

Resonance



Resonance is a community-engaged research-creation and public performance project co-produced by Ellen Waterman and Carleton University Art Gallery.

Activities took place in person at Carleton University Art Gallery (CUAG) and Carleton Dominion-Chalmers Centre (CDCC) and online over Zoom.

Resonance videos are posted on CUAG's website ([cuag.ca](http://cuag.ca)) and YouTube channel (@CUArtGallery).



# Contents

- 5 A Brief History of Resonance  
Sandra Dyck
- 8 Resonance 1: Envoicing Marginalized Genders and  
Sexualities
- 9 The Baroness Elsa Project
- 14 Cosmic Chemistry: Performances After the  
Baroness
- 25 Improvising Subjectivities  
Ellen Waterman
- 29 Resonance 2: Song, Identity and Signed Music
- 30 Laura Taler: THREE SONGS
- 36 own-home search-find / chez soi cherché-trouvé
- 46 Multisensory Listening  
Ellen Waterman
- 50 Biographies
- 51 Credits

# A Brief History of Resonance

Sandra Dyck

Well before Ellen Waterman arrived at Carleton University to take up the inaugural Helmut Kallmann Chair for Music in Canada — in 2019 and on New Year's Day, no less — we at CUAG had heard she was coming and that she was cool.

We sought Ellen out in spring and started talking about working together; by fall she and CUAG curator Heather Anderson had shaped our collaborative project. Ellen would commission artists to co-create experimental music that resonated with and responded to two upcoming CUAG exhibitions: *The Baroness Elsa Project* and *Laura Taler: THREE SONGS*.

We designed Resonance as a two-stage project — first research-creation, then public presentation — and started fundraising in early 2020. Ellen would apply for a SSHRC Insight Development grant to fund the first stage, in support of her vision to work with artists in investigating a community-engaged, non-hierarchical model of collaborative work. I would apply for a Public Outreach grant from the Canada Council for the Arts, to enable these artists to extend and deepen their work together and refine it for presentation in public.

Then came March and the declaration of a global pandemic. On Friday the 13<sup>th</sup> Carleton University announced its shutdown and we all started working from home. Over the next three years, the Resonance project rode the COVID-19 rollercoaster: we stopped and restarted, closed and reopened; sometimes we met online, other times in person — masked up and distanced; we reworked our ideas and timelines; we sent countless emails; we made contingency plans for the grant funding we gratefully received.

**Resonance 1** responded to *The Baroness Elsa Project*, taking as its theme “Envoicing Marginalized Genders and Sexualities.” The

Montreal-based vocalists and composers Gabriel Dharmoo and Kathy Kennedy collaborated with emerging local musicians Ashu Bost and Isabella Blaine-Longo, visiting the exhibition at CUAG in the fall of 2021 and working through ideas in improvisational research-creation sessions inspired by the radical art, poetry and persona of Baroness Elsa von Freytag-Loringhoven.

With COVID-19 on the wane by spring 2022, we seized the opportunity to organize *Cosmic Chemistry: Performances after the Baroness*, an in-person performance extravaganza named after a Baroness Elsa poem. Working with Tone Cluster and Glenn Nuotio of Qu'Art Ottawa, we recruited a choir of Queer musicians and performers, who convened for three evening workshops and rehearsals led by Gabriel Dharmoo and Kathy Kennedy in the gorgeous sanctuary at Carleton Dominion-Chalmers Centre. We promoted this culminating public event as an afternoon of queer choral experimentation and the costumed performers, led by Gabriel and Kathy, joyfully delivered on that promise! We live-streamed *Cosmic Chemistry* and commissioned Susannah Heath-Eves to document the project; she delivered a fabulous film you can experience online.

**Resonance 2** responded to *Laura Taler: THREE SONGS*, taking as its theme “Song, Identity and Signed Music.” The Ottawa-based Deaf musician and multi-disciplinary artist Pamela Witcher joined the project at an early stage, inviting fellow Deaf artists who were keen to collaborate on an experimental signed music composition.

