A CREATIVE PASSION
INTRODUCTION

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Anarchism—the idea that people can organize their lives on the basis of justice and equality in the absence of economic and political elites—perhaps more than any other political or philosophical movement, has formed the specter that has haunted the dreamscapes of capitalist and statist authorities. Certainly no political or social movement has enjoyed as much of a resurgence, some would say resurrection, in the late-20th and early 21st centuries as anarchism. Indeed, since the rise of the alternative globalization or global justice movements in the early 1990s, anarchism, as a self-aware political force, has become perhaps the dominant social vision and mobilizing inspiration of the global movements against neoliberal capitalism in the Global North. Waves of young activists and community organizers seeking a world free of domination, exploitation, repression and oppression have found in anarchism a vibrant and practical alternative to both the current systems of late capitalism and the erstwhile alternatives of previous generations, most notably statist communism and socialism.

Not surprisingly, corporate media and government representatives have gone out of their way to portray anarchism as a purely destructive, negative phenomenon, a force of evil, chaos and harm. Anarchism is presented as something akin to nihilism or, even more, terrorism. Mainstream accounts of anarchism focus on acts of property destruction during political protests, vandalism, supposed calls for the overthrow of society (when really it is the state and capital that are opposed), and acts of political violence attributed to anarchists, without regard for whether or not those involved are actually self-identified proponents of anarchism. Contemporary anarchists are identified as terrorists and reference is made to political assassinations carried out by anarchists during the 19th century. Waves of academic "research" have appeared suggesting that anarchism is the precursor to present-day terrorist movements and activities (see Bergesen and Han 2005; Jensen 2009).

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The term anarchy itself continues to strike fear in the hearts of politicians and bosses of various stripes. Since the early days of the Industrial Revolution, anarchy has been portrayed as a wild beast that inspires people to evil deeds and threatens the very destruction of capitalist societies. With the rise of the alternative globalization protests of the twenty-first century, startling media coverage of property damage and clashes between police and protesters during demonstrations against corporate institutions has been manipulated to suggest that the stirring anarchist movements represent the return of political monstrosity. For defenders of states and capital, anarchism is presented as the antithesis of culture and civilization. Anarchism is portrayed as the expression of the supposedly crass, base urges of the "dangerous classes," the inarticulate rage of the mob. Anarchism is said to be the creed of the assassin, the bandit and the pirate. Only bourgeois civilization and culture, with respect for laws, contracts and private property can contain the wild animal desires supposedly expressed in anarchism.

None of this is atypical of authority's response to oppositional movements and groups that seek alternatives to state capitalist domination and exploitation. Such dismissals and condemnation have been directed at anarchists and socialists during the various Red Scares, communists during McCarthyism and environmentalists under Reagan and the Bushes. Such attacks on anarchism and anarchists have been a constant and predictable part of state capitalist containment of movements that call for and seek the abolition of both.

Yet these attacks serve to erase the vital, creative heart of anarchism, presenting as a negative reaction, or mindless lashing out, what is, in fact, a rich, thoughtful and articulate constructive movement. Anarchism, while calling for the destruction of political domination (in states, governments, political parties and traditions) and economic exploitation (in private property, capitalist markets and monopoly control of productive resources), has always produced reflective, courageous, inspiring and inspired visions of social alternatives, not in a detached realm of fantasy or "art" but in the here and now of the real world. Unlike state capitalism, anarchist visions stress mutual aid, solidarity, conviviality, participatory decision-making and sharing. Distinct from other social reform visions, anarchists and anarchist perspectives do not stress the capture and use of the state, in reforms or revolutions, or the violent imposition of new social relations from above, through political or social vanguards. Instead anarchists stress voluntary participation, the creative capacities of all, and do-it-

yourself (DIY) approaches to economic, social, political and cultural life. As they oppose political vanguards, so too do anarchists oppose cultural vanguards and the separation of "the artist" from society. Rather than a special figure, shrouded in creative mystery, anarchists proclaim that all are artists, all can make art. In opposition to those who counter-pose anarchy *against* culture, in a dualism that constructs anarchism as the antithesis or, or as a threat to, culture, anarchists emphasize the creativity and innovation of experience freed from institutions of authority and domination, convention and tradition.

