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Titolo	Collectivism after modernism [[electronic resource]] : the art of social imagination after 1945 // Blake Stimson & Gregory Sholette, editors
Pubbl/distr/stampa	Minneapolis, MN, : University of Minnesota Press, c2007
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Descrizione fisica	1 online resource (331 p.)
Altri autori (Persone)	StimsonBlake SholetteGregory
Disciplina	709.04/5
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Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: periodizing collectivism / Blake Stimson and Gregory Sholette -- Internationaleries: collectivism, the grotesque, and Cold War functionalism / Jelena Stojanovic -- After the "descent to the everyday": Japanese collectivism from Hi Red Center to The Play, 1964-1973 / Reiko Tomii -- Art & language and the international form in Anglo-American collectivism / Chris Gilbert -- The collective camcorder in art and activism / Jesse Drew -- Performing revolution: Arte Calle, Grupo Provisional, and the response to the Cuban National Crisis, 1986-1989 / Rachel Weiss -- The Mexican Pentagon: adventures in collectivism during the 1970s / Ruben Gallo -- Artists' collectives: focus on New York, 1975-2000 / Alan W. Moore -- The production of social space as artwork: protocols of community in the work of Le Groupe Amos and Huit Facettes / Okwui Enwezor -- Beyond representation and affiliation: collective action in post-Soviet Russia / Irina Aristarkhova -- Do-it-yourself geopolitics: cartographies of art in the world / Brian Holmes.
Sommario/riassunto	Organized around case studies spanning the globe from Europe, Japan, and the United States to Africa, Cuba, and Mexico, Collectivism after Modernism covers such renowned collectives as the Guerrilla Girls and the Yes Men, as well as lesser-known groups.

