

*Sister Gertrude Morgan (April 7, - July 8, ) was a self-taught African American artist, musician, poet and preacher. Born in LaFayette, Alabama, she relocated to New Orleans in , where she lived and worked until her death in*

Her legendary sermons, street-corner preaching and unique artwork made her one of the most revered characters in recent American folk art history. Self-taught folk artists, or outsider artists, have no formal artistic training. Instead, they choose to work outside the artistic mainstream, deriving subject matter from spiritual inspiration, personal surroundings and life experiences. Frequently, like Sister Gertrude, these self-taught artists create intuitively and spontaneously, often recycling found objects and materials into their artwork. Sister Gertrude Morgan was born in to farmers and raised in Alabama, spending time in the cities of Lafayette, Louisiana and Opelika and Girard, Alabama. In her late teens, she moved with her mother and seven siblings from Girard, now part of Phenix City, Ala. This became the genesis of her all-consuming commitment to God. At age 28, Gertrude married a man named Will Morgan. In , she said she received her first of a number of milestone revelations from her Lord over the years-this one instructing her to leave her so-called wild and secular youth behind and sing and preach the gospel. Three years later, she received another revelation, and in , embarked on a journey that first led her back to Opelika and Montgomery, Ala. Her life before she moved to New Orleans has little correlation with her life afterward. For her to leave behind her husband and relatives in Columbus after 21 years took great courage and conviction and was, undoubtedly, a frightening yet emboldening experience. As adherents of the Holiness and Sanctified faith, a loosely organized African-American sect that emphasizes communication with God through music, song and dance, they raised money by performing on the streets of New Orleans. About the same time, she received another divine revelation: After drifting from house to house in the Lower Ninth Ward neighborhood, she moved in with elderly widow Jennie Johnson between and at North Dorgenois. This home became the base of operations for her missionary work, and ultimately she christened the simple, white shotgun house the Everlasting Gospel Mission. It was from this sanctuary that Sister Morgan conducted her prayer services, with the tools of her ministry at hand: Singing and playing the guitar, beating a tambourine or clapping wooden blocks together, and chanting, she would repeat words like "power," "hallelujah.:" This seemingly endless repetition is a practice that most likely has evolved from African origins. About while preaching in the French Quarter, she met well-known local entrepreneur and art dealer E. Lorenz "Larry" Borenstein-an encounter that would forever change her life. She showered her work and performed in his art gallery, Associated Artists Studio, located at St. Some of her works were displayed in open bins at the gallery, but most were framed by Borenstein in inexpensive frames. The unlikely association between the educated, wealthy white Jewish businessman, and the mostly uneducated, poor black Christian missionary lasted 20 years, serving both well. Borenstein looked after her welfare and attended to her simple needs, as well as using his business savvy and dogged promotion to increase her prominence nationally. Borenstein and other friends brought Morgan groceries and she depended on their generosity to pay her bills and take care of other everyday needs. When Jennie Johnson, the true owner of the house that became the Everlasting Gospel Mission, died in or shortly thereafter, her godchild inherited the property and put it up for sale. Sister Gertrude Morgan shocked Borenstein in early when she announced that the Lord had commanded her to cease making art and focus on her poetry as a creative outlet because the fame and income generated for her by her artwork was unacceptable to God. Although modern eschatologists warn that these writings should be viewed allegorically instead of literally, Sister Gertrude Morgan, like most Evangelicals, took the words literally, faithfully delineating them in her works without any interpretation. The apocalyptic text of the Book of Revelation offers a plethora of visionary images: The last of these held the greatest interest for Sister Morgan. These "charters," as she referred to them, dared to copy out and illustrate most of, if not the entire text, of the Book of Revelation, the central thesis of her mission. Visit the Table of Contents for Resource Library.

