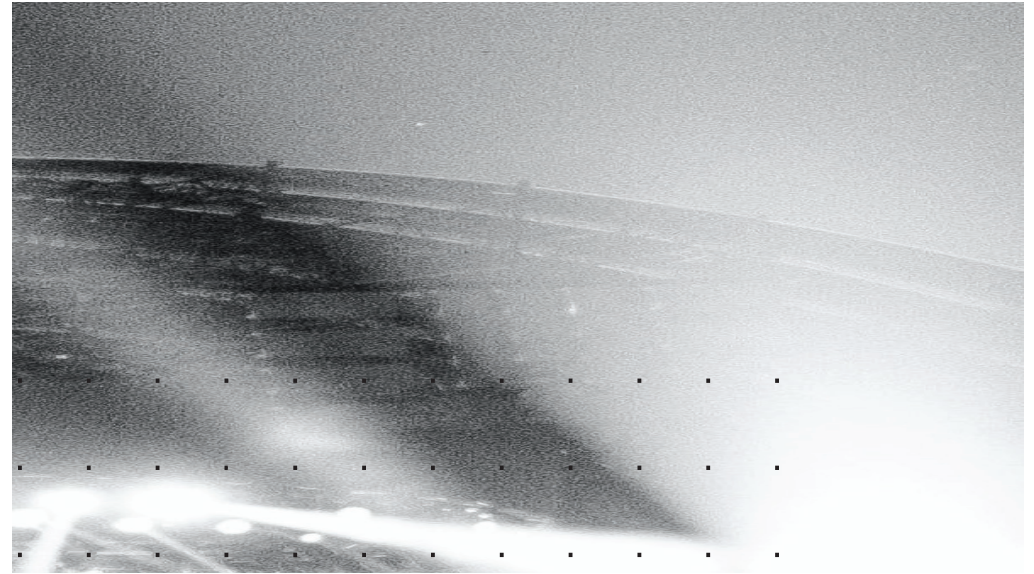
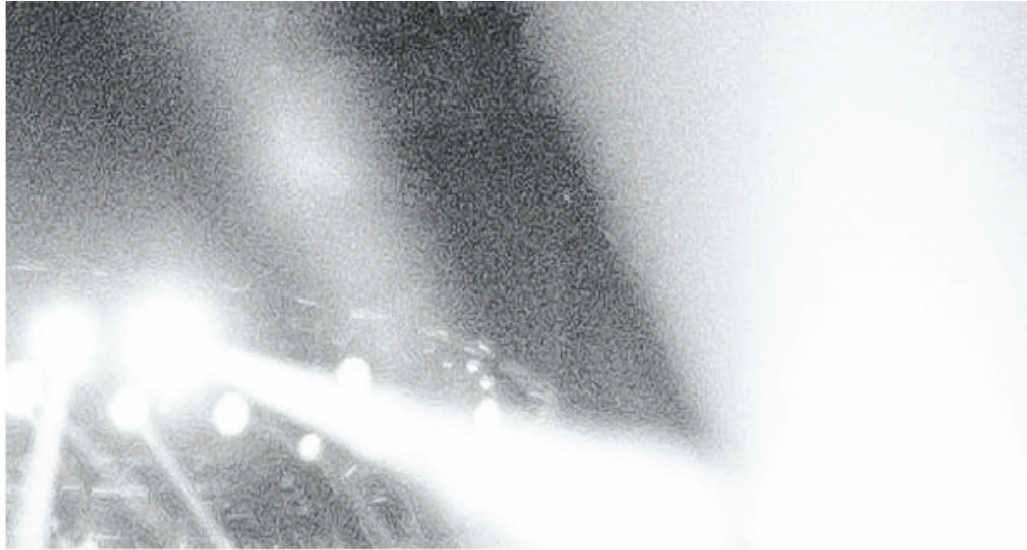


POPULAR MUSIC AFFECT AUDIENCES



PROGRAMME

MARCH 30, 2024

10:50-16:00



Organising Committee

Georgia Vavva, Department of Culture, Creative Media and Industries, University of Thessaly

Marilena Gatsiou, Department of Social Anthropology, Panteion University

Eleni Kallimopoulou, Department of Music Studies, National and Kapodistrian University of Athens

Alexandra Karamoutsiou, Department of Music Studies, Aristotle University of Thessaloniki, RCH

Leandros Kyriakopoulos, Dep. of Sociology, UoA, Institute of Historical Research / National Hellenic Research Foundation

WITH THE SUPPORT

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Certificates of attendance will be given to the participants.

