

A photograph of a vast, calm blue sea under a clear sky. In the middle distance, a small, dark, rocky islet is visible. A single person, dressed in dark clothing, stands on this islet. The sea is dotted with small white birds, likely seagulls, in the foreground and middle ground. The overall mood is serene and expansive.

Fine Arts Faculty
Biennial

15

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Foreword by Andrea Cole
Introduction by Rachel Echenberg

November 03rd – December 03rd, 2022

Warren G. Flowers Art Gallery
Dawson College
4001 de Maisonneuve West
Montreal, Canada
H3Z 1A4

Reproduction on front and back cover: Rachel Echenberg, *Couple*, 2019–2022, two-screen video

Inspiration is a fickle thing.

WHEN IT FINDS YOU, it's almost always exhilarating and exciting, but it's also sometimes exhausting. It's hard to shake when you don't want it. It's inconveniently nowhere to be found when you do want it. Sometimes it accompanies you everywhere, or at least it does when it suits it. But it's easily distracted too: "Just start without me," it will say, suddenly gone.

FOR 30 YEARS, the faculty members of Dawson's Fine Arts department have continuously corralled inspiration in the service of our students, but equally importantly, their own artistic practices. Their Biennial exhibitions have graced the walls and spaces of the College 15 distinctly memorable times. The show goes on, despite even the unpredictability of the past two years.

THE WARREN G. FLOWERS GALLERY is the exhibition's latest and most lasting venue; the space and the display are tailor-made for each other. This year's catalogue is notable for including the work of our retired teachers along with that of the current faculty members. It provides a wonderful look both backwards and forwards at their legacy in so many of our programs and the College as a whole.

IT HAS BEEN my distinct privilege to accompany them on this journey. Our students have benefited from not only their knowledge, generously shared, but also their experience as working artists in their own right.

INSPIRATION LEADS TO influence. One of the most striking facts I have noted over the years is how our faculty's influence peeks through the work of our graduating students, a visual reference to how their own techniques and talents continue to inspire the next generation of artists. There can be no truer testimony to their love of what they do than this: education and art combined, future-facing, perhaps the loveliest and most lasting of all their creations.

CONGRATULATIONS to Dawson's past and present faculty on this, their 15th biennial exhibition. May we be treated to many more such events, and may their inspiration continue to be our constant companion!

- ANDRÉA C. COLE
DEAN, CREATIVE AND APPLIED ARTS

The Dawson College Fine Arts Department is thrilled to present the 15th Faculty Biennial. Initiated in 1992, the exhibition provides some insight into the artistic research and production of our department's teachers. This year, we celebrate thirty years of sharing our work with our students and the Dawson community at large. We also recognize the talents of the many artists and art historians who have contributed to the vitality of this faculty since its inception in 1969 – colleagues whose art and research have become the very foundations of the Fine Arts Department.

TOGETHER, the group exhibition and publication offer a glimpse into the eclectic and multifaceted techniques, materials, and concepts that we, as faculty, explore in our studios and workshops. This, in turn, informs the pedagogy that is brought into our classrooms. The Biennial equally reveals the commitment that we have all maintained to our own artistic and critical practices. Everyone in the Fine Arts faculty arrived here with a recognized professional career in a variety of artistic fields, and has learnt to balance researching, exhibiting, and publishing while teaching at Dawson. As our students begin to discover how to make and think as artists themselves, we hope that seeing what we produce will help them understand why we continually challenge them to be curious, vulnerable, and dedicated.

THIS CATALOGUE and the exhibition at the Warren G. Flowers Art Gallery include a variety of artworks and essays by current teachers and recent retirees. To celebrate the thirty-year milestone, this publication equally highlights former faculty who have responded to our call to share images of their art and snippets of their experiences of the bi-annual exhibition. In this way, we are looking back to move forward towards a strong and invigorated future for the Dawson College Fine Arts Department.

- RACHEL ECHENBERG
CHAIRPERSON, FINE ARTS DEPARTMENT
COORDINATOR, VISUAL ARTS PROGRAM

David Hall



Crossing, 2022
Oil on canvas
147 cm x 183 cm

My artworks are about place. I use painting to depict various sites and work with references of places I know and have frequented on and off for most of my life. On occasion I combine motifs from key art historical compositions. In painting these subjects I try to reconnect with my memories of the place. The light, textures, smells and to a lesser degree the appearance. The sites/structures depicted in my compositions show traces of human activities, a slow moving ship, and a distant light on the horizon.

Often the sites appear to have been temporarily deserted, suggesting an isolated moment in time, that instant when something has just happened or is about to happen. I employ a variety of painting techniques like atmospheric perspective, representation and abstraction to heighten the moods of these compositions. I also use a combination of saturated and de-saturated colours and tones in my palette to suggest the light at specific times of the day. These devices contribute to the idea of an impending action. In these paintings I draw on both the familiar and the

unexpected in order to convey a sense of time and place. The time could be now, the past or the future. Place is conditioned by experience; my own and the experiences that the viewer may bring to the work.

David Hall's artworks cover a range of media, notably painting, drawing and model/diorama making. Hall has developed a body of work that combines the factual with the invented. His compositions and built objects are a reflection of the places and experiences that have formed his artist identity. Artistic training took place at Vancouver Community College, Langara, Emily Carr College of Art and Design (BFA) and the Nova Scotia College of Art and Design (MFA). Hall has been a practicing artist for over thirty-five years. Along the way his artworks have appeared in solo and group exhibitions in various Canadian cities. Artifacts in the form of paintings and drawings survive in the collections of some notable Canadian cultural institutions.

More about the artist can be found on his website: davidhallpainter.ca

Bahar Taheri



*Oneness,
The Houses of Parliament, 2020*
Acrylic on paper
51 cm x 40.5 cm

Bahar Taheri approaches contemporary concerns through painting, video art and mixed-media installations. Over the years, she has explored different aspects of gender, identity, collective memory, and historical events. Taheri seeks out the fundamental means through which our socio-political circumstances are shaped. Aesthetics and beauty also play an important role in the way that she represents her concepts.

