Université Gustave Eiffel

Mission Arts & Culture — Université Gustave Eiffel

LISAA — LITTÉRATURES, SAVOIRS ET ARTS

PUNK SCHOLARS NETWORK

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9th 2023 JUNE

HORIZONS OF PUNK

1 Rue des Frères Lumière, 77420 Champs-sur-Marne, France

PUNK-ROCK SCHOLARSHIP AND ITS METHODOLOGIES

Horizons of Punk: Punk-Rock Scholarship and its Methodologies

A Collaboration Between Gustave Eiffel University (Laboratoire LISAA)

andPunk Scholars Network UK & South Korea

Friday 9th June 2023, 09:30 – 21:00

(Opening events: Thursday 8th June, 16:00 – 20:00)

Gustave Eiffel University, France

Thursday 8th June 2023, 16:00 – 20:00

Opening Events: Amphithéâtre F2, Bâtiment A. David-Néel, Université Gustave Eiffel, 2 Allée du Promontoire, 93160 Noisy-le-Grand

16:00 – 16:20 **Documentary Preview**: *Liv Wynter Presents How to Catch a Pig – A Film by Conrad Armstrong*

16:30 – 18:00 **Film Screening**: *Faeryville* by Tzang Merwyn Tong

18:15 – 19:45 **Special panel**, "Punk and Pedagogy"

Zachary J. McDowell, "Horizons of (Edu)Punk: Reclaiming the "Open" in Open Education"

Mike Dines, "The World Turned Upside Down: Punk Pedagogy, Auto-Didacticism and Ripping Up the Rulebook in Krishnacore"

Tzang Merwyn Tong, "Zen-Mind Filmmaking: A Pedagogical Approach with roots in Punk"

Friday 9th June 2023, 09:30 – 21:00

Main Conference: Salle de conférence, Bibliothèque Georges Perec, 1 Rue des Frères Lumière, 77420 Champs-sur-Marne

09:30 – 10:00 Coffee / Opening speech

10:00 – 11:00 **Keynote**:

Bernhard Steinbrecher, ""Punk rock can never be new again". About the horizons of punk(-music) analysis"

11:00 – 12:30 **Panel 1: Trace & Lineage**

Yorgos Paschos, "Exploring subcultural narratives in postmodern tourist enclaves: The case of York, UK"

Selin Yagci, "Punk Scenes and the Urban Past: How to look for the traces of a punk scene in a city?"

DJ

Heads on Sticks is a music site born from the dazzling vitality currently seizing the world of punk and beyond. Featuring weekly write-ups on the latest in alternative albums/EPs, each release covered is a thorough and subjective take on its merits, its place in the current climate, and in The Head's heart. Sometimes irreverent, sometimes studious, always honest.

Branching out into radio with residencies across Bristol and London (including a flagship show at Aaja Radio), plus a podcast interviewing new artists from the underground, Heads on Sticks also looks set to begin curating and promoting nights later in the year.

https://headsonsticks.co.uk/
https://www.instagram.com/heads.on.sticks/

Film

Faeryville is a 2015 Singapore coming-of-age dystopian film written and directed by Singapore cult director Tzang Merwyn Tong. It tells the story of a group of college misfits who decide to fight their bullies, escalating from youthful idealism to all-out-anarchy. Singapore is Singapore's first dystopian youth film.

The film made its world premiere to rousing reception in Los Angeles, California, represented by US distributor Eleven Arts, followed by a limited theatrical release in Singapore. It is the Closing Night Film of "Singapore Unbound" program at Brisbane Festival and won the Award for Best Original Story at FLIXX Festival in the United States.

On the surface, *Faeryville* may look like a film about misfits and trouble makers, but on a deeper level, you will realize that it is really a film about youth who cannot fit in, and are struggling to make sense of their identity and teen-hood; and how the marginalized sometimes need to find extreme ways to express themselves.

Régional d'Art Contemporain Occitanie and even supporting Kate Nash multiple times, Liv's work has built a community of people around it keen to see what they will burn down next.

Liv previously worked at The Outside Project, an LGBTIQ+ homeless shelter and was part of the team that opened STAR Refuge, London's first LGBTIQ domestic violence refuge, during covid. Liv is a dedicated abolitionist grass roots organiser and stands in solidarity with all groups organising against oppression. Quit your job, join a band, start a gang.

