

COLIN GOLDBERG
TECHSPRESSIONISM

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CURATED BY SCOTT BLUEDORN
FOREWORD BY HELEN HARRISON



GLENN HOROWITZ BOOKSELLER

EAST HAMPTON, NY

FOREWORD

"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 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.

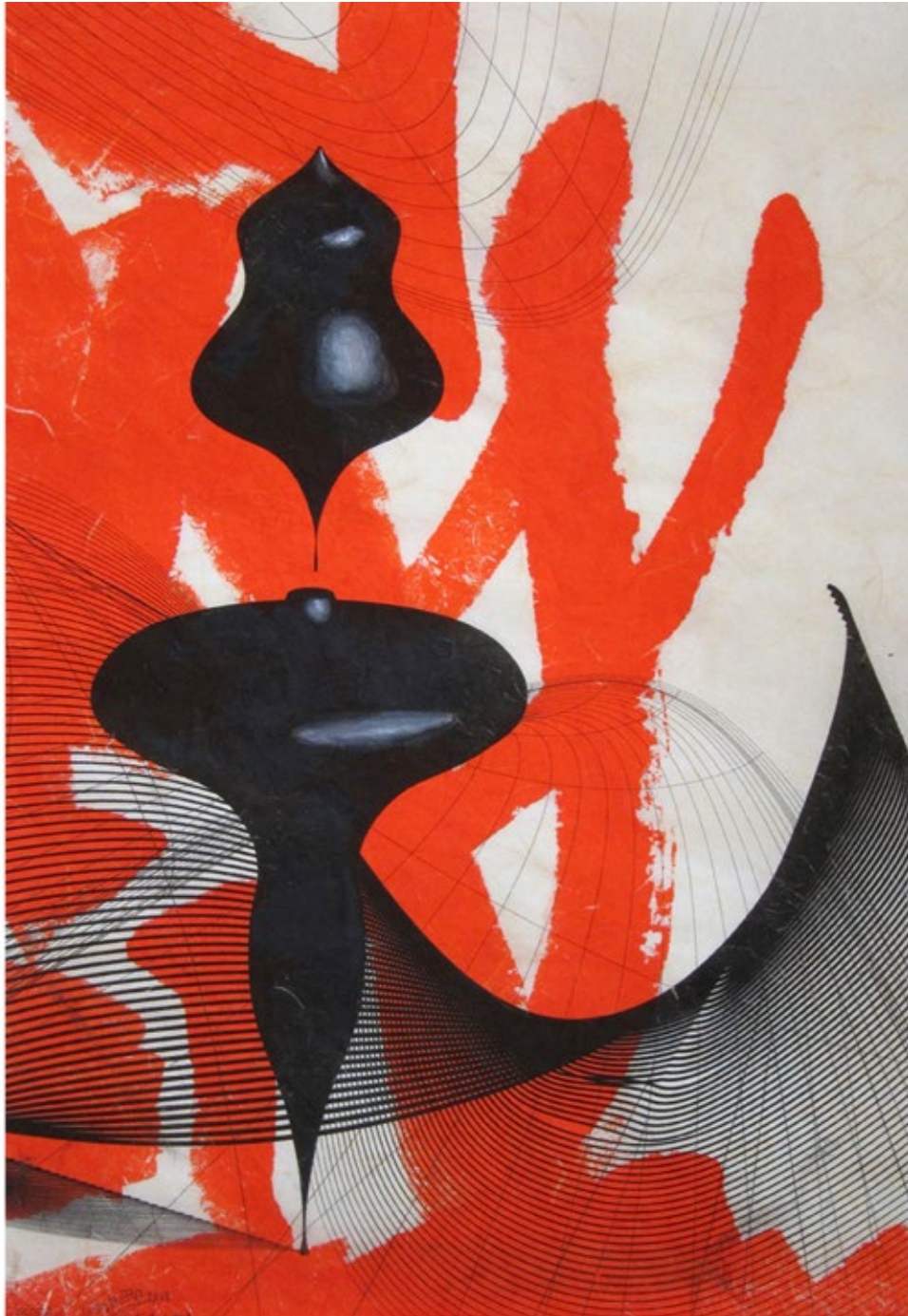
Ultimately, however, whether the medium is paint or pixels, the result is what matters. As Pollock once remarked, "technique is just a means of arriving at a statement." The challenge that Goldberg set for himself has led him to create a hybrid of handmade and electronically generated elements—the language 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

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. *Phaidon Focus: Jackson Pollock—Acknowledgments and Sources*, Harrison's Jackson Pollock monograph, was published by Phaidon in September 2014.

techspressionism /tek'spreʃHə,nizəm/

An artistic style in which technology is utilized as a means to express emotional experience rather than impressions of the external world.



