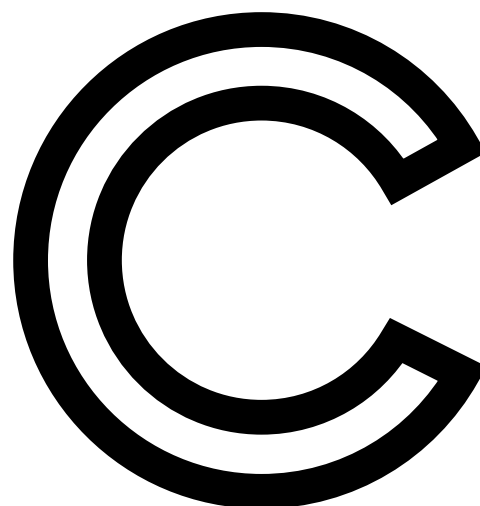


COLLECTION CIRCA, FALL 2024

FUNDRAISING EXHIBITION CATALOG



ROCK'OCO EDITION

SEPTEMBER 12 TO OCTOBER 19

Rock'oco

« Un délicieux pastiche, un admirable pastel, [...],
de la régence à s'y tromper, des mouches, de la poudre et du fard [...].
C'est d'un rococo admirable ; bravo, bravo, d'honneur,
une plaisanterie fort spirituelle ! »
Théophile Gauthier, Onuphrius (1880)

« It's a brand new era / So crowded to survive /
We need that fifth element like / Baby you are / A star, a dreamer, a lover »
Les Shirleys, Korben Dallas (2019)

Une figure guerrière, triomphante, laisse tomber au sol une veste de cuir clouté trempée de sueur. On entend au loin le dernier effet larsen d'un instrument en morceaux. C'est le moment après le spectacle, où tout est encore possible... Un rayon couleur miel caresse une poitrine indolente. Tiédie par la canopée luxuriante d'une forêt secrète, une paillette de soleil rose saute joyeusement d'une lèvre charnue à une framboise mûre. C'est le moment avant le réveil, où tout est encore possible...

Aussi distants soient-ils dans le temps, les courants rock et rococo semblent enlacés dans une continuité narrative. En effet, si l'énergie primale du rock nous fournit le marteau capable de briser la coque d'un système devenu trop contraignant, la sensualité assumée du rococo, elle, nous offre le luxe d'en goûter le fruit enfin révélé. Et pourtant, méfiance! La nature, foisonnante jusqu'à l'irréalisme chez l'un ne cacherait-elle pas une gourmandise consumériste vouée à la décadence? Et saura-t-on seulement discerner, à travers les assourdissants cris de révolte de l'autre, le fragile murmure de l'utopie recherchée? Par bonheur, les artistes en art actuel, loin de fuir telles oppositions, les accueillent esprits et bras ouverts. S'élevant au-dessus des paradoxes de l'histoire, leurs voix offrent en réponse à notre naufrage conceptuel un nouvel îlot de réflexion né au croisement de courants contraires : le rock'oco.

Rock'oco, c'est la suite logique d'une renaissance; les vendanges abondantes d'une révolution réussie. Étonnant cocktail des désobéissances inciviles du rock et de l'exubérance épicurienne du rococo, *Rock'oco*, l'édition 2024 de Collection Circa promet un mix enivrant, qui allie habilement le piquant, le mielleux et l'acide.

-Alexandre Payer

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Diane Gougeon
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Correspondance
2022

Bronze
11,5 cm x 15,25 cm; 0,75 kg
11,5 cm x 14,5 cm; 0,75 kg
1600 \$

Isabelle Anguita

Isabelle Anguita is a multidisciplinary artist from Montreal whose practice spans painting, sculpture, installation, and performance. She creates hybrid works that aim to renew our ontological relationship with the sensory world. She has had several solo exhibitions in Quebec (Musée Beaulne, Coaticook, 2022; Le Gesù, Montreal, 2013; Usine C, Montreal, 2012) as well as group exhibitions in Montreal (FOFA Gallery, 2023; Le Livart, 2019; Galerie Diagonale, 2011) and in Ontario (Galerie Voix Visuelle, Ottawa, 2011; Arta Gallery, Toronto, 2009).

She holds a Bachelor of Fine Arts from Concordia University and is currently pursuing a Master's degree in Visual Arts at UQAM, for which she received a grant

from the Social Sciences and Humanities Research Council (SSHRC).

Correspondance plays with the contradictions of the notion of value between copy and original, while highlighting the inherent fragility and flexibility of paper. Bronze emphasizes the preciousness of the souvenir object, whose value often lies only in the memories it evokes.

isabelleanguita.ca



Rester
2021

Sculpture, pigment, plaster, and wood
43 cm x 33 cm x 7 cm; 3 kg
560 \$

Galerie Jano

Marilyne Bissonnette

Marilyne Bissonnette's artistic creations take shape through sculpture and installation. The artist organizes her research around the notions of singularity and belonging, those that bind an individual to a crowd, to a society engendered by well-defined systems. These physical, canonical, cultural, or semantic connections nourish her research through their power to forge our achievements and define our collective identities. Marilyne holds a Master's degree in Visual Arts from Université Laval. Her artistic work has been presented in several artist-run centers and galleries in Quebec.

She is the recipient of various awards and grants, including the Hydro-Quebec grant and the Emerging Artist Creation-

Research grant from the Conseil des arts et des lettres du Québec.

Partir and *Rester* are two works composed of sea snails that seem to be heading outward or inward. Centered on oneself or towards others, folded or open, these shells inspire total communion and move together towards the same path.

marilynebissonnette.com



Bien accompagnée

2020-2023

Watercolor and ink on paper
64 cm x 48,5 cm
1400 \$

Fillation spontanée

2020-2023

Watercolor on paper
64 cm x 48,5 cm
1400 \$



Caroline Boileau

Caroline Boileau works from a feminist position. She has a marked interest in health—intimate, public, social, and political—and creates works, often hybrid, that she develops in a multidisciplinary practice through installation, drawing, video, and performance. The hybrid body, the multiple representations of the body—particularly that of women—are recurring themes in her research, drawing from art history, medicine, as well as sciences and current events. In dialogue with places, collections, objects, communities, and people, her work tends to reveal unlikely cohabitations by proposing the transformation, both poetic and political, of a shared space.

Inspired by a witch mask seen at the Wellcome Collection in London, *Bien accompagnée* multiplies the layers of sensitivity of a body struggling with the weight of history and dreaming of some emancipatory possibilities—animal, vegetal, and cosmic.

Fillation spontanée explores the desire for motherhood, fierce and flawless fertility. This watercolor is part of a large series of drawings created during a research-creation residency at the Université de Montréal between 2021 and 2023, focusing on the reappropriation of motherhood.

carolineboileau.com



Naiade
2021

Acrylic, watercolor, ink, pastel,
marker, and graphite on water-
color paper
30,5 cm x 45,7 cm
460 \$ (All taxes incl.)

Galerie Berthelet
Galerie Ni Vu Ni Cornu

Zoé Boivin

After studying graphic design and communications, Zoé Boivin began a career media, where she developed her artistic vision, making way for her creative sensitivity. Inspired by the great artists of her generation whom she met through her work experiences, Zoé connects with her vision and shares her passion for creating images, making the world more beautiful, one emotion at a time. She uses painting and various mediums, such as acrylic, pastel, watercolor, ink, and drawing, to express freedom and self-expression. Through a gesture just as spontaneous as organic, each of her works is an entry point into a universe in which the emotions that emanate from it can be perceived as the piece develops. Zoé brings her

emotions to life through the use of colors and abstract forms, evocative of the subconscious.

The artist is interested in expressing her inner world through abstract forms. With a spontaneous gesture, she shapes her work using various mediums and painting techniques to bring her creation to life. She aims to highlight the richness of the natural world and the elements that inspire her in her artistic process. *Naiade* represents an aquatic universe where elements reminiscent of underwater fauna and flora can be recognized.

zoeboivin.com



Petits monuments I: San Romano, Italie

2023

Cement, intonaco, found fragments, and pigment

16,3 cm x 11,4 cm x 1,5 cm; 250g
220 \$

Granito III

2024

Cement, plaster, and pigment

16,3 cm x 11,1 cm x 1,5 cm; 250g
220 \$



Ann Karine Boudeau Leduc

Ann Karine Bourdeau Leduc recovers, recycles and collects materials of all kinds to present them as sculptural installations grouping printed images and drawings. She is interested in architecture, design, and the construction field to create multiple iterations of her own objects, developing an increasingly eco-responsible artistic practice. Her work has been exhibited in Quebec and New Brunswick. She has obtained creation residencies internationally, at Bòlit, Centre d'art contemporani in Spain, at Frans Masereel Centrum in Belgium, and at Rad'Art in Italy.

Ann Karine holds a Bachelor's degree in Visual and Media Arts from the Université du Québec à Montréal and recently earned

a Master's degree in Visual Arts from Concordia University.

Created during a research residency at Rad'art in Italy in the spring of 2023, *Petits monuments I: San Romano, Italie* is an imprint that reflects the Emilia-Romagna region through the materials and colors used. The inserted fragments were found during the artist's wanderings on the nearby hiking trails.

Created during a research residency at Rad'art in Italy in the spring of 2023, *Granito II* is an imprint inspired by terrazzo, an ancient Italian technique. The colors, materials, and textures characterize the Emilia-Romagna region.

annkarinebl.com



Plis
2024

Recycled textile
(polyester from clothing)
17 cm x 11 cm
400 \$

Amélie Brisson-Darveau

Amélie Brisson-Darveau lives and works in Montreal/Tiohtià.ke. Her artistic projects aim to offer an alternative experience to the obscure and “non-visible” elements of the social environment by giving them volume and exploring their tangibility. Installation, drawing, and performative actions are the mediums she favors to make this experience concrete. Amélie approaches her work in multiple dimensions by experimenting with the texture and structure, mainly of textiles, which she relates to other materials such as ceramics, wood, and light. Her work has been presented in numerous exhibitions and events in Canada, the United States, Turkey, and Europe, notably in Switzerland, England, Germany, Finland, Lithuania, Norway, and

France. She is the recipient of grants from the Canada Council for the Arts and the Fonds de recherche du Québec - société et culture, and the Emerging Artist Award from the Kaunas International Biennale in Lithuania.

The two-dimensional work is created using a “shadow pleating” technique, one of the many pleating techniques she is currently working with. These are pleats whose permanence and shape are determined by a stitch. The pleat is a characteristic element of Baroque art. She rethinks this pleat according to materials, colors, and the form of the object, which is part of her artistic practice in recent years, involving an interest for shadows.

ameliebd.net



Présence
2024

Hydrostone, mixed technique,
fabric
62 cm x 11 cm x 11 cm; 2,5 kg
978 \$ (All taxes incl.)

Catherine Burry

Catherine Burry's artistic approach demonstrates a search for balance and harmony between the contradictory and complementary forces that animate and agitate our existences.

Her works are the result of a personal, even spiritual, approach aimed at presenting stripped-down yet meaningful sculptural forms. A more suggestive than explicit signifier, which reminds everyone of the dynamics of life and the need to adapt to it, without renouncing aesthetics and with the hope of achieving this balance. Her favorite material is hydrostone, which she appreciates for its texture, weight, resistance, and flexibility. Catherine Burry's work has been shown in several galleries in

Quebec and Ontario, including Maison de la Culture Frontenac (Montreal), Centre Materia (Quebec), and Art Souterrain (Montreal).

