

state of the art

magazine.com

Volume 1 Issue 3
March 2014

landscape artist
Lynn Goldstein

mixed media artist
Jamal Hoskins

lapidary artist
Susan Hagar

rock & soul band
Red Stone Souls

commentary
Tim Evans



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Reflections

by Rebecca Beckett

You can take the girl out of the mountains, but you can't take the mountains out of the girl. Reflections of childhood inspirations remain as relevant today as they did so many years ago for Beckley, West Virginia, native Lynn Goldstein.

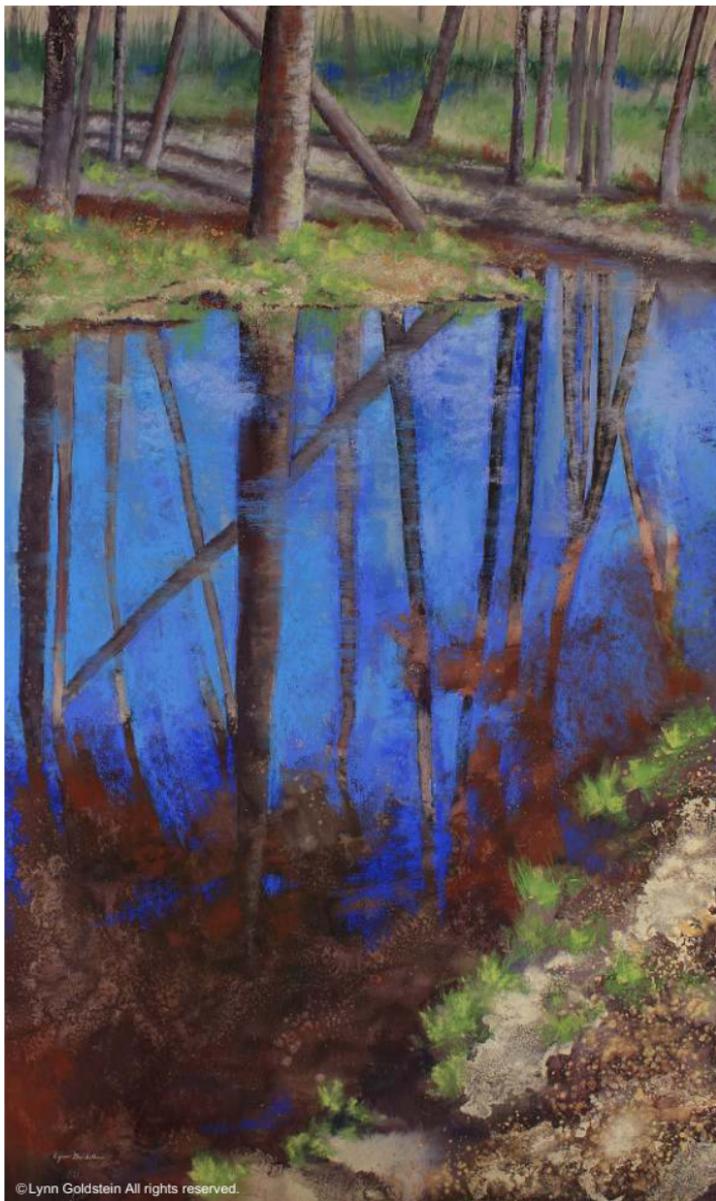
Conversations with Lynn, a visit to her studio, and accompanying her as she led a tour at the Smithsonian National Portrait Gallery, where she has been a docent for many years, gives one a sense of her contentment in dreams realized and the anticipation of works yet to be created. She describes herself as a landscape artist who works in pastels and mixed media. She cannot remember a time when art was not a part of her life. Childhood memories awaken images of dance and music lessons as well as her mother teaching her to draw. Lynn's home and neighborhood, perched on a mountain overlooking Piney Creek, gives incredible scenery to inspire her artwork.

Youth dissolved into the next phase, formal education. Completion of studies and a Bachelor of Fine Arts degree with a concentration in graphic design from

West Virginia University was the springboard for her move to the Washington, D.C. area, where she has remained for more than thirty years. Seventeen of those years were devoted to graphic design for companies such as Ringling Brothers and Barnum and Bailey, The Washington Post, and large ad agencies where she created designs for Norfolk Southern Railways, Freddie Mac, and many more.

While Lynn was busy with the graphic design side of creating, she was always painting. "Painting is what fed my soul," Lynn explained, "and the beautiful West Virginia landscape with its trees, rocks, and mountains was my peace." She considered portraiture but felt there was more creativity in landscapes. "There is no perfect landscape setting, but I can make it exactly how I want to envision it," she said.

