

# 2024 PRINTEMPS DU MAC

## AUCTION CATALOG

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May 17 2024

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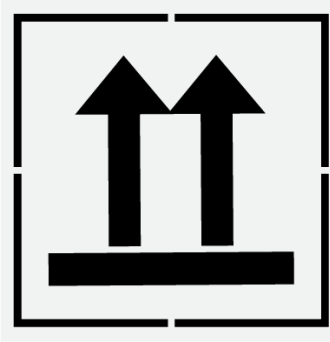
## A WORD FROM THE CO-CHAIRS

Holding an art auction for a benefit event such as Les Printemps du MAC is of paramount importance in many ways. The event is not just a fundraiser, but a focal point where philanthropy, culture and community converge. It is this synergy that makes it possible to discover contemporary art through the auction, and thus contribute to the important cause of the MAC Foundation.

Thanks to the contagious passion and immeasurable dedication of auction curator Erika Del Vecchio, artists and buyers alike respond, making the auction an undeniable success that is eagerly awaited by many year after year.

On behalf of the Printemps du MAC committee, we invite you to discover the works on offer and to play the bidding game, not only to support the artists and the MAC Foundation, but also to discover works from different horizons and to integrate contemporary art into your daily life by making an acquisition.

**Allison Forbes and Charles LeMay,**  
2024 Printemps du MAC Organizing Committee Co-Chairs



## A WORD FROM THE HONORARY PATRON

I am honoured to join the Fondation du MAC as Honorary Patron of the auction. As a contemporary art enthusiast and collector, I fully appreciate the importance of the Musée d'art contemporain de Montréal's role in our society. It's a unique place where we can discover fascinating works of art that touch and inspire us.

The Printemps du MAC auction offers an exceptional showcase for established and emerging artists, while providing an opportunity to discover and acquire their works. This initiative is of crucial importance, as it not only helps to promote the Museum and its Foundation, but also offers artists an opportunity to showcase their talent and receive the recognition they deserve.

Your generosity plays an essential role in supporting our artists. That's why I warmly invite you to take an active part in this auction and bid on the works that resonate with you. Together, let's make the MAC, contemporary art and local artists shine even brighter. Your contribution will help sustain the vitality and creativity of our artistic community.

**Simon Beaulieu,**  
Managing Partner | Financial Services Consulting, EY Canada



## A WORD FROM THE GENERAL DIRECTOR

**The Fondation du MAC firmly believes in the vital importance of supporting artists.** Through the Printemps du MAC auction, we recognize the essential role of art and artists in our society. Artists are the creators of visions, the narrators of our times and the catalysts of cultural change.

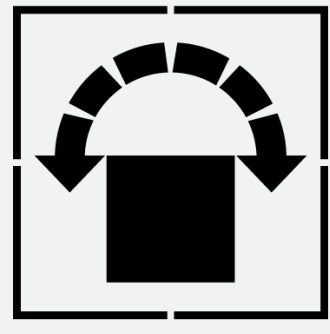
By participating in the auction, not only are you supporting the artists and the Musée d'art contemporain de Montréal (MAC), you're also supporting the cultural community as a whole. Each bid is more than just a financial gesture; it's a declaration of your commitment to art.

We would like to extend our warmest thanks to the Printemps du MAC committee, including auction curator Erika Del Vecchio, honorary patron Simon Beaulieu (EY), EY the auction presenter, and honorary co-chairs Claudia Girard (KPMG) and Alexandre Reise-Filteau (Groupe Reise | RBC Dominion Valeurs Immobilières), for their invaluable involvement.

For those of you for whom this Printemps du MAC auction will be the opportunity to acquire a work of art for the first time, we are honoured to have the chance to introduce you to collecting.

From the bottom of our hearts, thank you for your support of contemporary art and the MAC!

