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Recommended Citation
present-minded discourses, 'excavate' recollections of the past, and recontextualize them” (316)—a promise he makes good on.

Remembering the Year of the French is a truly engaging read but is too complicated to serve well at an introductory level. This work would function best at the graduate level on the overlapping issues of folklore, memory studies and history. For those teaching advanced courses in Irish folklore, Beiner’s folk memory-centered history would complement Henry Glassie’s work in treating history through the remembrances of a local community.

Anthony Bak Buccitelli
Boston University
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WORK CITED
While reflecting the South's well-documented religiosity, the book does move beyond usual born-again narratives that divide artists' earlier sinful lives from their later spiritual ones; their art-making a result of their wish to communicate their religious inspiration. But the reader will find that some essays focus on a given artist's spiritual outlook while others interpret their subjects' work in more worldly ways; there is no rigorous and consistent exploration of both elements in each artist's oeuvre. An important area about which the volume is ambivalent is the study methodology for work by artists with no formal art instruction vis-a-vis work by academically trained artists and the mainstream art world's reception of untrained artists' work. It is gratifying that the editors as well as a few of the essayists have striven to erase artificial distinctions that have been deployed to segregate the study of self-taught artists, but an equal number of contributors emphasize their subjects' idiosyncrasies, fixing them as outsiders. This tension replicates the "term warfare" that art history and art criticism continue to experience and it valorizes those who seem determined to maintain separate modes of investigation for self-taught and trained artists despite manifest demonstrations of certain concurrences in approach.

This volume is at its best in the essays of such contributors as Jenifer P. Borum and Charles Russell, who do not oversimplify their artists' work on the assumption that it can have but a single source for inspiration. Individual biography, cultural history, mass marketing, music, television programming—all can serve as stimuli for the artistic gesture. A single artist may be affected by all these and more, and may make use of such stimuli in separate works or may juxtapose several sources in a single creation. "Mixing it up" like this would presumably be the prerogative of any artist, but in the present volume certain essayists appear insensitive about it or unreceptive to it. The depth to which different artists are treated by different writers also varies widely. Benny Andrews reflects on his father, George Andrews, in the kind of intimate portrait that a non-family member or non-community member could never achieve; other essayists tick off lists of artists that support their theses with one-paragraph synopses that cram in not only the briefest of biographies but also descriptions of artists' influences and work styles. Certain chapters are painstakingly researched and footnoted; Cheryl Rivers's examination of the Catholic elements in the paintings of Clementine Hunter is an outstanding example. Other chapters seem unfocused by comparison, while still others lack basic documentation (given the constantly evolving nature of art environments, for example, failure to date photographs of these sites is a critical lapse). The absence of uniform copyediting is distracting; in one particular essay we find two different spellings for two different Alabama towns and inconsistent hyphenation of the same adjective cluster.

Despite these irritants—and despite a reader's yearning for more of the photographs to be reproduced in larger format and in full color—this volume is a welcome addition to ongoing efforts to provide scholarship in a field which, perhaps because of its relative youth, has been scarred by sensationalist
metaphors and exaggerated or embellished claims. While not pretending to
be the authoritative and final discourse on the topic, the book opens up a
range of considerations for future study; endnotes and bibliography help steer
the interested reader to additional resources. There is no doubt that students
of the genre of self-taught art and artists in particular, and of Southern social
or cultural or aesthetic histories in general, will find significant value in the
Self-Taught Art* will serve as an important resource for a wide range of academic
and popular objectives.

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_Saving and Preserving Arts and Cultural Environments (SPACES)_
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_Sing My Whole Life Long: Jenny Vincent's Life in Folk Music and Activism._ By Craig
175, foreword, preface, acknowledgments, introduction, photographs, bib-
liography, index. $19.95 paper.)

Can a labor of love be scholarship? In biography this is a serious question.
Authors can be seduced by the object of their gaze. In that moment, critical
evaluation of the life and times of the subject becomes difficult. The writer has
fallen in love with the subject and there is no turning back. This need not be
a complete catastrophe; many readers would rather read a biography that is
sympathetic toward its hero than one that is contemptuous, especially if the
subject is herself sympathetic. However, in scholarship it is not enough to love
thy subject. Craig Smith’s loving treatment of Jenny Vincent points to this
fact. As a document of one woman’s fully lived life in the twentieth century,
the book offers many colorful anecdotes. It also sheds light on the urban folk
song movement, on mid-twentieth century progressive politics, and on life in
New Mexico. With this biography, Smith fills a gap in the history of women’s
involvement in the political and cultural movements of the mid-twentieth cen-
tury. Readers already know such figures as Pete Seeger and Paul Robeson in
these movements; the addition of Jenny Vincent’s life is a true gain.

Jenny Vincent was born in 1913 in Minnesota, the daughter of a
Congregational minister and a Providence, Rhode Island heiress. Eight days
after graduating from Vassar with a degree in music, Jenny married and set
off with her new husband to trace the life of British author D. H. Lawrence in
Europe. That trip led them to Taos, New Mexico and the home of Lawrence’s
wife Frieda. Here, Vincent began her life in New Mexico. She and her hus-
band opened a progressive boarding school on a ranch they purchased at San
Cristobal north of Taos. The school recruited students from outside the state