

# AUCTION CATALOG

2023



LES  
PRINTEMPS  
DU MAC

 FONDATION  
DU MAC



**Francis Guindon,**  
Co-Chair of the 2023 Printemps du MAC Organizing Committee

**Charles LeMay,**  
Co-Chair of the 2023 Printemps du MAC Organizing Committee

True to form, the 15th Printemps du MAC will once again be an evening you don't want to miss. For the fourth time, this year's event, BLEU MINUIT, will include a silent auction of 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 through this initiative.

Les 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 the 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.

## A WORD FROM THE CO-CHAIRS

Les Printemps du MAC art auction has really evolved since its virtual edition. Year after year it has grown in scope, providing an opportunity to showcase the talent of many artists. When it returned as a live event in 2022, we were delighted to see the great interest shown by our guests, including many from outside Canada. The Printemps du MAC art auction is important to the Foundation's mission because it provides both a way of offering tangible support for contemporary art and artists, and an opportunity for participants to see art up close and get a feel for the art milieu.

**Francis Guindon**

Les Printemps du MAC art auction has a special importance: not only is it a way of supporting the MAC and the artists, but it also helps participants to get familiar with art. Both neophytes and connoisseurs will undoubtedly be intrigued by the selection of works spanning a wide range of mediums and subjects. As well, the auction is an ideal opportunity to start a collection by purchasing that first piece that will feed an interest in contemporary art which, I hope, will only grow.

**Charles LeMay**



# A WORD FROM THE CURATOR

For the past five years, Les Printemps du MAC auction has offered an auction of works by emerging and established Canadian artists. The mission of the event is to create a path between philanthropists and the contemporary Canadian cultural universe by offering a selection of works that seek to push the boundaries of the visual arts. It is an opportunity to discover artists and connect with their practice, to find a unique work, and to encourage those involved in the art world. The proceeds from the auction will go to the donating artists and the Fondation du Musée d'art contemporain de Montréal. The artists have been so generous that some works have been created especially for Les Printemps du MAC 2023. This is your chance to start your own collection, one piece at a time!

Adding a work of art to our daily lives can be inspiring and symbolic of our values, our interests and our commitment to culture. Choosing a piece of art is a precious moment, so take advantage of it. 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 impact will be reflected in many facets of our lives. For young philanthropists, it is an opportunity to invest in a cause that is close to their hearts while discovering new artists. For collectors, it's an opportunity to promote and support local talent and connect with a community that resonate with them.

By reading this and participating in the auction, you are part of Les Printemps du MAC community. I join my voice to the committee and we thank you for your support.

**Erika Del Vecchio**

**Erika Del Vecchio,**

Curator and Member of the 2023 Printemps du MAC Organizing Committee



**Anne Lebel,**  
General Director of the Fondation du MAC

## A WORD FROM THE GENERAL DIRECTOR

On behalf of the Fondation du MAC, I would like to offer sincere thanks to the volunteers of Les Printemps du MAC Organizing Committee for giving us an unforgettable experience. I would also like to highlight the outstanding commitment of the auction curator, Erika Del Vecchio. Special thanks go to the artists included in the auction for their invaluable participation, and to our partners AGAC – The Contemporary Art Galleries Association, BLG, Centre Hi Fi, Martin Schop Encadrement, Matthieu Gauvin and Photosynthèse.

Les Printemps du MAC art auction is a unique opportunity to discover, appreciate and encourage emerging and established artists while making an important philanthropic gesture in support of the MAC. The Fondation is very pleased to support the next generation of artists and contribute to the growth of the contemporary art ecosystem.

Thank you all for your support, and happy bidding!

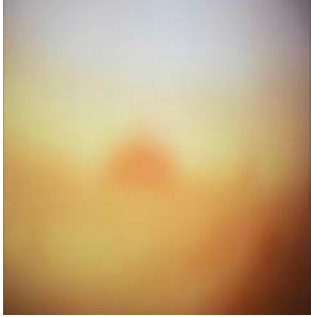
**Anne Lebel**

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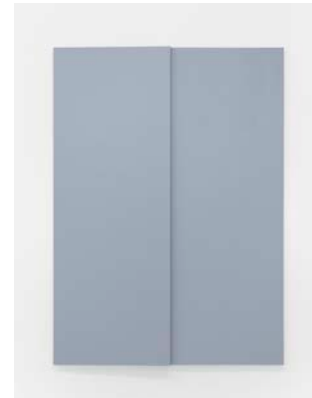
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# MAUDE ARSENAULT

The gaze dictates, shapes and dominates our way of being in the world and our relationships to others. With social networks and cameras on our phones, our relationship to representation controls more of our lives, even within our private space. There are no longer any places where we are not tracked at all times. This new reality of an omnipresent gaze-reflection, like being constantly on display, can deprive us of the benevolent curtain which, in principle, should protect our intimacy and our safe spaces. Through her work with images, Maude Arsenault wishes to question the notion of persona and the perception of the viewer in order to reveal how our representations are inevitably shaped, encoded and created by our social, political and moral constructs, and increasingly utopian modes of representation. *Vitrine de papier*, 2021, while suggesting multiple narratives, offers an enigmatic account of the construction of identity that operates between reflexivity and reversibility.

The photography presented by the artist makes reference to pictorial forms, and to devices that blur the lines between materiality, aestheticism, opacity, duality and voyeurism.

