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Nota di contenuto	<p>Introduction: New Perspectives for the Sociology of the Arts -- Part I: Reconsidering the Frames of Artistic Production -- Chapter 1: Heteronomy and Necessity: Assembling Projects for Architectural Competitions, Ignacio Farías -- Chapter 2: Creative Settings: The Incidence of Place on Urban Cultural Creativity Processes, Matías I. Zarlenga -- Chapter 3: Cultural Creation in Culinary Fields: The Cases of New York and San Francisco, Vanina Leschziner -- Part II: New Perspectives on Creative Practices and Artistic Outputs -- Chapter 4: Rock and Creativity: The Beatles and the Rock Album Generative Formula, Cristián Martín Pérez Colman -- Chapter 5: The Jolie Môme Theatre Company: Sociology of Artistic Work in the Militant Theatre, Marisol Facuse -- Chapter 6: The Habitus of Dance: A Video-Aided Ethnography of Artistic Skills in Rehearsal, Dafne Muntanyola-Saura -- Chapter 7: Representations of the Uncertain: Art, Astronomy, and Dark Matter, Paola Castaño -- Part III: The Artwork: Expanding the Analysis of Its Materiality and Meaning(s) -- Chapter 8: Learning to Love Concrete: On the Socio-Materialities of Brutalism, Eduardo de la Fuente -- Chapter 10: The Literary Classic and the Underappreciated Significance of Indexical Expressions, Alvaro Santana-Acuña -- Part IV: Deepening Reception Analysis: Aesthetic Experience, Evaluation and Critique -- Chapter 11: Objects, Emotion, and Biography or How to Get back to Love Opera and Football Shirts, Claudio E. Benzecry -- Chapter 12: How Contemporary Art Is Evaluated: The Council of Arts and Letters of Québec's Artistic Quality Criteria, Marián Misdrahi -- Chapter 13: Undoing the market: Corporate sponsorship and activist protests at Tate Galleries, Marta Herrero.</p>
Sommario/riassunto	<p>This edited collection carries out an extensive coverage of the sociology of arts' most characteristic thematic areas (production, creation, the artwork, and reception) across an important range of artistic fields, from the most traditional to the more unusual. It makes an argument for the theoretical creativity and empirical expansion that characterizes the study of contemporary sociology of the arts. Such creativity is present in the increasingly predominant approach to a sociology of the arts in action, in all areas of inquiry within the discipline. The range of theoretical paradigms evoked is rich, analysing several of the most important theoretical frameworks currently handled in the discipline (Bourdieu, Becker, Peterson, ANT), and combining them with the works of many other influential contemporary specialists (De Nora, Hennion, Lamont, Menger and Born et al.). The book also establishes links to less known theoretical frameworks and some from different fields including economicsociology, microsociology, ethnomethodology, semiotics, and cultural history. The volume argues that Spanish-speaking scholars are now at the forefront of new developments in the field of the sociology of the arts, and is the first effort to gather research by these influential Spanish-language scholars in a single volume for an English-language audience.</p>