

Turbo Folk Music And Cultural Representations Of National Identity In Former Yugoslavia Ashgate Popular And Folk Music Series

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This volume examines the transnational character of popular music since the Cold War era to the present. Bringing together the cross-disciplinary research of native scholars, Eastern European Popular Music in a Transnational Context expands our understanding of the movement of physical music, musicians and genres through the Iron Curtain and within the region of Eastern Europe. With case studies ranging from Goran Bregović, Czesław Niemen, the reception of Leonard Cohen in Poland, the Estonian punk scene to the Intervision Song Contest, the book discusses how the production and reception of popular music in the region has always been heavily influenced by international trends and how varied strategies allowed performers and fans to acquire cosmopolitan identities. Cross-disciplinary in nature, the investigations are informed by political, social and cultural history, reception studies, sociology and marketing and are largely based on archival research and interviews. Thresholds of Western Culture explores identity, postcoloniality and transnationalism--three closely related issues which redefine contemporary cultural identity. The book opens with an analysis of subjectivity and the cultural meltdown that accompanied fascism in the West. The situation in Africa is then explored which, while recalling modernity's dark side, highlights the intricacy of postcolonial identity. Post-Soviet Eastern Europe presents a separate case of neglected postcoloniality which emphasizes how ethnocentrism and cultural tensions have exposed the fragility of transnationalism. The book concludes with an examination of East Asia, a region which offers transnational options potentially much more fruitful than Balkanization.>

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

Contemporary Art at the Edge of Europe

Eastern European Youth Cultures in a Global Context

Ports of Call

Music in the Balkans

The Anthropology of East Europe Review

Transitional Aesthetics

Includes record reviews.

Turbo-folk music is the most controversial form of popular culture in the new states of former Yugoslavia. Beginning with 1970s Socialist Yugoslavia, Uroš Čvoro explores the cultural and political paradoxes of turbo-folk. Taking as its starting point turbo-folk's popularity across national borders, Čvoro analyses key songs and performers in Serbia, Slovenia and Croatia. What is proposed is a new way of reading the relationship of contemporary popular music to processes of cultural, political and social change - and a new understanding of how fundamental turbo-folk is to the recent history of former Yugoslavia and its successor states.

This book investigates multiple musical traditions in South East Europe, crossing conventional borders between musicology and ethnomusicology in an attempt to elucidate how music has contributed to the definition of national, regional and social identities in the region.

Music and Democracy explores music as a resource for societal transformation processes. This book provides recent insights into how individuals and groups used and still use music to achieve social, cultural, and political participation and bring about social change. The contributors present outstanding perspectives on the topic: From the promise and myth of democratization through music technology to the use of music in imposing authoritarian, neoliberal or even fascist political ideas in the past and present up to music's impact on political systems, governmental representation, and socio-political realities. The volume further features approaches in the fields of gender, migration, disability, and digitalization.

Romani Routes

Musicworks

Turbo-folk Music and Cultural Representations of National Identity in Former Yugoslavia

Popular Music, War and Nationalism in Croatia Since 1991

Popular Music and Human Rights

Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination and the right to self-legislation have long been at the forefront of p to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect music, which is always produced an extremely useful medium; in its immediacy music has a potency of expression whose reach is long and wide. Contributors to this significant volume cover artists and topics such as Billy Bragg, punk, Fun-da-Mental, Willie King and the Liberators, Hedwig and the Anti-Death Penalty movement, benefit concerts, benefit albums, Gil Scott-Heron, Bruce Springsteen, Wounded Knee and Native American political resistance, Tori Amos, Joni Mitchell, as well as human rights in relation to feminism. A second volume covers

This volume brings together a number of authors working on world popular musics, many of whom attended the conference 'Popular Music and National Identities', held at the University of Newcastle in 2000.

This edited volume examines manele (sing. manea), an urban Romanian song-dance ethnopop genre that combines local traditional and popular music with Balkan and Middle Eastern elements. The genre is performed primarily by male Romani musicians at wedding clubs and appeals especially to Romanian and Romani youth. It became immensely popular after the collapse of communism, representing for many the newly liberated social conditions of the post-1989 world. But manele have also engendered much controversy among educated and professional elite, who view the genre as vulgar and even "alien" to the Romanian national character. The essays collected here examine the "manea phenomenon" as a vibrant form of cultural expression that engages in several levels of social r

informed by historical conditions, politics, aesthetics, tradition, ethnicity, gender, class, and geography.

