

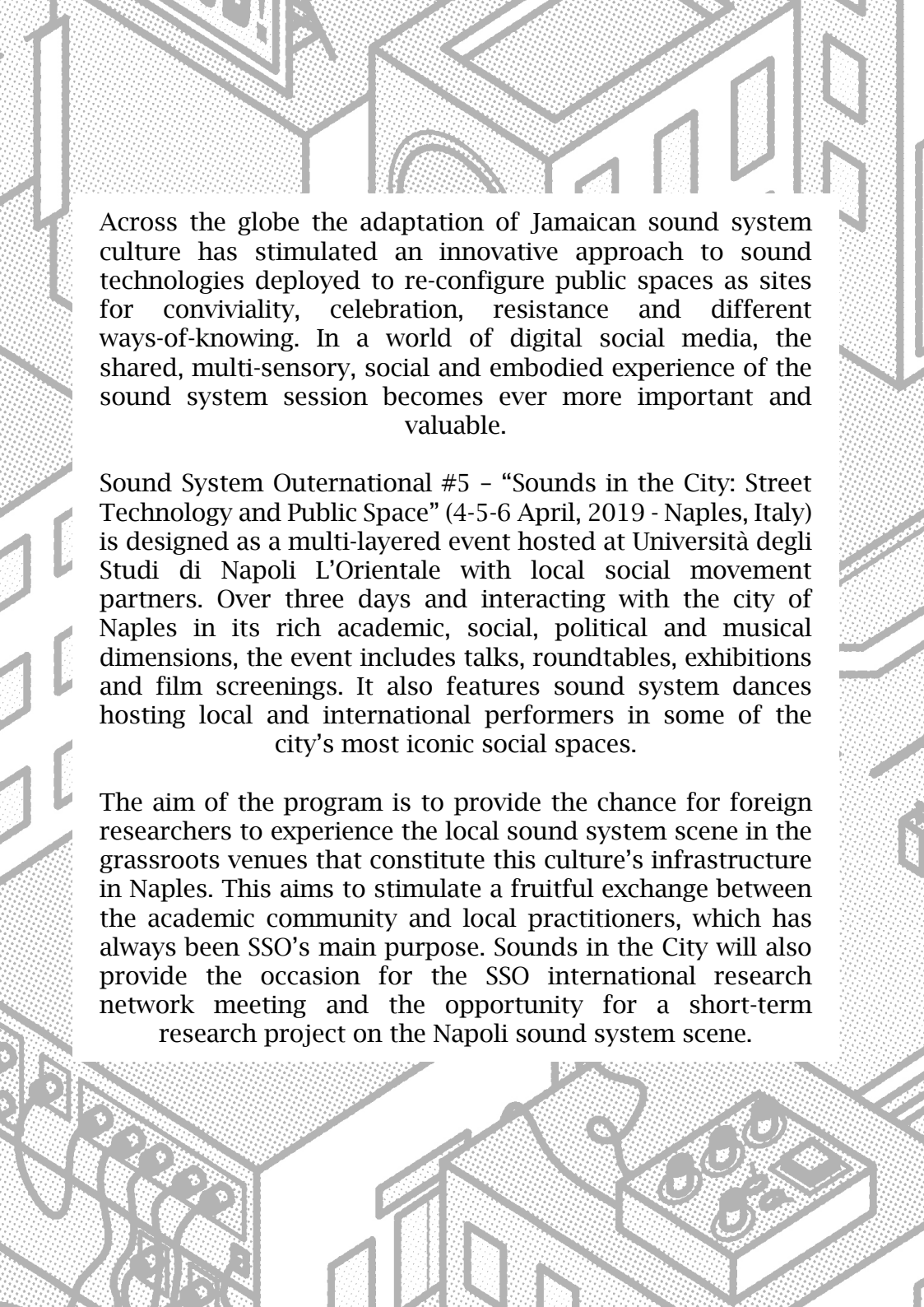


sounds in the city

street technology and public space

SOUND SYSTEM
OUTERNATIONAL

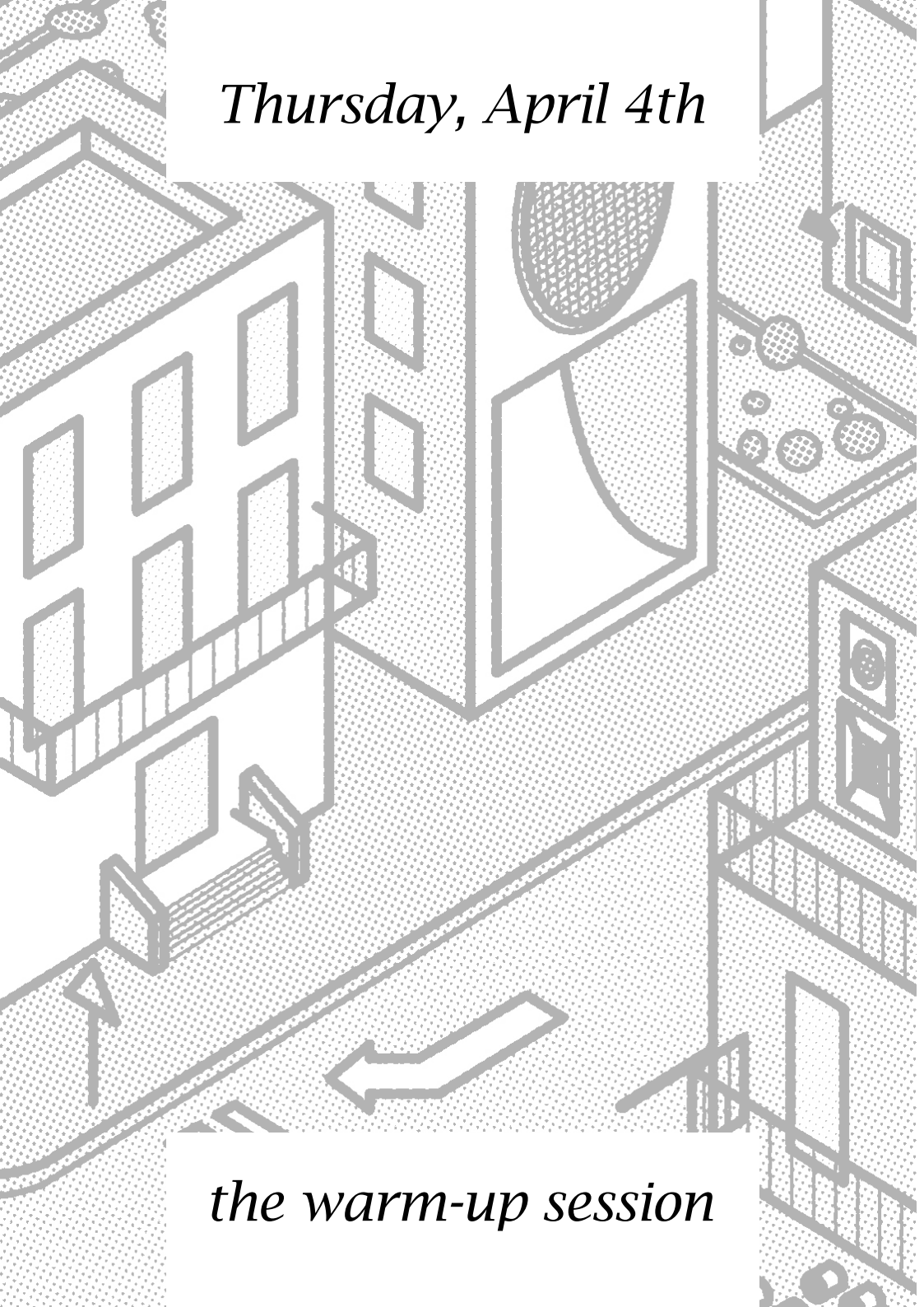
4,5,6 APRIL 2019 - NAPLES, ITALY

An isometric illustration of a city street scene. In the background, there are stylized buildings with windows and doors. In the foreground, there is a sound system setup on a table, featuring a turntable, a mixer, and various cables. The entire scene is rendered in a light gray, dotted style.

Across the globe the adaptation of Jamaican sound system culture has stimulated an innovative approach to sound technologies deployed to re-configure public spaces as sites for conviviality, celebration, resistance and different ways-of-knowing. In a world of digital social media, the shared, multi-sensory, social and embodied experience of the sound system session becomes ever more important and valuable.

Sound System Outernational #5 - "Sounds in the City: Street Technology and Public Space" (4-5-6 April, 2019 - Naples, Italy) is designed as a multi-layered event hosted at Università degli Studi di Napoli L'Orientale with local social movement partners. Over three days and interacting with the city of Naples in its rich academic, social, political and musical dimensions, the event includes talks, roundtables, exhibitions and film screenings. It also features sound system dances hosting local and international performers in some of the city's most iconic social spaces.

The aim of the program is to provide the chance for foreign researchers to experience the local sound system scene in the grassroots venues that constitute this culture's infrastructure in Naples. This aims to stimulate a fruitful exchange between the academic community and local practitioners, which has always been SSO's main purpose. Sounds in the City will also provide the occasion for the SSO international research network meeting and the opportunity for a short-term research project on the Napoli sound system scene.

An isometric illustration of a city street scene. On the left is a multi-story building with a balcony. In the center, a streetcar is visible. To the right, there's a building with a large, curved, tunnel-like entrance. A large, thick white arrow points from the right towards the left, indicating the direction of travel. The entire scene is rendered in a light gray, dotted style.

Thursday, April 4th

the warm-up session

Thursday, April 4th

“Warm Up Session” (16:30 to midnight)

Venue: Palazzo Giusso, Università L'Orientale - Room 3.5
(Largo S. Giovanni Maggiore, 80134)

> 16:30 - 18:30

Words of Welcome by SSO #5 Team

So Real, So Loud. Histories and Futures of Sound System in Italy

Roundtable with:

Lampa Dread (One Love Hi Powa, Roma); **Nadine Dogliani** (Muxima KDW, Aosta); **Mimmo Superbass** (I&I Project, Bari); **Grazia Rita di Florio** (Journalist, Il Manifesto, Blogfoolk); **Brian D'Aquino** (Sound System Outernational)

Since the mid-nineties, hand-crafted sound systems have been built across Italy, giving birth to a vibrant scene, often marked by a strong social and political commitment. More than twenty-five years later, we'll discuss the beginning and the current state of reggae sound system culture in Italy with some of the most iconic figures of the first and second generation of soundman and soundwomen, trying to retrace the way Jamaican sound culture has spread across Italy, the trials of the early days and the challenges for the future.

> 18:30

Photo Exhibition Launch: “Sound Icons”

Artists: **Mary Ciaparrone, Sara Sugoni**

Curated by Alessandra Ferlito for SSO #5

Venue: Kestè Art Bar

(Via S. Giovanni Maggiore Pignatelli 27, 80134)

As part of the Sound System Outernational 5 event, SOUND ICONS is an exhibition that weaves together the documentary work of two young Italian photographers, Sara Sugoni and Mary Ciaparrone, both passionate about sound system culture, both consistent participants to dancehall nights and always devoted to capturing memorable instants, less visible details, and more intimate and informal interactions. The exhibition is constituted of a series of valuable and uncommon images, in which the materiality of the sound dimension is turned into testimony, homage and photographic narrative. Thanks to these fragments, the exhibition gestures towards a partial mapping of the contemporary sound system scene. This is not only a visual commentary to the verbal, sound and textual contents of this edition of Sound System Outernational, but also a way to highlight and valorize the contribution of those practitioners who – spontaneously and autonomously – are in the process of writing history, however little known or underestimated.

> 19:00 - 24:00

Venue: Inside & Outside Kestè Art Bar

(Via S. Giovanni Maggiore Pignatelli 27, 80134)

Street Sound System Session with:

- **Lampa Dread** (One Love Hi Powa, IT)
- **Mimmo Superbass** (I&I Project, IT)
- **Santantonio Rockers Sound System** (IT)

An isometric illustration of a city park scene. In the foreground, a large, white, angular structure resembling a modern building or a large piece of art is prominent. Behind it, a paved area contains two wooden benches and a small playground with a swing set. The background shows various city buildings, including one with a large circular window and another with a balcony. The entire scene is rendered in a minimalist, line-art style with a light gray background.

