

The "Artists for Kids" Trust proudly offers

BETTY GOODWIN



Untitled, from Le Memoire du corps series

mixed media on geofilm, edition of 25, 3 artists' proofs
re-touched, signed and numbered by the artist
matted, mounted on 100% rag board
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BETTY GOODWIN

Betty Goodwin's long and distinguished career as an artist has been devoted to the exploration of the figure, which she believes is the prime symbol of the human condition. "What I've tried for more than anything else," she says, "is to get the essence of the figure-figure, meaning being." Goodwin is one of Canada's most renowned artists, who has pursued her expressive and highly individualistic theme for more than forty years.

Betty Roodish was born March 19, 1923 in Montreal, Quebec. As a young child, she loved to paint and draw and received much encouragement for her art from her mother. Following graduation from high school, she pursued her art independently without formal training. Her education and attitudes towards art were fueled by the reading of countless books and many hours spent in local galleries and Museums.

She married Martin Goodwin in 1945. With his support and encouragement, and through her own determination, she was able to nurture her artistic abilities in relative isolation for nearly fifteen years. Working in traditional ways, she explored still lifes, landscapes and life drawing from live models, while at the same time, continuously searching for a personal voice. Frustrated with the lack of growth in imagery, she enrolled in a printmaking class with Yves Gaucher at Sir George Williams University in Montreal during the late 1960's. It was there that my artistic career "caught fire" she recalled.

From her first print editions entitled, *Gloves, Vest, Shirt and Hat* and for more than a decade following, Betty Goodwin experimented with collage, assemblage, sculpture, print making, painting and drawing that directly or indirectly addressed aspects of the human form in expressive and highly emotional ways. Strongly influenced by the work of European artists Joseph Beuys and Egon Schiel, she has developed her art into a powerful force of "body suffering." Her imagery now reflects the mindless and unfeeling "atrocities we inflict on ourselves and others" as portrayed through mass media as well as experiences from her personal life.

Betty Goodwin is one of Canada's most important and respected artists. Her work is found in many private and public collections throughout the world, including the National Gallery of Canada in Ottawa and in galleries in the United States, England and in Switzerland. She has received many awards and honours throughout her career, including the Quebec Government's Paul-Emile Borduas Prize in 1986 and in 1989 she was selected as Canada's representative at the 20th Sao Paulo International Biennale, in Brazil.

The *Untitled print from the Le Memoire du corps series*, is a mixed media multiple. A lazer-print on geo film, the pieces have been individually retouched with charcoal, oil stick, gold leaf and iridescent paint. The imagery reflects the duality of inside and out. The stone tub (once used by Van Gogh in a sanatorium in France) becomes a receptacle offering, retaining the memory of the body; the outside. The animal and human spirit hovering above, symbolize the inside duality of life force. In the artist's words, "we're in this world together!" Each of the images connect in true Goodwin form, to create a powerful sacrificial statement of life and death.



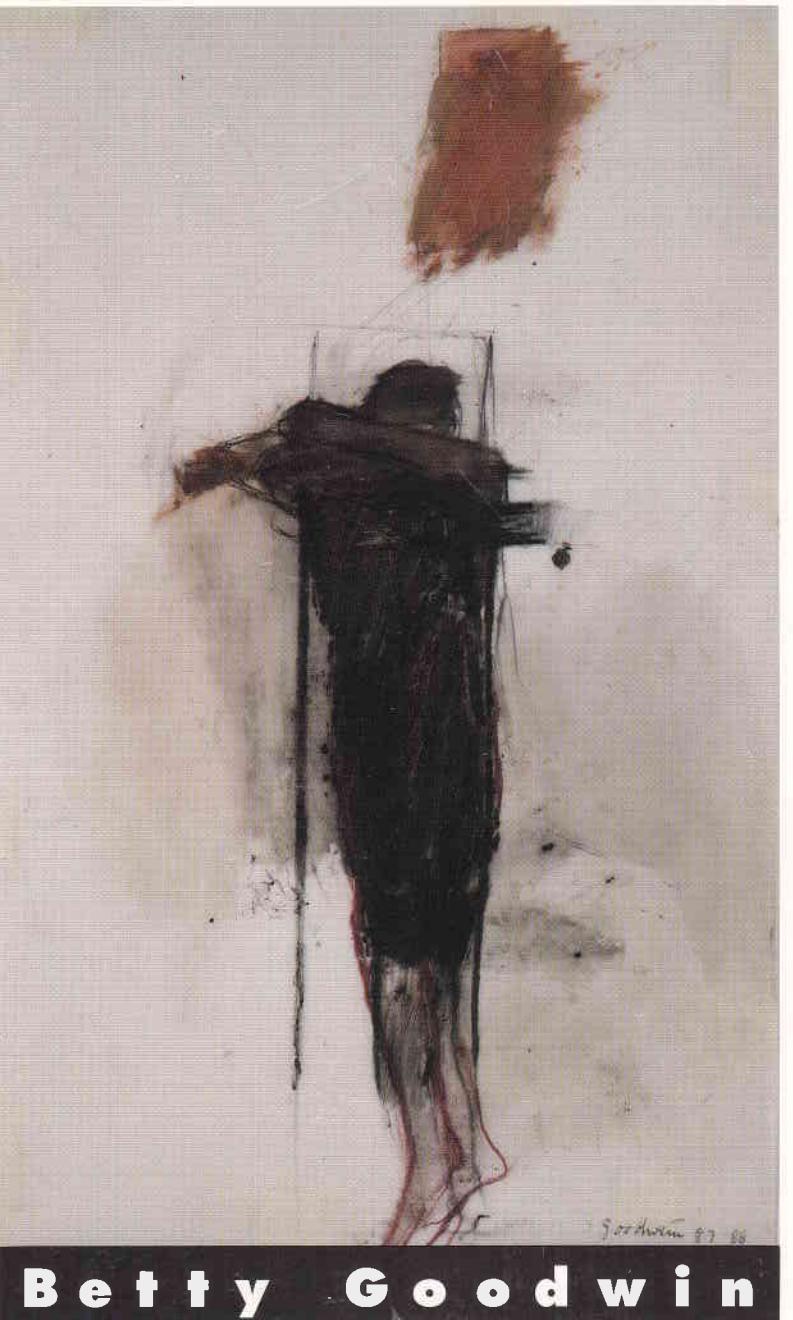
Shown in her Montreal studio, Betty Goodwin admires the work created by children in "Artists for Kids" enrichment programs.

The "Artists for Kids" Trust

The "Artists for Kids" Trust was established in 1989 through the generous cooperation among some of Canada's finest artists and the North Vancouver Board of School Trustees. Its mission, through the sale of original prints by its artist patrons, is to build a lasting legacy for visual and performing arts programs for the children of British Columbia. The "Artists for Kids" Trust provides four annual scholarships to graduating students and a variety of arts enrichment opportunities for hundreds of elementary and secondary students each year.