For attendance registration click [here](#)

Affects are not private internal passions, but indicators that reveal our participation in economies of shared sensory responses. New information infrastructures augment the performative manifestation of affects and enable the co-contextualization of musical aesthetics with other symbolic domains and archives of collective affective identifications. New musical audiences meet where information carves the connections between taste, desire, memory and image, while music's ability to weave environments becomes part of the processing of collective social experience. In the first online conference of the International Research Collective on Popular Music in Greece, entitled "Popular Music, Affect, Audiences", speakers from different disciplines creatively address this topic in order to reflect on new axes on the production and consumption of popular music in Greece.

The International Research Collective of Popular Music in Greece is a forum for interdisciplinary dialogue with the main aim of examining popular music as a form of dominant and autonomous social action. Drawing on different scientific paradigms, the group deals with Greek popular music as a diverse and ambivalent category that includes folk, rebetiko, crossover, pop, hip hop, jazz, experimental genres and the music of different diaspora communities (second generation Greeks abroad, second generation immigrants in Greece, etc.). By approaching Greek popular music and Greekness itself as critical but ambivalent categories, we are particularly interested in examining issues of migration, globalization, identity, gender, diaspora, power relations, marginalization, exclusion and violence.



10:50 Greeting

11:00-12:00 — Session 1

Affective Networks, Politics and Aesthetics of Music

Politics of Joy in the Goth Scene [EN]

Panas Karampampas, Durham University

From hip hop culture, to folk music: Performing popularity [GR]

Manos Paraoulakis, National and Kapodistrian University of Athens

Coordination: Georgia Vavva, University of Thessaly

12:00-13:00 — Session 2

Online Communities Make Music Audiences

Digital fans through the case of "Synthetikoï" [GR]

Pantelis Skiadaresis, Ionian University

Aesthetics and the Far-Right: Retrofuturism and Nostalgia in Fashwave music [GR]

Petros Petridis, Panteion University

Coordination: Penelope Papailia, University of Thessaly

Break 13:00-13:30

13:30-14:30 — Session 3

Challenging Familiar Identities through Uncanny Media

Sounds of Resistance: Music and Cultural Expression in Czech Postsocialism [EN]

Ondrej Daniel, Charles University

Jakub Machek, Metropolitan University Prague

Breaking the container / staying with the cracks [GR]

Eva Matsigkou, Aristotle University of Thessaloniki

Danae Stefanou, Aristotle University of Thessaloniki

(invited interlocutor: Nefeli Sani, I broke the vase)

Coordination: Leandros Kyriakopoulos, UoA / National Hellenic Research Foundation

14:30-15:30 — Session 4

Prosthetic Devices, Listening, and the Mediated Limits of the Sensible

Exploring Sound and Disability Studies: Affective Dimensions of Radio, Broadcasting, and Musical Composition with the Deaf and Hard-of-Hearing [GR]

Dana Papachristou, University of Thessaly

George Samantas, TWIXTlab

Whose intelligence is Artificial Intelligence? Popular music, affect and the nature of the artifice [EN]

Vassiliki Lalioti, National and Kapodistrian University of Athens

Coordination: Pavlos Antoniadis, University of Ioannina

15:30-16:00 Presentation of the collective - Future actions

ABSTRACTS

Politics of Joy in the Goth Scene **Panas Karampampas** **Durham University**

Goths in Greece have created a firm image of a utopic “imagined community”. This community includes members in Germany and further abroad, who share a lifestyle and intimate kinship stronger than their bonds to their native populations. This article refers to events and discussions within a specific historical context, namely, the years 2010-2016. This period encompasses the breakdown of the former political system; significant protest movements, the emergence and subsequent decline of the neo-Nazi Golden Dawn, and the flourishing of nationalist rhetoric in Greece and Germany. Looking to the goth scene, I examine how two modes of intimacy - cultural and spatial - are able to enhance bonds, create new belongings (whilst weakening others), and in some cases, promote political tolerance. Whilst analyzing concepts of intimacy, this article also contributes to theoretical discussions on civility and violence (Balibar 2015). I analyze how the Greek goth scene tolerates internal political differences (ranging from neo-Nazism to liberal and left-wing identification), in a manner that distinguishes it from other music scenes. I also focus upon the ways in which Germany, as a crucible of goth music and goth aesthetics, unites a politically disparate community.