The 2021 Capitol Hill Riot marked a watershed moment when the 'old world' of factbased systems of representation was briefly overwhelmed by the emerging hyper-individual politics of aestheticized emotion. In The Trump Effect in Contemporary Art and Visual Culture, Messham-Muir and Uroš Čvoro analyse the aesthetics that have emerged at the core of 21st-century politics, and which erupted at the US Capitol in January 2021. Looking at this event's aesthetic dimensions through such aspects as QAnon, white resentment, authoritarianism, they examine the world-wide historical trends towards ethno-nationalism and populism that emerged following the end of the Cold War in 1989 and the dawning of the current post-ideological age. Building on their ground-breaking research, emotion and empathy have become well-worn tropes in contemporary art informed by conflict, Messham-Muir and Čvoro go further by highlighting the ways in which art can actively disrupt an underlying drift in society towards white supremacy and ultra-right perspectives on their outsiders' perspective on a so-called American phenomenon, and rejecting American exceptionalism, their theorising of the 'Trump Effect' rejects the idea of Trump as a political aberration, but as a symptom of deeper and longer-term philosophical shifts in art and society. As theorists of contemporary art and visual culture, Messham-Muir and Čvoro explore the ways in which these features of the Trump Effect operate through aesthetics, in the intersection of politics and contemporary art, and provide valuable insights into the political context.

Images of War in Contemporary Art

Worldmark Encyclopedia of Cultures and Daily Life

Cultural Expression and Social Meaning in Balkan Popular Music

Culture of Power in Serbia

Theatre in the Digital Age

The Trump Effect in Contemporary Art and Visual Culture

Twenty-five years after the fall of the Berlin Wall, this collection of essays examines the ways in which popular media re-construct ideas and ideals of femininity in the post-socialist cultural space. The authors explore a comprehensive range of questions including: How have post-socialist women engaged with media as media producers and consumers, as well as objects of media representation? What are the consequences of the commodification of femininity in the post-socialist context? How does the female body serve as a battleground for the enactment and renegotiation of gendered identities and ideologies? How can we understand and theorize post-socialist women's activist movements? In seeking answers to such questions, this volume highlights the need to reconsider feminism as a political and theoretical project with many faces. It bridges research on the mediation of post-socialist femininities with broader concerns about the transnational trajectories of feminism today. This book was originally published as a special issue of Feminist Media Studies.

This work is a critical intervention into the archive of female identity; it reflects on the ways in which the Central and Eastern European female ideal was constructed, represented, and embodied in communist societies and on its transformation resulting from the political, economic, and social changes specific to the post-communist social and political transitions. During the communist period, the female ideal was constituted as a heroic mother and worker, both a revolutionary and a state bureaucrat, which were regarded as key elements in the processes of industrial development and production. She was portrayed as physically strong and with rugged rather than with feminized attributes. After the post-communist regime collapsed, the female ideal's traits changed and instead took on the feminine attributes that are familiar in the West's consumer-oriented societies. Each chapter in the volume explores different aspects of these changes and links those changes to national security, nationalism, and relations with Western societies, while focusing on a variety of genres of expression such as films, music, plays, literature, press reports, television talk shows, and ethnographic research. The topics explored in this volume open a space for discussion and reflection about how radical social change intimately affected the lives and identities of women, and their positions in society, resulting in various policy initiatives involving women's social and political roles. The book will be of interest to students and scholars of gender studies, comparative politics, Eastern European studies, and cultural studies.

Sounds of the Borderland is the first book-length study of how popular music became a medium for political communication and contested identification during and after Croatia's war of independence from Yugoslavia. It extends existing cultural studies literature on music, politics, and the state, which has largely been grounded in Western European and North American political systems. The outbreak of war in 1991 saw almost every professional musician in Croatia take part in a wave of patriotic music-making and the powerful state television system strive to bring popular music under its control. As the political imperative shifted from securing national survival to consolidating a homogenous nation-state, the music industry responded with several strategies for creating a national popular music, producing messages about the nation and, in the ongoing debates over the origins of the folk music that inspired many songs, a way to define the nation by expressing what Croatia was not. The war on ethnic ambiguity which cut through individuals' social and creative lives played out across the airwaves, sales racks and gossip columns of a small country that imagined itself a historical and cultural borderland. Baker's book provides valuable insight into the role of music in a wartime and post-conflict society.

