
**Paper title:** Everyday performances of civil disobedience. Hybrid practices of citizen journalism, activism and art happening in the perspective of a new performative paradigm

**Abstract:** In Arash and Arman Riahi's film *Everyday Rebellion* (2013) various artists, activists and amateur journalists who have experience in non-violent resistance give advice on how to organize and propagate acts of civil disobedience. While citizen journalism is thus shown to contribute to a large movement towards a democratization of information, activist strategies of creating image events (DeLuca 1999) intermingle with artistic tactics of absurd gesture. The film is just one example in a growing number of visual and textual resources created and shared through the internet with the purpose of boosting knowledge on collective resistance.

This paper aims to investigate new forms of performative actions which emerge from citizen journalism in the context of mass protests and revolutions of recent years. Through an analysis of a number of case studies from Ukraine and the Middle East it will be demonstrated how hybrid forms of journalism, activism and artistic happening define the new collective responses to injustice and oppression. Performativity is here seen as a new paradigm (Bolt 2008) which needs further conceptualization. On the one hand, the expansion of new means and modes of visual documentation has an effect on the way people act in a given situation. The constant presence of the many cameras provokes certain theatrical response and triggers gestures that are intended for the film audience and not only for the physically present participants and by-standers. Such highly mediated and performed situations are a new opportunity for activism and artistic practice, but they also force people into assuming certain roles. Every public or semi-public situation is potentially a film set or a theatre stage in which participants are compelled to perform (McKenzie 2001; Cvejić and Vujanović 2012). This double-edged outcome of the information democratization leading to the ubiquity of everyday performances necessitates a new concerted effort at theorizing activism, grass-roots journalism, civil disobedience and performance as interconnected practices.

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