



culinary arts

poetry

visual arts

dance

film

music

literature

The Annual
Humanities Conference

Express Yourself

Room 5B16

October 21-25

The Arts and Humanities Alive at Dawson College



Express Yourself: The Arts and Humanities Alive at Dawson College!

Every year the Humanities Department at Dawson College hosts the Humanities & Public Life Conference. This year, the conference is slated for the week of October 21st and the theme will be aesthetics: theories of art, beauty, and performance. Express Yourself: The Arts and Humanities Alive at Dawson College! will feature discussions and performances, in addition to highlighting the creative work of students. We are excited and proud to feature a conference that will unite the disciplines of the college and showcase the creativity of our faculty and students. We can look forward to performances and talks about flamenco dancing, tango dancing, blues dancing, Restoration period vocal performance and Celtic music. Artists will elaborate on the 'philosophy' behind their work and performances. We also feature talks about the visual arts and poetry. For example, groundbreaking research on Montreal's black visual artists pre-internet will be shared by eminent scholars of art history. Most talks will be interactive, giving audience members a chance to participate in the concepts and ideas being presented. Bring your dancing shoes and notepads.

All talks and performances will be given in 5B16 at Dawson College.

Some presentations have discussions questions already prepared for classroom activities and assignments. Descriptions with an orange butterfly have such questions prepared in advance by the speaker.

Monday 6
October 21

12 **Tuesday**
October 22

Wednesday 20
October 23

28 **Thursday**
October 24

Friday 36
October 25

Monday
October 21

8:30 am

AWARD PANEL: English & Music

The Arts and Humanities Alive at Dawson College is a conference conceived around the idea of underlining the importance of humanistic and philosophical concepts to the arts; the art, literature and music that we all love. Visual artists have been using philosophical themes in art since the renaissance for example. Theories of aesthetics have been hotly debated with regard to architecture. We have invited students to submit creative work that incorporates such themes. A panel of teachers will evaluate submissions, and the shortlisted students will be invited to explain to the teacher's panel how their creative work incorporates concepts from the humanities or philosophy. This panel will feature submissions to the English and music panel.

Air's Error: A Translation Between Dance and Poetry in City Space



Air's Error explores the (im)possibility of translating between dance and poetry. Through an artistic disruption of commercial space, we are interested in thinking about the commodity as both fetish and fossil.

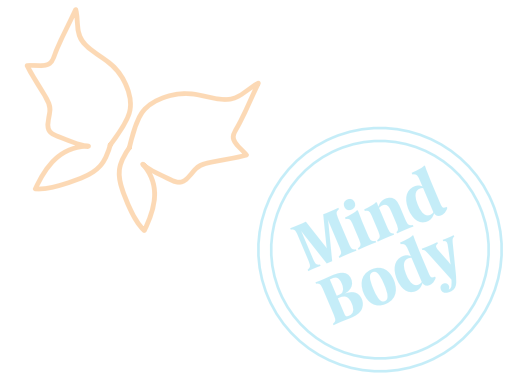
About the speakers

Sarah Burgoyne is an experimental poet. Her second collection, *Because the Sun*, which thinks with and against Camus' extensive notebooks and the iconic outlaw film *Thelma & Louise*, was published with Coach House Books in April 2021. Her most recent publication is a collaboration with American poet Vi Khi Nao, a long (infinite) poem based on the number pi called *Mechanophilia* (Anvil: 2023), *A Feed Dog* book, an imprint of Stuart Ross. Her first collection *Saint Twin* (Mansfield: 2016) was a finalist for the A.M. Klein Prize in Poetry (2016), awarded a prize from l'Académie de la vie littéraire (2017) and shortlisted for a Canadian ReLit Award. Other works have appeared in journals across Canada and the U.S., have been featured in scores by American composer J.P. Merz and have appeared with or alongside the visual art of Susanna Barlow, Jamie Macaulay and Joani Tremblay. She currently lives and writes in Montréal/Tiohtià:ke.

Hilary Bergen is an instructor of English Literature at Dawson College and a postdoctoral researcher with The New School in New York City, where she studies dance, animation and film. She holds a PhD in Humanities and an MA in English Literature from Concordia University, as well as a BA in Contemporary Dance from the University of Winnipeg. Her book, *Dance Anima: More-Than-Human Choreography* from Loie Fuller to Boston Dynamics, is forthcoming with Oxford University Press.

Discussion questions are at your disposal for classroom activities and assignments. Please contact Sean Elliott at selliott@dawsoncollege.qc.ca

The Aesthetics of Baking and Breaking Bread: Tales from Ovens Around the World



The opulence of a French bakery with its vast choice of loaves, the intoxicating aroma of fresh naan bread emerging from a Tandoori oven, or the engrossing sight of tortilla, pita or roti being made at home - the beauty of baking and breaking bread transcends place and time. What compels us to tear off a piece of perfectly baked sourdough, challah or flatbread and pass it around? Why are some of our most memorable meals the shared ones? Come and taste for yourselves! In this 30 minute talk, Tracie Gemmel (Dawson English Department) will look at the symbolism and stories around breaking bread historically and today.

About the speaker

Tracie Gemmel has taught in Dawson College's English Department for 16 years. In addition to teaching rhetoric and sharing her love of the short story, 19th century American poetry and film, one of her favourite courses she teaches is a food and literature course called *Reading, Writing and Eating*. Tracie is interested in how the ubiquitous nature of food can provide a key to understanding ourselves, our families, and our many local and world-wide communities.

