

Transcending formalist limitations

Paintings, Reliefs and Works on Paper by Roy Good, at New Vision Gallery, His Majesty's Arcade, until April 3.

Gordon H Brown
at the galleries

With works from this and last year, Roy Good's paintings on board, paper or in the form of low relief edge into several definable areas of stylistic form.

These include the format of the shaped "canvas", certain semi-illusionary properties allied to so-called "op" art and a simple flat-plain form of relief. The most dominant factor is geometric abstraction.

Use of the former elements reduces and softens the formalism inherent in the geometric basis of Good's work,

importing a more human quality.

The semi-illusionary spatial effects take on two directions. They are shown in the progression of segmental circles in *Circles Series 1981* (2) or in the suggested three-dimensional depth aligned with real depth in *Circle and Square Series 1980* (12). However, in this last work the black, partial square used to achieve this effect possibly forces the issue a little too strongly.

The combined use of painted and cut outline can be seen to sensible advantage in works like *Circle and Square Series 1981* (8).

Combined with such qualities is the skill of Roy Good's paint (or graphic media) application.

This imparts a low-keyed vibrancy to the works' surfaces, as in *Circle and Square 1981* (6) or *Circle Series* (11), bringing out subtleties of tonal or colour effects.

Even when Good's inspiration seems to lag, the paintings are maintained by the workman-like skill applied to all his work.

He manages to transcend the limitations of some other formalist painters.



"Circle & Square Series - Relief No.1" 1981
Acrylic on board 790mm x 580mm



"Untitled" 1981
Work on paper 1080mm x 660mm



"Circle & Square" 1981
Acrylic on canvas 1080mm x 660mm