Graffiti Lives Beyond The Tag In New York's Urban Underground Alternative Criminology | 1dface74688d34a6c29bffa4bbc0521b

KRINK New York City

Graffiti Girl: Multidisciplinary Perspectives on Media Fandom
Public Art and Urban Memories in Berlin
Flip the Script
The Little Old Lady Killer
The Cambridge Handbook of Copyright in Street Art and Graffiti
Ghost Criminology
Flip the Script
Public Art and Urban Memories in Berlin
The Little Old Lady Killer
Graffiti Lives Beyond The Tag In New York's Urban Underground Alternative Criminology
KRINK New York City

This book is the most extensive contribution to our understanding of the graffiti subculture to date. Using insights from ethnographic research conducted in London and New York, the author explores the varying ways young men use graffiti to construct masculinity, claim power and establish independence from the institutions which define and often limit them as young people. Forging a link between subcultural practice and identity construction, this book will be essential reading for anyone interested in new understandings of youth and their subcultures.

Graffiti Girl

The surprising true story of Mexico's Hunt, arrest, and conviction of its first female serial killer For three years, amidst widespread public outrage, police in Mexico City struggled to uncover the identity of the female killer responsible for the ghastly deaths of forty elderly women, many of whom had been snatched in their homes with a stethoscope by someone posing as a government nurse. When Juana Barraza Samperio, a female professional wrestler known as la Dama del Silencio (The Lady of Silence), was arrested—and eventually sentenced to 759 years in prison—for her crimes as the Mataviejitas (the little old lady killer), her case disrupted traditional narratives about gender, criminality, and victimhood in the popular and crimino
gical imagination. Marshellling ten years of research, and one of the only interviews that Juana Barraza Samperio has given while in prison, Susan Vasquez Cervantes deconstructs this uniquely provocative story. She focuses, in particular, on the complex, gendered aspects of the case, asking: Who is a killer? Barraza—with her “manly” features and strength, her career as a masked wrestler in lucha libre, and her violent crimes—is presented, here, as a study in gender deviance, a disruption of what scholars call mexicanidad, or the masculine notion of what it means to be Mexican. Cervantes also challenges our conception of victimhood—specifically, who “counts” as a victim. The Little Old Lady Killer presents a fascinating analysis of what serial killing—often considered “killing for the pleasure of killing”—represents to us.

Multidisciplinary Perspectives on Media Fandom

Surveys New York's current graffiti scene, with artist profiles, a historical overview, and discussions about the myths associated with the art form, concerns about its appearance in public spaces, and career possibilities beyond the streets.

Public Art and Urban Memories in Berlin

This pivot analyzes the historical emergence of legal graffiti and how it has led to a new ethos among writers. Examining how contemporary graffiti writing has been brought into new relationships with major social institutions, it explores the contemporary dynamics between graffiti, society, the art world and social media, paying particular attention to how New York City’s political elite has reacted to graffiti. Despite its major structural transformation, officials in New York continue to construe graffiti writing culture as a menace, criminal enterprises, a harbinger of economic and civic decline. This basic paradox—constant state opposition to legal forms of graffiti that continue to gain social acceptance—has been found in many other major cities throughout the globe, most notably those that have embraced neoliberal forms of governance. The author accounts for the cultural conflicts that graffiti consistently engenders by theorizing the political and economic advantages that elites secure by endorsing strong “anti-graffiti” positions.

Flip the Script

Long ignored and belittled for its proximity to comic culture and vandalism, graffiti has steadfastly remained in the public view. Complemented by a number of essays, this work surveys this appropriation of public space and examines the detailed evolution of analogue writing and digital design.

