

Art As Politics Re Crafting Identities Tourism And Power In Tana Toraja Indonesia Southeast Asia Politics Meaning And Memory

This is a fascinating ethnography about young Khmer women moving to the city to work in the garment factories, in prostitution, and as street sellers. The author makes good use of new theoretical approaches in anthropology that focus on negotiation and creativity in situations of rapid change. The result is not only a welcome new book on post-war Cambodia but an important addition to the literature on women, migration, and labor in Southeast Asia and the world.

—Judy Ledgerwood, Northern Illinois University *Khmer Women on the Move* offers a fascinating ethnography of young Cambodian women who move from the countryside to work in Cambodia's capital city, Phnom Penh. Female migration and urban employment are rising, triggered by Cambodia's transition from a closed socialist system to an open market economy. This book challenges the dominant views of these young rural women—that they are controlled by global economic forces and national development policies or trapped by restrictive customs and Cambodia's tragic history. The author shows instead how these women shape and influence the processes of change taking place in present-day Cambodia. Based on field research among women working in the garment industry, prostitution, and street trading, the book explores the complex interplay between their experiences and actions, gender roles, and the broader historical context. The focus on women involved in different kinds of work allows new insight into women's mobility, highlighting similarities and differences in working conditions and experiences. Young women's ability to utilize networks of increasing size and complexity allows them to move into and between geographic and social spaces that extend far beyond the village context. Women's mobility is further expressed in the flexible patterns of behavior that young rural women display when trying to fulfill their own "modern" aspirations along with their family obligations and cultural ideals. Crafting has never been more popular and Maggy Woodley, the creative force behind Red Ted, is passionate about making things with her children, Max, four, and Pippa, two. Using recycled materials and bits and bobs collected when out and about, here are over 60 utterly irresistible things to make with your kids. From adorable peanut shell finger puppets to walnut babies, loo roll marionettes and egg carton fairy lights, fabric mache bowls, stick men and shell crabs, stone people, and many more, these are projects for all the family to have fun with. And what's more, the end results are so cute and desirable that they look great around the home, or make wonderfully unique and personal gifts. With a funky, modern design and vibrant full colour photography throughout, this is a must-have addition to every young family's bookshelf.

DIV125 superb, royalty-free illustrations of florals and insects etched into glassware, garlands of flowers in square and circular configurations, dragonflies adorning decorative bowls and platters, and more. /div

This textbook explores Southeast Asia's modern peoples and their cultural ways and patterns of adaptation. It introduces the region's geography, languages, prehistory, and history, then delves into religion, ethnic complexity, food production, development, and tourism, and the changes that these evolving aspects of life have upon Southeast Asia's peoples and cultures.

This volume initiates a gender-based framework for analyzing the folk art of Latin America and the Caribbean. Defined here broadly as the "art of the people" and as having a primarily decorative, rather than utilitarian, purpose, folk art is not solely the province of women, but folk art by women in Latin America has received little sustained attention. *Crafting Gender* begins to redress this gap in scholarship. From a feminist perspective, the contributors examine not only twentieth-century and contemporary art by women, but also its production, distribution, and consumption. Exploring the roles of women as artists and consumers in specific cultural contexts, they look at a range of artistic forms across Latin America, including Panamanian molas (blouses), Andean weavings, Mexican ceramics, and Mayan hipiles (dresses). Art historians, anthropologists, and sociologists from Latin America, the Caribbean, and the United States discuss artwork from Mexico, Argentina, Chile, Colombia, Ecuador, Panama, Suriname, and Puerto Rico, and many of their essays focus on indigenous artists. They highlight the complex webs of social relations from which folk art emerges. For instance, while several pieces describe the similar creative and technical processes of indigenous pottery-making communities of the Amazon and of mestiza potters in Mexico and Colombia, they also reveal the widely varying functions of the ceramics and meanings of the iconography. Integrating the social, historical, political, geographical, and economic factors that shape folk art in Latin America and the Caribbean, *Crafting Gender* sheds much-needed light on a rich body of art and the women who create it. Contributors Eli Bartra Ronald J. Duncan Dolores Juliano Betty LaDuke Lourdes Rejón Patrón Sally Price María de Jesús Rodríguez-Shadow Mari Lyn Salvador Norma Valle Dorothea Scott Whitten

