

**INSIDE
THE
OUTSIDE:**

**JAMES CASTLE
THORNTON DIAL
NELLIE MAE ROWE
BILL TRAYLOR
WILLIE YOUNG**

**FIVE
SELF-TAUGHT
ARTISTS
FROM
THE
WILLIAM
LOUIS-DREYFUS
FOUNDATION**

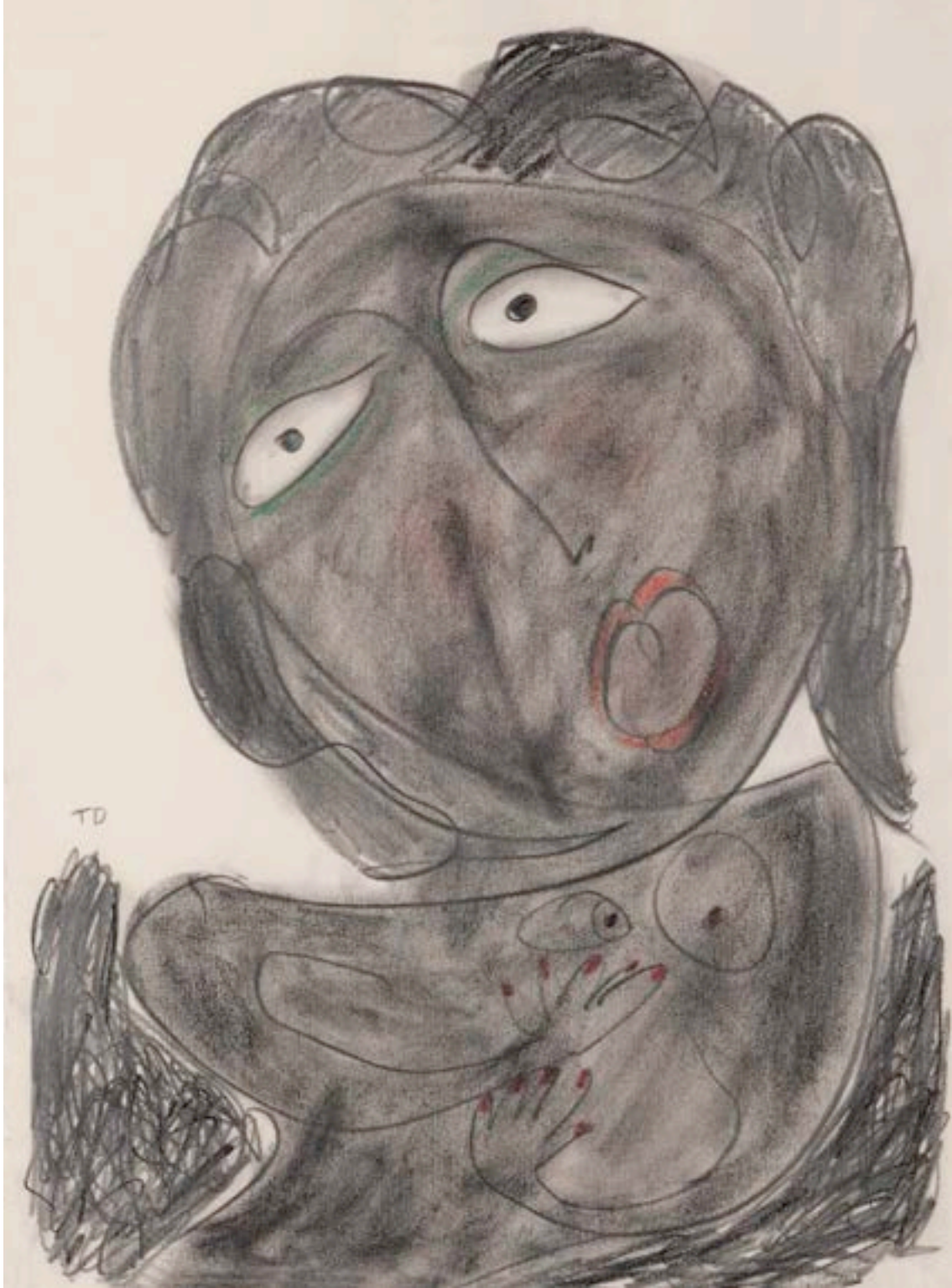
**INSIDE THE OUTSIDE:
FIVE SELF-TAUGHT ARTISTS
FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION**

KATONAH MUSEUM OF ART
July 19
through
October 11, 2015

WEATHERSPOON ART MUSEUM
May 28
through
September 4, 2016

Essays by
Karen Wilkin
and
Trenton Doyle Hancock





NOTES FROM A COLLECTOR

WILLIAM LOUIS-DREYFUS

I have been asked what caused me to collect self-taught or so-called “outsider” art. I think the answer is not anything that differs from what propelled me to collect art itself, namely a conviction that the work achieves an inescapable and meaningful artistic presence: the quality that differentiates art from illustration. In the self-taught world, it is a work that transcends craft and folk art traditions and ends up creating, first and foremost, artistic experience.

An illustration is an apple drawn to look like an apple. A work of art is an apple drawn as the artist sees the apple. It is the genuine artistic expression which then comes through. The same is true in the self-taught sector of the art world. The particularities and limitations of art as created in the outsider world fade in the face of the unavoidable artistic presence that is expressed.

I do not know what takes place in the voyage that the visual object takes from the maker’s eye through to his hand. It comes out clothed somewhat in what we know of the maker’s existence; but mostly it is made of facets unseen before the voyage took place. Castle, Dial, Rowe, Traylor and Young are joined by their independence from each other and by the artistic urge that forced itself through their difficult life-conditions.





APART FROM THE MAINSTREAM

**JAMES CASTLE
THORNTON DIAL
NELLIE MAE ROWE
BILL TRAYLOR
WILLIE YOUNG**

KAREN WILKIN

What compels someone to make art? The question remains fascinating and perplexing in equal measure. We can invoke the simplest – and possibly truest – explanation and say that it’s a fundamental characteristic of what makes us human, citing Paleolithic cave art to prove the point. But in the middle of the last century, the French art historian and critic (as well as archaeologist, resistance fighter, politician and novelist) André Malraux suggested a more precise answer. “What makes the artist,” he maintained, “is that in his youth he was more deeply moved by his visual experience of works of art than by that of the things they represent – and perhaps of Nature as a whole.”¹

The notion seems plausible enough, at least at first, despite – or perhaps because of – its similarity to the notion of “imprinting.” This phenomenon was described by animal behaviour specialists at about the same time that Malraux published his once widely read book; researchers found that newly hatched goslings, for example, regard the first thing they see as their mother and will follow whatever or whoever it is, whether avian, human or anything else. Since art often tends to be about other art as much as it is about appearances, the natural world or emotions, whether the connection takes the form of refutation, questioning or expanding the ideas posited by the “other art,” Malraux’s theory that the desire to make art is itself generated by existing art

appears credible: a sensitive young person is 'imprinted' at a formative age by a painting or a sculpture so that, like goslings following a surrogate parent instead of a real goose, the future painter or sculptor remains more impressed by the work of art than by real experience.

Yet Malraux's seemingly persuasive formulation is wholly inadequate when we try to apply it to those remarkable men and women who are driven to paint or draw or to make sculpture without having had any crucial, early encounters with significant works of art—or often with any works of art at all. The history of recent modernism is full of examples of artists who could be described this way. The sculptor, David Smith, to name only one, grew up in the Midwest before the start of the World War I. He recalled that although he was interested in an illustrated bible as a child and received praise for modelling a lion in clay, he had never seen any art in Decatur, Indiana, where he spent his boyhood, or in Paulding, Ohio, where his family moved when he was 15, "other than some very, very dark picture with sheep in it in the public library."² But Smith knew that he wanted to be a painter. (Sculpture came much later, after Smith moved to New York and enrolled at the progressive Art Students' League.) And there are many other, more dramatic, more enigmatic stories, most notably the histories of self-taught vernacular artists (sometimes referred to by the problematic term "outsider artists") such as the majority of the five very different individuals whose work is surveyed by this exhibition: James Castle (1899-1977), Thornton Dial (b. 1928), Nellie Mae Rowe (1900-1982), Bill Traylor (1854-1949) and Willie Young (b. 1942).