The Bloomsbury Handbook of Popular Music and Social Class is the first extensive analysis of the most important themes and concepts in this field. Encompassing contemporary research in ethnomusicology, sociology, cultural studies, history, and race studies, the volume explores the intersections between music and class, and how the meanings of class are asserted and denied, confused and clarified, through music. With chapters on key genres, traditions, and subcultures, as well as fresh and engaging directions for future scholarship, the volume considers how music has thought about and articulated social class. It consists entirely of original contributions written by internationally renowned scholars, and provides an essential reference point for scholars interested in the relationship between popular music and social class.

The Bloomsbury Handbook of Popular Music and Social Class

Music and Democracy

Central European and North American Culture/s in Motion

Between the Global and the Local

Yearbook for Traditional Music

Sounds of the Borderland

This volume collects papers put together by an interdisciplinary group of scholars, which explore how the two imaginary geo-cultural spaces «Central Europe» and «(North) America» have mutually attributed meanings to each other over the past two centuries, how traveling images of an «othered» cultural space - inserted into specific regional, national and social contexts and appropriated for negotiations of cultural identity and belonging as well as exclusion and colonization - have laid the basis for a cultural essentialism which thinks culture through space and negotiates cultural status through de-historicized notions of place and territory. It particularly focuses on processes of motion and travel which helped to create these images and discusses in individual case studies a wide variety of cultural phenomena - ranging from music to film, from tourism to world fairs - while sharing the common concern to explore how motion through space - whether physical or imaginary - helped shape, crystallize and negotiate images of the cultural other in contact or transit zones where people, images and cultures meet in asymmetrical relations of domination and subordination, and where tourists, exiles, travelers, displaced commodities and foreign cultural practices generate powerful, as well as potentially subversive, visions and imaginings. Thus this volume invites to find individual paths and ports in/between the subjects presented and in a way to contribute to, to follow up the web of exchange represented by its authors, themselves a (mostly) virtual community of researchers.

The demise of state Socialisms caused radical social, cultural and economic changes in Eastern Europe. Since then, young people have been confronted with fundamental disruptions and transformations to their daily environment, while an unsettling, globalized world substantially reshapes local belongings and conventional values. In times of multiple instabilities and uncertainties, this volume argues, young people prefer to try to adjust to given circumstances than to adopt the behaviour of potential rebellious, adolescent role models, dissident counter-cultures or artistic breakings of taboo. Eastern European Youth Cultures in a Global Context takes this situation as a starting point for an examination of generational change, cultural belongings, political activism and everyday practices of young people in different Eastern European countries from an interdisciplinary perspective. It argues that the conditions of global change not only call for a differentiated evaluation of youth cultures, but also for a revision of our understanding of 'youth' itself – in Eastern Europe and beyond.

In her provocative new book Rednecks, Queers, and Country Music, Nadine Hubbs looks at how class and gender identity play out in one of America ' s most culturally and politically charged forms of popular music. Skillfully weaving historical inquiry with an examination of classed cultural repertoires and close listening to country songs, Hubbs confronts the shifting and deeply entangled workings of taste, sexuality, and class politics. In Hubbs ' s view, the popular phrase "I ' ll listen to anything but country" allows middle-class Americans to declare inclusive 'omnivore' musical tastes with one crucial exclusion: country, a music linked to low-status whites. Throughout Rednecks, Queers, and Country Music, Hubbs dissects this gesture, examining how provincial white working people have emerged since the 1970s as the face of American bigotry, particularly homophobia, with country music their audible emblem. Bringing together the redneck and the queer, Hubbs challenges the conventional wisdom and historical amnesia that frame white working folk as a perpetual bigot class. With a powerful combination of music criticism, cultural critique, and sociological analysis of contemporary class formation, Nadine Hubbs zeroes in on flawed assumptions about how country music models and mirrors white working-class identities. She particularly shows how dismissive, politically loaded middle-class discourses devalue country ' s manifestations of working-class culture, politics, and values, and render working-class acceptance of queerness invisible. Lucid, important, and thought-provoking, this book is essential reading for students and scholars of American music, gender and sexuality, class, and pop culture.

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.

