

EDGAR TOLSON

AND THE GENESIS OF
TWENTIETH-CENTURY

FOLK ART

The Temptation



Julia S. Kraberg

Temptation Edgar Tolson And The Genesis Of Twentieth Century Folk Art

Katherine Jentleson



Temptation Edgar Tolson And The Genesis Of Twentieth Century Folk Art:

The Temptation Julia S. Ardery, 1998 Why beginning in the late 1960s did expressive objects made by poor people come to be regarded as twentieth century folk art increasingly sought after by the middle class and the wealthy Julia Ardery explores that question through the life story of **American Folk Art** Kristin G. Congdon, Kara Kelley Hallmark, 2012-03-19 Folk art is as varied as it is indicative of person and place informed by innovation and grounded in cultural context The variety and versatility of 300 American folk artists is captured in this collection of informative and thoroughly engaging essays American Folk Art A Regional Reference offers a collection of fascinating essays on the life and work of 300 individual artists Some of the men and women profiled in these two volumes are well known while others are important practitioners who have yet to receive the notice they merit Because many of the artists in both categories have a clear identity with their land and culture the work is organized by geographical region and includes an essay on each region to help make connections visible There is also an introductory essay on U S folk art as a whole Those writing about folk art to date tend to view each artist as either traditional or innovative One of the major contributions of this work is that it demonstrates that folk artists more often exhibit both traits they are grounded in their cultural context and creative in the way they make work their own Such insights expand the study of folk art even as they readjust readers understanding of who folk artists are

Artists from Latin American Cultures Kristin G. Congdon, Kara Kelley Hallmark, 2002-10-30 Latin Americans have long been relegated to the cultural background obscured by the dominant European culture This biographical dictionary profiles 75 artists from the United States and 13 nations of Central and South America and the Caribbean including painters sculptors photographers muralists printmakers installation artists and performance artists Some of their works recall pre Columbian times others confront the cultural imperialism of the U S over Latin America and many explore how the dominant elements of culture can affect identities of class gender and sexuality Profiled artists range from the renowned to the little known Frida Kahlo Tina Modotti Diego Rivera Myrna Baez Raquel Forner Patrocino Barela and many more Color photographs are provided for many of the works Each entry includes information about the artist s childhood schooling creative growth and artistic styles and themes Exemplary artworks and influences are described along with a look at popular and critical responses Supplemental features include artist cross references a glossary of essential terms from the art world and a number of vivid photos portraying the artists in their creative environments **Encyclopedia of American Folk Art** Gerard C. Wertkin, 2004-08-02 For a full list of entries contributors and more visit the Encyclopedia of American Folk Art web site This is the first comprehensive scholarly study of a most fascinating aspect of American history and culture Generously illustrated with both black and white and full color photos this A Z encyclopedia covers every aspect of American folk art encompassing not only painting but also sculpture basketry ceramics quilts furniture toys beadwork and more including both famous and lesser known genres Containing more than 600 articles this unique reference considers individual artists schools

artistic ethnic and religious traditions and heroes who have inspired folk art An incomparable resource for general readers students and specialists it will become essential for anyone researching American art culture and social history **Coming Home!** Carol Crown,2004 A fascinating examination of the Bible s influence on seventy three self taught artists and 122 works of art *Self-Taught, Outsider and Folk Art* Betty-Carol Sellen,2016-02-10 Much has changed in the world of self taught art since the millennium Many of the recognized masters have died and new artists have emerged Many galleries have closed but few new ones have opened as artists and dealers increasingly sell through websites and social media The growth and popularity of auction houses have altered the relationship between artists and collectors In its third edition this book provides updated information on artists galleries museums auctions organizations and publications for both experienced and aspiring collectors of self taught outsider and folk art Gallery and museum entries are organized geographically and alphabetically by state and city **Everyday Genius** Gary Alan Fine,2006-08-01 From Henry Darger s elaborate paintings of young girls caught in a vicious war to the sacred art of the Reverend Howard Finster the work of outsider artists has achieved unique status in the art world Celebrated for their lack of traditional training and their position on the fringes of society outsider artists nonetheless participate in a traditional network of value status and money After spending years immersed in the world of self taught artists Gary Alan Fine presents *Everyday Genius* one of the most insightful and comprehensive examinations of this network and how it confers artistic value Fine considers the differences among folk art outsider art and self taught art explaining the economics of this distinctive art market and exploring the dimensions of its artistic production and distribution Interviewing dealers collectors curators and critics and venturing into the backwoods and inner city homes of numerous self taught artists Fine describes how authenticity is central to the system in which artists often poor elderly members of a minority group or mentally ill are seen as having an unfettered form of expression highly valued in the art world Respected dealers he shows have a hand in burnishing biographies of the artists and both dealers and collectors trade in identities as much as objects Revealing the inner workings of an elaborate and prestigious world in which money personalities and values affect one another Fine speaks eloquently to both experts and general readers and provides rare access to a world of creative invention both by self taught artists and by those who profit from their work Indispensable for an understanding of this world and its workings Fine s book is not an attack on the Outsider Art phenomenon But it is masterful in its anatomization of some of its contradictions conflicts pressures and absurdities Eric Gibson Washington Times