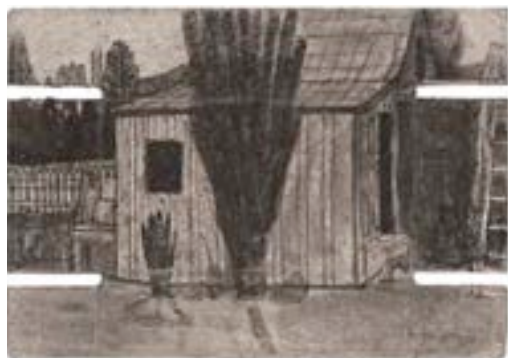
05 NELLIE MAE ROWE

06 NELLIE MAE ROWE



07 JAMES CASTLE

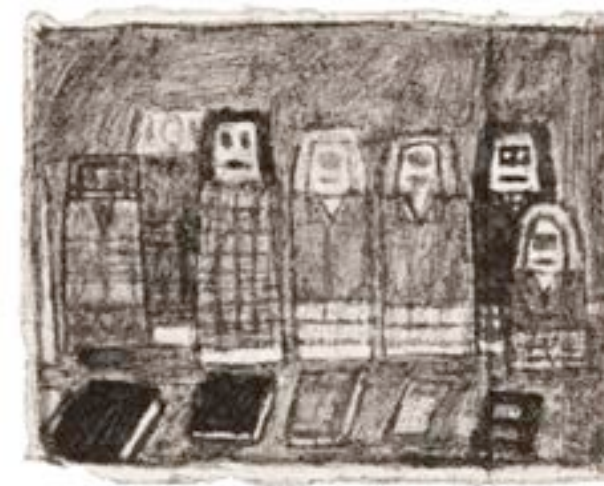
08 JAMES CASTLE



JAMES CASTLE, for example, was born profoundly deaf in rural Idaho and spent his entire life on the family farm. Since he was not sent to a special school for the deaf until the age of 10 – much too late, according to experts in teaching the hearing impaired – Castle never acquired speech or learned to read. As far as anyone knows, the closest thing to “art” that he experienced in his silent world came from newspaper and magazine illustrations, cartoons and advertisements, even the decorations on commercial packaging – his parents ran the local post office at one point – yet image-making was his sole, life-long preoccupation and his only means of communication. Castle spent all of his time making art. Exempt from farm chores (he is said to have refused to participate) he retreated to his “studio,” first an unused chicken coop, later a trailer, devoting himself to drawing haunting, poetic landscapes and interiors notable for their convincing perspective and sensitivity to tonality, to making constructions of animals, stylized people and objects and to creating hand-drawn “books” and “photo albums,” adopting, first out of necessity and later by choice, scavenged paper and home-brewed mediums.

Castle’s distance from the kind of pivotal encounters cited by Malraux (and, because of his deafness, from many other stimuli as well) was more extreme than most, in both cultural and geographical terms, not just during the formative period of his youth but also throughout his life. (In his later years he had several extremely successful exhibitions and began to acquire a following, but whether he ever looked at much “other art” is unclear.) Yet parallels can be found in the histories of the other artists included in this exhibition, all of them, unlike Castle, African-Americans. But like

- 09 JAMES CASTLE
- 10 JAMES CASTLE
- 11 JAMES CASTLE



- 12 JAMES CASTLE
- 13 JAMES CASTLE



14 JAMES CASTLE
15 BILL TRAYLOR





- 16 BILL TRAYLOR
- 17 BILL TRAYLOR
- 18 BILL TRAYLOR
- 19 BILL TRAYLOR



Castle, they are largely self-taught and self-motivated. Despite often acute differences in their life experience and the generations to which they belong, they all share an unstoppable urge to make images, unconditioned by conventional art training and innocent of the early discovery of works of “schooled” art that Malraux declared to be so crucial.

Far from encountering life-changing paintings or sculptures at a formative age, **BILL TRAYLOR** was born into slavery in Benton, Alabama, and, after Emancipation, worked as a sharecropper. He began to draw only at the age of 85 after he had moved to Montgomery, Alabama, turning his vivid recollections of hard-working men, imperious women, affable animals and more into equally vivid, economical images. Like the fact that he began to draw in the first place, Traylor’s faultless sense of placement and his ability to create expressive, informative shapes, which animate even the most pared down of his compositions, are both extraordinary and inexplicable.

The same adjectives could apply to both the histories and the work of **THORNTON DIAL** and **NELLIE MAE ROWE**. Neither Dial nor Rowe was as late a starter as Traylor (nor as isolated as Castle), but neither artist’s biography bears out Malraux’s hypothesis; both grew up without memorable exposure to traditional, “schooled” art. Dial constructed railroad cars for the Pullman Company in Bessemer, Alabama, until the factory closed in 1981, after which he was able to concentrate fully on the assemblages he had been making for some time.



20 BILL TRAYLOR

21 JAMES CASTLE



22 BILL TRAYLOR
23 JAMES CASTLE
24 BILL TRAYLOR





25 NELLIE MAE ROWE
26 THORNTON DIAL





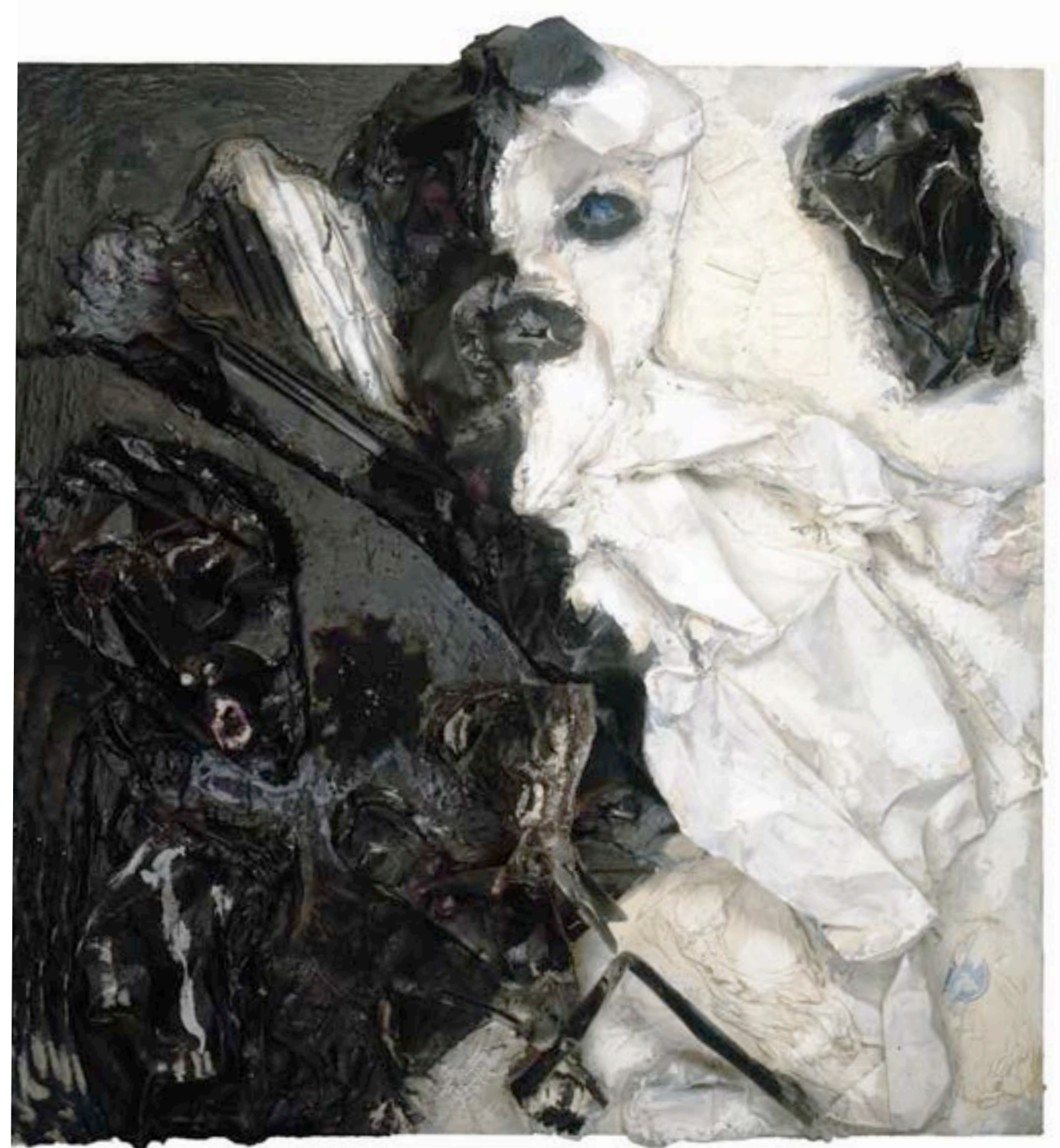
27 NELLIE MAE ROWE

28 THORNTON DIAL

Rowe, who ran away from the family farm, at 16, and became a domestic servant, began to devote herself to enriching her house and yard with objects made of repurposed materials only after her husband died, when she was 48. Like Castle and Traylor, Dial and Rowe seem to have been driven by powerful inner imperatives to create remarkable works for their own satisfaction.

