

Living As Form Socially Engaged Art From 1991 2011 Mit Press

Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression are numerous, ranging from art historians such as Grant Kester, curators such as Nicolas Bourriaud and Nato Thompson, to performance theorists such as Shannon Jackson. *Artificial Hells* is the first historical and theoretical overview of socially engaged participatory art, known in the US as “social practice.” Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan. Since her controversial essay in *Artforum* in 2006, Claire Bishop has been one of the few to challenge the political and aesthetic ambitions of participatory art. In *Artificial Hells*, she not only scrutinizes the emancipatory claims made for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. *Artificial Hells* calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.

From one of the leading policy experts of our time, an urgent rethinking of how we can better support each other to thrive Whether we realize it or not, all of us participate in the social contract every day through mutual obligations among our family, community, place of work, and fellow citizens. Caring for others, paying taxes, and benefiting from public services define the social contract that supports and binds us together as a society. Today, however, our social contract has been broken by changing gender roles, technology, new models of work, aging, and the perils of climate change. Minouche Shafik takes us through stages of life we all experience—raising children, getting educated, falling ill, working, growing old—and shows how a reordering of our societies is possible. Drawing on evidence and examples from around the world, she shows how every country can provide citizens with the basics to have a decent life and be able to contribute to society. But we owe each other more than this. A more generous and inclusive society would also share more risks collectively and ask everyone to contribute for as long as they can so that everyone can fulfill their potential. *What We Owe Each Other* identifies the key elements of a better social contract that recognizes our interdependencies, supports and invests more in each other, and expects more of individuals in return. Powerful, hopeful, and thought-provoking, *What We Owe Each Other* provides practical solutions to current challenges and demonstrates how we can build a better society—together.

This book draws upon cognitive and affect theory to examine applications of contemporary performance practices in educational, social and community contexts. The writing is situated in the spaces between making and performance, exploring the processes of creating work defined variously as collaborative, participatory and socially engaged.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This edited collection brings together essays presenting an interdisciplinary dialogue between theatre and performance and the fields of care ethics, care studies, health and social care. The book advances our understanding of performance as a mode of care, challenging existing debates in this area by re-thinking the caring encounter as a performed, embodied experience and interrogating the boundaries between care practice and performance. Through an examination of a wide range of different care performances drawn from interdisciplinary and international settings, the book interrogates how performance might be understood as caring or uncaring, careless or careful, and correlatively how care can be conceptualised as artful, aesthetic, authentic or even 'fake' and 'staged'.

Ceramics had a far-reaching impact in the second half of the twentieth century, as its artists worked through the same ideas regarding abstraction and form as those for other creative mediums. Live Form shines new light on the relation of ceramics to the artistic avant-garde by looking at the central role of women in the field: potters who popularized ceramics as they worked with or taught male counterparts like John Cage, Peter Voulkos, and Ken Price. Sorkin focuses on three Americans who promoted ceramics as an advanced artistic medium: Marguerite Wildenhain, a Bauhaus-trained potter and writer; Mary Caroline (M. C.) Richards, who renounced formalism at Black Mountain College to pursue new performative methods; and Susan Peterson, best known for her live throwing demonstrations on public television. Together, these women pioneered a hands-on teaching style and led educational and therapeutic activities for war veterans, students, the elderly, and many others. Far from being an isolated field, ceramics offered a sense of community and social engagement, which, Sorkin argues, crucially set the stage for later participatory forms of art and feminist collectivism.

Engaged Buddhism is the contemporary movement of nonviolent social and political activism found throughout the Buddhist world. Its ethical theory sees the world in terms of cause and effect, a view that discourages its practitioners from becoming adversaries, blaming or condemning the other. Its leaders make some of the most important contributions in the Buddhist world to thinking about issues in political theory, human rights, nonviolence, and social justice. Being Benevolence provides for the first time a rich overview of the main ideas and arguments of prominent Engaged Buddhist thinkers and activists on a variety of questions: What kind of political system should modern Asian states have? What are the pros and cons of Western "liberalism"? Can Buddhism support the idea of human rights? Can there ever be a nonviolent nation-state? It identifies the roots of Engaged Buddhist social ethics in such traditional Buddhist concepts and practices as interdependence, compassion, and meditation, and shows how these are applied to particular social and political issues. It illuminates the movement's metaphysical views on the individual and society and goes on to examine how Engaged Buddhists respond to fundamental questions in political theory concerning the proper balance between the individual and society. The second half of the volume focuses on applied social-political issues: human rights, nonviolence, and social justice.

