



**POPULAR MUSIC AND
POPULAR CULTURE
RESEARCH CLUSTER@UL**

The Popular Music and Popular Culture Research
Cluster at the University of Limerick presents:

ATROCITY

Exhibition:

A TWO DAY SYMPOSIUM ON
JOY DIVISION

November 25th & 26th 2015
University of Limerick, Ireland

Keynote Speaker:
Jennifer Otter Bickerdike

Featuring a Question and Answer Session

with Peter Hook on

Wednesday November 25th.

The symposium will also feature a live performance of 'Closer'
and 'Unknown Pleasures' by Peter Hook and The Light
at Dolan's Warehouse, Limerick on November 26th.



Dáin, Daonnachtal agus
Cultúrachaí Sóisialta
Arts, Humanities and
Social Sciences



Further Details / email: popmusicandculture@ul.ie / www.ul.ie/pmpc

November 25th

Registration 8.45-9.15am, Foyer outside Room, UL

Welcome Remarks and Official Conference Launch by, UL

Room, UL

Wednesday 9.15 -10.45

SESSION A –

Eternal Winter of Discontent

1 *Missions of Dead Souls: A Hauntology of the Industrial, Modernism, and Esotericism in Joy Division and Industrial Music – Michael Goddard*

2 *Saturday Night In: 17 May 1980 – Benjamin Halligan*

3 *Crack/clatter in the shadows of Unknown Pleasures – Paul Hegarty*

Room
, UL

Chair:

Coffee Break

Wednesday 11.00 - 12.30

SESSION B –

Sounds, Style and Transitions

1 *Playing The Offbeat With a Good Deal of Vigor: The Modernism of Martin Hannett in the production of the Joy Division Sound - John Samuel Greenwood*

2 *Transits and transmissions: Joy Division in space – Robin Parmar*

3 *THINGS THAT AREN'T THERE: Spectral Presences in Musical Absences: The Transition from Joy Division to New Order – Kieran Cashell*

Room
, UL

Chair:

Lunch

Wednesday 1.45 - 3.15

SESSION C –

Joy Division: A Cultural Legacy

1 *Mining For Counterculture In The Twenty-first Century - Colin Malcolm*

2 *Incubation – Johnathan Lindley*

3 *Atrocity, Isolation and Pleasures: The Legacy of Joy Division among contemporary Iranian musicians - Gay Jennifer Breyley*

Room

Chair:

Coffee Break

<p><i>Wednesday 3.30 - 4.30</i></p> <p>SESSION D –</p> <p>Post-Punk Memories (Remembering Manchester)</p>	<p>1 <i>Remediating transcultural memories of postpunk Manchester: homosocial nostalgia and contemporary city branding - Dagmar Brunow.</i></p> <p>2 <i>Factory Flicks – Joy Division on film and the Factory Video Unit - Nick Cope</i></p>	<p>Room</p> <p>Chair:</p>
<p><i>Wednesday 4.45- 5.45 KEYNOTE 1</i></p> <p>Like It Never Happened: Faux Nostalgia and the Branding of Joy Division - Jennifer Otter Bickerdike</p>		<p>Room , UL</p> <p>Chair:</p>
<p><i>Wednesday 7:00</i></p> <p><i>“Unknown Pleasures” Q&A with Peter Hook</i></p>		

November 26th

<p><i>Thursday 9.00 -10.30</i></p> <p>SESSION E –</p> <p>Reading Joy Division</p>	<p>1 <i>Transmissions: On Difference and Construction in Joy Division</i> - Eirik Askerøi</p> <p>2 <i>A musical analysis of Disorder</i> - Tomoko Takahashi</p> <p>3 <i>Closer: the aesthetics of a revealed absurd</i> - Pedro Miguel Remédios Gomes Arrifano</p>	<p>Room , UL</p> <p>Chair:</p>
<p>Coffee Break</p>		
<p><i>Thursday 11.00 - 12.30</i></p> <p>SESSION F –</p>	<p>1 <i>Days Without Me: How Joy Division Impacted on Society's Understanding of Mental Illness</i> – Walter Cullen</p> <p>2 <i>Waiting for a guide to come and take me by the hand. Finding and losing Ian Curtis</i> - Aidan McNamara</p> <p>2 <i>Does the New Dawn REALLY Fade? Speculations on Ian Curtis' likely experience of a Twenty first century mental health service</i> - David Meagher</p>	<p>Room , UL</p> <p>Chair:</p>
<p>Lunch</p>		
<p><i>Thursday 1.45 - 3.15</i></p> <p>SESSION G -</p> <p>Joy Division: Influences and Influencing.</p>	<p>1 <i>Trying to find a clue, trying to find a way to get out! Joy Division and Europe</i> - Giacomo Botta</p> <p>2 <i>Closer and the Birth of Cyberspace: Manchester Postpunk, Cyberpunk, and the Legacies of the Sixties</i> - Andrew Green Hannon</p> <p>3 <i>Joy Division's Bloody Contract: The Poetics of Empty Re-enactment</i> - Dan Jacobson and Ian Jeffery</p>	<p>Room Chair:</p>

Coffee Break

Thursday 3.45 – 4.45

SESSION H -

Existence well what does it matter?

1 “Communication Breakdown: Inarticulacy and the Significance of ‘Transmission’”

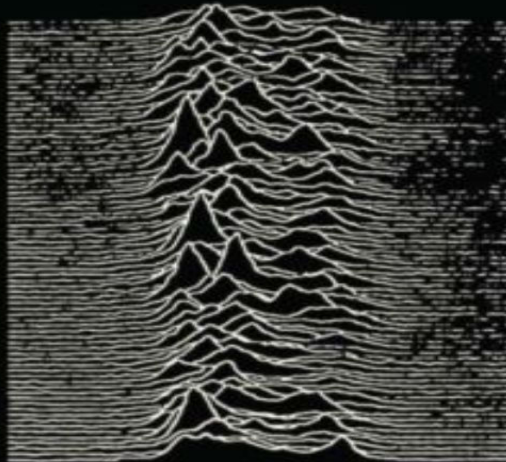
- J. Rubén Valdés Miyares

2 *Late Style Too Soon: The Voice of Sickness and Suicide in the Music of Joy Division* – Tiffany Naiman

Room
Chair:

DOLANS IN ASSOCIATION WITH THE POPULAR MUSIC & POPULAR CULTURE RESEARCH CLUSTER @ UL PRESENTS:

PETER HOOK & THE LIGHT



A “JOY DIVISION” **CELEBRATION**

Performing Unknown Pleasures & Closer
And featuring an opening set of New Order material

On Thursday, November 26th 2015

at Dolan's Warehouse, Limerick. Doors 8pm.

