

Final Technical Report

'Support to European Cooperation projects 2018' - Call EACEA 32/2017

'Support for cooperation projects related to the European Year of Cultural Heritage 2018' - EACEA Call 35/2017

*The technical report should be in the range of **20 to 30 pages** (font 12).*

Should you want to add information concerning your project, you can upload a 'public report' in the European Commission's project database for the Creative Europe Programme (accessible here: <http://ec.europa.eu/programmes/creative-europe/projects/>).

1. RELEVANCE

Please report on the following:

- The degree to which the Creative Europe Culture Sub-programme objectives and priorities you specified in your application have been addressed in the reporting period. Please explain any deviation compared initial plan.
- The impact of the project to the partners, the creative sector (including field and artists), objectives/priorities of the Creative Europe Culture Sub-programme addressed and the audiences.

• develop skills, competences and know-how, including how to adapt to digital technologies and test innovative approaches to audience development

One of the central goals of EuroNoize was the creation of a model for the dissemination of the work of DiY music artists. Musicians and bands working in this tradition have historically operated on the margins of bigger and more established institutions and networks. Straddling the worlds of visual arts and music, they often lack access to funding, infrastructure and technical support that other parts of the art sector receive and tend to communicate their work directly to small local audiences in independent venues. The artists we have been working with are used to performing in very small venues, and their production and touring costs are often self-funded: music and videos will be recorded at home, covers and t-shirts designed and printed by individuals using ‘low fi’ means and products distributed directly via free online platforms. These conditions also mean that often rely on informal networks of collaborators and local support for touring and it is not unusual for a band or solo artist to travel to perform in another country and borrow equipment (drum kits and amps are not easily moved from one location to another and are expensive to hire) or receive material support (accommodation for example, sleeping in the flat of the promoter or a local band

member). Local audiences in these small venues are frequently without prior knowledge of the work of independent touring artists so even attendance at gigs rely to some extent on the local 'support act' who might bring their own local followers and other informal networks. In this way, meaningful collaborations are created, and the generosity that has defined the practice of DiY artists is reciprocated when the local act tours later to other countries.

Our intention with EuroNoize was to provide the opportunity for a selection of artists from across Europe to develop these informal networks by meeting each other, but also, more importantly, to think about a new framework in which to present DiY music. Our use of the Eurovision song contest format gave us a radical new model to work with, different from the decentralized network of small venues described above. We organised a large event with eleven musicians and an equal number of film makers, hosts and a 'backstage' interviewer in a large venue with excellent bespoke technical support.

Similarly, the idea of asking many artists from different countries to play just one song created a completely unique experience for live DiY music fans. In an age of dwindling live venues due to rising property prices, a concentrated spectacle like this calls attention to an otherwise marginalised artform. While much DiY activity has become decentralised through the internet, producing a large-scale live show was an opportunity to call attention to these practices in relation to a specific time and place. This experience could then be refracted through online dissemination.

In keeping with the Eurovision Song Contest's framework, musicians were asked to represent their countries, providing an overview of musical approaches from across the

continent, from Moscow to Dublin. While this approach does have a long history (for example, the important 1981 *Fix Planet! Compilation* on the German label Ata Tak), addressing the relationship between the local and the pan-European has recently gained new political significance, and an explicit aim of the project was to respond critically to the question of national identity from the subaltern perspective of the DiY tradition.

The Eurovision Song Contest is built around national broadcasting authorities, who act as judges, hosts and mediators for a nominal public vote for this co-ordinated televisual event. In contrast, the live music event at the heart of EuroNoize used live internet streaming technologies and platforms and a new voting app developed especially for the project, expanding both the geographic reach of the event and accessibility for groups who might be excluded from the centralized broadcasting model, for example younger people who rely mostly on mobile technologies.

We worked closely with the Cambridge based streaming company WaveFX to develop a suitable approach for this project and to solve technical problems arising from the format (<https://www.wavefx.co.uk/portfolio-items/music-festival/>). Some of the challenges we faced with regards to live streaming was the diversity and complexity of the project and the fusing together of the live event with video content. To match the song contest format, we had several different camera positions – for the bands performing on stage, for the hosts on a raised platform by its side and for the backstage interviews with musicians who had just come off stage. In addition, a live mixing desk dealt with the embedding of video (artist films that were commissioned in advance to serve as a video ‘ident’ for each of the participating countries) into the live stream. In this respect, we have gained valuable knowledge that has served us well in the year

following the event at the Scala: following the outbreak of COVID-19 pandemic, most art events migrated online and we have advised on several projects related to our research and teaching, from an online symposium we have initiated (<https://www.rca.ac.uk/news-and-events/events/museum-without-public/>) to the presentation of student work in online degree shows incorporating live events (<https://www.reading.ac.uk/en/art/undergraduate/degree-show>). Statistical information about the event's viewing figures is attached to our report (appendix 1).

The voting app was developed by the small design practice we worked with on other aspects of the project – mainly logo design and the project's website. Montreal based Croustille and their head designer/project manager Patrick Vézina (<https://croustille.io/recents>) were able to come up with a simple solution for our needs.

The idea was to design a dual purpose app that allowed both the remote audience watching the event via online streaming and the live audience at the Scala in London to vote for their favourite song of the evening. Users were asked to register in advance, using their phones (with frequent reminders during the live event itself) and a short time was allocated at the end of the performances for the audience to complete the process. This slightly parodic appropriation of the song contest format, so familiar from televised mass entertainment, was more than a critique of the competitive premise of broadcast culture than a genuine race for votes. It also served as a meaningful way of engaging audiences, of allowing geographically distant viewers to feel that they were involved, in some way, in taking part in the event even without physical proximity to the venue.

While the inaugural EuroNoize conference had a small audience due to its location (in Reading, UK), it too was planned as a livestream to be archived on our website, where it will continue to draw viewers interested in these themes. However, our use of digital

streaming platforms for the live event in the Scala has been a surprising success. the event itself was well-attended (with roughly 200 physical viewers in the audience), but online live viewing numbers far exceeded attendance, reinforcing some of the conference findings about the changing nature of participation in local art and music cultures. The voting process worked and ended up with a surprising tie between Ireland and Norway, which fortuitously seemed to underline the futility of constructing national identity as rivalry. Our innovative use of the digital platform to reach audiences was therefore very successful. The live stream viewing figures that reached thousands across the globe (with significant time spent watching the event rather than just 'visiting' the site briefly) made it clear to us that we must reconsider the relationship between local events and local communities and global spectacles and audiences. This duality stands at the heart of EuroNoize as a project. The question of digitisation, audiences and documentation also became the basis of a new funding application currently written by Kunsthall Oslo in response to the project where our Norwegian partners started to think about the longevity of projects such as EuroNoize with our emphasis on liveness. Inspired by our online streaming success, the team at KO wants to think of new digital means to archive and preserve more ephemeral projects.

- enable international cooperation and career development in the EU and beyond

EuroNoize was set up as a project to support the careers of artists working within the DiY music scene in Europe and develop new and meaningful networks of cooperation amongst them. EuroNoize was intended to amplify the informal networks of affiliation (formed on social media platforms and discussion groups and sometimes facilitated by small independent labels) through which DiY musicians work. Bringing musicians to London and subsequently to events in other countries and having them work with video

artists and curators from several institutions has been beneficial for each of them. But the most important aspect of the way EuroNoize was structured was the way it opened up a dialogue amongst the musicians themselves. In small social gatherings, during the rehearsals leading to the event and the performance itself, these musicians started talking and exchanging ideas, knowledge and contacts. Our deliberate mix of more established practitioners alongside younger ones proved wise. Musicians such as Felix Kubin and Luca Tanzini introduced us and some of the less experienced musicians to others such as the Portuguese musician Rita Braga, *Finders Keepers* label manager Doug Shipton and Florian Bräunlich who runs the independent *Papiripar* festival in Hamburg. During our meetings before the live event, we found out that several of the participants had prior contact with each other without us being aware of this. For example, Vladimir Nikolic, one half of the Serbian duo E-P-P, had in the past organised a gig for the Russian band ‘Asian Woman on the Telephone’ in Belgrade and knew several musicians that had worked with Luca Tanzini in the past.

The central activity designed to foster this exchange between artists from around the continent was our day long workshop that followed the live event at the Scala in London. The workshop was conceived as a closed event for the participants of EuroNoize – mainly the artists and musicians who took part in the live event the day before and representatives of European partner organisations. Our aims were twofold: to enhance social ties and cultural links between these practitioners from diverse geographical locations and to identify commonalities in the way that DiY musicians work in their localities. The day was structured around three presentations that served as catalysts for further discussion. The first was delivered by Colette Rosa who talked about being a founding member of DiY Space of London alongside her work as musician in DiY bands

such as Woolf and Frau. Colette described how lacks and opportunities she identified as a teenage music fan in a small town in Wales led her to seek communities around her passions. When institutions (both physical and social) that support these communities became scarcer in London, Colette acted to secure a venue and run a programme of events and activities using volunteers. The second presentation was given by Matilda Strang, who is one of the core members of the committee running the Supernormal festival in Oxfordshire. Matilda talked about the difficulties of negotiating the demands of running a music and art event to attract national and global audiences with the needs of the local community around the Braziers Park site. She talked about the festival's curatorial approach and their radical attempt to find a new framework for live music consumption. Finally, for the last session, we asked participants to answer questions about their work routine, pay structures and production costs. Based on Karl Marx's "A Workers' Inquiry" (1880), where he asked workers to respond to 100 questions about their work conditions, we were interested in understanding how independent - and often non-professional - creative producers work today. The discussions that emerged from these sessions were illuminating and we learned that many of our participants, from Serbia to Ireland, suffered from similar structural problems that impacted on their work and ability to progress professionally: the lack of rehearsal and performance spaces in central cities; the difficulties of organizing rehearsals and gigs when many work precarious shift-based jobs and rely on unstable sources of income; the fact that government funding is not normally given to activities around popular music even when these are explicitly non-profit oriented and do not benefit from the pop market. Overall, the workshop was successful in achieving our aims, but also served to highlight the fact that while EuroNoize was useful in generating discussion around issues that are often not addressed sufficiently, there is still much work to be done to help DiY

musicians gain recognition and support for their diverse and critical creative outputs.

- **organise international cultural activities, such as touring events, exhibitions, exchanges and festivals**

EuroNoize included the following outputs of international cultural events:

- 1. EuroNoize: Art Bands, Diy Music and Cultural Identity in an Age of Transnational Mobility, Conference, University of Reading, 21.9.18**

The EuroNoize project was inaugurated with a conference set at the University of Reading. Speakers were selected through discussion following nomination by ourselves and our partner organisations. The conference featured contributions from both international and national invitees:

Philip Auslander, Bryan Biggs, Chris Bohn, Paula Guerra, Sarah Lowndes, Stephanie Phillips, Simon Reynolds, Matt Worley and ourselves.

Speakers were asked to address the history and existing practices of the DiY music scene in Europe and beyond, to evaluate this particular form of artistic production alongside other contemporary aesthetic modes, to consider its historical and current relationship to art education (the art band emerging from art school) and to consider the social, economic and cultural structures that shape it in the present. In this context, they explored the relationship between a global (predominantly Anglo-Saxon) culture industry and localised and independent nodes of production.

A mix of academics, curators, journalists and musicians made this a dynamic forum for examining the above themes from multiple perspectives. Some key

points that emerged were the importance of social context and material conditions in explaining both the rise of past subcultures and the restrictions on the emergence of current parallels. Philip Auslander contested the historical narrative of the opposition between glam and hippie fashion, suggesting that the same designers and stylists were often involved in shaping both; while Sarah Lowndes and Bryan Biggs framed the music that emerged from the cities of Glasgow and Liverpool in the 1970s and 1980s in terms of its relationship to the artschool as a site of production for performative identities. Simon Reynolds questioned the usefulness of the categories of underground/mainstream and DiY in the wake of internet cultures and decentralised media. Meanwhile, Paula Guerra and Stephanie Phillips argued that despite the challenges to continued allegiance to the DiY paradigm, it remained vital in its ability to widen the participation of groups whose racial and gender identity might otherwise preclude them from cultural production. This debate was helpful in allowing us to articulate some of the difficulties in identifying the commonalities between the cultural phenomena we were hoping to bring together through the project. It defined a history and delimited an archive that we might draw on as a frame of reference, but also cautioned us against relying too heavily on historical contexts for considering what such practices might look like today. This in turn fed into the selection of not only bands for the live event, but also contributors for the exhibition and ideas for the book parts of the project.

2. EuroNoize, Live event at Scala, London, 23.5.19

The main event for the project was the live performance at the Scala. Since much

of our efforts focused on this output we would like to provide a more detailed account of work towards the presentation of this live event:

I. Curatorial method and research:

A central output of the project was the live event modelled on the Eurovision Song Contest. This was also developed in consultation with partners, both through meetings in Prague and London and via Skype and email. Bands were nominated on a shared document and then vetted and selected by the curatorial team. Following the conference, it was agreed that we were not pursuing one typical sound, but rather looking for bands and artists whose work combined a performative element, an engagement with politics, a unique perspective on the relationship between the local and the global, a conceptual dimension to at least some of these aspects. For example, Serbian band E-P-P modelled their short songs on public service announcements, Russia's Asian Women on the Telephone were renowned for their theatrical stage costumes, Estonia's Winny Puhh were famous for their hirsute masks and eccentric performance style, Sissy were very active in the referendum on the 8th amendment in Ireland and France's Hassan K combined Persian elements with his surf-metal guitar in a comment on the relationship between Anglo-American genres and 'world' music. An outcome of our initial research had been to open dialogue with the EurNoVision series of music compilations, which covered some similar ground to EuroNoize. We worked with series curator Paul Mangan who provided feedback for our concept and choice of artists. We also explored the archive of online magazine Norient – Network for Local and Global Sounds and Media, which featured many

international music projects and offered a useful perspective in particular on Eastern European groups. And we looked at band line-ups - who played with whom in other countries - to identify parallels to UK DiY art bands in countries where we didn't have immediate connections.

II. Structure of live event and participants:

Participants were asked to contribute a new song of under three minutes to be played live at the event and later recorded for the album. This formula was adopted from the Eurovision song contest with the significant difference of adding live musical backing (whereas in the ESC it is a playback track). The 11 musicians and groups (half of the number that usually appear in the ESC) were carefully selected to represent the north, east, west and south of Europe in order to challenge the dominance of large cultural centres (London, Berlin, Amsterdam etc.). The final line-up represented the following countries: CZECH REPUBLIC (Johnny the Horse), ESTONIA (Winny Puhh), FRANCE (Hassan K), GERMANY (Felix Kubin), GREECE (The Callas), IRELAND (Sissy), ITALY (tab_ularasa), NORWAY (Golden Core), RUSSIA (Asian Women on the Telephone), SERBIA (E-P-P), SWITZERLAND (Maraudeur). Their performances were accompanied by specially commissioned videos, modelled on Eurovision's 'postcards', by video artists from participating countries. The ESC postcard is usually produced as a video montage meant to represent the landscape and national character of specific countries, and we asked the video artists chosen for the project to think of a critical and reflexive way to represent national identity. The chosen artists - Sandra Sterle, Martin Kohout, Sam Keogh, Seb Patane, ΦΥΤΑ /

FYTA, Evi Pärn, Chooc Ly Tan, Hanan Benammar, Albert Soldatov, Chris Dreier, Daniela Brugger – produced films that interrogated these questions using a variety of approaches ranging from the satirical (FYTA, Sam Keogh) to the documentary (Chooc Ly Tan, Sandra Sterle). We also selected two presenters, Ruby Waters and Kay Isgay, who would retain the format's male/female presenter structure, but also subvert it through gender non-conforming identities. By creating special costumes for the event that referenced the EU and border control, as well as through their onstage dialogue, these figures underscored the conceptual dimension of the project in addressing borders and national identities. A prize was donated by Slovenia's IRWIN, whose state in time project, NSK, was an important inspiration for the EuroNoize. Finally, through pre-event media coverage, we met Ellie Chalkley, a Eurovision blogger for ESC Insight. Ellie ended up interviewing artists backstage between acts, reinforcing the television contest format, but also creating an opportunity for musicians to contextualise their contributions for EuroNoize in relation to project themes.

