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Is My language my homeland?¹ Circulation of multicultural artists at the festivals scene in the city of Montreal (Canada)

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Abstract

This article introduces one of the results of a six-month postdoctoral research study in Montreal, Canada, at McGill University, which mainly focused on understanding music as an instrument for immigrant inclusion, especially pop music produced in the Global South. In this work, it can be observed that festivals happen as a way of artists circulate to spread their art by creating networking with producers, entrepreneurs and journalists. This text tried to work with the notions of musical scene (Straw, 2005) in dialogue with aesthetic cosmopolitanism (Regev, 2013), thinking music as the fundamental media tool to understand contemporary social processes.

Keywords

Musical scene; Aesthetic cosmopolitanism; Immigration.

Introduction

In his book *Simulacros e Simulados* (1981), Jean Baudrillard talks about ambiguities in the construction of certain images, and how symbols are stronger than reality. Each city is subject to live this symbolism, a built image. As Angela Prhyston says it, cities "need to seduce by artifice, to emphasize their attributes" (2001, p.20). Canadian cities like Montreal and Toronto have the attributes of multilingual, multi-ethnic, transcultural territories that allow us to get an understanding of the social, ethnic, and migratory tensions that emerge in urban spaces. In this article, our interest is to think of musical practices from the migrations and displacements, to observe the transformations that occur in the process of urbanity (Straw, 2017) and the relations between the people. We want to understand how new social and artistic practices are being formatted from discourses such as immigration, ethnic conflicts, feminism, mediated by music and how this interferes with the occupation of certain spaces of the city.

In thinking about these issues, we believe that we can have a contemporary understanding of the social, ethnic, and generational conflicts that emerge in urban spaces to think about music as a cultural device that enables us to understand affective alliances, cultural connections, media expressions, and socioeconomic aspects. Our attempt is a social-communicational analysis that proposes a dialogue between the notion of scene (Straw, 2005) and terms such as aesthetic cosmopolitanism, circulation, and transculturalism, based on the protagonism of actors of the so-called Global South, a term used by Boaventura Souza as a metaphor to "regions of the world that were subjected to colonization European and did not reach levels of economic development similar to the Global North" (2009, p.10).

The main focus of our research is Festival Mundial Montréal Edição 2017, which takes place in the city since 2009. For the empirical analysis we used participant observation during the four days of the event (November 2017), in-depth interviews with the producer Deborah Cognet, talks with artists and producers during the festival, observation of the shows and debates, analysis of the publicity material (folders, sites, releases, videos), participation in the interviews and conferences of the organizers of the event. During the post-doctoral training in Montreal, we also observed three other festivals: Nuit d'Afrique International Festival (July), Mutek (August), Pop Montreal (September), which helped us to understand the circulation of festivals and artists around the city and to understand this dynamics that is mobilizing part of Montreal's cultural scene.

We believe that these artists are resistant to a strategy (Certeau, 2014) forged by a place of power. In this way, they play a survival game with ways of inhabiting and using the place (ibidem) using the tool of multiculturalism as a way of practicing a tactics: "to play with the land that is imposed on it" (ibid., P.), moving in an enemy-controlled field. Our research effort is to understand the city as a space for mediatization and conflicts, based on its festivals and artists, the strategies and tactics (ibidem) placed as practices marks, reflecting on issues such as globalization and its aspects of internationalization, hegemony, inclusion, to contribute to a debate in diverse contexts of the studies of culture, consequently, extending the studies in the field of music and communication.

Circulation and Festivals

With a population of 1,741 million¹ people, known as the cultural city of Canada, Montreal has significant numbers of festivals² in diverse areas: music, visual arts, cinema, theater, dance, literature, gastronomy, sports. During the summer this occupation takes place in squares, parks, streets, but during the other seasons the metropolis maintains a full and diversified calendar, despite an intense and

¹ About 4,098 million in Greater Montreal, according to the 2016 Census.

² In this article the object of empirical research is the Montreal World Festival Edition 2017.

long winter. In music we count about 40 annual festivals, such as the International Jazz Festival, Nuit d'Afrique International Festival, Womex, among others. The festivals serve as a significant instrument for the movement of the cultural and socio-economic life of the city. They are also an important factor of integration of immigrant artists, and one of the main vectors of music circulation in public spaces.

