



## GLASGOW HERALD "THE ARTS"

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June Carey

Seagate Gallery, Dundee

Visual Arts

### ALAN WOODS

IN Touching The Soul June Carey employs a wide range of media – there are etchings, lithographs, pastels, oil paintings on board, constructions, sculptures and a screen-print – to pursue a single subject.

The full-length nude sculpture, it's startling whiteness emphasised by hallucinatory mimetic and cosmetic details, is an expansion of the floating yet shackled women to be found in the other works; but the basic Carey image shows an androgynous head, surrounded by thought-forms, dream tokens, symbolic objects, and words, often in Latin.

Often the heads wear exotic, fantastic or bizarre headgear, from which the visionary paraphernalia – often connected with sex and Catholicism – dangle down on strings; sometimes this mental world is pinned to the background behind the heads.

In the etchings the picture space itself is free floating, the opposition between internal and external realities less clear-cut. This is partly why I preferred them on the whole to the larger works; Carey's vision in them is clearest, most individual, as well as more diverse and playful, and the scale better suited to her subject.

I preferred their wit to the significance that the more prestigious media appear to demand or impose. In the constructions there is an unresolved struggle with *kitsch*, whereas etchings like *Serious Sailor* effortlessly incorporate comparable areas of feeling. The larger works, moreover, are more apparently within the mainstream Scottish figurative tradition, reminiscent in imagery of Keith McIntyre, and, in handling, of an Adrian Wiszniewski drawing.