

1. Record Nr.	UNISA996248146203316
Autore	Lerner Gerda <1920-2013.>
Titolo	The creation of patriarchy [[electronic resource] /] / Gerda Lerner
Pubbl/distr/stampa	New York, : Oxford University Press, 1986
ISBN	0-19-505185-8 0-19-503996-3
Descrizione fisica	1 online resource (xvi, 318 p., [23] p. of plates) : ill. ;
Collana	Women and history ; ; v. 1
Disciplina	305.4/09 305.4/09 s
Soggetti	Women - History Sex role - History Patriarchy Civilization, Western Gender & Ethnic Studies Social Sciences Gender Studies & Sexuality
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.

2. Record Nr.	UNINA9910590090203321
Titolo	Participatory Practices in Art and Cultural Heritage : Learning Through and from Collaboration / / edited by Christoph Rausch, Ruth Benschop, Emilie Sitzia, Vivian van Saaze
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Springer, , 2022
ISBN	3-031-05694-9
Edizione	[1st ed. 2022.]
Descrizione fisica	1 online resource (181 pages)
Collana	Studies in Art, Heritage, Law and the Market, , 2524-7433 ; ; 5
Disciplina	306 363.69
Soggetti	International law Law - Philosophy Law - History Human rights Cultural property Cultural property - Protection Culture - Study and teaching Sources and Subjects of International Law, International Organizations Theories of Law, Philosophy of Law, Legal History Human Rights Cultural Heritage Cultural Resource Management Visual Culture
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Introduction -- Crowdsourcing cultural heritage as democratic practice -- Participatory and Discursive Place Making in Augmented Reality (AR) Public Art -- Documenting the Participants Point of View: Rethinking the Epistemology of Participation -- Displaying Co-Creation: An Enquiry into Participatory Engagement at the University Museum -- Affirming Change in Participatory Practice of Cultural Conservation -- Getting out of the Groove: On Calibrating Roles in Collaborative Artistic

Research -- The Social Potential of Interactive Walking -- Beethoven as Dialogue: Doing Participation Differently in Symphonic Music -- Online Participatory Design of Heritage Projects -- Effecting Social Change Through Participative Mediation -- The People's Salon: A Pragmatist Approach to Audience Participation in Symphonic Music -- Performing Collaboration: Lecturing on the Lecture .

Sommario/riassunto

This edited volume analyzes participatory practices in art and cultural heritage in order to determine what can be learned through and from collaboration across disciplinary borders. Following recent developments in museology, museum policies and practices have tended to prioritize community engagement over a traditional focus on collecting and preserving museal objects. At many museal institutions, a shift from a focus on objects to a focus on audiences has taken place. Artistic practices in the visual arts, music, and theater are also increasingly taking on participatory forms. The world of cultural heritage has seen an upsurge in participatory governance models favoring the expertise of local communities over that of trained professionals. While museal institutions, artists, and policy makers consider participation as a tool for implementing diversity policy, a solution to social disjunction, and a form of cultural activism, such participation has also sparked a debate on definitions, and on issues concerning the distribution of authority, power, expertise, agency, and representation. While new forms of audience and community engagement and corresponding models for "co-creation" are flourishing, fundamental but paralyzing critique abounds and the formulation of ethical frameworks and practical guidelines, not to mention theoretical reflection and critical assessment of practices, are lagging. This book offers a space for critically reflecting on participatory practices with the aim of asking and answering the question: How can we learn to better participate? To do so, it focuses on the emergence of new norms and forms of collaboration as participation, and on actual lessons learned from participatory practices. If collaboration is the interdependent formulation of problems and entails the common definition of a shared problem space, how can we best learn to collaborate across disciplinary borders and what exactly can be learned from such collaboration?