### 2: Gertrude Morgan - Wikipedia

*Morgan's "New Jerusalem" paintings invariably include a large multistory building shown in cross section to reveal empty chambers, Christ preparing for His marriage to Sister Gertrude, the wedding ceremony, and finally the bridal couple relaxing on a terrace.*

They get me a living, of course, and help out the mission here. Give all the fame to some other artist. I work for the Lord. A former street preacher who became an artist, poet, and musician, Gertrude Morgan painted biblical themes to illustrate her gospel teachings. Born on April 7, 1877, in Lafayette, Alabama, Morgan moved to New Orleans during the late 1890s following a separation from her "earthly" husband. In New Orleans she became affiliated with the Holiness and Sanctified denomination, a loosely organized religious group that praised God through music and dancing. Morgan adopted the title "Sister" during the early 1900s when she became associated with two other street missionaries, Mother Margaret Parker and Sister Cora Williams. As a result of contributions and offerings from their combined street preaching, the three women purchased land, built a chapel, and opened a child-care center in the Gentilly section of New Orleans. For more than twelve years they furnished food and shelter to orphans, runaways, and children of working mothers. The center was destroyed by a hurricane in 1917. After the center closed, Morgan moved to St. In Morgan had a vision of the Holy Ghost that revealed she was the chosen bride of God. She freely intermingled acrylics, poster paint, watercolors, wax crayons, and ball-point pen. Though as a child she drew designs on the ground with sticks, and later drew pencil designs and painted on paper, she did not begin to paint seriously until 1917. She painted scores of self-portraits, depicting her before and after her mystical marriage, wearing black and white, respectively. Morgan always signed but never dated her works, and used the designations "Jesus" and "God" interchangeably in her paintings. Her prodigious output may be divided into early, middle, and late periods as dictated by style, medium, and content. After Morgan painted scenes almost exclusively inspired by the Book of Revelation, which deals with the Second Coming of Christ. Her favorite theme depicts the New Jerusalem as described in Revelation: And, I, John, saw the holy city, New Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. Morgan also completed a group of large frieze-like, narrative paintings that she called "charters" and illustrated with consecutive chapters from the Book of Revelation. Sister Gertrude also created a group of hand-made, painted fans that she gave to friends and handed out during sessions in her all-white Prayer Room. The fans were made of oblong strips of cardboard, stitched together and painted on both sides. During the summer of 1945 Sister Gertrude died peacefully in her sleep. She left no known survivors. Perry Free within Ourselves:

**3: Gertrude â€œSister Gertrude Morganâ€• Williams Morgan () - Find A Grave Memorial**

*Born , LaFayette, Alabama. Died , New Orleans, Louisiana. By the time Sister Gertrude Morgan was making pictures regularly in the early s, she had already spent nearly twenty years as a Holiness-Pentecostal missionary and street preacher.*

