

BOOK OF AB-202 OF AB-202 STRACTS 2

DIY CULTURES
SUSTAINABILITY
ARTISTIC ECOSYSTEMS

(Eds.)
PAULA GUERRA
ANDY BENNETT

KILL ME,
AGAIN

KEEP IT
SIMPLE,
MAKE IT
FAST

KISMIF
© 2022

KISMIF CONFERENCE

13 - 16 July 2022

All the content presented in texts are solely the responsibility of the authors. The ideas presented do not necessarily represent the opinion of the editors.

 Attribution CC BY 4.0. International

This book is Licensed under a Creative Commons Attribution 4.0. International License (CC BY 4.0). It is allowed to share, redistribute, adapt, remix, transform and build upon the content of this book. The appropriate credit must be given to the authors and editors.

More information: <https://creativecommons.org/licenses/by/4.0>

4

KiwiF

**KEEP IT
SIMPLE,
MAKE IT
FAST**

**DIY CULTURES + SUSTAINABILITY + ARTISTIC ECOSYSTEMS
BOOK OF ABSTRACTS 2022**

(Eds.) PAULA GUERRA + ANDY BENNETT

First Published

July 2022 by

Universidade do Porto.

Faculdade de Letras.

[University of Porto. Faculty of Arts and Humanities]

Porto, Portugal

Design by VícioDesign

Edition by Marcelo Baptista

Cover and Paper Illustrations by Mr.Red

Interior Illustrations by Esgar Acelerado

ISBN 978-989-9082-27-4

KISMIF CONVENORS

- * Andy Bennett
- * Paula Guerra

KISMIF SCIENTIFIC COMMITTEE

- * Amélia Polónia
- * Ana Oliveira
- * Andy Bennett
- * Anthony Fung
- * Asya Draganova
- * Augusto Santos Silva
- * Ben Green
- * Carles Feixa
- * Catherine Strong
- * Dick Hebdige
- * Fátima Vieira
- * George McKay
- * Gina Arnold,
- * Guilherme Blanc
- * Heitor Alvelos
- * Ian Woodward
- * João Queirós
- * José Machado Pais
- * Júlio Dolbeth
- * Manuel Loff
- * Mark Percival
- * Matthew Worley
- * Mike Dines
- * Nick Crossley
- * Nuno Faria
- * Paul Hodgkinson
- * Paula Abreu
- * Paula Guerra
- * Paula Cristina Pereira
- * Pauwke Berkers
- * Pedro Costa
- * Robin Kuchar
- * Ross Haenfler
- * Russ Bestley
- * Samantha Bennett
- * Sarah Cohen
- * Will Straw

KISMIF ORGANISING COMMITTEE

- * Ana Oliveira
- * Ana Rocha
- * Angels Bronsoms
- * Asya Draganova
- * Ben Green
- * Claire Hodson
- * Camille Girouard
- * Carlos Pinto
- * Catherine Strong
- * Celeste Reis
- * Devpriya Chakravarty
- * Elise Imray Papineau
- * Emília Simão
- * Esgar Acelerado
- * François Mouillot
- * Giacomo Botta
- * Gil Fesch
- * Hélder Ferreira
- * Henrique Grimaldi
- * João Queirós
- * Lisa Nikulinsky
- * Mary Fogarty
- * Matt Worley
- * Michael MacDonald
- * Paula Abreu
- * Paula Guerra
- * Paulo Nunes
- * Pedro Martins de Menezes
- * Pedro Quintela
- * Richard Frenneaux
- * Robin Kuchar
- * Samantha Bennett
- * Scott Regan
- * Sofia Sousa
- * Susana de Noronha
- * Susana Januário
- * Susana Serro
- * Tânia Moreira
- * Thiago Pereira Alberto

