

PUNK SCHOLARS NETWORK 10TH ANNUAL CONFERENCE & POSTGRADUATE SYMPOSIUM

PUNK AND TEMPORALITY



15TH & 16TH DECEMBER 2023

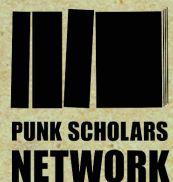
BUCKINGHAMSHIRE NEW UNIVERSITY

**HIGH WYCOMBE
UNITED KINGDOM**



PSN GLOBAL PUNK

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**PUNK SCHOLARS
NETWORK**

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FRIDAY 15TH DECEMBER

09:30–10:00: *Welcome and Registration*

10:00–10:15: *Punk Scholars Network Introduction*

Paul Fields

10:15–10:30: *Global Punk Series/Punk & Post-Punk*

Russ Bestley & Mike Dines

10:30–11:50: *Panel 1: Punk Places*

Sarah Attfield: *Smokos, Flannos, and Servos: Punk and Working-Class Performativity*

Brigitta Davidjants: *Scepticism and Fear for the Future in Estonian Punk in the Late USSR Era With the Example of J.M.K.E.'s Album 'To the Cold Land'*

Martin James: *Half a Crate of Beer, a Stripper, a Skirmish, and a Gold-Plated Microphone: The Home-Counties Gig That Gave Manchester the Sex Pistols*

Viktória Taskovics: *Women From the Hungarian Wasteland: Being a Riot Grrl in Eastern-Europe. Roots and the Reception of a Current Release Riot! Women From the Hungarian Wasteland (Trottel Records, 2023)*

11:50–12:10: *Break*

12:10–13:30: *Panel 2: Pining for Punk*

Ellen Bernhard: *The NEPA Effect: The Menzingers' Sense of Place as a Nostalgic Act*

Daniel Makagon: *Hearing Places: US College and Community Radio During Punk's Early Days*

Maria Spear: *'You Look Like Somebody I Used to Know': My Chemical Romance, Nostalgia Bait, and Aesthetic Resurrection*

Laura Way: *Ageing, Nostalgia and Older Punk Women's Fandom*

13:30–14:30: *Lunch*

14:30–15:50: *Panel 3: Punk in Pieces*

Russ Bestley: *Signs of Distress: Wear and Tear in Punk Graphics*

Alice Cawley: *'Local Time' in Alan Vega's Light Sculptures c.1969–1975*

Pete Dale: *How Punk Is Indie?: C86 in Its Time and in Our Time*

Simon Strange: *Punk, Temporality, and Scenes—Timeless: The Punk Continuum*

Peter J. Woods: *Threading the Power of Noise: Embodying DIY Music's Global Scene Through the Emergence of Situated Artistic Praxes*

15:50–16:15: *Break*

16:15–17:15: *Keynote*

Stan Erraught: *Armagedeon Time: Punk and Revolutionary Temporality*

SATURDAY 16TH DECEMBER

09:30–10:00: *Welcome and Registration*

10:00–10:30: *Book Launch*

Way, L. & Grimes, M. (2024) *Punk, Ageing and Time*. London: Palgrave MacMillan.
Paul Fields with Laura Way, Matt Grimes & Ellen Bernhard

10:30–11:50: *Panel 4: Punk Pasts*

Matt Grimes: *'Nostalgia, for an Age Yet to Come': Researching Memory and Nostalgia Within Punk Studies. Problematic Methodological and Analytical Encounters*

Marina Grzinic & Jovita Pristovšek: *Archive: Slovenian Punk (1977) and the Question of History and Future*

Sangheon Lee: *Embodying 'Double Break' in Musical Structure: Punk Rock and the Waning of the Sense of Historical Time*

Marie Arleth Skov: *Preserving Punk? The Paradoxical Disposition of a NO FUTURE Culture in the Museum*

11:50–12:10: *Break*

12:10–13:30: *Panel 5: Punk Pondering*

Paul Hollins, Caroline Collett & Martin James: *Four Old Lags—Temporal 'Punk' Value Systems*

Kevin Maher: *My Life With Punk Music: A Personal (His)Story of Enduring Experience, Connections and Belonging*

Jessica Schwartz: *Hyperactive Child: Punk's Temporalities and Disability-As-Diversity*

Bella Shannon: *'They've Got Carpets! They've Got Ashtrays! Barbarella's!'—Exploring the Importance of Space to Punk Identity in 1970s and 1980s Birmingham*

13:30–14:30: *Lunch*

14:30–15:50: *Panel 6: Personal Punk*

Tim Forster: *Temporality and Class in Hawklords' 25 Years On*

James How: *'Feminism, Punk Rock, and Subcultural Living': The Forming of Courtney Love and Hole*

Eric J. Hunting: *From Anarchy to Intellect: The Evolving Identity of Bad Religion's Punk*

Linus Owens: *Punks and Recreation: What Happens When a City Opens Its Own DIY Punk Club*

15:50–16:15: *Break*

16:15–16:45: *Interview*

Paul Fields in conversation with Tom Reiss, COO of the Punk Rock Museum, Las Vegas

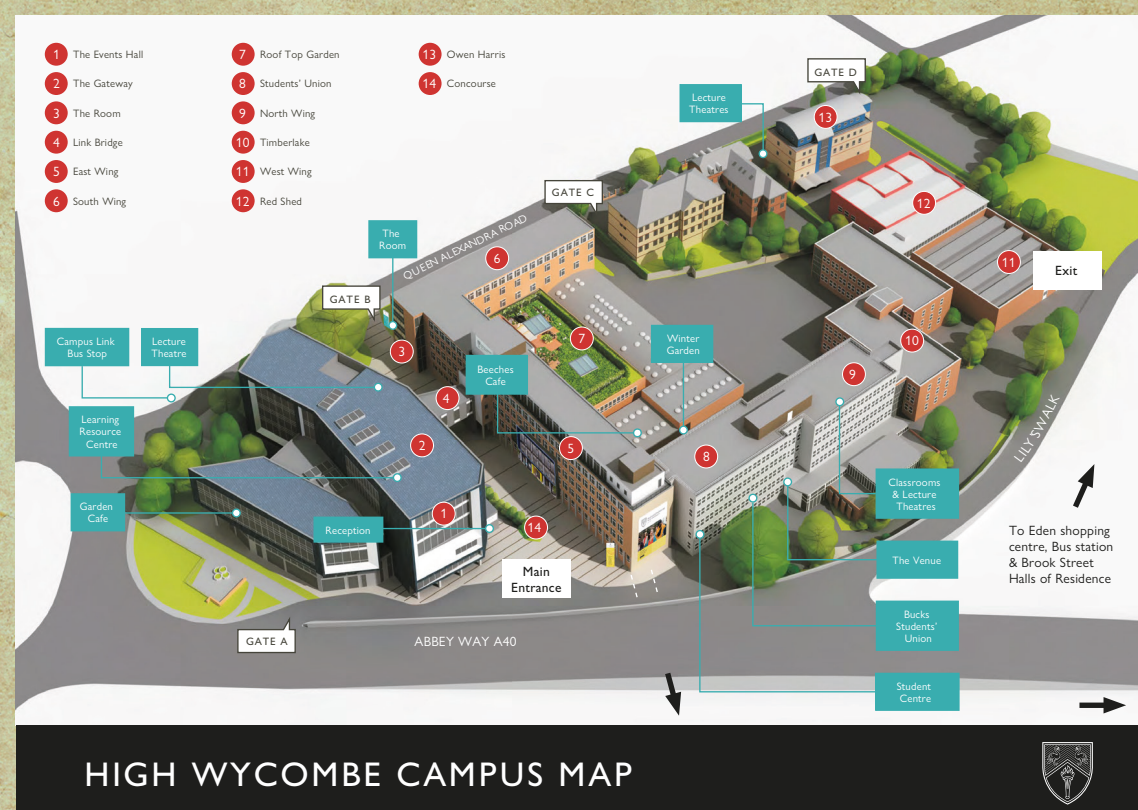
16:45–17:00: *Closing Remarks*

PUNK AND TEMPORALITY

15TH & 16TH DECEMBER 2023

BUCKINGHAMSHIRE NEW UNIVERSITY
HIGH WYCOMBE, UNITED KINGDOM

ALL SESSIONS TAKE PLACE IN THE ROOM



**PUNK SCHOLARS
NETWORK**

PRESENTER BIOGRAPHIES AND ABSTRACTS

ALL SESSIONS WILL BE STREAMED ONLINE

DAY ONE: <https://tinyurl.com/PUNK-DAY1>

DAY TWO: <https://tinyurl.com/PUNK-DAY2>

PANEL 1: PUNK PLACES

SARAH ATTFIELD

SMOKOS, FLANNOS AND SERVOS: PUNK AND WORKING-CLASS PERFORMATIVITY

Sarah Attfield is a Senior Lecturer in Communication at the University of Technology Sydney. She works on the representation of working-class life in popular culture. In 2020 she published *Class on Screen: The Global Working Class in Contemporary Cinema* (Palgrave). She is the co-editor of the *Journal of Working-Class Studies*.

