



INTERTWINED

SYBIL ROE THOMPSON • MARY STOUT • DAVE "BIG DUTCH" NALLY • WILL NALLY
CURATED BY EMILY BRANCH, DIRECTOR, OUTSIDER FOLK ART GALLERY
MAY 20 – JULY 1, 2012 • FREEDMAN GALLERY



Title: 6th & Penn Street - Sovereign Bank - Penn Square Center - Parking Area by Sybil Roe Thompson on February 19, 2012

CULTURE AND FAMILIES WITHIN CULTURES PASS ON THEIR SKILLS FROM GENERATION TO GENERATION AND SOME SPECIFIC MEMBERS EXCEL AT THEIR SKILLS. IN OTHER FAMILIES IN WHICH MEMBERS ARE UNKNOWN TO EACH OTHER, AN ARTISTIC SKILL EMERGES WHICH OFTEN SEEMS UNCANNY. OUR EXPERIENCES ARE OFTEN THE TRIGGERS TO RELEASING AND UNLEASHING THE POTENTIAL STORED IN OUR GENES.

~MILDRED GORDON, PH.D., 2007



SYBIL, 400 SOUTH 4TH STREET, CENTRE PARK, 2004, INK AND PAINT ON PAPER, 16.75X20.5 INCHES

IN FOLK ART TRADITION, CREATIVE PROWESS SEEMINGLY FOLLOWS SMOOTHLY IN FAMILY CIRCLES AND GENERATIONS, LEADING MANY TO BELIEVE IN CONTEMPORARY CULTURE THAT ARTISTIC SKILL IS INHERITED. HOW IS IT THEN THAT THE MAJORITY OF FAMOUS ARTISTS AND CREATIVE TYPES OFTEN DO NOT FOLLOW THIS FAMILY PATTERN, AND OFTEN FOLLOW IN AN INVERSE PATH? RESEARCHERS HAVE ARGUED FOR DECADES ON THIS TOPIC AND HAVE DETERMINED THAT SKILL DOES NOT FOLLOW A GENERATIONAL LINE, BUT OFTEN INTELLIGENCE DOES. WITH THIS INTELLIGENCE, PERSISTENCE, AND PRACTICE, CREATIVITY, AS SEEN IN THE FOLK ART EXAMPLE, CAN OCCUR. FOLK ARTISTS ARE LED AND MENTORED TO PRODUCE A CERTAIN TYPE OF ARTISTIC PRODUCT WHICH DOES NOT SEEM TO PROMOTE THE IDEA OF INDIVIDUAL CREATIVITY, SOMETHING FLOURISHING IN THE ARTWORK FOUND IN THE FOUR INDIVIDUALS IN THE EXHIBITION.

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BY EMILY A. BRANCH, CURATOR AND DIRECTOR, OUTSIDER FOLK ART GALLERY

THE ARTISTS HAVE LIVED, IN ONE CASE, DEPENDENTLY, AND IN THE OTHER, QUITE UNSURE ABOUT THE OTHER FOR MOST OF THEIR LIVES; NEVERTHELESS, EXERCISING COMMON METHODS AND STRUCTURES IN THEIR ARTISTIC ENDEAVORS, PRODUCING OBSERVABLE SIMILARITIES, BUT NOT IN A TRADITIONAL WAY THAT IS PERCEIVED AS PASSED DOWN GENERATIONALLY. IN THE PAST DECADE, THE RELATIONSHIP BECAME INVERTED – DISTANT IS NEAR AND THE ONCE DEPENDENT IS INDEPENDENT – THE ARTWORK HELD AS A CONSTANT, A DEVELOPMENT THAT WOULD BOGGLE ANY SCIENTIFIC STUDY.



