

TECHspressionism

THE ARTWORK OF COLIN GOLDBERG

“I would find it irresponsible as an artist not to embrace the tools of our time, namely, the computer”.

-Colin Goldberg

“Each age finds its own technique”.

—Jackson Pollock

If computer technology had been available when Pollock was alive, he would have embraced it. Even as a young unknown artist, he was deeply interested in experimentation, especially with novel media. But while he maintained that modern art is “the expression of contemporary aims,” he was mindful of precedents, including Surrealism and Asian brush painting, that pointed the way toward his ultimate goal: an art that gave visual form to intangible “inner forces.” Like Goldberg’s, Pollock’s path to an individual creative language involved a synthesis of past and present, taking from each what was appropriate for his purposes.

Pollock, who began as a traditional painter, was exposed to exciting technical innovations when, at age 24, he joined an experimental workshop run by the iconoclastic Mexican muralist David Alfaro Siqueiros. There he learned to use commercial liquid paint and other unorthodox materials, and absorbed Siqueiros’ anything-goes approach to creativity. At the same age, Goldberg, whose initial training was also conventional, had his horizons dramatically expanded by the wide availability of digital technology and the Internet.

As an undergraduate art major, Goldberg studied with the New York School painter Angelo Ippolito, who subscribed to the spontaneous approach that is the essence of abstract expressionism, regardless of the medium or technique. Ippolito stressed what has sometimes been called “inner necessity,” rather than outward stimuli, as the basis for artistic practice. For example, in terms of light—one of the elements he most prized in painting—Ippolito explained that it came from not from observation but from within himself: “The light I paint is not found in the indoors or the outdoors,” he said. “It is mine, and it is hidden from me.” Discovering it was the struggle; making it manifest as art was the goal.

Goldberg applied this lesson to the development of computer-generated imagery, which he often combines with bold gestural painting that harks back to predecessors like Franz Kline and Norman Bluhm, but with the translucent color veils of Helen Frankenthaler and the focused energy of Shodo calligraphy. It’s remarkable how these freely brushed elements complement the electronically created wireframe components, with their delicate linearity and geometric precision. One thinks of graphics by the Surrealists, especially Stanley William Hayter and Max Ernst, in which similar disparate organic and mechanistic forms coexist harmoniously.

Decades before the advent of Adobe Illustrator, the Japanese Gutai artists were interested in adapting technology to fine art purposes, and in the potential of such experiments to push beyond conventional boundaries. Shōzō Shimamoto used a small hand-made cannon to apply paint to canvas; Yasuo Sumi painted with a vibrator; and Akira Kanayama invented a remote-controlled vehicle that painted automatically at the artist’s direction—a mechanical precursor of Harold Cohen’s AARON art-making computers. Today there are numerous programs that allow artists to use electronic media as fluently as they once deployed paint and ink.

Ultimately, however, whether the medium is paint or pixels, the result is what matters. As Pollock once remarked, “technique is just a means of arriving at a statement.” The challenge that Goldberg set for himself has led him to create a hybrid of handmade and electronically generated elements—the language in which his statements are written—that fulfills his aesthetic imperatives. His name for this language, which conflates technology and expressionism, is the perfect amalgam of the two fundamental components of his art: the digital and the sensual.

Helen A. Harrison
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ABOUT HELEN HARRISON

