

# REVELATIONS



## Alabama's Visionary Folk Artists

Text by Kathy Kemp - Photographs by Keith Boyer

Introduction by Gail Trechsel

# Revelations Alabamas Visionary Folk Artists

**Carol Crown**



## **Revelations Alabamas Visionary Folk Artists:**

*Revelations* Kathy Kemp,1994 Visionary folk art is typified by an artist s ability to create without training or traditional materials These vivid fresh primitive and spiritually inspired works have collectors flocking to drink from the wellspring of visionary folk works *Revelations* covers Alabama s key visionary folk artists such as Howard Finster Thornton Dial Bill Taylor and Lonnie Holley *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 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 *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 ***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 Alabama in the Twentieth Century Wayne Flynt, 2004-10-10 A native son and accomplished historian does not flinch from pointing out Alabama's failures from the past 100 years neither is he restrained in calling attention to the state's triumphs in this authoritative popular history of the past 100 years **Deep Blues** Bill Traylor, Musée des beaux-arts (Berne, Suisse), Museum Ludwig (Cologne, Allemagne), Robert Hull Fleming Museum (Burlington, Vt., États-Unis), 1999-01-01 Bill Traylor born into slavery in 1854 began to draw at the age of 82 in 1939 when he moved from the plantation where he was born to Montgomery Alabama He has become an almost mythical figure in the history of American folk art **Souls Grown Deep** William Arnett, 2000 The first comprehensive overview of an important genre of American art Souls Grown Deep explores the visual arts genius of the black South This first work in a multivolume study introduces 40 African American self taught artists who without significant formal training often employ the most unpretentious and unlikely materials Like blues and jazz artists they create powerful statements amplifying the call for freedom and vision **Alabama Creates** Elliot A. Knight, 2019-07-02 A visually rich survey of two hundred years of Alabama fine arts and artists Alabama artists have been an integral part of the story of the state reflecting a wide ranging and multihued sense of place through images of the land and its people Quilts pottery visionary paintings sculpture photography folk art and abstract art have all contributed to diverse visions of Alabama's culture and environment The works of art included in this volume have all emerged from a distinctive milieu that has nourished the creation of powerful visual expressions statements that are both universal and indigenous Published to coincide with the state's bicentennial Alabama Creates 200 Years of Art and Artists features ninety four of Alabama's most accomplished noteworthy and influential practitioners of the fine arts from 1819 to the present The book highlights a broad spectrum of artists who worked in the state from its early days to its current and contemporary scene exhibiting the full scope and breadth of Alabama art This retrospective volume features biographical sketches and representative examples of each artist's most masterful works Alabamians like Gay Burke William Christenberry Roger Brown Thornton Dial Frank Fleming the Gee's Bend Quilters Lonnie Holley Dale Kennington Charlie Lucas Kerry James Marshall David Parrish and Bill Traylor are compared and considered with other nationally significant artists Alabama Creates is divided into four historical periods each spanning roughly fifty years and introduced by editor Elliot A Knight Knight contextualizes each era with information about the development of Alabama art museums and institutions and the evolution of college and university art departments The book also contains an overview of the state's artistic heritage by Gail C Andrews director emerita of the Birmingham Museum of Art Alabama Creates conveys in a sweeping and captivating way the depth of talent the range of creativity and the lasting contributions these artists have made to Alabama's extraordinarily rich visual and artistic heritage *Folk Art*, 2000 *Self-Taught, Outsider and Folk Art* Betty-Carol Sellen, 2016-02-09

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

**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

Coming Home! Carol Crown, 2004 A fascinating examination of the Bible s influence on seventy three self taught artists and 122 works of art

*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      **Artbibliographies Modern**,1996 Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971      Pictured in My Mind Gail Andrews Trechsel,Birmingham Museum of Art (Birmingham, Ala.),1995 A stunning book featuring full color reproductions of art by American self taught artists Distributed for the Birmingham Museum of Art      *American Paintings from the Montgomery Museum of Fine Arts* Montgomery Museum of Fine Arts,Margaret Lynne Ausfeld,Charles C. Eldredge,Mark M. Johnson,2006      Tin Man Charlie Lucas,2009 Showcases the extraordinary life and work of an internationally significant Alabama folk artist Charlie Lucas is a self taught artist Although he has made art since childhood only since a debilitating accident in 1984 did Lucas turn to art seriously as a form of personal expression He has since become recognized nationally and internationally as a great innovator in the field of American folk art From his workshop in Pink Lily Alabama a rural wonderland of objects sculptures paintings buildings and installations Charlie Lucas makes his art from materials that others have discarded as he himself believes he was once discarded old tin bicycle wheels shovels car mufflers tractor seats metal banding wire and gears His work is visionary in every sense of the word each creation the result of an intense communion with his heritage ancestors race family and his own choices in life Every work is imbued with a story With more than 200 vivid color photographs of the artist at work his studio environments and his finished creations Tin Man presents Lucas through his own words and stories his troubled and impoverished childhood his self awakening to the depths of his own artistic vision his perseverance through years of derision and misapprehension and the salvation that has come through international acclaim and recognition love of family and his role as a teacher of children      **Thinking and Seeing with Women in Revelation** Lynn R. Huber,2013-09-12 Lynn R Huber argues that the visionary aspect of Revelation with its use of metaphorical thinking and language is the crux of the text s persuasive power Emerging from a context that employs imagery to promote imperial mythologies Revelation draws upon a long tradition of using feminine imagery as a tool of persuasion It does so even while shaping a community identity in contrast to the dominant culture and in exclusive relationship with the Lamb By drawing upon the work of medieval and modern visionaries Huber answers a call to examine the way real readers engage with biblical texts Revealing how Revelation continues to persuade audiences through appeals to the visual and provocative imagery she offers a new sense of how the text metaphorical language simultaneously limits and

invites new meaning unfurling a range of interpretations

Delve into the emotional tapestry woven by in **Revelations Alabamas Visionary Folk Artists** . This ebook, available for download in a PDF format ( \*), is more than just words on a page; itis a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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