ABSTRACT

Punk scenes in Australia have taken a different shape to those in the UK and US, with some of the local scenes in the early days being more aligned with middle-class art students than working-class kids. While the middle-class Australian punks of the 1970s and 1980s used punk as avant-garde experimentation with no alignment to the working-class scenes of the UK and US, a recent punk revival in Australia often presents as working-class, with a (stereotypical) Anglo-Australian working-class aesthetic.

For example, the songs of Queensland group the Chats are about being 'bogan,' with stories of working-class Australian culture—taking smokos and buying meat pies at the servo. They sport mullets and flannos. But does their class background match the sound and look? The members attended a private school. Does this automatically contradict their working-class presentation? If they are not from working-class backgrounds, why are they taking on this identity? Is it because punk is associated with working-class culture and presenting as working-class provides authenticity? If they just see it all as a bit of fun, is this problematic? Class is not a 'protected characteristic' and there are no laws in Australia that say working-class culture or people cannot be discriminated against or made fun of.

Does presenting as working-class bring some legitimacy to music that has had rebellion and anti-authority at its heart? This presentation will consider this appropriation of working-class culture in the current scene and offer a critique of the practice.

BRIGITTA DAVIDJANTS

SCEPTICISM AND FEAR FOR THE FUTURE IN ESTONIAN PUNK IN THE LATE USSR ERA WITH THE EXAMPLE OF J.M.K.E.'S ALBUM 'TO THE COLD LAND'

Brigitta Davidjants is a researcher at the Estonian Academy of Music and Theatre who, in recent years, has focused on Estonian musical subcultures both in transition from Soviet to post-Soviet and the present day. Her focus is on doubly marginalised identities outside the mainstream culture and on the periphery of the subcultures, but also on the subcultural ideologisation of Estonian youth in the 21st century. In the past, she has also researched the construction of Armenian national ideologies. Additionally, Brigitta plays in the electronic music band HUNT.

ABSTRACT

In my presentation, I will focus on the construction of the historical memory of Estonian punks during the late Soviet era through music. As my case study, I will analyse the album *To the Cold Land* by Estonian punk flagship J.M.K.E., whose track list creates a poetic narrative from Stalinism to stagnation and later perestroika. The album is a powerful critique of Soviet rule from the perspective of the 'Soviet West,' as Estonia was considered to be during the Soviet era, and reflects young Estonians' feeling trapped in totalitarian realms.

I will study how punks sang about events that their generation had not directly experienced but carried in their memory and how the music reflected the widespread fear of the return of bloody terror and hopelessness about the future. As the musicians engage in a dialogue with recent events, the more distant past, and the dystopic visions, the album links past, present, and future into an organic whole. My analysis is based on textual and musical analysis of the album, interviews, and correspondence with J.M.K.E. fans, and an in-depth interview with J.M.K.E.'s frontman, Villu Tamme.

MARTIN JAMES

HALF A CRATE OF BEER, A STRIPPER, A SKIRMISH, AND A GOLD-PLATED MICROPHONE: THE HOME-COUNTIES GIG THAT GAVE MANCHESTER THE SEX PISTOLS

Martin James is a Professor at Coventry University, UK. His areas of specialist interest include music journalism and the music press, music and cultural cities, and late twentieth-century alternative music—specifically punk, post-punk, and electronic music. Prior to becoming a lecturer Martin was an internationally published music critic and worked on the editorial teams of some of the UK's leading music magazines, including *Melody Maker* and *Vox*. He also regularly contributed to numerous music and lifestyle magazines throughout the world, and UK daily broadsheet newspapers including the *Guardian*, the *Independent*, and the *Independent on Sunday*.

ABSTRACT

The journey from proto-punk to punk occurred at high speed in many of London's satellite towns. Among these, the town of High Wycombe in the home counties offers a narrative that can trace an involvement in the earliest stages of that journey, as a result of performances by leading British punk group the Sex Pistols. This paper explores the various impacts of the first appearance by Sex Pistols on Friday 20 February, 1976 at High Wycombe's Buckinghamshire College of Higher Education. It's an event that has been underplayed by music writers and exaggerated by those 'who were there.' As a result the gig has become a cite of mythmaking as much as it is an example of the blurred lines in the fluid symbiotic relationships between proto-punk in both London and its satellite towns.

Drawing on extensive interviews, many of which informed my article 'James, M. (2018) 'No I Don't Like Where You Come From, It's Just a Satellite of London': High Wycombe, the Sex Pistols and the Punk Transformation. *Punk & Post-Punk*, 7(3), pp.341–362' and various popular historical media, this paper will attempt to challenge both the 'myths' and the 'truths' that have emerged around this event and wrestle the story from the clutches of self-appointed punk history custodians. In the process it reveals a continued lack of investigation into the important role of the satellite towns in the London punk story.

VIKTÓRIA TASKOVICS

WOMEN FROM THE HUNGARIAN WASTELAND: BEING A RIOT GRRL IN EASTERN-EUROPE. ROOTS AND THE RECEPTION OF A CURRENT RELEASE RIOT! WOMEN FROM THE HUNGARIAN WASTELAND (TROTTEL RECORDS, 2023)

Viktória Taskovics was born in Szeged, Hungary in 1995. She completed her BA at the Faculty of Arts at the University of Szeged at the Department of Slavic Studies in 2018. Her BA thesis was titled *The Conceptions of the Feminine in Marina Tsvetaeva's Poetry*. She continued her studies from 2018–2020 at the Department of Comparative Literature and Cultural Studies. In 2020 she defended her MA thesis *The Tropes of the Fictional in Patti Smith's Autobiographical Works* and with this topic she passed into the Doctoral School of Literature at the University of Szeged in 2020. Currently she is working on her PhD thesis on Patti Smith's Autobiographical Art. Her main field of interests are gender studies, literary theory, feminist criticism, autobiography, autobiographical arts, punk subculture, photography, and translation. She has played guitar and screamed in punk bands since the age of 14. Her band Testrablok (2018–2020) was listed on the Top 100 songs of Hungarian Alternative Music of the 2010's by 444/hu. Her latest band Halott Kígyók recieved a review from *Maximum Rocknroll* in 2023.

ABSTRACT

On the fall of 2023 the well-known independent Hungarian label Trottel Records released a compilation of six contemporary female-fronted punk bands called *Riot! Women from the Hungarian Wasteland*. The title reflects on the hardships of pioneer women in the Hungarian DIY-punk scene to validate their presence in a male-dominated scene just like the oddity of adapting a Western cultural phenomenon of the riot grrrl movement in a small Eastern-European country drowning from sexism, hate-speech, homophobia, and misogyny. The lyrics on the compilation are explicitly political, furious, and critical towards the system and the surrounding underground scene as well by talking about topics like out-casting, domestic violence, sexism, rape, anxiety, the Orban regime's family politics, abortion, etc. This means an important rhetorical turn and a visible empowerment for women raising their voice and not afraid to rebel. In my presentation I will reflect how the city-countryside division, geographical location, cross-cultural fertilisation, gender, and class conflicts influenced the route of the Hungarian punk-scene just like the missing chapters from the country's feminist movement from the 1090s until today through a comparative analysis and subjective, personal involvement.

