bar tem uma pequena sala de espectáculos que acolhe noites de stand-up comedy todas as quintas-feiras e concertos de jazz e rock nos fins-de-semana. Mas a música não pára por aí. Há também DJ sets no terraço à tarde, onde se podem ver os comboios a passar e apreciar as vistas da Torre dos Clérigos e da Sé. Fica numa zona por descobrir da cidade, no que diz respeito à vida nocturna, embora os primeiros sinais do potencial a médio/longo prazo da rua já sejam visíveis. A Gare está lá há muitos anos, e há menos tempo, o Barracuda rock bar, e alguns restaurantes, como o Tapabento.

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Facebook: <https://www.facebook.com/ferrobarporto/>



DIY Cultures and Global Challenges

We are pleased to announce the fifth KISMIF International Conference 'Keep It Simple, Make It Fast! DIY Cultures and Global Challenges' (KISMIF 2021) which will take place in Porto, Portugal, between 6 July and 10 July 2021 – in a hybrid format. The submission of abstracts for this conference was open to academic researchers working in all areas of sociology, anthropology, history, cultural economics, cultural studies, geography, philosophy, urban planning, media, and cognate disciplines, such as design, illustration, popular music, cinema, visual and performing arts. This initiative follows the great success of the past four KISMIF Conferences (held in 2014, 2015, 2016 and 2018) and brings together an international community of researchers focusing on underground music scenes and do-it-yourself cultures. Andy Bennett and Paula Guerra decided to explore the big theme 'DIY Cultures and Global Challenges' through the following categories.

- **The role/importance of social spaces/places/territories in underground music scenes and DIY cultures at the local, trans-local and virtual level.**
- **Gender, migrations, diasporas, refugees and artistic and musical movements.**
- **Cities, space and contemporary countercultural resistance, social and artistic practices.**
- **Music scenes, new actors, new equalities: gender, immigrants and the unemployed.**
- **New artistic and musical productions and intermediations that support spatial justice and environmental stability.**

- Transitions towards sustainability in the DIY scenes and new DIY sustainable (sub)cultures that re-think the traditional processes through the – social, economic and environmental – sustainability lenses.
- 'Green' movements aiming to improve local community life, fight environmental challenges and promote sustainable development, and their relationships with music/artistic scenes.
- The role of societal challenges, trans-local and virtual mechanisms of production, intermediation and musical consumption.
- Developments in social theory around the counter-hegemonic art worlds, musical fields, artistic fields, local/trans-local/virtual music scenes.
- Humanitarian movements, instabilities and disasters, memory, historicity, genealogy and diachrony of music/artistic scenes.
- Subcultures, post-subcultures, tribes, neo-tribes and ageing.
- Heritage, retromania and local/trans-local/virtual DIY archives and community development.
- Theoretical and methodological challenges/dilemmas in the research of artistic differences all over the world.
- Urban micro-economies, DIY careers and inequalities: alternative forms of musical, artistic and cultural entrepreneurship.
- Pedagogies and interventions based on artistic/musical DIY and socioethnic justice.
- Music scenes and (sub)cultures, ageing, ethnicity and development.
- DIY urban aesthetics, including resistance towards gentrification.
- Crisis, protest songs and new dynamics of social inclusion through music and underground artistic practices and DIY.

- Spaces, places and the festivalization of culture, music, underground and DIY practices.
- Peripheral music and artistic scenes, empowerment and social justice.
- Post-colonialism, decolonisation, transglobal artistic and musical scenes and citizenship.
- Arts-based research and cultural policies in the global North and global South.
- Music-making, COVID-19 and social change.
- Impacts of the pandemic on cultural and artistic work, in the global North and in global South.
- Pandemic, inequalities and forms of artistic and cultural resistance.
- DIY in times of a global health crisis.
- Well-being, quality of life, and artistic practices in a post-COVID-19 context.
- Public policies for the arts and culture during the COVID-19
- Artistic utopias and dystopias.



PROGRAM - MATIC LINES

The diversity and quantity of proposals received - even considering the postponement of last year's KISMIF Conference to this year, as well as the topic under reflection - resulted in the organisation of the programme in 11 programmatic lines presented below.

A diversidade e a quantidade de propostas recebidas – considerando inclusive o adiamento da KISMIF Conference do ano passado para o corrente ano, assim como o tópico em reflexão – desembocou na organização do programa em 11 linhas programáticas a seguir apresentadas.

1. 'Not the last of the mohicans'. Punk, metamorphosis, reinventions and utopias

this programmatic line brings together various perspectives and approaches on punk, considering its different manifestations. This theme discusses punk as a form of resistance and its links with the various local contexts that characterise it, as well as its relationship with territories. Moreover, its metamorphoses are also taken into account, especially with regard to the transition from the 1990s to the early 2000s and, of course, the ways in which this subculture has adapted to the most diverse geographical and digital contexts. Starting this theme with a reference to its origins - punk as a mode of resistance - we move on to themes such as the present and the future of punk, its symbolic interactions and the new punk movements, the latter including artistic practices such as graffiti, the problem of authenticity, creative sensibilities and acts of rebellion. 18 papers and two performances are gathered here that show the contemporary vitality of punk, as well as its metamorphoses.

Esta linha programática reúne várias perspectivas e abordagens sobre o punk, considerando as suas diferentes manifestações. Neste tema, discute-se o punk como forma de resistência e as suas ligações com os diversos contextos locais que o caracterizam, bem como a sua relação com os territórios. Além disso, as suas metamorfoses são também tidas em linha de conta, especialmente no que concerne a passagem dos anos 1990 para o início dos anos 2000 e, claro está, os modos como esta subcultura se adaptou aos mais diversificados contextos geográficos e digitais. Iniciando-se este tema com uma referência às suas ori-

gens – o punk enquanto modo de resistência – caminhamos a passos largos para temáticas como o presente e o futuro do punk, as suas interações simbólicas e os novos movimentos punk, estando neste último incluídos práticas artísticas como o graffiti, a problemática da autenticidade, as sensibilidades criativas e os atos de rebelião. Reúnem-se, aqui, 18 papers e duas performances que mostram bem a vitalidade contemporânea do punk, bem como as suas metamorfoses.

2. One way or another: underground cultures, alternative economies and creativity

this programmatic line is composed of 30 diverse contributions, of which three are performances. This is an anchor line of our programming that has been highlighted and consolidated since 2014. This programmatic line is dedicated to the multiple manifestations of underground cultures, alternative economies and creativity, with DIY being the aggregating element of the enunciated communications. Thus, themes such as fashion, creative processes, careers and music industries are a constant and the basis that supports the organization of this programmatic line. In parallel, there is also a materialisation of these underground cultures, these economies and these creative processes with the contemporary world, something expressed in the proposed approaches to music production and collaborative dynamics, such as DIT (do-it-together) or DIO (do-it-ourself). Finally, there is also an emphasis on the technological universe, in terms of modes of involvement, creative environments and institutional contexts.

Esta linha programática é composta por 30 diversificados contributos, dos quais três são performances. Trata-se de uma linha-âncora da nossa programação que se tem vindo a destacar e a consolidar desde 2014. Esta linha programática é dedicada às múltiplas manifestações das culturas underground, economias alternativas e criatividade, sendo o DIY o elemento agregador das comunicações enunciadas. Assim, temáticas como a moda, os processos criativos, as carreiras e as indústrias musicais são uma constante e a base que sustenta a organização deste tema. Paralelamente, existe ainda uma materialização destas culturas underground, destas economias e destes processos criativos com o mundo contemporâneo, algo expresso nas abordagens propostas à produção musical e a dinâmicas colaborativas, tais como o DIT (do-it-together) ou o DIO (do-it-ourself). Por fim, existe ainda um destaque para o universo tecnológico, ao nível dos modos de envolvimento, ambientes criativos e contextos institucionais.

3. 'Last Gang In Town': Archives, Memory, Heritage, Alternative Media And Nostalgia

This theme seeks to create a debate around themes such as archives, memory, heritage, alternative media and nostalgia. Thus, topics such as local identities and modes of resistance are issues that will be emphasized, as well as heritage



and the performativity of memory. The third session will focus on countercultures, album covers and photography, focusing on Anglo-American and non-Anglo-American contexts. Finally, the last session will focus on archives, graffiti in São Paulo and new contemporary paths for artistic documentation, with room for reflection on digital monuments and translocal perspectives. Assuming São Paulo as a New Babel, this programmatic line features 20 papers where the focus is on underground musical manifestations, but also on cinema, graffiti, radio, museums, fine art collections or fashion.

Este tema procura criar um debate em torno de temáticas como os arquivos, a memória, o património, os média alternativos e a nostalgia. Assim, tópicos como as identidades locais e os modos de resistência são questões que serão enfatizadas, bem como o património e a performatividade da memória. A terceira sessão será direcionada para as contraculturas, as capas de álbuns e para a fotografia, sendo a mesma centrada em contextos anglo-americanos e não anglo-americanos. Por fim, a última sessão será focada nos arquivos, no graffiti em São Paulo e nos novos caminhos contemporâneos para a documentação artística, havendo espaço para uma reflexão acerca dos monumentos digitais e perspetivas translocais.

4. 'Turns and strokes'. Places, spaces, networks and music scenes

in the fourth programmatic line, in the first session, we find reflections and approaches around cities and the changes provoked in the urban space through the arts, more specifically through music, eventually also being present cultural heritages and territorial resistance. In the second session, papers are presented on public space, creativity and artistic and cultural intervention, with a special focus on urban policies and creative economies. In turn, in the third session, we find papers that gravitate around independent music circuits and urban imaginaries. Furthermore, approaches around contemporary practices and emerging music scenes emerge, as well as artistic freedom, resilience, social representations and communities. This is a very important programmatic line in the overall Conference and has 30 contributions.

Na quarta linha programática, na primeira sessão, encontramos reflexões e abordagens em torno das cidades e das mudanças provocadas no espaço urbano por via das artes, mais concretamente pela música, acabando por estar também presente as heranças culturais e a resistência territorial. Na segunda sessão, surgem comunicações em torno do espaço público, da criatividade e da intervenção artística e cultural, havendo um especial enfoque nas políticas urbanas e nas economias criativas. Por sua vez, na terceira sessão, deparamo-nos com comunicações que gravitam em torno dos circuitos da música independente e nos imaginários urbanos. Além disso, abordagens em torno das práticas contemporâneas e das cenas musicais emergentes emergem, e ainda a liberdade artística, a resiliência, as representações sociais e as comunidades.

5. 'Gender is dead. Pink is forever'. Gender, (post)-feminism, gender and sexual politics and artistic-cultural work

this programmatic line will be centred on the themes around gender, (post) feminism and artistic-cultural work. Indeed, in the first session of this theme, gender politics will be discussed, but also femininity and feminism, while establishing a relationship with cultural scenes. In the second session, the discussion focuses on affectivities and gender equalities and the third session on queer identities and alternative media, where the role played by fanzines is highlighted. In the fourth session, we reflect – through 25 papers - on the constructions of gender at the heart of the music industry, setting the tone for the last session, which will be around sexism and the ways and forms of resistance.

Esta linha programática será centrada nas temáticas em torno do género, do (pós)feminismo e do trabalho artístico-cultural. Com efeito, na primeira sessão deste tema, serão discutidas as políticas de género, mas também a feminilidade e o feminismo, ao passo que se estabelece uma relação com as cenas culturais. Na segunda sessão, através de 25 papers, a discussão centra-se nas afetividades e nas igualdades de género e a terceira sessão, nas identidades queer e nos média alternativos, sendo aqui de destacar o papel ocupado pelos fanzines nas comunicações. Na quarta sessão, reflete-se acerca das construções de género no âmbito da indústria musical, estabelecendo o mote para a última sessão que será em torno do sexismo e dos modos e formas de resistência.

6. Festivals and music-making: heterotopias, sustainability and the festivalization of culture

in this programmatic line we focus on festivals and music-making processes, as well as on themes such as heterotopias, sustainability and the festivalisation of culture. In the first session, the speakers present a range of approaches around the bands and issues such as aura, charisma and heritage at the heart of the music scenes. In the second session, the focus is on technologies, modes of consumption and emerging forms of music production. With the role of new technologies in mind, the third session discusses the relationship between youth and digital participation and, of course, the fourth session addresses topics such as the relationship between music, audiences and music consumption behaviour. Alongside these themes, cultural policies, festivals, emerging struggles and difficulties, as well as freedom and diversity will be addressed in depth.

Nesta linha programática debruçamo-nos sobre os festivais e sobre os processos de music-making, e ainda sobre temáticas como as heterotopias, a sustentabilidade e a festivalização da cultura. Na primeira sessão, os conferencistas

apresentam uma série de abordagens em torno das bandas e de questões como a aura, o carisma e o património no âmago das cenas musicais. Na segunda sessão, o foco incide nas tecnologias, nos modos de consumo e nas emergentes formas de produção musical. Tendo em mente o papel das novas tecnologias, na terceira sessão são discutidas as relações entre juventude e a participação digital e, claro está, na quarta sessão abordam-se tópicos como a relação entre música, audiências e comportamentos de consumo musical. A par destas temáticas, as políticas culturais, os festivais, as lutas e as dificuldades emergentes, bem como a liberdade e a diversidade serão abordadas em profundidade.

7. Critical pedagogies, artistic cultures and alternative cultures

it is a new programmatic line that is becoming increasingly important to our delegates. Its focus will be on critical pedagogies and on artistic and alternative cultures. Within such a broad theme, we can highlight the presence of papers that will address topics such as participatory cultures, music education and punk pedagogies, but also alternative and emancipatory methodologies. In this complex topic, that combines pedagogy, politics, practice, the individual and the collective.

Trata-se de uma linha programática nova que tem vindo a ocupar um espaço crescente nos interesses dos nossos delegados. O seu foco será sobre as pedagogias críticas e sobre as culturas artísticas e alternativas. Dentro de um tema tão abrangente como este, podemos destacar a presença de comunicações que abordarão tópicos como as culturas participativas, a educação musical e as pedagogias punk, mas ainda metodologias alternativas e emancipatórias. Trata-se de um tema complexo que conjuga a pedagogia, a política, a prática, o individual e o coletivo.

8. 'Out of control'. Underground music scenes and diy cultures facing a global health crisis

this programmatic line focuses on a theme that is experienced worldwide, that is, the effects, consequences and challenges imposed by the pandemic of COVID-19. The focus of the first session lies in understanding the challenges imposed by the pandemic on artistic activities, both at the level of consumption spaces and in terms of music-making processes. The second session reflects upon and analyses the music scenes and the alternatives that have emerged to face the challenges imposed, with special attention also being given to the role played by digital media. In all, there are 20 presenters including two performances and two special panels.

Esta linha programática centra-se numa temática que é mundialmente vivida, isto é, os efeitos, as consequências e os desafios impostos pela pandemia da COVID-19. O foco da primeira sessão reside no entendimento dos desafios impostos

pela pandemia às atividades artísticas, quer ao nível dos espaços de consumo quer no que se refere aos processos de music-making. A segunda sessão reflete e analisa as cenas musicais e as alternativas que surgiram para fazer face aos desafios impostos, havendo também uma especial atenção ao papel desempenhado pelos meios digitais. Ao todo, são 20 apresentador incluindo duas performances e dois painéis especiais.

9. 'Protest and survive'. Protest, activism and new social movements

this programmatic line revolves around protests, activism and social movements, namely at the level of new forms of protest and claim for the right to the city, activism, resistance and new life policies. Once again, the digital field has great emphasis, especially in the field of resistance, assuming itself as a weapon of contestation and claim, as well as of innovation and creation of protest imaginaries. All this through 19 papers and one performance.

Esta linha programática gira em função dos protestos, do ativismo e nos movimentos sociais, nomeadamente ao nível das novas formas de protesto e de reivindicação pelo direito à cidade, ativismo, resistência e novas políticas de vida. Uma vez mais, o campo digital possui grande ênfase, principalmente no campo da resistência, assumindo-se como uma arma de contestação e de reivindicação, bem como de inovação e de criação de imaginários de protesto. Tudo isto através de 19 papers e uma performance.

10. 'Tranglobal artistic conspiracy'. Cultural and creative work and public policies

in this programmatic line, public policies and their relationship with cultural and creative work are emphasised. On the one hand, the new processes of artification and contemporary perspectives towards art, cultural management and ecosystems of creation and cultural dissemination are mentioned. As it could not be missing, the challenges that creative and cultural work faces, projects and mediations and, of course, professional participation in cultural and artistic activities will also be emphasised.

Nesta linha programática, são enfatizadas as políticas públicas e a relação destas com os trabalhos culturais e criativos. Por um lado, são mencionados os novos processos de artificação e as perspetivas contemporâneas face à arte, à gestão cultural e aos ecossistemas de criação e disseminação cultural. Como não podia faltar, serão ainda enfatizados os desafios que o trabalho criativo e cultural enfrenta, os projetos e as mediações e, claro está, a participação profissional em atividades culturais e artísticas.

11. Decolonialized art worlds. Global societal challenges and artistic urgencies

in this last programmatic line are present the approaches referring to the decolonisation processes of the art worlds, but also the global social challenges and artistic urgencies. In this analytical interstice, topics such as protest song, indigenous communities, migratory movements, new movements and different individual and collective transits emerge, as well as their respective impacts on a transglobal society of arts and music. Furthermore, the Global South and issues such as precariousness, decolonisation and gender are highlighted, along with Global South/North divergences.

Nesta última linha programática estão presentes as abordagens referentes aos processos de descolonização dos mundos das artes, mas também se enquadram aqui os desafios sociais globais e as urgências artísticas. Neste interstício analítico, emergem tópicos como a canção de protesto, as comunidades indígenas, os movimentos migratórios, os novos movimentos e diferentes trânsitos individuais e coletivos, bem como os respetivos impactos numa sociedade transglobal de artes e de música. Além disso, o Sul Global e questões como a precariedade, a descolonização e o género são evidenciados, a par das divergências Sul/Norte Globais.



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SHORT SCHEDULE

HORTSCHIE SCHIEDUL SHORTE SCH EDULE

JULY, 5th

19H00 → 19H30 — OPENING EXHIBITION

Up Yours! Tokyo Punk & Japanarchy Today.

A photo documentation of five years in the Tokyo underground punk scene

By Chris Low

Sub-culture Club: Documenting street culture in London, Los Angeles & Tokyo

by Chris Low

Artist: Chris Low

July 6th-31st August

Price: free.

Casa Comum, Porto

KISMIF WARM UP — Looking for a KissMif

21H00 → 23H00 — SCREENING

'Ama Romanta – Uma Utopia que Fazia Discos'

'Ama Romanta – A Utopia That Made Records'

by Carlos Mendes and Vasco Bação

Price: free.

Salão Nobre da Reitoria da Universidade do Porto [Main Hall of the Rectory of the University of Porto], Porto.

23H00 → 00H00 — ONLINE DJSET

Make Bennett, Not War

Clubbing: DJ Collective DJ's KISSMyF

Casa Comum, Porto, Online

Price: free.

JULY, 6th

08H30 → 08H50 — MEDITATION ONLINE

Zen Buddhist meditation practice (zazen)

Led by Andrea Copeliovitch

Facilitator: Andrea Copeliovitch

Online

Price: free.

FROM 09H30 — OPENING AND REGISTRATION

Rivoli Theater – Porto

10H00 — 10H30 — SUMMER SCHOOL OFFICIAL OPENING AND WELCOME SPEECHES

Rivoli Theater - Porto

10H30 — 11H30 — WORKSHOP

Researching and theorizing (d)evolving music spaces

Rivoli Theater - Porto

11H30 → 12H00 — COFFEE→BREAK

Rivoli Theater - Porto

12H00 → 13H00 — CREATIVE WORKSHOP

What if what She said that's all folks?

Rivoli Theater – Porto

13H00 → 14H30 — LUNCH

Rivoli Theater – Porto.

14H30 → 15H30 — CINÉ-ETHNOMUSICOLOGY WORKSHOP

From 'Waiting to Connect' to 'And, And, And...': making a polydisciplinamorous research-creation film

Rivoli Theater – Porto

15H30 → 16H30 — WORKSHOP

Pandemic times: urban and digital Anthropology contributions in the research of musical collectives in downtown São Paulo

Rivoli Theater – Porto

16H30 → 17H00 — COFFEE-BREAK

Rivoli Theater – Porto

17H00 → 18H00 — CREATIVE WORKSHOP

Social network analysis, phenomenology and thematic analysis: using punk, DIY, the critique of religion as an example

Rivoli Theater – Porto

17H30 → 18H30 — OPENING EXHIBITION

MACKINTÓXICO: From the Edge to the Galaxy

Artist: Tó Trips

July 6th-31st July

Price: free

Mercado Municipal de Matosinhos - Matosinhos

18H00 → 19H00 — FLASH BOOK LAUNCHES

'Hebdige and Subculture in the Twenty-First Century: Through the Subcultural Lens' by Peter Webb

Rivoli Theater – Porto

18H00 GIG SUNFLOWERS

Price: 7€ (<https://www.bol.pt/>).

Subpalco [*Under Stage*], Rivoli Theater – Porto

20H30 → 21H30 — SCREENING

'Um punk chamado Ribas' [A punk called Ribas] + Q&A Session with Paulo Antunes

Price: 3€ (<https://www.bol.pt/>)

Pequeno Auditório [*Small Auditorium*], Rivoli Theater – Porto

@Renato Cabral



JULY, 7th

08H30 → 08H50 — MEDITATION ONLINE

Zen Buddhist meditation practice (zazen)

Led by Andrea Copeliovitch

Facilitator: Andrea Copeliovitch

Online

Price: free.

FROM 08H30 — OPENING AND REGISTRATION

Casa da Música, Porto

09H00 → 09H30 — OFFICIAL OPENING AND WELCOME SPEECHES

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

09H30 → 10H30 — PLENARY LECTURE

John Street

‘Can a song change the world? Protest music as political action’

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

10H30 → 11H00 — PAUSE

[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Coffee-Breaks available on 7 July 2021. However, Casa da Música has a bar/ restaurant, where all the participants can drink coffee, etc.]

Casa da Música, Porto

11H00 → 12H00 — PLENARY LECTURE

Matthew Worley

'Whip In My Valise: British Punk and the Marquis de Sade, c. 1975–85'

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

12H00 — 13H00 Q&A SESSION

Tony Drayton

'Ripped and Torn: 1976-79 - The Loudest Punk Fanzine in the UK'

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

13H00 → 14H00 — FLASH BOOK LAUNCHES

'A Women's History of the Beatles'

By Christine Feldman-Barrett

'ZINES#2 and ZINES#3 Embodied DIY: Feminist and Queer Zines in a Transglobal World'

By Paula Guerra and Laura Lopez Casado

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

13H00 → 14H30 — LUNCH

[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Lunch Bags available on 7 July 2021. However, Casa da Música has a bar/restaurant where all participants can lunch (the purchase of lunches can be made on 7 July 2021 at Casa da Música.)]

14H30 → 15H00 — PLENARY LECTURE

Paulo Furtado

'COVID and other roads to walk'

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

PUNK

15H00 → 15H30 — PLENARY LECTURE

**Stephanie Phillips, Chardine Taylor-Stone,
Estella Adeueri, The Big Joanie**

‘Resistance in the Sky’

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

15H30 → 16H00 — PAUSE

[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Coffee-Breaks available on 7 July 2021. However, Casa da Música has a bar/ restaurant, where all the participants can drink coffee, etc.]

Casa da Música, Porto

16H00 → 16H45 — PLENARY LECTURE

Lucy Robinson

‘We are all intellectuals’

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

16H45 → 17H15 — Q&A SESSION

Jemima Dury

‘Hallo Sausages: The lyrics of Ian Dury’

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

17H15 → 17H45 — Q&A SESSION

Celeste Bell

‘About Poly Styrene: I Am a Cliché’

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

17H45 → 18H00 — PAUSE

[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Coffee-Breaks available on 7 July 2021. However, Casa da Música has a bar/ restaurant, where all the participants can drink coffee, etc.]

Casa da Música, Porto

18H00 → 19H00 — PLENARY LECTURE

Mykaell Riley

‘High Art Versus Low Art’

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

18H00 — GIG

TÓ TRIPS

Price: 7€ (<https://www.bol.pt/>).

Subpalco [*Under Stage*], Rivoli Theater, Porto

19H00 → 20H00 — FLASH BOOK LAUNCHES

‘Não Dá para Ficar Parado. Música Afro-Portuguesa, celebração, conflito e esperança’ [‘You Can’t Stand Still. Afro-Portuguese music, celebration, conflict and hope’]

By Vítor Belanciano

‘Ripped and Torn: 1976-79 - The Loudest Punk Fanzine in the UK’

By Tony Drayton

‘Ripped, torn and cut: Pop, politics and punk fanzines from 1976’

By Matthew Worley

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

20H30 → 22H30 — SCREENING

‘Bass Culture’ + Q&A Session with Mykaell Riley

Price: 3€ (<https://www.bol.pt/>).

Pequeno Auditório [*Small Auditorium*], Rivoli Theater, Porto.

21H00 → 00H00 — ONLINE DJSET

Make Bennett, Not War

Clubbing: DJ Collective DJ's KISSMyF

Price: free.

Casa Comum, Porto, Online



JULY, 8th

FROM 08H20 — REGISTRATION

Waiting Room [*Entrada Anfiteatro Nobre*], Faculty of Arts and Humanities of the University of Porto, Porto, FLUP, Porto.

08H30 → 08H50 — MEDITATION ONLINE

Zen Buddhist meditation practice (zazen)

Led by Andrea Copeliovitch

Facilitator: Andrea Copeliovitch

Online

Price: free.

09H00 → 10H30 — PARALLEL SESSIONS

1.1. 'In the Flesh': Punk, (r)eXistence and contemporaneity

- ← Rethinking punk recording & production:
Elitism, liveness and the DIY myth
- ← Punktopia: An alternative to resistance?
- ← Keeping the punk spirit alive: How the creation of a music collective helped the local punk scene of Xanthi thrive again
- ← Punk, deindustrialisation and ruins
- ← Hardcore punk and skateboard and its relationship with territory photography within contemporary arts

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

2.6. 'Chasing Rainbows / Transglobal Modern Times': The connection between DIY and sonic creation in the world

- ← Battle rap DIY Culture in the Philippine context: Handog ng Pilipino sa Mundo
- ← Strange Formations: the DIY math rock promoter as scene gatekeeper

- ← Transforming: Istanbul`s queer music scene
- ← Not just... 'Angry music for angry people': Thessaloniki's DIY music activity and 'The Capitalist State of Metapolitefsis'
- ← Second Floor: The Sound of our Future

SOUND AND VISUAL PERFORMANCE

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

5.1. 'My heart's a tart, your body's rent': Gender politics, femininity, feminism and the artistic and cultural scenes

- ← The gender and sexual politics of the Swiss "alternative" music venue 'Palace': Reflections on ethnographic evidence
- ← A contribution to the definition of women roles in dancehall – Stories lived through femininity
- ← Gender in music press & punk feminism
- ← Issues of gender in jazz cultures: Portugal and Turkey, a comparative approach

Just One More Room for You [202], Faculty of Arts and Humanities of the U.Porto, Porto

5.4. 'I don't want your money honey, I want your love': gender constructions within the music industry

- ← 'There was nothing else like us': Women in Melbourne's music scene across five decades
- ← Performers working within the upperground and underground: The case of the MeToo movement in Sweden
- ← Beyond gangstas, pimps and hos: construction of gender in Native American hip hop
- ← Ethical Issues during Ethnographic Research among the Finnish Roma: A Personal Experience
- ← From Riot Grrrls to Millennials: the new age of the DIY culture and feminism

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

8.1. 'Chains of superstition all come undone': COVID-19 challenges and artistic difficulties

- ← The Challenges for Cultural Spaces during the COVID-19 Pandemic: Collaborative spaces and temporary uses in Berlin
- ← The Seara - Mutual Support Center of Santa Bárbara squatting: direct action, artistic practices and urban intervention in the Portuguese Covid-19 first lockdown
- ← 'I'll record it... let me just try to understand how I hold the microphone on the bass': From live performance to DIY during the COVID-19 pandemic
- ← Control... Release: Anticipating how underground dance music scenes emerge from the COVID-19 pandemic
- ← How can 'Live Houses' in Taiwan survive the COVID-19 pandemic and beyond

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

10H30 → 11H00 — PAUSE

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

11H00 → 12H00 — PLENARY LECTURE

Hyunjoon Shin

'Subcultural activism, a Misnomer Made in (East) Asia?'

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

12H00 → 12H30 — FLASH BOOK LAUNCHES

'Music Cities: Evaluating a Global Cultural Policy Concept'

by Christina Ballico and Allan Watson

'Towards Gender Equality in the music Industry'

by Chaterine Strong & Sarah Raine

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

12H30 → 13H00 — OPENING EXHIBITION

'An Outside Look. Photographs of migrant women exiled in their own art'

by Elizângela Pinheiro

Artist: Elizângela Pinheiro.

8th-10th July 2021

Lost in Room [*Anfiteatro 2*], Faculty of Arts and Humanities of the University of Porto, Porto

12H30 → 13H30 — LUNCH

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

13H30 → 14H30 — PLENARY LECTURE

Roberta Shapiro

'How DIY is hip-hop dancing in France?'

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

14H30 → 16H00 — PARALLEL SESSIONS

2.5. 'Work It, Make It, Do It': the technological approach to DIY

- ← www.sensorhythms.com: multimodal engagements with the DIY electronic music scene of São Paulo
- ← son0_morph:01-04 'Immersive technological DIY environments for creative sonic practice'
- ← 'It doesn't matter what you do: the point is that people talk to each other'. From the pub to the concert hall: DIY in action at Chez Narcisse No Time for Drama: A Case Study of DIY in an Institutional Setting
- ← Whatever Happens Next: The lost DIY band from nowhere Swell Maps from 'Read about Seymour' to 'Jane from Occupied Europe'
- ← Limit-a(c)tions **MUSICAL PERFORMANCE**

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

4.3. 'Thought I could crank up the noise'. Sounds, spaces and pleasures

- ← The independent music scene and its importance in tensioning hegemonic knowledge: the case of the independent experimental music scene in São Paulo
- ← The Real McKenzies and the Marginalising Discourse of highlandism
- ← Setting Porto's jazz scene: Culture, Spaces, and Networks
- ← Making a scene!
- ← Hidden histories: Music, place and the musical reimagining of New York's East and Greenwich Villages

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

5.2. 'She eyes me like a Pisces': affectivity, feminism and gender equalities

- ← 'It just doesn't feel equal': affective solidarity and feminist musical engagement in a Swedish context
Rebecca DOBRE, Billstrom School of Music and Theatre, Orebro University, Sweden.
- ← Towards (trans)feminist 3D rendering practices
- ← The politics of Brazilian dissident gender identities: urban bodygraphy, resistance and (re)existence through poetry in São Paulo
- ← Gothic is female too. Gender equality in a musical subculture
- ← Headless Women and Other Events: Creating feminist narratives to public art through DIY wheat-paste posters

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

6.2. 'Who's Generation!': Technologies and noise spirals

- ← Young asylum seekers' music consumption practices: An artographic inquiry
- ← The implications of covid-19 for the punk, hip-hop and electronic music scenes of Bogota

- ← How will music recommendation survive in everyday? Algorithmic cultures in Spotify playlists as mediations of performances in Brazilian users
- ← Keep it filtered, make it sound valuable!
- ← Timbre's affective semiosis in Brazilian indie rock

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

8.2. 'The Story of the Clash': Music scenes, COVID-19 and alternative culture

- ← 'Bring back the tourists!' The impact of Covid-19 on Lisbon's fado music scene
- ← 'An alternative is not possible'. The impact of COVID-19 pandemic on the Italian live music industry and the resistance of the independent scene to live-streaming concerts
- ← Black boxes in times of pandemic: The COVID-19 pandemic and the acceleration of remote-digital transmissions of theatre
- ← Obligatory DIY in times of crisis: Covid-19 adaptations of Turkish independent music scene
- ← What is the price of your view? PERFORMANCE

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

10.3. Panel Values in non-professional participation in cultural and artistic activities: examples from the UNCHARTED project

- ← Values from Community-engaged artistic projects
- ← Values from culture and community based creative tourism
- ← Values of autonomous culture: Illegal musical events in the times of COVID-19
- ← The Values of Remote Participation in Choirs and Cultural Initiatives during Covid-19
- ← II Architecture **POETRY PHOTOGRAPHIC PERFORMANCE**

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

15H00 → 16H00 — OPENING EXHIBITION

**Materiais Inflamáveis: Culturas de resistência,
mídia alternativos e fanzines (1982- 2021)**

[Inflammable Materials: Resistance cultures, alternative media and fanzines (1982- 2021)]

by Paula Guerra and Pedro Quintela

Curators: Paula Guerra and Pedro Quintela.

