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FOR CHILDREN

***American Folk Art for Kids: With 21 Activities* by Richard Panchyk.**

This activity guide draws on children's natural folk art tendencies and teaches them about the history of this organic art while also inspiring them to create their own masterpieces.

FOR GENERAL AUDIENCES

***Trade Signs and Their Origin*, by Meadows, Cecil A.**

Well-illustrated history of the company mark, from medieval merchant's marks to the modern company logo.

***The New Encyclopedia of Southern Culture, Volume 23: Folk Art*
Carol Crown, Cheryl Rivers, Charles Reagan Wilson, eds.**

Folk art is one of the American South's most significant areas of creative achievement, and this comprehensive yet accessible reference details those achievements 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, highlighting 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 other topics.

***Great American Quilts, Book Six*, Susan Ramey Cleveland, ed.**

This publication shows a variety of quilts, shares information about their makers, and includes patterns with instructions.



***Genius in a Bottle: The Art and Magic of Bottle Whimseys*, by Susan D. Jones**

This book is richly illustrated with over 600 color pictures of 420 bottle whimsies. There are nine chapters covering the history of these objects and the different types of bottles such as religious, fans, patriotic, winders, and oddities.

***Boxes (Smithsonian Illustrated Library of Antiques)*, by William C. Ketchum**

Beginning with some of the earliest examples available to us, William Ketchum describes splendid boxes made of ivory, ebony, gold, and alabaster from the tomb of Tutankhamun; there is also mention of a gold-leaf box inlaid with mother-of-pearl and lapis lazuli box.

***Neat and Tidy Boxes and Their Contents Used in Early American Households*, by Nina Fletcher Little**

An expert look at the evolution of craftsmanship in the American Home through wooden boxes and their diverse uses.

***The Antique Hunter's Guide to American Furniture: Chests, Cupboards, Desks & Other Pieces*, by William C. Ketchum, Jr.; with revisions by Elizabeth von Habsburg**

The *Antique Hunter's Guide to American Furniture* is an indispensable reference and collecting tool for novice and experienced collectors alike. Expertly researched, each of the 334 representative examples of chests, cupboards, desks, racks, stands, and other pieces—from Federal to Colonial Revival to Mission to modern—are photographed in full color and accompanied by an authoritative description of the variations, materials, origin, and (if known) maker.

***Love and Loss: American Portrait and Mourning Miniatures*, by Robin Jaffee Frank**

A poignant investigation into American private life between 1760 and 1840, *Love and Loss* gathers together more than 100 portrait miniatures, painted both by miniaturists and renowned easel artists, such as Benjamin West, John Singleton Copley, and Charles Willson Peale. Author Robin Jaffee Frank offers insights into the role of miniatures in American art and social history, employing these exquisite artifacts as clues to the stories of love and life of their owners. "Rediscovering the identities of artists and sitters," she writes, "and understanding the personal associations that miniatures commemorate, returns to them their power to move us."



***American Decoys: A Folk Art Tradition*, exhibition curated by Eileen M. Michaelis and David A. Schorsch; catalog by David A. Schorsch; Ruth Wolfe, ed.**

This catalog has 32 American bird decoys, all hand-carved, some 19th century, some early 20th century by American folk artists and carvers. All are illustrated in color. Each piece has comprehensive information about the carver, if known, date, materials, etc.

***Time and Memories: Oral Histories and Stories of a Family of Shinnecock, Apache Indian, Hungarian Ancestry*, by David Bunn Martine**

David Bunn Martine, born in 1960, is Shinnecock/Montauk, Nednai-Chiricahua Apache through his mother and maternal grandfather. Martine is an accomplished artist who has lived most of his life on the Shinnecock Reservation. In contrast to the “as told to” biographies of Native Americans that are subject to manipulation by non-Indian authors, Martine provides the reader with a first-hand narrative based on his own experiences and taped interviews of his mother, grandmother, father, and uncle. This rich oral folk history is supplemented with photographs documenting his family history and the annual tribal ceremonies on the Shinnecock Reservation. There are few voices of contemporary eastern Algonquian peoples in the ethnographic literature. This book, therefore, is a valuable resource for scholars and anyone interested in the history and culture of the tribes of Long Island.