Here we are thinking of Circulation (2017) in which Straw makes a historical and critical analysis of the term, from its use by Karl Marx; passing through the readings by theorists to explain the cities in the Modern Age and also the use of the term in the studies of culture. One of the questions brought by Straw is to understand whether circulation has been central to human societies or has just become significant over the last 150 years. For the author, the circulation will depend on how urban life is processed; in a chaotic, unpredictable way; or repetitive and bureaucratic. In each of these situations the circulation can be more dispersed or more imbricated to the social process. Circulation, as Straw shows us, is an instrument that can help us understand the economy, the city, and culture.

Circulation happens through controlled spaces, but a control that may eventually break up. The way Straw does the archeology of the term interests us because when we think of the festivals we are trying to understand their various spheres of action in the life of contemporary cities. In the circuit of Montreal's music festivals we perceive the circulation of people, the relation of these individuals to objects and cultural expressions. The term allows us to understand the movement of ideas, goods, the passage from one culture to another, an articulation of the relation production/consumption, the city working as a flow for the circulation of cultural products. In this context we are interested in understanding how festivals build musical scenes, appropriating spaces in the city and create a circuit of presentations for the circulation of immigrant and emerging artists in Montreal, with music as the protagonist of the articulation between musicians, producers, entrepreneurs and journalists.

We know of the complexity of using the term circulation, even questioned by Straw himself. Our goal in bringing it to this article is to realize that this term might sound negative as a constraint, as a limiter, but it helps us understand the movement, the routes that music makes through the city of Montreal, both in the chaotic and urban sense that this notion impresses, but also in the bureaucratic and routine feeling of life in the city. We think the term circulation seems appropriate to understand the mobility of festivals for the circulation of music by immigrant artists and thus try to describe part of the scene. A movement between a global and local culture, creating multicultural spaces, at the same time that the city, its inhabitants, circulate through these cultural objects, articulating a flow within the city.

The scene, the artists and the festivals

When thinking about the textures that surround contemporary urban life, we would like to reflect on the various layers of the city's occupation with music. By proposing to think of the notion of musical scene from the festivals we perceive that these events work as mediators between musicians, producers, journalists, businessmen, and produce the image of an environment that attends a certain public. As Straw recalls, the scene works as a mapping of both a city space and a community. The author conceptualizes that the musical scenes propose a connectivity between the music and the urban spaces, allowing to put affects, sensitivities and cultural values. When speaking of musical scenes we are interested in drawing attention to the importance of localisms, but also to their dialogue with the global, creating transnational territories (Sá, 2011).

In the article *The Visuality of Scenes: Urban Cultures and Visual Scenescapes*, that has as an object of reflection the studies on *Visuality*³, Casemajor and Straw (2017) suggest that the concept of the scene

³ "(...) the study of *visuality* goes beyond the aesthetic investigation of works of art to cover a wide range of processes, forms visual devices including perception, vision, the look, imaging technologies and their impact in the visual environment - in other words, a series of interrelated and combined dimensions in the

serves two types of cultural phenomena:

In a first sense, the scene captures the urban sociability that is produced (or expressed) in the form of effervescence or excess within the rituals of urban life. In a second, the scene is a network of phenomena that ground and structure the social life of cultural phenomena. (Casemajor & Straw, 2017, p.18)

In this text, the authors bring the term atmosphere which, according to them, makes it possible to understand the entanglement "of the theatrical and organizational dimensions of the scene" (ibid. P.18). In introducing the idea of atmosphere, Casemajor and Straw provide a better understanding of how the "arrangement of elements around a particular cultural object" occurs (2017, p.20), making it possible to think of the movement, the relationship between people, technologies and discourses within an urban environment.

