

What Is Punk

What Punk Taught Me

From personal anecdotes to philosophical inquiries, 'What Punk Taught Me' gathers essays from fifteen different contributors whose lives have all been touched upon by punk culture in some meaningful way. Many years after hearing their first blast of distorted punk guitar as a youth or teenagers, these individuals (like so many others) have come to realize later in life that their experience of punk has provided them with an incredibly valuable tutelage in becoming an artist, writer, educator, or overall human being. For these contributors, the experience of punk has been the source of community and ethics, philosophy and aesthetics, or even an attitude and identity. This anthology explores how various individuals have connected with punk in a variety of distinctive ways—through music, venues, fashion, art, writing, activism, collecting culture, rebellion, subversion, or DIY projects. These essays document the lessons of punk, bringing together people from a wide array of backgrounds. Each of them shares their own unique story of what punk has taught them – how those experiences have been formative in their lives and how punk has supported their personal and professional development. These narratives serve as a reflection on the myriad influences of punk – as a methodology, a philosophy, an ontology, an aesthetic, a strategy, a cultural phenomenon, or a worldview. The culmination of this collection provides a deeper understanding of the individualized and personal influences of punk but also the wider arch and overall legacy of punk culture. Through this analysis, an explicit correlation is drawn between the world of punk, the educations it provides, and the ripples of its wider socio-cultural impact.

Punks

This history of the punk movement in the United States shows how punk music, fashion, art, and attitude clashed with and ultimately influenced mainstream culture. Unlike other volumes on the punk era that focus on just the music—and primarily on British punk bands—*Punks: A Guide to an American Subculture* spans the full expanse of punk as it happened in the United States, from the late-1960s blast from Iggy Pop and the Stooges to the full explosion of punk in the mid 1970s to its next-generation resurgences and continuing aftershocks. *Punks* covers it all—not just music, but the punk influence on film, fashion, media, and language. Readers will see how punk spread virally, through fan-created magazines, record labels, clubs, and radio stations, as well as how mainstream America reacted, then absorbed aspects of punk culture. The book includes interviews with key members of the punk subculture, including new conversations with people who participated in the punk scene in the 1970s and 1980s.

The Oxford Handbook of Punk Rock

No Future. Punk is Dead. That is what was sung and said. Yet as we approach 50 years of punk rock, it still endures, and sometime thrives. From 'White riot' to Pussy Riot, Never Mind the Bollocks to Nevermind, DIY to never gonna die, punk rock has marked or stained-it marks or stains-our musical and cultural history and practice. Here key established writers as well as emerging scholars from around the world offer critical views on punk practice and legacy, in a timely re-evaluation of its significance as music, culture, politics, nostalgia, heritage. The handbook looks at pre- and proto-punk forms, the 'high years' of c. 1976-84, the international spread of the music and style, punk media from films to fanzines, as well as a thread that may run through its entire history-the inspiring politics of DIY (Do It Yourself). Crossing and blurring disciplinary boundaries, it presents methodological innovations to offer new ways of understanding punk's significance. The Oxford Handbook of Punk Rock also identifies and explores some of punk's core contradictions: its anti-war messages alongside its (often gendered) violence, its anti-racism alongside its dominant whiteness, its energy

and attitudinality as a youth culture for an aging demographic, its intermittent but persistent flirtations with populism and nationalism.

The Year's Work in the Punk Bookshelf, Or, Lusty Scripts

This is the story of the books punks read and why they read them. *The Year's Work in the Punk Bookshelf* challenges the stereotype that punk rock is a bastion of violent, drug-addicted, uneducated drop outs. Brian James Schill explores how, for decades, punk and postpunk subculture has absorbed, debated, and reintroduced into popular culture, philosophy, classic literature, poetry, and avant-garde theatre. Connecting punk to not only Hegel, Nietzsche, and Freud, but Dostoevsky, Rimbaud, Henry Miller, Kafka, and Philip K. Dick, this work documents and interprets the subculture's literary history. In detailing the punk bookshelf, Schill contends that punk's literary and intellectual interests can be traced to the sense of shame (whether physical, socioeconomic, cultural, or sexual) its advocates feel in the face of a shameless market economy that not only preoccupied many of punks' favorite writers but generated the entire punk polemic.