***Photo | Brut: Bruno Decharme Collection & Company*, under the direction of Bruno Decharme; with the collaboration of Valérie Rousseau and Barbara Safarova**

Catalog published on the occasion of the exhibition organized by abcd. The exhibition is then presented at the American Folk Art Museum, New York, from June 16th to October 18th, 2020. The book documents the photography section of Bruno Decharme’s rich art collection. It opens with an interview with Decharme conducted by Paula Aisemberg and an unpublished essay by Michel Thévoz (*Détournements*). The catalog is structured through four main chapters introduced by essays: *Private Affairs* by Brian Wallis, *Reformatting The World* by Camille Paulhan, *Performing, or another I* by Valérie Rousseau, *Conjuring The Real: Spirits, Fluids and Threatening Forces* by Barbara Safarova. A short text also presents the sixty or so artists within the thematic unfolding. Among the artists exhibited: Steve Ashby, Aloïse Corbaz, Günter K., Miroslav Tichy, Karel Forman, Albert Moser, Henry Darger, Fumihiko Endo, Milton Schwartz, Elke Tangeten, Marcel Bascoulard, Lee Godie, Alexandre Lobanov, August Walla, John Brill, Paul Humphrey, Norma Oliver, Adolf Wölfi and even UFOs and aliens.



Henry Darger, with an introduction by Klaus Biesenbach, ed; contributions by Brooke Davis Anderson, Michael Bonesteel and Carl Watson; with Henry Darger's *The History of My Life*

Self-taught and working in isolation until his death in 1973, Henry Darger realized an elaborate fantasy world of remarkable beauty and strangeness, through hundreds of paintings and an epic written narrative. Angel-like Blengins with butterfly wings, natural catastrophes, innocent girls, and murderous soldiers appear in Darger's scenes, reproduced in this book on double-page and gatefold spreads. In the volume's introductory essay, Klaus Biesenbach examines Darger's radical originality; examples of this are his use of collage, the incorporation of religious themes and iconography, and the frequent juxtaposition of innocence with violence. An essay by Brooke Davis Anderson illuminates Darger's source materials and techniques. Michael Bonesteel puts Darger's life in the context of his work and selects key texts to accompany the illustrations. The book also includes for the first time the text of Darger's *A History of My Life*, the artist's autobiography. The only book of its kind, *Henry Darger* offers an authoritative, balanced, and insightful look at an American master.

St. EOM in The Land of Pasaquan: The Life and Times and Art of Eddie Owens Martin, as told to and recorded by Tom Patterson; Photography by Jonathan Williams, Roger Manley, Guy Mendes; Foreword by John Russell

Self-taught Georgia artist Eddie Owens Martin (1908-86), known as St. EOM, created a visionary art site called Pasaquan in the mid-1950s in Marion County, Georgia. Covering seven acres, this evocative and fanciful site has captured the imaginations of thousands of visitors. Pasaquan includes six buildings connected by concrete walls, all of which are adorned with the artist's vibrant psychedelic folk art, a space that showcases St. EOM's transfixing patterns, spiritual and tribal imagery, and exuberant depictions of nature.

Martín Ramírez: His Life in Pictures, Another Interpretation, Elsa Longhauser, James Oles, Josh Kun; Elsa Longhauser, ed.

Martín Ramírez: His Life in Pictures, Another Interpretation is the first solo presentation of celebrated self-taught artist Martín Ramírez in Southern California. The exhibition and publication were organized on the occasion of the Getty's *Pacific Standard Time: LA/LA*, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles. The publication offers new insights into the artist, his process, and his transnational experience.



The Art of William Edmondson, Robert Farris Thompson, ed.

Issued in conjunction with 2000-2001 exhibitions featuring the work of William Edmondson (1874-1951). A native of Nashville and the son of formerly enslaved parents, Edmondson was the first African American artist to be featured in a solo show at New York's Museum of Modern Art in 1937. This book showcases his sculpture and, for the first time, places it in the mainstream of American art.

