

1. Record Nr.	UNINA9910464080403321
Autore	Gora Monika <1959->
Titolo	Light volumes [[electronic resource]] : art and landscape / / by Monika Gora ; edited by Lisa Diedrich
Pubbl/distr/stampa	Basel, : Birkhauser GmbH, c2011
Descrizione fisica	1 online resource (208 p.)
Classificazione	ZH 7985
Altri autori (Persone)	DiedrichLisa <1965->
Disciplina	709.2
Soggetti	Landscapes in art Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Frontmatter -- Table of Contents -- Transgress / Nordgren, Sune -- Fearless Lightness / Diedrich, Lisa -- A Space to Explore, Places to Remember / Holst-Ekström, Måns -- Shared ideas / Bandolin, Gunilla -- Elsa or what is an experience? / Gora, Monika -- Project data -- Monika Gora -- Biographies of the Authors -- Words of thanks
Sommario/riassunto	Between art and landscape architecture: the work of Monika Gora Landschaftsarchitektur kann eine Planungsdisziplin sein, die ebenso wie Architektur tägliche Umwelt schafft, oder aber ihre Stellung als Kunstform behauptet und außergewöhnliche Werke hervorbringt, die kommunikative Aufgaben wahrnehmen. Monika Goras Oeuvre gründet auf einer knapp 20-jährigen Arbeit als Landschaftsarchitektin und -künstlerin mit Sitz in Malmö, Schweden, aus der zahlreiche Werke im skandinavischen und mitteleuropäischen Raum hervorgegangen sind, die mehrfach Preise erhalten haben und international publiziert worden sind. Jenseits der Seriosität von klassischer Landschaftsarchitektur zeigt Gora mit ihrem Werk den spielerischen Umgang mit der Umwelt und beweist, dass gebaute Landschaft keine bierernste Sache sein muss, sondern für die Sinne da ist, für ein Staunen, ein Grübeln, ein Aha oder Lachen, irgendwo zwischen Intellekt und Sensibilität, jenseits vom Materialismus des Garten- und Landschaftsbaus und weit entfernt vom Konzeptualismus der Museumskunst. Davon zeugen beispielsweise ihre amorph geformten Lichtobjekte « Jimmies », die etwa auf Spielplätzen, in Wohnsiedlungen zum Sitzen oder Klettern

einladen, aber zugleich mit weißem oder farbigem Licht ein Leuchten erzeugen.

2. Record Nr.	UNINA9910787546903321
Autore	Lemire Elise Virginia
Titolo	Black Walden [[electronic resource]] : slavery and its aftermath in Concord, Massachusetts / / Elise Lemire
Pubbl/distr/stampa	Philadelphia, : University of Pennsylvania Press, c2009
ISBN	0-8122-2443-4 0-8122-0446-8
Descrizione fisica	1 online resource (244 p.)
Disciplina	974.44
Soggetti	Slavery - Massachusetts - Concord - History Enslaved persons - Massachusetts - Concord - Social conditions Concord (Mass.) Social conditions 18th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Map on lining papers.
Nota di bibliografia	Includes bibliographical references (p. [211]-220) and index.
Nota di contenuto	Front matter -- Contents -- Introduction. The Memory of These Human inhabitants -- Chapter one. Squire Cuming -- Chapter two The Codman Place -- Chapter three. British Grenadiers -- Chapter four. The last of the race Departed -- Chapter five. Permission to live in Walden Woods -- Chapter six. Little Gardens and Dwellings -- Chapter seven. Concord Keeps its Ground -- Epilogue. Brister Freeman's Hill -- Dramatis Personae -- Notes -- Bibliography -- Index -- Acknowledgments
Sommario/riassunto	Concord, Massachusetts, has long been heralded as the birthplace of American liberty and American letters. It was here that the first military engagement of the Revolutionary War was fought and here that Thoreau came to "live deliberately" on the shores of Walden Pond. Between the Revolution and the settlement of the little cabin with the bean rows, however, Walden Woods was home to several generations of freed slaves and their children. Living on the fringes of society, they attempted to pursue lives of freedom, promised by the rhetoric of the

Revolution, and yet withheld by the practice of racism. Thoreau was all but alone in his attempt "to conjure up the former occupants of these woods." Other than the chapter he devoted to them in *Walden*, the history of slavery in Concord has been all but forgotten. In *Black Walden: Slavery and Its Aftermath in Concord, Massachusetts*, Elise Lemire brings to life the former slaves of Walden Woods and the men and women who held them in bondage during the eighteenth century. After charting the rise of Concord slaveholder John Cuming, *Black Walden* follows the struggles of Cuming's slave, Brister, as he attempts to build a life for himself after thirty-five years of enslavement. Brister Freeman, as he came to call himself, and other of the town's slaves were able to leverage the political tensions that fueled the American Revolution and force their owners into relinquishing them. Once emancipated, however, the former slaves were permitted to squat on only the most remote and infertile places. Walden Woods was one of them. Here, Freeman and his neighbors farmed, spun linen, made baskets, told fortunes, and otherwise tried to survive in spite of poverty and harassment. Today Walden Woods is preserved as a place for visitors to commune with nature. Lemire, who grew up two miles from Walden Pond, reminds us that this was a black space before it was an internationally known green space. *Black Walden* preserves the legacy of the people who strove against all odds to overcome slavery and segregation.