New Plastic Shodo #5, 2013. Sumi ink, acrylic and pigment on Kinwashi paper, 12.25 x 18.75 inches.



New Plastic Shodo #6, 2013. Sumi ink and pigment on Kinwashi paper, 12.5 x 18.5 inches.



New Plastic Shodo #2, 2011. Sumi ink and pigment on Kinwashi paper, 12 x 18 inches.



623 *Variation #1*, 2014. Acrylic, pearlescent latex glaze and pigment on linen, 48 x 32 inches.



623 *Variation #2*, 2014. Acrylic, pearlescent latex glaze and pigment on linen, 48 x 32 inches.



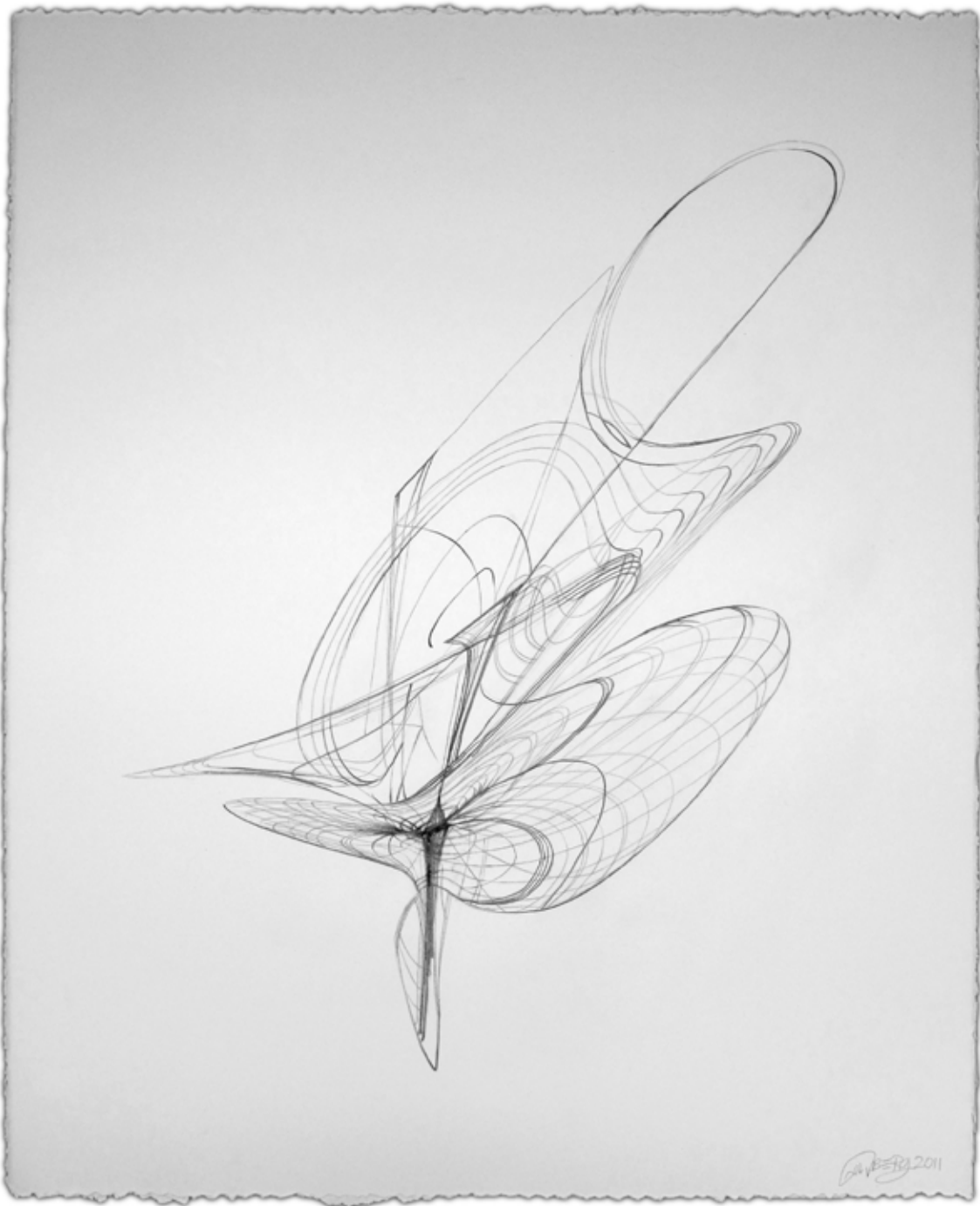
623 *Variation #3*, 2014. Acrylic, pearlescent latex glaze and pigment on linen, 48 x 32 inches.