The form of *Présence* suggests a human silhouette. The coloured impression on one of the faces is the affixment of the impression through a process of sublimation on fabric from one of her paintings and references internal movements of the living.

catherineburry.com



Le coquillage

2020

Acrylic and acrylic transfer on wood panel

33 cm x 72 cm x 2,5 cm

920 \$ (All taxes incl.)

Véronique Chagnon-Côté

Véronique Chagnon Côté lives and works in Montreal. She is a painting professor at UQAM. Her pictorial research aims to understand the phenomenology of our perception of space. She uses her lived experience of nature and architecture to create reflective images that document our synchronic era while reversing the flow of time, taking time to stop, linger, and resolve the logic of the painting. Her works have been the subject of several solo exhibitions, including *S'Étreindre* at Centre Occurrence (Montreal) in 2022 and *Petites pièces* at FOFA Gallery (Montreal) and CASA in 2020. Some works have been presented in group exhibitions such as *Material Remains* at Young Space (NY, USA) and *3D* at Alfa Gallery (Miami, USA). She is a member of the research group

Espaces Spéculatifs, affiliated with the School of Visual and Media Arts at UQAM.

This work is part of the ongoing project *Petites Pièces* in progress since 2019. Alongside more traditional (rectangular) supports, I have produced pictorial explorations on unique and different shapes. The goal of these pieces is to reverse the logic of pictorial representation, by inspiring myself of the organic architectural forms that ornament our spaces.

veroniquechagnoncote.com



Des amis à table

2024

Fabric, paper, acrylic, and pencil
17,5 cm X 47,5 cm
500 \$

Une odeur sur ma chemise

2024

Paper, acrylic, and pencil
17,5 cm x 40,5 cm
500 \$

Marie France Cournoyer

Holder of a master's degree in visual and media arts from UQAM, Marie France Cournoyer has participated in numerous group exhibitions, both in Quebec and the United States. She has had several solo exhibitions in various artist centers and cultural houses in Quebec. Her work has been recognized on many occasions by the Quebec Arts Council, which has awarded her several research and creation grants. Her practice is based on a preference for humble materials, which she uses for poetic and aesthetic purposes, creating a subtle dialogue between shapes, textures, and colors. Her works evoke images deeply rooted in our memories, through an intimate and universal view of the manifested strength of everyday life.

Des amis à table and *Une odeur sur ma chemise* are inspired by the fragment as a literary form. Through an assemblage of marks, shapes, and materials, they suggest without demonstrating. In a concise form, the aligned elements appeal to memory and generate a narrative and symbolic effect.

mariefrancecournoyer.com



CHEEEEEEESE

2020

Aluminum, cardboard
22,5 cm x 22,5 cm x 3 cm
920 \$ (All taxes incl.)

Galerie Chiguer art contemporain

COZIC

A plural yet singular artist, Cozic has been exploring material and the intelligence which derives from it for over sixty years. This work, focused on color, shape, semantics, and the semiology of plastic language, questions the intimate relationship with the other, while inciting irony in a poetic way, on the society in which we live, the art object, and the importance of art as a testimony of our existence. Cozic has more than seventy solo exhibitions, three hundred group exhibitions, and about thirty public artworks.

[Found Object: It allows air to filter.

Transformed Object: It becomes a smile.

Art is mimicry.

The gaze on the most banal "things" has the power to change our perception of these "things".

The gaze is not only an eye movement, it is primarily a movement of the mind.]

cozic.org



Étude pour *Les oiseaux*

2018-19

Porcelain, glaze, pigment, decal,
matte gold

26,6 cm x 13,5 cm x 1,4 cm

250 g

1600 \$ (All taxes incl.)

Laurent Craste

A ceramist by training, Laurent Craste is a multidisciplinary artist whose practice focuses on exploring the multiple layers of meaning in collectible decorative objects, considered in their sociohistorical, ideological, symbolic, and aesthetic dimensions. The artist reappropriates the archetypal figures of decorative arts, using them as material, support, and playground for his artistic interventions. Originally from France, he has lived and worked in Quebec since 1991. His work has been exhibited in Canada and internationally in over eighty solo and group exhibitions. He has received several awards and grants for excellence, and his works are in many private and public collections.

This porcelain wall plaque takes the shape of a classic vase depicting a gallant scene that takes a disturbing turn, as a flock of birds flies overhead. Here, Eros and Thanatos meet in the splendor and golds of the baroque.

laurentcraste.com



Parcelle de draperie I
2024

Stoneware, oxide and textile fiber
118 cm x 22 cm x 7 cm
1400 \$

Geneviève Dagenais

A sculptor, Geneviève Dagenais anchors her practice in modeling and casting to address imprint, trace, and disappearance. She favors working with ceramics and textiles. In search of a poetic balance born from the encounter between the treated subject and materiality, she gives form to the various manifestations of what was and what remains. In 2021, she received the Loto-Quebec Coup de Coeur Prize at ARTCH and the Albert-Dumouchel Award for Emerging Artists in 2022. Supported by the Dale & Nick Tedeschi Studio Arts Fellowships, she begins her master's (MFA - Sculpture and Ceramics) at Concordia University in fall 2024.

Parcelle de draperie I is the imprint of a lace sample extracted from a curtain fabric.

It is a fragment of an ensemble, a form that, when repeated, becomes a pattern. *Parcelle de draperie I* recalls the embellishments that adorn and define our domestic spaces.

genevievedagenais.com



Petite imbrication #19-26

2019

Mixed media Mylar
33 cm x 25 cm x 3 cm
800 \$ (All taxes incl.)

Galerie Simon Blais

Jean-Sébastien Denis

Born in Sherbrooke in 1970, Jean-Sébastien Denis is an artist who lives and works in Montreal. Over the past twenty years, he has participated in numerous group and solo exhibitions in Montreal, Toronto, and the United States. He is a grant recipient of the CAC and CALQ. His works are part of public collections: Musée national des beaux-arts du Québec, Loto-Québec, Hydro-Québec, and corporate collections: National Bank of Canada, Transcontinental Group. He creates public artworks as part of the integration of art into architecture program. Significant achievements include *Ascension*, created in 2012 for UQO in Saint-Jérôme, *Prisme*, created in 2014 for the MUHC, and more recently,

six works installed in Quebec schools.

This small-format work is emblematic of Jean-Sébastien Denis' Mylar paper works. By relating multiple elements, the work becomes a territory open to tensions, those between painting and drawing, line and stain, impulse and construction. Space is constantly questioned, shifting, impossible to totalize. A universe is created and re-created, expression and perception participate in the same theater; this mobile abstraction sees a diversity of forms emerge within it and, thus, a strange balance is organized from chaos.

jeansebastiendenis.com



La bonne et la mauvaise mère
2022

Vintage gloves and laser-
engraved wooden box
7,6 cm x 26,6 cm x 10 cm; 900 g
450 \$

Galerie Jano

Yannick De Serre

Yannick De Serre holds a bachelor's degree in visual arts from Laval University. He exhibits throughout Quebec, in addition to having a presence in international fairs. His works are found in many private and institutional collections. The artist's recent production emphasizes his nursing practice, which he has been practicing since 2004. For the 2024 Circa Benefit Exhibition, the artist decided to revive these pieces from another era.

This work is part of the artist's Résilience-Silence series.

[yandesse.wixsite.com/
yannickdeserre](http://yandesse.wixsite.com/yannickdeserre)



Santos
2023

Charcoal, colored pencil, liquid
charcoal on paper
79 cm x 70 cm
1900 \$

Giuseppe Di Leo

Giuseppe Di Leo's drawings reference and explore the intersections between biographical concerns and anthropocentric attitudes that impact the balance between human nature and the sensible world. Through methods of representation and abstraction, he creates tumultuous environments where characters and natural organisms are embedded and contextualized in a transient yet living space, influenced by themes of injustice, exploitation, and the transformative action of nature. Holding a Master of Fine Arts from York University, Di Leo has participated in numerous solo and group exhibitions in museums and private galleries in Canada, Italy, the United States, and Mexico.

Charred root specimens collected after a forest fire in the Sierra de las Mijas region of Spain are depicted scattered in a mix of gaseous vapors. The prevailing atmosphere alludes to ontological notions emphasizing our fallible nature, displacement, and adaptability potential. The drawing invokes vivid sensations of turbulence where forms are activated and engulfed in a cacophony of enigmatic shapes, abrupt scribbles, and textures. The effect evokes the ability of art to reimagine the memory of a psychotropic state.

giuseppedileodrawing.com



Tout est déconnecté
2019

Embroidery on textile
46 cm x 41 cm
650 \$

Cindy Dumais

Cindy Dumais' research focuses on the transposition of language into material, questioning identity and reference through the experience of the body. Extracts from literature and philosophy are part of a process that questions the artistic production itself, in a dialogue form. She has presented around fifteen solo exhibitions and nearly fifty group exhibitions in Canada and abroad. Her works are in the collections of the Musée d'art contemporain de Montréal, the Musée national des beaux-arts du Québec, and the Loto-Québec Collection. In 2021, she received the Creator of the Year Award in Saguenay Lac-Saint-Jean, awarded by the Conseil des arts et des lettres du Québec.

A visual exploration of the bodily sensation of numbness. The textile is seen as an epidermis, becoming a sort of screen onto which the inner experience is projected.

cindydumais.net



MATER
2020

Blown glass and digital embroidery
embroidered fabric
110 cm x 90 cm x 15 cm; 3 kg
1035 \$ (All taxes incl.)

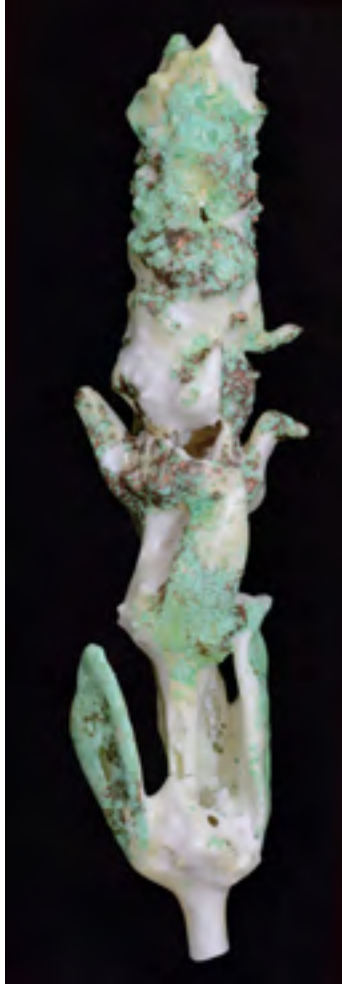
Montserrat Duran Muntadas

Montserrat Duran Muntadas lives and works in Montreal. She completed a Bachelor of Fine Arts at the University of Barcelona and holds a diploma from the Centro Nacional del Vidrio at the Real Fábrica de Cristales in Spain. Since arriving in Canada in 2012, she has had eleven solo exhibitions and several group exhibitions worldwide. She has been a finalist and laureate of several awards such as the RBC Award for Glass in 2017 and the François-Houdé Prize in 2019. Recipient of numerous grants, her work has been featured in many art magazines. In 2021, curator and independent author Pascale Beaudet wrote the first bilingual monograph dedicated to her artistic journey. Montserrat's projects stem

from intimate questioning, often based on her own experiences. She contrasts multiple textures, vibrant colors, and themes with deep resonances to make visible what is not in everyday life.

This sculpture is part of the project *The Weight of the Non-Existent*, where the artist explores aspects of her intimate life related to lack and loss. The act of creation, therefore, springs from emptiness. The exploration of hollow forms with glass allows for an ultimate attempt to reveal its weight and make what will never exist, exist.

montserratduranmuntadas.com



Plante_Om14_2017
2024

Porcelain
26 cm x 16 cm x 4 cm; 500 g
345 \$ (All taxes incl.)