KISMIF VOLUNTEERS

- * Afonso Castro
- * Ana Oliveira
- * António Gomes
- * André Granja
- * Carlos Pinto
- * Carolina Ribeiro
- * Caterina Kuo Chen
- * Daniela Covarrubias
- * Daniela Pereira
- * Emília Simão
- * Frederico Dinis
- * Gonçalo Riscado
- * Joana Maria
- * João Vilarinho
- * Julie Luffe
- * Maria Figueira
- * Márcia Pinto
- * Maria João Leandro
- * Marta Correia
- * Marta Moura
- * Paulo Sousa
- * Pedro Alexandre
- * Pedro Ferreira
- * Rodrigo Diogo
- * Rui Martins
- * Samuel Pires
- * Sandra Pinheiro
- * Susana Januário
- * Sofia Sousa
- * Teresa Ferreira
- * Vasco Castro Pereira

All the proposals were evaluated under an anonymous process of peer-review. The reviewers of KISMIF Conference 2022 were: Ana Oliveira, Andy Bennett, Ben Green, Catherine Strong, Giacomo Botta, Ian Woodward, Matthew Worley, Michael MacDonald, Paula Guerra, Pauwke Berkers, Robin Kuchar, Samantha Bennett and Sandra Pinheiro.

Contents

19 KEYNOTE SPEAKERS

- 20 Art as a means of resistance
- 21 Unstoppable: Punk across time and space
- 22 Form and Function: Deconstructing music graphics
- 23 Minimal pop from the retro future
- 24 F**K Gender Roles
- 25 Rough Work - How a place wrote me
- 26 Youth climate activism in Portugal: practices and discourses
- 27 Magical Meteorite Songwriting Device
- 28 'Punk Punk'
- 29 How we got into popular music studies, and where do we go from here?
- 30 Printed Matter for the Counter Culture
- 31 Bodies, Passion and Nature
- 32 Into the grassroots live music ecosystem. Live houses and music workers struggling from the COVID-19 impact
- 33 Why I am no longer a street style blogger
- 34 Cineworlding: methods in cinematic research-creation
- 35 Impact of social media on India's artistic ecosystems
- 36 The dimension of traumatic femininity: body and story in aesthetic experience
- 37 Doing It Together in Grassroots Activist Spaces: Women, creative resistance and community resilience in the Asia Pacific since COVID-19
- 38 Love, sex, and radical ethnography
- 39 Mark Fisher & Music: a collective listening session at KISMIF Conference 2022
- 41 No one teaches you how to live
- 42 DIY, DIT and beyond: 20 Years of Wellington's musical ecosystem (re)considered
- 43 Educate, Agitate, Organise: 4ZZZfm Brisbane community radio
- 44 Ed Wreckage – I Hear the Voice of Rage and Ruin
- 45 Remaking culture and music spaces. Refiguration and the limits of creation

47 PAPERS

48 A

- 49 Why do We Bohemians Study Bohemians? Field research among the Roma musicians
- 50 Playing 'cops and ravers'; how the Berlin underground scene resisted through the art of raving illegally during the COVID-19 global pandemic
- 51 Promoting gender equality and social justice through transmedia storytelling
- 52 The Obsolete City – Impact of disruptions & megatrends on urban structures
- 53 Using film clips for comparative qualitative study
- 54 Tik-Tok Was Designed for War. Viral videos as tool against invasion of Ukraine
- 55 For a virtuous cinema - of resistance, recognition and guerrilla warfare. The case of 'As panthers do Lula' (2022) by Zel Junior
- 56 Co-Creation of 'Alternative' Scene and Space among Filipino Cover Musicians in Australia
- 57 'Manhattan Love Suicides': No wave and the cinema of transgression

58 It's underground! Do you know what I mean?

59 21st Century Luthiers - DIY Culture and the personalisation of digital/electronic musical instruments

60 Everyday Life's Survivors: Afro-Brazilians and do-it-yourself attitudes in Maranhão's jazz-bands

61 An analysis of the digital feminist activism of women and non-binary extreme metal vocalists through the lens of digital affective labour

62 B

63 Practices of autonomy, the challenges of DIY labels in the punk scene in Italy

64 The agency of blood in the work of Maria Evelia Marmolejo

65 When the cities went silent: The Australian music ecosystem and the COVID-19 pandemic

66 Shock Factory: The Visual Culture of Industrial Music (1969-1995)

67 'Trying to understand the body limits'. The contemporary circus body in the Baltic countries