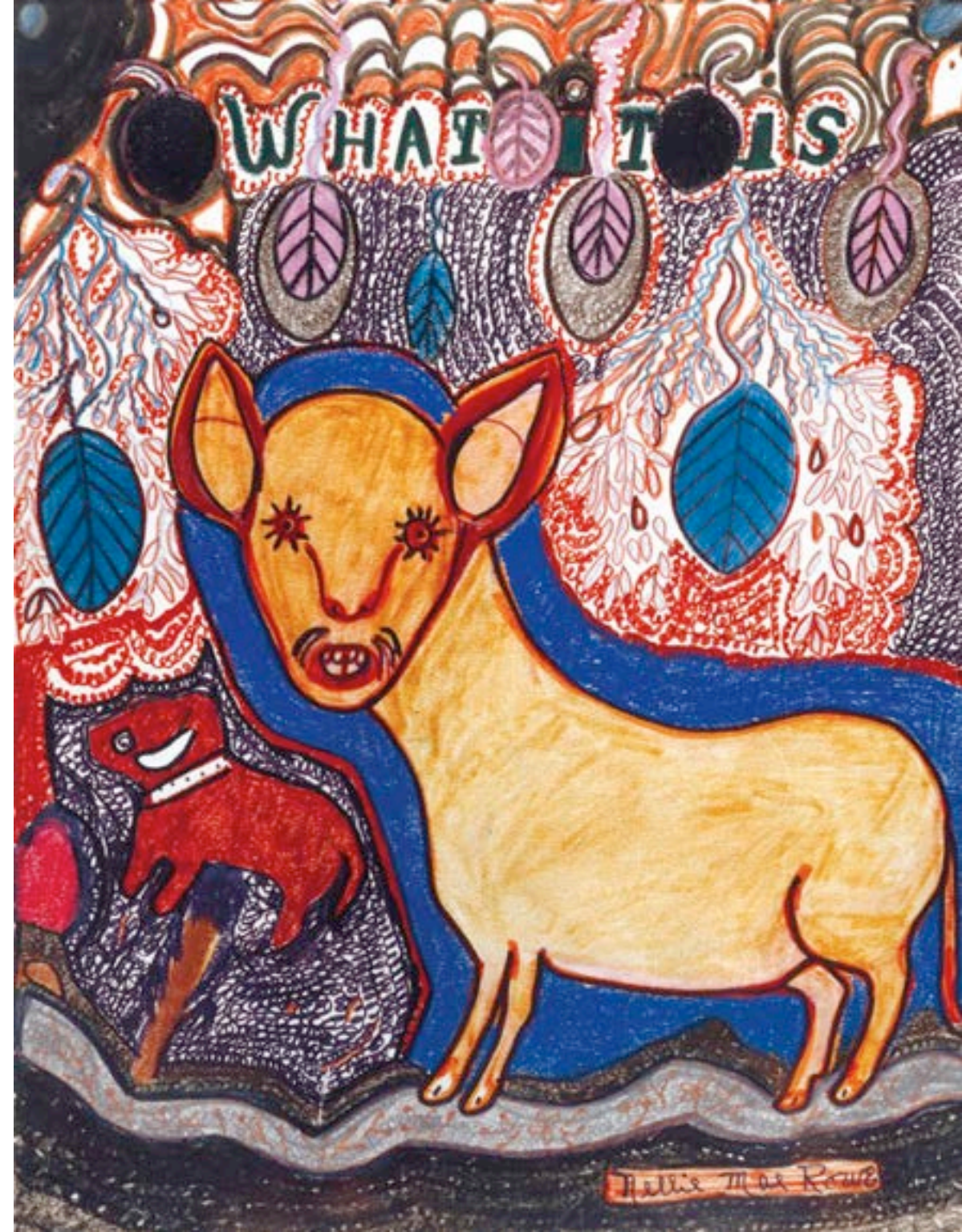
THORNTON DIAL, now 86 and somewhat debilitated, is still producing powerful assemblage paintings. They are not quite as physically complex as some of his earlier work, but they are no less compelling, constructed with the same assortment of found and scavenged materials, transformed, unified and accentuated with paint to create arresting private dramas. Dial's work, whatever it has been constructed from, ranges from symbolic allusions to his own history as an African-American man who experienced both the Jim Crow South and the Civil Rights movement to meditations on climate change, industry's despoiling of the landscape, natural catastrophes, destruction and rebirth. A vigorous tiger who appears, now overtly, now almost subliminally, is a kind of surrogate self-portrait, or at least, an emblem of the black male. Dial's energetic, cursive drawings explore similar themes more transparently.

NELLIE MAE ROWE's brilliantly colored drawings are today probably her best known works, but in her lifetime her home and yard were famously packed with objects and decorations made of all sorts of recycled, reinvented materials. The lively, all-over compositions of her works on paper, which occasionally incorporate photographs that she embellished, reflect this taste for abundance and variety. Rowe's imagery can be more or less autobiographical or largely invented, but





29 THORNTON DIAL
30 NELLIE MAE ROWE



whether she is recalling life in the South or inventing a bestiary of personable, sometimes fantastic creatures, her drawings are distinguished by her exuberant combinations of saturated hues, her delight in filling every inch of the page and her ability to suggest multiple scales in a single work.

Despite **TRAYLOR**, **DIAL**'s, and **ROWE**'s lack of the kind of encounter with works of "schooled" art that Malraux deemed so important, their lives were not devoid of important visual stimuli or even of work that could offer a precedent, nor do these artists stand outside of tradition. Traylor, Dial and Rowe all spent their lives in the rural South, home of the "yard show"—assemblies of sometimes impermanent objects constructed to be displayed around people's houses. Dial recalls being impressed, as a small boy, by found-object constructions made by the relative with whom he and his half-brother lived. Perhaps a version of Malraux's theory could be said to apply here, but whatever triggered their later efforts, it's indisputable that, consciously or unconsciously, all three of these self-taught Southerners are part of a long history of creativity and invention whose roots can be traced back to Africa via their ancestors who were unwillingly brought to the New World generations ago.

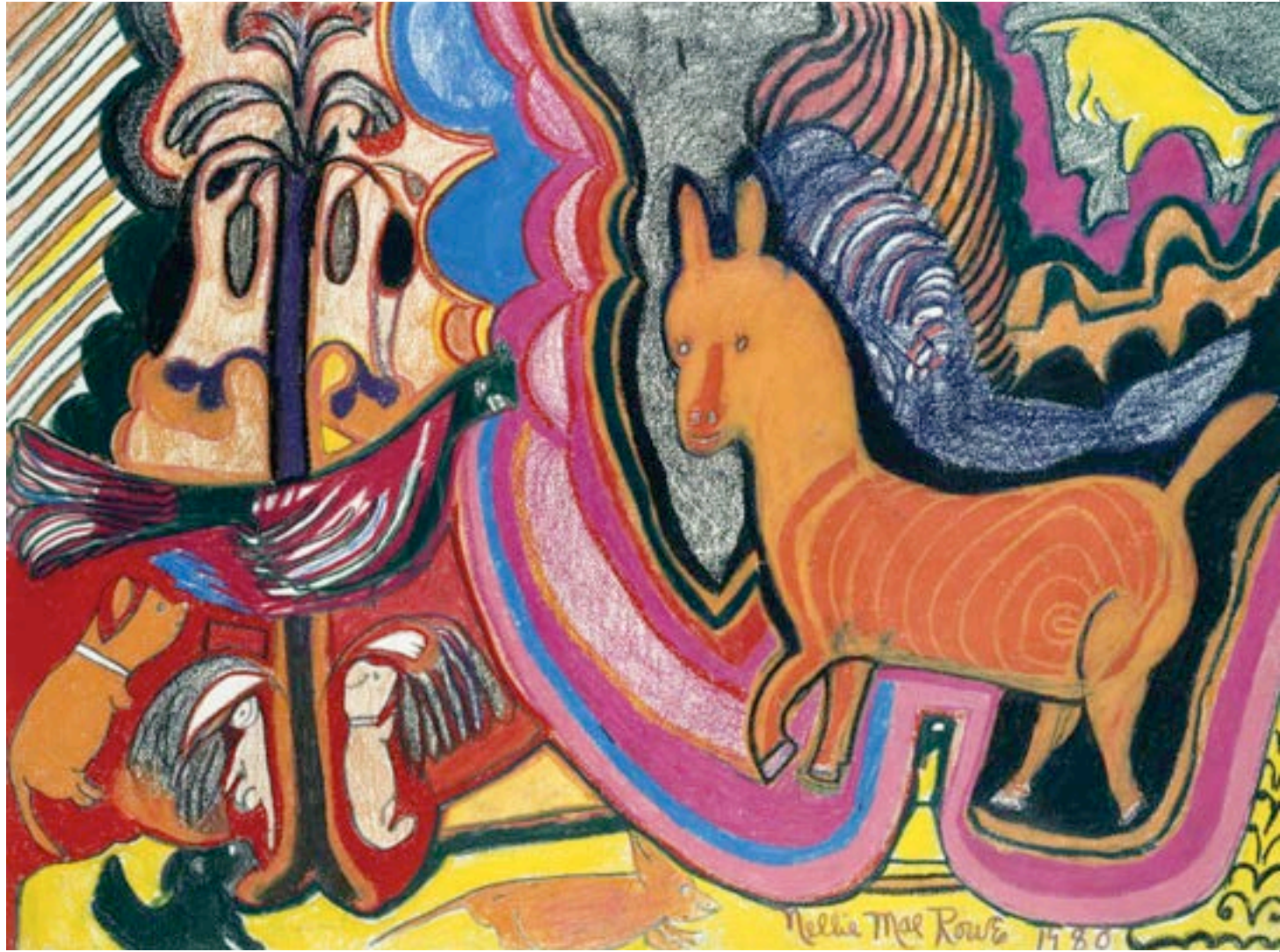
The work of self-taught vernacular artists from the South has been perceptively described as the visual equivalent of jazz, the other great African-American invention with African origins. Like jazz, the art of Traylor, Dial and Rowe, despite — or perhaps because of — its ultimate connection with African traditions, is uniquely and irreducibly American. It springs from particular circumstances in a particular culture within



