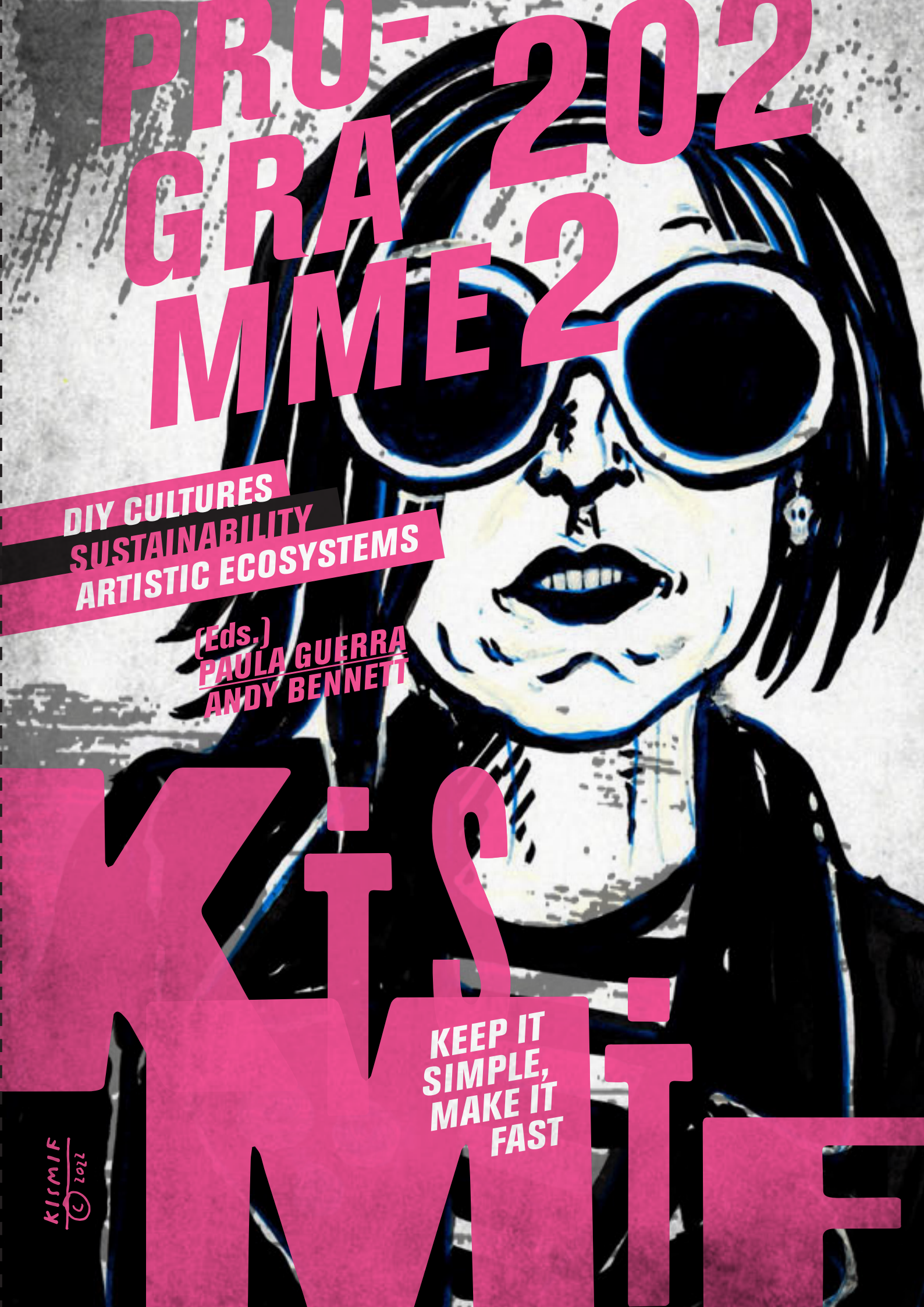

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DIY CULTURES + SUSTAINABILITY + ARTISTIC ECOSYSTEMS

PROGRAMME 2022

(Eds.) PAULA GUERRA + ANDY BENNETT

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KISMIF CONFERENCE

13 - 16 July 2022


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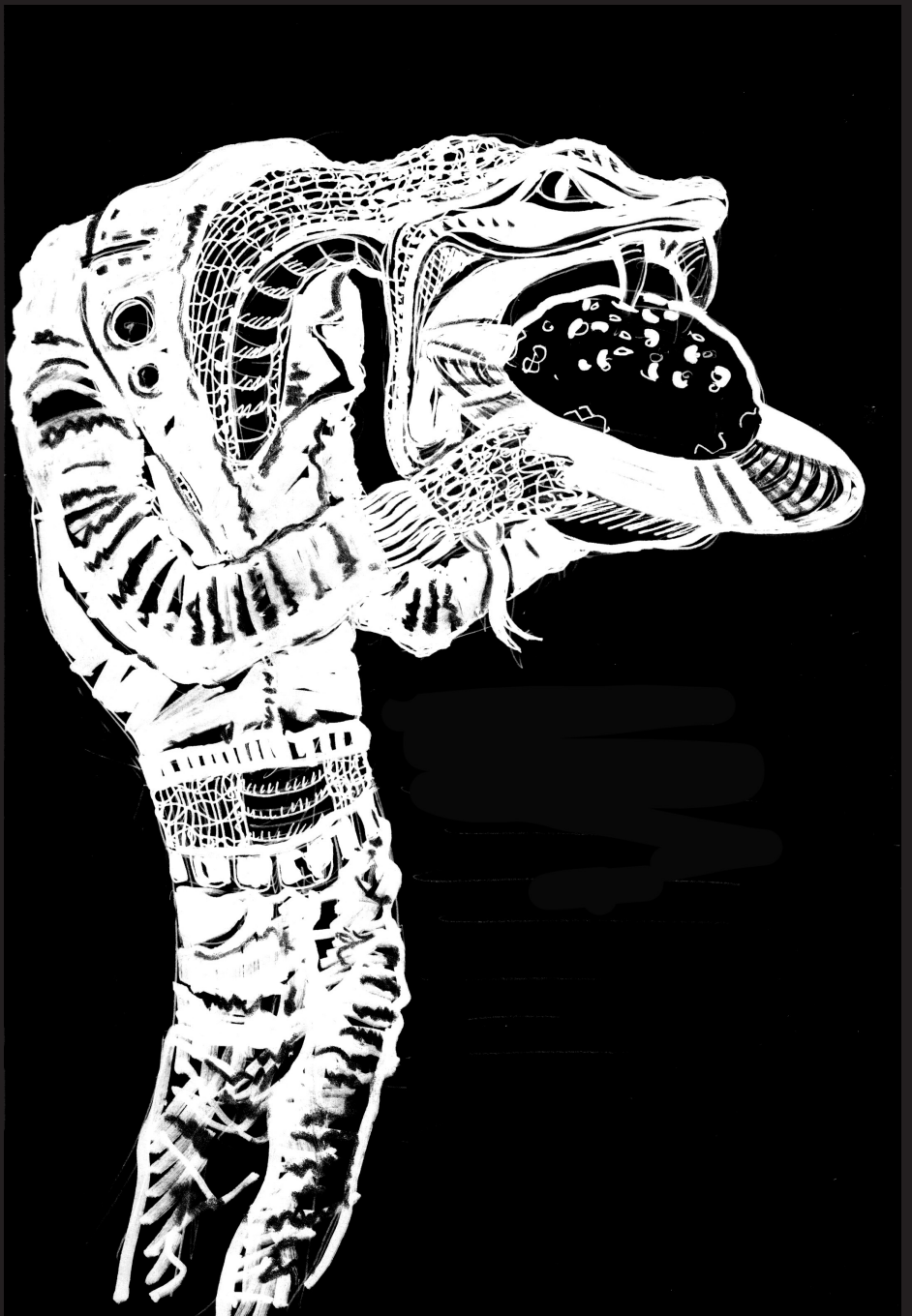
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ABOUT

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 edition of 2021, focused on the theme of **'DIY Cultures and Global Challenges'**. The 2022 edition will be centered in the theme of **'DIY Cultures, Sustainability and Artistic Ecosystems'**. 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. This year, we have a very special novelty: the realisation of the **KISMIF Conference in Brisbane**. This shows our capacity of adaptation and resilience to the globalised world health crisis we are facing. We would like to point out right now the complex construction that makes up this programme. And this is all the more evident in the fact that, although we are resuming the biannuality of the KISMIF Conference now in 2022 - after 2021 - the number of proposals for papers, performances, exhibitions and workshops is the highest ever: over 200 proposals.

Welcome to KISMIF Conference 2022.

Paula and Andy



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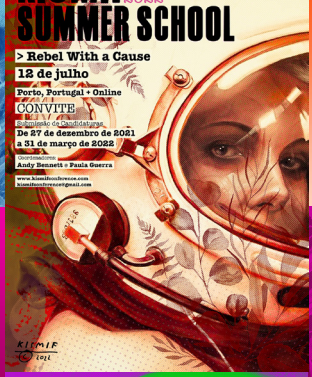

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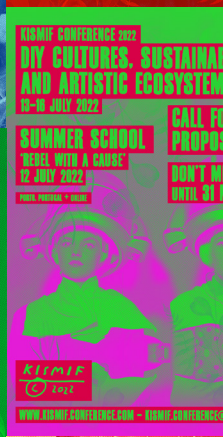

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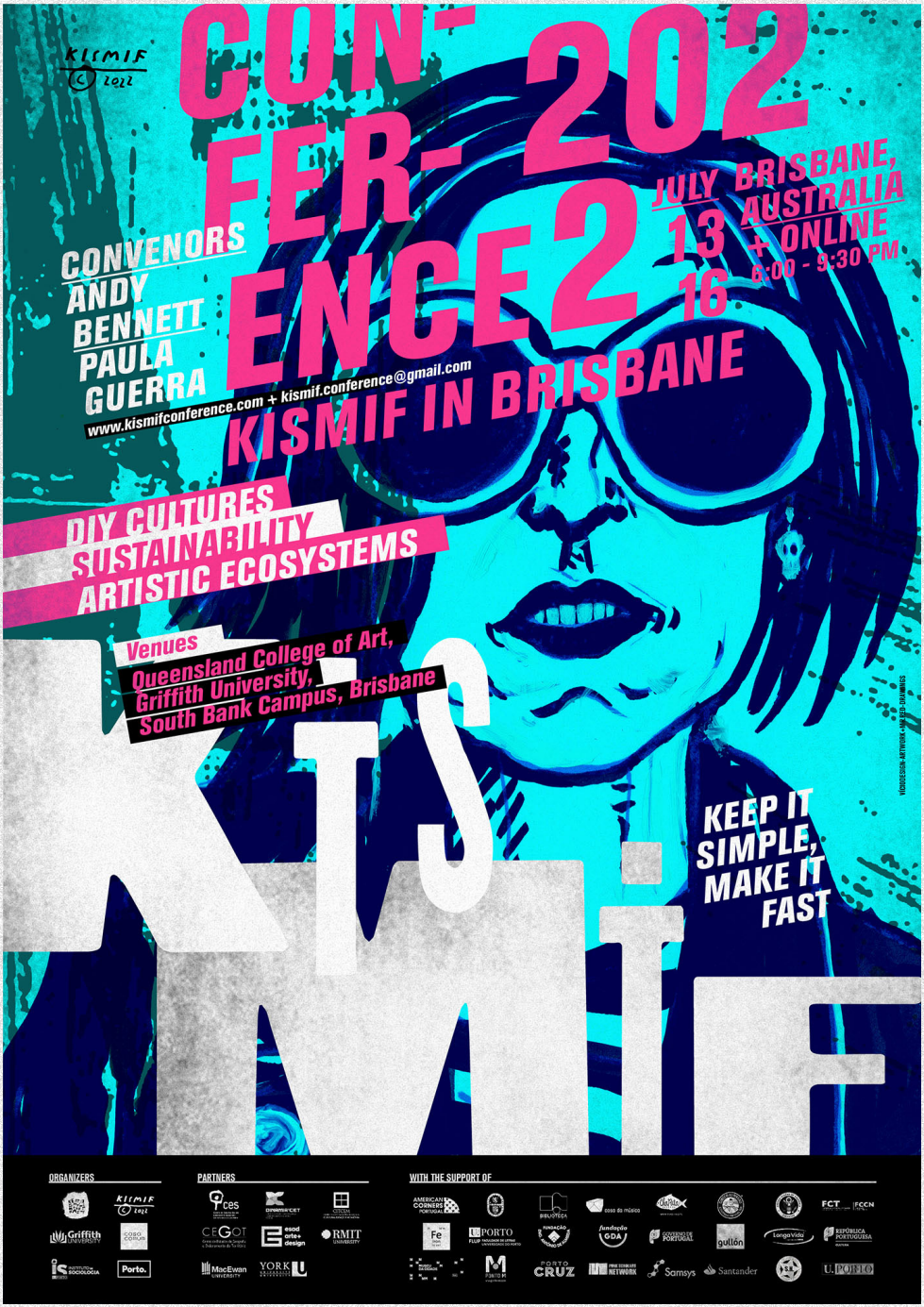
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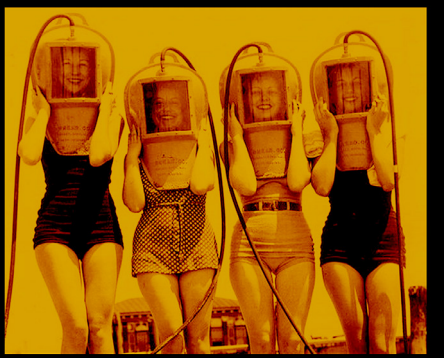

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JULY 13 16
BRISBANE, AUSTRALIA + ONLINE
6:00 - 9:30 PM
KISMIF IN BRISBANE
DIY CULTURES
SUSTAINABILITY
ARTISTIC ECOSYSTEMS
Venues
Queensland College of Art,
Griffith University,
South Bank Campus, Brisbane
KEEP IT SIMPLE, MAKE IT FAST
ILLUSTRATION + ARTWORK + KEY VISUAL BY MARIEL
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Barracuda Clube de Roque
Casa Comum Universidade do Porto
Casa da Música
Faculty of Arts and Humanities of the University of Porto
Ferro Bar
Museu da Cidade
TM Rivoli
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KISMIF SUMMER SCHOOL 2022
"REBEL WITH A CAUSE" 12 JULY 2022 15H30-16H00

LOVE, SEX AND RADICAL ETHNOGRAPHY

KEY SPEAKERS: ELISE IMRAY PAPINEAU AND MICHAEL MACDONALD



CIBERMÚSICA CASA DA MÚSICA, PORTO, PORTUGAL + ONLINE

KISMIF SUMMER SCHOOL 2022
"REBEL WITH A CAUSE" 12 JULY 2022 11H30-12H00

FORM AND FUNCTION: DECONSTRUCTING MUSIC GRAPHICS

KEY SPEAKER: RUSS BESTLEY



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KISMIF SUMMER SCHOOL 2022
"REBEL WITH A CAUSE" 12 JULY 2022 15H00-15H30

YOUTH CLIMATE ACTIVISM IN PORTUGAL: PRACTICES AND DISCOURSES

KEY SPEAKER: RICARDO CAMPOS



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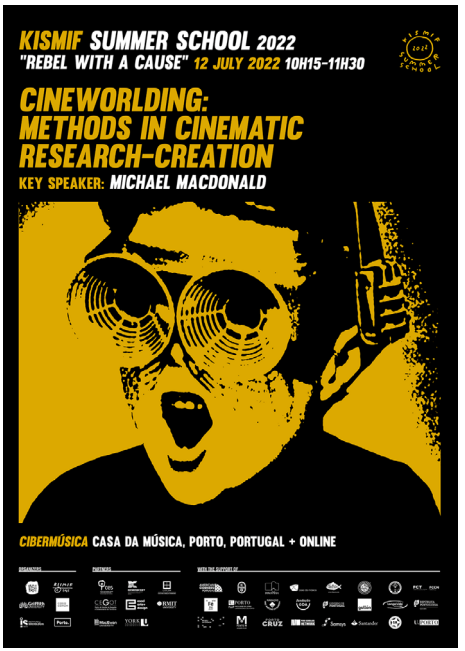
KISMIF SUMMER SCHOOL 2022
"REBEL WITH A CAUSE" 12 JULY 2022 12H00-12H30

HOW WE GOT INTO POPULAR MUSIC STUDIES, AND WHERE DO WE GO FROM HERE?

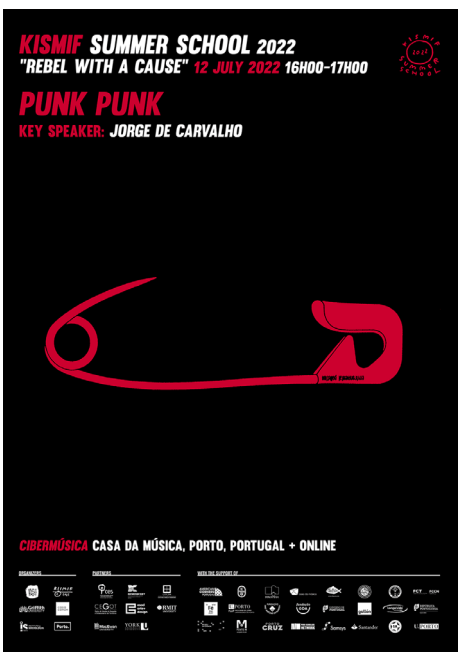
KEY SPEAKER: MIKE DINES



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KISMIF SUMMER SCHOOL 2022
"REBEL WITH A CAUSE" 12 JULY 2022 10H15-11H30
CINEWORLDING:
METHODS IN CINEMATIC
RESEARCH-CREATION
KEY SPEAKER: MICHAEL MACDONALD
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KISMIF CONFERENCE 2022
>>> SPECIAL SESSION 15 JULY 2022 18H00-20H00
MARK FISHER & MUSIC:
A COLLECTIVE LISTENING SESSION
AT KISMIF CONFERENCE 2022
WITH: SIMON REYNOLDS ANA BIGOTTE VIEIRA DAVID WILKINSON
FILIPE FELIZARDO MATTHEW WORLEY MIGUEL CARDOSO
PAULA GUERRA PEDRO QUINTELA
EMANCIPATORY POLITICS MUST ALWAYS DESTROY THE APPEARANCE OF A 'NATURAL ORDER'; MUST REVEAL WHAT IS PRESENTED AS NECESSARY AND INEVITABLE TO BE A MERE CONTINGENCY. JUST AS IT MUST MAKE WHAT WAS PREVIOUSLY DEEMED TO BE IMPOSSIBLE SEEM ATTAINABLE.
MARK FISHER
(1968-2017)
CIBERMÚSICA CASA DA MÚSICA, PORTO, PORTUGAL + ONLINE
FREE


KISMIF SUMMER SCHOOL 2022
"REBEL WITH A CAUSE" 12 JULY 2022 16H00-17H00
PUNK PUNK
KEY SPEAKER: JORGE DE CARVALHO
CIBERMÚSICA CASA DA MÚSICA, PORTO, PORTUGAL + ONLINE


KISMIF CONFERENCE 2022
>>> SPECIAL SESSION 16 JULY 2022 17H00-18H00
F**K GENDER ROLES
WITH: ANGELS BRONSOMS GINA ARNOLD
FREDARA MAREVA HADLEY TANYA PEARSON
CIBERMÚSICA CASA DA MÚSICA, PORTO, PORTUGAL + ONLINE
FREE

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

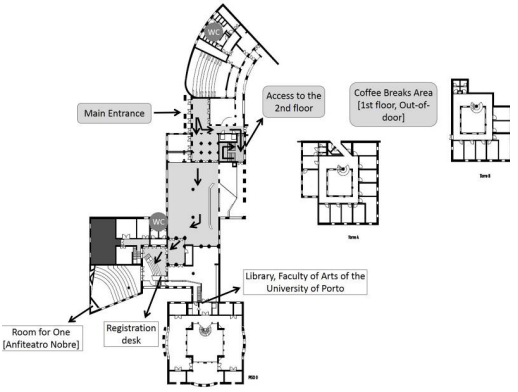
By Train: If you want to get to Porto by train, you should get off in one of two main stations: Campanhã or S. Bento. If you get off at Campanhã, there are 2 means of public transport available: (a) by metro: take any of the lines that go by Campanhã because any one of them will take you to Casa da Música 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).

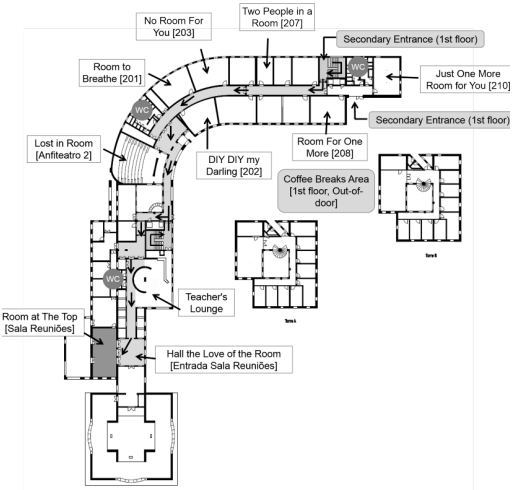




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► FLUP - 0th Floor



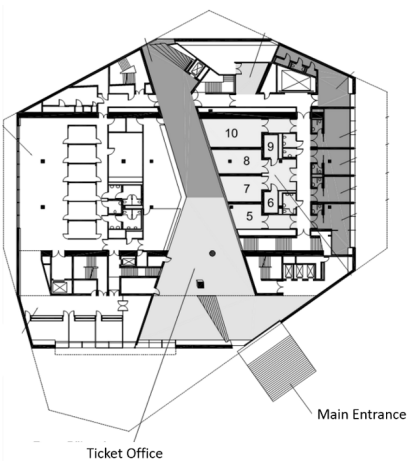
► FLUP - 2nd Floor

×... 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

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, you can 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. If you get off at S. Bento, 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.



▸ Casa da Música - 1st Floor

×... HOW TO GET TO BARRACUDA – CLUBE DE ROQUE?

By Metro: The nearest Metro stations to Barracuda Clube do Roque are the Metro stations with the name 'São Bento' or 'Aliados'. To go to the both Metro Stations you should take the line D. For more information: http://www.metrodoporto.pt

By Bus: Nearest to Barracuda Clube do Roque, there is a bus stop called 'São Bento'. This bus stop is served by the following bus lines: 207, 303, 400, 904, 905, 11M. 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



► ©KISMIF



×... 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

×... HOW TO GET TO CÍRCULO UNIVERSITÁRIO DO PORTO (CUP)?

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 Planetário. The Faculty of Arts is located in Via Panorâmica, near the motorway junction. For more information: http://www.metrodoporto.pt

By Bus: The Círculo Universitário do Porto is served by the following bus lines: 200, 204, 207. Regardless of the departure point, the closest bus stop to FLUP is Planetário. 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 Planetário. 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; (a) Praça D. João I and get on bus 200 or 207. You will have to get off at Planetário in Rua do Campo Alegre.

By Car: Circulo Universitário do Porto 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).





► ©KISMIF

×... HOW TO GET TO FERRO BAR?

By Metro: The nearest Metro stations to Ferro Bar are the Metro stations with the name 'São Bento' or 'Aliados'. To go to the both Metro Stations you should take the line D. For more information: http://www.metrodoporto.pt

By Bus: Nearest to Ferro Bar, there is a bus stop called 'São Bento'. This bus stop is served by the following bus lines: 207, 303, 400, 904, 905, 11M. 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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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.

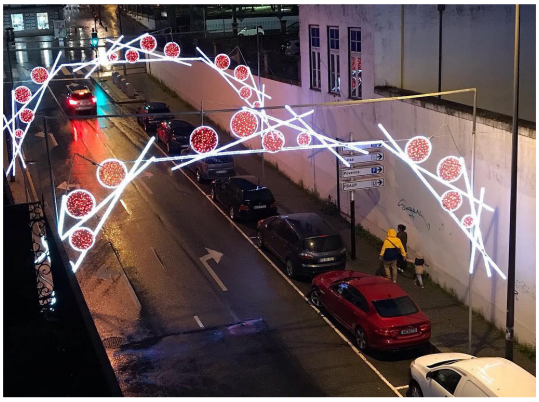
Despite being a relatively small city – 41.42 km², with a population of 237,591 inhabitants (2011) – Porto has a rich and diverse range of entertainment and cultural offer that is worth of visiting. To arouse your curiosity, the KISMIF Conference offers you some suggestions for starting your exploration.

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



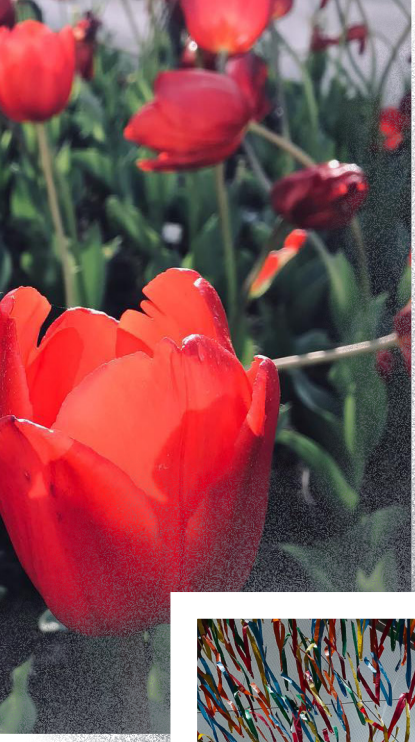






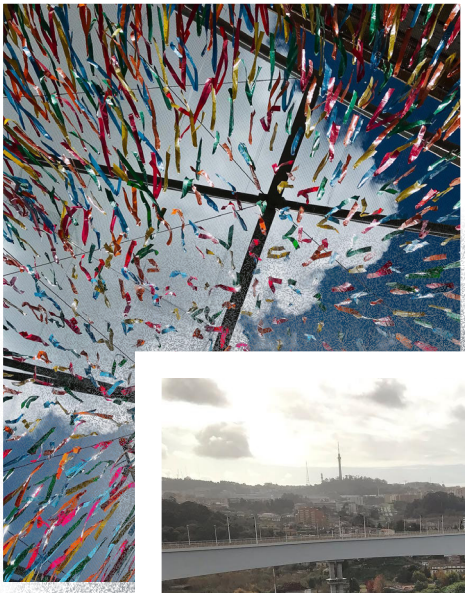

MARCHA



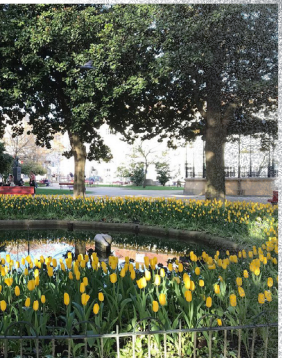


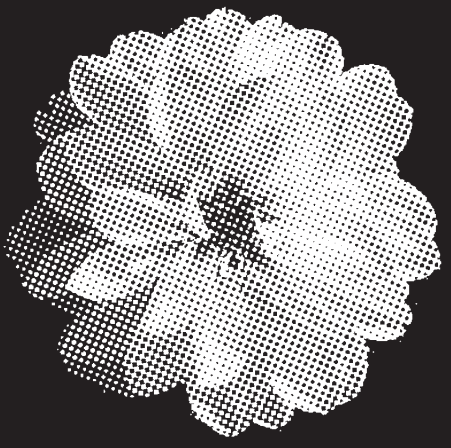

Trazias um cravo ao peito
E dois balões no olhar,
Uma braza ardendo ao jeito
Dum trevo por desfolhar.


JE









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.

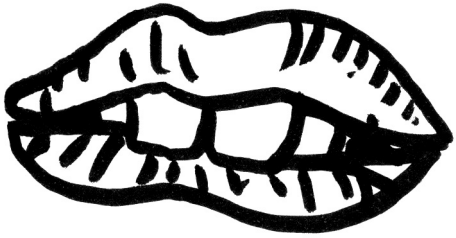
Close to the São Bento Train Station, you will find the best rock club in the city, Barracuda Clube de Roque among a new space with a view over the train station, Ferro Bar. If you can walk towards the Ribeira area, at the Douro River margin, you will see Hardclub, one of the main rooms for live concerts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

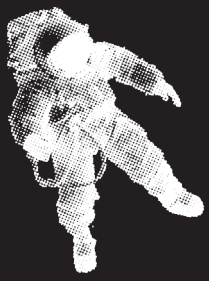
At Ribeira, you will find several restaurants, pubs and small bars, some of them with karaoke nights. On the eastern area of the city, the underground is lived in the following spaces: Metalpoint, STOP and Woodstock 69 Rock Bar.

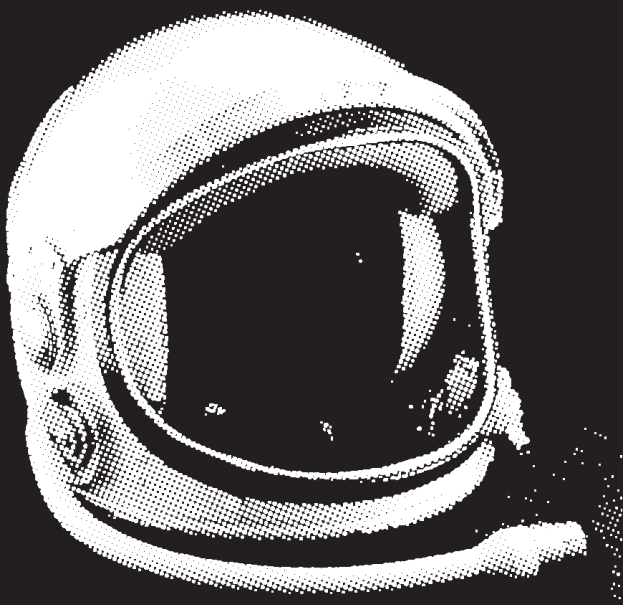
Downtown, to going out and listening to some music, we recommend the AduelaTaberna-Bar and Candelabro Café. Near Lello Bookstore, in the Clérigos area, you have Era uma Vez no Porto, O Arca Pub, the Embaixada do Porto, Café Vitória and Tendinha dos Clérigos, these are great options! To listen to electronic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

‘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 gingko 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.kismif.conference.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 and at Casa da Música** – where most of the scientific activities of KISMIF Summer School will take place-, 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.).**



×... 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, contanto 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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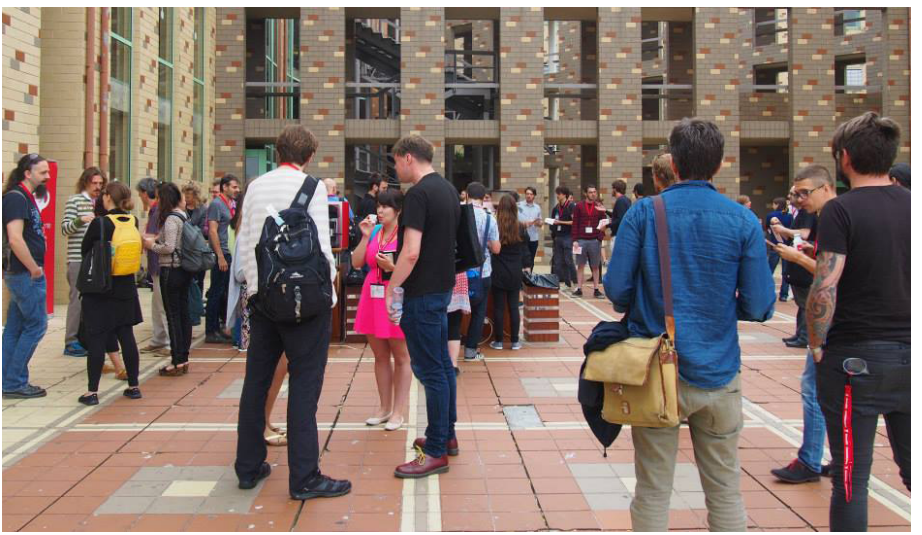
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► © Faculty of Arts and Humanities of the University of Porto



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×... 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.

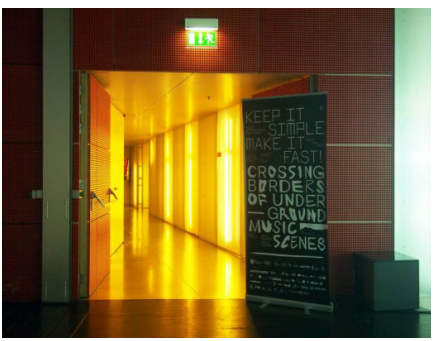
Address: Av. da Boavista, 604-610, 4149-071 - Porto, PORTUGAL

Phone number: (+351) 220 120 220

Website: www.casadamusica.com

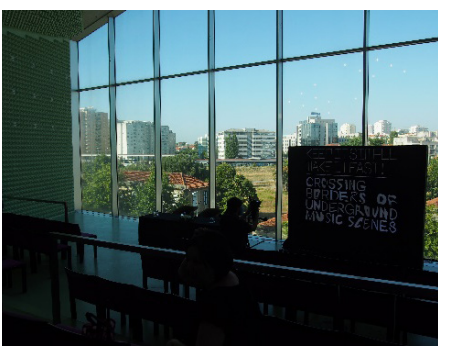
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×... BARRACUDA CLUBE DO ROQUE

Located in Porto downtown, Barracuda is a nightclub dedicated to rock music lovers, but that doesn't close the door to other underground music styles. Black walls and scratched tiles, green spotlights and red lights that match the colour of the bar, little

decoration and a ball of mirrors at the end of the room in the shape of a tunnel, next to the stage where every week artists and bands from various facets of rock climb. The underground is in good health and is recommended. In Porto downtown, far away from the city centre but on one of street artists; favourite streets, Madeira Street, facing the São Bento station, in Barracuda everyone is welcome, but it's good that they like rock. In addition to record alternators – an expression that the bar manager prefers to use rather than a DJ – the house's favourite sounds are played every night, at least once a week there are live concerts by emerging and renowned national and international bands.

Localizado no centro do Porto – paredes meias com a Estação de S. Bento -, o Barracuda é um bar dedicado aos amantes da música rock, mas que não fecha a porta para outros estilos de música underground. Com paredes pretas e azulejos arranhados, luzes verdes e luzes vermelhas que combinam com a cor do bar, emerge a pouca decoração e uma bola de espelhos no final da sala em forma de túnel ao lado do palco onde toda semana artistas e bandas. No coração da cidade do Porto, numa das ruas favoritas dos artistas de rua, a Rua da Madeira, todos são bem-vindos ao Barracuda mas é bom que gostem de rock. Além dos alternadores de discos – uma expressão que o gerente do bar prefere usar ao invés de um DJ – os sons favoritos da casa são tocados todas as noites, pelo menos uma vez por semana, há concertos ao vivo de bandas nacionais e internacionais emergentes e de renome.

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×... CASA COMUM OF THE UNIVERSITY OF PORTO

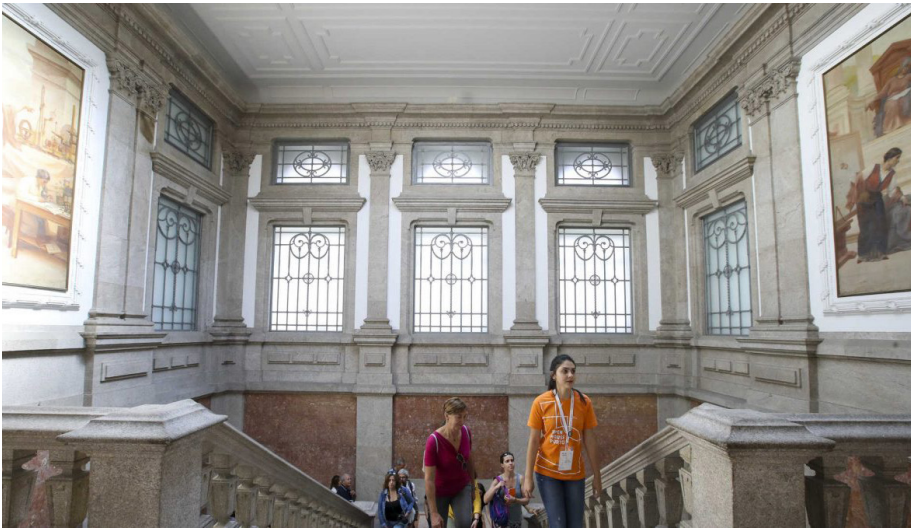
Casa Comum da Universidade do Porto

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.

Address: Praça Gomes Teixeira, Porto, PORTUGAL
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Email: cultura@reit.up.pt
Website: http://www.reit.up.pt/ Facebook: https://www.facebook.com/CulturaUPorto/





▸ @Casa Comum

BARRACUDA

CLUBE DE ROQUE!

