

Index

- Accessibility of cultural goods, 177
Accreditation, end of, 176–177
Activism, art collectives and, 178–180
Activist art
 decentralization, 87–92
 horizontalization, 87–92
 modern collectives, 90–92
 modern democracy, 87–90
 philosophy of modern anarchism,
 92–96
 Protest Art of Mexico, 96–101
 rules of, 101–105
Adolfo Mexiac, 98
Aesthetic language prioritizing
 sensorial and emotional
 field, 4–6
Aesthetics role in Art and Citizenship,
 62–64
Affective dimension of belonging, 134
Agency empowerment, 38
Aggro Berlin, 147–148
‘Altunyaruk’, 120
Amazon Forest, 211
American graffiti, 222–223
Anarchism, 93
Anarchist
 actions, 90–91
 groups, 93
 philosophy, 94
Ancient art, 28–30
Animation and pedagogy, 225
Apaurb, 224–226
Appropriation in art practices,
 241–242
Arpilleras, 34–35
Art, 2–3, 61–62
 aesthetic language prioritizing
 sensorial and emotional
 field, 4–6
 through ages, 26–30
 approaches life, 51–52
 as appropriation, 52–54
 as communication, 4
 and conflict management, 6–7
 crafts, *vs.*, 178
 education, 237–238
 educators, 212–216, 218
 forms, 49
 with function and purpose, 8–10
 galleries and investment, 27–31
 history, 25
 market, 27–31
 new trends, 158–159
 science, *vs.*, 4
 social inclusion through, 163–166
 and spirituality, 73, 75, 77–78
 understanding, 157–158
 universality of art, 7–8
Art and Citizenship in Education,
 61–62
 as a matter of culture, 64–65
 aesthetics role in, 62–64
 concepts, 65–70
Art-based practices, 199
Art-based research, 201
Artbrut, 7–8
‘Artist Citizen’, 64
Artist collectives, 158–159
 and activism, 178–180
 in contemporary context of
 co-creation and social
 intervention, 175–178
 funding, 162–163
 Pescada nº 5, 166–175
 reasons, form and substance,
 174–175
‘Artist Shit’, 48–49
Artistic and spiritual impulses, 73–74

- Artistic intervention, 225
- Artistic practices
and Citizenship Education, 240–244
and discourses, 237–238
- Artivism, 162–163
- Artwork by Eliza Bennet, 37
- Assembly of Revolutionary Artists of Oaxaca (ASARO), 100–101
- Avant-Garde, 9
- Avant-garde, 62
- Banality, 47–48
- Baroque, 28–30
- Beijing Poly International Auction Company, 31
- Belonging
as pluri-dimensional, structural and agentic process, 132–134
rapping for, 136–140
- Benevides Project, Pará State, Brazil, 214
- Boat, by David Foldvar, 39
- Brazil
Marajó Island Project, Pará State, 214–216
project in Benevides, Pará State, 214
- Brazilian artisan, 211
- Bureaucratic interference, 111
- Capitalism, 62
- Casus of Glamorous Partisans, 102–105
- Centre for Intercultural Studies (CEI), 230
- China Guardian, 31
- Christie's, 31
- Cinema, 78–79
- Citizenship, 133, 192–194
- Citizenship Education
art practices and, 240–244
quality art experiences in, 238–240
- Co-constructed art projects,
motivations in, 180–181
- Co-design process, 188–189
- Collaboration in art practices, 242–244
- Collective curatorship, 43
- Collective experiences in Citizenship Education, 238–239
- Comedy, 81–82
- Coming Insurrection* (CrimethInc.), 90, 92
- Commercialization in German rap, 149–150
- Communication, art as, 4
- Community, 66–67
development, 161
of practice, 43
- Community art, 163, 178–180
- Community art projects, 158–159
funding, 162–163
- Conceptual art, 49–50
- Conflict management, art and, 6–7
- Contemporary art, 28–30, 50–51, 157–158
art galleries and investment, 27–31
art market, 27–31
in fluid social platforms, 26
society and politics, 34–42
tourism and development, 32–34
of Uyghurs, 121–128
- Contemporary Art Shanghai, 32
- Contemporary Art Tokyo, 32
- Contextualization, 212
contextual learning as model of Finnish pre-primary education, 252–253
- Costruire Bellezza. *See* Crafting Beauty (CB)
- Covid art, 41–42
- COVID-19 pandemic, 211
- Crafting Beauty (CB), 16, 185–187
design for social change, 187–191
homeless people's perspective, 191–192
knowledge, education and citizenship, 192–194
- Craftivism, 34–35