The Connected Lives of Dutch Punks

This book is the first in-depth, ethnographic study of the Dutch punk scene. It questions the artificial boundaries of subcultural research, calling for a critical analysis of the distinctions drawn between subcultural and everyday lives, and between localised and globalised subcultures. The everyday experiences of punk are framed within the mobile and connected global subculture of which they are a part. It traces its emergence in the 1970s and its development through to 2010, with chapters that map Dutch punk historically and spatially. Further chapters explore the meanings and practices attached to punk by its participants before focusing in particular on the political affiliations of punks. This book argues for an approach to social research that recognises the 'messiness' and the 'connectedness' of punk and of the social world.

Anyone Can Do It: Empowerment, Tradition and the Punk Underground

For more than three decades, a punk underground has repeatedly insisted that 'anyone can do it'. This underground punk movement has evolved via several micro-traditions, each offering distinct and novel presentations of what punk is, isn't, or should be. Underlying all these punk micro-traditions is a politics of empowerment that claims to be anarchistic in character, in the sense that it is contingent upon a spontaneous will to liberty (anyone can do it - in theory). How valid, though, is punk's faith in anarchistic empowerment? Exploring theories from Derrida and Marx, *Anyone Can Do It: Empowerment, Tradition and the Punk Underground* examines the cultural history and politics of punk. In its political resistance, punk bears an ideological relationship to the folk movement, but punk's faith in novelty and spontaneous liberty distinguish it from folk: where punk's traditions, from the 1970s onwards, have tended to search for an anarchistic 'new-sense', folk singers have more often been socialist/Marxist traditionalists, especially during the 1950s and 60s. Detailed case studies show the continuities and differences between four micro-traditions of punk: anarcho-punk, cutie/'C86', riot grrrl and math rock, thus surveying UK and US punk-related scenes of the 1980s, 1990s and beyond.

Punk in Russia

Punk culture is currently having a revival worldwide and is poised to extend and mutate even more as youth unemployment and youth alienation increase in many countries of the world. In Russia, its power to have an impact and to shock is well illustrated by the state response to activist collective and punk band Pussy Riot. This book, based on extensive original research, examines the nature of punk culture in contemporary Russia. Drawing on interviews and observation, it explores the vibrant punk music scenes and the social relations underpinning them in three contrasting Russian cities. It relates punk to wider contemporary culture and uses the Russian example to discuss more generally what constitutes 'punk' today.

A Cultural Dictionary of Punk

Neither a dry-as-dust reference volume recycling the same dull facts nor a gushy, gossipy puff piece, *A Cultural Dictionary of Punk: 1974-1982* is a bold book that examines punk as a movement that is best understood by placing it in its cultural field. It contains myriad critical-listening descriptions of the sounds of the time, but also places those sounds in the context of history. Drawing on hundreds of fanzines, magazines, and newspapers, the book is-in the spirit of punk-an obsessive, exhaustively researched, and sometimes deeply personal portrait of the many ways in which punk was an artistic, cultural, and political expression of defiance. *A Cultural Dictionary of Punk* is organized around scores of distinct entries, on everything from Lester Bangs to The Slits, from Jimmy Carter to Minimalism, from 'Dot Dash' to Bad Brains. Both highly informative and thrillingly idiosyncratic, the book takes a fresh look at how the malaise of the 1970s offered fertile ground for punk-as well as the new wave, post-punk, and hardcore-to emerge as a rejection of the easy platitudes of the dying counter-culture. The organization is accessible and entertaining: short bursts of meaning, in tune with the beat of punk itself. Rombes upends notions that the story of punk can be told in a chronological, linear fashion. Meant to be read straight through or opened up and experienced at random, *A Cultural Dictionary of Punk* covers not only many of the well-known, now-legendary punk bands, but the obscure, forgotten ones as well. Along the way, punk's secret codes are unraveled and a critical time in history is framed and exclaimed. Visit the [Cultural Dictionary of Punk](#) blog [here](#).

Global Punk

Global Punk examines the global phenomenon of DIY (do-it-yourself) punk, arguing that it provides a powerful tool for political resistance and personal self-empowerment. Drawing examples from across the evolution of punk – from the streets of 1976 London to the alleys of contemporary Jakarta – *Global Punk* is both historically rich and global in scope. Looking beyond the music to explore DIY punk as a lived experience, *Global Punk* examines the ways in which punk contributes to the process of disalienation and political engagement. The book critically examines the impact that DIY punk has had on both individuals and communities, and offers chapter-length investigations of two important aspects of DIY punk culture: independent record labels and self-published zines. Grounded in scholarly theories, but written in a highly accessible style, *Global Punk* shows why DIY punk remains a vital cultural form for hundreds of thousands of people across the globe today.

