



A.S.Fales & Son / Cushing Maine / July 1995 archival pigment 30 x 40 inches

JOHN GOODMAN

Black White + Blue

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July 10 - August 10, 2013

## CALDBECK GALLERY

Gallery Hours: Tuesday – Saturday, 11-4 Sunday 1-4

12 Elm Street Rockland Maine 04841

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Summer Shower / Tuscany 1993 archival pigment 30 x 40 inches

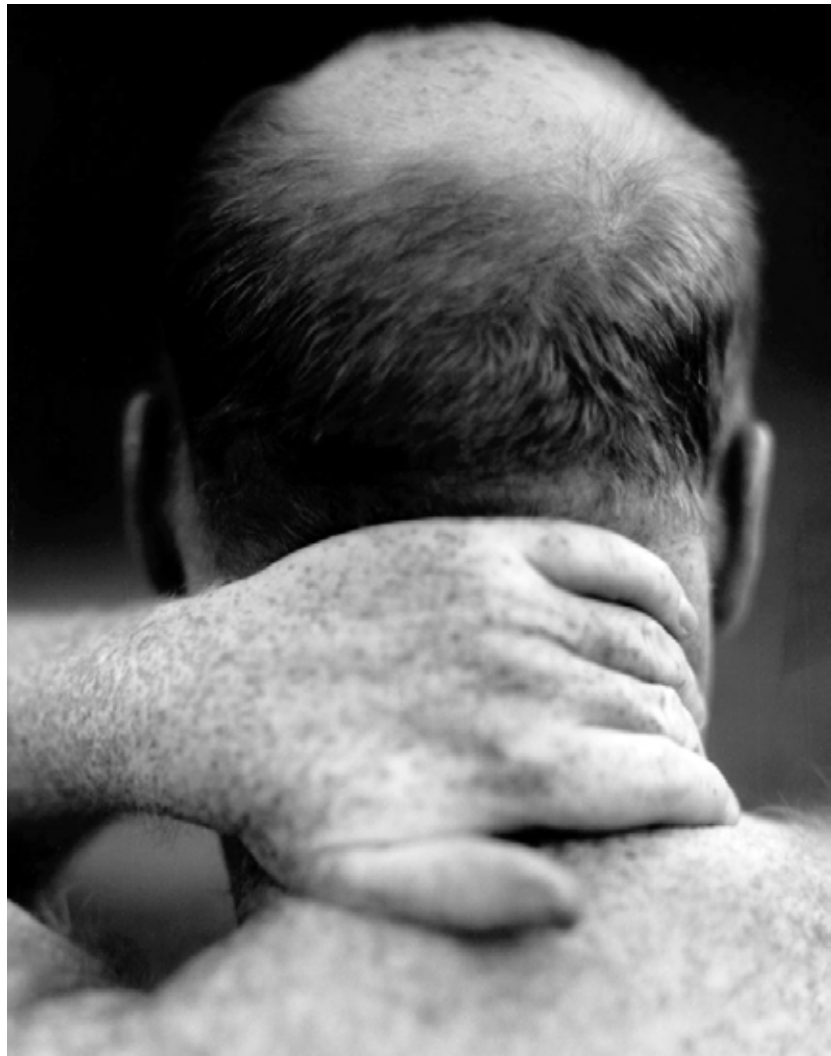
“I am drawn to the human body and its contradictions. I explore the contest between light and dark, grit and tenderness, power and grace”. This exhibition *Black White + Blue* draws from several bodies of work, Goodman’s acclaimed boxing book, *The Times Square Gym*, and his portfolio of backstage Boston Ballet. In an interview with Peggy Roalf, editor for “Design Arts Daily”, the artist goes on to say, “In the Ballet series, I saw the same strength, determination, and discipline that I had witnessed in the boxers at the Times Square Gym. They are tough, and I love that about them. Not only do I think the boxers and ballerinas have a lot in common, I also feel that the way they work and train, striving to get better daily at what they do, is a lot like my experience as a photographer.”.



