

GR
LLO
WAY

the gallery committee
of harpur college
presents an exhibition of
paintings by

JOHN GALLOWAY

in the art gallery
library building
harpur campus

December 11-21, 1960



Exhibit No. 12
LINDISFARNE VARIATIONS XII

We might begin by saying that the art of John Galloway is exceptional in the degree that it is both informed and intuitive. This is the case because he is an art historian as well as an exceptionally perceptive artist.

His perceptive qualities, as he has explained in his own statement which follows, are not limited to sight, but indeed go deeper. Like most progressive artists today, he seeks to express concepts, emotions, and sensations, which carry us beyond the realm of physical facts.

Relativism has reduced objectivity to a comfortable fiction. The statistic does not quite match the individual. Unless we blind ourselves to details which sometimes may be crucial, the pigeon-hole does not contain anything completely.

You cannot completely pigeon-hole Galloway nor any of his works. His personality is such that his next act would make your categorization obsolete. His sense of humor, so much a part of his personality and his work, is such that you would soon realize the folly of your efforts.

My advice is to take Galloway as he is. If you feel that you can retrace the steps he has taken in the act of creating, so much the better for you. If you cannot do this, then try to enjoy his work for the subtleties of contrast and the sensitivity to rhythm.

If you find that he is difficult to understand, then try to comprehend what he is doing. As a sensitive individual, he absorbs the sensations, the contradictions, and the movement of life around him. He absorbs and transforms them into a new form that expresses their meaning to him. If the meaning is somewhat unclear, it is like an event which does not reveal its future significance at the moment it happens.

Galloway eliminates factors which are insignificant to him. In so doing he may sacrifice the things which would lead to easy understanding, but obscure and dilute the pertinent clarity of the issue.

This does not mean that he does not wish to communicate. On the contrary, it is rather, as he implies, that direct communication, like the glib phrase or the general categorization, leaves a great deal unsaid. The words between the lines, the inexpressible feelings, the unspoken wish, in their own way, are the most powerful and the closest to the truth.

These are the impressions that Galloway wishes to communicate, to those who are able to penetrate behind the surface of mere things.

I. L. Zupnick

John Galloway was born in Arkansas in 1915. He studied painting privately in Washington, D. C. and at American University where he received his B.A. and M.A., writing his thesis on twentieth century art criticism. He was awarded a Ph. D. in Fine Arts and Archeology by Columbia University, where he specialized in the study of Primitive Art.

Galloway has been exhibiting in various sections of the United States since about 1940, was represented in two international exhibitions, and has taken several prizes and honorable mentions in both oil and water color painting. The present exhibition is his first one-man show in the state of New York, although he was represented in a show of artists from Washington at the Carlebach Gallery in 1948.

He is presently head of the Art Department at Michigan State University - Oakland, and his teaching experience includes Indiana University, Southern Illinois University, the University of Alabama, and American University. In 1957 he was the recipient of a Senior Fulbright Scholarship for art historical research in Europe.

Galloway has exhibited at: Watkins Memorial Gallery, Corcoran Gallery, Phillips Gallery, U. S. National Museum, Smithsonian Institute, Baltimore Museum of Art, Norfolk Museum, Pan American Union Gallery, Philbrook Gallery, Brooks Memorial Gallery, San Francisco Museum of Art, Raymond Galleries, Birmingham Museum of Art, Delgado Museum, Minneapolis School of Fine Arts, Carleton College, Douglass College, and Rutgers University.

STATEMENT ON PAINTING

One of the most misleading and amusing of artistic catch-phrases is "the art of pure vision." At its best this mot juste is meaningless. At its worst it sets a snare for susceptible persons who think of painting and sculpture as being created, somehow, by a detached organ of sight roving about, as certain of the weird inmates in Bosch's pictures, upon spindly legs, armless and brainless. Why not refer to art as finger-painting or finger-sculpture? Certainly the hand is as complexly involved in the creation of art as is the eye. The leg and foot are usually important, too; and the shoulder may be rhythmically swung while one paints or carves. Why not an "art of pure movement?" This would attract no end of students, perhaps as secondary majors, from among physical education classes. The most engaging parallels of this sort come to mind and each of them certainly makes as much sense as does "art of pure vision."

