

## Possessions Indigenous Art Colonial Culture

Museum collections are often perceived as static entities hidden away in storerooms or trapped behind glass cases. By focusing on the dynamic histories of museum collections, new research reveals their pivotal role in shaping a wide range of social relations. Over time and across space the interactions between these artefacts and the people and institutions who made, traded, collected, researched and exhibited them have generated complex networks of material and social agency. In this innovative volume, the contributors draw on a broad range of source materials to explore the cross-cultural interactions which have created museum collections. These case studies contribute significantly to the development of new theoretical frameworks to examine broader questions of materiality, agency, and identity in the past and present. Grounded in case studies from individual objects and museum collections from North America, Europe, Africa, the Pacific Islands, and Australia, this truly international volume juxtaposes historical, geographical, and cross-cultural studies. This work will be of great interest to archaeologists and anthropologists studying material culture, as well as researchers in museum studies and cultural heritage management. Tourism is vital to the economies of most Pacific nations and as such is an important site for the meaningful production of shared and disputed cultural values and practices. This is especially the case when tourism intersects with other important arenas for cultural production, both directly and indirectly. Touring Pacific Cultures captures the central importance of tourism to the visual, material and performed cultures of the Pacific region. In this volume, we propose to explore new directions in understanding how culture is defined, produced, experienced and sustained through tourism-related practices across that region. We ask, how is cultural value, ownership, performance and commodification negotiated and experienced in actual lived practice as it moves with people across the Pacific? 'This collection is a welcome addition to tourism studies, or perhaps we should say post- or para-tourism. The essays bring out many facets and experiences too quickly bundled under a single label and focused exclusively on "destinations" visited by "outsiders". Tourism, we see here, actively involves many different populations, societies, and economies, a range of local/global/regional engagements that can be both destructive and creative. Western outsiders aren't the only ones on the move. Unequal power, (neo)colonial exploitation and capitalist commodification are very much part of the picture. But so are desire, adventure, pleasure, cultural reinvention and economic development. The effect, overall, is an attitude of alert, critical ambivalence with respect to a proliferating historical phenomenon. A bumpy and rewarding ride.' — James Clifford, Professor Emeritus, University of California, Santa Cruz

First published in 2006, this volume provides the first in-depth analysis of the place of visual representations within the process of decolonisation during the period 1945 to 1970. The chapters trace the way in which different visual genres – art, film, advertising, photography, news reports and ephemera – represented and contributed to the political and social struggles over Empire and decolonisation during the mid-Twentieth century. The book examines both the direct visual representation of imperial retreat after 1945 as well as the reworkings of imperial and 'racial' ideologies within the context of a transformed imperialism. While the book engages with the dominant archive of artists, exhibitions, newsreels and films, it also explores the private images of the family album as well as examining the visual culture of anti-colonial resistance.

Combining unique practical experience with a sophisticated historical and theoretical framework, this impressive work offers a new basis to explore indigenous intellectual property. In this wide-ranging and imaginative study, Anderson has laid the groundwork for future scholarship in the field. Hopefully this work will set a new trajectory for how this important topic is approached and advanced with indigenous people. Brad Sherman, University of Queensland, Australia This informative book investigates how indigenous and traditional knowledge has been produced and positioned within intellectual property law and the effects of this position in both national and international jurisdictions. Drawing upon critical cultural and legal theory, Jane Anderson illustrates how the problems facing the inclusion of indigenous knowledge resonate with tensions that characterise intellectual property as a whole. She explores the extent that the emergence of indigenous interests in intellectual property law is a product of shifting politics within law, changing political environments, governmental intervention through strategic reports and innovative instances of individual agency. The author draws on long-term practical experience of working with indigenous people and communities whilst engaging with ongoing debates in the realm of legal theory. Detailing a comprehensive view on how indigenous knowledge has emerged as a discrete category within intellectual property law, this book will benefit researchers, academics and students dealing with law in the fields of IP, human rights, property and environmental law. It will also appeal to anthropologists, sociologists, philosophers and cultural theorists.