Princess Lieu Hanh, often called the Mother of the Vietnamese people by her followers, is one of the most prominent goddesses in Vietnamese popular religion. First emerging some four centuries ago as a local sect appealing to women, the princess' cult has since transcended its geographical and gender boundaries and remains vibrant today. Who was this revered deity? Was she a virtuous woman or a prostitute? Why did people begin worshiping her and why have they continued? *Cult, Culture, and Authority* traces Lieu Hanh's cult from its ostensible appearance in the sixteenth century to its present-day prominence in North Vietnam and considers it from a broad range of perspectives, as religion and literature and in the context of politics and society. Over time, Lieu Hanh's personality and cult became the subject of numerous literary accounts, and these historical texts are a major source for this book. Author Olga Dror explores the authorship and historical context of each text considered, treating her subject in an interdisciplinary way. Her interest lies in how these accounts reflect the various political agendas of successive generations of intellectuals and officials. The same cult was called into service for a variety of ideological ends: feminism, nationalism, Buddhism, or Daoism.

Taking a global and multidisciplinary approach, *The SAGE International Encyclopedia of Travel and Tourism* brings

together a team of international scholars to examine the travel and tourism industry, which is expected to grow at an annual rate of four percent for the next decade. In more than 500 entries spanning four comprehensive volumes, the Encyclopedia examines the business of tourism around the world paying particular attention to the social, economic, environmental, and policy issues at play. The book examines global, regional, national, and local issues including transportation, infrastructure, the environment, and business promotion. By looking at travel trends and countries large and small, the Encyclopedia analyses a wide variety of challenges and opportunities facing the industry. In taking a comprehensive and global approach, the Encyclopedia approaches the field of travel and tourism through the numerous disciplines it reaches, including the traditional tourism administration curriculum within schools of business and management, economics, public policy, as well as social science disciplines such as the anthropology and sociology. Key features include: More than 500 entries authored and signed by key academics in the field Entries on individual countries that details the health of the tourism industry, policy and planning approaches, promotion efforts, and primary tourism draws. Additional entries look at major cities and popular destinations Coverage of travel trends such as culinary tourism, wine tourism, agritourism, ecotourism, geotourism, slow tourism, heritage and cultural-based tourism, sustainable tourism, and recreation-based tourism Cross-references and further readings A Reader's Guide grouping articles by disciplinary areas and broad themes

This third edition of Historical Dictionary of Indonesia contains a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 900 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture. This book is an excellent access point for students, researchers, and anyone wanting to know more about Indonesia.

In Indonesia, light skin color has been desirable throughout recorded history. Seeing Beauty, Sensing Race explores Indonesia's changing beauty ideals and traces them to a number of influences: first to ninth-century India and some of the oldest surviving Indonesian literary works; then, a thousand years later, to the impact of Dutch colonialism and the wartime occupation of Japan; and finally, in the post-colonial period, to the popularity of American culture. The book shows how the transnational circulation of people, images, and ideas have shaped and shifted discourses and hierarchies of race, gender, skin color, and beauty in Indonesia. The author employs "affect" theories and feminist cultural studies as a lens through which to analyze a vast range of materials, including the Old Javanese epic poem Ramayana, archival materials, magazine advertisements, commercial products, and numerous interviews with Indonesian women. The book offers a rich repertoire of analytical and theoretical tools that allow readers to rethink issues of race and gender in a global context and understand how feelings and emotions—Western constructs as well as Indian, Javanese, and Indonesian notions such as *rasa* and *malu*—contribute to and are constitutive of transnational and gendered processes of racialization. Saraswati argues that it is how emotions come to be attached to certain objects and how they circulate that shape the "emotionscape" of white beauty in Indonesia. Her ground-breaking work is a nuanced theoretical exploration of the ways in which representations of beauty and the emotions they embody travel geographically and help shape attitudes and beliefs toward race and gender in a transnational world.