Theara Yim (Montreal) and Jo-Anne Bryan (Ottawa) joined Pamela on a visit to *THREE SONGS* at CUAG in fall 2022, meeting with Laura Taler to talk about her video installations and their shared interests in ideas of home and away, of longing and belonging, of inclusion and exclusion. The challenges and rewards of multi-lingual communication came

into focus that day. Laura sings in Romanian, Spanish and Yiddish; our discussions of *THREE SONGS* also included French, American Sign Language, English and Langue des signes du Québec. Interpreters were crucial to the project's realization and success.

Pamela, Theara and Jo-Anne began working together in numerous research-creation sessions that took place online and at CDCC in late 2022, joined by emerging Deaf musician Alicia Mbesha (Gatineau). Finding times when the artists, interpreters and other project participants were available to work together was no small feat. We were thrilled to at last convene for in-person composition and rehearsal sessions at CDCC on two weekends in spring 2023.

At a critical point in *Resonance 2*, Jo-Anne, Theara and Pamela decided not to perform their nascent composition live in public, opting to disseminate their work online instead. This decision had nothing to do with COVID: it was, rather, motivated by their desire to reach the widest possible audience, especially Deaf folks. Susannah Heath-Eves and her partner Shane Mendonsa were present at CDCC on the final rehearsal day, recording extensive footage of the artists' solo and group work. Jody Cripps, a signed music expert, travelled from South Carolina to offer insights and feedback on site. Susannah later met with and shared rough cuts of her documentary with Pamela, who served as a consultant on the film.

It is hard to put into words the joy I felt at the premiere of *own-home search-find / chez soi cherché trouvé*, Theara's, Pamela's and Jo-Anne's groundbreaking ensemble composition of signed music. Susannah's extraordinary film, like the *Resonance* project writ large, captures so sensitively the textures, richness and dimensions of artistic communication and collaboration — across disciplines, languages, art forms, spaces, places, senses and time.

It is also hard to know how to thank Ellen Waterman, whose artistic daring, intellectual depth, work ethic, attention to detail and joie de vivre make her an extraordinary collaborator. We thank SSHRC and the Canada Council for the Arts for the generous funding that made Resonance possible.

It was a privilege and pleasure to work with many wonderful people in realizing Resonance: Ellen and I are so thankful to everyone who joined us on the Resonance journey (pages 8, 29, 51). We are profoundly and especially grateful to the artists, who put their trust in us and in the process of making something beautiful together, in public.

# Resonance 1: Envoicing Marginalized Genders and Sexualities

## **The Baroness Elsa Project**

Featuring artists Lene Berg, Dana Claxton, ray ferreira, Elsa von Freytag-Loringhoven, Wit López, Taqralik Partridge, Sheilah ReStack, Carol Sawyer, Cindy Stelmackowich

Curated by Heather Anderson and Irene Gammel

CUAG

28 September – 12 December 2021

### **Phase 1: Research-creation**

Sessions with musicians Ashu Bost, Isabella Blaine-Longo, Gabriel Dharmoo and Kathy Kennedy at CUAG and CDCC on 6-7 and 13-14 November 2021

### **Phase 2: Public presentation**

*Cosmic Chemistry: Performances after the Baroness*

Co-presented at CDCC with Qu'ART Ottawa and Music, Sound, and Society in Canada with members of Tone Cluster

Rehearsal workshops led by Gabriel Dharmoo and Kathy Kennedy at CDCC on 22, 23 and 24 June 2022

In-person live-streamed performance at CDCC on 25 June 2022

Performers: William Bredeson, Elizabeth Bruce, Jordan David, Gabriel Dharmoo, Nina Jane Drystek, Keith Duncanson, Kim Farris-Manning, Sachi Ghalib, Marie-Elyse Gilbert, Lucila Hidalgo, Kathy Kennedy, Meg LaRose, Mary McFadden, Matt Miwa, Glenn Nuotio, Carla Parchelo, Gretchen Philips, Aymara Alvarado Sanchez, Annie Socoria, Jasmine Kharazmi Toosi, Ellen Waterman, Grant Wilkins