III. Production and technical challenges:

Upon deciding on participants, we set about resolving the many technical and logistic challenges of producing such an ambitious event taking place in such a short amount of time. For EuroNoize to be contained in one evening we needed a very tight turn around for band stage times and films. To do this, we recruited Barbra Egervary, whose experience as production manager for art, music and theatre events made her and her team invaluable in making the event happen. We also hired Wave FX to livestream the event for their

competitive quote, and after speaking to several PR companies, we chose Prescription PR, who seemed to have a good understanding of the project's unique appeal across art and music audiences. Finally, our website developer, Patrick Vezina, was tasked with developing the voting app, embedding the livestream with a news ticker style ribbon and live vote display, creating promotional graphics and archiving the project for future viewing.

3. EuroNoize Workshop, DiY Space for London, 24.5.19

The workshop's aims and conduct are described above ([see section](#))

4. EuroNoize Exhibition, Kunsthall Oslo, 13.9.19 - 27.10.19

Following previous outputs, we decided together with the partners that the exhibition at Kunsthall Oslo would not be a mere archive of the live event, but rather we wanted to map the unwritten histories that connected a rich diversity of art band projects across Europe over the past 50 years. To do this, we again created a list of nominations, and we agreed to display our selections in a 'video jukebox', allowing for a non-linear, non-hierarchical approach to tracing these conceptual connections between art and music films. The team at Kunsthall Oslo created an interactive interface for this screen-based exhibition, which allowed visitors to the gallery to select films by hitting buttons on a wall panel. Live events were curated for the opening and closing of the exhibition, further connecting historical artworks to contemporary projects, featuring Whalesharkattacks, UrBororo, Brugd and Chopworld.

5. EuroNoize: Loving the Alien, Discussion and live event at Bike.Jesus, Prague, 17.10.19

A further live event was presented in Prague, where a discussion was staged on the relationship between popular music and visual art between invited speakers Martýyna Svobodová, Judita Císařová, Miloš Hroch, David Kořínek, moderated by Karel Veselý. This was followed by live performances by Vellocet Roll, E-P-P and kurisutaru. The event was well attended and helped disseminate the ideas explored through the project while situating them within a local Czech context. It was able to spread and sustain interest in the project in the interim between the live event and the record release and book publication.

6. EuroNoize Record

We worked closely with Simon Russell who acted as project manager for the release of the compilation album from participants in the project. We funded musicians to work in recording studios and produce a version of the song performed live as part the EuroNoize event. The process was managed and supported by Simon, who then mastered the record and worked with a pressing plant (GZ in the Czech Republic) and secured a distribution deal with Forte Music Distribution (www.fortedistribution.co.uk). This guaranteed wide exposure for the record, which is now on sale via Rough Trade, Norman Records and other retailers, answering one of our explicit aims in our audience development plan of inserting a contemporary art project into the popular music market. We also worked with designer Linda Dostalkova on the concept for the

album cover which became another platform for us to work with visual and intellectual ideas related to the project. Our liner notes were written as a short essay dealing with the themes of the project: DiY music as an art genre and European identity in relation to the American music market.

7. EuroNoize Record Launch, discussion and live event at DiY Space for London, 8.3.20

The album was launched in March at DiY Space for London with an event in featuring a discussion panel with Polish writer Agata Pyzik, musicians Keyvane Alinaghi and Michelle Doyle and ourselves, live music performances by Hassan K and Rising Damp and a DJ set by Eastern Bloc Records (Wayne Burrows). This was a further opportunity to extend the conversation about the project themes and promote and sell the record, as well as offering Doyle and Alinaghi, who had participated in the event at the Scala, another platform to broaden their audience internationally.

8. EuroNoize book (to be published by Strange Attractor Press and distributed by MIT Press globally in 2021/22)

The book is the culmination of research and knowledge acquired through the project. In conversation with artists, curators, academics, music journalists, promoters and other professionals in the field we have gathered valuable insight into the way DiY popular music operates. By examining different, disparate examples from the history of popular music and culture, the book suggests that

rather than an inherent weakness, pop's commodity status has actually enabled artists working in this field to produce this powerful attack on the ideological core of the culture industry from within. The ideology produced by the culture industry is synonymous with a process of individuation and relies on a complex set of identity markets that are amplified through a ritual like repetition. It often acts to stabilise and normalise a sense of national, racialised or gender-based identities that are reduced, at best, to a set of consumable gestures. Music often reflects these structures symptomatically, from the linguistic and stylistic dictates of a globalised market to the industrial and post-industrial economic forces that have shaped the sound of the previous and current centuries. But through a logic of overidentification with these structures, we would like to suggest that popular music can locate the critical cracks in their constructions of identity, opening up new positions, tensions and futurities. We also ask whether this mode retains its effectiveness in the face of the reconfiguration of politics today with the demise of the promises of globalisation.

- stimulate interest in, and improve access to, European cultural and creative works.

EuroNoize received extensive press coverage both in print and online (see appendix): we gave interviews, took part in radio shows and the project was featured in blogs and podcasts, music, culture and art publications and achieved wide exposure via social media. We worked with PR agency Prescription PR (<https://www.prescriptionmusicpruk.com/>) to find relevant media partners and reach the right publications, bridging art and music audiences.

2. QUALITY OF THE CONTENT AND ACTIVITIES

Please report on the following:

- The degree to which the work programme of the reporting period was implemented. Please explain the reasons for any change in the work programme and the subsequent corrective actions undertaken.
- Please explain the outcomes of the quantitative and qualitative assessment of the results, if any.

The project's aim was to understand DiY music as an artistic method and discipline in its own right. EuroNoize highlighted this form of cultural production in the hope of making it more sustainable and help us think of ways of supporting it, socially, economically and in terms of its ephemeral infrastructures. Despite diverse and rich histories and co-fertilisation with other arts, DiY music remains unrecognised as a unique form of artistic production that fuses together the musical, theatrical, visual and textual. EuroNoize's contention was that these cultures should be recognized for their aesthetic and critical contributions to both live performance, sound and visual art. DiY music asks questions about collaboration, material and social conditions of art production and the relationship between dominant centres and their cultural and linguistic peripheries. Its strategies are often acquired through art education or borrowed from visual art and brings them into contact with wider publics that do not necessarily engage with contemporary art. These concerns informed our curatorial approach to the project. First, we selected artist whose work extended beyond a 'pure' musical approach. In some cases, such as with the Irish band *Sissy*, the Greek *The Callas* or the French contestant Hassan K or the Czech band Johnny the Horse, performers also work as fine artists and are involved in local visual art institutions such as artist studio complexes, artist run galleries and art education. In other cases, artists such as

Russia's Asian Women on the Telephone and the Estonian Winny Puhh draw on a strong performance aesthetics that references dada and surrealist art. A large proportion of the work that went into the live event had been conversation between partner organisations aimed at finding local knowledge and networks (Scandinavia for Kunsthall Oslo, Eastern and Central Europe for ARE Prague and Western Europe for us) to find the right artists to work with. In retrospect, with COVID-19 posing a threat to the very existence of small music venues, independent music shops and even the practice of pan-European touring, this turned out to be an even more important goal than we had originally considered. In retrospect, the project may have been a way to document a practice and way of communicating ideas that will never quite be the same.

EuroNoize answered these questions around art and DiY music by establishing new frameworks to address the limitations of local music venues and live audiences. Our live streaming and voting app and our use of a popular television model allowed us to propose alternatives to existing institutions and practices. Even if the small venues that made DiY music possible for many decades become obsolete, we believe that it is still possible to produce critical and complex materials by utilising other models taken from centralised media or new technological platforms.

Beyond the practice of DiY music and its relation to other forms of culture, EuroNoize also examines more specifically the question of European cultural identity. We wanted to understand how identity is produced and negotiated in this arena and how, through identification with and participation in DiY networks and institutions, practitioners in this field interrogate local, national and pan European affiliations. The structure of the project, with a main event in London and additional live events and exhibitions in

Prague and Oslo, all supported by ‘global’ online presence, was designed to interrogate the relationship between centre and periphery, local and international. EuroNoize brought together artists from around the continent and placed them on one stage in one of the capitals of the global music industry. But content and ideas from the main event were then communicated through visuals, sounds, performance and discussions in a series of events and displays organised by our partner organisations. This back and forth conversation between centre and margins on the cultural DiY networks we have been interrogating, provided us with interesting insights into the dynamics of cultural production in Europe and beyond.

As outlined above, the curatorial team amongst the partners developing the project made the decision that EuroNoize would not be defined by a particular or typical sonic aesthetic but rather pursue bands and artists whose work combined a performative element, an engagement with politics, a unique perspective on the relationship between the local and the global, or a conceptual dimension to at least some of these aspects.

Alongside new music, the project commissioned video artists from participating countries to produce short videos, which were screened at the event and mimicked the Eurovision format of the national ‘video postcard’ (for complete details see EuroNoize webpage dedicated to video makers: <https://www.euronoize.eu/>). These artists too were selected based on the knowledge of partners of specific networks and in consultation with musicians who further enhanced our connection to their local scene. The videos artists use a wide array of styles and artistic structures to address our ‘brief’ of representation a national ‘spirit’ in a short, one-minute video. Hanan Benammar’s work came out of a political controversy that emerged as a response to her work ‘Ways of

Seeing' for the Black Box Theatre in Oslo and involved the former Norwegian minister of justice. The work by the Greek 'audio-textual performance and curation duo' ΦΥΤΑ / FYTA dealt with the gap between the reality of austerity measures in Greece and the image of Greece as a Mediterranean tourist destination. This added another dimension of political and cultural engagement with the histories and social realities of Europe today. Sam Keogh's video (Ireland) talked about the legacy of the General Post Office building in Dublin, a famous site for the 1919 Irish rebellion and now a tourist attraction. The relationship between moving image and sound was also instrumental in structuring the night as a live event. We were interested in a format where live music would be placed in the context of fine art (via video art) and theatrical speech (via our hosts and backstage interviews). Each song was viewed not just on its own but as part of a more complex curatorial package where image, text and sound combined together.

Our interest in music videos continued with the EuroNoize exhibition in Kunsthall Oslo in late 2019, where a changing curated selection of music videos from the last four decades was shown in a specially designed screening environment [more on the exhibition and curatorial work in Oslo can be found under the 'Quality of partnership' section in this report]

This central live music event was also enhanced throughout the project by a series of additional talks, conferences and performance events. The first of these, the EuroNoize conference at the University of Reading in September 2018 set up the enquiry for subsequent talk events in Prague and Oslo in 2019 and in London in 2020. In working with researchers in the field, we were particularly interested in finding a more relevant discourse with which to address DiY music, stemming from existing academic

approaches to the subject but perhaps fusing them together to acknowledge the diversity of this art form. There are several dominant modes of discussing DiY music, namely: the sociological examination of the cultural bonds and mutual activities formed amongst fans; the cultural-economic consideration of the relationship between mass marketing and the production and identity; the musicological and technological approaches that address formal and aesthetic questions. Through research conducted during the project, brought these diverse discourses together within a socio-political framework. This will be fully explored in the last output for the project, a book that will be published with research from the project next year by the Strange Attractor publishing house, London and distributed world-wide by MIT Press.

Findings from the project could be put in several categories. Curatorially the project has demonstrated the problematic place DiY occupies in relation to established art institutions and streams of funding. EuroNoize has helped found new relationships between artists and some institutions: for example, Stephanie Philips was asked to write for the Wire magazine as a result of her presentation on diversity in DiY scenes at the conference. Artist-musician Michelle Doyle was able to use her participation in EuroNoize as a means of bridging the two aspects of her practice – art and music – securing recognition from Arts Council Ireland for her work in bands as part of her art career, with potential impact for future funding policy. In terms of audience engagement, our innovative use of the digital platform to reach audiences was very successful, as evidenced by our live stream viewing figures.

As is the nature of DiY music, some of our most constructive research happened through conversations with other artists from across the continent. Through our

workshop, discussion panels and informal conversations, we discovered that many artists, from Moscow to Dublin, share the same structural problems: rent and lack of rehearsal and performance spaces in major cities across Europe means that these artists have to redefine their aesthetic language and methodology through greater reliance of technologies that support solo performances (loopers, sequencers, video projections) many DiY musicians give up on the collaborative and improvised aspects of their work and instead focus on designing a more modular, individual act that could be adapted to the changing requirements of spaces and precarious performance conditions.

Finally, the project helped shaped our vision for the book - EuroNoize's final output.

Our ambition to locate DiY music in a broader framework of art history and critical writing, particularly in relation to the tension between commercial cultural markets and DiY music as an artistic, 'outsider' medium. Many writers on popular culture since Theodore Adorno, have considered pop music to be a standardised cultural commodity, produced and released into a goods market in the same way as a car, a toaster or a toothbrush. For these authors, there is a paradox at the heart of popular music: although it is an industrial product made through technical engineering and market analysis, it relies on the performance of 'authenticity', on a rejection of its status as commodity. In other words, the most sellable pop always dons the ideological mask of realness, taking a firm position against the 'selling-out' of culture.

However, an alternative narrative has continuously operated in parallel to this interplay of the 'heartfelt' and the 'manufactured'. The knowledge gained from working with a wide range of DiY musicians who come from different socio-geographic contexts, enabled us to developed an understanding of the ways in which these seemingly

contradictory demands of the cultural markets on the one hand and artistic autonomy on the other are managed within the practice of DiY practitioners. EuroNoize did not try to evade the centralised model of cultural distribution, with our funding structures and copying of the broadcasting song contest model. Instead of independent practitioners navigating a network of small venues, we concentrated the performances into one central event - having musicians come together in a central location that was later dispersed using streaming technologies. In this respect, EuroNoize itself was an attempt to allow independent cultural producers to exit the shadow of the DiY environment and to take ownership of state- and European wide- supported structures.

We believe that this critical operation within, rather than outside, dominant structures of cultural production, is a strong legacy of DiY music and the book looks back at this elusive, but persistent, strand of subversive musical performance that has worked to expose rather than obfuscate the power structures underpinning cultural production. In particular cases, pop music itself contains the possibility to become what Adorno himself called “the absolute artwork meets the absolute commodity”, a work of art that addresses its own commodity status, art that is, at the same time, a pure commodity and a powerful critique of market ideology. This critical strategy is close in spirit to the Situationist *détournement* - an artistic method that feeds on existing, popular forms of culture and positions them in a different order or a different context for the sake of enhancing their contradictions. Rather than resisting the paradoxes of cultures and markets, this method seeks to make the impossibility of any position fully digestible to the logic of spectacle.

