

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

In this excellent book, Jonathan Harris explores the fundamental changes which have occurred both in the institutions and practice of art history over the last thirty years.

An intriguing look at the changing roles of artists in modern America.

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 Amelia 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.

The Federal Art Project and the Creation of Middlebrow Culture University of Illinois Press

Tennessee's New Deal Landscape

Essays

Swing Landscape

From Regionalism to Abstract Expressionism

Art and the Challenge of Markets Volume 1

A Guidebook

Drawing on America's Past

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.

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 its conservation and reclamation efforts also changed the lives of Tennesseans for generations to come. In Tennessee's New Deal Landscape, Carroll 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 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 paradoxes of New Deal projects—such as 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.

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.

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 leftist 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. Published in association with the Sidney and Lois Eskenazi Museum of Art, Indiana University Exhibition Schedule: Sidney and Lois Eskenazi Museum of Art, Indiana University (February 5-May 22, 2022)

Making the Nation of Culture

Routledge International Handbook of the Sociology of Art and Culture

Selected Artworks, 1997-2008

Art in Zion

Taxpayer Enrichment of the Creative Class

United States Arts Policy and the National Endowment for the Arts, 1965-1980

America After the Fall

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, concerts that 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 responses from politicians, intellectuals, artists, and taxpayers to 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."

This book presents watercolor renderings along with a selection of the artifacts in the Index of American Design, a visual archive of decorative, folk, and popular arts made in America from the colonial period to about 1900. Three essays explore the history, operation, and ambitions of the Index of American Design, examine folk art collecting in America during the early decades of the twentieth century, and consider the Index's role in the search for a national cultural identity in the early twentieth-century United States. American Philanthropy at Home and Abroad explores the different ways in which charities, voluntary associations, religious organisations, philanthropic foundations and other non-state actors have engaged with traditions of giving. Using examples from the late eighteenth century to the Cold War, the collection addresses a number of major themes in the history of philanthropy in the United States. These examples include the role of religion, the significance of cultural networks, and the interplay between civil diplomacy and international development, as well as individual case studies that challenge the very notion of philanthropy as a social good. Led by Ben Offiler and Rachel Williams, the authors demonstrate the benefits of embracing a broad definition of philanthropy, examining how American concepts including benevolence and charity have been used and interpreted by different groups and individuals in an effort to shape - and at least nominally to improve - people's lives both within and beyond the United States.

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.

Benton, Pollock, and the Politics of Modernism

Sight Readings

Hearing Before the Subcommittee on Education, Arts, and Humanities of the Committee on Labor and Human Resources, United States Senate, Ninety-eighth Congress, First Session, on Examination of the Future of Federal Support for the Arts, November 17, 1983

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

New England Art and the Making of American Identity

Remaking the American College Campus

A Critical Introduction

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.

Examines the role of the visual arts in the United States during the 1930s.

More than 150 key social issues confronting the United States today are covered in this eight-volume set: from abortion and adoption to capital punishment and corporate crime; from obesity and organized crime to sweatshops and xenophobia.

A unique look at America's quest to carve out an artistic identity during the Depression era Through 50 masterpieces of painting, this fascinating catalogue chronicles the turbulent economic, political, and aesthetic climate of the 1930s. This decade was a supremely creative period in the United States, as the nation's artists, novelists, and critics struggled through the Great Depression seeking to define modern American art. In the process, many painters challenged and reworked the meanings and forms of modernism, reaching no simple consensus. This period was also marked by an astounding diversity of work as artists sought styles--ranging from abstraction to Regionalism to Surrealism--that allowed them to engage with issues such as populism, labor, social protest, and to employ an urban and rural iconography including machines, factories, and farms. Seminal works by Edward Hopper, Grant Wood, Thomas Hart Benton, Georgia O'Keeffe, Aaron Douglas, Charles Sheeler, Stuart Davis, and others show such attempts to capture the American character. These groundbreaking paintings, highlighting the relationship between art and national experience, demonstrate how creativity, experimentation, and revolutionary vision flourished during a time of great uncertainty.

Subsidizing Culture

A Companion to John F. Kennedy

The Political Economy of Art

An Encyclopedia

Printmaking and the Left in 1930s New York

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

National Cultural Politics and the Challenges of Marketization and Globalization

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 Nailor, 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 Nailor 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.

This book provides an insightful overview of the major cultural forms of 1930s America: literature and drama, music and radio, film and photography, art and design, and a chapter on the role of the federal government in the development of the arts. The intellectual context of 1930s American culture is a strong feature, whilst case studies of influential texts and practitioners of the decade - from War of the Worlds to The Grapes of Wrath and from Edward Hopper to the Rockefeller Centre - help to explain the cultural impulses of radicalism, nationalism and escapism that characterize the United States in the 1930s.