The Little Old Lady Killer

“We could have been called a lot of things: brazen vandals, scared kids, threats to social order, self-obsessed egomaniacs, marginalized youth, outsider artists, trend setters, and thrill seekers. But, to me, we were just regular kids growing up hard in America and making the city our own. Being "writers" gave us something to live for and "going all city" gave us something to strive for; and for some of my friends it was something to die for." In the age of commissioned wall murals and trendy street art, it's easy to forget graffiti's complicated and often violent past in the United States. Though graffiti has become one of the most influential art forms of the twenty-first century, cities across the United States waged a war against it from the late 1970s to the early 2000s, complete with brutal police task forces. Who were the vilified taggers they targeted? Teenagers, usually, from low-income neighborhoods with little to their names except a few spray cans and a desperate need to be seen—to mark their presence on city walls and buildings even as their cities turned a blind eye to them. Going All City is the mesmerizing and painful story of these young people, their history, and their gangsterism. Bloch holds nothing back in this fierce, poignant memoir. Going All City is an unflinching portrait of a deeply maligned subculture and an unforgettable account of what writing on city walls means to the most vulnerable people living within them.

The Cambridge Handbook of Copyright in Street Art and Graffiti

This collection of original articles brings together for the first time the research on graffiti from a wide range of geographical and chronologically diverse contexts and shows how they are interpreted in a variety of fields. Examples range as widely as medieval European cliff carvings to tags on New York subway cars to messages left in library bathrooms. In total, the authors legitimize the study of graffiti as a multidisciplinary pursuit that can produce useful knowledge of individuals, cultures, and nations. The chapters represent 20 authors from six countries; offer perspectives of disciplines as diverse as archaeology, history, art history, museum studies, and sociology; elicit common themes of authority and its subversion, the identity work of subcultures and countercultures, and pressures of subculture, memory and status.

Graffiti Lives

Dynamically written and richly illustrated, the Routledge International Handbook of Visual Criminology offers the first foundational primer on visual criminology. Spanning a variety of media and visual modes, this volume assembles established researchers whose work is essential to understanding the role of the visual in criminology and stimuli whose work is taking visual criminology in new directions. This book is divided into five parts that each highlight a key aspect of visual criminology, exploring the diversity of methods, techniques and theoretical approaches currently shaping the field: • Part I introduces formative positions in the developments of visual criminology and explores the different disciplines that have contributed to analysing images. • Part II explores the range of critical perspectives of crime and visual criminology with art documentation, police photography, press coverage and graffiti and urban aesthetics. • Part III discusses the relationships of visual criminology to criminal justice institutions like policing, punishment and law. • Part IV focuses on the distinctive ethical problems posed by the image, reflecting on the historical development, theoretical disputes and methodological issues involved. • Part V identifies new frameworks and emergent perspectives and reflects upon the future challenges and limitations that can be seen in this emerging field. This book includes a vibrant colour plate section and over a hundred black and white images, breaking down the barriers between original photography and art and historic paintings and illustrations and modern comics and films. This interdisciplinary book will be of interest to criminologists, sociologists, visual ethnographers, art historians and those engaged with media studies.

Writing

Book description to come.

Ghost Criminology

Page 1/5
"Bringing together prominent early contributions from this emergent perspective, the volume traces the origins, theory and methodology of a nascent ghost criminology. From the powers of erosion and erasure marshalled by state agents, street-level struggles over commemoration and erasure, to the recurring presence of Improve in the ghettos and landscapes of our times, this book attuned to that which is unthought/unwritten in other disciplines-the spectral, hauntological, apparitional. Each of the writers assembled here shares, as Mark Fisher (2017) put it, a fascination for the outside, "that which lies beyond standard perception, cognition and experience." As such, this collection uses cutting-edge social and cultural theory to tangle with some of criminology's most stubborn recalcitrant-the politics of criminalization, the commodification of crime and violence, the haunting power of the image, as well as its utopian and disaggregated lines of improvement.

The Graffiti Subculture

Recent radical changes have altered the form and functions of the diary, from the confession diaries of reality television, how-to diaries, and graphic diaries to the published diaries of war correspondents, the urgent personal writing of Arab women under conflict, and the daily online postings of sex bloggers.

America's Jails

Recent radical changes have altered the form and functions of the diary, from the confession diaries of reality television, how-to diaries, and graphic diaries to the published diaries of war correspondents, the urgent personal writing of Arab women under conflict, and the daily online postings of sex bloggers.