**Anne Lebel,**  
General Director  
Fondation du Musée d'art contemporain de Montréal



## A WORD FROM THE AUCTION CURATOR

***A coup de cœur, that's what I wish for all of us. Nothing less!***

This catalog marks the 5th edition of the Printemps du MAC auction. Our mission is to showcase the works of emerging and professional Canadian contemporary artists in the exclusive setting provided by the Fondation du MAC. The goal is to foster a relationship between artists and our institution by selecting works from diverse cultural backgrounds, offering a variety of mediums, and ensuring a balanced representation of genres.

As the curator, I find it important to include diversity in the selection of works and to push the boundaries of what is considered the field of visual arts, while juxtaposing this emergence with a selection of professional artists whose impact on the Canadian cultural scene is undeniable.

I invite you to consider living with one of these works. To contemplate it here and especially to come see it during the event and imagine it in your own space, so that it may become your icon.

I would like to thank the Fondation du MAC and the Printemps committee for their renewed trust year after year. The funds raised through the auction will be redistributed to the donating artists and to the Fondation, which works to support the mission of the Musée d'art contemporain de Montréal. Be visionary and may luck be on your side!

**Erika Del Vecchio,**  
Auction Curator and 2024 Printemps du MAC Organizing Committee Member

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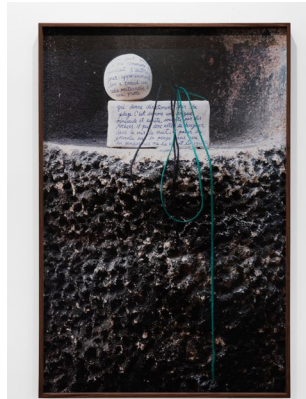
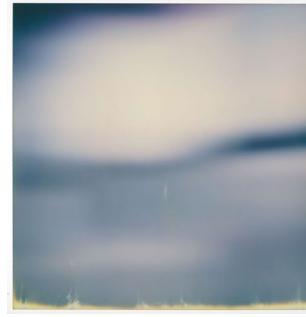
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## ***Fans 2, Fans 4***

Diptych  
2023  
Original photo lithograph  
Printed on 300 g. Velin d'Arches paper  
40 copies numbered and signed by the artist  
39 × 27 in.  
**Lot: \$4,000**  
Museum quality frame by Schop Encadrements

# ABBAS AKHAVAN

Abbas Akhavan's work ranges from site-specific ephemeral installations to drawing, video, sculpture and performance. The direction of his research has been deeply influenced by the specificity of the sites where he works: the architectures that house them, the economies that surround them, and the people that frequent them. The domestic sphere, which he proposes as a forked space between hospitality and hostility, has been an ongoing area of study in his practice. More recent works have wandered into spaces and species just outside the home: the garden, the backyard, and other domesticated landscapes. In his series *Fans*, Akhavan uses the separation of oil and water in the process of lithography, to tell a story of human emotion through art. It captures crying football fans, whose tears wash away their face-paint.

Recent solo exhibitions include Copenhagen Contemporary & Ny Carlsberg Glyptotek, Copenhagen (2023); Contemporary Art Gallery, Vancouver (2022); Chisenhale Gallery, London, UK (2021); the CCA Wattis Institute, San Francisco (2019). Recent group exhibitions include Deichtorhallen Hamburg (2024); 14th Gwangju Biennale (2023); Palais de Tokyo, Paris (2022); Liverpool Biennial (2018); SALT Galata, Istanbul (2017); Solomon R. Guggenheim Museum, New York (2016). Akhavan received his MFA from the University of British Columbia, Vancouver (2006), and his BFA from Concordia University, Montréal (2004). Residencies include Fogo Island Arts, Canada (2019, 2016, 2013); Atelier Calder, France (2017); and Flora ars+natura, Colombia (2015). He is the recipient of the Fellbach Triennial Award (2017); Sobey Art Award (2015); Abraaj Group Art Prize (2014); and the Berliner Kunstpreis (2012). Abbas Akhavan is represented by Catriona Jeffries.