68 Music scenes and the government of social transformation: insights from post-revolutionary Tunisia

69 Crypto: Culturally commodified, ideologically ignored

70 A taste for collective effervescence? A micro-sociological approach towards different live music experiences

71 A Gramscian Extreme Right: Fabrice Robert's Journey from the French skinhead movement to the creation of "Les Identitaires"

72 Inventing migrant music ecosystems in the regional Australia: opportunities and barriers in negotiations of cultural belonging through music-making in the regions

73 Digital culture and music: The influence of fandom on musical consolidation in pandemic times through digital platforms

74 A Meadow Full of Ants. A subcultural field approach to the Italian black metal scene

75 How to generate sustainable DIY culture in an urban Galician neighborhood after the pandemic: The Acéfala Autonomous Space

76 C

77 Geohybrid art or the art of emotions in a geopolitical context

78 An anthropologist on Mars. Doing research at the 2002 Boom festival

79 Isolationism: new practices and lifestyles built from social isolation

80 DIY dreaming: a prehistory of music nfts and web3

81 The spiral temporality of musical technologies in the African diaspora

82 Beyond lyrics and chords. Emancipation and counter hegemony in Jingle Magazine during martial law

83 X Is The Forgotten Title: John Dunbar, Indica Gallery and the DIY cultures of swinging London

84 Feminist Artivisms: Marginal powers in the disruption of whiteness

85 Transformational aspects of EDMC practices and performances among the urban, globalised Indian youth

86 West of the River: DIY practices in a the local scene

87 'I am a helium raven and this movie is mine': On spatial-resistance, ethos of sustainability and Patti Smith's 'Horses' – A humanistic-geographical critique of the mid 1970s American proto-punk imagination

88 The MIRROR Fandom: Collective productivity as 'Making Do'

89 Land poetry. Occupy, speak, publish, and regroup

90 Theatre and the blank canvas

91 Forms and processes of the #rural #imaginary as a future for #sustainability

92 The place for DIY cultures and the territories of cinema and audiovisual in Portugal: challenges and perspectives

93 Free jazz and improvised music: Jorge Lima Barreto and the Associação Conceptual Jazz

94 Iterative musical collaboration as palimpsest: Suite Inversée and The Headroom Project

95 Festival Oscura Internacional. A continental reaction from the Americas' dark alternative music scene to the post- pandemic cultural environment

96 D

97 Subculture 2022: Birth of the Rīga's new scene

98 Memory and Remembrance: representation of memory through artsbased-research

99 Meaning in the Absence of Meaning: An analysis of the relevance of the ethics of Camus' Absurd in present day artistic and cultural expression

100 Facing the Plastic Fantastic Dilemma: Sustainability and DIY music scenes

102 E

103 One Love: capturing the cultural investment in music and rethinking the photographic portrait

104 Shriek and hum: industrial noise and productivity

105 Use and resistance of Cape-Verdean creole in the post-colonial city: music in migratory context

106 F

107 Housewifization and exploitation by self- exploitation. Revisiting the Creativity Agenda

108 Street art as a form of socio-educational intervention

109 Blurred Rhythms: editing towards an acoustepathic approach to sound in Edmonton, Canada

110 Is it insurgent to exist? Emicida's music as knowledge and art of caring for life and the world

111 Too soon? The Anthropocene agenda

112 Production practices and diy models in the creative industries of urban popular music in the Metropolitan Area of Guadalajara. A sociocultural approach to independent phonographic micro-record labels from 2000 to 2020

114 Hope Punk: science fiction written by women and how it can help us organize for a livable world

115 The other side of the K-pop phenomenon

117 Musical and Visual Reactions to Misogynie in Austrian Popular Music

118 'I go public now, but no one knows': a study of independent artists and digital music platform

119 G

120 A participatory action research integrating art based research and virtual world to empower pupils and their teacher

121 Houses of violence and artistic ecosystems in punk women's memoirs

122 Brazilian LGBTQI+ slam poetry, consumption and politics: initial clues to develop a narrative investigation

123 Poetic games for remote contact apps

124 No More 'European Safe Home'. A preliminary approach to music making in Portugal in pandemic times

125 Let Fado Bicha sing. Citizenship, resistance and politics in contemporary popular music

126 'On the best of the possible planets': from the streets to be build and the walls to be ruined

