

Virtual Auction

May 25 — June 3, 2022



**LES
PRINTEMPS
DU MAC**

Presented by



True to form, this year's Printemps du MAC, presented by National Bank, will once again be an event you don't want to miss.

For the third year, Hasard Bazar will offer more than twenty works by established and emerging Canadian artists working in a wide range of media and pushing the envelope of visual art. Proceeds from the sale will go to the Fondation du MAC and to the artists, whom the committee also wishes to support.

"After all these months of living with the pandemic, the committee remained united and determined to connect with the young professionals who have helped make this event such a success for almost 15 years," said Lysandre Laferrière, Co-Chair of the Printemps du MAC organizing committee. "We hope that the public will respond in kind, now that it's more crucial than ever to support our artists and our cultural institutions," added Francis Guindon, Co-Chair of the Printemps du MAC organizing committee.

The Printemps du MAC is intended as a way of introducing the MAC to a new generation of leaders. In this context, it has a dual mission: on one hand, it aims to make the next generation more aware of contemporary art and the importance of the MAC's role in conservation, education and dissemination of this cultural legacy at the provincial, national and international levels. On the other, it aims to inspire philanthropy to aid in the development of the Musée d'art contemporain de Montréal.

Take a good look at our catalogue and get ready to start (or expand!) your collection of contemporary art. Thank you in advance for your generosity.

CO-CHAIRS:

Francis Guindon
Lysandre Laferrière

CURATOR:

Erika Del Vecchio

ORGANIZING COMMITTEE MEMBERS:

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Marion Isabelle Muszyński
Amélie Elizabeth Pelly
Jessica Rosen
Stéphanie Stergiotis

A word from the Committee

For a third consecutive year, Les Printemps du MAC presented by National Bank offers an auction of works by local, emerging and established artists. Its core mission is to create a relationship between philanthropists and the contemporary Canadian cultural community by offering a selection of works that seek to push the known boundaries of the visual arts. This event is your chance to discover artists and connect with their practice, to acquire a unique artwork, to actively support Montréal's art community and, of course, the Fondation du Musée d'art contemporain de Montréal. It is also an opportunity to start your own collection, one piece at a time. And they were so generous that some of the artworks have even been created especially for Les Printemps du MAC 2022!

Inviting art in one's universe and living with it on a daily basis inspires and becomes a symbol of our values, our interests and our commitment to culture. A work of art is a piece of a moment and the first piece of all the others that will follow.

First and foremost, we must consciously choose art for ourselves, but it is together that this choice becomes a manifesto of our needs and that we contribute to making this realization a powerful message whose impacts will be reflected in many facets of our lives.

Once again, this year, by reading these lines and participating in the auction, you are Les Printemps du MAC community. Thank for your support!



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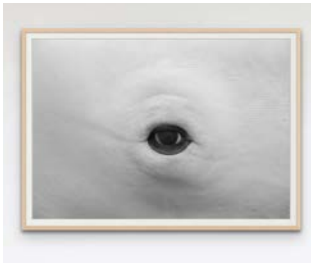
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Frances Adair McKenzie

Frances Adair McKenzie's practice negotiates the fluidity of high and low culture as put forth by experimental media artists, writers and theorists. Day of Y is part of her most recent series of sculptural works. This piece explores material ephemerality and the interface as form, through a suspended, abject corporeality—the sculpture of a resin cast leather jacket with light-reflective pigments, fuses surface fragility with architectural strength. This material language of transitional objects, mutability and cast-off skins creates a cross-referencing pattern connecting production, duration, desire and consumption.

Frances Adair McKenzie is a visual artist based in Montreal. Her work negotiates formal and speculative investigations into concepts of materiality, staging and form. Using experimental processes, her work pays tribute to the urgency of poetic narratives. Frances has exhibited at the Musée d'art contemporain des Laurentides, Parisian Laundry, Centre Clark and the Darling Foundry. She received the 2022 SAT Fest innovation award and is currently in residency at the Darling Foundry in Montreal and this year's recipient of the CALQ's Tokyo residency.

DAY OF Y

2022

Sculpture

Resin cast, reflective pigments, wooden frame, gravity bar
63 x 41 x 15 cm / 25 x 16 x 6"



Club de dessin de Montréal

Alexandra Zawadzki-Turcotte,
Maia Céleste Donnelly,
Adam Gunn

This unique work was created by several artists and is the result of a simultaneous collaboration. This drawing passed through the hands of three artists and traveled across Canada, starting in Montreal, passing through the Lower St. Lawrence and ending its journey in Nova Scotia.

The Montreal Drawing Club was founded in 2017, with a common desire to devote fixed and precious time to a shared passion: drawing. The Mail Art project, orchestrated by Beth Frey and Manel Benchabane, was imagined during one of the confinement periods, in order to maintain the group's creative rhythm and work on collective drawings.