"Eschewing simple formulation of power's dependence on display, Saloni Mathur offers a brilliantly original disentangling of the anxious and involuted attempts to manage India as an 'aesthetic' project. Her account is rich in archival research, theoretically elegant, and exceptionally engrossing. With remarkable clarity, it opens colonial rule's 'cultural techniques' to a new set of illuminating questions."--Christopher Pinney, author of *Photos of the Gods: The Printed Image and Political Struggle in India* "India by Design is an elegant and precise book, remarkable for its conciseness and clarity. Taking a transnational perspective and deftly engaging postcolonial theory, Mathur explores not only the representations but also the representational practices that shaped imperial, colonial, and postcolonial relations."--Barbara Kirshenblatt-Gimblett, author of *Destination Culture: Tourism, Museums, and Heritage* "Saloni Mathur's book is a gathering of rare gifts and talents. With the subtle, searching eye of an expert curator, and the analytic skills of a fine scholar, Mathur explores the diverse scales and conflicting values of colonial design and discourse, arts and crafts. Monumental histories of museums are placed beside the petits recits of post-cards; the picturesque Victorian portraiture of Indian life makes a fine contrast with the celebration of 'modern' Indian art in the diasporic world of non-resident Indians. Always open to the lure and pleasure of Imperial display and spectacle, Mathur is equally astute about its underlying strategies of surveillance and subordination. This remarkable work is deeply engaged in the mechanics and mediations of Imperial authority and its visual signs."--Homi Bhabha, Anne F. Rothenberg Professor of the Humanities, Harvard University "Saloni Mathur manages to bring together remarkably diverse strands that make up the contemporary visual cultures of India and provide insights for art historians, anthropologists and cultural theorists alike. *India by Design: Colonial History and Cultural Display* illuminates issues that are long overdue but hardly ever addressed in the art historical circles. Mathur's command of theory is truly impressive, but even more noteworthy are her insights about Indian modernity and colonial and post-colonial institutions in and outside of the country."--Vishakha N. Desai, President, Asia Society The anthropology of art is currently at a crossroads. Although well versed in the meaning of art in small-scale tribal societies, anthropologists are still wrestling with the question of how to interpret art in a complex, post-colonial environment. Alfred Gell recently confronted this problem in his posthumous book *Art and Agency*. The central thesis of his study was that art objects could be seen, not as bearers of meaning or aesthetic value, but as forms mediating social action. At a stroke, Gell provocatively dismissed many longstanding but tired questions of definition and issues of aesthetic value. His book proposed a novel perspective on the roles of art in political practice and made fresh links between analyses of style, tradition and society. Offering a new overview of the anthropology of art, this book begins where Gell left off. Presenting wide-ranging critiques of the limits of aesthetic interpretation, the workings of objects in practice, the relations between meaning and efficacy and the politics of postcolonial art, its distinguished contributors both elaborate on and dissent from the controversies of Gell's important text. Subjects covered include music and the internet as well as ethnographic traditions and contemporary indigenous art. Geographically its case studies range from India to Oceania to North America and Europe.

Craft practice has a rich history and remains vibrant, sustaining communities while negotiating cultures within local or international contexts. More than two centuries of industrialization have not extinguished handmade goods; rather, the broader force of industrialization has

redefined and continues to define the context of creation, deployment and use of craft objects. With object study at the core, this book brings together a collection of essays that address the past and present of craft production, its use and meaning within a range of community settings from the Huron Wendat of colonial Quebec to the Girls? Friendly Society of twentieth-century England. The making of handcrafted objects has and continues to flourish despite the powerful juggernaut of global industrialization, whether inspired by a calculated refutation of industrial sameness, an essential means to sustain a cultural community under threat, or a rejection of the imposed definitions by a dominant culture. The broader effects of urbanizing, imperial and globalizing projects shape the multiple contexts of interaction and resistance that can define craft ventures through place and time. By attending to the political histories of craft objects and their makers, over the last few centuries, these essays reveal the creative persistence of various hand mediums and the material debates they represented.

