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CONTENTS

Articles

- Economy of Dreams: Hope in Global Capitalism and Its Critiques
Hirokazu Miyazaki 147
- Cultural Sovereignty in a Global Art Economy: Egyptian Cultural
Policy and the New Western Interest in Art from the Middle East
Jessica Winegar 173
- Borderland Pop: Arab Jewish Musicians and the Politics of Performance
Galit Saada-Ophir 205
- Of Children and *Jinn*: An Inquiry into an Unexpected Friendship during
Uncertain Times
Naveeda Khan 234
- Between Cinema and Social Work: Diasporic Turkish Women and the
(Dis)Pleasures of Hybridity
Katherine Pratt Ewing 265
- Streets Not Named: Discursive Dead Ends and the Politics of
Orientation in Intercommunal Spatial Relations in Northern Greece
Olga Demetriou 295

On the cover: Ayman al-Simari, *Untitled*, rural house remnants and aluminum, 1997. Courtesy of the artist. Egyptian artist Ayman al-Simari comments on the changes in the visual landscape of rural Egypt resulting from market liberalization by blending aluminum sheeting with crumbled adobe and old ironwork from village houses in the Nile Delta. Like many artists of the post-1989 younger generation in Egypt, al-Simari uses an internationally recognized visual language and mixes materials coded as “modern international” and “traditional Egyptian” to create a locally valued authentic Egyptian modern art. Jessica Winegar’s article in this issue explores the politics involved in creating this category as a new private sector art market emerges and Egyptian art circulates globally. Visual representations of the nation, such as al-Simari’s, highlight the changes wrought by Egypt’s transformation from socialism and its integration in the neoliberal global economy.
