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Nota di contenuto	Chapter 1. Introduction; Sarah H. Awad and Brady Wagoner.- Part I. Theories of Aesthetics, Resistance and Social Change -- Chapter 2. Art and social change: The role of creativity and wonder; Vlad Glaveanu -- Chapter 3. Subjectivity, Aesthetics, and Resistance; Thomas Teo. - Chapter 4. Resisting Forms; Robert Innis.- Part II: Image Circulation and Politics.- Chapter 5. Indigenous Graffiti as Postcolonial Resistance; Matthew Ryan Smith.- Chapter 6. The Resistance Passed Through Here: Arabic Graffiti of Resistance, Before and After the Arab Uprisings; Rana Jarbou -- Chapter 7. The Arabic Language as Creative Resistance; Basma Hamdy -- Part III. Urban Space: The City as an Extension of Self. - Chapter 8. Speaking Walls: Contentious Memories in Belfast's Murals; Daniela Vicherat Mattar -- Chapter 9. Inventive Re-existence: Notes

about graffiti in Brazil and tension produced in the cities; Andrea Zanella -- Chapter 10. Embodied walls and extended skins: Exploring the distribution of mental health through tattoos and graffiti; Jamie McPhie -- Chapter 11. Indigenous Graffiti and Street Art as Resistance; Matthew Ryan Smith.- Part IV: Artists Social Movements. - Chapter 12. Representations of Resistance: Ironic Iconography in a Southern Mexican Social Movement; Jayne Howell.- Chapter 13. The democratic potential of art - Danish graffiti and street art as a rebellious act; Cecilia Schøler Nielsen.- Chapter 14. The Aesthetics of Social Movements in Spain; Oscar Garcia Agustin.- Chapter 15. Sheherazade Says No: Artful Resistance in Contemporary Egyptian Political Cartoon.- Mohamed M. Helmy & Sabine Frerichs.

Sommario/riassunto

'Street Art of Resistance' ... is a definitive collection of essays; it has case studies from Belfast to Egypt, art forms ranging from murals to tattoos, and insights that are both theoretical and practical. Street art is a way for suppressed voices to gain representation in the public sphere. These voices combine the power of art to challenge assumptions with the power of the street to make things public; the result is an opening of possibility that refuses to be ignored.' -Alex Gillespie, London School of Economics and Political Science This book explores how street art is used as a tool of resistance to express opposition to political systems and social issues around the world. Aesthetic devices such as murals, tags, posters, street performances and caricatures are discussed in terms of how they are employed to occupy urban spaces and present alternative visions of social reality. Based on empirical research, the authors use the framework of creative psychology to explore the aesthetic dimensions of resistance that can be found in graffiti, art, music, poetry and other creative cultural forms. Chapters include case studies from countries including Brazil, Canada, Chile, Denmark, Egypt, Ireland, Mexico and Spain to shed new light on the social, cultural and political dynamics of street art not only locally, but globally. This innovative collection will be of interest to scholars of social and political psychology, urban studies and the wider sociologies and is essential reading for those interested in the role of art in social change. Sarah H. Awad is Fellow at the Centre for Cultural Psychology at Aalborg University, Denmark. Her research interests lie with the interrelation between cultural psychology, communication, and social development, and the processes by which individuals develop through times of social change. Brady Wagoner is Professor of Psychology at Aalborg University, Denmark. His publications span a wide range of topics, including cultural psychology, remembering, creativity and social change. He is associate editor of Culture and Psychology and Peace and Conflict, and co-founding editor of Psychology and Society. .

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