PANEL 2: PINING FOR PUNK

ELLEN BERNHARD

THE NEPA EFFECT: THE MENZINGERS' SENSE OF PLACE AS A NOSTALGIC ACT

Ellen Bernhard is an Assistant Professor of Digital Communication at Georgian Court University in Lakewood, New Jersey. Her research focuses on contemporary punk rock scenes and their relationships with popular culture, social media, and technology. Recent research addresses the overlap of subculture and popular culture in the merchandise and performances at Fest, a punk-centric music festival in Gainesville, Florida. Ellen is also interested in the rhetoric of punk rock and the genre's use of humour to critique and satirise. Her most recent article, 'Bad Religion and the Burlesque: Framing Extremist Rhetoric in "The Kids are Alt-Right"' was published in *Rock Music Studies* in 2022. Her book, *Contemporary Punk Rock Communities: Scenes of Inclusion and Dedication* was published by Lexington Books in 2019.

ABSTRACT

In describing the Menzingers' growth as a band, Ozzi (2019) writes, "[singer] Barnett woke up one day to realize that the Menzingers aren't punk's little babies anymore." Formed in Scranton, Pennsylvania in 2006, the Menzingers are a punk band that signed with Epitaph Records in 2011 and have released eight full-length albums and several EPs throughout their tenure, with their most recent album released in October 2023. Across these albums, the Menzingers have never strayed far from a reflexive approach to their music—themes of nostalgia and getting older are evident on each album as fans watch the band (attempt to) come to terms with the progression of time.

The purpose of this presentation is to analyse the ways in which the Menzingers evoke nostalgia for a time gone by through a curated sense of place that is developed in their music, album art, and music videos. In order to gain a greater understanding of their approach, I will analyse their music in terms of what I have called the NEPA Effect: Nostalgia, Existentialism, Place, and Ageing. Coincidentally, NEPA is also a popular acronym for Northeastern Pennsylvania, from which the band hails. This presentation will seek to provide some conclusions to the ways nostalgia, existentialism, place, and ageing have become integral components of the Menzingers' creative message and in doing so, I will build on prior personal research of the Menzingers, which looked at themes of ageing and disillusionment on the band's 2017 album *After the Party*.

References

Ozzi, D. (2019) 'Growing Up and Growing Old With the Menzingers.' *Fader* [online]. 3 October. Available from: <https://www.thefader.com/2019/10/03/the-menzingers-hello-exile-profile-interview-2019>.

DANIEL MAKAGON

HEARING PLACES: US COLLEGE AND COMMUNITY RADIO DURING PUNK'S EARLY DAYS

Daniel Makagon's teaching and research interests are in music industries, urban communication, ethnography, documentary, and alternative culture. He is author of *Underground: The Subterranean Culture of DIY Punk Shows* (Microcosm, 2016), *Recording Culture: Audio Documentary and the Ethnographic Experience* (Sage, 2007), and *Where the Ball Drops: Days and Nights in Times Square* (University of Minnesota Press, 2004). This academic work is complemented by projects with various punk fanzines. Makagon is a regular contributor to *Razorcake* fanzine. Additionally, he curates an on-going Seeing the Scene web series for *Razorcake* that includes interviews with punk photographers. Prior to a career in academe Makagon worked in the music business as an A&R rep, as a radio and retail promoter, and was the music director for KXLU FM in Los Angeles.

ABSTRACT

The Replacements' song 'Left of the Dial' captured some of the quirky nuances of college radio in the US during the early 1980s. At a meta level, the song title and concluding lyrics about being found on the left of the dial (87.9–91.9 FM) spoke to the importance of college and community radio for underground bands during that time. College and community radio provided the outlet for punks to hear local, national, and international punk records and provided a sonic complement to national fanzines like *Flipside* and *Maximum Rockroll*.

During the early days of punk, some stations dedicated multiple hours of programming to various forms of punk; however, many of the stations were only willing to schedule a specialty show or two that focused on this new underground music. The DJs who hosted these shows were true believers. They brought local bands into the studio, sought out national records on larger and smaller DIY labels, and mail ordered international records to play during their shows. The DJs were community builders, teachers, and preachers. Relying on qualitative interviews with punks who hosted punk radio shows, this paper examines how the shows helped form community, how the DJs managed resistance from station managers, and how the DJs negotiated threats from mainstream listeners.

MARIA SPEAR

"YOU LOOK LIKE SOMEBODY I USED TO KNOW": MY CHEMICAL ROMANCE, NOSTALGIA BAIT, AND AESTHETIC RESURRECTION

Maria Spear is currently pursuing a Master of Arts in Musicology at Dalhousie University. She received her Bachelor of Music with a major in Community Music from Wilfrid Laurier University in 2022. Her current thesis research compares how Kanye West and Mariah Carey communicate their experiences with bipolar disorder through their music, analysing dimensions of gender, genius, and the performance of madness. Maria's other research interests include cover versions of popular songs, film music, and the performance of queer identity.

ABSTRACT

On 23 October, 2022, American rock band My Chemical Romance performed a headline set at When We Were Young Festival. An annual music festival that takes place in Las Vegas, When We Were Young is designed to capitalise on the recent increase in nostalgia for late 1990s to mid-2000s emo and pop-punk bands. When the members of My Chemical Romance took the stage it was in near-exact replicas of the costumes worn throughout the promotional and touring cycle for their sophomore album, 2004's *Three Cheers for Sweet Revenge*. Accompanying these costumes were heavy prosthetics for three of four members, transforming them into elderly caricatures of their *Three Cheers for Sweet Revenge*-era personas. Bassist Mikey Way appeared without prosthetics, but with blood dripping from his mouth in a choice that plays into the band's internal mythology. Further performance choices satirised the ageing and out-of-touch rock star.

My Chemical Romance used their set to critique the insidious nature of the reproduction of art for nostalgia's sake—particularly for capital gain. In doing so, they engage with ideas posited by Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction* to highlight how reproduction of an artistic commodity pollutes the purity of the experience of an artistic statement. The band's criticism of 'nostalgia bait' and their commentary on their own artistic legacy is communicated through representation of physical decay. My research will situate My Chemical Romance in present-day perceptions of emo and pop-punk bands while considering the temporal impact of the genres more broadly.

LAURA WAY

AGEING, NOSTALGIA AND OLDER PUNK WOMEN'S FANDOM

Laura Way is Research Fellow at the University of Lincoln, UK and is currently engaged in research projects with young fathers and local Travellers. Laura's monograph—*Punk, Gender and Ageing: Just Typical Girls* (2020)—was the first to focus solely on the experiences of older punk women. She is a qualified teacher in lifelong learning and an experienced qualitative researcher, particularly in the areas of creative and participatory methods, and collaborative, community-based work. Laura is an editor of *Sociological Research Online* and sits on the editorial board for *Punk & Post-Punk* journal.

ABSTRACT

There has been a growing recognition of the continued significance of punk to older participants and fans (e.g. Andes, 2002; Bennett, 2006; Davis, 2006), contrasting earlier work which theorised punk as a youth subculture (e.g. Hebdige, 1998). This reflects increasing academic interest in the ageing popular music audience more broadly (Bennett and Hodkinson, 2012), yet ageing women continue to be marginalised in such discussions. Existing theoretical and conceptual understanding of punks has failed then to fully consider the interaction between ageing, gender, and fandom/subcultural affiliation. Drawing upon in-depth interviews, this paper will explore how nostalgia is used by ageing punk women to construct the significance and meaning of punk to them 'in the present' and in a context in which they are now 'older.' This will be exemplified through a particular focus on music fandom, specifically punk bands.

References

- Andes, L. (2002) 'Growing Up Punk: Meaning and Commitment Careers in a Contemporary Youth Subculture'. In: Epstein, J.S. (ed.), *Youth Culture: Identity in a Postmodern World*. Oxford: Blackwell Publishers Ltd, pp.212–31.
- Bennett, A. (2006) 'Punk's Not Dead: The Continuing Significance of Punk Rock for an Older Generation of Fans'. *Sociology*, 40(2), pp.219–35.
- Bennett, A. and Hodkinson, P. (2012). *Ageing and Youth Cultures: Music, Style and Identity*. London: Berg.
- Breeden, D. and Carroll, J. (2002) 'Punk, Pot, and Promiscuity: Nostalgia and the Re-Creation of the 1970s'. *Journal of American & Comparative Cultures*, 25(1&2), pp.100–04.
- Davis, J. (2006) 'Growing Up Punk: Negotiating Aging Identity in a Local Music Scene'. *Symbolic Interaction*, 29(1), pp.63–69.
- Hebdige, D. (1998) *Subculture: The Meaning of Style*. London: Routledge.

