



**Fine Arts
Faculty Biennial**

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Foreword by Giuseppe Di Leo
Teacher and artist,
Founding member of the Warren G. Flowers Art Gallery Committee

Introduction by Juan L. Gomez-Perales
Chairperson of the Fine Arts Department

February 15 – March 8, 2018

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

Reproduction on front and back covers: details of
Chasing Raw, Chasing Beauty by Juan L. Gomez-Perales.

Foreword

I am delighted to welcome you to the 13th Fine Arts Faculty Biennial and I do so warmly as a participating artist and as a recently retired Visual Arts Faculty member.

The recurrence of a biennial since its inception at Dawson College 26 years ago has become a valued tradition, supported by the administration and proudly embraced by the college community at large. And for a good reason. The Biennial not only underscores the Faculty’s collaborative spark to collectively display a sampling of their latest artwork, but as a consequence, it is a cogent reminder of how pluralistic and diverging creative tendencies can coexist harmoniously. And this is particularly crucial in a college setting such as at Dawson where cultural diversity, equality, and peace initiatives are lofty goals inextricably woven into its educational fabric.

The Visual Arts Faculty is comprised of a community of self-developing artists who, above and beyond their pedagogical mandate, entrench the value of the transformative and positive effects of artistic practice. They habitually frequent their studio setting, a haven to draw from the well of their experience, to measure and conjure their curiosity, and to exorcise and configure it into a viable mode of communication.

While exhibiting their artwork, each artist actively projects their unabashed voice into a vision in an effort to inspire wonder and empathy through the power of art. For many students, the Biennial offers their first opportunity to connect with their instructors on equal footing while in a gallery, as artists who teach! It is a humbling experience, altruistic in nature, but nevertheless motivating students (and the college community) to look more intensely, to pay attention and reflect on what is offered. Manipulated gestures traced through scribbly marks and inchoate lines, echoing colours unleashed between disturbed textures and honed surfaces, abounding three-dimensional forms in opposition to virtual space, lavish prints and documented performance magically give form to ideas addressing a spectrum of human values.

In so far as this true, the Biennial, if only for a brief moment, affords us an opportunity to celebrate and become excited like mischievous kids playing during recess time. We come together as companions, exchanging our latest revelations in the midst of the ebb and flow of current discourse. A credo by Cesar Cruz comes to mind: “Art should comfort the disturbed, and disturb the comfortable.” Ideally, we share an understanding of our purpose and appreciate learning something of the world and of our place in it through each other’s creative disposition. And this is our gift, forward-looking.

Giuseppe Di Leo
Teacher and artist,
Founding member of the Warren G. Flowers Art Gallery
Committee

Introduction

The Dawson College Fine Arts Department is pleased to present the 13th Faculty Biennial exhibition. This is an opportunity for the teachers of our department to highlight a diverse collection of artworks, which represents but a fragment of our individual artistic research. Aside from teaching at Dawson, we each maintain an ongoing studio/research practice as either visual artists, theorists, curators, critics and/or historians. Maintaining this practice is fundamental to our ability to be good teachers and to have something pertinent to offer our students. Due to the inherent complexity of the artistic language, the range of works presented in this exhibition will really only scratch the surface of this ongoing discourse.

In presenting our students (and indeed the entire Dawson community) a glimpse behind the curtain, we aim to inspire, challenge and possibly even confuse. As part of our teaching method we expect our students to present their artworks and to engage in a critical discussion. With this exhibition, we offer the opportunity to reverse those roles.

Since its inception in 1969, the Dawson Fine Arts Department has gained a well-deserved reputation as a preeminent art school. We are now in an interesting phase of our history as many of the wonderful teachers who developed this reputation have either recently retired, or are in the process of gradual retirement. A natural consequence of this evolution is that we are welcoming a new generation of young teachers who bring with them fresh ideas and a commitment to furthering the strength of Dawson’s Fine Arts Department. The future of Fine Arts at Dawson is bright, as we look forward to contributing to the development of the coming generations of young artists.

Juan L. Gomez-Perales
Chairperson of the Fine Arts Department
Visual Arts Program Coordinator
Dawson College

Julianna Joos

The Monarch Has Escaped, 2017
Jacquard weaving, cotton and linen
150 cm x 100 cm

I reflect on destiny and promises in the Jacquard weaving *The Monarch Has Escaped*. The work is inspired by a true-life story. I had watered the swamp milkweed in my office and watched the caterpillar eat the leaves to increase its mass. I saw it attach itself to a branch and molt into an opaque, blue-green chrysalis. Then the adult Monarch butterfly formed its wings in the beautiful orange, black and white pattern, inside the exoskeleton, before it suddenly emerged and escaped. I was left with this silk-like, delicate and evocative empty chrysalis amidst the flowers of the milkweed.

www.julianna.jujoos.net



Antonietta Grassi

Out Of Line, 2017
Acrylic, ink and oil on canvas
137 cm x 121 cm



I paint distorted geometric forms in a nuanced and layered colour palette as a way to explore colour, shape and light and how they inform our notions of space and memory. Perhaps no memory being stronger than that associated with one's childhood home, my paintings reflect an emotional space that has been shaped by these memories and the passage of time. Having lost both of my parents within a short time frame, I was confronted with the task of emptying my childhood home of its possessions. The psychological and physical impact of facing this process led me to explore fragments of deconstructed and nonsensical space through hollowed cubes, skewed geometric, translucent shapes, and thread-like lines that connect them all. What was once a home was transformed into a disembodied shell filled with a flurry of emotions, symbolizing acts of removing, dismantling, discarding, detaching, remembering, and forgetting. My work reflects how these memories of the past produce fleeting blueprints for structuring the present, and how a delicate stability is attained through the language and solidity of colour, shape and light.

Antonietta Grassi's paintings and works on paper have been featured in solo and group exhibitions at museums and galleries in Canada, the United States, and in Europe, including Musée National des Beaux-Arts du Québec; Museo Civico di Molise in Casacalende, Italy; Kunstwerk Calshutte in Budelsdorf, Germany; the Boston Center for the Arts; Vermont Institute of Contemporary Arts in Chester; Trestle Gallery and Crossing Art in New York; Manifest Gallery in Cincinnati, Ohio; the Bruce Lurie Gallery in Los Angeles; the McClure Gallery, Lilian Rodriguez and the Leonard and Bina Ellen Art Gallery in Montreal; Newzones in Calgary; and Leo Kamen, Artcore and John B. Aird Gallery in Toronto. In addition, her work is in public, corporate, and private collections, including the Musée National des Beaux-arts du Québec; the Archives of Ontario; Museo Civico Di Molise; the Boston Public Library; and Yamana Gold in Toronto. Grassi's work was selected for two public art projects in Canada sponsored by Le Musée au Ciel Ouvert in St. Lambert and Showfrette in Beloeil, Quebec. In 2018, her work will be presented in exhibitions at the Stewart Hall Art Gallery in Pointe Claire and at Harcourt House in Edmonton. She is the recipient of awards and honors, including grants from the Conseil des Arts et Lettres du Québec and the Canada Arts Council.

