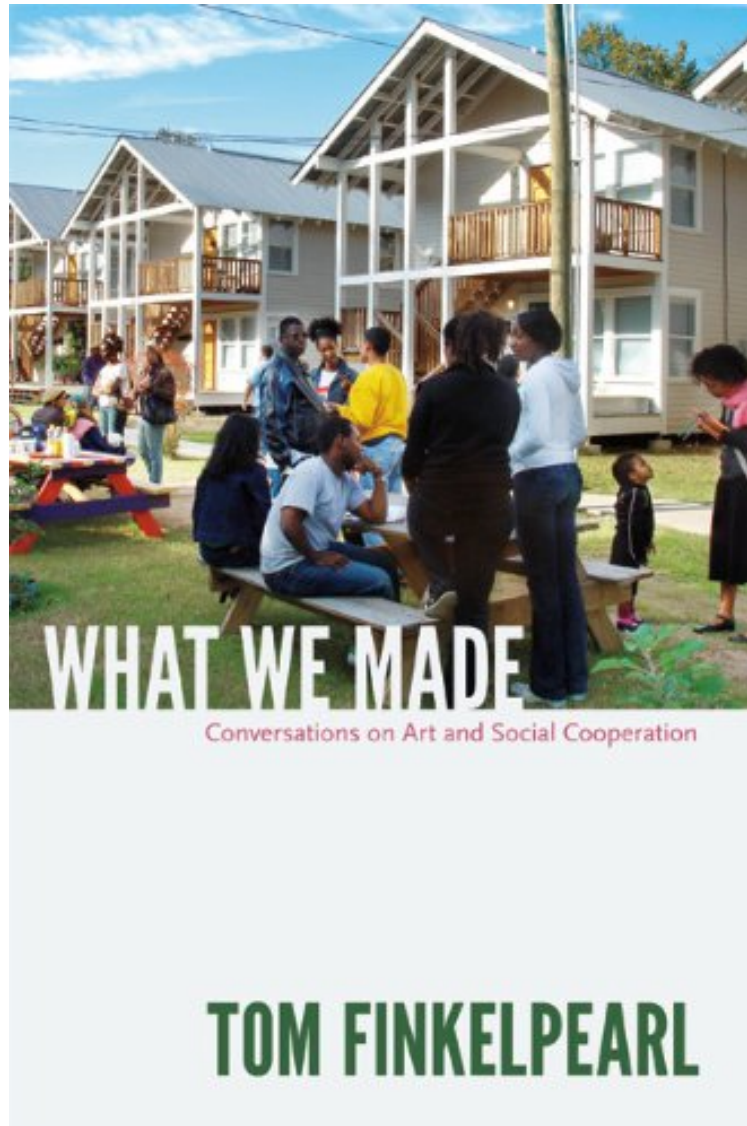


[Download ebook] What We Made: Conversations on Art and Social Cooperation

## What We Made: Conversations on Art and Social Cooperation

*Tom Finkelpearl*

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**Tom Finkelpearl : What We Made: Conversations on Art and Social Cooperation** before purchasing it in order to gauge whether or not it would be worth my time, and all praised What We Made: Conversations on Art and Social Cooperation:

6 of 6 people found the following review helpful. A strong reference book moreBy mchFor those of us who have followed/produced/participated in community arts projects, "What We Made" is a significant reference book documenting the conceptual underpinnings and history of this contemporary art form. I found several of the case studies so moving...the statements of artists and those they worked with so important...that I find myself clipping and quoting them. And we've all got to see "Blot out the Sun," an independent film applying the rubric of James Joyce's

"Ulysses" to the daily life of Jay's Gas Station in Portland, Oregon. Even the Whitney Biennial picked up this gem. Tom Finklepearl's application of standard art history techniques in structuring this book, coupled with his respect for the artists involved and his love for their projects is evident throughout -- my favorite combination of deep intellectual engagement coupled with case studies and emotional bridges to the content throughout. 1 of 1 people found the following review helpful. Tom Finklepearl does an excellent job of covering not only the art pieces, but the stories and moments behind them, while also establishing how they fit into the overall narrative and evolution of social practice. 3 of 3 people found the following review helpful. What we Made By The Art Book Review "There is a need to activate and bring awareness to these institutions and social forms that we are not taught to question; a grassroots inquiry into typically top-down organized formats of human interactions. Shake up assumptions, personalize and participate." --Katie Bachler on "What we Made: Conversations on Art and Social Cooperation" from Duke University Press Read the full review here: <http://theartbookreview.org/2013/05/24/what-we-made-conversations-on-art-and-social-cooperation/>

In *What We Made*, Tom Finklepearl examines the activist, participatory, coauthored aesthetic experiences being created in contemporary art. He suggests social cooperation as a meaningful way to think about this work and provides a framework for understanding its emergence and acceptance. In a series of fifteen conversations, artists comment on their experiences working cooperatively, joined at times by colleagues from related fields, including social policy, architecture, art history, urban planning, and new media. Issues discussed include the experiences of working in public and of working with museums and libraries, opportunities for social change, the lines between education and art, spirituality, collaborative opportunities made available by new media, and the elusive criteria for evaluating cooperative art. Finklepearl engages the art historians Grant Kester and Claire Bishop in conversation on the challenges of writing critically about this work and the aesthetic status of the dialogical encounter. He also interviews the often overlooked co-creators of cooperative art, "expert participants" who have worked with artists. In his conclusion, Finklepearl argues that pragmatism offers a useful critical platform for understanding the experiential nature of social cooperation, and he brings pragmatism to bear in a discussion of Houston's Project Row Houses. Interviewees: Naomi Beckwith, Claire Bishop, Tania Bruguera, Brett Cook, Teddy Cruz, Jay Dykeman, Wendy Ewald, Sondra Farganis, Harrell Fletcher, David Henry, Gregg Horowitz, Grant Kester, Mierle Laderman Ukeles, Pedro Lasch, Rick Lowe, Daniel Martinez, Lee Mingwei, Jonah Peretti, Ernesto Pujol, Evan Roth, Ethan Seltzer, and Mark Stern

"What We Made is a dialogical thick description of cooperative art practices from the point of view of practitioners and many insightful interlocutors. It will be an extremely valuable resource for artists, art historians, and museum professionals."