Movements for social change cannot provide a radical alternative by operating strictly as negativity, by asserting anti-systemic demands alone. However, as the anarchist Bakunin stated in the last century: "The passion for destruction is a creative passion, too" (1974, 204). Anarchist movements respond to the processes of social exclusion and cultural alienation currently associated with global processes of governance by challenging the global order and asserting their own autonomous identity. Attempts are made to (re)construct cultural meaning through specific patterns of experience in which participants create meaning against the logics of global intrusions that seek to render them meaningless. Anarchist movement activities are largely engaged in transforming the normative cultural and political codes of emerging global relations.

Anarchists confront and contest not only exploitative material relations and authoritarian state practices but have developed sustained, holistic opposition to cultural production within capitalist societies. Locating hierarchy, authority, oppression and repression not solely in economic or political institutions, anarchists have launched devastating criticisms of a range of civilizing practices within capitalist modernity and post-modernity. Key among the disastrous characteristics of capitalist civilization are ecological destruction, at local to biospheric levels, the mechanization of social life, alienation, the pacifying effects of consumerism and the anonymity of social life in mass societies.

Numerous commentators (Klein 2002; Heller 2005) have expressed concerns about the seeming lack of cultural developments within the contemporary alternative globalization or global justice movements, particularly in the Global North. While the social upheavals and communist mobilizations of the 1930s were associated with various cultural developments, such as socialist realist art, folk and jazz music and proletarian fiction and the New Left of the 1960s and 1970s was

accompanied by the counter-culture, and experiments in art, music, the underground press and literature, the alternative globalization movement has seemingly lacked any unique associated cultural manifestation. Yet other commentators have noted that anarchism has provided something of a cultural force within alternative globalization movements, particularly within North America and some parts of Europe. Part of the character of the alternative globalization movements, and part of their anarchic structure, is that there is no cultural (or political or economic) center.

ANARCHY

The word "anarchy" comes from the ancient Greek word *anarchos* and means "without a ruler." While rulers, quite expectedly, claim that the end of rule will inevitably lead to a descent into chaos and turmoil, anarchists maintain that rule is unnecessary for the preservation of order. Rather than a descent into Hobbes' war of all against all, a society without government suggests to anarchists the very possibility for creative and peaceful human relations. Pierre-Joseph Proudhon, the first to identify positively his theory as anarchist, neatly summed up the anarchist position in his famous slogan: "Anarchy is Order."

For anarchists, the regulatory and supervisory mechanisms of the state are especially suited to producing docile and dependent subjects. Through institutions like courts and prisons, but also social work, authorities extend the practices of ruling from control over bodies to influence over minds. Moral regulation provides a subtle means for nurturing repression and conformity. It results, in relations of dependence rather than self-determination as the external practices of the state increasingly come to be viewed as the only legitimate mechanisms for solving disputes or addressing social needs. For anarchists the "rule of law" administered through the institutions of the state is not the guarantor of freedom, but, rather, freedom's enemy, closing off alternative avenues for human interaction, creativity and community while corralling more and more people within its own bounds.

What characterizes anarchism is its holistic critique of, and opposition to, institutions and practices of hierarchy, domination and authoritarianism. While other movements emphasize, prioritize or privilege economy, politics or culture,

anarchists have always identified the broader, interconnected systems and practices articulating these diverse spheres. Anarchists often identify capitalist civilization itself (the surround of capitalist economics, statist politics, imperial territoriality and cultural and social domination) as integrated systems of power, control and regulation to be challenged, dismantled and replaced. It is not enough to dismantle economic relations. for example, if institutions of cultural domination or destruction of wilderness remain as grounding principles and practices of social life.

Since the earliest days of industrial capitalism, the morality of the ruling classes, what is often called bourgeois morality, has suggested that only civilization (or liberal democracy), the civilizing practices of bourgeois society and culture, with the rule of (capitalist) law and (state) order, can tame the urges and desires of the dispossessed, working class and poor, which if left unchecked would bring about the destruction of bourgeois liberal democracies and free markets. For anarchists, capitalist civilization, rather than the securer of freedom, has become freedom's enemy, contributing to relations of tyranny and despotism, economic exploitation and the taming of resistance to exploitation and perhaps fatally the destruction of vast ecosystems and the biosphere on which all life depends.