Francine Knotted / Times Square Gym 1993 silver gelatin 20 x 16 inches



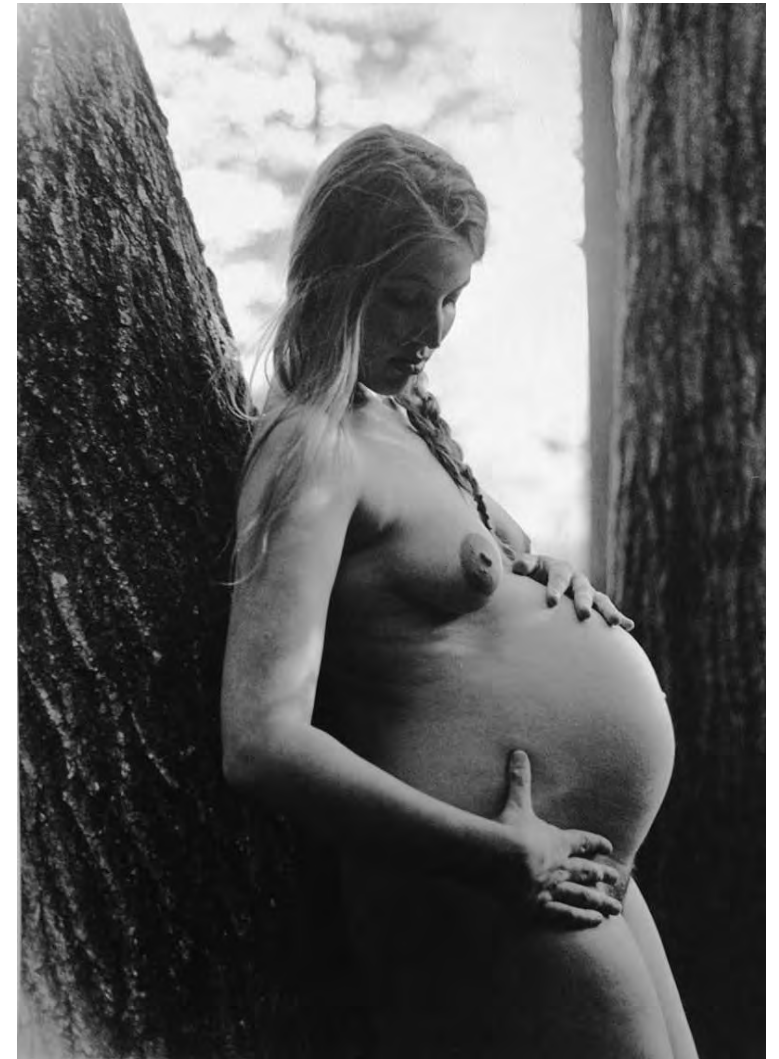
Dominos / Havana 2000 silver gelatin 20 x 16 inches



Ed / 40 1997 silver gelatin 20 x 16 inches



Beech Tree / Brookline Massachusetts June 25, 2013 silver gelatin 20 x 16 inches



Katie / Maugus Hill / May 16, 2013 silver gelatin 20 x 16 inches

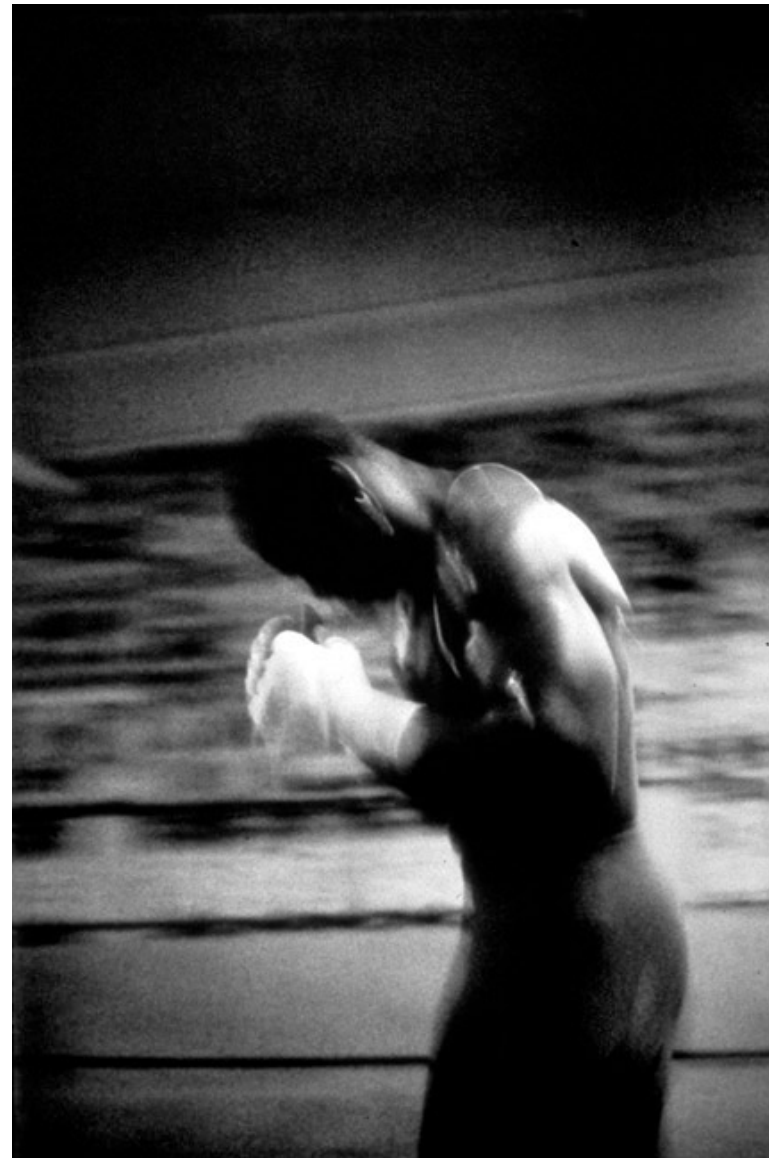
“John Goodman’s camera, is not an instrument of detachment, analysis, or judgment, but an iris of an eye that is our own, dissolving ostensible barriers between object and subject. His intention is to make us feel, not merely see the world of the Times Square Gym.”

