

## Federal Art And National Culture The Politics Of Identity In New Deal America

Art for everyone--the Federal Art Project's drive for middlebrow visual culture and identity

Recounting a fascinating wildlife sanctuary project put together by women's groups in Petersburg, Virginia, in the 1930s, this book focuses on the detailed paintings that artist Bessie Niemeyer Marshall produced for the project. The 222 of her 238 botanical watercolors showcased here depict a host of native flowers, shrubs, and trees, including some rare and imperiled species. 13 photos. 1 map.

Art in Zion deals with the link between art and national ideology and specifically between the artistic activity that emerged in Jewish Palestine in the first decades of the twentieth century and the Zionist movement. In order to examine the development of national art in Jewish Palestine, the book focuses on direct and indirect expressions of Zionist ideology in the artistic activity in the yishuv (the Jewish community in Palestine). In particular, the book explores two major phases in the early development of Jewish art in Palestine: the activity of the Bezalel School of Art and Crafts, and the emergence during the 1920s of a group of artists known as the Modernists.

Based on newly uncovered archival information and a close reading of numerous NFB films, *Projecting Canada* explores the NFB's involvement with British Empire communication theory and American social science. Using a critical cultural policy studies framework, Druick develops the concept of "government realism" to describe films featuring ordinary people as representative of segments of the population. She demonstrates the close connection between NFB production policies and shifting techniques developed in relation to the evolution of social science from the 1940s to the present and argues that government policy has been the overriding factor in determining the ideology of NFB films. *Projecting Canada* offers a compelling new perspective on both the development of the documentary form and the role of cultural policy in creating essential spaces for aesthetic production.

Tennessee's New Deal Landscape

Government Policy and Documentary Film at the National Film Board

Swing Landscape

From Developing to Managing Water, 1945-2000, Volume 2

Printmaking and the Left in 1930s New York

Mina Loy and Avant-Garde Artisthood

Distinction and Denial

Art and the City

Looking behind the scenes at the personalities and policies of such venerable institutions as the Federal Arts Project and the Museum of Modern Art, A. Joan Saab discerns a broad-based democratic modernism inspired by and engaged with the social life of the period. In the summer of 1935 President Franklin Delano Roosevelt established the Federal Arts Project under the aegis of the Works Progress Administration. The project's goal was, in the words of its director Holger Cahill, to "get people all over the United States interested in art as an everyday part of living and working." In addition to this endeavor, the project would also provide work for artists who, as a project press release stated, "had been hit just as hard by unemployment as any other producing worker." Meanwhile, as director of the newly opened Museum of Modern Art, Alfred Barr was instituting his philosophy of "democracy in design" through a series of ambitious exhibits that focused on informed consumption in the marketplace. The idea of treating the artist as a "producing worker" and art as an "everyday part of living and working" was a novel one in 1935 and illustrated a broad shift in the social roles of both. Prior to the 1930s, art in America had resided principally in the domain of the cultural elite. The upheaval of the Depression era, however, challenged this authority. Throughout the decade, government officials, museum professionals, educators, and artists worked together to determine not only what role artists would play in society but also what forms democratic art would take and how widely it would be disseminated, thus fundamentally redefining the relationship between art and society. This egalitarian artistic movement of the 1930s stands as a significant moment in the ongoing dialogue over the relationship of art and public life that continues today.

"Art and the City" explores the contentious relationship between civic politics and visual culture in Los Angeles. Struggles between civic leaders and modernist artists to define civic identity and control public space highlight the significance of the arts as a site of political contest in the twentieth century.

The interplay between art objects and the shaping of loyalties and identities in a formative phase of American culture is explored in this volume that offers a new interpretation of turn-of-the-century American art and its vision of the distinctive New England landscape and identity.

This book explores the work of a wide range of American photographers attracted to jazz during the period 1900–60. It includes discussions of jazz as a visual subject, its attraction to different types of photographers and offers analysis of why and how they approached the subject in the way they did. While some of these photographers are widely recognized for their work, many African American photojournalists, scenic photographers, early twentieth-century émigrés, the Jewish exiles of the 1930s and vernacular snapshots are frequently overlooked. Drawing on ideas from contemporary photographic theory backed up by extensive archival research, this book allows the reader to explore and understand twentieth-century jazz photography in both an engaging and comprehensive fashion.

