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Cultural Resistance Reader

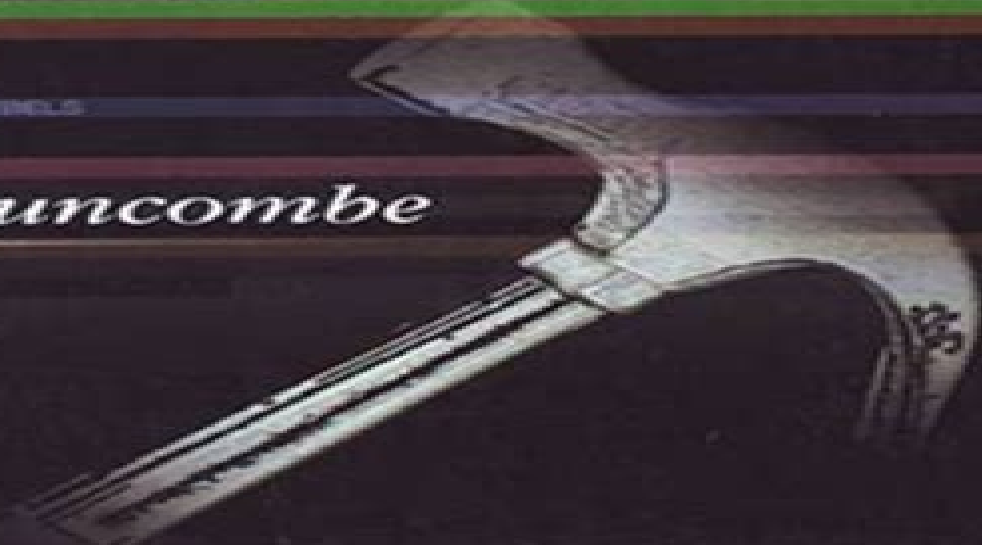
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Stephen Duncombe



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Caty Borum Chattoo, Lauren Feldman

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Cultural Resistance Reader Stephen Duncombe, 2002 From the Diggers seizing St George Hill in 1649 to Hacktivists staging virtual sit ins in the 21st century from the retributive fantasies of Robin Hoods to those of gangsta rappers culture has long been used as a political weapon This expansive and carefully crafted reader brings together many of the classic texts that help to define culture as a tool of resistance With concise illuminating introductions throughout it presents a range of theoretical and historical writings that have influenced contemporary debate and includes a number of new activist authors published here for the first time *Cultural Resistance Reader* Stephen Duncombe, 2002-06-17 An invaluable scholarly resource and a tool for political activists

A Comedian and an Activist Walk into a Bar Caty Borum Chattoo, Lauren Feldman, 2020-03-24 Comedy is a powerful contemporary source of influence and information In the still evolving digital era the opportunity to consume and share comedy has never been as available And yet despite its vast cultural imprint comedy is a little understood vehicle for serious public engagement in urgent social justice issues even though humor offers frames of hope and optimism that can encourage participation in social problems Moreover in the midst of a merger of entertainment and news in the contemporary information ecology and a decline in perceptions of trust in government and traditional media institutions comedy may be a unique force for change in pressing social justice challenges Comedians who say something serious about the world while they make us laugh are capable of mobilizing the masses focusing a critical lens on injustices and injecting hope and optimism into seemingly hopeless problems By combining communication and social justice frameworks with contemporary comedy examples authors Caty Borum Chattoo and Lauren Feldman show us how comedy can help to serve as a vehicle of change Through rich case studies audience research and interviews with comedians and social justice leaders and strategists *A Comedian and an Activist Walk Into a Bar The Serious Role of Comedy in Social Justice* explains how comedy both in the entertainment marketplace and as cultural strategy can engage audiences with issues such as global poverty climate change immigration and sexual assault and how activists work with comedy to reach and empower publics in the networked participatory digital media age

Aeffect Stephen Duncombe, 2024-05-07 The first book to seriously identify how artistic activism works and how to make it work better The past decade has seen an explosion in the hybrid practice of artistic activism as artists have turned toward activism to make their work more socially impactful and activists have adopted techniques and perspectives from the arts to make their interventions more creative Yet questions haunt the practice Does artistic activism work aesthetically Does it work politically And what does working even mean when one combines art and activism In ffect author Stephen Duncombe sets out to address these questions at the heart of the field of artistic activism Written by the co founder and current Research Director of the internationally recognized Center for Artistic Activism ffect draws on Duncombe s more than twenty five years of