The festivals are part of the culture and sociability of the urban space of Montreal, create an atmosphere, connect various social phenomena: music, immigration, diversity, ethnicities, conflicts. Throughout the year, they occupy central parts like Place des Arts, Mont Royal Parc, Place Émilie Gamelin, Boulevard St. Laurent, Rue St Dennis, managing the cultural and social life of the city. In a field observation study, we noticed that an important part of these festivals are occupied by artists who have immigrated to Canada from countries in Africa, the Caribbean and Latin America. And that these artists circulate through events such as Montreal International Jazz Festival, Nuit d'Afrique International Festival, Womex, while at the same time they also perform in alternative venues such as Le Divan Orange⁴, Groove Nation, Casa del Popolo, Sala Rossa, Cabaret Lion D'Or, Balattou. The Club Balattou serves as a brief example of the dynamics of festivals in Montreal's cultural life. It has been operating for 30 years, located on Boulevard St Laurent, and acts as curator for the Nuit d'Afrique International Festival, as its owner, Lamine Touré⁵, is the founder and artistic director of the festival. An imbricated network that brings together show house, festival, producer, journalists, musicians, localism and globalism.

Of the nearly 40 music festivals⁶ that take place annually in Montreal, in this article is the subject of analysis is the Montreal World Festival, which takes place since eight years, and its main objective is to create a network for the artists that present themselves in it. We chose this festival for empirical research because it conceives immigration on several aspects: social, ideological and economic. During the days of November 14 to 17, 2017, we followed its diverse activities and debates: small concerts of 15 to 20 minutes, meetings of producers, conferences on government support, world music market, new formats of the music industry, studies of successful cases, music as an area of inclusion of immigrants and indigenous populations of Canada.

The festival conceives music in multiple configurations: market, ideological and artistic. It is also significant to understand the space that immigrant musicians occupy in this environment, which allows us to reflect on the transcultural dimension of Montreal, and to understand the network that interweaves a good part of the artists at the festival to the nightclubs that are part of the city's alternative cultural circuit, sheltered in the territory around Boulevard St. Laurent.

We notice that the circulation of this festival scene is connected to certain geographical areas of Montreal, particularly the Boulevard St Laurent, known as The Main, which divides the city in the middle

"expression of a physical and psychic space" (Casemajor & Straw APUD Mirzoeff, 2017, p.7).

⁴ Le Divan Orange closed its doors in 2018 after 14 years of operation.

⁵ Lamine Touré was born in Guinea and has lived in Canada since the 1970s. In 1985 he opened Club Balattou, initially a place focused on the African community. But that has become a space for Caribbean, Latin and Quebecois and stage of the independent musical scene of Montreal.

⁶ Field observation was made at other festivals such as the Nuit d'Afrique International Festival, Mutek, Pop Montreal.

(West and East), passing through places such as Plateau Mont-Royal, Little Italy, Mille-End, neighborhoods with several concert halls, bars and cafes. These territories house a music scene known as an alternative, and have some particularities such as, for example, Mille End being the key area for rock (Straw, 2017) in the city. The Montréal World Festival chooses these geographic spaces, also affective, to happen because the scene must have a sociability supplement:

A scene is a cultural phenomenon that arises when any activity with a purpose acquires a supplement of sociability and when that supplement of sociability becomes part of the observable effervescence of the city. (...) In contemporary cities, a scene is the supplement of sociability, conviviality and effervescence that unites people around the production of culture. (Straw, 2017, p.79).

For a week, important spaces of Montreal are organized around this cultural event, and we realize that in these days the effervescence is intense, but it is necessary to point out that in the circuit already a convergence predominates with artists who, during the year, circulate through the same itinerary of houses of the festival. World Montréal functions as the culmination of a scene that mobilizes the city aesthetically, socially and ideologically.

The festival circulates between artists, entrepreneurs, producers, organizers of other festivals, journalists. It is not a festival of the general public, but a specific audience, of experts interested in certain artists and in debates and workshops, but it is not overlooked by more diverse audiences because the organizers also occupy important geographical and affective spaces of the city for the circulation of their ideas and music. It is a showcase for emerging artists, mostly immigrants, who are generally known only in cities that reside in other Canadian provinces, but it is worth noting that part of the casting is musicians residing in Montreal, about nine in the 2017 edition. Sébastien Nasra, executive producer and founder of the festival, says the event's purpose is "to discover artists that we conveniently call 'diverse' or multicultural⁷."

