Marko Zubak.jpg

Flora Pitrolo,Marko Zubak

Made in Yugoslavia Danijela Š. Beard, Ljerka V. Rasmussen, 2020-06-01 Made in Yugoslavia: Studies in Popular Music serves as a comprehensive and thorough introduction to the history, sociology, and musicology of popular music in Yugoslavia and the post-Yugoslav region across the twentieth and twenty-first centuries. The book consists of chapters by leading scholars and covers the major figures, styles, and social contexts of music in the region that for most of the past century was known as Yugoslavia. Exploring the role played by music in Yugoslav art, culture, social movements, and discourses of statehood, this book offers a gateway into scholarly explanation of a key region in Eastern Europe. An introduction provides an overview and background on popular music in Yugoslavia, followed by chapters in four thematic sections: Zabavna-Pop; Rock, Punk, and New Wave; Narodna (Folk) and Neofolk Music; and the Politics of Popular Music Under Socialism.

The Yugoslav Youth Press 1968-1980 Marko Zubak, 2018

Global Dance Cultures in the 1970s and 1980s Flora Pitrolo, Marko Zubak, 2022-03-28 This book explores some of disco's other lives which thrived between the 1970s and the 1980s, from oil-boom Nigeria to socialist Czechoslovakia, from post-colonial India to war-torn Lebanon. It charts the translation of disco as a cultural form into musical, geo-political, ideological and sociological landscapes that fall outside of its original conditions of production and reception, capturing the variety of scenes, contexts and reasons for which disco took on diverse dimensions in its global journey. With its deep repercussions in visual culture, gender politics, and successive forms of popular music, art, fashion and style, disco as a musical genre and dance culture is exemplary of how a subversive, marginal scene that of queer and Black New York undergrounds in the early 1970s - turned into a mainstream cultural industry. As it exploded, atomised and travelled, disco served a number of different agendas; its aesthetic rootedness in ideas of pleasure, transgression and escapism and its formal malleability, constructed around a four-on-the-floor beat, allowed it to permeate a variety of local scenes for whom the meaning of disco shifted, sometimes in unexpected and radical ways.

Popular Music in Eastern Europe Ewa Mazierska,2016-12-21 This book explores popular music in Eastern Europe during the period of state socialism, in countries such as Poland, Hungary, Yugoslavia, Romania, Czechoslovakia, the GDR, Estonia and Albania. It discusses the policy concerning music, the greatest Eastern European stars, such as Karel Gott, Czesław Niemen and Omega, as well as DJs and the music press. By conducting original research, including interviews and examining archival material, the authors take issue with certain assumptions prevailing in the existing studies on popular music in Eastern Europe, namely that it was largely based on imitation of western music and that this music had a distinctly anti-communist flavour. Instead, they argue that self-colonisation was accompanied with creating an original idiom, and that the state not only fought the artists, but also supported them. The collection also draws attention to the foreign successes of Eastern European stars, both within the socialist bloc and outside of it. v>

Papertoy Monsters Brian Castleforte,2010-12-29 A breakthrough paper-folding book for kids—paper airplanes meet Origami meets Pokemon. Papertoys, the Internet phenomenon that's hot among graphic designers and illustrators around the world, now comes to kids in the coolest new book. Created and

curated by Brian Castleforte, a graphic designer and papertoy pioneer who rounded up 25 of the hottest papertoy designers from around the world (Indonesia, Japan, Australia, Italy, Croatia, Chile, even Jackson, Tennessee), Papertoy Monsters offers 50 fiendishly original die-cut designs that are ready to pop out, fold, and glue. The book interleaves card stock with paper stock for a unique craft package; the graphics are colorful and hip, combining the edginess of anime with the goofy fun of Uglydolls and other collectibles. Plus each character comes with its own back-story. And the results are delicious: meet Pharaoh Thoth Amon, who once ruled Egypt but is now a mummy who practices dark magic in his sarcophagus. Or Zumbie the Zombie, who loves nothing more than a nice plate of brains and yams. NotSoScary, a little monster so useless at frightening people that he has to wear a scary mask. Yucky Chuck, the lunchbox creature born in the deepest depths of your school bag. Plus Zeke, the monster under your bed, Nom Nom, eater of cities, and Grumpy Gramps, the hairy grandpa monster with his very own moustache collection.

Paper Robots Nick Knite,2013-09-15 In this book you will find 25 robots to assemble, each with a wild and unusual design and background story.