MAIL ART 5

2020

Drawing

Colour pencil and ink on paper

37 x 41 cm / 14.5 x 16"

Encadrex frames in natural maple,
museum quality anti-reflective glass



Lan Florence Yee

The Wallflower II looks at the double-edged sword of visibility for queer bodies. Legibility is a facet of Florence Yee's work as well. Second-generation Cantonese, Yee plays with and disrupts exclusionary conventions of language and imagery. Without prioritizing narrative or linguistic signifiers, Yee's work values instead the indecipherable or the unreadable, a gesture that is defiantly aware of how language can be used to define, exclude and erase diasporic communities. Yee reminds us that racialized identity and culture are equally commodified, tokenized images and bodies exploited across commercial, public, and online spaces.

Lan Florence Yee (they/he/il) is a visual artist and serial collaborator based in Tkaronto/Toronto and Tiohtià:ke/Mooniyang/Montreal. They use text as visual anecdotes of distance, stagnation, and unspectacular tragedies. Yee's work has been exhibited at the Museum of Contemporary Art (2021), the Art Gallery of Ontario (2020), the Textile Museum of Canada (2020), and the Gardiner Museum (2019). Along with Arezu Salamzadeh, they co-founded the Chinatown Biennial in 2020.

THE WALLFLOWER II

2017

Painting

Oil on canvas

91,5 x 122 cm / 36 x 48"



Dan Climan

The work of Dan Climan depicts everyday scenes with an underlying uncanniness, exploring the tension between the familiar and the unknown. Both stylistically and thematically, Climan's oeuvre draws from mid-century cinema, photography, and advertising. His paintings invoke the era's non-digital simplicity with flat, clean-edged forms and wide-open compositions. Like a frame from an old film or a snapshot taken from a car window, Climan's works capture moments in time: emotive, unresolved narratives that ask the viewer to draw their own conclusions.

Dan Climan lives and works in Montreal. His recent work has been presented at École de pensée, Foire Papier 2021 and at Galerie Youn where he had his first solo show in the Spring of 2022. One of his triptychs is currently installed on three 50 by 18 foot billboards at the top of the historic RCA building in Saint-Henri. His paintings are part of both private and corporate collections.

NO NEED

2022

Painting

Acrylic on canvas over panel

122 x 101,6 cm / 48 x 40"



Mati Contal

The aluminum employed for the frame is typically used for industrial machines, while the very thick acrylic top is the same found in aquarium walls or aircraft canopies. As his work is always process and fabrication oriented, Mati Contal takes interest in projecting these industrial references down into the piece.

Mati Contal is an emerging artist living and working in Montréal. Influenced by his training as an architect, his work plays with ornamental motifs, materials and techniques of pre- and post-modernism. His practice is concerned with design, sculpture and sustainable studio furniture. Contal is in search of a mixed periodicity.

1501M SIDE TABLE

2021

Furniture

Extruded aluminum, acrylic, bolts

66 x 21,5 x 21,5 cm / 26 x 8.5 x 8.5"

Mara Eagle

Mara Eagle is an American video, installation and animation artist. Pulling intuitively from pop culture, the Internet, and technology industries, her work explores the legacy of Western philosophy and science from a feminist perspective. Using 3D-imaging techniques, *Liquid Planet* looks to the European tradition of still life painting to explore light, colour, and form in the digital realm. The enigmatic assemblage of objects reflects the artist's fascination with the history of natural science and medicine by reflecting on the poetics of the body—botanical fruiting bodies, bodies of writing, and bodies of water, as well as human, animal, and bacterial ones.

Mara Eagle holds a Bachelor of Arts from Marlboro College (Vermont) and a Master of Fine Arts from Concordia University (Montreal). She is Concordia University's 2020 Bronfman fellow, as well as a fellow of the Berggruen Institute with which she participates in the Transformations of the Human working-group focused on biotechnology. Recently, her work has been exhibited at the Musée d'art contemporain de Montréal, The Canadian Centre for Architecture, Eastern Bloc, Critical Distance, the University of Kentucky Art Museum, as well as Centre Clark, Studio XX, Leonard & Bina Ellen Gallery, and Saw Video Media Centre. Her research has been generously supported by the Conseil des arts et des lettres du Québec, the Berggruen Institute, the Elizabeth Greenshields Foundation, the Social Sciences and Humanities Research Council of Canada (SSHRC), the Fonds de recherche du Québec – Société et culture (FRQSC) and the Claudine and Stephen Bronfman Family Foundation.

LIQUID PLANET

2021

Inkjet print on paper

64,5 x 51 cm / 27.5 x 20.5"

Encadrex frames in natural maple,
museum quality anti-reflective glass







Berirouche Feddal

Berirouche Feddal explores themes related to his Amazigh heritage as well as common agrarian peoples from Amazigh to First Nations. These topics include African popular culture, historical violence, Orientalism, religious symbolism, fetishism, colonial trauma, decolonial studies, and his own history of migration. Drawing inspiration from his personal memories, he evokes his native Kabylie and the tragedies that have struck Algerian history. The intersectional narratives of his work and his transdisciplinary approach often involve research in the fields of history, politics, science, technology, as well as collaboration with other artists. “Feddal is constantly removing and reapplying layers of materials, a process that mimics how memory is passed down.” – Bradley Ertaskiran Gallery

Originally from North Africa, from present-day Algeria and more specifically from the region of the Kabylie mountains, affiliated with the Igawawen of the Nath Irathen arc and Amazigh heritage, Berirouche Feddal (Vrirouc nat uqassi) is a Montreal artist recognized for its transdisciplinarity. His work has been shown at Bradley Ertaskiran (Montreal), Biennale Dak’Art OFF (Dakar), Afternoon Projects (Vancouver,) ARTCH-Emerging Contemporary Art (Montreal), Ubisoft (Montreal), Mayten’s Project (Toronto) and Conserverie Marrakech (Marrakech).