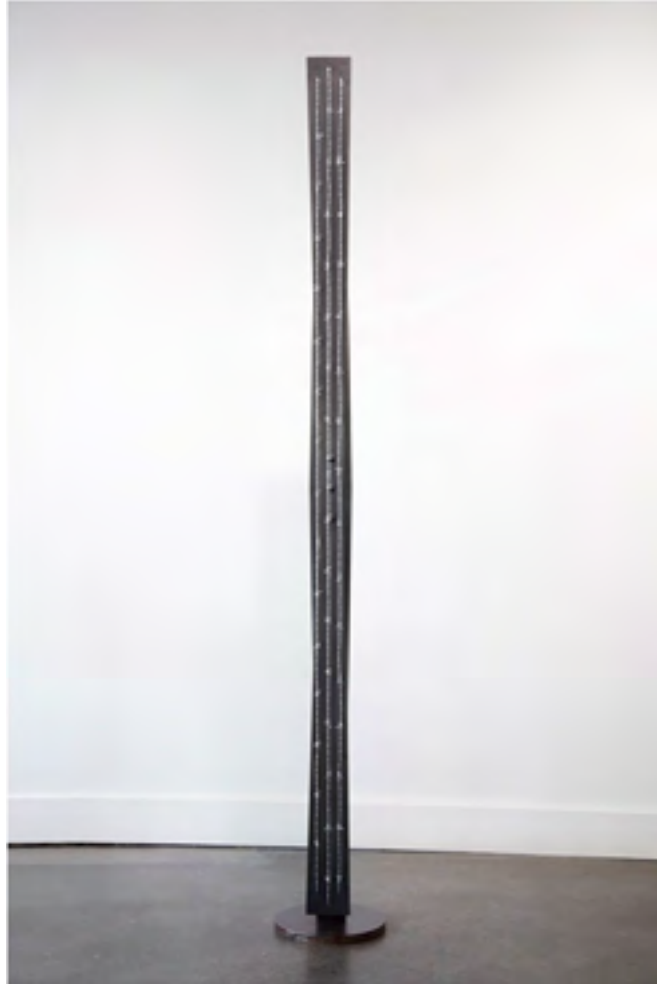
Pierre Durette

The artist creates anachronistic works, between a fragmented past and an anticipated future, inspired by the concept of a swamp. This swamp symbolizes our helplessness in the face of the future and our fears related to contemporary crises. In this muddy era, submerged by an incessant flow of news, it becomes difficult to find bearings. The swamp, like quicksand, swallows up our stories and ideas, foreshadowing imminent decadence. The artist uses this metaphor to illustrate the uncertainty and confusion of our time, where bearings dissolve and crises intensify.

Once harvested, the plant is carefully dried before being immersed in liquid porcelain. After firing, only the earth shell

that enveloped the plant remains, the latter having been entirely consumed by the fire.

pierredurette.com

***Cordeaux sonores***

2021

Steel and barbed wire sculpture;
1/3
210 cm x 30 cm x 30 cm; 30 kg
3462 \$ (All taxes incl.)

André Fournelle

Quebec sculptor André Fournelle works both abroad and locally, following a path in which the guiding thread is light: that of fire, neon, and molten metal. He creates signs, makes symbolic acts. His works speak of uprooting and the fleeting passage of time. From these, poetry and a force of mystical and geopoetic inspiration emerge. He intervenes in public spaces and nature, referencing the four elements. In the conception, orientation, and creation of works, he considers the place, its environment, and the proposed themes.

andrefournelle.com



Masque
2024

Oil on polyester tracing paper
mounted on wood panel
25,4 cm x 20,32 cm x 2,5 cm
920 \$ (All taxes incl.)

Galerie Duran Mashaal

Rosalie Gamache

Born in 1993, Rosalie Gamache lives and works in Montreal. Her recent oil production, specifically her Covered Bodies series, revisits the historical codes of the nude from a contemporary queer perspective. Rosalie obtained a Bachelor of Visual and Media Arts from Université Laval in 2018, completing it with an exchange semester at the École des beaux-arts de Marseille in 2017. Before her university studies, she developed a unique expertise in historical drawing and painting materials and techniques through a professional portrait practice and a year of study in Italy. Since the beginning of her career, Rosalie has exhibited her works in numerous solo and group exhibitions in Canada and Europe, including the Frauenmuseum in Bonn, the Musée national des

beaux-arts du Québec, the Maison de la culture Mercier, and the Florence Biennale.

This painting is part of the Covered Bodies series, depicting bodies coated in a thick layer of fluid matter. In addition to evoking their own medium in a self-referential manner, these works blur the reading of body shapes and sexual markers, thus opening a space for critical reflection on identity.

rosaliegamache.com



Fantaisie des couleurs
2024

Spray paint on paper
46 cm x 65 cm
1435 \$ (All taxes incl.)

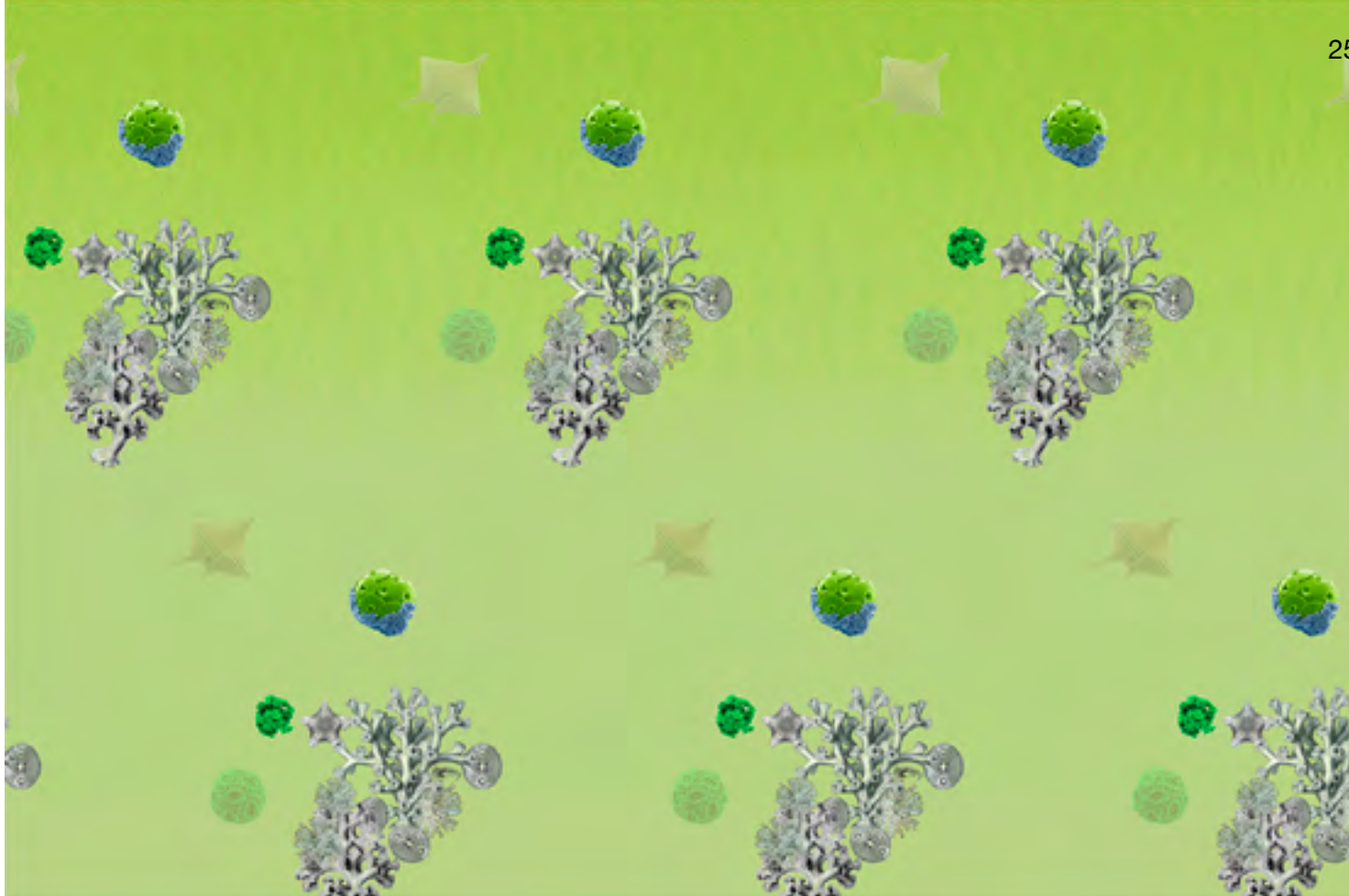
Galerie Robertson Arès

Sébastien Gaudette

Sébastien Gaudette holds a Bachelor's degree in Visual and Media Arts from the Université du Québec à Montréal. His artistic practice revolves around paper, exploring the relationship between sculpture and drawing. His work has been exhibited in several art centers and museums in Quebec. Internationally, he has been invited to exhibit at the ArtHelix Gallery in Brooklyn and has shown his work at several international fairs, including Art on Paper in Miami, Art KARLSRUHE in Berlin, and Plural Contemporary Art Fair in Montreal. The artist has also benefited from several research residencies that have allowed him to deepen his approach in different creation contexts.

A new series of color explorations, worked through paper folding.

sebastiengaudette.com



***Les papiers peints de demain/
le plancton***

2024

Digital print, PhotoTex
375 cm x 144 cm
1000 \$

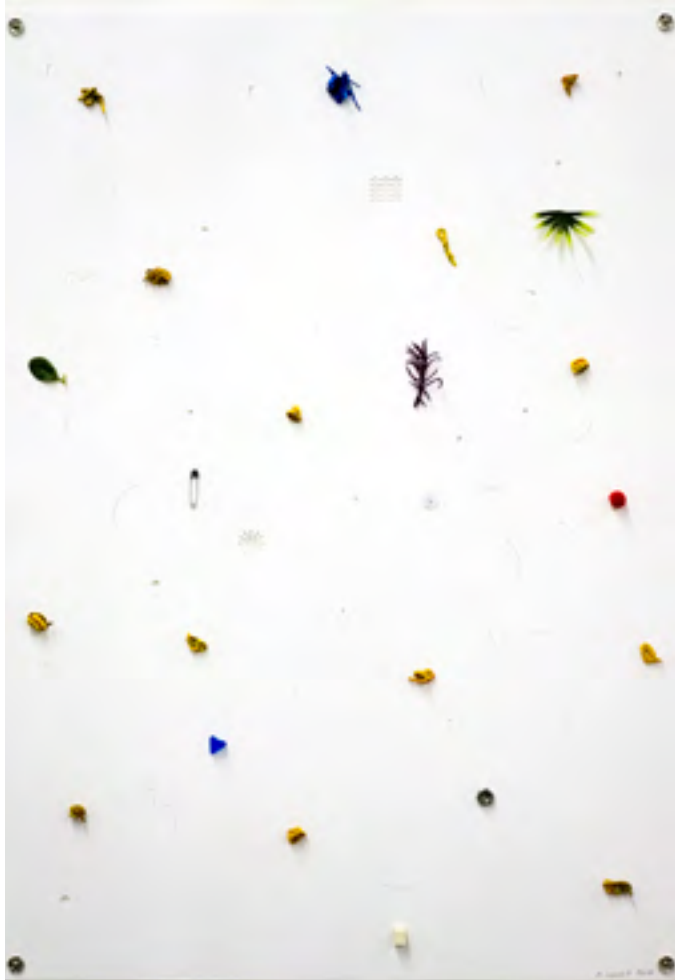
Diane Gougeon

Through devices that allow the viewer to pause, Diane Gougeon's work questions our way of being present in the world and the ambivalent relationship that progress and the use of technologies induce in our understanding and representation of nature. The artist observes the impacts of human intervention on the landscape, territory, and ecosystems, notably through works that exploit iconographic elements from the natural world or recreate manifestations from scratch: ice, rainbow, etc. In their conceptual dimensions as well as in their exhibition mechanisms, her installations also question the dichotomy between interior and exterior.

