



DAWSON COLLEGE  
FINE ARTS  
FACULTY BIENNIAL

6



*In my work landscapes form and fall away suggesting the illusion of a past or future event. These fugitive landscapes gradually emerge through my process of painting, gradually layering the paint to create a palpable, almost physical sensation of light.*

*Informed by traditions of figuration and painterly abstraction, I search for the moment where description and invention coalesce.*

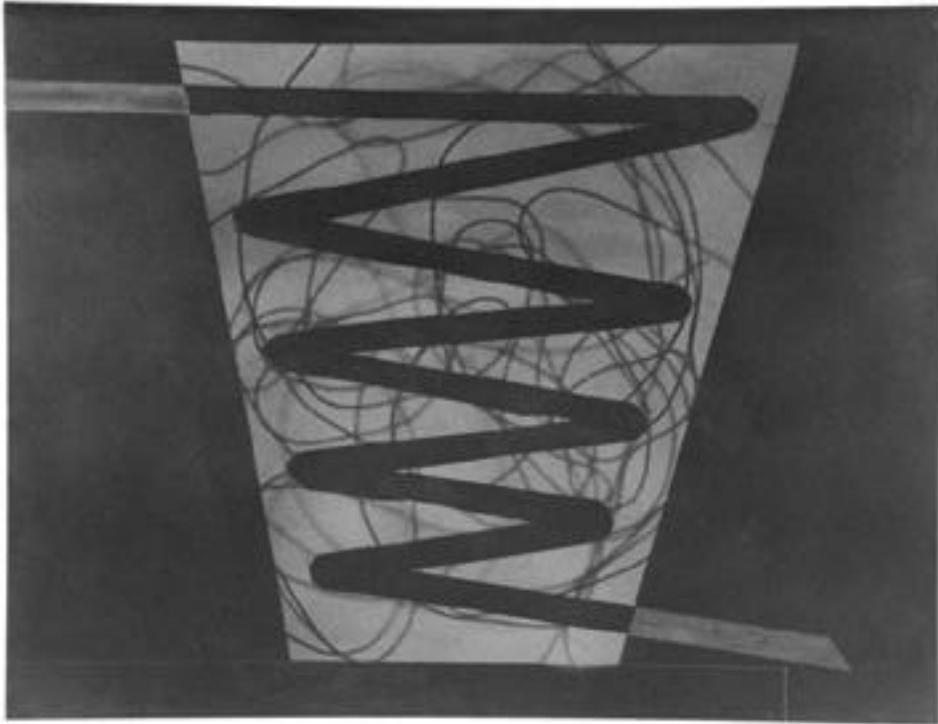
## FOREWORD

The Fine Arts Faculty Biennial provides a unique opportunity for the entire Dawson Community to witness the creative forces that drive our Fine Arts program. We are regularly impressed with the inspired works of art produced by students in the program, but it is only once every couple of years that we have the occasion to admire works created by the artists on our faculty. With the obvious emphasis on student work, we sometimes lose sight of the fact that our Fine Arts teachers are masters of their craft. Exhibitions like these remind us why Fine Arts students hold their teachers in such high esteem. Students learn to become artists not only from the creative guidance and technical instruction, but by artistic example. Featured here are some remarkable artworks that have been sculpted, painted, etched and digitally rendered by faculty members of Dawson's Fine Arts Program. Congratulations.