Rethinking Place in South Asian and Islamic Art, 1500-Present Deborah S. Hutton,Rebecca M. Brown,2016-10-04 Place plays a fundamental role in the structuring of the discipline of Art History And yet place also limits the questions art historians can ask and impairs analysis of objects and locations in the interstices of established ossified categories The chapters in this interdisciplinary volume investigate place in all of its dynamism and complexity several call into question traditional constructions regarding place in Art History while others explore the fundamental role that place plays in lived

experience The particular nexus for this collection lies at the intersection and overlap of two major subfields in the history of art South Asia and the Islamic world both of which are seemingly geographically determined yet at the same time uncategorizable as place with their ever shifting and contested borders The eleven chapters brought together here move from the early modern through to the contemporary and span particular monuments and locations ranging from Asia and Europe to Africa and the Americas The chapters take on the question of place as it operates in more obvious settings such as architectural monuments and exhibitionary contexts while also probing the way place operates when objects move or when the very place they exist in transforms dramatically This volume engages place through the movement of objects the evocation of senses desires and memories and the on going project of articulating the parameters of place and location

Gatecrashers Katherine Jentleson,2020-04-07 After World War I artists without formal training crashed the gates of major museums in the United States diversifying the art world across lines of race ethnicity class ability and gender At the center of this fundamental reevaluation of who could be an artist in America were John Kane Horace Pippin and Anna Mary Robertson Grandma Moses The stories of these three artists not only intertwine with the major critical debates of their period but also prefigure the call for inclusion in representations of American art today In Gatecrashers Katherine Jentleson offers a valuable corrective to the history of twentieth century art by expanding narratives of interwar American modernism and providing an origin story for contemporary fascination with self taught artists **Thornton Dial** Bernard L.

Herman,2012-03-01 Thornton Dial 1928 2016 one of the most important artists in the American South came to prominence in the late 1980s and was celebrated internationally for his large construction pieces and mixed media paintings It was only later in response to a reviewer s negative comment on his artistic ability that he began to work on paper And it was not until recently that these drawings have received the acclaim they deserve This volume edited by Bernard L Herman offers the first sustained critical attention to Dial s works on paper Concentrating on Dial s early drawings the contributors examine Dial s use of line and color and his recurrent themes of love lust and faith They also discuss the artist s sense of place and history relate his drawings to his larger works and explore how his drawing has evolved since its emergence in the early 1990s Together the essays investigate questions of creativity and commentary in the work of African American artists and contextualize Dial s works on paper in the body of American art The contributors are Cara Zimmerman Bernard Herman Glenn Hinson Juan Logan and Colin Rhodes **The Story Quilts of Yvonne Wells** Stacy I. Morgan,Yvonne Thomas

Wells,2024-09-05 A comprehensive and richly illustrated survey of one of the most significant and intriguing quilters of the 21st century featuring 109 color plates of Wells s narrative quilts with intimate commentaries by Wells herself **For Folk's Sake** Erin Morton,2016-11-01 Folk art emerged in twentieth century Nova Scotia not as an accident of history but in tandem with cultural policy developments that shaped art institutions across the province between 1967 and 1997 For Folk's Sake charts how woodcarvings and paintings by well known and obscure self taught makers and their connection to

handwork local history and place fed the public's nostalgia for a simpler past The folk artists examined here range from the well known self taught painter Maud Lewis to the relatively anonymous woodcarvers Charles Atkinson Ralph Boutilier Collins Eisenhauer and Clarence Mooers These artists are connected by the ways in which their work fascinated those active in the contemporary Canadian art world at a time when modernism and the art market that once sustained it had reached a crisis As folk art entered the public collection of the Art Gallery of Nova Scotia and the private collections of professors at the Nova Scotia College of Art and Design it evolved under the direction of collectors and curators who sought it out according to a particular modernist aesthetic language Morton engages national and transnational developments that helped to shape ideas about folk art to show how a conceptual category took material form Generously illustrated For Folk's Sake interrogates the emotive pull of folk art and reconstructs the relationships that emerged between relatively impoverished self taught artists a new brand of middle class collector and academically trained professors and curators in Nova Scotia's most important art institutions

