



A.I.R. —

FIRST FEMINIST CO-OP'S
FIFTH ANNIVERSARY

FRENCH WOMEN ARTISTS TODAY

JOAN SEMMEL INTERVIEW

TOWARD A NEW HUMANISM

Judith Godwin

(*Ingber Gallery, Sept. 17—Oct. 12*) The act of painting to Judith Godwin is more than communication—it is the revelation to herself of things hidden in the subconscious which are forced into expression.

Godwin's vigorous abstractions make a handsome show, and the initial impact on the viewer of these large oil paintings is electrifying. Personal force is evident in the line and movement of all her work and this, combined with her sense of color, makes an immediate appeal to the eye. After the attraction of this surface effect has been absorbed, the sensitive observer becomes aware that the emotions are being aroused. Godwin's intricate relationships of gesture, color, balance, and texture involve a particularly painterly instinct resulting in a romantic expressionism that conveys qualities of sensitivity and passion, as well as intellect. The most important thing about Godwin's paintings is not that they can be described and discussed, but that they can be *experienced*. Clearly, the emotions of the artist, disciplined and controlled, are expressed, and the viewer whose emotions become engaged feels the power and, at times, the almost mystical fervor of the paintings.

The content of her paintings is never obvious, as there are no recognizable

images of the natural world, but, nonetheless, there is a rationality and conscious discipline in the imagery that helps the viewer to breathe life into the abstraction. This sense of inner logic is produced to a large extent by the unmistakable architectural and landscape qualities that much of her work embodies, and which are exemplified in such paintings as *Red Forest*, *Yuyake*, and *The Way*. Godwin said of her own paintings in a recent interview, "There are two elements appearing in my painting now that are more pronounced than before—one is spiritual and the other is architectural." The spiritual or emotional elements, which are the hidden subjects of her work, emerge from the interrelationships of the color planes and gestures which transmit statements involving one's affinity with nature, with love, passion, anger, death, or tranquility, depending on the emotional understanding and attitude of the viewer.

Godwin is an excellent technician, able to create canvases of great power and emotional depth, a first-rate craftsman using her talent and skill to express the essence of her reality.

—Joyce E. Davis