



New Voyce: Artist Julie Voyce and *Long Flower Piece* from her second exhibition at Garnet Press, which continues until Feb. 21.



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**Art and
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A Different Voice: It's hard not to like Julie Voyce, even harder not to like her drawings.

Her first Garnet Press exhibition, in May, 1985, garnered more press — and sales — than just about any other show at that gallery.

Her second exhibition at Garnet Press (580 Richmond St. W.) probably won't be as popular. It contains not paintings but drawings, and they're always more difficult to appreciate.

But for those prepared to take the time, Voyce's drawings are well worth the effort. In contrast to her first show, this one is more subtle, less overtly eccentric and a whole lot more mature. Using silverpoint and housepaint, Voyce has produced a body of work that

tends to be minimal and understated. She doesn't seem to feel the same need to say everything in every piece.

The drawings fall into two basic categories: still lifes and some very lyrical abstracts. Aside from the delicacy of Voyce's touch, what is most striking about these pieces is their wonderful gestural sense. Though they give the impression of having been created effortlessly, they never seem to contain elements that are not essential.

Voyce explains that despite appearances, the drawings are painstaking to produce. "They're really meticulously done," explains the 30-year-old Ottawa native. "I erase a lot out; sometimes I lose track of how many drawings have been over-painted on one sheet of paper."

The other major challenge for Voyce was to work without color, which was a major element of her paintings. But restricting herself to line and form has apparently had the effect of forcing Voyce to pay more attention to matters of technique and texture.

Best of all, though, these drawings are full of the kinds of images and shapes that typified Voyce's paintings. They're on the verge of being something recognizable but never go over the edge.

The show continues until Feb. 21