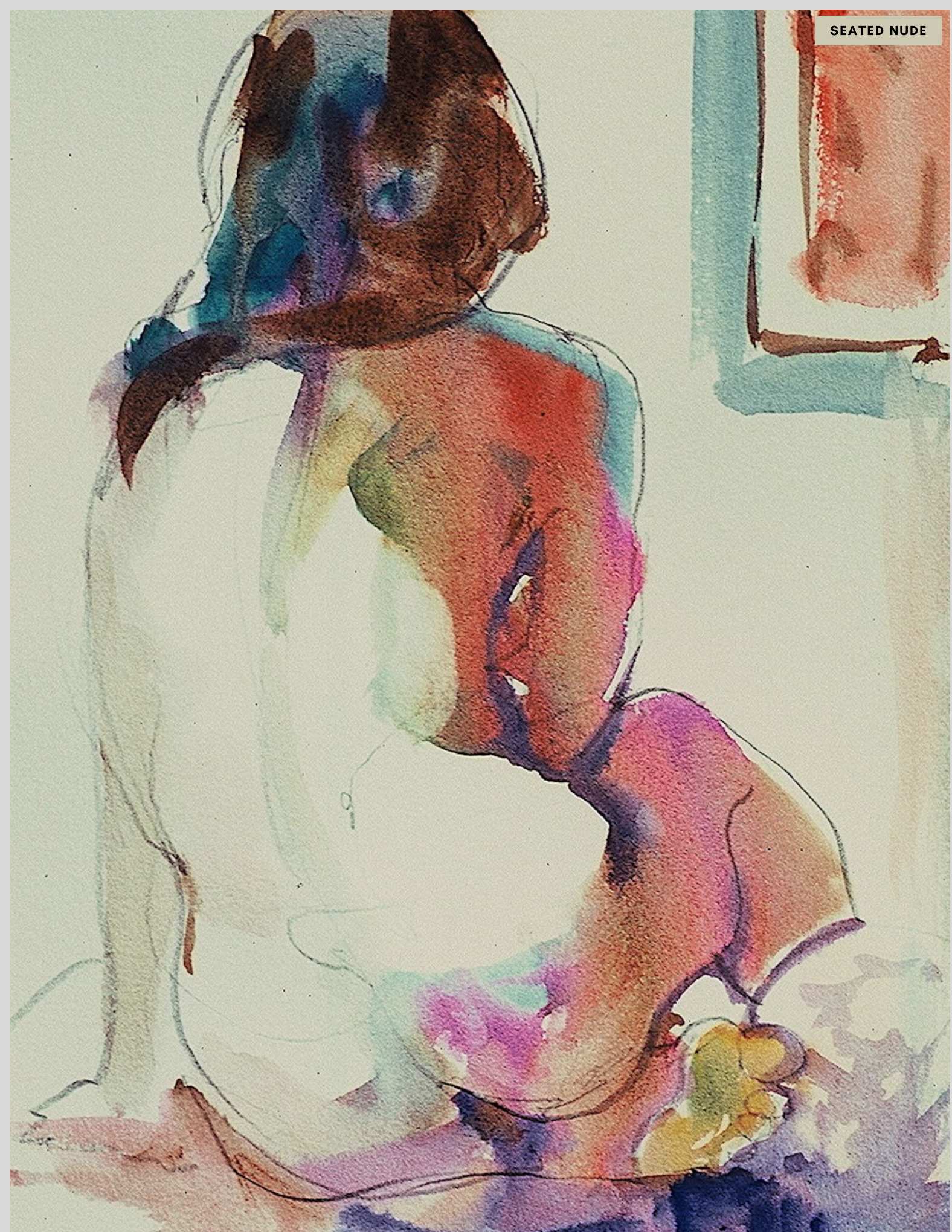


SEATED NUDE



KEN GOLDMAN

"Today my paintings and drawings continue to reflect the deep appreciation of nature and the human figure which I gained during my formative years... Because of my curious nature, I paint any subject I find intriguing, unique and challenging. Usually these are figures, portraits, landscapes, wildlife, and historical themed semi-abstracts."



