

TEXAS FOLK ART

One Hundred Fifty Years of the Southwestern Tradition



By Cecilia Steinfeldt

Texas Folk Art One Hundred Fifty Years Of The Southwestern Tradition

CH Cherryholmes



Texas Folk Art One Hundred Fifty Years Of The Southwestern Tradition:

Texas Folk Art Cecilia Steinfeldt, 1981 **Dictionary of Texas Artists, 1800-1945** Paula L. Grauer, Michael R.

Grauer, 1999 Presents an alphabetical listing of artists who have lived worked and exhibited in Texas between 1800 and 1945 features color reproductions of one or more of each artist's works and includes tables of the major exhibitions and

competitions in Texas during the late nineteenth and early twentieth century **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

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 **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

The Art of the Woman Emily Fourmy Cutrer, 2016-03-15 The Art of the Woman explores the life of German born Elisabet Ney a flamboyant sculptor who transfixed the philosopher Arthur Schopenhauer and left the court of the half mad Ludwig of Bavaria to put down new roots in Texas Born in 1833 Ney gained notoriety in Europe by sculpting the busts of such figures as Ludwig II Schopenhauer Garibaldi and Bismarck In 1871 she abruptly emigrated to America and became something of a recluse until resuming her sculpting career two decades later In Texas she was known for stormy relationships with officials patrons and women s organizations Her works included sculptures of Sam Houston and Stephen F Austin and are exhibited in the state and US capitols as well as the Smithsonian Emily Fourmy Cutrer s biography of Ney makes extensive use of primary sources and was the first to appraise both Ney s legend and individual works of art Cutrer argues that Ney was an accomplished sculptor coming out of a neglected German neoclassical tradition and that whatever her failures and eccentricities she was an important catalyst to cultural activity in Texas [The Art of Dreams, Visions, Other Worlds](#) Robert Craig Bunch, 2025-05-01 Robert Craig Bunch has interviewed sixty current Texas artists focusing on painters printmakers sculptors and others whose work broadly speaking is inspired by dreams visions myths and imagined worlds Working in the tradition of predecessors such as Bror Utter Ben Culwell Maudee Carron Kelly Fearing Jim Harter Valton Tyler Harry Geffert and even more distant antecedents such as Hieronymus Bosch Hildegard of Bingen and the prehistoric rock artists of the Lower Pecos these artists are united by the common theme of taking inspiration from an inner landscape that includes elements of the fantastic the mystical and the surreal In his introduction to the interviews Bunch observes Art has many purposes Among the most ancient and persistent have been the depiction of worlds beyond what is perceived in common mythical pasts and imagined futures realms supernatural magical and fantastic and interior worlds of dreams visions hallucinations and unfettered imagination Through sensitive examination of these artists and their approach to these works he affords readers a fresh perspective on the creative process especially its roots in the subconscious and the human fascination with dreams and altered modes of awareness Ranging from discussions of filmmaker Richard Linklater to conversations with artist and educator Floyd Newsum while also incorporating less familiar artists such as Houston s Fariba Abedin and El Paso s Ho Baron this collection of interviews with working Texas artists includes a representative image chosen by each interviewee as a representation of their work The Art of Dreams Visions Other Worlds Interviews with Texas Artists promises to expand readers concepts of the boundaries currently being explored by Texas artists [The Art of Found Objects](#) Robert Craig Bunch, 2016-10-06 In this first book of interviews with visual artists from across Texas more than sixty artists reflect on topics from formative influences and inspirations to their common engagement with found materials Beyond the art itself no source is more primary to understanding art and artist than the artist s own words After all who can speak with more authority about the artist s influences motivations methods philosophies and creations Since 2010 Robert Craig Bunch has interviewed sixty four of Texas finest artists who have responded with honesty clarity and naturally great insight

into their own work None of these interviews has been previously published even in part Incorporating a striking full color illustration of each artist s work these absorbing self examinations will stand collectively as a reference of lasting value