Gradually moving away from a more figurative methodology and subtly flirting with geometric abstraction instead, she has been deconstructing buildings; folding and unfolding monumental walls until binaries, absolutes and hierarchies dissolve into a reconstructed rupture from reality.

Bahar Taheri is an Iranian-Canadian visual artist based in Montreal. She was born in Tehran in 1980 and she received an MFA in painting (2009) from Tehran's Soore Art University. She has exhibited her works in solo and group exhibitions in Iran, Canada, and Europe. Parallel to her practice, she has been working as an art educator and curator. Taheri has participated in art residencies in Germany and Austria. She was awarded a number of grants from: Conseil des arts des lettres du Québec (CALQ), Montreal Intercultural Arts (MAI) and Montréal Arts Council (CAM). Her works are in the collection of the Montreal Museum of Fine Arts, the Tehran Museum of Contemporary Art and several private collections.

David Baumflek



Poor Relations, 2022
Ceramic
Variable dimensions

In my most recent body of work, I return to making sculpture after many years of experimenting with moving images and words. These sculptures are colorful ceramic forms assembled in evocative dialogue with one another. Though full of playful energy, they earnestly attempt to give shape to otherwise inexpressible thoughts and emotions. In this way, they become a language of form: some rhyme with corporeal gestures, others with architectural or botanical logic. Still others resonate with objects of ritual and belief. Through the medium of ceramics, I deliberately engage with the deep history of human form making. Viewed together, these sculptures move between a distant past and the continuous now, formalizing the experience of thoughts floating through the mind in an incongruous succession, generating enigmatic meanings and affects.

Using multiple mediums and strategies, David Baumflek's work investigates the complex layers of mediation embedded in human perception and consciousness. His works combine experiments in fundamental forms with an interest in political and aesthetic theory. After receiving an MFA from Pratt Institute, Baumflek was a studio art fellow in the Whitney Museum Independent Study Program. His sculptural and performance work has been exhibited in venues such as Art in General (NY), Sculpture Center (NY), Wilson Art Museum (UK), CICA Museum (South Korea) and Exit Art (NY). His video work has been shown in Anthology Film Archives (New York), Festival du Nouveau Cinema (Montreal), Lisbon Architectural Triennial, VideoEx (Zurich), Australian Experimental Film Festival (Melbourne), Kunstfilmtage (Dusseldorf) and others.

Lise-Hélène Larin



Praying Creature and Friend, 2022
Aquarelle, colored pencils,
Paper mounted on canvas
63.5 cm x 79 cm

With this new series, I want to challenge the limitations of drawing from observation by observing chaos. Shapes emerge from crumbled paper and color leads the way. I want to find an alternate path to realistic depiction and develop arrangements that allude to a fantastic world.

Lise-Hélène Larin has taught at Concordia University since 1984 and at Dawson College since 1987. She obtained her PhD in Études et pratique des arts from Université du Québec in Montreal in 2011. Larin is a multidisciplinary artist and researcher. Early in her career, she created 2D animation films at the National Film Board of Canada and Radio Canada for which she received many prizes. Her research in sculpture consists of using everyday materials to create ever new experiences for the spectator, emphasizing both the interactivity and theatricality of performance and installation. Her ecological concerns were first highlighted in 1988 with her performance/exhibition *Forêts dans la ville, répétition pour une écologie*. With her latest exhibition, *Forêt/Paradigme 2020*, Larin seeks to underline again humanity's interconnection and "hyperconnection" to the environment.

www.lisehelenelarin.com
lhl777.wix.com/lisehelenelarin

Jackson Slattery



Trout Fabriano, 2020
Oil on linen
41 cm x 30.5 cm

In recent years, my practice has concerned itself with the hierarchies of methodology in relation to authenticity in contemporary art. In discussing this idea of authenticity, my practice has concentrated on treading the line between sincerity and indifference both conceptually and stylistically.

Of late, I have focused on the surviving detritus of the dematerialized art movements of the late 20th century, which includes documentation, titles, flyers, etc. These materials which both preceded and outlasted the ephemeral acts themselves have become codified in art history, a bridge between the formal and conceptual. Like photorealism, which developed in parallel with the dematerialized movement, I posit that one could argue the promotional materials and subsequent documentation also hinge on the sincere/indifferent polarity.

Jackson Slattery has shown both locally and internationally, including solo presentations at the Museum of Contemporary Art, Sydney; Shodoshima Triennale, Japan; and Galerie Desaga, Cologne. He has also participated in several international residencies which include: ISCP, NYC; Summlung Lenikus, Vienna; and Stonehouse, France. Slattery's work is in private, public and institutional collections, both locally and overseas.

Jackson Slattery's work can be found in the permanent collection of the National Gallery of Victoria (Melbourne), and the Musée d'art contemporain de Montréal. He is currently working on his upcoming solo exhibition at PFOAC entitled *Baroque* opening December 2, 2021.

Joe Becker



Omnibus, 2022
108 cm x 122 cm
Acrylic on canvas

The practice of Joe Becker spans a wide range of artistic media and visual imagery. His work has mined the detritus of popular culture, finding inspiration for his artworks from horror movies, cartoons, toys, trading cards and comic books. At the same time his work has regularly turned to his own life and in particular, his connection to icons of youth culture as a source of artistic creativity. Frequently combining the personal and diaristic with popular culture, politics and alternate realities unfold in long form narrative sequences. Becker's ongoing project F.R.C contains systems of repetition, which rework familiar symbols and motifs that have fueled a wide range of artworks that include drawings, paintings, clothing, mask sculptures and printed books.

Joe Becker has taught in the Fine Arts Department at Dawson College since 2018. He has an MFA in Drawing and Painting from Concordia University and a BFA from OCADU. His work has been exhibited in various art fairs and solo and group shows in Toronto, New York, Leipzig, Berlin, London, Paris, and Los Angeles. His practice spans a wide range of artistic media and visual imagery. His work has mined the detritus of popular culture, finding inspiration for his artworks from horror movies, cartoons, comic books and icons from youth culture.