08 July 15 August

Gabinete Gráfico, Museu da Cidade do Porto [Graphic Office, Porto City Museum],
Biblioteca Municipal Almeida Garrett, Porto

Price: free.



16H00 → 16H30 — PAUSE

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

16H30 → 18H00 — PARALLEL SESSIONS

1.4. 'Picking up the bodies on TV':

Punk, arts and REBELLion

- ← Stencil Art: From punk to graf and street art
- ← Re-conceptualizing punk & avant garde cinema
- ← Searching for 'Raw Power' rock: The quest for punk authenticity and ethics in Detroit from early punk to the garage revival
- ← The Wefts of resentment and revolt in the punk art: The subterranean sensibilities in São Paulo/Brazil in the 1980's
- ← 'Doing-It-Yourself' or 'Doing-It-Together'? Navigating the DIY value as an ageing punk woman

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

2.1. '(Good) Collapse under the Empire':

Humanitarianism, collaborative production/ consumption and sustainable development

- ← New sustainable cultures: (re)humanization, political act and nostalgia. The possibilities introduced by collaborative consumption without monetary benefits
- ← DIY culture and practice in Galicia: the non-profit cultural association 'NAVE 1839' (2015-2020)
- ← DIY branding practices of slow and vintage fashion brands in Budapest
- ← Neon vortices and COVID masks: a DIY heuristic
- ← The empowering potential of non-organized leisure time

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

3.1. 'Down in the basement': Identities, objects and artefacts

- ← This could only be happening here: local identity formation in a Gainesville Zine Archive
- ← Non-traditional media for non-traditional skateboarders: The Skate Witches Zine as a site of cultural resistance & radical inclusion
- ← Easterlies/Westerlies: Echoes of the Eastern Europe underground in French fanzines
- ← Fan artefacts and doing it themselves: The home-made graphics of punk devotees
- ← 'The least we can do is put like a flag in the ground and say that we're here': archival impulses in UK DIY music spaces

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.2. 'Out of Step'. Alternative methodologies and emancipatory participative pedagogies

- ← Can we live a polydisciplinamorous ethico-aesthetic paradigm after the future?
- ← Doing Visual Ethnomusicology in 2020
- ← From scene films to scene videos: communities documenting themselves
- ← Bicycle resistance pedagogies
- ← BiPEDAL – 'The (bi)cycle and its educative potential'. Uses of (bi)cycles as forms of participation in the educating city

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

9.1. 'I break space around my time': New forms of right to the city and protest

- ← "Let's burn it all down". Direct action as a form of protest against violence in Mexico

- ← Political participation of the music scenes during the national strikes in Bogotá (2019-2020)
- ← Protest without soundtrack? Social movements, music and transformations in the post-crisis period
- ← Dimensions of Politicisation in Research on Youth Music Subcultures
- ← Vulnerability and Resistance in Nadia Vadori-Gauthier's Urban Interventions of Une minute de danse par jour

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

11.1. 'Nothing Left Inside': Towards a new protest song in defence of indigenous communication

- ← Contemporary indigenous music from the north of Mexico: between identity and fusion
- ← A Voice to Be Heard: Contemporary indigenous American musical responses to environmental pollution and climate change
- ← Flores and 'Tijeras'. Quechua's language revindication within trap and feminist lyrics
- ← Rapping in the Greek-Cypriot dialect: readings beyond the words
- ← Becoming a cultural entrepreneur in marginal social contexts: tensions and practices of agencement among music entrepreneurs from linguistic minorities

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

18H00 → 18H30 — OPENING EXHIBITION

'Transa'

Artist: Ângela Berlinde.

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

19H00 → 20H00 — FLASH BOOK LAUNCHES

'Special Issue: Cultural Sociology and Artification'

by Roberta Shapiro

'Transa Baladas do último sol'

['TRANSA, Ballads of the Last Sun']

By Ângela Berlinde

21H00 → 00H00 — DJSET

Make Bennett, Not War

Clubbing: DJ Collective DJ's KISSMyF
Casa Comum, Porto, Online

Price: free.

21H00 → 00H00 — DINNER

This ain't no picnic. This is a banquet! This is lust!

Clubbing: DJ SET | Wanna be your Food by Ricardo Salazar
Porto, Surprise Venue

Price: 45€

21H30 → 23H00 — PLAYLIST

A Boy Named Sue

Online.

Price: free.



JULY, 9th

FROM 08H20 — REGISTRATION

Waiting Room [*Entrada Anfiteatro Nobre*], Faculty of Arts and Humanities of the University of Porto, Porto, FLUP, Porto

08H30 → 08H50 — MEDITATION ONLINE

Zen Buddhist meditation practice (zazen)

Led by Andrea Copeliovitch

Facilitator: Andrea Copeliovitch

Online

Price: free.



09H00 → 10H30 — PARALLEL SESSIONS

2.3. 'Wires Under Positive Tension': an approach to the contemporary manifestations of creativity, DIY and difference

- ← Zapping in alternative music: an analysis about DIY radios
- ← Becoming the song: Feral aesthetics, AV, and auto-ethnography
- ← The commonalities between the DIY cultures of rebetiko and blues
- ← Notes on music, persistence and the bloody-minded musician in the DIY milieu
- ← DIY institutions by necessity: state-funded local history museums in Russian small towns (online) National Research University Higher School of Economics
- ← Punk, psychobilly and goth rocking on Carnival: Strange music, fashion and spiky

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

4.4. 'What the World Needs Now': Theory and practice of contemporary music scenes

- ← Scene & DIY vs. current social developments: Updating concepts for future research?
- ← Rock music and rocker's lifestyles: looking at the social representations in the Portuguese contemporary society
- ← Welcome to the Green Repub': Reggae, sound system and corruption in post-comunist Romania
- ← Fractured micro undergrounds: the translational work of independent music infrastructures in the Hong Kong underground music scenes'
- ← Case studies: the self-positioning of Chinese metal music

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

6.6. Panel Making Music Festivals: diversity, space, freedom, encounter

- ← Devolving to unreconstructed DIYers? Rethinking the urban music festivals for tourists (TempleBar TradFest)
- ← Music festival as space of freedom: Past and present
- ← Rites and responsibilities. Music Festivals and the cultural public sphere
- ← Making Space: Difference and diversity at British music festivals
- ← Constructing Encounters: How music festival producers deal with difference

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

8.3. Panel 'Grave New World'. Youth, Music-Making and COVID-19

- ← Youth, music making and well-being during a public health crisis

- ← No More 'European Safe Home'. A preliminary approach to music making in Portugal in pandemic times
- ← 'It's turned me from a professional to a 'bedroom DJ' once again': COVID-19 and new forms of inequality for young music-makers
- ← An unexplained emptiness SOUND AND VISUAL PERFORMANCE

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

11.4. Panel Subcultural challenges and a discussion on interpretation and meaning making outside of the West/Global North

- ← Subcultural challenges and challenging subcultures: A discussion on interpretation and meaning making outside of the West/Global North
- ← No More Heroes: From post-subcultures to a critical return to the notion of subculture in the Global South
- ← A Travel to the Point of No Return? The (Re)signification of 'Sub' in late-20th Century South Korea (and East Asia)
- ← Reflecting on subcultural theories in the interpretation of Chinese punk research
- ← To End the Judgement of God in the Toilet PERFORMANCE

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

10H30 → 11H00 — PAUSE

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

12H00 → 12H30 OPENING EXHIBITION **'White Privilege'**

By Jubilee Street

Artist: Jubilee Street

Domination Room [*Bar dos Professores*], Faculty of Arts and Humanities of the University of Porto, Porto

12H30 → 13H00 → FLASH BOOK LAUNCHES

'Punk, Fanzines and DIY Cultures in a Global World. Fast, Furious and Xerox'

by Paula Guerra and Pedro Quintela

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

13H00 → 14H00 — LUNCH

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

14H00 → 15H30 — PARALLEL SESSIONS

1.2. 'Spitting out all types of sugar': The metamorphoses of punk afterlife

- ← The art of slouching: Posture in punk
- ← Against Zion: Israeli punk and radical politics in the 90s and early 00s
- ← Against the Stream: Finnish punk's global reach from the periphery to the core (and back again)
- ← 'Deutschland muss sterben, damit wir leben können'. German punk rock and DIY memory of WWII
- ← Rampa – Exhibition **PERFORMANCE EXHIBITION**

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

3.2. 'Don't you want me baby?' Museums, heritage and memories

- ← Developing personas and proto personas to enhance the art museum visitor experience
- ← Challenging the Museum Heritage: exhibiting hip hop as aboriginal culture
- ← Performativity of the memory in site-specific sound and visual narratives
- ← Comic violence: Humour and horror in the Brazilian allegories of the culture wars

- ← Technological dramas of neobakala music scene

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

5.3. 'Where wigs are manes': Queer identities in alternative media

- ← Re-appraising Hi-Nrg, the Queer soundtrack to the 1980s
- ← The space in the Iberian feminist queer zines
- ← Fragments of a Queer Feminist Rock, Pop and Electronic Subculture in Vienna
- ← Prefiguring futures in queer punk
- ← The Non-Binary Possibilities of Zines and DIY Media

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

6.3. 'Pumped up kids': Youth and digital participation

- ← Tik-Tok and politics. Youth participation via social media
- ← Digital Music Platforms in China: New Taste and New Control
- ← Youth culture participation, the life course and experience of life
- ← Games Soundtracks: Sense production, creativity, subjectivity and marketing cooptation
- ← Social Noises: ethnomusicological reflections on lo-fi and DIY practices

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

10.1. 'Pursuit of liberty'. Artification, projects and contemporary perspectives

- ← The business model through an ecosystem perspective: An exploratory approach applied to a cultural card
- ← A duo's do-it-yourself cinema
- ← Cartography of photographic exhibitions of the Parallel Lives Project: Image as an emancipatory device

- ← The multidisciplinary role of cultural management; a look for communication as management tool and key-activity
- ← The global challenge of the inevitable(?) artistic institutionalization process

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

11.3. 'This is not Enough, Stand Up and Fucking Fight': Global South, precariousness, decolonial artistic practices and gender

- ← Artistic research in Brazil: a possibility to the development of decolonial musical practices
- ← 'If 6 Was 9': Musical remediation as intertextual play in Vietnam War-Era epistolary song
- ← The cultural impact of Beyoncé's Black Is King
- ← Feminist art, intersexuality and decoloniaty in the Global South
- ← Musicians from the Colombian Caribbean: Cultural inequality and precariousness

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

15H30 → 17H00 — PARALLEL SESSIONS

2.2. 'Another Music in a Different Room': Creative processes and Do-it-yourself praxis and ethos

- ← From a creative process to an alternative label: the DIY experience in the case of roller derby
- ← Voice of the music industry? The Tensions between DIY culture and the British music press, 1975- 1985
- ← Just another Typical Day at Work. DIY Careers in the Portuguese independent music scene



- ← DIY Soul Time: Investigating learning and participation in the Scottish Northern Soul Scene
- ← DIY: Giving yourself more cultural, creative freedom while recording Music & how that impacts marginalized communities around the globe **PERFORMANCE**

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

4.1. 'Life after Life' Crucial changes in urban space through arts and music

- ← Independent cultural scene as an actor of changes in the urban space: The Example of Zadar
- ← Rio de Janeiro: A city of camouflaged cities – Cultural heritage as a resistance territory in the 21st century city
- ← The Eternal(ly Struggling) City: A roman musical journey between the local and the global
- ← The improvised city: contributions of informal dwelling towards an expanded paradigm of the metropolis. The case of Porto, Portugal
- ← The Legacy **VIDEO PERFORMANCE**

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

5.5. 'Hear her voice, shake my window': sexism and resistance

- ← Smashing sexism and colonial gender norms: Punk feminism in the Philippines
- ← Indie rock and gender in the digital world: the Spanish band Hinds
- ← Rebel Girl: a collective alternative to the 'flanêuse'?
- ← 'The Knickers' heavy metal: Protagonism, productions of senses and representativeness in feminist narratives Sung by Them
- ← Pack Up Your Pink Tents: Camp goes to the Gala

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

6.5. 'We are the heroes of our time': cultural policies, music, festivals and struggles

- ← Micropolicies of ethnic representation through music festivals: the case of Lisbon
- ← Music festivals and other arts as instruments of culture and local sustainability in rural territories
- ← 'I make you a 'cafuné": music and resistance on a Zoom collaborative radio
- ← Performance as Research in Communication: dérives and sound cartography in the city of São Paulo at the Paulista Aberta event
- ← Exploring the cassette as a medium of participatory cultures in Manila

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

7.1. 'Let's Start A War'. Participatory cultures, music education and punk pedagogy

- ← Larry and the Happy Hours' Lockdown Sessions: Embracing Amateurism and DIY Music Making to Punk American School Music
- ← Artistic education and the approach to the world of music. The case of jazz musicians in Barcelona
- ← Bridging Nodes: Arts Instruction, Parental Education, and Omnivorous Consumption
- ← A DIY musical Pedagogy
- ← Case Studies for a possible sonic lab. Hugh Davies' DIY and hacker methodologies

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

17H00 → 17H30 — PAUSE

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

17H00 → 18H00 — GIG

Matriarca Paralítica with Maria do Mar

Subpalco [*Under Stage*], Rivoli Theater, Porto

Price: 7€ (<https://www.bol.pt/>)

18H00 → 19H00 — PLENARY LECTURE

Anna Szemere

‘Do It Yourself’ As ‘Do It Your Way’: Creativity in popular music and business practices in a neoliberal regime

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

18H00 → 19H30 → SCREENING

‘Ela é uma Música’ [She is a Song] + Q&A

Session with Francisca Marvão

Price: 3€ (<https://www.bol.pt/>).

Pequeno Auditório [*Small Auditorium*], Rivoli Theater, Porto.

19H00 → 20H00 — FLASH BOOK LAUNCHES

‘Bea Palya’s I’ll Be Your Plaything’

by Anna Szemere

‘Made in Hungary: Studies in Popular Music’

by Emilia Barna

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

21H00 → 00H00 — DJSET

Make Bennett, Not War

Clubbing: DJ Collective DJ’s KISSMyF
Casa Comum, Porto, Online

Price: free.

KISMIE

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JULY, 10th

FROM 08H20 — REGISTRATION

Waiting Room [*Entrada Anfiteatro Nobre*], Faculty of Arts and Humanities of the University of Porto, Porto, FLUP, Porto

08H30 → 08H50 — MEDITATION ONLINE

Zen Buddhist meditation practice (zazen)

Led by Andrea Copeliovitch

Facilitator: Andrea Copeliovitch

Online

Price: free.

09H00 → 10H30 — PARALLEL SESSIONS

3.4. 'Behind the Curtain'. Archive, graffiti and the new paths of artistic documentation

- ← Representation and reconstruction of memories on graffiti writing – case study about animation as documentary strategy
- ← ObEMMA: Operationalizations and expectations of a pioneer observatory of electronic music and media arts in Portugal
- ← Constellation Records: a contemporary trans-local perspective shaped on music and mixed media arts
- ← Secret places for secret societies. The digital monuments of Northern Soul
- ← The poetic complexity of Encontros de Graffiti in the city of São Paulo

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

6.1. 'I dismiss everything I see in front of me': Bands, aura, charisma and heritage

- ← The Darkly Splendid World: Contextualizing Current 93's visions of a troubled world
- ← Hot Valves: Neil Young, tube amps and the complexity of simplicity
- ← From (post)soviet thrash to global pagan metaldom: prehistory of Latvian band Skyforger
- ← Wogs at the Cornershop: British Asian histories through an indie band
- ← The social lives of reissues: Rethinking object biography in popular music studies

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

6.4. 'Leave the Door Open': Music, audiences and behaviors

- ← 'Are you taking the plastic from the CD'? Music, audiences and behaviors in the Eurovision Song Contest I
- ← Ouvidor 63 Resist! Festival: urban occupations, music and city
- ← Heterotopia, liminality and everyday life: The Boom Festival as an epiphenomenon of otherness
- ← 'Viveiro was already hardcore': the relevance of the local scene and its territory in the constitution and development of the Resurrection Fest
- ← Community music festivals + Green status + On-Site proenvironmental behaviours = sustainability

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

10.2. 'Art goes to Heaven': Challenges of cultural and creative work between projects and mediations

- ← One last chance to save a cultural district?
The future of post-COVID19 Bairro Alto

- ← Investigations on an expanded poetic writing
- ← Art, market and the social place of the outsider artist: a brief diagnosis of the contemporary artistic field
- ← Transnational identities in the Instagram feed: records of Felipe Pavani's performances at the subway station in New York City
- ← The Meeting between Warhol and Pasolini at the 1975 'Ladies and Gentlemen' exhibition
- ← Breaking the Fourth Wall: the emergence and affirmation of artistic programming as art in Portugal in the last decade

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

11.2. 'No survivors'. Migrations, movements, transits and transglobal society of arts and music

- ← Reframing colonial narratives: Notes about post-photography
- ← Diaspora, perspectivism and anachronism in rock from Bahia (Brazil): experience through albums covers
- ← Women, migrations and rock without borders
- ← A creative hideaway: artists and migrants women at Porto
- ← Addressing global challenges through remotivation
- coverversions in the repertoire of Mano Negra

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

10H30 → 11H00 — PAUSE

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

11H00→11H30 Q&A SESSION **Paloma McLardy aka Palmolive**

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

11H30 → 12H00 — Q&A SESSION

Cathy Claret

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

12H00 → 12H30 — Q&A SESSION

Reyes Torío

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

12H30 → 13H00 — OPENING EXHIBITION

'Ondinamix'

By Ondina Pires

Artist: Ondina Pires
Online

12H30 → 13H30 — LUNCH

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

13H30 - 15H00 — PARALLEL SESSIONS

2.4. DIY. DIT. DIO. Should We Just Do It?

- ← Dandelions in the street: The Apple scruffs, DIY cultures and London's Brexit Britain
- ← 'Doing-it-together' in Toronto: Queer world-making, DIY ethos and resisting erasure
- ← Theorizing the Rebellion: Exploring DIY, culture, and praxis among grassroots climate activists in Brisbane, Australia
- ← Let's Do-It-Ourselves (DIO) and Do It Now: Young people's environmental activism

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

3.3. 'The Road Is Long, The Road Is Hard': Hidden stories and visual arts of contemporary counterculture

- ← The dropouts are anticipating future economic policy: Work, class and countercultural legacies
- ← Photography and the image of the self in punk women's memoirs
- ← Mail art from the eternal network to temporary exhibitions and archives
- ← Appropriating Death: the works of Theodor Kittelsen in black metal album covers
- ← Places of revolt: Geographical references in Slovak anarchist press around the turn of the millennium

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

4.5. 'Glory Days': Independence, artistic freedom and resilience in the cities

- ← What is 'independence' to the independent rock scene? The case of the independent rock band collectives of Fortaleza (Brazil)
- ← Casa da Tita in Florianópolis. Contributions to the formation of an activist music scene
- ← Divergences, Incisions, and Promises of Glory - Origins of Portuguese indie
- ← The culture of noise: Expressivity in independent musical production in Curitiba
- ← Ectoplastic: A film from the future, an ethnographic B movie FICTIONAL FILM PERFORMANCE

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

9.2. 'Melancholy kaleidoscope': Artivisms, resistances and new politics of life

- ← The sonic experience of experimental electronics and hardcore techno

- ← Odin teatret: third theatre and resistance
- ← 'Flowers in the dustbin': Punk lyrics and the transnational politics of resistance
- ← Denunciation of the Colombian armed conflict through the modern sonorities in the industrialized cities: the cases of I.R.A., Masacre, La Pestilencia, Aterciopelados and 1280 Almas
- ← The Emergence of Skinheads in the CSSR
- ← Before the Lecture: My doll and I: A double cross-dressing performance using poetry **SPOKEN WORD POETRY PERFORMANCE**

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

9.4. Geographies of innovation, changing contexts and imagery protests

- ← Fat body as resistance in Visual Arts: Elisa Queiroz's Fat Activism
- ← Protest images, collective portraits. Ten years after the 2011's 'Networks of Outrage and Hope'
- ← My doll and I: A double cross-dressing performance using poetry
- ← Spurious communication and dissatisfying resolutions: The potential killer of counter-hegemonic culture in the 'Age of Divide'
- ← The use of post-rock in screamo: an aesthetic-expressive device
- ← Without Borders, Without Center: Collective practices in cinema

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

15H00 → 16H30 — PARALLEL SESSIONS

1.3. 'I still don't know what's on my mind': Building a present punk science

- ← Why can't I hear Marshallese music? A critique of the study of punk through punk method
- ← Punks, prophets and the language of the people: Three decades of Afrikaans music from the ghettos of Cape Town

- ← Symbolic exchanges, connections and territorialities in Southern Brazil: An ethnography of punk resistance between Porto Alegre and Curitiba
- ← ‘Los Frikis’: Origins of punk in Cuba
- ← Babykatze **PERFORMANCE EXHIBITION**

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

4.2. ‘Welcome to the End of Fun’. Public space, creativity and artistic-cultural interventions

- ← From reflexivity to transformation: Activist research at a Prairie Encampment
- ← Exoticization and internationalization in the cultural history of the fashion district Harajuku
- ← Creative economy, crisis and new alternative spaces in the Port Area of Rio de Janeiro
- ← Transforming urban public space through art initiative: Darağaç Art Collective in Turkey
- ← In between building a refuge and a stepping stone: Organisational and financial analysis of underground music production in Turkey

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

4.6. ‘Well Paid Scientist’. Documents, social representations, narratives and communities

- ← Bone in the Throat. Documenting and video archiving the Montréal hard-core scene
- ← People and dancefloors: Narratives of drug-taking
- ← Beating drums, living in communities: discourse, representation, and performance of self and group identity in Brazilians community-based percussion bands
- ← The audiovisual archeology of David Bruno



← The (in)visibility of the backstage: representations in a technical environment

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

9.3. 'Exploding views'. Post-digital resistance and activistic narratives

- ← Post-digital music and the subtechnology of resistance in Chilean electronic music practices
- ← Media activism in the music industry: the resistance of working-class women in online music network projects
- ← A digital practice within, against and beyond capitalist mode of production
- ← Imagetive and discursive narratives of the far right: Expressions of hate and colonization of the imaginary
- ← RADIANT: Exposing and exhibiting an irradiated vagina and a cancerous endometrium

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

16H30 → 17H00 — PAUSE

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

17H00 → 18H00 — CLOSING REMARKS

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

18H00 → 19H00 — FLASH BOOK LAUNCHES

'British Progressive Pop 1970-1980'

by Andy Bennett

'The Canterbury Sound in Popular Music: Scene, Identity and Myth'

by Andy Bennett

'KISMIF Book Series'

by Paula Guerra and Andy Bennett.

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

18H00 → 00H00 — (AFTER) PARTY All Tomorrow Parties with KISMIF

Clubbing: A Boy Named Sue and Victor Torpedo.
Ferro Bar, Porto.

Price: free.

21H00 → 00H00 — DJSET Make Bennett, Not War

Clubbing: DJ Collective DJs KISSMyF
Casa Comum, Porto, Online

Price: free.



DETAILED SCHEDULE

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DETAILED SCHEDULE

A large, stylized graphic of a knife with the word "KISS!" written on its blade. The knife is oriented diagonally from the bottom left to the top right. The blade is black with the word "KISS!" in white, bold, sans-serif capital letters. The handle is also black and appears to be made of wood or a similar material. The background is white with some faint, scattered black specks.

make it

JULY, 5th



NOTES

STRENGTH

19H00 → 19H30 — OPENING EXHIBITION

Up Yours! Tokyo Punk & Japanarchy Today.

**A photo documentation of five years in
the Tokyo underground punk scene**

By Chris Low

**Sub-culture Club: Documenting street
culture in London, Los Angeles & Tokyo**

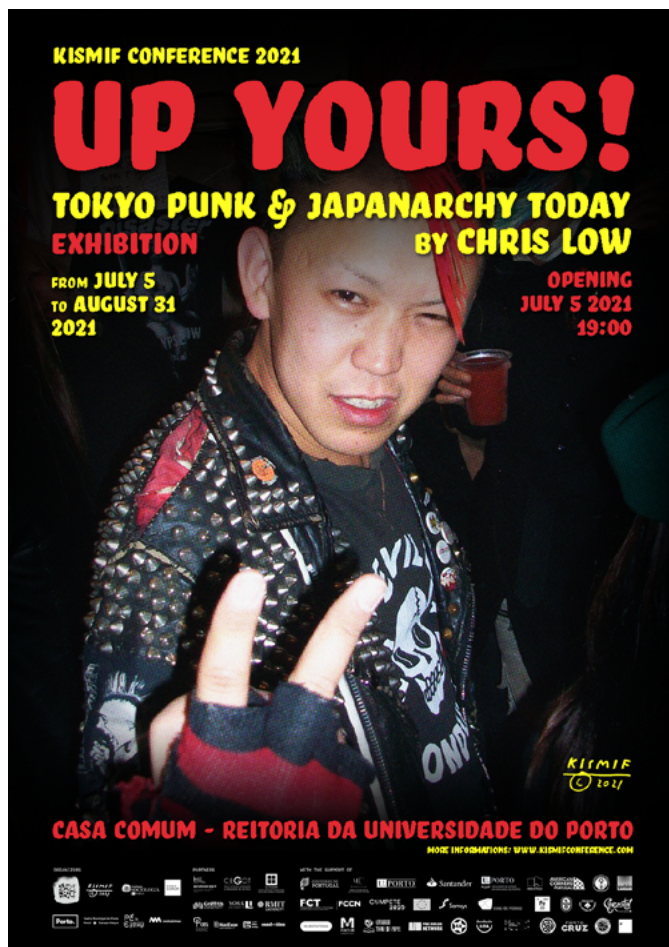
By Chris Low

Artist: Chris Low

July 6th-31st August

Casa Comum, Porto.

Price: free.



Description: In all my experience of the punk movement, the punk scene in Tokyo is the most exciting and vibrant of any I've ever known. It is a culture that flourishes in the face of traditionally conservative Japanese society and one that exists in accordance with punk's original DIY ethic: Run by Punks, For Punks. The reference points of Japanese punk are similar to those reflected in Western punk styles – the UK82 mohicans and studded jackets; the biker-traveller hybrid of the crusties or the utilitarian black of the anarcho-punks. However, like much in Japanese culture both the look and the music are pushed to extremes. Today's Japanese punks wear their influences proudly painted on their studded leather sleeves. In Japan entire subgenres of punk have emerged and mutated like D-Beat forged from Discharge's 'Noise Not Music' ethos or the recent wave of 'Young, Loud, Pissed & Proud' Pogo Punk bands. Punks in Japan are outsiders not only by appearance but in their anarchistic opposition to authority and the state. Punk for them is a way of life with its own belief system as well as musical tastes. As has characterised every notable youth culture over the years. Within the Japanese punk scene this ideology of subcultural unity is as strong and defiant as ever. It's as much a culture of opposition to commercism as it is to mainstream society. Yet it's a scene that despite Japanese punk's reverence within the punk community worldwide and the veneration of such acts as Lip Cream, The Stalin, GISM, Gauze, Confuse, Kuro and Disclose remains largely undocumented. Like much of Japanese culture, Japanese punk almost fetishized in the West. I wanted to portray it like it really is, in all its exuberance and diversity and through an objective lens. If my photos can introduce others to some of the amazing bands and inspiring people I've met there, that's an achievement I'd be happy with in itself. The title of the show was inspired by noticing how often the V-sign was flicked at the camera in the photos I'd taken. It's something you don't really see in Britain anymore as it's been replaced by the transatlantic middle finger. I don't know if Japanese punks have adopted it from being brought up on iconic Sex Pistols photos but it's something I find quite archaic and endearing, in spite of the studs, spikes and snarls. The photos presented here capture all of this, snapped on no more than a cheap pocket camera in keeping with the DIY ethos of the subject matter. Anyone looking for pretty pictures, perfectly shot, look elsewhere. This is punk – not a Pirelli calendar.

Chris Low first discovered punk before even hitting his teenage years in the late 1970s. He soon started going to gigs and at the age of eleven embraced the emerging band and zine scene that would come to be known as 'anarcho punk', publishing three issues of the fanzine, Guilty of What? and taking up drumming. Since the early 1980s he has played, recorded and toured with legendary acts including Political Asylum, The Apostles, Oi Polloi, The Parkinsons, Quango and Part1. Following a career as a techno DJ and club runner in the late '80s-early '90s he continues to DJ throughout Japan, America & Europe, playing sets of dancefloor-friendly post-punk. He has written regularly for Vice magazine amongst other publications and has contributed to a number of books on the punk movement. In August 2016 an exhibition of his photography documenting five years immersed in the Tokyo punk scene entitled 'Up Yours! Tokyo Punk'

was held at the Red Gallery in Shoreditch, London followed by further exhibitions in Japan, America, Mexico, Rebellion Festival and most recently together with Jon Savage in Liverpool. His work is featured as a guest gallery on the site of renowned photographer and street-style anthropologist, Ted Polhemus and he has recently designed record covers and graphics for Fucked Up, Rema Rema and others. Chris is currently working on an anarcho-themed compilation album for the renowned Glasgow Optimo label, a revised and expanded edition of his Tokyo punk photo-book and another book compiling youth culture and street style photos taken around London, Los Angeles and Tokyo.



