



NT1, 84 x 72 x 2", Acrylic on Canvas with Pulverized Glass



Class Photo 2011, Bronze, Dimensions Variable

Carol Brown Goldberg

Color School artist, Gene Davis, was my teacher/mentor. Known for his large striped canvases, he would pace the Corcoran Art School studio, hands in pocket, while meting out pearls of personal philosophy and reflection. Something he said and later wrote;

“Look at the painting in terms of individual colors. In other words, instead of simply glancing at the work, select a specific color such as yellow or a lime green, and take the time to see how it operates across the painting. Approached this way, something happens, I can’t explain it.”

In 2004 my work was focused on color and how the eye sees nuanced values. The size of the painting, averaging 7 feet by 8 feet is an important factor. Broad parameters allow greater latitude for peripheral vision, and the peripheral vision is what creates the illusion of light, or the center aura.

A meditative process of painting is essential.

*Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.
— T.S. Eliot*

Small circles or markings sit atop writings, drawings, lined geometric shapes, pulverized glass, or gestures of ‘thrown’ paint. I like the synthesis of freedom and order, daring and doubt... not the willing suspension of doubt, but its embrace. I am comfortable with opposites, with contradictions, with ambiguity. Through a practice of rhythmic repetition of brushstrokes, my mind is free to think and feel about the unobservable, the infinite, life, death, and everything in between.

Sculpture: I had a sculpture commission in Spain, at the same time as the Clinton-Obama debates. I moved a work table in front of the television and began to glue disparate elements together with no pre-conceived idea of what the final image would be, a bit of a Dada happening. It seemed as if the debates were generating these works. The process is similar to painting, where the meditation of setting my hands free from my conscious mind allows me a kind of wild freedom of form. After 5 weeks, I had over 150 anthropomorphic maquettes made of spigots, electrical items, pipe fittings, gadgets.