Local Heroes: Paintings and Sculpture by Sam Doyle, by Lynne E. Spriggs

A collection of portraits painted in house-paint on old roofing tin, works on paper, and sculpture are featured in *Local Heroes: Paintings and Sculpture by Sam Doyle* at the High Museum of Art Folk Art and Photography Galleries in downtown Atlanta. The exhibition includes approximately 70 original works created by self-taught artist Sam Doyle (1906-1985) and is on view through October 14th, 2000. As the first major museum exhibition of Doyle's work, this show will explore the full range of his talents as an artist and as a storyteller of Gullah and African American identity and oral history.

***Talisman of the Ward: The Album Drawings of Edward Deeds*
January 10-February 9, 2013, Hirschl & Adler Modern**

Hirschl & Adler Modern opened *Talisman of the Ward: The Album of Drawings by Edward Deeds* on January 10th, 2013. Featuring a selection of thirty drawings, the exhibition represented many of the important themes found within the extraordinary album of James Edward Deeds, Jr. (1908-1987), a near life-long ward of the state of Missouri and colorful mental patient at Nevada, Missouri's State Hospital, No. 3.

The drawings are delicately executed and share a meticulous, stylized draftsmanship that is the artist's own. With Deeds's their arresting gaze, odd vintage costumes, and elaborate accouterments, Deeds's portraits are perhaps his most ambitious, inspired, and unforgettable images. They are also his most distinctive contribution to the Outsider canon: each one featuring the same mesmerizing, enlarged pupils, gray-shaded or "smutty" noses, thin pursed mouths, and exaggerated chins.



***Family Found: The Lifetime Obsession of Morton Bartlett*, by Marion Harris; with essays by Bill Hopkins, Graham Ovenden, Lee Kogan, James Kincaid, and Gina Barreca**

A superlative group of figurative sculptures and photographs, Morton Bartlett's lifetime obsession, undiscovered and unseen for over thirty years, translates into a sublime marriage of art and eccentricity. Features Morton Bartlett's black and white photographs depicting his very own anatomically correct sculptures with full-color photographs by Michaela Murphy. Includes essays by Bill Hopkins, Graham Ovenden, Lee Kogan, James Kincaid, Gina Barreca, and Marion Harris. Includes a thoughtful biographical sketch arranged by the Harvard class of 1932, 25th Anniversary Report.

***Bill Traylor*, by Valérie Rousseau and Debra Purden**

Born into slavery around 1853/4 on a cotton plantation in Benton, Alabama, Traylor has become one of the most important self-taught artists of the twentieth century, and certainly one of the most celebrated African-American artists, along with Thorton Dial and William Edmondson. The story of Bill Traylor's life and work is a remarkable one. It is a story that deserves attention both nationally and internationally. This publication, generously illustrated with full-page high-quality reproductions, provides a close examination of Traylor's recurrent themes, composition schemes, favored iconography, and contextual information related to the artist's biography, creative process, and tools, visual environment, and artistic mindset. Each artwork is considered in a context beyond that of an isolated image and in response to one another, forming a series of intricate and consistent narratives, intriguingly cinematic in its development. The elements of Traylor's biography are the anchors of an individual mythology. Instead of merely being a basic depiction, the subject becomes a visual statement structuring Traylor's mind, bringing together hidden symbols from Kongo Vodou, Hoodoo, Southern Baptist, Freemasonry, and Blues sources, as well as layers of references: slavery, uncensored violence in the Jim Crow era, and turbulence within the black enclave known as 'Dark Town' in Montgomery, Alabama.

***LA Car Man: The Worlds of William A Hall*, essay by Colin Rhodes**

Hall's striking story is chronicled in a new book, *The Visionary Art of William A. Hall*, published by the Henry Boxer Gallery and featuring essays by Colin Rhodes, a professor of outsider art at Sydney University. Hall's narrative is one of odd luck and coincidence, but *The Visionary Art* does what a tale this unique ought to – let the protagonist's work speak for itself. Rhodes's foreword is seven pages, the rest of the book offering closer glimpses at Hall's drawings.