- Crafts
 art, *vs.*, 178
 products, 218
- Creative placemaking, 159–162
- Critical activist art-based project, 199
- Crono Project, 224–226
- Cultural artefact, rap as, 143–145
- Cultural goods, accessibility of, 177
- Cultural/culture
 backgrounds of Finnish pre-primary education, 254–255
 change in German rap, 149–150
 Citizenship and Art as matter of, 64–65
 competence in Finnish pre-primary education, 254–255
 in Finnish national curricula, 248–249
 identity of Uyghurs, 127
 industries, 159
 jamming, 103–104
 knowledge development, 224
 production, 110
 sociology of, 143–144
 street art, 231–232
 tourism, 159–160
- Curatorship, 26
- Curriculum in pre-primary education in Finland, 251–252
- Decentralization, 87–92
- Deconstruction in art, 242
- Democracy, 62
- Democratic rupture
 institutional boycott, 110–112
 political contextualization, 109–110
 social and political problems, 112–113
- Design anthropology, 187, 190–191
- Design for social change, 187–191
- Differentiation in German rap, 149–150
- Digitalization in German rap, 149–150
- Direct democracy, 89
- Dissemination/awareness, 225
- Early art of Uyghurs, 120–121
- EBANOCollective, 224–226
- Economic value, 160
- Education, 192–194
 in Finland, 250–251
- Emotional field, 4–6
- Empowerment, 158–159, 166, 176
- Enculturation in Finland, 250–251
- Enlightenment, 62
- Entrepreneurship
 and DIY, 175–176
 street art as source for developing, 223–224
- Environment, 38–41
- Equity, ideologies of, 34–35
- Erudition, 160
- Evocation, 3
- Experience, 57
- Expression forms in Finnish pre-primary education, 255–256
- External dimension of belonging, 133
- Faceless Project, 241–242
- Female arts, 34–35
- Feminization of migration, 198
- '*Festival di Sanremo*' (1950), 131
- Film, 78–79
- Finnish pre-primary education
 children's plays and other group activities, 258–259
 contents of core subjects, 253–258
 contextual learning as model, 252–253
 culture and tradition, 248–249
 curriculum in, 251–252
 enculturation and education, 250–251
 intangible cultural heritage preservation, 249–250

- First Collective Second Generation Rappers, 136–137
 Fluxus group, 178–179
 Forced assimilation of Uyghurs, 121

 Gendered transformations in German rap, 151–153
 German Gangsta Rap, 147–148
 German rap
 factors of cultural change in, 149–150
 gendered transformations in, 151–153
 history of, 145–147
 Globalization, 43–44
 Graffiti, 221–223
 American graffiti, 222–223
 Guerilla Girls, 64–65
 Guggenheim Museum in Bilbao, 32

 Harmony, 3
 Heerlen, street art in, 227–228
 Heerlen Murals project, 227–228
 Heritage Auctions, 31
 Hipster hop. *See* Hipster-Rap
 Hipster-Rap, 149
 Hmong Story Cloth, 34
 Homelessness, 186–187, 192–193
 Horizontalization, 87–92
 Human condition assessment, 38
 Humour, 81–82