Friday, April 5th

sounds in the city

Friday, April 5th

“Sounds in the City: Street Technology and Public Space”

Venue: Palazzo Du Mesnil, Università L'Orientale
(Via Parthenope 10A, 80121)

> 9:30 - 10:00

Registration

> 10:00 - 10:15

Institutional Greetings

Prof. **Silvana Carotenuto** (Università L'Orientale), Prof. **Tiziana Terranova** (Università L'Orientale), Prof. **Julian Henriques** (SSO, Goldsmiths, University of London)

> 10:15 - 11:30

Keynote Lecture 1

Chair: Tiziana Terranova (Università L'Orientale)

- **Louis Chude-Sokei** (Boston University)

Return to the Echo Chamber: Race, Sound and the Future of Community.

Jamaican Sound System culture has long grounded my work because it foregrounds race due to much of the lyrical and ideological content, and technology via the obsession with sonic reproduction. Over twenty years after first establishing these connections, a return to them is clearly overdue given their rootedness in immigrant sub-cultures and counter-publics. However, as described by Martiniquan theorist, Edouard Glissant this return cannot be motivated by “a longing for origins, to some immutable state of being,” but instead must be towards “the point of entanglement,” to where we discovered the complexities and contradictions in the first place. For me that tangled knot has always featured a contentious weaving of two primary threads, two elements that historically make each other sensible but which still have no essential or satisfactory relationship to each other—race and sound.

Discussant: **Iain Chambers** (Università L'Orientale)

> 11:30 - 11:45

Coffee Break

> 11:45 - 13:15

Panel 1 “Sounds on the Frontline”

Chair: Julian Henriques (SSO, Goldsmiths, University of London)

- **Farah Ben Jemaa, Arwa Labidi, Hassen Syes** (U N I TY Sound System, Tunisia)

A Tunisian Experience in Building a Reggae Dub Sound System. Challenges and Choices

U N I T Y is the first Tunisian Sound System. It was founded in 2014 around the idea of creating a reggae dub local scene and bringing a genuine sound meeting experience to audiences in Tunisia. It has been steadily growing since, up until the building of its own first stack two-scoop sound system in 2018. The presentation will address the musical and technical context in which it was born, what it aims to achieve and the challenges it faces. It is also an examination of the interactions of music and space in Tunisia. State policies and economic contingencies have shaped the cultural landscape and are decisive in the way the project lives on. Therefore, bringing the Jamaican sound system culture to a North African setting inevitably raises the questions of adapting to the current situation vs challenging official spatial organization, imagining creative and DIY solutions to specifically local problems, and reaching out to other practitioners beyond borders.

- **Salvatore Cosentino, Giulia Follo, Sergio Sciambra, Roberto Sciarelli** (Scugnizzo Liberato / Nadir Festival, Italy)

Subaltern Music in Naples

Postcolonial studies literature has identified the countercultural context of social centers in Naples as a space of hybridization of music styles from the global South (Chambers, 2012), observing its deconstructing potential against racist discourse (Festa, 2015). More recent cultural production in Naples shows elements of continuity and innovation, both in the general landscape of the city and within the new occupied spaces. Organizing selfmanaged music festivals and mixing-up Latin American rhythms with the local folk, Naples keeps re-elaborating music genres of different Souths. The result is an original combination of resistant musicality, a vehicle for political messages of the social movements. In the light of our active participation in such phenomena, our intervention has two objectives: first, we intend to describe the changes that have invested the countercultural political spaces in Naples, which are related to the evolution lived by a number of self-managed spaces, now defined as "emergent commons". Secondly, we are looking for the signs of a "strategic use" (Proglío, 2012) of the Southern musical culture, in which the syncretism between southern sonorities is used to break through the margins of imposed identities.

- **Vincent Møystad** (PhD Candidate, Goldsmiths, University of London)

Every Man Do His Thing A Little Bit Different. Sound Systems as Collective Action

Every sound system is a form of collective action, an interplay between deejays, selectors, audiences, box builders, and countless others, working towards a shared set of aims. These forms of cooperation often constitute the sound system as a point of friction within established political orderings, with all the challenges and possibilities that such frictions entail (Cooper, 2004 and Henriques, 2011). These challenges and possibilities pose the question of sound systems and collective action in another sense: how do sound systems respond collectively to pressure from the state and commercial entities, and how do these struggles intersect with others? Drawing on situated inquiry with members of the British Association of Sound Systems, this paper explores strategies for collective action and organisation adopted by sound systems in London in response to increasingly repressive legislation, sustained austerity, and urban dispossession, and a contradictory revival of interest from the entertainment industry. The central thesis, following Hartman (2016) and James (2006) is that sound system culture is generating original responses to pressing political questions, albeit in ways that may not be always be legible in the terms of the given.

- **Stefano Mazza, Beyene Muse** (Tikur Sound, Italy/Ethiopia)

Sound of Refugees

Italy is currently hosting 175,000 refugees. A daily average of 600 men, women and children arrive to Italy having made the treacherous journey across the Mediterranean Sea from Libya, North Africa. Last year, only 2% of refugees who applied for international protection in Italy were granted asylum; over 60% of displaced individuals were offered no protection at all. As thousands are shut out and denied

access to the system, increasing numbers are forced to live on the streets or find themselves working in very exploitative conditions. Due to all this hardship that our brothers and sisters from Africa experience we felt the need to use Reggae music as a source of comfort and support in their journey. Reggae music has the power to uplift while telling a sad story and this is what has inspired us to create a Sound System named “Tikur Sound”.