[catrionajeffries.com/artists/abbas-akhavan](https://catrionajeffries.com/artists/abbas-akhavan)

# ALEXA KUMIKO HATANAKA



## ***Looks Like Water***

2023  
Linocut on gampi paper handmade by artist  
20 × 23 in.  
**\$3,200**  
Museum quality frame by Schop Encadrements

Alexa Kumiko Hatanaka intertwines motifs from her cultural heritage with conceptual and thematic elements from nature to create works that map out changes that move people, society, and the land. Her work highlights the expressive quality of *washi*, a Japanese handcrafted paper that originated in the seventh century and is permeated with the characteristics of the people who make it, the specificities of the water that shapes it, and the history in which it is inscribed. Through ink printing techniques and the use of natural dyes such as *kakishibu*, a Japanese dye derived from persimmons, Hatanaka creates compositions imbued with a sensitive relationship to nature.

Alexa Kumiko Hatanaka is a Japanese-Canadian artist highlighting sustainable historical and hybrid craft technologies and mediums including ink, natural dye, printmaking and papermaking. Her work is rooted in experience-based research and collaboration, including projects in the high Arctic and performances that integrate and reinterpret the *kamiko*, a garment sewn out of *washi*, a Japanese paper. Her work layers ancestry, past versions of self, connections to and by water bodies, and future potentials of craft legacies, interconnected with a constellation of factors affecting mental health. Hatanaka has exhibited at the National Gallery of Canada, Toronto Biennial of Art, Nikkei National Museum, and institutions internationally. Alexa Kumiko Hatanaka is represented by Patel Brown.

[alexahatanaka.com](http://alexahatanaka.com)



# ANNE-RENÉE HOTTE

## *magnétismes*

2023  
Video  
31:9  
\$4,200

*Please note:*

*The lot includes a Samsung The Frame 43-inch television generously offered by [La Boutique Techno](#).*

Anne-Renée Hotte's research poses a sensitive look at modes of communication and dynamics within living communities, whether human, animal or plant. By examining their prevailing codes, she seeks to reveal both their visible and imperceptible structures, deploying before our eyes the vocabularies of a latent communication. Bringing into dialogue photography, video and subtle sound articulations, her installations revisit spatial and linguistic components in order to engage the notion of narrative far from the commonplace. What emerges is an open reflection on the living forces that establish connections between beings within scientific, sociological or intimate contexts. The video entitled *magnétismes* presents a still shot of a soft artificial light where moths and insects, in an aggregation phenomenon, graciously undertake an improvised waltz, as if bewitched by an illusive luminous star. With this hypnotic work, Anne-Renée Hotte invites viewers to metaphorically reevaluate their relationship to the world, nature and others, as well as the principle according to which we belong to an order of life beyond us. A reminder, through the scale of things, of the humility we will have to demonstrate so that living things do not disappear.

Anne-Renée Hotte holds a master's degree in visual and media arts from Université du Québec à Montréal and a bachelor's degree in photography from Concordia University. Her work has been shown at Galerie Rosalux (Berlin), Dazibao (Montréal), AXENÉO7 (Gatineau), Musée d'art contemporain des Laurentides (Saint-Jérôme), Musée des beaux-arts de Sherbrooke, Galerie de l'UQAM, Galerie Artem (France), and Galerie Trois Points (Montréal). Her works can be found in many public and private collections.

[instagram.com/annereneehotte](https://www.instagram.com/annereneehotte)



# ANTOINE LUSSIER

Antoine Lussier's practice focuses on the materiality of images, emphasizing their malleability and uses. Through the cyclical reuse of his own images or found ones, process and the unexpected shape his photographic work, allowing physical and digital artifacts to creep in. The encounter of multiple mediums, prints, dust and scrapes creates works where accidental patterns arise in juxtaposition. His intimate, intuitive explorations expose fragments of his body and those of his lovers, giving rise to multi-layered assemblages that reveal and conceal objects, images and stories.

Antoine Lussier is an artist interested in the relationship between the materiality of images and bodies. Focusing on studio-based creations, he explores the convergence between drawing, image and installation, producing works where processes and their hazards coexist to generate new perspectives. His first solo show will be presented at Carmen's Room in 2024. His work has been presented at Livart (2023), Maison de la culture Janine-Sutto (2022-23), and JO-HS (2022), where he completed a residency in 2022. He holds a BFA in photography, Concordia University (2023).