Discussion questions are at your disposal for classroom activities and assignments. Please contact Sean Elliott at selliott@dawsoncollege.qc.ca

2 pm

Susan Palmer, Aristofanis Soulikias & Beatrice Cale

ARPA REMBETIKA - ΑΡΠΑ ΡΕΜΠΕΤΙΚΑ

Songs from the Greek Underground “The Greek Blues”



The purpose of this presentation is to communicate the history and musical forms of an unique traditional kind of music from Greece known as REMBETIKA or “The GREEK BLUES.”

The five members of our band, **ARPA REMBETIKA**, will take turns explaining the origins of Rembetika; its 9 or 18-beat cycles, the modes and characteristic lyrics, interspersed with frequent performances of the songs and the dance tunes. We will show a power point that explains the timeline, the geography, the instruments, the lyrics (translated) and some of the outstanding artists of this musical tradition.

ARPA REMBETIKA is a Montreal-based quartet that explores the traditional songs Greek or Turkish, accompanied by the gut-strung or /wire-strung harp, the fiddle or mandolin, and the darboukh or frame drum.

What is Rembetika? It is a song tradition of the dispossessed Greeks, refugees from around Smyrna. Once prosperous farmers, landowners and tradesmen in Turkey, since the 1920s there were waves of persecution when they were driven out. They became impoverished outlaws who settled in the coastal towns of Greece.

Rembetika features Turkish modes, and 9-beat cycles. The songs are mysterious, seductive, intoxicating – with a lurch at the end of the 9-beat phrase that can be highly addictive. The lyrics speak of love and exile, the allure of a woman’s eyelashes, manly pride and street fights, the solace of hashish and ouzo and playing the baglama.

About the speakers

Susan Palmer is a Celtic harpist and singer. She grew up in Athens, Greece listening to Rembetika constantly on the radio, and has adapted the bouzouki music of Rembetika to the folk harp.

Beatrice Cale is a linguistics scholar and virtuoso singer who collects Turkish, Greek and Balkan songs during her travels.

Aristofanis Soulikias is an architect, animation filmmaker and Greek language teacher. An expressive singer who dwells on the spoken word, he dances Zeibetiko (when in the mood).

Discussion questions are at your disposal for classroom activities and assignments.

Please contact Sean Elliott at selliott@dawsoncollege.qc.ca

4 pm

Louise Arsenault

Writing a dramatic monologue: Storyteller or Storytaker? [Workshop]

This workshop will cover the basics of creating a dramatic monologue and will take a hands-on approach to permit students to write their own during the course of the workshop. To begin with, a few varied examples of well-known monologues will be explored and/or performed. Prompts will be given to facilitate the writing process during the workshop, and paper and pencils, fully charged laptops or cell phones, will be the responsibility of the participants.

Not merely a personal rant, the dramatic monologue is often the first intuitive step in developing the voice of a lead character in a larger text or full-length play. It may be comedic, romantic or sarcastic in tone but its process can enable the creative writer to discover through the lens of a fictional character, the essence of her or his personal thematic concerns and essential take on the nature of humanity.

About the speaker

Louise Arsenault is an award-winning playwright and a practicing visual artist. She teaches English literature at Dawson College with a focus on feminist theatre. She has an MA in Creative Writing from Concordia and is a graduate of The National Theatre School in Playwriting. She has worked extensively with Playwrights’ Workshop Montreal who most recently developed her play *Strange Fire*. Her productions include: *Bivouac*, (*Imago Theatre*) *Innerspeak* (*Queen Street Theatre*) and *Dating Jesus* (*Unwashed Grape*). Her most recent plays, *Burning Tongues* and *Strange Fire*, won awards at *Infinithatre’s Write-on-Q* and received staged readings with audience talkbacks. She is currently working on her new play, *I am a Whirligig*.

Tuesday
October 22

8:30 am

Reza Sedighian

Abstract Aesthetics: From Canvas to Screen

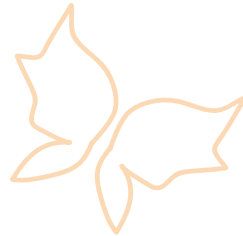
The term “abstract” often implies something vague, difficult to grasp, and not easily understood. However, abstract art doesn’t have to embody these qualities. My upcoming lecture at Dawson College will explore the aesthetics of minimal abstract art and how we can perceive and comprehend it. We will begin by exploring the origins of abstract art. We will focus on the ideas of abstraction put forth by Kazimir Malevich, one of the pioneering abstract painters alongside Kandinsky and Mondrian.

Moreover, we’ll delve into how abstraction has influenced other art forms, such as cinema, a topic I believe will resonate with our audience. We will examine examples from the early 20th century to contemporary works, using specific instances from painting and cinema to define and understand ‘abstract’ aesthetics. This interdisciplinary approach will not only highlight abstract art’s evolution but also its ongoing impact on various creative fields, making complex ideas more accessible and engaging for our audience.

About the speaker

Reza Sedighian is an accomplished artist and educator with a rich background in visual arts. He holds a bachelor’s and master’s in fine arts and is currently pursuing a master of art education at Concordia University. Reza has extensive experience teaching various art courses at several universities in Iran, including drawing, painting, and art theory. Reza’s research interests include image studies, visual culture, art history, philosophy of art, and artists’ books. He has curated exhibitions and published works on artists’ books. His artistic practice has been recognized through numerous residencies and exhibitions worldwide. He was awarded the Institute Française/Cultural Department of the French Embassy in Tehran grant for a three-month residency in Paris and a following five months residency at the Cite Internationale des Arts in Paris in 2021.