Wireframe Drawing #1, 2011. Graphite on Rives BFK paper, 21 x 28 inches.



Wireframe Drawing #2, 2011. Graphite on Rives BFK paper, 21 x 28 inches.



Wireframe Drawing #3, 2011. Graphite on Rives BFK paper, 21 x 28 inches.



Dynamic Dispatch, 2011. Acrylic, pigment and spray enamel on canvas, 20 x 32 inches.



Magnetic Resonance, 2011. Acrylic, pigment and spray enamel on canvas, 20 x 32 inches.



Volumetric Gesture (Wood), 2006. Laser-etched wood panel with liquid polymer, 8.25 x 11.75 inches.



Wireframe Landscape #2, 2006. Laser-etched marble, 12 x 24 inches.



Windmill With Falling Wireframe, 2006. Laser-etched wood with pigment and liquid polymer, 12 x 24 inches.



Post-Semiotic Craft, 2005. Acrylic, pigment and collage on paper with liquid polymer, 13 x 19 inches.



Theosophicus, 2006. Digital monprint on handmade paper, 12 x 18 inches.



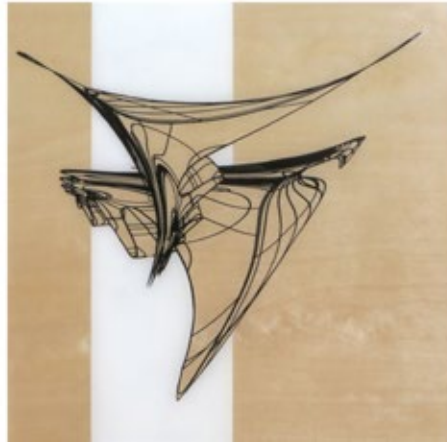
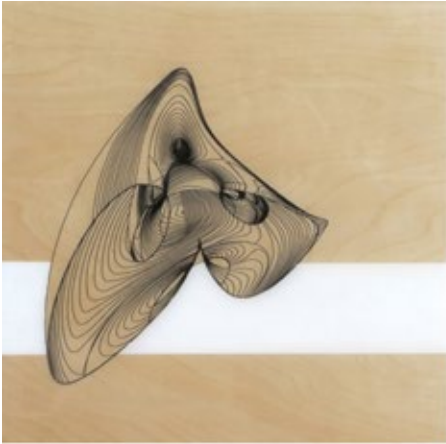
Agawam, 2006. Laser-etched wood panel with pigment and liquid polymer, 12 x 24 inches.



Windmill With Mesh, 2006. Laser-etched wood panel with pigment and liquid polymer, 12 x 24 inches.



Legion, 2014. Acrylic, pigment and latex glaze on linen, 20 x 14 inches.



top left: *Biomorphic Panel #1*, 2014. Acrylic and pigment on birch panel with liquid polymer, 12 x 12 inches.

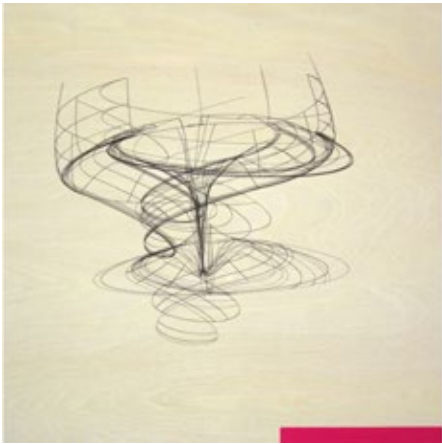
top center: *Biomorphic Panel #2*, 2014. Acrylic and pigment on birch panel with liquid polymer, 12 x 12 inches.

top right: *Biomorphic Panel #3*, 2014. Acrylic and pigment on birch panel with liquid polymer, 12 x 12 inches.

bottom left: *Biomorphic Panel #4*, 2014. Acrylic and pigment on birch panel with liquid polymer, 12 x 12 inches.

bottom center: *Biomorphic Panel #5*, 2014. Acrylic and pigment on birch panel with liquid polymer, 12 x 12 inches.

