

AVENUE

At the Galleries with Julia Dault

NATIONAL POST, THURSDAY, DECEMBER 1, 2005

At left, Lyn Carter's Droplet is an example of the oomph this clever sculptor is bringing to her medium; Julie Voyce limited her palette to only three bold colours for works such as Sun, 2005.

EQUAL PARTS DR. SEUSS AND PURE IMAGINATION

FOUNDRY OF SOUTHERN ALBERTA ART GALLERY

and, when at the mercy of Voyce's domination of colour and form, her limited palette looks like so much more.

She also composes using a technique of pasting, drawing, multiple photocopying and finally printing on white paper to create an illusion of space, the surface of which is buoyant, playful, challenging and overflowing, much like the artist herself.

Voyce excels as an artist because she is never complacent. Once she's discovered something — a colour combination, say, or the summarizing power of a dot — she moves on, setting up a new challenge or difficult exercise to master. And, of course, within her

self-imposed restrictions and the need to push her own boundaries, her very distinct style holds all of her various chapters together. She likes to credit Dr. Seuss, her muse; I would add her genuine ability as an artist, her unparalleled imagination and the sincerity of her investigations into colour, line and form to the list.

Showing alongside Paste-Up is Incognito, recent work by textile artist Lyn Carter who, thankfully, adds much need oomph to her medium by using patterned fabrics combined with original forms, pairings not often seen. Carter finds inspiration in everyday objects — chess pieces, bottle stoppers, shovels and faucets —

and manipulates these recognizable shapes into completely new, but of course vaguely familiar, forms.

Incognito is a series of wall-mounted sculptures made from patterned material stretched taut over abstract forms. Using the spatial vocabulary of a painting and sculptural form, Carter creates spirited objects that hover somewhere between thinginess and objectlessness. These dizzying, hybrids shouldn't be missed.

Located at 601 - 3rd Ave. South,
Lethbridge. 403-327-8770,
www.sauag.ca

LETHBRIDGE

*Paste-Up, Julie Voyce
Incognito, Lyn Carter*
Southern Alberta Art Gallery
To Jan 15th, 2006

I once spotted Julie Voyce outside the scuzzy doughnut shop at the corner of Dufferin and Queen streets in Toronto. It was cold and she was bundled up, tucked into a plastic lawn chair and clearly absorbed in something. From where I was standing I couldn't tell what. I tucked into the empty plastic lawn chair beside her to find out.

After planting a generous kiss

on each of my cold cheeks — a standard Voyce greeting — she said, "Drawing, love," while holding out the small Moleskine notebook that had been balanced in her lap. I studied the page and then looked up. It was double vision: She had drawn the most delicate pen and ink sketch of the world around her, including the partially restored Gladstone hotel that was front and centre from her doughnuty perch. She flipped back through the pages of the book, each one a similarly beautiful sketch. Her task, she explained, was to do a drawing a day, since drawing was no different than any other form of exercise. The more you did it, she said

matter-of-factly, the better you got.

In addition to being a drawing fiend, Voyce is also one of the best printmakers in the country. A practising artist since the early '80s, Voyce has been exploring line, colour and the form of print composition ever since. Paste-Up, her latest series now showing at the Southern Alberta Art Gallery in Lethbridge, is a summary of her more recent discoveries.

Much of the content of Paste-Up was based on a challenge Voyce set up for herself: to develop an entire body of work using only transparent cyan, orange and black. Each print uses any combination of the three colours

