

Fine Arts Faculty Biennial

Introduction

Juan L. Gomez-Perales
Chair, Fine Arts Department
Visual Arts Program Coordinator

Coordinator's Comments

Natalie Olanick

Exhibition

January 23 – February 19, 2020

Warren G. Flowers Art Gallery

Dawson College
4001 de Maisonneuve West
Montreal, Canada H3Z 1A4

Catalogue

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Introduction

The Dawson College Fine Arts Department is pleased to present the 14th 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 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.

We expect a lot from our students. We push them out of their comfort zones in an effort to explore new ideas and to re-evaluate what they think they already know. As professional artists we recognize this process as a lifelong pursuit and an exhibition such as this illustrates to our students that we, their teachers, share in that experience. As part of our teaching method we require our students to present their artworks and to engage in a critical discussion. With this exhibition, we offer the opportunity to reverse those roles. This exhibition is of course not only for our students, but for the entire Dawson community, past, present and future.

Juan L. Gomez-Perales

Chair, Fine Arts Department
Visual Arts Program Coordinator
Dawson College

Coordinator's Comments

In pursuit of artistic expression and integrity, the members of the Dawson College Fine Arts Faculty have created a Fine Arts Biennial. The exhibition has become a part of the department's tradition for the past 28 years. This year's biennial continues the investigation while touching on concerns of the day, including the fast flow of digital images to a world-wide audience, the alarming rate of decline of our known environment, and the migration of diverse nations due to social struggles that remain unresolved. These issues, as well as personal inquiries within the scope of contemporary art, are the frameworks for this exhibition. While the works may not directly address a particular social issue, the exhibition's intention is to create a dialogue of free articulation. The works welcome enjoyment, challenges, questions, debate, and reflection—all integral to the practice of contemporary art. The biennial posits that the diverse definitions of artistic practice are compelling claims for how we see and experience the past, present and future.

Natalie Olanick





Frank Mulvey



In my work, the themes I am drawn to center on human folly, struggle, redemption and transcendence. Of late, an understated shade of retrofuturism has become an added feature. I don't apply this with the bemused scepticism often associated with retrofuturist visions. Rather, I wish to reincarnate some trace of optimism about our future in echoes from the past through the idiom of old advertising slogans painted onto buildings. Unlike their mid-twentieth-century counterparts, the words here convey attitudes that are stripped of the consumerism with which they would customarily be linked. Hope itself is the focus, rather than the objects of desire that we have been conditioned to expect.

I was born in the United States at the dawn of the 1960s. That decade saw much social unrest and lobbying for change. This was pushback against the oppression of civil liberties, and government policies rooted in greed and power. Radical change was seen by many as the key to a bright future for all. This is also true of today, when the destructive consequences of actions guided by short-term gain and selfish motivation are increasingly apparent in our social, political and economic systems. The dissonance between present circumstances and our altruistic potential sits uneasily in the psyche of humankind. Our destiny will be shaped by our acknowledgement of that dissonance and our actions to decrease it.

frankmulvey.com

New Light, 2019
Charcoal on paper
76.2 cm x 177.8 cm (including frame)

Maria Chronopoulos

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Katrina (ΚΑΤΡΙΝΑ) ΤΣΟΠΑΣ, 2019
Inkjet print
38,1 cm x 55,9 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 is integrated into 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. *Katrina (ΚΑΤΡΙΝΑ) ΤΣΟΠΑΣ* is part of a series of prints that I am currently working on that explores my family history and reflections on identity, politics, colonialism and migration.

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 abstentia* (Artist Proof Gallery, Calgary). She has also participated in numerous artist residencies: SAGAMIE (Alma), Frans Masereel Centrum (Kasterlee, Belgium), Seacourt Printmaking Workshop (Bangor, Northern Ireland), Jyväskylä Centre for Printmaking (Jyväskylä, Finland), and Atelier Circulaire (Montreal), among others.

Julianna Joos

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Through mindful stitching, I am attempting to come to terms with my day-to-day life. Stitch by stitch I make my way through the knots. The Sashiko mending could have gone on forever. *Reflections* is an embroidered Jacquard weaving about empowerment.

