

1. Record Nr.	UNISA990005792330203316
Autore	FIORUCCI, Fabio
Titolo	Il protesto : cancellazione, forme di responsabilità e tutela dell'urgenza ex art. 700 c.p.c. / Fabio Fiorucci
Pubbl/distr/stampa	Milano : Giuffrè, 2009
ISBN	88-14-16684-6
Edizione	[3 ed.]
Descrizione fisica	XX, 324 p. ; 23 cm
Collana	Fatto & diritto
Disciplina	346.45077
Soggetti	Protesto cambiario
Collocazione	XXV.3.L 68
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA990003184360403321
Autore	Miller, Margaret
Titolo	Rise of the Russian consumer / Margaret Miller
Pubbl/distr/stampa	London : Institute of Economic Affairs, 1965
Descrizione fisica	254 p. ; 19 cm
Disciplina	330
Locazione	SE SFGBC
Collocazione	F/1.7 MIL XV L 491
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

3. Record Nr.	UNISA990002366210203316
Autore	NIGRO, Alessandro
Titolo	I fondi comuni di investimento mobiliare : struttura e natura giuridica / Alessandro Nigro
Pubbl/distr/stampa	Milano : Giufrè, 1970
Descrizione fisica	130 p. ; 26 cm
Collocazione	XXV.3.L 31 (IG II 134)
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia

4. Record Nr.	UNINA9910511902503321
Autore	Galliera Izabel
Titolo	Socially engaged art after socialism : art and civil society in Central and Eastern Europe / / Izabel Galliera
Pubbl/distr/stampa	London, England : , : I.B. Tauris & Co. Ltd, , 2017 London, England : , : Bloomsbury Publishing, , 2019
ISBN	1-350-98806-5 1-78672-222-4
Edizione	[First edition.]
Descrizione fisica	1 online resource (386 pages) : illustrations
Collana	International library of modern and contemporary art ; ; 33
Disciplina	700.1/03
Soggetti	Art - Political aspects - Europe, Central Art - Political aspects - Europe, Eastern Communism and art - Europe, Central Communism and art - Europe, Eastern Social movements in art Social practice (Art) Socialism and art - Europe, Central Socialism and art - Europe, Eastern Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- Chapter 1. Points of Contention: Socially Engaged Art Practice in Contemporary Theory -- Chapter 2. Civil Society, and Social, Cultural and Political Capital -- Chapter 3. Historical Antecedents: Participatory Art under Socialism, 1956-89 -- Part 1. From Second Society to Civil Society -- Chapter 4. Civil Society in a Period of Post-Socialist Transition -- Chapter 5. Antipolitics: Exhibitions at the Soros Centres for Contemporary Art -- Chapter 6. Sofia: Participatory Public Art and Emerging Contemporary Art Institutions -- Part 2. From Localized Public Sites To EU Transnational Public Spheres -- Chapter 7. Place-Making: Framing Art in Public Spaces Curatorially -- Chapter 8. Representing Counterpublics in Bucharest, Budapest and Sofia -- Chapter 9. Contesting the Politics of Belonging in the Post-1989 EU

Community -- Part 3. Institutionalized and Institutionalizing -- Chapter 10. Institutionalized Community Arts Programmes -- Chapter 11. Big Hope: Reviving Leftist Activism in Budapest -- Chapter 12. Self-Institutionalizing as Political Agency.

Sommario/riassunto

Reclaiming public life from the ideologies of both communist regimes and neoliberalism, their projects have harnessed the politically subversive potential of social relations based on trust, reciprocity and solidarity. Drawing on archival material and exclusive interviews, in this book Izabel Galliera traces the development of socially engaged art from the early 1990s to the present in Bulgaria, Hungary and Romania. She demonstrates that, in the early 1990s, projects were primarily created for exhibitions organized and funded by the Soros Centers for Contemporary Art. In the early 2000s, prior to Bulgaria, Hungary and Romania entering into the European Union, EU institutions likewise funded socially-conscious public art in the region. Today, socially engaged art is characterised by the proliferation of independent and often self-funded artists' initiatives in cities such as Sofia, Bucharest and Budapest. Focusing on the relationships between art, social capital and civil society, Galliera employs sociological and political theories to reveal that, while social capital is generally considered a mechanism of exclusion in the West, in post-socialist contexts it has been leveraged by artists and curators as a vital means of communication and action.