Exhibition

Toby Evans-Jesra and The Snailman are two creatives based in the UK. Their illustration work and collaborative projects are dark, grotesque and absurd; dwelling in the monstrous and surreal whilst remaining grounded in confronting the brutality of police and state violence.

Both artists have created illustrations and designs for various migrant justice grassroots organisations, community projects, direct action groups and band merchandise for various bands in London's DIY music scene. They both work collaboratively on the DIY organisation Solidarity Tapes (a group aiming to bridge music and activism and raise vital funds for frontline activist groups).

More recently, both artists have been working alongside Liv Wynter for their radical night 'How To Catch A Pig' providing large set pieces, posters, and propaganda for the events.

Daniele Babusci, "The limits and potential of DIY practice in organizing great punk festivals, an ethnographic investigation."

12:30 – 13:30 Lunch (Salon d'honneur)

13:30 – 14:15 **Conversation with Hervé Zénouda**: "From Punk to Electroacoustic and Minimalism"

14:15 – 15:15 **Panel 2: Against the Rules**

Ondřej Daniel, "Methodologies of Czech Punk Scholarship: Politics Above All?"

Céline Murillo, "Binding film-analysis and history to outline the feminist playground in No Wave Films"

15:15 – 15:45 Coffee Break

15:45 – 16:45 **Panel 3: Approaches from the proto- and early punk rock**

Grace Healy, "The Individual and the Collective in 1970s British Punk-Rock: Towards a Philosophical-Subcultural Hybrid Approach"

Guillaume Dupetit, "Detroit in the late 1960s: crossing "black rock" and "proto punk""

16:45 – 17:15 Closing Address

Evening Events : Cafétéria, Maison de l'étudiant, 1 Rue des Frères Lumière, 77420 Champs-sur-Marne

17:30 – 18:10 **Book Launch**, Marie Arleth Skov (Danish art historian based in Berlin), *Punk Art History: Artworks from the European No Future Generation* (May 2023).

18:10 – 18:45 **Performance:** Punk Poetry from Liv Wynter

18:45 – 19:15 **Exhibition:** Artwork from Toby Evans-Jesra & The Snailman

19.15 – 21:00 **DJing + Buffet/Drinks**

Abstracts

"Punk rock can never be new again". About the horizons of punk(-music) analysis

Bernhard Steinbrecher, University of Innsbruck

In my talk, I want to stimulate the discussion about the horizons of a music-oriented punk scholarship. I will use punk and its sounds as a lens to reflect on how to approach the evolution of the aesthetic and discursive practices of a long-standing popular-musical genre world, including its (ever-changing?) relationship to the cultural, social, political, technological, economic, and other global contexts.

My starting point is the somewhat paradoxical situation that punk is, on the one hand, very often framed as something that is "more than music," i.e., adhering more strongly to a certain way of living and attitude than to specifically defined (musical or other) aesthetics. On the other hand, it has come about that the junctures between the/a certain/the predominant idea of punk and distinct sonic constellations have become more and more stable since the early 1990s, the latest, together with the establishing of gridlocked narratives with regards to (a rather narrow selection of) seminal protagonists, events, albums, and songs.

With this observation, I do by no means want to foster a cultural-pessimistic critique of stagnation and homogenization, but rather strive to open up new theoretical perspectives and methodological pathways for the analysis of a music(al culture) that I consider to be still, and cross-generationally, relevant.

Specifically, I will address punk and punk scholarship, first, kind of upside-down, namely from the viewpoint of punk's natural opponent in the form of the *mainstream*, understood as a particular frame of cultural debate (Steinbrecher 2022). Second, I will discuss how Nowak's and Whelan's notion of *genre work* (2022) might help to understand the

Book Launch

Marie Arleth Skov is a Danish art historian based in Berlin. She holds a Magistra Artium from Freie Universität Berlin and a co-tutelle de thèse (double degree) PhD, which was rewarded summa cum laude, from Leipzig University and the University of Copenhagen. She has curated several exhibitions, most recently "Claudia Skoda: Dressed to Thrill" at the Kulturforum in Berlin (2021). Her new book, *Punk Art History: Artworks from the European No Future Generation* (May 2023) is published by Intellect Books in collaboration with the Punk Scholars Network. In the book, Skov traces the connections between the punk movement and art history, through archive research, interviews, and art historical analysis. It is about dada and dystopia, feminism and futurism, original and copy, surface and depth, power and resistance.

