

GALLERY GUIDE

**Kathy Goodell:
Infra-Loop, Selections 1994–2020**



February 6 – July 11, 2021

Morgan Anderson Gallery & Howard Greenberg Family Gallery

SAMUEL DORSKY MUSEUM OF ART
State University of New York at New Paltz

ON THE COVER:

On the cover: Kathy Goodell, *Voyager*, 2020,
courtesy the artist

Kathy Goodell: Infra-Loop, Selections 1994–2020

Kathy Goodell's work remains a mysterious synthesis. Born in San Francisco, her career has expanded between coasts, between disciplines, and across multiple contexts within art history. Her practice has determined itself through a kind of *non-specificity*, one that resists easy classification and interpretation. The meaning of her work, and context through which we are to understand it, is simultaneous and withheld—west coast spiritualism meets east coast abstraction; procedural non-objectivity blends with painterly biomorphism; protean theosophy informs post-modernist contemporary. If she is a mystic, she is a mystic of incommensurability, developing an *I Ching* of opposition and contradiction. Happily, Goodell is beginning to be appreciated for this complexity and versatility, as curators and critics become increasingly suspicious of the over-professionalization of artists and studio practices oriented around marketable singularity. Goodell embraces metonymic works as a rejection of this commercial impulse. Her work continues to be responsive, both to the changing parameters and conventions of painting and also to non-hierarchical material play and techniques. She remains a moving target, an artist that is constantly challenging and reinventing her practice.

But within her work there is an internal ellipse, an infra-loop that connects her work across materialist exploration and the decades of her career—one that is backwards, forwards, and transpositional. The dialectics and investigations Goodell pursues within the metaphysical and transcendental span across mediums. They are renegotiated, re-examined, and returned to in a forever horizontality. In many ways she is the literalization of Henri Focillon's theory of forms in *Vie des Formes*, a belief that abstract forms are re-occurring, cyclical, and responsive to their time rather than unique and individualistic. Goodell's metaphysical search and the themes of her work seem like the epigenetic recognitions of reincarnation, a removed familiarity felt between objects, drawings, and paintings sometimes decades apart. To recognize this reborn familiar, we have to walk the transcendental path as well, witching for objects, auguring for images, and feeling out the needs and indecipherable groans of Platonic forms through an aesthetic haruspexia.

Infra-Loop is the first time Goodell's work has been able to be seen and contextualized on this scale. Her abilities to challenge convention within sculpture, painting, and drawing has enabled her to engage with multiple communities and languages and allowed her to be associated with many movements and contemporaries. Goodell's career charts a path and fills in the gaps of what we think about art in the '90s, '00s, and the present. In addition to exhibiting major pieces from her career, *Infra-Loop* focuses on introducing her newest work, which in some cases has never been exhibited before, allowing us to draw connections and see the rhythmic poetry between the past and present.

— Andrew Woolbright, Guest Curator

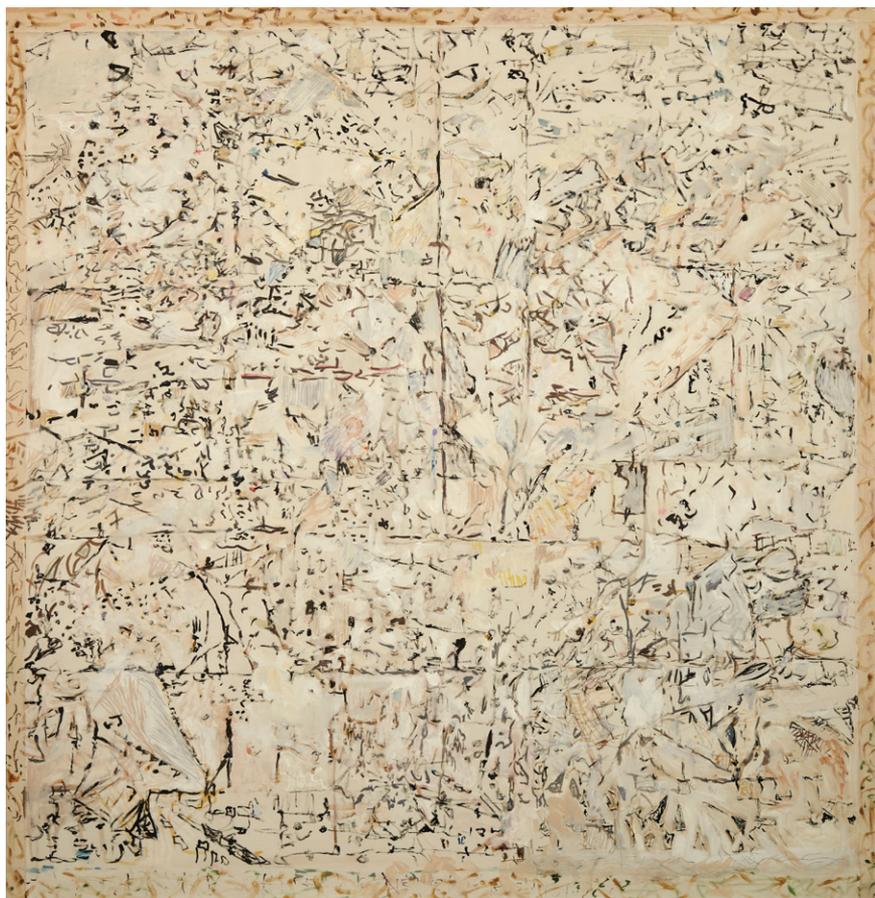
Kathy Goodell (b. San Francisco, California) attended The San Francisco Art Institute, where she received both BFA and MFA degrees in sculpture. Goodell has been the recipient of numerous awards including grants from the John Simon Guggenheim Foundation, New York Foundation for the Arts, and the National Endowment for the Arts as well as receiving Pollock-Krasner, and Fulbright-Hays Fellowships. She has exhibited extensively, both nationally and internationally, including major exhibitions at the New York Public Library and the Queens Art Center. Goodell is also an educator, having taught at the University of California Davis, San Francisco State University, and the School of Visual Arts. She is presently a professor of painting at SUNY New Paltz.