## VITRINE DE PAPIER

2021

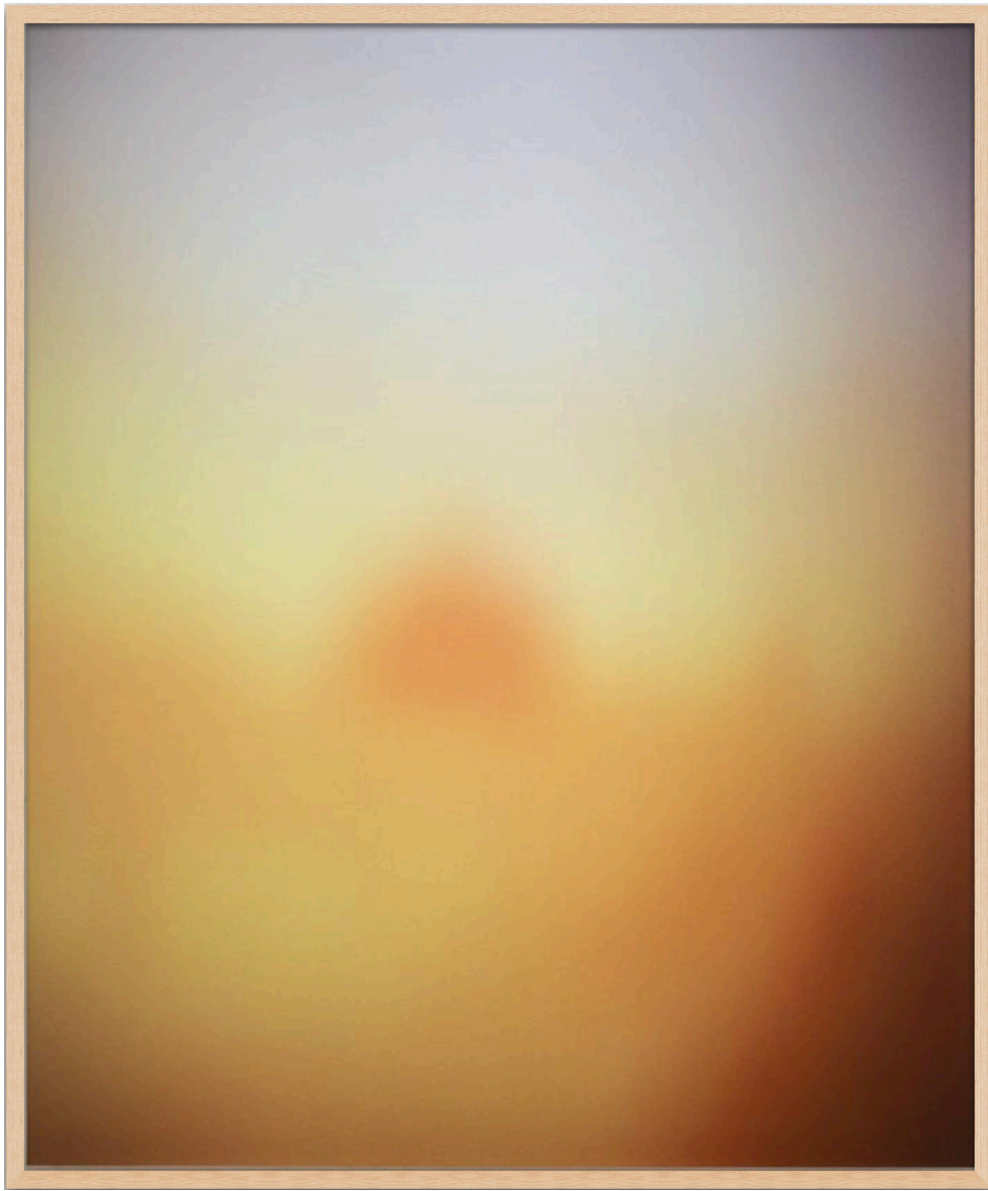
Photographic giclee print on archival museum cotton paper  
42 x 55"

Edition 1/ 5 + 2 AP

White frame, 98% UV AR glass

Maude Arsenault lives and works in Montreal. Her work examines themes of female representation, private space, domesticity and intimacy using a photographic approach that ranges from abstract compositions to self-portraits, landscapes and documentary images. She explores photographic and print images, collage, sculpture and installations. In this way, her projects deploy unexpected body spaces and spaces for bodies from the perspective of female self-determination. Her work has been exhibited around the world including at Projet Casa, Montreal (2022), Les Rencontres de la photographie, Gaspésie (2021) and Fulcrum Press, Los Angeles (2021). Arsenault won the Hariban Award for International Photography in Japan (2020), the Y.L. Bombardier visual arts scholarship (2021) and the Bronfman Fellowship (2023).

<https://www.maudearsenault.com>



# NABIL AZAB

Nabil Azab employs drawing, painting, research, and gathering as fodder for abstract photographic works which resist the objectivity and disciplinarity of the medium in contemporary life. In their last exhibition, titled *Open Channel*, presented at Franz Kaka in Toronto, Azab worked from an archive of family and found photographs. Azab represents each as a blown-out projection until its source is entirely unrecognizable. Intentionally blurred and distorted the rephotographed image turns away from any objective or figurative representation of reality, leaving only a trace in its place.

Nabil Azab (b. 1994, Paris, France) is a multidisciplinary artist of North African descent who lives and works in kanien'kehá:ka territory (Montréal). Nabil holds a BFA from Concordia University (2018). Recent solo exhibitions in 2022 include *Open Channel* at Franz Kaka, Toronto, *Something good that never happened* at Afternoon Projects, Vancouver, and *the welling up which would not pass* at DRAC, Drummondville, Quebec. Nabil is represented by Franz Kaka Gallery in Toronto.

<https://nabilazab.com>

## UNTITLED (OPEN CHANNEL)

2022  
Archival Inkjet Print  
40 x 50"  
Edition 2/2  
Whitewash maple frame, 98% UV AR glass



# VINNA BEGIN

Vinna Begin's work delicately balances shape, color and light amid structures found in nature. Portraits of lucid experience, rendered as soft, hazy marriages of organic forms, mirror her interest in the universal, contemplative, and transcendental.

Vinna Begin (b. West Java, Indonesia) is a multi-disciplinary artist based in Montréal. Having completed her master's degree at the Academy of Arts University in San Francisco in 2000, she has since exhibited her work in numerous galleries internationally, including New York's Sears Peyton Gallery, Montréal's Rad Hourani Foundation, and Berlin's Bark Gallery. Her works are part of the exhibition Duo at C.O.A. Gallery (Montréal) from March 16 to April 15, 2023.

<https://www.vinnabegin.com>

## UNTITLED

2023  
Acrylic on canvas  
14.5 x 15.5"  
Frame in natural maple



# OPHÉLIE BOUCHARD

Created in collaboration with the artist, the cake can take many forms to convey a particular emotion. Each piece is thus individualized and unique.

Ophélie Bouchard lives and works in Montréal. After many years of drawing and painting, she was inspired to create ephemeral art.

The use of perishable and edible substances allows her to create works that are at once olfactory, gustatory and visual, and that are consumed in a way that leaves no trace.



Cake, custom creation  
15 people serving

# SHARY BOYLE

*Tall Ship* is a rare example of Shary Boyle's early sketches, created playfully as part of a lifelong drawing practice. In 2005 Boyle was focused on innovating and collaborating with musicians, using her analog overhead projector to create animated visual light shows during live performances. *Tall Ship* was sketched during a period when the artist was considering intersections of the female body, nautical motifs and seafaring metaphors in both her studio and performance projects, to explore ideas of transformation and migration. Ink and brush on paper or acetate are Boyle's primary drawing methods, and this improvised sketch, made without a pencil plan, was created while working out animated sequences for later live performances.

Shary Boyle is the recipient of a 2021 Honorary Doctorate of Fine Arts from the Ontario College of Art and Design University where she graduated from in 1994, developing a multidisciplinary practice exploring drawing, painting, film, sculpture and performance. Boyle's work considers the social history of ceramic figures, animist mythologies and folk-art forms to create a symbolic, feminist and politically charged language uniquely her own. Boyle activates her practice through collaboration and mentorship, engaging other creative communities and disciplines with a characteristically inclusive spirit. Shary Boyle has received the Gershon Iskowitz and Hnatyshyn Awards, and represented Canada at the Venice Biennial in 2013. Her solo touring exhibition *Outside the Palace of Me* was presented by the Montreal Museum of Fine Arts in 2022, and will travel to the Vancouver Art Gallery, and the Museum of Art and Design in NYC in 2023. On view today, the installation *White Light* is on display in the contemporary art galleries of the Montreal Museum of Fine Arts.