Giuseppe Di Leo

Working Study for Ephemeral Voice (Between Body and Desire), 2017
Ink and colour pencil on paper
28 cm x 20 cm

Composer José Evangelista’s *Cantus Sacri* is a tripartite meditative a cappella chant referencing biblical verses drawn from the book *Songs of Solomon and the Book of Wisdom*. With simplicity and purity of form, the renowned Montreal composer configures choral voices to evoke a dispensation of physical desire and induce through the intensity of a cappella a unification of what is sacred and earthly.

I am drawn to the austere but transcendental sonority of voices arousing sensations of reflection. While interpreting these vocal elements, I attempt to set up in my work a narrative juxtaposing figures immersed in a dialogue with colour and rhythmic marks, all of which are suggestive attributes of repentance, sublimation, and reverence.

Throughout his career, Giuseppe Di Leo (MFA, York University, 1980) has maintained a practice in drawing and watercolour and has participated in a number of exhibitions held in cultural institutions and private galleries in Canada, Italy, and Mexico. His drawings have been reviewed in various publications, and are featured in both museum and corporate collections including the Leonard and Bina Ellen Art Gallery, Concordia University; Art Gallery of Hamilton; Loto-Quebec; the Canada Council Art Bank; Collection Prêts d'oeuvres d'arts du Musée du Québec; Ministère des Communautés Culturelles et de l'Immigration; Museo Civico d'Arte Contemporanea, Casacalenda, Italy. Concurrent to his practice and teaching, between 2005 to 2015 Giuseppe was active as Director and curator of the Warren G. Flowers Art Gallery at Dawson College.



Lois Eames-Valliant

Convergence, 2017
Digital painting
43 cm x 34 cm



This work attempts to visualize the passage of time by juxtapositions that illumine the cadence and context of the artist’s childhood. Imagery includes Caribbean vegetation set against colonial era stone, shadow versus light, opacity versus transparency. These are symbols that represent and yet simultaneously question the legitimacy of point of view, the validity of time and place and the capricious grasp of past and present.

Lois Eames-Valliant is an Art Historian. She completed a BFA and MA (Art History) at Concordia University, Montreal. She is the author of several art related essays and has curated a number of art exhibitions. She has recently retired from Dawson’s Fine Arts Department and currently pursues her ongoing interest in Art History, curating and making art.

Rachel Echenberg

nine, two, two, five, 2015-2017
Performance with latex object
Variable dimensions



My artwork explores the ways that bodies share and negotiate space. The ongoing balloon work is comprised of actions in which groups blow up weather balloons that I have reconstructed for two, three, five, six or nine people. In each action, individual effort and breath fill the object, allowing it to take on elegant and comical shapes. As the latex expands, the constantly changing forms allude to organic, sensual or molecular structures, continually changing the relationship between the participants. The actions overtake the spaces they inhabit, pushing bodies apart as they morph into one single object/space/language/body, and at times even explode.

Rachel Echenberg is a visual artist who works in performance, sculpture, photo and video. Since 1992 Echenberg’s work has been exhibited, performed and screened across Canada as well as internationally in Belgium, Chile, Czech Republic, England, Finland, France, Germany, Israel, Italy, Lebanon, Morocco, Northern Ireland, Poland, Portugal, Switzerland and the United States. Her work is included in the 2016 anthology of Canadian women performance artists, *More Caught in the Act*. Her videos have been represented by *Vidéographe Distribution* since 2002. Rachel Echenberg is vice-president and programming member of the biennial performance art festival *VIVA! art action* as well as a board member of *Optica, centre for contemporary art*, both in Montreal.

www.rachelechenberg.net

David Hall

View from the Pier, 2017
Oil on canvas
168 cm x 145 cm

My recent paintings of ships are intentionally theatrical. Large, heavy vessels churn through or sometimes rest on huge expanses of ocean framed by dramatic cloud formations. I employ brushstrokes, colour and atmospheric lighting to create compositions where machine, man and the elements seem poised for potential collision. Even though the lumbering ships are aggressive in nature I try to suggest their vulnerability within their expansive surroundings. Parallels could be drawn between these vessels and our relationship with nature; we rely on it to thrive, but are always at its mercy.

David Hall was born in Vancouver, British Columbia. He is a painter and a Fine Arts professor at Dawson College in Montreal. Hall holds a B.F.A from the Emily Carr College of Art and Design (1984) and an M.F.A. from the Nova Scotia College of Art and Design (1992). For more than thirty years, Hall’s work has been shown in both solo and group exhibitions throughout Canada and abroad. Recent exhibitions are *Forces of Nature* (2016), Galerie d’Art d’Outremont; *After Landscape*, Galerie Art Mûr, Montreal; *Global Warning: Scenes from a Planet Under Pressure*, Musée des beaux-arts de Montréal; *Reflects IV* at Maison de la culture Marie-Uguay, Montreal; and *Nature of Conflict*, which he also curated at the Warren G. Flowers Gallery, Montreal.

His work is represented in the collections of the Musée des beaux-arts de Montréal; La collection Prêt d’oeuvres d’art du Musée du Québec; Banque d’oeuvres d’art, Conseil des arts du Canada, Ottawa; Lotto-Québec, Montreal; and the Surrey Art Gallery, Surrey, B.C. His work is also in several private and corporate collections.





Kristi Ropeleski

The Soft Sounds of Inner Beauty, 2017
Oil on canvas
152.4 cm x 127 cm

As an artist and painter Kristi Ropeleski is interested in how we represent our world to ourselves and in how these representations influence us in return. Using classical painting techniques, she deliberately exaggerates the realism of her images. In her recent work, she explores the relationships between pictorial space, illusion and desire.

