

TRUTH

PROJECT

AURELIAEVENT.IO



TRUTH LOST AT SEA

“In a time of deceit, telling the truth is a revolutionary act.”

George Orwell

Environmental artist Jon Goldman uses scale, humor, and spectacle to help audiences recognize the necessity of bringing communities together around the need for truth.

***TRUTH* is a foundational tenet for a civilized society.**

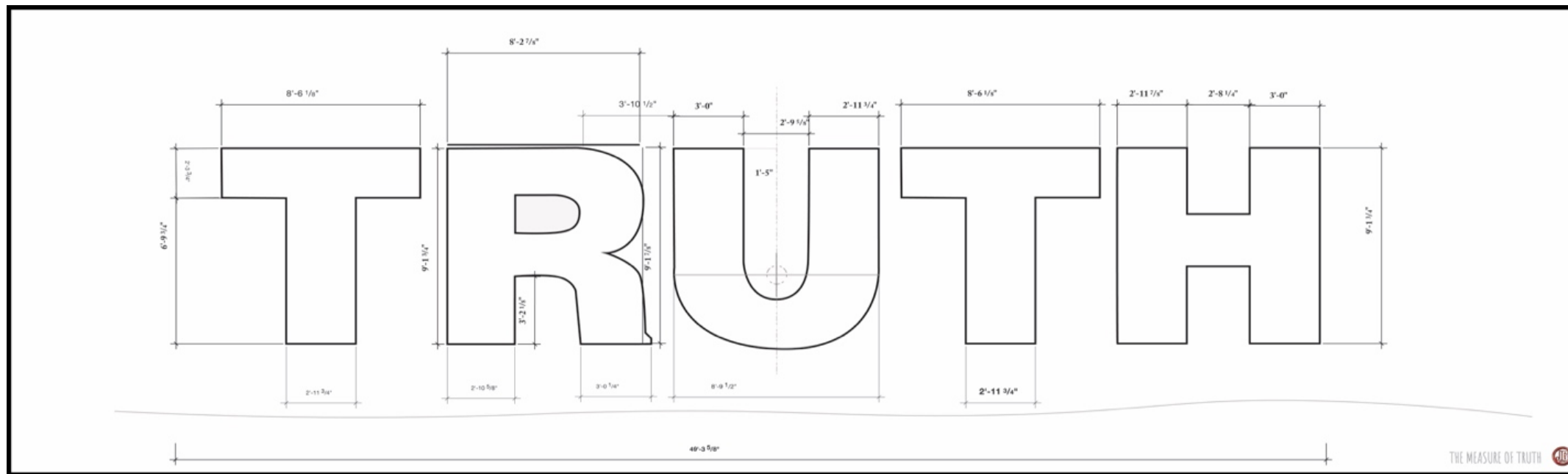
We are currently confronted with a constantly expanding media and technologically manipulated explosion of misinformation. That explosion is ubiquitous and almost inescapable.

How do we get back to the place where we can develop trust?

Systemic fears, doubt, and deep cynicism-- all emanate from **misinformation**. But it is the rapid instantaneousness of our electronic connectivity that not only *allows* these fabrications, but it *encourages* a viral reach.

Viral, like a disease.

To dispel doubt we need to build TRUST, taking on misinformation by cultivating a community-based understanding how to determine what is true and what is fiction. **Misinformation is a malignant manipulation writ large**, but understanding truth requires a level of humility, an acknowledgement of fallibility and the idea that society can self-correct.

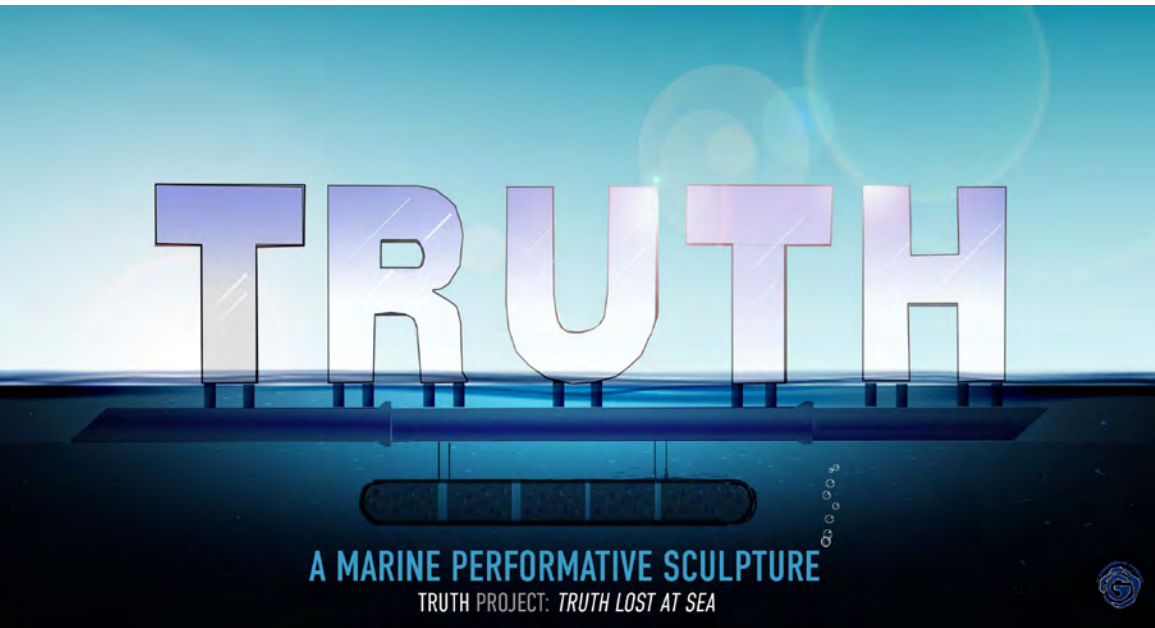
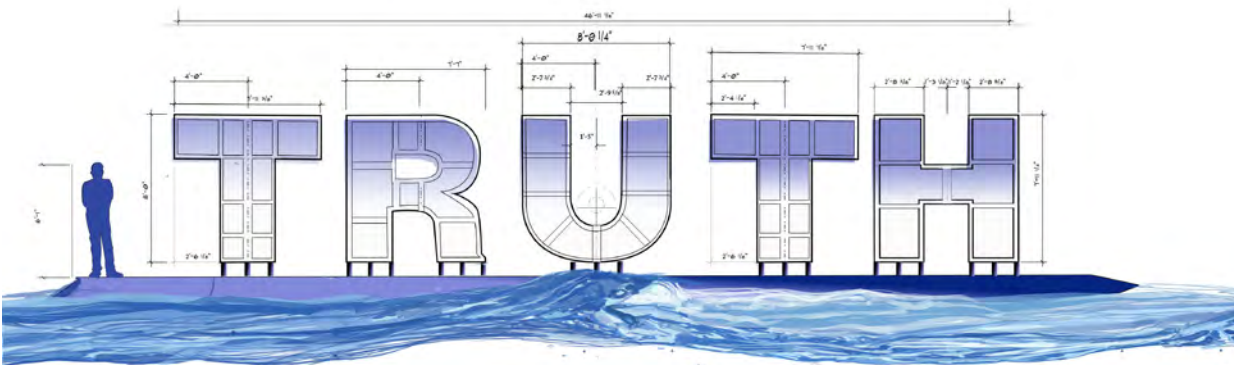