PANEL 3: PUNK IN PIECES

RUSS BESTLEY

SIGNS OF DISTRESS: WEAR AND TEAR IN PUNK GRAPHICS

Author and designer Russ Bestley is Reader in Graphic Design & Subcultures at the London College of Communication, University of the Arts, London. He is lead editor of the journal *Punk & Post-Punk*, series editor and art director for the Global Punk book series (Intellect), and a founding member of the Punk Scholars Network. His research archive can be accessed at www.hitsvilleuk.com.

ABSTRACT

Like the music, early visual approaches reflected punk's core themes of provocation, novelty, directness, honesty, and authenticity. Instant, home-made, and hand-made graphic styles—whether genuine or mimicked for effect—drew upon a long line of Twentieth Century artistic traditions, from Dada to Surrealism, the Lettrists and Situationists, and the late 1960s counterculture. Punk's watchwords of autonomy and authenticity were reflected in visuals that revealed their origins and their construction—'anyone' could, indeed, do the same, and here was a clear, or at least implied, set of instructions for others to follow.

Common punk visual tropes included collage, détournement, parody, pastiche, and the use of instant, hands-on tools and techniques for origination and reproduction (the photocopier, rubber stamps, stencils, and direct printing techniques). At the same time, punk graphic designers embraced the ephemeral, employing simple tools and mark-making techniques that embraced distortion, decay, rawness, and urgency. This presentation offers an overview of common visual styles in early punk graphics (1976–84) that embodied a time-worn aesthetic through graphic techniques ranging from simple DIY mark-making to carefully constructed images that project a sense of decay while at the same time disguising their complex origins.

ALICE CAWLEY

‘LOCAL TIME’ IN ALAN VEGA’S LIGHT SCULPTURES C.1969–1975

Alice Cawley is a PhD student in History of Art at Newnham College, University of Cambridge. Her doctoral project engages with ideas of sensorial excess in the aesthetics of punk and punk art in New York and London, with a particular interest in feminist and queer histories of punk. Prior to this, she completed an MA in History of Art at The Courtauld Institute of Art, London, with a focus on American sculpture of the 1960s and 1970s.

ABSTRACT

This paper focuses on the light sculptures that Brooklyn-born punk artist and musician Alan Vega made between 1969 and 1975. For these, nests of stringed light bulbs were arranged into ‘mountains of light’ on the gallery floor or trailing down from walls, and later pieces incorporated scavenged junk electrical appliances from the streets of New York City into tangled clumps of wires. These were ominous, potentially dangerous sculptures.

Art critic Carter Ratcliffe wrote of them in 1971 that “the eye is caught and held by intense, minute colour clashes, [...] by odd rhythms occurring for a short time—thus, in ‘local’ time—and then disappearing.” This paper will expand upon this notion of a ‘local time’ for these sculptures by considering the intense sensory experiences that they create. Vega has stated that with his art he wanted to draw attention to social and political issues both in the US and globally, in particular the Vietnam War, and I consider how these sculptures transform the perceptual environment of the gallery space and challenge the viewer to enact a social and political responsiveness through their altered temporality.

The first part of my paper situates Vega in SoHo’s alternative art scene in the early 1970s alongside his involvement in the punk scene. In the second part of my paper, I will explore the ‘local time’ of Vega’s sculptures, wherein audiences are jolted towards social and political responsiveness through a sensorial intensity. In this way, I argue that Vega’s punk art praxis is inextricably political.

PETE DALE

HOW PUNK IS INDIE?: C86 IN ITS TIME AND IN OUR TIME

Pete Dale is Lecturer in Music Education at the University of York. His recent research has explored the use of DJ decks to boost engagement and attainment in school and extra-curricular settings, partly based on his many years as a Head of Music in an inner-city secondary school (2003–12). This research resulted in the monograph *Engaging Students with Music Education: DJ Decks, Urban Music and Child-Centred Learning* (Routledge 2017) and a collection co-edited with Pamela Burnard and Raphael Travis of the forthcoming collection *Music for Inclusion and Healing in Schools and Beyond: Hip Hop, Techno, Grime, and More* (Oxford University Press, 2023).

He is currently Principal Investigator for the AHRC-funded network CUMIN (Contemporary Urban Music for Inclusion Network), was a founding member of Punk Scholars Network in 2012, and has been associate editor of the journal *Punk & Post-Punk* (Intellect). Prior to his careers as an academic and a school teacher, Dale ran the indie record label Slampt (launching the careers of Lauren Laverne’s Kenickie and the Yummy Fur, featuring future members of Franz Ferdinand among many other bands). He has played in first wave UK riot grrrl group Pussycat Trash (1992–5), cult UK indie band Milky Wimpshake (1993–present) and many other indie/punk groups of the least 30+ years.

ABSTRACT

Punk and indie: they are somewhat complementary, often being combined in record racks for convenience (‘Punk/Indie A–D,’ then ‘Punk/Indie E–H’ in the next rack, and so on). It is not at all clear, however, what the two torn halves of this discursive construct add up to. Do punk and indie equate, in the last analysis, to punk and post-punk? It is at least clear that much of the music Simon Reynolds delimits as ‘postpunk’ (no hyphen) can and is placed in the ‘punk’ section by many (probably most) record shop staff. Indie, by contrast, definitely is not punk: it comes after punk; but is an *aufhebung* for punk, simultaneously cancelling/abolishing punk as well as suspending it, lifting it up, and so forth.

When does indie begin? As noted, it definitely begins after punk (it is post-punk in the literal sense, that is). What this presentation shows, however, is that the word ‘indie’ only begins to emerge as a genre quite far into the 1980s, around 1986. The thing is there, in a sense, before that year but the *NME* cassette C86 brings the thing into a special focus and begins to name it as ‘indie’ just at the same time that one of the compilers of C86 is declaring ‘FUCK THE INDIE SPIRIT’ in the pages of said music weekly. What did indie mean, ten years after Grundy and all that, then, and what does it mean today?

PETER J. WOODS

THREADING THE POWER OF NOISE: EMBODYING DIY MUSIC'S GLOBAL SCENE THROUGH THE EMERGENCE OF SITUATED ARTISTIC PRAXES

Dr. Peter J. Woods is currently an Assistant Professor in Learning Sciences at the University of Nottingham. He studies what and how people learn through creative production, with a particular interest in the role of cultural contexts (including DIY music venues and noise music scenes) and situated technologies in that learning. He is also an active DIY musician, having consistently performed across the UK and US for almost two decades. Previously, Woods ran the FTAM Productions record label, the Borg Ward music venue, and the Milwaukee Noise Fest for multiple years.

ABSTRACT

Within the growing body of literature exploring the global nature of DIY, music scholars routinely underemphasise the emergent sense of community that builds from the temporal and transient nature of participation within these contexts by defining DIY music as a decentralized collection of independent and geospatially distinct communities (Bennett and Guerra, 2018; Bestley *et al.*, 2021; Dunn, 2016; Jones, 2020).

To further explore the nuances of DIY music as a global phenomenon, we present a sound-based duoethnography (Norris and Sawyer, 2012) of two artist-researchers: one from the global south (Ortega) and the other from the global north (Woods) who interacted within overlapping DIY noise music scenes despite having distinct roots. To conduct this research, we wrote multimodal narratives describing our deepening involvement in DIY music over time. After exploring the overlaps and synergies between these narratives through descriptive and pattern coding techniques (Saldaña, 2015), we created independent sonic representations of these narratives before de- and re-constructing each other's recorded sounds to produce a collaborative noise album.

Through our analysis of these narratives and sonic artifacts, we re-theorise DIY music scenes as temporally and geospatially becoming communities where an evolving sense of global interconnectivity grows from the emergent artistic praxis of the artist (as opposed to a solely top-down global distribution of DIY music aesthetics or ideologies). We also use this work to position noise music as an informal arts-based research intervention within DIY music contexts, creating a new methodological approach to future punk scholarship.

