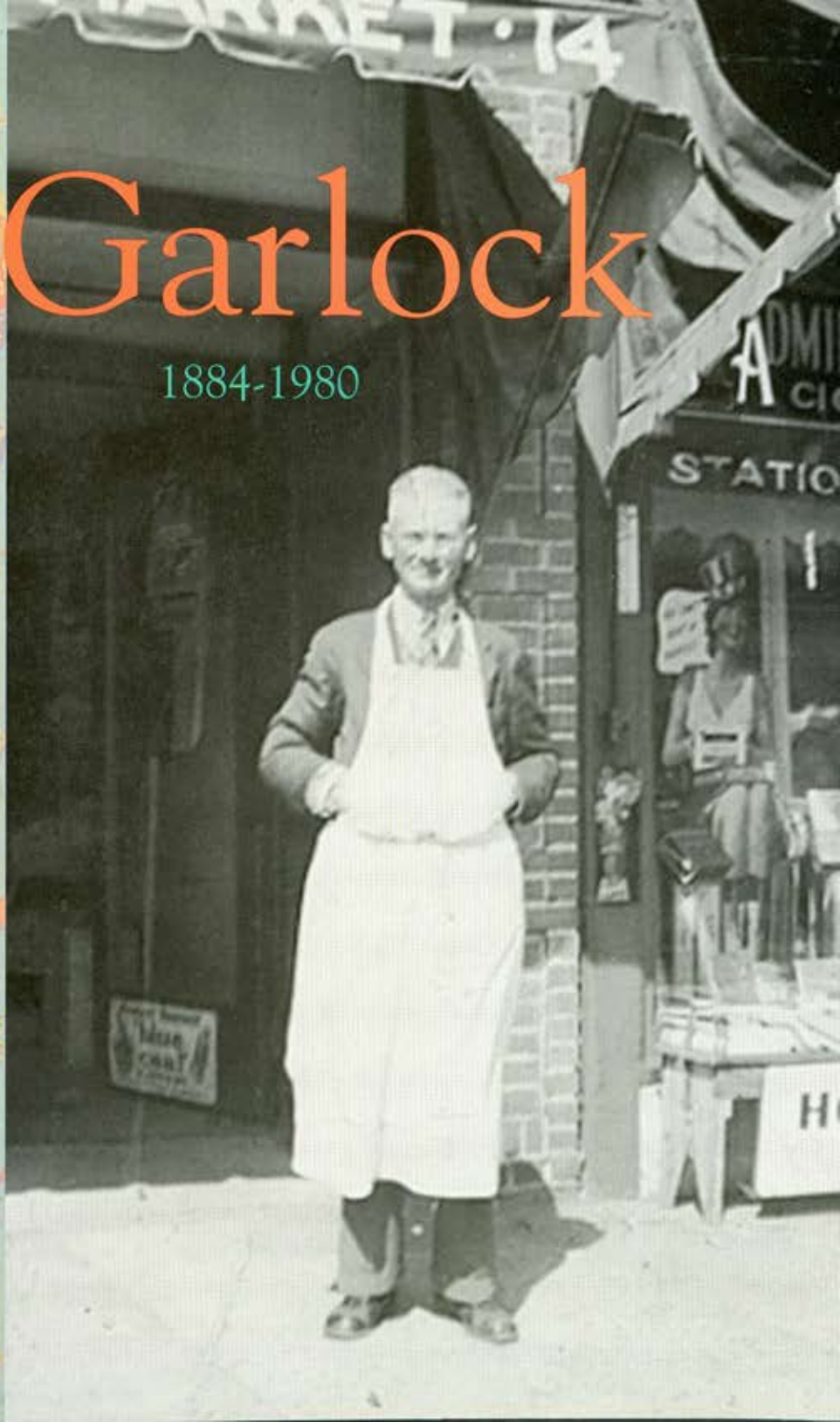
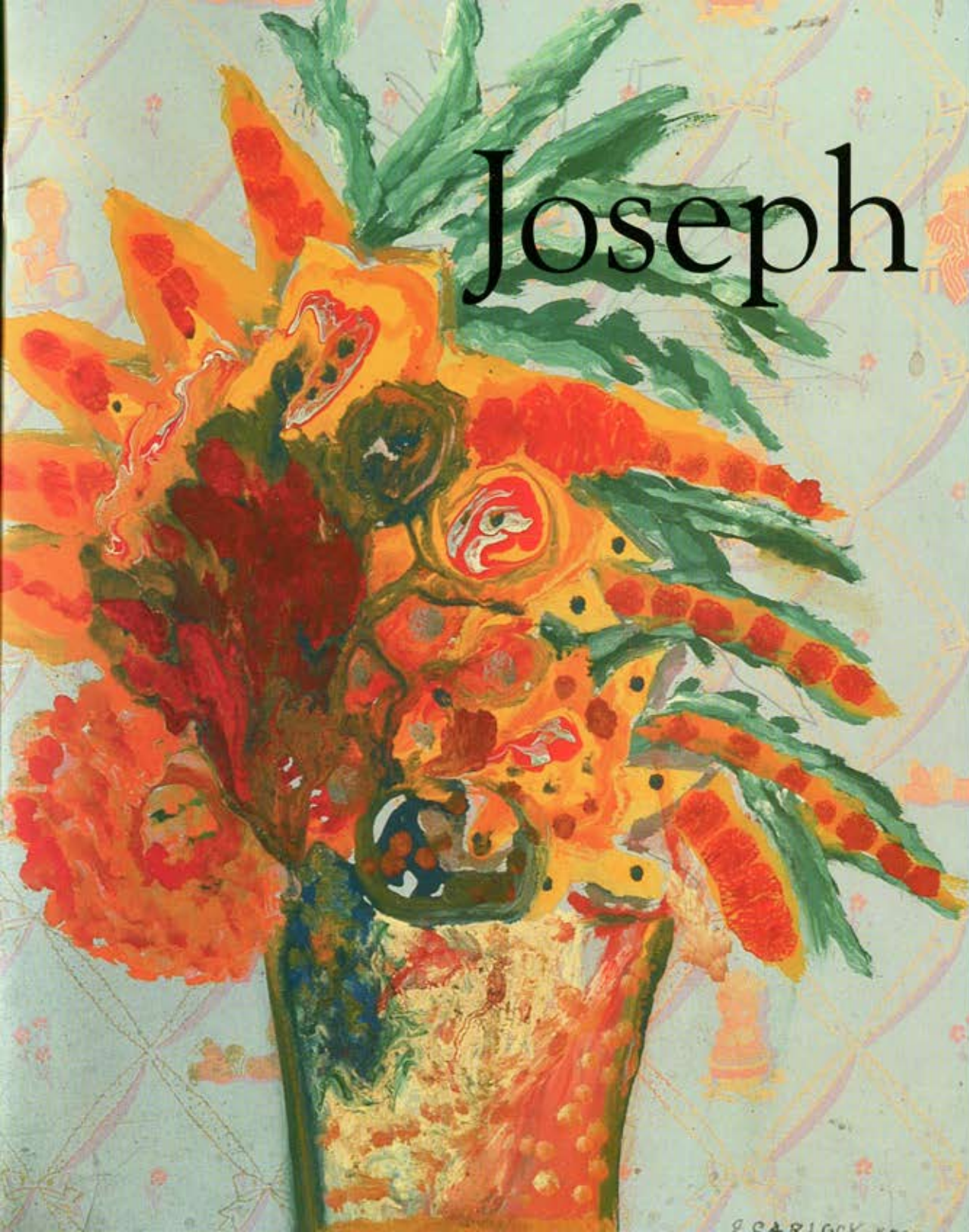