Improvisation Theater as a Sociocultural Intervention for Gender Equality and Social Inclusion



This presentation is double fold; first, a traditional presentation of different theories of identifying gender-based violence and addressing its cultural implications. My focus is to explain how visual arts can contribute to knowledge creation and transfer through bridging personal life experiences with public domain to advocate for social transformation. My theoretical framework is a harmonized mosaic of cultural hybridity, intersectional feminism, and geographies of the self in tendon with theories of public pedagogy and performance studies.

Secondly, I will display 10 minutes video of a performance piece where I am improvising an ancient Egyptian Ritual of exorcism called Zar. This performance examines the ways visual arts, in particular improvisation theater, can create a liminal space for self-reflexivity and expression to underline personal perceptions of gender-based violence, social exclusion, and marginalization. The performance is a visual example of theories and methodologies in practice through which viewers share reflections around the presentation.

About the speaker

Ranya E. Saad is PhD candidate in Art Education Department, Concordia University and a multimedia artist, community developer and educator. Ranya focuses on community education as effective settings of social inclusion, and citizenship rights.

Saad's research focuses on examining contemporary theatrical approaches as social interventions against gender-based violence. The goal is to investigate the ways artistic interventions can harness progressive representations of cultural and personal identities.

Discussion questions are at your disposal for classroom activities and assignments. Please contact Sean Elliott at selliott@dawsoncollege.qc.ca

Origine et évolution du Flamenco

Cette conférence retrace les origines de cet art et son évolution jusqu'à nos jours, les cultures qui l'ont forgé, ses principaux insignes et représentants, les éléments les plus marquants... nous passerons par un échantillon des principaux rythmes de cette musique polyrythmique et polyphonique : Tangos, Alegrias, Soleá, Seguiriya et Bulerias seront montrés avec le chant et la guitare en direct et une démonstration de danse sur le rythme de Sévillanes aura lieu. À la fin de la conférence, les élèves partiront avec une bonne base sur cet art espagnol si vaste et riche en influences, polyvalence et cadences.

About the speaker

Rocio Vadillo is a flamenco artist, choreographer and actress. Born in Madrid, at a very young age she became interested in flamenco and in performing arts in general. After graduating from the Superior School of Dramatic Art in Cordoba in the specialty of performance, she obtained several scholarships to continue her training at the Cinema School of Madrid and then at the Dance School of Carmen Roche. She also enriched her training by learning other disciplines such as classical, jazz, contemporary and tap. Thus, in Madrid, she began to give dance lessons in the Antón Martín district, cradle of flamenco. In Paris in 2003 Rocio finds a place as a dancer and choreographer on stage for various events, like the Festival Métis'Arts. In June 2010, she presented her creation Deseo with five artists on stage. In March 2014, she presented her creation Trinidad, with seven artists on stage; a journey where poetry, Spanish classical and flamenco mingle to evoke with modesty, strength and emotion the complexity of human relations. In April 2017, she staged her most personal project Vous êtes ici. A poetic show full of emotion where theater, clown, poetry and flamenco meet.

For years, she has combined her artistic activity with teaching. She visits schools to show the theory and practice of flamenco. Since her arrival in Montreal in 2018, she has participated in important projects such as the video clip of the song Par amour by international singer Lara Fabian, the coordination and organization of flamenco shows at the legendary Spanish Club of Quebec, core of the Flamenca community of the city and joined the Cormier Agency as an actress. She recently shot for the TV series L'Empereur I and II, Alertes, Projet Innocence and À coeur battant II. She was choreographer and soloist of the opera Ainadamar for the Opéra de Montréal and for the show Irrésistible España with the Orchestre Symphonique de Montréal. She teaches weekly flamenco dance and singing classes at the Grands Ballets Canadiens Studios and in her own dance school, Flamenco Rocío Vadillo.



A Scientific look at the Value of Art

Drawing on some great nineteenth century philosophers such as Nietzsche, Schlegel and Schopenhauer, this paper argues that art and an artistic culture are life saving; productive of health and happiness. These nineteenth century philosophers worried that their modern societies were morally, politically and intellectually corrupt and wanted to create better societies that would recognize the value, indeed the lifesaving power of great art. I will suggest that their concerns resonate with our contemporary anxieties and that we can find inspiration in their profoundly original and creative solutions.

About the speaker

Susan-Judith Hoffmann teaches Philosophy and Humanities at Dawson College and is an Adjunct Professor at McGill University. Her main academic interests are 19th Century Philosophy (Romanticism, Metaphysics, Aesthetics) and she also does work in Modern Philosophy and Feminism. She works on Fichte, Nietzsche and conceptions of the self and the imagination in the nineteenth century. She recently published "Fichte and the Early German Romantics" in the Brill's Companion to German Romantic Philosophy edited by Elizabeth Millan Brusslan and Judith Norman. Leiden: Brill 2019, and "Humboldt, Bildung, Language and Hope" in Hope and the Limits of the Self, edited by Anna Ezekiel and Katerina Mihalova. Bloomsbury, 2023. Susan-Judith is also a passionate beekeeper and gardener and has a 300 square meter vegetable garden and beehives in the Eastern Townships in Quebec. She is happy to be a mentor for the Dawson Bees that can be found on the rooftop in the 4H wing.