At the Espace culturel (Longueuil campus of the Université de Sherbrooke), the geographical proximity of the St. Lawrence River inspires the use of phytoplankton as the main motif for the wallpaper. This small organism, invisible to the naked eye, is omnipresent in water bodies and plays an essential role in the food chain and oxygen production. It is represented here in different forms derived from microscope images and illustrations, notably those from the famous work "Art Forms in Nature" by botanist Ernst Haeckel, published at the end of the 19th century.

dianegougeon.com

papierspeints.dianegougeon.com



État des lieux
2017

Polymer paste and objects on
TerraSkin paper
Opus 11
81 cm x 61 cm
1200 \$

Galerie Simon Blais

Michel Goulet

Michel Goulet, a sculptor, lives and works in Montreal. Over his forty-year uninterrupted presence in the art scene, his works have been part of numerous important exhibitions in prestigious venues. He has created more than sixty permanent works over thirty years, including six in Europe. In 1988, he officially represented Canada at the Venice Biennale and received the Paul-Émile-Borduas Prize in 1990, the highest distinction awarded to a visual artist by the Quebec government. In 2008, the Canada Council for the Arts awarded him the Governor General's Award in recognition of an exceptional career, and in 2012, he was named a member of the Order of Canada. In 2009, he was admitted as a member of the

Royal Canadian Academy of Arts, and in 2010, the University of Sherbrooke awarded him an honorary doctorate. In 2018, he was made an Officer of the National Order of Quebec, and in 2020, he became a Commander of the Order of Montreal. He was made a Companion of the Arts and Letters of Quebec in 2024.

True to his habits, Michel Goulet does not invent objects, shapes, or colors. He chooses among existing objects, recycles, inventories, enumerates, and brings them together. For "État des lieux," he freely disperses ghost-forms cut out on the vertical plane and small found objects to create a constellation marked by presence and absence.

michelgoulet.ca



La passerelle
2021

Collage, graphite, colored pencil,
felt-tip pen, dry pastels, adhesive
40,6 cm x 50,4 cm
1600 \$

Galerie McBride contemporain

Mathieu Lacroix

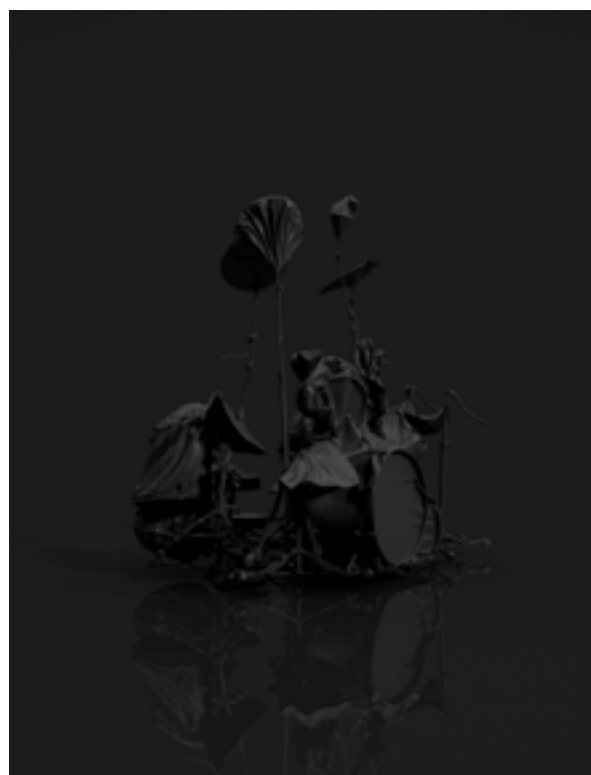
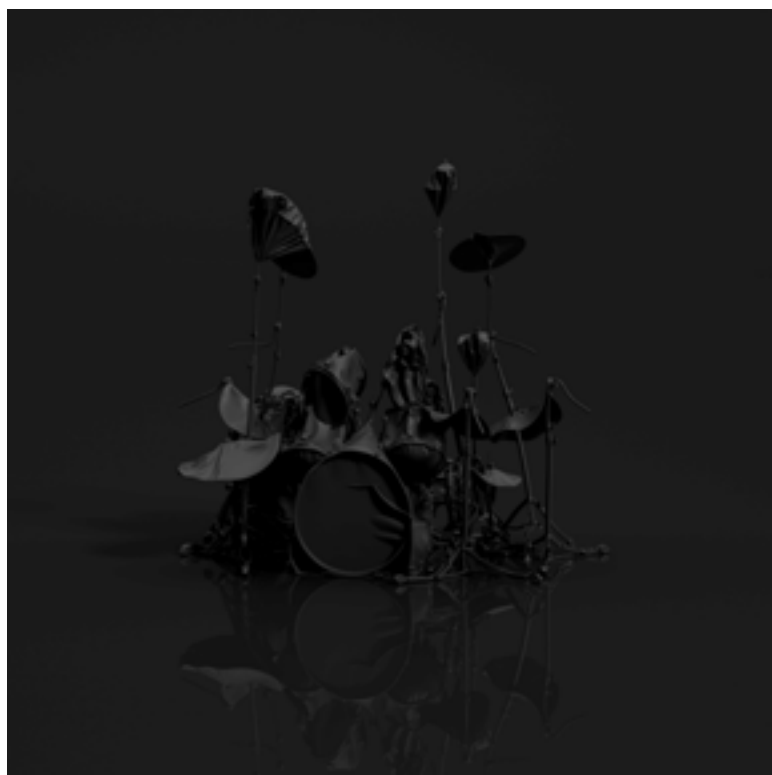
Mathieu Lacroix's works explore and play with the notion of perspective. In the spatial arrangement of his work, he highlights the raw aesthetics of the object. With consumer society as a backdrop, he produces unusual spaces, filled with references ranging from the domestic universe to the commercial domain.

Mathieu Lacroix lives and works in Montreal. He holds a bachelor's degree in visual arts from the University of Quebec in Montreal (2006). Lacroix has recently exhibited at the Off Biennale of Contemporary African Art in Dakar (Senegal). He has performed at numerous cultural events, including the 7a*11d International Festival of Performance Art in Toronto. His

works are part of the collections of the City of Montreal and Drummondville.

The drawing explores a new form of constructivism built between sketching and pop art. The work unfolds all kinds of structures and furniture constantly questioned by an intermittent perspective.

mathieulacroix.jimdofree.com



Batterie noire I

2024

Ink and paper on photo rag

84 cm x 84 cm

1550\$ (All taxes incl.)

Batterie noire II

2024

Ink and paper on photo rag

84 cm x 65 cm

1450\$ (All taxes incl.)

Fred Laforge

Fred Laforge lives and works in Montreal. In 2016, he completed a doctorate in arts studies and practices at the University of Quebec in Montreal. His work has been presented in Canada and abroad in several individual and group exhibitions. He notably participated in the Manif d'art de Québec, the Papier fair, the Vrsac Biennale in Serbia and the Scope fair in New York.

His work has been presented in several museums, including the Museo Nacional de la Estampa in Mexico City and the Musée national des beaux-arts du Québec. Frédéric Laforge has received numerous grants from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts as well as the Fonds de recherche du Québec - Société et culture. He has also completed several public art projects in Canada. His works are part of private and institutional collections.

The work created using 3D software represents a soft battery.

fredlaforge.com



Conrad
2024

Oil and acrylic on velvet
80 cm x 70 cm
690 \$ (All taxes incl.)

Galerie Art Mûr

Pierre Laroche

The oil painting was created with a certain expertise that exudes the joy of getting one's hands dirty. Pierre Laroche's entire body of work in painting follows a dyadic research axis where artifice and the boundaries of what painting is guide his artistic projects. Although eclectic, the artist's work finds consistency in his interest in formal and conceptual play. The artist has held several group and solo exhibitions in Canada and abroad. He has been a multiple recipient of grants from the Quebec Arts Council and the Canada Council for the Arts. In 2004, he received the Plein Sud Grant. His works are found in several public and private collections, such as the MNBAQ and BLG lawyers.

This portrait of a man the artist met is part of a series of paintings on velvet that Pierre Laroche describes as trash-baroque.



Un mangeur plus qu'un mangé
2024

Stoneware, plywood, solid wood, imitation and genuine silver leaf, plexiglass, epoxy glue, papier-mâché, screws, paint, and acrylic varnish

19 cm x 53 cm x 40 cm; 16 kg
600 \$

Louis Lampron

Louis Lampron creates wall sculptures that suggest fantastical worlds, inclined towards the absurd. He makes grotesque ceramic creatures on custom displays. In shaping the clay, he explores the body with symmetry, simplification, and exaggeration of proportions. In his displays, he enlivens the space by arranging different materials, treatments, and trivial elements. With this ensemble, he seeks to achieve a particular form of harmony. Allowing himself much freedom in the process, he does not aim to convey a preconceived message but to start with a simple idea and then see it become more complex; the artwork becomes an open question.

The characters and their presentation method are integrated into the artistic proposition, creating symbolic worlds with elusive, even implacable mechanisms.

The bird is a recurring motif except here, despite its avian features, it is a creature that has chosen to live on the ground. Its legs are powerful and its belly well-filled. Its pose gives it an energetic aspect, its base a victorious one.



RIVIERA

2021

Stoneware, glaze and glass
88 cm x 28 cm x 20 cm; 5 kg
2800 \$

Galerie Dimension Plus
Galerie Art Works

Eva Lapka

Eva Lapka is deeply attached to the image of the human being and their inner life, our existence on earth, and our disappearance like shadows. Eva is a Czech-born ceramicist who holds a degree in sculpture and ceramic design from the School of Applied Arts in Brno, Czech Republic. In 1968, Eva and her husband Milan emigrated and settled in Montreal. Since 1988, she has taught ceramics at the Institute of Applied Arts of the Professional Training Commission as well as at the Visual Arts Center where she still teaches. From 1999 to 2013, she was the director of the ceramics department at the Visual Arts Center. In her 45-year career, Eva Lapka has over sixty group and solo exhibitions to her credit.

Water, as a source of inspiration for musicians-composers, poets, and visual artists, can prove inexhaustible in all its forms, sounds, and bursts. Water, with all its colors, tastes, smells; chameleon water, rainbow water, flame water, and rain have inspired, inspire, and will inspire all generations of artists and creators.

evalapka.com



Le Chalet de Cacouna
2022

Candy box, acetate, laser
prints, words by Mario Girard,
2/5
6,5 cm x 35 cm x 6,5 cm
230 \$ (All taxes incl.)