MEASURE OF TRUTH
 (Initial Concept construction diagram)

***IT HAS NEVER
 BEEN MORE
 IMPORTANT TO
 RE-ENGAGE AND
 COMMIT TO THE
 PURSUIT OF TRUTH.***



SUPREME TRUTH
 Computer-generated proposal image



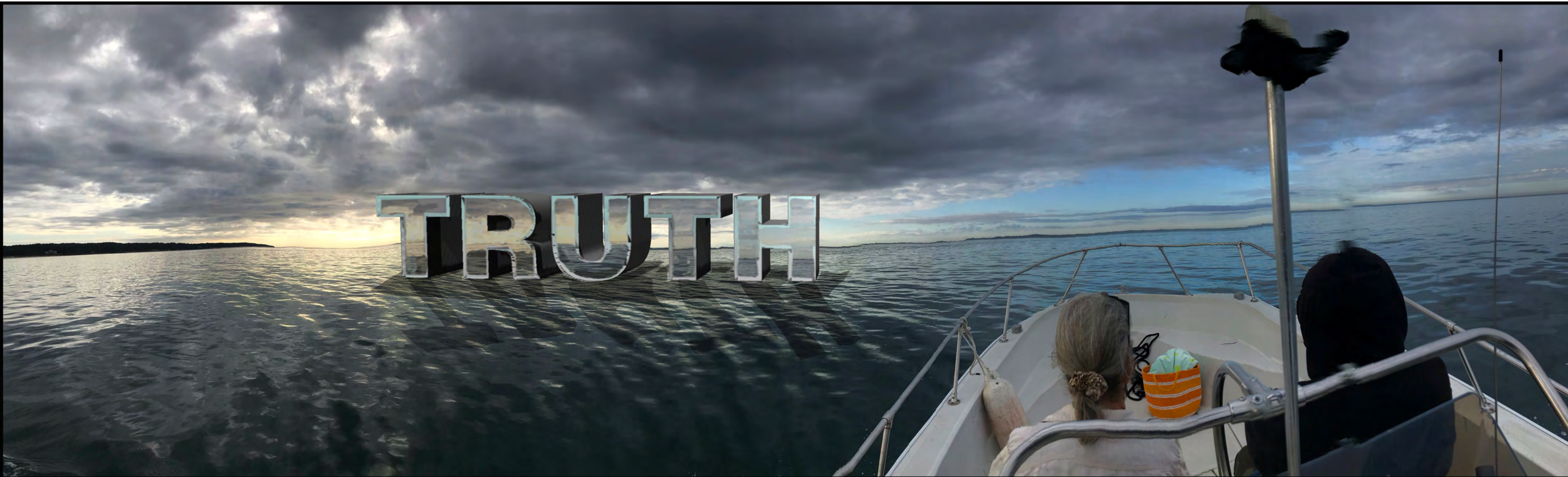
Computer concept A.I. images of **TRUTH LOST AT SEA** (a Marine Performative Sculpture for Waterways.) Above: HUDSON RIVER
Perforated aluminum letters 10-feet high x 50-feet interior illuminated by LED lighting.

(image courtesy of the Artist
©Jon Goldman 2024

Goldman is a provocateur and visual humorist working at the nexus of language, sculpture, philosophy and advertising.



JON GOLDMAN IN HIS STUDIO SURROUNDED BY TRUTHS AND HALF-TRUTHS



*TRUTH LOST AT SEA (Martha's Vineyard Sound) (concept image)

©Jon Goldman

Jon Goldman has created a series of *artworks* exploring the meaning, value and importance of the word “truth.” Culminating in the largest of the works is **TRUTH LOST AT SEA, an 8’x48’ aluminum version will be on major waterways and highways from Boston to Washington D.C.**



TRUTH LOST AT SEA #III (VINEYARD SOUND)

Did we ever agree on anything?

As our infrastructure crumbles, our commitment to a sustainable future, and with the world wide financial inequities becoming more pronounced, how do we work together, find commonality and work together to take on the hardest problems we face?