- **Young Warrior** (Soundman and Producer, UK)

Young Warrior is son of the historic dub legend Jah Shaka. In 2011 after many years of demand, Young Warrior launched his very own sound system. He has played out all over Europe generating a following all over with his own unique style: a very new however old school sound playing roots & culture dub music from the 70's till now in the traditional Shaka warrior style, connecting with the elders who attend Shaka dances but also with the younger and new generation so they can also get a piece of his own musical message. He has appeared on media platforms such as BBC 1extra, Touch Magazine, Musically Mad documentary, and several Sound System Outernational events.

> 13:15 - 14:15

Lunch Break by Officina Vegana

> 14:15 -15:45

Panel 2A + Panel 2B (to run in parallel)

Panel 2A “Technology and Poetics”

Chair: Olga Solombino (Università L’Orientale)

- **Margarita Iriarte** (Independent Researcher, Chile)

Materializing Epistemic Justice. The Theory and Practice of the Hechizo

This presentation problematizes the idea of modernity, knowledge and epistemology, in order to examine the ways in which hierarchies are established through the validation of a certain knowledges and the rejection of others. It does so in particular by focusing on the practice of the “Hechizo” in Chile as an example of situated knowledge, specifically in the city of Valparaíso. Hechizo, a word that translates into spell, but used in popular culture in Chile as the spontaneous creation of objects, constitutes a creation of technology which seeks to solve specific problems through creative uses of the materials that are at hand, particularly in environments where marginalisation and scarce resources are the norm. It should be understood as an ecology in itself, a vernacular knowledge that emerges in local spaces as a response to the particular needs of the people. The hechizo, as a way of developing tools but also a way of developing relations through those very tools, will present an alternative to the strong neoliberal prevailing model, transforming the material conditions and social dynamics of oppressed peoples.

- **Trishauna Stewart** (Goldsmiths, University of London)

Spectral Vibrations: Discovering and Recovering Lost Bodies through Jamaican Sound

This presentation seeks to redefine the Jamaican Sound System; recognising the spectral nature of its vibrations. Powerful, animate and spirit striking, the Sound System projects much more than 'noise'; it deposits into the air space, a sound-spirit which embodies spirit(s). These spirits traverse a given time, space and history, changing form and being as they migrate with the Jamaican people. Able to invoke a unique feeling, the Sound System as a spectral vessel almost effortlessly connects with (through cultural relation and non-relation) live and lost bodies dwelling within inter or 'outer' national worlds. Underlining the multi-dimensional nature of Jamaican Sound and its dancehall culture, linkages are made to ongoing processes of colonisation/self-colonisation, the defacto nationalisation of sound and identity formation. I draw from Jacques Derrida's theory of hauntology, to explore the 'traces' of the Jamaican past within the present and future of SoundSystem/Dancehall Culture. Additionally, I also draw from Julian Henriques' *Sonic Bodies* in the practise of 'Thinking through sound'. I discuss and analyse dancehall culture and live dancehall performance and participation.

- **Antonio Mastrogiacono** (Conservatorio Nicola Sala, Benevento, Italy)

Acousmatic Reggae Dancehall

Reggae music and discs entertain an evident relationship that sometimes flows into identity. An imaginary walk between the collector's briefcase of Benjamin's *Passages* and the shape of the disc in Adorno describes some of the reggae disco motifs considered as exposition of the second part of the intervention on the outdoor dimension of this acousmatic practice by definition as needed in the Sound System.

- **Lucreccia Gomez Quintanilla** (MADA University / Other Planes of Here Sound System, Australia)

A Rhythm So Steady and Consistent

Lucreccia Quintanilla uses fragments from various sources including field recordings, DJ'd music featuring reggaeton and segments from interviews to compose a sound collage to present a narrative where sound acts as an amplifier of a politics of cultural multiplicity, self-autonomy and poetry. Quintanilla speaks to sound as knowledge transference from a Latin American diasporic perspective in Australia having migrated from El Salvador. To Quintanilla sound is a sensorial conduit for multiple senses of time and place, a carrier of ancestral past and future and of collective mythologies and cultural complexities outside of colonial structures. In this presentation she will speak to the importance of sound as both intimate and collective at once and how this duality works in her own arts practice which engages with social aspects of sound via soundsystem culture and as a DJ and the gallery context via installation and sculpture.

Panel 2B “Outernational Roots and Routes”

Chair: David Katz (Journalist, Author, UK)

- **Jean-Christophe Sevin** (Avignon University, France)

“Massilia's Sound Systems.” Local Adaptation and Hybridization of Jamaican Musics in Marseilles (1980-2019)

I will address two facets of the sound-system culture in Marseilles, based on two meanings of what is a sound system, two ways to appropriate this model. The first facet concerns the emergence of a local reggae scene in the 80s around venues and record stores located in the popular district of La Plaine, a central place for Marseille's cultural and musical life. From this place will emerge a hybridisation of ragga in Occitan language called *troubamuffin* (contraction of *ragamuffin* and *troubadour* which refers to the Occitan tradition of poets and musicians). Here the sound system is conceived mostly as a device of music production serving the vocal performance. The second facet concerns the emergence in the early 2000s of a sound system culture around dub music. The sound-system is here considered in its aesthetic dimension as an instance of interpretation of dub. This movement has developed around other places in Marseilles and its periphery. Collectives such as Musical Riot have worked for the recognition of this musical aesthetic through the organization of regular events such as dub stations, which in turn will lead to creation of sound systems and the organization of large gatherings of sound systems such as dub camps.

- **Moses Iten** (RMIT University / Cumbia Massive, Australia)

Tropical Bass Convergence: The (Sub)Political Frequencies of Digital Cumbia

Digital Cumbia was born on the internet via social media in the mid-2000s, where the Latin American diaspora converged with DJs/producers across the globe. Alongside other emerging electronic

dance music genres associated with the so-called Global South, Digital Cumbia is considered foundational in a genre marketed by the music industry as Tropical Bass. This presentation gives a brief outline of Digital Cumbia as a process rather than genre, aligned with on-the-ground 'bass cultures' based on sound system practices directly influenced by Jamaica or developing in parallel in Mexico, Colombia, Australia and beyond. The (sub)political potential of this process is explored by thinking through the sound of Digital Cumbia as being rooted in sound system culture. The sonideros (sound system operators) of Mexico manipulated their favoured style of música tropical – Cumbia from Colombia – by slowing the tempo and emphasizing the bass frequencies, which over several decades lead to the creation of Cumbia Sonidera (Sound System Cumbia). My research argues this was instrumental in shaping the sounds of Digital Cumbia and Tropical Bass, and is informed by a multi-disciplinary, multi-lingual approach, drawing on a practice spanning fifteen years of international touring as DJ/producer Cumbia Cosmonauts, and hosting Cumbia Massive sessions.