Kristi Ropeleski is a Montreal-based artist. Her paintings have been exhibited internationally over the span of the past 10 years in diverse venues such as The Philoctetes Center for the Study of the Imagination in New York City and the Museum of Canadian Contemporary Art. She studied at Dawson College, Concordia University and holds a Master’s degree in Visual Arts from York University. She is also professionally trained in makeup application, photography and ceramics. As ongoing education, she is self-training in classical painting and drawing techniques. She has received several awards, scholarships and grants, from the Elizabeth Greenshields Foundation, The Social Sciences and Humanities Research Council of Canada, the Conseil des arts et des lettres du Québec, and the Canada Council for the Arts. She worked for several years in the commercial industry designing prototype paintings for the home décor market under the pseudonym Mia Archer. She is a member at articule and Skol, and sat on the board of directors at articule between 2014 and 2016.

www.kristiropeleski.com

Claude Arseneault

Blowing Snow, 2016
Etching and aquatint
124.5 cm x 42 cm

Initially my process uses the camera to capture still film frames, slices of places and time. The captures are then transformed through the use of printmaking processes. I value the printmaking techniques; the surface quality along with the physicality of the matrix requires me to physically and mentally integrate the work. Since 2012 my work has explored the reproducible matrix in print-based work as a means to create installation work. First, a white snow printed on black paper formed a cube, inviting the viewer to take a snow layer. In 2013–15, a chair, printed in silkscreen and turned upside down, became a functional swing, and a three-dimensional silkscreen print work, *Silence, codes et propriétés*, was exhibited in Trois Rivières. In 2017, a large installation project, *Home / Studio*, creates a site, both physical and imaginary, for the visitor to explore. Etchings and woodcuts, printed on Japanese paper, hang on a wooden structure. The site addresses the studio / home as an architectural structure where maintenance and art-making are merged as well as the notion of inside / outside. Present in many works is the accumulation and removal of snow as metaphors for repetition, resistance and submission.

Claude Arseneault completed her undergraduate and graduate degrees at McGill University and has since attended numerous workshops. She has exhibited her prints in the 14th International Biennial of original prints in Sarcelles, France; the Okanagan Print Triennial in Kelowna; Breaking New Ground, in Wales, UK; and in New Hampshire, U.S.A. In 2012, prints in the exhibition *Identités Multiples* marked the beginning of her interest for print-based installation work. Later, her works *Codes et Propriétés* and *Nouvel Elan* used print as a means to create 3D work. In 2017, she exhibited a large print-based installation work at the Warren G. Flowers Gallery. Claude, a member of Atelier Circulaire and l’Imprimerie, centre d’artistes, has sat on the boards of Arprim and l’imprimerie as president and vice president. She is an art teacher at Dawson College. Her work is part of collections such as L’institut Canadien de Québec, l’artothèque de la bibliothèque Gabrielle-Roy, and Joyce Yahouda. Recently, she participated in a residency in Venice, at the Scuola Internazionale di Grafica.



David Baumflek

Composition, 2017
Plaster, pigment, sound
Variable dimensions



In this sculpture, I investigate the phenomenon of synesthesia – when one sense is experienced through another. For example, someone with synesthesia may ‘taste’ a certain sound, or ‘hear’ a shape. Reflecting on this phenomenon, I created a series of tinted plaster casts, and arranged them based on visual aesthetic principles. I then asked three separate musicians with synesthesia to create solo musical scores to understand what this visual composition might sound like.

Musicians:
Vedran Mehinovic – Bass
Yayoi Ikawa – Piano
Ian Kieffer – Voice

Using sound and video, as well as sculptural and architectural interventions, David Baumflek’s work investigates the complex layers of mediation embedded in human perception. Through their emotional and political investigations of everyday objects and spaces, his works combine the sparse formal economy of Minimalism 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 Exit Art, Sculpture Center, Wilson Art Museum, and Art in General. 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.

Joe Becker

untitled, 2015
Oil and spray-paint on canvas
50.8 cm x 40.6 cm

There are many recurring themes and subjects in Joe Becker's work: corrupted innocence, notions of nostalgia, decay, and mass-marketed characters and icons of his youth. These themes have remained important to his practice throughout the years for a variety of reasons. They are part of our shared social and cultural anxieties. The work takes many forms; visceral composites plundered from cartoons, humor magazines, horror movies, VHS covers, video games, Topps trading cards, and illustrations from childhood all mix together into a primordial stew. The resulting efforts create an agitated universe besieged with agonizing gluttony, toilet humor, wacky scenarios, and rich amalgams of personal and cultural detritus. The repetition of artifacts and codified characters – each with their own assigned proclivities – exist within a space that is loaded with red herrings, inside jokes, and jumbled memories.

Born in Kitchener, Ontario, Joe Becker works and lives in Montreal. He has exhibited his work at The Phi Centre, Montréal (2013), as well as in exhibitions in New York, London, Leipzig and Los Angeles. His work was included in *Carte Blanche Vol 2. Painting*, The MOCCA, Toronto (2009). His paintings can be found in many private and corporate collections in Canada and the U.S. including the Absolut Collection – MoMA, New York. He has participated in numerous international art fairs including: Aqua Miami, Pulse L.A., Scope New York, Scope Miami, ARCO Madrid, and DC Dusseldorf Contemporary. He is the recipient of the 2013 Tom Hopkins Memorial Graduate Award and the 2014 Lillian Vineberg Graduate Award.

Becker received his BFA from OCADU in 2003 and MFA in drawing and painting from Concordia University in 2015.



Amanda Beattie

Clouds of Dust and Diagrams, 2016

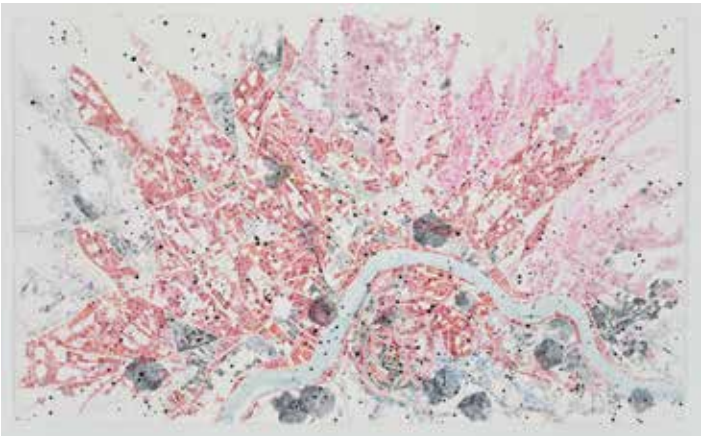
(This essay was originally published for Dana Velan’s solo exhibition at Galerie Pierre-François Ouellette in April, 2016)

Text

464 words



Dana Velan
Nebula, 2014–2015
Oil stick on Mylar
228.6 cm x 320 cm



Dana Velan
Legendless, 2012
Pen, ink and watercolour
76.2 cm x 111.76 cm

To be whisked away in a sea of colour, a flurry of movement and light; cast away in a gentle storm, strewn here and there, at the will of the invisible forces that govern time and space. A speck among millions of others, a circle radiating from within itself, like a drop of water rippling out into an endless sea. An overwhelming and overpowering experience, both chaotic and calming, confusing and clear.