<https://www.sharyboyle.com>



## TALL SHIP

2001  
Ink on paper  
13 x 10"  
Frame in natural maple tinted black, 98% UV AR glass

# CRAIG COMMANDA

Craig Commanda's work is based on the geometries of our world. He incorporates natural materials into his work to enhance the sense of ephemerality and grounding with each piece. It brings the artist closer to his culture and is a way to honor his upbringing, all the while building relationships with the animals the materials are harvested from. Commanda believes that what is made, and what is used to make art, holds spirit. As such, he brings this philosophy into his work through creation. Beadwork is the artist's way of communicating with the world through the emotion of color and shape. Finding inspiration in the way nature expresses itself, Commanda seeks to emulate this expression through his works. Intuition, channelled through the artist's hands, guides the process behind his creations. Beadwork is the artist's way of understanding the universe.

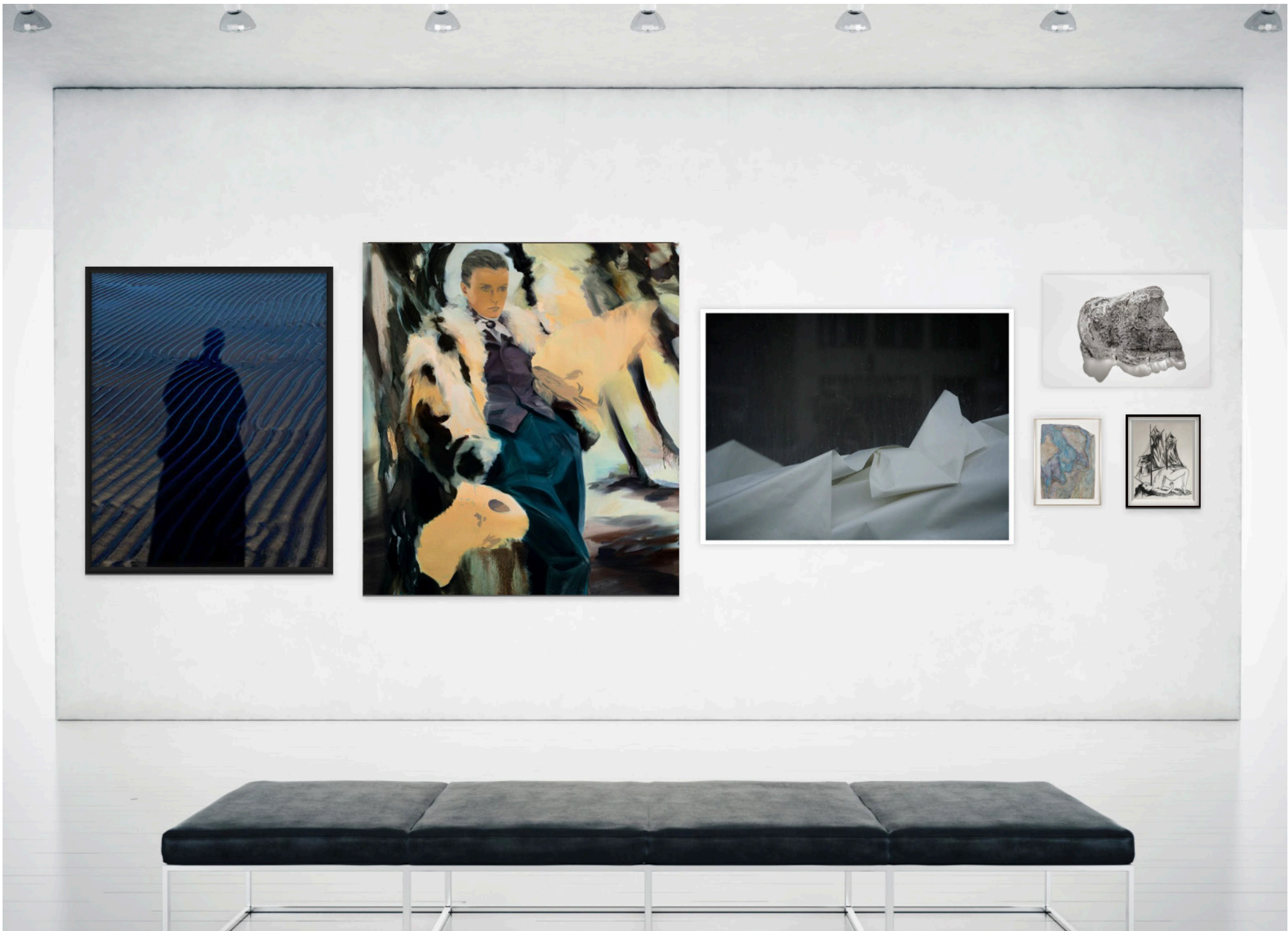
Craig Commanda is an Anishinaabe multi-disciplinary artist from Kitigan Zibi First Nation, working in film, music, beadwork, poetry, photography, traditional crafts, hide tanning, and digital fabrication. He holds a BFA in Film Production from Concordia University. His work has been screened at Imaginative, Wairoa Maori, Maoriland, Switzerland's Kurzfilmtage, and more. He is a professional beadwork artist, exhibiting at galleries such as SAW Gallery, OAG, Pierre-François Ouellette art contemporain, Montréal.

<https://www.instagram.com/craigcommandacreatiions>



## OCEANIA

2023  
Glass beads, thread  
3 x 3 x 3"



# MARIA ESTHELA



MR, an abbreviation for “Mobula Rising”, is a unique handmade work that invites the viewer to examine how we perceive shape, volume, and movement by challenging notions of solidity and direction across space-time. By reinterpreting ideas through a heuristic approach to material and gravity, she has developed a liminal and abstract language for mapping processes and systems of interaction found across philosophy, science, nature and the unknown.

Maria Esthela’s practice is guided by systems thinking, research, paradox, meditation, and movement. Drawing inspiration from her third culture and autistic experience, she explores the spectrums between the undefined, the relative and the absurd as an ontological inquiry into observation, knowledge, time, matter, and energy. Maria’s artistic process begins with a thought, gradually letting go and swinging towards emotion; then she traces and calculates the outline of this movement. She counts and loops each metal link by hand to create an undulating gesture while meditating on the hidden interconnectedness of the universe.

<https://mariaesthelagarcia.com>

<https://analog.mariaesthelagarcia.com/mr>



## MR

2022  
Sculpture in stainless steel wire  
60 x 42 x 36"

# CHRIS FUSARO

Chris Fusaro's designs defy traditions in which a functionalist approach typically prevails. Employing function as the premise for applied form, his utopic vision is motivated by efforts to rationalize the creative act through functional objects that are lively yet reasoned. The use of materials like plastic and metal is balanced between their utilitarian heritage and the potential for new abstractions. Lightweight forms defy straightforward categorization, exploring the unending boundaries of what an object might be. From their speculative to their material states, Fusaro's ideas remain inspired by the social, historical, and economic precedents that have given rise to the everyday objects around us.