# The Baroness Elsa Project

Carleton University Art Gallery



Elsa von Freytag-Loringhoven



Installation view showing the work of Dana Claxton (left) and Taqralik Partridge (right)



Installation view showing the work of Elsa von Freytag-Loringhoven (left wall)



Elsa von Freytag-Loringhoven, *Earring Object* (c. 1918), steel watch spring, celluloid, ebony bead, brass ear screws, plastic screw guards, pearl earrings, Roboid wire, wooden and glass display. Collection of Mark Kelman, New York



Elsa von Freytag-Loringhoven, *Enduring Ornament* (1913), found rusted metal ring. Collection of Mark Kelman, New York



Installation view showing the work of Cindy Stelmackowich (back right) and Wit López (near right)

# Cosmic Chemistry: Performances After the Baroness

Carleton Dominion-Chalmers Centre

Kim Farris-Manning







Nina Jane Drystek



Grant Wilkins

Marie-Elyse Gilbert and the choir







Lucila Hidalgo



The choir





Kathy Kennedy



Gabriel Dharmoo





Audience members



# Improvising Subjectivities

Ellen Waterman

Baroness Elsa von Freytag-Loringhoven, an under-recognized member of the Dada art movement, challenged the conventions of her time. She “punctured gender and societal conventions through her sexual self-expression, subversive self-fashioned dress, performative presence in the city and revolutionary use of language and found materials.”<sup>1</sup> *The Baroness Elsa Project* at CUAG extended this exploration of subjectivity through artworks made by women, femme and non-binary-identifying artists. I convened a research team and reached out to Queer vocalists whose creative practice explores gender and agency through musical performance, asking, “What does it mean to search for a voice, to be a dissonant voice, to want to be heard, to be made legible?”

I invited Isabella (Bella) Blaine-Longo and Ashu Bost, both university students and members of Tone Cluster choir, to co-create music in response to the exhibition with established professional vocalists, composers and improvisers Gabriel Dharmoo and Kathy Kennedy. The creative element was entirely in the singers’ control, with no expectations from the research team as to themes and musical genres, or type and quantity of output. All we asked was that they collaborate and talk to us about their experiences of working together across difference, including age, gender, sexuality, vocal style and performance experience. As researchers our role was to facilitate and document their work with the aim of developing a community-engaged model of research-creation that foregrounds the relationships among co-creative processes and their social effects.

Improvisation became a key method for both creative expression and negotiations of subjectivity. Several scholars have posited improvisation as an ethics of co-creation. Sara Ramshaw and Paul Stapleton suggest that improvisation “involves a pushing beyond the known and predictable, without guarantee or certainty. As



such, it chances failure. The ethical improviser must embrace failure and error as a source of learning, and the most accomplished improvisers turn unexpected problems into (musical) opportunities.”<sup>2</sup> Improvisation, however, is a practice that grows with experience and can be intimidating for those newly encountering it. While accomplished improvisers may be able to turn unexpected problems into opportunities, beginners may find themselves challenged by the lack of structure.

We began our first session with a series of improvisatory music and movement exercises that have traditionally been understood as playful ways to build trust. For some these activities were welcoming, but they made others feel uncomfortable. In our interviews and group discussions it soon became clear that working across generational lines and different gender expressions, including moments of unintentional but nonetheless hurtful misgendering, was bound up with anxieties and expectations around amateur and professional musicianship that needed to be addressed to ensure more equitable collaboration.

Each musician developed a different approach to improvising their gendered subjectivity. Kathy, for example, resonated with the Baroness’s outrageous performativity and toughness, while Bella tapped into the sense of vulnerability that Elsa experienced as a marginalized figure who was once arrested on the street for wearing men’s clothing, and who experienced alienation within the male dominated Dada movement. With Kathy accompanying them at the piano, Ashu improvised a poignant song about self-discovery. Over time, vocalizing with Baroness Elsa’s absurdist poetry provided fertile inspiration and a foundation for semi-structured improvisation. Gabriel led us in remixing resonant scraps of Elsa’s language — “ornaksin eigasing lahilü!” — resulting in a giddy polyphonic quartet.



