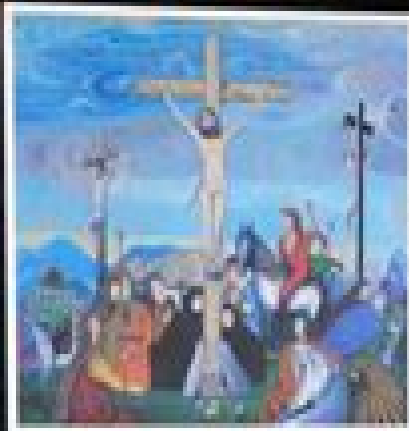


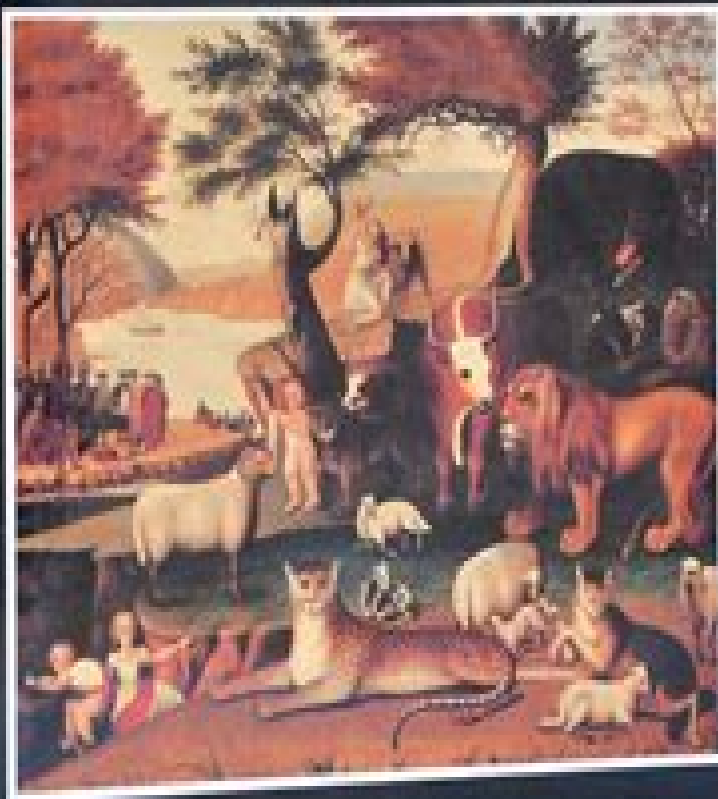
RELIGIOUS FOLK ART IN AMERICA



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Reflections of Faith

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William Edmondson



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Religious Folk Art in America C. Kurt Dewhurst, Betty MacDowell, Marsha MacDowell, Museum of American Folk Art, 1983

Religious Folk Art in America C. Kurt Dewhurst, Betty MacDowell, Marsha MacDowell, Museum of American Folk Art, 1983

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 *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 **Folk Art** Henry Glassie, Pravina Shukla, 2023-06-13 Listen to the artists of the Brazilian Northeast Their work they say comes of continuity and creativity Continuity runs along lines of learning toward social coherence Creativity brings challenges and deep personal satisfaction What they say and do in Brazil aligns with ethnographic evidence from New Mexico and North Carolina from Ireland Portugal and Italy from Nigeria Turkey India and Bangladesh from China and Japan This book is about that about folk art as a sign of human unity **Publications of the American Folklife Center** ,1977 The Art of William Edmondson William Edmondson, 1999 A showcase of works by the Tennessee artist called the greatest folk carver of the twentieth century **Vernacular Religion** Deborah Dash Moore, 2022-12-06 Finalist Award for Excellence in the Study of Religion Analytical Descriptive Studies given by the American Academy of Religion A comprehensive collection of the pioneering work of Leonard Norman Primiano one of the preeminent scholars in religious studies In 1995 Leonard Norman Primiano

