

sPectacULAR VernACULARS

Hip-Hop and the Politics of
Postmodernism

Russell A. Potter



THE SUNY SERIES IN
POSTMODERN CULTURE

Spectacular Vernaculars

Laurie Ann Meamber



Spectacular Vernaculars:

Spectacular Vernaculars Russell A. Potter, 1995-08-31 *Spectacular Vernaculars* examines hip hop's cultural rebellion in terms of its specific implications for postmodern theory and practice using the politics of reception as its primary rhetorical ground. Hip hop culture in general and rap music in particular present model sites for such an inquiry since they enact both postmodern modes of production: the appropriation of tropes, technologies, and material culture and a potential means of resistance to the commodification of cultural forms under late capitalism. By paying specific attention to the historical and cultural context of hip hop as a black artform and locating its practice of resistance in terms of a postmodernist reading of consumer culture, this book offers a complex reading of hip hop as a postmodern practice with implications both for theories of postmodernism and cultural studies as a whole. **The Vernacular Matters of American Literature** S.

Lemke, 2009-11-23 From this study of Mark Twain, Zora Neale Hurston, and Ana Castillo arises a new model for analyzing American literature that highlights commonalities: one in which colloquial and lyrical style and content speak out against oppression. *The Africanist Aesthetic in Global Hip-Hop* H. Osumare, 2016-09-23 Asserting that hip hop culture has become another locus of postmodernity, Osumare explores the intricacies of this phenomenon from the beginning of the Twenty-First century, tracing the aesthetic and socio-political path of the currency of hip hop across the globe.

The Hiplife in Ghana H. Osumare, 2012-09-06 *The Hiplife in Ghana* explores one international site: Ghana, West Africa, where hip hop music and culture have morphed over two decades into the hiplife genre of world music. It investigates hiplife music not merely as an imitation and adaptation of hip hop but as a reinvention of Ghana's century-old highlife popular music tradition. Author Halifu Osumare traces the process by which local hiplife artists have evolved a five-phased indigenization process that has facilitated a youth-driven transformation of Ghanaian society. She also reveals how Ghana's social shifts, facilitated by hiplife, have occurred within the country's corporate recolonization, serving as another example of the neoliberal free market agenda as a new form of colonialism. Hiplife artists we discover are complicit with these global socio-economic forces even as they create counter-narratives that push aesthetic limits and challenge the neoliberal order. From Soul to Hip Hop Tom Perchard, 2017-07-05 The essays contained in this volume address some of the most visible, durable, and influential of African American musical styles as they developed from the mid-1960s into the 21st century. Soul, funk, pop, R&B, and hip hop practices are explored both singly and in their many convergences and in writings that have often become regarded as landmarks in black musical scholarship. These works employ a wide range of methodologies, and taken together they show the themes and concerns of academic black musical study developing over three decades. While much of the writing here is focused on music and musicians in the United States, the book also documents important and emergent trends in the study of these styles as they have spread across the world. The volume maintains the original publication format and pagination of each essay, making for easy and accurate cross-reference and citation. Tom Perchard's introduction gives a detailed overview of the book's

contents and of the field as a whole situating the present essays in a longer and wider tradition of African American music studies In bringing together and contextualising works that are always valuable but sometimes difficult to access the volume forms an excellent introductory resource for university music students and researchers

Music and Identity Politics Ian Biddle, 2017-07-05 This volume brings together for the first time book chapters articles and position pieces from the debates on music and identity which seek to answer classic questions such as how has music shaped the ways in which we understand our identities and those of others In what ways has scholarly writing about music dealt with identity politics since the Second World War Both classic and more recent contributions are included as well as material on related issues such as music's role as a resource in making and performing identities and music scholarship's ambivalent relationship with scholarly activism and identity politics The essays approach the music identity relationship from a wide range of methodological perspectives ranging from critical historiography and archival studies psychoanalysis gender and sexuality studies to ethnography and anthropology and social and cultural theories drawn from sociology and from continental philosophy and Marxist theories of class to a range of globalization theories The collection draws on the work of Anglophone scholars from all over the globe and deals with a wide range of musics and cultures from the Americas Australasia Europe the Middle East and Africa This unique collection of key texts which deal not just with questions of gender sexuality and race but also with other socially mediated identities such as social class disability national identity and accounts and analyses of inter group encounters is an invaluable resource for music scholars and researchers and those working in any discipline that deals with identity or identity politics