LES SOUVENIRS VOLÉS NO.20

2021

Wood engraving and oil pastels
20 x 25,5 cm / 8 x 10”

Maryse Goudreau

A multidisciplinary artist, Maryse Goudreau began a long cycle of work on belugas in 2012. From Escuminac, she has been shaping a thematic archive to accompany them in their political and poetic scope, diving with them, filming them, capturing their sounds and thus constituting an exhaustive archive. In 2016, as part of the project Beluga Archives, Maryse Goudreau visited many aquariums to meet the captive population of belugas in North America. A symbolic visit led her to ask the first beluga whale she met for its permission to be part of her work. Its persistent gaze during their first meeting inspired a response that would become the significant work of this series.

Maryse Goudreau is an artist who lives and works in Escuminac, Gaspésie. As part of an ecofeminist approach, her hybrid work combines photography, video, installation, performance, visual arts, writing, and documentary research. Her commitment to nature is evident in her thematic work/archive on the beluga whale, which she has been building for the past ten years. She has exhibited at MOMENTA Biennale de l'image in 2021 and at the Venice Biennale in 2019. Her work is part of several collections, including of the Montreal Museum of Fine Arts, and she is the recipient of the Lynne Cohen Prize (2017), awarded in partnership with the Musée national des beaux-arts du Québec, and of the Artist of the Year Award in Gaspésie – 2020, awarded by the CALQ.

LA PERMISSION

2016

Photograph

Inkjet print on Baryta paper

50 x 72 cm / 19.5 x 28"

Whitewash maple frame,

museum quality anti-reflective glass





Paul Hardy

Paul Hardy views his works as experiential objects, metaphors, and poetic ciphers characterized by relentless material explorations and constant searching. His works redirect the gaze and form slow, affective narratives imbued with personification and oceanic metaphors. The open and inquisitive nature of his approach brings about discursive making, visible in the diversity of works produced, in the rich surfaces they accrue, and through their varied modes of presentation. Together, they move through and map out diverging historical, personal, and painterly references into a unique vision that investigates the nature of creative processes, the act of painting, and notions of selfhood. This artwork is the first piece that the artist made after becoming a father last spring.

Paul Hardy was a finalist in the RBC Canadian Painting Competition, participated in the Symposium international d'art contemporain de Baie-Saint-Paul, and was an artist in residence at Artscape Gibraltar Point (Toronto Islands) and RUD AIR in Laxarby, Sweden. Notable and recent solo exhibitions include Third at Galeries Bellemare Lambert (2022), Study for Ways to Live at Centre Clark (2020), and The Waves at Parisian Laundry (2017). Hardy currently teaches as Artist in Residence at Concordia University and is represented by Galeries Bellemare Lambert.