Chris Fusaro is an artist and industrial designer working across furniture and product design. Fusaro holds a BA in sculpture from Concordia University as well as a technical degree in industrial design. After working for established artists such as Michel de Broin and Gaetano Pesce, he started his namesake studio in 2019. His work is currently being exhibited as a part of Milan Design Week Fuorisalone 2023.

<https://www.instagram.com/chrisfusaro>



## MODEL 3468

2023  
Fiberglass and bioresin with fabric upholstery  
Upholstery by Atelier 94B  
23 x 25 x 38.5"

# PASCALE GIRARDIN

Pascale Girardin explores the potential of clay, both as a referent and as a mechanism within a broader sculptural practice to investigate how craft and materiality contribute to the development of ideas. Her practice is intimately connected with the dialogical relationship she has with her environment and with the medium that she forms by hand. Her approach is founded on the themes of memory, transformation, time and reciprocity. The unresolved elements of interaction between earth, hand and body are based on the notion of cooperation. Thus, the sensitive surface of the clay preserves the imprints of these encounters: her works in the making are the theatre of her active thought, where the principle of reciprocity manifests itself between these two poles. At that point, receptivity is a prerequisite for their completion and for her commitment to her ceramic practice. A sculpture from the same series was recently seen in the HBO series *White Lotus*.

Since 1996, Pascale Girardin has been navigating between the worlds of ceramics, visual arts and design, instilling with her unique vision the art objects, tableware and architectural installations that she creates. Inspired by the expression of pure forms, her art discreetly highlights our fundamental relationship to the world in which we live. Whether suspended, adorning a wall or floating in the water, her works recall the omnipresence and organic structure of nature. Pascale Girardin holds a master's degree in visual and media arts from UQAM and is the recipient of several prizes and scholarships (Pierre-Pagé, François-Houdé, Conseil des arts et des lettres du Québec and Canada Council for the Arts). Pascale has been awarded many public art projects through the MCCCCF's 1% program, and her works enhance the interior design of many luxury establishments around the world.

<http://atelier.pascalegirardin.com>



## POÈME 15

2017  
Glazed stoneware  
24 x 4.5 x 4.5"



# LÉA GRANTHAM

Lampe 08, collection Novembre, created for the 2023 edition of Printemps du MAC, is one of the few lamps from the latest collection of La Maison Vitrailliste. The globe is made of glass from Youghiogheny Glass, designed to reproduce the magnificence of nature's palette.

Léa Grantham is a visual artist living and working in Montreal. She graduated with a BFA in Photography from Concordia University and a MVS in Studio Art from the University of Toronto. To develop and perfect her glass techniques, she also took practical courses at the Studio du Verre. Coming from a visual arts background, in her practice she deals with space and the relationships that contain and inhabit it. Always giving a central place to the relationship between the human and the object, her work is concerned with intimacy and the commonplace, the objects that shape them, the spaces that recreate them, and the influence exerted by the individuals who inhabit them. Léa Grantham recently opened her stained-glass studio, La Maison Vitrailliste, where she offers lines of utilitarian glass objects and custom stained-glass pieces. Combining stained-glass techniques with her knowledge of photographic light, Grantham created La Maison Vitrailliste with the desire to illuminate spaces and to keep the art of stained glass alive.

<https://www.lamaisonstudio.com>

## LAMPE 08, COLLECTION NOVEMBRE

2023

Glass lamp, Tiffany technique with copper wire, electrical system and light bulb  
16" diameter



# MAGGY HAMEL-METSOS



Two Playing Hands is a tableau that uses copper cards stripped of their values. This omission leaves us with the basic gesture of concealment and revelation at the heart of card games. It becomes a surrealist card game. Each card has two sides, a mirrored back and a faceless front. The hand, the pivot point, determines whether you are behind the cards (in the know) or in front of the cards (in the dark). Copper is a metal that scars, it records its environment, it bears witness to every touch that the cards have ever received. Time reveals the memory of a touch with the apparition of finger marks. The appearance of this work will change in time: it will age just like skin.

Maggy Hamel-Metsos lives and works in Montréal. Her work examines the history and symbolism of objects and images as a vessel to construct further meaning and tie narratives together. Her work has been exhibited in Canada, Germany and the U.S. She is represented by Parc Offsite, Eli Kerr. Recent exhibitions include Pumice Raft (TO) and Baader-Meinhof (NE). She is a winner of the BMO 1st Art! award and a laureate of the Fonderie Darling's 2023-2026 Montreal Studio Program. Maggy is represented by the Parc Offsite gallery.

<https://parc-offsite.ca/Whole-Wide-World>

## TWO PLAYING HANDS

2023  
Copper cards mounted on aluminum panel  
10 x 10.5"

# ANDRÉE-JADE HÉLIE

From a series of photographs taken in Gaspésie, within the walls of an old presbytery, *Le Phare de l'île Vierge* features someone the artist knows. Stimulated by exchanges on their visions of masculinity, the series shows the utopian quest of the artist for physical and spiritual perfection. This ideal can only be achieved by imitating the alpha models of popular culture; but it is in a world of structure, athleticism, and religious worship that this perfection takes root. The project seizes codes commonly considered masculine in order to take a questioning look at their contradictory – even futile and abstract – character. The images challenge the character of gendered stereotypes, highlighting their paradoxes in order to create a narrative that recalls the naivety of childhood, with all its heroes.

Based in Montreal, AJ Hélie has worked as a stylist and costume designer in the film, advertising and fashion industries for almost a decade. Her sensitivity to image and her mastery of visual communication through clothing allow her to accurately express the most complex narratives of the characters she brings to light. Through her practice, she explores subjects that are often personal and that she articulates primarily in a spirit of intimacy tinged with 'magic realism'. Her work is interested in the dialogue of contradictions, the banal and the symbols of popular culture. AJ Hélie favors silver photography for its sentimental, timeless character, as well as for the way this medium forces a slowing-down of the creative rhythm.

<http://ajhelie.com>



## LE PHARE DE L'ÎLE VIERGE

2022

Inkjet print on archival paper

18 x 12"

Frame in natural maple tinted black, 98% UV AR glass



# MIE KIM

Mie Kim seeks to reclaim an ascetic intentionality in an era of perceived 'abundance' where many are divorced from the source and production of objects. Whether incubating commercial clay deep in the bowels of local clay pits, or sculpting directly from local material, her work is acutely tied to place - documenting and interrogating the relationship between nature and the society that surrounds her. Her work finds balance in aesthetic contradiction: emptiness and rough edges, asymmetry and functionality, expansion and rootedness. While her voice is decidedly contemporary, her practice has been admired within a lineage of French Modernist silhouettes and traditional Buncheong ware. The coming year will involve international exhibitions and bold forays into the world of architecture.

