

The London Scene

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A groundbreaking and extensively researched account of the 1960s London art scene in the 1960s London became a vibrant hub of artistic production postwar reconstruction jet air travel television arts programs new color supplements a generation of young artists dealers and curators the influx of international film companies the projection of creative Britain as a national brand all nurtured and promoted the emergence of London as a new capital of art extensively illustrated and researched this book offers an unprecedented rich account of the social field that constituted the lively London scene of the 1960s in clear fluent prose Tickner presents an innovative sequence of critical case studies each of which explores a particular institution or event in the cultural life of London between 1962 and 1968 the result is a kaleidoscopic view of an exuberant decade in the history of British art

Extreme Metal One step beyond heavy metal can appear bizarre or terrifying to the uninitiated extreme metal musicians have developed an often impenetrable sound that teeters on the edge of screaming incomprehensible noise extreme metal circulates on the edge of mainstream culture within the confines of an obscure scene in which members explore dangerous themes such as death war and the occult sometimes embracing violence neo fascism and Satanism in the first book length study of extreme metal Keith Kahn Harris draws on first hand research to explore the global extreme metal scene he shows how the scene is a space in which members creatively explore destructive themes but also a space in which members experience the everyday pleasures of community and friendship including interviews with band members and fans from countries ranging from the UK and US to Israel and Sweden extreme metal music and culture on the edge demonstrates the power and subtlety of an often surprising and misunderstood musical form

BREAKING FRESH GROUND IN WOOLFIAN SCHOLARSHIP THIS STUDY PRESENTS A TIMELY AND COMPELLING INTERPRETATION OF VIRGINIA WOOLF S TEXTUAL TREATMENT OF THE RELATIONSHIP BETWEEN SELF AND WORLD FROM THE PERSPECTIVE OF THE PHILOSOPHY OF MARTIN HEIDEGGER DRAWING ON WOOLF S NOVELS ESSAYS REVIEWS LETTERS DIARY ENTRIES SHORT STORIES AND MEMOIRS THE BOOK EXPLORES THE POLITICAL AND THE ONTOLOGICAL AS THE INDIVIDUAL S CONNECTION TO THE WORLD COMES TO BE DEFINED BY AN INVOLVEMENT AND ENGAGEMENT THAT IS ALWAYS ALREADY SITUATED WITHIN A PARTICULAR PHYSICAL SOCIETAL AND HISTORICAL CONTEXT EMMA SIMONE ARGUES THAT AT THE HEART OF WHAT IT MEANS TO BE AN INDIVIDUAL MAKING HIS OR HER WAY IN THE WORLD THE PERSPECTIVES OF WOOLF AND HEIDEGGER ARE FOUNDED UPON CERTAIN SHARED CONCERNS INCLUDING THE SUSTAINED CRITIQUE OF CARTESIAN DUALISM PARTICULARLY THE RESULTANT BINARY OPPOSITIONS OF SUBJECT AND OBJECT AND SELF AND OTHER THE UNDERSTANDING THAT THE INDIVIDUAL IS A TEMPORAL BEING AN EMPHASIS UPON INTERSUBJECTIVE RELATIONS INsofar AS BEING IN THE WORLD IS DEFINED BY BEING WITH OTHERS AND A CONSISTENT EMPHASIS UPON AVERAGE EVERYDAYNESS AS BOTH DETERMINATIVE AND REPRESENTATIVE OF THE INDIVIDUAL S RELATIONSHIP TO AND WITH THE WORLD

THE ECONOMIC GEOGRAPHY OF MUSIC IS EVOLVING AS NEW DIGITAL TECHNOLOGIES ORGANIZATIONAL FORMS MARKET DYNAMICS AND CONSUMER BEHAVIOR CONTINUE TO RESTRUCTURE THE INDUSTRY THIS BOOK IS AN INTERNATIONAL COLLECTION OF CASE STUDIES EXAMINING THE SPATIAL DYNAMICS OF TODAY S MUSIC INDUSTRY DRAWING ON RESEARCH FROM A DIVERSE RANGE OF CITIES SUCH AS SANTIAGO TORONTO PARIS NEW YORK AMSTERDAM LONDON AND BERLIN THIS VOLUME HELPS READERS UNDERSTAND HOW THE PRODUCTION AND CONSUMPTION OF MUSIC IS CHANGING AT MULTIPLE SCALES FROM GLOBAL FIRMS TO LOCAL ENTREPRENEURS AND IN MULTIPLE SETTINGS FROM ESTABLISHED CLUSTERS TO BURGEONING SCENES THE VOLUME IS DIVIDED INTO INTERRELATED SECTIONS AND OFFERS AN ENGAGING AND IMMERSIVE LOOK AT TODAY S CENTRAL PLAYERS PROCESSES AND SPACES OF MUSIC PRODUCTION AND CONSUMPTION ACADEMIC STUDENTS AND RESEARCHERS ACROSS THE SOCIAL SCIENCES INCLUDING HUMAN GEOGRAPHY SOCIOLOGY ECONOMICS AND CULTURAL STUDIES WILL FIND THIS VOLUME HELPFUL IN ANSWERING QUESTIONS ABOUT HOW AND WHERE MUSIC IS FINANCED PRODUCED MARKETED DISTRIBUTED CURATED AND CONSUMED IN THE DIGITAL AGE

IN ITS 114TH YEAR BILLBOARD REMAINS THE WORLD S PREMIER WEEKLY MUSIC PUBLICATION AND A DIVERSE DIGITAL EVENTS BRAND CONTENT AND DATA LICENSING PLATFORM BILLBOARD PUBLISHES THE MOST TRUSTED CHARTS AND OFFERS UNRIVALED REPORTING ABOUT THE LATEST MUSIC VIDEO GAMING MEDIA DIGITAL AND MOBILE ENTERTAINMENT ISSUES AND TRENDS

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