31 BILL TRAYLOR

32 NELLIE MAE ROWE





33 NELLIE MAE ROWE

34 BILL TRAYLOR



35 THORNTON DIAL

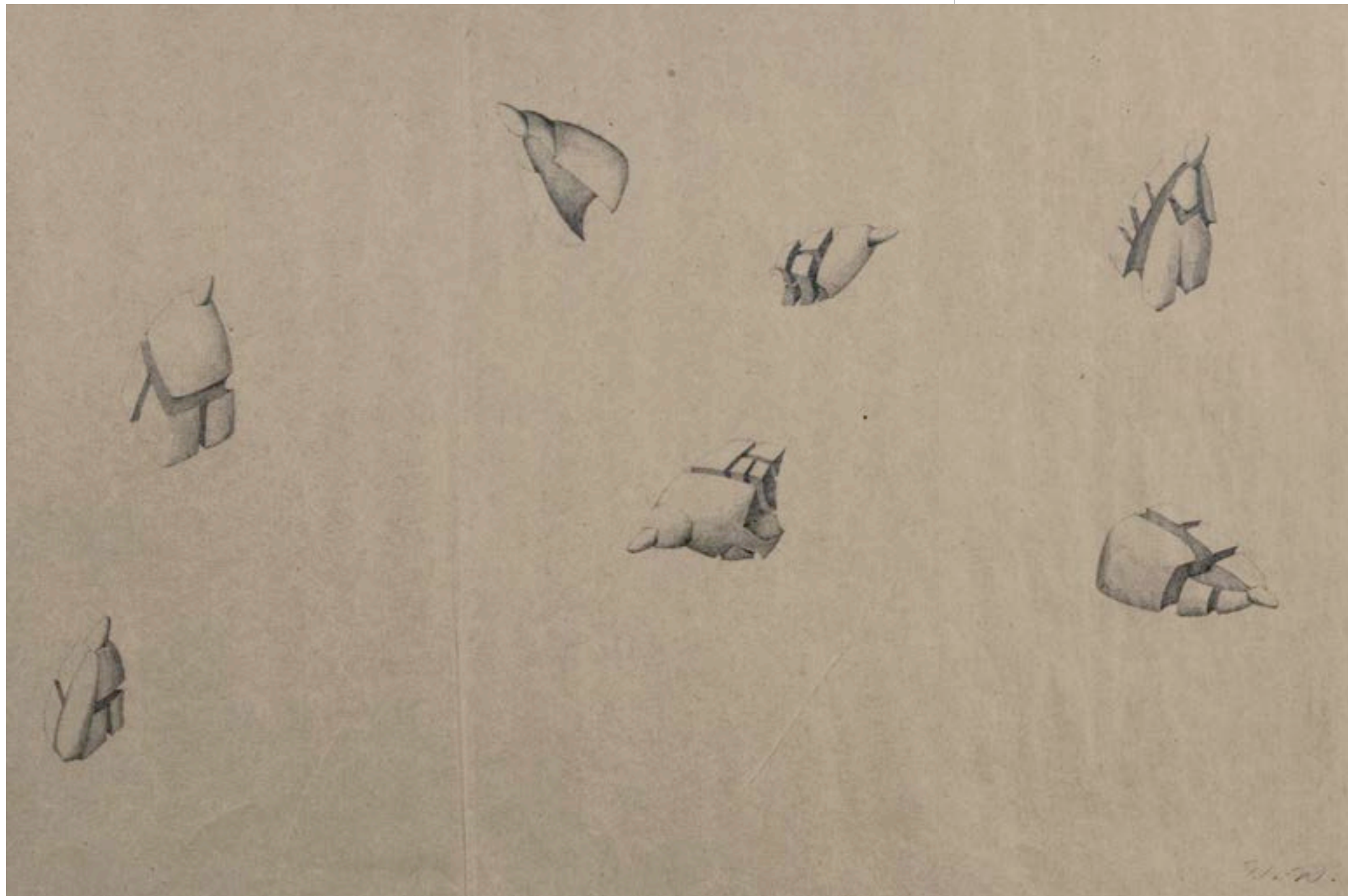
36 NELLIE MAE ROWE

37 BILL TRAYLOR

the history of the New World. There is no equivalent anywhere else for art of this kind. Forward-looking European artists and collectors in the mid-20th century were fascinated by the often obsessive, intense creations of troubled individuals, which became a source for what is known as Art Brut (raw art), but such psychologically driven efforts are very different from most of the deliberate, wholly considered work of the self-taught vernacular artists of the Southern United States.

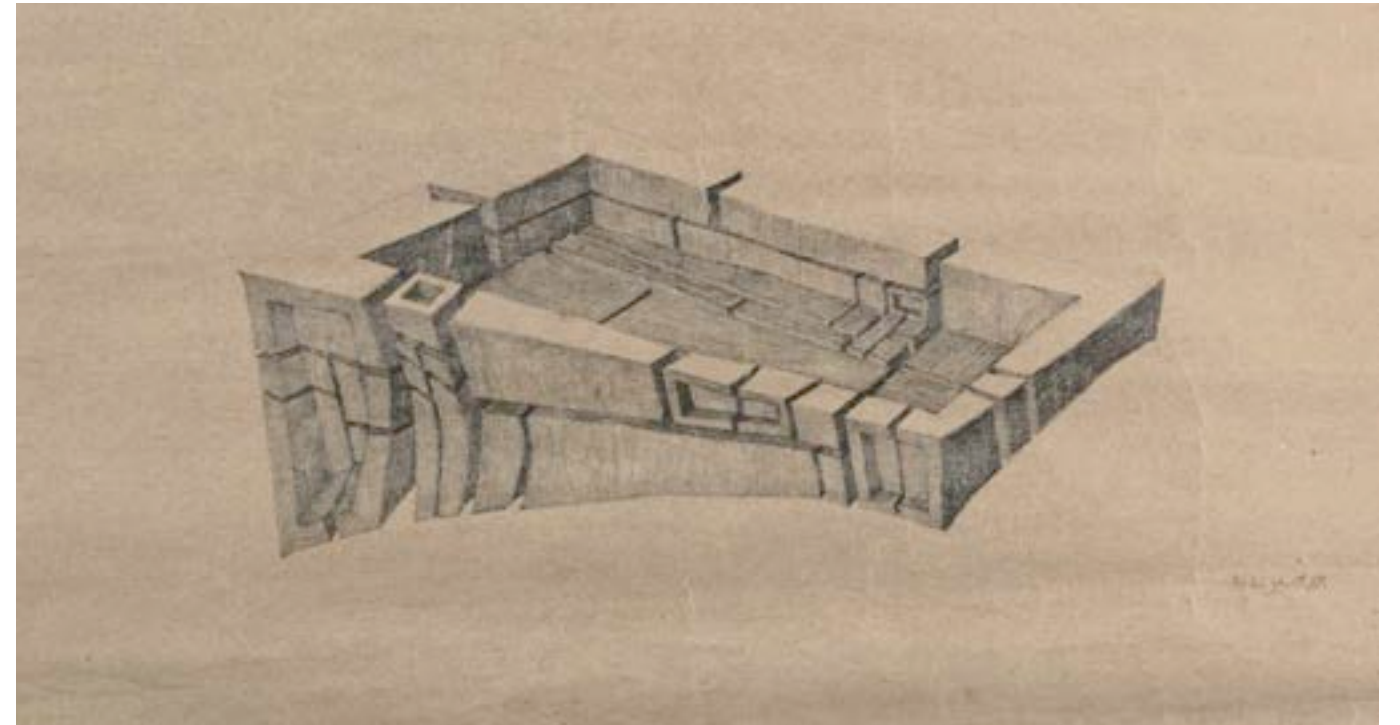
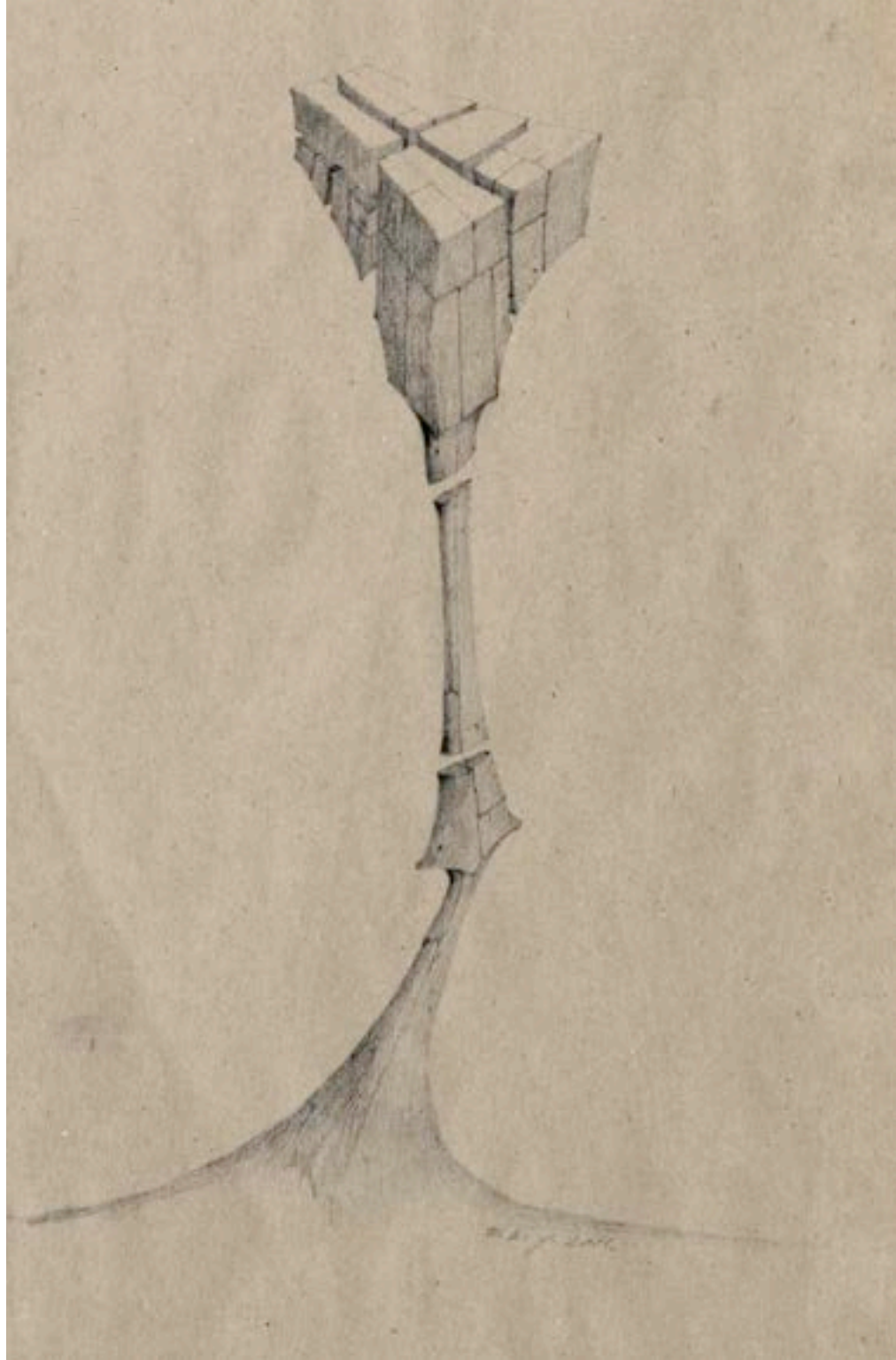
There is, of course, an important difference between jazz and the tradition to which artists such as **TRAYLOR**, **DIAL** and **ROWE** belong. Jazz, as an art of performance, soon reached a large audience, while the wide-ranging, often difficult to describe paintings, constructions and sculptures made by self-taught African-American vernacular artists were created for purely personal, unshared enjoyment or private rituals, not for public viewing or display. They were sometimes installed within their maker's home or in hidden places, or, if placed outdoors, allowed to deteriorate, since they were often made of ephemeral materials.