<u>Urban Paper</u> Matt Hawkins,2009-04-21 Join the Papertoy Revolution! This is a collection of 26 of the coolest designer paper toys in existence, ready to be cut out and built. Each papertoy has step-by-step instructions, complete with easy-to-use diagrams, so even a novice will be able to make amazing papertoys with the help of a pair of scissors and a few dabs of glue. Interviews with contributors such as Shin Tanaka, Ben the Illustrator, NiceBunny, Cubotoy and Kenn Munk are included. You'll find out more about where their ideas came from—and they might even inspire you to create your own papertoy! In addition, there is a foreword by Andy Heng from www.toysrevil.net. The DVD includes lots of bonus features, such as all 26 toy templates in PDF format (so you can build cities full of papertoys); basic shapes (so you can learn the building blocks of papertoys); blank templates (so you can create your own skin); longer, unabridged interviews with all the designers in the book; and 33 bonus templates. So grab your scissors, your glue and your imagination, and get ready to enter an inspiring new world of papertoys!

The Most Fun Thing Kyle Beachy, 2021-08-10 Named a Best Book of the Year by NPR • Southwest Review • Electric Literature Perfect for fans of Barbarian Days, this memoir in essays follows one man's decade-long guest to uncover the hidden meaning of skateboarding, and explores how this search led unexpectedly to insights on marriage, love, loss, American invention, and growing old. In January 2012, creative writing professor and novelist Kyle Beachy published one of his first essays on skate culture, an exploration of how Nike's corporate strategy successfully gutted the once-mighty independent skate shoe market. Beachy has since established himself as skate culture's freshest, most illuminating, at times most controversial voice, writing candidly about the increasingly popular and fast-changing pastime he first picked up as a young boy and has continued to practice well into adulthood. What is skateboarding? What does it mean to continue skateboarding after the age of forty, four decades after the kickflip was invented? How does one live authentically as an adult while staying true to a passion cemented in childhood? How does skateboarding shape one's understanding of contemporary American life? Of growing old and getting married? Contemplating these questions and more, Beachy offers a deep exploration of a pastime—often

overlooked, regularly maligned—whose seeming simplicity conceals universal truths. THE MOST FUN THING is both a rich account of a hobby and a collection of the lessons skateboarding has taught Beachy—and what it continues to teach him as he strugglesto find space for it as an adult, a professor, and a husband.

Religious Separation and Political Intolerance in Bosnia-Herzegovina Mitja Velikonja, 2003 Mitja Velikonja has written a comprehensive survey that examines how religion has interacted with other aspects of Bosnia-Herzegovina's history. Velikonja sees the former Ottoman borderland as a distinct cultural and religious entity where three major faiths -- Islam, Catholicism, and Orthodoxy -- managed to coexist in relative peace. It is only during the past century that competing nationalisms have led to persecution, ethnic cleansing, and mass murder. Emphasizing the importance of religion to nationalism as a symbol of collective identity that strengthens national identity, Velikonja notes that religious groups have a tendency to become isolated from one another. He believes Bosnia-Herzegovina was unique in its sarlikost, or diversity, because while religion defined ethnic communities there and kept them separate, it did not create a culture of intolerance. Rather than suppressing one another, the region's ethnoreligious groups learned to cooperate and mediate their differences -- useful behavior in an area that served as buffer between East and West for most of its history. Velikonja believes that Bosnians went beyond tolerance to embrace synthetic, eclectic religious norms, with each religious group often borrowing customs and rituals from its rivals. Rather than the extreme orthodoxy evident elsewhere in Europe, Bosnia became the home of heterodoxy. Sadly, nationalism changed all that, and the area became the scene of systematic persecution, forced conversion, and mass slaughter. Velikonja considers the misfortunes suffered by the Bosnians during the 1990s as largely the result of actions by their neighbors and local militants and inaction by the international community. But he also sees the tragedy that unfolded as the result of the exploitation of ethno-religious differences and myths by Serbian chauvinists and Croatian nationalists. Despite the tragedy that overwhelmed Bosnia-Herzegovina

