



BETTY GOODWIN

Life & Work

By Jessica Bradley

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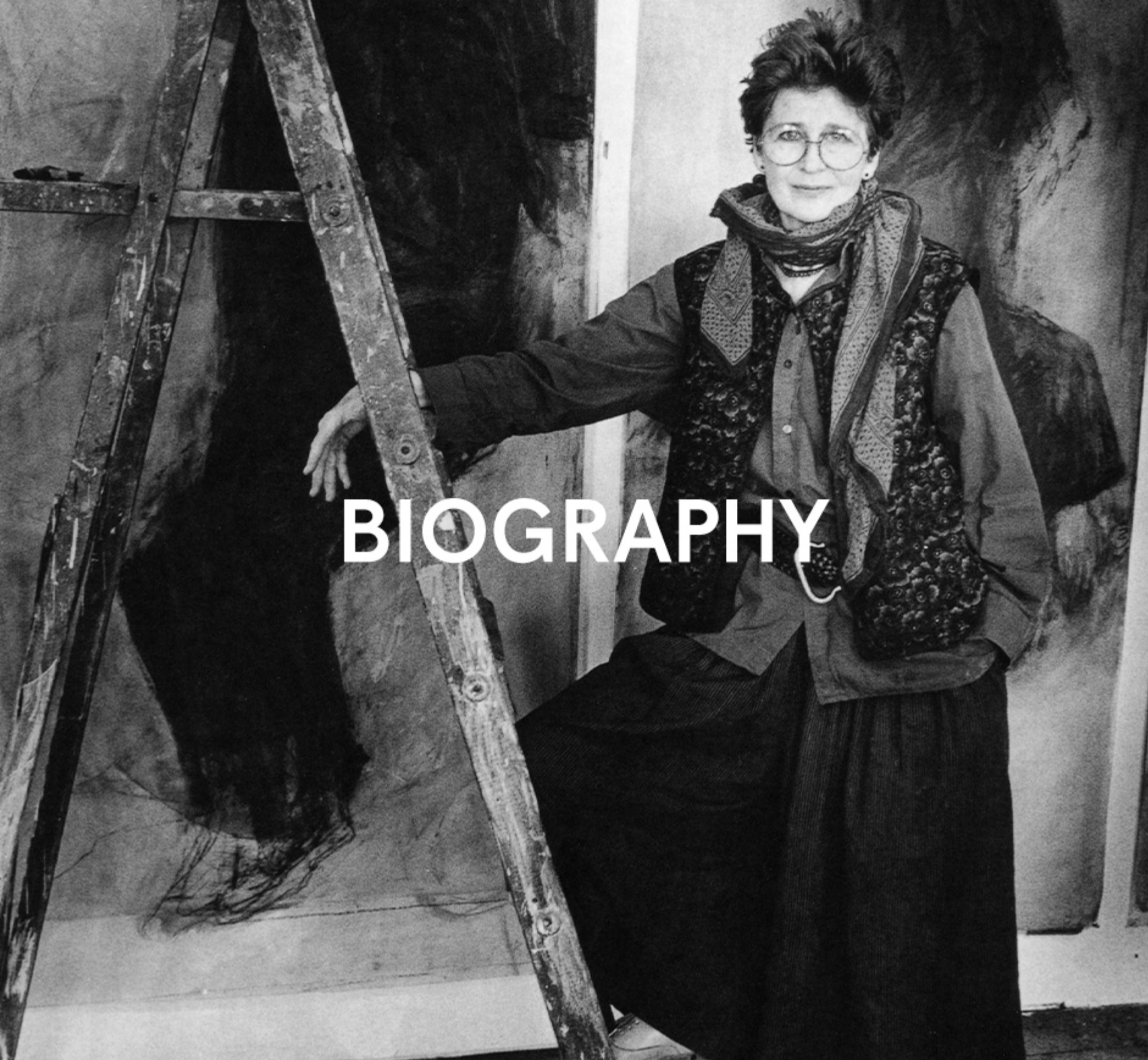
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BIOGRAPHY

Nurtured early on by a postwar community of Jewish painters in Montreal, Betty Goodwin (1923–2008) found her artistic voice with a breakthrough in printmaking in the 1960s. Her iconic prints of vests and other objects led to installations, sculptures, and drawings that established her as one of Canada's most celebrated artists. Goodwin's idiosyncratic use of materials and found objects in works exploring deeply personal and political themes placed her in a cohort of artists upending traditional canons of art. With her flame-red hair and uniform of long black culottes and quilted vest, she became a beacon of singular resolve and vision in the Montreal art scene of the early 1970s and for the next thirty years.

EARLY YEARS

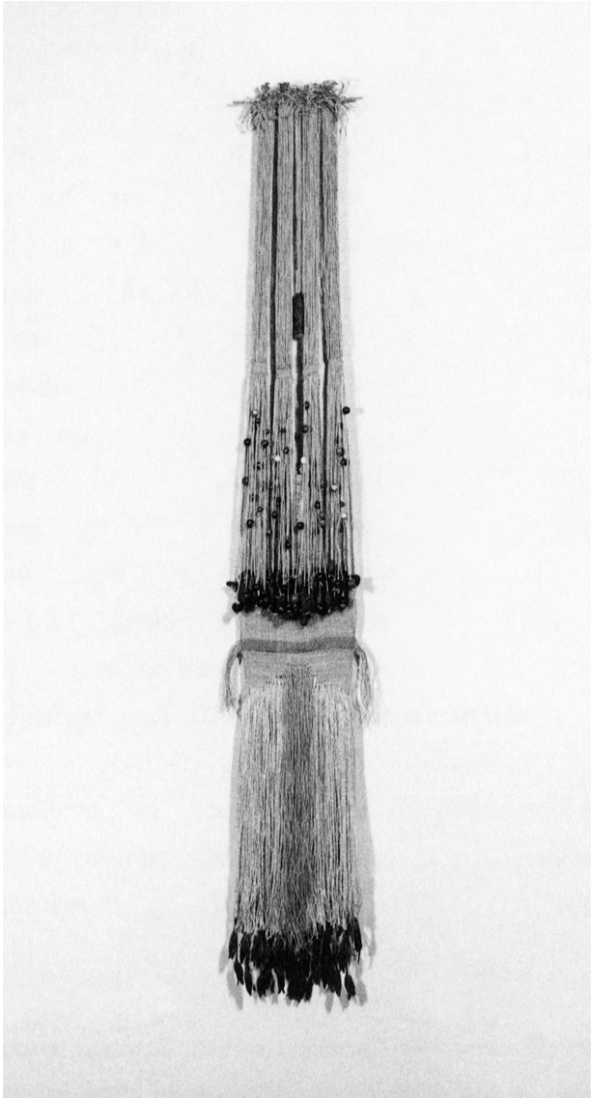
Betty Goodwin was born in Montreal on March 19, 1923, the only child of Abraham and Clare Roodish (Rudich). They came to Canada from the United States, where Goodwin's Romanian grandparents had settled with a generation of East European Jews.¹ Abraham, a Romanian-born tailor, could not find work in the United States. With the assistance of a relative in Montreal, he was able to join the growing clothing business there and established Rochester Vest Manufacturing Company Ltd. in 1928. The family struggled financially and four years later, when Goodwin was nine years old, her anxious childhood was marked indelibly by her father's untimely death when he left for work one morning, suffered a massive heart attack and never returned. This trauma haunted her throughout her life and was to be followed by other premature losses of loved ones. The family was poor, though prior to his passing, Abraham had begun to expand his business. His wife took over management of the company under these difficult conditions, while the Great Depression plunged her and her daughter further into straitened economic circumstances. Goodwin later recalled: "The landlord came and took the furniture, and we had to move in with my aunt, so I guess we weren't well off."²



LEFT: Betty Goodwin on her father's knee, 1920s, photographer unknown, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. RIGHT: Betty Goodwin with her mother, Clare Roodish, date unknown, photographer unknown, Visual Resources Collection, National Gallery of Canada Library and Archives, Ottawa.



Goodwin appears to have been an introverted child. By her own admission, she did not take to school and mentioned on several occasions during her lifetime how she found pleasure only in the art classes. When she finished her secondary education in 1940, this generally unhappy scholastic experience led her to decide against prolonging her education at art school. Instead, she studied design at Valentine's Commercial School of Art and was soon working as a graphic layout artist, designing boxes for Steinberg's, a grocery store chain. Her mother, whose textile handwork and small sculptures were treasured by Goodwin, shared her interest in art and found ways to provide private lessons as encouragement.



LEFT: Hanging textile made by Betty Goodwin's mother, Clare Roodish, date unknown, photographer unknown. RIGHT: Betty Goodwin, Sketch of a woman from Sketchbook/Notebook 20, 1947-50(?), Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

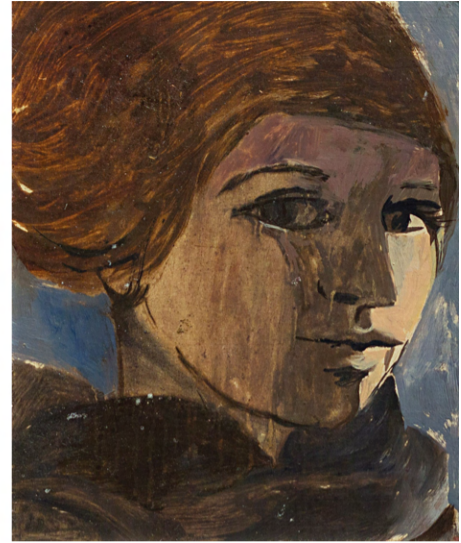
Goodwin soon realized her interests were in fine art, though her ambitions to pursue this, rather than focus on commercial design, were interrupted in 1945, when she met and married Martin Goodwin, a civil engineer and construction contractor. Their only child, Paul, was born the following year. No matter how constrained space and time became in the early years of family life, Goodwin never stopped making art. Later, reflecting on becoming an artist, she said, "I had one thing going for me that was good—I was tenacious. I tried. The strange part is I never said, I'm going to become an artist. I just kept going and persevered."³

A SELF-TAUGHT LATE STARTER

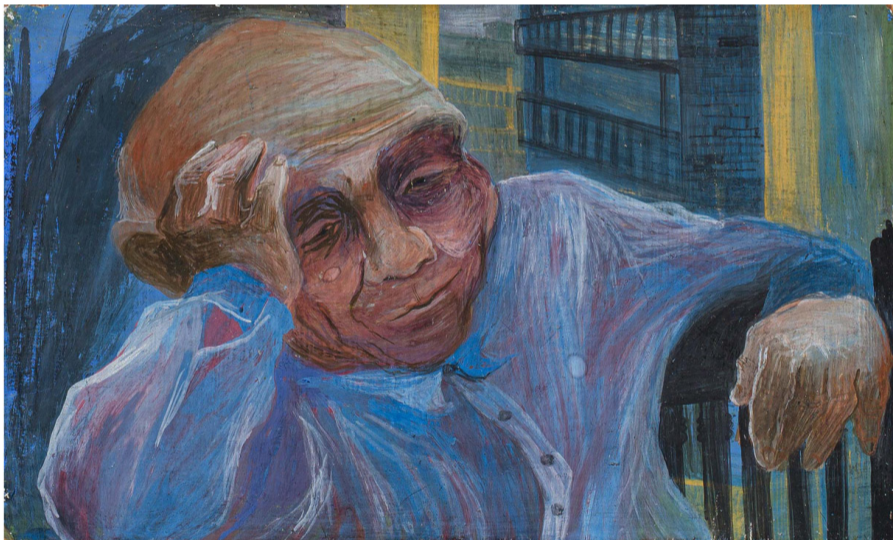
Goodwin worked at home in a solitary manner, but her artistic development was nurtured within a community of Jewish artists in Montreal whose strong sense of social justice was fuelled by postwar displacement and poverty, and the atrocities of the Holocaust.⁴ Among them were Ghitta Caiserman (1923-2005) and her husband, Alfred Pinsky (1921-1999), and Moe Reinblatt (1917-1979) and Rita Briansky (b.1925), social realist painters who were progressive advocates for change. The group, dubbed the Jewish Painters of Montreal, admired the depictions of urban life by American artist Ben Shahn (1898-1969) that focused on labour conditions and the treatment of ethnic minorities. They also drew inspiration from the work of German artist Käthe Kollwitz (1867-1945),

whose works reflected on the human costs of the First World War and themes of social justice. They were avid collectors of Kollwitz's etchings, which Goodwin also acquired during this period, presaging her interest in printmaking.

The Goodwins socialized in a wider circle of artists that included John Ivor Smith (1927-2004), Anne Kahane (1924-2023), Philip Surrey (1910-1990), and poet Irving Layton (1912-2006). Goodwin painted and drew conventional still lifes, cityscapes, interiors, and the figure, including *View from my back window*, 1947, and *Portrait*, 1949. Like many artists of her day, she entered popular annual exhibitions organized by local museums and artist societies. Her work was first shown at the 64th Annual Spring Exhibition at the Montreal Museum of Fine Arts in 1947.



LEFT: Ghitta Caiserman, *Untitled*, 1946, paper on cardboard, 70.5 x 61.6 cm, Collection of Gaétan Charbonneau. RIGHT: Betty Goodwin, *Self-Portrait*, c.1955, oil on board, 20 x 16.5 cm, Collection of Salah Bachir and Jacob Yerex.



LEFT: Betty Goodwin, *View from my back window*, 1947, gouache on paper, 27.9 x 26.6 cm, private collection, Quebec. RIGHT: Betty Goodwin, *Portrait*, 1949, oil on board, 15.2 x 25.4 cm, Collection of Dr. Sherrill Grace, Vancouver.

Goodwin's husband supported her dedication as she committed herself to becoming a full-time artist, though Martin's professional obligations generally determined the conditions under which she developed her art. When he was appointed to the National Research Council in 1951, the family moved to Ottawa for three years, and then to Boston, where Goodwin had a fruitful year exploring the Museum of Fine Arts. By 1958, the family moved again, this time for *her* work; Martin took a year's leave and they travelled to England, France, Holland, Spain, and Italy so that she could immerse herself in historical European art that she had acquainted herself with primarily through books. They settled in Florence, where she set up a studio space in their apartment.



Betty Goodwin, *Waiting*, 1950, oil paint, over black chalk, 60.1 x 101.7 cm, Art Gallery of Ontario, Toronto.

The year provided the stimulus Goodwin sought and the art education she lacked. Her keen first-hand observation of art by everyone from the early Renaissance masters to Spanish artist Pablo Picasso (1881–1973) strengthened her resolve to make more distinctive pieces. She writes: “I must become freer, metamorphize—I must create my own personal alphabet,” which became a refrain echoed in her later notes.⁵ While overseas, she wrote to Evan H. Turner (1927–2020), the director of the Montreal Museum of Fine Arts, expressing her wish to show there on her return. Her effort was rewarded in 1961 with an exhibition at the museum, which had set aside a gallery to showcase contemporary artists.⁶

Meanwhile, a social and cultural revolution was well under way in Quebec. In the *Refus global* manifesto of 1948, artists and writers in the francophone community had declared their commitment to absolute freedom of expression in opposition to the constraints of a culture dominated by the Catholic Church.

Concurrently, the Automatiste movement of abstract painting was unfolding. Goodwin and her friends were aware of these developments but remained dedicated to an artistic vision more sympathetic to the humanist tradition.



LEFT: Paul-Émile Borduas, 1946, photograph by Ronny Jaques. Borduas was the leader of the Automatiste movement. RIGHT: Marcel Barbeau, *Tumulte à la mâchoire crispée* (*Tumult with Clenched Teeth*), 1946, oil on canvas, 76.8 x 89.3 cm, Musée d'art contemporain de Montréal.

By the mid-1960s, Goodwin was making colourful paintings depicting simplified figures floating, devoid of backgrounds, as in *Falling Figure*, 1965. She reduced the body to its basic contours in these images that were early indications of the direction she would eventually take in more intensely evocative forms of figuration. However, Goodwin was relentlessly self-critical and remained unsatisfied with her early work, much of which she is known to have destroyed. In time, she drifted away from the group of Montreal artists who had initially influenced her, and only in the late 1960s did she begin to find a more personal vision, through printmaking.



Betty Goodwin, *Falling Figure*, 1965, oil on canvas, 102.1 x 117.2 cm, Art Gallery of Ontario, Toronto.

ARRIVAL OF A NEW VOICE: PRINTMAKING

Goodwin's notebooks in the mid-1950s reveal she was searching for technical information on etching. Like many artists at the time, her friends, including Ghitta Caiserman, were making prints. Goodwin acquired her own small press and over the next decade developed her printmaking in earnest, encouraged by her friendship with the young German Canadian artist Günter Nolte (1938–2000), whom she had met in the hairdressing salon she frequented. (Nolte worked there to support himself.) The two collaborated, exchanging information and assisting each other in their practice. Finding their way together, they read

about technique and studied prints, among them those of Marc Chagall (1887–1985), Georges Rouault (1871–1958), and Pablo Picasso.

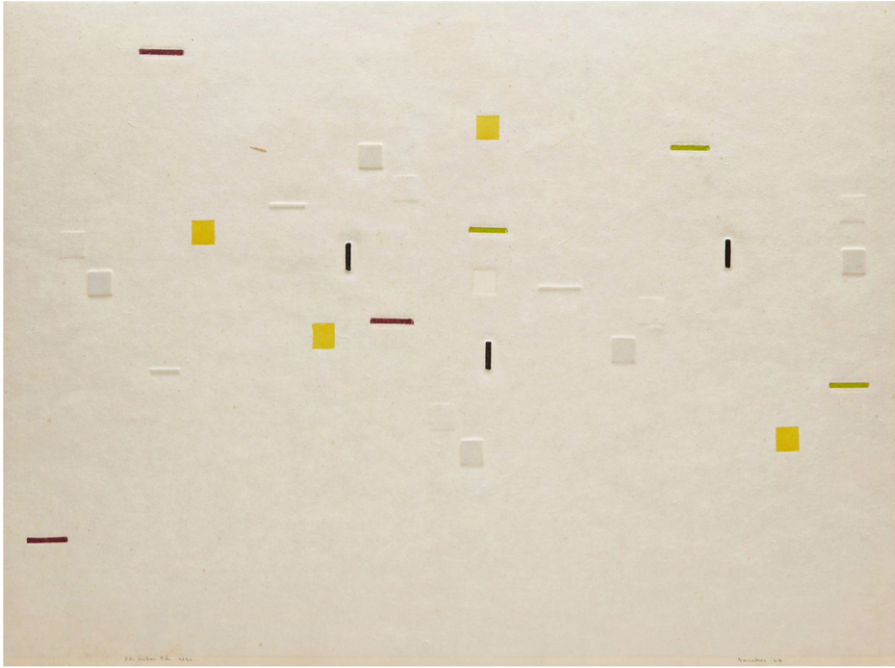
In 1965, Goodwin was elected to membership in the Canadian Society of Graphic Art, but despite this recognition, she was reaching an impasse in her work. Dissatisfied with the conventional range of subject matter and style of depiction she had been working with, Goodwin was searching for a more personal approach to her artistic expression. In 1967, she decided to reduce her practice to drawing—preferring that medium’s immediacy, its direct, more spontaneous relationship between eye and hand—until she could find her way again. A breakthrough came in 1968 when, with the recommendation of her friend

John Ivor Smith, she began to attend a printmaking class taught by Yves Gaucher (1934–2000) at Sir George Williams University (now Concordia University). At the time, Gaucher was the undisputed leader in printmaking in Quebec. He had studied with master printmaker Albert Dumouchel (1916–1971) and was especially renowned for his embossing techniques. Speaking of Goodwin, years later Gaucher said: “I gave her everything I could because she was the most worthy student that I had. And looking back on it she was the most worthy student I have ever had.... It’s not just the work. It’s in the attitude, the commitment, the discipline and in the earnestness if you will.”⁷

In his class, Goodwin became attracted to the soft-ground method of etching. The process, in which objects are put directly through a press and imprinted into a soft medium on the plate, then etched and printed, rendered the texture and form of ordinary objects in minute detail, bringing them to life in two dimensions. Now in her mid-forties, she profited greatly from Gaucher’s knowledge and his technical prowess, later describing the exhilaration of becoming a fine art student at this age: “It was great working in that class. Great to be a student. I liked drawing and learning about techniques. Coming there at that time in my life, I had more experiences. I learned technique but I had something I could do with it. I could make use of it for what I wanted to say.”⁸



LEFT: Marc Chagall, *Oracle over Babylon (Oracle sur Babylone)*, from the series *Bible (La Bible)*, 1931–39, etching with hand colouring in watercolour, 31.8 x 24.8 cm (image), 42.9 x 39.1 cm (sheet). RIGHT: Betty Goodwin, *Woman with cat n° 2*, c.1962, etching and aquatint, 23.3 x 22.8 cm (paper), 10 x 7.7 cm (image), Musée national des beaux-arts du Québec, Quebec City.



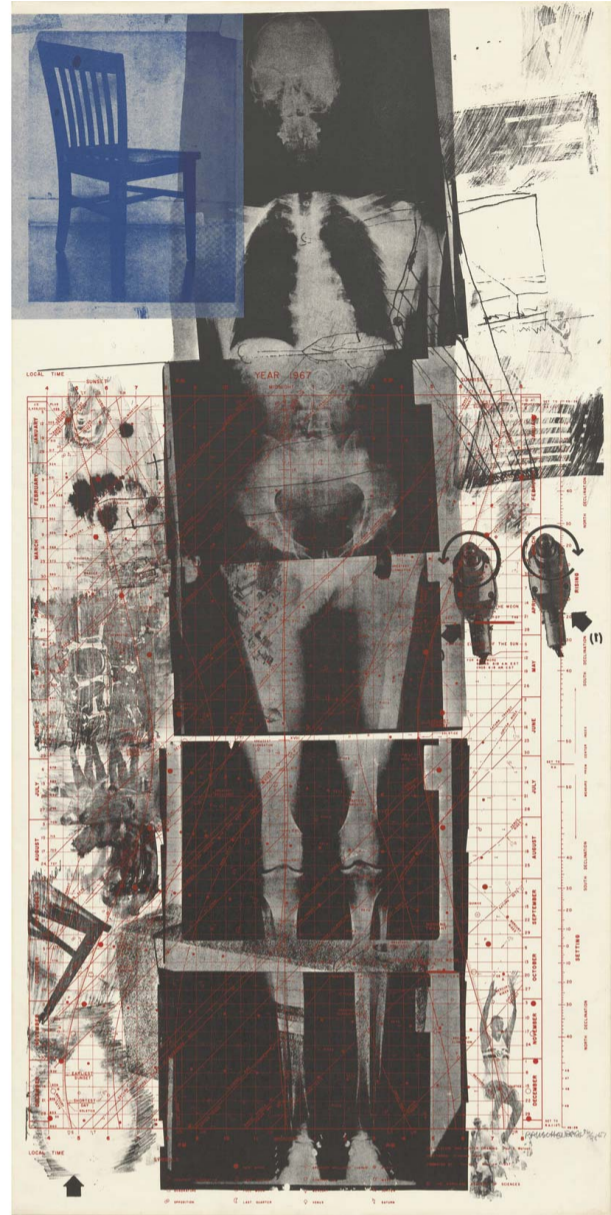
LEFT: Yves Gaucher, *Fold upon Fold (Pli selon pli)*, 1964, colour etching, embossed with chine-collé, 57.2 x 75.6 cm, Collection of Doug Watters. RIGHT: Betty Goodwin, *La veste disparue (The Missing Vest)*, 1972, embossed paper collage on wove paper, 85.5 x 66.8 cm, Art Gallery of Ontario, Toronto.

What Goodwin wanted to say emerged from her own past, and from deep personal loss. The faithful image of a man's vest with its intimate connection to the body and to memories of her father, a vest maker, was to lead over the next three years to a transformative phase of her career. Goodwin had grown up seeing men's vests in various states, from cut pattern pieces to completed garments. Their significance as emblems of life struck her forcefully when she began to handle them directly. She experimented with putting several objects and items of clothing through a press. Vests became her entrée into a new way of working, and a new place in the art world. In mid-life she had found her path, one that led to a sustained presence of the body as the repository of lived experience and, in its many iterations throughout her art, as a metaphor for the human condition.



Betty Goodwin, *Two Vests*, 1972, soft-ground etching, 74.8 x 95.5 cm, Musée d'art contemporain de Montréal.

In 1970, Goodwin and her husband acquired a property in Sainte-Adèle in the nearby Laurentian Mountains, where she set up a studio that could accommodate a large press. She spent extended periods there and devoted herself to printmaking at a time when the medium was going through a renaissance internationally. Renowned American artists such as Andy Warhol (1928-1987), Robert Rauschenberg (1925-2008), and Jasper Johns (b.1930) had been using printmaking techniques to introduce consumer items and popular press imagery into their work. In Canada, the revival of printmaking was signalled by the proliferation of workshops across the country, such as Open Studio in Toronto and the lithography workshop at the Nova Scotia College of Art & Design in Halifax, both established in 1970. Montreal remained the most active centre for printmaking with several workshops and commercial galleries that carried prints.



LEFT: Betty Goodwin inking a plate, Sainte-Adèle, Quebec, February 1970, photograph by Gabor Szilasi, Library and Archives Canada, Ottawa. RIGHT: Robert Rauschenberg, *Booster*, from the series *Booster and Seven Studies*, 1967, colour lithograph and screenprint on Curtis Domestic Rag wove paper, 183 x 90.3 cm, various collections.

The vest prints were first shown in 1970 at Montreal's Galerie 1640 and the next year in Toronto at Gallery Pascal. Goodwin continued to make several series of soft-ground etchings. In the fall of 1971, Roger Bellemare opened his Galerie B, establishing Montreal's first commercial gallery to show prints by avant-garde international artists such as Christo (1935-2020), Joseph Beuys (1921-1986), and Claes Oldenburg (1929-2022). Goodwin was a frequent visitor there as well as at other galleries along Sherbrooke Street, and it was during one of her regular tours of the galleries that she met Marcel Lemyre (1948-1991), a young artist from Saskatchewan. Lemyre was an assistant at the Galerie Gilles Corbeil, next door to Galerie B, and he encouraged his friend Bellemare to look at Goodwin's work.

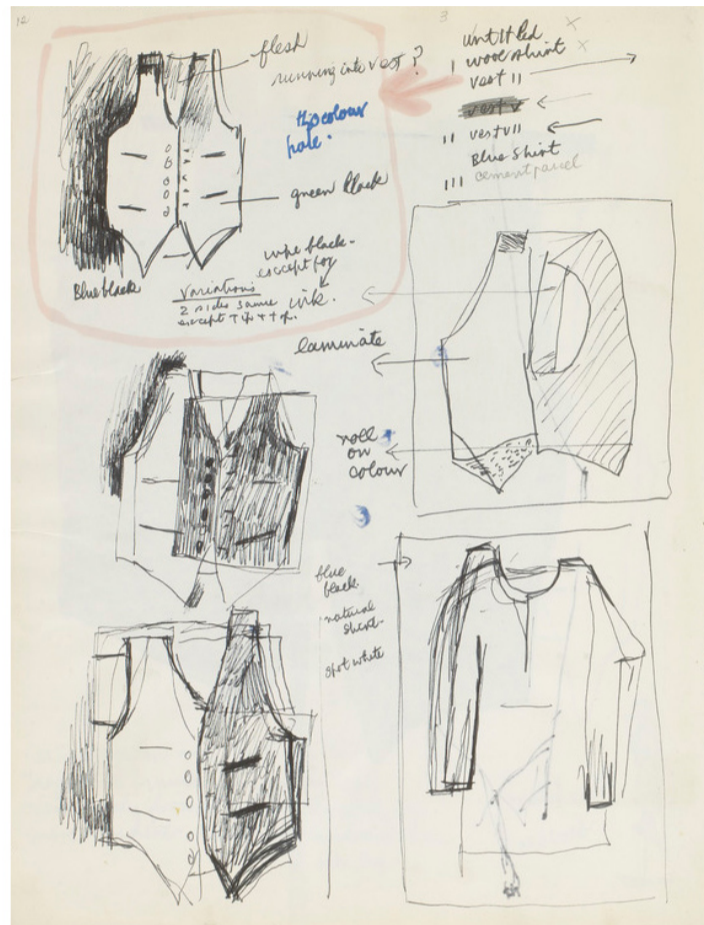
Bellemare and Goodwin entered a business relationship that soon became a deep, lifelong friendship filled with discussions about art and travels together to see exhibitions. Among other affinities, Goodwin and Bellemare shared a playful love of dolls. These figured in photographs and drawings Goodwin made in the early years of a friendship she described as "*une vraie rencontre*," a real meeting of minds.⁹ Conceptual art and abstraction, rather than figuration, dominated artistic developments at the time, yet with her innovative prints Goodwin was soon embraced by a younger generation of artists in a scene where

experimentation prevailed, and existing definitions of art were changing.

In 1971, Goodwin received a Canada Council grant to visit the Tamarind and Gemini presses in Los Angeles, which were at the forefront of the renaissance in printmaking under way in the United States. With a recommendation from Ken Tyler, the director at Gemini, she was able to place work at the prestigious Margo Leavin Gallery in Los Angeles. Persistence continued to drive her. In New York, she met with Riva Castleman, the curator of prints at the Museum of Modern Art, where she left a vest and a shirt print for consideration. (At the time, artists could deposit their portfolios for critical appraisal.) When neither was acquired, Goodwin followed up to request another appointment. "Are you able to tell me why they were not accepted?" she inquired in her letter.¹⁰ While in New York, she also visited the Castelli Gallery's graphics division, where her vest prints made enough of an impression that she received a recommendation to Blue Parrot Gallery, which carried works by such artists as David Hockney (b.1937), Jim Dine (b.1935), and Rauschenberg. Blue Parrot took some of her prints on consignment.



Interior of Galerie B with a vest print by Betty Goodwin hanging in the window, Montreal, 1972, photographer unknown.



LEFT: Betty Goodwin, *Parcel/Vest*, 1972, printing ink and embossment on folded paper with tape and string, mounted on paperboard, intrinsic frame, 36.4 x 31.1 cm, Art Gallery of Ontario, Toronto. RIGHT: Betty Goodwin, Page 12 of Sketchbook/Notebook 62, February 1972-June 1976, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

Goodwin was ambitious. She wanted her work to be understood in the context of the most advanced art of the time. At the Third British International Print Biennale, held in Bradford in 1972, she found the international affirmation she sought. *Shirt IV*, 1971, won an Arts Council of Great Britain prize. One juror, the distinguished British critic Edward Lucie-Smith, wrote, "It is only occasionally that extreme technical refinement seemed actually to serve as a springboard to something new. A conspicuous example was the print by... the Canadian artist [Betty Goodwin]. Her image of a shirt—which had apparently taken its start by making a direct image on the plate of the object itself—has haunting human presence."¹¹

By 1973, Goodwin was exploring the vest's material and symbolic potential further in multimedia pieces such as *Vest*, 1972. She was also testing the technical bounds of printmaking in her Notes series, 1973-74. Ready to leave behind the dimensional and technical constraints of printmaking, she had yet to find the impetus or the medium that would lead to the next phase of her work: "I made vests for three years,... that was enough.... However, the new image had to be as strong for me as the vests."¹²



LEFT: Betty Goodwin, *Shirt IV*, 1971, soft ground etching on wove paper, 94 x 68.4 cm (overall), 79.8 x 60.4 cm (image), Art Gallery of Ontario, Toronto. RIGHT: Betty Goodwin, *Vest*, April 1972, graphite, watercolour, and oil paint with collage of cloth, feathers, leaves, flowers, and hair on wove paper, 44.4 x 35.8 cm, National Gallery of Canada, Ottawa.

BEYOND THE STUDIO: AN INSTALLATION ARTIST EMERGES

In 1974, the Goodwins rented a loft previously occupied by sculptor Henry Saxe (b.1937) and painter Milly Ristvedt (b.1942) on Montreal's Saint-Laurent Boulevard (popularly known then as "The Main"). For the first time, Goodwin had space to stand back from her work. She continued to explore the inherent potential of found materials, venturing into larger-scale projects. For several years during walks around her Plateau Mont-Royal neighbourhood, which included a mix of residential, manufacturing, warehousing, and small businesses, Goodwin had taken photographs of the tarpaulins on transport trucks circulating in the area. She eventually acquired several when she visited the depot where they were being repaired. She was captivated by their worn appearance. Goodwin had found an object that propelled her beyond the vests into a new phase of work.

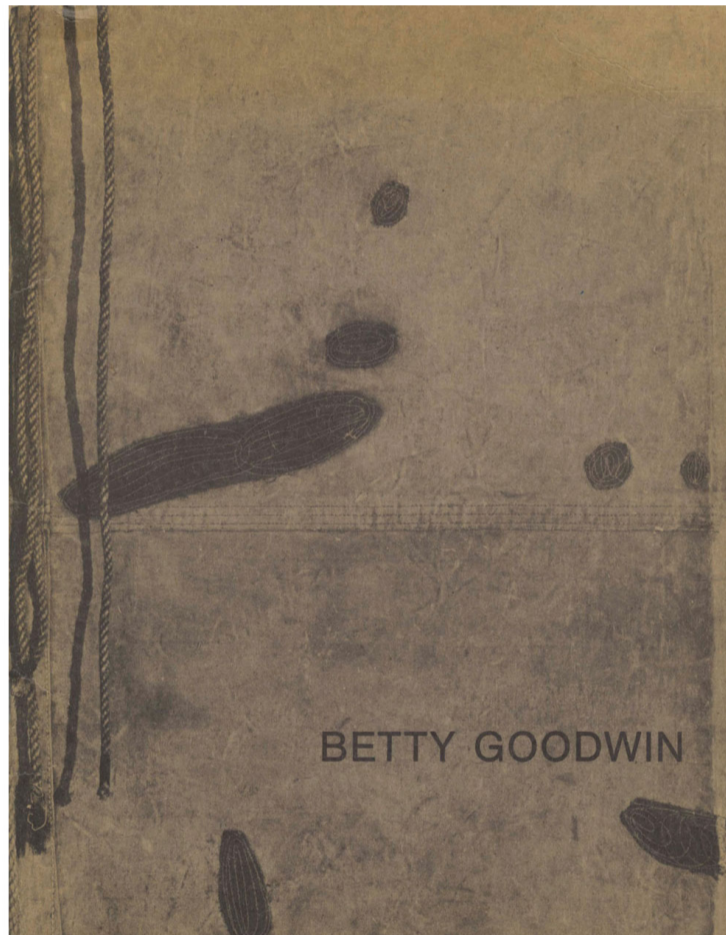
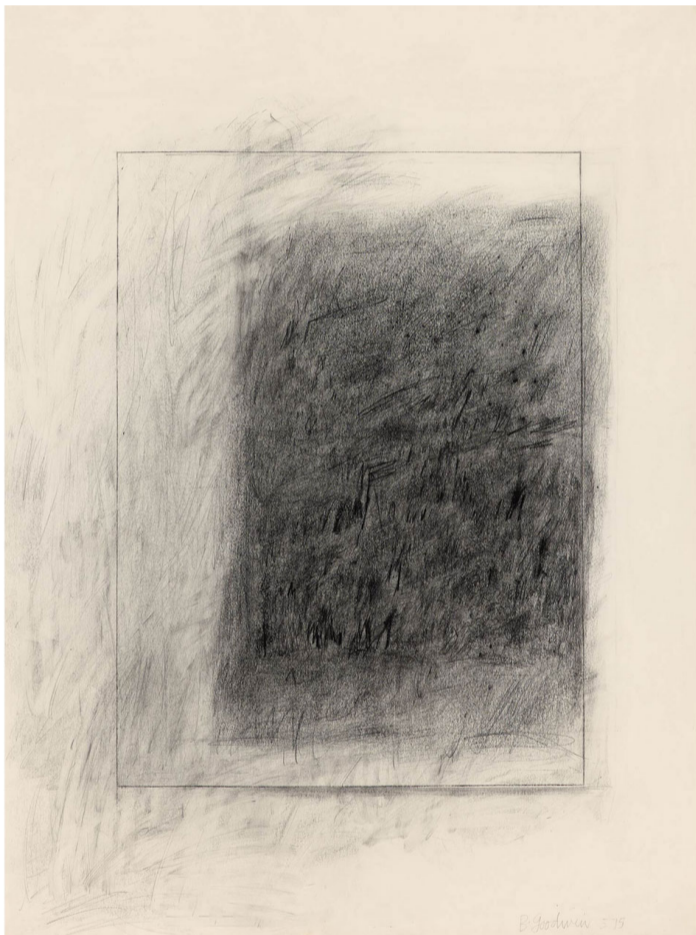


LEFT: Truck tarpaulin, 1974, photograph by Betty Goodwin. RIGHT: Betty Goodwin, *Tarpaulin #4*, 1975, gesso, oil, rope, wire, tarpaulin, 396.3 x 213.4 cm, Vancouver Art Gallery.

Her innovative manipulations of the tarpaulins and subtle attention to their signs of damage and repair marked a key transition in her work. She also experimented with making kite-like structures and container-like sculptures using tarpaulin pieces. At this pivotal juncture, in 1976, tragically the Goodwins lost their only child, Paul. Goodwin had watched helplessly as this reportedly

brilliant and charismatic young man struggled with addiction. His death was literally unspeakable for Goodwin. Evidently, her only resource for processing this life-changing event was to immerse herself more deeply in her work.