Yet like jazz, which for about a century has exerted a powerful influence on music of all kinds internationally, the art of these self-taught individuals, as it has become more widely known, has increasingly informed the work of their conventionally trained colleagues. In the same way that European vanguard artists in the early years of the 20th century found alternatives to the moribund, classicizing aesthetic ideals of the Academy in the unexpected forms of African and Oceanic sculpture, many of today's trained artists have found stimulating models in the "authentic" and wholly committed, vernacular work of their self-taught peers.



WILLIE YOUNG, the fifth artist in this exhibition, could be described, without too much exaggeration, as belonging to another category of vernacular artist. Rather than beginning to make art spontaneously in the rural South, he received some basic instruction in drawing, as a teenage high-school dropout in Dallas, and then enrolled in art classes at the Dallas Museum of Art, taught by a local artist who ran a gallery and frame shop. Young has been making intricate, complex, astonishingly delicate drawings for the past half century, yet despite his brush with conventional training, he has always remained outside of the conventional art world, shining shoes at a Dallas “barber-stylist” shop and making drawings, like his peers and colleagues in this show, mainly for his own pleasure and satisfaction. Young’s exquisitely refined pencil drawings, executed, like Castle’s and Traylor’s works, on repurposed, sometimes scavenged paper, suggest Surrealist improvisations, so it is not surprising to discover that, in interviews, Young has revealed his sources as bones and other natural detritus. But he transforms his nominal subject matter into eerie, not quite identifiable orchestrations of silvery tones, placing his configurations with the same sensitivity and the same intuitive sense of eloquent relation to the edges of the page that so distinguishes Traylor’s works on paper.

Modernism and its rejection of traditional, academic skills and techniques taught us to value the work of artists such as Castle, Traylor, Dial, Rowe and Young, along with tribal African and Oceanic sculpture, Romanesque art and architecture and a host of other work once dismissed as crude or primitive. Yet, until recently, the efforts of the five artists in this exhibition would probably have been discussed, with qualifications, as being worthy of interest but somehow apart from the larger history of the visual – hence the term



- 38 WILLIE YOUNG (PREVIOUS PAGE)
- 39 WILLIE YOUNG (DETAIL)
- 40 WILLIE YOUNG (DETAIL)