Canadian artists who have generously supported the program include: Betty Goodwin, David Blackwood, Bill Reid, Gordon Smith, Jack Shadbolt, Robert Bateman, Joe Fafard, Gathie Falk, Alan Wood, Guido Molinari, Molly Lamb Bobak, Anne Meredith Barry, Michael Snow, Jean McEwen and the estates of the late B.C. Binning and the late Fred Amess.

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Betty Goodwin



UNIVERSITY ART MUSEUM

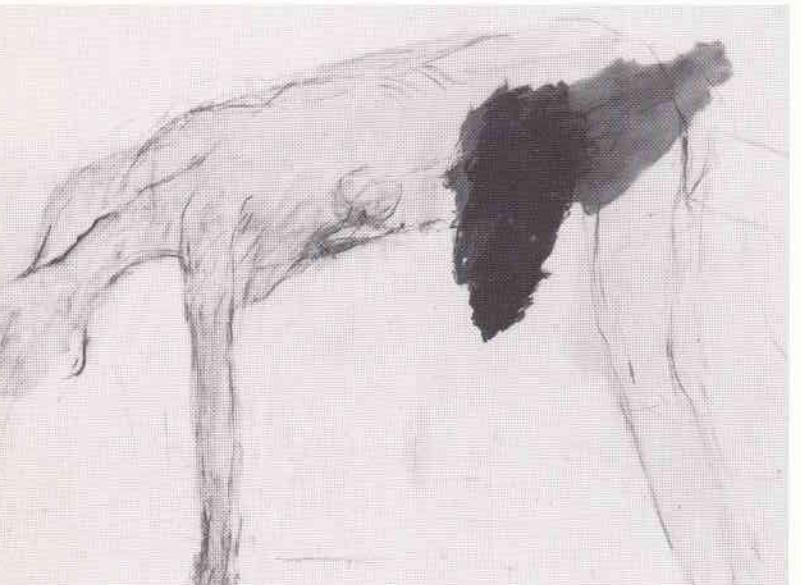
California State University

Long Beach

March 31 - May 29, 1992

Driven by the belief that the figure is the single most compelling symbol of the human condition, Betty Goodwin has devoted her long and distinguished career to the manifestation of this premise. "What I've tried for, more than anything else," she says, "is to get at the essence of the figure-figure, meaning being." One of Canada's most renowned artists, Goodwin has been pursuing her highly individualistic expression for nearly forty years, working at her own pace and on her own terms.

Born in Montréal in 1923, she began to paint and draw as a young child, possessing a natural gift for picturemaking. Upon graduating from high school, she continued her artistic pursuits independently, receiving no university or art school training. Literally self-taught, Goodwin educated herself by reading widely and by spending hours looking at art in

Fig. 1. *Il y a certainement quelqu'un qui m'a tuée* (There Is Certainly Someone Who Killed Me), 1985

museums. As a young practicing artist in the mid-1950s, she emerged at a time when gestural abstraction, in the style of the New York School, reigned in Montréal, represented by the work of leading Canadian modernist Paul-Emile Borduas. Nonetheless, Goodwin worked in isolation, apart from such developments, opting instead for a figurative mode. For the next ten to fifteen years, she worked rigorously within conventional confines, creating representational still lifes, landscapes and, most importantly, figure drawings, often inspired by the live model. She persisted in relative obscurity during this traditional journey, which was a highly personal path to finding her own expressive voice.

Cover: *Without Cease, The Earth Faintly Trembles*, 1987-88

Opposite Page: Left: Fig. 2. Egon Schiele, *Study for the Portrait of Gerti*, 1910, black chalk and watercolor on paper, Albertina, Vienna; Right: Fig. 3. *Black Arms*, 1985

At mid-career, in the late 1960s, the artist experienced a major creative breakthrough, precipitated in part, by experiments in printmaking following the purchase of a small press and subsequent technical training in etching with hard-edge abstract painter and printmaker Yves Gaucher at Sir George Williams University (now Concordia University). With the resulting series of prints, individually titled *Gloves*, *Vest*, and *Shirt and Hat*, of 1969-72, produced by making impressions of actual objects on copper plates, Goodwin arrived at an entirely fresh and original way of addressing the human form. Articles of clothing transformed into iconic images, these works alluded to the human figure without specifically rendering it but by conjuring its spirit. Also critical at this juncture was the example of German artist Joseph Beuys, whose broad definition of artmaking—the notion that "the whole world is your media" and that it is "the idea that determines the medium not vice versa"—was especially inspirational for Goodwin. In this context she found the incentive to freely explore printmaking as well as collage, assemblage, painting, drawing, photography, sculpture, and site-specific installations.

Following a decade of heady experimentation, she remained committed to an interdisciplinary approach but began focusing her energies more closely on the fundamental activity of drawing, which had sustained her from her earliest years as an artist. In 1982-83 she created a stunning series of monumental figure drawings entitled the *Swimmers*, a highly emotional and expressive body of work that set the tone for all that has followed.

Comprised entirely of mixed-media works on paper, this exhibition features the figure drawings which proceed from the *Swimmers* series through the present. Poignantly poetic, these works—from *Black Arms*, 1985 (fig. 3), and *Carbon I*, 1986, to *Hooded Figure with Chair*, 1988-89, and *Figure with Steel Bar*, 1990 (fig. 4)—are harrowing images of individuals struggling to survive against great odds. Lost in a violent free fall, jackknifed or gagging figures appear bruised and wounded in an out-of-control world. Or bound and contained against their will, lone seated figures seem weak and helpless in the face of oppressive authority, evocative of ghastly interrogation. Throughout these works Goodwin communicates a deep sense of alienation with urgency and emotional power.

Emblematic not representational, Goodwin's anonymous and genderless figures are universal, given form by an expressive line of graphite or charcoal. Fractured contours, worked and reworked, are amplified by color washes of oil paint and oil pastel blended with linseed oil or turpentine and by broad shapes built up through smudging charcoal powder mixed with wax. Her complex surfaces, created by her free use of these wide ranging materials and by her frequent selection of translucent or transparent supports that are layered or pieced together to expand the visual field, make her drawings much more than simple, notational lines. The result of considerable

deliberation—an evolutionary process sparked by sudden moments of inspiration—her work has contributed greatly to the art of drawing as an independent medium in our time.

Goodwin's technique, as well as subject matter and emotional tone, carries forward the Expressionist tradition so brilliantly set forth in the work of Egon Schiele, the early twentieth-century Viennese artist whose remarkable combination drawings and watercolors elevated works on paper to a new plateau. Schiele's rendering of the human figure against a void (fig. 2), by means of a stylized silhouette in which features are distorted and exaggerated through attenuation and then filled in with washes of color, is an expression of "bodily suffering" which has a powerful resonance in Goodwin's painful imagery (fig. 3).