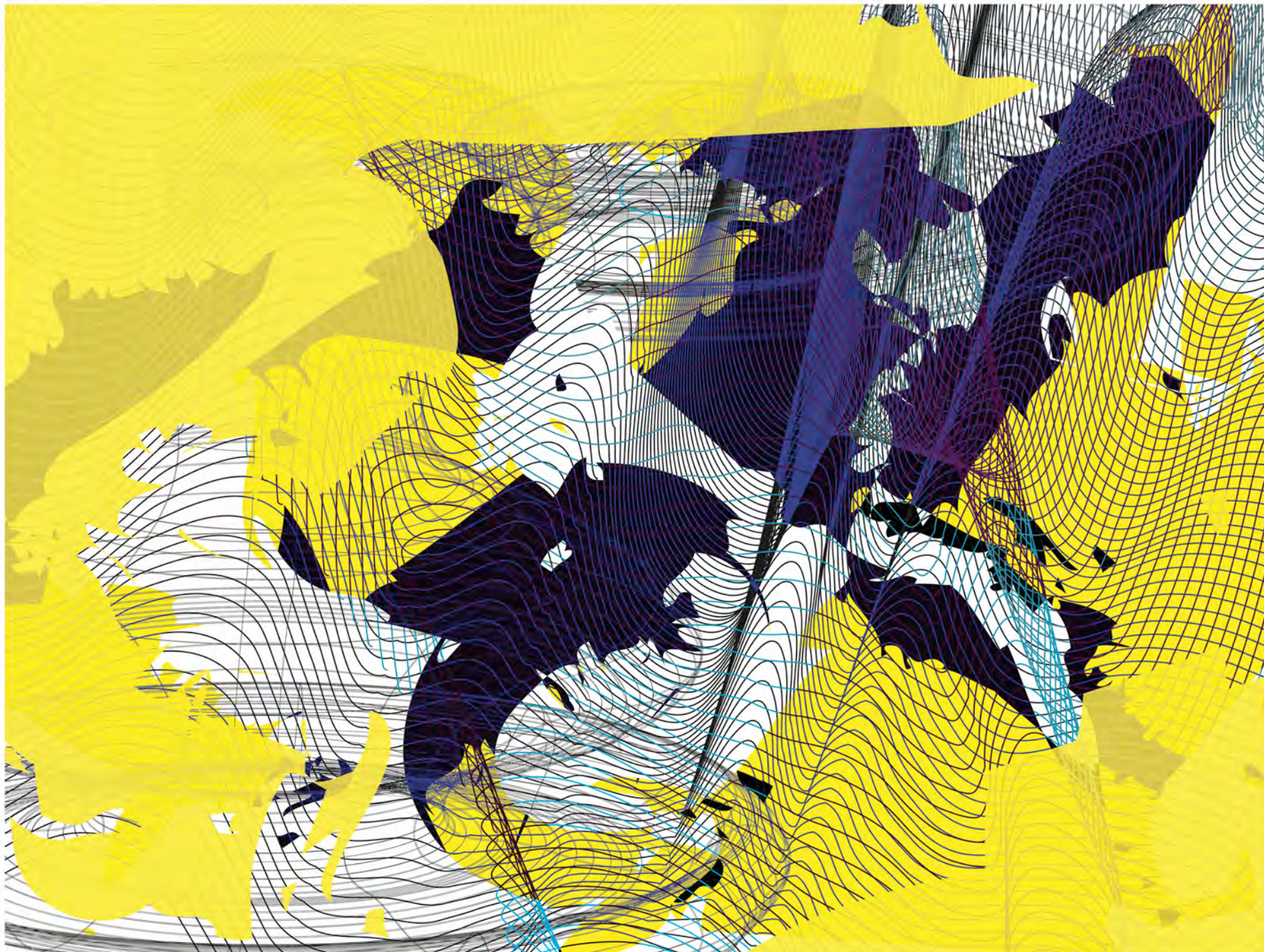
The author of the introduction to this catalog, Helen Harrison, is a museum director and journalist who specializes in modern American art. From 1978-2006, she wrote art reviews and feature articles for the Long Island section of *The New York Times*. In 1990, after serving as curator of the Parrish Art Museum in Southampton, NY, director of the Public Art Preservation Committee in Manhattan, and curator of Guild Hall Museum in East Hampton, Harrison became the director of the Pollock-Krasner House and Study Center, a National Historic Landmark museum and research collection in East Hampton that is administered by the Stony Brook Foundation. She lives in Sag Harbor, New York with her husband, the painter Roy Nicholson.

SPECIAL THANKS

Special thanks go out to Helen Harrison for the fantastic introductory essay, my parents, Arthur and Kikuye Goldberg, who have always been supportive of my art making and art education, my sister Malia, Donna Lynne Meyer and the Meyer family, fellow artists and comrades Steve Miller, Roy Nicholson, Kevin Teare, and Takemi Tsuruta. I also owe a debt of gratitude to Ray Sweeney, Director of 4 North Main Gallery, for making this show possible. Due credit goes out to my MFA graduate advisors at Bowling Green State University : Dena Eber, Gregory Little, and Andrew Hershberger, who were influential forces during the creation of much of the work in this exhibition. Thanks also to Bob Mielenhausen, who was my art teacher at Southampton High School; his encouragement helped define me as an artist. I would also like to name my grandmothers, who have both passed on, as inspirations for my art: Gussie Goldberg for her tenacity and go-get-em attitude, and Kimiye Ebisu for her commitment to perfection within her practice of Japanese calligraphy, which is known as *Shodo*.



