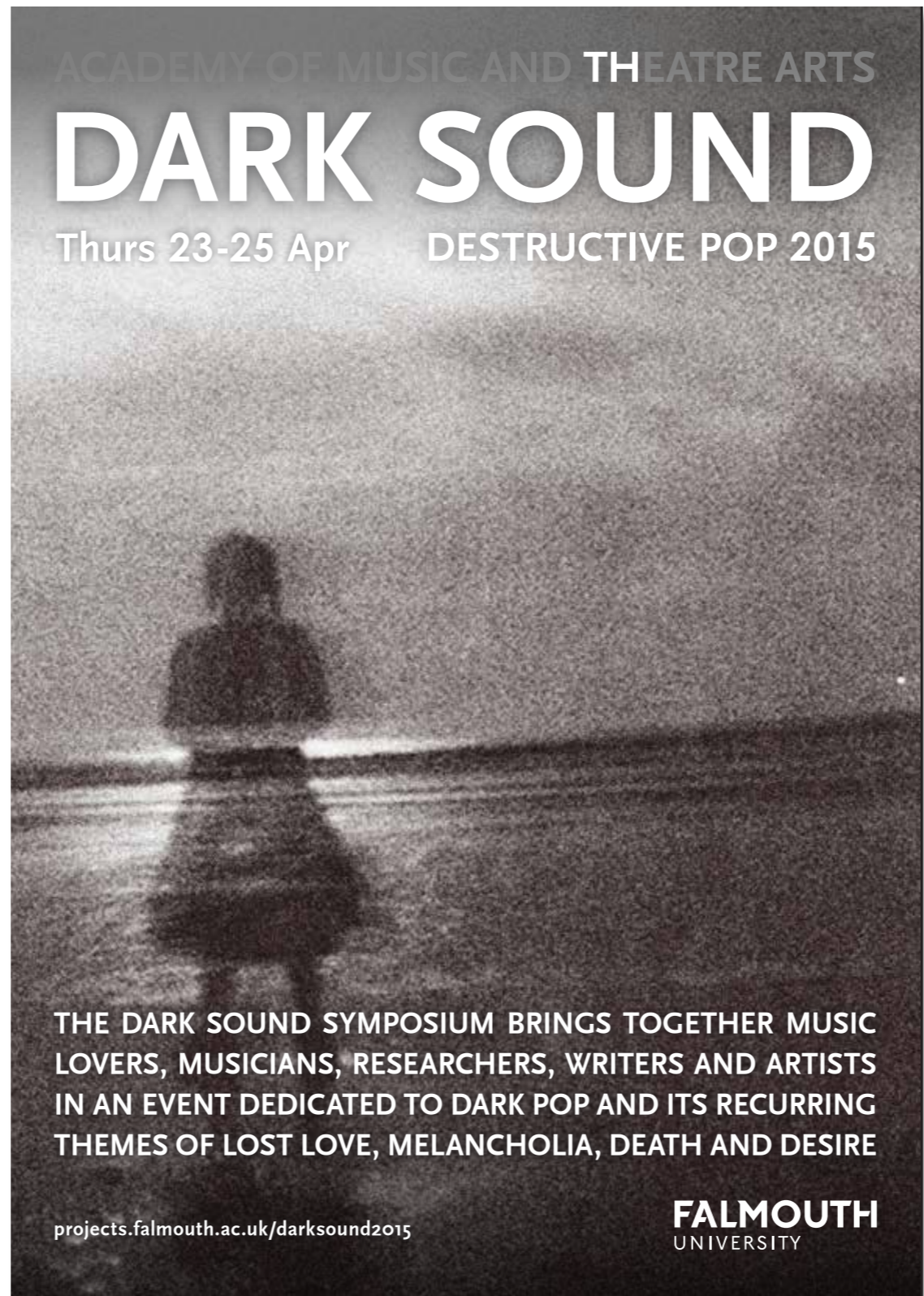


ACADEMY OF MUSIC AND THEATRE ARTS

# DARK SOUND

Thurs 23-25 Apr

DESTRUCTIVE POP 2015



THE DARK SOUND SYMPOSIUM BRINGS TOGETHER MUSIC LOVERS, MUSICIANS, RESEARCHERS, WRITERS AND ARTISTS IN AN EVENT DEDICATED TO DARK POP AND ITS RECURRING THEMES OF LOST LOVE, MELANCHOLIA, DEATH AND DESIRE

[projects.falmouth.ac.uk/darksound2015](http://projects.falmouth.ac.uk/darksound2015)

**FALMOUTH**  
UNIVERSITY

SONVA RESEARCH GROUP PRESENTS...

## DARK SOUND: DESTRUCTIVE POP 2015



DARK SOUND EMERGES FROM THE VAST PLETHORA OF POP IN EVER CHANGING VOICES AND FACES. DARK SOUND MORPHS AND SHIFTS THROUGH ARTISTS SUCH AS NICK CAVE, BURIAL, NICO, APHEX TWIN, MARIANNE FAITHFUL, DIE ANTWOORD, THE KNIFE, PUBLIC ENEMY, NADINE SHAH, GRACE JONES, THE SMITHS, LEONARD COHEN, PORTISHEAD, THE XX, TOM WAITS, YOUNG FATHERS, TINDERSTICKS, AYRON, WARPAINT AND ALL THE OTHER INEXHAUSTIBLE CUTTING GRAINS OF POP'S SHARP ELECTRIFIED VOICES.

# DARK SOUND

DESTRUCTIVE POP 2015

### CALENDAR

#### Thursday 23 April

18.00 22.00 Welcome Concert

#### Friday 24 April

09.00 10.00 Registration

10.00 17.00 Paper presentations, films and performance

20.00 23.00 Evening Concert

#### Saturday 25 April

10.00 17.00 Paper presentations, films and performance

20.00 23.00 Evening Concert

In conjuring dark sound, we are bound to the fragility of a sanctioned boundary between popular music and noncommercial music; bound that is, to question the defining tropes and clichés of pop, and to listen to the music that materializes, both within pop, and at its fringes with an 'outsider' status.