Tickets €22.50 from Dolans.ie Tel: (061) 314483 or Ticketmaster.ie

On sale Thursday 18th June at 9am.



POPULAR MUSIC AND
POPULAR CULTURE
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Eolaíochtaí Samplaí
Arts, Humanities and
Social Sciences



UNIVERSITY OF LIMERICK

Conference Organisers

Martin Power – University of Limerick

Martin J. Power is a lecturer in Sociology and founding director of the Popular Music and Popular Culture research cluster at the University of Limerick. He specialises in Urban Sociology, Inequalities and Social Exclusion, and the Sociology of popular music and culture. Among his publications are the co-edited texts *David Bowie: Critical Perspectives* (Routledge 2015), *Morrissey: Fandom, Representations, Identities* (Intellect 2011) and 'A push and a shove and the land is ours: Morrissey's counter-hegemonic stance(s) on social class', *Critical Discourse Studies*. 9(4, 2012).

Eoin Devereux – University of Limerick

Dr. Eoin Devereux is Senior Lecturer in Sociology and Assistant Dean, Research in Faculty of AHSS at University of Limerick, Ireland. He is also an Adjunct Professor in Contemporary Culture at the University of Jyväskylä, Finland. Eoin is the author of the academic best seller *Understanding The Media 3rd edition* published by Sage (London). He is the co-editor of *Morrissey: Fandom, Representations and Identities* (Intellect Books/University of Chicago Press, 2011) and *David Bowie: Critical Perspectives* (Routledge: New York, 2015). Eoin is the author and/or the co-author of numerous refereed journal articles on media and popular culture. He has been featured as an expert researcher on popular music and cultural themes in many media settings including RTE, BBC, Reuters, Indie 103 Los Angeles and XFM London.

Aileen Dillane – University of Limerick

Aileen Dillane is a University of Limerick based ethnomusicologist, performer and lecturer in music. She is a founding director of the Popular Music and Popular Culture research cluster @ul and specialises in the folk and popular musics of Ireland, UK, North America, and Australia. Aileen's research interests include Ethnicity, Identity, Nationalism and Cosmopolitanism; Urban soundscapes and Critical Citizenship; Music, Emotions and Society; and Music and the Utopian Impulse (www.teibi.ie). She co-edited *Morrissey: Fandom, Representations, Identities* (Intellect 2011).

Missions of Dead Souls: A Hauntology of the Industrial, Modernism, and Esotericism in Joy Division and Industrial Music

Michael Goddard - University of Salford.

Joy Division, relative to their Manchester Post-punk contemporaries have often been seen in proximity to industrial music, a perception reinforced by Genesis P-Orridge's claims that Curtis was a Throbbing Gristle fan particularly appreciative of the former's track "Weeping" from their *DOA: Third and Final Report* album. P-Orridge returned this fandom by referring directly to Ian Curtis in Psychick TV's later track "I.C. Water" and reiterating their personal connection in several interviews and other texts. This paper will argue that beyond this purported connection between the two groups and individuals the resonances between Joy Division and industrial music run deeper in the ways both were haunted by post-industrial cityscapes, modernist literature (especially Ballard and Kafka but also the proto-modernist Gogol, author of *Dead Souls*) and especially a shared interest in Esotericism and the occult. In fact Joy Division's track "Dead Souls" has less to do with Gogol's satirical portrayal middle class corruption and spiritual ennui, than with being haunted by past lives, an abiding interest of the vocalist: "Someone take these dreams away/That point me to another day". This paper will argue that more generally Joy Division were haunted by the ruins of modernism whether in the form of decaying urban environments, or literary modernism, in ways that correspond closely with the ways similar environments haunted industrial groups like Throbbing Gristle, and perhaps with greater proximity, Sheffield's Cabaret Voltaire. In both cases, we are confronted by "missions of dead souls" (the title of the live album of TG's final performance in 1980) with profound resonances.

Dr Michael Goddard is Reader in Media at the University of Salford. He has published widely on cultural and media theory and recently completed a book on the cinema of Raúl Ruiz. He has also been doing research on the fringes of popular music focusing on groups such as The Fall, Throbbing Gristle and Laibach and culminating in editing two books on noise. He is currently a CAPES/Science without Borders Special Visiting Researcher, working with a team of researchers at Unisinos, Brazil on the project, "Cities, Creative Industries and Popular Music Scenes."

Saturday Night In: 17 May 1980

Benjamin Halligan - University of Salford.

Ian Curtis reportedly spent the evening of Saturday 17 May 1980 watching *Stroszek* by Werner Herzog and listening to *The Idiot* by Iggy Pop. *Stroszek* was bookended, on BBC2, by an interview with Dennis Potter, and a discussion of Cruise missiles, followed by *International Golf* and Lee J. Thompson's *Cape Fear* (1962). BBC1 offered *The Val Doonican Show* and Kenny Ball and his Jazzmen across these times.

These cultural artefacts suggest a number of pertinent readings of the career and concerns of Joy Division, as perhaps brought into sharp relief, for Curtis, by their pending (and then abandoned) tour of North America. But, more particularly, together they suggest positions on post-industrial landscapes of the West, and the role of culture and dissent in those times, in the first few months of the new decade.