Joseph Garlock

1884-1980





Self-Portrait, (Joseph Garlock Painting) 1953
paint on cardboard, 13 x 16 in.
Collection of Robert Alter and Sherry Siegel

Front cover

Untitled (Floral on infantwear boxtop), 1950
paint on cardboard, 16 x 12 1/4 in. (detail)
Private collection

Joseph Garlock in front of his store,
Bloomfield, New Jersey, c. 1944
photograph, 8 x 10 in.
Photograph courtesy of the Joseph Garlock estate.

Age is a quality of mind

If you've left your dreams behind

If hope is cold

If you no longer look ahead

If your ambitions, fires are dead

Then you are old.

But—if from life you take the best

In life you keep the zest

If love you hold

No matter how the years go by

No matter how the birthdays fly

You are not old.

Joseph Garlock, ca. 1959



Untitled (Shoreline and Mountain), 1957
paint on board, 22 X 28 in.
Collection of Patrick and Judith Blackburn

Joseph Garlock
Paintings and Sculpture

The Cecille R. Hunt Gallery
Webster University
Saint Louis, Missouri
October 11 – November 7, 2003

Curated by Duff Lindsay
Lindsay Gallery
Columbus, Ohio

Organized by ENVISION Folk Art of Missouri
Saint Louis, Missouri



*All artwork in this exhibition unless otherwise specified
is courtesy of Lindsay Gallery, Columbus, Ohio.
www.lindseygallery.com*

Garlock

Joseph Garlock: *A Life of the Mind*



Untitled (Folk Dance), 1955
china white and pencil on cardboard,
incised and painted frame, 12 1/2 x 9 in.

Sunny days at the Jersey shore, temple services in his native Russia, magazine photographs of faraway places; these images filled the visual reservoir Joseph Garlock tapped for his artwork. But Garlock was not merely a “memory painter.” His paintings and sculptures are so imaginative and inventive they reveal a man who was on fire with inspiration. From the inner glow of *Sun Set, New Jersey* to the ethereal mist of *Desert with Descending Sheep*, Garlock’s work has a spiritual power that most trained artists strive for and few achieve.

