

LOOKING HIGH AND LOW

art and cultural identity

EDITED BY BRENDA JO BRIGHT AND LIZA BAKEWELL



Looking High And Low Art And Cultural Identity

Ruth B. Phillips, Christopher B. Steiner



Looking High And Low Art And Cultural Identity:

Looking High and Low Brenda Jo Bright, Liza Bakewell, 2022-12-06 Can low riders rightfully be considered art Why are Chicano murals considered art while graffiti is considered vandalism What do Native American artisans think about the popular display of their ceremonial objects How do the middlebrow notions of Getty workers influence highbrow values at the J Paul Getty Trust *Looking High and Low* attempts to answer these questions and the broader question What is art by bringing together a collection of challenging essays on the meaning of art in cultural context and on the ways that our understandings of art have been influenced by social process and aesthetic values Arguing that art is constituted across cultural boundaries rather than merely inside them the contributors explore the relations between art cultural identity and the social languages of evaluation among artists art critics art institutions and their audiences in the Southwest and in Mexico The authors use anthropological methods in art communities to uncover compelling evidence of how marginalized populations make meaning for themselves how images of ethnicity function in commercial culture how Native populations must negotiate sentimental marketing and institutional appropriation of their art work and how elite populations use culture and ritual in ways that both reveal and obscure their power and status The authors make dramatic revelations concerning the construction and contestation of ideas of art as they circulate between groups where notions of what art should be are often at odds with each other This volume challenges conventional modes of analyzing art Its ethnographic explorations illuminate the importance of art as a cultural force while creating a greater awareness of the roles that scholars museum curators and critics play in the evaluation of art Contents Introduction Art Hierarchies Cultural Boundaries and Reflexive Analysis Brenda Jo Bright *Bellas Artes and Artes Populares The Implications of Difference in the Mexico City Art World* Liza Bakewell *Space Power and Youth Culture Mexican American Graffiti and Chicano Murals in East Los Angeles 1972 1978* Marcos Sanchez Tranquilino *Remappings Los Angeles Low Riders* Brenda Jo Bright *Marketing Maria The Tribal Artist in the Age of Mechanical Reproduction* Barbara Babcock *Aesthetics and Politics Zuni War God Repatriation and Kachina Representation* Barbara Tedlock *Middlebrow into Highbrow at the J Paul Getty Trust Los Angeles* George E Marcus [A New Deal for Native Art](#) Jennifer McLerran, 2022-08-16 As the Great Depression touched every corner of America the New Deal promoted indigenous arts and crafts as a means of bootstrapping Native American peoples But New Deal administrators romanticization of indigenous artists predisposed them to favor pre industrial forms rather than art that responded to contemporary markets In *A New Deal for Native Art* Jennifer McLerran reveals how positioning the native artist as a pre modern Other served the goals of New Deal programs and how this sometimes worked at cross purposes with promoting native self sufficiency She describes federal policies of the 1930s and early 1940s that sought to generate an upscale market for Native American arts and crafts And by unraveling the complex ways in which commodification was negotiated and the roles that producers consumers and New Deal administrators played in that process she sheds new light on native art s

commodity status and the artist's position as colonial subject. In this first book to address the ways in which New Deal Indian policy specifically advanced commodification and colonization, McLerran reviews its multi-pronged effort to improve the market for Indian art through the Indian Arts and Crafts Board, arts and crafts cooperatives, murals, museum exhibits, and Civilian Conservation Corps projects. Presenting nationwide case studies that demonstrate transcultural dynamics of production and reception, she argues for viewing Indian art as a commodity as part of the national economy and as part of national political trends and reform efforts. McLerran marks the contributions of key individuals from John Collier and René d'Harnoncourt to Navajo artist Gerald Naylor, whose mural in the Navajo Nation Council House conveyed distinctly different messages to outsiders and tribal members. Featuring dozens of illustrations, *A New Deal for Native Art* offers a new look at the complexities of folk art revivals as it opens a new window on the Indian New Deal.

