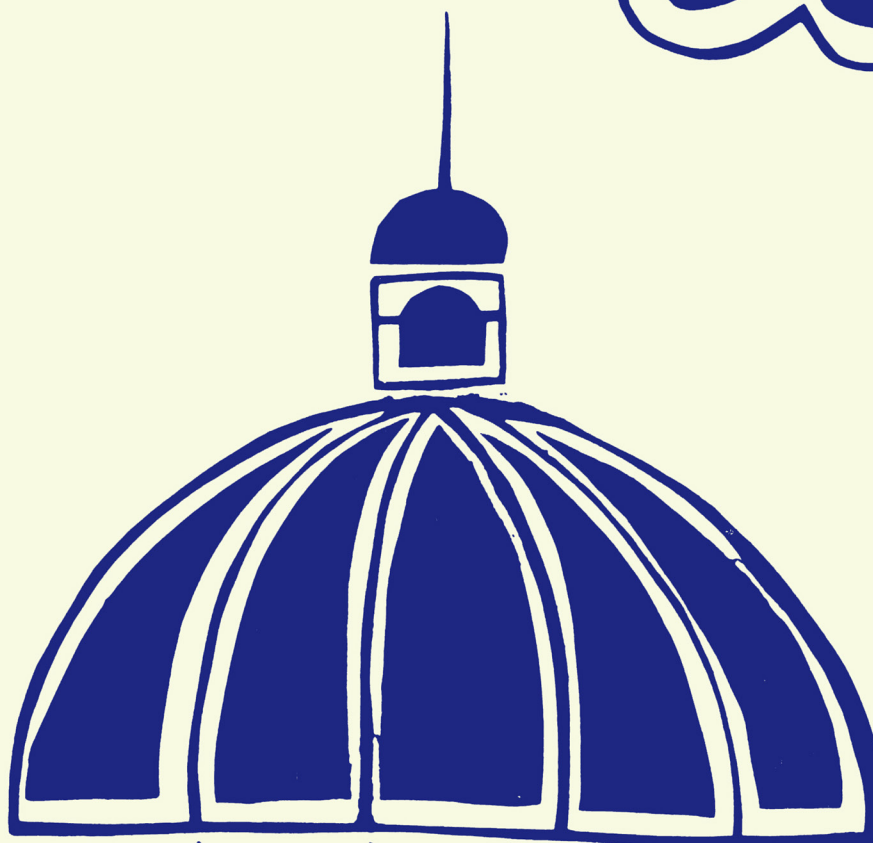
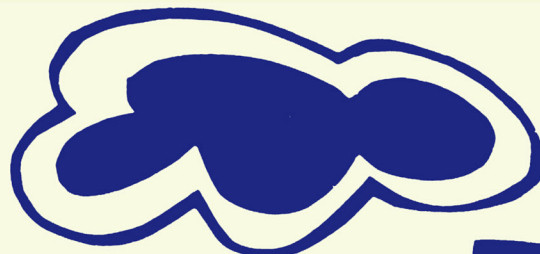


**UNIVERSITY OF NORTHAMPTON & PUNK SCHOLARS
NETWORK PRESENT THE THIRD ANNUAL**



In partnership with **PIND** (Punk is Not Dead)
A History of the Punk Scene in France (1976-2016)



**CONFERENCE AND
POSTGRADUATE
SYMPOSIUM**



**THE ART OF PUNK
UNIVERSITY OF NORTHAMPTON
FRIDAY 25TH NOVEMBER 2016**



Welcome

Welcome to the University of Northampton and 'The Art of Punk' conference, held in association with the Punk Scholars Network. It is with great pleasure that Roy and I welcome you to both the university and the conference.

We are very excited to be hosting such a fascinating array of papers, which draw on the diverse facets of all things punk. Thank you so much for everyone's hard work in putting this conference together. We will be using #ArtofPunk on Twitter throughout the conference, do please feel free to use this as you wish, to connect with each other and offer thoughts, comments and feedback.

We hope we can use today to not only expand, develop and explore our thinking, knowledge and approach to punk, but also to further establish and maintain academic interest and investigation in the subject for the future.

'Do they owe us a living?'...

Claire & Roy

Exhibition: The Art of Punk: Roy Wallace, Kika Da Silva, and Christine Clineckx

Monday 21st – Friday 25th November (Maidwell Reception Area)

Record/Book Stall: Spiral Records Northampton/Active Distribution

Overview of the Day

09:00-9:30	Registration
09:30-10:15	Welcome video from Nick Petford, Vice Chancellor of The University of Northampton Keynote Address: Pete Lyons (Antisect)
10:15-10:30	Coffee
10:30-12:00	Session One – Three Parallel Panels
12:00-12:45	Lunch
12:45-13:55	Exhibition & Screening of Zillah Minx's <i>She's a Punk Rocker</i> U.K.
13:55-14:00	Welcome back from John Sinclair, Dean of Faculty, Arts, Science & Technology
14:00-15:30	Session Two – Three Parallel Panels
15:30-16:00	Coffee
16:00-17:30	Session Three – Three Parallel Panels
17:30-18:30	Wine Q&A: Richard Boon, Malcolm Garrett & Zillah Minx (Hosted by Pete Lyons)
18:30-18:35	Closing Remarks by Claire Allen & Roy Wallace
18:35-19:30	Informal Optional Dinner at Balti King ('pay as you go')

Schedule

Session One 10:30-12:00

Panel A

Punk Art: Music – Newton Hall

Chair – Laura Way

Jessica Schwartz – Attack and Decay Punk Acoustic Artistry as Historical Perspective

Marlene Schrijnders – The Sound of *Endzeit*: Post-Punk, Goth and Avant Garde in East Germany

Michael Murphy – Bringing Punk to Ireland: The Punk Promoters

Panel B

Punk Art: Film & Photography – Maidwell, MY120

Chair – Pete Dale

Lewis Church – No Discipline: The Post-Punk Polymath

Ian Trowell – 'Mucking about on Carnaby Street': Ray Stevenson's Early Images of the Sex Pistols

Justin Wadlow – *We're a Happy Family*: PUNK Magazine and the Portrayal of New York Punk Bands

Panel C

Punk Art: Place & Space – Maidwell, Board Room

Chair: Russ Bestley

Elena Rosillo – Concept and Development of Underground Culture in Madrid through Photography of Live Music. The Punk Counter-*Movida* Case

Alan Parkes – Don’t Forget the Streets: New York City Hardcore Punk and the Struggle for Inclusive Space

Cavan McLaughlin – The (Forbidden) Art of Punk: From Practice to Theory

12:00-12:45 Lunch

12:45-14:00 Lunchtime Panel

Exhibition/Performance/Screening – Newton Hall

Chair: Matt Grimes

Zillah Minx – *She’s a Punk Rocker U.K.* (2007)

Session Two 14:00-15:30

Panel D

Punk Art: Visuals and Music – Newton Hall

Chair: Kirsty Lohman

Rebecca Shawcross & Eilidh Young – Northampton Shoe Museum – What is a Punk Shoe?

