

Cultural Appropriation And The Artsnew Directions In Aesthetics

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Subcommittee on VA, HUD, and Independent Agencies United States. Congress. House. Appropriations Oregon. Supreme Court New Jersey. State Board of Education United States. Congress. House. Committee on Naval Affairs United States. Congress. House. Committee on Appropriations

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Committee on Appropriations

now for the first time a philosopher undertakes a systematic investigation of the moral and aesthetic issues to which cultural appropriation gives rise cultural appropriation is a pervasive feature of the contemporary world the parthenon marbles remain in london white musicians from bix beiderbeck to eric clapton have appropriated musical styles from african american culture young offers the first systematic philosophical investigation of the moral and aesthetic issues to which cultural appropriation gives rise tackles head on the thorny issues arising from the clash and integration of cultures and their artifacts questions considered include can cultural appropriation result in the production of aesthetically successful works of art and is cultural appropriation in the arts morally objectionable part of the highly regarded new directions in aesthetics series

it is not uncommon for white suburban youths to perform rap music for new york fashion designers to ransack the world s closets for inspiration or for euro american authors to adopt the voice of a geisha or shaman but who really owns these art forms is it the community in which they were originally generated or the culture that has absorbed them while claims of authenticity or quality may prompt some consumers to seek cultural products at their source the communities of origin are generally unable to exclude copyists through legal action like other works of unincorporated group authorship cultural products lack protection under our system of intellectual property law but is this legal vacuum an injustice the lifeblood of american culture a historical oversight a result of administrative incapacity or all of the above who owns culture offers the first comprehensive analysis of cultural authorship and appropriation within american law from indigenous art to linux susan scafidi takes the reader on a tour of the no man s land between law and culture pausing to ask what prompts us to offer legal protection to works of literature but not folklore what does it mean for a creation to belong to a community especially a diffuse or fractured one and is our national culture the product of yankee ingenuity or cultural kleptomania providing new insights to communal authorship cultural appropriation intellectual property law and the formation of american culture this innovative and accessible guide greatly enriches future legal understanding of cultural production

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an informative and insightful collection of essays on cultural appropriation focusing on america s appropriation and use of native american culture specifically

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