A groundbreaking and endlessly surprising history of how artisans created America, from the nation's origins to the present day. At the center of the United States' economic and social development, according to conventional wisdom, are industry and technology-while craftspeople and handmade objects are relegated to a bygone past. Renowned historian Glenn Adamson turns that narrative on its head in this innovative account, revealing makers' central role in shaping America's identity. Examine any phase of the nation's struggle to define itself, and artisans are there—from the silversmith Paul Revere and the revolutionary carpenters and blacksmiths who hurled tea into Boston Harbor, to today's "maker movement." From Mother Jones to Rosie the Riveter. From Betsy Ross to Rosa Parks. From suffrage banners to the AIDS Quilt. Adamson shows that craft has long been implicated in debates around equality, education, and class. Artisans have often been a site of resistance for oppressed people, such as enslaved African-Americans whose skilled labor might confer hard-won agency under bondage, or the Native American makers who adapted traditional arts into statements of modernity. Theirs are among the array of memorable portraits of Americans both celebrated and unfamiliar in this richly peopled book. As Adamson argues, these artisans' stories speak to our collective striving toward a more perfect union. From the beginning, America had to be—and still remains to be—crafted.

This strikingly original book examines how sport and ideas of physicality have shaped the politics and culture of modern Laos. Viewing the country's extraordinary transitions—from French colonialism to royalist nationalism to revolutionary socialism to the modern development state—through the lens of physical culture, Simon Creak's lively and incisive narrative illuminates a nation that has no reputation in sport and is typically viewed, even from within, as a country of cheerful but lazy people. Creak argues that sport and related physical practices—including physical education, gymnastics, and military training—have shaped a national consciousness by locating it in everyday experience. These practices are popular, participatory, performative, and, above all, physical in character and embody ideas and ideologies in a symbolic and experiential way. Embodied Nation takes readers on a brisk ride through more than a century of Lao history, from a nineteenth-century game of *tikhi*—an indigenous game resembling field hockey—to the country's unprecedented outpouring of nationalist sentiment when hosting the 2009 Southeast Asian Games. En route, we witness a Lao-Vietnamese soccer brawl in 1936, the fascist-inspired body ethic of the early 1940s, the novel modes of military masculinity that blossomed with national independence, the spectacular state theatrics of power represented by Olympic-inspired sports festivals, and the high hopes and frequent failures of socialist sport in the 1970s and 1980s. Of central concern in Creak's narrative are the twin motifs of gender and civilization. Despite increasing female participation since the early twentieth century, he demonstrates the major role that sport and physical culture have played in forming hegemonic masculinities in Laos. Even with limited national sporting success—Laos has never won an Olympic medal—the

healthy, toned, and muscular form has come to symbolize material development and prosperity. Embodied Nation outlines the complex ways in which these motifs, through sport and physical culture, articulate with state power. Combining cultural and intellectual history with historical thick description, Creak draws on a creative array of Lao and French sources from previously unexplored archives, newspapers, and magazines, and from ethnographic writing, war photography, and cartoons. More than an "imagined community" or "geobody," he shows that Laos was also a "body at work," making substantive theoretical contributions not only to Southeast Asian studies and history, but to the study of the physical culture, nationalism, masculinity, and modernity in all modern societies.

Art as Politics Re-Crafting Identities, Tourism, and Power in Tana Toraja, Indonesia University of Hawaii Press

This lively survey of the peoples, cultures, and societies of Southeast Asia introduces a region of tremendous geographic, linguistic, historical, and religious diversity. Encompassing both mainland and island countries, these engaging essays describe personhood and identity, family and household organization, nation-states, religion, popular culture and the arts, the legacies of war and recovery, globalization, and the environment. Throughout, the focus is on the daily lives and experiences of ordinary people. Most of the essays are original to this volume, while a few are widely taught classics. All were chosen for their timeliness and interest, and are ideally suited for the classroom.

Although Indonesia is generally considered to be a Muslim state, and is indeed the world's most populous Muslim-majority nation, it has a sizeable Christian minority as a legacy of Dutch colonialism, with Christians often occupying relatively high social positions. This book examines the management of religion in Indonesia. It discusses how Christianity has developed in Indonesia, how the state, though Muslim in outlook and culture, is nevertheless formally secular, and how the principal Christian church, the Java Christian Church, has adapted its practices to fit local circumstances. It examines religious violence and charts the evolution of the state's religious policies, analysing in particular the impact of the 1974 Marriage Law showing how it enabled extensive state regulation, but how in practice, rather than reinforcing religious divisions, inter-religious marriage, involving the conversion of one party, is widespread. Overall, the book shows how Indonesia is developing its own brand of secularism, neither a full-blooded Islamic state like Saudi Arabia, nor an outright secular state like Turkey.