 Ideal activist art, 101–102
 Ideas in art practices, 240–241
 Identity, 66–67
 Images in art practices, 240–241
 Improv theatre. *See* Improvisation theatre
 Improvisation theatre, 13–14, 108–109, 114
 celebration, 108–109
 Indirections of art, 74, 76–77
 Individual(ism), 62
 experiences in Citizenship Education, 238–239
 motivations in co-constructed art projects, 180–181
 Industrialization, 62
 Institutional boycott, 110–112
 Intangible cultural heritage (ICH), 249–250
 Interaction in Finnish pre-primary education, 254–255
 Internal dimension of belonging, 133
 Internationalization, 225
 Internet, 231–232
 Inventory, 225
 Invisible theatre, 35
 Islamic East Turkestan Republic, 117–118
 Italian citizenship, 133
 Italian Federation of Organizations for Homeless, 186–187
 Italian second generation rap, 132
 belonging as pluri-dimensional, structural and agentic process, 132–134
 ‘collective’ rap phenomenon, 132
 Italian way to rap, 134–136
 rapping for belonging, 136–140

 Jams, 145–146

 Karakhanid Turks, 118–119
 KIASMA in Helsinki, Centre Pompidou (Paris), 32
 Kizil, 120–121, 125–126
 Knowledge in CB, 192–194

 LACMA (Los Angeles County Museum of Art), 32
 Land art, 38–39
 Language development in Finnish pre-primary education, 255–256
 LATA 65, 224–226

- League of Revolutionary Writers and Artists (LEAR), 99
- 'Leben am Limit', 151–152
- Linguistic backgrounds of Finnish pre-primary education, 254–255
- Lisbon, Street art in, 224–226
- Luxury in Times of COVID-19, 42
- Maciene Project, 217
- Making of visual activities, 212
- Mannerism, 28–30
- Marajó Island Project, Pará State, Brazil, 214–216
- Market, 55
- Masculinity, 145
- 'Glocal' Construction of Rap Masculinity, 150
- Materials
- in art practices, 240–241
- and forms, 48–49
- Meaning making processes, 239–240
- Medieval art, 28–30
- Metaphors in art practices, 241–242
- Militant art, 101
- Mobility, 132–133
- Modern age, 28–30
- Modern anarchism, philosophy of, 92–96
- Modern art, ingenious features of, 53
- Modern collectives, 90–92
- Modern democracy, 87–90
- MOMA (New York), 32
- Motivated Functions of Art, 10
- Mozambican Project, 216–218
- Multiliteracy, 257
- Museum, 33–34
- CASA, 216–217
- Music, 75–77
- Muslim Turks. *See* Karakhanid Turks
- Narcissism, 43
- National consciousness in Uyghurs, 118–120
- National University Extension Policy, 109
- Neoclassicism, 28–30
- Neuroscience, 75–76
- Non-motivated Functions of Art, 9–10
- Non-verbal communication, art in, 6
- Occupy movement, 91–92
- Official art, 101
- Oppressed, theatre of, 35
- Oracle effect, 90
- Organisation for Economic Cooperation and Development (OECD), 231
- Originality, 3
- Outsider art, 174
- Paper Factory, 99–100
- Participatory art, 43, 158–159, 162–163
- Participatory arts-based research, 197–198
- implications and possibilities, 205–208
- 'walking around with our cameras' project, 199–205
- Perfection, 3
- Performance arts, 78–79
- Pescada nº 5, 166–175, 168–173
- Philosophy of modern anarchism, 92–96
- Photovoice, 198–199
- Piracema Laboratory, 17, 213
- Plural belonging, 137
- Pneuma* (spirit), 73
- Political art, 34–42, 162–163
- Political contextualization, 109–110
- Political philosophy
- decentralization, 87–92
- horizontalization, 87–92
- modern collectives, 90–92
- modern democracy, 87–90
- philosophy of modern anarchism, 92–96
- Protest Art of Mexico, 96–101