Clockwise from left:  
Isabella Blaine-Longo,  
Kathy Kennedy,  
Ashu Bost,  
Gabriel Dharmoo

These performances were by turns humorous and moving, as the musicians boldly “took up space.”

In addition to improvising with Baroness Elsa’s texts and collaborating in duos, the musicians adopted the idea of cover songs as found musical objects. In her biography of the artist, Irene Gammel writes that “the Baroness took the ‘found object’ as her raw material, systematically stripping it of its conventional semantic, utilitarian and pragmatic meaning.”<sup>3</sup> Here, the cover song functioned both as a personal commentary on gender expression and as a form of community solidarity. The musicians inhabited these songs — ranging from *Psycho Killer* and *Heart of Glass* to *Lover Boy* and *Let It Go* — with playful costumes, vocal drag and choreography. Their videoed performances were linked by a gloriously raucous improvised chorus on “Elsa,” invoking the spirit of the Baroness.

Resonance 1 troubles and extends received notions of improvisation as an ethics of listening to the other, requiring openness and risk taking. The professional musicians, both highly accomplished improvisers, met the emerging musicians, with their more limited experience of improvisation, at their comfort thresholds. The emerging musicians, in turn, introduced elements — including the cover song idea — that productively disoriented the professionals’ established working methods. Working with Baroness Elsa’s poetry along with cover songs became a touchstone for her gender-bending practice and provided structural common ground for improvisation through which each musician could express their individual ideas of gender subjectivity, and their performance desires and anxieties, within a supportive context.

Several months after the research phase was complete, we organized Cosmic Chemistry: Performances after the Baroness (named after

a line from one of Baroness Elsa’s poems), co-produced with Glenn Nuotio, artistic director of Qu’Art Ottawa. We convened a group of singers including Tone Cluster members, Carleton music students and other local performers from the LGBTQIA2S+ community and held three days of intensive workshops. In working with the choir, Gabriel and Kathy creatively used structured improvisation through sound painting, employing hand signals to provide cues for improvisation. The workshops culminated in a concert of “choral queer chaos” featuring improvised choral music interspersed with guest performances. These included the evocative electronics of Annie Socoria and the outrageous vocal burlesque of Fire Queen.

In Susannah Heath-Eves’ powerful documentary of Resonance 1,<sup>4</sup> Gabriel comments on the generosity and open mindedness of the singers, their willingness to improvise with sounds “not welcome in general life” and that “could be perceived as a disturbance of order.” Such sounds included the Baroness’s poetry, which formed the “score” for one of the choral pieces.

Perhaps my favorite moment of the show involved performers vamping with Elsa’s iconic poses while a chorus of singers improvised joyfully in response. Cosmic Chemistry was a public celebration of improvising across difference, reminding us, as Kathy notes, “to keep it weird.”

1. Heather Anderson and Irene Gammel, Introduction to *The Baroness Elsa Project*, Carleton University Art Gallery, 2021.
2. Sara Ramshaw and Paul Stapleton, “From Prepeace to Postconflict: The Ethics of (Non) Listening and Cocreation in a Divided Society,” in *Playing for Keeps: Improvisation in the Aftermath*, edited by Daniel Fischlin and Eric Porter (Durham, NC: Duke University Press, 2020), 305.
3. Irene Gammel, *Baroness Elsa: Gender, Dada, and Everyday Modernity. A Cultural Biography*, (Cambridge, MA: MIT Press, 2003), 186.
4. <https://www.youtube.com/watch?v=4Hu-q84TzOw&t=1s>

# Resonance 2: Song, Identity and Signed Music

## **Laura Taler: THREE SONGS**

Featuring artist Laura Taler

Curated by Heather Anderson

CUAG

25 September – 18 December 2022

### **Phase 1: Research-creation**

Sessions with musicians Jo-Anne Bryan, Alicia Mbesha, Pamela Witcher, Theara Yim and consultant Jody Cripps at CDCC on 19-20 November and 10 December; online on 23 and 30 November, 5 and 7 December 2022