If Schiele's work offers a telling precedent for Goodwin's art, so does the leading literature and philosophy of her formative years. As a young artist in the mid-1950s, Goodwin's development coincided with intellectual thought strongly influenced by the Theatre of the Absurd, represented by writers such as Franz Kafka, Samuel Beckett and Albert Camus, and by related Existentialist philosophy as so passionately articulated by Jean-Paul Sartre and Simone de Beauvoir. It is not surprising, therefore, that Beckett and Kafka are among her favorite historical authors and that elements of their tradition can be found in contemporary writers of her liking, such as Carolyn Forché and Anne Hébert.

A persistent analysis of modern human existence, of its paradoxical and lonely nature, is the fundamental theme that weaves its way through this body of literature and explains its fascination for Goodwin, because at the very heart of all her artistic endeavors is the attempt to come to terms with our indifferent universe. Other sources for her inspiration can be found in the rhythms of her everyday life; her reactions to personal circumstances and her perceptions of current events, particularly as relayed by the mass media—the underlying material for many of her drawings. In speaking about her work, Goodwin makes frequent reference to the atrocities we inflict on ourselves and others, as well as on the world's fragile environment. Many of us have become, in her opinion, dangerously numb to these realities, having witnessed them daily and at an uninvolved distance by way of magazines, newspapers and television. Goodwin's compassionate figurative drawings are her individual way of resisting this frightening anesthetization. At a time when the human body has become a "battle-ground," both literally and symbolically, her emotionally powerful work validates and extends the tradition of figuration as one of the enduring themes in the history of art and the one most capable of illuminating the human condition.

Diana C. du Pont
Curator of Exhibitions

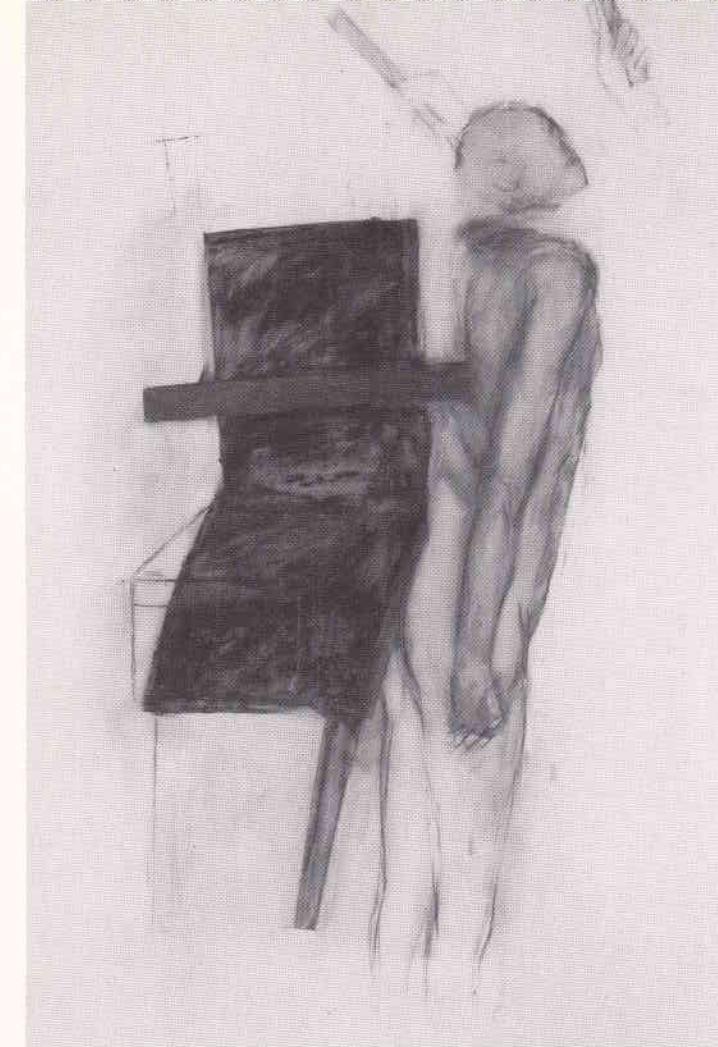
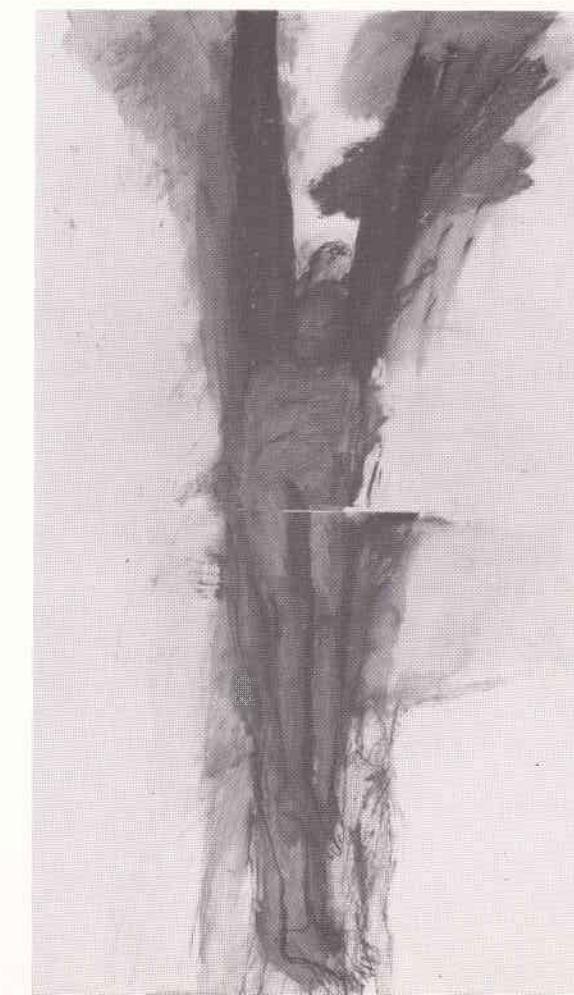
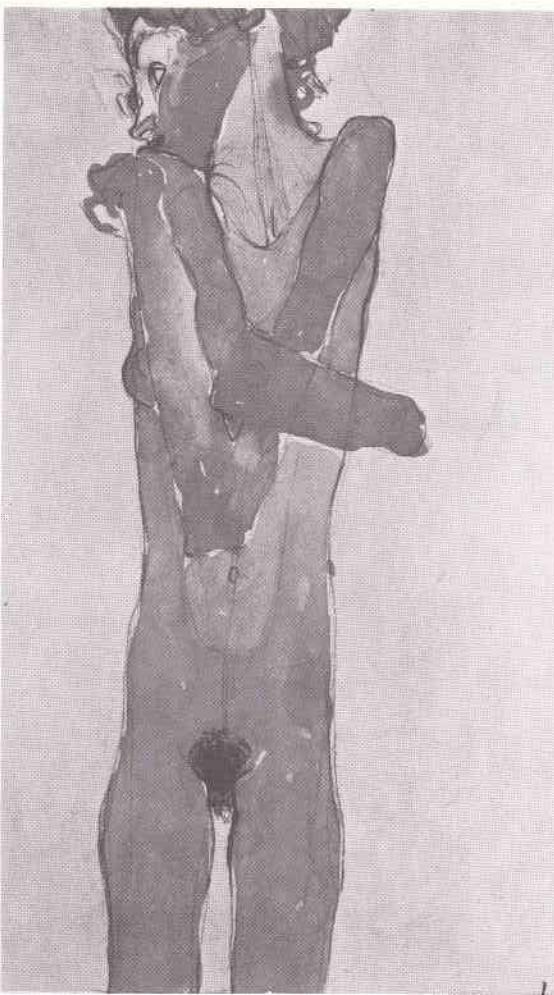


