

HAROLD GARDE

BURN THIS DOWN:
Reflections on the Art World

ArtSuite Gallery is proud to partner with the Mills Gallery of Orlando in a special exhibition of American Artist and Printmaker, Harold Garde, b. 1923. We thank Boris Garbe for providing a platform for Garde's art to be viewed and his voice to be heard.

Artist Harold Garde is represented by ArtPort LLC.

ArtPort encourages the study and appreciation of Harold Garde by facilitating exhibitions, publications, and educational programs dedicated to the artist. Information about curated, turnkey exhibitions for museums, institutions and corporations is available upon request. Educational packages are also available to provide guided introduction to the art historical context for Garde's development and career. For information about sales and availability of artworks, please contact:

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Cover image: *Black Hand Puppet*, 1999. acrylic on canvas 66 x 84 in. (167.6 x 213.4 cm.)

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BURN THIS DOWN: Reflections on the Art World

April 5 - May 3, 2019

PRESENTED BY THE MILLS GALLERY

CURATED BY VICTOR BOKAS

Mills Gallery Presents

Burn this Down: Reflections on the Art World

A Solo Exhibition of Paintings by Harold Garde, American Expressionist

Gallerist Boris Garbe and artist Marla E, present a provocative exhibition of selected works by renowned American Expressionist, Harold Garde. Experience the extraordinary achievements and continued vitality in Abstract and Figurative Expressionism by a master who believes "painting is truth." Through his bold large scale works and the art form he created known as Strappo, Garde is becoming recognized as one of the leading painters of his generation.

Garde has been extensively exhibited nationally, but gained regional recognition in the 2015, Orlando Museum of Art exhibition, "HAROLD GARDE: Mid-Century to This Century." A powerful solo exhibition, the show's presentation of abstract paintings represented two distinctive periods from the span of Garde's seven decades career.

Opening on May 17th, 2019, the University of Maine Museum of Art will present an exceptional exhibition, "When There Was Another Me: Harold Garde." When it comes to the art world, Garde says, "Art is not meant to satisfy everyone. I personally love the galleries that understand both the art and the artists."

Curator, Victor Bokas is presenting a body of work representative of what Garde sees as decline in today's society. It is evident when meeting Garde that he was not an angry young man. He is, however, a furious old man - ready to BURN IT DOWN!

A special thanks to Udo Garbe and Bernhard Garbe whose support provided the creation of this catalogue





Marla E, Harold Garde, and Boris Garbe at Harold's studio in New Smyrna Beach, Fl.

HAROLD GARDE

US, b. 1923 in New York, NY

Lives and works in Belfast, ME and New Smyrna Beach, FL



Harold Garde in his studio in New Smyrna Beach, Florida March 2019.

Born in 1923 in New York, NY, Harold Garde was raised in the city by immigrant Eastern European Jewish parents. He graduated from Stuyvesant High School and attended City College of New York for three years with an initial interest in science. Following his service during WWII in the US Air Force, and with support of the GI Bill, Garde completed his BA in Fine Arts at the University of Wyoming, Laramie, in 1949. There, he was fortunate to study with other recent transplants, including leading abstract artist George McNeil, surrealist Leon Kelly and the geometric abstractionist painter, Ilya Bolotowsky. McNeil's prior experience, particularly, as a studio assistant in New York along with Jackson Pollack to painter Hans Hoffman, provided Garde early inspiration and insight into the exciting, bold possibilities of what would come to be known as the Abstract Expressionist movement. Its radical new emphasis on the expressive possibilities of boldly gestural, large-scale painting – often heavily applied or incised with palette knife – and its rejection of pictorial realism, was soon reflected in Garde's early paintings. Garde returned to Columbia University in New York, completing a MA in Fine Arts and Art Education in 1951. Marrying young and with four children, Garde settled into the suburbs of Levittown, NY, where, over the next 15 years, he continued painting in his free time while working in New York City's commercial interior design industry. It was a field that nonetheless put him in contact with such figures as art dealer Betty Parsons, an early promoter of Abstract Expressionism and who represented Garde's close friend, the painter Theodoros Stamos, among others. Along with visiting

