



IN A WAY, IT WAS
RONA WADDINGTON
WHO DUNNIT - C2

Let life surround you



Wrapped around a circular wall, calligraphic text begins as Persian script and flows into abstraction, mapping an artist's personal quest — and our own

BY ROBERT REID
RECORD STAFF

KITCHENER

The word map is most commonly used to designate a representation of the Earth's surface, demarcating such features as continents, countries, cities, bodies of water and mountains.

We also use the word more casually to designate any map-like representation.

In its verb form, mapping refers to making a map or a chart. It's also used to describe the process of arranging or planning in detail. Finally, it refers to exploring and surveying for the purposes of making a map.

More recently, the word has acquired a personal context, pertaining to emotional, psychological, spiritual and creative geographies.

Soheila Esfahani's Mapping of a Quest encompasses all these meanings — and more.

On view through February in the Rotunda Gallery, on the main floor of Kitchener City Hall, the work consists of a long sheet of clear plastic wrapped around the Rotunda's circular wall.

Drawing on a poem by the 13th-century Persian poet Rumi titled Desire, Esfahani applies an intricate, lyrical script using

ART EXHIBIT

**Mapping of a Quest:
Soheila Esfahani**

■ Rotunda Gallery,
Kitchener City Hall
■ Through February

thick, white, acrylic paint, highlighted with opaque shadowing.

Mounted in the middle is another sheet containing black and white lines that make up shapes resembling an archipelago of islands.

At the far end is a stencil used to draw the island shapes.

Going from right to left, the calligraphic text begins as Persian script and flows into abstraction. Content becomes form and meaning is transformed as word becomes line, that most elemental component of written language and visual art — a coalescence of East and West.

The work is meditative, both in its making and in the way it affects viewers.

Mapping of a Quest delineates Esfahani's personal map, symbolizing the maps we all explore and chart on the journey — the quest — of life.

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DAVID BEBEE, RECORD STAFF

Mapping a Quest by Soheila Esfahani in the Rotunda Gallery at Kitchener City Hall.

Glenn Close is arresting in role as merciless lawyer

Charming, intelligent and oozing empathy, lawyer Patty Hewes (Glenn Close) is, on the surface, the mentor you've always wanted, the friend you turn to in a crunch, the public defender who always puts the little guy first.

But Patty has a secret: behind her soothing demeanour and piercing blue eyes lies the heart of a cyborg who will crush you if you get in her way.

"If you were a man," a rival lawyer tells this hard-edged Terminatrix who won't back off his client, "I'd kick the living dog(bleep) outta you!"

"If you were a man," Patty smiles demurely, "I'd be worried!"

And so begins **Damages (10 p.m. Monday on Showcase)**, a compelling, tempestuously plotted legal thriller about a high-stakes litigator whose icy resolve and gift for manipulation makes her more formidable than the corporate scum she pursues so relentlessly.

Close received a Golden Globe for her performance as what has become a late '00s staple — the empowered over-40 female who doesn't take any crap — and from the moment she steps in front of the camera, the reason is obvious.

She owns this series the way Hillary Clinton owns the Democratic presidential nomination — a one-woman battering ram who holds it together even as others do their best to tear her down.



JOEL RUBINOFF
TELEVISION

"Do yourself a favour, Ellen," she tells her newest recruit, an ambitious young woman (Rose Byrne) under the illusion she can have it all. "Don't have kids. They ruin your ambition — they want all of you, all the time."

It's the kind of helpful nugget she dispenses frequently to those in her employ, and which she expects to be embraced without question, if they know what's good for them.

But, as with real-life counterpart Clinton, there are complications: those who seek to upend the success she's worked so hard for, those who can't tolerate anyone, especially a woman, in a position of power.

Chief among them is cagey corporate executive Arthur Frobisher (Ted Danson), an Enron-styled maverick who cheated his employees out of their pensions and is determined to stop Patty from bringing him to his knees.

But Patty — a merciless mix of ego and attitude, Teflon and tenaciousness, instinct and instability — has a plan, and it involves the gifted underling she's taken under her wing and her connection to a witness who may or may not have seen something revealing

latory in a parking lot one night five years earlier.

It all gets rather complicated from here — what with the show's skewed timeline and the muddled murder mystery that frames every episode — though never in a way that's arcane or off-putting.

The important thing to understand about Damages — and what lifts it out of the realm of network crime shows like CSI and Law & Order — is that it's character-driven and plot never overwhelms people.

Whether it's Patty's fractious relationship with her troubled teenage son, the ruthless precision with which she fires employees — for calling in sick, among other things — or the grim efficiency with which she interrogates witnesses, this enigmatic cross between Donald Trump and the bunny-boiling wacko Close played so expertly in the movie Fatal Attraction is never less than arresting.

"When it comes to reading people, Patty lives and dies by instinct," notes one loyal observer. "The woman has the sharpest bull(bleep) meter I've ever seen." But identifying

bull(bleep) and dealing with it effectively, as we shall see, are two different things.

CHANNEL SURFING

• **Dexter (10 p.m. tomorrow on CBS)** — airing for the first time on basic cable — is the weekend's other sociopathic do-gooder; a respected forensics expert (played by Michael C. Hall) who turns serial killer when

the sun goes down.
• **Knight Rider (9 p.m. tomorrow on NBC, Global)**, the '80s drama about a sarcastic talking car who solves crimes, is back as a TV flick with Justin Breuning in the David Hasselhoff role. Not to worry — the Hoff makes a cameo.

• **Baby Ballroom (8 p.m. today on Bravo)** sees pre-teen couples do the waltz, tango and jive in this juvenile British version of So You Think You Can Dance.
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SHOWCASE
Glenn Close stars in Damages.