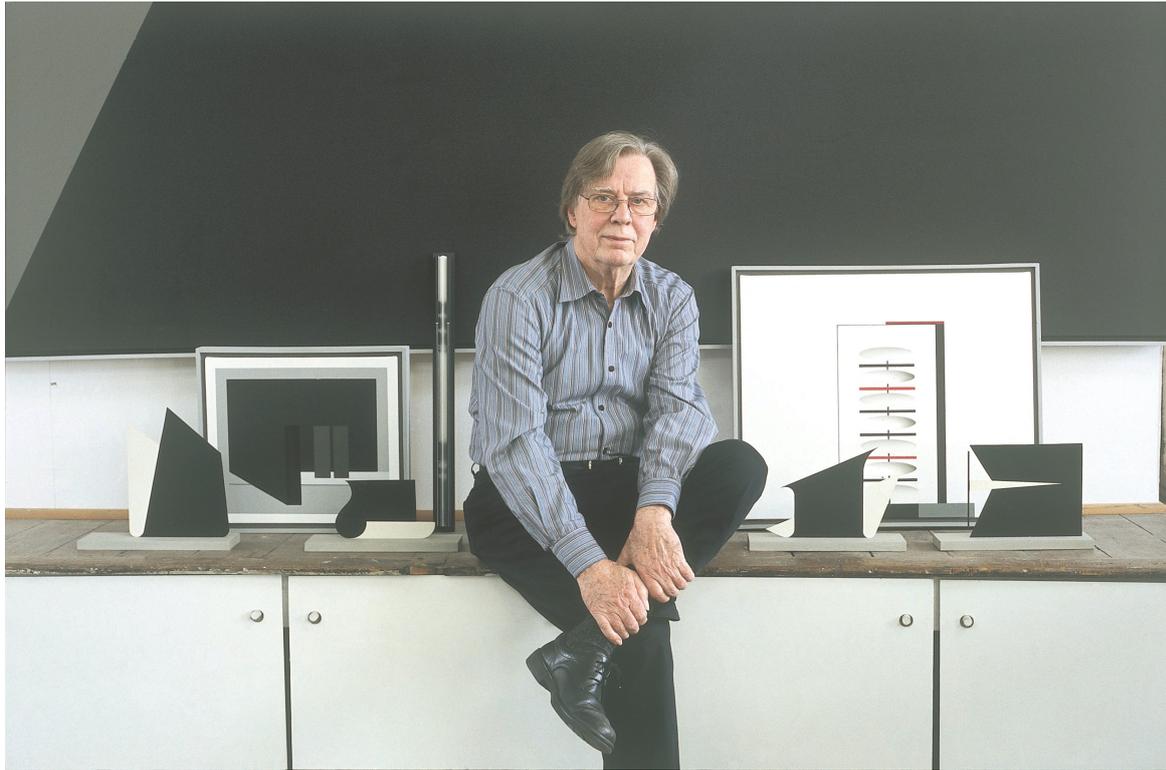


# Jules de Goede

1937–2007

Selected Works

**B R O A D B E N T**



Jules de Goede (Rotterdam 1937—London 2007)

***Jules de Goede, painter and teacher: born Rotterdam, The Netherlands 20 May 1937; Lecturer, then Senior Lecturer, Middlesex University 1972-2003; died London 19 September 2007.***

The Dutch abstract painter and teacher Jules de Goede was a quiet but abiding and popular presence in the London art scene from the mid 1960s onwards; he introduced a continental purism and uncompromising abstraction to avant-garde British art. In spite of the modern English school's relish for landscape and a residual romanticism there remained on these shores a small but determined core of advanced abstract artists who, by experimenting with architectonic and geometric form, continued the tradition of the pre-war "Circle", post-war "Constructionist" and 1960s "Systems" groups.

Jules de Goede arrived in England, a raw and untested yet cosmopolitan 28-year-old artist, via a circuitous route. Born in Rotterdam to parents who were part Dutch, French and German, de Goede, his two brothers and four sisters were raised in Nijmegen and lived through the Nazi occupation and subsequent liberation of Holland.

Early memories of the flat Dutch landscape were as influential as the pressing example of the indigenous de Stijl "school" on de Goede's future artistic development. A Dutch resourcefulness came increasingly to play in the reductive and logical geometric language that de Goede later fashioned in London. Architecture also inspired early copies painted from postcards of Old Master Dutch landscapes.

A precocious talent was nurtured at the art academies in Arnhem and later Eindhoven. These studies were compromised by day jobs as a silkscreen printer or packaging designer and, after the early death of his mother and the family's subsequent emigration to Australia, in the Australian News and Information Bureau and the National Capital Development Commission in Canberra.