3. COMMUNICATION AND DISSEMINATION

Please report on the following:

- The degree to which the project has achieved its goals for the promotion, communication and dissemination strategy in the reporting period.
- Describe the effects and impacts of the communication and dissemination strategies on the project and its partners, the creative sector, the priorities of the Creative Europe Sub-programme addressed, the artists involved and the community (if applicable).
- Confirm also the degree to which the project adhered to the requirements regarding EU visibility and ensure that examples of these (posters, press releases, published articles, publicity, publications etc.) are uploaded in the Creative Europe project results database (<https://ec.europa.eu/programmes/creative-europe/projects/>).

The project received extensive international media coverage. Beyond the efforts of the Prescription PR, some of the bands attracted local media attention in their countries, and it was good to see the Eurovision fan community embracing the project alongside ‘serious’ publications such as the Quietus and the Wire. Longer pieces such as the Dazed and Confused article were especially useful in highlighting the political dimension of the project, which gained significance in light of calls to boycott this year’s Eurovision.

For a comprehensive evaluation of our audience development and distribution see document attached to this form (Appendix 2 : *EuroNoize* specific outcomes - distribution)

4. QUALITY OF THE PARTNERSHIP

Please report on the following:

- The degree of efficiency and effectiveness of the partnership and its cooperation in the reporting period.
- Please highlight any differences in the following aspects of your activities, compared to those planned in your application: structure and governance of the partnership, involvement of partners, division of tasks and roles.
- Report on any particular difficulty the project encountered related to the management of the partnership in the reporting period.

EuroNoize enabled us to develop deep and meaningful relations with institutions in other European countries, with a wide range of practitioners in the continent and with a host of affiliated professional – designers, academics, printers and independent venues.

At the heart of all our activities stood a close and mutually supportive relationship with our partner institutions – Kunsthall Oslo, Norway and ARE Prague, Czech Republic. In the early stages of the project's development, we worked primarily with the directors of these institutions organisations (Will Bradley from Oslo and Zuzana Blochová and Edith Jeřábková from Prague). However, through our close work with them for the duration of the project we expanded these relations to a wider, younger team that helped us further develop and implement our ideas, curatorially, technically and intellectually. In particular the vision and enthusiasm of curator Adéla Brož and music researcher Karel Veselý from Prague and Kristian Schrøder, Kathrine Wilson and Øyvind Mellbye from Oslo helped us implement the project in the best possible way. Each of them contributed in different ways that enhanced the project in ways that we could not have achieved without this collaboration. In addition to organizing additional live events in Oslo and Prague and feeding into the curatorial and logistical management of the project in general, these teams contributed to specific areas, identified in advance in our application. The Oslo team designed an innovative exhibition, looking at the history and contemporary aesthetics of the independent music video that became a significant part of their programme for 2019. ARE Prague supported us through work on the design and printing aspects of materials for EuroNoize. They added designer Linda Dostálková to the team, and Linda developed a wide range of designed elements that became integral to the project including the brilliant cover for the EuroNoize LP (see attached image at the end of this report) where typographic constituents (band logos designed by Linda) became the central visual aspect of the record cover. We feel that the truly collaborative at the heart of the project allowed EuroNoize to achieve our aims since the project dealt to a large extent with collaborative informal structures in DiY culture. The fact that we ourselves are artists, curators and writers who have

worked as part of a partnership for a long time meant that the project was always about dialogue rather than a solitary pursuit of just one researcher. In addition, our longstanding, close, relationship with both Kunsthall Oslo and ARE Prague (we have worked with both partner institutions in the past on several other projects, always in the context of DiY music and art) enabled us to pursue the aims of the project in a supportive and coherent work environment where ideas were shared and debated amongst equals. Our frequent face to face partner meetings were productive discussions, where reports on outcomes and progress were supplied, budgets and logistics discussed but, more importantly, ideas debated freely and broader curatorial and thematic approaches agreed. Although we worked, as required by protocol, with agendas for the meetings (see example of minutes from meeting held in London 22-9-18, appendix), we felt that we had a sufficiently close and supportive relationship with our partners to solve problems and get additional advice outside the more formal meetings. We also feel that the fact that all three partners enjoyed a good level of autonomy gave the project a wider reach and allowed it to represent more expansive ideas in relation to DiY music and its relationship with music. The exhibition at kunsthall Oslo is a good example. This was one of the last outcomes of the project and came out of previous research and documentation of previous EuroNoize event. While we were concerned with the overall themes of EuroNoize - European local identity and DiY music networks - the curatorial team at Kunsthall Oslo felt that the project lacked a historical dimension and that its focus on contemporary practitioners could be made more interesting and rewarding if the exhibition provides this historical depth (to add to our geographic reach across Europe). Although the exhibition also included the work of more contemporary artists (for more details and full list of artists who presented in the exhibition see - <https://kunsthallaslo.no/?p=6501>) we owe the success of the exhibition to the art

historical knowledge and curatorial methodology of the Kunsthall team who often work within an art historical context (for more details about KO's past exhibitions, please see: <https://kunsthallaslo.no/?cat=66&lang=en>).

Similarly, ARE Prague put us in touch with their close collaborator Karel Veselý who helped us connect with a wider network of academics researching subculture and popular music. Karel is a researcher and writer who helped us bridge the gap between the local scene in the Czech Republic (and neighbouring eastern European countries) and the predominantly English discourse revolving music that we were familiar with. ARE Prague arranged for us to meet Karel when he took part in a conference in Reading (Writing the Noise: The Second International Conference of the Subcultures Network, 6-7 September 2018) and he advised us on academics and musicians in Eastern and central Europe. Karel also worked closely with ARE Prague curator Adéla Brož on curating the live event and discussion panel in Prague (Loving the Alien, Discussion and live event at Bike.Jesus, Prague, 17.10.19).

5. BUDGET

- Please describe how the budget was managed and any difficulties encountered.
- Please give information on your experience with finding additional funding for this project or any other issue related to the budget which you want to raise.
- Please also use this space to provide details on any aspect of your financial report that could help the Agency to understand the detail of any high costs, or expenditure that was not explained in your application.

The financial management of this complex project has not been easy and we are grateful for a series of individuals who supported us in this department. The fact that EuroNoize was managed as a project in a higher education institution (as the lead partner) and supervised by the research finance office was important to the success of the project. Although this has been an unusual project for the research office, the experience of the University of Reading in handling European commission budgets and reporting on them meant that they could help us understand how to implement our curatorial vision within the legal and managerial structures that defined the funding. We also appointed two administrators (Kirsten Cooke and Mark Taylor) who helped us with the budgetary aspects of the project and were able to deal with expenses, bookings and worksheet reports efficiently and swiftly.

One of the main problems we had with the project was the fact that it was hard to estimate some of the costs involved in advance when we applied to funding. Because we dealt with European practitioners (who, in some cases, came from outside the European Union), fluctuations in the value of currency (the weakness of the British pound post Brexit, for example) and the unpredictable pricing of air travel, meant that a large part of the expenditure for EuroNoize was uncertain. In addition, the scale and relative complexity of moving a large number of participants to specific locations meant that a lot of our energies were devoted to solving logistical problems. The project hinged on many unknown elements and our budget needed to be managed carefully while allowing some degree of flexibility. For example, it was impossible for us to know in advance what equipment our practitioners will require; whether we needed to find a way of bringing it over from their home countries or source it in London; whether they were able to travel by plane, train or prefer to come in a van with equipment; and even

whether they had changed line-ups and added or shed band members. We worked closely with our administrators, with the university’s authorised travel suppliers and with the research finance office to ensure that any purchases of hotel rooms, flights, or the hire of equipment was accounted for.

The outbreak of the COVID-19 pandemic impacted negatively on one of our intended sources of income. We worked hard together with project manager Simon Russell, on securing a good distribution deal for the EuroNoize LP (Forte distribution), but just as the LP was being shipped to shops across the UK and Europe, many cities entered a long lockdown period where shops were closed. Luckily, due to our successful fund raising (additional research funding support from the university of Reading and Arts Council England) we were able to account for this shortfall.

6. OTHER INFORMATION

Please include in this section, any problems encountered and solutions found. Include any good news stories such as unexpected developments, opportunities, benefits or impact.

Text box

Please submit your views, suggestions or any other feedback for the project or the Creative Europe Culture sub-programme.

Text box

Evaluation of cooperation among participating organisations

Each partner must provide a qualitative evaluation of the progress in the cooperation between the coordinator and the partners of the project. Please note that Yes/No answers alone will not be accepted: your reply to each question must include an explanation.

ORGANISATION NAME: ARE Prague (<http://are-events.org/>)

1. Are you satisfied with the progress of the project? Please submit your qualitative input on the cooperation between partners.

Yes No

Please explain below.

We enjoyed working on EuroNoize with lead investigators Pil and Galia Kollektiv and with our colleagues from Kunsthall Oslo. The project cemented our pre-existing relationship with Pil and Galia and allowed us to establish a collaboration with a leading Scandinavian art institution. The project was well managed with roles and areas of responsibilities clearly defined. We were able to contribute to the project in various ways through our local networks and felt that we were given good support and freedom to manage our part of the project without constraints.

2. Summarise your organisation's contribution to the project and any possible deviation to the initial plans.

Representatives of ARE Prague were present at all the partner meetings and consultations and contributed to the overall curatorial framework of the project. We helped select musicians and artists not only in the Czech Republic but also from Greece (the band 'The Callas') where ARE Prague has also been active in recent years. Although our organization does not specialize in popular music we were able to bring in other people with good knowledge of the subject, mainly music writer and research Karl Vesely. We also oversaw the design and printing process of the EuroNoize LP and added designer Linda Dostálková to the team. Linda's unique graphic style and experience with art projects helped create an outstanding design for the record. Linda is also involved with the design aspects of the book and is working with Pil and Galia Kollektiv on the cover and typography. We also organised a Prague based event that included a discussion panel and live performances and hosted partner meetings in our city. The event was a success, both curatorially and in terms of attendance. The Prague event took place on Thursday, 17.10.19. The discussion panel included with a music journalists and scholars David Kořínek, Martýyna Svobodová, Miloš Hroch, Judita Císařová who talked about the relationship between popular music and visual art. We also had performancs by Prague post-punk band Vellocet Roll, local synth pop artist kurisutaru and the Serbian band E-P-P who also took part in the London event.

3. Did you face or are you facing any difficulties with the project implementation?

Yes No

If YES, please explain these difficulties and their current status.

4. Are you satisfied with the project coordination? Are the project management tools (operational, financial & communication) sufficient?

Yes No

Please explain below

We were pleased with the way that the project was managed. We had good communication with the other partners and felt supported by the administrator working on the project (Mark Taylor) and by Pil and Galia Kollektiv. The division of labour and our own contribution to the project were defined clearly, discussed and updated when needed in partner meeting, emails and skype. The logistics of the main event in London was complex most of the burden of managing it fell on the lead organisation (Reading). We were given roles that matched our ability and skills set.

5. Please explain the short and medium term impacts of the project on your organisation.

Most of the day to day communication and management of the project on our side was done by curator Adéla Brož and it was good for a small organisation such as ARE Prague to add another experienced and dynamic person to our team. Music has been part of a few projects we worked on in the past but it was never the main focus of our curatorial work. It was good to learn more about how DiY musicians see themselves and their work and the project helped us identify the unique language that these artists share and also the problems that they are facing. EuroNoize also helped us expand our network and work with new people. In the event organised in Prague we were also able to connect the wider European theme of the project with a local history and current practice of independent musicians in Prague. Most of our work in the past has been limited to art venues in the Czech Republic and Greece and we felt it was a formative and important experience to be able to connect with other organisations and individuals from across the continent. We have been exposed to other models of work (both a curatorial project run as part of an academic institution at the University of Reading and the independent Kunsthall Oslo) and were inspired by the scope and the ambition of the project as a whole.

6. Do you think that the project's results hold the potential to have an impact at local / regional / national / international levels?

Yes No

Please explain below the impact of the project's results at local / regional / national / international levels

Sadly the current period has slowed down our activities and we were not able to build on what was learned through EuroNoize. In many places including Prague, live music became impossible and new problems have emerged. We are still not sure how live music and art venues will recover from the pandemic but the activities of EuroNoize that were based on international travel and large audiences in live events already feel like they belong to a different era. At the moment we have no way of working with these practitioner and institutions but we are sure that through the experience of working on the project we will be in a better position to consider DiY artists when the opportunity arises in the future although we don't know in what format or framework this could happen.

Evaluation of cooperation among participating organisations

Each partner must provide a qualitative evaluation of the progress in the cooperation between the coordinator and the partners of the project. Please note that Yes/No answers alone will not be accepted: your reply to each question must include an explanation.

ORGANISATION NAME: *Kunsthall Oslo*

1. Are you satisfied with the progress of the project? Please submit your qualitative input on the cooperation between partners.

Yes No

Please explain below.

EuroNoize was an innovative project that looked at a neglected area of artistic production. It gave us the opportunity to look at the rich history and present-day practice of DiY music and we feel that we made a vital contribution to the success of the project. Through our curatorial approach to the exhibition we added an important art-historical and visual aspect to the project and helped link the work of video artists included in the live events to longer tradition of DiY music videos. We enjoyed working with colleagues from Reading and Prague and felt that generally work has been managed well and that we were given enough areas of autonomy to input into the project.

2. Summarise your organisation's contribution to the project and any possible deviation to the initial plans.

Our organisation contributed to the overall success of the project and also oversaw a specific output (exhibition in our gallery in Oslo and additional live event in a nearby venue). We helped select musicians, video artists and academics from our region to take part in the conference and live event. We also organised an additional viewing event in Kunsthall Oslo where a gallery audience in Oslo watched the live streamed event from London and participated in voting using the mobile voting app. One greatest contribution however came with the EuroNoize exhibition (Kunsthall Oslo, 14th September-27th October 2019). The Oslo dimension of the project manifested as a gallery-scale video jukebox, with a 5 metre screen, a 2K sound system and a diverse, deep but hand-picked, selection of rare films, home movies, music clips and artists' video. The selection of music videos changed routinely throughout the exhibition and the opening event included live performance by local musician Whalesharkattacks. We also organized a live music event titled CHOPWORLD (26.10.2019) that featured live music sets from UrBororo and Brugd.

3. Did you face or are you facing any difficulties with the project implementation?

Yes No

If YES, please explain these difficulties and their current status.

4. Are you satisfied with the project coordination? Are the project management tools (operational, financial & communication) sufficient?

Yes No

Please explain below

In terms of managerial and curatorial work, we enjoyed a close working relationship with Pil and Galia Kollektiv (lead investigators) and the team from ARE Prague. Regular meetings were held, both face to face in Oslo, Prague and London, and via skype. The different areas of responsibilities have been clearly defined and we felt that our contribute to the project based on our abilities and knowledge is vital to its success. We were less satisfied with some of the aspects of working with a complex and slow bureaucracy of a large university research office. We felt that our needs as a small arts organisation were not always prioritised when liaising with the research finance office and that some of their work routines are not best matches with a dynamic cooperative project such as EuroNoize.