Julianna Joos



Bonhomme, 2021
Jacquard weaving
and hand embroidery
131 cm x 91 cm

A large, motorized inflatable man is installed in front of a one-hundred-year-old palm tree, from which hundreds of bats are hanging while a blue circular shape mysteriously lures above, out of reach. The branches of the tree are bare, the leaves have been eaten by the fox bats that have invaded the Botanical Gardens. The image reflects a true-life experience when facing an uncontrollable situation which leaves us powerless.

My themes relate to human condition and to ecology. I follow quests, I share discoveries and I search for solutions through my art making. I am looking for a balance between the narrative and the formal, emotion and idea, traditional techniques and new technologies. I have digitally created the weaving structures for the Jacquard Weaving, *Bonhomme*, from my own photograph taken during my walks in the gardens in 2008; yet the work is handwoven, and hand embroidered using Sashiko stitching.

Julianna Joos lives and works in Montréal. She is a printmaker and a fiber artist. She has presented solo exhibitions in Argentina, Australia, Canada and Japan. She obtained a Maîtrise ès arts (M.F.A.) from Université du Québec à Montréal, in 1996. She presently teaches printmaking, drawing and digital art in the Fine Arts Department at Dawson College. She has won three major international prizes: in 2021, a Special Prize of the Cultural Foundation for Textile Art at the 7th Triennial of Textile Arts in Szombathely, Hungary; in 2005, the Purchase Award at the VIIème Biennale Internationale dell'Incisione in Acqui Terme, Italy; and in 2002, the First Prize Voir Grand, Biennale d'estampe grand format de l'Atelier Circulaire in Montréal, Canada.

<http://www.julianna.jujoos.net>

Natalie Olanick



Broken, Crushed Ukrainian Easter Eggs, 2022
Oil on canvas
Large egg: 81 cm x 81 cm x 5 cm
Small egg: 25.5 cm x 25.5 cm x 2.5 cm

In certain works, I am hinting at the notion of Modernity – grids – and how these have become derailed. The images of structured types of measurements are represented as hand-made, subjectively comprehended forms with poetic latitude. I have worked with charts from the stock market, to most recently, patterns of Ukraine easter eggs. The Ukraine easter egg forms are done as broken and crushed suggesting the destruction and devastation facing this cultural heritage.

These are some of the issues that I am focused on in my practice. I continue to ask questions of myself through object-making as well as writing and curatorial practice.

Natalie Olanick is an artist whose practice comes out of being a painter. Her work has been shown across Canada and internationally. She has also curated exhibitions, and has had writings published on various artists’ works.

A recent group exhibition she participated in, was at Galerie LaRoche/Joncas, summer 2022 – *La guerre ça sert à quoi? Absolument rien... (Résistances)* / *War, What Is It Good For, Absolutely Nothing. (Resistance)*

natalieolanick.com

Kristi Ropeleski



We Make No Mistakes, 2017
244 cm x 244 cm x 244 cm
Mixed media

The painting is a copy of a painting by Mia Archer. Her painting was inspired by Bob Ross. Mia Archer is a pen name that I painted under from 2012–2018 as an “artist” in a commercial company. The sculpture is a flat, standing, black silhouette of a bust of Marie Antoinette. Around her neck is a large snake. Her hand is raised in an “OK” gesture that also doubles as an “eye”. While the cut out “eyes” of the sculpture offer us a view of the painting, the sculpture itself largely obscures it and even casts a shadow.

Another part of the story is how one can move around the work and in between its parts. The vistas of this carefully organized space are further complicated by the positioning of reflective materials on the surfaces. As we try to get a look, we are repeatedly presented with our own reflection, and thereby implicated in the piece.

Kristi Ropeleski is a Montreal-based artist. Her paintings have been exhibited internationally in venues such as The Philoctetes Center for the Study of the Imagination in New York City, SKOL and at the Museum of Canadian Contemporary Art. She studied at Dawson College and Concordia University (B.F.A.), and holds a Master’s degree in Visual Arts from York University.

Maria Chronopoulos



But they longed for the sea, 2022
Digital direct to plate polymer gravure on Hahnemühle paper
22.86 cm x 33 cm

My maternal grandfather was originally from Vathy, present day Turan (Turkey), situated on the southern shores of the Sea of Marmara. He fled his birthplace at a very young age during the Greco-Turkish War of 1919–1922 that resulted with the Treaty of Lausanne forcing both Greek Orthodox and Turkish Muslim populations to leave their ancestral homes. Inhabitants from that region were eventually relocated to the Kastoria area near lake Orestiada. He migrated with his mother, grandmother and aunts who often spoke about how they missed their home, and my mother would recount stories about how they longed for the sea. Standing atop the mountain peak of Oros Gavros that overlooks the lake and surrounding area recalled those stories. The lake could never replace sea. *But they longed for the sea* is an homage to my grandfather and all displaced populations, past and present, exiled from their homes.

My practice is multidisciplinary and includes drawing, photography, video, installation, sculpture, textile and print. I am particularly drawn to print as a process and how it integrates within contemporary art. Although my practice is not exclusive to print, print informs my approach to making art. My artwork investigates ideas of love, loss, longing, death and melancholy. Past exhibitions include *Love Lost* (ARPRIM), *Forget Me Not* (La Centrale), *Secousses* (Caravansérail), *Ces artistes qui impriment: un regard sur l'estampe au Québec depuis 1940* (Bibliothèque Nationale du Québec) and *La disparition* (Centre de diffusion Presse Papier), etc.