This book offers an interdisciplinary analysis of the social practice of taste in the wake of Pierre Bourdieu's sociology of taste. For the first time, this book unites sociologists and other social scientists with artists and curators, art theorists and art educators, and art, design and cultural historians who engage with the practice of taste as it relates to encounters with art, cultural institutions and the practices of everyday life, in national and transnational contexts. The volume is divided into four sections. The first section on 'Taste and art', shows how art practice was drawn into the sphere of 'good taste', contrasting this with a post-conceptualist critique that offers a challenge to the social functions of good taste through an encounter with art. The next section on 'Taste making and the museum' examines the challenges and changing social, political and organisational dynamics propelling museums beyond the terms of a supposedly universal institution and language of taste. The third section of the book, 'Taste after Bourdieu in Japan' offers a case study of the challenges to the cross-cultural transmission and local reproduction of 'good taste', exemplified by the complex cultural context of Japan. The final section on 'Taste, the home and everyday life' juxtaposes the analysis of the reproduction of inequality and alienation through taste, with arguments on how the legacy of ideas of 'good taste' have extended the possibilities of experience and sharpened our consciousness of identity. As the first book to bring together arts practitioners and theorists with sociologists and other social scientists to examine the legacy and continuing validity of Pierre Bourdieu's sociology of taste, this publication engages with the opportunities and problems involved in understanding the social value and the cultural dispositions of taste 'after Bourdieu'. It does so at a moment when the practice of taste is being radically changed by the global expansion of cultural choices, and the emergence of deploying impersonal algorithms as solutions to cultural and creative decision-making.

This generously illustrated volume, the first in the Art of the Twentieth Century series, introduces and explores a range of contemporary issues and debates about art and its place in the wider culture today. The opening chapter discusses key concepts such as modernity, modernism, autonomy, spectatorship, and globalization. Four case studies follow, each devoted to a specific work of art across the span of the century: Marcel Duchamp's *Bottlerack*, Barnett Newman's *Eve*, Ana Mendieta's *Silueta* series, and *Yarla* by the Australian Aboriginal Yuendumu community. These works have been selected not only for their intrinsic interest but also for the way in which they open up wider questions of meaning and interpretation that are central to understanding twentieth-century art.

Commonly regarded as the greatest sea explorer of all time, James Cook made his three world-changing voyages during the 1770s, at a time when ships were routinely lost around the English coast. He made history by making geography--sailing through previously unknown southern seas, charting the eastern Australian coast and circumnavigating New Zealand, putting many Pacific islands on the map, and exploring both the Arctic and Antarctic. His men suffered near shipwreck, were ravaged by tropical diseases, and survived frozen oceans; his lieutenants-- including George Vancouver and William Bligh-- became celebrated captains in their own right. Exploits among native peoples combined to make Cook a celebrity and a legend. Cook is not, however, viewed by all as a heroic figure. Some Hawaiians demonize him as a syphilitic rascist who had a catastrophic effect on local health. Indigenous Australians often see him as the violent dispossessor of their lands. Nicholas Thomas explores Cook's contradictory character as never before, by reconstructing the many sides of encounters that were curious and unusual for Europeans and natives alike. The result of twenty years' research, Thomas's magnificently rich portrait overturns the familiar images of Cook and reveals the fascinating and far more ambiguous figure beneath.

Ruth Phillips argues that these practices are "indigenous" not only because they originate in Aboriginal activism but because they draw on a distinctively Canadian preference for compromise and tolerance for ambiguity. Phillips dissects seminal exhibitions of Indigenous art to show how changes in display, curatorial voice, and authority stem from broad social, economic, and political forces outside the museum and moves beyond Canadian institutions and practices to discuss historically interrelated developments and exhibitions in the United States, Britain, Australia, and elsewhere. Drawing on forty years of experience as an art historian, curator, exhibition critic, and museum director, she emphasizes the complex and situated nature of the problems that face museums, introducing new perspectives on controversial exhibitions and moments of contestation. A manifesto that calls on us to re-imagine the museum as a place to embrace global interconnectedness, *Museum Pieces* emphasizes the transformative power of museum controversy and analyses shifting ideas about art, authenticity, and power in the modern museum.

A 2001 survey of the changing policies and priorities that are evident in a range of contemporary cultural institutions in Australia.

