

Mind Invaders Come Fottare I Media Manuale Di Guerriglia E Sabotaggio Culturale

Improper Names Il grande inganno del Web 2.0 Cultural Activism Senza chiedere permesso Quella che ero prima. The way I used to be Money Nations La seconda onda Europæa La sapienza del mondo ovvero dizionario universale dei proverbi di tutti i popoli raccolti tradotti, comparati e commentati Quaderni D'italianistica Dizionario della lingua italiana Microfiction Ti porterò nel sangue Nòvo Dizionario Universale Della Lingua Italiana Il Muggenheim Cultural Landscape Report for Saint-Gaudens National Historic Site La Sapienza del Mondo In Amicizia Dizionario della lingua italiana La sapienza del mondo Marco Deseriis Fabio Metitieri Begüm Özden Firat Pablito el Drito Amber Smith Marion von Osten Patrik Nicotera Strafforello Niccolò Tommaseo Margaret Atwood Chiara Palazzolo Policarpo Petrocchi Giampiero Mughini Marion Pressley Gastavo Strafforello Zygmunt G. Barański Improper Names Il grande inganno del Web 2.0 Cultural Activism Senza chiedere permesso Quella che ero prima. The way I used to be Money Nations La seconda onda Europæa La sapienza del mondo ovvero dizionario universale dei proverbi di tutti i popoli raccolti tradotti, comparati e commentati Quaderni D'italianistica Dizionario della lingua italiana Microfiction Ti porterò nel sangue Nòvo Dizionario Universale Della Lingua Italiana Il Muggenheim Cultural Landscape Report for Saint-Gaudens National Historic Site La Sapienza del Mondo In Amicizia Dizionario della lingua italiana La sapienza del mondo Marco Deseriis Fabio Metitieri Begüm Özden Firat Pablito el Drito Amber Smith Marion von Osten Patrik Nicotera Strafforello Niccolò Tommaseo Margaret Atwood Chiara Palazzolo Policarpo Petrocchi Giampiero Mughini Marion Pressley Gastavo Strafforello Zygmunt G. Barański

improper names offers a genealogy and theory of the improper name which author marco deseriis defines as the adoption of the same pseudonym by organized collectives affinity groups and individual authors although such names are often invented to pursue a specific social or political agenda they are soon appropriated for different and sometimes diverging purposes this book examines the tension arising from struggles for control of a pseudonym s symbolic power deseriis provides five fascinating and widely varying case studies ned ludd was the legendary and eponymous leader of the english luddites textile workers who threatened the destruction of industrial machinery and then advanced a variety of economic and political demands alan smithee an alias coined by hollywood film directors in 1969 in order to disown films that were recut by producers became a contested signature

and was therefore no longer effective to signal prevarication to hollywood insiders monty cantsin was an open pop star created by u s and canadian artists in the late 1970s to critique bourgeois notions of authorship but its communal character was compromised by excessive identification with individual users of the name the italian media activists calling themselves luther blissett aware of the cantsin experience implemented measures to prevent individuals from assuming the alias which was used to author media pranks sell apocryphal manuscripts to publishers fabricate artists and artworks and author best selling novels the longest chapter here is devoted to the contemporary hacktivist group known as anonymous which protests censorship and restricted access to information and information technologies after delving into a rich philosophical debate on community among those who have nothing in common the book concludes with a reflection on how the politics of improper names affects present day anticapitalist social movements such as occupy and 15 m

in un internet di massa trovare ciò di cui si ha bisogno è sempre più difficile ma ancor più difficile è valutarne l'attendibilità È il prodotto dell'ideologia del 20 quello di blog e social network che preconizza la scomparsa degli intermediari dell'informazione dai giornalisti alle testate di prestigio dai bibliotecari agli editori presto sostituiti dalla swarm intelligence l'intelligenza delle folle chiunque può e deve essere autore ed editore di se stesso il mondo 20 dove nessuno è tenuto a identificarsi e chiunque può diffondere notizie senza assumersene la responsabilità realizza davvero un sogno egualitario o piuttosto un regno del caos e della deriva informativa leggi il ricordo di gino roncaglia per fabio metitieri

this volume addresses contemporary activist practices that aim to interrupt and reorient politics as well as culture the specific tactics analyzed here are diverse ranging from culture jamming sousveillance media hoaxing adbusting subvertising street art to hacktivism billboard liberation and urban guerilla to name but a few though indebted to the artistic and political movements of the past this form of activism brings a novel dimension to public protest with its insistence on humor playfulness and confusion this book attempts to grasp both the old and new aspects of contemporary activist practices as well as their common characteristics and internal varieties it attempts to open up space for the acknowledgement of the ways in which contemporary capitalism affects all our lives and for the reflection on possible modes of struggling with it it focuses on the possibilities that different activist tactics enable the ways in which those may be innovative or destructive as well as on their complications and dilemmas the encounter between the insights of political social and critical theory on the one hand and activist visions and struggles on the other is urgent and appealing the essays collected here all explore such a confrontational collaboration testing its limits and productiveness in theory as well

as in practice in a mutually beneficial relationship theoretical concepts are rethought through activist practices while those activist practices are developed with the help of the insights of critical theory this volume brings scholars and activists together in the hope of establishing a productive dialogue between the theorizations of the intricacies of our times and the subversive practices that deal with them