Naomi London



Red Garment for two people, 1997
Wool fabric
Variable dimensions

Naomi London is a visual artist with a practice based in sculpture, and drawing. Her works are held in several public collections including the Musée d'art contemporain de Montréal, the Musée des beaux arts de Montréal, the Winnipeg Art Gallery, and the Art Gallery of Hamilton. She has an MFA from the University of Southern California (USC) and a BFA from Concordia University, Montréal, and is a member of the Royal Canadian Academy of Arts. She has been teaching in the Fine Arts Department at Dawson College since 2000 (Chair of the Fine Arts Department from 2013 – 2015).

www.naomilondon.com

Rachel Echenberg



Couple, 2019-2022
2-screen video
Variable dimensions

A couple stands in stillness, facing each other from two singular islands. Their bodies interrupting the endless blue surroundings. The movement of the tide and the light slowly transforms the landscape, altering both the terrain and their connection to each other. Time and shape become the continually changing measurements of the relationship between the two still figures.

Rachel Echenberg's visual art practice is based in performance, sculpture and video. In recent years, she has been exploring the theme of family and of home through notions of intimacy, vulnerability and interaction in shared space. Her latest projects attempt to gage the scale, weight, form and force of intimate interactions by measuring them against vast and isolated landscapes. Relationship dynamics are portrayed through performative gestures that reveal a complex balance of love and tension, outside of sentimental or romantic notions.

Since 1992 Rachel Echenberg's work has been performed, exhibited and screened across Canada as well as internationally in Belgium, Chile, Czech Republic, Finland, France, Germany, Israel, Italy, Lebanon, Morocco, Poland, Portugal, Switzerland, UK and USA. Her video work is represented by Vidéographe in Montreal and Vtape in Toronto. Echenberg holds a BFA from the NSCAD in Canada and an MA in Visual Performance from Dartington College of Arts in the UK. Rachel Echenberg is currently faculty and chairperson of the Fine Arts Department of Dawson College in Montreal.

rachelechenberg.net

Harlan Johnson



Vacation, 2022
Oil on panel
102 cm x 1545 cm



Vacation Study, 2022
White conté on paper
23 cm x 51 cm

Good paintings act liminally, between the image and a cloud of associations & pre-verbal premonitions.

As representational modes, photography, drawing and painting have a lovely, tension-fraught relationship.

Making a painting, one strives to make it look like a painting, not a photograph.

Painting at its best conjures potentialities, not the index of prior observation.

The epidermis and the lens work for and against one another: pictorial art asserts its physicality as a barrier that defies representation.

It's not hard to discuss paintings but at their best, a tough kernel keeps adequate words at bay, even as they grow familiar with age, even as words accumulate.

Teachers tend to acquire robust vocabularies.

Good students are, however, like an artist who operates by holding selected concepts in mind barely long enough to allow instinct & accident to hijack the process.

harlanjohnson.net

Claude Arseneault



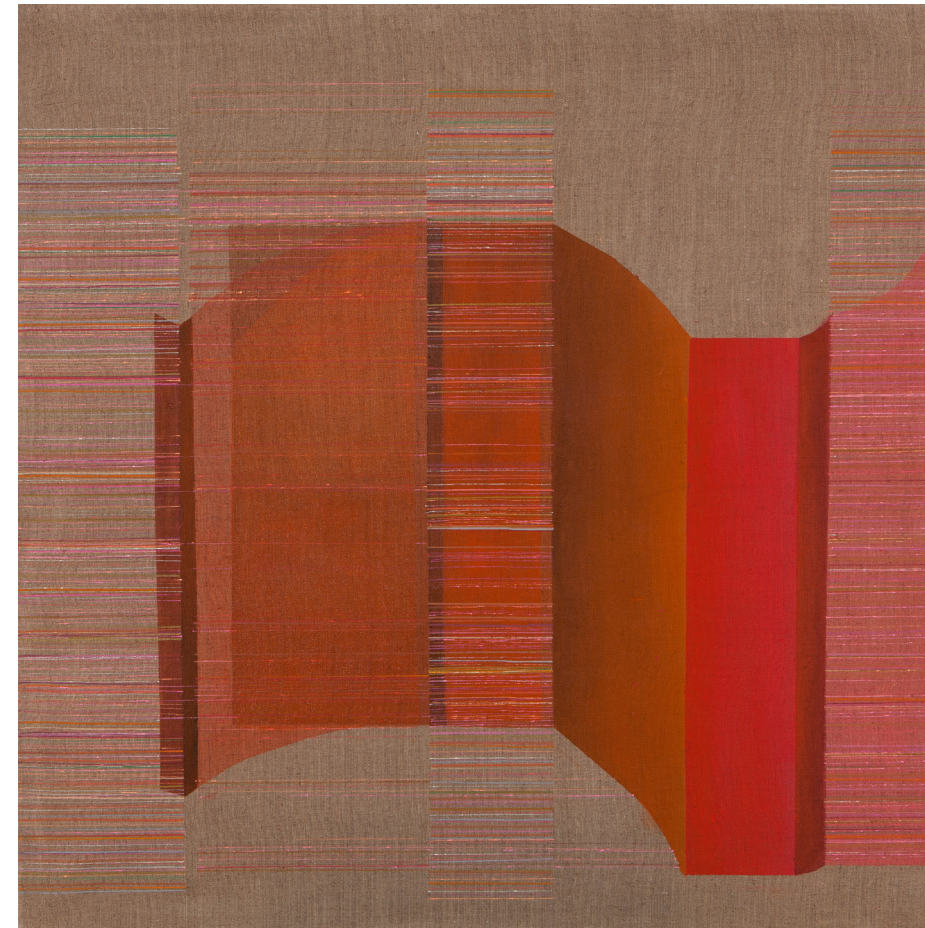
A Print Genealogy, 2021-2022
Digital direct to plate polymer gravure
on Hahnemühle paper
22.86 cm x 33 cm

Claude Arseneault's print-based practice takes the form of traditional and hybrid prints, artist books, sculpture, and recently, installations. Her process transforms the original photographic capture into traditional etching techniques. In her later work, she investigates the notions of original and multiple; individual and collective; and urban space and nature. Departing from the notion of the print edition, the reproducible matrix is used to create sculpture and installation work where the public is invited to appreciate the work through physical interaction with it.

