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| <input type="checkbox"/> Adult \$35 | <input type="checkbox"/> Artist \$25 |
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| <input type="checkbox"/> Student (18+) \$25 | |

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Membership Benefits

Free exhibitions • Advance Events Notice
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Free entry to other Canadian Galleries

Canadian Clay & Glass Gallery

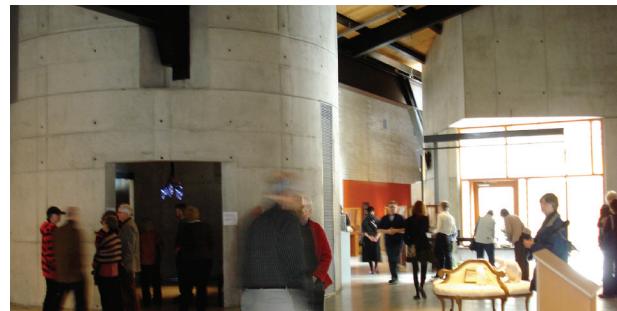
www.canadianclayandglass.ca

25 Caroline Street North, Waterloo, ON N2L 2Y5

Tel 519.746.1882 Fax 519.746.6396

Charitable Registration: 11883 0256 RR 0001

Located in the heart of up-town Waterloo, our award-winning architecture, outstanding exhibitions, and stimulating programs have placed the Canadian Clay & Glass Gallery at the forefront of Canadian contemporary art experience. Presenting lectures, conferences, classes, workshops, and tours, the CCGG is home to an extensive and ever-expanding collection of historical and contemporary Canadian ceramic, glass, and enamel art. Remember to visit our highly praised gift shop which offers an extensive array of clay, glass, and enamel artwork by over 150 Canadian artists from coast to coast.



Admission

Adults: \$5
Students/Seniors: \$3
Members Free
Free 5-6pm Tuesday to Friday

Hours

Tuesday to Friday 11-6pm
Saturday 10 - 5pm
Sunday 1-5pm
Monday closed

Musagetes
FUND

AT THE KITCHENER AND WATERLOO COMMUNITY FOUNDATION

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTOARIO

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Broken... But Still Standing



Throughout the ages, there has been a tradition of representing women and motherhood as an iconographic image of "Women as Vessel." Usually symbolizing the ideals of fertility, purity, and the nurturing caregiver, these representations were characterized as eternal yet lacked any human experiential dimension. In ***Broken ... But Still Standing***, Louise Pentz uses smoke-fired ceramic sculpture to take us into a world of contradictions where mothering is a deeply personal journey full of on-going learning, teaching, and transformation. Pentz celebrates the strength of women throughout history, despite their often vulnerable positions. Here, women are represented as vessels of personal identity and experience, much like our mothers' legacies of strength, endurance, and faith to inspire and guide our own individual journeys.

Transubstantiation Fire and the Search for Meaning

Jane Adeney is known for her installations and ceramic sculptures that focus on controlled states of transformation and alchemical metamorphosis – an idea that she explores here through the medium of clay. Her fascination with the clay's various stages of being, (malleability, firing, and smoking) mirrors her own examination of the various stages of personal passage, renewal, and the cycle of transformation.



In this exhibition, Adeney uses fire imagery to explore the uniquely human search for transcendental meaning by focusing on fire's symbolic properties. Her work explores human existence and the symbolic purification of fire, reaching into the depths of our inner selves, and touching the internal worlds of our desires and, possibly, our fears.

One World Many People

In the 21st century, the forces of political, technological and economic globalization have resulted in the merging of people from many nationalities and cultures.

Sin-ying Ho's ***One World/Many Peoples*** illustrates the course of such an encounter between colliding cultures and eras. The deconstruction and reconstruction of objects is a visual demonstration of the transformation that occurs when time and cultures collide. Ho draws our attention to cross-cultural experience by combining apparently divergent elements, such as hand painted and digital images into single works of art. In this exhibition, Ho juxtaposes fragments of various Eastern and Western forms and imagery to comment on contemporary postcolonial theory, which critiques Imperial Europe by examining issues such as slavery, migration, race, gender, and place.

