

SATURDAY, NOVEMBER 13, 1999

THE GLOBE AND MAIL

VISUAL ARTS

... and flash-and-sass grrrl power

Cathy Daley and Julie Voyce at Paul Petro Contemporary Art

Cathy Daley is once again showing *Live Girls*, her wall of 60 small oil-on-paper sketches in black, white and grey, first exhibited at Toronto's Cold City Gallery in 1995. Looking at *Live Girls* now, it's remarkable the extent to which this lively, vivacious, semi-satirical collection of young women, each the product of a few bravado-driven strokes, was a kind of seed bed for much of Daley's subsequent work. Here are women in striped tights, polka-dotted halter tops, tutus, dauby necklaces of pigment, snaky evening gloves, bow ties, fishnet stockings. All flash-and-sass grrrl power, tarted up for a night out. Daley's current work, her big, brushy female heads in greys and blacks (oil and pastels on canvas), are deeper explorations of Girl Land, each of them so beautifully painted, the heads sometimes seem like inadvertent theatres for the pure enactment of the artist's winning ways with paint and line. In the upstairs gallery, the irrepressible Julie Voyce is exhibiting wondrous, madcap new watercolours, many of them drawn from the endlessly well of her own autobiography. *Audio Hug*, for example, shows two tenderly painted people on the phone, their conversation carried on across the wide stretch of a drab city until, in this magical picture, the line explodes with the vitality of the artist's usual sign-off: "BIG HUG!!" Voyce is willing here to share her whole life, right down to a diagrammatic painting of the now slightly querulous artist standing before us, determinedly showing off her *Favourite Bra and Panty Set*. Voyce is, to misquote Walt Whitman, "large and contains multitudes," and as such, has invented a whole cast of characters for her amusement. Among these are her jaunty Teacup people, some of whom (*Courtseying "sic" Tea Cup*, *Baby Tea Cup*) are present here.

Until Nov.
27. 265A Queen St. W.
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