The Archaeology of Art in the American Southwest Marit K. Munson, 2011-04-16 Archaeologists seldom study ancient art even though art is fundamental to the human experience. *The Archaeology of Art in the American Southwest* argues that archaeologists should study ancient artifacts as artwork, as applying the term art to the past raises new questions about artists, audiences, and the works of art themselves. Munson proposes that studies of ancient artwork be based on standard archaeological approaches to material culture framed by theoretical insights of disciplines such as art history, visual studies, and psychology. Using examples drawn from the American Southwest, *The Archaeology of Art in the American Southwest* discusses artistic practice in ancestral Pueblo and Mimbres ceramics and the implications of context and accessibility for the audiences of painted murals and rock art. Studies of Hohokam figurines and rock art illustrate methods for studying ancient images while the aesthetics of ancient art are suggested by work on ceramics and kivas from Chaco Canyon. This book will be of interest to archaeologists working in the Southwest who want to broaden their perspective on the past. It will also appeal to archaeologists in other parts of the world and to anthropologists, art historians, and those who are intrigued by the material world, aesthetics, and the visual.

Chicano popular culture Charles M. Tatum, 2001 Over the past several decades, Mexican Americans have made an indelible mark on American culture through the music of bands such as Santana and Los Lobos, films such as *Zoot Suit*, and a wide range of literature such as Sandra Cisneros's *The House on Mango Street*. Now Charles Tatum introduces students to these and other forms of artistic expression in the first volume to provide a wide-ranging overview of Chicano popular culture. Tatum explores the broad and complex arena of popular culture among Americans of Mexican descent and explains what popular culture can tell them about themselves. Reviewing a range of expressive arts from traditional forms to electronic media, he explains the differences and similarities between Chicano popular culture and that of other ethnic groups or of Anglo society and shows how Chicano arts reflect a people's traditions and heritage. The book's coverage focuses on five areas of popular culture: It explores Mexican American and Chicano music from the sixteenth century to the present day; cinema, focusing on Chicano films of the past three decades; newspapers, radio, and television, explaining the interrelationship

between these media literature emphasizing fiction theater and poetry of the last thirty years and fiestas celebrations and art including mural and graffiti art Tatum provides a brief overview of Mexican American social history paying particular attention to changing cultural perspectives over the past 150 years and the evolution of el movimiento chicano He also introduces theories of popular culture and makes them accessible to students enabling them to better understand the material covered in the text No other book offers such a wide ranging introduction to these cultural expressions of Mexican Americans today Chicano Popular Culture invites readers to share the excitement of these vital arts and through them to learn more about the uniqueness of America s fastest growing minority Chicano Popular Culture and Mexican Americans and Health are the first volumes in the series The Mexican American Experience a cluster of modular texts designed to provide greater flexibility in undergraduate education Each book deals with a single topic concerning the Mexican American population Instructors can create a semester length course from any combination of volumes or may choose to use one or two volumes to complement other texts

The Third Realm of Luxury Joanne Roberts, John Armitage, 2019-10-31 In a world that is obsessed with luxury critical luxury studies is a rapidly emerging field This is the first book to explore the interplay between the real and imaginary realms of luxury considering the most significant developments in the theories and practices of luxurious places and spaces over the last fifty years Providing a critical approach to contemporary interpretations of luxury the book interrogates the distinction between real places and imaginary spaces Bringing together an interdisciplinary group of leading scholars it features a range of case studies which take the reader from the Rolls Royce Ghost Black Badge to expressions of sensuality in the 1970s domestic interior and global conceptions of fine wine and art The Third Realm of Luxury considers the interplay between luxury and space in both the past and the present examining the abstract conception of excess and exoticism as well as the real locations of the home hotel apartment and palace Full of original research it is a key contribution to the study of consumption design fashion and architecture

Unpacking Culture Ruth B. Phillips, Christopher B. Steiner, 1999-01-30 An outstanding set of studies that work well with each other to produce truly substantial and rich insights into the making and consuming of art in the colonial and post colonial world Susan S Bean Curator Peabody Essex Museum

A Companion to Popular Culture Gary Burns, 2016-05-02 A Companion to Popular Culture is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging introduction to the field Includes over two dozen essays covering the spectrum of popular culture studies from food to folklore and from TV to technology Features contributions from established and up and coming scholars from a range of disciplines Offers a detailed history of the study of popular culture Balances new perspectives on the politics of culture with in depth analysis of topics at the forefront of popular culture studies

The Ancestress Hypothesis Kathryn Coe, 2003 In our society it has long been believed that art serves very little social purpose Evolutionary anthropologists however are examining a potential role for art in human evolution Kathryn Coe looks to the visual arts of traditional societies for clues