While the number of domestic leisure travelers has increased dramatically in reform-era China, the persistent gap between urban and rural living standards attests to ongoing social, economic, and political inequalities. The state has widely touted tourism for its potential to bring wealth and modernity to rural ethnic minority communities, but the policies underlying the development of tourism obscure some complicated realities. In tourism, after all, one person's leisure is another person's labor. A Landscape of Travel investigates the contested meanings and unintended consequences of tourism for those people whose lives and livelihoods are most at stake in China's rural ethnic tourism industry: the residents of village destinations. Drawing on ethnographic research conducted in Ping'an (a Zhuang village in Guangxi) and Upper Jidao (a Miao village in Guizhou), Jenny Chio analyzes the myriad challenges and possibilities confronted by villagers who are called upon to do the work of tourism. She addresses the shifting significance of migration and rural mobility, the visual politics of tourist photography, and the effects of touristic desires for "exotic difference" on village social relations. In this way, Chio illuminates the contemporary regimes of labor and leisure and the changing imagination of what it means to be rural, ethnic, and modern in China today.

Craftivism is a worldwide movement that operates at the intersection where craft and activism meet; Craftivism the book is full of inspiration for crafters who want to create works that add to the greater good. With interviews and profiles of craftivists who are changing the world with their art, and through examples that range from community embroidery projects, stitching in prisons, revolutionary ceramics, AIDS activism, yarn bombing, and crafts that facilitate personal growth, Craftivism provides imaginative examples of how crafters can be creative and altruistic at the same time. Artists profiled in the book are from the United States, Canada, the United Kingdom, Australia, and Asia, and their crafts include knitting, crocheting, sewing, textiles, pottery, and ceramics. There's the Brooklyn writer who creates large-scale site-specific knitted installations; the British woman who runs sewing and quilting workshops for community building and therapy; the Indonesian book maker and organizer of a DIY craft center; and the Oxford, England, cultural theorist and dress designer. A wonderful sense of optimism and possibility pervades the book: the inspiring notion that being crafty can really make the world a better place. Betsy Greer is a writer, crafter, researcher, and the author of Knitting for Good!: A Guide to Creating Personal, Social and Political Change Stitch by Stitch. She also runs the blog craftivism.com and believes that creativity and positive activism can save not only the soul, but also the world.

Pussyhats, typically crafted with yarn, quite literally created a sea of pink the day after Donald J. Trump became the 45th president of the United States in January 2017, as the inaugural Women's March unfolded throughout the U.S., and sister cities globally. But there was nothing new about women crafting as a means of dissent. Crafting Dissent: Handicraft as Protest from the American Revolution to the Pussyhats is the first book that demonstrates how craft, typically involving the manipulation of yarn, thread and fabric, has also been used as a subversive tool throughout history and up to the present day, to push back against government policy and social norms that crafters perceive to be harmful to them, their bodies, their families, their ideals relating to equality and human rights, and their aspirations. At the heart of the book is an exploration for how craft is used by citizens to engage with the rhetoric and policy shaping their country's public sphere. The book is divided into three sections: "Crafting Histories," "Politics of Craft," and "Crafting Cultural Conversations." Three features make this a unique contribution to the field of craft activism and history: The inclusion of diverse contributors from a global perspective (including from England, Ireland, India, New Zealand, Australia) Essay formats including photo essays, personal essays and scholarly investigations The variety of professional backgrounds among the book's contributors, including academics, museum curators, art therapists, small business owners, provocateurs, artists and makers. This book explains that while handicraft and craft-motivated activism may appear to be all the rage and "of the moment," a long thread reveals its roots as far back as the founding of American Democracy, and at key turning points throughout the history of nations throughout the world.

Before the age of the paper book jacket, publishers issued their books in cloth-covered boards, which were stamped with designs in gold leaf and color. From around 1860, artists of the Arts and Crafts movement supplied many of the best designs. Dante Gabriel Rossetti, William

Morris and Walter Crane led the way, and they were followed in the 1890s by Laurence Housman, Charles Ricketts and Selwyn Image, among others. Prominent Arts and Crafts architects, such as Philip Webb and C.F.A. Voysey, also designed book covers. Malcolm Haslam explores this uncharted territory, investigating not only the designs and designers, but the publishers and binders as well. He introduces some artists, little known today, whose designs filled the bookshops and bookshelves of late Victorian and Edwardian Britain, and he shows how designers in Europe and America were influenced by British book covers decorated in the Arts and Crafts style. Ninety-nine of the best covers are illustrated and described, and details are given of over fifty Arts and Crafts designers who worked in commercial book production, and their marks and monograms are shown."