Dark pop is the pop that most avidly and unavoidably tells us something about our deepest inner selves as it immerses the listener in sonic vacuoles of violence, sex, melancholy, loss, death, desire, void, addiction, rage and longing. As artist and audience alike, we find solace in the dark song that offers comfort and catharsis in every void, every cacophony and every whimper. The song becomes a reflective surface of empathy in both directions. Through pathos and through (re) presentation, that which we find ourselves unable to articulate can be articulated for us.

The inanimate and the insignificant take powerful positions and bulge with the opportunity for meaning. Our drudgery and our slights, our rejections and our losses, our grief and our longing become romantically played out, and we begin to feel understood, by strangers.

Dark sound is frequently accorded a certain degree of artistic integrity because it seems to mirror what we always already felt, but could never ordinarily express. However, the popular sonic mirror is not simply a matter of "flattering reflection" (as Theodor Adorno has argued emerges in the buying and owning of a record), but rather a complex weave of a sense of self in relation to otherness at the points where dark pop emits a vital cultural resonance that is simultaneously both utterly personally indulgent and overtly socially connective. This potential combination accounts, in part, for the political possibilities of dark pop and its often (self) destructive tendencies.

Despite the constantly shimmering guises of dark sound, one's focus could quite easily be tempted to dismiss its capriciousness and settle on making sense of an album's dark character through biographical narrative, therefore cutting the figure of the 'troubled' artist. Psychologically pained and necessarily tortured, the troubled music maker is a figure that lurks in the shadows of popular music's imagination like a recurrent dream. Much of pop's myth making depends on the currency of this dream and the flexibility of a semiotic system that can simultaneously present the familiar at the same time as it creates the unknown. Yet, if discussion were to focus entirely on the "bio mythology" of an artist (Roland Barthes), then the cultural and social significance of dark sound and what Walter Benjamin has called "the destructive character" would be missed; its generative force in the process of meaning making relegated in favour of one voice.

Benjamin writes that the "destructive character has no interest in being understood, but on the contrary prefers to provoke misunderstandings, just as oracles, those destructive institutions of the state, provoked it. Such a character does not seek out the kinds of creative solitude relished by romantic heroes, but is instead imminently bound to an audience because of a defining need to be constantly surrounded by people, witnesses to his efficacy" (Walter Benjamin). Popular music, as a matrix of live performance, recorded and produced work, mass distribution and media presence, appeals as the ideal network to the destructive character that, effectively and affectively, calls to others to bear witness to her/his ability to produce a desired intention. But pop emerges between both performer and audience: when dark sound is properly witnessed, the relationships between subject and others are called to the fore in a context that relishes the affects of destructive music – in body and in sound. This elemental aspect of dark sound goes much further than personality or individual intention.



**Prof Hillegonda C. Rietveld**  
School of Arts  
and Creative Industries  
London South Bank University  
Title of Paper: 'Dark Sonic Space'



**Marcus O Dair**  
Lecturer in Popular Music  
Middlesex University, London  
Title of the Paper: 'Rock Bottom:  
melancholy and sadness in the  
work of Robert Wyatt'

## KEYNOTE SPEAKERS

What is darkness in sound? Does sound have a hue, a colour, or tint? Perhaps darkness presents itself as the flipside to the enlightenment project, embracing the irrational, stonily grating and alienating in a range of twisted textures, structures, tonalities and acoustic spaces. Here I wish to explore how the alienating experience of the accelerated modern city is given form in terms of acoustic space in contemporary electronic music, offering a dark underscore for city dwellers.

This presentation will particularly address a sonic aesthetic that may be recognised within the dub continuum, forms of electronic music that sonically shatter urban time space, some breaking the beat and even erratically changing time signatures, others inertly slowing down to a nearly frozen point on the edge of a black hole of information overload.

Sound that decenters the rational subject of modernity through labyrinthine echo effects, through heavily textured machine drones and through the digital processing of recordings to a point of near erasure,

Robert Wyatt may be an atheist, but he says he has experienced both heaven and hell. It would be easy to assume that his 'hell' refers to his fall from a fourth storey window and subsequent paraplegia, that this paper relates to the conference's catastrophic and suffering' theme. That is certainly how Wyatt's most famous album, 1974's *Rock Bottom*, is often perceived, from its title to specific lyrics ('Oh no, no I can't stand it / Stop please'). In fact, most of that album was written before the fall, in what Wyatt calls his 'drummer lips' period – and the album is emotionally complex, bitter-sweet: Wyatt's voice, as bassist Richard Sinclair puts it, expresses pain and joy all at the same moment.

This paper will explore the 'melancholy and sadness' theme of the conference, with specific reference to Wyatt, and had made more than one suicide attempt before he found himself in a wheelchair for life at the age of 38. Wyatt speaks of 'cliff drops into dark places, of moments' 'staring into the abyss'. He has suffered from severe stage fright since the 1970s, and only relatively recently emerged from a period of alcoholism.

haunting the listener with their barely recognisable traces.

There is, perhaps, an irony in the array of technological wizardry necessary to produce such soundscapes. Employing such tools, the products of the modern city seem turned back on itself within a range of uncanny acoustic spaces, offering what seems a deconstructive critique without solution, a space between words, a melancholic sense of unrepeatable loss is produced, seductive in its nihilistic secret we always already felt, but could never ordinarily express. However, the popular sonic mirror is not simply a matter of 'flattering reflection', as Theodor Adorno has argued emerges in the buying and owning of a record, but rather a complex weave of a sense of self in relation to otherness at the points where dark pop emits a vital cultural resonance that is simultaneously both utterly personally indulgent and overtly socially connective. This potential combination accounts, in part, for the political possibilities of dark pop and its often (self)destructive tendencies.

As a Marxist, Wyatt also struggles with the powerlessness of music to effect political change, suffering from a kind of guilt at the frivolity of the artistic existence; what the Germans call *Kunstverschuld*. Wyatt also says, however, that he doesn't want to be a political activist: he wants to be a hedonist. He may be plagued by self-doubt, but his music is never self-pitying, and his public persona remains affable: he is, in his own phrase, 'a sit-down comedian'.