Art is first of all the result of processes of thought. The eye is necessarily involved, though a well-trained artist can, given sufficient practice, paint blindfoldedly with reasonably convincing results. Leave his eyes alone, however, assuming 20-20 vision; then remove his brain. What do we have? Pure vision. that is to say, no art at all. Nietzsche said somewhere that the seat of the soul is in the intestines (the Greeks had a not dissimilar idea about the four humors). Talent may or may not be situated in the bile; but it is certainly not located in the eye. The eye is a magnificent (though at times curiously undependable) structure. It may be blue or brown or gray, etc., may smart when irritated, may express attitudes, may function acutely or have to be aided by lenses. But create a work of art it cannot. Most lack of understanding about works of art generally (modern painting is probably better understood than is medieval or renaissance painting) come from our identifying art as a visual process. Once we become aware that art results from processes of thought we can then proceed to think about it as well as look at it. Looking at works of art without thinking about them never produced the slightest sign of understanding.



John Galloway

There is an essay called, in effect, "The Painter Sees Differently." What is meant is that the painter sees much like anyone else sees. But he thinks remarkably differently about what is seen.

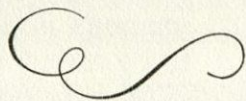
It is usually a mistake for the observer to seek out tiny configurations of "real" objects from nature in non-representational paintings. But artists do concern themselves with a certain personal imagery whether their works are abstract or realistic.

A majority of the paintings in my present show are called "Lindisfarne Variation" followed by a numerical designation. Only students of art history could be expected to discern the connotation of the word "Lindisfarne." It is the name of a place on the Northumbrian coast of England facing the North Sea. Before the seventh century Lindisfarne had become a monastic center. Apparently it was during the eighth century that either at Lindisfarne or on Holy Island very near it, a beautiful manuscript was written and painted which has come to be known as the Durham Book or the Lindisfarne Gospels.

As an undergraduate I was struck by, first, the beauty of the name Lindisfarne itself; secondly, the reproductions of

the painted pages moved me. I was able to understand the lines and patterns; but the total expression of these whole works challenged my understanding to the extreme. Many years later I was able to visit England. At first I was not conscious that I was being driven on a sort of pilgrimage; there were many collections of art in England which I had planned to study. I did not even know exactly where Lindisfarne was. Later I found myself there, in a manner of speaking. It seemed to me the most beautiful place I had ever seen. When going away from it I thought I understood much more about the configurations in the Gospel named after it.

It was not until some time after my return to the United States that I began the series of paintings called the "Lindisfarne Variations." These works, most of them small in size, do not pretend to be "like" the Lindisfarne Gospels. To be sure, there are sometimes letter-like brush patterns, and even occasionally, now that I can look at the pictures as an observer, there occur tiny passages, of Anglo-Celtic interlace or key-pattern or other pen-line arabesques. But these are as characteristic of a score of other Insular manuscripts which come to mind. The connection is not exclusively a visual one.



LIST OF WORKS SHOWN

Exhibit No.

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|----|---|---|
| 1 | LINDISFARNE VARIATIONS I | (mixed media - 16 x 20), 1959-1960 |
| 2 | LINDISFARNE VARIATIONS II | (mixed media - 16 x 20), 1959-1960 |
| 3 | LINDISFARNE VARIATIONS III | (mixed media - 16 x 20), 1959-1960 |
| 4 | LINDISFARNE VARIATIONS IV | (mixed media - 16 x 20), 1959-1960 |
| 5 | LINDISFARNE VARIATIONS V | (mixed media - 16 x 20), 1959-1960 |
| 6 | LINDISFARNE VARIATIONS VI | (mixed media - 16 x 20), 1959-1960 |
| 7 | LINDISFARNE VARIATIONS VII | (mixed media - 16 x 20), 1959-1960 |
| 8 | LINDISFARNE VARIATIONS VIII | (mixed media - 16 x 20), 1959-1960 |
| 9 | LINDISFARNE VARIATIONS IX | (mixed media - 16 x 20), 1959-1960 |
| 10 | LINDISFARNE VARIATIONS X | (mixed media - 24 x 30), 1959-1960 |
| 11 | LINDISFARNE VARIATIONS XI | (mixed media - 24 x 30), 1959-1960 |
| 12 | LINDISFARNE VARIATIONS XII | (mixed media - 24 x 30), 1959-1960 |
| 13 | LINDISFARNE VARIATIONS XIII | (mixed media - 24 x 30), 1959-1960 |
| 14 | LINDISFARNE VARIATIONS XIV | (mixed media - 24 x 30), 1959-1960 |
| 15 | LINDISFARNE VARIATIONS XV | (mixed media - 24 x 30), 1959-1960 |
| 16 | LINDISFARNE VARIATIONS XVI | (oil - 24 x 20), 1959 |
| 17 | CAGED TIGER (oil - 40 x 50), 1959 | Loaned by William Walmsley |
| 18 | SPECTRAL FISH (mixed media - 16 x 20), 1953 | Loaned by Mrs. J. C. Galloway |
| 19 | THE STATIONS OF THE SUN (oil - 18 x 30), 1953 | Loaned by Paul Ramsey, Jr. |
| 20 | LINDISFARNE VARIATIONS XX (oil - 40 x 50), 1959 | Loaned by Michigan State University (Oakland) |
| 21 | STUDY (mixed Media - 16 x 20), 1953 | |