Descrição: Em toda a minha experiência do movimento punk, a cena punk em Tóquio é a mais excitante e vibrante de todas as que já conheci. É uma cultura que floresce face à sociedade japonesa tradicionalmente conservadora e que existe de acordo com a ética original do punk, DIY: Gerida por Punks, Para Punks. Os pontos de referência do punk japonês são semelhantes aos refletidos nos estilos punk ocidentais - os mohicanos UK82 e os casacos de tachas; o híbrido ciclista-viajante dos crusties ou o negro utilitário dos anarcho-punks. No entanto, como muito na cultura japonesa, tanto o aspeto como a música são empurrados para extremos. Os punks japoneses de hoje usam as suas influências orgulhosamente pintadas nas suas mangas de couro cravejadas. No Japão, subgêneros inteiros de punk surgiram e sofreram mutações como o D-Beat forjado a partir do ethos 'Noise Not Music' da Discharge ou da recente onda de bandas Punk 'Young, Loud, Pissed & Proud' Pogo Punk. Os punks no Japão são forasteiros não só pela aparência mas na sua oposição anárquica à autoridade e ao Estado. O punk para eles é um modo de vida com o seu próprio sistema de crenças, bem como gostos musicais. Como tem caracterizado cada cultura jovem marcante ao longo dos anos. Dentro da cena punk japonesa, esta ideologia de unidade sub-cultural é tão forte e desafiante como sempre. É tanto uma cultura de oposição ao mercantilismo como à sociedade dominante. No entanto, é uma cena que, apesar da reverência do punk japonês dentro da comunidade punk mundial e da veneração de artistas como Lip Cream, The Stalin, GISM, Gauze, Confuse, Kuro e Disclose, permanece em grande parte não documentada. Como grande parte da cultura japonesa, o punk japonês quase se tornou fetichista no Ocidente. Queria retratá-lo como ele realmente é, em toda a sua exuberância e diversidade e através de uma lente objetiva. Se as minhas fotografias conseguirem apresentar a outros algumas das bandas espantosas e pessoas inspiradoras que lá conheci, esse é um feito com o qual eu ficaria feliz em si mesmo. O título da exposição foi inspirado por ter reparado na frequência com que o sinal em V era afixado na câmara nas fotografias que eu tinha tirado. É algo que já não se vê realmente na Grã-Bretanha, pois foi substituído pelo dedo médio transatlântico. Não sei se os punks japoneses o adotaram por terem sido criados em fotos icónicas de Sex Pistols, mas é algo que acho bastante arcaico e cativante, apesar das tachas, espigões e rugidos. As fotografias aqui apresentadas captam tudo isto, captadas em nada mais do que uma câmara de bolso barata, de acordo com a ética DIY. Qualquer pessoa que procure fotografias bonitas, perfeitamente captadas, procure noutro lugar. Isto é punk - não é um calendário Pirelli.

Chris Low descobriu pela primeira vez o punk antes mesmo de atingir a sua adolescência no final dos anos 1970. Logo começou a ir a concertos e aos onze anos de idade abraçou a cena emergente de bandas e fanzines que viria a ser conhecida como anarcho punk, publicando três números do fanzine, Guilty of What? e assumindo a bateria. Desde o início dos anos 1980 que toca, grava e faz tournées com figuras lendárias, incluindo Asylum, The Apostles, Oi Polloi, The Parkinsons, Quango e Part1. Após uma carreira como DJ techno e gestor de clubes no final dos anos 1980 e início dos anos 1990, continua a ser DJ em todo o Japão, América

e Europa, passando sets pós-punk, “amigos” da pista de dança. Escreveu regularmente para a revista Vice, entre outras publicações, e contribuiu para uma série de livros sobre o movimento punk. Em agosto de 2016 realizou-se na Red Gallery em Shoreditch, Londres, uma exposição de fotografia que documentava cinco anos imersos na cena punk de Tóquio intitulada “Up Yours! Tokyo Punk”. Seguiram-se outras exposições no Japão, América, México, Rebellion Festival e mais recentemente em Liverpool, juntamente com Jon Savage. O seu trabalho é apresentado como galeria de convidados no website do famoso fotógrafo e antropólogo de rua, Ted Polhemus, e recentemente Chris concebeu capas de discos para Fucked Up, Rema Rema e outros. Chris está atualmente a trabalhar numa compilação com tema anarco para a famosa editora Glasgow Optimo, uma edição revista e ampliada do seu livro de fotos sobre o punk de Tóquio e outro livro que compila fotos da cultura jovem e do ‘street style’, tiradas em Londres, Los Angeles e Tóquio.

Links

Instagram https://www.instagram.com/chris_low/

Twitter https://twitter.com/Chris_Low

<http://www.tedpolhemus.com/guestgallery/index.php?level=album&id=7>

Warm Up — Looking for a KissMif



21H00 → 23H00 — SCREENING

'Ama Romanta – Uma Utopia que Fazia Discos'

'Ama Romanta – A Utopia That Made Records'

by Carlos Mendes and Vasco Bação

Price: free.

Salão Nobre da Reitoria da Universidade do Porto [Main Hall of the Rectory of the University of Porto], Porto.

Description: Pop Dell'Arte, Mão Morta, Telectu, Sei Miguel, Mler Ife Dada, Croix Sainte, Anamar... In the second half of the 1980s, Ama Romanta, João Peste's label (the charismatic lead singer of Pop Dell'Arte), was the alternative in the world of Portuguese music. Created with the aim of fighting against the camouflaged censorship of radio stations and labels, they were an 'avant-garde movement in the face of a record market stunted by cultural myopia and the obsessive easy maximisation of profit'. This documentary, directed by Vasco Bação, reminds us of that remarkable moment in Portuguese music which, as João Peste said years later, 'was a suicidal project since the beginning'.

Descrição: Pop Dell'Arte, Mão Morta, Telectu, Sei Miguel, Mler Ife Dada, Croix Sainte, Anamar... Na segunda metade dos anos 1980, a Ama Romanta, editora de

João Peste (o carismático vocalista dos Pop Dell'Arte), era a alternativa no mundo da música portuguesa. Criada com o objetivo de lutar contra a censura camuflada de rádios e editoras, eram um movimento “de vanguarda face a um mercado discográfico atrofiado pela miopia cultural e pela obsessiva maximização fácil do lucro.” Este documentário, realizado por Vasco Bação, recorda esse momento marcante da música portuguesa que, como afirmou, anos mais tarde, João Peste, “era um projeto suicida à partida”.

Links:

<https://media.rtp.pt/antena3/ver/ama-romanta-utopia-fazia-discos/>



23H00 → 00H00 — ONLINE DJSET

Make Bennett, Not War

Clubbing: DJ Collective DJ's KISSMyF

Price: free.

Casa Comum, Porto, Online



JULY, 6th



08H30 → 08H50 — MEDITATION ONLINE

Zen Buddhist meditation practice (zazen)

Led by Andrea Copeliovitch

Facilitator: Andrea Copeliovitch

Online

Price: free.



FROM 09H30 OPENING AND REGISTRATION

Rivoli Theater – Porto

10H00 — 10H30 — OFFICIAL OPENING AND WELCOME SPEECHES

Andy BENNETT, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia.

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

Tiago GUEDES, Artistic Director Rivoli Theater, Portugal.

Rivoli Theater - Porto.

10H30 — 11H30 — WORKSHOP

Researching and theorizing (d)evolving music spaces

Ian WOODWARD, Department of Marketing & Management, University of Southern Denmark, Denmark.

Jo HAYNES, School of Sociology, Politics and International Studies, University of Bristol, United Kingdom.

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

Rivoli Theater - Porto.

11H30 → 12H00 — COFFEE-BREAK

Rivoli Theater - Porto.

12H00 → 13H00 — CREATIVE WORKSHOP

What if what She said that's all folks?

Ana ROCHA, producer, curator, choreographer, performer, playwright and sometimes writer, Portugal.

Rivoli Theater – Porto.

13H00 → 14H30 — LUNCH

Rivoli Theater – Porto.

14H30 → 15H30 — CINÉ-ETHNOMUSICOLOGY WORKSHOP

From 'Waiting to Connect' to 'And, And, And...': making a polydisciplinamorous research-creation film

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

Rivoli Theater – Porto.

15H30 → 16H30 — WORKSHOP

Pandemic times: urban and digital Anthropology contributions in the research of musical collectives in downtown São Paulo

Simone Luci PEREIRA, Communication Department, Paulist University, Brazil.

Rivoli Theater – Porto.

16H30 → 17H00 — COFFEE-BREAK

Rivoli Theater – Porto.

17H00 → 18H00 — CREATIVE WORKSHOP

Social network analysis, phenomenology and thematic analysis: using punk, DIY, the critique of religion as an example

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

Rivoli Theater – Porto.



17H30 → 18H30 — OPENING EXHIBITION

MACKINTÓXICO: From the Edge to the Galaxy

Artist: *Tó Trips Opening the Exhibition with a Q&A Session*

July 6th-31st July

Mercado Municipal de Matosinhos - Matosinhos

Price: free.

Description: This exhibition includes a sample of the portfolio of Mackintóxico, the graphic alter-ego of Tó Trips from Dead Combo, who is also a designer and illustrator. Comprising two sections, we can find a selection of posters made for the programme of the last few years of Galeria Zé dos Bois, in Lisbon. The set of serigraphies for Dead Combo make up the other side of the exhibition.

Tó Trips was born in Lisbon in 1966, graduated from Escola António Arroio in the 1980s. Nowadays he is a designer (signs as Mackintóxico) and musician, Dead Combo guitar player, lover of travelling and rock'n'roll! He founded Mackintóxico developing work related to the record industry (record covers, posters, etc). Over the years he has created posters for concerts at ZDB, posters for cinema, theatre and for the Calouste Gulbenkian Foundation and Centro Cultural de Belém. Creating posters for underground bands and others, he was invited to participate in one of the 'Voyager' projects of the EXD biennale. He also participated in two exhibitions and respective catalogues of Portuguese illustration organised by the Bedeteca of Lisbon. Alongside the graphic design of films for director Edgar Pêra, he has done soundtracks for films and theatre plays, with a career in music that leads to Dead Combo.

Descrição: Esta exposição comporta uma amostra do portfólio de Mackintóxico, o alter-ego gráfico de Tó Trips dos Dead Combo, que também é designer e ilustrador. Composta por duas secções, podemos encontrar uma seleção de posters feitos para a programação dos últimos anos da Galeria Zé dos Bois, em Lisboa. O conjunto de serigrafias para os Dead Combo compõem a outra face da exposição.

Tó Trips nasceu em Lisboa em 1966, acabou o curso da Escola António Arroio nos anos 1980. Hoje em dia é designer (assina como Mackintóxico) e músico, guitarrista dos Dead Combo, amante de viagens e de rock'n'roll! Fundou Mackintóxico desenvolvendo trabalhos ligados à indústria discográfica (capas de discos, posters, etc). Ao longo dos anos criou os cartazes da programação de concertos na ZDB, posters para cinema, teatro e para a Fundação Calouste Gulbenkian e o Centro Cultural de Belém. Criando posters para bandas underground e outras, foi convidado a participar num dos projetos 'Voyager' da bienal EXD. Participou ainda em duas mostras e respetivos catálogos de ilustração portuguesa organizada pela Bedeteca de Lisboa. A par do grafismo de filmes para o realizador Edgar Pêra, fez bandas sonoras para filmes e peças de teatro, com um percurso na música que culmina nos Dead Combo.

Links

Website <http://mackintoxico.blogspot.com/>

Instagram @MACKINTOXICO

July 6th-31st July

Mercado Municipal de Matosinhos.- Matosinhos

KISMIF CONFERENCE 2021



EXPOSIÇÃO | EXHIBITION

TÓ TRIPS AKA

MACKINTOXICO

ROCK 'N' ROLL ART POSTERS

DAS MARGENS PARA A GALÁXIA | FROM THE EDGE TO THE GALAXY

MERCADO MUNICIPAL DE MATOSINHOS 6-31 JULY 2021

18H00 → 19H00 — FLASH BOOK LAUNCHES

Rivoli Theater - Porto.

Price: free.

'Hebdige and Subculture in the Twenty-First Century: Through the Subcultural Lens'

Edited by Keith Gildart, Anna Gough-Yates, Sian Lincoln, Bill Osger, Lucy Robinson, John Street, Peter Webb and Matthew Worley

Presented by Peter Webb, Matthew Worley and Lucy Robinson

Description: This book assesses the legacy of Dick Hebdige and his work on subcultures in his seminal work, *Subculture: The Meaning of Style* (1979). The volume interrogates the concept of subculture put forward by Hebdige, and asks if this concept is still capable of helping us understand the subcultures of the twenty-first century. The contributors to this volume assess the main theoretical trends behind Hebdige's work, critically engaging with their value and how they orient a researcher or student of subculture, and also look at some absences in Hebdige's original account of subculture, such as gender and ethnicity. The book concludes with an interview with Hebdige himself, where he deals with questions about his concept of subculture and the gestation of his original work in a way that shows his seriousness and humour in equal measure. This volume is a vital contribution to the debate on subculture from some of the best researchers and academics working in the field in the twenty-first century.

Descrição: Este livro avalia o legado de Dick Hebdige e o seu trabalho sobre as subculturas na sua obra seminal, *Subcultura: O Significado do Estilo* (1979). O volume questiona o conceito de subcultura apresentado por Hebdige, e questiona se este conceito ainda é capaz de nos ajudar a compreender as subculturas do século XXI. Os colaboradores deste volume avaliam as principais tendências teóricas por detrás do trabalho de Hebdige, envolvendo-se criticamente no seu valor e na forma como orientam um investigador ou estudante de subculturas, e analisam também algumas ausências no relato original da subcultura de Hebdige, tais como o género e a etnia. O livro conclui com uma entrevista com o próprio Hebdige, onde ele aborda questões sobre o seu conceito de subcultura e a gestação do seu trabalho original de uma forma que mostra a sua seriedade e humor em igual medida. Este volume é uma contribuição vital para o debate sobre subcultura por parte de alguns dos melhores investigadores e académicos que trabalham na área no século XXI.



18H00 — GIG SUNFLOWERS

Subpalco [*Under Stage*], Rivoli Theater – Porto.

Price: 7€ (<https://bol.pt/>).

Description: The wildest and prettiest duo to break out from Porto, Portugal - Sunflowers are a psych punk injection of fuzz, feedbacks and alien theories. They started out in 2014 and released a home recorded self-titled EP mainly because of the pure boredom that comes with being a young person in the suburbs. The band began to receive nationwide attention in 2015 with the release of their 2nd EP "Ghosts, Witches and PB&Js" and toured extensively over Portugal and Spain, opening for acts like Thee Oh Sees, The Black Lips, La Femme, Tomorrows Tulips, The Parrots, JC Satán, Go!Zilla, among many others and getting sponsorships by brands like Vans and Brixton. Over the course of 2015 they soon became one of the best emerging bands in Portugal. There's a constant energy in their songs, mutating through punk and 60's psychedelic to classic 50's rock and roll and surf music. Carlos de Jesus on the guitar, Carolina Brandão takes control of the drums - they both sing. How cool is that? Known as one of the biggest promises in Portugal's music scene, their live concerts are where they hit it right out of the ballpark - climbing up the PA, smashing guitars, switching instruments (and later destroying them), looping demonic voices...

Descrição: O duo mais selvagem e mais bonito a surgir do Porto, Portugal - os Sunflowers são uma injeção de punk psiquedélico, feedbacks e teorias alienígenas. Começaram em 2014 e lançaram um EP autointitulado em casa, principalmente devido ao tédio puro que advém de ser um jovem nos subúrbios. A banda começou a receber atenção a nível nacional em 2015 com o lançamento do seu 2º EP "Ghosts, Witches and PB&Js" e fez uma extensa digressão por Portugal e Espanha, abrindo para bandas como Thee Oh Sees, The Black Lips, La Femme, Tomorrows Tulips, The Parrots, JC Satán, Go!Zilla, entre muitos outros e receberam patrocínios de marcas como Vans e Brixton. Ao longo do ano de 2015, tornaram-se rapidamente numa das melhores bandas emergentes em Portugal. Há uma energia constante nas suas canções, alternado entre o punk e o psicadelismo dos anos 1960, o rock and roll clássico dos anos 1950 e a música surf. Carlos de Jesus na guitarra, Carolina Brandão toma o controlo da bateria - ambos cantam. Quão fixe é isso? Conhecida como uma das maiores promessas na cena musical portuguesa, os seus concertos ao vivo são onde eles batem mesmo fora do estúdio - escalando o PA, esmagando guitarras, trocando instrumentos (e mais tarde destruindo-os), fazendo looping de vozes demoníacas...

Bandcamp: <https://thesunflowersmusic.bandcamp.com/>

Instagram: <https://www.instagram.com/thesunflowersmusic/>

Facebook: <https://www.facebook.com/thesunflowersmusic>

YouTube: <https://www.youtube.com/user/thesunflowersmusic>

Albums

's/t' EP, 2014, O Cão da Garagem

'Ghosts, Witches and PB&Js' EP, 2015, O Cão da Garagem

'The Intergalactic Guide to Find the Red Cowboy', 2016, O Cão da Garagem

'The Intergalactic Guide to Find the Red Cowboy' (French Edition), 2017

'Castle Spell', 2018, O Cão da Garagem

'Endless Voyage', 2020, O Cão da Garagem

Subpalco [*Under Stage*], Rivoli Theater – Porto.



20H30 → 21H30 — SCREENING

'Um punk chamado Ribas'

[A punk called Ribas]

by Paulo Antunes + Q&A Session with Paulo Antunes

Pequeno Auditório [*Small Auditorium*], Rivoli Theater – Porto.

Price: 3€ (<https://bol.pt/>).

Synopsis: In Portugal João Ribas is synonymous with Punk. An essential name in Portuguese music and one of the main drivers of the punk movement. A charismatic figure from Alvalade, the neighbourhood where he was born, his voice quickly crossed borders and reached every corner of the country. As a musician he was in the origin of several important bands of the national punk movement, such as Ku de Judas, Censurados and Tara Perdida. He also participated in several side projects, such as Kamones and Osso Ruído. He has influenced several generations of young people, musicians and countless other bands. But he always rejected any idea of being a music icon, which shows well that his attitude has always been genuine and the same towards music. He lived for it, and even without wanting it, his name will be forever linked to the history of Portuguese music. 'A Punk called Ribas' counts with the participation of musicians, friends, family and broadcasters, making a portrait of the musician and paying homage to him.

Paulo Antunes was born in Pontével in 1987. He has a master degree from FCSH – Universidade Nova de Lisboa, in Aesthetics and Artistic Studies - specialization in Cinema and Photography. His first film as a director is 'Metamorfose' (made within the scope of the Kino-Doc course), which premiered in the 1st Edition of CINENOVA Portuguese Interuniversity Film Festival. In 2019, the documentary 'Um Punk chamado Ribas/A Punk called Ribas' premiered at the 16th IndieLisboa - International Film Festival, in the IndieMusic section, also being screened in other festivals, such as the XXV Caminhos do Cinema Português, the 6th Porto/Post/Doc, the StraightJacket Guerrilla Film Festival 2020 (UK) and the 4th Edition of the L.A. Punk Film Festival (Los Angeles). In the last year he attended the Post-Graduation in Visual Studies: Photography and (Post) Cinema, by FCSH - Universidade Nova de Lisboa and is preparing the premiere of his second documentary 'Já Estou Farto!', scheduled for 2021.

Sinopse: Em Portugal João Ribas é sinónimo de Punk. Nome incontornável da música portuguesa e um dos principais impulsionadores do movimento punk. Figura carismática de Alvalade, bairro onde nasceu, mas a sua voz rapidamente galgou fronteiras e chegou a todos os cantos do país. Como músico esteve na origem de várias bandas importantes do punk nacional, como os Ku de Judas, os Censurados e os Tara Perdida. Também participou em vários projetos paralelos, como por exemplo os Kamones e os Osso Ruído. Influenciou várias gerações de jovens, músicos e um sem número de outras bandas. Mas sempre rejeitou qual-

quer ideia de ser um ícone da música, o que demonstra bem que a sua postura sempre foi genuína e a mesma em relação à música, viveu para ela, e mesmo sem o querer, o seu nome irá estar para sempre ligado à história da música portuguesa. “Um Punk chamado Ribas” conta com a participação de músicos, amigos, familiares e radialistas, fazendo um retrato do músico e prestando-lhe homenagem.

Paulo Antunes nasceu na vila de Pontével, em 1987. É mestre pela FCSH – Universidade Nova de Lisboa, em Estética e Estudos Artísticos – especialização em Cinema e Fotografia. O seu primeiro filme como realizador é a curta – metragem “Metamorfose” (feita no âmbito do curso Kino-Doc), que estreou na 1.ª Edição do CINENOVA Portuguese Interuniversity Film. Em 2019 estreou o documentário “Um Punk chamado Ribas”, no 16º IndieLisboa - Festival Internacional de Cinema, na secção IndieMusic, marcando também presença em outros festivais, tais como, a XXV Edição Festival Caminhos do Cinema Português, o 6º Porto/Post/Doc, o Straight-Jacket Guerrilla Film Festival 2020 (Reino Unido) e a 4ª Edição do L.A. Punk Film Festival (Los Angeles). No último ano frequentou a Pós-Graduação de Estudos Visuais: Fotografia e (Pós) Cinema, pela FCSH – Universidade Nova de Lisboa e prepara a estreia do seu Segundo documentário “Já Estou Farto!”, marcada para 2021.

Pequeno Auditório [Small Auditorium]
Rivoli Theater – Porto.

PUNK



JULY, 7th

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08H30 → 08H50 — MEDITATION ONLINE

Zen Buddhist meditation practice (zazen)

Led by Andrea Copeliovitch

Facilitator: Andrea Copeliovitch

Online

Price: free.

FROM 08H30 — OPENING AND REGISTRATION

Casa da Música, Porto.

09H00 → 09H30 — OFFICIAL OPENING AND WELCOME SPEECHES

Amélia POLÓNIA, Director of CITCEM – Centre for Transdisciplinary Research ‘Culture, Space and Memory’, Portugal.

Andy BENNETT, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia.

António Jorge PACHECO, Artistic Director, Casa da Música, Portugal.

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

Fátima VIEIRA, Vice-Rector for Culture of the University of Porto and Associate Professor of the Faculty of Arts and Humanities of the University of Porto, Portugal.

Fernanda RIBEIRO, Faculty Dean, Faculty of Arts and Humanities, University of Porto, Portugal.

Fernando ROCHA, Vice-Chairman and Councillor for Culture of the Matosinhos City Council, Portugal.

Guilherme BLANC, Department of Culture, Porto Municipal Council, Portugal.

João TEIXEIRA LOPES, Coordinator of the Institute of Sociology, University of Porto, Portugal.

Mary FOGARTY, York University, Canada.

Matthew WORLEY, University of Reading, Subcultures, Popular Music and Social Change Network, United Kingdom.

Nuno FARIA, Artistic Director of Porto City Museum, Portugal.

António sousa RIBEIRO, Senior Researcher, Centre of Social Studies, University of Coimbra, Portugal.

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

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

Teresa SÁ MARQUES, Associate Professor at the Department of Geography of the Faculty of Arts and Humanities of the University of Porto and Researcher at the Centre for Geography and Spatial Planning Studies, Portugal.

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

09H30 → 10H30 — PLENARY LECTURE

John Street

'Can a song change the world? Protest music as political action'

John STREET, University of East Anglia, University of Melbourne, United Kingdom.

Chair and Discussant: Andy BENNETT, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia

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

10H30 → 11H00 — PAUSE

[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Coffee-Breaks available on 7 July 2021. However, Casa da Música has a bar/restaurant, where all the participants can drink coffee, etc.]

Casa da Música, Porto

11H00 → 12H00 — PLENARY LECTURE

Matthew Worley

'Whip In My Valise: British Punk and the Marquis de Sade, c. 1975–85'

Matthew WORLEY, University of Reading, Subcultures, Popular Music and Social Change Network, United Kingdom.

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

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



12H00 → 13H00 — Q&A SESSION

Tony Drayton

'Ripped and Torn: 1976-79 - The Loudest Punk Fanzine in the UK'

Tony DRYTON, *Ripped & Torn*, United Kingdom.

Chair and Discussant: Matthew WORLEY, University of Reading, Subcultures, Popular Music and Social Change Network, United Kingdom.

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

13H00 → 14H00 — FLASH BOOK LAUNCHES

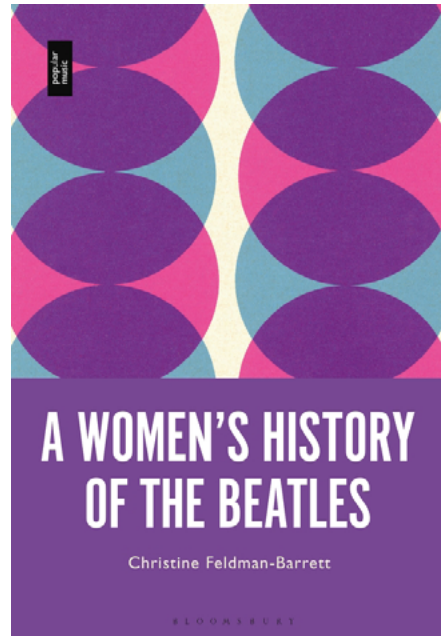
Sala 2 [Room 2], Casa da Música, Porto

Price: free.

A Women's History of the Beatles

by Christine Feldman-Barrett

Description: *A Women's History of the Beatles* is the first book to offer a detailed presentation of the band's social and cultural impact as understood through the experiences and lives of women. Drawing on a mix of interviews, archival research, textual analysis, and autoethnography, this scholarly work depicts how the Beatles have profoundly shaped and enriched the lives of women, while also reexamining key, influential female figures within the group's history. Organized topically based on key themes important to the Beatles story, each chapter uncovers the varied and multifaceted relationships women have had with the band, whether face-to-face and intimately or parasocially through mediated, popular culture. Set within a socio-historical context that charts changing gender norms since the early 1960s, these narratives consider how the Beatles have affected women's lives across three generations. Providing a fresh perspective of a well-known tale, this is a cultural history that moves far beyond the screams of Beatlemania to offer a more comprehensive understanding of what the now iconic band has meant to women over the course of six decades.



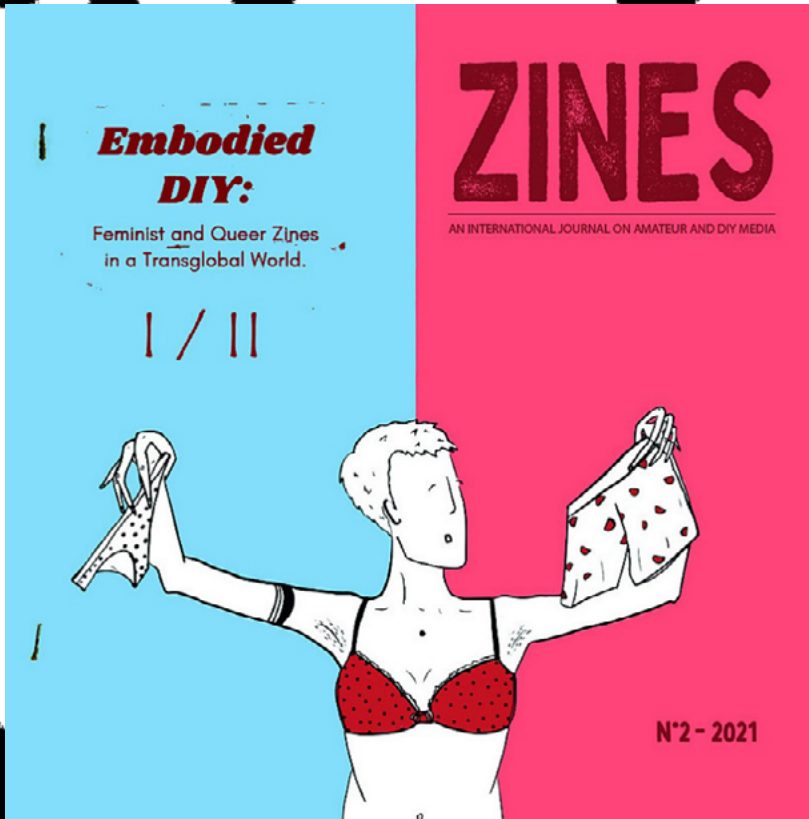
Descrição: A *Women's History of the Beatles* é o primeiro livro a oferecer uma apresentação detalhada do impacto social e cultural da banda, tal como entendido através das experiências e vidas das mulheres. Baseado numa mistura de entrevistas, pesquisa de arquivo, análise textual e autoetnografia, este trabalho académico retrata como os Beatles moldaram e enriqueceram profundamente a vida das mulheres, ao mesmo tempo que reexamina figuras femininas chave e influentes dentro da história do grupo. Organizado com base em temas-chave importantes para a história dos Beatles, cada capítulo revela as variadas e multifacetadas relações que as mulheres têm tido com a banda, quer cara a cara e intimamente ou parasocialmente através da cultura popular mediada. Inseridas num contexto sociohistórico que traça as mudanças nas normas de género desde o início dos anos 1960, estas narrativas consideram como os Beatles têm influenciado a vida das mulheres ao longo de três gerações. Fornecendo uma nova perspetiva de um conto bem conhecido, esta é uma história cultural que vai muito além dos gritos da Beatlemania para oferecer uma compreensão mais abrangente do que a agora icónica banda tem significado para as mulheres ao longo de seis décadas.

ZINES#2 Embodied DIY: Feminist and Queer Zines in a Transglobal World

Edited by Paula Guerra and Laura Lopez

Description: Writing about fanzines nowadays, at this very moment, makes us feel as if we were inside an episode of *Twin Peaks*. A universe involves and captures us, even after we know its story and its ending. In this same universe, we found a series of figures, characters, eccentric stories that inhabit the cities and imaginary spaces, just like in fanzines. As in the series, in fanzines we have the possibility to unveil mysteries. By making other realities known, fanzines have become spaces of freedom, thought and creation, as well as an alternative to conventional media. The focus of this Special Issue is gender and sexual dissidence, and in this sense feminist fanzines (Guerra & Bittencourt, 2018) have become DIY movement communication networks (Kempson, 2015), because they have made possible the emergence of spaces of subjectivities, allowing us to see what lies behind the fanzine. From an analytical point of view, several scholars see feminist and queer fanzines as texts of resistance (Ferris, 2001; Downes, 2010) while others see them as logics of opposition (Schilt, 2003). Taking what has been said before about fanzines being identical copies of realities that never existed, we can see another characteristic, that of cultural heterogeneity (Zobl, 2009). Now, as in the series, inside the same fanzine, we can have several characters and stories, responsible for the construction of narratives. In fact, the focus of the series was never the discovery of Laura Palmer's murderer, but rather the consequences of that act on the town and community life, and how these same consequences affected the other residents of Twin Peaks. Like the series,

feminist fanzines have their own atmosphere, which sometimes mixes surreal elements, quirky humour, eccentric characters and stories, and a particular aesthetic. On this point, we must also make a connection with the film *'Wings of Desire'* by Wim Wenders, in the sense that it shows us Berlin before the fall of the Berlin Wall, presenting us with two visions on the same theme, namely that of angels and that of humans. Thus, it is a film that takes us on a path of discovery of individual and collective identities, at a time marked by loneliness, political instability, and insecurity.