UNTITLED

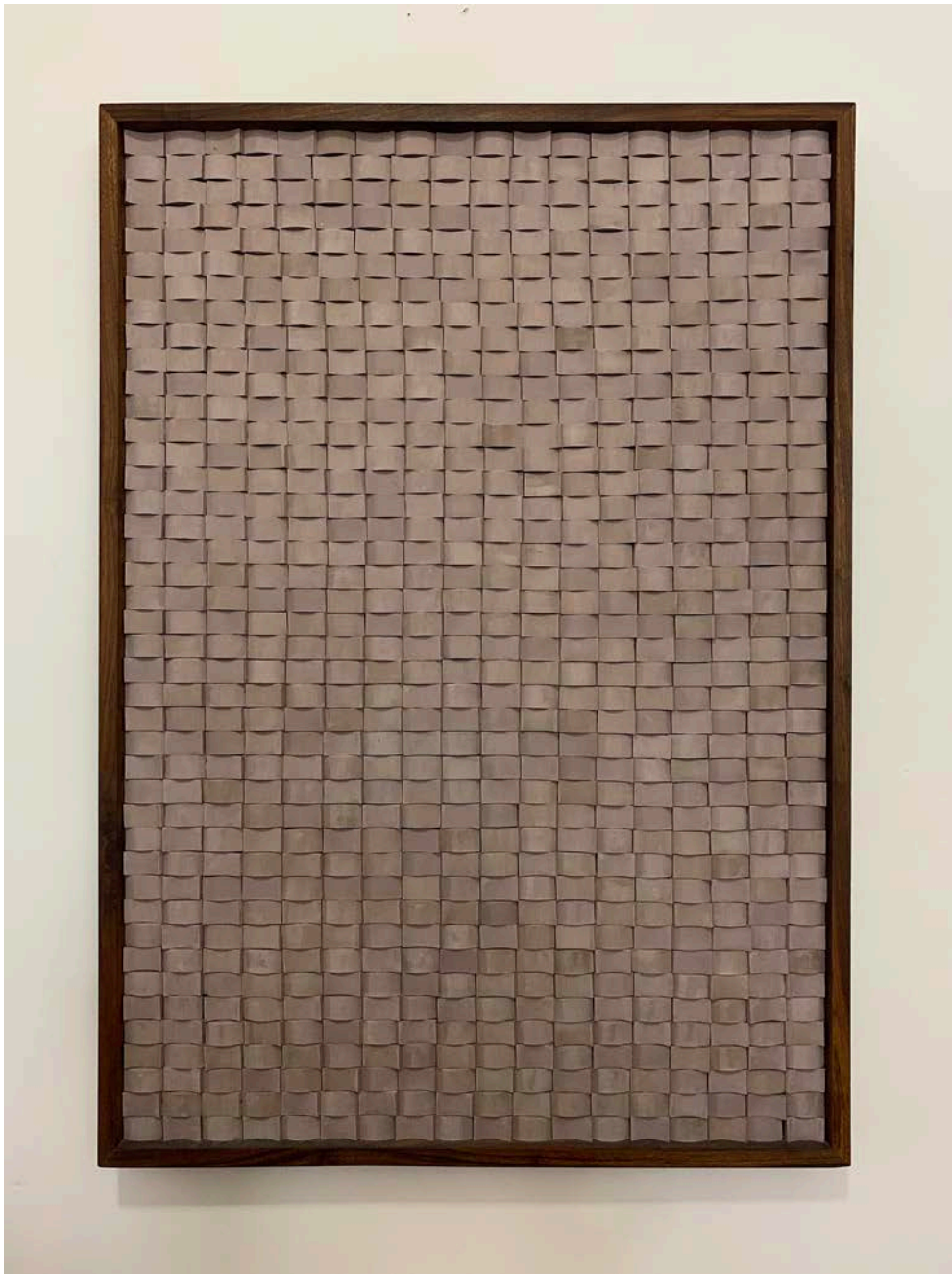
2022

Painting

Oil and acrylic on polyester canvas

51 x 61 cm / 20 x 24"

White subframe



Xavier Harper

As a ceramist, Xavier Harper sees the practice of mosaic as a process of reconciliation between sculpture and painting, creating bridges between different dichotomies, notably between art and craft. By decompartmentalising the codes of traditional mosaic, he explores the possibilities of the medium and his work illustrates this tension between know-how and contemporary renewal.

Xavier Harper lives and works in Montréal. He is interested in the place of craft and know-how in contemporary art. Having devoted the last few years to pottery, he is currently working on his next series of mosaics aimed at exploring low relief and fully integrating this medium into his artistic practice.

SANS TITRE

2021

Handmade black sandstone tiles on black walnut frame
108 x 76 x 2,5 cm / 42.5 x 30 x 1"



Clara Jorisch

Clara Jorisch's broken mirrors are an exploration of the function of the glass mirror, playing with our perception through the lines of broken glass that create light effects and optical games that go beyond simple reflection. This collection is inspired by architectural glass, combining the shapes and colors of the city with the refractive and distorting effects of buildings with reflective façades. Each broken mirror is designed and produced in Montreal.

Clara Jorisch is an emerging Montréal designer who combines design, art and craftsmanship to create one-of-a-kind pieces and limited edition objects. Coming from a visual arts and graphic design background, she is particularly fond of sculptural objects where function is secondary. In 2019, she launched her studio and her first collection of mirrors. Since then, her offering has grown with the addition of handmade modular furniture.

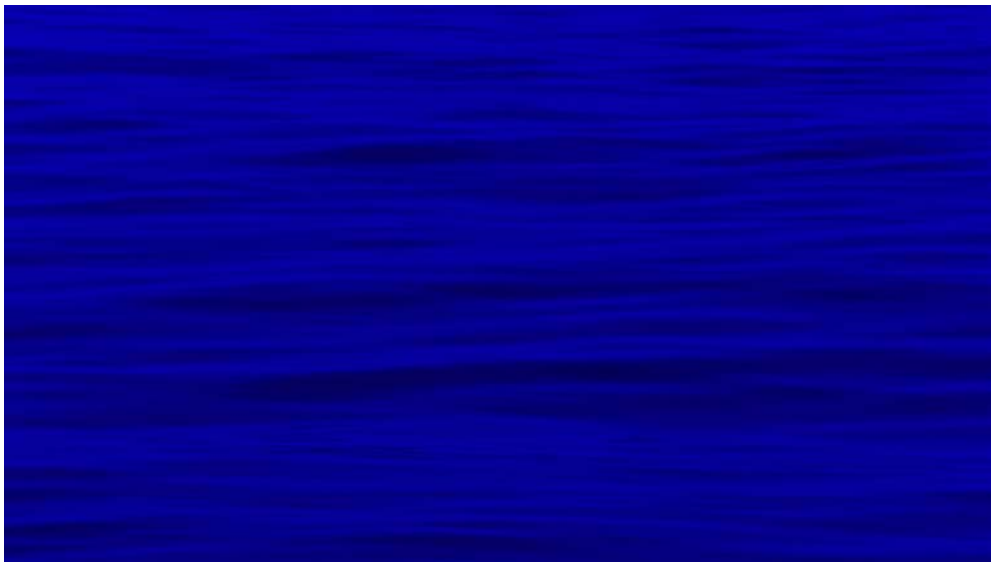
MIROIR BRISE - BM113(GR)

