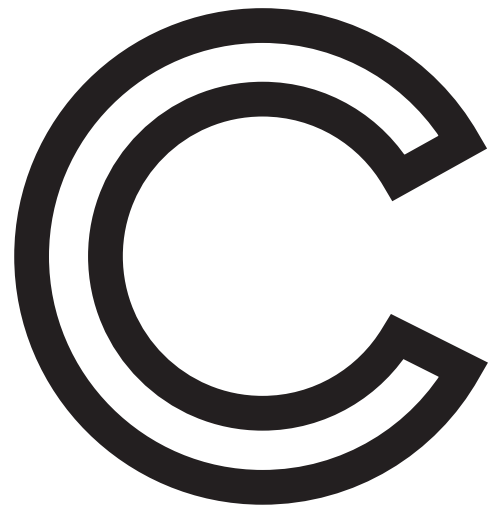


CIRCA COLLECTION / FALL 2026

FUNDRAISING EXHIBITION CATALOGUE



ΤΟΡΟΣ / ΤΟΠΟΣ EDITION

SEPTEMBER 10 THROUGH OCTOBER 24

ΤΟΡΟΣ / ΤΟΠΟΣ

"One must give up trying to record for posterity the exact and constant topography of these ardent mountains, as their form alters and changes every day."

**– Georges-Louis Leclerc Comte de Buffon, about volcanos in his
*Histoire naturelle, générale et particulière***

"For us humans, fiction is as real as the ground we walk on. It is that ground. Our connection to this world."

– Nancy Houston, in *The Tale-Tellers*

***"Is it possible to hold water without a vessel? [...]
Do flowers bloom from a seed without root, lead, or stem?
This would be equally absurd."***

**– Chōsō, on domains without barriers in
Jujutsu Kaisen by Gege Akutami, *chapter 225***



CIRCA Collection

Edition *TOPOS* / ΤΟΠΟΣ

Topos is a territory, a landscape, a terroir, a place. As we cross, inhabit, and map it, we dig the furrows that give it its shape in time. *Topos*, is the vast ripple of human traces, migrations, and structures past and present.

Topos is form itself, its potential for transformation. As we stretch, twist and fold it, we sublimate its manifold attractor, its swarm of possibilities. *Topos* is the edge that bends to become a vertex, the vertex that dips to become a valley.

Topos is a frame of reference, the playground for discourse, the scope of concepts. As we use its rhetoric and spread its rumours, we weave a shared network of discourse. *Topos* is the palimpsest of commonplace themes that make up our ideosphere.

Topos, is everywhere, like a heartbeat or the sound of footsteps. As it resonates throughout the gallery space, it returns with images of ourselves and others, actualized in rhythm with every other work making up its theme. *Topos* is the fragment that, once collected, unfolds in an echo to become a new whole.

Topos is the 2026 edition of Collection CIRCA; it is an immanent event, a reflection of ourselves that gives framing and shape to the sum of our wanderings.

Topos is, most of all, an invitation.

– Alexandre Payer



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Open rage, New York
2026

Digital photograph on
Hahnemühle Photo Rag paper;
edition 1/3
46 x 33 cm
690 \$ (All taxes incl.)

Jennifer Alleyn

Born in Switzerland and based in Montreal, Jennifer Alleyn is a multidisciplinary artist whose poetic and cinematic explorations delve into themes of loss, legacy and uprooting. In the projects she develops, her creative process is integral and frequently draws on autofiction.

A graduate of Concordia University, Jennifer Alleyn has exhibited her work in Canada and internationally. Her multifaceted, human-scale work has won numerous awards.

The image *Open Rage* is part of a photographic series the artist created during a trip to New York where she was scouting locations in Manhattan's Meatpacking District.

This image is part of an ongoing exploration of urbanity in which iconic features (here, New York's neon signs) take on a second meaning due to the erasure of a few letters. *Open Rage* speaks to the memory and history of a place. It echoes a sample of the city portrait, *Kairos*, filmed in Montreal, where architectural landmarks take on a different meaning depending on the angle of view.

jenniferalleyn.com



Dérivé no 12
2023

Colored acrylic, plywood,
driftwood, whale bone powder,
resin, and mahogany
24 x 16 x 8 cm; 1 kg
1265 \$ (All taxes incl.)

Marie-Fauve Bélanger

Marie-Fauve Bélanger's artistic practice grows out of a multitude of sensory experiences she shares with nature. Oscillating between figuration and abstraction, her works resemble organic and geological fragments that reveal the subtle boundary between the natural and the transformed landscape. Recurring forms found in nature and our culture fuel her exploration, in which every element of the environment becomes material that she repositions, defines, alters, and relocates within an allegorical context. By assembling natural and artificial materials, Marie-Fauve Bélanger constructs landscapes where matter, color, and light come together to create visual poetry.

Created during an artist residency at the Centre AdMare, this work from the "Dérivé" series draws inspiration from the landscape of the Magdalen Islands and its cliffs, which have been weakened by erosion. Combining acrylic, driftwood, resin, and whale bone powder, the work depicts a fragment of transformed territory, showing the gradual deterioration of the coastline.

mariefauvebelanger.com



Pour que ça aille mieux
2026

Ceramic
6 x 20 x 24 cm
600 \$

Galerie Jano

Marilyne Bissonnette

Marilyne Bissonnette's artistic creations take shape through sculpture and installation. The artist structures her research around the concepts of singularity and belonging—those that connect an individual to a crowd, to a society shaped by well-defined systems. These physical, canonical, cultural, or semantic connections inform her work through their power to shape our experiences and define our collective identities. Marilyne Bissonnette holds a Master's degree in visual arts from Laval University. Her artistic work has been exhibited in several artist-run centers and galleries in Quebec.

Marilyne Bissonnette is the recipient of various awards, including the Hydro-Québec

grant and the Conseil des arts' Relève research-creation grant.

With the limited means at his disposal, the child attempts to care for an injured animal. A bandage, a few treats, and a great deal of good will become the tools of an improvised act of care. Somewhere between tenderness and clumsiness, the work evokes this deeply human desire to mend what is suffering, even when we do not know how.



Guapytã Alto

2026

Glass, cotton, thick white Kozuke paper, and wire
20 x 10 x 10 cm; 0.28 kg
130 \$

Fiorella Boucher

Fiorella Boucher is a poet and multidisciplinary artist based in Quebec. She has had her work published in various art and literary journals, as well as in her first collection of poems, *L'abattoir c'est chez nous* (2021). Her poetic suite *Dans le ventre du Pindó* (2025) and her installation *Guapytã au coucher* (2026) are part of her exploration of intergenerational knowledge co-construction and of connections with non-human life. She is a member of the board of directors of *La poésie partout*.

The Guapytã palm, which holds an important place in Guaraní knowledge for its medicinal, nutritional and construction-related uses, is explored here through fragments of handwritten poems preserved in glass jars.

Partially visible, these texts evoke a fragmentary transmission of knowledge and invite a reading grounded in imagination, the unknown and reinterpretation. The work is entirely in line with the theme: the re-inscription and complexity of traces and histories



Paréidolie rose
2025

Digital Print; edition 3/3
36 x 47 cm
690 \$ (All taxes incl.)
Framed

Michel Boulanger

Michel Boulanger's works share the common thread of being conceived and executed within the expanded field of drawing, combining traditional graphic media with 3D computer-generated imagery, moving images, sculpture and installation. His creative practice seeks to define an environmental identity in relation to natural, rural and agricultural settings.

Michel Boulanger is a Montreal-based artist who has participated in numerous exhibitions in artist-run centers and museums in Canada and abroad. As a professor at UQAM's School of Visual and Media Arts from 2001 to 2020, he contributed to the development of creative research with Grupmuv, a research-

creation lab dedicated to drawing and moving images.

Image from the video *Paréidolie*: a piece of driftwood collected from the shores of the St Lawrence River was scanned in 3D and presented at an angle designed to trigger the psychological phenomenon of pareidolia.

michelboulanger.ca



Âpre 3
2025

Sandstone
8 x 4 x 2 cm
210 \$

Amélie Brisson-Darveau

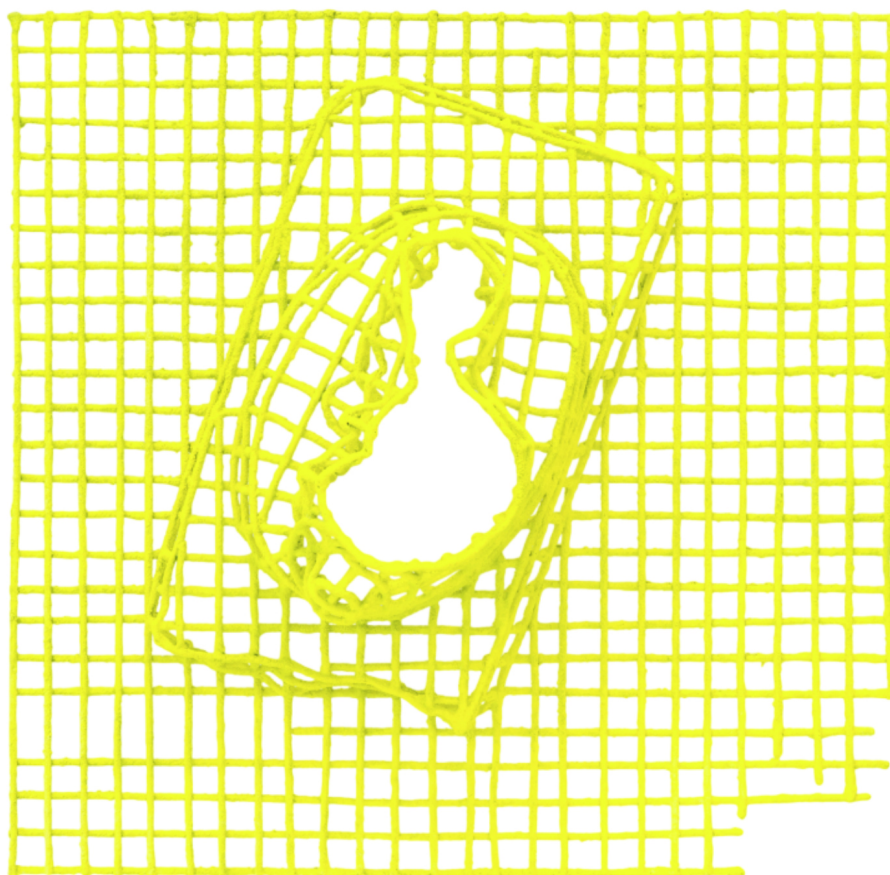
Amélie Brisson-Darveau lives and works in Montreal/Tiohtià:ke. The aim of her art projects is to offer an alternative way of experiencing obscure and “non-visible” elements from the social environment, making them into physical objects and exploring their tangibility. Installation, drawing and performative actions are the mediums she favours to present this experience.

Amélie Brisson-Darveau creates multiple dimensions to her work in which she experiments with texture and structure. Exploring and using mainly textiles, she combines this with other materials such as ceramics, wood and light. She has received grants from the Canada Council for the Arts and the

Fonds de recherche du Québec-société et culture, as well as the Emerging Artist Award from the Kaunas International Biennial in Lithuania.