ICE COLD TRUTH

Epoxy resin, 12" h X 3" d Shelf: Fir 1"x6"



TWO ARTISTS FIGHTING OVER THE TRUTH (Malaga, Spain) From TRAVELS with the TRUTH

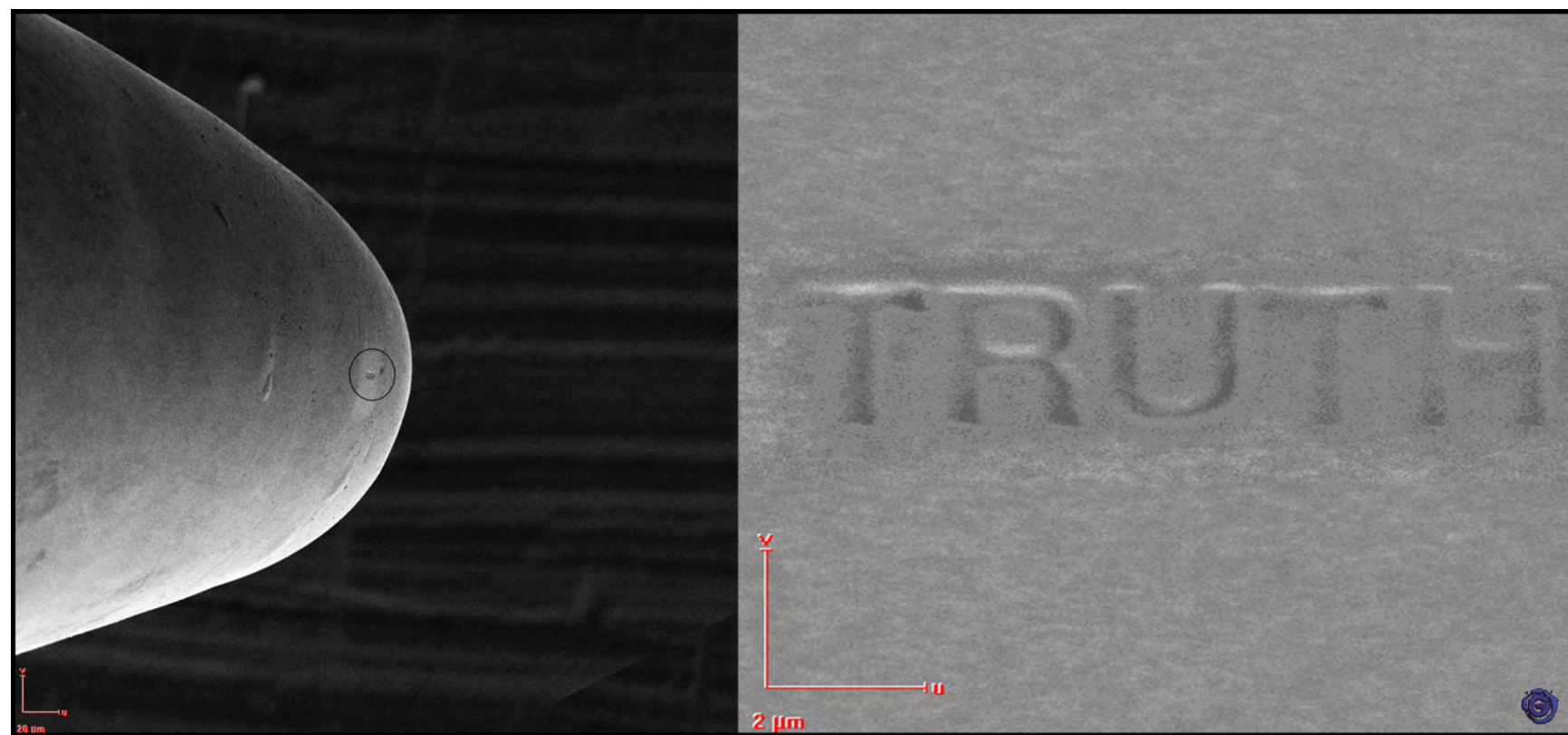
VIDEO STILL/Performance View. Picasso Museum, Malaga, Spain. (Nicole Cohen Partillipo left, Valerie Fuchs right)

How do we know when something is true?

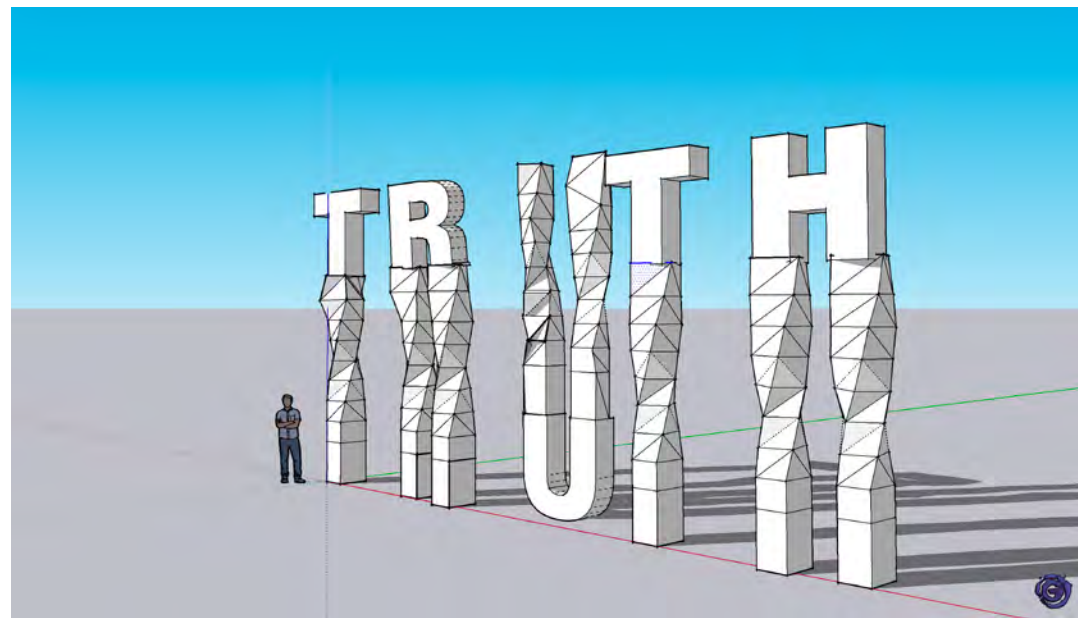
Does opinion supercede fact?