Collective Creative Actions highlights the twenty-five-year history of Project Row Houses in Houston's Third Ward by addressing

the idea of social practice through its five pillars of art, education, social safety nets, architectural preservation, and sustainability. Shannon Jackson's *Social Works* mediates between visual and performance studies, incorporating political, aesthetic and social discourses. This book uses case studies and contemporary methodologies to give insight into experimental art-making.

A stunning presentation of print art which showcases the themes of social injustice and global inequality as an inspiration for this deeply politicised medium. Political communication has a long history with printmaking - here, Josh MacPhee selects poignant artworks with the intent to engage readers in a political conversation. The collection features artwork by over 200 international artists in an eclectic collection of work by both activist and non-activist printmakers. However, there work is linked by a thread of reacting to monumental trends and events

A notable contribution to our understanding of ourselves. This book explores the realm of human behavior in social situations and the way that we appear to others. Dr. Goffman uses the metaphor of theatrical performance as a framework. Each person in everyday social intercourse presents himself and his activity to others, attempts to guide and control the impressions they form of him, and employs certain techniques in order to sustain his performance, just as an actor presents a character to an audience. The discussions of these social techniques offered here are based upon detailed research and observation of social customs in many regions.

This book provides an overview of recent debates about critical theory from Pierre Bourdieu via Luc Boltanski to the Frankfurt School. Robin Celikates investigates the relevance of the self-understanding of ordinary agents and of their practices of critique for the theoretical and emancipatory project of critical theory.

In this accessible introduction to the study of Disability Arts and Culture, Petra Kupperts foregrounds themes, artists and theoretical concepts in this diverse field. Complete with case studies, exercises and questions for further study, the book introduces students to the work of disabled artists and their allies, and explores artful responses to living with physical, cognitive, emotional or sensory difference. Engaging readers as cultural producers, Kupperts provides useful frameworks for critical analysis and encourages students to explore their own positioning within the frames of gender, race, sexuality, class and disability. Comprehensive and accessible, this is an essential handbook for undergraduate students or anyone interested in disabled bodies and minds in theatre, performance, creative writing, art and dance.

A monumental, lavishly illustrated book that offers the first global portrait of a complex and definition-defying genre of cultural production. Over the past twenty years, an abundance of art forms have emerged that use aesthetics to affect social dynamics. These works are often produced by collectives or come out of a community context; they emphasize participation, dialogue, and action, and appear in situations ranging from theater to activism to urban planning to visual art to health care. Engaged with the texture of living, these art works often blur the line between art and life. This book

offers the first global portrait of a complex and exciting mode of cultural production—one that has virtually redefined contemporary art practice. *Living as Form* grew out of a major exhibition at Creative Time in New York City. Like the exhibition, the book is a landmark survey of more than 100 projects selected by a thirty-person curatorial advisory team; each project is documented by a selection of color images. The artists include the Danish collective Superflex, who empower communities to challenge corporate interest; Turner Prize nominee Jeremy Deller, creator of socially and politically charged performance works; Women on Waves, who provide abortion services and information to women in regions where the procedure is illegal; and Santiágo Cirugeda, an architect who builds temporary structures to solve housing problems. *Living as Form* contains commissioned essays from noted critics and theorists who look at this phenomenon from a global perspective and broaden the range of what constitutes this form. Contributing authors Claire Bishop, Carol Becker, Teddy Cruz, Brian Holmes, Shannon Jackson, Maria Lind, Anne Pasternak, Nato Thompson

One of the country's leading activist curators explores how corporations and governments have used art and culture to mystify and manipulate us. The production of culture was once the domain of artists, but beginning in the early 1900s, the emerging fields of public relations, advertising and marketing transformed the way the powerful communicate with the rest of us. A century later, the tools are more sophisticated than ever, the onslaught more relentless. In *Culture as Weapon*, acclaimed curator and critic Nato Thompson reveals how institutions use art and culture to ensure profits and constrain dissent--and shows us that there are alternatives. An eye-opening account of the way advertising, media, and politics work today, *Culture as Weapon* offers a radically new way of looking at our world.

