

Cultural Appropriation and the Arts

By James O. Young



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Cultural Appropriation and the Arts By James O. Young

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

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Cultural Appropriation and the Arts By James O. Young Bibliography

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Editorial Review

Review

“Cultural Appropriation and the Arts, by James O. Young, provides an analytical, comprehensive overview of ethical and aesthetic issues concerning cultural appropriation.” (*Journal of Cult Economy*, 25 March 2011)

Review

“Thank goodness for James O. Young! Finally someone has cut through the cant associated with cultural appropriation, weighed the issues with care and a keen eye for irony, and clarified the ethical limits of intercultural borrowing. This concise, accessible book will be a bracing tonic for anyone interested in the global art market, cultural property, and dilemmas of social justice in a world of disappearing borders.”

—Michael F. Brown, Williams College, author of *Who Owns Native Culture?*

“Young's offers a measured and sensitive analysis of the moral and aesthetic issues raised by cultural appropriation. He praises responsible cultural appropriation and distinguishes this from cultural appropriation that amount to theft and assault or that cause profound offense. An interesting contribution to a topic that has not received the attention from aestheticians that it deserves.”

—Stephen Davies, The University of Auckland

“Here at last is a philosophical work that cuts through the precious nonsense and rhetoric written about the kinds of appropriation bound to occur when the arts of one people bump up against the arts of another. James O. Young is acutely sensitive to the political sentiments that cloud these issues, but completely clear and rigorous in his analysis. In its incisiveness and honesty, *Cultural Appropriation and the Arts* is a major contribution to cross-cultural aesthetics.”

—Dennis Dutton, University of Canterbury, New Zealand

From the Back Cover

Cultural appropriation is a pervasive feature of the contemporary world. The Parthenon Marbles remain in London. Works of art from indigenous cultures are held by many metropolitan museums. White musicians from Bix Beiderbeck to Eric Clapton have appropriated musical styles from African-American culture. From North America to Australasia, artists have appropriated motifs and stories from aboriginal cultures. Novelists and filmmakers from one culture have taken as their subject matter the lives and practices of members of other cultures.

The practice of cultural appropriation has given rise to important ethical and aesthetic questions: Can cultural appropriation result in the production of aesthetically successful works of art? Is cultural appropriation in the arts morally objectionable? These questions have been widely debated by anthropologists, archaeologists, lawyers, art historians, advocates of the rights of indigenous peoples, literary critics, museum curators and others. At root, however, these questions are philosophical questions. Now, for the first time, a philosopher undertakes a systematic investigation of the moral and aesthetic issues to which cultural appropriation gives rise.

Users Review

From reader reviews:

Thomas Melendez:

Information is provisions for those to get better life, information presently can get by anyone from everywhere. The information can be a expertise or any news even an issue. What people must be consider any time those information which is within the former life are difficult to be find than now is taking seriously which one is acceptable to believe or which one the resource are convinced. If you have the unstable resource then you understand it as your main information you will have huge disadvantage for you. All those possibilities will not happen throughout you if you take Cultural Appropriation and the Arts as your daily resource information.

Walter Blankenship:

The guide untitled Cultural Appropriation and the Arts is the publication that recommended to you to learn. You can see the quality of the reserve content that will be shown to an individual. The language that article author use to explained their ideas are easily to understand. The article writer was did a lot of study when write the book, and so the information that they share for your requirements is absolutely accurate. You also can get the e-book of Cultural Appropriation and the Arts from the publisher to make you a lot more enjoy free time.

Sheri Williams:

In this particular era which is the greater individual or who has ability to do something more are more special than other. Do you want to become among it? It is just simple way to have that. What you should do is just spending your time not very much but quite enough to experience a look at some books. One of several books in the top record in your reading list is actually Cultural Appropriation and the Arts. This book and that is qualified as The Hungry Hillsides can get you closer in turning into precious person. By looking upward and review this reserve you can get many advantages.

Ann Ginsberg:

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