Graffiti Grrlz

Inspired by this meeting of minds across centuries, these artists became both creators and curators, crafting their own practices and were particularly drawn to a liber amicorum (book of friends), a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. The idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were drawn to a Liber amicorum book with friends, a form of autograph book popular in the eighteenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era.
Graffiti and Street Art

A sweeping history of Los Angeles told through the lens of the many marginalized groups—from hobos to taggers—that have used the city’s walls as a channel for communication. This book reveals how graffiti writing on train tracks and in parks has become an art form that challenges the power of the establishment.

Informed by his love of hip hop and graffiti, editor JAKE has compiled a fresh, diverse collection drawn from Rio, London, Berlin, New York and other street art hotspots. The emphasis is on humour and the artworks venture beyond graffiti to ‘installations’ such as interactive public projects or ‘subvertising’ projects that critique the establishment.

The Healing Power of Hip Hop

This book provides insights into the significant area of public art and memorials in Berlin. Through diverse selected examples, grouped according to their basic character and significance, the most important art projects produced in the period since World War II are presented and discussed. Both as a critical theoretical work and rich photo book, this volume is a unique selection of Berlin’s diverse visual elements, contemporary and from the recent past. Some artworks are very famous and are already symbols of Berlin while others are less well known. Public Art and Urban Memorials in Berlin analyzes the connections created by public art on one hand, and urban space and architectural forms on the other. This volume considers the Berlin works of Iconic artists such as Christo and Jeanne-Claude, Daniel Libeskind, Dani Karavan, Bernar Venet, Keith Haring, Christian Boltanski, Richard Serra, Peter Eisenman, Henry Moore, Claes Oldenburg and Coosje van Bruggen, Wolf Vostell, Gerhard Richter, Eduardo Chillida, Jonathan Borofsky, Olaf Metzel, Sol LeWitt, Frank Gehry, Michael Craig-Martin, Christo and Jeanne-Claude, Frank Thiel, Jean Guerin, Bernhard Heiliger, Frank Thiel, Juan Garaizabal, Dani Karavan, and many others. The book is aimed at scholars, students, artists and public art consultants who are interested in the current development of the field of public art in general and urban memorials in particular.

Graffiti and Street Art

Performing the Requiem of the Surfing Monster

The book provides insights into the significant area of public art and memorials in Berlin. Through diverse selected examples, grouped according to their basic character and significance, the most important art projects produced in the period since World War II are presented and discussed. Both as a critical theoretical work and rich photo book, this volume is a unique selection of Berlin’s diverse visual elements, contemporary and from the recent past. Some artworks are very famous and are already symbols of Berlin while others are less well known. Public Art and Urban Memorials in Berlin analyzes the connections created by public art on one hand, and urban space and architectural forms on the other. This volume considers the Berlin works of Iconic artists such as Christo and Jeanne-Claude, Daniel Libeskind, Dani Karavan, Bernar Venet, Keith Haring, Christian Boltanski, Richard Serra, Peter Eisenman, Henry Moore, Claes Oldenburg and Coosje van Bruggen, Wolf Vostell, Gerhard Richter, Eduardo Chillida, Jonathan Borofsky, Olaf Metzel, Sol LeWitt, Frank Gehry, Michael Craig-Martin, Christo and Jeanne-Claude, Frank Thiel, Jean Guerin, Bernhard Heiliger, Frank Thiel, Juan Garaizabal, Dani Karavan, and many others. The book is aimed at scholars, students, artists and public art consultants who are interested in the current development of the field of public art in general and urban memorials in particular.