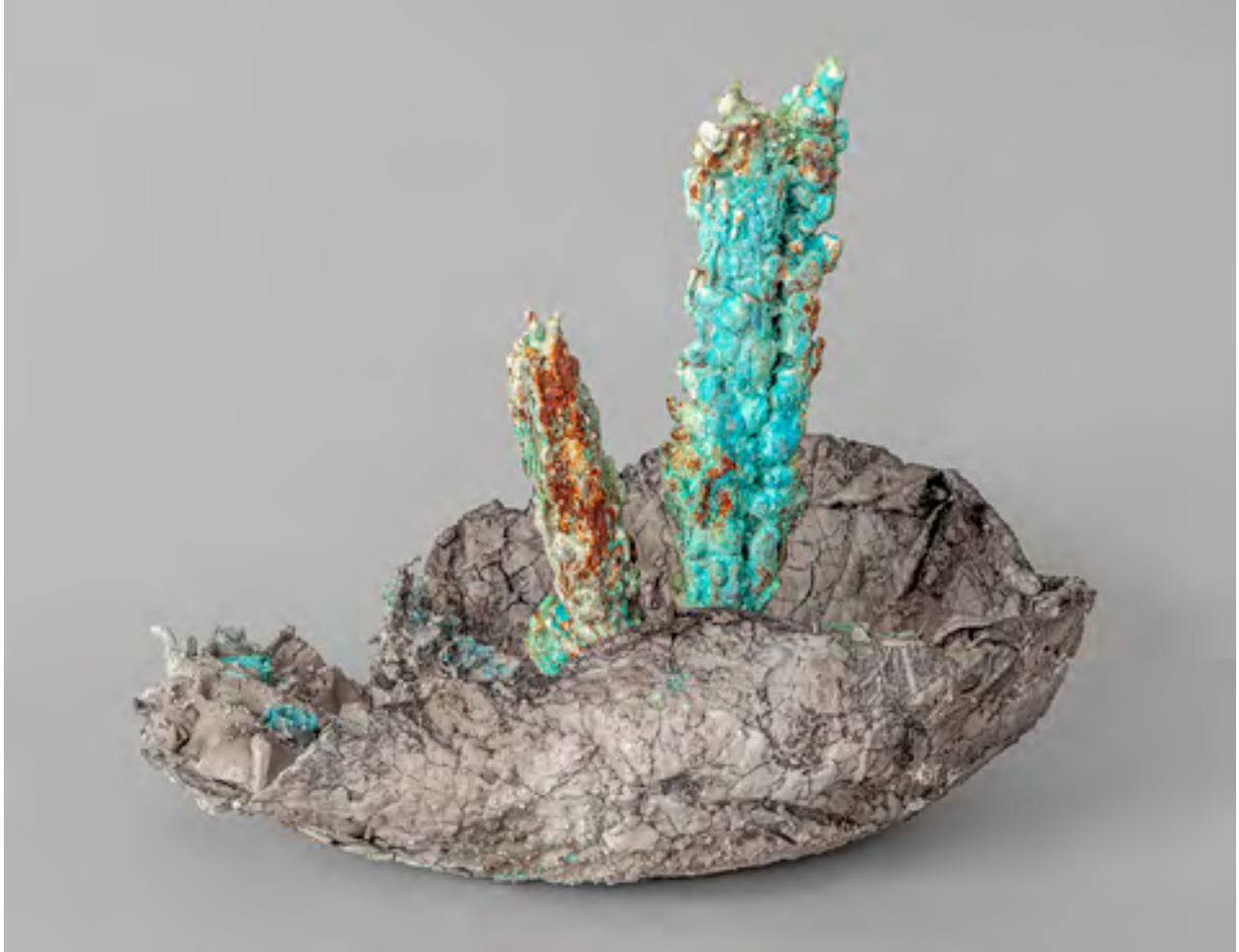
Michèle Lapointe

Michèle Lapointe, originally from Montreal, is a multidisciplinary artist known for her glass work and her artworks *Contes muets* where she explores the feeling of distress in humans, through combined themes of memory, identity, abuse, and other mistreatments of children. Her works have been presented in Canada, the United States, South Korea, and Europe. Her creations are part of numerous collections, including the National Museum of Fine Arts of Quebec, the Montreal Museum of Fine Arts, the Museum of Civilization in Quebec, the Museum of Fine Crafts of Quebec in Montreal, the Regional Museum of Rimouski, and the MusVerre in France. She taught at Espace

VERRE from 1989 to 2022 and served on its board of directors from 1995 to 2002. In 2018, she received the Jean-Marie-Gauvreau Award for her installation *Mettre la tête où l'on pense*. In May 2023, she received the title of Companion of the Order of Arts and Letters of Quebec.

This work stems from two unpredictable encounters, a disjointed doll and a decaying chalet by the river. The artist made 12 image stops that are housed and unfold from a candy box; a picture box reminiscent of childhood surprise boxes.

michelelapointe.com



#123
2023

Porcelain, steel, and copper
powder
26 x 28 x 32 cm; 200 g
1100 \$

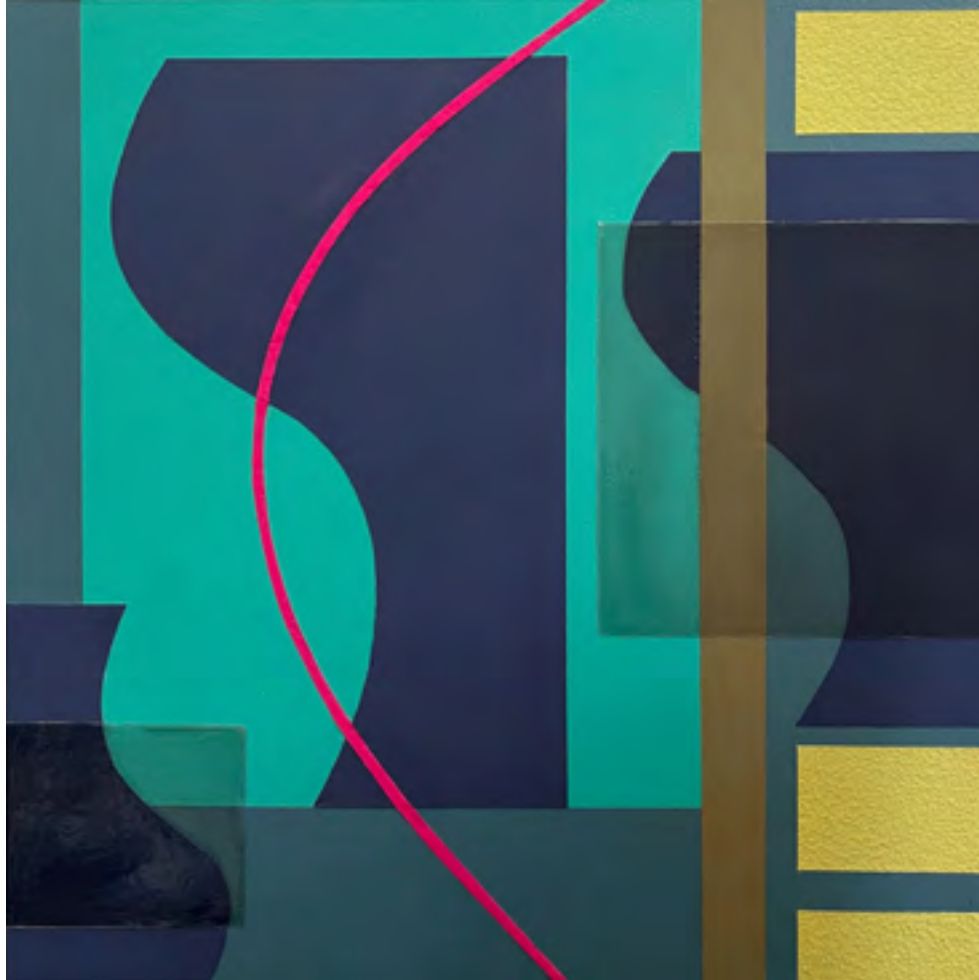
Asmaé Laraqui

Asmaé Laraqui, a multidisciplinary artist based in Mont-Saint-Hilaire, reveals herself as an alchemist of identity and materials. She fuses her Moroccan roots with influences from her host countries. Her sculptures, combining ceramics, fibers, metal, and glass, transcend norms. Seeking to diversify porcelain, she creates unique artistic hybrids. Her approach expresses cultural fusion, reflecting the complexity and fragility of human identity.

Asmaé Laraqui's sculpture, crafted in porcelain and dusted with steel and copper, is a tribute to cultural diversity. It represents a landscape where nature and industry blend harmoniously, reflecting her multicultural heritage. It is a

material expression of human complexity and cultural hybridity, transcending traditional boundaries of art.

asmaelaraqui.art



Abstraction HD n°3

2023

Acrylic on canvas and wood panel
40,5 cm x 40,5 cm x 4 cm
450 \$

Caroline Leclerc

Caroline Leclerc lives and works in Montreal. She graduated in architecture from the University of Montreal and in nursing from Laval University in Quebec City. She uses shapes, patterns, and colors through an aesthetic that is both formalist and minimalist, inspired by architecture and design. Her works are part of private collections in Canada, France, and the United States and have been exhibited in various exhibitions in Quebec. Caroline Leclerc's practice focuses on the perception of the painted image, its materiality, and its lyrical qualities. Rather formalist and minimalist, her paintings seek fluidity and visual tranquility, as opposed to the abundance of virtual images in daily life. Her geometric compositions recall the

structure and textures specific to architecture and design. Her work, a parallel between digital and artisanal work, is primarily designed on the screen and then executed in the studio with the meticulousness, slowness, and repetition inherent to artisanal practice. The result is a hybrid language whose visual clarity echoes the high resolution of our screens and where different graphic and pictorial processes coexist in an undefined or even suspended space.

Caroline Leclerc's latest series explores the relationship with the screen. Abstraction HD no.3 echoes the high definition of our screens, their very attractive and often obsessive presence, and their immense power to capture our attention to the point of isolating us from the rest of our surroundings.



25 pi - 7,5 m Sous dôme
2024

Thermoformed glass ,metalm
painted wood, and mirror
20,5 cm x 30 cm x 30 cm; 3 kg
1380 \$ (TTC)

Lisette Lemieux

Lisette Lemieux lives and works in Montreal. For over fifty years, she has pursued an artistic career both in Quebec and abroad, marked by individual and collective exhibitions. She has also created integrated art pieces in public spaces in Montreal and Quebec. Scenic designs for contemporary dance and music are also among her achievements, in collaboration with dancer and choreographer Marie-Josée Chartier and conductor and composer Véronique Lacroix, ECM+, in Toronto and Montreal. Her works are part of museum and institutional collections, including those of the Quebec National Museum of Fine Arts, the Montreal Museum of Contemporary Art, the Montreal Museum of Fine Arts

Glass dome containing a 25 ft - 7.5 m measuring tape, coiled on itself to compress the space it is meant to measure.

This work questions the notion of the relativity of space-time, shaken by recent physics theories, shared between expansion and compression. Transposed to our current way of life, it is a metaphor of our hectic pace of life, altered by our media and global pretensions.



Atelier Sagamie
2023

Digital print on photo rag paper
1/5
64 cm x 48 cm
1000 \$

Véronique Lépine

veroniquelepine.ca

Véronique Lépine's work explores and transforms the materiality, shapes and colors that we encounter on a daily basis. Through transpositions of states, the elements are readapted to meet new conceptual or material functions and then reorganized in space. Véronique's research is oriented towards concepts such as the flattening of three-dimensionality, color as a material or the manipulation and derision of the shapes that surround us.

This work is part of a series of works made from digitized drawings and objects from creation and relating to studio work. This refers to the workshop work carried out during a residency at the Sagamie Center in 2023.



Les mains fertiles
2023

Acrylic on canvas
41,5 cm x 51,5 cm
300 \$

Caroline Létourneau

An interdisciplinary artist proudly belonging to the capacity diversity, Caroline Létourneau lives and works in Montreal. With a clear interest in ecology and identity, she creates hybrid works around the notions of spatiality and humanity's connections. She holds a BA in Visual Arts from UQAM and a graduate degree in Art Therapy from Concordia University. Létourneau uses diverse practices such as drawing, sculpture, installation, video, and performance. Her works have been presented in Quebec, Canada, the United States, Belgium, and Italy. Through this multidisciplinary approach, she explores various techniques and materials to develop unique artistic experiences.