Because they are passed down from previous generations traditional art forms such as body decoration funeral ornaments and ancestral paintings offer ways to promote social relationships among kin and codescendants of a common ancestor Mothers used art forms to anchor themselves and their kin to the father and his kin and to promote the survival and reproductive success of kin and descendants Individuals who abided by this strategy accompanied by its strict codes of cooperation left more descendants than did individuals who did not Over time given this reproductive success large numbers of individuals would be identified as codescendants of a common ancestor and would cooperate as if they were close kin These cooperative codescendants were more likely to survive and leave descendants With each new generation these clans propagated not only their genes but also their behavioral strategy the replication or presence of art The book concludes by examining the changing characteristics of visual art including a higher value on creativity competition and cost when traditional constraints on social behavior disappear

Latino Spin Arlene M. Dávila, 2008 Winner of the 2010 Distinguished Book Award in Latino Studies from the Latin American Studies Association Illegal immigrant tax burden job stealer Patriot family oriented hard worker model consumer Ever since Latinos became the largest minority in the U S they have been caught between these wildly contrasting characterizations leaving us to wonder Are Latinos friend or foe *Latino Spin* cuts through the spin about Latinos supposed values political attitudes and impact on U S national identity to ask what these caricatures suggest about Latinos shifting place in the popular and political imaginary Noted scholar Arlene D vila illustrates the growing consensus among pundits advocates and scholars that Latinos are not a social liability that they are moving up and contributing and that in fact they are more American than the Americans But what is at stake in such a sanitized and marketable representation of Latinidad D vila follows the spin through the realm of politics think tanks Latino museums and urban planning to uncover whether they effectively challenge the growing fear over Latinos supposedly dreadful effect on the integrity of U S national identity What may be some of the intended or unintended consequences of these more marketable representations in regard to current debates over immigration With particular attention to what these representations reveal about the place and role of Latinos in the contemporary politics of race *Latino Spin* highlights the realities they skew and the polarization they effect between Latinos and other minorities and among Latinos themselves along the lines of citizenship and class Finally by considering Latinos in all their diversity including their increasing financial and geographic disparities D vila can present alternative and more empowering representations of Latinidad to help attain true political equity and intraracial coalitions

Collisions at the Crossroads Genevieve Carpio, 2019-04-16 There are few places where mobility has shaped identity as widely as the American West but some locations and populations sit at its major crossroads maintaining control over place and mobility labor and race In *Collisions at the Crossroads* Genevieve Carpio argues that mobility both permission to move freely and prohibitions on movement helped shape racial formation in the eastern suburbs of Los Angeles and the Inland Empire throughout the nineteenth and twentieth centuries By examining policies and forces as

different as historical societies Indian boarding schools bicycle ordinances immigration policy incarceration traffic checkpoints and Route 66 heritage she shows how local authorities constructed a racial hierarchy by allowing some people to move freely while placing limits on the mobility of others Highlighting the ways people of color have negotiated their place within these systems Carpio reveals a compelling and perceptive analysis of spatial mobility through physical movement and residence

Walls of Empowerment Guisela Latorre, 2009-09-17 Exploring three major hubs of muralist activity in California where indigenist imagery is prevalent Walls of Empowerment celebrates an aesthetic that seeks to firmly establish Chicana o sociopolitical identity in U S territory Providing readers with a history and genealogy of key muralists productions Guisela Latorre also showcases new material and original research on works and artists never before examined in print An art form often associated with male creative endeavors muralism in fact reflects significant contributions by Chicana artists Encompassing these and other aspects of contemporary dialogues including the often tense relationship between graffiti and muralism Walls of Empowerment is a comprehensive study that unlike many previous endeavors does not privilege non public Latina o art In addition Latorre introduces readers to the role of new media including performance sculpture and digital technology in shaping the muralist s canvas Drawing on nearly a decade of fieldwork this timely endeavor highlights the ways in which California s Mexican American communities have used images of indigenous peoples to raise awareness of the region s original citizens Latorre also casts murals as a radical force for decolonization and liberation and she provides a stirring description of the decades particularly the late 1960s through 1980s that saw California s rise as the epicenter of mural production Blending the perspectives of art history and sociology with firsthand accounts drawn from artists interviews Walls of Empowerment represents a crucial turning point in the study of these iconographic artifacts