*La biennale des enseignants du programme des arts plastiques représente une occasion unique pour tous les élèves et tout le personnel du Collège Dawson de constater les forces créatrices derrière notre programme des arts plastiques. Il nous arrive souvent d'être agréablement surpris par la qualité des oeuvres d'art qui reflètent l'inspiration des étudiants inscrits au programme, mais ce n'est qu'à tous les deux ans que nous pouvons admirer les œuvres créées par les artistes au sein du corps professoral de ce programme. En mettant l'accent sur le travail réalisé par nos élèves, il nous arrive parfois d'oublier que les enseignants et enseignantes du département sont vraiment des maîtres de leur art. Les expositions comme celle de la biennale nous rappellent pourquoi les professeurs de ce programme sont si hautement estimés par leurs élèves. L'exemple artistique, tout comme les conseils de créateurs et la maîtrise de techniques, contribue à la formation de l'apprenti artiste. Sur ces pages, vous pourrez admirer une remarquable collection d'œuvres d'art sculptées, peintes, gravées ou rendues numériquement par des enseignants du programme des arts plastiques de notre collège. Bravo à tous et à toutes !*

(Left)  
Michael Smith  
*Hobbema's Light*, 2002  
acrylic on canvas  
184 x 153 cm

Patrick Woodsworth  
Director General of Dawson College  
October 2003



*Art  
Chemistry  
Horticulture  
Sociology  
Plumbing  
.....Interdisciplinary.*

*--Juan*

## AS ARTISTS WE MAKE ART AS TEACHERS WE TEACH STUDENTS

These two aspects of our being, at times, seem to be at odds with each other, yet they effectively form a symbiosis that permits and enriches both sides of the canvas. The teaching of art is different from most other academic pursuits in that its very definition is in a constant state of change. Art making cannot be taught or learned from textbooks; it is not just knowledge or technique. Art is deceiving.

In order to teach art making, we as art educators must also make art. We need to engage ourselves in this process or risk not understanding what it is that we teach. We are all (teachers and students) implicated in this ongoing evolving definition of "Art". We naturally expect a lot from our students, encouraging them to spend as much time in the studio as possible - we likewise expect a great deal from ourselves. As practicing artists our studio time is of fundamental importance. As teachers it is a precious and sometimes rare commodity. It is never an indulgence. It is essential to our existence as artists, and as art teachers.

The Dawson College Fine Arts department is pleased to be able to present its 6th Faculty Biennial exhibition in the college's new *Warren G. Flowers Art Gallery*. As a Fine Arts department we have been promoting the need for a "real" gallery space within the college for many years (the last 5 biennials have taken place in the hallway outside the library) and within this past year those efforts were finally rewarded. This gallery will provide a forum for artistic expression from within the college community, as well as bring in exciting exhibitions from outside.

The Fine Arts Faculty Biennial is an opportunity for the teachers of the Fine Arts department to bring together a diverse collection of artworks, representing a small fragment of our individual artistic research, and to share them with the Dawson community. Particularly, we look forward to our students seeing some of their teachers' artwork, perhaps for the first time, and gaining some additional insight into our daily ramblings.

(Left)  
Juan Gomez-Perales  
*Flake Stand*, 2001  
oxides on steel  
30 X 23 cm

Juan Gomez-Perales  
Chairperson, Fine Arts Department



## DAVID HALL

David Hall was born in Vancouver. He completed a BFA at Emily Carr and a MFA from Nova Scotia College of Art and Design. He is a recipient of several awards including grants from the Canada Council and Conseil des Arts et des Lettres du Québec.

Recent solo shows include *Moon Windows*, *Paysages urbains/Cityscapes* (2003) and *Skies* (2001).

David Hall  
*Waterway*, 1997  
 oil on canvas  
 183 x 139 cm  
 Photo: Paul Litherland