un viaggio nell'immaginario del rave illegale attraverso i flyer i volantini che pubblicizzavano questo tipo di feste in Italia prima della diffusione di Internet e dei telefoni cellulari realizzati con le più disparate tecniche da anonimi fotocopianti in bianco e nero e diffusi nel circuito underground i flyer contenevano le coordinate spazio temporali per poter accedere alle zone temporaneamente autonome in cui imperversava la prima techno illegale oltre a indicare dove e quando ritrovarsi i volantini prefiguravano un mondo alternativo in cui i valori dominanti venivano momentaneamente sospesi o sovvertiti chi li progettava aveva una grande responsabilità nel lasciare intravedere le possibilità nascoste nelle pieghe delle nostre metropoli ispirati da fumetti cartoni animati film telefilm romanzi copertine di dischi i disegnatori dei flyer che spesso realizzavano anche altri tipi di grafiche backdrop magliette adesivi toppe vestiti cover per vinili hanno avuto un ruolo importante nella creazione della scena rave per come oggi la conosciamo senza chiedere permesso si pone in quell'istante sospeso tra l'idea della festa che il volantino rappresenta e il momento in cui l'utopia si concretizza

una notte il mondo di Eden viene capovolto e ogni sua certezza va in frantumi ora ha solo bisogno di raccogliere i pezzi e ricomporre sé stessa tutto ciò che Eden vorrebbe è mandare indietro le lancette dell'orologio per rivivere quel giorno perché se potesse farebbe tutto diversamente ignorerebbe il modo in cui lui la guardava non riderebbe alle sue battute e sicuramente chiuderebbe a chiave la porta della camera da letto ma Eden non può tornare indietro nel tempo non può impedire che il migliore amico di suo fratello abusi di lei e così seppellisce la verità insieme alla semplice ragazza del liceo che era finta di non aver bisogno degli amici di non aver bisogno dell'amore di non aver bisogno che venga fatta giustizia in fondo niente potrà essere più come prima d'ora in poi andrà a scuola ogni mattina con i pugni chiusi e gli occhi asciutti come una sopravvissuta ma mentre il suo mondo va in pezzi una cosa le diventa ben presto chiara l'unica persona che può salvarla è lei stessa quella che era prima è un debutto straordinario diventato bestseller del New York Times tramite il passaparola di milioni di lettori che lo hanno scoperto grazie al booktok una storia sulla resilienza femminile che affascina per la sua sincerità e il suo coraggio

tutti si trovano smarriti ad un certo punto timorosi nel compiere passi azzardati e

dolorosi bloccati da rovi pungenti di ricordi e desideri avvelenati tra amori e tradimenti e divorzi e matrimoni e silenzi e bambini voluti o mai avuti e malattie e vecchiaia ed emozioni e porno e sogni e monotonia e chiesa chiunque tranne stephen lui ormai non prova emozioni per nessuno non giudica e non desidera mike è la sola persona con cui stephen si confida l'unico amico in grado di comprendere e calmare i suoi eccessi il loro rapporto è schietto e sincero entrambi si portano dentro ombre e demoni del passato entrambi affrontano il presente come un pesante punto interrogativo fermando istanti nel tempo con il flash di una macchina fotografica e immaginando un futuro come nel film più avvincente un romanzo moderno scritto in uno stile tagliente e sarcastico introspettivo e grottesco da leggere tutto d'un fiato con un sorriso amaro sulle labbra patrik nicotera è maggiorenne da un pezzo degli anni 90 e vive nutrendosi di pizza film e storie incredibili di gente comune scrive soggetti racconti romanzi e un sacco di mail che allarmano persone È regista scrittore cantante in pratica un disoccupato

lavorando di forbici margaret atwood ci regala trentacinque piccole perle narrative costruite per sottrazione e sintesi originale di un materiale umano e letterario sconfinato fiabe apologhi dialoghi di fantascienza fantapolitica fantaletteratura monologhi incalzanti dialoghi serrati ne risulta una micronarrativa che ci restituisce con implacabile accuratezza e chirurgica precisione l'essenza e il paradosso della realtà i personaggi più disparati affollano queste storie di vita ciascuno portando un tassello al puzzle di una verità ogni volta sorprendente incontriamo vestiti dismessi vecchie foto la voce ribelle di una cantante i giovani ambiziosi le mamme di una volta un gatto in paradiso un bambino abbandonato sulla chioma di un albero una lettura che regala emozioni vibranti una scrittura che dimostra un'intelligenza acutissima non si tratta soltanto di letteratura d'altro canto come spiega atwood in un racconto se era lo stile narrativo che volevate avreste dovuto chiederlo prima quando sapevo tutto ed ero più che disposta a dirlo prima che scopriessi le virtù delle forbici le virtù dei fiammiferi

a proposito di carte originali del novecento libri cataloghi poster riviste plaquettes inviti di mostre gli anni che vanno dai cinquanta inoltrati a tutti gli ottanta sono stati fra i più ricchi nella storia dell'uomo quelle carte sono di per sé opere e non soltanto documentazione nell'italia di allora tutto è in movimento tutto è creatività la poesia visiva la fotografia il fumetto di qualità il progressive rock il design che si stavano reinventando dei giganti come alessandro mendini e ettore sottsass l'erotica a profusione il gusto ereditato dai situazionisti degli happenings l'arte multidisciplinare di franco vaccari mario diacono o gianni bertini poiché quel materiale è nato semiclandestino e diffuso in poche copie custodirlo e salvarlo è compito delle nostre istituzioni culturali ma non è quello che sta accadendo musei biblioteche e collezionisti stranieri ce lo stanno portando via qualcosa però è rimasto nelle stanze

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