- **Jessica Perera** (The Institute of Race Relations, London)

The Politics of Generation Grime

In the 2017 UK general election, Grime artists (musicians representing the experience of the young black dispossessed city working-class) came out in support of the Labour Party's radical leader Jeremy Corbyn. The author, drawing on in-depth interviews with Grime experts and leftwing activists and an examination of social media, explains that endorsement in terms of the concept of 'embedded ethics' which allows Grime artists to present themselves as authentic social commentators on intersecting forms of poverty, state racism and social exclusion. Using the work of cultural theorists Stuart Hall and Paul Gilroy, she argues that Grime is more than a music genre and more a way of life giving cultural meaning – explaining the mobilisations for both the election and, later, over the Greenfell fire. But the piece asks whether, at a time of blatant neoliberalism and harsh austerity, there is a need now to insert a more direct discussion of class into the cultural theory debate.

- **Chiara Brancaccio** (Rockers Calore Festival, Italy)

Sound Systems in Rural Areas. The Experience of Rockers Calore Festival

In Campania, the Jamaican sound system culture has been gradually adapting, integrating some local traditions and enriching itself with social and political experiences of resistance practices. After several activities, two sound systems of Salerno's province, Santantonio Rockers and Alburnian, conceive the "Rockers Calore Festival", that takes place since 2015 in a small village called Castelcivita, on the banks of the river Calore, inside the protected natural area, the "Cilento, Vallo di Diano and Alburni National Park". Rockers Calore Festival aims at mixing different cultures, involving rural regions too often forgotten, through the use of Sound Systems and everything that can turn around them.

- **Michael McMillan** (London College of Fashion/ University of the Arts, UK)

Ina Deh Dance: A Meditation on Ravers, Raving and the Rave

This is a multi-media a performance presentation that meditates on the multi-sensory/sensual embodied 'ways of knowing' of the 'ravers' who constitute the 'crowd' in the sound system dance from the perspective of the 'rave' during 1970s Britain urban cities. It will include filmed oral histories from the installation-based exhibition Rockers, Soulheads & Lovers: Sound Systems back in da Day (RSL) curated by Michael McMillan in collaboration with Dubmorphology (New Art Exchange, Nottingham, and 198 Contemporary Arts & Learning, London, 2015-16). It will also use a playlist of 'anthems' to explore the 'call and response' between the sound and the crowd that invoke 'sonic vibrations', corporeal erotic body/s in motion, and creative 're-memory' through a performance text that speaks to the material culture of the raver/s: their 'style, fashion, dress', the urban vernacular, and the rave - of themselves and of the crowd.

> 15:45 -16:00

Coffee Break

> 16:00 - 17:20

Panel 3A + Panel 3B (to run in parallel)

Panel 3A “Archive, History and Narrative”

Chair: Michael McMillan (London College of Fashion/ University of the Arts, UK)

- **Serena Volpi** (Independent Researcher, Italy)

Music and Technology in Benjamin Zephaniah's London Novels

Benjamin Zephaniah (b. 1958) is one of the top British contemporary poets whose production has been greatly influenced by his involvement in the Sound System culture. Starting from the connection between Zephaniah's Jamaican musical background and the spoken word of his poetry, this paper analyses the role of music and technology in his novels *Gangsta Rap* (2004) and *Terror Kid* (2014). Both novels are set in London and engage with music and technology in the urban life of Black British teenagers. *Gangsta Rap* is characterised by a dual approach to music through the insertion of Zephaniah's rap lyrics in the fabric of the novel and the pivotal role of rap for the characters' development. As for *Terror Kid*, technology has a central role in the plot providing an opportunity for protest and political action from the context of riots following police violence. I will analyse the two novels as literary case studies in which sound functions as “ritual and cultural memory in the context of black migration”, as suggested by Louis Chude-Sokei in his historicization of echo, and will take into consideration the impact of sound and technology on the identities of Zephaniah's young characters in the context of contemporary Britain.

- **Leo Vidigal** (UFMG University / DeSkaReggae Sound, Brazil)

"This One Is One Inna Di Island": Analysing Sound-System Documentaries

People who are making movies about sound systems are creating documental and fictional films on this highly representative popular culture phenomenon since the 1970s, firstly in United Kingdom and later in many countries worldwide. Over the years they are building a reflexive and poetic audiovisual approach on the diasporic and local adaptations of this model of alternative culture that was originated in Jamaica, which is also a well-succeed way of occupying public spaces, reassuring its sociopolitical relevance. The peculiarities of this kind of film and sound system studies will be explored in this presentation, regarding two films that can be considered as two of the first examples of movies that has sound systems as part of its scope or as their main subject: Franco Rosso's *Dread Beat and Blood* (1978) and Molly Dineen's *Sound Business* (1981), two documentaries that should have been studied more carefully.

- **Monique Charles** (Independent Researcher, UK)

Black Atlantic Live Performance Practice

Grime is a genre of Black British music originating from London at the turn of the Twenty first century. In this paper, I explore responses to moments of Grime music making and engagement in live performance settings. I make connections between Grime, Black music streams (Lena), Black Atlantic (Gilroy) practices, the Black Public Sphere (Baker) AND how engagements at these intersections are connected to spiritual practice in the context of live performance. The power in Grime live performance settings; where the spiritual is found, connects to the sonic characteristics deployed, embodied and emotive responses and cultural practice. Spirituality, through cultural practice is an Africanised religious/spiritual outlook that remains with the African diaspora over time and space (Mbíti). Smith's work shows how African derived religious and spiritual practice continues in diasporic religious practice contemporarily. Through

live performance (raving/club culture), I explore and theorise how power is generated, operates, and the roles people play in the cultural spiritual practice. Building on the work of Smith, Kennett, Sylvan, Mbiti and Baker, I introduce theories: 1) Liminal Energy Power Spirals (LEPS) and 2) AmunRave Theory, to show how the spirit enters live performance space.