These pieces are small, rough-textured ceramic fragments, resembling swatches of texture taken from various worn fabrics.

ameliebd.net



***Ni ne commence ni ne se
termine nulle part***
2022

Cotton, resin, sand, paint, and
pure pigments
62 x 63 x 20 cm
900 \$

Andrée-Anne Carrier

Andrée-Anne Carrier holds a Master's degree in Visual and Media Arts from UQAM (2016), and is originally from Joliette and now lives in Tiohtià:ke / Montreal. She has received support for her work from several organizations such as SSHRC, CAM, and CALQ, and her artworks are in public and private collections, most notably the Cégep de Joliette and the City of Laval.

Andrée-Anne Carrier's recent practice focuses on contemporary relationships with screens, viewed as transitional spaces that foster new forms of ritual, communion and a quest for the sacred. To explore these devices, she uses matter as an interface, playing with tensions such as presence and absence, fullness

and emptiness, as well as those between virtual images and physical matter.

Ni ne commence ni ne se termine nulle part transforms the topography of a household trinket into a low-tech three-dimensional mesh. Made of rope, sand, and resin, the work draws on the visual language of 3D modeling. Fluorescence, abstraction and the floating quality of the image blur the boundaries between physical matter, analog archives and digital representation.

andreeannecarrier.com



Bruit blanc #3

2019-2025

Acrylic engraving

32 x 32 x 4 cm

1380 \$ (All taxes incl.)

Framed

Chloë Charce

Born in France, Chloë Charce lives and works in the Laurentians and Montreal. She teaches visual art at Collège Lionel-Groulx and holds a master's degree in fine arts from Concordia University. She has won several awards and grants and participated in various events, residencies and exhibitions in France, Canada and Argentina.

Chloë Charce's practice encompasses sculpture, photography, video and installation in which she explores the theme of disappearance, using the concepts of the double (replicas of real objects) and of illusion (imaginary environments often associated with nature). She is also interested in the relationship between objects and light—their magnification,

alteration or erasure, both physical and metaphorical—in order to reveal a ghostly atmosphere, highlighting negative spaces within space.

Three successive layers of transparent acrylic were engraved based on a photograph taken at the Chacarita Cemetery (Buenos Aires, Argentina) during an exploration and creation residency: formal replicas of wrought-iron gates, handmade and covered in reflective vinyl, were transported to the site itself, placed alongside their originals, and then photographed.

chloecharce.com



Le bûcheron
2026

Oil on canvas
91 x 61 cm
1200 \$

Sarah Cloutier

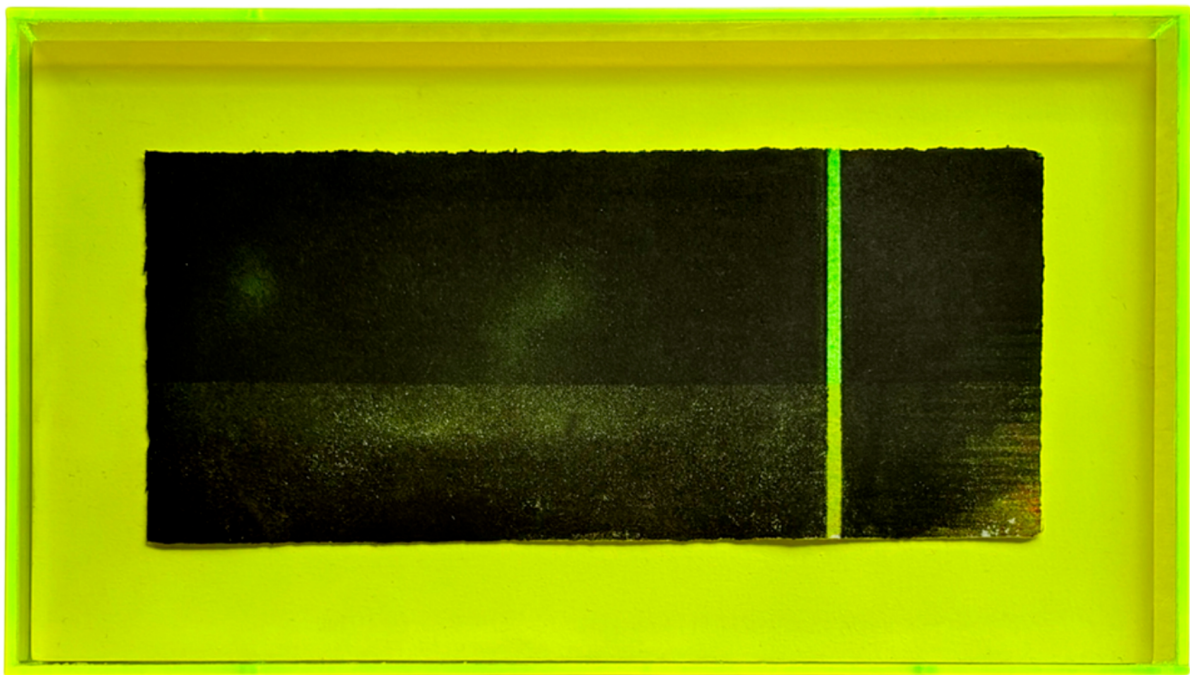
Sarah Cloutier is a painter who explores issues related to the digital age, such as addiction to overstimulated screens. Through her documentation of bodies in public spaces, she examines the physical distortions that result from our digital habits. By navigating the iconographic legacy of painting, her work brings the present—as lived and felt—into dialogue with art history. Her figurative paintings address the alienation of the body and the mind in the context of the attention economy and instantaneity.

Based in Montreal and originally from Sherbrooke, Sarah Cloutier holds a Master's degree in Visual and Media Arts from UQAM (2025). She received a grant from The Elizabeth Greenshields

Foundation (2025) in support of her work, which will be presented in a solo exhibition at the Maison de la culture Janine-Sutto in the fall of 2026.

Beyond the tree trunks: a flat horizon, an apocalypse or an eternal wait for an imminent explosion? The uncertainty in which we live is the central theme of this painting in which the ambiguity of the composition, the figure's inattention and the stylistic approaches to representation all influence how the work is interpreted.

sarah-cloutier.ca



Perséides

2024

Screen printing and intaglio
printing on photopolymer plates;
edition 1/1
18 x 31 x 4 cm
750 \$
Framed

Annie Conceicao-Rivet

Annie Conceicao-Rivet's practice focuses primarily on sculpture and printmaking. She explores the fundamental nature of the sculptural object, the role and function of the exhibition setting and the part that viewers play in this site-specific experience, which prompts them to reflect on their engagement with the work.

Annie Conceicao-Rivet's research has received support from the Canada Council for the Arts (2025), the Conseil des arts et des lettres du Québec (2022, 2012, 2010), and the Conseil des arts de Longueuil (2025, 2024, 2022, 2019). Recently, her work has been featured in solo and group exhibitions at the Musée d'art contemporain de Saint-Jérôme (2025), the Maison de la culture de Longueuil (2024),

Saint-Bruno-de-Montarville (2022), and CIRCA art actuel (2021).

In this work, the artist explores the sculptural potential of photopolymer plates using a process of image inscription through exposure to light. The work *Perséides* is part of a series of prints inspired by observed natural and artificial light phenomena.

annieconceicaorivet.com



Parcelle
2026

Receipt, fresh fruit juice, olive oil,
correction tape, and needle
15 x 20 x 2 cm
80 \$ (All taxes incl.)

Iris Debaube

Iris Debaube, an emerging artist, is currently completing a bachelor's degree in visual and media arts at UQAM. Previously, she worked in the performing arts for several years as a storyteller for young audiences. Her artistic approach is situated at the intersection of installation and artistic intervention and is rooted in an eco-conscious practice that is deliberately accessible and playful. For the most part, she prefers unconventional materials drawn from everyday life and the domestic sphere: scraps of all kinds, plastic bags, receipts, emails and so on. The question of eco-responsibility—that of “how to make, or create with little?”—is at the heart of her practice, in a quest for simplicity.

In this polyptych, the artist celebrates a fragile and delicate beauty with a collage of dyed paper. The minimalist forms suggest fragments of a miniature natural world, an abstract setting, or a fading memory.

irisdebaube.com



Gabarit 7
2024

PLA and screws on plexiglas
31 x 31 cm
850 \$

Cara Déry

Cara Déry lives and works in Longueuil. Her work has been exhibited at venues such as the Jacques-et-Michel-Auger Art Centre in Victoriaville, Caravansérail, the Maison des arts de Laval and several cultural centres in Montreal. She is a recipient of grants from the CALQ and the Longueuil Arts Council, and her works are in various public collections such as the Bibliothèque et Archives nationales du Québec and Loto-Québec.

In her practice, she explores the relationships of landscape to accumulation and to everyday gestures, drawing on Mylar, painting on Plexiglas and using 3D pencil. Urban debris, discarded materials and ephemeral forms inspire

her as she transforms plastic material and traces of human activity into fragile and ambivalent landscapes.

This work is part of an ongoing series in which the artist explores relationships of accumulation, landscape and synthetic materials. Using a 3D pencil and repetitive gestures, she creates ambiguous forms that evoke micro-landscapes in flux, where translucency, density and movement contribute to a reflection on contemporary residues.

cargocollective.com/caradery



Rituel intérieur
2023

Engraved surgical tray, beeswax,
wick, sage, string, medical
needles and sutures, and ash
5 x 13 x 28 cm
550 \$

Galerie Jano

Yannick De Serre

Yannick De Serre holds a bachelor's degree in visual arts from Université Laval. He has exhibited his work throughout Quebec, and has been taking part in international art fairs. His works can also be found in numerous private and public collections.

Recently, Yannick De Serre has been creating artworks that have a focus on his nursing practice, which has been his profession since 2004.

These are various items that can be used in a ritual of inner purification and healing. The candle is used to light the sage, to promote a form of healing (symbolized by medical sutures). The ashes are there to remind us of who we are and what we will all become.

These elements are, in a way, a path – a roadmap – to what we wish to become.

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



Colonne du savoir (sagesse)
2023

Metal and paper
160 x 24 x 24 cm; 15 kg
1500 \$

FrançoisRené Despatis
L'Écuyer

FrançoisRené was born in Terrebonne, and has travelled the world extensively. He has been creating art since he was a young child. His recent artworks have been exhibited in various places such as Amsterdam, Gouda, Toronto and Montreal, among others. His works are found in corporate and private collections.

FrançoisRené's visual art practice in installation combines both painting and sculpture, creating an immersive fusion. In this process, he uses innumerable elements to express his sentiments about the whole, and the multitude in unity. Through lines and various materials that

are cut, painted and then assembled, he produces works related to his observations of nature. His intention is to create an immersive grouping, a tableau in which we can live and walk freely.

The work offers a layered vision of "knowledge." Countless pages the wind has scattered, impossible to fully grasp. The artist attempts to present this as a snapshot, making the accumulation visible, just like every day of a lifetime.

francoisrene.com



Mycorrhizal Tango

2025

Charcoal, colored pencil, pastel,
liquid charcoal, and acrylic
51 cm in diameter
2900 \$
Framed

Giuseppe Di Leo

Giuseppe Di Leo's drawings explore the intersections of biographical concerns and anthropocentric attitudes that influence the balance between human nature and the sensory world. Holding a Master of Fine Arts degree from York University, Giuseppe Di Leo has received grants from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts, has organized numerous exhibitions, and has participated in solo and group exhibitions at museums and private galleries in Canada, Italy, the United States and Mexico.