Alexandros Anesiadis – Visual Crossover Issues in the Conflicting 1980’s UK Punk and Heavy Metal Scenes

Paul Hollins – Never Mind the Paradox: “Situationists” the Sorbonne and Ongoing Influence of Atelier Populaire on Punk Art and Culture

Panel E

Punk Art: Poetry & Literature – Maidwell, MY120

Chair: Alastair Gordon

Claire Allen – Granma Smith and Grandpa Cooper Clarke: Investigating the Godparents of Punk Poetry (Patti Smith and John Cooper Clarke)

Jonathan Evans – ‘Too Punk To Be Formalist, Too Intellectual To Be Underground’: The Punk Writings of Chris Kraus and Rebecca Solnit

Jessica Chaney – The “Anti” of Dada and Punk: An Exploration into the Radicality of Art and Subcultural Movements

Panel F

Punk Art: Film – Maidwell, Board Room

Chair: Mike Dines

Grace Healy – Dancing the Poot! Devo and Akron’s

Underground Post-Punk Scene 1976-1980

Mikey B Georgeson – The Deadends (A Made Up Culture)

Mark Player – Anarchy in Japan’s Film Industry: How Punk Rescued Japanese Cinema

Session Three 16:00-17:30

Panel G

Punk Art: Film, Music & Poetry - Newton Hall

Chair: Pete Dale

Alastair Gordon – Transmitting that Noisy Aesthetic:

Motörhead and their Continuing Influence on Global Punk Aesthetics

Henry Raby – Punk and Poetry: Safety Pins and Spoken Word

Roy Wallace – The Second Sitting: An Updated Visual History of Anarcho-punk in the UK 1981-84

Panel H

Punk Art: Design & Music – Maidwell Boardroom

Chair: Matthew Worley

Russ Bestley - Design it Yourself? Punk’s Division of Labour

Paul Fields – The Suicide of the Author: The Swastika and the Limits of Meaning

Rebecca Binns – Exploring ‘Anarcho-Feminism’ in Gee Vaucher’s Designs and Tracing the Permeation of this Perspective within Punk Culture (1979-84)

Panel I

Punk Art: Design – Maidwell, MY120

Chair: Laura Way

David Álvarez García – Sin Dios: Achieving Anarcho-Punk Utopia

Marie Arleth Skov – PROSTITUTION at the ICA – a Punk Art Exhibition?

Paul Burgess – ‘Cut’ – The Punk Use of Collage

Abstracts & Biographies

Session One

Panel A

Punk Art: Music – Newton Hall

Jessica Schwartz, University of California, Los Angeles, Assistant Professor of Musicology

Paper: Attack and Decay: Punk’s Acoustic Artistry as

Historical Perspective

Links: <http://jessicaaschwartz.net/>

Abstract:

This presentation offers a musico-theoretical contemplation on punk’s acoustic artistry as historical perspective. Scholars across a breadth of disciplines have explored the ways in which history is a product of decay and ruin, and how decomposition evinces historical change. Additionally, emergent literature calls for academics to look beyond nostalgia of ruins and address the more insidious forms of “ruination,” specifically imperial powers’ dominations of populations (Stoler 2013). Following this line of thought, I trace punk’s canon from early New York City and the UK through more contemporary movements to offer a working musical lexicon based on attack, decay, and resonance. I argue that punk’s acoustic artistry exposes internal ruinations that complicate and nuance terms and phrases associated with punk’s ideology, such as DIY, “stripped down sound,” and aesthetic negation. Punk music is often listened to in terms of compositional attacks. However, I suggest that the “affective labor” (Hardt 1999) of attack demands a close listening to the consequent resonances wherein layered decays occur. Through less perceptible shifts in tempi, inflection, pitch bends, reverberation, and rhythmic derivations, for example, we can learn to listen for how historical perspective is sounded in decomposition shaped by radical shifts or musical “lines of flight” (Deleuze 1988). I address the logic of attack and decay in personal and political struggles to consider connections between the aesthetics of punk music and (the promises of) reinvention and collective empowerment.

Biography:

Jessica A. Schwartz (UCLA) explores sonic histories of creative dissent and has published on music, gender, politics, and diaspora in journals such as *Music & Politics*, *Punk &*

Post Punk, *American Quarterly*, and *Women & Music*. Her first book, *Radiation Sounds: Marshallese Music and Nuclear Silences*, details Marshallese musical responses to U.S. nuclear weapons testing. Schwartz co-founded the Arkansas-based nonprofit, the Marshallese Educational Initiative, in 2013 and continues to serve as Cultural Advisor. She is also working on *Engaging Punk*, a multimodal educational project and academic monograph, that details punk musical thought and performance in global perspective. She actively performs noise-based and punk music.

Marlene Schrijnders – PhD, 3rd year, University of Birmingham, Department of Modern Languages, Institute for German Studies

Paper: The Sound of *Endzeit*: Post-Punk, Goth and Avant

Garde in East Germany

Links: <http://www.birmingham.ac.uk/schools/government-society/research/doctoral-researchers/profiles/schrijnders-marlene.aspx>

Abstract:

With the downfall of punk in East Germany in 1983, after many punks had been arrested, and punk bands were officially banned, the era of a new, darker underground culture began. East Germany’s state security organ, the Stasi, characterised scene participants as escapist ‘no future’ dropouts and nihilist punks with morbid taste. In the following years, the Stasi differentiated between post-punk and goth scenes, like new romantics, (new) wavers, Grufties (‘gravers’), Gotiker (gothics) and other, avant-gardistic forms, by identifying appearances, styles and attitudes, and describing new music genres like Gruftpunkmusik, ‘grave punk music’, and experimental electronic multimedia performances with ‘goth’ topics like death, decay and apocalypse. Endzeit was in, underground art, music and protest flourished, and was treated by the authorities as a potential threat to society, imported from the UK and West Germany, and made in the GDR.

The Stasi examined how post-punk, goth and avant-garde scenes and their shared Endzeit sound related to both the capitalist system and real existing socialism; what the political connotations of such scenes and their music meant; why a dark aesthetic of morbidity appealed to adolescents in both capitalist and socialist societies, and inspired them to create art. In order to determine what they represented, the Stasi observed artists, fans, club nights and gigs, uncovering connections to Western labels and studios,

cassette networks and underground magazines reporting on the GDR's underground. The paper assesses how the Stasi understood post-punk and goth, locating them within the context of environmental crises and the Cold War of the ideologies in the 1980s.

Biography:

Marlene Schrijnders holds a Bachelor's Degree in German Language and Culture with a Minor in Media Studies and a Master's Degree in German Studies at the University of Amsterdam. She studied film studies at the Freie Universität Berlin through the Erasmus Exchange Programme. Since September 2014, Marlene has a PhD position at the University of Birmingham in the Institute for German Studies, for which she receives a scholarship from the Arts & Humanities Research Council. She has given papers at various conferences in the UK, Germany and the Netherlands. Her doctoral research looks into post-punk, goth and avant-garde in East Germany.

Michael Murphy, Lecturer, Dún Laoghaire Institute of Art, Design and Technology

Paper: How Punk Came to Ireland: The Punk Promoters

Abstract:

Between 1977-1980 visits by early punk acts including the Ramones, the Clash, the Adverts, Buzzcocks and the Stranglers provided local audiences with direct exposure to the new groups. These concerts were important because they often challenged the punk myths and stereotypes perpetuated by the media. Perhaps because of this media representation, the concerts were not free from controversy or violence, yet they afforded fans in Ireland the opportunity to engage with the new music genre. There is certainly strong evidence that punk stimulated the local music scene.

Following this first wave, visits by punk and DIY acts on independent labels continued. Concerts by the Poison Girls, the Subhumans and later Fugazi provided a way for individuals in Ireland to engage with the international global DIY community. These concerts also provided opportunities for local bands to perform before larger audiences.

A variety of promoters were responsible for arranging and promoting these concerts; many of them were young members of the local music scene, a number of them were teenagers. This paper draws from original recorded interviews with music

promoters in the Republic of Ireland who were responsible for DIY and punk concerts between 1977 and 2006. It seeks to address the question: who brought punk to Ireland?

Biography:

Michael Murphy was involved in the 1980s Dublin punk/DIY as a musician, band manager, record shop worker, fanzine writer and most of all, as a fan. Later he worked for major labels, and as an artist manager in London, New York and Toronto. He lectures on the music industry in Ireland, and researches and writes about punk, DIY and the music industry.

