

PARALLEL ART UNIVERSE:

Selected Writings on Contemporary Folk, Visionary, and Outsider Art

by Tom Patterson

CONTENTS:

Reflections on the field

*“Look at That!: A Personal View of Outsider Art in the American South,” in *Outsider Artists in Alabama*, catalog for an exhibition organized by the Alabama State Council for the Arts, 1991.

“Ingrained Images & Outside Influences: Recent and Current Family Art Traditions in Appalachian Kentucky,” in *Generations of Kentucky*, catalog for a traveling exhibition organized by the Kentucky Art and Craft Foundation, 1995.

“Images and Objects from the Black Deep South: A Landmark Show from One White Man’s Collection Reveals a Black Vernacular Art of Soulful Depth and Sophistication,” (1997)

“Dust Storms in the Parallel Art Universe: Reflections on Twenty-five Years in the Self-taught/“Outsider” Art Field, *Art Papers*, Nov.-Dec. 2001.

“Street Savvy: The Urban Street Art of Curtis Cuffie, Kevin Sampson & Anthony Dominguez,” cover story/feature article, *Folk Art*, Fall 2002.

“High Art for a New Millennium: Notes on Contemporary Art about Drugs, Addictions, Addiction Recovery, and Altered Consciousness,” adapted from the curatorial essay for “High on Life: Transcending Addiction,” the eighth annual “mega-exhibition” at the American Visionary Art Museum, Baltimore, Oct. 3, 2002-Sept. 1, 2003.

*“Art Along the Boundaries: Strongly expressive works by liminal artists challenge the Insider/Outsider dichotomy,” *Raw Vision* #46, Spring 2004.

On Individual Artists

“The Horrific Visions of a Small-Town Surrealist: Hermon Finney’s Cripido Museum of Horror, Then and Now,” *Arts Journal*.....1989.

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*"Revelations in Sleep, Stone, and Wood: The Vivid Dreams and Narrative Sculpture of Raymond Coins," from *Pictured in My Mind: Contemporary American Self-Taught Art from the collection of Dr. Kurt Gitter and Alice Rae Yelen*, Birmingham Museum of Art, 1995.

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"Quinlan J. Stephenson's 'Earth Museum,'" from *Pictured in My Mind: Contemporary American Self-Taught Art from the collection of Dr. Kurt Gitter and Alice Rae Yelen*, Birmingham Museum of Art, 1995..

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"A Rustic Art World Under the Sun, Moon, and Stars: The Emergence and Singular Artistic Trajectory of James Harold Jennings," in *Health, Happiness and Metempsychosis: The Art of James Harold Jennings*, Southeastern Center for Contemporary Art, July 20-September 28, 2002.

"Goodbye, Georgia Blizzard: Marking the Passage of an Important, Often-misunderstood visionary artist," originally published in the *Winston-Salem Journal*, June 16, 2002.

"Irrepressible Visionary: Tracking the multi-faceted, fifty-year career of Bernard G. Schatz," originally published in *Raw Vision #48*, Fall 2004.

"The Advent and Unlikely Re-emergence of Mingering Mike: A former aspiring soul-funk singer gains belated recognition as an urban folk artist, thanks to an avid record collector's fortuitous discovery," originally published in *Folk Art*, Spring/Summer 2006.

"Looking into the Workshop of Divine Providence: The Spiritually Charged Art of William Fields," originally published in *Raw Vision #57*, Winter 2006.