Descrição: Escrever sobre fanzines hoje em dia, neste preciso momento, faz-nos sentir como se estivéssemos dentro de um episódio de *Twin Peaks*. Um universo envolve-nos e capta-nos, mesmo depois de conhecermos a sua história e o seu fim. Neste mesmo universo, encontramos uma série de figuras, personagens, histórias excêntricas que habitam as cidades e espaços imaginários, tal como nos fanzines. Tal como na série, nos fanzines temos a possibilidade de desvendar mistérios. Ao tornar outras realidades conhecidas, os fanzines tornaram-se espaços de liberdade, pensamento e criação, bem como uma alternativa aos meios de comunicação convencionais. O foco desta edição especial é o género e a dissidência sexual, e neste sentido os fanzines feministas (Guerra & Bittencourt, 2018) tornaram-se redes de comunicação do movimento DIY (Kempson, 2015), porque tornaram possível a emergência de espaços de subjetividades, permitindo-nos ver o que está por detrás do fanzine. De um ponto de vista analítico, vários estudiosos veem os fanzines feministas e queer como textos de resistência (Ferris, 2001; Downes, 2010) enquanto outros os veem como lógicas de oposição (Schilt, 2003). Tomando o que foi dito anteriormente sobre fanzines serem cópias idênticas de realidades que nunca existiram, podemos ver outra característica, a da heterogeneidade cultural (Zobl, 2009). Agora, como na série, dentro do mesmo fanzine, podemos ter várias personagens e histórias, responsáveis pela construção de narrativas. Na verdade, o foco da série nunca foi a descoberta do assassinato de Laura Palmer, mas sim as consequências desse ato na vida da cidade e da comunidade, e como essas mesmas consequências afetaram os outros residentes de Twin Peaks. Tal como a série, os fanzines feministas têm a sua própria atmosfera, que por vezes mistura elementos surrealistas, humor peculiar, personagens e histórias excêntricas, e uma estética particular. Sobre este ponto, devemos também estabelecer uma ligação com o filme *“Asas do Desejo”* de Wim Wenders, no sentido em que nos mostra Berlim antes da queda do Muro de Berlim, apresentando-nos duas visões sobre o mesmo tema, nomeadamente a dos anjos e a dos seres humanos. Assim, é um filme que nos leva num caminho de descoberta das identidades individuais e coletivas, num momento marcado pela solidão, instabilidade política e insegurança.

ZINES#3 Embodied DIY: Feminist and Queer Zines in a Transglobal World

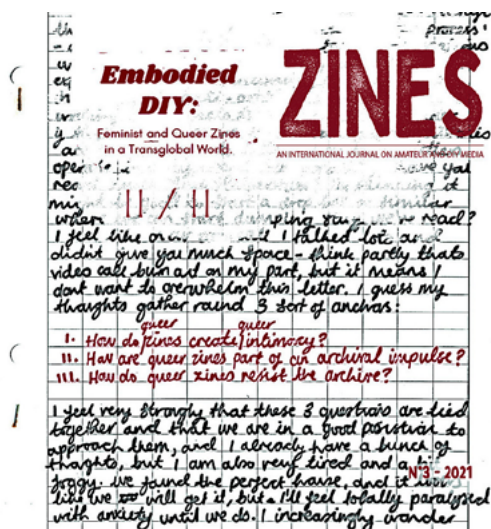
Edited by Paula Guerra and Laura Lopez

Description: Queer is a concept that has manifested itself with greater intensity in recent academic studies. In fact, not only in academic studies, but also in the media, artistic and performative fields. Examples of this are *Fado Bicha*, in Portugal, *Rico Dalasam* in Brasil or *Sam Smith* in the United States of America. In fact, it has not been time that has built it, but rather the multiplicity of relationships and interactions that have taken place in that same time, and in different spaces (Guerra, 2017), somewhat similar to what has been happening

with the feminist movements. As Danielle Giffort (2011) tells us, feminist organisations have been an important site of mobilisation, in the sense that they address a variety of issues and topics that have been assumed as determinants. Furthermore, the author also states that cultural productions are a fundamental element in raising awareness about these themes such as feminism and queer, in terms of praxis and ethos. In this sense, the fanzines, as a cultural production, are fundamental for us to understand these questions. Not only the fanzines but also the *seventh art*, as we can take as an example the film *Moonlight* (2016). In both, colours and images are a central element, in the sense that they are at the heart of the narrative, they are what provoke feelings and reflection.

Descrição: Queer é um conceito que se tem manifestado com maior intensidade em estudos académicos recentes. De facto, não só nos estudos académicos, mas também nos meios de comunicação social, artísticos e performativos. Exemplos disto são Fado Bicha, em Portugal, Rico Dalasam no Brasil ou Sam Smith nos Estados Unidos da América. De facto, não foi o tempo que o construiu, mas sim a multiplicidade de relações e interações que tiveram lugar nesse mesmo tempo, e em espaços diferentes (Guerra, 2017), algo semelhante ao que tem vindo a acontecer com os movimentos feministas. Como nos diz Danielle Giffort (2011), as organizações feministas têm sido um importante local de mobilização, no sentido em que abordam uma variedade de questões e tópicos que têm sido assumidos como determinantes. Além disso, a autora afirma também que as produções culturais são um elemento fundamental na sensibilização para estes temas, tais como o feminismo e o queer, em termos de práxis e ethos. Neste sentido, os fanzines, como produção cultural, são fundamentais para que possamos compreender estas questões. Não só os fanzines, mas também a *sétima arte*, pois podemos tomar como exemplo o filme *Moonlight* (2016). Em ambos, as cores e as imagens são um elemento central, no sentido em que estão no centro da narrativa, são elas que provocam sentimentos e reflexão.

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



13H00 → 14H30 — LUNCH

[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Lunch Bags available on 7 July 2021. However, Casa da Música has a bar/restaurant where all participants can lunch (the purchase of lunches can be made on 7 July 2021, at Casa da Música.)]

14H30 → 15H00 — PLENARY LECTURE

Paulo Furtado aka The Legendary Tiger Man

‘COVID and other roads to walk’

Paulo Furtado aka THE LEGENDARY TIGER MAN, artist, musician, songwriter, member and founder of the bands Tédio Boys, Wraygunn and The Legendary Tigerman, Portugal.

Chair and Discussant: Vítor BELANCIANO, DJ, Anthropologist, Professor, Journalist and Music Critic at *Público*, Portugal.

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

15H00 → 15H30 — PLENARY LECTURE

Stephanie Phillips, Chardine Taylor-Stone,

Estella Adeuri, The Big Joanie

‘Resistance in the Sky’

BIG JOANIE, Black feminist punk band, United Kingdom.

Stephanie PHILLIPS, singer and guitarist, United Kingdom.

Chardine TAYLOR-STONE, drummer, United Kingdom.

Estella ADEYERI, bassist, United Kingdom.

Chair and Discussant: Vítor BELANCIANO, DJ, Anthropologist, Professor, Journalist and Music Critic at *Público*, Portugal.

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

15H30 → 16H00 — PAUSE

[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Coffee-Breaks available on 7 July 2021. However, Casa da Música has a bar/restaurant, where all the participants can drink coffee, etc.]

Casa da Música, Porto

16H00 → 16H45 — PLENARY LECTURE

Lucy Robinson

‘We are all intellectuals’

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

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

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

16H45 → 17H15 — Q&A SESSION

Jemima Dury

‘Hallo Sausages: The lyrics of Ian Dury’

Jemima DURY, independent writer, United Kingdom.

Chair and Discussant: Lucy ROBINSON, School of History, Art History and Philosophy, University of Sussex, United Kingdom.

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

17H15 → 17H45 — Q&A SESSION

Celeste Bell

‘About Poly Styrene: I Am a Cliché’

Celeste BELL, singer, producer, writer and educator, United Kingdom.

Jemima DURY, independent writer, United Kingdom.

Chair and Discussant: Samantha BENNETT, The Australian National University, Australia.

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

17H45 → 18H00 — PAUSE

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Casa da Música, Porto

18H00 → 19H00 — GIG

Tó TripsSubpalco [*Under Stage*], Teatro Rivoli, Porto.**Price:** 7€.

Description: Guitarist of the melancholic and the luminous, fascinated by real, internal, imaginary and impossible journeys. Tó Trips is, unquestionably, one of the most remarkable Portuguese musicians of the last decades. From the agitated times of Amen Sacristi, when he was still in high school, and the memorable Lulu Blind, to Dead Combo, which he shares with Pedro Gonçalves, passing through the solo experiences of 'Guitarra 66', 'Guitarra Makaka' and, more recently, 'Surdina', Tó Trips has been present in the most innovative and exciting projects of the national alternative music imaginary.

Descrição: Guitarrista do melancólico e do luminoso, fascinado pelas viagens reais, internas, imaginárias e impossíveis. Tó Trips é, reconhecidamente, um dos músicos portugueses mais marcantes das últimas décadas. Dos agitados tempos dos Amen Sacristi, quando ainda frequentava o liceu, e dos memoráveis Lulu Blind, aos Dead Combo, que partilha com Pedro Gonçalves, passando pelas experiências a solo de "Guitarra 66", de "Guitarra Makaka" e, mas recentemente, de "Surdina", Tó Trips tem marcado presença nos mais inovadores e entusiasmantes projetos do imaginário alternativo musical nacional.

Facebook: <https://www.facebook.com/totripsguitar>**Albums**

'Guitarra 66', 2014, Mbari Música

'Guitarra Makaka: Danças a um Deus desconhecido', 2015, Rastilho Records

'Sudina', 2020, Revolve



KISMIF CONFERENCE 2021

Tó Trips

SOLO | LIVE ACT

Subpalco | Understage

7 JULY 2021 22:30

RIVOLI TEATRO MUNICIPAL

More informations: WWW.KISMIFCONFERENCE.COM

ORGANIZADORES



PARCENARIOS



COM O PATROCÍNIO DE



18H00 → 19H00 — PLENARY LECTURE

Mykaell Riley

‘High Art versus Low Art’

Mykaell RILEY, University of Westminster, Principal Investigator for Bass Culture Research, United Kingdom.

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

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

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

19H00 → 20H00 — FLASH BOOK LAUNCHES

Price: free.

Não Dá para Ficar Parado. Música Afro-Portuguesa, celebração, conflito e esperança

[You Can't Stand Still. Afro-Portuguese music, celebration, conflict and hope]

by Vítor Belancinano

Description: We all know it. There was a political decolonisation in Portugal. But the decolonisation of mentalities remains to be done. One way to reflect and question it is through popular music. If there ever was a territory where both the conflicts and the ambiguities, or the potentialities, of post-colonialism were reflected, it was this one. The richness of mixing is valued, even as a form of affirmation for Europe, but chronologies of tension are also perpetuated. This does not mean that music is not a fascinating place of social experimentation, generating visibilities, encouraging discourses that encompass diverse urgencies. This is a history built by numerous actors of second and third generations of Afro-descendants, from General D to Buraka Som Sistema, from Batida to DJ Marfox or Dino d' Santiago, who in the last two decades have been able to mess up certainties, carrying new experiences, practicing music to dance, think and act. You just can't Stand Still.

Descrição: Todos o sabemos. Houve uma descolonização política em Portugal. Mas a descolonização das mentalidades ainda está por fazer. Uma forma de refletir e questioná-la é através da música popular. Se alguma vez houve um território onde tanto os conflitos como as ambiguidades, ou as potencialidades do pós-colonialismo se refletissem, foi este. A riqueza da mistura é valorizada, mesmo como uma forma de afirmação para a Europa, mas as cronologias de

tensão são também perpetuadas. Isto não significa que a música não seja um lugar fascinante de experimentação social, gerando visibilidades, encorajando discursos que englobam diversas urgências. Esta é uma história construída por numerosos atores de segunda e terceira gerações de afrodescendentes, do General D aos Buraka Som Sistema, de Batida ao DJ Marfox ou Dino d' Santiago, que nas últimas duas décadas foram capazes de estragar certezas, transportando novas experiências, praticando música para dançar, pensar e atuar. Não se pode simplesmente ficar parado.

Ripped and Torn: 1976-79 - The Loudest Punk Fanzine in the UK

by Tony Drayton

Description: *Ripped and Torn* was one of the first punk fanzines, and continued long after others like *Sniffing Glue* had stopped. *Ripped and Torn* began in Glasgow in November 1976 and carried on into the next wave of punk. It ran for eighteen issues, all of which are faithfully reproduced in this book. By punks and for punks, *Ripped and Torn* is a fascinating document of the punk subculture and a sacred text of DIY culture.

Descrição: *Ripped and Torn* foi um dos primeiros fanzines punk, e continuou muito depois de outros como *Sniffing Glue* terem parado. *Ripped and Torn* começou em Glasgow em novembro de 1976 e prosseguiu para a vaga seguinte de punk. Teve dezoito edições, todas elas fielmente reproduzidas neste livro. Por punks e para punks, *Ripped and Torn* é um documento fascinante da subcultura punk e um texto sagrado da cultura DIY.

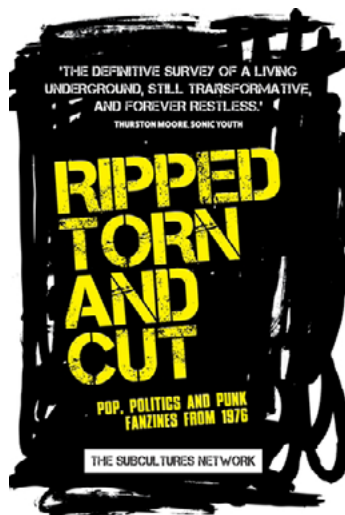
Ripped, torn and cut Pop, politics and punk fanzines from 1976 edited

by Keith Gildart, Anna Gough-Yates, Sian Lincoln, Bill Osgerby, Lucy Robinson, John Street, Peter Webb and Matthew Worley

Description: *Ripped, torn and cut* offers a collection of original essays exploring the motivations behind - and the politics within - the multitude of fanzines that emerged in the wake of British punk from 1976. *Sniffin' Glue* (1976-77), Mark Perry's iconic punk fanzine, was but the first of many, paving the way for hundreds of home-made magazines to be cut and pasted in bedrooms across the UK. From these, glimpses into provincial cultures, teenage style wars and formative political ideas may be gleaned. An alternative history, away from the often-condescending glare of London's media and music industry, can be formulated, drawn from such titles as *Ripped & Torn*, *Brass Lip*, *City Fun*, *Vague*, *Kill Your Pet Puppy*, *Toxic Grafity*, *Hungry Beat* and *Hard as Nails*. The first book of its kind,

this collection reveals the contested nature of punk's cultural politics by turning the pages of a vibrant underground press.

Descrição: *Ripped, torn and cut* oferece uma coleção de ensaios originais explorando as motivações por detrás - e a política - da imensidão de fanzines que surgiram na esteira do *punk* britânico de 1976. *Sniffin' Glue* (1976-77), o icónico fanzine punk de Mark Perry, foi apenas o primeiro de muitos, abrindo o caminho para centenas de revistas caseiras serem cortadas e coladas nos quartos em todo o Reino Unido. A partir destas, vislumbram-se culturas provinciais, guerras de estilo adolescente e ideias políticas formativas que podem ser recolhidas. Uma história alternativa, longe do brilho frequentemente condescendente dos média e da indústria musical de Londres, pode ser formulada, extraída de títulos como *Ripped & Torn*, *Brass Lip*, *City Fun*, *Vague*, *Kill Your Pet Puppy*, *Toxic Grafity*, *Hungry Beat* e *Hard as Nails*. O primeiro livro do seu género, esta coleção revela a natureza contestada da política cultural do *punk* ao virar as páginas de uma vibrante imprensa *underground*.



20H30 → 22H30 — SCREENING

'Bass Culture' by Mykaell Riley + Q&A Session with Mykaell Riley

Pequeno Auditório [*Small Auditorium*], Teatro Rivoli, Porto.

Price: 3€.

Description: The Film *Bass Culture* retraces origins of grime through the genres that preceded it. Those more familiar with the genre will know this success is hard-won. But for those less familiar this music's history, the film provides new insights to the efforts of an underground, predominantly black British music community, that continues to defy the industries assessments of its potential. *Bass Culture* documentary presents a success story that demonstrates the complexity and diversity of the British music industry. It also showcases a journey fuelled by enterprise, entrepreneurialism and creativity (Riley, 2021). More specifically, it is the story of the bassline. raves, radio airwaves and dancefloors House, Jungle, Drum n' Bass, Garage, as it travels far across the seas in the beating hearts of families seeking a new life. As it pounds out from the basements of terraced houses and the expanse of council estates. As it's picked up and carried high across parties, record shops, by the children and grandchildren of the Dub Selectors and MCs. How it ultimately brought us to today, where Black British music is a vibrant and thriving multi-million-pound industry. From Sound Systems through to Acid Grime and beyond. From pressing dubplates, to tape-packs, pirate stations, CD's, DVDs onto YouTube. This is a story of legacy, of cultural and technological revolution, of cultural dynasty (Fully Focused, 2018). The Film *Bass Culture* was commissioned by the Black Music Research Unit as part of the AHRC research project mapping the impact of Jamaican music on Britain over the last half century. The film is produced by **Fully Focused Community (FFC)** a youth led media organisation that uses the power of film to raise awareness, challenge perceptions and transform lives. The production brings together film industry professionals with young people from some of the most disadvantaged backgrounds in London.

Descrição: O Film *Bass Culture* retoma as origens do grime através dos géneros que o precederam. Os mais familiarizados com o género saberão que este sucesso é duramente conquistado. Mas para os menos familiarizados com a história desta música, o filme fornece novos contributos sobre os esforços de uma comunidade musical britânica underground, predominantemente negra, que continua a desafiar as avaliações do seu potencial por parte das indústrias. O documentário *Bass Culture* apresenta uma história de sucesso que demonstra a complexidade e diversidade da indústria musical britânica. Mostra também uma viagem alimentada pelo empreendedorismo e criatividade (Riley, 2021). Mais especificamente, é a história do bassline, raves, radio airwaves e pistas de dança House, Jungle, Drum n' Bass, Garage, uma vez que viaja muito através dos mares

nos corações pulsantes de famílias que procuram uma nova vida. À medida que bate a partir das caves das casas em socalcos e da extensão dos condomínios. À medida que é recolhido e transportado através de festas, lojas de discos, pelos filhos e netos dos Dub Selectors e MCs. Como acabou por nos trazer até hoje, onde a música negra britânica é uma vibrante e próspera indústria multi-milionária. Desde os Sound Systems até ao Acid Grime e mais além. Desde a prensagem de dubplates, a pacotes de cassetes, estações piratas, CD's, DVD's no YouTube. Esta é uma história de legado, de revolução cultural e tecnológica, de dinastia cultural (Fully Focused, 2018). O Film Bass Culture foi encomendado pela Unidade de Pesquisa de Música Negra como parte do projeto de pesquisa AHRC que mapeou o impacto da música jamaicana na Grã-Bretanha durante a última metade do século passado. O filme é produzido pela **Fully Focused Community (FFC)**, uma organização de média dirigida por jovens que utiliza o poder do cinema para aumentar a consciência, desafiar as percepções e transformar vidas. A produção reúne profissionais da indústria cinematográfica com jovens de algumas das origens mais desfavorecidas de Londres.

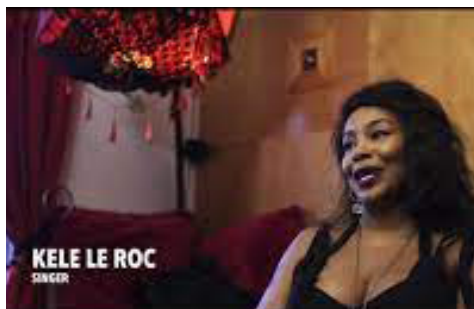
Links:

<http://basscutureduk.com/>

<https://twitter.com/BassCuturedUK>

https://www.youtube.com/channel/UC-8gvfTtVQqiZE9rR0YNnIA?view_as=subscriber

<https://www.instagram.com/basscutureduk/>



@ <http://basscutureduk.com/>

21H00 → 00H00 — DJSET

Make Bennett, Not War

Clubbing: DJ Collective DJ's KISSMyF

Online

Price: free.

Description: Once upon a time there were three friends mad about songs. They were waiting for an opportunity to share it together with the world and KISMIF attended that wish. World, here they are: KissMyF, the collective. The word F is whatever you want. They have wanderlust in their songs and they travel throughout several musical planets within the pop/rock universe. On the menu from this collective of DJs formed to celebrate the 2021 edition of the KISMIF Conference, punctuate the following bands and projects - as obligatory and indisputable in terms of fruition.

← 1. The Notwist

They are a German indie rock band. Formed in 1989, the band has varied between various musical styles despite always maintaining a relatively stable style. In their earliest recordings, the band chose to create music geared towards the heavy metal style along with indie rock, while their more recent efforts, which are best known in the band's history, focus on the electronic music style together with other bands on the independent label Morr Music.

← 2. Electronic

Electronic were a British musical duo formed in Manchester, UK by Bernard Sumner, lead singer of New Order and Johnny Marr, former guitarist of The Smiths after the band's break-up in 1987. The project also featured an extensive collaboration with the duo Pet Shop Boys. The band was active between 1988 and 1999. It is currently on hiatus, with no return date.

← 3. Alvvays

They are a Canadian indie pop band formed in 2011, originally from Charlottetown, Prince Edward Island, and currently based in Toronto, Ontario. It consists of Molly Rankin (vocals and guitar), Kerri MacLellan (keyboard), Alec O'Hanley (guitar), Brian Murphy (bass) and Sheridan Riley (drums). Their debut album, released in 2014, was successful in the United States, peaking at number one on the music charts of American college radio stations. Their second studio album, *Antisocialites*, was released on 8 September 2017 and won the Juno Award for Alternative Album of the Year. Both albums were shortlisted for the Polaris Music Prize.

← 4. Julia Jacklin

Julia Jacklin (born 30 August 1990) is an Australian singer-songwriter from Sydney, Australia. Jacklin's musical style has been described as indie folk, indie

pop and alternative country. She has released two studio albums, *Don't Let the Kids Win* (2016) and *Crushing* (2019). Jacklin has also performed with the band Phantastic Furniture, with whom she released the debut single 'Fuckin 'n' Rollin' and a self-titled album in 2018, followed by subsequent singles.

← 5. Propaganda

They are a German synthpop band from the 1980s, formed by Ralf Dörper, member of the industrial pop band Die Krupps, Andreas Thein and Susanne Freytag. Later joined the band were journalist Paul Morley, classically trained musician and composer Michael Mertens and 19-year-old Claudia Brücken as vocalist. The group went on to the UK, where they managed to reach the Top 30 with the song 'Dr. Mabuse'.

← 6. Belle & Sebastian

They are a Scottish indie folk band formed in January 1996 and hail from the city of Glasgow. Belle and Sebastian have much in common with heavily influenced indie bands such as The Smiths, Felt and James, and have currently adopted influences from Nordic soul and funk. After releasing several albums and EPs on Jeepster Records, they are now associated with Rough Trade Records in the UK and Matador Records in the US.

← 7. Stereolab

They are a French-British post-rock musical group whose style is a blend of 1950s-1960s pop and lounge with rhythms borrowed from krautrock, Brazilian music, electronic and a myriad of other influences. The group was founded in 1990 by English composer Tim Gane (guitar, keyboards) and French artist Lætitia Sadier (singing, keyboards, guitar, trombone), who writes and sings in French and English. They are known for their use of Moog synthesizers and Vox and Farfisa organs.

← 8. Another Sunny Day

Another Sunny Day was an indie pop, solo project by Harvey Williams started while studying at Plymouth Polytechnic in 1986. signed to Sarah Records. Williams later recorded two albums under his own name.

← 9. Television

The group formed in 1973 in New York City, was the first punk rock band to play at CBGB opening the scene for other great bands like Ramones, Patti Smith, Blondie and Talking Heads. The band is considered influential in the punk and alternative music scene.

← 10. Três Tristes Tigres

They are a Portuguese musical band formed in the 1990s. The band is best known for the song 'O Mundo a Meus Pés'.

← 11. Bodies of Water

Bodies of Water is a band from the Highland Park neighborhood of Los Angeles, California, signed to independent record label Secretly Canadian. The core group consists of married couple David and Meredith Metcalf. However, the band often plays LA shows with five or more additional musicians, such as horn players, an additional drummer, and strings. All members of the band sing, including players added for local shows.

← 12. A Certain Ratio

Certain Ratio is a post-punk band formed in 1977 in Manchester, England. The group's name comes from the lyrics of the song 'The True Wheel'; by Brian Eno from the album *Tiger Mountain (By Strategy)*. Coming from punk-rock, they explored the fusion of funk, dance, punk and Latin rhythms. They were the first band to record for the famous Factory Records label, which would later bring to its catalogue bands such as Joy Division, New Order and Happy Mondays, among others. The line-up of the band has changed over the years and their career is extensive.

← 13. Pop Dell'Arte

They are a Portuguese music band, which started in the 1980s and is still active. The current line-up includes João Peste and Zé Pedro Moura, Paulo Monteiro and Ricardo Martins. Over the years many other musicians have played with Pop Dell'Arte: Paulo Salgado, Ondina Pires, Luís Saraiva, Sapo, Pedro Mourão, Rafael Toral, Luís San Payo, Pedro Alvim, Nuno Rebelo, JP Simões, Carlos Luz, Sei Miguel, Adolfo Luxúria Canibal, Kazé, General D, Simon White, Zé Pedro Lorena, Tiago Miranda, João Paulo Feliciano, Salomé and João Matos.

← 14. Public Service Broadcasting

Public Service Broadcasting are a London-based musical group consisting of J. Willgoose, Esq. on guitar, banjo, other stringed instruments, samplings and electronic musical instruments, Wrigglesworth on drums, piano and electronic musical instruments, and J F Abraham on flugelhorn, bass guitar, drums and assorted other instruments including a vibraslap. The band has toured internationally and in 2015 was announced as nominee in the Vanguard breakthrough category of the fourth annual Progressive Music Awards, staged by Prog magazine, which they won.

← 15. Republica

Republica are an English alternative rock band, formed in 1994. The height of their popularity spanned from 1996 to 1999. The current line-up consists of Saffron (vocals), Tim Dorney (keyboards), Johnny Male (guitar), Conor Lawrence (drums). The Republica sound was described by the band as 'technopop punk rock'. The band went on hiatus in 2001 and reunited in 2008. Republica are best known for the single 'Ready to Go'.

← 16. Veronica Falls

Veronica Falls were an English indie pop band that formed in London in 2009. The band consisted of Roxanne Clifford and James Hoare, both on vocals and guitar, Marion Herbain on bass guitar and Patrick Doyle on drums and backing vocals. The members of the band were formerly in the bands The Royal We and Sexy Kids. The band released several singles in the United Kingdom and the United States throughout 2010.

← 17. The Raincoats

The Raincoats are a British post-punk band. Ana da Silva and Gina Birch formed the group in 1977 while studying at Hornsey College of Art in London. The band's main members were Ana da Silva and Gina Birch, with all other members being session musicians. All five of their albums were well-reviewed by critics. It defined The Raincoats as an unusual post-punk band, as their albums contained a lot of dissonance and abrupt changes of rhythms.

← 18. Cocteau Twins

They were a Scottish rock band formed in Grangemouth, Scotland in 1979. Its members were Elizabeth Fraser (vocals), Robin Guthrie (guitar), Will Heggie (bass), Simon Raymonde (bass, in 1983, with Heggie's departure).

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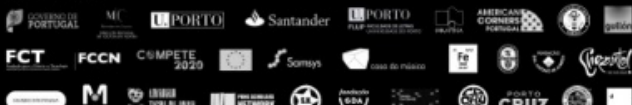
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JULY, 8th



FROM 08H20 — REGISTRATION

Waiting Room [*Entrada Anfiteatro Nobre*], Faculty of Arts and Humanities of the University of Porto, Porto, FLUP, Porto.

08H30 → 08H50 — MEDITATION ONLINE

Zen Buddhist meditation practice (zazen)

Led by Andrea Copeliovitch

Facilitator: Andrea Copeliovitch

Online

Price: free.



09H00 → 10H30 PARALLEL SESSIONS

1.1. 'In the Flesh': Punk, (r)eXistence and contemporaneity

Chair: Peter WEBB, University of the West of England, Bristol, United Kingdom.

← Rethinking punk recording & production:

Elitism, liveness and the DIY myth

Samantha BENNETT, Australian National University, Australia.

← Punktopia: An alternative to resistance?

James LETSON, Independent Scholar, Japan/United Kingdom.

← Keeping the punk spirit alive: How the creation of a music collective helped the local punk scene of Xanthi thrive again

Chrysi Aikaterini EFTHYMIADOU, Aristotle University of Thessaloniki, Greece.

← Punk, deindustrialisation and ruins

Giacomo BOTTÀ, University of Helsinki, Finland/Italy.

← Hardcore punk and skateboard and its relationship with territory photography within contemporary arts

Javier Fernandez PÉREZ DE LIS, University of Vigo, Spain.

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

2.6. 'Chasing Rainbows / Transglobal Modern Times': The connection between DIY and sonic creation in the world

Chair: Ana OLIVEIRA, Iscte – University Institute of Lisbon, DINAMIA'CET-IUL, IS-UP, KISMIF Project, Portugal.

← **Battle rap DIY Culture in the Philippine**

context: Handog ng Pilipino sa Mundo

Lara MENDOZA, Ateneo de Manila University, Philippines.

← **Strange Formations: the DIY math rock**

promoter as scene gatekeeper

Joe O'CONNELL, University School of Music, United Kingdom.

← **Transforming: Istanbul`s queer music scene**

Ilgaz YALCINOGLU, Humboldt University of Berlin, Germany.

← **Not just... 'Angry music for angry people': Thessaloniki's DIY music activity and 'The Capitalist State of Metapolitefsis'**

Alexandra KARAMOUTSIOU, Aristotle University of Thessaloniki, Greece.

← **Second Floor: The Sound of our Future**

SOUND AND VISUAL PERFORMANCE

Christiana CHEIRANAGNOSTAKI, University of the Aegean, Greece

Second Floor- The Sound of our Future is a short observational documentary about every day moments of people involved in the electronic music scene, on the second floor of a building at the historical center of Athens, Greece. Djs, radio producers and the owner of a vinyl store, have their headquarters on the second floor of a building at the historical center of Athens. The past few years, there has been a comeback and a rise of electronic music and electronic music parties. Athens has been acting as a refuge for many artists after Documenta 14 and this has changed a lot the 'fauna' of the city. Together with the new interest in the arts, the opening of new art spaces and the collaboration between Athens and other european cities - Athens has been called the new Berlin- there has also been a rise in the creation of new electronic music and in the numbers of people playing this kind of music or wanting to be part of this community. Community is one of the key elements this floor has created. Some have argued that this space was supposed to be open to everyone, but it presented itself a bit hostile to outsiders. The truth is that they were open to everyone and this is why almost every Sunday they would organise early afternoon parties. These gatherings were very warm because they were taking place in the vinyl store and the online radio decks, so it felt like being in a house party. The documentary records specific moments and events happening in that space with a glimpse of Athens, exploring the experience of sound and of listening to electronic music and the notion of community in this environment. The main character is guiding us around the space and we can witness intimate occasions before and after a party or a gathering.