Modern Art

Confronting Modernity

Kentucky by Design

The Political Economy of Art

New Institutions in the Political Economy of Contemporary Art

The Decorative Arts and American Culture

Race, Nation, and the Critical Construction of the African American Artist, 1920–40

An Encyclopedia

*Distinction and Denial challenges conventional theories of race and art by examining the role early twentieth-century art critics played in marginalizing African American artists. Mary Ann Calo dispels the myth of a unified African American artistic tradition through an engaging study of the germinal writing of Alain Locke and other significant critics of the era, who argued that African American artists were both a diverse group and a constituent element of America's cultural center. By documenting the effects of the "Negro aesthetic" on African American artists working in the interwar years, Distinction and Denial shows that black artistic production existed between the claims of a distinctly African American tradition and full inclusion into American modernist culture—never fully inside or outside the mainstream. "A major contribution to the scholarship of African American artists in the inter-war period. With scrupulous research and probing analyses, Calo's study enables scholars, students, and those interested in the Harlem Renaissance to grasp the intellectual debates, institutional support, and art world promotion that advanced an emerging cohort of African American artists."*—Patricia Hills, Boston University
*"A careful, thorough, historically grounded study that builds a new and significant argument challenging conventional histories of African American art. Sure to become indispensable to any scholarly discussion of American art or African American cultural studies."*—Helen Langa, American University
*Mary Ann Calo is Professor of Art History and Director of the Institute for the Creative and Performing Arts at Colgate University. She is author of Bernard Berenson and the Twentieth Century and editor of Critical Issues in American Art: A Book of Readings.*

*While scholars and critics generally agree that the 1960s signaled the end of high modernism, what is less clear is how to characterize contemporary art since the 1960s. Acclaimed art scholar Jonathan Harris here tackles this question by assembling a rich body of essays, along with an extended interview with renowned feminist art scholar Amelía Jones, that track the movements in and issues central to contemporary art practice since this pivotal decade. The contributors to *Dead History, Live Art?* argue that visual art since the 1960s can no longer claim a separate and exalted status; rather it should be interpreted as an integral part of a larger culture of display, consumption, and power that continues to evolve within a global capitalist system. Distinguished writers and artists such as Frazer Ward, Anna Dezeuze, Richard Layzell, and Jane Chin Davidson launch a new discussion on art and mass culture in their essays, with uncompromising examinations of how, in the context of modern capitalism, visual culture has radically redefined the relationships between the production and use of images, texts, and interpretive analysis. Issues explored in their essays include the rise of "performance art" in the 1960s and 1970s, the focus on diverse installation and mixed-media practices during the 1980s and 1990s, and, in an investigation reaching into the political sphere, the theater of visibility and spectacle created to support the invasion of and war in Iraq in 2003. *Dead History, Live Art?* proposes an intriguing new perspective on art history and practice, with its critical examination of their conventions, values, and institutions. As such, the volume reconfigures not only our understanding of contemporary art but also the entire concept of the avant-garde.*

*During the 1930s San Francisco's most ambitious public murals were painted by artists on the left. In this study, Anthony Lee shows how these painters, led by Diego Rivera, sought to transform murals into a vehicle for their rejection of the economic and political status quo and their support of labor and radical ideologies, including Communism. In addressing these subjects, the mural painters developed a new imagery, based on the activities of the city's laboring population - its efforts to organize, its protests, its strikes.*

Visions of Belonging

National Cultural Politics and the Challenges of Marketization and Globalization

A Critical Introduction

Remaking the American College Campus

The Uses of Art

Labor's Canvas

Dead History, Live Art?

Radical Art

The transnational modernist Mina Loy (1882–1966) embodied the *avant-garde* in many literary and artistic media. This book positions her as a theorist of the *avant-garde* and of what it means to be an artist. *Foregrounding Loy's* critical interrogation of Futurist, Dadaist, Surrealist, and "Degenerate" artihood, and exploring her poetic legacies today, *Curious Disciplines* reveals Loy's importance in an entirely novel way. *Examining the primary texts produced by those movements themselves—their manifestos, magazines, pamphlets, catalogues, and speeches—Sarah Hayden* uses close readings of Loy's poetry, prose, polemics, and unpublished writings to trace her response to how these movements view themselves, collectively, into being.