Forests possess intelligence. Recent discoveries show that they are sensitive and communicative, and that they hold the potential for well-being

and healing. Giuseppe Di Leo's drawing depicts a microscopic cross-section of a mycorrhizal sample interacting with a dying tree in a dynamic and ephemeral environment... an illustration of natural symbiosis and harmony.

giuseppedileodrawing.com



Énergie verte
2024

Glazed ceramic
63 x 25 x 10 cm; 4,5 kg
2875 \$ (All taxes incl.)

Violette Dionne

Violette Dionne is a sculptor and ceramicist. In her projects, she presents a critique of our society, which is conditioned by progress, whilst highlighting its shortcomings and even its absurdity. Her recent exhibition at the Marcel-Robidas Cultural Centre in Longueuil addressed themes such as ecology, the obsolescence of manufactured goods and the hold that social media has over our lives.

Violette Dionne holds a Master's degree in Fine Arts (UQAM, 1988). She has had some thirty solo exhibitions, and her work has been supported through grants from various organisations such as the CALQ, the Canada Council for the Arts, the Christoph Merian Foundation (Switzerland) and the

Pollock-Krasner Foundation (New York). Her works feature in numerous public and private collections. She works and teaches at her studio in Montreal.

According to the artist, this energy cylinder is designed to produce foliage. Although still at the experimental stage, the model is set to develop rapidly in order to enhance our planet's vegetation cover.

violetteditienne.com



Blooming Ship of Us II

2025

Stoneware with glazes, locally sourced clay slip, gold luster, mother of pearl and metal rings
39 x 24 x 24 cm
1600 \$

Sam Duquette

Sam Duquette is a Québécoise multidisciplinary artist. In 2024 she received her BFA in Ceramics and Sculpture from Concordia University. With the collective Everything Already Present, Sam Duquette explores the use of locally-sourced earth materials and alternative ceramic techniques, which she first encountered during a residency at the Guldagergaard International Ceramic Research Center in Denmark. Her work has been shown at artch Festival (Montreal), in an online exhibition with the Gardiner Museum (Toronto) as part of the International Ceramic Art Fair, and in group exhibitions in various venues in Montreal. Her work is part of the Art Volt Collection and is in several private collections.

Blooming Ship Of Us II is a celebration of the full spectrum of gender identity, depicted on its surfaces. The work explores what it means to “break the mould” and grow out of, and with, the materials that make up oneself. Moulded wet tiles were joined together to create a unique, organic vessel form, which was then glazed and embellished on the edges with gold and jewellery.

sam-u-elle.com



L'espoir luit

1965

Engraving, woodcut printed on
Arches paper; edition 4/6
89 x 63 cm
1850 \$ (All taxes incl.)
Framed

André Fournelle

Quebec sculptor André Fournelle works both here and abroad, pursuing an approach to art in which the common thread is light: that of fire, neon and molten metal. He creates signs and performs symbolic acts that speak of uprooting and the fleeting passage of time. And the poetry that ensues from them has a mystical and geo-poetic inspirational force.

When he intervenes in public spaces and in nature, he draws on the four elements. Thus, in the conception, orientation and creation of his works, he takes into account the location, its environment and the proposed themes.

L'espoir luit is an exploratory work printed multiple times on an etching press using several colours.

andrefournelle.com



Carafe aux liserons
2022

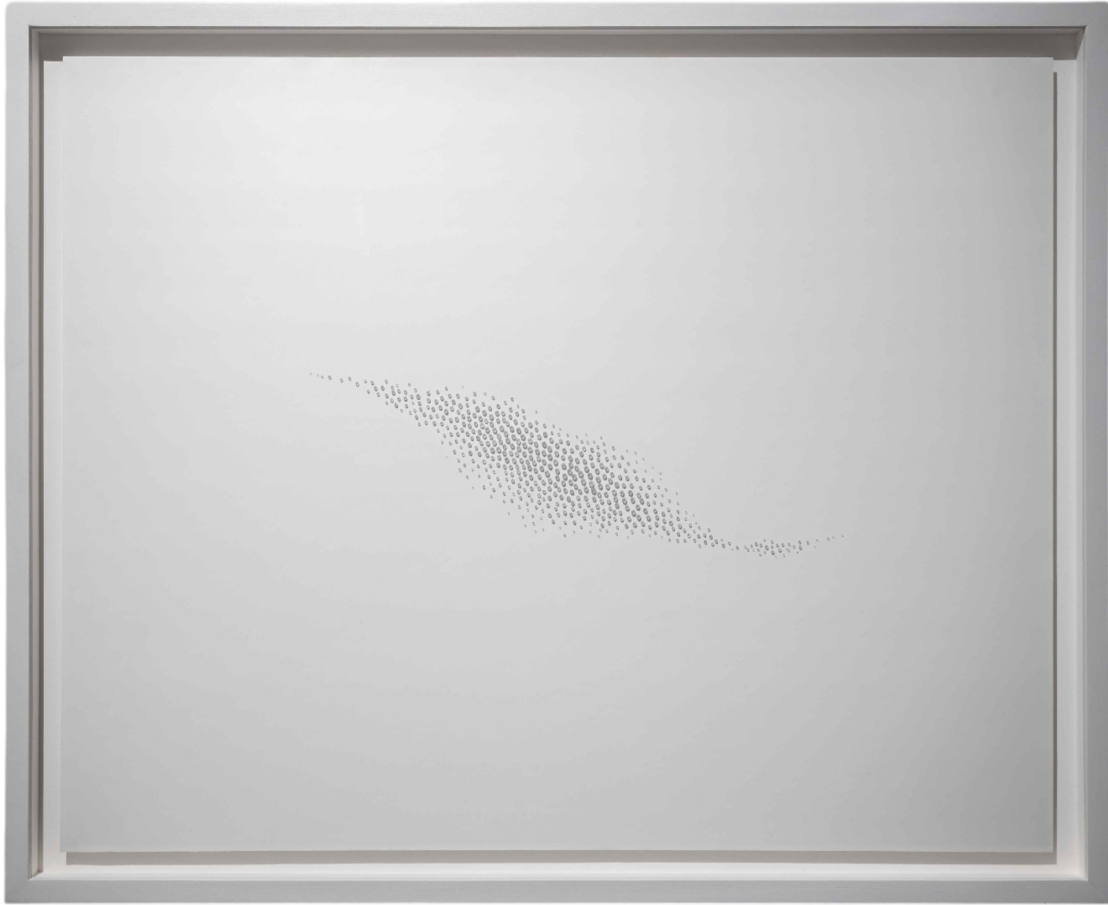
Recycled materials: porcelain,
glass, wire, chain, and LED bulb
49 x 18 x 18 cm
290 \$ (All taxes incl.)

Sylvie Fraser

For the past thirty years, Sylvie Fraser's artistic practice has revolved around various approaches: site-specific interventions, living plant sculptures, urban photography, and public sculpture. From a nature-culture perspective, the artist explores our tendency to domesticate our surroundings as we shape a landscape that defines our identity.

Following a reflection on the act of creating and the accumulation of materials that often serve no purpose, her ecological awareness led her to simultaneously create small utilitarian sculptures using recycled household objects (ready-mades).

Sylvie Fraser's series features assemblages that incorporate light, in which volumes, textures, and colors come together in a formal, free, and spontaneous manner. Soft shades of pink and mint green blend together in a gentle presence... A light sculpture made from recycled household objects (ready-mades).



Apparition

2024

Glass and Yupo paper
69 x 87 x 7 cm
2500 \$
Framed

Emy Gagnon Gélinas

Emy Gagnon Gélinas is an interdisciplinary artist based in Montreal. A recent graduate of the Master's program in Visual and Media Arts at the Université du Québec à Montréal and the Bachelor's program in Studio Arts at Concordia University, she has developed a process-oriented art practice in which drawing and sculpture converge.

Natural phenomena inspire Emy Gagnon Gélinas' work, which is rooted in an active relationship with water, fire, air and light. She primarily uses glass and paper for the multiple dualities and allows a degree of unpredictability to influence the artwork's final outcome. Her work has been presented

in several solo and group exhibitions, and can be found in public and private collections, notably the Desjardins permanent collection.

A flock of birds in flight inspired this work, which is composed of hand-shaped thermoformed glass beads. Depending on the viewer's movement, perspective or changes in light, its form seems to appear or dissolve, evoking the ever-changing and elusive nature of natural phenomena.

emygg.com



Tourner en rond
2022

Mixed media on paper
38 x 30 cm
915 \$ (All taxes incl.)
Framed

Sébastien Gaudette

Sébastien Gaudette's artistic practice revolves around paper as a medium, on which he creates graphic illusions and perfect trompe-l'œil effects. This process leads him to explore the medium's materiality as well as how we perceive it, using a unique language that transcends the material itself.

Sébastien Gaudette's work has been exhibited for several years in numerous institutions in Quebec and internationally in the USA, Germany and France. He also regularly participates in charity events, notably auctions at the Montreal Museum of Contemporary Art (2021) and the Laurentian Museum of Contemporary Art (2023 and 2024). He has also participated in several major contemporary art

fairs in Miami, Seattle, Chicago and Toronto, as well as the Plural art fair in Montreal.

In this series of drawings, composed of perfect trompe-l'œil depictions of adhesive stickers, the artist recalls childhood memories through the fragmentary reconstruction of images that have now almost faded from his mind. Through an almost total simplification, the final rendering reveals understated and delicate lines, like the lingering traces of a personal journey and recollections of days gone by.

sebastiengaudette.com



La mer n'achète pas de poissons

2026

Drawing, pencil on paper

52 x 73 cm

500 \$

Framed

Philippe Girard

Philippe Girard's work revolves around drawing, his predominant mode of expression. The artist states that graphic representation offers semantic subjectivity. Thus, the image is above all the outcome of an elaboration in which the issue of location and the individual's reflection of the world becomes apparent. This work is the result of a process and an expression of the artist's will. Modesty from his underlying socialization distorts his style. This is a call and a message. It is the element and subject of a presentation that draws us in like a dialectic, intertwining propositions and evocations. It is a quest to exorcise initiatory impulses, which chance can resolve through inspiration and drawing. Drawing is an attempt, an experiment.

TOPOS's conception of history as a place of transit—yet one subject to erasure and rewriting—reveals potential inconsistencies in the face of the ephemeral nature of facts. The rationale behind things no longer has any foundation. Our logic is being usurped. We acknowledge a betrayal, and that this betrayal of reason underpins the question: "What could the world be other than what exists?" Husserl answers: the world could be a "phenomenon of reality."



Sans titre (Rouge)

2026

Linen, ketchup, plexiglass, and wood

29 x 23 x 4 cm

175 \$

Galerie Perron

Félix Hould

Félix Hould is an emerging artist based in Montreal/Tiohtià:ke. After receiving a diploma in visual arts from Collège Lionel-Groulx, he has continued his studies and is currently completing a bachelor's degree in visual arts at UQAM. To further his practice, he is pursuing a certificate in marketing management at HEC Montréal.

