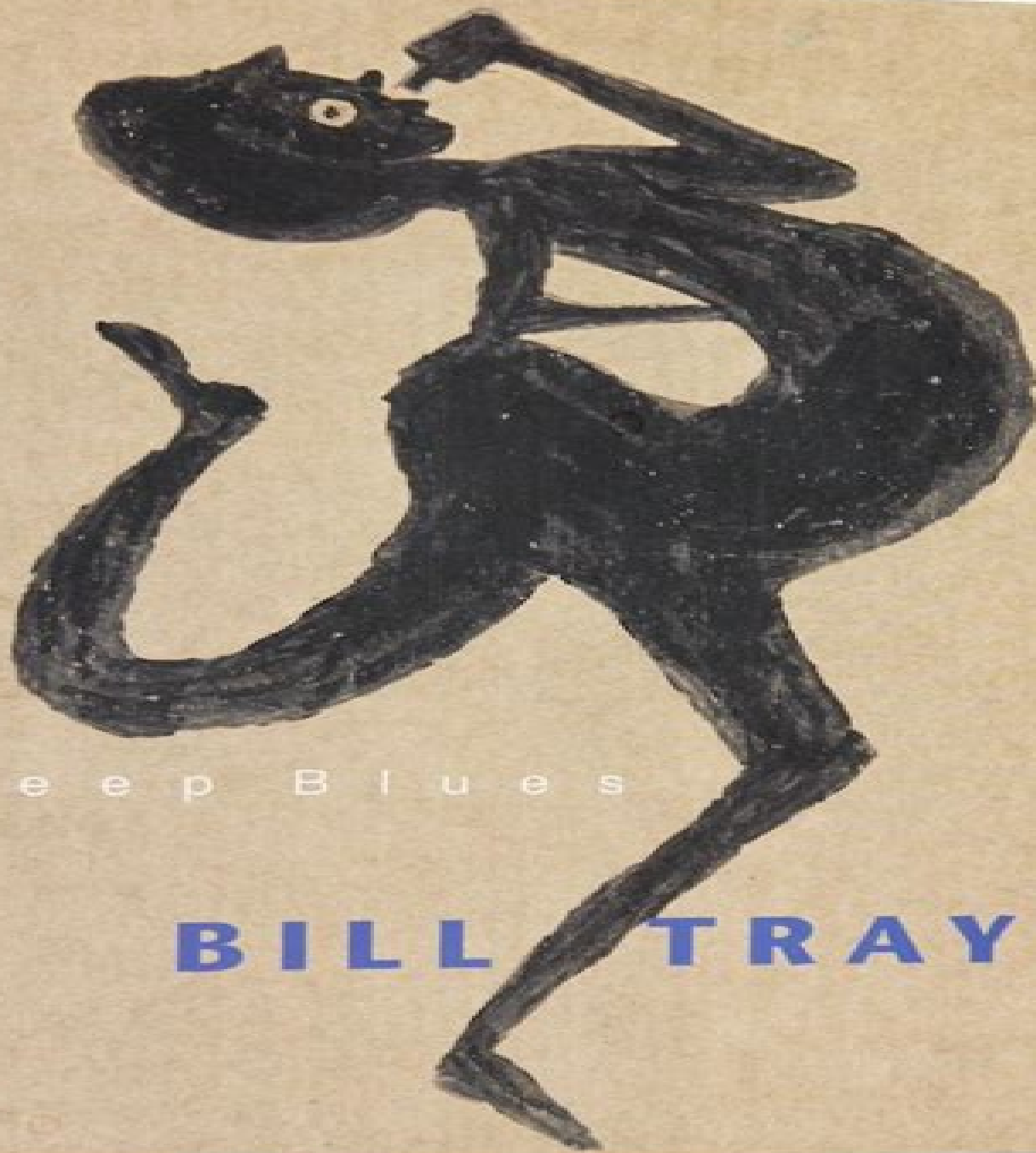


BILL TRAYLOR

JOSEPH H. HARRINGTON  
JAMES M. HARRINGTON



D e e p B l u e s

**BILL TRAYLOR**

1854-1949

# Deep Blues Bill Traylor 1854 1949

**Laurie G. Kirschner, Stephen R. Mandell**

## **Deep Blues Bill Traylor 1854 1949:**

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      **Deep Blues** Roman Kurzmeier, Josef Helfenstein, 1999 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      *Between Worlds* Leslie Umberger, 2018-10-02 Bill Traylor ca 1853 1949 is regarded today as one of the most important American artists of the twentieth century A black man born into slavery in Alabama he was an eyewitness to history the Civil War Emancipation Reconstruction Jim Crow segregation the Great Migration and the steady rise of African American urban culture in the South Traylor would not live to see the civil rights movement but he was among those who laid its foundation Starting around 1939 Traylor by then in his late eighties and living on the streets of Montgomery took up pencil and paintbrush to attest to his existence and point of view In keeping with this radical step the paintings and drawings he made are visually striking and politically assertive they include simple yet powerful distillations of tales and memories as well as spare vibrantly colored abstractions When Traylor died he left behind more than one thousand works of art In *Between Worlds The Art of Bill Traylor* Leslie Umberger considers more than two hundred artworks to provide the most comprehensive and in depth study of the artist to date she examines his life art and powerful drive to bear witness through the only means he had pictures The author draws on a wealth of historical documents including federal and state census records birth and death certificates slave schedules and interviews with family members to clarify the record of Traylor s personal history and family life The story of his art opens in the late 1930s when Traylor first received attention for his pencil drawings on found board and concludes with the posthumous success of his oeuvre      *Sacred and Profane* Carol Crown, Charles Russell, 2007 A sustained critical assessment of southern folk art and self taught art and artists      **The Frenzied Dance of Art and Violence** David Gussak, 2022 Angelic demons the capricious creators Continuing the dance how art therapy both reveals and mitigates violence and aggression      **African-American Artists, 1929-1945** Metropolitan Museum of Art (New York, N.Y.), Lisa Gail Collins, Lisa Mintz Messinger, Rachel Mustalish, 2003 This handsome book focuses on the work of African American artists during the Depression and the war years when government sponsored programs led to a resurgence in artistic production throughout the United States      *African Americans in the Visual Arts* Steven Otfinoski, 2014-05-14 While social concerns have been central to the work of many African American visual artists painters      *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      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.

**Journey Toward Justice** Mary Stanton, 2006-01-01 Morgan backed her words with action. As a New Deal Democrat she worked to abolish the poll tax and establish a federal anti-lynching law. She rarely hesitated to appear in integrated settings and years before the 1955 Montgomery Bus Boycott she was regularly confronting bus drivers over their mistreatment of black riders. Morgan's letters had consequences: she and the newspapers that published them were vilified and threatened. Although the trustees of the Montgomery Public Library where Morgan worked resisted pressure to fire her, a cross was burned in her yard and friends, neighbors, former students and colleagues shunned her.

*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.