The event works with a network of broadcasters and the goal is to present the festival as a market opportunity, a public-private initiative that has as one of the great supporters the Arts Council of Canada⁸. The bet is on a variety of genres, from generic world music, to folk, jazz, native. Many rhythms, many influences, this is the musical basis that the World Cup stands. In 2017 the theme was Immigration Nation. The choice is directly linked to the overall socio-political climate, according to artistic director Derek Andrews. Not by chance, the year that Canada received 300,000 new immigrants. And, of course, with the country's fostered idea of seeing cultural diversity as its great strength, its image of nation.

This idea of inclusive nation is a solid image, but it is not unanimity in the country itself. Sheenagh Pietrobruno, author of *Salsa and its Transnational Moves* (2006), the result of her doctoral thesis at McGill University, gives a rich analysis of salsa and the relationship of Latino immigrants to the city of Montreal. One of their findings is to realize that, while there is an official (and unofficial) promotion of multiculturalism, it is a myth to believe that these ethnic cultures would occupy the same place as the dominant cultures of the two founding countries (the United Kingdom and France):

(...) In reality, "other" cultures have little power to affect and influence the prevailing cultures. The official policy of multiculturalism is under fire because it is a policy of containment that keeps ethnic groups in "their place" and makes them unable to significantly influence Canadian society. The policy of multiculturalism remains merely decorative because it does not grant immigrants any "real ethnic rights," nor does it require them to comply with "multicultural obligations." The promotion of the values of multiculturalism without real resources to support diversity can only create a

⁷ Declaration that appears in folders and website of the event.

⁸ The Arts Council of Canada (Canada's Council of the Arts / Canada Council for the Arts) is a Canadian government body based in Ottawa, the capital of the country, and offers Canadian artists and organizations a range of grants, services, funds, awards.

division between what is expected of official policy and what it can actually implement in concrete circumstances "(Pietrobruno, 2006, p.97).

We draw relevant observations from Pietrobruno because we find it relevant to point out the existence of this debate on the fragilities of Canadian multicultural politics, but it does not invalidate the narrative of the Festival organizers that emphasize the use of music as a tool for inclusion and, currently, an attempt to reconcile with the native peoples. In 2017, the event returned to the Indigenous Sounds Series with the goal, according to the organizers, to give more visibility to artists of this scene, with the participation of five representatives of the so-called "indigenous sounds": Lacey Hill, William Prince, Quantun Tagle, Amanda Rheaume, Nive & The Deer Children.

The festival featured 30 artists, including immigrants and emerging artists from various Canadian cities such as Toronto, Vancouver, Yellowknife, Montreal, Oshweken, Peguis, but also from other countries such as the United States, Greenland, Italy, South Korea, Sweden, Israel, France. Canadian artists, in addition to those originating from indigenous territories, are mostly immigrants from African, Latin American and Caribbean countries or the Middle East, but part of the so-called second generation immigrants, the children of foreigners born in Canada. The event also had the participation of 300 delegates from the music industry, which gives the festival a network potential for the participants, as well as with other world events. With folders, release and testimonials of the founders on its website, the festival sells itself as a great opportunity for artists to have concrete results, that is, closing contracts, album production, visibility in the press. Dynamics is quite functional in this respect.

In the four days of the event, the participant observation allowed us to understand that the festival focuses on artists' career building at various levels: government subsidies, album recording, concert closing, press interviews and other international festivals. Debates always bring a mix of producers, artists, and government representatives, and the agenda encompasses multiple facets: changes in government grant rules, marketing techniques to enter the US market, experience of other festival producers, independent stamp processes, the place of indigenous artists in the music industry.