Félix Hould is a multidisciplinary conceptual artist whose work explores and subverts the codes of popular culture, art history and mass media. Drawing inspiration from obscure stories and anecdotes, he revisits these elements to create works showing humour and subversion.

Fascinated with marketing and the gray areas of the underworld, he appropriates their strategies

to question the boundaries between art and commerce.

This piece is part of a series in which the artist explores monochrome in a humorous and offbeat way through everyday objects repurposed for artistic use. Blurring the lines between homage, satire and reinterpretation, this series questions artistic legitimacy, the art world's systems of validation, and the divide between institutional recognition and the perceptions of audiences unfamiliar with contemporary art.

felixhould.com



Soldats

2025

Print on PhotoRag paper; edition
1/3
42 x 63 x 4 cm
863 \$ (All taxes incl.)
Framed

Frédéric Laforge

Frédéric Laforge lives and works in Montreal. In 2016, he completed a PhD in Art Studies and Practices at Université du Québec à Montréal. His work has been exhibited in Canada and abroad in many solo and group exhibitions. He has participated in the Manif d'art de Québec, the Papier fair, the Vrsac Biennale in Serbia and the Scope fair in New York City. His work has been presented in several museums, such as 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, the Canada Council for the Arts and the Fonds de recherche du Québec - Société et culture.

He also has completed several public art projects in Canada. His works are included in private and public art collections. The work depicts the same figure—a soldier during the Vietnam War—distorted and superimposed multiple times. The figure was distorted in various ways using 3D digital tools that allow the model to be softened, as if it were a piece of clothing or a sheet. These different models were layered to create a work resembling a bronze monument. The work explores the concept of the heroic figure and representation through commemorative statuary.

fredlaforge.com



Extrusion spontanée II
2026

Bronze
27 x 10 x 8 cm; 2 kg
1900 \$ (All taxes incl.)

Galerie Art Mûr

Laurent Lamarche

Laurent Lamarche explores the transformative potential of matter, objects and beings in order to reveal the connections between humans, nature and technology. Using sculpture, photography, installation and multimedia, he creates worlds in which boundaries between art and science, and the natural and the artificial, become blurred.

Laurent Lamarche holds a Master's degree in Visual Arts from UQAM (2012) and has exhibited his work in Quebec and internationally. His works are included in the collections of the Musée national des beaux-arts du Québec, Cirque du Soleil, Loto-Québec, Tourisme Montréal and the University of California, Berkeley, amongst others. He has also created more than twenty

public artworks in Quebec and is represented by the Art Mûr gallery.

Inspired by the behavior of matter in motion, the work translates the principles of fluid mechanics into a sculptural form that straddles the line between equilibrium and transformation. In it, the artist reveals an organic architecture in which the energy of the flow seems to have come to a standstill in a moment of metamorphosis.

laurentlamarche.com



Les viveuses de vies
2025

Wood, ceramic, imitation silver leaf, acrylic paint, milk paint, wax, acrylic paint tubes, epoxy glue, and screws
22 x 24 x 23 cm
300 \$

Louis Lampron

Louis Lampron creates caricatured worlds that lean toward the absurd, the grotesque and the kitsch. His figurative approach, more intuitive than realistic, uses exaggerated proportions and stripped-down details, blending the animal world, the fantastical and science fiction. He develops concepts rooted in raw aesthetics and popular culture, reimagining notions of harmony and good taste through playful projects that flirt with the idea of excess.

His works present scenes that are both familiar and strange, prompting us to imagine different ways of being. Rather than creating more traditional pedestals to display his sculptures, he favors wall-mounted installations and custom

display units that occupy a place of their own within the works.

A bit of pop architecture; a gate. The objects emerge from blind spots, sprouting from walls like mushrooms. Organic, cybernetic, psychic; they live your lives simultaneously, by proxy, without intention or influence. Overstimulated by this mosaic of experiences, incapable of doing anything else, they usually fade away into anonymity.



Vague
2025

Medium-weight gouache and
glossy varnish on Murano glass
33 x 44 cm
670 \$ (All taxes incl.)
Framed

Paméla Landry

Over the past twenty years, Paméla Landry has been developing a body of work called *Machines à investissement d'affect* or *Machines to Take Over Affects* in which she transfers the caring and nurturing capacity associated with female nature to her installations. She is attempting to understand the behavior of vulnerable people whose conduct is considered outside the norm, and is interested in the means they develop to improve their condition.

Paméla Landry lives in Montreal and Chaudière-Appalaches. Her work has been shown in solo exhibitions and she has participated in several group shows in Canada and Europe. She completed an artist residency

in London, UK and sits on the board of Est-Nord-Est, an artist residency program in Saint-Jean-Port-Joli. In 2022, CIRCA art actuel awarded her the Prix Pauline-Desautels.

In her gouaches, Paméla Landry explores healing as a theme and concept that explains the psychological mechanism behind caring for and worrying about another person's well-being. In her drawings, nature, science and humans intertwine around an individual to offer assistance.

pamelalandry.ca



Méditation

2024

Wood, acrylic, porcelain, and glaze
46 x 46 x 10 cm; 2 kg
900 \$

Eva Lapka

Eva Lapka is deeply drawn to the image of human beings and their inner lives, to their existence on earth and their vanishing like shadows. A ceramic artist of Czech origin, she trained in sculpture and ceramic design at the School of Applied Arts in Brno, Czech Republic. In 1968, Eva Lapka and her husband Milan emigrated and settled in Montreal. Since 1988, she has taught ceramics at the Institute of Arts and Crafts of the Commission de formation professionnelle as well as at the Centre des arts visuels, where she still teaches. From 1999 to 2013, she served as director of the ceramics department at the Centre des arts visuels. Over the course of her 45-year career, Eva Lapka has participated in more than sixty group and solo exhibitions.

Eva Lapka's works are held in the collections of the Montreal Museum of Contemporary Art, SODEC, Loto-Québec, the Montreal Museum of Fine Arts, and the Quebec Museum of Masters and Artisans.

This work is connected to the spirituality and contemplation one experiences in moments of peace and absolute tranquility.

evalapka.com



Une fillette en boule

2026

Recycled glass, printing, found words; words are by Julia Roy
12 x 28 x 12 cm; 0.25kg
990 \$ (All taxes incl.)

Michèle Lapointe

Michèle Lapointe, a multidisciplinary artist, was born in Montreal and is known for her glasswork and her *Contes muets* (Silent Tales), a series of works that explore human suffering through themes of memory, identity and child maltreatment and abuse. Her work has been exhibited in Canada, the United States, South Korea and Europe and is included in several collections, including those of the MNBAQ, the MBAM, the MCQ, the MUMAQ, the Musée régional de 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, and in May 2023, she was named

a Companion of the Ordre des arts et des lettres du Québec. In 2026, she exhibited at the Museo de Arte Contemporáneo de Vidrio de Alcorcón (MAVA) in Spain.

A broken lightbulb contains fragments of childhood wounds. Designed to diffuse light, here, it becomes an enclosed space where words, memory and light are held captive. A broken doll and an insect signal what remains.



Grégoire et Èva

2006-2026

Archival photograph and inks on
cotton paper; edition 1/5

53 x 40 cm

475 \$

Framed

Dominique Laquerre

Dominique Laquerre's practice spans the realms of photography, installation and painting, not adhering to any fixed discipline. Interested in the connections that humans forge with their environment, she gathers, collects and reorganizes archives and traces that bear witness to the passage of time and the transformative power of living things. Her site-specific projects, which are rooted in the local landscape, often involve public participation. Focusing on gestures, narratives and phenomena to which often little attention or value is given, the artist transposes the particular experience into a more universal dimension that aligns with a broader notion of permaculture.

In 2006, Dominique Laquerre embedded about twenty photographs under the bark of old maple trees bordering the forest where she lives in Bois-Franc. These precious archives, entrusted to her by the families who had lived there before her, were reproduced on metal using a silver-based process. Twenty years later, the portraits have become one with the trees, evoking the bond that unites us to the land and our eventual disappearance.

dominiquelaquerre.net



Territoires mouvants

2024

Porcelain, stoneware, oxides,
underglazes, and glass beads
16 x 24 x 24 cm
850 \$

Asmae Laraqui

Asmae Laraqui is a Canadian visual artist born in Morocco and based in Tiohtià:ke/Montreal. An honours graduate from Concordia University's ceramics program, she has developed a sculptural practice based on the hybridization of porcelain, stoneware, metal, glass and fibers.

Drawing inspiration from reefs, roots and invisible ecosystems, Asmae Laraqui creates works that take the form of organic micro-architecture to explore memory, the fragility of life and migratory identity. Her work has been exhibited in Canada, France and Portugal, and published in *Fusion Clay and Glass* (2025). A recipient of grants from the Conseil des arts de Montréal, the CALQ, the Canada Council for the

Arts and Universities in Canada, she has completed residencies in Portugal, Denmark and France.

Through "*Territoires mouvants*" Asmae Laraqui explores the construction of a shared territory. Facing each other, the two hybrid forms seem to engage in a conversation built on listening, convergence and adjustment. They embody a space in which differences coexist and memories settle in layers to generate new forms of existence.

asmaelaraqui.art



Propagation

2021

Recycled rubber and glass beads,
nails, magnets and chains on a
wooden panel

55 x 43 x 13 cm

915 \$ (All taxes incl.)

Jibé Laurin

In her art practice, Jibé Laurin's focus is on exploring the pictorial potential of salvaged materials, which she assembles to create murals having a sculptural quality. The evocative nature of the materials that she collects guides her to develop a visual language in which the balance of forms and lines plays a central role.

She combines fragments of steel and other found material to evoke the duality of the world around her: nature/architecture, order/chaos and so on. A graduate in graphic design from Collège Ahuntsic, she also holds a Bachelor of Fine Arts with a major in design from Concordia University. Her work has been presented in several solo and group exhibitions.

Jibé Laurin is a professional member of the RAAV and is based in the Montreal area.

Propagation explores the contrast between the strength and resilience of living organisms in the face of danger. Drawing parallels between ocean warming and an invasive species threatening the corals, this work highlights the fragile balance of ecosystems.

jibe-art.com



Tromper l'OEIL
2026

Beveled glass and painted wood
49 x 28 x 28 cm; 3 kg
2074 \$ (All taxes incl.)

