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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,

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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

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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

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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,

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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



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instructions section Re  
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included in this  
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Painting: stenciling,  
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leafing. With the gilding  
techniques, even the  
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A rose floral silk pillow

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Glass: glass painting  
and etching. The lovely  
flasks with stars, leaves,  
and swirls would make  
a beautiful display. \*

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Wood: wood finishing  
and burning, plus  
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start with accessible  
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mathematical concepts  
and craft expressions.

Following sections  
explain the mathematics  
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provide suggestions for  
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specific crafting  
instructions. Types of  
needlework included are  
knitting, crochet,  
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balls, beading, tatting,  
and string art.

Instructions are written  
as ordinary patterns, so  
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calls upon craft, during  
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dignity to the human  
experience. The essays

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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

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Rochester (New York)  
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Juilee Decker is  
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museum studies at  
Rochester Institute of  
Technology. Her  
publications include the  
3rd edition of *Museums  
in Motion: An  
Introduction to the  
History and Functions  
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the four-volume series  
Innovative Approaches  
for Museums (2015).

Hinda Mandell is  
associate professor in  
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Communication at  
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editor of *Nasty Women  
and Bad Hombres:*

*Gender and Race in the  
2016 U.S. Presidential  
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Rochester Press, 2018).

She is editor of *Crafting  
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(forthcoming with  
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communities, but the  
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obscure some  
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unintended  
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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

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social relations. In this  
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