5.1. 'My heart's a tart, your body's rent': Gender politics, femininity, feminism and the artistic and cultural scenes

Chair: Kirsty LOHMAN, University of Surrey, United Kingdom.

← The gender and sexual politics of the Swiss "alternative" music venue 'Palace': Reflections on ethnographic evidence

Jelena GLIGORIJEVIC, University of Turku, University of Fribourg, Finland.

← A contribution to the definition of women roles in dancehall – Stories lived through femininity

Dina Duarte, School of Music and Performing Arts, Portugal

← Gender in music press & punk feminism

Angels BRONSOMS, Universitat Autònoma de Barcelona, Spain.

← Hannah Höch and the disruption in the feminine

Conceição CORDEIRO, Polytechnic Institute of Portalegre, Portugal.

← Issues of gender in jazz cultures: Portugal and Turkey, a comparative approach

Pedro Cravinho, Birmingham City University, University of Porto, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), United Kingdom/Portugal.

Deniz İLBI, University of Porto, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), Turkey/Portugal.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

5.4. 'I don't want your money honey, I want your love': gender constructions within the music industry

Chair: Monika E. SCHOOP, Leuphana University, Germany.

← 'There was nothing else like us': Women in Melbourne's music scene across five decades

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

← Performers working within the upperground and underground: The case of the MeToo movement in Sweden

Yearime CASTEL Y BARRAGAN, Sorbonne Nouvelle. Labex ICCA. DIAC, France.

← Beyond gangstas, pimps and hos: construction of gender in Native American hip hop

Martin HEŘMANSKÝ, Charles University in Prague, Czech Republic.

← Ethical Issues during Ethnographic Research among the Finnish Roma: A Personal Experience

Kai Viljami ÅBERG, University of Eastern Finland, Finland.

← From Riot Grrrls to Millennials: the new age
of the DIY culture and feminism

Leire MARINAS, Faculty of Information Sciences, Complutense University of Madrid, Spain.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

8.1. 'Chains of superstition all come undone': COVID-19 challenges and artistic difficulties

Chair: Jānis DAUGAVIETIS, Institute of Literature, Folklore and Art - University of Latvia, Latvia.

← The Challenges for Cultural Spaces during the COVID-19

Pandemic: Collaborative spaces and temporary uses in Berlin

Cláudia SELDIN, Center for Metropolitan Studies, Technische Universität Berlin, Germany.

← The Seara - Mutual Support Center of Santa Bárbara
squatting: direct action, artistic practices and urban

intervention in the Portuguese Covid-19 first lockdown

Rita BARREIRA, Institute for the History of Art, Nova University of Lisbon, Portugal.

← 'I'll record it... let me just try to understand how I hold
the microphone on the bass': From live performance
to DIY during the COVID-19 pandemic

Maria Teresa LACERDA, INET-md - Institute of Ethnomusicology, Centre for the Study of Music and Dance, Portugal.

← Control... Release: Anticipating how underground dance
music scenes emerge from the COVID-19 pandemic

Richard ANDERSON, University of Liverpool, United Kingdom.

← How can 'Live Houses' in Taiwan survive the
COVID-19 pandemic and beyond

Miaoju JIAN, National Chung Cheng University, Taiwan.

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

10H30 → 11H00 — PAUSE

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

11H00 → 12H00 — PLENARY LECTURE

Hyunjoon Shin

'Subcultural activism, a Misnomer Made in (East) Asia?'

Hyunjoon SHIN, Faculty of Social Science and the Institute for East Asian Studies (IEAS) at Sunkonghoe University, South Korea.

Chair and Discussant: Anthony FUNG, The Chinese University of Hong Kong, China.

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

12H00 - 12H30 — FLASH BOOK LAUNCHES

Price: Free

Music Cities: Evaluating a Global Cultural Policy Concept

Edited by Christina Ballico and Allan Watson,

Presented by Will Straw, Christina Ballico and Allan Watson

Description: *Music Cities: Evaluating a Global Cultural Policy Concept* (Palgrave, 2020) provides a critical academic evaluation of the ‘music city’ as a form of urban cultural policy that has been keenly adopted in policy circles across the globe, but which as yet has only been subject to limited empirical and conceptual interrogation. With a particular focus on heritage, planning, tourism and regulatory measures, this book explores how local geographical, social and economic contexts and particularities shape the nature of music city policies (or lack thereof) in particular cities. The book broadens academic interrogation of music cities to include cities as diverse as San Francisco, Liverpool, Chennai, Havana, San Juan, Birmingham and Southampton. Contributors include both academic and professional practitioners and, consequently, this book represents one of the most diverse attempts yet to critically engage with music cities as a global cultural policy concept.

Descrição: *Music Cities: Evaluating a Global Cultural Policy Concept* (Palgrave, 2020) fornece uma avaliação académica crítica da “cidade da música” como uma forma de política cultural urbana que tem sido fortemente adotada nos círculos políticos em todo o mundo, mas que até agora só tem sido sujeita a um interrogatório empírico e concetual limitado. Com especial enfoque no património, planeamento, turismo e medidas regulamentares, este livro explora a forma como os contextos geográficos, sociais e económicos locais e as particularidades moldam a natureza das políticas da “cidade da música” (ou a sua falta) em determinadas cidades. O livro alarga o interrogatório académico das cidades musicais para incluir cidades tão diversas como São Francisco, Liverpool, Chennai, Havana, San Juan, Birmingham e Southampton. Os colaboradores incluem tanto profissionais académicos, como profissionais e, conseqüentemente, este livro representa uma das tentativas mais diversas até agora para um envolvimento crítico com as cidades musicais como um conceito de política cultural global.

Towards Gender Equality in the Music Industry: Education, Practice and Strategies for Change edited and presented

by Catherine Strong and Sarah Raine

Description: Gender inequality is universally understood to be a continued problem in the music industry. This volume presents research that uses an industry-based approach to examine why this gender imbalance has proven so hard to shift, and explores strategies that are being adopted to try and bring about meaningful change in terms of women and gender diverse people establishing ongoing careers in music. The book focuses on three key areas: music education; case studies that explore practices in the music industry; and activist spaces. Sitting at the intersection between musical production, the creative industries and gender politics, this volume brings together research that considers the gender politics of the music industry itself. It takes a global approach to these issues, and incorporates a range of genres and theoretical approaches. At a time when more attention than ever is being paid to gender and music, this volume presents cutting edge research that contributes to current debates and offers insights into possible solutions for the future.

Descrição: A desigualdade de género é universalmente entendida como sendo um problema contínuo na indústria musical. Este volume apresenta uma investigação que utiliza uma abordagem baseada na indústria para examinar a razão pela qual este desequilíbrio de género se tem revelado tão difícil de mudar, e explora estratégias que estão a ser adotadas para tentar trazer mudanças significativas em termos de mulheres e pessoas diversificadas em termos de género, estabelecendo carreiras em curso na música. O livro centra-se em três áreas-chave: educação musical; estudos de caso que exploram práticas na indústria musical; e espaços ativistas. Situado na interseção entre a produção musical, as indústrias criativas e a política de género, este volume reúne investigação que considera a política de género da própria indústria musical. Adota uma abordagem global a estas questões, e incorpora uma gama de géneros e abordagens teóricas. Numa altura em que se presta mais atenção do que nunca ao género e à música, este volume apresenta uma investigação de vanguarda que contribui para os debates atuais e oferece perspetivas sobre possíveis soluções para o futuro.

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



12H30 → 13H00 — OPENING EXHIBITION

'An Outside Look: Photographs of migrant women exiled in their own art' by Elizângela Pinheiro

Artist: Elizângela Pinheiro

Description: This is a photography and video exhibit of immigrant women artists in the city of Porto, which should have its vernissage at KISMIF 2021. Through photography, sculpture, and performances, the faces of emotion and silence that cloud us with wonder will be presented, among the women who inhabit the city for a reason, and who work to free themselves from the dark places they wandering. They are faces that bring and return tremendous looks of magic and wisdom and though unprepared, we are received by the spell of ignorance and the devouring exclusion of individuality. The narrative will be drawn to foreign faces that live behind the lens but are full of sensitivity. These lens highlight significant details of the expression, life, and movement of these women with the creative world in which they live. The photographs and video images will be in black and white to capture different artistic, subjective, and social languages of each woman in the city of Porto and its micro-cosmos.

Elizângela Gonçalves Pinheiro received her PHD in Portuguese and Brazilian literature at Faculty of Arts and Humanities of the University of Porto (FLUP), Portugal. Researcher at the Citcem-Flup Laboratory. She is interested in modern narratives about imigrant women, oral and marginal literature, artistic resistance and literary movements, photographic and media. Founded Noutro Porto, a channel for the communication of testimonies and events for women. She is the curator of this exhibition.

Descrição: Trata-se de uma mostra fotográfica e audiovisual de mulheres artistas migrantes na cidade do Porto que deverá ter a sua vernissage no KISMIF 2021. Através da fotografia, da escultura e da performance, apresentar-se-ão os rostos da emoção e do silêncio que nos turvam de deslumbramento, perante mulheres que habitam a cidade por decisiva opção e que trabalhando se libertam dos lugares sombrios da errância. São rostos que trazem e devolvem tremendos olhares de magia e sabedoria, na qual, desprevenidos, somos acolhidos entre o sortilégio da ignorância e a devoradora exclusão da individualidade. A narrativa será desenhada por olhares estrangeiros que habitam por trás da lente, porém, repletos de sensibilidade, destacando detalhes significativos da expressão, da vida,



do movimento, dessas mulheres com o mundo criativo em que vivem. Serão fotografias e vídeos a preto e branco que captam diversas linguagens artísticas, subjetivas e sociais de cada mulher na cidade do Porto e seus micro-cosmos.

Elizângela Gonçalves Pinheiro é Doutora em Literatura Portuguesa e Brasileira pela Faculdade de Letras da Universidade do Porto (FLUP) e pesquisadora do Laboratório Citcem-FLUP. Interessa-se por narrativas e dramaturgias modernas de mulheres imigrantes, por literatura oral e marginal, resistência artística e movimentos literários, fotográficos e medias. Fundou a Noutro Porto, canal de comunicação de testemunhos e eventos para mulheres.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto.

12H30 → 13H30 — LUNCH

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

13H30 → 14H30 — PLENARY LECTURE

Roberta Shapiro

‘How DIY is hip-hop dancing in France?’

Roberta SHAPIRO, Interdisciplinary Institute of Contemporary Anthropology, School of Advanced Studies in Social Sciences, Centre for Employment and Labour Studies, Conservatoire National des Arts et Métiers, France.

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

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

14H30 → 16H00 — PARALLEL SESSIONS

2.5. ‘Work It, Make It, Do It’: the technological approach to DIY

Chair: Sarah PICKARD, Université Sorbonne Nouvelle, Paris 3, France.

← www.sensorhythms.com: multimodal engagements with the DIY electronic music scene of São Paulo
Mihai Andrei LEAHA, University of São Paulo, Brazil

← son0_morph:01-04 ‘Immersive technological DIY environments for creative sonic practice’
Jonathan Crossley, University of the Witwatersrand, South Africa.

← ‘It doesn’t matter what you do: the point is that

people talk to each other'. From the pub to the

concert hall: DIY in action at Chez Narcisse

Audrey Tuaillon DEMÉSY, University of Franche-Comte, France.

← **No Time for Drama: A Case Study of DIY in an Institutional Setting**

Constance DEVEREAUX, University of Connecticut, United States of America.

Terence LACASSE, University of Connecticut, United States of America

← **Whatever Happens Next: The lost DIY band from nowhere Swell**

Maps from 'Read about Seymour' to 'Jane from Occupied Europe'

Michael GODDARD, University of Westminster, United Kingdom.

← **Limit-a(c)tions MUSICAL PERFORMANCE**

Fábio MANZIONE, University of São Paulo, Brazil

Based on the work *Ursonate* by the artist Kurt Schwitters (1887-1948), *Limit-a(c)tions* is part of the critique of the crude and absurd reality of the prevailing imperialisms of our time. In addition, the performance to be conceived in real time, intends to work with aesthetic resources fundamentally dadaistic such as the rupture with traditional artistic patterns, the nonlinearity of narrative and the invention of apparently disconnected musical gestures. This, not to configure a crazy poetic escape, how can appear at first, but to seek an aesthetic shift to and by re-inventing less obtuse realities. Free musical improvisation, in turn, brings to the relationship to be established between musician and *Ursonate*'s recording of the precepts of interaction, self-experience and space which ultimately intensifies the breaks in expectations to be proposed by the composition, giving flow to what is unique and amplifying the criticism to what has been universal in contemporary societies: undeclared totalitarianism. The apparently chaotic relationships brought about by gestures and sounds to be elaborated during *Limit-a(c)tions* are therefore intended to provoke interpretations about current policies, the speeches of oppression and the radicality needed to drive change.

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

4.3. 'Thought I could crank up the noise'.

Sounds, spaces and pleasures

Chair: Rylan KAFARA, University of Alberta, Canada.

← **The independent music scene and its importance in tensioning hegemonic knowledge: the case of the independent experimental music scene in São Paulo**

Natália Fontana FRANCISCHINI, School of Communications and Arts of the University of São Paulo, Brazil.

← **The Real McKenzies and the Marginalising**

Discourse of highlandism

Kirsin BEWS, Carleton University, United Kingdom.

← **Setting Porto's jazz scene: Culture, Spaces, and Networks**

Pedro CRAVINHO, Birmingham City University, University of Porto, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), United Kingdom/Portugal.

← **Making a scene!**

Katherine GRIFFITHS, Independent Researcher, United Kingdom.

← **Hidden histories: Music, place and the musical**

reimagining of New York's East and Greenwich Villages

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

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

5.2. 'She eyes me like a Pisces': affectivity, feminism and gender equalities

Chair: Cristina GARRIGÓS, National Distance Education University, Spain.

← **'It just doesn't feel equal': affective solidarity and feminist musical engagement in a Swedish context**

Rebecca DOBRE, Billstrom School of Music and Theatre, Orebro University, Sweden.

← **Towards (trans)feminist 3D rendering practices**

Vítor Blanco FERNÁNDEZ, University Pompeu Fabra, Spain.

← **The politics of Brazilian dissident gender identities: urban bodygraphy, resistance and (re)existence through poetry in São Paulo**

Gabriela Cleveston GELAIN, ESPM-São Paulo, Brazil.

← **Gothic is female too. Gender equality in a musical subculture**

Manuel SOARES, Faculty of Economics - University of Coimbra, Portugal

← **Headless Women and Other Events: Creating feminist narratives to public art through DIY wheat-paste posters**

Mariana MORAIS, Faculty of Fine Arts, University of Porto, Portugal

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

6.2. 'Who's Generation!' Technologies and noise spirals

Chair: Maximilian SPIEGEL, University of North Carolina at Chapel Hill, United States of America/Austria.

← **Young asylum seekers' music consumption practices: An artographic inquiry**

Eileen HOGAN, University College Cork, ISS21, Ireland.
Caitríona Ní LAOIRE, University College Cork, ISS21, Ireland.

← The implications of covid-19 for the punk, hip-hop and electronic music scenes of Bogota
Minerva CAMPION, Pontifical Xaverian University, Colombia.

← Keep it filtered, make it sound valuable!
Marek JEZINSKI, Nicolaus Copernicus University, Poland.

← Timbre's affective semiosis in Brazilian indie rock
Marcelo Bergamin CONTER, Federal Institute of Rio Grande do Sul, Brazil.

← Feral spaces filled with sound: the making and performing of a DIY acousmonium **COMMUNITY RADIO PERFORMANCE**
Margarethe Maierhofer-Lischka, Freelance artist/researcher, Austria.

Spatialized electronic sound systems and their performance practice have long been the domain of an elite few, reserved to research labs, radio studios and audio technology nerds, and this exclusivity helped constructing prejudices that exclude many people from access to engage with this domain, while putting up implicit hierarchies of knowledge. As a person floating between music / sound art practice, research and activism promoting FOSS and DIY technologies, we have been interested in studying and exploring alternative ways to create spatial sound experiences that turn over that paradigm of spatialized electronic sound being an exclusive insider business reserved for the (male-gendered) stereotype of the 'audio tech nerds'. We developed an approach we call 'feral sound spatialization': My approach is inspired by the methodology of the so-called 'feral labs', a network of independent underground spaces that act at the crossroads of activism, research, hacker*/maker*-culture and art, and the underground community radio initiative 'Datscha Radio' that creates sonic transmission in public urban spaces and gardens. We use simple technology and everyday audio devices to create a portable popup DIY micro-acousmonium - a subversive orchestra of mini mobile loudspeakers, turning any environment into an exploration space for sonic action: it can be a room that starts to speak, an acousmatic tree that goes whispering...

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

8.2. 'The Story of the Clash': Music scenes, COVID-19 and alternative culture

Chair: Airi-Alina ALLASTE, Tallinn University, Estonia.

← 'Bring back the tourists!' The impact of Covid-19 on Lisbon's fado music scene
Iñigo SÁNCHEZ-FUARROS, Institute of Heritage Sciences, Spanish National Research

Council, Spain.

← **‘An alternative is not possible’. The impact of COVID-19 pandemic on the Italian live music industry and the resistance of the independent scene to live-streaming concerts**

Francesca CIREDDU, Tor Vergata University of Rome, Italy.

← **Black boxes in times of pandemic: The COVID-19 pandemic and the acceleration of remote-digital transmissions of theatre**

Gustavo Henrique Lima FERREIRA, São Paulo State University/Federal University of Tocantins, Brazil.

← **Obligatory DIY in times of crisis: Covid-19 adaptations of Turkish independent music scene**

Nil İpek HÜLAGÜ, Bahçeşehir University, Turkey.

← **What is the price of your view? PERFORMANCE**

Pedro Vitor COSTA, Federal University of Rio de Janeiro, Brazil.

Ravísia AVELAR, Federal University of Rio de Janeiro, Brazil.

Victória MICHELINI, Federal University of Rio de Janeiro, Brazil.

With a critical-informative approach, the film speculates, with irony, on the effects of the pandemic on the transformation of cities, looking back at the urban formation of Rio de Janeiro. Using the Google Earth tool, we propose an aerial tour along the historic hills that guided the beginning of the urban occupation of the Carioca territory, including the Castelo, Santo Antônio, São Bento and Conceição Hills. This means going through important roads such as the Chile, Almirante Barroso and Rio Branco avenues, displaying the new city while glimpsing at the past, in a kind of journey between times. The tour ends at the Rock of Salt, considered the birth-place of samba and a landmark of the black presence in this territory. It's a place that survived the power games of morphological manipulations of the landscape and, to this day, resists as a public space par excellence: a stage for meetings, discussion and culture. Before, it was always crowded; today it is emptied by the pandemic. We compare the deprivation of the city due to the pandemic of the covid-19 to another past epidemic at the beginning of the 20th century, responsible for the hygienist discourse that pushed the popular strata off the old hills of the Central region. Today, the Corona virus has moved us away from the city center, a region that, without the business activities, became empty.

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

10.3. Panel Values in non-professional participation in cultural and artistic activities: examples from the UNCHARTED project

Chair: Paula ABREU, Faculty of Economics, Center for Social Studies, University of Coimbra, KISMIF Project, Portugal.

← Values from Community-engaged artistic projects

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

Cláudia Pato de CARVALHO, Centre for Social Studies, University of Coimbra, Portugal.

Nancy DUXBURY, Centre for Social Studies, University of Coimbra, Portugal.

Sílvia SILVA, Centre for Social Studies, University of Coimbra, Portugal.

← Values from culture and community based creative tourism

Cláudia Pato de CARVALHO, Centre for Social Studies, University of Coimbra, Portugal.

Nancy DUXBURY, Centre for Social Studies, University of Coimbra, Portugal.

Paula ABREU, Faculty of Economics and Centre for Social Studies, University of Coimbra, Portugal.

Sílvia SILVA, Centre for Social Studies, University of Coimbra, Portugal.

← Values of autonomous culture: Illegal musical events in the times of COVID-19

Félix Dupin-Meynard, Centre d'Etudes Politiques et Sociales: Environnement, Santé, Territoires, CNRS-Université de Montpellier, France

← The Values of Remote Participation in Choirs and Cultural Initiatives during Covid-19

Victoria D. Alexander, Institute for Creative and Cultural Entrepreneurship, Goldsmiths University of London, United Kingdom.

Oliver Peterson Gilbert, UNCHARTED Research Associate, Institute for Creative and Cultural Entrepreneurship, Goldsmiths University of London, France/United Kingdom.

← II Architecture **POETRY PHOTOGRAPHIC PERFORMANCE**

Oliver EAST, University of Bolton, School of the Arts, United Kingdom.

My practice-led enquiry into space uses three-dimensional illustration - marrying illustration with architectural and sculptural approaches in the environment. The impromptu assemblages use waste as a means to expose issues of ownership, demarcation and governance of public and private space. III Architecture reimagines illustration as a contingent act taking its aesthetic queues from the built environment. Can III Architecture provide a discourse on unsanctioned action in governed space? My practice deliberately engages publics in ways that sanctioned public art cannot – I am often engaged in conversation by passers-by and stakeholders in the spaces I work – this permits chance encounters that more readily reveal things about the spirit of place (genius loci). These have been recorded as situationist poetry and, alongside photographic documentation, form the presentation, describing a DIY approach to architecture, turning abused space into dynamic place. The potential to work with collaborators, in person or unseen, provoking conversations about space has proven both antagonistic and enlightening. Utilizing varied forms of communication, borrowing methodological tools from independent public art, such as graffiti, and with a social art mandate, III Architecture explores the relationship between material and site, whilst incorporating performative themes such as duration and transgression.

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

15H00 → 16H00 — OPENING EXHIBITION

Materiais Inflamáveis: Culturas de resistência, média alternativos e fanzines (1982- 2021)

Inflammable materials: Resistance cultures, alternative media and fanzines (1982- 2021)

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

Pedro QUINTELA, Faculty of Economics, Center for Social Studies, University of Coimbra, KISMIF Project, Portugal.

Nuno Faria, Artistic Director of Porto City Museum, Portugal.

Matthew WORLEY, University of Reading, Subcultures, Popular Music and Social Change Network, United Kingdom.

Tony DRYTON, Ripped & Torn, United Kingdom.

Samuel ETIENE, École Pratique des Hautes Études, Université PSL, Laboratoire CHArt, France.

Price: free.

08 July | Gabinete Gráfico, Museu da Cidade do Porto [*Graphic Office, Porto City Museum*]

Description: The 1980s represent a chronological milestone of great changes for a Portugal that has just emerged from the revolutionary period and is in a phase of democratic stabilisation, from which we highlight: a notable expansion of purchasing power and of the middle classes; the process of accession to the European Economic Community, which resulted in an influx of community investments, the breaking of a certain international isolation and the end of customs barriers; a strong secularisation process, even if marked by accentuated regional differences; an increase in average schooling and reinforcement of mass culture, among other indicators. Particularly important was the process of integration in the public cultural sphere of several layers of the population such as women and young people. In relation to the latter, we can even speak of a search for 'the right to difference', as António Sérgio, a remarkable Portuguese radio broadcaster, put it. It is precisely that search for difference, in the youngest (and not only) that will significantly change the cultural panorama of Porto in the 1980s. This exhibition is based on the visibility of a set of emerging artistic movements and experiments, which had a strongly independent character in the city of Porto in the 1980s and whose 'echoes' extend and, in some way, reverberate to the present day, in multiple and varied forms. One of the best examples of artistic, musical and youth experimentation - based on a do-it-yourself ethos - were, without any doubt, the fanzines: subjects and objects of incidence of this exhibition.

Descrição: Os anos 1980 representam um marco cronológico de grandes mudanças para um Portugal recém-saído do período revolucionário e numa fase de estabilização democrática, de onde se destaca: uma notável expansão do poder de compra e das classes médias; o processo de adesão à Comunidade Económica Europeia, que resultou numa afluência de investimentos comunitários, na quebra de um certo isolamento internacional e no fim das barreiras alfandegárias; um forte processo de secularização, ainda que marcado por acentuadas diferenças regionais; um aumento da escolaridade média e reforço da cultura de massas, entre outros indicadores. Particularmente importante foi o processo de integração na esfera cultural pública de várias camadas populacionais como as mulheres e os mais jovens. Em relação a estes últimos, podemos mesmo falar de uma busca ‘pelo direito à diferença’, como bem demandou António Sérgio, marcante radialista português. É precisamente essa busca pela diferença, nos mais jovens (e não só) que vai mudar significativamente o panorama cultural portuense na década de 1980. Esta exposição assenta, assim, na visibilização de um conjunto de movimentos e de experimentações artísticas emergentes, e que assumiam um pendor fortemente independente, na cidade do Porto na década de 1980 e cujos ‘ecos’ se estendem e, de algum modo, repercutem até à atualidade, sob múltipla e variadas formas. Um dos melhores exemplos de experimentação artística, musical e juvenil – baseado num *ethos do-it-yourself* – foram, sem dúvida, os fanzines: sujeitos e objetos de incidência desta exposição.



16H00 → 16H30 — PAUSE

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

16H30 → 18H00 — PARALLEL SESSIONS

1.4. 'Picking up the bodies on TV':

Punk, arts and REBELLion

Chair: João QUEIRÓS, School of Education, Polytechnic Institute of Porto, Institute of Sociology, University of Porto, KISMIF Project, Portugal.

← **Stencil Art: From punk to graf and street Art**

Peter WEBB, University of the West of England, Bristol, United Kingdom.

← **Re-conceptualizing Punk & Avant Garde Cinema**

Temmuz Sureyya GURBUZ, National University of Ireland Galway, Ireland.

← **Searching for 'Raw Power' rock: The quest for punk authenticity and ethics in Detroit from early punk to the garage revival**

Benjamin A. THOMASON, Bowling Green State University, United States of America.

← **The Wefts of resentment and revolt in the punk art: The subterranean sensibilities in São Paulo/Brazil in the 1980's**

João Augusto NEVES, Estadual University of Campinas, Brazil.

← **'Doing-It-Yourself' or 'Doing-It-Together'? Navigating the DIY value as an ageing punk woman**

Laura WAY, University of Lincoln, United Kingdom.

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

2.1. '(Good) Collapse under the Empire':

Humanitarianism, collaborative production/ consumption and sustainable development

Chair: Laura WAY, University of Lincoln, United Kingdom.

← **New sustainable cultures: (re)humanization, political act and nostalgia. The possibilities introduced by**

collaborative consumption without monetary benefits

Fernanda Elouise BUDAQ, Paulus Faculty of Technology and Communication, São Paulo, Brazil.

← **DIY culture and practice in Galicia: the non-profit cultural association 'NAVE 1839' (2015-2020)**

María Alonso BUSTAMANTE, University of Cantabria, Spain.

← DIY branding practices of slow and vintage

fashion brands in Budapest

Julianna FALUDI, Corvinus University of Budapest, Hungary

← Neon vortices and COVID masks: a DIY heuristic

Nicholas HARDY, University of Alberta, Canada.

← The empowering potential of non-organized leisure time

Barbara MATALONI, University of Vienna, Austria.

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

3.1. 'Down in the basement': Identities, objects and artefacts

Chair: Maria Teresa SOLDANI, University of Pisa, Italy.

← This could only be happening here: local identity

formation in a Gainesville Zine Archive

Fi STEWART-TAYLOR, University of Florida, USA.

← Non-traditional media for non-traditional skateboarders: The Skate

Witches Zine as a site of cultural resistance & radical inclusion

Cayla DELARDI, New York University, United States of America.

← Easterlies/Westerlies: Echoes of the Eastern

Europe underground in French fanzines

Samuel ETIENNE, Practical School of Higher Education, University of Paris Science and Literature, Lab of Human and Artificial Cognition, France.

← Fan artefacts and doing it themselves: The

home-made graphics of punk devotees

Paul BURGESS, University of Brighton, United Kingdom.

Russ BESTLEY, London College of Communication, United Kingdom.

← 'The least we can do is put like a flag in the ground and say

that we're here': archival impulses in UK DIY music spaces

Kirsty FIFE, University College London, United Kingdom.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.2. 'Out of Step'. Alternative methodologies and emancipatory participative pedagogies

Chair: Gareth Dylan SMITH, Boston University College of Fine Arts, United States of America/ United Kingdom.

← Can we live a polydisciplinamorous ethico-

aesthetic paradigm after the future?

Michael MACDONALD, MacEwan University, Canada.

← **Doing Visual Ethnomusicology in 2020**

Petr NUSKA, Durham University, United Kingdom.

← **From scene films to scene videos: communities documenting themselves**

Cibrán Tenreiro UZAL, University of Santiago de Compostela, Spain.

← **Bicycle resistance pedagogies**

Piotr ZANKO, University of Warsaw, Poland.

← **BiPEDAL – ‘The (bi)cycle and its educative potential’. Uses of (bi)cycles as forms of participation in the educating city**

Vera DIOGO, Polytechnic Institute of Porto, School of Education, Center for Research and Innovation in Education, Portugal.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

9.1. ‘I break space around my time’: New forms of right to the city and protest

Chair: Susana de NORONHA, Centre for Social Studies - University of Coimbra, KISMIF Project, Portugal.

← **“Let’s burn it all down”. Direct action as a form of protest against violence in Mexico**

Marcela Meneses Reyes, Instituto de Investigaciones Sociales-Universidad Nacional Autónoma de México, México.

← **Political participation of the music scenes during the national strikes in Bogotá (2019-2020)**

Minerva Campion CANELAS, Javeriana University, Colombia.

Andrés Fabián RODRIGUEZ, Despertar Obrero, Colombia.

Carlos ESCOBAR, Latin American Punk Studies Network, Colombia.

← **Protest without soundtrack? Social movements, music and transformations in the post-crisis period**

Ion Andoni del Amo CASTRO, University of the Basque Country, Spain.

← **Dimensions of Politicisation in Research on Youth Music Subcultures**

Bob KURIK, Charles University in Prague, Czech Republic.

Ondrej SLACALEK, Charles University in Prague, Czech Republic.

Jan CHARVAT, Charles University in Prague, Czech Republic.

← **Vulnerability and Resistance in Nadia Vadori-Gauthier’s Urban Interventions of Une minute de danse par jour**

Edyta LOREK-JEZINSKA, University Toruń, Poland.

Nicolaus COPERNICUS, University Toruń, Poland.

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

11.1. 'Nothing Left Inside': Towards a new protest song in defence of indigenous communication

Chair: Sofia SOUSA, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal.

← Contemporary indigenous music from the north

of Mexico: between identity and fusion

Violeta Rodríguez BECERRIL, Center for Social Studies, University of Coimbra, Portugal

← A Voice to Be Heard: Contemporary indigenous American musical responses to environmental pollution and climate change

Madison ARCHER, Arizona State University, USA.

← Flores and 'Tijeras'. Quechua's language

revindication within trap and feminist lyrics

Priscila ALVAREZ-CUEVA, Universitat Pompeu Fabra, Ecuador.

Sofia SOUSA, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal.