Understanding Graffiti

It’s August 1965 and Los Angeles is sucking - and when white police officers arrest an ordinary Blackangel named Marquette Frye, they light the touchpaper on six days of rioting. Graffiti Palace follows young African-American graffiti expert America Monk as he tries to get home through the chaos, telling the secret history of the riots - and the unfolding story of Los Angeles and black America - along the way. As Monk travels through the streets of South Central LA, he orients himself by gang tags and more intricate and mysterious graffiti symbols towards home. But the cops and the gangs are after the notebook where Monk records the city’s graffiti, and which might just be the key to the secret tides of power ebbing below the surface of the city Bursting at the seams with memorable characters - including Nation of Islam leader Elijah Muhammad, sewer-dwelling crack dealers and a legendary Mexican graffiti artist no-one else even exists - Graffiti Palace conjures into being a fantastical, living, breathing portrait of Los Angeles in 1965.

The History of American Graffiti

Using the latest research, real-world examples, and a new theory of development, this book explains Hip Hop’s ongoing culture and explores the value of informal events key to promoting health and well-being. The book examines the movements that make up Hip Hop culture - hip hop music, dance, graffiti, and breakdancing - and how they contribute to the well-being of young people. It presents a comprehensive overview of Hip Hop culture and its impact on public health, and introduces us to the world of women graffiti artists. The book presents the lives of over 100 women in 23 countries, and introduces us to the world of women graffiti artists. The book presents the lives of over 100 women in 23 countries, and introduces us to the world of women graffiti artists. The book presents the lives of over 100 women in 23 countries, and introduces us to the world of women graffiti artists. The book presents the lives of over 100 women in 23 countries, and introduces us to the world of women graffiti artists. The book presents the lives of over 100 women in 23 countries, and introduces us to the world of women graffiti artists. The book presents the lives of over 100 women in 23 countries, and introduces us to the world of women graffiti artists. The book presents the lives of over 100 women in 23 countries, and introduces us to the world of women graffiti artists. The book presents the lives of over 100 women in 23 countries, and introduces us to the world of women graffiti artists. The book presents the lives of over 100 women in 23 countries, and introduces us to the world of women graffiti artists.
a shared past, and choosing between them and their wildly different approaches to life and art means that Angel must decide what matters most before the artist inside of her can truly break free.

Dear World

This collection explores the representation, articulation and construction of youth subcultures in a range of texts and contexts. It brings together scholars working in literary studies, screen studies, sociology and cultural studies whose research interests lie in the aesthetics and cultural politics of contemporary urban and youth cultures. Contributors examine a range of topics, including ‘bad girl’ fiction of the 1950s, novels by suburban writers such as Colin Wilson and Alex Wheatle, and Courtilt Newall, as well as screen representations of Mad, the 1990s rave culture, heavy metal, and the Manchester scene. Others explore interventions into subcultural theory with respect to metal, subcultural locations, abjection, graffiti cultures, and the potential of subcultures to resist dominant power frameworks in both historical and contemporary contexts.

Post-migratory Cultures in Postcolonial France

An inside look at women graffiti artists around the world. Since the dawn of Hip Hop graffiti writing on the streets of Philadelphia and New York City in the late 1960s, writers have anonymously inscribed their tag names on trains, buildings, and bridges. Passersby are left to wonder who the artist might be, and, despite the artists’ anonymity, graffiti subculture is seen as a “boys club,” where the presence of the graffiti girl is almost unimaginable. In Graffiti Grrlz, Jessica Nydia Pabón-Colón interrupts this stereotype and introduces us to the world of women graffiti artists. Drawing on the lives of over 100 women in 23 countries, Pabón-Colón argues that graffiti art is an uncensored but crucial space for the performance of feminism. She demonstrates how it builds communities of reconstruction, recontextualizes the Hip Hop masculinity of these spaces, and rejects notions of “gigol power.” Graffiti Grrlz also unpacks the digital side of Hip Hop graffiti subculture and considers how it widens the presence of the woman graffiti artist and broadens her network of support. Through the lens of a trailer of all-girl painting sessions, a rich and engaging look at women artists in a male-dominated subculture, Graffiti Grrlz reconsidered the intersections of feminism, hip hop, and youth performance and establishes graffiti art as a game that anyone can play.