As in Holland, de Goede's irrepressible urge to make art saw him attend part-time courses at the Julian Ashton and Desiderius Orban art schools. He met Brett Whiteley and other local artists and enjoyed three solo exhibitions, the products of which revealed the transition from figurative to informal or abstract-expressionist painting.

Having moved back to Europe in 1965, establishing himself in a Holborn flat in central London, de Goede set off on the uncompromising mission of becoming a full-time artist intent on exploring the fundamental spatial dynamics of pure form on the flat surface of pictorial art. The inherent tension between concrete flatness and illusory space gave modern painting its cutting edge and de Goede tackled the problem in the most direct and novel way: by introducing insertions and elliptical cavities which opened up the canvas surface to real recessive depth.

As the critic Corinna Lotz later wrote, de Goede was "deconstructing the notion of a canvas as a flat screen on which an illusion is to be projected". De Goede's use of the neutral square format, straight or curved hard edge shapes, and a severely reduced palette of black, white and grey, expunged extraneous associations with the natural world.

At times appearing overly clinical, akin perhaps to mathematical diagrams, de Goede's work nonetheless pursued its self-contained language in a manner that, through the introduction of manifold variations on themes, allowed a lyrical, even musical, playfulness to emerge. Trompe-l'oeil, visual tricks with perspective and the interplay between painted dimensional forms like cylinders or cubes and real spatial voids rendered unpredictable effects that countered measured, laboured and mechanical means of expression.

By natural extension, and in marked contrast to the revered Mondrian, de Goede later made sculpture. The curved, painted sheets of thin metal stemmed from the long "Zz" painting series of the late 1990s. The later free-standing painted wood columns, on the other hand, used black, white and grey planes to reflect light and radiate like the minimalist sculptor Dan Flavin's fluorescent light tubes.

De Goede's reputation in London was established through three biennial solo exhibitions with Grabowski Gallery between 1967 and 1971, and two at Jenny Stein's House Gallery during the late 1970s. He also projected himself through teaching and organising open-studio events. After losing a communal studio space in St Katharine's Dock in the late 1960s, de Goede and several other artists – among them the sculptor Michael Kenny and painter Bert Irvin – set up in an old red-brick Jewish schoolhouse in Stepney Green, east London. Here he occupied the large, unrivalled, top-floor studio formerly used by the sculptor Hubert Dalwood, a space in which he was able to realise his often ambitiously scaled wall-bound or free-standing paintings.

In 1972 Dalwood invited de Goede to teach at Middlesex University (formerly Hornsey College of Art) where his strong views, interdisciplinary interests and shop-floor empathy with younger artists ensured a long teaching career and promotion to senior lecturer. Teaching helped him survive commercially uncertain times, but by the time he retired from teaching in 2003 his work had finally taken off. A Jerwood Prize finalist in 1996, de Goede went on to claim success after the millennium through his west London dealer Angus Broadbent. A book with texts by Mel Gooding and Corinna Lotz, published by Broadbent in 2006, reflected this late and fully deserved success.

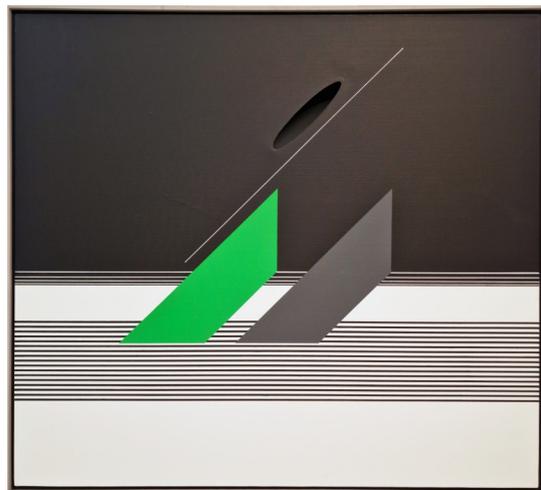
***[Peter Davies—The Independent obituary notice 20 sept 2007]***

## Works on Canvas

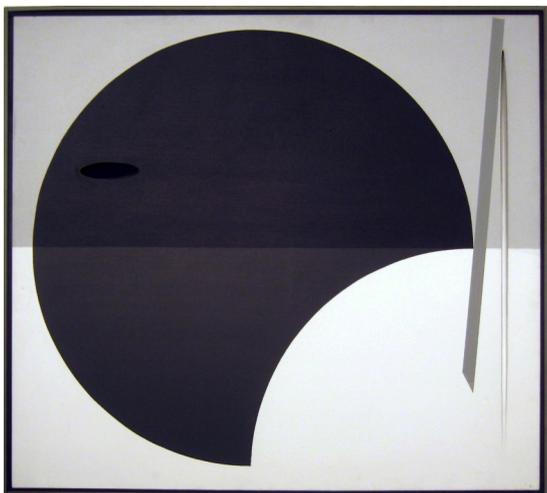
[All canvas pieces are mixed media on canvas]