**Panel B
Punk Art: Film/Photography –
Maidwell, MY120**

Lewis Church, Associate Lecturer, Queen Mary University of London

Paper – No Discipline: The Post-Punk Polymath

Links: <http://lewischurch.blogspot.co.uk>

Abstract:

The contribution of punk and post-punk artists to popular music, film, fashion and visual art is now almost universally recognised within the academy, curatorial agendas and journalistic documentary. Whether in the institutional celebration of *Punk London* (commemorating the 40-year 'anniversary' of punk in London), album reissues, or publications, punk occupies a well-established position in the histories of these cultural mediums. And yet, it is often the artists that are most able to be understood within the already existing frameworks of those mediums that become canonised. What about those artists who produced music, film, fashion, performance, visual art and literature concurrently as a way to subvert expectations of disciplinary conformity, and in many cases to avoid exactly the kind of accommodation offered by punk's increased acceptance?

This paper will examine the practice of the post-punk polymath, artists whose practice was shaped by the immediate aftermath of punk and operates across several disciplinary boundaries. Referencing the work of Vaginal Davis, Lydia Lunch and Genesis BREYER P-Orridge, it will highlight the difficulty of rationalising these practices when confronted with the historicising impulse of punk documentarists, and the artist's own commitment to a still punk rejection of historicity. Each artist balances their practice between

different modes of production, perhaps achieving a measure of acknowledgement as a musician without corresponding acceptance in their other fields of artistic practice. Despite Lunch's status as a 'legend' of the No Wave post-punk scene in New York, for example, the symbiotic relationship between this musical identity and her investment film, performance and literature is rarely examined in detail.

This peripatetic nature is often a deliberate self-sabotage designed to appeal to a limited audience and maintain this critical marginality. An embracing of the polymath, and of the unsuitability of disciplinary focused histories to evaluate the success or significance of these practices, further questions the boundaries between academic disciplines, popular culture, and the niche knowledge of subcultures.

Biography:

Lewis Church is a writer based in London, currently undertaking PhD study at QMUL and working as an Associate Lecturer in the Drama Department. His focus is on the trans-disciplinary, examining the potential of the term 'polymath' for artists whose work is excluded from critical discourse as a result of its diversity of expression. His academic work has been published in *PAJ*, and other writing in *East End Review*, *Exeunt*, *Loose Lips* and by SPILL Festival. As an artist and producer he has worked with Ron Athey, Vaginal Davis, Franko B, Bobby Baker, Split Britches, Sh!t Theatre and others.

Ian Trowell – PhD candidate, University of Sheffield, School of Architecture

Paper: 'Mucking about on Carnaby Street': Ray Stevenson's Early Images of the Sex Pistols

Abstract:

My paper presents a half section and overview of a larger article that is to appear in a forthcoming issue of the journal *Punk & Post-Punk*. In that article I take two visual artefacts spanning the years 1976 and 2016 to unpack and unfold a variety of meanings and references situated in the high and low of cultural history, in turn creating a counter-reading to the Punk London historification process underway through 2016.

The paper presented here takes the 1976 artefact – a photograph of the Sex Pistols cavorting down Carnaby Street (London) - and uses a variety of photographic parallels and cultural reference points to consider a number of ways of assessing the historical impetus of Stevenson's shoot of the

band in this very strategic session. I use a mix of ideas from the study of visual cultures such as the work of John Berger and Paul Frosh's *Image Factory* to culturally code and deconstruct this photograph, contrasting it to early photography around the nascent punk movement in London. I will also give a brief overview of the 2016 visual artefact – the recent McDonald's advertisement featuring Buzzcocks – to situate the scope of the larger article.

Biography:

I am a qualified Librarian / archivist and spent 20 years working for the National Fairground Archive. In 2014 I commenced a PhD to study the visual cultures of the travelling fairground in the UK. My interest in punk and post-punk music extends back to my teenage years as an engaged fan on the scene and I have contributed various articles to zines and small press publications including a short story for Stewart Home's 1998 collection *Suspect Device*. I have recently completed a written history of the post-punk festival Futurama.

Justin Wadlow, Université de Picardie Jules Verne (UPJV), France

Paper: *We're a Happy Family: PUNK Magazine* and the portrayal of New York punk bands

Abstract:

In 1855 Gustave Courbet painted a vast intellectual landscape to which he gave the title of *L'atelier du peintre*. The painting was clearly an allegory for a new generation's philosophical social, and political ambitions. In 1975, the decaying walls of New York's Lower East Side are suddenly covered with posters: *Watch out ! PUNK Is Coming, Invasion of PUNK Magazine*. At the same time punk was becoming a music form it was also defining itself as a visual revolution and from the start *PUNK Magazine* was conceived as a global work of art, the perfect alliance between music, words and visual ideas, made to depict the rise of a new aesthetic being born around the CBGB, ranging from poetry, cinema, cartooning, visual arts to... music. Inspired by such iconic ancestors as *OZ Magazine*, *MAD* or *Help! PUNK Magazine* was always looking for visual equivalents to the distorted sounds of The Ramones, Television and The Talking Heads. The magazine would continue until 1979 to bring together on the page a new generation of artists, using irony, caricature and a wry sense of humour to invent a wild but effective portrait gallery for a new generation.

Our aim is to analyze how *PUNK* managed to portray visually the birth of the punk scene in New York, often using the musicians themselves as actors in such seminal works as *Teenage Mutant Party* and *The Story of Nick Detroit*. This attempt to translate visually the raw energy of punk music then took the form of the ground-breaking show Punk Art, curated in 1977 as Marc Miller in Washington D.C, in which *PUNK* was also highly influential.

Biography:

Justin S. Wadlow was born in 1967, in France. Majored both in Economics and Political Science from the University of Aix en Provence, now teaches English at the Université de Picardie Jules Verne (UPJV) in Amiens (France).

After finishing a Master degree in Arts with a dissertation entitled *New York Noise: temps, espace et medias* (under the supervision of Laurence Bertrand Dorléac) in 2009, Justin S. WADLOW has, in 2014, completed a PhD in Art History dealing with the links between the music scene and the visual arts scene in New York, from 1968 to 1984: *Sound + Vision, scène musicale et scène artistique à New York* (under the supervision of Rémi Labrusse). He is part of the Centre de Recherche en Arts et Esthétique (CRAE) of the University Picardie Jules Verne and has written on a wide range of topics, from Punk to Jim Jarmusch, from Greer Lankton to Nick Zedd.

Justin S. Wadlow is also involved in photography with two personal shows: *On the Streets of New York* (2011) and *Hanoi: portrait(s) d'une ville* at The Arts Faculty in Amiens, and is curator for the festival *Les Rendez-vous de la Bande Dessinée d'Amiens*, where he specializes on American graphic novels.

Panel C
Punk Art: Place & Space – Maidwell, Board Room

Elena Rosillo, PhD Candidate

Paper: Concept and Development of Underground Culture in Madrid Through Photography of Live Music. The Punk Counter-*Movida* Case.

Links: <http://www.elenarosillo.es/>

Abstract:

In this proposal, we seek to discover more about the legendary period of Madrid’s countercultural movement: the *Movida*

Madrileña and its impact on punk as an avant-garde musical genre in Madrid in the 80s. We analysed this evolution through the lens of photographs of live music as published in the magazines RockZone and Ruta66, and developed the main hypothesis, the idea that live music was the driver of countercultural ideology in the aforementioned time period. During the communication, selected photographs are attached where we can see different musical groups which serve as case studies for analysis (Derribos Arias, Las Vulpess).

Biography:

Elena Rosillo (Madrid, 1989) is a cultural freelance journalist focused on live underground music. Writing for a few rock magazines in Spain (Ruta 66, La Marea, Canino, Bythefest, Rock On), she also studies the influence of live music in the counterculture of Madrid during the dictatorship’s and the Democratic Transition Period. Being part of this current counterculture, she plays guitar and vocals in the rock band Jamonas, based in Madrid.

Alan Parkes, California State University, Long Beach.