A key document in developing the radical critique of capitalist civilization within anarchism is *The Ego and Its Own: The Case of the Individual Against Authority* (1844) by Max Stirner (Johan Caspar Schmidt, 1806-1856), a colleague and critic of Karl Marx. Stirner, whose *non de plume* means "Max the Highbrow," studied under G.W.F. Hegel at Berlin University, becoming one of *Die Freien*, "The Free Ones," the so-called "Young Hegelians" who sought to make Hegel's philosophical works works suitable for the real world of politics. In his polemical attack on all institutions of authority Stirner rejected domination not only by states and capital, but also the domination of the mind by ideas, including ideas of socialism and justice within supposed liberation movements. So seriously did Marx view Stirner's philosophy or radical individual liberty, that he spent a full two-thirds of his bulky text, *The German Ideology*, to a condemnation of Stirner. For Stirner, as for many anarchists, the unique must struggle against capture by the fixed idea. Bourgeois morality, and the stifling centralism of majoritarian democracy represent the impositions of the fixed idea.

For contemporary anarchists, the critique of bourgeois civilization, culture and morality has taken on central significance, becoming even a factor of survival in

the current period. Fully urbanized landscapes, concrete and steel with no green life remaining, technology becoming out of control as a result of unchecked progress, alienation of people from each other (and other living things), total control of human societies by authoritarian governments—science fiction authors have long envisioned this dystopian future. In opposition to this long feared future, now realized, the anarcho-primitivist critique has risen. The work of John Zerzan exemplifies this kind of thought—an understanding of civilization itself as the cause of oppression, the cause of the ills of modernity, based on interdisciplinary studies and research, drawing especially from anthropology. The anarcho-primitivist critique allows for the creation of an indictment against civilization itself as the root of the problems that inevitably create such worlds; this critique deconstructs all that civilization encompasses, beginning with its very origins in domestication and agriculture. Writers and theorists such as Zerzan do not simply attribute blame to some singular "evil," such as government or technology or religion, but instead show these oppressive systems and structures as an inherent part of civilization, going well beyond the social critique of any science fiction narrative.

CULTURES OF RESISTANCE

Previous social movements, particularly communism and socialism, were marked by related developments in culture and art that inspired, animated and reinforced those movements. Too often these developments were driven by the ideological needs of political parties and governments that mobilized and gained power during intense periods of revolution and war. Such movements in culture and art were often overtaken or used by the political masters , their vitality reigned in and put in the service of state reconstruction and nationalist mythologizing. Such was the case in the Soviet Union, China, Cuba and Mozambique. Contemporary socialist commentators, such as Boris Groys, even eliminate anarchism from discussions of contemporary politics and culture. For Groys (2010), today's political and aesthetic strategies are limited to notions of unified Europe, political Islam and mass culture, and these, in his view, have some communist heritage.

The lack of engaged analysis of contemporary anarchist politics has meant that the practices and intentions of this major, and growing, contemporary movement

remain obscured. Lost in sensationalist accounts are the creative and constructive practices undertaken daily by anarchists activists and artists seeking a world free from violence, domination, repression and exploitation.

Through the deployment of dramatic symbolic practices, including developments in art, literature and performance, anarchists attempt to disrupt the efforts to circumscribe their activities and limit their critique of capitalist social relations. It is suggested that the concept *Bund*, expressing an intense form of solidarity which is highly unstable and which requires ongoing maintenance through symbolic interaction, better expresses the character of these forms of sociation than does community or movement. Expressive practices, often drawing upon punk styles, are crucial to holding these anarchist groups together. Cultural and artistic expression create lifestyle solidarity among anarchists. Cultural experimentation and exchange are central features of anarchist gatherings such as the Active Resistance conferences and numerous anarchist bookfairs in Montreal. Collectively produced and shared cultural practices represent attempts to break from the corporate re/production of culture and art, both aesthetically and materially, in terms of both consumption and exchange. Such symbolic elements are especially important for solidarity given the fragile character of sociation marking anarchist subcultures. At the same time many anarchist feminists, including working class women and women of colour have challenged the predominance of punk-inspired clothing as representative of an exclusionary and even insular subculture. They have focused instead on the inclusive aspects of anarchism.

Such groupings have long offered highly original, creative resistance to corporatist articulations. Such creativity, largely ignored as modes or sites of consumption by sociologists, is expressed in Autonomous Zones (community centers based on anarchist principles, "rags" and "zines" (self-publishing efforts) and varieties of do-it-yourself experimentalism in performance and art. The conservator lifestyles of these marginalized and precarious workers are built around practices of mutual aid, re-using and minimal purchase.