Routledge Handbook of Street Culture Jeffrey Ross, 2020-10-05 Discussions of street culture exist in a variety of academic disciplines yet a handbook that brings together the diversity of scholarship on this subject has yet to be produced The Routledge Handbook of Street Culture integrates and reviews current scholarship regarding the history types and contexts of the concept of street culture It is comprehensive and international in its treatment of the subject of street culture Street culture includes many subtypes situations locations and participants and these are explored in the various chapters included in this book Street culture varies based on numerous factors including capitalism market societies policing ethnicity and race but also advances in technology The book is divided into four major sections Actors and street culture Activities connected to street culture The centrality of crime to street culture and Representations of street culture Contributors are well respected and recognized international scholars in their fields They draw upon contemporary scholarship produced in the social sciences arts and humanities in order to communicate their understanding of street culture The book provides a comprehensive and accessible approach to the subject of street culture through the lens of an inter and or multidisciplinary perspective It is also intersectional in its approach and consideration of the subject and phenomenon of street culture

Performing Indigeneity Laura R. Graham, H. Glenn Penny, 2014-12-01 This engaging collection of essays discusses the complexities of being indigenous in public spaces Laura R Graham and H Glenn Penny bring together a set of highly recognized junior and senior scholars including indigenous scholars from a variety of fields to provoke critical thinking about the many ways in which individuals and social groups construct and display unique identities around the world The case studies in Performing Indigeneity underscore the social historical and immediate contextual factors at play when indigenous people make decisions about when how why and who can be indigenous in public spaces Performing Indigeneity invites readers to consider how groups and individuals think about performance and display and focuses attention on the ways that public spheres both indigenous and nonindigenous ones have received these performances The essays demonstrate that performance and display are essential to the creation and persistence of indigeneity while also presenting the conundrum that in many cases indigeneity excludes some of the voices or identities that the category purports to represent

Mediating Chicana/o Culture Scott L. Baugh, 2008-12-18 *Mediating Chicana o Culture* Multicultural American Vernacular covers an unconventional array of topics from handkerchiefs votives and graffiti to food f tbol and the Internet as well as cutting edge literature cinema photography and more In its cross disciplinary approach this collection makes an invaluable contribution to the scholarship on Chicana and Chicano culture and provides engaging readings for courses in race ethnic studies media studies and American studies Collected chapters critically interrogate the underlying tensions between personal expressions and public demonstrations in their on going negotiation of Chicana and Chicano identity Drawing on the revolutionary work of Gloria Anzald a T mas Ybarra Frausto Emma P rez Alfred Arteaga Chela Sandoval Julia Watson and Sidonie Smith the Latina Feminist Group among others chapters in this collection closely read the processes that seem built into the actions and behaviors the products the art the literature and the discourse surrounding the search for identity in the rush of our diverse 21st century existence *Mediating Chicana o Culture* lays bare the methods by which we define ourselves as individuals and as members of communities examining not only the message but also the medium and the methods of mediating identity and culture

Drawing Back Culture Tweedie, 2015-08-17 The Makah Indians of Washington State briefly in the national spotlight when they resumed their ancient whaling traditions in 1999 have begun a process that will eventually lead to the repatriation of objects held by museums and federal agencies nationwide *Drawing Back Culture* describes the early stages of the tribe s implementation of what some consider to be the most important piece of cultural policy legislation in the history of the United States the Native American Graves Protection and Repatriation Act NAGPRA NAGPRA was passed by Congress in 1990 to give Native people a mechanism through which they could reclaim specific objects of importance to the tribe Because NAGPRA definitions were intended for widespread applicability each tribe must negotiate a fit between these definitions and their own material culture The broad range of viewpoints within any given tribal community creates internal negotiations over NAGPRA surrounding the identification and eventual return of such objects

Negotiations also arise concerning the nature of ownership At the heart of this ongoing struggle are themes relevant to indigenous studies worldwide the central role of material culture in cultural revitalization movements concerns with intellectual property rights and self representation and the trend towards professional cultural resource management among indigenous peoples The conception of ownership lies at the heart of the Makahs struggle to implement NAGPRA Tweedie explores their historical patterns of ownership and demonstrates the challenges of implementing legislation which presumes a concept of communal ownership foreign to the Makahs highly developed and historically documented patterns of personal ownership of both material culture and intellectual property Drawing Back Culture explores how NAGPRA implementation has been working at the tribal level from the perspective of a tribe struggling to fit the provisions of the law with its own sense of history ownership and the drive for cultural renewal