Since 2008, Lynn has maintained a studio at the Workhouse Arts Center in Lorton, Virginia, only minutes from her home. The opening of the former turn-of-the-century prison allows artists from many disciplines exposure to each other's work and camaraderie. A visit to www.workhousearts.org is well worth



Clearly Unclear

Lynn Goldstein
Pastel/Mixed Media
17" x 12.5"

one's time.

Inside the studio, Goldstein has been very productive in recent years. Her *Reaching* series marked an important shift in her work to a more serious side. Prior to this, many different subjects within landscapes, such as architectural scenes, water, and mountains, captivated her interest. She had not explored the notion of doing series work because she felt that working in series would be too creatively limiting. She couldn't understand the idea of painting the same subject over and over. That feeling changed dramatically with the *Reaching* series.

The untimely death of a friend from her twenties caused her to unearth a book he had given her. Rereading that book, *Sketches from a Hunter's Album*, by

Ivan Turgenev, gave her an understanding of why it had been his favorite book, and she was moved by a segment in the book that describes lying on the ground and looking up through trees. She realized that she hadn't allowed herself to lie down and look up into the trees since she was a child, and somehow she felt that this act would help her to heal after her friend's death. That change in orientation (and thinking) prompted her desire to make paintings from this perspective. Her friend, Paul, was also an artist and Lynn believed the insight she distilled from the book was a gift he wanted her to have. The book became a beautiful inspiration for her art. The awards, both nationally and locally, for the different paintings in this series came flooding in and gave her a great deal of exposure and credibility among her peers.

The Pastel Journal, a national magazine with an international readership, published an article about the *Reaching* series in 2009, and Lynn was asked to write a piece in the same issue encouraging artists to look at subjects from a different perspective. Practicing what she preached in the article, her tree subject matter then expanded into depictions of trees reflected in water. Her series works have been a progression *Reaching*, *Veiled* and *Reflecting*. Lynn elaborates, "The *Veiled* series started as a reaction to conventional landscape subjects. This was the first series of paintings where the idea was to disorient the viewer without releasing all visual cues as to what is being perceived. The pieces have an ambiguity that encourages people to see what they want to see in each

Treatise

Lynn Goldstein
Installation, books, wood, acrylic, charcoal
48" x 36"



©Photos Courtesy of Lynn Goldstein.



Reaching-Late Winter
Lynn Goldstein
Pastel
36" x 24"



Summer Response

Lynn Goldstein/David Barnes
Acrylic and Glass
12" x 12"

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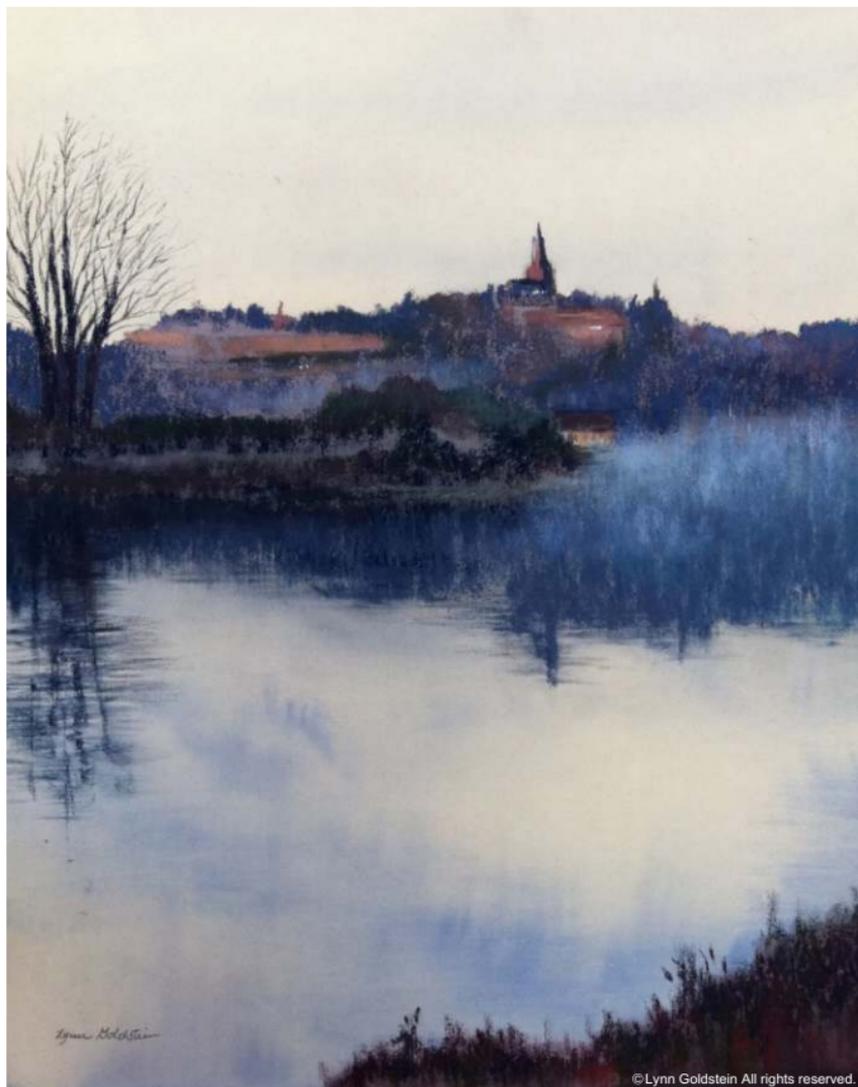
painting. These paintings led to the *Reflection* series, some of which are called *Look Closer* or *Look Deeper*. In several of those paintings, I did away with visual cues, which disorients the viewer further so that they are required to look more closely to actually ascertain what they are seeing."