KEN GOLDMAN

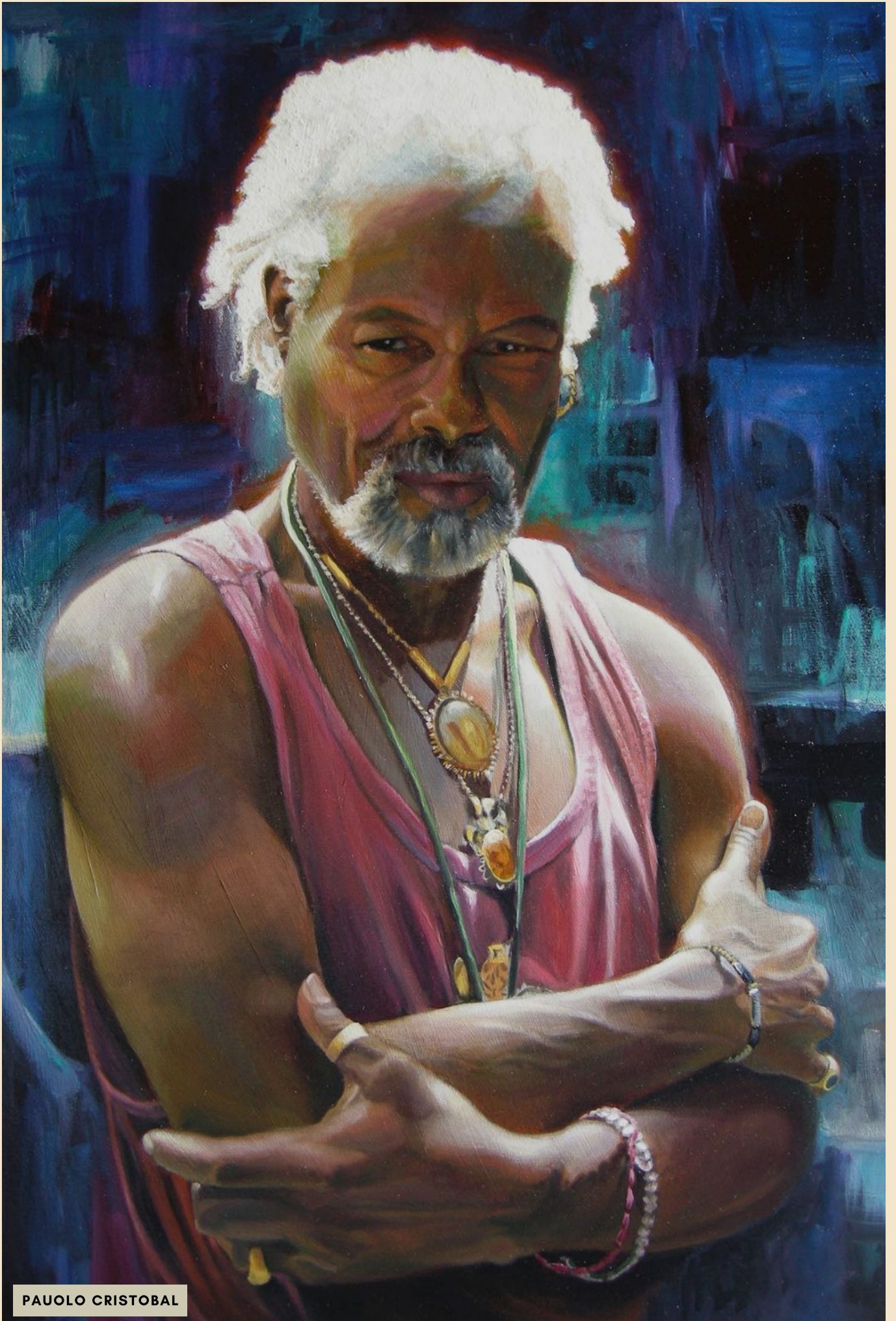
Ken Goldman is an internationally known artist, author, teacher and art juror. His paintings are included in the permanent collections of several major art museums including the San Diego Museum of Fine Art and the Zuo Wen Museum in Qingdao China.

Please share a bit of insight into your background.