In our chaotic world of co-opted imagery, does art still have power? A fog of images and information permeates the world nowadays: from advertising, television, radio, and film to the glut produced by the new economy and the rise of social media . . . where even our friends suddenly seem to be selling us the ultimate product: themselves. Here, Nato Thompson—one of the country's most celebrated young curators and critics—investigates what this deluge means for those dedicated to socially engaged art and activism. How can anyone find a voice and make change in a world flooded with such pseudo-art? How are we supposed to discern what's true in the product emanating from the ceaseless machine of consumer capitalism, a machine that appropriates from art history, and now from the methods of grassroots political organizing and even social networking? Thompson's invigorating answers to those questions highlights the work of some of the most innovative and interesting artists and activists working today, as well as institutions that empower their communities to see power and reimagine it. From cooperative housing to anarchist infoshops to alternative art venues, *Seeing Power* reveals ways that art today can and does inspire innovation and dramatic transformation . . . perhaps as never before.

The theme of this Research Companion is 'connectivity and the global reach of electroacoustic music and sonic arts made with technology'. The possible scope of such a companion in the field of electronic music has changed radically over the last 30 years. The definitions of the field itself are now broader - there is no clear boundary between 'electronic music' and 'sound art'. Also, what was previously an apparently simple divide between 'art' and 'popular' practices is now not easy or helpful to make, and there is a rich cluster of streams of practice with many histories, including world music traditions. This leads in turn to a steady undermining of a primarily Euro-American enterprise in the second half of the twentieth century. Telecommunications technology, most importantly the development of the internet in the final years of the century, has made materials, practices and experiences ubiquitous and apparently universally available - though some contributions to this volume reassert the influence and importance of local cultural practice. Research in this field is now increasingly multi-disciplinary. Technological developments are embedded in practices which may be musical, social, individual and collective. The contributors to this companion embrace technological, scientific, aesthetic, historical and social approaches and a host of hybrids – but, most importantly, they try to show how these join up. Thus the intention has been to allow a wide variety of new practices to have voice – unified through ideas of 'reaching out' and 'connecting together' – and in effect showing that there is emerging a different kind of 'global music'.

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"For too long Social Practice has been the notoriously flimsy flipside of market-based contemporary art: a world of hand-wringing practitioners easily satisfied with the feeling of 'doing good' in a community, and unaware that their quasi-activist, anti-formalist positions in fact have a long artistic heritage and can be critically dissected using the tools of art and theatre history. Helguera's spunky primer promises to offer a much-needed critical compass for those adrift in the expanded social field." -Claire Bishop, Professor of Contemporary Art and Exhibition History, CUNY, and author of *Artificial Hells: Participatory Art and the Politics of Spectatorship* "This is an extremely timely and thoughtful reference book. Drawn from empirical and extensive experience and research, it provides a curriculum and framework for thinking about the complexity of socially engaged practices. Locating the methodologies of this work in between disciplines, Helguera draws on histories of performance, pedagogy, sociology, ethnography, linguistics, community and public practices. Rather than propose a system he exposes the temporalities necessary to make these situations possible and resonant. This is a tool that will allow us to consider the difficulties of making socially engaged art and move closer to finding a language through which we can represent and discuss its impact." -Sally Tallant, Artistic Director, Liverpool Biennial "Helguera has produced a highly readable book that absolutely needs to be in the back pocket of anyone interested in teaching or learning about socially engaged art" -Tom Finkelpearl, Director of the Queens Museum, New York, and author of *Dialogues in Public Art*

Socially Engaged Buddhism is an introduction to the contemporary movement of Buddhists, East and West, who actively engage with the problems of the world—social, political, economic, and environmental—on the basis of Buddhist ideas, values, and spirituality. Sallie B. King, one of North America's foremost experts on the subject, identifies in accessible language the philosophical and ethical thinking behind the

movement and examines how key principles such as karma, the Four Noble Truths, interdependence, nonharmfulness, and nonjudgmentalism relate to social engagement. Many people believe that Buddhists focus exclusively on spiritual attainment. Professor King examines why Engaged Buddhists involve themselves with the problems of the world and how they reconcile this involvement with the Buddhist teaching of nonattachment from worldly things. Engaged Buddhists, she answers, point out that because the root of human suffering is in the mind, not the world, the pursuit of enlightenment does not require a turning away from the world. Working to reduce suffering in humans, living things, and the planet is integral to spiritual practice and leads to selflessness and compassion. Socially Engaged Buddhism is a sustained reflection on social action as a form of spirituality expressed in acts of compassion, grassroots empowerment, nonjudgmentalism, and nonviolence. It offers an inspiring example of how one might work for solutions to the troubles that threaten the peace and well being of our planet and its people.