WILL NALLY,
EAT YOUR VEGETABLES,
2011, ACRYLIC ON WOOD,
16X21 INCHES



MARY STOUDT,
LITTLE WHIRLPOOL, 2008,
ART QUILT, 32X53 INCHES

MARY STOUDT AND HER DAUGHTER SYBIL ROE THOMPSON CAN OFTEN BE FOUND WORKING TOGETHER THURSDAYS ON ART PROJECTS AT MARY'S THIRD FLOOR STUDIO, OR AT LUNCH AT THE GOGGLEWORKS' CAFE. SYBIL WAS DIAGNOSED AS BEING SEVERELY AUTISTIC MANY YEARS BEFORE IT WAS PUBLICALLY UNDERSTOOD. AS A PRESCHOOLER, SHE HAD A VOCABULARY OF ABOUT EIGHT WORDS AND A FIERCE, DESTRUCTIVE ENERGY. MARY ENROLLED HER IN ENDLESS ROUNDS OF SPEECH THERAPY, HYDROTHERAPY, GROUP THERAPY AND DANCE THERAPY. COUNTLESS HOURS OF INDIVIDUAL MENTAL HEALTH TREATMENT BROUGHT HER INTO A WORLD WHERE SHE COULD COMMUNICATE AND BE SELF-SUFFICIENT WITH MINIMAL ASSISTANCE. SYBIL WAS WELCOMED BY THE ALBRIGHT LEARNING CENTER WHEN OTHER DOORS WERE SHUT AND LATER DEVELOPMENT WAS LARGELY CONTRIBUTED TO HER WORK WITH THE LATE MILDRED GORDON, PH.D.

MARY AND SYBIL BOTH WORK WITH BRIGHT GEOMETRIC COLORS AND RECLAIMED MATERIALS, AND UNTIL A 2007 EXHIBIT OF THEIR WORK AT THE OUTSIDER FOLK ART GALLERY, NEVER REALIZED OR CONTEMPLATED THE SIMILARITIES IN THEIR ARTWORK. MARY POINTS TO DAILY ART PRACTICE AND FREEDOM TO TRY AND EXPERIMENT WITH MANY DIFFERENT ART MATERIALS AND MEDIA AS A CREDIT TO BOTH HER AND SYBIL'S DEVELOPMENT, OFTEN REFERRING TO SYBIL'S INCREASED LIKELIHOOD TO COMMUNICATE WHILE AMIDST AN ART PROJECT. ACCORDING TO AN INTERVIEW WITH SYBIL, "I GET GIDDY WHEN I SEE A WELL STOCKED ART STORE, ALL THE COLORS LINED UP IN ROWS..."

MARY, FROM ADAMSTOWN, PA., HAS WON AWARDS INTERNATIONALLY FOR HER FABRIC AND QUILTED PIECES. SHE WORKS IN A NON-TRADITIONAL METHOD CREATING ROLLING PATTERNS OF VIBRANT COLOR. SHE LIKES TO WORK WITHIN A TYPICALLY RESTRICTED MEDIUM, QUILTING, SUCCESSFULLY BREAKING ALL THE RULES OF HOW TO MAKE, DESIGN, AND CREATE THE FINAL PIECE. MARY HAS BEEN CREATING ART SINCE THE 1970S, AND IN 2003 ADAPTED THE STYLE OF QUILTING YOU SEE IN THESE EXAMPLES. MARY IS VERY HUMBLE ABOUT HER ACHIEVEMENTS, WHICH RECENTLY INCLUDE PARTICIPATION IN THE QUILT NATIONAL INVITATIONAL AND A FEATURE IN *AMERICAN CRAFT* MAGAZINE.

AS A FORMER EDUCATOR, MARY SHARES MANY INSIGHTS ON HER WEBSITE WWW.MARYSTOUDT-ARTQUILTS.COM, INCLUDING A 30-DAY, CHRONOLOGICAL, ARTISTIC RECOLLECTION OF MAKING A NEW QUILT AND MARY'S MUSE: A LIST OF PERSONAL METHODS FOR SUCCESS AS AN ARTIST. IN ADDITION TO HER COLORFUL, ONE-OF-A-KIND, ORIGINAL, CONTEMPORARY QUILTS SIZED FROM THREE BY FIVE FEET AND LARGER, MARY CREATES QUILTED-BASED, BEADED AND EMBROIDERED NECKLACES, PAINTED, ONE-OF-A-KIND, SILK SCARVES AND OTHER PIECES. MARY STATES:

TO BEGIN AN ART PIECE, I IMAGINE A BASIC COMPOSITION IN MY HEAD CONCENTRATING ON COLOR AND FORM, AND THEN WORK INTUITIVELY THROUGH EACH PIECE. AS I PROGRESS THROUGH THE QUILT, I IMPROVISE, PERHAPS LIKE A JAZZ MUSICIAN WOULD. SOMETIMES, I GIVE MYSELF QUILT ASSIGNMENTS SUCH AS, "SEE HOW BIG YOU CAN MAKE A QUILT," OR "USE WOOL AND COTTON TOGETHER" OR "SEE HOW MANY LAYERS YOU CAN ADD TO MAKE A QUILT." A SHORT LIST OF MY INFLUENCES INCLUDES: ANDY GOLDSWORTHY, RED GROOMS, BLUES MUSIC, *NY TIMES* SUNDAY PAPER, GUSTAV KLIMT, OISEAUX SISTERS, JOSEPH CORNELL, FABRIC STORES, FRANK GEHRY, AUDREY FLACK AND CHILDHOOD MEMORIES...

SYBIL ROE THOMPSON USES WATERCOLORS IN HER PAINTINGS, AND FLUID ACRYLICS TO DECORATE THE FRAMES AND PAINT FURNITURE. SYBIL NOW LIVES INDEPENDENTLY IN READING, PA., AND IS REPRESENTED LOCALLY BY THE OUTSIDER FOLK ART GALLERY. HER WORK IS IN DEMAND REGIONALLY AS SHE OFTEN CREATES MEMORY WORKS FROM HER DAILY TRAVELS. A MEMORY PAINTER OFTEN CAN DESCRIBE A PLACE OR SITUATION IN VIVID DETAIL. A CONDITION OF AUTISM, SYBIL HAS TURNED THIS INTO A BEAUTIFUL GIFT. IN ADDITION, HER WORK, WHICH INCLUDES PAINTED FURNITURE, FRAMES AND FOUND ITEMS (PARTICULARLY TOILET SEATS!) ARE POPULAR AT ART FAIRS IN ATLANTA, CHICAGO, NEW YORK CITY AND PHILADELPHIA.



AYBIL, OLIVETS, 2006, INK AND PAINT ON PAPER, 15.25X18 INCHES



DAVID AND WILL NALLY, FATHER AND SON, CERTAINLY ARE NOT SHY ABOUT USING COLOR OR MATERIALS, BUT ALSO AS A MEDIUM FOR A MESSAGE. DAVE “BIG DUTCH” NALLY HAS LIVED IN READING, PA., ALL OF HIS LIFE AND WORKS AT CARPENTER TECHNOLOGY, A LOCAL STEEL MILL. WHILE “DUTCH” AS HE IS AFFECTIONATELY CALLED, KNEW HE HAD MANY FAMILY MEMBERS WHO WERE CREATIVE, HE NEVER MET HIS FATHER, WILL “WILLIE,” UNTIL THE AGE OF 34. THEY WERE INTRIGUED TO FIND OUT THAT THEY BOTH MAKE CONSTRUCTIONS FROM RECLAIMED MATERIALS, USING MUCH OF THE SAME SYMBOLISM, WITH A FOCUS ON CURRENT ISSUES, SATIRE AND THE MYSTERIES SURROUNDING LOVE.

BOTH SPEAK TO LIFELONG ISSUES THAT REMAIN CONSTANT, RELEVANT AND CURRENT. THE PRESSING CONCERNS OF THE TRAYVON MARTIN CASE AND THE ALLEGED ATROCITIES OF THE DIOCESE OF PHILADELPHIA HAVE FUELED RECENT WORKS. DAVE WORKS IN MANY MEDIA, AS IT SEEMS EACH SERVES A DIFFERENT PURPOSE OR EXERCISE. PAINTINGS ARE BRIGHTLY COLORFUL AND REMINISCENT OF BASQUIAT, TO WHOM THE ARTIST PAYS HOMAGE, AND TYPICALLY CONTAIN SCRAPS AND PIECES OF METAL, AND MORE RECENTLY CUT-CANVAS COLLAGE, AN IDEA BORROWED FROM HIS CONTEMPORARY JIM BLOOM.