This is the effect of Dana Velan’s *Nebula* series (2014 to 2015). She creates a space like none that we know in our immediate physical surroundings. It is a space that is beyond, out of reach. But it is also a space that is within – our inner landscapes – that we can, perhaps, access at will. All of the mysteries of the universe, tucked away infinitely inside every one of us. The ultimate connection. The essence of our beings.

The *Nebula* series is here paired with a work from the series *Legendless* (2012). It is a labyrinth, of sorts, a map that seemingly leads to nowhere. It can be followed, traced by a finger. Multiple pathways suggest multiple possibilities, diverging down different alleyways, through a web of tangled streams. But it has no destination. It is, rather, a kind of network. Like individual grains of sand coming together to form a beach, or dust particles assembling to form clouds like in her *Nebula* works, Velan’s tiny black marks converge and diverge into clusters of activity.

These series of pathways give the impression that they are alive and can breathe, and ebb and flow in their own right. This is not a route heading toward something or somewhere in particular, nor is it a diagram with specific instructions to follow. It will not lead us to the nebulas in the sky or within ourselves. It just is, in its own right. It is everywhere and nowhere all at once.

The bird’s eye view we are granted in this *Legendless* work allows a privileged perspective, one that encourages a deeper reflection. With the *Nebula* series, we are *in* the works, actively involved and sharing the space with the explosions of colour. And yet despite these differences, both the *Legendless* work and the *Nebula* series form part of the hallucination that Velan indulges in us: answers to questions we didn’t know we had, in the form of more questions.

The rhythmic abstraction formed by the bursts of colour in the *Nebula* series, paired with the linear disorder and the meticulously sculpted circular forms in the *Legendless* work, further point to the vast realm of the unknown. Clouds of dust and diagrams become hazy and out of focus. We are left with a feeling of vertigo as we meander through the cyclical colour wheel that Velan spins.

Amanda Beattie teaches Art History at Dawson College and works as an Educator at DHC/ART Foundation for Contemporary Art. She 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. She has also worked as a consultant, writing for catalogues and developing pedagogical tools for arts organizations such as Ciel Variable, the Papier Art Fair, The Canadian Centre for Architecture, and the Canada Council Art Bank. Her international work experience includes working in institutions such as The Museum of Modern Art (New York), the Peggy Guggenheim Collection (Venice) and La Biennale di Venezia. Throughout her career, her goal has always been to make art accessible to all publics and to empower people in their understanding and appreciation of art in all of its forms. She has a BA from McGill University and an MA from Concordia University in Art History.

Kate Hutchinson*

Parenting, from *Transparent/Apparent*, 2017
Digital inkjet print
50 cm x 50 cm



Transparent/Apparent began as an exploration of light, time, and the classic still life image. Additionally, it deals with the at times irreconcilable drives to parent and be an artist at the same time. Through the shooting and editing process the series quickly evolved into a study of the temporary nature of all things, the dynamics between people in a family and how these relationships can change over time. The desire to claim space, and claim an identity through performing for the camera, was also an important part of the process. The series is ongoing.

Kate Hutchinson is a Montreal photo-based artist. Her work has been published and exhibited widely and in 2015 her series *The Park* was published as a monograph book by Les Editions du renard. Her first book *Ulysses, a personal journey* was a finalist in the UNSEEN Photobook Dummy Awards in 2013. In 2011 Hutchinson received her MFA in Photography from Concordia University. Hutchinson teaches at Concordia University and Dawson College.

www.katehutchinson.com

*Invitee from the Photography Department

Myriad Selves, from *Transparent/Apparent*, 2017
Digital inkjet print
50 cm x 50 cm



Maria Chronopoulos

Love Lost (Jamais), 2016
Inkjet on *Hahnemühler*
63.5 cm x 94.6 cm



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. I explore and privilege the hand-made in my labour intensive process of making work. My artwork investigates ideas of love, loss, longing, death and melancholy. *Love Lost* is a series of printed offset posters, dusted with toner and placed in public spaces. Unlike graffiti, there is impermanence to these posters, as they are glued onto surfaces, and with time, weather away, not leaving any traces of their existence. Meanwhile, there is a dialogue that is created with the public, both unknown and shared (some of the posters have been vandalized with writing and/or tearing). The posters also investigate notions of private and public boundaries.

Maria Chronopoulos currently lives and works in Montreal. Recent significant exhibitions include *Love Lost* (ARPRIM), *Forget Me Not* (La Centrale, Montreal), *Secousses* (Caravansérail, Rimouski), *Ces artistes qui impriment: un regard sur l'estampe au Québec depuis 1940* (Bibliothèque Nationale du Québec, Montreal), *La disparition* (Centre de diffusion Presse Papier, Trois-Rivières), *Fibreworks 2010* (Cambridge Galleries, Cambridge) and *In absentia* (Artist Proof Gallery, Calgary). She has also participated in numerous artist residencies, including *SAGAMIE* (Alma), *Frans Masereel Centrum* (Kasterlee, Belgium), *Seacourt Printmaking Workshop* (Bangor, Northern Ireland), *Jyväskylä Centre for Printmaking* (Jyväskylä, Finland), and *Atelier Circulaire* (Montreal).