Stroszek follows an ill-fated road trip across North America by Bruno S; *The Idiot*, through its David Bowie production, could be said to be a European framing of US garage rock. These post-industrial landscapes, given over to failing regimes of pleasure, offer little compensation for the eradication of indigenous cultures: Herzog finds cowboys adrift in supermarkets, mobile homes rather than wagons; Pop engages with electronic and elemental dirges ("Nightclubbing", "Mass Production") which would seem to have replaced the heart-felt and holistic noise of The Stooges. Strategies for the protection of an artistic vision in the 1980s, in these international terms, seem to be apparent in the export and iterations of problematic notions of authentic culture (Val Doonican, Kenny Ball) or acclaim through skill (*International Golf*).

This paper will explore cultural artefacts, made by Werner Herzog, by Iggy Pop, but also from BBC television, from Ian Curtis's final few hours, in the light of the associations made between the music of Joy Division and post-industrial cultures.

Dr. Benjamin Halligan is the Director of Postgraduate Research Studies for the College of Arts and Social Sciences, University of Salford. Publications include Michael Reeves (Manchester University Press, 2003) and Desires for Reality: Radicalism and Revolution in Western European Film (Berghahn Books, 2016). Co-edited collections include Mark E. Smith and The Fall: Art, Music and Politics (Ashgate, 2010), Reverberations: The Philosophy, Aesthetics and Politics of Noise (Continuum, 2012), Resonances: Noise and Contemporary Music (Bloomsbury, 2013), The Music Documentary: Acid Rock to Electropop (Routledge, 2013) and The Arena Concert: Music, Media and Mass Entertainment (Bloomsbury 2015). b.halligan@salford.ac.uk

Crack/clatter in the shadows of *Unknown Pleasures*

Paul Hegarty - University College Cork:

In the winter of 1978, Britain saw the beginning of mass strikes, lasting well into 1979, presaging the arrival of Margaret Thatcher's free market authoritarian regime. Bodies remained unburied, rubbish uncollected, and the army awaited the call to step in where strikers had refused to tread. Joy Division's first album is the sonic equivalent of the incredible and visible meltdown of a decaying post-imperial, soon to be post-work society, and this is nowhere more the case than in the repeated crashes of 'I Know Nothing' and the misfiring lift in 'Insight'. This paper speculates on the power of those sonic intrusions.

Professor Paul Hegarty teaches visual and audio culture in the Department of French, University College Cork. His most recent book is Rumour and Radiation: Sound in Video Art, and is currently completing a book on Peter Gabriel and globalisation. He co-edits 'ex:centrics', the new sound series on Bloomsbury, with Greg Hainge. He makes noises in the bands Safe, Trace, Phil Collins Project and Touch of Priests.

**Playing The Offbeat With a Good Deal of Vigor:
The Modernism of Martin Hannett in the production of the Joy Division Sound.**

John Samuel Greenwood - Limerick Institute of Technology

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The late Martin Hannett was, arguably, the most prolific producer in England in the 1970s and 1980s and was largely responsible for pioneering what was later to be termed 'The Manchester Sound'.

The paper will focus on Hannett's work with Joy Division and in particular their two studio albums *Unknown Pleasures* and *Closer*. It will examine some of the technical aspects and techniques used in Hannett's approach in producing Joy Division's sonic landscape.

This paper will argue that the colour palette for the Joy Division sound stemmed deeply from Hannett's Industrial background, surroundings and upbringing and his fascination with electronics.

Hannett had a love for the sound of buses, trams, trains and the sound of all things mechanical. Influences came in the form of air conditioners to lift shafts, science fiction to the supernatural, the sound of people's footsteps to improvised psychedelic tangents all influencing his auditory reflections and decisions.

In this context, this paper will suggest that Hannett's ideas were no less important than the work of electroacoustic composers and contemporaries studied for their use of found sounds and acoustic manipulations which may be found in contemporary avant-garde music. The paper argues that Hannett's curious sonic mind intertwined with Ian Curtis and Joy Division's dark and perturbed narratives that became the overwhelming sonic tapestry was by very definition - a sum of all parts.

Dr. John Samuel Greenwood (AKA the artist Raw Nerve Noise) is a composer, performer, media artist, researcher and educator practicing in Limerick Ireland. He is a founding member of ISSTA (Irish Sound Science Technology Association), SpADE (Spatial Auditory Design Environment) at University Limerick and former Chairman of PLAN (Professional Limerick Artists Network). He recently received the National City of Culture 2014 Music Legacy Grant Award for the project entitled 'Sound Out & The Pigtown Fling' – of which he is currently Artistic Director. In his academic career he lectures on the Music Technology and Video & Sound Technology programs in Limerick Institute of Technology.

Transits and transmissions: Joy Division in space

Robin Parmar – University of Limerick

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"Staying in the same place, just staying out the time.
Touching from a distance, further all the time."

This paper will examine three elements in Joy Division's presentation circa 1979: the lyrics of Ian Curtis, Peter Saville's sleeve designs, and Martin Hannett's studio production. These initially appear to be operating independently and with conflicting modalities, but the author will demonstrate how they create a powerful synergistic effect. The lyrics repeat themes of movement and velocity that mirror the propulsive momentum of the songs, but this motif contrasts with portrayals of circumscribed and claustrophobic physical and emotional spaces (particularly rooms, cars, and the "distance" between people). The modulation between these poles is demonstrated by the couplet from "Transmission", reproduced above. The astronomical images on the sleeve of that single are in stark contrast to the narratives of urban malaise and emotional turmoil. A further contrary impulse is provided by the studio production, which diffuses the punk energy inherent in Joy Division's instrumentation and arrangement, through the use of artificial echo and reverberation. Sounds are stripped of their indexical relationship to their place of origin and re-situated in a new imaginary space. It is precisely the way in which space is defined by the lyrics, artwork, and production that tie these elements together. All three media emphasise containment, frames, distance, and absence. These elements provide spaces, both literal and figurative, in which the music and the listener can meet.

Robin Parmar's practice includes electroacoustic composition, non-ideomatic improvisation, field recording, poetry, photography, and experimental film. He has written on *Doctor Who*, models of interactivity, Alberti's perspectivism, the science-fictional nature of hearing, and phenomenologies of place. He lectures in acoustics, psychoacoustics, and modalities of listening at the University of Limerick.