RUA DA MADEIRA, 186
PORTO

JANEIRO 2020



••• 09 QUINTA 23H00 •••
REGGAE REVIVAL
ALTERNADORES DE DISCOS:
ONTEM SOUND & MADGREEN SOUND

••• 10 SEXTA 22H30 •••
ANIVERSÁRIO NANCE FALECIDA
CONCERTO: HEAVY CROSS OF FLOWERS
ORANGOTANGO & ZAKARELLA
ALTERNADEIRA DE DISCOS: NANCE FALECIDA

••• 11 SÁBADO 23H00 •••
CONCERTO: OLIVEIRA TRIO
ALTERNADOR DE DISCOS: NUNO RIVIERA

••• 16 QUINTA 23H00 •••
REGGAE REVIVAL
ALTERNADORES DE DISCOS:
ONTEM SOUND & MADGREEN SOUND

••• 17 SEXTA 23H00 •••
ALTERNADOR DE DISCOS:
A BOY NAMED SUE

••• 18 SÁBADO 23H00 •••
CONCERTO:
GARY YAMAMOTO & SACI PERERÊ
ALTERNADOR DE DISCOS: MR. HONG KONG

••• 23 QUINTA 23H00 •••
REGGAE REVIVAL
ALTERNADORES DE DISCOS:
ONTEM SOUND & MADGREEN SOUND

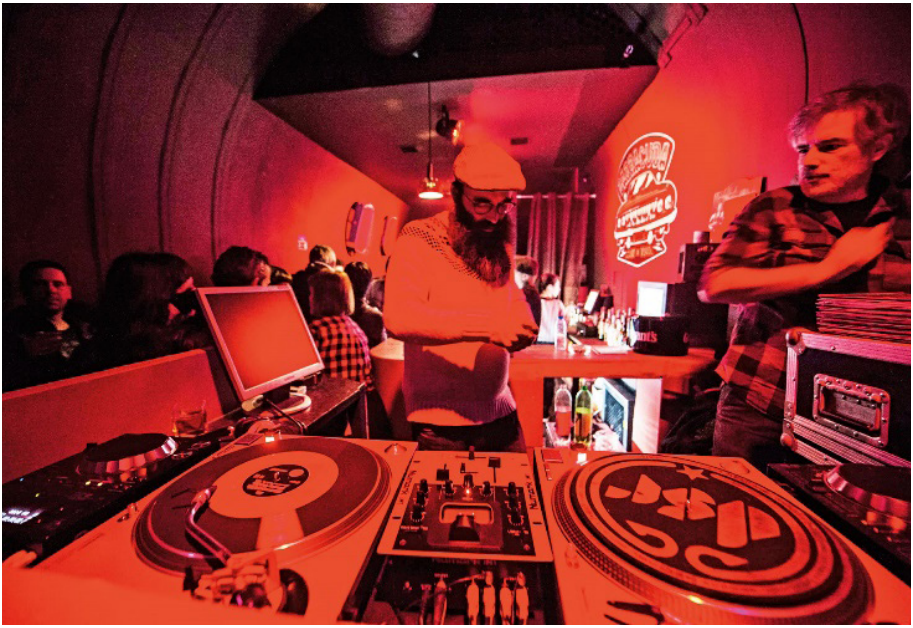
••• 24 SEXTA 23H00 •••
ALTERNADORES DE DISCOS:
JUST HONEY & RODAS

••• 25 SÁBADO 23H00 •••
ALTERNADORES DE DISCOS:
HOLLOW & THORMENTOR

••• 30 QUINTA 23H00 •••
REGGAE REVIVAL
ALTERNADORES DE DISCOS:
ONTEM SOUND & MADGREEN SOUND

••• 31 SEXTA 23H00 •••
PUNKY REGGAE #6
ALTERNADORES DE DISCOS:
REDSHOES & RICARDO BEJA

PORTAS ABREM ÀS 23H00 • ENCERRAM ÀS 06H00



▸ @Paulo Pimenta 2018



×... CÍRCULO UNIVERSITÁRIO DO PORTO (CUP)

The building, which dates back to the late 19th century, owned by the University of Porto, was restored by the architect Fernando Távora. The restoration, for its "quality and refinement", was awarded the João de Almada prize. The interior of the house maintains details that respect and highlight the already long history of that building, with special emphasis on the fabulous salons decorated with elegance, refinement and comfort. Outside, the scenery is idyllic. Surrounded by abundant vegetation, much to the romantic taste, the building invites to long walks through the magnificent gardens. The space welcomes different types of events, from weddings to corporate meetings.

O edifício, que data de finais do século XIX, propriedade da Universidade do Porto, foi recuperado pelo Arquiteto Fernando Távora. Uma recuperação que, pela "qualidade e requinte", mereceu o prémio João de Almada. O interior da casa mantém pormenores que respeitam e relevam a já longa história daquele edifício, com especial destaque para os fabulosos salões decorados com elegância, requinte e conforto. No exterior o cenário é idílico. Rodeado de abundante vegetação, bem ao gosto romântico, o edifício convida a longos passeios pelos magníficos jardins. O espaço acolhe diferentes tipos de eventos, desde casamentos a reuniões corporativas.

Adress: Rua do Campo Alegre 877, 4150-180 Porto, PORTUGAL

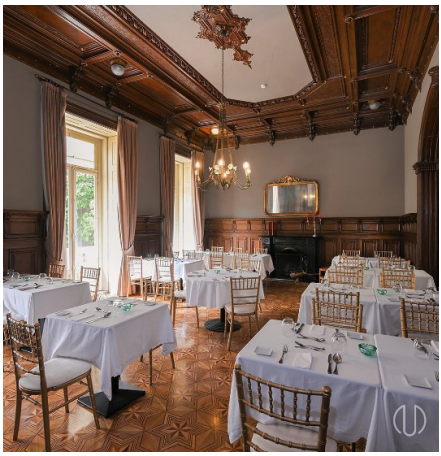
Phone number: (+351) 969 872 379

Email: eventos@cup.up.pt

Facebook: https://www.facebook.com/circulouniversitariodoporto/







► @ Círculo Universitário do Porto

×... FERRO BAR

Ferro Bar is a 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 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.

Address: Rua da Madeira, 84, 4000-330 Porto, PORTUGAL

Email: agenda.ferro@gmail.com

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





- @Ferro Bar





DIY CULTURES, SUSTAINABILITY AND ARTISTIC ECOSYSTEMS

We are pleased to announce the sixth KISMIF International Conference 'Keep It Simple, Make It Fast! 'DIY Cultures, Sustainability and Artistic Ecosystems' (KISMIF2022) which will take place in Porto, Portugal, between 12 and 16 July 2022 – 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, 2018 and 2021) 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, Sustainability and Artistic Ecosystems' through the following categories.

- New spheres/platforms/processes/locations of cultural, artistic and musical production through the use of cutting-edge digital technologies
- Developments in social theory around artistic ecosystems, art worlds, music fields, artistic fields and local/trans-local/virtual music scenes
- Interdisciplinary environments, atmospheres, sounds

and perceptions around music and DIY cultures: music in cities, musical cities, and post-musical cities

- Musical-artistic-cultural ecosystems and ecologies from the North to the Global South
- Theoretical and methodological challenges/ dilemmas in investigating artistic and cultural differences in different ecosystems around the world
- Sustainable spaces/venues and music-artistic consumption in a time of climate challenges
- Subcultures, post-subcultures, scenes, post-scenes, musical-artistic-cultural ecosystems and ecologies from North to Global South
- The role/importance of social spaces/locations/ territories in alternative music scenes and DIY cultures at local, trans-local and virtual levels
- Peripheral and/or rural music-artistic-cultural scenes, economic development, social value, empowerment and social justice
- Post colonialism, decolonisation, transglobal art and music scenes and citizenship
- New artistic and musical productions and intermediations that support social/spatial justice and environmental sustainability
- Re-evaluation of the social, cultural and economic values of music, arts and culture
- Cities, ecosystems and contemporary countercultural resistance/resilience in social, musical and artistic practices
- City, aesthetics and gentrification: resistance to gentrification and the role of music-art scenes
- Transitions towards sustainability in DIY youth scenes and new sustainable DIY (sub)cultures
- 'Green' art-cultural movements that seek to improve the lives of local communities, combat environmental challenges, and promote sustainable development
- Music, arts, green movements, green

concerns and environmental activism

- Urban micro-economies, DIY careers and the evolution of music mediation processes
- Digital markets and non-fungible token (NTF) trading: overviews and challenges for a sustainable economy based on creative contents
- Cultures and arts of sustainability and their relationship with resilience processes aimed at preserving diversity (social systems, ecosystems, and digital technologies, among others)
- Gender, migration, diasporas, refugees, artistic/musical movements and cultural dimensions of inclusion and sustainability
- The sociological forms of contemporary migrations and their relationship with artistic spaces and cultures of resistance
- Undoing the gender(s): subjectivities, (cis)temic rupture and contemporary artistic-musical manifestations
- Pedagogies and interventions based on artistic/musical DIY and socio-ethnic justice
- 'The old world agonises, a new world is slow to be born, and in this light-dark monsters appear': totalitarianisms and the role of youth cultures and the arts in the constitution of (r)existences
- Artivisms, DIY, post-contemporary art, and alternative systems of decolonial artistic-musical-cultural production: rethinking culture in the Anthropocene
- Music, fashion, art, film, and literature as resilient symbolic fields: imagining possible futures
- New local, regional and virtual social movements and emerging artivists processes
- Cultural heritage, (post-)cultural and creative industries, memories, and archives and decolonial vision: strategies for artistic, musical and cultural development, historical reparation and community sustainability

- Protection of cultural, artistic, and musical artefacts and assets from anthropogenic threats
- Digital arts, artistic co-creation and extended dynamics of musical-artistic and cultural participation involving stakeholders, social innovators and citizens
- Arts, inclusion, music, wellbeing, mental health, and quality of life
- Ecological, political, socio-political, collective and individual climates and their respective impacts on artistic-musical creation
- Impacts of the pandemic on musical and artistic ecosystems in the Global North and South.
- DIY cultures in times of global climate crisis
- Lessons learned from the COVID-19 crisis for sustainable post-crisis management of society
- Festivals, events and the festivalisation of culture in a post-pandemic context
- Utopias, post-utopias, dystopias and public policies for creativity, arts, culture and music
- Challenges and imagined futures in the design of policies for arts, culture and music in the post-pandemic
- Arts-based-research and cultural policies in the Global North and South actively interfacing with communities, local, regional, or national authorities and sectoral social partners



PROGRAMMATIC LINES

The 2022 edition of the KISMIF Conference aggregated - in a very responsive way to the complex moment we are living - the following programmatic lines.

A edição de 2022 da KISMIF Conference agregou – de forma muito responsiva ao momento complexo que vivemos – as seguintes linhas programáticas.

- The first line we call **YOUTH CULTURES, UNDERGROUND MUSIC CULTURES, (RE)EXISTENCES AND CONTEMPORARY SOCIAL MOVEMENTS**.

This line is situated in the understanding of how youth cultures and/or music with origins in punk and/or post-punk are a vehicle for the incorporation and maintenance of political ethos and expertise that accompany social agents throughout their lives. Thus, these cultures and sociabilities have mobilised countercultural legacies in this era of (post)crisis; nurtured DIY cultural practices of counter-hegemonic resistance; produced fanzines and poetry; nurtured underground music-art scenes - where the underground is problematised and revitalised. Even the idea of the market as a danger to young people, always seeking to co-opt and standardise younger people, is all too simplistic. The market is 'used' by young people as a way to escape identity determinism, that is, it is used for young people (and beyond) to explore new identities and possibilities. The underground music scenes continue to emerge, creating alternative and anti-hegemonic spaces in which the neoliberal logic is (momentarily) called into question.

Esta linha situa-se na compreensão de como as culturas juvenis e/ou musicais com origem no punk e/ou pós-punk são um veículo para a incorporação e manutenção de ethos políticos e saberes-fazer que acompanham os agentes sociais durante toda a sua vida. Assim, essas culturas e sociabilidades têm mobilizado legados contraculturais nesta era da (post)crise; alimentado praticas culturais DIY de resistência contra-hegemónica; produzindo fanzines e poesia; alimentando cenas musicais-artísticas underground – onde o underground se problematiza e revitaliza. Mesmo a ideia do mercado como um perigo para os jovens, sempre à procura de cooptar e uniformizar os mais jovens, tudo isto demasiado simplista. O mercado é 'usado'

pelos jovens como uma forma de escapar ao determinismo identitário, isto é, é usado para os jovens (e não só) explorarem novas identidades e possibilidades. As cenas musicais underground continuam a surgir, criando espaços alternativos e anti hegemónicos em que a lógica neoliberal é posta (momentaneamente) em causa.

- The second programmatic axis is based on what we can call **DIY ALTERNATIVE FUTURES: MUSICAL SCENES, ARTISTIC ECOSYSTEMS, CAREERS, AND DIGITAL CULTURES**.

This programmatic axis brings to discussion the ways of interpreting the modes of production, mediation and consumption of music and other arts. It brings into play the post-structuralist discussion of the concept of scenes, milieus, atmospheres or artistic ecosystems. Adding to this central problematisation, we also find contributions about the various scenes that have been formed in the most diverse countries, from the North or the South, and the way in which these establish (or not) relations and contacts between themselves in this context of late globalised modernity. In this scope, live performances are the object of particular interest, whether in festivals, tours or concerts, and the way this social phenomenon is structured in post-pandemic times, in which ways live performances are returning to the pre-pandemic pattern or new dimensions of analysis are emerging. And interesting to note the importance given by the speakers to platform economics, with Spotify or TikTok; and how these are being, or not, appropriated by independent artists/musicians or alternative social movements for their social struggles. In a society marked by growing inequalities, still in a pandemic context, how a collaborative, DIY logic is used in the various artistic dimensions, whether through zines, alternative theatre or punk design, for example.

Este eixo programático traz para discissão as formas de interpretar as modalidades de produção, de mediação e de consumo de musica e outras artes. Coloca em cena a discussão pós-estruturalista do conceito de cenas, de milieus, de atmosferas ou de ecossistemas artísticos. A adensar esta fulcral problematização, encontramos também contributos acerca das diversas cenas que se foram formando nos mais diversos países, do Norte ou do Sul, e da forma como estas estabelecem (ou não) relações e contactos entre si neste contexto de modernidade tardia globalizada. Neste escopo, as performances ao vivo são objeto de particular interesse, seja em festivais, tours ou concertos, e da forma como este fenómeno social se estrutura em tempos pós-pandémicos, de que forma as atuações ao vivo estão a voltar ao padrão pré-pandemia ou estão a surgir novas dimensões de análise. E interessante assinalar a importância dada pelos conferencistas a economia

de plataformas, com Spotify ou TikTok; e como é que estas estão a ser, ou não, apropriadas por artistas/músicos independentes ou movimentos sociais alternativos para as suas lutas sociais. Numa sociedade marcada por desigualdades crescentes, ainda num contexto pandémico, de que forma uma lógica colaborativa, DIY, é usada nas diversas dimensões artísticas, seja através de zines, teatro alternativo ou design punk, por exemplo.

- The third programmatic line is embodied in the following epitome: **PUBLIC CULTURE POLICIES, CREATIVITY AND INNOVATION IN PANDEMIC TIMES**.

This programmatic line fundamentally questions the following: what is the role of culture in contemporary society? Does it still have a relevant role in the public sphere and in the fight against the advance of neoliberal policies and far-right political programmes? Thus, this programmatic line seeks to understand how artistic interventions, of whatever kind, DIY, illegal, among others, serve to advance new visions and positions on the city and the cultural policies that are generated there. It questions and debates the contemporary creativity agenda; it associates arts with well-being and quality of urban life; it questions artistic interventions in public space and their identity and integration relevance. The COVID-19 pandemic greatly affected music, musicians and the arts, with the impossibility of performing live for many months of confinement. This caused numerous difficulties for artists, particularly financially. In this programmatic line, we seek to understand how this happened and what strategies were devised to overcome these difficulties - in close correlation with the public policies that were and are designed to combat this unprecedented health crisis in late modernity.

Esta linha programática questiona fundamentalmente o seguinte: qual o papel da cultura na sociedade contemporânea? Terá ainda algum papel de relevo na esfera pública e no combate ao avanço das políticas neoliberais e programas políticos de extrema-direita? Assim, esta linha programática procura compreender como as intervenções artísticas, de que género forem, DIY, ilegais, entre outras, servem para avançar para novas visões e posições sobre a cidade e as políticas culturais que aí se gizam. Problematiza e debate a agenda da criatividade contemporânea; associa as artes ao bem-estar e a qualidade de vida urbana; questiona intervenções artísticas no espaço publico e sua relevância identitária e integradora. A pandemia COVID-19 afetou sobremaneira a música, os músicos e as artes, com a impossibilidade de se realizarem atuações ao vivo durante largos meses de confinamento. Isto provocou inúmeras dificuldades nos artistas, nomeadamente a nível financeiro. Nesta linha programática, procuramos compreender de que formas isso se processou e que estratégias foram gizadas para ultrapassar

estas dificuldades – em estreita correlação com as politicas publicas que foram e são delineadas para combater esta crise sanitária sem precedentes na modernidade tardia.

- The fourth line of the programme brings together the interventions within the theme **ROCK 'N' ROLL HIGH SCHOOL: EDUCATION, CRITICAL PEDAGOGY, SOCIAL JUSTICE AND COMMUNITY IMPACT**.

This set of interventions - including performances - addresses the ways in which the arts - music, film, poetry, literature - can be used to overcome situations of inequality, complex contexts (of war, racism, etc.) and, ultimately, create new horizons and new, more just futures. Interrelatedly, greater attention is encouraged to the role of arts and culture as vehicles for promoting social justice - in what ways can artivism and the act of music be understood as promoters of social action. And paradoxically, the question arises: how is it that punk, decades after the proclamation of its death, is still used to promote new ways of seeing the world and new social movements, how is it still used in forms of resistance (and arts of existence) that break with the establisment.

Este conjunto de intervenções – incluindo performances – aborda as formas pelas quais as artes – música, cinema, poesia, literatura - podem ser usadas para ultrapassar situações de desigualdade, contextos complexos (de guerra, racismo, etc.) e, no fundo, criar novos horizontes e novos futuros mais justos. Interrelacionadamente, fomenta-se uma maior atenção ao papel das artes e da cultura como veículos promotores da justiça social - de que forma o artivismo e o ato de musicar podem ser entendidos como promotores da ação social. E paradoxalmente, surge a questão: como é que o punk, décadas após a proclamação da sua morte, ainda é usado para promover novas formas de ver o mundo e novos movimentos sociais, como é ainda usado em formas de resistência (e artes de existência) que rompem com o establisment.

- The fifth programme line focuses on **PATRIMONY AND MEMORY OF POPULAR (MUSIC) CULTURE AND SUSTAINABILITY**.

There is, in contemporary societies, an imperative for the immediate experience of information. And this is also intrinsic in the sub and post-cultural dynamics of youth cultures. Paradoxically, this informational urgency (and immediacy) has been accompanied by an analogous interest in the preservation of memory, of past experiences and the search for 'territories'

of ontological security, of the maintenance of roots and heritage and the exercise of dynamics of citizen and community participation. This is where the great importance of the archives that, in a more or less formal way, are being created about the most alternative - and underground - manifestations of the contemporary artistic scenes lies. They are sets of memories (objects and videographic and sound records) kept by a fervent "love for art" and which structure many of the identity projects of the lovers and connoisseurs of these musical scenes. Concomitantly, with the progressive ageing of many of the early members of musical subcultures (punk, new wave, straight edge, etc.) a concern with heritage and memory has increasingly emerged. Here we seek to understand how DIY, collaborative and grassroot strategies can be used for the preservation, dissemination and democratisation of the archive and collective memories. Inevitably, and in this context, the Anthropocene is indelibly modifying our world and what cultural and musical practices, such as DIY or slow travel, can be understood as reflexive responses to deal with the consequences of climate change.

Existe, nas sociedades contemporâneas, um imperativo de experiência imediata de informação. E este também está ínsito nas dinâmicas sub e pós-culturais das culturas juvenis. Paradoxalmente, essa urgência (e imediatismo) informacional tem vindo a ser acompanhado de um análogo interesse pela preservação da memória, das experiências passadas e busca de 'territórios' de segurança ontológica, de manutenção das raízes e das heranças e de exercício de dinâmicas de participação cidadã e comunitária. É aqui que reside a grande importância dos arquivos que, de um modo mais ou menos formal, se vão constituindo acerca das manifestações mais alternativas – e underground – das cenas artísticas contemporâneas. São conjuntos de memórias (objetos e registos videográficos e sonoros) guardadas por um fervoroso 'amor à arte' e que estruturam muitos dos projetos identitários dos amantes e conhecedores destas cenas musicais. Concomitantemente, com o progressivo envelhecimento de muitos dos primeiros membros de subculturas musicais (punk, new wave, straight edge, etc.) cada vez mais tem surgido a preocupação com o heritage e a memória. Procura-se aqui compreender de que forma estratégia DIY, colaborativas e grassroot podem ser usadas para a preservação, divulgação e democratização do arquivo e das memórias coletivas. Inevitavelmente, e neste contexto, o Antropoceno está a modificar de forma indelével o nosso mundo e que práticas culturais e musicais, como o DIY ou o slow travel, podem ser entendidos como respostas reflexivas para levar com as consequências das alterações climáticas.

- The sixth line of the programme is located in the big hat **GENDER, DIY CULTURES, DISEASES AND DIFFERENCES**.

Gender inequality implies a system of social practices that constitutes men and women as different. Now, these inequalities are not limited only to men and women, in fact, they are even more expressed when we consider other non-binary genders. Moreover, if we look at the artistic-musical field, we can see that these inequalities are even more evident, namely in contexts of the Global South. The proposals found in this programmatic line advance that the integration of the diversity of pre-existing ideas regarding gender and gender possibilities should be considered. In terms of identity we are facing a significant complexity, reflected in specific experiences and in individual feelings that may be discursively constructed. To be queer, then, does not necessarily mean a fixed identity, but rather a potentiator and mobilizer of the creation of new possibilities, which attests to the recognition of the mentioned gender complexity. Within the scope of the emergence of new forms of identity in the context of communities, and of the reconstruction of new modes and different codes associated to it, innovative and exceptional forms of activism may shape themselves. It is pointed out that these processes of identity (re)construction, immersed in and shaping a cultural environment, may be circumscribed to a music scene. The events are framed in a scene that not only agglutinates a growing number of networks of promoters, performances, and audiences, but also embodies the complex idea of queer space.

A desigualdade de género como um todo implica um sistema de práticas sociais que constitui homens e mulheres como diferentes. Ora, estas desigualdades não se limitam apenas a homens e mulheres, na verdade encontram-se ainda mais plasmadas quando nos retemos em outros géneros não-binários. Mais, se olharmos para o campo artístico-musical, aferimos que tais desigualdades são ainda mais evidentes, nomeadamente em contextos do Sul Global. As propostas que se encontram nesta linha programática adiantam que se deve equacionar a integração da diversidade de ideias pré-existentes face ao género e às possibilidades de género. Em termos de identidade, estamos perante uma significativa complexidade, refletida nas experiências específicas e em sentimentos individuais passíveis de serem construídos discursivamente. Ser queer, então, não significa necessariamente uma identidade fixa, mas antes um potenciador e mobilizador de criação de novas possibilidades, o que atesta o reconhecimento da referida complexidade de género. No âmbito da emergência de novas formas identitárias no contexto das comunidades, e da reconstrução de novos modos e de diferentes códigos a si associada, podem moldar-se inovadoras e excecionais formas de ativismo apontam para que estes processos de (re)construção identitários, imersos e enformadores de um entorno cultural, podem circunscrever-se a uma cena musical. Os eventos enquadram-se numa cena que não só aglutina um número, cada

vez maior, de redes de promotores, performances e audiências, como também corporiza a ideia complexa de espaço queer.

- The seventh line of the KISMIF Conference 2022 programme inaugurates a dynamic and vibrant field of contemporary studies related to **FORGING NEW (OLD) SENSIBILITIES: THE ARTS, CREATIVITY AND DIY AESTHETICS**.

One of the best-known concepts in the sociological world is that of the public sphere. Briefly, Habermas (1976) considers the public sphere as the space in which private persons come together as a public. In recent years, the concept of the public sphere has undergone profound changes. The European Agenda for Culture points out three main changes in the contemporary cultural field that we recover here are three main changes: individuals as creators/curators. That is, the passage from passive to active; individuals as new audiences and, also, the big question: how to find them and promote their involvement; individuals as critics and commentators, what they call feedback loop. Of particular relevance here is the DIY movement, which has gained an increasing following, both individual and institutional - as evidenced by the proposals presented. It is worth noting that DIY has even entered into European or national cultural policies. The European Union itself is beginning to wake up to the need for its citizens to have skills and know-how that can help them overcome obstacles and make them less dependent on the market society - through the reconfiguration of arts, aesthetics, styles and bodies.

Um dos conceitos mais conhecidos no mundo sociológico é o de esfera pública. Resumidamente, Habermas (1976) considera a esfera pública como o espaço em que as pessoas privadas se juntam como um público. Nos últimos anos, o conceito de esfera pública sofreu profundas mudanças. A European Agenda for Culture aponta três principais mudanças no campo cultural contemporâneo que aqui recuperamos são três as principais mudanças: os indivíduos como criadores/curadores. Isto é, a passagem do passivo para o ativo; os indivíduos como novas audiência e, também, a grande questão: como os encontrar e promover o sue envolvimento?; os indivíduos como críticos e comentadores, o que chamam de feedback loop. Assume aqui particular relevo o movimento DIY, que tem obtido cada vez mais seguidores, individuais e institucionais – como atestam as propostas apresentadas. É de salientar que o DIY entrou inclusivamente em políticas culturais europeias ou nacionais. A própria União Europeia começa a despertar para a necessidade dos seus cidadãos terem capacidades e saber-fazer capazes de os fazer superar obstáculos e os tornar menos dependentes

da sociedade de mercado – através da reconfiguração de artes, de estéticas, de estilos e de corpos.

- The eighth line of approach is embodied in **DIASPORTS, ARTISTS-MUSICAL TRANSITIONS, MIGRATIONS AND DECOLONIAL.**

Nesta oitava e ultima linha programática estão presentes as abordagens referentes aos processos de descolonização do mundo da arte, mas também os desafios sociais globais e as urgências artísticas. Neste interstício analítico, surgem temas como o canto de protesto, comunidades indígenas, movimentos migratórios, novos movimentos e diferentes trânsitos individuais e colectivos, bem como os seus respectivos impactos numa sociedade transglobal das artes e da música. Além disso, o Sul Global e questões como a precariedade, descolonização e género são destacados, juntamente com as divergências entre o Sul Global e o Norte.

Nesta oitava linha e ultima 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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×... JULY, 11TH

KISMIF ALL WEEK WARM UP Looking for a KissMif

From 9h30

ONLINE SPOTIFY + PORTO DJSET

Clubbing: DJ Collective DJ's KISSMyF

Porto + Online Spotify

- Link to All Week Warm Up: https://www.kismifconference.com/2022/07/07/kismif-all-week-warm-up-links/
- **Price:** free.

×... JULY, 12TH

From 09h30

Opening and Registration

- Cibermúsica, Casa da Música, Porto

10h00 – 10h15

Summer School Official Opening and Welcome Speeches

- Cibermúsica, Casa da Música, Porto

10h15 – 11h30

CINEWORLDING: METHODS IN CINEMATIC RESEARCH-CREATION

Michael Macdonald

- Cibermúsica, Casa da Música, Porto

11h30 — 12h00

FORM AND FUNCTION: DECONSTRUCTING MUSIC GRAPHICS

Russ Bestley

- Cibermúsica, Casa da Música, Porto

11h30 — 12h00

OPENING EXHIBITION Videoinstallation Lo-Fi-Rock-N-Roll (2019)

Jorge de Carvalho

- Room At The Top [Sala de Reuniões 1], Faculty of Arts and Humanities of theUniversity of Porto, Porto

12h00 – 12h30

HOW WE GOT INTO POPULAR MUSIC STUDIES, AND WHERE DO WE GO FROM HERE?

Mike Dines

- Cibermúsica, Casa da Música – Porto

12h30 — 13h00

PERFORMANCE BODIES, PASSION AND NATURE

Bárbara Hevia

- Cibermúsica, Casa da Música, Porto

13h00 — 15h00

Lunch

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

15h00 — 15h30

YOUTH CLIMATE ACTIVISM IN PORTUGAL: PRACTICES AND DISCOURSES

Ricardo Campos

- Cibermúsica, Casa da Música, Porto

15h00 — 15h30

OPENING EXHIBITION One Love: Capturing the Cultural Investment in Music and Rethinking the Photographic Portrait.

Photographs William Ellis

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

15h30 — 16h00

LOVE, SEX, AND RADICAL ETHNOGRAPHY

Elise Imray Papineau and Michael Macdonald

- Cibermúsica, Casa da Música, Porto

16h00 – 17h00

PUNKPUNK' (2022)

Jorge de Carvalho

- Cibermúsica, Casa da Música, Porto

16h00 – 17h00

OPENING EXHIBITION Two Walls

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

17h00 – 17h30

Coffee-break

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

17h30 — 18h00

PERFORMANCE 'REBEL REBEL'

Ana Rocha and Otsoa

- Cibermúsica, Casa da Música, Porto

18h00 — 20h00

BOOK LAUNCHES

- Cibermúsica, Casa da Música, Porto

×... JULY, 13TH

From 08h00

Opening and Registration

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

8h30 — 09h00

Welcome speech

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

9h15 – 9h45

PLENARY LECTURE EDUCATE, AGITATE, ORGANISE: 4ZZZFM

Stephen Stockwell

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

9h45 – 10h15

PLENARY LECTURE ART AS A MEANS OF RESISTANCE

Heather Anderson

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

9h45 – 10h15

OPENING EXHIBITION AUDIOVISUAL Inherited Memory: Mexico Through Chicano Eyes

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

9h45 – 10h15

PERFORMANCE Building Artistic Futures in a World on Fire!

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

10h15 – 10h45

Coffee Break

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

10h45 — 11h05

PLENARY LECTURE NO ONE TEACHES YOU HOW TO LIVE

Ana da Silva

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

11h05 — 11h30

PLENARY LECTURE MINIMAL POP FROM THE RETRO FUTURE

Rita Braga

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

11h30 — 12h00

PLENARY LECTURE PRINTED MATTER FOR THECOUNTER CULTURE

Nina Hervé

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

12h00 — 12h30

PLENARY LECTURE ROUGH WORK – HOW A PLACE WROTE ME

Will Burns

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

12h30– 13h00

PERFORMANCE KISMIF BRISBANE

John Willsteed

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

12h30– 13h00

PERFORMANCE
Our Rage on the Walls of Porto

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

13h00 — 14h00

Lunch

- Room with a View [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto

14h00 — 15h30

PARALLEL SESSIONS

- Lost in Room [Anfiteatro 2] Faculty of Arts and Humanities of the University of Porto, Porto
- Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto
- Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto
- No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
- Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

15h30 — 17h00

PARALLEL SESSIONS

- Lost in Room [Anfiteatro 2] Faculty of Arts and Humanities of the University of Porto, Porto
- Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto
- Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto
- No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
- Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

17h00 — 17h30

Coffee Break

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

17h30 — 18h00

PLENARY LECTURE
DIY, DIT AND BEYOND: 20 YEARS OF WELLINGTON'S MUSICAL ECOSYSTEM (RE)CONSIDERED

Geoff Stahl

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

17h30 — 18h00

OPENING EXHIBITION
WOMEN WHO MAKE NOISE!

- Casa Comum da Universidade do Porto, Porto

18H30 — 19h00

SHOWCASE
Rita Braga and Ana da Silva

- Cibermúsica, Casa da Música, Porto

19H00 — 20h30

BOOK LAUNCHES

- Cibermúsica, Casa da Música, Porto

×... JULY, 14TH

From 08h30

Registration

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

09h00 — 10h30

PARALLEL SESSIONS KISMIF BRISBANE

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

09h00 — 10h30

PARALLEL SESSIONS KISMIF PORTO

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

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

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

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

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

10h30 — 11h00

Coffee Break

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

11h00 — 12h30

PARALLEL SESSIONS KISMIF BRISBANE

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

11h00 — 12h30

PERFORMANCE Decolonial Graffiti Workshop

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

11h00 — 12h30

PERFORMANCE Music, Politics and Affect in Brazil's Last Election – São Paulo 2018. Take three – Media and Fake News Second Floor – The Sound of our Future

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

11h00 — 12h30

OPENING EXHIBITION ARTOPIA [NOTHING BUT] ART

Susana Januário

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



11h00 — 12h30

OPENING EXHIBITION WHITE PRIVILEGE

Jubilee Street

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

11h00 — 12h30

OPENING EXHIBITION UTERZINE: (A LOT MORE THAN) A FANZINE ABOUT PUNLK AND GIRLS UTERZINE

- Room At The Top [Sala de Reuniões 1], Faculty of Arts and Humanities of the University of Porto, Porto

11h00 — 12h30

PERFORMANCE
Ice Veins Ressonating

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

12h30 — 13h15

PLENARY LECTURE UNSTOPPABLE: PUNK ACROSS TIME AND SPACE

Alice Bag

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

13H30 — 14H30

Lunch

- Room with a View [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto, FLUP, Porto

14h30 – 15h15

PLENARY LECTURE INTO THE GRASSROOTS LIVE MUSIC ECOSYSTEM,. LIVE HOUSES AND MUSIC WORKERS STRUGGLING FROM THE COVID-19 IMPACT

Miaoju Jian

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

15h15 — 16h00

PLENARY LECTURE IMPACT OF SOCIAL MEDIA ON INDIA'S ARTISTIC ECOSYSTEMS

Manisha Pathak-Shelat

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

16h00 — 16h30

Coffee Break

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

16h30 — 16h45

OPENING EXHIBITION AND CATALOG PRESENTATION THE KIDS ARE ALRIGHT!

Ondina Pires

16h45 — 18h00

PARALLEL SESSIONS

- Lost in Room [Anfiteatro 2] Faculty of Arts and Humanities of the University of Porto, Porto
- Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto
- Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto
- No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
- Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

18h30 — 20h00

BOOK LAUNCHES

- Ciber Musica, Casa da Música, Porto

20h30

KISMIF OFFICAL DINNER DINE'N'PUNK

- Circulo Universitário, Porto

23h00

SHOWCASE 'A (IM)PERFECT NIGHT'

Pop Kids and Victor Torpedo *feat* Alice Bag

- Ferro Bar, Porto

×... JULY, 15TH

From 08h30

Registration

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

9h00 — 10h00

LACHLAN 'MAGOO' GOOLD AND REGURGITATOR PANEL KISMIF BRISBANE

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

10h00 — 10h30

Coffee Break

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

10h30 — 12h00

PARALLEL SESSION KISMIF BRISBANE

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

10h30 — 12h00

PARALLEL SESSION KISMIF PORTO

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

× Room to Breathe [201], Faculty of Arts and Humanities

of the University of Porto, Porto

- Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto
- No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
- Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

12h00 — 12h45

PLENARY LECTURE THE DIMENSION OF TRAUMATIC FEMININITY: BODY AND STORY IN AESTHETIC EXPERIENCE

Juliana Notari

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

12h30 — 13h15

DOING IT TOGETHER IN GRASSROOTS ACTIVIST SPACES: WOMEN, CREATIVE RESISTANCE AND COMMUNITY RESILIENCE IN THE ASIA PACIFIC SINCE COVID-19

Elise Imray Papineau

13h15 — 14h15

Lunch

- Room with a View [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto, FLUP, Porto

14h15 – 16h00

PARALLEL SESSIONS

- Lost in Room [Anfiteatro 2] Faculty of Arts and Humanities of the University of Porto, Porto
- Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto
- Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto
- No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
- Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

16h00 — 16h45

Why I am no longer a street style blogger

Brent Luvaas

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

16h45 — 17h30

REMAKING CULTURE AND MUSIC SPACES. REFIGURATION AND THE LIMITS CREATION

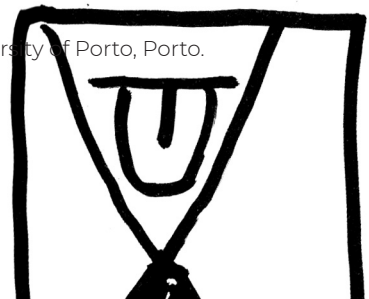
Ian Woodward

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

17h30 — 18h00

Coffee Break

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



18h15 — 20h00

SPECIAL SESSION MARK FISHER & MUSIC: A COLLECTIVE LISTENING SESSION AT KISMIF CONFERENCE 2022

Simon Reynolds, Ana Bigotte Vieira, David Wilkinson, Felipe Felizardo, Matthew Worley, Miguel Cardoso, Paula Guerra, and Pedro Quintela

- Cibermúsica, Casa da Música, Porto

21h00 — 22h30

SCREENING 'and, and, and'

Michael MACDONALD

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

23h00

PARTY 'MOM, CAN I GO TO ROCK'N'ROLL?

- Ferro Bar, Porto

×... JULY, 16TH

From 08h30

Registration

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

09h00 — 10h30

PARALLEL SESSIONS KISMIF BRISBANE

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

09h00 — 10h30

PARALLEL SESSIONS KISMIF PORTO

- Lost in Room [Anfiteatro 2] Faculty of Arts and Humanities of the University of Porto, Porto
- Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto
- Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto
- No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
- Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

10h30 — 11h00

Coffee Break

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

11h00 — 12h30

PARALLEL SESSIONS KISMIF BRISBANE

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

11h00 — 12h30

PERFORMANCES KISMIF PORTO

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

12h30 — 14h00

Lunch

- Room with a View [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto

14h00 — 15h00

PARALLEL SESSIONS

- Lost in Room [Anfiteatro 2] Faculty of Arts and Humanities of the University of Porto, Porto
- Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto
- Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto
- No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
- Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

14h00 — 15h00

PERFORMANCES

- Lost in Room [Anfiteatro 2] Faculty of Arts and Humanities of the University of Porto, Porto
- Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto
- Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto
- No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
- Room for One More [208], Faculty of Arts and Humanities of the University of Porto, Porto

From 15h00

WORKSHOP JAMZINE

Ondina Pires

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

16h00 — 16h30

Coffee Break

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

16h30 — 17h00

PLENARY LECTURE MAGICAL METEORITE SONGWRITTING DEVICE

Exene Cervenka

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

17h00 — 18h00

SPECIAL SESSION F**K GENDER ROLES

Angels Bronsoms, Gina Arnold, Fredara Mareva Hadley and Tanya Pearson

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

18h00 — 18h30

PERFORMANCE LIKE A WOMEN

Rita GT

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

18h30 — 18h45

CLOSING REMARKS

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

From 21h00

SHOWCASE ‘A VIVACIDADE DOS INSTANTES’

Frederico Dinis

- Casa Comum da Universidade do Porto, Porto

From 23h00

FINAL PARTY ‘ALL PARTIES IN A DAY

- Barracuda – Clube de Roque, Porto


DETAILED SCHEDULE
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×... JULY, 11TH

KISMIF ALL WEEK WARM UP Looking for a KissMif

From 9h30

ONLINE SPOTIFY + PORTO DJSET

Clubbing: DJ Collective DJ's KISSMyF

Porto + Online Spotify

- **Link to All Week Warm Up:** https://www.kismifconference.com/2022/07/07/kismif-all-week-warm-up-links/
- **Price:** free.