Lisette Lemieux

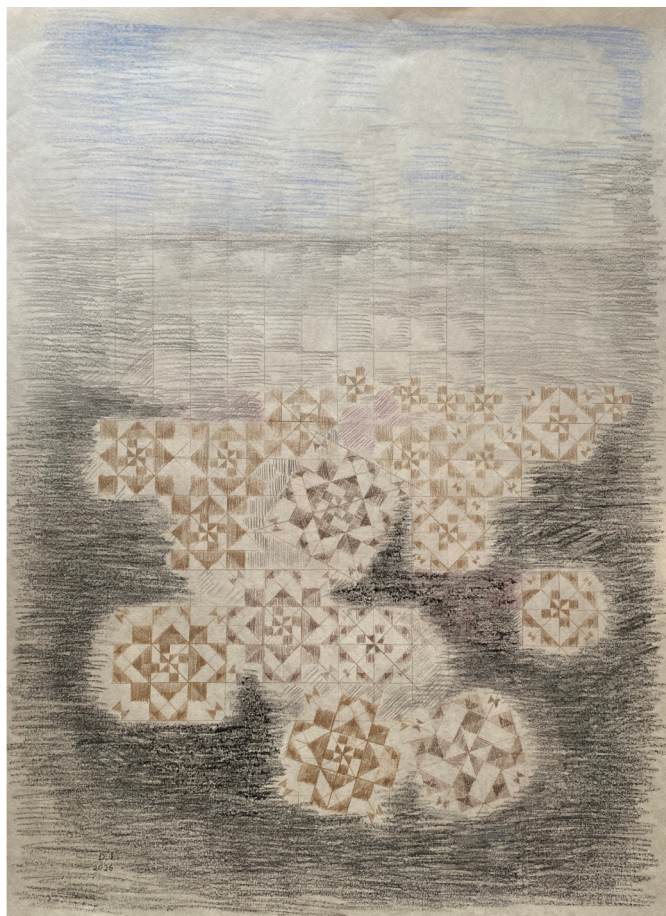
Originally from Arthabaska, Lisette Lemieux lives and works in Montreal. For over fifty years, she has pursued an artistic career and has presented her work in solo and group exhibitions, both nationally and internationally. She has also created artworks for integration into the environment in Montreal and Quebec. Her work includes scenographies for contemporary dance and music, in collaboration with dancer and choreographer Marie-Josée Chartier and conductor and composer Véronique Lacroix, ECM+, in Toronto and Montreal.

Lisette Lemieux's works are part of museum and institutional collections, including the MNBAQ, the MAC, the MBAM, UNESCO in Paris, the National Library of Canada, Ottawa, the University of Montreal, the University of Sherbrooke, the Loto-Québec

Collection, the Lachine Museum, Montreal, the Joliette Museum, and the Musée d'art contemporain de Saint-Jérôme.

In this work composed of beveled glass panels, the artist has placed the angles to create optical effects that distort, refract and diffract the light passing through them. The environment within its perimeter, viewed through the glass, creates a kaleidoscopic effect, multiplying, filtering, and distorting one's shifting perceptions, along with the play of colours from the prism. These optical distortions produce a fascinating phenomenon that leaves the *EYE* perplexed

lisettelemieux.info



***Fleurs d'hiver - Un demi-mu
du champ fleuri***
2026

Drawing and mixed media on
Kozoke Japanese paper
94 x 63 cm
660 \$
Framed

Dan Li

Dan Li is a visual artist, who holds a Bachelor of Fine Arts degree that she obtained in China in 2001, a National Diploma in Visual Arts (DNAP) received in France in 2004, and a DESS (Diplôme d'études supérieures spécialisées) in Event Design from UQAM in 2010.

Dan Li works in drawing, oil painting, video, photography, installation and performance art. Her practice explores the impact of internal and external environments on the spiritual dimension of human beings. The artist metaphorically presents the possibility of life's existence and endeavours to offer hope, thereby achieving the goal of spiritual healing.

Fleurs d'hiver highlights the artist's understanding, experience, and exploration of natural rhythms and attempts to provide viewers with a sense of visual security through the repetition and regularity of the images, thereby evoking feelings of calm, harmony and comfort.



Mémoires

2025

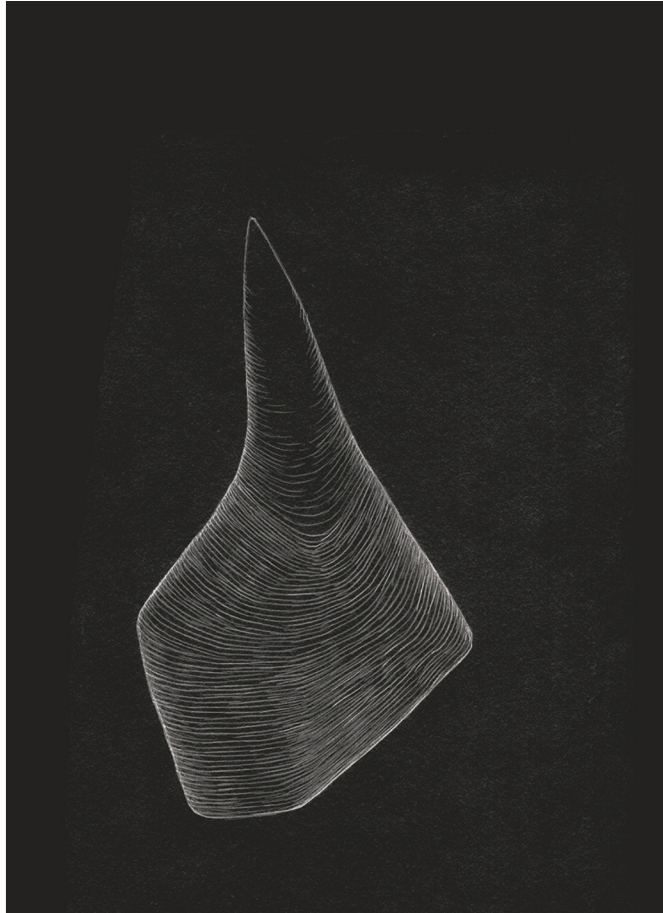
Collage on paper, mixed mediums
43 x 53 x 3 cm
425 \$ (All taxes incl.)
Framed

Janet Logan

Janet Logan was born in Montreal, where she lives and works. She studied at the Montreal Museum of Fine Arts School of Art and Design and the National Theatre School of Canada. She holds a Bachelor of Fine Arts degree from Concordia University and a Master of Visual Arts degree from UQAM. She has participated in solo and group exhibitions in North America and Europe, in venues as varied as the Musée national des beaux-arts du Québec, the Grand Palais in Paris, the Museo de Arte Contemporáneo de 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 work is an exploration of memory in which the artist blurs the lines between reality and fiction. She probes this phenomenon and takes the liberty to invent, reflect and dream in order to create collages using found objects, remnants of women's clothing and paint.

ccca.art/creator/378/



Élément noir

2020

Digitalized graphite pencil on
paper; edition 2/7
42 x 34 cm
600 \$ (All taxes incl.)
Framed

Onira Lussier

After training in the performing arts, Onira Lussier moved to fine arts and expanded her interest in drawing to earn a master's degree in visual arts from the Université du Québec à Chicoutimi (2016). Her artwork, in which the pencil stroke serves as both imprint and language, has taken her to residencies as diverse as the Glasslaven Kunstsenter in Norway, Galerie Jano, Les 7 Doigts de la main, and TOHU. She has received support from the Conseil des arts et des lettres du Québec, and her works are included in public and private collections in Canada, Norway and Italy.

In this work, a mysterious organic form emerges from the darkness, and is constructed from layers of white pencil lines drawn with

meditative precision. Part mineral, part living being, it appears both dense and light, rooted and in motion. The repeated gesture of the line reveals a volume that breathes—layer upon layer, like a place that holds the memory of its own creation within it.

oniralussier.com



Terrain de jeu
2026

Mixed-media assemblage and
acrylic painting
50 x 50 x 10 cm
450 \$

Éric Mailloux

Characteristic of Éric Mailloux's artistic practice is a desire to create encounters that awaken the senses beyond one's initial perception. He ensures that the materiality of disparate objects evokes the fragile, the chaotic, and the ephemeral. Assembly, accumulation, chipping, and burning wood, as well as sculpture, constitute his primary creative processes. He holds a master's degree in visual arts from the University of Ottawa, and his current work focuses on play and the occupation of space. He has exhibited in Canada, and his works are part of private collections.

This work is an allegory of resistance in the face of the skyrocketing prevalence of technological aestheticism. It offers an alternative vision that is both raw and theatrical.



Sans titre I - série Abysses
2025

Relief print, laser-engraved wood block, printed on mulberry paper;
edition 2/10 + artist's proof
24 x 24 cm
250 \$ (All taxes incl.)
Framed

Véronique Malo

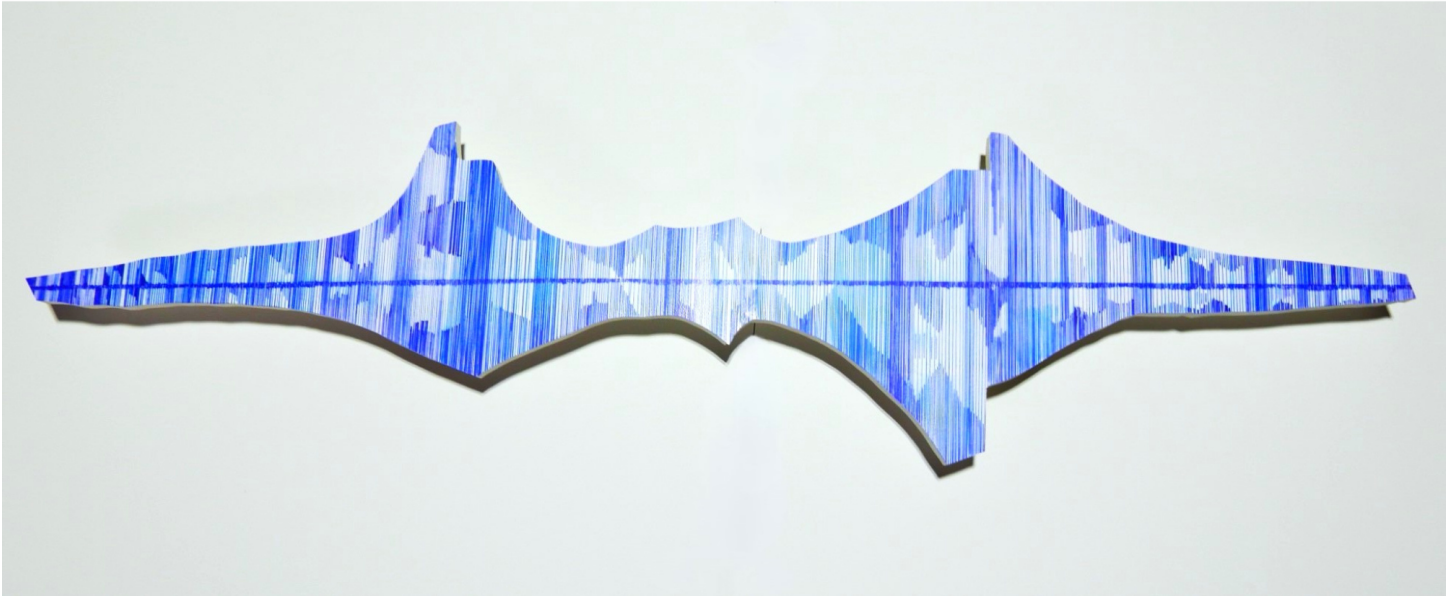
Combining film and digital photography, printmaking and techniques specific to public art, Véronique Malo's works explore perceptions of the intangible, transitions and erasure. In her practice, she examines manifestations of temporality, bringing together nature, abstraction, the body and the built environment.

She holds a Master's degree in Visual Arts from Concordia University and has completed postgraduate studies at the Valand School of Fine Arts, Sweden and also has participated in several artist residencies. Her work has been featured in solo and group exhibitions in Canada and Europe. Since 2012, she has been creating public artworks

as part of the Quebec Government program on the Integration of the Arts into Architecture.