Women Potters Moira Vincentelli, 2004 This work proposes that a women's tradition in ceramics is one in which pottery making is a gendered activity intimately connected with female identity The knowledge is passed down from one generation to the next It guides the reader through these traditions continent by continent Different areas are illustrated with beautiful detailed maps and fascinating colour photographs from around the world

Cosmopolitanism and Tourism Robert Shepherd, 2017-12-12 Within tourism studies the cosmopolitan potentials of tourism have often been situated within a broader conversation about globalization an approach that implies that cosmopolitanism is a predictable by product of globalization and becoming more cosmopolitan should be the goal of travel And yet a fundamental value of a cosmopolitan outlook namely to not only to be at home in the world but also to experience the world in an authentic sense depends on the culturally embedded parochial and particular world views which it rejects In *Cosmopolitanism and Tourism Rethinking Theory and Practice* contributors take this as a starting point What does a worldly consciousness mean to people situated in different cultural landscapes and to what extent might these intersect with cosmopolitan values How is cosmopolitanism marketed in tourism and tourist related industries such as service learning and study abroad And finally what roles do social and economic class educational background gender and other factors have in cosmopolitan claims The contributors to this edited collection address these questions in a series of case studies that range from Guatemala Bolivia and Ireland to China India and Dubai For more information check out *A Conversation with Robert Shepherd* author of *Cosmopolitanism and Tourism Rethinking Theory and Practice*

Rethinking the Chicano Movement Marc Simon Rodriguez, 2014-11-13 In the 1960s and 1970s an energetic new social movement emerged among Mexican Americans Fighting for civil rights and celebrating a distinct ethnic identity the Chicano Movement had a lasting impact on the United States from desegregation to bilingual education *Rethinking the Chicano Movement* provides an astute and accessible introduction to this vital grassroots movement Bringing together different fields of research this comprehensive yet concise narrative considers the Chicano Movement as a national not just regional phenomenon and places it alongside the other important social movements of the era Rodriguez details the many different facets of the Chicano

movement including college campuses third party politics media and art and traces the development and impact of one of the most important post WWII social movements in the United States *Technicolor* Alondra Nelson,Thuy Linh Nguyen Tu,Alicia Headlam Hines,2001-03 The cultural impact of new information and communication technologies has been a constant topic of debate but questions of race and ethnicity remain a critical absence TechniColor fills this gap by exploring the relationship between race and technology From Indian H 1B Workers and Detroit techno music to karaoke and the Chicano interneta TechniColor s specific case studies document the ways in which people of color actually use technology The results rupture such racial stereotypes as Asian whiz kids and Black and Latino techno phobes while fundamentally challenging many widely held theoretical and political assumptions Incorporating a broader definition of technology and technological practices to include not only those technologies thought to create revolutions computer hardware and software but also cars cellular phones and other everyday technologies TechniColor reflects the larger history of technology use by people of color Contributors Vivek Bald Ben Chappell Beth Coleman McLean Greaves Logan Hill Alicia Headlam Hines Karen Hossfeld Amitava Kumar Casey Man Kong Lum Alondra Nelson Mimi Nguyen Guillermo Gomez Pea Tricia Rose Andrew Ross Thuy Linh Nguyen Tu and Ben Williams *Watching the Traffic Go By* Paul Mason Fotsch,2007-03-01 As twentieth century city planners invested in new transportation systems to deal with urban growth they ensured that the automobile rather than mass transit would dominate transportation Combining an exploration of planning documents sociological studies and popular culture Paul Fotsch shows how our urban infrastructure developed and how it has shaped American culture ever since *Watching the Traffic Go By* emphasizes the narratives underlying our perceptions of innovations in transportation by looking at the stories we have built around these innovations Fotsch finds such stories in the General Motors Futurama exhibit at the 1939 World s Fair debates in Munsey s magazine films such as *Double Indemnity* and even in footage of the O J Simpson chase along Los Angeles freeways Juxtaposed with contemporaneous critiques by Lewis Mumford Theodor Adorno and Max Horkheimer Fotsch argues that these narratives celebrated new technologies that fostered stability for business and the white middle class At the same time transportation became another system of excluding women and the poor especially African Americans by isolating them in homes and urban ghettos A timely interdisciplinary analysis *Watching the Traffic Go By* exposes the ugly side of transportation politics through the seldom used lens of popular culture

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