



# **Anthropology, Art and Cultural Production**

**MARUŠKA SVAŠEK**

ANTHROPOLOGYCULTURESOCIETY



# Anthropology Art And Cultural Production Anthropology Culture And Society

**Maruska Svasek**



## **Anthropology Art And Cultural Production Anthropology Culture And Society:**

**The Anthropology Art and Cultural Production** Maruska Svasek, 2007-02-20 An introduction to anthropological perspectives on art that links the production of art to political and cultural processes

**Anthropology, Art and Cultural Production** Maruska Svasek, 2007-02-20 This book provides an introduction to anthropological perspectives on art Svasek defines art as a social process We study not only the artefacts themselves and the values attributed to them but also the process of production and its wider context Providing a critical overview of various anthropological theories of art Svasek offers a new perspective which centres on the analysis of commoditisation aestheticisation and object agency She explores the process of collecting and exhibiting art works and how this relates to art s production distribution and consumption in an increasingly global market The book outlines the significance of art and aesthetics in everyday life and examines the shifting boundaries between art and other categories such as kitsch souvenirs propaganda and pornography Finally Svasek argues for an anthropological perspective that links the production and consumption of artefacts to political religious and other cultural processes Ideal as a teaching text this book gives a detailed overview of themes that are central to the fields of art history art sociology and cultural studies

**Race and Ethnicity in Latin America** Peter Wade, 2010-05-12 For over ten years Race and Ethnicity in Latin America has been an essential text for students studying the region This second edition adds new material and brings the analysis up to date Race and ethnic identities are increasingly salient in Latin America Peter Wade examines changing perspectives on Black and Indian populations in the region tracing similarities and differences in the way these peoples have been seen by academics and national elites Race and ethnicity as analytical concepts are re examined in order to assess their usefulness This book should be the first port of call for anthropologists and sociologists studying identity in Latin America

**Anthropology's World** Ulf Hannerz, 2010-07-06 In this masterly state of the art work Ulf Hannerz maps the contemporary social world of anthropologists and its relation to the wider world in which they carry out their work Raising fundamental questions such as What is anthropology really about How does the public understand or misunderstand anthropology and What and where do anthropologists study now and for whom do they write Hannerz invites anthropologists to think again about where their discipline is going Full of insights and practical advice from Hannerz s long experience at the top of the discipline this book is essential for all anthropologists who want their craft to survive and develop in a volatile world and contribute to new understandings of its ever changing diversity and interconnections

**Creativity and Cultural Production** P. McIntyre, 2011-11-22 Phillip McIntyre presents the latest scholarly research into creativity and creative practice The book provides insights to media practitioners and policy professionals looking at television radio film journalism photography popular music and new media in relation to psychology sociology and cultural studies

**Connecting Visual Literacy to Theory** Ricardo Lopez-Leon, Dana Statton Thompson, 2024-07-12 This volume seeks to close the gap between education systems across the world that remain

systematically devoted to understanding our world through text rather than images Through an exploration of the contributions of well and lesser known visual thinkers from across disciplines and geographies the contributors offer contemporary appraisals and modern re conceptualizations of the subject The book illuminates how experts from various disciplines ranging from art communication education and philosophy laid the foundations for what we know today as visual literacy These foundations and innovative ways of thinking and understanding images have been disruptive but until now have been relatively understudied As such the chapters examine the context of individual thinkers expanding upon famous theories and providing new insight into why these visual and cognitive processes are imperative to learning and education and to disciplines spanning art history museum studies philosophy photography and more The authors all members of the International Visual Literacy Association IVLA are committed to advancing the study of visual literacy by raising new questions and proposing new routes of inquiry A unique and timely exploration of the way we derive meaning from what we see and how we interact with our visual environment it will appeal to researchers scholars and educators from a range of interdisciplinary backgrounds across art art education art history design information science photography and visual communication

*Art and Sovereignty in Global Politics* Douglas Howland, Elizabeth Lillehoj, Maximilian Mayer, 2016-12-01 This volume aims to question challenge supplement and revise current understandings of the relationship between aesthetic and political operations The authors transcend disciplinary boundaries and nurture a wide ranging sensibility about art and sovereignty two highly complex and interwoven dimensions of human experience that have rarely been explored by scholars in one conceptual space Several chapters consider the intertwining of modern philosophical currents and modernist artistic forms in particular those revealing formal abstraction stylistic experimentation self conscious expression and resistance to traditional definitions of Art Other chapters deal with currents that emerged as facets of art became increasingly commercialized merging with industrial design and popular entertainment industries Some contributors address Post Modernist art and theory highlighting power relations and providing sceptical critical commentary on repercussions of colonialism and notions of universal truths rooted in Western ideals By interfering with established dichotomies and unsettling stable debates related to art and sovereignty all contributors frame new perspectives on the co constitution of artworks and practices of sovereignty