Exhibit No. 19
THE STATIONS OF THE SUN

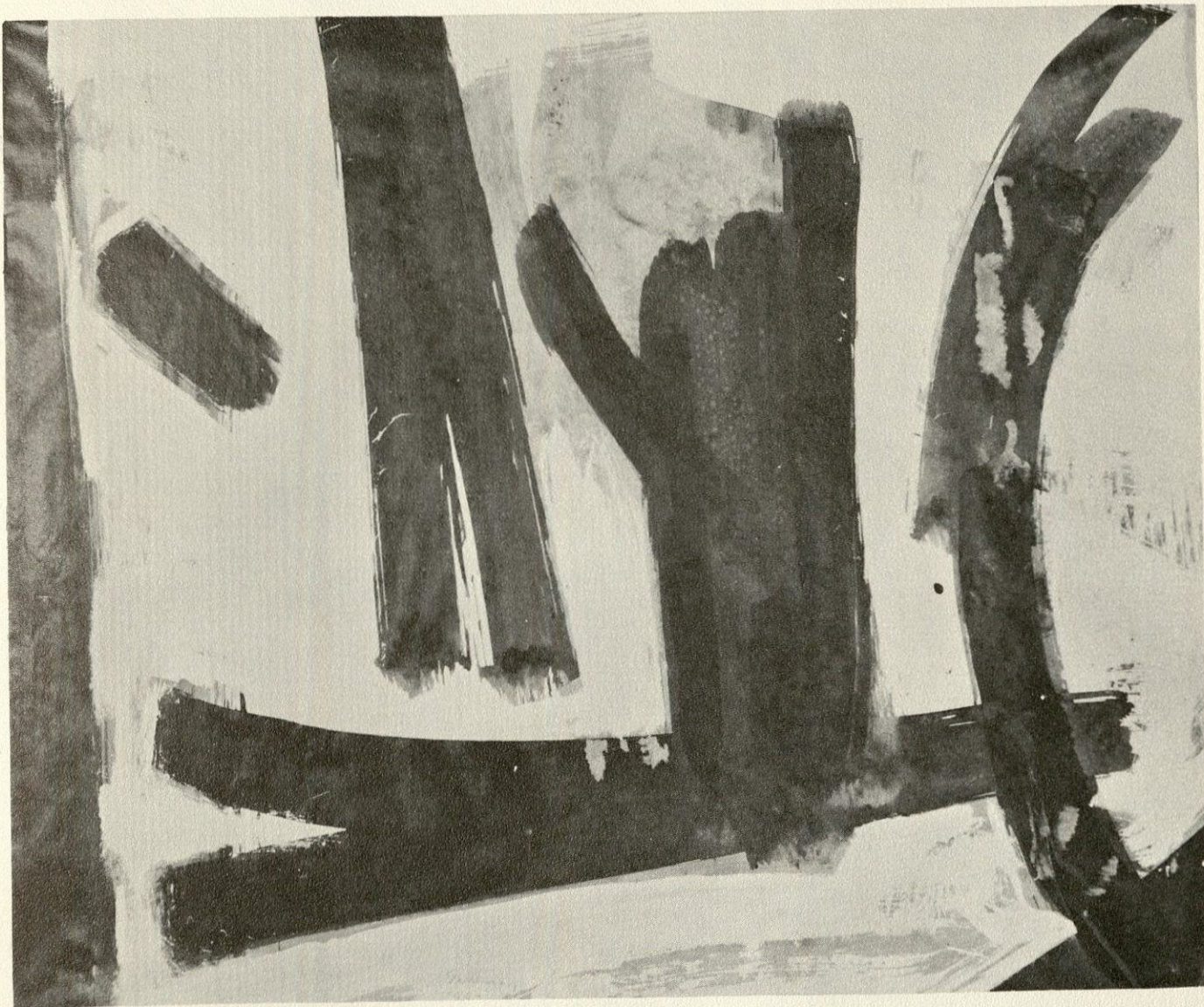


Exhibit No. 7