Punk Poetry

Liv Wynter is a trans and working class grassroots organiser and performer bouncing between SE15 and N15. They create live art, sometimes alone but more often with bands and collectives. Their sellout night, How To Catch A Pig, is a celebration of creatives who also organise against the state with a focus of queer and trans performers and has a sibling night called How To Catch A Poet. Their band press.release, and their DJ/MC double act Dance Mums are residents. They spent 2022 touring stadiums with Queer House Party, playing Secret Garden Party, Boomtown, Wilderness, Latitude and Sziget, and being banned from the Southbank Centre for decapitating the queen. They are currently in residence at Museum of Homelessness.

They have written 2 plays (Rise of the Refrain '21, And So The Choir Gathers '19) which both featured live punk music, untrained performers, and sold out their runs. With successful residencies at Project Indigo, Wysing, FACT (and an infamously less successful one at Tate), exhibiting at WORM Rotterdam, Wysing Arts Centre and Centre

Conversation

Hervé Zénouda is a French musician and composer.

As a drummer, he participated in the French punk scene of the late 1970s (Stinky Toys, Loose Heart, Guilty razors...) and in the new-wave scene that followed (Mathématiques modernes, Modern guy, Philippe Chany, Elli et Jacno, Lio...). In the 1990s, he was drummer on several albums (Ramuntcho Matta, Denis Frajerman, Jean-François Coen...). But also as composer on several compilations (Unprod, Trace Label...). At the same time, he composes music for short films, CD-ROMs and live shows (theater and puppets), and is involved in the design and production of interactive systems (educational programs for the general public, digital training tools for companies).

From the late 1990s onwards, he published several CDs as a composer in a neo-experimental style influenced by American minimalism and European electroacoustics: Vies secondes (1999, Trace Label/Le culte du cargo), inspired by the American minimalist and neoclassical movement, this album combines computer music and acoustic instruments to produce instrumental music full of orchestral half-tones; *Demain, dès l'aube...*, (2002), his second album on Trace Label/Le culte du cargo (In this album of varied musical styles, the machines have given way to the musicians, who alternate between written pieces and improvisations); *Notes et Fragments* (2005) for the Italian magazine *Expérience*; *Leçons de chagrin* (2006), an album of experimental songs with Elisa Point on vocals: the vinyl *Micrologies N°1* (2020) on Optical Sound; the post-punk album Mitzpah: Lomesome Harvest (2022) on the Pop Supérette label.

As a producer, he has released several records on Trace Label concerning electroacoustic music and minimalism, such as *L'ange* (Michèle Bokanowski, 2003), *Pour un pianiste* (Michèle Bokanowski, 2005), *La condition captive* (Christine Groult, 2007), *Post-Minimalism: 4 countries / 19 composers* (Divers, 2007), Michèle Bokanowski (Michèle Bokanowski, 2008), and *Étoile Absynthe - Chant d'ombre* (Michèle Bokanowski, 2010) with the OpticalSound label.

processes and practices of "genre-ing" in connection with punk, i.e., how punk's discursive elements "that 'stick' with the musical form" (p. 10) are constantly re-negotiated, stabilized, and developed.

Throughout these considerations, I will also present some of the music-analytical concepts I have developed (Steinbrecher 2016, 2021) and discuss their potential for an extended understanding of punk's musical intricacies.

Exploring subcultural narratives in postmodern tourist enclaves: The case of York, UK

Yorgos Paschos, University of York

Understandings of historic cities are dominated by authorized heritage discourse (AHD) focused on the tangible. But what if the focus was on intangible heritage, the marginalized stories and counter-narratives of punk? How might de-legitimizing heritage places shift how the heritage of a historic city is understood and interpreted? The historic city of York (UK) has long been perceived as a place rich in remnants of various eras. Over the last few decades, the city's historic centre, defined by the Roman walls and the Minster, has been transformed into a popular tourist attraction. The town's rapid redevelopment as a tourist destination has led to a 'typically postmodern coupling of enterprise and heritage' (Mordue 2005: 179) and is based on the nexus between gentrification, tourist gaze and heritage attraction paving the way for the understanding of York as a postmodern tourist enclave.

Through and because of such remodelling, York has been dominated by an imposed tourist gaze which concerns the city's tangible heritage. This is the by-product of AHD (Smith 2006), perceived as the official, top-down approach to conceptualizing heritage. More specifically, AHD imposes a strict interpretation of what heritage is, regulating and legitimising dominant groups' identities.