In her recent work, acting as an archivist, Arseneault explores contemporary and historical works in print. She re-contextualizes, and "re-images" playfully, traditional and digital processes using her experience and knowledge on the different and continuous concepts and positions in print art.

Claude Arseneault has presented her work in many venues such as: la Maison de la Culture Plateau-Mont-Royal, and Joyce Yahouda Gallery, Montreal, the John B. Aird gallery, Toronto, the 14th Biennale Internationale de la gravure, Sarcelles, France, and the Okanagan Print Triennial, Kelowna, British Columbia. She curated, *Book: Artwork*, exhibited at the Warren G. Flowers Art Gallery of Dawson College in Montreal. She has participated in residencies including: Identités Multiples, a collective production residency at Atelier Graff, Montreal, and an artist residency at the Scuola Internazionale di Grafica, Venice, Italy. Claude is an active member of l'Imprimerie, centre d'artistes, Arprim, and Atelier Circulaire in Montreal.

Antonietta Grassi



Belle Curve no.2, 2021
Acrylic, oil and ink on linen
91 cm x 91 cm

Antonietta Grassi's paintings reference the links between textiles and early computer technology with a nod to the history of abstract painting. Her work pays homage to the women scientists and mathematicians who were pioneers of computer coding and programming, which was initially inspired by the textile loom. The paintings are comprised of multiple threadlike lines, each painted by hand, which appear at first glance to be created by a loom or a computer. The process acknowledges the value of diverse knowledge sources and honors women's perspectives and contributions to technological innovation, simultaneously referencing the codes of modernist abstraction.

Grassi's work has been featured in solo and group exhibitions in museums and galleries in Canada, the United States, and Europe, including Musée National des Beaux-Arts du Québec and the Katonah Museum of Art in New York and the Canadian Pavilion at Expo Dubai. Grassi's work is in public, corporate, and private collections including the Musée National des Beaux-arts du Québec, Musée d'arts contemporains de Baie-Saint-Paul, Le Conseil des Arts et Lettres du Québec, the Canadian embassies in Dubai and Tunis and many others. She is the recipient of awards and honors, including grants from the CAC the CALQ. She has participated in numerous artist residencies such as the Banff Center for the Arts, Centre Sagamie, the Symposium International d'art Contemporain de Baie-Saint-Paul and the Studios at MASS MOCA. Her work has been reviewed in publications such as *ArtForum*, *Vie des Arts*, *Revue Esse*, *Le Devoir*, *Canadian Art* and multiple others. She obtained a BFA from Concordia University and an MFA from L'UQAM. Grassi is represented by the Patrick Mikhail Gallery in Montreal where she will have her fourth solo show with the gallery in October 2022.

www.antoniettagrassi.com

Amanda Beattie

DEFIANCE AND RESILIENCE IN FRAGMENTATION: TENDRILS OF HOPE IN THE WORK OF MARIGOLD SANTOS

Marigold Santos is a storyteller. Informed by her own personal narrative of diaspora, Santos explores her hybrid Filipino-Canadian identity, and the landscapes of her memories through paint and tattoos. A central theme in Santos' work is the story of the asuang (aswang), a mythological creature from Philippine folklore. Once a powerful medicine woman and matriarchal figure in Indigenous tribal societies, the asuang was demonized by Spanish colonizers. She became a wild sorceress who could self-fragment and disappear into the night. With a nod to the hardening experience of immigration and the subsequent feeling of existing in two places at once, the asuang has become Santos' main protagonist.

FLUID SHROUD (rosal in strata), 2020, is a hauntingly beautiful tale of fear, hope, survival and recovery. Suspended and unhinged, the dismembered hand of the asuang is empty and aged, blackened with time, and wilting for lack of bone and muscle. White gardenias sprout from the inky mass like elegant fingers, tendrils of hope, leaving the trace of a sweet scent. The flowers offer a sensorial memory of a place that once was, filled with stories of a partially forgotten past. The asuang's hand appears again in Santos' tattoo works (*Ink Gathering I*, 2020), its melting and monstrous form transformed into a delicately disturbing portrayal of insects as fingers. Tattooing allows Santos to extend imagery from past narratives to strangers, who provide a skin on which these ideas continue to evolve.

THE ASUANG ALSO embodies landscape, as in *clarity of slow awakening, unveiling*, 2020, ever-present in the striations of eroded rock, in the liminal spaces of a porous and hardened surface, defiant and resilient despite its fragmented form. In the end, Santos has rewritten the asuang's nightmarish story and pays homage to its roots, subverting the pain and loss suffered due to the forced transformation of identity. There is power in these stories and imagined landscapes, and strength that lies beneath the layered surfaces. There is truth and courage, and the possibility of being overcome by the intoxicating fragrance of a flower that may begin to grow from deep within the least expected place.

Amanda Beattie teaches Art History at Dawson College and works as an Educator and Project Manager at the PHI Foundation for Contemporary Art. She also writes for exhibition catalogues and arts magazines. Amanda has a background in museum education from various institutions in Montreal, including The Montreal Museum of Fine Arts and the Centre international d'art contemporain de Montréal. Her international work experience includes working in institutions such as The Museum of Modern Art (New York, USA), the Peggy Guggenheim Collection (Venice, Italy) and La Biennale di Venezia (Venice, Italy). Amanda is interested in making art accessible and engaging to all publics, and in empowering people in their understanding and appreciation of art in all of its forms through interactive discussions, debates and active viewing. She is particularly interested in the Modern and Contemporary periods, and the relationships that artists have with the environment.