Does truth even matter any more?

In exploring these questions on a variety of scales from the NANOMETRIC to the MONUMENTAL, the Artist seeks a presentation partner/museum/curator to display his unconventional works after TRUTH LOST AT SEA's waterway/highway tour.



TRUTH ON THE POINT OF A PIN (2microns)
 The word "TRUTH" carved by a Focused Ion Beam Scanning Electron Microscope onto the surface of the shaft of a PIN.
 In Collaboration with the MIT NANO LAB / Dr. Yang Yu/Juan Herrera
 Image courtesy of the Artist ©2024 Jon Goldman



TWISTED TRUTH
 (Initial Computer Concept diagram)



UGLY TRUTH POLLEN
 "TRUTH" on a 3D microscopic image of pollen
 Image courtesy of the Artist ©2024 Jon Goldman



ANOTHER ATTEMPT TO BURY THE TRUTH
 INK AND WATERCOLOR ON PAPER
 Image courtesy of the Artist ©2024 Jon Goldman

TRUTH PROJECT is an exhibition of a series of artworks and their documentation depicting the word “truth”. From the large scale to microscopic, the work draws from colloquialisms humorously and provocatively covering a wide range of subjects like race, environment, human rights and democracy.

Goldman’s series explores the word “truth” as sculpture, as images, as performative actions and installation all leading to discussion.

“I want to create an opportunity to change the intractable divisiveness in our country.

**We need conversations outside our comfort zones,
to find the commonality that can unite us.**

**Let’s re-introduce ourselves to the value of TRUTH
using language and humor creating artworks that serve
as a rallying point to reconnect civil, respect-based discourse.**

-- Jon Goldman



GRAIN OF TRUTH

Artificial Intelligence (MidJourney) image of QUARTZ at 1nanometer with word *TRUTH* inscribed on it by a Focused Ion Beam Scanning Electron Microscope Viewable with an Transmission Electron Microscope



©2023 Jon Goldman


[We live in] a world in which truth no longer matters, where facts are countered by "alternative facts", and reality is more about your media diet than about the world as it is.

It's not hard to see why people feel that "truth" has become irrelevant, given how ubiquitous political lies and conspiracies posing as journalism are nowadays.

-- Rob Wijnberg *THE CORRESPONDENT*



HALF TRUTH/HALF EMPTY
12" X 55" MDF, Mirror Paint, Sugar Pine, Meranti (table)

HALF TRUTH 

©2023 Jon Goldman
Image courtesy of the Artist



SURROUNDED BY THE TRUTH
(Proposed Installation Birdseye View)



LAYING DOWN THE TRUTH/ SURROUNDED BY THE TRUTH
PROPOSED INSTALLATION BIRDSEYE VIEW



TRUTH LOST AT SEA

TRUTH LOST AT SEA, early iteration
Artificial Intelligence image

Goldman's partial list of articulations of the word TRUTH:

- NAKED TRUTH — The letters painted in different human skin tones addressing, bias, racism discrimination and inclusion
- STONE COLD TRUTH — A water-cut stone version addresses the role of extractive technologies on our environment and a metaphor of geological time and water's power
- FUZZY TRUTH - Covered in bright orange fur is a less-than-subtle reference to the 45th U.S. president and his longstanding distortion of Truth.
- TRUTH BE TOLD -- An interactive installation involving listening and speaking a truth.
- HALF TRUTH — The letters are physically cut in half and hollowed out leaving a central cavity in each which is intended to fill with what looks like water.
- THE HOLE TRUTH -- Large Letters out of Polycarbonate with bullet holes puncturing the surfaces
- TRUTH TRANSPARENT — A transparent version in Epoxy.
- TRUTH EVERYWHERE -- An installation of hundreds of small duplicates of the word truth suspended from a ceiling
- DISTORTED TRUTH— A mirrored version contorted to reflect the viewer not unlike a funhouse mirror
- TRUTH IN A BOTTLE - Waterborne glass bottles filled with messages about the truth regarding the infusion of plastics into the oceanic ecosystem and its unknown effects.
- TWISTED TRUTH — A clear version that, with computer-aided design physically warps its surface
- TRUTH GOT LEGS -- A version with female legs and hairy male legs as extensions of the letters addressing sexism.
- TRUTH LOST AT SEA -- 8'high letters in a three dimensional interior-lit outlined sculptural form mounted on seaworthy subsurface platform deployed in several well known waterbodies such as Martha's Vineyard Sound, Hudson River, Miami Beach, e.g. (a coordinated PR. campaign to bring attention to its appearance is integral).
- THE MEASURE OF TRUTH -- Construction/fabrication documents for TRUTH LOST AT SEA developed for exhibit chronicling the design of the TRUTH PROJECT.
- FROZEN TRUTH -- Installation of large blocks of ice spelling truth: video of it slowly melting.
- HOLE TRUTH -- A sculptural cut-out black opaque glass-like version with bullet holes and the shattered surface in each letter. The black cut-out aspect suggest caskets.
- TRUTH EMERGING/SINKING -- The upper half of of HALF TRUTH mounted on a table emerging like a shark's fin or sinking like a ship in duress.
- LAYING DOWN THE TRUTH/SURROUNDED BY TRUTH -- an installation of small cast versions of the word in concentric circles around a pathway in the circle of truths, all laying on the floor like a labyrinth.
- TRUTH ON A NANO SCALE -- WorkingwithMITNANO LAB