In contrast to much current scholarship on women and material culture which focuses primarily on women as consumers, this essay collection provides case studies of women who produced material objects. The essays collected here make an original contribution to material culture studies by focusing on women's social practices in relation to material culture. The essays as a whole are concerned with women's complex and active engagement with material culture in the various stages of the material object's life cycle, from design and production to consumption, use, and redeployment. Also, theorized and described are the ways in which women engaged in meaning making, identity formation, and commemoration through their manipulation of materials and techniques, ranging from taxidermy and shell work to collecting autographs and making scrapbooks. This volume takes as its object of investigation the overlooked and often despised categories of women's decorative and craft activities as sites of important cultural and social work. This volume is interdisciplinary with essays by art historians, social historians, literary critics, rhetoricians, and museum curators. The scope of the volume is international with essays on eighteenth-century German silhouettes, Australian aboriginal ritual

practices, Brittany mourning rites, and Soviet-era recipes that provide a comparative framework for the majority of essays which focus on British and North American women who lived and worked in the long nineteenth century. This volume will appeal to a broad range of students and scholars in women's history, art history, cultural studies, museum studies, anthropology, cultural and social history, literature, rhetoric, and material culture studies.

How have imperialism and its after-effects impacted patterns of cultural exchange, artistic creativity and historical/curatorial interpretation? *World Art and the Legacies of Colonial Violence* - comprised of ten essays by an international roster of art historians, curators, and anthropologists - forges innovative approaches to post-colonial studies, Indigenous studies, critical heritage studies, and the new museology. This volume probes the degree to which global histories of conflict, coercion and occupation have shaped art historical approaches to intercultural knowledge and representation. These debates are relevant to contemporary artists and scholars of visual, material and museological culture in their attempts to negotiate imperial and colonial legacies. Confronting the aesthetics of Abolition, Fascism and Filipino independence, and re-thinking relationships between colonised and coloniser in Cameroon, North America and East Timor, the collection brings together new readings of Primitivism and Aboriginal art as well. It features discussions of touring exhibitions, popular media, modernist paintings and sculptures, historic photographs, human remains and art installations. In addition to the critical application of phenomenology in a fresh and contemporary manner, the volume's world art perspective nurtures the possibility that intercultural ethics are relevant to the study of art, power and modernity.

This book tells the story of the first landing of Captain Cook on the east coast of Australia in 1770.

*Painting Culture* tells the complex story of how, over the past three decades, the acrylic "dot" paintings of central Australia were transformed into objects of international high art, eagerly sought by upscale galleries and collectors. Since the early 1970s, Fred R. Myers has studied—often as a participant-observer—the Pintupi, one of several Aboriginal groups who paint the famous acrylic works. Describing their paintings and the complicated cultural issues they raise, Myers looks at how the paintings represent Aboriginal people and their culture and how their heritage is translated into exchangeable values. He tracks the way these paintings become high art as they move outward from indigenous communities through and among other social institutions—the world of dealers, museums, and critics. At the same time, he shows how this change in the status of the acrylic paintings is directly related to the initiative of the painters themselves and their hopes for greater levels of recognition. *Painting Culture* describes in detail the actual practice of painting, insisting that such a focus is necessary to engage directly with the role of the art in the lives of contemporary Aboriginals. The book includes a unique local art history, a study of the complete corpus of two painters over a two-year period. It also explores the awkward local issues around the valuation and sale of the acrylic paintings, traces the shifting approaches of the Australian government and key organizations such as the Aboriginal Arts Board to the promotion of the work, and describes the early and subsequent phases of the works' inclusion in major Australian and international exhibitions.

Myers provides an account of some of the events related to these exhibits, most notably the Asia Society's 1988 "Dreamings" show in New York, which was so pivotal in bringing the work to North American notice. He also traces the approaches and concerns of dealers, ranging from semi-tourist outlets in Alice Springs to more prestigious venues in Sydney and Melbourne. With its innovative approach to the transnational circulation of culture, this book will appeal to art historians, as well as those in cultural anthropology, cultural studies, museum studies, and performance studies.