introduced the idea of vernacular religion. He coined this term to overcome the denigration implied in the concept of folk religion or popular religion which was juxtaposed to elite religion. This two-tiered model suggested that religion existed somewhere in a pure form and that the folk version transforms it. Instead, Primiano urged scholars to adopt an inductive approach to the study of religion and to pay attention to experiential aspects of belief systems, ultimately redressing a heritage of scholarly misinterpretation. Here, for the first time, Leonard Norman Primiano's pioneering works have been collected into one volume, providing a foundational look at one of the preeminent scholars of twentieth-century religious studies. *Vernacular Religion* makes visible the dimensions of vernacular religion in North America, exemplifying the richness of its ability to explain key facets of American society, including especially thorny issues around race and sexuality. The volume also demonstrates a method of abiding engagement: the creation of ongoing relationships with those who are studied and how the relationship between scholars and the communities they study inform an ethics of critical commitment, what Primiano calls an ethnography of collaboration and reciprocity. This posthumous collection, edited by Deborah Dash Moore, brings together key studies in vernacular religion that explore its expression among such varied groups as Catholics, LGBTQ Christians, and the followers of Father Divine. *Vernacular Religion* models empathetic ethnographic engagement that embraces American religion in all its rich diversity, illuminating Primiano's enduring legacy. **African Voices in the**

African American Heritage Betty M. Kuyk, 2003. The survival of African belief systems and social structures in contemporary African American culture. 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. The Oxford Handbook of the Reception History of the Bible Michael Lieb, Emma Mason, Jonathan Roberts, 2013-01-10. In recent decades, reception history has become an increasingly important and controversial topic of discussion in biblical studies. Rather than attempting to recover the original meaning of biblical texts, reception history focuses on exploring the history of interpretation. In doing so, it locates the dominant historical-critical scholarly paradigm.

within the history of interpretation rather than over and above it At the same time the breadth of material and hermeneutical issues that reception history engages with questions any narrow understanding of the history of the Bible and its effects on faith communities The challenge that reception history faces is to explore tradition without either reducing its meaning to what faith communities think is important or merely offering anthologies of interesting historical interpretations This major new handbook addresses these matters by presenting reception history as an enterprise not a method that questions and understands tradition afresh The Oxford Handbook of the Reception History of the Bible consciously allows for the interplay of the traditional and the new through a two part structure Part I comprises a set of essays surveying the outline form and content of twelve key biblical books that have been influential in the history of interpretation Part II offers a series of in depth case studies of the interpretation of particular key biblical passages or books with due regard for the specificity of their social cultural or aesthetic context These case studies span two millennia of interpretation by readers with widely differing perspectives Some are at the level of a group response from Gnostic readings of Genesis to Post Holocaust Jewish interpretations of Job others examine individual approaches to texts such as Augustine and Pelagius on Romans or Gandhi on the Sermon on the Mount Several chapters examine historical moments such as the 1860 debate over Genesis and evolution while others look to wider themes such as non violence or millenarianism Further chapters study in detail the works of popular figures who have used the Bible to provide inspiration for their creativity from Dante and Handel to Bob Dylan and Dan Brown

The Visual Arts and Christianity in America John Dillenberger, 2004-09-13 How has religion affected the creation and patronage of American art This is the question explored in *The Visual Arts and Christianity in America* the most comprehensive treatment of this subject to date With its 184 illustrations the volume is a visual and textual survey of both the religious paintings statuary and architecture produced in America since colonial times and the attitudes toward such art expressed by the artists the clergy and the religious press By means of a multifaceted approach that includes investigation of biographical journalistic art historical as well as religious literature a broad range of art objects and buildings are carefully placed in their social and intellectual context Part One presents the colonial backdrop both English and Spanish against which and out of which the ensuing developments in American art and religious life took shape Part Two treats nineteenth century views of art and architecture focusing on the views held by the clergy and conveyed in religious journals as well as the religious views of the artists and architects themselves In Part Three devoted to art in private and public life major issues emerge that will remain as such into the twentieth century the relation between nature and history the place of art in civil religion and the presence or absence of explicit biblical themes The fourth and entirely new portion of the book devoted to the twentieth century examines the continuities and discontinuities in style and content between nineteenth and twentieth century art in relation to spiritual and religious perceptions

Sacred Art Henry Glassie, Pravina Shukla, 2017-11-20 Sacred art flourishes today in northeastern Brazil where European and African religious traditions have intersected for centuries