Everything Was Forever, Until It Was No More Alexei Yurchak, 2013-08-07 Soviet socialism was based on paradoxes that were revealed by the peculiar experience of its collapse. To the people who lived in that system the collapse seemed both completely unexpected and completely unsurprising. At the moment of collapse it suddenly became obvious that Soviet life had always seemed simultaneously eternal and stagnating, vigorous and ailing, bleak and full of promise. Although these characteristics may appear mutually exclusive, in fact they were mutually constitutive. This book explores the paradoxes of Soviet life during the period of late socialism (1960s-1980s) through the eyes of the last Soviet generation. Focusing on the major transformation of the 1950s at the level of discourse, ideology, language, and ritual, Alexei Yurchak traces the emergence of multiple unanticipated meanings, communities, relations, ideals, and pursuits that this transformation subsequently enabled. His historical, anthropological, and linguistic analysis draws on rich ethnographic material from Late Socialism and the post-Soviet period. The model of Soviet socialism that emerges provides an alternative to binary accounts that describe that system as a dichotomy of official culture and unofficial culture, the state and the

people, public self and private self, truth and lie--and ignore the crucial fact that, for many Soviet citizens, the fundamental values, ideals, and realities of socialism were genuinely important, although they routinely transgressed and reinterpreted the norms and rules of the socialist state.

Subcultures, Popular Music and Social Change William Osgerby, 2014-09-18 Style-based subcultures, scenes and tribes have pulsated through the history of social, economic and political change. From 1940s zoot-suiters and hepcats; through 1950s rock 'n' rollers, beatniks and Teddy boys; 1960s surfers, rudeboys, mods, hippies and bikers; 1970s skinheads, soul boys, rastas, glam rockers, funksters and punks; on to the heavy metal, hip-hop, casual, goth, rave, hipster and clubber styles of the 1980s, 90s, noughties and beyond; distinctive blends of fashion and music have become a defining feature of the cultural landscape. Research into these phenomena has traversed the social sciences and humanities, and Subcultures, Popular Music and Social Change assembles important theoretical interventions and empirical studies from this rich, interdisciplinary field. Featuring contributions from major scholars and new researchers, the book explores the historical and cultural significance of subcultural styles and their related music genres. Particular attention is given to the relation between subcultures and their historical context, the place of subcultures within patterns of cultural and political change, and their meaning for participants, confederates and opponents. As well as Anglo-American developments, the book considers experiences across a variety of global sites and locales, giving reference to issues such as class, ethnicity, gender, sexuality, creativity, commerce, identity, resistance and deviance.

Toys Photography - Dunia Tanpa Nyawa (Full Color) Fauzie Helmy, 2013-09-06 Yang mungkin bisa dicapai hari ini adalah, mengkritisi dan menyiasati keadaan agar dunia anak memiliki media alternatif. Dunia Tanpa Nyawa (rupa-rupa permainan anak-anak yang terekam dalam foto) karya Fauzie Helmy, menjadi salah satu alternatif yang patut disambut dengan gembira. -- Guruh Sukarno Putra / Budayawan, Politisi, Ketua Umum Yayasan Bung Karno Ini baru namanya kreativitas! Saya tidak pernah terpikir bahwa kita bisa membawa nama Indonesia ke dunia dengan mainan! Sebuah ide yang luar biasa cemerlang! Helmy berhasil mengembangkan impian kita semua dengan buku toys fotografi ini...! Menggabungkan budaya pop, sekaligus mengedukasi tentang sejarah Indonesia melalui lokasi-lokasi fotografi yang dikemas dengan cara fun and cute! Congratulations untuk ∏Dunia Tanpa Nyawa∏! Kita butuh lebih banyak lagi orang-orang seperti Helmy! -- Daniel Mananta / VJ, artist, & founder DAMN! I LOVE INDONESIA Dengan adanya Helmy sebagai toys fotografer yang eksistensinya telah diakui dunia dan menggandeng industri Designer toys Indonesia akan menjadi sebuah ∐breakthrough∐ yang bisa memperluas perkembangan Industri Designer Toys di tanah air. -- Win Satrya / Toys Designer & founder Plastic Culture I love the toy photography work of Helmy, specially paper toy photography, which is still quite unusual. Haven∏t seen any professional photographer interested in paper toys for his own work till now.∏Bottleman∏ is my first work form M.L.I.B.T.Y. Street Riot series and it∏s a toy made to be used for [scenes] and Helmy represented it perfectly with the photo. The whole series will have more than twenty toys, which all will make a big Paper Toy Scene. -- Marko Zubak / Artist & PaperToys designer - CROATIA □...I appreciate Helmy∏s work because he took my 3 dimentional art work to another level... ☐ -- TOUMA (TOUMART) / Toys Designer - JAPAN I really like the photos

of Helmy, the backlight is well calibrated, the construction of the scene is taken care of well, the circle of the amplifier, frames Giovannino head as an halo, it regains wisely the earphones form. The strong glow of the backlight of this photograph, describes perfectly the Giovannino nature he salways absorbed listening to music, lost in his thoughts. -- Vincenzo Cianciullo aka Vinsart / Artist & PaperToys Designer - ITALY