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".



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×... JULY, 12TH

From 09h30

Opening and Registration

- Cibermúsica, Casa da Música, Porto

10h00 – 10h15

Summer School 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

- Cibermúsica, Casa da Música, Porto

10h15 – 11h30

CINEWORLDING: METHODS IN CINEMATIC RESEARCH-CREATION

Michael MACDONALD, MacEwan University, Canada

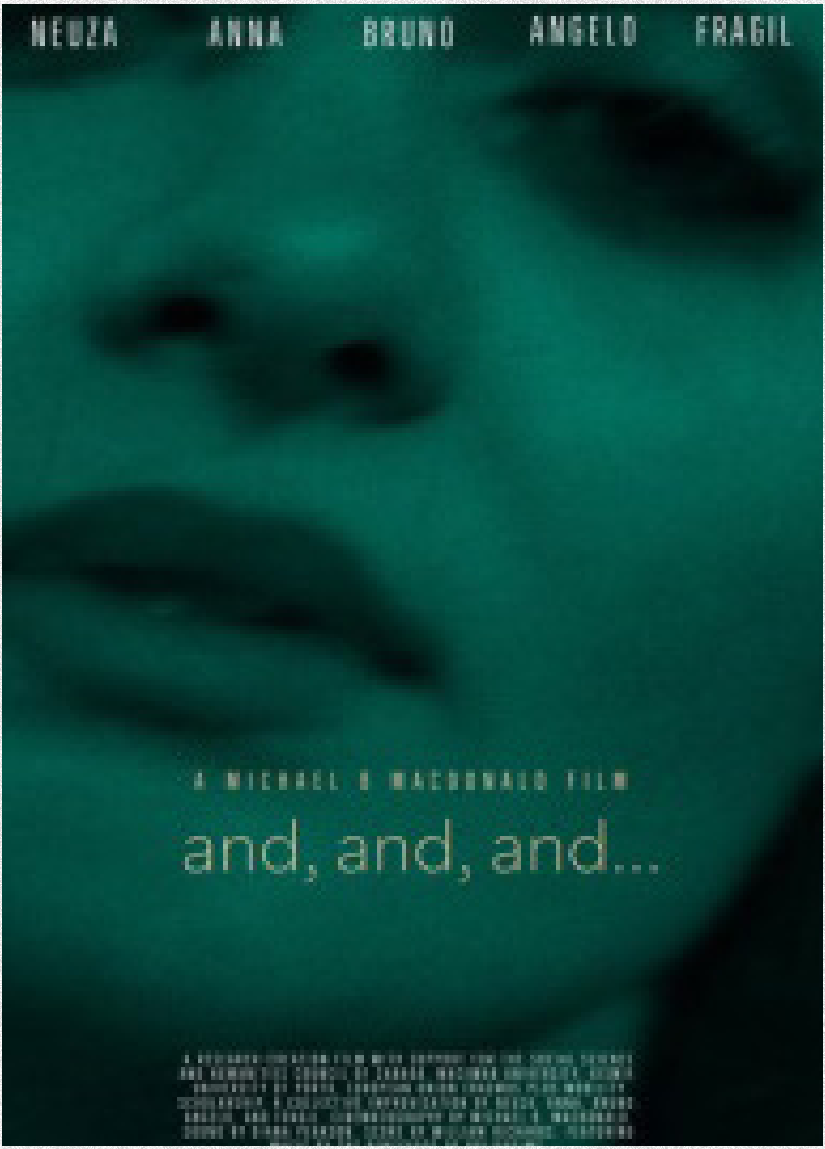
- Cibermúsica, Casa da Música, Porto

11h30 — 12h00

FORM AND FUNCTION: DECONSTRUCTING MUSIC GRAPHICS

Russ BESTLEY, London College of Communication, United Kingdom

- Cibermúsica, Casa da Música, Porto


NEUZA
ANNA
BRUNO
ANGELO
FRAGIL
A MICHAEL B MACDONALD FILM
and, and, and...

11h30 — 12h00

OPENING EXHIBITION Videoinstallation Lo-Fi-Rock-N-Roll (2019)

Artist: Jorge DE CARVALHO, KINO-DOC, Lisbon, Portugal

- **Price:** free

Description: VJing' throughout the 2nd half of the last century, which were par excellence the years of rock 'n' roll. 'Found footage' from the 50s of Sugar Chile Robinson on TV or Elvis filmed in 8 mm up to Jesus and Mary Chain at the end of the 90s, already in a gesture of citing lo-fi imagery, passing by Jimi Hendrix, Velvet Underground, King Crimson, Can, Roxy Music, The Damned, Slits, Fugazi, Nirvana and many more. Encounter with old television recordings that have gained the mould of time, footage on home formats (Super 8, VHS, etc.), film-to-video transcriptions, analogue video image overlay effects, handmade "chroma keys", et cetera. [videoinstallation].

Jorge Carvalho is a documentary filmmaking teacher and a movie director. He is the founder and the director of KINO-DOC, a documentary film school, based in Lisbon, with in-person and online courses. He has collaborated, as curator of film programmes and coordinator of the podcast Doc.Online, with the University of Porto, which has a protocol with KINO-DOC in the field of professional training. After graduating in literature, he took several courses in the area of cinema (directing course at Restart, documentary production at the London Film School, etc.). He consolidated his training in audiovisuals at OPTEC, becoming a regular collaborator there. During 13 years, he taught cinema to youngsters in several schools in Lisbon, making films that explored different techniques, forms and contents. In the field of action of KINO-DOC, created in 2012, he has written reflections on motion image, and worked with his trainees in the development of dozens of documentary films, several of them with worldwide projection (3 international awards in 2021). He is currently finishing his feature film "Ospina Cali Colombia" and the short film he co-directed with Bárbara Henriques, "I'm here", both documentaries and co-productions of KINO-DOC with Terratreme and OPTEC Filmes respectively.

Descrição: VJing" ao longo da segunda metade do século passado, que foram por excelência os anos do rock 'n' roll. 'Imagens encontradas' dos anos 50 de Sugar Chile Robinson na TV ou Elvis filmadas em 8 mm até Jesus e Mary Chain no final dos anos 90, já num gesto de citar imagens lo-fi, passando por Jimi Hendrix, Velvet Underground, King Crimson, Can,

Roxy Music, The Damned, Slits, Fugazi, Nirvana e muitos mais. Encontro com gravações de televisão antigas que ganharam o molde do tempo, filmagens em formatos domésticos (Super 8, VHS, etc.), transcrições filme a vídeo, efeitos de sobreposição de imagens de vídeo analógicas, "chroma keys" feitas à mão, etc. [vídeo-instalação].

Jorge Carvalho é um cineasta que se dedica ao ensino no domínio do documentário e à realização. É fundador, director e formador do KINO-DOC, núcleo de cinema documental de cursos presencias e online, sediado em Lisboa. Tem colaborado com a Universidade do Porto, que tem um protocolo no âmbito da formação profissional com o KINO-DOC, como curador de ciclos de cinema e coordenador do "podcast" Doc.Online. Após licenciatura em letras, fez várias formações na área do cinema (curso de realização na Restart, produção em documentário na London Film School, etc.). Consolidou a sua formação em audiovisuais na OPTEC, tornando-se colaborador regular desta. Durante 13 anos leccionou cinema aos mais novos em diversas escolas de Lisboa, realizando filmes que exploraram diferentes técnicas, formas e conteúdos. No campo de acção do KINO-DOC, criado em 2012, tem escrito reflexões sobre imagem em movimento, e trabalhado com os seus formandos no desenvolvimento de dezenas de projectos ligados ao cinema documental, vários deles com projecção mundial (3 prémios internacionais em 2021). Presentemente está a finalizar a sua longa "Ospina



Cali Colombia" e a curta que co-realizou com Bárbara Henriques, "Eu Estou aqui", ambas documentais e co-produções do KINO-DOC com a Terratreme e a OPTEC Filmes respectivamente.

- Room At The Top [Sala de Reuniões 1], Faculty of Arts and Humanities of theUniversity of Porto, Porto

12h00 – 12h30

HOW WE GOT INTO POPULAR MUSIC STUDIES, AND WHERE DO WE GO FROM HERE?

Mike DINES, Middlesex University, United Kingdom

- Cibermúsica, Casa da Música – Porto

12h30 — 13h00

PERFORMANCE BODIES, PASSION AND NATURE

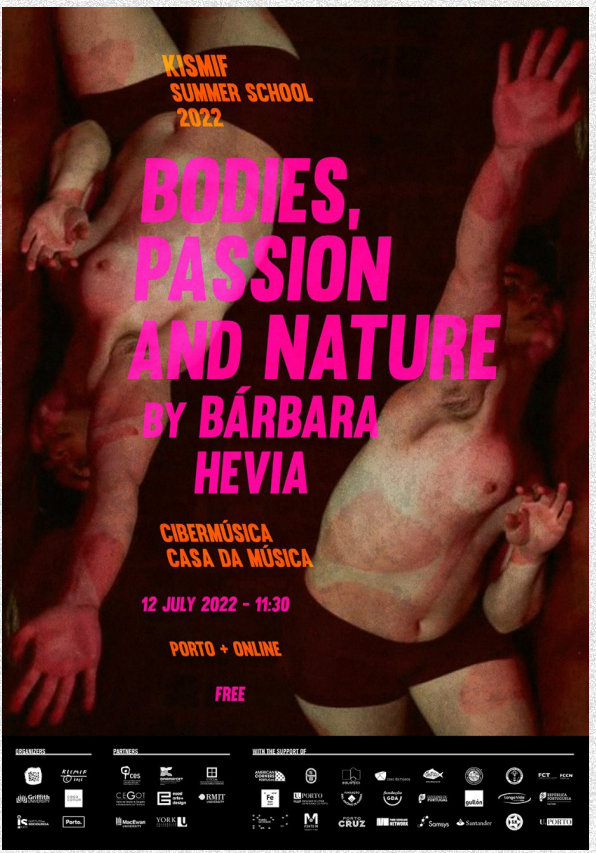
Artist: Bárbara Hevia, Contemporary dancer, circus artist, Portugal

- **Price:** free.

Description: In this contemporary dance performance, Bárbara shows the body as an arrow of the sun, that is, she presents the body as a tree that carries fruits. In a bodily and intimate connection with nature, the performance intends to portray the body as something that comes from the earth and from the greatest depth of the human being, in a mutualistic sense and exchange between woman and nature. Through dance, Bárbara aims to reflect about the body as a manifestation of life, while she intends to transmit the woman's right to manifest her own body and, in turn, her life, facing the patriarchal challenges and the sexisms existing in contemporaneity and current societies. With this performance, Bárbara aims to demonstrate that it is necessary to multiply bodies in association with nature, as well as to demonstrate the will to nurture love for the body as it is, without prejudices and without stigmas associated to it.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.

Bárbara Zamorano Hevia is a freelance circus artist and contemporary dancer from Chile.



Descrição: Nesta performance de dança contemporânea, Bárbara mostra o corpo como uma seta do sol, ou seja, apresenta o corpo como uma árvore que transporta frutos. Numa ligação corporal e íntima com a natureza, a performance pretende retratar o corpo como algo que vem da terra e da maior profundidade do ser humano, num sentido mutualista e de troca entre a mulher e a natureza. Através da dança, Bárbara pretende refletir sobre o corpo como uma manifestação da vida, enquanto pretende transmitir o direito da mulher a manifestar o seu próprio corpo e, por sua vez, a sua vida, enfrentando os desafios patriarcais e os sexismos existentes na contemporaneidade e nas sociedades atuais. Com esta atuação, Bárbara pretende demonstrar que é necessário multiplicar corpos em associação com a natureza, bem como demonstrar a vontade de nutrir o amor pelo corpo tal como ele é, sem preconceitos e sem estigmas a ele associados.

Bárbara Zamorano Hevia é artista freelance circense e bailarina contemporânea do Chile.

- Cibermúsica, Casa da Música, Porto

13h00 — 15h00

Lunch

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

15h00 — 15h30

YOUTH CLIMATE ACTIVISM IN PORTUGAL: PRACTICES AND DISCOURSES

Ricardo CAMPOS, NOVA University Lisbon, CICS.Nova –Interdiciplinary Centre of Social Sciences, Portugal

- Cibermúsica, Casa da Música, Porto

15h00 — 15h30

OPENING EXHIBITION One Love: Capturing the Cultural Investment in Music and Rethinking the Photographic Portrait. Photographs William Ellis

Artist: William ELLIS, Birmingham City University, United Kingdom

- Price: free

Description: One LP is a unique and critically acclaimed portrait photography project that explores the inspirational qualities of recordings and the impact that they have on people's lives. Using a 'pop-up' exhibition format the rethinking the photographic portrait invites conference attendees to explore what a single reggae record has meant to them through a portrait which captures their place in reggae culture and an interview which articulates the place of the record in their lives. The whole exhibition, and all images and interviews in the wider project can be found at onelp.org. The photographs presented in this exhibition were commissioned by Birmingham City University as part of the research work on global reggae cultures. They feature portraits of reggae innovators, key players and fans from Birmingham (historic and contemporary scene) and London, placed alongside US - Jamaica based individuals. Many of these individuals break the expected mould and have pushed the boundaries of the genre.

William Ellis is a Visiting Research Fellow in Photographing Popular Music Culture. He is a professional photographer of international renown specialising in popular music photography, and a key contributor to the Global Reggae Research Project at BCU. William's work has been extensively exhibited, most recently in Edinburgh and Tokyo. He has published in various popular music journals, and he has presented his work in several conferences, including the Jazz and the Media Symposium at BCU, the 6th Global Reggae Conference at the University of the West Indies at Mona, Jamaica, and 'Re-imagining the music photographic portrait', at Documenting Jazz, BCU. William's collaborative work with Prof Tim Wall at BCU consolidates his One LP project into further research into photographic practice in jazz, reggae and soul music cultures. This culminated in a Research Catalogue publication in 2022.



▸ @ William Ellis

Descrição: Um LP é um projeto de fotografia de retrato único e aclamado pela crítica que explora as qualidades inspiradoras das gravações e o impacto que estas têm na vida das pessoas. Usando um formato de exposição 'pop-up', o repensar do retrato fotográfico convida os participantes da conferência a explorar o que um único registo reggae significou para eles através de um retrato que capta o seu lugar na cultura reggae e uma entrevista que articula o lugar do registo nas suas vidas. Toda a exposição, e todas as imagens e entrevistas do projeto mais vasto podem ser encontradas em onelp.org. As fotografias apresentadas nesta exposição foram encomendadas pela Universidade da Cidade de Birmingham como parte do trabalho de investigação sobre as culturas reggae globais. Apresentam retratos de inovadores do reggae, atores-chave e fãs de Birmingham (cena histórica e contemporânea) e Londres, colocados ao lado de indivíduos sediados nos EUA - Jamaica. Muitos destes indivíduos quebram o molde esperado e ultrapassaram as fronteiras do género.

William Ellis é um Visiting Research Fellow in Photographing Popular Music

Culture. É uma fotógrafa profissional de renome internacional especializado em fotografia de música popular, e um contribuinte fundamental para o Projeto de Pesquisa Global Reggae na BCU. O trabalho de William tem sido amplamente exibido, mais recentemente em Edimburgo e Tóquio. Publicou em várias revistas de música popular, e apresentou o seu trabalho em várias conferências, incluindo o Jazz and the Media Symposium na BCU, a 6ª Conferência Global Reggae na Universidade das Índias Ocidentais em Mona, Jamaica, e ‹Re-imagining the music photographic portrait›, na Documenting Jazz, BCU. O trabalho colaborativo de William com o Prof. Tim Wall na BCU consolida o seu projeto One LP em mais investigação sobre a prática fotográfica nas culturas do jazz, reggae e soul music. Isto culminou na publicação de um Catálogo de Investigação em 2022.

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

15h30 — 16h00

LOVE, SEX, AND RADICAL ETHNOGRAPHY

Elise Imray PAPINEAU, Griffith University, School of Humanities, Languages and Social Science, Gold Coast Campus, Australia

Michael MACDONALD, MacEwan University, Canada

- Cibermúsica, Casa da Música, Porto

16h00 – 17h00

PUNKPUNK' (2022)

Artist: Jorge DE CARVALHO, KINO-DOC, Lisbon, Portugal

- Price: free.
-

Description: Invited to write about a film that at the time did not yet exist, the director committed himself, in his words, to 'fabricate a map of a journey that may have other roads, but will always have the spirit of these words': 'Punk Punk' will be a film that will interpret a dilated cosmogony of punk, possibly ranging from human society, liberated and classless, from prehistory to the eve of the swear words uttered by the Sex Pistols on live TV at teatime, a corollary of the anthropological dynamite that had come from America in Malcolm McLaren's suitcase. Within this temporal spectrum could fit rhythms of ancient tribes, the insubordination of slaves led by Spartacus, medieval

stories of witches and wizards, François Villon, the Levellers, the French Revolution and other revolutions and uprisings, Kleist, 'Civil Disobedience' by Thoreau, Rimbaud, anarchists, Dadas and Surrealists, the delinquency of the 'street gangs', Debord, lyricists and situationists, Brakhage's free camera, Warhol's factory, the Viennese shareholders, Dubuffet's crude art or the raw music of the proto punks. Having established the origins, not necessarily, in that order or another, punk rock and the myriad of its musical suburbs, from different eras and all over the world, will follow. Also, the nihilistic fury, ethical tenacity, nonconformism, subversion, visual creativity and even feminism, which sprang from the voices, guitars and drums of punk. An anger that is an energy, that comes from the past to altercate with our formatted and aseptic present. Little given to rebellion. And because the constant laudatory exercises of music documentaries irritate, this film will show the libertarian and positive subculture, but also its abject opposite, the intolerant and fascist punk. And beyond the symbolic black and white of these poles, much of what will be seen will have different shades of grey, amorally treated. The journey will be guided by the cartographies of Jon Savage, Greil Marcus, Lester Bangs, Richard Meltzer, Greg Shaw, John Lydon, who will also appear in many shapes and forms, including wearing a Trumpist t-shirt (a good way of questioning the 'no future' that he shouted), Helen McCookerybook, Richie Unterberger, Simon Reynolds, Ian Svenonius and others.But, as a film that wants to be punk, it will follow nothing and no one. By cuts and clippings, it will destroy historical records and encyclopaedias. They will give a video collage. A 'détournement' that will try to rescue a gregarious spirit already long gone, with images and sounds stolen without shame. [videoinstallation]

Jorge Carvalho is a documentary filmmaking teacher and a movie director. He is the founder and the director of KINO-DOC, a documentary film school, based in Lisbon, with in-person and online courses. He has collaborated, as curator of film programmes and coordinator of the podcast Doc.Online, with the University of Porto, which has a protocol with KINO-DOC in the field of professional training. After graduating in literature, he took several courses in the area of cinema (directing course at Restart, documentary production at the London Film School, etc.). He consolidated his training in audiovisuals at OPTEC, becoming a regular collaborator there. During 13 years, he taught cinema to youngsters in several schools in Lisbon, making films that explored different techniques, forms and contents. In the field of action of KINO-DOC, created in 2012, he has written reflections on motion image, and worked with his trainees in the development of dozens of documentary films, several of them with worldwide projection (3 international awards in 2021). He is currently finishing his feature film "Ospina Cali Colombia" and the short film he co-directed with Bárbara Henriques, "I'm here", both documentaries and co-productions of KINO-DOC with Terratreme and OPTEC Filmes respectively.

Descrição: Convidado a escrever sobre um filme que na altura ainda não existia, o realizador comprometeu-se, nas suas palavras, a 'fabricar um mapa de uma viagem que pode ter outras estradas, mas que terá sempre o espírito destas palavras': 'Punk Punk' será um filme que interpretará uma cosmogonia dilatada de punk, possivelmente variando da sociedade humana, libertada e sem classe, da pré-história à véspera das palavras de juramento proferidas pelos Sex Pistols na TV ao vivo na hora do chá, um corolário da dinamite antropológica que tinha vindo da América na mala de Malcolm McLaren. Dentro deste espectro temporal poderia enquadrar-se ritmos de tribos antigas, a insubordinação de escravos liderada por Spartacus, histórias medievais de bruxos e feiticeiros, François Villon, os Levellers, a Revolução Francesa e outras revoluções e revoluções, Kleist, 'Desobediência Civil' de Thoreau, Rimbaud, anarquistas, Dadas e Surrealistas, a delinquência dos 'bandos de rua', Debord, letristas e situacionistas, a câmara gratuita de Brakhage, a fábrica de Warhol, os acionistas vienenses, a arte bruta de Dubuffet ou a música crua dos punks-protótipo. Tendo estabelecido as origens, não necessariamente, por essa ordem ou outra, o punk rock e a miríade dos seus subúrbios musicais, de diferentes épocas e em todo o mundo, seguir-se-ão. Além disso, a fúria niilista, a tenacidade ética, o não conformismo, a subversão, a criatividade visual e até mesmo o feminismo, que brotaram das vozes, das guitarras e da bateria do punk. Uma raiva que é uma energia, que vem do passado para alterar com o nosso presente formatado e asséptico. Um pouco dado à rebelião. E porque os constantes exercícios laudatórios de documentários musicais irritam, este filme irá mostrar a subcultura libertária e positiva, mas também o seu oposto abjeto, o punk intolerante e fascista. E para além do simbólico preto e branco destes pólos, muito do que será visto terá diferentes tonalidades de cinzento, tratado amoralmente. A viagem será guiada pelas cartografias de Jon Savage, Greil Marcus, Lester Bangs, Richard Meltzer, Greg Shaw, John Lydon, que também aparecerão em muitos formatos e formas, incluindo o uso de uma t-shirt Trumpist (uma boa maneira de questionar o "não futuro" que ele gritou), Helen McCookerybook, Richie Unterberger, Simon Reynolds, Ian Svenonius e outros.mas, como um filme que quer ser punk, não seguirá nada nem ninguém. Por cortes e recortes, destruirá registos históricos e enciclopédias. Darão uma colagem de vídeo. Um 'détournement' que tentará salvar um espírito gregário já há muito desaparecido, com imagens e sons roubados sem vergonha. [vídeo-instalação].

Jorge Carvalho é um cineasta que se dedica ao ensino no domínio do documentário e à realização. É fundador, director e formador do KINO-DOC, núcleo de cinema documental de cursos presencias e online, sediado em Lisboa. Tem colaborado com a Universidade do Porto, que tem um protocolo no âmbito da formação profissional com o KINO-DOC, como curador de ciclos de cinema e coordenador do "podcast" Doc.Online. Após

licenciatura em letras, fez várias formações na área do cinema (curso de realização na Restart, produção em documentário na London Film School, etc.). Consolidou a sua formação em audiovisuais na OPTEC, tornando-se colaborador regular desta. Durante 13 anos leccionou cinema aos mais novos em diversas escolas de Lisboa, realizando filmes que exploraram diferentes técnicas, formas e conteúdos. No campo de acção do KINO-DOC, criado em 2012, tem escrito reflexões sobre imagem em movimento, e trabalhado com os seus formandos no desenvolvimento de dezenas de projectos ligados ao cinema documental, vários deles com projecção mundial (3 prémios internacionais em 2021). Presentemente está a finalizar a sua longa "Ospina Cali Colombia" e a curta que co-realizou com Bárbara Henriques, "Eu Estou aqui", ambas documentais e co-produções do KINO-DOC com a Terratreme e a OPTEC Filmes respectivamente.



- Cibermúsica, Casa da Música, Porto

16h00 – 17h00

OPENING EXHIBITION
Two Walls

Artist: Marijana MARKOSKA, Designer, Digital Artist, Serbia

- Price: free



Description: Digital prints, 11 pieces. “Through a culture of remembrance, Marijana Markoska deals with identification, personal and social identity. Her preferred mediums are computer art and video. She intensifies the relationship between visual arts and (popular) music and film. She holds a PhD from the department of digital arts at the University of Arts in Belgrade, as well as MA in painting from the same institution. She has had several solo exhibitions in Belgrade, and has also participated in numerous video festivals and group exhibitions in Serbia and abroad. Marijana Markoska is dealing with a culture formative for her – punk and fanzine aesthetics, plunging herself into the X-Ray Spex test tubes from the album cover Germfree Adolescents. Poly Styrene, the singer, clarifies how the “Oh Bondage, Up Yours!”, a 1977 single of that band, that became the banner of rebellion, according to her

it was “more anti-capitalist than feminist”, rejecting thus any kind of slavery. A delayed effect of a rebellion, whose absorption into the system became a traumatic point, is still productive. The X-Ray Spex are a proof of it, with their delayed explosion into the riot grrrl movement, since the potentiality of the rebellion can be transferred through mechanisms and ideas that escape reductivist fetishism. Markoska also inhabited with her own body the songs, images and album covers of the One Track Mind, Johnny Thunders, The Damned, the Dead Kennedys, the Dead Boys. The echoes of fanzine aesthetics, do-it-yourself Xeroxing of images and slogans have become nothing more than sessional vogues. Over the time it’s become even harder to revive the initial promise of freedom by establishing production in the DIY way. Culturalization of those practices – the process of devaluing the fanzine movement’s political subversiveness – has enabled an unbound inflation in prices of the material remains of an uprising. Markoska deviated from the usual paths of interpreting punk and fanzine culture by extracting their symbolic content from the abovementioned process and by following their trajectory with her own body, thus reenacting the formulations and mechanisms of reductionism that had tamed and normalized the movement through its reduction to mere design items. An effort to shed light on the process of culturalization and its mechanisms, as well as to recognize a hidden complicity with them by revisiting the traumatic place of upheaval’s break down, represents a form of struggle for liberating the emancipatory potentials of an experience that has been officially mediated and moderated. The antagonistic structure of the exhibition suggests confrontation, although it also brings about a mirroring effect as well as a certain destruction of the model of project-driven “collaboration and exchange” – a destruction of visibly ordered seriality of museum exhibitions. Above all, it represents a reminder of today’s place of art – a wall that represents the border between the autonomous zone of art and radicalized social struggles. A wall that reminds of the barb-wire wall that governments have installed along their state borders, the ones that “we are going to build ourselves” to prevent those unforeseen to cross. Those walls were produced by the only “veritable tradition” of patriarchy, colonialism, capitalism and revived feudalism, and this exhibition deconstructs it with hijacked scenes, shouted-out sentences and bare bodies. Deterioration of the subject within the global digital regime of “invisibility by overexposure” and the imperatives of usergenerated evangels are being stopped here and drawn out of the decontextualized and automatized consumption design of today.” Text by Alexandra Sekulić, curator of the exhibition “Two Walls” in the Center for Cultural Decontamination, 2017.

Marijana Markoska, graduated from the Faculty of Applied Arts in Belgrade, and holds a PhD in Digital Arts from the University of Arts in Belgrade. Graphic designer, author of several solo exhibitions, corporate exhibitions, art

and music videos. In 2009 won the Multimedia Award of the Spring Salon of ULUS (Association of Serbian Fine Artists). With her designs, National Tourism Organisation of Serbia won the First Prize of UEPS (Marketing Association of Serbia) for Nonprofit Website, and the First Prize of the Festival of Tourism Communication for Web, both in 2011. Besides visual arts, loves music and film.

Descrição: Impressões digitais, 11 peças. “Através de uma cultura de lembrança, Marijana Markoska trata da identificação, identidade pessoal e social. Os seus suportes preferidos são a arte informática e o vídeo. Ela intensifica a relação entre as artes visuais e a música (popular) e o cinema. Tem um doutoramento do departamento de artes digitais da Universidade de Artes de Belgrado, bem como um mestrado em pintura da mesma instituição. Teve várias exposições individuais em Belgrado, e também participou em numerosos festivais de vídeo e exposições coletivas na Sérvia e no estrangeiro. Marijana Markoska está a lidar com uma formação cultural para ela - estética punk e fanzine, mergulhando-se nos tubos de ensaio Spex X-Ray da capa do álbum Germfree Adolescents. Poly Styrene, a cantora, esclarece como o “Oh Bondage, Up Yours!”, um single de 1977 dessa banda, que se tornou a bandeira da rebelião, segundo ela era “mais anti-capitalista do que feminista”, rejeitando assim qualquer tipo de escravidão. O efeito retardado de uma rebelião, cuja absorção no sistema se tornou um ponto traumático, ainda é produtivo. Os Spex de Raio X são uma prova disso, com a sua explosão retardada no movimento grrrl, uma vez que a potencialidade da rebelião pode ser transferida através de mecanismos e ideias que escapam ao fetichismo redutivista. Markoska também habitou com o seu próprio corpo as canções, imagens e capas de álbum do One Track Mind, Johnny Thunders, The Damned, the Dead Kennedys, the Dead Boys. Os ecos da estética fanzine, do do-it-yourself Xeroxing das imagens e dos slogans tornaram-se nada mais do que vogues de sessão. Com o tempo, tornou-se ainda mais difícil reviver a promessa inicial de liberdade, estabelecendo a produção à maneira do “faça você mesmo”. A culturalização dessas práticas - o processo de desvalorização da subversividade política do movimento fanzine - permitiu uma inflação sem limites nos preços dos restos materiais de uma revolta. Markoska desviou-se dos caminhos habituais de interpretação da cultura punk e fanzine, extraindo o seu conteúdo simbólico do processo acima mencionado e seguindo a sua trajetória com o seu próprio corpo, reencenando assim as formulações e mecanismos de reducionismo que tinham domado e normalizado o movimento através da sua redução a meros artigos de design. Um esforço para lançar luz sobre o processo de culturalização e os seus mecanismos, bem como para reconhecer uma cumplicidade oculta

com eles, revisitando o lugar traumático da rutura da agitação, representa uma forma de luta pela libertação dos potenciais emancipatórios de uma experiência que tem sido oficialmente mediada e moderada. A estrutura antagónica da exposição sugere o confronto, embora também provoque um efeito de espelhamento, bem como uma certa destruição do modelo de "colaboração e intercâmbio" impulsionado pelo projeto - uma destruição da seriedade visivelmente ordenada das exposições do museu. Acima de tudo, representa uma recordação do lugar da arte atual - um muro que representa a fronteira entre a zona autónoma de arte e as lutas sociais radicalizadas. Um muro que recorda o muro de arame farpado que os governos instalaram ao longo das suas fronteiras estatais, aquelas que "vamos construir nós próprios" para impedir que os imprevistos atravessem. Esses muros foram produzidos pela única "verdadeira tradição" do patriarcado, do colonialismo, do capitalismo e do feudalismo revivido, e esta exposição desconstrói-a com cenas sequestradas, frases gritadas e corpos nus. A deterioração do sujeito dentro do regime digital global da "invisibilidade por sobre-exposição" e os imperativos dos evangelhos usenerados estão aqui a ser travados e retirados do design de consumo descontextualizado e automatizado dos dias de hoje". Texto de Alexandra Sekulić, curadora da exposição "Duas Paredes" no Centro de Descontaminação Cultural, 2017.

Marijana Markoska, licenciada pela Faculdade de Artes Aplicadas de Belgrado, e doutorado em Artes Digitais pela Universidade de Artes de Belgrado. Designer gráfico, autor de várias exposições individuais, exposições empresariais, vídeos de arte e música. Em 2009 ganhou o Prémio Multimédia do Salão da Primavera da ULUS (Associação de Artistas Plásticos Sérvios). Com os seus desenhos, a Organização Nacional de Turismo da Sérvia ganhou o Primeiro Prémio da UEPS (Associação de Marketing da Sérvia) para o Website sem fins lucrativos, e o Primeiro Prémio do Festival de Comunicação Turística para a Web, ambos em 2011. Para além das artes visuais, adora música e cinema.

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

17h00 – 17h30

Coffee-break

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

17h30 — 18h00

PERFORMANCE ‘REBEL REBEL’

Artist: Ana ROCHA, producer, artist and performer, Porto, Portugal + OTSOA, DJ, musician, Porto, Portugal

- **Price:** free.



Description: RebelRebel is an one time performance installation for KISMIF'22, created and performed by Ana Rocha. For this unique occasion, she invited the one of a kind OTSOA DJ. For this purpose she will invoke political heritage from past and future to the present moment through a shared practice moving encounter. How nature as a dyi hyper intelligent environment pairs up with community activities of interdependency can sustain it's voice and meet institutional awareness, is one question invited to the ritual gathering.

Ana Rocha was a producer, and is a curator, choreographer, performer and dramaturge. She has been working as a freelancer in the cultural and artistic fields for 21 years. She studied History of Art, Contemporary Art and Visual Arts. Co-directed and founded MEZZANINE - non-profit cultural association. Was part of the collective SOOPA, and co-founded the association OOPSA. She integrated other cultural structures (Fábrica de Movimentos, Balleteatro, Cão Danado & Cia and UFERSTUDIOS) and collaborated in the production of several festivals, such as Serralves em Festa (Porto), Alkantara Festival and Sónar+D'22 (Lisbon). She has participated in international projects TRANSLOCA, CARE where?\CAREZINE and Tranzfabrik. He has presented his own performance works, Fraud by Nature (2012), Stabat Mater Furiosa (2017), LAVACURA (2019), Manual da Falla (2019), MudAres (2020), Entretanto(s) (2021) OraculÁreas (2021) and OcioSAmente (2022). She has participated in projects by visual artists and choreographers such as Fabienne Audéoud, Isabelle Schad, Dinis Machado, Rafael Alvarez, Benoit Lachambre, Antonija Livingstone, Gretta Sarfaty and collaborates with Renan Martins, Mariana Tengner Barros, Teresa Fabião, Bernardo Chatillon, Xavier de Sousa, Meg Stuart, Phillipe Quesne, Elpida Orfanidou, Igor Dobrivic, among others. He was awarded the DanceWeb - Impulstanz'12 scholarship. She completed Deborah Hay's SPCP, "Dynamic" (2012). She does cultural mediation and programming (SIZE M, XXATENEUXXI, Cultura em Expansão (2019 to 2022), To School Out of School \ Colectivos Pláka, TanzKongress'19, ViaAberta, CURADURA, Set-Up, A Casa de Sibila, among others), collaborating with informal organizations for the arts and institutions such as Porto City Hall. She was an associate of Ateneu Comercial do Porto, collaborates as a consultant of the performing arts structure of Sekoia and Bela Associação, among others. She was a member of the organising nucleus of Ação Cooperativista. She taught at Tanzfabrik, Balleteatro, FBAUP, ESAP and ENSBA Lyon.

Descrição: RebelRebel é uma instalação de performance única para KISMIF'22, criada e executada por Ana Rocha. Para esta ocasião única, ela convidou o único do género OTSOA DJ. Para o efeito, invocará a herança política do passado e do futuro até ao momento presente através de um encontro comovente de prática partilhada. Como a natureza como um ambiente dyi hiper inteligente se conjuga com actividades comunitárias

de interdependência pode sustentar a sua voz e encontrar a consciência institucional, é uma questão convidada para a reunião ritual.

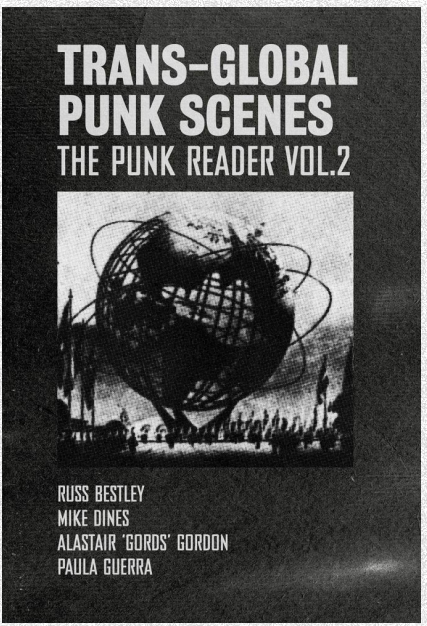
Ana Rocha foi produtora, e é curadora, coreógrafa, performer e dramaturga. Trabalha na área cultural e artística como freelancer à 21 anos. Estudou História da Arte, Arte Contemporânea e Artes Visuais. Co-dirigiu e fundou a MEZZANINE - associação cultural sem fins lucrativos. Fez parte do colectivo SOOPA, e co-fundou a associação OOPSA. Integrou outras estruturas culturais (Fábrica de Movimentos, Balleteatro, Cão Danado & Cia e UFERSTUDIOS) e colaborou na produção de diversos festivais, como Serralves em Festa (Porto), Alkantara Festival e Sónar+D'22 (Lisboa). Participou em projetos internacionais TRANSLOCA, CARE where?\CAREZINE e Tranzfabrik. Apresentou os seus próprios trabalhos performáticos, Fraud by Nature (2012), Stabat Mater Furiosa (2017), LAVACURA (2019), Manual da Falla (2019), MudAres (2020), Entretanto(s) (2021) OraculÁreas (2021) e OcioSAmente (2022). Participou em projetos de artistas visuais e coreógrafos como por exemplo Fabienne Audéoud, Isabelle Schad, Dinis Machado, Rafael Alvarez, Benoit Lachambre, Antonija Livingstone, Gretta Sarfaty e colabora com Renan Martins, Mariana Tengner Barros, Teresa Fabião, Bernardo Chatillon, Xavier de Sousa, Meg Stuart, Phillipe Quesne, Elpida Orfanidou, Igor Dobrivic, entre outros. Obteve a bolsa DanceWeb - Impulstanz'12. Concluiu o SPCP de Deborah Hay, "Dynamic" (2012). Faz mediação cultural e programação (TAMANHO M, XXATENEUXXI, Cultura em Expansão (2019 a 2022), To School Out of School \ Colectivos Pláka, TanzKongress'19, ViaAberta, CURADURA, Set-Up, A Casa de Sibila, entre outros), colaborando com organizações informais para as artes e instituições como a Câmara Municipal do Porto. Foi associada do Ateneu Comercial do Porto, colabora como consultora da estrutura de artes performativas da Sekoia e Bela Associação, entre outras. Foi membro do núcleo de organização da Ação Cooperativista. Leccionou no Tanzfabrik, Balleteatro, FBAUP, ESAP e ENSBA Lyon.