DRAWINGS ARE ORGANIZED AND MADE LEFT TO RIGHT AS IF BEING DICTATED BUT THE FINAL RESULT BARELY SHOWS THESE METHODS AS COMPOSITION FLOWS THROUGH ORGANIC LINE AND COLOR. DRAWINGS RANGE FROM SPARSE TO HECTIC, DEPENDING ON THE ISSUE BEING EXPLORED, AND MANY ARE NOT FOR SALE AS THE ARTIST DEFINES HIS OWN LINE FOR CENSORSHIP, PROTECTING THE VIEWER FROM THE MOST PERSONAL AND RAW ENERGY, LETTING IT RE-EMERGE IN ANOTHER FASHION. DAVE REMINISCES FONDLY ABOUT TIME SPENT IN HIS GRANDFATHER'S WORKSHOP AS A KID MAKING BITS OF COPPER INTO RINGS AND DRAWING CONSTANTLY TO FEND OFF BOREDOM; NOW THE DRAWING BECOMES A THERAPEUTIC END. HE HAS MENTIONED BEFORE THAT HE HOPES THAT CREATING THIS ART WILL HELP KEEP THESE TOPICS OFF HIS MIND WHEN IN SOCIAL SITUATIONS, BUT WITH SUCH PASSION, RESTRAINT IS NOT SO EASILY FOUND, AND HE IS FONDLY REGARDED FOR JUST THAT.

WILL INSERTS HIS CHARACTER AND ALTER EGOS INTO HIS PIECES, FREQUENTLY REFERRING TO THE DEVIL'S THAT ARE LURKING, BOTH INSIDE AND AROUND. ALTHOUGH THE WORK MAY SEEM TO PREACH MORE OFTEN THAN NOT, IT'S A PERSONAL REMINDER TO WILL TO KEEP HIMSELF IN CHECK, ESPECIALLY FROM SWEETS AS HE IS A DIABETIC. CREATING "LOVE MACHINES" HAS ALSO BEEN A CONSTANT FOR WILL, NOW SHOWING WHAT HE DEEMS HIS LAST MACHINE, TO WHICH HE REFERS, "(IS) THE LARGEST AND LAST – SENDING OUT THE STRONGEST SIGNAL BY FAR."

WILL HAS DEVOTED A BLOG TO THE WORK THEY ARE CREATING TOGETHER AS FATHER AND SON CALLED “THE NALLY BOYS” AND IS CURRENTLY WORKING OUT OF HIS MOHNTON, PA., STUDIO. WILL HAS LIVED ALL OVER THE UNITED STATES AND ALWAYS SELLS THE PIECES HE MAKES. HE HAS WON AWARDS FOR HIS PRESS PHOTOGRAPHY AND HAS SHOWN LOCALLY AT THE READING PUBLIC MUSEUM AND THE HIGHWIRE GALLERY, PHILADELPHIA.

DAVE'S WORK IS REPRESENTED BY THE OUTSIDER FOLK ART GALLERY, READING PA., AND YARD DOG GALLERY, AUSTIN, TEXAS. DAVE PARTICIPATED IN A SOLO EXHIBIT AT THE YOCUM INSTITUTE FOR THE ARTS IN 2007 AND A SOLO EXHIBIT AT THE OUTSIDER FOLK ART GALLERY IN 2008. HIS WORK HAS BEEN SHOWN AT THE FREEDMAN GALLERY, MOST RECENTLY IN 1993, READING PUBLIC MUSEUM, AND IS PART OF MANY IMPORTANT COLLECTIONS REGIONALLY AND NATIONALLY. DAVE IS LOOKING FORWARD TO THIS EXHIBIT AS A MEANS TO EXPERIMENT WITH SOME NEW WORKS INCLUDING CANVAS, WOOD AND WORKS ON PAPER.



WILL NALLY, *REPENT*, 2010,
WOOD, PAINT, DOLL, AND METAL,
12X21 INCHES



DAVE NALLY, *PRAY FOR LUCK*, 2012, MIXED MEDIA ON STRETCHED CANVAS, 46X46 INCHES



MARY STOUDT, *2ND STREET, READING, PA*, 2012, ART QUILT, 36X59 INCHES

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Albright

COLLEGE CENTER FOR THE ARTS

FRONT COVER FROM TOP LEFT TO RIGHT: DAVE NALLY, *ROADSIDE AMERICA*, 2012, ACRYLIC ON CANVAS, 30X32 INCHES; WILL NALLY, *CAN'T HURT ME*, 2011, MIXED MEDIA; MARY STOUDT, *BUTTERFLY*, 2011, COTTON FIBER; SYBIL ROE THOMPSON, *6TH AND PENN*, 2012, ACRYLIC AND INK ON PANEL