← Rapping in the Greek-Cypriot dialect: readings beyond the words

Maria KOUVAROU, Independent Researcher, Cyprus.

← Becoming a cultural entrepreneur in marginal social contexts: tensions and practices of agencement among music entrepreneurs from linguistic minorities

Joëlle BISSONNETTE, Université du Québec à Montréal, Département of Management, Canada.

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

18H00 → 18H30 — OPENING EXHIBITION

'Transa, Baladas do último sol'

'Transa, Ballads of the Last Sun'

Artist: Ângela Berlinde

Online

Price: free.

Description: Ângela Berlinde dives into her archive to extract poetic and political forms and functions from the cartographic conjuncture which led her to inhabit, in the last decade, two lands intrinsically connected by the expansionism of modern history: her homeland, Portugal, and her mestizo son, Brazil. TRANSA gives its name to the exhibition and to the photo-book and emerges as a motto for a reflection on contemporary existence, threatened

by the limbo and brutality of the colonising processes that are now reversed. The Earth, in this suspended time, seems to echo a deaf cry that aggregates all the forces of civilization together - the repressive and the subaltern, those of the majority history and the minorities, the woman, the black, the indigenous, the colonizer. In the vastness of the Amazon forest, TRANSA invites us to an aesthetic and existential dance through the hybridism of photography and surprises us with indigenous myths and tales, in an embodiment of the creative and fruitful grace of nature. In this crossing, in the encounter with the original communities thrown to the edges of the world, vibrate reflections on the concept of Man who lives detached from the Earth, who suppresses diversity, who denies the plurality of life forms. Artist and researcher in the field of hybrid photography, Ângela Berlinde is interested in the place of the artist in these dark times and calls for a re-signification of the present time, in a poetic attempt to capture the irreversible course of time and of all the brutal events that continue to mark the course of history. She says she seeks to «stir the waters of a Land in Transe and dare a transgressive imaginary about the place of the artist, who permanently lives on the edge of the abyss».

Born in Porto in 1975 (Portugal), **Ângela Ferreira** is an independent artist and curator in Photography, a PhD in Visual Communication by the University of Minho (Braga, Portugal), Master in Photography, Utrecht School of Arts-Holland and Bachelor in Law by the University of Minho. She is post-doctoral in Hybrid Photography at the School of Fine Arts School of the Federal University of Rio de Janeiro, Brazil, developing studies on contemporary visual practices that problematize the hybrid forms of Photography, in intersection with other languages, such as painting, cinema and literature. Member of the research group NANO Organisms of new arts of the School of Fine Arts of the UFRJ. (Na- noLab), Rio de Janeiro, Brazil. She is co-founder of the International Photography Festival Encontros da Imagem, having collaborated with the Festival since the last decade as Artistic Director and Curator. She is a lecturer at the Superior School of Media Arts and Design and Design of the Polytechnic Institute of Porto in Portugal. She is a curator of cultural projects and contemporary art exhibitions in Portugal and Brazil and has published Photography and Text on Portuguese India and on Painted Portraits of Brazilian Indians Brazilian Indians. She was invited curator of Korea Photo in 2019 and of the Biennale of Photography de Beijing in China in 2018 being this one of the most emblematic events organized by the Central Academy of Fine Arts and Beijing Art Museum (CAFA Art Museum). She has been a member of the Board of Curators of the Fortaleza Museum of Photography in Brazil. She is artistic advisor for Photography in the State of Ceará, with the Secretary of State Secretariat of Culture of Ceará since 2018.

Descrição: Ângela Berlinde mergulha no seu arquivo para extrair formas e funções poéticas e políticas a partir da conjuntura cartográfica que a levou a habitar, na última década, duas terras intrinsecamente conectadas pelo expansionismo da história moderna: a sua terra natal, Portugal, e seu filho mestiço, Brasil. TRANSA dá o nome à mostra e ao foto-livro e surge como mote

TRANSA.

EXHIBITION

TRANSA.

BALLADS OF THE LAST SUN BY ÂNGELA BERLINDE



8-31 JULY 2021

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para uma reflexão sobre a existência contemporânea, ameaçada pelo limbo e brutalidade dos processos colonizatórios que agora se revertem. A Terra, neste tempo suspenso, parece ecoar um grito surdo que agrega todas as forças civilizatórias juntas - as repressoras e as subalternas, as da história majoritária e as minorias, a mulher, o negro, o indígena, o colonizador. Na vastidão da floresta amazônica, TRANSA convida-nos para uma dança estética e existencial através do hibridismo da fotografia e surpreende-nos com mitos e contos indígenas, numa personificação da graça criativa e fecundadora da natureza. Nesta travessia, no encontro com as comunidades originárias atiradas para as bordas do mundo, vibram reflexões sobre o conceito do Homem que vive descolado da Terra, que suprime a diversidade, que nega a pluralidade das formas de vida. Artista e investigadora no campo do hibridismo da Fotografia, Ângela Berlinde interessa-se pelo lugar do artista nestes tempos obscuros e apela a uma ressignificação do tempo presente, numa tentativa poética de captar o curso irreversível do tempo e de todos os acontecimentos brutais que permanecem a marcar o curso da história. Diz procurar 'agitar as águas de uma Terra em Transe e ousar um imaginário transgressor sobre o lugar do artista, que vive permanentemente no fio do abismo'.

Nascida no Porto em 1975 (Portugal), **Ângela Ferreira** é artista e curadora independente em Fotografia, Doutora em Comunicação Visual pela Universidade do Minho (Braga, Portugal), Mestre em Fotografia, pela Utrecht School of Arts-Holanda e Licenciada em Direito pela Universidade do Minho. É Pós-doutora em Fotografia Híbrida pela Escola de Belas Artes da Universidade Federal do Rio de Janeiro, Brasil, desenvolvendo estudos sobre práticas visuais contemporâneas que problematizam as formas híbridas da Fotografia, em interseção com outras línguas, como pintura, cinema e literatura. Membro do grupo de pesquisa NANO Organismos de novas artes da Escola de Belas Artes da UFRJ. (Na- noLab), Rio de Janeiro, Brasil. É co-fundadora do Festival Internacional de Fotografia, Encontros da Imagem, tendo colaborado com o Festival desde a última década como Diretora Artística e Curadora. É docente na Escola Superior de Media Artes e Design do Instituto Politécnico do Porto em Portugal. É curadora de projectos culturais e exposições de arte contemporânea em Portugal e no Brasil e publicou obras de Fotografia e Texto sobre a Índia portuguesa e sobre os Retratos Pintados dos Índios Brasileiros. Foi curadora convidada do Korea Photo em 2019 e da Bienal de Fotografia de Beijing na China em 2018 sendo este um dos eventos mais emblemáticos organizado pela Central Academy of Fine Arts e Museu de Arte de Beijing (CAFA Art Museum). Integra desde 2017 o Conselho de Curadores do Museu da Fotografia de Fortaleza, no Brasil. É conselheira artística para a Fotografia no Estado do Ceará, junto da Secretaria de Estado da Cultura do Ceará desde 2018.



19H00 → 20H00 → FLASH BOOK LAUNCHES

Price: free.

Special Issue: Cultural Sociology and Artification

Edited by Roberta Shapiro

Presented by Paula Guerra and Airi-Alina Allaste.

Description: There are many questions about how art forms come about. What are the concrete conditions of emergence and development of what we conventionally call art? When is there artification? that is to say, how and when do things acquire the traits of what we call art and come to be collectively sanctioned as such, throughout society, by and large? What are the social processes that transform productions into such 'works of art'? How do makers become artists? When do friends turn into audiences, and when do observers become critics? How do art worlds emerge? How do such transformations affect people, their status and everyday life? Thinking in terms of artification is at once a research programme that challenges us to scrutinise the relationship between synchrony and diachrony in social change and an attempt to answer these questions in ways that are simultaneously practical, symbolic and contextual, in a processual perspective. It demands that we research not only how we come to call things art, and people artists, but what conditions triggered that change and what it entails. To be sure, art history has addressed the historical transformation of crafts- men into artists. But the scope of our perspective is much wider and diverse; observation reveals that the sources of artification are manifold and go well beyond the sole example of craft.

Descrição: Existem muitas questões sobre como surgem as formas de arte. Quais são as condições concretas de emergência e desenvolvimento do que convencionalmente chamamos arte? Quando é que existe artificação? Ou seja, como e quando é que as coisas adquirem as características daquilo a que chamamos arte e passam a ser coletivamente sancionadas como tal, em toda a sociedade, em geral? Quais são os processos sociais que transformam as produções em tais "obras de arte"? Como é que os criadores se tornam artistas? Quando é que os amigos se transformam em público, e quando é que os observadores se tornam críticos? Como é que os mundos da arte emergem? Como é que tais transformações afetam as pessoas, o seu estatuto e a sua vida quotidiana? Pensar em termos de artificação é de imediato um programa de investigação que nos desafia a examinar a relação entre sincronia e diacronia na mudança social e uma tentativa de responder a estas questões de forma simultaneamente prática, simbólica e contextual, numa perspetiva processual. Exige que investiguemos não só a forma como passamos a chamar às coisas arte, e às pessoas artistas, mas também que condições desencadearam essa mudança e o que ela implica. Com certeza, a história da arte tem abordado a transformação histórica dos artesãos

em artistas. Mas o âmbito da nossa perspectiva é muito mais amplo e diversificado; a observação revela que as fontes de artifificação são múltiplas e vão muito além do único exemplo de artesanato.



TRANSA, Baladas do último sol

'TRANSA, Ballads of the Last Sun'

by Ângela Berlinde, presented by Ana Oliveira

Description: The earth is in a trance! What can the artist do in a world on fire? Is this our last sun? How many re-enactments of the violence of the new origins will we repeat until we have, in fact, sold everything? *Tupi, or not Tupi, that is no longer the question*. What to do? What to feel? *Transa. Ballads of the Last Sun*, tries to listen to the silenced cries of history and of the present, and to enter the chaos. An external chaos, but also an internal reordering, a cacophony of the sensitive, the poetic, the language, a transatlantic crossing, a trans-historical, transcultural, trans-disciplinary chaos-deviation-movement-dance. A chaos of archive and a demand for a script, of origin and destination, of identity and visibility. This chaos that, according to the testimony of Ailton Krenak, a Brazilian indigenous leader and activist 'we must learn to transform into dance', this photo-book emerges as an instrument of reflection and awareness as it opens up to the possibilities of revising the discourses of decolonization. *Transa* seeks to hear the silenced cries of history and to enter the chaos - the latter a more difficult

exercise, because chaos lives in our core. Chaos is out there, but the real chaos to be attended to is that which lives within, for it is this which feeds the other. Chaos potentiates itself in the construction of its own archive. To open the archive is, therefore, to enter chaos. *Transa* is a construction that comes from the courage to open the lid of Pandora's box to face the unknown, with all its shadows. With the photo-book *Transa* I sought to enter into an experience that, like a journey, was unveiled and built slowly. Making use of some instruments, the publication followed a script that established some starting and ending points without the pretension of, with this, giving account of all the richness in which the experience was constituted. I believe that the project poured into this piece allows us a hybrid and comprehensive view of the body of work carried out throughout this year, contributing equally to a reflection of great richness of the original cultures.

Descrição: A Terra está em transe! O que pode o artista num mundo em chamas? Será este, o nosso último sol? Quantas reencenações da violência das novas origens repetiremos até termos vendido, de facto, tudo? *Tupi, or not Tupi, that is no longer the question*. O que fazer? O que sentir? *Transa. Baladas do último sol*, procura escutar os gritos silenciados da história e do presente, e adentrar o caos. Um caos externo, mas também um reordenamento interno, uma cacofonia do sensível, do poético, da linguagem, uma travessia transatlântica, um caos-desvio-movimento-dança trans-histórico, transcultural, transdisciplinar. Um caos de arquivo e uma demanda de roteiro, de origem e destino, de identidade e visualidade. Esse caos que, segundo o testemunho de Ailton Krenak, líder indígena e ativista brasileiro “devemos aprender a transformar em dança” este foto-livro surge como instrumento de reflexão e consciência ao abrir-se para as possibilidades de rever os discursos de descolonização. *Transa* procura ouvir os gritos silenciados da história e adentrar o caos – este último um exercício mais difícil, porque o caos mora em nosso âmago. O caos está lá fora, mas o verdadeiro caos a ser atendido é o que mora dentro, pois é este que alimenta o outro. O caos potencia-se na construção de seu próprio arquivo. Abrir o arquivo é, portanto, adentrar o caos. *Transa* é uma construção advinda da coragem de abrir o tampo da caixinha de Pandora para encarar o desconhecido, com todas as suas sombras. Com o foto-livro *Transa* procurei adentrar numa experiência que, ao modo de uma viagem se foi descortinando e construindo aos poucos. Lançando mão de alguns instrumentos, a publicação seguiu um roteiro que estabeleceu alguns pontos de partida e de chegada sem a pretensão de, com isso, dar conta de toda a riqueza em que se constituiu a experiência. Acredito que o projeto vertido nesta peça, nos permite uma visão híbrida e abrangente do corpo dos trabalhos realizados ao longo deste ano contribuindo igualmente para uma reflexão de grande riqueza das culturas originárias.

21H00 → 00H00 — DJSET

Make Bennett, Not War

Clubbing: DJ Collective DJ's KISSMyF

Price: free.

Casa Comum, Porto, Online

21H00 → 00H00 — DINNER

This ain't no picnic. This is a banquet! This is lust!

Clubbing: DJ SET I wanna be your food by Ricardo Salazar

Porto, Surprise Venue

Price: 45€

Description: On July 8th, 2021, all participants of KISMIF Conference 2021 can gather at the official Dinner of KISMIF Conference. 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 'I Wanna Be Your Food' of DJ Ricardo Salazar. A true celebration of the spirit of rock'n'roll, filled with excitement, danger, sensuality and teatralidade, these are sure to be nights not suited to the whole family.

Descrição: No dia 8 de julho de 2021, todos os participantes da Conferência KISMIF 2021 poderão reunir-se no jantar oficial da Conferência KISMIF. O menu terá opções veganas e incluirá uma variedade de entradas, um prato principal, sobremesas, bebidas e café. O jantar será acompanhado pelo DJ Set "I Wanna Be Your Food" do DJ Ricardo Salazar. Uma verdadeira celebração do espírito do rock'n'roll, repleta de excitação, perigo, sensualidade e teatralidade, estas noites seguramente não serão adequadas a toda a família.

21H30 → 23H00 — PLAYLIST

A Boy Named Sue

Online Set List

Price: free.

Description: It's very unusual for a rock DJ to see his name echoing in the ears of Portugal. It's quite rare for a rock DJ to get some recognition and credibility. This DJ came to open paths and show that rock is part of everyone, or almost everyone. People need rock music and are happy on a dance floor listening to it.



Tiago, increasingly well known in Portugal, who goes by the name of DJ A Boy Named Sue (the name of a Johnny Cash song), has been DJing for 20 years and, in addition to brightening up people's nights with musical genres such as rhythm & blues, soul, surf, 60's, Latin grooves, exotica, psych, garage or punk, he also has the show Cocktail Mariachi on Radio Universitária de Coimbra [University Radio of Coimbra].

Descrição: É muito raro um DJ de rock ver o seu nome a ecoar nos ouvidos de Portugal. É raro um DJ de rock conseguir ter algum reconhecimento e credibilidade. Este DJ veio abrir caminhos e mostrar que o rock faz parte de todos, ou quase todos. As pessoas precisam de rock e são felizes numa pista de dança a ouvi-lo. **Tiago**, cada vez mais conhecido em Portugal, que responde pelo nome de DJ A Boy Named Sue (nome de uma canção de Johnny Cash), é DJ há 20 anos e, para além de alegrar a noite das pessoas com géneros musicais como rhythm & blues, soul, surf, 60's, grooves latinos, exotica, psych, garage ou punk, tem também o programa Cocktail Mariachi na Rádio Universitária de Coimbra.

Facebook: <https://www.facebook.com/djaboynamedsue>

Mixcloud: <https://www.mixcloud.com/djaboynamedsue/>

Spotify: <https://open.spotify.com/playlist/0TRLjSgIy4q7aDJKVSP8TD?si=acaf4b-60fbd84117>

KISMIF CONFERENCE 2021

A BOY NAMED SUE *feat. KISMIF Conference*

Playlist Spotify

5-10 JULY 2020

SPECIAL OPENING 8 JULY 2021
21h00 - 01h00
FREE

More details: www.kismif.conference.com

Partners:

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JULY, 9th

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keep it
make it fit

fast

time is money

time is money

time is money

time is money



JULY, 9th

FROM 08H20 — REGISTRATION

Waiting Room [*Entrada Anfiteatro Nobre*], Faculty of Arts and Humanities of the University of Porto, Porto, FLUP, Porto.

08H30 → 08H50 — MEDITATION ONLINE

Zen Buddhist meditation practice (zazen)

Led by Andrea Copeliovitch

Facilitator: Andrea Copeliovitch
Online
Price: free.



09H00 → 10H30 PARALLEL SESSIONS

2.3. 'Wires under Positive Tension': an approach to the contemporary manifestations of creativity, DIY and difference

Chair: Patrick GLEN, Centre for Historical Research, the University of Wolverhampton, United Kingdom.

← Zapping in alternative music: an analysis about DIY radios

Hugo CANOSSA, University Institute of Maia, Portugal.

Rosimária ROCHA, Research Centre in Arts and Communication, Open University of Portugal, Brazil/Portugal.

← Becoming the song: Feral aesthetics, AV, and
auto-ethnography **PERFORMANCE**

Samantha TALBOT, University of Glasgow, Scotland, United Kingdom.

← The commonalities between the DIY cultures of rebetiko and blues

Nassos POLYZOIDIS, Bath Spa University, United Kingdom.

← Notes on music, persistence and the bloody-
minded musician in the DIY milieu

Peter WEBB, University of the West of England, Bristol, United Kingdom.

← DIY institutions by necessity: state-funded local history
museums in Russian small towns (online) National

Research University Higher School of Economics

Alisa MAXIMOVA, Aristotle University of Thessaloniki, Russia.

← Punk, psychobilly and goth rocking on Carnival:

Strange music, fashion and spiky

Adriane de Paula Majczak LINHARES, Faculty of Architecture, University of Lisbon, Brazil/Portugal.

Cley Fabiano LINHARES, UNICESUMAR - Maringá Centre for Higher Education; University of Lisbon, Brazil/Portugal.

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

4.4. 'What the World Needs Now': Theory and practice of contemporary music scenes

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

← Scene & DIY vs. current social developments:

Updating concepts for future research?

Robin KUCHAR, Leuphana University of Lüneburg, Germany.

← Rock music and rocker's lifestyles: looking at the social representations in the Portuguese contemporary society

Ana MARTINS, Institute of Sociology, University of Porto, Portugal.

← Welcome to the Green Repub': Reggae, sound system and corruption in post-communist Romania

Ioana PINZARIU, National University of Music Bucharest, Romania.

← Fractured micro undergrounds: the translational work of independent music infrastructures in the Hong Kong underground music scenes'

Francois MOUILLOT, Hong Kong Baptist University, Hong Kong/Canada.

← Case studies: the self-positioning of Chinese metal music

Yiren ZHAO, Örebro University, Sweden.

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

6.6. Panel Making Music Festivals: diversity, space, freedom, encounter

Chair: Ian WOODWARD, Syddansk University, Denmark.

← Devolving to unreconstructed DIYers? Rethinking the urban music festivals for tourists (TempleBar TradFest)

Aileen DILLANE, University of Limerick, Ireland.

← Music festival as space of freedom: Past and present

Karolina GOLEMO, Jagiellonian University, Poland.

Marta KUPIS, Jagiellonian University, Poland.

← Rites and responsibilities. Music Festivals and the cultural public sphere

Jo HAYNES, University of Bristol, United Kingdom.

Ian WOODWARD, Syddansk University, Denmark.

← Making Space: Difference and diversity at British music festivals

Magda MOGILNICKA, University of Bristol, United Kingdom.

Jo HAYNES, University of Bristol, United Kingdom.

← Constructing Encounters: How music festival producers deal with difference

Britt SWARTJES, Erasmus University Rotterdam, Netherlands.

Pauwke BERKERS, Erasmus University Rotterdam, Netherlands.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

8.3. Panel 'Grave New World'. Youth, Music-making and COVID-19

Chair: Andy BENNETT, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia.

← Youth, music making and well-being during a public health crisis

Andy BENNETT, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia.

Ernesta SOFIJA, School of Medicine – Public Health, Griffith University, Australia.

Ben GREEN, Griffith Centre for Social and Cultural Research, Griffith University, Australia.

← No More 'European Safe Home'. A preliminary approach to music making in Portugal in pandemic times

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

Ana OLIVEIRA, Ana Oliveira, Iscte-IUL – University Institute of Lisbon, DINAMIA'CET-IUL, IS-UP, KISMIF Project, Portugal.

Sofia SOUSA, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal.

← 'It's turned me from a professional to a 'bedroom DJ' once again': COVID-19 and new forms of inequality for young music-makers

Frances HOWARD, Nottingham Trent University, United Kingdom.

Andy BENNETT, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project,

Australia.

Ben GREEN, Griffith Centre for Social and Cultural Research, Griffith University, Australia.

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

Sofia SOUSA, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal.

Ernesta SOFIJA, School of Medicine – Public Health, Griffith University, Australia.

← an unexplained emptiness **SOUND AND VISUAL PERFORMANCE**

Frederico DINIS, Centre for 20th Century Interdisciplinary Studies, University of Coimbra, Portugal.

‘an unexplained emptiness’ is a sound and visual performance that aims to explore states of stillness, placidity, balance, and silence, which has as its starting point the role of memory in the configuration of individual and collective identities and seeks to reflect on the importance of site-specific and sense of place, and the relationship between performativity and memory representation. The sonorities are hybrid and integrate ambient, drone, soundscape, soft noise, and minimal electronic influences, and the compositions fall back on field recordings, atmospheric textures and evolving patterns, marked by fragmented rhythms. The visuals represent a figurative space-time exploring the confluence between sound and visual medium through the appropriation of memories and archives, and the interaction with places. The performer fits not only as an operator of the means used, but also as a mediator, creator, and consequently as a real-time narrator, constructing the sound and visual narratives.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

11.4. Panel Subcultural challenges and a discussion on interpretation and meaning making outside of the West/Global North

Chair: Patrick WILLIAMS, Nanyang Technological University, Singapore.

← Subcultural challenges and challenging subcultures:

A discussion on interpretation and meaning

making outside of the West/Global North

Patrick WILLIAMS, Nanyang Technological University, Singapore.

← No More Heroes: From post-subcultures to a critical return to the notion of Subculture in the Global South

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

← A Travel to the Point of No Return? The (Re)signification of 'Sub' in late-20th Century South Korea (and East Asia)

Hyunjoon SHIN, Sungkonghoe University, South Korea.

← Reflecting on subcultural theories in the interpretation of Chinese punk research

Jian XIAO, Zhejiang University, China.

← *To End the Judgement of God in the Toilet* PERFORMANCE

Andrea COPELIOVITCH, Fluminense Federal University, Faculty of Arts and Humanities, University of Porto, Brazil/Portugal.

This online performance by *Estudos da Peste* has radiophonic play 'Pour en finir avec le jugement de dieu' (Antonin Artaud) on the background, using the performers' toilets as scenario. The Portuguese musician Vitor Peixeiro composed the original soundtrack. This artistic collective, directed by Andrea Copeliovitch, was created in May 2020, in the midst of the Covid-19 pandemic in order to respond to artists' anxieties and provide good human meetings during the quarantine; it is composed of artists from different parts of Brazil, living in different parts of the world. The studies of Artaud's 'The Theater and the Plague' (1987), which compares theater to the plague, have inspired dynamic proposals based on Eugenio Barba's theatrical anthropology, viewpoints and Alexander's techniques, with the aim of creating scenic and audiovisual mosaics on digital platforms. **Performers:** Ana Cláudia Viana, Andrea Copeliovitch, Hoberlã Souza, Igor Gaviole, Luciana Fins, Mariana Queiroz, and Mariana Rosa.

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

10H30 → 11H00 — PAUSE

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

12H00 → 12H30 — OPENING EXHIBITION

'White Privilege'

Artist: Jubilee Street

Description: This exhibition is about privilege. The one that kept killing for centuries. The one that's responsible for tearing societies apart. The one that inhales hate and exhales blood. The privilege that me and you have, and all our ancestors had. How are we perceiving the world in front of our black screens? Everyday, we watch the privilege taking people down. People who just want to live. The rights to live, to love, to be safe, to build a future for their children. The right to be Human and to be whatever they want to be. And to fight privilege is to fight extremism, violence, division, even if it's not directly related to ourselves.

As a white man, I'm also privileged for many reasons. And you probably are, somehow. We are all responsible for choosing the right or the wrong side of history. This exhibition will hopefully be cathartic in a way to understand what we need to deal with around us.

Marcelo Baptista is a designer and photographer. In addition to his work as UX/UI designer at Mindera, he is also a freelancer in cultural areas, with a main focus on music. He has worked, between regular and sporadic, with Orquestra Sem Fronteiras, Canal180, University of Aveiro (UA), among others. He has a Master in Design and graduated from UA, since 2017 - where he would become a worker between 2019-2020 in the area of communication design and audiovisual production. As a photographer, he is self-taught since 2014 and signs as jubilee street. In this area, he explores his sensorial, editorial and digital skills to create new approaches in photography, mainly related to music. He collaborates with Helena Caspurro's Paluí project as a designer and documentary photographer. He has in his curriculum, a documentary where he collaborated - *Paluí, está aqui? Histórias Sonoras para Cantos Interiores* [Paluí, are you here? Sound Stories for Inside Corners] and one in shooting with João Duarte and Canal180. Both are related to culture and society.

Descrição: Esta exposição é sobre privilégio. Aquele que continuou a matar durante séculos. Aquele que é responsável por dilacerar sociedades. Aquele que inspira ódio e exala sangue. O privilégio que eu e vós temos, e todos os nossos antepassados tivemos. Como estamos a perceber o mundo em frente dos nossos ecrãs negros? Todos os dias, assistimos ao privilégio de derrubar pessoas. Pessoas que apenas querem viver. Os direitos de viver, de amar, de estar em segurança, de construir um futuro para os seus filhos. O direito de serem humanos e de serem o que quiserem ser. E combater o privilégio é combater o extremismo, a violência, a divisão, mesmo que não esteja diretamente relacionado connosco próprios. Como homem branco, também sou privilegiado por muitas razões. E provavelmente vocês, de alguma forma. Somos todos responsáveis pela escolha do lado certo ou errado da história. Esperemos que esta exposição seja catártica de forma a compreender aquilo com que precisamos de lidar à nossa volta.

Marcelo Baptista é designer e fotógrafo. Para além do seu trabalho como UX/UI designer na empresa Mindera, é também freelancer nas áreas culturais, com principal foco na música. Conta com trabalhos, entre regulares e esporádicos, com a Orquestra Sem Fronteiras, Canal180, Universidade de Aveiro (UA), entre outros. É mestre em Design e formado pela UA, desde 2017 — onde viria a ser trabalhador entre 2019-2020 na área do design de comunicação e produção audiovisual. Como fotógrafo, é autodidata desde 2014 e assina como jubilee street. Nesta área, explora as suas capacidades sensoriais, editoriais e digitais para criar novas abordagens na fotografia, principalmente relacionada com a música. Colabora com o projecto Paluí de Helena Caspurro como designer e fotógrafo documental. Tem no currículo, um documentário onde colaborou (*Paluí, está aqui? Histórias Sonoras para Cantos Interiores*) e um em rodagem com João Duarte e Canal180. Ambos relacionados com a cultura e a sociedade.

12H30 → 13H00 — FLASH BOOK LAUNCHES

'Punk, Fanzines and DIY Cultures in a Global World. Fast, Furious and Xerox'

Edited and presented by Paula Guerra and Pedro Quintela

Description: Since the 1970 and 1980s, fanzines have constituted a zone of freedom of thought, of do-it-yourself creativity and of alternatives to conventional media. Along with bands, records and concerts, they became a vital part of the construction of punk 'scenes', actively contributing to the creation and consolidation of communities. This book moves beyond the usual focus on Anglophone punk scenes to consider fanzines in international contexts. The introduction offers a theoretical, chronological and thematic survey for understanding fanzines, considering their contemporary polyhedral vitality. It then moves to consider the distinct social, historical and geographic contexts in which fanzines were created. Covering the UK, Portugal, Greece, Canada, Germany, Argentina, France and Brazil, as well as a wide range of standpoints, this book contributes to a more global understanding of the fanzine phenomenon.



Descrição: Desde os anos 1970 e 1980, os fanzines têm constituído uma zona de liberdade de pensamento, de criatividade *do-it-yourself* e de alternativas aos meios de comunicação convencionais. Juntamente com bandas, discos e concertos, tornaram-se uma parte vital da construção de 'cenas' *punk*, contribuindo ativamente para a criação e consolidação de comunidades. Este livro vai além do foco habitual nas cenas *punk* anglófonas para considerar fanzines em contextos internacionais. A introdução oferece um levantamento teórico, cronológico e temático para a compreensão dos fanzines, considerando a sua vitalidade poliédrica contemporânea. Em seguida, passa a considerar os contextos sociais, históricos e geográficos distintos em que os fanzines foram criados. Cobrindo o Reino Unido, Portugal, Grécia, Canadá, Alemanha, Argentina, França e Brasil, bem como uma vasta gama de pontos de vista, este livro contribui para uma compreensão mais global do fenómeno dos fanzines.



13H00 → 14H00 — LUNCH

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

14H00 → 15H30 — PARALLEL SESSIONS

1.2. 'Spitting out all types of sugar': The metamorphoses of punk afterlife

Chair: Robin KUCHAR, Leuphana University of Lüneburg, Germany.

← The art of slouching: Posture in punk

Mary FOGARTY, York University, Canada.

← Against Zion: Israeli punk and radical

politics in the 90s and early 00s

Zack FURNESS, Penn State University, United States of America.

← Against the Stream: Finnish punk's global reach

from the periphery to the core (and back again)

Lasse ULLVÉN, Faculty of Arts, University of Malta, Malta.

← 'Deutschland muss sterben, damit wir leben können'.

German punk rock and DIY memory of WWII

Sidney KÖNIG, University of Cologne, Germany.

← Rampa – Exhibition **PERFORMANCE EXHIBITION**

Javier Fernández Pérez de LIS, University of Vigo, Spain.

Rampa it's a short walk through different city spots that could have been skate spots. The walk step into my backgrounds, in parallel to my researching on my PhD in the relation between hardcore-punk/skateboard and photography. From former squatters to abandon barriers, this compendium of photographs is just a small splatter of images that conform different approaches during my PhD. My body of work covers from exhibition walls to publications.

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

3.2. 'Don't you want me baby?' Museums, heritage and memories

Chair: Ana OLIVEIRA, Iscte – University Institute of Lisbon, DINAMIA'CET-IUL, IS-UP, KISMIF Project, Portugal.

← Developing personas and proto personas to

enhance the art museum visitor experience

Filipa Gama da LUZ, Iscte – University Institute of Lisbon, Portugal.

Pedro António FERREIRA, Iscte – University Institute of Lisbon, Portugal.