This anthology provides a single-volume overview of the essential theoretical debates in the anthropology of art. Drawing together significant work in the field from the second half of the twentieth century, it enables readers to appreciate the art of different cultures at different times. Advances a cross-cultural concept of art that moves beyond traditional distinctions between Western and non-Western art. Provides the basis for the appreciation of art of different cultures and times.

Enhances readers' appreciation of the aesthetics of art and of the important role it plays in human society.

One hundred years ago in Brazil the rituals of Candomblé were feared as sorcery and persecuted as crime. Its cult objects were fearsome fetishes. Nowadays, they are Afro-Brazilian cultural works of art, objects of museum display and public monuments. Focusing on the particular histories of objects, images, spaces and persons who embodied it, this book portrays the historical journey from weapons of sorcery looted by the police, to hidden living stones, to public works of art attacked by religious fanatics that see them as images of the Devil, former sorcerers who have become artists, writers, and philosophers. Addressing this history as a journey of objectification and appropriation, the author offers a fresh, unconventional, and illuminating look at questions of syncretism, hybridity and cultural resistance in Brazil and in the Black Atlantic in general.

*Galleries of Maoriland* introduces us to the many ways in which European colonists to New Zealand discovered, created, propagated, and romanticised the Maori world summed up in a popular nickname describing New Zealand; Maoriland. But Blackley shows that Maori were not merely passive victims: they too had a stake in this process of romanticisation. What, this book asks, were some of the Maori purposes that were served by curio displays, portrait collections, and the wider ethnological culture? *Galleries of Maoriland* looks at Maori prehistory in European art; the enthusiasm of settlers and Maori for portraiture and recreations of ancient life; the trade in Maori curios; and the international exhibition of this colonial culture. By illuminating New Zealand's artistic and ethnographic economy, this book provides a new understanding of our art and our culture.

*Archiving Settler Colonialism: Culture, Race, and Space* brings together 15 essays from across the globe, to capture a moment in settler colonial studies that turns increasingly towards new cultural archives for settler colonial research. Essays on hitherto under-examined materials—including postage stamps, musical scores, urban parks, and psychiatric records—reflect on how cultural texts archive moments of settler self-fashioning. *Archiving Settler Colonialism* also expands settler colonial studies' reach as an international academic discipline, bringing together scholarly research

about the British breakaway settler colonies with underanalyzed non-white, non-Anglophone settler societies. The essays together illustrate settler colonial cultures as—for all their similarities—ultimately divergent constructions, locally situated and produced of specific power relations within the messy operations of imperial domination.

Draws on a wide range of cultural materials in order to challenge Eurocentric readings of decolonisation.

Thirty years ago Australian Aboriginal art was little more than a footnote to world art. Today, it is considered to be an important contemporary art movement, often promoted as being connected to a deep cultural past. *Becoming Art* provides a new analysis of the shifting cultural and social contexts that surround the production of Aboriginal art.

Transcending the boundaries between anthropology and art history, the book draws on arguments from both disciplines to provide a unique interdisciplinary perspective that places the artists themselves at the centre of the argument. Western art history has traditionally regarded Aboriginal art as distanced from time and place. *Becoming Art* uses the recent history of Aboriginal art to challenge some of the presuppositions of western art discourse and western art worlds. It argues for a more cross-cultural perspective on world art history.

Large, bold, and colorful, indigenous Australian art—sometimes known as Aboriginal art—has made an indelible impression on the contemporary art scene. But it is controversial, dividing the artists, purveyors, and collectors from those who smell a scam. Whether the artists are victims or victors, there is no denying the impact of their work in the media, on art collectors and the art world at large, and on our global imagination. How did Australian art become the most successful indigenous form in the world? How did its artists escape the ethnographic and souvenir markets to become players in an art market to which they had historically been denied access? Beautifully illustrated, this full stunning account not only offers a comprehensive introduction to this rich artistic tradition, but also makes us question everything we have been taught about contemporary art.