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MARIGOLD SANTOS
fluid shroud (rosal in strata), 2020
Acrylic, pigment, gesso on canvas
51 cm x 51 cm

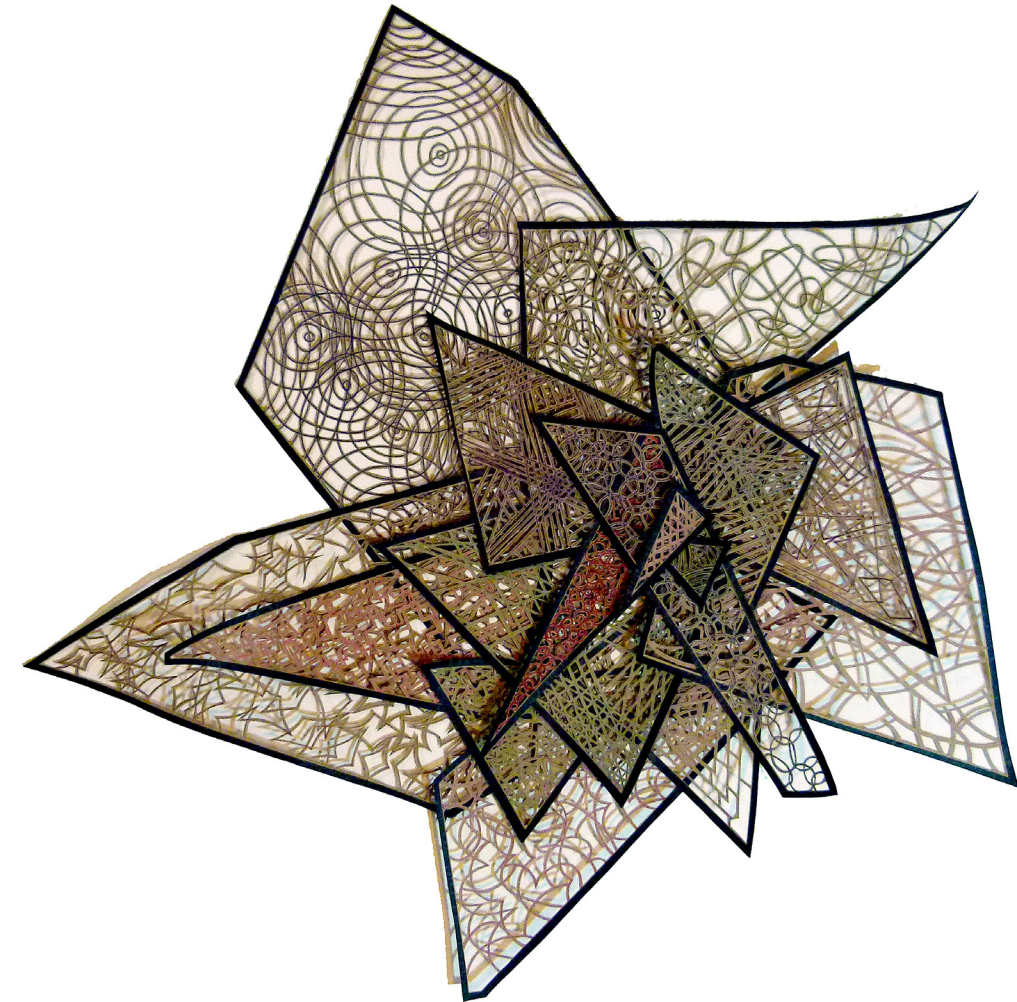


MARIGOLD SANTOS
Ink Gathering I, 2020
ink on paper
25.5 cm x 38 cm



MARIGOLD SANTOS
clarity of slow awakening, unveiling, 2020
Acrylic, pigment, gesso on canvas
152 cm x 152 cm

Pohanna Pyne Feinberg



Bashert, 2021
Paper, ink, masking tape
76.2 cm x 73.66 cm

Pohanna Pyne Feinberg's work is a practice of listening: to ancestral memory, to intuition, to rocks and plants, to quiet spaces, to water, to discomforts, to injustices, to circularity, to impermanence, to life stories... Much of her work arises from co-creations with familiar places and friends, but also sometimes with chance encounters. Her research-creation is a reflection of the numen these relationships and materials exude. Pohanna enjoys making papercuts, hand-carved prints, audio-visual portraits, sound collages, as well as participating in community art collaborations to explore collective memory – the textures and shapes formed by mnemonic impulses. Slow walking, sensory attunement and careful observation of found objects contribute to experimentations and elaborations in the studio. She is particularly interested in learning from the land and waters to reflect on the cyclical yet ephemeral aspects of coexistence. Pohanna's parallel work as a professor of art history enriches her art practice as a reminder of the vastness of cultural heritage that her impulses are generated from – as well as how her contributions will resonate with future generations. Her work has been presented in exhibition spaces, schools, theatres, streets and conferences in Québec, Alberta, British Columbia, Ontario, New York, and Brussels.

Planting Seeds: New Directions in Art History

By Dr. Emma Doubt and Dr. Pohanna Pyne Feinberg

What is the foundation of an education in art history? How can our curricula reflect the incredible diversity of our student body? What can we do to ensure that CEGEP learners feel seen, heard, and represented in the visual culture that we connect them with? As a faculty of professional artists and art historians, how are we positioned to respond to the Truth and Reconciliation Commission's calls to action? And how can we better understand what it means to "decolonize" art history's long-standing associations with Eurocentrism?

THIS SERIES of questions is at the heart of Making Art Histories: A Living Pedagogy, an ECQ-funded project that has been developed by Dr. Pohanna Pyne Feinberg and Dr. Emma Doubt over the course of the past two years. Born out of a series of conversations held in the art history discipline that, time and again, came back to the challenges of teaching within the canonical confines of a field that has traditionally prioritized western knowledge traditions above all else, our aspiration was to collaborate with art history teachers across the English-language CEGEP network in order to create a community of practice and support. We also wanted to learn from educators, museum professionals, and pedagogical consultants who are doing the work of decolonizing within Montreal's

artistic and cultural spheres; and to create a peer-populated resource sharing platform for CEGEP teachers looking to develop an inclusive, cross-cultural, world art history approach.