Fig. 4. Figure with Steel Bar, 1990, from the series, *Distorted Events*

BIOGRAPHY

Born Montréal, Québec, Canada, March 19, 1923. Self-taught with the exception of technical training in printmaking with Yves Gaucher at Sir George Williams University (now Concordia University), 1968-69. Selected Awards and Grants: John Simon Guggenheim Foundation Fellowship, 1988-89; Canada's representative at the 20th São Paulo International Biennial, 1989; Prix Paul-Emile Borduas, Gouvernement du Québec, 1986; Ministère des Affaires culturelles du Québec, Aide à la création, 1985-86; Banff Center School of Fine Arts National Award in Visual Arts, 1984; Victor Martyn Lynch-Staunton Award of Distinction, 1982; First Prize, British International Print Show, Yorkshire, England, 1972. Continues to work and reside in Montréal.

CENTRIC 46: BETTY GOODWIN is one in a series of small, timely exhibitions presented by the University Art Museum and made possible, in part, by a grant from the National Endowment for the Arts. The Centric program is also supported in 1992 by the California Arts Council.

ACKNOWLEDGEMENTS

The museum wishes to gratefully acknowledge René Blouin and Anne Delaney of Galerie René Blouin, Montréal, whose patient and generous assistance has made this exhibition possible. Private collectors of Betty Goodwin's work, Roger Bellemare, Sylvia and Irving Camlot, Gerard Gorce, and Mr. and Mrs. Alfred Lawee, all of Montréal, are also owed a great debt of gratitude for lending their works to the exhibition. The curator and director are most appreciative of the vital contributions of the entire museum staff—each of whose efforts has been critical to this project. Finally, the museum is especially grateful to Betty Goodwin whose special insights and ongoing cooperation have been invaluable.

UNIVERSITY ART MUSEUM

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Diana C. du Pont, Curator of Exhibitions
Nicole F. Gorak, Publications Director

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Catalogue of the Exhibition

Dimensions are given in inches and centimeters, height preceding width. All works are courtesy of the artist, unless otherwise noted. An asterisk denotes illustration.

1. **Black Words**, 1984
Oil pastel, pastel, and charcoal on vellum, 23 x 28 (58.4 x 71.1)
Collection Gerard Gorce, Montréal
2. **Red Sea**, 1984-85
Collage with oil pastel, charcoal, graphite, and tape on paper
29 x 28" (76 x 73.2)
- * 3. **Black Arms**, 1985
Oil pastel, oil, crayon, gouache, and charcoal on vellum
40 x 27 1/2" (101.6 x 69.2)
Collection Roger Bellemare, Montréal
- * 4. **Il y a certainement quelqu'un qui m'a tué**
(There Is Certainly Someone Who Killed Me), 1985
Oil and charcoal on sized canvas-backed paper
23 1/2 x 35 1/2" (60 x 90)
5. **Study for Carbon**, 1986
Charcoal powder, oil pastel, wax, pastel, graphite, and tape on Transpagra, 15 x 28 1/2" (38 x 73)
6. **Study for Carbon**, 1986
Charcoal powder, wax, oil pastel, graphite, and tape on vellum and tracing paper, 17 1/2 x 32 1/2" (43.8 x 83)
7. **Carbon I**, 1986
Charcoal powder, wax, and oil pastel on Transpagra
38 x 60 (97 x 152.4)
8. **Bound**, 1987-88
Oil stick, carbon, and graphite on Geofilm, 12 x 9 (30.5 x 22.9)
9. **Bound**, 1987-88
Oil stick, carbon, and graphite on Geofilm, 12 x 9 (30.5 x 22.9)
- *10. **Without Cease, The Earth Faintly Trembles**, 1987-88
Graphite, pastel, and charcoal on Geofilm, 17 x 11 (43.2 x 27.9)
11. **Without Cease, The Earth Faintly Trembles**, 1988
Graphite, oil stick, and charcoal on Geofilm, 12 x 9 (30.5 x 22.9)
12. **Without Cease, The Earth Faintly Trembles**, 1988
Graphite, oil stick, and charcoal on Geofilm, 12 x 9 (30.5 x 22.9)
13. **Figure Losing Energy**, 1988
Graphite, oil stick, and charcoal on Geofilm
17 x 11 (43.2 x 27.9)
14. **Figure with Megaphone**, 1988
Graphite, oil stick, and charcoal on Geofilm, 65 x 46 (165 x 117)
Courtesy Galerie René Blouin, Montréal
15. **Figure with Chair**, No. 2, 1988
Oil, oil pastel, graphite, and gold paint on paper
92 1/2 x 44 1/2" (235.5 x 113)
Courtesy Galerie René Blouin, Montréal
16. **Seated Figure with Chair and Pipe**, 1988
Oil pastel, oil, and graphite on paper, 12 1/2 x 9 1/2" (31 x 23)
Collection Sylvia and Irving Camlot, Montréal
17. **Hooded Figure with Chair and Snake**, 1988
Oil pastel, oil, and graphite on paper, 12 1/2 x 9 1/2" (31 x 23)
Collection Sylvia and Irving Camlot, Montréal
18. **Hooded Figure with Chair**, 1988-89
Oil pastel, iridescent pastel, oil, and graphite on Geofilm
76 x 54 (193 x 137)
Collection Mr. and Mrs. Alfred Lawee, Montréal
19. **Figure with Steel Chairs**, 1990
Photographic lamination, pastel, graphite, and turpentine wash on Geofilm, 43 1/2 x 33 1/2" (111 x 86)
- *20. **Figure with Steel Bar**, 1990, from the series, *Distorted Events*
Graphite, oil stick, tar, pastel, and turpentine wash on Geofilm
84 x 44 (213 x 132)
21. **Untitled**, 1991, from the series, *Le Mémoire du corps*
(The Memory of the Body)
Graphite, oil stick, and turpentine wash on Geofilm
18 x 12 (46 x 30.4)
22. **Untitled**, 1991, from the series, *Le Mémoire du corps*
(The Memory of the Body)
Graphite, oil stick, and turpentine wash on Geofilm
18 x 12 (46 x 30.4)
23. **Untitled**, 1991-92, from the series, *Le Mémoire du corps*
(The Memory of the Body)
Graphite, gold enamel paint, and oil stick on Geofilm
18 x 12 (46 x 30.4)