This year of monumental loss in Goodwin's personal life coincided with growing attention to her work and her participation in several important exhibitions, among them *Cent-onze dessins du Québec*, seen at the Musée d'art contemporain de Montréal and Ottawa's National Gallery of Canada; *17 Canadian Artists: A Protean View*, organized by the Vancouver Art Gallery; and, as testimony to Goodwin's place among younger artists forging new territory at this time, *1972-1976 Directions Montréal* at Véhicule Art.¹³ The year ended with her first solo museum exhibition, at the Musée d'art contemporain de Montréal.

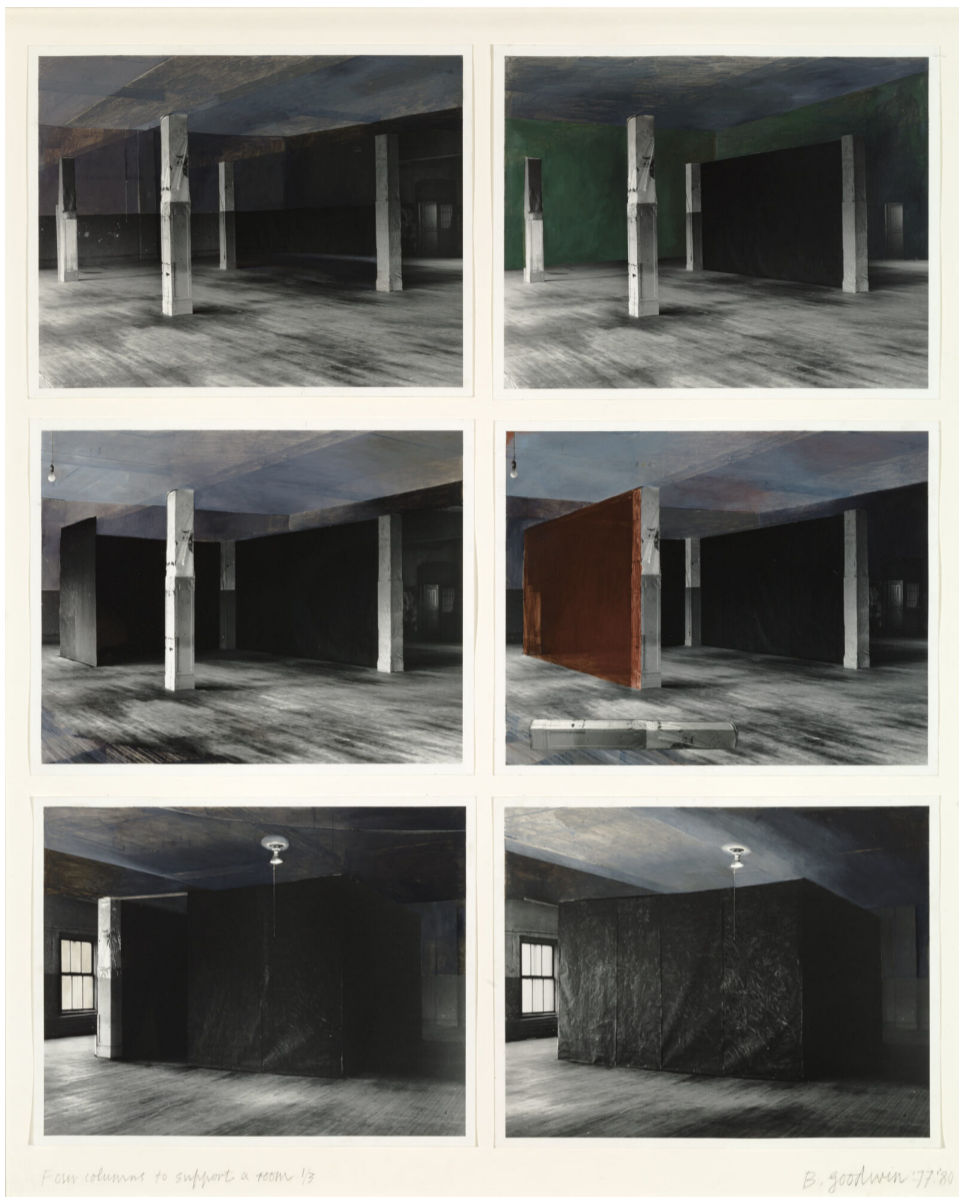


LEFT: Betty Goodwin, *Untitled # 3*, 1975, graphite on cardboard, 102 x 76 cm, Canada Council Art Bank, Ottawa. *Untitled # 3* was featured in *Cent-onze dessins du Québec* at the Musée d'art contemporain de Montreal, April 1-May 9, 1976. RIGHT: Cover of the exhibition catalogue *Betty Goodwin*, by the Ministère des Affaires culturelles du Québec (Montreal: Musée d'art contemporain, Montréal, 1976). The catalogue was published in conjunction with Goodwin's first solo museum exhibition at the Musée d'art contemporain de Montréal in 1976.

It is hard to imagine how Goodwin reconciled personal tragedy and these successes, which cemented her status as an artist of consequence. Then, as throughout her working life, her notebooks abounded with despair about her work's progress, but she rarely mentioned details of her personal life, though several incomplete phrases reflect her emotional turmoil at the time. Perhaps tangentially, by way of a quote from Swiss artist Alberto Giacometti (1901-1966), she expressed the role her artmaking played in keeping her equilibrium: "Yes, I make pictures," he said in the phrase she quoted, "and have always made them, ever since I was first able to draw or paint __ to attack reality, to defend myself, to nourish myself, to become stronger to be able to defend and attack."¹⁴

In 1977, Goodwin ventured beyond the familiarity and comfort of her studio, making a large three-dimensional piece in a disused warehouse space she rented nearby on Clark Street. The work, *Four Columns to Support a Room*, was a related progression from her tarpaulin pieces.¹⁵ In this, her first site-specific installation, she focused on the stark presence of four existing architectural columns, enclosing the rectangle they demarcated by suspending heavy black paper around the perimeter to create a room within a room. She described the sculptural form and psychological tenor of this creation as an “enormous black cube-like mass in space. Inside, the volume was very special with a totem-like piece in each corner lit by one weak lightbulb.”¹⁶

In 1979, when Goodwin was invited to make a piece for P.S.1 (now MoMA PS1)—a decommissioned public-school building in Queens, New York—she worked in a classroom.¹⁷ She constructed a corridor in the hallway outside, which led to a ladder the spectator had to ascend, “forcing one to make the effort to see the room which itself became the work of art.”¹⁸ The work was titled *An Altered Point of View*, 1979. At the same time, she had set her sights on the empty ground-floor apartment of a typical east-end Montreal triplex owned by Roger Bellemare, where she transformed its rooms into a haunting metaphor for lives lived. The critical impact of *The Mentana Street Project*, 1979, led to a rapid succession of other major installations. Site-specific installations had become the preferred approach to artmaking for many artists. An artwork could consist of several elements, without having to fit within the boundaries of a single medium, and was determined by the space it was made for.



Betty Goodwin, *Four Columns to Support a Room* (projet de la rue Clark), 1977-80, set of six photographs, oil on silver gelatin print mounted on cardboard, 101.5 x 84 cm (total), 29.7 x 37.3 cm (each), Musée national des beaux-arts du Québec, Québec City.



Exhibition invitation (recto) featuring Goodwin's installation *An Altered Point of View*, 1979, in progress for the group exhibition *Special Projects (Spring 1979)* at P.S.1 (now MoMA PS1), Queens, New York, April 22-June 10, 1979, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

As was her habit, Goodwin incorporated elements of her own passages as an artist into her installations: Drawing and painting were a familiar material vocabulary she used in transforming spaces. The passages that became a signature of her installations were the subject of a large group of drawings related to *River Piece*, 1978, a commission completed during the same period for Artpark on the Niagara River gorge near Lewiston, New York, and the only outdoor sculpture she realized.

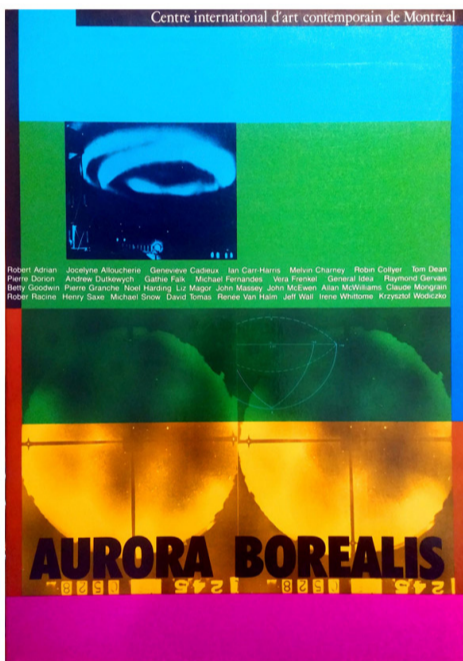
In 1980, Goodwin was invited with artists from across the country to participate in *Pluralities 1980 Pluralités*, the National Gallery of Canada's centennial celebration of Canadian contemporary art. The exhibition consisted almost entirely of multimedia installation works, which challenged the institution's traditional role of art display and preservation. The approach was unique because it took oversight away from the museum and its curators, instead empowering installation artists to compose elements of their work in the gallery space as the exhibition was being mounted. For her installation *Passage*



LEFT: Betty Goodwin, *River Bed*, 1977, pastel, graphite, charcoal, and coloured pencil on BFK Rives paper, 75.7 x 106 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Betty Goodwin, *River Piece*, 1978, steel, 82 x 648 x 155 cm, National Gallery of Canada, Ottawa. Installation view of *River Piece* at Artpark, Lewiston, New York, 1978, photograph by Betty Goodwin.

in a *Red Field*, Goodwin penetrated false inner walls, bringing light from the museum's modern grid of exterior glass windows through this opening and into the interior of the gallery.¹⁹ She deployed steel corridor structures leading through the space, painting the walls a deep red ochre.

In 1982, invited to participate in another landmark exhibition, *O Kanada*, in Berlin,²⁰ she worked again with the theme of passage to create *In Berlin: A Triptych, The Beginning of the Fourth Part*, 1982-83. As Goodwin completed the components of this work, she was also making drawings of swimmers, introducing the idea of the body in a struggle between sinking and surfacing. She paired the earliest of these large drawings with the Berlin sculptural installation. Then, in 1985, Goodwin introduced the figure directly into an installation, drawing on the walls in the independent exhibition *Aurora Borealis*,²¹ which was held in an empty underground shopping complex on Montreal's Park Avenue.



LEFT: Exhibition poster for *Aurora Borealis*, held in a shopping complex on Park Avenue in Montreal, June 1-September 15, 1985, Centre international d'art contemporain de Montréal. RIGHT: Betty Goodwin, *Untitled*, from the series *Swimmers*, 1982, oil, oil pastel, graphite on paper, 76.9 x 108.3 cm, Art Gallery of Ontario, Toronto.

Goodwin's work was gathering momentum and receiving critical affirmation, and through a period during which Montreal's burgeoning gallery scene was changing. In 1979, Roger Bellemare closed his Galerie B, and Goodwin worked without representation for a year until France Morin opened her eponymous gallery in 1981.²² Two years later, Morin became director of 49th Parallel in New York City,²³ and Goodwin found herself once again without a representing gallery, just as attention to her work began to grow exponentially. In 1984, Jared Sable, who had been watching Goodwin's work with admiration, invited her to join his Sable-Castelli Gallery in Toronto, where she showed regularly until it closed in 2005.

In 1986, Goodwin joined the gallery opened in Montreal by René Blouin, co-curator for the *Aurora Borealis* exhibition. Blouin became her confidant and faithful support as she worked through new phases in her mature art. Hers was the inaugural exhibition at his Saint-Catherine Street space, which became the

mainstay of a vital hub of galleries that followed him into the Belgo Building. Over the next thirty years, Galerie René Blouin remained the most respected gallery of contemporary art in Montreal, recognized across the country for mounting exhibitions with international figures such as Kiki Smith (b.1954), Mona Hatoum (b.1952), and Daniel Buren (b.1938), as well as many of Canada's most significant artists, including Jana Sterbak (b.1955), Tom Dean (b.1947), Geneviève Cadieux (b.1955), Pierre Dorion (b.1959), and Barbara Steinman (b.1950).



LEFT: Betty Goodwin, *Carbon*, 1986, charcoal powder, wax, oil pastel, pastel, graphite, oil, and gesso on dimpled galvanized aluminum, 275 x 975.6 cm, Montreal Museum of Fine Arts. Installation view of *Betty Goodwin* at Galerie René Blouin, Montreal, September 27–November 1, 1986, photographer unknown. RIGHT: Betty Goodwin, *Carbon*, 1986, charcoal powder, wax, oil pastel, pastel, graphite, oil, and gesso on dimpled galvanized aluminum, 275 x 975.6 cm, Montreal Museum of Fine Arts. Installation view of *Betty Goodwin* at Galerie René Blouin, Montreal, September 27–November 1, 1986, photographer unknown.

DRAWING THE FIGURE

In 1986, Goodwin became the first anglophone and the second woman to receive the Prix Paul-Émile-Borduas, Quebec's highest honour accorded to visual artists. "It was a great joy," she said later. "I was happy to realize that people were not concerned with the fact that I was Jewish or a woman, but that I was being rewarded for my work."²⁴ The same year, she presented *Carbon*, a large suite of charred black figure drawings that occupied an entire wall of Blouin's gallery. These were an ominous precursor to the solemnity of later works, including *Without Cease the Earth Faintly Trembles*, 1988, as she became increasingly preoccupied with troubling worldwide events: the famine in Ethiopia, and the genocide of the Kurds in Iraq. Goodwin followed televised news assiduously at a moment when arresting images of such events began to circulate in the media with unprecedented intensity. She often acknowledged her sense of duty to know about these atrocities even if there was nothing she could do. Her "doing" was in her work, in her compulsion to address suffering and injustice through her expressive treatment of the human body.

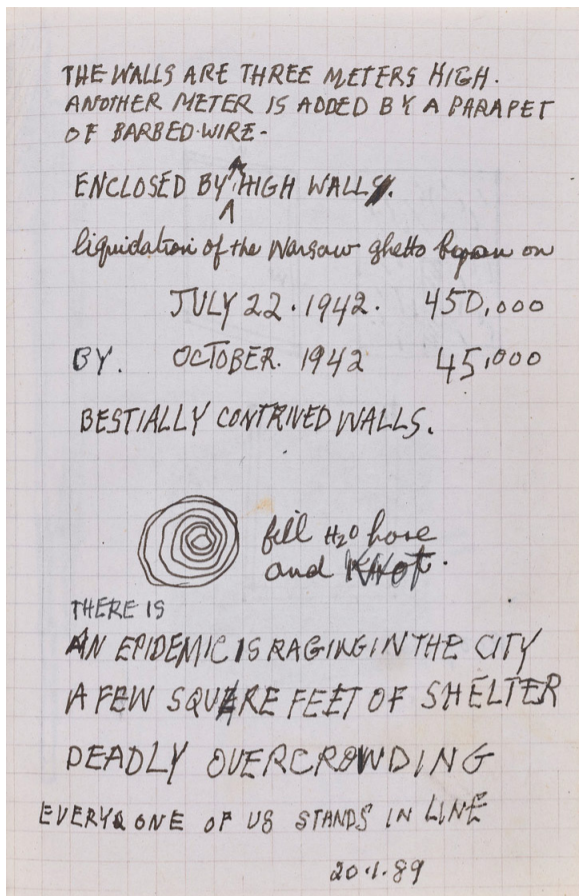
Goodwin by now had solid grounding in two reputed galleries and a new purpose-built studio and residence, completed in 1987, in a former soft-drink factory building on Avenue Coloniale in the Plateau Mont-Royal neighbourhood, where she lived. She was poised to start another prolific phase of work. The following year, her first major museum retrospective, *Betty Goodwin: Works from 1971 to 1987*, was presented at the Montreal Museum of Fine Arts.²⁵ Her preoccupation with terrorist events worldwide and human

suffering had led to several series of arresting drawings linked by themes of torture and interrogation. Critic Robert Enright aptly summed up Goodwin's absorption of current affairs in her work, describing her sensitivity as that of a "sort of human seismograph, registering the slightest change in the anxious atmosphere of the late 20th century."²⁶ In such works as *Two Hooded Figures with Chair, No. 2*, 1988, her subjects operate as charged, androgynous bodies—human symbols rather than actors in specific events. Goodwin's expansive and luminous new studio space allowed her to leave large drawings, such as *Figure/Animal Series #1*, 1990–91, pinned to the walls and return to them over time as she worked on multiple series simultaneously and began to integrate sculptural elements with her drawings.



LEFT: Betty Goodwin, *Two Hooded Figures with Chair, No. 2*, 1988, oil pastel, oil, and graphite on paper, 37 x 25 cm. RIGHT: Betty Goodwin, *Figure/Animal Series #1*, 1990–91, oil stick, pastel, graphite on Mylar (Geofilm), 206 x 154 cm (framed), Art Gallery of Ontario, Toronto.

In 1989, Goodwin became Canada's representing artist in the 20^a Bienal de São Paulo in Brazil, where, along with several drawings, she showed a new series of steel tablets with texts, magnets, and iron filings entitled *Steel Notes*, 1988–89. Two years later, she experienced another deep personal loss with the death of her beloved assistant Marcel Lemyre due to AIDS-related illness. Large figure drawings she made in this period reflect this loss. She also began work on two extended and elegiac series embodying the fragility of life, *La Mémoire du corps* (The Memory of the Body), 1990–95, and *Nerves*, 1993–95. Her notebooks from this period reveal her readings on the Holocaust, as do her collections of newspaper clippings, pointing to a more explicit reflection on loss and her Jewish heritage.



LEFT: Betty Goodwin, Page from Sketchbook/Notebook 101, January 20, 1989, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. RIGHT: Betty Goodwin, *Porteur (Bearer)*, 1986-87, graphite, oil pastel, and wash on polyester film, 226 x 213.4 cm (overall), Art Gallery of Ontario, Toronto.

CONTINUED RECOGNITION & LEGACY

As Goodwin's reputation grew, her assistants (for two decades and most intimately, Marcel Lemyre, and after his death in 1991, Scott McMorran) worked with her daily and managed the studio. Along with gallerists René Blouin and Roger Bellemare, her husband Martin, and his friend Gaétan Charbonneau, they formed a close-knit family that supported her work and her fragile emotions as the rising demands on her to travel abroad to exhibition openings expanded.

Blouin and Goodwin often travelled together and, on those occasions, her notebooks reveal that she continued to look intently at the work of her international contemporaries, such as Joseph Beuys, Bruce Nauman (b.1941), and Nancy Spero (1926-2009). Her practice, meanwhile, was drawing more attention as Blouin worked with his contacts in New York. He and Pierre Théberge (1942-2018), by then director of the Montreal Museum of Fine Arts, also solicited interest from curators in Europe.²⁷



LEFT: Betty Goodwin with her assistant Marcel Lemyre and her gallerist Roger Bellemare, 1989, photographer unknown, Galeries Roger Bellemare et Christian Lambert, Montreal. RIGHT: Betty Goodwin and her gallerist René Blouin in Venice, 1995, photographer unknown.



Goodwin received a Guggenheim Fellowship in 1988. The following year, her art was featured in a solo exhibition at the Kunstmuseum in Bern, Switzerland, and an exhibition in France followed, organized by the Ferme du Buisson,

Noisiel, in 1994. The next year, Goodwin was invited to participate in the 46th Biennale di Venezia, in the central exhibition *Identity and Alterity*. Back home in Canada, the Art Gallery of Windsor (now Art Windsor-Essex) and the National Gallery of Canada collaborated to mount *Betty Goodwin: Signs of Life*, an exhibition representing the preceding fifteen years of her work. Goodwin received the Gershon Iskowitz Prize in 1995, and in 1998 she was presented with the first Harold Town Prize for Drawing.

In 1996, the Art Gallery of Ontario announced Betty and Martin Goodwin's gift of 150 of her works as well as the purchase of 18 more, thereby establishing the largest holdings of her art in a public institution. Subsequently, in 1999, the Art Gallery of Ontario presented *The Art of Betty Goodwin*, a major exhibition with a multi-authored publication. For the next decade, Goodwin showed regularly at her galleries in Montreal, Toronto, and New York, and in 2002 her printmaking was celebrated by the National Gallery of Canada with a comprehensive exhibition and catalogue raisonné. The following year she received both a Governor General's Award in Visual and Media Arts and was made an Officer of the Order of Canada. While she continued to work in her studio, by the end of this more than five-year period of celebration of her achievements, her pace was slowing. Goodwin was beginning to fatigue and withdraw.²⁸ In her *Beyond Chaos* series, 1998-99, figures are caught in spirals of time and float in drawings generated from photographs of clouds.

The final five years of Goodwin's life were spent quietly in her Montreal home and studio. She died on December 1, 2008. In 2009, her work was celebrated by the Musée d'art contemporain de Montréal with an exhibition and publication featuring the museum's collection of her oeuvre. Goodwin's contribution to Canadian art continued to be honoured in museums and galleries across the country.



Betty Goodwin, *Beyond Chaos #1*, 1998, oil stick and charcoal on gelatin silver print on translucent Mylar film, 171.5 x 115.6 cm, Collection of Salah Bachir and Jacob Yerex.

Goodwin's medium of choice evolved over four decades, but her commitment to the figure never wavered. She plumbed the paradoxes of human existence in a prodigious range of work using the body—through its presence or absence—as a metaphor for memory, mourning, and the fragility of life. With expansive scale and remarkable intensity in works such as the Swimmers series, 1982–88, she claimed drawing as a primary rather than preliminary medium. By the time of her death, Goodwin's unmistakable material language of figuration was celebrated nationally and recognized internationally.



Betty Goodwin in her Saint-Laurent Boulevard studio, Montreal, c.1980s, photograph by Charlotte Rosshandler, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.



KEY WORKS

Betty Goodwin produced a vast number of works in a range of media, from drawing and printmaking to large-scale installations. She first won recognition for her printmaking, starting with her acclaimed Vest series, 1969–74. Her prints of three-dimensional items kindled the artist's interest in found objects and use of their material presence as an expressive metaphor. Goodwin's inventive explorations of materials continued in her tarpaulin and installation works and in her large Swimmers series, 1982–88, which initiated the prodigious array of expressive figurative drawings for which she became best known.

VEST ONE 1969



Betty Goodwin, *Vest One*, August 1969
Soft-ground etching, etching, drypoint, and roulette with oil pastel and graphite on wove paper, 70.7 x 56 cm (overall), 60 x 45.9 cm (plate)
National Gallery of Canada, Ottawa

Vest One, a simple frontal imprint of a man's vest, is the iconic image that set Betty Goodwin's career in motion, propelling her to become one of Canada's most celebrated artists. Goodwin had been making art for two decades, and she experimented with printmaking, working on a small press in a self-taught manner, until a printmaking class at Sir George Williams University (now Concordia University) in the late 1960s introduced her to soft-ground etching and led to a breakthrough in her work. The process produced a detailed two-dimensional replica of the original object. Goodwin, enthralled by the resulting directness of the image, immediately recognized the technique's potential. She began by making prints of her own work gloves. Among the many other objects Goodwin put through the press were drink cans and bottle tops collected on the street, as well as hats, shirts, parcels, and birds' nests.

When she put a man's vest through the press, the resulting ghostly image recalled the childhood trauma of losing her father, a vest maker. The vest "was related to experiences that had been submerged," she said. "It was something I totally identify with, totally,... the starting point for everything else."¹ There is also a page within Goodwin's notebooks that includes the quote "a lost parent is a like a lost bridge between the child and the outside world."²



LEFT: Betty Goodwin, *Gloves One*, 1970, soft-ground etching and etching on wove paper, 50.3 x 64.7 cm (overall), 27.7 x 33.6 cm (plate), National Gallery of Canada, Ottawa. RIGHT: Betty Goodwin, *Nest with Hanging Grass (Nest Six)*, 1973, soft ground etching on paper, 65.5 x 49.8 cm (overall), 42 x 35 cm (image), Art Gallery of Ontario, Toronto.



The series of vest prints that preoccupied Goodwin over more than three years were the first works she understood as being meaningful and entirely her own. Importantly, she recognized that they carried layers of meaning, independent of her biography. Unable to leave this image until she had exhausted its potential, she made several versions, eventually elaborating her prints with other materials, including paint, graphite, and collage.

The vest prints received enthusiastic critical recognition. Writing in the *Montreal Star* when Goodwin first showed the vests in March 1970, Arthur Bardo commented, "Betty Goodwin's recent graphics on display at the Galerie 1640 betray some of the freshest thinking seen around town this season. These are not as drawing would be, a translation of shallow three-dimensional forms into a two-dimensional code. They are instead the expression of the formal possibilities created by compressing that shallow space."³ Her prints captured the texture of every thread and the suppleness of the fabric, intimately recording the garment's life over time. Treated as emblems of life rather than life's cast-offs, ultimately her vest images are imprints of the wearer, the absent body they once clothed. The vests freed Goodwin from the conventional approaches of depicting the figure she had worked with for over twenty years

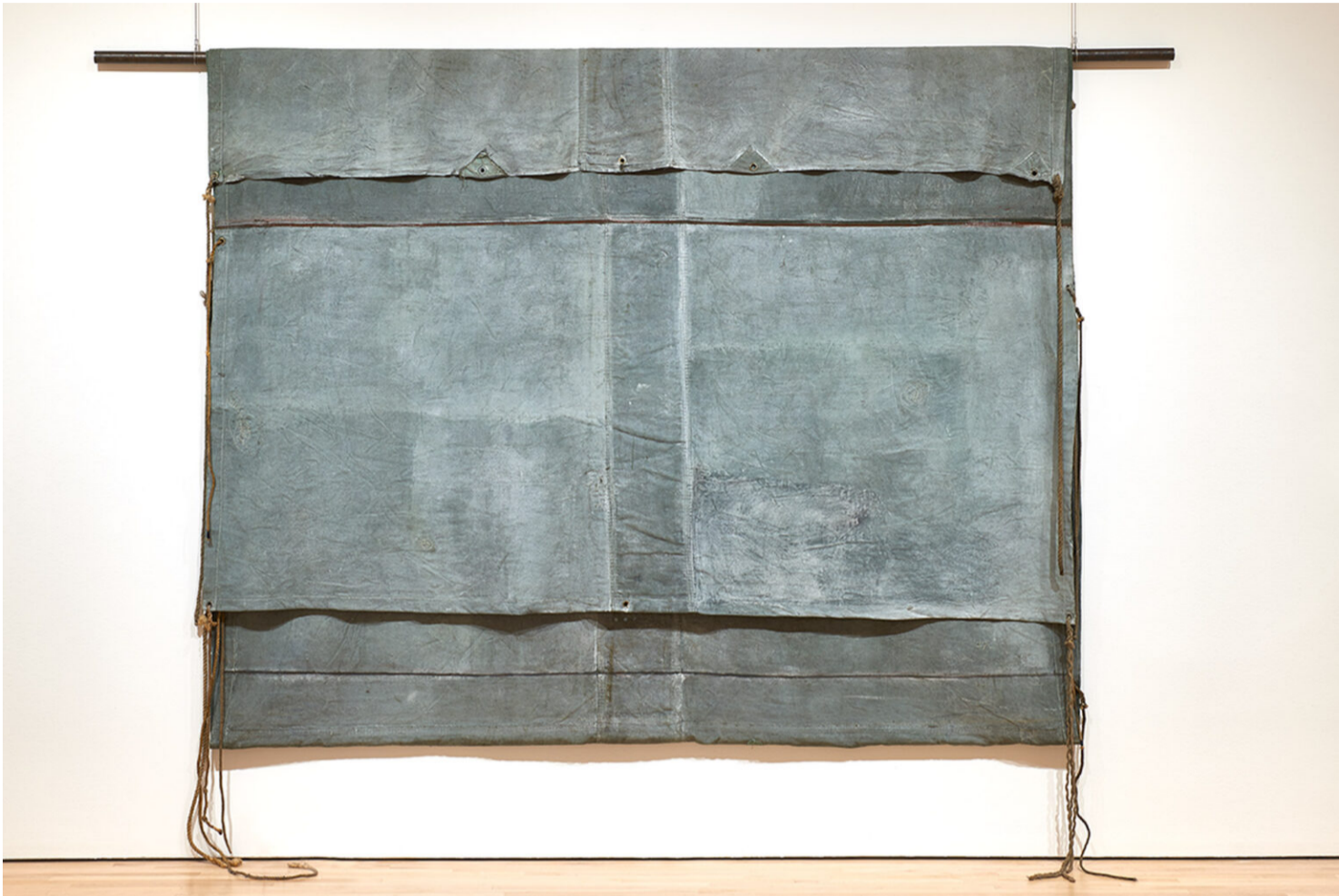


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and established the theme of presence and absence of the body that persists throughout her oeuvre. The vests are commonly thought of as the true beginning of Goodwin's artistic career, a claim she also made herself.

TARPAULIN NO. 3 1975

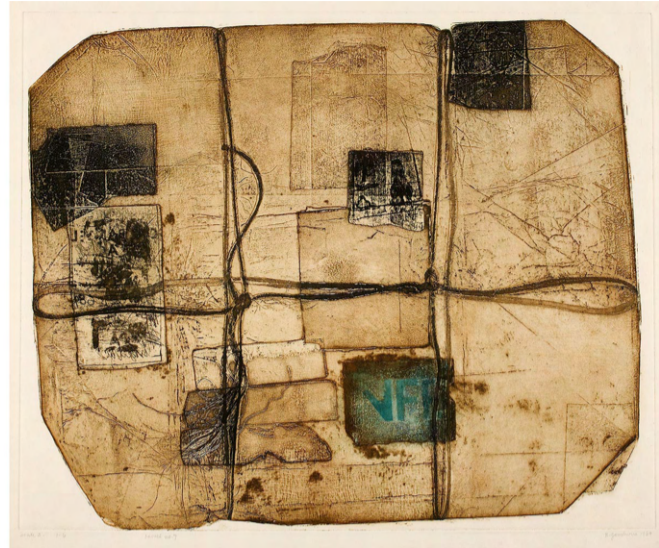


Betty Goodwin, *Tarpaulin No. 3*, 1975
Gesso, pastel, chalk, and charcoal on canvas with metal grommets and rope,
231 x 293.5 cm
National Gallery of Canada, Ottawa

Betty Goodwin's first real foray beyond the traditional media of drawing, painting, and printmaking came in the mid-1970s with her transformation of canvas transport tarpaulins. Her iconic Vest series, 1969–74, had initiated her interest in working with found objects, and during walks around her city she began photographing tarpaulins on the trucks circulating in her Plateau Mont-Royal neighbourhood. She was attracted to the way they both secured and obscured the cargo they covered, as she had been with the wrapped contents of her parcel prints.

Goodwin subsequently acquired several tarpaulins from a repair depot and, with a larger studio space, began to rework their worn surfaces. She laid them out on the floor, washing them and covering some with a transparent layer of gesso that highlighted surface irregularities. As she subtly manipulated them, she was attentive to holes and tears, inherent markers of their existence in time, and she highlighted these as well as repairs and stains with pencil, charcoal, and oil stick.¹

Tarpaulin No. 3 is folded in successive layers, each revealing a thicker seamed area that is aligned as a dark "stripe" dividing the composition. The details of wear and repair are accentuated with white gesso, while charcoal has been used to draw out a play of light and shadow on this nuanced surface. The ropes dangling on either side touch the floor,



LEFT: Joyce Wieland, *The Space of the Lama*, 1966, plastic, fabric, cotton, film photographs, 149.5 x 39.2 x 7.5 cm, 161.2 x 57.5 x 9.8 cm (display board), Art Gallery of Ontario, Toronto. RIGHT: Betty Goodwin, *Parcel Seven*, c.October 1969, soft-ground etching and etching in brown and blue on wove paper, 49.8 x 65.2 cm, 42.8 x 52.5 cm (plate), National Gallery of Canada, Ottawa.

establishing the utilitarian origins of tarpaulin and its existence in real space, thus disturbing the possibility of a purely illusionistic plane, like that of a painting. Yet, interestingly, this work is still classified in catalogue records with the medium description "painting," which was given at the time of its acquisition by the National Gallery of Canada in 1976. Goodwin's approach and the material she worked with defied a standard medium definition, yet there was no other appropriate one that could be used.

Suspended on rods and hung on the wall, Goodwin gave new form to these large, unwieldy tarpaulins, refolding them in different configurations that indeed resemble paintings as much as fabric hangings. At the same time, folding and layering brought the finished work closer to sculptural three dimensionality. Ultimately, the tarpaulins resist classification; with this series, Goodwin invented wholly original works—testimony to her extraordinary ability to both transform and retain the essential character of found objects.

While artists such as Eva Hesse (1936-1970), Claes Oldenburg (1929-2022), and Joyce Wieland (1930-1998) had explored non-art materials, including fabric and plastic, in Minimal and Pop art forms, as in Wieland's *The Space of the Lama*, 1966, Goodwin was attracted to the intrinsic record of material life through time that the weather-worn industrial canvas tarpaulins offered. Vancouver critic Joan Lowndes referred to these pieces as "contemporary tapestries."² Though Goodwin was not interested in the craft required to make fabric works, today this designation using a term more familiar to fibre arts invites a reassessment of her tarpaulins within the context of art by women artists who made abstract pieces using fibre or fabric in the 1960s and 1970s.

The tarpaulins represent a unique advance in Goodwin's work, both in scale and their distinct materiality. Though grounded in a recognizable object, these pieces are fundamentally abstract.³ In 1976, when the Musée d'art contemporain de Montréal gave Goodwin her first survey exhibition, nine tarpaulins were featured. These pieces led the way to her working on a significant scale in three dimensions.

THE MENTANA STREET PROJECT 1979



Betty Goodwin, *The Mentana Street Project*, 1979
Plaster, graphite, and wax on walls
Montreal

Completed over a period of two years, *The Mentana Street Project* marked a crucial turning point in Betty Goodwin's practice at a time when site-specific, multi-element installations were becoming common as a more open and dynamic approach to artmaking.

In this work, which was on view from November 9 to December 22, 1979, Goodwin refashioned an empty ground-floor apartment in a building owned by her gallerist, Roger Bellemare, in Montreal. In its vacant rooms, she could work intuitively and experiment with freedom to engage fully in the process at her own pace. After stripping wallpaper and applying gesso, Goodwin meticulously traced the surface of walls, moving her graphite pencil over

imperfections to create a subtle veil of evidence of former life. With the aid of her assistant, Marcel Lemyre (1948–1991), she cut and widened an entrance between two rooms, bringing light through a narrow passage she constructed and lined with clay, embellishing its exterior with gold paint. Joining a back room to the light-filled front parlour, this passage resembled the narrow entrances to ancient tombs. It terminated with a suggested interior chamber consisting of a rectangle of stacked wooden beams, like those used to construct the houses of this period in the neighbourhood, coated with white lime. With her evocative interventions in *The Mentana Street Project*, Goodwin initiated a theme of passage restated in several subsequent installations.

Space itself became the "found object" upon which Goodwin made site-specific interventions in the Mentana Street apartment and several other locations starting in the late 1970s. Art that was no longer bound by medium or invested in an independent object also proliferated internationally. Significantly, many artists—such as Gordon Matta-Clark (1943–1978), Irene Whittome (b.1942), and Martha Fleming (b.1958) and Lyne Lapointe (b.1957)—were choosing to work outside the constraints of the museum with its emphasis on historical permanence and preservation. Goodwin was aware of these developments and, notably, was reading *The Poetics of Space* (1958, published in English in 1968) by Gaston Bachelard (1884–1962) when working on *The Mentana Street Project*.

Goodwin spoke of this project as a response to the space, an exploration of its inherent qualities and her intuitive reactions to them: "What I am trying to do is expand what is already there and to create some new structures related to rooms and dealing with light and scale. I find in the installation the combining of the force of the space and my particular emotional intellectual state of awareness."¹

In *The Mentana Street Project*, absence gave way to a psychologically charged presence. Goodwin's transformations connected both artist and audience with



LEFT: Betty Goodwin, *The Mentana Street Project* (detail), 1979, plaster, graphite, and wax on walls, Montreal. RIGHT: Betty Goodwin, *The Mentana Street Project* (detail), 1979, plaster, graphite, and wax on walls, Montreal.



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the lingering atmosphere of life in this recently vacated domestic space, and when the residence was open to the public, she spent several hours a day there as custodian, greeting visitors who wished to speak with her. "It just seemed natural that I would sit there," she said. "It was OK. I never felt upset or any kind of discomfort with people coming in and talking about the work. It would be very different in a gallery."² This project led to invitations to make other significant installations in Canada and internationally over a particularly fruitful five-year period for Goodwin.

