

Stanley Goldberg: Carscapes

AUGUST 20 – OCTOBER 8, 2017

As emblems of innovation, desire, mobility, escapism, consumption, economics, technology, and design, cars epitomize human achievement, activity and longing. They are ubiquitous to the fabric of contemporary life, woven into daily routines of work, commerce, basic transportation and leisure.

Carscapes, a photographic series by Stanley Goldberg, is an imaginative foray into urbanity depicted through bold and rich images derived from reflective details of cars.

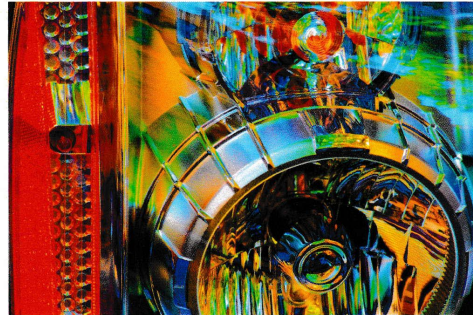
Goldberg captures fleeting moments through dizzying and dazzling snippets of spliced cityscapes that buzz with ceaseless motion, light, cascades of color, figures and architecture. Flickering images revel in playful abstraction and unconventional perspectives that prompt ranging narratives and personal interpretations.

Fantasy, romance, adventure and freedom, along with rebellion, recklessness and tragedy are spun from our mythic and actual experiences with cars. Our evolving technologies—screens, mobile devices, and robotics—mirror our changing conditions, as do the shiny metal, chrome and glass surfaces of increasingly high-tech cars.

Carscapes is a departure from Goldberg's lush, luminous images of flowers, captured in exquisite, organic detail exuding nuances of natural beauty. While this quality is not absent, Goldberg presents a different sort of poetry in *Carscapes*, veering into a fast, zealous future of automation in which the lines between humanity and technology continue to blur.

— Heather Lustfeldt, Curator

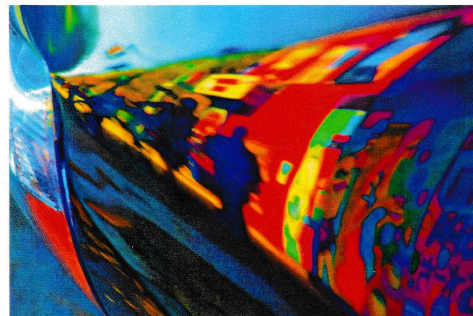
All Images on This Page:
Stanley Goldberg
(Selected images from *Carscapes* series) 2008
Archival Chromogenic Prints
Courtesy of the Artist



Carscape #3



Carscape #6



Carscape #10



Carscape #14



Carscape #7

Among the first elements that human eyes notice on an automobile are its headlights and taillights since we access the same part of our brain for facial recognition as we use to identify a car's most distinguishing features. In Stanley Goldberg's *Carscapes*, he crops and frames compositions of these automotive parts to create images that project their own blazing light energy.

The design trajectory of his subject has been an evolution from glass and metal monocles with analog filament lanterns, to computer-designed, injection-molded plastics with glowing halos of halogen, LED, xenon, and laser diodes. These automotive fixtures are now intricate, self-rotating and focusing aluminized housings that become approximations of an inorganic eye—the oculus of a sleeping chromatic beast that watches us nonetheless through its transparent eyelids.

Through Goldberg's own expressed interest in technology, he captures the effective surface design of an object that is informed and inspired by dreams of exhilarating movement through time and space. Our eyes feel his camera inspect the depth of each reflective terrain within photographs that collapse a space between mind, body, and machine.

It's difficult to look upon Goldberg's images and not contemplate what it will mean to someday give oneself over to the powerless freedom of a driverless car—gliding within the encapsulated, upholstered interior of a hands-free transportation device. Beyond beautiful, Goldberg's depictions of cars are not solely about the cars themselves. They represent symbolic abstractions of some of our most human extensions into the built environment.

—Marcus Cain, Director of Alumni Relations and Development, Kansas City Art Institute

The first gasoline-powered automobile was invented by Karl Benz and factory produced in Germany in 1885. Henry Ford's great contribution was an affordable automobile for America's middle class. In 1908, ten thousand Model T Fords rolled off the Detroit assembly line and onto the roads of America. By 1953, Dinah Shore was singing the virtues of cars with flashing front grills and bumpers, as she invited TV viewers to "See the USA in your Chevrolet!" Cadillacs and Lincolns offered expanse and luxury, and today's fleets of beautifully designed American and international cars glide along open highways and hunt for parking spaces on crowded city streets.