I have digitally created the weaving structures for the Jacquard weaving, from a photograph of tied omikuji taken outside a Buddhist temple in Japan. An omikuji is a random fortune, written on a strip of paper, which you can purchase through a small offering. From the digital Jacquard files, I have woven the work with linen thread. I have embroidered the finished Jacquard weaving by hand using golden thread and a stitching method inspired by the Sashiko mending technique, traditionally used by Japanese people to repair their clothes.

Julianna Joos lives and works in Montréal. She has been a printmaker for over forty years and since 2004 she has also focused on textile art. She has presented over twenty-five solo exhibitions, amongst them one at CQUni Art Space Noosa in 2017 and at la Maison de la culture Marie-Uguay in Montréal in 2017. She completed a Maîtrise ès Arts (M.F.A.) Programme de maîtrise en arts plastiques (concentration création) at l'Université du Québec à Montréal in 1996. She presently teaches printmaking, drawing & digital art in the Fine Arts Department at Dawson College in Montréal. She has won two major international prizes in printmaking, including the Purchase Award (*Premio Consorzio Brachetto d'Acqui*) at the VIIème Biennale Internazionale dell'Incisione in Acqui Terme, Italy in 2005; and the First Prize at *Voir Grand: Biennale d'Estampe Grand Format de l'Atelier Circulaire* in Montréal, Canada in 2002.

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

Reflections, 2019
Jacquard weaving and embroidery, with linen and gold thread
90 cm x 90 cm

Rachel Echenberg



How to explain performance art to my teenage daughter, 2015

Video

6 minutes



In recent years, I have been working with the theme of family and of home through notions of intimacy, vulnerability and interaction in shared space. I have been bringing others—my own family as well as strangers—directly into my creation process in order to explore how complex relationships balance love and tension outside of sentimental or romantic notions.

In the video *How to explain performance art to my teenage daughter*, mother and daughter embrace the difficult intricacies of understanding art through an intimate action that references a 1965 performance by Joseph Beuys. Absurdity and tenderness merge to reveal that learning can be a sensory activity.

Rachel Echenberg is a visual artist who works in performance, sculpture, photo and video. Since 1992 she has been performing, exhibiting and screening her work across Canada as well as internationally in Belgium, Chile, Czech Republic, Finland, France, Germany, Israel, Italy, Lebanon, Morocco, Poland, Portugal, Switzerland, UK and USA. Echenberg holds a BFA from the Nova Scotia College of Art and Design in Canada and an MA in Visual Performance from Dartington College of Arts in the UK. Her video work is represented by Vidéographe in Montreal and Vtape in Toronto. Rachel Echenberg currently teaches in the Fine Arts Department of Dawson College where she is coordinator of the 3D discipline. She is a president and programming member of VIVA! Art Action, a biennial performance art festival in Montreal.

www.rachelechenberg.net

Pohanna Pyne Feinberg



Walking With explores walking as a form of artistic inquiry and expression—in its manifold modes and paces. Walking generates embodied knowledge through encounters with the dynamics of place; we become more of ourselves with each movement. Likewise, as we leave our trace, our presence shapes where we walk. Twelve artists were invited to share their insights about how walking informs their practice: Cam, Sylvie Cotton, Natalie Doonan, Ette, Dominique Ferraton, Sylvie Laplante, Andra McCartney, Emilie Monnet, Taien Ng-Chan, karen elaine spencer, Victoria Stanton, Kathleen Vaughan. *Walking With* is also an invitation for you to join us in reflection: How do the artists' perspectives resonate with your own? Or, how do they differ from your lived experiences? How would you describe how walking influences your understanding of the world? Do you have stories to share about how walking contributes to your creative process?

This research was supported by the Social Sciences and Humanities Research Council of Canada.