Created using laser engravings on wood and printed on fine paper in a limited edition, the *Abysses* series features images in which the focal points oscillate between trace, surface and presence.

veromalo.net



Tensiographe
2026

Gatorfoam panel, permanent ink,
and acrylic varnish
23 x 94 x 4 cm; 0.2 kg
650 \$ (All taxes incl.)

Joëlle Morosoli

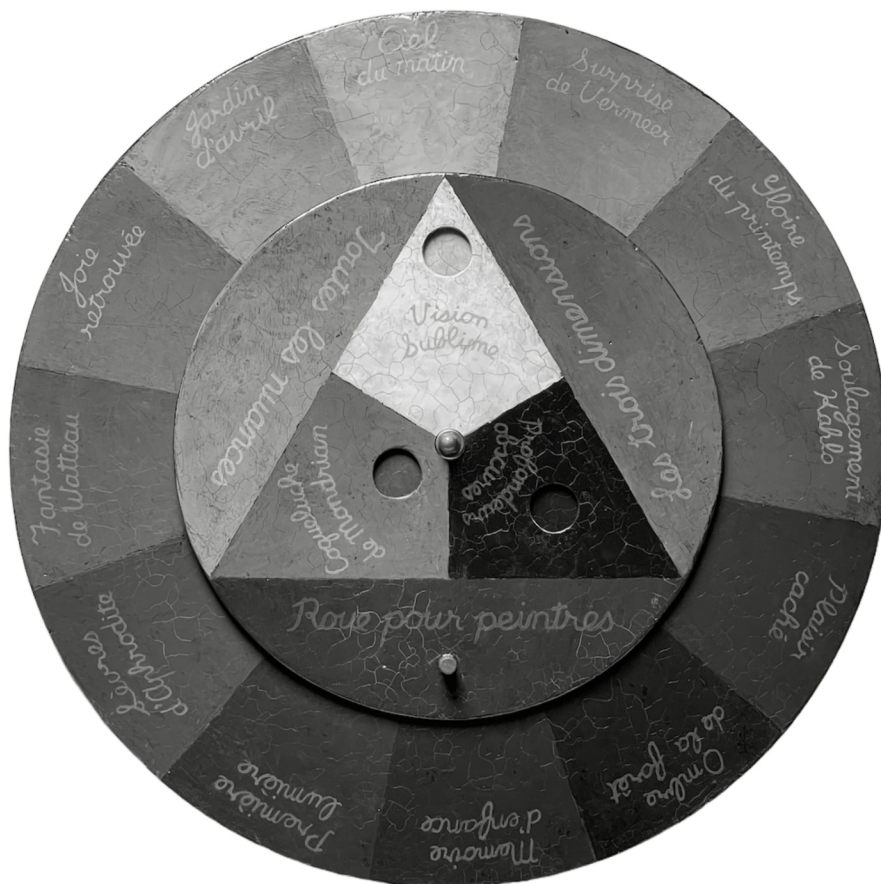
Joëlle Morosoli explores the form and rhythm of movement in order to evoke the viewer's emotions. The notion of sensory perception and its impact plays a central role in her monumental installations, which, through her skillful mechanical animations, invite a totally immersive experience. Beyond a simple articulation of objects, her works give form to movement, transforming space through the deployment of volumes that are also amplified with undulating shadows.

Joëlle Morosoli holds a PhD in Aesthetics, Science and Technology of the Arts from Paris 8 University and has been creating kinetic sculpture for over thirty years. Her works have been shown in numerous solo

exhibitions, and several of her sculptures are on display in public spaces.

In addition to kinetic projects, Joëlle Morosoli creates static works in order to virtually capture the impact of movement, analyzing it and drawing out its poetry. Rhythm breaks down movement and fixes its trajectory. This is the case for *Tensiographe*: A graphic reflection of heart-rate accelerations during the inevitable interactions with digital platforms and faulty robots... that are energy-consuming and create incommunicability at our expense.

joellemorosoli.com



Roue de peintre

2023

Oil on wood and metal bolt

41 x 41 x 3 cm; 1 kg

3000 \$

Frank Mulvey

"The context in which my ideas develop and take shape is a world largely devoid of colour. From this absence, I feel that the poetic potential of what remains—variations in light, textures, and the interplay of forms—is intensified. After working for many years in black and white, an artistically useful schism has formed in my consciousness, in which I am both the administrator and the dissident of the normalization of colour deprivation. I have affirmed this schism by embarking on "world-building" projects, accompanied by artist's books, which propose alternative histories that metaphorically link authoritarian regimes and disinformation to a society's inability to understand or perceive colour."

This object is a tool designed for artists who wish to experiment with mixing various pigments, created for a society that struggles to perceive colours. In the absence of a colour nomenclature, it organizes a range of shades using alternative descriptors.

frankmulvey.com



Un printemps à l'année
2019

Photograph; edition 1/5
53 x 43 cm
450 \$
Framed

Francis O'Shaughnessy

Of Laotian origin, Francis O'Shaughnessy is a Quebec artist and researcher who works in photography and performance. Rooted in the exploration of portraiture and landscape, his body of work, which is constantly being (re)examined and speaks of the human condition: love, dreams, the search for meaning and adopted identity.

His work has been shown in 30 countries. He has exhibited at the Musée national des beaux-arts de Québec, the Museum of Contemporary Art in Krakow (Poland), the Cerveira International Art Biennial (Portugal), and the Museum of World Culture (Sweden). In 2021, he won the Luxembourg Art Prize.

He holds a PhD in art studies and practices from UQAM.

The artist explores experimental digital photography by repurposing his tools. He designs a lens that accentuates aberrations and blurriness, transforming the perception of reality. The image becomes evocative rather than descriptive, where imperfection makes sense. Fragmented forms and dissolved contours give rise to poetic, unstable images, inviting intuitive contemplation.

francisoshaughnessy.com



Sans fil
2021

Cold porcelain, wooden bases,
iron rods, glass, and adhesives
24 x 25 x 20 cm; 2 kg
1300 \$

Fatima-Zohra Ouardani

Fatima-Zohra Ouardani is a Moroccan-Canadian visual artist whose practice draws on a variety of influences. Recently, her life has taken a dramatic turn, shifting from finance to the arts. Holding a bachelor's degree in finance and a diploma in economic and social sciences, she currently is completing a master's degree in visual and media arts at UQAM.

In her practice, Fatima-Zohra Ouardani examines sculptural parameters through the lens of the object. Her diasporic experience and her reflections on cultural liminality inform her work, which is intuitive and a process of appropriation and reinvention. Her creations explore the possibilities that the hybridization of materials provides. Assemblage thus becomes

a field for experimentation in which matter stimulates relationships and objects become mediators for connecting with the world.

This work explores communication as a network of visible and invisible threads. When these connections begin to fray, a quest for reconnection begins through the senses. The installation evokes these other languages that bridge distance and challenge the ways in which we relate to the world and to one another.



L'oiseleur
2023

Pigment ink on 300 gsm white
Moab paper; artist's proof
53 x 53 cm
1300 \$ (All taxes incl.)
Framed

Gallea

Luc Pallegoix

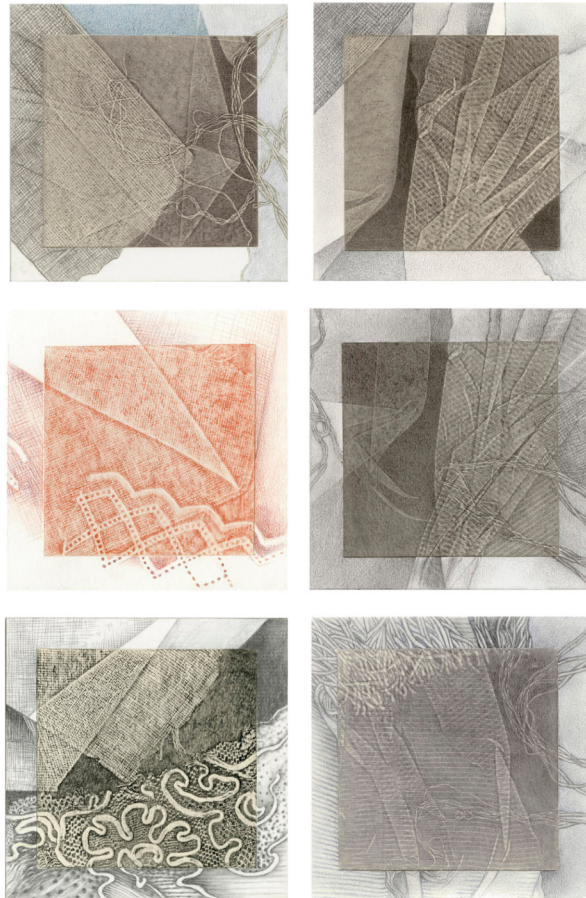
Luc Pallegoix was born in 1969 in Besançon, France. He emigrated to Quebec in 2003, set up his studio in Estrie in 2006 and became a Canadian citizen in 2020. Meanwhile, he completed an MA degree, became a producer of contemporary dance and designer for young people, as well as a photographer of men with deer heads, which earned him considerable recognition.

Luc Pallegoix has always embroidered in a traditional style, but when he emigrated, he brought his cultures of origin into collision with his adopted cultures, and just as he hybridized them, they hybridized him. Now, he paints and waxes plywood panels like precious woodwork, then pierces them and embroiders

them with elements of classical architecture, jewelry, cabinetmaking, and ornamentation in general.

In this half-human, half-animal composition, the artist incorporates the birds he photographs with the same artistic license as the painters of the Dutch Golden Age, who blended flowers from different seasons in the name of art. But one can also clearly see in these graceful portraits, with their unsettling presence, the cry of alarm for a tragedy unfolding, of which we are both the perpetrators and the ultimate victims.

lucpallegoix.com



TISSUS I, V, II, VI, IV, VII
2018

Digitized drawing and engraving
mounted on an aluminum panel
59 x 38 cm; 0.95 kg
2070 \$ for the set
300 \$ each

Francesca Penserini

Of Italian descent, Francesca Penserini is based in Tiohtià:ke/ Montreal. After earning a Bachelor of Fine Arts degree from Concordia University in 1984, she pursued graduate studies in Florence and Chicago. A member of the generation that contributed significantly to the development of artist-run centers, she served as artistic director of OPTICA and was a founding member of the CENTRE CLARK. She is an active member of CIRCA art actuel, an independent member of L'atelier La Coulée, and serves on the board of directors of Ateliers créatifs Montréal.

Francesca Penserini taught visual and digital arts at the Champlain Saint-Lambert Regional College from 1990 to 2021. Her works are part of the collection of the MA Museum in Rouyn-Noranda and

the Loto-Québec Collection. She has participated in numerous solo and group exhibitions, notably in Italy as well as at the network of cultural centres in Montreal, at the Espace Pierre Debain and the Galerie Montcalm in Gatineau, at the Centre culturel Yvonne L. Bombardier in Valcourt, and at the Galerie Jean-Letarte in Boucherville. In 2026, she will exhibit at the Centre d'exposition Léo-Ayotte in Shawinigan.