Black Art Histories of Montreal

For Humanities week 2024, Fine Arts department member Harlan Johnson is pleased to propose a presentation by the group called Black Art Histories of Montreal.

BAHM is a research and archival project dedicated to the recuperation, preservation, recognition, and dissemination of the art and cultural legacies of Black visual artists active in Montreal before 1995. In our contemporary world the internet increasingly shapes our awareness. Our presentation will bring to light a period of our art history that is not internet accessible and hence has been erased from our collective memory.

We propose to share our slideshow revealing the works of Montreal's little known early Black visual artists. Although Montreal's Black community is well known for its innovations in jazz music and other performing arts, the beauties of its' contributions in the field of visual art are little known. Following the slideshow there will be a Q and A session with students, and a panel discussion with artists and scholars from the Black visual arts community. This conversation will shed light on the aesthetics, social relevance and the Black world view that these artists brought to the Montreal art scene in period between 1960-1995.

About the speakers

Leon Llewellyn has long been involved with such Montreal Black community organizations as the Negro Community Centre, the Black Community Council of Quebec, and the Cote des Neiges Black Community Association. Leon's creative works include working as a Montreal high school art teacher, developing community art and photography programs and as an illustrator for black community journals and newspapers. In 2022, the Black History Month Roundtable recognized Leon as a Laureate for his longstanding artistic, cultural, educational, social, and historical contributions to the Montreal Black community.

More on the back...

James Oscar - Curator, Critic & Writer, has 25 years of experience in writing about contemporary art, cultural criticism, social-cultural urban histories, community advocacy and urban policy reform. For more than 15 years he has served as a curator and as a curatorial consultant in the creation of new collections inspired by critical approaches to plural presence building. Notably as well, he was a curatorial consultant for the Montreal Museum of Fine Arts From Africa to the Americas: Face-to-Face Picasso, Past and Present (2018).

Dorothy Williams, Ph.D., is a historian who specializes in Black Canadian history. She is the author of Blacks in Montreal: 1628-1986, An Urban Demography and The Road to Now: A History of Blacks in Montreal. She has also contributed to scholarly publications including writings focusing on the Black print culture of Montreal.

Dorothy grew up in the historic Black community of Little Burgundy in Montréal and has served as a community archivist as well as a consultant in the areas of history, identity and race, gender, family support, housing, empowerment, anti-gang intervention, entrepreneurship and education.

Harlan Johnson is a Montreal visual artist, musician and art educator who has worked at Dawson College's Department of Fine Arts for many years. He has also taught studio art at Concordia and other Canadian and Quebec universities. He has exhibited, curated and created public art works, while also performing and recording with the band Grouyan Gombo, founded in 2005. His desire to better document the scarcely known contributions of Montreal's Black visual artists to Canadian and Quebec art history led to his participation in the founding of BAHM (Black Art Histories of Montreal) in 2021.

BAHM or Black Art Histories of Montreal, is a group of individuals working to research, celebrate and disseminate the Black art of Montreal before the era of the Internet. (1950-1995)

The BAHM members are Black community scholars, artists and cultural activists, Kelann Curry-Williams, Enid Dixon, Adrienne Johnson, Leon Llewellyn, Kessie Théliar-Charles and Dorothy Williams.

The Humanities Week event "Black Art History of Montreal before the Internet" takes place thanks to the support of Harlan's teaching release from Dawson College, and through a grant from AREF, the Association des Retraités du FNEEQ (the Fédération nationale des enseignants et enseignantes du Québec).

4 pm

Angela Leuck

Haiku: Knowledge, World View, and Ethics in a Time of Environmental Crisis [Workshop]

Writing haiku leads to an appreciation of nature and the seasons. Emerging from a Buddhist world view in which nature and human beings were considered equal, the practice of haiku encourages an identification with and concern for the natural world which provides a strong foundation for environmental activism. Because of its brevity and simplicity, haiku, more easily than other forms of poetry, has been able to enter the political discourse and reach a broader audience. It has been used in the past in Japan as part of the discussion of nuclear energy, war and the bombing of Hiroshima and Nagasaki, and today addresses such issues as global warming and climate change.

About the speaker

Angela Leuck is an award-winning haiku poet. Her work has been published in journals and anthologies around the world and she is the author of five full-length poetry collections, most recently Last Summer Pear and More Grows in a Crooked Row. In 2021, she founded Yarrow Press which publishes the popular Yarrow Haiku Series. She is the president of Haiku Canada.

Wednesday
October 23

8:30 am Mark Butorac

Roger Scruton on Beauty, the Transcendent and Oikophilia

Mark Butorac will discuss Roger Scruton's beliefs on beauty, the transcendent and oikophilia. Scruton (1944-2020), a prolific English scholar, wrote on a variety subjects, including analytic philosophy, architecture, music, wine and the profundity of sex.

About the speaker

Mark Butorac is a journeyman cabinetmaker and humanities teacher. With a background in the history of Russian science, his current interests are in the furniture design of Duncan Phyfe and the aesthetics of Vitruvius.

When Math Meets Art: The Role of Symmetry in Dance



This presentation will be an introduction to the fascinating connection between mathematics and art, with a focus on the concept of symmetry in dance. Aesthetics often rely on patterns and structures, and understanding the mathematical principles behind them can enhance our appreciation of works of art. In this presentation, we will: (1) present various types of symmetries and how they appear in artistic contexts such as dance; (2) illustrate how these symmetries contribute to the visual appeal of static poses and dynamic movements in dance; and (3) look at asymmetry in art and movement, exploring whether symmetrical or asymmetrical forms are perceived as more pleasing and why. Ultimately, we aim to address whether beauty in art is inherently tied to mathematical principles or if it is a matter of personal perspective.