THINGS THAT AREN'T THERE
Spectral Presences in Musical Absences:
The Transition from Joy Division to New Order

Kieran Cashell – Limerick School of Art and Design

Kieran.Cashell@lit.ie



In the two years between the release of their Warsaw EP *An Ideal for Living* and the double-sided single *She's Lost Control / Atmosphere* (FAC) Joy Division fundamentally changed popular culture. Accomplishing the messianic promise of punk and instituting the paradigmatic post-punk statement, they simultaneously anticipated the alternative sonic structures of post-rock that contemporary avant-garde outfits still struggle to perfect. Like a radioactive isotope, more than three decades later, their cultural imprint remains as potent as ever. Still regarded as one of the most important and influential bands of the twentieth century, they are also considered the strangest. Following the suicide of their charismatic singer and lyricist in 1980 the remaining members of the band decide to continue alone. They debut as New Order less than two months later in Manchester club *The Beach* and follow this up with a mini-tour of the US. A first single is recorded with legendary producer Martin Hannett. And eight months after the loss of their singer New Order release double A-side 7-inch *Ceremony / In a Lonely Place* (FAC 33: 22/1/81). In this paper I examine the transition from Joy Division to New Order. I focus on the seam where the two bands intersect and diverge. New Order is a gnomon. Appropriated from Joyce, this geometric trope refers to a shape from which an element has been removed. As a literary device it signifies the intentional elision of content which in its paradoxical absence continues to haunt the text. That something is missing from New Order may appear a statement of the obvious; but in this paper I argue that empty space or absence is structural to their sound. The loss of their singer left more than a vacancy that couldn't be filled – it opened a wound that remains audible in their musical form. New Order's songs seem systematically – if not entirely consciously – articulated around a central absence. No matter how upbeat, how aggressively positive, colourful or ludic their music, this absence remains a sub-threshold frequency

insinuating itself into the core of their sound, subtly disrupting its heliocentric positivity and freighting its brightness with an insubstantial and almost imperceptible spectral presence. Drawing on the Derridean category of hauntology, also alluded to by Mark Fisher in his essay on Joy Division, my approach will be to develop the phenomenological structure of these spectralizing effects by comparatively examining the two terminal tracks written and performed by Joy Division and subsequently released by New Order: Ceremony and In a Lonely Place. At such intersections, limits are breached. Listening to these songs provides audible evidence of the hauntological: Ian Curtis departs, New Order arrives yet something

Kieran Cashell lectures in the Limerick School of Art and Design and has a PhD in the Philosophy of Art. He is author of Aftershock: the Ethics of Contemporary Transgressive Art (IB Tauris, 2009) and has published several articles including a chapter on Billy Bragg in Popular Music and Human Rights (Peddie [ed.] 2011) and on the Smiths in Campbell and Coulter (eds) Why Pamper Lives Complexities (2010).

Mining For Counterculture In The Twenty-first Century

Colin Malcolm - Edinburgh Napier University

C.Malcolm@napier.ac.uk

Without Ian Curtis there would have been no Hacienda and without the Hacienda there would have been no Rave scene. The whole indie music merging with dance, the fashion, everything: it came from the Hacienda.(Peter Hook)
(Bainbridge, L.2014:251)

Youth is the formative period that can shape a person's aesthetic sensibility for life. The creative entanglement that has emerged over the last four decades was highlighted by the Institute of Contemporary Arts in their exhibition; A journey through London Subcultures (2013). It delved into the possible myriad connections that could be made between the strands of creativity involved, from the DIY post punk to the more 'commercially savvy' alternative design scene (Wilson 2013).

This entanglement of multiple creative elements and materialities was reflected within a recent personal project in which I wanted to document the story of my subcultural experience through a physical object, a memory palace with touchstones to the past. In part, this was a response to my belief that since the 1990s the lines had become a little blurred. The internet and technology have provided a pathway for revisiting and reinterpreting the past. This in turn has led to a heightened sense of nostalgia and new generations appropriating scenes and cultures they have no memory of (Reynolds 2005). This leaves me with the salient question; could (sub)culture be finite?

This paper is an ethnographic study of my emic subcultural experience spanning the same four decades as the ICA. It presents original interviews, ethnographic encounters and a personalised timeline of the underground post punk music scene, in particular the work of Factory records, C86 and the later 'Madchester' scene, as they are appropriated and recycled by the mainstream, divorcing them from their original context and political resonance.

It aligns itself with Frith in it's conclusion that the influence of the ageing subculturist shouldn't be ignored in favour of the more 'visible reflexive identities, created by consumerisms revolving fashion parades,' (Bennett 2004:173) that are too often mistaken for counterculture.

The Hacienda was a phoenix eating its own tail, the punters who came eventually bought the flats that replaced it when it was knocked down. The club created the scene that would eventually pull it down. (Tom Hingley, personal interview 2014.)

Colin Malcolm is a Senior Technical Coordinator and Tutor in Product Design Prototyping. Member of Edinburgh Napier's Centre for Design Practice and Research with an interest in making using materials, process and cultural references that have been influential in shaping creative identity.

A recent installation project for my MA was endorsed by Peter Hook of Joy Division/New Order and is available for exhibit.

Incubation.

Jonathan Lindley - University of Huddersfield

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Incubation examines the importance of enabling space for artists to cultivate new ideas and explore new territory. Joy division left a legacy that opened the doors for new culture; Factory added weight to the integrity of artistic independence.

As a scene in Manchester grew, it liberated and facilitated a collective of artists, allowing a certain sense of creative freedom, of which Joy Division were arguably the most influential.

This paper aims to stress the dangers of our current cultural climate, to reflect on the the work of Joy Division and Factory; to highlight there ability to utilise a sense of isolation, allowing them to be truly independent and pioneering. Incubation looks at the potential for building new shelters for subversive ideas, with the benefit of work surrounding Joy Division and Factory Records. Can we replicate creative shelters so ideas can grow outside of accepted curriculum and mainstream limitations; ideas that would otherwise be disregarded

“Having worked with international artists Drumcorps, Enter Shikari, Rolo Tomassi and Lightning Bolt he is now teaching at the University of Huddersfield and running Sunbird Records, an independent DIY label. On top of all this, he also produces electronic music under a number of aliases, definitely one to watch.” BBC Introducing Radio Lancashire.

