

ART REVIEW

JOSEPH GOLDYNE, 'WATERFALLS'
 When: through July 1
 Where: Sullivan Goss, 7 E. Anapamu St.
 Hours: 10 a.m. to 5:30 p.m. daily
 Information: 730-1460, sullivangoss.com

Watery Vertical Visions



'WATERFALL IX'



'WATERFALL XIV'



'WATERFALL IV'



'WATERFALL VI'

Sullivan Goss photos

'Waterfalls,' Joseph Goldyne's first solo show in seven years, has landed at Sullivan Goss

BY JOSEF WOODARD
 NEWS-PRESS CORRESPONDENT

Whereas noted Bay Area artist Joseph Goldyne has flexed his aesthetic interests in various directions over the years, sometimes capably folding art history into his own work, the slice of artistic life currently displayed at Sullivan Goss is a tightly-focused series. Exhibition title: "Waterfalls." Subject: waterfalls, painted in uniform, dogmatically vertical format, with no frills or detours.

That said, Goldyne — whose current show here is his first solo show in seven years — uses the apparent limitations of his series as an energizing and contemplative force, creating subtle variations on the theme to hypnotic ends. While making nods to external references such as ancient Japanese and Chinese art, the fluidity of abstractionist Helen Frankenthaler and the tradition of symbolic water worship in art and poetry, Goldyne has also come up with something uniquely his own here. With "Waterfalls," he has seized on a

simple theme and motif — not to mention the format of verticality — and expanded on the expressive and meditative possibilities therein. Partly through the process of making multiple variations on the same theme, the subject, real and real worldly as can be, also leans into the realm of abstraction.

There are clear dynamics and contrasts at work here, including the juncture of sharp-angled land and water, which becomes more vaporous as it flows downward. In "Waterfall IV," a dawn-blue sky across the top of the composition finds a subtle echo in residual washes of blue in the splashing watery destination below. In "Waterfall XIV," a pinkish twilight on top softens the fall-and-crash sensation of the water, by association.

Across the room, "Waterfall VI" asserts a much cleaner and graphically structured alignment of almost strict vertical bands. A thin white watery line down the middle locks the composition into place, framed by land masses on either side, and with an almost irrationally calm, splashless arrival point at

the bottom. As a possible sight gag, the artist sidesteps the otherwise typically flat surfaces and thin, seeping washes of paint by sneaking in a protruding glop of white paint in the otherwise still waterfall's end.

From yet another perspective, the canvas called "Waterfall XII" presents us with an ultra-foamy study in white. Though soft-edged in the extreme and lyrical to the eye, our conscious mind understands the forces of natural vigor and violence that ironically facilitate the "white water" effect, whether in falling or rushing water. But natural phenomena aside, the painting itself lodges itself in a nether place, where material reality melts away and what's real becomes a stuff of dreams.

With the deceptively simple series "Waterfalls," Goldyne is working on multiple levels. He is playing with and ruminating on the fact of waterfalls, on his and our ideas of waterfalls, and the act, flow and reflective gestures which go into the act of painting. We get a lot for our art appreciative money and time.