About the speaker

Claudia Farnesi is a seasoned educator with a deep passion for both mathematics and dance. She holds an MSc in Mathematics from Concordia University, where she graduated in 2006. Her master's thesis, titled "A Mathematical Contribution to Dance Notation," reflects her unique ability to bridge the gap between mathematical concepts and the expressive art of dance and dance notation.

Claudia has been teaching at Dawson College since 2007, sharing her mathematical expertise and passion with countless students. Claudia also developed an innate love for dance when introduced to this art form at the age of 5. In 2019, she once again melded these two passions when she collaborated with her colleague Garry Chu to create an innovative complementary course, titled "When Math Meets Art". The course explores the connections between mathematics and music, dance and the visual arts, and offers students a fresh perspective on how these disciplines intersect. After 17 years at Dawson, Claudia remains dedicated to both her students' success and her artistic pursuits.

My Body Knows More Than I Do When It Dances to the Blues

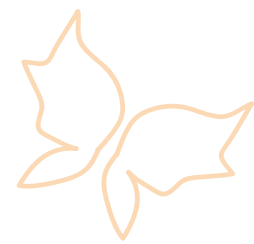
When we think of what it means to know something, we typically think of disembodied knowledge in the form of words or ideas. Philosophers of the body, however, make us realize that there are multiple kinds of knowledge and some of them may be difficult to put into words. This performative presentation helps us to get in touch with their bodies as knowers and question why we tend to forget about this fundamental way of knowing. Together, we will explore musicality as a form of "know how" that happens through (non-verbal) call and response between live musicians and dancers and explore questions such as: "where is the beat?" "is there a 'wrong' way to move to a song?" and "how does my body know how to dance with others?"

The Sean 'Cat' Elliott Blues Band will be performing live to back up Erica Harris.

About the speaker

Erica Harris is a philosopher and a blues dancer based in Montreal. She received her PhD for research on art and embodiment from the KU Leuven. She teaches humanities and philosophy at Dawson College and Champlain Saint-Lambert and is one of the leaders of the blues dance community in Quebec.

**“That’s a great poem!”
“You must be kidding.
It’s just plain rotten!”**



The famous beatnik American poet Allen Ginsberg with his highly dramatic, verbal fireworks was denounced by James Dickey, a writer of the same generation, as a man with only “an ability to write elementary prose and supply it with rather more exclamation points than might normally be called for”! For his part, Ginsberg likely viewed Dickey’s work as academic dry-rot. Right now, however, Ginsberg’s reputation has survived and prospered. Go figure! Is the quality of piece of literary writing, especially when a poem, entirely in the ear or eye of the beholder? The fact of the matter is: aesthetic taste not only differs but broadly, culturally changes! As a young artist who naturally yearns to be appreciated, understand the causes of these shocking shifts in “artistic sensibility” and, where possible, successfully navigate them? Or, is one often doomed to be out of fashion... sometimes before even being in fashion?!

About the speaker

Steve Luxton has an MA in Creative Writing from Syracuse University where he studied under the poets W.D. Snodgrass and Phillip Booth. He has taught literature and creative writing at Champlain, Vanier and John Abbott Colleges, as well as at Bishop’s and Concordia Universities. He has published six volumes of poetry, the most recent of which is entitled *Lift Off the Roof: Harmonica Blues Poems*. In recognition for his energetic support and promotion of English-language literature in Quebec, he was awarded the Quebec Writers’ Federation’s Judy Mappin Community Prize. He lives with his wife the poet Angela Leuck in the Eastern Townships’ town of Coaticook.

Discussion questions are at your disposal for classroom activities and assignments.
Please contact Sean Elliott at selliott@dawsoncollege.qc.ca

RENGA and the Writing of a Collective Poem to Celebrate the Diversity of Conference Themes, Presenters and Participants



Renga is a form of poetry that emerged in Japan around 700 years ago. It consists of alternating 3- and 2- line verses. What makes renga unique is that it is collaborative: two or more poets take turns writing verses, often under the guidance of a renga master, who establishes the “rules” of the renga and chooses which poems will be included.

I thus propose to conduct a Renga during one of the days of the conference to which all presenters and participants are invited to take part in the writing of a verse. The more poets the better and no previous writing experience is required!

About the speaker

Angela Leuck is an award-winning haiku poet. Her work has been published in journals and anthologies around the world and she is the author of five full-length poetry collections, most recently *Last Summer Pear* and *More Grows in a Crooked Row*. In 2021, she founded Yarrow Press which publishes the popular Yarrow Haiku Series. She is the president of Haiku Canada.

Discussion questions are at your disposal for classroom activities and assignments.
Please contact Sean Elliott at selliott@dawsoncollege.qc.ca

Wood Sculptures: breathing new life into recycled tree-trunks

Wood Sculptures: A presentation of works, and an exploration of the narratives that breathe new life into recycled tree-trunks from Cuba. Artist, and Geographer, Jeffrey Barnes shares his creative process along with photographs of works-in-progress. Four sculptures are exhibited as a compliment to the presentation.