With reference to such influences as Alfred, Lord Tennyson and Lewis Carroll, to interviews conducted when writing his biography, and to a number of Wyatt's songs, this paper will explore the mix of light and shade in Wyatt's life and work. As Wyatt himself explains it, 'the word "sad" is inadequate for sad music, otherwise nobody would listen to it. The fact is that the line of melancholy indicated by certain kinds of minor chords and so on, can give pleasure. Conversely, the study major chords of bluffingly dull sports programme theme music and Sousa marches can be deeply depressing within seconds. So it's very hard to find words to fit the way in which music stibbers about amongst the emotions.'



## THE TEAM

**Dr D Farrell** is a member of the Sonva research group based at the Academy of Music and Theatre Arts, Falmouth University, UK. She is a cultural theorist and vocalist whose teaching and research engages with voice studies, sound ecology, feminism, identity, subjectivity, music and politics, critical philosophy, film, live performance, DIY cultures and improvisation. D has published and presented internationally and has most recently published an article in the *Performance Research Journal* (August 2014) on vocal improvisation. As a Senior Lecturer in Music, D is actively committed to addressing prejudicial hierarchies in music discourse and education through praxis, and has recently founded a music and sound art collective for women musicians and sound artists entitled DEER.

**Dr John Lamb** is a Popular Music Lecturer at Falmouth University. Since 2006, John Lamb has released three full albums and two EPs (under the name Thirty Pounds of Bone) across different labels to consistent critical praise, his fourth 'The Taxidermist' is due out on Arneloide in March this year, and he has contributed as a musician/producer to a further 19 internationally released albums.

He has toured extensively throughout Europe and he also composed 'The Ship's Log' as part of Lone Twin's 'Boat Project' for the Cultural Olympiad.



**Rick Rogers** is a Senior Lecturer and Music Industry Champion at Falmouth University. Rick is senior lecturer in music at Falmouth, teaching mainly within the field of popular music, but contributing to a range of the music programme.

After a successful career in the music industry as manager to bands including The Damned, The Spickeys and The Soup Dragons, Rick was appointed Business Fellow in music at Falmouth, while still based at the Dartington Campus.

**Dr Antti Sakari Saario** is a Senior Lecturer and Head of Music at Falmouth University. He is an award winning post-graduate composer whose work has been performed in over 50 concerts, dance performances, festivals and installations in England, Spain, Italy, Denmark, Norway, Canada, Germany, Portugal, Mexico, Argentina and Brazil amongst other countries, and has been broadcast worldwide.

His research has been funded by ACE, PRSF, LCC, Channel 4, and Frieze Art Fair amongst other and he won 1st prize absolute for 'electro acoustic, analogical and digital music' section of the IV International Contemporary Music Contest 'Citta di Udine' competition 2002.

to addressing prejudicial hierarchies in music discourse and education through praxis, and has recently founded a music and sound art collective for women musicians and sound artists entitled DEER.

D's most recent projects include *Dark Sound*, *The Witchcraft Museum* and *The Waterbook*. These projects revolve around dark themes as they relate to ecology, fringe environments and cultural theory through a range of hybrid intersections between songwriting, voice, sound art and electroacoustic composition.

(Arts Council of England), and was commissioned to make work, in collaboration with visual artist and film maker Seamus Hanahan, for the first international Samuel Beckett Festival in Enniskillen.

He has a particular interest in the themes of place, fidelity and multi-format recording.

As part of this role, he ran Dartington Recordings and South West Recordings, both stepping stone labels for South West based musicians that commercially released one off singles.

He also mentored young musicians and music businesses across the South West region of the UK and has presented seminars on the music business across the region.

He is head of Music at Falmouth University. He contributes to the Dark Sound module via research into Black Metal and Dark Production.

His research has been funded by ACE, PRSF, LCC, Channel 4, and Frieze Art Fair amongst other and he won 1st prize absolute for 'electro acoustic, analogical and digital music' section of the IV International Contemporary Music Contest 'Citta di Udine' competition 2002.



**Gillian Wyde** is a Senior Lecturer in Fine Art at Falmouth University. She is an artist and researcher that makes performative work for video, page and installation. Central to her work is a critical engagement with new technologies and the mediated. Gillian's work tends to get made in response to contexts of site and dialogue or through encounters with mistakes, failure or provocation. Works comment on some of the social and political implications of new technology and practices, often challenging traditional ideas of the art object and means of production or productivity. Material things or stuff in



**David Prior** is a composer, sound artist and academic. With Architect Frances Cow, he is a partner in liminal, a practice that explores the relationship between sound, listening and space. Their work encompasses site-specific interventions and soundwalks, gallery installations, performances, research and consultancy. In 2010 they won the PRS Foundation New Music Award with their piece, *Organ of Corti*.

David's music has been performed and broadcast around Europe and North America and has won a number of international competitions including Bourges International Electroacoustic



**Lee McIntyre** co-founded Howl Projects, a multi-strand creative project producing events aimed to promote creative social cohesion through performance, publication and the visual arts. Coming predominantly from a DIY punk background, in his early twenties Lee spent his time staging shows in living rooms, kitchens, garages and backrooms of pubs. His interest in creating posters and zines at this time led to a longstanding involvement in the visual arts.

After studying Fine Art in the Midlands, Lee returned to his native Cornwall to engage with the county's unique



**Dr Simon Poole** is a Senior Lecturer at Falmouth University and course coordinator for BA (Hons) Music, Theatre and Entertainment Management. Simon has been making, selling, collecting, managing and writing about music for thirty years. During this time he has recorded radio sessions for Radio One and Six Music, toured Europe and America, written for magazines, produced music videos, worked as a freelance in A&R and set up an independent record label. A vinyl enthusiast, Simon has spoken at

relation to the video camera, processes of appropriation and post-production are constants through most of the work like perhaps a savage smell or hairy logic.