B E T T Y G O O D W I N

F R A M I N G T H E C E N T U R Y



22 JUNE TO 6 AUGUST, 2000

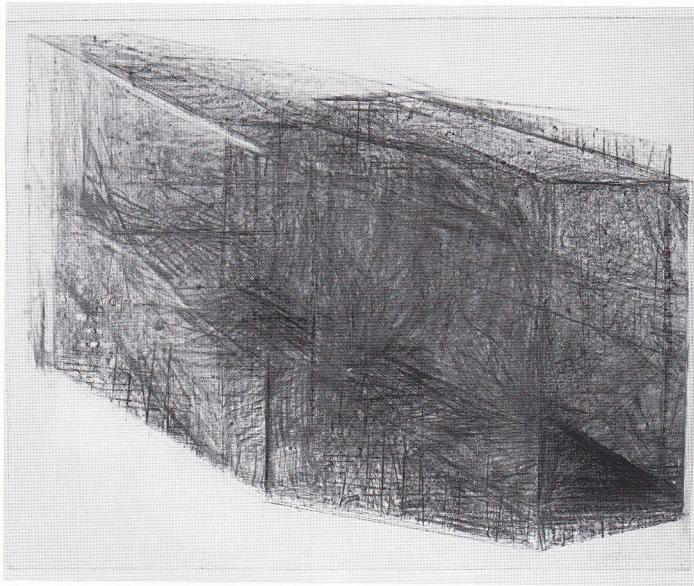


BETTY GOODWIN
HAS MANAGED
TO CONNECT
WITH HER AUDIENCE
AS NO OTHER
CONTEMPORARY
CANADIAN ARTIST.

Her work is emotionally difficult and enigmatic, presenting ideas which challenge the viewers to see and understand on many levels. However, it is the deep humanity of her vision which sustains her connection with the public and has made her one of our most honoured artists.

Although Betty Goodwin was making and exhibiting her art as early as 1947, it was not until 1972, at the age of 51, that she emerged as one of our most original contemporary artists. That year her print *Shirt Four*, won the top prize at the British International Print Biennial in Bradford, England and her exhibition of prints at Galerie B in Montreal was received with great acclaim. Four years previously, Goodwin, unhappy with the continuing aimlessness of her work and on the verge of abandoning her career, decided to start afresh. She took a print-making course from Yves Gaucher and proceeded to create a body

of prints whose subject matter of everyday objects showed a debt to the American Pop-Art printmakers. Nevertheless, she infused her imagery with something uniquely her own. The four shirt prints on view, come out of this period. For Goodwin a shirt is not something inert, standing for some socio-political statement. It is a vulnerable being, a reflection of humankind. Goodwin's clothes hold people together and are machines for protection. They are a second skin. And consequently they are a sign rather than an observation of a body in a particular space. They have an additional meaning for Goodwin, which is autobiographical in nature. Her father, who died when she was only nine, was in the garment business, and so these prints of shirts can stand for the artist's early loss of life's certainties as well as the discovery of self-confidence through a deeply personal connection with her art.



Betty Goodwin *Bent Passage* 1980 Graphite on wove paper
NATIONAL GALLERY OF CANADA, OTTAWA

Within two years of completing *Shirt Four*, Betty Goodwin was rediscovering drawing but not simply as a method of making art as she had been doing in the past. Now she was seeing the act of drawing as something metaphysical. Her notebooks give us the very personal intellectual process she was going through. To paraphrase, drawing has to do with being and the pencil hand is like the "touch" – that very divine touch which knows something of pain. Drawing becomes the conscious and subconscious expression of being as one "drops through the line into a memory of sensation."

The return to drawing was manifested in several series including one on the theme of the bed. However, it is not the bed of security

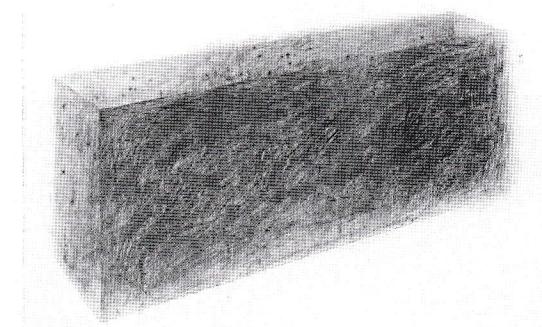
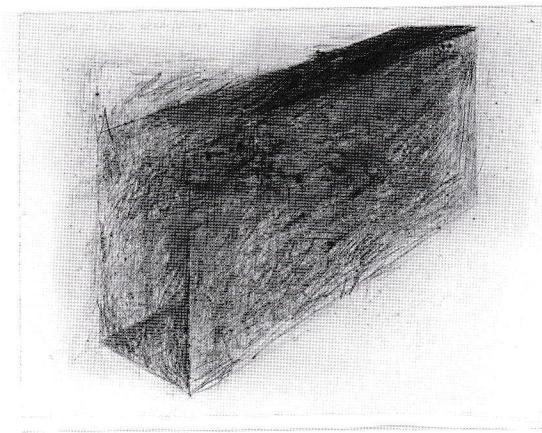
and stability but one which hovers and goes off into space – as the shirts are objects hovering in space. It is a bed for loving, dreaming and dying. While searching for a way to resolve the bed series, Goodwin was invited to create a sculpture for ArtPark, in Lewiston, New York. Her description of the site on the banks of the Niagara River gorge, tells us a great deal of her modus operandi:

"The gorge is a very powerful site. It has been dug by the Niagara River over the last 12,000 years and it is in constant change, shifting, breaking. The energy multiplies from one side of the cliff to the other. Because if layers of weak shale and dolomite boulders there is a non-stop geological activity. You can hear the shale constantly falling,

eroding away. Nothing is stable. You are at once in a confined space but on a gigantic scale, creating an opposition to the constant flow and single-minded directionality of the river. I wanted these elements in the sculpture... I was very conscious of wanting to show a break. It breaks and shifts in an agitation until it finds its points of contact. One part breaks, the centre feels out a stability, the end hovers and goes off into space. I had spent two years drawing these qualities

and I was really happy to see them brought to a concrete stage."

The four drawings which served as studies for the ArtPark sculpture, show Betty Goodwin developing the sculpture as she travels towards it through her bed theme. The first drawing depicts a solid, yet transparent object which seems to have the imprint of an absent human body – a bed recently occupied. In the next drawing we gaze from above at the now hovering



Betty Goodwin *Open Passage: Closed Passage* 1977 Graphite on wove paper
NATIONAL GALLERY OF CANADA, OTTAWA

bed and see it from the side, or is it the bottom? In the next two drawings, the bed becomes elongated and shifts and breaks and goes off into space precisely as does the cliff of the Niagara gorge, and as the sculpture will do.