[antoinelussier.com](http://antoinelussier.com)

## ***I Wrote Your Name on The Wall of Caves (After Cocteau)***

2023  
Inkjet print on watercolour paper  
34 × 44 in.  
**\$1,800**  
Museum quality frame by Schop Encadrements





## ***Hampstead Heath***

2022  
Acrylic on canvas  
29½ x 24 in.

Lot: \$5,900



## ***Dog***

2022  
Ceramic  
2 x 3 x 1½ in.

# CLAIRE MILBRATH

Claire Milbrath creates seasonal landscapes and interior scenes which serve as quiet reflections of her psyche. Following the Jungian dream theory that "the dream is the dreamer," Milbrath's paintings feature her two symbolic alter egos: here, the double muscular figure, and the bichon frise – the embodiment of play and love. The blonde figure is meditative; the bichon frise is brave. These alter egos harmonize with Milbrath's surreal Arcadian landscapes.

Claire Milbrath (b. 1989, Victoria, BC) is a self-taught artist working with painting, ceramics, and drawing. Adopting an artistic style reminiscent of the Naive Painters, Milbrath incorporates large swaths of lush colour to construct her compositional space, renewing the coloristic tradition with vignettes relating to spirituality, love, and isolation. In recent years, Milbrath has exhibited at de boer, Los Angeles (US); Pangée, Montréal (Canada), Eve Leibe Gallery, London (UK); The Hole, New York (US), and Marvin Gardens, New York (US). She is the editor-in-chief and founder of *Editorial Magazine*. Claire Milbrath is represented by Pangée.

[pangeepangee.com/claire-milbrath](https://pangeepangee.com/claire-milbrath)



# DOU WEI

At the heart of Dou Wei's work lies fluidity, ambiguity, and uncontrollability. She strives to capture and express the dynamic relationships between nature, culture, and humanity through various forms of artistic expression. Through her art, Wei explores the constantly evolving interplay between the natural world, our environments, and the objects we interact with in our daily lives. The transience of materials, their ability to change and transform over time, fascinates her, and she seeks to convey this fascination through her work. She believes nothing is permanent or immortal, and tries to capture the ephemeral nature of existence and the beauty and complexity of the world around us.

Dou (Lijing) Wei is an artist working across installation, film, sculpture, and painting. Her art explores the transcendence of nature, blending man-made and organic materials to question the boundaries between the natural and artificial. Wei's recent paintings incorporate elements like wood, jade, and brass sculptures, pushing the limits of artificial imagery. Wei graduated with an MFA (2021) from the China Central Academy of Fine Arts and currently resides in K'jipuktuk/Halifax, and continues her artistic practice within the confines of her studio in The Blue Building, delving deeper into the exploration of the complexities of human interactions with the natural and artificial worlds.

[instagram.com/d.lijiw](https://www.instagram.com/d.lijiw)

## ***Submerge***

2023  
Acrylic on wood panel  
10 × 10 in.  
800 \$  
Museum quality frame by Schop Encadrements





# EDWARD MALONEY

The work *Latitude 013* by Edward Maloney is part of a series that examines abstraction through motion. The photographs in the series are enlarged Polaroids shot out of a moving car in Southern Quebec, condensing five metres (approx. 16 feet) of blended colour from the landscape into expressive abstraction.

Edward Maloney is a Canadian/American artist who explores links in photography, painting, and video. His work has shown in Canadian galleries including Pierre-François Ouellette art contemporain, L'Écart, McBride Contemporary, Red Bird Gallery, Galerie les Territoires, and in the duo museum exhibition *Horizons* at the Art Gallery of Burlington, Ontario with Marc Audette. Representing Canada at WEYA in Nottingham, England during the Cultural Olympiad, he presented an interactive installation entitled *Figments of Reality*. In 2019 his work was selected for *La Vérité Déguisée* at GESTE Paris during Paris Photo. He lives and works in Montreal.