Arizona's art history is emblematic of the story of the modern West, and few periods in that history were more significant than the era of the New Deal. From Dorothea Lange and Ansel Adams to painters and muralists including Native American Gerald Naylor, the artists working in Arizona under New Deal programs were a notable group whose art served a distinctly public purpose. *Their photography, paintings, and sculptures remain significant exemplars of federal art patronage and offer telling lessons positioned at the intersection of community history and culture. Art is a powerful instrument of historical record and cultural construction, and many of the issues captured by the Farm Security Administration photographers remain significant issues today: migratory labor, the economic volatility of the mining industry, tourism, and water usage. Art tells important stories, too, including the work of Japanese American photographer Toyo Miyatake in Arizona's internment camps, murals by Native American artist Gerald Naylor for the Navajo Nation Council Chamber in Window*

*Rock, and African American themes at Fort Huachuca. Illustrated with 100 black-andwhite photographs and covering a wide range of both media and themes, this fascinating and accessible volume reclaims a richly textured story of Arizona history with potent lessons for today.*

*"Tracing Brown's legacy through writers and artists like Thomas Hovenden, W.E.B. Du Bois, Robert Penn Warren, Jacob Lawrence, Kara Walker, and others, Blake Gilpin transforms Brown from an object of endless manipulation into a dynamic medium for contemporary beliefs about the process and purpose of the American republic."*—book jacket.

NOTE: NO FURTHER DISCOUNT FOR THIS PRODUCT: OVERSTOCK SALE Significantly reduced list price The second volume of the history of the Bureau of Reclamation offers a discussion and examination of the eventful years in the latter part ofthe twentieth century. Volume two covers from the end of World War II through year 2000 and is the last volume in this project. "

Creating Jobs and Hope in the Great Depression

A Guidebook

Art, Money, Parties

Democratic Art

Joint Hearings Before the Special Subcommittee on Arts and Humanities of the Committee on Labor and Public Welfare, U.S. Senate and the Special Subcommittee on Labor of the Committee on Education and Labor, House of Representatives, Eighty-ninth Congress, First Session, on Bills to Establish National Foundations on the Arts and Humanities

Civic Imagination and Cultural Authority in Los Angeles

Routledge International Handbook of the Sociology of Art and Culture

Art in Zion

Federal Art and National CultureThe Politics of Identity in New Deal America

The built and landscaped spaces of colleges and universities radiate and absorb the values of the cultures in which they were created. As economic and political forces exert pressure on administrators and as our understanding of higher education shifts, these spaces can transform dramatically. Focusing on the utopian visions and the dystopian realities of American campus life, this collection of new essays examines campus spaces from the perspective of those who live and work there. Topics include disability, sustainability, first-year writing, underrepresented groups on campus, online education, adjunct labor, and the way profit-driven agendas have shaped colleges and universities.

While many museums have ignored public art as a distinct arena of art production and display, others have – either grudgingly or enthusiastically – embraced it. Some institutions have partnered with public art agencies to expand the scope of special exhibitions; other museums have attempted to establish in-house public art programs. This is the first book to contextualize the collaborations between museums and public art through a range of essays marked by their coherence of topical focus, written by leading and emerging scholars and artists. Organized into three sections it represents a major contribution to the field of art history in general, and to those of public art and museum studies in particular. It includes essays by art historians, critics, curators, arts administrators and artists, all of whom help to finally codify the largely unwritten history of how museums and public art have and continue to intersect. Key questions are both addressed and offered as topics for further discussion: Who originates such public art initiatives, funds them, and most importantly, establishes the philosophy behind them? Is the efficacy of these initiatives evaluated in the same way as other museum exhibitions and programs? Can public art ever be a "permanent" feature in any museum? And finally, are the museum and public art ultimately at odds, or able to mutually benefit one another?

At its height in 1935, the New Deal devoted roughly \$27 million (>\$320 million today) to supporting tens of thousands of needy writers, dancers, actors, musicians, and visual artists, who created over 100,000 workbooks, murals, plays, concertsthat were performed for or otherwise imbibed by millions of Americans. But why did the government get so involved with the arts in the first place? Musher addresses this question and many others by exploring the political and aesthetic concerns of the 1930s, as well as the range of responsesfrom politicians, intellectuals, artists, and taxpayersto the idea of active government involvement in the arts. In the process, she raises vital questions about the roles that the arts should play in contemporary society."