“Goodman’s sympathy for these young athletes is apparent, and his skill at capturing what might be called aesthetic sympathy is riveting. John Goodman’s technically brilliant *The Times Square Gym* may well take its place as one of those works of memorialist beauty dedicated to boxing and the myriad ways it has gotten into our blood.”

Joyce Carol Oates review:

*The Time Squares Gym*,

Doubletake Magazine, Fall 1997



Karl LeShore / Times Square Gym 1993 silver gelatin 20 x 16 inches



Echo 2005 silver gelatin 20 x 16 inches



Emma Mahler / Kingston, Massachusetts Oct 1974 silver gelatin 11 x 14 inches

In the spring of 2012, George Kinghorn, Director and Curator for the University of Maine Museum of Art in Bangor, mounted the exhibit, John Goodman, Moments Abstracted. He wrote that the “alluring, unfiltered, and tender works” in the show “drift between abstraction and reality; they are incomplete sentences in the artist’s ongoing search for transcendent, yet inevitably fleeting moments”. Earlier in 2012, Howard Yezerski Gallery, of Boston, mounted the exhibit Echo, curated by Art Institute of Boston’s gallery director, Bonnell Robinson. She wrote, “Goodman’s characteristic syntax and atmosphere draw us inside events we might ordinarily overlook. Blur, grain, softened edges are protagonists in Goodman’s work, suggesting the very act of perception. Nothing can be captured with entire clarity because life itself escapes the confines of the frame”. A constant in all of the artist’s work is his connection to people and the world around him, and his ability to photograph these things when they are the most revealed.



Father's Day / Coney Island 2007 silver gelatin 20 x 16 inches



Identity #2 2004 silver gelatin 20 x 16 inches



Domenique 1993 silver gelatin 20 x 16 inches

The color images in the Caldbeck show are selected from the *not recent color* series, originally shot in the 1970's and 80's as Kodachrome and Ektachrome slides, and recently discovered in a studio move. They were printed for the first time in 2010. The black and white silver gelatin prints are from negatives, printed by Goodman and his son Jason, in his darkroom. He explains that the darkroom world “completes and informs my picture making. For me, it is vital to spend an extended time in the solitude of the darkroom with a negative to really know the image and determine how it should feel, and how it should speak. I was taught by a master, Minor White, who not only opened me up to find my own way of seeing, he also showed me the beauty of a silver gelatin print.”