www.mariachronopoulos.com

Juan L. Gomez-Perales

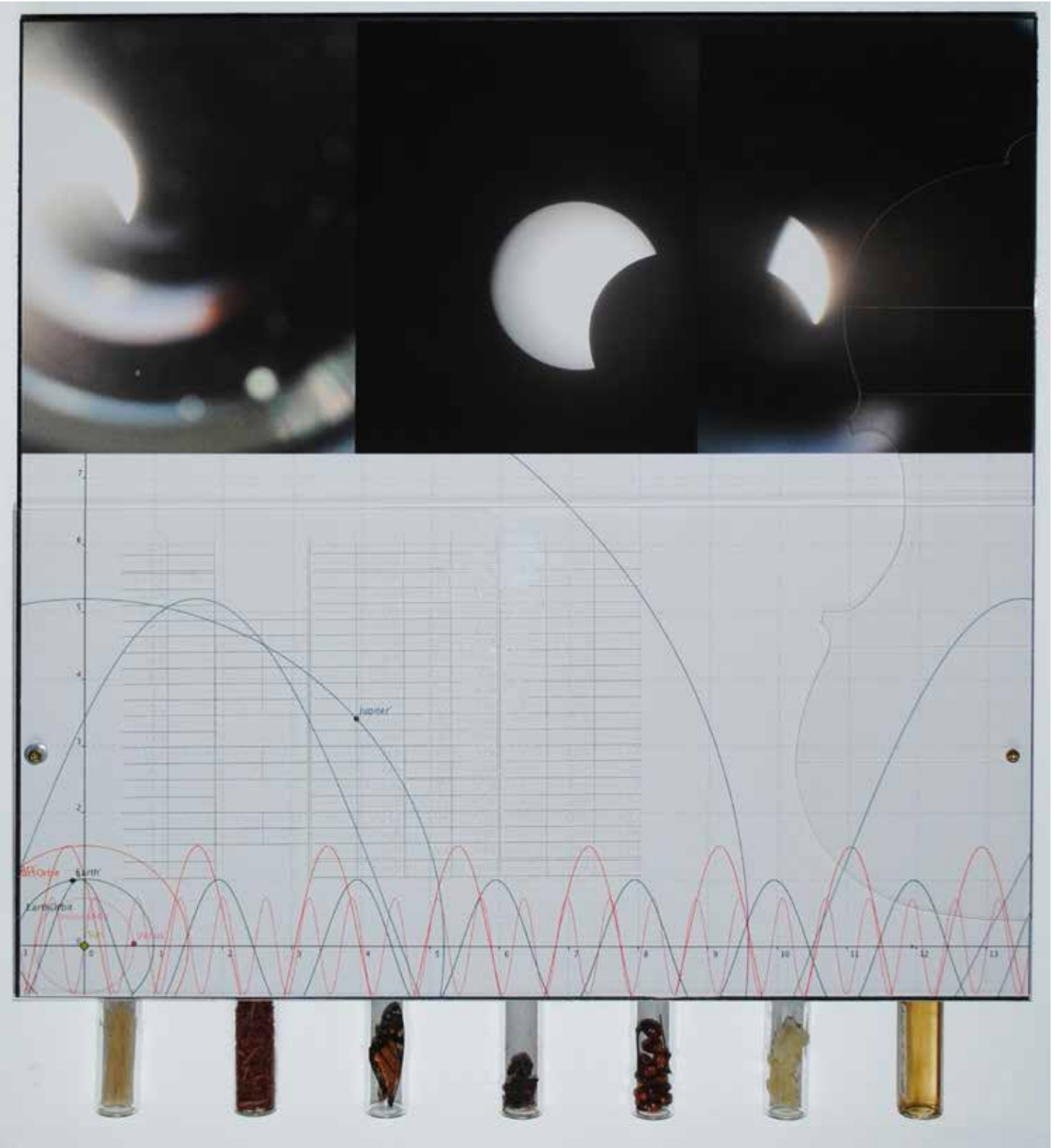
Chasing Raw, Chasing Beauty, 2017
Mixed media with many secrets
53 cm x 46 cm

To describe oneself to oneself encourages a secret language, full of nuance and apparent contradiction. Eventually a recognizable shadow emerges. Identifying one’s passions, those elements which drive and distract, while never complete, is inherently taxonomic. “We are what we eat”, “our actions define us”, we become recognizable by our own unique moiré.

This self-portrait, *Chasing Raw, Chasing Beauty*, is perhaps one of the more conventional artworks I have made in a while, and I found the process refreshingly liberating. Embracing intuition, aesthetic decisions and responding to whim, celebrating the underlying significance of each disparate element. My recent work has been heavily theoretical and somewhat removed from the traditions of visual language, so to diverge from my primary direction felt like a creative vacation. I reserve the right to be inconsistent.

Juan L. Gomez-Perales is a Canadian sculptor, installation and digital media artist. He was born in 1957 in Madrid, Spain. He has earned undergraduate degrees in Architecture and Fine Arts from the University of Manitoba and a Master’s degree in Fine Arts from the University of Victoria. Juan has been teaching art since 1983 and has lived in Montreal since 1988. He exhibits his artwork internationally and has received numerous awards and artist grants. Along with teaching in the Faculty of Fine Arts at Concordia University, Juan is presently the Visual Arts Program Coordinator and Chairperson of the Fine Arts Department of Dawson College.

www.gomezperales.com



Harlan Johnson

Noosa to Maryborough, 2016

Oil on panel

30 cm x 148 cm



Harlan Johnson has addressed certain interrelated issues in his long, painting-centered career. Thus, successive series of works have often touched upon biology or ecology, history and landscape. The paintings often feature equal measures of figuration and abstraction while engaging in hedonistic chromatic and pictorial pleasures intrinsic to the medium of his preference. His most recent works and the ones currently exhibited feature a renewed investigation of the roots of figuration and the idea of creating a visual journal whilst travelling through the rolling landscapes of Queensland, Australia.

Harlan Johnson was born in Halifax and studied at Concordia University in Montreal where he obtained both Bachelor's and Master's degrees in Fine Arts, while majoring in Painting and Drawing. He briefly lived in New York in 1987 and 1988 as the recipient of the Canada Council International Studio Award Program. During subsequent years, in Canada, he has continued to show his work nationally and internationally while also teaching art at the university level in Nova Scotia, Ontario and Quebec. Dawson College has been the principal focus of his teaching for

more than 30 years. In recent years he has also devoted time to musical performance and composition, recording two albums in 2007 and 2015. A sabbatical semester spent in Queensland, Australia provided sources of inspiration for the painted diptych currently exhibited.



Lise-Hélène Larin

SPIRALE ÉCHEVELÉE, 2015
Digital print
91 cm x 76 cm

When I do drawing or sculpture I am attentive to all my senses. My skill at overcoming material qualities will determine how far I can take my practice. I generate the chaos that leads me to think, to invent, to create. The emphasis is on the body and making (itself).

After exploring drawing, painting, sculpture/installation, photography and video my multidisciplinary practice took a turn when I started doing 3D computer animation 20 years ago.

The computer is a chaotic complex system. Underlying patterns, repetition, fractals, etc. make me anxious. Sequences of procedures rely more on a language I must control than on the senses. The emphasis here is to make myself understood and to get the computer to calculate and to simulate. But I must tell myself to breathe for my images to take form and trigger deep impressions.

Lise-Hélène Larin, PhD, teaches at Concordia University and at Dawson College. Early in her career, she did 2D animation at the National Film Board of Canada and for the French TV Network of the Canadian Broadcasting Corporation (CBC) for which she received many prizes.