**XM1 1996** [JdGP127] 97 x 107cm



**SX14 1999** [JdGP450] 97 x 107cm



**Dark sun 1987** [JdGP157] 97 x 106.5cm



**Untitled 1999** [JdGP140] 97 x 107cm



**LR3 1995** [JdGP125] 97 x 107cm



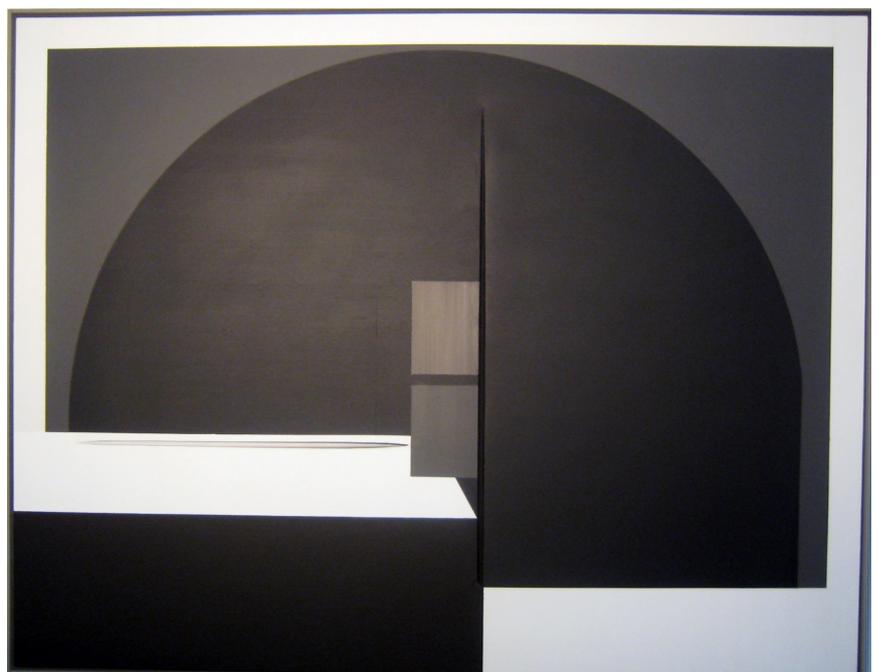
**SX7 1999** [JdGP138] 97 x 107cm

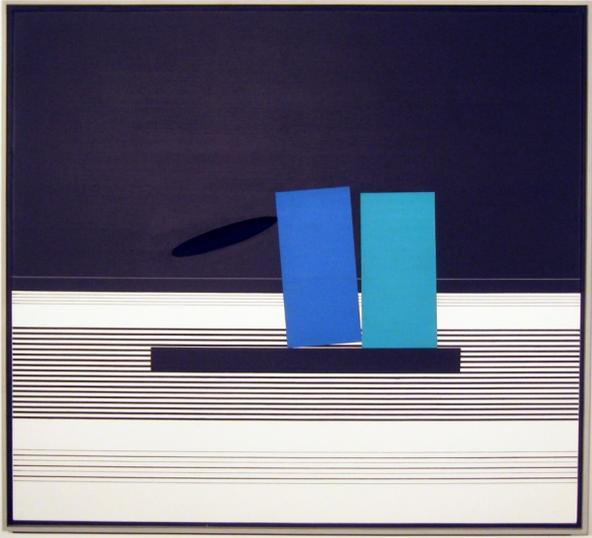
**Tensile 1995** [JdGP495] 172 x 203cm



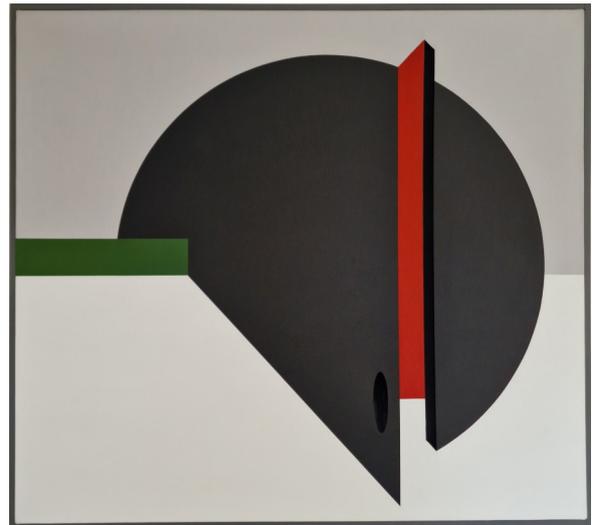
**Split 1992** [JdGP489] 173 x 185cm

**Untitled 1982** [JdG P044] 148 x 190cm

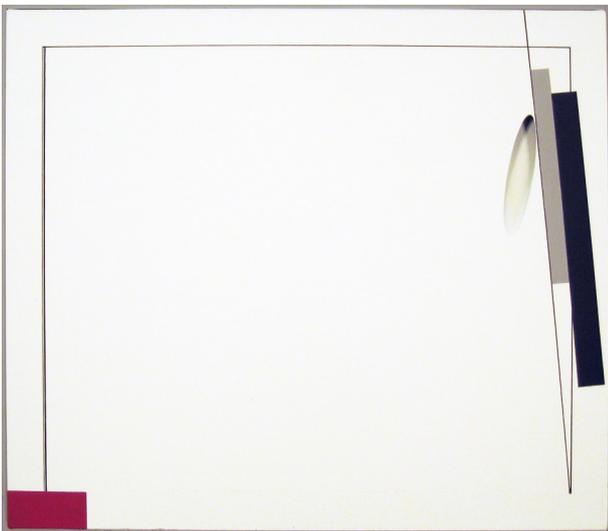




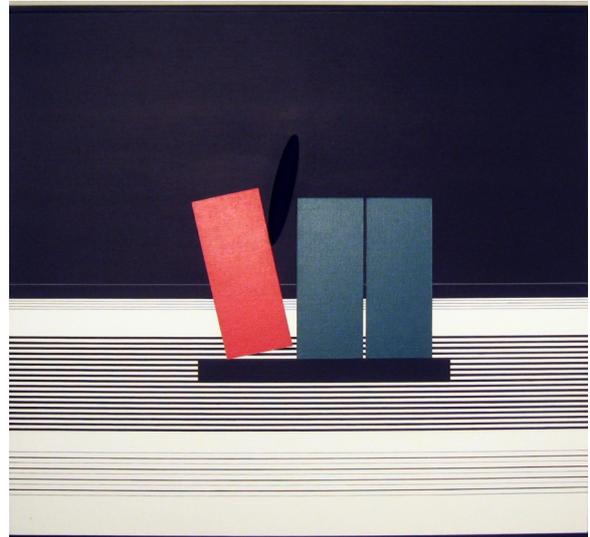
**Still life 4 1997** [JdGP159] 97 x 107cm



