

PATRYSHA COLP

Animator Patrysha Colp's first professional show opened at Doomsday Studios in November. Colp drew on her rural Nova Scotia roots for the evocative images presented in one of the two series that made up the show. In one sketch her grandfather perches atop a woodpile - a reminder that the lumber for the Bounty replica came from his land. Of more interest to feminists was the series of cels from *Nightvision*. The film opens with the woman animator walking home from her studio late at night. The fears of only-too-real rapists and muggers mingle with the terrors of the unknown dark, as woman-eating garbage cans leer from the shadows and feral cats reclaim the city night.

Colp's first film, a two-minute short which she entered in a National Film Board showing of films by amateurs, attracted the attention of Ramona MacDonald of Doomsday Studios, who offered to produce *Nightvision*. The film is in its second year of preparation: because each of the thousands of cels must be separately hand-drawn, it may be two more years before the public sees any more of the piece than the few frames on exhibit at Doomsday. Patrysha Colp admits to occasional frustration with the slowness of the process, as

half a dozen new films are already unreeling in her mind.

The artist is now completing a degree at the Nova Scotia College of Art and Design, and will join Doomsday fulltime next fall.

- Lynn Murphy

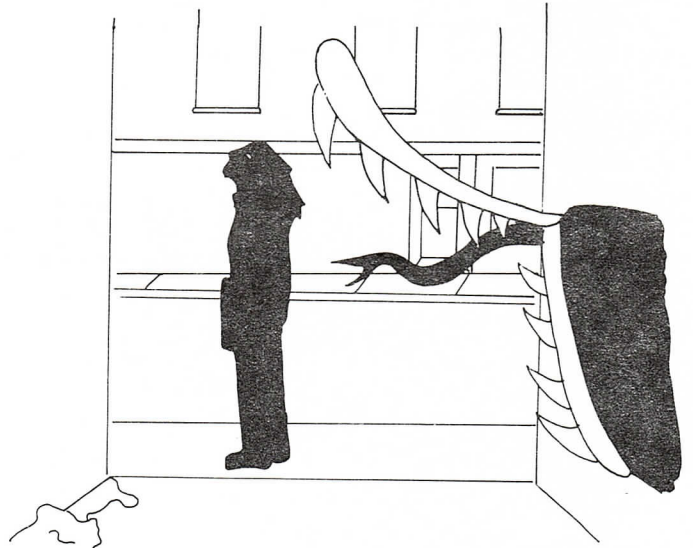


Illustration: Patrysha Colp

RAND GAYNOR

The character of our soul-image, the anima or animus of our dreams, is a natural index to our internal psychological situation. The seeker after self-knowledge will do well to accord it the utmost attention. - Carl Jung

Before Rand Gaynor, graphic illustrator extraordinaire, leaves Doomsday Studios for the wilds of Toronto, he has put on view in Doomsday's new gallery space, a wonderful display of his latest paintings. The paintings centre around a little girl named Henrietta and the work illustrates *Henrietta's Book of Days*, with a different colour for each day. Henrietta was born in a nightmare approximately four years ago. Rand was terrified of her, especially when she took his hand and said, "I can help you." Yet how could a little girl with big repulsive hands and feet help anyone? Slowly Rand realized that she represented his fear. Gradually he externalized her, became obsessed with her. She began to evolve from an image in nonsense poems into a picture where she carried a key. "You are the key," said Henrietta. He realized then that she was only a character in his mind. He came down from his nervous breakdown, and began to get to know her. He had to draw her. And the work, now on the walls of Doomsday Studios, attests to the fact that Henrietta metamorphosed into a charming creature of whim and vitality. Rand says, "She was for myself. We grew together. Her prophesy was fulfilled." Yes, she did help him: as she resolved into a personality so Rand's confidence in his own work became apparent. "Recurring nightmares are good to have. They make you realize your neuroses and you can work on them and control them. You

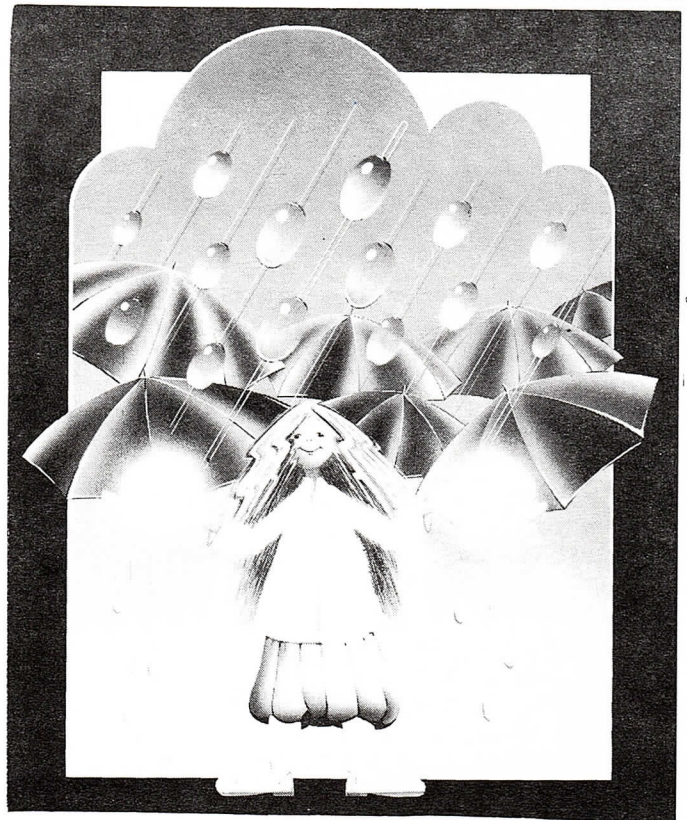


Illustration: Rand Gaynor

begin to realize your own personal system of symbols." These paintings of Henrietta represent a culmination in Rand Gaynor's personal odyssey as an artist. It seems appropriate that it comes at a time when he has decided, after a stay of nine years, to leave Halifax. There are a number of