

Caribbean, both because this was the only article which discussed these two large and important groups, and because I found the article more stimulating than most of the others. I especially agreed with Glazier's point (p.5) that there is very little research on the symbolic and transactional aspects of Caribbean race relations. Without this perspective, it is impossible to know the dynamics by which Caribbean peoples construct and modify their cultural forms and behaviors in the context of their daily lives. For example, how do Chinese and blacks in the fishing industry work together, and how do their cultural backgrounds affect the roles they play and the perceptions they carry of each other? The articles by Layng and Shaw hint at some of these issues but do not give information on micro-scale behaviors that reinterpret and reinforce "ethnic" behaviors and attitudes.

For those who follow the scholarly literature about ethnicity or the Caribbean, this collection may be of interest; I found the articles heavy reading and their topics too narrow to recommend them as general contributions toward understanding the ethnic experience.

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**J. Eugene Grigsby, Jr., *Arts and Ethnics: Background for Teaching Youth in a Pluralistic Society.* (Dubuque: Wm. C. Brown, 1977) xii, 147 pp., \$13.95 paper.**

Created to respond to an issue before art educators in this country since the early 1970s, this well-referenced work, complete with index and illustrations, accomplishes that task with reasonable success. Teachers of art have struggled for decades with curriculum materials that restrict the discussion of art history to the European tradition, labeling art of any other origin as "folk art" unworthy of academic attention.

Without adequate instructional materials or training in multiple ethnic artistic traditions, teachers have been unable to assist their students in developing an appreciation and understanding of the artistic heritages of peoples of different cultures. Even more significantly restrictive of individual self-esteem and development has been the fact that students of color have lacked an awareness of their own ethnic group's artistic tradition. As a result, they have not had access to role models who

could encourage their own potential to develop as spokespersons for the maintenance of ethnic artistic integrity.

Grigsby attacks the colonizing mentality of the typically Euro-centric art education in the U.S. with vigor, for he believes that “used as a background, [ethnic] tradition can aid in self-actualization of individuals, and stereotypes can be destroyed” (ix). In today’s multicultural classroom, this effect is especially pertinent.

The book is intended to serve as a point of departure, highlighting major artists and issues, and providing resources for further reference. The emphasis is on artists of black, Native American, and Hispanic origin, groups that are particularly neglected in the majority of instructional materials. Asians are omitted from this work, except for several passing references, with the rationale that materials depicting works of Asian artists are relatively easier to locate than those depicting works of art of the other cultures included.

Chapter two is the most utilitarian and the most valuable for educators needing ready resource references, although it is disappointingly brief and incomplete. It provides bibliographic reviews of books and exhibition catalogs emphasizing the works of black, Hispanic, and Native American artists. The focus is on the recent past, although some early works and exhibitions are cited. Films are excluded, and the references are limited to visual arts only. The sparsest section concerns work of Hispanic artists, a weakness the author acknowledges with some puzzlement, given the vitality of contemporary Mexican art.

Grigsby reviews his rationale for having developed the book, comments on the importance of ethnic immigration to U.S. national development, and presents an informative chapter on the role of religion and ethnic art. Jewish art was deliberately omitted because of familiarity among the general public with works from that tradition.

The academician might find the final chapter the most intriguing, and the least satisfying, simultaneously. Here, the author considers in some detail the distinctions which have arisen between folk art and fine art. The author elaborates this discussion by contrasting folk, academic, and international art. Is international art pan-human, symbolizing the bonds which unite us all, or is it, rather, a tasteless, mechanical artifact of a technologically sophisticated, but soul-less society? The author fails to cast his weight on either side of the debate, but one is left to assume his preference for an art — and a lifestyle — more relevant to the past than to the present, and of questionable value in the future.

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