

Editorial

Roger Fagge and Nicholas Gebhardt

This special double issue emerged from a two-year project on jazz and everyday aesthetics, which was funded by the Arts and Humanities Research Council in the United Kingdom.¹ Through a series of seminars, musical performances, and workshops, the project examined different claims about jazz's aesthetic value in the context of everyday practices of living. Using oral histories, personal recollection, experimental writing, sound recordings, and film, we set out to explore how specific kinds of words, gestures, texts, sounds and objects came to define the artistic possibilities of the music. The articles that follow in this issue continue that exploration from a range of perspectives. Roger Fagge introduces some of the key challenges involved in conceptualizing the everyday in the work of major writers and artists. Ellen O'Donoghue Oddy expands our understanding of these challenges through a study of Jean Michel-Basquiat's paintings, reading them as texts that rewrite the everyday, protest against social barriers, and reveal beauty in the mundane. Mike Fletcher offers a theory of the everyday in jazz performance from the perspective of a practice researcher, while Bob Lawson Peebles considers the role played by images of Russia and Russian culture in realizing the earliest appearances of jazz in the everyday British imaginary. Highlighting the work of trumpeter Christian aTunde Adjuah, James Gordon Williams considers how the practice of jazz as an everyday aesthetic resonates with the musical articulation and commemoration of daily survival strategies by the socially marginalized. Kimberly Hannon Teal demonstrates how in his multimedia performance *STAGED*, Jason Moran problematizes the notion of jazz as pure, unmediated individual expression, and Lawrence Davies discusses how British ideas about jazz were shaped by the proliferation of Rhythm Clubs across the UK. We then move to the other side of the world, with Aleisha Ward's study of the experiences of New Zealand jazz fans and musicians 'listening

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in' to overseas broadcasts in the 1920s and 1930s. From there, Tom Sykes and Ari Poutiainen set out to discover how conventional accounts of jazz violin relate to the everyday aesthetics of violin pedagogy. Josep Pedro and Begoña Gutiérrez-Martínez connect the experiences of everyday life in blues, work songs, and spirituals to broader questions of African American musical culture, while Anthony Bushard takes us to Kansas City in the 1930s to see what the newspapers can tell us about the city's burgeoning musical culture. Echoing the work of Walker Evans and James Agee, Pedro Cravinho and Brian Homer create a moving counterpoint of text and image through their encounters with local jazz musicians in Birmingham, UK. Finally, Sarah Raine and Nicholas Gebhardt experiment with different ways of writing about our encounters with jazz as it has shaped people's everyday experiences of living and learning, knowing and being. Our hope is that these articles, in their diversity of topics and approaches, provide avenues and openings for further work in this area.