My Mom was a talented artist who wanted my brothers and me to also become artists, so she and my Dad sent us to Highland Hall, a Waldorf School (European-based system of education geared towards encouraging the artistic side of children) from 2nd through 8th grade. This education definitely nurtured our creative sides but frankly, at the cost of our mathematical sides. Nevertheless, out of this education I developed a deep appreciation for art, art history, wildlife and especially

birds. In 1974, following a brief stint at San Diego State where I majored in fine art and minored in ornithology, like a dream come true, the San Diego Museum of Natural History hired me as an exhibition designer on the basis of my bird and wildlife painting portfolio. There I learned how to build dioramas, paint background murals, fabricate models, and do bird taxidermy. After work each day I kept practicing my drawing and painting skills on the side, and in 1976 decided to leave the museum to become a full-time fine artist.

Since then, I've shown in galleries throughout the country (including Hammer Galleries in NYC). I also began attending life drawing sketch groups (still do) and intensively studying human and comparative



PAULO CRISTOBAL



BEACH READER



A DAY AT THE PRADO



A TOUCH OF RED (SERENITY)



SIENNA

anatomy. Today my paintings and drawings continue to reflect the deep appreciation of nature and the human figure which I gained during my formative years. Since leaving the museum in 1976, I have made my living solely as a fine artist, part-time art instructor, and author of sixteen art instruction books.

How would you describe the DNA of your art?

Because of my curious nature, I paint any subject I find intriguing, unique and challenging. Usually these are figures, portraits, landscapes, wildlife, and historical themed semi-abstractions. In the Health Care and Public Art field, my artist wife Stephanie and I work together designing site specific artwork and murals which are geared to enhance hospital surroundings and contribute to overall patient well-being.

What proportion of your paintings are struggles as opposed to “smooth sailing”?

I would say 95% are struggles and I am suspicious of the 5% that are not. Diebenkorn once said something similar about his charcoal drawings which show an intense struggle with lots of “corrected” marks. He claimed to always be skeptical of drawings that developed too easily. I agree with him. Painting the sort of ideas that intrigue me most always entail a challenge or I am not really that interested in starting. Much of my motivation to begin at all comes from trying out ideas or concepts I’m not sure I can pull off. It’s bizarre! If I start to get too good at something, I begin to feel too formulaic and repetitive, and that makes me want to move on.

You have painted and drawn an extremely wide array of subjects, yet there is a common thread in all of your works. Is this what perhaps can be called your artistic vision?

If by artistic vision and a common thread you mean attempting to be entirely authentic and true to myself, the answer is yes. After all, as much as I may admire the vision of another artist, all I really have are my own fingerprints, my own vision and my own unique way of doing things. I enjoy seeing what other artists do and am often inspired to emulate, but at the



MAY YOU LIVE IN INTERESTING TIMES



DOUBLE TAKE



AFTER FISHING ALL NIGHT

same time, I'm always keenly aware of the dangers of "wrong use of comparison." Comparison used in the wrong way is a bad weed that needs to be constantly pulled or one develops too much self-doubt. I do not compare myself to others in the sense of thinking what someone else is doing is better. Rather I look toward my own path, my own evolution (including past work) and try to see whether techniques I admire in someone

"Painting the sort of ideas that intrigue me most always entail a challenge or I am not really that interested in starting."



STUDIO CORNER

else's work can fit into the parameters of my own vision. If they can, I will attempt to use them in my way.

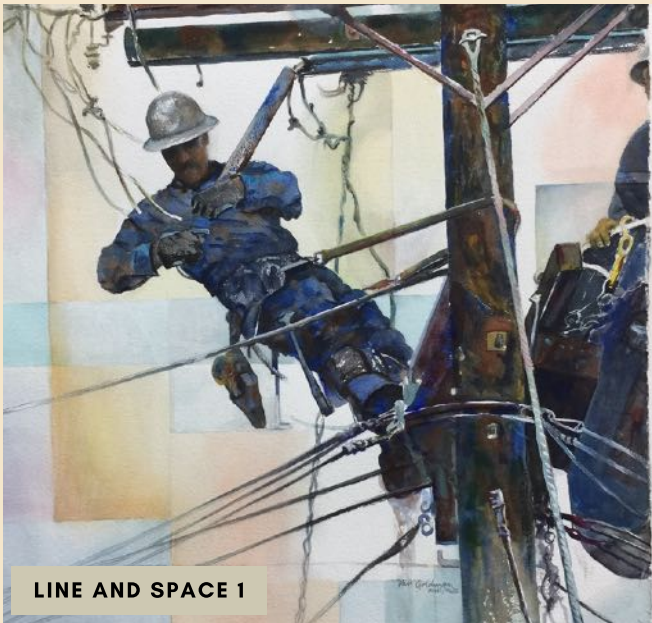
How do you think your art has evolved over the years and where do you see it going in the future?