Recent projects include: *Queen: The Space* – a project inspired by the work of queer theorists such as Sara Ahmed (*Queer Phenomenology*) and Judith Halberstam (*In a Queer Time and Place*); *Her Braided Sausage* for Girls Like Us; *Reading As Art*; *Sensory House* in London and *Lucy's Frauen Kunst* 'The Emely' in London. Work has been shown nationally and internationally.

**Music Competition**, Cornelius Cardew Prize, E.A.R. (Hungarian Radio) and the George Butterworth prize. As a sound designer he has made permanent, multi-wireless installations for The Imperial War Museum, The New York Historical Society, The Thomas Jefferson Museum and the Guinness Storehouse, amongst others.

David holds a PhD in music from the University of Birmingham and has taught widely across the UK, North America and Europe. David is Associate Professor in Music and Sound Art at Falmouth University where he leads the Sonva research group.

creative microcosm. This led him to the Fish Factory Art Space where he became heavily involved in programming and curation of it's challenging and engaging agenda.

Lee's continued work with international musicians, composers and artists on distinct and socially motivated projects in the South West has led to the formation of Howl Projects. Based at Howl Coffee House in Penryn this new venture intends to make an impact on the area's cultural landscape.

conferences in Canada, America and Europe about the nostalgic drive and material culture of record collecting.

Simon's teaching and research interests focus on the importance of fan cultures in the understanding of popular music from the nostalgic fan narratives and approaches to popular music history to fan behaviours and practices in live contexts and collecting practices. Simon's latest research on historiography and heavy metal is included in reader to be published this summer.

## BOOKING AND REGISTRATION

Full delegate pass £135

Conference dinner Opening reception Lunch vouchers Evening concert tickets

Conference only 2 day pass £85

Conference dinner Opening reception Lunch vouchers Evening concert tickets

## ACCOMMODATION AND GETTING HERE

**By Train**  
Change at Truro for branch line services to Falmouth, alight at Penryn station. The Performance Centre is located on the Penryn Campus, about a 30 minute walk from Penryn station.

**By Road**  
Type TR10 9FE into SatNav.

Take the A30 from Exeter or the A38 from Plymouth, which joins the A30 at Bodmin. At the wind farm, take the A3036 signposted to Truro. Take this road to Truro where it joins the A30 to Falmouth.

For the Penryn Campus, take the first exit at the Treliever roundabout (about 9 miles from Truro) and approximately 100 metres further, turn right where signposted into the campus. Penryn Campus has a pay and display car park.

**Car Parking**  
Automatic Number Plate Recognition (ANPR) barrier in operation.  
Monday to Friday, between 8am and 6pm (£40/night)  
Up to 1 hour: Free  
1 – 2 hours: £1.75  
2 – 4 hours: £1.25  
4 – 10 hours: £1.25

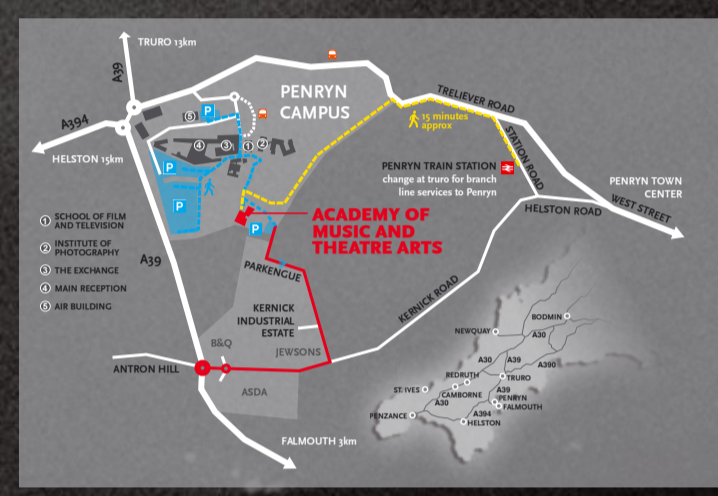
Monday to Friday, between 6pm and 8am (evening): Free but ANPR system still in operation  
Weekends (6pm Friday to 8am Monday): Free but ANPR system still in operation

**AMATA Car Park**  
Open 11.00 – 07.00 on weekdays, and from 13.00 on Saturday through to 07.00 on Monday. No parking is allowed at other times. Parking is free.

**Directions to the AMATA Car Park**  
– from the A30, at the B&Q/ASDA roundabout, turn onto Kerick Road. Follow the road to the end and turn left. Pass Allen and Heath and immediately take the narrow access road on the right. Follow the un-tarmacked road through the gate and the car park for AMATA is on the left.

**By Plane**  
Flights operate between Newquay in Cornwall and London City, Gatwick and Stansted Airports. The flight takes about an hour and Newquay airport is approximately one hour's drive from Penryn.

**Accommodation**  
Bed & breakfast accommodation is available at the following hotels on a first come first served basis (please quote Falmouth University when booking to get the rates shown):



**The Grove:**  
<http://www.thegrovehotel.net> (£50.00 per night)

**Bosoneth:**  
<http://www.bosoneth.co.uk> (£28.00 per night)

**The Greenbank:**  
<https://www.greenbank-hotel.co.uk> (£35.00 non harbour view/£50.00 harbour view per night)

**St Michaels Hotel:**  
<http://www.stmichaelsshotel.co.uk> (£20.00 per night)

<http://www.booking.com/>  
<http://www.trivago.co.uk/>  
<https://www.airbnb.co.uk/>  
<http://www.listerrooms.co.uk/>  
<http://www.falmouth.ac.uk/>  
falmouth/accommodation

**AMATA**  
Falmouth University  
Treliever Road  
Penryn, Cornwall  
TR10 9LX

## CONTACT

If you have any queries please email [amata-admin@falmouth.ac.uk](mailto:amata-admin@falmouth.ac.uk) or ring Kerry Taylor on 01326 353731

[amata.org.uk](http://amata.org.uk)  
[falmouth.ac.uk](http://falmouth.ac.uk)  
@FAL\_AMATA

# PRESENTATIONS



**PROFESSOR PM HIGGINS**  
Visiting Research Professor,  
*The Cradock Center, CUNY*  
Witchy Women, Deadly Women:  
Conjuring the female fatale in Late Sixties  
Anglo American Rock

As second wave feminist movements gained political momentum in the US and UK, a series of 'dark' rock songs emerged in which beguiling, demonic women trafficked in witchcraft to expiate powerless male victims. This paper explores the cultural and historical archetypes of the witchy woman trope in late 60s Anglo American rock and demonstrates its remarkable indebtedness to discursive musical procedures deployed in late nineteenth century European constructions of the female fatale at an earlier moment in the historical emancipation of women.