5. Please explain the short and medium term impacts of the project on your organisation.

EuroNoize became part of our regular exhibition programme. The exhibition itself was built around an innovative gallery-scale video installation simulating a room sized video jukebox, with a large screen and excellent sound system. This was an opportunity for us test out new curatorial approaches to the display of screen based work in an exhibition in a way that is interactive (the audience selected the work they wish to view) yet immersive. We opted to work with a host of experts in the field who selected works to be displayed, including Pil & Galia Kollektiv, Paula Guerra, Simon Reynolds, Matt Worley, ARE and our own curatorial team at Kunsthall Oslo, building on collaborative networks established in the EuroNoize conference at the University of Reading in September 2018 in which Guerra, Reynolds and Worley took part. The exhibition brought together different ways and histories of making form artist films to home movies, music clips and documentation of live performances. Many of the films are rarely shown in the context of fine art exhibitions and by paring together better known works by the likes of Derek Jarman and the punk band Scritti Politti with more obscure names, we framed the practice of DiY music videos in a new and innovative way.

6. Do you think that the project's results hold the potential to have an impact at local / regional / national / international levels?

Yes No

Please explain below the impact of the project's results at local / regional / national / international levels

EuroNoize gained a lot of press attention (for example in Kunstkritikk, the leading Nordic

journal of contemporary art: <https://kunstkritikk.no/en-annen-ide-om-europa/> and we feel that the project helped push the agenda to gain recognition for the work of DiY musicians. Locally the project helped us work with several Oslo based artists and to reach a different audience through the music oriented live event CHOPWORLD (<https://kunsthallaslo.no/?p=6550>). Bringing together the academic community dealing with subculture and art institutions is important and will hopefully pave the way for further collaboration between these usually disparate fields. Asking some of the participants who delivered papers during the EuroNoize conference to curate sections of the show started a dialogue that will have the potential for further collaborations in the future. Finally, the project's use of digital platforms and live streaming, which became common practice since during the pandemic in 2020, made us aware that we need to think of the legacy of such ephemeral and immaterial projects in curatorial and legal terms. How could curators in the future access these digital events, how could they be archived? We are hoping to develop another funding bid in response to these important question and hope that EuroNoize will become a central case study.

EuroNoize partner meeting 13.09.19 Agenda

1. General Information:

Date and Time:

14 September 2019, 11:00 am

Location: Kunsthall Oslo

Expected Participants:

Pil and Galia Kollektiv – project leaders / University of Reading

Will Bradley, Kathrine Wilson, Oyvind Melibye, Kristian Schroder, Mathilde

Carbel - Partner organization / Kunsthall Oslo

Adela Korbickova - Partner organization / ARE

2. Coffee, Welcome, Apologies and Introductions 11:00 – 11:15

3. Summary and feedback for outputs 11:15 – 11:40

- EuroNoize exhibition at Kunsthall Oslo
- Exhibition programme of live events and screenings
- Legacy and media

4. EuroNoize vinyl compilation 11:40 – 12:00

- Launch event in Prague, 17.10 (Adela)
- Launch event in London (date tbc, Pil and Galia)
- Sleeve Artwork and text
- distribution

5. EuroNoize Book update 12:00 – 12:30

- book concept and timeline
- EU extension request to finalise book
- confirmed writers and contributors

6. Budget 12:30 – 12:45

- review of expenses and income so far
- additional expenses: book, extension of Mark's contract

8. Any Other Business 12:45 – 13:15

- Review of Outstanding Items from OM4
- Date, Venue and Content for OM6
- WorldNoize?
- AOB

EuroNoize partner meeting 26.01.18 Agenda

1. General Information:

Date and Time:

25 May 2019, 10:00 am

Location: xero,kline&coma, 258 Hackney Road, London E2 7SJ /

<https://goo.gl/maps/3uih3cVwrX12>

Expected Participants:

Pil and Galia Kollektiv – project leaders / University of Reading

Mark Taylor – projector administrator / University of Reading

Simon Russell / m i r A C I E__i n G r E D i E n t

Additional Information:

Pil and Galia Kollektiv contact 0044-(0)7528711314

2. Coffee, Welcome, Apologies and Introductions 10:00 – 10:30

3. Summary and feedback for outputs 10:30 – 11:00

- EuroNoize live at the Scala, 23.05
- EuroNoize workshop, 24.05
- Legacy and media

4. EuroNoize vinyl compilation (presented by Simon Russell) 11:00 – 11:30

- Compiling / Mastering / Printing
- Sleeve Artwork
- Launch and distribution

5. EuroNoize Book update 11:30 – 12:00

- new concept
- ideas for contacts in other European countries

6. Planning for Exhibition in Oslo 12:00 – 12:15

7. Budget 12:15 – 12:30

- review of expenses and income so far

- Partner contribution and spending agreement

8. Any Other Business 12:30 – 13:00

- Review of Outstanding Items from OM3
- Date, Venue and Content for OM5
- AOB

9. Lunch (served by hosts)

EuroNoize

Organisational Meeting 3, Saturday 16 February 2019, 11:00

The Drawing Room, The Emblem Hotel, Platnerska,19, 110 00 Prague 1

AGENDA

1	Welcome, Apologies and Introductions	P&GK	11:00
2	Partner Updates		
2.1	University of Reading:	P&GK	11:05
	Planning for 23 May, the Scala		
	Planning for 24 May Seminar		
	Record Production		
	Confirmed Bands		
	Ident Artists		
	Comperes		
	PR & Social Media		
	Second Phase Web Design & Voting System		
	Outstanding Tasks & Current Issues		
	COMFORT BREAK	ALL	12:00
2.2	Kunsthall Oslo:	OM/MC/KS	12:05
	Planning for Exhibition		
	Outstanding Tasks & Current Issues		
	LUNCH – Pasta Fresca	ALL	13:00
2.3	ARE, Prague:	AK/EJ/ZB	14:00
	Planning for Book		
	Design and Printing (Karel Vesely & Linda Dostalkova)		14:30
	Outstanding Tasks and Current Issues		
	COMFORT BREAK	ALL	15:00
3	Budget – confirmed and potential funding streams	P&GK	15:05
4	Issues, Risks and Mitigation	ALL	15:25
5	Review of Outstanding Items from OM2, 22/09/2018	ALL	15:55
6	Date, Venue and Content for OM4	ALL	16:05
7	AOB	ALL	16:15

Distribution:

Zuzana Blochova	ARE, Prague	Adela Korbickova	ARE, Prague
Will Bradley	Kunsthall, Oslo	Oeyvind Mellbye	Kunsthall, Oslo
Mathilde Carbel	Kunsthall, Oslo	Kristian Schroeder	Kunsthall, Oslo
Edith Jerabkova	ARE, Prague	Mark Taylor	University of Reading

Galia Kollektiv	University of Reading	Kathrine Wilson	Kunsthall, Oslo
Pil Kollektiv	University of Reading		

EuroNoize 2019

Live video statistics

www.wavefx.co.uk

Live Views

Live Viewers ⊙

[Download CSV](#)

Total Live Views ⊙

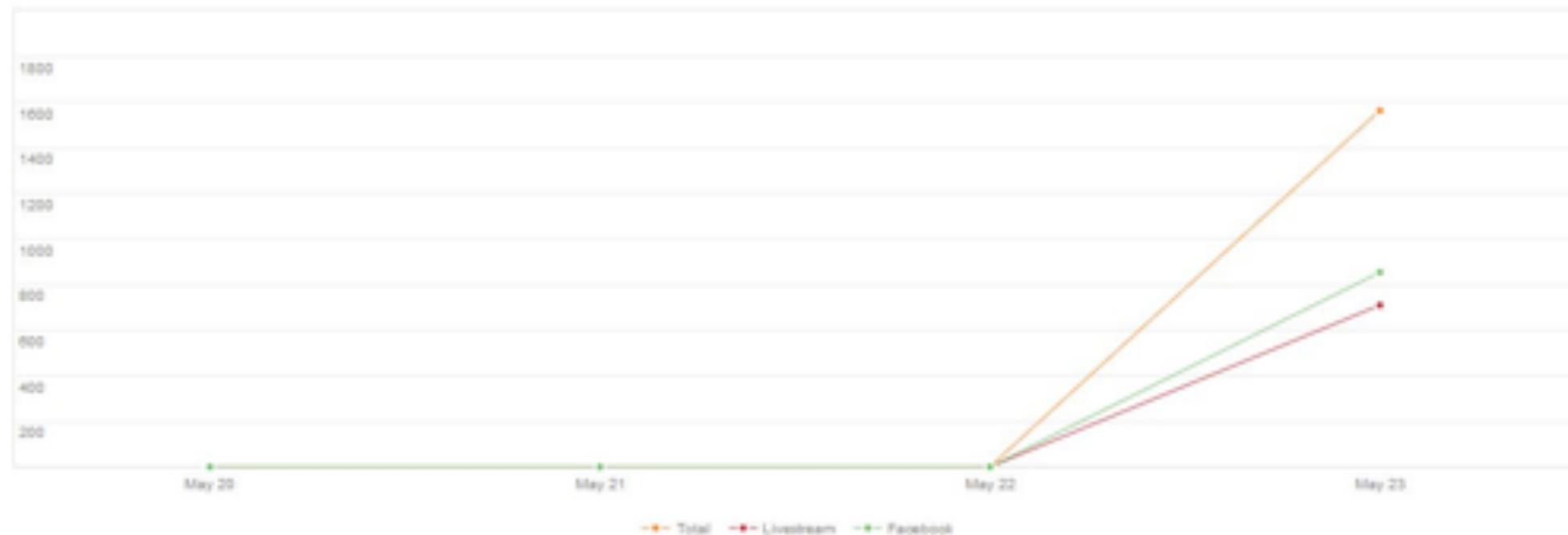
1,564

Livestream Views ⊙

710

FB Live Views ⊙

854



livestream

Last 3 days

Total Live Views

710

Unique Live Views

475

Total Minutes Viewed

9,845

LIVE

Last 3 days

Total Live Views

854

Unique Live Views

737

Total Minutes Viewed

2,105

Devices

Devices

[Download CSV](#)

Device	%Views	Total Views	Unique Views	Total Minutes	Avg. Watch Time
Desktop	47.2%	358	205	7,654	00 : 27 : 20
Mobile	44.5%	337	260	1,394	00 : 07 : 49
Tablet	6.7%	51	51	818	00 : 24 : 47
Connected TV	1.5%	11	3	2	00 : 00 : 24
Others & Bots	0.1%	1	1	0	00 : 00 : 30



Media Type

[Download CSV](#)

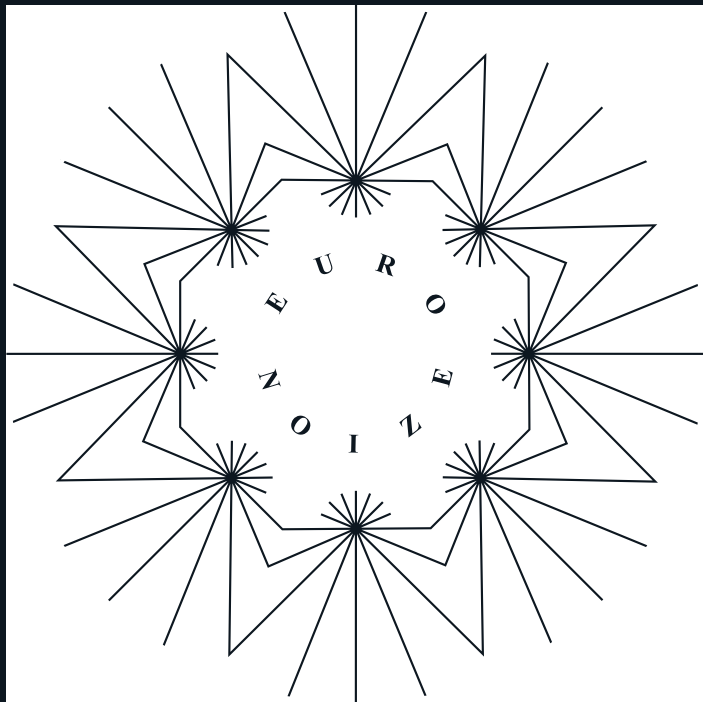
Type	%Views	Total Views	Unique Views	Total Minutes	Avg. Watch Time
Live	93.7%	712	476	9,846	00 : 21 : 02
Recorded	6.3%	48	45	24	00 : 00 : 45



Top 10 Locations

Country	%Views	Total Views	Unique Views	Total Minutes	Avg. Watch Time
▶ Norway	20.1%	152	122	1,694	00 : 19 : 56
▶ United Kingdom	17.9%	136	106	1,793	00 : 21 : 52
▶ Serbia	12.5%	95	57	1,395	00 : 22 : 52
▶ France	12.4%	94	59	1,363	00 : 19 : 12
▶ Ireland	5.3%	40	23	878	00 : 27 : 26
▶ Canada	4.0%	30	5	390	00 : 14 : 28
▶ Germany	3.7%	28	13	382	00 : 17 : 24
▶ Estonia	3.6%	27	20	650	00 : 38 : 16
▶ Greece	3.3%	25	15	368	00 : 20 : 27
▶ United States	3.3%	25	22	75	00 : 04 : 12





EuroNoize is a live music event modelled on the Eurovision song contest, but featuring a bizarre cast of DiY, alternative and underground subpop bands. It took place on May 23rd 2019 in London and featured musicians from across Europe who performed one new three minute song in front of a live audience. EuroNoize is a celebration of the obscure, the niche and the uncategorizable, music that runs deeper than national borders. It represents the secret international fellowship of punx and weirdos stretching from Russia to Ireland.

1. Germany

Felix Kubin

'Download Yourself' (2.37)

Felix Kubin

Felix Kubin Felix Kubin (b. 1969) lives and works against gravitation. His activities span futurist pop, electro-acoustic and chamber orchestra music, radio plays, performance projects and exploding lungs. Kubin's music is saturated with enthusiasm for disharmonic pop, industrial noise and 20th-Century avant-garde music. Over the last two decades, he has released numerous albums and played at many international electronic contemporary music festivals such as Sonar, Transmediale, Mutek, Performa, Wien Modern, Présences Electroniques and Ars Electronica. He likes to move between high and low culture, clubs and concert halls, as his main concern is the shifting of contexts and expectations.

www.felixkubin.com

2. Serbia

E-P-P

'Kon-Tiki' (2.43)



E-P-P consider themselves a Travel Agency. They have been credited for making numerous travel arrangements throughout the years, and their main goal is simple - to create the perfect environment for tourists. E-P-P works as a duo consisting of Katie Woznicki and Vladimir Nikolic. They make short electronic jingles in the format of commercial ads with no products to sell, all with an analogue synth, a simple sampler and a rhythm machine. They've released one EP titled "It's strictly commercial" for the independent label Listen Loudest (Slusaj Najglasnije) and were featured on the latest EurNoVision 2016 compilation, along with other experimental artists. Nowadays, they are preparing their first album, "Tourism without Limits".

<http://www.katwoz.com>

Asian Women on the Telephone

Since 2007, Asian Women on the Telephone have been exploring this and those worlds, both sides of good and parts of evil, together with friends and random guests of both worlds who disappeared into the volcanoes of Russia. The good side is synth, which has come back, and sax which has become a strong tenor instead of alto. Drums and drum machines stand in for evil in every beat they make, the good old evil we have all known since Ringo and Detroit, and voices living in their wise lungs above bowels, who are also evil of course. Together these aspects boil in a fight for love and peace and soul, against the limits, despite all square being, behind the masks.

4. France

Hassan K.

'Imaginatio vera' (2.59)

HASSAN K.