*Bill Traylor, William Edmondson and the Modernist Impulse* Josef Helfenstein, Roxanne M. Stanulis, Krannert Art Museum, 2004 Bill Traylor, William Edmondson and the Modernist Impulse is the first large-scale exhibition focusing on the works of two major figures in American and African American art history. Bill Traylor (1854-1949) a draftsman and William Edmondson (1874-1951) a sculptor. Although Traylor and Edmondson are typically defined as folk or outsider artists whose works reflect the roots of African American culture, their work was discovered and first discussed in the broader context of modernism. Born a slave in 1854, Bill Traylor worked as a cotton laborer throughout much of his life. At the age of 85 while living on the streets in downtown Montgomery, Alabama, he picked up a pencil and began to draw. When he died ten years later, he had created more than 1,500 works of art that simultaneously pulse with the musical energy of the blues and reflect on the economic depression and race relations in Alabama during the 1930s and 1940s. William Edmondson was born into poverty in 1874 and in the early 1930s he began to gather discarded stones, carving them into simple but powerful tombstones. He died in 1951 leaving behind a body of work full of strongly

abstract forms and divine inspiration Paradoxically Edmondson and Traylor were among the first African Americans to gain recognition from the official art world In 1937 Edmondson was the first black artist to be exhibited at The Museum of Modern Art New York and Traylor s work was shown both in Montgomery and in New York in the 1940s After World War II and the deaths of both artists 1949 and 1951 shifting priorities in institutional culture politics and taste but especially the dominance of Greenbergian aesthetic dogmatism removed artists like Traylor and Edmondson from a by now much narrower view of modern art As a result the work of both artists fell into oblivion for several decades However the civil rights movement and black cultural movements in the 1960s paved the way for a reevaluation and rediscovery Bill Traylor William Edmondson and the Modernist Impulse is the first exhibition however in which their work and careers will be discussed outside of the reductive framework of self taught art namely within the broader context of American and European culture of the first half of the twentieth century The aesthetic language of the work of both Edmondson and Traylor its simplicity freshness and independence in other words its radical modernity made it so attractive for young artists photographers and curators who were part of the modernist movement in America in the 1930s This exhibition and publication are part of a broader tendency to revisit the history of modernism in the United States and especially those exponents who have been excluded from the canon of modern art for several decades It is time to discuss and recognize the role and place of Bill Traylor and William Edmondson and their work outside the ghetto of outsider and self taught art This exhibition and publication offer a vehicle to better understand the aesthetic language of this work and the larger framework of cultural and social impulses to which it is related But most importantly the exhibition positions Traylor and Edmondson within the aesthetic discourse and institutional framework of modern art which since World War II has increasingly become a synonym for mainstream established art Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.).

Library,2000 **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 **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     The Wadsworth Handbook Laurie G. Kirszner,Stephen R. Mandell,2005

**Bibliographic Guide to Art and Architecture** New York Public Library. Art and Architecture Division,2001

ARTnews ,1999     *Bookforum* ,1998     **G.K. Hall Interdisciplinary Bibliographic Guide to Black Studies**

Schomburg Center for Research in Black Culture,2000

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