

EUQINOM Gallery at 1295 Alabama Street, San Francisco, CA 94110

Hours: Wednesday - Saturday 12-5pm

JULIA GOODMAN

Falling apart to hold together / Holding together to fall apart

November 6, 2021 - January 8, 2022

Opening reception with artist: Saturday, November 6, 4-7pm

Euqinom Gallery proudly presents *Falling apart to hold together / Holding together to fall apart*, Julia Goodman's first solo exhibition with the gallery. Goodman's show includes new work created over the past three years and builds on her nearly two decades of pushing the sculptural and painterly possibilities of handmade paper.

With the belief that the fabrics closest to our bodies hold both mundane and profound personal histories, Goodman gathers discarded bedsheets and t-shirts from people close to her as well as strangers. She tears, soaks, and liquefies the fabrics, transforming them into malleable pulp to press against flat surfaces, woodcarvings, brick walls, cracked concrete, textiles, and hands.

Goodman's papermaking processes respond to life changes. Simultaneously experiencing new motherhood and the pandemic necessitated more idiosyncratic and intuitive ways of working, creating raw, anxious, awkward, colorful and tender forms. Following sketches and watercolors, she works in intervals over long periods of time in the studio to make intricate shapes, hard edges, and marbled spills. The flat surfaces made inside reveal how different color fibers reconnect without the addition of pigments or dyes to create new colors. In *Wolf Moon*, Goodman makes one cohesive form by mixing red-orange and green-grey pulped fabrics in different ratios to make a warm to cool gradient radiating from the center. The organic accumulation of spills separated by hard edges imagines two bodies, geological or human, coming undone together and finding a place in between. In *Holding*, Goodman works with many different colored pulped fibers and remnants from one torn white bedsheets entangling distinct curvilinear segments to form a spiraling nest filled with overlaps and negative spaces. Made from fabrics coming from many different homes, *Holding* reflects the complexity of a collective space shared by individuals each balancing their own control and chaos, boundaries and spills.

For work made outside in the elements, Goodman presses pulped fabrics by hand against hard surfaces around her home studio like brick walls and concrete floors. Leaving the pressed pulp outside to dry for up to a week, it forms imperfect textures and lifts detritus like dirt and flecks of brick. This work considers what we choose to reveal and conceal, and tests the malleability and strength of rag paper to listen, absorb, and hold. *Akimbo* is an asymmetrical sculptural piece cast from the corner of the brick building behind Goodman's house. Installed with one side against the gallery wall and the other jutting out into the room, both the brick impressions on the inside and the more playful and colorful backside are visible. *Two (Promise)* is composed of two separate paper forms cast from the same brick wall. The front side of each piece subtly gradates between blue and black in opposite directions. The two overlapping panels are suspended inches away from both each other and the wall. The radiant verso of the forms casts a saturated green glow on the wall behind. The two pieces are the heights of the artist

and her partner, and includes blue and black fabrics from their home. The brick's patterned texture is interrupted by inclusions of torn fabric and threads both embedded in the pulp and removed to leave an impression across the surface. *Two (Promise)* alludes to the intense pressure put on relationships when domestic spaces and outside worlds collide.

Gripping pulp, which Goodman began alongside ripping fabric fourteen years ago when her father died, is her most visceral way of working. Both gestures are personal reinterpretations of Jewish mourning traditions. In March of 2020, with the onset of collective grief and inability to track time, gripping pulp to cast the negative space of her hand as an embodiment of loss and the absence of touch took on profound meaning. *An Unimaginable Unit of Time* reinterprets nautical chip logs, which measure speed by tracking distance and time. The work, an ongoing line comprised of torn discarded bed sheets tied together and wrapped around a wooden armature, has a pulp grip every six feet for each day of social distancing. In response to the impossibility of predicting an end date to the pandemic, for the first time Goodman began working on this open-ended project. Numerous times the predicted end dates passed without an ending, so the work continues in cautious hope for a conclusion. Currently over .6 miles and growing, *An Unimaginable Unit of Time* accumulates as a towering structure with potential to unwind and the flexibility to respond to future circumstances.

The history of rag paper making and Jewish mourning traditions, together with Goodman's ecological concerns and personal relationships inform her work. Historically, discarded domestic fabrics were gathered to create monochromatic, flat, and rectilinear rag paper, a silent background to print upon rather than foreground the domestic stories held within its fibers. In contrast, Goodman's work is multicolored, sculptural, and irregularly shaped. She explores the range of possibilities, surfaces and colors within the limits of found fabrics, amplifying through abstraction the layers of caretaking, love and loss that shape us.

About Julia Goodman

Julia Goodman (b. 1979, Atlanta, GA) earned an MFA from California College of the Arts (2009) and a BA in International Relations and Peace & Justice Studies from Tufts University (2001). She studied art at Santa Monica College (2002-2006). Recent exhibitions include: National Museum of Women in the Arts, Washington D.C.; Contemporary Jewish Museum, San Francisco, CA; San Jose Museum of Art, San Jose, CA; DePaul Art Museum, Chicago, IL; Berkeley Art Center, Berkeley, CA; Poetry Foundation, Chicago, IL; Salina Art Center, Salina, KS; Saint Mary's College, Notre Dame, IN; and California College of the Arts Hubbell Street Gallery, San Francisco, CA. Her residencies include JB Blunk Residency, Inverness, CA; Recology SF, San Francisco, CA; Creativity Explored, San Francisco, CA; and Salina Art Center, Salina, KS. Goodman lives and works in Berkeley with artist Michael Hall and their young child.

About Euqinom Gallery

Founded in 2015, EUQINOM Gallery represents emerging and mid-career contemporary artists. The gallery is focused on presenting multidisciplinary work that expands the boundaries of photo-based practices. Ranging from the ephemeral to the documentary, the program champions work that is rigorous in-process and practice and demonstrates a lively engagement with photo and art histories. EUQINOM Gallery represents their artists and works closely with their clients to create a tailored and thoughtful approach in all relationships. The gallery is proud of its dynamic roster of artists and continues to grow artist practices through a combination of interdisciplinary artist talks, museum placements, publishing, and other dynamic career opportunities.