Pohanna Pyne Feinberg's work explores collective memory, textures of impermanence, sensory attunement, and decolonizing pedagogy through a range of forms such as community collaborations and in-situ co-creations with place. Examples of her projects include a series of cyanotype photograms made during walks through green alleys (2015–2016); multiple audio-visual portraits made from experiments with attuned walking around her neighborhood (2008–ongoing); a collaborative sound installation/performance on the theme of coexistence, titled *Gibideweshinimin* (Oboro/Onishka, 2015); a participatory audio walk titled *While Walking* (DARE-DARE, 2014); and a curatorial project [*in-tur-pri-tey-shuhnz*] that focused on intersections between oral history and contemporary art (FOFA Gallery, 2011). Pohanna received her PhD in 2019 (Art Education, Concordia University) and teaches art history at Dawson College.

www.walkingwith.ca

Walking With: An Invitation, 2019
Audio-visual portrait
Variable time duration

Claude Arseneault

10

Imaginary Realm, 2015
Etching and aquatint, on BFK Rives paper
121.9 cm x 80.6 cm



In earlier works my interest gravitated from the observation of the cold inside to larger views of ice and snow outside. Images of the accumulation and removal of snow are metaphors for repetition, resistance and submission. My process transforms original photographic capture using scans, digital reworking, photo etching, and traditional etching techniques. In a series of hybrid prints, natural and urban landscapes are juxtaposed to express how nature and man-made objects share and dispute a given territory.

In 2011, my works were part of a group exhibition entitled *Lieux Communs*, and questioned the notions of original and multiple, individual and collective, and urban space and nature. Departing from the notion of the print edition, I investigated the reproducible matrix as a means to create installation work. In 2013, the participation and reaction of the public to an interactive installation, *Nouvel élan*, marked the turning point to an approach where the public is invited to appreciate the work through physical interaction with it. In 2017-18, *Home/Studio*, an interactive installation, scrutinized the meaning of my loft as a place where artistic and domestic work merges. Currently, my interest is on the role of the collective printmaking studio as a workplace, and on the nature of the work produced by the artist members. A playful portrait of different and continuous concepts and positions in printed arts, this work takes the form of an artist book, an installation piece, and a series of large-scale prints inspired by the educational wall charts.

Claude Arseneault completed her undergraduate and graduate degrees at McGill University and has since taken many workshops on printmaking and digital imaging. In 2008, she curated the exhibition entitled *Book: Artwork*, exhibited at the Warren G. Flowers Art Gallery of Dawson College in Montreal. In 2009-2010, her work was selected for the International Biennial of Original Prints of Sarcelles, and the Okanagan Print Triennial in Kelowna, B.C. She has participated in residencies including Identités Multiples, a collective production residency at Atelier Graff in Montreal, and a recent residency at the Scuola Internazionale di Grafica in Venice, Italy. She has exhibited her work in many venues, such as la Maison de la Culture Plateau-Mont-Royal (Montreal), Joyce Yahouda Gallery (Toronto), and John B. Aird gallery (Toronto). Her prints are part of a travelling exhibition entitled *Line & Verse* in Canada and Taiwan. As an active member of L'imprimerie, centre d'artistes, Atelier Circulaire, and Arprim, Claude has sat on the boards of artist run centres as administrator, president and vice president. She is an art teacher at Dawson College in Montreal. Her work is part of the L'institut Canadien de Québec collections, l'Artothèque de la Bibliothèque Gabrielle-Roy, and Joyce Yahouda Gallery.