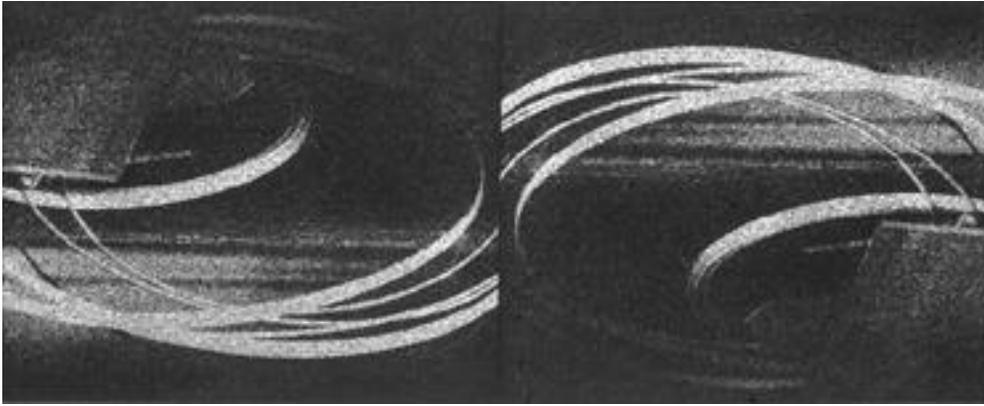
## ANDRES MANNISTE

Andres Manniste was born in Sault Ste. Marie. He completed a BFA (hons) at the University of Manitoba and an MA ès arts at the University of Quebec in Montreal. He has been very active as a painter and printmaker; participating in solo and group exhibitions as well as receiving several prizes.

Andres' most recent solo exhibition was *Oeuvres choisies de Phasis* (2002) at Esthésio art contemporain in Quebec City.

Andres Manniste  
 Details of *Lozenge*, 2000  
 and *Window*, 2003  
 oil paint

*My paintings have been uncovering what is hidden in the appearance of a world where reality is a surface dependent on the narrative of physicality. Painting is the evidence of something. I know that it is just a painting yet it remains a passageway through which process is fed by experience, and here is the salient point of my work.*

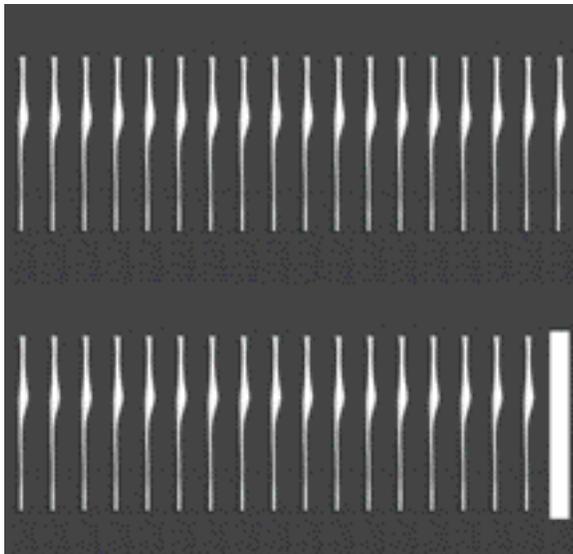


## JULIANNA JOOS

Julianna Joos  
*Sombre prélude*, 2002  
etching  
76 x112 cm

*The place seemed to belong to another country, the atmosphere, the pace ... the quietness to another time. As I walked in the old stone house on Rachel Street in Montréal I felt as if I had trespassed. I had left behind me a busy street, noisy traffic, hurried passers-by. With these prints I want to share what has so much moved me. Was it the light coming through the numerous windows? Was it the rows of violins hanging from the ceiling? Or was it the rhythm created by the repetition of curved shapes?*

Julianna Joos was born in Montreal. She studied etching and wood engraving under Francine Simonin and has both undergraduate and graduate degrees in Fine Arts. She has been the recipient of numerous prizes in printmaking since she began to exhibit in the early 80's. She was the Chairperson of the Conseil Québécois de l'Estampe in 1997 and 1998 and the coordinator of the Studios at Graff before joining the Faculty of Dawson College.



Marcia Massa  
*35 Pilgrims*, 2003

## MARCIA MASSA

*We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.*

excerpt from *Little Gidding*  
T.S. Eliot (1943)



Maureen McIntyre  
*Seraphim*, 2001  
slide montage  
18 x 24 cm

## MAUREEN MCINTYRE

Maureen MacIntyre has been teaching art history for over twenty five years. She completed degrees from New Brunswick and Concordia Universities. She has worked at the David Stewart Museum, The MacDonald Stewart Foundation, The Montreal Museum of Fine Arts, Ministère des Affaires Culturelles du Québec (patrimoine architecturale), and the Grey Nuns Museum of Montreal.