LINDISFARNE VARIATIONS VII

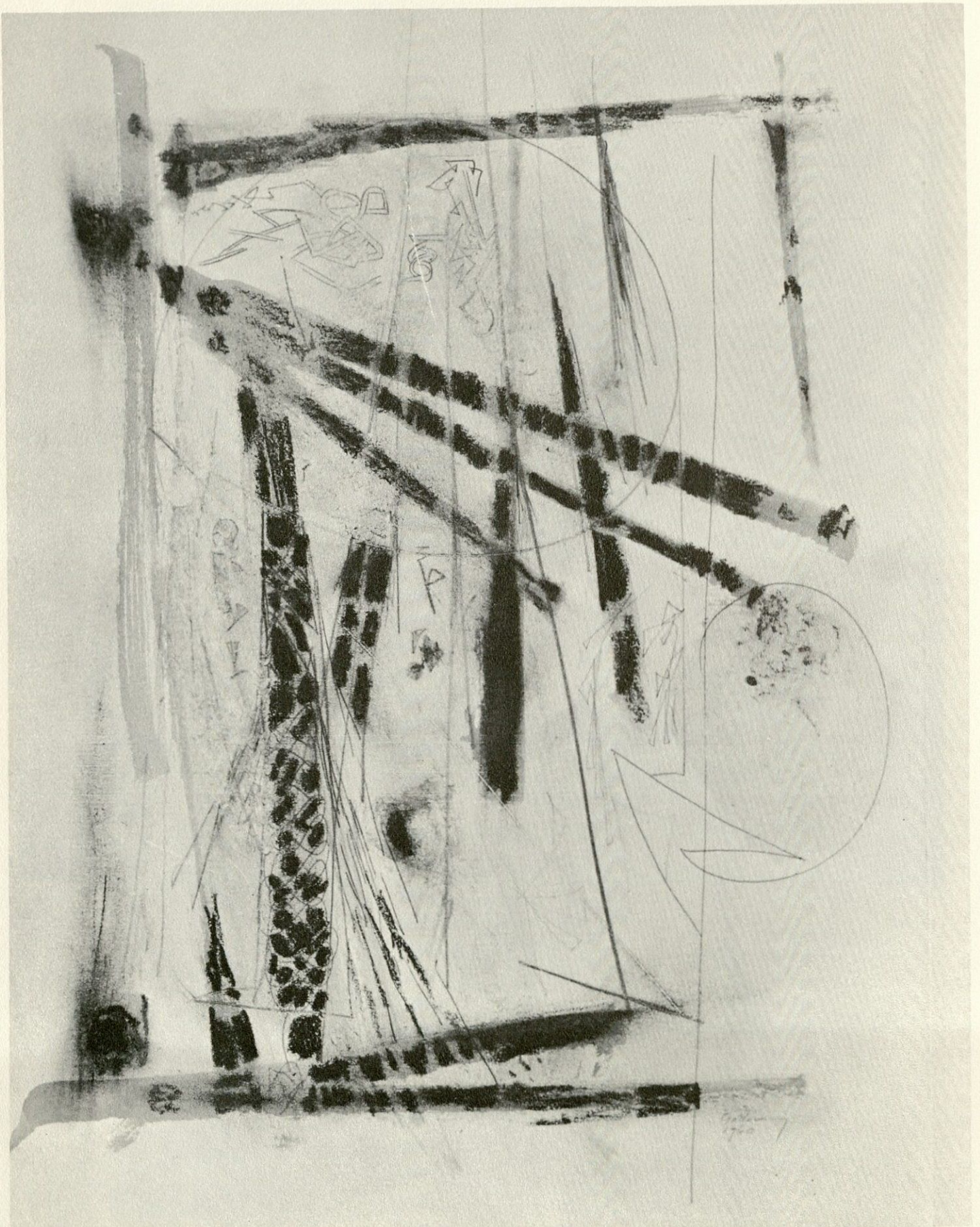


Exhibit No. 3
LINDISFARNE VARIATIONS III

