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Ornament, is often easier to identify than to define: “we can’t tell you what it is, but know it when we see it.” But perhaps the most distinguishing aspect of ornament is its function as symbol. Ornament contains the myths and beliefs that define culture; it enables the construction of meaning.

The Oxford English Dictionary defines “ornament” as “1.a. An accessory or adjunct, primarily functional, but often also fancy or decorative” and “2.a. something used to adorn, beautify, or embellish.” However this definition is misleading since Ornament is complex – it relates to the human psyche in more than simply a non-utilitarian function.

Architects, for example, constantly make decisions that involve ornament, whether they are integral to the structure or as an added element. Ornament in architecture is much like fashion in clothing. Clothing is a necessity, but a burlap sack will suffice. Clothes serve fundamentally to protect the body, but fashion serves to enhance the image of the body. Ornament does the same to architecture, and just as we can argue the aesthetics and quality of fashion, we can argue the attractiveness and appropriate application of Ornament.

In these exhibitions Ornament suggests a need to create balance between complexity and order. It reminds us that our minds constantly edit environments to extract situations that meet the demand for some balance. Moreover, the concept of Ornament necessitates a physical and psychological relationship with a human being. It is a tangible method of striving to engage the human psyche by achieving balance between simplicity and complexity.

SEPTEMBER 21 TO NOVEMBER 16, 2008
 LYNDAL OSBORNE Ornamenta
 Presented in the Keith & Winifred Shantz Gallery

Lyndal Osborne has, for almost four decades, collected, ordered, classified and studied the natural world around her, taking elements from it before incorporating them into her art work. The selected objects include shells, seeds, plants, rocks. Fabricated items such as discarded wires, computer remnants, and industrial discards are also added to create

ORNAMENT

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Ornamenta LYNDAL OSBORNE

SEPTEMBER 21, 2008 TO JANUARY 25, 2009
Lens CHRISTINE DAVIS
Contes Muets/Silenced Tales MICHELE LAPOINTE
Reflect TANYA LYONS

Panel Discussion: September 21, 1pm
Opening: September 21, 2pm

NOVEMBER 23, 2008 TO JANUARY 25, 2009
Glory Boy TED GOODDEN

Artist Talk: November 23, 1pm
Opening: November 23, 2pm



an installation that connects landscape and memory. Co-curated by Virginia Eichhorn and Linda Jansma in collaboration with The Robert McLaughlin Gallery, Oshawa; Penticton Art Gallery, Penticton; Moose Jaw Museum & Art Gallery, Moose Jaw, and Esplanade Arts & Heritage Centre, Medicine Hat.

SEPTEMBER 21, 2008 TO JANUARY 25, 2009
CHRISTINE DAVIS Lens
Presented in the Donald & Pamela Bierstock Gallery

Christine Davis' work engages and extends feminist investigations in contemporary practice; her work addresses the conception and representation of the body. In Lens, a dress maker's judy from the 1970's is blown out of glass. The judy references a system of sizing, mass production, conformity and stereotype. As an iconic object the use of the judy form explores concepts of beauty, function and fashion. Christine Davis is represented by Olga Korper Gallery, Toronto.

MICHELE LAPOINTE Contes Muets/Silenced Tales
Presented in the Dr. Douglas Wright Education Gallery

Michèle Lapointe's Contes Muets/Silenced Tales utilizes about 4,000 photos of expressive dolls. This installation has eleven glass pillows that deform reality. Her work suggests the murmurs of Mrs. Liddell's three little girls Alice, Lorina and Edith with their frail thin arms tightly holding their pillows as they whisper their secrets to their dolls late at night. The pillows are decorated with many small images of Alice in Wonderland borrowed from John Tenniel's illustrations. In the center of these ten smaller pillows lies a larger pillow with a distorted portrait of Alice inspired by two photos taken by Charles Dodgson (Lewis Carroll).

TANYA LYONS Reflect
Presented in the Mutual Tower Gallery

Tanya Lyons combines clear glass with natural objects to reflect moments and emotions. She utilizes glass as a carrier or shell, placing natural objects within it to add colour, texture and a sense of familiarity. Her lavishly decorated dresses evoke the realm of imagination. These sculptures encourage our fantasies to wear them and thus make them functional. Tanya Lyons is represented by Sandra Ainsley Gallery, Toronto.

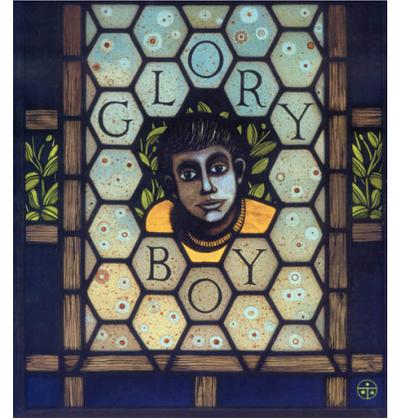
NOVEMBER 23, 2008 TO JANUARY 25, 2009
TED GOODDEN Glory Boy
Presented in the Keith & Winifred Shantz Gallery

Ted Goodden's fairy tale Glory Boy is about balance, "how to become a useful person, and not lose the childlike qualities we value in ourselves and others." According to Goodden, glory traps are those things that suck the wonder out of everyday life. Similarly through stained glass, he



argues, “We see things by light, but we don’t see light itself, however, stained glass can trap the light and break it up.” Goodden's stained glass windows and drawings narrate the journey of the main character, Gert.

Images top to bottom: Lyndal Osborne, Christine Davis, Michèle Lapointe, Tanya Lyons, Ted Goodden.



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