Since the late 1960s the Indonesian land of Batam has been transformed from a sleepy fishing village to a booming frontier town, where foreign investment converges with inexpensive land and labour. The book moves beyond these dichotomies to explore the experiences of migrants and tourists who pass through Batam.

In *Pink Globalization*, Christine R. Yano examines the creation and rise of Hello Kitty as a part of Japanese Cute-Cool culture. Yano argues that the international popularity of Hello Kitty is one aspect of what she calls pink globalization—the spread of goods and images labeled cute (*kawaii*) from Japan to other parts of the industrial world. The concept of pink globalization connects the expansion of Japanese companies to overseas markets, the enhanced distribution of Japanese products, and the rise of Japan's national cool as suggested by the spread of manga and anime. Yano analyzes the changing complex of relations and identities surrounding the global reach of Hello Kitty's cute culture, discussing the responses of both ardent fans and virulent detractors. Through interviews, Yano shows how consumers use this iconic cat to negotiate gender, nostalgia, and national identity. She demonstrates that pink globalization allows the foreign to become familiar as it brings together the intimacy of cute and the distance of cool. Hello Kitty and her entourage of marketers and consumers wink, giddily suggesting innocence, sexuality, irony, sophistication, and even sheer happiness. Yano reveals the edgy power in this wink and the ways it can overturn, or at least challenge, power structures.

Art, craft, and design activities offer children an excellent way to learn language while developing creative skills and an awareness of the world around them.

From the editors of the popular *Making Mathematics with Needlework*, this book presents projects that highlight the relationship between types of needlework and mathematics. Chapters start with accessible overviews presenting the interplay between mathematical concepts and craft expressions. Following sections explain the mathematics in more detail, and provide suggestions for classroom activities. Each chapter ends with specific crafting instructions. Types of needlework included are knitting, crochet, needlepoint, cross-stitch, quilting, temari balls, beading, tatting, and string art. Instructions are written as ordinary patterns, so the formatting and language will be familiar to crafters.

Art as Politics explores the intersection of art, identity politics, and tourism in Sulawesi, Indonesia. Based on long-term ethnographic research from the 1980s to the present, the book offers a nuanced portrayal of the Sa'dan Toraja, a predominantly Christian minority group in the world's most populous Muslim country. Celebrated in anthropological and tourism literatures for their spectacular traditional houses, sculpted effigies of the dead, and pageantry-filled funeral rituals, the Toraja have entered an era of accelerated engagement with the global economy marked by on-going struggles over identity, religion, and social relations. In her engaging account, Kathleen Adams chronicles how various Toraja individuals and groups have drawn upon artistically-embellished "traditional" objects—as well as monumental displays, museums, UNESCO ideas about "word heritage," and the World Wide Web—to shore up or realign aspects of a cultural heritage perceived to be under threat. She also considers how outsiders—be they tourists, art collectors, members of rival ethnic groups, or government officials—have appropriated and reframed Toraja art objects for their own purposes. Her account illustrates how art can serve as a catalyst in identity politics, especially in the context of tourism and social upheaval. Ultimately, this insightful work prompts readers to rethink persistent and pernicious popular assumptions—that tourism invariably brings a loss of agency to local communities or that tourist art is a compromised form of expression. *Art as Politics* promises to be a favorite with students and scholars of anthropology, sociology, cultural studies, ethnic relations, art, and Asian studies.