From hip hop culture, to folk music: Performing popularity **Manos Paraoulakis** **National and Kapodistrian University of Athens**

Through the historical investigation, the comparative approach to performative practices and above all, the analysis of original ethnographic material, some questions about the relationship of the culture of Greek hip hop and rap music to folk and popular music and culture emerge. Rebetiko and folk song played a very important role in the social life of Greece throughout most of the 20th century. They were associated with the poverty, loss and struggle of the people, while from the 1950s onwards, they expressed the need for entertainment and carefreeness. Today, rap music seems to play this role, alongside and complementary to both bouzouki-based folk music and “artistic” folk music. My aim is to initiate a discussion and to highlight the role of rap music, but also of Greek hip hop culture in general, in the formation and expression of contemporary “common” popular affects, shaped by the economic, social and political developments in Greece from 2000 until today. Depending on the means, themes, modes and spaces of its performance, hip hop, and especially rap music, covers a wide range of lifestyles, which are organized around different emotional, social, and political perceptions and representations of everyday life. Traditional cafes, clubs, football, parks, universities, neighborhoods, online music platforms and

social networks are places where the terms of construction and interpretation of both Greek hip hop and Greek folk and popular music in general are renegotiated and shaped.

Digital Fans through the case of “Synthetikoi” **Pantelis Skiadaresis** **Ionian University**

From Jenkins (1992) onwards, a lot of studies have taken place about fans and how they behave towards their admiration artifact and also as members of the society. However, after the internet domination and especially after the phase we call Web 2.0, a new kind of fans, has emerged. We call them virtual fans but there haven’t been enough studies, so that we can define their characteristics and especially the power they possess to promote their favorite artists. In this research, we focused on the band of “Synthetikoi” and how their virtual fans mediated the process of the band’s reconstitution, which nowadays has a consistent presence in greatest Athenian music scenes. Through the frame of virtual ethnography, with the methodology of field observation on the Youtube comments under the videos of “Synthetikoi”, we managed to locate the identity features of the virtual fans, which are in accordance with those of non-virtual subculture fans, as those can be found in the related bibliography. Those features are that they can form an opinion for others depending on the music they like, they belong in groups formed around the love for their favorite artist, they have prejudices for the fans of certain musical styles, they have constructed narratives about the belief in values and principles of their imagined community concerning the “Synthetikoi” band, and they have unwritten rules that have to be followed by the members of the fan community.

Aesthetics and the Far-right: Retrofuturism and Nostalgia in Fashwave Music **Petros Petridis** **Panteion University**

The paper seeks to illuminate the relationship of music, politics, and nostalgia with Fashwave as a point of reference. Fashwave is both a music “micro-genre” and a broader aesthetic trend (a wave) that has emerged from within the so-called “altright” through practices of appropriation of earlier music micro-genres. Through Fashwave and in accordance with specific retrofuturistic and archaeofuturistic representations, alt-righters seek to create and circulate affects of nostalgia, aiming to the construction of affective communities in the context of digital networking, as well as to propagate their beliefs concerning art, nation, gender, and white supremacy. In this paper, Fashwave is read as a media tactic of the new far-right to attract new members.

Sounds of Resistance: Music and Cultural Expression in Czech Postsocialism

Ondřej Daniel, Charles University

Jakub Machek, Metropolitan University Prague

The paper provides a detailed analysis of the affective roles of music linked to protest movements in the context of Czech postsocialism. The study uses critical historical analysis and ethnographic research to explore how music, gender, class, and performativity intersect and become a site of resistance against dominant power structures. It considers the affective states that music communicates in various contexts, practices, and meanings associated with protest gatherings from the 1989 Velvet Revolution to the contemporary period. The paper proposes applying a model of Dionysiac ritual to interpret some of these practices and discusses them in relation to the transgression of social norms. Due to its transformative potential, the period of the revolution, and to some extent the periods preceding and following it, can be labelled as a “messianic time” (in the words of Walter Benjamin). Besides the overarching and electrifying emotions of solidarity and joy, feelings of exclusivity and superiority also characterized the Czechoslovak Velvet Revolution in relation to the outside world, as well as in the treatment of vulnerable groups such as the Roma within Czechoslovak society. Resistance to values and beliefs perceived as imposed from outside, particularly from an overly globalized centre, has been expressed at least since the aftermath of the 2008 polycrisis. This resistance points to the joyous embrace of popular and protest music as a counter-narrative against a presumed snobbish, predominantly globally oriented cultural elite. However, it's important to note that this resistance has also been co-opted by nationalist right ideologies, championing anti-globalization and anti-austerity sentiments. The research explores the impact of musical expressions in challenging prevailing socio-political norms, including anti-urban and anti-elite narratives, as well as sentiments against marginalized groups such as Roma, migrants, Islam, pandemic restrictions, and refugees. This paper highlights the role of music as a means of cultural expression and resistance against the perceived elitism of hegemonic cultural narratives.