- Cibermúsica, Casa da Música, Porto

18h00 — 20h00

BOOK LAUNCHES
Trans-Global Punk Scenes: The Punk Reader Volume 2

Russ Bestley, Mike Dines, Alastair Gordon and Paula Guerra.



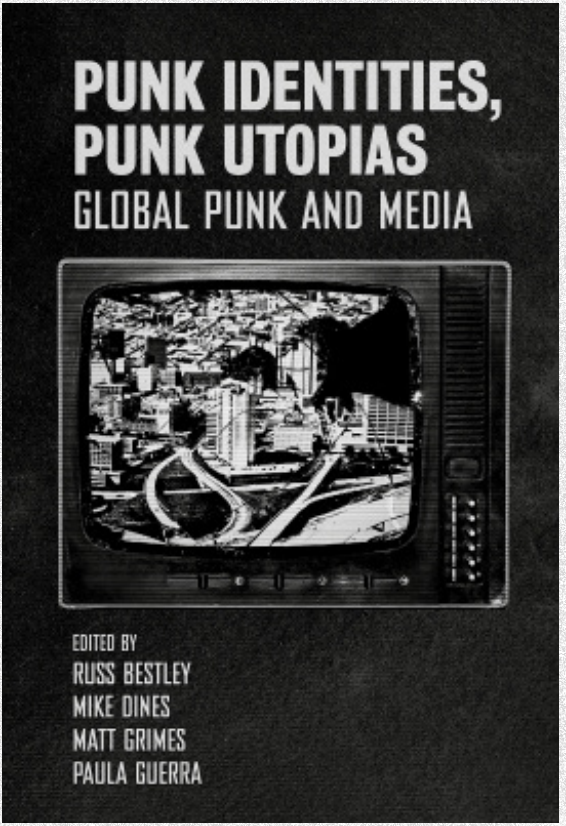
Description: This new collection is the second in the Global Punk series. Following the publication of the first volume the series editors invited proposals for a second volume, and selected contributions from a range of interdisciplinary areas, including cultural studies, musicology, ethnography, art and design, history and the social sciences. This collection extends the theme into new territories, with a particular emphasis on contemporary global punk scenes, post-2000, reflecting upon the notion of origin, music(s), identity, careers, membership and circulation. This area of subcultural studies is far less documented than more 'historical' work related to earlier punk scenes and subcultures of the late 1970s and early 1980s. This new volume covers countries and regions including New Zealand, Indonesia,

Cuba, Ireland, South Africa, Siberia and the Philippines, alongside thematic discussions relating to trans-global scenes, the evolution of subcultural styles, punk demographics and the notion of punk identity across cultural and geographic boundaries. The book series adopts an essentially analytical perspective, raising questions over the dissemination of punk scenes and their form, structure and contemporary cultural significance in the daily lives of an increasing number of people around the world. This book has a genuine crossover market, being designed in such a way that it can be adopted as an undergraduate student textbook while at the same time having important currency as a key resource for established academics, postdoctoral researchers and PhD students. In terms of the undergraduate market for the book, it is likely that it will be adopted by convenors of courses on popular music, youth culture and in discipline areas such as sociology, popular music studies, urban/cultural geography, political history, heritage studies, media and cultural studies.

Descrição: Esta nova colecção é a segunda da série Global Punk. Após a publicação do primeiro volume, os editores da série convidaram propostas para um segundo volume, e seleccionaram contribuições de diversas áreas interdisciplinares, incluindo estudos culturais, musicologia, etnografia, arte e design, história e ciências sociais. Esta colecção alarga o tema a novos territórios, com particular ênfase nas cenas punk contemporâneas globais, pós-2000, reflectindo sobre a noção de origem, música(s), identidade, carreiras, filiação e circulação. Esta área de estudos subculturais está muito menos documentada do que mais trabalho "histórico" relacionado com cenas e subculturas punk anteriores do final dos anos 70 e início dos anos 80. Este novo volume cobre países e regiões incluindo a Nova Zelândia, Indonésia, Cuba, Irlanda, África do Sul, Sibéria e Filipinas, juntamente com discussões temáticas relacionadas com cenas transglobais, a evolução dos estilos subculturais, demografia punk e a noção de identidade punk através de fronteiras culturais e geográficas. A série de livros adopta uma perspectiva essencialmente analítica, levantando questões sobre a divulgação de cenas punk e a sua forma, estrutura e significado cultural contemporâneo na vida quotidiana de um número crescente de pessoas em todo o mundo. Este livro tem um verdadeiro mercado cruzado, sendo concebido de tal forma que pode ser adoptado como um livro didáctico para estudantes de graduação, tendo ao mesmo tempo uma moeda importante como recurso chave para académicos estabelecidos, investigadores de pós-doutoramento e estudantes de doutoramento. Em termos do mercado de graduação para o livro, é provável que seja adoptado por organizadores de cursos sobre música popular, cultura juvenil e em áreas disciplinares tais como sociologia, estudos de música popular, geografia urbana/cultural, história política, estudos patrimoniais, meios de comunicação e estudos culturais.

Punk Identities, Punk Utopia

Russ Bestley, Mike Dines, Matt Grimes and Paula Guerra.



Description: Punk Identities, Punk Utopias: Global Punk and Media seeks to unpack and illuminate punk as a trajectory of 'timelessness...as a set of diverse but confluent values and appropriations' that have both reflected and informed an increasingly complex, indefinable social, political and economic setting. Whereas the first two volumes in the series were broadly focused on local punk 'scenes' in a disparate range of countries and regions around the world, Punk Identities, Punk Utopias extends that critical enquiry to reflect broader social, political and technological concerns impacting punk scenes around the world, from digital technology and new media to gender, ethnicity, identity and representation. This new volume therefore

draws upon the interdisciplinary areas of cultural studies, musicology and social sciences to present an edited text on the notion of identities, ideologies and cultural discourse surrounding contemporary global punk scenes. It is hoped that the books in the Global Punk series will add to the academic discussion of contemporary popular culture, particularly in relation to punk and the critical understanding of transnational and cross-cultural dialogue. Punk is a global phenomenon and the Global Punk series aims to reflect contemporary scenes around the world since the millennium. Punk and its subsequent variants, from hardcore to post-punk, have always crossed borders and become assimilated within countercultural practices with local, national and regional variations. Produced in collaboration between the Punk Scholars Network and Intellect Books, the Global Punk book series focuses on the development of contemporary global punk (c. 2000 onwards), reflecting upon its origins, aesthetics, identity, legacy, membership and circulation. Critical approaches draw upon the interdisciplinary areas of (among others) cultural studies, art and design, sociology, musicology and social sciences in order to develop a broad and inclusive picture of punk and punk-inspired subcultural developments around the globe. The series adopts an essentially analytical perspective, raising questions about the dissemination of punk scenes and subcultures and their form, structure and contemporary cultural significance in the daily lives of an increasing number of people around the world. This book has a genuine crossover appealed. It will be a key resource for established academics, postdoctoral researchers and Ph.D. students, as well as being suitable for adoption as an undergraduate student textbook. Suitable courses will include those in the fields of popular music, youth culture, sociology, urban/cultural geography, political history, heritage studies, media and cultural studies.

Descrição: Punk Identities, Punk Utopias: Global Punk and Media procura desembrulhar e iluminar o punk como uma trajectória de "timelesness... como um conjunto de valores e apropriações diversas, mas confluentes" que têm reflectido e informado um cenário social, político e económico cada vez mais complexo e indefinível. Enquanto que os dois primeiros volumes da série se centraram amplamente em 'cenas' punk locais num conjunto díspar de países e regiões em todo o mundo, Punk Identities, Punk Utopias estende esse inquérito crítico para reflectir preocupações sociais, políticas e tecnológicas mais amplas com impacto nas cenas punk em todo o mundo, desde a tecnologia digital e novos meios de comunicação social até ao género, etnia, identidade e representação. Este novo volume baseia-se, portanto, nas áreas interdisciplinares dos estudos culturais, musicologia e ciências sociais para apresentar um texto editado sobre a noção de identidades, ideologias e discurso cultural em torno das cenas punk globais contemporâneas. Espera-se que os livros da série Global Punk contribuam para a discussão

académica da cultura popular contemporânea, particularmente em relação ao punk e à compreensão crítica do diálogo transnacional e transcultural. Punk é um fenómeno global e a série Global Punk pretende reflectir cenas contemporâneas em todo o mundo desde o milénio. O punk e as suas variantes subsequentes, do hardcore ao pós-punk, sempre atravessaram fronteiras e tornaram-se assimilados dentro de práticas contraculturais com variações locais, nacionais e regionais. Produzida em colaboração entre a Punk Scholars Network e a Intellect Books, a série de livros Global Punk centra-se no desenvolvimento do punk global contemporâneo (c. 2000 em diante), reflectindo sobre as suas origens, estética, identidade, legado, filiação e circulação. As abordagens críticas baseiam-se nas áreas interdisciplinares de (entre outras) estudos culturais, arte e design, sociologia, musicologia e ciências sociais, a fim de desenvolver um quadro amplo e inclusivo dos desenvolvimentos punk e subculturais inspirados no punk em todo o mundo. A série adopta uma perspectiva essencialmente analítica, levantando questões sobre a divulgação de cenas e subculturas punk e a sua forma, estrutura e significado cultural contemporâneo na vida quotidiana de um número crescente de pessoas em todo o mundo. Este livro tem um verdadeiro apelo cruzado. Será um recurso fundamental para académicos estabelecidos, investigadores pós-doutorados e estudantes de doutoramento, além de ser adequado para adopção como um livro didáctico para estudantes de graduação. Os cursos adequados incluirão cursos nos campos da música popular, cultura juvenil, sociologia, geografia urbana/cultural, história política, estudos patrimoniais, meios de comunicação e estudos culturais.

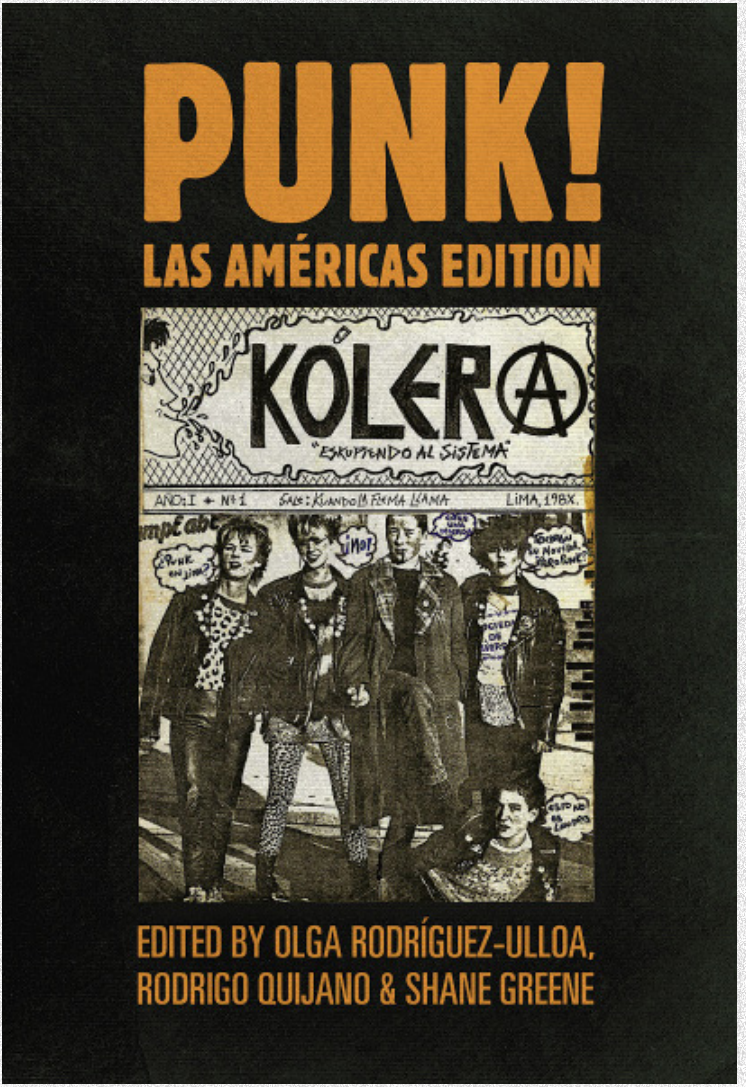
PUNK! Las Américas Edition

Olga Rodríguez-Ulloa, Rodrigo Quijano and Shane Greene

Description: This book challenges the dominant vision of punk – particularly its white masculine protagonists and deep Anglocentrism – by analysing punk as a critical lens into the disputed territories of 'America', a term that hides the heterogeneous struggles, global histories, hopes and despairs of late twentieth and early twenty-first century experience.Compiling academic essays and punk paraphernalia (interviews, zines, poetry and visual segments) into a single volume, the book seeks to explore punk life through its multiple registers, through vivid musical dialogues, excessive visual displays and underground literary expression.

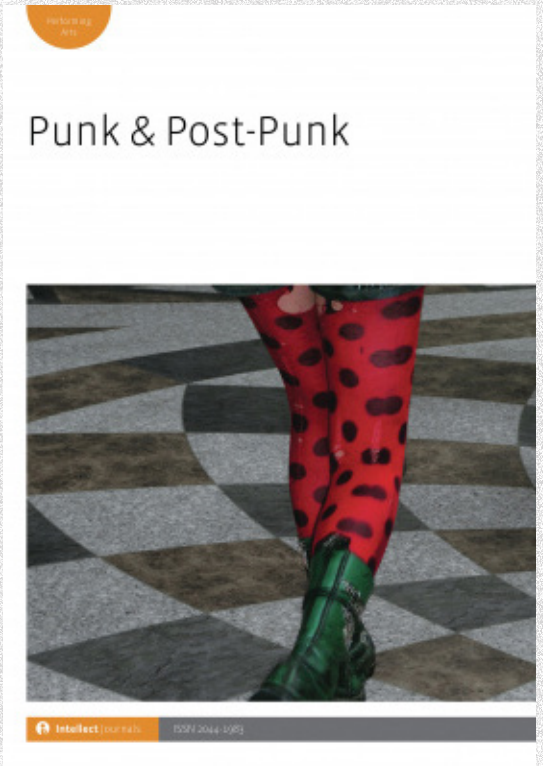
Descrição: Este livro desafia a visão dominante do punk - particularmente os seus protagonistas masculinos brancos e o profundo anglocentrismo - ao analisar o punk como uma lente crítica para os territórios disputados da "América", um termo que esconde as lutas heterogéneas, as histórias

globais, as esperanças e os desesperos da experiência dos finais do século XX e princípios do século XXI. Compilando ensaios académicos e parafernália punk (entrevistas, zines, poesia e segmentos visuais) num único volume, o livro procura explorar a vida punk através dos seus múltiplos registos, através de diálogos musicais vívidos, exibições visuais excessivas e expressão literária subterrânea.



Punk & Post-Punk Journal

Russ Bestley



Description: Punk & Post-Punk is a peer-reviewed journal for academics, artists, journalists and the wider cultural industries. Placing punk and its progeny at the heart of interdisciplinary investigation, it is the first forum of its kind to explore this rich and influential topic in both historical and critical theoretical terms.

Descrição: Punk & Post-Punk é uma revista revisada por pares para académicos, artistas, jornalistas e para as indústrias culturais em geral. Colocando o punk e a sua descendência no centro da investigação interdisciplinar, é o primeiro fórum do seu género a explorar este tópico rico e influente tanto em termos históricos como em termos teóricos críticos.

Italian Goth Subculture: Kindred Creatures and Other Dark Enactments in Milan, 1982-1991

Simone Tosoni



Description: This book is the first in-depth investigation of the Goth subculture in Italy, focusing in particular on the city of Milan. It grows out of a three-year research project - the first in Italy of this scope on the topic - based on the life histories of two dozen participants. In light of this, Simone Tosoni and Emanuela Zuccalà propose an innovative approach to the study of spectacular subcultures: contrarily to the most common accounts of the spectacular subcultures of the 80s, this book describes the experience of subcultural belonging as plural and internally diversified. In particular, three different variations - or 'enactments' - of goth are described in-depth:

the politically engaged one; the one typical of the scene of the alternative music clubs spread all over northern Italy; and the one, common in the little towns surrounding Milan (but not limited to it), where participants used to 'enact' the dark subculture alone or in small groups. Their book argues that while these three different variations of goth shared the same canon of subcultural resources (music, style, patterns of cultural consumptions), they differed under relevant points of view, like forms of socialization, stance toward political activism, identity construction processes, and even their relationship with urban space. Yet, contrarily to the stress on individual differences in 'subcultural' belonging typical of post-subcultural theorists, the Milanese variations of goth appear to have been socially shared, as socially shared were the different 'practices of enactment' of the subculture that characterized each of them.

Descrição: Este livro é a primeira investigação aprofundada da subcultura gótica em Itália, focando em particular a cidade de Milão. Cresce a partir de um projecto de investigação de três anos - o primeiro em Itália deste âmbito sobre o tema - com base nas histórias de vida de duas dúzias de participantes. À luz disto, Simone Tosoni e Emanuela Zuccalà propõem uma abordagem inovadora ao estudo de subculturas espectaculares: ao contrário dos relatos mais comuns das subculturas espectaculares dos anos 80, este livro descreve a experiência de pertença subcultural como plural e internamente diversificada. Em particular, três variações diferentes - ou 'encenações' - de gótico são descritas em profundidade: a politicamente empenhada; a típica da cena dos clubes de música alternativa espalhados por todo o norte de Itália; e a que é comum nas pequenas cidades que rodeiam Milão (mas não limitada a ela), onde os participantes costumavam 'encenar' a subcultura escura sozinhos ou em pequenos grupos. O seu livro argumenta que embora estas três diferentes variações de gótico partilhassem o mesmo cânone de recursos subculturais (música, estilo, padrões de consumo cultural), diferiam sob pontos de vista relevantes, como formas de socialização, postura face ao activismo político, processos de construção de identidade, e mesmo a sua relação com o espaço urbano. No entanto, ao contrário da ênfase nas diferenças individuais em 'subcultura' que pertencem tipicamente aos teóricos pós-subculturais, as variações milanesas de gótico parecem ter sido socialmente partilhadas, tal como as diferentes 'práticas de promulgação' da subcultura que caracterizaram cada uma delas.

- Cibermúsica, Casa da Música, Porto

×... JULY, 13TH

From 08h00

Opening and Registration

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

8h30 — 09h00

Welcome speech

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, RMIT University, Australia.

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

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

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

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

Olivia PESTANA, Pro-Rector of University of Porto, Portugal.

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

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

Rita PAIS, Executive Director of the Center for Social Studies at the University of Coimbra.

Teresa SA MARQUES, Coordinator of the Center for Studies on Geography and Territorial Planning, Portugal.

Vírgilio PEREIRA, Director of the Department of Sociology, Faculty of Arts and Humanities, University of Porto, Portugal.

Stephen COGHILL, Yuggera Elder, Australia, **KEYNOTE: '50 Years of Radical Radio'**

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

9h15 – 9h45

PLENARY LECTURE EDUCATE, AGITATE, ORGANISE: 4ZZZFM- KISMIF BRISBANE

Stephen STOCKWELL, 4ZZZfm, Australia

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

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

9h45 – 10h15

PERFORMANCE Building Artistic Futures in a World on Fire!

Artist: Maigan van der GIESSEN, Community Organizer and Interdisciplinary Artist, Canada

- **Price:** free.

Description: Creative expression, arts and culture are fundamental to community wellbeing and buoyancy, especially right now. Art-making will continue to serve humanity in transforming, innovating, educating and agitating society at large. This workshop will introduce DIY arts foundations and explore with participants how art can help us process, digest and move bravely into this new world. I will reflect on key learnings from working for over a decade at the intersection of arts and activism in Edmonton, Canada. Sharing collaborative processes used to develop powerful community art projects that highlight local issues, will serve as starting points to discuss the ways in which artists and everyday community members see and understand themselves, their communities, and their role in challenging times. This workshop will consist of conversation, knowledge-sharing and collage-based artmaking; exploring the importance of art, inspiration and storytelling as vehicles for resilience, innovation, and socio-political transformation.

Maigan van der Giessen, is an Edmonton artist and innovator who has been making music with DJ Marek Czuba for over a decade, w numerous local side projects that break traditional boundaries of musical design and

content. Just take a listen and you will recognize the strange, subversive and subliminal tones of Tzadeka! Tzadeka's underground sound is both rich and distinct, with a quality that hooks you and drowns you within its fearsome and murky depths. Maigan's smoky vocals, brutal honesty and hypnotic lyrical flow make her welcome and truly unforgettable.

Descrição: A expressão criativa, as artes e a cultura são fundamentais para o bem-estar e a flutuabilidade da comunidade, especialmente neste momento. A criação de arte continuará a servir a humanidade na transformação, inovação, educação e agitação da sociedade em geral. Este workshop irá apresentar fundações de artes de bricolage e explorar com os participantes como a arte pode ajudar-nos a processar, digerir e avançar corajosamente para este novo mundo. Reflectirei sobre as principais aprendizagens do trabalho durante mais de uma década na intersecção das artes e do activismo em Edmonton, Canadá. A partilha de processos de colaboração utilizados para desenvolver poderosos projectos de arte comunitária que destacam questões locais, servirá como pontos de partida para discutir as formas como os artistas e os membros quotidianos da comunidade se vêem e compreendem a si próprios, as suas comunidades, e o seu papel em tempos difíceis. Este workshop consistirá em conversa, partilha de conhecimento e criação de arte baseada em colagens; explorando a importância da arte, inspiração e narração de histórias como veículos de resiliência, inovação e transformação sócio-política.

Maigan van der Giessen é uma artista inovadora de Edmonton que tem vindo a fazer música com o DJ Marek Czuba há mais de uma década, com numerosos projetos locais que quebram as fronteiras tradicionais do design e conteúdo musical. Basta ouvir e reconhecerá os tons estranhos, subversivos e subliminares de Tzadeka! O som subterrâneo de Tzadeka é rico e distinto, com uma qualidade que o prende e afoga dentro das suas temíveis e obscuras profundezas. As vozes fumegantes de Maigan, a honestidade brutal e o fluxo lírico hipnótico tornam-na bem-vinda e verdadeiramente inesquecível.

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

9h45 – 10h15

PLENARY LECTURE ART AS A MEANS OF RESISTANCE – KISMIF BRISBANE

Heather ANDERSON, Griffith University, Australia

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

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

9h45 – 10h15

OPENING EXHIBITION AUDIOVISUAL Inherited Memory: Mexico Through Chicano Eyes

Artist: Greg VELASQUEZ, Photographer, United States of America and Mexico

- Price: free

Director of the video: Joana CARVALHO, Faculty of Fine Arts of the University of Porto, Portugal



Description: The exhibition 'Inherited Memory' is about a personal journey of introspection, supported by Greg Velasquez's reconnection with ancestors. After being raised in the United States of America, Greg felt the need to reconnect with Mexico and his Mexican ancestors, the country's culture and its experiences and traditions. In this exhibition, a series of photographs by Greg are presented, in which we can see the underground culture and the often-obliterated experiences of contemporary artistic-cultural productions. Accompanied by an immersive sound experience, Greg invites everyone to sit down and let themselves be transported to the Mexico of today, engaging in various axes of social life, such as religion, traditions, habits, and culture. In addition to the immersive sound experience, the exhibition in audiovisual format also presents the artistic dichotomies and the artist's own feelings, with a journey that navigates through colour, but also through shadows and contrasts, thus showing the vast spectrum of emotions captured and felt by the photographer and the viewer.

Greg Velasquez, is a native of Los Angeles, California, a second generation Mexican American/Chicano. Velasquez came of age during the punk upheaval of the mid-late 1970's punk movement, something which informs his aesthetic and work to this day. He later attended the University of California at Los Angeles where he studied humanities before being convicted of felony misappropriation of funds. He spent a year in federal prison and marks this experience as a turning point in his life and his outlook on the world. Velasquez's photography was displayed at the Getty Museum as part of their '20 L.A. Photographers to Watch' series. In 2021, Onodream Gallery selected Velasquez's photos of Mexico City for a one-man digital exhibition, 'In the Context of Their Surroundings,' curated by Kene J. Rosa. His most recent work will be included in Onodream Gallery's upcoming biennial exhibition in Fall 2022. In 2021, American author, Coagula Art Gallery owner and curator Mat Gleason wrote of Velasquez's work: "The idea of a stage pulsates throughout the photography of Velasquez; this artist crafts his sensual stage settings for us to imagine our own dramas." Velasquez describes his own work as "a search for underlying meaning and mood in shadow play, shapes, and the odd juxtaposition." Velasquez moved to Mexico City in 2021 with his wife, legendary punk musician and noted author Alice Bag, in part to reconnect with his roots in the country of his grandparents. This voyage of rediscovery is what inspires the photographic work included in this exhibition, 'Inherited Memory: Mexico Through Chicano Eyes.'

Descrição: A exposição "Inherited Memory" é sobre uma viagem pessoal de introspeção, apoiada pela reconexão de Greg Velasquez com os antepassados. Depois de ter sido criado nos Estados Unidos da América, Greg sentiu a necessidade de se reconectar com o México e os seus antepassados mexicanos, a cultura do país e as suas experiências e tradições. Nesta

exposição, é apresentada uma série de fotografias de Greg, nas quais podemos ver a cultura subterrânea e as experiências frequentemente iluminadas das produções artístico-culturais contemporâneas. Acompanhado por uma experiência sonora imersiva, Greg convida todos a sentarem-se e deixarem-se transportar para o México de hoje, envolvendo-se em vários eixos da vida social, tais como a religião, tradições, hábitos e cultura. Para além da experiência sonora imersiva, a exposição em formato audiovisual apresenta também as dicotomias artísticas e os próprios sentimentos do artista, com uma viagem que navega através das cores, mas também através das sombras e contrastes, mostrando assim o vasto espectro de emoções captadas e sentidas pelo fotógrafo e pelo espectador.

Greg Velasquez, é natural de Los Angeles, Califórnia, uma segunda geração Mexicano-Americana/Chicano. Velasquez atingiu a maioridade durante a revolta punk do movimento punk de meados da década de 1970, algo que informa a sua estética e trabalho até aos dias de hoje. Mais tarde, frequentou a Universidade da Califórnia em Los Angeles, onde estudou humanidades antes de ser condenado por apropriação indevida de fundos. Passou um ano na prisão federal e marca esta experiência como um ponto de viragem na sua vida e na sua perspectiva sobre o mundo. A fotografia de Velasquez foi exibida no Museu Getty como parte da sua série ‹20 L.A. Photographers to Watch›. Em 2021, a Galeria Onodream seleccionou as fotografias de Velasquez da Cidade do México para uma exposição digital individual, ‹In the Context of Their Surroundings›, com curadoria de Kene J. Rosa. Os seus trabalhos mais recentes serão incluídos na próxima exposição bienal da Galeria Onodream, no Outono de 2022. Em 2021, o autor americano Coagula Art Gallery, proprietário e curador Mat Gleason, escreveu sobre a obra de Velasquez: «A ideia de um palco pulsa ao longo da fotografia de Velasquez; este artista faz os seus cenários sensuais de palco para que possamos imaginar os nossos próprios dramas». Velasquez descreve a sua própria obra como «uma procura do significado e do humor subjacentes no jogo de sombras, formas, e a justaposição estranha». Velasquez mudou-se para a Cidade do México em 2021 com a sua esposa, lendário músico punk e notável escritora Alice Bag, em parte para se reconectar com as suas raízes no país dos seus avós. Esta viagem de redescoberta é o que inspira o trabalho fotográfico incluído nesta exposição, «Memória Herdada»: México Através dos Olhos de Chicano”..

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

10h15 – 10h45

Coffee Break

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

10h45 — 11h05

PLENARY LECTURE NO ONE TEACHES YOU HOW TO LIVE

Ana da SILVA, The Raincoats, United Kingdom, Portugal

Chair: João VIEIRA aka DJ KITTEN, Musician, DJ, Portugal IN PERSON

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

11h05 — 11h30

PLENARY LECTURE MINIMAL POP FROM THE RETRO FUTURE

Rita BRAGA, Singer-Songwriter, Performer and Multi-Instrumentalist, Portugal

Chair: João VIEIRA aka DJ KITTEN, Musician, DJ, Portugal IN PERSON

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

11h30 — 12h00

PLENARY LECTURE PRINTED MATTER FOR THECOUNTER CULTURE

Nina HERVÉ, Rough Trade Books, United Kingdom

Chair: Scott HENDERSON, Trent University, United Kingdom. IN PERSON

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

KISMIF CONFERENCE 2022
>>> PLENARY LECTURE

KISMIF 2022

NO ONE TEACHES YOU HOW TO LIVE

13 JULY 2022
10H45-11H05

KEY SPEAKER: ANA DA SILVA CHAIR: JOÃO VIEIRA AKA DJ KITTEN



***ROOM FOR ONE* [ANFITEATRO NOBRE], FACULTY OF ARTS AND HUMANITIES OF *THE UNIVERSITY OF PORTO*, PORTO + ONLINE**

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KISMIF CONFERENCE 2022
>>> PLENARY LECTURE

KISMIF 2022

PRINTED MATTER FOR THE COUNTERCULTURE

13 JULY 2022
11H30-12H00

KEY SPEAKER: *NINA HERVÉ* CHAIR: *PAULA GUERRA*



***ROOM FOR ONE* [ANFITEATRO NOBRE], FACULTY OF ARTS AND HUMANITIES OF *THE UNIVERSITY OF PORTO*, PORTO + ONLINE**

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KISMIF 2022

MINIMAL POP FROM THE RETRO FUTURE

13 JULY 2022
11H05-11H30

KEY SPEAKER: RITA BRAGA CHAIR: JOÃO VIEIRA AKA DJ KITTEN



***ROOM FOR ONE* [ANFITEATRO NOBRE], FACULTY OF ARTS AND HUMANITIES OF *THE UNIVERSITY OF PORTO*, PORTO + ONLINE**

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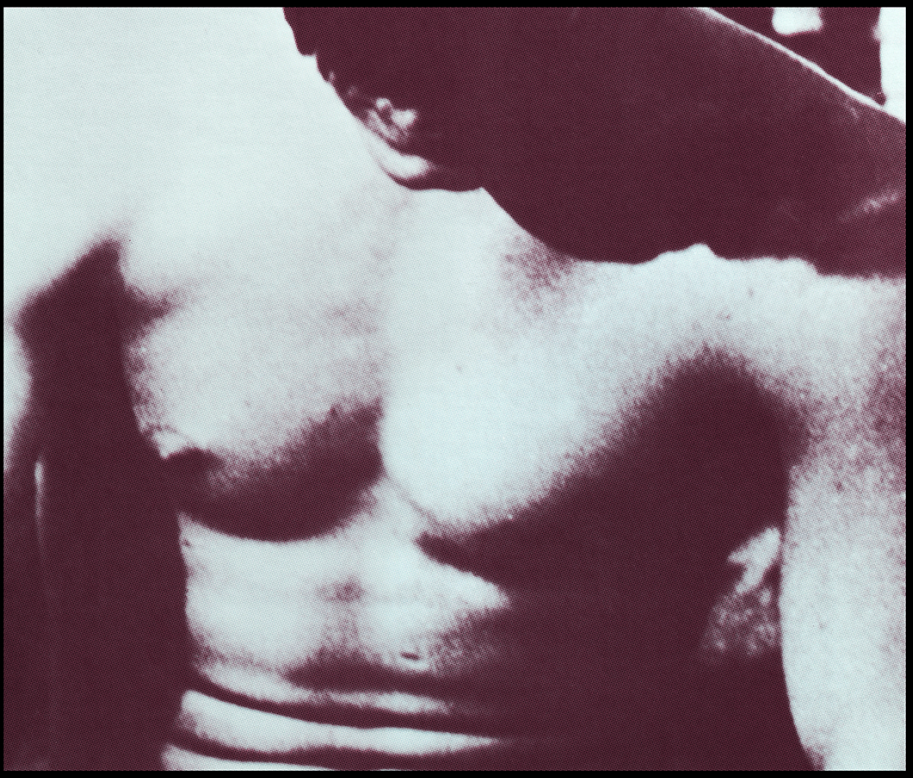
KISMIF CONFERENCE 2022
>>> PLENARY LECTURE

KISMIF 2022

ROUGH WORK
HOW A PLACE WROTE ME

13 JULY 2022
12H00–12H30

KEY SPEAKER: WILL BURNS CHAIR: IAN WOODWARD



ROOM FOR ONE **[ANFITEATRO NOBRE], FACULTY OF ARTS AND HUMANITIES OF *THE UNIVERSITY OF PORTO*, PORTO + ONLINE**

ORGANIZERS

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12h00 — 12h30

PLENARY LECTURE ROUGH WORK – HOW A PLACE WROTE ME

Will BURNS, Caught By The River, Rough Trade Books, United Kingdom

Chair: Ian WOODWARD, Syddansk Universitet, Department of Business and Management, Denmark and Australia IN PERSON

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

12h30– 13h00

PERFORMANCE KISMIF BRISBANE

Artist: John WILLSTEED, Musician and Academic, The Go-Betweens, Queensland University of Technology, Australia

- **Price:** free.



Description: In August 1977, the Leftovers entered the studio for their first recordings. The band came from Brisbane's north-eastern suburbs – Sandgate and Boondall, the birthplace of their drummer, turned guitarist,

Ed Wreckage. Ed lived a life filled with tough breaks and substantial loss, and remained always, a punk. In and out of prison, in and out of bands, he wore his attitude, his politics, on his sleeve. Ed died suddenly in the southern winter of 2021. This is my telling of Ed's life from the inside and the out.

Descrição: Em Agosto de 1977, os Leftovers entraram no estúdio para as suas primeiras gravações. A banda veio dos subúrbios do nordeste de Brisbane - Sandgate e Boondall, o local de nascimento do seu baterista, tornou-se guitarrista, Ed Wreckage. Ed viveu uma vida cheia de duras pausas e perdas substanciais, e permaneceu sempre, um punk. Dentro e fora da prisão, dentro e fora das bandas, ele usava a sua atitude, a sua política, na sua manga. Ed morreu subitamente no Inverno do sul de 2021. Este é o meu relato da vida de Ed, de dentro e de fora.

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

12h30– 13h00

PERFORMANCE
Our Rage on the Walls of Porto

Artist: Francisca Jácome LIMA, Activist, Colagens Feministas Porto, University of Porto

Joana Cabral ALMEIDA, Activist, Colagens Feministas Porto, University of Porto

Sandra Pinto PINHEIRO, Activist, Colagens Feministas Porto, University of Porto

- **Price:** free.

Description: "Não estamos todas, faltam as mortas" ("Not all of us are here. The dead ones are missing"), "Estado ditatorial, polícia patriarcal" ("Dictatorial state, patriarchal police"), "Stop femicídios" ("Stop femicides"), "Transfobia mata" ("Transphobia kills") - these are some of the phrases that we can see scattered on the walls of the streets of the city of Porto. Letters drawn in black on white A4 sheets. Sentences pasted on buildings, houses, bus stations, all denouncing the patriarchal, heteronormative and capitalist cissociety. In this workshop, based on our concrete experiences in the city of Porto, we talk about the international political and artistic movement of Feminist Collages - Collages Féminicides, a movement that combines art and collective action, in the subversion of public space and in the demand for an end to gender based violence.

Descrição: “Não estamos todos, faltam como mortas” (“Nem todos nós estamos aqui. Os mortos estão desaparecidos”), “Estado ditatorial, polícia patriarcal” (“Estado ditatorial, polícia patriarcal”), “Stop femicídios” (“Stop femicídios”), “Transfobia mata” (“Transpobia mata”) - estas são algumas das frases que podemos ver dispersas nas muralhas das ruas da cidade do Porto. Cartas desenhadas a preto sobre folhas brancas A4. Sentenças coladas em edifícios, casas, estações de autocarros, todas denunciando a cissociedade patriarcal, heteronormativa e capitalista. Neste workshop, baseado nas nossas experiências concretas na cidade do Porto, falamos sobre o movimento político e artístico internacional das Colagens Feministas - Collages Féminicides, um movimento que combina arte e acção colectiva, na subversão do espaço público e na exigência de um fim à violência baseada no género.

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

13h00 — 14h00

Lunch

- Room with a View [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto

14h00 — 15h30

PARALLEL SESSIONS

0.1. Panel (Re)thinking gender: feminisms, artivisms and masculinities

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

Staying Alive: Masculinities, arts and cultures of equality

Tatiana MOURA, University of Coimbra, Centre for Social Studies, Portugal. IN PERSON

Is it insurgent to exist? Emicida's music as knowledge and art of caring for life and the world

Patrícia FERREIRA, University of Coimbra, Centre for Social Studies, Portugal. IN PERSON

Feminist Artivisms: Marginal powers in the disruption of whiteness

Linda CERDEIRA, University of Coimbra, Centre for Social Studies, Portugal and Brazil. IN PERSON

Promoting gender equality and social justice through transmedia storytelling

Rita ALCAIRE, University of Coimbra, Centre for Social Studies, Portugal. IN PERSON

Houses of Violence and Artistic Ecosystems in Punk Women's Memoirs

Cristina GARRIGÓS, National University of Distance Education, Spain. IN PERSON

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

1.1. Do They Owe Us A Living? Underground, resistance and new social movements

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

Mummy...what is a Sex Pistol?' SEX, sex and British punk in the 1970s

Mathew WORLEY, University of Reading, United Kingdom. IN PERSON

It's underground! Do you know what I mean?

Richard Anderson, University of Liverpool, United Kingdom. IN PERSON

A sociological approach to the underground musical productions of Galicia through the rhizomatic model

Estefanía TARRIÓ, University of A Coruña, Spain. IN PERSON

X Is The Forgotten Title: John Dunbar, Indica Gallery and the DIY Cultures of Swinging London

Marlie CENTAWER, Liverpool John Moores University, Liverpool School of Art and Design, United Kingdom. IN PERSON

Building Underground: Manchester spaces and the persistent formation of underground music scenes within the neoliberal city

Steve Taylor, Manchester Metropolitan University, United Kingdom. IN PERSON

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

7.1. Forging new (old) sensibilities: DIY arts, creativity and aesthetics

Chair: Kai ABERG, University of Eastern Finland, Finland. ONLINE.