Antonietta Grassi

11

Compiler, 2019
Oil and ink on linen
147.3 cm x 147.3 cm



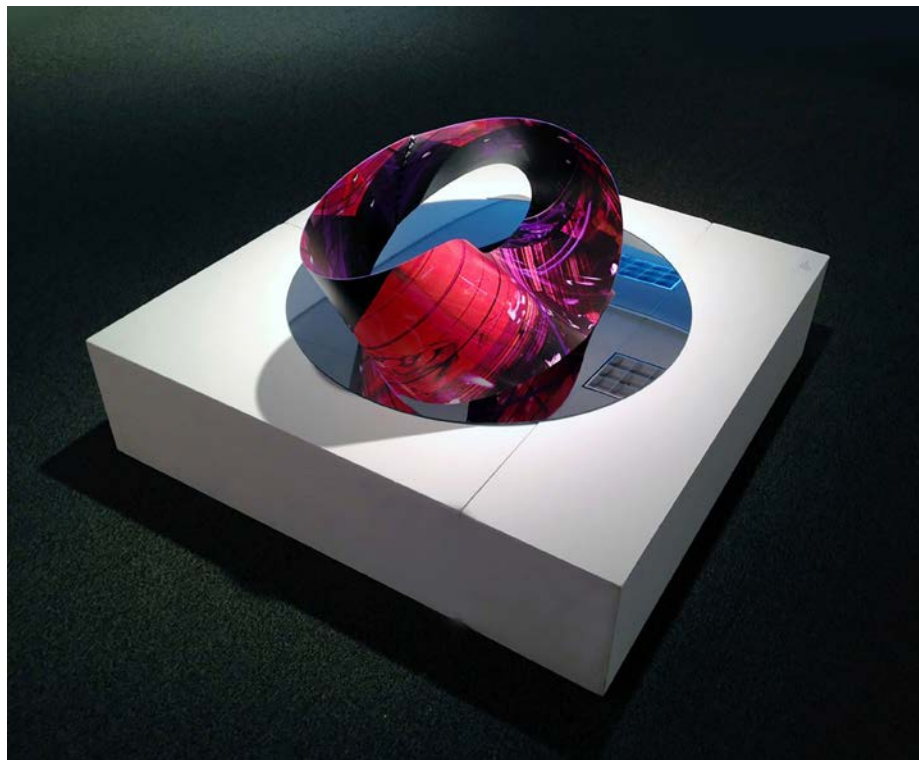
My recent paintings reference work related to textile production, analog technology and systems of filing and sorting data, from file clerking to data processing. This work is traditionally associated with women, yet is now almost obsolete. The lines, shapes and colours in my work are not arbitrary or simply formal but reflect lived experiences. The colours are influenced by events in the world and in my life, whether they are significant, such as the fuchsia pink of the millions of women who marched in 2017, or prosaic, such as the everyday objects that surround me in my studio. My colour references have ranged from Post-it notes and file folders to the light at dusk viewed from my studio on the Lachine Canal.

Antonietta Grassi's work has been featured in solo and group exhibitions at museums and galleries in Canada, the United States, and Europe, including the Musée National des Beaux-Arts du Québec (MNBAQ), the Leonard and Bina Ellen Art Gallery, Stewart Hall, Galerie R3, Harcourt House, Artcite and many commercial galleries. Her work is in public, corporate, and private collections, including the MNBAQ, Le Groupe Desjardins, Global Affairs, Ontario Archives, and the Boston Public Library to name a few. She is a recipient of grants from the Canada Council for the Arts and the Conseil des Arts et Lettres du Québec. She holds a BFA from Concordia University and an MFA from l'UQAM. Grassi has participated in numerous artist residencies, including the Studios at MASS MoCA, the Banff Centre and the Vermont Studio Centre. She is represented by the Patrick Mikhail Gallery in Montreal where she will have a solo exhibition in the spring of 2020.

Lise-Hélène Larin

12

Mending the infinite, 2015
 Moebius strip, still from 3D animation printed on white Styrene,
 round Plexiglass mirror, Trampoline base, 60.9 cm x x 91.4 cm x 106.7 cm



3D animation is my tool to explore physical space as a means to non-figurative virtual architectures. The “objet mathématique” is one of the concepts I developed in my PhD thesis on 3D animation. I borrowed this notion from mathematics to apply it to a series of sculptures printed on various surfaces. With my “mathematical objects,” I go to the heart of digital activity to extract autonomous and sensitive forms from mathematical sums. I want to give these abstract objects of mathematics a different mode of existence than the ones elaborated on in the mathematician’s mind. My “mathematical objects” also open up other ways of seeing the computer-generated image.

Lise-Hélène Larin holds a BFA from Concordia University (1976), a MFA from l'Université du Québec à Montréal (1988), and a PhD from l'Université du Québec à Montréal (2011). She teaches Fine Arts at Concordia University and at Dawson College. Early in her career, she worked in 2D animation at the NFB and CBC, and received many prizes for her work. In addition to this, she received a prize of excellence for her research in 3D animation. Since 2002, Larin’s 3D work has been selected many times at the annual *Siggraph* conference and was part of a travelling show that toured all over Europe and the United States. She has also shown her films at the Sony Centre in Berlin and Belgium. In New York, her images have been projected onto buildings in Times Square.