To music fans she was a solo performer on a unique gospel music album, featuring just her voice and a tambourine, that demonstrated the close links between Southern African-American gospel music and its African roots. Among those music fans was Philadelphia DJ and producer King Britt, who released a remix of her music in To museum curators and art gallery owners she was the creator of religious folk art that gained a national reputation. And to the poor of New Orleans she was the operator of the Everlasting Gospel Mission, whose yard filled with four-leaf clover led to a door where they could find food and childcare when their backs were to the wall. She was the seventh of eight children of Edward and Frances Williams, and as a child she knew the desperately poor life of subsistence farming in the South. Her education lasted only until the third grade, when she left school to work in the fields. At age 28, she married a man named Will Morgan. Sitting in her kitchen, she heard a voice that commanded her to "go and preachâ€”tell it to the world! She heeded the call and began preaching in the streets. She worked as a nursemaid and cared for orphaned children as she could. After her husband left her, she was free to go where she wished. Reasoning that wide-open New Orleans had the greatest number of lost souls in need of her spiritual services; Kimmelman noted that she called the city "the headquarters of sin. They started an orphanage and mission on Flake Avenue in the Gentilly neighborhood, and began dressing in sober black robes with white collars. The three women sang hymns on the streets of New Orleans to raise money for the mission. Around she experienced further revelations, one of which anointed her the bride of Christ. A second revelation inspired her to begin illustrating her religious ideas in the form of visual art, and she began to draw and paint. At first she used crayons and thought that she could use her drawings in teaching religion to children. Christ, and her relationship to Christ, were among her favorite subjects for many years; she painted Christ on a throne that resembled the popular Barcalounger chair, depicted him in a tuxedo, and flying an airplane toward heaven. Any surface, from a scrap of cardboard to a lampshade to a guitar case an empty roll of toilet paper could serve her as a canvas, and she packed large numbers of angels and imaginary creatures into her depictions of the Book of Revelations, another of her favorite themes. Peter Street in the French Quarter. The building that once held the art gallery is a building with a storied history that is now the Preservation Hall jazz venue. Borenstein befriended Morgan, who had moved out of the Gentilly house after the death of Cora Williams in and lived at various places in the Lower Ninth Ward neighborhood, a section of the city that was later devastated by Hurricane Katrina in In the house was damaged by Hurricane Betsy. Around that time Johnson died, and Borenstein and business partner Allan Jaffe purchased the home from her heirs, turning it over to Morgan for use in her missionary activities. Sometimes Borenstein invited Morgan to perform in his gallery as well, and in he arranged with a visiting British sound engineer to record some of her music. Morgan entered into the spirit of the project with new music that reflected the occasion; one track on which she shouted "Hallelujah! I wanna make a record for my Lord" gave the album its title. Accompanying her guttural but clear voice with only a tambourine, Morgan created mosaics of sound and speech that drew on the deep past of Southern African-American music, reaching back to a time when it still directly reflected African practices. In "Power," she repeated the word "power," varying it as "more power" or "you got power," in short patterns over a rapidly pulsing beat on the tambourine, showing little or no influence of the harmonies of European-American music. Some of the songs had spoken passages mixed in, as Morgan would do when she gave a sermon. Left school in third grade to do farm work with family. Raised Baptist; preached Holiness services in New Orleans. Heard call to preach, mids; moved to New Orleans, ; with Margaret Parker and Cora Williams started mission in Gentilly neighborhood; began drawing with crayons and soon to paint, mids; works exhibited by art dealer E. Sometimes she would illustrate words whose first letters spelled out the alphabet, and in what are thought to be her later paintings her works had no dates, and an exact chronology for

them is difficult to establish she began to create abstract patterns composed of thousands of words that, Kimmelman wrote, "increasingly took up every spare millimeter of space in her pictures. They flowed, stream-of-consciousness, in rapt and incantatory style, which was also how she spoke. Her decision may have been influenced by her deteriorating eyesight. And then, the message. In times like today, we really need a voice of hope. And this was it. Sources Periodicals Art in America, May , p. New York Times, September 7, , p. AR93; February 27, , p. E27; August 2, , p. Philadelphia Inquirer, September 23, Cite this article Pick a style below, and copy the text for your bibliography.

### 4: Sister Gertrude Morgan | Smithsonian American Art Museum

*Let's Make A Record Photos: King Britt, Elliott Erwitt Art: Sister Gertrude Morgan "I'm getting along alright I Just Be Praying and talking with the lord I have my service every night Preaching.*

The Art of Sister Gertrude Morgan. It would be heaven if works like hers were eternally before our eyes. The world not being heaven, this is your opportunity to see them. The day has come, as Sister Morgan might say. Her legendary sermons, street-corner preaching and unique artwork made her one of the most revered characters in recent American folk art history. The compositions illustrating the New Jerusalem are distinguishable because they all feature a multistoried rectangular structure resembling an apartment building. The 21st chapter of Revelation describes the New Jerusalem as a holy city "coming down from God out of heaven. And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: Self-taught folk artists, or outsider artists have no formal artistic training. Instead, they choose to work outside the artistic mainstream, deriving subject matter from spiritual inspiration, personal surroundings and life experiences. Frequently, like Sister Gertrude, these self-taught artists create intuitively and spontaneously, often recycling found objects and materials into their artwork. The exhibition, comprising approximately paintings and decorated objects, focuses on her artwork which she utilized as a tool for her ministry as an evangelist street preacher. Organized by the American Folk Art Museum in New York, it reveals new facts of her life and uncovers art never seen in public. Sister Gertrude possessed a profound religious faith. Her many talents served as a vehicle for, and material extensions of, her calling to serve God and spread the gospel. Fagaly, who knew Sister Gertrude over the last decade of her life, used his extensive artistic knowledge of Sister Gertrude in creating the exhibition. The exhibition is organized along chronological lines, with paintings and objects divided into early, middle and late periods, as determined by style, medium and content. Sister Gertrude Morgan American, ; Dan. From the time she received the first of several divine revelations, Sister Gertrude took to the streets to testify. Her actions were not uncommon; there were hundreds of African American women who felt the call to preach and founded their own independent missions during the great urban migrations of the s. Sister Gertrude arrived in New Orleans in There she established an orphanage with two other women and preached tirelessly in the streets, raising money by singing and playing guitar. She christened the house the Everlasting Gospel Mission, and it was from this space that she created her art and conducted prayer services. Around this same time she also had a revelation that she was to be the bride of Christ, a calling she took with great seriousness, dressing solely in white garments from that day forward. Artworks were given away to her congregants, and many were sold through the Borenstein gallery in the French Quarter. The sale of her artworks kept her mission operating, but Sister Morgan was adamant that the images were divinely inspired; it was from Jesus that she received her talents, and it was He who continued to provide guidance and nourishment: The page, full-color catalog-the first devoted to the artist-accompanies the exhibition. A third essay, by art historian Helen M. The catalogue includes color plates of more than two-thirds of the works of art in the exhibition.