- Power, 149, 151–152
of image, 68–70
- Pozharnygidrant group. *See*
Prestupnayagruppa group
(PG group)
- Practices of resistance, 132
- Práticas Artísticas para a Inclusão
Social programme (PARTIS
programme), 157–158
social inclusion through arts in,
163–166
- Prehistoric art, 28–30
- Prestupnayagruppa group (PG group),
94–95, 97
- Professionalization, 160
- Profit in art, 43
- Protest Art of Mexico, 96–101
- Protivotankovaya Grenade group. *See*
Prestupnayagruppa group
(PG group)
- Psychological functions of art, 8–9
- Quality art experiences in Citizenship
Education, 238–240
individual and collective, 238–239
meaning making processes, 239–240
- Rap, 145
scene, 153
as transcultural product, cultural
artefact and question of
belonging, 143–145
- Rap music, 132
Italian way to rap, 134–136
- Rapping for belonging, 136–140
- Reading of art and design works, 212
- Ready-made work, 48, 52, 56–57
- ‘Red Love to Skullcaps’
(Akmullaev A.), 128
- Refugee crisis, art and, 37–38
- Renaissance, 28–30
- Resistance, 110, 114
of Uyghurs, 127
- Revolution, 65
- Rödelheim Hartreim Projekt* (RHP),
146–147
- Romanticism, 28–30
- Roses of Sarajevo, 27, 35–36
- Science, 62
art vs., 4
- Science, technology, engineering, arts
and mathematics (STEAM),
3
- SEBRAE, 215
- Second generation rappers, 132,
134–135
new wave of, 137–140
- Self-expression in Finnish pre-primary
education, 254–255
- Sensorial field, 4–6
- Since painting, 126
- Site-specific artistic manifestations, 159
- Small-scale art, 36
- Social change, CB design for, 187–191
- Social desiderata, 144–145
- Social dimension of belonging, 133
- Social inclusion through arts in PAR-
TIS programme, 163–166
- Social motivations in co-constructed
art projects, 180–181
- Social regulation, new forms of,
176–177
- Socialism, 89
- Socially engaged art, 67
- Society, art in, 34–42
- Socio-cultural innovation, 232
- Sociology of culture, 143–144
- Sotheby’s, 31
- Space and place, 68
- ‘Spirited’ activity, 73
- Spiritual poverty of contemporary
secular humanism, 75
- Spirituality, 54
- Street art, 221–223
culture and development, 231–232
in Heerlen, 227–228
in Lisbon, 224–226

- source for developing
 entrepreneurship, 223–224
 StreetArtCEI Project, 230–231
 in Toronto, 228–230
 StreetArtCEI Project, 230–231
 StreetARToronto (StART), 228–229
 Style, 55
 Superación/spirit of achievement, 202
 Sustainability, 38–41
 Symbolism, 28–30

 Taller de Grafica Popular (TGP), 13,
 98, 100
Tapetes, 104–105
 Tate Modern (London), 32–33
 Theatre, 78–79
 art and spirituality in, 81
 Theatrical art, 108
 Tocharians, 117–118
 Toronto, street art in, 228–230
 Tourism and development, art in,
 32–34
 Tradition in Finnish national curricula,
 248–249
 Transcultural product, rap as, 143–145
 Transformative practice, 64
 ‘Troubles, the’, 34
 ‘Tyranny of the retina’ in art, 48

 Ujamaa Project, 217
 Unequal Scenes, 39–41
 exemplary photographs from, 40
 Universality of art, 7–8
 Universe of visual languages and
 objects, 221–222

 University Festival of Improvisational
 Theatre, 107–111, 114
 Urban Art Gallery (GAU), 225–226
 Urbanism, 62
 Uyghurs, 117–118
 contemporary art, 121–128
 early art, 120–121
 emergence of national
 consciousness, 118–120
 forced assimilation, 121
 visual art, 125–126

 Verbal communication, art in, 6
 Visual arts, 61–62
 of Uyghurs, 125–126
 Visual images, 68–70
 Vivoleum project, 103
 Voina (War) Group, 90–91

 ‘Walking around with our cameras’
 project, 199–205
 evolution, 201
 impulse, reflection, action, 203–205
 transformative looks, 202–203
 women’s gazes, 200–202
 Wool on Tour interventions, 224–225
 World Trade Organization (WTO),
 103

 Xinjiang Contemporary Art Museum,
 126

 Yarn bombing, 34–35
 Yes Men Group, 102–104