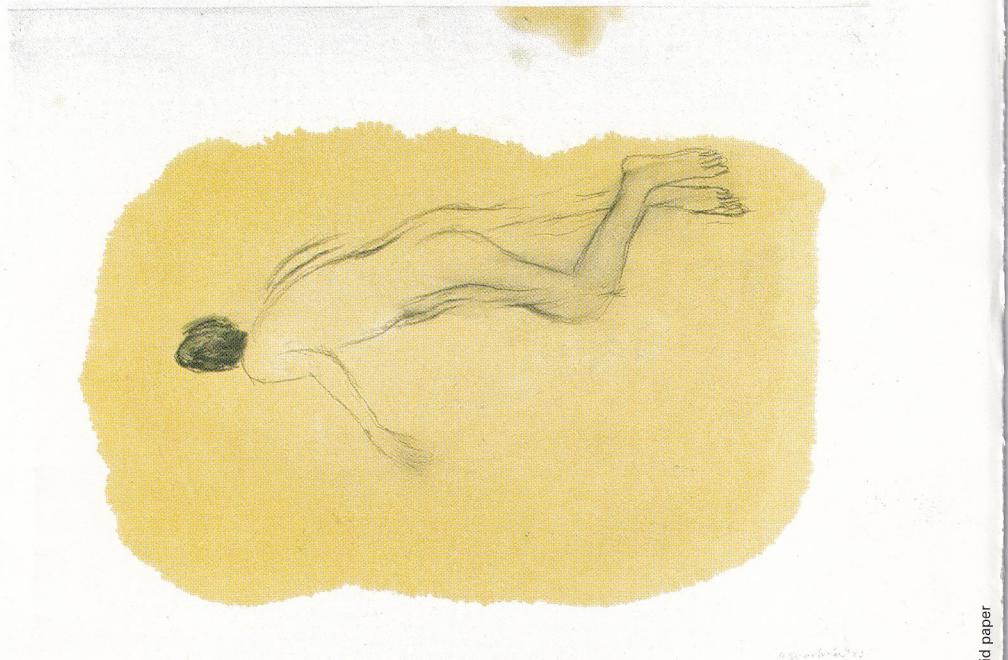
Bent Passage and *Open Passage* belong to a series of installation pieces and drawings made after the ArtPark sculpture. The idea of physical passages evolved out of the Mentana Street project in which Betty Goodwin transformed the interior of a house, by creating new walls and corridors, altering doorways and drawing on the existing walls. In this manner she created new spaces which played on the visitor's perception of space and their existence within it. It was the corridor or "passage" in this piece which developed most fully in the work that followed. In these drawings, Goodwin's passages present a paradox. They are not direct passages to anywhere specific. They are passages which direct and block, propel and obstruct, and they entomb. For Betty Goodwin, passage can stand as a symbol for the body, "moving in a shifting way from one situation to another." Like the bed, or the shirt, the passage is a defined physical object turned into philosophical perception.

Among Betty Goodwin's best known work are her *Swimmers* series which made their debut in

1983. However, like all her work there was a long period of gestation, which in this case we can trace back to the early Sixties. The *Swimmers* presented Goodwin's most disturbing imagery to date. As with the two examples in this exhibition, they can be seen as both swimmers and "drowners". For Goodwin, water is both a giver and a taker of life, and in many of the *Swimmers* there is the struggle between moving up to the air or being pulled down. But as we have seen in the other work in this display, the ideas which created the *Swimmers* are not far removed from the themes found in *Shirts*, *Beds*, or *Passages*. In these earlier subjects, the human figure or being was always implied and as in the *Swimmers*, the figure was moving or hovering in an ever shifting physical and psychological space.

As the critic Robert Enright has observed, "none have so consistently and movingly traced the body's fragile negotiations between being and not being, between presence and absence, ...and between hope and despair." For the last thirty years, Betty Goodwin has created a deeply personal record of the human condition of our time.

Rosemarie L. Tovell
National Gallery of Canada



Betty Goodwin *Untitled (from the "Swimmers" series)* 1983 Black wax crayon and graphite stained with oil on tracing paper
NATIONAL GALLERY OF CANADA, OTTAWA

The Yukon Arts Centre Gallery would like to acknowledge the generous assistance of Rosemarie Tovell and the National Gallery of Canada, as well as the Vancouver Art Gallery.



National Gallery
of Canada

Musée des beaux-arts
du Canada



VANCOUVER
ART GALLERY



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Cover image: Betty Goodwin *Untitled (from the "Swimmers" series)* 1982 Oil and graphite on laid paper