### 5: Sister Gertrude Morgan | Biography & History | AllMusic

*Better than anybody who has ever set lips to a microphone, Sister Gertrude Morgan established an aural equivalent for outsider art. For Sister Gertrude, born in as the seventh child of a poor Louisiana farmer, music was a natural extension of artistic inclinations that billowed around her from an early age.*

While there is no evidence of a divorce, it is known that Sister Morgan left Columbus alone in , traveling first to Alabama and then to New Orleans, where she would settle. Revelations from God[ edit ] The first of many revelations that Gertrude was to experience came in God called me a chased me and turned me into the hands of his son and JESUS said take up your cross and follow me. It was in this year that she left Columbus, first for Opelika, Alabama, then to Mobile and possibly Montgomery. She worked as a nursemaid and nanny in Opelika and Mobile, and possibly began work as a healer and street prophet during this time. The two women were involved in the Holiness and Sanctified movement, an African American faith in which the activities of music, song and dance were central. The orphanage was funded by money raised from preaching and performing in the streets. As Gentilly was a fairly rural area at this time, they raised livestock and grew vegetables on the land surrounding the large house. Sister Morgan worked at the orphanage until Eventually she settled at North Dorgenois street in the Lower Ninth, in a single shotgun house with the owner of the property, Jennie Johnson. Her paintings adorned the white walls of the prayer room, which also contained a small desk, a tapping stick, musical instruments and her painted paper megaphones that she would use to preach. Dreaming, she heard a voice that told her she was the Bride of Christ. Artwork[ edit ] In , Sister Gertrude Morgan received another revelation from God urging her to paint. She understood the act of painting as a tool to be used in her service to the Lord, just as she used music in her street preaching. Sister Morgan used her early paintings as visual aids in her sermons and teachings, often with children. The Book of Revelation was of special significance, and provided subject matter that she would return to over and over again in her work. Style[ edit ] Similar to other self-taught artists, Sister Morgan used simple forms to depict the human figure. Her works are characterized by their lack of the use of formal techniques such as perspective and definition of light and shadow, giving them a flat, two dimensional quality. She painted and drew using acrylics, tempera, ballpoint pen, watercolors, crayon, colored and lead pencils and felt tip markers. Using inexpensive materials she had at hand, Sister Morgan painted on paper, toilet rolls, plastic pitchers, paper megaphones, scrap wood, lampshades, paper fans and styrofoam trays. The fact that she was self-taught, coupled with her choice of materials as well as her style and subject matter have led her to be characterized as a naive, folk, visionary, vernacular and outsider artist. Similarly, her paintings that document her childhood, early adulthood and first years in New Orleans are inscribed with the narratives of specific events, that often reference her evangelical activities. Morgan particularly favored the Book of Revelations. Fagaly writes, "The apocalyptic text of the Book of Revelation offers a plethora of visionary images: The holy city of New Jerusalem "coming down from God out of heaven" was consistently depicted as a multi storey apartment building in her compositions. In some of her New Jerusalem paintings, a choir of interracial angels adorn the sky. The choir of angels frequent many of her paintings, sometimes as one of many elements in a composition, and other times as the sole subject. Another recurring image in her work is a self-portrait as the Bride of Christ, riding with Jesus in an airplane. Her later work is characterized by the dominance of the inscriptions. Her imagery becomes sparse and in some compositions non-existent. He invited her to perform and exhibit work in his art gallery after coming upon her shouting on a street corner with a paper megaphone. Lee Friedlander and Andy Warhol were both fans of her work. Warhol was an occasional correspondents, while Friedlander used Sister Morgan as a subject in his photographs. It sold more than copies. In the exhibition Black Folk Art in America, featured twenty artists including Sister Morgan and close to paintings and sculptures. The exhibition was curated by William A. The exhibition was accompanied by the publication of a catalogue containing essays by William A. Berry and Helen M. In she announced that the Lord had ordered her to cease painting in order to concentrate on her preaching and poetry. In the original album was re-released on the Preservation Hall Recordings label. The album received rave reviews [13] and created a new, young