### **Phase 2: Public presentation**

Rehearsals and film shoot with musicians Jo-Anne Bryan, Pamela Witcher and Theara Yim at CDCC on 3-4 and 17-18 June 2023

### **Resonance Signed Music Composition: Premiere and Conversation**

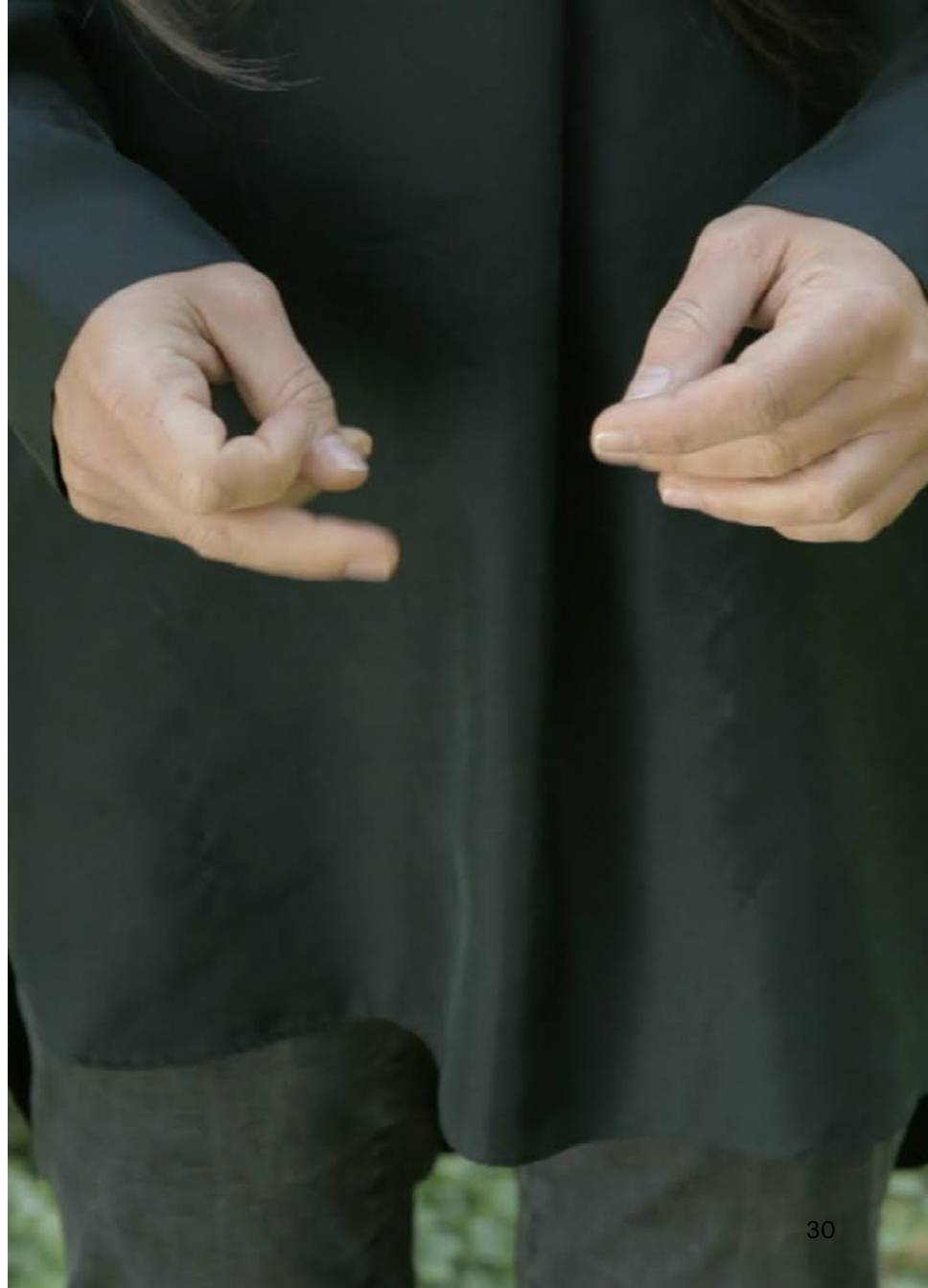
Online

1 November 2023

Participants: Jo-Anne Bryan, Jody Cripps, Susannah Heath-Eves, Laura Taler, Ellen Waterman, Pamela Witcher, Fiona Wright, Theara Yim