Naomi London

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In recent years, I have been making sculptural objects out of materials that hold intimate and functional connections to my work and personal history. *Woven pattern ball #2 (after Shyrl) 2019*, was made entirely of dressmaking patterns that I inherited from my late mother. My mother worked for years in the needle trade and sewed all of my clothes as a child. This object was created using only paper dressmaking patterns drafted and cut by my mother, and office supply store staples (and a lot of time).

An apple doesn't fall far from its tree...

This discreet object is an attempt to honour her labour and profound influence on my life.

Naomi London has been teaching in the Fine Arts Department at Dawson College since 2000, and was Chair of the Fine Arts Department from 2013–2015. She is a visual artist with a practice focused on sculpture/installation 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, and the Winnipeg Art Gallery. She has an MFA from the University of Southern California in Los Angeles and a BFA from Concordia University in Montréal, and is a member of the Royal Canadian Academy of Arts.

<http://www.naomilondon.com/>

Woven pattern ball #2 (after Shyrl), 2019
 Dressmaking pattern paper from the estate of Shyrl Henson London
 116.8 cm circumference, weight: approximately 2 lb

Lynn Millette

12



Ditto, 2019
Acrylic on canvas
122 cm x 99 cm

Life often happens between events where I find myself fascinated by the opportunity to interpret many realities. Fantasy is making its way into our daily experiences. The gaming illusions, for one, are gradually corroding our system of belief. The shift in political rhetoric disrupts our morals and values.

Anecdotes have always been part myth, created stories, born of deep inspiration. Lately, the usual has been called to change into a constant shuffle of ideas taking flight from obscure origins.

My painting is part and parcel a sampling of organized randomness where glass icicles and prancing unicorns are found on the arms of a birch tree. Below, an unlikely baby alpaca pokes its head out of the tree in an environment of vines and snow berries – a prototype perhaps, of inner imaginary whimsy that would touch the imagination, and is now shared with the outside.

Lynn Millette has worked in both traditional and electronic media. She has a comprehensive background in disciplines related to culture including the new technologies, philosophy, psychology, literature, and the humanities, as well as practical experience in research and critical/analytical writing. Millette has participated in many individual and group exhibitions throughout her career, including the recent solo exhibitions *Road Trip* at the Maison de la culture Janine-Sutto (Montréal, 2019) and *Les Fenêtres sur l'eau* at the Maison de la Culture Notre-Dame-de-Grâce (Montréal, 2013). Group shows include *Epicentre* (Valencia, Spain, 2019); the main show of the 4th Wrong Biennale; *Ana notes sur notes* at the Chapelle historique du Bon-Pasteur (Montréal, 2012); and *The Inner Space/The Outer Place* at Concordia University (Montréal, 2008). Lynn Millette has a BFA (Concordia University), a MA ès Arts (UQAM), and a PhD (Concordia University). Her work is indexed at the Centre for Contemporary Canadian Art and can be found in several private and public collections.

David Hall



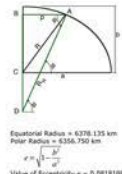
I see my seascapes as extensions of the landscapes. I am concerned with many of the same principles and techniques, like deep space perspectives, variegated surface quality and atmospheric lighting and colour. Several of these compositions have ships as their focal points. They are seen as small and vulnerable within the environment that surrounds them. I want these vessels to feel subsumed by the beautiful, but at the same time threatening atmospheres they are part of. Most recently I have explored optical phenomena, such as minor and major mirages and Fata Morgana in some of my compositions. They create a feeling of disorientation and a questioning of what is real and what is an illusion.