Gordon Stretton, Black British Transoceanic Jazz Pioneer Michael Brocken, Jeff Daniels, 2018-09-15 This extensively researched text concerning the life and career of Liverpool born Black jazz musician Gordon Stretton not only contributes to the important debate concerning the transoceanic pathways of jazz during the 20th century but also suggests to the jazz fan and scholar alike that such pathways reaching as they also did across the Atlantic from Europe are actually part of a largely ignored therefore partially hidden history of 20th century jazz performance industry and influence The work also exists to contribute to a more complete picture of the significance of diaspora studies across the spectrum of popular music performance and to award to those Liverpool musicians who were not contributors to the city's musical visage post rock n roll a place in popular music history Gordon Stretton was a jazz pioneer in several senses he emerged from a poverty stricken racially marginalized upbringing in Liverpool to develop a popular music career emblematic of Black diasporan experience He was a child dancer and singer in the Lancashire Lads the troupe which was also part of a young Charlie Chaplin's development a well respected solo touring artist in the UK as The Natural Artistic Coon a chorister and musical director with the Jamaican Choral Union and having encountered syncopated music a jazz percussionist multi instrumentalist and vocalist not to mention a ground breaking bandleader All of these musical experiences took place through time on his own terms as he learnt his craft on the hoof via many different encounters with

musical genres from Liverpool to London Paris Brussels Rio and Buenos Aires Gordon Stretton was truly a transoceanic jazz pioneer *Hip-hop Revolution* Jeffrey Ogbonna Green Ogbar,2007 As hip hop artists constantly struggle to keep it real this fascinating study examines the debates over the core codes of hip hop authenticity as it reflects and reacts to problematic black images in popular culture placing hip hop in its proper cultural political and social contexts *Musical (African) Americanization in the New Europe* J. Griffith Rollefson,2009 *Aslib Proceedings* ,2007 **The Edinburgh Companion to Contemporary Scottish Literature** Berthold Schoene-Harwood,2007 This title examines the ways in which the cultural and political role of Scottish writing has changed since the country's successful referendum on national self rule in 1997 **Music Research Forum** ,2004 **Cultures of Darkness** Bryan D. Palmer,2000-11 Constructing a rich tapestry of example and experience spanning eight centuries Palmer's fascinating account details lives of exclusion and challenge as the night travels of the transgressors clash repeatedly with the powerful conventions of their times Nights of liberation and exhilarating desire are at the heart of this study but so too are the dangers cloaked in darkness Palmer reveals those hidden spaces where darkness concealed acts of brutalizing terror or alternately provided refuge solace or freedom Using the night as metaphor and unifying theme Palmer takes an unflinching look at those dissident or oppositional cultures and movements and shows how they were fueled and shaped by the rise and transformation of capitalism Book Jacket **Tate Modern Artists** Simon Morrissey,2005 Richard Wilson was born in London in 1953 Descended on one side from a line of builders and on the other of artists his work often comes closer to engineering or even architecture than it does to traditional sculpture Typically he transforms the viewer's environment into something unsettling and strange by the interventions he makes whether in the internal space of a gallery the structure of a building or in one of the ships with which he has a particular affinity Perhaps his best known work is 20 50 currently on show at and probably the most popular exhibit in the Saatchi Gallery in London For 20 50 Wilson flooded a gallery space with oil which has a highly reflective surface Into the oil is built a kind of narrow pier or promenade down which one person at a time can walk the oil perilously close to their body So reflective is the oil that the room induces a strong sense of disorientation Further along the River Thames next to the Millennium Dome is another Wilson piece that provides an unexpected sight moving freely through it is both a startling sculptural object in its own right and a comment on the vanished shipping industry that was once a mainstay of the river community In Los Angeles Wilson was inspired by one of the most ubiquitous symbols of Californian life the swimming pool suspending a fibreglass pool shell from a sixty foot long pipe in MOCA's subterranean gallery Deep End In addition to and often in conjunction with these large scale projects Wilson makes films and sculpture takes photographs and stages performance events and has been a formative influence on a generation of British artists This lavishly illustrated career survey includes a new interview with Wilson and examines six key works in depth **Fictions of Globalization** James Annesley,2006-04-24 The globalization debate has become a dominant question in many disciplines but has only tended to be

covered within literary studies in the context of postcolonial literature This book focuses on reading contemporary novels in relation to globalization *HOW TO ACQUIRE BOOKS LISTED IN CURRENT CONTENTS* ,1996 **Taking Sides** Richard C. Monk,1998 This debate style reader is designed to introduce students to controversies in crime and criminology The readings which represent the arguments of leading commentators reflect a variety of viewpoints and are staged as pro and con debates Issues debated include definitions and causes of crimes race gender and the criminal justice system criminological research and public policy and future trends Copyright Libri GmbH All rights reserved **The Journal of African American History** ,2005 *America In/from Romania* Rodica Mihăilă,2003 **The Constitution of the Arts as Cultural Production** Laurie Ann Meamber,1997

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