41 BILL TRAYLOR

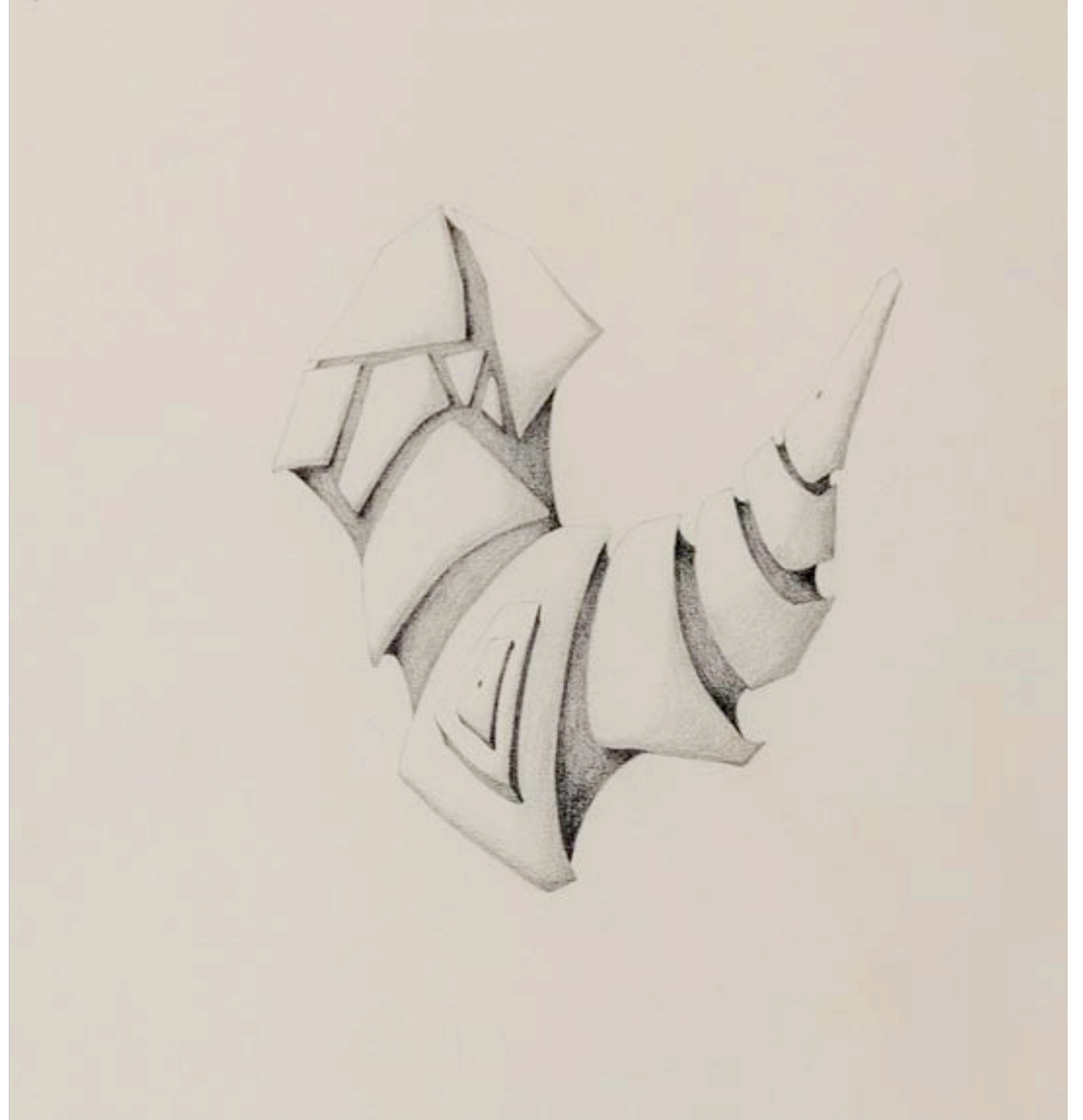
42 THORNTON DIAL

“outsider art.” Today, happily, such distinctions are dissolving. Rather than being classified as a separate phenomenon, the work of the most accomplished self-taught vernacular artists is routinely exhibited alongside of that of their “schooled” peers. Yet it is impossible to deny that there are characteristics that distinguish the multivalent work produced by self-taught artists and that made by their conventionally trained colleagues, even though it must be stressed that such distinctions are merely descriptive and not qualitative. It can be argued convincingly, for example, that the art made by people trained, often at universities, in what academic circles refer to as “cultural production,” is frequently hermetic, self-referential, ironic and largely about other art, while the work of self-taught artists, unburdened by irony or theoretical positioning, appears to have been provoked by personal experience and memorable events. This is plainly an oversimplification, but not altogether untrue.

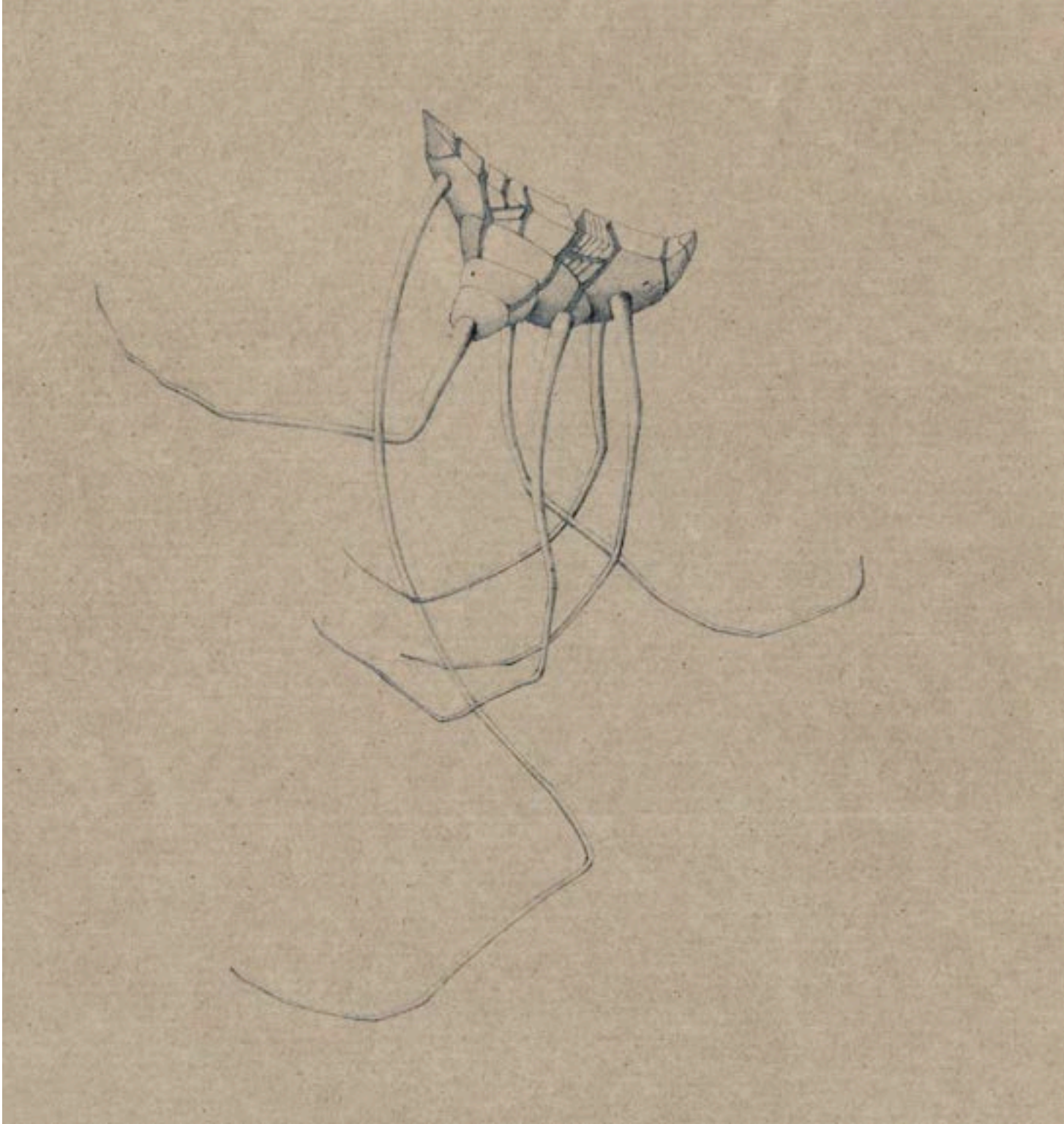
Certainly, the work of the five artists in this exhibition can be read as powerful declarations of individuality and personality, no matter what the circumstances in which it was made. What is indisputable is that work of the most accomplished self-taught vernacular artists, whatever their generation, whatever their chosen mediums, whatever their approach, needs neither a special category nor special pleading. Castle, Traylor, Dial, Rowe and Young are part of the rich history of American art of the last century, and their work must be seen, in that context, as embodying just one of the many threads in the modernist tapestry. Perhaps, too, it should be interpreted as reminding us, once again, of what it means to be human.

1 André Malraux, *The Voices of Silence*, translated by Stuart Gilbert. (New York: Doubleday, 1953) 281.

2 David Smith, Interviewed by David Sylvester of the BBC, June 16, 1961; Published in *Living Arts*, April 1964; reprinted in David Smith, edited by Garnett McCoy. (New York and Washington: Praeger, 1973) 172.



43 WILLIE YOUNG (DETAIL)
44 WILLIE YOUNG (DETAIL)
45 WILLIE YOUNG (DETAIL)



A QUESTION OF THE VISIONARY

TRENTON DOYLE HANCOCK

There is a hieroglyph some where in a cave that birthed all manner of scribed expression. The brushed, or perhaps incised, line was only meant as a directional marker in the immediate sense, but unwittingly its legacy would surpass its intent. Drawings by early man represent a kind of slow moving theater. Visible only by torch, these messages or pictographs expressed a multitude of functions. These drawings, which were a way to teach the families about survival, provided the answers to the questions *Why, How, When, Where, What* and most importantly *Who*.

For early man, knowing how to read generalized drawn forms aided in self-preservation, but what need does the pictograph serve in modern times for the evolved human? Signage and written text both are descendants of cave drawings as are a multitude of visual expressions that fall somewhere between those descriptions. But perhaps the most essential and expressive mode of art-making which still bares traits of prehistoric drawing, flows from the hands of visionary artists.

Five such artists are Nellie Mae Rowe, James Castle, Bill Traylor, Willie Young and Thornton Dial. Instead of describing in full each one of these artist's practices, I will assign them each a theme and discuss accordingly and, in the case of Dial, anecdotally.



