

Distillations & eruptions at Canadian Clay and Glass Gallery

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In the still, high-ceilinged room of the Canadian Clay and Glass Gallery, an exhibit awaits viewers with pieces that have been meticulously created with painstaking care which demonstrated great ingenuity. Aptly named *Distillations and Eruptions*, it is artwork that captures the interest and beckons a second glance from the viewer. Distillation refers to a process where a liquid is purified by vaporization, and then condensed by cooling. The goal is the resulting liquid. The exhibition has likened an artist's work to such a process, where the work is edited and revised until "one has reached its core essential." Meanwhile, eruptions can be likened to bursts, or break outs; the exhibit describes them as "the unforeseen occurrences such as the accidents that occur during the creative process which, in turn, might inspire new creative directions."

The *Distillations and Eruptions* showcases the work of five artists: Patsy Cox, Diana Lynn Thompson, Priscilla Hollingsworth, Tina Aufiero, and Catherine Paleczny, each of whom has built an installation piece comprised of varying amounts of pieces. From dozens to thousands of parts, each work creates "its own overall cumulative effect that also underscores a sense of natural organization," states the website. "Clay bodies range from earthenware to porcelain and some of the artists have used additional materials and processes such as drawing and painting, photography, and digital media."

The pieces displayed include *Urban Rebutia* by Patsy Cox, a piece made up of 50,000 ceramic components — a myriad of blue, red, and yellow pieces spread across the floor of a section of the gallery. There was also Dianna Lynn Thompson's piece *Being Here*, a piece laid flat on the floor — a black backdrop upon which is arranged circles of porcelain, shells, and stones with minute accuracy.

Perhaps the most colourful of the pieces is Priscilla Hollingsworth's *Game Pieces/Cellulose and Lignin*, a series of sculptures in front of a wall of paintings, inspired by illustrations from biology or botany textbooks. Tina Aufiero's piece, *Thrust*, is made of porcelain figures with LED lights, set in a secluded room with a plain image projected on the wall.

Lastly, the piece that is visible to viewers right as they step into the gallery is Catherine Paleczny's *Fin*, an installation piece of porcelain pieces in a sweeping pattern on a wall of grey.

The exhibition will continue its showing until June 16 at the Canadian Clay and Glass Gallery on Caroline Street in Uptown Waterloo.