The Way We Live Now is Anthony Trollope's longest novel, published in two volumes in 1875 after first appearing in serial form. After an extended visit to Australia and New Zealand in 1872, Trollope was outraged on his return to England by a number of financial scandals, and was determined to expose the dishonesty, corruption, and greed they embodied. The Way We Live Now centers around a foreign businessman, Augustus Melmotte, who has come to prominence in London despite rumors about his past dealings on the Continent. He is immensely rich, and his daughter Marie is considered to be a desirable catch for several aristocratic young men in search of a fortune. Melmotte gains substantial influence because of his wealth. He rises in society and is even put up as a candidate for Parliament, despite a general feeling that he must be a fraudster and liar. A variety of sub-plots are woven around this central idea. The Way We Live Now is generally considered to be one of Trollope's best novels and is often included in lists of the best novels written in English. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

'Living as Form' grew out of a major exhibition at Creative Time in New York City. Like the exhibition, the book is a landmark survey of more than 100 projects selected by a 30-person curatorial advisory team; each project is documented by a selection of colour images.

The lives of two different couples--wealthy Los Angeles liberals Delaney and Kyra Mossbacher, and Candido and America Rincon, a pair of Mexican illegals--suddenly collide, in a story that unfolds from the shifting viewpoints of the various characters.

A fresh argument for rioting and looting as our most powerful tools for dismantling white supremacy Looting--a crowd of people publicly, openly, and directly seizing goods--is one of the more extreme actions that can take place in the midst of social unrest. Even self-identified radicals distance themselves from looters, fearing that violent tactics reflect badly on the broader movement. But Vicky Osterweil argues that stealing goods and destroying property are direct, pragmatic strategies of wealth redistribution and improving life for the working class--not to mention the brazen messages these methods send to the police and the state. All our beliefs about the innate righteousness of property and ownership, Osterweil explains, are built on the history of anti-Black, anti-Indigenous oppression. From slave revolts to labor strikes to the modern-day movements for climate change, Black lives, and police abolition, Osterweil makes a convincing case for rioting and looting as weapons that bludgeon the status quo while uplifting the poor and marginalized. In Defense of Looting is a history of violent protest sparking social change, a compelling reframing of revolutionary activism, and a practical vision for a dramatically restructured society.

Making Another World Possible offers a broad look at an array of socially engaged cultural practices that have become increasingly visible in the past decade, across diverse fields such as visual art, performance, theater, activism, architecture, urban planning, pedagogy, and ecology. Part I of the book introduces the reader to the field of socially engaged art and cultural practice, spanning the past ten years of

dynamism and development. Part II presents a visually striking summary of key events from 1945 to the present, offering an expansive view of socially engaged art throughout history, and Part III offers an overview of the current state of the field, elucidating some of the key issues facing practitioners and communities. Finally, Part IV identifies ten global issues and, in turn, documents 100 key artistic projects from around the world to illustrate the various critical, aesthetic and political modes in which artists, cultural workers, and communities are responding to these issues from their specific local contexts. This is a much needed and timely archive that broadens and deepens the conversation on socially engaged art and culture. It includes commissioned essays from noted critics, practitioners, and theorists in the field, as well as key examples that allow insights into methodologies, contextualize the conditions of sites, and broaden the range of what constitutes an engaged culture. Of interest to a wide range of readers, from practitioners and scholars of performance to curators and historians, *Making Another World Possible* offers both breadth and depth, spanning history and individual works, to offer a unique insight into the field of socially engaged art.

Promoting the expansion of art in society and education, this book highlights the significance of the arts as an instrument of social justice, inclusion, equity, and protection of the environment. Including twenty-seven diverse case studies of socially engaged art practice with groups like the Black Lives Matter movement, the LGBTQ community, and Rikers Island, this book guides art educators toward innovative, transdisciplinary, and diverse methodologies. A valuable resource on creating spaces for change, it addresses the relationships between artists and educators, museums and communities.