[edwardmaloney.com](http://edwardmaloney.com)

## ***Latitude 013***

2016, printed in 2024  
Lambda print  
32 × 32 in. Edition 1 of 3  
**\$2,500** framed



# EMILIE GRACE LAVOIE

Emilie Grace Lavoie works primarily in three dimensions. Her practice questions the space between the object and its ecology; the relationship between material practice and complex systems, such as living ecosystems, and the environments in which they are found. Combining the exquisite and the catastrophic, Lavoie addresses the paradoxical complexity of the relationship between material practices and living ecosystems.

Emilie Grace Lavoie is an artist, curator and member of Collectif 3E, originally from New Brunswick, territories of the Wəlastəkwəwiyik and Mi'kmaq peoples. She holds a bachelor's degree in visual arts from the Université de Moncton (2016) and a Master of Fine Arts from Emily Carr University of Art and Design (2018). In 2017, Lavoie was awarded the silver medal at the VIII<sup>es</sup> Jeux de la Francophonie in Abidjan in the Sculpture and Installation category, representing Canada-New Brunswick. Lavoie's work can be found in various private and public collections, including ArtNB and the Beaverbrook Art Gallery.

[emiliegracelavoie.com](http://emiliegracelavoie.com)

## ***Untitled (Les temps sont durs pour les rêveuses Collection)***

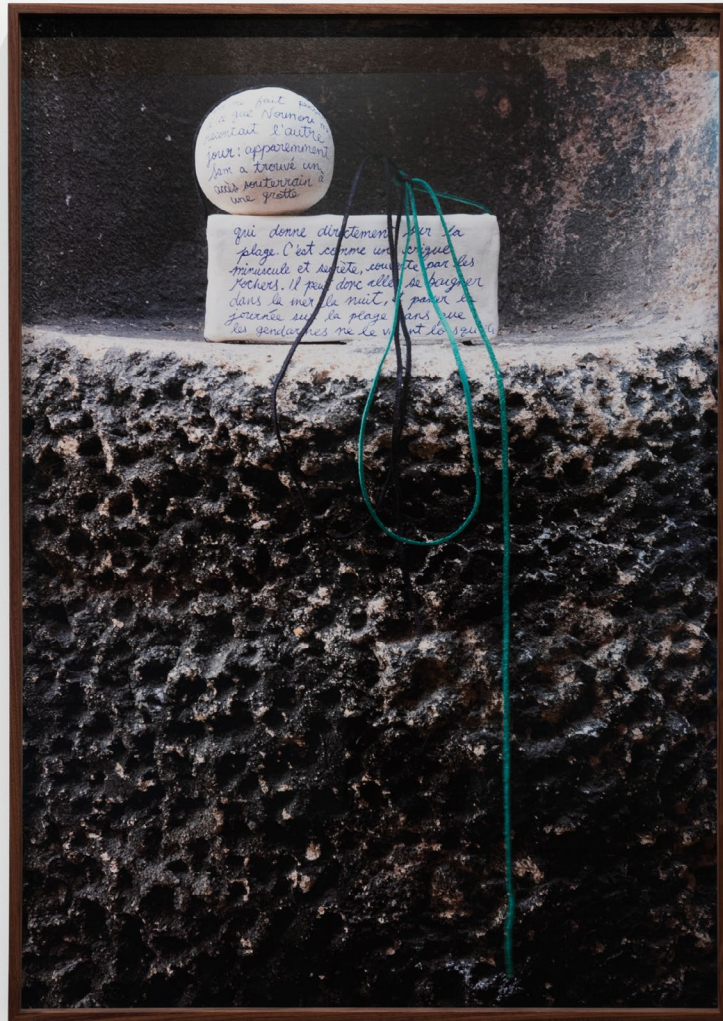
2022  
Semi-porcelain ceramic  
26 × 22½ × 22 in.  
\$4,250

# FATINE-VIOLETTE SABIRI

In her autobiographical and intuitive work, Fatine-Violette Sabiri explores personal narratives and encounters within her immediate environment. Her photographic practice blends documentary images, commissioned portraits, and fashion photos. Sabiri's work is fueled by memories of attachment, with dominant themes of hybridity, adaptation, and humour. In *Le secret de Sam* Fatine-Violette Sabiri investigates the desire for reclusion, which is also paired, nevertheless, with the constant longing to share and to be understood.