Professional artists create images of both the Catholic saints and the African gods of Candomblé to meet the needs of a vast market of believers and art collectors. Over the past decade Henry Glassie and Pravina Shukla conducted intense research in the states of Bahia and Pernambuco interviewing the artists at length photographing their processes and products attending Catholic and Candomblé services and finally creating a comprehensive book governed by a deep understanding of the artists themselves. Beginning with Edival Rosas who carves monumental baroque statues for churches and ending with Francisco Santos who paints images of the gods for Candomblé terreiros the book displays the diversity of Brazilian artistic techniques and religious interpretations. Glassie and Shukla enhance their findings with comparisons from art and religion in the United States, Nigeria, Portugal, Turkey, India, Bangladesh, and Japan and gesture toward an encompassing theology of power and beauty that brings unity into the spiritual art of the world.

The Grove Encyclopedia of American Art Joan M. Marter, 2011
 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries.

Religion and the Arts: History and Method Diane Apostolos-Cappadona, 2017-11-06
 In *Religion and the Arts: History and Method* Diane Apostolos-Cappadona presents an overview of the 19th century origins of this discrete field of study and its methodological journey to the present day through issues of repatriation, museum exhibitions, and globalization. Apostolos-Cappadona suggests that the fluidity and flexibility of the study of religion and the arts has expanded like an umbrella since the 1970s and the understanding that art was simply a visual exegesis of texts to now support the study of material, popular, and visual culture as well as gender. She also delivers a careful analysis of the evolution of thought from traditional iconographies to the transformations once scholars were influenced by response theory and challenged by globalization and technology. *Religion and the Arts: History and Method* offers an indispensable introduction to the questions and perspectives essential to the study of this field.

Mormon Visual Culture and the American West Nathan Rees, 2021-03-17
 This book explores the place of art in Latter-day Saint society during the first 50 years of the Utah settlement beginning in 1847. Nathan Rees uncovers the critical role that images played in nineteenth-century Mormon religion, politics, and social practice. These artists not only represented but actively participated in debates about theology, politics, race, gender, and sexuality at a time when Latter-day Saints were grappling with evolving doctrine, conflict with Native Americans, and political turmoil resulting from their practice of polygamy. The book makes an important contribution to art history, Mormon studies, American studies, and religious studies.

Folk Art in American Life Robert Charles Bishop, Robert Bishop, Jacqueline M. Atkins, 1995
 Richly illustrated with over 260 color plates, *Folk Art in American Life* presents a broad sampling of the wealth and variety of American folk art from the late seventeenth century through the late twentieth century. Its scope includes objects from many diverse subject areas from paintings to household furnishings of many kinds to textiles to sculpture to environments.

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Coming Home! Carol Crown, 2004
 A fascinating examination of the Bible's influence on seventy-three self-

taught artists and 122 works of art **A Stitch in Time** Aimee E. Newell, 2014-03-15 Drawing from 167 examples of decorative needlework primarily samplers and quilts from 114 collections across the United States made by individual women aged forty years and over between 1820 and 1860 this exquisitely illustrated book explores how women experienced social and cultural change in antebellum America The book is filled with individual examples stories and over eighty fine color photographs that illuminate the role that samplers and needlework played in the culture of the time For example in October 1852 Amy Fiske 1785 1859 of Sturbridge Massachusetts stitched a sampler But she was not a schoolgirl making a sampler to learn her letters Instead as she explained The above is what I have taken from my sampler that I wrought when I was nine years old It was w rough t on fine cloth and it tattered to pieces My age at this time is 66 years Situated at the intersection of women s history material culture study and the history of aging this book brings together objects diaries letters portraits and prescriptive literature to consider how middle class American women experienced the aging process Chapters explore the physical and mental effects of old age on antebellum women and their needlework technological developments related to needlework during the antebellum period and the tensions that arose from the increased mechanization of textile production and how gift needlework functioned among friends and family members Far from being solely decorative ornaments or functional household textiles these samplers and quilts served their own ends They offered aging women a means of coping of sharing and of expressing themselves These threads of time provide a valuable and revealing source for the lives of mature antebellum women Publication of this book was made possible in part through generous funding from the Coby Foundation Ltd and from the Quilters Guild of Dallas Helena Hibbs Endowment Fund

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

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