← **Challenging the Museum Heritage: exhibiting**

hip hop as aboriginal culture

Karine BOUCHARD, Université du Québec à Trois-Rivières, Canada.

← **Performativity of the memory in site-**

specific sound and visual narratives

Frederico DINIS, Centre for 20th Century Interdisciplinary Studies (CEIS20), Portugal.

← **Comic violence: Humour and horror in the**

Brazilian allegories of the culture wars

Diego HOEFEL, Federal University of Ceará, NOVA University of Lisbon, Brazil/Portugal.

← **Technological dramas of neobakala music scene**

Eduardo LESTE, Transdisciplinary Research Centre Culture, Space and Memory (CIT-CEM), Spain/Portugal.

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

5.3. 'Where wigs are manes': Queer identities in alternative media

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

← **Re-appraising Hi-Nrg, the Queer soundtrack to the 1980s**

David CARROLL, Dublin City University, Ireland.

← **The space in the Iberian feminist queer zines**

Laura López CASADO, University of Lisbon, Spain/Portugal.

← **Fragments of a Queer Feminist Rock, Pop and Electronic Subculture in Vienna**

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

← **Prefiguring futures in queer punk**

Kirsty LOHMAN, University of Surrey, United Kingdom.
Ruth PEARCE, University of Leeds, United Kingdom.

← **The Non-Binary Possibilities of Zines and DIY Media**

Jake MAHR, University Pompeu Fabra, Ecuador.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

6.3. 'Pumped up kids': Youth and digital participation

Chair: Monika E. SCHOOP, Leuphana University, Germany.

← **Tik-Tok and politics. Youth participation via social media**

Airi-Alina ALLASTE, Tallinn University, Estonia.

← **Digital Music Platforms in China: New Taste and New Control**

Anthony FUNG, The Chinese University of Hong Kong, China.

← **Youth culture participation, the life course and experience of life**

Juho HÄNNINEN, University of Helsinki, Finland.

← **Games Soundtracks: Sense production, creativity, subjectivity and marketing cooptation**

Hélio Ferreira de OLIVEIRA, University of Estácio de Sá, Brazil.

Sheila Ferreira PINTO, PUC-Rio, PPCULT UFF, Brazil.

← **Social Noises: ethnomusicological reflections on lo-fi and DIY practices**

Gabriel Islaz Gonçalves dos SANTOS, Federal University of Rio Grande do Sul, Brazil.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

10.1. 'Pursuit of liberty'. Artification, projects and contemporary perspectives

Chair: Henrique GRIMALDI-FIGUEREDO, Institute of Philosophy and Human Sciences, State University of Campinas, Brazil.

← **The business model through an ecosystem perspective:**

An exploratory approach applied to a cultural card

Bernarda BERNARDO, Iscte - University Institute of Lisbon, Portugal

Pedro António FERREIRA, Iscte - University Institute of Lisbon, Portugal

← **A duo's do-it-yourself cinema**

Daniel LEÃO, Santa Catarina State University, Brazil.

← **Cartography of photographic exhibitions of the Parallel**

Lives Project: Image as an emancipatory device

Juliane PEIXOTO, Federal Institute of Brasília, Brazil.

Diego HOEFEL, Federal University of Ceará, NOVA University of Lisbon, Brazil and Portugal.

Ricardo ALVES JR., Film and theatre director, Brazil.

← **The multidisciplinary role of cultural management; a look for communication as management tool and key-activity**

Sara Almeida TAVARES, Iscte - University Institute of Lisbon, Portugal.

Pedro António FERREIRA, Iscte - University Institute of Lisbon, Portugal.

Nuno MAGRO, Iscte - University Institute of Lisbon, Portugal.

← **The global challenge of the inevitable(?)**

artistic institutionalization process

Susana JANUÁRIO, Institute of Sociology, University of Porto, KISMIF Project, Portugal.

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

11.3. 'This is not Enough, Stand Up and Fucking Fight': Global South, precariousness, decolonial artistic practices and gender

Chair: Minerva CAMPION, Pontifical Xaverian University, Colombia.

← **Artistic research in Brazil: a possibility to the development of decolonial musical practices**

Bibiana BRAGAGNOLO, Federal University of Mato Grosso, Brazil

← **'If 6 Was 9': Musical remediation as intertextual play in Vietnam War-Era epistolary song**

Matthew Alan CAMPBELL, Ohio State University, United States of America.

← **The cultural impact of Beyoncé's Black Is King**

Rebeca Gomes de FREITAS, University of Porto, Faculty of Arts and Humanities, Portugal.

← **Feminist art, intersexuality and decoloniaty in th Global South**

Cláudia de OLIVEIRA, Associate Professor at the Federal University of Rio de Janeiro and postdoctoral fellow in the Department of Sociology at the University of Porto, Portugal

← **Musicians from the Colombbian Caribbean:**

Cultural inequality and precariousness

Juan Carlos Escobar CAMPOS, University for Music and Performing Arts, Austria.

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

15H30 → 17H00 — PARALLEL SESSIONS

2.2. 'Another Music in a Different Room': Creative processes and Do-it-yourself praxis and ethos

Chair: Iñigo SÁNCHEZ-FUARROS, Institute of Heritage Sciences, Spanish National Research Council, Spain.

← **From a creative process to an alternative label: the DIY experience in the case of roller derby**

Orlane MESSEY, University of Franche-Comté, France.

← **Voice of the music industry? The Tensions between DIY culture and the British music press, 1975- 1985**

Patrick GLEN, Centre for Historical Research, the University of Wolverhampton, United Kingdom.

← **Just another Typical Day at Work. DIY Careers in the Portuguese independent music scene**

Ana OLIVEIRA, Iscte – University Institute of Lisbon, DINAMIA'CET-IUL, IS-UP, KISMIF Project, Portugal.

Paula GUERRA, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology,

University of Porto, CITCEM, CEGOT, Griffith Centre for Social and Cultural Research, KISMIF Project Coordinator, Portugal.

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

← **DIY Soul Time: Investigating learning and participation in the Scottish Northern Soul Scene**

Ian FYFE, University of Edinburgh, United Kingdom.

← **DIY: Giving yourself more cultural, creative freedom while recording Music & how that impacts marginalized communities around the globe PERFORMANCE**

Tasneem NANJI, Director, Writer, Producer, New York University, Canada.

I will perform one song entitled 'Damascus' & if time permits, I will perform another song called 'All Your Cousins'. After the performance, I will open the floor to participants to ask questions regarding DIY culture and cultural relevance, in terms of my own experience as a Queer Muslim Canadian songwriter writing, financing, performing, self-releasing and producing my EP. After the performance, I will talk about what it means to be an independent Artist in today's climate. What tools I have implemented to produce, record, and release music as an Artist with no record label. Each EP I have recorded solo I have financed differently. One through crowdfunding, one through self-funding, and one through grant funding. I will speak on my experiences and pros and cons of each while tying it all together by talking about Artistic Responsibility and being a marginalized voice. After that, I will open the floor for a brief Q&A.

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

4.1. 'Life after Life' Crucial changes in urban space through arts and music

Chair: Pedro COSTA, Iscte - University Institute of Lisbon, DINAMIA'CET-IUL, Portugal.

← **Independent cultural scene as an actor of changes in the urban space: The Example of Zadar**

Željka TONKOVIĆ, University of Zadar, Croatia.

Hrvoje PAŠALIĆ, University of Zadar, Croatia.

← **Rio de Janeiro: A city of camouflaged cities – Cultural heritage as a resistance territory in the 21st century city**

Simone AMORIM, Iscte – University Institute of Lisbon, DINAMIA'CET-IUL, Brazil/Portugal.

← **The Eternal(ly Struggling) City: A roman musical journey between the local and the global**

Fiamma MOZZETTA, Goldsmiths, University of London, United Kingdom.

- ← **The improvised city: contributions of informal dwelling towards an expanded paradigm of the metropolis. The case of Porto, Portugal**
Ana Miriam REBELO, Faculty of Fine Arts, University of Porto, Portugal.
Heitor ALVELOS, Faculty of Fine Arts, University of Porto, Portugal.
Álvaro DOMINGUES, Faculty of Architecture, University of Porto, Portugal.

- ← **The Legacy VIDEO PERFORMANCE**

Pedro Vitor COSTA, Federal University of Rio de Janeiro, Brazil.
Thomas ILG, Federal University of Rio de Janeiro, Brazil.
Viktória MICHELINI, Federal University of Rio de Janeiro, Brazil.

The video focuses on the investigation of what we call ‘unusual spaces’, a term designating urban ‘gaps’, occupied in an improvised way by cultural initiatives in marginalized areas of Rio de Janeiro. During our field research, images and audios were recorded in order to analyze the transformations of urban space through these initiatives, registering the opinions of the involved subjects and analyzing the generated impacts. The two examples presented are the Cine-Taquara and the Realengo Flyover Cultural Space, both linked to the transport infrastructure projects for the mega sports events in the 2010s. CineTaquara is organized by a group of young black locals, who aim to provide a temporary cultural facility to those heading towards the BRT (Bus Rapid Transit) system. It is a space centered on the projection of Brazilian filmz, accompanied by political discussions and ideological reflections in a neighborhood that suffers from a scarcity of facilities.

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

5.5. ‘Hear her voice, shake my window’: sexism and resistance

Chair: Sofia SOUSA, Faculty of Arts and Humanities, University of Porto, KISMIF Project, Portugal.

- ← **Smashing sexism and colonial gender norms:**

Punk feminism in the Philippines

Monika E. SCHOOP, Leuphana University, Germany.

- ← **Indie rock and gender in the digital world: the Spanish band Hinds**

Laura González MARTÍNEZ, University of Valladolid, Spain.

- ← **Rebel Girl: a collective alternative to the ‘flanêuse’?**

Alice Beatrice Gomes de MEDEIROS, i2ads/Faculdade de Belas Artes da Universidade do Porto, Portugal.

- ← **‘The Knickers’ heavy metal: Protagonism, productions of senses and representativeness in feminist narratives Sung by Them**

Sheila Ferreira PINTO, PUC-Rio, PPCULT UFF, Brazil.

← Pack Up Your Pink Tents: Camp goes to the Gala

Voica PUSCASIU, 'Babeş-Bolyai' University, Romania.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

6.5. 'We are the heroes of our time': cultural policies, music, festivals and struggles

Chair: Mark PERCIVAL, Queen Margaret University, Edinburgh, United Kingdom.

← Micropolicies of ethnic representation through

music festivals: the case of Lisbon

Paulo NUNES, Universidade de Itajuba, Brazil.

← Music festivals and other arts as instruments of

culture and local sustainability in rural territories

Catarina OLIVEIRA, Faculty of Arts and Humanities of the University of Porto, Portugal.

Emília SIMÃO, Escola Superior Gallaecia, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), KISMIF Project, Portugal.

← 'I make you a 'cafuné': music and resistance

on a Zoom collaborative radio

Máira de Souza NUNES, UNINTER - International University Centre, Brazil.

Ana Paula HECK, UNINTER - International University Centre, Brazil.

Patrick DIENER, UNINTER - International University Centre, Brazil.

← Performance as Research in Communication: dérives and sound

cartography in the city of São Paulo at the Paulista Aberta event

Lucimara RETT, Federal University of Rio de Janeiro (UFRJ), Brazil.

Simone Luci PEREIRA, Paulista University (UNIP), Brazil.

← Exploring the cassette as a medium of

participatory cultures in Manila

Krina CAYABYAB, University of the Philippines College of Music, Philippines.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

7.1. 'Let's Start A War'. Participatory cultures, music education and punk pedagogy

Chair: Michael MACDONALD, MacEwan University, Canada.

← Larry and the Happy Hours' Lockdown Sessions: Embracing

Amateurism and DIY Music Making to Punk American School Music

Gareth Dylan SMITH, Boston University College of Fine Arts, United States of America/ United Kingdom.

Bryan POWELL, Montclair State University, United States of America.

David KNAPP, Syracuse University, United States of America.

← Artistic education and the approach to the world of music. The case of jazz musicians in Barcelona
Marta Casals-Balaguer, University of Barcelona, Spain

← Bridging Nodes: Arts Instruction, Parental Education, and Omnivorous Consumption
Thomas CALKINS, Erasmus University Rotterdam, Netherlands/United States of America.

← A DIY musical Pedagogy
Maria Amélia Benincá de FARIAS, Federal University of Rio Grande do Sul, Federal Institute of Rio Grande do Sul, Brazil.

← Case Studies for a possible sonic lab. Hugh Davies' DIY and hacker methodologies
Laura NETZ, University of Arts London, United Kingdom.
Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

17H00 → 17H30 — PAUSE

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

17H00 → 18H00 — GIG

Matriarca Parálitica with Maria do Mar

Subpalco [*Under Stage*], Rivoli Theater, Porto.

Price: 7€

Description: Matriarca Parálitica was birthed on a warm October night in 2018, under a new moon, outside a small bar in Los Anjos. Bass, guitar, drums and vocal distortion to make social inadequacy an electric celebration.

Descrição: Matriarca Parálitica nasceu numa noite quente de outubro de 2018, sob uma lua nova, no exterior de um pequeno bar em Los Anjos. Baixo, guitarra, bateria e distorção vocal para fazer da inadequação social uma celebração elétrica

Instagram: <https://www.instagram.com/matriarcaparalitica/?hl=en>

Facebook: <https://www.facebook.com/matriarcaparalitica>

YouTube: <https://www.youtube.com/channel/UCNhrGF4cmTulGwTksRVQcIq>

18H00 → 19H00 — PLENARY LECTURE

Anna Szemere

'Do It Yourself' As 'Do It Your Way': Creativity in popular music and business practices in a neoliberal regime

Anna Szemere, independent researcher, Hungary and USA.

Discussant: Pauwke BERKERS, Erasmus University Rotterdam, Netherlands.



ELA É UMA MÚSICA
DE FRANCISCA MARVÃO

SHE IS A SONG

BY FRANCISCA MARVÃO

9 JULY 2021 - 18:00 | SMALL AUDITORIUM, RIVOLI TEATRO MUNICIPAL DO PORTO

MORE INFORMATIONS: WWW.KISMIFCONFERENCE.COM



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

18H00 → 19H30 — SCREENING

'Ela é uma Música' [She is a Song]

by Francisca Marvão

+ Q&A Session with Francisca Marvão

Pequeno Auditório [*Small Auditorium*], Teatro Rivoli, Porto.

Price: 3€.

Synopsis: The universe of amplified guitars and distorted sound is a mostly male environment. But if we listen better and more carefully, it's a different story. From the 1950s to the present day, director Francisca Marvão opens the treasure chest of living testimonies and from it images and sounds that had never before entered the canon of Portuguese music begin to leap out. The girls are out there... rockin' like there's no tomorrow! *She Is A Song* is a voyage of discovery through the world of rock in Portugal, in the voice of its illustrious unknowns: women.

Francisca Marvão has a degree in Cinema, Video and Multimedia Communication from Lusófona University in Lisbon. She also attended the European course CIAKL-Cinema and Industry Alliance of knowledge, sponsored by companies such as Zon, Novabase and Avid. She was awarded first place in the category of best idea, best project and best business with a documentary series. With the short film 'A Espiral da Morte dos Operários-Formiga' [The Death Spiral of the Ant-Workers], written and directed by her, she won an honorable mention in 2011 at the Zon awards and the first place at the Erasmus Film Fest. She also directed 'A Lucidez do Absurdo' [The Lucidity of the Absurd], screened at several international and national festivals. In 2017 she released her short film 'O Descanso na Intensidade das Cores' [The Rest in the Intensity of Colours] at the Doclisboa festival and in 2019 she released her first feature-length film about women and rock in Portugal, 'Ela é uma Música' [She is a Music], at the IndieLisboa festival. Besides films, she directs and edits music videos, does concert programming and is the guitarist of a Lisbon punk band, Matriarca Paralítica.

Sinopse: O universo das guitarras amplificadas e do som distorcido é um meio maioritariamente masculino. Mas se escutarmos melhor e com mais atenção, a história é outra. Dos anos 1950 até à atualidade, a realizadora Francisca Marvão abre o baú dos testemunhos vivos e dele começam saltar imagens e sons que nunca antes haviam entrado no cânone da música portuguesa. As miúdas andam por aí... a rockar como se não houvesse amanhã! *Ela É Uma Música* é uma viagem de descoberta pelo mundo do rock em Portugal, na voz das suas ilustres desconhecidas: as mulheres.

Francisca Marvão é licenciada em Cinema, Vídeo e Comunicação Multimédia pela Universidade Lusófona em Lisboa. Frequentou também o curso europeu CIAKL-Cinema and Industry Alliance of knowledge, patrocinado pelas companhias como Zon, Novabase e Avid. Foi-lhe atribuído o primeiro lugar na categoria de melhor ideia, melhor projecto e melhor negócio com uma série documental. Com a curta-metragem “A Espiral da Morte dos Operários-Formiga”, escrita e realizada por ela, ganhou uma menção honrosa em 2011 nos prémios Zon e o primeiro lugar no Erasmus Film Fest. Também realizou “A Lucidez do Absurdo”, exibida em vários festivais internacionais e nacionais. Em 2017 estreou a curta-metragem “O Descanso na Intensidade das Cores” no festival Doclisboa e em 2019 estreou a sua primeira-longa metragem sobre as mulheres e o rock em Portugal, “Ela é uma Música”, no festival IndieLisboa. Além de filmes, realiza e edita videocliques, faz programação de concertos e é guitarrista de uma banda punk de Lisboa, Matriarca Parálitica.

19H00 → 20H00 — FLASH BOOK LAUNCHES

Price: free.

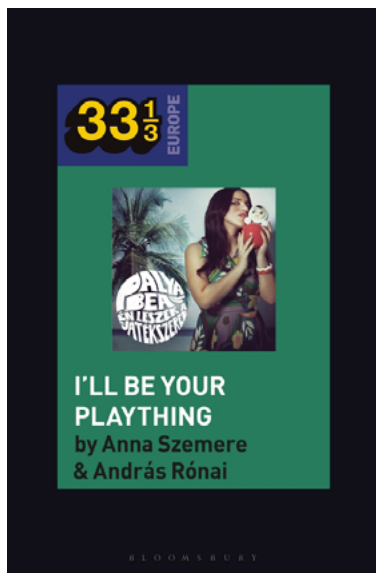
Bea Palya's 'I'll Be Your Plaything'

by Anna Szemere and András Rónai

Presented by Anna Szemere

Description: Bea Palya belongs to the most intriguing popular musical artists in contemporary Hungary, commanding a bewildering range of genres and styles, from traditional musical idioms (Hungarian, Indian, Middle Eastern, Bulgarian) to jazz, blues, classical contemporary and pop. In her retro album coproduced with Samu Gryllus 'I'll Be Your Plaything' (*Én leszek a játékszered*, 2010, Sony) she displays a richness of musical invention and a sardonic wit as she invokes some of the greatest hits of Cold War-era Hungary, many of which premiered at the Dance Song Festival, an emblematic event of the 1960s and 1970s. Why and how did the winning songs of the Festival matter for Hungarians, young and old, back then, and how were the songs remembered and reinvented by Palya decades later? In order to answer these questions, we draw on the concept of postsocialist nostalgia placed in the broader context of 'posts' such as retromania and 'hauntology'. One of the book's leading arguments is that conversing with the past through song covers has more to it than cheap nostalgia; it can be a vehicle of producing new sounds and new meanings. Another intriguing aspect of Palya's album that we dwell on is Palya's unique version of popfeminism addressed through discussing the hurdles she has faced in creating





her niche in the music business as well as her bold engagement with feminist themes in a country distinctly inhospitable to issues of gender and sexuality.

Descrição: Bea Palya pertence aos artistas musicais populares mais intrigantes da Hungria contemporânea, comandando uma gama desconcertante de géneros e estilos, desde os idiomas musicais tradicionais (húngaro, indiano, médio oriente, búlgaro) ao jazz, blues, contemporâneo clássico e pop. No seu álbum retro coproduzido com Samu Gryllus 'I'll Be Your Plaything' (*Én leszek a játékszered*, 2010, Sony) ela exibe uma riqueza de invenção musical e uma astúcia sonora ao invocar alguns dos maiores êxitos da Hungria da era da Guerra Fria, muitos dos quais estrearam no Festival da Canção de Dança, um evento emblemático dos anos 60 e 70. Porque e como é que as canções vencedoras do Festival foram importantes para os húngaros, jovens e velhos, na altura, e como foram as can-

ções recordadas e reinventadas por Palya décadas mais tarde? Para responder a estas questões, baseamo-nos no conceito de nostalgia pós-socialista colocada no contexto mais amplo dos "posts", como a retromania e a 'hauntology'. Um dos principais argumentos do livro é que conversar com o passado através de capas de canções tem mais a ver com isso do que nostalgia barata; pode ser um veículo de produção de novos sons e novos significados. Outro aspeto intrigante do álbum de Palya em que nos debruçamos é a versão única do popfeminismo de Palya, abordada através da discussão dos obstáculos que enfrentou na criação do seu nicho na indústria da música, bem como o seu arrojado envolvimento com temas feministas num país distintamente inóspito a questões de género e sexualidade.

Made in Hungary: Studies in Popular Music

Edited by Emília Barna, Tamás Tófalvy

Presented by Emília Barna

Description: *Made in Hungary: Studies in Popular Music* serves a comprehensive and thorough introduction to the history, sociology, and musicology of twentieth – and twenty-first-century Hungarian popular music. The volume consists of chapters by scholars of Hungarian music, and covers the major figures, styles and social contexts of popular music in Hungary. Each chapter provides adequate context so readers are able to understand why the figure or genre under discussion is of lasting significance for Hungarian popular music.

The book first presents a general description of the history and background of popular music in Hungary, followed by essays that are organized into thematic sections: Scenes, Culture and Identities; History, politics and Remembering; and Artists, Receptions and Audiences.

Descrição: *Made in Hungria: Studies in Popular Music* serve uma introdução abrangente e completa à história, sociologia e musicologia da música popular húngara do século XX - e do século XXI. O volume é composto por capítulos de estudiosos da música húngara, e cobre as principais figuras, estilos e contextos sociais da música popular na Hungria. Cada capítulo fornece o contexto adequado para que os leitores possam compreender porque é que a figura ou género em discussão tem um significado duradouro para a música popular húngara. O livro apresenta primeiro uma descrição geral da história e dos antecedentes da música popular na Hungria, seguida de ensaios que são organizados em secções temáticas: Cenas, Cultura e Identidades; História, Política e Memória; e Artistas, Receções e Audiências.

21H00 → 00H00 — DJSET

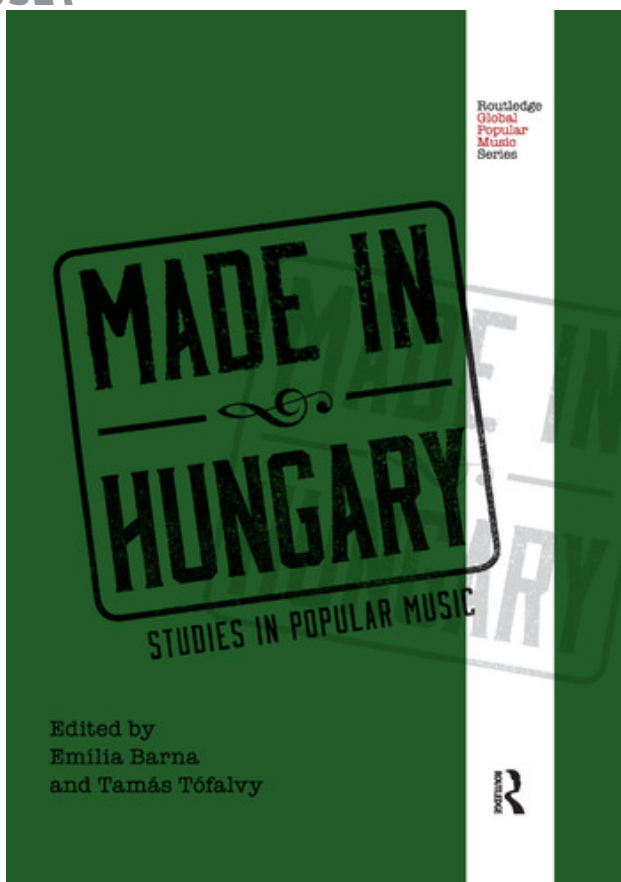
**Make Bennett,
Not War**

Clubbing: DJ Collective DJ's

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JULY 10th



JULY, 10th

FROM 08H20 — REGISTRATION

Waiting Room [*Entrada Anfiteatro Nobre*], Faculty of Arts and Humanities of the University of Porto, Porto, FLUP, Porto.

08H30 → 08H50 — MEDITATION ONLINE

Zen Buddhist meditation practice (zazen)

Led by Andrea Copeliovitch

Facilitator: Andrea Copeliovitch
Online
Price: free.

09H00 → 10H30 — PARALLEL SESSIONS

3.4. 'Behind the Curtain'. Archive, graffiti and the new paths of artistic documentation

Chair: David WILKINSON, University of the West of England, Bristol, United Kingdom.

← Representation and reconstruction of memories on graffiti writing – case study about animation as documentary strategy

Mattia RONCONI, Polytechnic Institute of Cávado and Ave, Portugal.

Jorge Brandão PEREIRA, Polytechnic Institute of Cávado and Ave, Portugal.

Paula TAVARES, Polytechnic Institute of Cávado and Ave, Portugal.

← ObEMMA: Operationalizations and expectations of a pioneer observatory of electronic music and media arts in Portugal

Emília SIMÃO, Escola Superior Gallaecia, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), KISMIF Project, Portugal.

Célia SOARES, Maia University Institute, Portugal.

← Constellation Records: a contemporary trans-local perspective shaped on music and mixed-media arts

Maria Teresa SOLDANI, University of Pisa, Italy.

Francois MOUILLOT, Hong Kong Baptist University, Hong Kong/Canada.

← Secret places for secret societies. The digital monuments of Northern Soul

Edward MARSDEN, University of Birmingham, United Kingdom.

← The poetic complexity of Encontros de

Graffiti in the city of São Paulo

Gabriela LEAL, University of Sao Paulo, CICS. NOVA, New University of Lisbon, Iscte, Brazil/Portugal.

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

6.1. 'I dismiss everything I see in front of me':

Bands, aura, charisma and heritage

Chair: Eileen HOGAN, University College Cork, ISS21, Ireland.

← The Darkly Splendid World: Contextualizing

Current 93's Visions of a Troubled World

Maximilian SPIEGEL, University of North Carolina at Chapel Hill, United States of America/Austria.

← Hot Valves: Neil Young, tube amps and the complexity of simplicity

Mark PERCIVAL, Queen Margaret University, Edinburgh, United Kingdom.

← From (post)soviet thrash to global pagan metaldom:

prehistory of Latvian band Skyforger

Jānis DAUGAVIETIS, Institute of Literature, Folklore and Art - University of Latvia, Latvia.

← Wogs at the Cornershop: British Asian

histories through an indie band

Nabeel ZUBERI, University of Auckland, Aotearoa / New Zealand.

← The Social Lives of Reissues: Rethinking Object

Biography in Popular Music Studies

Jose Vicente NEGLIA, University of Hong Kong, Hong Kong.

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

6.4. 'Leave the Door Open': Music, audiences and behaviors

Chair: Paulo NUNES, Universidade de Itajuba, KISMIF Project, Brazil.

← 'Are you taking the plastic from the CD'? Music, audiences

and behaviors in the Eurovision Song Contest I

Isabel CAMPELO, New University of Lisbon, Faculty of Social and Human Sciences, INET-md, Lisboa, Portugal.

Sofia Vieira LOPES, New University of Lisbon, Faculty of Social and Human Sciences, INET-md, Lisboa, Portugal.

← Ouveidor 63 Resist! Festival: urban occupations, music and city

Simone Luci PEREIRA, Paulista University, UrbeSom - Research Group on Urban Cultu-

res, Music and Communication, Brazil.

Lucimara RETT, Paulista University, UrbeSom - Research Group on Urban Cultures, Music and Communication, Brazil.

Everton Vitor Pontes da SILVA, Paulista University, UrbeSom - Research Group on Urban Cultures, Music and Communication, Brazil.

← Heterotopia, liminality and everyday life: The Boom

Festival as an epiphenomenon of otherness

Tiago A. PEREIRA, University of Trás-os-Montes and Alto Douro, Portugal.

← ‘Viveiro was already hardcore’: the relevance of

the local scene and its territory in the constitution

and development of the Resurrection Fest

Estefanía TARRÍO, University of A Coruña, Spain.

← Community music festivals + Green status + On-Site

proenvironmental behaviours = sustainability

Marisol Alonso VAZQUEZ, JMC Academy, Australia.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

10.2. ‘Art goes to Heaven’: Challenges of cultural and creative work between projects and mediations

Chair: Susana JANUÁRIO, Institute of Sociology, University of Porto, KISMIF Project, Portugal.

← One last chance to save a cultural district?

The future of post-COVID19 Bairro Alto

Pedro COSTA, ISCTE - University Institute of Lisbon, Portugal

← Investigations on an expanded poetic writing

Fernando GERHEIM, Universidade Federal de Rio de Janeiro, Brazil.

← Art, market and the social place of the outsider artist:

a brief diagnosis of the contemporary artistic field

Henrique GRIMALDI-FIGUEREDO, Institute of Philosophy and Human Sciences, State University of Campinas, Brazil.

← Transnational identities in the Instagram feed: records of Felipe

Pavani’s performances at the subway station in New York City

Kadma Marques RODRIGUES, State University of Ceará, Brazil.

Diego Soares REBOUÇAS, State University of Ceará, Brazil.

← The Meeting between Warhol and Pasolini at

the 1975 ‘Ladies and Gentlemen’ exhibition

Emanuele STOCHINO, University of Brescia, Italy.

←



← **Breaking the Fourth Wall: the emergence and affirmation of artistic programming as art in Portugal in the last decade**

Carlos PINTO, Centre for Transdisciplinary Research Culture, Space and Memory (CIT-CEM), Faculty of Arts and Humanities of University of Porto, KISMIF Project, Portugal.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

11.2. 'No survivors'. Migrations, movements, transits and transglobal society of arts and music

Chair: Minerva CAMPION, Pontifical Xavierian University, Colombia.

← **Ondinamix's punk hagiography**

Ondina PIRES, Independent Artist, Portugal.

← **Diaspora, perspectivism and anachronism in rock from**

Bahia (Brazil): experience through albums covers

Jorge Cardoso FILHO, Federal University of Recôncavo da Bahia, Brazil.

← **Women, migrations and rock without borders**

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

Sofia SOUSA, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal.

← **A creative hideaway: artists and migrants women at Porto**

Elizângela Gonçalves PINHEIRO, Faculty of Arts - University of Porto, Brazil/Portugal.

Jade Oliveira BASTOS, Law School - University of Porto, Brazil/Portugal.

← **Adressing global challenges through remotivation**

- coverversions in the repertoire of Mano Negra

André ROTTGERI, Passau University, Germany.

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

10H30 → 11H00 — PAUSE

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

11H00→11H30 Q&A SESSION

Paloma McLardy aka Palmolive

'A revolution within a revolution'

Paloma McLardy aka PALMOLIVE, musician, founder of The Slits, drummer Raincoats, Spain/United States.