Fatine-Violette Sabiri, born in 1994 in Casablanca, is a multidisciplinary artist holding a BFA in Visual Arts with a minor in Film Studies from Concordia University. Her work has been featured in several group and solo exhibitions, including at Eli Kerr Gallery (Montreal, 2024), Patel Brown (Montreal, 2023), Espace Maurice (Montreal, 2022), Joys (Toronto, 2022), Joe Project (Montreal, 2022), The Plumb (Toronto, 2021), Le 18 (Marrakech, 2021), Jedna Dva Tri Gallery (Prague, 2020), and Soon.tw (Montreal, 2017). In 2022, she was awarded the Burtynsky Grant by the Scotiabank CONTACT Photography Festival. In 2023, Sabiri was selected as a nominee for the Lynne Cohen Prize. Her second publication, titled *Kiss Landing*, will be released by VU editions in spring 2024. Her upcoming projects include *Picturesque Pipsqueak* with Shahan Assadourian at Afternoon Projects (Vancouver, 2024), and solo exhibitions at Romance (Pittsburgh, 2024) and Pangée (Montreal, 2024). Fatine-Violette Sabiri is represented by Eli Kerr.

[fvs247.com](http://fvs247.com)



## ***Le secret de Sam***

2023  
Inkjet print on archival paper  
60 × 40 in.  
**\$5,000**  
Museum quality frame by Schop Encadrements

# FLORENCE VIAU



## ***Cylinder Seal [Window Lines]***

2024  
Acrylic and varnish on papier-mâché, PVC  
13½ × 5½ × 5½ in.  
**\$1,200**

At the crossroads of sculpture, painting, printmaking and drawing, Florence Viau's practice is interested in the fabrication of images based on different human technological contexts. Her work focuses on the themes of nature, memory and language, as well as on past and present tools and technologies, that can be used to preserve them. She draws inspiration from both the archaeological and digital worlds, where the landscape is (de)materialized through time and interfaces. Tangible matter is then confronted with the complexity of our communicative surfaces.

Florence Viau (b. 1998) is a Tiohtià:ke/Montreal-based multidisciplinary artist and Master's candidate in sculpture at Concordia University. She holds a bachelor's degree in visual and media arts (2021) from the Université du Québec à Montréal, accompanied by a Foundation McAbbie bursary for excellence in sculpture. Her work has been shown in several group exhibitions, including at MAC Laurentides (Saint-Jérôme), Projet Casa, Galerie Duran|Mashaal, Livart, Centre Clark and Circa art actuel, in Montreal. Her works are part of collections including those of the City of Longueuil and the Musée Pointe-à-Callière, Montréal's archeological and historical museum.

[florenceviau.com](http://florenceviau.com)



# JEREMY LE CHATELIER

Jeremy Le Chatelier explores the fusion of aesthetics and functionality through the Hublot chair project. Taking up its unique form, he uses diverse materials – wood, aluminum, concrete – each carrying a distinct identity. Inspired by sea travel and modernist architecture, the chair evokes sailing ships and the contemplation of a landscape through a porthole. Like the three little pigs who built their homes with straw, wood, and bricks, he himself tests the aesthetic expression of each material, revealing their impact on contemporary design. The iteration in beech wood and natural leather seat is directly inspired by the 50s.

Emerging multidisciplinary artist Jeremy Le Chatelier grew up in Montreal in a Franco-Swiss family. A university graduate in graphic design, his work is characterized by an experimental, material approach. He uses painting, sculpture, photography and decorative furniture to offer pieces that are both functional and artistic. Operating his own studio in Montreal, he continues to explore new forms of artistic expression.