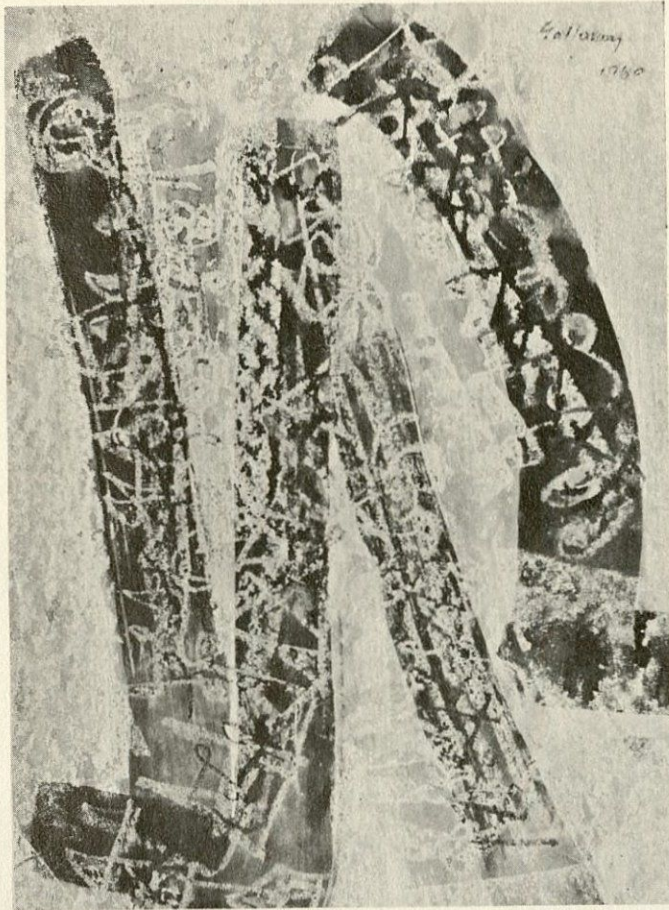


Exhibit No. 9
LINDISFARNE VARIATIONS IX

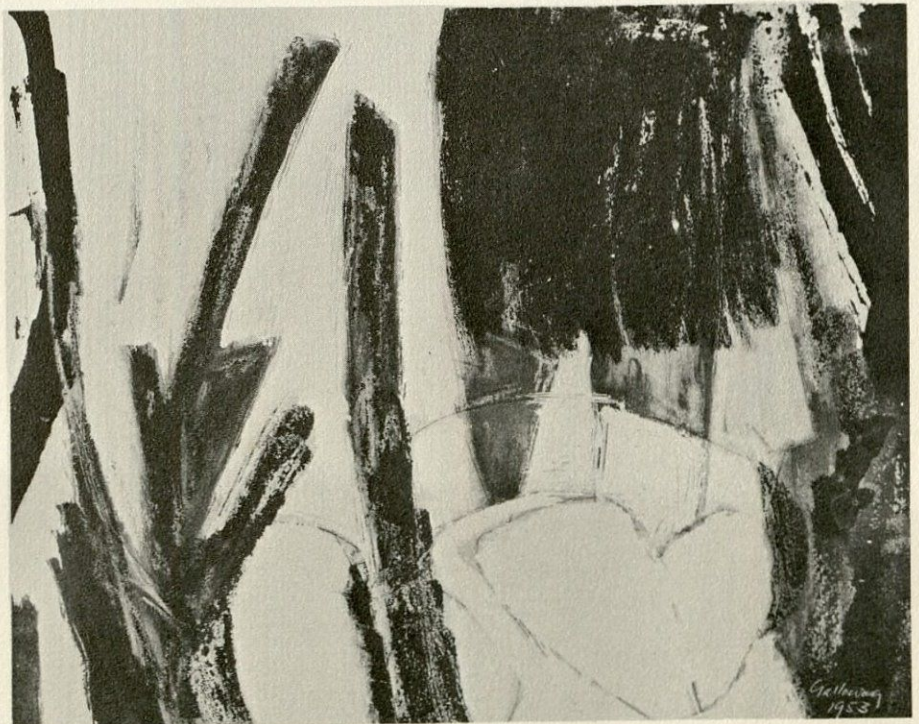