DIY artist, Keyvane (his real name) mixes folklore and technologies, occident and orient, surf music and belly-dance, swing and heavy metal, in crazy live acts, not too far from trance. With a guitar, a keyboard and a few sensors, he travels from the west kingdom to the Turan, spreading the words of his illuminated ancestors.

<http://hassan-k.com>

Winy Puhh

Winy Puhh is an Estonian metal/punk band formed in 1993. After thirteen years together, they became better known in 2006 with the song "Nuudlid ja hapupiim" ('Noodles and Sour Milk') winning them a spot on Estonia's Raadio 2's yearly hit songs. In 2013, Winy Puhh participated in the Estonian national final for the 2013 Eurovision Song Contest with the song "Meie cundimees üks Korsakov läks eile Lätti", but they finished third behind Birgit Öigemeel and Grete Paia. An extended version of "Meie cundimees üks Korsakov läks eile Lätti" was performed in Paris at the Rick Owens fashion show. They are known for performing upside down with two drummers attached with their instruments on a vertical stand rotating for the whole performance.

1. Norway

Golden Core

'Hrafnaspá' (Euronize Version) (2.53)

Golden 9100

Golden Core is a Norwegian-Icelandic metal duo based in Oslo, Norway. They play a mix between different genres, all though stoner metal and doom are their main influences. Golden Core has been compared to bands like Neuroses, Kyuss, Mastodon and Mayhem. The two young metal rockers started playing together in 2014 and have since played numerous concerts and festivals in Norway, Denmark and Iceland. Golden Core has played as supporting act for Bongzilla (US) and Napalm Death (UK).

<https://goldencore.bandcamp.com>

2. Czech Republic

Johnny the Horse

'Living Dead' (2.24)

JOHNNY THE HORSE

Leather jacket, skinny jeans, the golden 70s in New York and a cigarette hanging out of your mouth. Punk, art and bratty wildness: Prague foursome Johnny the Horse headed by artist Jan Vytiska swears by this. Garage-dirty sound, post-punk nostalgia, spit-in-your-face rock'n'roll. The band emerged on Prague's club scene shortly after 2010. Johnny the Horse's music has the restless quality of Vytiska's paintings, which he describes as "magic realism—where reality is the setting for something pretty weird."

www.johnnythehorse.bandcamp.com

The Callas

The Callas is the tip of an artistic squad producing music, artworks, films, magazines and art shows, initiated by the brothers Lakis & Aris lonas. Over the last ten years, they have been publishing significant magazines for the Athenian (Greece) underground music/art/film scene such as Velvet magazine and Lust magazine. Their studio is one of the most active cultural spaces in Athens. Going by the name Velvet Room they organize art shows combined with music gigs and DJ sets involving some of the best new bands and artists in Athens. They have performed live in churches, galleries, flats, museums, boats, mountains, toilets and festivals like Psyche Festival (Liverpool UK), The Great Escape Festival (Brighton, UK), Indigenes Festival (Nantes, France), Reeperbahn Festival (Hamburg, DE) and with bands/artists such as Thurston Moore, Lee Ranaldo, The Brian Jonestown Massacre, Ty Segall and Grinderman. The Callas collaborated on songs and aesthetics with Lee Ranaldo (Sonic Youth) on the album 'Trouble and Desire', released in 2018.

4. Switzerland

Maraudeur

'58140' (1.47)

MARAU- DEUR

Maraudeur, the band who built quite a reputation for being too messy to be female. They share an unconditional love for easy money and a certain sense of rhythm with the french icon Aya Nakamura. Where do they come from? Where are they now? Who knows... The real question is on which side of the fucking road are you when you're stuck in your head that's inside your body, that's inside a van, that's inside a train, that's under the sea? You could say they play punk if you weren't too busy jerking off on the post-angular-80s-girl-band revival.

<https://maraudeur.bandcamp.com>

5. Ireland

Sissy

'Sail and Rail' (3.00)

SISSY

Sissy are a three-piece garage punk band from Dublin. They formed as a response to a growing disillusionment with male-dominated punk and stagnant politics in Ireland. They are comprised of artists and musicians, Leigh Arthur, Eoin Fullam and Michelle Doyle. Leigh is an animator and also plays in punk band Extravision. She shreds guitar and makes art and photography zines. Eoin is an academic in Birkbeck University of London, who also plays in punk metal band Putrefaction and enjoys building elaborate wooden treehouses. Michelle is an artist and musician who plays solo music under the name Rising Damp. She makes art about technology and politics, and makes scary videos on After Effects in her bedroom. Their music is politically engaged punk, and they sing about gender equality, reproductive rights and separation of Church and State. Sissy were highly involved in the Repeal the 8th movement and supported grassroots group Need Abortion Ireland, who brought abortion pills illegally into the state. They are delighted to be representing Ireland, a nation so utterly obsessed with privatisation that soon your own thoughts will be available on a monthly subscription.

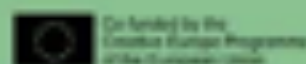
<https://sissydublin.bandcamp.com>

Tab ularasa

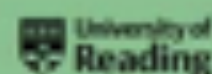
In 2015, tab_ularasa released *Ragni Giganti*, his first and “official” LP, but it would be ridiculous to call it a debut. tab_ularasa, aka Luca T., originally from Tuscany, produces sound pollution with this alias, recording cassettes and CD-R at a pace as if he must record everything that comes into his mind so as not to forget it. He’s a true DIY soldier, as anyone who has been in the garage-punk scene of this country knows. Outstanding video maker, street photographer, collagist and battle fanziner, with his labels Bubca records and DestroYO he has released more CD-rs, cassettes and 7” than one can listen to, limited to quantities less than one can sell, and he has had a hand in the strangest, darkest and most obscure groups of the Italian garage-punk-psych scene (*Duodenum*, *Trio Banana*, *Ultra Twist*, *Trans Upper Egypt*, *Centauri*, *Rawwar*, *Punk Xerox*, *Alga Alma*, *Megasiepi*).

<https://tab-ularasa.bandcamp.com>

EuroNoize is a project researching the relationship between art and DIY music scenes in Europe across several platforms. At the heart of the EuroNoize project is an alternative music showcase modeled on the Eurovision Song Contest, in which musicians will be invited to consider the interplay of local and global identities in representing their country with a specially commissioned song and video. The live event in London will be streamed online and broadcast at partner venues. Viewers will be able to vote digitally for the winning entry. This is accompanied by a conference at the University of Reading, exploring the histories connecting DIY music and the visual arts and investigating the challenges inherent in formalising the informal networks upon which this cultural activity is built. Conference proceedings will lead to a publication in which these themes will be expanded. Finally, the music produced for this live event will be released as a record and disseminated internationally together with the book and an exhibition at Kunsthall Oslo. The project's explicit aim is to think of and implement strategies and modes of cooperation between art institutions, DIY musicians and internally between various bands across the continent to facilitate the continuation of these often short-lived practices. In doing so, the project investigates the way European co-operation transcends borders and raises questions about the meaning (and sound) of cultural identity in an age of transnational mobility.



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EURONOIZE EXHIBITION
14TH SEPTEMBER
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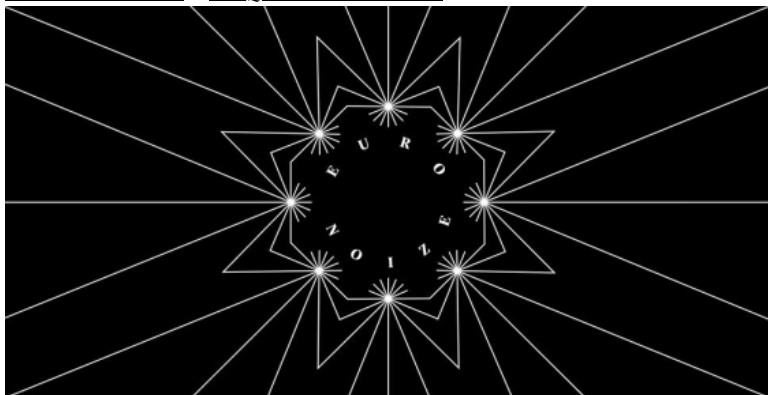


acquanonpotabile

webzine DIY punk lonofi di tab_ularasa

**EuroNoize – La Scala, London, 23 maggio 2019 –
intervista agli ideatori Pil e Galia Kollektiv: Siamo
interessati alla messa in scena di questo
spettacolo che ha lo scopo di far riflettere
sull'idea di stato-nazione: c'è un significato
preciso dietro la musica "nazionale"?**

13 MAGGIO 2019 | ACQUANOPOTABILE



EuroNoize è un evento di musica dal vivo progettato sul modello contest di *Eurovision*, ma con un cast di band sotterranee, DIY provenienti da tutta Europa.

Andiamo a scoprire di cosa si tratta con gli ideatori Pil e Galia Kollektiv.

Ciao Pil e Galia Kollektiv chi siete e cosa fate?

Siamo artisti che lavorano insieme da quando ci siamo conosciuti al liceo a Gerusalemme. Abbiamo iniziato come giornalisti musicali negli anni '90 poi ci siamo trasferiti a Londra nel 2000 per studiare Arte presso la *Goldsmiths*. Da quando siamo a Londra lavoriamo principalmente con film e performance, spesso collaborando con musicisti. Nel nostro lavoro cerchiamo di esplorare temi



pubblico che voterà e decreterà il vincitore. Siamo totalmente contrari al concetto di "nazione" e pensiamo che sia un tema sul quale riflettere soprattutto in un momento storico come quello che stiamo vivendo, dove un'ondata crescente di nazionalismo si sta riproponendo in modo molto pericoloso. Abbiamo pensato che organizzare un evento del genere potesse essere un modo per creare una discussione intorno a questo problema così attuale e urgente. Siamo interessati alla messa in scena di questo spettacolo che ha lo scopo

politici come ideologia, immigrazione e burocrazia. Organizziamo anche spettacoli e gestiamo una piccola galleria *Xero, Kline & Coma*.

EuroNoize di cosa si tratta e il motivo perché lo state organizzando?

EuroNoize è un concorso alternativo di canzoni ideato sul modello di *Eurovision*. Presenta una selezione di band dal continente europeo a cui è stato chiesto di esibirsi con una canzone originale in diretta web-broadcasting di fronte a un



di far riflettere sull'idea di stato-nazione: c'è un significato preciso dietro la musica "nazionale"? Ad esempio, le canzoni russe e ucraine riflettono davvero le diverse strutture musicali perché queste nazioni sono in uno stato di guerra?

Come vi è venuta l'idea?

L'idea di *EuroNoize* è nata in un contesto abbastanza grottesco. Crescere in Israele, guardando l'*Eurovision Song Contest* è stato divertente. In famiglia era un evento da non perdere, per una notte eravamo in Europa e assistevamo alla sfilata di bizzarre esibizioni in lingue straniere, tutti i salotti delle famiglie erano sintonizzati. La musica è sempre stata per lo più terrificante, ma a volte ci sono state delle eccezioni tipo una band metal finlandese, un armeno che



cantava un gigante seme di albicocca o un gruppo di artisti israeliani storditi che agitavano una bandiera siriana. La cosa che ci sembrava più strana erano le dinamiche che dovevano rappresentare l'idea sempre più priva di significato di identità nazionale perché in realtà gli artisti che partecipavano proponevano una sorta di musica popolare riconoscibilmente anglo-americana. C'era anche qualcosa di assolutamente affascinante nello spettacolo della burocrazia europea che occupava quasi la metà della notte: le linee telefoniche, i comitati delle autorità di radiodiffusione ecc ecc. Per noi, che vivevamo la violenza e il caos della nostra città natale Gerusalemme, era qualcosa di

estremamente esotico come le canzoni dell'evento e gli abiti di paillettes indossati. Guardare *Eurovision* da ragazzi ha contribuito non poco a farci appassionare alla musica come spettacolo visivo, ad immaginare e pensare una band in senso artistico, non solo musicale. Venendo da un background di giornalismo musicale, abbiamo sempre lavorato con musicisti, nel 2010 il nostro lavoro, i nostri interessi e le nostre idee hanno iniziato a fondersi in un'una band che abbiamo formato di nome *WE*. La band era composta da quattro musicisti mascherati che stravolgevano canzoni famose mantenendo intatti solo i testi. Facendo man mano concerti e performance con gli *WE* è nata l'idea di fare un evento come *EuroNoize*. Siamo fan dell'underground da sempre, abbiamo iniziato a scavare e cercare gruppi europei che cantassero nella propria lingua per rappresentare il proprio paese. Quale *Eurovision* poteva ospitare il tipo di musica strana che stavamo ascoltando e producendo? Cosa poteva significare chiedere a gruppi underground di rappresentare il proprio paese d'origine?



In Europa, in tutto il mondo esiste una rete di individui che fa musica in modo non convenzionale, influenzata principalmente dalla musica anglo-americana ma radicata nel proprio contesto nazionale locale, i vari contesti sono collegati, si aiutano e condividono le proprie esperienze fuori dai parametri dell'industria musicale. Questo è soprattutto l'aspetto che volevamo cercare di indagare. Quando si è presentata l'opportunità di richiedere finanziamenti UE per il progetto, il referendum sulla Brexit doveva ancora aver luogo, abbiamo vinto il bando, ci sarà un libro, un disco vinile compilation con le band, una mostra, una conferenza e ovviamente la notte dei concerti dal vivo di *EuroNoize*.

Come avete scovato le bands, i filmmaker e gli artisti coinvolti?

Lavorando in collaborazione con l'Università di Reading, Kunsthall di Oslo e ARE di Prague, per noi è stato più facile trovare i

gruppi. Conoscevamo già alcune band grazie alla nostra passione per la musica oscura, non inglese, ne abbiamo scoperte altre attraverso i nostri partner e altre nostre ricerche. La lineup del festival è un tentativo di presentare uno spettro europeo ampio, sebbene non affatto completo, che rappresenti

l'est, l'ovest, il nord e il sud del continente. Una delle prime band che abbiamo contattato sono stati gli estoni *Winny Puh*, gruppo di culto che nel 2013 è diventato famoso sul web per l'esibizione al concorso televisivo estone pre-Eurovision. Suonano uno strano punk indossando tute da wrestling e maschere Chewbacca, cantando in falsetto, suonando banjo elettrificati con due batteristi sospesi dal soffitto a testa in giù. Poiché *Winny Puh* non è mai arrivato in finale di *Eurovision*, abbiamo ritenuto necessario correggere

l'errore storico includendoli dentro *EuroNoize*. Ci sarà il trio russo sperimentale *Asian Women on the Telephone*, che veste costumi Dada e canta riflessioni filosofiche su ritmi e musiche fortemente distorte. I rappresentanti del blocco Europa orientale saranno i serbi *E.P.P.!*, le cui canzoni si basano su brevi jingles pubblicitari inventati. Per la Germania ci sarà *Felix Kubin* che ha registrato il suo



primo capolavoro all'età di 12 anni, continuando fino ad oggi a mettere in pratica un'estetica DIY senza compromessi e producendo per quasi quarant'anni il suo hardcore concettuale

digitale. Per la Norvegia ci sono i metal-doom-noisers *Golden Core*, band formatasi solo nel 2014, all'epoca i due membri avevano rispettivamente 9 e 11 anni. La Francia sarà rappresentata da *Hassan K*, progetto che mescola musica persiana e chitarra surf. Per l'Italia ci sarà *Tab_Ullarasa* illustre garage-punk act che probabilmente ha più alias e band di tutte quelle



partecipanti a *EuroNoize* messe insieme. Dalla Svizzera francese, il post-punk di *Maurauder* è l'antitesi del suono attuale dell'*Eurovision*, con la sua voce fredda distaccata e le chitarre taglienti. Gli irlandesi *Sissy* sono forse i più melodici, ma la feroce politica femminista delle canzoni smentisce al volo l'appel melodico del loro power-pop lo-fi. Infine, completando il cartellone, i fratelli greci Lakis e Aris Ionas con il progetto art-rocker *The Callas*, che spesso vede come collaboratore Lee Ranaldo.

gruppi. Conoscevamo già alcune band grazie alla nostra passione per la musica oscura, non inglese, ne abbiamo scoperte altre attraverso i nostri partner e altre nostre ricerche. La lineup del festival è un tentativo di presentare uno spettro europeo ampio, sebbene non affatto completo, che rappresenti



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Ci saranno dei filmmakers che si occuperanno delle proiezioni durante la serata dei concerti, anch'essi selezionati per rappresentare i propri paesi. Anche in questo caso abbiamo seguito i suggerimenti dei nostri partner, di altri curatori internazionali oltre a fare la nostra solita ricerca online. Alcuni degli artisti, come Sam Keogh e Martin Kohout, conoscevano le band con cui sarebbero stati accoppiati, altri, come Albert Soldatov e Evi Pärn, sono stati invitati senza alcun collegamento diretto con i gruppi. Tutti gli artisti visivi hanno approcci davvero diversi e un visione originale sulla rappresentazione del proprio paese. Si va



dall'approccio più documentaristico di Chooc Ly Tan con un pensiero concettuale sull'identità francese, alla visione sarcastica di FYTA sulla Grecia, fino ad arrivare alla ricerca più astratta e sottile di Chris Dreier sulla cultura tedesca.