David Hall was born in Vancouver, British Columbia in 1959. He is a painter and a Fine Arts professor at Dawson College in Montreal, Quebec. Hall holds a BFA from the Emily Carr College of Art and Design and an MFA from the Nova Scotia College of Art and Design. Over more than twenty-five years, Hall's work has been shown in both solo and group exhibitions throughout Canada and abroad. Recent exhibitions are *Forces of Nature* at Galerie d'Art d'Outremont (Outremont, Quebec), *Uncommon* at John B. Aird Gallery (Toronto, Ontario), *After Landscape* at Galerie Art Mûr (Montréal, Quebec), *Global Warning: Scenes from a Planet Under Pressure* at Musée des beaux-arts de Montréal (Montréal, Quebec), *Reflects IV* at Maison De La Culture Marie-Uguay (Montréal, Quebec), and *Nature of Conflict* at the Warren G. Flowers Art Gallery (Montréal, Quebec). 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, Lotto-Québec, and the Surrey Art Gallery. His work is also in several private and corporate collections.

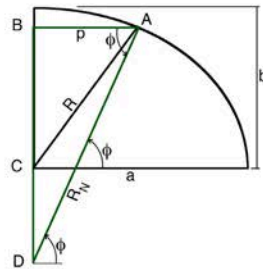
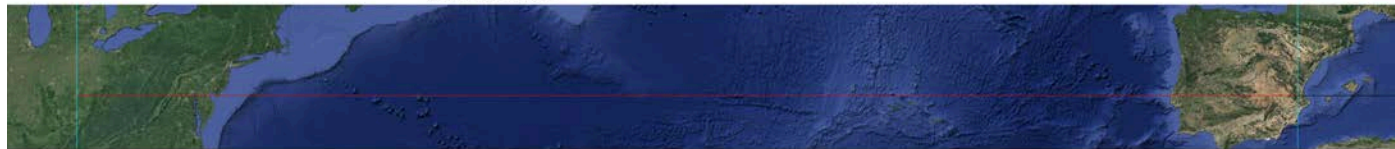
davidhallpainter.ca

Lonely Boy, 2015
Oil on Canvas
117 cm x 170 cm

12



Latitude ϕ $39^{\circ} 7.72206'' = 39.128701^{\circ} = 0.682924664$ radians
 $\sin \phi = 0.631064471$
 $\cos \phi = 0.775730387$
 $R_N = \frac{a}{\sqrt{1-e^2 \sin^2 \phi}} = 6386.654174 \text{ km}$
 $p = R_N \cos \phi = 4954.321715 \text{ km}$
 $R_{NE} = R_N + E = 6386.801174 \text{ km}$
 $p_E = R_{NE} \cos \phi = 4954.435748 \text{ km}$
 $\text{Angle of GRD} = \angle GRD = 83.779162^{\circ} \text{ degrees of longitude}$
 $\text{Sidereal Day} = d_s = 23.9344696 \text{ hours}$
 $\text{Distance of GRD} = \frac{\angle GRD \times \frac{C_E}{360}}{\frac{\angle GRD}{360} \times d_s} = 7244.486045 \text{ km}$
 $\text{Time of GRD} = \frac{\angle GRD}{360} \times d_s = 5.585277467 \text{ hours}$



Equatorial Radius = 6378.135 km
 Polar Radius = 6356.750 km

$$e = \sqrt{1 - \frac{b^2}{a^2}}$$

Value of Eccentricity $e = 0.081819804$

Latitude ϕ $39^{\circ} 7.72206'' = 39.128701^{\circ} = 0.682924664$ radians
 $\sin \phi = 0.631064471$
 $\cos \phi = 0.775730387$

$$R_N = \frac{a}{\sqrt{1-e^2 \sin^2 \phi}} = 6386.654174 \text{ km}$$

$$p = R_N \cos \phi = 4954.321715 \text{ km}$$

Latitudinal Circumference at $\phi = C_{\phi} = 2\pi p = 31128.92141 \text{ km}$

Marker A = $-84^{\circ} 28.66188''$ Longitude = -84.477698°

Marker B = $-0^{\circ} 41.91216''$ Longitude = -0.698536°

Elevation above Sea Level $E = 0.147 \text{ km}$

Latitudinal Circumference at $\phi_E = C_{\phi_E} = 2\pi p_E = 31128.92141 \text{ km}$