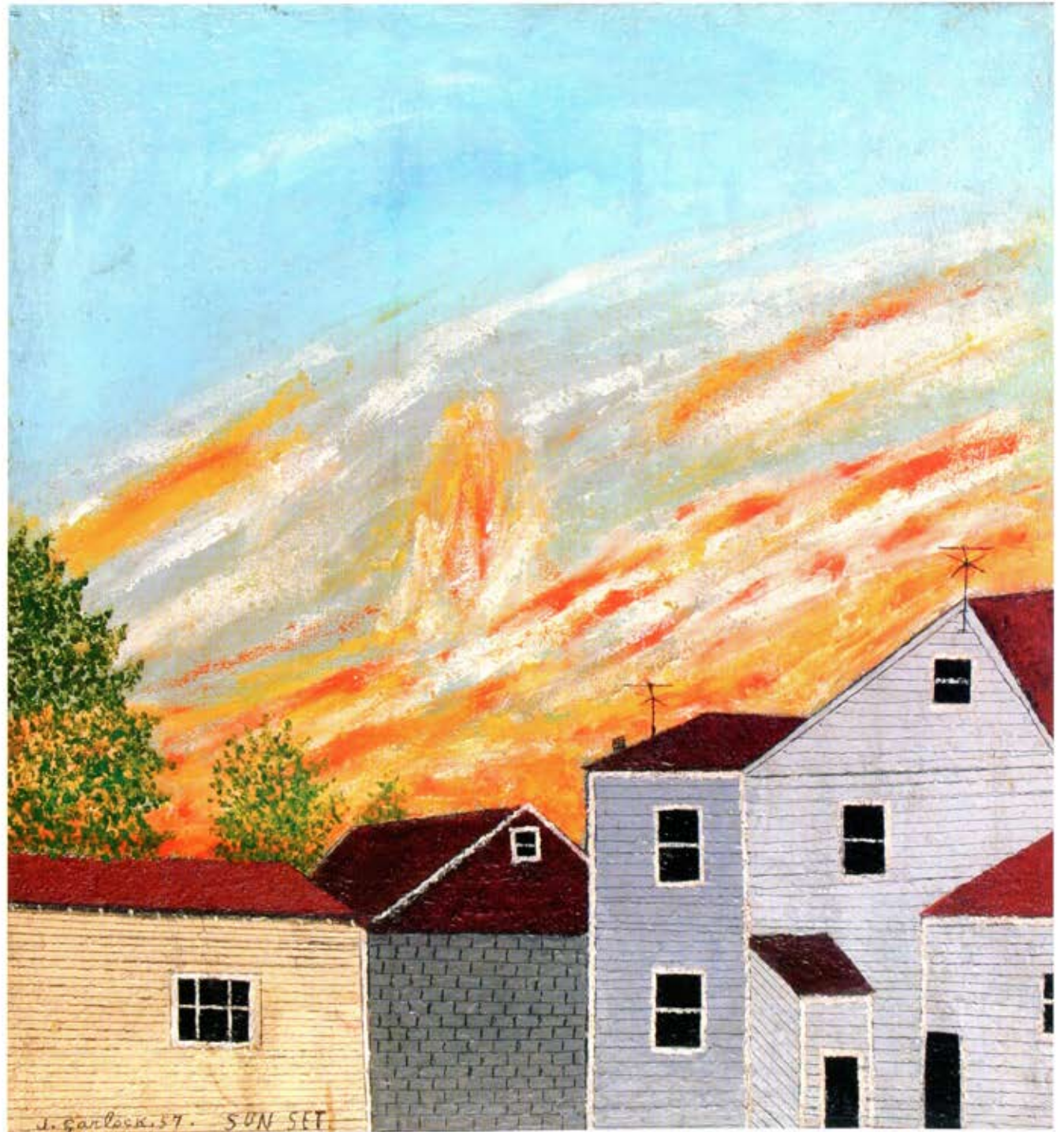
What was it that fueled Joseph Garlock’s creativity? Perhaps the place where he began painting, a tiny cabin outside of Woodstock, New York, holds the answer. When James Cox showed me around the Garlock property, I was struck by an almost magical solitude. In this special place, Garlock must have

been rocketed back through his past. The Catskill Mountains are a place of quiet beauty where one is freed of the mental static of the city. Here the artist could indulge in a life of the mind so rich he could clearly recall and capture the whimsical smile of the bikinied girl in *Bathers*, but also imagine the awesome power of the waterfall in *Niagara falls: Observation Platform*.

Many people believe that there are “places of power” where energy fields have a dramatic influence. Woodstock has long been thought to be one of those places. No one can ever know if Garlock was affected by this power, but it is undeniable that the hundreds of pieces he left behind are charged with the power of genius.

DUFF LINDSAY
Curator

Duff Lindsay is the owner of Lindsay Gallery in Columbus, Ohio, specializing in American folk and outsider art.



Sun Set (New Jersey), 1957
oil on canvas, 28 1/2 x 26 1/2 in.
Collection of Paul and Linda Owen

“...a painter’s painter”

MICHAEL NOLAND



Untitled (Coastal Landscape), 1952

oil on cotton duck, 16 x 20 in.

Collection of Daniel Berger, MD and Matthew Piechowski

Joseph Garlock is a great American painter. In every painting and sculpture I see of his, there is an obvious love of paint and painting that jumps from the surface. Looking at his paintings, such as *Untitled (Coastal Landscape)*, I am immediately struck by the surface of the paint. In a very honest and direct way he is able to create the illusion of a coastal scene, not with perspective but with the almost sculptural use of the paint itself.

This is a quality that I admire most in painters. In Garlock’s work the paint is as important as the image. He is a “painter’s painter” in every sense of the word. In a painting like “*Shoreline and Mountain*,” I am easily reminded of other great painters such as Milton Avery, Morris Newman and William Hawkins. It is an honor to have been asked to express my deep admiration for Joseph Garlock. My only regret is that I never met him.

Michael Noland is a contemporary painter and folk art collector from the Chicago area.