The "*Tissus*" are embossed engravings rendered in trompe-l'œil style. The series draws its inspiration from a sewing workshop where ropes, lace, and fabric scraps were piled up. A press was used to imprint the raised textures of the various textiles and capture the material's imprint while preserving the traces of its history.

francescapenserini.com



Failles

2008 - 2026

Painted and varnished Baltic
cherry wood
26 x 38 x 2 cm
1000 \$ (All taxes incl.)

Tian Contemporain

Elisabeth Picard

Elisabeth Picard, born in Montreal in 1981, is a graduate of Concordia (2011), and a scholarship recipient of the FQRSC and the SSHRC. Her work has been presented most notably in a residency at ÉTS, the Mutek Festival at the SAT, the National Biennial of Contemporary Sculpture, the Redbull Music Academy at the Phi Centre, the Subtle Technologies Festival (Toronto) and the Banquet of the Révélation Salon at the Grand Palais (Paris).

Situated at the confluence of visual art and craft, a resolutely innovative approach enhances Elisabeth Picard's practice. She pushes the limits of plastic materials and fiber through interlacing and disarticulation,

drawing inspiration from nature, architecture, engineering and design to create her structural compositions. Her practice develops around assemblage, the design of light installations and public art.

Failles is a diptych created using scraps from older works dating back to 2008, which have been reworked recently. The artist highlights the movements of nature, following the patterns in the grain of wood. She creates openings within it or highlights its relief. The aesthetic of this work is in continuity with the body of work the artist presented in her solo exhibition at CIRCA in 2010.

elisabethpicard.com



Petit rein 5
2025

Cast crystal, epoxy resin, and oil paint
22 x 10 x 7 cm; 0.92 kg
1900 \$ (All taxes incl.)

Carole Pilon

Carole Pilon's creative work draws inspiration from the phenomenon of bodily adaptation. Whether in the plant or animal kingdom, this process gives rise to strange and often improbable compromises. Both powerful and perplexing, this change has fascinated her and fueled her research for several years.

Nature and humanity are intrinsically linked. By combining forms of certain human organs with those of plants, she explores the similarities in their adaptive capacities, all while questioning the very essence of this balance, which sometimes is recreated through chaos. The use of glass, paper (burning, embossing, perforating), and other mediums highlights this phenomenon of

adaptation and creates a unique dynamic between form, material and meaning: a dialogue between the delicate and the raw

The work is part of the "Proliférations" series. Inspired by the plant world, it also offers an unusual glimpse into the body's inner universe, that of the organs. It explores the idea of symbiosis, but also of unexpected crossovers. This could just as easily be an encounter with an ally as with an intruder. The line remains blurred to foster a certain tension and leave room for each viewer's imagination and sensibility.

carolepilon.com



Érosion #7
2026

Graphite powder and ink on
paper
32 x 39 cm
575 \$
Framed

Galerie Wishbone

Boris Pintado

Boris Pintado, originally from Spain and now based in Quebec, is pursuing a master's degree at UQAM, and has exhibited his work in Canada and the United States.

In his transdisciplinary practice, he explores the relationships among humans, territories, materials and narratives, and draws on architecture, geography, natural sciences, family memory and myths. Through acts of collection, reconfiguration, and decontextualization, he reveals the emotional charge of ordinary objects—packaging, maps, waste, borders—and uses them as the starting point for installations and sculptures. His work presents a critical yet poetic reading of forms of power, identity and memory, blurring the obvious

and shifting the gaze. In short, he seeks to relearn how to see what —and whom—we are connected to.

Water and wind guide these drawings in which the breath sets in motion diluted ink. The process allows the material to act on its own, generating networks and random patterns that evoke erosion. Silhouettes emerge that these forces have shaped, revealing a metaphor for processes of wear and tear, both physical and social.

borispintado.com



Fragmenterterre
2025

Fragments of ceramic, terracotta,
wood, binder, and oil pastels
37 in diameter; 1.8 kg
700 \$

Sylvie Pronovost

A ceramic artist from the Lower
Laurentians, Sylvie Pronovost
holds a diploma from the École
de céramique Bonsecours in
Montreal (1992) and was awarded
the CRÉA grant by that institution
(1993). She also holds a
Bachelor's degree in sculpture,
ceramics and fibre from
Concordia University (1996).

Drawing on natural elements
gathered from the forest or from
our everyday surroundings,
Sylvie Pronovost develops works
depicting forms, delicate textures
and imprints that living things
have inspired. Her work makes
us aware of the fragmentation
that surrounds us and opens up
a space for reflection on the
remnants, inviting us to question
our relationship with nature.
She thus transforms the fragility

of living things into a narrative
image, creating an encounter
between matter and ecological
memory.

Using a circular form to suggest
the universe, nature or the world
in its entirety, *Fragmenterterre* is an
assemblage of selected
fragments. The work evokes
detached remnants, fragility and
traces of what has been lost,
opening up to a new world.



Les horizons marqueurs 13
2023

Porcelain, glaze, and fired clay
11 x 11 x 20 cm; 0,63 kg
2070 \$ (All taxes incl.)

Chiguer Art Contemporain

Amélie Proulx

Amélie Proulx is an artist who lives and works in Lévis, QC. She holds a master's degree from the Nova Scotia College of Art and Design University in Halifax (2010). Her work has been featured in solo and group exhibitions in Canada, the United States, Scotland, Australia, and France. In 2013, she was the recipient of the RBC Emerging Artist People's Choice Award presented at the Gardiner Museum in Toronto, and in 2016, she received the Winifred Shantz Award for Ceramics presented by the Canadian Clay and Glass Gallery. In 2021, she received the Prix Videre Création in visual arts from Manif d'art. Since 2019, she has been creating public artworks in various spaces throughout the province of Quebec.

Her public art projects allow her to work on large-scale, ambitious projects that are permanently installed in public spaces and echo the themes explored in her smaller-scale works. Her works are included in numerous public and private collections, notably the Musée des Beaux-Arts du Québec. She is represented by Chiguer Art Contemporain.

Les horizons marqueurs 13 features a porcelain hand in which a rock—collected in the Saguenay-Lac-Saint-Jean region—was fired at 1,230 degrees Celsius. Through this firing process, the rock has completely vitrified and fused with the porcelain hand, thus revealing its connection to the raw materials the artist regularly uses in her studio.

amelieproulx.com



Tenda
2026

Wood and bronze
60 x 8 x 13 cm; 0.4 kg
500 \$ (All taxes incl.)

Arte Actual

Riesbri

Originally from Paraguay and now living in Montreal, Riesbri studied sculpture at Concordia University. They have exhibited their work at several galleries, including Arte Actual and Jano Gallery, as well as at the Ada X artist-run centre and the Darling Foundry. Riesbri plays with notions of utility and futility, creating transgressive objects. Their work incorporates autobiographical elements related to their personal life and Indigenous origins, offering a profound perspective on their identity and experience.

Tenda takes its title from the Guarani word for a place or location, echoing the Greek concept of topos, understood as a space imbued with meaning and relationships. A bronze caterpillar rests on a wooden

branch, inhabiting a moment of transformation. The work conceives of place not as a fixed point, but as a process of becoming.

riesbri.com



Sans titre (Fenêtre I)

2024

Photography, inkjet print on archival paper and white-painted wooden frame; edition 1/5

31 x 39 x 4 cm

950 \$

Framed

Denis Rioux

Denis Rioux completed his doctoral studies in the Arts Studies and Practice program at UQAM in 2018 and has developed an artistic and curatorial practice in line with his doctoral research. He is interested in photography as a distinct form of understanding and representation, as well as the nature of the experience it produces.

In Denis Rioux's practice, photography is a means of thinking about space, visibility and materiality and is rooted in descriptive art. His works reflect a unique experience of capturing light and the appearance of things, as well as the particular and empowering way in which they stand or exist. The recipient of several grants, he has exhibited

his work in Canada and abroad. This work was part of the exhibition *Phenomena, matières et espaces sensibles*, which explored the nature of the visible, as well as space and matter as conditions of appearance that are both concrete and fragile. At the threshold of these images, the ambiguity of what is presented to the viewer is revealed.

denisrioux.art



Étude pour Cérès #2
2026

Silicone, polyurethane, extruded polystyrene, and acrylic paint
32 x 32 x 12 cm; 1kg
1035 \$ (All taxes incl.)

Denis Rousseau

Denis Rousseau is primarily a sculptor, but also works in photography and video. This versatile artist has a particular affinity for installation and kinetic art. Early in his artistic career, he explored the North American identity and its belonging within the context of the Francophone world, drawing on the values and symbols that define him. A variety of themes—such as the sacred, life, death and sexuality—serve as the conceptual foundation for his objects and images. He explores biomorphic forms in which supple, sinuous and elongated volumes are crafted from flexible materials that at times envelop mechanisms, enabling the works to articulate, move and wriggle.

This work is part of a series of biomorphic forms in which the artist explores the texture and colour of synthetic materials. This study serves as a preparatory step for the creation of a more complex work titled *Cérès, déesse romaine de l'agriculture, des moissons, de la fertilité et des relations maternelles*.

denisrousseau.com



Sanctuaires
2025

Black-painted wooden suitcases,
hardware, digital printing on self-
adhesive film, laser-cut acrylic,
foam board and collage
31 x 44 x 20 cm (each suitcase);
2 kg
1700 \$

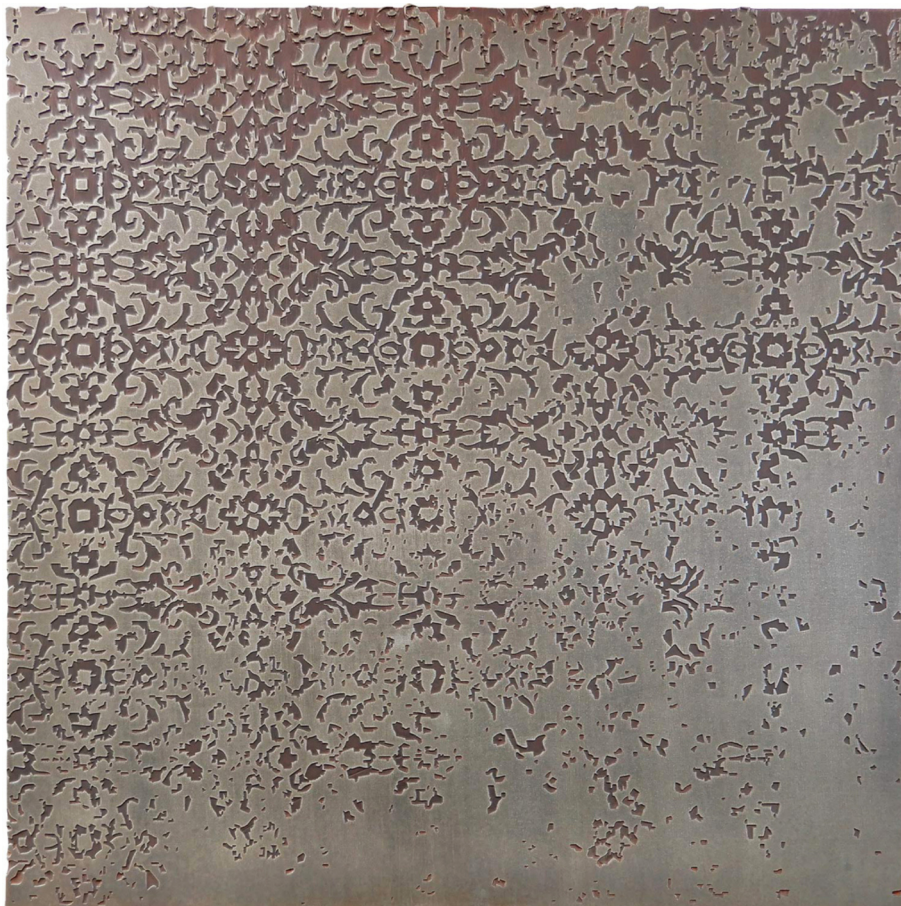
Geneviève Roy

Originally from Québec City, Geneviève Roy lives and works in both Quebec City and Montreal. Trained as an architect, she also holds a Bachelor of Fine Arts from Concordia University, and a Master's degree in Visual and Media Arts (UQÀM), which has enabled her to further her research into issues of space and memory. The observation of architectural and urban spaces, and the connections between people and their environment is at the heart of the artist's practice. Using a multidisciplinary approach, she endeavours to capture and translate the complex links between the inner space of thought and emotion, and the external world – architectural, familial and social – that shapes our existence.