About the speaker

Jeffrey Barnes is a wood sculptor who has exhibited professionally since 2018, after having honed the craft for over 20 years. Beginning in Trelawney District of Jamaica, Barnes began his first apprenticeship at the age of 16. Ten years later, after formal education Barnes began a second internship in Cuba, resulting in the first collection of sculptures, called Idolatree. While working as a Geography teacher at Dawson College, Barnes built a multi-faceted collection that has been exhibited in four countries, and that led to the creation of exciting custom art contracts.

Thursday
October 24

8:30 am David Dossett

Innovation in Art: The Creation of Martello Alley

Martello Alley is an extraordinary art gallery that redefines traditional spaces with creativity and ingenuity. Nestled in an alleyway in downtown Kingston, this hidden gem transforms an ordinary passage into a vibrant art haven. Martello Alley utilizes the unique setting to create an immersive experience, where visitors can wander through a labyrinth of colorful displays and eclectic artworks. This unconventional approach not only showcases art in a novel environment but also revitalizes the urban space, turning a neglected alley into a cultural attraction. By breaking away from the confines of typical gallery settings, Martello Alley invites patrons to engage with art in a more intimate and exploratory manner. This innovative endeavor exemplifies how thinking outside the box can lead to the creation of inspiring and transformative community spaces.

About the speaker

David Dossett is a lifelong resident of Kingston, Ontario and the visionary owner of Martello Alley, a unique art gallery in downtown Kingston. With a passion for art and community, David transformed an unassuming alley into a vibrant cultural hotspot. His innovative approach to art spaces highlights his creativity and dedication to making art accessible to all. David's work not only showcases diverse artistic talents but also breathes new life into urban areas, fostering a sense of community and engagement. Through Martello Alley, David Dossett has become a pivotal figure in Kingston's art scene, celebrated for his ability to blend artistic expression with urban revitalization.

Argentine Tango and the Philosophy of Dance



My presentation will be on the art and aesthetics of Argentine Tango. A variety of different perspectives will be considered as I will provide a short history of tango in the Argentinian context while also making connections to contemporary post-colonial theory. This will be a performance as part of the Mind/Body Series.

About the speaker

Michelle Braiden has been teaching courses in philosophy, political theory and environmental ethics at Dawson College for over 20 years. She has bachelor's degrees in Philosophy and Liberal Arts and a MA in Philosophy from Concordia University. She also has a MSc in Geography and the Environment and a PhD in Geography from McGill University. Professor Braiden has been dancing tango for the past 15 years and spends most of her holidays and sabbaticals in the milongas (dance halls) of Buenos Aires, Argentina.

Performance: Songwriting vs Trad

I will be performing three songs in contrasting styles that involve very different states of mind to perform. The first two will deal with creating songs about life events for an infant and for an elderly person, respectively. The third will be a traditional song from a culture with a strict performance practice as to ornamentation and being sung a cappella. I will be singing it however with percussion accompaniment from another culture with its own very different performance aesthetic and I'll be introducing the practice of improvisation with Peter Measroch, the percussionist.

About the speaker

Linda Morrison is a singer-songwriter and choir director known for her dynamic presence as a performer and her rich contributions to the Celtic music scene. Fluent in Gaelic, Linda has been preserving and promoting the vibrant traditions of Celtic music through her innovative projects and collaborations.

She was the original director of the Yellow Door Choir and she later went on to teach choral ensemble at the National Theatre School of Canada. Now, as the founder of Montreal's 30-voice choir, Mouth Music, Linda has been creating an opportunity for musicians and singers to explore the rich traditions and languages of the Celtic world while fostering a sense of community.

Linda's musical journey has taken her across various platforms, most recently featuring Mouth Music in BBC Scotland's new TV series, "Immigration Tracks". While she is a frequent guest director and workshop leader for choirs, festivals and community events, Linda continues to perform concerts of her own original songs, which can be heard not only on her critically-acclaimed CD, Line by Line, but also on recordings by artists such as Quartette, Penny Lang and Karen Young. Her children's songs have been performed by Fred Penner, and Sharon, Lois and Bram and have been featured regularly on Sesame Street. Recently, Linda's distinctive voice can be heard in the La choeur Karen Young, a celebrated sextet of women's voices, as well as in the popular video game series, "Assassin's Creed"

Détendre l'horizon d'attente

Dans le cadre de mon travail poétique, j'invente parfois des mots pour exprimer certaines émotions, obtenir certains rythmes, embrouiller certaines images. Le langage non-figuratif, c'est-à-dire un langage où les sons de renvoient pas à des concepts clairs (pensons à l'abstraction en contexte pictural) hérite d'une riche tradition à travers la littérature francophone. La conférence explorera la place du non-figuratif dans mon travail poétique son potentiel ludique, pop, dans le contexte de lecture devant public.

About the speaker

Baron Marc-André Lévesque enseigne à Dawson depuis 2019. Il a publié de nombreux recueils de poésie, dont *Chasse aux Licornes* (2015, éditions de l'Écrou), *J'ai appris ça au cirque* (2020, éditions de la Courte Échelle), et *Tricératopcanon* (2023, éditions de Ta Mère, lauréat du prix de poésie des cégepiens). Lévesque est né à Ottawa en 1990 et développe une poésie où se mêlent le quotidien et l'imaginaire. Il lui arrive de lire ses poèmes sur scène dans des festivals de poésie (à Trois-Rivières, Moncton, Paris) ainsi qu'à la radio de Radio-Canada. Certains de ses poèmes ont été traduits en arabe et en anglais.

