

Toronto Life
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GARY MICHAEL DAULT
A R T

ALLAN HARDING MacKAY
and JULIE VOYCE.

Drawing is always being redefined; what constitutes a drawing is always being re-examined. This month there are two exhibitions that provide meaningful glosses on the ongoing evolution of drawing as a procedure: MacKay's exhibition at the Grünwald Gallery, 80 Spadina Ave. (365-3103) and Voyce's new show at the Garnet Press/Gallery, 580 Richmond St. W. (366-5012).

The work of these two artists is so radically dissimilar, it's remarkable that what each of them does can still be referred to responsibly as drawing at all. Allan MacKay, who gave over the directorship of Saskatoon's Mendel Art Gallery three years ago to flee to Bern, Switzerland to make his own work produces epically scaled drawings in oil and drawings that incorporate, in a strangely surrealistic way, both the fortresses of mountain all around him and, often at the same time, gargantuan portraits of his wife.

He/She,
1986 oil and pastel on paper,
by Allan Harding MacKay