Mark Rothko's studio with Stamos, Garde frequented the Whitney Museum in its early Greenwich Village quarters; the Museum of Modern Art – where he participated in an artist's panel discussion about the contemporary arts; and the Midtown gallery exhibitions of contemporary AbEx painters. Willem De Kooning's now iconic series of the 1950s, "Woman," made a particularly deep impression and offered Garde a liberating sense of the figure reemerging from abstraction. The figure as embodiment of desire, frustration, conflict, and pleasure, along with the dynamics of male and female relationships, grew to become ever more central artistic themes for Garde's work. From 1968 – 1984, he taught art at Nassau Community College in Garden City, New York, and at a secondary school in Port Washington, New York. Since 1984, Garde has been devoted exclusively to his art, working and residing in Belfast, Maine and New Smyrna Beach, Florida, where he produced a large body of fine art prints. Garde's attention to figurative and mythic exploration lead to his increasingly raw and confrontational Neo-Expressionist work of the 1980s and 1990s. He has exhibited widely over the years. His art work is in many public and private collections with numerous praising reviews. He has lead many workshops and has been the subject of several important documentary films. Garde's most recent museum exhibition was at the Art Museum in Orlando, Florida and his next museum show is scheduled to open in May of next year at the Maine Art Museum in Bangor, Maine. His large mural piece, "Iconoclass" is mounted on the front facade of the Art Museum of DeLand, Florida.



Black Hand Puppet, 1999
acrylic on canvas
66 x 84 in. (167.6 x 213.4 cm.)



Untitled, 2018
acrylic on canvas
56 x 66 in. (22 x 25 cm.)



Rec. Room, 2019
acrylic on canvas
55 x 70 in. (139.7 x 177.8 cm.)



Formal Kimono, 2005
acrylic on canvas
45 x 55 in. (114.3 x 139.7 cm.)



Interior with Memory, 1995
strappo and acrylic on canvas
56 x 44 in. (142.2 x 111.8 cm.)



Black Vase, 2003
acrylic on canvas
55 x 44 in. (139.7 x 111.8 cm.)



Rattled
strappo and acrylic on canvas
45 x 55 in. (114.3 x 139.7 cm.)



Procession, 1999
strappo and acrylic on canvas
56 x 54 in. (142.2 x 137.2 cm.)



Spheres, 2003
strappo and acrylic on canvas
72 x 38 in. (182.9 x 96.5 cm.)



Untitled, 2013
acrylic on canvas
44 x 54.5 in. (118 x 138 cm.), triptych



Parade, 2007
acrylic on canvas
36 x 55 in. (91.4 x 139.7 cm.)



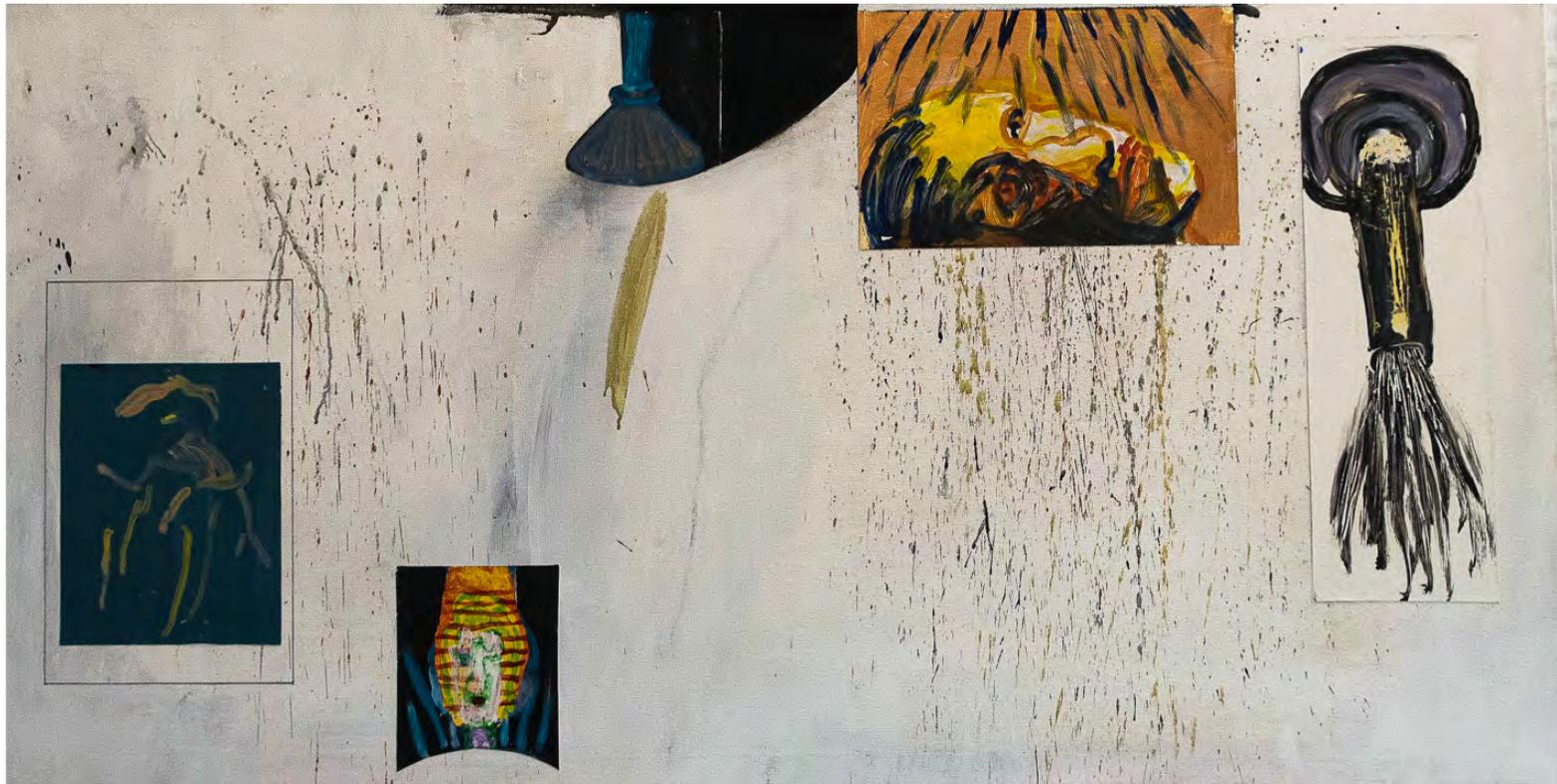
Standing Figure
acrylic on canvas.
48 x 24 in. (121.9 x 61 cm.)