Punk, Gender and Ageing

Using in-depth interviews with punk women growing old disgracefully, Way explores how women construct punk identities. Reflecting on punk 'then' and 'now', they reveal the constraints punk women experience on their identities growing older, the complex relationship between appearance and dress, and the impact of social expectations around aging.

Punk Rock and the Politics of Place

This book is an ethnographic investigation of punk subculture as well as a treatise on the importance of place: a location with both physical form and cultural meaning. Rather than examining punk as a \"sound\" or a \"style\" as many previous works have done, it investigates the places that the subculture occupies and the cultural practices tied to those spaces. Since social groups need spaces of their own to practice their way of life, this work relates punk values and practices to the forms of their built environments. As not all social groups have an equal ability to secure their own spaces, the book also explores the strategies punks use to maintain space and what happens when they fail to do so.

Cultural Globalization

Cultural Globalization: A User's Guide is a personal and engaging journey through theories of culture and

globalization. Drawing on extensive examples and interdisciplinary research, Wise explores concepts of culture, territory and identity in order to give students a new perspective on issues of globalization. Includes numerous examples from Asian, European, and North American youth culture and popular music. Draws on interdisciplinary research from the fields of anthropology, cultural studies, cultural geography, and media studies. Considers how global processes carry with them the ethical questions of how to act in the world and how to care for others. Provides an original and stimulating overview of theories of culture and globalization, encouraging students think more broadly about the key issues.

Punks and Skins United

Germany has one of the liveliest and well-developed punk scenes in the world. However, punk in this country is not just a style-based music community. This book provides an anthropological examination of how punk reflects the larger changes and contradictions in post-reunification Germany, such as social segmentation, east-west tensions and local politics. Punk in eastern Germany is a reaction to the marginalization of the working class. As a cultural, social and economic niche, punks create their own controversial “substitute society” to compensate for their low status in mainstream society.

The Clash Takes on the World

On their debut, The Clash famously claimed to be “bored with the USA,” but The Clash wasn't a parochial record. Mick Jones' licks on songs such as “Hate and War” were heavily influenced by classic American rock and roll, and the cover of Junior Murvin's reggae hit “Police and Thieves” showed that the band's musical influences were already wide-ranging. Later albums such as *Sandinista!* and *Combat Rock* saw them experimenting with a huge range of musical genres, lyrical themes and visual aesthetics. *The Clash Takes on the World* explores the transnational aspects of The Clash's music, lyrics and politics, and it does so from a truly transnational perspective. It brings together literary scholars, historians, media theorists, musicologists, social activists and geographers from Europe and the US, and applies a range of critical approaches to The Clash's work in order to tackle a number of key questions: How should we interpret their negotiations with reggae music and culture? How did The Clash respond to the specific socio-political issues of their time, such as the economic recession, the Reagan-Thatcher era and burgeoning neoliberalism, and international conflicts in Nicaragua and the Falkland Islands? How did they reconcile their anti-capitalist stance with their own success and status as a global commodity? And how did their avowedly inclusive, multicultural stance, reflected in their musical diversity, square with the experience of watching the band in performance? *The Clash Takes on the World* is essential reading for scholars, students and general readers interested in a band whose popularity endures.

Notes from Underground

Slug & Lettuce, *Pathetic Life*, *I Hate Brenda*, *Dishwasher*, *Punk and Destroy*, *Sweet Jesus*, *Scrambled Eggs*, *Maximunrocknroll*—these are among the thousands of publications which circulate in a subterranean world rarely illuminated by the searchlights of mainstream media commentary. In this multifarious underground, Pynchonesque misfits rant and rave, fans eulogize, hobbyists obsess. Together they form a low-tech publishing network of extraordinary richness and variety. Welcome to the realm of zines. In this, the first comprehensive study of zine publishing, Stephen Duncombe describes their origins in early-twentieth-century science fiction cults, their more proximate roots in 60s counter-culture and their rapid proliferation in the wake of punk rock. While *Notes from Underground* pays full due to the political importance of zines as a vital web of popular culture, it also notes the shortcomings of their utopian and escapist outlook in achieving fundamental social change. Duncombe's book raises the larger question of whether it is possible to rebel culturally within a consumer society that eats up cultural rebellion. Packed with extracts and illustrations from a wide array of publications, past and present, *Notes from Underground* is the first book to explore the full range of zine culture and provides a definitive portrait of the contemporary underground in all its splendor and misery.