Rednecks, Queers, and Country Music

Crime and Music

Balkan Popular Culture and the Ottoman Ecumene

Banding Together

Mediating Post-Socialist Femininities

Music, Image, and Regional Political Discourse

Accompanying CD-ROM contains ... "plates ... , sound recordings ... [and] video recordings." Detailed description of the CD-ROM contents on pp. xi-xiv.

Covering the grown of twentieth-century American popular music, this work explores the question of why some music styles attain mass popularity while others thrive in small niches.

The relationship between language and music has much in common - rhythm, structure, sound, metaphor. Exploring the phenomena of song and performance, this book presents a sociolinguistic model for analysing them. Based on ethnomusicologist John Blacking's contention that any song performed communally is a 'folk song' regardless of its generic origins, it argues that folk song to a far greater extent than other song genres displays 'communal' or 'inclusive' types of performance. The defining feature of folk song as a multi-modal instantiation of music and language is its participatory nature, making it ideal for sociolinguistic analysis. In this sense, a folk song is the product of specific types of developing social interaction whose major purpose is the construction of a temporarily and locally based community. Through repeated instantiations, this can lead to disparate communities of practice, which, over time, develop sociocultural registers and a communal stance towards aspects of meaningful events in everyday lives that become typical of a discourse community.

Popular music has long understood that human rights, if attainable at all, involve a struggle without end. The right to imagine an individual will, the right to some form of self-determination and the right to self-legislation have long been at the forefront of popular music's approach to human rights. At a time of such uncertainty and confusion, with human rights currently being violated all over the world, a new and sustained examination of cultural responses to such issues is warranted. In this respect music, which is always produced in a social context, is an extremely useful medium; in its immediacy music has a potency of expression whose reach is long and wide.

Analyzing Transformations of the Central and Eastern European Female Ideal

British and American Music

Populism, Politics, and Paranoia

Europe

Postsocialist, post-conflict, postcolonial?

Genre and the (Post-)Communist Woman

Provides information on more than five hundred cultures of the world, covering twenty different areas of daily life including clothing, food, language, and religion.

Catherine Baker offers an up-to-date, balanced and concise introductory account of the Yugoslav wars of the 1990s and their aftermath. The volume incorporates the latest research, showing how the state of the field has evolved and guides students through the existing literature, topics and debates.

Ethnic and Cultural Identity in Music and Song Lyrics looks at a variety of popular and folk music from around the world, with examples of British, Slovene, Chinese and American songs, poems and musicals. Charles Taylor says that "it is through story that we find or devise ways of living bearably in time"; one can make the same claim for music. Inexorably tied to time, to the measure of the beat, but freed from time by the polysemous potential of the words, song rapidly becomes "our" song, helping to cement memory and community, to make the past comprehensible and the present bearable. The authors of the fifteen chapters in this volume demonstrate how lyrics set to music can reflect, express and construct collective identities, both traditional and contemporary.

Sounds of the Borderland is the first book-length study of how popular music became a medium for political communication and contested identification during and after Croatia's war of independence from Yugoslavia. It extends existing cultural studies literature on music, politics and the state, which has largely been grounded in Western European and North American political systems. It also responds to an emerging fascination with the culture and politics of contemporary south-east Europe, expanding scholarship on the post-Yugoslav conflicts by going on to encompass significant social and political changes into the present day. The outbreak of war in 1991 saw almost every professional musician in Croatia take part in a wave of patriotic music-making and the powerful state television system strive to bring popular music under its control. As the political imperative shifted from securing national survival to consolidating a homogenous nation-state, the music industry responded with several strategies for creating a national popular music, producing messages about the nation and, in the ongoing debates over the origins of the folk music that inspired many songs, a way to define the nation by expressing what Croatia was not. The war on ethnic ambiguity which cut through individuals' social and creative lives played out across the airwaves, sales racks and gossip columns of a small country that imagined itself a historical and cultural borderland. These explicit and implicit narratives of nationhood connect many political phases: the months of fiercest fighting, the stabilised front, the uneasy post-war years when the symbolic frontline region of eastern Slavonia had still not returned to Croatian sovereignty, the euphoria and instability after the end of the Tudjman regime in 2000, and Croatia's fraught journey towards the European Union. Baker's book provides valuable insight into the role of music in a wartime and post-conflict society and will be essential reading for researchers and students interested in south-east Europe or the transformation of entertainment during and after conflict.