This painting symbolizes growth and connectivity through abstract forms, representing hands reaching out and intertwining in a dance of creation and unity. The vivid colors and dynamic lines suggest movement and energy, capturing the essence of fertile creativity and the nurturing aspect of human connection.

www.carolinelétourneau.com



Ocarina
2024

Watercolor on paper
42,5 cm x 32,5 cm
400 \$

Janet Logan

Janet Logan was born in Montreal, where she lives and works. She studied at the School of Art and Design at the Montreal Museum of Fine Arts and at the National Theatre School of Canada. She holds a Bachelor of Fine Arts from Concordia University and a Master's in Visual Arts from UQAM. She has participated in solo and group exhibitions in North America and Europe, in venues as diverse as the National Museum of Fine Arts of Quebec, the Grand Palais in Paris, the Museum of Contemporary Art of Monterrey in Mexico, and the Galerie Sans Nom in Moncton, New Brunswick. An active member of CIRCA art actuel, Janet Logan is also a translator.

This piece is part of a series of watercolors exploring the use of organic abstract forms. The ensemble of these shapes creates an environment where she can stimulate imagination and evoke various emotions, sensations, and reflections in the viewer. The fluidity and colors suggest a visual narrative.



Sans titre

2024

Stoneware, glazed porcelain,
jewelry epoxy
20 cm x 19,8 cm x 2,3 cm
375 \$ (All taxes incl.)

Rachelle Marcoux

Rachelle Marcoux questions psychology and the relationship to time through a laborious material practice, working primarily with ceramics. The random results obtained from glaze mixtures render this idea of the malleability of perception.

In 2019, Marcoux graduated from Concordia University, where she was involved in the student ceramic association (CCSA) and served as its president during the 2017-2018 academic year. She participated in the exhibitions Poetic Notions at the E.K. Voland Art Centre in 2020, Propos at Espace POPop in 2019, and Interface at Nomad Nation in 2019. Her project Point de rencontre was presented at the Art Souterrain Festival in 2013, and she won the Young Creators

Award from Lionel-Groulx College and Praxis Art Actuel in 2012.

The stoneware support, initially used as a protective tile for pieces during firing, notes the change of perspective when the artist diverts usual objects from their initial purpose in her studio. The support is paired with an imitation of porcelain paper, inspired by traditional floral imagery of utilitarian ceramics and the visuals of a watercolor.

rachellemarcoux.com



Manipulable 3 : Aquacorail
2024

Plywood, watercolor paper,
plexiglass, enamel paint,
permanent marker, and pivots
80 cm x 40 cm x 8 cm; 500 gr
1095 \$ (All taxes incl.)

The piece can be manipulated

Joëlle Morosoli

Joëlle Morosoli explores the form and rhythm of movement to evoke emotions in the viewer. The notion of sensory perception and its impact play a central role in the creation of her monumental installations, which through sophisticated mechanical animations, call for a fully immersive experience. Beyond a mere articulation of objects, her works give shape to movement by transforming space through the deployment of volumes, further amplified by the play of undulating shadows. Holding a doctorate from the Université Paris 8 in Aesthetics, Sciences, and Technology of Arts, Joëlle Morosoli has been developing kinetic sculptures for over thirty years. Her works have been shown in numerous solo exhibitions. Several of her

sculptures are present in public spaces.

The mural presents a vegetal fragment that becomes entangled through the manipulation of the viewer. Five transparent plates can be turned by the viewer, who seems to blow on the image to blur the lines. For the pleasure of reconstruction, the plates can be superimposed to restore the original image.

joellemorosoli.com



Eclipse
2024

Oil, steel, and wood
43,2 cm x 49,2 cm x 3,8 cm
3 kg
3000\$

Frank Mulvey

Frank Mulvey is a Montreal-based artist, author, and curator. His current work is an evolving, multidimensional artistic project constructing a universe composed of drawings, artifacts, artist books, and art films (*Le Schisme du prisme*, Hangar 7826, 2024, and *La Grande négation*, Galerie Cache, 2025). Each of his works compares to a single image from a film noir; except here, fatalism takes on more optimistic undertones, and existential questions help us imagine a promising future. Frank Mulvey's works are included in the collections of the National Museum of Fine Arts of Quebec, the Art Bank of the Canada Council for the Arts, the Ministry of Foreign Affairs (Ottawa), as well as numerous private and corporate art collections.

“There is an elegance in totalitarianism, a graceful order, a perfect state of domination: a total eclipse of freedom and understanding. While eclipses can be seductive, it is important not to let what lies behind them escape our consciousness.” The theme of *Rock’oco*, which made the artist think of a duality between “heavy metal” and delicate patterns, led him to create a dark intervention on beauty and truth, using materials the artist enjoys working with.

<https://www.frankmulvey.com>



Se meurt time #1

2023

Ceramic, glaze, and ceramic paint
16 cm x 40 cm x 20 cm; 2 kg
500 \$

Nicolas Nabonne

Nicolas Nabonne holds a Bachelor of Visual and Media Arts from UQAM. He practices painting, sculpture, installation, and ready-made. His first exhibition, *Un dernier baiser pour la route...*, was presented in ten venues across Quebec between 2017 and 2021. His work is mentioned in the environmental education program of the University of Quebec in Abitibi-Témiscamingue and is part of public and private collections in North America and France, where he currently resides. His artistic approach is rooted in an exploratory perspective fueled by ecological questions and societal issues. Through a hybrid aesthetic, the artist playfully articulates the real and the fake, the artifact and nature, the human and the vegetal,

altering the proportions of the represented objects.

This series of clay spheres, folded in on themselves, is a metaphor for climate change. The earthenware, a natural and ancestral material, testifies by analogy to our close link with the Earth.

nicolasnabonne.com



Plaques 195-196-197-198
2023

Wet collodion photography; print
2/20
61 cm x 91 cm x 3 cm
990 \$

Francis O'Shaughnessy

Francis O'Shaughnessy obtained a doctorate in art studies and practices from the University of Quebec in Montreal in 2016. For 20 years, he has developed an artistic and theoretical approach, exploring the theme of the audacity to live. His work has been shown in more than 35 solo and group exhibitions in fifteen countries. He won second place at the Luxembourg Art Prize in 2021, and his works were selected for the National Boldness Prize in Alsace in 2013. He is a professor of visual arts and teaches film photography at Cégep Marie-Victorin in Montreal.

Francis O'Shaughnessy opts for visual poetry; an artistic ceremony which aims the conception of the poem as a photographic event. He highlights images that express

inner resonances; compositions that awaken the dreamlike imagination.

The artist honors the wet collodion photographic technique, a complex chemical method dating back to the 1850s. By combining ancient processes with today's technology, the artist reveals poetic shots. These depict the writing of time, feelings of escape, and elevation of the spirit.

francisoshaughnessy.com



Couronne royale inoxydable
2024

Stainless steel strap, aventurine and sheep's fat jade beads mounted on welded tightening washers, punk studs.

Series: The Regalia.

12 cm x 20 cm x 20 cm, 158 g

805 \$ (All taxes incl.)

Luc Pallegoix

Luc Pallegoix was born in 1969 in Besançon, France, emigrated to Quebec in 2003, set up his studio in Estrie in 2006, and became Canadian in 2020. In the meantime, he distinguished himself as a Master of Letters, contemporary dance producer, youth creator, and photographer of men with deer heads, earning considerable renown. The artist has always embroidered traditionally, but upon emigrating, he telescoped his original cultures with his received cultures, and just as much as he hybridized them, they hybridized him.

Now, he paints and uses encaustics on plywood panels like precious woodwork, then pierces and embroiders them with elements of

classical architecture, jewelry, woodworking, and more generally ornamentation.

This crown made of hardware materials adorned with fine stones illustrates the distortion between the precious and the functional. It transgresses traditional as well as symbolic aesthetic expectations, mixing the robustness of construction materials with jewelry techniques and thus questioning perceptions of value and beauty.

lucpallegoix.com

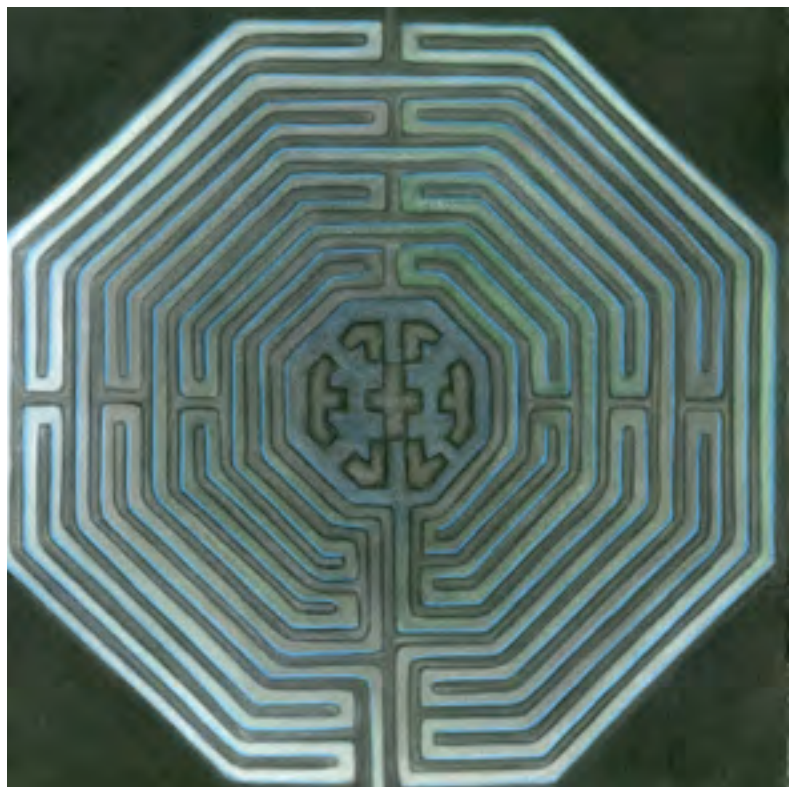


Abysses IV/ Lacis
2022

Digital print on Verona archival paper from a dry medium drawing on paper, 1/3
51 cm x 51 cm
1750 \$ (All taxes incl.)

Labyrinthe IV - Amiens en bleu de cérule
2022

Digital print on Verona archival paper from a dry medium drawing on paper, 1/3
51 cm x 51 cm
1750 \$ (All taxes incl.)



Francesca Penserini

Of Italian descent, artist Francesca Penserini is based in Montreal/Tiohtià.ke. After obtaining a Bachelor of Fine Arts from Concordia University, she pursued master's studies in Florence and Chicago. As a member of the generation that greatly contributed to the development of artist-run centers, she was the artistic director of OPTICA and a founding member of Centre CLARK. She remains very involved in the Quebec cultural scene. She is an active member of CIRCA Art Actuel, an autonomous member of L'atelier La Coulée, and serves on the board of Ateliers créatifs Montréal. Francesca taught visual and digital arts at Champlain Saint-Lambert College from 1990 to 2021.

Intimately linked to nature, Francesca Penserini's works take a look at the ephemeral, the cycle of life, the passage of time, leaving its erosive imprint on being and object.