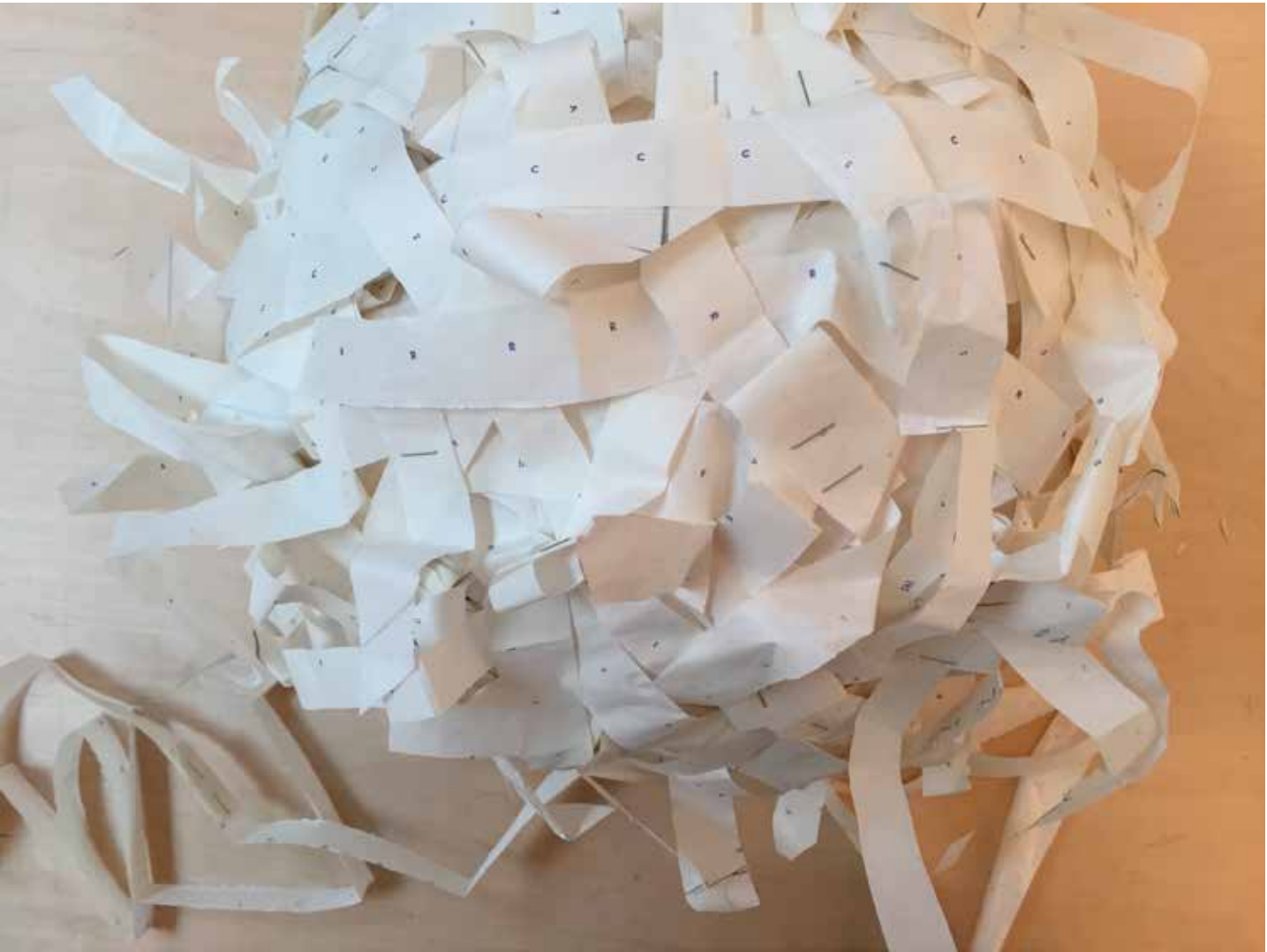
Larin is a multidisciplinary artist whose tactile sculptures turned virtual as she creates non-figurative 3D animated films that question sculpture, painting, photography and 3D animation. She has received a prize of excellence for her research in 3D animation. Her installations investigate interactivity using anamorphosis, a play on perception where the body must move around the piece to find the ultimate point of view and to read the (moving) image in a meaningful way.

Since 2002, her 3D work has been selected three times at Siggraph and was part of a travelling show all over Europe and the United States. She has also shown her films at the Sony Centre in Berlin and in Belgium.

www.lhl777.wixsite.com/lisehelenelarin

Naomi London

untitled (after *Shyrl* #3, detail), 2017
Dressmaking paper patterns, 2 undated found drawings by Shyrl London
Mixed media
Variable dimensions



Over the past several years I have been making sculptural objects out of vintage fabrics inherited from my mother. These objects/balls act as meditative works, due to both their production and their spare form. The work included in this exhibition was made entirely from sliced dressmaker’s patterns. The drawings are found sketches that were made by my late mother while she was in design school. I am interested in creating a sense of quiet monumentality while also alluding to a fundamental pleasure in *making*. The drawings make reference to the original function of the paper used in the sculpture, while also being a subtle nod to my mother’s influence, and mid-century fashion.

Naomi London is a visual artist working in sculpture and drawing. She earned an MFA from the University of Southern California and a BFA from Concordia University. She recently participated in the exhibition *Signes des Temps*, at the Guido Molinari Foundation, and has had numerous group and solo exhibition over the past 20 years. She was the Chairperson of the Fine Arts Department from 2013 to 2015.

Lynn Millette

Road Trip [Mégantic], 2016
Acrylic on canvas
127 cm x 251 cm



This particular image is about the day my family and I drove to Mégantic to see the remnants of that terrible tragedy. My picture represents random scenery on the way there merged with aspects of the accident. I like to think that the present is not just about one thing, the mind has many levels of consciousness. Also, my father was a railroad engineer who did that same job many times during his life. We drove there on my birthday; it was very meaningful to me.

Lynn Millette has participated in several individual and group exhibitions including her solos, *Les Fenêtres sur l'eau* (2013) at the Maison de la Culture Notre-Dame-de-Grâce, *Interior experience* (2007), at the McClure Gallery and *Sens vécu* (2007), at the Maison de la Culture Plateau-Mont-Royal.

Lynn Millette has a BFA (Concordia), an MA ès arts from UQAM and a PhD from Concordia University. She has been a Canada Council grant recipient and her work is indexed at the Centre for Contemporary Canadian Art. Her paintings can be found in several private and public collections.

www.lynnmillette.rsight.net

Frank Mulvey

Rendez-vous, 2018
Charcoal on paper
135.9 cm x 126.0 cm (framed)

Outside the patterns of daily life. Silently above the crowds, along less travelled routes, no need for pomp and celebration. With slow grace, the quiet magic descends, and with it, a visitor.