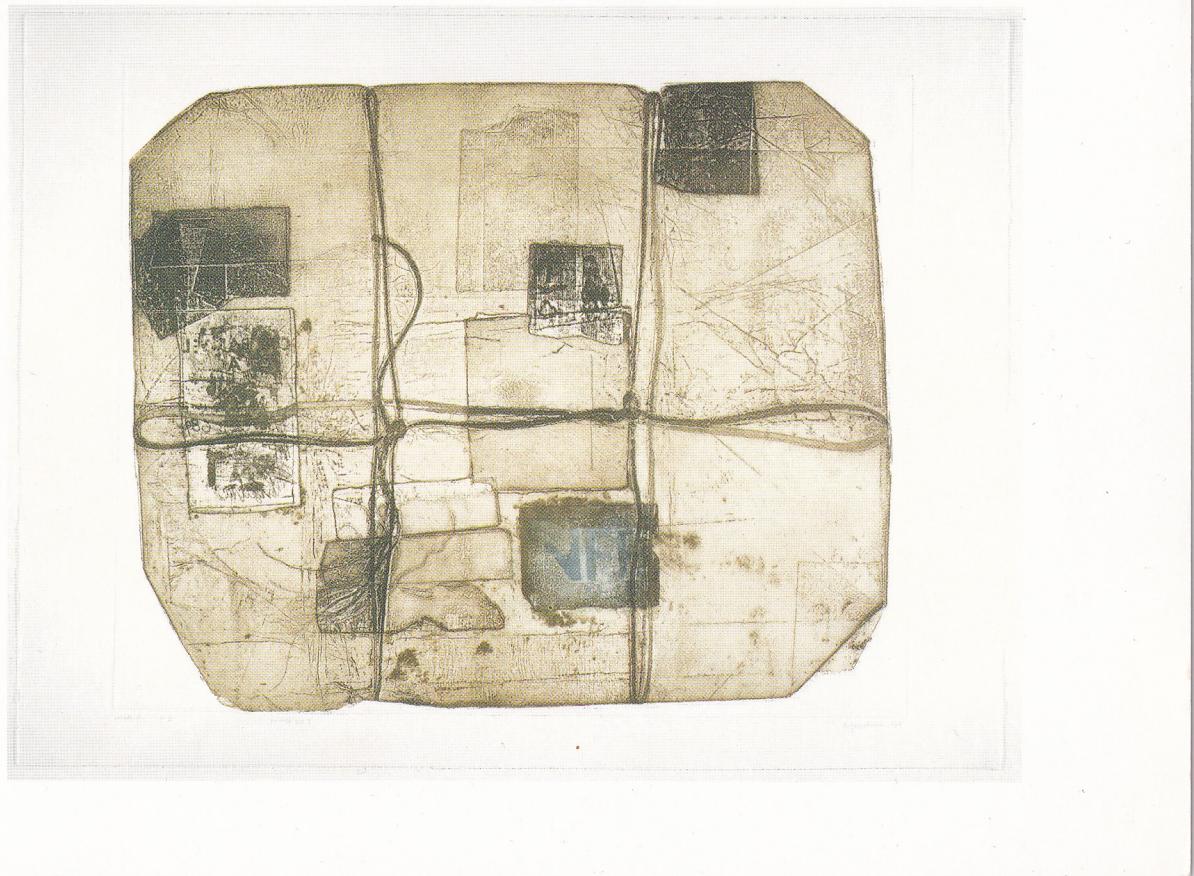


B. goodwin

Betty Goodwin

19 septembre - 31 octobre 1998

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Mr. Harrison McCain, C.C.
Chairperson of the Board of Trustees
and
Mr. Pierre Théberge, O.C., C.Q.
Director of the National Gallery of Canada

cordially invite you to the opening ceremonies
of the exhibition

The Prints of Betty Goodwin

THURSDAY 30 MAY 2002

in the Great Hall
National Gallery of Canada
380 Sussex Drive, Ottawa

The exhibition continues until 2 September 2002

Monsieur Harrison McCain, C.C.
président du conseil d'administration
et
Monsieur Pierre Théberge, O.C., C.Q.
directeur du Musée des beaux-arts du Canada

ont l'honneur de vous inviter à l'inauguration
de l'exposition

Les estampes de Betty Goodwin

LE JEUDI 30 MAI 2002

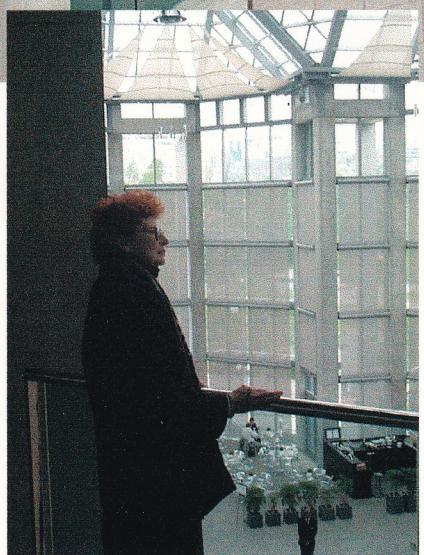
dans le Grand Hall
Musée des beaux-arts du Canada
380, promenade Sussex, Ottawa

L'exposition se poursuit jusqu'au 2 septembre 2002

The Prints of Betty Goodwin

National Gallery of Canada

May 31, 2002

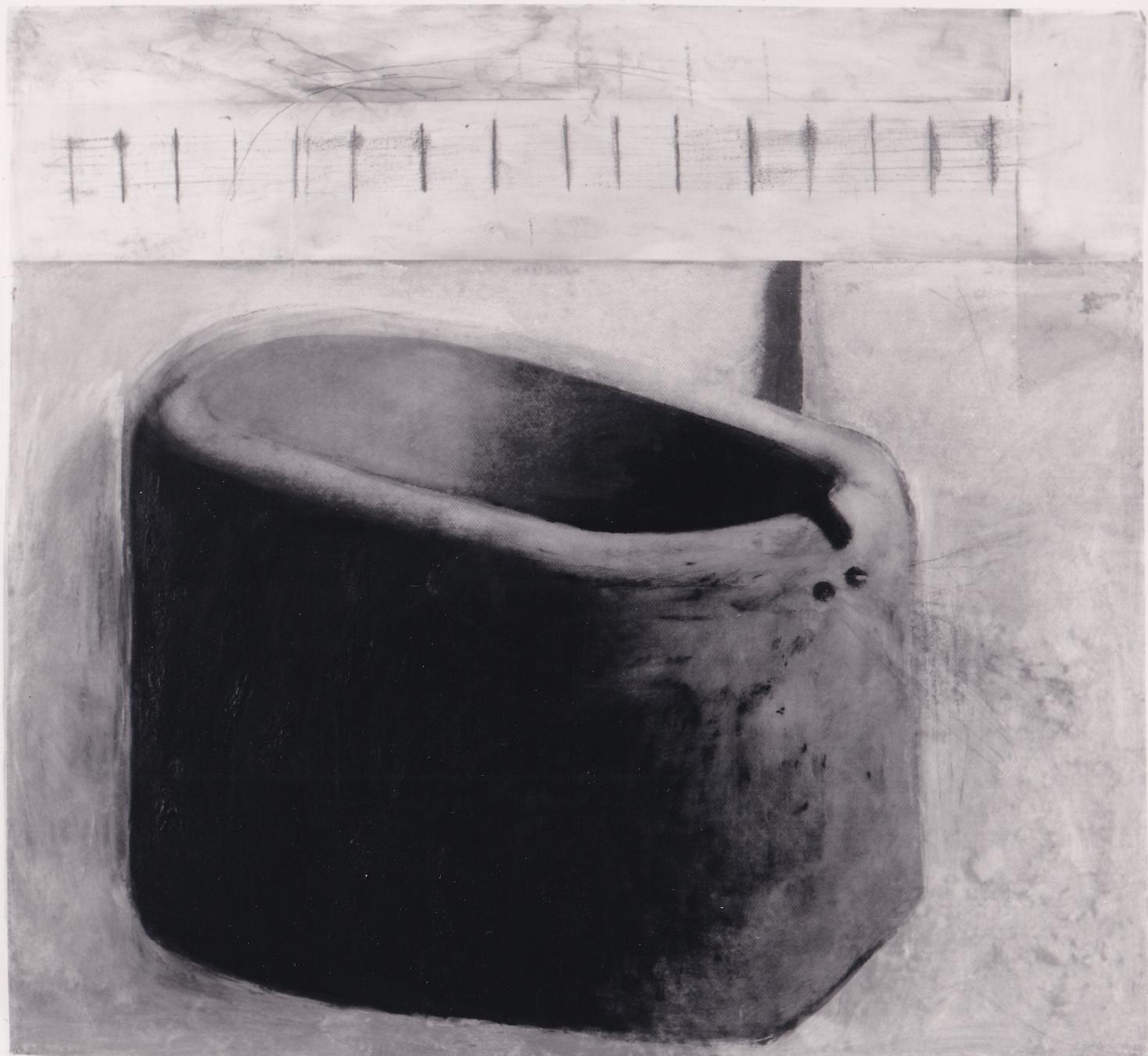






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B. Grotjahn 1977



Prix Paul-Émile-Borduas



Betty Goodwin



eintre, graveuse, dessinatrice, Betty Goodwin est l'auteure d'un oeuvre impressionnant d'intériorité, de sensibilité, de constance et de qualité.

