

## "Triangle Suite" Executed 1972-73 Exhibited at GalleryData 1977

In the early seventies painters like Roy Good in his *Triangle Suite*, stood in a halfway position, retaining the essential characteristics of Post-Painterly Abstraction while introducing a generalized diagrammatic element, but by the mid-seventies the criteria for pattern painting had been established. "NZ Painting 1839-1980" p.220, Brown/Keith, Collins 1982

### Galleries

*Triangle Suite* 1972-73 by Roy Good, at Gallery Data, Durham Lane, until September 29.  
Darius McCallum and Robbie Aitken at Snaps Gallery, 30 Airedale Street, until October 7.

The accomplishment and degree of finish that marks out Roy Good's work fits well into the idea of what he is doing.

The seven paintings from the "Triangle Suite" offer several possible solutions to a geometric division of the space within an equilateral triangle.

What adds distinction to each design is the clarity with which the detailing has been thought out in relation to the triangular framework.

It is this precise relation of internal angles of the design to the outside edge, along with a rightness in the scale of the designs and a reasonable command of colour, that lifts these paintings out of what might have been rather ordinary works.

Off all the patterns offered, the chevron shape of No. 1 suffers from overuse, but the artist has still made the most of the double-V shape as it relates to the enclosing triangle, and in the division of the triangular surface area of the canvas.

In general the spatial

treatment found in these paintings has some illusionistic depth, but this is due to the geometric composition of the shapes and to a lesser extent to colour usage.

While some paintings rely on effects that are partly optical in suggesting a type of bent pictorial space, others are less spatially ambiguous.

More direct and adventurous is No. 6 with the deliberate misplacement out of line of one of the rhomboid shapes, so that it hangs reversed below its fellows.

In paintings No. 5 and No. 7 a slightly different system of spatial division is used.

This is particularly so with No. 7 where the staccato effect of each short dash-like shape is not only inter-related with each other dash, but is accented by the single thick, oblique, black strip.

With less skill, the overall effect could visually have been too busy, but the space in which each dash operates is just sufficient to avoid this fault.

Four of the five drawings on view are direct studies for paintings in the exhibition. Again, it is the way these black ink drawings are executed that carries their conviction.

In several, the use of scored lines visible only at close range, adds a further dimension to their success.

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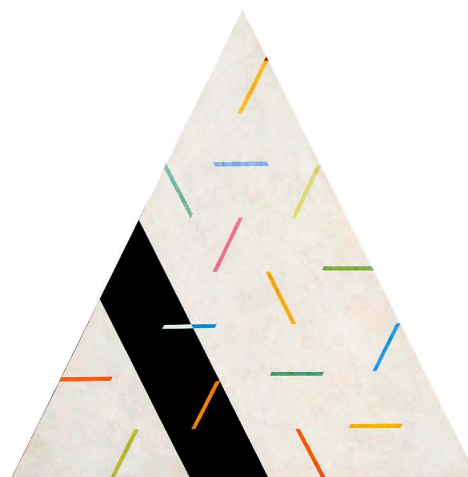
GORDON H. BROWN



"Triangle-Stack" 1971-08#  
Acrylic on canvas - 1402mm x 1230mm



"Triangle Suite No. 6" 1972  
Acrylic on canvas - 1402mm x 1230mm



"Triangle Suite-No.6"-1972  
Acrylic on canvas - 1380mm x 1380mm