Theatre and the blank canvas

Andrea COPELIOVITCH, Federal Fluminense University, Brazil. ONLINE

Land Poetry. Occupy, speak, publish, regroup

Francisco Gelman CONSTANTIN, Institute of Spanish-American Literature, University of buenos Aires, Argentina. ONLINE

Punks make great designers, designers make bad punks

Daniel MCCAFFERTY, University of Manitoba-School of Art, Canada ONLINE

Ali S. QADEER, OAC University, Canada ONLINE

Fleeing into the future: Do it yourself aesthetics and the appeal of simplicity in pop music

Thorsten PHILIPP, TU Berlin, Institute for Language and Communication, Germany. IN PERSON

Art as a (Fighting) Cognitive System: Distribution, Prediction and Opposition

Witold WACHOWSKI, Maria Curie-Sklodowska University, Poland. IN PERSON

Hope Punk: science fiction written by women and how it can help us organize for a livable world

Taline FRANTZ, Independent Researcher, Portugal. ONLINE

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

2.2. Scenes, ecosystems and artistic-musical atmospheres

Chair: Scott HENDERSON, Trent University, Canada. IN PERSON.

Put your “hands emotes in the air”: Twitch concerts as unsuccessful large-scale interaction rituals

Femke VENDERBERG, Erasmus University, Rotterdam, Netherlands. IN PERSON

Scene as Ecosystem, Scenes as Parts of Ecosystems or Scene versus Ecosystem? Some considerations about the compability of two conceptional approaches

Robin KUCHAR, Leuphana University Lüneburg, Germany. IN PERSON

‘La 22’: the musical emerald of Bogota’s mountains

Juan David Méndez GONZÁLEZ, National University of Colombia, Colombia. IN PERSON

Notes on Music, Persistence and the bloody minded musician in the DIY milieu

Peter WEBB, University of the West of England, Department of Health and Social Science, Bristol, United Kingdom. IN PERSON

Shriek and hum: industrial noise and productivity

David ELLISON, Griffith University, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Australia. IN PERSON

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

3.1. The Final conflict: the victory of freedom and democratic possibilities

Chair: Angels BRONSOMS, Autonomous University of Barcelona, Catalonia, Spain. IN PERSON.

Affinities and tensions between State, organised civil society and artists in a cultural centre in Fortaleza, Brazil

Pedro MENEZES, University of Porto, Portugal and Brazil. IN PERSON

The place for DIY cultures and the territories of cinema and audio-visual in Portugal: challenges and perspectives

Pedro COSTA, DINAMIA'CET- Iscte, Portugal. IN PERSON
Ricardo V. LOPES, DINAMIA'CET- Iscte, Portugal. ONLINE
Elisabete TOMAZ, DINAMIA'CET- Iscte, Portugal. ONLINE
Rodrigo ALMEIDA, DINAMIA'CET- Iscte, Portugal. ONLINE

I Disagree. Illegal artistic interventions on eastern-european public monuments

Voica PUSCACIU, „Babeș-Bolyai" University, Romenia. ONLINE

Housewifization and exploitation by self-exploitation. Revisiting the Creativity Agenda

Julianna FALUDI, Corvinus University of Budapest, Hungary. IN PERSON
Michelle CROSBY, Corvinus University of Budapest, Hungary. ONLINE

Digital culture and music: The influence of fandom on musical consolidation in pandemic times through digital platforms

Mariane BORGES, University of Porto, Portugal. IN PERSON
Emília SIMÃO, Portucalense University, Portugal. IN PERSON

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

15h30 — 17h00

PARALLEL SESSIONS

4.1. Power to the people and people to the power. Survival toolkit

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

Women dancing and singing the resistance in México: Music as a new strategy for justice?

Dulce MARTÍNEZ, Xochimilco Metropolitan Autonomous University, Mexico. ONLINE
Alberto SÁNCHEZ, Xochimilco Metropolitan Autonomous University, Mexico. ONLINE

Youth territories and urban/musical artivisms in the central areas of São Paulo/Brazil

Simone Luci PEREIRA, Paulista University, Brazil. ONLINE
João Marcelo BRAS, Paulista University, Brazil. ONLINE
Everton Vitor PONTES, Paulista University, Brazil. ONLINE
Priscila Miranda BEZERRA, Paulista University, Brazil. ONLINE
Juliana Conartioli RODRIGUES, Paulista University, Brazil. ONLINE

How to generate sustainable DIY culture in an urban Galician neighborhood after the pandemic: The Acéfala Autonomous Space

Maria Alonso BUSTAMANTE, University of Oviedo, Spain. IN PERSON

DIY or Diy? Are eco-sufficient DIY-lifestyles an answer to the climate emergency?

Helge JÖRGENS, Iscte, Portugal. IN PERSON

Inês ROCHA TRINDADE, Iscte, Portugal. IN PERSON

Slow travel practices as a containment tool about the phenomenon of tourist gentrification

Rodrigo LIMOEIRO, University of Coimbra, Centre for Social Studies, Portugal. ONLINE

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

5.1. Live to forget, Live to collect. Heritage, memory and sustainability

Chair: Gareth Dylan SMITH, Boston University, United States of America. IN PERSON.

Transnational scene participation and DIY strategies of relocation in the migratory experiences of Croatian punks

Jacopo SANNA, University of Graz, Austria. ONLINE

On the record - documenting Popular Music heritage and digital DIY

Andy LINEHAN, British Library, United Kingdom. IN PERSON

Smells Like Teen Spirit: DIY Magazines as Olfactory Culture

Antti-Ville KÄRJÄ, University of the Arts Helsinki, Finland. IN PERSON

‘A Deleted Symphony for the Beaten Down’ – Music Archives and the Tension Between Diversity, Class, and Gender in the American South

Christopher THOMPSON, Malmö University, Sweden. IN PERSON

Media whore Molko. Conceptualizing contemporary persona performance in popular music through the lens of the fan archive

Tessa VANNIEUWENHUYZE, Ghent University, Belgium. IN PERSON

Sound as aesthetic value: The case of Grassroots Music Venue heritage sites

Yorgos PASCHOS, Department of Archaeology, University of York, United Kingdom. ONLINE

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

8.1. Diasporas, artistic-musical transits, migrations and decolonisation

Chair: Maria Manuela MENDES, University of Lisbon, Institute of Social and Political Sciences, Iscte – Institute University of Lisbon, Centre for Research and Studies in Sociology, Portugal. IN PERSON.

The spiral temporality of musical technologies in the African diaspora

Felipe Merker CASTELLAI, Federal University of Pelotas, Brazil. IN PERSON

Decolonisation, Panindianism and Authenticity in Native American/First Nations Hip Hop

Martin HERMANSKY, Charles University, Faculty of Humanities, Czech Republic. ONLINE

‘Estou tan triste que falo en francés’: Adaptations and replacement texts in Galician covers of pop songs from hegemonic languages

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

Northern soul’s polarities and the in-between

Edward MARSDEN, University of Birmingham, United Kingdom.ONLINE

Sonic bridges, social boundaries: Syrian refugees’ use of music in the Netherlands

Julian SCHAAP, Erasmus University of Rotterdam, Netherlands IN PERSON

Jaber MAWAZINI, NIDOS, Netherlands IN PERSON

Pauwke BERKERS, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands ONLINE

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

2.6. Disturbing Sounds between jazz and indie

Chair: Pedro CRAVINHO, Birmingham Centre for Media and Cultural Research, Birmingham City University, United Kingdom CITCEM – Transdisciplinary Research Center «Culture, Space and Memory», Faculty of Arts and Humanities, University of Porto, Portugal. IN PERSON.

21st Century Luthiers - DIY Culture and the Personalisation of Digital/ Electronic Musical Instruments

Tiago ÂNGELO, University of Porto, Faculty of Engineering, Portugal. ONLINE

From Myspace to Spotify: The role of Portuguese indie labels in the new musical dematerialization

Luiz Alberto MOURA, Centre for Communication and Society Studies, University of Minho, Portugal. IN PERSON

Jazz and DIY practices during the Brazilian Military Dictatorship (1964-1985)

Renan RUIZ, Paulista State of University, Brazil. ONLINE

The Beat of Brazil: Tania Maria's debut in the North American Jazz Spotlight

Luiz Sergio RIBEIRO, Santa Catarina State University, Brazil. ONLINE

Everyday Life's Survivors: Afro-Brazilians and do-it-yourself attitudes in Maranhão's jazz-bands

Antônio Carlos ARAÚJO, Federal University of Maranhão, Brazil. ONLINE

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

2.4. Music, pleasures and scenes

Chair: Simon STRANGE, Bath Spa University, University of West of England, Central School of Speech and Drama, United Kingdom. ONLINE.

Shaping Shopping: Record Stores, Social Distancing and Cultural Techniques

Scott HENDERSON, Trent University, United Kingdom IN PERSON

Practices of autonomy, the challenges of DIY labels in the punk scene in Italy

Daniele Babusci, Sapienza University of Rome, Italy.IN PERSON

Just Another Typical Day at Work. DIY careers in the Portuguese independent music scene

Ana OLIVEIRA, DINAMIA'CET-Iscte, CITCEM, KISMIF Project, Portugal. IN PERSON

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

Pedro COSTA, Iscte - University Institute of Lisbon, DINAMIA'CET-Iscte, Portugal. IN PERSON

TikTok Was Designed for War: Viral videos as tool against invasion of Ukraine

Airi-Alina ALLASTE, Tallinn University, Estonia. IN PERSON

Making funk and making a living in Brazil: The KondZilla phenomenon

Érica MAGI, Paulista State University, Brazil. ONLINE

'Arts Stream of Sanctuary': The intersection of sanctuary practices and arts practices in supporting refugees and asylum seekers

Vicky Ho, Newcastle University, UK. IN PERSON

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

17h00 — 17h30

Coffee Break

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

17h30 — 18h00

PLENARY LECTURE DIY, DIT AND BEYOND: 20 YEARS OF WELLINGTON'S MUSICAL ECOSYSTEM (RE)CONSIDERED

Geoff STAHL, Te Herenga Waka-Victoria University of Wellington, Aotearoa-New Zealand ONLINE

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

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

KISMIF CONFERENCE 2022
>>> PLENARY LECTURE

KISMIF 2022

DIY, DIT AND BEYOND: 20 YEARS OF WELLINGTON'S MUSICAL ECOSYSTEM (RE)CONSIDER

13 JULY 2022
17H30-18H00

KEY SPEAKER: GEOFF STAHL CHAIR: PAULA GUERRA



***ROOM FOR ONE* [ANFITEATRO NOBRE], FACULTY OF ARTS AND HUMANITIES OF *THE UNIVERSITY OF PORTO*, PORTO + ONLINE**

ORGANIZERS

PARTNERS

WITH THE SUPPORT OF

17h30 — 18h00

OPENING EXHIBITION WOMEN WHO MAKE NOISE!

Scientific Curator: 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 and the Library of the Faculty of Arts and Humanities of the University of Porto

Artistic Curator: Alexandre LOURENÇO, Casa-Comum of the Rectory of the University of Porto, Portugal

- **Price:** free.
- **Guided visits:** Alexandre LOURENÇO, Casa-Comum of the Rectory of the University of Porto, Portugal
- **Contact for booking:** susanaserro@gmail.com



Description: We have spoken here of resistant women, of women who have left a mark on the Portuguese music scene but who, due to the prevailing social impositions and norms, are often invisible to the public, critics, publishers and the media. In this exhibition, we present the path and life of 16 women through objects, clothes, speeches and music. We showed that they live fast; so fast that society cannot keep up with them. We presented brave, irreverent women, who - as the old student songs sing - shout out loud that 'the world is here'. Thus, in this exhibition we have the ideology of doing for themselves and doing it themselves (DIO and DIY), but we also see

portrayed the constant acts of resistance against the various symbolic and physical violence felt for being women, artists and for having an enormous desire to break free from the chains of a Portuguese society still attached to ideals of a dictatorship that lived for about 40 years. This exhibition is an opportunity to get to know the alternative history of Portuguese music, a history never before told by the protagonists themselves.

In this exhibition we portray the following artists: Sandra Baptista; Ana Deus; Ana da Silva; Cláudia Guerreiro; Lena D'Água; Xana; Anabela Duarte; Manuela Azevedo; Ondina Pires; Beatriz Rodrigues; Marta Abreu; Carolina Brandão; Elsa Pires; Dulce Moreira; Mariana Santos and Ana Clément.

Descrição: Falámos aqui de mulheres resistentes, de mulheres que deixaram uma marca na cena artística musical portuguesa mas que, devido às imposições e normas sociais vigentes, são frequentemente invisíveis aos olhos do público, dos críticos, das editoras e dos média. Nesta exposição, apresentámos o percurso e a vivência de 16 mulheres através de objetos, roupas, discursos e músicas. Mostramos que elas vivem depressa; tão depressa que a sociedade não as consegue acompanhar. Apresentámos mulheres de garra, irreverentes, que - como cantam as velhas canções de estudante – gritam bem alto que o 'mundo está aqui'. Assim, nesta exposição temos patente a ideologia do fazer por si próprias e fazer elas mesmas (DIO and DIY), mas também vemos retratados os atos de resistência constantes face às diversas violências simbólicas e físicas sentidas por serem mulheres, artistas e por terem um enorme desejo de se soltarem das amarras de uma sociedade portuguesa ainda presa a ideais de uma ditadura vivida por cerca de 40 anos. Esta exposição é uma oportunidade para conhecer a história alternativa da música portuguesa, uma história nunca antes contada pelas próprias protagonistas.

Popularmente, o rock sempre foi associado ao universo masculino. Em Portugal, contudo, foram muitas as mulheres que ajudaram a afirmar este género musical, pelo que contar a história no masculino equivalerá a contar apenas metade da história. Mulheres que fazem barulho é um tributo da Casa Comum às mulheres que, quebrando tabus, impuseram as suas vozes. A partir da década de 1990, sobretudo, estas mulheres que vieram de diferentes cidades, com trajetórias académicas e profissionais distintas, tornaram-se nomes incontornáveis do rock português. É a história delas que contamos em quatro capítulos.

Nesta exposição apresentámos as seguintes artistas: Sandra Baptista; Ana Deus; Ana da Silva; Cláudia Guerreiro; Lena D'Água; Xana; Anabela Duarte; Manuela Azevedo; Ondina Pires; Beatriz Rodrigues; Marta Abreu; Carolina Brandão; Elsa Pires; Dulce Moreira; Mariana Santos e Ana Clément.

18H30 — 19H00

SHOWCASE
Rita Braga and Ana da Silva



✖ Cibermúsica, Casa da Música, Porto

19H00 — 20h00

BOOK LAUNCHES
SAGE JOURNAL DIY, Alternative Cultures and Society

Andy Bennett and Paula Guerra

Description: DIY, Alternative Cultures and Society (DAC) is the first academic journal dedicated to the theme of DIY (do-it-yourself) and alternative cultures. It is a fully peer reviewed international journal that publishes original research and review articles focusing on all aspects of DIY and alternative cultural practice and consumption in a global context. The journal caters to a rapidly growing demand from an international community of scholars whose work focuses on a broad range of DIY cultural practices. As this suggests, DIY, Alternative Cultures and Society is a strongly multidisciplinary journal. We welcome articles from the global community of scholars working on all aspects of DIY and alternative cultures (economies) in a broad range of academic fields, including, but not limited to: (cultural) sociology, (social) anthropology, urban and rural studies, (social) history, economics, (social, cultural and critical) geography, psychology, cultural studies, media studies, law, politics, (cultural) criminology, languages and linguistics, art and design, fashion studies, film studies, musicology and ethnomusicology, radio and journalism studies, fine arts, sound studies and popular music studies. The journal also welcomes articles drawing on a wide range of conceptual approaches, including (but again not limited to) (post)structuralism, functionalism, social constructionism, conflict theory, behaviourism, homology, semiotics, symbolic interactionism, hermeneutics, ethnomethodology, phenomenology, critical theory, post-colonial theory and postmodernism. The journal also has a strong focus on empirically informed work, featuring articles based on the various social science methodologies ranging across quantitative, qualitative and mixed-methods analysis: such methods will include (but again are not limited to), ethnography and virtual ethnography, archival research, visual analysis, textual analysis, social network analysis, multi-correspondence analysis, multiple regression analysis, diachronic and synchronic analysis, discourse analysis, and linguistic analysis.





Descrição: DIY, Alternative Cultures and Society (DAC) é a primeira revista académica dedicada ao tema do DIY (faça você mesmo) e culturas alternativas. É uma revista internacional totalmente revista por pares que publica artigos originais de investigação e revisão centrados em todos os aspectos da bricolage e da prática e consumo culturais alternativos num contexto global. A revista atende a uma procura em rápido crescimento de uma comunidade internacional de estudiosos cujo trabalho se concentra numa vasta gama de práticas culturais de bricolage. Como isto sugere, a DIY, Alternative Cultures and Society é uma revista fortemente multidisciplinar. Congratulamo-nos com os artigos da comunidade global de académicos que trabalham em todos os aspectos da bricolage e culturas alternativas (economias) numa vasta gama de campos académicos, incluindo, mas não se limitando a, "bricolage": sociologia (cultural), antropologia (social), estudos urbanos e rurais, história (social), economia, geografia (social, cultural e crítica), psicologia, estudos culturais, estudos dos media, direito, política, criminologia (cultural), línguas e linguística, arte e design, estudos de moda, estudos de cinema, musicologia e etnomusicologia, estudos de

rádio e jornalismo, artes plásticas, estudos de som e estudos de música popular. A revista também acolhe artigos que se baseiam numa vasta gama de abordagens conceptuais, incluindo (mas mais uma vez não se limitando a) (pós)estruturalismo, funcionalismo, construcionismo social, teoria do conflito, comportamentalismo, homologia, semiótica, interacção simbólica, hermenêutica, etnometodologia, fenomenologia, teoria crítica, teoria pós-colonial e pós-modernismo. A revista tem também um forte enfoque no trabalho empiricamente informado, apresentando artigos baseados nas várias metodologias das ciências sociais que abrangem a análise quantitativa, qualitativa e de métodos mistos: tais métodos incluirão (mas mais uma vez não estão limitados a), etnografia e etnografia virtual, investigação arquivística, análise visual, análise textual, análise de redes sociais, análise de multi-correspondência, análise de regressão múltipla, análise diacrónica e sincrónica, análise do discurso e análise linguística.

Magical Nexus: A Philosophy of Playing Drum Kit

Gareth Dylan Smith

Description: Magical Nexus: A Philosophy of Playing Drum Kit is the author's attempt to explain how playing drum kit matters to him. He has been playing drum kit for most of his life, and it has become a profound part of who he is and what he does. Many people have similar, although necessarily different relationships with music making and with their instruments. Reasons to play are rarely part of what is included in music education, yet these form so profound a part of how people are involved in making music throughout their lives. The book draws on two theoretical frameworks – Tim Ingold's Correspondences and June Boyce-Tillman's non-religious understanding of Spirituality – to explore the depth of meaning in making music well in diverse contexts. Hopefully the book resonates with other makers of music in helping them to understand their place as musicians in the world.

Descrição: Nexo Mágico: Uma Filosofia de Tocar Tambor é a tentativa do autor de lhe explicar como é importante tocar tambor. Ele tem tocado bateria durante a maior parte da sua vida, e tornou-se uma parte profunda de quem ele é e do que faz. Muitas pessoas têm relações semelhantes, embora necessariamente diferentes com o fabrico de música e com os seus instrumentos. As razões para tocar raramente fazem parte do que está incluído na educação musical, no entanto, estas formam uma parte tão profunda de como as pessoas estão envolvidas no fabrico de música ao longo das suas vidas. O livro baseia-se em dois quadros teóricos - Tim Ingold's Correspondences e June Boyce-Tillman's non-religious understanding of

Spirituality - para explorar a profundidade do significado de fazer música bem em diversos contextos. Esperemos que o livro ressoe com outros criadores de música, ajudando-os a compreender o seu lugar como músicos no mundo.

Notebook of memory representations

Frederico Dinis

Description: The 'Notebook of memory representations' seeks to reflect on the role of memory in the representation of the identities of places, addressing the process of creation in a site-specific regime and the (de) construction of the place as a stimulus for a performativity of memory that expands through fragmented sound and visual narratives. It also includes a strategy of observation and assembly of places, through the definition of a conceptual model to approach the place, as a personal proposal of research and artistic creation. This book is the result of the doctoral thesis in Artistic Studies - Arts/Drama and Performance Studies presented by the author to the Faculty of Arts and Humanities of the University of Coimbra in 2021.

Descrição: O "Caderno de representações da memória" procura refletir sobre o papel da memória na representação das identidades dos lugares, abordando o processo de criação em regime site-specific e a (des)construção do lugar como estímulo para uma performatividade da memória que se expande através de narrativas sonoras e visuais fragmentadas. Inclui ainda uma estratégia de observação e montagem dos lugares, através da definição de um modelo conceptual para abordagem ao lugar, enquanto proposta pessoal de investigação e de criação artística. Este livro é o resultado da tese de doutoramento em Estudos Artísticos - Especialidade de Estudos Teatrais e Performativos apresentada pelo autor à Faculdade de Letras da Universidade de Coimbra em 2021.

- Cibermúsica, Casa da Música, Porto



×... JULY, 14TH

From 08h30

Registration

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

09h00 — 10h30

PARALLEL SESSIONS KISMIF BRISBANE

Chair: Indigo WILLING, Griffith University, Australia

1.0. BNE. Gender in music and DIY cultures

Chair: Indigo WILLING, Griffith University, Griffith Centre for Social and Cultural Research. Australia. ONLINE BRISBANE.

Listening to abuse: the possibilities for 'ethical listening' in unethical music Industries

Catherine STRONG, RMIT University, Australia. ONLINE BRISBANE

Rosemary L. HILL, Huddersfield University, United Kingdom. ONLINE BRISBANE

Bianca FILEBORN, University of Melbourne, Australia. ONLINE BRISBANE.

Gender Struggles and Punk and DIY Spaces: On reflexive complicity and defiance labour

Megan SHARP, University of Melbourne, Australia. ONLINE BRISBANE

Steven THREADGOLD, University of Newcastle, Australia. ONLINE BRISBANE

‘I felt like an equal among equals, even though I wasn’t’: Amyl and the Sniffers, authenticity and challenging DIY punk space norms

Ben GREEN, Griffith University, Griffith Centre for Social and Cultural Research, Australia. ONLINE BRISBANE

Steven THREADGOLD, University of Newcastle, Australia. ONLINE BRISBANE

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

09h00 — 10h30

PARALLEL SESSIONS PORTO

1.2. Baby, I’m an Anarchist!: Popular music, history and Politics in the XXI century

Chair: Mathew WORLEY, University of Reading, United Kingdom. IN PERSON.

“I’m not someone who calls himself an anarchist, I am anarchist”. Anarcho-punk praxis and the continuing ideological significance of British anarcho-punk in the later lives of its ex-adherents

Matt GRIMES, Birmingham City University, United Kingdom. IN PERSON

The political and cultural impact of punk

Peter WEBB, Department of Health and Social Science, University of the West of England, Bristol, United Kingdom. IN PERSON

Chris LOW, Musician and Independent Writer, United Kingdom. IN PERSON

Beyond Lyrics and Chords: Emancipation and Counterhegemony in Jingle Magazine during Martial Law

Krina CAYABYAB, University of the Philippines, Philippines. ONLINE

Practices of resistance and their linkages - an examination of cultural practices in the face of Myanmar's military coup

Haruka IHARADA, Tokyo University of the Arts, Japan. ONLINE

DiY in Romanian reggae and soundsystem culture

Ioana PÎNZARIU, National University of Music Bucharest, Romania. IN PERSON

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

0.3. Panel Co-designing sustainable reggae heritage

Chair: Pedro CRAVINHO, Birmingham City University, Birmingham Centre for Media and Cultural Research, CITCEM, United Kingdom and Portugal. IN PERSON

Beat Street: 'the birthplace of reggae, ska and rocksteady' as a site for economic and cultural sustainability

Tim WALL, Birmingham City University, United Kingdom. IN PERSON

Beyond the Archive: (Re)visiting Reggae's history & archives

Ben TORRENS, Birmingham City University, United Kingdom. IN PERSON

Pedro CRAVINHO, Birmingham City University, Birmingham Centre for Media and Cultural Research, CITCEM, United Kingdom and Portugal. IN PERSON

One Love: capturing the cultural investment in music and rethinking the photographic portrait

William ELLIS, Birmingham City University, United Kingdom. IN PERSON

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

0.5. Panel Migration, artivism, human rights and the Global South

Chair: Gabriela Cleveston GELAIN, Higher School of Advertising and Marketing, Sao Paulo, Brazil. IN PERSON. IN PERSON

Sopro

Claudia WASHINGTON, ACTE Institute – Arts Creations Theories Aesthetics, Sorbonne School of Arts, France, Faculty of Health at the University of Brasilia, Federal University of Rio Grande, Brazil. IN PERSON

Wallace ARAUJO DE OLIVEIRA, State University of Rio de Janeiro, Federal University of Rio de Janeiro, Research and Memory Institute of Pretos Novos, Brazil. IN PERSON

Graffiti and intersectionalities in times of COVID-19: artistic experience, expressions and resistances

Maria da Graça Luderitz HOEFEL, University of Brasilia, CITCEM, Brazil and Portugal

Jacinta SENNA, University of Brasilia, Brazil. IN PERSON

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

The art of batuque. Therapeutic effects and cultural expression through the Finka Pé Group in Portugal

Martha BENTO LIMA, Rio de Janeiro State University, Graduate Program in Social Psychology, Brazil. IN PERSON

Regina ANDRADE, Rio de Janeiro State University, Graduate Program in Social Psychology, Brazil. ONLINE

Border Theory in José Tolentino Mendonça

Keli Cristina PACHECO, State University of Ponta Grossa, Postgraduate Language Studies, Brazil. ONLINE

Far-right, xeno-populism and coloniality: hate speech and the colonisation of the imaginary

Denise Osório SEVERO, University of Brasilia, Postgraduate Programme in Collective Health, CITCEM, Brazil and Portugal. ONLINE

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. IN PERSON

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

2.1. Effervescence, events and festivalization of culture

Chair: Ian WOODWARD, Syddansk Universitet, Department of Business and Management, Denmark and Australia. IN PERSON.

A taste for collective effervescence? A micro-sociological approach towards different live music experiences

Michaël BERGHMAN, Erasmus University Rotterdam, Netherlands. IN PERSON

Femke VENDERBERG, Erasmus University Rotterdam, Netherlands. IN PERSON

Witch Talks: An incursion in a Brazilian indie festival

Beatriz MEDEIROS, University of Tubingen and Federal Fluminense University, Brazil. IN PERSON

An anthropologist on Mars. Doing research at the 2002 Boom festival

Vasco Gil CALADO, Intervention on Addictive Behaviours and Dependencies, Portugal IN PERSON

Crossing the (Erasmus) bridge: how music festivals reproduce or breach social and spatial boundaries in Rotterdam

Britt SWARTJES, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands. IN PERSON

Thomas CALKINS, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands

Festival Oscura International. A Continental Reaction from the Americas' Dark Alternative Music Scene to the Post-pandemic Cultural Environment

José Hernández Riwes CRUZ, Universidad Autónoma Metropolitana-Azcapotzalco, Mexico. ONLINE

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

2.5. Reflections on a Strange (New) Existence

Chair: Robin KUCHAR, Leuphana University Lüneburg, Germany. IN PERSON.

"I go public now, but no one knows": a study of independent artists and digital music platform

Anthony FUNG, University of Hong Kong, Hong Kong. ONLINE
Han HU, The Chinese University of Hong Kong, Hong Kong. ONLINE
Tian ZHANG, Beijing Normal University, China. ONLINE

Digital Platforms and 21st century Sustainability in Transnational Independent Music Networks and Scenes

François MOUILLOT, Hong Kong Baptiste University, Hong Kong.IN PERSON

From virtual to IRL: Vaporwave online scene and its offline branch

Alessandro RICOTTI, Università Cattolica di Milano, Italy .IN PERSON
Simone TOSONI, Università Cattolica di Milano, Italy .IN PERSON

Connected rhymes: A look at rap battles and the performances of Brazilian rap in digital culture

Rômulo Vieira da SILVA, Federal Fluminense University, Brazil. ONLINE

Poetic games for remote contact apps

Fernando GERHEIM, Federal University of Rio de Janeiro, Brazil. ONLINE

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

10h30 — 11h00

Coffee Break

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

11h00 — 12h30

PARALLEL SESSIONS KISMIF BRISBANE

2.0. BNE. Skating Today: Rebels on Wheels to Roll Models Pushing Forward

Chair: Catherine STRONG, RMIT University, Australia. ONLINE BRISBANE.

Skating Today: Rebels on wheels or roll models pushing forward?

Indigo WILLING, Griffith University, Griffith Centre for Social and Cultural Research. Australia. ONLINE BRISBANE.

Posthumanism and Social Justice Research: Skating to Freedom

Adele PAVLIDIS, Griffith University, School of Humanities, Languages and Social Science, Australia. ONLINE BRISBANE

The use of public spaces from a youth's perspective

Katrina, NILSSON, University of Queensland, School of Social Science, Australia. ONLINE BRISBANE

Renne, ZAHNOW, University of Queensland, School of Social Science, Australia. ONLINE BRISBANE

Peter, WALTERS, University of Queensland, School of Social Science, Australia. ONLINE BRISBANE

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

11h00 — 12h30

PERFORMANCE
Decolonial Graffiti Workshop

Artist: MOA, Graffiti Artist, Portugal, Angola and Maria da Graça Luderitz HOEFEL, University of Brasilia, CITCEM, Brazil and Portugal

Maria da Graça Luderitz HOEFEL, University of Brasilia, CITCEM, Brazil and Portugal

- **Price:** free.

Description: The arts play a central role in the processes of resistance and struggle against the oppressions arising from historically established colonialities. In this sense, engaged artistic activities are seen as forms of social intervention capable of subverting the status quo and establishing liberating experiences, in line with the decolonial perspective. The re-appropriation and re-signification of urban spaces by socially excluded groups constitute one of the processes crossed by the arts and, in particular, by graffiti. On the surfaces and undergrounds of large metropolises there is a profusion of transgressive expressions that are part of the resistance to inequality and operate in the symbolic universe of the representation of the 'silenced'. If it is prudent to consider that not all graffiti can be characterised as counter-hegemonic art, it is even more urgent to bring to light experiences of graffiti that are in line with other epistemes, capable of evoking dissonant and peripheral voices. Based on these assumptions, the Decolonial Graffiti Workshop aims to provide an experience of collective and decolonial artistic creation, whose processes and dialogues lead to the questioning of power relations, knowledge, and the right to multiple forms of existence. For these reasons, they necessarily imply the deconstruction of patterns, concepts, and perspectives imposed on subalternized peoples. This workshop will be based on the problematization of oppression and resistance experienced by the participants, establishing a common thread that allows the micro and macro dimensions of current social processes to be considered. When dealing with gender, race, social class, nationality, and religious oppression, there are always contained voices that translate, in truth, the societal structures anchored in coloniality, patriarchy, and heteronormativity. It is from these evocations and dialogues that the forms and aesthetics of collective graffiti will be delineated. To this end, the following process will be carried out:

→ Dialogues on the work of graffiti artist Moa. The conception of urban art and graffiti from a micro-political perspective: 'Feel free to feel alive', intervene and resist - 20 minutes

→ Discussion on oppression and resistance related to gender, race, social

class, nationality and religion from a macro-political perspective - 20 minutes → Delineations of collective graffiti based on the oppressions and resistances evoked by all the participants - 30 minutes → Painting the mural - (All participants) 02 hours

→ Reflection on the experience - (All participants) 30 minutes

Moa, is a renowned graffiti artist in Portugal. Throughout her career she has had several collaborations and has also participated in the edition of books. She has had several exhibitions and is often referred to as one of the pioneers of graffiti in Portugal.

Maria da Graça Hoefel, holds a degree in Medicine (1983), Specialist in Public Health (1987), Specialist in Occupational Medicine (1985), Specialist in Public Policy and Strategic Health Management (2006)), Master in Education from the Federal University of Rio Grande do Sul (1996), PhD in Sociology from the Federal University of Rio Grande do Sul (2003), Postdoctoral degree from the Federal University of Ceará (2012), Postdoctoral degree from the Université Paris Descartes/France (2016), Postdoctoral degree from the University of Porto/ Portugal. (2021) And professor at the Department of Collective Health at the University of Brasília (UnB), where she develops teaching, research and extension activities in the areas of worker's health, migration, health and human rights; indigenous health and culture; social participation. She is coordinator of the Laboratory of Worker's Health, Indigenous Health and Migrant Health of the Faculty of Health of the University of Brasilia and also coordinates the Indigenous Health Outpatient Clinic of the University Hospital of Brasilia/UnB. He has experience in the field of collective health with emphasis on the construction of public policies for the health of workers, migrants and indigenous people. In recent years she has also dedicated herself to the development of research focused on the relations between image, aesthetics, health and politics.

Descrição: As artes desempenham um papel central nos processos de resistência e de luta contra as opressões decorrentes das colónias historicamente estabelecidas. Neste sentido, as atividades artísticas envolvidas são vistas como formas de intervenção social capazes de subverter o status quo e estabelecer experiências libertadoras, em linha com a perspetiva decolonial. A reapropriação e re-significação dos espaços urbanos por grupos socialmente excluídos constitui um dos processos atravessados pelas artes e, em particular, pelo graffiti. Nas superfícies e subterrâneas das grandes metrópoles existe uma profusão de expressões transgressivas que fazem parte da resistência à desigualdade e operam no universo simbólico da representação do "silenciado". Se é prudente considerar que nem todos os graffitis podem ser caracterizados como arte contra-hegemónica, é ainda mais urgente trazer à luz experiências de graffiti que estejam em

consonância com outras epistemes, capazes de evocar vozes dissonantes e periféricas. Com base nestes pressupostos, o Workshop do Graffiti Decolonial visa proporcionar uma experiência de criação artística coletiva e decolonial, cujos processos e diálogos conduzem ao questionamento das relações de poder, do conhecimento e do direito a múltiplas formas de existência. Por estas razões, implicam necessariamente a desconstrução de padrões, conceitos e perspetivas impostas aos povos subalternizados. Este workshop será baseado na problematização da opressão e resistência experimentada pelos participantes, estabelecendo um fio comum que permite considerar as dimensões micro e macro dos processos sociais atuais. Quando se trata de género, raça, classe social, nacionalidade, e opressão religiosa, há sempre vozes contidas que traduzem, na verdade, as estruturas sociais ancoradas na colonialidade, patriarcado e heteronormatividade. É a partir destas evocações e diálogos que serão delineadas as formas e a estética do graffiti coletivo. Para o efeito, será levado a cabo o seguinte processo:

- Diálogos sobre o trabalho da grafiteira Moa. A conceção da arte urbana e do graffiti numa perspectiva micro-política: “Sinta-se livre para se sentir vivo”, intervir e resistir - 20 minutos

→ Discussão sobre opressão e resistência relacionadas com o género, raça, classe social, nacionalidade e religião numa perspetiva macro-política - 20 minutos → Delineações de graffiti colectivo baseadas nas opressões e resistências evocadas por todos os participantes - 30 minutos → Pintura do mural - (Todos os participantes) 02 horas

→ Reflexão sobre a experiência - (Todos os participantes) 30 minutos

Moa, é uma conceituada artista de graffiti em Portugal. Ao longo da sua carreira já teve várias colaborações e também na participou na edição de livros. Já teve várias exposições e é frequentemente apontada como uma das pioneiras do graffiti em Portugal.

Maria da Graça Hoefel é graduada em Medicina (1983), Especialista em Saúde Pública (1987), Especialista em Medicina do Trabalho (1985), Especialista em Políticas Públicas e Gestão Estratégica em Saúde (2006)), Mestrado em Educação pela Universidade Federal do Rio Grande do Sul (1996), Doutorado em Sociologia pela Universidade Federal do Rio Grande do Sul (2003), Pós-doutorado pela Universidade Federal do Ceará (2012), Pós-doutorado pela Université Paris Descartes/França (2016), Pós-doutorado pela Universidade de Porto/ Portugal.(2021) E professora do Departamento de Saúde Coletiva da Universidade de Brasília (UnB), onde desenvolve atividades de ensino, pesquisa e extensão nas áreas de saúde do trabalhador, migração, saúde e direitos humanos; saúde e cultura indígenas; participação social. É coordenadora do Laboratório de Saúde do Trabalhador, Saúde Indígena e Saúde dos Migrantes da Faculdade de Saúde da Universidade de Brasília e também coordena o Ambulatório de Saúde Indígena do Hospital

Universitário de Brasília/UnB. Tem experiência no campo da saúde coletiva com ênfase na construção de políticas públicas voltadas à saúde dos trabalhadores, migrantes e indígenas. Nos últimos anos tem se dedicado também ao desenvolvimento de pesquisas com foco nas relações entre imagem, estética, saúde e política.

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



11h00 — 12h30

PERFORMANCE
Music, Politics and Affect in Brazil's Last Election – São Paulo 2018. Take three – Media and Fake News Second Floor – The Sound of our Future

Artist: João Augusto NEVES, University State of Campinas, Brazil

- **Price:** free.

Description: An intimate cartography that seeks to point out the relationships between emotion and politics within the demonstrations for the electoral dispute in Brazil 2018. The result brings out the felling and symbolic imaginary of social groups in the effervescence of the last days before the decision of the new President of the Brazil Republic. The polarization of class, race, ethnicity, gender and religiosity captured in the intensities of the moment provide a historical reading of conflicts and contradictions of a colonial tradition still in force in Brazil. In this scenario, the dispute for the hegemony of values triggers much more than ethics ormorals, but rather their accommodations and deeper interests. The propose is present the "Take Three - Media and Fake News" (10 minutes) of the web serie documentary who we can notice the punks intervention in this debate and the antifascist festival occurred in this period.