Postgraduate

Paper: Don’t Forget the Streets: New York City Hardcore

Punk and the Struggle for Inclusive Space

Abstract:

On October 30, 1975, in response to president Gerald Ford’s refusal to bail out New York City, the *New York Daily News* covered its front page with the now infamous headline, “FORD TO CITY: DROP DEAD.” Reprivatizing the economy thus became the official answer to New York City’s fiscal disorder. However, the official answer did not stimulate contentment among New Yorkers who watched as their neighbourhoods deteriorated and crime rates surged. Some of these New Yorkers sought reprieve in hardcore punk, a powerful new sound and style that began spreading across the U.S. in the late 1970s. Thus, while the city dropped dead, hardcore punk began rising from New York’s squats and attempted to construct a space detached from the influence of ineffectual city officials and inner-city violence. Through images, lyrics, fanzines, and local media, Alan Parkes examines the intersection of hardcore punk and New York City. During the 1980s, New York City’s economic failure, subsequent decline in infrastructure, and increase in crime and drug abuse directly influenced a burgeoning hardcore scene. Hardcore sought to create an inclusive alternative to New York’s deteriorating streets

and the dangers they presented. However, as a reaction to the streets it attempted to subvert, hardcore necessitated recognition of the city’s structural challenges and thus fell prey to hypermasculine norms akin to those typified by the affliction of New York’s streets.

Biography:

Alan Parkes is a postgraduate student at California State University, Long Beach. His research focuses on youth culture in New York City in the midst of economic restructuring.

Cavan McLaughlin, Senior Lecturer in Media Production at The University of Northampton

Paper: The (Forbidden) Art of Punk: From Practice to Theory

Abstract:

Individualism and the self, (self-determination, self-reliance, self-expression, self-sovereignty etc.) lie at the very heart of punk subculture. Academia, on the other hand, privileges objectivity and the impersonal; self-reflection is rare and largely dissuaded. A symposium on the *Art of Punk*, however, offers a unique opportunity to take experimental approaches. In this presentation, I intend to break with my normative, impersonal, academic approach and engage in radical self-reflection. By reflecting on the experimental, transformative and political nature of my own practice, I aim to extrapolate the theoretical frameworks that support and inform it. Being reflective about my own creative practice and my past self-definition – and ongoing sympathies – with punk, and comparing and contrasting this with my current research interests in occulture and radical spiritual praxis, has offered insights into the underlying theoretical frameworks that govern them. In a sense, the art of punk and occulture are both queer practices, marginalized practices, by their very nature these things contravene conformity and normativity and this contravention itself, is the practitioner’s primary objective, that is, taking radical responsibility for one’s self and by extension one’s self-expression.

Biography:

Cavan McLaughlin is a broadcaster, creative media practitioner and Senior Lecturer in Media Production at the University of Northampton with research interests around the role of spirituality and occultism in contemporary visual culture. He is particularly fascinated by Western Esoteric symbolism and themes found in popular, surrealist and avant-garde narrative film and promotional music videos.

He is a practicing freelance filmmaker, graphic designer, editor, producer and director. As a media professional of some 14 years, he has been involved in almost all aspects of audiovisual production, specializing in promotional music videos and album sleeve artwork. His music videos have been broadcast on various digital satellite channels including *Kerrang! TV*, *Scuzz* and *Redemption TV* (now *Rockworld TV*).

Lunchtime Panel: Exhibition/Performance/ Screening – Newton Hall

Zillah Minx – *She’s A Punk Rocker U.K.* (2007)

Links: <https://www.youtube.com/watch?v=JHFRHEUL5Tc>

Abstract:

She’s A Punk Rocker U.K., directed by Zillah Minx, premiered to an enthusiastic reception at the 15th Raindance Film Festival 2007, as a D.I.Y documentary made over a period of ten years without funding. Punk Rockers existed on the streets of London before the Sex Pistols appeared on television to reveal punk rock to the world. In 1976, I was one of those punk rockers, I was a fifteen year old girl living at home in London’s east end. We created our own fashions & entertainment. This scene was later described by NME journalist Caroline Coon as Punk Rock.

Being a punk and in a band for over thirty years I got to know a lot of punks. I decided it was time to hear our history from us, the punk women who were actually a part of the scene the punks who were there creating our punk ethos. I started to interview women for this film in 1996. I used a borrowed camera, researched and interviewed everyone myself. I did all the work to keep the project going. I found a studio called Spectacle that had made the poll tax riot documentary. The owner, Mark Saunders was sympathetic to my idea. He lent me his cameras and his studio facilities to edit when they were free. This was a very long process as I could only use the facilities for free when available. Eventually I managed to buy the equipment myself.

The documentary includes interviews with many key figures in the scene & features rare personal collections of memorabilia, film footage, photo’s, music & interviews with Poly Styrene – X Ray Spex, Gaye Black – The Adverts, Vi Subversa – Poison Girls, Eve Libertine & Gee Vaucher – Crass, Helen of Troy, Caroline Coon, Hagar the Womb, Brigandage, Youth In Asia, Julie Burchill & more.

Biography:

I became a punk at the age of fifteen in 1976. Punk was our creation, Do It Yourself we designed and made our own clothes, formed our own bands composing music and writing lyrics covering any subject we chose. Fanzines, lyric books, poetry, art, graphics, clothes, photography, politics we had a go at doing it all.

In 1979 Zillah Minx became the lead singer of Rubella Ballet a band she formed with her punk friends. The nucleus of the band formed at a Crass gig when Crass invited the audience to use their equipment and finish the gig. Rubella Ballet, hail from the D.I.Y Anarcho punk scene but are equally at home playing the Goth scene. The band toured with Crass and the Poison Girls before touring with punk and Goth bands around the world. The band became infamous for creating the Day-Glo punk scene with their different and innovative style of music and wearing ultraviolet Day-Glo clothes. Louise Gray has credited Zillah Minx as an influence on her designs.

Session Two

Panel D
Punk Art: Visuals and Music – Newton Hall

Rebecca Shawcross & Eilidh Young, Northampton Shoe Museum

Paper: What is a Punk shoe?

Abstract:

We frequently get requests from visitors, students and designers to see the Shoe Archive’s punk footwear. Closer questioning often reveals that for many the perception of punk footwear involves studs and very little else. With a little participation from you we want to find out exactly what punk footwear was?

A punk’s choice of footwear was as equally mixed, as the clothing they wore, ranging from crêpe-soled creepers and pointed winklepickers to stilettos and Dr Martens. Looks were often created by throwing together wildly unrelated items including footwear. A look pulled together on the street is hard to pin down style-wise, but in this session we will look at the types of footwear punks appropriated and ponder on what exactly is punk footwear?

Biographies:

Rebecca Shawcross, Shoe Resources Officer

Rebecca Shawcross has been the Shoe Resources Officer at Northampton Museums and Art Gallery since 1998. She is responsible for the Designated Shoe Collection, which includes collections management, exhibitions, research and enquiries, talks and advising other museums and the media. She has published various articles including “I Stand Corrected? New Perspectives on Orthopaedic Footwear,” a research paper for the publication *Re-thinking Disability Representation in Museums & Galleries*, edited by The Research Centre for Museums and Galleries, Leicester and ‘High Heels’ for the *Encyclopaedia of Clothing and Fashion*, edited by Valerie Steele. In November 2014 her book *Shoes: An Illustrated History* was published by Bloomsbury.

Eilidh Young, Virtually Shoes Project Officer

Eilidh Young is the Virtually Shoes Project Officer at Northampton Museum and Art Gallery, she has overseen the photography phase of the Virtually Shoes Project and is now delivering the cataloguing and development of the web resource. She is also exploring how to increase the scope of the Shoe Resources Centre as part of the museum re-development. She has previously been published in *Text*, the journal of the Textile Society.