The shows from Festival (Vitrine) have about 20 minutes and are focused on an audience of experts, but open to the general public, and seek repercussion in order to show the potentiality of the musicians. Dominique Fils-Aimé, who performed at the World Cup in 2017, sings soul and Rhythm and Blues. Born in Montreal, daughter of Haitian parents, her musical roots are the blues, jazz of the 1940s, with strong influence from singers like Nina Simone. The Zimbabwe group, from Vancouver, has starred musician Kurai Mubaiwa, who was born in Zimbabwe, and mixes traditional sounds of his country with electric bass guitar and groove bass. A resident of Montreal, Bonsa Toun'wanzé is from Burkina Faso, he was a rapper and now mixes traditional sounds of his country with contemporary styles. Jazzamboka is formed by residents of Montreal, with two participants who came from the Congo. In 2017 they won the best composition award at the Montreal International Jazz Festival. Their sound mixes Central African music, jazz, rap, funk, rock. Much of the cast of the festival allows a stroll through a Montreal music scene of bars, small theaters and concert halls, making the musicians interact with the audience, but also with people who already attend these environments, thus creating a new fan network for these emerging artists.

Local + global + transcultural

Deborah Cognet, producer of the Montreal World Cup, is French but has lived in the city for five years. In an interview with the author, she tells us that the event has the participation of several segments of the music industry, and the key is multicultural diversity. It is a festival clearly linked to the market, but under the aegis of a space that promotes multiculturalism and concerns with political and social issues

involving the immigrant population of the country. It is necessary to emphasize here, in a specific way, the tensions between the province of Quebec and the multicultural model of Canada. Quebec, officially, chooses a notion of intercultural. Canadian researcher Afef Benessaïeh, in the book *Transcultural Americas* (2010), explains the difference between the two terms:

In the Canadian context, multiculturalism has been used since the 1970s as a descriptive term to qualify cultural diversity in the population and as a set of programmatic measures conducted by the state to support and encourage such diversity (...). These measures concern immigration, the labor market, education, public media policies and regulations, as well as support for the arts and culture, underpinning the overarching view that respect for cultural pluralism is central to Canadian culture. (...) Political commentators and scholars emphasize the idea of Quebec developing its own governmental policies of cultural diversity, which has been (mostly) called interculturality, or support for cultural diversity, not impeding the defense of Québec culture, mainly the defense of French as the main language of the province (Benessaïeh, 2010, p.18).

What we perceive is that the World Festival does not rely on a notion of interculturality, officially defended by the government of Quebec, but submits to the multicultural Canadian model. For immigrant and emerging artists, beyond the tension generated by the terms, the festival is a facilitating platform for creating the conditions for professional relationships between musicians and performers. Artists recognized today in Canada went through the World Cup as the Colombian Lido Pimienta, the Cameroonian Ila and AfrotroniX, from Chad, a country in Central Africa.

The Israeli researcher Motti Regev in his studies on pop music in several countries like Argentina and Israel, uses the term aesthetic cosmopolitanism that, according to him, is:

(...) the formation in a course of a world culture as a complex and interconnected entity in which social groups of all kinds share common broad bases in their aesthetic perceptions, their expressive forms and their cultural practices "(Regev, 2013, p.3).

In thinking about the festivals, we can talk about what Regev calls a circuit of cultural globalization, in which he criticizes the standards created to be followed in this environment, but emphasizes that this standardization does not eliminate diversity, but fosters the emergence of new cultures within the framework of a hegemonic, that is, these subaltern, non-hegemonic cultures, propose resistances, appropriations and subversions and new aesthetic languages (Regev, 2013). We do not pretend to use the terms cosmopolitanism and globalization without questioning, Regev himself draws attention to the intricacies of this forged world culture and must be seen as distinctive cultural units (ibid.). We know that we live in a world in which cultures are interconnected, but what we perceive is that these same cultures search globalization for their singularities, a way of legitimating themselves based on their nationality, ethnicity and gender.

Regev argues that aesthetic cosmopolitanism emerges from a combined action between the global and national cultural fields, because it places social actors in both positions simultaneously. Simone Pereira de Sá (2014) updates the discussion by stating that aesthetic cosmopolitanism materializes from the circulation of music culture in digital networks. She analyzes the connections that are made between global and local actors and, especially, in the means that these contexts cross to change influences. Thus, by complexity the global and local relationship, Pereira de Sá brings reflections on the importance of mediators between these two places, and the mobilization power of the network.