Artists by their nature tend to be innovators always challenging "traditions" and "sacred cows." I like that

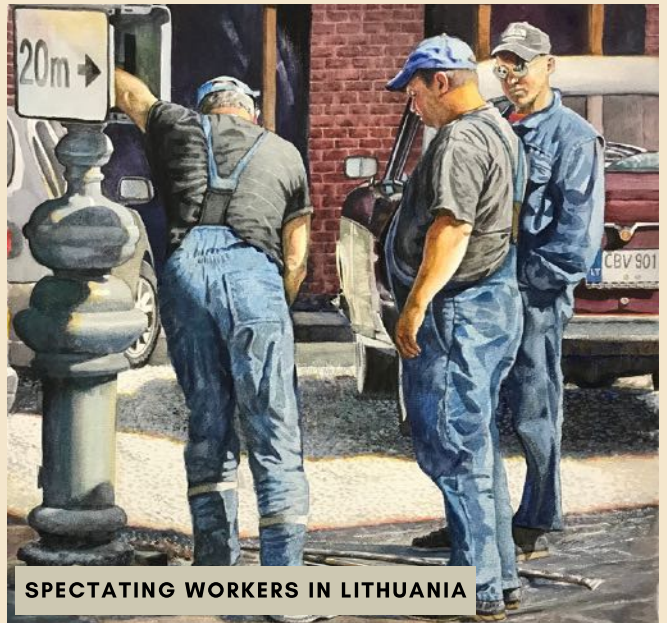
mentality and share in it myself but am not too radical in my own changes because I also admire and emulate classical art traditions. But my taste in what other artists do is very broad. I appreciate any style, expression or genre that is well done. Nowadays I think every form of art goes. I have no idea how my own art will evolve in the future but the one thing I am sure of is



