

A central figure in Abstract Expressionism, Michael Goldberg (American, 1924–2007) began making large, action-packed paintings in 1950. In *Miracolo di San Marco*, he used a palette knife to rake pigments across a canvas marked with lines rendered in oil stick, creating roughly rendered, geometric forms that appear to leap out toward the spectator. One's eyes cannot rest when viewing this dynamic composition. In addition to having no focal point, the painting's prominent diagonal lines and bright, discordant colors lead the gaze across the entire expanse of its richly textured surface.

*Miracolo di San Marco* is based on a monumental painting of the same title by the Italian Renaissance painter Jacopo Tintoretto (Venetian, 1519–1594). The red and pink costume elements of three figures in Tintoretto's picture inspired the bismuth–pink, cruciform form just below and to the right of the center of Goldberg's canvas. This painting is the fourth work by Goldberg to enter the permanent collection. Its acquisition honors and continues Joslyn's tradition of supporting the artist, who was the subject of a major monographic exhibition at the Museum in 2003. *Miracolo di San Marco* is a gift of Laura and Rick Schrager in memory of Phil Schrager.

RIGHT: Michael Goldberg (American, 1924–2007), *Miracolo di San Marco*, 1991, oil, oil stick, and string on canvas, 89 ½ x 65 ¼ in., Gift of Laura and Rick Schrager in memory of Phil Schrager, 2022.6.1