The discussion brought by Anouk Bélanger in the article *Montréal verniculaire / Montréal spectaculaire: dialectique de l'imaginaire urbain* also helps us understand the dynamics of the city, its tensions and conflicts, when thinking about the shows that take place in urban spaces as "a constitutive representation of city and its imagination "(Bélanger, 2005, p.13). In analyzing the vernacular and the spectacular in the constitution of Montréal's imaginary, Bélanger helps us understand that "to occupy a

place, in short, is to narrate it" (2005, 15).

The urban space is, therefore, as the author proposes, a space of practices and of imagination, mediating global and local relations, memory and development. The urban imagery of Montreal is of a cultural pole that includes video games, circus performance, and music has played a leading role since 2000 (Mouillot, 2018), which allows us to think that the movement of artists through festivals is part of the symbolic construction of the city's identity, its urban imaginary, its practices and narratives.

The protagonists of the scene

From some examples we can better understand how the legitimacy of these social agents that act in network, at the same time, by global and local. Singer-songwriter Ilam was born in Dakar, Senegal. He graduated as a guitarist at the Musical Conservatory of his hometown. In 2005, early in his career, he had a hip hop group that mixed rap with various traditional Senegalese songs and sounds. Living in Montreal since 2014, he released his first album, *Hope* (2016), with pop, blues, reggae and Senegalese sounds. Ilam is an artist known and recognized both in Montreal scene and in Canada. He has participated in the prestigious International Jazz Festival of Montreal and was the revelation of Radio Canada 2016-2017.

Originally from the Global South, Ilam is the perfect transculturalist: his music is black, Senegalese, Canadian, pop and traditional. He usually sings in three languages: Wolof, Peule and French. In his web page he positions himself as a "voice that evokes the power and depth of the nomadic people in an urban atmosphere". Considered by the press as the Afro-Montréal novelty, Ilam incorporates the aesthetic idiom thought by Regev (2013) because, while legitimizing his national singularities, he dialogues with a global field of certain stylistic tendencies.

Afrotronix, who released in 2017 his latest album, *Nomadix*, was born in Chad, Central Africa but resides in Montreal. He sings in one of the local languages⁹ of his country, sara. In an interview with the site okayafrica.com¹⁰ he explains his music: "sounds of Central Africa, with blues of the Tuareg of the Sahara and present in an electronic futuristic package". Afrotronix makes a fusion of the sonorities of its place of origin, with sounds like reggae, dub, rumba, house. His pretension is to present what he calls Afrobeat again, a mixture of Chad sounds with world-renowned sounds, including guitar solos, use of many electronic bases to get through his music to what he calls "New Africa." Both Ilam and Afrotronix circulated through the festivals, the by the nightclubs of Boulevard Saint Laurent and nowadays they have an agenda that passes through the United States and European countries. They also bring Regev's characteristic of acting in a global field, with its local singularities, and are part of a scene that occupies certain urban spaces of Montreal, always circulating in a network.

These two artists, who were part of the Montreal World Cup in other editions, as well as the musicians mentioned in this article, participate in what Regev (2013) calls "circuit of social centers", that is, "channels that enable the circulation of the music for broad audiences" (2013, p. 43). These centers are important pieces in the gearing of cultural globalization, in the dissemination of aesthetically cosmopolitan products, while their circulation through certain geographic and affective territories of Montreal's alternative music makes it possible to think that they are part of the machinery of this alternative musical scene.

Ilam lives in the Mile-End neighborhood, a major feature of the independent scene of the city, where important groups such as Arcade Fire, where Casa del Popolo, a key area of Montreal's music community, are housed, as well as stamps such as Constellation Records. According to Straw (2017), the neighborhood has been losing its centrality, with the scene moving further north, though Mile-End still

⁹ The official languages of Chad are French and Arabic.

¹⁰ <http://www.okayafrica.com/afrotronix-nomadix-album/>

stands as a mythical territoriality for the musicians who circulate around the city. There is in the space the sensation of a certain scenic phenomenon (Straw, 2017), with nightclubs, bars, cafes, that makes the musicians claim that place as a space of visibility and sociability.