127 The two sides of the alternative festive culture. The Free Party movement as a space for shaping new feminine identities and subjectivities

128 'La 22'. The musical emerald of Bogota's mountains

129 Urban and Western: Tracking country music through the Australian post punk landscape

130 'I felt like an equal among equals, even though I wasn't': Amyl and the Sniffers, Authenticity and challenging DIY Punk Space Norms

131 The Pandemic Pivot: Re-imagining arts and culture events in Winnipeg, Manitoba

132 'I'm not someone who calls himself an anarchist, I am an anarchist'. Anarcho- punk praxis and the continuing ideological significance of British anarcho-punk in the later lives of its ex- adherents

133 Exploring Canadian punk: A chronotope of activism in time and space

134 H

135 Shaping Shopping: Record stores, social distancing and cultural techniques

136 Decolonisation, panindianism and authenticity in native American/first nations hip hop

137 'Arts Stream of Sanctuary': The intersection of sanctuary practices and arts practices in supporting refugees and asylum seekers

138 Graffiti and intersectionalities in times of COVID-19: artistic experience, expressions and resistances

139 Punters, Players and Promoters: the Birmingham jazz scene revisited

140 I

141 Practices of resistance and their linkages - an examination of cultural practices in the face of Myanmar's military coup

142 Critical gender approach to distinct jazz scenes: Portugal, Turkey and United Kingdom

143 J

144 DIY or Die? Are eco-sufficient DIY- lifestyles an answer to the climate emergency?

145 Creating the presence of BIPOC artists in the Australian arts. Case study of BIPOC Arts Australia

146 K

147 It's not resistance, it's reciprocity: Pekiwewin as an action of care in City-Centre Edmonton

148 'The Divine Right of [Oil] Kings': A punk song as a research output from an activist ethnography in Edmonton, Alberta

149 Stitchcraft: Punk sustainability and women's roles in the cultivation of music scenes and spaces of resistance

151 Smells Like Teen Spirit: DIY Magazines as Olfactory Culture

152 The First Subcultural Turkish Fanzines: An analysis of Mondo Trasho & Laneth

153 Scene as Ecosystem, Scenes as Parts of Ecosystems or Scene versus Ecosystem? Some considerations about the compability of two conceptual approaches

154 L

155 Culturally responsive caring in music education

156 Zine Politics Inside Out. Zines and Lasting Political Change

157 Female Gaze: The male body as a strategy

158 The art of batuque. Therapeutic effects and cultural expression through the Finka Pé Group in Portugal

159 DIY in Edgar Pêra: the construction of a visual identity

160 Slow travel practices as a containment tool about the phenomenon of tourist gentrification

161 On the record - documenting Popular Music heritage and digital DIY

162 M

- 163** The new Portuguese nationalist-populist right: a reflection on geographical patterns and expressions of xenophobia
- 164** Emancipation, resistance and cultural affirmation of Cigano/Roma in Portugal
- 165** Making funk and making a living in Brazil: The KondZilla phenomenon
- 166** Plastic Barbies and bodies made of Plastic
- 167** Northern soul's polarities and the in-between
- 168** Women dancing and singing the resistance in México: Music as a new strategy for justice?
- 169** Punks make great designers, designers make bad punks
- 170** Witch Talks: An incursion in a Brazilian indie festival
- 171** Anthropophagy and the postcolonial: plurality of bodies and identities in conflict with hegemonic discourses
- 172** Populisms and anti-gypsyism in Portugal and in Europe
- 173** Affinities and tensions between State, organised civil society and artists in a cultural center in Fortaleza, Brazil
- 174** "Cinema at the shore": alternative film exhibition in Portugal
- 175** Digital Platforms and 21st century sustainability in transnational independent music networks and scenes
- 176** From Myspace to Spotify: The role of Portuguese indie labels in the new musical dematerialization
- 177** Staying Alive: Masculinities, arts and cultures of equality
- 178** DIY youth jazz culture in the West Midlands 1960-1975
- 179** DIY youth jazz culture in the West Midlands (1960-1975)