Communicated Stereotypes at Work

In *Communicated Stereotypes at Work*, the editors and contributors posit that stereotypes communicated in the workplace remain a pervasive issue due to the dichotomy between the discriminatory and functional roles that these stereotypes can play in a range of professional settings. Contributors demonstrate that while the use of stereotypes in the workplace is distasteful and exclusionary, communicating these stereotypes can also appear—on the surface—to provide a pathway toward bonding with others, giving advice, and reducing uncertainty. The result of this dichotomy is that those who communicate stereotypes in the workplace may not view this communication from themselves or others as being problematic. With an emphasis on qualitative methods and analyses, contributors deconstruct stereotypes by exploring the theoretical, empirical, and pragmatic roles they play in communication. In doing so, authors expose the underpinnings of stereotypes and why they are communicated, focus on the role all of us play in perpetuating stereotypes, and suggest alternative modes of productive discourse. Scholars of interpersonal and organizational communication, cultural studies, and sociology as well as practitioners of various professions will find this book particularly useful.

Punk

Examines the impact of punk on fashion, focusing on its do-it-yourself, rip-it-to-shreds ethos, the antithesis of couture.

Fury's Hour

No-holds-barred political strategist Warren Kinsella's colourful, no-holds-barred look at punk rock, and how it influenced him and millions of other kids to strive for nothing less than changing the world. Playing bass for Calgary punk-rock quartet the Hot Nasties might seem a strange way for one of Canada's top political strategists to have spent his formative years, but in *Fury's Hour* — Warren Kinsella's exploration of punk's history and heroes, its factions, failures and triumphs — he shares his unique view into a subculture that has long encouraged people to think big about the world. From early meetings with icons Joey Ramone and Joe Strummer, Kinsella has gone on to interview a who's who of punk: Sex Pistols Johnny Rotten and Glen Matlock, Fugazi's Ian MacKaye, Billy Idol, DOA's Joey "Shithead" Keithly, Bad Religion's Brett Gurewitz, Blink 182, Good Charlotte and many more. Since he was a teenager, Kinsella has challenged his heroes to put into words the true value of the music. How, after decades of co-optation by the record industry, neo-Nazis and misdirected radicals, are new generations continuing what he calls punk's "search for the real"? In *Fury's Hour*, with the iconoclasm and passion that have marked his career in politics, Warren Kinsella searches for the soul of a sound that invigorated the way he and millions of others have grown up — finding a way to turn anger into energy.

Blood Circuits

Examines how recent Argentine horror films engage with the legacies of dictatorship and neoliberalism. Argentina is a dominant player in Latin American film, known for its documentaries, detective films, melodramas, and auteur cinema. In the past twenty years, however, the country has also emerged as a notable producer of horror films. *Blood Circuits* focuses on contemporary Argentine horror cinema and the various cinematic pleasures it offers national and transnational audiences. Jonathan Risner begins with an overview of horror film culture in Argentina and beyond. He then examines select films grouped according to various criteria: neoliberalism and urban, rural, and suburban spaces; English-language horror films; gore and affect in punk/horror films; and the legacies of the last dictatorship (1976–1983). While keenly aware of global horror trends, Risner argues that these films provide unprecedented ways of engaging with the consequences of authoritarianism and neoliberalism in Argentina. *Blood Circuits* is an important and much-needed contribution to the fields of Latin American cinema and popular culture, and

genre film studies with a focus on horror cinema. It offers original and innovative directions that will pave the way for new studies in different areas of film studies: the internationalization of horror that unfolds a problematic relationship between the United States and the Global South, the use of punk horror as a form of affect, and the development of new kinds of pleasures and displeasures in the spectator.