SIMON STRANGE

PUNK, TEMPORALITY, AND SCENES—TIMELESS: THE PUNK CONTINUUM

Dr Simon Strange is a multidimensional creative, spanning the academic and creative industries, a trombone player, music producer, photographer and socio-cultural academic. Simon has performed around the world and curates the Sidmouth International Jazz and Blues Festival. His first book, *Blank Canvas*, based on pedagogical connections between UK art schools and popular music was released by Intellect Books in 2022. Postdoctoral research orbits around the concept of scenius, exploring how collective creativity developed within a range of popular music scenes including hip hop, jungle, and jazz.

ABSTRACT

Punk is timeless and extends beyond the year zero late 1970s definition and identification in which it is commonly held. In connecting to other time points and genres I interpret jungle as a genre which combines many of the same elements, reflecting on the wider connotations of punk, stepping into the Hardcore Continuum identified by Simon Reynolds (1998) which led through techno, jungle, drum and bass, dubstep, and grime.

Key elements of punk and jungle show equivalence: DIY, creative emancipation, postmodern eclecticism of genres, dole and squatting, technological shifts, subcultures, resetting the music landscape, minimalism, anyone can be a musician, pirate radio, delivering an original sonic difference. Visual arts also played a key role: jungle initially connected with graffiti whereas punk defined new fashion, emerging from Dada and art inspired spaces. Punk and jungle resonated sonically, were dynamic, danceable, and fluttered speaker membranes. Every scene needs a key instigator to push it forward: within punk, managers Bernie Rhodes and Malcolm McLaren forged the scene (Strange, 2022) whereas jungle was led by its musicians, specifically Goldie or Roni Size in London and Bristol respectively (Melville, 2019). Community spaces (Warren, 2019) including key venues, rehearsal and recording studios also supported and defined both scenii, from the Roxy to the Blue Note. Acknowledging the punk continuum in preceding genres such as jungle reduces retrospection and highlights future punk infused possibilities for popular music scenes related to inner city modern life.

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KEYNOTE

STAN ERRAUGHT

ARMAGIDEON TIME: PUNK AND REVOLUTIONARY TEMPORALITY

Stan Erraught is a Lecturer in the School of Music at the University of Leeds where he teaches on popular music, music business, and aesthetics. He completed a PhD in philosophy at University College, Dublin in 2010 and published a monograph, *On Music, Value, and Utopia: Nostalgia for an Age Yet to Come* (Rowman and Littlefield International) in 2018. ‘The Country and Irish Problem’ was published recently in *Popular Music*. ‘On the Redundancy of Music’ was published earlier this year in the *Journal of Comparative Literature and Aesthetics*.

ABSTRACT

In 1798, Kant wrote of ‘an event of our time’: “[An] event which would have to be considered not itself as the cause of history, but only as an intimation, an historical sign (*signum rememorativum, demonstrativum, prognostikon*) demonstrating the tendency of the human race viewed in its entirety, that is seen not as [a sum of] individuals (for that would lead to interminable enumeration and computation), but rather as divided into nations and states” (7.84).

The event was the revolution in France: Kant, despite arguing against revolution elsewhere, here seems to attach a surprising significance to it. The formula—the *signum rememorativum*, etc.—derives from a scholastic exegesis of the Eucharist, the central Christian ritual.

It would be absurd to claim that punk, in its original UK incarnation between 1976–78 was of the same historical order as the French revolution. However, in this paper, I argue that the modulation of ‘ordinary’ time proposed by Kant can show how the combination of a re-evaluation of the past, as a herald of the present, a present that, in turn, if understood according to a heightened or engaged form of spectatorship, can open up the possibility of future that knocks the progress of ordinary time off its rails. I suggest that, as has been argued by Kristin Ross regarding the legacy of a later revolution in France, the afterimage of a failure can have a greater resonance for later generations than success. Punk, I argue, failed in its attempt to cancel the future we were promised: but perhaps succeeded in holding open a crack in the totality of social organisation by suggesting a temporal order that relativises mere duration to the echo of an earlier, and unfulfilled time.

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PANEL 4: PUNK PASTS

MATT GRIMES

‘NOSTALGIA, FOR AN AGE YET TO COME’: RESEARCHING MEMORY AND NOSTALGIA WITHIN PUNK STUDIES. PROBLEMATIC METHODOLOGICAL AND ANALYTICAL ENCOUNTERS

Matt Grimes is Senior Lecturer in Music Industries and Radio at Birmingham City University, UK. Matt’s doctorate explored ageing, identity, and the ideological significance of anarchism in the life courses of ageing adherents of anarcho-punk. He is currently writing up this research for his forthcoming monograph with Palgrave Macmillan, *Ageing, Identity, Memory and British Anarcho-Punk: ‘Life We Make.’* He has published on the subjects of anarcho-punk, anarcho-punk ‘zines, punk pedagogy, popular music and spirituality, DIY/underground music cultures/subcultures, counter-cultural movements, and radio for social change. He is the Punk Scholars Network’s general secretary and associate editor for *Punk & Post-Punk*. Matt is also a lifelong supporter of Millwall FC.

ABSTRACT

The last decade or so there has witnessed an increasing interest in ageing within subcultures and subcultural studies (Davis, 2012; Haenfler, 2012; Bennett, 2013; Bennett and Rogers, 2016). This has been particularly prevalent within punk studies, especially as punk approaches its 50th birthday. Given punk’s longevity and global reach, researchers and (sub)cultural commentators have access to a substantial body of participants willing to share their experiences of punk. While asking people to recount and reflect on their past might seem a relatively straightforward undertaking, the tri-partite of memory, nostalgia, and reminiscence creates several philosophical issues in how one might work with memory data.

Borne out of my own experiences of research in this field for my PhD (Grimes, 2020), this presentation seeks to illuminate some of the problematic issues surrounding research into memory and nostalgia and the analysis of memorial narratives for those working within cultural and sociological studies. While this presentation does not offer any tangible ‘solutions’ to those issues, it will attempt to provide a ‘road map’ of potential approaches—and potential pitfalls to avoid—for other researchers seeking to investigate memory and nostalgia within subcultures.

MARINA GRZINIC AND JOVITA PRISTOVŠEK

ARCHIVE: SLOVENIAN PUNK (1977) AND THE QUESTION OF HISTORY AND FUTURE

Marina Grzinic is a Principal Research Associate at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Institute of Philosophy, Ljubljana, Slovenia. She has also been a Professor at the Academy of Fine Arts Vienna since 2003. She is a philosopher, theorist, and artist with a career spanning forty years. Grzinic is the curator of the exhibition Slovenian Punk & Photography, which opened on 4 December 2023 at the Cankarjev Dom in Ljubljana, Slovenia, and is the first major presentation of the punk movement and photography in the former East.

Jovita Pristovšek is a Research Assistant at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Institute of Culture and Memory Studies, Ljubljana, Slovenia. She is also a postdoctoral researcher in the arts-based research project Conviviality as Potentiality (FWF AR679, 2021–25). Pristovsek is assistant to the curator of the exhibition Slovenian Punk & Photography.

Grzinic and Pristovšek have co-edited *Political Choreographies, Decolonial Theories, Trans Bodies* (Cambridge Scholars Publishing, 2023) and *Re-Activating Critical Thinking in the Midst of Necropolitical Realities: For Radical Change* (Cambridge Scholars Publishing, 2022).

ABSTRACT

We start from extensive research conducted in the period 2022–2023 (Grzinic was a contemporary of the punk movement in Slovenia, Ljubljana in 1977 and after) to determine the place of punk in the process of archiving and historicising. Why is this so unique? In 1977, just two years after punk ‘destroyed’ British society and the monarchy under capitalism, punk shook us to the core in another part of the world, in Europe and on the other side of the Iron Curtain. It was socialism or communism on the territory of the former Yugoslavia and in Slovenia, one of its then republics (since 1991 an independent state and part of the EU). In 1977, punk woke up the socialist and communist nomenklatura and the city of Ljubljana. The punk band Pankrti shouted ‘Ljubljana is sick,’ and from that moment on everything changed radically, our temporality and urbanity in the punk sound of the 1980s turned into an industrialised sound and we woke up again, this time with the band Laibach. The presentation will deal with these relationships, a wealth of images and political theses about the future, space, time, and locality of a punk movement in Slovenia.

