

beguile

James Carl
& Lyn Carter



beguile | James Carl & Lyn Carter

beguile brings together contemporary post-minimal sculptures by Canadian artists Lyn Carter and James Carl as a complement to *ETROG / MOORE*, illuminating the changes in the nature of art object since the mid-1900s.

Echoing the dominant aesthetics of the modernist era, these sculptures appear as autonomous, abstract volumes situated in the pristine white cube of the gallery space. James Carl's anthropomorphic forms in *jalousie* visually summon the truncated limbs and abbreviated torsos of sculptures by Moore, Brancusi and Arp. Mounting his works on plinths, the artist's presentational strategy isolates and elevates the artwork from the traffic of everyday life. Eschewing traditional modernist materials—marble, granite and bronze and the associations of permanence they elicit—he constructs his fragile forms by intricately weaving slats from venetian blinds, his choice of a pedestrian material challenging the lofty status of the art object in our post-industrial era. The colourful slats from these period window dressings together with the light pervading his perforated shells animates these hollow forms while registering continual shifts in our perceptual field. Playing on the relationship between positive and negative space common to modernist sculpture, here the exterior surface exchanges place and prominence with the interior.

The dialectic between inside and outside continues in Lyn Carter's sculptures. Fashioning her abstract forms from consumer materials, Carter employs cloth sections that are cut and sewn together and fitted around nominal armatures. References to the human body are similarly reflected in this work. Here, the fabric operates as a delicate skin pulled taut over the structure beneath, evoking a marked visceral response in the viewer. The silhouettes of *Beacon (model)* and *Bouquet* echo the undulating curves of the human form, yet their graceful contours also resemble the turned legs of period furniture or decoratively carved spindles, a domestic resonance shared with Carl. Like his sculptures, Carter's luminous volumes possess a disarming beauty. Beckoning our approach, these provocative works engender a dialogue between mass and volume, elevation and gravity, the translucent and the opaque. Furthermore, the uneasy pairing of form and material, which skirts the distinctions between utilitarian and non-utilitarian, the mundane and fine art, teases with our expectations while coaxing forth new habits of viewing.

by CAROLYN BELL FARRELL



James Carl holds a MFA from Rutgers University and degrees from McGill, the University of Victoria and the Central Academy of Fine Art in Beijing. He has exhibited extensively, nationally and internationally, and his work is in collections in North America and Europe. Carl is a Professor of Studio Art at the University of Guelph. He lives in Toronto.

Lyn Carter completed an AOCA from the Ontario College of Art and a MFA at York University in Toronto. She has exhibited across Canada, the United States, Australia, Britain, Spain, Mexico and China. Carter is a Professor in the Art & Art History Program at Sheridan College/University of Toronto Mississauga. She is based near Grand Valley, Ontario.

Publication to accompany the exhibition *beguile*, curated by Carolyn Bell Farrell, held July 10 to October 26, 2014, at the MacLaren Art Centre, Barrie.
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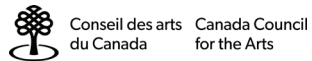
James Carl, *jalousie (13.5)*, 2013, venetian blinds, 173 x 183 x 91 cm.
Photo: Toni Hafkenschaid.

Lyn Carter, *Bouquet*, 2012, rip-stop nylon and aluminum, 274 x 244 x 244 cm.
Photo: Toni Hafkenschaid.

James Carl, *jalousie (13.2)*, 2013, venetian blinds, 125 x 183 x 91 cm.
Photo: Toni Hafkenschaid.

Design: Shannon Linde

The MacLaren Art Centre gratefully acknowledges the ongoing support of its Friends, Patrons, Donors, Sponsors, Partners, the City of Barrie, the Ontario Arts Council through the Government of Ontario and the Canada Council for the Arts.



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