



# Meet Josh Goldberg



*Paschal Smoke*, acrylic on canvas, 72"x84" image

## I teach:

- A variety of classes on abstract painting as well as a yearly critique of students' work (open to representational artists as well as abstractionists).

Both studio and critique classes focus on knowing how to look at one's work as well as how to initiate the proper response to the work. I stress in all my classes the following "principles": (1) allow the brush to "wander" above the realm of conventional judgement and practice (2) dismiss thoughts of "good, bad, right, wrong, success, failure" (3) be spontaneous (4) learn to reconcile the loss of the painting (5) nurture doubt as a creative strategy (6) respond to others about your work with equanimity (7) recognize Presence as completion of the work (8) view the painter's path as a series on unintentional turnings and playful permutations.

## My Education:

I have degrees in studio art, art history, and Japanese Language and Literature. A few of my teachers have been Leon Golub, David Pease, David Smith, Harry Hasheian, Chu Tsing Li and Taizan Maezumi Roshi. The teachers of my imagination are Chuang Tzu, Franz Kafka, Edmond Jabes, Paul Celan, Basho, Bruno Schulz, I.B. Singer, Masaoka Shiki, R.H. Blyth and a score of others to numerous to mention. They are the ones that fill soul and intellect.



*Antiphon*, acrylic on canvas, 72"x72" image

## About Me:

Born and raised in Philadelphia, Pennsylvania, it was not until my move to the desert southwest that my field of vision boldly changed. For the past thirty years, the desert has been a teaching presence. To remain silent and alone is to be open to the influences that are crowded out of occupied city life. Communication in the desert is through a waiting presence, not through incessant thinking. This approach speaks to my deep interest in Taoism and Chinese poetry.

My large oil and acrylic canvases are abstract color compositions. Although there are elements of "landscape" in them I am more interested in the large expanding planes that keep their distance yet are open to multiple viewpoints. Color is as important to my work as the absence of color. I like to vary my output of work between the colorful and the monochromatic. Technique is all-inclusive: I use anything that furthers the "face" of the painting. Brushwork is gestural and tenderly stroked. Veiled washes and drippings abound, often defying gravity. My large paper pieces are drawings and paintings in charcoal and mixed media.

I have had many exhibitions of my work. My paintings and drawings are in public and private collections around the world. My work in Tucson is at the Davis Dominguez Gallery, in Scottsdale at Hernandez Contemporary Art, and in California at Susan Street Fine Art.