

GALLERYSMITH
EST. 2008

presents

JENNIFER GOODMAN

Colour

2020

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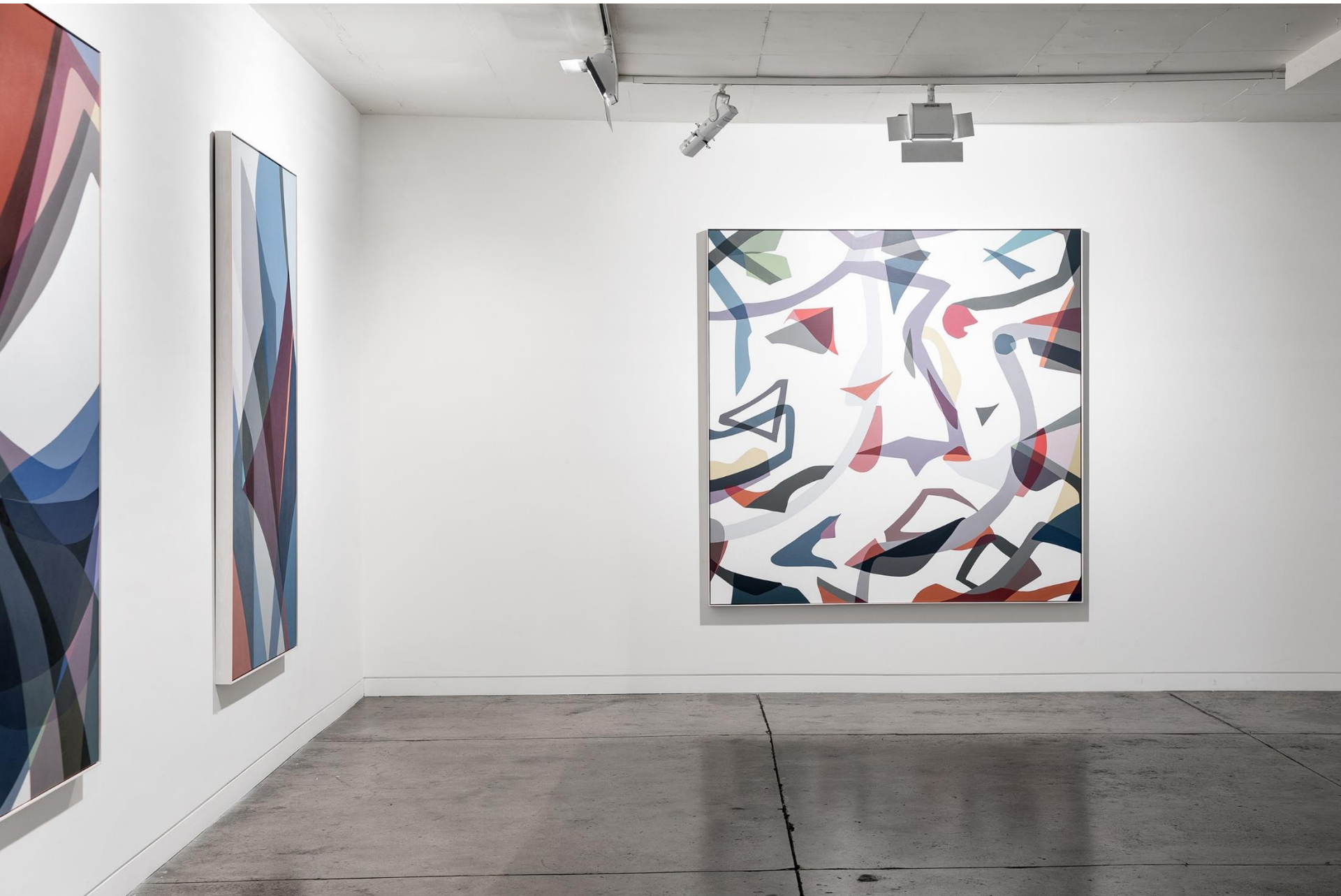
JENNIFER GOODMAN
Colour



