

The Aesthetics of Global Protest

Protest and Social Movements

Recent years have seen an explosion of protest movements around the world, and academic theories are racing to catch up with them. This series aims to further our understanding of the origins, dealings, decisions, and outcomes of social movements by fostering dialogue among many traditions of thought, across European nations and across continents. All theoretical perspectives are welcome. Books in the series typically combine theory with empirical research, dealing with various types of mobilization, from neighborhood groups to revolutions. We especially welcome work that synthesizes or compares different approaches to social movements, such as cultural and structural traditions, micro- and macro-social, economic and ideal, or qualitative and quantitative. Books in the series will be published in English. One goal is to encourage non-native speakers to introduce their work to Anglophone audiences. Another is to maximize accessibility: all books will be available in open access within a year after printed publication.

Series Editors

Jan Willem Duyvendak is professor of Sociology at the University of Amsterdam. James M. Jasper teaches at the Graduate Center of the City University of New York.

The Aesthetics of Global Protest

Visual Culture and Communication

Edited by

*Aidan McGarry, Itir Erhart, Hande Eslen-Ziya, Olu Jenzen,
and Umut Korkut*

Amsterdam University Press

Cover illustration: With permission of Seamus Travers, Travers Photography, Dublin, Ireland.

Cover design: Coördesign, Leiden

Lay-out: Crius Group, Hulshout

ISBN 978 94 6372 491 3

e-ISBN 978 90 4854 450 9

DOI 10.5117/9789463724913

NUR 697



Creative Commons License CC BY NC ND (<http://creativecommons.org/licenses/by-nc-nd/3.0>)

© All authors / Amsterdam University Press B.V., Amsterdam 2020

Some rights reserved. Without limiting the rights under copyright reserved above, any part of this book may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form or by any means (electronic, mechanical, photocopying, recording or otherwise).

Every effort has been made to obtain permission to use all copyrighted illustrations reproduced in this book. Nonetheless, whosoever believes to have rights to this material is advised to contact the publisher.