Popular Music, War and Nationalism in Croatia since 1991

Thresholds of Western Culture

The SAGE International Encyclopedia of Music and Culture

The Sociolinguistics of Folk Performance

Language, the Singer and the Song

Ethnic and Cultural Identity in Music and Song Lyrics

Since the early twentieth century, 'balkanization' has signified the often militant fracturing of territories, states, or groups along ethnic, religious, and linguistic divides. Yet the remarkable similarities found among contemporary Balkan popular music reveal the region as the site of a thriving creative dialogue and interchange. The eclectic interweaving of stylistic features evidenced by Albanian commercial folk music, Anatolian pop, Bosnian sevdah-rock, Bulgarian pop-folk, Greek ethniki mousike, Romanian muzica orientala, Serbian turbo folk, and Turkish arabesk, to name a few, points to an emergent regional popular culture circuit extending from southeastern Europe through Greece and Turkey. While this circuit is predicated upon older cultural confluences from a shared Ottoman heritage, it also has taken shape in active counterpoint with a variety of regional political discourses. Containing eleven ethnographic case studies, Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse examines the interplay between the musicians and popular music styles of the Balkan states during the late 1990s. These case studies, each written by an established regional expert, encompass a geographical scope that includes Albania, Bosnia and Herzegovina, Bulgaria, the Republic of Macedonia, Croatia, Slovenia, Romania, Greece, Turkey, Serbia, and Montenegro. The book is accompanied by a VCD that contains a photo gallery, sound files, and music video excerpts.

Using the way in which artists from the former Eastern bloc perceive the experience of EU integration and transition from a Soviet past as a conceptual launching pad, this book explores how artists critically inhabit a permanent state of 'in-between' to capture the simultaneous existence of multiple and overlapping temporalities. Transitional aesthetics are artistic strategies that disrupt and interrogate ideologically loaded trajectories of cultural, social, or political transition. Examples of such trajectories include the movement from totalitarianism to democracy (post-socialism), from war to freedom and reconciliation (post-conflict), and from the edges of Europe to its centre (inclusion in the European Union). These transitional states include: the future orientation of (failed) socialism and the perpetual present of global capital; the history of unresolved past conflicts and reconciliation through 'transitional justice'; nationalist obsessions with the past and the cultural appeal of kitsch and retro objects in fashion, film and music; and the uncertain future promise of EU membership and resurgence of global right-wing populism, headed by figures like Berlusconi, Le Pen, and Trump. Transitional Aesthetics shows that apprehending time in contemporary art is fundamental to capturing the lived experience of a permanent state of instability; particularly relevant to Europe in the contemporary moment. In a world that has entered 'accelerated transition' towards instability, understanding this experience has broad and resonating relevance for politics, art and society.

Turbo-folk music is the most controversial form of popular culture in the new states of former Yugoslavia. Theoretically ambitious and innovative, this book is a new account of popular music that has been at the centre of national, political and cultural debates for over two decades. Beginning with 1970s Socialist Yugoslavia, Uroš Čvoro explores the cultural and political paradoxes of turbo-folk: described as 'backward' music, whose misogynist and Serb nationalist iconography represents a threat to cosmopolitanism, turbo-folk's iconography is also perceived as a 'genuinely Balkan' form of resistance to the threat of neo-liberalism. Taking as its starting point turbo-folk's popularity across national borders, Čvoro analyses key songs and performers in Serbia, Slovenia and Croatia. The book also examines the effects of turbo on the broader cultural sphere - including art, film, sculpture and architecture - twenty years after its inception and popularization. What is proposed is a new way of reading the relationship of contemporary popular music to processes of cultural, political and social change - and a new understanding of how fundamental turbo-folk is to the recent history of former Yugoslavia and its successor states.

Objects of knowledge, subjects of consumption: Persian carpets and the gendered politics of transnational knowledge / Minoo Moallem -- Spaces of exception: violence, technology, and the transpressive gendered body in India's global call centers / Radha S. Hegde -- Maid as metaphor: Dagongmei and a new pathway to Chinese transnational capital / Wanning Sun -- Dial "C" for culture: telecommunications, gender, and the Filipino transnational migrant market / Jan Maghinay Padios -- Digital cosmopolitanisms: the gendered visual culture of human rights activism / Sujata Moorti -- Doing cultural citizenship in the global media hub: illiberal pragmatics and lesbian consumption practices in Singapore / Audrey Yue -- Gendering cyberspace: transnational mappings and Uyghur diasporic politics / Saskia Witteborn -- Ladies and gentlemen, Boyahs and girls: uploading transnational queer subjectivities in the United Arab Emirates / Noor Al-Qasimi.