OVER THE COURSE of the 2021-2022 academic year, we were grateful for the opportunity to conduct a series of individual interviews with art history teachers from John Abbott, Champlain St. Lambert, Vanier, Heritage, and Dawson, and were unsurprised to hear that many of the challenges that we spoke about in private – How to support our Indigenous students and students of colour in learning an art history canon that over-represents whiteness? How to move beyond the context of Europe? How to learn everything there is to learn about regional art histories that we were never exposed to? – were indeed shared across the network. Some of the central insights that were articulated in this series of conversations included the discipline's potential to respond to contemporary contexts and social justice movements, including those that are resonating most with our students; the challenges of working within the confines of an accepted canon of art that is inherently exclusive; the urgent need to continue to integrate Indigenous artistic practices, both historical and contemporary, into the foundation of our curriculum

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Born out of a series of conversations held in the art history discipline that, time and again, came back to the challenges of teaching within the canonical confines of a field that has traditionally prioritized western knowledge traditions above all else, our aspiration was to collaborate with art history teachers across the English-language CEGEP network in order to create a community of practice and support.

”

design; and the very real anxiety associated with the new acquisition of specialist knowledge in global and world art histories that we as learners were not necessarily exposed to ourselves.

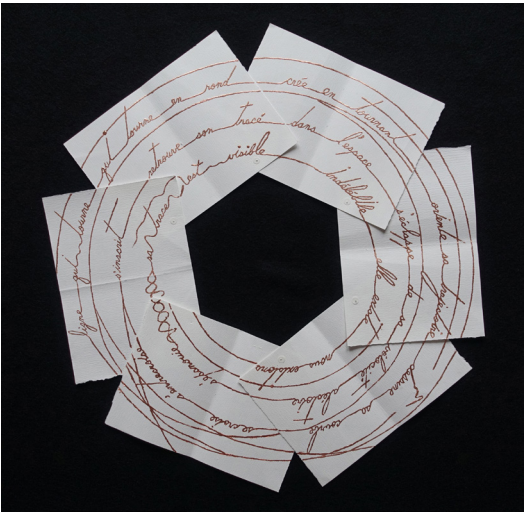
THIS SERIES of conversations culminated in the first ever formal gathering of art history teachers from across the CEGEP network, hosted at Dawson in April 2022. Over the course of the day, we engaged in a series of directed round-table discussions on the four core topics of decolonizing; teaching within a chronological framework; strategies for interrupting Eurocentrism; and teaching difficult knowledge. We each presented learning units from our existing courses, and invited feedback and suggestions for how to tackle some of our shared challenges. This enriching experience reinforced the pedagogical, professional, and personal benefits of a shared community of practice for art history, and we are looking forward to continuing the development of this spirit of sharing and support in the years to come.

EMMA DOUBT is an art history teacher in the Fine Arts Department at Dawson, and an editorial and education associate with the Art Canada Institute, a research and education organization dedicated to the creation of a multi-vocal Canadian art history. She holds a PhD in art history from the University of Sussex (UK), and a BA and MA in art history from McGill University.

AS ONE OF OUR COLLEAGUES gently reminded us at the inception of this project: “The train has already left the station.” Universities, museums, galleries, cultural institutions, and arts organizations across the country have already started the journey of re-thinking, re-considering, and re-configuring their curricula and programming to acknowledge the representational exclusions that the field has supported since its inception, and have begun to make space for the inclusion of voices, cultural traditions, and artistic legacies that have, until now, been left out. With Making Art Histories, our aspiration is to make a meaningful contribution to the sea change that is already underway; to collaborate with our local communities in establishing the building blocks for a truly inclusive and multi-vocal art history; and, ultimately, to ensure that the foundation our students are exposed to will leave them feeling heard, represented, and empowered.

POHANNA PYNE FEINBERG is a visual artist and an art history teacher in the Fine Arts Department at Dawson College. She has collaborated on several community art projects with youth and school groups, in addition to her parallel practice as an art educator for museums and galleries. She holds a PhD in art education and an MA in art history from Concordia University.





Gilles Morissette

Taught at Dawson college from 1984 - 2018

lignequitourne, 2021
Papeterie Saint-Armand Hand-made paper,
12 pages text, copper leaf
Closed 8.5 x 11 x 2 cm, Open Ø 65 cm.

www.gillesmorissette.com/



Lois Eames-Valliant

Taught at Dawson college from 1985 - 2016

Convergence, 2017
Digital painting
43 cm x 34 cm



Shelly Reeves

Taught at Dawson college from 1984 - 2014

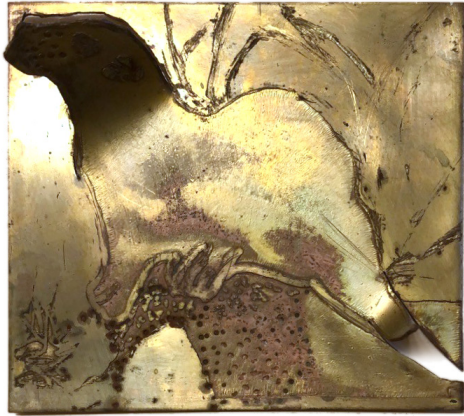
Flowers for Jennifer, 2019,
Oil on linen,
107 cm x 117 cm



Lorraine Simms

Taught at Dawson college from 1990 - 2018

Eubalaena glacialis
(Right whale, vertebra, AMNH #42752), 2019
White conte on black acid-free paper
127 cm x 98 cm (50" x 38 ½")



Lucie Duranceau-Church

Taught at Dawson college from 1975 - 2000

Behind de Adobe Walls, 2010 (left)
Media dry pastel on rice paper
33.5 cm x 43.5 cm

Tsa-ni-don o-wi-ra, 2013 (right)
Bronze
11.5 cm x 1.5 cm x 10.5 cm



Michael Smith

Taught at Dawson college from 1986 - 2017

The Look Back, 2022
158 x 135 cm
Acrylic on board



Maureen McIntyre

Taught at Dawson college from 1977 - 2022

Beauty is a fateful gift of the essence of truth, and here truth means the disclosure of what keeps itself concealed. The beautiful is not what pleases, but what falls within that fateful gift of truth which comes to be when that which is eternally non-apparent and therefore invisible attains its most radiantly apparent appearance. Heidegger, What Is Called Thinking, 1952