2022

Object

Grey mirror, black lacquered wood

58,5 x 61 x 2,5 cm / 23 x 24 x 1"



Laurent Lévesque

At first appear the blue screen of death. In this blue mass emerge waves with unreal appearances. The image is bewitching, almost hypnotising, time dancing there evoking an incessant flow, devoid of reference points. These sequences are both banal and singularly spectacular, linked closely or distantly by the thread of water, variations on the possible form of the watery influx and, by the same token, of the flow as a digital movement. Each time, Le Canal takes a different and unpredictable form, organizing itself around the data from which it is fed. In its versions 1 and 2, respectively presented at the Centre d'art actuel Bang in 2017 and at the Musée régional de Rimouski in 2019, Le Canal took the form of a two-channel video installation continuously assembled by the computer.

Born in Sorel, Quebec, Canada, Laurent Lévesque lives and works in Montreal and Lanaudière. His works share a preoccupation with digital language, its virtuality and the way it is inscribed in the real world. His pieces have been presented across Canada, in France and in the United States and are notably part of the collections of the Art Gallery of Peterborough, the Musée des beaux-arts de Sherbrooke and the Musée régional de Rimouski.

llevesque.net/le-canal-2017-

This lot includes the video and a 50 inches Samsung Frame TV, courtesy of Centre Hi-Fi.

LE CANAL, VERSION 3

2017-2022

Randomly generated single-band UHD digital video

1/1 + 1 E.A.

1 h, 0 min, 0 sec



Alexandra Levasseur

Through painting, sculpture and animation, Alexandra Levasseur models an ideal relationship between humans and nature. Her work is inspired by physics, biology, and mythology, with the aim of revealing the surrealist aspects of the world. This painting is part of a series of other works illustrating phantasmagorical scenes mixing dreams and reveries, in search of exoticism and warmth. She is particularly interested in the physical imprint that is inscribed in the material as a testimony to the act of human creation.

Alexandra Levasseur is a painter, sculptor and animator. Recipient of several grants, she received a Canada Council for the Arts grant in 2017. This work is from her last solo exhibition at C.O.A. Gallery in 2021. She will present a new body of large-scale work, combining painting and ceramics, at the Mirus Gallery in San Francisco in the summer of 2022.

LE MATIN DES MAGICIENS

2021

Painting

Oil and pencil on canvas

72 x 72 cm / 30 x 30"



Samuel Pasquier

The title Bruises is a celebration of the traces time leaves on well-lived furniture and objects. The work is part of a series that explores the nostalgic concept of the accumulation of inanimate and eccentric objects, in order to fill a void left by absence. The assembly of these two photographs into a diptych stem from a sense of synchronicity between the three objects, where a subtle wind passes from right to left, permeating them. Taken from a series presented internationally by Bruises Gallery, this is a one-off, single-print work, especially for the MAC 2022 Printemps.

Born in Joliette, Samuel Pasquier lives and works in Montreal. His practice is currently leaning more and more towards still life and documentary, even though his original background was in commercial photography. Three-time recipient of the American Photography Award, Pasquier's visual signature revolves around clean and minimalist compositions, often focusing on volume, shapes and textures. His work has been seen in publications such as The Globe and Mail, Hypebeast and Business of Fashion. Pasquier is currently working on his first book titled En Parallèle, which focuses on the collective synchronicity in creative fields.