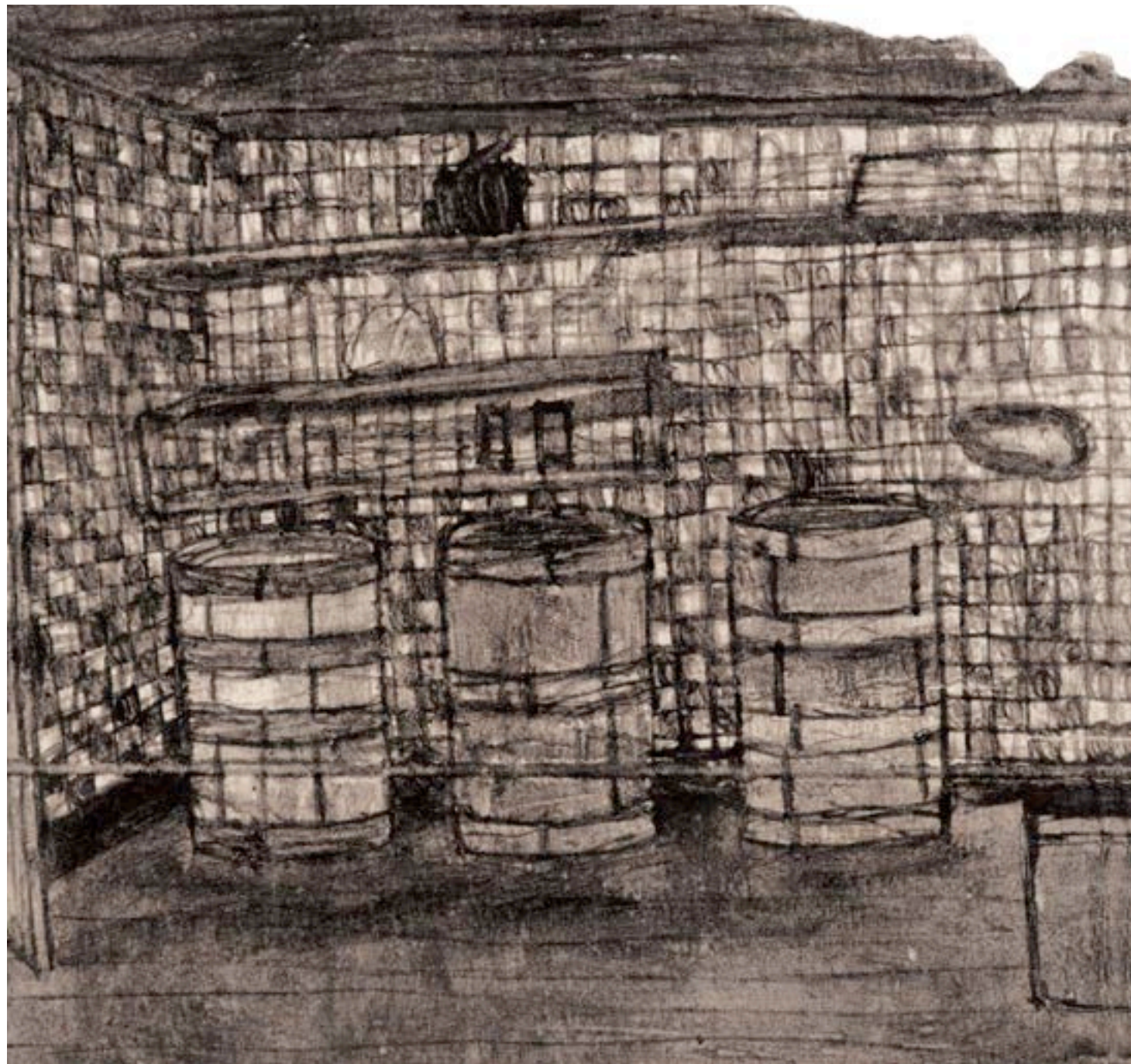
‘CAUSE I DON’T DRAW LIKE NOBODY

WHY?

NELLIE MAE ROWE’s work answers the question of *Why*. She approaches this answer, proclaiming that she exists to make things and not the other way around. The drawing itself becomes her surrogate representative in the uneventful occasion of her absence. She states that each individual’s expression is as singular as a DNA stamp or a finger print.

Drawing is the ultimate irreducible expression of the self. Mrs. Rowe states: “I don’t know what He put me here for, but He got me here for something ‘cause I don’t draw like nobody. You speak one way, but I come on and say it different. You can draw a mule, dog, cat, or a human person, I’m going to draw it different. ‘Cause you always see things different.”





HOW?

HIS INGENUITY CAME INTO PLAY

*How, you ask? By any means necessary. **JAMES CASTLE** used whatever he could get his hands on to make his art. His varied material choices and sheer volume of work bespeaks the urgency of his vision. However urgent, the work was never rushed. Castle worked at a steady pace and dedicated all of his waking time to giving form to his memory; his material needs often outran his means. This is where his ingenuity came into play. By scavenging materials from the trash and inventing his own home-made drawing tools, he was able to meet the flood of images as they flowed from his imagination to his hands.*





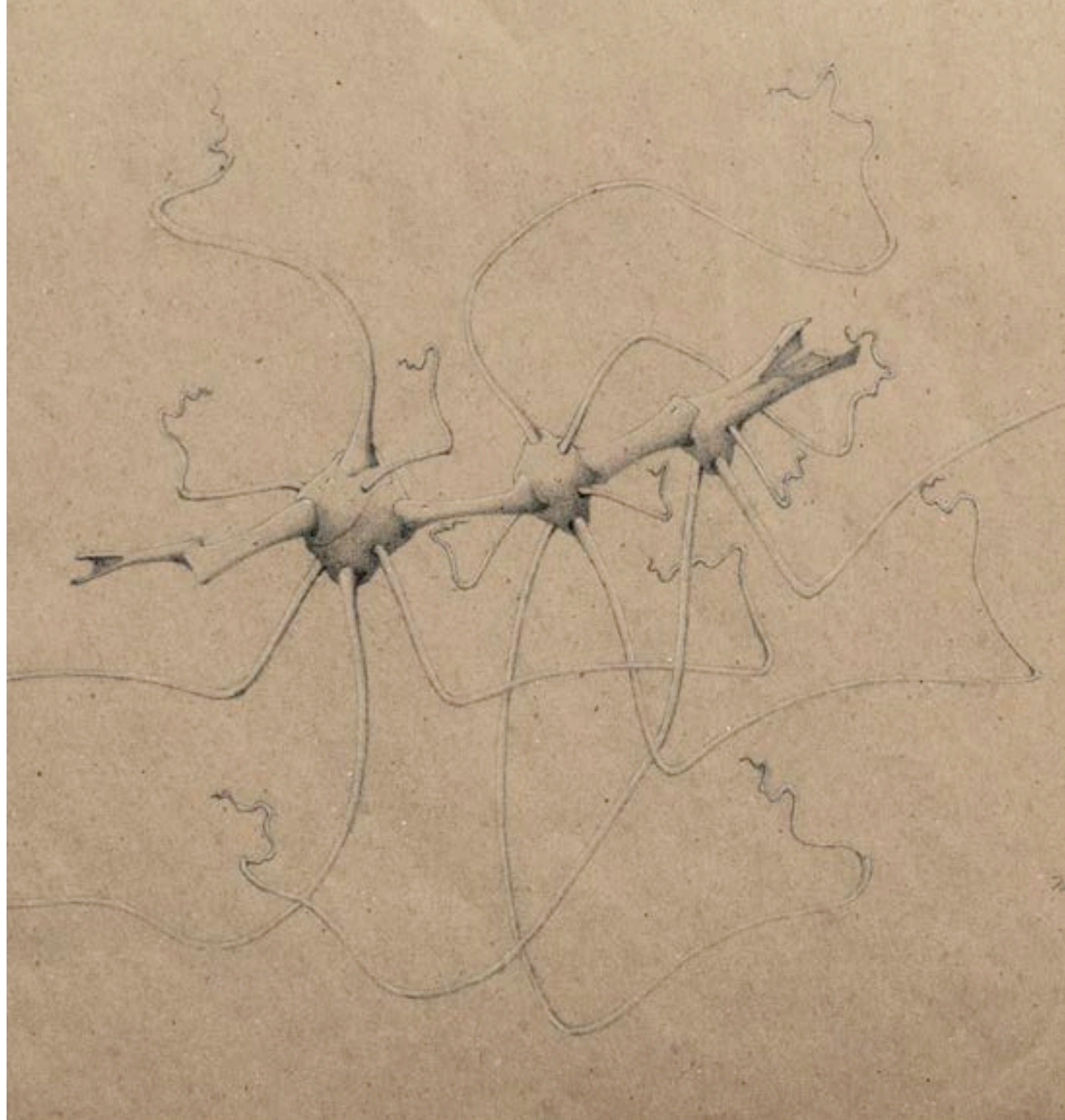
WHEN?

HE SPENT A LIFETIME PAYING ATTENTION

When is it the right time to express the urgency of drawing? **BILL TRAYLOR** might be the best candidate to answer this. Many artists, or dare I say *most* artists, that become historicities begin their careers as youths. They spend a lifetime developing a set of skills, revealing their vision over many years and over many bodies of artwork. For Bill Traylor this isn't the case. He began art making at 85 years old. He hit the ground running with marks that were essentially descriptive and assured in their geometry. They are, for lack of better terminology, "perfect" drawings that express whimsy and danger in preciously controlled volumes.

But *When* did he practice? When did he get so adroit at his expression? The answer to this is simple. He spent a lifetime paying attention, so much so that by the age of 85 his psyche was pregnant with images and stories. His training was "on the job." He translated his rigors, his labor and the muscle memory of painfully trained hands into a delicate and focused broadcast. When the time was right, he loosened these experiences onto the page, exhibiting his perfect math.





TRANSFORMATIVE ART CAN BE MADE ANYWHERE

WHERE?

At the occasion of this writing, **WILLIE YOUNG** has celebrated the least amount of public exposure, but the visionary rarely commits pen to paper for fame. This brings up the inquiry of *Where*. Where does such work get produced? In Mr. Young's case, one answer is Dallas, Texas, and the other is "in relative obscurity." Even though Mr. Young has enjoyed some visibility, having his work shown in a variety of cities including New York and Chicago, he is still making his work for himself. Mr. Young makes his drawings when he has a break in activity at his shoe shine post. Underneath his workman's perch, he stores his resource material, a collection of small chicken bones.