Space for God: Different approaches to Art and Architecture in Christianity



There are at least 5,000 different Christian denominations. They almost all worship the same God, and follow the same scriptures. Yet the physical spaces they worship in look dramatically different. This talk will use the European Reformation of the sixteenth century to explain the thinking behind these differences, and show how seemingly small disagreements in interpretation can manifest themselves dramatically in the physical world.

About the speaker

Timothy Slonosky teaches in Dawson's Humanities Department. He researches the European Reformation, particularly in urban settings. His book, *Civic Reformations and Religious Change in Sixteenth Century Scottish Towns*, has recently been published by Edinburgh University Press.

Discussion questions are at your disposal for classroom activities and assignments. Please contact Sean Elliott at selliott@dawsoncollege.qc.ca

The Ethics of Artists Working in Nature from the 1970s to the Present Day



This presentation is concerned with the ethics of artists working in Nature from the 1970s to the present day. The relationship between industry and ecology is at the forefront of these approaches, as the interaction between these areas has become essential during this time of ecological crisis. With the use of different media and from diverse theoretical approaches, I will give a brief summary of some artistic movements such as American Land Art/Earthworks, British Environmental Art, and Industrial Photography, among others. I will focus on the artists Robert Smithson and Edward Burtynsky, who both contribute to the development of a 'new landscape' and utilize industrial and urban sites as the subject matter and location of their artworks. They enable the possibility of a nature/culture dialogue through their art production that has the capacity to introduce a deeper understanding of environmental concerns from an original perspective. We will explore the ethical concerns of art that represents or directly implicates nature.

About the speaker

Amanda Beattie is the Chair of the Fine Arts Department and the Coordinator of the Visual Arts Program at Dawson College, where she also teaches Art History. She has a background in museum education from various institutions including The Museum of Modern Art (New York, USA), the Peggy Guggenheim Collection and La Biennale di Venezia (Venice, Italy), The Montreal Museum of Fine Arts, the Phi Foundation for Contemporary Art (Montreal), and the Centre international d'art contemporain de Montréal. She has also worked as an independent art critic and a consultant, writing for arts magazines and catalogues, as well as developing pedagogical tools for arts organizations such as Esse arts & opinions, Ciel Variable, the Papier Art Fair, The Canadian Centre for Architecture, and the Canada Council Art Bank. She has a BA from McGill University and an MA from Concordia University in Art History.

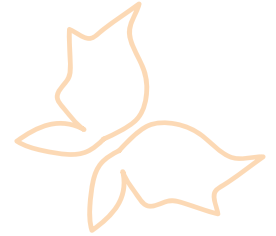
Discussion questions are at your disposal for classroom activities and assignments.
Please contact Sean Elliott at selliott@dawsoncollege.qc.ca

Friday
October 25

8:30 am

Vanessa Gordon

Data sets & infographics



Putting the ART in ARTificial intelligence.

When one feeds text into an artificial intelligence app, it doesn't know what a 'horse' is, or a 'field' and it certainly doesn't know what a 'horse in a field' looks like. So, if we ask it where Shetland ponies graze, and what they like to eat, how does OpenAI know what to reply? "Shetland ponies graze on a variety of pastures and landscapes, but they're particularly well-suited to rough, upland areas..."

The AI paints a picture, despite not knowing what a picture is.

A way to understand the AI Algorithm is to become it. This interactive workshop will have you analyze song lyrics to draw a picture by symbolically replicating the algorithms of an AI (albeit one with absurdly human sensibilities). Did you catch the mood, or did your algorithm hallucinate?

About the speaker

Vanessa Gordon has been teaching in the Dawson College Political Science department for the past 15 years. She is fascinated with everything technological, and she also likes to advocate for fundamental human rights and environmental justice.

Discussion questions are at your disposal for classroom activities and assignments.
Please contact Sean Elliott at selliott@dawsoncollege.qc.ca



Memory, Story Telling, Risk and the Self in Monique Mounblow's and Paul Litherland's 47 Storeys

In 1996 Paul Litherland base-jumped from a very tall building in downtown Montreal. Three months later, not wanting to forget the experience, Paul made a video of himself recounting the event. Twenty-two years later Monique Mounblow and Paul made a three channel video (47 Storeys) that includes parts of Paul's first recorded account, a second video of Paul listening to and syncing his voice to this recording, and a third video of Paul enacting his younger self as he appears in the original video. At the opening of the exhibition (Optica 2018) Paul recounted the jump again, the filmed recording of which is posted on-line. In this presentation Monique and Paul will screen and discuss 47 Storeys, this time in the context of their own work. Making memorization, story telling and photographic representation explicit, as we will see, 47 Storeys raises some important philosophical questions regarding the status of memory, risk, representation, story telling and the self.

About the speakers

Monique Mounblow is a Montreal based artist who teaches at Concordia University in the Studio Arts Department. Monique is a video artist. Her artwork is known for troubling personal and broadly speaking "cultural narratives". Monique is presently doing her PhD at UQAM in Studio Art.

Paul Litherland is a Montreal based artist, photographer and base jumper. More recently Paul has taken up an interest in scuba diving. Paul's performances, installations, photographs and videos frequently explore experiences of risk and vulnerability, whether they regard communication, physical or mental challenges. Paul also co-directs *Produit Rien*, a contemporary art gallery in Montreal.

John Hunting is a Humanities teacher at Dawson College. John did his PhD in Communications at McGill and his research interests include the philosophy of Emmanuel Levinas and its relevance for media witnessing, photography and film.