IN BERLIN: A TRIPTYCH, THE BEGINNING OF THE FOURTH PART 1982–83



Betty Goodwin, *In Berlin: A Triptych, the Beginning of the Fourth Part*, 1982–83
Oil, oil pastel, charcoal, crayon, white and coloured chalk, graphite, watercolour,
frameworks: pine, steel, tin plate, plywood, paint, variable dimensions
Montreal Museum of Fine Arts

This ambitiously scaled work was made for *O Kanada*, a major project celebrating Canadian art held at Berlin's Akademie der Künste in 1982. The exhibition and accompanying catalogue included sections on historical Canadian art, architecture, video art, contemporary dance, and performance art. Goodwin and two other artists, John Massey (b.1950) and Max Dean (b.1949), were selected by Pierre Théberge (1942–2018), then chief curator at the Montreal Museum of Fine Arts. They each occupied a room with new, ambitious installations. It was a controversial choice to represent the country's current contemporary scene with only three artists.¹

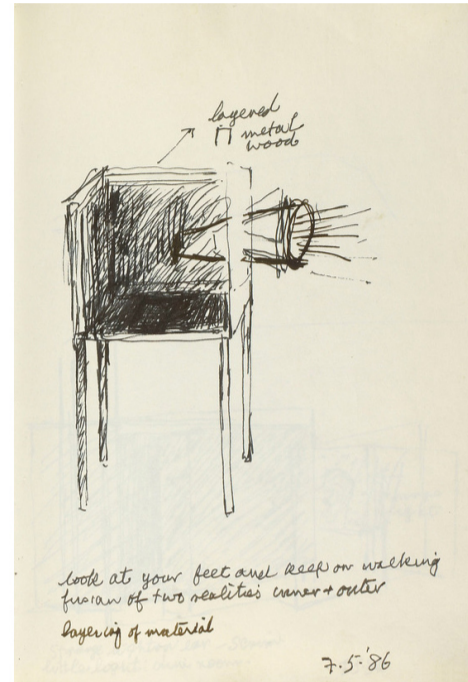
Goodwin's work, her largest and most imposing free-standing sculptural installation, consists of a series of raised corridors and open bridge-like structures accompanied by a large megaphone form. It comprises a virtual walkway, a series of possible paths that together imply communication as well as its breakdown. The passages—by now a recurring motif in her work—are elevated on steel legs, raising a broken trajectory through space at different levels above the gallery floor. In effect, while the theme of passage is visually

evoked, the ensemble remains physically inaccessible. The paper and plywood walls of the enclosed sections are subtly worked with graphite and oil stick, recalling Goodwin's painterly treatment of surfaces in other installations, especially her *Passage in a Red Field*, 1980, made in the National Gallery of Canada two years earlier. The megaphone, which appears in her drawings before and after this project, plays a dramatic role within the *mise en scène*, projecting from a dark box on a table-like structure.

"The megaphone," Goodwin later commented, "is symbolically very straightforward: it's a call. You can use it to amplify your voice, to call for help. I use it in a way that I would hope suggests messages of need, help, or message to be careful, to be aware in this dangerous world of the threats which are continually surrounding us."² One side of the megaphone element is open to reveal a small plaster ear lying on the table, as if lost to the drama unfolding around it. Goodwin's reflection on the megaphone element attests to her growing preoccupation with the dangers of failed efforts to communicate in a precarious world, if not the resulting inhumanity that her drawings over the next decade would manifest.



LEFT: Betty Goodwin, *Untitled (In Berlin, A Triptych: The Beginning of the Fourth Part)*, 1981, mixed media on paper, 101.6 x 73.6 cm, Galeries Roger Bellemare et Christian Lambert, Montreal. RIGHT: Betty Goodwin, Page 27 of Sketchbook/Notebook 97, May 7, 1986, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.



Significantly, this ensemble, which was remounted a year later at the Montreal Museum of Fine Arts, was shown with some of Goodwin's large swimmer works, which established an important shift in her focus to drawing. In Goodwin's original plan, the passage structures were to reach the wall where the swimmer drawings of figures that appear to struggle between floating and drowning were located. One can only speculate on the effect Goodwin may have achieved had the work been completed in this manner, with the drawings as a destination. Characteristically, in the Berlin project, she brought together several layers of conceptual and thematic developments that had been recurring in her work over the preceding years, including sensuous attention to surface detail; the megaphone as symbol of urgent communication; and passage structures realized in several materials and configurations as a metaphor for time, transition, and states of being. *In Berlin: A Triptych, The Beginning of the Fourth Part* marked the culmination of her use of passages.

MOVING TOWARDS FIRE 1983

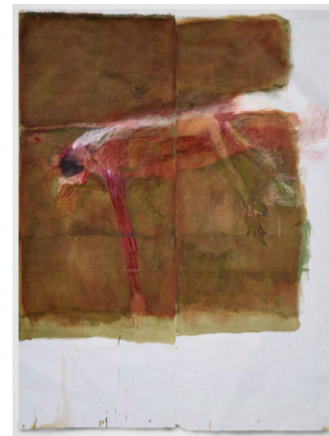


Betty Goodwin, *Moving Towards Fire*, 1983
Oil, coloured chalks, graphite, watercolour(?), each sheet: 291 x 108 cm
Art Gallery of Ontario, Toronto

Betty Goodwin's Swimmers series, 1982–88, from which this work is taken, marked an important transition from a phase of producing installations to creating large-scale drawings, which became her primary medium over the next few decades. In this image, and indeed throughout this series, the figure is suspended, afloat in undetermined space. Notably absent in much of her work since the late 1960s, the figure reappears here in lifelike scale. Both the title and the disposition of the body in this work anticipated the largest of the drawings she executed directly on walls two years later in the 1985 *Aurora Borealis* exhibition, which featured installations by artists from across Canada.

Goodwin's subject matter originated in an unforgettable incident some years earlier involving her husband, Martin, in which he nearly drowned. However, Goodwin's swimmer works transcend this emotionally fraught personal memory to embody an existential condition of struggle for survival as well as the fragility

and transience of life. Often repeating or reconsidering lines, as she does in many of her swimmer drawings, Goodwin reinforces the sensation of bodies struggling to stay afloat in the water that engulfs them. "I see swimmers in a condition under water where, out of necessity, one has to seek air and try to breathe," Goodwin observed. "They are in a state in which they would probably choke if they didn't find air. In other words, they are seeking a place to breathe, rising, trying to move out."¹



LEFT: Betty Goodwin, *Untitled No. 1*, from the series *Swimmers*, 1982, oil pastel, oil paint, charcoal, and graphite on seven superimposed sheets, 308.5 x 430.5 cm, Montreal Museum of Fine Arts RIGHT: Betty Goodwin, *Swimmer No. 3*, 1983, graphite, chalk pastel, oil pastel, and diluted oil paint on wove paper, 296 x 108.5 cm maximum irregular (left panel), 297.5 x 108.5 cm maximum irregular (right panel), National Gallery of Canada, Ottawa.

The ambitious scale and transparency Goodwin achieved in these works required inventive techniques that she explored by trial and error. Initially, she soaked paper in turpentine to transform it into an aqueous field closer to the effect of water she sought, but the process exposed her to noxious fumes. After extensive research, she identified synthetic translucent materials that produced a similar effect. The swimmer drawings were composed over several lengths of adjoining sheets to accommodate the scale Goodwin sought. As she continued to concentrate on her drawings over the next decade, spontaneous adjustments were typical of Goodwin's method of advancing and retreating, allowing the marks she made to determine her next moves.

Goodwin's re-engagement with the figure in these major works coincided with a shift taking place in the wider art world. American painters Julian Schnabel (b.1951), Eric Fischl (b.1948), and David Salle (b.1952), Italian Francesco Clemente (b.1952), and German Jörg Immendorf (1945–2007) were but a few in a male-dominated trend toward figuration in the early 1980s that encompassed a wide variety of subjects and approaches often grouped under the term Neo-Expressionism. Goodwin's abiding use of the body as an expressive vehicle resonated in this artistic climate, but her work differed considerably, possessing neither the characteristic brashness nor the narrative impulses that her contemporaries used in their figurative imagery.

Larger than any drawings she had done before, the swimmer works were enthusiastically acclaimed. When they were shown in late 1983 in New York at the 49th Parallel gallery, critic Donald Kuspit wrote in *Art in America*, "Goodwin makes both subjectivity of image and objectivity of material excruciating, freshly difficult. She creates an eloquent ambiguity of relationship between material means and artistic vision."² The swimmer drawings led the way to further experimentation with materials as drawing became Goodwin's primary medium in the decades that followed.

MOVING TOWARDS FIRE 1985



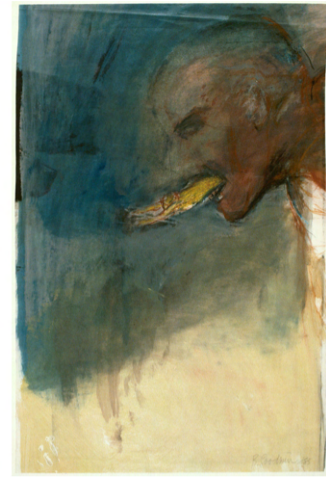
Betty Goodwin, *Moving Towards Fire*, 1985
Oil and acrylic pastel, 700 x 1,250 cm
Montreal

Betty Goodwin made this work on site for the 1985 landmark exhibition *Aurora Borealis*, mounted in a disused downtown Montreal shopping complex. The exhibition included over thirty artists from across Canada, as various as Michael Snow (1928-2023), Jeff Wall (b.1946), General Idea (1969-1994), Geneviève Cadieux (b.1955), and Vera Frenkel (b.1938). Virtually all the artists installed recent works, many of them destined to exist only for the thirteen-week-long exhibition, which became a critically acclaimed measure of the vitality of installation art in Canada at the time. Writing in *Maclean's* magazine, Gillian MacKay called the show "a milestone in contemporary art."¹

Goodwin's piece brought together her acute sensitivity to the psychological and physical attributes of the raw space and her renewed interest in the figure. Here she made large, arresting drawings on the walls, incorporating the space's visually dominant architectural features. While many artists might have preferred a simpler, cleaner space, Goodwin responded to its peculiarities as she found it, integrating her wall drawings to unite and animate it. She saw this project as a continuation of her swimmer drawings—which had prepared her for executing

imposing figures on a large scale.

Goodwin was inspired by the visually prominent pipes crossing the ceiling, conduits of energy that, though being exposed parts of the building's mechanical infrastructure, could feature as a vital organic system within the work. Goodwin activated an animate, bodily presence by repurposing the largest conduit, a heating duct wrapped in silver insulation material that appeared to issue from a nearby mechanical room and painting its curved joint red to resemble a bandaged wound. Using the inherently dramatic qualities of the space, she created an apocalyptic atmosphere described variously as eerily menacing or grotto-like.



LEFT: Betty Goodwin, *Il y a certainement quelqu'un qui m'a tuée* (*Someone certainly killed me*) [or *Je suis certaine que quelqu'un m'a tuée* (*I'm sure someone killed me*)], 1985, oil, oil pastel, crayon, and charcoal on tracing paper, 50.5 x 65.3 cm, Musée d'art contemporain de Montréal. RIGHT: Betty Goodwin, *Untitled (Moving Towards Fire)*, 1985, oil, oil stick, charcoal, graphite on translucent paper, 75.2 x 50.7 cm (sheet), Art Gallery of Ontario, Toronto.

The large figure that commands the scene is propelled across the wall while a small figure spewing from its mouth is expelled in a violent exhalation. On the left side of this composition, a red form clings to the back of the large figure as it is doubled or overtaken by weighty thick black legs on the right that forcefully push it across the space as if in desperate flight. As curator and critic Robert Storr described the work, "both sides of this curious composite image are animated by a dynamism not found in the more limpid and melancholic drawings that came before them."² The depiction of one body upholding, or alternatively, being pushed down by another—a recurring motif in Goodwin's drawings, such as *Swimmers*, 1984—appears here, pointing toward the violence implied in later series of drawings where the figure is depicted as the subject of oppression.

CARBON 1986



Betty Goodwin, *Carbon*, 1986

Charcoal powder, wax, oil pastel, pastel, graphite, oil, and gesso on dimpled galvanized aluminum, 275 x 975.6 cm

Montreal Museum of Fine Arts

The above image is an installation view of *Carbon* at Galerie René Blouin, Montreal, 1986, photographer unknown.

This piece is Betty Goodwin's most ambitious example of the dark, opaque rendering of the body that supplanted the transparency of the swimmer works and announced her increasing focus on the existence of intractable inhumanity she observed in the world. Goodwin never ceased drawing while she developed larger projects. During the late 1970s, she made multiple works depicting passages, a theme realized in the physical trajectories found in her installations. And, as with the small renderings of swimmers that preceded her celebrated large Swimmers series, 1982-88, she continuously conceived and reworked approaches to the subjects and forms that preoccupied her. As was her common practice once she launched into a series, she made many works with the title *Carbon*.

As she was preparing this work, Goodwin wrote the words "soot, ash, odours of carbon" in her notebook alongside rudimentary drawings of figures in black.¹

The annihilation of the body, of human lives, is pervasive in this work, in which life-sized bodies appear appallingly charred or incinerated, and are interspersed with more fragile, spectral figures. They reach for and cleave onto each other, bending and supporting one another as if performing a macabre dance. Heads and faces are absent or only hinted at as bodies become the expressive collective force in this tableau. The solemnity of the *Carbon* works relates to several other series of drawings made during this period, in which anonymous figures appear restrained and oppressed by unhuman acts.



Betty Goodwin, *Carbon*, 1986, charcoal powder, wax, oil pastel, pastel, graphite, oil, and gesso on dimpled galvanized aluminum, 275 x 975.6 cm, Montreal Museum of Fine Arts. The above image is an installation view of *Carbon* (right), opposite Nick Cave's *Soundsuit*, 2014 (left), and Ying Gao's *Incertitudes 1 and 2*, 2013 (centre), in "How long does it take for one voice to reach another?" at the Montreal Museum of Fine Arts, September 11, 2021-February 13, 2022.

Carbon was made by Goodwin for her first exhibition at Galerie René Blouin, also the gallery's inauguration, in September 1986. This work occupied the longest wall in the space, constituting a single piece drawn over several panels. For the show, Goodwin also drew pale figures directly on a column in the middle of the room, establishing this architectural feature as the subtle fulcrum of her installation. She hung an unframed, equally ethereal drawing of a figure on an adjacent wall. Together these pieces formed a contrapuntal accompaniment to the dark drama of the feature work.

Some years later, Goodwin spoke of the relationship between the 1982-88 *Swimmers* series and the 1986 *Carbon* works, expressing her growing desire to move from visual transparency to a sensation of density and heaviness that becomes characteristic of her later drawings. She was increasingly attuned to the proliferation of imagery depicting atrocities that had begun to circulate in the news media. Her subsequent drawings reflected themes of torture and interrogation that preoccupied her as she absorbed reports of widespread political oppression in the world.

WITHOUT CEASE THE EARTH FAINTLY TREMBLES 1988



Betty Goodwin, *Without Cease the Earth Faintly Trembles*, 1988
Mixed media on Transparga film and sectioned steel bar, 193 x 113 cm
Art Gallery of Ontario, Toronto

A play of flat surface and sculptural elements, as seen in this work, bears witness to the desire felt by Betty Goodwin to continually push her medium toward an ever more palpable physical and psychological presence. By the mid-1980s, she was concentrating on making large drawings and grappling to find more materially present and direct means of expression. The objects she collected in her studio provided inspiration; among them were pieces of rough scrap metal and steel bars that attracted her for their immutable qualities of strength and inflexibility. She began to find ways to incorporate these unlikely elements in drawings, where the harsh solidity of steel served to emphasize her characteristically tentative repetition of lines, an accumulation of gestures from which a sense of the body's vulnerability emerges. Goodwin considered such objects to be forms of energy that she could integrate into the act of drawing to surpass the limits of two-dimensional graphic depiction.

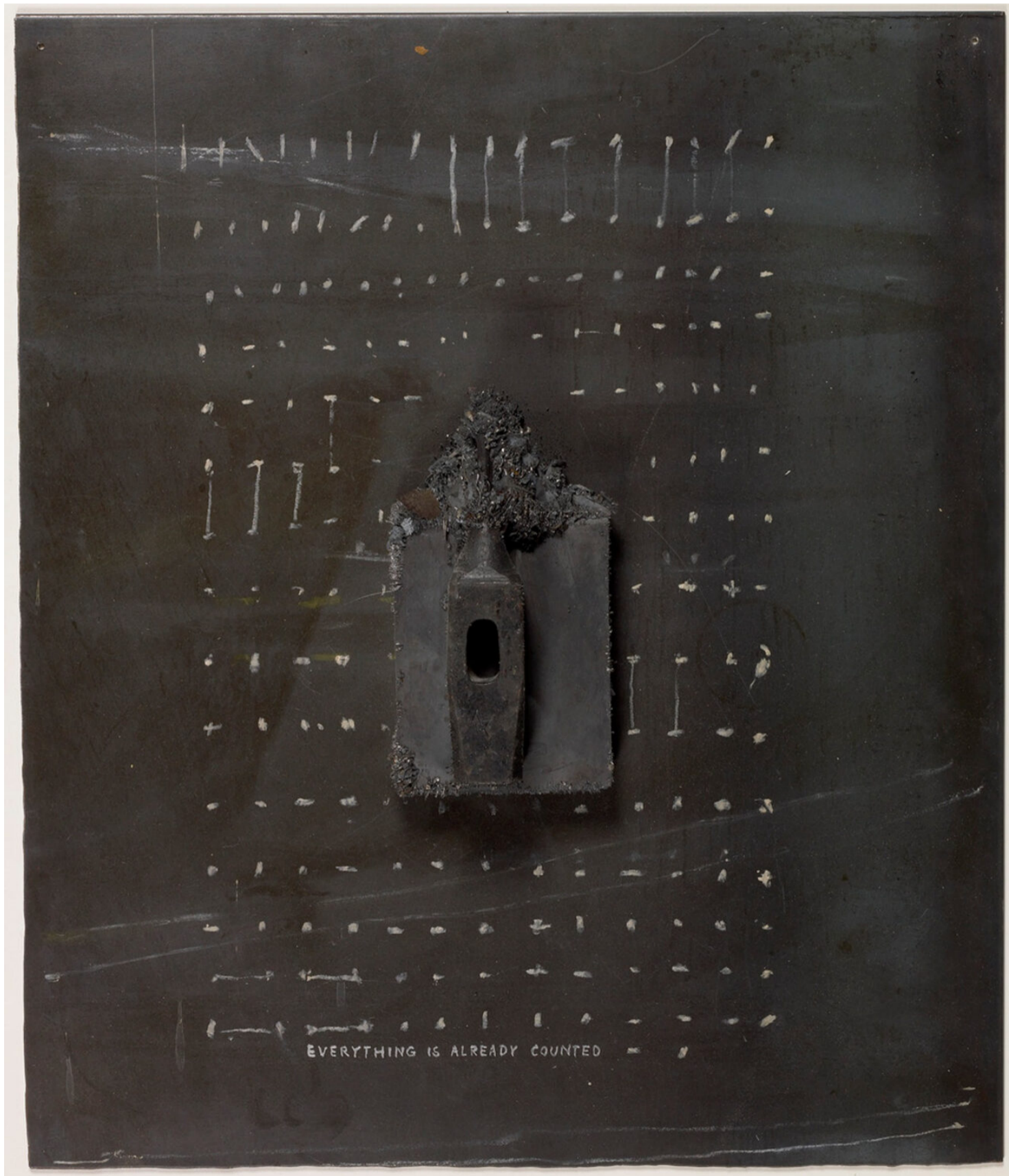
A thin steel rod is suspended at the centre of *Without Cease the Earth Faintly Trembles*, typical of Goodwin's attempts to address themes of torture and confinement by giving irrefutable form to brutality. She was an avid watcher of the nightly news and amassed newspaper and magazine clippings of current events, including worldwide political struggles, such as the civil war in El Salvador (October 1979–January 1992). Still, the scenes in those photographic images to which she exposed herself were less sources for her drawings than was her impetus to internalize their meaning and exorcise their effect.



LEFT: Betty Goodwin, *Without Cease the Earth Faintly Trembles*, 1988, mixed media and steel on paper, 233 x 140 cm, Beaverbrook Art Gallery, Fredericton. RIGHT: Betty Goodwin, *Figure Lying on a Bench*, 1987, oil stick, graphite on translucent polyester film, with steel bar, 30.4 x 21.7 cm (sheet), Art Gallery of Ontario, Toronto.

The title, which appears in Goodwin's 1987 notebook as an unattributed quotation, implies an unrelenting subliminal destabilization or threat.¹ The figure appears to have its arms bound, incapable of shielding itself from blows, while a wide bar drawn across the neck obscures the face, separating metaphorically the head from the body. The steel rod integrated into the middle of the composition is accentuated by drawn lines indicating a field of movement around the figure or vibration and suggesting the constant presence of harm beside a defenceless body. In this work and related drawings such as *Figure Lying on a Bench*, 1987, Goodwin points to the insufficiency of realistic depictions to fully embody the gravity of events. Rather than offering a cohesive narrative, she expresses excesses in a meeting of solid three-dimensional steel and the transparent surface on which the figure hovers delicately. *Without Cease the Earth Faintly Trembles* bears witness to Goodwin's desire to force the medium of drawing beyond its mute descriptive capacity.

STEEL NOTES SERIES 1988–89



Betty Goodwin, *Steel Note (Everything is already counted)*, from the series *Steel Notes*, 1988

Steel, magnet, metal filings, acrylic paint, 51 x 43.4 x 5.3 cm

Art Gallery of Ontario, Toronto

Betty Goodwin's Steel Notes series resembles memorial markers. It also signals the spectre of the Holocaust that begins to emerge more clearly at this point in her work.

In 1989, Goodwin was chosen as the artist to represent Canada at the 20^a Bienal de São Paulo. Her participation was organized by France Morin, whose eponymous Montreal gallery had exhibited Goodwin's works for two years until Morin left in 1983 to direct the 49th Parallel gallery in New York. She was now a curator at New York's New Museum and was appointed by the National Gallery of Canada to curate Goodwin's inclusion at the biennial. Along with several drawings, six pieces from the artist's most recent series, Steel Notes, were shown in São Paulo. In these works, Goodwin scratched cryptic phrases by Romanian American writer Elie Wiesel and Italian chemist Primo Levi, both Holocaust survivors. Four years later, she wrote the phrases into her notebook in the context of a quotation from Stanislaw Rozycki's Warsaw Ghetto diary.¹

In this particular piece, there is a heavy futility—"everything is already counted"—a sense that there is nothing more to do, no way out. This condition is reflected in the tiny, furnace-like hole found in the centre of a small wedge of steel, iron filings spewing like billowing smoke from a protrusion resembling a chimney funnel: the references are unmistakable. Other works in this series include phrases such as "one little gate" and "bestially contrived walls,"

suggesting the scant possibility of escape. The body, long a preoccupation of Goodwin's—whether indirectly, as in her Vest series, 1969–74, or in her drawings

—is absent in her Steel Notes, but the related themes of confinement and suffering prevail. Goodwin's increasing interest in finding sculptural methods that would convey the cruelty she observed in the world led her to experiment with using magnets as the principal element in this series of succinct, concentrated works that, like drawings, are essentially flat and graphic in effect.²

Magnetic force binds her compositions of ferrite elements including chunks of steel, unstable accumulations of iron filings, wires, and nails, capturing metaphorically the way great power can be exerted invisibly. Goodwin commented, "The words 'Steel Notes' connote for me some kind of note taking, a tough understanding, a tough coping with painful information we get that just seems hopeless. Steel seems to me to have this impenetrable quality, like some of the issues that are so overwhelming and so desperate. I have incorporated quotes by various writers on the Steel Notes that have been in my notebooks for a long time. I found a way to use them to say what I wanted to say.... I see the magnets as having an aura... and also as exerting a tremendous pressure."³



LEFT: Betty Goodwin, *Bestially Contrived Walls*, from the series Steel Notes, 1988–89, ferrite, steel, steel filings, pastel, and wax on steel, 52.1 x 40 x 3.1 cm, Musée d'art contemporain de Montréal. RIGHT: Betty Goodwin, *It Is Forbidden to Print*, from the series Steel Notes, 1988–89, ferrite, steel, steel filings, pastel, and wax on steel, 52 x 40 x 3.7 cm, Musée d'art contemporain de Montréal.

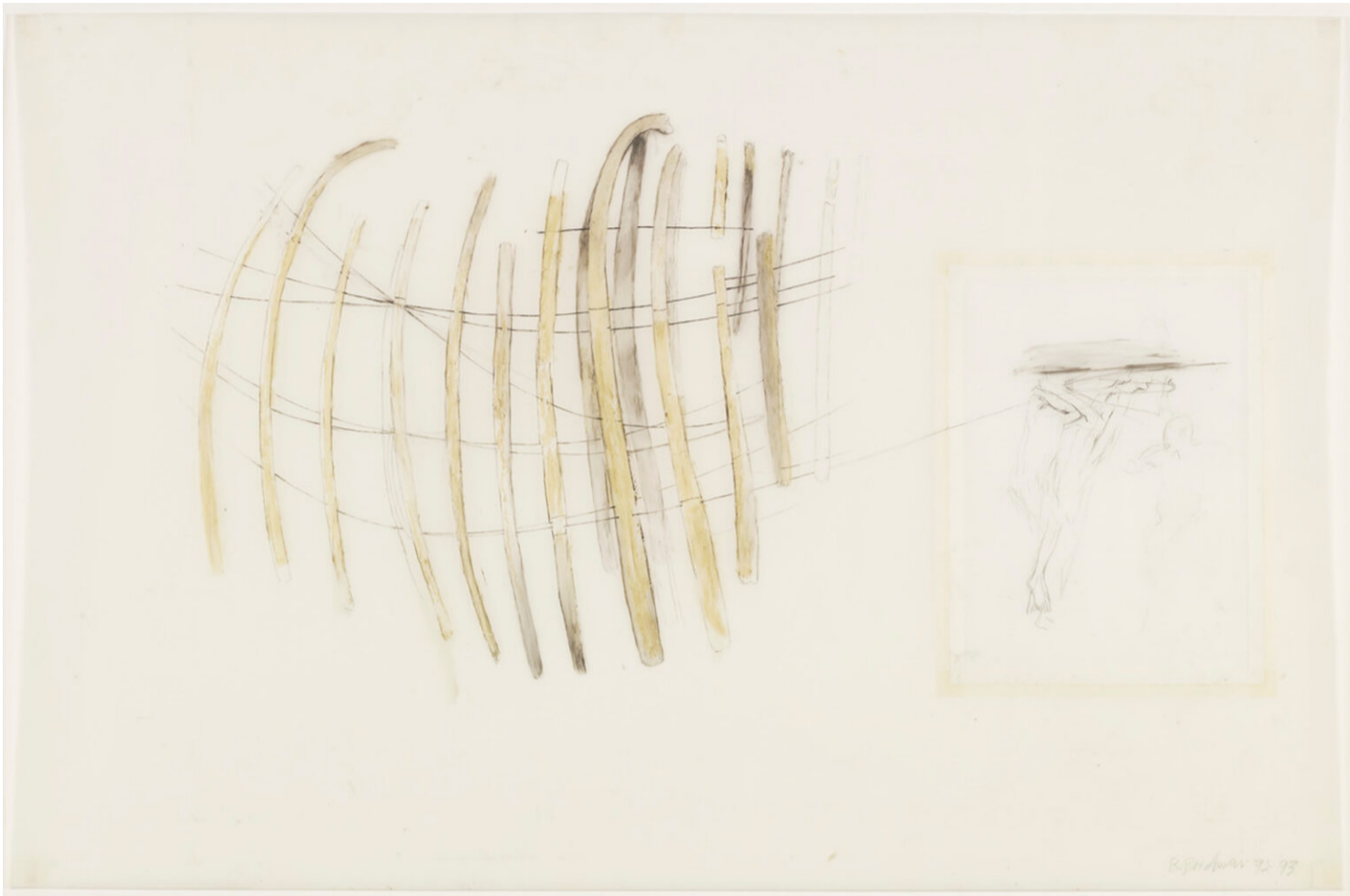


BETTY GOODWIN

Life & Work by Jessica Bradley

The magnetic field presented Goodwin with an ideal medium to impart an element of chance or tenuousness, aspects she strived for in her drawings. As is found throughout her oeuvre, the effect of these small pieces depends on a play of visible substance and intangible presence. Steel Notes represents an important pause in Goodwin's work that witnesses her search for new material effects and methods, which she expands in later sculptural works.

UNTITLED (LA MÉMOIRE DU CORPS) (THE MEMORY OF THE BODY) 1993



Betty Goodwin, *Untitled (La mémoire du corps) (The Memory of the Body)*, 1993
Oil pastel, graphite, and adhesive tape on polyester film, 63.5 x 97.2 cm
Art Gallery of Ontario, Toronto

This drawing is one of many where Betty Goodwin has stripped the body to its skeletal remains. Here, her reductive depiction of bones is accompanied by a small independent drawing of a figure taped beside her primary subject as if in an afterthought to evoke the departed spirit or reclaim the body that once existed. Barely there, this diminutive body was clearly an important addition for Goodwin and attests to the typically additive nature of her process as she conceived of the final work. The tiny figure appears to be simultaneously in stages of struggle and release, somewhere between flailing upward against gravity and floating, a posture that recalls her *Swimmers* series, 1982–88, as well as the floating figures found as early as the 1960s in her notebooks as she developed a corporeal vocabulary for expressing states of being.

In 1993, with the AIDS crisis having already reached epidemic proportions, Goodwin, grieving the death of her beloved assistant Marcel Lemyre (1948–1991) from illness related to the disease, began to focus on the body. After seeing Lemyre through inexorable decline and then losing him, she turned inward, writing in an undated document of this period, “In serious illness as the body is wasting, the bones become apparent under a frail, translucent skin—an

image which is the point of departure for this series of drawings.”¹ The memory of the body resides in bones. The skeletal structure endures as other traces of existence disappear. Goodwin struggled again to make palpable a sense of loss and absence that had always haunted her work, though in this piece she no longer seeks the dense materiality that often characterized the body in her drawings. Rather, an intimate and translucent lightness characterizes this spare drawing of rib bones isolated on a large sheet of paper. The bare, almost fugitive quality of the image and the rudimentary descriptive lines she uses embody the transience of our existence.



Betty Goodwin, *La Mémoire du corps (The Memory of the Body)*, 1992, tar, graphite, oil stick, and collage on translucent Mylar film, 54.6 x 58.4 cm, Musée d'art contemporain de Montréal.

Goodwin gave the same title, *La Mémoire du corps (The Memory of the Body)*, to a diverse range of works during this period, among them pieces offering images of a bathtub and a stark metal bed, each conjuring intimate associations with the body. These images were derived from photographs illustrating an article saved by Goodwin featuring the asylum where Dutch painter Vincent van Gogh (1853-1890) was confined. Goodwin was reaching for different ways to express the absence of the body. In many of these pieces, she had the photographs enlarged and printed on Mylar, in contrast to the lightness of this drawing, and drew over them with layers of oil stick, wax, translucent washes, and charcoal to accentuate the forlorn presence of empty beds and baths. Throughout the series titled *La Mémoire du corps*, 1990-95, Goodwin demonstrated again a tremendous ability to go deeper, to burrow as she would say, layering her methods until she arrived at effects that were materially and metaphorically forceful enough to match her emotional investment in the subjects that compelled her.

UNTITLED (NERVES, NO. 1) 1993



Betty Goodwin, *Untitled (Nerves, No. 1)*, 1993
Oil, pastel, tar, and wax over Cronaflex print on Mylar, 196.3 x 134.5 cm
Art Gallery of Ontario, Toronto

This work originated in snapshots of a dense mass of roots taken by Betty Goodwin in 1992 during a holiday in the Dominican Republic. "I was somewhere where the ocean had pushed back the land to such an extent that it created a small cliff," she told Robert Enright. "On top of the cliff there was a forest. As the trees got very close to the edge you could see all the roots coming down. That's where the nerves came from. I liked the image. I blew it up and worked from there. I claimed it for what I needed."¹

A cropped version of that photograph provides the preliminary trace from which she extrapolated several similar works in her *Nerves* series, 1993–95. In these, the dense root system is transformed by Goodwin into an analogy for the body's subcutaneous network of nerve tissues, a symbol of its life energy. Using her signature earthy red colour and in some works adding metal elements as she began to see the dense system of nerves

also as life-giving arteries, Goodwin gave form simultaneously to the living matter of the body and its final destiny in the earth. Drawing over the cropped photograph, she places a figure in repose along a dividing line, which defines above and below ground, but also two realms—that of the physical body and its internal energy, and that of the body as locus of experience and memory. The figure appears to both sink into the earth and be nurtured by it in an exchange.

As she had done for decades, Goodwin collected images, objects, and phrases from texts that often found their way into her art years later, as in *Untitled (Nerves, No. 1)*. These were a source of inspiration, even provocation, and sometimes became actual material in her work. Goodwin had by the 1990s frequently incorporated enlarged photographs printed on Mylar as a preliminary ground for her drawings. In this respect, she was continuing her practice of responding to existing traces. However, she was also using a different method in a transformative process that resulted in a new image.²

Continuing to combine photography and drawing in this phase of her work, Goodwin again demonstrated the openness with which she identified materials that would best suit her conception of the body as both the site of our vulnerable corporeality and as the locus of existential states. For the first time in her work, with *Untitled (Nerves, No. 1)*, the body is at rest, neither struggling to maintain verticality or flotation, disappearing in spectral frailty, or cowering in painful self-defence, but rather simply released to a cycle of life and death.



LEFT: Betty Goodwin, *Untitled (Nerves), No. 5*, 1993, oil pastel, tar, wax, and Cronaflex print on translucent Mylar film, 131.6 x 196 cm, Musée d'art contemporain de Montréal.
RIGHT: Betty Goodwin, *Nerves, No. 10*, 1993, oil pastel, tar, and wax on chromogenic print, 221.5 x 171.5 cm, Montreal Museum of Fine Arts.



SIGNIFICANCE & CRITICAL ISSUES

Betty Goodwin's innovations with printmaking, including her use of found objects, received significant recognition in the early 1970s, a time when a loosening of artistic categories was gathering momentum. Video, performance, installation, and feminist practices were challenging prevailing definitions of art. Over subsequent decades, Goodwin's inventive approach to figuration assured her a unique position at a time when the body was becoming central to socio-political debates in the wake of the AIDS crisis. An emerging generation of artists was also returning to figuration, often responding to popular culture, and using photography. Goodwin made her greatest

contribution through the importance she gave to drawing as a contemporary medium.

THE ARTIST IN THE WORLD

Goodwin was resolutely a studio artist who tended to work alone and closely guarded her time in the studio. She often turned to her notebooks for inspiration, finding phrases or images that provided the beginning point for new work, even as the world beyond pressed more and more on her consciousness. As much as she was a loner, Goodwin was not a recluse. Though never associated with a group or artistic movement, she was keenly interested in what other artists were doing, and she was a frequent presence at art events in the Montreal scene. Goodwin was also curious about what artists were doing outside Canada, as is evident in the notes and snapshots she took when she visited exhibitions on frequent trips to New York and Europe. And, for her part, she was revered by younger artists and likewise followed their work, lending her support when sought to artists such as Spring Hurlbut (b.1952) and Jana Sterbak (b.1955). The critical impact of her large drawings was also validating for other Canadian artists such as John Scott (1950-2022) and Shelagh Keeley (b.1954), who were dedicating their practices primarily to drawing.



Betty Goodwin in her studio, 1980s, photographer unknown, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

Salah Bachir, a major collector of Goodwin's work, described the experience of his first visit to her Montreal studio on Avenue Coloniale as "overwhelming, almost like a pilgrimage to an inner sanctum."¹ Several large tables in the centre of the room accommodated carefully arranged collections of found objects, including stones and scrap metal, that fuelled her exploration of the expressive potential of materials from within an ordered world of her own. Between these tables, surrounded by piles of publications, newspaper clippings, and photographs that she saved for their information and images about world events, Goodwin placed two chairs—one for herself to survey her surroundings and contemplate work in progress, the other for the rare visitor.

Though always intensely focused on her art, by the late 1980s, Goodwin was growing more engaged with the wider world as the art community and society at large were gripped by the AIDS crisis and the ensuing politics of sexuality and the body. She developed her work in this context and was acutely aware of the social and political upheavals reshaping art and the world around her. Her drawings, including *Two Hooded Figures with Chair, No. 2*, 1988, and *Figure*

with *Chair, No. 1*, 1988, were beginning to reflect her habit of following media reports from around the world and immersing herself in the reality of atrocities borne of war and famine as well as in reports of the rapacious degradation of the natural environment.



LEFT: Betty Goodwin, *Figure with Chair, No. 1*, 1988, graphite, oil pastel, and oil on paper, 234 x 115 cm, Collection of Salah Bachir and Jacob Yerex. RIGHT: ACT UP (AIDS Coalition to Unleash Power) demonstration, Vancouver, 1990, photographer unknown, City of Vancouver Archives.

Decades before it became an urgent issue, Goodwin was gathering articles on the effects of climate change. Her papers also contain clippings of photos of elephant herds dying out due to tusk poaching, and articles on drought and pollution, the Tiananmen Square massacre, Romanian dictator Nicolae Ceaușescu's destroyed palace in Bucharest, and famine in Somalia.² A wide range of topics caught her attention. Goodwin was never one to give up. Even as her handwriting began to deteriorate in the early 2000s, the words "determination" and "despair" continued to appear in her notebooks. Frequently using her given name, Béla, over the decades Goodwin exhorted herself in those pages to push further, to hold onto her willpower, to be in the world when she felt personal and political circumstances too great to bear. While her work increasingly attests to a world in disarray and emphasizes the fragility of life, it is not reducible to a lament. Instead, it is a vehicle for confronting complex emotions in the face of bleak events.