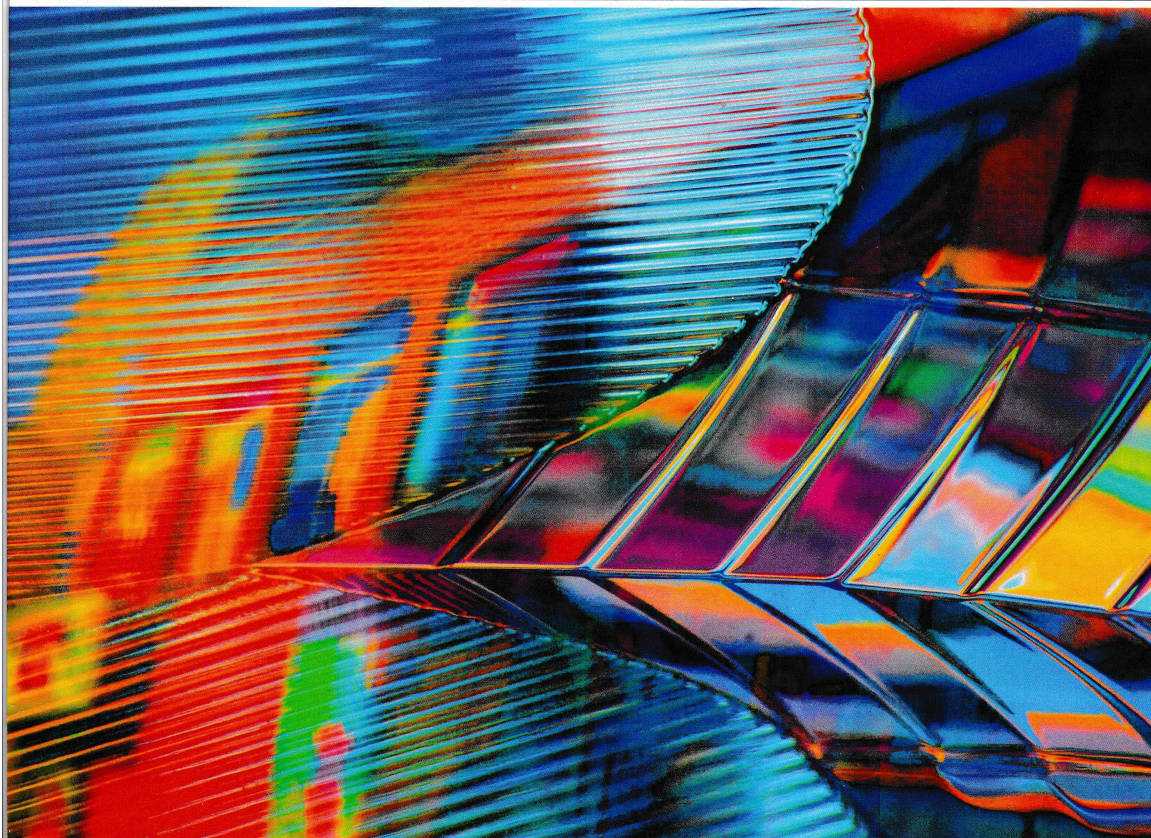
Stanley Goldberg's vibrant photographs capture America's love affair with the car and the wonders of daily life. He takes us in close, framing stunning reflections of city life that play upon the headlights, windows, and gleaming surfaces of parked cars. For Goldberg, these cars are the "canvases" upon which New York City life is

"painted" in vibrant colors and distorted shapes. Here, a brick building with a face at the window, McDonald's "golden arches" above, and the blue-jeaned legs of a passerby on the sidewalk converge in a brilliant abstraction of city life. There, a blue-black fire escape zig-zags upward, while painterly "brushstrokes" of yellow and green sweep across the image. Elsewhere, the roof-arc of a red car delineates two worlds: that of a mural painting of butterflies, tipi's, pyramids, and dinosaurs, and that of apartment buildings across the street. This is New York. This is America.

—Jan Schall, Ph.D, Sanders Sosland Curator of Modern Art, Nelson-Atkins Museum of Art, Kansas City

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Stanley Goldberg, *Carscape #2 (detail)*, 2008
Archival chromogenic print
Courtesy of the Artist

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GALLERY

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5500 W. 123RD STREET, OVERLAND PARK, KS 66209

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STANLEY GOLDBERG: CARSCAPES

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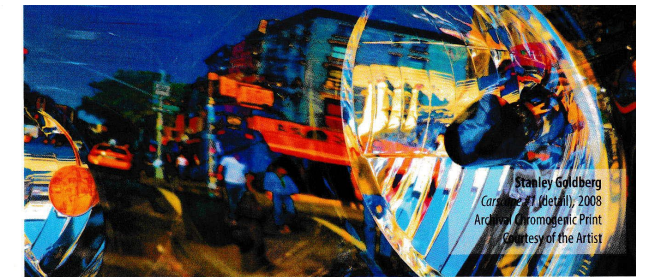
FRONT COVER:

Stanley Goldberg
Carscape #2 (detail)
Archival Chromogenic Print
Courtesy of the Artist

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Stanley Goldberg
Carscape #2 (detail), 2008
Archival Chromogenic Print
Courtesy of the Artist

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ACKNOWLEDGEMENTS:

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