Mie Kim lives and works in Montréal / Tiohtià:ke / Mooniyang, where she occupies her creative studio. Her practice attests to her affinity with Quebec's natural environment, notably through the provenance of her clays. If the materiality of her works is intrinsic to the place where she lives, their vocation is rooted in the culture of Korea, where she grew up and studied literature. Ritual is a central aspect, reminding us to celebrate nature and daily life. An object as common as a cup of tea becomes a vehicle for personal intention and symbolism. When Kim works, she approaches each piece with this promise of full awareness. Her modus operandi: to work starting with the clay that is available to her and let it guide the form in becoming. Kim has exhibited in the U.K., the U.S.A., South Korea, Japan and Canada.

<https://miekimstudio.com/fr>

## UNTITLED

2023  
Off-white sculptural clay embodied with local clay and minerals harvested from the Quebec region, white matte glaze.  
18 x 20 x 18"



## SANATORIUM PRÉVOST, C.1919(II)

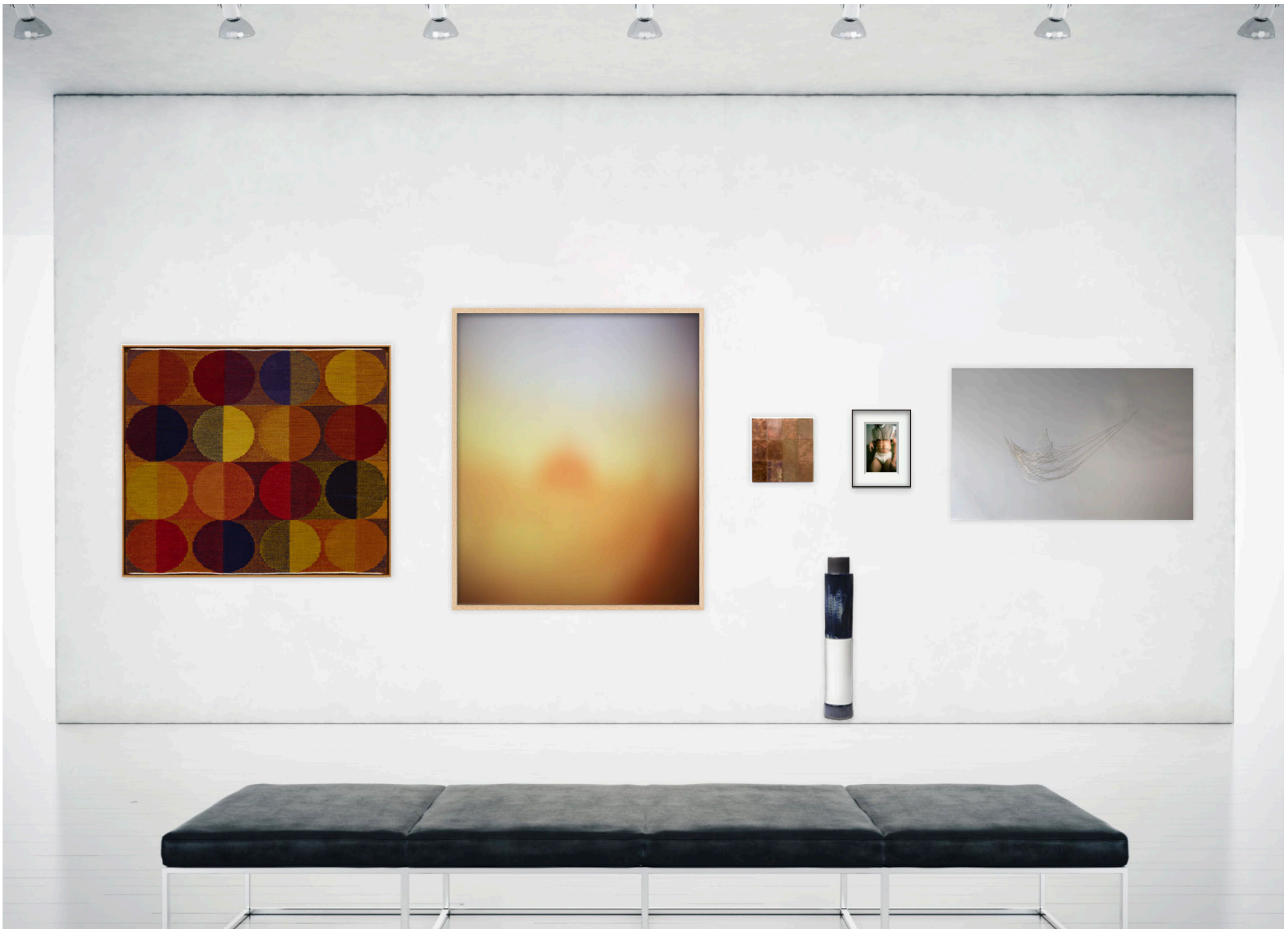
2021  
Cast glass, sand and hanging system  
19 x 27 x 6"

# ALEXIA LAFERTÉ COUTU

Alexia Laferté Coutu's sculptures reveal a dialog between constructed histories and somatic, sensorial experiences. Originating with the pressing of fresh clay "poultices" onto the surface of historical objects or buildings, her works become records, picking up and transmuting the intentional and residual aspects of her source material. The work presented here was made by repeatedly pressing clay on the stone of the former Prévost Sanatorium, located in Montréal. The resulting imprint was coated with plaster. Once dry, the plaster gave shape to sand, which in turn received the thick, luminous molten glass. Encrusted with mineral residues, this clouded glass object paradoxically gives shape to an immaterial and elusive dimension of the site's history.

Alexia Laferté Coutu (b.1990, Canada) is based in Montréal. Her work has been shown in solo and group exhibitions at the Fonderie Darling (Montréal, 2022), the Centre d'art actuel Circa, (Montréal, 2021), the Doosan Gallery (Seoul, South Korea, 2020); the Unit 1 Gallery (London, U.K., 2019), the Galerie Pangée (Montréal, 2019), and the Galerie de l'UQÀM (Montréal, 2018). Laferté Coutu holds a BFA from Concordia University (2014) and an MFA from Université du Québec à Montréal (2018). Her works are included in private collections both in Canada and abroad.

