

# LOOKING HIGH AND LOW

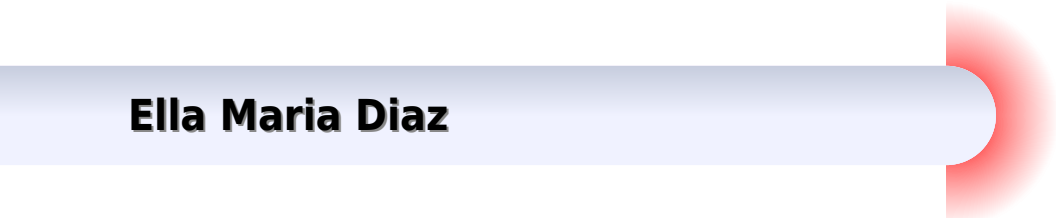
art and cultural identity

EDITED BY BRENDA JO BRIGHT AND LIZA BAKEWELL



# Looking High And Low Art And Cultural Identity

**Ella Maria Diaz**



## **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 [Chicano and Chicana Art](#) Jennifer A. González, C. Ondine Chavoya, Chon Noriega, Terezita Romo, 2019-01-15 This anthology provides an overview of the history and theory of Chicano a art from the 1960s to the present emphasizing the debates and vocabularies that have played key roles in its conceptualization In *Chicano and Chicana Art* which includes many of Chicano a art s landmark and foundational texts and manifestos artists curators and cultural critics trace the development of Chicano a art from its early role in the Chicano civil rights movement to its mainstream acceptance in American art institutions Throughout this teaching oriented volume they address a number of themes including the politics of border life public art practices such as posters and murals and feminist and queer artists figurations of Chicano a bodies They also chart the multiple cultural and artistic influences from American graffiti and Mexican pre Columbian spirituality to pop art and modernism that have informed

Chicano a art s practice Contributors Carlos Almaraz David Avalos Judith F Baca Raye Bemis Jo Anne Berelowitz Elizabeth Blair Chaz Boj roquez Philip Brookman Mel Casas C Ondine Chavoya Karen Mary Davalos Rupert Garc a Alicia Gaspar de Alba Shifra Goldman Jennifer A Gonz lez Rita Gonzalez Robb Hern ndez Juan Felipe Herrera Louis Hock Nancy L Kelker Philip Kennicott Josh Kun Asta Kuusinen Gilberto Magu Luj n Amelia Malagamba Ansotegui Amalia Mesa Bains Dylan Miner Malaquias Montoya Judithe Hern ndez de Neikrug Chon Noriega Joseph Palis Laura Elisa P rez Peter Plagens Catherine Ram rez Matthew Reilly James Rojas Terezita Romo Ralph Rugoff Lezlie Salkowitz Montoya Marcos Sanchez Tranquilino Cylena Simonds Elizabeth Sisco John Tagg Roberto Tejada Rub n Trejo Gabriela Valdivia Tom s Ybarra Frausto Victor Zamudio Taylor

**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 Rene d Harnoncourt to Navajo artist Gerald Nailor 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

**Making Trouble** Dr Jeff Ferrell, Neil Websdale, In *Making Trouble* leading scholars in criminology sociology criminal justice womens studies and social history explore the mediated cultural dynamics that govern image construction and understanding of a wide range of contemporary controversies for instance drug dealing freight train graffiti anti abortion violence etc Edited within unifying central themes such as situated media the evolution of policing and social control and the gendered construction of crime deviance and control *Making Trouble* marks a signifi cant expansion within this field

**Culture Counts** Serena Nanda, Richard L. Warms, 2022-09-26 Updated to account for the extraordinary developments of the last five years the Fifth

Edition of *Culture Counts* offers a concise introduction to anthropology that illustrates why culture matters in our understanding of humanity and the world around us. Serena Nanda and Richard L. Warms draw students in with engaging ethnographic stories and a conversational writing style that encourages them to interact cross culturally, solve problems, and effect positive change. ***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, football, 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 ongoing negotiation of Chicana and Chicano identity. Drawing on the revolutionary work of Gloria Anzaldúa, Tomás Ybarra-Frausto, Emma Pérez, 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. ***Cultural Criminology*** Keith Hayward, 2017-07-05 *Cultural criminology* has now emerged as a distinct theoretical perspective and as a notable intellectual alternative to certain aspects of contemporary criminology. *Cultural criminology* attempts to theorize the interplay of cultural processes, media practices, and crime; the emotional and embodied dimensions of crime and victimization; the particular characteristics of crime within late modern, late capitalist culture; and the role of criminology itself in constructing the reality of crime. In this sense, *cultural criminology* not only offers innovative theoretical models for making sense of crime, criminality, and crime control, but presents as well a critical theory of criminology as a field of study. This collection is designed to highlight each of these dimensions of *cultural criminology*: its theoretical foundations, its current theoretical trajectories, and its broader theoretical critiques, by presenting the best of *cultural criminological* work from the United States, Europe, Australia, and elsewhere. *Chicano Popular Culture, Second Edition* Charles M. Tatum, 2017-09-05 An updated and expanded edition of Tatum's *Chicano Popular Culture* 2001, touching upon major developments in popular culture since the book's original publication. Provided by publisher. ***A Companion to Popular Culture*** Gary Burns, 2016-03-08 *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      **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      **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

