

Sculptured spirit of love

By RUTH MIRANDA

A Love Story at the Galerie Heritage is not a touching show—it's a sight to see.

Love is the most complex and bewildering of human experience. Its many dimensions are difficult to express in verse. The pathos, the irony and the ecstasy are equally incapable of being totally captured on canvas. Sculpture, perhaps, comes the closest to embodying the spirit of love.

The works of Gene Tenenbaum, Ruth Zarfati and Olga Jancic, three outstanding sculptors, are evidence of the evocative power of sculpture.

They call their combined efforts A Love Story, and have built the theme around love.

The works, cut from alabaster, marble and bronze, have won high acclaim for all three women across the world in shows and competitions.

Gena Tenenbaum, a renowned Russian-Pole, now living in Toronto, interprets love in soft, nebulous lines.

Ecstasy is a work, in alabaster, that portrays an inner calm and joy. The formlessness of the woman's shape depicts the serenity and ecstasy of love. The rounded outlines give a totality to the expression.

The Lovers, cut out of pink marble, have more form, but blend into each other's shapes to create one body. It expresses the union and oneness of physical love. The deep feeling comes

works in major museums and galleries of the world, expresses love as a continuing process.

Organic Fruit, Growing and Embryo, made of bronze, are typical of the idea of life beginning. These works become symbolic of love on another level.

The Torso, while it evokes images of love, borders on the erotic. But then of course, that too is one facet of love's far-reaching span.

The Lovers, physically locked in the act of love, is an interesting contrast of Gena Tenenbaum's Lovers.

Tenenbaum's Lovers expresses poetic and spiritual union. It is the meeting of body and soul. Olga Jancic's Lovers meet in body only. Yet the depth of sexual love portrayed surpasses the expression of love in the other work. There is a solidarity about this purely physical aspect of love that goes beyond its superficial appearance.

Ruth Zarfati looks at a totally different side of love—children.

Her sculptures are neither realistic nor abstract. The forms of children are almost caricatures of cupids. They are all the more intriguing for that. The works express the very essence of a child's joy, anger and wonder.

There is an impish quality of the child forms. In the Playful Baby, the limbs of the child are split to create the child's inner feeling. The total freedom of the child's body and soul is brilliantly captured. But it is more than the