

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

NetworkingImproper NamesCultural ActivismMoneyNationsEuropæaMurder and Media in the New RomeDe Luther Blissett à Wu MingL'informazione letteraria nel webHandbuch der KommunikationsguerillaRapporto ItaliaIL DELITTO DI AVETRANA. SARAH SCAZZI. LA CONDANNA E L'APPELLOSkinheadSpace invadersXXXX!Baby marketingSupereroi e superpoteriLabranca remixKlezmer!Io ti fottoPoesia Tatiana Bazzichelli Marco Deseriis Begüm Özden Firat Marion von Osten Thomas Simpson Irene Cacopardi Giulia Iannuzzi Luther Blissett ANTONIO GIANGRANDE Riccardo Pedrini Francesco Carlà Filippo Scòzzari Luca Burei Alessandro Di Nocera Gabriele Coen Carlo Tecce

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networking means to create nets of relations where the publisher and the reader the artist and the audience act on the same level the book is a first tentative reconstruction of the history of artistic networking in italy through an analysis of media and art projects which during the past twenty years have given way to a creative shared and aware use of technologies from video to computers contributing to the creation of italian hacker communities the italian network proposes a form of critical information disseminated through independent and collective projects where the idea of freedom of expression is a central theme in italy thanks to the alternative use of internet during the past twenty years a vast national network of people who share political cultural and artistic views has been formed the book describes the evolution of the italian hacktivism and net culture from the 1980s till today it builds a reflection on the new role of the artist and author who becomes a networker operating in collective nets reconnecting to neoavant garde practices of the 1960s first and foremost fluxus but also mail art neoism and luther blissett a path which began in bbses alternative web platforms spread in italy through the 1980s even before the internet even existed and then moved on to hackmeetings to telestreet and networking art by different artists such as 0100101110101101 org epidemic jaromil giacomo verde giovanotti mondani meccanici correnti magnetiche candida tv tommaso tozzi federico bucalossi massimo contrasto mariano equizzi pigreca molleindustria guerriglia marketing sexyshock phag off and many others

improper names offers a genealogy and theory of the improper name which author marco deserii 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 deserii 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 smith 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 cantan 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 cantan 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

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

this book explores a sensational crime and trial that took place in rome in the late 1870s when the bloody killing of a war hero triggered a national spectacle a young

southern wife's murder of her impotent soldier husband exploded into the first great media circus in the new nation of Italy. The trial of the widow and her acrobat lover shocked the young nation not only with its gruesome details but also because masses of women flocked to the court took sides and heatedly reacted to testimony as a new generation of newspapers exploited the scandal to enchant an untapped readership largely ignored by historians. The Fadda affair as it was called crucially shaped the young nation's self image but it still resists reduction to historiographical formula even as its raucous messiness presages the postmodern centrality of performance and the displacement of substance by sensation.

Cet ouvrage porte sur le rapport de la littérature aux nouveaux médias surtout Internet. L'analyse se concentre sur le collectif d'auteurs italiens Wu Ming qui en recourant à l'écriture collective à l'anonymat au copyleft et à l'utilisation des nouvelles technologies comme moyens de diffusion et de création de ses œuvres représente un projet novateur dans le panorama littéraire contemporain. À travers un processus de diffusion et de socialisation du savoir libre les membres du collectif revendiquent une approche de l'écriture qui vise à instaurer une république démocratique des lecteurs où les histoires se développent se construisent se reconstruisent et changent de cap. Est-il vraiment possible de parler d'une démocratisation de l'acte narratif de la fin de l'auteur et de la désacralisation de l'œuvre? La démarche de Wu Ming répond-elle à une simple posture intellectualisante voire à une stratégie marketing ou met-elle en place un nouveau paradigme expressif en créant un réel espace de participation démocratique?

E' comodo definirsi scrittori da parte di chi non ha arte né parte i letterati che non siano poeti cioè scrittori stringati si dividono in narratori e saggisti e facile scrivere c'era una volta e parlare di cazzate con nomi di fantasia in questo modo il successo è assicurato e non hai rompicabele che si sentono diffamati e che ti querelano e che spesso sono gli stessi che ti condannano. Meno facile è essere saggisti e scrivere c'è adesso e parlare di cose reali con nomi e cognomi impossibile poi è essere saggisti e scrivere delle malefatte dei magistrati e del potere in generale che per logica ti perseguitano per farti cessare di scrivere. Devastante è farlo senza essere di sinistra quando si parla di veri scrittori ci si ricordi di Dante Alighieri e della fine che fece il primo saggista mondiale. Le vittime vere o presunte di soprusi parlano solo di loro inascoltati pretendendo aiuto. Io da vittima non racconto di me e delle mie traversie ascoltato e seguito parlo degli altri vittime o carnefici che l'aiuto cercato non lo concederanno mai. Chi non conosce la verità è uno sciocco ma chi conoscendola la chiama bugia è un delinquente. Aforisma di Bertolt Brecht: bene tante verità soggettive e tante omertà son tasselli che la mente corrompono. Io le cerco le filtri e nei miei libri compongo il puzzle svelando l'immagine che dimostra la verità oggettiva censurata da interessi economici ed ideologie vetuste e criminali. Rappresentare con verità storica anche scomoda ai potenti di turno la realtà contemporanea rapportandola al passato e proiettandola al futuro per non reiterare vecchi errori perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italiani perché non abbiamo orgoglio e dignità per migliorarci e perché non sappiamo apprezzare tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma siamo bravi a farci del male e qualcuno deve pur essere diverso.

In Italia fottere l'altro una parola più tenue non renderebbe l'idea. È un vizio che è quasi un vanto. Io ti fotto è una legge di più un comandamento. Convinti di questo due

giovani e brillanti giornalisti hanno esplorato ogni angolo d'Italia alla ricerca dei mille versanti del fottare dai più quotidiani e apparentemente veniali ai più imprevedibili e diabolici dai meccanici e i tassisti pronti a fregare il prossimo cliente fino ai professionisti del raggirare abili a evadere il fisco e poi a passare per moralisti lenti a dichiarare bancarotta lesti a scappare e ancora i mutui e le carte di credito patacca le vacanze estorsione il fottare in rete la carità truffaldina di onlus inesistenti o sprecone per finire con il fottare pubblico gli appalti le consulenze gli espedienti micro e macro per svuotare le casse dell'Italia una progressiva estensione del dominio del fottare che rischia di coinvolgere non solo le alte sfere i grandi criminali e i poveri diavoli ma oramai la stessa classe media impoverita e resa cinica dalla sensazione di esser rimasta l'unica a farsi ancora imbrogliare in io ti fotto c'è dunque di tutto e ce n'è per tutti è un libro spassoso scritto con una verve rara nei libri di inchiesta ma al contempo un reportage impietoso e allarmante che speriamo scuoterà i lettori se si continua a fottare perché tanto in Italia tutti fottono il paese ha i giorni contati

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