SANGHEON LEE

EMBODYING ‘DOUBLE BREAK’ IN MUSICAL STRUCTURE: PUNK ROCK AND THE WANING OF THE SENSE OF HISTORICAL TIME

Sangheon Lee is a PhD in musicology, rock musician, and guitarist. Currently he is teaching and researching popular music at Gustave Eiffel University, France. In his PhD thesis (2022), Lee worked on the musical embodiment of a sense of urgency and nihilism by the early American hardcore punk. He had also studied French language and literature (BA, 2004) and Richard Wagner’s prose works (MA, 2012). Recently, his research is being extended to the history and musical analysis of Russian rock, focusing on the connection between 1980s post-punk and 2020s ‘cold wave.’ He is currently Membership Secretary of the IASPM International and responsible for the Punk Scholars Network South Korean branch.

ABSTRACT:

The emergence of punk rock and its evolution draw a parallel with the height of ‘the era of nihilism,’ another name for post-modernism, and the beginning of ‘the era of melancholy’ where we live now (Iwauchi Shotaro, 2019). While the ‘nihilist’ not only observes and experiences losing higher values, meaning, and meta-narrative, but also annihilates and negates them, the ‘melancholist,’ who cannot even come up with a ‘great’ meaning or goal itself that has already collapsed, takes on a different sense of existence: “It’s not that I want to do something, but neither is it that I don’t want to do anything.”

On the other hand, in the late 1970s, Christopher Lasch observed a new individualism of people ‘living for the moment’ and ‘losing the sense of historical continuity,’ due to disillusion with what had been presented in the political and social turmoil of the 1960s and the economic crisis of the 1970s, which I call ‘double break,’ i.e., with the past and with the future.

The music of the early American punk and hardcore embodies, I believe, such a consciousness that pervaded the whole society into the very short length of musical time with its unique vertical and horizontal structure, which is illustrated in this paper with some examples and their graphic presentations. Finally, if there is a recurring but hidden theme in the musical evolution of punk rock, would it be its allusion to the possibility that one can live beyond traditional, historical, and teleological time?

MARIE ARLETH SKOV

PRESERVING PUNK? THE PARADOXICAL DISPOSITION OF A NO FUTURE CULTURE IN THE MUSEUM

Marie Arleth Skov is the chair of Punk Scholars Network Germany and Denmark; she is a Danish art historian and curator living in Berlin. She works at the crossroads of art, sexuality, and music, with a main historical focus on surrealism and the punk movement of the 1970s–1980s. Marie studied Philosophy, Communication Science and Art History at the Freie Universität Berlin and received her PhD in a binational co-tutelle procedure at the University of Leipzig and the University of Copenhagen.

In 2021 she co-curated the exhibition *Claudia Skoda: Dressed to Thrill* at Kulturforum, Berlin. She has written several articles, among others for *Punk & Post-Punk*, for the *RIHA Journal* and *Spunkt Art Now*, as well as book chapters on punk x art, among others in the edited collections *Radical Dreams: Surrealism, Counterculture, Resistance* (Penn State University Press, 2022) and *A Cultural History of the Avant-Garde in the Nordic Countries 1975 and After* (Brill, 2022). Her new book *Punk Art History: Artworks from the European No Future Generation* is published by Intellect Books in collaboration with the Punk Scholars Network.

ABSTRACT

“Dada was a bomb. Can you imagine someone, half a century after the explosion of a bomb, intent on collecting the shards, pasting them together and displaying them?” said Max Ernst in an interview with Patrick Waldberg in 1970. Well, yes. Punk was a bomb too, and here I am, half a century later, doing what historians do (in my case, art historian): pasting together the shards. Soon to be 50 years after punk’s first explosions, the fires which they caused, are still burning. Writing the cultural history of the late 20th century *without* punk would be absurd, not the other way around. However, just like with Dada, the character of the punk movement demands we work with attention and authenticity.

After all, Dada in the museum has been the subject of conflicts too, like the much-debated exhibition *Dada, Surrealism, and Their Heritage* at MoMA in 1968, which was accompanied by rallies by radical groups, such as Up Against the Wall Motherfucker!, who protested the reduction of a political movement into a purely aesthetical one. Similarly, how might we show punk culture, without taming it, without fetishising it? How might we avoid, as Arthur C. Danto once put it, to define artworks in museums as “treasures that have passed the test of time” (*Unnatural Wonders*, 2005), when punk design, fashion, and art never did aim to be neither treasures, nor for eternity? These questions, I will discuss in my paper, using Dada and punk archives and exhibitions as my examples.

PANEL 5: PUNK PONDERING

PAUL HOLLINS, CAROLINE COLLETT, AND MARTIN JAMES

FOUR OLD LAGS—TEMPORAL ‘PUNK’ VALUE SYSTEMS

Paul Hollins is Professor of Cultural Research Development at the University of Bolton. He has undertaken numerous research projects, written, and published extensively on a broad range of academic themes including punk, post-punk, and electronic music. A life changing encounter with the Sex Pistols in the mid 1970s confirmed Paul’s commitment to punk and is a long-term, active member of the Punk Scholars Network.

Caroline Collett is a Yorkshire-born writer, with a particular interest in the interrelation of art and gender. A former television writer, presenter, and producer—for MTV, BBC2, Channel 4, ITV, Super Channel, and BSB—Caroline was educated at Oxford and lives in Dorset.

Martin James is a Professor at Coventry University, UK. His areas of specialist interest include music journalism and the music press, music and cultural cities, and late twentieth-century alternative music—specifically punk, post-punk, and electronic music. Prior to becoming a lecturer Martin was an internationally published music critic and worked on the editorial teams of some of the UK’s leading music magazines, including *Melody Maker* and *Vox*.

ABSTRACT

At the Glastonbury music festival in June 2023 Generation Sex, characterised in the media as a ‘punk supergroup,’ consisting of a combination of members of Generation X—Tony James and William Broad, aka ‘Billy Idol’—with Sex Pistols Steve Jones and Paul Cook, performed a repertoire of songs from their former bands. The performance prompted considerable and heated debate among punks, not least amongst the authors of this paper. Were we merely witness to the ultimate punk wedding band, re-animating the past through a visual styling of ‘year zero’ punk hair and outfits, whilst adding nothing new in terms of song writing or interpretation? Was this just punk-in-aspic, essentially a betrayal that arguably ignored punk’s original spirit of ever-changing restlessness and invention in favour of the moribund body, the letter finally completing its literalist triumph over the spirit of the movement?

Alternatively, were these four old punks just enjoying their moment in the physical and metaphorical sun at Glastonbury? Was theirs an authentic act of deconstruction of contested punk values or defiant punk gesture to consume itself in such a way? Is it even ageist to expect stars of the past to exude or embody a degree of present-day authenticity or ‘cool’? Do interpretive values of what constitutes punk exist, how are these values negotiated, and who are the legitimate custodians of such values? Furthermore, the paper raises fundamental challenges, questioning the very nature of punk.

KEVIN MAHER

MY LIFE WITH PUNK MUSIC: A PERSONAL (HIS)STORY OF ENDURING EXPERIENCE, CONNECTIONS AND BELONGING

Kevin Maher has been a fan of punk music ever since seeing the Stranglers live in late 1981. He has worked at Buckinghamshire New University since 1994, in teaching and management roles, across science, computing, and business departments, with punk music underpinning some of his teaching and research activities. He is now pleased to be in the School of Creative and Digital Industries, where he works and converses with music academics.

ABSTRACT

I grew up as a child of Catholic parents who shared with me their love of Irish, country, and rock ‘n’ roll music. During my formative years, I was exposed to a variety of music through television, radio, vinyl, cassette, and 8-track cartridge. The medium is less important than the gurus who enthusiastically shared their music collections and wisdom with me. I should doff my hat to John Peel, of whose night-time Radio 1 show I was an avid and enthralled listener. It is, however, two school friends who perhaps had the most direct influence on my emerging music tastes and preferences.