BRUISES

2020-2022

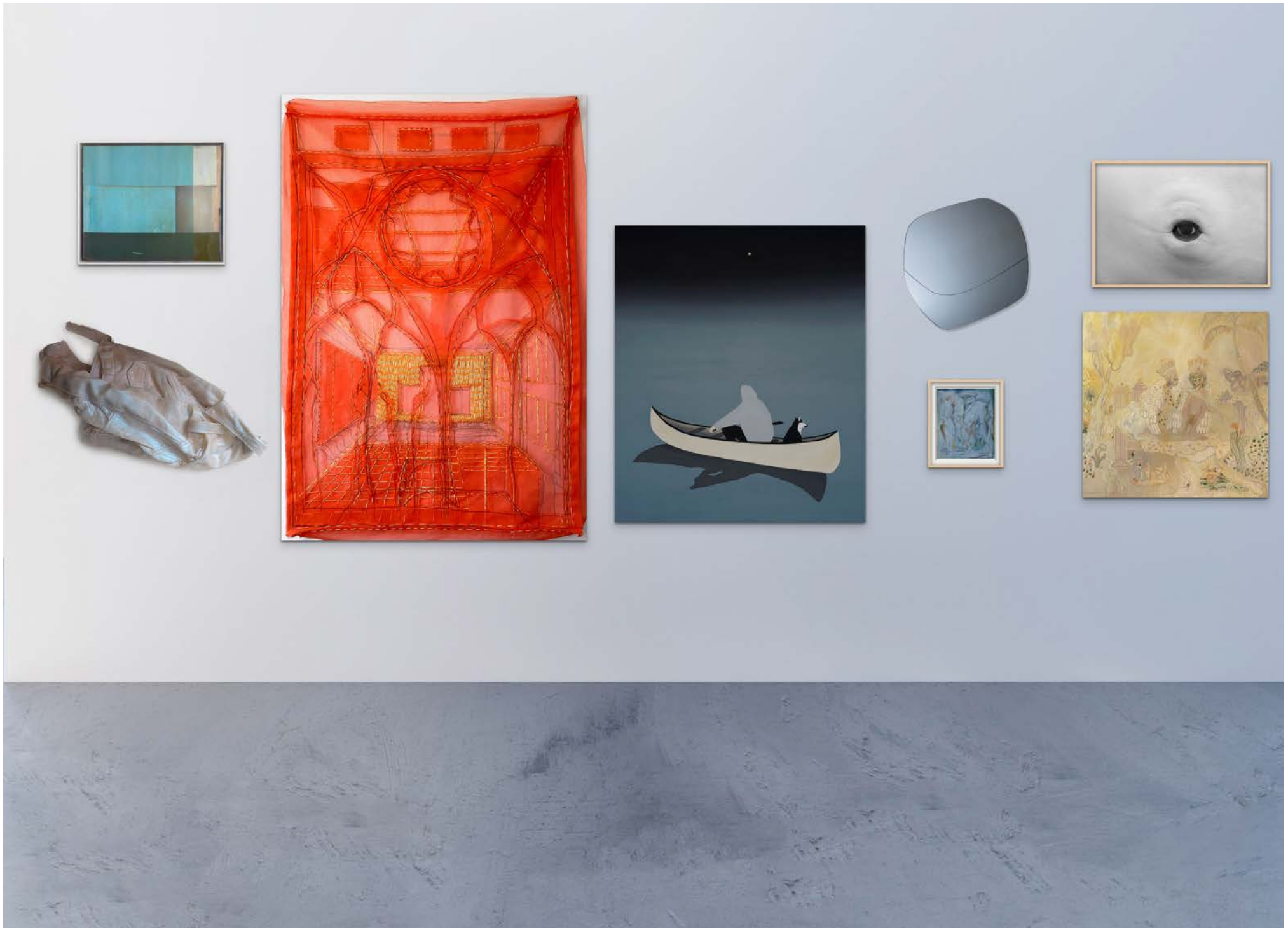
Photo diptych

Inkjet print on archival paper

106,5 x 81 cm / 42 x 32" each element

Edition 1/1

White lacquered frames by Encadrex,
museum quality non reflective glass





Alexandre Pépin

Alexandre Pépin explores ideas of impermanence, emptiness, and non-attachment to celebrate an immediate and fundamental joy of painting that calls for a refusal of hierarchies within the artistic practice. In doing so, he invites a plurality of references to his work, from Dutch Golden Age still lifes to the Nabis, German expressionism, American Tonalism, the Viennese Secession, Transcendentalism and Pattern & Decoration, developing a material language that negotiates a sensibility for the experience of the beautiful within the context of a collapsing world. His oil paintings are attempts to reconcile everyday experiences of happiness, inspiration and beauty to ones of desire and suffering. In search of acceptance and equanimity in the everyday, his paintings engage queerness as a profound spiritual experience.

Alexandre Pépin is a Queer French-Canadian visual artist born in Tio'tia:ke (Montréal), Canada. He is currently completing an MFA in Studio Arts at the University of Texas at Austin. Drawing from Barthes' ideas on the Neutral and animated by the philosophy and practice of Zen Buddhism (Sōtō), he invests the medium of oil painting to represent different states of organic matter, aiming to express notions of interconnectedness, impermanence, solace and equanimity amidst the chaos, desire and suffering of ordinary life. He has participated in solo and group exhibitions in Canada and the United States. His work was recently reviewed in the journals *esse arts + opinions* (Spring/Summer 2021), *New American Painting* (no. 156, 2022) and *Glasstire* (Moya Ford, January 26, 2022). Future projects include solo exhibitions at the Racecar Factory (Indianapolis) and at Arsenal Contemporary (online).

CITRONS

2020

Painting

Oil on canvas

30,5 x 35,5 cm / 12 x 14"

Simon Petepiece

Orange Room 03 utilizes debris netting, a material used to cover building facades during construction, as a substrate for a fictitious interior space. Windows, arches, and other architectural elements give shape to the monochromatic room that is rendered using embroidery and permanent marker. The transparency of the woven mesh fabric recalls a veil or screen, allowing the embroidery and layered fabric to cast shadows and create a feeling of depth and space within the scene.