Fractality. Composed 2004, printed 2011. 48" x 36". Digital drawing output as archival inkjet print on canvas. Edition of 10. Signed/numbered on reverse.



Suggesture. Composed 2004, printed 2011. 36" x 48". Digital drawing output as archival inkjet print on canvas. Edition of 10. Signed/numbered on reverse.



Tween. Composed 2004, printed 2011. 48" x 36". Digital drawing output as archival inkjet print on canvas. Edition of 10. Signed/numbered on reverse.



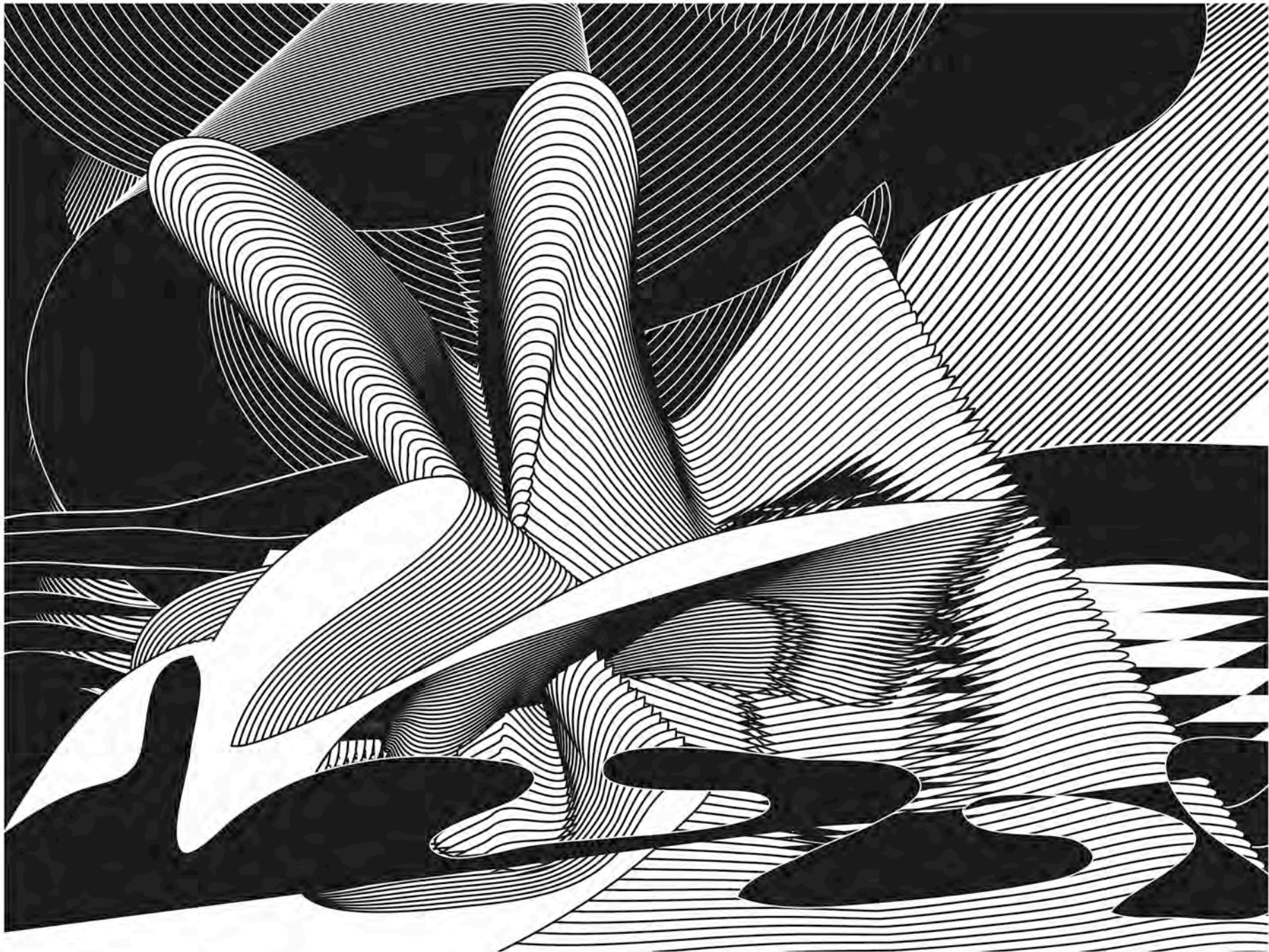
Helix. Composed 2004, printed 2011. 36" x 48". Digital drawing output as archival inkjet print on canvas. Edition of 10. Signed/numbered on reverse.