Victoria Ruétalo, coeditor of *Latsploitation*, *Exploitation Cinemas*, and *Latin America*

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Beta Exercise: *The Theory and Practice of Osamu Kanemura* is the first bilingual (Japanese-English) book to provide an overview of the theoretical work of Japanese photographer and video artist Osamu Kanemura, a unique talent and voice in the world of avant-garde contemporary photography. The opening essay "Life Is a Gift" meditates on the transformation of human life into an exchangeable commodity and the abstraction that entails. "Essay 01" develops Kanemura's idea of photographic "technique" in an era when such techniques have become accessible to all, radically undermining the importance of human subjectivity in the process of capturing the photographic image: "We can say that modern technology constitutes photographic technique." Instead, Kanemura argues, extra-technical elements such as concept and vision will have to compensate for the expression of individuality that technique is no longer able to convey. Taking cues from Kiyoshi Kurosawa and Karlheinz Stockhausen, the essay "Dead-Stick Landing" develops Kanemura's theory of the moving image as mechanical system, solely governed by an "on-off switch," while "Essay 02" develops these ideas into a consideration of cinematic time and the experience of boredom in cinema as the result of a truthful "loyalty" expressed to machines, and not to stories. The essays are accompanied by an extensive two-part interview with Italian photographer Marco Mazzi, touching upon topics ranging from the technical aspects of Kanemura's equipment, the concept of non-editing, and the destruction of the frame to the similarity between Mao's dialectics and the camera, the presence of the human figure as trace, and the politics of photographing Tokyo. Osamu Kanemura was born in 1964 in Tokyo, Japan. In the 1980s, after performing as a punk-rock musician, he entered the film school "Image Forum" in Tokyo where he made several 16 mm experimental films. In 1990 he entered the Tokyo College of Photography, and before graduating in 1993, he was invited to the Photography Biennale in Rotterdam, Netherlands. Since then, he has held numerous solo exhibitions and has participated in various group shows in Japan and abroad. His photographs are found in public collections, including the Museum of Modern Art (MoMA), the Art Institute of Chicago, the National Museum of Modern Art, Tokyo, and the Yokohama Museum of Art. Besides his well-recognized black-and-white photographs of cityscapes, Kanemura also continues to work on videos and moving images.

China with a Cut

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Beyond The Music

Punk is notorious for its loud music, aggressive attitude, and safety-pinned style. Less well known is the radical value system that has emerged hand in hand with the sound and aesthetic. Since the 1970s, punks have built their music, fashion, and lifestyles around core values of social justice, creative freedom, community integrity, fiercely democratic politics and do-it-yourself ingenuity. From journalism to psychology, graphic design to alternative fuel, bodybuilding to the Occupy movement, these interviews show just some of the ways that punk values continue to shape mainstream American life. Includes interviews with (among many others) Ian Mackaye, Nate Powell, Cristy Road, Ben Weasel, Brea Grant, Joshua Kahn Russell, Wells Tower, Sander Hicks, Anne Elizabeth Moore, and Chris Clavin, and an afterword by Mark Andersen of Positive Force DC.

Interpreting Subcultures

The concept of 'subculture' is an invaluable tool to frame the study of non-normative and marginal cultures for social and cultural scholars. This international collection uncovers the significance of meaning-making in the processes of defining, studying and analyzing subcultural phenomena. Examining various dimensions of interpretivism, the book focuses on overarching concerns related to interpretation as well as day-to-day considerations that affect researchers' and members' interpretations of subcultural phenomena. It reveals how and why people use specific conceptual frames or methods and how those shape their interpretations of everyday realities. This is an unprecedented contribution to the field, explaining the interpretive processes through which people make sense of subcultural phenomena.

Punk's Force

"Strap on your jet, hit the afterburners, and fire off the catapult into a thrilling, true-to-life drama of modern naval aviation. Punk's Force delivers with the kind of authenticity, action, and suspense that leaves you screaming for more. A must-read!"—M. P. Woodward, New York Times bestselling author of Tom Clancy Shadow State and Red Tide: A Novel of the Next Pacific War In the electrifying fourth novel of the Punk Series, Adm. "Punk" Reichert must prove that the Navy's newest aircraft carrier, USS Gerald R. Ford (CVN 78), can survive a hypersonic missile attack. Punk assembles a formidable team of former squadmates and brilliant engineers to deploy a cutting-edge, directed-energy weapon, leveraging the latest in machine-learning technology for battlefield supremacy. Yet, as he battles bureaucratic obstacles and personal crises—including his wife's cancer diagnosis—he soon realizes that something far more sinister is afoot. A ruthless tech magnate with a vendetta, a traitor in Punk's ranks, and an elaborate scheme to dismantle traditional sea power all threaten the very future of naval warfare. Will Punk's crew rise to the occasion and secure their legacy, or be lost to the tides of technology?