**Artifak** Hugo DeBlock, 2018-11-29 In Vanuatu commoditization and revitalization of culture and the arts do not necessarily work against each other both revolve around value formation and the authentication of things This book investigates the meaning and value of art objects as commodities in differing states of transit and transition in the local place on the market in the museum It provides an ethnographic account of commoditization in a context of revitalization of culture and the arts in Vanuatu and the issues this generates such as authentication of actions and things indigenized copyright and kastom disputes over ownership and the nature of kastom itself

Consumer Culture and Postmodernism Mike Featherstone, 2007-07-11 The first edition of this contemporary classic can claim to have put

consumer culture on the map certainly in relation to postmodernism This expanded new edition includes a fully revised preface that explores the developments in consumer culture since the first edition a major new chapter on Modernity and the Cultural Question an update on postmodernism and the development of contemporary theory after postmodernism an account of multiple and alternative modernities the challenges of consumer culture in Japan and China The result is a book that shakes the boundaries of debate from one of the foremost writers on culture and postmodernism of the present day

The Routledge Companion to Local Media and Journalism Agnes Gulyas, David Baines, 2020-04-19 This comprehensive edited collection provides key contributions in the field mapping out fundamental topics and analysing current trends through an international lens Offering a collection of invited contributions from scholars across the world the volume is structured in seven parts each exploring an aspect of local media and journalism It brings together and consolidates the latest research and theorisations from the field and provides fresh understandings of local media from a comparative perspective and within a global context This volume reaches across national cultural technological and socio economic boundaries to bring new understandings to the dominant foci of research in the field and highlights interconnection and thematic links Addressing the significant changes local media and journalism have undergone in the last decade the collection explores the history politics ethics and contents of local media as well as delving deeper into the business and practices that affect not only the journalists and media makers involved but consumers and communities as well For students and researchers in the fields of journalism studies journalism education cultural studies and media and communications programmes this is the comprehensive guide to local media and journalism

*Moving Subjects, Moving Objects* Maruska Svasek, 2012 Most theories of material culture transnationalism and globalization have failed to incorporate a focus on emotions even though an increasing number of scholars in recent years have explored emotion dense processes This book fills the gap and examines how emotions can be theorized and serve as a useful analytical tool for understanding the interrelated mobility of humans objects and images Through diverse ethnographically rich and theoretically grounded case studies these chapters offer new perspectives that relate migration material culture and emotions by addressing the ways in which migrants and migrant artists express their emotions through objects and images in transnational contexts the ways in which particular works of art everyday objects and artifacts evoke specific feelings in migrants and members of migrant communities and the ways in which artists academics and policy makers may stimulate positive interaction between migrants and members of local communities Provided by publisher

**Community Art** Kate Crehan, 2020-05-26 Exploring key issues for the anthropology of art and art theory this fascinating text provides the first in depth study of community art from an anthropological perspective The book focuses on the forty year history of Free Form Arts Trust an arts group that played a major part in the 1970s struggle to carve out a space for community arts in Britain Turning their back on the world of gallery art the fine artist founders of Free Form were determined to use their visual expertise to connect through collaborative art