[jeremylechatelier.com](http://jeremylechatelier.com)

## ***Hublot - Wood Version***

2024  
Beech wood and 8 oz Italian leather  
32 × 32 × 24 in., 54 lbs  
**\$4,200**



# LORNA BAUER

*"Surface, reflection, and volume are at play here, asking viewers to navigate their bodies through a landscape of peculiar objects, each one unique in its organic, irregular form. These vessels are surrogates for the breath and body that made them. Nesting in metal receptacles that perform as container, shield, armature, and method of display, these works fluctuate between nature and architecture, liquid and solid, metaphysics and matter. Central to this body of work is a practice that hinges on the transference of energy, oscillating between interior and exterior and finding form in the formless." – Alex Bowron*

Lorna Bauer lives and works in Tiohtiá:ke/Mooniyang/Montréal. Her work has been featured in numerous solo and collective exhibitions in Canada and abroad: National Gallery of Canada (Ottawa), Musée d'art contemporain de Montréal, Darling Foundry (Montréal), Franz Kaka (Toronto), Eleftheria Tseliou Gallery, (Athens). She has been artist-in-residence at Despina (Rio de Janeiro), Les Récollets (Paris), the Quebec-New York Residency, Banff Centre and the Atlantic Center for the Arts (Florida) and most recently in 2022 Dufftown, Scotland, as part of the prestigious Glenfiddich Artist in Residence program. Her works are present in public and private collections, notably the Musée d'art contemporain de Montréal and the Musée national des beaux-arts du Québec. Most recently Bauer was awarded the Barbara Spohr Memorial Award for contemporary Canadian photography (2019) and in 2021 she was a finalist for the Sobey Art Award representing Quebec. She is currently the Artist in Residence at Concordia University in Studio Arts. Lorna Bauer is represented by Galerie Nicolas Robert.

[lornabauer.com](http://lornabauer.com)

***... air is where effort goes... once our effort is spent...  
this crowded air... No.13***

2021  
Blown glass, métal  
31 x 14 in.  
\$5,500



MALIK

MCKOY

In his painting practice, Malik McKoy takes the mundane of the everyday experience and subverts it through humour and abstraction. *Hive* (2024) is large in scale and was made using aerosol and acrylic paint on canvas. Depicted in the composition is a character saddled on a horse as they both pose for the flick. This character appears in many of his other works. As someone who is tapped into fan culture (specifically in music), McKoy arrived at this title after contemplating the effects that parasocial relationships can have on consumers' interests, politics, and ultimately their world view.

Malik McKoy (b. 1995, Surrey, B.C.) is an emerging, multidisciplinary artist whose practice consists of painting and digital media. He received his BFA degree from OCAD University in Toronto and recently relocated to Montreal from Ajax in pursuit of his MFA degree at Concordia University. Straddling the line between analog and digital, McKoy attempts to create a visual world that encompasses both practices. McKoy has exhibited work at Trinity Square Video, Susan Hobbs Gallery, and Robert McLaughlin Gallery among others. He will participate in a group exhibition in July 2024 following a residency at World Creation Studio's CO/CREATE. McKoy also currently has public artwork installed in Pickering and Vaughan, Ontario.

[malikmckoy.com](http://malikmckoy.com)



## *Hive*

2024  
Acrylic on canvas  
60 × 72 in.  
\$8,500

# MARGOT KLINGENDER

In her work, Margot Klingender challenges immediate comprehension. Using unconventional combinations of subject, material, and process, viewers are invited to ponder familiar yet enigmatic subjects. A Magritte drawing becomes a pictographic puzzle, a bad tattoo found online becomes a bronze. By translating and reframing source images, the artist calls on the familiarity and felt language of visual culture, and the affective potential of objects and images.

