

[HTTP://WWW.ARTSYNC.CA](http://www.artsync.ca)

Exert taken from Michele Speciale's Blog
Sept. 13, 2010

The luminously layered and ethereal abstract works of Loop artists Elizabeth Babyn and Linda Heffernan both explore a theme of fragile and sacred pieces. Babyn's *Illumination* exhibit features the ancient science and spiritual language that is sacred geometry while Heffernan's *Inadvertent Intention* gives us an aerial visual representation of the consequences of climate change.

To many, a gallery is already a revered space, yet Babyn's *Illumination* exhibit enhances the feeling by welcoming the beholder with three large sparkling arched triptychs, reminiscent of stained glass. Through her work Babyn unveils intricate sacred geometrical patterns and symbols in playful watery acrylic strokes through vast areas of seemingly untouched canvases. As if the paintings were created from the artist wiping her childhood hand across a frosting window, we are treated to glimpses of fleeting memories. *Reverie*, shows us the interior of a church adorned with the ancient spiritual symbols of the Flower of Life and the Star of David. In other images we see DNA strands and the Nautilus shell—a naturally found symbol representing the golden mean number—which is eternally repeating itself and found in all living things, including the human skeleton. Babyn's pieces invite the viewer to contemplate the sometimes forgotten prevalence of such symbols and patterns in our religious architecture, in nature and in the human body.

Mirroring *Illumination's* theme of the sacred, and hung on the opposite side of the gallery, are Linda Heffernan's mostly large scale paintings making up her *Inadvertent Intention* exhibit. Heffernan's predominantly purple and turquoise-coloured paintings also against a white canvas are at the same time softly yet heavily layered. Through her gestural brush strokes one sees familiar images emerge, even as they seem to simultaneously fade back into the canvas under many layers. The paintings are visual interpretations of aerial views of highly sulfidic oceans, which are theorized by geologist Donald Canfield to be realistically what earth's oceans looked like between the Archean and Ediacaran periods, ending some 542 million years ago. By exploring the beauty of environmental destruction, Heffernan's socially conscious art now continues to incite dialogue with the viewer about the state of the planet's environment and the implications of our polluting it.