BETWEEN POLITICS & POETICS

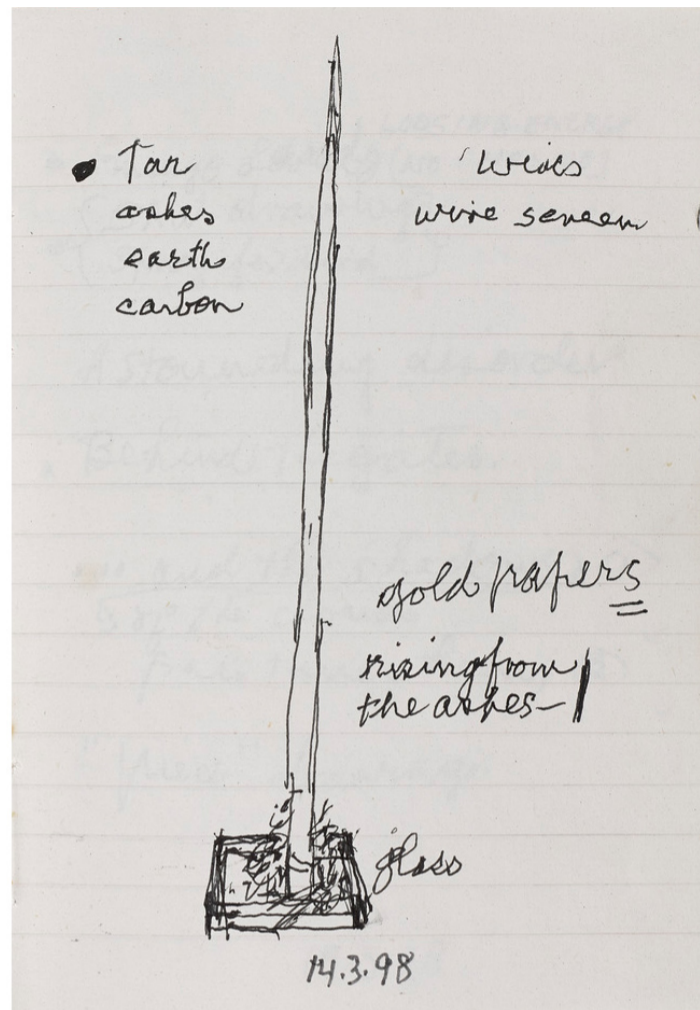
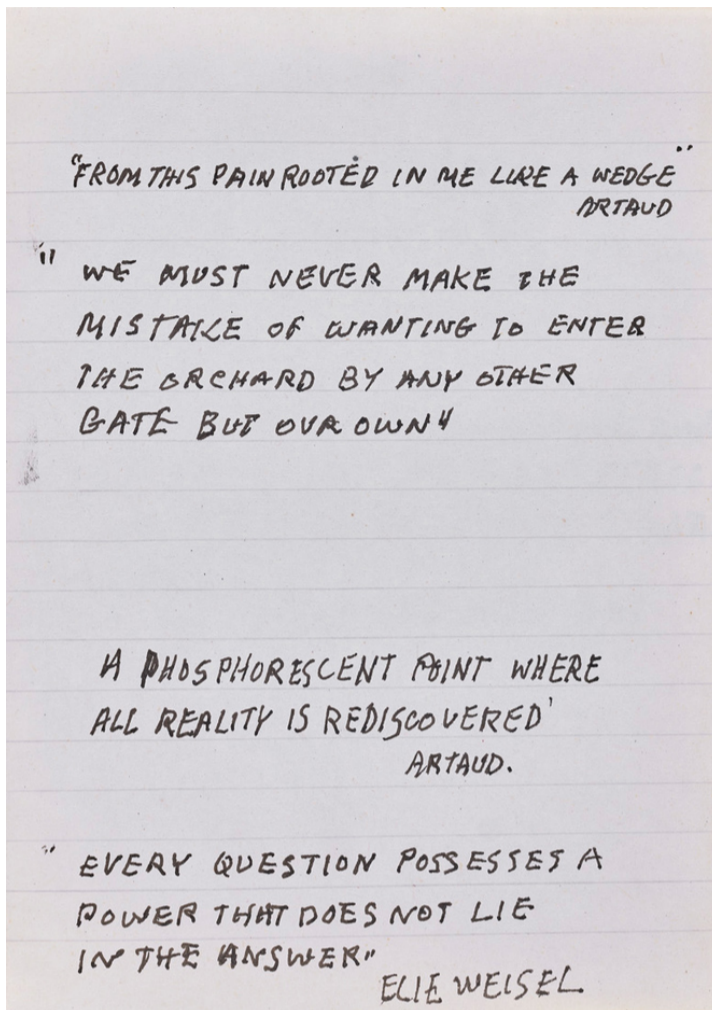
While current events influenced Goodwin's art, her methods and intentions differed markedly from those of contemporary artists she admired and felt an affinity with, such as American artists Nancy Spero (1926–2009) and Leon Golub (1922–2004), whose works were overtly political and included specific references to the Vietnam War and nuclear holocaust. Nor did she actively participate in the feminism that, for example, spurred Spero in 1976 to make her epic narrative drawing *Torture of Women*, which addresses the universal subjugation of women, and was derived from a 1975 Amnesty International report. No matter how affected Goodwin was by unrest in the external world,

the power of her work was rooted in her emotional responses to events rather than in an articulated political stance. Her empathy arose from deep personal recesses of painful experience, but the impact of her work across several media lay in her ability to channel wider, more universal traumas, without summoning specific narratives. Like Spero, Goodwin became notable for the unsparing directness of her imagery. Both women made important claims for the legitimacy of paper and drawing amid the lingering traditionally held belief that painting was the most legitimate fine art medium: Goodwin with her oversize materially rich drawings, and Spero with her use of hand printing, text, and collage in monumental scrolls.



LEFT: Nancy Spero, *The Bomb*, 1968, gouache and black ink on wove paper, 86.5 x 69.3 cm, National Gallery of Canada, Ottawa. © The Nancy Spero and Leon Golub Foundation for the Arts / Licensed by VAGA at Artists Rights Society (ARS), NY / CARCC Ottawa 2024. RIGHT: Leon Golub, *Interrogation III*, 1981, acrylic on canvas, 304.8 x 429.3 cm, The Broad Art Foundation, Los Angeles. © The Nancy Spero and Leon Golub Foundation for the Arts / Licensed by VAGA at Artists Rights Society (ARS), NY / CARCC Ottawa 2024.

Goodwin frequently inscribed her drawings with phrases quoted from modern authors she was reading.³ She identified with the tragicomic existential predicaments of the characters of Samuel Beckett (1906–1989) and the radical experiential realism proposed by Antonin Artaud (1896–1948) in his *Theatre of Cruelty*. She was also moved by the poetry of the American poet and human rights activist Carolyn Forché (b.1950), whose words captured a world in the throes of dictatorial violence. Closer to her Jewish heritage, Goodwin turned frequently to texts by Holocaust survivors Elie Wiesel and Primo Levi. Though she and her husband, Martin, were not practising Jews, the history of her people resonated in her alongside current stories of cruelty and inhuman disregard for life that she encountered in the nightly news.⁴



LEFT: Betty Goodwin, Page from Sketchbook/Notebook 107, 1991, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. RIGHT: Betty Goodwin, Page 1 of Sketchbook/Notebook 116, March 14, 1998, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

Goodwin quoted and requoted text fragments from these varied authors' writings in her work, notably in her public art commission *Triptych*, 1990-91, made for the Montreal Museum of Fine Arts, in the Jean-Nöel Desmarais wing, where a large bronze ear and a megaphone form face each other high up on the walls of a passage-like atrium while phrases drawn from Forché and Wiesel are inscribed on the floor below.⁵ The line from Forché's poetry, "do you know how long it takes/ any one voice to reach another," is also paraphrased in several drawings, attesting to Goodwin's preoccupation with unheard voices, and the difficulty of making urgent or unwelcome communications heard.



LEFT: Betty Goodwin and Peter Lancken (architect), *Triptych*, 1990-91, bronze, aluminum, stainless steel, neon, measurements variable, Montreal Museum of Fine Arts. RIGHT: Betty Goodwin, *Do you know how long it takes for any voice to reach another*, 1985-96, oil, oil pastel, wash, graphite, and gold paint on paper, 59.1 x 78.1 cm, Collection of Salah Bachir and Jacob Yerec.

In the 1980s, politically motivated, text-based work proliferated in the art world, exemplified by artists such as Barbara Kruger (b.1945) and Jenny Holzer (b.1950), whose works laid bare the subliminal messages of ubiquitous consumer advertising and the dominance of dehumanizing corporate culture, often with feminist overtones to their art. However, Goodwin did not use text in a conceptual way. She quoted phrases as brief peripheral indications rather than as invocations. Nor did she filter her reactions to issues of the day through language directly. Like her anonymous figurative subjects, the words are neither anecdotal nor didactic.

Goodwin was reluctant to ascribe motive or meaning to her works, preferring to avoid verbal explanations that could reduce the complexity she wished to convey. She was guided by her layered, expressive process, trusting the composition and the powerful confrontation of materials to elicit bodily sensations or mental torment. In *Rooted Like a Wedge*, 1987, a malevolent triangle pierces the torso; in *Losing Energy*, 1994-95, the head is detached from the body, and strands of lead fall from the mouth.⁶ The complete phrase written by Artaud that struck Goodwin begins with the words "This pain..."⁷ However, Goodwin's trust was in the force of her imagery to embody pain. Her predilection was always to leave room for the viewer's interpretation rather than to collapse her work into unilinear narratives or personal history. Nor did Goodwin's distilled visual language arise as a form of advocacy; rather, it gives form to anguish and outrage in a symbolic and materially charged manner that allowed her to approach subjects that words fail to adequately describe.⁸



LEFT: Left: Betty Goodwin, *Carbon*, 1987, oil stick, charcoal, pastel, wax, wash on Geofilm, Vancouver Art Gallery. Centre and right: Betty Goodwin, *Rooted Like a Wedge*, 1987, oil pastel, charcoal, pastel, wax, and gouache on Geofilm, two panels: 307.5 x 132 cm and 283 x 239 cm, Vancouver Art Gallery. Installation view of *Betty Goodwin: New Work* at the New Museum, New York, September 11–November 8, 1987. RIGHT: Betty Goodwin, *Losing Energy*, 1994–95, graphite and wash on paper, lead, 166 x 64.6 cm.

DRAWN IN THE BODY

The body, whether present or implied, remained the leitmotif throughout Goodwin's work. It was palpable in her vest, shirt, and glove prints and felt more as absence in her 1970s installations; it appeared with astounding impact in her *Swimmers* series, 1982–88, where she expanded the scale of her drawing with life-size presence. Throughout, her allegiance to the figure transcended narrativity in favour of a deeply material embodiment of realities she experienced in her personal life, as well as struggles in the wider world.

In her drawings, destined to become Goodwin's most widely recognized contribution to contemporary art, the figure became the principal vehicle for expression of themes of memory, suffering, and inhumanity. Retracing her gestures over and over, Goodwin revels in the flexibility of the medium, in the possibility it offers of starting again, repeatedly. She erases and creates anew from remaining traces, and in so doing, she evokes both future transformation and reparation as she wrestles bodies into being. In works such as *So Certain I Was, I Was a Horse*, 1984–85, the repetitive movement of her hand enacts disintegration and emergence, an insistent forming and reforming. Goodwin's bodies hover on the edge of themes that elude literal interpretation, closer to sensation than description.

She made drawing a medium of consequence when it was more commonly considered a preparatory stage toward finished works of art. In the catalogue for her first major retrospective exhibition at the Montreal Museum of Fine Arts, in 1987, the American critic and scholar Robert Storr, then a curator at the Museum of Modern Art, New York City, claimed a place for Goodwin, and particularly her drawings, among contemporary artists he saw as participating in an enduring tradition of Expressionism, such as Philip Guston (1913–1980), Louise Bourgeois (1911–2010), Leon Golub, and Nancy Spero.⁹ Storr's validation of Goodwin's work in an international context was welcome. He found her drawings to be "exceptionally powerful in both conception and



Betty Goodwin, *So Certain I Was, I Was a Horse*, 1984–85, oil, oil pastel, pastel, charcoal, and graphite on tracing paper, 323.5 x 327 cm, Musée d'art contemporain de Montréal.

execution. They are, indeed, among the only works to have thus far emerged from Canada that not only reflect but also represent a significant contribution to the revival of an emotionally charged figurative art that has emanated from Europe and the United States.¹⁰ Yet Storr cautioned against reading Goodwin's work in the context of an emerging Neo-Expressionism, which he decried as being "often crude in its facture."¹¹ Goodwin's drawings, in contrast, were "intimate in their address and delicate in their effects. The sensation they create is not one of hysteria or perceptual overload, but rather of a subtle ache, an ambiguous but cumulative unease."¹²



Left: Betty Goodwin, *Passages*, 1981, charcoal and pastel on paper, 65.9 x 100.5 cm, Musée d'art contemporain de Montréal, Collection Lavalin. Centre: Betty Goodwin, *Dessin n° 8*, 1981, charcoal on cardboard, 163.5 x 101.6 cm, Musée d'art contemporain de Montréal. Right: Betty Goodwin, *So Certain I Was, I Was a Horse*, 1984-85, oil, oil pastel, pastel, charcoal, and graphite on tracing paper, 323.5 x 327 cm, Musée d'art contemporain de Montréal. Installation view of *Betty Goodwin: Un aperçu de l'œuvre à travers la Collection* at the Musée d'art contemporain de Montréal, February 14-April 27, 2003.

Goodwin's drawings, such as *Porteur IV (Bearer IV)*, 1985-86, share an affinity with the work of a younger American artist, Kiki Smith (b.1954). Smith's bodies are, like Goodwin's, invested in our corporeality as the ultimate place where pain, experience, and memory reside as well as the locus where our sociosexual lives are inscribed. Smith, who was also personally affected by devastating loss during the AIDS crisis, made bodies and body parts with paper, transforming its organic qualities into a delicate second skin. In the early 1990s, as the AIDS crisis raged, Goodwin, too, sought material means to convey a similar fragility and transience.



LEFT: Betty Goodwin, *Porteur IV (Bearer IV)*, 1985-86, mixed media on Mylar, 97 x 152 cm, Galeries Roger Bellemare et Christian Lambert, Montreal. RIGHT: Kiki Smith, *Sueño*, 1992, etching and aquatint, 59.6 x 125.1 cm (composition), 106 x 195.8 cm (sheet), Museum of Modern Art, New York.

TRAUMA & ABSENCE

Themes of trauma and loss are evident in Goodwin's earliest works. Her print *The Mourners*, 1955, captures a collective scene of grieving. The memory of war was still fresh when she made this image, and undoubtedly, Goodwin, who grew up in a Jewish home, was exposed to accounts of harrowing losses, including that of the Holocaust. Later, as she developed a visual language of her own, initially rooted in painful personal experience of grief resulting from her father's premature death, she was increasingly able to make visceral connections to other complex spheres of struggle and loss. The notion of the imprint—of memory, of presence, of life—became a hallmark of her practice. As the media she worked in changed, she remained interested through five decades of artmaking in expressions of trauma and loss. Many of her works signal absence: the vest as a surrogate for the body; the empty spaces evocatively attended to in her installations; the bathtub, a vessel that haunted her work in the 1990s, as in *La mémoire du corps XVII (The Memory of the Body XVII)*, 1991-92; the empty bed forms that reappear throughout her oeuvre, including in *Untitled (La mémoire du corps)*, 1995; or the way her oppressed figures occupy a blank background as if rescued from oblivion.



Betty Goodwin, *The Mourners*, 1955, etching, printed in black, 19.3 x 30.5 cm (overall), 8.3 x 15 cm (image), Art Gallery of Ontario, Toronto.

In Goodwin's drawings, bodies struggle into existence against their own fragility.¹³ If the drawings often appear tentative, her figures are nevertheless insistent. Fixing an evanescent image repeatedly through several series of drawings was Goodwin's way of finding resolution to the expression of emotions or conditions too weighty and widespread for the bounds of language or of specific events. Like German artist Joseph Beuys (1921-1986), whom she admired, Goodwin sought a figurative and material language to encompass life reconstituted from destruction and trauma.

The latter theme is filtered through a new series of objects in her works in the 1990s. When reading a magazine article on Dutch painter Vincent van Gogh (1853-1890), her attention was drawn to photographs of beds and bathtubs in the asylum where the painter was confined. Enlarged and printed on Mylar, these photographs formed a base that Goodwin reworked to build her own images, and they are found in a number of works within the wide range encompassed by the *Mémoire du corps* series. In 1992, she made a pristine white sculpture with a narrow elliptical opening,



LEFT: Betty Goodwin, *Untitled (la mémoire du corps) (The Memory of the Body)*, 1995, oil stick over gelatin silver print on translucent Mylar, 161.3 x 115.8 cm, McMichael Canadian Art Collection, Kleinburg, Ontario. RIGHT: Betty Goodwin, *Sargasso Sea*, 1992, plaster, wood, and wire mesh, 119 x 248 x 27 cm, National Gallery of Canada, Ottawa.



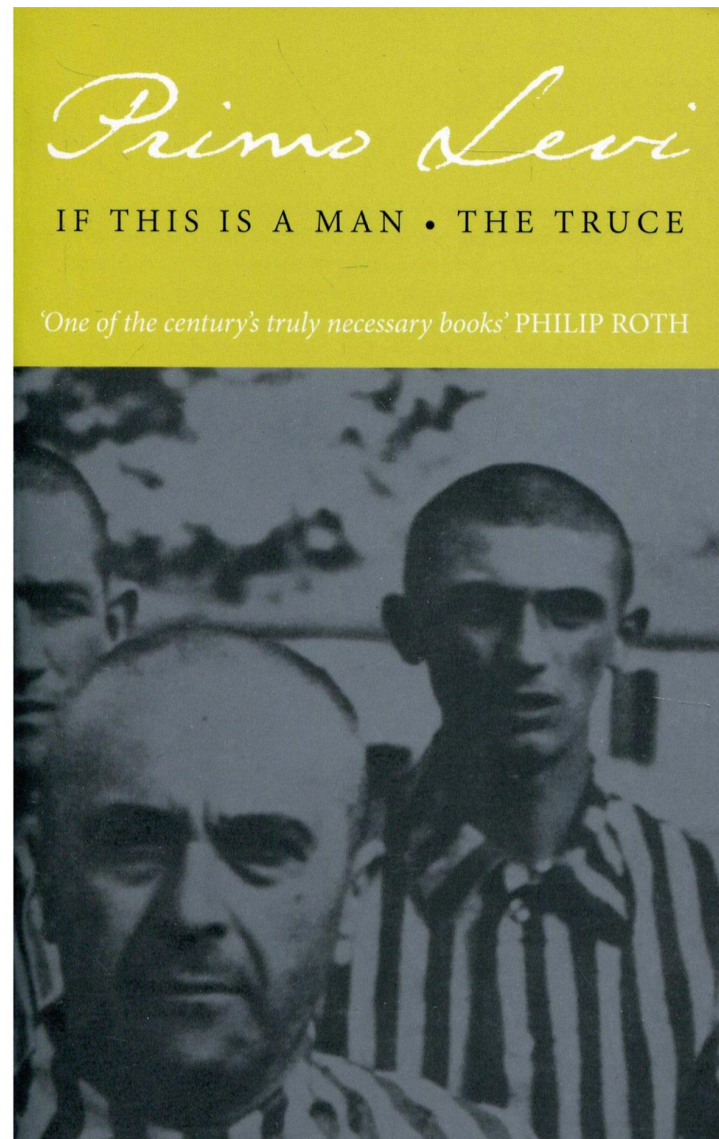
more like a sarcophagus than a bathtub but too narrow for a body. Titled *Sargasso Sea*, 1992, after the mysterious body of seaweed that floats like a continent in a gyre of converging ocean currents, this ghostly sculpture is less a container than a deep void, a quietly elegant and imposing form signifying absence.

Goodwin also used wire, plaster, and steel rods to make independent, ethereal spinal forms in the early 1990s, as in *Spine*, 1994. In these spare white sculptures, the vestigial presence of the body is realized as a delicate, vulnerable form, yet one that Goodwin extracts as the nerve centre of the body. *Spine* surpasses anatomical description to become instead a simple, javelin-like vertical form bristling with wires. Without the body, it stands alone, a measure of existence that restates the common paradox in Goodwin's work of life force and fragility. Characteristically, the idea of the spinal column existed in rudimentary sketches in Goodwin's notebooks decades before it resonated with her again.

As was her habit, an accumulation of events rather than a single incident was more often the impetus for Goodwin's work. The great collective trauma of the Holocaust surfaces indirectly in her oeuvre. Goodwin did not present herself as a Jewish artist, and without doubt the mounting numbers of deaths due to AIDS, too, weighed equally upon her. Yet over the years she copied many phrases from Elie Wiesel and Primo Levi, whose writings address the Holocaust specifically,¹⁴ in her notebooks. Levi's phrase "to erase great clusters of reality"¹⁵ appears among these, and in 1996 she saved a feature article from the *New York Times Magazine* entitled "The Holocaust Was No Secret."¹⁶ Her most direct allusion to this abominable trauma and loss is found in her 1995 work *Distorted Events*, where a large steel plate is completely covered with sequences of numbers, an unmistakable reference to those tattooed on the arms of concentration camp inmates. It leans against the wall, an ominous shovel suspended in front of it. The dark message of this work is reiterated in the hollow phrase scratched on one of the small steel plaques from her 1988–89 Steel Notes series: "everything is already counted."



Betty Goodwin, *Spine*, 1994, steel rod, plaster gauze, black steel filament, 219 x 30 x 28 cm, National Gallery of Canada, Ottawa.



LEFT: Betty Goodwin, *Distorted Events*, 1995, oil stick, wax, and enamel paint on steel, and shovel, 213.4 x 123 x 20.3 cm, Collection of Salah Bachir and Jacob Yerex. RIGHT: Cover of *If This Is a Man* and *The Truce*, by Primo Levi, translated by Stuart Woolf (London: Abacus, 1986).

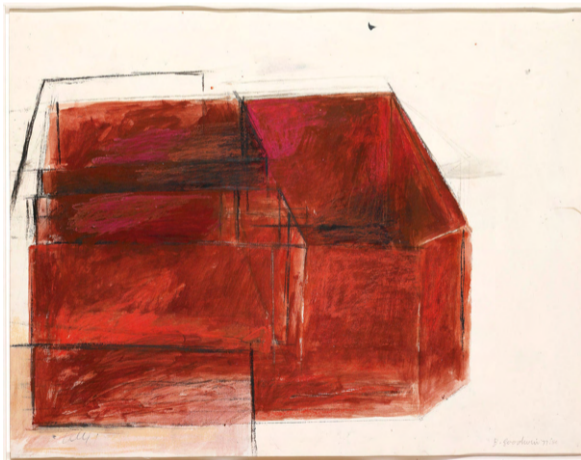
In her life, as in her art, Goodwin grappled with the vicissitudes of adverse events. In May 1990, she wrote in her notebook in capitals “DISCIPLINE PATIENCE ENERGY,”¹⁷ exhorting herself, sometimes addressing herself with her given name, Béla. She repeated those words several times over the years to keep moving forward with her work no matter the obstacles she experienced, or doldrums she endured in her creative process. The theme of time preoccupied her, especially in its relationship to loss. It emerges in her installations in abandoned spaces, and most explicitly in *Pulse of a Room*, 1995. Here, three huge pendulums represent the passage of minutes and hours on a wall opposite two small steel room-like enclosures that evoke an eerie sense of entrapment, if not the gas chambers of concentration camps themselves.



Betty Goodwin, Installation view of *Pulse of a Room*, 1995, in the exhibition *Betty Goodwin: Signs of Life* at the National Gallery of Canada, Ottawa, February 23–May 12, 1996, National Gallery of Canada Library and Archives, Ottawa.

SPACE & TIME

Like her peers, such as Irene Whittome (b.1942), and the duo Martha Fleming (b.1958) and Lyne Lapointe (b.1957), by the late 1970s Goodwin became attracted to spaces outside the gallery or museum and sought the greater freedom of movement, variability of scale, and variety of material approaches offered by alternative milieus.¹⁸ Her installation works emerged out of her attention to existing architectural elements, the quality of light, and the former uses of spaces. This reimagining and animation of space demanded a material language for which Goodwin developed her own techniques, including the construction of three-dimensional interventions in the form of passages. She performed subtle modulations of surfaces using combinations of gesso, paint, pencil, and oil pastel first explored in her tarpaulin works.



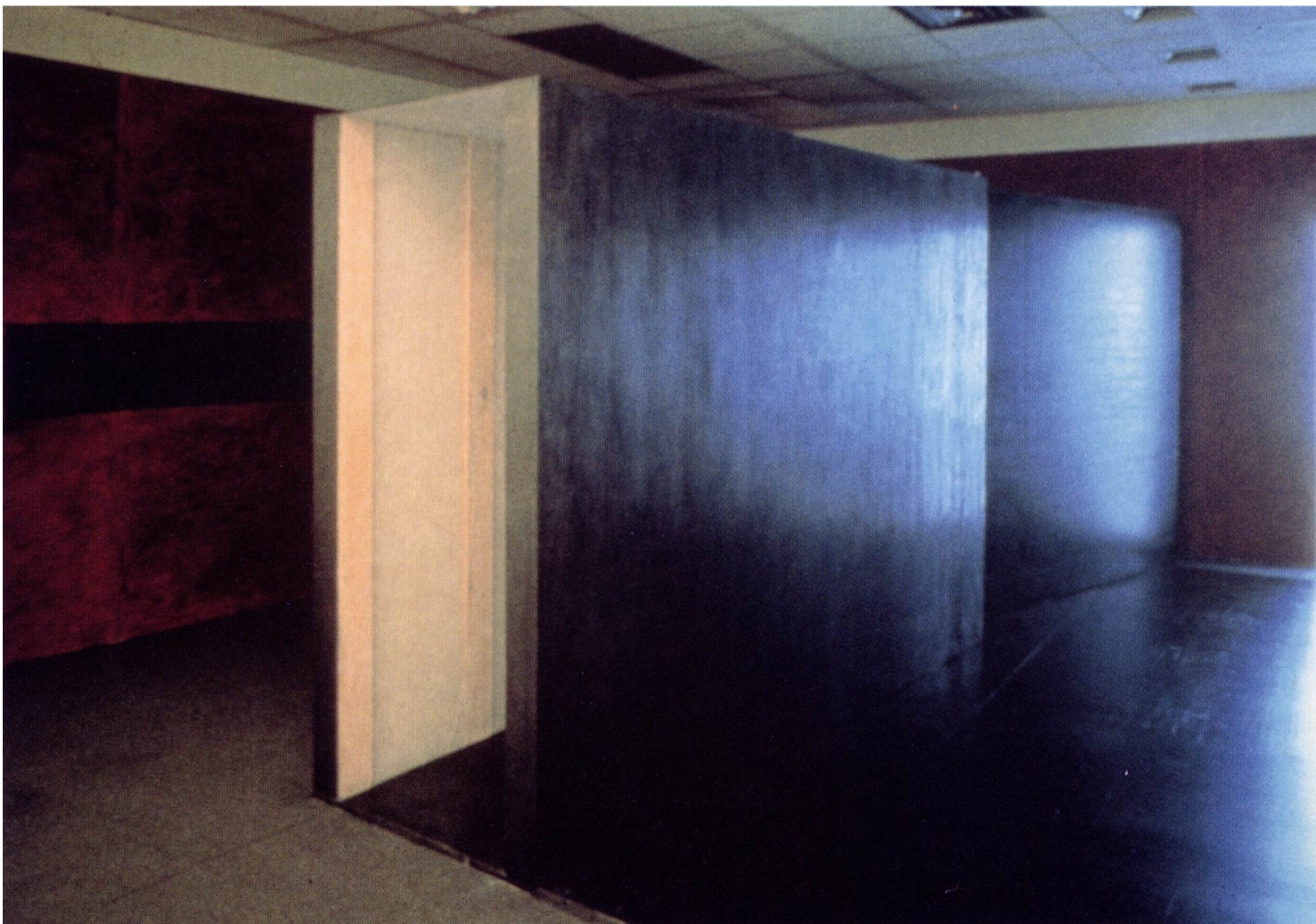
LEFT: Betty Goodwin, *Untitled (Mentana Street Project)*, 1977–80, charcoal, chalks, graphite, watercolour, gouache on wove paper, 50.8 x 66 cm, Art Gallery of Ontario, Toronto. RIGHT: Betty Goodwin, *Tarpaulin #10 (Passage for a Tall Man)*, 1974–91, mixed media, 289.9 x 94.9 cm.



The theme of passage alluded to both communication and the inexorable progression of time—the passage of lives in installations like her *Mentana Street Project*, 1979, where Goodwin responded to the inherent atmosphere of

abandonment in an empty domestic space. Describing this project, curator and critic Bruce Ferguson noted theorist Rosalind Krauss's influential essay "Sculpture in the Expanded Field," published the same year, in which she claimed a blurring of boundaries as artists moved beyond sculpture's traditional material limits, making works that interacted with landscape or architecture using extended trajectories and successive spaces.¹⁹

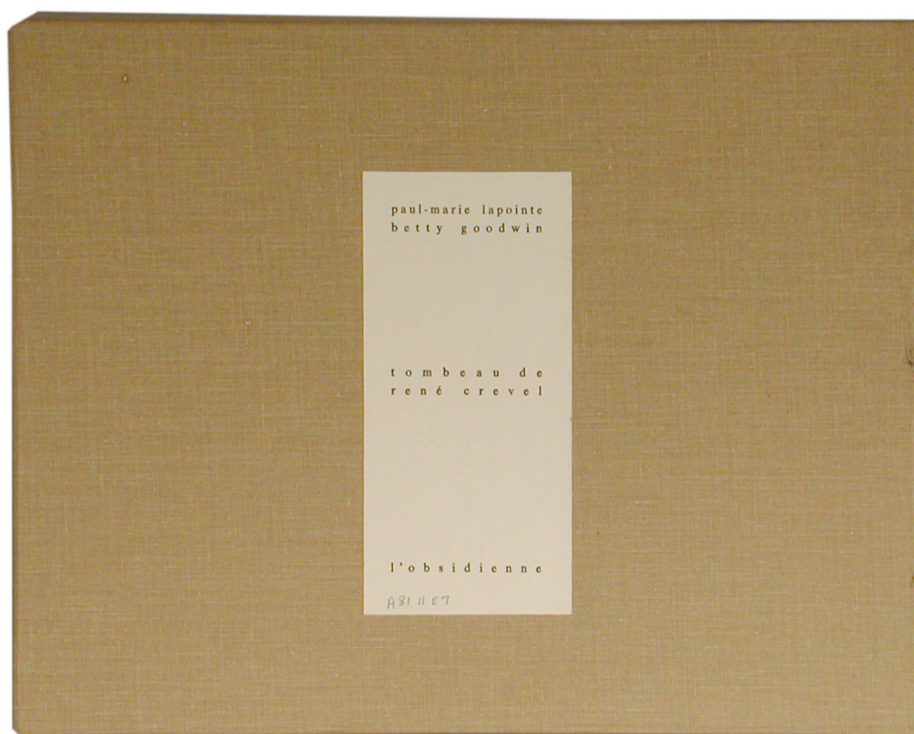
Writing in 1981 about the relationship between performance art and installation art, critic and academic René Payant considered the time-based qualities these forms shared and how they required the viewer's participation to fully exist.²⁰ He claimed that Goodwin's installation at the National Gallery of Canada, *Passage in a Red Field*, 1980, implicitly invited the spectator to wander around within it, noting that photographs could not capture the complete work but could only document it from several discrete positions. Describing the effect on the viewer, he stated: "those who actually 'visited' the installation were the only ones who could talk about it."²¹ Payant's close analysis of Goodwin's work traces how in several installations made from the late 1970s through the mid-1980s, she created an experience of space that was palpable, and profoundly memorable.



Betty Goodwin, *Passage in a Red Field* (detail), 1980, wood, steel, wax, graphite, pigment, paint, and cotton. Installation view of *Pluralities 1980 Pluralités* at the National Gallery of Canada, Ottawa, July 5-September 7, 1980, photograph by Brian Merrett, National Gallery of Canada Library and Archives, Ottawa.

In this period, the reductive self-referential forms that typified Minimalist works, and the primacy of ideas rather than their formal realization, as embodied by conceptualism, were being displaced by a pluralism of art forms. Other artists in the Montreal milieu were testing these boundaries too. Lyne Lapointe and

Martha Fleming collaborated on extraordinary projects in derelict buildings, reviving socio-economic histories of such venues as a fire hall and a vaudeville-style theatre. Their *Musée des Sciences*, 1984, made in a former post office, presented a psychosexually charged history of the body played out in an immersive environment where several narratives, including feminist and lesbian histories and the role of science and museums in instilling gendered representations, were woven together. Goodwin's contemporary Françoise Sullivan (b.1923), a dancer, choreographer, and visual artist who had participated in the *Refus global* manifesto by the Automatistes in 1948, was detaching her paintings from the stretcher, using non-traditional formats and making assemblages that traversed two- and three-dimensional space.



LEFT: Françoise Sullivan, *Tondo 7*, 1980, acrylic on canvas and rocks, 174 x 214.7 x 96.5 cm, Canada Council Art Bank, Ottawa. © Françoise Sullivan / CARCC Ottawa 2024. RIGHT: Betty Goodwin and Paul-Marie Lapointe, *Tombeau de René Crevel (Tomb of René Crevel)* (cover), 1979, artist's book of seven etchings by Betty Goodwin on buff wove paper alongside nineteen poems by Paul-Marie Lapointe in linen-faced box, 28.2 x 35.8 cm, Musée d'art contemporain de Montréal.

As Goodwin built a distinctive repertoire of materials and themes in her art, writers and choreographers sought her participation in several projects, signalling the impact of her work on the current interdisciplinary spirit of artistic innovation. While she was working on *The Mentana Street Project*, painter Guido Molinari (1933–2004) suggested to Goodwin that she collaborate with writer Paul-Marie Lapointe (1929–2011) on an edition of poems he had written as a tribute to French surrealist writer René Crevel (1900–1935). For this edition of *Tombeau de René Crevel (Tomb of René Crevel)* (1979), Goodwin contributed seven etchings based on the floor plan of the Mentana Street apartment. Prior to starting *The Mentana Street Project*, she had photographed funerary monuments during her travels. The pronounced theme of the tomb in her observations provided a connection to the Crevel poetry edition project, in which the word “tombeau” doubles in French to mean both tomb and a tribute in the form of a poetic or musical composition.

In 1992, dancer and choreographer Paul-André Fortier (b.1948), who also worked with Françoise Sullivan, was inspired by Goodwin's art to collaborate with her on his solo performance *Bras de plomb*, 1993. Goodwin created both

the stage set and a pair of lead arms worn by the dancer, which extended his arms toward the floor and weighed them down with gravitational pull against the lightness of the body in motion.²²



Simon Courchel performing Paul-André Fortier's piece *Bras de plomb*, 1993, wearing a pair of lead arms created by Betty Goodwin, at the Agora de la danse, Montreal, 2011, photograph by Robert Etcheverry.



STYLE & TECHNIQUE

Betty Goodwin's artistic career had a slow start, without the rigours of formal fine-art instruction. But being self-taught may have contributed to the openness with which she experimented with materials, techniques, and media. Her artistic influences ranged from the work of Bruce Nauman (b.1941) and Joseph Beuys (1921–1986) to the writings of Samuel Beckett (1906–1989) and Primo Levi (1919–1987). Unbound by format or the constraints of a single medium, Goodwin used found objects, text, and photographs. With methods she developed painstakingly through trial and error, she created the unique visual vocabulary that defined her work.