EuroNoize sarà presentato da Ruby Waters, con l'alter-ego di Andrew Milk dalle band *Shopping and Current Affairs* e Kay Isgay della band *Homosexual Death Drive*. Abbiamo pensato a due presentatori uno "maschile" e l'altro "femminile", sia per seguire il classico formato *Eurovision*, sia anche per sovvertirlo con costumi realizzati appositamente dall'artista e musicista Rosie Ridgway che ha ideato dei costumi ispirandosi a quelli delle guardie di frontiera.

Quanto è stato difficile organizzare il festival?




È stato incredibilmente difficile organizzare *EuroNoize*, è il progetto più grosso al quale abbiamo mai lavorato. I finanziamenti UE non erano abbastanza, quindi ne abbiamo dovuti trovare altri, coinvolgere molte più persone nella gestione della produzione, dell'amministrazione e del supporto tecnico dell'evento. Ovviamente contemporaneamente abbiamo svolto i nostri impegni lavorativi come docenti d'arte a tempo pieno, e come artisti, stiamo preparando per luglio un grosso spettacolo in Giappone. Quindi è stato un periodo molto- molto impegnativo, tuttavia, siamo entusiasti e non vediamo l'ora che arrivino i giorni del festival. Siamo felici di far suonare gruppi che difficilmente avremo mai visto qui soprattutto adesso che diventerà sempre più difficile ottenere i visti per suonare nel Regno Unito.




Quando e dove accadrà?

EuroNoize si terrà alla Scala (<https://www.facebook.com/scalalondon/>) di Londra il 23 maggio 2019 alle ore 19, sarà possibile vederlo in livestream dal sito [euronoize.eu](https://www.euronoize.eu) (<https://www.euronoize.eu>) per chi volesse anche vederlo da casa e votare.



EuroNoize Special! Come to the Scala for th...
by Pil and Galia Kollektiv [FOLLOW](#)

00:00  -1:37:48

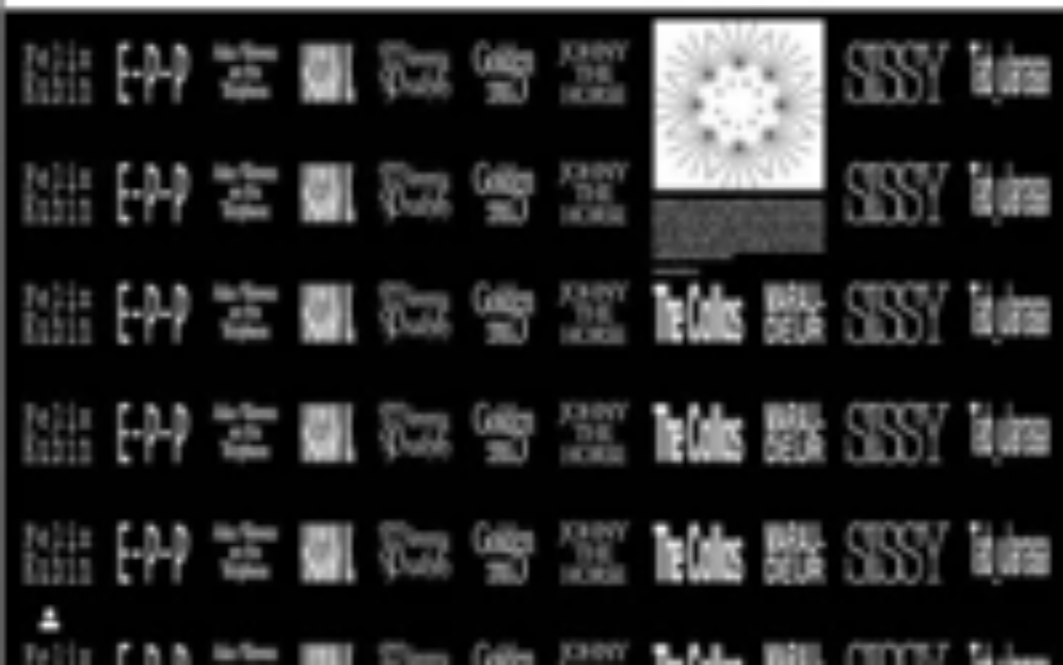
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17 October 2019 @BikeJesus, Prague

19:00 European panel w/ speakers
Judit Cisařová, Marika Štebníková,
Miloš Hroch, David Kofínek
Moderator: Karel Veselý

20:00 Vellozet Roll
21:30 E-P-P (SER)
22:30 kurátora

👁️ Live
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Bike_Jesus



euronoise Tomorrow in Prague!
"@euro_events.org_prague"
--LOVING THE ALIEN--
@bike.jesus
Ve čtvrtek od 19:00!

19:00 – Diskuzní panel
Hosté: Martýjna Svobodová, Judita
Cisařová, Miloš Hroch, David Kofínek.
Moderuje Karel Veselý.

20:30 Vellozet Roll
21:30 E-P-P (SER)
22:30 kurátora

Poster by Linda Dostálková
--w PII and Dalia Kolektiv &
EuroNoise--



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OCTOBER 16, 2019

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Post



The Howlers: a group of art students who started to parody the current obsession with nostalgia, then found themselves being taken seriously
Photo: David Laundy, photographer in New York

Art Bands, DIY Music and Cultural Identity in an Age of Transnational Mobility

21.09.2018

University of Reading

This conference is the first iteration of [EuroNoise](#), a collaborative project led between the University of Reading, Eszterházy Órse and A. B. E. Prague and funded by the European Commission.

The University of Reading will present a one-day [EuroNoise](#) conference on 11 September. Called Art Bands, DIY Music and Cultural Identity in an Age of Transnational Mobility, its core aim is to 'explore the history and existing practices of the DIY music in Europe and beyond, to evaluate this particular form of artistic production alongside other contemporary aesthetic modes'. The event, funded by the European Commission, is a collaboration with Eszterházy Órse and ABE Prague.

The Wino's Chris Baha will present 'The Academy Imperils', a talk celebrating the Hamburg punk group Abwärts, and The Wino contributor Simon Reynolds will speak about 'DIY - Then, Now, Tomorrow'. Other speakers presenting 20 minute talks include conference organisers PE And Celia Kalfonin, Philip Inghelton, Bryan Figgis, Sarah Lowndes, Paula Guerra, Stephanie Phillips and Matt Worley.



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DIY Space for London

euronoise Thanks to everyone who braved the germs and came to the record launch last night and especially to the amazing @risinglamp, Hassan K, @pannapyrik and @easternbloosongs. If you self-quarantined you can still get the #EuroNoise record, now officially out, via the link in bio.

41w



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MARCH 9

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Post



CHOPWORLD featuring UrBarons and Bruçá

Welcome to
CHOPWORLD
featuring live sets from
UrBarons
Bruçá

Saturday 26th October
Doors open 8pm / first band 9pm
Free entrance
Dressing Submissa gate 14

CHOPWORLD: HITZ HITZ HITZ HITZ!

Club based on a love of new rap, hip-hop, and R&B, with the best from the 90s and 2000s. Your hosts: Victoria Duffee, Charlie Roberts + special guest



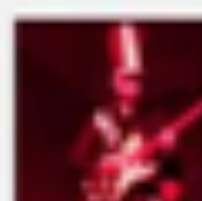
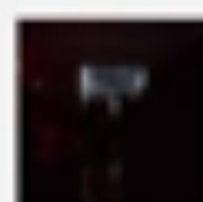
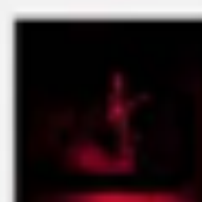
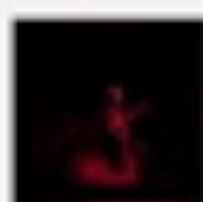
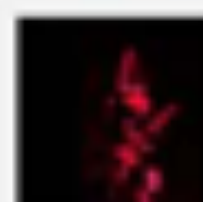
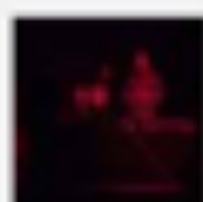
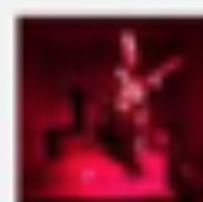
Young Thug, Lil Nas X, Nas, Lizzo, Smoke Pop, Chief Keef, Cardi B, Future, Nicki Minaj, Mykki Blanco, Sade, Remy Ma, Gucci Mane, Sasha Go-Rod, Koffee Got Bands, Lil Wayne



Live sets!

UrBarons (London) play filling cabinet swamp blues for corporate inflight listening. Distilled from the essence of distant ancient post cultures into very nearly nothing at all, they are the culmination of millennia of human creativity as a complementary bag of Herbs with the thing you bought on eBay.

Bruçá consists of Úrd and Bruçá J Pedersen. Siblings from the Swedish noise scene, their autobiographical lyrics are wrapped in relentless rhythms, accompanied by four-track tape and hypnotic synth.





EURONOIZE

CLUB NIGHT



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euronize Big thanks to @whalesharkattacks for opening the #EuroNoise exhibition @kunsthalloslo with a bang!

67w



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SEPTEMBER 15, 2019

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Bike_Jesus

...



euronolze Thank you so much to our panelists Martýjina Svobodová, Judita Cisařová, Miloš Hroch, David Kuřinek and host Karel Veselý. Thanks to EPP, Vellozet Roll – playing with special guest Jan Vytiska from the legendary Johnny the Horse – and last but not least kurisuťarů! What a night!

62w



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OCTOBER 18, 2019

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euronolze Thank you so much to our panelists Martjyna Sivobodová, Judita Cisařová, Miroš Hroch, David Kořinek and host Karel Veselý. Thanks to EPP, Vellozet Roll - playing with special guest Jan Vytiska from the legendary Johnny the Horse - and last but not least kurisutarul! What a night!

62w



Liked by frankjwasser and 22 others

OCTOBER 18, 2019

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City Surfer Office
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23/5/19



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Thank you so much to our panellists Martijna Svobodová, Judita Císařová, Miloš Hroch, David Kofínek and host Karel Veselý. Thanks to EPP, Vellozet Roll – playing with special guest Jan Vytiska from the legendary Johnny the Horse – and last but not least kurisuťanul! What a night!

Edw



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OCTOBER 18, 2018

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Bla_Jesus



eurenolize Thank you so much to our panelists Martýjna Svobodová, Judita Čisáková, Miloš Hroch, David Kofínek and host Karel Veselý. Thanks to EPP, Vellozet Roll – playing with special guest Jan Vytiska from the legendary Johnny the Horse – and last but not least kurisuťanul What a night!

60w



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OCTOBER 16, 2019

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Post



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This event has passed.

EuroNoize Record Launch

Sunday 8 March @ 6:00 pm - 11:00 pm Free



Live event

EuroNoize Record Launch

8.3.2020, 18:00 – 23:00

FREE

Last May, EuroNoize invited bands from across Europe to perform at an alternative music showcase modelled on the Eurovision Song Contest. To launch the *EuroNoize record*, featuring all 11 entries from the event, curators Pil and Galia Kollektiv have invited *Hassan K* (France) and *Rising Damp* (a.k.a. Michelle Doyle, from *Sissy*, Ireland) to perform full sets at DiY Space for London. Preceding these will be a discussion between the musicians, the curators and writer Agata Pyzik about the meaning (and sound) of local identity in an age of transnational mobility.

18:00 – 20:00 Discussion Panel with *Hassan K*, *Michelle Doyle*, *Agata Pyzik* and *Pil and Galia Kollektiv*

20:30 Rising Damp

21:15 Hassan K

+ Eastern Bloc Songs DJ Set (Wayne Burrows)

[Hassan K](#) (France)

Hassan K is a mystical one man band from Persia. DIY artist, Keyvane (his real name) mixes folklore and technologies, occident and orient, surf music and bellydance, swing and heavy metal in crazy live acts, not too far from trance. With a guitar, a keyboard and a few sensors, he travels from the west kingdom to the Turan, spreading the words of his illuminated ancestors.

[Rising Damp](#) (Ireland)

Rising Damp is the performance act of visual artist, Michelle Doyle. Using cut up samples, field recordings, synths, drum machines and spoken word, she builds a practice spanning both punk and experimental electronic dance music. Doyle's approach to lyrics comes from art writing, with songs forming short form essays on Anti Fascism, the building of monoliths, critiques of innovation and knowledge learnt by doing, such as the building of a homemade motorbike. Taking a DIY, use the tools you have approach, she constructs these narratives over an improvised set. Doyle does not distinguish between visual and sonic outputs in her practice, both are the same and use the same research. She performs in galleries, at punk gigs and online, over airwaves, often from her monthly slot on Dublin Digital Radio. She will release forthcoming album "Petrol Factory" on the 28th of March on tape.

Agata Pyzik is a journalist, critic, essayist, she writes on culture, art, aesthetics and politics in books and Polish and British press, including The Guardian, London Review of Books, The Wire, Frieze, Calvert Journal, Political Critique and many others. She's the author of Poor but Sexy. Culture Clashes in Europe East and West (Zero, 2014, Polish transl. W Podworku 2018), and is writing a monograph on English synthpop group Japan (forthcoming, Bloomsbury, 2021). Her interests include the cultures of really existing socialism countries and the period of cold war, capitalist transition in post-communist Eastern Europe and political uses of popculture. She lives in Warsaw.

Pil and Galia Kollektiv are London based artists, writers and curators working in collaboration. Their work explores the relationship between art and politics and addresses the legacy of modernism. They also run xero, kline & coma, an artist run project space and teach fine art at the University of Reading, at the Royal College of Art and at the CASS School of Art. They occasionally make what might be called music as UrBororo, and have been known to play in the band called WE.

