

Looking High and Low: Art and Cultural Identity



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
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

[\[PDF\] Exploring Social Rights: Between Theory and Practice](#)

[\[PDF\] Doctor Who-The Talons of Weng-Chiang: Script \(Doctor Who: The Scripts\)](#)

[\[PDF\] Went the Day Well? \(BFI Film Classics\)](#)

[\[PDF\] Biopolitics and Memory in Postcolonial Literature and Culture](#)

[\[PDF\] Hannah Arendt and the Law \(Law and Practical Reason\)](#)

[\[PDF\] Dirty Money](#)

[\[PDF\] Criminal Litigation and Sentencing 1996-97 \(Inns of Court Bar Manuals\)](#)

Looking High and Low : Art and Cultural Identity by Brenda Jo Bright In Looking High and Low: Art and Cultural Identity. Brenda Jo Bright and Liza Bakewell, eds. Tucson: University of Arizona Press. Benjamin, Walter, 1968 The Looking High and Low: Art and Cultural Identity and a great selection of similar Used, New and Collectible Books available now at . **Looking High and Low: Art and Cultural Identity - AbeBooks** USED (GD) Looking High and Low: Art and Cultural Identity by Brenda Jo Bright Books, Magazines, Textbooks eBay! **Looking High and Low: Art and Cultural Identity - AbeBooks** Buy Looking High and Low: Art and Cultural Identity (1995-09-03) on ? FREE SHIPPING on qualified orders. **LOOKING HIGH AND LOW: ART AND CULTURAL IDENTITY** : Looking High and Low: Art and Cultural Identity (9780816513116) by Liza Bakewell and a great selection of similar New, Used and Collectible **USED (GD) Looking High and Low: Art and Cultural Identity - eBay** Looking High and Low: Art and Cultural Identity by Brenda J Bright (Editor), Liza Bakewell (Editor) starting at \$5.00. Looking High and Low: Art and Cultural - **Looking High and Low: Art and Cultural Identity - Brenda** Chicana/o Popular Culture and Pedagogy Alejandra C. Elenes. Blayne, Culter. Introduction. In Looking High and Low: Art and Cultural Identity, pp. 118. **Looking High and Low: Art and Cultural Identity - Brenda Jo Bright** This listing is for Looking High and Low : Art and Cultural Identity by Brenda Jo Bright and Liza ISBN # 9780816515165: All previously owned books are : **Looking High and Low: Art and Cultural Identity** Looking high and low : art and cultural identity. by Brenda Jo Bright Elizabeth Bakewell. Computer file : State or province government publication. English. 1995. **Looking high and low : art and cultural identity (Book, 1995** Representing Social Conflict in American Visual Culture Patricia Johnston Mechanical Reproduction, in Looking High and Low: Art and Cultural Identity, ed. **Transforming Borders: Chicana/o Popular Culture and Pedagogy - Google Books Result** 1995 Looking High and Low: art and Cultural Identity University of Arizona Press Co-edited with Brenda Jo Bright. Out of print. BUY REVIEW READ CHAPTER

Looking high and low : art and cultural identity / edited by Brenda Jo Youth Cultures and History in Twentieth-century America Joe Alan Austin, eds., Looking High and Low: Art and Cultural Identity (Tucson, AZ, University of **Looking High and Low: Art and Cultural Identity book by Brenda J** : Looking High and Low: Art and Cultural Identity: Can low riders rightfully be considered art? Why are Chicano murals considered art while **Other Works - Liza Bakewell** Looking High and Low: Art and Cultural Identity [Brenda Jo Bright and Liza Bakewell]. Can low-riders rightfully be considered art? Why are Chicano murals **The Traffic in Culture: Refiguring Art and Anthropology/ Looking** Buy Looking High and Low: Art and Cultural Identity on ? FREE SHIPPING on qualified orders. **Unpacking Culture: Art and Commodity in Colonial and Postcolonial - Google Books Result** Edited by Juan Garcia. Tucson: University of. Arizona, Mexican American Studies and Research Center, 1995. Looking High and Low: Art and Cultural Identity. **Seeing High and Low: Representing Social Conflict in American - Google Books Result** Home This edition. 1995, English, Book, Illustrated edition: Looking high and low : art and cultural identity / edited by Brenda Jo Bright and Liza Bakewell. **Looking High and Low: Art and Cultural Identity (1995-09-03** 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 **Looking High and Low: Art and Cultural Identity by Bright, Brenda Jo USED (GD) Looking High and Low: Art and Cultural Identity by Brenda Jo Bright** Books, Magazines, Textbooks eBay! **Looking High and Low: Art and Cultural Identity:** : Looking High and Low: Art and Cultural Identity: Brenda Jo Bright, Elizabeth Bakewell: ?? **9780816513116 - Looking High and Low: Art and Cultural Identity** In Brendajo Bright and Liza Bakewell, eds., Looking High and Low: Art and Cultural Identity, pp. 124-50. Tucson: University of Arizona Press. Babcock, Barbara **The Anthropology of Art: A Reader - Google Books Result Wallbangin: Graffiti and Gangs in L.A. - Google Books Result** Buy Looking High and Low: Art and Cultural Identity by Brenda J. Bright, Liza Bakewell (ISBN: 9780816515165) from Amazons Book Store. Free UK delivery on **Looking High and Low: Art and Cultural Identity: Brenda Jo Bright** Dance in Mexican American Youth Culture Sydney Hutchinson In Looking High and Low: Art and Cultural Identity, edited by Brenda Jo Bright and Liza **USED (GD) Looking High and Low: Art and Cultural Identity - eBay** The Traffic in Culture: Refiguring Art and Anthropology. GEORGE E. MARCUS and Looking High and Low: Art and Cultural Identity. BRENDA JO BRIGHT and **Formats and Editions of Looking high and low : art and cultural identity** Looking High and Low: Art and Cultural Identity [Brenda Jo Bright and Liza Bakewell]. Can low-riders rightfully be considered art? Why are Chicano murals