AN APPETITE FOR EXPERIMENTATION

In notes she made in the early 1990s for a presentation on the development of her work, Goodwin scribbled names of artists who interested her. The range reveals her enduring attraction to specific themes and materials rather than media or styles. Among those she named were painters Philip Guston (1913-1980), who turned away from abstraction to make personal works reflecting the social and political upheavals of the late 1960s; Max Beckmann (1884-1950), long admired by her and whose increasingly brutal imagery expressed the rise of Nazism in the 1930s; and Mario Merz (1925-

2003), whose work in several media conjured the innate energy of organic and inorganic matter.¹ The variety of material means and range of strong emotions elicited by Bruce Nauman's (b.1941) art was also an inspiration. His work features in Goodwin's collections of snapshots taken when travelling and years later, in 2000, when she had become immersed in daily news of atrocities around the world. She identified with Nauman's position and quoted him in her notebook. He said: "My work comes out of being frustrated with the human condition. And about how people refuse to understand other people. And about how people can be cruel to each other."²

However, Joseph Beuys (1921-1986) was always at the top of Goodwin's list of artists of interest. The charismatic German creator had been an important figure for Goodwin since she first encountered his work in the 1970s. She admired his use of non-art materials with strong affective associations, such as felt and fat, whose physicality recalled the body, registering meaning emotionally and experientially. "What Goodwin shares with Beuys," the critic Georges Bogardi wrote, "is the freedom to leap categories, and that elliptical use of imagery for suggesting feelings rather than explaining or depicting them. Both achieve this by possessing a visceral empathy for substances, an instinctive understanding of how raw material already connotes, even before the artist's hand has begun to shape it."³



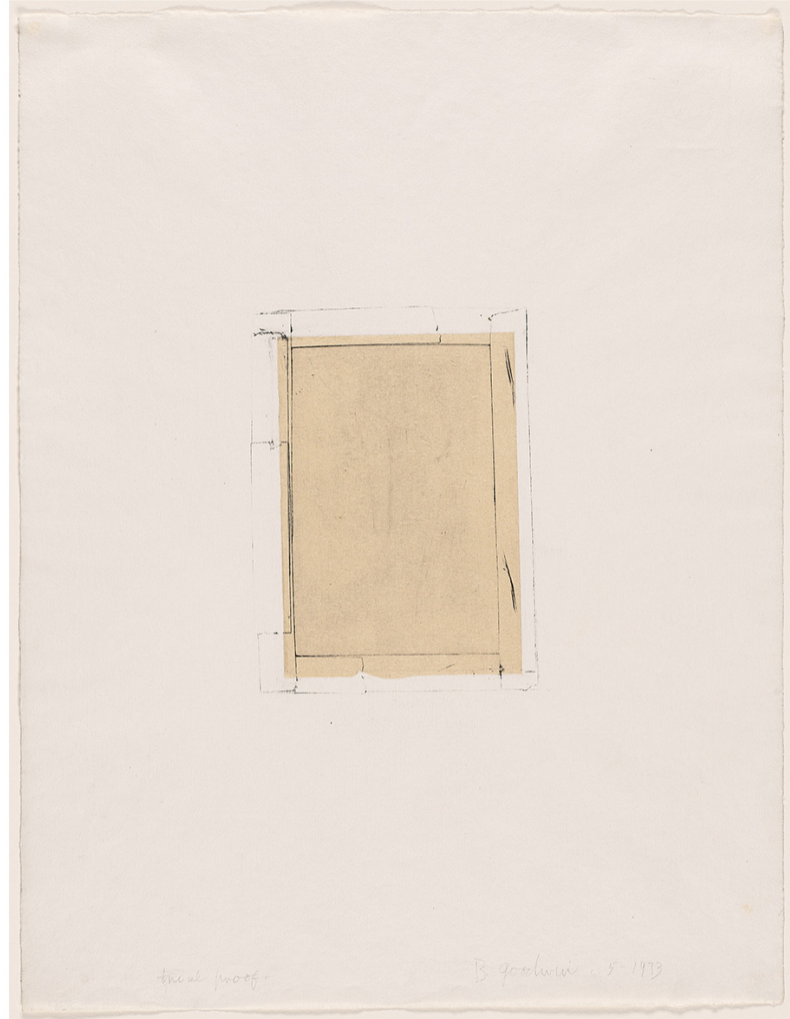
LEFT: Bruce Nauman, *Life, Death, Love, Hate, Pleasure, Pain*, 1983, neon, 180 cm (diameter), Museum of Contemporary Art, Chicago. RIGHT: Joseph Beuys, *Fat Chair (Stuhl mit Fett)*, 1963, wood, wax, and metal, 100 x 47 x 42 cm, Hessisches Landesmuseum Darmstadt, Germany.



Betty Goodwin, *Tarpaulin No. 2*, 1974–75, gesso and crayon on tarpaulin, rope, metal wire, grommets, and steel tube, 299 x 252.5 cm (tarpaulin), 290.5 cm (steel tube width), Musée d'art contemporain de Montréal.

Goodwin demonstrated a finely tuned degree of material choice and an appetite for experimentation throughout her oeuvre. Her continual innovation and her search for an expressive materiality—whether in prints, drawing, or installation—came in part from her belief that an image could never adequately convey the pervasive complexity of the human condition, a question to which she was inexorably drawn.

Her desire to create greater visual resonance surfaced early in the material transformations she pursued as she completed her Vest series in the early 1970s, moving over a three-year period from prints, to amalgams of printing and drawing, to plaster casting and collage. Eventually she buried several vests in earth, enclosing them in a vitrine to reveal sedimentary layers. During this period, she made prints of several other found objects, including *Gloves One*, 1970, and *Nest with Hanging Grass (Nest Six)*, 1973.



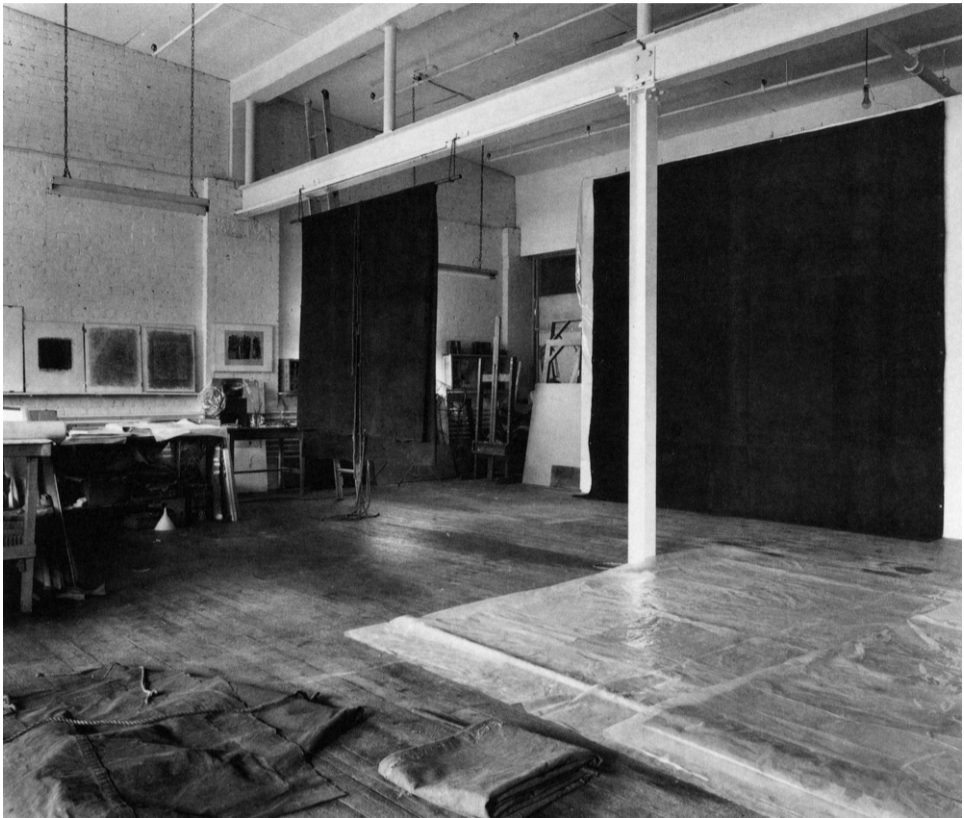
LEFT: Betty Goodwin, *Vest Earth*, 1974, mixed media, 99 x 58.5 x 11.5 cm, Collection of Gaétan Charbonneau/Betty Goodwin Estate.
RIGHT: Betty Goodwin, *Note One*, 1973, unetched plate with Scotch tape, with Japan paper laminate, on laid paper, 52 x 39.9 cm (trimmed within platemark), 20 x 14.6 cm (image), National Gallery of Canada, Ottawa.

Goodwin began searching for more challenging and varied methods of printing when she composed her Notes series of etchings from 1973 to 1974, using compound processes of layering that presaged more radical departures in her use of materials to come. Combining paper laminates and imprinting materials such as tape, staples, and wire, she made spare images of tenuousness that seem barely held together, as in *Note One*, 1973. Curator Rosemarie Tovell describes the intricacy of the process when discussing Goodwin's *Note One*: "Japan paper is laminated to white etching paper. A copper plate, matching the size of the Japan laminate is Scotch-taped to another plate that will extend beyond the edges of the white paper. The smaller plates with tape are inked and wiped nearly clean. When printed on the Japan paper laminate, it will look as if the Japan paper, the 'note' element, is Scotch-taped to the white paper."⁴

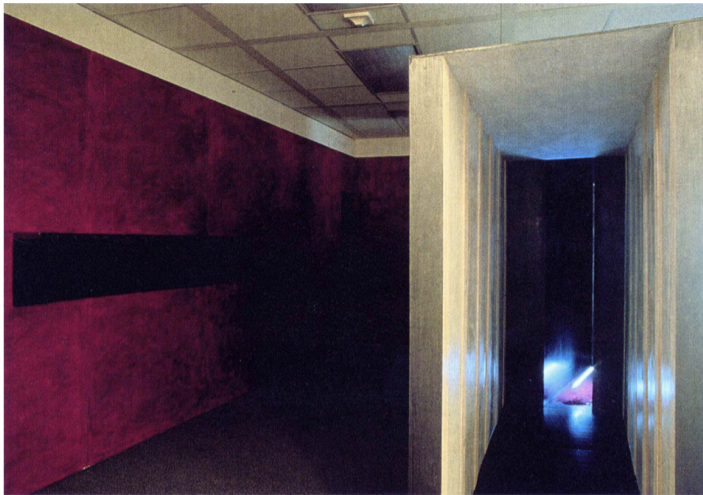
BEYOND PRINTMAKING: MATERIALITY & METAPHOR

Goodwin indulged in a broadening range of materials when she left the technical bounds of printmaking. Her reworking of used tarpaulins in the mid-1970s, as seen in *Tarpaulin No. 3*, 1975, marked a pivotal phase of experimentation with scale and a move away from conventional art materials. Already attracted to lingering traces of life, she altered perceptions of disused spaces in her installations, adding her own structural interventions. Critic Nancy Tousey commented that the experience of the 1980 installation *Passage in a Red Field*, Goodwin's first installation in a museum, was like being in a painting,⁵ while critic Chantal Pontbriand claimed this work was painting tested to its limits.⁶ These comments testify how Goodwin's hand is evident in the surfaces she enriched with a repertoire of marks and painterly treatments.

Goodwin also introduced steel, wax, raw pigment, and neon lights in *Passage in a Red Field*, evocative materials that recall the alchemical dynamism present in the work of artists associated at the time with the European Arte Povera movement. In the interior of a constructed passage, she improvised to create a milky translucence, achieving her ends with regular paraffin wax made for sealing jam jars and melting hundreds of pounds of these domestic wax tablets in a kitchen deep fryer. In her *Mentana Street Project*, 1979, she lined a passage with clay, creating a cool, matte grey corridor, and in contrast used luminous gold paint on its exterior. In another room, Goodwin drew the life out of plaster walls by laboriously tracing graphite over their surface, as if making a rubbing of an existing relief image.



Betty Goodwin's Saint-Laurent Boulevard studio with a tarpaulin being prepared on the floor, Montreal, 1975, photograph by Betty Goodwin.



LEFT: Betty Goodwin, *Passage in a Red Field* (detail), 1980, wood, steel, wax, graphite, pigment, paint, and cotton. Installation view of *Pluralities 1980 Pluralités* at the National Gallery of Canada, Ottawa, July 5–September 7, 1980, photograph by Brian Merrett, National Gallery of Canada Library and Archives, Ottawa. RIGHT: Betty Goodwin, *The Mentana Street Project* (detail), 1979, plaster, graphite, and wax on walls, Montreal.

Major projects such as these invited experimentation with methods and materials, and this spirit of invention followed Goodwin in the approaches she took for her large drawings. Wax, charcoal, pastel, graphite, oil stick, and colour washes recur in combinations throughout the drawings for which she later became best known. She integrated the heaviness of steel bars in some of her drawings, improbably melding the solidity, weight, and force of metal with the lightness of paper to emphasize the vulnerability of the bodies she was depicting.

Goodwin's Swimmers series, 1982–88, presented several technical challenges, not least of all their ambitious dimensions. These drawings became renowned not only for their scale and the arresting presence of bodies, but also for the artist's achievement of the visual effect of water as an enveloping medium. Several Red Cross lifesaving manuals and photographs of her husband, Martin, swimming in the river by their Sainte-Adèle home, are among Goodwin's papers of this period. She evidently studied them to understand the posture of bodies floating or drowning and of those saving them, sometimes depicting two figures in resulting drawings.



Betty Goodwin, *Swimmers*, 1983, oil, graphite, watercolour, grease crayon, and gouache on paper, 41 x 54 cm, Musée d'art contemporain de Montréal.

While completing a series of smaller drawings in which swimming figures were more conventionally represented moving through water, Goodwin was also working on the largest sheets of paper she could obtain, soaking them with a

wash of turpentine to instill a degree of transparency that engulfed the figure in a watery field. As she spent days inhaling the fumes, the liberal use of turpentine soon had ill effects on her health. After exhaustive research, she found the oversize dimensions and transparency she sought in rolls of Mylar and other similar translucent materials manufactured in larger dimensions than standard paper and used by architects for large plans. As drawing became her primary medium, Goodwin continued to combine materials, introducing charcoal dust and tar to darken her figures and better convey the gravity of emotional as well as physical circumstances; this approach is evident in both her Carbon series, 1986, and the Distorted Events series, which spanned from the late 1980s through the 1990s. Goodwin also had photographs that inspired her enlarged and printed on photosensitive Mylar to use as the initial base to create her own images with paints and oil stick, as in the Nerves series, 1993-95.



Betty Goodwin at work, 1980s, photographer unknown, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

FOUND OBJECTS

Goodwin's lifelong practice of collecting ordinary objects that appealed to her and arranging them with evident aesthetic pleasure was reflected in her home and studio. In the last twenty years of her life, her purpose-built milieu gave her the space to display her collections on large tables, where she laid them out, classified in loose categories, and could adjust relationships between objects as she observed them over time. She often spoke of absorbing the aura of these objects—a range as varied as stones, bits of broken metal and wire, bones, dead birds, and a leather glove shrunk in the wash. Goodwin's collections functioned

as a kind of material library, a source of hidden narratives or subliminal knowledge from which she could choose when she felt a connection to the work she was making nearby.

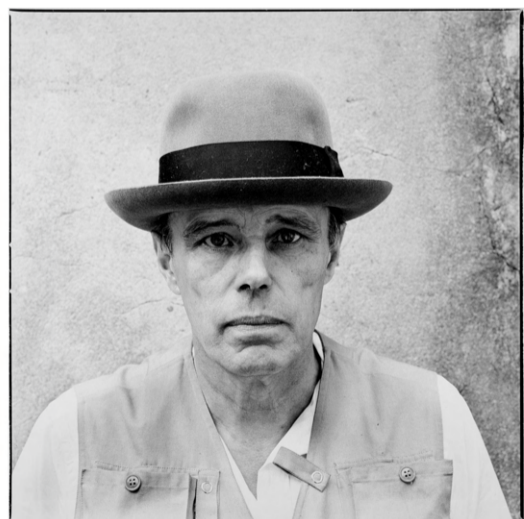
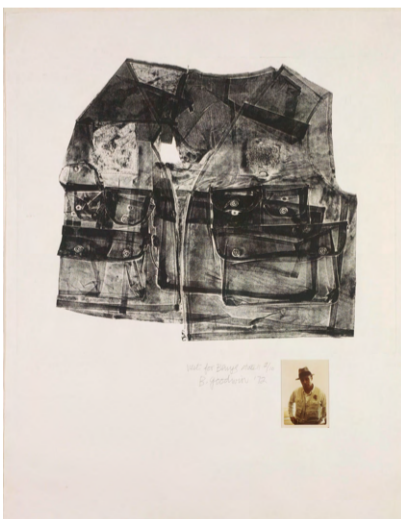


LEFT: Geoffrey James, *Untitled*, from the series *Betty Goodwin's Studio*, 1994, inkjet print on Canson paper, 27.9 x 27.9 cm (image), 48.3 x 33 cm (paper), 1994, Galeries Roger Bellemare et Christian Lambert, Montreal. RIGHT: Geoffrey James, *Untitled*, from the series *Betty Goodwin's Studio*, 1994, inkjet print on Canson paper, 27.9 x 27.9 cm (image), 48.3 x 33 cm (paper), 1994, Galeries Roger Bellemare et Christian Lambert, Montreal.

For Goodwin, the presence of the submerged, rather than the manifest, emitted a particular energy, a latency she sought to create in her work. It was that interest in unknown or only partially revealed contents that she explored in her etchings of parcels, such as *Parcel Seven*, c. October 1969, and was writ large in her fascination with the tarpaulins covering the contents of transport trucks.

"I identify with parcels wrapped up, unknown—invisible to viewers," she wrote.⁷

That her best works of the early 1970s issued directly from real objects fulfilled her desire to go beyond depiction in her work; this led to her innovative use of found objects and images as material forces she could harness to her own ends. Acknowledging the liberating permission that developments in Pop art gave her, she wrote in October 1970, "I've always had a communion with objects but now it's more at one with my work—my life is more of a whole—if contemporary art has done anything it's brought us out of the ivory tower right down to open our eyes and see the thereness of what we are surrounded by. [Claes] Oldenburg, [Jim] Dine, [Jasper] Johns certainly freed me."⁸



LEFT: Betty Goodwin, *Vest for Beuys*, 1972, soft ground etching and colour photograph on wove paper, 96.1 x 74.7 cm (overall), 55.1 x 70.5 cm (image), Art Gallery of Ontario, Toronto. RIGHT: Arnaud Maggs, *Joseph Beuys*, 100 Frontal Views (detail), 1980, gelatin silver print, 44.4 x 44.4 cm, Stephen Bulger Gallery, Toronto.

On one of her many trips with her gallerist Roger Bellemare during the 1970s, Goodwin went to a performance by Joseph Beuys at New York's Ronald Feldman Gallery, where she took several photographs of the artist wearing his signature fisherman's vest and fedora. Later, she would incorporate one of these snapshots with a print of a similar vest, in *Vest for Beuys*, 1972. Photographs—found as well as personal ones—increasingly played a role in her work, becoming rudimentary bases that she worked into her own drawings.

Goodwin incorporated found steel elements in drawings, bringing to some of her most difficult images of oppression the weight of an intransigent, immovable force. She was inspired by the material and metaphorical dialogue created in the charged symbolic juxtaposition of found objects, such as the threatening teeth of a long antique saw blade she had kept in the studio for more than twenty years, placed against an ominously large, new brass pendulum she had fabricated for her piece *Unceasingly*, 2004-5, or the ancient mysteries of a narwhal's tusk seen near one of her drawings of the spiral of time.



LEFT: Betty Goodwin, *Unceasingly*, 2004-5, steel, wrought iron, brass, and oil stick, 244 x 21 x 11.5 cm, Musée d'art contemporain de Montréal. RIGHT: Left: One of Goodwin's works from her series *Pieces of Time*, 1996. Centre: Betty Goodwin, *Periodic Table*, 1996, steel, glass, earth, plaster, oil crayon, pastel, and metallic paint; steel plate: 152.5 x 200.7 x .5 cm; narwhal tusk: 245.5 x 30.4 x 30.4 cm; cube with earth on stand: 170.4 x 41 x 42 cm (overall); cube with earth: 49 x 41 x 42 cm, National Gallery of Canada, Ottawa. Right: Betty Goodwin, *Tarpaulin #10 (Passage for a Tall Man)*, 1974-91, mixed media, 289.9 x 94.9 cm. Installation view of Betty Goodwin: *Pieces of Time: 1963-1998* at Jack Shainman Gallery, New York, 1998.

WORKING ACROSS MEDIA

Goodwin's installations created between 1977 and 1982 straddled several media, breaking down distinct categories and offering new relations between them. Although they no longer exist, these projects were undoubtedly instrumental in Goodwin's later development of approaches to works that were neither strictly sculptural nor defined directly by familiar techniques of painting, drawing, and printmaking.

The first of her installations, *Four Columns to Support a Room (projet de la rue Clark)*, 1977, which was not made for public viewing, was realized in a disused

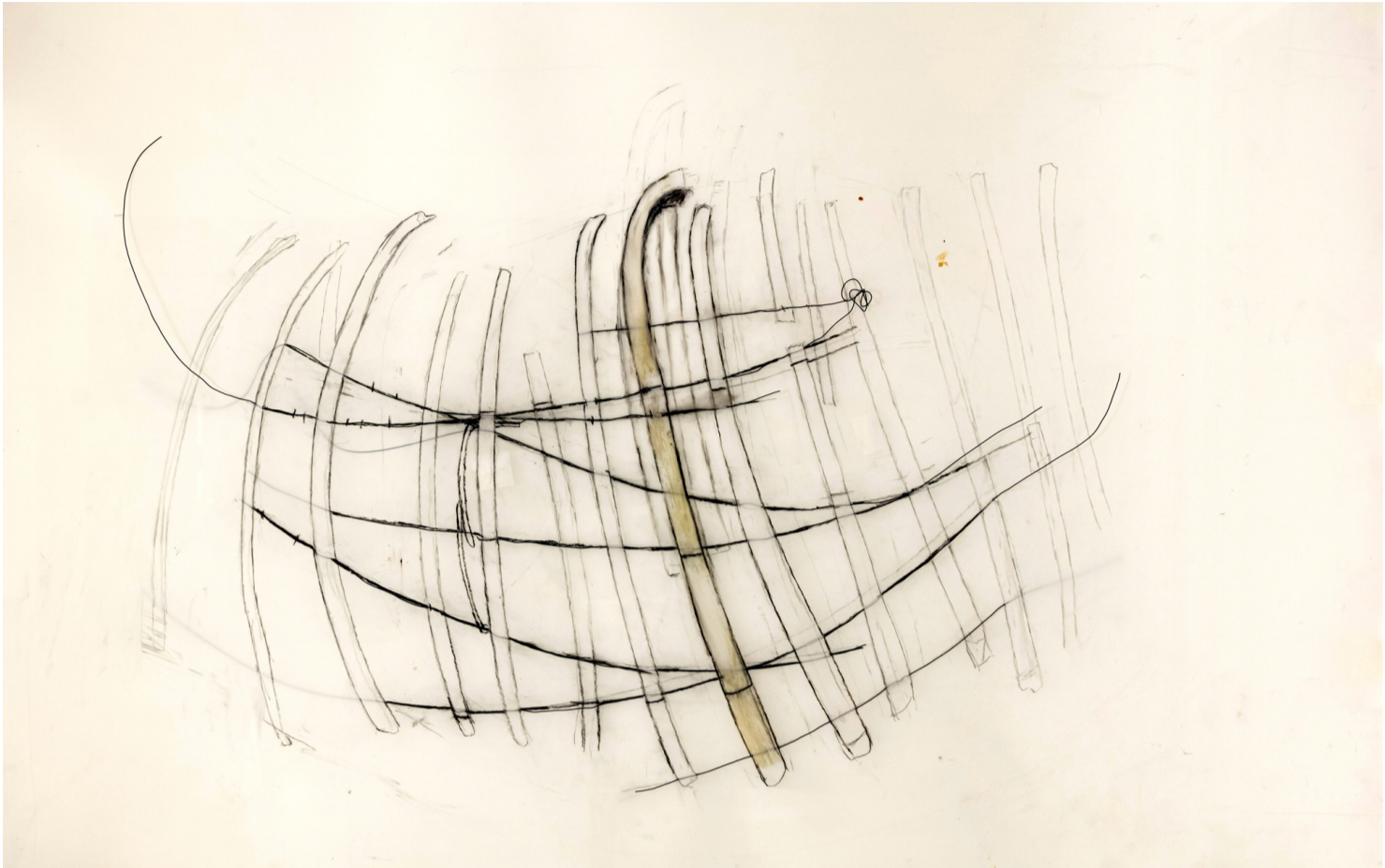
loft she rented in an industrial building on Montreal's Clark Street in 1977. Her intervention produced a shrine-like space within thick paper hung as walls enclosing four architectural columns. For Goodwin, this creation of a large sculptural volume was an important step toward working three-dimensionally. She evidently gave particular importance to this first venture into three-dimensional space, retaining a series of mounted photographs hand-finished with oil paint: in essence, a two-dimensional record of her process.

A decade later, after completing several critically recognized installations, in *Distorted Events, No. 2, 1989-90*, Goodwin brings two- and three-dimensional space into a forceful collision of unlikely materials. Working with a ground of white ceramic tiles mounted on aluminum, she established a chilling setting, implying a clinically sparse room. An image of an empty chair is smudged in tar against the tiles. The chair appears to hover between flat solidity and displacement, and above it a burst of yellow oil pastel rises or escapes like a vestige of energy, a departed soul. Two metal bars rest ominously against the edge of the thickly drawn surface of the chair. Here, Goodwin conveys a material struggle between two and three dimensions, as if seeking a visual experience of distortion equal to the gravity of events that are indicated to have taken place in that virtual room. The figure is implied through its troubling absence.

In accordance with her repeated search for ways to bring the sensation of difficult realities more concretely into her work, during the late 1980s and throughout the 1990s, Goodwin made technical and material leaps in her exploration of the potential of drawing. She began to incorporate other elements such as fine wires that matched the fragility of charcoal and pencil lines, as if, again, she had found a two-dimensional representation insufficient. The drawings, such as *Wires of Investigation, 1992*, seem a world apart from the 1988-89 Steel Notes tablets, say, which were created with iron filings and magnets, yet they similarly emphasize a tenuous reality on the verge of being upset by its own imbalance of opposing material forces.

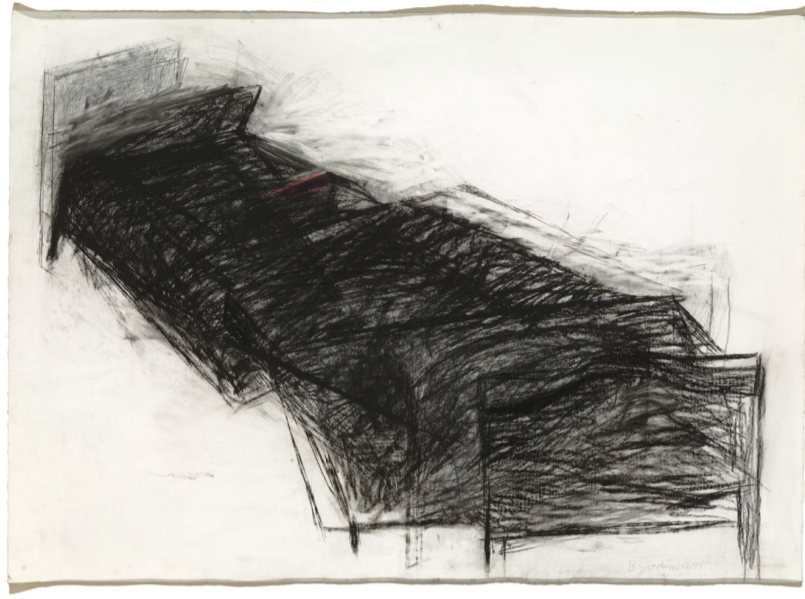


Betty Goodwin, *Distorted Events, No. 2, 1989-90*, tar, pastel, steel rod, and metal wire on ceramic tiles mounted on an aluminum panel, 274.4 x 198.1 x 8 cm (overall), Musée d'art contemporain de Montréal.



Betty Goodwin, *Wires of Investigation*, 1992, graphite and wire on paper, 64 x 86 cm, Collection of Jeanne Parkin, Toronto.

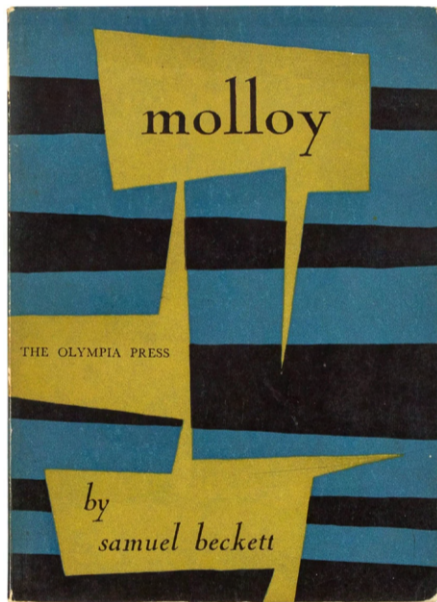
In later works, Goodwin continued to freely mix materials and techniques to realize her images. Her Nerves series, 1993–95, several works from her *Mémoire du corps* (The Memory of the Body) series, 1990–95, and her Beyond Chaos drawings, 1998–99, incorporate photography printed in black and white on Mylar as a base or trace, over which she elaborated her own selective detail, adding drawn figures and using colour as accent. In *Untitled (La mémoire du corps)*, 1995, she has a photograph of a bare steel bed enlarged and printed with an ominous shrouded form hovering above it. In her notebooks, Goodwin made several references to the bed as a site of birth, sleep, intimacy, illness, dreams, and death. It reappears as a constant in her visual vocabulary, a repetition with variation, and a return in several media, whether in the colourful drawing *Untitled (Bed)*, 1976, or the extended series of drawings related to *River Piece*, 1978, her sculpture commission at Artpark in Lewiston, New York, which traced geological time in shifting formation of the riverbed along an embankment of the Niagara River.



LEFT: Betty Goodwin, *Untitled (Bed)*, 1976, oil stick and pastel on paper, 57.5 x 57.4 cm (overall), Art Gallery of Ontario, Toronto. RIGHT: Betty Goodwin, *River Bed*, 1977, pastel, graphite, charcoal, and coloured pencil on BFK Rives paper, 75.7 x 106 cm, Musée national des beaux-arts du Québec, Quebec City.

PROCESS AS TECHNIQUE

Goodwin's notebooks were an essential resource as she honed her vision through several phases in her art. Described by curator Georgiana Uhlyarik as Goodwin's portable studio and creative mine,⁹ the more than one hundred notebooks she filled over the course of her career were integral to her process of conceiving a work. In their pages, accumulated observations, rudimentary sketches, and phrases from authors whose writing resonated with her coalesced over time. Goodwin returned to her notebooks for inspiration, often seizing on an idea that had lain dormant—sometimes for years—until the moment she trusted her intuition and ability to give it form as a work of art.¹⁰



LEFT: Cover of *Molloy*, by Samuel Beckett (Paris: Olympia Press, 1955). RIGHT: Betty Goodwin, *Untitled (Notes toward to draw)*, 1974, collage of torn paper envelope, typewritten note, black and red porous-point pen, blue coloured pencil, black ink stamps, staples, on paper, 34.6 x 27.2 cm (sheet), Art Gallery of Ontario, Toronto.

Reflecting on her way of working, Goodwin remarked,

It has become apparent to me that I work in a sort of spiral pattern. I burrow as deeply as I can into an idea which reveals more of itself in the process. Always seeking the essence—as the series comes to an end it seems to pick up another kind of energy and moves into another series. A constant overlapping consciously or unconsciously taking advantage of chance. Nothing comes directly. I zig zag into the finished work, and it is always difficult for me to use the finality of the word finished.¹¹

This cyclical pattern of reconsidering a subject with expanded meaning through several attempts is found throughout Goodwin's oeuvre. She revisited images and ideas both in her notebooks and as she delved more deeply into the subjects that compelled her.¹² In her many protracted series, each attempt to grasp the essence she sought was subjected to an additive material process that led to the next work. The term "process art" has been applied to artists who consciously expose in their work the labour-intensive procedures used to make it. In contrast, Goodwin's process, often stretching over decades, is witness to her struggle to find her way from idea to appropriate form. As she said,

The working process itself is a non-verbal battle. There are times when everything just seems so chaotic and nothing really makes sense to you. Things can happen to a drawing if you take the risk of wiping into it, which is also drawing. You wipe it off and out of a frenzy of despair you start again and very often it is at those times that something will come that you really did not plan on. Something inherent in the process takes over and returns something to you.¹³

Goodwin's early etching plates show evidence of being used and reused, as was common practice; however, prior use left a trace, no matter how faint, which she welcomed. She replicated this habit of working in stages in her approach to drawing. She seemed to understand drawing as an act where process and technique meet. A simple dictionary definition of the verb "to draw," already recorded in her notebooks when it was introduced as text in her Notes print series of the early 1970s, indicates the breadth of meanings, which clearly appealed to Goodwin's thoughts about her process: to represent by lines drawn on a plain surface; to eviscerate; to pull out the bowels of (as to draw poultry); to let run out; to extract (as to draw wine from a cask); to draw blood from a vein; to inhale, to take into the lungs (as, to draw breath).¹⁴



LEFT: Betty Goodwin, *Untitled (Two figures/divers)*, 1984, oil and coloured chalk on wove paper, 58.5 x 43 cm, Art Gallery of Ontario, Toronto. RIGHT: Betty Goodwin, *Swimmers*, 1984, oil, oil stick, graphite on translucent paper, irregular shape 58 x 62 cm (sheet), Art Gallery of Ontario, Toronto.

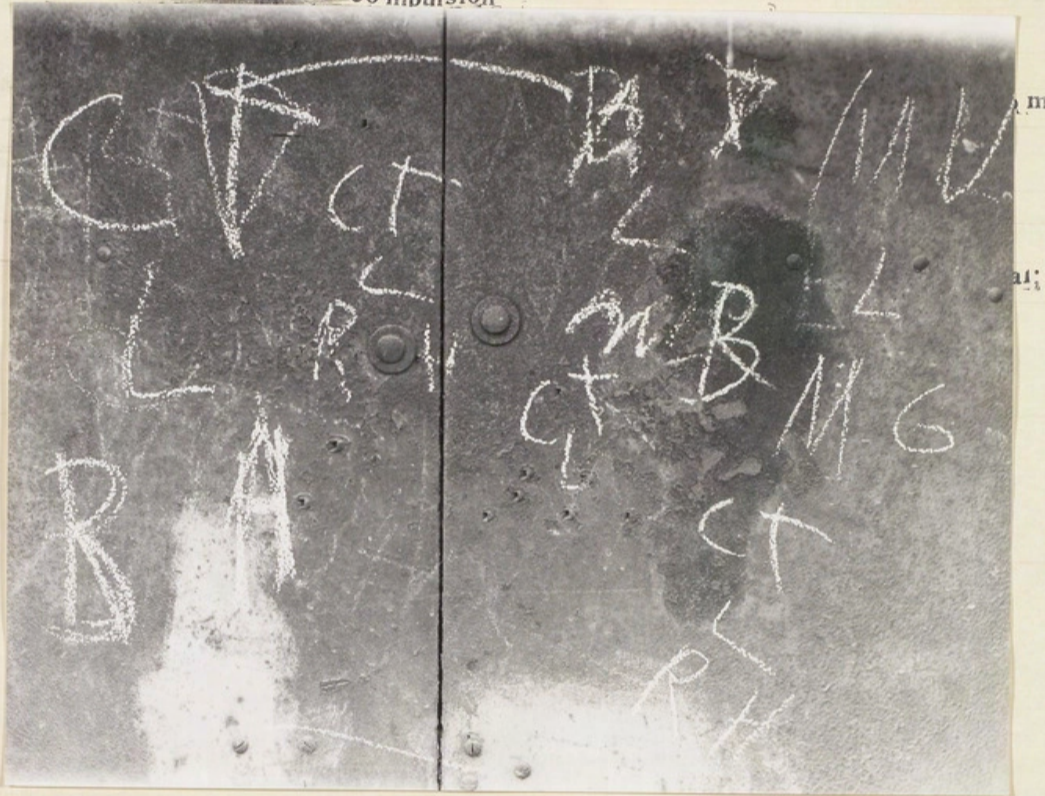
draw

DRAW, vt; drew, pt.; drawing, ppr.; draw, pp.

ME drawn, drahen; AS. dragan, to draw,
drawg

1. To pull along; to haul; to cause to move forward by force applied in front of the thing moved, or at the ~~front~~ the fore end, as by a rope or chain.

compulsion



B. Goodwin '73

Betty Goodwin, *Untitled (To Draw)*, 1973, graphite, stamped ink, porous pointed pen, gelatin silver print on wove paper, 65.8 x 50.7 cm (overall), Art Gallery of Ontario, Toronto.

In Goodwin's hands, drawing was ceaselessly active, open to spontaneous incident and, in this regard, had the potential to supersede static representation. Her drawings possess an unpremeditated quality. She allowed—

even welcomed—the incidental that could occur mid-process to introduce new challenges and become the instigation for the next steps.

Characteristically, Goodwin worked through an idea within a piece or over several pieces before moving on. Immersed in the process of drawing, she occasionally appended sections as the work progressed. “Sheets of paper are added one on top of the other,” wrote critic and academic Laurier Lacroix, “combining both to re-establish the equilibrium of the image, as well as to allow it to develop more freely in space.”¹⁵ The writer Gerald Hannon noticed while visiting Goodwin’s studio for an interview that she made a small adjustment to a drawing as she walked by it, as if unable to resist attending immediately to

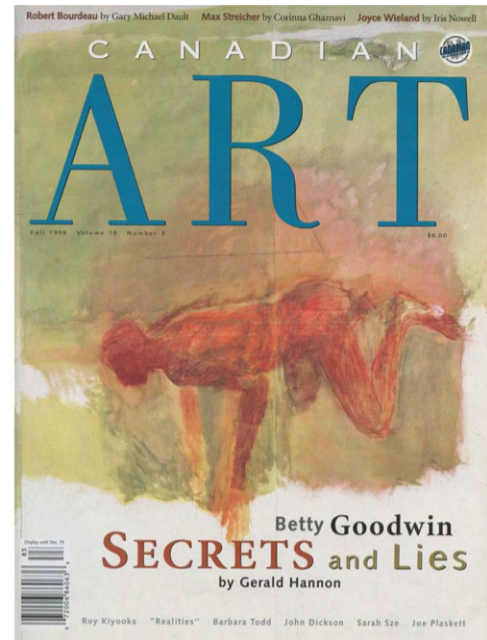
something she noticed out of the corner of her eye and found missing.¹⁶

Throughout her career, this organic process became inseparable from the techniques Goodwin resorted to in the course of making a work. The emergence of an image from within the process of its making gave her permission to introduce whatever medium best instilled the visceral impact she desired. The further she pushed her experimentation, the closer she came to making a transition from one set of works to another, or a shift to an entirely different visual vernacular.

Curator Cindy Richmond wrote eloquently of Goodwin’s process, noting how drawing was “both a medium for making art and a method of investigation.... Ideas cling like magnets to other ideas. Together these fragments of information form a network, a map of how Goodwin apprehends the world. Eventually, if a strong connection is made, Goodwin may incorporate elements from an object or network of objects into a work.”¹⁷ A painstaking and ever-changing process, where emotional investment and physical efforts are inseparable from their material manifestation, fuelled Goodwin’s pursuit of the unique range of techniques and materials that served her singular vision.



