

1. Record Nr.	UNINA9910787206303321
Autore	Jones Michael Owen
Titolo	Craftsman of the Cumberlands : tradition & creativity // Michael Owen Jones
Pubbl/distr/stampa	Lexington, Kentucky : , : The University Press of Kentucky, , 1989 ©1989
ISBN	0-8131-8391-X 0-8131-4789-1
Descrizione fisica	1 online resource (304 p.)
Collana	Publications of the American Folklore Society. New series
Altri autori (Persone)	JonesMichael Owen
Disciplina	749/.32/097691
Soggetti	Chair-makers - Kentucky Chairs - Kentucky - History - 20th century Furniture - Kentucky - History - 20th century Chair-makers - Kentucky - Psychology
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index. Rev. ed. of: The hand made object and its maker. 1975.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Title; Copyright; Contents; Preface; 1 The Chairmaking Business; 2 The Masterpiece and the New Design; 3 Man of Constant Sorrow; 4 The Unique and the Antique; 5 Security, Seclusion, and Self-Esteem; 6 It Takes Half a Fool to Make Chairs; 7 The Beauty Part and the Lasting Part; Bibliographical Notes; Index; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; Q; R; S; T; U; V; W
Sommario/riassunto	Why do people consider aesthetic qualities as well as utilitarian ones in the making of everyday objects? Why do they maintain traditions? What is the nature of their creative process? These are some of the larger questions addressed by Michael Owen Jones in his book on craftsmen in the Cumberland Mountains of eastern Kentucky. Concentrating on the work of one man, woodworker and chairmaker Chester Cornett, Jones not only describes the tools and techniques employed by Cornett but also his aspirations and values. Cornett possessed a deep knowledge of his materials and a mastery of construction

2. Record Nr.	UNISA996633971503316
Titolo	A Show of Hands : Crafting Concepts in Contemporary Art // ed. by Ileana Parvu
Pubbl/distr/stampa	Berlin ; ; Boston : , : De Gruyter, , [2024] 2025
ISBN	9783111018737 3111018733
Edizione	[1st ed.]
Descrizione fisica	1 online resource (220 p.)
Disciplina	709.04075
Soggetti	ART / History / Contemporary (1945-)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Frontmatter -- Table of Contents -- Acknowledgements -- INTRODUCTION -- Making Concepts -- I SKILLS -- Flesh and Bones -- Craftsmanship from the World Before -- II MATERIALS -- Lawrence Weiner's Material Actions -- It-Narratives for the Twenty-First Century -- III THE OTHER AS ARTISAN -- Sensitive Threads -- The Defiance of the Artisanal and the Unmaking of Wax-Print Textiles in Contemporary Art -- IV THE MAKING OF CONCEPTUAL ART -- Carpenter of the Predicate -- Collaborators and Fabricators -- Between the Conceptual and Artisanal in South African Art -- Authors -- Credits
Sommario/riassunto	Im Gegensatz zu der von US-amerikanischen Künstler*innen in den späten 1960er Jahren propagierten Trennung von Konzeption und Ausführung nimmt dieses Buch eine Neubewertung der Konzeptkunst vor, indem sie sie aus der Perspektive des Handwerks betrachtet. Der Fokus wird vom westlichen Kunstsystem auf dessen Ränder gerichtet, wo Kunstschaffende aus kolonialen Kontexten zu Handwerker*innen herabgesetzt wurden unter dem Vorwand, dass sie den Status von Künstler*innen nie erreichen könnten. Das Buch zeigt, dass die mit handwerklichen Mitteln ausgeführte künstlerische Arbeit in eine konzeptionelle Praxis münden kann. Die Beiträge ermöglichen ein neues Verständnis verschiedener Positionen innerhalb der Konzeptkunst, die so als anhaltende Reflexion über die Bedeutung von

Handarbeit, Herstellung und (Kunst)Handwerk erscheint.

In contrast to the divide between conception and execution advocated by Anglo-American artists in the second half of the 1960s, this book reappraises conceptual art by examining it from the perspective of craft. The emphasis on craft shifts the focus from the Western art system to its margins, where creators were relegated to the status of mere artisans in the colonial context, on the pretext that attaining that of artists was beyond their reach. From this peripheral point of view, the book shows that work carried out with artisanal means can lead to conceptual practice. Moreover, this shift in perspective provides a new understanding of several positions within conceptualism, which ultimately appears as an ongoing reflection on the role of the hands, making, and craft.