You’re Welcome, Universe

In recent years, the number of conflicts related to the misuse of street art and graffiti has been on the rise around the world. Some cases involve claims of misappropriation related to corporate advertising campaigns, while others entail the destruction or ‘surgical’ removal of street art from the walls on which they were created. In this new book, Enrico Bonadio brings together a group of experts to provide the first comprehensive analysis of issues related to copyright in street art and graffiti. Chapter authors shed light not only on the legal considerations, but also on how the underground street art and graffiti community has responded to unauthorized exploitations and unwanted treatments of their works, but also offer policy and sociological insights designed to spur further debate on whether and to what extent the street art and graffiti subcultures can benefit from copyright and moral rights protection.

The Rise of Legal Graffiti Writing in New York and Beyond

Leisure time today is driven by fandom. Once viewed as a socialpariah, the fan and associated fandom as a whole has been transformed into a popularized social construct researchers are still attempting to understand. Popular culture in the modern era is defined and dominated by the fan, and the basis of fandom has constant, including sports and cinema, other structures of fandom are emerging as the mass following of video games and cosplay are becoming increasingly prominent. Fandom has been established as an important facet in today’s society, and essential research is required for understanding how fandom is shaping society as a whole. Multidisciplinary Perspectives on Media Fandom is a pivotal reference source that provides vital research that reviews some of the most exigent facets of today’s fandom and highlights understudied cultures of fandom as well as emerging intricacies of established fandom. While promoting topics such as comic versus anime, cosplay and conventions, the book explores the qualitative and quantitative approaches as well as the methods of social science and critical perspectives. This book is ideally designed for marketers, media strategists, brand managers, consumer behavior analysts, researchers, academics, and students.

Law and the Visual

Radical Communications explores unauthorized messages we see in the cities we live in and their impact on the construction of reality. Michael Tsangaris treats the city as a text and examines the political slogans, graffiti, and street art of Athens as complex visual signs in an alternative communication system. He argues that the legitimacy, aesthetic value, and social acceptability of these expressions depend on the time, place, and social group or individual that interprets them. Finally, his analysis reveals the contradictory character of the contemporary city. It shows a city of social inequalities, cultural diversity, multinational encounters; of conflicts between age groups and political, economic, and epidemic crises; a city of one-dimensional thinking, apathy, and consumer fetishism but also a city that aspires to the dream of a better society and holds utopian promise.

LA Graffiti Black Book

In Law and the Visual, leading legal theorists, art historians, and critics come together to present new work examining the intersection between legal and visual discourses. Proceeding chronologically, the volume offers leading analyses of the juncture between legal and visual culture as witnessed from the fifteenth to the twenty-first centuries. Editor Desmond Manderson provides a contextual introduction that draws out and articulates these three central themes: visual representations of the law, visual technologies in the law, and aesthetic critiques of law. A ground-breaking contribution to an increasingly vibrant field of inquiry, Law and the Visual will inform the debate on the relationship between legal and cultural theory for years to come.

The City Beneath

Post-Migratory Cultures in Postcolonial France offers a critical assessment of the ways in which French writers, filmmakers, musicians and other artists descended from immigrants from former colonial territories bring their specificity to bear on the bounds and applications of the intersection of Francophone, Frenchness and national identity, and contemporary cultural production in France. In mobilizing a range of approaches to this volume’s share in the common objective of elucidating the cultural productions of what we are calling post-migratory (second- and third-generation) postcolonial minorities. The volume provides a lens through which to query the dimensions of postcoloniality and transnationalism in relation to post-migratory postcolonial minorities in France and identifies points of convergence and conversation among them in the range of their cultural production. The cultural practitioners considered query traditional French high culture and its pathways and institutions; some emerge as autodidacts, introducing new forms of authorship and activism; they inflect French cultural production with different ‘accents’, some experimental and even avant-garde in nature. As the volume contributors show, through post-migratory postcolonial minorities sometimes express dis-settlement, they also provide an incisive view of social identities in France today and their own compelling visions for the future.