Breaking the container / staying with the cracks

Eva Matsigou, Aristotle University of Thessaloniki

Danae Stefanou, Aristotle University of Thessaloniki

(Invited interlocutor: Nefeli Sani, I broke the vase)

Feminist performance duo I broke the vase (Eva Matsigkou and Nefeli Sani) join sound researcher and improviser Danae Stefanou for an experimental presentation, oscillating between the format of a conference paper and a performance. How can feminist histories and epistemologies inform experimental pop practices, and how does a critical historiography initiative turn into an improvising performance collective? In this dialogue, we position ourselves in the liminal spaces between institutional encounters and intimate exchanges, undermining the artist / audience dichotomy, to trace scattered archives of affective communities among the detritus of unsupported media, obsolete learning platforms, paywall-protected apps and defunct DIY venues.

Exploring Sound and Disability Studies: Affective Dimensions of Radio, Broadcasting, and Musical Composition with the Deaf and Hard-of-Hearing

Dana Papachristou, University of Thessaly

George Samantas, TWIXTlab

This presentation investigates the intersection of sound and disability studies, focusing on the affective dimensions of radio, broadcasting, and musical composition within Deaf and Hard-of-Hearing communities in Greece and abroad. Drawing from ethnographic research conducted in Deaf and Hard-of-Hearing schools, as well as collaborative projects with both adolescents and adults, our study explores how radio, broadcasting, sound installations, and musical compositions contribute to the lived experiences and cultural identities within this context. Our research delves into the ways in which radio and broadcasting serve as platforms for communication, expression, and cultural exchange. We examine the role of sound in creating immersive sonic environments that transcend traditional modes of aural perception, providing new sensory engagements. Furthermore, we investigate the affective impact of musical composition and podcast/radio show production among Deaf and Hard-of-Hearing individuals. Through a combination of qualitative methods, including interviews, participant observation, workshop-based approaches and more, we analyze the ways in which sound practices intersect with disability. Our research aims to contribute to broader discussions within popular music studies, disability studies, sensory ethnography, and foster understanding and recognition of the diverse ways in which sound and music intersect with various experiences, redefining notions of aural culture and accessibility.

Whose intelligence is Artificial Intelligence? Popular music, affect, and the nature of the artifice

Vassiliki Lalioti, National and Kapodistrian University of Athens

The relationship between Artificial Intelligence (AI) and popular music has become an object of study for researchers in the fields of (ethno)musicology, music sociology and music analysis. Adopting a critical historical approach to the investigation of this relationship, most studies recognise AI as the point where music cultures and technologies currently intersect, and focus on various aspects of this intersection, e.g. recommendation systems. More specifically, they shed light on theories about the listening subject and the ontology of music, which – despite claims of removal of the “human variable” – are built in algorithmic recommendations. Within a wider technocultural context, in recommendation systems used by platforms such as Spotify, Netflix, and YouTube, listeners and musics are being simplified, objectified, and universalized, making these platforms spaces of digital coloniality. Recommendation systems embody and reproduce their creators’ practices and values, which are founded on familiar hierarchical relations (gender, race, sexuality, economy, knowledge and subjectivity), thus recycling the identification of “the listener” with the liberal modern subject and of “the music” with specific recorded versions of the global commercial popular music. Most studies acknowledge

algorithmic coloniality, and propose widening of inclusion of cultural diversity as a way of resisting it. Analyses, however, are based on dichotomies (center/periphery, west/rest, sciences/humanities, natural/artificial) and reproduce them, thus fostering a delicate balance between technophilic and technophobic ways of understanding the relationship between popular music and AI. Anthropology may help us navigate these treacherous waters, by shedding light on the ability of music to create alternative ways of being that are embodied, affective, and alive. As witnesses to the creation of new affective political communities, of multispecies “musical ecosystems”, which question hierarchical systems of knowledge, technology and culture, anthropologists may contribute a) to an increase of awareness of the political and epistemological consequences that deterministic approaches to AI have, and b) to the investigation of crucial questions concerning the nature of the human and the nature of the artifice raised in our days.