*“To be unthought of by the foot that wears it is the fitness of a shoe; to be unthought of by the waist is the fitness of a girdle. When one’s wisdom does not think of the right or wrong of a question under discussion, that shows the suitability of the mind for the question; when one is conscious of no inward change or outward attraction, that shows the mastery of affairs. He who perceives at once the fitness and never loses the sense of it has the fitness that forgets all about what is fitting.”*

Chuang Tzu; XIX.13



Claude Arseneault  
*September 11, 2001, 2002*  
mixed media  
127 X 127 cm

## CLAUDE ARSENEAULT

Claude Arseneault has exhibited her prints in Canada as well as in the United States, Portugal, Hong Kong, and France. She has been a regular member of Graff and Conseil Québécois de l’Estampe. Her academic qualifications include undergraduate and graduate degrees from McGill University. Claude is presently Printmaking coordinator in the Fine Arts Department.



Harlan Johnson  
*Turbulent 6, 2003*  
121 x 91 cm

## HARLAN JOHNSON

Harlan Johnson was born in Halifax. He completed his BFA and MFA at Concordia University. His work has been exhibited regularly over the past twenty years. He has been awarded numerous grants and prizes and is represented by several major art collections including Musée d'art contemporain de Montréal and the Confederation Centre in Charlottetown. Recent solos include *Festoon* (2000) and *l'Errance du tracé* (1998). Harlan is represented by Galerie Trois Points.

## MICHAEL SMITH

Born in the United Kingdom, Michael Smith completed his MFA at Concordia University. His work has recently been presented in solo exhibitions in Montreal, Toronto, Calgary and Brussels. His paintings have been seen in group exhibitions worldwide, including Kaohsiung (Taiwan), Prague and Berlin. Michael's works are to be found in many important public collections, including the Montreal Museum of Fine Arts, Musée du Québec, Musée d'art de Joliette, Université de Sherbrooke, Concordia University and the University of Lethbridge.

(Image: Frontispiece, p.2)

## JUAN GOMEZ-PERALES

Juan Gomez-Perales was born in Madrid, Spain. He received undergraduate degrees in Architecture and Fine Arts from the University of Manitoba and a Masters degree in Fine Arts from the University of Victoria. Juan has been teaching since 1983, has received several grants including a Canada Council Explorations Grant and has an international exhibition record. He is currently the Chair of the Fine Arts Department at Dawson College. Juan will be exhibiting his recent work at the Warren G. Flowers Gallery in 2004.

(Image: p.4)



Naomi London  
*Home*, 2002  
pastel on paper  
57.5 x 154.5 cm

*The drawing Home (2002) is part of an ongoing series of drawings and sculptural work that employs words that I associate with happiness. In this case the word itself is both the image and the conveyor of content in the drawing.*

*My artistic practice is primarily focused on three-dimensional media and drawing has always played an important role in the conceptual and planning phases of my projects. It is also an activity/medium unto itself, and that I engage in for the pure pleasure of it.*

## NAOMI LONDON

Naomi London is an interdisciplinary artist born in Montréal. She holds a BFA from Concordia University, and a MFA from the University of Southern California. Over the past thirteen years, she has participated in several group exhibitions in Canada, the USA, and Japan.