SHATTERED DICHOIC TRUTH

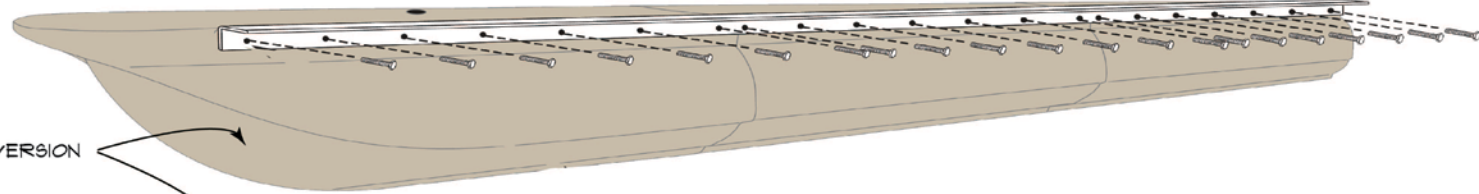
A. I. image of truth in dichroic glass, shattered

©2023Jon Goldman

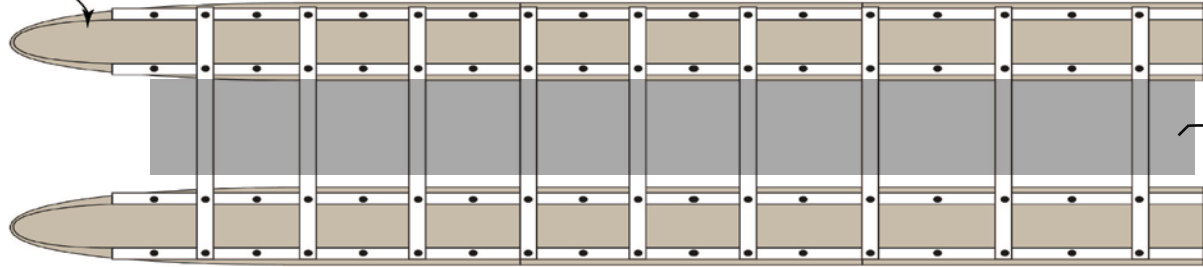
Planned for the Spring of 2025, The artwork will tour Boston, New York, Philadelphia, and Washington, D.C. TRUTH LOST AT SEA is modular, transportable and will be deployed in:

Martha's Vineyard Sound, Boston Harbor, Hudson River, Schuykill River, Potomac River, and in front of THE SUPREME COURT .