Alexandros Anesiadis, Postgrad (Ph.D) student at Birmingham City University

Paper: Visual Crossover issues in the Conflicting 1980’s UK Punk and Heavy Metal Scenes

Abstract:

Crossover is defined as “a point or place of crossing from one side to another”. However, the term “Crossover” has various applications, such as in movies, TV Shows, comics and books (Fictional Crossover), in Sports, in Genetics, in Linguistics, in Technology and of course in Music. In the case of Heavy Metal and Punk, Crossover as a term is used to define the blurred line between Heavy Metal and Punk bands throughout the decade of 1980s. Brian “Pushead” Schroeder gave a new term named as “Speedcore” in order to describe the crossover as what is known as Heavy Metal mixed with the sounds of Punk and vice versa.

“Heavy metal band Anthrax were very interested in punk and hardcore music, and they pushed the symbols of New York Hardcore as well as the mosh style of punk dancing, therefore

in terms of history they were very important of getting metalheads familiar with the punk and hardcore scene” states Steven Blush in “Get Thrashed: The Story of Thrash Metal” documentary (2008). Heavy metal band Anthrax is one of the countless bands that used Punk components – among them being components taken from the visual status of Punk. However, the animosity between the two youth cultures was apparent either on musician’s statements or in lyrical terms, that will be presented.

In my case, I will try to approach the crossover in terms of visual status of UK Punk and Heavy Metal band members in the decade of 1980’s. My attempt is to present both the conflicts (in lyrical terms and in interviews) but on the same time expose the visual crossover that took place during that decade.

The methodology that is used is the Archival (Historical) Research, which is a method that extracts evidence off the original archival records.

Biography:

BA Business and a MA Information Systems, PhD student in the department of Media and Arts in Birmingham City University researching the visual, lyrical, musical and imagery crossover and/or fusion of UK Punk and Heavy Metal scenes through the social and political conditions of the Thatcher era.

Paul Hollins, University of Bolton, Director of Institute Educational Cybernetics (IEC)

Paper: Never Mind the Paradox; “Situationists” the Sorbonne and Ongoing Influence of Atelier Populaire on Punk Art and Culture.

Abstract:

In this paper the author provides a brief history of “Atelier Populaire” or Popular Workshop and the Situationist political movement responsible for its creation. The workshop was established to design and produce art to inspire and support Situationist objectives during the Paris political protests and uprising of May 1968. The protests, resultant strikes and insurrection caused the temporary breakdown of functioning government in France.

These events came to influence many of those who were to be involved in the establishment of the “punk” movement emerging in London during the mid 1970’s including Malcolm McLaren and Jamie Reid. McLaren, allegedly, a

participant in the riots and the artist Jamie Reid were aligned politically and openly sympathetic to Situationist objectives and both cited the movement as being critically influential on them and the future visual aesthetic of punk.

The author suggests the influence of the work of Atelier Populaire extends beyond that of 1968 and the punk aesthetic of the 1970’s evident in the posters and record sleeves designed by Reid for McLaren and the Sex Pistols, the fashion and Vivienne Westwood’s designs sold through Seditonaries and the emergent “fanzine art” reproduced in publications such as “Sniffin’ Glue”.

Atelier Populaire, or more accurately, the artists themselves have, in a strictly anti-capitalist stance, continually resisted approaches to exhibit or reproduce their work. In contrast, *Never Mind the Paradox*, the artefacts of punk continue to be commodified and exploited for commercial gain and influence politics, art, fashion and culture today.

Biography:

An aging academic growing old disgracefully Paul has over the last fifteen years written and presented extensively on a variety of subjects largely focussed on Education, Technology, digital games and Cybernetics. He was a Director of the national Centre for Educational Technology and Interoperability Standards (CETIS) service and the Institute of Educational Cybernetics. He has a lifelong passion for the arts culture and music and is currently chair of the Scarborough Museums Trust. His interest in punk was ignited by attending a Sex Pistols gig at the infamous “Forde Green” Pub in Leeds in September 1976.

Panel E
Punk Art: Poetry & Literature – Maidwell, MY120

Claire Allen, University of Northampton

Paper: Granma Smith and Grandpa Cooper Clarke:

Investigating the Godparents of Punk Poetry (Patti Smith and John Cooper Clarke)

Abstract:

It is often said (on the backs of books, or on the internet – so it must be true) that Patti Smith is the godmother of punk poetry and John Cooper Clarke the godfather. In this paper I want to investigate what it is about their literature that we

can read in relation to Punk as a philosophy, aesthetic and cultural movement and all the other adjectives we might associate with the term. However, I won't only be considering poetry, in fact, following the success of her biographies, I will also be considering Patti Smith's prose work (so I am not sticking to the rules at a punk conference, is this a surprise to anyone?). Another aspect of this paper is to explore the recent popularity of both of these artists/writers/musicians – whose careers each span each of these titles, and to think about how we can understand and interpret that in relation to our considerations of all things punk today. Therefore, I hope to address the issue as to the notion of inspiration (hence godparent) versus influence/heritage (thus grandparent).

Biography:

Claire Allen is a Senior Lecturer in English at the University of Northampton. Claire's areas of expertise include contemporary British fiction, postmodernism, post-postmodernism, and literature of the city (in particular London). Recently publications include: 'Beyond Postmodernism in Alasdair Gray's *Lanark*.' *Reassessing the Twentieth Century Canon* (2014).

Jonathan Evans, Senior Lecturer in Translation Studies, University of Portsmouth

Paper: 'Too Punk to be Formalist, Too Intellectual to be Underground': The Punk Writings of Chris Kraus and Rebecca Solnit

Links: <http://www.port.ac.uk/translation/staff/dr-jonathan-evans.html>

Abstract:

This paper discusses the punkness of the American writers Chris Kraus (*I Love Dick*, *Torpor*, *Summer of Hate*) and Rebecca Solnit (*Wanderlust*, *Hope in the Dark*, *A Field Guide to Getting Lost*). Both writers claim connections to punk in their youth, with Kraus taking part in the NYC downtown scene and Solnit being connected to the Bay Area scene. More interesting for an investigation of what it means to be punk and what 'punk' itself now means, however, is how their work performs punkness through a blending of genres, feminism, anti-authoritarianism and, in Kraus's case, unsure epistemological grounds (i.e. it's unclear what is and what is not fiction in her work). Solnit's work demonstrates how one can link aesthetics with activism (she was active in anti-nuclear campaigning and still writes engaged journalism) while Kraus's work explores the intersections between art, theory and lived experience. Each author therefore questions the separation between different

spheres of activity, mashing them together in ways that disrupt categorisation while at the same time demonstrating how 'life matters' (Bayard) in various forms. Drawing from work defining punk as style (Hebdige), as criticality (O'Hara) and from comparisons with other forms of punk art, music and media (fanzines), this paper will argue that both Kraus and Solnit draw from and perform punk while at the same time overstepping narrow definitions of punk through both aesthetic and intellectual practice. They thus demonstrate the flexibility of the term punk and its continuing role as a marker of anti-authoritarian sensibility.

Biography:

Jonathan Evans is the author of *The Many Voices of Lydia Davis* (EUP, 2016) and co-editor of *The Routledge Handbook of Translation and Politics* (forthcoming 2018). He has published on translation and adaptation in literature, film and comics. His current research analyses film remakes as a form of cinematic afterlife.

Jessica Chaney, Postgraduate and Master Student of York St. John University

Paper: The "Anti" of Dada and Punk: An Exploration into the Radicality of Art and Subcultural Movements

Links: <http://jess-chaney.tumblr.com/>

Abstract:

Dada was an avant-garde movement that formed in Europe in reaction of the horrors of the First World War. Its aim was to question and challenge traditional values of art expressing anti-art, anti-bourgeois ideologies. The movements' authenticity was carried by its "made with materials to hand" aesthetics including sound, poetry, sculpture and typography. Dada carried a radical essence that could be related to the British punk movement that began in the early to mid-seventies. The subculture again is characterised by anti-establishment view points and left wing philosophies. It is argued that Dada foreshadowed punk and its similar embodiment of the "Anti" through its attitudes, aesthetics and ideologies of social rupture.