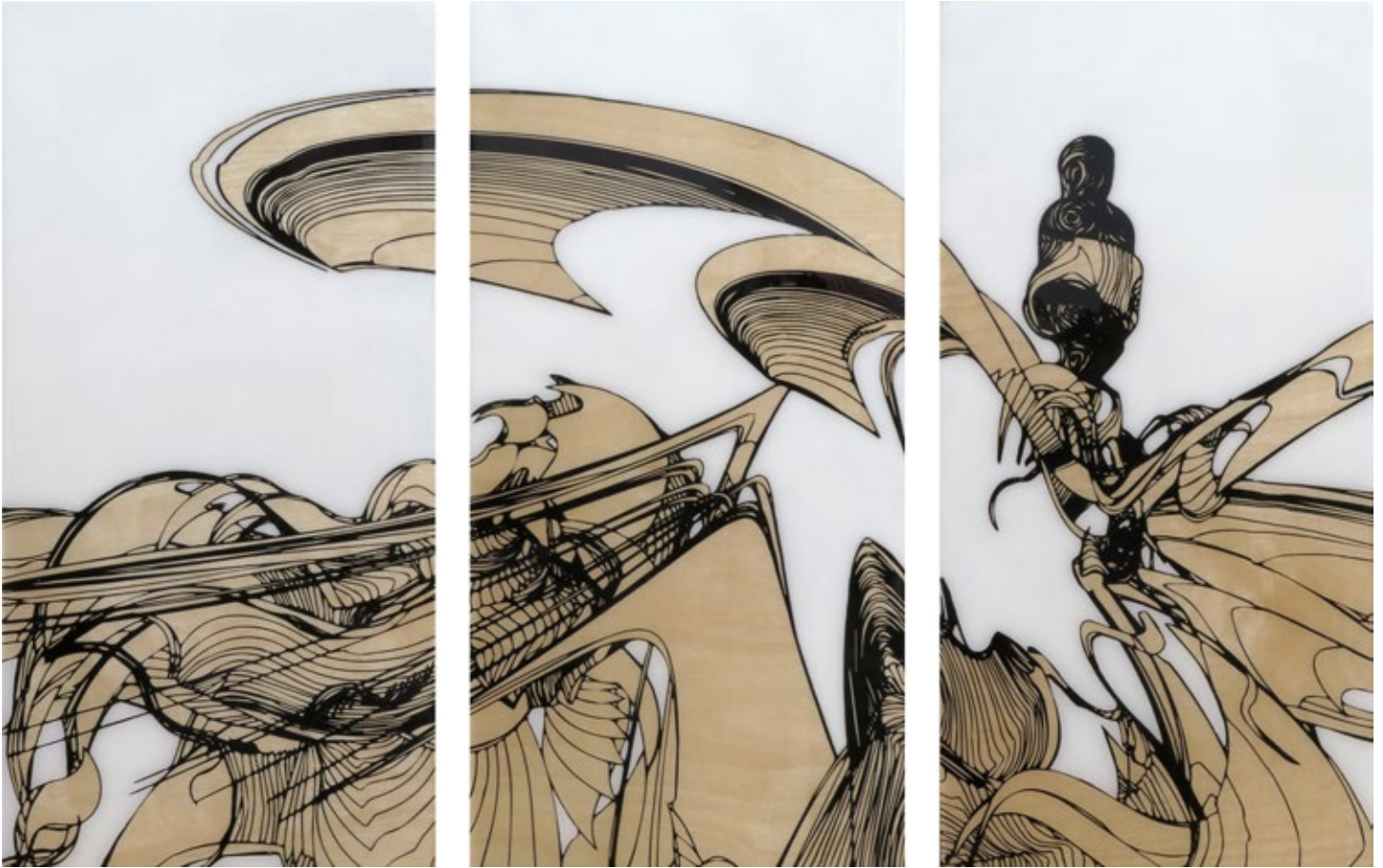
bottom right: *Biomorphic Panel #6*, 2014. Acrylic and pigment on birch panel with liquid polymer, 12 x 12 inches.



