



"Octagon Rotate" - a shaped painting by Roy Good



BOTH Roy Good and Logan Brewer, who are showing at **BARRY LETT GALLERIES**, have an enviable control of their images and materials.

Good, whose previous works have always seemed over-committed to design, has now begun to explore illusions intelligently. His best works, like the untitled canvases numbered 3 and 9, work the shift between flat object and solid object.

Much of their delight is in that illusionary inevitability — we can never catch them halfway through the changes.

To work effectively, Brewer's sculpture needs a different kind of space. His pieces need a lot of light and air around them.

In the context of an exhibition their thin and rigid forms allow them to act more as a kind of punctuation mark between Good's paintings than anything in their own right.

They are beautifully made, but personally I would like to see them again in another place before dismissing them simply as exercises in technique. They might work beautifully in the open, where their mechanical insistence would contrast with a less formal world.

- Hamish Keith

## Art With Bold Outlook

Precision, clarity and a bold outlook mark the work of Logan Brewer and Roy Good in a double exhibition of painting and sculpture at the Barry Lett Gallery.

In most such double exhibitions the works are yoked together by violence, but here they are exactly complementary since both belong to the clean, polished international style of abstraction.

Though both are good of their kind, the sculpture by Logan Brewer seems the stronger work.

Most impressive pieces are No. 10, a spiky work in anodised aluminium, which, interestingly, is very different from the front than the side, and No. 2, which has an interesting base and a tall thin structure in fibre-glass.

Both of these works have considerable polish and it is the shiny surface of the works etched on glass or painted on perspex that are outstanding in the work of Roy Good.

Here, as in the quiet clockwise movement of painting No. 4, or the blue and red chevrons of "Triangle Suite" No. 6, there is a feeling of considerable authority.

Both the painting and the sculpture are clearly related to the simple lines of modern architecture and are exactly suited to the decoration of the wide walls and spaces such architecture produces. —T. J. McNamara



"Untitled II" - a work by Roy Good on sand-blasted glass