Simon Petepiece is a Canadian visual artist based in Montreal. A self-taught artist, his work deals with the built environment and is informed by his time studying and working in architecture. Utilizing a variety of different techniques and materials, Simon's practice involves the creation of mixed media assemblies that play with the conventions of architectural representation and construction methods. Simon has exhibited work in Ottawa, Montreal, Toronto and Dublin and holds a master's degree in architecture from Carleton University (2018). Upcoming shows include a two person show with Doug Dumais at the City Hall Art Gallery in Ottawa.



ORANGE ROOM 03

2022

Textile work

Marker, Mason's line, debris netting

183 x 122 cm / 72 x 48"

Julie Roch-Cuerrier

Julie Roch-Cuerrier's work reflects on the possibility of materializing time, emphasizing the intimate sensations we have with it. In her most recent projects, she further researched the concept of corespiration. The term co-respiration evokes a dialogue or an intimate relationship, a subliminal but fundamental event, the prefix of which intimates a with or togetherness. This has allowed her to explore a unit of measurement of time that is particular and unique to everyone: the act of breathing. The work *Corespiration* speaks of a common reality that evolves slowly, one breath at a time.

Julie Roch-Cuerrier's practice focuses on the passage of time as a living subject and on the temporal and transformational processes of matter. Through an array of mediums including sculpture, photography, and installation, she questions the agency of objects, the liminality of matter, and the spaces where the living and non-living intersect. Roch-Cuerrier holds an MA from the Royal College of Art in London, UK, and a BFA from Concordia University. Her work has been featured in exhibitions at Centre Skol, Verticale, the Centre d'exposition Expression, the Grantham Foundation and Gallery Blouin Division. In 2022, she will present her first solo show in Montreal, at Maison de la culture Rosemont-Petite-Patrie.



CORESPIRATION

2021

Object

Blown glass

34 x 17 x 10 cm / 13 x 7 x 4"

Atelier Sévigny

Edith Sevigny-Martel's work explores the vessel through a contemporary lens and pays homage to the deep historical significance and varied functions of this form. Her work is characterized by large, organically shaped and feminine vessels that are solely hand made using pinching and coiling methods. This slow construction process reflects her intuitive and exploratory approach. Her sculptural vessels are inspired by volcanic and lunar surfaces. This work was created especially for Les Printemps du MAC 2022.

Edith Sevigny-Martel is the founder of the Maison Sevigny studio in Montreal. Her practice is enriched by her research and involvement with the Canadian ceramic community. Edith has participated in several group exhibitions, among others the Rad Hourani Foundation, 1000 Vases Paris, Milan Design Week, SSENSE Montreal and the Souk at Place Ville-Marie. She is currently developing a collection of sculptural ceramic lamps as part of a residency with Lumière Authentik and will be exhibiting at 1001 Pots in Val-David this summer.



APHRODITE'S MOUSETRAP

2022

Object

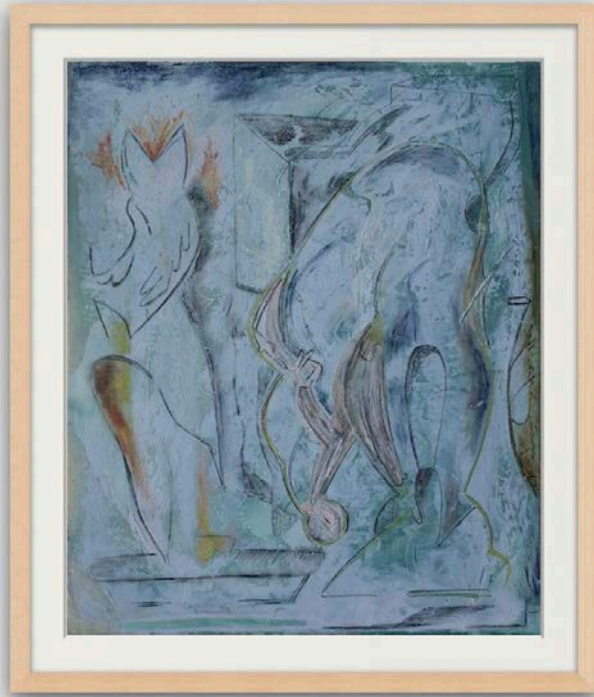
Grey stoneware, glaze

61 x 46 x 46 cm / 24 x 18 x 18"

Mégane Voghell

Mégane Voghell's drawing practice has been unfolding for several years as a training of intuition anchored in a candid and spontaneous approach. The artist maintains an aesthetic and thematic microcosm with recurring motifs and themes such as ecology, living bodies, the contemporary relationship to faith and fantasy.