The Routledge Handbook of the Sociology of Arts and Culture offers a comprehensive overview of sociology of art and culture, focusing especially – though not exclusively – on the visual arts, literature, music, and digital culture. Extending, and critiquing, Bourdieu's influential analysis of cultural capital, the distinguished international contributors explore the extent to which cultural omnivorousness has eclipsed highbrow culture, the role of age, gender and class on cultural practices, the character of aesthetic preferences, the contemporary significance of screen culture, and the restructuring of popular culture. The Handbook critiques modes of sociological determinism in which cultural engagement is seen as the simple product of the educated middle classes. The contributions explore the critique of Eurocentrism and the global and cosmopolitan dimensions of cultural life. The book focuses particularly on bringing cutting edge 'relational' research methodologies, both qualitative and quantitative, to bear on these debates. This handbook not only describes the field, but also proposes an agenda for its development which will command major international interest.

The Archaeology of Colonialism demonstrates how artifacts are not only the residue of social interaction but also instrumental in shaping identities and communities. Claire Lyons and John Papadopoulos summarize the complex issues addressed by this collection of essays. Four case studies illustrate the use of archaeological artifacts to reconstruct social structures. They include ceramic objects from Mesopotamian colonists in fourth-millennium Anatolia; the Greek influence on early Iberian sculpture and language; the influence of architecture on the West African coast; and settlements across Punic Sardinia that indicate the blending of cultures. The remaining essays look at the roles myth, ritual, and religion played in forming colonial identities. In particular, they discuss the cultural middle ground established among Greeks and Etruscans; clothing as an instrument of European colonialism in nineteenth-century Oceania; sixteenth-century Andean urban planning and kinship relations; and the Dutch East India Company settlement at the Cape of Good Hope.

Rethinking settler colonialism focuses on the long history of contact between indigenous peoples and the white colonial communities who settled in Australia, Aotearoa New Zealand, Canada and South Africa. It interrogates how histories of colonial settlement have been mythologised, narrated and embodied in public culture in the twentieth century (through monuments, exhibitions and images) and charts some of the vociferous challenges to such histories that have emerged over recent years. Despite a shared familiarity with cultural and political institutions, practices and policies amongst the white settler communities, the distinctiveness which marked these constituencies as variously, 'Australian', 'South African', 'Canadian' or 'New Zealander', was fundamentally contingent upon their relationship to and with the various indigenous communities they encountered. In each of these countries these communities were displaced, marginalised and sometimes subjected to attempted genocide through the colonial process. Recently these groups have renewed their claims for greater political representation and autonomy. The essays and artwork in this book insist that an understanding of the political and cultural institutions and practices which shaped settler-colonial societies in the past can provide important insights into how this legacy of unequal rights can be contested in the present. It will be of interest to those studying the effects of colonial powers on indigenous populations, and the legacies of imperial rule in postcolonial societies.

In the late-nineteenth century, British travelers to the Andaman and Nicobar Islands compiled wide-ranging collections of material culture for scientific instruction and personal satisfaction. *Colonial Collecting and Display* follows the compelling history of a particular set of such objects, tracing their physical and conceptual transformation from objects of indigenous use to accessioned objects in a museum collection in the south of England. This first study dedicated to the historical collecting and display of the Islands' material cultures develops a new analysis of colonial discourse, using a material culture-led approach to reconceptualize imperial relationships between Andamanese, Nicobarese, and British communities, both in the Bay of Bengal and on British soil. It critiques established conceptions of the act of collecting, arguing for recognition of how indigenous makers and consumers impacted upon "British" collection practices, and querying the notion of a homogenous British approach to material culture from the Andaman and Nicobar Islands.

"This book focuses on the distinctive situation of the settler society - countries in which large numbers of Europeans made their home, displacing, outnumbering, but never entirely eclipsing native peoples. In this dynamic of dispossession and resistance, settler artists and designers have drawn on indigenous motifs and styles in their search for national distinctiveness. Yet powerful indigenous art traditions have also been used to assert the presence of native peoples and their prior claim to sovereignty. Cultural

exchange proves to be a two-way process, and an unpredictable one: much contemporary indigenous art draws on modern Western art, while affirming ancestral values and rejecting the European appropriation of tribal culture."--BOOK JACKET.