Ulysses. Composed 2004, printed 2011. 48" x 36". Digital drawing output as archival inkjet print on canvas. Edition of 10. Signed/numbered on reverse.



Post-Chromatic. Composed 2004, printed 2011. 48" x 36". Digital drawing output as archival inkjet print on canvas. Edition of 10. Signed/numbered on reverse.



Transcape. Composed 2004, printed 2011, 36" x 48". Digital drawing output as archival inkjet print on canvas. Edition of 10. Signed/numbered on reverse.



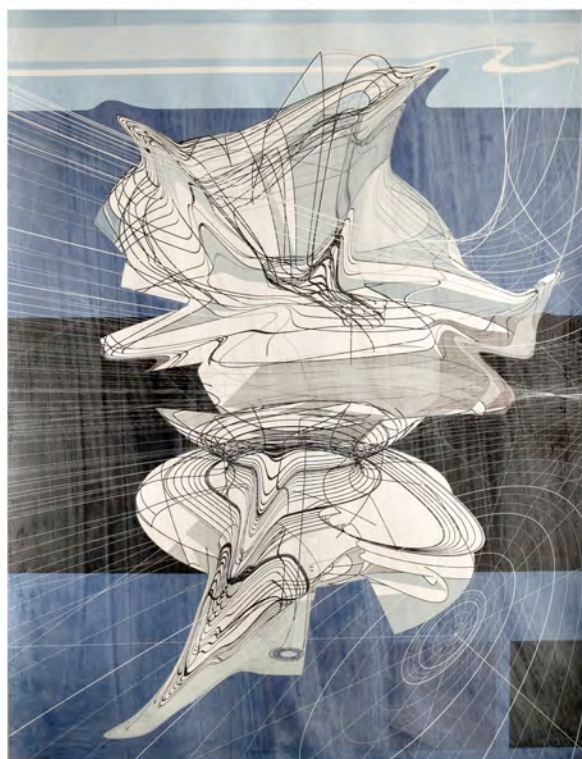
Kneeling Icon. Composed 2005, printed 2011. 48" x 36". Digital drawing output as archival inkjet print on canvas. Edition of 10. Signed/numbered on reverse.



Theosophicus. Composed 2005, printed 2011. 36" x 48". Digital drawing output as archival inkjet print on canvas. Edition of 10. Signed/numbered on reverse.



Esoteric. Composed 2004, printed 2011. 36" x 48". Digital drawing output as archival inkjet print on canvas. Edition of 10. Signed/numbered on reverse.



Voluometric Gesture Triptych (Green, Blue and Red), 2006., 29" x 21" each. Metallic primer and inkjet on paper.



Aurora Orbitalis, 2006. 21" x 29". Inkwash and inkjet on paper.



Technodelica, 2006. 29" x 21". Inkwash and inkjet on paper.



Rector Oceanus, 2006. 18" x 12". Acrylic, latex glaze, and inkjet on paper.



Singularity, 2006. 18" x 12". Acrylic, latex glaze, and inkjet on paper.



New School Ride, 2006. 18" x 12". Acrylic and inkjet on paper.



Chalice With Spill, 2006. 18" x 12". Acrylic and inkjet on paper.