The Routledge Handbook of Events explores and critically evaluates the debates and controversies associated with the rapidly expanding domain of Event Studies. It brings together leading specialists from a range of disciplinary backgrounds, to provide a state-of-the-art review on the evolution of the subject. The first edition was a landmark study which examined how event research had evolved and developed from a range of different social science subject areas and disciplines. The Handbook was the first critique of the extent to which the subject had developed into a major area of social science inquiry. This second edition has been fully updated to reflect crucial developments in the field and includes brand new sections on ever-important aspects of Event Studies such as: anthropology, hospitality, seasonality, knowledge management, accessibility, diversity and human rights, as well as new studies on 'the eventful city' and the benefits of events in older life. The book is divided into four inter-related sections. Section 1 introduces and evaluates the concept of events. Section 2 critically reviews the relationship between events and other disciplines such as the contribution of economics, psychology and geography to the critical discourse of Event Studies. Section 3 focuses on the business, operational and strategic management of events, while the final section crucially focuses on critical events as a new paradigm within the burgeoning literature on Events. It offers the reader a comprehensive and critical synthesis of this field, conveying the latest thinking associated with events research, edited by two of the leading scholars in the field. The text will provide an invaluable resource for all those with an interest in Events Studies, encouraging dialogue that will span across disciplinary boundaries and other areas of study. It is an essential guide for anyone interested in events research.

Presents instructions for creating a variety of crafts reusing and repurposing materials.

The economy of textiles provides insight into the fabric of social relations, local and global politics, and diverse ideologies. Textile production and exchange represent a key node for the intersections of multiple aspects of ancient and modern economies, including social-class relations, gender, tourism, exchange, commerce, and transpolity relationships. A political economy of textiles, discussed from a broad interdisciplinary perspective, offers ways to understand cloth and clothing as parts of mutually constitutive processes that shape and reflect economic practices, cultural ideologies, and sociopolitical rank.

Brought to you by the instructors at the Center for Book Arts, *Bookforms* is a comprehensive guide for making books by hand with a focus on functionality in design. Written by the experts at the Center for Book Arts in New York, *Bookforms* presents all the instruction you need to craft by hand a comprehensive array of historic bookbinding styles from all over the world. *Bookforms* traces the functional roots of each structure, explains their appropriateness for various uses, and provides projects for making an essential structure for each style of binding. Topics covered include: Why books work: General bookbinding principles for functionality and what we can learn from the past What you need to know for planning a special book or embarking on an edition How materials affect function *Bookforms* tackles a wide range of projects for all levels of bookbinders. You'll see everything from sewn and ticketed blank books and traditional western codex book forms, to scrapbooks and albums, Asian stab-sewn bindings, unusual structures, and aesthetics/embellishments. What

better time to dive into this venerable and unique hobby than now?

Understanding and Crafting the Mix, 3rd edition provides the framework to identify, evaluate, and shape your recordings with clear and systematic methods. Featuring numerous exercises, this third edition allows you to develop critical listening and analytical skills to gain greater control over the quality of your recordings. Sample production sequences and descriptions of the recording engineer's role as composer, conductor, and performer provide you with a clear view of the entire recording process. Dr. William Moylan takes an inside look into a range of iconic popular music, thus offering insights into making meaningful sound judgments during recording. His unique focus on the aesthetic of recording and mixing will allow you to immediately and artfully apply his expertise while at the mixing desk. A companion website features recorded tracks to use in exercises, reference materials, additional examples of mixes and sound qualities, and mixed tracks.

Examines what great thinkers of the past have had to say about the meaning of life. Offers ways to shape your life into something beautiful and unique.

The Art and Craft of Wood shows you how to mill, stack, dry, and flatten a log into useable lumber and build a variety of household furnishings. Trees are all around us. They provide shade, beautify our neighborhoods, filter our water, and clean our air, but when they die, we often don't know what to do with them. Now you can learn the skills to reclaim those trees as lumber. Perfect for the woodworking hobbyist, The Art and Craft of Wood introduces readers to the basics of wood craft. The Art and Craft of Wood will inspire you to make something of your own through simple, step-by-step photos. As a reader, you will learn valuable skills, including: Where to find wood that you can reclaim for your own use How to mill, stack, dry, and flatten your log into useable lumber Create a variety of useful household furnishings in 7 step-by-step projects ranging in difficulty from novice to more complicated What to do with leftover material, such as making firestarters and animal bedding Authors Silas Kyler and David Hildreth are also the filmmakers behind the documentary Felled, a film about giving new life to urban trees; they have lived the process of refining wood. The Art and Craft of Wood is their guide to you!