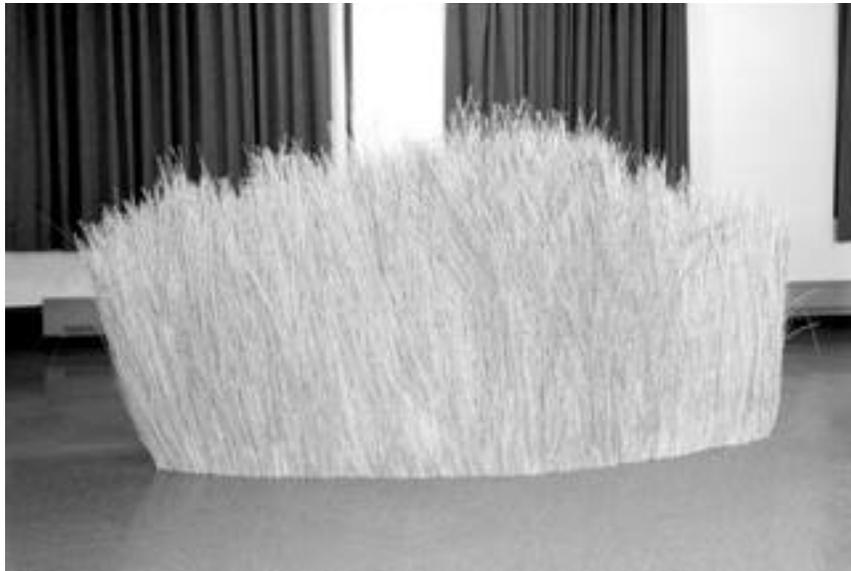
She thinks that she has a good sense of humour, and considers herself a handy-woman. (She is very proud of the fact that she installed her hardwood floor in her kitchen.) Favourite colour-red.

Naomi will be showing her new work at a forthcoming exhibition at Musée d'art de Joliette (2004). Some recent solos include *One Gargantuan Optimistic Metaphor* (2002) and *Beyond Sweeties* (2001).

## LAURENT ROBERGE

Laurent Roberge was born in Quebec City. He obtained a BFA from Emily Carr and a MFA from Concordia University. Laurent has exhibited in several Canadian cities; He has also shown work in Brazil, Denmark, Germany, Japan, the Netherlands and Switzerland.

*"I am interested in the production of ephemeral sculptural works. I am presently pursuing such a project in my studio here in Montreal."*



Laurent Roberge  
untitled, 2001  
unwoven grass mats, glue



## FRANK MULVEY

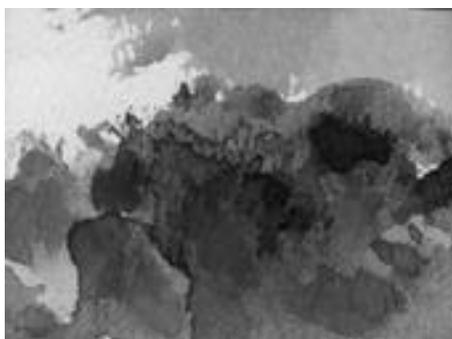
Born in Buffalo, New York, Frank Mulvey completed his BFA and MFA under Guido Molinari at Concordia University. He has participated in exhibitions in many art institutions across Canada including the National Gallery of Canada. Frank is best known for his remarkably detailed works, which combine notions of anatomy, space, and volume within a framework of enigma and allegory.

Recent solos include *The Stillness of Time* (2003), Galerie de Bellefeuille, *Trajectories* (2000), Maison de la Culture du Plateau Mont-Royal and *Figure Works XI* (1998), Galerie de Bellefeuille.

Frank is represented by Galerie de Bellefeuille.

Frank Mulvey  
*Fact and Fiction*, 2002  
 charcoal on paper  
 53.5 x 72 cm

*The representation of mosaics in my recent drawings connotes old and lost ways of seeing, thinking, and experiencing. The imagery is partly inspired from the art of ancient Greece, partly from ancient Rome, and more specifically, Pompeii. To me, the mosaic references are both beautiful and foreboding, much like my experience of contemporary life and the human condition. We have such intelligence and creative potential, but we also must contend with our own versions of Mount Vesuvius. Today we are faced with a range of looming volcanoes, from terrorism on a large scale to the nuclear threat to environmental collapse. The piece reproduced here is part of a series of drawings that reflects both the fragile beauty and the angst of the human condition.*



## LOIS VALLIANT

Lois Valliant is an Art Historian in the Fine Arts Department. She studied art at Concordia University and went on to curatorial work in university and commercial galleries. Her art historical interests include research in postcolonial art historical themes. She is particularly interested in watercolour painting, drawing and mixed media.