GALLERYSMITH



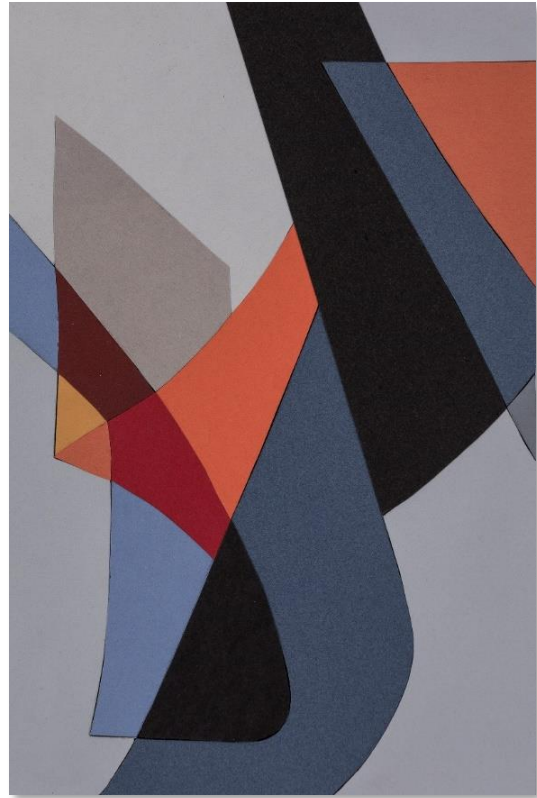








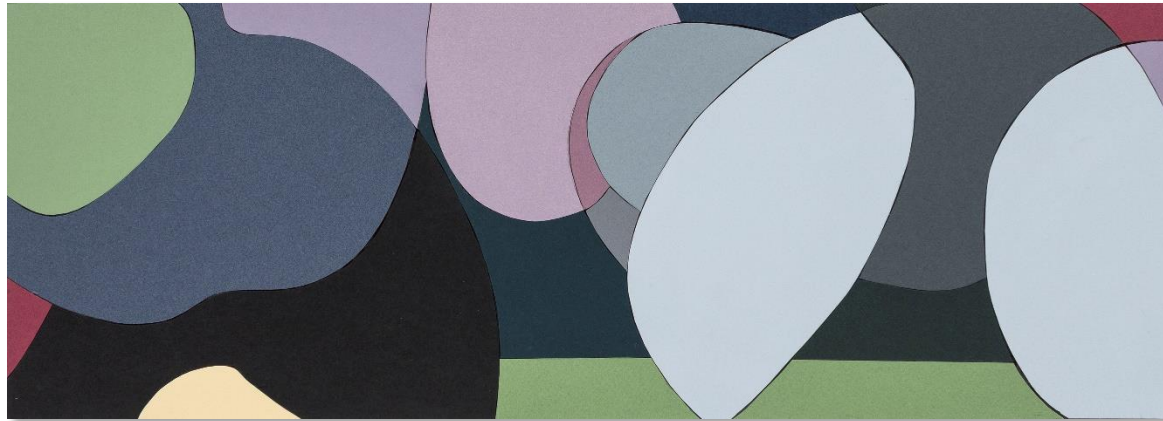
Jennifer Goodman
Paper Array
2019, paper collage
28.5x19cm



Jennifer Goodman
Paper Amble
2018, paper collage
28.5x19cm



Jennifer Goodman
Paper Matter
2020, paper collage
18x50cm



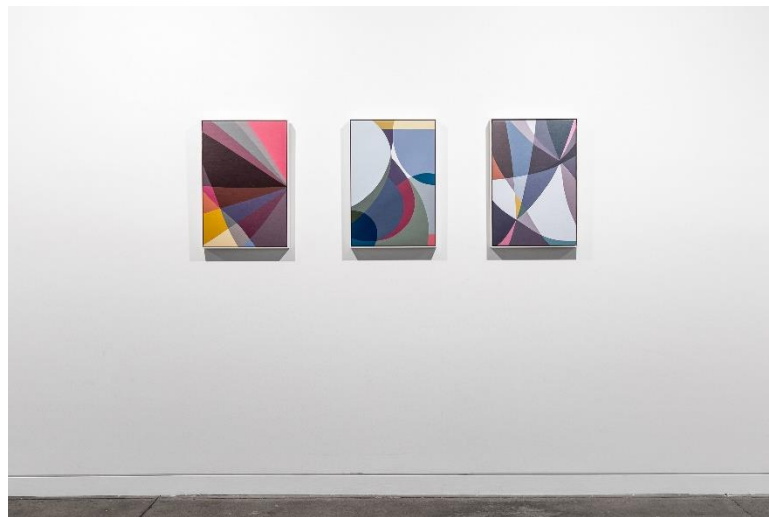
Jennifer Goodman
Paper Orpheus
2018, paper collage
18x50cm



Jennifer Goodman
Lana 1, 2, 3 & 4
2016, woollen thread,
felt, painted frame
33x25.5cm



Jennifer Goodman
Power to the imagination
2018, oil on linen
60x40cm



Jennifer Goodman
Accord
2019, oil on linen
60x40cm



Jennifer Goodman
Shine
2018, oil on linen
60x40cm



Jennifer Goodman
Float
2019, oil on linen
200x120cm





Jennifer Goodman
Opera
2019, oil on linen
200x120cm





Jennifer Goodman
Pacific
2018, oil on linen
200x120cm





Jennifer Goodman
Liberty
2020, oil on linen
200x120cm

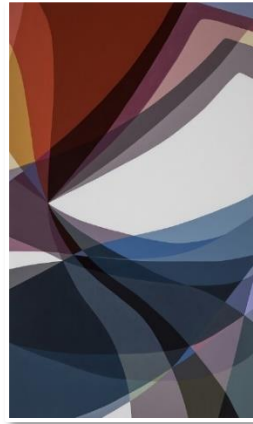


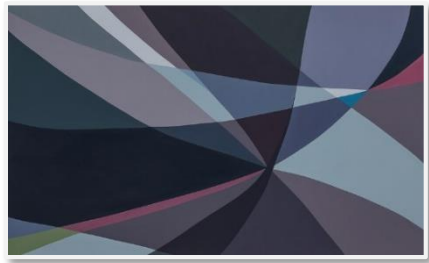
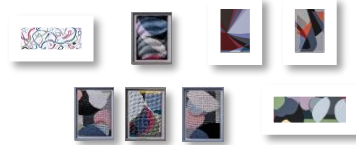