**Related form 1981** [JdGP147] 97 x 106.5cm



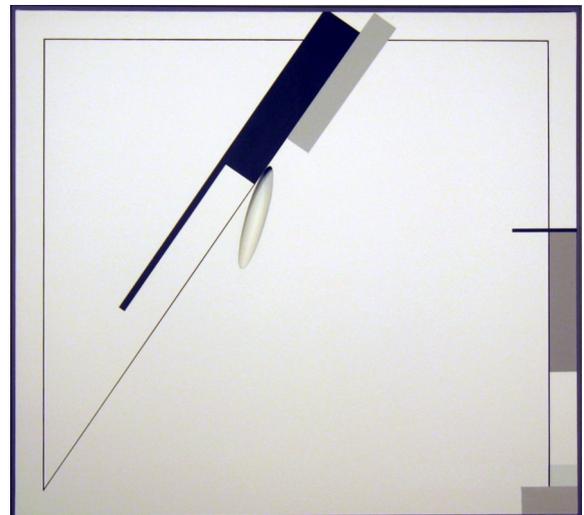
**Untitled 2004** [JdGP463] 77 x 88cm



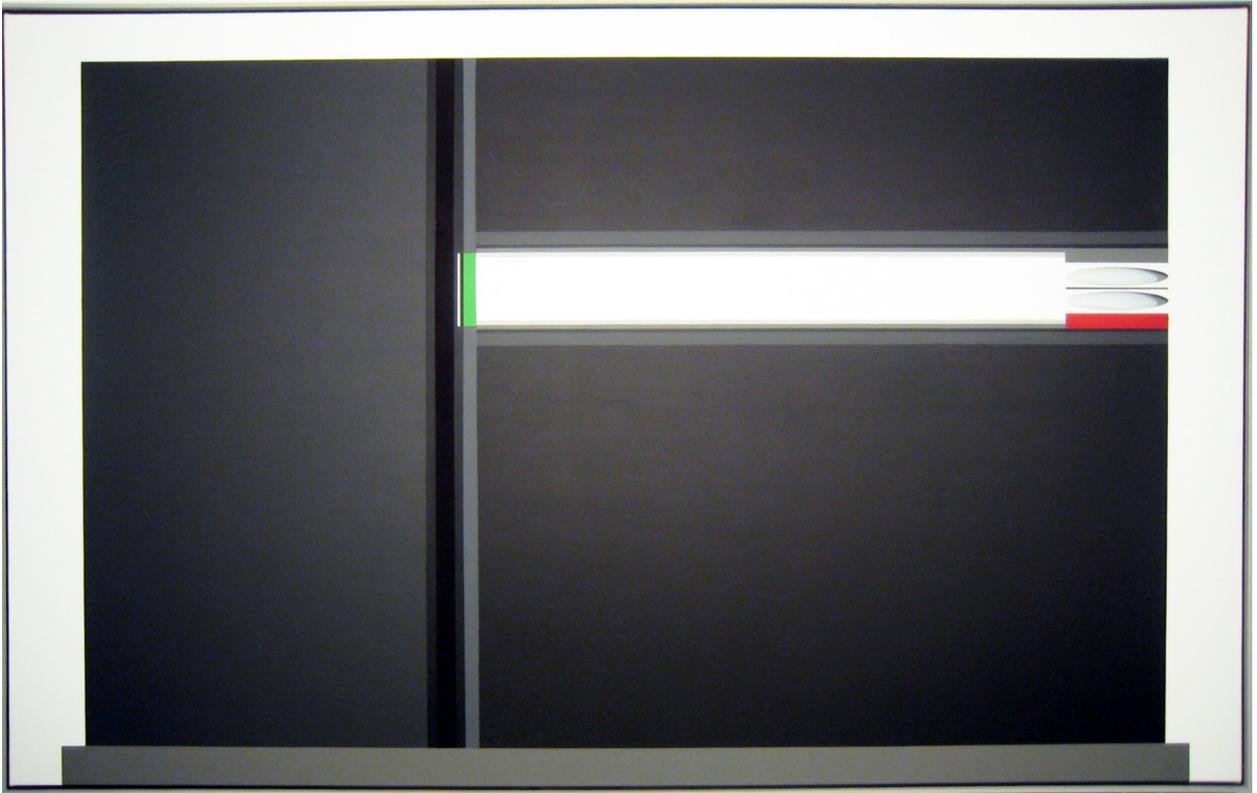
