

# Art: Images of rage and fear

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Now, Ottawa-area photo-artist Clive Cretney has created a body of work reinterpreting Duchenne's photographs. The result is *Torment in Time*, an exhibition opening tomorrow at La Petite Mort Gallery in the ByWard Market.

"The photographs in this exhibition display yesterday's images of pure rage and intense fear, contrary to today's representations of socially acceptable 'have-a-nice-day' smiles and pouty facial gymnastics," says Cretney.

I have seen, online, only a few of Cretney's photos in *Torment in Time* and found them to lack the raw, savage quality of Duchenne's originals. Cretney's work has more the feel of contemporary theatre than macabre science. But they are definitely riveting. Be prepared to be creeped out.

The show continues until March 30.

Faye HeavyShield is one of Alberta's greatest exports to the Canadian art world. She is the star of *In My Lifetime*, a long-running exhibition of contemporary aboriginal art at the Canadian Museum of Civilization with an installation of suspended, vaguely human figures called *Aapaskaiyaawa* (*They are Dancing*). And this week she is opening a month-long solo show at Axe Néo-7, the artist-run contemporary art gallery bordering Brewery Creek in what used to be called Hull.

HeavyShield is from the Blackfoot-speaking Blood First Nation near Lethbridge, Alta. For the past six weeks, she has been artist-in-residence at Axe Néo-7, which is housed in the multi-disciplinary arts centre La Filature. The building, an old hosiery mill, also contains a small apartment and studio for live-in visiting artists.

HeavyShield's exhibition is built around a series of drawings in which she has taken the traditional First Nations teepee



Ottawa-area photo-artist Clive Cretney has created a body of work reinterpreting French neurologist Guillaume-Benjamin Duchenne's photographs of his electrified patients' faces.

and abstracted the shape in a most radical way. The result is a series of minimalistic bowl-shaped objects which, when turned upside down, have an igloo shape.

The drawings are coloured a yellowish-brown with oil stick paint. That's a colour that is reminiscent of dry prairie grass and a colour that dominates much of HeavyShield's work, whether in drawings or installations like the one at the Museum of Civilization.

"That is probably the colour I saw most growing up," HeavyShield says.

Some stick figures, like those found on petroglyphs, have been drawn into some of the "teepees."

HeavyShield's teepees are

amazingly powerful and strangely comforting in their simplicity. We, the viewer, are pulled right into them. The shape evokes the notion of an eye, a mouth, a cave and various other elemental and primeval concepts that resonate in our very DNA.

Sculptors Doug Bamford of Halifax and Stephen Brathwaite of Almonte have won a unique public art competition in Regina honouring immigrants. The sculpture will be placed in front of Regina City Hall this summer.

There will be two plinths. One will represent a railroad station platform with bronze figures of people, luggage and

other paraphernalia associated with immigrants. The other plinth will be topped with two steel panels containing text in various languages and designed to appear like cloth, a reference to the notion of immigrants being the fabric of the country.

The sculpture will be financed through 1,000 donations of \$250 each. Each donor will be entitled to a plaque on the sculpture honouring an individual, family, organization or company that came to Regina from a different country, province or region.

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