Normandie, 2005
Cibachrome print
72 x 53 cm

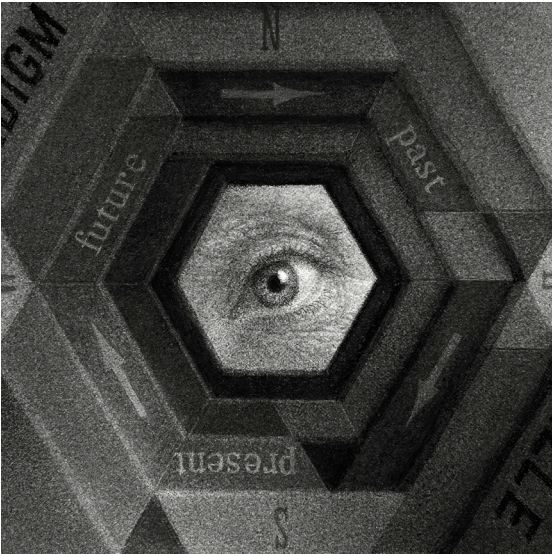


Marcia Massa

Taught at Dawson college from 1988 - 2013

Hestia, 1994
Oil pastel
42 cm x 35 cm

www.marciamassa.com



Frank Mulvey

Taught at Dawson college from 1980 - 2019

Trying to Foresee (detail), 2022
Charcoal and conté on paper
43.2 cm x 49.2 cm

[https://www.frankmulvey.com/](http://www.frankmulvey.com/)



Giuseppe Di Leo

Taught at Dawson college from 1980 - 2017

Rituels de pèlerinage / Un-rooted, 2022
Graphite and colour pencil on archival paper
170 cm X 127 cm

<https://www.giuseppedileodrawing.com/>



Loren May

Taught at Dawson college from 1989 - 2009

coyote 5, 2022
Mixed media
101 cm x 61 cm

Re: Fine Arts Biennial 15

Each of the 14 Biennial celebrations was a definitive event in the Fine Arts Department. The significance of each exhibition was multifaceted. However, two aspects stand out for me. The first being the sense of place. This exhibition is presented in a gallery space that is the common and communal space within the domain of the Dawson community and not a commercial or civic gallery. This is a closed zone and as such is an art space 'owned' by artist/teachers, students and the college community at large. What I experienced at each Biennial was a college-wide sense of communal celebration of the Biennial and by extension the role of Fine Arts at Dawson was amplified.

THE SECOND ASPECT that stands out for me was the reversal of roles that took place throughout the duration of each Biennial. During the semester, the art professors hold sway as instructors and by extension are the critical eye, to instruct, analyze and critique the students' work. The Biennial allows a reversal of roles; in particular, students take on the semblance of the critical eye. With tables turned, the works produced by the artist-teacher are on display to be appraised by the students' gaze. The students' observations become the dominant factor in the visual interaction. The guise of teacher is exchanged for the consciousness of the artist identity; the students' garb, on the other hand, is replaced by the attire of critic with the teachers' art production now the object to be analyzed, critically assessed and appreciated.

- LOIS EAMES-VALLIANT

My response is related not to the advancement of my own work but to the initiative taken by Fine Arts Profs., Andres Manniste, Al Pringle and Giuseppe "Joe" Di Leo, to launch this idea and to make it live in the first place. This is a selfless, inclusive act to give us all, artists and art historians alike a chance to demonstrate our engagement in art on all levels of its possibilities. It is a brilliant idea which has planted roots deep in the Department and will continue to bear fruit for some time to come for the benefit of all concerned.

- MAUREEN MCINTYRE

Each Biennial was a creative and wonderful event as it brought the fine arts teachers together around what we were all passionate about: art. Kudos to Andrès Manniste, Joe di Leo and Al Pringle for giving so much of themselves so as to bring to life the original Biennial as well as many of the Biennials that followed, each time including a catalogue we all appreciated.

- MARCIA MASSA

The Biennial at Dawson College was, for me, always an opportunity for building and maintaining the bridges between the communities of teachers, students, colleagues and the larger community of the campus. It marked punctually, every two years, what the faculty's passions and preoccupations were and created a place of mutual support and dialogue. It was a space marked by delightful surprises and interesting revelations. I know for the students it was a moment of great interest and potentially created a place of equality in chances taken and resultant work.

- SHELLEY REEVES

Q1

DURING YOUR TIME AT DAWSON COLLEGE, HOW HAS THE BIENNAL BEEN SIGNIFICANT TO YOU AS AN ARTIST AND AS AN ART EDUCATOR?

As an artist and art educator, the opportunity to share a timely work with colleagues, students and public was important. The idea to create an event, a venue on a regular basis, apart from our personal shows and trades, is an important initiative. The Biennial is a moment to look, to see, to discover and to share what was created in and out of the Dawson Fine Arts Department, with fellow educators and artists, and students. To educate with art can be seen as a triangle. It implies the production by an artist, an artwork per se; the artwork being perceived and appreciated. This interaction is a necessary cycle to be complete. The Biennial has created this opportunity, in a sequence of time, out of our other pursuits. It was also an opportunity to present to the Dawson community, a dynamic image of all competences and diversity present in a good art program.

- LUCIE DURANCEAU CHURCH

Q2

DO YOU HAVE A PARTICULAR MEMORY OR OPINION ABOUT THE BIENNAL THAT YOU WOULD LIKE TO SHARE?

Besides feeling very positive towards this event, I salute the opportunity to share my work (painting/colour design and metalsmithing). It is a challenge to participate and I still feel part of the Fine Arts team. Regretfully, I did not participate in the elaboration of the first Biennial, having been Cultural Counsellor at the Quebec Delegation in New York. My task was to promote Quebec Fine and Performing Artists in the USA. I have great memories, when I came back to teach, to find this new event, a congenial atmosphere and camaraderie. Bravo to those who formulated this artist support.

- LUCIE DURANCEAU CHURCH

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