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Sommario/riassunto

Comedy in Crises provides a novel contribution to an emerging comedy studies field, offering a fresh approach and understanding toward both the motivation and reception of humour in diverse contemporary art contexts. Drawing together research by artists, theorists, curators, and historians from around the world (from Palestine, to Greece, Brazil, and Indigenous Australia), it provides new insight into how humour is weaponised in contemporary art – focusing on its role in negotiating complex cultural identities, the expectations of art markets, the impact of historical legacies, as well as its role in bolstering cultural resilience. In so doing, this book explores a vital, yet under-explored, aspect of contemporary art. Over the last decade, we have witnessed an overwhelming emphasis on experiences of precarity and emergency in contemporary art discourse, reflecting a popular view that the decade following the outbreak of the global financial crisis has been marked by an intersection of constant crises (refugee crisis, sovereign debt crisis, environmental disaster, COVID). Comedy in Crises offers innovative analysis of the relationship between this context and the growing use of humour by artists from around the world, making clear the vital role of laughter in mediating the collective trauma that takes shape today in a period of protracted crisis. Chrisoula Lionis is a writer and cultural producer based between Athens, Greece, and Manchester, UK. She is author of *Laughter in Occupied Palestine: Comedy and Identity in Art and Film* (2016/2022), Co-Director of pedagogical platform *Artists for Artists*, and Research Fellow on AHRC project *Understanding Displacement Aesthetics* at the University of Manchester. .