**Still life 2 1997** [JdGP160] 97 x 107cm



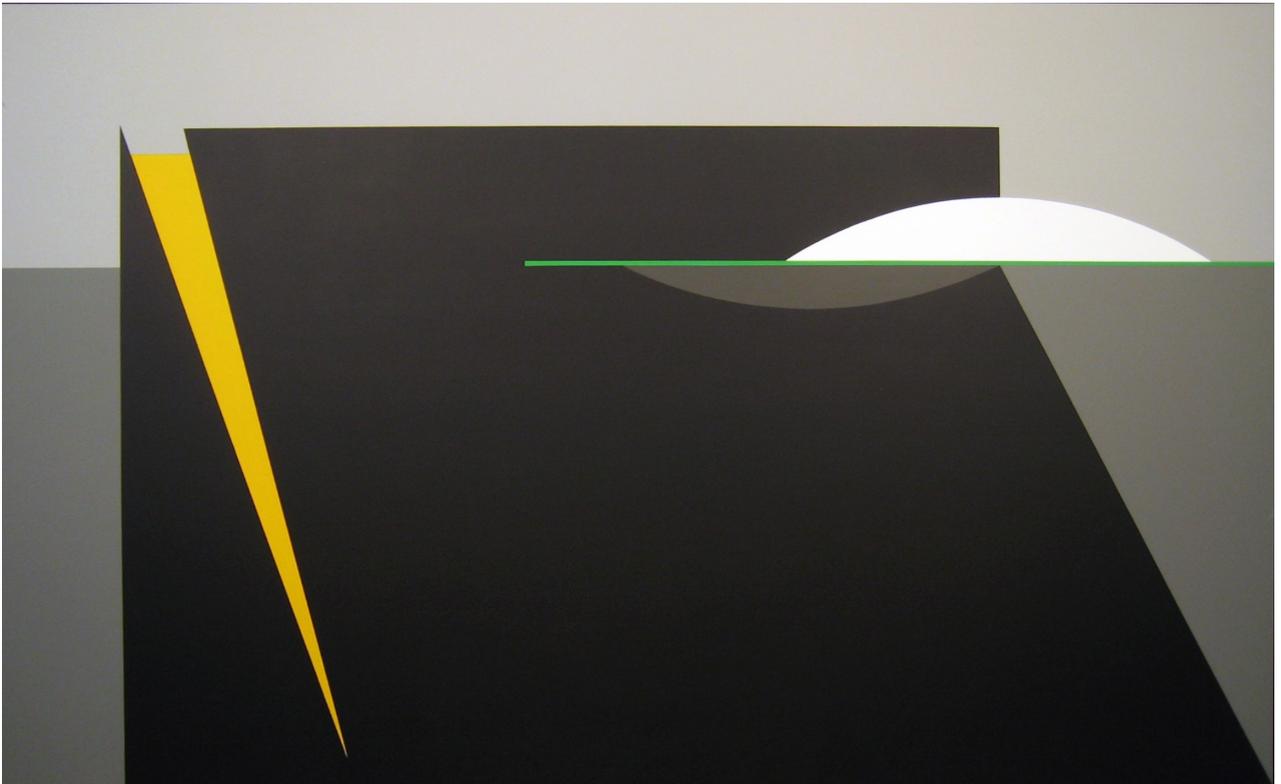
**Related form 5 1992** [JdGP148] 97 x 106.5cm