**DR NATHAN WISE**  
**MAN TROUSE**  
Associate Professor in Popular Music,  
*University of Northampton*  
The Holocaust and the Big Roar:  
Summoning the Dark Other in Noise Pop

Noise within the Shoah genre conjures up a 'Dark Other', existing between music and the performance space.



**DR KIT POULSEN**  
Senior Lecturer, Fine Art, *Quebec Island*  
Catharsis: What do you do when  
Love dies?

Contemporaries commented that the band Love might well have been called 'Hate'. At the heart of the West Coast oxides scene in LA they exuded contradictory combinations of punk energy, jazz knowledges, gang identity and monomaniacal individualism.



**MATTHEW LOVETT**  
University of South Wales PhD Researcher at  
Goldsmiths, University of London

There is no **SHRIMP**: The dark sound of  
Alan Badua's recentist multiplicity in the  
hyperpop of Tim Smith's *Cardiacs*.  
The music of the British psychedelic  
postpunk pop band, *Cardiacs*, is at once  
complex, simple, radically obvious and  
knowingly naive. In a sense, *Cardiacs*  
music (always different, always the same)  
demonstrates that songwriting (Tim Smith's  
ability to invent what he philosophises  
Alan Badua termed the generic). This paper  
uses Badua's concepts of the generic and  
the indiscriminate to unearth the dark sound  
within *Cardiacs*, music, arguing for Smith's  
radical transformation of this indelible  
darkness into a music of celebratory excess.



**DR CLAIRE HIND &  
GARY WINTERS**  
Associate Professor, York St John University &  
Co-artistic Director of *Love Twin*  
Crying

This paper offers a discussion on the affect of  
Roy Orbison's dark sound, its relationship to  
desire and a post-Freudian/Lacanian notion  
of a death drive.



**JASMINE SHADRACK**  
Lecturer in Popular Music,  
*University of Northampton*  
Hells: Medals and War to Die (Again): the  
Eternal Return of the Aesthete

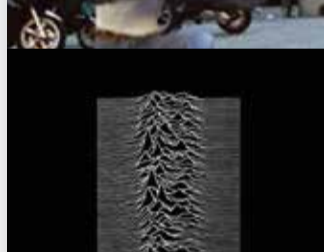
Nihilism and darkness transcends music  
genre and seems to become enveloped and  
epitomised by particular artists, whether it is  
Johnny Cash, Tom Waits or Kurt Cobain, it is  
as though the tortured artist is not merely  
knowingly naive. In a sense, *Cardiacs*  
music (always different, always the same)  
demonstrates that songwriting (Tim Smith's  
ability to invent what he philosophises  
Alan Badua termed the generic). This paper  
uses Badua's concepts of the generic and  
the indiscriminate to unearth the dark sound  
within *Cardiacs*, music, arguing for Smith's  
radical transformation of this indelible  
darkness into a music of celebratory excess.



**HET PHILLIPS**  
PhD Researcher, University of Birmingham

*Spook Manifesto and Gothic* by *Melanie  
Little Haines and the Gothic Geographers*  
of 1970s violence

This paper analyses *Little Haines's* 1970's  
historical gothic horror, focusing on his  
construction of Gothic spaces of the time  
period as a backdrop for violence and  
oppression. Drawing examples from across  
his oeuvre, I will explore how his composite  
geographical mapping of violent  
history, in which sensation and  
widespread child abuse, terrorism and revolt  
spread beyond any individual context to  
become a mass of suffering that is itself  
presented as a feature of the landscape.



**JOHN HARRIES**  
Lecturer in Music, Goldsmiths,  
*University of London*

*Digital Body Horror - FKA Twigs and the  
physical internet*  
FKA Twigs has developed an audacious  
aesthetics that exploits the plasticity of body  
image afforded by digital technologies to  
extremes - most singularly in the form of  
compellingly grotesque videos.



**JACK MULVANEY**  
PhD Researcher, Goldsmiths,  
*University of London*

*Disorder* is a creative exploration into the  
aesthetic tensions underpinning  
Joy Division's seminal *Unknown Pleasures*  
beyond the constructive tropes of tragic  
mythology and critical texts to sometimes  
surrounding the work.



**PROFESSOR KARI  
KALLIONIEMI**  
Vice-director of *IIFPC, Cultural History, 2004*  
*University of Turku, Finland*

*The White Belts* Soul Boy Goes to  
Underworld - Marc Almond and the  
Continent: Art the gotho romanticism  
of Frenchness.



**KATE WALTERS**  
Artist based in UK

*The Dark Space: Generative Absence:  
Unknown and Unseen*  
This presentation will explore themes  
of generative absence, the creative as  
mutual border/line, leading to an  
encountering of psychic events  
alongside the importance in my work



**STUART VALLANS**  
Associate Lecturer,  
*University of Derby and Bath Spa University*

*Writing for Heavy Metal: The  
Melancholy of Black Sabbath*  
This presentation will outline the key lyrical  
themes and songwriting mechanisms used  
by Black Sabbath to create their signature,  
pioneering sound.



**SHARRON KRAUS**  
Musician and Songwriter, UK

*There's no one left to torture: The  
Personification of Evil in Song*  
When evil is personified in songs such as  
Leonard Cohen's 'The Future', Johnny Cash's  
'Folsom Prison Blues' and 'The Roving  
Shoeshoer', 'Sympathy for the Devil', what we feel  
as listeners is exhilaration rather than horror.