LEFT: Betty Goodwin at work, 1985, photograph by Brian Merrett, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. RIGHT: Cover of *Canadian Art* 15, no. 3 (Fall 1998), featuring a detail of Betty Goodwin’s *Moving Towards Fire*, 1983.



Betty Goodwin, *Beyond Chaos, No. 7*, 1998, oil stick, charcoal, and Cronaflex print on translucent Mylar film, 173.5 x 116.3 cm, Musée d’art contemporain de Montréal.



The works of Betty Goodwin are held in public and private collections in Canada and internationally. Although the following institutions hold the works listed below, they may not always be on view.

ART GALLERY OF ONTARIO

317 Dundas Street West
 Toronto, Ontario, Canada
 1-877-225-4246
 www.ago.ca



Betty Goodwin, *Waiting*, 1950
 Oil paint over black chalk
 60.1 x 101.7 cm



Betty Goodwin, *The Mourners*, 1955
 Etching, printed in black
 19.3 x 30.5 cm (overall),
 8.3 x 15 cm (image)



Betty Goodwin, *Falling Figure*, 1965
 Oil on canvas
 102.1 x 117.2 cm



Betty Goodwin, *Shirt IV*, 1971
 Soft ground etching on wove paper
 94 x 68.4 cm (overall),
 79.8 x 60.4 cm (image)



Betty Goodwin, *Parcel/Vest*, 1972
 Printing ink and embossment on folded paper with tape and string, mounted on paperboard, intrinsic frame
 36.4 x 31.1 cm



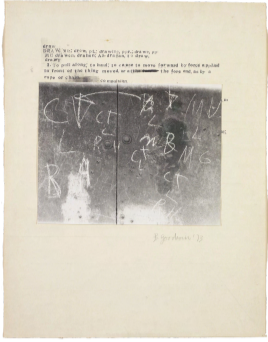
Betty Goodwin, *La veste disparue (The Missing Vest)*, 1972
 Embossed paper collage on wove paper
 85.5 x 66.8 cm



Betty Goodwin, *Vest for Beuys*, 1972
 Soft ground etching and colour photograph on wove paper
 96.1 x 74.7 cm (overall),
 55.1 x 70.5 cm (image)



Betty Goodwin, *Nest with Hanging Grass (Nest Six)*, 1973
 Soft ground etching on paper
 65.5 x 49.8 cm (overall),
 42 x 35 cm (image)



**Betty Goodwin,
Untitled (To Draw),
1973**

Graphite, stamped ink,
porous pointed pen,
gelatin silver print on
wove paper
65.8 x 50.7 cm (overall)



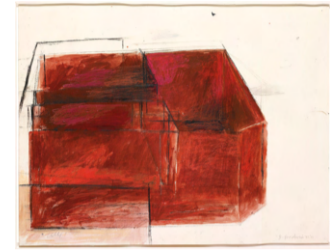
**Betty Goodwin,
*Untitled (Notes toward
to draw)*, 1974**

Collage of torn paper
envelope, typewritten
note, black and red
porous-point pen, blue
coloured pencil, black
ink stamps, staples, on
paper
34.6 x 27.2 cm (sheet)



**Betty Goodwin,
Untitled (Bed), 1976**

Oil stick and pastel on
paper
57.5 x 57.4 cm (overall)



**Betty Goodwin,
*Untitled (Mentana
Street Project)*, 1977-80**

Charcoal, chalks,
graphite, watercolour,
gouache on wove paper
50.8 x 66 cm (overall)



**Betty Goodwin,
*Untitled, from the series
Swimmers*, 1982**

Oil, oil pastel, graphite
on paper
76.9 x 108.3 cm



**Betty Goodwin, *Moving
Towards Fire*, 1983**

Oil, coloured chalks,
graphite,
watercolour(?)
each sheet: 291 x 108
cm



**Betty Goodwin,
Swimmers, 1984**

Oil, oil stick, graphite on
translucent paper
irregular shape 58 x 62
cm (sheet)



**Betty Goodwin,
*Untitled (Two
figures/divers)*, 1984**

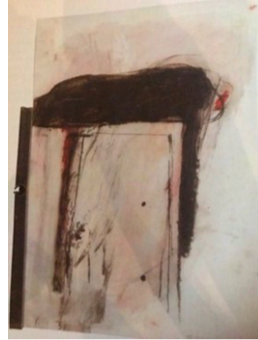
Oil and coloured chalk
on wove paper
58.5 x 43 cm



Betty Goodwin,
*Untitled (Moving
Towards Fire), 1985*
Oil, oil stick, charcoal,
graphite on translucent
paper
75.2 x 50.7 cm (sheet)



Betty Goodwin,
*Porteur (Bearer),
1986-87*
Graphite, oil pastel, and
wash on polyester film
226 x 213.4 cm (overall)



Betty Goodwin,
*Figure
Lying on a Bench, 1987*
Oil stick, graphite on
translucent polyester
film, with steel bar
30.4 x 21.7 cm (sheet)



Betty Goodwin,
*Steel
Note (Everything is
already counted), from
the series Steel Notes,
1988*
Steel, magnet, metal
filings, acrylic paint
51 x 43.4 x 5.3 cm



Betty Goodwin,
*Without Cease the Earth
Faintly Trembles, 1988*
Mixed media on
Transparga film and
sectioned steel bar
193 x 113 cm



Betty Goodwin,
*Figure/Animal Series
#1, 1990-91*
Oil stick, pastel,
graphite on Mylar
(Geofilm)
206 x 154 cm (framed)



Betty Goodwin,
*Untitled (La mémoire
du corps) (The Memory
of the Body), 1993*
Oil pastel, graphite,
adhesive tape on
polyester film
63.5 x 97.2 cm (overall)



Betty Goodwin,
*Untitled (Nerves, No. 1),
1993*
Oil, pastel, tar, and wax
over Cronaflex print on
Mylar
196.3 x 134.5 cm
(overall)



**Betty Goodwin, *Passing Through*,
from the series *Nerves*, 1994**

Etching on Japanese paper
80.2 x 60.6 cm

BEAVERBROOK ART GALLERY

703 Queen Street
Fredericton, New Brunswick, Canada
506-458-2028
beaverbrookartgallery.org



**Betty Goodwin, *Without Cease
the Earth Faintly Trembles*, 1988**

Mixed media and steel on paper
233 x 140 cm

MACKENZIE ART GALLERY

3475 Albert Street
Regina, Saskatchewan, Canada
306-584-4250
mackenzie.art



Paul-André Fortier and Betty Goodwin, *Bras de Plomb*, 1993

Set: welded metal
Variable dimensions

MCMICHAEL CANADIAN ART COLLECTION

10365 Islington Avenue
Kleinburg, Ontario, Canada
1-888-213-1121
mcmichael.com

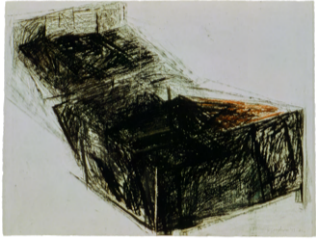


Betty Goodwin, *Untitled (la mémoire du corps) (The Memory of the Body)*, 1995

Oil stick over gelatin silver print
on translucent Mylar
161.3 x 115.8 cm

MONTREAL MUSEUM OF FINE ARTS

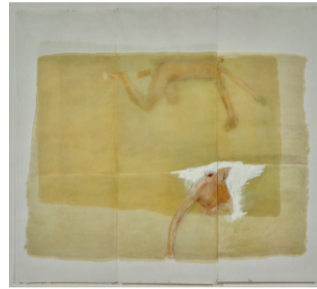
1380 Sherbrooke Street West
 Montreal, Quebec, Canada
 514-285-2000
 mbam.qc.ca



Betty Goodwin, *Riverbed*, c.1977-80
 Pastel, oil, sanguine
 50 x 65 cm



Betty Goodwin, *Untitled No. 1*, from the series *Swimmers*, 1982
 Oil pastel, oil paint, charcoal, graphite on seven superimposed sheets
 308.5 x 430.5 cm



Betty Goodwin, *Untitled No. 2*, from the series *Swimmers*, 1982
 Oil pastel, oil paint, charcoal, graphite on six superimposed sheets
 294 x 324 cm



Betty Goodwin, *In Berlin: A Triptych, the Beginning of the Fourth Part*, 1982-83
 Oil, oil pastel, charcoal, crayon, white and coloured chalk, graphite, watercolour; frameworks: pine, steel, tin plate, plywood, paint
 Variable dimensions



Betty Goodwin, *Carbon*, 1986
 Charcoal powder, wax, oil pastel, pastel, graphite, oil, gesso on dimpled galvanized aluminum
 275 x 975.6 cm



Betty Goodwin and Peter Lanken, *Triptych*, 1990-91
 Bronze, aluminum, stainless steel, neon
 Variable dimensions



Betty Goodwin, *Nerves No. 10*, 1993
 Oil pastel, tar, wax on chromogenic print
 221.5 x 171.5 cm

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

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 Montreal, Quebec, Canada
 514-847-6226
 macm.org



Betty Goodwin, *Two Vests*, 1972

Soft-ground etching
 74.8 x 95.5 cm



Betty Goodwin, *Tarpaulin No. 2*, 1974-75

Gesso and crayon on tarpaulin, rope, metal wire, grommets, steel tube
 299 x 252.5 cm (tarpaulin), 290.5 cm (steel tube width)



Betty Goodwin, *Swimmers*, 1983

Oil, graphite, watercolour, grease crayon, gouache on paper
 41 x 54 cm



Betty Goodwin, *So Certain I Was, I Was a Horse*, 1984-85

Oil, oil pastel, pastel, charcoal, graphite on tracing paper
 323.5 x 327 cm



Betty Goodwin, *Il y a certainement quelqu'un qui m'a tuée (Someone certainly killed me) [or Je suis certaine que quelqu'un m'a tuée (I'm sure someone killed me)]*, 1985

Oil, oil pastel, crayon, charcoal on tracing paper
 50.5 x 65.3 cm



Betty Goodwin, *Bestially Contrived Walls*, from the series *Steel Notes*, 1988-89

Ferrite, steel, steel filings, pastel, wax on steel
 52.1 x 40 x 3.1 cm



Betty Goodwin, *It Is Forbidden to Print*, from the series *Steel Notes*, 1988-89

Ferrite, steel, steel filings, pastel, wax on steel
 52 x 40 x 3.7 cm



Betty Goodwin, *Komme, Komme, Komme*, from the series *Steel Notes*, 1988-89

Ferrite, steel, steel filings, pastel, wax on steel
 57.2 x 43.2 x 7 cm



Betty Goodwin,
Distorted Events, No. 2,
1989-90

Tar, pastel, steel rod,
metal wire on ceramic
tiles mounted on an
aluminium panel
274.4 x 198.1 x 8 cm
(overall)



**Betty Goodwin, *La
mémoire du corps (The
Memory of the Body),***
1992

Tar, graphite, oil stick,
collage on translucent
Mylar film
54.6 x 58.4 cm



Betty Goodwin,
Untitled (Nerves), No. 5,
1993

Oil pastel, tar, wax,
Cronaflex print on
translucent Mylar film
131.6 x 196 cm



**Betty Goodwin, *Beyond
Chaos, No. 7,*** 1998

Oil stick, charcoal,
Cronaflex print on
translucent Mylar film
173.5 x 116.3 cm



Betty Goodwin,
Unceasingly, 2004-5

Steel, wrought iron,
brass, oil stick
244 x 21 x 11.5 cm



**Betty Goodwin and
Paul-Marie Lapointe,**
*Tombeau de René
Crevel (Tomb of René
Crevel),* 1979

Artist's book of seven
etchings by Betty
Goodwin on buff wove
paper alongside
nineteen poems by
Paul-Marie Lapointe in
linen-faced box
28.2 x 35.8 cm

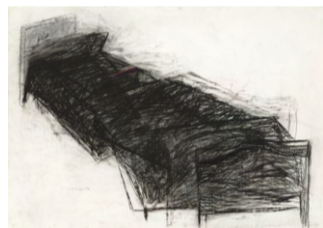
MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

179 Grande Allée West
 Quebec City, Quebec, Canada
 1-866-220-2150
 mnbaq.org



Betty Goodwin, *Woman with cat n° 2*, c.1962

Etching and aquatint
 23.3 x 22.8 cm (paper),
 10 x 7.7 cm (image)



Betty Goodwin, *River Bed*, 1977

Pastel, graphite,
 charcoal, coloured
 pencil on BFK Rives
 paper
 75.7 x 106 cm



Betty Goodwin, *Four Columns to Support a Room (projet de la Clark)*, 1977-80

Set of six photographs,
 oil on silver gelatin print
 mounted on cardboard
 101.5 x 84 cm (total),
 29.7 x 37.3 cm (each)

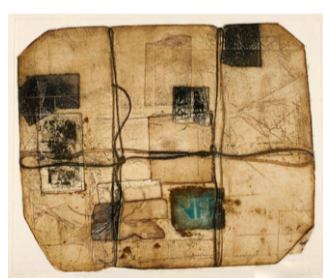
NATIONAL GALLERY OF CANADA

380 Sussex Drive
 Ottawa, Ontario, Canada
 1-800-319-2787
 gallery.ca



Betty Goodwin, *Gloves One*, 1970

Soft-ground etching
 and etching on wove
 paper
 50.3 x 64.7 cm (overall),
 27.7 x 33.6 cm (plate)



Betty Goodwin, *Parcel Seven*, c.October 1969

Soft-ground etching
 and etching in brown
 and blue on wove
 paper
 49.8 x 65.2 cm, 42.8 x
 52.5 cm (plate)



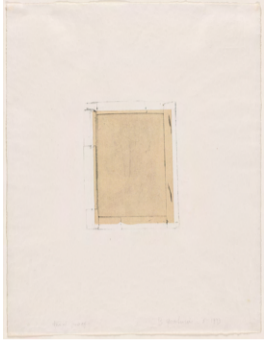
Betty Goodwin, *Vest One*, August 1969

Soft-ground etching,
 etching, drypoint,
 roulette with oil pastel
 and graphite on wove
 paper
 70.7 x 56 cm (overall),
 60 x 45.9 cm (plate)



Betty Goodwin, *Vest*, April 1972

Graphite, watercolour,
 oil paint with collage of
 cloth, feathers, leaves,
 flowers, hair on wove
 paper
 44.4 x 35.8 cm



Betty Goodwin, *Note One*, 1973

Unetched plate with Scotch tape, with Japan paper laminate, on laid paper
52 x 39.9 cm (trimmed within platemark), 20 x 14.6 cm (image)



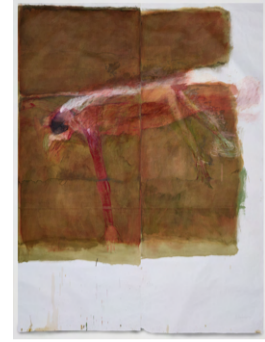
Betty Goodwin, *Tarpaulin No. 3*, 1975

Gesso, pastel, chalk, charcoal on canvas with metal grommets and rope
231 x 293.5 cm



Betty Goodwin, *River Piece*, 1978

Steel
82 x 648 x 155 cm



Betty Goodwin, *Swimmer No. 3*, 1983

Graphite, chalk pastel, oil pastel, diluted oil paint on wove paper
296 x 108.5 cm
maximum irregular (left panel), 297.5 x 108.5 cm maximum irregular (right panel)



Betty Goodwin, *Sargasso Sea*, 1992

Plaster, wood, wire mesh
119 x 248 x 27 cm



Betty Goodwin, *Spine*, 1994

Steel rod, plaster gauze, black steel filament
219 x 30 x 28 cm

VANCOUVER ART GALLERY

750 Hornby Street
Vancouver, British Columbia, Canada
604-662-4700
vanartgallery.bc.ca



**Betty Goodwin, *Tarpaulin #4*,
1975**

gesso, oil, rope, wire, tarpaulin
396.3 x 213.4 cm

NOTES

BIOGRAPHY

1. Between 1880 and 1921, two and a half million East European Jews fleeing persecution and economic hardship immigrated to the United States. Little more is known of the origins of Goodwin's family, though her papers reveal that she was interested in reconstructing the family tree and maintained contact with a cousin, Dick Rudich, who came from California to attend the opening of her landmark exhibition *The Art of Betty Goodwin* at the Art Gallery of Ontario in 1998.
2. Gerald Hannon, "Betty Goodwin: Secrets and Lies," *Canadian Art* 15, no. 3 (Fall 1998): 53.
3. Adele Freedman, "Swimmer," *Canadian Art* 1, no. 2 (Winter 1984): 36-43.
4. Esther Trépanier, *Jewish Painters of Montreal: Witnesses of Their Time, 1930-1948* (Montreal: Les Éditions de l'Homme, 2008). This book provides a history of how these artists depicted their city and social conditions.
5. Betty Goodwin, Sketchbook 33, Box 41, 1958, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.
6. This was a two-person exhibition with another local painter, Oscar de Lall.
7. Ann Duncan, "Betty Goodwin. Angst Comes to the Fore. Late Blooming Artist Plumbs Darker Side of Human Spirit," *The Gazette*, Montreal, February 6, 1988.
8. Betty Goodwin, quoted in a recorded interview by Normand Thériault, February 1983, from the Goodwin chronology compiled by Anne-Marie Ninacs, in *The Art of Betty Goodwin*, eds. Jessica Bradley and Matthew Teitelbaum (Toronto: Art Gallery of Ontario, 1998), 92.
9. Betty Goodwin, quoted in a press release for *La Maison Gunther - Extraits (Gunther House - Excerpts)*, Montreal, June 11-August 27, 2022, Galeries Roger Bellemare et Christian Lambert.
10. Letter from Betty Goodwin to Judith Schwartz, Museum of Modern Art assistant in the prints department, dated October 25, 1971, Sainte-Adèle, Quebec, in Exhibition file for Betty Goodwin Life and Work, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.
11. Edward Lucie-Smith, "Inside the Bradford Print Biennial," *Studio International* 183, no. 945 (June 1972): 273.
12. Gilles Toupin, "Betty Goodwin: notes et notations du côté du souvenir," *La Presse*, November 16, 1974, D18.
13. In 1971, a collective of anglophone artists known to Goodwin came together to form this artist-run centre, which mounted exhibitions and established a

press. The founding members included Tom Dean, Suzy Lake, Bill Vazan, Günter Nolte, and Henry Saxe.

14. Betty Goodwin, Notebook 71, Box 52, October 1976, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

15. Pierre Théberge noted, "photographs of *Four Columns to Support a Room* clearly show the process of wrapping the space defined by four columns. In the same way, the vests had been wrapped around bodies, and the tarpaulins had wrapped the back of trucks." See Pierre Théberge, *Le projet de Berlin / The Berlin Project* (Montreal Museum of Fine Arts, 1983.)

16. *The Art of Betty Goodwin*, eds. Bradley and Teitelbaum (Toronto: Art Gallery of Ontario, 1998), 115.

17. At the time, the school was the Institute for Art and Urban Resources, founded by Alanna Heiss in 1971. In 1997, the building underwent a major renovation, and in 2001, it became an affiliate to the Museum of Modern Art and was renamed MoMA PS1.

18. Chantal Pontbriand, in *Pluralities 1980 Pluralités*, ed. Philip Fry, Chantal Pontbriand, Jessica Bradley, Allan MacKay, and Willard Holmes (Ottawa: National Gallery of Canada, 1980), 131.

19. The Lorne Building at 90 Elgin Street in Ottawa was named after the Marquis of Lorne. It was constructed in 1959 and fitted with museum-standard air and humidity controls to serve as a temporary home for the National Gallery of Canada from 1960 to 1988, until a permanent solution was achieved with the current National Gallery building designed by Moshe Safdie, which opened in 1988 and is located on Sussex Drive. The Lorne Building was returned to its original intent as an office building, and was later demolished in 2011.

20. *O Kanada* was a multi-faceted event at Berlin's Akademie der Künste, which included historical and contemporary exhibitions of Canadian art.

21. The exhibition was organized by independent curators René Blouin, Claude Gosselin, and Normand Thériault. under the auspices of CIAC (Centre international d'art contemporain de Montréal).

22. In 1975, France Morin and René Blouin contributed to the early stages of founding *Parachute* magazine. Chantal Pontbriand continued to direct the bilingual publication until 2009. *Parachute* quickly became the recognized publication for covering critical debates in Montreal and internationally.

23. The 49th Parallel gallery was a government-sponsored gallery established to promote Canadian art in New York and located in a prestigious West Broadway gallery building in the SoHo art district.

24. Normand Biron, *Paroles de l'art* (Montreal: Quebec / Amérique, 1988), 245.

25. Exhibition curator Yolande Racine engaged Robert Storr, the Museum of Modern Art's curator of contemporary art, to write an essay on Goodwin's work for the accompanying publication, *Betty Goodwin Works from 1971 to 1987* (Montreal: Montreal Museum of Fine Arts, 1987).

26. Robert Enright, "A Bloodstream of Images: An Interview with Betty Goodwin," *Border Crossings* 14, no. 4 (Fall 1995): 44.

27. The network included New York gallerists Joe Fawbush and Jack Shainman. At Blouin's encouragement, Fawbush invited Goodwin to participate in a group exhibition and then a solo show in 1993. She remained associated with Fawbush Gallery, which was known for the number of women artists it represented, until Fawbush's death in 1995. She had her first solo exhibition at Jack Shainman Gallery in 1998. In 2001, Shainman and Goodwin donated a small drawing, *Untitled (figure / Ladder Series) XI*, 1996, to the Museum of Modern Art.

28. Beginning in the 1980s, Goodwin collected numerous newspaper clippings on health and how to maintain one's strength. She was attentive to her diet and along with other members of the Montreal art community, received acupuncture treatments from Dr. Pie Han who was also an art collector. Significantly, she saved an article on burnout, a term she used frequently in conversations with the author during her later years to describe her inability to work in the studio.

KEY WORKS: VEST ONE

1. Adele Freedman, "Swimmer," *Canadian Art* 1, no. 2 (Winter 1984): 36-43.

2. Betty Goodwin, Notebook 87, Box 56, February 1984, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

3. Arthur Bardo, "Betty Goodwin's Graphics: Minimum Creates Originals," *Montreal Star*, March 25, 1970.

KEY WORKS: TARPAULIN NO. 3

1. Betty Goodwin, quoted in an interview with France Morin, "Betty Goodwin," *Parachute* 14 (Spring 1979): 32-40. "One of the first things I did when I got the tarpaulin into the studio was to stretch it out on the floor, nail all the edges down, wash it and begin to understand the way it was made... it was only once I had it stretched out and explored that I made decisions as to which chance marks I would choose to leave.... The process involved folding and developing the surface.... Apart from being the support, the tarpaulin also plays a formal role."

2. Joan Lowndes, "A Chance to Catch Proteus and Ask Him How Canada Ranks in Art," *Vancouver Sun*, June 5, 1976.

3. Notably, Goodwin's tarpaulin work is included in Roald Nasgaard's book *Abstract Painting in Canada* (Halifax: Douglas & McIntyre and the Art Gallery of Nova Scotia, 2007), 322.

KEY WORKS: THE MENTANA STREET PROJECT

1. Betty Goodwin, quoted in an interview with France Morin, "Betty Goodwin," *Parachute* 14 (Spring 1979): 32-40.
2. Jessica Bradley and Matthew Teitelbaum, eds., *The Art of Betty Goodwin* (Toronto: Art Gallery of Ontario, 1998), 49.

KEY WORKS: IN BERLIN: A TRIPTYCH, THE BEGINNING OF THE FOURTH PART

1. "The curator, Mr. Pierre Théberge... made the bold decision to present only three works commissioned especially for the occasion.... This approach (which some German newspapers deemed too restrictive) could have produced extraordinary results. However, this was not the case." Paul Morriset, "O'Kanada à Berlin. L'échec d'une super-manifestation culturelle," *Le Devoir* (Montreal), February 3, 1983.
2. France Morin, *Betty Goodwin: Steel Notes* (Ottawa: National Gallery of Canada, 1989), 151.

KEY WORKS: MOVING TOWARDS FIRE (1983)

1. Jessica Bradley and Matthew Teitelbaum, eds., *The Art of Betty Goodwin* (Toronto: Art Gallery of Ontario, 1998), 126.
2. Donald Kuspit, "Betty Goodwin at 49th Parallel," *Art in America* 72, no. 1 (January 1984): 130.

KEY WORKS: MOVING TOWARDS FIRE (1985)

1. Gillian MacKay, "A Milestone in Contemporary Art," *Maclean's*, August 19, 1985, 53.
2. Robert Storr and Yolande Racine, *Betty Goodwin: Works from 1971 to 1987* (Montreal: Montreal Museum of Fine Arts, 1987), 43.

KEY WORKS: CARBON

1. Betty Goodwin, Notebook 97, July 1986, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

KEY WORKS: WITHOUT CEASE THE EARTH FAINTLY TREMBLES

1. Betty Goodwin, Notebook, 1987, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

KEY WORKS: STEEL NOTES SERIES

1. Betty Goodwin, Notebook 110, Box 59, March 1993, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. This likely came from an unattributed article among Goodwin's clippings.
2. "For all their intimacy, and despite the pain that seems to have motivated them, the steel notes are devoid of the bathos and banality characteristic of a diary. They are impersonal, like all art worthy of the name must be. They speak to us in syllables of metal and traces of colour; and what we hear is not the whining and complaining of the self-absorbed diarist, but a solemn,

disillusioned poetry, ancient and remote, like that of the Kaddish." John Bentley Mays, "Decoding Goodwin's notes on steel," *Globe and Mail* (Toronto), September 16, 1989.

3. France Morin, *Betty Goodwin: Steel Notes* (Ottawa: National Gallery of Canada, 1989), 151.

KEY WORKS: UNTITLED (LA MÉMOIRE DU CORPS) (THE MEMORY OF THE BODY)

1. Betty Goodwin, Working notes and sketches, Box 23-10, undated, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

KEY WORKS: UNTITLED (NERVES, NO. 1)

1. Robert Enright, "A Bloodstream of Images: An Interview with Betty Goodwin," *Border Crossings* 14, no. 4 (Fall 1995): 42-53.

2. Enright, "A Bloodstream of Images," 42-53.

SIGNIFICANCE & CRITICAL ISSUES

1. Salah Bachir in a May 2022 interview with the author.

2. Goodwin saved the famous photograph of one man facing down a tank, and in 1990 she participated in an exhibition commemorating the Chinese students' 1989 demonstration at Tiananmen Square, organized by the Canada-China Foundation and curated by Dr. Pei-Yuan Han, a collector and friend of many Montreal artists.

3. Notably, the Canadian poet, essayist, translator, and classicist Anne Carson (b.1950), who was teaching in the Classics Department at McGill University, Montreal, from 1988 through the early 2000s, was an admirer of Goodwin's work. There are letters and notes in Goodwin's papers from the author and articles on Carson collected by Goodwin, who attended one of Carson's public lectures. Betty Goodwin, Series 6, Box 20, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

4. "The fact of being Jewish and a woman... This reality, as well as the place I live in are part of who I am. I don't live in Israel. I'm not a militant feminist. But I am composed of layers, one of which is Jewish and the other female. And I am sure this comes through. I cannot precisely locate this part of myself in my work, but it is there, at an unconscious level. At the same time, I live in Quebec, In Canada, and I feel that I am from this country. I wouldn't live anywhere else." Betty Goodwin, quoted in Normand Biron, *Paroles de l'art* (Montreal: Éditions Québec/Amérique, 1988), 241.

5. "I developed an interest in the space devoted to the project because it reflects the idea of 'passage', an idea I often dealt with through the years.... The nature of the passage gave me the opportunity to use one wall opposite the other as well as the floor to create a 'résonance' between each part. The work is a triptych composed of a bronze spiral-like ear reflected on a shiny aluminum sheet; opposite, is a stylized megaphone of shiny aluminum pierced by two steel corridors or conduits from which pale blue neon light emanates.

Reflections are an important aspect of the installation. Imbedded in the floor are enormous steel letters, readable from each of four levels of the Museum. They read as follows: 'Chaque question possède un pouvoir [que sa réponse ne contient plus]' (Elie Weisel) and in its French *translation* [author's italics] 'Do you know how long it takes for any one voice to reach another?' by author Carolyn Forché." Betty Goodwin, text for the Montreal Museum of Fine Arts, from the Goodwin chronology compiled by Anne-Marie Ninacs, in *The Art of Betty Goodwin*, eds. Jessica Bradley and Matthew Teitelbaum (Toronto: Art Gallery of Ontario, 1998), 153.

6. Goodwin quotes Joseph Beuys in an earlier notebook, pointing to the guiding principle in her approach to artmaking: "At the outset of a work it is the feelings–ideas crystallize out of it during the process." Betty Goodwin, Notebook 79, Box 54, January 2, 1980, Betty Goodwin Fonds, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.

7. Artaud Antonin. *Fragments from a Diary in Hell* (Paris: Éditions Gallimard, 1956). Translated from the French by Michelle Abramowitz, the complete phrase reads: "This pain driven into me like a wedge, in the center of my purest reality, in this place of sensitivity where the two worlds of body and spirit rejoin."

8. "Let us make no mistake... Betty Goodwin's works are not illustrations of some great humanitarian cause or the simple projection of fine feelings. Their meaning emerges from the material and formal apparatus of the art, which produces its illusions of depth via a hypersensitive surface." Nicole Debreuil-Blondin, "Présentation de Madame Betty Goodwin au titre de *honoris causa*" (presentation of an honorary doctorate to Betty Goodwin, Université de Montréal, 1992).

9. See Yolande Racine and Robert Storr, *Betty Goodwin: Works from 1971 to 1987* (Montreal: Montreal Museum of Fine Arts, 1987), 36.

10. Racine and Storr, *Betty Goodwin: Works from 1971 to 1987*, 36.

11. Racine and Storr, *Betty Goodwin: Works from 1971 to 1987*, 36.

12. Racine and Storr, *Betty Goodwin: Works from 1971 to 1987*, 36.

13. Storr comments on Goodwin's drawings: "Working and reworking her images with thin linseed oil washes, scrubbed pigments, turpentine erasures and slicing contours, the extreme duress to which she subjects the work only emphasizes the very delicacy of her materials and the implicit fragility of her subject matter." Racine and Storr, *Betty Goodwin: Works from 1971 to 1987*, 43.

14. See Elie Wiesel, *Night*, trans. Stella Rodway (New York: Hill & Wang, 1960); and Primo Levi, *If This Is a Man / The Truce*, trans. Stuart Woolf (London: Abacus, 1987).

15. Betty Goodwin quoted this particular phrase of Primo Levi's numerous times throughout her notebooks, which can be found in the Betty Goodwin Fonds, Art Gallery of Ontario, Toronto.

16. See William J. vanden Heuvel, "The Holocaust Was No Secret," *New York Times Magazine*, December 22, 1996.
17. Betty Goodwin, Notebook 106, Box 59, May 1990, Betty Goodwin Fonds, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.
18. See Lesley Johnstone, "Installation: The Invention of Context," in Claude Gosselin, René Blouin, Lesley Johnstone, and Normand Thériault, *Aurora Borealis* (Montreal: Centre international d'art contemporain de Montreal, 1985), 48-52. In her essay, Johnstone discusses the importance of the network of artist-run spaces that was burgeoning across the country at the time and offering an alternative to museums.
19. Bruce Ferguson, "Rue Mentana: Betty Goodwin and Marcel Lemyre," *Parachute* 20 (Fall 1980): 28-33.
20. René Payant, "The Shock of the Present," was first published in *Performance Texte(s) et Documents*, ed. Chantal Pontbriand (Montreal: Editions Parachute, 1981), and republished in *Sitelines: Reading Contemporary Canadian Art*, eds. Jessica Bradley and Lesley Johnstone (Montreal: Artexte Editions, 1991), 229-48.
21. Payant, "The Shock of the Present," 239.
22. Goodwin was described on Montreal's *Agora de la danse* website agoradedanse.com: "She conceived the visual environment, notably the 'lead arms' (*bras de plomb*), overgrown extensions at once a piece of art and a constraint. He created a subtle and complex choreography. The arms, at first free and fluid, gradually become imprisoned and movement then shifts to the legs."

STYLE & TECHNIQUE

1. Goodwin's notes are located in the Betty Goodwin Fonds, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.
2. Betty Goodwin, Notebook 117, Box 60, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.
3. Georges Bogardi, *Betty Goodwin: Passages* (Montreal: Concordia Art Gallery, Concordia University, 1986), 44.
4. Rosemarie L. Tovell, *The Prints of Betty Goodwin* (Ottawa and Toronto: National Gallery of Canada and Douglas & McIntyre, 2002), 193.
5. Nancy Tousely, "Ottawa, Canada: Pluralities, National Gallery of Canada," *Artforum* 19, no. 4 (December 1980): 83-84.
6. Chantal Pontbriand, *Pluralities 1980 Pluralités*, eds. Philip Fry, Chantal Pontbriand, Jessica Bradley, Allan MacKay, and Willard Holmes (Ottawa: National Gallery of Canada, 1980), 68. Pontbriand, one of the guest curators for

this exhibition, claimed: "If Betty Goodwin is a painter and it is my premise that she is, I find it interesting that she began to inquire into the limits of painting just as she introduced the three-dimensional into her work in the literal sense."

7. Betty Goodwin, Notebook 61, Box 51, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

8. Betty Goodwin, Notebook 60, Box 50, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

9. Press release for the exhibition *At Work: Hesse, Goodwin, Martin*, Art Gallery of Ontario, September 22, 2010–January 2, 2011.

10. "I am constantly keeping notes. I feel like everything is a continuation of my studio as I walk down the street or visit exhibitions or read. All of this flows into my notebook in one form or another." France Morin, *Betty Goodwin: Steel Notes* (Ottawa: National Gallery of Canada, 1989), 114.

11. Betty Goodwin, Notes for a presentation at the University Art Association of Canada conference in 1992. Exhibition file Betty Goodwin; Life and Work. Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

12. "The strange part is, lately I'm thinking of a collapsed passage, and I was looking through my notebooks, and there it was, ten years ago, the same thing. It's extraordinary. The notebooks are important to me. I'll check them out when I need some kind of push. Looking, I find things I might feel capable of working with now." Betty Goodwin, interview with the author, in *The Art of Betty Goodwin*, eds. Jessica Bradley and Matthew Teitelbaum (Toronto: Art Gallery of Ontario, 1998), 66.

13. Morin, *Betty Goodwin: Steel Notes*, 114.

14. Betty Goodwin notebooks, Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

15. Laurier Lacroix, "Betty Goodwin: Galerie France Morin," *Artscanada* 38, no. 2 (July–August 1981): 242–43. "Sheets of paper are added one on top of the other, combining both to re-establish the equilibrium of the image, as well as to allow it to develop more freely in space."

16. Gerald Hannon, "Betty Goodwin: Secrets and Lies," *Canadian Art* 15, no. 3 (Fall 1998): 53.

17. Cindy Richmond, *Betty Goodwin: Icons* (Regina: MacKenzie Art Gallery, 1996), 10–11.

GLOSSARY

abstract art

Also called nonfigurative or nonrepresentational art, abstract art uses form, colour, line, and gestural marks in compositions that do not attempt to represent images of real things. It may interpret reality in an altered form, or depart from it entirely.

Art Gallery of Ontario (AGO)

Founded in 1900 as the Art Museum of Toronto—and later named the Art Gallery of Toronto—the Art Gallery of Ontario is a major collecting institution in Toronto, holding close to 95,000 works by Canadian and international artists.

Art Gallery of Windsor

An art gallery in Windsor, Ontario, founded in 1943 and known since 2022 as Art Windsor-Essex. It holds significant works of art by regional and national artists, and exhibits both contemporary and historical Canadian art.

Arte Povera

An Italian avant-garde art movement spanning the late 1960s to the early 1970s. The term “arte povera,” meaning “impoverished art,” was established by critic Germano Celant in 1967. The movement embraced the use of found and humble materials and media such as sculpture, assemblage, and performance art. Arte Povera reacted against the commercial, institutionalized gallery world and American Minimalism by using both natural and industrial materials to question the conflicts between past and present values. Major Arte Povera artists include Giovanni Anselmo, Giuseppe Penone, and Michelangelo Pistoletto.

assemblage

An assemblage, collage, or bricolage is a three-dimensional artwork created from found objects. The term “assemblage” was first used in the 1950s by the French artist Jean Dubuffet to describe his butterfly-wing collages; it was popularized in the United States in reference to the work of the American artists Robert Rauschenberg and Jim Dine.

Automatistes

A Montreal-based artists’ group interested in Surrealism and the Surrealist technique of automatism. Centred on the artist, teacher, and theorist Paul-Émile Borduas, the Automatistes exhibited regularly between 1946 and 1954, making Montreal a locus of mid-century avant-garde art. Members included Marcel Barbeau, Marcelle Ferron, Jean-Paul Mousseau, Jean Paul Riopelle, Fernand Leduc, and Françoise Sullivan.

Beckmann, Max (German, 1884–1950)

A painter and printmaker associated with Expressionism, although he rejected the movement. Beckmann’s work is characterized by raw, emotional complexity, bold colours, and often unsettling or violent imagery. His experiences of the First World War prompted him to explore the human condition and themes of suffering and turmoil in his art.

Beuys, Joseph (German, 1921–1986)

A versatile visual artist, performer, teacher, and political activist whose “expanded concept of art,” as he put it, held that every individual could act creatively and that creativity could infuse every aspect of life. Animals are an important theme in Beuys’s frequently Symbolist and expressionistic works. He also made use of felt and fat in his artworks, as these materials held deep significance for him.