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BRIEF BIOGRAPHIES

Panas Karampampas is a social anthropologist at Durham University (UK), while in the past he has worked at the Università Ca' Foscari, Venezia, at Panteion University of Social and Political Sciences, the University of Peloponnese, the University of Thessaly and at the École des hautes études en sciences sociales – EHESS, Paris. Previously he was a guest lecturer in the Department of Social Anthropology at the University of St. Andrews, where he also completed his PhD and a visiting scholar at the Faculty of Social Sciences of the National Research University - Higher School of Economics (HSE University), Moscow. He is a co-convenor of the EASA Mediterraneanist Network (MedNet) and Europeanist network (EuroNet). He was also nominated and elected as a Founding Board Member of the Association of Social Anthropologists of Greece. He currently works on Intangible Cultural Heritage policies and global governance. His doctoral research focused on the goth scene, digital anthropology, dance, cosmopolitanism and globalisation. His work has been published in peer-reviewed journals such as *Social Anthropology/Anthropologie Sociale*, *Teaching Anthropology*, the *International Journal of Heritage Studies* and the *Journal of Youth Studies*. He has also co-edited the *Collaborative Intimacies: Anthropologies of Sound and Movement* (Berghahn, February 2017), and edited the *Intangible Cultural Heritage in times of economic “crisis”: Marketisation and Resilience* (The Hellenic Ministry of Culture and Sports Press, 2023). Panas has also completed the "Training of Trainers for Intangible Cultural Heritage" and became a member of the network of facilitators who can provide support and training at international level (government officials, training national experts and academics) or local level (supporting and training local communities and NGOs so that they can use the Convention to their advantage). <https://ich.unesco.org/en/trainer/karampampas-panas-03511>

Manos Paraoulakis is a musician, electronic music producer and PhD candidate of the Department of Music Studies- University of Athens in the sector of Ethnomusicology and Cultural Anthropology. His research interests include hip hop culture, popular music and culture, the music industry, performance theory, new digital technologies, the Internet and new ways of music production and distribution.

My name is Skiadaresis Pandelis and I come from Argostoli, Kefalonia. In 2006, I graduated from the Mathematics Department of the University of Ioannina and then successfully attended the University of Athens postgraduate program entitled "Didactic and Methodology of Mathematics". I had great interest in traditional music, so in 2015 I enrolled in the Department of Music Studies at the University of Ioannina. It was there that after coming into contact with the methodology of ethnography, I started to study the behavior of music fans in the digital world. In order to better understand the functioning of digital media and their modern practices, I completed the postgraduate program of the Ionian University "New Media Communication and Digital Marketing". Now, my research interests are concentrated in automatic data retrieval from various digital platforms, as well as natural language processing through machine and deep learning techniques.

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Petros Petridis is an Assistant Professor at the Department of Social Anthropology, Panteion University. His research interests focus on the anthropological and ethnographic approach to digital technologies and new media with emphasis on the study of their socio-cultural, political, economic, and aesthetic dimensions. His publications cover topics such as digital anthropology and ethnography, the relationship between digital technologies and education, digital games and gamification techniques, new forms of digital labor and digital surveillance, algorithmic cultures and artificial intelligence, digital music, and the relationship between the far right and social media.

Ondřej Daniel earned his PhD in history with a specialization on postsocialism, nationalism, migration, and popular culture. He is working as a historian in the Seminar on General and Comparative History within the Department of World History at Charles University's Faculty of Arts. His work covers different aspects of reception of popular and alternative music. His recent book *Ušima střední třídy: mládež, hudba a třída v českém postsocialismu* (Through the Ears of the Middle Class: Music, Youth and Class in the Czech Postsocialism, 2023) examines intersections of different social categories and music in the contemporary Czech history.

Jakub Machek is an Assistant Professor at the Media Studies Department, Metropolitan University Prague. He is the author of the monograph *Počátky populární kultury v českých zemích* [The Emergence of Popular Culture in the Czech Lands, 2017] and he has co-edited several collections of essays. He is also the author of several book chapters and journal articles. His latest research is focused on the function of music in Czech society, from brass music to disco.