Much of cultural production within capitalist economies takes place within, and is dominated by, multinational, billion dollar corporate conglomerates that, in the pursuit of profit rather than human need, erase local cultures and impose a massifying culture that is not based in or responsive to the needs of real specific communities. More than this, individuals have little say in or involvement in

producing the cultural products, the commodities, that they consume. Capitalist civilization is based on the separation of people and their communities from means of subsistence and the capacities to care for themselves according to their own interests. Within capitalist economies the commons are rendered as private property, as people are made dependent, individually as well as collectively, upon commodity markets owned and controlled by the states and capital. This dependence provides the basis for exploitation and oppression along various lines of separation.

Beyond aesthetic issues much of anarchist concern with cultural practices represents attempts to produce and share beyond capitalist circuits of production and exchange. Culture, and its production and distribution, becomes an aspect of what some call "self-valorization," production for personal and community use, rather than profit. Shared as gifts rather than objects of commodity exchange.

Not surprisingly, and not without strategic significance, contemporary anarchism has turned to self-production, both collective and personal, in an effort to develop their own means of production and subsistence. This self-production extends beyond the meeting of base needs to create art and culture. In order to bring their ideas to life, anarchist feminists create working examples. These experiments in social practice, popularly referred to as DIY (do-it-yourself), are the means by which contemporary anarchist feminists withdraw their consent from authoritarian structures and begin contracting other relationships. DIY releases counterforces, based upon notions of autonomy and self-organization as motivating principles, against the normative political and cultural discourses of neoliberalism. Anarchists create "autonomous zones" in which they can develop the experiences and resources needed to sustain communities that resist neoliberal capital.

Recognizing the limits of mainstream cultural channels from which they are, in any event, largely excluded activists turned to symbolic politics, sensational activism and extreme forms of rhetoric. These actions can be understood as counter-articulations, largely through desecration and recontextualization within a context in which activists have little material strength. Consumer culture is also disrupted or subverted in a number of ways: exposing commodity fetishism, resisting capitalist development, do-it-yourself production and exchange outside of capitalist markets. As several of he authors show, there is a contradiction or turmoil in many subcultural anarchist projects and perspectives. This reflects, in part, the

difficulties facing those who grapple with the practicality of maintaining anarchist lifestyles as part of "scenes" that are detached from community-based struggles of the working class and oppressed. This collection illustrates the possibilities and problems facing attempts to build DIY community-based artistic and political movements. The collection also engages theoretical developments around emerging anarchist practices.

CREATIVE PASSIONS

In his contribution, Roger Farr outlines the early dismantling of bourgeois civilization and art in the works of Dada poet Hugo Ball, using Ball's diary *Flight Out of Time* to recompose the Dada innovator's fragmentary writing on anarchism. This recomposition serves two purposes for Farr: first, to establish the nature and extent of Dada's entanglement with the European anarchist movement; and second, to demonstrate how Ball's attempts to articulate linkages between social and discursive orders led him to anticipate developments in poststructuralist theory. Having examined Ball's anarchic attack on bourgeois culture, Farr concludes with an assessment of Ball's work in relation to contemporary anarchist praxis.

Science fiction authors have long portrayed dystopian futures that resonate with the fears and concerns of anarcho-primitivists who see bourgeois civilization expanding ecological destruction (to biospheric, even universal levels), human misery and suffering, poverty and despair within authoritarian and increasingly tyrannical social arrangements. No longer are the imagined futures of these science fiction narratives far-distant repercussions of modernity; rather, industrial civilization seems to ever-increasingly resemble these narratives. The world is certainly facing ecological disaster; with ancient forests rapidly disappearing, dead zones developing in the ocean, and global warming threatening to melt the icecaps, this is undeniable. This is an observable problem, made obvious by looking out the window or picking up a newspaper; much more subtle and more difficult to identify are the psychological effects of living in such a world. For Max Lieberman, science fiction classics such as George Orwell's *1984* and Philip K. Dick's *Flow My Tears, the Policeman Said* present images of a future inalterably changed by the actions of humankind—what becomes the "world," as humans in these narratives have created it, is ugly and

strange, devoid of other forms of life, lacking meaningful interactions between humans. Both *1984* and *Flow My Tears* examine questions of identity, questions of mental illness—paranoia and fear are rampant, substance abuse is common. Orwell and Dick's novels present characters who are psychologically damaged by their human-created environment. By using the narratives of science fiction and examining current events and thought in fields such as transhumanism, extropianism, biotechnology, psychology, and medicine, Lieberman illustrates bases in the real world for the possibility of the futures authors such as Orwell and Dick imagine. Through a critique of civilization, anarcho-primitivists also examine the psychological effects of humankind's removal from wilderness—the alienation, despair, and other psychological maladies found in the characters of Orwell and Dick's novels are present today. Lieberman's work shows that the anarcho-primitivist critique presents a compelling argument that these problems grow and become intensified with the progress of civilization, that the worlds imagined in *1984* and *Flow My Tears* are possibly the end result of the civilizing process.