The drawings from a series titled "Abysses and Labyrinths" offer a plunge into the mysterious and the unfathomable, placed at the confines of organic and geometric worlds. They symbolize the meanders of a life dotted with decisions that have an inescapable impact on its development.

francescapenserini.com



Promesse du temps perdu n°1
2022

Promesse du temps perdu n°2
2022

31.5 cm x 61 cm x 8 cm each
3.18 kg each
2000 \$ (All taxes incl.) each

Mixed paper (Le Soleil Newspaper, Journal de Québec, Encyclopédie Alpha 1971, La vie aventureuse des grands explorateurs, Les fossiles de tous les temps), water, clay from the river collected at low tide, gyproc from a wall of my house, cellulose glue. Framing: gesso, cardboard, India ink, plywood, matte acrylic medium, AR-70 UV-resistant glass

Julie Picard

Julie Picard has developed a unique sculptural practice centered around found paper, which is her preferred material for nearly 25 years. Born into recycling, she embraces a fully eco-responsible approach. Through her interventions of folding, cutting, collaging, and assembling, she offers a social, poetic, and political reinterpretation of our time. Her sculptures freely oscillate between archiving and archaeology in this era of the Molysmocene, of which we are both witnesses and participants. Paper, a bearer of fragility and ephemerality, provides both the material and the method. She questions the notion of permanence and the act of leaving one's trace. Her works present a material reflection on

impermanence, a metaphor for our own existence.

This work was created during a residency project done at the Tessier-dit-Laplante Heritage House in Beauport from March to July 2022, at the invitation of the Société d'art et d'histoire de Beauport.

www.juliepicard.net



Respiration 1
2024

Pyrography, embossing and perforations on paper
26,5 cm x 26,5 cm
500 \$ (All taxes incl.)

Carole Pilon

Carole Pilon's creative work is inspired by the phenomenon of body adaptation. Whether in plants or the animal kingdom, this process generates strange and often improbable compromises. This manifestation, both powerful and disconcerting, has fascinated her and fueled her research for several years. Nature and humans are indirectly linked. By combining certain forms of human organs with plant forms, she explores the similarities in their capacities for adaptation while questioning the very essence of this balance sometimes recreated through chaos. Here, the transformation of the paper (burns, embossings, perforations) underlines this phenomenon of adaptation and creates a singular dynamic between shape, material and purpose.

The work is part of the *Proliferations* corpus. Inspired by the plant world, it also takes an unusual look at the inner universe of the body: that of the organs. It addresses the idea of symbiosis, but also of unexpected crossovers. This meeting could be that of an ally as well as that of an intruder. The line remains blurred in order to nourish a certain tension and leave room for everyone's imagination and sensitivity.

carolepilon.com



Roc-coco
2024

Molded cellulose packaging,
graphite, gold leaf
52 cm x 52 cm
650 \$

Galerie Wishbone

Boris Pintado

Boris Pintado, an artist of Spanish origin based in Montreal, is currently pursuing a master's degree in visual and media arts at the University of Quebec in Montreal. Through his practice, Pintado explores the polysemic concept of "relationship". He addresses the relationship both in its etymological sense of transmission and testimony and in its aspect of the interdependent link between individuals and their environment. His narratives draw from various sources such as architecture, myths, geology, zoology, and family history. Pintado's distinctive technique relies on the precise use of stencils and masking for meticulous control of the material, while exploring texture and patterns. More specifically, his method involves applying graphite

powder or charcoal to prepared paper using adhesive tapes.

*Coconuts under protection
In a paper-cardboard mold
A rock falling right there
Crushes them with a crash
Flattened by the rock are the
coconuts
So this is rock-and-roll!*

This work is part of an approach centered on the use of molded cellulose packaging, such as those used for transporting eggs.

www.borispintado.com



Le trimaran à Jean-Pierre

2014

Photography, archive, wooden frame, painted black ultra-view glass

Artist proof

44 cm x 69 cm

1200 \$

Jocelyn Philibert

Jocelyn Philibert lives and works in Saint-Jean-Port-Joli and during the summer, he comes to Montreal. Initially a sculptor, he turned to photography in the early 2000s when he experimented with a digital camera. The concept of reality and the question of representation in fiction are recurring themes. His images, created from numerous photographs, can take large dimensions. His work has been referenced in several publications and has been the subject of exhibitions in Canada, France and Germany. His works are part of public and private collections. A first monograph, *Surréal*, was dedicated to him in 2007 and, in 2021, a second, *Métamorphose du réel*, was published by EXPRESSION, Saint-Hyacinthe exhibition center.

Sailing boat, trimaran type (3 hulls), owned by his friend Jean-Pierre Bourgault. Photographed at night, from the shore, at the mouth of the Port-joli river and the Saint-Laurent river, in Saint-Jean-Port-Joli. Archival paper, black wooden frame, ultra-visible glass (anti UV), without reflection.

jocelynphilibert.com



Terrain glissant
2023

Glazed ceramic, wall hanging
34 cm x 19 cm x 10 cm, 1kg
960 \$

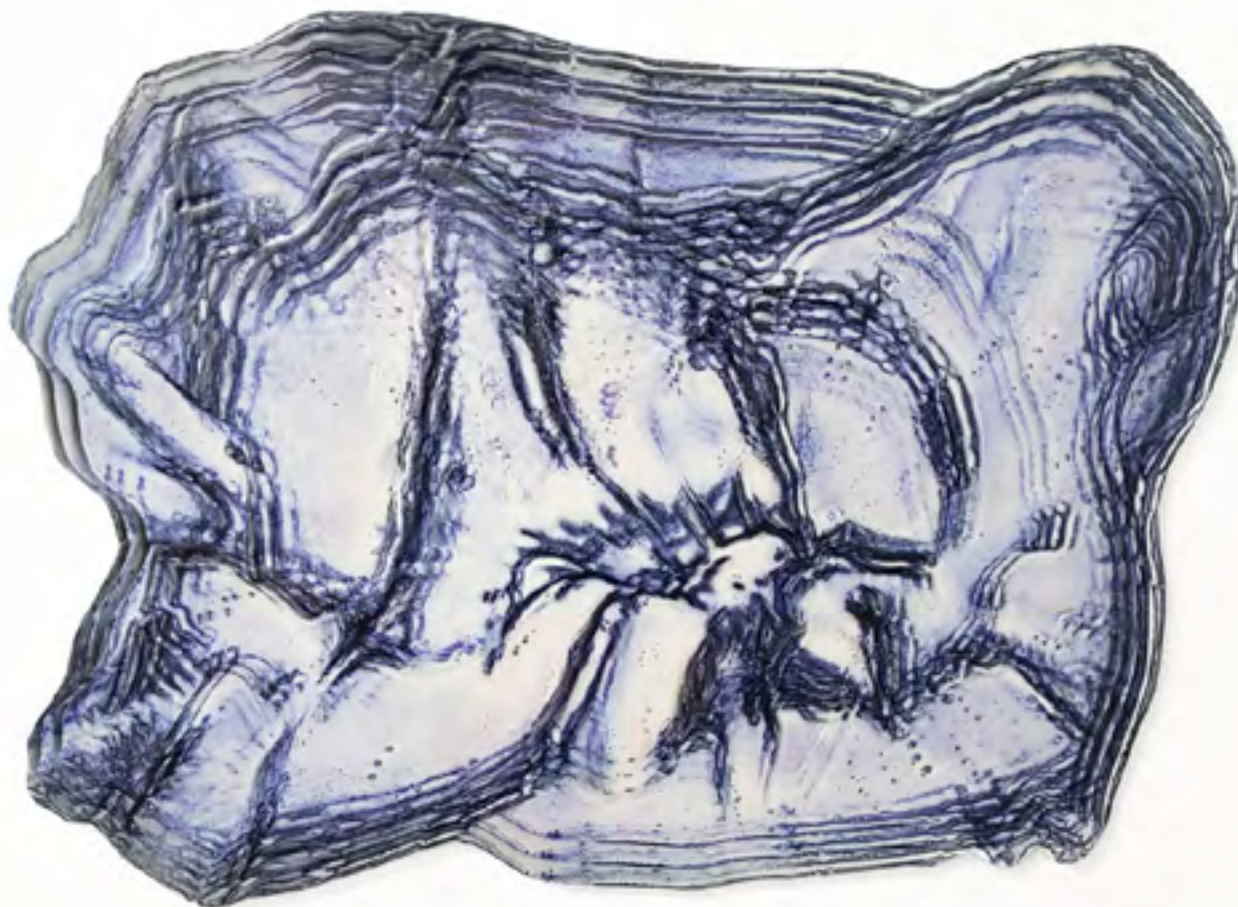
Manuel Poitras

Manuel Poitras works in drawing, painting, engraving and installation. He initially pursued a career in social sciences, then obtained a bachelor's degree in visual arts from Concordia University in 2020. He lives and works in Tiohtià:ke/Montreal. His practice explores the anxious and tense relationships we have with our natural and material environment. Seeking to destabilize dominant anthropocentrism, he approaches bodies, objects and landscapes, real or invented, by reversing the supposed dynamic between the inertia of the object-matter and the transcendent vitality of the human subject. Without their throne, humans give way to the vitality of objects, to the grace of natural or constructed landscapes and to the mystery of ambiguous

and vaguely anthropomorphic organic forms.

Terrain glissant is inspired by the annual cycle of ice melting in spring, exposing the underlying rocks to moisture and life, in order to address the thousand-year-old collapse of glaciers due to the climate crisis. We could say that the aesthetic of "slippery terrain" borrows from the kitsch of figurative or decorative enameled ceramics.

manuelpoitras.com



Artifice (2)
2023

Acrylic and digital print on canvas
23 cm x 33 cm, 4.5 kg
633 \$ (All taxes incl.)

Ianick Raymond

Ianick Raymond's work aims to expand the way painting is conceived and perceived. With all the technological changes of recent decades, he questions the role of materiality in the perception of a painting. A finalist in the RBC Canadian Painting Competition in 2011, he completed a master's degree in visual and media arts at the University of Quebec in Montreal in 2017. For fifteen years, his work has been exhibited across Canada and has benefited from numerous grants (SSHRC, FRQSC, CALQ, CAC). He has also undertaken several art integration projects into architecture and environments, including one for the new Radio-Canada building. His works can be found in several private, corporate, and institutional collections.

By using a high-quality printer that can inject paint onto relief canvases, Ianick Raymond has developed a new working method that gives the impression of displacing a painting's image from its physical reality. As the painted and printed traces blend together, the paintings resulting from this method are more complex to read. The question *How is it made?* inevitably arises when viewing them.

ianickraymond.ca



Red Earth Blooms

2024

Triptych, ceramic tiles
25,4 cm x 20,3 cm x 3 cm – each
600 \$

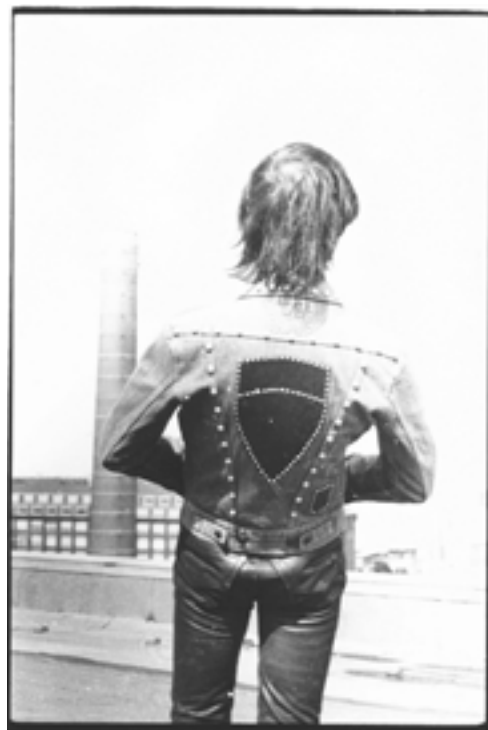
Galerie Jano
Galerie Arte Actual

Riesbri

Riesbri, originally from Paraguay and residing in Montreal, studied sculpture at Concordia University. They have exhibited in several galleries, including Arte Actual, Jano Lapin, and the AdaX and Fonderie Darling artist centers. Riesbri plays with notions of utility and futility, creating transgressive objects. Their work integrates autobiographical elements related to their personal life and indigenous heritage, offering a deep perspective on their identity and experience.