The Feminist Challenge to the Socialist State in Yugoslavia Zsófia Lóránd,2018-09-27 This book tells the story of new Yugoslav feminism in the 1970s and 1980s, reassessing the effects of state socialism on women's emancipation through the lens of the feminist critique. This volume explores the history of the ideas defining a social movement, analysing the major debates and arguments this milieu engaged in from the perspective of the history of political thought, intellectual history and cultural history. Twenty-five years after the end of the Cold War, societies in and scholars of East Central Europe still struggle to sort out the effects of state socialism on gender relations in the region. What could tell us more about the subject than the ideas set out by the only organised and explicitly feminist opposition in the region, who, as academics, artists, writers and activists, criticised the regime and demanded change?

Eastern European Popular Music in a Transnational Context Ewa Mazierska, Zsolt Győri, 2019-07-15 This volume examines the transnational character of popular music since the Cold War era to the present. Bringing together the cross-disciplinary research of native scholars, Eastern European Popular Music in a Transnational Context expands our understanding of the movement of physical music, musicians and genres through the Iron Curtain and within the region of Eastern Europe. With case studies ranging from Goran Bregović, Czesław Niemen, the reception of Leonard Cohen in Poland, the Estonian punk scene to the Intervision Song Contest, the book discusses how the production and reception of popular music in the region has always been heavily influenced by international trends and how varied strategies allowed performers and fans to acquire cosmopolitan identities. Cross-disciplinary in nature, the investigations are informed by political, social and cultural history, reception studies, sociology and marketing and are largely based on archival research and interviews.

Popular Music and the Moving Image in Eastern Europe Ewa Mazierska, Zsolt Gyori, 2018-12-13 Popular Music and the Moving Image in Eastern Europe is the first collection to discuss the ways in which popular music has been used cinematically, from musicals to music videos to documentary film, in Eastern Europe from 1945 to the present day. It argues that during the period of state socialism, moving image was an important tool of promoting music in the respective countries and creating popular cinema. Yet despite this importance, filmmakers who specialized in musicals lacked the social prestige of leading 'auteurs' and received little critical attention. The resulting scholarly prejudice towards pop culture created a severe shortage of critical studies of the genre. With the fall of state socialism - and with it, the need for economically viable film and media industries - brought about an unprecedented upsurge of films utilizing popular music, and a greater recognition of popular cinema as a legitimate object of study. Popular Music and the Moving Image in Eastern Europe fills the gap and demonstrates why the popular music-cinema interface needs to be theorized with respect to the political, ideological, and social forces invested in popular culture.

Political Handbook of the World 2010 Arthur Banks, Thomas Muller, William Overstreet, Judith F. Isacoff, 2010-02-01 More coverage, more depth—at a price you can't beat No other resource matches the timely, thorough, and accurate political information provided by CQ Press's best-selling Political Handbook of the World. With more in-depth coverage of current political controversies than any other reference guide, Political Handbook of the World 2010 is the most authoritative source for finding complete facts and analysis on each country's governmental and political makeup. Featuring 200 entries on countries and territories throughout the world, this volume is renowned for its extensive coverage of all major and minor political parties and groups in each political system. It also provides names of key ambassadors and international memberships of each country, plus detailed profiles of more than 120 intergovernmental organizations and UN agencies. This comprehensive, one-volume source for political information has been updated to include coverage of: The Japanese "earthquake" elections, in which the opposition Democratic Party of Japan defeated the ruling coalition of the Liberal Democratic Party and New Komeito Party The reelection of Iranian President Mahmoud Ahmadinejad and the street protests that followed in Tehran The assassination of Guinea-Bissau President Joao Bernardo Vieria and subsequent election of Malam Bacai Sanha The election of Johanna Sigurdardottir, Iceland's first female Prime Minister The standoff between ousted Honduran President Mel Zelaya and de facto leader, Roberto Micheletti The German election of Angela Merkel as chancellor and formation of a new centerright government after the defeat of the Social Democratic Party Key Features Presents the annual activity for more than 70 intergovernmental organizations Captures recent changes in national political regimes Profiles the current issues and controversies for all the nations of the world