Beyond the Borders

The Yugoslav Wars of the 1990s

Terror and Conflict in the Mass Media

Participatory Approaches

Identity, Postcoloniality, Transnationalism

Newly Composed Folk Music of Yugoslavia

Aural/Oral Dramaturgies: Theatre in the Digital Age focuses on the 'aural turn' in contemporary theatre-making, examining a number of seemingly disparate trends that foreground speech and sound -- 'post-verbatim' theatre, 'amplified storytelling' (works using microphones and headphones), and 'gig theatre' that incorporates live music performance. Its main argument is that the dramaturgical underpinnings of these works contribute to an understanding of theatre as an extra-literary activity, greater than the centrality of the script that traditionally dominated many historical discussions. This quality is usually expressed in terms of the corporeality in dance and physical theatre, but the aural/oral turn gives an alternative viewpoint on the interplay between text and performance. The book's case studies draw on the ways in which a range of theatre companies engage with the dramaturgy of speech and sound in their work. It is further accompanied by a specially curated collection of digital resources, including interviews, conversations, and presentations from artists and academics. This is a key text for scholars, students, and practitioners of contemporary performance, and anyone working with dramaturgies of orality and aurality in today's performance environment.

In Images of War in Contemporary Art, Uroš Čvoro and Kit Messham-Muir mount a challenge to the dominance of theoretical tropes of trauma, affect, and emotion that have determined how we think of images of war and terror for the last 20 years. Through analyses of visual culture from contemporary "war art" to the meme wars, they argue that the art that most effectively challenges the ethics and aesthetics of war and terror today is that which disrupts this flow-art that makes alternative perceptions of wartime both visible and possible. As a theoretical work, Images of War in Contemporary Art is richly supported by visual and textual evidence and firmly embedded in current artistic practice. Significantly, though, the book breaks with both traditional and current ways of thinking about war art-offering a radical rethinking of the politics and aesthetics of art today through analyses of a diverse scope of contemporary art that includes Ben Quilty, Abdul Abdullah (Australia), Mladen Miljanovic, Nebojša Šeric Šoba (Bosnia and Herzegovina), Hiwa K, Wafaa Bilal (Iraq), Teresa Margolles (Mexico), and Arthur Jafa (United States).

Turbo-folk Music and Cultural Representations of National Identity in Former YugoslaviaAshgate Publishing, Ltd.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This is the first book to situate the territories and collective identities of former Yugoslavia within the politics of race – not just ethnicity – and the history of how ideas of racialised difference have been translated globally. The book connects critical race scholarship, global historical sociologies of 'race in translation' and south-east European cultural critique to show that the Yugoslav region is deeply embedded in global formations of race. In doing this, it considers the everyday geopolitical imagination of popular culture; the history of ethnicity, nationhood and migration; transnational formations of race before and during state socialism, including the Non-Aligned Movement; and post-Yugoslav discourses of security, migration, terrorism and international intervention, including the War on Terror and the present refugee crisis.

Seminar "Frauen und Politik--die Sexualität zwischen dem Lokalen und Globalen"

Mane in Romania

Circuits of Visibility

Eastern European Popular Music in a Transnational Context

Cultural Politics and Balkan Music in Diaspora

Nationalism and the Destruction of Alternatives

This unique volume explores the relationship between music and crime in its various forms and expressions, bringing together two areas rarely discussed in the same contexts and combining them through the tools offered by cultural criminology. Contributors discuss a range of topics, from how songs and artists draw on criminality as inspiration to how musical expression fulfills unexpected functions such as building deviant subcultures, encouraging social movements, or carrying messages of protest. Comprised of contributions from an international cohort of scholars, the book is categorized into five parts: The Criminalization of Music; Music and Violence; Organised Crime and Music; Music, Genocide, and Crimes Against Humanity and Music as Resistance. Spanning a range of cultures and time periods, Crime and Music will be of interest to researchers in critical and cultural criminology, the history of music, anthropology, ethnology, and sociology.

Gender and Transnational Media Cultures

Race and the Yugoslav region

How Communities Create Genres in Popular Music

Music, National Identity and the Politics of Location

Popular Music and Human Rights: World music

Aural/Oral Dramaturgies