left: *Wireframe With Magenta Rectangle*, 2013. Acrylic and pigment with liquid polymer on birch panel, 12 x 12 inches.
center: *Wireframe With Orange Rectangle*, 2013. Acrylic and pigment with liquid polymer on birch panel, 12 x 12 inches.
right: *Wireframe With Yellow Rectangle*, 2013. Acrylic and pigment with liquid polymer on birch panel, 12 x 12 inches.



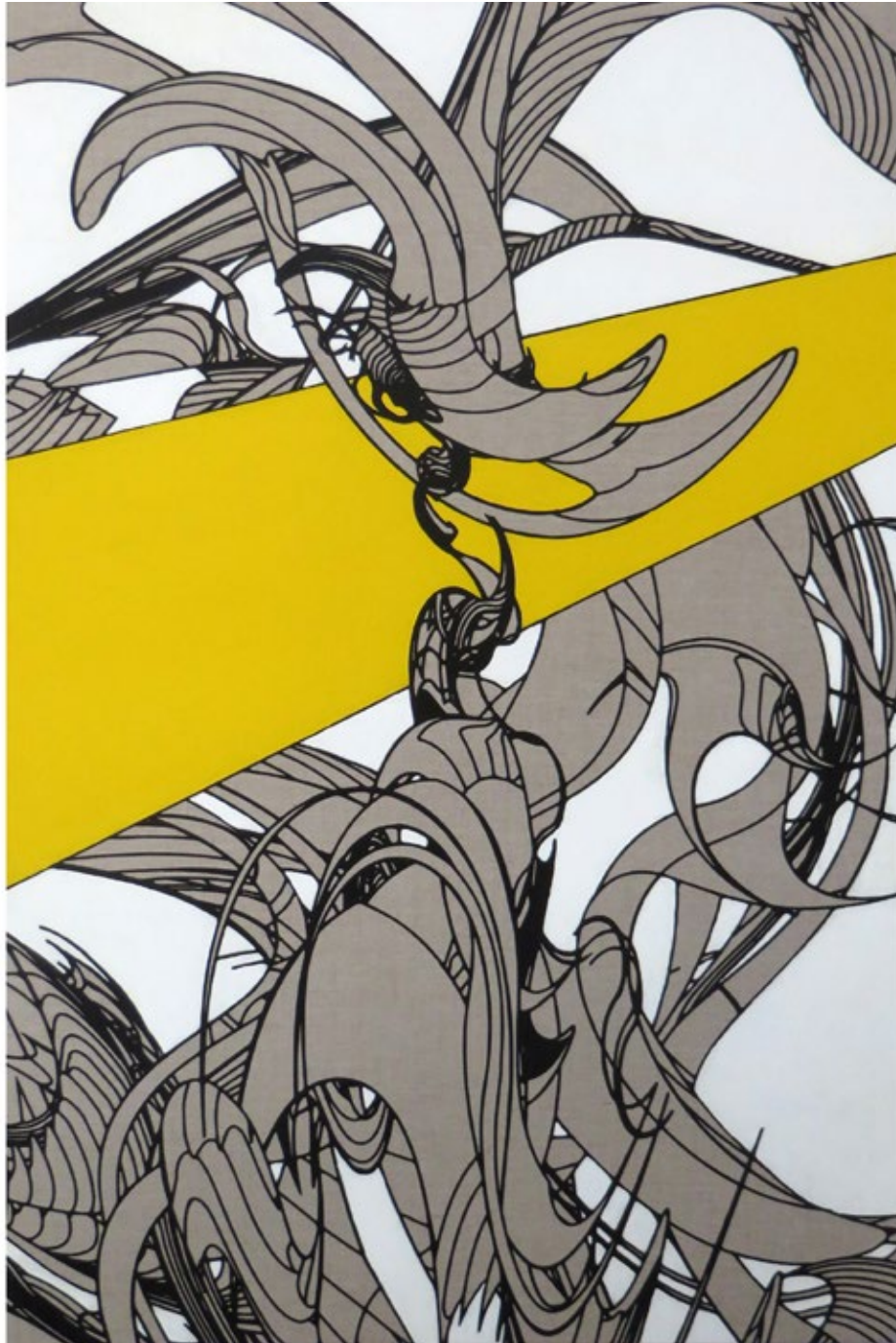
Inazuma, 2013. Acrylic and pigment with liquid polymer on birch panels, 24 x 62 inches. Triptych.