In a documentary¹¹ about his trajectory, Ilam appears cycling through the streets of the neighborhood, carrying vinyl under his arm acquired in the tallow Sonorama Disques, meeting artists in the neighborhood and attending the cafeteria Le Coin B with his guitar, where amateur and professional musicians perform jam session. If music seems invisible in Mille-End, as Straw puts it (2017), he also draws attention to the fact that the scene returns "as the issue of visibility in urban life" (Straw, 2017) of conviviality that Ilam presents in his flaneur through the neighborhood.

What we propose in this article is to observe how festivals promote this conviviality among artists, producers and residents of Montreal, in certain public spaces, while taking advantage of this "multicultural" urban lifestyle of the city to think of cultural globalization as a space for creating new scenes that are related in networks and flows of enormous interaction, which we can call transculturalism, a concept that, as Benessaïeh puts it, "captures highly diversified cultural changes in a contemporary society that has become globalized" (2010, p.11).

Lido Pimienta, the post-muse of Contemporary Canada

In this context, where music acts as an instrument to stage immigrant artists, we call this article to one of the revelations of the Canadian festivals: singer-songwriter and multi-instrumentalist Lido Pimienta. She was born in Colombia, but built her career in the independent scene in Toronto. Recognized nationally after her album *La Papessa* won in 2017 Canada's top musical award, the artist's Polaris Music Prize, during the award, made an emphatic speech in which she ratified her immigrant status in multicultural Canada: "No I sing in English, I do not sing in French, but we are here, and I again denounce white supremacy in Canada. " Identifying herself as an Afro-Colombian of indigenous origin, Lido Pimienta is part of the Canadian DIY scene, and positions herself as a feminist, black, indigenous, and immigrant.

In *La Papessa* she presents songs about love in a patriarchal and heteronormative society, she does not sing in English or French, but in Spanish and presents a musicality sewn by reports of femininity, personal and political pain, putting her voice in the foreground next to electronic experiments and minimalist melodies mixed with their Latin and indigenous roots. For the past three years, she has become one of Canada's most important voices, acting politically so that the stages are occupied by black women, indigenous women, and trans people.

Singer, composer, multi-instrumentalist, she presents herself in a circuit of cultural globalization (Regev, 2013) that, according to the author, produces aesthetic cosmopolitanism. We understand that what Regev calls aesthetic cosmopolitanism are cultures generated in the flow of the West to other parts of the world, but also from the flow of Asia, Africa, Latin America to the West, strengthened by a networked society that creates a new dynamic of exchange information, especially from the use of new technologies. These actors who present themselves in this global cultural circuit also do so as a form of resistance to a hegemonic West. In Lido's case, she sings in Spanish (in an English-speaking and French-speaking country), brings indigenous, black and Latin stylistic elements to her music in dialogue with electronic bases, Colombian percussion and rap, and places her feminist, immigrant, and ethnic activism as part of her discourse and her compositions.

It is important to realize that the reconfiguration of Colombian Lido Pimienta also happens because, when moving to Canada, she strengthens her national culture and goes through a process in which her body integrates a new territoriality, expressing questions about sexualities, ethnicities. It brings

¹¹ Tempo! Ilam, is part of the documentary series on ten Montreal artists produced by Les Deux Chats Films

its territory of origin and occupies another, an ideological and aesthetic reterritorialization (Deleuze & Guattari, 1995), creating new forms of political subjectivity (Rancière, 2005). Lido stands as an artist of a racialized body (Latin, black, indigenous), whose art encompasses marginalized collectives (women, trans, blacks, immigrants).

She reaffirms herself as the only black and indigenous woman within the Canadian DIY scene, a scene she sees as white, masculine, and cis in a country that officially positions herself as multicultural. Her position in current Canadian music is to stress the relations of a white hegemonic power, and question her place as a black and Latin pop artist, as he puts it in this interview with *The Globe & Mail*:

As an immigrant, Afro-indigenous, intersectional feminist, as mother and all other signifiers qualifying me as "other." I understand what it's like to see yourself in the media, not see yourself in institutions and you do not see yourself represented or reflected in a music show because the "color artist" (and I put it in quotation marks because even that term is extremely problematic), we could not see ourselves on that level. (Brad Wheeler, *The Globe & Mail*, September 2017)

She refuses to play the role of exotic (Latin American) merchandise in this broad spectrum of multicultural consumption that is part of Canadian culture.

