

**PUNK SCHOLARS NETWORK 6TH ANNUAL CONFERENCE
& POSTGRADUATE SYMPOSIUM**

SOUND CITY

**ANYONE CAN DO IT
NOISE, PUNK, AND THE
ETHICS/POLITICS OF
TRANSGRESSION**

**NEWCASTLE UNIVERSITY
16-17TH DECEMBER 2019**

Welcome

Welcome to the 6th Punk Scholars Network Conference. We're utterly thrilled to have such a rich and diverse programme of papers and presentations to cover the next two days. Newcastle's International Centre for Music Studies (ICMuS), hosting this event, is home to four undergraduate degrees, and a postgraduate research environment, that embrace a broader and more incisive range of music cultures than most music departments, with Noise and experimental popular musics being part of the curriculum for over 15 years, facilitated by strong ties to local music scenes.

At a point in history where the grand narratives of Western culture are disintegrating under the strain of its generations oppressing and exploiting marginal and vulnerable communities, the place of subversive, transgressive and challenging music and art is more important than ever to determine. This conference hopes to discern parallel continuities in Punk and Noise, seeking to cut holes in the fabric of false accords. From contradiction can come conciliation: friction as fusion; aesthetic defies fundamentals of identity politics by calibrating a mutual cloth, more expressive than primary factors (gender, race). Those who live and feel now weld their own definition, contemporaries align to define new languages of affiliation – symbolic codes that define intersecting species without reducing them to uninfluenceable factors of their condition. Genre itself marks a right to be categorised by what is in your control to manipulate, purpose driven.

While Tyneside has a deeply engrained association with Punk, Post-Punk, Hardcore and Post-Hardcore, it has also long been recognised as one of the world centres for Noise music and its variants. From Blyth's New Blockaders releasing *Changez Les Blockeurs* in 1982 to a present-day scene that is home to Opal Tapes, Posset, brb>voicecoil, Tusk Festival, Depletion, Wrest, Industrial Coast, Swarm Front, Yeah You, No-Audience Underground Tapes... the Northeast remains as real and as uncompromising as ever. The Old Police House, which has become the spiritual (and literal) home to this scene over the past 5 years will host the evening show on Monday with a line-up that brings together performers from Newcastle and Leeds with some of the most incisively critical music happening now.

We hope you enjoy these two days at Newcastle and you find the programme of presentations and events stimulating and productive!

Punk/Noise 2019

Acknowledgements

Professor Magnus Williamson as Head of Research for ICMuS and Kerry Dodds for their generous support in securing faculty funding for this conference. Many thanks also to The Old Police House (Mariam, Tommy and the TOPH crew) for making the Monday evening gig possible. Thanks to Elvin Brandhi for facilitating introductions (and for the best parts of the welcome note, above). And thanks to Russ Bestley for excellent programme design and for the t-shirts!

Will/Pete, Mariam & Charlie

DAY ONE: MONDAY 16TH DECEMBER 2019

09:00 REGISTRATION/RECEPTION

09:30 WELCOME & KEYNOTE ONE: PAUL HEGARTY

Venue: The Boiler House

KEYNOTE ONE

Paul Hegarty, University of Nottingham

Paul Hegarty is Chair of French and Francophone studies at the University of Nottingham. He performs in the noise band Safe and is the author of several books including *Noise/Music: A History*, *Rumour and Radiation: Sound in Video Art*, *Georges Bataille: Core Cultural Theorist* and *Reverberations: The Philosophy, Aesthetics and Politics of Noise* (co-authored with Benjamin Halligan and Michael Goddard). A new collection of essays, *Annihilating Noise*, will be published by Bloomsbury in July 2020, in which Paul discusses how noise offers a way of thinking critical resistance, disruptive creativity and a complex yet enticing way of thinking about the unexpected, the dissonant, the unfamiliar.

[TEA/COFFEE]

SESSION ONE: 11:00-12:30

PANEL 1A: PUNK, NOISE & GEOPOLITICS

Room G.11, Armstrong Building

Michael Hepworth (Sunderland University)

Punk, noise and transgression: Anarchy in the UK? Adult migrants make some noise!

John Parnham (University of Worcester)

Extinction's Noisy Rebellion: A Punk Anthropocene?

