

# Making Mischief



Folk costume in Britain

11.02.23

— 11.06.23

# **Making Mischief**

**Francis M. Naumann, Beth  
Venn, Whitney Museum of American  
Art**

## **Making Mischief:**

**Making Mischief**, 1994      **Pranksters** Kembrew McLeod, 2014 From Benjamin Franklin's newspaper hoax that faked the death of his rival to Abbie Hoffman's attempt to levitate the Pentagon pranksters hoaxers and con artists have caused confusion disorder and laughter in Western society for centuries Profiling the most notorious mischief makers from the 1600s to the present day *Pranksters* explores how pranks are part of a long tradition of speaking truth to power and social critique Invoking such historical and contemporary figures as P T Barnum Jonathan Swift WITCH The Yes Men and Stephen Colbert Kembrew McLeod shows how staged spectacles that balance the serious and humorous can spark important public conversations In some instances tricksters have incited social change and unfortunate prank blowback by manipulating various forms of media from newspapers to YouTube For example in the 1960s self proclaimed professional hoaxer Alan Abel lampooned America's hypocritical sexual mores by using conservative rhetoric to fool the news media into covering a satirical organization that advocated clothing naked animals In the 1990s Sub Pop Records then receptionist Megan Jasper satirized the commodification of alternative music culture by pranking the New York Times into reporting on her fake lexicon of grunge speak Throughout this book McLeod shows how pranks interrupt the daily flow of approved information and news using humor to underscore larger pointed truths Written in an accessible story driven style *Pranksters* reveals how mischief makers have left their shocking entertaining and educational mark on modern political and social life      **Making Mischief** Elizabeth Young, 2009-06-03 Abby Morland's been making mischief since she was not so sweet sixteen when she spied gorgeous Guy from the neighborhood being attacked by curvaceous Cara the Topless Piranha It was a racy tasty spicy piece of gossip Abby couldn't resist passing along But years later her indiscretion may be coming back to haunt her since she now wouldn't mind a little nibble of Guy herself With four cousins two weddings and a re emergent piranha in the offing the recipe for making more mischief is at hand and it might just turn Guy in Abby's direction at last      ***Making Mischief*** Gregory Maguire, 2009      ***The Mummies' Play*** Reginald John Elliott Tiddy, 1923      ***Colour***, 1917 The periodical's purpose was to report on contemporary developments in painting from the British Isles and elsewhere more importantly each issue contained high quality colour reproductions of examples of various artists work      **Ireland** Francis Hackett, 1919

**Making Mischief** Francis M. Naumann, Beth Venn, Whitney Museum of American Art, 1996 This is the catalogue for the landmark exhibition that opens at the Whitney Museum of American Art in November 1996 Hundreds of paintings sculptures drawings etc will explore the branch of Dada that flourished in N Y from about 1915 to the early 1920      ***The Living Age***, 1917      **"I say no"** Collins, 1884      ***Ballou's Monthly Magazine***, 1878      **Our Darlings**, 1890      **"A" Dictionary of the Bengalee Language** William Carey, 1818      **Chance** Joseph Conrad, 1921 The story of Flora de Barral a vulnerable and abandoned young girl who is like a beggar without a right to anything but compassion After her bankrupt father is imprisoned she learns the harsh fact that a woman in her position has no resources but in herself Her only means of action is

to be what she is Flora's long struggle to achieve some dignity and happiness makes her Conrad's most moving female character     The Works of Joseph Conrad Joseph Conrad, 1921     Subversive Horror Cinema Jon Towlson, 2014-03-13

Horror cinema flourishes in times of ideological crisis and national trauma the Great Depression the Cold War the Vietnam era post 9 11 and this critical text argues that a succession of filmmakers working in horror from James Whale to Jen and Sylvia Soska have used the genre and the shock value it affords to challenge the status quo during these times Spanning the decades from the 1930s onward it examines the work of producers and directors as varied as George A Romero Pete Walker Michael Reeves Herman Cohen Wes Craven and Brian Yuzna and the ways in which films like *Frankenstein* 1931 *Cat People* 1942 *The Woman* 2011 and *American Mary* 2012 can be considered subversive     **Englisch-Deutsches und Deutsch-Englisches Wörterbuch** Grieb, 1873     "I Say No"; Or, The Love-letter Answered Wilkie Collins, 1893     *A New French-English and English-French Dictionary* Ebenezer Clifton, Adrien Grimaux, J. McLaughlin, 1923     *For one soul's sake* Charles Girdwood, 1895

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