**QQ3 2003** [JdGP150] 96.5 x 106.5cm



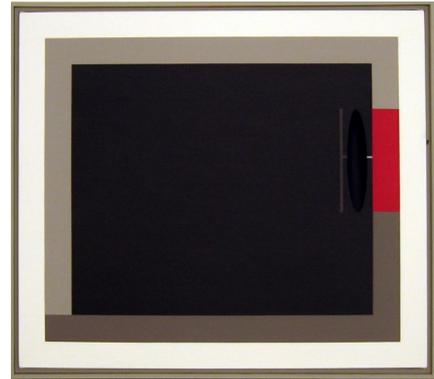
**Untitled 2007** [JdGP072] 160 x 255cm



**Untitled 2001** [JdGP374] 158 x 254.5cm



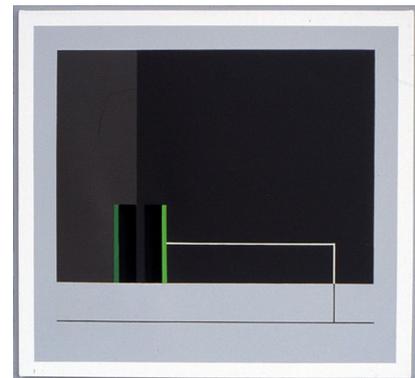
**Below zero 4 2003** [JdGP088] 66 x 75 cm



**Below zero 3 2003** [JdGP357] 66.5 x 75cm



**YZ11 2002** [JdGP297] 50.5 x 50.5cm



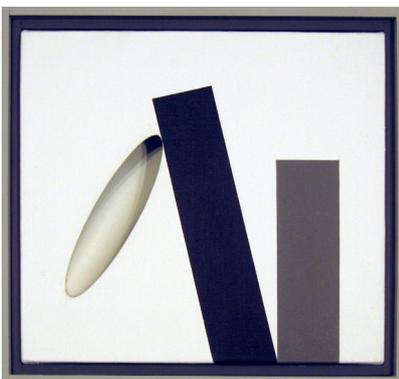
**Concave Concept 3 2003** [JdGP577] 69 x 73cm



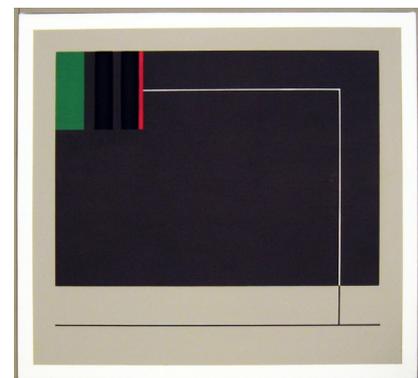
**Hollow Form No 5 1996** [JdGP119] 71 x 71cm



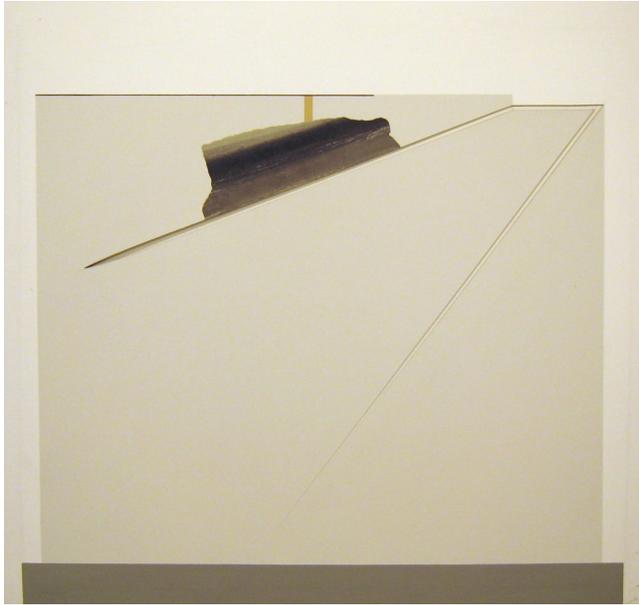
**Below zero 1 2003** [JdGP089] 66 x 75cm