Exhibit No. 21
STUDY

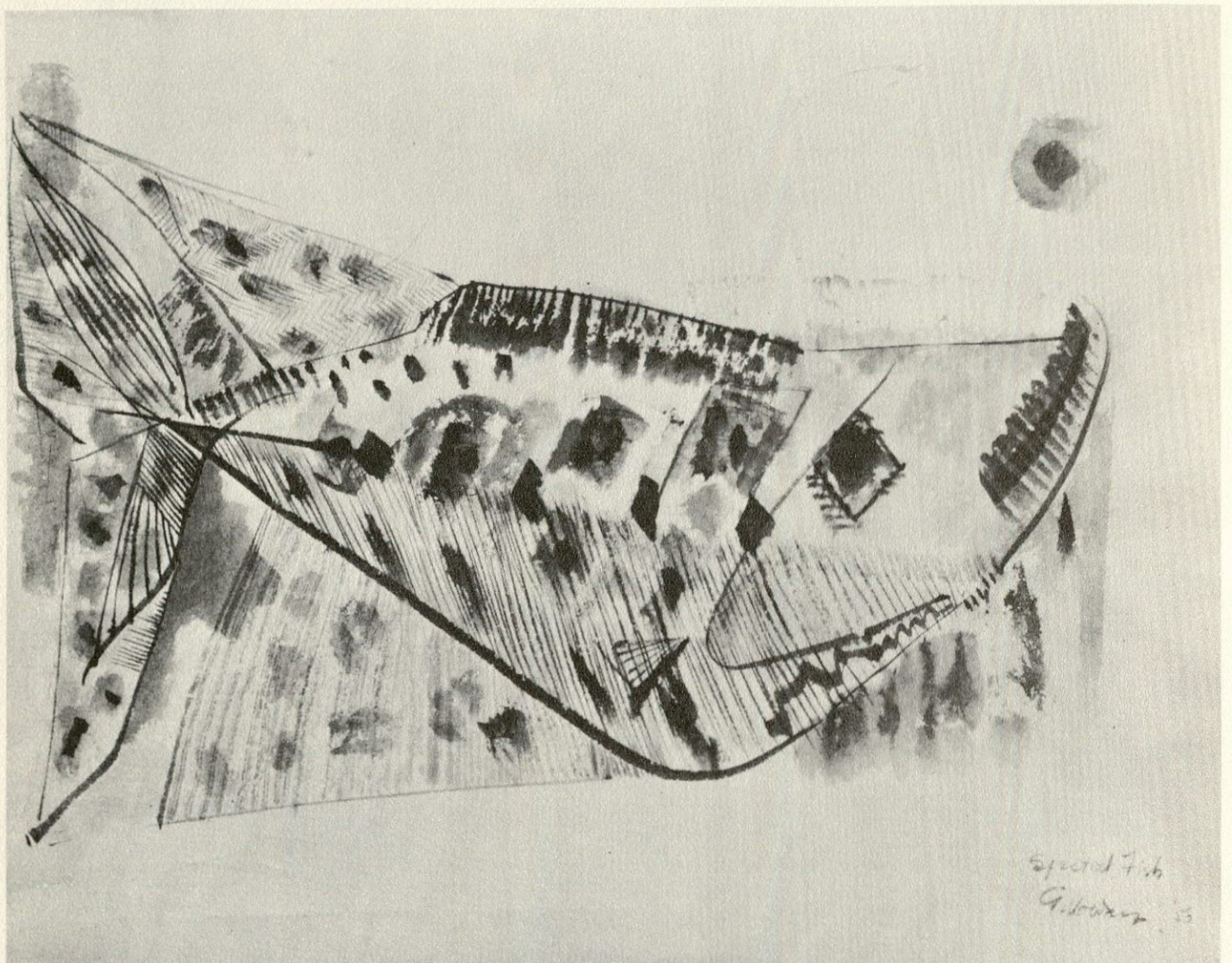


Exhibit No. 18
SPECTRAL FISH