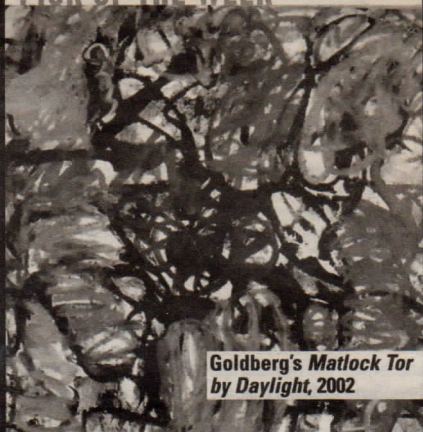


PICK OF THE WEEK



Goldberg's *Matlock Tor*
by Daylight, 2002

SAM FRANCIS, MICHAEL GOLDBERG

Francis' fellow "second-generation" Abstract Expressionist Michael Goldberg has always hewed to a more modest metaphysics, an exploration of form and gesture — or, perhaps, form vs. gesture, or form-times-gesture, or form-follows-gesture. In Goldberg's work of the last couple of years the gesture is a kind of looping, obsessive scribble that doubles back on itself and its fellow scribbles, bending and eddying toward and away from both its own center and the picture's. The accumulation of these garrulous lines results in an all-over buzz, a gratifying visual noise that still requires textural balance. Goldberg has effected this balance in two ways. In the earlier (2001) paintings the swirls are under- and/or overpainted with short, straight, firm strokes that push a black medium into myriad brittle facets, creating an almost collagelike sense of fracture. In the works of the last year, where the squiggles have themselves gone black, Goldberg fills in their centers and interstices with countervailing clots of brilliant color — an easier formula on the eyes, perhaps, but not on the mind.

Sam Francis at ACE Gallery Beverly Hills, 9430 Wilshire Blvd.; thru June 28; Tues.-Sat., 10 a.m.-6 p.m. (323) 935-4411. Michael Goldberg at Manny Silverman, 619 N. Almont Dr., W. Hlywd.; thru June 7; Tues.-Sat., 10 a.m.-5 p.m. (310) 659-8256.

—Peter Frank