Crafting Democracy: Fiber Arts and Activism calls upon craft, during an era of political disruption, as a creative force to voice dissent, express hope, critique the curtailment of civil rights, and to restore dignity to the human experience. The essays and artwork featured in this exhibition catalogue are framed within the context of American democracy and disclose how we, as individuals and as a culture, "craft democracy" and ultimately question what democracy means today. This is the catalogue of an exhibition held at Harold Hacker Hall, Central Library of Rochester (New York) & Monroe County: August-October, 2019. Juilee Decker is associate professor of museum studies at Rochester Institute of Technology. Her publications include the 3rd edition of Museums in Motion: An Introduction to the History and Functions of Museums (2017) and the four-volume series Innovative Approaches for Museums (2015). Hinda Mandell is associate professor in the School of Communication at Rochester Institute of Technology and is a co-editor of Nasty Women and Bad Hombres: Gender and Race in the 2016 U.S. Presidential Election (University of Rochester Press, 2018). She is editor of Crafting Dissent: Handicraft as Protest from the American Revolution to the Pussyhats (forthcoming with Rowman & Littlefield).

The first edition of Life and Death Matters was a breakthrough text, centralizing the experiences of those on the front lines of environmental crises and forging new paradigms for understanding how crises emerge and how different groups of actors respond to them. This second edition, fully updated with both expanded and new chapters, once again provides a benchmark for the field and opens important pathways for further research. Authors reassess the state of scholarship and grassroots activism in a new century when social and environmental systems are being reconceptualised within post-9/11 security and biosecurity frameworks, when global warming and resource scarcity are not fears but realities, when global power and politics are being realigned, and when ecocide, ethnocide, and genocide are daily tragedies. This bold new edition of Life and Death Matters will be a widely used textbook and essential reading for students, scholars, and policy makers.

DIV73 handsome motifs: sprays and single buds, running patterns of flowering vines, and other glorious images that foreshadowed development of Art Nouveau. /div

The Arts & Crafts Busy Book is packed with 365 fun arts and crafts activities for toddlers and preschoolers, including drawing, simple sewing, paper-mâché, and painting projects. This book also includes basic craft recipes for paint, play dough, clay, and more, using ingredients found around the home. The Arts & Crafts Busy Book is sure to give parents and daycare providers great ideas for keeping young children busy! An iParenting Media Award winner! The Arts & Crafts Busy Book is packed with 365 fun, creative activities to stimulate your child every day of the year! This book will encourage children ages two to six to use their creativity and self-expression. It shows parents and daycare providers how to: focus a child's energy constructively using paint, glue, play dough, paper, and markers; encourage the development of a child's concentration and coordination, as well as organizational skills; save money by making many of the supplies with items found around the home; and celebrate holidays and special occasions with projects and activities. This book is sure to keep young children busy for hours! It is written with warmth and sprinkled with humor and insight. An iParenting Media Award Winner!

From Michaels--America's largest specialty retailer of arts and crafts merchandise and the place to get supplies for painting, floral and home dcor, needlework, scrapbooking, and more--comes an extraordinarily big, beautiful, and encyclopedic collection of techniques and 175 projects. Whatever a crafter's pleasure, it is in here, from beading and woodworking to glass and fabric crafts. The 30 subject areas are divided into 9 chapters that all feature a basic instructions section packed with plentiful color pictures and designer tips; 5 to 10 projects; and a two-page spread of gallery photos of additional projects for inspiration. What's included in this unequalled treasure trove? * Beading: wire and

bead jewelry, wire crafting, and decorative beading * Clay: polymer and bread dough * Painting: stenciling, faux finishing, and gold leafing. With the gilding techniques, even the simplest box can look like an heirloom. * Paper: memory books and cards, decoupage, rubber stamping * Floral crafts: dried flowers, silk flower arranging, potpourris and sachets. A rose floral silk pillow brings springtime indoors year-round. * Glass: glass painting and etching. The lovely flasks with stars, leaves, and swirls would make a beautiful display. * Home decorating: candlemaking and decorating (including gel) and soapmaking * Wood: wood finishing and burning, plus clockmaking * Fabric: painting on fabric, tie die, and sun painting An appendix covers basic materials and techniques, including tying the perfect bow, lettering, and basic mat cutting. Whether you want more projects using your favorite craft, or are interested in learning a new one, this volume is a must-have.