SIDE PERSPECTIVE VIEW

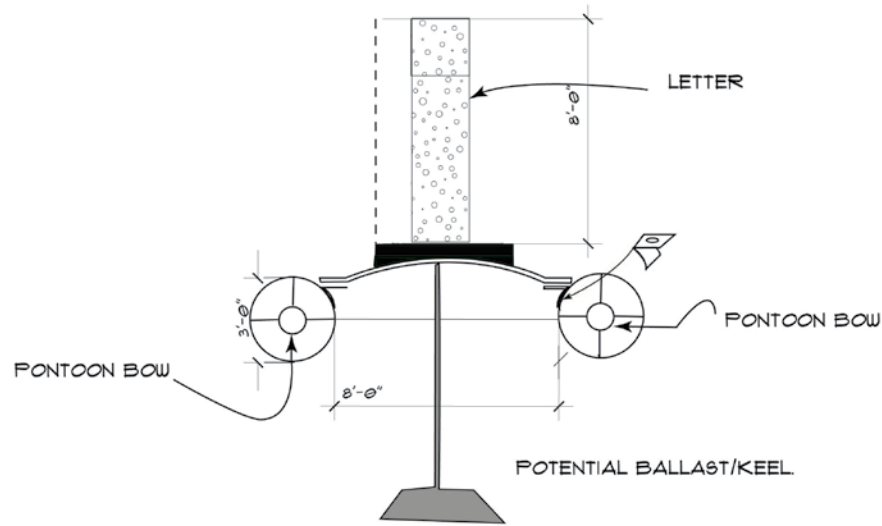


PLASTIC PONTOON VERSION

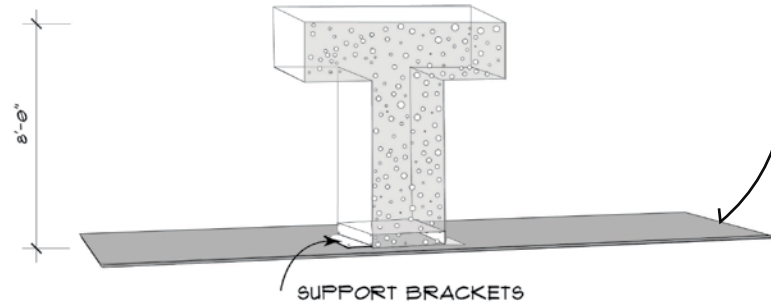


PLAN VIEW

PLATFORM

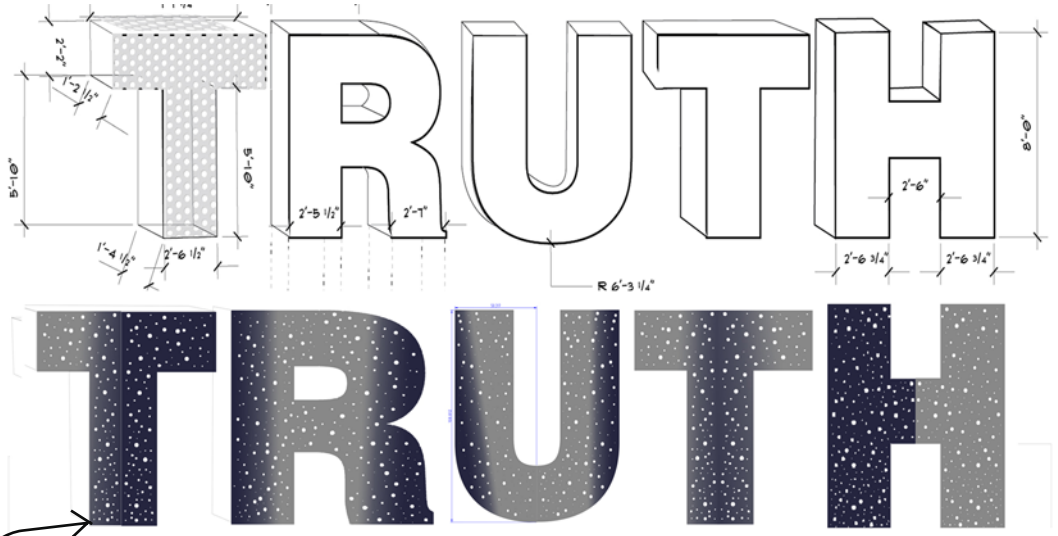


FRONT BOW (LOOKING AFT) VIEW



SUPPORT BRACKETS

ALUMINUM SHEETS WITH PERFORATIONS INTERIOR ILLUMINATED (LED)



TRUTH LOST AT SEA
Concept diagrams for a (pontooned) platform with interior lit letters
8'x 45' Recycled plastic, LED (Internal lighting), batteries, chain, counterweight/ballast, line, wood and accompanying 20' Boston Whaler



TRUTH BEING TOLD
 An interactive Sculptural Installation Using large
 sculpted Cones/Megaphones
 Computer drawing conceptual drawing

TRUTH BEING TOLD is an interactive work modeled on the spoken word game "telephone" where participants speak into a megaphone at one end of the installation and hear the words on a facing megaphone while a small motor directs the word truth via wires from one megaphone to the other (and back).



TRUTH BEING TOLD
 An interactive Sculptural Installation Using large sculpted Cones/Megaphones
 A.I. Renderings



TRUTH EMERGENT/TRUTH SINKING
 CNC MDF, Mirror paint, Wooden Table (MAPLE, MAHOUGHANY, MERANTE)



UNVARNISHED TRUTH
 24" X 3"x 55" Mahogany, Stainless steel rods



GAUCIN, SPAIN



West Village, NEW YORK CITY

PONTA DELGADA, AZORES



MALAGA, SPAIN



TRAVELS WITH TRUTH
CAST EPOXY 3"x 13" ©2023 Jon Goldman



AUSTRALIA



TRAVELS WITH TRUTH
CAST EPOXY 3"x 13"

Malaga, Spain ©2023 Jon Goldman

MALAGA, SPAIN Birthplace of Bullfighting and Pablo Picasso

ABOUT THE ARTIST

Jonathan Goldman, (b. 1959 New Haven,CT) is an intermedia environmental artist exploring ecology, technology, spectacle, community, documentary and archive as central parts of his forty-year practice. Goldman combines theatricality, humor, interactivity, environmental and site-specificity producing work which attempts to connect audiences with critical aspects of our ephemeral world. He is a painter, filmmaker, a sculptor, a designer, a teacher and a sailor and comes from a family of outspoken artists, activists, scientists and environmental public policy theorists.

After growing up in West Philadelphia he attended Connecticut College studying directing and design, receiving his BA in Theatre. His sculpture professor there, David Smalley, had a big influence on him and was concentrating on interdisciplinary explorations within the Arts especially between kinetic sculpture and dance. Goldman would study at the National Theatre Institute where he would meet future collaborators like Jim Uhls, (screenwriter for the film *Fight Club*) and Daniel Neiden, producer, director and composer.

For twenty years Jon Goldman and his wife Nicole Goldman, a fiber artist and MBA in Arts Administration, led [GoldmanArts](#), an art studio in Boston. Their collaborative enterprise produced architecturally installed wind-activated (kinetic) large-scale event-based inflatable sculptures and large-scale architectural projections as event-works for media and entertainment companies like Disney, Nickelodeon, and others. His last work in New York City was on 30 Rockefeller Center-- a 40' window-washer.

Goldmans' inflatables, based on vulnerable marine creatures like nudibranchs and urchins, heralded anthropocentric impacts on marine ecosystems, highlighting both the beauty of wind-activated kinetic sculpture and the fluid environment in which these delicate creatures build their habitats. This work called 'hysterical architectures' was an extension of Jon's being a Fellow at the [Center for Advanced Visual Studies at M.I.T.](#) studying with the late [Otto Piene](#) (founder of Sky Art, Group Zero, and a progenitor of Art and Technology).