*Chicano Folklore* Rafaela Castro, 2001-11-15 Originally published under title Dictionary of Chicano folklore Santa Barbara Calif ABC CLIO c2000      **Exhibiting Mestizaje** Karen Mary Davalos, 2001 In this authoritative study Davalos challenges the sometimes hidden sometimes blatant assumptions that underlie the practice of creating museum exhibits and asks what happens when people of Mexican American descent put themselves in command of the collection display and interpretation of their cultural products Advancing a Chicana feminist interpretation Davalos carefully explores both the history of nineteenth and twentieth century museum practices and the more recent phenomenon of physically locating Mestizo Chicano art within insider spaces such as ethnically or racially specific cultural institutions and alternative galleries Just as public museums instruct visitors about who does and who does not belong to a nation s cultural legacy Davalos makes clear that exhibitions in so called minority museums are likewise shaped by notions of difference and nationalism and by the politics of identity and race Davalos pays particular attention to museum and cultural centers in major Mexican diaspora communities including the Mexican Fine Arts Museum in Chicago and Galeria de la Raza in San Francisco Throughout she critically examines Chicano Mexican Mestizo and Mexican American subjectivities as they are expressed in curatorial decisions and practices in educational materials and catalog texts and in the performances and other public events that accompany museum exhibits That practice what Davalos calls exhibiting mestizaje produces complex representations of Mexican Americans Davalos s analysis shows clearly that the value of mestizaje and diaspora lies in their ability to create a cultural poetics from fluidity and conflict Davalos accomplishes the difficult task of discussing Chicano art as both aesthetic and political work She does not reduce artistic expression to political propaganda but neither does she examine aesthetic issues in isolation from the social processes that give them shape and meaning George Lipsitz Chair Ethnic Studies Department UC San Diego      Decolonial Voices Arturo J. Aldama, Naomi Helena Quiñonez, 2002 Decolonial Voices brings together a body of theoretically rigorous interdisciplinary essays that articulate and expand the contours of Chicana and Chicano cultural studies      **Flying Under the Radar with the Royal Chicano Air Force** Ella Maria Diaz, 2017-04-11 Winner National Association for Chicana and Chicano Studies Book Award 2019 The Royal Chicano Air Force produced major works of visual

art poetry prose music and performance during the second half of the twentieth century and first decades of the twenty first

Materializing in Sacramento California in 1969 and established between 1970 and 1972 the RCAF helped redefine the meaning of artistic production and artwork to include community engagement projects such as breakfast programs community art classes and political and labor activism The collective s work has contributed significantly both to Chicano a civil rights activism and to Chicano a art history literature and culture Blending RCAF members biographies and accounts of their artistic production with art historical cultural and literary scholarship Flying under the Radar with the Royal Chicano Air Force is the first in depth study of this vanguard Chicano a arts collective and activist group Ella Maria Diaz investigates how the RCAF questioned and countered conventions of Western art from the canon taught in US institutions to Mexican national art history while advancing a Chicano a historical consciousness in the cultural borderlands In particular she demonstrates how women significantly contributed to the collective s output navigating and challenging the overarching patriarchal cultural norms of the Chicano Movement and their manifestations in the RCAF Diaz also shows how the RCAF s verbal and visual architecture a literal and figurative construction of Chicano a signs symbols and texts established the groundwork for numerous theoretical interventions made by key scholars in the 1990s and the twenty first century **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 Celebrating Latino Folklore María Herrera-Sobek, 2012-07-16 Latino folklore comprises a kaleidoscope of cultural traditions This compelling three volume work showcases its richness complexity and beauty Latino folklore is a fun and fascinating subject to many Americans regardless of ethnicity Interest in and celebration of Latin traditions such as D a de los Muertos in the United States is becoming more common outside of Latino populations Celebrating Latino Folklore An Encyclopedia of Cultural Traditions provides a broad and comprehensive collection of descriptive information regarding all the genres of Latino folklore in the United States covering the traditions of Americans who trace their ancestry to Mexico Spain or Latin America The encyclopedia surveys all manner of topics and subject matter related to Latino folklore covering the oral traditions and cultural heritage of Latin Americans from riddles

and dance to food and clothing It covers the folklore of 21 Latin American countries as these traditions have been transmitted to the United States documenting how cultures interweave to enrich each other and create a unique tapestry within the melting pot of the United States

**The Virgin of El Barrio** Kristy Nabhan-Warren, 2005-05 A thorough ethnography that sweeps the reader into the world of Marian visionary Estela Ruiz her family and followers and the evangelizing ministries they have created in South Phoenix

**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

Rank Ladies M. Alison Kibler, 2005-10-12 A disrobing acrobat a female Hamlet and a tuba playing labor activist all these women come to life in Rank Ladies In this comprehensive study of women in vaudeville Alison Kibler reveals how female performers patrons and workers shaped the rise and fall of the most popular live entertainment at the turn of the century Kibler focuses on the role of gender in struggles over whether high or low culture would reign in vaudeville examining women s performances and careers in vaudeville their status in the expanding vaudeville audience and their activity in the vaudevillians labor union Respectable women were a key to vaudeville s success she says as entrepreneurs drew women into audiences that had previously been dominated by working class men and recruited female artists as performers But although theater managers publicly celebrated the cultural uplift of vaudeville and its popularity among women in reality their houses were often hostile both to female performers and to female patrons and home to women who challenged conventional understandings of respectable behavior Once a sign of vaudeville s refinement Kibler says women became associated with the decay of vaudeville and were implicated in broader attacks on mass culture as well

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