Jazz photography has attracted increasing attention in recent years. Photographs of musicians are popular with enthusiasts, while historians and critics are keen to incorporate photographs as illustrations. Yet there has been little interrogation of these photographs and it is noticeable that what has become known as the jazz photography 'tradition' is dominated by a small number of well-known photographers and 'iconic' images. Many photographers, including African American photojournalists, studio photographers, early twentieth-century émigrés, the Jewish exiles of the 1930s and vernacular snapshots are frequently overlooked. Drawing on ideas from contemporary photographic theory supported by extensive original archival research, Sight Readings is a thorough exploration of twentieth century jazz photography, and 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. One of the remarkable things about this book is its movement back and forth between detailed archive research, the empirical documentation of photographers, their techniques, working practices, equipment etc., and cultural theory, the sophisticated discussion of aesthetics, cultural sociology, the politics of identity, etc. The result is both a fine scholarly achievement and an engaging labour of love. The primary readership will be those with specialist interests in the history of jazz and the history of photography. The audience will include jazz scholars, musicians, critics and fans, along with photographers, photography scholars, art historians and those generally interested in the history of visual images. It will be an essential text for teaching as well as research in the fields of music and photography. It will be of interest to those teaching and studying within cultural studies, American studies, African American studies, critical race and ethnic studies, history, English and sociology. There is also a significant readership for jazz and photographic history outside the academic context. It will be of interest to the media, the museum world and the general reader with interests in music or photography.

This Companion authoritatively points to the main areas of enquiry within the subject of African American art history. The first section examines how African American art has been constructed over the course of a century of published scholarship. The second section studies how African American art is and has been taught and researched in academia. The third part focuses on how African American art has been reflected in art galleries and museums. The final section opens up understandings of what we mean when we speak of African American art. This book will be of interest to graduate students, researchers, and professors and may be used in American art, African American art, visual culture, and culture classes.

Federalizing the Muse

New Deal Art in Arizona

Curious Disciplines

The Routledge Companion to African American Art History

Federal Art and National Culture

Modernism and Mestizaje in New Mexico

New Directions in the History of Giving

expressionism.

In the 1930s, the Roosevelt administration--unwilling to antagonize a powerful southern congressional bloc--refused to endorse legislation that openly sought to improve political, economic, and social conditions for African Americans. Instead, as historian Lauren Rebecca Sklaroff shows, the administration recognized and celebrated African Americans by offering federal support to notable black intellectuals, celebrities, and artists. Sklaroff illustrates how programs within the Federal Arts Projects and several war agencies gave voice to such notable African Americans as Lena Horne, Joe Louis, Duke Ellington, and Richard Wright, as well as lesser-known figures. She argues that these New Deal programs represent a key moment in the history of

American race relations, as the cultural arena provided black men and women with unique employment opportunities and new outlets for political expression. Equally important, she contends that these cultural programs were not merely an attempt to appease a black constituency but were also part of the New Deal's larger goal of promoting a multiracial nation. Yet, while federal projects ushered in creativity and unprecedented possibilities, they were also subject to censorship, bigotry, and political machinations. With numerous illustrations, *Black Culture and the New Deal* offers a fresh perspective on the New Deal's racial progressivism and provides a new framework for understanding black culture and politics in the Roosevelt era.

In the American mind, state subsidization of writers and artists was long associated with monarchies and, in later years, socialist states. The support these regimes gave to intellectuals was understood to come with a cost, yet, beginning with the New Deal's Federal Writers', Art, and Theater Projects, a new policy consensus asserted that by offering financial support to the arts, the federal government was affirming their importance to the nation. *Subsidizing Culture* examines the development of and controversies surrounding federal programs that directly benefit writers, artists, and intellectuals. James T. Bennett examines four cases of such support: the New Deal's Federal Writers', Art, and Theater Projects; the vigorous promotion, in the post-World War II and early Cold War eras, of abstract expressionism and other forms of modern art by the US government; the National Endowment for the Arts (NEA), which has fortified its position as the preeminent arts bureaucracy; and the National Endowment for the Humanities, the NEA's less embattled twin, which funnels monies to scholars. Bennett concentrates on the creation of and the debate over these government programs, and he gives special attention to the critics, who are usually ignored. He reminds us that the chorus of anti-subsidy voices over the years has included such disparate figures as writers William Faulkner and John Updike; artists John Sloan and Wheeler Williams; and social critics Jacques Barzun and H.L. Mencken.

This book examines posters produced by the Works Progress Administration (WPA), a federal relief program designed to create jobs in the United States during the Great Depression. Cory Pillen focuses on several issues addressed repeatedly in the roughly 2,200 extant WPA posters created between 1935 and 1943: recreation and leisure, conservation, health and disease, and public housing. As the book shows, the posters promote specific forms of knowledge and literacy as solutions to contemporary social concerns. The varied issues these works engage and the ideals they endorse, however, would have resonated in complex ways with the posters' diverse viewing public, working both for and against the rhetoric of consensus employed by New Deal agencies in defining and managing the relationship between self and society in modern America. This book will be of interest to scholars in design history, art history, and American studies.