Romani Routes

Now that the political and economic plight of European Roma and the popularity of their music are objects of international attention, Romani Routes provides a timely and insightful view into Romani communities both in their home countries and in the diaspora. Over the past two decades, a steady stream of recordings, videos, feature films, festivals, and concerts has presented the music of Balkan Gypsies, or Roma, to Western audiences, who have greeted them with exceptional enthusiasm. Yet, as author Carol Silverman notes, Roma are revered as musicians and reviled as people. In this book, Silverman introduces readers to the people and cultures who produce this music, offering a sensitive and incisive analysis of how Romani musicians address the challenges of discrimination. Focusing on southeastern Europe then moving to the diaspora, her book examines the music within Romani communities, the lives and careers of outstanding musicians, and the marketing of music in the electronic media and "world music" concert circuit. Silverman touches on the way that the Roma exemplify many qualities--adaptability, cultural hybridity, transnationalism--that are taken to characterize late modern experience. And rather than just celebrating these qualities, she presents the musicians as complicated, pragmatic individuals who work creatively within the many constraints that inform their lives.

Tearing Down the Streets

From New York to San Francisco, Times Square to the Tenderloin, graffiti artists, young people, radical environmentalists, and the homeless clash with police on city streets in an attempt take back urban spaces from the developers and "disneyfiers". Drawing on more than a decade of first-hand research, this lively account goes inside the worlds of street musicians, homeless punks, militant bicycle activists, high-risk "BASE jump" parachutists, skateboarders, outlaw radio operators, and hip hop graffiti artists, to explore the day-to-day skirmishes in the struggle over public life and public space.

The Clash

Punk rock innovators the Clash were the first group to bring this style of high-energy music to the top of the charts. Their songs were explosive acts of defiance that combined the sounds of rockabilly, reggae, funk, and hip-hop. This engaging book examines how the group used music, art, and fashion to deliver a strong political message. Through full-color photographs, fascinating direct quotations, and informative sidebars, readers will discover how in the band's short history, the Clash created exciting and brand-new sounds and spoke out against racism and consumerism. Moving beyond hits such as "Rock the Casbah" and "Should I Stay or Should I Go?" this text reveals why some called the group "the only band that matters."

The Routledge Handbook of Religion and American Culture

The Routledge Handbook of Religion and American Culture explains where religion is made in the United States. It offers essays profiling cultural sites, including energy, industry, public life, music, arts and entertainment, and life and death. These sites organize the volume's 31 chapters, demonstrating how cultural religion has been constructed and performed in specific historical and ethnographic case studies. This volume offers a much-needed resource for Religious Studies scholars and students interested in the study of religion and culture in the United States, as well as those in American Studies, Anthropology of Religion, Sociology of Religion, Material Culture Studies, Environmental Studies, and History.

Beyond No Future

The first book of its kind in English, *Beyond No Future: Cultures of German Punk* explores the texts and contexts of German punk cultures. Notwithstanding its "no future" sloganeering, punk has had a rich and complex life in German art and letters, in German urban landscapes, and in German youth culture. *Beyond No Future* collects innovative, methodologically diverse scholarly contributions on the life and legacy of these cultures. Focusing on punk politics and aesthetics in order to ask broader questions about German nationhood(s) in a period of rapid transition, this text offers a unique view of the decade bookended by the "German Autumn" and German unification. Consulting sources both published and unpublished, aesthetic and archival, *Beyond No Future's* contributors examine German punk's representational strategies, anti-historical consciousness, and refusal of programmatic intervention into contemporary political debates. Taken together, these essays demonstrate the importance of punk culture to historical, political, economic, and cultural developments taking place both in Germany and on a broader transnational scale.

Popular Music and the Politics of Novelty

Popular music, today, has supposedly collapsed into a 'retromania' which, according to leading critic Simon Reynolds, has brought a 'slow and steady fading of the artistic imperative to be original.' Meanwhile, in the estimation of philosopher Alain Badiou, a significant political event will always require 'the dictatorial power of a creation ex nihilo'. Everywhere, it seems, at least amongst commentators of a certain age and type, pessimism prevails with regards to the predominant aesthetic preferences of the twenty first century: popular music, supposedly, is in a rut. Yet when, if ever, did the political engagement kindled by popular music amount to more than it does today? The sixties? The punk explosion of the late 1970s? Despite an on-going fixation upon these periods in much rock journalism and academic writing, this book demonstrates that the utilisation of popular music to promote political causes, on the one hand, and the expression of dissent through the medium of 'popular song', on the other hand, remain widely in practice today. This is not to argue, however, for complacency with regards to the need for expressions of political dissent through popular culture. Rather, the book looks carefully at actual usages of popular music in political processes, as well as expressions of political feeling through song, and argues that there is much to encourage us to think that the demand for radical change remains in circulation. The question is, though, how necessary is it for politically-motivated popular music to offer aesthetic novelty?