Together with his co-producer Daniel Neiden, Goldman produced [Oil in the Family](#), a short film about Goldman's New Orleans-born maternal grandmother, Lucy Lemann. Trained as an opera singer in Vienna alongside Paul Robeson, Lucy was an iconoclast ultimately on President Nixon's notorious "Enemies List" for helping produce [HIROSHIMA/NAGASAKI/1945](#) in the early 1970's. Lemann was a close friend to the father of the American documentary, [Robert J. Flaherty](#) and while in New Orleans became his fixer for his controversial [Louisiana Story](#) (1948) about a young Cajun boy's introduction to the oil industry when a rig moves onto his bayou. Goldman returned 60 years later to find the boy. New Orleans has been part of Goldman's creative output, With Neiden, Goldman helped produce [All Washed Up \(THEY SAY\)](#) a love song to the City of New Orleans with all-star studio musicians. The song was co-written with Neiden and performed by the late Dr. John (Mac Rebennack). Goldman would edit the music video session and use it in his film.

With an animating partner, Chip Moore, Goldman was nominated for an Emmy for their short form animation [swim](#) (2008) about the reminiscences of an African American marine biologist, Ambrose Jearld, who would travel from his home in 1950's North Carolina, to South Carolina and the historic segregated beach Atlantic Beach for a swim every summer.

Goldman has produced for *Al Jazeera International's People and Power* including [Wilma's Warning](#) about a MacArthur Award-winning chemist who takes on oil companies in her fight against environmental racism (a term derived from Goldman's brother). Dr. Benjamin A. Goldman's extensive research with his book [THE TRUTH ABOUT WHERE YOU LIVE](#), an atlas of infant mortality based on toxicity in the U.S. chronicled early datamining that unearthed facts about fence-line pollution and its effect on disenfranchised communities.

In Jon Goldman's most recent works [VILLAGE PORTRAIT PROJECT](#) and [APHORISTIC EXTINCTIONS](#) he engaged in long term projects. Paintling 300 portraits of the people of the village of Woods Hole, Massachusetts. Goldman published two books of the digitally painted portraits and exhibited them on Cape Cod, in Boston and in New Orleans.

[Aphoristic Extinctions](#) combined his large scale detailed ink paintings of animals at the verge of extinction using aphorisms and constructed colloquialisms as provocative titles. Goldman currently lives and works in Woods Hole, Massachusetts a village known for its deep commitment to marine research in biology, neurology, and deep sea technology.

His current series *TRUTH PROJECT* is an examination of the word TRUTH from the nano to the civic scale in a variety of media all focused on the 2024 election and the deterioration of truth in all levels of modern life.

Goldman has exhibited work throughout the US, Canada and the Pacific Rim including Korea, Hong Kong, Japan and Thailand. The Goldmans are inveterate world travelers where Jon has painted in India, Greece, France, Germany, Philippines, Hong Kong, Japan, Thailand, Cambodia, India, Bali, Tanzania, Spain, Israel, Egypt, Jordan, New Zealand, Australia, Austria, The Netherlands, U.K., Aruba, St. Lucia and in Akumal and LaPaz, Mexico.

His work is in major collections such as the Smithsonian's Cooper Hewitt Museum of Design.



Jon Goldman | Artist Statement

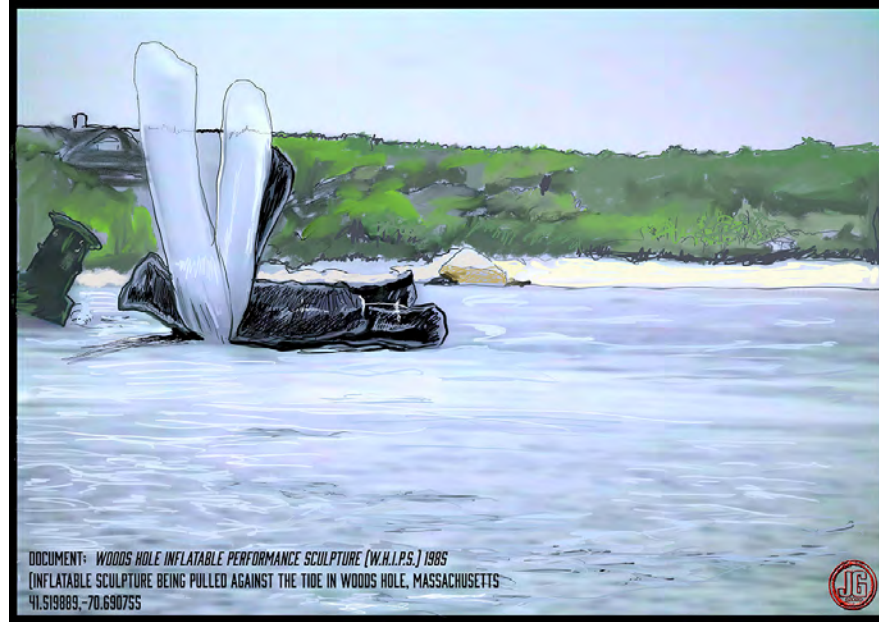
I am focused on making artwork that starts conversations about the truth as essential for a civilized society. As viral misinformation spurred on by the undisciplined internet allows viral dysfunction, the world is prey to a lack of honesty. By playing visually with the word truth I am injecting a disarming humor with site-specific placement in waterways.

By juxtaposing an ephemeral artwork into a waterscape I hope to create the opportunity for curiosity, dialogue and ultimately action by re-injecting meaning, honesty and circumspection into our cultural and environmental discussions about how human use of water-based ecosystems face the greatest challenges the world has ever known. I am returning to work in the environment which is where my work 40 years ago began.

Background

In 1985 my Master's Thesis at M.I.T.'s Center for Advanced Visual Studies, I produced an environmental performance titled *Woods Hole Inflatable Performance Sculpture* (WHIPS). The work involved inflatable elements combined as a large-scale sculpture of a cyclops, a marine invertebrate.