<https://alexialafertecoutu.com>

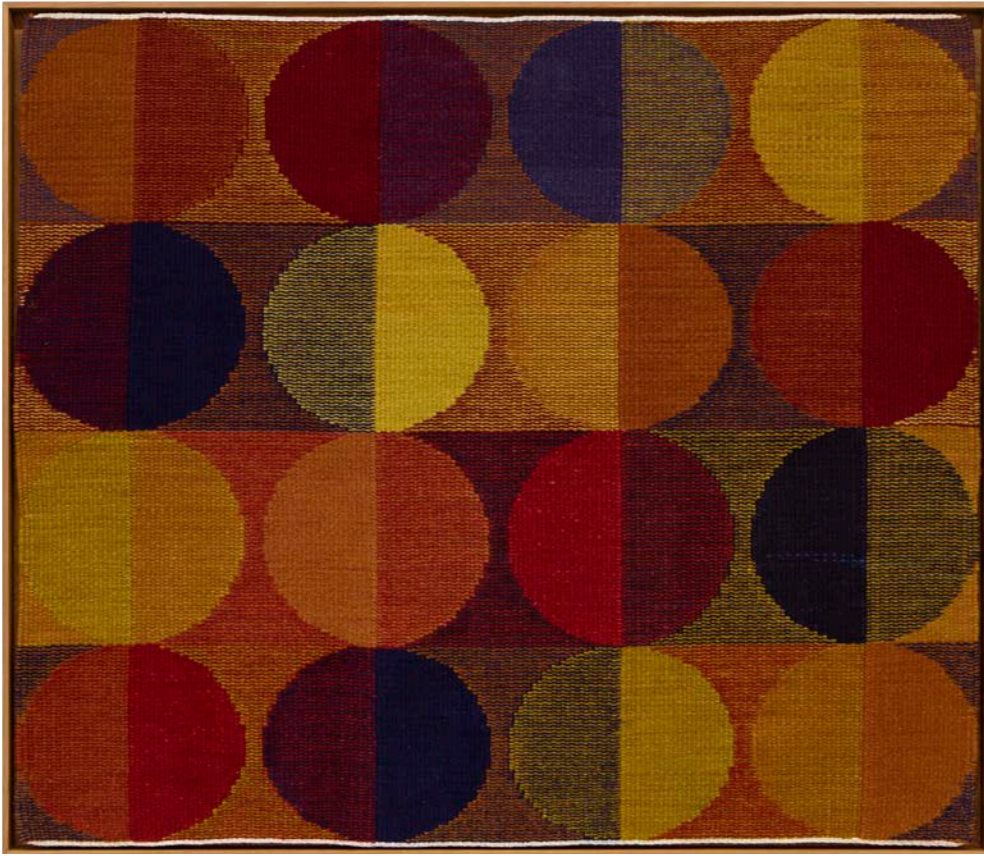


# SANDY LAMB

Sandy Lamb's work is rooted in craft and materials; it reflects the artist's trajectory as he explores the disciplines of weaving, dyeing, and knitting. Within each of these disciplines, he sources his inspiration in natural materials and geometry. Understanding and employing traditional techniques in unconventional ways, Lamb slowly develops his own language of forms and symbols.

Sandy Lamb is a textile artist living and working in Montréal, Quebec, Canada. He completed studies at Concordia University and the Montréal Centre for Contemporary Textiles. His work has been recognized by the Canadian Handweaver's Guild and VAV among others, and has been exhibited nationally and internationally.

<https://www.room68online.com/collections/sandy-lamb>



## CIRCLES + SQUARES

2023  
Weft faced weaving, indigo, logwood, madder, sappanwood, osage, and chamomile dyed  
wool on cotton  
40 x 40"  
Cherry wood framing, 98% UV AR glass

# MALCOLM McCORMICK

Malcolm McCormick makes large-format abstract paintings that playfully blend a wide range of Modernist painting vocabularies. Obsessively mining the history of painting, Malcolm digitally selects, deconstructs, and re-combines iconic works into new compositions, which he then uses as templates for new paintings. His abstract compositions may have originated as a zoomed-in crop of a well-known painting. The resulting works strongly reference art history, yet remain contemporary through the artist's unique material sensibility and novel process. McCormick trained as a carpenter, and each painting is constructed of multiple carefully built panels joined together. The works are then painted in a limited, yet vibrant palette, according to his deeply personal relationship to color.

Malcolm McCormick completed his MFA at Concordia University in 2019. He has exhibited at the Alternator Centre for Contemporary Art, the Kelowna Art Gallery, Leonard and Bina Ellen Gallery, and Joe Project Gallery, among others. He lives and works in Montréal.

<https://www.joeproject.net/present>



## HITCH

2023  
Oil and wax on linen, two joined panels  
55 x 75"



# ANDREW MONCRIEF

Canadian artist Andrew Moncrief's bold, poetic works are concerned with the constituent parts of self-representation in our highly connected digital culture. Andrew conceives the painting process as an elaborate choreography of multiple layers balancing anatomical representation and gestural abstraction. Revolving around the post internet idea of the body and digital personae, hypersexualised bodies and the masculine archetype, his works suggest the themes of the rise of body culture, and at other moments seem to depart into a more abstract, ambiguous idea of incongruity and the grotesque. Curves and bold colors coincide with textures and softer tones; limbs seem to float away from their ties to rearrange themselves, surrealistically, on the fine-grained areas of the canvas. The bodies might be imagined, but the elaborate multilayered composition suggests a conceptual idea, balancing on the edge of complete abstraction.

Andrew Moncrief is a visual artist born in the Comox Valley, Canada, in 1987. In 2009, he relocated to Montréal, where he completed his BFA in Painting & Drawing at Concordia University in 2013. Since then, he has been working full-time as an artist, focusing primarily on painting and drawing. His work is figurative, focusing on depictions of the body, exploring themes of queer identity, masculinity and idealism, as well as investigating subjectivities and queerness. Andrew has exhibited internationally, most notably at the Utah Museum of Contemporary Art (UMOCA) in Salt Lake City in 2016. He has been featured in publications such as *Numero Art*, *The Advocate*, *Le Monde*, *l'Officiel Magazine*, *Vogue*, and *METAL MAGAZINE*. His work is also included in private collections in Switzerland, Germany, Austria, France and the U.S., notably those of Nick Cave (Chicago, Illinois) and Eva Dichand (Vienna, Austria). In 2022, Andrew took part in several group exhibitions, including *Lines In The Snow: Contemporary Canadian Drawing* at New Art Projects, and *Come Out and Play* at Beers, both in London, U.K. Since 2020, he has been collaborating with the Italian haute couture house GUCCI on a series of paintings and studies based on the work of British painter Francis Bacon.

<http://andrewmoncrief.com/cv-bio>

## BODY BUILDER SELF-PORTRAIT

2023  
Oil and acrylic on canvas  
24 po x 16"





# MARION PAQUETTE

Marion Paquette's practice resorts to the creation of interfaces and situations that probe the sensitive relationships between the body, space and the object. The experience of the uncomfortable, the fragile and the ambiguous instigates her research into the taming of the social, natural and built environment. This approach, intimately linked to the contexts in which her interventions take place, generates performative activations and installations that amalgamate textiles, objects, photography, drawing, video and writing. *d'onde à particule* stages the shadow of a body projected on wrinkles of wet sand. Sculpted by the undulatory movement of the waves, this granular material is drawn on the ground in the form of stripes with varied curves. Alternating between light and shadow, the textured surface crosses a silhouette and merges with it. At this intersection, a shift takes place where body and landscape merge into each other. The identity of the subject then becomes plural, oscillating between presence and absence. Marion Paquette (b. 1992) lives in Tiohtià:ke/Montréal and holds a BFA in Visual and Media Arts from the Université du Québec à Montréal (2015). As a member and artist-curator of the collective doux soft club (2017), she explores issues related to collaboration and inter-influence. Her work also unfolds under the collaborative duo demi-mesure (2020), which examines the potential of the in-between condition, oscillating between opposition and complementarity.