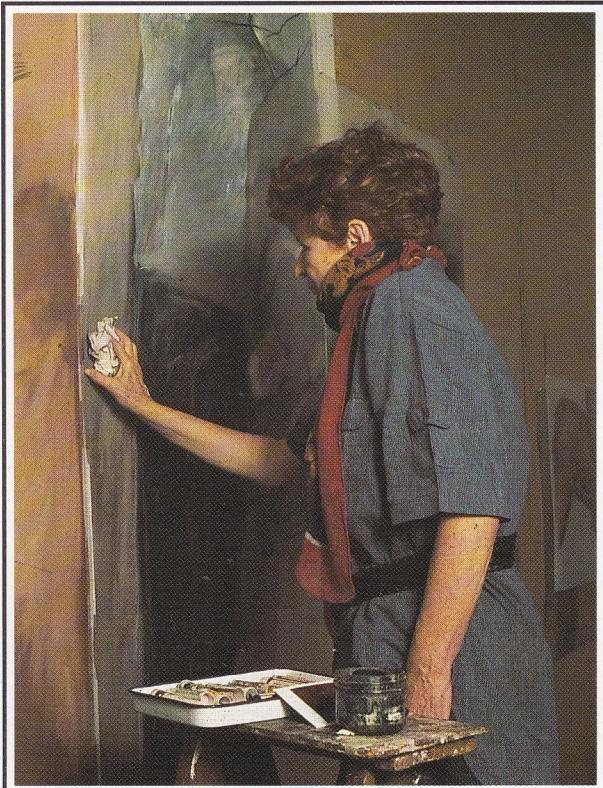
Une travailleuse acharnée

Née à Montréal en 1923, Betty Goodwin commence à s'imposer sur la scène artistique canadienne dans les années 70 avec l'une de ses premières séries d'eaux-fortes, «Vests».

Les quelque vingt-cinq années précédentes avaient été celles du travail intense et solitaire, du tâtonnement, de la recherche d'une identité propre. Puis, en 1969, Betty Goodwin décidait d'apprendre la gravure à l'université Sir George Williams. C'est là qu'avec Yves Gaucher pour professeur, dans un contexte universitaire dynamisant, s'impose à elle la certitude qu'enfin elle sait ce qu'elle a à dire. C'est le déblocage, la grande trouée. Pour mieux exploiter ses sujets, ce qu'elle fait à l'infini, dans une quête qui tient de l'obsession, elle abandonne la couleur pour ne plus utiliser que le noir et le blanc.

Constance et diversité

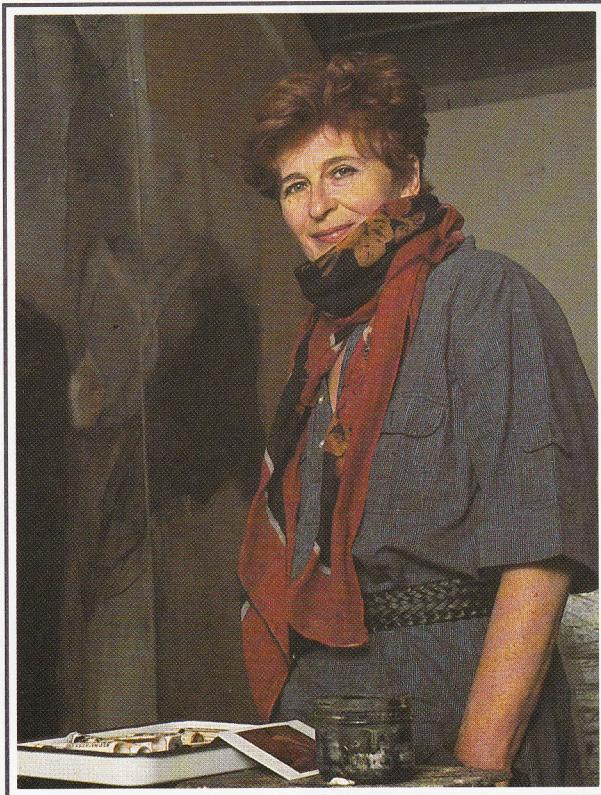
La série «Vests» marque un tournant pour l'artiste dont la production s'intensifie. Pendant plusieurs années, de 1970 à 1974 incapable de s'en détacher, elle crée des images de gilets — enveloppes et contenants — dans des techniques et des traitements divers. Avec sa deuxième série d'oeuvres, «Tarpaulins», réalisée entre 1974 et 1978, Goodwin aborde la grand format avec le même acharnement, la même



exclusivité. Elle utilise comme matériaux de vieilles bâches usées et rapiécées; elle les plie, les déplie, les replie, en étudie les effets visuels et tactiles et les élève au rang d'objets esthétiques.

Betty Goodwin expérimente l'art environnemental en 1977, en réalisant son projet de la rue Clark à Montréal, sa première installation. Elle participe aussi à des événements collectifs comme Artpark à Lewiston (New York) en 1978 et P.S.1 à New York en 1979. Ce sont là des expériences de travail nouvelles pour cette artiste habituée à

créer seule, dans son studio, et qui la font connaître du public. Goodwin fait d'ailleurs parler d'elle en 1979, avec une nouvelle installation qu'elle crée au 1005, rue Mentana, un appartement loué dont elle transforme



et réinvente l'organisation spatiale. Le public pourra visiter l'appartement jusqu'en 1980, après quoi, le bail expiré, l'œuvre d'art disparaîtra.

Plus que tout ce qu'elle avait fait auparavant, la série de dessins grand format

«Swimmers» a fait connaître Goodwin. Présentés pour la première fois à Berlin en 1982, dans le cadre de l'exposition OKa-nada, puis à New York à la galerie 49^e Parallèle, les Nageurs marquent le retour de l'artiste à la couleur en même temps qu'ils confirment son extraordinaire capacité de s'approprier et d'animer les surfaces.

Une renommée tous azimuts

Betty Goodwin a acquis une réputation internationale et a reçu des récompenses prestigieuses dont le Premier Prix du British International Print Show, en 1972, et le Prix de la Banff School of Fine Arts, en 1984. Si de nombreuses expositions ont été consacrées à cette artiste multidisciplinaire partout au Canada, ses œuvres ont aussi séjourné aux États-Unis, au Japon, en Europe de l'Ouest et en Europe de l'Est.