The Art of Defiance

This book explores the intersection of grassroots leadership and the arts for social change, examining the many movements and subsequent victories the arts community has won for society. The book illustrates the diverse but influential work of these figures, reflecting on their actions, commitments and their positive impact on the modern world.

Getting Up

The first inside look at gay gang members. Many people believe that gangs are made up of violent thugs who are in and out of jail, and who are hyper-masculine and heterosexual. In The Gang’s All Queer, Vanessa Panfil introduces us to a different world. Meet gay gang members – people who have a shared past, and choosing between them and their wildly different approaches to life and art means that Angel must decide what matters most before the artist inside of her can truly break free.

Routledge Handbook of Graffiti and Street Art

A look at the contemporary crisis in U.S. jails with recommendations for improving and protecting the inmates Twelve million Americans go through the U.S. jail system annually, on an annual basis. Jails, which differ significantly from prisons, are designed to house inmates for short amounts of time, and are often occupied by large populations of legally innocent people waiting for a trial. Jails often have deplorable sanitary conditions, and there are countless records of inmates being brutalized by staff and other inmates while in custody. Local municipalities use jails to institutionalize those whom they perceive to be a threat, so hundreds of thousands of inmates suffer from mental illness. People abandoned by families or lacking health insurance, or those who cannot
afford bail, often cycle in and out of jails. In America's Jails, Derek Jeffreys draws on sociology, philosophy, history, and his personal experience volunteering in jails and prisons to provide an understanding of the jail experience from the inmates' perspective, focusing on the stigma that surrounds incarceration. Using his research at Cook County Jail, the nation's largest single-site jail, Jeffreys attests that jail inmates possess an inherent dignity that should govern how we treat them. Ultimately, fundamental changes in the U.S. jail system are necessary and America's Jails provides specific policy recommendations for changing its poor conditions. Highlighting the experiences of inmates themselves, America's Jails aims to shift public perception and understanding of jail inmates to center their inherent dignity and help eliminate the stigma attached to their incarceration.

The Gang's All Queer

Distinctive hand style lettering is an essential skill for artists and designers. Deftly executed hand crafted letter forms are a nearly forgotten art in an age of endless free fonts. Graffiti is one of the last reservoirs of highly refined, well practiced penmanship. The most reviled and persecuted form of Graffiti, the Tag, is seldom appreciated for the raw beauty of its skeletal letter forms. Most tags are removed immediately, and thus the casual viewer seldom has a chance to discern the difference between entry level and advanced hand styles. Within the pages of Flip the Script, author Christian Acker has systematically analyzed the best graffiti hand styles, contextualizing the work of graffiti writers from around the United States. Acker presents the various lettering samples in a clean organized format, giving the material a proper, formal treatment evoking classic typography books.

Radical Communications

Graffiti and street art images are ubiquitous, and they enjoy a very special place in collective imaginary due to their ambiguous nature. Sometimes enigmatic in meaning, often stylistically crude and aesthetically aggressive, yet always visually arresting, they fill our field of vision with texts and images that no one can escape. As they take place on surfaces and travel through various channels, they provide viewers an entry point to the subtext of the cities we live in, while questioning how we read, write and represent them. This book is structured around these three distinct, albeit by definition interwoven, key frames. The contributors of this volume critically investigate underexplored urban contexts in which graffiti and street art appear, shed light on previously unexamined aspects of these practices, and introduce innovative methodologies regarding the treatment of these images. In this book, the emphasis is shifted from what the physical texts say to what these practices and their produced images do in different contexts. All chapters are original and come from experts in various fields, such as Architecture, Urban Studies, Sociology, Criminology, Anthropology and Visual Cultures, as well as scholars that transcend traditional disciplinary frameworks. This exciting new collection is essential reading for advanced undergraduates as well as postgraduates and academics interested in the subject matter. It is also accessible to a non-academic audience, such as art practitioners and policymakers alike, or anyone keen on deepening their knowledge on how graffiti and street art affect the ways urban environments are experienced, understood and envisioned.