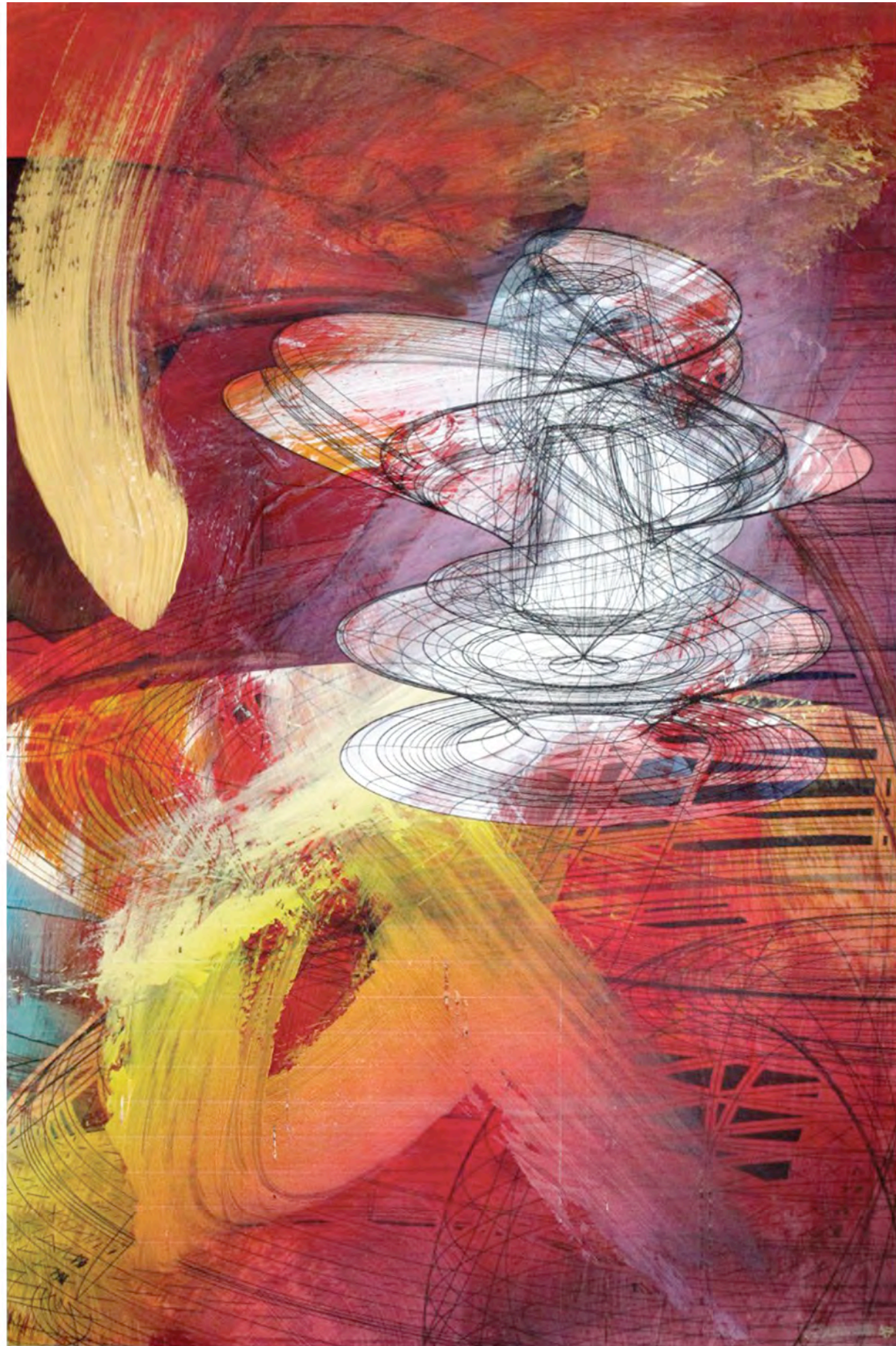
Tesla Sphere, 2005. 18" x 12". Latex glaze, pastel, spray enamel and inkjet on paper.