Eva Matsigkou is a musician and a musicologist. She is a PhD candidate at the Department of Music Studies, Aristotle University of Thessaloniki and a doctoral research fellow at the ERC MUTE at the National Hellenic Research Foundation. Her work examines the notion of listening as it appears in experimental music and sound art in the late 20th century and in historiographical practices such as oral history and ethnography. More specifically, she investigates creative practices like soundwalks, field recordings and listening scores and she employs similar practices in current research, together with interviewing, (co)listening and embodied, on-site research. As an artist she develops intermedia work focusing on sound, but also encompassing performance, writing and video. She also delivers listening based workshops and has worked extensively in the documentation of contemporary sound art practice in collaboration with Syros Sound Meetings. She is a founding member of *I broke the vase*, a feminist performance duo which has been active for the past 5 years. She has been a resident artist at Syros Sound Meetings, Vovousa Festival, and the School of Music, Theatre and Dance of the University of Michigan. Since 2019, she is a member of the Critical Music Histories (CMH) study group.

Danae Stefanou is Associate Professor at the School of Music Studies, Aristotle University of Thessaloniki (AUTH). Her work is situated at the intersection of musicology, sound studies and critical practices, with a special focus on experimental and improvised music, listening practices and intermedia artistic research. She has contributed chapters to peer-reviewed volumes, including the Cambridge Companion to Film Music (CUP, 2016), *Made in Greece: Studies in Greek Popular Music* (Routledge, 2018), *Contemporary Popular Music Studies* (Springer, 2019), *Music and Landscape / Soundscape and Sonic Arts* (Universal Edition, 2019), and the forthcoming *Perspectives on Greek Musical Modernism* (Routledge, 2025), and authored several entries on Greek musicians for Grove Music Online. She has also co-edited a special issue on Conceptual Blending for *Musicae Scientiae* (2018) and is the editor and translator of the first Greek edition of Michael Nyman's *Experimental Music: Cage and Beyond* (2012). Active as a performer since the 1990s and a member of Athens-based research-creation duo *acte vide* since 2006, she is the founder and director of *σ.π.Α.Μ.** Experimental and Improvised Music Ensembles and has performed, composed and devised hundreds of independent actions and interventions in public spaces, DIY venues, arts institutions and educational establishments.

Nefeli Sani (b. 1997) is a graduate student of the Department of Music Studies, Aristotle University of Thessaloniki (Greece; 2021). Her thesis *Female machine tamers: towards a gender history of electronic music*, was a research focusing on the lack of representation of female composers in electronic music in the historiography of the 20th century, and also aiming at creating a "space" for those stories to be heard again. She has graduated from the Music High School of Thessaloniki (2015), where she majored in classical piano. She has participated in various theater groups, has attended many music and theatrical seminars and is a member of the writers' team in the collective poetry fanzine 'φοῦιτ' (fruit).

Dana Papachristou is a media theorist and artist, focusing on the combination of arts through the use of new media. After finishing her PhD on artistic applications of philosophical concepts by Deleuze and Guattari (Paris 8 – Vincennes and Ionian University, Corfu) in 2020, she is currently an adjunct lecturer in the University of Thessaly, department of Creative Media and Cultural Industries, and a post-doctoral researcher in the Ionian University, Greece. She is the educational coordinator of "Audibility" project within B-Air, concerned with Deaf experience and sound-art and music. She is the founder of Research Center To Aesthate and member of the artistic space dot wip.

Yorgos Samantas is a social anthropologist focusing on sound and walking as cultural practices, as well as an artist who treats the same media as artistic means of expression. Among others he has conducted ethnographic research and has produced artistic works, on urban youth cultures, mental health, water

and the environment, political protest, art institutions, and cultural heritage. As a freelancer he has worked on relative fields in education, art mediation, the radio, ethnographic film, sound engineering and sound design. He is a member of TWIXTlab, a project between anthropology, contemporary art and everyday life, where he is currently coordinating "Audibility" project, which is concerned with the Deaf experience with sound-art and music.

Vasiliki Lalioti is tenured assistant professor of anthropology of performance at the Department of Music Studies, National and Kapodistrian University of Athens. She is the author of the books, "Why can't we get rid of the human nature? Posthumanism and digital performance" (under publication, Nissos), "The soundtrack of our lives. Current issues in the study of popular music" (2016, Papazisis), editor of the book, "Digital technologies and arts" (2022, Ropi), and co-author of the book, "because it's in our blood! From ancient drama to flamenco: Returning anthropology to the field of experience" (2010, Kritiki). Her current research interests and publications concern issues related to the performing arts (music, theatre, performance art) and digital technologies, posthumanism, the ontological turn in anthropology.