The Folk Art of Latin America Marion Oettinger (Jr.),1992 The result of extensive fieldwork throughout Mexico Central and South America and Spanish and French speaking islands in the Caribbean this beautiful and informative book concentrates on folk art made by Latin Americans for Latin Americans it does not concern itself with folk art made for export The objects illustrated are not only aesthetically pleasing but have also been carefully selected because they play central roles in Latin American society and culture In this study Chapter 1 discusses the nature of folk art and explores the subject through time in Latin America with special attention paid to the composite character of contemporary folk art in Latin America Chapter 2 deals with contemporary folk artists and their conception of the contribution they make to local society and traditions Chapter 3 presents the rich variety of folk forms in Latin America today and considers them in four categories ceremonial utilitarian recreational and decorative Finally chapter 4 examines the ever changing nature of folk art and what such changes mean to the quickly evolving societies served by folk art BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *German Immigrant Artists in America* Peter C. Merrill,1997 In addition to American sources draws from German sources not generally consulted by historians of American art Presents biographical sketches of German and German speaking painters graphic artists engravers lithographers sculptors and some stained glass designers who arrived in North America from the colonial period to the 20th century The bibliographic references are article specific No index Annotation copyrighted by Book News Inc Portland OR *Outsider Art in Texas* Jay Wehnert,2018-04-23 Texas looms large big skies vast plains large cities The Lone Star State often inspires a heightened sense of place in its citizens that rivals or surpasses that of New Yorkers This is frequently reflected in the art of Texas paintings of bluebonnet fields longhorn cattle and scenes from the Texas frontier have long enjoyed popularity with collectors Outsider artists on the other hand live and create on the fringes of culture and society Generally removed from the influence of place they prefer instead to chart their own intensely personal interior landscapes They usually have little awareness of or connection to the mainstream art world or its history and they typically possess limited intention that their work will have an audience or find a place in the broader landscape of art Woven through the lives and work of outsider artists is a common thread of isolation This isolation may be psychological cultural socioeconomic geographical racial or institutionally imposed Circumstances of life chosen or not have placed these artists apart However these artists like their formally trained peers find that they are compelled to make art it is essential to their lives as a manifestation of their personal histories societal and cultural forces and an unfailing drive to express themselves In *Outsider Art in Texas* Lone Stars author Jay Wehnert takes readers on a visually stunning excursion through the lives and work of eleven outsider artists from Texas a state particularly rich in outsider artists of national and international renown **Spirited Journeys** Lynne Adele,1997 The exhibition Spirited

Journeys features exceptional works by diverse artists who exemplify the variety and quality of self taught or folk artists working in Texas during the twentieth century This exhibition examines for the first time the work of self taught Texas artists within a cultural and art historical framework as well as within the broader context of twentieth century American folk art It is also the first exhibition of its kind to address environmental work

Museum of American Folk Art Encyclopedia of Twentieth-century American Folk Art and Artists Chuck Rosenak, Jan Rosenak, 1990 Comprehensive encyclopedia of twentieth century American folk art and artists

Southern Folk Art Cynthia Elyce Rubin, 1985 This book contains sections on pottery painting sculpture decorated furniture textiles and more

From Sail to Steam Richard V. Francaviglia, 1998 The maritime history of Texas is a critical but overlooked topic This book is a significant contribution a very nice new synthesis It will be very useful for a general audience J Barto Arnold III State Marine Archeologist Texas Historical Commission The Gulf Coast has been a principal place of entry into Texas ever since Alonso Alvarez de Pineda explored these shores in 1519 Yet nearly five hundred years later the maritime history of Texas remains largely untold In this book Richard V Francaviglia offers a comprehensive overview of Texas merchant and military marine history drawn from his own extensive collection of maritime history materials as well as from research in libraries and museums around the country Based on recent discoveries in nautical archaeology Francaviglia tells the stories of the Spanish flotilla that wrecked off Padre Island in 1554 and of La Salle s flagship Belle which sank in 1687 He explores the role of the Texas Navy in the Texas Revolution of 1835 1836 and during the years of the Texas Republic and also describes the Civil War battles at Galveston and Sabine Pass Finally he recounts major developments of the nineteenth century concluding with the disastrous Galveston Hurricane in 1900 More than one hundred illustrations many never before published complement the text

Wanderings in the Southwest in 1855 Jacob Davis Babcock Stillman, 1990 For more than a century the history of the American Frontier particularly the West has been the speciality of the Arthur H Clark Company We publish new books both interpretive and documentary in small high quality editions for the collector researcher and library

Revivals! Diverse Traditions, 1920-1945 Janet Kardon, Ralph T. Coe, 1994 This book is published on the occasion of the exhibition Revivals Diverse Traditions 1920 1945 American Craft Museum New York October 20 1994 February 26 1995

Art Books 1980-1984 R.R. Bowker Company, 1985

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 *The Southern Quarterly* ,1982

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