180 N

- 181** Punk and Archive: Collections of Memories and Resistances
- 182** The use of public spaces from a youth's perspective

183 O

- 184** Just Another Typical Day at Work. DIY careers in the Portuguese independent music scene
- 185** We continue on an endless search for a place
- 186** Close to a certain anarchy: the artistic trajectory of José Pinheiro
- 187** How do we exist in public? Queer venues as an actor of strength

188 P

- 189** Border Theory in José Tolentino Mendonça
- 190** Sound as aesthetic value: The case of Grassroots Music Venue heritage sites
- 191** Psthumanism and Social Justice Research: Skating to Freedom
- 192** Bedroom Pop and DIY as a reflection of the digital society
- 193** The Spanish Soul Scene: Africandescendant identities and women artists
- 194** Youth territories and urban/musical activisms in the central areas of São Paulo/Brazil
- 195** DiY in Romanian reggae and soundsystem culture
- 196** I Disagree. Illegal artistic interventions on Eastern-European public monuments

197 Q

- 198** JAZZ-OFF and the Birth of Electronic Noise

199 R

- 200** 'I'm not a 'real women
- 201** Cakes, memes, diasporic culinary practices and sustainability: The case of 'bolo bentô'
- 202** 'It Will Happen Eventually': The sonic and visual archiving of the Brisbane music scene
- 203** A mission called called Levi's®
- 204** Self-care, DIY and Health Literacy: Autonomous, political and natural gynecology zines
- 205** The Beat of Brazil: Tania Maria's debut in the North American Jazz Spotlight
- 206** Do your own advertisement. Analyzing the effects of subvertising in the classroom
- 207** From virtual to IRL: Vaporwave online scene and its offline branch
- 208** In search of collective autonomy. 'D.I.T' practices in performing arts production
- 209** Convening the Virtual Music Scene: Web3, Music and Articulation
- 210** Reading, storytelling and cartoons: an early, pop-modern and de-stereotype education to a gender equality
- 211** Calling out in transit. How an Internet Radio Station sought out community and connected our pandemic world
- 212** Jazz and DIY practices during the Brazilian Military Dictatorship (1964–1985)

213 S

- 214** Beyond 'The Girl from Ipanema'? Anitta's performance in Girl from Rio music video
- 215** Transnational scene participation and DIY strategies of relocation in the migratory experiences of Croatian punks
- 216** Cultural dynamics and new collectives in the Port Zone of Rio de Janeiro
- 217** Praise for the curator-artist-urban poet: cultural producer as a contemporary flâneur
- 218** Attractive people make better music? How gender and perceived attractiveness affect the evaluation of electronic dance music artists
- 219** Sonic bridges, social boundaries: Syrian refugees' use of music in the Netherlands
- 220** Far-right, xeno-populism and coloniality: hate speech and the colonisation of the imaginary
- 221** Gender Struggles and Punk and DIY Spaces: On reflexive complicity and defiance labour
- 222** Connected rhymes: a look at rap battles and the performances of Brazilian rap in digital culture
- 223** Arboreal and Lacustrine drumming praxis. An autoethnographic exploration of correspondences and improvisation in nature
- 224** The vampire myth: Negative goth stereotypes in films and television shows
- 225** The three films by Pier Paolo Pasolini: Accattone, Mamma Roma and Salò or the 120 Days of Sodom, as a Means of Analysis of the Italian society of the 1960s and 1970s
- 227** Listening to abuse: the possibilities for 'ethical listening' in unethical music Industries
- 228** Crossing the (Erasmus) bridge: how music festivals reproduce or breach social and spatial boundaries in Rotterdam
- 229** Brick by Bricolage: Adobe punk, DIY theatricality, and decolonizing Los Angeles
- 230** Turning life into art and turning art into a way of life. A perspective about art-based research, social intervention and young NEET
- 231** Pop pedagogy and adolescence
- 232** Collective spheres: examining the creative sustainable elements of scenii