**Force 4 1993** [JdGP216] 28.5 x 31cm



**Concave Concept 6 2003** [JdGP289] 69 x 73cm



**Distances 3 1979** [JdGP424] 148 x 158cm



**Distances 4 1979** [JdGP425] 148 x 158cm

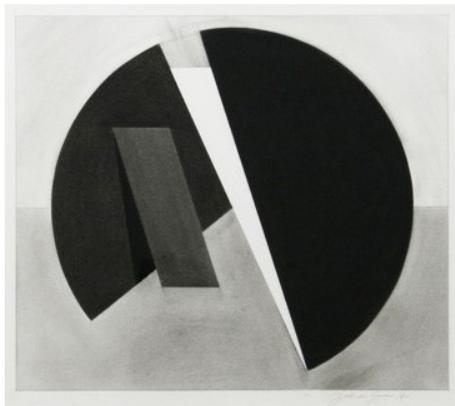


**Untitled** [JdGP576] 254.5 x 78cm

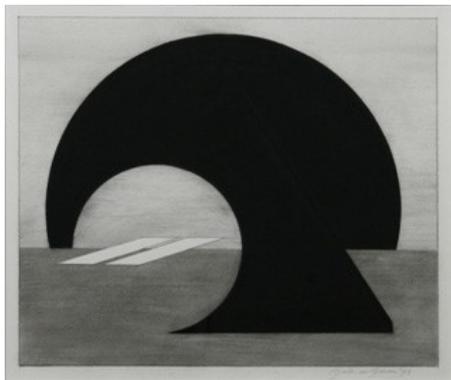
## Works on Paper



**Untitled 1991** [JdGD129]  
Charcoal and mixed media on paper  
Sheet size 82 x 65cm



**Untitled 1991** [JdGD158]  
Charcoal and mixed media on paper  
image: 38x44cm sheet: 65x82cm



**Untitled 1993** [JdGD156]  
Charcoal and mixed media on paper  
image: 31x37cm sheet: 65x82cm

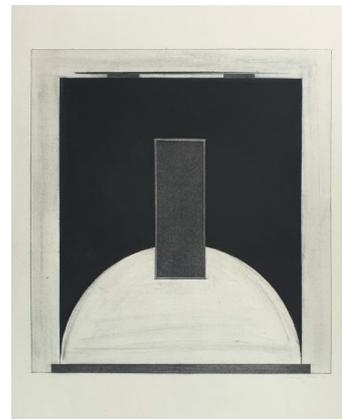


**Untitled 1993** [JdGD155]  
Charcoal on paper  
image: 40x43cm sheet: 65x82cm

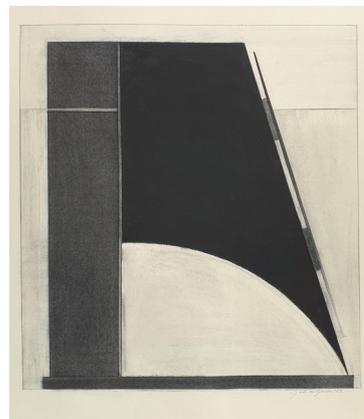
**Untitled 1990** [JdGD136]  
Charcoal and mixed media on paper  
Sheet size 65 x 82cm



**Untitled 1987** [JdGD148]  
Charcoal and mixed media on paper  
Sheet size 72.5 x 56.5cm



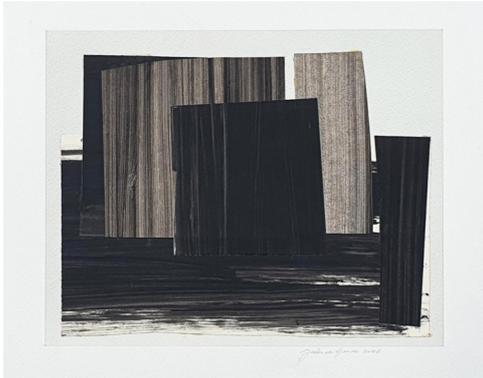
**Untitled 1987** [JdGD150]  
Charcoal and mixed media on paper  
Sheet size 72.5 x 56.5cm