Liam Nesson's chapter shows that radical eco-anarchists like Edward Abbey actually develop complex, even contradictory, approaches to ecological destruction and industrial capitalist civilization. Edward Abbey's approach to environmental defense differs significantly from Wallace Stegner's passionate, though moderate, appeal. Stegner adopts a bureaucratic approach to solving conflicts between environmentalists, policy makers, and industrialists. He urges people to consider many perspectives on the utilitarian issues related to resource use and wilderness preservation. Alternatively, Abbey urges for wilderness preservation without compromise. The two authors' ideological and philosophical approaches to conservationism are apparent in their fiction and nonfiction. Nesson analyzes the differences between these approaches and assesses their effectiveness in reaching achievable goals. While Nesson argues for Stegner's more moderate and compromising move toward change, based on achievable reforms, his study, nevertheless, emphasizes the importance of each author's polemics with a specific investigation of Abbey's commitment to anarchist philosophies. Drawing inspiration from philosophers he interpreted as anarchistic, including Chuang Tzu, Plato, and Thoreau, Abbey glorified risk taking as means to to resist authoritarian institutions. Abbey's work presents anarchist perspectives (particularly those of Pierre-Joseph Proudhon and Maikhail Bakunin) as providing inspiration for movements seeking to disenfranchise those who control the functions of nation states. Tempered by the

controlling maxim that people should value all sentient life, Abbey encourages, often with humor, aggressive action to promote positive change—through the limitation of industrial intrusion on wilderness lands. He critiqued the interconnected corporate and military-industrial influence on American lives and government. In response to destructive development of wilderness areas for recreation and resource use, and in objection to exaggerated control of citizens' lives, Abbey's diverse writing projects scrutinized and challenged the techno-industrial greed and cultures of power underpinning modern civilization.

Concern with local knowledge in struggles against global institutions of capital animates the works of Wole Soyinka. While the influence of anti-colonial theorists and activists, including Franz Fanon, Amilcar Cabral, and Julius Nyerere, on his work is well known, it is also the case that Soyinka has been inspired by the works of a range of anarchist and libertarian thinkers, such as Pierre-Joseph Proudhon, Leo Tolstoy, and Albert Camus. In addition to these influences Soyinka's philosophical grounding draws richly from Yoruban culture and mythology. From the perspective of this complex intersection of Yoruban and Western understandings of African mythology, Soyinka locates an anarchist presence. His sharp analysis of postcolonial power dynamics and call for an "organic revolution" based in Yoruban cultural concerns has marked his work as incisive, unique, and challenging.

Focusing on cultural expressions of indigenous societies, Soyinka foregrounds the anarchic, communal nature of ritual dramas. He does so in both his literary works and his political commentaries. Soyinka's endogenous anarchism offers a critique of politics and post-colonial revolutions, with reference to symbolic practices that preceded and survived, in varying forms, European colonialist impositions, and continue to sustain resistance to neocolonialism, in part through the deployment of myths and rituals.

In North America and Europe there is little question that the dominant influence on contemporary anarchist cultural production and distribution has been punk. Indeed there has been a mutual resonance between anarchism and punk, with each movement interacting with and contributing to the development of the other, since the beginning of first wave punk in the 1970s. Even more, punk has intersected with the other predominant cultural expression of contemporary anarchism, primitivism. In his chapter, Mark Wetherington examines the influences, interpretations and criticisms of anarchist and primitivist ideology within the punk movement. Although the Sex