$$R_{NE} = R_N + E = 6386.801174 \text{ km}$$

$$p_E = R_{NE} \cos \phi = 4954.435748 \text{ km}$$

Angle of GRD = $\angle GRD = 83.779162^{\circ} \text{ degrees of longitude}$

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$$\text{Distance of GRD} = \frac{\angle GRD \times \frac{C_E}{360}}{\frac{\angle GRD}{360} \times d_s} = 7244.486045 \text{ km}$$

$$\text{Time of GRD} = \frac{\angle GRD}{360} \times d_s = 5.585277467 \text{ hours}$$

Geodetic rotational displacement drawings are four-dimensional drawings scribed by the gesture of the earth's rotation. The drawing principle is based on the concept of a worldline, as described by theoretical physics. While the lines scribed by the objects are invisible to us in three-dimensional space, in four dimensions they extrude, solidify (although transparent) and interact with each other.

This is documentation of an artwork made specifically for the *Scientificious* exhibition at the Manifest Gallery in Cincinnati, Ohio. In this work, the worldline of the black sphere, as viewed in four-dimensional space (5 space/time dimensions), is extruded and passes through the worldline of the Embalse de Escalona Dam southwest of Valencia, Spain. The time it takes for the sphere to engage the same space that the dam previously occupied is just over 5.5 hours.

Joe Becker



There are many recurring themes and subjects in my work: corrupted innocence, notions of nostalgia, decay, mass-marketed characters, and icons of youth. These themes are part of our shared social and cultural anxieties, and have remained important to my practice throughout the years. The resulting efforts create an agitated universe besieged with characters mined from youth that appear in a community of their own making. We all recognize these figures either consciously or subconsciously, from Saturday morning cartoons, fast food chain mascots, and supermarket cereal aisles, to horror movies and videogames. But they have been abandoned, obsolete, and deserted, and now they solely subsist as muddled traces existing in loops or fragments of memory like a good drinking story. What happens when we find out that they have all turned out so badly? Aged, diminished, choleric, miserable, profane and indulging themselves in their filthy thoughts. They exist in a free uninhabited space that encapsulates human violence and human solitude. These characters are powerless, incensed and are rebelling against their fate.

Joe Becker has exhibited his work at The Phi Centre (Montréal, 2013) and in *Carte Blanche Vol. 2: Painting* at The Museum of Contemporary Canadian Art (Toronto, 2009), as well as in international exhibitions in New York, London, Leipzig and Los Angeles. His paintings can be found in many private and corporate collections in Canada and the US, including the Absolut Collection-M.O.M.A in 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 his MFA in drawing and painting from Concordia University in 2015.

Natalie Olanick

18



Light through trees, 2019
Oil on canvas
121.9 cm x 121.9 cm

The paintings in the series *Light through trees* are an exploration of the loose yet precise circumstances of recognition or an acknowledgement of awareness: the passage of time, yet the lingering of memory that captures a moment. Walking in the park, we start to imagine our role in what we see around ourselves. We see the messages and meanings that are part construction, and part past experience. We experience the light and how it can be seen in the shadows of various trees. We feel the ground that holds a moment of time for interpretation. The act of painting this fleeting gesture transforms the light into a threshold for viewing the spirit of imagination.

Natalie Olanick is a painter, writer and curator who teaches in the Faculty of Fine Arts at Dawson College. Her current work considers the subjects of patterns and circumstance. She has participated in national and international exhibitions, including most recently the 8th International Biennale for the Artist's Book at the Alexandrina Bibliotheca in Egypt (2018).

<http://natalieolanick.com>

David Baumflek

19



This experimental diary film captures ephemeral moments of the filmmaker's family life as well as the easily overlooked everyday objects and spaces that comprise his affective environment. Using moving image as collage material, this work constructs not only a micro-portrait of the life of its maker, but also an alternative means to consider the mercurial, fragmentary experience of consciousness.

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. 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 (Lisbon), VideoEx (Zurich), Australian Experimental Film Festival (Melbourne), and Kunstfilmtage (Dusseldorf), among others.