Kodoku, 2014. Acrylic, pigment and liquid polymer on birch panels, 24 x 38 inches. Triptych.



Botai, 2014. Oil and pigment on linen, 30 x 60 inches.



Seicho, 2014. Oil and pigment on linen, 48 x 32 inches.



Iruka, 2013. Pigment and acrylic on birch panels with liquid polymer, 41 x 24 inches. Diptych.



Ikimono, 2014. Oil and pigment on linen, 32 x 54 inches.



Nami, 2012. Oil on linen, 36 x 40 inches.



Tsuru, 2014. Oil on linen, 48 x 32 inches.

ARTIST STATEMENT

THE MANIFESTO OF TECHSPRESSIONISM (v1.1)

1. The computer, and technology in general, are not separate from humankind, but a natural extension of it.
2. Technology is a continuum which is as old as humanity, not a novelty or fad.
3. The computer is one of a long string of tools which have enabled human expression, including the typewriter, the camera, the printing press, the pen, the pencil, and paint.
4. At this point in human history, nothing is truly computer-generated, even when code determines the output, as with the work of the Algorists. The human mind has always provided the code, thus resulting in works which may be more accurately described as computer-assisted.
5. This may change, as the Singularity, predicted by Kurzweil, is a very real possibility.
6. Coding is an art like any other. Good code is as beautiful and valid as any poetry.
7. Artificial intelligence is a misnomer. There is carbon-based intelligence and silicon-based intelligence (see number 5). Artificial intelligence, if it does exist in some definition, probably resides in both of these manifestations.
8. The scientific method can be applied to anything, including the realm of aesthetics.
9. A successful image makes you stop and look at it. If you share it with someone else as a result of what you see, it is more successful. This is Dawkins' concept of Memetics at work.
10. There is no postmodern. There is only the present, the future, and the past. What is present is what is modern, and what is modern is the moment. The moment is to be embraced.

- Colin Goldberg

NB: This text draws inspiration from artistic manifestos of the past, including Marinetti's *Futurist Manifesto* and Breton's *Surrealist Manifesto*.

Colin Goldberg was born in the Bronx, New York, in 1971 to parents of Jewish and Japanese ancestry. He is a recipient of grants from the Pollock-Krasner Foundation and the New York State Council on the Arts, and was recently awarded an artist residency at The Studios of Key West, scheduled for May 2015. Goldberg holds a BA in Studio Art from Binghamton University and a MFA in Computer Art earned under full scholarship from Bowling Green State University. His work resides in the permanent collection of the Pollock-Krasner House and Study Center in Springs, New York, as well as numerous private and corporate collections. The artist currently lives and works in Greenport Village on Long Island's North Fork with his wife Donna and their daughter Aya.

CURATORIAL STATEMENT

Colin Goldberg stands on the shoulders of the Abstract Expressionists, simultaneously expanding the concept of gestural abstraction while carving out his own niche through a new digital vernacular. Goldberg's uniquely contemporary perspective on the use of computer technology in art-making, especially in building upon the Ab-Ex genre, underlines a modern sensibility that expression can and should be explored through the digital medium. Goldberg takes his practice to delightful extremes in this regard, and has unlocked a multiverse of possibilities.

The exhibition at Glenn Horowitz Bookseller serves to present the viewer with a survey and visual counterpart to the artist's self-penned *Techspressionist Manifesto*, in which Goldberg presents his art's philosophical tenets and expounds on the value of technology as a natural extension of human expression. Here is a snapshot – or rather “screen-grab” – of a highly-evolved contemporary artist drawing from the past while looking into the future, in the midst of his exciting development.

- Scott Bluedorn

Scott Bluedorn is an artist and curator living in East Hampton, NY. As the founder and director of Neoteric Fine Art, he presented numerous multi-disciplinary exhibitions and events focusing on cutting-edge contemporary art. He is currently curating at Glenn Horowitz Bookseller in East Hampton, NY.

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PRESENTED BY:

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