One of the benefits of working among so many artists is the networking that naturally takes place. Through that network (and Lynn stresses the importance of being connected to other artists) she was chosen for a one-month artist residency in the Brittany region of France. There is a delightful account of her daily adventures with the French in the small town of Dinan on her blog, which can be found through her website

www.lynngoldstein.com.

The painting on the cover of this issue of *State Of The Art Magazine*, *My Dinan*, is a view of the city as seen from where Lynn was living. Even though the painting has buildings in it, most of her work focuses on landscapes only, which is the subject that helped make her feel at home and gave her comfort while so far away.

On her blog, you can see photographs taken along the Rance River in France. "The time I have spent along the river has enchanted me and the people of Dinan have as well," she wrote. The time immersed in this part of the world had a great impact on her work and is extremely important in her life, even life-changing. "To be chosen to live for a



My Dinan
Lynn Goldstein
Pastel
12" x 9"

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month among the French people and to have delicious solitude to paint and just 'be,' to immerse myself in the culture and the landscape was a gift beyond measure," she expressed. "It is very hilly, not unlike West Virginia, and therefore it felt very much like home except everyone spoke French and they had really good pastries!"

The solitude played out even when she was out and about because she could not understand what people were saying, only a word here or there. Observations and thoughts were not intruded upon by distracting conversations.

Treatise

Lynn Goldstein

Installation, books, wood, acrylic, charcoal
48" x 36"



© Photos Courtesy of Lynn Goldstein

She was also without e-mail, computer and phone (except when she visited a local hotel). But this time allowed her to paint some nine or ten paintings while there and twenty more when she came home. One of her paintings was selected for the collection at Le Grande Vigno, joining other pieces from artists who had a similar stay in Dinan

Treatise is an installation piece of which Lynn is very proud. In 2013, she was selected to participate in a show commemorating the Holocaust hung in the Bodzin Gallery of the Jewish Community Center in Fairfax, Virginia. Growing up in southern West Virginia meant there was a very small Jewish population. Though Lynn shared none of her family members perished in the Holocaust, learning about the heinous acts has made an impression on her that persists today. Much as other famous artwork conveys man's inhumanity to man, the impetus for delving into an installation piece came from deep within her. Lynn chose an installation piece to push her out of her comfort zone. In working out the details of the piece, she became inspired to use books. She used foreign language texts to illustrate that those who were persecuted during the Holocaust were not foreign enemies; instead, they were citizens of the countries in which they were harmed. The idea of books also illustrates how individuals' and community stories were forever changed or annihilated.

Lynn beams as she recounts all the ideas that flowed during the process of making this piece. All the elements are symbolic. She is still surprised at how it fell together so seamlessly with



Veiled in Aspiration

Lynn Goldstein
Pastel
16.5" x 40"