Choke Cherry, 2019
Video with sound
Variable dimensions

Matt Shane

20



National Gallery, 2019
Ink on paper
130 cm x 183 cm

Since 2005, I have spent countless hours gathering screenshots on Google Earth, choosing locations that trigger personal, episodic memories. The program is continually evolving and it is now possible to ‘tilt’ the view to ‘fly’ over 3D buildings and terrain. My images began to take on the appearance of landscapes rather than maps. Last year, I made a series of carefully rendered drawings based on these screenshots. I drew out delicate washes of ink and water, at times staying faithful to the image and at times straying into a heightened imaginary realm. I was hoping to slow down time and give a hand-made care and attention to these otherwise ephemeral and hallucinatory digital waypoints.

Matt Shane makes paintings, drawings, and room-sized collaborative installations that are anchored in the realm of landscape. His pictorial worlds follow a Romantic lineage and arrive at a mercurial ground, at the border of wilderness and civilization, perception and fantasy. Shane obtained a BFA from the University of Victoria, and an MFA from Concordia University (2013). He has received numerous grants and awards, and has made 20 massive drawing installations alongside his best friend, Jim Holyoak. He has toured widely, and has done residencies and exhibitions on three continents. His recent collaborative works have been shown at the Midlands Arts Centre (Birmingham, UK) and at the Musée national des beaux-arts du Québec (Québec, Canada). Shane lives in Montreal and teaches drawing and painting at Dawson College.

Kristi Ropeleski

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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, and her paintings have been exhibited internationally over the past 10 years in diverse venues such as The Philoctetes Center for the Study of the Imagination in New York City and at the Museum of Canadian Contemporary Art. She studied at Dawson College, and 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 institutions including the Conseil des arts et des lettres du Québec, The Social Sciences and Humanities Research Council of Canada, the Elizabeth Greenshields Foundation, 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 art-icule and Skol, and sat on the board of directors at art-icule between 2014 and 2016.

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

Harlan Johnson



Mint World, 2019
Acrylic and oil on panel
41 cm x 81 cm



Harlan Johnson's paintings depict how the living or landscape forms around us feel familiar yet unusual. In the non-painted world, the things that can be seen by the eye itself or revealed by devices, hint at connectedness and conscious design. Nonetheless, they also feel like they are presented in a fluidly random way.

In the painted worlds, Harlan builds up the forms and layers, hiding and exposing things until it starts to seem like the painting is actually representing something experienced with a similar randomness, hinting at significance. The skin of the painting also has to feel like it is itself partly alive or inanimate—like an artifact of the actual world.

Harlan Johnson is a Canadian artist and educator. His works have often revealed interests ranging from history to natural history, and the earth sciences. These paintings have been exhibited across Canada and abroad and are featured in numerous public and private collections. He also plays and composes as part of Montreal bands Les Flaneurs and Grouyan Gombo.

Andres Manniste



Lion cheetah is a grouping of animated gifs and a sound track meant to be seen on a screen. The subjects of this piece are a running cheetah superimposed on a prairie landscape, a swimmer, a star with the MGM lion layered on it, a muscle car, and a group of plastic soldiers. These images are placed on a jungle background.

Each animated gif is created from found film clips. The sound track was mixed from a variety of noises. The whole was assembled using html and CSS. The screen size is intentionally 8000 px X 8000 px (2.82 square metres) and is meant to be scrolled. It is representative of the unlimited virtual space available to a viewer on internet.

This work is a reflection that I have constructed of my impression of the manner that market capitalism manipulates. All the images are running toward the star, while the symbols of interest and compound interest appear to be moving in an opposite direction. This work obviously refers to current geopolitical events that have had me wondering about what my world has become.

Andres Manniste has been working with communications technologies since 1993, consistently factoring these technological and critical environments into his projects. He has participated in many solo and group exhibitions over his career. He has been the recipient of several important prizes including grants from the Canada Council for the Arts. His work can be found in public collections including the Montreal Museum of Contemporary Art, the Heritage Collection of the Quebec Archives, and the Canada Council Art Bank.

Lion cheetah, 2019
Html file
Variable dimensions

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