233 T

234 Eventifying the DIY: a critical assessment of event-based policy strategies adopted by the city of Milan in pre- and post- COVID-19 pandemic

235 A sociological approach to the underground musical productions of Galicia through the rhizomatic model

236 Building Underground: Manchester spaces and the persistent formation of underground music scenes within the neoliberal city

237 To embroider water, DIY: fanzine as a gesture of affectation in learning through arts-based research

238 Drawing gender and stitching memories: an exploration on visual arts, clothes and poetry

239 A deleted symphony for the Beaten Down' – Music archives and the tension between diversity, class, and gender in the American South

240 Fleeing into the future: Do-it-yourself aesthetics and the appeal of simplicity in pop music

241 Lottery Music Shows: Popular Vietnamese Broadway Shows for Gender Equality

242 Beyond the Archive: (Re)visiting Reggae's history & archives

243 Rhythms in and of decolonization - Capoeira as a stance for decolonizing arts

244 Mozart is a thief! He stole my opportunity to have a modern music education. Public school music vs the local music scene

245 U

246 'Estou tan triste que falo en francés': Adaptations and replacement texts in Galician covers of pop songs from hegemonic languages

247 V

248 Put your 'hand emotes in the air': Twitch concerts as unsuccessful large-scale interaction rituals

249 Media whore Molko. Conceptualizing contemporary persona performance in popular music through the lens of the fan archive

250 W

251 Art as a (fighting) cognitive system. Distribution, prediction and opposition

252 Beat Street: 'the birthplace of reggae, ska and rocksteady' as a site for economic and cultural sustainability

253 From zines with older punk women to zines with young dads – DIY methodologies and (non)-DIY cultures

254 Beyond boundaries? Disability, DIY and Punk Pedagogies

255 Notes on music, persistence and the bloody minded musician in the DIY milieu

256 The political and cultural impact of punk

257 Taking a Stance in Skateboarding: From carefree outliers to social change makers

258 Skating Today: Rebels on Wheels or Roll Models Pushing Forward?

259 Unbury Me: Countercultural legacies in an Era of crisis

260 Basic Income, cultural labour, and the creative arts: Precedents and current experiments

261 'Mummy ... what is a Sex Pistol?' SEX, sex and British punk in the 1970s

262 Y

263 The hidden sound rebellion: a study of vaporwave music in the perspective of lofi aesthetics

264 Z

265 'Lights, camera, action'. On subversive pedagogies in times of war

267 **PERFORMANCES**

268 Ice Veins Ressonating

269 SMART: A post-internet Subspecies in Contemporary China

270 Building artistic futures in a world on fire!

271 Tzadeka: Pass the Mic

272 Our Rage on the Walls of Porto

273 Two Walls

274 No fear of wires

275 Decolonial Graffiti Workshop

276 Music, politics and affect in Brazil's Last Election - São Paulo 2018. Take Three - Media and Fake News Second Floor - The Sound of our Future

277 My Doll and I: poetry and fantasy adapted into music

278 Workshop and Performance. Sopro

280 **EXHIBITIONS**

281 'Punk Punk' (2022)

282 Lo-Fi-Rock-n-Roll (2019)

283 One Love: capturing the cultural investment in music and rethinking the photographic portrait. Photographs by William Ellis