Lyndon Way (University of Liverpool)

Punks' political opposition in Turkey: Noise against authoritarianism

PANEL 1B: SCENES, SETTINGS, SYSTEMS

Room G.15, Armstrong Building

Ellen Bernhard (Chestnut Hill College, Philadelphia)

Crowdfunding a Scene: GoFundMe, Norms of Reciprocity and Social (Media) Capital in Contemporary Punk Rock Communities

Theo Gowans (Leeds University)

How Disruption Within Noise Performances Creates a Unique Capacity for Nonhierarchical Socialising

Adam Denton (Newcastle University)

Locating the Scene(s): Where Shall We Put It?

PANEL 1C: AGGRESSION/ABJECTION/TRANSGRESSION 1

Room G.17, Armstrong Building

Céline Murillo (University of Paris 13 (Sorbonne Paris Cité))

From Aggression to Transgression: No Wave Films and Their music

Elvin Brandhi (Akademie der bildende Künste, Vienna)

Punk Conference

Renée Steffen (University of Basel)

Abjection in Queer Film and Video

[LUNCH]

SESSION TWO: 13:30-17:00

PANEL 2A: SCENES & LOCALITIES

Room G.11, Armstrong Building

Grainne Milner-McLoone (Newcastle University)

Punk/Noise and Aggression in Northern Ireland

Stewart Smith (Music Journalist & Independent Scholar)

Beyond The Valley of Ultrahits: Some Observations of the Glasgow Underground

Karina Barbosa (Federal University of Rio Grande do Norte (UFRN), Brazil)

"I Am Proud To Be How I Am": Gender and Sexuality Statements in Brazilian Punk Feminist Music Scene

PANEL 2B: AGGRESSION/ABJECTION/TRANSGRESSION 2

Room G.15, Armstrong Building

Benedict Quilter (Co-Founder Independent Woman Records, NZ)

Oedipus Rex: On the Myth Of Transgression In Noise Music

Adam Soper (Newcastle University)

Swastika Girls: The Use of Nazi Imagery in Popular (Oc)culture and the Neo-folk

James Anderson (University of Sunderland)

Punk, Porn and Politics: Pornographic Profanity in British First-Wave Punk

PANEL 2C: PUNK THROUGH NARRATIVE & IDENTITY

Room G.17, Armstrong Building

Jessica Blaise Ward (Leeds Beckett University)

Who remembers post-punk women?

Melodie Holliday – (Co-Chair, Group for the Equality of Minority Staff (GEMS))

"It was different" – Navigating Punk While Black

Louise Barrière (University of Lorraine, France)

A "Very DIY Music" For Punk-Feminist People? Doing and listening to noise music in Ladyfest-inspired festivals

[TEA/COFFEE]

SESSION THREE: 15:30-17:30

PANEL 3A: TEXT & CONTEXT

Robert Boyle Lecture Theatre, Armstrong Building

Kevin Quinn (Central Saint Martins, UAL)

The New Musical Express: Reporting the Southall Riot (1981)

Arin Keeble (Edinburgh Napier University)

Jawbreaker: Literary Punk and Authenticity

Pete Dale (Manchester Metropolitan University)

Indie Noise' and Industry Incorporation: Fuzz and Feedback in the 1980s

PANEL 3B: INTERROGATING CONTEXTS

The Boiler House

Daniel Blumberg (Mute Records)

Bakh

Peter J Woods (University of Wisconsin, Madison)

Fluxus Event For Academic Conferences

Yol (Independent scholar, Hull)

REPEATED/FRACTURED/MEANING

Phame* (Si Paton & ykxa s)

Phame: 'Throwing Shade (No, Fuck you)

* Simon Paton (Royal Birmingham Conservatoire,

Birmingham City University)

Jessica A Schwartz (UCLA)

EVENING SHOW 19:00-22:00 [TOPH & Alphabetti Theatre]

Guttersnipe, BLOM, Elvin Brandhi + Plastiglomerate X Territorial Gobbing



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DAY TWO: TUESDAY 17TH DECEMBER 2019

09:30 WELCOME & KEYNOTE TWO: MARIE THOMPSON

Venue: The Boiler House

KEYNOTE TWO

Marie Thompson, University of Lincoln

Marie Thompson is a Senior Lecturer in the University of Lincoln's School of Film and Media. She is the author of *Beyond Unwanted Sound: Noise, Affect and Aesthetic Moralism* (Bloomsbury, 2017). Marie co-leads, with Annie Goh, Sonic Cyberfeminisms, an ongoing project interrogating the relationship between gender, sound and technology. Marie's current research concerns the intersection of sound technologies and biosocial reproduction.