- **Zach Torp** (PhD Candidate, University of Southern California, US)

World Clash. Restoring the Archive

World Clash, the annual sound system clash established in 1993, is the premier event where internationally famous sound systems compete. Past champions include the likes of Bass Odyssey, Saxon Studio International, Black Kat, Mighty Crown, and Killamanjaro, winning their trophies in various locations in the US, UK, Jamaica and Canada. While there is no centralized archive of World Clash, there is a high volume of online media (spanning YouTube, SoundCloud, and the farthest corners of the web) that chronicle its history. These media comprise what I call “fragments of a mighty sound”: a decentralized, massive, international, and lo-fi digital archive of World Clash. In my presentation, I demonstrate strategies for locating the fragments of this digital archive in their geographic, historical and socio-cultural sites of origin. I argue this exercise reveals the certain extent that World Clash in particular and sound system culture in general yields literal instances of black international collectivity in urban space, but also that these spatial potentialities are perhaps no longer possible in the US post-gentrification and post-social media. Lastly, we’ll view and be blessed by extremely rare and exciting footage from the Death Before Dishonor 2004 World Clash held at Pier One in Montego Bay, Jamaica.

Panel 3B “Feminine Sound Power”

Chair: Oana Parvan (Goldsmiths, University of London)

- **Feminine Hi Fi** (Sound System, Brazil)

Running a Female Sound System in São Paulo

São Paulo, Brazil, is the largest financial center, corporate and the most populous city in the Southern Hemisphere, but social and economic inequality is evident and generates suffering for the poorest populations. The growth of the Sound Systems scene follows the proportions of this megalopolis and impresses growth in such a short time. According to its Jamaican essence, it promotes the mobility of people, the face-to-face meeting of lovers of this culture and the occupation of public spaces, especially in communities and favelas. Reggae as a way of manifesting and struggle. In our presentation we will present the picture of this reality, as Sound Systems survive and grow technically and numerically in this "Jungle of Rocks", despite a majority of people have few resources, amid the alarming corruption in Brazil and the lack of equipment support for culture. We will talk in more detail about the participation of women in this context and the ways in which the Feminine Hi-Fi collective has taken part in this Brazilian women's engagement nowadays.

- **Nadine Dogliani** (Independent Researcher / Muxima – KDW Sound System, Italy)

Woman, Play Your Desire! My Sound System Experience

The art of Sound System is usually associated to men. Often the reason for this lies in the essentialist vision of female physicality. However, what makes up a sound system is a good amount of people. And so, where are women? If culture reproduces itself symbolically, what is the framework which limits women's involvement? If the sound system experience is a gathering with meaning in the space we

live, then the sense, the nature of desire and the relational qualities of this experience for a woman are different. Sound system takes music out of the ordinary lives and allows us to fantasize about the world we desire. Thus, it can be seen as a linguistic and structural tool for modelling and constructing a new cognitive reframing able to create an intimate, manageable and aesthetic space in which we desire to live. As a woman my aim became to undermine and challenge the dominant monological and chauvinist environment, which appoints me a gender platitudinous role, through the art of sound system.

- **Paola Bonomo, Fernanda Flacco** (DJettes Collective, Belgium/Italy)

Reggae DJettes Without Borders

We are a duo of amateur DJs, women and feminist activists: when we got together, it was not hard for us to join these three identities into one, namely Bless the Ladies. Even though affirmed women artists keep entering yet another male-dominated space (the djs' one), for amateur djettes this is still not an easy task. Our love for music, alongside this observation, brought us to think of a practical action able to change this situation. "Reggae djettes without borders" is the name we chose for this action: it is a women's project aimed at promoting the presence of amateur women djs in the world of reggae djing and sound-systems. This project will be carried out by setting up a transnational network of amateur reggae djettes, so as to implement a safe dimension, created by women for women. Culture and its production are a battleground where different values and political perspectives clash against each other: by creating an inclusive and autonomous network, made by women for women, we will provide a feminist approach to promote soundsystem culture.

- **Thali Lotus** (CAYA Sound System, UK)

An Explorative Presentation on Sound, Technology & Gender

Technology is and has been the moderniser between gender & sound for at least half a century now. Women have gained acceptance in a predominantly male dominated scene, as a result of their technological advances and demonstration of expertise. Women despite being as aptly or even more so skilled than their male counterparts, use technology to prove their capacity to manage and to have mastered music technology. This test has been set not by authoritative certification but more societal and in a lot of cases male privilege. As a result, females work even harder and go beyond to not only achieve gender acceptance but more so educational acceptance. Women have been nurtured through culture, education & environmental conditions to advance upon more so domesticated, caring and maternal roles in comparison to men, engineering, business and IT. However change has come and a new rise of females are making a mark in the World of Music.

- **June Reid** (Nzinga Soundz, UK)

An All-Women-Run Sound System in the UK

Nzinga Soundz was established in the early '80s by DJ Ade (Lynda Rosenior-Patten) and Junie Rankin (June Reid) and is now one of the UK's longest running, all women sound systems. Their music selection is wide ranging spanning Reggae, Soul/Rare Groove, Soca an incorporating African, Latin & Jazz.