The collision of activism and contemporary art, from the Seattle protests to Occupy and beyond The collision of activism and contemporary art, from the Seattle protests to Occupy and beyond What is the relation of art to the practice of radical politics today? *Strike Art* explores this question through the historical lens of Occupy, an event that had artists at its core. Precarious, indebted, and radicalized, artists redirected their creativity from servicing the artworld into an expanded field of organizing in order to construct of a new—if internally fraught—political imaginary set off against the common enemy of the 1%. In the process, they called the bluff of a contemporary art system torn between ideals of radical critique, on the one hand, and an increasing proximity to Wall Street on the other—oftentimes directly targeting major art institutions themselves as sites of action. Tracking the work of groups including MTL, Not an Alternative, the Illuminator, the Rolling Jubilee, and G.U.L.F, *Strike Art* shows how Occupy ushered in a new era of artistically-oriented direct action that continues to ramify far beyond the initial act of occupation itself into ongoing struggles surrounding labor, debt, and climate justice, concluding with a consideration of the overlaps between such work and the aesthetic practices of the Black Lives Matter movement. *Art after Occupy*, McKee suggests, contains great potentials of imagination and action for a renewed left project that are still only beginning to ripen, at once shaking up and taking flight from the art system as we know it.

The definitive, bestselling book on the origins and development of nationalism...

First published in 1938, 'Anthem' is a dystopian fiction novel by British writer Ayn Rand. It takes place at some unspecified future date when mankind has entered another dark age. Technological advancement is now carefully planned and the concept of individuality has been eliminated.

A critical history of site-specific art since the late 1960s.

Essays, dialogues, and art projects that illuminate the changing role of art as it responds to radical economic, political, and global shifts. How should we understand the purpose of publicly engaged art in the twenty-first century, when the very term "public art" is largely insufficient to describe such practices? Concepts such as "new genre public art," "social practice," or "socially engaged art" may imply a synergy between the role of art and the role of government in providing social services. Yet the arts and social services differ crucially in terms of their methods and metrics. Socially engaged artists need not be aligned (and may often be opposed) to the public sector and to institutionalized systems. In many countries, structures of democratic governance and public responsibility are shifting, eroding, and being remade in profound ways—driven by radical economic, political, and global forces. According to what terms and through what means can art engage with these changes? This volume gathers essays, dialogues, and art projects—some previously published and some newly commissioned—to illuminate the ways the arts shape and reshape a rapidly changing social and governmental landscape. An artist portfolio section presents original statements and projects by some of the key figures grappling with these ideas.

Word of Mouth? Engagement? Author Brand? Today's successful author needs a strong online presence, but how do you choose which social media platforms work best for your books while building your readership? Marketing professor Tyra Burton and international bestselling author Jana Oliver tackle tough Social Media questions with real-world examples and insights to help you build your brand and expand your fanbase. * Using Social Media to Increase Sales * Establishing an Author Brand * Utilizing Analytical Tools to Reach Your Readers * Creating Shareable & Engaging Content * Word of Mouth & Influencers * Copyright & Trademark Basics * Getting the most from Google+, Facebook, Twitter & Tumblr * Building Brand with Pinterest, Goodreads & Amazon

In *What We Made*, Tom Finkelpearl 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. Finkelppearl 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, Finkelppearl 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 is socially engaged art history? Art history is typically understood as a discipline in which academics produce scholarship for consumption by other academics. Today however, an increasing number of art historians are seeking to broaden their understanding of art historical praxis and look beyond the academy and towards socially engaged art history. This is the first book-length study to focus on these growing and significant trends. It presents various arguments for the social, pedagogical, and scholarly benefits of alternative, community-engaged, public-facing, applied, and socially engaged art history. The international line up of contributors includes academics, museum and gallery curators as well as arts workers. The first two sections of the book look at socially engaged art history from theoretical, pedagogical, and contextual perspectives. The concluding part offers a range of provocative case studies that highlight the varied and rigorous work that is being done in this area and provide a variety of inspiring models. Taken together the chapters in this book provide much-needed disciplinary recognition to socially engaged art history, while also serving as a springboard to further theoretical and practical work.