Bienal de São Paulo

A large-scale exhibition of international and Brazilian art held every two years since 1951 in São Paulo, Brazil. It is the world’s second-oldest art biennial after the Biennale di Venezia and among the most important arts events in Latin America. Held in the Sao Ciccillo Matarazzo pavilion in the Parque do Ibirapuera, it features the participation of dozens of countries in each iteration.

Bourgeois, Louise (French/American, 1911–2010)

Born in Paris, Bourgeois moved to New York City in 1938, where she would establish herself as an artist. Although she began her career in printmaking and drawing, she became known for her psychologically charged sculptures and installations. Bourgeois’s work draws on childhood trauma, her complicated relationships with her parents, and her relationship to sex and her body, often through recurring figures (the spider in particular). Overlooked for decades, her art began to attract wide acclaim in the 1970s, when its feminist implications became a subject of interest for critics, artists, and audiences.

Briansky, Rita (Polish Canadian, b.1925)

A Polish-born Canadian painter who rose to prominence with the Jewish Painters of Montreal group in the 1950s and 1960s. Briansky is recognized for her images of childhood and intimate portraits of women.

Cadieux, Geneviève (Canadian, b.1955)

A Montreal-born artist known primarily for her photography and large-scale audiovisual installations, which typically explore themes of identity, gender, and the human body. Cadieux has represented Canada at both the Biennale di Venezia and the Bienal de São Paulo, and has been the subject of solo exhibitions internationally. She received a Governor General’s Award in Visual and Media Arts in 2011.

Caiserman, Ghitta (Canadian, 1923–2005)

A Montreal-born painter of social realist works and an educator who co-founded the Montreal Artists School in the 1940s with her first husband, Alfred Pinsky. Caiserman was the first painter to receive a Governor General’s Award in Visual and Media Arts, and she also served as a critic for the Canadian Broadcasting Corporation.

Canada Council for the Arts

A Crown corporation created in 1957 by the parliamentary Canada Council for the Arts Act. The Canada Council exists to encourage art production and to promote the study and enjoyment of art in Canada. It provides support to artists and arts organizations from across all artistic disciplines, including visual art, dance, music, and literature.

Canadian Society of Graphic Art

Founded in Toronto in 1904 as the Society of Graphic Art and chartered in 1933 as the Canadian Society of Graphic Art, the society was an organization of artists interested in printmaking, illustration, and drawing. From 1924 to 1963 it hosted annual exhibitions, producing *The Canadian Graphic Art Year Book* in 1931. Notable members included Bruno Bobak and Charles Comfort. Once among the largest artists' organizations in Canada, the society disbanded in 1974.

catalogue raisonné

A comprehensive scholarly listing of an artist's entire oeuvre, with information including the medium, date, dimensions, provenance, and exhibition history of each artwork. Catalogues raisonnés are indispensable tools for advancing the understanding of individual artists' life work.

Chagall, Marc (Russian/French, 1887–1985)

A painter and graphic artist, Chagall's work is characterized by colourful, dreamlike images and a defiance of the rules of pictorial logic. Although he employed elements of Cubism, Fauvism, and Symbolism, Chagall did not formally align with any avant-garde movement.

Christo (French, 1935–2020)

An artist known for collaborating with his wife and fellow artist, Jeanne-Claude, to create large scale, site-specific environmental installations. Typically, they wrapped or draped fabric to transform architectural monuments or landmarks. They initially worked together under Christo's name before crediting their work as "Christo and Jeanne-Claude."

Conceptual art

Traced to the work of Marcel Duchamp but not codified until the 1960s, "Conceptual art" is a general term for art that emphasizes ideas over form. The finished product may even be physically transient, as with land art or performance art.

Dean, Max (British Canadian, b.1949)

A Leeds, U.K.-born multidisciplinary artist whose work has encompassed performance art, complex photographic self-portraiture, and installations involving robotics and electronics. A well-known example of the latter is *As Yet Untitled*, 1992–1995, which revolves around a robotic arm that shreds photographs and remains in the Art Gallery of Ontario's permanent collection.

Dumouchel, Albert (Canadian, 1916–1971)

A painter, printmaker, and educator. Over the course of his career, Dumouchel worked variously in Surrealist, abstract, and figurative modes, producing a body of work that reflects the trajectory of modern art in Quebec. In 1948, he signed the *Prisme d'yeux* manifesto spearheaded by the painter Alfred Pellan.

etching

A printmaking technique that follows the same principles as engraving but uses acid instead of a burin to cut through the plate. A copper plate is coated with a waxy acid resist; the artist draws an image into the wax with a needle. The plate

is then immersed in an acid bath, incising the lines and leaving the rest of the plate untouched.

Expressionism

An intense, emotional style of art that values the representation of the artist's subjective inner feelings and ideas. German Expressionism started in the early twentieth century in Germany and Austria. In painting, Expressionism is associated with an intense, jarring use of colour and brush strokes that are not naturalistic.

feminism

Encompassing a wide range of historical and contemporary philosophical and political perspectives, feminism can be broadly understood as the belief that men and women should be socially, politically, and economically equal. In the West, a small number of women writers first began to question women's inferior social status, particularly in matters of marriage and education, in the Renaissance. By the nineteenth century, prominent feminists in Britain, the United States, and Canada were championing the idea of women's suffrage. The twentieth century has seen an expansion of feminist thinking to consider how race, class, work, sexuality, and a broader understanding of gender impact how different women experience inequality and shape the social justice goals of feminist movements around the world.

fibre arts

Also known as textile arts, fibre arts encompass a wide range of artistic activities that utilize natural fibres (such as cotton, wool, linen, or silk) or synthetic fibres (such as polyester or nylon) as their primary medium. Practices within the umbrella of fibre arts include weaving, knitting, embroidery, crocheting, and quilting.

Fleming, Martha (Canadian, b.1958)

A Toronto-born, London, U.K.-based museum professional, academic, and artist whose work in each field has examined the history of institutional collections. Based in Montreal in the 1980s, she collaborated with French Canadian artist Lyne Lapointe on research-intensive site-specific public installations. In the 1990s, she moved to London, where her career shifted toward more interdisciplinary and academic projects.

found object

A found object can be any object—natural or fabricated, whole or fragmentary—taken up by an artist and integrated into an artwork. Artists working with found objects may focus on particular types or styles, personal or cultural meaning, or formal elements in choosing what to include in their work. An example is Picasso's *Bull's Head*, 1942, made of a bicycle seat and handlebars.

Frenkel, Vera (Czech Canadian, b.1938)

An internationally recognized Bratislava-born, Toronto-based Czech multidisciplinary artist and writer. First prominent for her work in sculpture and printmaking, since the 1970s she has been at the forefront of Canadian contemporary media art, and her work has appeared at major museums and

festivals throughout the world. She is currently Professor Emeritus at York University in Toronto, where she began teaching in 1972.

Galerie René Blouin

A commercial art gallery founded in Montreal in 1986 by René Blouin, and extant until 2020 when it merged with Division Gallery to form Galerie Blouin Division. One of the largest commercial galleries in Canada, it has promoted leading Canadian contemporary artists in both of its iterations.

Gaucher, Yves (Canadian, 1934–2000)

An internationally recognized abstract painter and printmaker, associated with the Plasticiens. Gaucher's inquisitive nature made him an individualistic figure and artist who drew from many sources, including jazz and atonal music, Georges Braque, Mark Rothko, and the New York Abstractionists. He fought to modernize printmaking and open the medium up to experimental and innovative techniques. Gaucher founded the Associations des peintures-gravures de Montréal in 1960 and was named a Member of the Order of Canada in 1981. (See *Yves Gaucher: Life & Work* by Roald Nasgaard.)

General Idea (Canadian, active 1969–1994)

A prolific, provocative, and socially critical artist collective comprising of AA Bronson (Michael Tims, b.1946), Felix Partz (Ronald Gabe, 1945–1994), and Jorge Zontal (Slobodan Saia-Levy, 1944–1994). General Idea formed in Toronto out of the countercultural scenes of the experimental free school Rochdale College and Theatre Passe Muraille. Their conceptual projects included those associated with Miss General Idea and series dealing with the AIDS crisis. The collective founded *FILE* in 1972 and the artist-run centre Art Metropole in 1973. (See *General Idea: Life & Work* by Sarah E.K. Smith.)

Giacometti, Alberto (Swiss, 1901–1966)

Primarily known as a sculptor, Alberto Giacometti was also a painter, draftsman, and printmaker. Although his early, abstract work was Surrealist with Cubist influences, Giacometti turned to sculpting the figure after the Second World War as well as to phenomenology—a way of understanding the world through perception and experience—increasing the size of his sculptures and thinning the human bodies they depicted until they seemed to almost disappear in space. Frail and isolated, they were written about by the existentialist philosopher Jean-Paul Sartre and caught the attention of Samuel Beckett, for whom Giacometti designed the first set for the play *Waiting for Godot*.

Guston, Philip (American, 1913–1980)

A significant figure in postwar American art. Guston's paintings and drawings range from the intensely personal and abstract to the expressly political, as with his murals of the 1930s and 1940s for the WPA Depression-era Federal Art Project. After nearly two decades of success as part of New York's Abstract Expressionist movement, Guston triggered the anger and scorn of the art world with his return to figurative and symbolic imagery.

Hesse, Eva (German/American, 1936–1970)

A sculptor known for her innovative use of materials including fiberglass, latex, and plastics. Hesse's sculptures often take on organic shapes, reflecting on the

physicality and vulnerability of the human body, and are characterized by a focus on texture and pliability. Despite her short career due to her untimely death, Hesse is a seminal figure in Post-Minimal art.

Hockney, David (British, b.1937)

Hockney gained renown for his paintings of Southern California swimming pools, which depict a life of leisure in the Los Angeles of the 1960s. He uses a stylized form of realism and bright, clear colours in portraits and other figurative work, much of it autobiographical. Although he has experimented with other media, including photomontage, video, drawing, and digital painting, Hockney remains best known as a painter. He has lived primarily in Los Angeles since 1978, though he announced his intention to move to Normandy, France, in 2019.

Hurlbut, Spring (Canadian, b.1952)

A Toronto-based conceptual photographer whose practice emerged in the 1980s. Hurlbut's work engages with themes of life, death, and mortality, as well as cultures of display within museum spaces. It is represented in major national collections, including the National Gallery of Canada, the Art Gallery of Ontario, and the Montreal Museum of Fine Arts.

installation art

Mixed-media constructed environments that are often temporary and site-specific. The term originated in the 1970s and marked a shift from the aesthetic, isolated art object to considering its context in everyday life as the source of meaning. Installation art is not merely to be looked at but to be felt as a presence in space by the viewer.

Johns, Jasper (American, b.1930)

One of the most significant figures in twentieth-century American art, Johns—a painter, printmaker, and sculptor—is credited, with Robert Rauschenberg, for renewing interest in figurative painting following Abstract Expressionism's dominance of the New York scene. Among his best-known works are those incorporating the motif of the American flag.

Kahane, Anne (Austrian Canadian, 1924–2023)

A Vienna-born, Montreal-raised sculptor best known for her figurative works in wood, Kahane was one of the few women sculptors active in Canada in the 1940s and 1950s and the first Canadian woman sculptor at the Biennale di Venezia. She created public artworks for Montreal's Place des Arts and Rockland Plaza, the Winnipeg International Airport, and more, and she also taught at Concordia University from 1965 to 1980.

Keeley, Shelagh (Canadian, b.1954)

An Oakville, Ontario-born multidisciplinary artist known for her large-scale wall-drawing installations that are often temporary and site-specific, and incorporate elements of photography and collage. Prominent since the 1980s, Keeley's works are in public collections including those of the National Gallery of Canada and the Museum of Modern Art in New York City.

Lapointe, Lyne (Canadian, b.1957)

A Montreal-born, Mansonville, Quebec-based contemporary artist known in the 1980s for her site-specific installations, often created in collaboration with Martha Fleming, and in the decades since for her work in painting and mixed media, which engages with themes of feminism, botany, and museology.

Lemyre, Marcel (Canadian, 1948–1991)

A printmaker and sculptor who sculpted figurative works in ceramic, bronze, and clay. He was also known for assisting Betty Goodwin in 1979 in crafting an environmental installation in a Montreal apartment at 4005 Mentana Street.

lithograph

A type of print invented in 1798 in Germany by Aloys Senefelder. Like other planographic methods of image reproduction, lithography relies on the fact that grease and water do not mix. Placed in a press, the moistened and inked lithographic stone will print only those areas previously designed with greasy lithographic ink.

Massey, John (Canadian, b.1950)

A Toronto-born contemporary artist known since the 1980s for his installation, video, photography, and sculptural works. Massey was the 2001 winner of the Gershon Iskowitz Prize for lifetime achievement, and his art can be found in collections including those of the National Gallery of Canada and the Art Gallery of Ontario.

Merz, Mario (Italian, 1925–2003)

A sculptor known for his role in the Arte Povera (poor art) movement in 1960s Italy. His work incorporates everyday materials, such as glass, stone, beeswax, and dirt. Merz is best known for his igloo sculptures, which are made with industrial materials and explore themes of survival and human existence in nature.

Minimalism

A branch of abstract art characterized by extreme restraint in form, Minimalism was most popular among American artists from the 1950s to 1970s. Although Minimalism can be expressed in any medium, it is most commonly associated with sculpture; principal Minimalists include Carl Andre, Donald Judd, and Tony Smith. Among the Minimalist painters were Agnes Martin, Barnett Newman, Kenneth Noland, and Frank Stella.

Molinari, Guido (Canadian, 1933–2004)

A painter and theorist who was a member of the Plasticien movement in Montreal. His work, beginning in the mid-1950s, set new models for geometric painting internationally. His “razor-edged” Stripe Paintings create the illusion of a dynamic space, evoked by the viewer’s active engagement with how colours appear to change as they rhythmically repeat themselves across the canvas.

Montreal Museum of Fine Arts

Founded in 1860 as the Art Association of Montreal, the Montreal Museum of Fine Arts has an encyclopedic collection of artworks and artifacts dating from

antiquity to the present day. From its beginnings as a private museum and exhibition space to its current status as a public institution spread over four buildings on Sherbrooke Street, the museum has accumulated a collection of more than forty-three thousand works and hosts historical, modern, and contemporary exhibitions.

Musée d'art contemporain de Montréal

Founded by the Quebec government in 1964, the Musée d'art contemporain de Montréal is the oldest institution of contemporary art in Canada. Originally housed at Place Ville-Marie, the museum moved to Château Dufresne in 1965, and then to the Expo 67 International Art Gallery, in the Cité du Havre, before moving again in 1992 to its present site at Place des Arts. Dedicated to the promotion and conservation of contemporary Quebec art, the museum maintains an active exhibition program and manages a collection of approximately eight thousand pieces.

Museum of Modern Art

Created by three patrons of the arts—Mary Quinn Sullivan, Abby Aldrich Rockefeller, and Lillie P. Bliss—along with a larger board of trustees, the Museum of Modern Art (MoMA) opened in New York City in 1929. An alternative to traditional museum models, MoMA offered public access to contemporary art. The museum's first director, Alfred H. Barr, Jr., shaped its influential place in the American art world and the way that American art history is constructed through exhibitions of contemporary works of art. MoMA moved to its present location on 53rd Street in Manhattan in 1939.

National Gallery of Canada

Established in 1880, the National Gallery of Canada in Ottawa holds the most extensive collection of Canadian art in the country as well as works by prominent international artists. Spearheaded by the Marquis of Lorne (Canada's Governor General from 1878 to 1883), the gallery was created to strengthen a specifically Canadian brand of artistic culture and identity and to build a national collection of art that would match the level of other British Empire institutions. Since 1988, the gallery has been located on Sussex Drive in a building designed by Moshe Safdie.

Nauman, Bruce (American, b. 1941)

A major contemporary artist whose diverse conceptual oeuvre explores the meaning, nature, and experience of artworks as well as of human existence. Perhaps best known for his neon signs of the 1960s and 1970s, Nauman has also created performance pieces, films, sculptures, photographs, prints, and holograms.

Neo-Expressionism

An art movement that embraced narrative and highly gestural brushwork, Neo-Expressionism bridged the transition between modernism and postmodernism. Leading Neo-Expressionist artists included Philip Guston, Julian Schnabel, and Christopher Le Brun, who were reacting to the emotional distance of Minimalism and Conceptual art. This revival of Expressionism took hold internationally, and by the late 1970s came to be associated with a group of

German artists known as Neue Wilden (literally, “New Wild Ones”) or new Fauves.

Nolte, Günter (German Canadian, 1938–2000)

A Göttingen-born artist known for his Minimalist-inspired geometric sculptures and drawings. Educated at Concordia University, he worked in artists’ studios in Mexico and Montreal in the 1960s, including that of Betty Goodwin.

NSCAD University

Founded in 1887 as the Victoria School of Art and Design, and renamed as the Nova Scotia College of Art (1925) and the Nova Scotia College of Art & Design (1969) before becoming NSCAD University in 2003, the institution is among the leading art schools in Canada. Initially dedicated to traditional landscape painting, the institution developed a more progressive curriculum after Group of Seven member Arthur Lismer served as its principal (1916–19). Assuming the role of president in 1967, Garry Neill Kennedy spearheaded NSCAD’s transformation into a world-renowned centre for Conceptual art in the 1970s.

Oldenburg, Claes (Swedish/American, 1929–2022)

A Swedish-born American sculptor who spent the majority of his career based in New York City. Oldenburg is best known for his experimental soft sculptures, as well as his monumental public art installations that often present everyday, mundane objects on a massive scale. Considered a major figure in the Pop art movement, a large number of his public works were created in collaboration with his wife, fellow artist Coosje van Bruggen (1942–2009).

performance art

A genre of art presented live and in which the medium is the artist’s body in time. The performance may involve multiple participants, as well as the audience. Performance art originated in the early twentieth century with movements like Dadaism and Futurism and found wider prominence in the 1960s and 1970s after the decline of modernism. Common themes of this genre concern the dematerialized art object, ephemerality, the artist’s presence, anti-capitalism, and the integration of art with life.

Picasso, Pablo (Spanish, 1881–1973)

One of the most famous and influential artists of his time, Picasso was a prominent member of the Parisian avant-garde circle that included Henri Matisse and Georges Braque. His painting *Les Femmes d’Alger (O.J.)*, 1911–12, is considered by many to be the most important of the twentieth century.

Pinsky, Alfred (Canadian, 1921–1999)

An artist and art educator, Pinsky was an influential force for art pedagogy and education in Canada in the latter half of the twentieth century. With Leah Sherman, he founded the Department of Fine Arts at Sir George Williams College (now Concordia University) in Montreal in 1960, eventually serving as Dean of Fine Arts from 1975 to 1980. He was the founder of the Child Art Council and chair of the Canadian Society for Education through Art. Primarily a painter, Pinsky taught classes at Concordia University, Saskatoon Teachers’ College, and the University of New Brunswick in Fredericton, and wrote essays and art criticism.

Pop art

A movement of the late 1950s to early 1970s in Britain and the United States, Pop art adopted imagery from commercial design, television, and cinema. Pop art's most recognized proponents are Richard Hamilton, David Hockney, Andy Warhol, and Roy Lichtenstein.

printmaking

A process of artistic creation in which ink is transferred from one surface to another to make an impression. Printmaking generally involves drawing, carving, etching, or burning an image onto a screen, stone block, wood, or metal plate, rolling ink over that surface, and imprinting onto paper, canvas, or another surface. Through this method, multiples of the same image can be made. Common types of printmaking include lithography, woodcut, screen print, and intaglio.

process art

A type of artistic practice in which the creative process of a work's making is a central element within its finished appearance. A wide-ranging concept, process art can be used to describe Abstract Expressionist work that emphasizes the brushstroke, or work that abandons the concept of a finished piece entirely in order to emphasize the importance of its process of creation.

Rauschenberg, Robert (American, 1925–2008)

A significant figure in twentieth-century American art whose paintings, sculptures, prints, photographs, collages, and installations span styles and movements from Abstract Expressionism to Pop art. Together with Jasper Johns he led a revival of interest in Dada. Among Rauschenberg's best-known works is *Bed*, 1955, one of his first "Combines," or paintings that incorporate found objects.

Refus global (Total Refusal)

A manifesto released in 1948 by the Automatistes, a Montreal-based artists' group. Written by Paul-Émile Borduas and signed by fifteen other members, the main text condemned the dominance of Catholic ideology and the social and political status quo in Quebec. *Refus global* influenced the province's period of rapid change that came to be known as the Quiet Revolution. The sixteen signatories of *Refus global* were Madeleine Arbour, Marcel Barbeau, Paul-Émile Borduas, Bruno Cormier, Marcelle Ferron, Claude Gauvreau, Pierre Gauvreau, Muriel Guilbault, Fernand Leduc, Jean-Paul Mousseau, Maurice Perron, Louise Renaud, Thérèse Renaud, Françoise Riopelle, Jean Paul Riopelle, and Françoise Sullivan.

Reinblatt, Moses "Moe" (Canadian, 1917–1979)

A painter, printmaker, and official Canadian war artist during the Second World War. In 1942, Reinblatt joined the Royal Canadian Air Force and, by 1944, began depicting military scenes behind the front lines of war. After the 1950s, his paintings grew more textured and abstract and he embraced lithographic printmaking. Reinblatt was associated with the Jewish Painters of Montreal, a group named by curator Esther Trépanier in 1987.

Renaissance

The term used since the nineteenth century to refer to the Western art historical period from approximately 1400 to 1600. The Renaissance is associated with the return to classical style in art and architecture, following the medieval period.

Ristvedt, Milly (Canadian, b.1942)

A Kimberley, B.C.-born painter of acrylic colour-field paintings who began her career in Toronto in the 1960s following studies with Takao Tanabe and Roy Kiyooka at the Vancouver School of Art. Since 1968, her abstract works have been the subject of over fifty solo exhibitions and are on view in public collections across the country; she has also won awards including the Queen's Diamond Jubilee Medal (2012).

Rouault, Georges (French, 1871–1958)

Known for his highly personal and expressive style, Rouault first gained notoriety in the early 1900s with his compassionate renderings of prostitutes and other marginalized people. Informed by Christian spiritualism, his work was finally embraced by the church shortly before his death.

Sable-Castelli Gallery

A commercial contemporary art gallery based in the Yorkville neighborhood of Toronto until its closure in 2005. It was founded in 1973 by Jared Sable as the Sable Gallery and renamed soon after, following his partnership with New York-based art dealer Leo Castelli. Sable-Castelli Gallery was known for bringing works by avant-garde international artists—including Robert Rauschenberg, Jasper Johns, Andy Warhol, and Richard Serra—to the city, as well as supporting the careers of contemporary Canadian artists such as Suzy Lake, Barbara Astman, and Betty Goodwin.

Saxe, Henry (Canadian, b.1937)

A Montreal-born artist known for his sculptures, paintings, and printmaking; he studied the latter with Albert Dumouchel in the 1960s. Saxe represented Canada in 1978 alongside Ron Martin at the Biennale di Venezia and has been the subject of numerous solo and group exhibitions, including a 1994 retrospective at the Musée d'art contemporain de Montréal.

Scott, John (Canadian, b.1950)

A Toronto-based multi-disciplinary artist, Scott is known for his dark and pointed drawings questioning war, politics, and human nature. He has exhibited extensively across Canada for more than four decades. His *Trans Am Apocalypse*, 1993, in which he etched the biblical Book of Revelation onto the surface of a Pontiac Trans Am, remains a significant work of political art in Canada.

Smith, John Ivor (British Canadian, 1927–2004)

An England-born sculptor whose figurative works were included in Montreal's Expo 67. Smith relocated to Montreal at the age of thirteen during the Second World War, where he was first educated at the Montreal Museum of Fine Arts. He later received a Canada Council fellowship to study casting techniques in

Italy, and upon his return became Concordia University's first sculpture instructor.

Snow, Michael (Canadian, 1928–2023)

The paintings, films, photographs, sculptures, installations, and musical performances of artist Michael Snow kept him in the spotlight for more than sixty years. Snow's Walking Woman series of the 1960s holds a prominent place in Canadian art history. His contributions to visual art, experimental film, and music have been recognized internationally. (See *Michael Snow: Life & Work* by Martha Langford.)

soft-ground etching

A method of printmaking in which the artist etches lines or textures into a metal plate, which is coated in a waxy substance called a ground; the plate is then immersed in acids and covered in ink, after which it can create prints of the design etched into it. Invented as a process in the mid-eighteenth century, soft-ground etching produces prints characterized by soft lines and a grainy texture akin to drawings.

Spero, Nancy (American, 1926–2009)

A painter, collagist, and printmaker renowned for her politically charged and feminist art. She often combined fragments of text and imagery featuring historical and mythological female figures. Spero's mixed media works explore gender inequity, violence against women, and social injustice.

Sterbak, Jana (Czech/Canadian, b.1955)

A Prague, Czechia-born contemporary artist widely recognized for her conceptual works exploring concepts of the body, such as *Vanitas: Flesh Dress for an Albino Anorectic*, 1987, which consists of a life-size dress made of raw flank steaks. After immigrating to Montreal in 1968, Sterbak earned her bachelor of fine arts degree from Concordia University (1977), where she was taught painting by artists Yves Gaucher and Guido Molinari.

Sullivan, Françoise (Canadian, b.1923)

Born in Montreal, Sullivan—an artist, sculptor, dancer, and choreographer—studied at the city's École des beaux-arts (now part of the Université du Québec à Montréal) in the early 1940s, where she met Paul-Émile Borduas. His vision of automatism would become a great influence on her modern dance performances and choreography. (See *Françoise Sullivan: Life & Work* by Annie Gérin.)

Surrey, Philip (Canadian, 1910–1990)

A Calgary-born artist best known for his carefully composed, colourful, and highly stylized paintings of Quebec's urban landscapes. He worked in a number of mediums, including watercolour, oil, ink, and charcoal, and was a founding member of Montreal's Contemporary Arts Society in 1939. Public recognition of Surrey's unique cityscapes led to his appointment to the Order of Canada in 1982.

van Gogh, Vincent (Dutch, 1853–1890)

Among the most recognizable and beloved of modernist painters, van Gogh is the creator of *Starry Night* and *Vase with Sunflowers*, both from 1889. He is a nearly mythological figure in Western culture, the archetypal “tortured artist” who achieves posthumous fame after a lifetime of struggle and neglect.

Vancouver Art Gallery

The Vancouver Art Gallery, located in Vancouver, British Columbia, is the largest art gallery in Western Canada. It was founded in 1931 and is a public, collecting institution focused on historic and contemporary art from British Columbia, with a particular emphasis on work by First Nations artists and, through the gallery’s Institute of Asian Art, on art from the Asia Pacific Region.

Véhicule Art

Active from 1972 to 1983, Véhicule Art was the first artist-run centre in Montreal. Its founding members included Gary Coward, Bill Vazan, Henry Saxe, Suzy Lake, and Milly Ristvedt. Véhicule Art aimed to be an interdisciplinary, experimental exhibition space as well as a centre of education for artists and the public. In the 1970s the gallery added experimental dance to its programming. By the end of the 1970s, video works dominated its roster.

Venice Biennale

Founded in 1895 as a biannual exhibition of avant-garde and contemporary art from participating countries, many of which have permanent pavilions in the Venice Giardini, a section of parkland that serves as the heart of the event. There have historically been several additions to the Biennale’s programming, including film, theatre, and musical festivals. At present, the main events are the International Art Exhibition, which is held in odd-numbered years, and the International Architecture Exhibition (or Venice Biennale of Architecture), which is held in even-numbered years. Today, it regularly attracts more than 370,000 visitors. Canada has been participating since 1952.

video art

Refers to artwork created through the use of video, audio, and film technology. It emerged in the late 1960s as commercial and public access to portable video tape recorders increased. Often highly experimental, it can also involve the editing and assemblage of existing footage and media.

Wall, Jeff (Canadian, b. 1946)

A leading figure in contemporary photography since the 1980s, whose conceptual, life-size colour prints and backlit transparencies often refer to historical painting and cinema. Wall’s work exemplifies the aesthetic of what is sometimes called the Vancouver School, which includes the photographers Vikky Alexander, Stan Douglas, Rodney Graham, and Ken Lum, among others.

Warhol, Andy (American, 1928–1987)

One of the most important artists of the twentieth century and a central figure in Pop art. With his serial screen prints of commercial items like Campbell’s Soup cans and portraits of Marilyn Monroe and Elvis, Warhol defied the notion of the artwork as a singular, handcrafted object.



Whittome, Irene F. (Canadian, b.1942)

A Vancouver-born multimedia artist and educator primarily known for her installation and sculptural works, which have been featured in over thirty-five solo exhibitions over the last six decades. Based in Montreal since the late 1960s, Whittome taught in the Faculty of Fine Arts at Concordia University from 1968 to 2007.

Wieland, Joyce (Canadian, 1930–1998)

A central figure in contemporary Canadian art, Wieland engaged with painting, filmmaking, and cloth and plastic assemblage to explore with wit and passion ideas related to gender, national identity, and the natural world. In 1971 she became the first living Canadian woman artist to have a solo exhibition at the National Gallery of Canada in Ottawa. (See *Joyce Wieland: Life & Work* by Johanne Sloan.)



SOURCES & RESOURCES

By the 1970s, Goodwin's work was attracting critical attention in the Montreal press. Her career profited from frequent reviews in newspapers and magazines as her reputation grew across the country and internationally through several solo exhibitions and noteworthy group exhibitions in Canada and abroad. Goodwin's art was given feature articles in both art and popular press magazines. Comprehensive bibliographies exist in *The Art of Betty Goodwin* (Art Gallery of Ontario, 1998) and *The Prints of Betty Goodwin* (National Gallery of Canada, 2002). Goodwin's notebooks and papers are found in the Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.



Betty Goodwin, Martin Goodwin (left), and Sam Tata (right) at the opening of Goodwin's exhibition at Galerie 1640, Montreal, March 1970, photograph by Gabor Szilasi.

SELECTED SOLO EXHIBITIONS

-
- 1972** *Betty Goodwin - Vest Prints*, Galerie B, Montreal.
-
- 1974** *Betty Goodwin - Tarpaulins and Other Pieces*, Galerie Joliette, Quebec.
-
- 1976** *Betty Goodwin*, Musée d'art contemporain de Montréal.
-
- 1983** *Betty Goodwin, Recent Drawings*, 49th Parallel, Centre for Contemporary Canadian Art, New York.
-
- 1987–88** *Betty Goodwin: Works from 1971 to 1987*, organized by the Montreal Museum of Fine Arts, opened at the Art Gallery of Ontario, Toronto. Travelled to the Vancouver Art Gallery and the Montreal Museum of Fine Arts. This exhibition was also seen in versions at the New Museum of Contemporary Art, New York, and at 49th Parallel, Centre for Contemporary Canadian Art, New York, in 1988.
-
- 1989** *Betty Goodwin*, Kunstmuseum, Bern, Switzerland.
Betty Goodwin: Steel Notes, 20^a Bienal de São Paulo, Brazil.
-
- 1990** *Betty Goodwin*, Edmonton Art Gallery.

-
- 1994** *Betty Goodwin: Peintures, dessins, sculptures, scénographies*, Centre d'art contemporain de la Ferme du Buisson, Noisiel, France.
-
- 1995–96** *Betty Goodwin, Signs of Life - Signes de Vie*, Art Gallery of Windsor and the National Gallery of Canada, Ottawa.
-
- 1995–97** *Betty Goodwin: Icons*, MacKenzie Art Gallery, Regina, and the Winnipeg Art Gallery.
-
- 1998–99** *The Art of Betty Goodwin*, Art Gallery of Ontario, Toronto.
-
- 2002–3** *The Prints of Betty Goodwin*, National Gallery of Canada, Ottawa; Dalhousie Art Gallery, Halifax; and McMaster Museum of Art, Hamilton.
-
- 2009** *Betty Goodwin*, Musée d'art contemporain de Montréal.
-
- 2010** *Betty Goodwin, From the Collection of Salah J. Bachir*, Oakville Galleries.

SELECTED GROUP EXHIBITIONS

-
- 1976** *17 Canadian Artists: A Protean View*, Vancouver Art Gallery.
-
- 1977** *Montréal maintenant*, London Regional Art Gallery, London, Ontario.
-
- 1980** *Pluralities 1980 Pluralités*, National Gallery of Canada, Ottawa.
-
- 1982–83** *O Kanada*, Akademie der Künste, Berlin, Germany.
-
- 1985** *The Allegorical Image in Recent Canadian Painting*, Agnes Etherington Art Centre, Queen's University, Kingston.
Aurora Borealis, Centre International d'art contemporain de Montréal.
-
- 1991** *Un archipel de désirs : les artistes du Québec et la scène internationale*, Musée du Québec, Québec City.
-
- 1995** *Identity and Alterity: Figures of the Body 1895/1995*, 46th Biennale di Venezia, Venice, Italy.
Diary of a Human Hand: Betty Goodwin, Brice Marden, Agnes Martin, Susan Rothenberg, Saidye Bronfman Centre for the Arts, Montreal.
Corpus, Mendel Art Gallery, Saskatoon.
-
- 2000** *Memoirs: Transcribing Loss*, Art Gallery of Greater Victoria.
-
- 2010** *Visceral Bodies*, Vancouver Art Gallery.
-
- 2021–22** *"How long does it take for one voice to reach another?"* Montreal Museum of Fine Arts.

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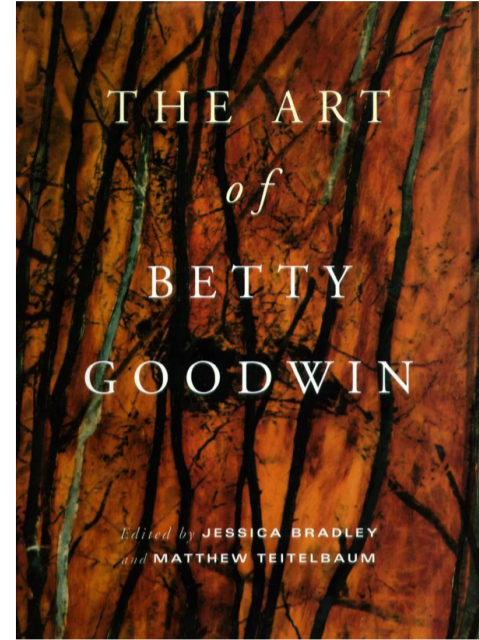
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Morin, France, and Sanford Kwinter. *Betty Goodwin: Steel Notes*. Ottawa: National Gallery of Canada, 1989. English, French, and Portuguese exhibition catalogue for Canada's representation at the 20^a Bienal de São Paulo.



LEFT: Betty Goodwin in Venice, 1995, photograph by Sheila Segal. RIGHT: Cover of *The Art of Betty Goodwin*, edited by Jessica Bradley and Matthew Teitelbaum (Toronto: Art Gallery of Ontario, 1998).

Moser, Gabrielle. *Betty Goodwin, From the Collection of Salah J. Bachir*. Oakville: Oakville Galleries, 2010. Brochure.

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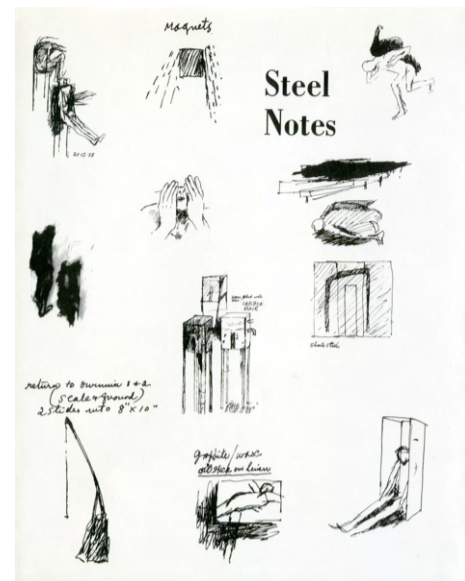
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Cover of *Betty Goodwin: Steel Notes*, by the National Gallery of Canada, France Morin, and Sanford Kwinter (Ottawa: The Gallery, 1989).

KEY ARTICLES & INTERVIEWS

In addition to Robert Enright's comprehensive interview cited below, there are also interviews with Goodwin by France Morin in the *Steel Notes* catalogue (National Gallery of Canada, 1989) and by Jessica Bradley in *The Art of Betty Goodwin* (Art Gallery of Ontario, Toronto, 1998). The major articles on Goodwin by Adele Freedman and Gerald Hannon cited below both draw liberally on interviews with Goodwin.

Also of note are Chantal Pontbriand's essay on Goodwin in the catalogue for *Pluralities 1980 Pluralités* (National Gallery of Canada, 1980), Matthew Teitelbaum's essay on Goodwin's early work in the Art Gallery of Ontario publication *The Art of Betty Goodwin*, and a feature newspaper article by Val Ross titled "The Wounding Gifts of Betty Goodwin" in the *Globe and Mail*,



LEFT: Betty Goodwin posing with her work *Triptych*, 1986, at her Saint-Laurent Boulevard studio, Montreal, 1986, photograph by Charlotte Rosshandler. RIGHT: Betty Goodwin with her assistant Scott McMorran and Jessica Bradley in the doorway of Goodwin's Avenue Coloniale studio, Montreal, c.1998, photographer unknown.