In *Red Earth Blooms*, this trio of ceramic tiles uses iron-infused glazes, evoking the iron-rich soil of Riesbri's heritage. The tiles, adorned with flowers, symbolize artistic creation and cultural resilience, merging tradition with contemporary aesthetics.

www.riesbri.com



Poetic Rocker (#1 / #2 / #3)

2018

Black and white photography,

baryta print

1/10 triptych

30 cm x 30 cm chaque

250 \$ each or 720 \$ for the three

Hélène Rigny

Hélène Rigny practices black and white film photography with sensitivity, a process that engages with a language extended over time. Not considering this medium as an exact and precise science, she explores the idea of spatial appropriation and the observation of interactions between the body and architecture. In her search for space and movement, through collaborations with dancers experienced in non-mainstream expressive scenes, the theme of memory of places is heavily present.

The series Poetic Rocker captures a rocker amidst the unreal discovery of the rooftops of Ullsteinhaus in Berlin. A monument of expressionist brickwork, it stems from the Bauhaus architectural movement,

with its industrial, rugged, minimalist, and raw style standing as a significant and historical element of the German urban landscape.

helenerigny.com



Sans titre (toile, arches)

2021

Photograph, inkjet print on archival paper, white lacquered frame with anti UV glass; edition 5/10
45,7 cm x 66 cm
1400 \$

Denis Rioux

Denis Rioux explores photography as a distinct mode of apprehension followed by the nature of the experience it entails. In his practice, photography serves as a tool to think about space, visibility, and materiality, independent of any reference or the means by which things are named. His works have been exhibited in Quebec, across Canada, and internationally, including at Galerie Laroche/ Joncas in Montreal and ESPACES F in Matane, where he presented a retrospective of his work in 2022. He has also exhibited at SIM Gallery in Reykjavik, where he completed an artist residency in the summer of 2012. He has participated in several art fairs in Montreal and Toronto. He holds a Ph.D. in Art Studies and Practices from the University of Quebec

in Montreal since 2018 and has received numerous grants.

From the “courts intérieures” series, this photograph was created specifically because the space it reveals is both gripping and elusive. It reflects on the nature of the visible aspects of things and space in photography, as well as the conditions under which they appear.

denisrioux.art



Inéluctable migration
2024

Bronze, Caprifolium,
merino wool, linen, wood,
polyurethane
71 cm x 33 cm x 33 cm; 6,8 kg
1725 \$ (All taxes incl.)

Julie Robert

Julie Robert frequently works with both salvaged and new construction materials. She explores the nature of the connections between identity and territory to illustrate the uniqueness of connections from a neurodivergent perspective. To express the reconstruction of identity, she links raw material to the geometry of modern architecture.

Beyond conventions and rules, she rethinks the genesis of knowledge outside expected norms, such as the primacy given to linguistic expression. Her research aims to deconstruct relational boundaries to free us from social constraints and preconceived neurological biases, creating space for

difference. She challenges stereotypical perceptions of humanity by revealing a rich world beyond labels.

The act of building or rebuilding one's roots on a chosen or unchosen territory, whether out of necessity or whim, remains a significant moment in the construction of identity. The nail is essential to the assembly of building materials, even if it is invisible to the eye. Like a human, a nail has a head. The nail's head serves as a striking surface, but here, it is made of felted wool and has lost its practical function.

julierobert.com



Untitled
2024

Concrete, resin, cardboard paste
and artificial flowers
47 cm x 30 cm x 26 cm; 650 g
980 \$

Fany Rodrigue

A multidisciplinary artist, her language revolves mainly around installations, performances and sculptures dealing with women's empowerment. Her studies and research into the advancement of women and the legacy of previous generations guide her approach to current issues. Inspired by the feminist movement of the 60s and 70s, her work aims to destabilize, denounce and mobilize for economic, political and biological equality while respecting our differences.

In the 19th century, to escape the slavery of married life, Quebec women could join religious communities, including the Grey Nuns of Montreal, who were particularly active in the field of pasteboard sculpture, notably of the Virgin Mary. This work honors

the memory of these women while deconstructing the codes associated with Mary.



***Étude de couleur # 3 pour
Subreptice***

2018

Gypsum plaster, dye
36 cm x 15 cm x 10 cm; environ
1 kg
920 \$ (All taxes incl.)

Denis Rousseau

Denis Rousseau is primarily a sculptor that also works in photography and video. This versatile artist has a particular interest in installation and kinetic art. Early in his career, he explored themes of belonging and the North American identity within the context of a Francophonie, incorporating values and symbols that resonate with him. His work draws on varied themes such as the sacred, life, death, and sexuality, which serve as referential bases for his objects and images. He explores biomorphic forms where soft, sinuous, and elongated volumes are made from flexible materials, sometimes encasing mechanisms that allow for articulation, movement, and flickering of the works. His

artistic approach increasingly focuses on both the infinitely large and the infinitely small.

Color and shape studies were explored in the creation of the installation titled *Subreptice*.

denisrousseau.com



Chantier intérieur I

2021

Direct print on aluminum, 1/3
30 cm x 45 cm
600 \$

Chantier intérieur II

2021

Direct print on aluminum, 1/3
30 cm x 45 cm
600 \$

Geneviève Roy

Originally from Quebec, Geneviève Roy lives and works in Montreal. In addition to her architectural training, she holds a Bachelor's degree in Fine Arts from Concordia University. Her Master's degree in Visual and Media Arts allows her to delve deeper into her research on the built environment, questioning the physical and psychological aspects of domestic and urban spaces chosen for their symbolic value. Using hybrid modes of representation that combine drawing, photographic imagery, miniature art, and installation, she aims to capture and translate the complex connections between the internal space of thought and affectivity, and the external world—architectural, familial, and social—that shapes our

existence. A recipient of a Canada Council for the Arts grant, her works have been featured in solo and group exhibitions in Quebec, across Canada, and internationally.

Derived from the observation of subterranean areas of a Montreal construction site, this photographic image originates from a tangible location that, in its uniqueness, evokes an entire inner world of memory and thought.

genevieveroy.com



Apparition 022m
2024

Cyanotype on canvas
102 cm x 102 cm x 5,5 cm
2600 \$

Galerie Simon Blais

Natalja Scerbina

Natalja Scerbina is a Latvian artist living in Montreal since 1997. In 2005, she graduated with distinction from Concordia University in Montreal with a Bachelor of Fine Arts and Art History. Since then, she has participated in numerous group and solo exhibitions. Her works are part of public, museum, and private collections. The work reflects the artist's questioning of human impact on the environment, as well as our relationship to beauty, the unknown, and the subtleties of perception. Her worlds, at once soft, dark, and mysterious, evoke the imaginary shapes of mutating cells, distant planets, stars, and the substance of light, as if the void contained the full. The idea of transformation, of imminent change, is omnipresent in her research, as is a profound attention to the

creative process.

In this ongoing series, Natalja Scerbina reinterprets drapery in a contemporary way, using recycled materials such as wrapping paper and plastic waste found on the streets. Unlike baroque drapery, which was intended to accentuate theatricality, this series explores themes of fragility, materiality, and temporality. By transforming scraps into ephemeral visual experiences, Scerbina uses the cyanotype technique to capture imprints, question, and subvert classical notions of beauty and function. In this way, drapery and cyanotype engage in a dialogue with the past while commenting on contemporary realities and challenges.

scerbina.com



Delicate Clutch
2022

Oil on linen
76 cm x 61 cm x 5 cm
3600 \$

Ian Stone

As a figurative painter who focuses on the intersection of beauty, kitsch, and camp, Ian Stone attempts to bring to light the unique subjectivity that exists within queer culture and the oftentimes-forgotten traumas of queer history. Through traditional painting techniques and subjects, he brings nontraditional ideas to life, exploring the complex relationships between identity, gender, and desire. Ian Stone was born in Montreal, Quebec, where he currently resides and works as both a painter and tattoo artist. He received his BFA in traditional Printmaking from NSCAD in Halifax, Nova Scotia in 2004 and an MFA in painting and drawing from Concordia University in 2007.

Queer sensibility is precisely what Stone strives to paint and represent. From romantic and literal depictions of limp wrists, he paints male hands that express tenderness, affection, and fondness, striving to blur the lines of non-gender conformity and create images that celebrate feminine depictions of men and their objects.



Paysage V4
2023

Screen print on paper
Monotype, V4
32 cm x 32 cm
270 \$

Zdravka Tchakaloff

Zdravka is a French artist, born in Reunion Island in the early 1980s. A costume designer for 20 years, her research focuses on contemporary printmaking with an irresistible attraction to organic patterns reminiscent of textiles. The symbolism of textiles is twofold: besides the woven connections, it involves linking craftsmanship with contemporary techniques.

For her, screen printing represents a return to freedom of color and abstract landscapes. Traditional textile craftsmanship is a significant source of inspiration and merges with a passion for medicinal plants. Some “super plants” like sage or onion have both medicinal and dyeing properties that the artist wishes to highlight.

This work is both a landscape and an abstract pattern exploring different degradations: the weave of the textile, the melted wax on the screen, the onion used to create the natural ink, and finally the print itself, which lacks ink and creates new accidents.

zdravetchka.com



Ouroboros

2024

Paper, wooden frame
28,5 cm x 24 cm x 2 cm
575 \$

Karen Trask

Karen Trask is a multidisciplinary artist from Montreal. Her work uses several media such as installation, video, and performance. The interactions between words and paper are important themes. Her works have been presented in solo and group exhibitions on the national and international scenes, including at the PHI Foundation for Contemporary Art and Oboro in Montreal, the 67th International Short Film Festival in Oberhausen, Arte continua in Havana, the Maison des arts de Laval, and the Komagome Contemporary Art Space in Tokyo. She has also undertaken residencies in Helsinki, Paris, Tokyo, and Saint-Jean-Port-Joli. Karen studied visual arts at the University of Waterloo in Ontario and obtained a Master of Fine Arts at Concordia University in Montreal.

She is co-director of Produit Rien Montréal.

This is a representation of an ouroboros (a serpent eating its tail) made of twisted dictionary paper and framed in a carved wooden frame.

karentrask.com



Blue Mood - 7
2018

Digital photography, pigment inkjet print on Hahnemühle Photo Rag Ultra Smooth Bright White paper (305g), collage on Alu Dibond
3/4
38 cm x 94 cm x 3,5 cm
625 \$

Jean-Luc Wolff

Jean-Luc Wolff is interested in the evolution of human relationships. By combining series with a theme or theory, he maintains a plastic and poetic aspect, particularly through color. His training began at the Marsan College in Montreal. He received complementary artistic training in pictorial composition (Arseno – Sherbrooke) and a photography diploma from the Museum of Modern Art in New York (NYC MoMA) under the direction of Sarah Meister, curator of the Department of Photography. He also took a course on “A Brief History of Photography” offered by the Réunion des Musées Nationaux-Grand Palais in Paris and a course on website construction offered by the State University of New York.

[Summer ends on a beach in Maine. A diffuse blue veil envelops the atmosphere and drowns the landscape in a monochromatic, dreamy, and pictorial wool. I am surprised by this rather melancholic ambiance. People on the beach continue their activities as if nothing had happened. So What...Miles Davis...]

www.jeanlucwolff.com