Jennifer Goodman
Notturmo
2018, oil on linen
120x200cm



Jennifer Goodman
Celestial
2019, oil on linen
200x200cm





THINKING IN FOLDS

*Folds, layers, translucency,
Intersecting moments of encounter,
Deliberate, yet weightless in their execution.*

The act of folding is an everyday encounter; and it is a timeless action in many ways. A democratic act - anyone can make a fold; it is something so simple, elegant and direct – it is an activity that holds no prejudices – it is widely utilised for a range of purposes, apparatuses and intentions. And yet because it is such a simple action – it is an act that we might not stop to consider very deeply in our everyday lives. It becomes a brief moment among others in our daily lived experience; and as such, it might not hold our attention for very long; and yet – how could we think more deeply about the fold as an allegory for something beyond the material act itself?

Romantic and yet utilitarian in nature, the fold exists around us in endless facets and iterations, as the perceptive theorist Angelika Seppi has argued; “[The folds can be imagined as] the folds of drapery to the folds of living tissue, from the diptychs of antique tablets and reliefs to the explicit or implicit diptychs of painting, from book-folds to present-day folded Note-Books, from the art of folding paper to foldable architecture, from biological processes such as invagination or protein-folding to René Thom’s famous morphological catastrophes. Correspondingly broad is the span of disciplines, within and beyond their limits – the fold extends itself, from philosophy to mathematics, biology, physics and chemistry, from the arts to art history, and so on.”¹ Seppi; here gently demonstrates the possibility for how the fold is disseminated widely across disciplines, cultures and times – here further emphasising the possibilities of imagining the fold as an allegory for the discussion of something more expansive.

When I first looked at artist Jennifer Goodman’s recent body of work; what occurred to me is that the artist’s approach could in this instance be articulated as an abstracted view of ‘the fold’ in the sense that the work is neither not at the top, nor bottom of, nor edge, nor precipice or – in fact it is articulated from the position of the middle of things. As Kafka might argue “Let someone attempt to seize a blade of grass and hold fast to it when it only grows from the middle.”² Indeed, this is the most challenging perspective to speak from

Furthermore ‘In the middle of things’ is according to Deleuze and Guattari, along the spectrum that it is “not easy to see things in the middle, rather than looking down on them from above or up from below, or from left to right or right to left.”³

In Goodman’s abstracted view of what has become unfolded, each prism, form; has a deliberate yet liminal placement in the canvas. As collectors of Goodman’s work will tell you; the surprise here lies in the ability of her work to produce surprises that reveal themselves over time; clever placements surpass the expectation of the abstracted form itself. Because although Goodman works to geometric forms she does not work to a preconceived formula. No; instead – each colour is developed from scratch, each action is carefully considered.

In Deleuze and Guattari’s analysis of ‘the fold’ they argue that; “The world in general – encompasses the virtual plane that is unfolded through the pleats of the matter and the folds of the soul – thus becomes comparable to an infinitely folded curve that extends to infinity.”⁴ Indeed; if we were to re-image our world-view from this perspective – a perspective that artist Goodman shares – imagine how much more closely we could consider things; with sensitivity; with responsiveness to the senses and without distraction. Goodman encourages us to be in the moment; and to re-consider the most meaningful aspects of life and living.

Tess Maunder, 2020

1. Simply Complicated: Thinking in Folds; Angelika Seppi et al: Michael Friedman, Wolfgang Schäffner (Hg.): On folding. Towards a New Field of Interdisciplinary Research, Bielefeld: transcript, 2016.

2. Lament Traces: Franz Kafka, Princeton University Press, 10 Jan 2009

3. The Fold, B Gilles Deleuze, Bloomsbury Publishing PLC, 30 May 2006

4. The Fold, B Gilles Deleuze, Bloomsbury Publishing PLC, 30 May 2006



GALLERY NOTES

Working from her studio in Melbourne, Australia, Jennifer Goodman's painting practice is a detailed investigation into colour and composition, informed by an acute understanding of linear and geometric abstraction, modernism and colour theory.

Goodman's rich, vibrant works are constructed from a unique combination of hues which are all hand-mixed in the studio, resulting in sophisticated, complex works, which command attention and continue to reward over time.

She has held eleven solo exhibitions since 2002. Goodman has also been included in numerous awards and curated shows such as the *National Works on Paper Prize* at Mornington Peninsula Regional Gallery in 2012 and the *Bayside Art Award* in three consecutive years (winning the Local Prize in this award in 2017). Her works are held in local government and University collections in Victoria and Western Australia, the Art Gallery of Western Australia and the Australian Embassy in Washington, USA among others.

Jennifer Goodman is represented exclusively by Gallerysmith.

GALLERYSMITH

To enquire or acquire, please contact us

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