More information

www.euronoize.eu

Contact

info@euronoize.eu

[+ GOOGLE CALENDAR](#) [+ ICAL EXPORT](#)

Details

Date:

Sunday, 8 March

Time:

6:00 pm – 11:00 pm

Cost:

Free

Event Categories:

Live Music / DJs, Talks / Spoken Word

Website:

<https://www.facebook.com/events/270911663917741/>

Venue

DIY Space for London

96-102 Ormside St

London, SE15 1TF United Kingdom

Website:

www.diyspaceforlondon.org

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DIY Space for London
96 – 108 Ormside Street, SE15 1TF

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CZECH REPUBLIC	Johnny the Hawk	—	ESTONIA	Wesley Puhk	—
FRANCE	Hanan K.	—	GERMANY	Felix Kubie	—
GREECE	The Callus	—	IRELAND	Slavy	—
ITALY	tab_ahness	—	NORWAY	Golden Cow	—
RUSSIA	Julian Wilson on the Telephone	—	SERBIA	E-P-F	—
SWITZERLAND	Menselver	—			

Text REGISTER
REGISTER TO VOTE!
to 448 7723 852211



euronoise • Following



euronoise But who wins the teddy bear? #EuroNoize #Alternative #Eurovision #Scala

22w



Liked by susannachisholm and 25 others

MAY 16, 2019

Add a comment...

Post



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euronoize Voting registration is now open for #EuroNoize! Make sure to text REGISTER to 0044-(0)7723452211 ahead of next Thursday's live event, whether you'll be joining us at the Scale or live-streaming from the comfort of somewhere less exciting.

54w



the.boudoir That's a terrific pic.

54w 1 like Reply

[View replies \(1\)](#)



Liked by slepebroler and 11 others

MAY 16, 2019

Add a comment...

Post

CLICK & COLLECT: Available store-wide, Monday-Sunday (excluding 25th & 26th December & 1st January)



EuroNoize

Various

Quality compilation featuring Felix Kubin, Sissy, Hassan k, Asian Women on the Telephone, Tab Ularasa, Winny Puhh etc.

EuroNoize was a live music event modelled on the Eurovision song contest, but featuring a bizarre cast of DIY, alternative and underground subpop bands. Taking place on May 23rd 2019 at the Scala in London, it featured musicians from across Europe performing one new song in front of a live audience. Like pop music, the idea of Europe belongs to everyone and no one. Via colonialism this idea has been universalized and exported as a unified fantasy that collapses together Alexander the Great, Marco Polo, Picasso, Napoleon and Heidi. If EuroNoize is a celebration of any kind of Europe, it is not the fortress that we live in today, but the infinitely expanded freedom of movement, collaboration and cultural exchange that it allows us to imagine. Now on gatefold vinyl, the songs from EuroNoize are a celebration of the obscure, the niche and the uncategorizable, music that runs deeper than national borders. It represents the secret international fellowship of punx and weirdos stretching from Russia to Ireland



LP

£14.99

● Black Vinyl

∞ Housed in Gatefold Sleeve.

NOTIFY ME

Label: [EuroNoize](#)

Genre: [UK & EU](#)


Artist: [Various](#)

Released: 28/02/20

Catalogue Number: EU19



 eurensize • Following

 eurensize #@eurensize wardrobe solutions - come to @scalaidn on Thursday to get your exclusive t-shirt!

33w



 Liked by frankenstein_two and 19 others

MAY 25, 2019

Add a comment...

Post



CZECH REPUBLIC	Johnny the Horse
ESTONIA	Wissay Puhh
FRANCE	Hassan K
GERMANY	Felix Kubin
GREECE	The Callas
IRELAND	Sissy
ITALY	tab_slatina
NORWAY	Golden Core
RUSSIA	Asian Women on the Telephone
SERBIA	E-P-P
SWITZERLAND	Marsalour

5
22
24
18
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~~23~~
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23
7



euronize • Following



euronize Thanks for coming everyone! #EuroNoize was watched by more than 1200 people online! Thanks to our partners @unirdg_art @kunsthaloslo and ARE Prague and to all the amazing bands, film makers and hosts! Congratulations to @sissydublin and @goldencoreofficial!

1hr



ismelltheghost Euro Noize 2020, come on! x

1hr 2 likes Reply



Liked by frankjwasser and 50 others

MAY 24, 2020

Add a comment...

Post

MAY 23, 2019

SCALA

EURONOIZE

Text REGISTER
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by +44 700 400511

EURO
NOIZE

BANDS

CZECH
REPUBLIC
Johnny The Horse

ESTONIA
Windy Puhh

FRANCE
Housouk

GERMANY
Folk & Blues

GREECE
The Cakes

IRELAND
Sleazy

ITALY
TOD, Uffredo

NORWAY
Golden Core

RUSSIA
Jasen Mikhaylov
The Telephone

SERBIA
E-P-P

SWITZERLAND
Marschallur

LIVE MUSIC CONTEST

FILMMAKERS

EuroNoize is a live music event modelled on the Eurovision song contest, but featuring a bizarre cast of DIY, alternative and underground subpop bands.

MAY 23, 19:00

SCALA LONDON
275 PENTONVILLE

Sam Keogh

Chris Decker

DINA/
FYTA

David
Drugg

Seb Potone

Sandro Sesto

Martin
Fehout

Helen
Brenneman

Ed Finn

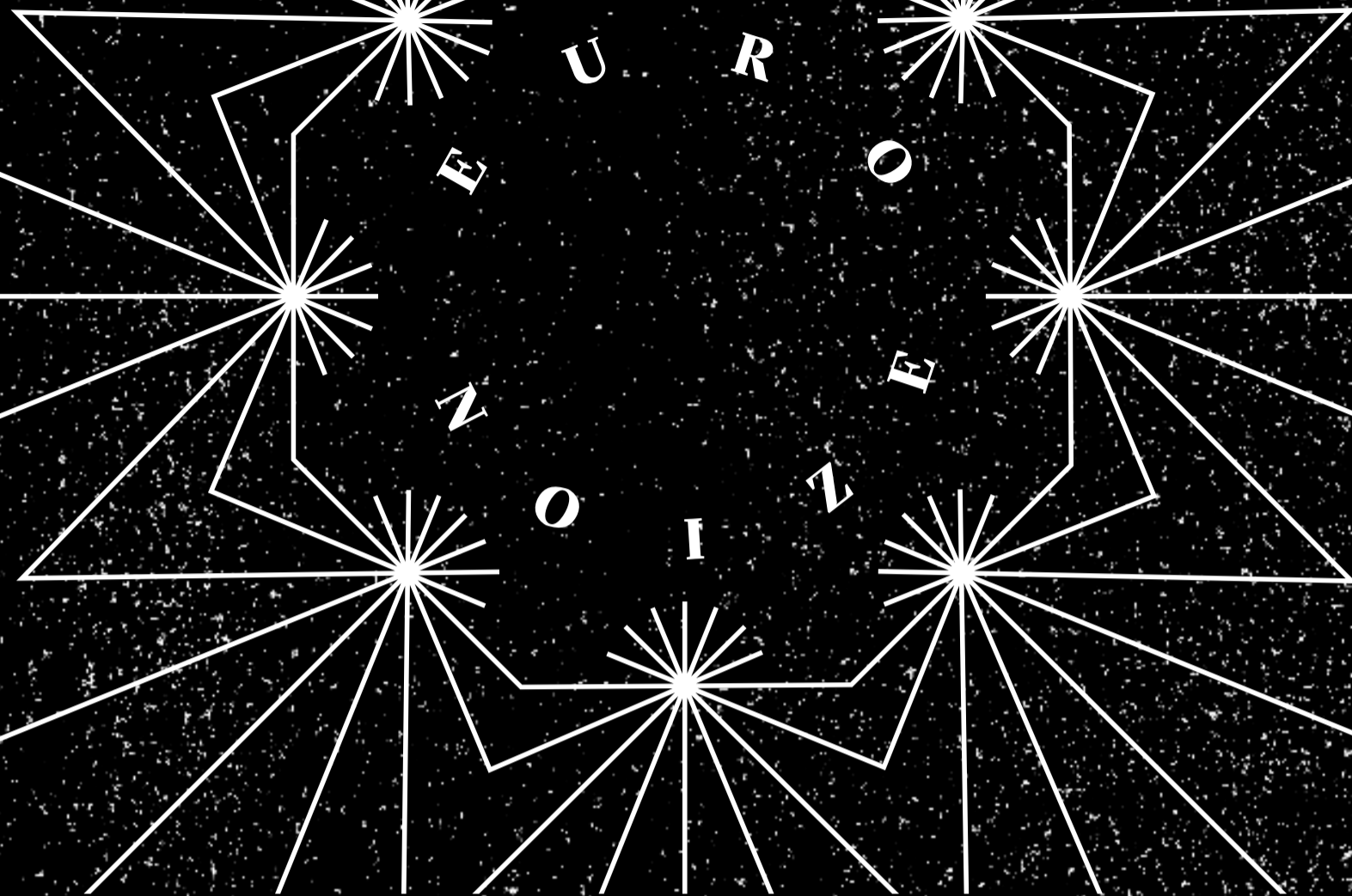
Alison
Sullivan

Chloe Ly
Ton

HOSTS



RUBY WATERS
KAY ISGAY



Conference

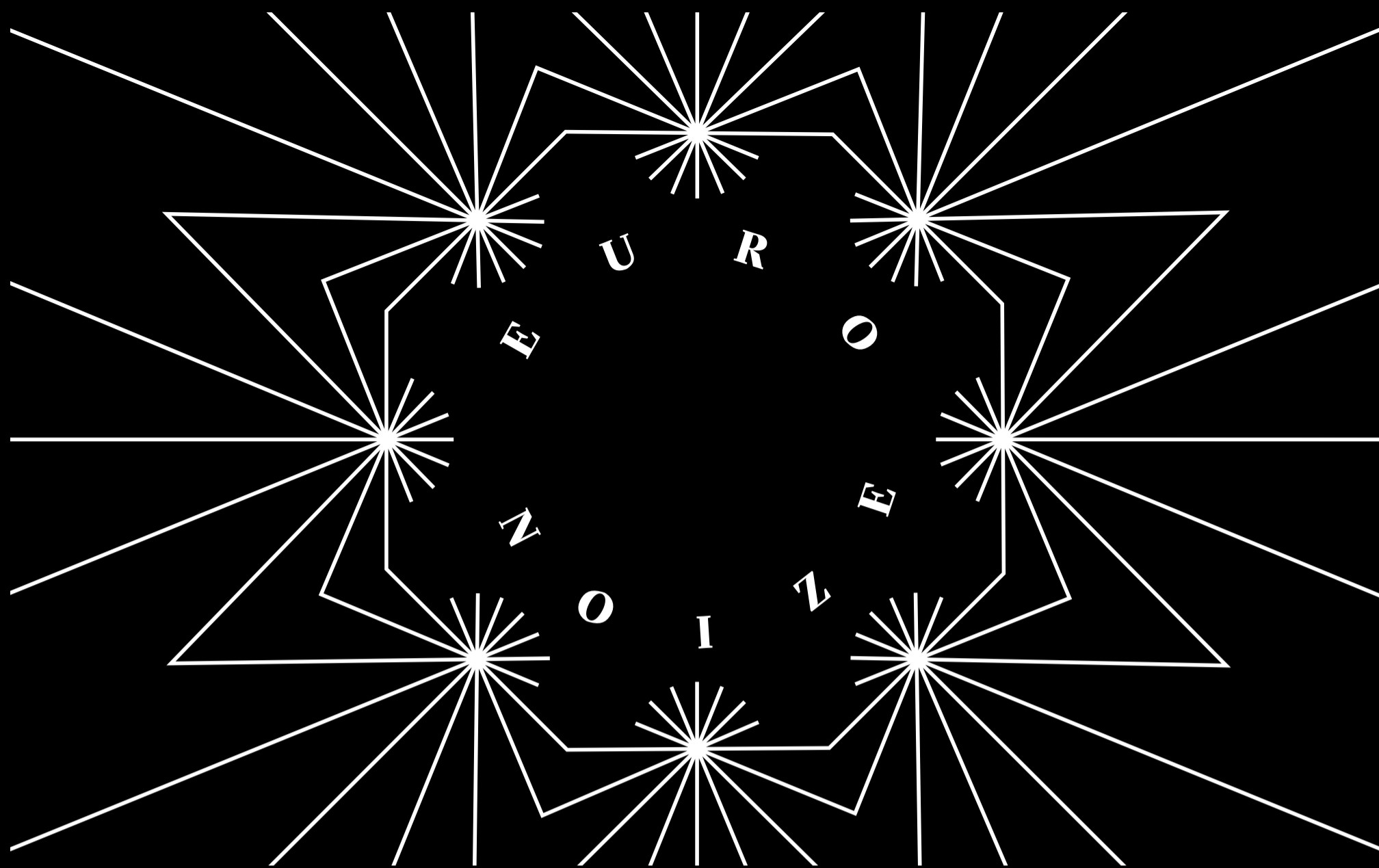
Art Bands, DiY Music and Cultural Identity in an Age of Transnational Mobility

21.09.2018

With Philip Auslander
Bryan Biggs
Chris Bohn
Paula Guerra
Pil and Galia Kollektiv
Sarah Lowndes
Stephanie Phillips
Simon Reynolds
Matt Worley

Where
University of Reading
Madjeski Lecture Theatre
Room RGL04
Agriculture Building

Tickets and information
euronoize.eu



Conference

Art Bands, DiY Music and Cultural Identity in an Age of Transnational Mobility

With Philip Auslander
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21.09.2018

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Room RGL04
Agriculture Building

Tickets and information
euronoize.eu

Conference:
EuroNoize - Art Bands, DiY Music and Cultural Identity in an Age of Transnational Mobility
21.09.18
University of Reading

This conference is the first iteration of EuroNoize, a collaborative project held between the University of Reading, Kunsthall Oslo and A.R.E. Prague and funded by the European Commission. The project aims to explore the history and existing practices of the DiY music scene in Europe and beyond, to evaluate this particular form of artistic production alongside other contemporary aesthetic modes, to consider its historical and current relationship to art education (the art band emerging from art school) and to consider the social, economic and cultural structures that shape it in the present. In this context, we will be exploring the relationship between a global (predominantly Anglo-Saxon) culture industry and localised and independent nodes of production. This one-day conference is serve as a starting point in generating a theoretical discussion around an artistic and musical genre that is rarely given enough attention in art criticism.

Themes include:

- * The art band as a genre of contemporary art and in relation to other contemporary post-studio art disciplines such as performance, sound art, art writing etc.
- * Art education / art school as DiY band incubator (both historically and under increasingly neo-liberalized conditions).
- * DiY music scenes as interfaces between the local and the global
- * Forms of hybridity and points of tension between hegemonic American culture industry and local identity.
- * Local (oral) histories and myths: archiving DiY music.
- * The relationship between the technical means of production in music and independence - DiY or lo-fi as an aesthetic position.
- * Changes to independent music production under neoliberal conditions (gentrification, platform-capitalism, precarious labour).
- * Race and post-colonial identities: DiY music as form of political resistance.
- * Gender and the performance of gendered roles in music.