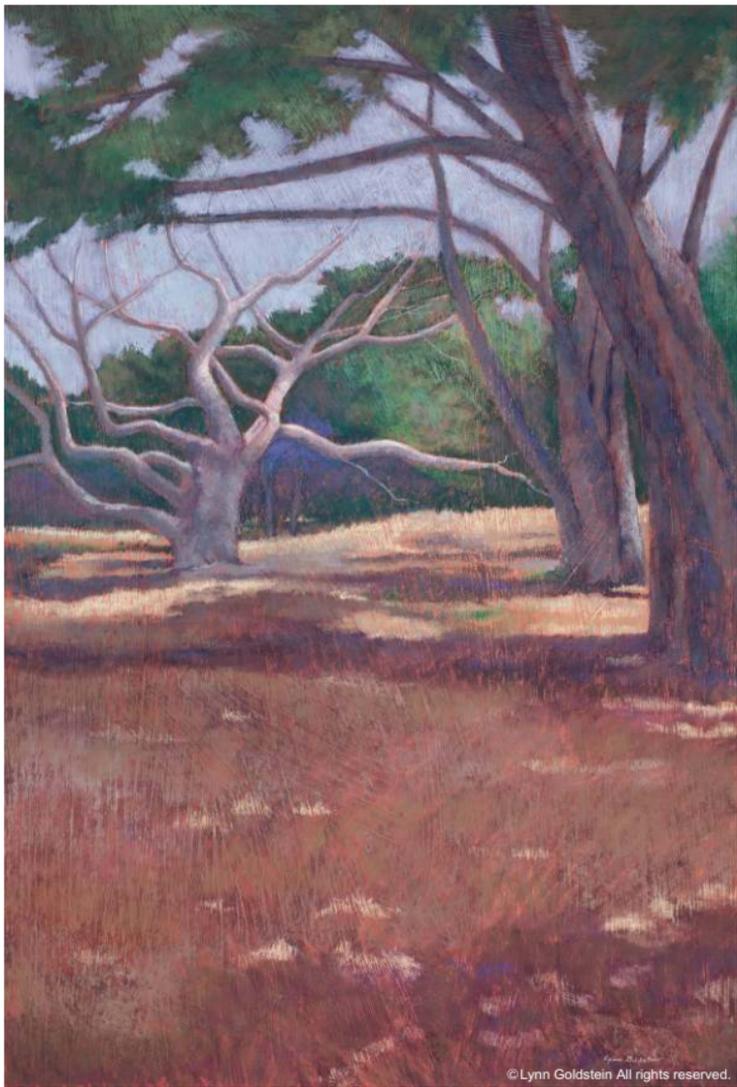
meaning and purpose. "It was another gift to me," she shares in her description of the amazing occurrences that took place in the completion of the piece. People came to her to help her in various stages of the process, such as a student who offered to shoot the books with an Austrian luger. Lynn worked on *Treatise* for over six months, and many different people observed the process. One of the Workhouse employees loaned her his blowtorch so she could singe book edges. After a visitor listened to her talk excitedly about the project, and found out that she was struggling to find a wooden rack to hold the books, he quietly replied, "I can do that for you." Unknown to Lynn, he was a woodworker, and he made the rack to her specifications free of charge. Today James McLeod and Lynn are still friends.

With every subsequent idea, person, or resource, it became apparent this installation was meant to be. While the various pieces were being put together, Lynn could not wait to paint the book

covers. After being exhibited at the Jewish Community Center's Bodzin Gallery, *Treatise* was on display at Temple B'nai Shalom synagogue where Lynn gave a presentation about it. Her hope is for *Treatise* to reach a wider audience in the future.

The fall of 2013 took Lynn back to France, but this time to the southern part of the country, near Avignon, to teach a workshop for American students. She discussed how different this part of the country was from the Brittany region. Near the home where she was lived, large boulders with glistening mica lined the Gardon River, which captured her thoughts of new work. After her upcoming shows are completed, she is going to start a new series inspired by this trip. She says she took extraordinary resource photographs from which she can draw upon to create.

Among her many accolades, Lynn recently received a Best-in-Show award for a nationally juried competition



Facing West-On Stage
Lynn Goldstein
Pastel
36" x 24"

entitled “Shades of Pastel” sponsored by the Maryland Pastel Society. She was especially delighted that the judge for the show was nationally acclaimed artist Jimmy Wright, whom she has admired for years. The piece entitled *Facing West - On Stage*, was composed from images of a trip to Carmel, California, in 2011.

In addition to her creative endeavors, teaching has been one of Lynn's loves for seventeen years. She said she learns a lot from her students and they inspire her as well; they keep her growing. Her greatest compliment is when they tell her she has taught them to see differently than they have in the past.

Lynn's docent work with the Smithsonian National Portrait Gallery in Washington, D.C., is really a history lesson told through art. What she discusses is history told through the biographies of people who have been important to the growth of this country. Her real interest is in the art, so she delves into the subjects being portrayed. She also discusses the artists that made the work as well as some of the techniques that were. After seventeen years leading tours, she is a master at entertaining and instructing her groups. The day I observed her, the end of the tour brought applause and appreciation for her wit and expertise!

Her upcoming show, *Reflection and Response*, is a collaboration with glass artist David Barnes and takes place at the Workhouse Arts Center, Building 16, McGuire Woods Gallery, Lorton, Virginia. The show will run February 12 - March 30, 2014. There will be a meet-the-artists reception on Saturday, March 8, from 6-9 p.m.

If your looking to see her work in West Virginia, The Washington Street Gallery in Lewisburg has exhibited her work for seven years

To see more of Lynn's work and accomplishments, visit her website at: www.lynngoldstein.com. Much of Lynn's work has detailed descriptions on her blog.

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