My primary focus was in developing a kinetic environmental artwork considering tidal waterbodies as "activators" for kinetic sculpture. *WHIPS* was pulled and pushed by the tidal waters of Woods Hole Passage on Cape Cod being towed and monitored by a small research vessel but moved by the wind and the water using helium inside the inflatable structure



Woods Hole Inflatable Performance Sculpture (WHIPS) 1985 polyethylene tubing; helium, anchor line --video still

In the nineties, I was building large-scale inflatable sculptures of nudibranchs (sea slugs) for a series called *Hysterical Architectures*, where I would architecturally install 40-foot versions of these kinetic works on historical buildings. My intent, in addition to advancing kinetic sculpture to the point where it appeared alive (activated by the wind), was to bring focus and advocacy to the most delicate of the marine ecosystems, the telltales of the health of those marine habitats.

At the time, scientific research would predict rapidly accelerating changes in the warming climate due to the burning of fossil fuels. It took decades of struggle against misinformation from climate change deniers for the reality of data collection on large-scale ice melts and thawing permafrost to accept the fact that climate *was* changing.

At its core, the research was reflective of the rising consensus of scientists to the growing debilitation and imposition on aquatic environments by the *Anthropocene*. Scientists like George Woodwell, were gathering data and performing analysis which eventually transitioned into peer-reviewed proven *fact*. Today scientists are battling not only an explosion of online misinformation, but also in anti-intellectualism, anti-science and conspiracy and internet-driven theories creating a growing cynicism towards science and knowledge in general.

When facing the reality of climate disruption, rapidly escalating heat, floods, wildfires and serious sea rise, we look to what is proven true for solutions. But when accepted Truth is challenged, any attempts to coalesce consensus are thwarted by opinion-generated internet untruths. Opinion is not truth, nor is the simple repeating of misinformation masquerading as truth through the media. Words represent meaning and as an artist working with a myriad of media I am acutely aware of the boundaries between Truth and Opinion. And taking the role of *citizen* seriously it is essential that artists confront those hard-to-grasp deep thoughts that steer all aspects of society.

TRUTH PROJECT is a continuation of the visual exploration of my early work in the environment, It is inspired by the work of [Robert Smithson and Nancy Holt](#), [The Harrison Studio](#) and the great [Ashley Bickerton](#). In addition my current work relates to the political work of [Hans Haacke](#), whose artwork as a leading proponent of "*Institutional critique*" is essential to me. Both Haacke's work emphasizing the ephemeral with *wind, water, fabric* and movement has been an inspiration to me as well as his political/social confrontations with the vagaries of the corporate world in relation to the environment. His works like the work of my mentor Otto Piene, who found Group Zero and Sky Art and who opened my worldview to the inter-relationships between water and sky as a life long attempt to make a more peaceful world through art.

I have long subscribed to the theories of Robert Smithson's [Site/Non-Site](#) and am interested in the life of an object in a *place* and its geographic movement in the large-scale fluxuations of water in a real location. The current TRUTH PROJECT works are also connected to the cosmological works of [Lowry Burgess](#), (the first artist to put serious artwork in Space with NASA). Burgess whose "*QUIET AXIS*" proposed a "visionary re-alignment of the earth and heavens....Each aspect of the Quiet Axis searches for the soul of the world wherein it is neither object nor belief-- where darkness and light are one eternal presence." Truth, as a concept, exists tacitly in that "soul of the world" giving purpose to light and its absence.

It is my hope that through humor, common sense, sacrifice and perservice positive change is possible. The survival of water-based ecosystems worldwide are deeply compromised by endless pressure driven by consumerism. There is little dispute scientifically about the facts. This is personal as many of my neighbors and friends conduct that resaerch. Strategies for a shift in the world's consumptive behaviour are underway, but they need to begin on a personal level with understanding what "TRUTH" and facts are, because without it as a common coordinated starting point, we are destined for confusion, disarray and far worse outcomes. The impact of not acknowledging facts, leaves the world past the "tipping point" with *Truth Lost at Sea*.

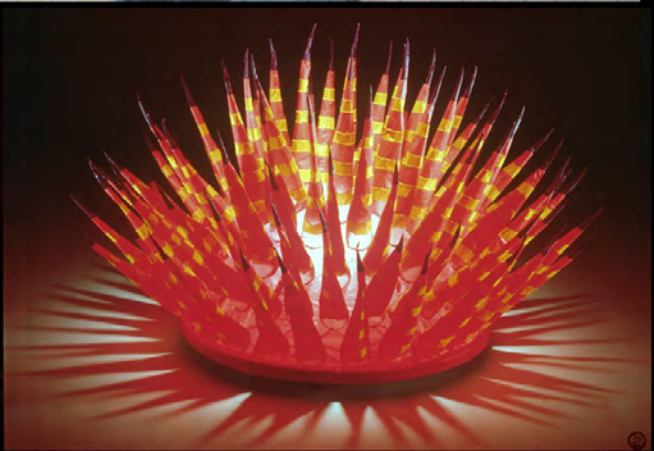
This series of artworks are a visual and participatory reminder that we can continue to wrest truth from a growing cult of disbelief, a tidal wave of media oversaturation, misinformation and deceit .

Understanding, acknowledging and continuing to pursue the truth, determine facts, to embrace rigorous dissent in that pursuit --all to fight misinformation and not to succumb to it is a critical task for humanity.



NUDIBRANCHS

inflatable sculptures from the 'Hysterical Architecture Series'
From l: Boston, Philadelphia, Boston, Connecticut
40' Installation view



Inflatable Urchins
(1995-2002) inflatable sculptures (installation view Hibarigaoka, Japan); inflatable urchin lamps
(URCHIN LAMPS in the collection of the Smithsonian Cooper Hewitt Museum of Design)



*Computer concept drawing of TRUTH LOST AT SEA © 2022 GoldmanArts



TRUTH

PROJECT

a Jon Goldman Artwork



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