

An abstract approach to capturing molecules

*Exhibits an experiment
in blending science, art*



Gilbert Bouchard

The empirical world of science collides with the expressive world of art in two experimentally inclined exhibits.

"You could say we're exploring the lyrical side of science; looking at the playful and romantic aspects," says Toronto's Julie Joyce.

Her Print Lab exhibit shares the walls of SNAP Gallery with Barbara Robertson's *The Shape of Things*.

"From the layperson's point of view, science can seem very absurd," says Robertson, whose geometrically oriented multimedia work is inspired by the esoteric image produced by researchers in subatomic physics and astronomy.

"I'm fascinated by how subatomic particles can't be seen by any human senses," says the Seattle-based artist. "In fact, we can only really guess where they've been. I find scientific illustration of these phenomena totally amazing and see it very much as work of the imagination at one level.

"These shapes (in her prints) can be

PREVIEW

Barbara Robertson's
The Shape of Space
and

Julie Joyce's *Print Lab*

Showing at: SNAP Gallery, 10503 97th St.

Until: Dec. 23

very small or could be very monumental."

Mixing in shapes from a variety of mundane and scientific origins — from polyhedrons and molecular structures to disco balls and doggie chew toys — in her photo-based work, Robertson creates abstract shapes designed to spur thinking about the structure and interconnected nature of the universe.

As for Joyce, her exhibit is a wall-mounted lab report for a multi-year experiment in print-based processes.

"I decided to do a whole body of work using only three colours (transparent cyan, orange and black) to get me literally thinking about the process of making work."

Going one step further in her exploration of artistic underpinnings, Joyce decided to revert to pre-computer technologies and physically draw out her colour separations, as well as creating her own instruction book for the project and displaying her preliminary drawings alongside the finished work and less-than-perfect prints.

Both Joyce and Robertson embrace the underlining structure of their respective



PHOTOS BY IAN JACKSON, THE JOURNAL
Barbara Robertson at SNAP Gallery

artistic media. Joyce often utilizes exaggerated dot patterns in her silkscreens, while Robertson's larger work betrays enlarged pixels.

"When photography was first emerging as an artform, photographic grain was a big no-no because it wrecked the illusion," says Robertson.

"But grain was a mark of the photograph and it's now a part of that art process, much in the same way pixels are a mark of my medium."

Great gift ideas at art sales

The gift-buying season is upon us as are the season's plethora of visual art fundraising sales.

Saturday alone, three separate events are being hosted by SNAP, Latitude 53 Gallery and the Edmonton Student Arts Society, all promising one-of-a-kind art.

At SNAP's Inaugural Print Affair (run-



Julie Joyce says she and Barbara Robertson explore "the lyrical side of science

from 9 a.m. to 1 p.m. and continuing all month), a wide range of hand-pulled fine art prints is up for sale, including work by Edmonton's Sean Caulfield and Walter Jule as well as national and international giants like Japanese master Koichi Kiyono.

At Latitude 53 (second floor, 10248 106th St.), the seventh annual Fine Art of Schmoozy offers up an eclectic silent art auction as well as tony cocktails and music by the String Beans, DJ Bones and DJ Mittens. Doors open at 8 p.m. Tickets are \$18 at the door, \$15 in advance and

\$10 for Latitude members.

Boasting *The Journal's* own Al Bogg as celebrity auctioneer, the monom Student Arts Society's annual benefit auction at the Edmonton Gallery's Brine Theatre (2 Sir Wi Churchill Square) features an impressive lineup of work by celebrity artists including Marcel Dzama, Joe Fafer Harry Savage.

While there is no admission charge, space is limited and patrons need to head for an invitation (489-9355 event runs from 3 p.m. to 7 p.m.