Like a shaman or a medicine man, he finds his answers and inspiration "in the bones." Riffing off of natural forms, his subtle yet fantastical work calls to mind the inventions of Lee Bontecou, Salvador Dali and Hieronymus Bosch. *Where?* Great and transformative art can be made anywhere, a well lit studio in France, on the side of a wall in Brazil or at a modest shoe shine stand in Dallas.





HE TAKES THE WHAT AND TRANSFORMS IT INTO A WHAT IF

WHAT?

I will end with the question *What*. I met **THORNTON DIAL** in 2003, when he visited Houston. A curator named Alison De Lima Greene brought Mr. Dial and his son by my house so that they could see my toy collection. Mr. Dial and his paintings were a major influence on my work, and his mastery over the art of collage always inspired me. Needless to say, it was an honor to have him visit me.

The most inner room of my house had been converted into a toy display room and at first glance, looked like a colorful painting of the pop variety. Mr. Dial entered the room, gave a smile and focused on a shelf of action figures. He picked one of the figures from the shelf and announced to the group how he would collage it into a painting. "I'll get a painting going, and I'll set that toy right on back in there. I sure will." I was half excited and half worried, as he had picked up a rather valuable piece from my collection. However, I understood his excitement, knowing that to Mr. Dial, my plastic vintage goodies were but raw material for an art-maker as pure as him. Fearing that he might actually leave with my most prized toy, I traded him a less valuable one to collage into his work. Thornton Dial takes the *What* and transforms it into a *What If*. That is the power of unlimited potential.





WHO?

THE ONLY QUESTION LEFT

It seems that the only question left is *Who*.
A question certainly answered when reviewing
the oeuvres of the afore-mentioned artists.

When taking into the account the timelessness
of their expressions and the essential, ancient
and universal quality of their marked assertion,
the obvious answer to *Who* is *Us*.

52 JAMES CASTLE

53 THORNTON DIAL (END LEAF)

01

Bill Traylor
**Black Dog with Bent Knee
and Red Tongue**
1939-1942
Poster Paint and Pencil
on Cardboard
8 1/2" x 11 5/8"

02

Thornton Dial
African Lady Looking for Freedom
1994
Charcoal and Pastel on Paper
30" x 22"

03

Thornton Dial
The Reservoir
1990
Oil on Canvas
71" x 96"

04

James Castle
Untitled (Interior)
ND
Soot on Found Paper
9" x 10 1/2"

05

Nellie Mae Rowe
The Blue Dog
c. 1980
Marker on Paper
20" x 16"

06

Nellie Mae Rowe
Big Cat
c. 1980
Ballpoint and Felt Tip on Paper
20 1/2" x 30"

07

James Castle
Untitled (Shed or Barn)
ND
Soot on Found Paper
6 7/8" x 10 1/4"

08

James Castle
Untitled (Books)
ND
Soot on Found Paper
7 3/4" x 7 1/2"

09

James Castle
Untitled (Exterior)
ND
Soot on Found Paper
5" x 6 5/8"

10

James Castle
Untitled (Exterior/Interior)
ND
Soot on Found Paper
5 1/4" x 7 1/4" (Double-sided)

11

James Castle
Untitled
ND
Soot on Found Paper
2 1/2" x 3"

12

James Castle
Untitled (Exterior)
ND
Soot on Found Paper
9 7/8" x 13 5/8"

13

James Castle
Untitled (Interior/Interior)
ND
Soot on Found Paper
5 1/4" x 6 3/4" (Double-sided)

14

James Castle
Untitled (Interior)
ND
Soot on Found Paper
11 1/8" x 12 3/8"

15

Bill Traylor
**Half of Green Man with Dog,
Plant and Figures**
1939-1942
Pencil and Colored Pencil
on Cardboard
13 7/8" x 11"

16

Bill Traylor
Two Men, Dog, and Owl (Signed)
1939-1942
Colored Pencil and Charcoal
on Cardboard
13 3/4" x 10 7/8"

17

Bill Traylor
**Pigeon (on Men's Handkerchiefs
Card)**
1939-1942
Poster Paint and Pencil
on Cardboard
16" x 8 1/8"

18

Bill Traylor
**Man in Blue Shirt, Pointing,
in Conversation with
Woman in Green Blouse**
1939-1942
Charcoal and Colored Pencil
on Cardboard
19" x 11 7/8"

19

Bill Traylor
Blue Dog with Five Figures
1939-1942
Poster Paint, Pencil, and Colored
Pencil on Cardboard
22" x 14"

20

Bill Traylor
**Woman Pointing at Man
with Cane**
1939-1942
Poster Paint and Pencil
on Cardboard
17 1/8" x 11 1/8"

21

James Castle
Untitled (Exterior)
ND
Soot on Found Paper
7 3/4" x 10 1/4"

22

Bill Traylor
Running Deer
1939-1942
Poster Paint and Pencil
on Cardboard
7" x 12 1/2"

23

James Castle
Untitled (Exterior)
ND
Found Paper, Soot, String
8" x 10 1/2"

24

Bill Traylor
**Man in Red Shirt with Hat,
Umbrella and Lunchbox**
1939-1942
Poster Paint and Pencil
on Cardboard
12 1/4" x 6 3/4"

25

Nellie Mae Rowe
Mid Night
1981
Ballpoint and Crayon on Paper
22" x 30"

26

Thornton Dial
Blue Fish under the Tree
1994
Charcoal and Pastel on Paper
36" x 25"

27

Nellie Mae Rowe
**Untitled (Blue Goat in Colorful
Landscape)**
1978
Crayon on Paper
18 1/2" x 24"

28
Thornton Dial
Representative
1994
Mixed Media on Canvas
Mounted on Board
65" x 58" x 17 1/2"

29
Thornton Dial
Riding the Dog
1994
Graphite and Pastel on Paper
30 1/2" x 22 1/4"

30
Nellie Mae Rowe
What It Is
1981
Crayon and Pencil on Paper
20" x 15"

31
Bill Traylor
**Figures on Construction,
Dog Treeing**
1939-1942
Poster Paint and Pencil
on Cardboard
15 1/2" x 7 1/8"

32
Nellie Mae Rowe
Wash Day
1981
Felt Tip and Pencil on Paper
17" x 14"

33
Nellie Mae Rowe
Orange Mule Prancing
1980
Crayon and Pencil on Paper
18" x 24"

34
Bill Traylor
Looptailed Sow
1939-1942
Poster Paint on Cardboard
7 1/8" x 8 3/8"

35
Thornton Dial
**Around the World with the
Long-Stepping Bird**
1992
Mixed Media with Paint on
Canvas Mounted on Board
66" x 92" x 6"

36
Nellie Mae Rowe
Nellie Mae Seated on Bench
c. 1980
Paint and Crayon on Photo,
Double-sided
12" x 15 1/2"

37
Bill Traylor
Blue Rabbit Running
1939-1942
Poster Paint and Pencil
on Cardboard
9" x 11 7/8"

38
Willie Young
Untitled
1976
Graphite on Paper
24 1/2" x 38 1/2"

39
Willie Young
Untitled
2001
Graphite on Paper
24 1/2" x 9"

40
Willie Young
Untitled
1988
Graphite on Paper
19 1/2" x 38 3/4"

41
Bill Traylor
Man with Cane Grabbing Foot
1939-1942
Pencil and Charcoal on Cardboard
11 1/2" x 7"

42
Thornton Dial
Big Lady Making a Move
1994
Charcoal, Graphite and Pastel
on Paper
30" x 26"

43
Willie Young
Untitled
1986
Pencil on White Paper
17 1/2" x 12"

44
Willie Young
Untitled
1986
Pencil on White Paper
17 1/2" x 12"

45
Willie Young
Untitled
1978
Graphite on Paper
23 1/2" x 17 3/4"

46
Willie Young
Untitled
1975
Graphite on Paper
19" x 13 1/4"

47
Nellie Mae Rowe
Early Bird
1981
Paint and Crayon on Canvas
20" x 24"

48
James Castle
Untitled (Interior)
ND
Soot on Found Paper
7" x 7 3/8"

49
Bill Traylor
**Geometric Construction
with Multiple Figures**
1939-1942
Poster Paint and Pencil
on Cardboard
13 1/4" x 15"

50
Willie Young
Untitled
2001
Graphite on Paper
11 3/4" x 29 1/4"

51
Thornton Dial
**A Bluebird Will Make a
Red Egg Hatch**
1993
Charcoal and Pastel on Paper
44 1/2" x 30"

52
James Castle
Untitled (Screen Door)
ND
Soot on Found Paper
10" x 9"

53
Thornton Dial
Big Woman's Outfit
1994
Charcoal and Pastel on Paper
30" x 28 1/2"



TD

Published on the Occasion of the Exhibition
**INSIDE THE OUTSIDE:
FIVE SELF-TAUGHT ARTISTS
FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION**

KATONAH MUSEUM OF ART

Katonah, New York

July 19

through

October 11, 2015

WEATHERSPOON ART MUSEUM

University of North Carolina at Greensboro

May 28

through

September 4, 2016

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