

1. Record Nr.	UNINA9910787000203321
Autore	Crehan Kate A. F.
Titolo	Community art : an anthropological perspective / / Kate Crehan
Pubbl/distr/stampa	Oxford ; ; New York : , : Berg, , 2011
ISBN	1-00-308498-2 1-000-18159-6 1-000-18477-3 1-003-08498-2 1-4742-1462-2 0-85785-316-3 0-85785-055-5
Edizione	[English edition.]
Descrizione fisica	1 online resource (229 p.)
Disciplina	700.1/03
Soggetti	Artists and community - Great Britain
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"First published in 2011 by Berg Publishers."
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Contents; List of Figures; Acknowledgements; Preface; I: THE REJECTION; 1 Art Inside and Outside the Gallery; The Art World; Art with a Capital A; The Art World and Common Sense; Charges and Briefs; II: THE SHAPING; 2 Moving beyond the Gallery; Beginnings; An Art World Brief; Into the 'Community'; A Warmly Persuasive Word; Back to the Art World; 'What's It For, Mister?'; Freedom and Structure; Fun Events v. Artism Lifeism; 3 From Performance to the Environment; 'I'm Afraid This Whole Horrible Box Takes Priority'; From Visual Systems to Free Form Arts Trust; Performance Dead Fish and Totem PolesThe Environmental Turn; 4 Community Arts and the Democratization of Expertise; The Rise and Fall of Community Arts and Community Architecture; Early Environmental Work in Hackney; Providing Access to Expertise; 5 Responding to Local Needs: Goldsmiths; Football and Mosiacs; Of Distraction and Expression; 6 Making Art Collaboratively: Provost; Paths and Plantings; The Mural; 'Everybody Was Involved in the Mural'; The View from the Arts Council; 7 Theoretical and Political Locations; Artists and Ethnography; Locating the Free Form Artists; The Coming of the Audit Culture

III: INTO THE TWENTY-FIRST CENTURY8 Free Form in 2004; A Professional Organization; The Norwich Commission; The Catton Grove Brief; 9 A Carnival and a Standing Stone; The Catton Clear Day Carnival; The Fiddlewood Project; The End of the Journey; Conclusion: Of Art and Community; Artists in the 'Community'; New Genre Public Art; The Free Artist and the 'Nonexclusive Audience'; Community Art and the 'Community'; References; Index; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; Q; R; S; T; U; V; W; Y

Sommario/riassunto

Exploring key issues for the anthropology of art and art theory, this fascinating text provides the first in-depth study of community art from an anthropological perspective. The book focuses on the forty year history of Free Form Arts Trust, an arts group that played a major part in the 1970s struggle to carve out a space for community arts in Britain. Turning their back on the world of gallery art, the fine-artist founders of Free Form were determined to use their visual expertise to connect, through collaborative art projects, with the working-class people excluded by the established art world. In seeking to give the residents of poor communities a greater role in shaping their built environment, the artists' aesthetic practice would be transformed. Community Art examines this process of aesthetic transformation and its rejection of the individualized practice of the gallery artist. The Free Form story calls into question common understandings of the categories of "art," "expertise," and "community," and makes this story relevant beyond late twentieth-century and early twenty-first-century Britain.

2. Record Nr.	UNINA9910826309703321
Autore	Davidson Chad <1970->
Titolo	From the Fire Hills / / Chad Davidson
Pubbl/distr/stampa	Carbondale, Illinois : , : Crab Orchard Review & Southern Illinois University Press, , 2014 ©2014
ISBN	0-8093-3324-4
Descrizione fisica	1 online resource (90 p.)
Collana	Crab Orchard Series in Poetry
Disciplina	811.608
Soggetti	American poetry - 21st century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Cover; Title Page; Copyright; CONTENTS; ACKNOWLEDGMENTS; IN RAVENNA; I; THE GOTHIC LINE; VANDALS; SAN LUCA; LOVERS IN THE CAPUCHIN CRYPT; THE SUBJUNCTIVE MOOD; THE SCREAMING TODDLER IN SANTA MARIA NOVELLA; CONTROLLED BURN; II; AERIAL; FROM THE NEW REPUBLIC; THE LAST CRUSADE; THE GROTESQUE; SOFT COSTS; LABOR DAYS; III; WATERWALKERS; THE BARISTA OF SANT'EUSTACHIO; BELLAGIO; WINK; HOLE IN THE HEART; THE CHURCHES OF ITALY; THE NEW WORLD; IV; OSSO DI MORTO; LIMONCELLO; BLOOD ORANGE; DISPENSATION; TRUFFLE; LITTLE SHOE; SANTA MARIA IN TRASTEVERE; NATIVE; V; SURVIVAL ITALIAN; BEFORE THE BOMBING PANTELLERIAELEGY; THE GRIEF INDUSTRY; ANTHEM; EXILE; Other Books in the Crab Orchard Series in Poetry; Back Cover
Sommario/riassunto	In From the Fire Hills, poet Chad Davidson shows us an Italy that is far from the romanticized notions of sun-drenched fields and self-discovery. Instead we see a maelstrom of chaos and contradiction, a place where the frenetic pace of modernity is locked in a daily struggle with recalcitrant history. This autobiographical collection explores the myriad ways in which Italian culture survives its own parodies and evokes a modern ferocity that harkens back to Italy's barbarian past. As the narrator, rendered vulnerable by language, embarks on his journey, lines of locat