Gaz favoured listening to heavy metal and progressive rock music, and my regular visits to his home included relentless bombardment of my ears with the sounds of Led Zeppelin, Rush, Black Sabbath, and others. Faz was a punk who modelled himself on Sid Vicious. Home taping was killing music but listening to a compilation tape of Stranglers tunes from Faz did provide me with a kind of epiphany—punk music was connecting intimately with me; heavy metal was an inferior genre and a turn off. My choice was further endorsed and ratified by the amazing experience of my first concert—the Stranglers at the Royal Court Liverpool, 26 November 1981. The Stranglers and punk music have remained an important part of my life to this day. Let me tell you more about my experiences with friends, family, and workmates, with punk being a common, connecting, and enduring theme.

JESSICA SCHWARTZ

HYPERACTIVE CHILD: PUNK’S TEMPORALITIES AND DISABILITY-AS-DIVERSITY

Jessica A. Schwartz is Associate Professor and Director of Undergraduate Studies in the Department of Musicology at the University of California, Los Angeles. Schwartz approaches research on musical representations and sonic histories of militarisation and imperial violence through community-focused collaborations, movements, and creative dissent and is the author of *Radiation Sounds: Marshallese Music and Nuclear Silences* (Duke University Press, 2021) and articles in *American Quarterly*, *Music & Politics*, *Punk & Post-Punk*, *Women & Music*, the *Journal of American Music*, the *Journal of Transnational American Studies*, *Amerasia*, *Shima*, among others, which showcase her work on American studies, Pacific studies, environmental anthropology, Indigenous studies, and DIY punk pedagogy. Schwartz hosts the Punkast Series (podcast), is the cofounder/Academic Advisor of the Marshallese Educational Initiative, an Arkansas-based non-profit, and is Vice President of the Punk Scholars Network (US branch).

ABSTRACT

This talk explores how disability (read through disease, distress, disorder) is articulated through ‘hyperactive temporalities’ (tempo, rhythm, meter, choreography), which, I posit, are constitutive of punk /and/ hardcore aesthetics. I unpack the historical, social, medical-diagnostic, and musico-analytic treatments of ‘hyperactivity’ in the late 1970s and early 1980s via punk/hardcore temporalities in conversation with Reagan-era disciplinary policies and slashing of mental health services. More specifically, I consider punk and neuroatypical processing of time, especially around the historical moment in the United States that sees the development of the hardcore genre, which roughly aligns with a steep rise in ADD (attention deficit disorder) and ADHD (attention deficit hyperactivity disorder) diagnoses, as well as medication-based treatments (often with stimulants).

Still, *who* was labelled ‘disabled’ vs. ‘a problem child’ depended on 1) the political terms of a society fixated on visual markers of identity with devalued attention to mental health (e.g., neurodivergence, intellectual and developmental disabilities, substance abuse and addiction) and 2) authenticity garnered from the medical-industrial complex’s diagnostic evaluation, making it easy for many to fall through the cracks. I draw examples from the film *The Decline of Western Civilization* (1981) and songs from bands, such as Black Flag, the Germs, and the Dead Kennedys to argue that punk has been a space defined by ‘disability as diversity’ (Andrews 2020) where diversity is something *heard and felt*—and processed—over time. By rewriting disability, as diversity, into the seminal California punk/hardcore narrative, I hope to complicate the myth of homogeneity that shapes more generic representations.

BELLA SHANNON

“THEY’VE GOT CARPETS! THEY’VE GOT ASHTRAYS! BARBARELLA’S!”—EXPLORING THE IMPORTANCE OF SPACE TO PUNK IDENTITY IN 1970S AND 1980S BIRMINGHAM

Bella Shannon is an undergraduate student at University College London studying European Social and Political Studies. Her research interests are in the poetics of space and its active role in the production of relations. Her current academic project studies the impact of space on the social existence of punks and the spatio-temporal dimensions of punk reality.

ABSTRACT

This research explores the relation between space and subculture—notably the conventional and unconventional spaces that provided the punk (sub)culture of Birmingham with space to grow roots and form rhizomatic structures. Using the concept of social spaces defined Henri Lefebvre; social spaces are representational, they are produced and constructed socially around sets of social relations. These spaces of representation are invented and imagined in whichever way the social relations of production shape them to be.

Representational spaces are integral sources of punk culture and identity, because they are spaces that contain the possibility of liberation, and spaces where hegemony can be challenged and social orders changed. Through Lefebvre’s theories and dialectics of space, this research contends that punk venues and unconventional spaces were the foundation of the subculture of punk in Birmingham. Spaces such as the dole queue, curry houses, subways, clubs, and pubs were revealed through oral histories to be part of a rich history of unconventional beginnings of identities and relations that formed an amorphous cluster of young punks into a culture with links and continuity. The oral histories asked music archivists and members of bands, such as the Prefects and the Au Pairs, to dwell on their memories and spatially investigate their experiences as young punks in Birmingham.

PANEL 6: PERSONAL PUNK

TIM FORSTER

TEMPORALITY AND CLASS IN HAWKLORDS’ 25 YEARS ON

Tim Forster has been writing for music site *Echoes and Dust* for about seven years on a range of music. His writing often looks at the overlap of music, politics, and culture. In 2021 he gained an MA in Art History, his dissertation being on the counter hegemonic art practice of industrial band Test Dept. He enjoys live music but since lockdown seems to have been exploring the seventies musically. If he had a time machine he would visit Talking Heads’ Remain in Light tour.

ABSTRACT

According to Stephen Morris, drummer with Joy Division/New Order, “Punk rock started because in every small town there was somebody who liked Hawkwind.” However their 1978 album *25 Years On* moved beyond a genre they had helped form as they released one of the great but easily overlooked post punk albums.

After initially situating Hawklords in the social and economic milieu of the late 1970s, the presentation will look at the preoccupation with temporality in the overarching concepts behind the album, cover art, live presentation, and accompanying Pans Transcendental Industries booklet of the Hawklords’ album *25 Years On* tour, and the subsequent single ‘25 Years.’ By constantly evoking the timeframe of 25 years, all four aspects foreground the social and physical experience of time under capitalism.

Drawing on El Lissitzky, Lang, Eisenstein, and Delacroix, the live presentation, album, and single cover interrogate working class experience of mundanity, oppression, alienation, and surveillance under authoritarian capitalism in a way that foresees the completion of the nascent neoliberal project, but also raises the possibility of working-class uprising.

The tour PTI booklet is a satirical but prescient glimpse of the future where power has been ceded by governments to corporations hinting at the commodification of culture and religion.

Drawing on social and cultural theorists, the presentation will highlight how Hawklords and their collaborators’ appropriation and detournement of European art resources in the album, tour, and single implicitly position them as part of an internationalist class struggle.

JAMES HOW

“FEMINISM, PUNK ROCK, AND SUBCULTURAL LIVING”: THE FORMING OF COURTNEY LOVE AND HOLE

James How completed a PhD in English Literature at the University of Edinburgh in 2000, later publishing his thesis with Ashgate Publishing as *Epistolary Spaces: English Letter-writing from the Foundation of the Post Office to Richardson’s ‘Clarissa’* (2003). This book was reissued by Routledge in 2018. He has also published various chapters in books, including on the British comic *2000AD*. His 14,000 word article on the punk influences of Courtney Love and Hole appeared in the journal *Rock Music Studies* in August 2023.

ABSTRACT

During the early 1990s, Courtney Love—lead singer of rock band Hole—regularly associated herself with punk and the underground. But Love has a long, complex, and uneasy relationship with both—and Hole’s early music, in particular 1991’s debut album *Pretty on the Inside*, is also strangely saturated with allusions to the melodic rock of the 1960s. Examining the sources of Hole’s anger, this paper shows how Love drew particularly on the Los Angeles punk of the Germs’ 1979 album (*GI*), considers the impact of Love’s involvement in a number of American underground scenes, including those in Portland, Minneapolis, and San Francisco, and looks at the significance of her stay in post-punk Liverpool in 1982, where she was close to bands including Echo and the Bunnymen and the Teardrop Explodes.

Building on this analysis of *Pretty on the Inside*’s influences, style, and allusions, I will show how Love harnessed the anger of punk, post-punk, and the underground to construct a coherent critique of the broken promises of the 1960s counterculture, which had such a pernicious effect on her own ‘grunge’ generation. Noting how an artist can, in this way, use the music of one historical period to offer reinterpretations of the attitudes and cultural practices of another, thereby producing new and powerful forms of protest, I will also offer thoughts on the lack of overt anger to be heard in much of today’s mainstream music, including that of many artists directly influenced by Hole (even those covering Hole’s songs).