Art and the Challenge of Markets Volume 1

Federal Art and National Culture

From Regionalism to Abstract Expressionism

Curious Disciplines

Spectacle, Subjectivity and Subversion in Visual Culture Since the 1960s

Painting on the Left

Encyclopedia of the Harlem Renaissance

Publisher Description

*From the music of Louis Armstrong to the portraits by Beauford Delaney, the writings of Langston Hughes to the debut of the musical Show Boat, the Harlem Renaissance is one of the most significant developments in African-American history in the twentieth century. The Encyclopedia of the Harlem Renaissance, in two-volumes and over 635 entries, is the first comprehensive compilation of information on all aspects of this creative, dynamic period. For a full list of entries, contributors, and more, visit the Encyclopedi a of Harlem Renaissance website.*

An interdisciplinary look at the Harlem Renaissance, it includes essays on the principal participants, those who defined the political, intellectual and cultural milieu in which the Renaissance existed; on important events and places.

The indelible stamp of the New Deal can be seen across American in the public works projects that modernized the country even as they provided employment during the Great Depression. Tennessee, in particular, benefited from the surge in federal construction. The New Deal not only left the state with many public buildings and schools that are still in active use, but is conservation and reclamation efforts also changed the lives of Tennesseans for generations to come. In *Tennessee's New Deal Landscape*, Caroll Van West examines over 250 historic sites created from 1933 to 1942: courthouses, post offices, community buildings, schools, and museums, along with the Great Smoky Mountains National Park, the Cherokee National Forest, and the dams and reservoirs of the Tennessee Valley Authority. He describes the significant and impact of each project and provides maps to guide readers to the sites described. West discusses architectural styles that are often difficult to identify, and his lively narrative points out some of the proliferation of leisure parks during the nation's darkest hours. In highlighting these projects, he shows that Tennessee owes much not only to TVA but also to many other agencies and individuals who left their mark on the landscape through roads, levees, and reforested hillsides as well as buildings. An invaluable resource for travelers as well as scholars, this book reveals a legacy of historic treasures that are well worth preserving. The Author: Carroll Van West is projects manager for the Center of Historic Preservation at Middle Tennessee State University. The author of *Tennessee's Historic Landscapes*, he most recently edited the volumes *Tennessee History: The Land, the People, and the Culture* and the *Tennessee Encyclopedia of History and Culture*. He is also senior editor of the *Tennessee Historic Quarterly*.

Encyclopedia of the Harlem Renaissance: A-J

American Working-Class History and the WPA Art of the 1930s

America's Long Reckoning with Violence, Equality, & Change

The Federal Art Project and the Creation of Middlebrow Culture

The Politics of Identity in New Deal America

American Scenes: WPA-Era Prints from the 1930s and 1940s

Social Issues in America

Stuart Davis and the Modernist Mural

Established in 1935 in the midst of the Great Depression, the Works Progress Administration (WPA) was one of the most ambitious federal jobs programs ever created in the U.S. At its peak, the program provided work for almost 3.5 million Americans, employing more than 8 million people across its eight-year history in projects ranging from constructing public buildings and roads to collecting oral histories and painting murals. The story of the WPA provides a perfect entry point into the history of the Great Depression II, while its example remains relevant today as the debate over government's role in the economy continues. In this concise narrative, supplemented by primary documents and an engaging companion website, Sandra Opydycke explains the national crisis from which the WPA emerged, traces the program's history, and explores what it tells us about American society in the 1930s and 1940s. Covering central themes including the politics, race, class, gender, and the coming of World War II, The WPA: Creating Jobs During key period of crisis and change in U.S. history.

Truly comprehensive in scope - and arranged in A-Z format for quick access - this eight-volume set is a one-source reference for anyone researching the historical and contemporary details of more than 170 major issues confronting American society. Entries cover the full range of hotly contested social issues - including economic, scientific, environmental, criminal, legal, security, health, and media topics. Each entry discusses the historical origins of the problem or debate; past means used to deal with the issue; the perspectives; and the near-term and future implications for the kindy. In addition, each entry includes a chronology, a bibliography, and a directory of Internet resources for further research as well as primary documents and statistical tables highlighting the debates.

This collection of essays sets out to identify and examines the kinds of new institutions and social relations that have emerged and begun to shape the global organisation of contemporary visual art over the past twenty-five years: "--BOOK JACKET.