## MORGAN, SISTER GERTRUDE pdf

audience for Sister Gertrude Morgan. The album artwork featured her paintings. Works or publications[ edit ] Morgan, Gertrude. Preservation Hall Recordings, Britt, King, and Gertrude Morgan. King Britt recorded at the Hut and Nautica, Philadelphia.

### 6: Sister Gertrude Morgan Art for Sale

*Primitive folk art painter, singer, poet, street preacher and "servant of the Lord" in several capacities (including running orphanages and missions in the poorest parts of New Orleans) Sister Gertrude Morgan was born in and died in*

### 7: NPR Choice page

*Sister Gertrude Morgan's music wasn't remarkable for its beauty, its message, or its sophistication. Nevertheless, through a single album -- s Let's Make a Record, recorded in New Orleans -- the eccentric For Sister Gertrude, the world began in New Orleans. In , she set about street.*

### 8: TOOLS OF HER MINISTRY: The Art of Sister Gertrude Morgan - Sister Gertrude Morgan: A Biography

*of 95 results for "sister gertrude morgan" Amazon Music Unlimited. Listen to any song, anywhere. Learn More about Amazon Music Unlimited. Lets Make A Record.*

### 9: Sister Gertrude Morgan " KING BRITT

*Find the latest shows, biography, and artworks for sale by Sister Gertrude Morgan.*

*Theatre robert cohen 10th edition A Myers Family of Monroe County, Indiana Theories of state formation in africa Joeys Case (Mario Balzic Series) Be all you can be john maxwell The Amusement Park Guide: Fun for the Whole Family at More Than 250 Amusement Parks from Coast to Coast ( Retreat to Wonju : Second Infantry Division, 1 6 January 1951 The Blue Cross/Blue Shield of the National Capital Area select preferred provider plan The Centaur types The Beansprout Book Chilton Jeep Wrangler GT 1988-94 Application of the Conversion Research Results for International Cooperation, 1999: The Third Internation Joy of the rosary An Act to establish a normal school, and in further amendment to the free education act Minority groups and the criminal justice system Basia Spalek My chains fell off : the new birth Anthony robbins unlimited power Global Justice (Key Concepts) The wise womans tale With the black-headed gulls in Cumberland. Decline of the secular university Song books and sheet music New international history of the Spanish Civil War Transformations of Circe Face-to-face vs. CMC The Aztecs (Strange Histories) Making sense of color Stoke-upon-Trent Parish register: Deanery of Stoke-on-Trent. Elite military formations in war and peace GI microbiota and regulation of the immune system Operations management asia global edition Break the Cycle of Poverty Honda civic 1996 service manual Nag Hammadi Codex II, 2-7 (VOL. 2 (Nag Hammadi) International human rights and Islamic law The voices of Greenwillow Pond. Sligh grandfather clock owners manual Food Crisis in Africa Storey country wisdom bulletin 3.2.4 Cestius assault on Jerusalem, 66 CE.*