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Get this from a library! Mind invaders : come fottere i media : manuale di guerriglia e sabotaggio culturale. [Luther Blissett;]

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

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artworks, and author best-selling novels. The longest chapter here is devoted to the contemporary “hactivist” 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

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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.

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

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Equizzi, Pigreca, Molleindustria, Guerriglia Marketing, Sexyshock, Phag Off and many others.

Tradiciones inventadas. Pintores que no existen. Libros que debieran haber existido. Identidades tomadas en préstamo. La rica cultura de lo falso se ha tejido a la sombra de diferentes regulaciones de la verdad destinadas a delimitar qué es ficción y qué realidad. Hoy sabemos que son la misma cosa, y que la ficción funda realidades, que tiene voluntad pública, cuestionando la común interpretación de lo verdadero. La gestión de la verdad y de sus formatos es la base de toda autoridad. El "fake" surge precisamente para cortocircuitarla, explorando sus quimeras lingüísticas.

En 2021 se cumplen diez años del 15M. Sin duda alguna, este movimiento cambió las conciencias de varias generaciones y transformó para siempre el futuro político, social, económico y artístico de España. La relevancia del 15M es indudable por lo que parece necesario revisar aquel momento: ¿por qué surgió?, ¿qué se generó en aquellos campamentos?, ¿qué propició intensas simpatías, movilización e incluso cambios vitales?, ¿de qué manera se relacionaron la ética y la estética?, ¿cómo cambió la forma de hacer política, protesta y arte?, ¿sigue vigente y de qué manera?, ¿los grupos políticos son los herederos del 15M o se trata de un movimiento que trasciende la política? Partiendo de los antecedentes a escala mundial y nacional, el libro se centra en la acampada que durante varios meses se estableció en la plaza del Sol de Madrid en 2011 para a continuación recorrer las distintas movilizaciones que

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tuvieron lugar en España y en Estados Unidos, dedicando un capítulo a Occupy Wall Street. Finalmente, la autora valora las consecuencias sociales surgidas del movimiento 15M y la aparición de partidos políticos que, recogiendo las demandas de quienes se movilizaron, han aparecido en el panorama nacional. 15M. El tiempo de las plazas está ampliamente ilustrado con cientos de imágenes, cuenta con entrevistas a personas que participaron en primera línea y una bibliografía actualizada.

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 Web 2.0 – 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 Web 2.0', 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

Populismo e cospirazionismo, razzismo e terrorismo, fake news e politicamente corretto sono tutti sintomi di un ordine in disfacimento. Il tramonto del capitalismo occidentale coincide con una crisi delle categorie politiche della modernità, una catastrofe che ci riporta alla guerra di tutti contro tutti come unico sfogo alla paura del declassamento. Guerra simbolica, metaforica, virtuale, finzionale, che dal mondo dei segni sempre più spesso trabocca per andare a contagiare il mondo reale. Nessuna civiltà aveva mai

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spettacolarizzato tanto il benessere e nessuna aveva mai subito con tanta durezza l'effetto del risentimento che sale quando le promesse non vengono mantenute: trionfano le passioni tristi, gli odi intracomunitari e le teorie del complotto. Dopo aver amministrato per decenni il consenso fabbricando sogni e bisogni, l'industria culturale è diventata una macchina produttrice di paranoia. E se il problema fosse il nostro rapporto con la violenza del linguaggio? Raffaele Alberto Ventura ci guida in un viaggio tra le rovine sontuose della società del benessere, dalla post-verità alla post-politica: incrocia moti di piazza liberamente tratti dai film di Hollywood, ascolta supereroi che discutono di filosofia e si intrattiene con complottisti adoratori di Rihanna, principessa degli Illuminati. Nel mezzo di questo frastuono, ci fa sentire le voci di Hobbes e di Rousseau, esplora le pagine di Dick e di Flaubert, svelando gli arcaici imperii dietro le illusioni politiche che non funzionano più.

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