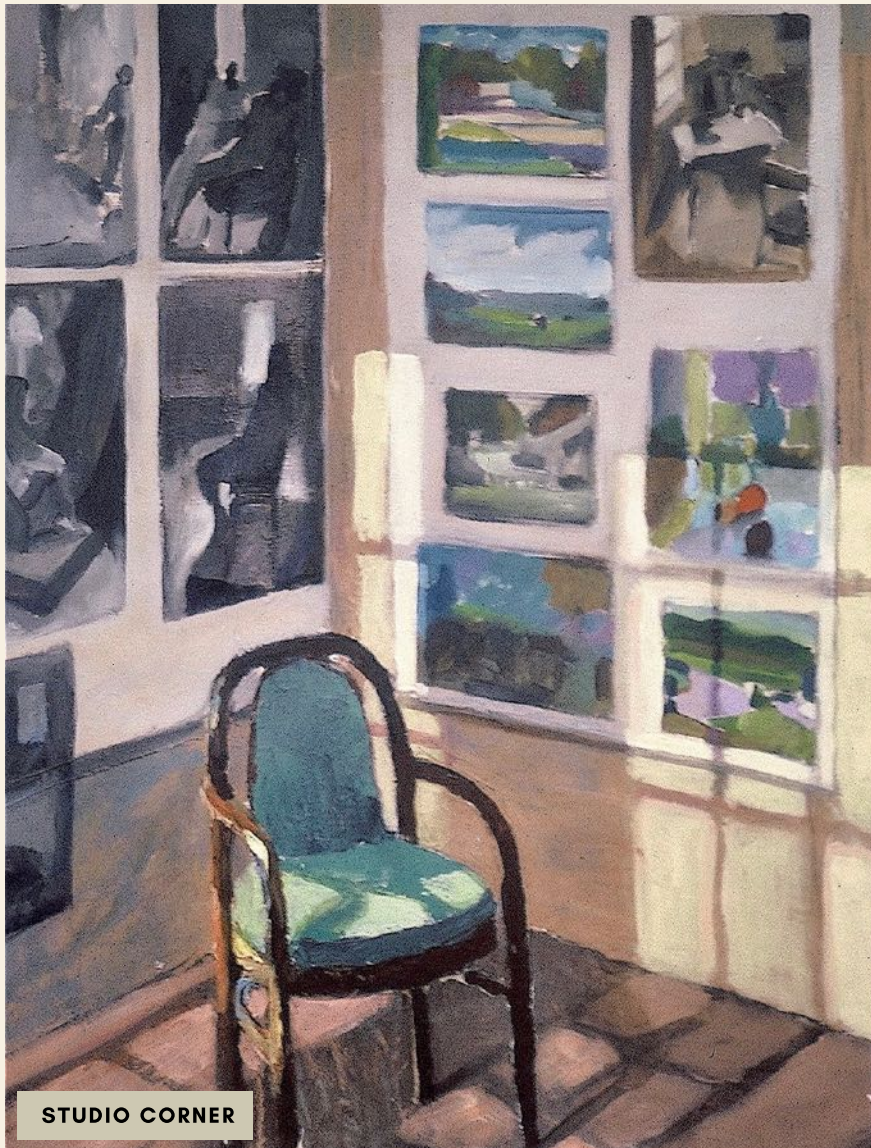
LINE AND SPACE 2



LINE AND SPACE 1



SPECTATING WORKERS IN LITHUANIA



"Know and follow your own artistic passion, diligently educate yourself, admire but do not compare yourself to others in a destructive way. Respect and honor your own unique fingerprints, and everything else will follow."

that I will continue to do everything in my power to evolve into a better and more authentic artist.

What career advice would you give to a young aspiring artist?

Any artist trying to realize their own unique artistic expression should be willing to make well-reasoned choices that keep their lives simple and undistracted. Advice: Know and follow your own artistic passion, diligently educate yourself, admire but do not compare yourself to others in a destructive way. Respect and honor your own unique fingerprints, and everything else will follow.

Please tell us which artistic genres have most impacted your career and why?

1. 1970's: Early Career - Drawing and painting birds. Because I knew them best, it was an authentic way to start my painting career.

2. 1978 -1982: Japanese / Chinese brush painting and early Figures. This was how I improved my use of brushwork which has influenced my bird and figure paintings ever since.

3. 1983 - 2010: Landscape painting, Still Life, mid-career figures. This was a period where I learned a lot about design, perspective and color theory.

4. 2011 - 2021: Recent Figure, Portraits, landscapes, bird paintings and the Telephone pole series. I learned about immediacy in drawing (from sketch groups), the importance of anatomy and patience when drawing or painting longer poses and returned to painting birds (having gained more experience) and began the Telephone Pole series.

Which series of works is most exciting for you right now and why?

Currently I have been depicting a solitary (and some would say "ugly") telephone pole outside of our house.



SPARROWS AND BEE

"One thing I am sure of is I will continue to do everything in my power to evolve into a better and more authentic artist."

Some people ask me what I see in it. Simple, I like the way it catches light in such dramatic ways, how it provides perches for birds, and mostly how its multiple groupings of wires, transformers and SDG&E repairmen striking animated poses, create such fascinating negative shapes against the sky.

Those hard-working linemen usually have no idea why I take so many pictures, but during a recent power outage, I got an opportunity to show them what their courageous occupation has meant to me artistically. The joy on their faces when they recognized themselves and their colleagues in my paintings, made my day.

So far I've painted five watercolors in this ongoing series. One was purchased by San Diego Gas & Electric, another by the Hilbert Museum of California Art in Orange, California, and I can't wait to continue working on many more concepts from the numerous photos I've taken during both day and nighttime repairs. There's talk about removing this pole with its many intriguing wire compositions, so I want to make the most of it while it's still here.

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