**JAMES WHITEHEAD / JLIAT**  
Conceptual / drone / noise artist

*Pop goes reason*  
Noise is popular and some of its adherents,  
even confine the term 'noise' with 'music' to  
produce the oxymoron 'noise music'. As a  
solo genre it has been seen as having its origins  
in Punk, and various types of Metal, also via  
Power Electronics and 'Industrial' through  
to Throbbing Gristle and Whitehouse, as well  
as the often used proto noise of the Avant  
Garde, Cage and Boulez, and the various  
pop interlopers, Frank Zappa, Lou Reed and  
even The Beatles.

**DR HILARY MULLANEY**  
Lecturer in Music, Dundalk Institute of  
Technology

*Throbbing: exploration of an unknown  
place through fixed media composition*  
Throbbing (2012) is an 8 channel fixed media  
composition, is a sonic realisation of  
disturbing, anxiety based dreams. Sound  
was amplified in my dreams like never  
before. Sometimes enduring all night, brief  
cycles of waking and falling back to sleep  
made me question what place I was in while  
sleeping, what was happening temporarily.  
Composing this piece was reminiscent of  
this unknown place that was between the  
imaginary and reality, how did this impact  
on this work and the process of creating it?  
The paper will discuss the ideas explored in  
this composition, how I achieved these ideas  
sonically, and how the listener is allowed to  
create their own narrative of this place.

**DR PETER KILLS**  
Senior Lecturer in Music and Culture,  
*Leeds Beckett University*

*Considering the work issued under the name  
of this Mortal Coil on the 4AD label from 1984  
to 1991. The branch of label owner two  
Waltz Russell serves as a compendium  
of distinction via its choices of songs by  
so called cult artists to cover, and introduce  
those artists to a new and younger audience*

**JULIO MENDES RODRIGO**  
Independent researcher, lecturer and writer.

*Fascism was in fashion back then.  
In 1980, industrial rock called the theme  
'Walking in Dead Steps'. The lyrics made a  
thought provoking echo of Susan Sontag's  
reflections held twenty years before in her  
essay 'Fascinating Fascism'. The rifts  
fascism is in fashion again' and 'Angst  
pop: Frank pop', portrayed a semi-propaganda  
warning against the fascist idealization. In the  
1980s and early 1990s industrial music in  
several deviations - Dark Folk, Neo Folk or  
even Martial Industrial was epitomized by  
such bands/artists as: Death in June, N.N.,  
and Der Blutschand. All were interconnected  
by the use of military and fascist imagery  
during the performance, photos, record  
sleeves, booklets and merchandise. What are  
the reasons or irrational dream forces that by  
hidden behind this kind of music?*



# EVENING CONCERT LINE-UP

Thursday 23rd (Studio K)

The Black Tambourines  
Minko  
The Isabelles



**The Black Tambourines**  
"Youth is wasted on the young" definitely  
doesn't apply to the snarling, fuzzing mess  
that lies underneath the beach punk of  
this fresh faced quartet. Loud and raw,  
they're all youthful endeavors should be  
the relentless guitars and ragged grooves  
channel the endless possibilities of  
sexless living.

Friday 24th (Studio K)

Neil Halstead (Slowlive)  
Hockeysmith  
Olive Haigh



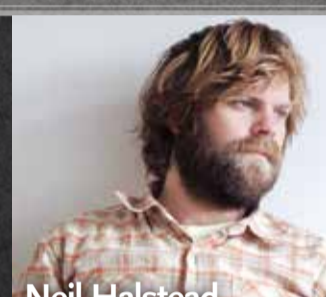
**Neil Halstead (Slowlive)**  
Frontman and principle songwriter of  
legendary 1990s shoegaze outfit, Slowlive,  
Neil Halstead is also a successful solo  
artist and arguably one of Britain's greatest  
contemporary songwriters.  
Slowlive broke up in 1995. With Neil at the  
helm, new band Mojave's name and  
genre of ethically acclaimed records.  
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continued as a solo artist, mining British  
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followed in 2008 by *Oh! Mighty Engine*.

Saturday 25th (Studio L)

The Diamond Family Archive  
Mary Hampton  
Thirty Pounds of Bone



**The Diamond Family Archive**  
is the writing and recording project of  
Laurence Collier. He started his head  
friends cooed songs from old instruments  
and body maintained vintage equipment.  
Sounds of rain, the old mill race and the  
omnibus rookery in the quarry all make  
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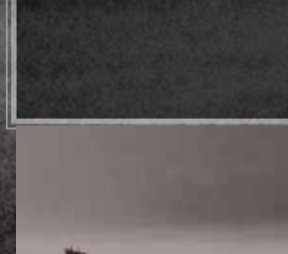
**Neil Halstead**  
Frontman and principle songwriter of  
legendary 1990s shoegaze outfit, Slowlive,  
Neil Halstead is also a successful solo  
artist and arguably one of Britain's greatest  
contemporary songwriters.  
Slowlive broke up in 1995. With Neil at the  
helm, new band Mojave's name and  
genre of ethically acclaimed records.  
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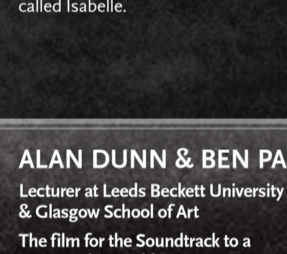
**Hockeysmith**  
Annie & George Hockeysmith, two sisters  
who spent most of the last 10 months living  
and making music while staying in their  
mother's caravan on a farm in Falmouth  
and Copenhagen.  
Their debut EP 'But Blood' came out in  
2014 and saw them making a name and  
gaining interest for their exploratory sonic  
palette, hauntingly atmospheric songs and  
pulsating, strobing live shows, which has  
led to features and profiles by outlets  
ranging from *The Fader* and *Interview*,  
*Music Magazine* and *Dazed* and *Consequence*,  
*SPIN* and *The Guardian*.