Her work will soon be presented in the group exhibition Espace sensible – ARTCH. In the summer of 2023, her research will also be developed during a three-month residency at Tokyo Arts and Space, (Japan, CALQ, 2023). Numerous projects with the soft club will be going ahead at the same time in partnership with the Fonderie Darling, the Musée du Bas-Saint-Laurent and Vrille art actuel. Since 2016, Marion Paquette's practice has been developing in the context of various residencies in Canada, France and Japan, notably at Ateliers MilleFeuilles (Nantes, France 2016), Studio Kura (Itoshima, Japan 2018), Fondation PHI (Montréal, 2022), Dazibao (Montréal, 2022), Espace sensible (Montréal, 2022), Galerie Castiglione (Montréal, 2020), Espace Transmission (Montréal, 2020), AXENÉO7 (Gatineau, 2019), Verticale (Laval, 2021, 2019).

<https://marionpaquette.com>

## D'ONDE À PARTICULE

2022  
Inkjet print on entrada 300 paper  
50 x 40"  
Frame in natural maple tinted black, 98% UV AR glass  
Edition 1/ 5 + 2 AP



## ERRATUM NO. 6

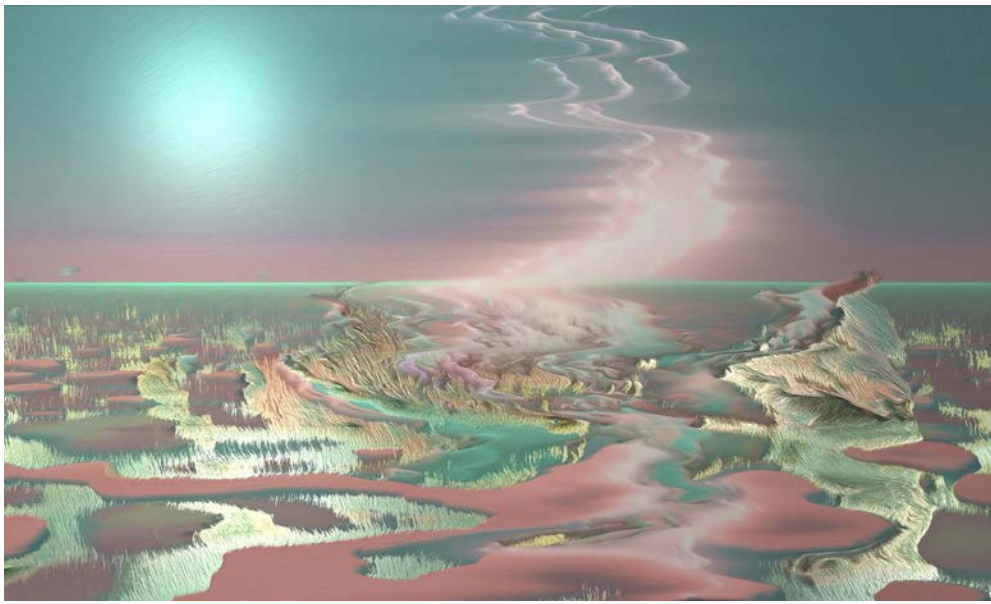
2022  
Watercolor and acrylic gesso on paper  
15 x 11"  
Metal frame, 98% UV AR glass

# LAURENCE PILON

Laurence Pilon's work offers a speculative visibility of paleo-ecological compositions in becoming, an imaginary space that they investigate from a queer-crip perspective. In their works, fragments of inter-species compositions compress through a slow process of accretion, decomposition and re-emergence. Throughout this stratigraphic process they seek fossilization and indetermination while paying particular attention to the agential force of the materials they use. This intuitive and taphonomic approach allows them to visualize entanglements that are at once underworldly and topographical, micro- and macroscopic, and in which various temporal and metaphorical dimensions intersect. On the periphery of eco-critical considerations of contemporary nature-cultures and the hauntings they reveal, Pilon's assemblages of pictorial fossils invite a rapprochement between the formal contemplation of materials that are associated in their work and their intertwined intentions, which are: to disrupt speciesist understandings of evolution and natural phenomena, to disturb the tradition of the landscape as a space for humanistic representation of nature, to disorient ableist pictorial conventions, and therefore to resist anthropocentric myopia.

Laurence Pilon is based in Tiohtià:ke-Mooniyang-Montréal. They hold an MFA from the University of Guelph (2021) and a BFA with Great Distinction from Concordia University (2015). Throughout their academic studies, they received several awards including the Joseph-Armand-Bombardier Canada Graduate Scholarship (SSHRC, University of Guelph) and the Betty Goodwin Prize in Studio Arts (Concordia University). Their current program of work is supported by the Canada Council for the Arts. Their work has recently been exhibited in Montréal (Galerie Nicolas Robert, McClure Gallery, McBride Contemporary), Toronto (Galerie Nicolas Robert, the Plumb, Birch Contemporary) and New York (Sargent's Daughters). They are currently working towards the presentation of two solo exhibitions which will take place at Sargent's Daughters (New York, Spring 2023) and at Galerie Nicolas Robert (Toronto, Fall 2023). Pilon's work is included in the collections of the Art Gallery of Ontario, Hydro-Québec, the Royal Bank of Canada and Medcan, among others. Pilon is represented by Galerie Nicolas Robert.

<https://www.galerienicolasrobert.com/laurence-pilon>



# SABRINA RATTÉ

An important part of Sabrina Ratté's artistic approach focuses on formal and aesthetic research, as well as on the question of the medium, its impact and its nature. For Ratté, the creation of perspectives, textures and compositions and the choice of colors make video a way of painting with electronic light and pixels. Radiances III is from a series that is part of this formal research to create a parallel between the aesthetics of the digital image and that of traditional painting. A combination of techniques such as 3D animation, video synthesis and digital manipulation was used to bring out textures that evoke, but do not imitate, layers of paint, brushstrokes, and reliefs that seem to want to emerge from the screen. These moving paintings suggest a contemplative state where landscapes slowly evolve in time, freeing the viewer from a narrative, linear montage, while maintaining the temporal aspect of the video.