Atrocity, Isolation and Pleasures: The Legacy of Joy Division among contemporary Iranian musicians

Gay Jennifer Breyley - Monash University, Australia

gay.breyley@monash.edu

Recent analysis of Joy Division has acknowledged the significance of Britain's postwar context, Ian Curtis's interest in World War II and his empathy with people isolated by systemic cruelty. In Iran, post-Iran-Iraq War conditions, individual responses to suffering and the timing of Joy Division's posthumous fame contributed to a range of music influenced by the band. Joy Division's work in the late 1970s coincided with Iran's revolutionary movement, which culminated in the 1979 revolution. By early 1980, as Joy Division toured and Curtis's health failed, Iran's postrevolutionary euphoria had faded. Later that year, the devastating Iran-Iraq War began. During the war, Iranian government policies resulted in a baby boom. The legacy of Joy Division is most evident among members of this generation, born in the 1980s. Effects of war and postrevolutionary disillusionment permeated their collective childhood. For some, teenage years brought social and personal isolation. In response, musicians turned to post-punk, indie rock and electronic music, with Joy Division often cited as an influence. Iranian rock singers such as King Raam (Hypernova) and Obaash (Yellow Dogs) have been compared with Curtis, but Curtis's legacy is arguably just as apparent in the electronic work of artists such as Siavash Amini. Like Curtis, Amini draws on a range of literature for inspiration and on his personal emotions for intensity and atmosphere. Through interviews with Amini and others influenced by Joy Division, as well as musical analysis, this paper traces the band's relevance to sections of Iran's postrevolutionary generation and the private pleasures sought and created by these musicians.

GJ Breyley is an Australian Research Council DECRA Fellow in the Sir Zelman Cowen School of Music at Monash University, researching aspects of Iranian popular music history. With Sasan Fatemi she is co-author of *Iranian Music and Popular Entertainment: From Motrebi to Losanjelesi and Beyond* (Routledge, in press, 2015).

Remediating transcultural memories of postpunk Manchester: homosocial nostalgia and contemporary city branding

Dagmar Brunow - Linnaeus University, Växjö, Sweden

Dagmar.brunow@lnu.se

This paper offers a memory studies perspective on the remediation of cultural memories around Joy Division and their legacy. Drawing on my research which situates itself at the interface of memory studies and film studies, I will introduce the notion of 'transcultural memory' (Erlil 2011) into the study of postpunk memories and their adaptations. In the former industrial cities of the Northwest of England, especially in Liverpool and Manchester, the heritage of popular music has contributed to relaunching the cities as creative clusters. This paper critically examines the highly gendered remediation of popular music heritage and the appropriation and reworking of postpunk memories into an official narrative. I argue that remediation creates certain nodal points around which a number of narratives of the past are constructed. Alongside with, for example, Factory Records and The Hacienda, Joy Division is one of the nodal points of the current memory boom around postpunk Manchester. These nodal points (or chronotopes in the Bakhtinian sense) are perpetuated by the ongoing remediation. At the same time remediation both opens and closes discursive spaces for different subject positions. This process in turns has repercussions on canon formation: it highlights some bands (especially Joy Division), while side-lining others (for instance The Fall or The Durutti Column). Moreover, remediation constructs mnemonic spaces which are predominantly heteronormative and male-oriented – all the more surprising since Manchester has been a traditional stronghold for LGBT-culture for decades. Therefore, the formation of Manchester's cultural memory is a highly gendered process. In most of the 'memory works' around 1980s Manchester the dominant narrative is defined by a homosocial (Sedgwick) and patriarchal perspective, which is white and heteronormative and in which feminist, queer or Black voices are excluded.

Dagmar Brunow teaches Film Studies at Linnaeus University in Växjö and Gender Studies at Södertörn University (both Sweden). Her forthcoming book "Remediating Transcultural Memory: Documentary Filmmaking as Archival Intervention" will be published with de Gruyter in autumn 2015. She has edited an anthology on Stuart Hall (in German, 2015) and is currently preparing an anthology on Queer Cinema (in German). She regularly contributes to the journal testcard. Beiträge zur Popgeschichte and is a longstanding member of the radio collective Freies Sender Kombinat in Hamburg. She is a member of the editorial board of the Journal of Scandinavian Cinema (intellect) and founder of the NECS-workgroup "Media and Cultural Memory".

Factory Flicks – Joy Division on film and the Factory Video Unit

Nick Cope - Xi'an Jiaotong-Liverpool University (XJTLU),

Nick.cope@xjtlu.edu.cn

Simon Reynolds noted that post-punk set forth with a belief that 'radical content demands radical form'. Taking shape in attempts to try and build an alternative culture 'with its own infrastructure of labels, distribution and record stores' this also engendered explorations of radical form through graphic design, fashion, politics and video production. A grass-roots, mushrooming, video production subculture 'analogous to the opening up of musical production initiated by the new wave phenomenon in the late 1970s.' was taking shape alongside the emergence of post-punk (Welsh, 1984). Factory Records embracing of video through the development of 'The Factory Video Unit' becomes an exemplar of independent video production and distribution at this time. With post-punk standing outside of mainstream culture, and the three channel UK TV broadcast system having little interest in giving airtime to much outside the mainstream, the few brief appearances of Joy Division on TV are supplemented by video releases that were at the heart of Factory records establishing of its own video production label in the guise of Ikon FCL. This paper will explore the nascent post-punk independent video scene emerging at this time, and how Joy Division featured in the engagement of post-punk with emerging video .

References

- Reynolds, S. (2005) *Rip It Up and Start Again: postpunk 1978-1984*. London: Faber and Faber.
- Welsh, J. (1984) 'Post-modernism and the populist tendency', *Undercut* 12, Summer 1984. Re-printed in Danino & Maziere, 2003, pp.269-272; and in Dickinson, 1999, pp. 190-196.