Self-Taught Artists and the Old Masters

NANNETTE V. MACIEJUNES



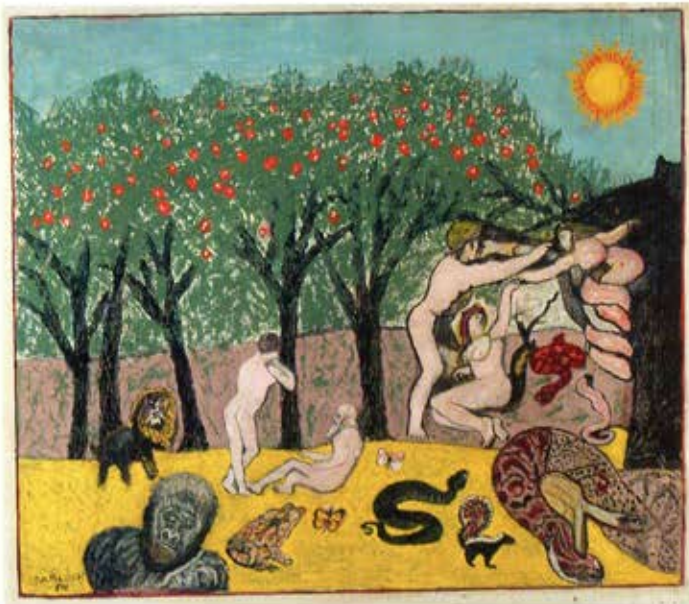
Niagara Falls (Observation Platform), 1961
watercolor on cardboard, 16 x 20 in.
Collection of Jan Petry

In 1947 the distinguished French writer and intellectual André Malraux described the “imaginary museum” to which each of us, as inhabitants of the modern world are uniquely privy. Malraux explained that as the first people to hear what he called “the song of change,” we are able to construct for each image, object, or work of art we see a myriad of connections, relationships, contexts and chronologies. A network of associations unimaginable to a pre-modern viewer isolated within their own culture by both time and geography. Indeed the field of art history was only born in the 19th century. The ability of artists to study and learn from not only their teacher and immediate predecessors but from anyone in the history of art they choose is still a relatively new notion. Available to see in museums and through reproductions in books and magazines, works of art from earlier centuries and other cultures are there to be discovered by artists and art lovers alike.

Learning by drawing from antique casts or by copying the works of the Old Masters became a time-honored part of an artist’s professional training in the 18th and 19th centuries. We now know that the practice could even contribute to the direction that the history of art itself would

take. The recent exhibition at the Metropolitan Museum of Art, *Manet/Velazquez: The French Taste for Spanish Painting* explored the impact that the study of earlier Spanish art had on the development of 19th century French painting. The show not only featured magnificent French copies of the works of 17th century Spanish master such as Velazquez and Ribera, but also demonstrated the important role the copying exercise played in the creation of such 19th century masterworks as Edouard Manet’s *The Fifer*. In the 20th century Pablo Picasso would also become a great admirer of Velazquez and painted several interpretations of Velazquez’s renowned *Las Meninas (Maids of Honor)*. Though the lessons he chose to learn from the experience of course were quite different from those of Manet.

Copying and interpreting the Old Masters is a tradition associated almost exclusively with trained artists. As professionals, most see themselves consciously as part of an unfolding history of art on which they intend to leave their mark. Folk and Outsider artists are not thought by the art world to share such aspirations. Their inspiration is understood to be popular culture rather than the history of art. The fact that Elijah Pierce carved images of Popeye, Joe Louis and even the



Untitled (Primordial Garden), 1954
paint on plywood, 24 x 28 in.

actor Warren Beatty as he appeared in the movie *Heaven Can Wait* surprises no one. That the self-taught artist Joseph Garlock would be inspired by the Renaissance master Michelangelo, however, is quite unexpected.

Garlock, a Russian émigré who began to sculpt and paint intensely at the age of 65, created a number of highly personal interpretations of works from the history of art. His choice of sources is wide-ranging and eclectic. In certain works he followed his source almost verbatim, creating an original artist's copy; in other works

he exercised his powers of interpretation, transforming the source of his inspiration into a unique original entirely his own. The two figures in his 1954 painting *Vacation in Paradise*, for example, were clearly inspired by figures from Michelangelo's early 16th century masterwork, the Sistine Ceiling in the Vatican. The figure on the right is Garlock's interpretation of Michelangelo's figure of Adam waiting to receive the spark of life from God's outstretched

hand. In *Primordial Garden*, included in this exhibition, the scene at the right is also a quote from the Sistine Ceiling—this time from Michelangelo's image of the *Temptation of Adam and Eve*.

Similarly Garlock's 1956 gouache *Two Great Danes* is the artist's interpretation of the 1866 painting *Count de Choisel's Greyhounds* by Gustave Courbet. Here Garlock retains Courbet's original composition, but transforms the palette. Late 19th and early 20th century French painting inspired several works in the current exhibition. The still lifes of Van Gogh, Redon and Matisse are invoked in Garlock's various floral still lifes. Also his painting, *Together but Separated* directly invokes the

absinthe drinkers of Degas and Toulouse-Lautrec, particularly Degas' noted *L'Absinthe* of 1866.

In sculpture Garlock also paid homage to Michelangelo. At the 1959 Hobby Show at Bamburger's Department Store, Garlock exhibited among his other works a version of Michelangelo's late *Pieta*. Perhaps even more interesting is Garlock's 1950 carved and polychrome wood sculpture, *Fife and Drum*, which was inspired not



Together but Separated, 1950
ink and paint on cardboard, 12 3/4 X 9 3/4 in.