Confronting Modernity. Art and Society in Louisiana examines how the conflicts and benefits of modernity's nationalizing influences were reflected and resisted by the state's artists in the first half of the twentieth century. In Louisiana, such change not only produced the turbulent politics of the Huey Long era but also provoked debate over new ideas on art and social roles for artists. By using two of Louisiana's most prominent cultural figures of the era as lenses, Megraw reveals the state's complex relationship w Saxon battled to retain artistic control over what they considered the exceptional character of Louisiana. Woodward defended localized assumptions through art in the world-renowned pottery program he established in 1892 and directed for more than forty years at Sophie Newcomb College. Saxon, on the other hand, fought against modernity's encroachment from within, serving as director of the Federal Writers Project in Louisiana. He used his position to promote literature and culture that preserved local place a by industrialism, consumerism, and the mass media. Confronting Modernity vividly explores how Louisiana's struggles with America's rush to modernize mirrored battles for autonomy happening between artists and governments across the country. Richard Megraw is associate professor of American studies at the University of Alabama in Tuscaloosa. His work has been published in *Prospects: An Annual of American Cultural Studies*.

Museums and Public Art?

Sight Readings

The New Deal's Influence on American Culture

The WPA

The Genesis of Modern National Art in Jewish Palestine

Projecting Canada

Art and Society in Louisiana

With Paintbrush & Shovel

expressionism.

**Art and the Challenge of Markets Volumes 1 & 2** examine the politics of art and culture in light of the profound changes that have taken place in the world order since the 1980s and 1990s. The contributors explore how in these two decades, the neoliberal or market-based model of capitalism started to spread from the economic realm to other areas of society. As a result, many aspects of contemporary Western societies increasingly function in the same way as the private enterprise sector under traditional market capitalism. The first volume of this two-volume collection considers a broad range of national cultural policies from European and North American countries, and examines the strengthening of international and transnational art worlds in music, visual arts, film, and television. The chapters cover cultural policy and political culture in the United States, United Kingdom, Germany, France, Switzerland, the Nordic countries, the Balkans, and Slovenia, and address the extent to which Western nations have shifted from welfare-state to market-based ideologies. Tensions between centres and peripheries in global art worlds are considered, as well as complex interactions between nations and international and transnational art worlds, and regional variations in the audiovisual market. Both volumes provide students and scholars across a range of disciplines with an incisive, comparative overview of the politics of art and culture and national, international and transnational art worlds in contemporary capitalism.

This textbook provides a comprehensive guide to modern and post-modern art. The authors bring together history, theory and the art works themselves to help students understand how and why art has developed during the 20th century.

"Political economy is defined in this volume as collective state or corporate support for art and architecture in the public sphere intended to be accessible to the widest possible public, raising questions about the relationship of the state to cultural production and consumption. This collection of essays explores the political economy of art from the perspective of the artist or from analysis of art's production and consumption, emphasizing the art side of the relationship between art and state. This volume explores art as public good, a central issue in political economy. Essays examine specific cultural spaces as points of struggle between economic and cultural processes. Essays focus on three areas of conflict: theories of political economy put into practices of state cultural production, sculptural and architectural monuments commissioned by state and corporate entities, and conflicts and critiques of state investments in culture by artists and the public."--amazon.com edit. desc.

Diego Rivera, Radical Politics, and San Francisco's Public Murals

The Bureau of Reclamation: From developing to managing water, 1945-2000

New Deal Art in Arizona

The Bureau of Reclamation

FEDERAL ART AND NATIONAL CULTURE.

Benton, Pollock, and the Politics of Modernism

American Art and Culture Between the Wars

Photographers and American Jazz, 1900-1960

The Index of American Design was one of the most significant undertakings of the Federal Art Project -- the visual arts arm of the Works Progress Administration. Part of President Franklin D. Roosevelt's New Deal, this ambitious initiative set out to discover and document an authentic American style in everyday objects. The curators of the Index combed the country for art of the machine age -- from carved carousel horses to engraved powder horns to woven coverlets -- created by artisans for practical use. In their search for a true American artistic identity, they also sought furniture designed by regional craftsmen laboring in isolation from European traditions. Kentucky by Design offers the first comprehensive examination of the objects from the Bluegrass State featured in this historic venture. It showcases a wide array of offerings, including architecture, furniture, ceramics, musical instruments, textiles, clothing, and glass- and metalworks. The Federal Art Project played an important role in documenting and preserving the work of Shaker artists from the Pleasant Hill and South Union communities, and their creations are exhibited in this illuminating catalog. Beautifully illustrated with both the original watercolor depictions and contemporary, art-quality photographs of the works, this book is a lavish exploration of the Commonwealth's distinctive contribution to American culture and modern design. Features contributions from Jean M. Burks, Erika Doss, Jerrold Hirsch, Lauren Churilla, Larrie Currie, Michelle Ganz, Tommy Hines, Lee Kogan, Ron Pen, Janet Rae, Shelly Zegart, Mel Hankla, Philippe Chavance, Kate Hesselzand, Madeleine Burnside, and Allan Weiss.