With that in mind, York's heritage should not be reduced to a mere tourist simulacrum of historical remains. A close look at the city reveals a rich subcultural music scene characterized by live music in grassroots music venues (GMV) that produce intangible forms of counter-cultural heritage. Hence, if York's official heritage branding concerns a tourist enclave of hegemonic narratives, then the use of collaborative research methods is able to de-legitimize these authorized accounts and create counter-narratives of cultural memory that are productive of unheard stories. This methodological framework includes place-based photovoice and walks with community members in important music-making and community-formation sites, such as GMVs. In that way, light is shed on marginalized stories about the past and present based on a community-centered methodology which empowers local populations. By sharing their own experiences and attachment to local music heritage sites, participants promote their reality and engage in a critical dialogue that includes their local gaze upon heritage.

Punk Scenes and the Urban Past:
How to look for the traces of a punk scene in a city?

Selin Yagci, Universitat Oberta de Catalunya

Ethnographic fieldworks on music and cultural scenes have remarked that scene participation happens through temporal encounters in ever-changing places rather than within a space that has fixed borders. In many localities, everyday practices of punk scenes are shaped through the socialization around the cultural circulation and shaped the places in return. Punk as a cultural scene goes beyond a space for musical events and circulation of DIY products, embodying the urban experiences in the cities it exists in. While punk bands mark the history by mentioning cities, neighborhoods and specific places in their songs, many terms used by

Maker movement, or "hacker" culture (all supposedly sharing a similar "ethos" of punk) when bringing these aspects into pedagogy? When "punk" aesthetics become the purview of multimillionaires like Travis Barker and Kourtney Kardashian, former "punks" get outed as racist bigots. How do we reclaim the space that the punk ethos helped to bring about?

Despite Wikipedia's numerous problems with harassment, content gaps, and representation, there might be a way to reclaim space. Teaching with Wikipedia brings about new consciousness among participants, one that shares an ethos with that of punk and is linked early on to the EDUPUNK movement (Groom, 2008). This "experiential epistemology" has been linked with numerous social justice benefits as well, including self-efficacy amongst first-generation students and addressing knowledge gaps caused by systemic biases (McDowell and Vetter, 2022).

This presentation is one to share praxis, but also in conversation - to invite discussion on how to reclaim the ethos of "open" and imbue it with the "freedom" of "free." Presenting lessons learned over a decade of teaching with Wikipedia, I will showcase how I and others have utilized open practices to not only interrogate classism, racism, and neoliberal capitalist ideologies but from a space that gives back and engages young people's willingness to "get involved" and imbues them with a DIY punk attitude towards information and access.

Binding film-analysis and history to outline the feminist playground in No Wave Films

Céline Murillo, Pléiade-Université Sorbonne Paris Nord

The No Wave scene that was born in New York in the late seventies retains most of the tenets of punk philosophy such as questioning all the rules and the DIY ethos while showing itself as a more arty version of punk. It rejected the norms of bourgeois society in a blunt "NO!" cry. The scene's refusal of patriarchal order allowed numerous women to become filmmakers. As they did so they didn't follow the filming techniques that makes mainstream film style invisible. Their ferocious attack on the Hollywood style runs parallel to their attack on patriarchal power. In a case study of a particular film by Bette Gordon *Empty Suitcases* (1980)*,* I would like to show how a totally non-fan method, based on traditional textual filmic analysis grounded on a solid scholarship about the historical background, namely the history of terrorist groups such as the Weather Underground can make sense of both the film and the context that allowed its creation.

Horizons of (Edu)Punk: Reclaiming the "Open" in Open Education

Zachary J. McDowell, University of Illinois at Chicago

Open scholarship, resources, and practices are all the rage in the academy and education worldwide. However, we must be careful of these "open" practices, as they run rampant Betsy Yoon (2023) recently noted that much of the "open" movement has become part and parcel of the neoliberal state. This is unfortunately not surprising to those involved in punk and punk adjacent movements, as many practices, aesthetics, and other cultural milieu become co-opted by other forces. How can we grapple with the neoliberalism, commercialization, sexism, and racism in purportedly DIY and "open" culture spaces such as Wikipedia, the

scene members to refer to places and practices emerge through the everydayness of the scenes.

