

1. Record Nr.	UNINA9910383817403321
Autore	Tosoni Simone
Titolo	Italian Goth Subculture : Kindred Creatures and Other Dark Enactments in Milan, 1982-1991 // by Simone Tosoni, Emanuela Zuccalà
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2020
ISBN	3-030-39811-0
Edizione	[1st ed. 2020.]
Descrizione fisica	1 online resource (236 pages)
Collana	Palgrave Studies in the History of Subcultures and Popular Music, , 2730-9517
Disciplina	306.1 945
Soggetti	Popular Culture Social history Civilization - History History of Italy Social History Cultural History History of Modern Europe Italy History Europe History 1492-
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	1. Introduction: Enacting Goth in Milan in the '80s -- 2. The Research: Methods and Methodology -- 3. Der Himmel Über Milan: The City of Milan in the Early '80s -- 4. Another No Future: From anarcho-punk to the activist enactment of dark -- 5. A Batcave in Via Redi: The music club enactment of dark -- 6. Siberia: The Loner Enactment of Dark -- 7. Dark Canon -- 8. Conclusions: An Enactment Approach to Subcultures and Post-Subcultures.
Sommario/riassunto	This book is the first in-depth investigation of the Goth subculture in Italy, focusing in particular on the city of Milan. It grows out of a three year research project - the first in Italy of this scope on the topic - based on the life histories of two dozen participants. In light of this, Simone Tosoni and Emanuela Zuccalà propose an innovative approach

to the study of spectacular subcultures: contrarily to the most common accounts of the spectacular subcultures of the 80s, this book describes the experience of subcultural belonging as plural and internally diversified. In particular, three different variations - or 'enactments' - of goth are described in-depth: the politically engaged one; the one typical of the scene of the alternative music clubs spread all over northern Italy; and the one, common in the little towns surrounding Milan (but not limited to it), where participants used to 'enact' the dark subculture alone or in small groups. Their book argues that while these three different variations of goth shared the same canon of subcultural resources (music, style, patterns of cultural consumptions), they differed under relevant points of view, like forms of socialization, stance toward political activism, identity construction processes, and even their relationship with urban space. Yet, contrarily to the stress on individual differences in 'subcultural' belonging typical of post-subcultural theorists, the Milanese variations of goth appear to have been socially shared, as socially shared were the different 'practices of enactment' of the subculture that characterized each of them.

---