Pearl River Mansion Richard Schwartz, 2020-07-07

Comparing Post-Socialist Media Systems Zrinjka Peruško, Dina Vozab, Antonija Čuvalo,2020-10-04 This book explains divergent media system trajectories in the countries in southeast Europe, and challenges the presumption that the common socialist experience critically influences a common outcome in media development after democratic transformations, by showing different remote and proximate configuration of conditions that influence their contemporary shape. Applying an innovative longitudinal set-theoretical methodological approach, the book contributes to the theory of media systems with a novel theoretical framework for the comparative analysis of post-socialist media systems. This theory builds on the theory of historical institutionalism and the notion of critical junctures and path dependency in searching for an explanation for similarities or differences among media systems in the Eastern European region. Extending the understanding of media systems beyond a political journalism focus, this book is a valuable contribution to the literature on comparative media systems in the areas of media systems studies, political science, Southeast and Central European studies, postsocialist studies and communication studies.

The Routledge Handbook of the Global Sixties Chen Jian, Martin Klimke, Masha Kirasirova, Mary Nolan, Marilyn Young, Joanna Waley-Cohen, 2018-02-06 'This extraordinary collection is a game-changer. Featuring the cutting-edge work of over forty scholars from across the globe, The Routledge Handbook of the Global Sixties is breathtaking in its range, incisive in analyses, and revolutionary in method and evidence. Here, fifty years after that iconic

1968, Western Europe and North America are finally de-centered, if not provincialized, and we have the basis for a complete remapping, a thorough reinterpretation of the Sixties.' -Jean Allman, J.H. Hexter Professor in the Humanities; Director, Center for the Humanities, Washington University in St. Louis 'This is a landmark achievement. It represents the most comprehensive effort to date to map out the myriad constitutive elements of the Global Sixties as a field of knowledge and inquiry. Richly illustrated and meticulously curated, this collection purposefully provincializes the United States and Western Europe while shifting the loci of interpretation to Africa, the Middle East, Asia, and Latin America. It will become both a benchmark reference text for instructors and a gateway to future historical research.' -Eric Zolov, Associate Professor of History; Director, Latin American & Caribbean Studies, Stony Brook University 'This important and wide-ranging volume de-centers West-focused histories of the 1960s. It opens up fresh and vital ground for research and teaching on Third, Second, and First World transnationalism(s), and the many complex connections, tensions, and histories involved.' -John Chalcraft, Professor of Middle East History and Politics, Department of Government, London School of Economics and Political Science 'This book globalizes the study of the 1960s better than any other publication. The authors stretch the standard narrative to include regions and actors long neglected. This new geography of the 1960s changes how we understand the broader transformations surrounding protest, war, race, feminism, and other themes. The global 1960s described by the authors is more inclusive and relevant for our current day. This book will influence all future research and teaching about the postwar world.' —Jeremi Suri, Mack Brown Distinguished Chair for Leadership in Global Affairs; Professor of Public Affairs and History, The University of Texas at Austin As the fiftieth anniversary of 1968 approaches, this book reassesses the global causes, themes, forms, and legacies of that tumultuous period. While existing scholarship continues to largely concentrate on the US and Western Europe, this volume will focus on Asia, Africa, the Middle East, and Eastern Europe. International scholars from diverse disciplinary backgrounds explore the global sixties through the prism of topics that range from the economy, decolonization, and higher education, to forms of protest, transnational relations, and the politics of memory.

Forging the Bubikopf Nation Marina Vujnovic, 2009 The era between World Wars I and II set East-Central Europe on a path of a modernization that was opening up numerous possibilities for challenging the region's traditional politics and established gender roles. In interwar Yugoslavia, questions of ethnically driven nationalism dominated the public discourse, but the modernizing processes of industrialization and rising consumerism also opened up a small public space for the development of the women's press. The intuitive and change-driven Croatian journalist and novelist Marija Juric Zagorka led this parallel and alternative public discourse in Yugoslavia's most popular interwar women's magazine, Zenski list. Forging the Bubikopf Nation is a book about this magazine, its editor, and its readers as well as about the alternative visions of modernity that they were offering to the magazine's readers, both throughout Yugoslavia and within the diasporic communities in the United States and Canada during the thirteen years of the magazine's existence from 1925-1938. Sensitively written, but researched with great methodological rigor and from a range of theoretical perspectives, this

is a must-read book for all of those who are interested in mass communication, history, gender, and politics and for those who want to better understand this pivotal time in the history of a highly complex and intriguing part of the world.

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