José Augusto Neves, Professor at the Centro Paula Souza State Technical School. Master's degree in Social History from the Federal University of Uberlândia (INHIS/UFU). PhD student with FAPESP scholarship in History at the State University of Campinas (IFCH/UNICAMP). Researches in the area of Politics, Memory and City the peripheral cultural practices and performances circumscribed to Funk and Punk/Hardcore. Inserted in free media collectives, he develops projects in arts, digital technologies, education and popular cultures.

Descrição: Uma cartografia íntima que procura apontar as relações entre emoção e política dentro das manifestações para a disputa eleitoral no Brasil 2018. O resultado faz sobressair o imaginário simbólico de grupos sociais na efervescência dos últimos dias antes da decisão do novo Presidente da República do Brasil. A polarização de classe, raça, etnia, género e religiosidade capturada nas intensidades do momento proporcionam uma

leitura histórica dos conflitos e contradições de uma tradição colonial ainda em vigor no Brasil. Neste cenário, a disputa pela hegemonia de valores desencadeia muito mais do que ormorais éticos, mas sim a sua acomodação e interesses mais profundos. A proposta está presente no "Take Three - Media and Fake News" (10 minutos) do documentário da série web que podemos notar a intervenção dos punks neste debate e o festival antifascista que ocorreu neste período.

João Augusto Neves, Professor da Escola Técnica Estadual do Centro Paula Souza. Mestre em História Social pela Universidade Federal de Uberlândia (INHIS/UFU). Doutorando com Bolsa FAPESP em História na Universidade Estadual de Campinas (IFCH/UNICAMP). Pesquisa na área de Política, Memória e Cidade as práticas culturais periféricas e as performances circunscritas ao Funk e ao Punk/Hardcore. Inserido em coletivos de mídia livre, desenvolve projetos de artes, tecnologias digitais, educação e culturas populares.

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

11h00 — 12h30

OPENING EXHIBITION ARTOPIA [NOTHING BUT] ART

Artist: Susana JANUÁRIO, University of Porto, Institute of Sociology, KISMIF Project, Portugal

- **Price:** free.

Description: More than portraits, they are impressions, emerging from the desire to express threads of a four-year narrative of a long-filled path. Do not see this expression as pretentious or artistic, but rather as something that we really want to share, to show how we saw it. ARTOPIA designates the research carried out between 2017 and 2021, involving a diverse set of urban artistic manifestations – Paths, intersections and circumstances of urban artistic manifestations of alternative character in contemporary Portugal. These manifestations are characterized by the intersection of arts, disciplines, and knowledge – multi/cross-disciplinarity – and their inscription in urban territories. They motivate the formulation of a differentiated social space, demarcated as an artistic subfield within the arts field, characterized by diversity, hybridity, morphological complexity, and the confluence in the form of scene(s). ARTOPIA looks forward to the (inter)knowledge of these urban artistic manifestations and the sharing of some of our imagery and narrative archive, giving it the necessary tangibility so that we can share our experience along this path.

Susana Januário has a PhD in Sociology from University of Porto - Faculty of Arts and Humanities. She has a degree in Sociology from the same University and a master's degree from the University of Coimbra (Faculty of Economics). She has over 15 years of experience as a teacher and trainer in higher and secondary education. Researcher in several research projects, being currently a collaborating researcher at the Institute of Sociology of the University of Porto. Experience as a consultant in several diagnostic studies and social intervention in several Portuguese municipalities, in the areas of social inclusion, territorial development, qualification needs and combating school failure. She has a special interest in the areas of sociology of culture and art, sociology of youth, cultural studies and DIY cultures, development and social cohesion. She has scientific publications, as author and co-author, in these fields.

Descrição: Mais do que retratos, são impressões, que emergem do desejo de expressar fios de uma narrativa de quatro anos de um longo caminho cheio. Não vejam esta expressão como pretensiosa ou artística, mas sim como algo que queremos realmente partilhar, para mostrar como a vimos. ARTOPIA designa a investigação realizada entre 2017 e 2021, envolvendo um conjunto diversificado de manifestações artísticas urbanas - Caminhos, intersecções e circunstâncias de manifestações artísticas urbanas de carácter alternativo em Portugal contemporâneo. Estas manifestações caracterizam-se pela intersecção de artes, disciplinas e conhecimentos - multidisciplinaridade/



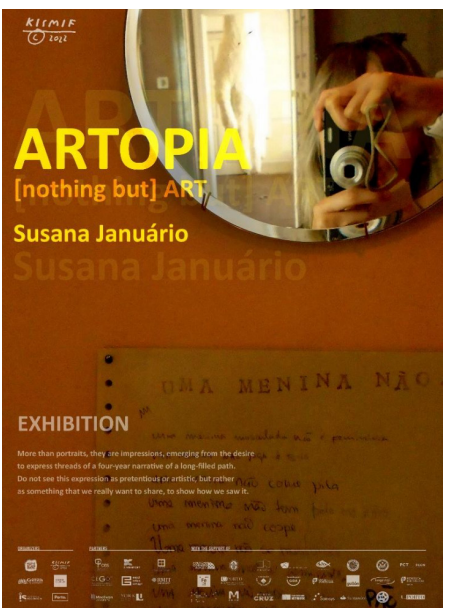


cruzamento - e pela sua inscrição em territórios urbanos. Motivam a formulação de um espaço social diferenciado, demarcado como sub-campo artístico dentro do campo das artes, caracterizado pela diversidade, hibridismo, complexidade morfológica, e pela confluência sob a forma de cena(s). ARTOPIA aguarda com expectativa o (inter)conhecimento destas manifestações artísticas urbanas e a partilha de algum do nosso arquivo de imagens e narrativas, dando-lhe a tangibilidade necessária para que possamos partilhar a nossa experiência ao longo deste caminho.

Susana Januário tem um doutoramento em Sociologia pela Universidade do Porto - Faculdade de Artes e Humanidades. É licenciada em Sociologia pela mesma Universidade e tem um mestrado pela Universidade de Coimbra (Faculdade de Economia). Tem mais de 15 anos de experiência como professora e formadora no ensino superior e secundário. Investigadora em vários projetos de investigação, sendo atualmente investigadora colaboradora no Instituto de Sociologia da Universidade do Porto. Experiência como consultora em vários estudos de diagnóstico e intervenção social em vários municípios portugueses, nas áreas da inclusão social, desenvolvimento territorial, necessidades de qualificação e combate ao insucesso escolar. Tem um interesse especial nas áreas de sociologia da cultura e da arte, sociologia da juventude, estudos culturais e culturas de bricolage, desenvolvimento e coesão social. Tem publicações científicas, como autora e co-autora, nestas áreas.

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





11h00 — 12h30

OPENING EXHIBITION WHITE PRIVILEGE

Artist: Jubilee STREET, Independent Designer and Photographer, Portugal

- **Price:** free.

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.

Jubilee Street, is a designer and photographer, who also has an interest in music.

Descrição: Esta exposição é sobre privilégios. Aquela que continuou a matar durante séculos. Aquela que é responsável por dilacerar sociedades. Aquela 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. As pessoas que apenas querem viver. Os direitos de viver, de amar, de estar seguro, 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 é, 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 com o que precisamos de lidar à nossa volta.

Jubilee Street, é um designer e fotógrafo, com um especial interesse em música.

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



white = privilege

exihibition
jubilee street
exposição

13th — 31st . july 2022
13 — 31 . julho 2022

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

Faculdade de Letras, Universidade do Porto

ORGANIZERS

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11h00 — 12h30

OPENING EXHIBITION UTERZINE: (A LOT MORE THAN) A FANZINE ABOUT PUNLK AND GIRLS

Artist: UTERZINE, DIY and anarcho-feminist project, La Coruna, Spain

- **Price:** free.

Description: Uterzine is a feminist activist and self-publishing space for the recognition and visibility of punk artists of non-normative identities, especially in Spain. Since its emergence in 2013 as a fanzine, the recovery of the memory of our female punk ancestors has been articulated through various struggles (self-publishing, talks, workshops, concerts and activities of noisy-political militancy) that show that ours continues to be an active (r) existence. Uterzine is a collective that was set up in 2013 as a fanzine for the visibility of women in the punk movement. Since then it has organized conferences, talks, workshops, interviews, concerts, collaborations and various events with this objective – and on occasions, it has been extended to other alternative music such as rock, metal or stoner. Annual free events are planned for the public in which the reflection on the musical panorama and the participation of women are enhanced. It has now become a research and rewriting project in a feminist historiographical key.

UTERZINE, is a space for musical activism and feminist self-publishing based on the recognition and visibility of punk artists of non-normative identities, especially in Spain.

Descrição: Uterzine é um espaço feminista activista e auto-publicador para o reconhecimento e visibilidade de artistas punk de identidades não-normativas, especialmente em Espanha. Desde a sua emergência em 2013 como fanzine, a recuperação da memória das nossas antepassadas punk femininas tem sido articulada através de várias lutas (auto-publicação, conversas, workshops, concertos e actividades de militância política ruidosa) que mostram que a nossa continua a ser uma (r) existência activa. Uterzine é um colectivo que foi criado em 2013 como um fanzine para a visibilidade das mulheres no movimento punk. Desde então, tem organizado conferências, palestras, workshops, entrevistas, concertos, colaborações e vários eventos com este objectivo - e, por vezes, tem sido alargado a outras músicas alternativas, tais como rock, metal ou stoner. Estão previstos eventos anuais gratuitos para o público nos quais a reflexão sobre o panorama musical e a participação das mulheres é reforçada. Tornou-se agora um projecto de

investigação e reescrita numa chave historiográfica feminista.

UTERZINE, é um espaço de activismo musical e de auto-publicação feminista baseado no reconhecimento e visibilidade de artistas punk de identidades não-normativas, especialmente em Espanha.

- Room At The Top [Sala de Reuniões 1], Faculty of Arts and Humanities of the University of Porto, Porto



11h00 — 12h30

PERFORMANCE
Ice Veins Ressonating

Artist: André ARAÚJO, University of Aveiro, Department of Communication and Art, Portugal

Eduardo DIAS, University of Aveiro, Department of Communication and Art, Portugal

- **Price:** free.

Description: Ice Veins Ressonating is a sound design performance born out of the question: 'how does the melting glaciers sound like?'. We are often offered an explanatory and theoretical notion of the phenomena as an abstract and distant entity, as the defrosting happens so far away that we don't even hear it, despite the fact that it is indeed largely influence by human actions. The performance consists of activating ice structures that have got DIY Hydrophones inside that capture the sounds of this thawing as if, in an emotional and immersive experience, the glaciers were speaking to us about what they feel, what they experience and what they witness, as they are melting in front of the audience. According to Rossen, Klockner, and Swim (2017: 98), it is important for a "climate change artwork" to give "the audience a personal experience of the issue (...) inducing a (positive) emocional response, especially when this includes inspiration". The performance occupies the role of not only evoking a serious problem of environmental sustainability, but also of presenting it as a mythopoetic reconfiguration that intends to mobilize empathetically for the environmental challenges combat that is the melting glaciers. Human action - represented here in the figure of a very present performer - not only causes the thaw to ice, but gives the illusion that it is indeed bleeding, as if the water from the melting ice is actually blood, in a powerful metaphor and visual appealing texture that illustrates not only the bleeding that is the defrost, but also its impacts on life as we know it, both for so many species and ecosystems that are already suffering from rising sea levels and for human life as we know it. Sound Design Performance Keywords: sound based performance, climate art, artistic DIY.

André Araújo, is a musician and visual artist that works in the relationship between sound and image as a vehicle to address social issues and the themes of memory, oppression/repression, violence, politics, and society.

Eduardo Dias, artist and musician.

Descrição: Ice Veins Ressonating é um desempenho de design sonoro

nascido fora de questão: 'como é que soam os glaciares que derretem? É-nos frequentemente oferecida uma noção explicativa e teórica do fenómeno como uma entidade abstracta e distante, uma vez que o degelo acontece a tal distância que nem sequer o ouvimos, apesar do facto de ser de facto em grande parte influenciado por acções humanas. A actuação consiste em activar estruturas de gelo que têm hidrofones DIY dentro que captam os sons deste descongelamento como se, numa experiência emocional e imersiva, os glaciares estivessem a falar-nos sobre o que sentem, o que experimentam e o que testemunham, uma vez que estão a derreter perante a audiência. Segundo Rossen, Klockner e Swim (2017: 98), é importante para uma "arte da mudança climática" dar "à audiência uma experiência pessoal da questão (...) induzindo uma resposta emocional (positiva), especialmente quando isto inclui inspiração". A performance ocupa o papel de não só evocar um grave problema de sustentabilidade ambiental, mas também de o apresentar como uma reconfiguração mitopóica que pretende mobilizar empatia para o combate aos desafios ambientais que são os glaciares em fusão. A acção humana - aqui representada na figura de um artista muito presente - não só provoca o degelo, mas dá a ilusão de que está de facto a sangrar, como se a água do gelo em fusão fosse de facto sangue, numa metáfora poderosa e numa textura visual apelativa que ilustra não só a hemorragia que é o degelo, mas também os seus impactos na vida tal como a conhecemos, tanto para tantas espécies e ecossistemas que já sofrem com a subida do nível do mar, como para a vida humana tal como a conhecemos. Sound Design Performance Palavras-chave: performance baseada no som, arte climática, bricolage artística.

André Araújo é um músico e artista visual que trabalha na relação entre som e imagem como veículo para abordar questões sociais e os temas da memória, opressão/repressão, violência, política e sociedade.

Eduardo Dias artista e músico.

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

12h30 — 13h15

PLENARY LECTURE UNSTOPPABLE: PUNK ACROSS TIME AND SPACE

Alice BAG, Musician, Singer, Writer, The Bags, United States of America and Mexico

Chair: David PONTES, Journalist, Portugal IN PERSON

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

13H30 — 14H30

Lunch

- Room with a View [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto, FLUP, Porto

14h30 – 15h15

PLENARY LECTURE INTO THE GRASSROOTS LIVE MUSIC ECOSYSTEM. LIVE HOUSES AND MUSIC WORKERS STRUGGLING FROM THE COVID-19 IMPACT

Miaoju JIAN, National Chung Cheng University, Taiwan

Chair: Airi-Alina ALLASTE, Tallinn University, Estonia IN PERSON

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

KISMIF CONFERENCE 2022

>>> PLENARY LECTURE

KISMIF 2022

UNSTOPPABLE: PUNK ACROSS TIME AND SPACE

14 JULY 2022
12H30-13H15

KEY SPEAKER: ALICE BAG CHAIR: DAVID PONTES



***ROOM FOR ONE* [ANFITEATRO NOBRE], FACULTY OF ARTS AND HUMANITIES OF *THE UNIVERSITY OF PORTO*, PORTO + ONLINE**

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>>> PLENARY LECTURE

KISMIF 2022

INTO THE GRASSROOTS LIVE MUSIC ECOSYSTEM. LIVE HOUSES AND MUSIC WORKERS STRUGGLING FROM THE COVID-19 IMPACT

14 JULY 2022
14H30-15H15

KEY SPEAKER: MIAOJU JIAN **CHAIR:** AIRI-ALINA ALLASTE



ROOM FOR ONE [ANFITEATRO NOBRE], FACULTY OF ARTS AND HUMANITIES OF *THE UNIVERSITY OF PORTO*, PORTO + ONLINE

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15h15 — 16h00

PLENARY LECTURE IMPACT OF SOCIAL MEDIA ON INDIA'S ARTISTIC ECOSYSTEMS

Manisha PATHAK-SHELAT, MICA The School of Ideas, Center for Development Management & Communication, Ahmedabad, India

Chair: Michael MACDONALD, MacEwan University, Canada IN PERSON

16h00 — 16h30

Coffee Break

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

16h30 — 16h45

OPENING EXHIBITION AND CATALOG PRESENTATION THE KIDS ARE ALRIGHT!

Artist: Ondina PIRES, Singer, Artist and Writer, Portugal

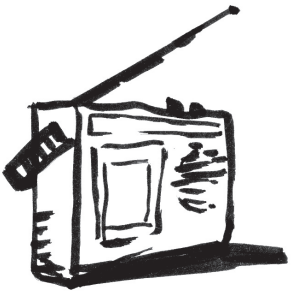
Curator: Paula GUERRA, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Portugal and Isabel LEITE, the Library of the Faculty of Arts and Humanities of the University of Porto, Portugal

- **Price:** free.

Description: Fashion and punk. It may seem strange and paradoxical, but the relationship between the two has always been one of fascination. In the 1970s, with fashion on autopilot, punk was seen by many designers as a breath of fresh air and a way of provoking society. The punks saw themselves, and their bodies, as a vehicle for provocation: leather jackets with swastikas, t-shirts with pen-written messages about Pink Floyd, spiky hair, ripped clothes, in short, a terror to the society of the time. Punk was the first youth culture that assumed itself as a contestatory movement in artistic, economic and social terms. A rupture and a repositioning towards the existing social structure, duly accompanied by a soundtrack and a visual imaginary. Fashion and youth cultures. After punk, and the success it had in fashion (and still has, and which can be seen in the

ripped trousers and band t-shirts that are sold everywhere today), the fashion world started to look at youth cultures as a source for new stylistic ideas. This creates tensions. What space does this appropriation leave for the subtitle of this exhibition: guerrilla, style and (re)eXistence? It is that, according to Hebdige's classical approach, style means a process of stylisation, a conscious organisation of objects, a repositioning and recontextualisation, which takes them out of their original context and thus enables new readings and resistances and a semiotic war. What space is there for this today? This is precisely what Ondina Pires, the curator of this exhibition, seeks to do, through the exhibition of various mannequins with different outfits and styles that will respond, in a material way, to the concerns that various academics have raised about the potential for aesthetic resistance in the youth cultures of then and today. Let's make way for the universe of Ondina Pires' kids.

Ondina Pires, is a performance artist, writer, translator, musician and one of the pioneers of Portuguese punk rock. Ondina's career in music is linked to names like Pop Dell'Arte, Ezra Pound & A Loucura or Great Lesbian Show. In 1985 she joined the first line-up of the band Pop Dell'Arte as drummer. and later she was vocalist of the Great Lesbian Show, punk band. In 2015 he launches a new musical project Cellarius Noisy Machinae, together with Jorge Ferraz, Portuguese guitarist. As part of this musical project she presents the show Frankenstein Revisited where she brings together music, video, shadows and poetry. Ondina was biographed in 2015 in the exhibition Under-Ventures by Ondina that took place between 13 and 17 July of that year at the Palacete dos Viscondes de Balsemão in Porto and is one of the names mentioned in "God Save the Queens: Pioneras del Punk" a tribute book to the women of late 70s punk, born in the Iberian Peninsula. In 2015, she won the Best Portuguese Comic Book Album award at the FIBDA (Amadora BD) festival with Zona de Desconforto, a book she co-authored with Amanda Baeza, André Coelho, Cristina Casnellie, Daniel Lopes, David Campos, Francisco Sousa Lobo, José Smith Vargas, Júlia Tovar and Tiago Baptista, published by Chili com Carne. Besides music, Ondina was also connected to performance, plastic arts or literature, as a writer and translator, always having an avant-garde attitude towards all these forms of artistic expression.



KISMIF CONFERENCE 2022
>>> PLENARY LECTURE

KISMIF 2022

IMPACT OF SOCIAL MEDIA ON INDIA'S ARTISTIC ECOSYSTEMS

14 JULY 2022
15H15-16H00

KEY SPEAKER: **MANISHA PATHAK-SHELAT** CHAIR: **MICHAEL MACDONALD**

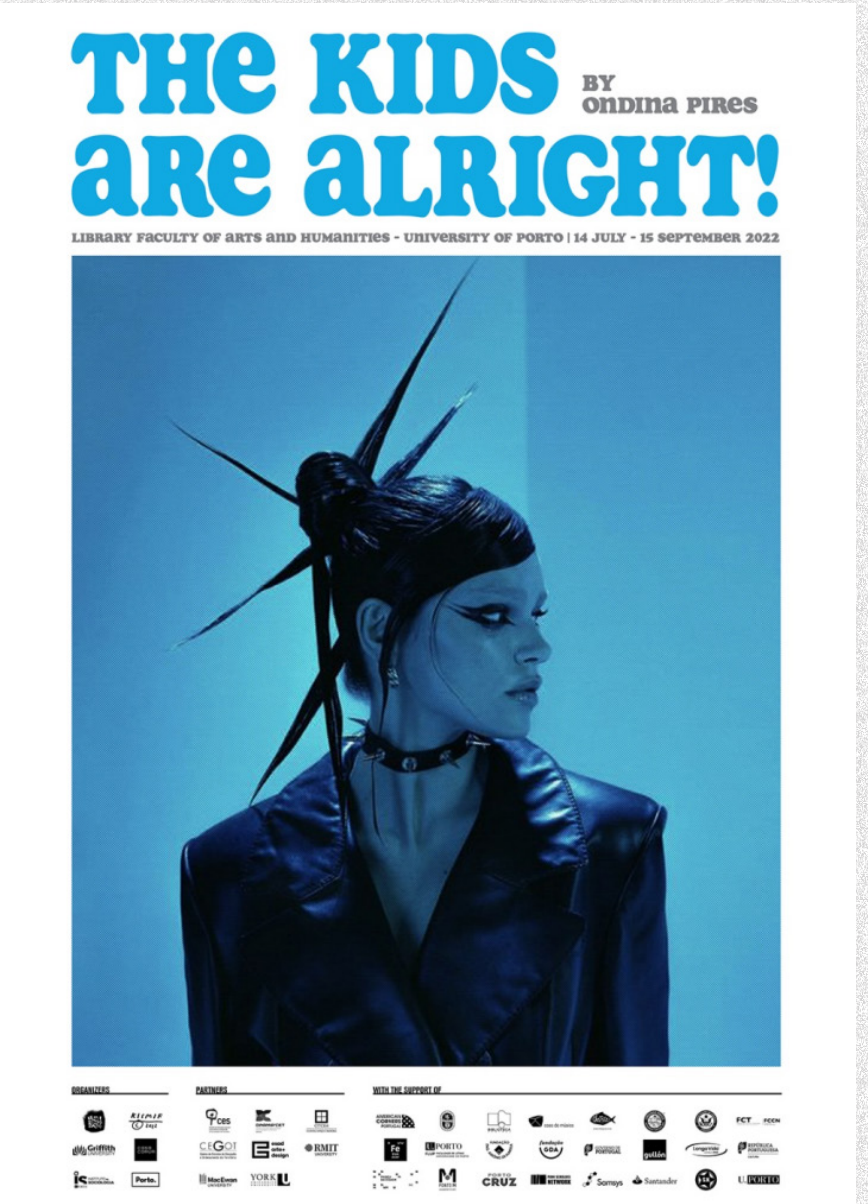


ROOM FOR ONE [ANFITEATRO NOBRE], FACULTY OF ARTS AND HUMANITIES OF ***THE UNIVERSITY OF PORTO***, PORTO + ONLINE

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Descrição: A moda e o punk. Pode parecer estranho e paradoxal, mas a relação entre ambos sempre foi de fascínio. Na década de 1970, com a moda em piloto automático, o punk foi visto por vários estilistas como uma lufada

de ar fresco e uma forma de provocar a sociedade. Os próprios punks viam-se a si próprios, e aos seus corpos, como um veículo de provocação: casacos de cabedal com suásticas, t-shirts com mensagens escritas à caneta sobre os Pink Floyd, cabelos espetados, roupas rasgadas, enfim, um terror para a sociedade de então. O punk foi a primeira cultura juvenil que se assumiu como um movimento contestatário nas dimensões artística, económica e social. Uma rutura e de reposicionamento face à estrutura social existente, devidamente acompanhada de uma banda sonora e de um imaginário visual. A moda e as culturas juvenis. Após o punk, e o sucesso que este teve na moda (e ainda têm, e que pode ser visto nas calças rasgadas e t-shirts de bandas que hoje se vendem em todo o lado), o mundo da moda começou a olhar para as culturas juvenis como um filão para novas ideias estilísticas. O que cria tensões. Que espaço deixa esta apropriação para o subtítulo desta exposição: guerrilha, estilo e (re)eXistência? É que, segundo a abordagem clássica de Hebdige, o estilo significa um processo de estilização, uma organização consciente de objetos, um reposicionamento e recontextualização, que os retira do seu contexto original e possibilita, desta forma, novas leituras e resistências e uma guerra semiótica. Que espaço há hoje para isto? É precisamente isso que Ondina Pires, a coordenadora desta exposição, procura fazer, através da exibição de vários manequins com diferentes indumentárias e estilos que responderão, de forma material, às preocupações que vários académicos levantaram sobre o potencial de resistência estéticas nas culturas juvenis de então e de hoje. Vamos abrir alas ao universo dos kids de Ondina Pires.

Ondina Pires, é uma artista de performance, escritora, tradutora, música e umas das pioneiras do punk rock português. O percurso na música de Ondina está ligado a nomes como Pop Dell'Arte, Ezra Pound & A Loucura ou Great Lesbian Show. Em 1985 integrou a primeira formação da banda Pop Dell'Arte como baterista e mais tarde foi vocalista dos Great Lesbian Show, banda punk. Em 2015 lança um novo projecto musical Cellarius Noisy Machinae, juntamente com o Jorge Ferraz, guitarrista português. No âmbito deste projecto musical apresenta o espectáculo Frankenstein Revisited onde junta música, vídeo, sombras e poesia. Ondina foi biografada em 2015 na exposição Under-Ventures by Ondina que teve lugar entre 13 a 17 de julho desse ano no Palacete dos Viscondes de Balsemão no Porto e é um dos nomes referidos em "God Save the Queens: Pioneras del Punk" um livro de tributo às mulheres do punk do final dos anos 70, nascidas na Península Ibérica. Ganhou em 2015, o prémio de Melhor Álbum de BD Portuguesa, no festival FIBDA (Amadora BD) com Zona de Desconforto, livro do qual é co-autora juntamente com Amanda Baeza, André Coelho, Cristina Casnellie, Daniel Lopes, David Campos, Francisco Sousa Lobo, José Smith Vargas, Júlia Tovar e Tiago Baptista, editado pela Chili com Carne.Além da música, Ondina esteve também ligada à performance, às artes plásticas ou à literatura, como

escritora e tradutora, tendo sempre uma atitude vanguardista perante todas estas formas de expressão artística.



- Library of the Faculty of Arts and Humanities of the University of Porto, Porto.

16h45 — 18h00

PARALLEL SESSIONS

0.6. Panel Youth, music, and social transformations in the Global South

Chair: Robin KUCHAR, Leuphana University Lüneburg, Germany. IN PERSON.

Music scenes and the government of social transformation: insights from post-revolutionary Tunisia

Stefano BARONE, University of Central Lancashire, United Kingdom and Italy. IN PERSON

Transformational aspects of EDMC practices and performances among the urban, globalised Indian youth

Devpriya CHAKRAVARTY, Griffith University, School of Humanities, Languages and Social Science, Gold Coast Campus, Australia and India. IN PERSON

Turning life into art and turning art into a way of life. A perspective about art-based research, social intervention and young NEET

Sofia SOUSA, Institute of Sociology, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal. IN PERSON

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

7.2. Art, but not for art's sake

Chair: Pedro COSTA, Iscte - University Institute of Lisbon, DINAMIA'CET-Iscte, Portugal. IN PERSON.

In search of collective autonomy: 'D.I.T' practices in performing arts production

Vânia RODRIGUES, CEIS20 - Centre for Interdisciplinary Studies, Portugal. IN PERSON

Praise for the curator-artist-urban poet: cultural producer as a contemporary flaneur

Thaís Ivo dos SANTOS, Federal University of Itajubá, Brazil. ONLINE

Paulo Cezar Nunes JUNIOR, Federal University of Itajubá, Brazil. ONLINE

'iTrying to Understand the Body Limits': The Contemporary Circus Body in the Baltic countries

Renida BALTRUŠAITYTĖ, Vytautas Magnus University, Lithuania. IN PERSON

Iterative musical collaboration as palimpsest: Suite Inversée and The Headroom Project

Jonathan CROSSLEY, University of Liverpool, United Kingdom. IN PERSON

Cameron Harris, University of the Witwatersrand, South Africa. IN PERSON

DIY in Edgar Pêra: the construction of a visual identity

Teresa LIMA, Passeio/ Centre for Communication and Society Studies, University of Minho, Portugal.IN PERSON

DIY in Edgar Pêra: the construction of a visual identity

Teresa LIMA, Passeio/ Centre for Communication and Society Studies, University of Minho, Portugal. IN PERSON

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

0.7 Panel PSN Canada panel – KISMIF Conference 2022

Chair: Michael MACDONALD, MacEwan University, Canada. IN PERSON.

Music scenes and the government of social transformation: insights from post- Exploring Canadian punk: A chronotope of activism in time and space

Christopher GUNTER, Saint-Paul University, School of Social Innovation, Canada. ONLINE

A Gramscian Extreme Right: Fabrice Robert's Journey from the French skinhead movement to the creation of "Les Identitaires"

Olivier BÉRUBÉ-SASSEVILLE, University of Sherbrooke, Canada. ONLINE

'The Divine Right of [Oil] Kings': A punk song as a research output from an activist ethnography in Edmonton, Alberta

Rylan KAFARA, University of Alberta, Canada. IN PERSON

Blake HAMER, Punk Scholars Network Canada, Canada. ONLINE

The Pandemic Pivot: Re-imagining arts and culture events in Winnipeg, Manitoba

Katie Victoria GREEN, Independent Researcher, Canada. ONLINE

It's not resistance, it's reciprocity: Pekiwewin as an action of care in City-Centre Edmonton

Rylan KAFARA, University of Alberta, Canada. IN PERSON

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

2.7. Unlimited Jazz Scenes

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

JAZZ-OFF and the Birth of Electronic Noise

André QUARESMA, University of Coimbra, Transdisciplinary Research Centre «Culture, Space and Memory», Portugal. IN PERSON

Free jazz and Improvised Music: Jorge Lima Barreto and the Associação Conceptual Jazz

Pedro CRAVINHO, Birmingham Centre for Media and Cultural Research, Birmingham City University, United Kingdom CITCEM – Transdisciplinary Research Center «Culture, Space and Memory», Faculty of Arts and Humanities, University of Porto, Portugal. IN PERSON

DIY youth jazz culture in the West Midlands 1960-1975

Alan MUSSON, Birmingham City University, United Kingdom. ONLINE

Punters, Players and Promoters: the Birmingham jazz scene revisited

Brian HOMER, Freelance photographer and independent researcher, United Kingdom. IN PERSON

Pedro CRAVINHO, Birmingham Centre for Media and Cultural Research, Birmingham City University, United Kingdom CITCEM – Transdisciplinary Research Center «Culture, Space and Memory», Faculty of Arts and Humanities, University of Porto, Portugal. IN PERSON

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

18h30 — 20h00

BOOK LAUNCHES

Modus Operandi – produção e gestão nas artes performativas [Modus Operandi – production and management in performing arts]

Vânia Rodrigues



Description: After “AS PRODUTORAS - Produção e Gestão Cultural em Portugal. Trajectos Profissionais (1990-2019)” [THE PRODUCERS - Production and Cultural Management in Portugal. Professional Trajectories (1990-2019)”], Vânia Rodrigues once again pays attention to the experiences and perspectives of producers and arts managers working in the field of performing arts. Among other interrogations, she asks: what exactly is their contribution to artistic projects? What is expected of them, besides the competent use of excel sheets and calendars? Who thinks about the ethical and critical underpinnings of their daily practice? Taking the professions of cultural production and management as an ‘observation post’, her research discusses the practical and symbolic place they occupy; it problematizes organizational models and ways of working; and, finally, it relates concrete organizational practices to the broader cultural policy context in which they operate. In this book, the cultural manager and researcher delivers an in-depth reflection on the modi operandi of the performing arts, analyzing various practices and discourses, in Portugal and abroad, which are challenging the current paradigms of arts management.

Descrição: Depois de “AS PRODUTORAS - Produção e Gestão Cultural em Portugal. Trajectos Profissionais (1990-2019)”, Vânia Rodrigues volta a prestar atenção às experiências e perspectivas de produtoras/es e gestoras/es culturais a trabalhar no campo das artes performativas, interrogando-se: qual é, exactamente, a sua contribuição para os projectos artísticos? O que se espera de si, além do uso competente de folhas de excel e calendários? Quem pensa sobre os fundamentos éticos e críticos da sua prática diária? Tomando as profissões de produção e gestão cultural como ‘posto de observação’, a sua investigação discute o lugar prático e simbólico que estas ocupam; problematiza modelos organizativos e modos de trabalho; e relaciona práticas organizacionais concretas com o contexto alargado de política cultural em que operam. Neste livro, a gestora cultural e investigadora reflecte aprofundadamente acerca dos modi operandi das artes performativas, analisando práticas e discursos, em Portugal e no estrangeiro, que desafiam os paradigmas actuais de gestão das artes.

Simmel and Beyond. The Contemporary Relevance of Simmel's Thought

Pedro Caetano and Maria Manuela Mendes

+

Music moment "Joie de vivre"

Matilde Samagaio

Description: Bringing together the work of scholars from across Europe, this book shows how Simmel's categories can be used to explore contemporary issues and further shed light on trends characteristic of global modernity. Thematically organised around the major societal challenges currently faced by developed countries – those of making societies that are inclusive, reflexive and creative, sustainable, and democratic societies – it examines diverse phenomena, such as living in an increasingly multicultural societies, the social exclusion of vulnerable ethnic groups, the increasing concern with cyberbullying, the need to fight climate change, the rise of political populism, and the recruitment of youths from western countries to Islamic religious fundamentalism. Drawing on Simmel's sociological theory and expounding new approaches to research inspired by his work, this volume emphasises the conceptual pillars of Simmelian thought, meanings, processes, and forms. As such, it will appeal to scholars of sociology and social theory with interests in the work of Simmel and its contemporary relevance.

Pedro Caetano is an integrated researcher at the Interdisciplinary Center of Social Sciences of the New University of Lisbon, Portugal.

Maria Manuela Mendes is Professor in the Instituto de Ciências Sociais e Políticas, Universidade de Lisboa and researcher at Centro de Investigação e Estudos de Sociologia, Iscte—Instituto Universitário de Lisboa, Portugal.

Matilde Samagaio is graduate and master student of Sociology, trained in Classical Guitar by the School Guilhermina Suggia - "A Dream With a View".

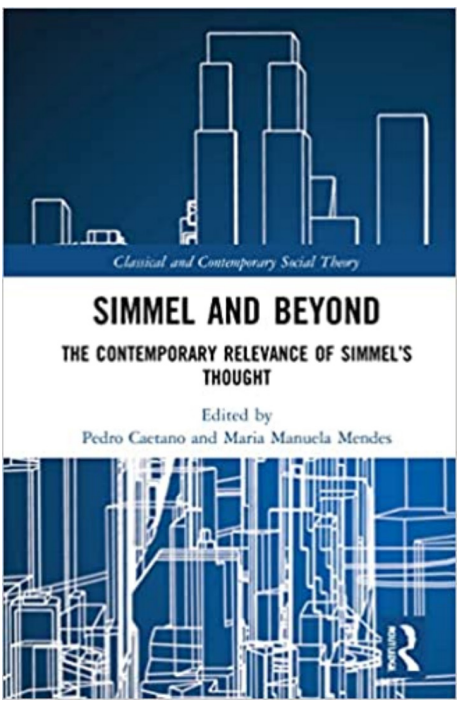
Descrição: Reunindo o trabalho de estudiosos de toda a Europa, este livro mostra como as categorias de Simmel podem ser utilizadas para explorar questões contemporâneas e lançar mais luz sobre as tendências características da modernidade global. Tematicamente organizado em torno dos principais desafios societais actualmente enfrentados pelos países desenvolvidos - os de tornar sociedades inclusivas, reflexivas e criativas, sustentáveis e democráticas - examina diversos fenómenos, tais como viver numa sociedade

cada vez mais multicultural, a exclusão social de grupos étnicos vulneráveis, a crescente preocupação com o cyberbullying, a necessidade de combater as alterações climáticas, o aumento do populismo político, e o recrutamento de jovens de países ocidentais para o fundamentalismo religioso islâmico. Baseando-se na teoria sociológica de Simmel e expondo novas abordagens à investigação inspiradas pelo seu trabalho, este volume realça os pilares conceptuais do pensamento, significados, processos e formas de Simmel. Como tal, apelará aos estudiosos da sociologia e teoria social com interesses na obra de Simmel e na sua relevância contemporânea.

Pedro Caetano é investigador integrado no Centro Interdisciplinar de Ciências Sociais da Universidade Nova de Lisboa, Portugal.

Maria Manuela Mendes é Professora do Instituto de Ciências Sociais e Políticas da Universidade de Lisboa e investigadora do Centro de Investigação e Estudos em Sociologia do ISCTE-Instituto Universitário de Lisboa, Portugal.

Matilde Samagaio, licenciada e mestranda de Sociologia, formada em Guitarra Clássica pela Escola Guilhermina Suggia - “A Dream With a View”.