Explaining Creativity R. Keith Sawyer, 2006-01-19 Explaining Creativity is an accessible introduction to the latest scientific research on creativity In the last 50 years psychologists anthropologists and sociologists have increasingly studied creativity and we now know more about creativity than at any point in history Explaining Creativity considers not only arts like painting and writing but also science stage performance and business innovation Until about a decade ago creativity researchers tended to focus on highly valued activities like fine art painting and Nobel prize winning science Sawyer brings this research up to date by including movies music videos cartoons videogames hypertext fiction and computer technology For example this is the first book on creativity to include studies of performance and improvisation Sawyer draws on the latest research findings to show the importance of collaboration and context in all of these creative activities Today's science of creativity is interdisciplinary in addition to psychological studies of creativity Explaining Creativity includes research by anthropologists on creativity in non Western cultures and research by sociologists about the situations contexts and networks of creative activity Explaining Creativity brings these approaches together within the sociocultural approach to creativity pioneered by Howard Becker Mihaly Csikszentmihalyi and Howard Gardner The sociocultural approach moves beyond the individual to consider the social and cultural contexts of creativity emphasizing the role of collaboration and context in the creative process

The New Encyclopedia of Southern Culture Carol Crown, Cheryl Rivers, Charles Reagan Wilson, 2013-06-03 Folk art is one of the American South's most significant areas of creative achievement and this comprehensive yet accessible reference details that achievement from the sixteenth century through the present This volume of The New Encyclopedia of Southern Culture explores the many forms of aesthetic expression that have characterized southern folk art including the work of self taught artists as well as the South's complex relationship to national patterns of folk art collecting Fifty two thematic essays examine subjects ranging from colonial portraiture Moravian material culture and southern folk pottery to the South's rich quilt making traditions memory painting and African American vernacular art

and 211 topical essays include profiles of major folk and self taught artists in the region **Let it Shine** High Museum of Art, 2001 During 1996 and 1997 T Marshall Hahn donated a substantial portion of his collection of contemporary folk art to the High Museum of Art in Atlanta His gift was the first major collection of self taught art primarily from the South to be given to a general interest American museum The Hahn Collection comprises more than 140 paintings works on paper and sculptures created by more than forty artists and is particularly strong in work by African American self taught artists The three essays in this book provide a context for this extraordinary gift An interview with Hahn by Lynne E Spriggs the High s Curator of Folk Art traces his personal collecting history An essay by Joanne Cubbs the High s first curator of folk art explores conceptual and aesthetic themes common to Southern folk art and an essay by Lynda Roscoe Hartigan Chief Curator at the Smithsonian American Art Museum presents an overview of the developing awareness of and market for Southern folk art The catalogue section features color reproductions and short essays on eighty five of the most significant objects in the Collection Sacred and Profane Carol Crown, Charles Russell, 2007 A sustained critical assessment of southern folk art and self taught art and artists **Modern in the Making** Austin Porter, Sandra Zalman, 2020-10-29 Today the Museum of Modern Art is widely recognized for establishing the canon of modern art yet in its early years the museum considered modern art part of a still unfolding experiment in contemporary visual production By bracketing MoMA s early history from its later reputation this book explores the ways the Museum acted as a laboratory to set an ambitious agenda for the exhibition of a multidisciplinary idea of modern art Between its founding in 1929 and its 20th anniversary in 1949 MoMA created the first museum departments of architecture and design film and photography in the country marshaled modern art as a political tool and brought consumer culture into a versatile yet institutional context Encompassing 14 essays that investigate the diversity of modern art this volume demonstrates how MoMA s programming shaped a version of modern art that was not elitist but fundamentally intertwined with all levels of cultural production Outsider Art and Art Therapy Rachel Cohen, 2017-05-18 This book explores the intersection of outsider art traditionally the work of psychiatric patients offenders and minority groups and art therapy It focuses on their shared histories of art created in psychiatric care in order to help to clarify how each field is defined and identified today Tin Men Archie Green, 2002 Crafted from sheet metal and scraps into likenesses that include clowns knights cowboys and L Frank Baum s Tin Woodman of Oz tin men have both utilitarian and aesthetic purposes Some serve as sheet metal shops trade signs or prove an apprentice s competence Others are coveted in boutiques antique stores and folk art museums BOOK JACKET **Horace Pippin, American Modern** Anne Monahan, 2020-01-01 This nuanced reassessment transforms our understanding of Horace Pippin casting the artist and his celebrated paintings as more complex than has previously been recognized

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