ERIC J. HUNTING

FROM ANARCHY TO INTELLECT: THE EVOLVING IDENTITY OF BAD RELIGION’S PUNK

Eric J. Hunting is an Odawa native and fourth year doctoral student at Penn State University. He is seeking a degree in Lifelong Learning and Adult Education with graduate minors in Latina/o Studies and Comparative and International Education. His doctoral work examines learning and decoloniality in the context of Latina/o punk music. He aims to explore how the intersections of Latina/o punk music and urban soundscapes challenge how we learn and where learning occurs.

ABSTRACT

Punk is commonly associated with anti-establishment ideologies, rejecting mainstream norms, and is typically characterised by a DIY (do-it-yourself) attitude. While these are undoubtedly important to punk culture, they often lead to misconceptions within the punk community, ignoring its intellectual depth and educative capacities. While a work in progress, this discussion seeks to examine the intellectual lineage of the band Bad Religion, specifically their frontman Greg Graffin. With a decades-spanning career and a prolific discography, Bad Religion is an exemplary case study of how a breadth of knowledge integrated into their creative endeavours has expanded the perception of punk music while simultaneously offering a critically engaged educational space. This positions Bad Religion as organic intellectuals, using their position as performers to critically analyse societal issues and advocate for change through song.

I will explore the academic lineage in Bad Religion’s extensive body of work and how this has been influenced by Greg Graffin’s intellectual journey as a singer and academic. Next, I will examine how Bad Religion has served as an informal educational space through a critically reflective song catalogue. Bad Religion’s commitment to music as a medium for social analysis and change fosters an engaged discourse and education among fans and fellow artists. By analysing the band’s creative output and philosophical themes within their music, I will demonstrate Bad Religion’s ability to explore complex and thought-provoking topics. This will further bring to light their ability to establish their music as an educational medium.

LINUS OWENS

PUNKS AND RECREATION: WHAT HAPPENS WHEN A CITY OPENS ITS OWN DIY PUNK CLUB

Linus Owens teaches sociology at Middlebury College in Vermont, USA. He has written a book on the squatter's movement in Amsterdam, as well as co-authoring a cookbook collecting the favourite recipes from alternative musicians. Since then he has written about activist travel networks, free speech and student protest on campuses, and the growing popularity of Halloween among emerging adults. His current project explores the social and cultural impact of the 30-year history of his local all-ages punk club, 242 Main.

ABSTRACT

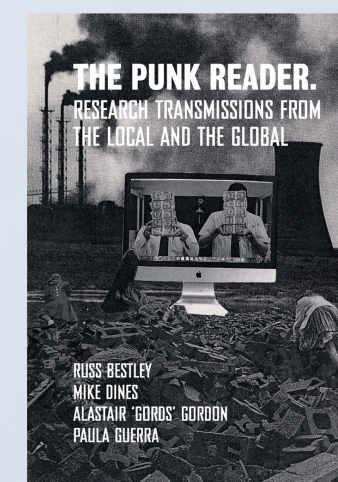
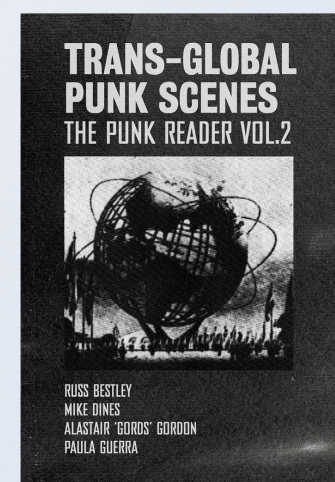
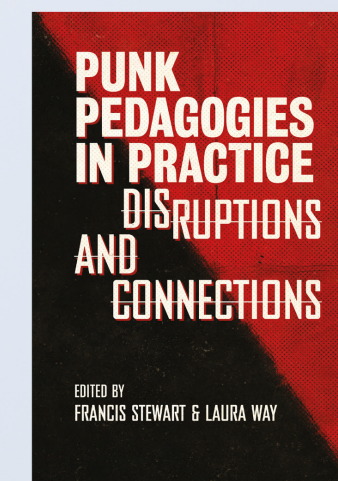
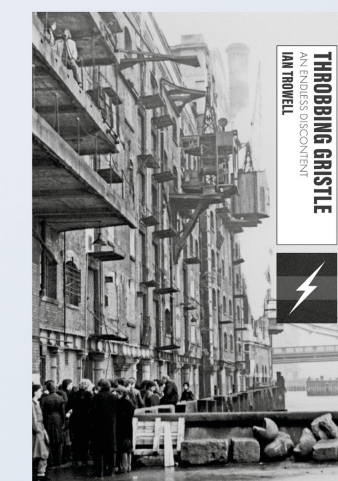
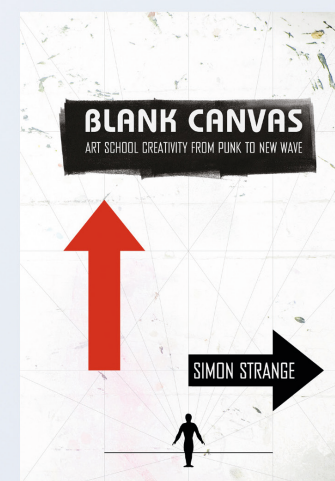
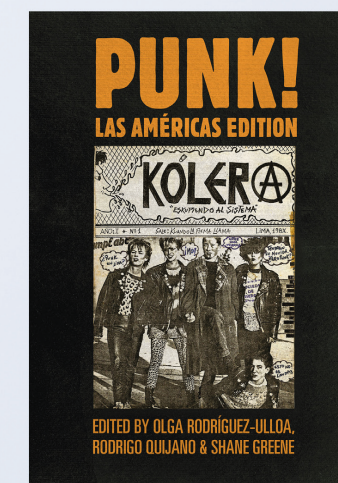
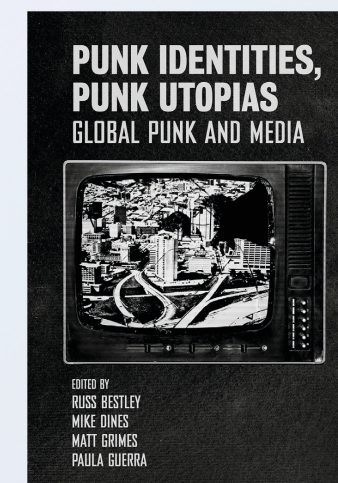
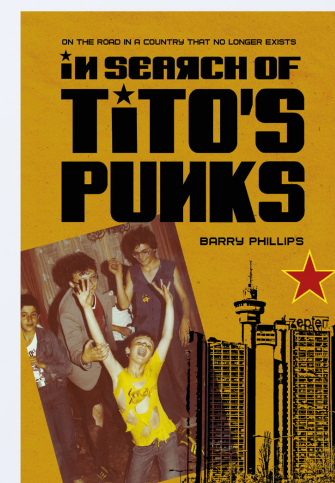
When 242 Main in Burlington, VT closed in 2016, it was the US's oldest all-ages club. It was also the only municipally funded, youth-run punk space in the country. In 1984, newly elected mayor Bernie Sanders started several programs to encourage youth civic involvement, including a self-managed teen centre. Users soon transformed it into a successful all-ages punk venue, creating a destination for young people from all over the state, attracting touring bands from across the world, building social connections across age groups, and feeding a vibrant local music scene. City support provided much-needed stability, while signalling to parents that this place was safe for their kids. The city paid the bills, but young users still ran the place, which sometimes created tensions.

In its final years, the city took a more active management role, imposing policies making it harder to book large shows. Attendance and participation waned. When 242 Main lost its home, officials chose not to offer another location but to close it, claiming it was no longer needed. But such spaces are needed now more than ever. The pandemic increased social isolation for everyone, especially young people. Current youth programs do not help much. Hard-hit performance venues and the communities they support are still recovering, if they survived at all. 242 Main points to a solution to both issues. Municipally funded DIY, all-ages spaces work. They foster strong, inclusive communities, where young people can engage in meaningful, and meaning-building, activities. It can be a model not only for Burlington, but cities everywhere.



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