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

Tangible constructions of dreamlike places, such as dioramas are static representations that hold a fragile form of memory. Presented here as open suitcases, these unique scenes offer a window onto ecosystems, where enclosed spaces are transformed into horizons. By employing hybrid modes of representation that combine imagery and modelling, she attempts to capture the fine line between the tangible, physical traces of these places and the invisible imprint they leave within us.

genevieveroy.com



OR153

2023

Engraving, oxidizers, and varnish
on steel

53 x 53 x 3 cm

1375 \$ (All taxes incl.)

Amer Rust

Amer Rust is an artist whose practice focuses on engraving and oxidation techniques on steel. With over fifteen years of professional experience in printing and metalwork, he has developed distinctive techniques that explore the chemical and physical properties of steel as an expressive medium. Through controlled etching and carefully modulated oxidation, Amer Rust transforms the metal's surface into fields of texture, colour and light. His work explores themes of transformation, memory and the passage of time, treating steel as a living surface where chemical reactions and artistic intervention converge to reveal the metal's chromatic and tactile potential.

This artwork incorporates weathered and fragmented ornamental motifs reminiscent of an ancient tapestry that is timeworn and set in an environment in which the material is slowly disintegrating. Here the artist explores the sculptural dimension of etching by transforming the metal surface into a space for memory and change. This work conceives of the TOPOS as a surface in flux: the metal plate becomes sensitive territory, recording layers of inscription and erasure. The image evokes a place inhabited by shifting memories, where what remains is in the process of transforming.

amer-art.com



Cryptogamic 008
2026

Glass beads on canvas
23 x 18 x 2 cm
1400 \$

Galerie Simon Blais

Natalja Scerbina

Natalja Scerbina holds a bachelor's degree in art history and visual arts from Concordia University.

Since 2006, Natalja Scerbina has participated in numerous solo and group exhibitions. Most recently, her works were featured in the exhibition *Hors cadre: œuvres des artistes parmi nous* at the Montreal Museum of Fine Arts (2021). Also in 2021, the Musée national des beaux-arts du Québec acquired one of her works, while in 2023, the exhibition *De nos gestes fragiles* marked the beginning of her collaboration with the Simon Blais Gallery.

The marbles form a composition that draws inspiration from cryptogams—organisms in which the subtle patterns can be interpreted as living maps, revealing the dynamics of life.

scerbina.com



Words Fell, finally VIII
2024

Collage and lithography on paper
42 x 56 cm
1092 \$ (All taxes incl.)
Framed

Karen Trask

Karen Trask is a multidisciplinary artist based in Montreal. Her work explores several mediums, such as installation, video and performance in which the interactions between words and paper are central themes. Her works have been presented in solo and group exhibitions nationally and internationally, notably at the PHI Foundation for Contemporary Art and Oboro in Montreal, the 67th Oberhausen International Short Film Festival, Arte continua in Havana, the Maison des arts de Laval, and the Komagome Contemporary Art Space in Tokyo. She has also completed residencies in Helsinki, Paris, Tokyo, and Saint-Jean-Port-Joli.

Karen Trask studied visual arts at the University of Waterloo in Ontario and holds a master's

degree in visual arts from Concordia University in Montreal. She is co-director of Produit Rien Montreal.

Words Fell, finally VIII is part of a recent series created from revisiting lithographs made in 2004. The phenomenon of a cosmic microwave background inspired the original lithographs, a faint residual thermal radiation from the Big Bang (also visible as "snow" on television). Twenty years later, the artist recovered these discarded and torn prints, and assembled the fragments to form new compositions. The work presents a glimpse into a reflective conversation with the landscape, the past and the words themselves.

karentrask.com



Sans-titre (Cimetière du Père-Lachaise)

2026

Silver print on chlorobromide
fibre paper, selenium toning;
edition 1/10
51 x 61 cm
800 \$
Framed

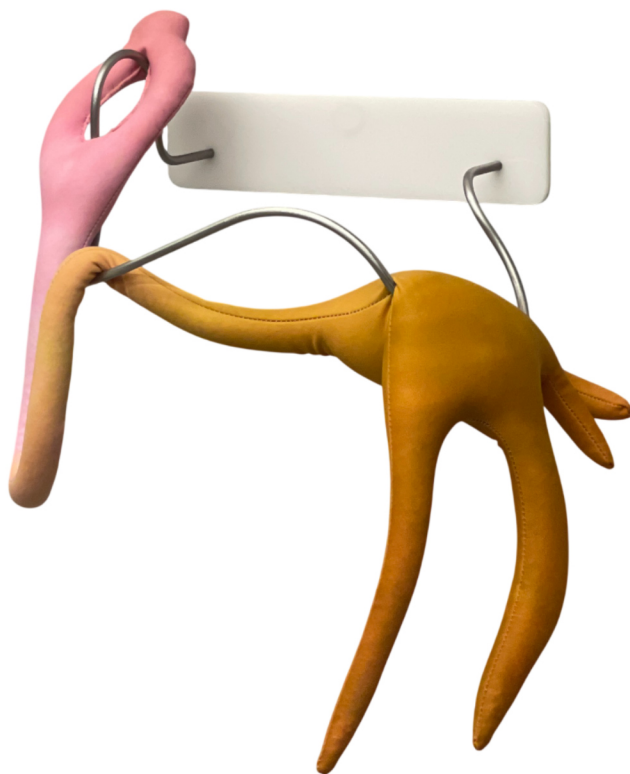
Guy Tremblay

Guy Tremblay holds a postgraduate diploma in contemporary artistic practices. To date, he has received four grants from the Conseil des arts et des lettres du Québec and the Mérite estrien. Tremblay's works have been featured in over 40 solo and group exhibitions, and are held in several public and private collections in Canada, the Americas, Europe and Asia.

In addition to traditional film photography, Guy Tremblay has specialized in platinum and palladium prints for the past few years. His practice draws on the rich tradition of photography; he seeks to situate it within the context of contemporary art through a reflection on the medium itself, updating it without distorting it.

This photograph is from his new series, which is a logical continuation of his nature-focused work. While previously he generally avoided any trace of humans in his photographs, he now approaches green spaces from a different angle; he photographs the place nature occupies within cities and other inhabited areas.

guytremblayphoto.com



***Sculpture lestée à porter /
étude***

2025

Hand-dyed recycled nylon,
filled with glass microbeads,
mounted on a metal and
plexiglass base
35 x 30 x 23 cm; 0.9 kg
1034 \$ (All taxes incl.)

The Blue Building (Halifax)

Wendt + Dufaux

Sarah Wendt and Pascal Dufaux work at the intersection of dance and sculpture. Since 2017, they have approached their collaborative practice as a constantly evolving continuum of experimentation.

Their projects have been presented in museums, galleries, and festivals across Canada, Europe, and the United Kingdom. Among their recent solo exhibitions are “Miel du Temps” at the Musée d’art de Joliette in Joliette, Quebec (2024); “Clairière” at CIRCA art actuel in Montreal, Quebec (2025); “Études Ectoplasmiques” at L’Écart in Rouyn-Noranda, Quebec (2023), and *CAM* on tour (2024–25); “The Mountain moves while my fingernails

grow” at The Rooms in St. John’s, Newfoundland and Labrador (2022). They live and work in Tiohtiá:ke/Montreal.

A wearable sculptural necklace designed to conform to the body’s contours while providing weight and comfort. The hole on one side and the plant-like hand on the other are designed to be assembled in multiple ways. It can be hung on its wall mount when not being worn.

wendt-dufaux.com



Chevaux
2019 - 2024

Digital photography, Archival pigment print on Epson Ultra Smooth Fine Art Paper; edition 1/5
55 x 80 cm
965 \$
Framed

Jean-Luc Wolff

Jean-Luc Wolff's photographic practice focuses on places that are occupied, inhabited and transformed through signs of human presence and use. He observes what connects people to their environment but also what persists when functions change, and memories shift. In his images, ordinary gestures, passages of time, trace of material or urban details reveal subtle continuities between past and present. Attentive to colour, composition and rhythm, he constructs images in which everyday reality becomes a space for observation and questioning. The place is never neutral: it retains the marks of what came before, while opening up to new narratives.

The work presents a place as a shifting surface of memory. The preserved façade, the old inscription and the red mosaic retain traces of a bygone era, whilst the current shop window, passers-by and the Vespa re-inscribe this past into the present. The Vespa acts here as a "modern horse": an object of mobility, a popular icon, both vintage and contemporary. It disrupts the chronology, and turns the place into an urban palimpsest, where the image of the horse, the memory of the shop and the present of the street overlap and interact, without ever completely fading away.

jeanlucwolff.com



Scène de pêche II
2024

Sandstone, Pointe-du-Lac clay,
and sand from Île Brion
9 x 10 x 10 cm
220 \$

Alice Zerini-Le Reste

A multidisciplinary artist, Alice Zerini-Le Reste has developed a practice based in research and experimentation, in which ceramics, glass, and drawing serve as tools for translating memory, place, and sensations. Her work takes shape through encounters with places, narratives, and the subtle relationships between past and present, fiction and reality. By making the process an integral part of the artwork, she develops a research practice concerned with collection—both material and immaterial. Blending the roles of an archivist, a translator, and an artist, she endeavours to produce alternative narratives in which sensory knowledge leaves its mark on the material.

Since 2019, Alice Zerini-Le Reste has been mapping clay from the depths of the St. Lawrence River aboard the training sailboat Écomaris. When the anchor is hauled up with clay clinging to it, Alice takes the time to collect it and record its coordinates. At the same time, she delves into the depths of the national archives to unearth stories, customs, and rumors that all share this familiar river as their backdrop. By transforming clay, sand, and seashells into glazes, the river and its salty chronicles are transformed here into colors and textures.

alicezerinilereste.com

Committee members

Andrée-Anne Carrier
Yannick De Serre
Giuseppe Di Leo
Asmae Laraqui
Caroline Leclerc
Daniel Leclerc
Louise Matte
Francesca Penserini
Denis Rioux

CIRCA art actuel's team

Nicole Dara Phanalasy, Léane Ducharme-Truong,
Chiara Fossati, Émilie Granjon, Étienne Lavallée

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