*My dream is of an island place  
 Which distant seas keep lonely...*

*- Elizabeth Barrett Browning*

Lois Valliant  
*Reflection (detail)*, 2003  
 watercolour on paper

## JANICE FLOOD TURNER

Janice Flood received her Ph.D from l'Université du Québec à Montréal and her MFA from Sir George Williams University, having studied under Ghitta Caiserman, Yves Gaucher, Anne Kahane, and John Ivor Smith.

Janice has most recently exhibited her video and photographic installation work in a solo at Gallery 418 in Montreal (2003) and at the Leonard and Bina Ellen Gallery (2002). Her roulage prints have been exhibited at Atelier Circulaire (1996) and Arts Sutton (1997).

Janice's work can be found in several private and public collections including the Canada Council Art Bank.



Janice Flood Turner  
*Other Landscapes, Other Worlds: #5, Leaves*, 2003  
digital image

*Imaged natural essence circumscribed by simple geometric shapes establishes the relation between the infinite void of space and the human experience of body as conscious observer in the world of natural phenomena. The powerful silence of the infinite spaciousness on the other side of an existence in the body yields to an equally powerful awareness of the conscious observer as an elemental piece of nature. The passage to be made is connected to the materiality of all consciousness, to the matter in which the body lives, breathes, is made and has its existence. The body is the elemental presence-in dialogue with the observing presences of nature, as one with them in the universe-at the level of the earth, neither greater nor lesser. Taken not in a pessimistic way but in the way of a philosopher, the trauma of the vastness of the void transforms into the joy of new conscious life-of awakening. This shock can illuminate the preciousness of life and be a catalyst to the active assumption of creative purpose. Jacques Derrida writes about this confrontation:*

*This concern for death, this awakening that keeps vigil over death, this conscience that looks death in the face is another name for freedom.*



*if I surrender  
would my sorrow be less?  
if that which binds me  
to you should unravel  
and I could remove you  
from my heart  
would my sadness be smaller?  
let the sky decide*

*how many times will she revisit  
the smalltown utopia-years?  
to replay the episodes of her story  
a pure of heart incognizant  
she longs to re-live those times  
innocent of terror  
abandoned to mystification  
embracing the secret of a destiny  
she yearns for that obscure solace  
to re-learn wonder  
to memorize and make it hers  
she floats for a dozen years  
and awakens aboard a train  
video images veil the windows  
the landscape is not hers  
she knows only that she is not  
bound for Paradise*

*I was waiting  
for you  
I was waiting  
to lose my fear  
are you my new home?*

*I have walked the DEW line  
on a trail of sulfur dust  
that rings the Arctic  
an Appian Way  
above the tree line  
without exit without destination  
I can never go home  
my village has been shut down  
my house has been boarded up  
my home dissolves in my memory*

Loren D. May  
*I /this*, 2003  
(detail: *The Mountain Behind Those Mountains*)  
digital image  
10 x 45 cm

## LOREN D. MAY

Loren is a graduate of Concordia University. She has been working with computer art since the early 90's. She most recently exhibited her digital work in a solo exhibition, *A Place to Lie Down*.

## BEVERLY FRUMKIN

Beverly Frumkin is an Art Historian. She completed her BA and MA at McGill University and is a certified Montreal Museum of Fine Arts guide.