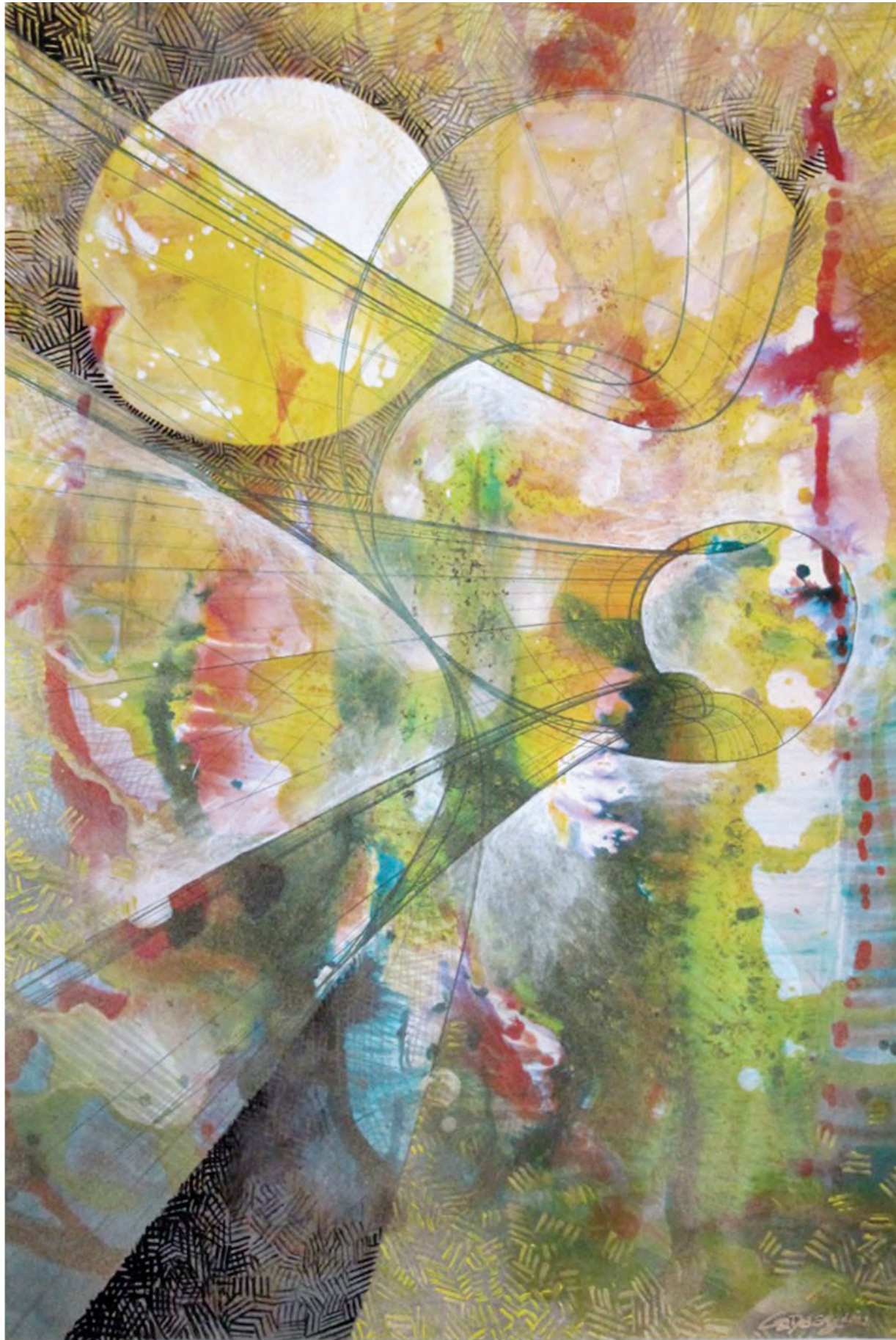
Spyro, 2006. 18" x 12". Acrylic and inkjet on paper.