Biography:

Graduate of Theatre BA (Hons) Jessica is currently studying a masters degree of Theatre and Performance at York St. John University. Researching and adapting methods of compositional strategies in radical based performance and text. Jessica's research is heavily inspired by "materials to

hand" aesthetics and movement and works with them in various forms in history, performance and actions.

Panel F

Punk Art: Film – Maidwell, Board Room

Grace Healy, Postgraduate, University of Huddersfield

Paper: Dancing the Poot! Devo and Akron's Underground Post-Punk Scene 1976 – 1980

Abstract:

My current research explores the influence of nineteenth and twentieth-century art movements on the creation and development of American post-punk music. At present I am focussing on the underground music scene in Akron, Ohio throughout the 1970s, and its relationship to postmodernism. This paper will explore the artistic influences of the Akron-based post-punk band Devo, and how they drew inspiration from (anti-)art movements such as Dadaism and Kitsch to fashion an anti-commercialist aesthetic in late capitalist, Conservative America. Using Devo's musical output from 1976 -1980 as a case study, it will focus on the artistic tensions created on the path from underground to mainstream. From 1976-1980, Devo's commercial success began to grow in both Britain and America, peaking in 1980 with the release of the single 'Whip It'. This commercial success changed the way in which the band's music was received by critics and fans; were Devo succumbing to the pressures of the record label? Or was this success a strategic move, an attempt by the band to subvert from within an industry they despised? Their self-conscious use of Dada and Kitsch to comment on ideas about postmodernity, commercialism and late Capitalism began to lose its irony. For some, instead of a parody of order and conformity, Devo became the real thing.

Biography:

Grace Healy is a first-year PhD student at The University of Huddersfield. Her research explores the influence of nineteenth and twentieth-century art movements, in particular Dadaism and Kitsch, on the creation and development of American post-punk music.

Mikey B Georgeson, Senior Lecturer and Doctorate student University of East London

Paper: The Deadends (A Made Up Culture)

Links: www.unlike.space www.mikeygeorgeson.com

Abstract:

The documentary The Deadends is a diffidently nihilistic examination of a made-up culture who pre-cognitively stumbled upon the binary dialectic of western civilisation. It travels away from the pseudo-interpretations of semiotic cognition towards a physical intentionality found in the affect of felt experience. Set within the asphyxiating realm of academic analysis the film takes inspiration from Punk energy derived from engaging with authority rather than ignoring it.

The Deadends are Punk – an embodied “biological impulse, designed after the perseverance of the species, a natural, anthropological impulse that survives in the face of death by feigning death itself.” Amresh Sinha *Adorno on Mimesis*.

Biography:

Mikey B Georgeson is an Artist sometimes known as The Vessel from Art-performance combo David Devant and his Spirit Wife. The absurdist majesty of early their performances is an experience that has left devotees still rubbing their eyes to this day.

As a painter he has had several solo shows and his painting Dopamine – Molecule of Intuition was recently in the John Moores prize. He is currently engaged in a Fine Art Doctorate at the University of East London entitled *The Vision of The Absurd*.

Mark Player, Postgraduate Researcher / PhD student, The University of Reading

Links: <https://reading.academia.edu/MarkPlayer>

Paper: Anarchy in Japan's Film Industry: How Punk Rescued Japanese Cinema

Abstract:

When punk impressed itself upon Japanese youth culture in the mid-to-late 1970s, it arrived at a time when the nation's film industry was in crisis. The studio system that had presided over film production for decades was in serious decline, curbing opportunities for the next generation of filmmaking talent by ceasing to take on new apprentices. Inspired by the DIY ideology of the emerging punk scene, young, aspiring filmmakers took matters into their own hands by forming small clubs to self-produce zero-budget short and feature-length films on their own terms; relying on friends, classmates, musicians and other hangers-on, and using relatively cheap

Super 8 and 16mm filmmaking equipment. In doing so, punk-inspired *jishu seisaku eiga* (‘autonomously-produced cinema’) became an exciting ‘non-professional’ alternative to the stagnating ‘professional’ studio establishment, with many of its amateur participants going on to become influential figures within the Japanese film industry of today. This presentation seeks to provide an audio-visual exploration of punk’s overlooked emergence in Japan, its impact on (and synthesis with) *jishu* film production, it being a catalyst for important aesthetic schisms such as ‘cyberpunk’ in Japan, and how it mobilised Japanese cinema to rejuvenate itself.

Biography:

Mark is a PhD student at the University of Reading, whose research is focused on the intermedial collaborations between Japanese cinema and punk culture. Coming from a background in film production, video editing and film journalism, he has written extensively on world cinemas for publications including *Midnight Eye*, *CineAction*, *Bright Lights Film Journal*, *Electric Sheep Magazine* and Intellect’s *Directory of World Cinema* book series.

Session Three

Panel G
Punk Art: Film, Music & Poetry -
Newton Hall

Alastair Gordon, Senior Lecturer in Media and Communications at Leicester De Montfort University
Paper: Transmitting That Noisy Aesthetic: Motörhead and their Continuing Influence on Global Punk Aesthetics
Keywords: Motorhead, Punk, Postsubcultures, Hauntology, Cultural Sociology.
Links: agordon@dmu.ac.uk

Abstract:

This paper will critically examine the influential legacy of Motörhead and the late Lemmy Kilmister on three key areas of punk. Design, music and attitude. While it is often suggested that Motörhead’s influence was predominantly felt in the Thrash Metal scene and is subsequent popularity. Less focus has been paid with respect to diverse global punk genres. Particular attention and examples will be drawn from the UK, Sweden and Japan will be offered as reflexive examples of musical transmission and influence. Theoretically the paper

will critically consider Muggleton’s (1999) post-subculture, concepts of ‘diffusion/defusion’ and Jenkins (1992) notion of textual poaching. This will then be framed in terms of an internationalist revision of my recent concept of ‘haunted punk aesthetics’ (Gordon, 2016).

Biography:

Alastair ‘Gords’ Gordon is Senior Lecturer in Media and Communications at Leicester De Montfort University. His current research is based around genre authenticity and hierarchy across international networks of DiY punk with specific focus on Japan and Europe. He researches and teaches modules on introduction to media and communication studies, youth subcultures and paranormal media. In 2012, Gords co-founded the Punk Scholars Network with Mike Dines and records and tours internationally with band, Endless Grinning Skulls. Gords hates Tories, neoliberals and collects old pictures of people with combover style haircuts.

Henry Raby, Poet

Paper: Punk & Poetry, Spoken Word & Safety Pins
Links: www.henryraby.com

Abstract:

Can the term *poetic* ever be applied to a genre built on spittle, sweat and a celebration of ugliness? Punk has been marketed as DIY (bordering on simplistic), uncompromising (bordering on narrow-minded) and outspoken (bordering on snotty). And yet, since its inception as a branded genre, punk has boasted writers, poets and ranters chiselling their corner of punk lore. If punk music subverted expectations of rock music, how do punk poets subvert expectations of poetry. What about the literary wing of punk story-telling and zine-making? The academic approach to poetry, from the Universities to the Literature Festivals, still holds the poem as an exalted artform, and yet in the slam scenes, spoken word has been redefined as rawer, sharper and open to anyone who wants to give it a go, much like punk rock.

Biography:

Henry Raby decided to write punk poetry after realising he couldn’t play guitar, even by punk standards. Based in York, Henry has helped build a DIY music and spoken word scene, as well as co-hosting Say Owt Slam and organising the annual Words & Whippets poetry night at York Theatre Royal. Henry has toured the country, performing in cafes, libraries, bars, pubs, front rooms and festivals like Boomtown Fair

and Rebellion. His poetry is anarchic, political and themes include protest and dinosaurs.