# Laura Taler: THREE SONGS

Carleton University Art Gallery



Song #1



Song #1









# own-home search-find / chez soi cherché-trouvé

Composition, rehearsal and filming sessions  
Carleton Dominion-Chalmers Centre

Pamela Witcher









From left: Jody Cripps, Susanna Oppedisano,  
Shannon Kelly, Susannah Heath-Eves

Jo-Anne Bryan, Pamela Witcher, Theara Yim









Clockwise from left: Pamela Witcher, Jo-Anne Bryan,  
Ellen Waterman, Theara Yim, Jody Cripps,  
Susanna Oppedisano, Kat Wong





# Multisensory Listening

Ellen Waterman

December 10, 2022. I'm listening with my eyes and ears during a co-creation session at Carleton Dominion-Chalmers Centre for Resonance 2. Four Deaf musicians — Jo-Anne Bryan, Alicia Mbesha, Pamela Witcher and Theara Yim — move in front of a black curtain, monitoring themselves in large mirrors and caught in the frame of a video camera. They sign variously in American Sign Language (ASL), Langue des signes du Québec (LSQ) or a mélange of both, but they also use non-semantic, rhythmic and abstracted gestures. An LSQ to ASL interpreter stands in their field of vision. An ASL to English interpreter sits close beside me, doing her best to explain what's going on in a hushed voice. The musicians explore themes of alienation, oppression, Deaf pride and searching for home in response to *Laura Taler: THREE SONGS*, a CUAG exhibition presenting three video installations.

These musicians practice signed music, a relatively recent, often solo form of musicking. Signed music is entirely kinetic and visual, with no aural or vibrational component. It is “an artistic technique that includes non-lyric (or less lyric) and non-audible-based pieces as well as signed language lyrics.” It is “not composed, performed, or recorded with audible sound, and it does not interpret pre-existing musical pieces.”<sup>1</sup> In short, signed music has emerged autonomously from within Deaf culture. With a historical precedent in highly rhythmic percussive signed songs from the early 1900s, as well as later experiments in signed songs beginning in the 1970s, signed music has seen more intensive development since the early 2000s, including creative use of video and social media.<sup>2</sup> During Resonance 2 we had the extraordinary opportunity to witness innovation in this experimental music through the musicians' iterative processes of co-creation and collaborative performance.

We began Resonance 2 by visiting *THREE SONGS* in the autumn of 2022 and having a rich conversation with artist Laura Taler. The musicians were struck by Taler’s experiences of childhood immigration from Romania to Canada (with several stops in between), which meant learning to function in six languages by the time she was nine and frequently feeling lost in translation. They also appreciated her expressive body language and use of evocative visual narratives. Our subsequent conversation with Deaf sociolinguist Jody Cripps brought out complex intersections of language, identity and culture that became touchstones for musical collaboration. Some thoughts from that conversation are quoted here.

For Pamela Witcher, a leading signed music artist, the exhibition triggered deep feelings. She noted: “It’s painful...but it was also healing at the same time. I see the themes of loss and I see emptiness and absence and celebration and death and the past. And just all these feelings mixed together.” She relates those feelings to the oppression experienced by the Deaf community, including the historical opposition to sign language.

For Theara Yim, whose background is in dance, mime and storytelling, the exhibition was a powerful evocation of his immigrant journey from Cambodia to Canada as a young child, and his parents’ experiences of war. As he told us, “[Laura] expressed a lot and I have a lot to express as well, to lift and share the weight of the experiences that have been shared with me.”