Former programme director of video and new media production at Sunderland University, Nick has been a practicing film, video and digital media artist since 1982, and completed a PhD in October 2012. This locates a contemporary visual music practice within current and emerging critical and theoretical contexts and tracks back the history of this practice to initial screenings of work as part of the 1980s British Scratch video art movement, and later collaborations with electronic music pioneers Cabaret Voltaire.

A personal website and archive is online at <http://www.nickcopefilm.com>

Like It Never Happened: Faux Nostalgia and the Branding of Joy Division

Dr. Jennifer Otter Bickerdike -Buckinghamshire New University

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Though existing as an active band for less than four years, Joy Division are arguably one of the most influential artists of the 20th century. Yet much of the cache of Joy Division has been built upon a handful of carefully posed, mostly black and white images and two albums. These are hailed as modern masterpieces-standing for a set of values, ones that have been arguably imposed and projected onto the group via the vehicles of social media and the vacuum left by Curtis's untimely demise. *Like It Never Happened: Faux Nostalgia and the Branding of Joy Division* examines not who Joy Division were, but what they have become within the 2.0 economy, contrasting the often romanticized and accepted attributes of the group within the current marketplace.

The key elements of what is now considered 'Joy Division,' I will argue, have been transformed by mass production and replication, often stripped of the very ethos which have been posthumously splayed upon them, making the former symbols of outsider and maligned now little more than fashion statement and hipster posing. This idea is substantiated by the now inescapable Joy Division goods in stores such as Urban Outfitters and even the most manufactured of bands, One Direction, having numerous snaps circulated with members clad in 'Love Will Tear Us Apart' tops.

Is this new fascination with Joy Division and post-punk authentic, or just an illustration of cultural branded demise?

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Transmissions: On Difference and Construction in Joy Division

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For a band as influential as Joy Division has been, its actual recordings were relatively few, and its ending, tragic. On May 18, 1980, just days before the band was to begin its first tour of the United States, lead singer Ian Curtis committed suicide. In a matter of hours, the story of Joy Division, the promising and inventive young group from Manchester, suddenly became the story of Curtis, the troubled lead singer. Fairly or not, people immediately began to locate Curtis's personal turmoil and untimely end in his lyrics (obviously) but also in the *sound* of the band.

Situated within the field of popular musicology, this paper aims to explore the relationship between the sound of and the myth about Joy Division. I will argue that the documentaries, biographies and movies about the band that appeared during the 2000s supply a contextual basis for exploring Joy Division's mythological narrative from a musicological perspective. Building on this contextual framework, I shall investigate how markers of Joy Division's *sound* can be identified through close readings of their performance and production strategies. The main focus will fall on Joy Division's vocalisation, compositional structures and studio production in a handful of their most popular songs. The overall aim of this paper, then, is to display the complexity of this particular tale and especially the ways in which sonic markers played a major role in the formation of one of pop music history's sturdiest myths.

Dr. Eirik Askerøi is associate professor at Hedmark University College, Hamar, Norway. Eirik holds a PhD in popular music performance from the University of Agder. For the last two years he has been teaching popular musicology and studio production as a senior lecturer at the University of Oslo. A performing musician, Eirik is primarily a guitarist. He is also co-founder of Parachute Studio in Oslo.

A musical analysis of *Disorder*

Tomoko Takahashi - Tokyo National University of the Arts

Disorder is brilliant song by which opens up Joy Division's first LP, *Unknown Pleasures*. Though played in ordinary four-piece punk band style, vocal, guitar, bass and drums, this song has marvelous intensity both musically and lyrically. What's the point it attract us? Because this very simple question is too vast and awkward to solve quickly, not dealing here with lyrical issue, but concentrating on musical one, this paper attempts to analyze and explore musical structure of *Disorder*.

Before analyzing the song, this study begins with enumerating musical elements as much as possible: moving melodic bass line at introduction, vocal line, unusual register of guitar and bass, rhythm patterns of each parts, chord progression. The illustration of these elements may show basic structure of the music and suggest the matter this analysis should pick up from a musical point of view. Since it constantly sounds through the music, this investigation dares to focus on rhythm pattern by guitar. It consists of mainly two notes ostinato, F-sharp and B. The interval between these two notes is perfect fifth. Perfect fifth is categorized as consonant interval that symbolizes clarity, intelligibility, intensity, stability and harmony. It is reasonable to say this ostinato pattern serves to give us a strong impact. Such features and effects seem, however, to be incompatible with Joy Division's gloomy image, the paradox between music itself and the general images of the band invokes various interpretations of the song. This study suggests one of the possibilities of them.

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Closer: the aesthetics of a revealed absurd

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This document focuses on the LP 'Closer', the last studio album of Joy Division, launched 25 years ago. What has time done to these songs? What has time to do with these songs? Much. These recent years have served to realize that 'Closer', whose songs express clearly a very specific time: the lost-time, was the most daring and beautiful work that has ever come out of Manchester.

Those who truly approach 'Closer' realize that it proclaims a time with no return: a too-late revealing, communicator of something. It does not seek sentimentality, but the human essence that constitutes the confrontation with time and life, not death. With loneliness and not melancholy. With pain and terror and not threat or fear.

On side 1, all the songs are answers, statements – 'I put my trust in you', 'This is the crisis I knew I had to come' - the acceptance of what remains of the too-late. On side 2, they are all questions – 'Existence, well what does it matter?', 'Where have they been?' – that follow pain-late disclosure. In the first, an exhibition gallery of the dead. In the second, the rise of souls culminating in 'Decades', which is an aesthetic monument erected from the rubble that resulted from the too-late that forces us to think and to seek what is true within ourselves.