DIVA special issue of PUBLIC CULTURE, this collection of essays forms an empirically grounded, conceptual discussion that posits global millennial capitalism as a historical formation./div

In this comparative, international study Marilena Alivizatou investigates the relationship between museums and the new concept of "intangible heritage." She charts the rise of intangible heritage within the global sphere of UN cultural policy and explores its implications both in terms of international politics and with regard to museological practice and critical theory. Using a grounded ethnographic methodology, Alivizatou examines intangible heritage in the local complexities of museum and heritage work in Oceania, the Americas and Europe. This multi-sited, cross-cultural approach highlights key challenges currently faced by cultural institutions worldwide in understanding and presenting this form of heritage.

This lavishly illustrated art history situates the work of pioneering mid-twentieth-century Native American artists within the broader canon of American modernism.

This anthology places the works of such well-known figures as Captain James Cook and Robert Louis Stevenson alongside the writings of lesser-known explorers, missionaries, beachcombers, and literary travellers who roamed the South Seas from the late 17th through the late 19th centuries.

Provides a critical survey of the theories, concepts, intellectual debates, substantive domains and traditions of study characterizing the analysis of things. This handbook charts an interdisciplinary field of studies that makes a fundamental contribution to an understanding of what it means to be human.

Ethnographic study of cultural politics in the contemporary Egyptian art world, examining how art-making is a crucial aspect of the transformation from socialism to neoliberalism in postcolonial countries.

Forgetting Aborigines explores a central paradox in Australian history: Aborigines are often remembered as absent in the face of a continuing and actual indigenous historical presence. Chris Healy argues that in the ways we remember our history, Aborigines keep disappearing. They are present and central at certain moments but then fade from memory. Aboriginal issues can be on the front page for weeks prompting white Australians to ask questions like 'why weren't we told?' and then recede again. The book examines ways in which we can stop this dishonest and destructive cycle.

Tradition is a central concern for a wide range of academic disciplines interested in problems of transmitting culture across generations. Yet, the concept itself has received remarkably little analysis. A substantial literature has grown up around the notion of 'invented tradition,' but no clear concept of tradition is to be found in these writings; since the very notion of 'invented tradition' presupposes a prior concept of tradition and is empty without one, this debunking usage has done as much to obscure the idea as to clarify it. In the absence of a shared concept, the various disciplines have created their own vocabularies to address the subject. Useful as they are, these specialized vocabularies (of which the best known include hybridity, canonicity, diaspora, paradigm, and contact zones) separate the disciplines and therefore necessarily create only a collection of parochial and disjointed approaches. Until now, there has been no concerted attempt to put the various disciplines in conversation with one another around the problem of tradition. Combining discussions of the idea of tradition by major scholars from a variety of disciplines with synoptic, synthesizing essays, Questions of Tradition will initiate a renewal of interest in this vital subject.

AcknowledgmentsIntroduction1. The Mystique of Connoisseurship2. The Universality Principle3. The Night Side of Man4.

Anonymity and Timelessness5. Power Plays6. Objets d'Art and Ethnographic Artifacts7. From Signature to Pedigree8. A Case in PointAfterwordNotesReferences CitedIllustration Credits Copyright © Libri GmbH. All rights reserved.

This book, the third in the series, follows the themes considered in the first two volumes and brings together perspectives on copyright from law, politics, economics, cultural studies and social theory in an effort to forge a truly coherent and meaningful agenda for the future of copyright. It comprises thoughtful, critical and often challenging contributions from an international, multidisciplinary network of scholars.

This book is an investigation of the way the Aboriginal art phenomenon has been entangled with Australian society's negotiation of Indigenous people's status within the nation. Through critical reflection on Aboriginal art's idiosyncrasies as a fine arts movement, its vexed relationship with money, and its mediation of the politics of identity and recognition, this study illuminates the mutability of Aboriginal art's meanings in different settings. It reveals that this mutability is a consequence of the fact that a range of governmental, activist and civil society projects have appropriated the art's vitality and metonymic power in national public culture, and that Aboriginal art is as much a phenomenon of visual and commercial culture as it is an art movement. Throughout these examinations, Fisher traces the utopian and dystopian currents of thought that have crystallised around the Aboriginal art movement and which manifest the ethical conundrums that underpin the settler state condition.

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