Pistols and their single "Anarchy in the UK" introduced many in mainstream society to punk, and in the perception of many linked anarchy and the punk movement, in the decades since the late 1970s the majority of punk music has lacked a coherent philosophy, with many arguing that one never existed. Focusing on the musical legacy of the San Francisco Bay area punk rock band Fifteen, Wetherington discusses how lyricist Jeff Ott succeeded at incorporating nearly a century of anarchist literature and primitivist concepts into many of the band's songs; ultimately creating powerful, simple, and humble prose that stands both within and without the punk subculture as presenting some of the most compelling arguments for viewing modern, organized society in a radically different way. Rather than merely condensing the works of Jensen, Zerzan, Abbey, Camatte, and earlier anarchist literary figures, Ott's works re-interpret their views, placing them in a personal context. Despite some overlapping ideology with the radical punk literary and social organization CrimethInc., Wetherington argues that Fifteen presented a more ethical and responsible approach to life and politics in society. Whereas CrimethInc. encourages people to be parasitic as a means of hastening economic and political changes, Ott stresses self-sufficiency and respect for nature and others as alternatives that would eliminate the need for government. In conclusion, Wetherington's chapter describes anarchism within the punk movement as being unique from traditional expressions of anarchism in literature as well as being a distinct, but often disjointed, part of that subculture.

Bryan L. Jones focuses on anarcho-punk challenges to capitalist control of cultural production. He suggests, for example, that anarcho-punk artists have consistently support the downloading of MP3 music files from free file-sharing websites even as the big five record companies work to make sharing a crime. One way the big five music companies legitimize their narrative is by framing the argument over copyright in a way that allows them to appear to help music artists, but a closer look shows that these companies do not have the artist's interest at heart. In fact, their understanding of copyright law only supports their ability to act as manufacturers of culture. Jones' analysis points out how the big five's framing of the argument rests on specific constructions of law in capitalist society. Specifically they assert that it is those who own the means of production that should benefit from the sale of a product and not the creators. By advocating online piracy, anarcho-punks have redefined the commodity and attempted to open opportunities for people to engage culture free from the grip of what Theodor Adorno has called the Culture Industry. In a sense, these punks have

decommodified their work in a way that supports the radical message of their art and renders apparent the antagonisms in capitalistic society. In other words, piracy is consistent with anarchist conceptions of culture because it allows for the creation of culture from the bottom up.

For Jessica Williams, punk and anarchy are both ways of expressing one's free will and individuality, and of not giving in to the demands of the "system." In her autoethnographic reflection on her own punk anarchist experiences, Williams examines what she sees as reflections of her own personal development and that of characters in *SLC Punk*, a punk rock film written and directed by James Merendino. She outlines connections between anarchy and punk rock culture, and how, both separately and jointly, they influence individuals who have a penchant for violence, and a desire for acceptance into a clearly defined cultural subgroup. Williams argues that for many young people who identify with punk culture, lifestyles of sex, violence, and anarchy change as punk youths grow into adulthood. She sees an exemplary example in Steve-O, the rebellious, blue-haired hero of the film *SLC Punk* (1998) who allies himself with the punk rock scene and the anarchist ideals that come with it, and defines himself by the music and style of this subculture. His dramatic conflict is his struggle with the question: How do you give up without giving in? Or, in other words, how do you "grow up without selling out?"

One of the key issues is Steve-O's connection to a similarly minded subculture which revolves around music. Steve-O finds it is easier to move away from his "scene" and to grow up; it is part of the arc of participation in various subcultures, such as the hippie culture of the sixties. For Williams, as rebellious youth grow out of the punk rock lifestyle, so do they grow out of an idealized version of anarchy, even if they don't stop listening to the music that fueled that rebellion in the first place. Williams explores, through a meditation on her own experiences, how punk rock and anarchy have influenced each another in the fictional realm.

Anarchists have long stressed performance and drama as means for sharing ideas and disseminating anarchist perspectives. Drama has also been deployed as a means to experiment with collective processes and social interaction. Anarchist organizer Emma Goldman gave great attention to drama as a vehicle for spreading revolutionary ideas in a popular way. The intersection of anarchism, performance and drama is shown powerfully in the works of Eugene O'Neill. Indeed anarchism

represents the main overtly referenced ideological influence on O'Neill's perspective. More recently, the Living Theater and the Trumbull Theater complex have used performance effectively to engage people and encourage critical debate and discussion more broadly. The final chapter provides an overview of anarchism, drama, and performance.

There is currently little work available that examines anarchy, literature, and culture within the context of contemporary anarchist movements. The present collection addresses the substantial gap in understanding overlooked connections between anarchist perspectives and cultural expressions, and in political theory and theories of contemporary cultural movements. It is hoped that this collection will prove of great interest for students of literature, politics, sociology, communication and cultural studies. As importantly it is hoped that the collection will find an audience among activists and members of community movements for whom anarchism represents a vital, living movement of the present and future.

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