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Michael Goldberg

Over The Moon: Paintings 2000-2003

April 24 – May 31, 2003
Tuesday-Saturday 10-6

Our exhibition will include nearly a dozen new paintings and surveys the development of Michael Goldberg's recent works. Two additional exhibitions of his new paintings will take place concurrently at the Manny Silverman Gallery in Los Angeles and at the Thomas McCormick Gallery in Chicago. We have jointly published a catalogue to document the three exhibitions; it includes an essay by Klaus Kertess and an interview with the artist by Saul Ostrow, originally published in *Bomb* magazine.

During the last four years, Michael Goldberg has enjoyed a particularly productive period in his work. He has had several distinct cycles during this period of time and ambitiously extended a line of development that began to take shape fifteen years ago. It was in the late 1980s that an all-over tangle of line became the foundation on which he constructed his paintings. For all the variety of appearance present in the new paintings, line ties them all together. Some have an overlay of black, charcoal, or brown toweled on with a wide blade - deep tones with vivid shots of clear color woven through. In others lines encapsulate colored shapes and in the most recent ones the dominance of line and shape shifts back and forth.

In certain ways the recent works connect back to his paintings of the 1950s, a decade during which he began with articulated shapes and ended with swaths of gesture. Goldberg, now seventy-eight years old, is one of the few living artists associated with the abstract expressionists in New York a half century ago. In the course of Ostrow's interview, Goldberg says, "For me, the concept of abstract painting is still the primary visual challenge of our time. It might get harder and harder to make an abstract image that's believable, but I think that just makes the challenge greater." Klaus Kertess writes at the conclusion of his essay, "His painting has not only continued in the tradition of Abstract Expressionism's overall abstraction but urged it into new realms of visual intelligence."