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William L. Hawkins, *Nineteenth-Century Houses*
William Edmondson, *Angel*

Dominic Carter: This exuberant painting with its red border and the stone angel in the case to your right are very different from most of the objects you've seen up till now. They and the works around them can be called plain style, an expression used to describe their simple, bold qualities.

Charlotta Kotik: Both of them obviously have that direct and sort of naive style. The artists are not trained at the art academies but create their own—very own—personal style.

Dominic Carter: As with abstract art, some people might think that a child could paint like this. But think again, says curator Charlotta Kotik:

Charlotta Kotik: They wouldn't be quite able to do it, because in order to do something seemingly simple, and very direct, you have to do so much work beforehand.

Dominic Carter: She points out the artfulness of William Hawkins's colorful hymn to life on the farm entitled *Nineteenth-Century Houses*:

Charlotta Kotik: I think it's sophisticated, actually, in the way all the elements are positioned—the field, the road, the trees, the houses, the fence, and something that seems like a ravine on the right of the painting. It holds together well.

Dominic Carter: Hawkins was a working man who painted in his spare time. He started making art after being struck by lightning, when he decided that, having survived, he'd been chosen by God to do special things.

William Edmondson, who made the limestone angel to your right, also felt that he'd been called to art by God. This is one of the many tombstone ornaments he made for the African American community in Nashville, Tennessee. The angel's simplicity packs a genuine emotional punch. Edmondson didn't polish the stone; you can almost feel the artist still laboring with hammer and chisel.