In *The Artisan Soul*, Erwin Raphael McManus, author, thought leader, and founder of MOSAIC in Los Angeles, pens a manifesto for human creativity and the beginning of a new renaissance. McManus not only calls us to reclaim our creative essence but reveals how we can craft our lives into a work of art. There are no shortcuts to quality, and McManus celebrates the spiritual process that can help us discover our true selves. McManus demonstrates that we all carry within us the essence of an artist. We all need to create, to be a part of a process that brings to the world something beautiful, good, and true, in order to allow our souls to come to life. It's not only the quality of the ingredients we use to build our lives that matter, but the care we bring to the process itself. Just like baking artisan bread, it's a process that's crafted over time. And God has something to say about how we craft our lives. With poignant, inspirational stories and insights from art, life, history, and scripture interspersed throughout, McManus walks readers through the process of crafting a life of beauty and wonder.

This book is a celebration of tactile beauty and a tribute to human ingenuity. In-depth profiles tell the stories of 20 artisans who have devoted their lives to preserving traditional techniques. Gorgeous photographs reveal these craftspeople's studios, from Oaxaca to Kyoto and from Milan to Tennessee. Two essays explore the challenges and rewards of engaging deeply with the past. With an elegant three-piece case and foil stamping, this rich volume will be an inspiration to makers, collectors, and history lovers.

How did early Buddhists actually encounter the seminal texts of their religion? What were the attitudes held by monks and laypeople toward the written and oral Pali traditions? In this pioneering work, Daniel Veidlinger explores these questions in the context of the northern Thai kingdom of Lan Na. Drawing on a vast array of sources, including indigenous chronicles, reports by foreign visitors, inscriptions, and palm-leaf manuscripts, he traces the role of written Buddhist texts in the predominantly oral milieu of northern Thailand from the fifteenth to the nineteenth centuries. Veidlinger examines how the written word was assimilated into existing Buddhist and monastic practice in the region, considering the use of manuscripts for textual study and recitation as well as the place of writing in the cultic and ritual life of the faithful. He shows how manuscripts fit into the economy, describes how they were made and stored, and highlights the understudied issue of the "cult of the book" in Theravâda Buddhism. Looking at the wider Theravâda world, Veidlinger argues that manuscripts in Burma and Sri Lanka played a more central role in the preservation and dissemination of Buddhist texts. By offering a detailed examination of the motivations driving those who sponsored manuscript production, this study draws attention to the vital role played by forest-dwelling monastic orders introduced from Sri Lanka in the development of Lan Na's written Pali heritage. It also considers the rivalry between those monks who wished to preserve the older oral tradition and monks, rulers, and laypeople who supported the expansion of the new medium of writing.

Caged in on the Outside is an intimate ethnographic exploration of the ways in which Minangkabau people understand human value. Minangkabau, an Islamic society in Indonesia that is also the largest matrilineal society in the world, has long fascinated anthropologists. Gregory Simon's book, based on extended ethnographic research in the small city of Bukittinggi, shines new light on Minangkabau social life by delving into people's interior lives, calling into question many assumptions about Southeast Asian values and the nature of Islamic practice. It offers a deeply human portrait that will engage readers interested in Indonesia, Islam, and psychological anthropology and those concerned with how human beings fashion and reflect on the moral meanings of their lives. Simon focuses on the tension between the values of social integration and individual autonomy—both of which are celebrated in this Islamic trading society. The book explores a series of ethnographic themes, each one illustrating a facet of this tension and its management in contemporary Minangkabau society: the moral structure of the city and its economic life, the nature of Minangkabau ethnic identity, the etiquette of everyday interactions, conceptions of self and its boundaries, hidden spaces of personal identity, and engagements with Islamic traditions. Simon draws on interviews with Minangkabau men and women, demonstrating how individuals engage with cultural forms and refashion them in the process: forms of etiquette are transformed into a series of symbols tattooed on and then erased from a man's skin; a woman shares a poem expressing an identity rooted in what cannot be directly revealed; a man puzzles over his neglect of Islamic prayers that have the power to bring him happiness. Applying the lessons of the Minangkabau case more broadly to debates on moral life and subjectivity, Simon makes the case that a deep understanding of moral conceptions and practices, including those of Islam, can never be reached simply by delineating their abstract logics or the public messages they send. Instead, we must examine the subtle meanings these conceptions and practices have for the people who live them and how they interact with the enduring tensions of multidimensional human selves. Borrowing a Minangkabau saying, he maintains that whether emerging in moments of suffering or flourishing, moral subjectivity is always complex, organized by ambitions as elusive as being "caged in on the outside."

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