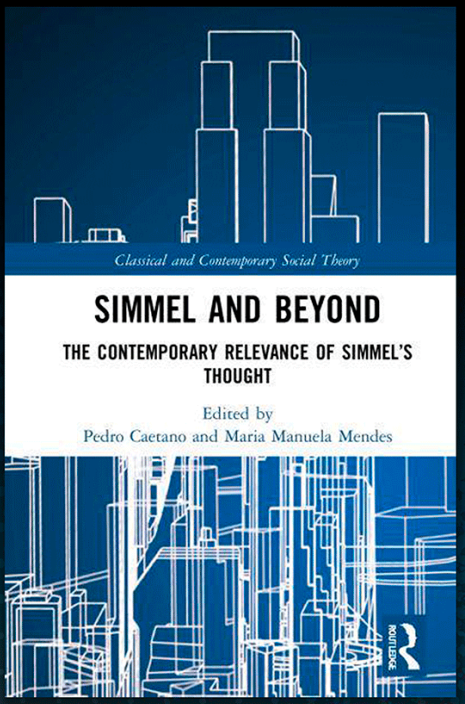


- Ciber Musica, Casa da Música, Porto

KISMIF CONFERENCE 2022
>>> BOOK PRESENTATION

KISMIF 2022

"SIMMEL AND BEYOND. THE CONTEMPORARY RELEVANCE OF SIMMEL'S THOUGHT"



EDITORS
PEDRO CAETANO
AND **MARIA MANUELA MENDES**

PRESENTATION
PAULA GUERRA

LIVE MUSICAL PERFORMANCE
MATILDE SAMAGAIO

JULY 14
19:30

CIBERMÚSICA,
ONLINE, CASA DA MÚSICA,
PORTUGAL

FREE

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20h30

KISMIF OFFICAL DINNER DINE'N'PUNK

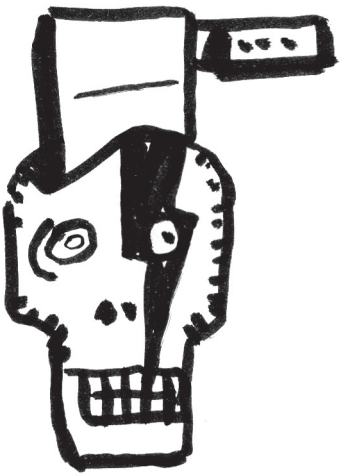
- Circulo Universitário, Porto

23h00

SHOWCASE 'A (IM)PERFECT NIGHT'

Pop Kids and Victor Torpedo *feat* Alice Bag

- **Price**: free
- Ferro Bar, Porto




KISMIF
CONFERENCE
DINNER.
2022
PEAK
A
BOO!...
KISMIF
PUNK
DINNER
FOR
YOU!
CÍRCULO
UNIVERSITÁRIO
DO PORTO.
14 JULY
20:30
RESERVATION
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KISMIF CONFERENCE DINNER. 2022

THIS AIN'T NO PICNIC. THIS IS A BANQUET. THIS IS LUST!



CÍRCULO UNIVERSITÁRIO DO PORTO
14 JULY - 20:30 | RESERVATION

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(IM) PERFECT NIGHT
KISMIF
VICTOR TORPEDO AND THE POP KIDS
QUINTA
THURSDAY
14
JULY
feat. ALICE BAG
2022
23H
FREE
26
3d⁶4s²
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×... JULY, 15TH

From 08h30

Registration

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

9h00 — 10h00

Lachlan ‘Magoo’ Goold and Regurgitator panel KISMIF BRISBANE

Artist: Lachlan MAGOO’, artist, Australia



Description: Lachlan Goold is an Australian recording engineer known as Magoo. With a career spanning more than 30 years, Magoo’s career grew

from a resurgent local scene after the cultural wasteland of oppression enforced by the right winged political powers in the years proceeding. Growing up in suburban Brisbane, Magoo was largely blind to the political revival in the state but approached the local music industry with a sense of optimism and hunger for the 'sound' of recording. Unbeknown to Magoo, the local recording sector was sparingly equipped with entry-level technology and a lack of professionalisation unlike the other metropolises of Australia. However, the music scene was growing as legislative changes welcomed back the "youth", in turn offering opportunity within the haphazard recording sector of Brisbane. The energy in the local scene was palpable and it needed to be captured. Competing with recordings from Australia's larger capital cities required a significant subversive attitude toward the recording studio with additional input of artist and engineer equipment with the right amount of naivety toward professional recording practice. The DIY attitude helped grow the local scene to a position that gained the attention of the Major labels in the mid-90s. Magoo's career has included co-owning and operating two DIY styled recording studios, a brief romance with the Australian mainstream music industry, a few awards and nominations, and a particular fondness for DIY practices now flowing into academia.

Lachlan Goold is a recording engineer, producer, mixer, popular music educator, researcher, and lecturer in contemporary music at the University of the Sunshine Coast, Australia. His research focuses on practice-based music production approaches, theoretical uses of space, cultural geography and the music industry. In his creative practice, he is better known as Australian music producer Magoo, a two-time ARIA award winner. Since 1990, he has worked on a wide range of albums from some of the country's best-known artists, achieving a multitude of Gold and Platinum awards. Dr. Goold worked with Regurgitator as their recording engineer and co-producer across eight releases, Regurgitator (EP), New (EP), Tu-Plang, Unit, . . . art, Mish Mash, Love and Paranoia, and Bong in My Eye (EP).

Descrição: Lachlan Goold é um engenheiro de gravação australiano conhecido como Magoo. Com uma carreira de mais de 30 anos, a carreira de Magoo cresceu a partir de uma cena local ressurgente após o deserto cultural de opressão imposto pelos poderes políticos de direita nos anos que se seguiram. Crescendo no subúrbio de Brisbane, o Magoo estava em grande parte cego ao renascimento político no estado, mas aproximou-se da indústria musical local com um sentimento de optimismo e fome pelo "som" da gravação. Sem o conhecimento do Magoo, o sector local de gravação estava poupadamente equipado com tecnologia de nível básico e uma falta de profissionalização ao contrário das outras metrópoles da Austrália. Contudo, a cena musical estava a crescer à medida que as mudanças legislativas acolhiam os "jovens", oferecendo por sua vez oportunidade dentro

do sector de gravação ao acaso de Brisbane. A energia na cena local era palpável e precisava de ser capturada. Competir com gravações das maiores capitais australianas exigia uma atitude subversiva significativa em relação ao estúdio de gravação, com a entrada adicional de equipamento de artista e engenheiro com a ingenuidade certa em relação à prática profissional de gravação. A atitude de bricolage ajudou a fazer crescer a cena local para uma posição que ganhou a atenção das grandes gravadoras em meados dos anos 90. A carreira de Magoo incluiu a co-propriedade e o funcionamento de dois estúdios de gravação de estilo DIY, um breve romance com a indústria musical tradicional australiana, alguns prémios e nomeações, e um gosto particular pelas práticas de DIY que agora fluem para a academia.

Lachlan Goold é engenheiro de gravação, produtor, misturador, educador de música popular, investigador, e professor de música contemporânea na Universidade da Costa do Sol, Austrália. A sua investigação centra-se em abordagens de produção musical baseadas na prática, usos teóricos do espaço, geografia cultural e indústria musical. Na sua prática criativa, é mais conhecido como o produtor musical australiano Magoo, duas vezes vencedor do prémio ARIA. Desde 1990, tem trabalhado numa vasta gama de álbuns de alguns dos artistas mais conhecidos do país, alcançando uma multiplicidade de prémios de Ouro e Platina. O Dr. Goold trabalhou com Regurgitator como seu engenheiro de gravação e co-produtor em oito lançamentos, Regurgitator (EP), New (EP), Tu-Plang, Unit, . . . art, Mish Mash, Love and Paranoia, e Bong in My Eye (EP).

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

10h00 — 10h30

Coffee Break

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

10h30 — 12h00

PARALLEL SESSION KISMIF BRISBANE

3.0. BNE. Alternative futures

Chair: Ben GREEN, Griffith University, Griffith Centre for Social and Cultural Research, Australia. ONLINE BRISBANE.

Basic Income, cultural labour, and the creative arts: Precedents and current experiments

Sam WHITING, University of South Australia, UniSA Creative, Australia. ONLINE BRISBANE

DIY dreaming: a prehistory of music nfts and web3

Dave CARTER, Massey University, New Zealand. ONLINE BRISBANE

Convening the Virtual Music Scene: Web3, music and articulation

Ian Rogers, RMIT University, Australia. ONLINE BRISBANE

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

10h30 — 12h00

PARALLEL SESSION – KISMIF PORTO

0.8. Panel Populisms, extremisms and diversity(ies). Processes/strategies of emancipation and resistance(s)

Chair: Rylan KAFARA, University of Alberta, Canada. IN PERSON.

The new Portuguese nationalist-populist right: a reflection on geographical patterns and expressions of xenophobia

Paulo Miguel MADEIRA, University of Lisbon, Centre for Geographical Studies, Social Sciences Institute, Portugal. IN PERSON

Katielle SILVA, Federal University of Roraima, Brazil. IN PERSON

Jorge MALHEIROS, University of Lisbon, Centre for Geographical Studies, Institute of Geography and Spatial Planning, Portugal. IN PERSON

Diogo Gaspar SILVA, University of Lisbon, Centre for Geographical Studies, Institute of Geography and Spatial Planning, Portugal. IN PERSON

Populisms and anti-gypsyism in Portugal and in Europe

Maria Manuela MENDES, University of Lisbon, Institute of Social and Political Sciences, Iscte – Institute University of Lisbon, Centre for Research and Studies in Sociology, Portugal. IN PERSON

Emancipation, resistance and cultural affirmation of cigano/roma in Portugal

Olga MAGANO, Open University, Iscte – Institute University of Lisbon, Centre for Research and Studies in Sociology, Portugal. IN PERSON

Use and resistance of cape-verdean creole in the post-colonial city: music in migratory context

Ana ESTEVENS, University of Lisbon, Centre of Geographical Studies, Institute of Geography and Spatial Planning, Portugal. IN PERSON

Geohybrid art or the art of emotions in geopolitical context

Pedro CAETANO, NOVA University Lisbon, CICS.Nova –Interdiciplinary Centre of Social Sciences, Portugal. IN PERSON

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

0.2 Panel Education, art and popular culture

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

Pop pedagogy and adolescence

Massimiliano STRAMAGLIA, University of Macerata, Italy. ONLINE

Reading, storytelling and cartoons: an early, pop-modern and de-stereotype education to a gender equality

Grazia ROMANAZZI, University of Macerata, Italy. ONLINE

Street art as a form of socio-educational intervention

Tommaso FARINA, University of Macerata, Italy. ONLINE

"Lights, camera, action". On subversive pedagogies in times of war

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

Dorota MACKENZIE, University of Warsaw, Faculty of Education, Poland. ONLINE

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

1.3 I don't want to grow up! Artistic creations, action and resistance

Chair: Mathew WORLEY, University of Reading, United Kingdom. IN PERSON.

The three films by Pier Paolo Pasolini: Accattone, Mamma Roma and Salò or the 120 Days of Sodom, as a Means of Analysis of the Italian Society of the 1960s and 1970s

Emanuele STOCHINO, University of Brescia, Italy. ONLINE

“I am a helium raven and this movie is mine”: On Spatial-Resistance, Ethos os Sustainability and Patti Smith’s #Horses# - A Humanistic-Geographical Critique of the mid 1970s American Proto-Punk Imagination

Shankhadeepl CHATTOPADHYAY, Banaras Hindu University, India. ONLINE

The hidden sound rebellion: a study of vaporwave music in the perspective of lo-fi aesthetics

Ying YOU, Shanghaiy Conservatory of Music, China.ONLINE

A Meadow Full of Ants. A Subcultural Field Approach to the Italian Black Metal Scene

Valeria Marina BORODI, University of Milan-Bicocca, Italy. ONLINE

Roberto CARRADORE, University of Milan-Bicocca, Italy. ONLINE

From zines with older punk women to zines with young dads – DIY methodologies and (non)-DIY cultures

Laura WAY, University of Lincoln, United Kingdom. ONLINE

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

0.9 Panel Culture and art in Latin America. Case studies by Grua researchers

Chair: Josep PEDRO, Carlos III University of Madrid, Spain. IN PERSON.

The agency of blood in the work of Maria Evelia Marmolejo

Tatiana BACAL, Federal University of Rio de Janeiro, GRUA - GRUA - Recognition group for audiovisual universes at the Federal University of Rio de Janeiro. ONLINE

For a virtuous cinema – of resistance, recognition and guerrilla warfare. The case of ‘As Panthers do Lula’ (2022) by Zel Junior

Eliska ALTMANN, Federal University of Rio de Janeiro, GRUA - Recognition group for audiovisual universes at the Federal University of Rio de Janeiro. ONLINE

Cultural dynamics and new collectives in the Port Zone of Rio de Janeiro

Sabrina Parracho SANT’ANNA, Federal Rural University of Rio de Janeiro, GRUA - Recognition group for audiovisual universes at the Federal University of Rio de Janeiro, Brazil. ONLINE

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

6.1. Girls, Girls, Girls, are looking for a revolution. Gender, identities and differences

Chair: Cristina GARRIGÓS, National University of Distance Education, Spain. IN PERSON.

Lottery music shows: popular vietnamese broadway shows for gender equality

Ly Quyet TIEN, Eastern International University, Vietname. ONLINE

I’m Not a ‘Real Women

Ana RAPOSO, Matosinhos School of Arts and Design, Portugal. IN PERSON

Attractive people make better music? How gender and perceived attractiveness affect the evaluation of electronic dance music artists

Julian SCHAAP, Erasmus University Rotterdam, Netherlands.IN PERSON

Thomas CALKINS, Erasmus University Rotterdam, Netherlands.IN PERSON

Michaël BERGHMAN, Erasmus University Rotterdam, Netherlands.IN PERSON

KISMIF CONFERENCE 2022
>>> PLENARY LECTURE

KISMIF 2022

15 JULY 2022
12H00-12H45

THE DIMENSION OF TRAUMATIC FEMININITY: BODY AND STORY IN AESTHETIC EXPERIENCE

KEY SPEAKER: JULIANA NOTARI CHAIR: GAREth DYLAN SMITH



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>>> PLENARY LECTURE

KISMIF 2022

DOING IT TOGETHER IN GRASSROOTS ACTIVIST SPACES: WOMEN, CREATIVE RESISTANCE AND COMMUNITY RESILIENCE IN THE ASIA PACIFIC SINCE COVID-19

15 JULY 2022
12H30-13H15

KEY SPEAKER: *ELISE IMRAY PAPINEAU* **CHAIR:** *MATHEW WORLEY*



ROOM FOR ONE **[ANFITEATRO NOBRE], FACULTY OF ARTS AND HUMANITIES OF** ***THE UNIVERSITY OF PORTO*****, PORTO + ONLINE**

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Musical and Visual Reactions to Misogynie in Austrian Popular Music

Magdalena FUERNKRANZ, University of Music and Performing Arts Vienna, Austria. IN PERSON

Critical Gender Approach to Distinct Jazz Scenes: Portugal, Turkey and United Kingdom

Deniz ILBI, CITCEM's "Tangible and Intangible Heritage" Research Group, Faculty of Arts and Humanities of the University of Porto, Portugal IN PERSON

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

12h00 — 12h45

PLENARY LECTURE THE DIMENSION OF TRAUMATIC FEMININITY: BODY AND STORY IN AESTHETIC EXPERIENCE

Juliana NOTARI, Independent Artist, Brazil

Chair: Gareth Dylan SMITH, Boston University, United States of America. IN PERSON

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

12h30 — 13h15

DOING IT TOGETHER IN GRASSROOTS ACTIVIST SPACES: WOMEN, CREATIVE RESISTANCE AND COMMUNITY RESILIENCE IN THE ASIA PACIFIC SINCE COVID-19

Elise Imray PAPINEAU, Griffith University, School of Humanities, Languages and Social Science, Gold Coast Campus, Australia

Chair: Mathew WORLEY, University of Reading, United Kingdom. IN PERSON

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

13h15 — 14h15

Lunch

- Room with a View [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto, FLUP, Porto

14h15 – 16h00

PARALLEL SESSIONS

0.4. Panel Feminist arts, artivisms and the Global South

Chair: Susana JANUÁRIO, Institute of Sociology, University of Porto, KISMIF Project, Portugal. IN PERSON.

We continue on an endless search for a place

Cláudia de OLIVEIRA, Federal University of Rio de Janeiro, CITCEM, Brazil. ONLINE

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. IN PERSON

Drawing gender and stitching memories: an exploration on visual arts, clothes and poetry

Virna TEIXEIRA, Independent artist, Brazil and United Kingdom. IN PERSON

Female Gaze: The male body as a strategy

Gabriela Massote LIMA, Federal University of Rio de Janeiro, Fine Arts School, Brazil. ONLINE

Anthropophagy and the postcolonial: plurality of bodies and identities in conflict with hegemonic discourses

Júlia MELLO, FAESA University Center, Brazil. ONLINE

DIY in Edgar Pêra: the construction of a visual identity

Teresa LIMA, Passeio/ Centre for Communication and Society Studies, University of Minho, Portugal.IN PERSON

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

5.2. Anthropocene. Stuck in the Matrix

Chair: Matt GRIMES, Birmingham City University, United Kingdom. IN PERSON.

Memory and Remembrance: representation of memory through arts-based-research

Frederico DINIS, CEIS20 - Centre for Interdisciplinary Studies, Portugal IN PERSON

Punk and Archive: Collections of Memories and Resistances

João Augusto NEVES, State University of Campinas, Brazil. IN PERSON

António Carlos OLIVEIRA, State Secretary of Education of São Paulo, Brazil. ONLINE

Unbury Me: Countercultural legacies in an Era of crisis

David WILKINSON, Manchester Metropolitan University, United Kingdom. IN PERSON

Arboreal and Lacustrine Drumming Praxis: An Autoethnographic Exploration of Correspondences and Improvisation in Nature

Gareth Dylan SMITH, Boston University, United States of America. IN PERSON

Forms and processes of the #rural #imaginary as a future for #sustainability

Conceição CORDEIRO, Faculty of Fine Arts of the University of Lisbon, Portugal. ONLINE

Too soon? The Anthropocene agenda

Pedro Miguel FERREIRA, Centre for Social Studies, University of Coimbra, Portugal. IN PERSON

3.2. We all are a *Virus*. Survival strategies

Chair: Julianna FALUDI, Corvinus University of Budapest, Hungary. IN PERSON.

Calling Out in Transit: How an Internet Radio Station Sought Out Community and Connected Our Pandemic World

Nico ROSARIO, King's College London, Academy for Theatre Leadership at Center Theatre Group in Los Angeles, United States of America. ONLINE

Eventifying the DIY: a critical assessment of event-based policy strategies adopted by the City of Milan in pre- and post-COVID-19 pandemic

Silvia TARASSI, Catholic University of Milan, Italy. ONLINE

Isolationship: new practices and lifestyles built from social isolation

Letícia Figueiredo CAMPOS, University of Coimbra, Brazil and Portugal. ONLINE

Laila Algaves NUÑEZ, NOVA University of Lisbon, School of Social Sciences and Humanities, Brazil and Portugal. ONLINE

Playing 'cops and ravers'; how the Berlin underground scene resisted through the art of raving illegally during the COVID-19 global pandemic

Sophia ABIDI, Université Sorbonne Nouvelle, France. ONLINE



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

6.2. Revolution...Girls Now! Gender, identities and differences

Chair: Thomas CALKINS, Erasmus University Rotterdam, Netherlands.IN PERSON.

‘Alpha Females’: Feminist transgressions in industrial music

Nicolas BALLET, Pompidou Centre, New Media Arts Department, Paris, France. IN PERSON.

The two sides of the alternative festive culture. The Free Party movement as a space for shaping new feminine identities and subjectivities

Andrea Ruiz GONZALEZ, University of Valencia, Centre for Studies on Cultura, Spain. IN PERSON

An analysis of the digital feminist activism of women and non-binary extreme metal vocalists through the lens of digital affective labour

Melissa ARKLEY, University of Huddersfield, United Kingdom. IN PERSON

The Spanish Soul Scene: African-descendant identities and women artists

Josep PEDRO, Carlos III University of Madrid, Spain. IN PERSON

Begoña GUTIÉRREZ-MARTÍNEZ, International University of La Roja, Spain.IN PERSON

Brazilian LGBTQI+ slam poetry, consumption and politics: initial clues to develop a narrative investigation

Gabriela Cleveston GELAIN, Higher School of Advertising and Marketing, Sao Paulo, Brazil. IN PERSON



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

7.3. Obsessed with art and with legends

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

The MIRROR Fandom: Collective Productivity as 'Making Do'

Bernice Hoy Ching CHEUNG, University of Toronto, Canada ONLINE

Self-care, DIY and Health Literacy: Autonomous, Political and Natural Gynecology zines

Aline Ângela Victoria RIBEIRO, State University of Campinas – UNICAMP, Brazil. ONLINE

Zine Politics Inside Out. Zines and Lasting Political Change

Izabeu LEGENDRE, Queen's University, Canada IN PERSON

The First Subcultural Turkish Fanzines: An analysis of Mondo Trasho & Laneth

Gizem KIZILTUNALI, Yasar University, Turkey. ONLINE

Using film clips for comparative qualitative study

Airi-Alina ALLASTE, Tallinn University, Estonia. IN PERSON

Beyond 'The Girl from Ipanema'? Anitta's performance in Girl from Rio music video

Simone PEREIRA DE SÁ, Federal Fluminense University, Brazil. ONLINE

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

16h00 — 16h45

WHY I AM NO LONGER A STREET STYLE BLOGGER

Brent LUVAAS, Drexel University, United States of America. ONLINE.

Chair: Julian SCHAAP, Erasmus University Rotterdam, Arts and Culture Studies, Netherlands. IN PERSON

16h45 — 17h30

REMAKING CULTURE AND MUSIC SPACES. REFIGURATION AND THE LIMITS CREATION

Ian WOODWARD, Syddansk Universitet, Department of Business and Management, Denmark and Australia

Chair: Robin KUCHAR, Leuphana University Lüneburg, Germany. IN PERSON

17h30 — 18h00

Coffee Break

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

18h00 — 20h00

SPECIAL SESSION MARK FISHER & MUSIC: A COLLECTIVE LISTENING SESSION AT KISMIF CONFERENCE 2022

Simon REYNOLDS, California Institute of the Arts, United States of America and United Kingdom

Ana Bigotte VIEIRA, Nova University Lisbon, Contemporary History Institute, Bairro Alto Theatre, Portugal

David WILKINSON, Manchester Metropolitan University, United Kingdom

Filipe FELIZARDO, New Centre for Research & Practice; Portugal

Matthew WORLEY, Reading University, United Kingdom

Miguel CARDOSO, Independent artist, 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 QUINTELA, University of Coimbra, Center for Social Studies, KISMIF Project, Portugal

Description: Mark Fisher, who left us on 13 January 2017, was a prominent English cultural theorist and music critic, whose writings and thoughts are present, in a fragmented way, through out books, articles, blogs' entries, music reviews and interviews with different musicians and bands, and so much more. Fisher masterfully combined critical writing on music with social and historical reflection on the contexts in which music was produced. In addition to his academic career, he was also a music critic, contributing to magazines such as The Wire, Fact, New Statesman and Sight & Sound. Therein, he covered a wide range of bands and musical genres – from post punk to dubstep. Beside his individual work, where music occupies a central place – see, for example, Fisher books Capitalist Realism: Is There No Alternative? (2009), Ghosts of My Life (2014) and the posthumous The Weird and the Eerie (2017) – he also edited or co-edited two books specifically dedicated to musical themes: The Resistible Demise of Michael Jackson (2009) and Post-Punk Then and Now (2016). His blog, k-punk, founded in 2003 was, as Simon Reynolds stated, a central hub of a 'constellation of blogs' in which popular culture, music, film, politics, and critical theory were avid discussed by journalists, critics and academics in the beginning of the 21st century. This listening session is build around Fisher's ideas on music and contemporary society. It will start with a video keynote speech by Simon Reynolds, author, cultural critic, teacher in the Experimental Pop program at the California Institute of the Arts, and Mark Fisher's personal friend, who will talk about his life and career, the broad contours of his work and possibly speculate on where he might have gone next. After Reynolds, five guest speakers – whose academic, artistic or professional path intersects with Fisher and his ideas – selected, from the huge amount of musical references that are present in Fisher's work or that can be somewhat related to his work, some tunes to be played at the session and will make a collective reflection and debate on it. Each piece of music will be introduced, played and then discussed by all the panel participants. At the end, debate will be open to the audience. We will have at the panel the historian Matthew Worley and the cultural studies scholar David Wilkinson, both working on the links between music, (sub)cultures, politics and post-war British societies; the philosopher and translator Nuno Leão, the poet and translator Miguel Cardoso and the philosophy student Filipe Felizardo who, together with historian and cultural

programmer Ana Bigotte Vieira, who will be also present at this session, were involved at a 3-session cycle around Fisher ideas, held at the TBA – Bairro Alto Theater, Lisbon, in 2021, and further published the fanzine A Grande Recusa (The Great Refusal), that will be available in this session, and an episode podcast that could be easily found online.

Descrição: Mark Fisher, que nos deixou a 13 de janeiro de 2017, foi um famoso teórico cultural e crítico musical inglês, cujos escritos e pensamentos estão presentes, de forma fragmentada, através de livros, artigos, entradas em blogs, críticas musicais e entrevistas com diferentes músicos e bandas, e muito mais. Fisher combinou magistralmente a escrita crítica sobre música com a reflexão social e histórica sobre os contextos em que a música foi produzida. Para além da sua carreira académica, foi também crítico musical, contribuindo para revistas como The Wire, Fact, New Statesman e Sight & Sound. Aí, cobriu uma vasta gama de bandas e géneros musicais - desde o pós-punk até ao dubstep. Para além do seu trabalho individual, onde a música ocupa um lugar central - ver, por exemplo, Fisher books Capitalist Realism: Is There No Alternative? (2009), Ghosts of My Life (2014) e os póstuma The Weird and the Eerie (2017) - também editou ou co-editou dois livros especificamente dedicados a temas musicais: The Resistible Demise of Michael Jackson (2009) e Post-Punk Then e Now (2016). O seu blogue, k-punk, fundado em 2003 foi, como Simon Reynolds afirmou, um núcleo central de uma "constelação de blogues" em que a cultura popular, a música, o cinema, a política, e a teoria crítica foram ávidos de discussão por jornalistas, críticos e académicos no início do século XXI. Esta sessão de audição é construída em torno das ideias de Fisher sobre música e sociedade contemporânea. Começará com um discurso em vídeo de Simon Reynolds, autor, crítico cultural, professor no programa Experimental Pop no Instituto de Artes da Califórnia, e amigo pessoal de Mark Fisher, que falará sobre a sua vida e carreira, os amplos contornos do seu trabalho e possivelmente especulará sobre onde poderá ter ido a seguir. Depois de Reynolds, cinco oradores convidados - cujo percurso académico, artístico ou profissional se cruza com Fisher e as suas ideias - selecionaram, entre a enorme quantidade de referências musicais que estão presentes no trabalho de Fisher ou que podem estar de alguma forma relacionadas com o seu trabalho, algumas músicas a serem tocadas na sessão e farão uma reflexão e debate coletivo sobre o mesmo. Cada peça musical será apresentada, tocada e depois discutida por todos os participantes do painel. No final, o debate será aberto ao público. Teremos no painel o historiador Matthew Worley e o estudioso de estudos culturais David Wilkinson, ambos trabalhando sobre as ligações entre música, (sub)culturas, política e sociedades britânicas do pós-guerra; o filósofo e tradutor Nuno Leão, o poeta e tradutor Miguel Cardoso e o estudante de filosofia Filipe Felizardo que, juntamente com a historiadora e programadora cultural Ana Bigotte Vieira, que também estará presente

nesta sessão, estiveram envolvidos num ciclo de 3 sessões em torno das ideias Fisher, realizado no TBA - Teatro Bairro Alto, Lisboa, em 2021[1], e publicaram ainda o fanzine A Grande Recusa, que estará disponível nesta sessão, e um podcast de episódios que poderá ser facilmente encontrado online.

- Cibermúsica, Casa da Música, Porto

21h00 - 22h30

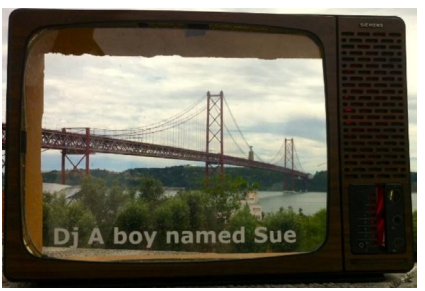
SCREENING 'and, and, and'

Michael MACDONALD

- **Price:** free.
- Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto.

23h00

PARTY 'MOM, CAN I GO TO ROCK'N'ROLL?'

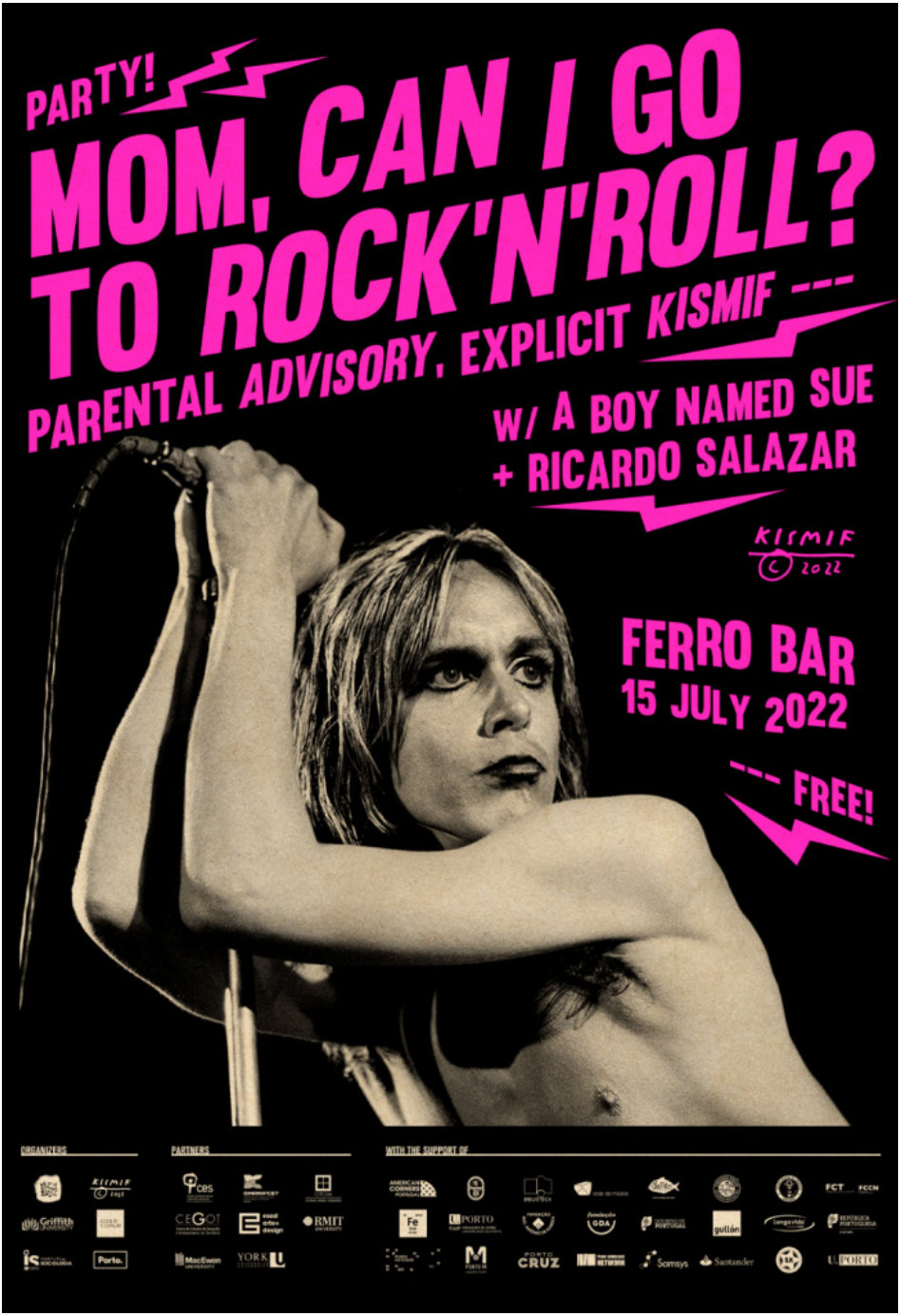


Artists: A Boy Named Sue + Ricardo Salazar

- **Price:** free
- Ferro Bar, Porto

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


PARTY!
MOM, CAN I GO TO ROCK'N'ROLL?
PARENTAL ADVISORY, EXPLICIT KISMIF
w/ A BOY NAMED SUE
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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/

× ... JULY, 16TH

From 08h30

Registration

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

09h00 — 10h30

PARALLEL SESSIONS KISMIF BRISBANE

4.0. BNE. Outside, Close, Within the Australian music: creating musical & cultural ecosystems of Migrant Music/ians in Australia

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

Co-Creation of 'Alternative' Scene and Space among Filipino Cover Musicians in Australia

Carljohnson ANACIN, Griffith University, School of Humanities, Languages and Social Science, Gold Coast Campus, Australia. ONLINE BRISBANE

Inventing migrant music ecosystems in the regional Australia: opportunities and barriers in negotiations of cultural belonging through music-making in the regions

Alexandra BLOK, Griffith University, School of Humanities, Languages and Social Science, Gold Coast Campus, Australia. ONLINE BRISBANE

Creating the presence of BIPoC artists in the Australian arts. Case study of BIPOC Arts Australia

Alyson JOYCE, BIPOC Arts Australia, Australia. ONLINE BRISBANE

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

09h00 — 10h30

PARALLEL SESSIONS KISMIF PORTO

2.3. Don't Look Back Into The Sun: the return of local scenes

Chair: Ana OLIVEIRA, DINAMIA'CET-Iscte, CITCEM, KISMIF Project, Portugal. IN PERSON.

When the cities went silent: The Australian music ecosystem and the COVID-19 pandemic

Christina BALLICO, Griffith University, Creative Arts Research Institute, Australia. ONLINE

Blurred Rhythms: editing towards an acoustepathic approach to sound in Edmonton, Canada

Craig FARKASH, Concordia University, Montreal, Canada. IN PERSON

Collective spheres: examining the creative sustainable elements of scenii

Simon STRANGE, Bath Spa University, University of West of England, Central School of Speech and Drama, United Kingdom. ONLINE

Subculture 2022: Birth of the Riga's new scene

Jānis DAUGAVIETIS, University of Latvia, Latvia. IN PERSON

Linards KALNINS, Jāzeps Vītols Latvian Academy of Music, Latvia. ONLINE

West of the River: DIY practices in a the local scene

Ángel CHAPARRO, University of the Basque Country, Basque Country, Spain. IN PERSON

Why do We Bohemians Study Bohemians? - Field Research among the Roma Musicians

Kai ABERG, University of Estern Finland, Finland. ONLINE

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

10h30 — 11h00

Coffee Break

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

11h00 — 12h30

PARALLEL SESSIONS KISMIF BRISBANE

5.0. BNE. History, heritage and sustainability

Chair: Alexandra BLOK, Griffith University, School of Humanities, Languages and Social Science, Gold Coast Campus, Australia. ONLINE BRISBANE.

Urban and Western: Tracking country music through the Australian post punk landscape

Ben GREEN, Griffith University, Griffith Centre for Social and Cultural Research, Australia. ONLINE BRISBANE

Gavin CARFOOT, Queensland University of Technology, Australia. ONLINE BRISBANE

'It Will Happen Eventually': The sonic and visual archiving of the Brisbane music scene

Scott REGAN, Independent Researcher, Australia. ONLINE BRISBANE

John WILLSTEED, Musician and Academic, The Go-Betweens, Queensland University of Technology Australia. ONLINE BRISBANE

Facing the Plastic Fantastic Dilemma: Sustainability and DIY music scenes

Benjamin DUESTER, Griffith University, School of Humanities, Languages and Social Science, Australia. ONLINE BRISBANE

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

11h00 — 2h30

PERFORMANCE
My Doll and I: Poetry and Fantasy Adapted into Music – KISMIF PORTO

Artist: Virna TEIXEIRA, Independent Artist, Brazil and United Kingdom

- **Price:** free.

Description: Virna Teixeira is a Brazilian poet, translator, publisher and visual artist based in London. Her poetry collections have been published in Latin America, Portugal and the U.K. Virna's last - bilingual - collection of poems, My Doll and I (Lumme Editor, 2020), explores issues of gender and power through a theatrical interaction with a transvestite. She adopted a concise, condensed and rhythmic style while writing these poems, and a dream-like atmosphere where the transvestite assumes the form of a doll. Virna dialogues with works by Hans Bellmer, Unica Zurn and Donna Haraway, to explore and deconstruct the boundaries between play, fetishism, and femininity. Vitoriano Estável is a Brazilian musician, lyricist and singer who began his career in the 1990s in Fortaleza with a rock band. Later, he was the main leader of the band "Vitoriano e Seu Conjunto", where he developed an opera rock around the theme of madness, a hybrid work with philosophical and psychiatric reflections, including works by Michel Foucalt and Nise da Silveira. The opera rock "Para Manter a Loucura Estável" was presented in psychiatric institutions in Brazil in 2019. Recently, Vitoriano has been working in a solo career with other artists. Due to his interest in poetry, he has made a partnership with Virna Teixeira. Making a sound reading of her poetry, Vitoriano has found in electronic music mixed with acoustic instruments a form of dialogue with the euphoria, fantasy, sex and naked affections of My Doll and I. In sessions of recording the poems in English and Portuguese, he experimented with sounds, rhythms and chords, creating an atmosphere in which poetry and music could expand and invite those who listen to act and play out their fantasies. This project has been expanded with Virna's digital illustrations of the poems and her interaction with Vitoriano, and the creation with filmpoems mixing the drawings and the works created by the musician. The proposal here is to present the results of this exciting collaboration.

Virna Teixeira, was born in Fortaleza in 1971. She is a poet, translator, and neurologist. She has published Distância (7 Letras, 2005), Trânsitos (Lumme, 2009), and A Terra do Nunca é Muito Longe (Não Edições, Lisbon, 2014); and also three titles of Scottish poetry translated into Portuguese. He lived for several years in São Paulo, and since 2014 has lived in England, where he studies Medical Humanities at King's College London.