Untitled (Waterfall and Bather), 1953
oil on canvas, 27 3/4 x 30 1/2 in.
Collection of Daniel Berger, MD
and Matthew Piechowski

It is unlikely that we will ever know the meaning Garlock's encounters with the art of the past held for him either personally or as an artist. Were they intended as homages to a favorite work or artist? Were they experiments—solitary art lessons—in which he explored how to handle the elements of color, form and composition? Were they simply interesting images he wanted to recycle through his own work? Perhaps he made no conscious distinction at all between sources drawn from the history of art and those drawn from his own life experience and popular culture. For us, Garlock's encounter with the history of art gives us pause—offering us a fresh perspective on the self-taught artist and how he sees his world.

Nannette V. Maciejunes
Acting Executive Director
Columbus Museum of Art

by the work of another sculptor, but by that of a painter. In *Fife and Drum* Garlock translates into a 3-dimensional piece Archibald Willard's popular favorite *The Spirit of '76*, which is familiar to nearly everyone through the numerous versions

and copies the original painting has endured. Garlock seems to have known the world of art through the world of magazines and books rather than museums. This may also help account for the broad range of sources that inspired him.

The Art of Joseph Garlock

JAMES COX



Joseph Garlock exhibiting at Bamberger's Department Store (Newark, NJ) Hobby Show, 1959.

Photograph courtesy of the Joseph Garlock estate.

What we know about Joseph Garlock (1884–1980) is handed down mostly by word-of-mouth.

Some records exist but the information we have is by-in-large the product of recollections of two aging daughters and family lore shared by his grandchildren, now in their fifties.

I became aware of his artwork eight or nine years ago as a result of his daughter Rose's donation of single pieces of her father's carved and painted sculpture. They were given to annual fundraising auctions held in Woodstock, New York. The auctions were held to benefit "Family," the regional social service organization. I was amazed by those small treasures but had no chance to meet and know the donor, then in her eighties.

Rose was a local "character" known as a left wing free thinker, and in her hey day she had a reputation as a hard partier. I am told that she trained at the Adler Institute in New York and lived for decades among the West Village intellectual community. Shortly after World War II, it was also fashionably bohemian for Rose to acquire a dacha style cabin in a remote hollow near the upstate



Celebration, 1951
polychromed wood on painted wood base,
10 1/2 in high

village of Woodstock. For decades the town had been a haven for a wide variety of creative types. Rose fit right in.

Joseph Garlock had immigrated to New York from Russia and her attendant hardships in 1905. In America, his working life included repairing shoes, driving a privately owned bus and, finally, selling fruits and vegetables in his own small store in Bloomfield,

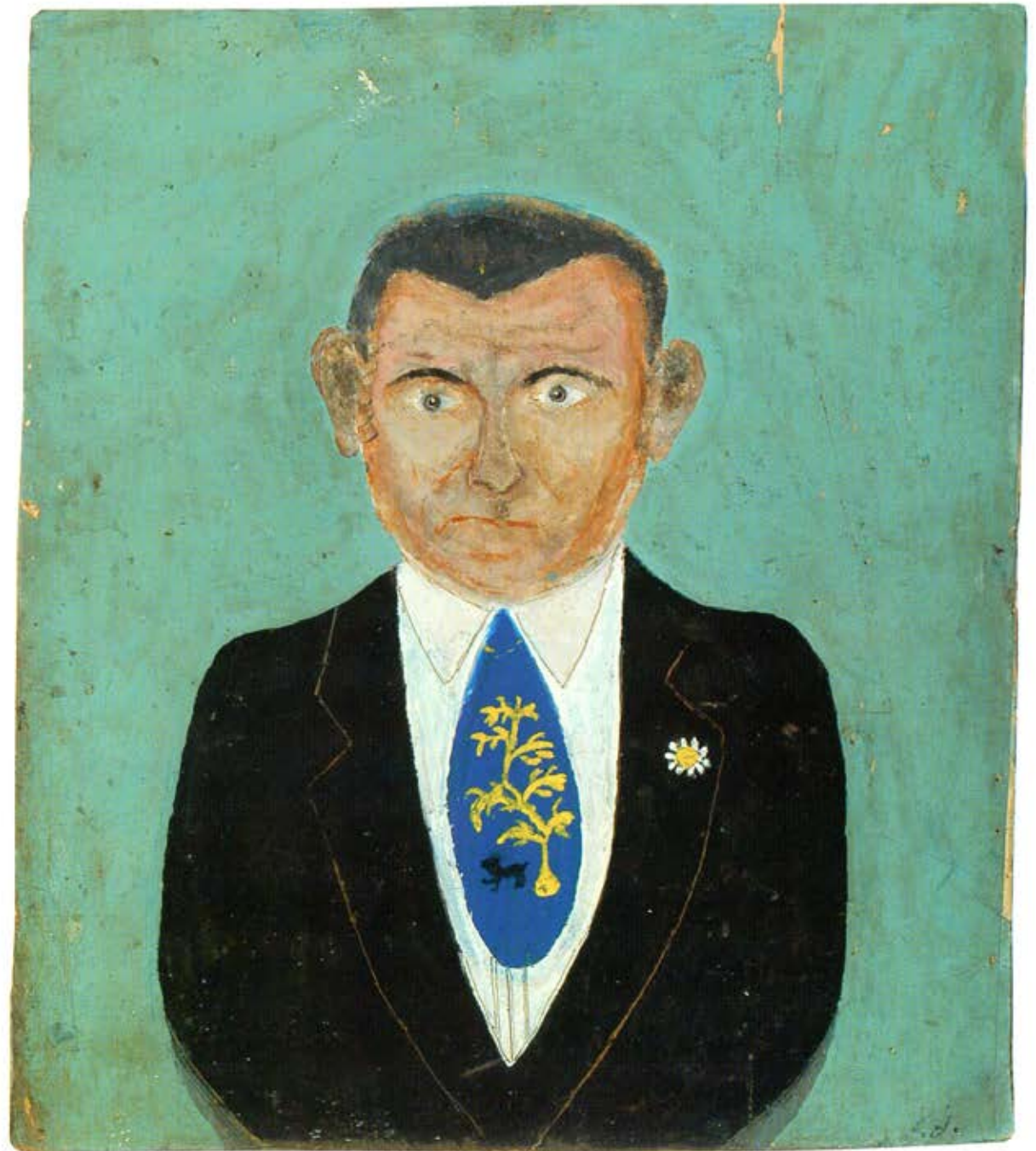
New Jersey. In 1949 he retired from a lifetime of hardship and work.