White Riot

From the Clash to Los Crudos, skinheads to afro-punks, the punk rock movement has been obsessed by race. And yet the connections have never been traced in a comprehensive way. *White Riot* is the definitive study of the subject, collecting first-person writing, lyrics, letters to zines, and analyses of punk history from across the globe. This book brings together writing from leading critics such as Greil Marcus and Dick Hebdige, personal reflections from punk pioneers such as Jimmy Pursey, Darryl Jenifer and Mimi Nguyen, and reports on punk scenes from Toronto to Jakarta.

Totally Wired

With his critically acclaimed *Rip It Up and Start Again*, renowned music journalist Simon Reynolds applied a unique understanding to an entire generation of musicians working in the wake of punk rock. Spawning artists as singular as Talking Heads, Joy Division, The Specials, Siouxsie and the Banshees, Gang of Four, and Devo, postpunk achieved new relevance in the first decade of the twenty-first century through its profound influence on bands such as Radiohead, Franz Ferdinand, and Vampire Weekend. With *Totally Wired* the conversation continues. The book features thirty-two interviews with postpunks most innovative personalities—such as Ari Up, Jah Wobble, David Byrne, and Lydia Lunch—alongside an overview” section of further reflections from Reynolds on postpunks key icons and crucial scenes. Included among them are John Lydon and PIL, Ian Curtis and Joy Division, and art-school conceptualists and proto-postpunks Brian Eno and Malcolm McLaren. Reynolds follows these exceptional, often eccentric characters from their beginnings through the highs and lows of postpunks heyday. Crackling with argument and anecdote, *Totally Wired* paints a vivid portrait of individuals struggling against the odds to make their world as interesting as possible, in the process leaving a legacy of artistic ambition and provocation that reverberates to this day.

Color and Design

From products we use to clothes we wear, and spaces we inhabit, we rely on colour to provide visual appeal, data codes and meaning. *Color and Design* addresses how we understand and experience colour, and through specific examples explores how colour is used in a spectrum of design-based disciplines including apparel design, graphic design, interior design, and product design. Through highly engaging contributions from a wide range of international scholars and practitioners, the book explores colour as an individual and cultural phenomenon, as a pragmatic device for communication, and as a valuable marketing tool. *Color and Design* provides a comprehensive overview for scholars and an accessible text for students on a range of courses within design, fashion, cultural studies, anthropology, sociology and visual and material culture. Its exploration of colour in marketing as well as design makes this book an invaluable resource for professional designers. It will also allow practitioners to understand how and why colour is so extensively varied and offers such enormous potential to communicate.

Hermes on Two Wheels

Hermes on Two Wheels shows the dynamic world of the bicycle messenger through a sociological lens, based on a five-year participant observation study. Beginning with the experiences of messengers themselves and moving to describe the structural settings of those experiences, the research shows how messengers work within a political-economic system that devalues semi-skilled labor and strips people of emotional fulfillment. The voluntary risk-taking of messengers becomes a means of achieving such emotional fulfillment as well as making a living, while their stylistic expressions pay dividends in cultural scrip rather than money. Through their work, messengers help to reproduce and maintain the structures of society while also constructing a vibrant, rebellious, politicized subculture that has come to represent the new urban hipster, an image continually under threat of co-optation.

Generations of Youth

Brings together recent and new work on youth and youth cultures by social historians and American/cultural studies scholars. Chapters are arranged in chronological order within the 20th century. Subjects include youth and ethnicity in New York City high schools in the 1930s and 1940s, intercultural dance halls in post-WWII greater Los Angeles, art and activism in the Chicano Movement, the music of Public Enemy, the emergence of a lesbian, bisexual, and gay youth cyberculture, and zines and the making of underground community.