More about EuroNoize:

EuroNoize is a project researching the relationship between art and DiY music scenes in Europe across several platforms. At the heart of the EuroNoize project is an alternative music showcase modeled on the Eurovision Song Contest, in which musicians will be invited to consider the interplay of local and global identities in representing their country with a specially commissioned song and video. The live event in London will be streamed online and broadcast at partner venues. Viewers will be able to vote digitally for the winning entry. This is accompanied by a conference at the University of Reading, exploring the histories connecting DiY music and the visual arts and investigating the challenges inherent in formalising the informal networks upon which this cultural activity is built. Conference proceedings will lead to a publication in which these themes will be expanded. Finally, the music produced for this live event will be released as a record and disseminated internationally together with the book and an exhibition at Kunsthall Oslo. The project's explicit aim is to think of and implement strategies and modes of cooperation between art institutions, DiY musicians and internally between various bands across the continent to facilitate the continuation of these often short-lived practices. In doing so, the project investigates the way European co-operation transcends borders and raises questions about the meaning (and sound) of cultural identity in an age of transnational mobility.

w: www.euronozize.eu

e: info@euronozize.eu

Timetable:

- 9:30 Coffee and registration
10:00 Pili and Galia Kollektiv: Introduction
10:30 Philip Auslander: Glam Rock, Fashion, and DIY
11:15 Bryan Biggs: The Art School Dance Goes On Forever
11:45 Sarah Lowndes: Nice Style: Self-Fashioning in Post-Punk Glasgow Art Bands
12:15 Plenary
13:00 Lunch
14:00 Chris Bohn: The Academy Imperils
14:30 Paula Guerra: Pretty in Pink or The Black is the New Pink: post-colonial identities and DIY music as form of political and social resistance.
15:00 Stephanie Phillips: Decolonising Punk: What it means to redefine punk within racial identity
15:30 plenary
16:00 Coffee break
16:30 Simon Reynolds: DIY – then, now, tomorrow
17:00 Matt Worley: Whip In My Valise: British Punk and the Marquis de Sade, c.1975–85
17:30 Plenary
18:00 Finish

Abstracts and Bios:

Pili and Galia Kollektiv

Introducing the central themes for EuroNoize, project co-ordinators Pili and Galia Kollektiv will address questions around migration, translation and appropriation. DIY music is caught between the ethos of art and the market of the music industry, between Anglo-Saxon cultural markers and local European identities and between a sense of spectacle and a poverty of means of production. It is these tensions and contradictions that define it as a unique cultural activity that, because of these structural fissures at its base, rarely receives due recognition and institutional support.

Pili and Galia Kollektiv are artists, writers and curators working in collaboration. Their work together addresses the legacy of modernism and the relationship between art and politics. They have had solo shows at Centre Clark, Montreal, Naughton Gallery, Belfast, Pump House Gallery, London, Te Tuhi Center for the Arts, New Zealand and The Showroom Gallery, London. They have also presented live work at the Stedelijk Museum, Amsterdam, the 5th Montreal Biennial and Kunsthall Oslo. Their band WE extends their interrogation of the construction of individuality and collectivity. They are the directors of artist run project space xero, kline & coma and work as lecturers in Fine Art at the University of Reading, the Royal College of Art and the CASS School of Art.

Philip Auslander

British Glam Rock of the early 1970s cannot properly be said to have been DIY music. It was produced as commercial product by industry professionals, albeit professionals mostly at the early stages of their careers. The outlandish, gender-bending appearances glam rockers assumed through clothing and make-up might appear to reflect a DIY aesthetic, but were in reality largely the work of professional designers and stylists. In this respect, Glam both carries on a tradition well established in rock since the 1950s and anticipates the tight connection between music and fashion in Punk. Glam's openness to the performers' newly created, highly mutable on-stage identities, their musical

personae, and the relative absence of an established norm for the glam rock persona were unprecedented. It is here that the DIY impulse could find expression in Glam.

Philip Auslander is a Professor in the School of Literature, Media, and Communication of the Georgia Institute of Technology (Atlanta, Georgia, USA). He teaches primarily in the areas of Performance Studies, Media Studies, Popular Music, and Screen Acting. His books include *Presence and Resistance: Postmodernism and Cultural Politics in Contemporary American Performance* (University of Michigan Press, 1992), *Liveness: Performance in a Mediatized Culture* (Routledge, 1999; 2nd edition 2008), and *Performing Glam Rock: Gender and Theatricality in Popular Music* (University of Michigan Press, 2006). The University of Michigan Press published Auslander's sixth book, *Reactivations: Essays on Performance and Its Documentation*, in the spring of 2018. Auslander has written art criticism for *ArtForum* and other publications and regularly contributes essays to exhibition catalogs for museums in Europe and North America. He is the founding editor of *The Art Section: An Online Journal of Art and Cultural Commentary*, published regularly at www.theartsection.com. He is also a working screen actor.

Bryan Biggs

A contemporary of Liverpool art school band, Deaf School, in the 1970s, I have charted the interaction between art and music, particularly pop, over several decades, through exhibitions and publications. This presentation will draw on some of these, including live art commissions *Live from the Vinyl Junkyard* and *Mixing It* (1996/97), which featured Jeremy Deller's *Acid Brass*; a contemporary recreation of the Sgt Pepper LP cover tableau (1997), interrogating cultural icons, appropriation and plagiarism; a documentary exhibition (2013) to accompany Paul Du Noyer's book, *Deaf School: The Non-Stop Pop Art Punk Rock Party*; and a *Captain Beefheart Weekend* (2017) that included a symposium considering him as a 'total artist' who blurred distinctions between his music, art, poetry and performance. Using these and other examples, the talk will argue for the continuing vitality of a range of 'popular' musics to inform, enliven and disrupt visual arts practice.

Bryan Biggs is Artistic Director of Bluecoat, Liverpool's centre for the contemporary arts, where he has a long track record as exhibitions curator and commissioner of live art and interdisciplinary work, taking in visual art, music, dance and literature, as well as arts participation. He also led on a large-scale capital development of the building, which then played a prominent role in Liverpool's year as European Capital of Culture, 2008. He is currently working on an extensive archive project charting Bluecoat's transformation from 18th century charity school to the UK's first arts centre in the 20th century, and editing a book exploring this history. He has written for and edited many publications, including *Live from the Vinyl Junkyard*, *Aspects of Elvis*, *Malcolm Lowry: From the Mersey to the World*, and *Liverpool, City of Radicals*. A fine art graduate of Liverpool Polytechnic, he continues to do a drawing every day, and DJ's occasionally.

Sarah Lowndes

In this paper, Sarah Lowndes will discuss the inter-related art and music scenes of Glasgow in the post-punk era, paying particular attention to the lyrics, personal style and artwork of bands including Orange Juice, Strawberry Switchblade, The Pastels, Franz Ferdinand, Life Without Buildings, Correcto and Muscles of Joy. The paper will consider the art band as a genre of contemporary art, in relation to other contemporary post-studio art disciplines so prevalent in the Glasgow art scene, such as performance, sound art and art writing.

Dr. Sarah Lowndes is a writer, curator and Research Fellow at Norwich University of the Arts. Previously, Lowndes was a lecturer at Glasgow School of Art (2002-2015) and she has written extensively on the grassroots art and music scenes of Glasgow, notably in her book *Social Sculpture: The Rise of the Glasgow Art Scene* (2010). Her other publications include *Contemporary Artists Working Outside the City: Creative Retreat* (2018), *The DIY Movement in Art, Music and Publishing: Subjugated Knowledges* (2016) and *All Art is Political: Writings on Performative Art* (2014). Her curatorial projects include *Studio 58: Women Artists in Glasgow Since World War II* (Mackintosh Museum, Glasgow, 2012), *The Glasgow Weekend: Art, Design and Music from Glasgow* (Volksbuehne and BQ, Berlin, 2013) and the prose, poetry and art journal *The Burning Sand* (2013-2016).

Chris Bohn

Fuck off Foucault... In "I'd rather choose The curb": Topographical Writing in Recent German Punk, a writer named Dennis Borghardt quotes some "significant and surprising lines" from Michel Foucault's "Of Other Spaces". Like, is this pensée from a late French thinker really the best place to start an essay about German punk? Dennis Borghardt's essay is also the opening chapter of *Beyond No Future: Cultures Of German Punk* (Bloomsbury Academic, 2016). Nowhere does this book about German punk account for Abwärts, possibly the greatest, most sardonic and savagely satirical of all West German punk groups. This paper celebrates the music of an overlooked group, formed in Hamburg in 1979, and treats them as exemplars of the West German punk explosion that seeded modern Germany's vibrant popular culture without any help from the academy or the state's cultural bureaucrats.

Chris Bohn is Editor-in-Chief of *The Wire*. He has been associated with the magazine, first as a freelance contributor and later as a staff member, since the mid-1980s. Before then he worked for the UK music weeklies *NME* and *Melody Maker*. Writing mostly under the name Biba Kopf, he has also contributed to *The Guardian*, *City Limits*, *Time Out Film Guide* and Berlin's city magazine *Tip* among other periodicals. In 1993 he wrote the documentary *Laibach: A Film From Slovenia*.

Paula Guerra

In the last decade, the post-subcultural framework has opened a fundamental gap in the study of youth cultures, namely underground music scenes and DIY cultures. This window of opportunities – also known as cultural turn – has allowed three major advances in social theory: the re-examination of classical subcultural analysis through the introduction of critical variables of gender, ethnicity, social networks and subcultural aging, among others; on the other hand, it has allowed the unveiling and relevance of hybridisms and transglobal crosses between genres and musical subgenres (riot punk, funk, tecnobrega, sertanejo, reggaeton, electro guerrilla), as well as the pertinence of these artistic and musical creations as forms of alternative economy and insertion in the market via the underground; and the emergence of these artistic and musical productions in the sphere of the DIY ethos as a form of political and social resistance. Thus, considering the collectives of musical actors in the cities of Rio de Janeiro, Fortaleza, Recife, Teresina, Juiz de Fora and Porto Alegre interviewed between 2017 and 2018, we intend to demonstrate the empirical relevance and urgency of these three dimensions of approach and their relevance to the renewal of social theory about popular music and the contemporary construction of social identities in a local, trans-global and virtual sphere.

Paula Guerra is PhD in Sociology from the Faculty of Arts and Humanities of the University of Porto (FL-UP). She is an Associate Professor on the Department of Sociology and

yet also harnessing the creative impulses of millions for corporate ends. Is it possible to speak now of the Spectacle 2.0? What is the future hold for the ideal and actuality of do-it-yourself culture?

Simon Reynolds is the author of eight books about pop culture, including *Rip It Up and Start Again: Postpunk 1978–84* (2005), *Energy Flash: A Journey Through Rave Music and Dance Culture* (1998), *Retromania: Pop Culture's Addiction to Its Own Past* (2011) and most recently *Shock and Awe: Glam Rock and its Legacy* (2016). He started his career as a music critic at *Melody Maker*, where he was a staff writer during the late Eighties. Since then he has freelanced for magazines including *The Wire*, *Pitchfork*, *Village Voice*, *The Guardian*, *Artforum*, and *Frieze*. He also operates a number of blogs centred around the hub *Blissblog*. Born in London, a resident of New York during much of the 1990s and 2000s, Reynolds currently lives in Los Angeles.

Matt Worley

British punk emerged in tandem with the formation of Sex Pistols, a band framed by a style and an aesthetic constructed, in part, by Malcolm McLaren and Vivienne Westwood via their London shop *SEX* (1974–76). The shop displayed fetishwear and accoutrements designed to fuse youth and sexual subcultures, deploying sex as a cultural weapon to provoke and confront. This article examines the Sadean influences that found expression through punk, suggesting that the Marquis de Sade had a seminal if diffused impact on the punk-informed cultures that evolved through the 1970s into the 1980s. Though often indirect – and bound to broader interpretations of sexual behaviour – the actions, aesthetics and ideas associated with Sade seemingly tallied with the ‘mood’ of a country caught in a period of socio-economic and political change.

Matthew Worley is professor of modern history at the University of Reading. He has written widely on punk-related cultures, including articles of *Contemporary British History*, *History Workshop*, *Popular Music* and *Twentieth Century British History*, and the monograph *No Future: Punk, Politics and British Youth Culture, 1976–84* (Cambridge University Press, 2017). He is a co-founder of the Subcultures Network, for which he has contributed to such books as *Ripped, Cut and Torn: Pop, Politics and Punk Fanzines from 1976* (Manchester University Press, 2018).











eurenize • Following
DIY Space for London



eurenize Thanks to everyone who braved the germs and came to the record launch last night and especially to the amazing @risingdamp, Hassan K, @pannapyzik and @eastembloongs. If you self-quarantined you can still get the #EuroNoise record, now officially out, via the link in bio.

41w



👍 Liked by frankenstein_two and 31 others

MARCH 9

Add a comment...

Post



Exhibition

1st September - 17th October 2010
 Exhibition about the 2009 exhibition for performance of *and by/with/through*

Please join us for the opening on Friday 1st September 8pm
 (see [see](#) from [http://www.artsandculture.org.uk](#))

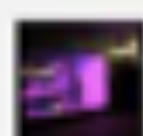
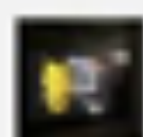
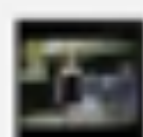
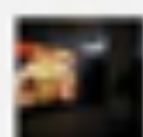
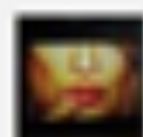
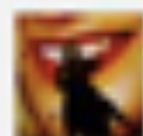
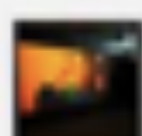
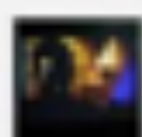
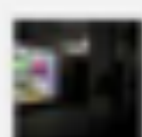
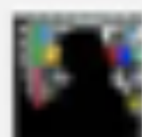
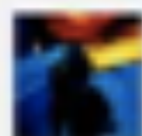
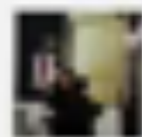
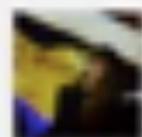
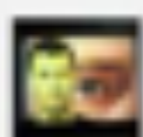
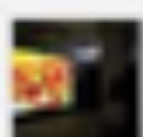
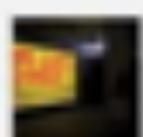
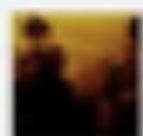
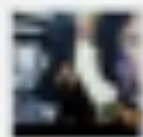
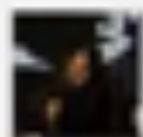
Revised title
 Architecture 2-4
 2010-11

The title *Architecture* is a collection of essays, articles, interviews, with a 2 month series of 20 workshops and a series of 20 events, all of which will be published in a book. The project is a collaboration between the University of Reading and the University of London, and is supported by the Arts and Humanities Research Council.

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What is Architecture?

At the heart of the Architecture project is an alternative model of architecture, one that is not based on the traditional idea of architecture as a profession. The project is a collaboration between the University of Reading and the University of London, and is supported by the Arts and Humanities Research Council. The project is a collaboration between the University of Reading and the University of London, and is supported by the Arts and Humanities Research Council.





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euronoise Thanks to everyone who braved the germs and came to the record launch last night and especially to the amazing @risingdamp, Hassan K, @pannapyzik and @easternbloccongs. If you self-quarantined you can still get the #EuroNoise record, now officially out, via the link in bio.

41w



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