In many places across the world, punk took the streets: memories of arbitrariness of the meetings in a park, renamed squares and street corners, terms to refer to having cheap drinks outdoors, they all matter and are political. Just as much as the punk songs talking about the city. Conducting a fieldwork on remembering and re-marking these places is important to reflect on a punk scene's alternative history. Yet, it is not an easy work to historicize the punk scene along with the urban past. It requires reconsidering the "field" in ethnographic fieldwork in different temporalities.

Is it methodologically possible to look for the past in a field that is situated in the present? This presentation argues that yes, it is. By drawing on the fieldwork experience that I conducted in Ankara and Madrid, two capitals that had visible punk scenes in the 1990s and 2000s, I utilized an approach that denies privileging present over the past (and vice versa) when analyzing the discourses, interviews and everyday conversations on the city and the punk scene. Referring to Svetlana Boym on urban past and Jacque Derrida on the trace work, it is aimed to present a methodological approach emerged in this research to make sense of the urban space as a field that contains lived experiences of past and present.

The limits and potential of DIY practice in organizing great punk festivals, an ethnographic investigation

Daniele Babusci, University of Rome

The work presented here is part of my PhD research on the development, socialization and change of the punk scene in Rome from its origins to today. On that occasion the research question was to understand which factors of the social structure and cultural system had allowed the diffusion of punk in Italy. During my work I'm interested in

the functioning of the punk scene, considering both the activities of organization of sociality, such as organization, production and distribution, and the boundaries of the same, the places of use, the methods of communication, but also the values and purposes of the people who participate in it. The intent of the contribution is to reflect on the limits and potential of DIY practice in organizing musical events. I conducted ethnography at a three-day Hard Core punk festival in a rural location away from town. The festival is organized and managed in DIY style, that it takes place over the course of a week, including the phase of laying and setting up the structures, carrying out the events and dismantling them. By applying the participant observation technique, I actively contributed to the realization of the festival by carrying out most of the expected roles. From the assembly and setting up activity, to that of barman, order and cleaning, and I also participated in all the organizational meetings. I supplemented my observations with informal interviews with the organizers and volunteers and attendees of the event. I thus deepened the methods of organization and management of the festival, in its various phases from conception to execution, and for the various sectors (music, cultural activities, accommodation, catering, merchandising, safety). I considered ways of participation and decision making as well as the individual background of the organizers and volunteers. In doing so I was able to observe how a great festival contributes to the survival of the punk lifestyle and the DIY philosophy, in practices, values and imagination.

Methodologies of Czech Punk Scholarship: Politics Above All?

Ondřej Daniel, Metropolitan University Prague

The aim of the paper is to analyze a recurring pattern in the Czech scholarship focusing on punk, that of different interference of punk and politics. From the very outset, an 'anti-system' stance was integral to Czech adaptations of punk (sub)culture. This was expressed not only in opposition to the Communist state, with its police, army, education and psychiatric facilities, but also in attacks on the 'conformist' working class under late socialism and particularly on the Roma community, who were seen as a Communist-protected minority. As such, some punks engaged in radically anti-social acts that resembled those of the predominantly right-wing skinheads and hooligans. Meanwhile, a new and more self-reflective group of Czech punks with ties to alternative culture was voicing its opposition to fascism and moving steadily towards anarchism. Anarchist punks, in particular, were instrumental in organizing the first groups to oppose the far right. They were joined by other young members of alternative scenes, including relatively new ones that had emerged among Czech young people at the end of 1980s (for example, skateboarding and hardcore scenes) as well as some remnants of former underground and alternative groups under socialism. While Czech antifascism after 1989/1990 was based to some degree on a blank slate after the fall of the communist dictatorship, research on earlier modes of anti-fascism has helped identify key anti-fascist tropes, particularly from Germany. Both the history of political violence in western Germany and the German autonomist movement strongly influenced Czech antifascism. As a result, the latter tended to have a revolutionary mission that understood antifascism as the first step in the radical re-building of society. Research in punk fanzines of the early 1990s, also proved their green anarchist leanings by opposing nuclear energy, promoting the activities of Animal Liberation Front, and with critiques of militarism, and the direct action tactics of radical ecologists. Only relatively recently, different scholars have started to investigate the second large axis, that of commodification of Czech punk in it's soon to be 45 years of existence, while several crucial issues in relation to punk still await their scholarly reflection.