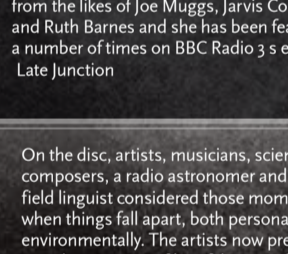
**Olive Haigh**  
21-year-old singer, songwriter and  
audio artist who captures audiences with  
her powerful emotive voice. Likened to Tom  
Waits and Nick Cave, Olive's own brand  
of indie folk is fresh, enveloping, eclectic and  
genuinely surprising.  
Her voice has unique vocal qualities and  
strong rhythmic and dynamic. She observes  
the world like a painter and writes truthfully.  
Mastery of the autoharp along with subtle  
effects pedals evoke incredibly rich textures.  
Recently working with a zealous drummer,  
Tom Coles, adding a heavier dimension to a  
well crafted, eclectic performance.



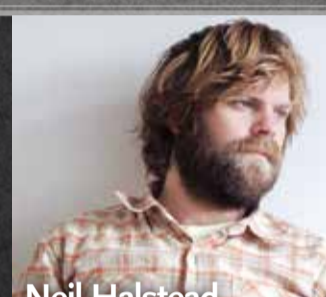
**The Isabelles**  
Four piece DIY band split out of the  
forming garage subculture of Falmouth.  
With members from Hazards, Pastel  
Colours, Lost Dawn & Goldstone drawing  
inspiration from garage, post-punk,  
psychedelic, grunge, new wave & noise  
rock. Formed in October 2012, their recently  
released EP has picked up attention  
from *The List*, *DIY Magazine* and *Little  
India Blog*. None of the members are  
called Isabelle.



**Minko**  
Alternative pop songstress and  
producer Minko started her personal  
life experimenting with samplers and  
synthesizers, however her latest project  
is an exploration of acoustic sound. Her  
songs of rain, the old mill race and the  
omnibus rookery in the quarry all make  
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**Mary Hampton**  
is a singer, composer and lyricist looking  
outwards from within the English folk song  
tradition. A compelling, energetic and  
return to folk. Only through communicative  
failures art is able to extend beyond sense  
and into the unknown. I will argue that music  
is always an act of non-sense and through  
an interplay between our ontological  
expectations and concurrent fears of the  
unknown it serves as a form of social practice.



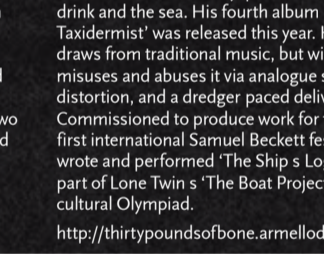
**Thirty Pounds of Bone**  
Releasing his particular brand of dark,  
brooding folk song since 2007 to a  
consistent critical acclaim he mines themes  
of loss, love, melancholy, place, interiority,  
drink and the sea. His fourth album, *The  
Taxidermist* was released this year. He  
draws from traditional music, but deftly  
misses and abuses it via analogue synth,  
distortion, and a dregger paced delivery.  
Commissioned to produce work for the  
first international Samuel Beckett festival,  
write and performed 'The Ship's Log' as  
part of *Love, Love's 'The Boat Project'* in the  
cultural Olympiad.



**A.R.C. SOUNDTRACKS**  
*'Deviction/Mirror AV performance*  
A.R.C. Soundtracks spent summer 2014 in  
residency at Salford art complex Kingston  
Mill creating a new sound and film piece  
using the semi derelict art spaces as both  
inspiration and source material. Footing  
on the notion of ruins and their potential for  
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dense, multi layered soundtrack with



**PORTIA WINTERS**  
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Portia, from London, is an experimental  
musician forming with pedals and  
electronics. Her material is a brace of  
opposing and connecting songs: a diary  
of sensory experience and heart journeys.  
Her project began in a basement in North  
London, found home on Exotic Vinyl.



**CARL FLATTERY**  
*Where is Jason Molina? An Elgy*  
Live performance inspired by the life and  
work of singer/songwriter Jason Molina  
(1973-2013). A continuous, mostly through  
composed, performance comprised of  
vocals, guitars and pianos, juxtaposed  
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The music and lyrical sections  
build upon the ideas Molina espoused in  
interviews and in his lyrics and the sonic  
and also the raw, unrelenting landscape upon  
which much of his work is based.



**DOMINIC ALLEN  
AND JULIAN GASKELL**  
*The Anthropic Organ vs Cannibal Corpse*  
Limited conceptual expression and equally  
limited musical equipment; can two wrongs  
make a right?  
The music of *Cannibal Corpse*, is emotionally  
on a par with the b movie, urban legend and  
monster myth. The experience, however  
thrilling, is largely irrelevant to the human  
experience, offering little catharsis.  
The *Anthropic Organ*, on the other hand, is  
physically limited in its ability to generate  
music. Built by Dom Allen and Julian Gaskell,  
commissioned by Clactonbury Festival, The  
Cannibal Roundhouse and FEAST, now the  
*Organ* will be fed *Cannibal Corpse*. Can this  
collaboration create genuine resonance?  
Or will the *Organ* shake itself to pieces?  
Complete. Thomas G.J. Sharpe, will present  
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**SOMETHING ANORAK**  
Something anorak are Bristol based duo,  
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of the wonderfully warped world in which  
they inhabit.