*The changing scope of art history has required a major expansion and reassessment of both traditional methodology and terminology. Over the past number of years, the very nature and definition of the visual has moved to the forefront of discussion in the humanities. Art History as a discipline is no longer simply the study of timeless masterpieces of art. It now confronts some of the most basic questions about cultural production, how images function and how contemporary social factors influence and mediate what we see. More than ever before, the observer has become implicated in the observed.*



Giuseppe Di Leo  
*Requiem V*, 2001  
watercolour on paper  
24 x 32 cm

## GIUSEPPE DI LEO

Giuseppe Di Leo was born in Italy. He received his MFA degree from York University, his BFA from Concordia and is a graduate of the Fine Arts Program at Dawson College. Important exhibition projects have included, *The Sacred and The Prosaic* (1998) at Waddington and Gorce and *Botanikos/ego receiver* (1997) at The Justina Barnicke Gallery, Hart House at the University of Toronto. His drawings have been reviewed in various publications, and are featured in museum collections as well as in corporate institutions across Canada.

Allan Pringle  
*Melamine* (detail), study for *Qu'Appelle*  
Series #14, 2001  
silverprints, found-object, inks and text  
18 X 36 cm



## ALLAN PRINGLE

*...if I were to philosophize gently (with a hammer)  
I'd craft a philosophy of games and toys, demand-  
ing that nothing else in life need to be taken more  
seriously...*

**...behind two shutters...**

**she dreams,**

**she suffers...**

## ANTOINETTA GRASSI



Antoinetta Grassi  
*Baba*, 2002  
ink and watercolour on paper

Antoinetta Grassi began as a clothing and textile designer but has been exhibiting her paintings and drawings since the early nineties. She holds a degree in design arts from Ryerson Polytechnical University, as well as a BFA from Concordia University and a MFA from l'Université du Québec à Montréal. The *Scar Calendar Project*, an ongoing series produced between 1996 and 1999, has been exhibited in many venues including the Helen Pitt Gallery in Vancouver, Artcore Gallery in Toronto, Galerie Lilian Rodriguez and Galerie Clark in Montreal, and the Center for the Arts in Boston. Her work can be found in many public and private collections including the Musée du Québec. She is represented by Galerie Lilian Rodriguez.



Éva Egers (Egerszegi)  
*Liberating man (evets)*, 2000  
51 x 76 cm

## EVA EGRS (EGERSZEGI)

Éva (Bácsfalusi) Egers was born in Hungary. She has a BFA from Sir George Williams University and a MA(ed) from Budapest. She has exhibited her works regularly in Canada and Europe and is represented in several public and private collections.

### *Honouring men*

*That I have seen, met and known. Through the centuries to the present day, men have demonstrated their ambitions, hardships, achievements, sensitivities and strengths while having had to endure many suppressions and dangers. Their lives have not only taught, supported and lifted us, but have also strengthened and coloured our lives.*



## LORRAINE SIMMS

Lorraine Simms graduated from the Ontario College of art and Design and went on to complete her MFA at Concordia University. She has been the recipient of numerous awards including grants from the Canada Council and the Conseil des Arts et des lettres du Québec. Her work has been presented in group and solo exhibitions across Canada, including four separate solo exhibitions in 2002-2003. In Montreal she is represented by Sylviane Poirier art contemporain.

Lorraine Simms  
*Smoke Screen*, 2003  
oil on canvas  
142.5 x 175.5 cm

*Countless photographs of anonymous individuals permeate the media landscape. Fragments of these images form the subject of my recent paintings. In these works I negotiate the balance between pictorial description and painterly invention, transforming the instant, ephemeral quality of photography through the slow, imperfect actions of the body. These paintings create a delay, countering the amnesiac effect produced by the visual speed of television news and journalistic photographs.*

## MARCO TOPALIAN

Marco Topalian teaches Art History at Dawson College.

*Some thoughts, some not...*

*I am increasingly interested, at this point in time, in the production of works that delete various visual texts, in order to achieve the semblance of a sensory palimpsest. In fact, I shall admit an interest in the concept of erasure as represented in both historical and contemporary artistic production. Presumably, this stems from my work as a disseminator of art history, whereas I am constantly bemused by the subtle diversions that erasure seems to enable when accomplished in certain ways by certain artists. Such perfectness permits the examination of individual and collective mechanisms which render art making, art watching, an lecturing effective means of communication and ambition. Through knowledge and manipulation of materiality, material culture itself becomes the language in and of art – relentlessly enticing, contained, beneficent and destructive, all at the same time. And time is history.*



## GILLES MORISSETTE

Gilles Morissette has a MFA from Concordia and a Ph.D from l'Université Paris VIII.

