**Groups 1&2**

How are Toraja cultural displays important in constructing the “***imagined community***” of the Indonesian nation-state? (ch.5)

►To what extent do Torajas imagine, assert, and articulate their own identity in the face of the “aestheticizing nationalistic productions” discussed in chapter 5?

►Were you happy with how Adams made and supported her argument in chapter 5?

**Groups 3&4**

How has the production of Torajan art changed in recent years, through processes of ***cultural appropriation*** and ***hybridity***? (ch6)

►How has the production of Torajan art and Torajan public imagery changed in meaning for Torajan artists and intellectuals?

►How has Torajan art “subtly renegotiated established ethnic hieriarchies” (p.179) in Indonesia?