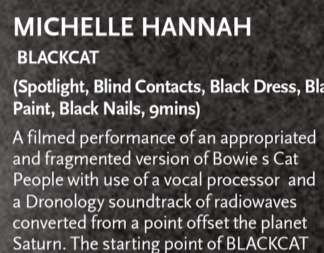
**PUBLIC IMAGES VIRGIN RECORDS 40TH  
ANNIVERSARY EXHIBITION**  
Videos by Chris Paul Daniels  
Sound edit by Kevin Brown  
Additional video archive  
manipulation by Sam Meech  
HD Video using authorized archive footage  
courtesy of Virgin Records and the British  
Broadcasting Corporation.  
This triptych video installation was  
inspired by the 'People are Lonely' (Lonely). The locality  
is composed from an array of music videos  
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and includes the following:  
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# PERFORMANCES



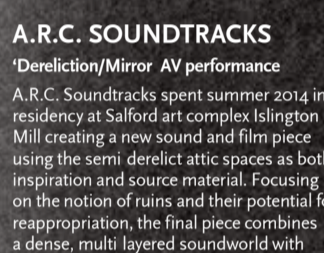
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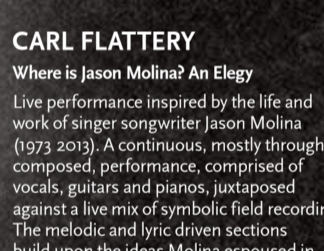
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*Sand breathing*

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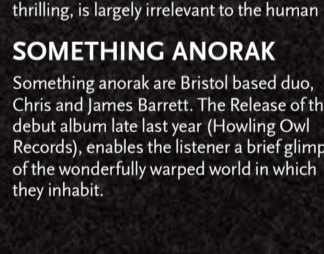
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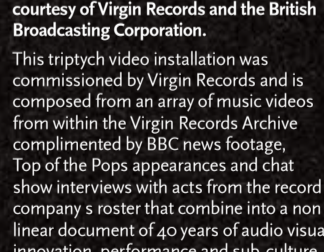
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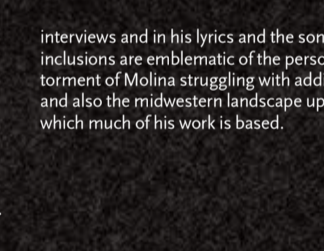
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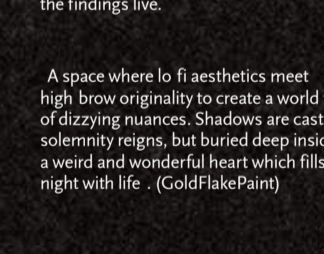
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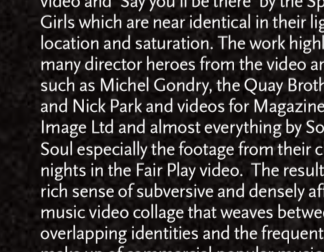
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# ACADEMY OF MUSIC AND THEATRE ARTS

## KEYNOTE SPEAKERS

**Prof Hillegonda C. Rietveld**  
Title of Paper: 'Dark Sonic Space'

**Marcus O'Dai**  
Title of the Paper: 'Rock Bottom: melancholy and sadness in the work of Robert Wyatt'

## PRESENTATIONS

**Professor PM Higgins**  
Witchy Women, Deadly Women: Conjuring the femme fatale in Late Sixties Anglo American Rock

**Dr Nathan Wiseman Trowse**  
The Holocaust and the Big Roar: Summoning the Dark Other in Noise Pop

**Dr Kit Poulson**  
Gethsemane: What do you do when Love dies?

**Dr Peter Webb**  
Sexual experimentation, the sexual subject and the spectre of extremism: Punk and Post punk displays and articulations.

**Matthew Lovett**  
There Is No Brightside: The dark sound of Alain Badiou's inconsistent multiplicity vs the hyperpop of Tim Smith's Cardiacs.

**Dr Claire Hind & Gary Winters**  
Crying

**Jasmine Shadrack**  
I Hate Myself and Want to Die (Again): the Eternal Return of the Anti Icon.

**Phillip Legard**  
Aghoric Alchemy & Born Again Paganism: Experiential and Textual Influences in the Work of Coil

## PERFORMANCES

**Controllar**  
Only Strangers are Normal

**Gregorio "Fonten Fontaine**  
Sand breathing

**Michelle Hannah**  
BLACKCAT

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Crying In The Dark

**Het Phillips**  
Spook Manifestos and Appalling Vistas: Luke Haines and the Gothic geographies of 1970s violence

**John Harries**  
Digital Body Horror – FKA Twigs and the physical revised

**Patrick O'Donnell**  
Disconcerting Crooning: Use of Noise, Timbre and Confusion to create immersive listening in the later records of Scott Walker

**Jack Mulvaney**  
Disorder is a creative exploration into the aesthetic tensions underpinning Joy Division's seminal Unknown Pleasures beyond the constrictive tropes of tragic rock mythology and cynical retro lust sometimes surrounding the work

**Professor Kari Kallioniemi**  
The White British Soul Boy Gone to Underworld – Marc Almond and the Continental Art House Imaginary of Darkness

**Kate Walters**  
The Dark Space: Generative Absence: Unborn and Unceasing

**Stuart Vallans**  
Writing for Heavy Metal: The Melancholy of Black Sabbath

**Sharron Kraus**  
There's no one left to torture: The Personification of Evil in Song

**A.R.C. Soundtracks**  
Dereliction/Mirror AV performance

**Portia Winters**  
Epicotyl

**Carl Flattery**  
Where is Jason Molina? An Elegy

**Dominic Allen & Julian Gaskell**  
The Anthropoc Organ Vs Cannibal Corpse

**Chris and James Barrett**  
Something Anorak

**James Whitehead / JLIAT**  
Pop goes reason

**Alan Dunn & Ben Parry**  
The film for the Soundtrack to a catastrophic world

**Kimi Karki**  
Hammer, Hammer, Hammer! Audio visual Fascism in Pink Floyd's The Wall album (1979), concerts (1980-1981), and film (1982)

**Gillian Wylde**  
Le Charisme Inverse

**Chris Thorpe Tracey**  
Thankyou very much, the next song's called...

**Dr Hilary Mullaney**  
Throbbing: exploration of an unknown place through fixed media composition

**Dr Peter Mills**  
Leeds Beckett University

**Júlio Mendes Rodrigo**  
Fascism was in fashion back then

**Daniel Alexander Hignell**  
A tangible fear of everything ever: sense, Other, and sounding the unknown.

**Dr. Holger Schwetter**  
Walking in the rain

**Magda Tyzlik Carver & Andrew Prior**  
Ghost Factory