284 ARTOPIA [nothing but] ART

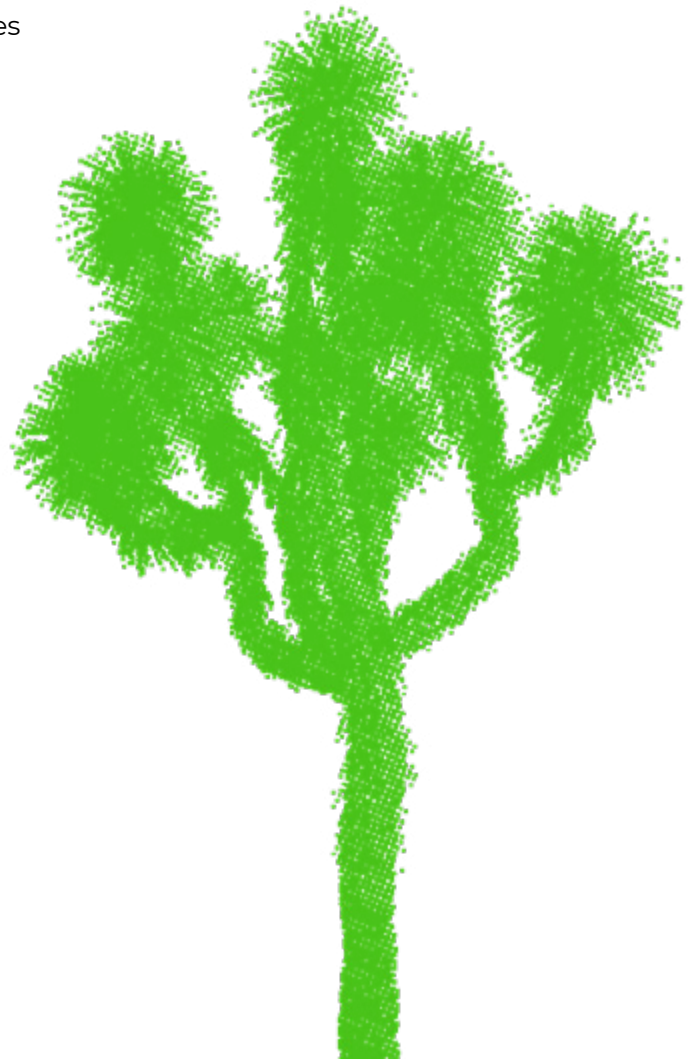
285 Two Walls

286 The Kids Are Alright!

287 White Privilege

288 UTERZINE: (a lot more than) A FANZINE ABOUT PUNK AND GIRLS

289 Inherited Memory: Mexico through Chicano eyes



WE DEDICATE THIS BOOK AND THIS EDITION OF THE KISMIF CONFERENCE 2022 TO JORDAN MOONEY (1955-2022).



**WHO THE
FUCK DOES
SHE THINK
SHE IS..**

GIRL SHIT

STREET ART AS A FORM OF SOCIO-EDUCATIONAL INTERVENTION

Tommaso **FARINA**, University of Macerata, Italy

× **Abstract**

Cultural heritage is made whether of tangible assets – physical places and natural environments – as well as intangible assets, such as languages, music, religions, folklore, manual skills. It's something that can be offered to everyone as a resource, as an area of study, a temporal and spatial point of reference in understanding human collectivity and their cultural and environmental contexts. For this reason, it is a significant and essential element to be included in educational processes, for the purpose of adding human and social meaning to knowledge, consistency to research and study methods, and effectiveness to the planning and implementation strategies. This communication aims to stress how street art can be considered a specific kind of cultural heritage, through which is possible to combat and reduce social exclusion. The project that will be presented is: Artisti in Piazza – International Performing Arts Festival. Hosted since 1997 by the Italian city of Pennabilli, this art-based project focus on the promotion and development of the territory through cultural and artistic production. It represents a unique event that integrates the play and cultural aspects, driving towards authentic educational actions, carried out to encourage equal and widespread opportunities for access, participation, and representation, without creating cultural confines that generate or legitimize inequality, within the communities and among the individuals.

Keywords: cultural heritage, education, street art, buskers, territory.



The background of the entire page is a halftone pattern of a globe, showing the continents of North and South America. Overlaid on this is a large white circle that frames the central text.

KISMIF CONFERENCE
13 - 16 July 2022

BOOK OF AB-2022 STRACTS 2

DIY CULTURES
SUSTAINABILITY
ARTISTIC ECOSYSTEMS

(Eds.)
PAULA GUERRA
ANDY BENNETT

ISBN 978-989-9082-27-4

First Published
July 2022 by
Universidade do Porto.
Faculdade de Letras.

Porto, Portugal

[University of Porto.
Faculty of Arts and
Humanities]

KiMIF

KEEP IT
SIMPLE,
MAKE IT
FAST

ORGANIZERS



PARTNERS



WITH THE SUPPORT OF