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Punk Style

Punk Style examines the dress of this incredibly diverse, long-lasting and hugely influential subculture and its impact on mainstream fashion. Taking a comprehensive approach, the book includes a historical overview, a discussion of motivations behind dress practices, and a review of fashion cycles and merchandising methods. Punk is frequently positioned as a forerunner of trends that later become commonplace, as demonstrated in the proliferation and acceptance of body modification, the repeated use of deconstruction as a design aesthetic, and the recent boom in fashion that reflects DIY style through handmade crafts. The book explores how this dominant subcultural style continues to expand via the internet, youth buying-power, and the constant re-appropriation of its distinctive styles. This accessible text brings the discussion of punk fashion up-to-date and provides a concise overview for students and scholars and general readers interested in the punk subculture.

Kids of the Black Hole

Los Angeles rock generally conjures memories of surf music, The Doors, or Laurel Canyon folkies. But punk? L.A.'s punk scene, while not as notorious as that of New York City, emerged full-throated in 1977 and boasted bands like The Germs, X, and Black Flag. This book explores how, in the land of the Beach Boys, punk rock took hold. As a teenager, Dewar MacLeod witnessed firsthand the emergence of the punk subculture in Southern California. As a scholar, he here reveals the origins of an as-yet-uncharted revolution. Having combed countless fanzines and interviewed key participants, he shows how a marginal scene became a \"mass subculture\" that democratized performance art, and he captures the excitement and creativity of a neglected episode in rock history. Kids of the Black Hole tells how L.A. punk developed, fueled by youth unemployment and alienation, social conservatism, and the spare landscape of suburban sprawl communities; how it responded to the wider cultural influences of Southern California life, from freeways to architecture to getting high; and how L.A. punks borrowed from their New York and London forebears to create their own distinctive subculture. Along the way, MacLeod not only teases out the differences between the New York and L.A. scenes but also distinguishes between local styles, from Hollywood's avant-garde to Orange County's hardcore. With an intimate knowledge of bands, venues, and zines, MacLeod cuts to the heart of L.A. punk as no one has before. Told in lively prose that will satisfy fans, Kids of the Black Hole will also enlighten historians of American suburbia and of youth and popular culture.

Frontiers of Cyberspace

The content of this volume reflects theoretical and practical discussions on cultural issues influenced by increased adoption of information and communication technologies. The penetration of new forms of communication, such as online social networking, internet video-casting, and massive online multiplayer gaming; the experience and exploration of virtual worlds; and the massive adoption of ever-emergent ICT technologies; are all developments in desperate need of serious examination. It is not surprising that these new realities, and the questions and issues to which they give rise, have drawn increasing attention from academics. Those engaging these issues do so from a wide range of academic fields. Accordingly, the authors contributing to this volume represent an impressive array of academic disciplines and varied perspectives, including philosophy, sociology, religion, anthropology, digital humanities, literature studies, film science,

new media studies and still others. Thus, the subsequent chapters offer the reader a multidimensional examination of this volume's unifying theme: the ways and extent to which current and anticipated cybernetic environments have altered, and will continue to shape, our understandings of what it means to be human.

Cool Characters

Lee Konstantinou examines irony in American literary and political life, showing how it migrated from the countercultural margins of the 1950s to the 1980s mainstream. Along the way, irony was absorbed into postmodern theory and ultimately became a target of recent writers who have moved beyond its limitations with a practice of "postirony."

Massive Pissed Love

A seminal collection of ruminations on art, books, and music by one of the sharpest minds and sensibilities in both punk rock and literature. Richard Hell may best be known as a punk icon, a founding member of seminal bands Television, the Heartbreakers, and The Voidoids, but for decades he's been a prominent voice in American letters. Through his novels *Go Now* and *Godlike*, and his critically acclaimed autobiography, *I Dreamed I Was a Very Clean Tramp*, Hell has proven himself as a talented and insightful writer across many genres, in many forms. But one might argue that Richard's true genius lies in shorter form as a writer on culture. "Love comes in spurts," Hell once sang, and that could well describe the intensity of his penetrating and wickedly droll criticism. *Massive Pissed Love* is a collection of Hell's ruminations on art, literature, and music, among other things, that's like a candy box of reading treats, a bag of shiny marbles, a cabinet of mementos and uncanny fetishes. However one thinks of it, it's a joy to read from start to finish and a deeply necessary addition to the oeuvre of one of the sharpest minds and sensibilities at work today.

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