While we observe the album, *La Papessa*, we realize that the work crosses geographic, cultural and ideological territories: the Indian desert of Wayuu, the mountains of Colombia, the city of Toronto. Musically it is possible to perceive the strong Afro-Colombian percussive tradition in a dialogue with avant-garde electronic sounds. From a political and ideological point of view, Lido makes listeners grapple with the complexities of their experiences as an immigrant, woman, and Afro-Latina.

This tension of her music with her political and artistic activism is part of the way she confronts the labels she receives from critics and producers, such as being seen as world music, a generic term for cataloging songs produced outside the United States, Canada and Europe, the so-called global political North. Her music is driven by activism, either in sonorities or in her mediatic performance, in an attempt to move away from the male, white and heteronormative narrative of those who occupy the entertainment spaces in Canada.

Final Considerations

Post-colonial studies present globalization as part of a hegemony of the so-called Global North, of a Western system that is oppressive and imperialist. Globalized culture has been, since the great navigations, the preponderance of European, and, more recently, North American tastes, standards and values. This northern-centric hegemony (Prystron, 2001) has to be observed in a critical and complex way in order to understand the most appropriate ways in which the global flows (Parry, 1991) take place so that we do not fall into a Manichean view about North and to think about the complexities that surround a globalized culture, but permeated by local issues. In *The Convenience of Culture* (2004), George Yudice analyzes the impacts of globalization in the field of culture at various levels. Even if several pessimistic views of critics of globalization are exposed, Yudice realizes that "globalization has facilitated new progressive strategies that conceive of culture as a preferred area of negotiation and struggle" (2013, p.144).

In the Latin American perspective, the Colombian thinker Omar Rincón brings us the term *Culturas Bastardas*, based on readings from other researchers like Martín-Barbero, Canclini and Bhabha, to talk about the existence of what he calls bastard thinking when talking about the popular¹²: "Popular cultures are bastards because in our time we know who our cultural mother is, but not who our parents are" (2016,

¹² Brazilian and French studies, as Janotti Júnior (2006) recalls, distinguish between popular culture (of folkloric or nativist features), produced independently of the large multimedia conglomerates, and pop culture (popular media), which would encompass the emergent media culture in the twentieth century.

page 34). The list of parents formulated by Rincón is extensive to account for our most diverse cultural references: the authentic, the colonized, the artistic, the mainstream, the technological. Both Regev and Yúdice and Rincón complement Hall's (2003) thought that cultural forms are not entirely corrupted or entirely authentic, but contradictory. As Hall puts it, "(...) the meaning of a cultural symbol is attributed in part by the social field to which it is embodied, by the practices which articulate it" (2003, p. 258).

The questions brought by these authors help us to think that, through the consumption of musical practices, we construct meaning and identities, through music we share social, economic, ideological and cultural values and, even in a hegemonic northercentric environment, the resistance of the Global South is possible, a tactic of the weak as a resource (Certeau, 2014), a skill in the ways of doing and practicing to play with power.

We emphasize that the construction of social groups around music takes place through the necessity of belonging, recognizing the sensitive and ideological sharing of aesthetic and social aspects, while at the same time serving to connect them to a network of like souls (Janotti, 2014). For Frith (1996), from the twentieth century pop music has become one of the most important tools for understanding "ourselves in a historical, ethnic, social class, genre and national theme" (1996, p.276). For Regev the influence of pop in this aesthetic inspires artists of the most diverse musical practices in a kind of symbolic resistance to the peripheral place to which these cultural practices would be submitted in the field of cultural production.

Studies of the notion of scenes have widened. In this article we tried to make a dialogue between the notion of music scene with issues such as aesthetic cosmopolitanism and transculturalism in an attempt to perceive how the network of immigrant artists that circulate in the city of Montreal is formed and seeks visibility. The use of the term scene, as Straw (2017) puts it, is beyond a style, a cultural expression, but it must be an instrument to understand the multiple textures of urban life. In this case it helps us to think of music in different dimensions and cultural expressions of cities and how it mobilizes affections, prejudices, tensions, conflicts.

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