Jo-Anne Bryan identifies as an interdisciplinary artist with a background in storytelling, poetry and graphic arts. Her parents, who are hearing, emigrated to Canada from Barbados and Jo-Anne described her experience growing up both Black and deaf. “Communication was definitely lacking...[B]ut my parents taught us

their values, who they are as people, as Black people in Canada. When they were younger, they didn’t experience discrimination as they did when they moved to Canada.”

These conversations set the tone for an iterative process of collaboration on Zoom and in person involving individual creation, discussion and group experimentation. (Alicia Mbesha joined us for much of this process but was unfortunately not able to continue.) In the spring of 2023, we convened again with Jo-Anne, Pamela and Theara to compose, rehearse and record a four-movement signed music work they later titled (following sign language syntax) *own-home search-find / chez soi cherché-trouvé*.

The work was beautifully filmed by Susannah Heath-Eves in consultation with Jody and Pamela, who provided Deaf-culture perspectives.<sup>3</sup> For example, they ensured that all meaningful components (hands, movements and facial expressions) were consistently present in the frame and helped the hearing production team to appreciate the nuances of the musicians’ interactions.

*own-home search-find / chez soi cherché-trouvé* comprises three songs that express each musician’s response to Taler’s work. The first movement is an ensemble in which all three songs are performed at the same time, interweaving personal narratives, sign languages and performance styles. Movements two, three and four each feature one song, led by a soloist who is mirrored and supported by the other two musicians.

While performing, they followed a visual “score” — a video of their earlier rehearsal of the song — displayed on a large offstage monitor. In these movements we see each musician’s tempo and style, which contribute subtle embellishments and echoes to the musical texture.



Co-creation sessions, Carleton Dominion-Chalmers Centre

*own-home search-find / chez soi cherché-trouvé* represents both solidarity and individual artistry in a complex visual tapestry that is deeply musical, communicated in time and space through complex textures, forms, rhythms and phrasing, but also through intense emotional affect.

Signed music is a compelling art form that greatly enriches music. It also performs other equally important work. In an era of deep social division and polarization, signed music offers the opportunity for an expanded form of listening, across difference. What I'm left with is the beauty and mystery and complexity and necessity of fostering multisensory listening — of acknowledging the limits of interpretation while staying with the ongoing work of seeking to understand one another.

1. Jody H. Cripps, Eli Lyonblum, and Anita Small, "Signed Music in the Deaf Community: Performing *The Black Drum* at Festival Clin d'Oeil," *Journal of Festive Studies*, no. 4 (2022): 196.
2. Cripps et al., "Signed Music," 198-199.
3. <https://www.youtube.com/playlist?list=PLyVvOxwhdDbXherz2tVaK1dXPtaUjDKtS>

# Biographies

**Jo-Anne Bryan** is an Ottawa-based interdisciplinary artist experiencing life through the intersections of being Black, Deaf, Queer and Woman. Her artistry includes American Sign Language (ASL) storytelling and performance. When not performing, she is writing a new play in the Dramaturgical Collaboration program with Playwrights' Workshop Montréal (PWM).

**Ashu Bost** is a queer / trans mixed race artist who never stops singing and expressing.

**Jody Cripps** is an Assistant Professor of American Sign Language at Clemson University in South Carolina. He conducted groundbreaking ethnomusicological research in Canada on the creative process and production of a signed music showcase titled THE BLACK DRUM.

**Gabriel Dharmoo** is a Montreal-based composer and improviser, vocalist, drag performer and researcher.

**Susannah Heath-Eves** (SHE Films) is a documentary filmmaker based in Ottawa, living and working on unceded Algonquin, Anishinaabe territory. Her purpose is to contribute to a more equitable world through films and videos about art, social justice and connection to nature. Her new independent feature documentary, Take It Outside, is coming soon.

**Kathy Kennedy** is a Montreal-based composer and improviser, vocalist, sound artist and founder of the legendary Choeur Maha.

**Isabella Blaine-Longo** (they/them) has a lifelong passion for the arts, music and choral ensembles. They are currently working as a makeup artist and can be found at @BellaSeasons.