Mégane Voghell is a multidisciplinary artist (media arts, drawing, installation and literary creation), whose research focuses on the critical study of the seductive power of images in the post-truth era. Mixing epistolary writing with staging, she explores different narrative devices to question the world of the living, between its representations and its realities. Her work has been presented nationally and internationally. Recent participations include the Diagonale International Residency Program (Rio de Janeiro, 2019) and the cross-residency between Matapédia-Montréal with Fonderie Darling (Matapédia, 2022). She participated in the group exhibitions May West, at Vicki's Project (Newburg, 2019), À condition, at Calaboose Gallery (Montréal, 2019) and Sans Titre, at Galerie Nicolas Robert (Montréal, 2020).



À INONDER LE SOUS-BOIS

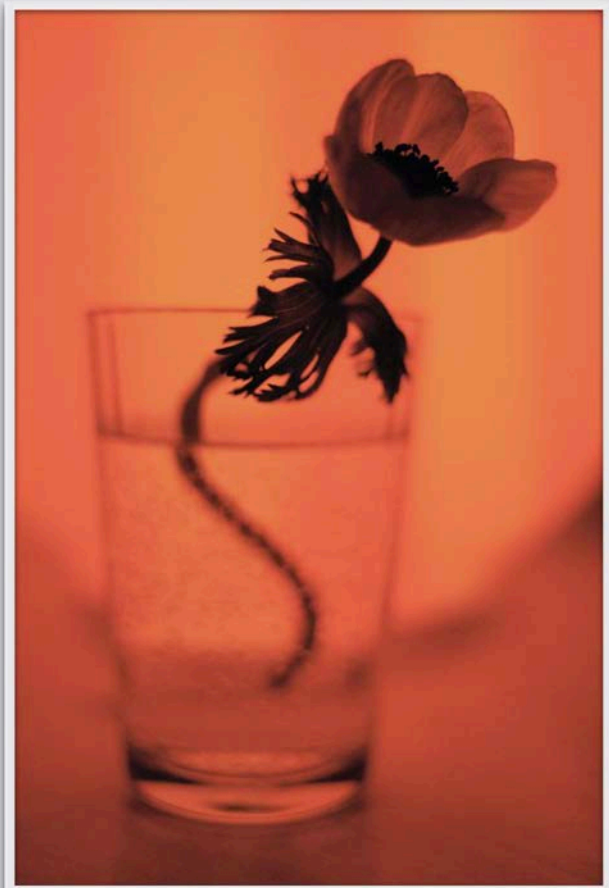
2020

Drawing

Graphite, pastel, pencil on masonite

30,5 x 25,5 cm / 12 x 10"

White lacquered frames by Encadrex,
museum quality non reflective glass



Tess Roby

Tess Roby's photographs abstract her day-to-day movement, finding sublimity in the commonplace and delicately revealing its beauty. Remnants of dreamlike spaces, her images present minute everyday occurrences that blur visual boundaries: stillness arises, time is suspended, the mundane becomes remarkable. In this image, a tiny flower is transformed into a towering organism. Set against a glowing orange backdrop, its natural intricacies are magnified, and its fragility revealed.

Tess Roby is a photographer and musician based in Montreal. She graduated from the Concordia University Photography program in 2016, and has since completed two solo exhibitions, *In View* (2017), at Battat Contemporary in Montreal, and *Like Water, A Window* (2018), at Harbourfront Centre in Toronto as part of the Contact Photography Festival. Her first book *Montreal* was published by New York-based publisher KGP in 2020. Roby has also been published in *VICE*, *NR Magazine* and by Pomegranate Press. She has just launched her own record label, *SSURROUNDSS*, and released her sophomore album *Ideas of Space* in April 2022 to critical acclaim.

FLOWER IN GLASS

2021

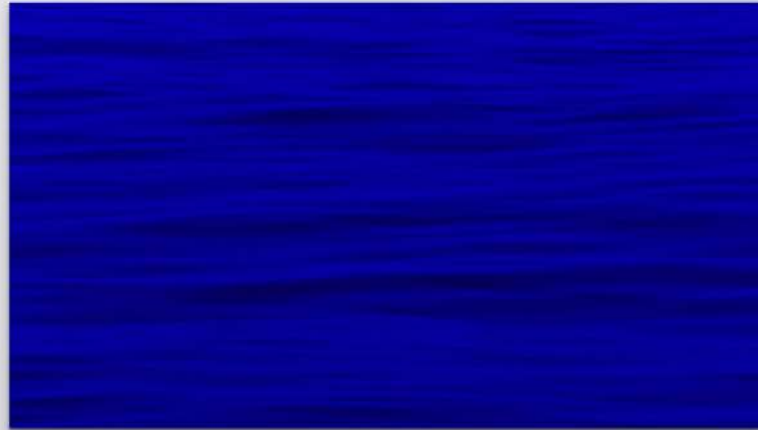
Photograph

Archival pigment print

112 x 76 cm / 44 x 30"

Edition 1/5 + 2 AP

White lacquered frames by Encadrex,
museum quality non reflective glass



Les Printemps du MAC presented by National Bank

printempsdumac.com



ENCADREX
.com

CENTRE HI FI

BLG

30% of the amount collected for the sale of their work will be given to the artist.