Chair: Paula GUERRA, KISMIF Convenor, Faculty of Arts and Humanities, Institute of

Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

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

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

11H30 → 12H30 — Q&A SESSION

Cathy Claret

‘How has DIY helped the Whisper Voice Diva’

Cathy CLARET, singer, musician, composer, Spain.

Chair: Cristina GARRIGÓS, National Distance Education University, Spain.

Discussant: Angels BRONSOMS, Autonomous University of Barcelona, Spain.

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

11H30 → 12H30 — Q&A SESSION

Reyes Torío

‘Dinamita Pa Los Pollos: Independent music’

Reyes TORÍO, DJ, producer, songwriter and singer, Spain.

Chair: Angels BRONSOMS, Autonomous University of Barcelona, Spain.

Discussant: Cristina GARRIGÓS, National Distance Education University, Spain.

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

12H30 → 13H00 — OPENING EXHIBITION

‘Ondinamix’

Artist: Ondina Pires

Online

Description: Ondinamix’s Punk Hagiography consists of a Victorian scrapbook full of portraits of Portuguese and foreign musicians, from 1976 to 2021, men and women, who were of paramount importance in the alternative musical expression triggered by the Punk counterculture, and, in the meantime, deceased. It is necessary to remember the dead so that they can remain in the collective memory. Certainly there are many names missing in this hagiography, some more well-known than others, but the subjectivity of the choice may be overcome later by scholars and amateurs of modern music. This is Ondina Pires’ tribute...

Hail!

Ondina Pires is linked to modern Portuguese music as a drummer, vocalist and songwriter (musical projects: Ezra Pound and Madness, Pop dell 'arte; The Great Lesbian Show); artistic collective Cellarius Noisy. Books published: *Scorpio Rising: Juvenile Transgression, Hell's Angels and Avant-Garde Cinema / Authorized Biography of Victor Gomes: Together Again / Fatima kitsch: a different aesthetic / e-book Drone Society / Existencialist Virgins' Calendar/ Holo-caustic zine*. Journalistic and academic papers about aesthetics and art opinion in Portuguese newspapers and magazines; poetry published in fanzines; cultural conferences; translation work; performance; vintage toys and postcards' collector for artistic purposes. She has been dedicating herself to fine arts expression as a self-taught artist since adolescence, and has participated in several collective art exhibitions. Master's degree in American Studies.

Descrição: A Hagiografia Punk de Ondinamix consiste num livro de recortes vitoriano cheio de retratos de músicos portugueses e estrangeiros, de 1976 a 2021, homens e mulheres, que foram de extrema importância na expressão musical alternativa desencadeada pela contracultura *Punk*, e, entretanto, falecidos. É necessário recordar os mortos para que possam permanecer na memória coletiva. Certamente faltam muitos nomes nesta hagiografia, alguns mais conhecidos do que outros, mas a subjetividade da escolha pode ser ultrapassada mais tarde por estudiosos e amadores da música moderna. Esta é a homenagem de Ondina Pires... Salve!

Ondina Pires ligada à música moderna portuguesa como baterista, vocalista e compositora (grupos musicais: Ezra Pound e a Loucura, Pop dell' arte; The Great Lesbian Show); coletivo artístico Cellarius Noisy. Livros publicados: *Scorpio Rising: Transgressão Juvenil, Anjos do Inferno e Cinema de Vanguarda/ Biografia autorizada de Victor Gomes: Juntos outra vez/ Fátima kitsch: outra estética/ e-book Drone Society / Calendário das Virgens Existencialistas / Holo-caustic zine*. Escrita jornalística de textos de opinião estética e artística para jornais e revistas; colóquios culturais; banda desenhada; escrita de poesia editada em fanzines; trabalho de tradução; *performance* (Casa da Cerca, Câmara de Almada, Ginjal Terrasse, entre outros); colecionismo de brinquedos e postais vintage e utilização dos mesmos em trabalhos artísticos. Mestrado em Estudos Americanos.

Links

Facebook <https://www.facebook.com/ondina.pires.98/>
Facebook Toys'rodd <https://www.facebook.com/ondinamica/>
https://pt.wikipedia.org/wiki/Ondina_Pires
<https://www.cellariusnoisymachinae.com/>





12H30 → 13H30 — LUNCH

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

13H30 → 15H00 — PARALLEL SESSIONS

2.4. DIY. DIT. DIO. Should We Just Do It?

Chair: Emília SIMÃO, Escola Superior Gallaecia, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), KISMIF Project, Portugal.

← **Dandelions in the street: The Apple scruffs,**
DIY cultures and London's Brexit Britain
Marlie CENTAWER, Brock University, Canada, United Kingdom.

← **'Doing-it-together' in Toronto: Queer world-**
making, DIY ethos and resisting erasure
Emily L. MURPHY, Brock University, Canada.

← **Theorizing the Rebellion: Exploring DIY, Culture, and Praxis**
among Grassroots Climate Activists in Brisbane, Australia
Elise Imray PAPINEAU, Griffith University, Canada/Australia.

← **Let's Do-It-Ourselves (DIO) and Do It Now:**
Young People's Environmental Activism
Sarah PICKARD, Université Sorbonne Nouvelle, Paris 3, France.

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

3.3. 'The Road Is Long, The Road Is Hard': Hidden stories and visual arts of contemporary counterculture

Chair: Francois MOUILLOT, Hong Kong Baptist University, Hong Kong/Canada.

← **The drop outs are anticipating future economic**
policy: Work, class and countercultural legacies
David WILKINSON, University of the West of England, Bristol, United Kingdom.

← **Photography and the image of the self in punk women's memoirs**
Cristina GARRIGÓS, National Distance Education University, Spain.

← **Mail art from the eternal network to**
temporary exhibitions and archives
Talisson MELO, Federal University of Rio de Janeiro, Brazil.

← **Appropriating Death: the works of Theodor**
Kittelsen in black metal album covers
Flávio PIRES, Faculdade de Belas Artes da Universidade do Porto, Portugal.

← Places of revolt: Geographical references in Slovak

anarchist press around the turn of the millennium

Ondřej DANIEL, Institute of Global History, Faculty of Arts, Charles University, Prague, Czech Republic.

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

4.5. 'Glory Days': Independence, artistic freedom and resilience in the cities

Chair: Paula ABREU, University of Coimbra, Center for Social Studies, Portugal.

← What is 'independence' to the independent rock scene? The

case of the independent rock band collectives of Fortaleza (Brazil)

Pedro MENEZES, Institute of Sociology, University of Porto, KISMIF Project, Brazil/Portugal.

← Casa da Tita in Florianópolis. Contributions to

the formation of an artist music scene

Maria da Graça Luderitz HOEFEL, University of Brasília, University of Porto, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), Brazil/Portugal.

Tita SCHAMES, *Casa da Tita*, Brazil.

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

Denise Osório SEVERO, University of Brasília, University of Porto, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), Brazil/Portugal.

Sofia SOUSA, Faculty of Arts and Humanities, University of Porto, KISMIF Project, Portugal.

Ana OLIVEIRA, Iscte – University Institute of Lisbon, DINAMIA'CET-IUL, IS-UP, KISMIF Project, Portugal.

← Divergences, Incisions, and Promises of

Glory - Origins of Portuguese indie

Luiz Alberto MOURA, University of Minho, Brazil/Portugal.

← The culture of noise: Expressivity in independent

musical production in Curitiba

Gabriel Barth da SILVA, Faculty of Arts and Humanities, University of Porto, Brazil/Portugal.

← Ectoplasic: A film from the future, an ethnographic

B movie FICTIONAL FILM PERFORMANCE

Jared EPP, Carleton University, Canada.

With this performance it is intend to screen a short ethnographic fictional film 'Ectoplasic: A Film from the Future', made during 2020 as part of my doctoral research in social anthropology on place and imagination in the neighbourhood of Parkdale, Toronto, Canada. The film was primarily written by a participant of our project, David Ross, and emerged out of a creative and speculative response to the growing centrality of online daily life as felt during Covid-19. The film is

what we call an ethnographic B movie as there was no budget, limited technological resources and we had no previous experience as a film maker. In this way it was more about the collaborative process of engaging the imagination as a mode of ethnographic practice than it was in manifesting a final product.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

9.2. 'Melancholy kaleidoscope': Activisms, resistances and new politics of life

Chair: João QUEIRÓS, School of Education, Polytechnic Institute of Porto, Institute of Sociology, University of Porto, KISMIF Project, Portugal.

← **The sonic experience of experimental electronics and hardcore techno**
Bianca LUDEWIG, University of Innsbruck, Austria

← **Odin teatret: third theatre and resistance**
Andrea COPELIOVITCH, Fluminense Federal University, Faculty of Arts and Humanities, University of Porto, Brazil/Portugal.

← **'Flowers in the dustbin': Punk lyrics and the transnational politics of resistance**
Jian XIAO, Zhejiang University, China.

← **Denunciation of the Colombian armed conflict through the modern sonorities in the industrialized cities: the cases of I.R.A., Masacre, La Pestilencia, Aterciopelados and 1280 Almas**
Fabián Arley Becerra GONZÁLEZ, National University of Colombia, Colombia.

← **The Emergence of Skinheads in the CSSR**
Radek RÁKOS, Czech Republic.

← **Before the Lecture: My doll and I: A double cross-dressing performance using poetry** **SPOKEN WORD POETRY PERFORMANCE**
Virna TEIXEIRA, Poet, Performer and Independent Researcher, United Kingdom/Brazil.

'My doll and' I is a bilingual poetry chapbook that I wrote over a year, along the interactions between my alter-ego and a male to female (MTF) English artist and crossdresser. Miss Claire has been a crossdresser for more than thirty years. She explores different aspects of gender and sexuality when she dresses up: gender fluid fashion, drag, corsets, petticoats, glamorous clothing, vintage styles, and extreme fetish outfits like PVC maid uniforms and a full rubber doll costume. My agreement with her was to guide her feminization, and to lead her in some social spaces where she could express her femme self in public. I interacted with her in an inversion of roles, but with mirroring empathy. I used a variety of

fetish outfits, which included catsuits, balaclavas, biker style, military and rubber clothing to match her feminine fantasies and my dominating empowerment. These transformative encounters affected our perceptions of sexuality and gender. While navigating on our play together Miss Claire became a kind of doll, a transvestite double, which allowed me to perceive gender, displayed on another body; to reflect on different aspects of femininity and my personal selves; and to disassemble and reassemble them as proposed by feminist Donna Haraway in the Cyborg Manifesto. While writing these performances, I place the reader as a voyeur of the experience.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

9.4. Geographies of innovation, changing contexts and imagery protests

Chair: Michael GODDARD, University of Westminster, United Kingdom.

← **Fat body as resistance in Visual Arts: Elisa Queiroz's Fat Activism**
Júlia MELLO, Federal University of Rio de Janeiro, Brazil.

← **Protest images, collective portraits. Ten years after the 2011's 'Networks of Outrage and Hope'**
Madalena MIRANDA, New University of Lisbon, Portugal.

← **My doll and I: A double cross-dressing performance using poetry**
Virna TEIXEIRA, Poet, Performer and Independent Researcher, United Kingdom/Brazil.

← **Spurious communication and dissatisfying resolutions: The potential killer of counter-hegemonic culture in the 'Age of Divide'**
John David VANDEVERT, Independent Researcher, United States of America.

← **The use of post-rock in screamo: an aesthetic-expressive device**
Ugo FELLONE, Complutense University of Madrid, Spain.

← **Without Borders, Without Center: Collective practices in cinema**
Caroline Schmidt PATRICIO, Federal university of Rio Grande do Sul, Brazil
Cristiane NOVAIS, Federal university of Rio Grande do Sul, Brazil

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

15H00 → 16H30 — PARALLEL SESSIONS

1.3. 'I still don't know what's on my mind': Building a present punk science

Chair: Mary FOGARTY, York University, Canada.

← Why can't I hear Marshallese music? A critique

of the study of punk through punk method

Jessica SCHWARTZ, University of California, United States of America.

← Punks, prophets and the language of the people: Three decades of Afrikaans music from the ghettos of Cape Town

Schalk D. van der MERWE, Stellenbosch University, South Africa.

← Symbolic exchanges, connections and territorialities

in Southern Brazil: An ethnography of punk

resistance between Porto Alegre and Curitiba

Tatiana de OLIVEIRA, Pontifical University, Brazil.

← 'Los Frikis': Origins of punk in Cuba

Carmen Torre PÉREZ, University of Pennsylvania, United States of America.

← Babykatze **PERFORMANCE EXHIBITION**

Lucy BABYKATZE, Argentina/Spain.

BABYKATZE gravitates beyond the limits of disciplines. Digital art, music production, composition, sewing, modeling and academic research. In an entirely independent manner, and due to the strong desire to create in a personal way, DIY has worked as a boosting method to reach related communities and to create synergies with people globally. Artisan work, self-learning, craftsmanship and own merits blended on a non-hierarchical movement which connects different communities, embracing diversity, away from the established social and market rules. It is a revolutionising culture when it also embraces critical reflection to tackle the transitions towards sustainability, thinking differently and revolutionising cultural organisations. Easy access to tools and huge amounts of information brings the democratisation of arts and culture distribution and consumption, but it is an aesthetic approach what also moves our work. During 2020 on a world turned upside down, we applied the main ideas of art energy, agile methods and critical reflection to management processes for development and transformation -rational planning, driven by aesthetics to implement changes. BABYKATZE stands up for diversity and the right to use our own body as a space for experimentation and expression, and to work and live against an hegemonic society. A mesmerising performance where electronic layers, synths and samples collide with blunt rhythms, chaotic bits and a magical voice, with intense lyrics.

Room At The Top [*Sala de Reuniões I*], Faculty of Arts and Humanities of the University of Porto, Porto

4.2. 'Welcome to the End of Fun'. Public space, creativity and artistic-cultural interventions

Chair: Robin KUCHAR, Leuphana University of Lüneburg, Germany.

← From reflexivity to transformation: Activist

research at a Prairie Encampment

Rylan KAFARA, University of Alberta, Canada.

← Exoticization and internationalization in the

cultural history of the fashion district Harajuku

Jana KATZENBERG, University of Cologne, Germany.

← Creative economy, crisis and new alternative

spaces in the Port Area of Rio de Janeiro

Sabrina Parracho SANT'ANNA, Universidade Federal Rural do Rio de Janeiro, Brazil.

← Transforming urban public space through art

initiative: Darağaç Art Collective in Turkey

Rabia Özgül KILINÇARSLAN, İzmir University of Economics, Turkey.

Arzu OTO, Dokuz Eylül University, Turkey.

← In between building a refuge and a stepping stone: Organisational

and financial analysis of underground music production in Turkey

Günseli Naz FEREL, Bogazici University, Turkey.

Room to Breathe [207], Faculty of Arts and Humanities of the University of Porto, Porto

4.6. 'Well Paid Scientist'. Documents, social representations, narratives and communities

Chair: Pedro CRAVINHO, Birmingham City University, University of Porto, Transdisciplinary Research Centre Culture, Space and Memory (CITCEM), United Kingdom/Portugal.

← Bone in the Throat. Documenting and video

archiving the Montréal hard-core scene

Olivier BÉRUBÉ-SASSEVILLE, University of Quebec in Montreal, Canada.

← People and dancefloors: Narratives of drug-taking

Eveleigh BUCK- MATTHEWS, Coventry University, United Kingdom.

Giulia Federica ZAMPINI, University of Greenwich, United Kingdom.

← Beating drums, living in communities: discourse, representation, and performance of self and group identity

in Brazilians community-based percussion bands

Fábio MARQUES, University of Minho, Portugal, Brazil

← The audiovisual archeology of David Bruno

Hugo CANOSSA, Open University, Portugal.

← The (in)visibility of the backstage: representations

in a technical environment

Pedro Miguel FERREIRA, University of Coimbra, Center for Social Studies, Portugal.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

8.4. Panel: Music and cancel culture in the digital era

Chair: Simone Pereira de SÁ, Federal Fluminense University, Brazil. **ORGANIZER**

← **Fandom controversies, haterism and cancel culture on digital networks and platforms**

Simone Pereira de SÁ, Federal Fluminense University, Brazil.

← **Bigmouth Strikes Again! Morrissey's controversies and the culture of cancellation**

Thiago Pereira ALBERTO, Federal Fluminense University, Brazil.

← **'Fuck you Roger, play the songs!': rock, politics, artist-audience conflicts and the rise of ex-fans**

Jonas PILZ, Federal Fluminense University, Brazil

← ***Shazam Tracks & Voice Notes* DJ PERFORMANCE**

Jake WILLIAMS, Birmingham University, United Kingdom.

The global pandemic has temporarily transformed the way music is listened to in East London. In the absence of licensed premises or large corporate music festivals, most of the music that is heard in public spaces is generated by the communities that live there. Using a mobile device, we have been recording the soundscapes of various squares and parks, where bike-speakers and portable sound systems often create ad-hoc, community-generated listening environments. In our performance we use fragments of the recorded audio, the original tracks (identified via the music-recognition app Shazam) and specially composed DJ tools as counterpoints for abstract digital DJ performances. My work explores the creative possibilities provided by consumer digital DJ technologies (DDT) for improvised electronic music performance in experimental and hybrid contexts. Consumer DDTs are widely used due to their relative low cost, expansive functionality, their ease of use, and their hands-on and intuitive interfaces. Yet where turntablism has evolved to be a plural and hybrid practice that participates equally in hip-hop, DJ-ing, experimental music and sound art, DDTs remain confined to DJ-ing and electronic dance music. Are there ways of using DDTs that depart from their intended usages, creating new sonic and performative possibilities? How can unusual approaches to sonic materials be employed? This research has the potential to benefit DIY music-making communities as the use of this technology removes barriers to entry (such as expense and the amount of set-up / technical knowledge) required to perform with Ableton Live, MaxMSP or hardware paradigms.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

9.3. 'Exploding views'. Post-digital resistance and activistic narratives

Chair: Juho HÄNNINEN, University of Helsinki, Finland.

← **Post-digital music and the subtechnology of resistance in Chilean electronic music practices**

Emilio Adasme CAMPOS, Pontifical Catholic University of Chile, Chile.

← **Media activism in the music industry: the resistance of working-class women in online music network projects**

Beatriz MEDEIROS, Universidade Federal Fluminense, Brazil.

← **A digital practice within, against and beyond capitalist mode of production**

Gregoire ROUSSEAU, Station of Commons, Helsinki.

← **Imagetic and discursive narratives of the far right:**

Expressions of hate and colonization of the imaginary

Denise Osório SEVERO, University of Brasília, Transdisciplinary Research Centre Culture, Space and Memory, Brazil and Portugal. (ONLINE)

Maria da Graça Luderitz Hoefel, University of Brasília, Transdisciplinary Research Centre Culture, Space and Memory, Brazil and Portugal. (ONLINE)

← **RADIANT: Exposing and exhibiting an irradiated vagina and a cancerous endometrium**

Susana de NORONHA, Centre for Social Studies - University of Coimbra, Portugal.

Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

16H30 → 17H00 — PAUSE

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

17H00 → 18H00 — CLOSING REMARKS

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

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

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

18H00 → 19H00 — FLASH BOOK LAUNCHES

Price: free.

British Progressive Pop 1970-1980

by Andy Bennett

Description: Positioned between the psychedelic and counter-cultural music of the late 1960s and the punk and new wave styles of the late 1970s, early 1970s British popular music is often overlooked in pop music studies of the late 20th century, but it was, in fact, highly diverse with many artists displaying an eclecticism and flair for musical experimentation. 'Progressive pop' artists such as Roxy Music, David Bowie, the early Queen, the Electric Light Orchestra, 10cc and Steve Harley & Cockney Rebel successfully straddled the album and singles markets, producing music that often drew on a variety of different musical styles and traditions. Similarly, such artists often set new benchmarks for songwriting and production, utilizing the full potential of the rapidly expanding studio technology of the era to produce albums of highly diverse material featuring, in some cases, special studio-crafted effects and soundscapes that remain unique to this day. This book considers the significance of British progressive pop in the early 1970s as a period during which the boundaries between pop and rock were periodically relaxed, providing a platform for musical creativity less confined by genre and branding.

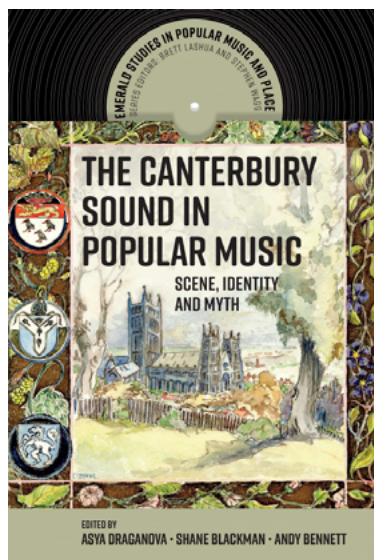
Descrição: Posicionada entre a música psicadélica e contracultural dos finais dos anos 1960 e os estilos *punk* e *new wave* dos finais dos anos 1970, no início da década de 1970 a música popular britânica é frequentemente ignorada nos estudos de música *pop* dos finais do século XX, mas era, de facto, muito diversa, com muitos artistas a exibirem um ecletismo e um talento para a experimentação musical. Artistas de "pop progressivo" tais como Roxy Music, David Bowie, a Queen no seu início, a Electric Light Orchestra, 10cc e Steve Harley & Cockney Rebel conseguiram pavonear com sucesso os mercados de álbuns e singles, produzindo música que muitas vezes se baseava numa variedade de estilos e tradições musicais diferentes. Da mesma forma, tais artistas estabelecem frequentemente novos padrões de referência para a composição e produção de canções, utilizando todo o potencial da rápida expansão da tecnologia de estúdio da época para produzir álbuns de material altamente diversificado, apresentando, em alguns casos, efeitos especiais de estúdio e paisagens sonoras que permanecem únicas até aos dias de hoje. Este livro considera o significado da *pop* progressiva britânica no início dos anos 1970 como um período durante o qual as fronteiras entre *pop* e *rock* eram periodicamente relaxadas, proporcionando uma plataforma para a criatividade musical menos confinada por género e marca.

The Canterbury Sound in Popular Music: Scene, Identity and Myth edited

by Asya Draganova, Shane Blackman and Andy Bennett

Description: This collection is a unique exploration of the heritage and legacy of the Canterbury Sound: a signature style emerging in the 1960s that draws upon psychedelic music, progressive rock, jazz and pop to capture the real and imagined interactions between people, place and music. The volume recounts the stories, and explores the significance, of the Canterbury Sound as heritage, ongoing legacy and scene. Originating from the experiences and ethnographic research of the three editors, all of whom have lived and worked in Canterbury, the book brings together reflections, stories, and critical insights from well-known musicians, researchers, DIY archivists and fans to explore the Canterbury Sound as an inter-generational phenomenon and a source of cultural identity. Associated with acts like Caravan, Soft Machine, Gong, Robert Wyatt and Kevin Ayers, this romanticised scene has a special place in popular music culture. Chapters examine the emergence of the Canterbury Sound and the associated scene, including the legacies of key figures in forming the Canterbury Sound aesthetic, the documentation of the scene (online and off) and contemporary scenes within the city, which continues to attract and inspire young people.

Descrição: Esta coleção é uma exploração única do património e legado do Som de Canterbury: um estilo característico emergente nos anos 1960 que se baseia na música psicadélica, *rock* progressivo, *jazz* e *pop* para capturar as interações reais e imaginárias entre as pessoas, o lugar e a música. O volume narra as histórias, e explora o significado, do Som de Canterbury como património, legado e cena em curso. Originário das experiências e pesquisas etnográficas dos três editores, que viveram e trabalharam em Canterbury, o livro reúne reflexões,



histórias e percepções críticas de músicos conhecidos, investigadores, arquivistas DIY e fãs para explorar o Som de Canterbury como um fenómeno intergeracional e uma fonte de identidade cultural. Associado a artistas como Caravan, Soft Machine, Gong, Robert Wyatt e Kevin Ayers, esta cena romantizada tem um lugar especial na cultura da música popular. Os capítulos examinam a emergência do Som de Canterbury e da cena associada, incluindo os legados de figuras-chave na formação da estética do Som de Canterbury, a documentação da cena (on e offline) e cenas contemporâneas dentro da cidade, que continua a atrair e inspirar os jovens.

'KISMIF Book Series'

by Paula Guerra and Andy Bennett.

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



18H00 → 00H00 — (AFTER) PARTY

All Tomorrow Parties with KISMIF

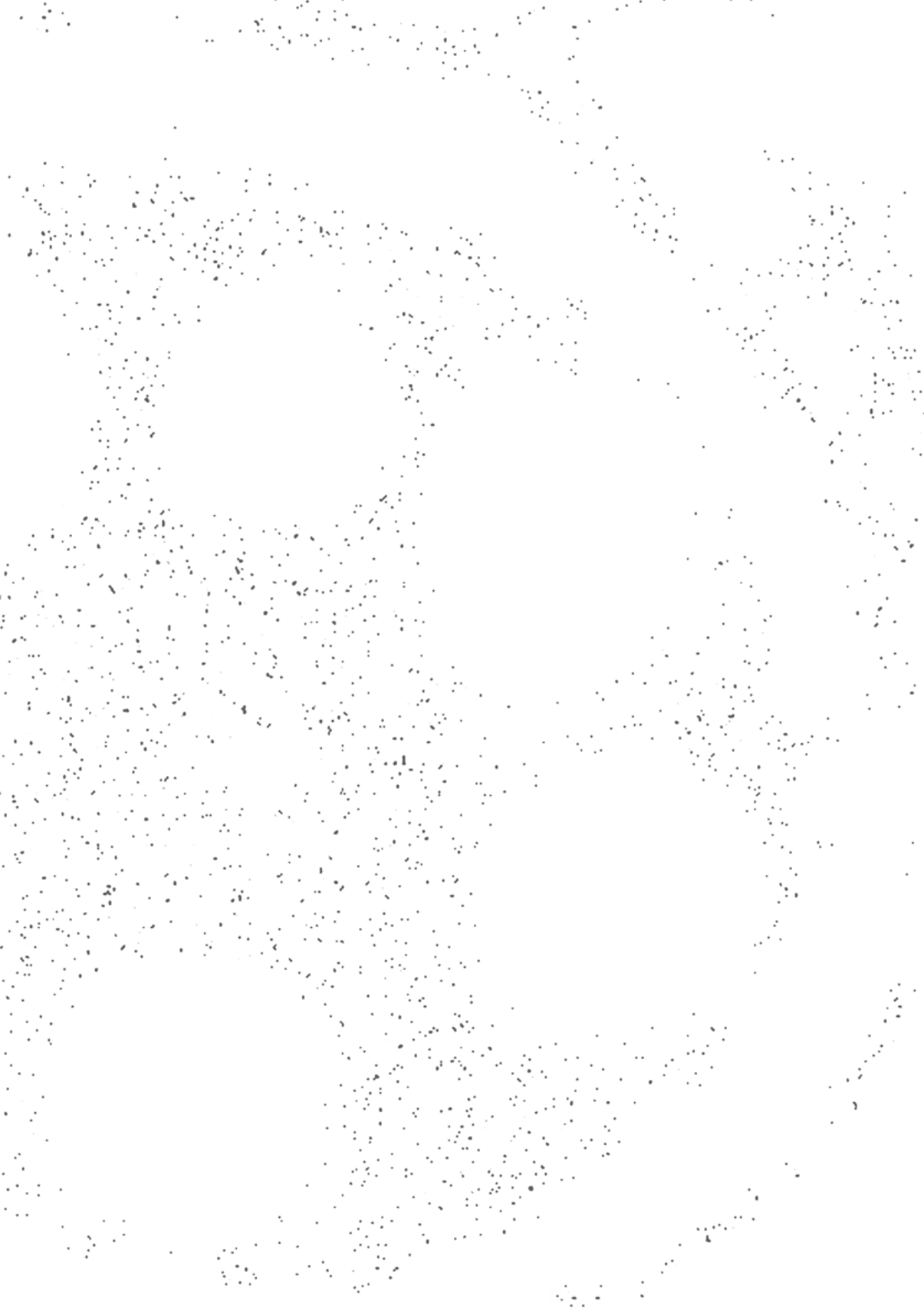
Clubbing: A Boy Named Sue and Victor Torpedo.
Ferro Bar, Porto

Description: Music is freedom, utopia and communion. And this is also KISMIF. That's why we closed the 2021 edition with an after-party at Ferro Bar. As Greil Marcus said, what remains irreducible in punk music is the desire to change the world. It is an obvious and simple desire, but it has an inscribed history that is infinitely more complex - as complex as the game of reciprocities that constitute the daily gestures and organize the way the world has operated. This desire arises with the demand to live life not as an object but as a subject of history - to live as if, in fact, something depended on the actions of each one - and that requirement could only lead to a path of freedom. Today, so many years later, the shock of punk is that every good punk record can still sound like the greatest thing you've ever heard. (...) the power in these bits of plastic, the tension between the desire that fuels them and the fatalism waiting to block each beat, the laughter and surprise in the voices, the confidence of the music, all these things are shocking now because, in its two or three minutes, each is absolute. You can't place one record above the other, not while you're listening; each one is the end of the world, the creation of the world, complete in itself. Every good punk record made in London in 1976 or 1977 can convince you that it's the greatest thing you've ever heard because it can convince you that you never have to hear anything else as long as you live — each record seems to say everything there is to say. For as long as the sound lasts, no other sound, not even a memory of any other music, can penetrate. And here we are, celebrating it together.

Descrição: Música é liberdade, utopia e comunhão. E isso é também o KISMIF. Por isso, encerramos a edição de 2021 com uma pós-festa no Ferro Bar. Como dizia Greil Marcus, o que continua irreduzível no *punk* é o desejo de mudar o mundo. É um desejo óbvio e simples mas tem nele inscrita uma história que é infinitamente mais complexa – tão complexa como o jogo de reciprocidades que constituem os gestos quotidianos e organizam o modo como o mundo tem operado. Esse desejo nasce com a exigência em viver a vida não como objeto mas como sujeito da história – viver como se, de facto, algo dependesse das ações de cada um – e essa exigência não podia senão conduzir a um caminho de liberdade. Hoje, tantos anos depois, o choque do punk é que todo o bom disco punk pode soar como a melhor coisa que já se ouviu. (...) o poder nesses pedaços de plástico, a tensão entre o desejo que os alimenta e o fatalismo esperando para bloquear cada batida, o riso e a surpresa nas vozes, a confiança da música, todas essas coisas são chocantes agora porque, nos seus dois ou três minutos, cada um é absoluto. Não se pode colocar um disco acima do outro, não enquanto se estiver a ouvi-los; cada um é o fim do mundo, a criação do mundo, completa em si mesma. Todo o bom disco *punk* feito em Londres em 1976 ou 1977 pode



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The first of these is the fact that the system is not a simple one. It is a complex system, and as such, it is not possible to understand it by looking at its parts in isolation. The system is a whole, and its behavior is determined by the interactions between its parts. This is a fundamental principle of systems thinking, and it is one that is often overlooked in traditional engineering and science.

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