Kathy Goodell, *Sounding*, 2007, courtesy the artist



Kathy Goodell, *Three Cats Watching the Dumbuggers*, 2020, courtesy the artist



Kathy Goodell, *In a Land Where We Never Grow Old*, 2020, courtesy the artist



Kathy Goodell, *Irradiated Spirits Dancing the Night Away*, 2020, courtesy the artist



Kathy Goodell, *Ancient Histories*, 2020, courtesy the artist

Exhibition Checklist

All works by Kathy Goodell
and courtesy the artist

Ancient Histories, 2020

Oil on canvas
48 x 60 in.

Arabesque, 2019

Oil on canvas
69 x 56 in.

Bandaloop, 2014

Wood, mirrored acrylic, mirrored glass,
fluorescent lighting, graphite
30 x 22 x 23 in.

Close to the Murmur, 2020

Oil on Panel
16 x 12 in.

Conjunctio, 1994

Glass, steel, salt, thread
20 x 87 x 87 in.

Escape From Berserker, 2020

Oil on panel
16 x 12 in.

Eternal Moonlight of the

Spotted Mind, 2020

Oil on panel
16 x 12 in.

Even a Skeleton Can Loose Its Key, 2020

Oil on panel
16 x 12 in.

Hallow Knight Meets Destiny, 2020

Oil on panel
16 x 12 in.

Human Foibles Meet

The Mad Machine, 2020

Oil on panel
16 x 12 in.

I Am Nothing, But See All, 2020

Oil on panel
16 x 12 in.

In a Land Where We Never Grow Old, 2020

Liquid graphite, flashe, acrylic on
unstretched canvas
63 x 62 in.

Irradiated Spirits Dancing the Night Away, 2020

Liquid graphite, flashe, acrylic on
mulberry mounted on silk
45 ½ x 30 in.

Mesmer Eyes, 2012

Ink, yupo paper
108 x 300 x 84 in.

Mojos Until Infinity, 2019

Liquid graphite, flashe on mulberry
over silk
60 x 60 in.

Not Rosey in La-La Land, 2020

Oil on panel
16 x 12 in.

Phantasmagorique #4, 2014

Enamel, acrylic on Yupo paper
20 x 26 in.

Phantasmagorique #5, 2014

Oil, acrylic, wax resin base on paper
22 ½ x 37 in.

Phantasmagorique #15, 2015

Enamel, acrylic on Yupo paper
26 x 40 in.

The Secret Life of Galileo, 2020

Flashe and oil on panel
60 x 48 in.

Pick Me Up On Your Way Down, 2020

Oil on panel
16 x 12 in.

Pink Noir, 2020

Oil on panel
16 x 12 in.

Pompeii Blues, 2018
Ink, acrylic emulsion on paper
28 x 40 in.

Primal, 1994
Copper
22 x 27 x 49 in.

*Shoop Shoop Diddy Wop, Cumma
Cumma Wang Dang*, 2020
Oil on panel
16 x 12 in.

Slayers of Nirvana, 2020
Oil on canvas
50 x 56 in.

Sounding, 2007
Glass, glass beads, wood
26 x 26 x 26 in.

Squee-Jee, 2020
Flashe and acrylic on canvas
60 x 48 in.

The Death of Machismo, 2020
Oil on panel
16 x 12 in.

The Oscillation of Desire, 2020
Liquid graphite, flashe, and acrylic
on canvas
60 x 57 in.

The Parable of the Phantom City, 2020
Flashe and oil on canvas
50 x 50 in.

The Temptation of Mr. Magoo, 2020
Oil on panel
16 x 12 in.

*Therein Lies the Most Evil Poison
of Them All*, 2020
Oil on paper on panel
16 x 12 in.

Things to Come, 2020
Flashe and oil on canvas
50 x 50 in.

*Three Cats Watching the
Dumbuggers*, 2020
Flashe, liquid graphite, marker and oil
on mulberry backed with silk
26 x 28 in.

Traumas On The Way to Nirvana, 2020
Flashe and acrylic on canvas
42 ½ x 44 in.

Vibrations of the Succubi, 2019
Liquid graphite, flashe on mulberry
over silk
60 x 60 in.

Visitor, 2019
Acrylic, oil paint on linen
69 x 56 in.

Voyager, 2020
Oil on canvas
57 x 62 in.

*You Can Have Your Cake and Eat It Too,
But Not Here*, 2020
Oil on panel
16 x 12 in.

Zeitgeist Takes a Nosedive, 2020
Flashe and acrylic on canvas
60 x 42 in.

Programs

For the latest information about the events and programs being held in conjunction with this exhibition please visit the Museum web site: www.newpaltz.edu/dorskymuseum

School and Group Tours

Please call 845.257.3604 for details and reservations

For additional programs please visit the Museum website:
www.newpaltz.edu/dorskymuseum

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Wednesday–Sunday 11 am–5 pm