Discussion questions are at your disposal for classroom activities and assignments.
Please contact Sean Elliott at selliott@dawsoncollege.qc.ca

Singing from the Heart: Historically Informed Approaches to Early Music

In this presentation my brother Nick Veltmeyer and I will sing and also talk about historically informed performance practices: the aesthetic decisions that go into creating a beautiful historically accurate performance and the emotional and intellectual commitments required of a performer and even audience for a successful authentic performance. Looking in particular to the Nova Scotian folk songs collected by Dr. Hellen Creighton that Nick and I grew up singing at home as children, an archive that Nick has spent a large part of his career exploring and creating with, and also looking to seventeenth-century musical settings of metaphysical poetry, which is my scholarly area of expertise, we explore the connections between folk and art song in performance.

About the speakers

Anna Lewton-Brain holds a Phd in English Literature from McGill University and is a faculty member of Dawson College in Montreal. Her recently completed (2022) dissertation, "Metaphysical Music," is a study of the musical qualities and contexts of the poetry of John Donne, George Herbert, and Richard Crashaw. Anna has maintained a singing career in tandem with her academic pursuits, singing with a number of early music ensembles, including The Theatre of Early Music, Aureas Voces, and One Equall Musick. Her literary and musical vocations intersect frequently: she has led workshops on music and poetry at the Montreal Baroque Festival, the Stratford Shakespeare Festival, CRASSH (the Centre for Research in the Arts, Social Sciences and Humanities) at the University of Cambridge, and at the Guildhall School of Music in London. Her research and publications focus on the intersections of music, poetry, and religion in Early Modern English culture.

Nick Veltmeyer creates and performs a wide variety of music as a singer, conductor, organist, pianist, harpsichordist, and composer. He has held the positions of Organ Scholar at the University of King's College, Vance Scholar of St. James Cathedral, Bevan Scholar of Trinity College, and Junior Fellow of Massey College. Past productions include *Jimmy and Rosalia*, a folk opera (2021), which won numerous awards and grants from the Canada Council for the Arts, Music Nova Scotia, and Arts Nova Scotia, and the Canadian Music Centre. Nick is currently the Director of Music at Dominion-Chalmers United Church in downtown Ottawa, and Program Manager of the Fondation Michaëlle Jean.

Connecting visual and verbal knowledge

My presentation emphasizes how visual and verbal language can be interconnected to create a form of personal expression. Verbal knowledge becomes the image and thought informs how the image is created. The presentation also supports how individual expression is a vital component of how information is learned. The student's imagination adds a layer or continues the conversation of the knowledge being shared. The exercise promotes play and spontaneous response as a part of how we learn. This technique is a surrealist exercise called entopic graphomania.

My presentation can include a class or the entire audience that is present. Each person will have a sheet of newsprint paper, pencils, and a ruler. I will show examples of how this project has been done in my classes. I will then play a short -10 mins. conversation about art. This audio component could also be a reading or a conversation between panelists. Each participant can write down on their piece of newsprint all the phrases or words that are interesting or meaningful to them. Once the audio is finished, everyone has completed writing, everyone can use lines to connect sections of words or letters.

The choice of how to connect the words is subjective. It can be arbitrary or somehow linked to what has been played. The type of lines used to create the visual connections- thick, thin wavy, ridged is a person's choice. The result is a map that illustrates a personal response to knowledge.

About the speaker

Natalie Olanick is an artist, who's practice comes out of being a painter. Her work has been shown across Canada and internationally. She also has curated exhibitions and had writings published on various artists' works. A couple of recent group exhibitions she participated in, were at Galerie LaRoche/Joncas, summer 2022- *La guerre ça sert à quoi? Absolument rien...* (Résistances) / *War, What Is It Good For, Absolutely Nothing.* (Resistance) 2023- 40x 40 , Gallery 1313 in Toronto.

ALC and Visual Arts Awards Panel

The Arts and Humanities Alive at Dawson College is a conference conceived around the idea of underlining the importance of humanistic and philosophical concepts to the arts; the art, literature and music that we all love. Visual artists have been using philosophical themes in art since the renaissance for example. Theories of aesthetics have been hotly debated with regard to architecture. We have invited students to submit creative work that incorporates such themes. A panel of teachers will evaluate submissions, and the shortlisted students will be invited to explain to the teacher's panel how their creative work incorporates concepts from the humanities or philosophy. This panel will feature submissions to the ALC and Visual Arts panel.

2:30 pm

French Awards Panel and Post Conference Party

The Arts and Humanities Alive at Dawson College is a conference conceived around the idea of underlining the importance of humanistic and philosophical concepts to the arts; the art, literature and music that we all love. Visual artists have been using philosophical themes in art since the renaissance for example. Theories of aesthetics have been hotly debated with regard to architecture. We have invited students to submit creative work that incorporates such themes. A panel of teachers will evaluate submissions, and the shortlisted students will be invited to explain to the teacher's panel how their creative work incorporates concepts from the humanities or philosophy. This panel will feature submissions to the French panel.

Visuals for the conference by Sacha Santerre

Sacha Santerre, a 3rd year student in the Graphic Design program, is the artist that brought not only the poster, but also the schedule and this entire document to life.

I would like to graciously thank Sean Elliott for providing this opportunity to Dawson students through this initiative and would also like to encourage future Dawson event organizers to do the same.

Being able to participate in the creation of a school event was a wonderful experience that made me feel very connected and appreciated by my school. I wish for other students to be able to gain experience or simply good memories in a similar way. Support your community!