A rendez-vous with hope.
A rendez-vous with inspiration.
A rendez-vous with destiny.

Having pursued a Master’s degree from Concordia University in my early 20s, I was too green to fully grasp and appreciate the avalanche of ideas and information that came my way during my studies and afterwards, but I did my best to teeter through these experiences by seeing life as a series of challenges to be defined and tackled one by one through concrete actions, without too much angst.

Early one morning in November of 1989, a few years after graduating, my black dial phone rang. Artist and teacher Kay Feldmar had a stomach ache and called me to come in as a substitute teacher at Dawson College, five years after I had applied to teach there. I guess my application letter had been considered and was still sitting in the back of a filing cabinet somewhere. I visualized the many expectant faces of students hoping for a stimulating morning in class, took a few deep breaths, and accepted the job. Unsure of myself, I nonetheless did my utmost to make that experience meaningful for them. It led to more work at Dawson, juggled with other jobs consisting primarily of construction work.

If I were asked to define what characterizes the ensemble of these experiences, through the decades and into the present, it would be that life is a big unwieldy thing. But if one can stay the course, there is much potential for wonder and enlightenment along the way.

www.frankmulvey.com

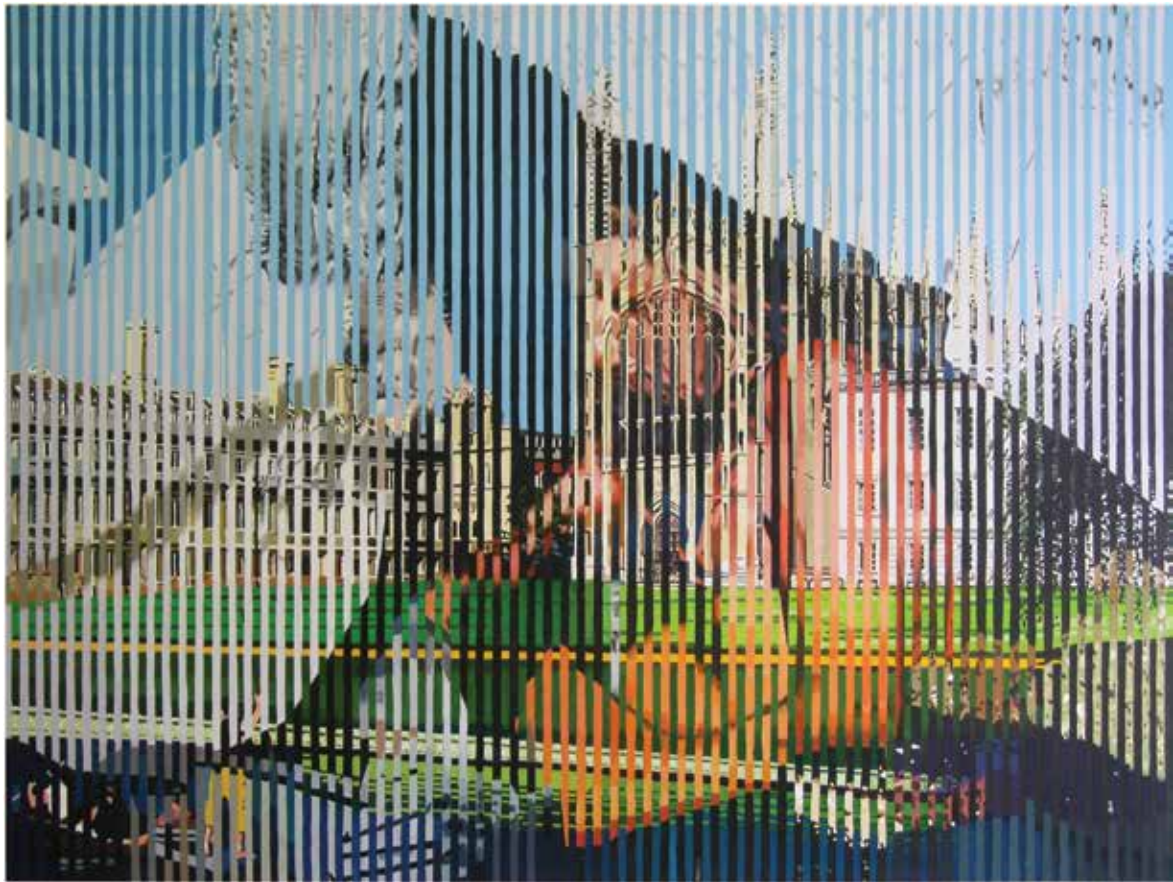
At that time and into the 90s, I lived in big dirty warehouse spaces and made big dirty charcoal drawings, received grants, won prizes, worked for film productions and saw my artwork reproduced in many publications and acquired by many collectors. My stomping grounds were just outside the borders of Old Montreal on St. Maurice, King, Soeurs Grises, and William streets. Relative to today, that area was undeveloped. Walking amongst the ramshackle buildings and wide-open spaces was hauntingly beautiful, like being inside a De Chirico painting. The romanticized Hollywood representations of poor artists living in big industrial spaces with old wooden freight elevators was actually a reality then, except it was dusty, polluted and very makeshift. It was a gritty but magical couple of decades, characterized by manual labour of all kinds to make ends meet, tattered living conditions, and a Felliniesque mix of people and events.

Through the 90s and into the next millennium, I realized success in my artistic career. I had to move out of five studios due to unstoppable forces of gentrification, rising rents and/or condo developments and evictions: a common plight for artists everywhere. Selling my artwork in multiple galleries and full-time teaching kept me afloat and able to cope financially. Like many people around me (artists or not) I was always overloaded with work, but I still managed to navigate through all challenges relatively intact. In recent years, my involvement with a wonderful interdisciplinary initiative entitled S.P.A.C.E. pushed my multitasking limits, with very special colleagues, as well as friends and family, continuing to give me hope and inspiration.



Andres Manniste

University haecceity, 2017
Acrylic on canvas
229 cm x 170 cm



“I work at the same thing all of the time and some of that time is on the internet or on social media and some of it in the studio. I was trained as a painter and printmaker and there remains a conviction for the materials and atmosphere of a studio, however, the concept that I had of a studio practice has been altered by the internet. I no longer feel that I need to respect scale, subject or formal concerns. I also have difficulty making qualitative decisions on images when they are presented in the homogeneous context of a computer monitor. Plausible aesthetic objects are being created daily everywhere. With such a vast selection of art, it is hardly relevant what I do in the studio with a brush. My paintings therefore have become a representation of, ‘What am I thinking, when I am thinking about these things.’ With my network pieces freely available on-line and paintings that don’t really deal with formal issues of representation, I realize that my work is less about objects than about experience”.