Dave Tanner / Nashville 2006 silver gelatin 20 x 16 inches

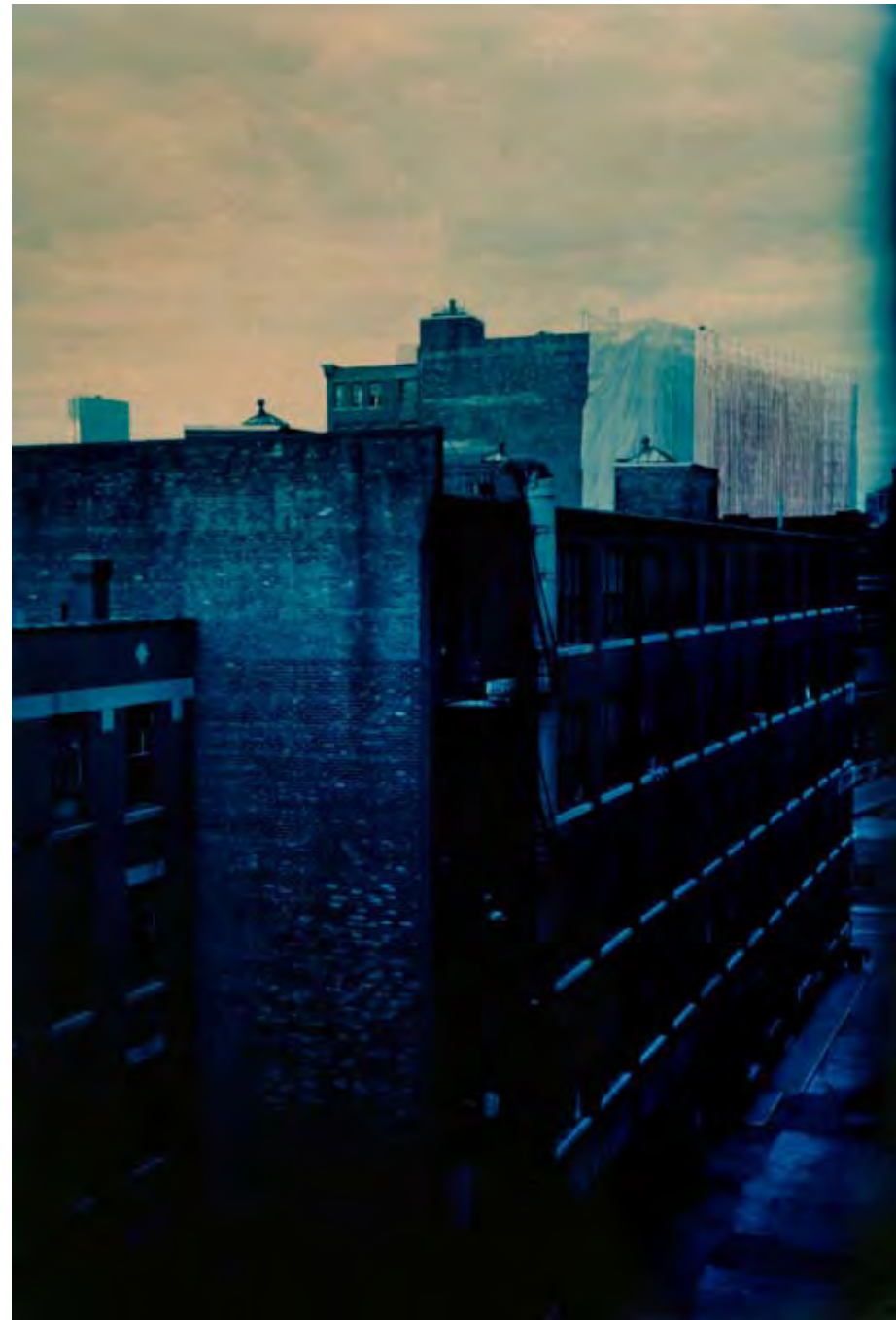


Ballerina 2004 silver gelatin 20 x 16 inches





Yael Blue / Issey Miyake 2002 archival pigment 24 x 20 inches



BlueSummer337 1995 archival pigment 24 x 20 inches

Goodman has had numerous solo and group exhibitions in the United States, most recently, *Naked Before the Camera*, last summer's exhibition at the Metropolitan Museum of Art in NYC. His work is in the permanent collections of the Art Institute of Chicago, Fogg Art Museum at Harvard University, the Metropolitan Museum of Art, NY, Boston's Museum of Fine Arts, and the San Francisco Museum of Modern Art. His work has appeared in *New York Times Magazine*, *Vanity Fair*, *Esquire*, *Rolling Stone*, and Goodman has shot advertising campaigns for Gucci, the Gap, Converse, and Reebok. He is adjunct professor at the Art Institute of Boston, and is an instructor at the Maine Media Workshops in Rockport.



Siegel Eggs / Haymarket Boston 1973 archival pigment 30 x 40 inches



Running Girl / 5th Avenue February 2013 archival pigment 24 x 20 inches



Woman Driver / South Boston July 1977 archival pigment 20 x 24 inches



Quincy Gas 1973 archival pigment 20 x 24 inches