With his children grown, Joseph Garlock found himself with free time on his hands. And so, with Rose's encouragement he traded in his cobbler shop and fruit stand for a brush and pallet. With the formal retirement of this Russian émigré, a unique American talent was born.

He spent time in Woodstock, staying in his daughter's cabin. Using enamel paints and an old pie tin as his medium, he conceived his first painting depicting a remarkable likeness to its subject matter, his daughter's rustic woodland cabin.

One can only speculate on the nature of the muse that took hold of the man. From that point on, Joseph Garlock painted and sculpted obsessively for the next fourteen years. He painted and painted until he was afflicted with palsy, which made it impossible to continue.

His daughters and grandchildren remember him as a largely solitary figure in their household. He lived in a small room



The Distinguished Relative, 1950
paint on cardboard, 21 1/2 X 22 in.



Untitled (Candle Procession at Temple), 1950
enamel on canvas, 14 1/2 x 17 1/4 in.

in the family's New Jersey home where he sat on a single sized bed, churning out one painting after another.

Garlock drew on his early life in a Russian Village. He painted pictures of reli-

gious ceremonies he had witnessed. He conceived works of American iconography that he drew both from real life and from his imagination, images from popular publications such as *Life* and *Look* magazines, as well as local papers in New Jersey.

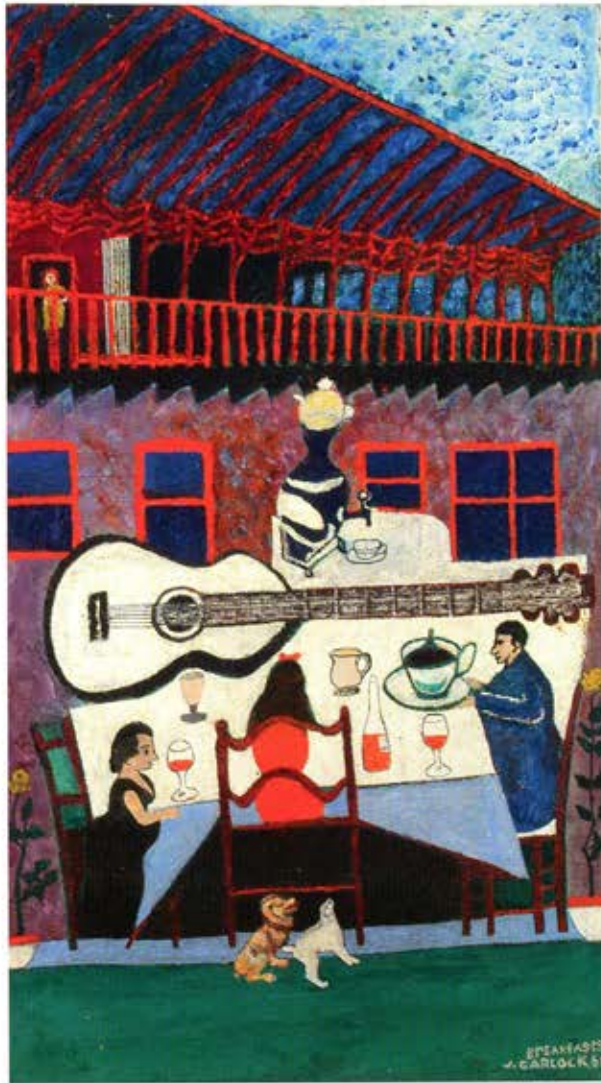
The weekly pictorials provided him with

portraits and images of his heroes and icons, whether they be political, historical, or from our rich popular culture. Here he also discovered the work of earlier masters from Da Vinci to Matisse.

It is believed that his sculpture was made primarily while staying in the country, during the summer and on weekends. The raw materials that he chose, such as stone and tree branches, augmented with discarded bits of tin and man made objects were readily available there. Paintings were most likely done in his extended family home in New Jersey.

It is known that Joseph Garlock regarded his art as a "hobby". He participated in shows organized by various New Jersey Parks Departments along side model train makers, needle workers, and paint by number artists.

Recent information reveals that at least twice Garlock's talent was exposed to a wider audience. The *Newark Star Ledger* featured the "hobbyist" in a story published in the 1950's. Perhaps even more remarkable was that Garlock's work caught the attention of a man by the name of Albert Van Loen, who was the owner of a small New York Gallery.



Breakfasts, 1955
oil on canvas, 42 1/4 x 24 3/4 in.

In April of 1950, after seeing one of Mr. Garlock's paintings, Van Loen gave Garlock a one-man show at his Gallery. Unfortunately, such accolades were few and far between. For the rest of his

life Garlock continued to live and work in obscurity.