projects with the working class people excluded by the established art world In seeking to give the residents of poor communities a greater role in shaping their built environment the artists aesthetic practice would be transformed Community Art examines this process of aesthetic transformation and its rejection of the individualized practice of the gallery artist The Free Form story calls into question common understandings of the categories of art expertise and community and makes this story relevant beyond late twentieth century and early twenty first century Britain *Emplaced Myth* Alan Rumsey, James F. Weiner, 2001-01-01 Australia and Papua New Guinea share a number of important social cultural and historical features making a sustained comparison between the two especially productive This situates the ethnography of the two areas within a comparative framework and examines the relationship between indigenous systems of knowledge and place an issue of growing concern to anthropologists The essays demonstrate the manner in which regimes of restricted knowledge serve to protect and augment cultural property and the proprietorship over sites and territory how myths evolve to explain and culturally appropriate important events pertaining to contact between indigenous and Western societies how graphic designs and other culturally important iconic and iconographic processes provide conduits of cross cultural appropriation between indigenous and non indigenous societies in today s multicultural nation states The Value of Aesthetics Alanna Cant, 2019-09-01 Unlike many other handicrafts in the Mexican state of Oaxaca which have long cultural and historical trajectories Oaxacan woodcarving began in the second half of the twentieth century and has always been done for the commercial market In *The Value of Aesthetics* Alanna Cant explores how one family s workshop in the village of San Mart n Tilcajete has become the most critically and economically successful surpassing those of neighbors who use similar materials and techniques The dominance of this family is tied to their ability to produce a new aesthetic that appeals to three key economies of culture the tourist market for souvenirs the national market for traditional Mexican artesan as and the international market for indigenous art Offering a new analytical model by which anthropologists can approach visual aesthetics and conceptualize the power of artworks as socially active objects *The Value of Aesthetics* shows how aesthetic practices produce and redefine social and political relationships By investigating the links between aesthetics and issues of production authorship ownership and identity Cant shows aesthetic change to be a process that ultimately repackages everyday life into commodified objects in Oaxaca *State of the Arts* Jonas Tinius, 2023-08-02 This is a bold and wide ranging account of the unique German public theatre system through the prism of a migrant artistic institution in the western post industrial Ruhr region *State of the Arts* analyses how artistic traditions have responded to social change racism and cosmopolitan anxieties and recounts how critical contemporary cultural production positions itself in relation to the tumultuous history of German state patronage difficult heritage and self cultivation through the arts Jonas Tinius fieldwork with professional actors directors cultural policy makers and activists unravels how they constitute theatre as a site for extraordinary ethical conduct and how they grapple with the pervasive German cultural tradition of Bildung or self cultivation

through the arts Tinius shows how anthropological methods provide a way to understand the entanglement of cultural policy institution building and subject formation An ambitious and interdisciplinary study the work demonstrates the crucial role of artistic intellectuals in society

**The Australian Art Field** Tony Bennett, Deborah Stevenson, Fred Myers, Tamara Winikoff, 2020-05-25 This book brings together leading scholars and practitioners to take stock of the frictions generated by a tumultuous time in the Australian art field and to probe what the crises might mean for the future of the arts in Australia Specific topics include national and international art markets art practices in their broader social and political contexts social relations and institutions and their role in contemporary Australian art the policy regimes and funding programmes of Australian governments and national and international art markets In addition the collection will pay detailed attention to the field of indigenous art and the work of Indigenous artists This book will be of interest to scholars in contemporary art art history cultural studies and Indigenous peoples

**Indigenous Cosmopolitans** Maximilian Christian Forte, 2010 Timely and original this volume looks at indigenous peoples from the perspective of cosmopolitan theory and at cosmopolitanism from the perspective of the indigenous world In doing so it not only sheds new light on both but also has something important to say about the complexities of identification in this shrinking overheated world Analysing ethnography from around the world the authors demonstrate the universality of the local indigeneity and the particularity of the universal cosmopolitanism Anthropology doesn't get much better than this Thomas Hylland Eriksen Professor of Anthropology University of Oslo Author of Globalisation Book Jacket

**The Graven Image** Zainab Bahrani, 2011-09-16 Mesopotamia the world's earliest literate culture developed a rich philosophical conception of representation in which the world was saturated with signs Instead of imitating the natural world representation both in writing and in visual images was thought to participate in the world and to have an effect upon it in natural magical and supernatural ways The Graven Image is the first book to explore this tradition which developed prior to and apart from the Greek understanding of representation The classical Greek system based on the notion of mimesis or copy is the one with which we are most familiar today The Assyro Babylonian ontology presented here by Zainab Bahrani opens up fresh avenues for thinking about the concept of representation in general and her reading of the ancient Mesopotamian textual and visual record in its own ontological context develops an entirely new approach to understanding Babylonian and Assyrian arts in particular The Graven Image describes for the first time rituals and wars involving images the relationship of divination the organic body and representation and the use of images as a substitute for the human form integrating this ancient material into contemporary debates in critical theory Bahrani challenges current methodologies in the study of Near Eastern archaeology and art history introducing a new way to appreciate the unique contributions of Assyrian and Babylonian culture and their complex relationships to the past and present

**Berbers and Others** Katherine E. Hoffman, Susan Gilson Miller, 2010 Katherine E Hoffman is Associate Professor of Anthropology at Northwestern University and author of We Share Walls Language Land and Gender in Berber Morocco [Creativity in](#)

Transition Maruška Svašek, Birgit Meyer, 2016-07-01 In an era of intensifying globalization and transnational connectivity the dynamics of cultural production and the very notion of creativity are in transition Exploring creative practices in various settings the book does not only call attention to the spread of modernist discourses of creativity from the colonial era to the current obsession with innovation in neo liberal capitalist cultural politics but also to the less visible practices of copying recycling and reproduction that occur as part and parcel of creative improvisation



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