Black Culture and the New Deal

Confronting Modernity

The Politics of Identity in New Deal America

Mina Loy and Avant-Garde Artisthood

WPA Posters in an Aesthetic, Social, and Political Context

For the Millions

Radical Art

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 with modernity. Artist Ellsworth Woodward and writer Lyle 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 and historic structure from the transformations wrought 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.

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.

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 Hesseldenz, Madeleine Burnside, and Allan Weiss.

When New Mexico became an alternative cultural frontier for avant-garde Anglo-American writers and artists in the early twentieth century, the region was still largely populated by Spanish-speaking Hispanos. Anglos who came in search of new personal and aesthetic freedoms found inspiration for their modernist ventures in Hispano art forms. Yet, when these arrivistes elevated a particular model of Spanish colonial art through their preservationist endeavors and the marketplace, practicing Hispano artists found themselves working under a new set of patronage relationships and under new aesthetic expectations that tied their art to a static vision of the Spanish colonial past. In *A Contested Art*, historian Stephanie Lewthwaite examines the complex Hispano response to these aesthetic dictates and suggests that cultural encounters and appropriation produced not only conflict and loss but also new transformations in Hispano art as the artists experimented with colonial art forms and modernist trends in painting, photography, and sculpture. Drawing on native and non-native sources of inspiration, they generated alternative lines of modernist innovation and mestizo creativity. These lines expressed Hispanos' cultural and ethnic affiliations with local Native peoples and with Mexico, and presented a vision of New Mexico as a place shaped by the fissures of modernity and the dynamics of cultural conflict and exchange. A richly illustrated work of cultural history, this first book-length treatment explores the important yet neglected role Hispano artists played in shaping the world of modernism in twentieth-century New Mexico. *A Contested Art* places Hispano artists at the center of narratives about modernism while bringing Hispano art into dialogue with the cultural experiences of Mexicans, Chicanas/os, and Native Americans. In doing so, it rewrites a chapter in the history of both modernism and Hispano art. Published in cooperation with The William P. Clements Center for Southwest Studies, Southern Methodist University

Museums and Public Art?

Visions of Belonging

Painting in the 1930s

Oversight of the Federal Arts Policy

American Art and Culture Between the Wars

American Culture in the 1930s

"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.

*The National Endowment for the Arts is often accused of embodying a liberal agenda within the American government. In *Federalizing the Muse*, Donna Binkiewicz assesses the leadership and goals of Presidents Kennedy through Carter, as well as Congress and the National Council on the Arts, drawing a picture of the major players who created national arts policy. Using presidential papers, NEA and National Archives materials, and numerous interviews with policy makers, Binkiewicz refutes persisting beliefs in arts funding as part of a liberal agenda by arguing that the NEA's origins in the Cold War era colored arts policy with a distinctly moderate undertone. Binkiewicz's study of visual arts grants reveals that NEA officials promoted a modernist, abstract aesthetic specifically because they believed such a style would best showcase American achievement and freedom. This initially led them to neglect many contemporary art forms they feared could be perceived as politically problematic, such as pop, feminist, and ethnic arts. The agency was not able to balance its funding across a variety of art forms before facing serious budget cutbacks. Binkiewicz's analysis brings important historical perspective to the perennial debates about American art policy and sheds light on provocative political and cultural issues in postwar America.*

*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" artishood, 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*

wrote themselves, collectively, into being.

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

The Federal Art Project and the Creation of Middlebrow Culture

Stuart Davis and the Modernist Mural

The New Art History

Folk Art, Modernism, and the Index of American Design

The Genesis of Modern National Art in Jewish Palestine

Art and Society in Louisiana

Dead History, Live Art?

Publisher Description

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?

b"A COMPANION TO JOHN F. KENNEDY A COMPANION TO JOHN F. KENNEDY "Marc J. Selverstone has compiled an indispensable volume of essays on John F. Kennedy and his presidency, written by a stellar cast of scholars. What stands out in sharp relief in this wide-ranging and authoritative book is how consequential were Kennedy's thousand days for the United States and for the world, and how controversial is his legacy. Fredrik Logevall, Stephen and Madeline Anbinder Professor of History, Cornell University "Marc J. Selverstone has brought together a remarkable group of scholars who illuminate the many important ideas of, and events that occurred during, this brief administration. This book is the best record of the Kennedy years." Alan Brinkley, Allan Nevins Professor of American

History, Columbia University "This collection of talented scholars and their research and thoughts on John F. Kennedy is an invaluable resource: a deeply informed conversation for the ages.' Richard Reeves, writer, syndicated columnist, and senior lecturer at the Annenberg School for Communication at the University of Southern California

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.

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

The New Deal's Influence on American Culture

American Philanthropy at Home and Abroad

Photographers and American Jazz, 1900-1960

Kentucky by Design

National Arts and Humanities Foundations

Democratic Art

General Services Administration's Art In Architecture Program.

A New Deal for Design

The Decorative Arts and American Culture

GSA Art in Architecture

Social Issues in America

A Contested Art