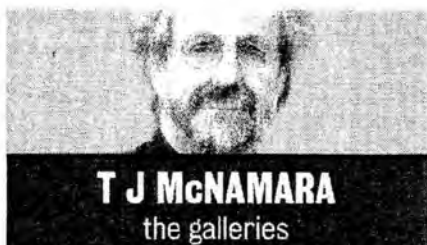


## VISUAL ART: Inventive technique helps create some splendid work



Abstract art belongs to the 20th century but it is not dead yet. It can be wildly energetic, emotional and riotous. It can be poised, balanced, chaste and pure. It can be thin as clouds, soft, visionary and yet intense. As sculpture, it can be solid, monumental and weighty.

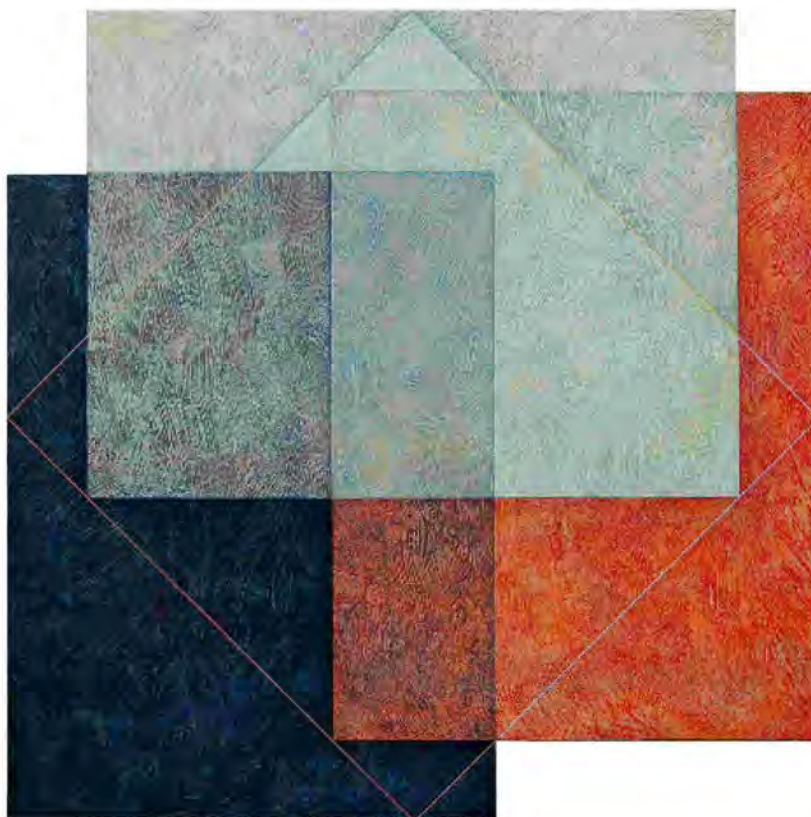
**Roy Good** returns to Artis Gallery with an exhibition of paintings called *Diamond Series*, running until June 20. The diamond of the title is a fine symmetrical line that runs through each painting and tensions them into unity.

There are other unities, too: a unity of rectangles, a unity of rich, subdued colour, and a unity of texture that is just enough to save them from any sense of being mechanically contrived. Where the rectangles intersect and overlap are changes of tone and colour that are often unexpected and unusual.

With unframed, irregular, geometric painting such as this the edge is often a problem. Good solves it elegantly. In most, the rectangles are thin panels set out from the wall so the edge does not come into play. Another group of paintings are about 50cm thick and in these the rectangles viewed from the side become blocks of colour, tactile and strong.

One of the most striking of these thicker paintings is called *No 8*. This painting is built out from an exceptionally fine red. Most of the paintings simply have a number for their title but it is a key to the painter's thinking that the most sombre and severe colour is in a work called *For Mantegna* and obviously influenced by that stern Renaissance artist.

The poised control over colour is exemplified by the muted blues of *Five Squares* compared with the stronger, more varied colour of *No 20*, which develops around an ochre square at the centre. And that diamond. It gains zing and energy by the way its colour mutates as it crosses each rectangular field.



**"DIAMOND CUT":** No 8 deploys rotating golden section rectangles.