Roy Wallace, Senior Lecturer Media Production at the University of Northampton.
Paper: The Second Sitting: An Updated Visual History of Anarcho-punk in the UK 1981-84
Links: www.punkscholars.net

Abstract:

‘Punk’ as a cultural force, was considered by the music press in UK to have ceased around the late 1970’s. This project is an exploration and documentation of the subsequent rise of the UK ‘anarcho-punk’ movement in the 1980’s. This video document represents the culmination of the single-filmmaker approach developed through my earlier research projects but takes the DIY ethic further through exploration of the production, postproduction and eventual global distribution of a documentary work about this particular subject. As with earlier projects, the research ambition is to pursue a truly independent approach to documentary video production work and in this project similar themes and conventions are explored using archive video, stills photography, interview and music video approaches in the facilitation of a ‘documentary narrative’.

The original aim was to document materials then produce a DVD that highlighted the impact of ‘anarcho-punk’ in UK during the 1980s and this version is an online update available worldwide via the PSN website. As a narrative, the ambition was to explore the tensions and complexities of arguably the most significant and influential of contemporary cultural and political movements which give birth to preceding subcultures (rave etc) and is still manifest politically through the activities of the ‘Anti Globalisation Movement’ with spectacular counter-interventions during the ‘G’ summits worldwide. The three key research questions addressed in this project were:

- What documentary representations and other materials exist which detail the complex nature of this movement?
- How can such a diverse cultural and political movement be represented using the constraints of video/DVD?
- With further developments in digital technologies, is it possible to produce and distribute documentary work globally outside of traditional media industry constraints?

This video ‘paper’ seeks to explore the question ‘*How can the politics of early Anarcho-punk still have impact in a digital age?*’

The updated version of the project is available at: www.punkscholars.net

Biography:

Roy Wallace is a Senior Lecturer in Media Production at the University of Northampton with a background as a musician, art practitioner and tour manager for various artists. Born in Belfast 1963, he went on to become one of the lead vocalists for anarcho-punk legends Toxic Waste. When the band split in the mid-eighties he began using a video camera to record, document and explore the punk scene of that period.

His most recent work includes an updated version of *The Day the Country Died* a documentary history of the Anarcho-punk scene in the UK during the early 1980’s. Not so much the definitive history but rather a video document, which acknowledges and facilitates discussion around the problematic concept defined as anarcho-punk. He has just released *Bloody Bloody Belgium: A History of the Underground Music Scene in Belgium*. His next project, *Assembly Required*, is an experimental ‘art video’ which explores concepts of identity using a fictional character driven narrative set to the backdrop of a recent tour by punk legends, Buzzcocks.

Examples of his work can be accessed:
<http://www.northampton.ac.uk/news/art-of-punk-conference-2016/>
www.punkscholars.net (punkumentaries)
www.trans-states.org
www.uontv.uk

Panel H
Punk Art: Design & Music –
Maidwell Boardroom

Russ Bestley, Reader in Graphic Design, London College of Communication, University of the Arts London
Paper: Design it Yourself? Punk’s Division of Labour
Links: www.hitsvilleuk.com

Abstract:

Punk’s do-it-yourself call to arms led to a widespread adoption of the rhetoric, if not always the practice, of independence from traditional means of production. Particularly during the early period of punk’s development in the United Kingdom, a distinct division of labour can be seen in the impact of an ‘anyone can do it’ DIY ethos on a range of activities, from

live performance to the creation and manufacture of punk artifacts (clothes, posters, flyers, fanzines, records). While some of these areas offered new opportunities for amateur producers, within more technical areas of manufacturing including the physical production of records, ‘do-it-yourself’ could only have a nominal impact. Many punk groups did not have access to sound recording technologies, and even if they did, they needed to hand over the cutting and pressing of vinyl to a professional outfit – ownership of the means of production was at best a far-fetched ambition. Similarly, sleeve artwork could be created by untrained designers, but print reproduction was often left to the services of a professional print studio – ‘doing-it-yourself’ had obvious limitations when it came to large-scale production and distribution.

Biography:

Russ Bestley is a graphic designer and writer. He has contributed articles on punk design to the Design Museum (London), *Cadernos de Arte e Antropologia* (South America), *The National Grid* (New Zealand) and *Design 360°* (China), acted as design consultant for *Channel Four* and *Radio France* and writes regularly for *Street Sounds*, *Vive Le Rock* and *Louder Than War*. He has curated punk exhibitions in London, Southampton, Blackpool, Leeds and Birmingham and works as graphic designer for a number of independent producers. His books include *Action Time Vision* (2016) and *The Art of Punk* (2012). He is editor of the journal *Punk & Post Punk*.

Paul Fields, Lecturer, Buckinghamshire New University

Paper: The Suicide of the Author: The Swastika and the Limits of Meaning

Links: https://bucks.ac.uk/whoswho/profile/paul_fields

Abstract:

Despite being one of the oldest known symbols (Taylor, 2003), signifying a wide range of different things throughout its history – from the Hindu sun god Surya (Greg, 1885), to ‘new life’ (Campbell, 2002), or simply ‘luck’ (Kvaerne, 1995) – the coupling of the swastika with Hitler’s Nazi Party in the 1920s affected in the symbol a supposed irreversible adjustment of meaning. So complete was the Nazi Party’s ownership of the symbol that, following the atrocities of the Second World War, it could no longer exist ambiguously (Heller, 2008). My paper will draw upon the work of Roland Barthes (1977) and Jacques Derrida (1974) to consider the validity of this assertion, reflecting upon two pertinent purportedly out-of-context subcultural uses of the symbol since 1945.

Looking primarily at UK punks of the late 1970s, with Hells Angels of the 1950s and 1960s offered as a counterpoint, I analyse the milieu in which each use of the symbol was placed in order to uncover whether this post-war swastika – and specifically the Nazi swastika, tilted 45 degrees and “*within the white, red and black colours of the flag of the old Reich*” (Quinn, 1994, p.146) – can rid itself of the meaning imposed on it by the Nazis.

Both the punk and Hells Angels subcultures used the Nazi swastika supposedly out of context. However, I argue, while both groups necessarily required the symbol’s ‘Nazi’ meaning in order to attempt to overturn it, punk was far more equipped to do this. Punk utterly subverted the Nazi swastika, through a series of semiotic strategies, to create in the symbol something altogether different.

Biography:

I am a Lecturer in the Department of Media and Creative Industries at Buckinghamshire New University, and have been a member of the faculty since 2014. Most of my teaching is on modules within the department’s Music Management degrees with a focus on cultural theory. My research interests in music are in the areas of subcultures and punk studies and, more broadly, semiotics. Before pursuing academia, I played guitar in various UK-based punk bands from the late-1990s to the mid-2000s.

Rebecca Binns, PhD Student at London College of

Communication

Paper: Exploring ‘Anarcho-Feminism’ in Gee Vaucher’s

Designs and Tracing the Permeation of this Perspective within Punk Culture (1979-84)

Abstract:

This presentation discusses the ways in which Gee Vaucher’s early designs articulated an ‘anarcho-feminist’ perspective, which in turn influenced an emerging narrative within punk subculture, as expressed visually in punk-fanzines and graphics (1979-84). Vaucher’s use of tactics of shock, subversion and obscenity in her designs for anarcho-punk band Crass (1977-84) and self-produced publications, such as *International Anthem* (1977-1980), critiqued women’s subordination in society, as promoted via the mass media and pornography. As such, Vaucher was making feminist interventions in the social sphere. However, her perspective also diverged from the dominant feminist discourse on art.

