

Jennifer Goodman, 'Colour', by Paula Silbert, Paula Silbert Arts Consultancy _instagram

'Colour', Jennifer Goodman's current exhibition at Gallerysmith in North Melbourne, unites two bodies of work. There are loosely geometric, solid colour forms - and the more recent open, floating biomorphic works.

Her art is slow in consideration, in construction, and meticulous in the mix of colours. Jennifer always has about 100 tubes of paint at hand.

Solitude, and her universe of colour explorations are the pillars of her studio, practice and ethos. 'Veil' emerged in 2007 when her visual conversation was geometric.

The challenge in this picture was balancing asymmetry – making it look symmetrical, when it actually wasn't.

You'd assume she reached for the masking tape to perfect those straight lines and blocks of colour. But, that never happened. "You get a softer, more organic feel and look (when you do it by hand) ... not the hardness of the tape line".

'Virginia' reflects the room she seeks for her solitude and solace.

It references and acknowledges Virginia Woolf's extended essay 'A Room of One's Own'.

Breaking away from her geometric and mathematical work around 2011 was a "metaphoric cutting around the edge of the canvas". Risky and confronting, it resulted in an explosion of freedom and a new kind of painterly vitality.

Those biomorphic, organic shapes you see in 'Float' are meticulously and purposefully positioned.

Paper collages like 'Paper Hyacinth' broke away from the geometrical forms and grid constructions.

Many of Jennifer's collages are coupled; they reference mythology and romantic couples. For example, 'Isolde' explores the illusion of transparency; she has a partner piece, Tristan.

Jennifer's exhibition continues to April 25th.

Photos Andrew Curtis. Details ie segments of the above mentioned works.

Paula Silbert arts consultancy, 2020