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Days Without Me: How Joy Division Impacted on Society's Understanding of Mental Illness

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“Sooner or later, someone was going to take the energy from punk and make it express complex emotions. That’s what Joy Division did. Instead of saying ‘fuck off’, they said ‘I’m fucked’ and in doing so they invented post punk and regenerated rock and roll”

Although the expression of human emotion has forever been the dominant purpose of popular music, post punk and new wave music changed this. The related, yet more challenging, themes of emotional distress and mental illness were commonly explored by many artists from this time. Especially Joy Division. This paper aims to examine how their work (visual, lyrical, musical) improved our understanding of mental illness by powerfully articulating the lived experience of emotional distress and thus shaped society’s response to this issue. The paper will also examine how Joy Division have influenced many other artists to continue this work and this legacy is examined by reflecting on the work of artists such as U2, REM and contemporary artists such as The National. Undoubtedly, through their influence on popular culture, Joy Division have impacted positively on how society treats people with mental illness. This paper concludes by asking ‘how much’?

Walter Cullen, Professor of Urban General Practice at UCD. Has a clinical and academic interest in mental health and substance use problems and how general practice and primary care can best address these, especially through their sustained contact with people, families and communities over time.

Waiting for a guide to come and take me by the hand. Finding and losing Ian Curtis.

Aidan McNamara

The material that was later released as “Warsaw” was recorded in May 1978 and was intended as the first Joy Division LP. That same month, the Pioneer Venus orbiter spacecraft was launched on a mission to explore new realms and send back data, stories and images from cold, hostile and lonely environments. The feedback from this vessel took longer and longer to reach earth the further it travelled and the more tenuous the connections with the real world it left behind became. Similarly, the journey of Joy Division’s lead singer followed a compelling trajectory. This paper explores how young men identify heroes and how Ian Curtis was “fit for purpose” for both the cultural and political landscape of the time. We analyse and reflect on the lyrical progression from Unknown Pleasures to the certainty and terminal velocity of Closer. We explore the impact of mental illness and epilepsy (including pseudoseizures) on lyrical content and performance as it provides a record of the musical and personal journey of Ian Curtis. “Pioneer 10 will continue to coast silently as a ghost ship through deep space into interstellar space, heading generally for the red star Aldebaran, which forms the eye of Taurus (The Bull). It is not known whether the spacecraft is still transmitting a signal.”

Does the New Dawn REALLY Fade? Speculations on Ian Curtis' likely experience of a Twenty first century mental health service.

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Since his passing in May 1980, the legacy of Ian Kevin Curtis has continued to grow in significance. Curtis' position as a key figure in the post punk alternative music movement was based primarily on his unique lyrical content and compelling vocal style. In addition, his death by suicide enshrined him as an authentic and enduring voice for a series of subsequent generations of dysphoric and distressed music fans. The music of Joy Division remains unique in its exploration into, and popularisation of, nihilistic dysthymia. The importance of the Joy Division legacy was undoubtedly heightened by the circumstances of Curtis' death. The dynamics that prevailed around his death have been explored in some detail in terms of understanding his loss and the motivations for such extreme actions. However, there has been less focus on how these tragic events raise issues around the availability of help for an individual who was visibly decompensating under the weight of growing neuropsychiatric and interpersonal burden. This paper explores the extent to which our societal responses to those at risk of serious self harm have evolved in practical terms in the 35 years since 1980. Although the documented rate of suicide has increased particularly amongst young males, the range of responses to those experiencing suicidal thoughts and impulses has increased considerably. A central question relates to whether Curtis' experiences might have been significantly different were he to have presented in the modern era. In particular, the paper describes various service provider perspectives and speculates on how modern mental health services might have connected more meaningfully with his situation. The paper considers the variety of services and therapeutic interventions that currently exist both within and alongside the mainstream health service and explores to what extent such resources engage persons with complex problems that include high risk of completed suicide. Finally, the paper speculates on how things might have evolved if Curtis had survived beyond the period of his suicide and its relevance for the post punk and Manchester scene.

David Meagher, Foundation Chair of Psychiatry at the University of Limerick Graduate-entry Medical School. Has published widely in neuropsychiatry but also in delivery of recovery orientated mental health services and the portrayal of psychiatry in the media.

Trying to find a clue, trying to find a way to get out! Joy Division and Europe

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According to *Touching from a Distance*, Ian Curtis watched *Stroszek* and listened to *The Idiot* (both 1977) before taking his life. The film by German director Werner Herzog portrays the depressive life of an alcoholic street musician from Berlin, who moves to the US and fails to succeed. The album by Iggy Pop is the first collaboration between the Detroit singer and David Bowie, during their Berlin years.

In both cases, we are dealing with nearly obvious influences on Joy Division production in the few years of their existence. This audio-visual imaginary has been previously examined in the framework of gothic, sci-fi, post-punk, existentialist, industrial or *noir* atmosphere and explained by the band's origin (Manchester) and by the singer's condition (epilepsy).

With this paper, my attempt is to frame Joy Division's production into European cultural landscape and history. On one hand, Ian Curtis' readings reveal attention towards Polish, Russian, German and French authors. German bands such as Kraftwerk and Neu! inspired the band to use new technologies. Fascination for the recent tragic German history is evident in song titles, covers, clothes and haircut. Influence of French and German photography and design is evident in photo-shoots and LP covers.

This paper's main thesis is that Joy Division used European culture as an antidote to British nationalism, as an attempt to overcome the very insular punk attitude and as an escape from 'grim-north' provincialism.

Giacomo Bottà is adjunct professor in urban studies at the University of Helsinki. His research has dealt with urban cultural studies on a comparative European level to determine how art and cultural expressions can be used to better understand space and spatialities on one hand, and communities and societies on the other.

***Closer* and the Birth of Cyberspace:
Manchester Postpunk, Cyberpunk, and the Legacies of the Sixties**

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"This is the way. This is the way. This is the way, step inside."