Toronto, November 14, 1998. Of all the critics who addressed Goodwin's work in the 1980s until the early 2000s, John Bentley Mays remained the most attentive to her exhibitions in Toronto and elsewhere, writing in Toronto's *Globe and Mail* from 1980 to 1996, and continuing with articles in *The National Post* thereafter.

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SET DESIGN & ARTISTS' BOOKS

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Goodwin, Betty, and Denise Desautels, *Black Words*, 1990. Poems with six laser prints and three original drawings.

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ABOUT THE AUTHOR

JESSICA BRADLEY

Jessica Bradley studied English literature at Carleton University, Ottawa; art history at York University, Toronto; and communications and cultural studies at McGill University, Montreal. She began her career as a liaison officer at the Canada Council Art Bank and went on to become associate curator of contemporary art at the National Gallery of Canada (1979-87) and curator of contemporary art at the Art Gallery of Ontario (1995-2004). She has taught undergraduate and graduate courses in contemporary Canadian art history and critical theory at the University of Ottawa and Concordia University, Montreal, and has organized several exhibitions as an independent curator. Bradley has published widely on Canadian and international contemporary art, and she co-edited, with Lesley Johnstone, *SightLines: Reading Contemporary Canadian Art* (Montreal: Artex Editions, 1994). She has curated numerous exhibitions with a range of artists, including Jana Sterbak, Dominique Blain, Jin-me Yoon, Giuseppe Penone, Liz Magor, Ian Carr-Harris, Rachel Whiteread, Doris Salcedo, Jonathan Monk, Tom Dean, Mirosław Balka, Rebecca Belmore, Yinka Shonibare, Rodney Graham, Marie-Claire Blais, Margaux Williamson, and Sandra Meigs. She organized two major exhibitions of Betty Goodwin's work (1995, 1998) and was curator of Canada's pavilion at the Venice Biennale on three occasions (1982, 1984, 1999). Bradley directed her eponymous commercial gallery from 2005 to 2015 in Toronto. She lives in Montreal.



“When I first saw Betty Goodwin’s work in the mid-1970s, I was taken with the way she could handle the most delicate effects with astonishingly forceful results. Her material range was inventive and without limits, and her determination formidable. Goodwin’s art can be as gentle as it is disturbing, freighted with evidence of her struggle to arrive at an image. She was a one-of-a-kind artist, a late developer, and an attentive and sympathetic ally of the artistic currents of the moment but always true to her own vision.”



BETTY GOODWIN

Life & Work by Jessica Bradley



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From the Author

It has been both a delight and a challenge to untangle my professional commitment to illuminating Betty Goodwin's place in Canadian art history from my friendship with her over the years we lived on the same street in Montreal (1987-95). Beginning in 1979, I worked with her on several projects and curated two major exhibitions of her art (in 1995 and 1998). The unrelenting darkness of Goodwin's vision, how she steadfastly made a career drawing on personal



experience yet rarely revealing biographical details, has been remarked upon by many; only a privileged few were familiar with the lightness of her laughter, her marvel at the smallest things, her curiosity and precision, and her capacity for love and trust.

Principal among those who have contributed to creating this book are Roger Bellemare and René Blouin, who generously shared their experiences of working with Betty Goodwin; gratitude is also due to Gaétan Charbonneau and Sheila Segal, for their recollections, and to Salah Bachir, who shared his personal experience of empathy as he built a significant collection of Goodwin's work. The chronology assembled by Anne-Marie Ninacs for *The Art of Betty Goodwin* (1998) when she was an intern at the Art Gallery of Ontario (AGO) and the similarly comprehensive bibliography she completed for Rosemarie Tovell's catalogue raisonné of Goodwin's prints (National Gallery of Canada, 2002) have been invaluable to me, as they will be to others interested in further research.

I am indebted to several colleagues who made exhibitions and wrote lucidly on Goodwin's work, including Chantal Pontbriand and France Morin, early champions of her art; curators Yolande Racine, formerly of the Montreal Museum of Fine Arts, and Josée Bélisle, formerly of the Musée d'art contemporain de Montréal, for advancing understanding of her art through their collecting, exhibitions, and curatorial writing; Anne Maheux and Richard Gagné, conservation specialists who analyzed and appreciated Goodwin's singular techniques and unconventional materials at the National Gallery of Canada and the Montreal Museum of Fine Arts; and Matthew Teitelbaum, for his retrospective study of Goodwin's early work.

Sincere thanks are due to Marilyn Nazar at the AGO's Edward P. Taylor Library and Archives, who was accommodating on a COVID-restricted schedule, and to editor Sarmishta Subramanian, whose respectful and insightful guidance assisted me in fitting my writing into an unfamiliar format. I am especially grateful for the encouragement that friends and professional colleagues Marnie Fleming and Sarah Milroy gave me during this endeavour, which began haltingly as the pandemic arrived in 2020.

Not least of all, recognition is due to my husband and best critic, Geoffrey James, for his forbearance while I wrestled with the text. Finally, I thank Sara Angel for her faith in my contribution to the ACI series, and the entire ACI team, especially Emma Doubt, Tara Ng, and Olivia Mikalajunas, for their many roles in assembling this project.

This book is dedicated to Jeanne Parkin, an irrepressible advocate of Canadian contemporary art for over seventy-five years.

IMAGE SOURCES

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Cousins); Atelier Photosynthèse (Jade Morin); Beaverbrook Art Gallery (Dawn Steeves); Canada Council Art Bank (Martha Young); Centre international d'art contemporain de Montréal (Claude Gosselin); Cowley Abbott Fine Art (Julia De Kwant); Galeries Roger Bellemare et Christian Lambert (Christian Lambert); Heffel Fine Art Auction House (Jasmin Daigle and Molly Tonken); Jack Shainman Gallery (Brandon Foushée); Library and Archives Canada (Margaret Couper, Cédric Lafontaine, and Rachel Neilson); McMichael Canadian Art Collection (Hanna Broker); Montreal Museum of Fine Arts (Marie-Claude Saia); Musée d'art contemporain de Montréal (Florence Morissette); Musée national des beaux-arts du Québec (Julie Bouffard and Nathalie Thibault); National Gallery of Canada (Laurence Breault); New Museum (Julia Lee); Stephen Bulger Gallery (Owen Zilles and Robyn Zolnai); Vancouver Art Gallery (Danielle Currie); Salah Bachir and Jacob Yerex; Gaétan Charbonneau; Christopher Dew; Robert Etcheverry; Paul-André Fortier; Ying Gao; Yves Gaucher Estate; Dr. Sherrill Grace; Peter Lancken; Paul-Marie Lapointe; Jeanne Parkin; Sheila Segal; Andrea Szilasi; Richard-Max Tremblay; and Doug Watters.

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Credit for Cover Image



Betty Goodwin, *Untitled*, from the series *Swimmers*, 1982. (See below for details.)

Credits for Banner Images



Biography: Betty Goodwin posing with her artwork *Triptych*, 1986, at her Saint-Laurent Boulevard studio, Montreal, 1986. (See below for details.)



Key Works: Betty Goodwin, *Vest One*, August 1969. (See below for details.)



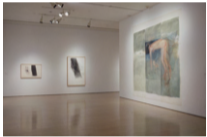
Significance & Critical Issues: Betty Goodwin, *Tarpaulin No. 2*, 1974-75. (See below for details.)



Style & Technique: Betty Goodwin, *Untitled (Bed)*, 1976. (See below for details.)



Sources & Resources: Geoffrey James, *Untitled*, from the series *Betty Goodwin's Studio*, 1994. (See below for details.)



Where to See: Installation view of *Betty Goodwin : Un aperçu de l'œuvre à travers la Collection* at the Musée d'art contemporain de Montréal, February 14–April 27, 2003. (See below for details.)



Copyright & Credits: Betty Goodwin, *Falling Figure*, 1965. (See below for details.)

Credits for Works by Betty Goodwin



Bestially Contrived Walls, from the series *Steel Notes*, 1988–89. Collection of the Musée d'art contemporain de Montréal, Gift of Ms. Marielle Lalonde Mailhot and Mr. Paul Mailhot (D 11 72 S 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: MACM, Richard-Max Tremblay.



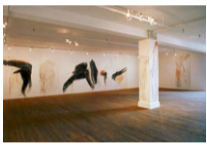
Beyond Chaos #1, 1998. Collection of Salah Bachir and Jacob Yerex. Installation shot from *The Subtle Body: Betty Goodwin and David Altmejd from the Collection of Salah Bachir and Jacob Yerex*, McMichael Canadian Art Collection, Kleinburg, Ontario, February 17–May 15, 2024. Courtesy of the McMichael Canadian Art Collection. © Betty Goodwin Estate.



Beyond Chaos, No. 7, 1998. Collection of the Musée d'art contemporain de Montréal, Purchase (A 98 101 D 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: Richard-Max Tremblay.



Carbon, 1986. Collection of the Montreal Museum of Fine Arts, Purchase, Horsley and Annie Townsend Bequest (1987.13a-h). Courtesy of the Montreal Museum of Fine Arts. © Betty Goodwin Estate. Photo credit: MMFA.



Carbon, 1986, installation view at Galerie René Blouin, Montreal, September 27–November 1, 1986. Photographer unknown. Collection of the Montreal Museum of Fine Arts, Purchase, Horsley and Annie Townsend Bequest (1987.13a-h). Courtesy of the Betty Goodwin Estate. © Betty Goodwin Estate. Photo credit: Atelier Photosynthèse, Montreal.



Carbon, 1986, installation view at Galerie René Blouin, Montreal, September 27–November 1, 1986. Photographer unknown. Collection of the Montreal Museum of Fine Arts, Purchase, Horsley and Annie Townsend Bequest (1987.13a-h). Courtesy of the Betty Goodwin Estate. © Betty Goodwin Estate. Photo credit: Atelier Photosynthèse, Montreal.



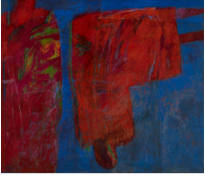
Distorted Events, 1995. Collection of Salah Bachir and Jacob Yerex. Installation shot from *The Subtle Body: Betty Goodwin and David Altmejd from the Collection of Salah Bachir and Jacob Yerex*, McMichael Canadian Art Collection, Kleinburg, Ontario, February 17–May 15, 2024. Courtesy of the McMichael Canadian Art Collection. © Betty Goodwin Estate. Photo credit: McMichael Canadian Art Collection.



Distorted Events, No. 2, 1989–90. Collection of the Musée d'art contemporain de Montréal, Gift of Mr. Martin Goodwin (D 92 1357 MD 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: Richard-Max Tremblay.



Do you know how long it takes for any voice to reach another, 1985–96. Collection of Salah Bachir and Jacob Yerex. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. © Betty Goodwin Estate. Photo credit: Toni Hafkenscheid.



Falling Figure, 1965. Collection of the Art Gallery of Ontario, Toronto, Gift of Betty and Martin Goodwin, 1999 (99/704). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Figure/Animal Series #1, 1990-91. Collection of the Art Gallery of Ontario, Toronto, Gift of Michael and Sonja Koerner, 2006 (2006/175). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Figure Lying on a Bench, 1987. Collection of the Art Gallery of Ontario, Toronto, Purchase with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/89). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Figure with Chair, No. 1, 1988. Collection of Salah Bachir and Jacob Yerex. Courtesy of Salah Bachir and Jacob Yerex. © Betty Goodwin Estate.



Four Columns to Support a Room (projet de la Clark), 1977-80. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of the Mailhot Family (2017.10). Courtesy of the Musée national des beaux-arts du Québec. © Betty Goodwin Estate. Photo credit: MNBAQ, Idra Labrie.



Gloves One, 1970. Collection of the National Gallery of Canada, Ottawa, Gift of Betty and Martin Goodwin, Montreal, 1999 (40286). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.



Il y a certainement quelqu'un qui m'a tuée (Someone certainly killed me) [or Je suis certaine que quelqu'un m'a tuée (I'm sure someone killed me)], 1985. Collection of the Musée d'art contemporain de Montréal, Purchase, Lavalin Collection (A 92 482 D 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: Richard-Max Tremblay.



In Berlin: A Triptych, the Beginning of the Fourth Part, 1982-83. Collection of the Montreal Museum of Fine Arts, Purchase, Saidye and Samuel Bronfman Collection of Canadian Art and Canada Council Grant (1983.18f h). Courtesy of the Montreal Museum of Fine Arts. © Betty Goodwin Estate. Photo credit: MMFA.



It Is Forbidden to Print, from the series Steel Notes, 1988-89. Collection of the Musée d'art contemporain de Montréal, Gift of Mr. Paul Mailhot (D 11 71 S 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: Richard-Max Tremblay.



Komme, Komme, Komme, from the series Steel Notes, 1988-89. Collection of the Musée d'art contemporain de Montréal, Gift of Ms. Marielle Lalonde Mailhot (D 11 70 S 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: MACM, Richard-Max Tremblay.



La Mémoire du corps (The Memory of the Body), 1992. Collection of the Musée d'art contemporain de Montréal, Gift of Mr. René Blouin in memory of Ronald Noël (D 02 74 D 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: Richard-Max Tremblay.



Losing Energy, 1994-95. © Betty Goodwin Estate.



The Mentana Street Project (detail), 1979. Courtesy of Gabor Szilasi. © Betty Goodwin Estate. Photo credit: Gabor Szilasi.



The Mentana Street Project (detail), 1979. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (LA.SC124.S5). Courtesy of the Art Gallery of Ontario. Artwork © Betty Goodwin Estate. Photo credit: AGO, Gabor Szilasi.



The Mentana Street Project (detail), 1979. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (LA.SC124.S5). Courtesy of the Art Gallery of Ontario. Artwork © Betty Goodwin Estate. Photo credit: AGO, Gabor Szilasi.



The Mentana Street Project (detail), 1979. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (LA.SC124.S5). Courtesy of the Art Gallery of Ontario. Artwork © Betty Goodwin Estate. Photo credit: AGO, Gabor Szilasi.



The Mentana Street Project (detail), 1979. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (LA.SC124.S5). Courtesy of the Art Gallery of Ontario. Artwork © Betty Goodwin Estate. Photo credit: AGO, Gabor Szilasi.



The Mentana Street Project (detail), 1979. Courtesy of Gabor Szilasi. © Betty Goodwin Estate. Photo credit: Gabor Szilasi.



The Mentana Street Project (detail), 1979. Courtesy of Gabor Szilasi. © Betty Goodwin Estate. Photo credit: Gabor Szilasi.



The Mourners, 1955. Collection of the Art Gallery of Ontario, Toronto, Gift of Betty and Martin Goodwin, 1999 (99/678). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Moving Towards Fire (detail), 1985. CIAC Fonds, Collection documentaire de la Médiathèque of the Musée d'art contemporain de Montréal. Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: Denis Farley.



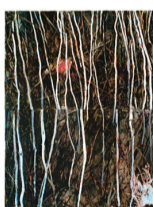
Moving Towards Fire (detail), 1985. CIAC Fonds, Collection documentaire de la Médiathèque of the Musée d'art contemporain de Montréal. Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: Denis Farley.



Moving Towards Fire (detail), 1985. CIAC Fonds, Collection documentaire de la Médiathèque of the Musée d'art contemporain de Montréal. Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: Denis Farley.



Moving Towards Fire, 1983. Collection of the Art Gallery of Ontario, Toronto, Purchase, 1985 (85/296). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo Credit: AGO.



Nerves No. 10, 1993. Collection of the Montreal Museum of Fine Arts, Gift of Mr. Pierre Bourgie in honour of the Montreal Museum of Fine Arts' 150th anniversary (2010.59). Courtesy of the Montreal Museum of Fine Arts. © Betty Goodwin Estate. Photo credit: MMFA, Christine Guest.



Nest with Hanging Grass (Nest Six), 1973. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/239). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo Credit: AGO.



Note One, 1973. Collection of the National Gallery of Canada, Ottawa, Gift of Betty and Martin Goodwin, Montreal, 1999 (40327). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.



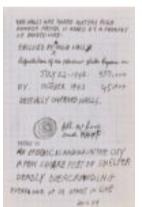
Page 1 of Sketchbook/Notebook 116, March 14, 1998. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012. Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



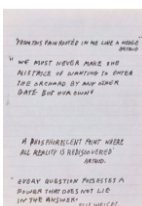
Page 12 of Sketchbook/Notebook 62, February 1972-June 1976. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012. Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



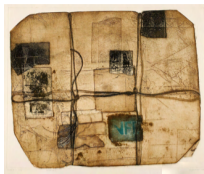
Page 27 of Sketchbook/Notebook 97, May 7, 1986. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (LA.SC124.S1.97.27). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Page from Sketchbook/Notebook 101, January 20, 1989. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012. Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



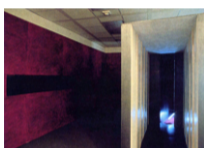
Page from Sketchbook/Notebook 107, 1991. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012. Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Parcel Seven, c.October 1969. Collection of the National Gallery of Canada, Ottawa, Purchased 1999 (40120). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.



Parcel/Vest, 1972. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/223). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo Credit: AGO.



Passage in a Red Field (detail), 1980, installation view at the National Gallery of Canada, Ottawa, July 5-September 7, 1980. Courtesy of the National Gallery of Canada Library and Archives, Ottawa. © Betty Goodwin Estate, Brian Merrett Estate. Photo credit: Brian Merrett.



Passage in a Red Field (detail), 1980, installation view at the National Gallery of Canada, Ottawa, July 5-September 7, 1980. Courtesy of the National Gallery of Canada Library and Archives, Ottawa. © Betty Goodwin Estate, Brian Merrett Estate. Photo credit: Brian Merrett.



Passing Through, from the series *Nerves*, 1994. Collection of the Art Gallery of Ontario, Toronto, Gift of Jessica Bradley, 2002 (2002/9446). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



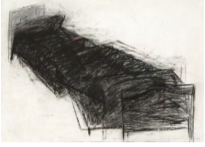
Porteur (Bearer), 1986-87. Collection of the Art Gallery of Ontario, Toronto, Purchase with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/88). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo Credit: AGO.



Porteur IV (Bearer IV), 1985-86. Courtesy of Galeries Roger Bellemare et Christian Lambert, Montreal. © Betty Goodwin Estate. Photo credit: Galeries Roger Bellemare et Christian Lambert, Guy L'Heureux.



Portrait, 1949. Collection of Dr. Sherrill Grace, Vancouver. Courtesy of Heffel Fine Art Auction House, Calgary. © Betty Goodwin Estate. Photo credit: Heffel Fine Art Auction House.



River Bed, 1977. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of the Mailhot Family (2017.283). © Betty Goodwin Estate. Photo credit: MNBAQ, Idra Labrie.



River Piece, 1978. Collection of the National Gallery of Canada, Ottawa. © Betty Goodwin Estate. Photo credit: Betty Goodwin.



Riverbed, c.1977-80. Collection of the Montreal Museum of Fine Arts, Gift of Ronald Black (Dr.1984.210). Courtesy of the Montreal Museum of Fine Arts. © Betty Goodwin Estate. Photo credit: MMFA, Brian Merrett.



Sargasso Sea, 1992. Collection of the National Gallery of Canada, Ottawa, Gift of Martin Goodwin, Montreal, 1993 (37176). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.



Self-Portrait, c.1955. Collection of Salah Bachir and Jacob Yerex. Installation shot from *The Subtle Body: Betty Goodwin and David Altmeld from the Collection of Salah Bachir and Jacob Yerex*, McMichael Canadian Art Collection, Kleinburg, Ontario, February 17-May 15, 2024. Courtesy of the McMichael Canadian Art Collection. © Betty Goodwin Estate.



Shirt IV, 1971. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/220). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Sketch of a woman from Sketchbook/Notebook 20, c.1947-50(?). Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012. Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



So Certain I Was, I Was a Horse, 1984-85. Collection of the Musée d'art contemporain de Montréal, Purchase (A 85 27 D 3). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: MACM, Richard-Max Tremblay.



Spine, 1994. Collection of the National Gallery of Canada, Ottawa, Gift of Betty and Martin Goodwin, Montreal, 2006 (42029). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.



Steel Note (Everything is already counted), from the series *Steel Notes*, 1988. Collection of the Art Gallery of Ontario, Toronto, Gift of Alison and Alan Schwartz, 1999 (99/602). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



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Swimmers, 1984. Collection of the Art Gallery of Ontario, Toronto, Gift of the Frum Family, 2019 (2019/2313). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



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Tarpaulin No. 3, 1975. Collection of the National Gallery of Canada, Ottawa, Purchased 1976 (18532). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.



Tarpaulin #4, 1975. Collection of the Vancouver Art Gallery, Women's Auxiliary Gallery Shop Funds (VAG 76.10). Photo credit: Vancouver Art Gallery.



Tarpaulin #10 (Passage for a Tall Man), 1974-91. © Betty Goodwin Estate.



Tombeau de René Crevel (Tomb of René Crevel) (cover), 1979, by Betty Goodwin and Paul-Marie Lapointe. Collection of the Musée d'art contemporain de Montréal, Purchase 1981 (A 81 11 E 7). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate and Paul-Marie Lapointe Estate. Photo credit: MACM.



Triptych, 1990-91, by Betty Goodwin and Peter Lanken (architect). This work was created in accordance with the Government of Quebec's policy on the integration of art and architecture, in collaboration with architect Peter Lanken. Collection of the Montreal Museum of Fine Arts (69.1-3.1-2). © Betty Goodwin Estate and Peter Lanken. Photo credit: MMFA, Brian Merrett.



Two Hooded Figures with Chair, No. 2, 1988. © Betty Goodwin Estate.



Two Vests, 1972. Collection of the Musée d'art contemporain de Montréal, Purchase (A 73 3 G 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: MACM.



Unceasingly, 2004-5. Collection of the Musée d'art contemporain de Montréal, Anonymous gift (D 06 37 TM 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: MACM.



Untitled (Bed), 1976. Collection of the Art Gallery of Ontario, Toronto, Purchase with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/85). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Untitled (In Berlin, A Triptych: The Beginning of the Fourth Part), 1981. Courtesy of Galeries Roger Bellemare et Christian Lambert, Montreal. © Betty Goodwin Estate. Photo credit: Galeries Roger Bellemare et Christian Lambert.



Untitled (La mémoire du corps) (The Memory of the Body), 1993. Collection of the Art Gallery of Ontario, Toronto, Purchase with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/97). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Untitled (la mémoire du corps) (The Memory of the Body), 1995. McMichael Canadian Art Collection, Kleinburg, Ontario, Gift from the Collection of Salah Bachir and Jacob Yerex (2023.18.8). © Betty Goodwin Estate. Photo credit: Toni Hafkenscheid.



Untitled (Mentana Street Project), 1977-80. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/259). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Untitled (Moving Towards Fire), 1985. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/290). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Untitled (Nerves, No. 1), 1993. Collection of the Art Gallery of Ontario, Toronto, Gift of Alison and Alan Schwartz, 1997 (97/1590). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Untitled (Nerves), No. 5, 1993. Collection of the Musée d'art contemporain de Montréal, Purchase (A 93 52 D 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: MACM, Richard-Max Tremblay.



Untitled (Notes toward to draw), 1974. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/252). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Untitled (To Draw), 1973. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/235). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Untitled (Two figures/divers), 1984. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/291). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Untitled, from the series *Swimmers*, 1982. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/285). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Untitled No. 1, from the series *Swimmers*, 1982. Collection of the Montreal Museum of Fine Arts, Purchase, Saidye and Samuel Bronfman, Collection of Canadian Art and Canada Council Grant (1983.18a). Courtesy of the Montreal Museum of Fine Arts. © Betty Goodwin Estate. Photo Credit: MMFA.



Untitled No. 2, from the series *Swimmers*, 1982. Collection of the Montreal Museum of Fine Arts, Purchase, Saidye and Samuel Bronfman, Collection of Canadian Art and Canada Council Grant (1983.18b). Courtesy of the Montreal Museum of Fine Arts. © Betty Goodwin Estate. Photo credit: MMFA.



Untitled #3, 1975. Collection of the Canada Council Art Bank, Ottawa (75/6-0783). Courtesy of the Canada Council Art Bank. © Betty Goodwin Estate. Photo credit: Canada Council Art Bank.



Vest, April 1972. Collection of the National Gallery of Canada, Ottawa, Gift of Janet Adaskin, Gibsons, British Columbia, 2004 (41626). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.



La veste disparue (The Missing Vest), 1972. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/226). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo Credit: AGO.



Vest Earth, 1974. Collection of Gaétan Charbonneau/Betty Goodwin Estate. Photo courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: Richard-Max Tremblay.



Vest for Beuys, 1972. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/222). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Vest One, August 1969. Collection of the National Gallery of Canada, Ottawa, Gift of Betty and Martin Goodwin, Montreal, 1999 (40300). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.



View from my back window, 1947. Private collection, Quebec. Courtesy of Canadian Fine Arts, Toronto. © Betty Goodwin Estate. Photo credit: Canadian Fine Arts.



Waiting, 1950. Collection of the Art Gallery of Ontario, Toronto, Gift of Betty and Martin Goodwin, 1999 (99/677). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Wires of Investigation, 1992. Collection of Jeanne Parkin, Toronto. © Betty Goodwin Estate. Photo credit: Christopher Dew.



Without Cease the Earth Faintly Trembles, 1988. Collection of the Art Gallery of Ontario, Toronto, Gift of Alison and Alan Schwartz, 1997 (97/1589). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Without Cease the Earth Faintly Trembles, 1988. Collection of the Beaverbrook Art Gallery, Fredericton, Gift of Dr. Donald and Mrs. Shirley Steele. Courtesy of the Beaverbrook Art Gallery. © Betty Goodwin Estate. Photo credit: Beaverbrook Art Gallery.



Woman with cat n° 2, c.1962. Collection of the Musée national des beaux-arts du Québec, Quebec City, Anonymous donation (1993.159). Courtesy of the Musée national des beaux-arts du Québec. © Betty Goodwin Estate. Photo credit: MNBAQ, Louis Audet.

Credits for Photographs and Works by Other Artists



ACT UP (AIDS Coalition to Unleash Power) demonstration, Vancouver, 1990. Photographer unknown. Fonds AM1675 - BC Gay and Lesbian Archives, City of Vancouver Archives (AM1675-S4-F19-: 2018-020.4041). Courtesy of the City of Vancouver Archives.



Betty Goodwin, Martin Goodwin, and Sam Tata at the opening of Goodwin's exhibition at Galerie 1640, Montreal, March 1970. Photograph by Gabor Szilasi. Courtesy of Gabor Szilasi. © Gabor Szilasi.



Betty Goodwin and her gallerist René Blouin in Venice, 1995. Photographer unknown. Courtesy of René Blouin.



Betty Goodwin at work, 1985. Photograph by Brian Merrett. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (Series 6, Box 20). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Betty Goodwin at work, 1980s. Photographer unknown. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (Series 6, Box 20). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Betty Goodwin in her Saint-Laurent Boulevard studio, Montreal, c.1980s. Photograph by Charlotte Rosshandler. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (Series 6, Box 20). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Betty Goodwin in her studio, Montreal, 1980s. Photographer unknown. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (Series 6, Box 20). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Betty Goodwin inking a plate, Sainte-Adèle, Quebec, February 1970. Photograph by Gabor Szilasi. Gabor Szilasi Fonds, Library and Archives Canada, Ottawa (1. Vol 5, file 5-3, Item 588). Courtesy of Library and Archives Canada. © Gabor Szilasi.



Betty Goodwin in Venice, 1995. Photograph by Sheila Segal. Courtesy of Sheila Segal. © Sheila Segal.



Betty Goodwin on her father's knee, 1920s. Photographer unknown. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (Series 6, Box 20). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Betty Goodwin posing with her work *Triptych*, 1986, at her Saint-Laurent Boulevard studio, Montreal, 1986. Photograph by Charlotte Rosshandler. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto (Series 6, Box 20). Courtesy of the Art Gallery of Ontario. © Charlotte Rosshandler. Photo credit: AGO.



Betty Goodwin's Saint-Laurent Boulevard studio with a tarpaulin being prepared on the floor, Montreal, 1975. Photograph by Betty Goodwin. © Betty Goodwin Estate.



Betty Goodwin with her assistant Marcel Lemyre and her gallerist Roger Bellemare, 1989. Photographer unknown. Courtesy of Galeries Roger Bellemare et Christian Lambert, Montreal.



Betty Goodwin with her assistant Scott McMorran and Jessica Bradley in the doorway of Goodwin's Avenue Coloniale studio, Montreal, c.1998. Photographer unknown. Courtesy of Jessica Bradley.



Betty Goodwin with her mother, Clare Roodish, date unknown. Photographer unknown. Visual Resources Collection, National Gallery of Canada Library and Archives, Ottawa. Courtesy of the National Gallery of Canada Library and Archives.



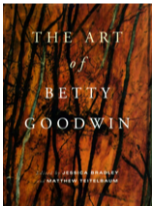
The Bomb, 1968, by Nancy Spero. Collection of the National Gallery of Canada, Ottawa, Gift of the artist, New York, 1994 (37357). Courtesy of the National Gallery of Canada. © The Nancy Spero and Leon Golub Foundation for the Arts / Licensed by VAGA at Artists Rights Society (ARS), NY / CARCC Ottawa 2024. Photo credit: NGC.



Booster, from the series *Booster and Seven Studies*, 1967, by Robert Rauschenberg. Various collections. © Robert Rauschenberg Foundation.



Cover of *Betty Goodwin: Steel Notes*, by the National Gallery of Canada, France Morin, and Sanford Kwinter (Ottawa: The Gallery, 1989). Photo credit: NGC.



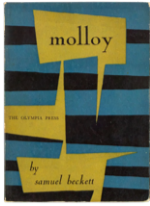
Cover of *The Art of Betty Goodwin*, edited by Jessica Bradley and Matthew Teitelbaum (Toronto: Art Gallery of Ontario, 1998).



Cover of *Canadian Art* 15, no. 3 (Fall 1998), featuring a detail of Betty Goodwin's *Moving Towards Fire*, 1983. Photo credit: *Canadian Art*.



Cover of *If This Is a Man and The Truce*, by Primo Levi, translated by Stuart Woolf (London: Abacus, 1986). Courtesy of goodreads.com.



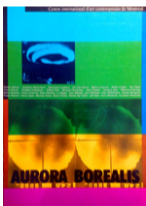
Cover of *Molloy*, by Samuel Beckett (Paris: Olympia Press, 1955). Courtesy of biblio.com.



Cover of the exhibition catalogue *Betty Goodwin*, by the Ministère des Affaires culturelles du Québec (Montréal: Musée d'art contemporain, Montréal, 1976). Courtesy of the Musée d'art contemporain de Montréal. Photo credit: MACM.



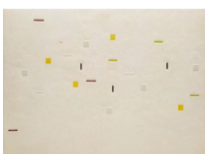
Exhibition invitation (recto) featuring Goodwin's installation *An Altered Point of View*, 1979, in progress for the group exhibition *Special Projects (Spring 1979)* at P.S.1 (now MoMA PS1), Queens, New York, April 22–June 10, 1979. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (Series 9, Box 20). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.



Exhibition poster for *Aurora Borealis*, held in a shopping complex on Park Avenue in Montreal, June 1–September 15, 1985. Courtesy of the Centre international d'art contemporain de Montréal.



Fat Chair (Stuhl mit Fett), 1963, by Joseph Beuys. Collection of Hessisches Landesmuseum Darmstadt, Germany. Courtesy of the Hessisches Landesmuseum Darmstadt. © Hessisches Landesmuseum Darmstadt, VG Bild-Kunst, Bonn 2024, and Estate of Joseph Beuys / Artists Rights Society (ARS), New York. Photo credit: Hessisches Landesmuseum Darmstadt.



Fold upon Fold (Pli selon pli), 1964, by Yves Gaucher. Collection of Doug Watters. Courtesy of Cowley Abbott, Toronto. © Yves Gaucher Estate. Photo credit: Cowley Abbott.



Hanging textile made by Betty Goodwin's mother, Clare Roodish, date unknown. Photographer unknown.



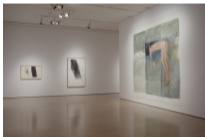
Installation view of *Betty Goodwin: New Work* at the New Museum, New York, September 11–November 8, 1987. Courtesy of the New Museum, New York. © Betty Goodwin Estate. Photo credit: Fred Scruton.



Installation view of *Betty Goodwin: Pieces of Time: 1963–1998* at Jack Shainman Gallery, New York, 1998. Courtesy of Jack Shainman Gallery. © Betty Goodwin Estate. Photo credit: Jack Shainman Gallery.



Installation view of Betty Goodwin's *Carbon*, 1986, opposite Nick Cave's *Soundsuit*, 2014, and Ying Gao's *Incertitudes 1 and 2*, 2013, in "How long does it take for one voice to reach another?" at the Montreal Museum of Fine Arts, September 11, 2021–February 13, 2022. Courtesy of the Montreal Museum of Fine Arts. © Betty Goodwin Estate; Nick Cave / Stephen Bulger Gallery, Toronto; and Ying Gao. Photo credit: MMFA.



Installation view of *Betty Goodwin: Un aperçu de l'œuvre à travers la Collection* at the Musée d'art contemporain de Montréal, February 14–April 27, 2003. Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: MACM, Richard-Max Tremblay.



Installation view of *Pulse of a Room*, 1995, in the exhibition *Signs of Life* at the National Gallery of Canada, Ottawa, February 23–May 12, 1996. Collection of the National Gallery of Canada Library and Archives, Ottawa. Courtesy of the National Gallery of Canada Library and Archives. © Betty Goodwin Estate. Photo credit: NGC.



Interior of Galerie B with a vest print by Betty Goodwin hanging in the window, Montreal, 1972. Photographer unknown. Courtesy of Galeries Roger Bellemare et Christian Lambert, Montreal.



Interrogation III, 1981, by Leon Golub. Collection of The Broad Art Foundation, Los Angeles (F-GOLU-1P94.03). © The Nancy Spero and Leon Golub Foundation for the Arts / Licensed by VAGA at Artists Rights Society (ARS), NY / CARCC Ottawa 2024.



Joseph Beuys, 100 Frontal Views (detail), 1980, by Arnaud Maggs. Courtesy of Stephen Bulger Gallery, Toronto. © Arnaud Maggs Estate / Stephen Bulger Gallery.



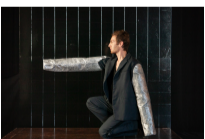
Life, Death, Love, Hate, Pleasure, Pain, 1983, by Bruce Nauman. Collection of the Museum of Contemporary Art, Chicago, Gerald S. Elliott Collection (1995.74). Courtesy of the Museum of Contemporary Art, Chicago. © Bruce Nauman. Photo credit: MCA Chicago, Nathan Keay.



Oracle over Babylon (Oracle sur Babylone), from the series Bible (La Bible), 1931-39, by Marc Chagall. Courtesy of Swann Auction Galleries, New York. © Marc Chagall Estate. Photo credit: Swann Auction Galleries.



Paul-Émile Borduas, 1946. Photograph by Ronny Jaques. Collection of Library and Archives Canada, Ottawa (R3133-662-8-E). Courtesy of Library and Archives Canada.



Simon Courchel performing Paul-André Fortier's piece *Bras de plomb*, 1993, wearing a pair of lead arms created by Betty Goodwin, at the Agora de la danse, Montreal, 2011. Photograph by Robert Etcheverry. Courtesy of Robert Etcheverry. © Robert Etcheverry and Betty Goodwin Estate.



The Space of the Lama, 1966, by Joyce Wieland. Collection of the Art Gallery of Ontario, Toronto, Gift of Betty June Ferguson, 2017 (2017/79). Courtesy of the Art Gallery of Ontario. © National Gallery of Canada, Ottawa. Photo credit: AGO.



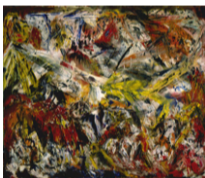
Sueño, 1992, by Kiki Smith. Collection of the Museum of Modern Art, New York, Gift of Emily Fisher Landau. Courtesy of the Museum of Modern Art. © Kiki Smith. Photo credit: MoMA.



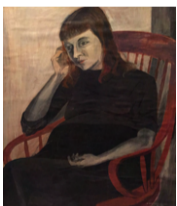
Tondo 7, 1980, by Françoise Sullivan. Collection of the Canada Council Art Bank, Ottawa (81/2-0229). Courtesy of the Canada Council Art Bank. © Françoise Sullivan / CARCC Ottawa 2024. Photo credit: Centre of documentation Yvan Boulerice.



Truck tarpaulin, 1974. Photograph by Betty Goodwin. © Betty Goodwin Estate.



Tumulte à la mâchoire crispée (Tumult with Clenched Teeth), 1946, by Marcel Barbeau. Collection of the Musée d'art contemporain de Montréal, Gift of Ms. Gisèle and Mr. Gérard Lortie (D 68 48 P 1). Courtesy of the Musée d'art contemporain de Montréal. © Marcel Barbeau Estate. Photo credit: MACM.



Untitled, 1946, by Ghitta Caiserman. Collection of Gaétan Charbonneau. Courtesy of Gaétan Charbonneau. © Ghitta Caiserman Estate. Photo credit: Gaétan Charbonneau.



Untitled, from the series *Betty Goodwin's Studio*, 1994, by Geoffrey James. Courtesy of Galeries Roger Bellemare et Christian Lambert. © Geoffrey James.



Untitled, from the series *Betty Goodwin's Studio*, 1994, by Geoffrey James. Courtesy of Galeries Roger Bellemare et Christian Lambert. © Geoffrey James.

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BETTY GOODWIN

Life & Work by Jessica Bradley

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