**Alicia Mbesha** was born in Congo. She says: "In my family, art has existed since our ancestors. Art represents my family, my culture and me. This is how, growing up, I discovered a beautiful personality in myself and my passions. And without art, life has no meaning!"

**Music, Sound, and Society in Canada** (MSSC) is a research centre at Carleton University led by Ellen Waterman. It explores the complex ways that music and sound are shaped by, and help to shape, our pluralistic society.

**Qu'ART Ottawa** is an Ottawa-based arts collective co-founded by Glenn Nuotio to support the artistic work of the local queer community.

**Laura Taler** is a Romanian-born Canadian artist who works across a range of media including performance, film, sound, sculpture and installation.

**Tone Cluster** is an Ottawa-based, 35-voice auditioned choir for queer folks and their allies.

**Ellen Waterman** is Professor and Helmut Kallmann Chair for Music in Canada at Carleton University, and director of the Research Centre for Music, Sound, and Society in Canada.

**Pamela E. Witcher** is an artist, director, interpreter, translator and cultural mediator. Pamela's artistic expertise includes visual art, videography and Signed Music. Pamela proclaims: "When Deaf communities create information through art and documentation, our existence becomes concrete, known and valued." Pamela's Signed Music works have been featured internationally.

**Theara Yim** is a Cambodian artist who grew up in Montreal and has been Deaf since birth. Alongside his work in education, he has always been fascinated by the arts, particularly the visual arts and poetry related to Quebec sign language (LSQ).

This publication is produced in conjunction with Resonance (2021–24), co-produced by Ellen Waterman and CUAG.

© Carleton University Art Gallery 2024

ISBN 978-1-4884-0036-1

Carleton University Art Gallery  
St. Patrick's Building, Carleton University  
1125 Colonel By Drive  
Ottawa, ON K1S 5B6  
cuag.ca

#### **Publication**

**General editor** Sandra Dyck

**Alt-text image descriptions** Fiona Wright

**Design** Patrick Côté

**Photographs** All photographs reproduced in this publication are by Mélanie Mathieu, with the following exceptions:

Gale Franklin: pp. 26–27, 48

House of Common studio / Rémi Theriault: p. 34

Dagmar Morath: p. 35

Laura Taler: pp. 30–31, 33

Unknown photographer, Elsa von Freytag-Loringhoven, c. 1921–22,

George Grantham Bain Collection, Library of Congress, Prints & Photographs Division

Justin Wonnacott: pp. 10–13, 32

**Front cover** Jo-Anne Bryan

**Back cover** Aymara Alvarado Sanchez

#### **Project**

**Leads** Ellen Waterman, Sandra Dyck

**Research associate** Gale Franklin

**Research assistants** Meg LaRose, Ali Masoudi, Saayeh Ostovar, Matt Scriven

**Consultants** Heather Anderson, Jody Cripps, Ann Cvetkovich, Line Grenier, Glenn Nuotio, Laura Taler

**Educator** Fiona Wright

**Filmmaker** Resonance 1 and 2 documentary films by Susannah Heath-Eves (with Shane Mendonsa on sound and camera assistance). Pamela Witcher and Jody Cripps were Deaf culture consultants on the Resonance 2 film.

**Interpreters** (ASL–English & ASL–LSQ) Carmelle Cachero, Alice Dulude, Danny Elliott, Shannon Kelly, Isaac Leal, Jennifer Manning, Liz McClounie, Susanna Oppedisano, Candice Presley, Denise Read, Annette Sandy, Charlene Savard, Laura Smith, Patricia Viens, Rosalie Vissers

**Technical support** Ashique Fahim, John Rosefield, Kat Wong, CDCC and Production Services, Carleton University

Resonance is supported by: Canada Council for the Arts; Carleton University; Ontario Arts Council, an Ontario government agency; Qu'ART Ottawa; Social Sciences and Humanities Research Council of Canada; Reesa Greenberg Digital Initiatives Fund; the Research Centre for Music, Sound, and Society in Canada and Carleton Dominion-Chalmers Centre.



Reesa Greenberg  
Digital Initiatives Fund