(From: Kenneth Jeffrey. Andres Manniste Interview. FYCA. 2017.)

Educated as a painter and printmaker, Andres Manniste has shown his work extensively over his career, most recently, *Back to the Future II* (2016) at Galerie Joyce Yahouda and the solo, *Penthesilée* (2012) at the Maison de la Culture Frontenac. He has been the recipient of grants from the Canada Council for the Arts and the Quebec Ministry of Culture. Well known in the internet art community, he has been invited to participate in events such as, *SPAMM_POWER* (2017), *Webbiennial #07* and *#10* (2017, 2010), *Urban Jealousy the 1st International Roaming Biennial of Tehran* (2009) and *Drunken boat #8* (2006). His work is in public collections including the Montreal Museum of Contemporary Art, the Heritage Collection of the Quebec Archives, the Canada Council Art Bank and the Rhizome archive.

Natalie Olanick

Re:action, 1996 and 2017
Oil on canvas, photograph
Painting: 121.9 cm x 121.9 cm, photo: 4 cm x 2 cm



In my paintings, I try to create a space where personal recollections mingle with social markers. *Re:action* is a recent painting that chronicles an art piece that I made 21 years ago. The painted motifs in the photograph of the original work and their re-creation in the recent painting set-up a comparison and a sort of personal archive of how I have identified myself – then and now. The patterns of Ukrainian Easter eggs on Union placards would not make the best slogans for a work place dispute, however, as art, it does raise questions of what ritual is and how we persist in sharing who we are. The dated photograph of the original piece is part of the current work, which is done with a sense of humour or play. It takes things out of context, while at the same time devoting will towards the traditions of painting.

Natalie Olanick is a painter who also writes and curates exhibitions that explore contemporary art. She has a diploma from the Ontario College of Art and Design University (1984), and an MFA from University of Windsor (1999). Her practice has led to exhibitions of her work nationally and internationally, and she has published writings in magazines such as *Espace* and *ETC*. She has also curated exhibitions in galleries such as SKOL and the Warren G. Flowers Art Gallery at Dawson College.

www.natalieolanick.com



Lorraine Simms

Portrait Box 5, 2016
Oil on paper mounted on board
35.5 cm x 35.5 cm

My recent paintings represent collections of mass-produced artifacts, focusing with particular attention on plush animals. Prompting feelings that alternate between desire and detachment my works invite the viewer to consider the *Disneyfication* of reality portrayed by these ephemeral objects of our affections. Intimate in size, these vibrant paintings surprise, enchant and puzzle. They highlight the materiality, attraction and physicality of these kitsch caricatures of animals.

Informed by the related pictorial traditions of still life and trompe l'oeil, my paintings expand the possibilities of these genres to underscore the deeper cultural and personal significance of consumer objects. Painting directly from observation I render the lush textures and vibrant colours of toy animals, craft store birds, taxidermy eyes and animal bones packed densely together in boxes. These illusionistic representations evoke anthropological displays where things are collected, retained, and ordered.

I view my paintings as psychic models that dramatize the feelings and anxieties we collectively share about the lives of objects and things. They highlight the contradiction between mass-market politics and the nostalgia for child-like innocence embodied by these toys. This series of paintings, collectively titled *Portrait Boxes*, evokes the packaging of nature and the commodification of our imaginations, inevitably becoming portraits of our culture and of ourselves.

Lorraine Simms completed her graduate studies at Concordia University. Her art practice explores our relationship to material culture through paintings, sculptures and installations. Her work has been exhibited across Canada and in the United States in private and public galleries including the Musée national des beaux-arts du Québec (Québec), the Beaverbrook Art Gallery (Fredericton), the Leonard & Bina Ellen Gallery (Montreal), the Musée de Joliette (Joliette), the Tom Thomson Gallery (Owen Sound), the Centre d'exposition Expression (Sainte-Hyacinthe), A.R.C. Gallery (Chicago), Stride Gallery (Calgary) the McClure Gallery (Montreal), and the Anna Leonowens Gallery (Halifax). Her work has been reviewed in magazines such as *Canadian Art*, *Border Crossings*, and *Parachute*. She has received numerous grants from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts. In the summer of 2017 she participated in an artist residency at the Massachusetts Museum of Contemporary Art (MASS MoCA). Lorraine Simms lives and works in Montreal.

www.lorrainesimms.com

Gilles Morissette

Éclats d'être II, August 21, 2016
Washhouse installation for the 3rd Art Festival in Villatella, Italy
Text, paper

High up on an Italian mountain top, Villatella hosts its 3rd Art Festival.
High up on the village washhouse, a text is integrated on its two facades.
It complements the architecture. It blends into its surroundings.
Some pass by without noticing anything. Some glance at it and can't figure it out.
A village girl stops. Her concentration is evident. She moves back and forth from one facade to the other. She makes out some words...deciphers the phrase
CREATIONISANACTACCOMPLISHEDBYAHUMANBEINGTOGIVESENSETOONESLIFE.
She nods – smiles – looks around.
Through her action, she realizes that she is part of the work!
I smile back at her. I nod.
A while after, with inquisitive eyes, people are in the plaza looking up high.

Gilles Morissette has a BFA from the University of Alberta, a Master's in Visual Arts from Concordia University in Montreal and a Doctorate in Esthétique, sciences et technologies des arts from Université Paris VIII. Morissette has had numerous group and solo exhibitions in Canada, Europe and Japan. His artworks can be found in many private and public collections. In 2015, for the Fundación DANAE in Gijon, Spain, he created an installation for the international exhibition Vanguardias Siglo XX. In 2016, for the Alliance française in Spain he created two solo exhibitions, in Sabadel entitled *Panoramique 3* and in Madrid entitled *Éclâts d'être I*. In 2016, he participated in the 3rd Art Festival of Villatalla in Italy with an *in situ* work entitled *Éclat d'être II*. In 2017 he was invited by Tadlachance to participate in a transportable art event held in Sainte Baume and Riboux in the south of France. In 2018, his most recent installation, *lign-equitourne* ""quitourneenrond was created for the thematic group exhibition José Évangalista at the Maison de la culture Côte-des-Neiges.

www.gillesmorissette.net



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