William Gibson coined the term "cyberspace" as a result of an intimate encounter with a samizdat dubbed copy of Joy Division's album *Closer*, his one and only tape, and a then-groundbreaking consumer electronic product, Sony's Walkman. What has become nearly trivially mundane in the iPhone era was transformative at the birth of the information age. The experience of jacking in headphones and allowing the music encoded to digital tape to wash over him changed the feeling of the world he walked through. It altered his affective relationship to the world—what the Situationists called the psychogeography. It was on a *Closer*-aided *dérive* that Gibson coined the term "cyberspace" as he saw an ad for an Apple IIe on a bus stop. He created a fictive future in which joining the connected world of computing was as easy as slipping on a Walkman's headphones. The result was the wildly successful novel *Neuromancer*; a future of a demimonde of deindustrialized cities, slums, and cyberspace, a world that looks presciently like our neoliberal era. It became an early term of choice for describing the emerging Internet and an imaginary that Gibson's fans built a reality to echo. Just as *Closer* served to inspire Gibson, so too did his novels inspire the science fiction software engineers who built our present. We live amongst the resulting cultural legacy—a legacy with deep roots. Gibson has written that he understood Punk as "detonation of some slow-fused projectile buried deep in society's flank [during the Sixties]." This talk argues that William Gibson's Cyberpunk and Joy Division's Postpunk are intertwined legacies of the Sixties Revolutionary moment.

Andrew Hannon is a Doctoral Candidate in the American Studies program at Yale University. His dissertation is entitled "Acting Out: Performative Politics in the Age of the New Left and Counterculture."

Joy Division's Bloody Contract: The Poetics of Empty Reenactment

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A pivotal scene in Michael Winterbottom's film, *24 Hour Party People*, portrays the infamous signing of Joy Division to Factory Records. Factory's founder, Tony Wilson, theatrically cuts his finger to sign the contract in his own blood — a contract stating there is no contract. His grandiose gesture, at once comedic and bizarre, yet surprisingly serious, allows us a way into the cultural context revealed by Joy Division's unique poetics.

Using this event and its representation on the screen, as well as in memoir and biography, we wish to explore Joy Division and their record label's relationship to advanced capitalism through the archetype of the blood oath and Faustian bargains. Within England's repressive political and cultural climate of the late 70's, punk rock's anarchy inevitably became a marketable product. This confluence of politics, marketing, and entertainment, created a perilous environment for any band determined to remain authentic. Factory Records was interested in exploring and commenting on the relationship of arts and commerce in the record industry — and by implication, business deals in general. By signing Joy Division, Factory Records transcended the concerns of a business-minded record label and became a self-aware experiment in cultural criticism. The enactment of the blood oath, loaded with intertextual reference points, imbues this routine business interaction with heavy symbolism. It seems designed to become legendary, with its ultimate reenactment on the screen already in mind.

Dan Jacobson is currently a PhD candidate at the University of the City of New York Graduate Center in English Literature. He has performed in numerous rock 'n' roll bands as a bassist, guitarist and vocalist. His group, The Met, released their debut EP, This is The Met, in summer of 2015.

“Communication Breakdown: Inarticulacy and the Significance of ‘Transmission’”

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Joy Division's *jouissance* is concerned with something besides meaning and signification which Barthes called *significance*. “Transmission” speaks of “hiding from the light” with a catchy tune urging to dance. Expected to become the first hit single for the band, however, the sales did not deliver. Eventually that failure to communicate with a big audience, the darkness, and closure to the media became part of their legend. It was also in the “communication design” (as Saville called it) of the outer sleeve of *Unknown Pleasures*, where even the song names were quite hidden.

Understanding between the members of the group, the manager and the producer showed distinctive tensions. Ian Curtis suffered from a lack of communication at the personal level, a problem he seems to express in songs such as “Isolation.” Moreover, Curtis’s live performance has been called “inarticulacy made physical” – which tipped the balance of his voice from “sense” to “grain.” When he died many of those who had heard his songs felt they had sadly failed to understand him.

Pop celebrates the inarticulate, e.g. Led Zeppelin’s “Communication Breakdown”, or The Who’s “I Can’t Explain”, which Bowie covered in *Pin-Ups*. Melody, beat, and emotional response are the *true* words of Joy Division’s songs. The lyrics only explain the lack of verbal communication: they play a key role in the listeners’ construction of the persona the singer embodies, which is mediated, subjective, and incomplete. Communication is only one of the positional values of songs, one way of “touching from a distance.”

J. Rubén Valdés Miyares is a senior lecturer in English at the University of Oviedo. His main research area since his PhD (1992) has been cultural myths and the interpretation of history. He has published a number of articles on cultural studies, particularly popular culture including the traditional ballads, pop songs and film studies, and co-edited a collective volume entitled Culture and Power: The Plots of History in Performance (2008). More recently he has been working on a project on post-punk Manchester culture, biography and performance studies called “Reading Joy Division”, deriving various conference papers from it.

Late Style Too Soon: The Voice of Sickness and Suicide in the Music of Joy Division

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Musicological studies focusing on late style, drawing upon the works of Edward Said and Theodor Adorno, tend to focus on musicians and composers within the canon of western art music who created music well into their advanced years of life. This paper works with and expands upon Said's theory of late style to examine the voice of post-punk singer Ian Curtis on his final recordings with Joy Division, completed shortly before taking his own life at the age of 23. Curtis' vocal output on these recordings is that of an artist whose orientation was pointed towards death, subject to the same conditions that produce late style. I work through the connections of Curtis' epilepsy, depression, and his shift in vocal expression, to expose a late style that one could say came too soon, but it is a late style none-the-less.

For Curtis, time was not an immaterial abstract construction; rather, it became a personal form of exile and alienation. He was a man who had attempted suicide twice before his succeeding—he knew his own end was near when others did not. It is this liminal space that Curtis' voice emanated from as he sang such lyrics as “Existence well what does it matter?/I exist on the best terms I can/The past is now part of my future/The present is well out of hand.” Given that it is a relationship with mortality constituted by signals interpreted from the body that constructs lateness, this paper asks what are the corporeal traces that linger in the artistic output; what does it mean; and how are vocals constructed when a performer is looking toward the abyss and singing?

Tiffany Naiman is a Ph.D. student in UCLA's Department of Musicology, the Experimental Critical Theory, and Digital Humanities graduate certificate programs. She is a DJ, electronic music composer, and documentary film producer. Her work on David Bowie has been published in David Bowie: Critical Perspectives (Routledge, 2015) and Enchanting David Bowie (Bloomsbury, 2015).



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