

An interview with Tarin Hughes, Community curator of *A Boundless Moment*.

A Boundless Moment marks the beginning of a new series of Community Curator projects at The Kitchener-Waterloo Art Gallery (KW|AG). Tarin Hughes, a recent graduate of the University of Waterloo's Fine Arts program and KW|AG docent, was invited to conduct self-directed research on the permanent collection and work closely with Gallery staff in the development of her own exhibition. Below KW|AG Registrar Cindy Wayvon talks to Hughes about *A Boundless Moment*.

Q. Was creating an exhibition from 4,000 pieces a challenge?

A. Initially I was concerned about the quantity of work to choose from; however, the first portion of this show really helped me to narrow my choices. To start with I actually created an online exhibition for the education department on the AGO's Collection X. In order to recognize copyright regulations, I came up with the theme from the pieces in the collection that already had copyright approval and the number of those was significantly greater. After this exhibition was complete, I had already decided upon and developed a theme and from there I was able to explore the collection further, which was really exciting. So the basic answer to the question is no, I didn't find that it was a challenge to create an exhibition from so many works. Part of that is due to what I mentioned previously, but overall I found that I was so overwhelmed with actually seeing the works in the collection. I studied art history in my BA and I saw slide after slide of work and heard about so many of the artists in the KWAG's collection so I feel really privileged to have the opportunity to see pieces that I had researched.

Q. What processes or criteria did you employ to make your selections?

A. As I noted before, initially I considered works that had copyright approval, but when I moved forward to the physical exhibition I had much more freedom with my selections. I kept a few of the initial pieces that really inspired the theme, for instance David Milne's *Painting Place* and from there I tried to find the same connection that I had to those works. I looked for works that conveyed a certain sense of home, not just a physical representation of it but the feeling you get from the space or the people that make you feel comfortable.

Q. Will there be changes as you translate your exhibition from conception to physical space?

A. One of the major things that I learned from you and Crystal in both selecting works and the actual installation was that much of the process is intuitive. Although I have had the opportunity to both install and curate exhibitions in other spaces, I had always done so with a group of works selected by either myself or another curator. With this exhibition I was free to edit works that initially fit into the theme but physically didn't complete the overall vision or fit within the space constraints.

Q. Historical vs. contemporary? Do you have a preference?

I don't. I actually feel they are quite reliant on one another and I'm interested in the intersection of the two. The lines drawn from historical to contemporary work construct a kind of language between the viewer and artist but not always, I'm generalizing. But I am fascinated when I find a link; perhaps that is because I studied art history for four years. For me, this question is a chicken and egg scenario, we couldn't have one without the other; we're building on what has come before us, sometimes referencing history and sometimes not, but nevertheless adding to the word or concept of "art" in general.

Q. If you could describe A Boundless Moment in three words, what would they be?

A. If I could describe the exhibition in three words, I would revert to the title; (A Boundless Moment) the title that I borrowed from Robert Frost's poem. For some reason those three words really resonate with me, they represent the delicacy and solace of the brief moments in our lives when we can see ourselves living.



David Milne, Painting Place, 1931, dry-point, 12 x 17 cm. Kitchener-Waterloo Art Gallery, purchased 1966.

About Collection X

Through Collection X, an online ArtsAccess project initiated by the Art Gallery of Ontario, over 100 of KW|AG's permanent collection images were made available for viewing along with contributions from other institutions and from the public. This website encourages the public to "connect, collect, create", allowing them to upload their own works, view the extensive bank of images, generate online exhibitions with their own curatorial contexts and discuss ideas about art with others in the Collection X community. In utilizing ubiquitous media such as the internet, we anticipate the collection stimulating a climate of appreciation, interest and recognition of public ownership in the visual art heritage of the Region.

If you have any questions about the Gallery's permanent collection or would like to request a tour, contact collection@kwag.on.ca.

About the Kitchener-Waterloo Art Gallery

The Kitchener-Waterloo Art Gallery (kw|ag) connects people and ideas through art. The Gallery emphasizes contemporary art, has a 4,000 work permanent collection and offers experiences for adults, children and families. Established in 1956 and operating within Centre In The Square, kw|ag is the oldest and largest public gallery in Waterloo region: roots in the community, eyes on the world. In 2010 kw|ag launched thier blog: [Free Admission](#).

Gallery Hours: M-W 9:30am-5pm., T 9:30am.-9pm, Sat 10am-5pm, Sun 1pm-5pm

Admission to KW|AG is free courtesy of Sun Life Financial. All are welcome.

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