> 17:30 - 18:15

Keynote Lecture 2

Chair: Silvana Carotenuto (Università L'Orientale)

- **Sonjah Stanley Niaah** (University of the West Indies, Mona, Jamaica)

Noise and the Politics of Citizenship

The instruments of nation, their creators and enforcers (the system) following from an era of colonisation, and a postcoloniality mired in psychologies of 'smaddification' and rejection, have never been favourable in their intentions toward the way the masses have lived and had their being. Evidence suggests that in various sectors of life, not least of which is the sector of entertainment, little or no space was made available through this system which I included legislative suppression tantamount to cultural erasure. However, another system emerged. Blacks have always had their bodies, the principal 'canvas of representation' (Hall), and these bodies have created sounds, often significantly amplified, in contravention of the system supported by state laws. Accounting for the ethos of eradication which surrounded black entertainment (Browning), this paper foregrounds amplified sound, in particular, the sound system, as representation. Sound is used as a signifier, mobilised in opposition to the politics of 'noise' (Rose) and thus an act - as in 'sounding', a verb, a philosophy of doing, of resistance, much like 'grounding' (Rodney/Rastafari). In this sense sounding is articulated as a practice, a form of productive labour, complimentary to the labour of citizenship, of nation-building, and celebration of the human. Drawing principally on examples from Jamaica and Brazil, this paper locates the discourse on 'noise', accounting for in/securities encountered, acts of suppression and the transgressive forms of citizenship which have emerged historically and in the contemporary context. Ultimately, this paper is about forms of citizenry at the heart of sound revolutions across the African Diaspora.

> 18:15 - 18:30

Final Remarks

Prof. **Silvana Carotenuto** (Università L'Orientale), Prof. **Tiziana Terranova** (Università L'Orientale), Prof. **Julian Henriques** (SSO, Goldsmiths, University of London)

Friday, April 5th

“The Outernational Session” (20:00 to 01:30)

Venue: Scugnizzo Liberato
(Salita Pontecorvo, 46, 80135)

> 20:00

Welcome from Scugnizzo Liberato Crew

> 20:30 till late (Kitchen Hall)

12/24V MINI SOUND SYSTEM ARENA

The Big Sound in a small box 24V mini Sound System
meets

Mec Mini Sound System 12V “Daddy” feat. James Diddio

A new trend, mobile, easily-approachable, great fun! The 2 self-built mini Sound Systems are presented in an interactive version and are open for MCs and available to selecter and selectress willing to test them! Lets take you where no one else have wandered before!

> 21:00 (Theater Hall)

Film Screening **“Weapon Is My Mouth”**

(Vidigal/Mavigner; BRA-UK 2016)

Weapon is My Mouth (2016), directed by Leo Vidigal and Delmar Mavignier, brings memorable live performances from leading sound systems, like Channel One, Jah Tubbys and Blackboard Jungle, besides reggae artists like Johnny Clarke. There are also interviews with MCs, singers, DJs, dancers, producers, soundmen, soundwomen and other members of this vibrant scene that is taking United Kingdom, France, Italy, Spain, Portugal, Poland, Brazil and other

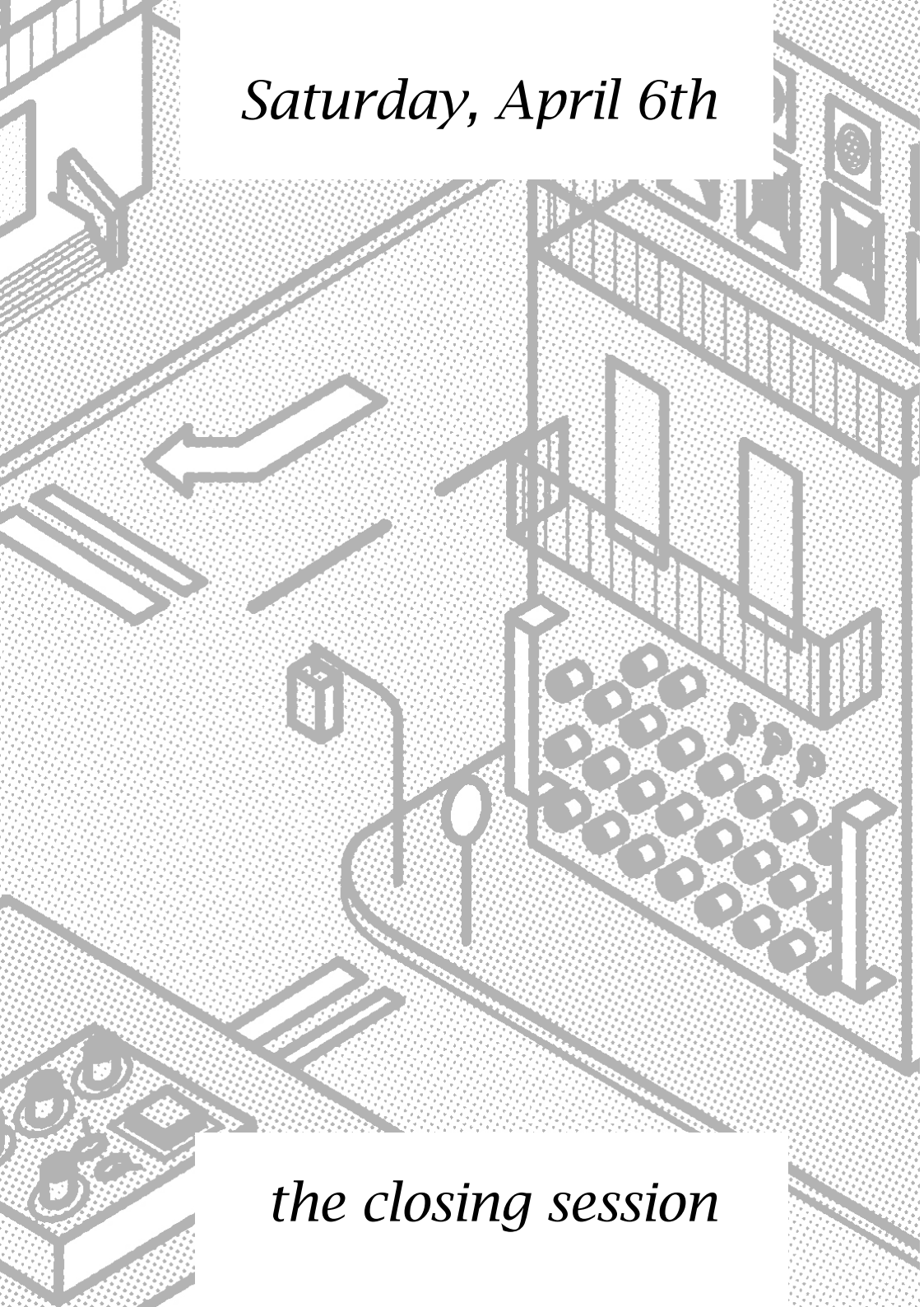
countries, in many annual festivals. This film is one of the results of the postdoctoral research "Sound-system culture and audiovisual works in Great Britain: occupying the streets and the screens sonically", developed in London by Leo Vidigal, between July 2015 and August 2016 with Julian Henriques.