Gilles has participated in numerous biennales and group exhibitions in Canada, Europe and Japan. He has been a recipient of several awards including grants from The Ministry of Cultural Affairs of Quebec, The Canada Council and the Japan Foundation.

His work can be found in many collections including, the Canada Council Art Bank, the Alberta Art Foundation, Pierre Pauli Collection in Lausanne, Leopold-Hoesch Museum in Duren, Fuji Paper Mills in Japan, Saguenay Museum in Chicoutimi and Musée Régional de la Côte-Nord, Quebec.

Recent installations have included, *Les Portraits/lumière de Bøvlingbjerg* (2002), *En Tangsøgade 4 Udstilling, Bøvlingbjerg, Danemark* and *Liminal* (2002), Ryerson Art Gallery, Toronto, M.A.I. (Montréal arts interculturels) and Galerie d'art de l'Université Bishops. *Liminal* is a collaborative installations with Edward Pien.

## SHELLEY REEVES

Shelley Reeves was born in Winnipeg. She has a Diploma in Visual Arts from the Alberta College of Art, a BFA from Concordia and a MFA from Université du Québec à Montréal. Her paintings can be found in public and private collections. Her most recent solos include *Family Portraits* (2003), Edmonton, *Binary Portraits* (2002) at Galerie Luz in Montreal and *Cenésthésie* (1998).

*The doubling of the portrait format into a diptych has allowed me to play with all the notions inherent in the binary code, the dualities that endlessly play in our lives. In particular there is mind-body, but also inner-outer, public-private and self-other. Each of the subjects chose the objects, which appear in their hands as representative or symbolic objects which further augment the idea of "portrait" and which implicate at least to a small degree, the participation of the subject in their own portrait.*

(Above left)  
Shelley Reeves  
*Calling the Dogs*, 2000  
oil on board  
280 x 85 cm  
Photo: Richard Max Tremblay



Gilles Morissette  
*Liminal, 1/5*, 2003  
 installation at M.A.I. (Montréal Arts Interculturels)  
 inkjet print of digital photographic image  
 28 x 28 cm.



Catherine Young Bates, R.C.A.  
*Icarus I*, 2003  
 155 x 76.5 cm  
 Photo: François Lafrance

*«Les différentes lumières que j'ai goûtées m'ont rendu plus exigeant pour imaginer la lumière spirituelle dont je parle, née de toutes les lumières que j'ai absorbées.»*

Henri Matisse

## CATHERINE BATES

Catherine Bates was born in Windsor. Her extensive studies in the Fine Arts include both undergraduate and graduate degrees. Her work can be found in numerous collections, both public and private. In 2001, Catherine was elected member of the Royal Canadian Academy of Arts.

Catherine is a prolific artist with many exhibitions to her credit, including upcoming solos at the Warren G. Flowers Gallery and the Michael Gibson Gallery, London, Ontario (2004).

*The ongoing series of paintings is based on the Icarus myth. Icarus made wings held on by wax, which melted when he flew too close to the sun. The wonderful flight precedes the better-remembered "fall" of Icarus. Many things fall from the sky: snow, hail, debris from outer space. Now we face the "fallout" from the U.S. missile defence system. There is also a Biblical "fall". Interpretations keep a myth alive, deepening it and making the Icarus story intense and contemporary.*

*Though the paintings are not "messages", the variety of possible interpretations makes this series personal and relevant, alive and contemporary.*

## ACKNOWLEDGEMENTS

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**DAWSON**  
COLLEGE

Murray MacDonald  
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