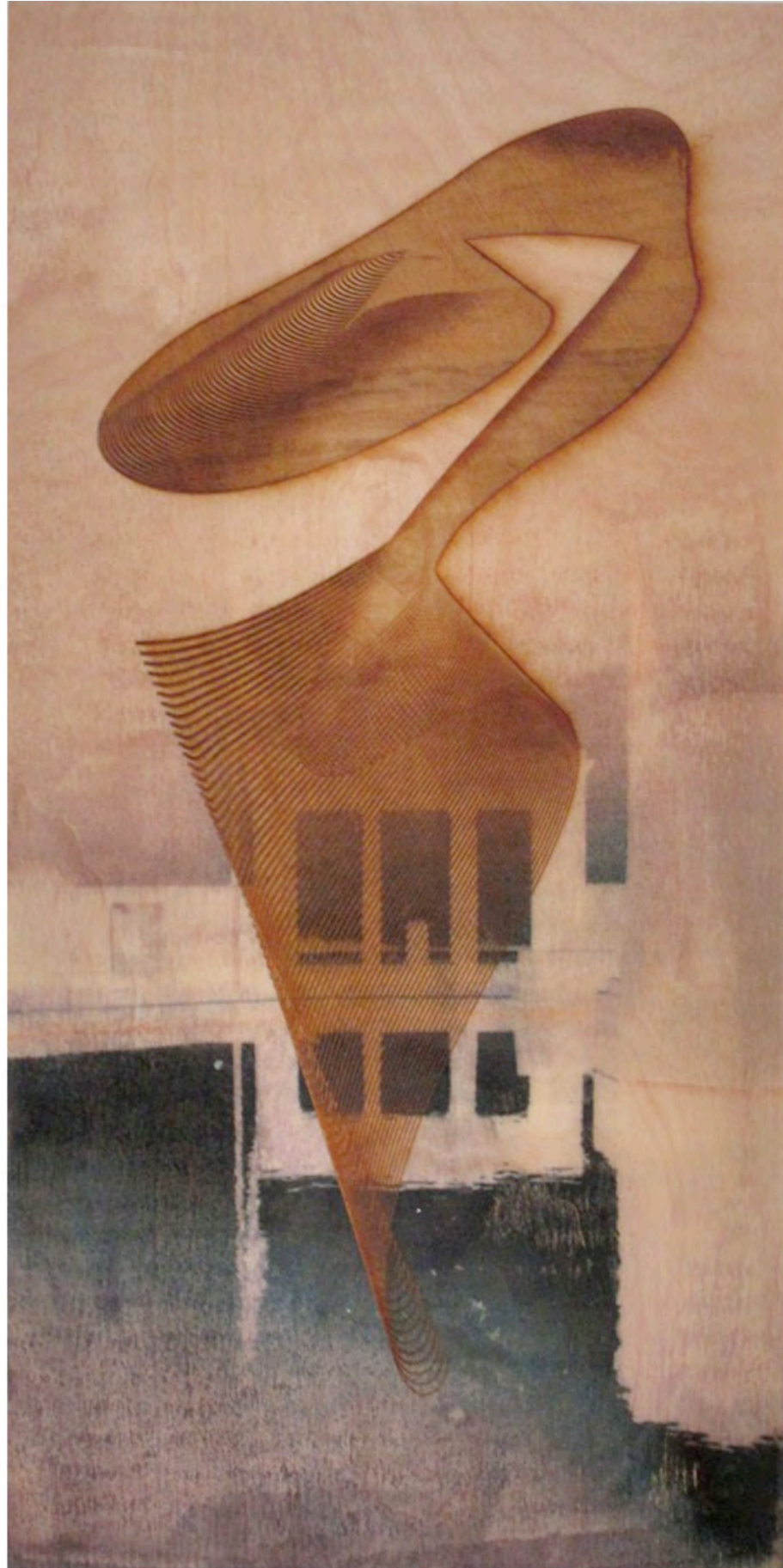
Rotation, 2006. 18" x 12". Acrylic and inkjet on paper.



Levitas, 2006. 18" x 12". Acrylic and inkjet on paper.



Ornate Accident, 2011. 18" x 12". Acrylic, goache, graphite, spray enamel and inkjet on paper.



