

# Scrap Plate Project bears striking fruit

By DEIRDRE HANNA

**W**hen Julie Voyce and Moira Clark hit on the idea of the Scrap Plate Project their motive was simple — they wanted to collect work by their favourite artists without making a major financial investment. And the method they employ to do it is direct and effective.

Having acquired zinc and copper plate scraps and rag paper donated by other artists (hence “scrap plate”), Clark and Voyce ask artists from various media whose work they admire to provide an image that they will in turn inscribe on the scraps, which are prepared with wax. Then they print the images in editions of 10 black-and-white etchings. Keeping proofs as their fee, Voyce and Clark give to each artist

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**SCRAP PLATE PROJECT**  
Open Studio (520 King West). Until February  
18. 368-8238.

the etched plate and the full edition of 10 identical prints to sell, trade, keep or give away.

Since the invitees can withdraw their participation at any point if they aren't happy with the image, Clark and Voyce have created a situation where everybody wins, no matter how the work turns out.

“Our concept is to make sure the artists are dealt with professionally, the work is presented beautifully, and the quality of printing and materials is excellent,” says Voyce. “These people who devote their



**Fastwürms have contributed etchings to the modest but impressive Scrap Plate Project.**

lives to making art deserve no less.”

In progress less than a year, the Scrap Plate Project has produced four portfolios of 24 etchings.

“We're taking a sabbatical now,” says Voyce. “But we have plans for a portfolio of photographers, and a Scrap Plate by mail with international artists.” This utopian quest has become a thumbnail summary of one year's work by Toronto's top artists.

“They're very traditional etchings,” says Clark. “They are much like the ones Rembrandt or Dürer made, but they are full of very contemporary concepts and concerns.”

The work ranges from Andy Fabo's tornado of bodily fluids to Runt's exuberant, cartoon-like figures, with solid pieces by a greatest-hits list of painters, sculptors and printmakers including Oliver Girling, Stephen Andrews, Gene Threndyle, Michael Merrill, Sybil Goldstein, Harold Klunder, Cathy Daley, Rae Johnson, Nadine Chan, Robert McNealy, Sharon Cook, Fastwürms (one each by Kim Kozzi, Napoleon Brousseau and Dai Skuse), Laura Kikauka with Sandor Ajzenstat, Richard Banks, Jan Winton, Carl Skelton, Ben Walmsley, Magdalen Celestino, Shirley Yanover and Carlo Cesta.

Accomplished artists themselves, Voyce and Clark have, in their deceptively informal project, taken meticulous care which extends to their thoughtful installation of the small prints in simple, grey-green painted glass frames.

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