## RADIANCES III

2018

4K video, 16:9 ratio, 2 min 07 sec loop

Edition 2 / 5 + 1AP

This lot includes a 43 inches Samsung Frame HD 4k television

<https://vimeo.com/238454451>

Sabrina Ratté is a Canadian artist living in Montréal. Her practice focuses on the multiple manifestations of the digital image: analog video, 3D animation, photography, printing, sculpture, virtual reality and installation. The continual integration of new techniques allows her to explore, in constantly renewed forms, the themes that run through her work, such as the influence of architecture and the digital environment on our perception of the world, the relationship we have with the virtual aspect of existence, and the fusion between technology and the organic world. Situated halfway between abstract and figurative, landscape and architecture, and on the fine line between the real and the virtual, her work has been exhibited by many institutions including the Centre Pompidou (Paris), Arsenal Contemporary Art (New York), Laforet Museum (Tokyo), Montréal Museum of Fine Arts, PHI Center (Montréal), Chronus Art Center (Shanghai), and the Museum of the Moving Image (New York). Her work is collected by several institutions such as the Musée d'art contemporain de Montréal, the Caisse de dépôt et placement du Québec, Global Affairs, TD Bank, Bell Canada and Hydro-Québec. In the spring of 2022, the Gaîté Lyrique in Paris presented her first major solo exhibition. In 2023, she will present new work commissioned by the New Now Festival in Essen (Germany) and a solo exhibition at Arsenal Contemporary Art Montréal. Her work will also be exhibited at the Max Ernst Museum in Brühl (Germany), at the Topographie de l'Art in partnership with ISEA 2023 in Paris (France), and at the Occurrence Gallery in Montréal (Canada). Sabrina Ratté is represented by Ellephant in Montréal.

<https://sabrinaratte.com>

<https://sabrinaratte.com/RADIANCES-2017-2018>



## ÉCLIPSE

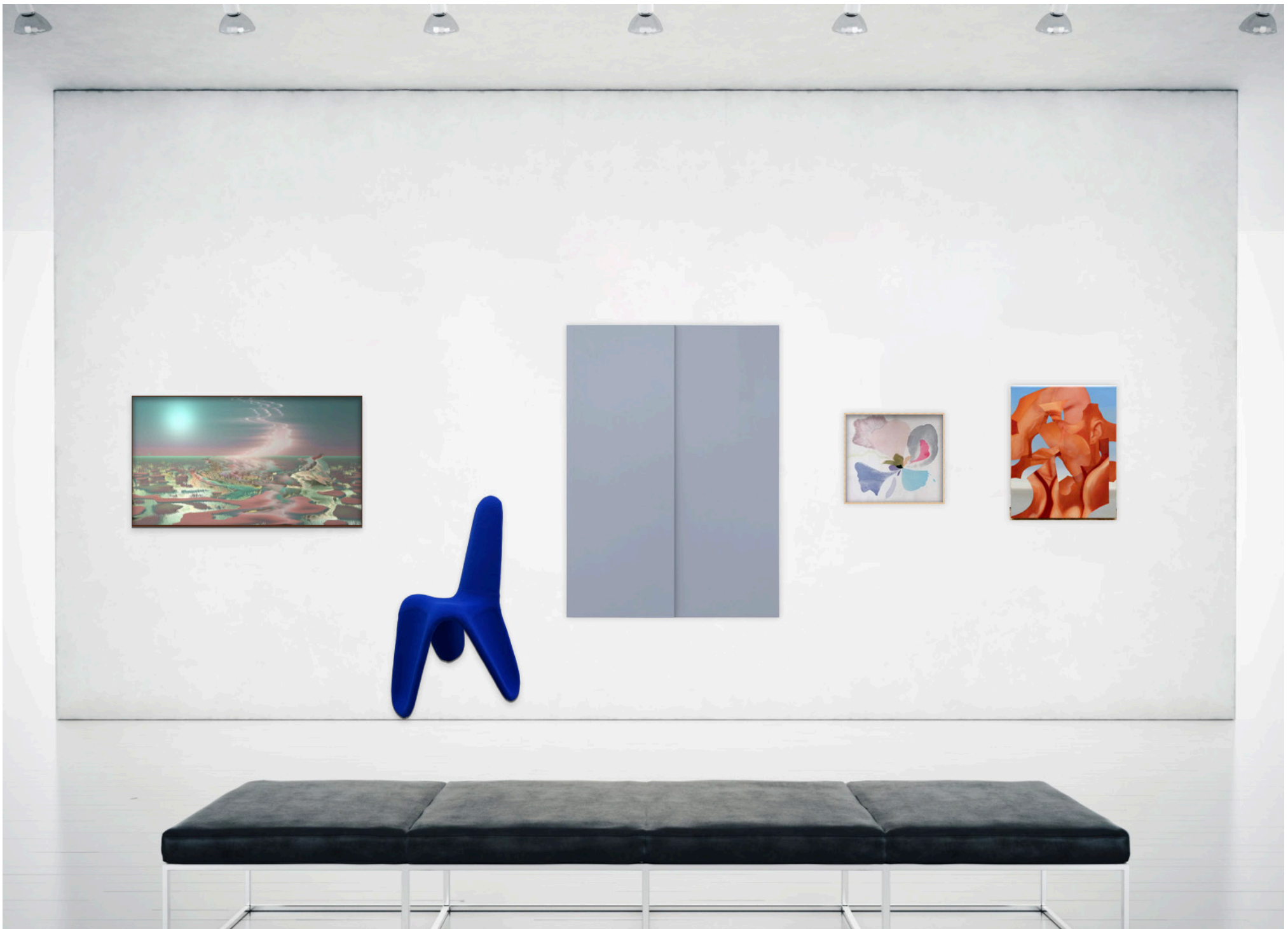
2022  
Oil on canvas  
60 x 54"

# CORRI-LYNN TETZ

Tetz's work as a painter, focuses on the female figure as a way to explore identity, sensation, and desire. Working from personal archives, fashion photography, film and pornography, she is interested in the ways images and meaning are transformed through painting and how this process disrupts notions of the gaze to re-imagine pictorial space. In this, intuitive paint handling distances each piece from its source, as she often uses disparate colours and inventive figuration to create the impression of transformation. Her intention is for each painting to occupy a space between representation and abstraction - that form provides enough information to convey bodies and space, without losing the immediacy of that first, energized, layer of paint.

Corri-Lynn Tetz was born in Calgary, Alberta, and now lives and works in Montréal. She studied painting at Emily Carr University and graduated from the MFA program at Concordia University. Tetz has received support from the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, and the Elizabeth Greenshields Foundation. In 2016, she was awarded the Brucebo Residency Fellowship. Her work was featured in the Magenta Foundations *Carte Blanche: A Survey of Canadian Painting* and in 2012, she was a finalist in the RBC Painting Competition. Tetz's paintings have been exhibited widely, including Kasmin Gallery, (NYC) Arsenal Contemporary Art (Montreal and NYC) Blouin/Division (Montréal) and, upcoming, at Anat Ebgi (Los Angeles) and Gallery 12.26 (Dallas). Corri-Lynn is represented by the Blouin/Division gallery in Montréal.

<https://www.artsy.net/artist/corri-lynn-tetz>



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30% of the proceeds from the sale of their work will be donated to the artist.

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