Descrição: Virna Teixeira é uma poetisa, tradutora, editora e artista visual brasileira com sede em Londres. As suas coleções de poesia foram publicadas na América Latina, Portugal e no Reino Unido. A última - bilingue - coleção de poemas de Virna, My Doll and I (Lumme Editor, 2020), explora questões de género e poder através de uma interacção teatral com um travesti. Ela adotou um estilo conciso, condensado e rítmico ao escrever estes poemas, e uma atmosfera de sonho onde o travesti assume a forma de uma boneca. Virna dialoga com obras de Hans Bellmer, Unica Zurn e Donna

Haraway, para explorar e desconstruir as fronteiras entre jogo, fetichismo, e feminilidade. Vitoriano Estável é um músico, letrista e cantor brasileiro que iniciou a sua carreira nos anos 90 em Fortaleza com uma banda de rock. Mais tarde, foi o principal líder da banda "Vitoriano e Seu Conjunto", onde desenvolveu um rock de ópera em torno do tema da loucura, um trabalho híbrido com reflexões filosóficas e psiquiátricas, incluindo obras de Michel Foucault e Nise da Silveira. A ópera rock "Para Manter a Loucura Estável" foi apresentada em instituições psiquiátricas no Brasil em 2019. Recentemente, Vitoriano tem vindo a trabalhar numa carreira a solo com outros artistas. Devido ao seu interesse pela poesia, ele fez uma parceria com Virna Teixeira. Fazendo uma leitura sonora da sua poesia, Vitoriano encontrou na música eletrónica misturada com instrumentos acústicos uma forma de diálogo com a euforia, fantasia, sexo e afetos nus da Minha Boneca e I. Em sessões de gravação dos poemas em inglês e português, experimentou sons, ritmos e acordes, criando uma atmosfera em que a poesia e a música podiam expandir-se e convidar aqueles que ouvem a atuar e a tocar as suas fantasias. Este projeto foi ampliado com as ilustrações digitais de Virna dos poemas e a sua interação com Vitoriano, e a criação com poemas de cinema misturando os desenhos e as obras criadas pelo músico. A proposta aqui é a de apresentar os resultados desta emocionante colaboração.Virna Teixeira nasceu em Fortaleza in 1971. É poeta, tradutora, e neurologista. Publicou Distância (7 Letras, 2005), Trânsitos (Lumme, 2009), e A Terra do Nunca é Muito Longe (Não Edições, Lisboa, 2014); e também três títulos de poesia escocesa traduzidos para o português. Viveu vários anos em São Paulo, e desde 2014 vive na Inglaterra, onde estuda Humanidades Médicas no King's College London

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

11h00 — 12h30

PERFORMANCE
No fear of Wires

Artist: Ana MAYORDOMO, University of Valencia, Spain
Carme ALMENAR, University of Valencia, Spain
Andrea RUIZ, University of Valencia, Spain
Carol RUIZ, Universidad of Valencia, Spain
Ruth SERRANO, University of Valencia, Spain
Yolanda RAMOS, University of Valencia, Spain

- **Price:** free.

Description: “Sot A Terra” is a feminist cultural collective that emerges from the rave subculture and focuses on exploring the new female identities and subjectivities shaped in the “Free Party” experience. Our work is based on the realization of different training and workshops dealing with drugs, music and sexuality, from the perspective of risk and pleasure management. In addition to this, we carry out a research work from the feminist cultural paradigm, which is materialized in a diversity of contents such as the documentary that we want to present for the first time and exclusively in “Kismif”: a documentary project that has been running for more than three years; interviewing women who conform the “Free Party” scene -from Dj or music producers, organizers, designers, to non-normative profiles, through feminist epistemologies; being the embodied experiences of the women who inhabit a DIY culture like this, the ones who will shape a living knowledge.

Descrição: “Sot A Terra” é um coletivo cultural feminista que emerge da subcultura rave e se concentra em explorar as novas identidades e subjetividades femininas moldadas na experiência do “Partido Livre”. O nosso trabalho baseia-se na realização de diferentes formações e workshops sobre drogas, música e sexualidade, sob a perspetiva da gestão do risco e do prazer. Além disso, realizamos um trabalho de pesquisa a partir do paradigma cultural feminista, que se materializa numa diversidade de conteúdos como o documentário que queremos apresentar pela primeira vez e exclusivamente em “Kismif”: um projeto documental que tem vindo a decorrer há mais de três anos; entrevistando mulheres que conformam a cena “Free Party” - desde Dj ou produtoras musicais, organizadoras, designers, a perfis não-normativos, através de epistemologias feministas; sendo as experiências encarnadas das mulheres que habitam uma cultura de bricolage como esta, as que irão moldar um conhecimento vivo.

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

12h30 — 14h00

Lunch

- Room with a View [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto

14h00 — 15h00

PARALLEL SESSIONS

7.4 We live for the applause. New forms of relationship with arts and aesthetics

Chair: Carlos PINTO, Centre for Transdisciplinary Research Culture, Space and Memory (CITCEM), Faculty of Arts and Humanities of University of Porto, KISMIF Project, Portugal. IN PERSON.

Meaning in the Absence of Meaning: An Analysis of the Relevance of the Ethics of Camus' Absurd in Present Day Artistic and Cultural Expression

Audrick D\'MELLO, Department of Philosophy, Goa University, Goa University, India. ONLINE

The other side of the K-pop phenomenon

Silvia Escobar FUENTES, Universidad de Málaga, Spain. ONLINE

Manuel MONTALBÁN, Universidad de Málaga, Spain. ONLINE

A mission called called Levi's®

Celeste REIS, Faculty of Arts and Humanities of the University of Porto, Portugal. IN PERSON

Cakes, memes, diasporic culinary practices and sustainability: The case of 'bolo bentô'

Diego REBOUÇAS, State University of Ceará, Brazil. ONLINE

Kadma MARQUES, State University of Ceará, Brazil. ONLINE

The vampire myth: Negative Goth Stereotypes in Films and Television Shows

Manuel Pereira SOARES, Faculty of Economy of the University of Coimbra, Centre for Social Studies in Coimbra, Portugal. ONLINE

Plastic Barbies and bodies made of Plastic

Federica MANFREDI, University of Lisbon, Institute of Social Sciences, Portugal and Italy. ONLINE

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

14h00 — 15h00

7.5 DIY and DIT with sustainability. Pedagogy, inclusion and social cohesion

Chair: Susana JANUÁRIO, University of Porto, Institute of Sociology, KISMIF Project, Portugal. IN PERSON.

Culturally Responsive Caring in Music Education

Austina LEE, Boston University, United States of America ONLINE

Brick by Bricolage: Adobe Punk, DIY Theatricality, and Decolonizing Los Angels

Jessica SCHWARTZ, University of California, United States of America ONLINE

Beyond Boundaries? Disability, DIY and Punk Pedagogies

Laura WAY, University of Lincoln, United Kingdom ONLINE

Francis STEWART, Bishop Grosseteste University, United Kingdom ONLINE

How do We Existe in Public? Queer Venues as an Actor of Strength

Bengisu ÖTEN, Istanbul Technical University, Turkey PRESENCIAL

Do Your Own Advertisement. Analyzing the Effects of Subsvertising in the Classroom

Inés Leal RICO, Alicante University, Spain PRESENCIAL

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

15h00 — 16h00

PERFORMANCE SOPRO

Artist: Claudia WASHINGTON, ACTE Institute – Arts Creations Theories

Aesthetics, Sorbonne School of Arts, France, Faculty of Health at the University of Brasilia, Federal University of Rio Grande, Brazil

Wallace ARAUJO DE OLIVEIRA, State University of Rio de Janeiro, Federal University of Rio de Janeiro, Research and Memory Institute of Pretos Novos, Brazil

- **Price:** free.

Description: The performance sopro has already been performed four times between 2017 (the moment of its creation) and 2021, always with great impact on the reflections on migrations. So far this performance has been performed by one or two performers, and we propose for KISMIF Conference 2022 a version that can count with the collaboration of the participants in a four-hour workshop, aimed at addressing the context of the creation of the performance Sopro in a first moment to then offer a space for artistic experimentation to the participants. As a consequence of the workshop, the participants will be invited to integrate the performance Sopro after the round table. Sopro: The memory of the sea, of the crossing to reach a place less dangerous than the land of origin is recurrent in the migrant speeches. The sea, of water and sand, of mountain and abyss requires a lot of breath to be crossed, torn. The surface of this place of passage resembles a large sheet of paper, a flat whole which hides and supports the bodies, enveloping them. In the confrontation with reality, the image of sea-paper is confused with the situation of the sans-papiers in France, who spend days collecting papers, documents of their existence, to prove who they are. For the migrant body, marked by the tear of crossing borders, is not given the right to appear and show its scars. That is what this performance is about, from the simple action of blowing up a sheet of paper. URL: https://vimeo.com/365104168.

Claudia Washington is an artist who explores spaces as fields of material, social and geological tensions and flows. His work includes: installations in public space, performances, collective works, museum exhibitions, academic research. In them he incorporates photography, installation, drawing, costume, texts and video, inclined to the establishment of participatory situations.

Wallace Araújo de Oliveira, is a Master and PhD candidate in Social Psychology at the University of the State of Rio de Janeiro (UERJ), in the area of Contemporaneity and Subjectivation Processes, is a scholarship student at the Coordination for the Improvement of Higher Education Personnel ? Brazil (CAPES). She holds a degree in Tourism from the Federal Rural University of Rio de Janeiro (UFRRJ) and a Professional Technical Course in Administration from Casimiro de Abreu College (COCA). He is currently a lecturer in the Lato Sensu post-graduate course in Heritage Education at the Instituto de Pesquisa e Memória dos Pretos Novos (IPN) and in the technical

courses at FLAMA College. Researcher of the PVP Migrantes (CAPES-COFECUB), of the Laboratory AfeTAR (UERJ), of the FRESTAS Group (UNIRIO), of the Carnival Observatory (OBCAR-UFRJ) and of the Collective Voz Urbana, he is also a Post-Graduate student in Cultural Heritage at the Federal Centre for Technological Education Celso Suckow da Fonseca (CEFET-RJ). He is a dancer-artist recognized by the Rio de Janeiro Dance Professionals Union (SPDRJ) and trained at the Centro de Artes Nós da Dança (CAND). He is the Legal Representative of the Favela Compagnie (France/Brazil) and has been a member of the Companhia Aérea de Dança since 2003, tracing an artistic as well as an academic trajectory, whose focus is on studies of art, society and culture.

Descrição: A performance sopro já foi realizada quatro vezes entre 2017 (o momento da sua criação) e 2021, sempre com grande impacto nas reflexões sobre as migrações. Até agora, esta performance foi executada por um ou dois artistas, e propomos para a Conferência KISMIF 2022 uma versão que pode contar com a colaboração dos participantes num workshop de quatro horas, destinado a abordar o contexto da criação da performance Sopro num primeiro momento para depois oferecer um espaço de experimentação artística aos participantes. Como consequência do workshop, os participantes serão convidados a integrar o espetáculo Sopro após a mesa-redonda. Sopro: A memória do mar, da travessia para chegar a um lugar menos perigoso do que a terra de origem é recorrente nos discursos dos migrantes. O mar, da água e da areia, da montanha e do abismo exige muito fôlego para ser atravessado, rasgado. A superfície deste lugar de passagem assemelha-se a uma grande folha de papel, um todo plano que esconde e suporta os corpos, envolvendo-os. No confronto com a realidade, a imagem do papel marinho confunde-se com a situação dos sem-papéis em França, que passam dias a recolher papéis, documentos da sua existência, para provar quem eles são. Para o corpo migrante, marcado pelo rasgão de atravessar fronteiras, não é dado o direito de aparecer e mostrar as suas cicatrizes. É disso que se trata esta atuação, da simples ação de rebentar uma folha de papel. URL: https://vimeo.com/365104168

Claudia Washington é um artista que explora espaços como campos de tensões e fluxos materiais, sociais e geológicos. O seu trabalho inclui: instalações no espaço público, performances, obras colectivas, exposições em museus, investigação académica. Neles incorpora fotografia, instalação, desenho, figurino, textos e vídeo, inclinado para o estabelecimento de situações participativas.

Wallace Araújo de Oliveira, é Mestre e Doutorando em Psicologia Social pela Universidade do Estado do Rio de Janeiro (UERJ), na área Contemporaneidade e Processos de Subjetivação, é bolsista da Coordenação de Aperfeiçoamento

de Pessoal de Nível Superior ? Brasil (CAPES). Possui Graduação em Licenciatura Plena em Turismo pela Universidade Federal Rural do Rio de Janeiro (UFRRJ) e Curso Técnico Profissionalizante em Administração pelo Colégio Casimiro de Abreu (COCA). Atualmente é Docente do Curso de Pós-Graduação Lato Sensu em Educação Patrimonial, no Instituto de Pesquisa e Memória dos Pretos Novos (IPN) e dos Cursos Técnicos do Colégio FLAMA. Pesquisador do PVP Migrantes (CAPES-COFECUB), do Laboratório AfeTAR (UERJ), do Grupo FRESTAS (UNIRIO), do Observatório de Carnaval (OBCAR-UFRJ) e do Coletivo Voz Urbana, é também Pós-Graduando em Patrimônio Cultural no Centro Federal de Educação Tecnológica Celso Suckow da Fonseca (CEFET-RJ). Artista-Bailarino reconhecido pelo Sindicado dos Profissionais de Dança do Rio de Janeiro (SPDRJ) e com formação pelo Centro de Artes Nós da Dança (CAND), é Representante Legal da Favela Compagnie (França/Brasil) e compõe a Companhia Aérea de Dança desde 2003, traçando uma trajetória tanto artística quanto acadêmica, cujo enfoque se direciona aos estudos de arte, sociedade e cultura.

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

14h00 — 15h00

PERFORMANCE
Tzadeka: Pass the Mic

Artist: Maigan van der GIESSEN, Community Organizer and Interdisciplinary Artist, Canada

- **Price:** free.

Description: Tzadeka: Pass the Mic, will be a powerful sonic experience that mixes original songs and spoken-word with vulnerable and authentic story-telling that shares the origin and impacts of an artistic life compelled by subversion and transformation. As Tzadeka's front-woman (Maigan van der Giessen), I have been experimenting with words, rhythm and harmony for close to 20 years, starting off as the lone female contributor to Edmonton, Canada hip-hop supergroup Eshod ibn Wyza in 2003. I started my music career as a young mother with an infant daughter, working hard to juggle work, parenthood and community organizing during turbulent years. Despite many personal challenges and hardships, I have emerged as artist committed to empowering female representation and limitless opportunities for women and girls within the local music scene. Having collaborated with punk, folk, soul and jazz musicians over many years has greatly influenced and contributed to my unique sound as well as my passion for solidarity



across intersections. While maintaining a dynamic music career, I have also spent the last 15 years working at the crossroads of art and activism as a human rights educator, youth mentor, and community arts leader. My creative voice is deeply impacted by the work I do, and what I learn from community. “Passing the mic” means that with every gain I make, I have a responsibility to share the bounty and open doors for others. My artistic vision and voice as Tzadeka continues to grow and reach far beyond my roots and borders, having just released a brand new album Cities on Fire (2021).

Maigan van der Giessen, is an Edmonton artist and innovator who has been making music with DJ Marek Czuba for over a decade, w numerous local side projects that break traditional boundaries of musical design and content. Just take a listen and you will recognize the strange, subversive and subliminal tones of Tzadeka! Tzadeka’s underground sound is both rich and distinct, with a quality that hooks you and drowns you within its fearsome and murky depths. Maigan’s smoky vocals, brutal honesty and hypnotic lyrical flow make her welcome and truly unforgettable.

Descrição: Tzadeka: Pass the Mic, será uma poderosa experiência sónica que mistura canções originais e palavras faladas com histórias vulneráveis e autênticas que partilham a origem e os impactos de uma vida artística compelida pela subversão e transformação. Como front-woman de Tzadeka (Maigan van der Giessen), tenho vindo a experimentar palavras, ritmo e harmonia há cerca de 20 anos, começando como a solitária contribuinte feminina de Edmonton, o supergrupo canadiano de hip-hop Eshod ibn Wyza em 2003. Comecei a minha carreira musical como uma jovem mãe com uma filha pequena, trabalhando arduamente para malabarismo, paternidade e organização comunitária durante anos turbulentos. Apesar de muitos desafios e dificuldades pessoais, emergi como artista empenhado em fortalecer a representação feminina e oportunidades ilimitadas para as mulheres e raparigas dentro da cena musical local. Tendo colaborado com músicos punk, folk, soul e jazz durante muitos anos, influenciou e contribuiu grandemente para o meu som único, bem como para a minha paixão pela solidariedade nos cruzamentos. Embora mantendo uma carreira musical dinâmica, também passei os últimos 15 anos a trabalhar no cruzamento da arte e do activismo como educador de direitos humanos, mentor de jovens, e líder de artes comunitárias. A minha voz criativa é profundamente afectada pelo trabalho que faço, e pelo que aprendo com a comunidade. “Passar o microfone” significa que com cada ganho que faço, tenho a responsabilidade de partilhar a recompensa e abrir portas para os outros. A minha visão artística e voz como Tzadeka continua a crescer e a alcançar muito além das minhas raízes e fronteiras, tendo acabado de lançar um novo álbum, Cities on Fire (2021).

Maigan van der Giessen é uma artista inovadora de Edmonton que tem

vindo a fazer música com o DJ Marek Czuba há mais de uma década, com numerosos projetos locais que quebram as fronteiras tradicionais do design e conteúdo musical. Basta ouvir e reconhecerá os tons estranhos, subversivos e subliminares de Tzadeka! O som subterrâneo de Tzadeka é rico e distinto, com uma qualidade que o prende e afoga dentro das suas temíveis e obscuras profundezas. As vozes fumegantes de Maigan, a honestidade brutal e o fluxo lírico hipnótico tornam-na bem-vinda e verdadeiramente inesquecível.

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

14h00 — 15h00

PERFORMANCE
Smart: A post-internet subspecies in contemporary China

Artist: Ye FUNA, University College London, United Kingdom

- **Price:** free.

Description: Smart, also known as Sha-ma-te (杀马特), are a well-known group of people in China that have a distinct culture and sense of identity. They have been shamed by China's urbanites for their outlandish hair with some calling them "tasteless and low-brow". The Smart community was created by China's rural youths born in the 1990s and is found mostly in Southern China's factory towns. Their fashion sense is inspired by Japanese Visual Kei, known for their punk rock hairstyles and makeup. We can also observe some primitive tribal customs present among the Yi and Hmong people; The aesthetics of Smart can also be viewed through the Chinese version of Hauntology, combining Sino-futurism, Chinese post-Internet aesthetics, folk culture, utopian landscapes, and "aesthetic disorder" in the place of mass production. This hybrid folk culture shows a strong capacity for self-organization, constantly deriving and developing new content. The emergence of the Smart group is closely linked to the process of urbanization and the popularity of the internet in China. From the perspective of media archaeology, Smart's history can be traced through the development of the civilian internet. the internet becoming a window to the outside world for many young people in small towns. The virtual nature, anonymity, and convenience of the internet greatly stimulated people's enthusiasm for online socialization. The existence and maintenance of the Smart group rely on the production of a shared culture within the group. By imitating, improving, and innovating the "visual look". This examination was combined

with my artistic practice in the form of project collaboration with the Smart group, working particularly with Smart's "godfather"- Luo Fuxing, to create a series of participatory art projects with Smart cultural overtones with the smart group.

Ye Funa, her practice-led research encompasses three main areas of interest that feed into one another. Inherent to my studies is the concept of "neo-folk art", interpreted as a typical style in the aesthetics of New China, combining the ideas of folk utopia, pop culture and propaganda. What makes "neo-folk" art aesthetics in China so unique, is that its origins can be traced back to the history of propaganda in modern China, where folk art aesthetics influenced the general socialist ideology and ideology in return, influenced folk art.

Descrição: Smart, também conhecido como Sha-ma-te (杀马特), é um grupo conhecido na China que tem uma cultura e um sentido de identidade distintos. Têm sido envergonhados pelos urbanos chineses pelo seu cabelo extravagante, com alguns a chamarem-lhes "insípidos e sem sabor". A comunidade Smart foi criada pelos jovens rurais chineses nascidos nos anos 90 e encontra-se sobretudo nas cidades fabris do sul da China. O seu sentido de moda é inspirado na Kei visual japonesa, conhecida pelos seus penteados e maquilhagem punk rock. Também podemos observar alguns costumes tribais primitivos presentes entre os povos Yi e Hmong; A estética da Smart também pode ser vista através da versão chinesa da Hauntologia, combinando sino-futurismo, estética pós-internet chinesa, cultura popular, paisagens utópicas, e "desordem estética" no lugar da produção em massa. Esta cultura popular híbrida demonstra uma forte capacidade de auto-organização, derivando e desenvolvendo constantemente novos conteúdos. A emergência do grupo Smart está intimamente ligada ao processo de urbanização e à popularidade da Internet na China. Da perspetiva da arqueologia dos media, a história de Smart pode ser traçada através do desenvolvimento da Internet civil. a Internet torna-se uma janela para o mundo exterior para muitos jovens em pequenas cidades. A natureza virtual, o anonimato e a conveniência da Internet estimularam grandemente o entusiasmo das pessoas pela socialização em linha. A existência e a manutenção do grupo Smart dependem da produção de uma cultura partilhada no seio do grupo. Ao imitar, melhorar e inovar o "visual look". Este exame foi combinado com a minha prática artística na forma de colaboração de projetos com o grupo Smart, trabalhando particularmente com o "padrinho" do Smart - Luo Fuxing, para criar uma série de projetos de arte participativa com tons culturais Smart com o grupo Smart.

Ye Funa, a sua investigação orientada para a prática engloba três áreas principais de interesse que se alimentam umas às outras. Inerente aos meus estudos está o conceito de "arte neo-folk", interpretado como um estilo

típico na estética da Nova China, combinando as ideias de utopia popular, cultura pop e propaganda. O que torna a estética da arte "neo-folk" na China tão única, é que as suas origens podem ser traçadas até à história da propaganda na China moderna, onde a estética da arte popular influenciou a ideologia socialista geral e a ideologia em troca, influenciou a arte popular.

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

From 15h00

WORKSHOP JAMZINE

- **Artist:** Ondina PIRES, Singer, Artist and Writer, Portugal
- **Price:** free.

Description: In this workshop Ondina will take the audience on a journey about DIY, in which she will invite each participant to free their artistic spirit, having as stage the music and collages that make her so well known artistically. The Workshop promises to be a first step towards adopting a DIY and artistic practice.

Ondina Pires, is a performance artist, writer, translator, musician and one of the pioneers of Portuguese punk rock. Ondina's career in music is linked to names like Pop Dell'Arte, Ezra Pound & A Loucura or Great Lesbian Show. In 1985 she joined the first line-up of the band Pop Dell'Arte as drummer. and later she was vocalist of the Great Lesbian Show, punk band. In 2015 he launches a new musical project Cellarius Noisy Machinae, together with Jorge Ferraz, Portuguese guitarist. As part of this musical project she presents the show Frankenstein Revisited where she brings together music, video, shadows and poetry. Ondina was biographed in 2015 in the exhibition Under-Ventures by Ondina that took place between 13 and 17 July of that year at the Palacete dos Viscondes de Balsemão in Porto and is one of the names mentioned in "God Save the Queens: Pioneras del Punk" a tribute book to the women of late 70s punk, born in the Iberian Peninsula. In 2015, she won the Best Portuguese Comic Book Album award at the FIBDA (Amadora BD) festival with Zona de Desconforto, a book she co-authored with Amanda Baeza, André Coelho, Cristina Casnellie, Daniel Lopes, David Campos, Francisco Sousa Lobo, José Smith Vargas, Júlia Tovar and Tiago Baptista, published by Chili com Carne. Besides music, Ondina was also connected to performance, plastic arts or literature, as a writer and translator, always having an avant-garde attitude towards all these forms of artistic expression.

Descrição: Neste workshop Ondina irá levar o público numa jornada sobre o DIY, no qual convidará cada participante a libertar o seu espírito artístico, tendo como palco a música e as colagens que a tornam tão conhecida artisticamente. O Workshop promete ser um primeiro passo para a adoção de uma prática DIY e artística.

Ondina Pires, é uma artista de performance, escritora, tradutora, música e umas das pioneiras do punk rock português. O percurso na música de Ondina está ligado a nomes como Pop Dell'Arte, Ezra Pound & A Loucura ou Great Lesbian Show. Em 1985 integrou a primeira formação da banda



Pop Dell'Arte como baterista.e mais tarde foi vocalista dos Great Lesbian Show, banda punk. Em 2015 lança um novo projecto musical Cellarius Noisy Machinae, juntamente com o Jorge Ferraz, guitarrista português. No âmbito deste projecto musical apresenta o espectáculo Frankenstein Revisited onde junta música, vídeo, sombras e poesia. Ondina foi biografada em 2015 na exposição Under-Ventures by Ondina que teve lugar entre 13 a 17 de Julho desse ano no Palacete dos Viscondes de Balsemão no Porto e é um dos nomes referidos em "God Save the Queens: Pioneras del Punk" um livro de tributo às mulheres do punk do final dos anos 70, nascidas na Península Ibérica. Ganhou em 2015, o prémio de Melhor Álbum de BD Portuguesa, no festival FIBDA (Amadora BD) com Zona de Desconforto, livro do qual é co-autora juntamente com Amanda Baeza, André Coelho, Cristina Casnellie, Daniel Lopes, David Campos, Francisco Sousa Lobo, José Smith Vargas, Júlia Tovar e Tiago Baptista, editado pela Chili com Carne.Além da música, Ondina esteve também ligada à performance, às artes plásticas ou à literatura, como escritora e tradutora, tendo sempre uma atitude vanguardista perante todas estas formas de expressão artística.

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

16h00 — 16h30

Coffee Break

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

16h30 — 17h00

PLENARY LECTURE MAGICAL METEORITE SONGWRITTING DEVICE

Exene CERVENKA, Singer, Artist, Poet, X band, United States of America

Chair: Angels BRONSOMS, Autonomous University of Barcelona, Catalonia, Spain. IN PERSON

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

KISMIF CONFERENCE 2022
>>> PLENARY LECTURE

KISMIF 2022

MAGICAL METEORITE SONGWRITTING DEVICE

16 JULY 2022
16H30-17H00

KEY SPEAKER: EXENE CERVENKA CHAIR: ANGELS BRONSOMS



ROOM FOR ONE **[ANFITEATRO NOBRE], FACULTY OF ARTS AND HUMANITIES OF *THE UNIVERSITY OF PORTO*, PORTO + ONLINE**

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17h00 — 18h00

SPECIAL SESSION F**K GENDER ROLES

Angels BRONSOMS, Autonomous University of Barcelona, Catalonia, Spain. IN PERSON

Gina ARNOLD, USF and San Jose State University, United States of America. ONLINE

Fredara Mareva HADLEY, The Juilliard School, Music History Department, African American Music,

United States of America. ONLINE

Tanya PEARSON, Women of Rock Oral History Project, United States of America. ONLINE

Chair: Angels BRONSOMS, Autonomous University of Barcelona, Catalonia, Spain. IN PERSON

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

18h00 — 18h30

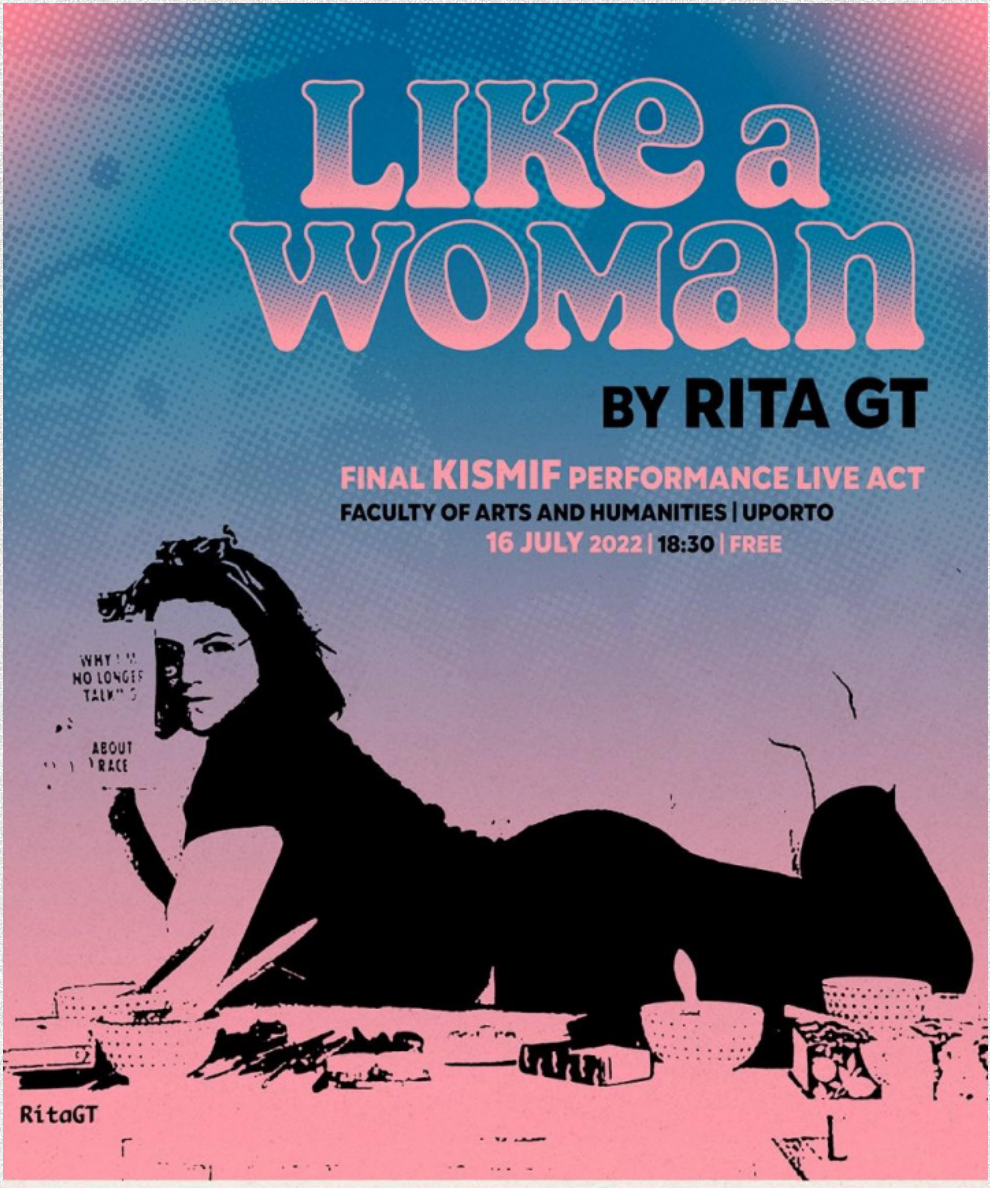
PERFORMANCE LIKE A WOMEN

Artist: Rita GT, contemporary artist, Porto, Portugal

- **Price:** free.

Description: Like a Women is a performance in which Rita questions the place of the woman, that is, all the dimensions, constraints, stereotypes and stigmas associated to her. There is little we can say about this exhibition, in the sense that it is an immersive and reflective experience about the role of women. So, all that remains is to participate and come and discover the ways in which the role of women is put into question.

Rita GT has a degree in Communication Design from Faculdade de Belas Artes da Universidade do Porto (Portugal), concluded the Advanced Course in Visual Arts at Escola Maumaus de Artes Visuais de Lisboa (Portugal) and attended the Master of Fine Arts programme at Malmö Art Academy - Lund University(Sweden). Rita GT is a critical and interventionist artist, who addresses themes such as memory, identity and the importance of human rights, who has a broad vision, which equates and values different cultures and points of view of history.


Like a woman
BY RITA GT
FINAL KISMIF PERFORMANCE LIVE ACT
FACULTY OF ARTS AND HUMANITIES | UPORTO
16 JULY 2022 | 18:30 | FREE
RitaGT
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Descrição: Like a Women é uma performance na qual Rita questiona o lugar da mulher, isto é, todas as suas dimensões, constrangimentos, estereotipos e estigmas a ela associados. Pouco podemos dizer sobre esta exposição, no sentido em que a mesma se assume como uma experiência imersiva e reflexiva acerca do papel da mulher. Assim, resta apenas participar e vir descobrir as formas como o papel da mulher é colocado em questionamento.

Rita GT, é Licenciada em Design de Comunicação pela Faculdade de Belas Artes da Universidade do Porto (Portugal), concluiu o Curso Avançado de Artes Visuais na Escola Maumaus de Artes Visuais de Lisboa (Portugal) e frequentou o programa de mestrado em Belas Artes pela Malmö Art Academy – Lund University(Suécia). Rita GT é uma artista crítica e intervencionista, que aborda temas como memória, identidade e importância dos direitos humanos, que tem uma visão alargada, a qual equaciona e valoriza diferentes culturas e pontos de vista da história.

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

18h30 — 18h45

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.

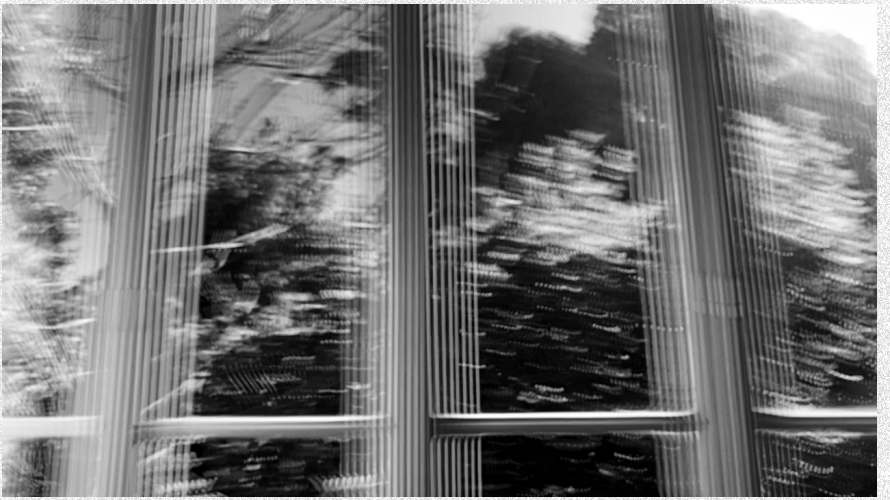
- Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

From 21h00

SHOWCASE ‘A VIVACIDADE DOS INSTANTES’

Artist: Frederico DINIS, CEIS20 - Centre for Interdisciplinary Studies, CITCEM, Portugal

- Price: free.



Description: “the liveliness of instants” is a research-creation project inspired by the places described in the work of Sophia de Mello Breyner Andresen, places that symbolize a kind of exaltation and concentration, becoming centres of life. Places and ambients of concentrated existence whose lyrical atmosphere takes on metaphorical connotations, transporting us to new dimensions of these places, through the exploration of their sound and visual aspects and in a dialogue between literature and audiovisual performance.

Frederico Dinis is a Researcher at CEIS20 & CITCEM; Affiliated Scholar at SELMA; Member of EASTAP & ObEMMA.

Descrição: a vivacidade dos instantes é um projeto de investigação-criação inspirado nos lugares descritos na obra de Sophia de Mello Breyner Andresen, lugares estes que simbolizam uma espécie de exaltação e de concentração, tornando-se centros de vida.Lugares e ambientes de existência concentrada cuja atmosfera lírica ganha conotações metafóricas, transportando-nos para novas dimensões destes lugares, com recurso à exploração dos seus aspetos sonoros e visuais e num diálogo entre a literatura e as media arts

Frederico Dinis, é investigador no CEIS20 & CITCEM; Investigador filiado no SELMA; membro do EASTAP & ObEMMA.

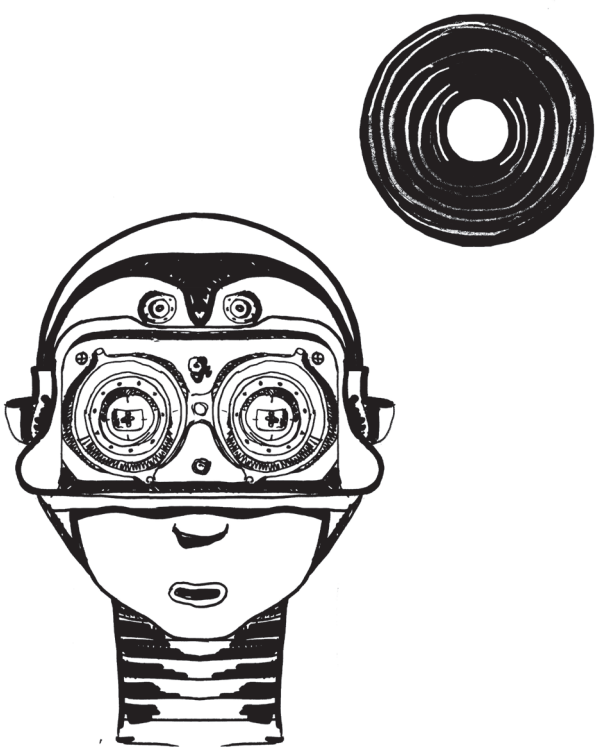
- Casa Comum da Universidade do Porto, Porto

From 23h00

FINAL PARTY ‘ALL PARTIES IN A DAY

Artist: The Twist Connection Live Act + KISMIF Gang DJ Set

- **Price:** free.
- Barracuda – Clube de Roque, Porto



KISMIF 2022

16 JULHO
JULY | 2022
23H00
FREE

ALL PARTIES IN A DAY

KISMIF FINAL EVENT

THE TWIST CONNECTION

LIVE ACT
+ KISMIF GANG DJ SET

BARRACUDA
CLUBE DE ROCK

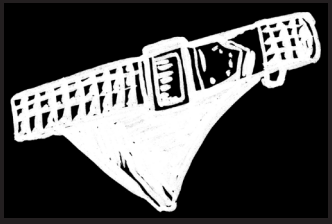


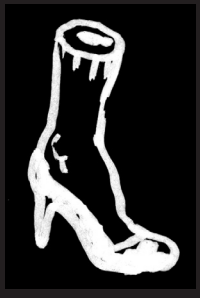
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[University of Porto. Faculty of Arts and Humanities]

(Eds.)
PAULA GUERRA
ANDY BENNETT

KISMIF

KEEP IT SIMPLE, MAKE IT FAST

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