



Tree House by Jeremy Hatch, porcelain on steel, 2005-06.

RECORD STAFF

Solo Art, group bonds

BY ROBERT REID
RECORD STAFF

WATERLOO

Three new solo exhibitions at the Canadian Clay and Glass Gallery share the common themes of memory, family and nature. Accompanied by selections from its permanent collection, they feature work by Tim Whiten, Jeremy Hatch and Tina Poplawski.

Blending personal reference and symbolic association, the exhibitions remind us that memory, family and nature are open to interpretation and reappraisal when expressed artistically.

AS IT IS

Much of Whiten's recent work has examined the sacredness of ordinary, everyday objects and the dignity of manual labour.

The most affecting works here pay homage to his mother and father.

Mary's Permeating Sign is a tribute to his mother and consists of a cast-glass rolling pin placed on a white lace cushion. The rolling pin is a domestic object associated with the preparation of food, a reference to the traditional maternal role of caring and nurturing — which is equally applicable to those who wouldn't be caught dead baking bread.

Similarly, Tafter Tom is a tribute to his father, a builder.

The mixed media (cast glass, etched glass, brass and limestone) installation consists of highly stylized tools including a level, square, plumb bob and divider, in addition to a couple rows of bricks.

Huang-He Mystery, which is made of two cast-bronze turtle shells, references both parents as a symbol of maternal protection and masculine shelter.

TREE HOUSE

What you think you see is not what you actually see in Hatch's life-sized installation depicting the remnants of a tree house nes-

tled in the branches of an apple tree. The work is made from unglazed, slip-cast, reinforced porcelain which produces a ghostly white colour, suggestive of memories of childhood with its associations of play, imagination and freedom.

The paradoxical nature of porcelain as both fragile and durable makes the material itself a provocative metaphor for memory and childhood.

MANDALA SNOWFLAKE

The tree, with its associations to heritage roots and permanence, centres Poplawski's Mandala Snowflake installation.

The installation consists of four mixed-media canvases from his Mandala Snowflake series and What It Takes, a mobile-like piece suspended from the ceiling.

What It Takes is centred by the exposed roots of a small tree coated with clay. Twigs and urethane castings of translucent snowflakes are attached to a wire grid with nylon fishing line.

The four canvases are self-explanatory

mixed-media, earth paintings made from wood ash, earth, clay, glass beads and acrylic.

The roughly textured works consist of brown grounds on which are painted six-sided mandalas suggestive of snowflakes.

Mandalas are ancient symbols with psychological and spiritual dimensions which opens up Poplawski's work to a range of intuitive associations beyond the personal meanings of the artist.

CALM, COOL AND COLLECTED

In addition to showing a representational range of functional, non-functional and sculptural works in clay, glass and mixed media from the gallery's permanent collection, Calm, Cool and Collected answers the whys, whats and hows of permanent collections.

The exhibition examines various aspects of the traditional museum practice, including mandate, conservation, research, documentation, education and exhibition.

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ART EXHIBIT

Who: **Tim Whiten: As It Is**
Jeremy Hatch:
Tree House
Tina Poplawski:
Mandala Snowflake
Calm, Cool & Collected:
Selections from the permanent collection

Where: **Canadian Clay and Glass Gallery**

When: **Through May 28**

Phone: **519-746-1882**



Mandala Snowflake I by Tina Poplawski, wood ash, earth clay, glass beads and acrylic on canvas, 2005-06.



Descendant of Parsifal by Tim Whiten, cast glass, 1989.

Photos explore shifting identities of immigrants

BY ROBERT REID
RECORD STAFF

CAMBRIDGE

The immigrant experience is beautifully captured in the title of an exhibition of photo-based work by Sara Angelucci at the Cambridge Galleries.

The immigrant experience is one of being Somewhere in Between there and here, before and after, close and away, then and now.

Somewhere in Between is a bridge between countries, cultures and national identities.

Try as they may, the children of immigrants can never completely know or identify with their parents who inhabit the time and place, history and geography of Somewhere in Between.

Drawing on her own family history as the daughter of immigrant parents from Italy, Angelucci explores and documents this experience of shifting identities with cerebral rigour and visceral feeling by blending archival and contemporary photographic prints that are simultaneously subject

and object.

The Hamilton-bred, Toronto-based photo and video artist received a bachelor's degree in fine arts at the University of Guelph before completing a master's degree at the Nova Scotia College of Art and Design.

On view through May 14, Somewhere in Between consists of four complementary series of photographic prints and an audio-visual component.

A viewer's first encounter upon entering the gallery is Questions She'll Never Answer, an illuminated black and white photo and two video projections. The objects are placed on a table like framed family photographs displayed in a parlour.

The photo is of Angelucci's mother on the deck of the ship that brought her to Canada from Italy. The photo documents a moment suspended in both time and place between the land and the life she left behind and the land and the life towards which she is headed.

Al Riveroso is a series of five sepia-coloured, large-format archival prints



Al Riveroso (Pompilia), by Sara Angelucci, chromogenic print, 2004.

based on actual family photographs from Italy. The handwriting that appears on the original photos has been

transferred to the prints as blue and black text, evocatively coalescing back and front, background and foreground.

She Crossed the Sea is three, large, chromogenic prints on aluminum featuring multiple exposures of the same image of a woman (Angelucci's mother) holding up a photograph against a sun-drenched blue sky. Suggesting both hope and freedom, the gesture attempts to reconcile all the stresses and strains that come with inhabiting Somewhere in Between.

Stillness is a series of six diptychs juxtaposing historical, black and white prints culled from family photographs with contemporary colour photographic prints of flora (bean tress, figs, magnolias, oranges) that grow in Italy.

Everything in My Father's Wallet/ Everything in My Wallet is a photo-based installation of 55 objects from Angelucci's father's wallet juxtaposed with 41 objects from the artist's wallet, including credit cards, driver's licence, health cards, bills, receipts, notes and photographs.

The contents of the wallets are not

only personal; the sense of intimacy is palpable. Wallets are as individual as fingerprints or dental records.

Similarly, they link son and daughter and, by extension, connect with gallerygoers.

Somewhere in Between reconciles memory and imagination, history and experience through an act of creative empathy.

After all, to know our parents is to know ourselves. That's why family photo albums almost always excite the imaginations and hold more emotional power over those who are related to those in the photos than to outside viewers.

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ART EXHIBIT

Who: **Sara Angelucci:**
Somewhere in Between

Where: **Cambridge Galleries Queen Square**

When: **Through May 1**

Phone: **519-621-0460**