He died in 1980 while convalescing in the Workman's Circle Home in Elizabeth, NJ. Inexplicably his daughter Rose gathered all of his artwork (there were literally hundreds of pieces) and stored them in the woodshed in her Woodstock property. The doorway to the shed was covered with pieces of lumber so that its contents could remain hidden.

Twenty-five years later, five years after Rose's death in 1995, her nieces and nephews gathered at the cabin for a weekend of raking and general clean up. On the last day of maintenance, one of the family members pried open the door to the woodshed on the property. To their utter surprise they came upon a rich collection of paintings and sculpture created by their grandfather. No one had imagined that he had produced the quantity or the quality of artwork that he had. A phone call was made to my gallery. Upon viewing the contents of the woodshed I recognized the importance of what had been found.

It was appropriate that the first exhibition of Joseph Garlock's artwork in over 30 years was presented at the Woodstock



Rose Garlock's cabin, Woodstock, New York, 2000
Photograph courtesy of the Joseph Garlock estate.

Guild in 2001. Within two years his work was being exhibited at leading galleries, purchased for major collections and discussed by art scholars and critics.

It has been a long journey from a tiny Ukrainian village to the walls of Webster University's Cecille R. Hunt Gallery. That Joseph Garlock's legacy is being presented during the St. Louis Conference of the Folk Art Society of America is another indication that the art of this innate artistic genius has not only been saved but appreciated by an ever-widening audience of admirers.

James Cox

James Cox is the owner of the James Cox Gallery in Woodstock, New York.



Untitled (Floral Still Life with Victorian Hand Vase), 1954
gouache and graphite on board, 11 1/2 X 8 3/4 in.



Untitled (Pitcher of Roses), 1956
oil on paper, 10 1/2 X 9 1/2 in.



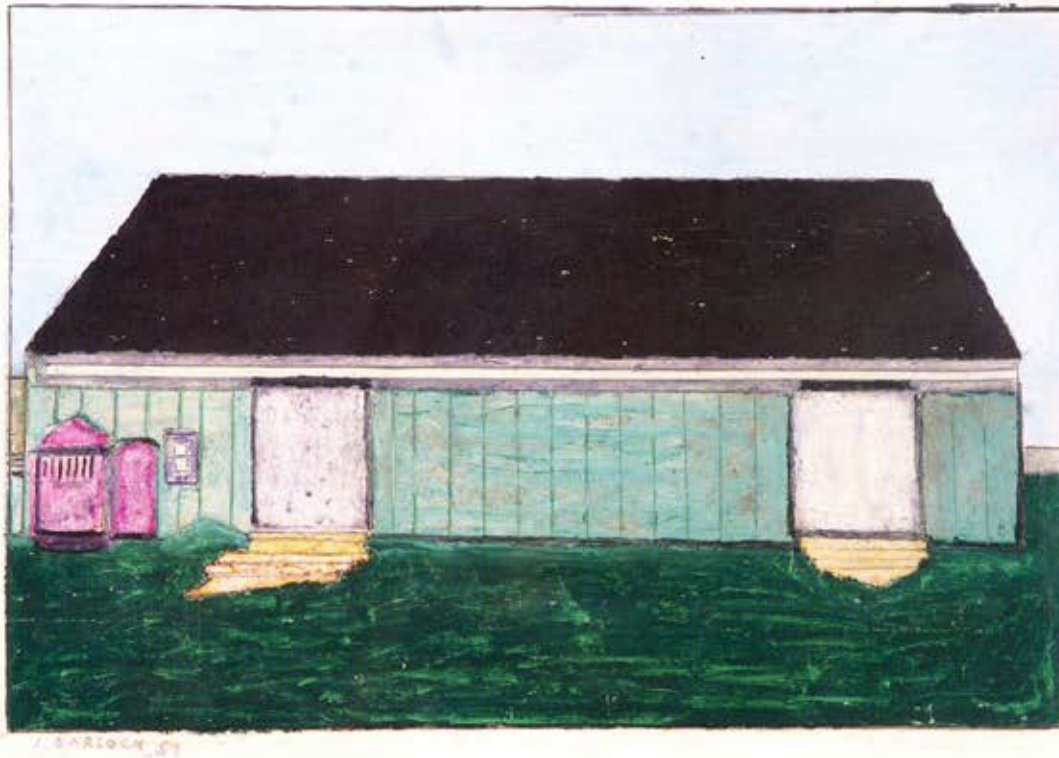
Untitled (Young Woman Reclining), 1950
paint on cardboard, 15 x 19 in. (fragment)



Farm (tragedy), 1956
paint on cardboard,
9 X 15 1/4 in.



Farm in Autumn, 1951
oil on canvas, 23 1/2 X 23 1/2 in.