> 22:30 to 01:30 (Theater Hall)

Outernational Dancehall Session with

- **CAYA Sound** feat Thali Lotus (UK)
 - **Nardo Leo** from DeskaReggae (Brazil)
 - **Zinga** from U N I T Y (Tunisia)
 - **55 SoundSystem** (Italy)
-

Food and Drinks Available for Sale

An isometric line drawing of a room layout. In the center, there is a stage area with a large white arrow pointing left. To the right of the stage, there is a large rectangular area filled with many small, dark, rounded objects, possibly representing an audience or a display. To the left of the stage, there is a small table with several items on it, including what looks like a coffee pot and some cups. In the background, there are several rectangular structures, possibly representing walls or partitions, and a small square object on the floor. The entire drawing is composed of simple black lines on a white background.

Saturday, April 6th

the closing session

Saturday, April 6th

“The Closing Session” (18:30 to 05:00am)

Venue: CSOA Officina 99

(Via Emanuele Gianturco, 101, 80142)

> 18:30

Welcome from Csoa Officina 99

> 19:00

- **David Katz** (Journalist, Author, UK)

Version to Version: King Tubby and the Evolution of Dub

All over the world, dub music has captured the imagination of devotees, inspiring a range of contemporary music productions. It has often been said that Jamaican popular music has wielded a disproportionate influence in relation to the island's size and geographical location. Without the dub invention, pioneered by an elite coterie of Jamaican recording engineers and record producers, rap music and hip-hop would never have become the world's leading form of popular culture; ambient, jungle, house, garage, grime and numerous other types of technologically-driven dance music probably would not have taken off. Yet, who, exactly, is responsible for dub? What purpose did initially dub serve, what precedents did it have and what characterises the form in its homeland? In this brief illustrated talk, the author and journalist David Katz will trace key moments of dub's genesis and subsequent evolution, paying homage to the pioneering work of King Tubby in the process.

> 19:30

Dub Electronics Workshop with Anti-Bypass (Dub Addict, FR)

From Circuit Bending to Circuit Dubbing

Many think that audio electronics is pure geek stuff, oscilloscope analysis and obscure schematics. But there is an alternative way to learn. Funny, experimental, cheap, safe and earth-friendly. Circuit bending is the coolest way to make toys for your kids and your studio and the best way to understand the basics of audio electronics. When talking about electronics and dub, one name comes to mind: Osbourne “King Tubby” Ruddock. Many legends have been around this man and his ability to build and modify his studio hardware. The purpose here will not be to reproduce and explain what we think he has done but to understand what any dub electronician can do to enhance and modify his machines for a dub-purpose. Just like any music can be dubbed, in the same way, any machine can be dubbed. King Tubby opened a door, let’s try to see what’s behind it.

> 21:00

Film Screening “Bass Culture”

(T. Nygh, UK 2018 – European Premiere)

The Film Bass Culture was commissioned and co-produced by Mykaell Riley as part of his AHRC research project mapping the impact of Jamaican music over the half century. Central to the Bass Culture project is the voices of four generations of African-Caribbean and black British cultural producers - musicians and producers, DJs and dancers, sound system crews, writers, thinkers, industry professionals and visual artists. Through the voices of those central five decades of new British genres, Ska, UK Roots reggae, UK Dub, Pop reggae, Brit Ska, Jungle, Drum And Bass, Trip-Hop, UK Garage, 2 Step, Dub Step Grime, and a host of other genres and sub genres generated in the UK : the film explores the impact of Jamaican music on popular British culture that continue to influenced global popular culture.

+ Open discussion with **Mykaell Riley** (University of Westminster, UK)

> 23:00 to 05:00

Sound System Session with

23:00 - 24:00 - **Nzinga Soundz** feat. **Junie Ranking** (UK)

24:00 - 01:00 - **Antibypass** live (France)

01:00 - 02:00 - **DJ Muxima** (Italy)

02:00 - 03:30 - **Mad Professor** live feat. **Aisha** (UK)

03:30 - 05:00 - **Bababoom Hi Fi** feat. **Dub Harp** (Italy)

Food Available for Sale from 20,00 to midnight



**SOUND SYSTEM
OUTERNAIONAL**
4, 5, 6 APRIL 2019 - NAPLES, ITALY

- [illegible]

SSO #5 Team:

Italy: Brian D'Aquino (Event Producer and Director);
Olga Solombrino (Assistant Producer);
Alessandra Ferlito (Exhibition Curator).

UK: Julian Henriques (Executive Producer);
Oana Parvan (Associate Producer).

SSO #5 Partners:

UK: Sound System Culture / Let's Go Yorkshire;
BASS (British Association of Sound Systems); Young Warrior.

Italy: Università L'Orientale di Napoli;
Centro Studi Postcoloniali e di Genere - CSPG (Naples);
Technocultures Research Unit (Naples);
Scugnizzo Liberato - Laboratorio di Mutuo Soccorso;
CSOA Officina 99; Kestè Art Bar;
55 Sound System; Bababoom Hi Fi Sound System.

Official Media Partners:

Astarbene Reggae Reporters, Rome, Italy

Graphic Design:

Alessandro D'Aquino

Goldsmiths SSO Website: <https://www.gold.ac.uk/sound-system-outernational/>

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FB Page: Sound System Outernational

Instagram: [soundsystemouternational](https://www.instagram.com/soundsystemouternational)



Goldsmiths
UNIVERSITY OF LONDON



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