



**late-day light**

Robert Youds

September 24 – October 19, 2013

Opening: Tuesday, September 24, 5-8pm

Hours: Saturdays only: 1 to 5pm or by appointment

His art practice re-versions our existing notion of space, time, urbanism, history, and abstraction. He holds the experience of the percipient as a key determinant in this process of negotiation around the artwork and its contextual atmosphere. This involves making primary structures that share overlapping jurisdictions of painting, sculpture, design and architecture, layered with fresh communicative possibility.

Robert Youds received a BFA from the University of Victoria (1978), and a MFA from York University, Toronto, Ontario, (1982). He is Professor of Visual Arts at the University of Victoria. His artworks have been exhibited in major public institutions such as: Site Santa Fe; National Gallery of Canada, Confederation Centre Art Gallery; Museo de la Ciudad de Mexico; Vancouver Art Gallery; Art Gallery of Ontario; Edmonton Art Gallery; Art Gallery of Greater Victoria; Southern Alberta Art Gallery; and the Power Plant.

List of Works:

Robert Youds, *late-day light*  
84 Re-versioned C-prints, 2013



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This series of photographs evolved naturally. Having made a somewhat arbitrary decision very early on in my artistic development not to restrict my explorations to a singular line of practice, I have been chronicling this diversity of my own production since 1979. What I suppose I hadn't been able to fully envisage at this earlier juncture was the fact there would be so many formal consistencies that end up repeating throughout the many projects over this extended time.

While these photographs don't represent all the work I have made – they do capture one or two artworks each from many of my known projects. There are also pictures that reveal early prototype works that never survived beyond the studio. And, artworks documented here that have been exhibited, but no longer exist.

When I started the process of sorting through these photographic documents my primary interest was not to capture a linear time line but to concentrate on selecting images that best approximated how I remember the work upon first realizing it – a feeling. This idea was further developed when I began digitally drawing into the images. I used a set of basic photoshop moves to re-version these existing images with filmic colour overlays and opaque stripes. These image alterations recalled for me an abstract vernacular I had used in my many forays into painting and light-based structures. The more I synthesized the dual relationship between the light captured image and the manipulated, the stronger I felt the subjecthood and the original authenticity of the artwork resurfaced – a trace. Perhaps this is simply because I have never intentionally made an artwork to be experienced purely as a stand-alone object. I am always equally as interested in the space that surrounds the object and the percipient's role within that condition. And, for me, the idea of a perfectly objectified photographic record of a thing isolated in time, seems to me a fiction perpetrated by rote convention.

Vagaries (history) and regularity (time) and all their recognizable indeterminacy are at the core of all my project meditations – poetry in form, written in space. This new photographic picture series is intended to celebrate these perceptual ambiguities

- Robert Youds