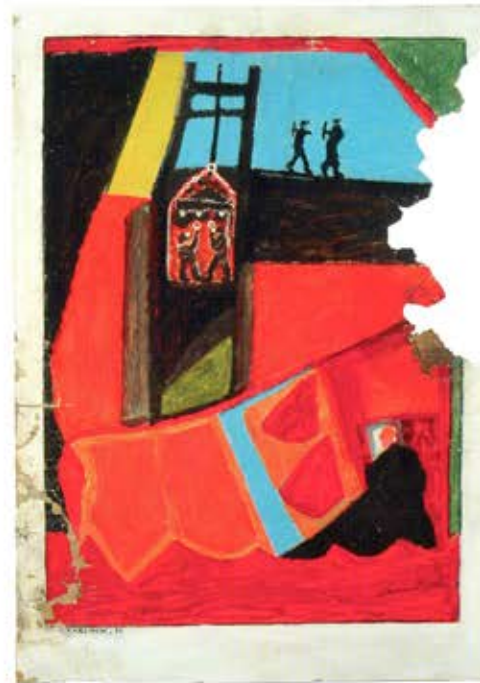
Untitled (The Green Barn), 1959
oil on board, 12 1/2 X 16 3/4 in.
Collection of Daniel Berger, MD
and Matthew Piechowski



Redwood CAL, 1958
paint on cardboard, 23 1/2 X 27 1/2 in.
Collection of Thomas Wagner



Untitled (Interior with Bouquet), 1952
mixed media on paper, 10 1/2 X 16 1/2 in.



Miners, 1952
paint on cardboard,
28 x 30 in.



ABC, 1950
paint on cardboard, 14 X 16 1/4 in.



Bathers, 1952
paint on plywood,
15 3/4 x 20 1/4 in.
Collection of Duff and
William Lindsay



Dark Sea, 1951
paint on cardboard, 17 1/2 X 28 1/2 in.



Southwest Landscape, 1950
paint on cardboard, 14 X 16 in.



Religious Leaders with Torah, 1955
paint on cardboard (fragment), 13 X 16 1/4 in.



Untitled (Desert with Descending Sheep), 1950
paint on cardboard, 15 X 22 1/2 in.



Untitled (Temple with Godlike Visage Above),
1953
carved bluestone (face), tar and polychromed
wood (temple), 19 1/2 in. high

Moses and Ten Commandments, 1954
carved natural tree form with polychromed wood
33 1/4 in. high

Sculptures not pictured:

The Prophet, 1950
carved and joined natural tree branch, 13 1/2 in. high

Untitled (profile, African American),
ca.1950
carved bluestone with polychromed wooden base, 13 in. high

Untitled (Primitive Beast), 1950
carved and polychromed wood, 5 1/2 in. high



The Cobbler, 1950
mixed media with polychromed wood
16 in. high



Untitled (Entertainer), 1952
carved and polychromed wood
(double-sided), 12 in. high

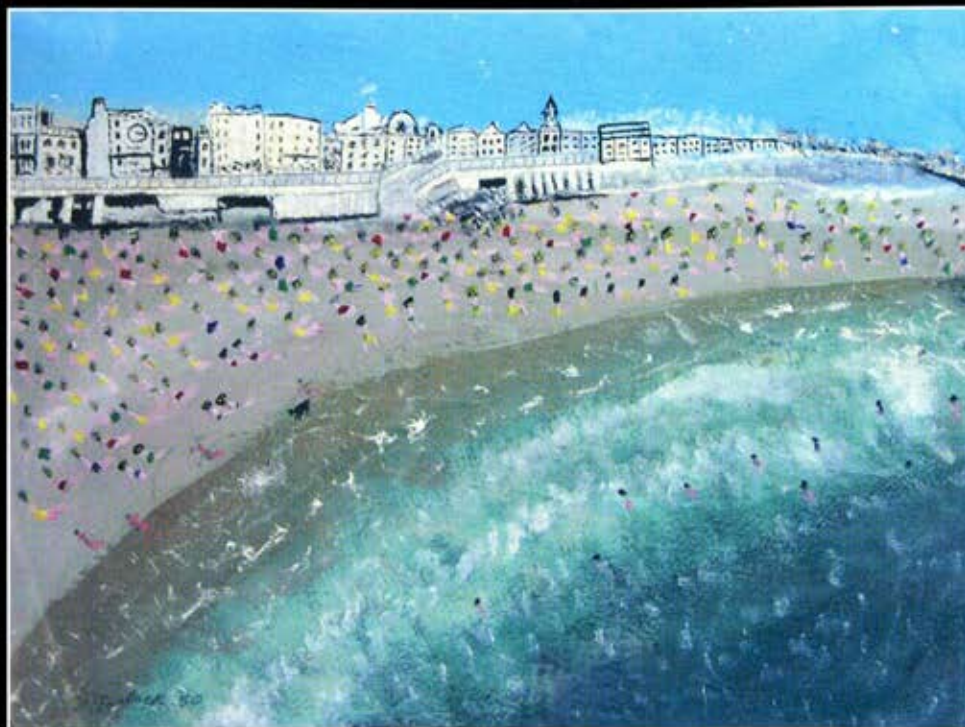




This exhibition would not have been possible without the gracious cooperation of James Cox, whom I have come to regard as a friend and mentor. I would also like to thank all the lenders who gave up their beloved Garlocks, notably collector Patrick Blackburn whose enthusiasm for this work originally caused me to take a closer look. Thanks to John Foster for his continuing support and for the design of this catalog, also to Tom Lang and the staff of the Cecille R. Hunt Gallery at Webster University. I'm also grateful for the unique insights provided by Nannette Maciejunes and Michael Noland. But everyone who sees Joseph Garlock's artwork owes gratitude to his descendants for recognizing greatness when they uncovered it in that woodshed.

Duff Lindsay
October 2003

Untitled (Kneeling Figure), 1953
carved bluestone mounted on
polychromed wood base, 10 3/4 in. high



Untitled (Beach at Jersey Shore), 1950
gouache and varnish on board, 15 1/2 X 20 3/4 in.
Collection of Patrick and Judith Blackburn