Concepts of freedom arising from autonomy from society constrained by power imbalance will be explored, with reference to anarchist philosophy developed by Emma Goldman (1869-1940), together with a range of theoretical texts marking a break with influential orthodoxies, including Marx and Freud, that were prevalent during Vaucher’s young adult life (late 1960s-early 1970s). Of principle interest is R.D Laing’s theory on the “family,” which is explored in relation to an internal societal construct of *woman*. Vaucher’s ‘anarcho-feminism’ as part of a wider punk perspective (1979-84) is grounded in ideas initiated during this earlier, radical period. As such her designs are seen to articulate anarchic-feminist ideas, which became influential within a certain anarcho-punk demographic, while encompassing concepts and influences beyond the parameters of this discourse.

Biography:

Rebecca Binns is currently researching a PhD on Gee Vaucher’s work, entitled *Vaucher’s Autonomy: Notions of Freedom in Divergent States of Production*, at the London College of Communication (LCC). She has written widely on punk graphics, photography, fine art, architecture and squatting for academic journals and various other publications. Most recently she has written an essay for the catalogue accompanying the current Gee Vaucher ‘Introspective’ exhibition (at FIRSTSITE, Colchester) and is co-writing a chapter on pop, politics and punk fanzines from 1976-84 with Dr Russ Bestley for a book on fanzines (to be published by Manchester University Press, 2018).

Panel I

Punk Art: Design – Maidwell, MY120

David Álvarez García, PhD Student, IE University

Lecturer, Universidad Complutense

Paper: Sin Dios: Achieving Anarcho-Punk Utopia

Abstract:

This paper makes an approach to the Spanish anarhopunk band Sin Dios based on the concepts of “estética modal” (“modal aesthetics”) and “arte de contexto (“art of context”) as defined by Jordi Claramonte. Takes into account not only the aesthetics or the content of the lyrics, but also the “ways” (“modos”) of functioning of the band as key to measure their aesthetic and political efficiency. Sin Dios was an active band between 1988 and 2006 that worked horizontally, seeking an ethical consistency based on principles of anti-

commercialism. The band was involved with many social movements, especially active with squatter and antimilitarist collectives. The components of the band admitted that their main objective was to serve as a propaganda tool for their anarchist message. Crass and Conflict were a strong influence, but at the same time they were proud of the Spanish anarcho-syndicalism and self-management experiences at the beginning of the 20th century. Through these self-management and mutual aid dynamics, Sin Dios albums used to reach more than 15,000 copies sold, and allowed them to organize tours throughout Europe, South America, USA and even Japan.

Biography:

David Álvarez teaches Audiovisual Language at IE University. Holds a Degree in Audiovisual Communication (Universidad Complutense), a Grade in Multimedia Communication (Universidad Francisco de Vitoria) and a Master in Digital Communication, Culture and Citizenship through URJC. He is currently completing his PhD about the influence of punk and hardcore subcultures in Spanish social movements. Since 2003 he has made several documentaries. Currently he is finishing “What we did was secret,” a film about the punk scene in Madrid. It has recently been selected for the 2016 edition of the In-Edit festival of Barcelona.

Marie Arleth Skov, PhD Fellow, University of Copenhagen,

Denmark and Universität Leipzig, Germany

Paper: PROSTITUTION at the ICA – A Punk Art

Exhibition?

Links: <http://artsandculturalstudies.ku.dk/staff/?pure=en/persons/469262>

Abstract:

“A sickening outrage. Sadistic. Obscene. Evil. [...] These people are the wreckers of civilization.” Such was the description by conservative MP Nicholas Fairbairn of the artwork by COUM Transmissions after the opening of their exhibition PROSTITUTION at the Institute of Contemporary Arts (ICA) in London in 1976 (quote from *Daily Mail* 19.10.1976). The artists group, which in that same year transitioned from art to music, and performed their first concert as Throbbing Gristle on their own opening night, was quick to react. They collected this and other negative reviews and reactions, and gave extra space to display these within the exhibition. Exposing reactionary bigotry and societal taboos was a key strategy of the group. In the ICA show, COUM further

showed porn images of group member Cosey Fanni Tutti, framed and staged as High Art, as well as materials from their performances, including used tampons, syringes, and broken busts. In later years, PROSTITUTION has become a much-cited event in art historical exhibitions and academic publications on the subject of visual art and punk. From *Panic Attack! Art in the Punk Years* (London 2007) to *Punk. No One is Innocent. Kunst – Stil – Revolte* (Vienna 2008), or most recently PUNK. Its Traces in Contemporary Art (Barcelona 2016), the ICA exhibition has been featured as a prominent, yet ultimately under-analyzed example of “punk art”. This paper examines and challenges that proposition. With a focus on PROSTITUTION, in which ways might (or might not) the artwork of COUM Transmissions be described as punk, concerning the artistic approach, aesthetics, or subject matter?

Biography:

Marie Arleth Skov is a Danish Art Historian, Curator and Art Mediator based in Berlin since 1999. She studied Art History, Philosophy and Publication Science at the Freie Universität Berlin. Marie has worked project related with art exhibitions, among others for the Martin-Gropius-Bau and Kunstraum Kreuzberg in Berlin, OVERGADEN in Copenhagen, and the Guggenheim Museum in New York. 2012-2013, she co-curated the program of the project space REH Kunst in Berlin with Valeska Hageney. She is currently writing her PhD on artists groups in Europe around 1980 as a double degree between the University of Copenhagen and Universität Leipzig.

Paul Burgess, Principal Lecturer, University of Brighton, Graphic Design & Illustration

Paper: ‘Cut’ – The Punk Use of Collage

Links: <http://arts.brighton.ac.uk/staff/paul-burgess/> / www.mrpaulburgess.com

Abstract:

This paper seeks to discuss why collage was/is the go-to visual style connected with the punk movement and does a current revival of this aesthetic pack the same punch? The prominent use of DIY collage, error-based aesthetics and mistakes became strategies for the creative process within illustration and design for artwork, record sleeves, fanzines and performance posters and flyers within the punk-related music culture.

A current return to the use of the DIY aesthetic and hand crafted collages are perhaps a direct backlash to the slick,

overtly digital images created over the last decade. Does this new found interest in collage have the same emotive content as it did in the 1970s.

Why is ‘bad collage’ seen as being more appropriate for a punk aesthetic? Is it because the freedom of personal interpretation and the playfulness of collage allow experimentation, subversion, reappropriation and sometimes, complete disregard for aesthetics. Does the preference for the beauty of error and the excitement of the gratuitous mistake, makes ‘bad collage’ into ‘good collage’, and therefore have validity within the Punk movement.

The paper will explore the question: What does punk related collage, error and DIY aesthetics bring to the design process today. As part of my research for this paper, I will have interviewed the following creatives: Jamie Reid, Stephen Mallinder (Cabaret Voltaire), Ben Browton (The Shapes), Chris Bigg (v23), Gee Vaucher, Mark Perry, writer David Nolan, and also musician, and owner of independent record label *Mordant Music*, Ian Hicks. An open conversation between these creative practitioners forms the basis of my findings. The paper will be illustrated with many collage related images from my archive.

Biography:

Paul Burgess is a collagist and illustrator, and is a Principal Lecturer in Graphic Design & Illustration at the University of Brighton. Through his collage practice Paul investigates the relationships between nostalgic, appropriated imagery and its effects in new contexts through processes of cutting and montage. He combines lecturing and practice-led research with freelance work for numerous clients. He has worked within music culture, documenting band tours and working as a graphic designer for Pulp and the Sex Pistols. Burgess is the author of the book *Satellite: Sex Pistols Graphic Design and Memorabilia* (Abstract Sounds Publishing 1999) and has contributed regularly to various music and design publications. He is an adviser to Sotheby’s on the subject of ‘Punk Graphics and Clothing’ and has written numerous articles on the subject in the music press.

Notes



Design by Russ Bestley

#ArtofPunk

www.punkscholars.net

Punk Scholars Network Facebook

www.facebook.com/groups/157886251064866/