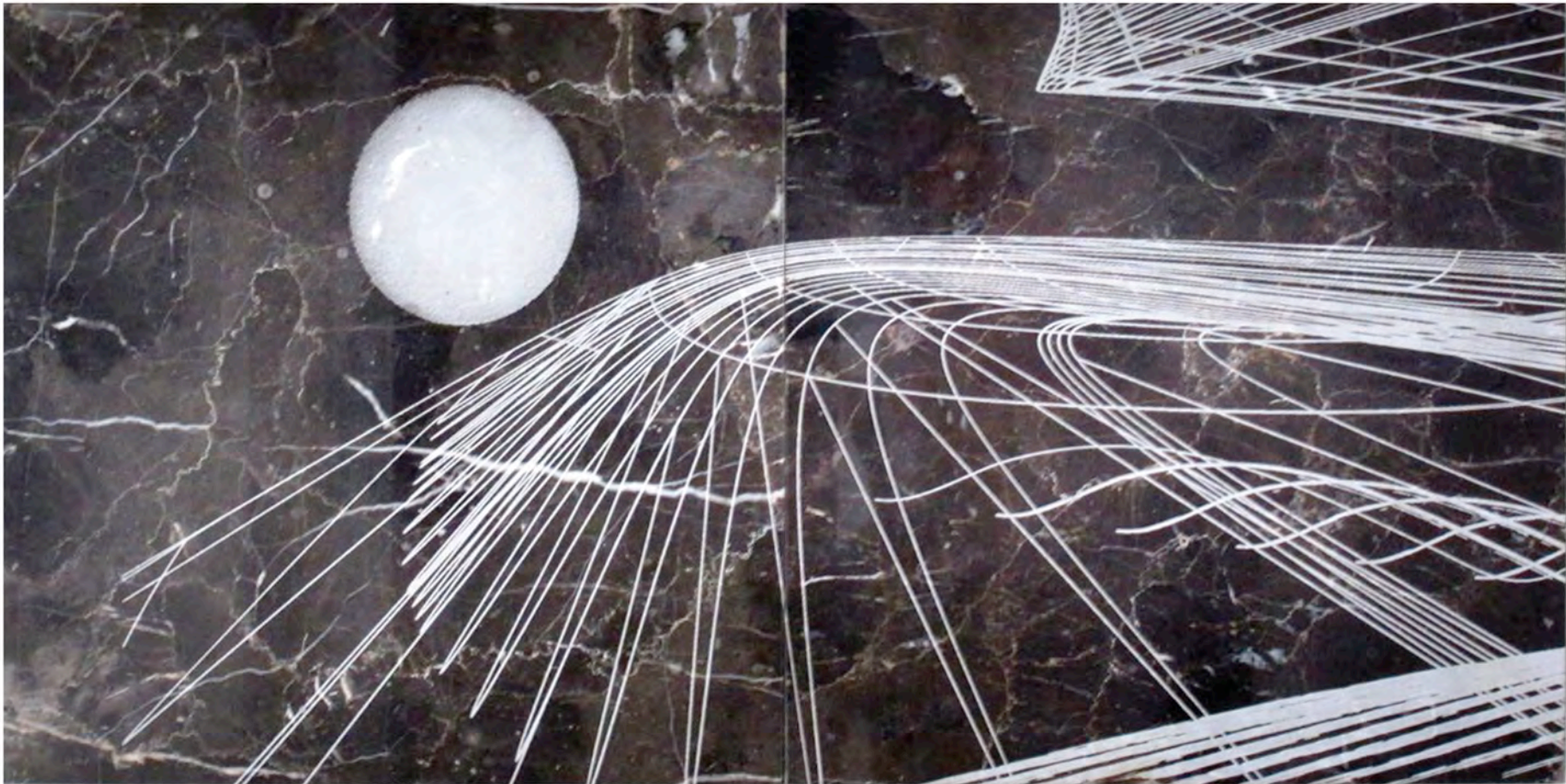
Agawam, 2006. 24" x 12" x 1 1/2". Pigment transfer and laser etching on wood panel with liquid polymer.



Windmill with Falling Wireframe, 2006. 24" x 12" x 1 1/2". Pigment transfer and laser etching on wood panel with liquid polymer.



Volumetric Gesture (wood), 2006. 8" x 12" x 1 1/2". Laser-etched wood panel with liquid polymer.



Wireframe Landscape #2, 2006. 12" x 24" x 1 1/2". Laser-etched marble tiles.

ABOUT THE ARTIST



Colin Adriel Goldberg is an American artist born in the Bronx, New York in 1971. He currently lives and works in Southold, New York. The artist's recent work deals primarily with the intersection of abstraction and computer technology.

Goldberg's artistic heritage follows that of the abstract expressionists of the 1950s, who continue to exert their ideological and aesthetic influence on the artist's work. As an undergraduate, he studied under Angelo Ippolito, a New York School abstract expressionist painter and colleague of Jackson Pollock.

Goldberg attended Southampton Public Schools and obtained a Bachelor of Arts Degree in Studio Art with a Painting concentration from Binghamton University in 1994.

After college, he moved to NYC, where he worked as a practicing artist for the next five years, opening his first studio in Williamsburg, Brooklyn, and later relocating to Avenue A in Manhattan's East Village.

In 1995, two of his digitally composed works were projected 200' tall onto the Empire State Building and other New York City monuments for the Earth Day festival.

In 2005, one of Goldberg's works on canvas was accepted into the permanent collection of the Pollock-Krasner House and Study Center in Springs, New York, the former home and studio of the painters Jackson Pollock and Lee Krasner.

The artist's work has been included in juried museum exhibitions at the Roberson Museum in Binghamton, New York and the Parrish Art Museum in Southampton, New York. It has also been exhibited in galleries and art events in Boston, Honolulu, New York, Los Angeles, and San Francisco.

In 2008, the artist received a Master of Fine Arts degree on full scholarship from Bowling Green State University in Ohio, with a concentration in Computer Art. While in Ohio, had his first major solo exhibition, entitled *Wireframes*, at the Hudson Gallery in Sylvania.