[TEA/COFFEE]

SESSION FOUR: 10:30-12:00

PANEL 4A: HARSHNOISEWALL & ITS DISCONTENTS

The Boiler House

Lexi Turner (Cornell University, Ithaca, NY)

Ballet Shoes, Butchers Knives and Black Leather Gloves: Narrative of the Body in Harsh Noise Wall

Peter J. Woods (University of Wisconsin, Madison)

Defining Noise-As-Gesture: Mapping the Politics of Abjected Sound Through Con-Dom and Moor Mother

Michael Blenkarn (Newcastle University)

Anxiety Silenced: Harsh Noise Wall as a Means of Attenuating the Experience of Anxiety

PANEL 4B: ANTI-PROFESSIONALISM

Robert Boyle Lecture Theatre, Armstrong Building

Ian Trowell (Independent scholar based in the Fens)

Where the system starts: Throbbing Gristle vs Architectural Association

Chris Bailey (Plymouth College of Art)

Imperfect Orchestra - A Battle Between Performance and Ethos

David Howcroft (No Audience Underground Tapes)

The Manifesto

[LUNCH]

SESSION FIVE: 13:00-14:30

PANEL 5A: US Hardcore, PUNK & DISSEMINATION

The Boiler House

Daniel Makagon (DePaul University, Chicago)

Punk's Decisive Moments: Seeing the Scene through Photozines

Jessica Schwartz (University of California, Los Angeles)

Los Angeles Punk Through Noise & Nausea

Craig Pollard (Newcastle University)

Exposing (and exploding) contradictions: particular trajectories of US hardcore

PANEL 5B: METAL MACHINE MUSIC VS. THE HARSH NOISE WALL

Robert Boyle Lecture Theatre, Armstrong Building

Marko Djurdjic (York University, Toronto)

"My week beats your year": On Listening to Lou Reed's *Metal Machine Music*

Gustav Thomas (Newcastle University)

PunkNoiseBrexitTrump: Undoing the Undone?

Paul Hollins (University of Bolton & Leeds College of Music), Sean Albiez (Author and Independent Scholar) & Anthony Roocroft (University of Bolton)

The Best Worst Noise Ever Made? (A Non Discursive, Discursive Experimental Performance Piece)

[TEA/COFFEE]

SESSION SIX: 15:00-16:00

PANEL 6A: CURATION & DISRUPTION

The Boiler House

Francis Stewart (Bishop Grosseteste University, Lincoln)

Sounds of the (marginalised punk) underground: the use of noise in punk curation and narration

Russ Bestley (London College of Communication)

Visual Noise: Punk Graphic Design and Visual Disruption

PANEL 6B: MYTHOLOGIES' INTERWOVEN EXTREMITIES

Robert Boyle Lecture Theatre, Armstrong Building

Clive Henry (Independent scholar, Southampton)

Modern HNW is Rubbish

Tom Cardwell (Wimbledon College of Arts, UAL) & Mark Grubb (University of Worcester)

"Hiraeth" – a collaborative project

16:00 KEYNOTE THREE: SEZGIN BOYNIK

Venue: The Boiler House

KEYNOTE THREE

Sezgin Boynik, Rab-Rab Press

Sezgin Boynik is a theoretician based in Helsinki and Prizren. He has published on experimental film, punk music, the critique of nationalism, zaum poetry, the underground history of communism and conceptual art. He completed his PhD on Yugoslav "Black Wave" cinema. He co-edited *Nationalism and Contemporary Art: Critical Reader* (MM & Exit, 2007) and *History of Punk and Underground in Turkey* (BAS, 2008). Recent publications include *Noise After Babel: Language Unrestrained* (Spector Books, 2015, with Minna Henriksson), *In the Belly of the Beast: Art & Language New York Project* (Rab-Rab Journal Vol. 4, No. 2, 2017, with Michael Corris) and *Coiled Verbal Spring: Devices of Lenin's Language* (Rab-Rab Press, 2018). He is currently working on a publication called "Free Jazz Communism" focusing on Archie Shepp and Bill Dixon's concert in Helsinki Socialist Youth Festival in 1962. He is the founding editor of *Rab-Rab: Journal for Political and Formal Inquiries in Art*, and Rab-Rab Press, an independent publishing platform based in Helsinki.

17.00 [CLOSE]