experience in the field and one hundred in depth interviews with artistic activists worldwide More than a mere academic exercise the theory research and tools in this book lay the groundwork for artistic activists to evaluate and strengthen their practice and to create better projects The exploration of good artistic activism is grounded in three sets of concerns 1 Change Upon what theories of change is artistic activism based 2 Intention What do we hope and expect artistic activism to do and how does it do this 3 Evaluation What actually happens as the result of an artistic activist intervention Can it be measured ffect is rich with examples that demonstrate successful artistic activism including Undocubus an old bus painted No Fear across its side that was driven cross country by a group of undocumented immigrant activists Journal Rapp a video show created by Senegalese rappers who created long form investigative reports by rapping the current news in French and Wolof and War on Smog a staged a public performance piece by artistic activists in the city of Chongqing in Southwest China Scannable QR codes are included to provide tools that help readers assess the ffect of their artistic activism Quebec Cinema in the 21st Century Michael Gott,Thibaut Schilt,2024-02-06 This collection of ten chapters and three original interviews with Qu b cois filmmakers focuses on the past two decades of Quebec cinema and takes an in depth look at a primarily Montreal based filmmaking industry whose increasingly diverse productions continue to resist the hegemony of Hollywood and to exist as a visible and successful hub of French language and ever more multilingual cinema in North America This volume picks up where Bill Marshall s 2001 Quebec National Cinema ends to investigate the inherently global nature of Quebec s film industry and cinematic output since the beginning of the new millennium Through their analyses of contemporary films Une colonie Avant les rues Bon cop bad cop Les Affam s Tom la ferme Uvanga among others directors including Xavier Dolan Denis C t Sophie Desrape Chlo Robichaud Jean Marc Vall e and Monia Chokri and genres such as the buddy comedy and the zombie film our authors examine the growing tension between Quebec cinema as a national cinema and as an art form that reflects the transnationalism of today s world a new form of fluidity of individual experiences and an increasing on screen presence of Indigenous subjects both within and outside the borders of the province The book concludes with specially conducted interviews with filmmakers Denis Chouinard Bachir Bensadekk and Marie H l ne Cousineau who provide their views and insights on contemporary Quebec filmmaking **Upping the Anti #7** , *Voices from the Borderland* Chris Shannahan,2016-04-01 Urban theology affirms the importance of context notably the place of the city in theological reflection However it has often been confined to particular contexts or theological camps and thus failed to engage with the fluidity of contemporary urban societies Voices from the Borderland presents an overview of urban theology arguing that the twenty first century demands a dialogical model of theology that enacts progressive change The volume draws on studies of the multicultural and multi faith British urban experience and situates these within the wider international context The works of influential theologians in the field are examined and the dialogue between theology globalisation post colonialism postmodernism and post religious urban culture critically explored The volume is unique in

bringing together urban liberation theology urban black theology reformist urban theology globalisation urban theology and post religious urban theology *Curious Lessons in the Museum* Claire Robins, 2016-05-13 Amongst recent contemporary art and museological publications there have been relatively few which direct attention to the distinct contributions that twentieth and twenty first century artists have made to gallery and museum interpretation practices There are fewer still that recognise the pedagogic potential of interventionist artworks in galleries and museums This book fills that gap and demonstrates how artists have been making curious but none the less useful contributions to museum education and curation for some time Claire Robins investigates in depth the phenomenon of artists interventions in museums and examines their pedagogic implications She also brings to light and seeks to resolve many of the contradictions surrounding artists interventions where on the one hand contemporary artists have been accused of alienating audiences and on the other appear to have played a significant role in orchestrating positive developments to the way that learning is defined and configured in museums She examines the disruptive and parodic strategies that artists have employed and argues for that they can be understood as part of a move to re establish the museum as a discursive forum This valuable book will be essential reading for students and scholars of museum studies as well as art and cultural studies *Green Cultural Criminology* Avi Brisman, Nigel South, 2014-06-05 Over the last two decades green criminology has emerged as a unique area of study bringing together criminologists and sociologists from a wide range of research backgrounds and varying theoretical orientations It spans the micro to the macro from individual level environmental crimes and victimization to business corporate violations and state transgressions There have been few attempts however to explicitly or implicitly integrate cultural criminology into green criminology or vice versa This book moves towards articulating a green cultural criminological perspective Brisman and South examine existing overlapping research and offer a platform to support future excursions by green criminologists into cultural criminology s concern with media images and representations consumerism and consumption and resistance At the same time they offer an invitation to cultural criminologists to adopt a green view of the consumption landscape and the growth and depictions of environmental harms *Green Cultural Criminology* is aimed at students academics criminologists and sociologists with an interest in green criminology and cultural criminology two of the most exciting new areas in criminology today **The Oxford Handbook of Music and Virtuality** Sheila Whiteley, Shara Rambarran, 2016-01-14 Has the virtual invaded the realm of the real or has the real expanded its definition to include what once was characterized as virtual With the continual evolution of digital technology this distinction grows increasingly hazy But perhaps the distinction has become obsolete perhaps it is time to pay attention to the intersections mutations and transmigrations of the virtual and the real Certainly it is time to reinterpret the practice and study of music *The Oxford Handbook of Music and Virtuality* edited by Sheila Whiteley and Shara Rambarran is the first book to offer a kaleidoscope of interdisciplinary perspectives from scholars around the globe on the way in which virtuality mediates the dissemination

acquisition performance creation and reimagining of music The Oxford Handbook of Music and Virtuality addresses eight themes that often overlap and interact with one another Questions of the role of the audience artistic agency individual and communal identity subjectivity and spatiality repeatedly arise Authors specifically explore phenomena including holographic musicians and virtual bands and the benefits and detriments surrounding the free circulation of music on the internet In addition the book investigates the way in which fans and musicians negotiate gender identities as well as the dynamics of audience participation and community building in a virtual environment The handbook rehistoricizes the virtual by tracing its progression from cartoons in the 1950s to current industry innovations and changes in practice Well grounded and wide reaching this is a book that students of any number of disciplines from Music to Cultural Studies have awaited

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web most setup changes will be in the front to remove rear grip stiffen the front of the kart with a stiffer bar to add rear grip soften the front of the kart with a softer bar typically you will set the rear width between 50 51 smaller drivers will be around 50 larger or heavier drivers will be around 51

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reds proved to be a challenge last year with the kart being stuck to the track

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apples with apples though

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