**Untitled 2004** [JdGD151]  
Charcoal and mixed media on paper  
Sheet size: 65 x 82cm



## Collage on Paper



**Untitled 2006** [JdGC008]  
Charcoal and mixed media on paper  
image: 20x25cm sheet: 65x82cm



**Untitled 2001** [JdGC015]  
Charcoal and mixed media on paper  
sheet: 65x82cm



**Untitled 2001** [JdGC022]  
Charcoal and mixed media on paper  
image: 27x31cm sheet: 65x82cm



**Untitled 1971** [JdGC011]  
Charcoal and mixed media on paper  
image: 29x31.5 sheet: 65x82cm

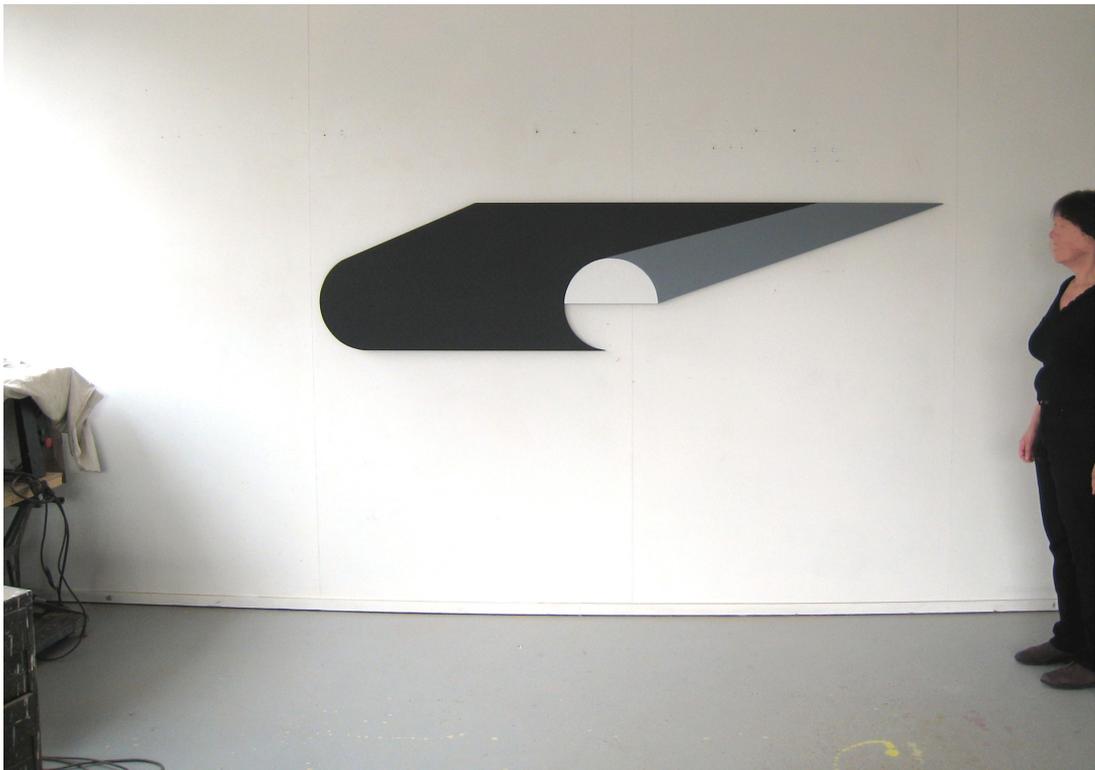
## Wall-based Sculpture



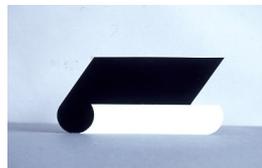
Untitled [JdGS020] 200 x 137 x 3cm



Untitled [JdGS012] 220 x 67 x 3cm



Untitled [JDGS003] 60 x 170 x 3cm (approx.)



## Jules de Goede 1937 (Rotterdam) - 2007 (London)



...[Jules] de Goede painted highly sophisticated and intellectually coherent abstract canvases, wholly contemporary in their feel. However, the long tradition from which they came was that of artists such as Pieter Saenredam, a painter of starkly beautiful Calvinist church interiors, Dutch landscape artists - in his youth de Goede copied postcards of old masters - the de Stijl school and his beloved Mondrian. His studio in Stepney Green, east London, was minimalist, sophisticated and carefully ordered. De Goede's most satisfying hours were spent here.

*"A reflection of the world like it visually appears is not quite enough," he wrote. "It is what things could be that matters. Abstraction should bring forth another kind of reality. I try to show what is invisible. I try to create happiness out of unsatisfactory situations. To make the impossible seem possible. I try to create order out of chaos. I try to bring conclusions rather than just ask questions. Art is where there is no question."*

De Goede's dedication was unrelenting. The 1950s had stimulated a change from figurative to abstract art. His work - of consistently high quality - is full of visual illusions and unsettling perspective; mostly it is in black and white (the black hole is the greatest enigma of all). Aside from these very large works he made prints, charcoal drawings and small-scale sculptures like three-dimensional versions of his paintings. Although, as with most artists, success fluctuated, it was never his main motivation; for him the activity of the creation was the achievement in itself and allowed him to live life as he wanted, content with his own company.

**[Extract from The Guardian Obituary notice 5 October 2007 Simon Fenwick]**



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