Encounter, 1999
acrylic on canvas.
66 x 30 in. (167.6 x 76.2 cm.)



Observers, 2012
acrylic on canvas
26 x 26 in. (66 x 66 cm.)



Midday Sermon, 1995
strappo and acrylic on canvas
88 x 55 in. (223.5 x 139.7 cm.)



Emerge, 1997
acrylic on canvas
36 x 44 in. (91.4 x 111.8 cm.)



Harold Garde in his studio in Belfast, Maine September, 2017. *Photograph by Walter Smalling.*

THE NEW GUN

A poem by Harold Garde, March 2018

Written in response to the Parkland School shooting

yep, I did it
plunked down the bucks
and picked up a gun.
and it's a beauty, smooth and slick.
The right thing to do, and it's mine.
I think I might give it a name, good idea that,
Maybe I'll call it "Robbie"
Feels good, feels safe, feels special.
Did what had to be done, got me a gun.

Somebody gives me a hard time, and I am ready.
Someone breaks into my house, I am ready
Someone steal my car, or try to steal it,
I have my "Robbie" ready to set things straight
to do what he was made to do. Bang!

I don't want trouble but
I hope now that I spent money for the gun I hope to get a chance to use it.
It is like when I got us the big TV. I couldn't wait to watch on a big screen.
New things, like the power drill, and the power saw, and even the crock pot,
no regrets there; great to use them all, every time, worth the money.

With Robbie I can see and I can feel it,
someone breaking into the house I shoot the bastard.
Especially if it's dark at night, I see an intruder, I am prepared.
I hear noises outside the house and I don't worry. I know my kids and
I know my neighbors, so no worry about mistakes there
Just make sure it isn't a local looking for a runaway dog.
But don't get me wrong, I am fully on the ready,

I don't want to kill the wrong guy, some fool who doesn't know where he is,
Or one of the bigger kids. You know, It used to be easy.
If it were a black guy, that would do it.
It doesn't help that the kids have some black friends and Fedex,
and the post office for example, hire black guys to work for them
bringing mail and packages all hours.

Things change
The way it is now, you hear something and see someone,
It happens, and it could happen anytime, day or night. If there is an intruder
I have my gun and I am prepared,
but when I hear and it is dark, who it is could be hard to be sure.



The Art Gallery at Mills Park's mission is to provide the Orlando arts community with the highest quality visual arts in a vibrant, inclusive environment where we do more than sell art, we know the artist.



ArtSuite combines traditional artists representation and the creation of experiential platforms to exhibit artwork beyond the bricks and mortar of a gallery space and the art fair environment. ArtSuite specializes in the discovery and creative management of American modernist artists in the contemporary realm.

Photo credits to Sandy Holmes and Walter Smalling