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Nota di contenuto	Introduction -- Chapter 1: Do Androids Dream of Electric Sheep Dressed in Street Fashions? Investigating Virtually Constructed Fashion Subcultures -- Chapter 2: Cursed is the Fruit of thy Womb: Inversion/Subversion and the Inscripting of Morality on Women's Bodies in Heavy Metal -- Chapter 3: Japanophilia in Kuwait: How Far does International Culture Penetrate? -- Chapter 4: Torment[Her] (Misogyny as an Artistic Device): Alternative Perspectives on the Misogynist Aesthetic of W.A.S.P.'s 'The Rack' -- Chapter 5: Reight Mardy Tykes: Northernness, Peaceville Three and Death/Doom Music World -- Chapter 6: Constructions of Regulation and Social Norms of Tattooed Female Bodies -- Chapter 7: 'Heavily Tattooed and Beautiful?': Tattoo Collecting, Gender and Self-Expression -- Chapter 8: The Spectacle of Russian Feminism: Questioning Visibility and the Western Gaze -- Chapter 9: Out of Time: Anohni and Transgendered/Trans Age Transgression -- Chapter 10: Irrational Perspectives and Untenable Positions: Sociology, Madness and Disability -- Chapter 11: Ageing Alternative Women: Discourses of Authenticity, Resistance and 'Coolness' -- Chapter 12: Girls to the Front! Gender and Alternative Spaces -- Chapter 13: No Blue Plaques 'In the Land of Grey and Pink':

The Canterbury Sound, Heritage and the Alternative Relationships of Popular Music and Place -- Conclusion: Making Sense of Alternativity in Leisure and Culture: Back to Subculture?

Sommario/riassunto

Alternativity delineates those spaces, scenes, club-cultures, objects and practices in modern society that are considered to be actively designed to be counter or resistive to mainstream popular culture. The idea of the alternative in popular culture became mainstream with the rise of the counter culture in 1960s America (though there were earlier forms of alternative cultures in America and other Western countries). Alternativity is associated with marginalization, both actively pursued by individuals, and imposed on individuals and sub-cultures, and was originally represented and constructed through acts of transgression, and through shared sub-cultural capital. This edited collection maps the landscape of alternativity and marginalization, providing new theory and methods in a currently under-theorized area, setting out the issues, questions, concerns and directions of this area of study. It demonstrates the theoretical richness and empirical diversity of the interdisciplinary field it encompasses, and is deliberately feminist in its approach and its composition, with a majority of the contributors being women. Divided into three sub-sections, focused on sub-cultures, bodies and spaces, contributors explore this exciting new terrain, both through critiques of theory and new theoretical developments, and case studies of alternativity and marginalization in practice and in performance, expanding our understanding of the alternative, the liminal and the transgressive.