A critic takes issue with the art world's romanticizing of networks and participatory projects, linking them to the values of a globalized, neoliberal economy. Over the past twenty years, the network has come to dominate the art world, affecting not just interaction among art professionals but the very makeup of the art object itself. The hierarchical and restrictive structure of the museum has been replaced by temporary projects scattered across the globe, staffed by free agents hired on short-term contracts, viewed by spectators defined by their predisposition to participate and make connections. In this book, Lane Relyea tries to make sense of these changes, describing a general organizational shift in the art world that affects not only material infrastructures but also conceptual categories and the construction of meaning. Examining art practice, exhibition strategies, art criticism, and graduate education, Relyea aligns the transformation of the art world with the advent of globalization and the neoliberal economy. He analyzes the new networked, participatory art world—hailed by some as inherently democratic—in terms of the pressures of part-time temp work in a service economy, the calculated stockpiling of business contacts, and the anxious duty of being a “team player” at work. Relyea calls attention to certain networked forms of art—including relational aesthetics, multiple or fictive artist identities, and bricolaged objects—that can be seen to oppose the values of neoliberalism rather than romanticizing and idealizing them. Relyea offers a powerful answer to the claim that the interlocking functions of the network—each act of communicating, of connecting, or practice—are without political content.

An exploration of the visual culture of “race” through the work of five contemporary artists who came to prominence during the 1990s. Over the past two decades, artists James Luna, Fred Wilson, Amalia Mesa-Bains, Pepón Osorio, and Renée Green have had a profound impact on the meaning and practice of installation art in the United States. In *Subject to Display*, Jennifer González offers the first sustained analysis of their contribution, linking the history and legacy of race discourse to innovations in contemporary art. Race, writes González, is a social discourse that has a visual history. The collection and display of bodies, images, and artifacts in museums and elsewhere is a primary means by which a nation tells the story of its past and locates the cultures of its citizens in the present. All five of the American installation artists González considers have explored the practice of putting human subjects and their cultures on display by staging elaborate dioramas or site-specific interventions in galleries and museums; in doing so, they have created powerful social commentary of the politics of space and the power of display in settings that mimic the very spaces they critique. These artists' installations have not only contributed to the transformation of contemporary art and museum culture, but also linked Latino, African American, and Native American subjects to the broader spectrum of historical colonialism, race dominance, and visual culture. From Luna's museum installation of his own body and belongings as “artifacts” and Wilson's provocative juxtapositions of museum objects to Mesa-Bains's allegorical home altars, Osorio's condensed spaces (bedrooms, living rooms; barbershops, prison cells) and Green's genealogies of cultural contact, the theoretical and critical endeavors of these artists demonstrate how race discourse is grounded in a visual technology of display.

“Art as Social Action . . . is an essential guide to deepening social art practices and teaching them to students.” —Laura Raicovich, president and executive director, Queens Museum *Art as Social Action* is both a general introduction to and an illustrated, practical textbook for the field of social practice, an art medium that has been gaining popularity in the public sphere. With content arranged thematically around such topics as direct action, alternative organizing, urban imaginaries, anti-bias work, and collective learning, among others, *Art as Social Action* is a comprehensive manual for teachers about how to teach art as social practice. Along with a series of introductions by leading social practice artists in the field, valuable lesson plans offer examples of pedagogical projects for instructors at both college and high school levels with contributions written by prominent social practice artists, teachers, and thinkers, including: Mary Jane Jacob Maureen Connor Brian Rosa Pablo Helguera Jen de los Reyes Jeanne van Heeswick Jaishri Abichandani Loraine Leeson Ala Plastica Daniel Tucker Fiona Whelan Bo Zheng Dipti Desai Noah Fischer Lesson plans also reflect the ongoing pedagogical and art action work of Social Practice Queens (SPQ), a unique partnership between Queens College CUNY and the Queens Museum.

In the United States, some populations suffer from far greater disparities in health than others. Those disparities are caused not only by fundamental differences in health status across segments of the population, but also because of inequities in factors that impact health status, so-called determinants of health. Only part of an individual's health status depends on his or her behavior and choice; community-wide problems like poverty, unemployment, poor education, inadequate housing, poor public transportation, interpersonal violence, and decaying neighborhoods also contribute to health inequities, as well as the historic and ongoing interplay of structures, policies, and norms that shape lives. When these factors are not optimal in a community, it does not mean they are intractable: such inequities can be mitigated by social policies that can shape health in powerful ways. *Communities in Action: Pathways to Health Equity* seeks to delineate the causes of and the solutions to health inequities in the United States. This report focuses on what communities can do to promote health equity, what actions are needed by the many and varied stakeholders that are part of communities or support them, as well as the root causes and structural barriers that need to be overcome.

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