The first overview of Australia's public arts - buildings, sculptures and installations for the community - from the mid-nineteenth century to the present day. It explores how the government has institutionalised and subsidised the arts for public use, and illustrates historically government's rationale in bringing culture to the public, particularly to those perceived as 'the culturally impoverished'.

An insightful study of the progressive politics animating a great work of modernist mural painting. In 1936 the Works Progress Administration 's Federal Art Project commissioned Stuart Davis (1892 – 1964) to paint a mural for the Williamsburg Houses, a New York City housing project. Though the mural, *Swing Landscape*, was never installed in its intended location, it survives as an impressive testament to Davis 's energetic, colorful brand of abstraction and the progressive politics that animated it. This study explores the painting, one of the greatest of twentieth-century America and arguably Davis 's most ambitious work. This book challenges the prevailing tendency to separate Davis 's Whitist activism from his art and contextualizes *Swing Landscape* within 1930s abstract mural painting in New York, emphasizing the politics of abstraction. The book also offers the first comprehensive look at the Williamsburg mural commission, including works by Willem de Kooning, Ilya Bolotowsky, and others. The result is an indispensable resource on interwar modernism, mural painting, and urban development.

Art and Society in Louisiana examines how the conflicts and benefits of modernity's nationalizing influences were reflected and resisted by the state's artists in the first half of the twentieth century. In Louisiana, such change not only produced the turbulent politics of the Huey Long era but also provoked debate over new ideas on art and social roles for artists. By using two of Louisiana's most prominent cultural figures of the era as lenses, Megraw reveals the state's complex relationship w Saxon battled to retain artistic control over what they considered the exceptional character of Louisiana. Woodward defended localized assumptions through art in the world-renowned pottery program he established in 1892 and directed for more than forty years at Sophie Newcomb College. Saxon, on the other hand, fought against modernity's encroachment from within, serving as director of the Federal Writers Project in Louisiana. He used his position to promote literature and culture that preserved local place a by industrialism, consumerism, and the mass media. Confronting Modernity vividly explores how Louisiana's struggles with America's rush to modernize mirrored battles for autonomy happening between artists and governments across the country. Richard Megraw is associate professor of American studies at the University of Alabama in Tuscaloosa. His work has been published in *Prospects: An Annual of American Cultural Studies*.

attitudes toward laborers as bodies without minds often shared by the wider culture. In choosing a visual language to reconnect workers to the larger society, they tried to tell the worker from the work with varying success. Drawing on a wealth of social documents and visual narratives, Labor 's Canvas engages in a bold revisionism. Hapke examines how FAP iconography both chronicles and reframes working-class history. She demonstrates how the New Deal 's artistically rendered workforce history reveals the cultural contradictions about laboring people evident even in the depths of the Great Depression, not the least in the imaginations of the FAP artists themselves.

New England Art and the Making of American Identity

Essays

National Arts and Humanities Foundations

John Brown Still Lives!

For the Millions

Making the Nation of Culture

Preserving Virginia's Wildflowers

***The Routledge Handbook of the Sociology of Arts and Culture offers a comprehensive overview of sociology of art and culture, focusing especially - though not exclusively - on the visual arts, literature, music, and digital culture. Extending, and critiquing, Bourdieu's influential analysis of cultural capital, the distinguished international contributors explore the extent to which cultural omnivorousness has eclipsed highbrow culture, the role of age, gender and class on cultural practices, the character of aesthetic preferences, the contemporary significance of screen culture, and the restructuring of popular culture. The Handbook critiques modes of sociological determinism in which cultural engagement is seen as the simple product of the educated middle classes. The contributions explore the critique of Eurocentrism and the global and cosmopolitan dimensions of cultural life. The book focuses particularly on bringing cutting edge 'relational' research methodologies, both qualitative and quantitative, to bear on these debates. This handbook not only describes the field, but also proposes an agenda for its development which will command major international interest.***