Margot Klingender (b. 1991, Edmonton, Canada) holds a MFA from Concordia University (2021). She presented a solo exhibition at Galerie Pangée in 2019 before participating in two international art fairs: Material Art Fair in Mexico City (2019), and Art Toronto (2019). She has completed several residencies, including a partnership between the Slade Research Institute and the Camden Arts Centre in London (UK), and the Banff Centre in Alberta. Her work has been included in various group exhibitions, most recently *Et dis-moi : why is the past tense always longer?* (Stewart Hall Gallery, Montréal), Mayten's Projects (Toronto), Prometheus Projects (Montréal), Maison Modèle at Centre Clark (Montréal), Maureen III at the Darling Foundry (Montréal). Her work can be found in private collections throughout North and South America.

[margotklingender.com](http://margotklingender.com)



## ***The Trumpets (II)***

2024  
Steel, copper, patina  
26 × 22 in.  
\$2,600



# MARIE-ÈVE LECAVALIER

Combining impeccable, innovative craftsmanship, meticulous research into materials, and bold aesthetics, Marie-Ève Lecavalier first made a name for herself with her unique interwoven leather technique, groovy patterns, recycled vintage denim pieces and loose-fitting silhouettes. As she evolved in the fashion industry, the designer challenged herself to remain authentic, in addition to creating relevant and sustainable pieces. Rooting her work in family history, the designer recently revisited the wrestling belt, making it her own – a tribute to her grandfather who worked as a professional wrestler. A nod to the equestrian metaphors implied by her surname, LECAVALIER, which is also inspired by her beloved grandfather, embodies perseverance and determination.

Marie-Ève Lecavalier (b. Montreal, 1988) holds a bachelor's degree in fashion management and design from UQAM and a master's degree from Geneva's prestigious HEAD (Haute École d'Art et de Design). She is a recipient of the Prix Chloé at the Festival d'Hyères (2018), the CAFA/Swarovski Prize (2019), a finalist for the LVMH Young Fashion Designers Prize (2019), a finalist for the International Woolmark Prize and was named Womenswear Designer of the Year by CAFA (2022). In addition to founding her own line called LECAVALIER, which she has shown at the Paris Fashion Week, she has collaborated on the exclusive launch of her brand in partnership with internationally renowned boutique SSENSE, as well as with Maison Simons. She was the first Canadian woman to present at Paris Fashion week with the Fédération de la Haute Couture et de la Mode.

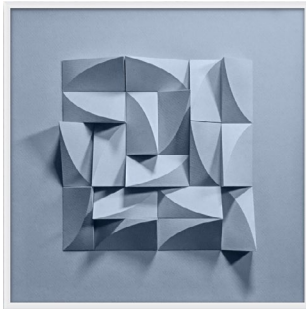
[lecavalier.studio](http://lecavalier.studio)

## *Dear Walter*

2019  
Upcycled leather and Swarovski rhinestone chain  
One size  
\$5,000



Matthew Shlian  
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Nadège Grebmeier Forget  
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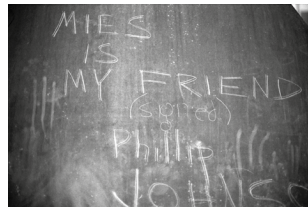
Wally Dion  
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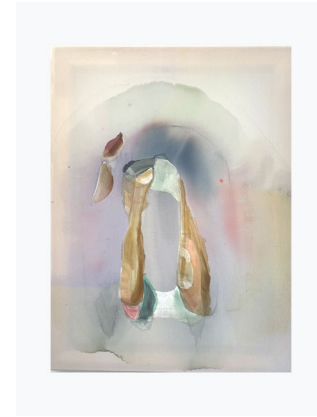
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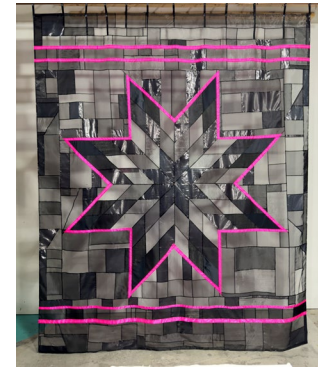
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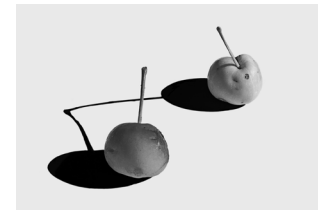
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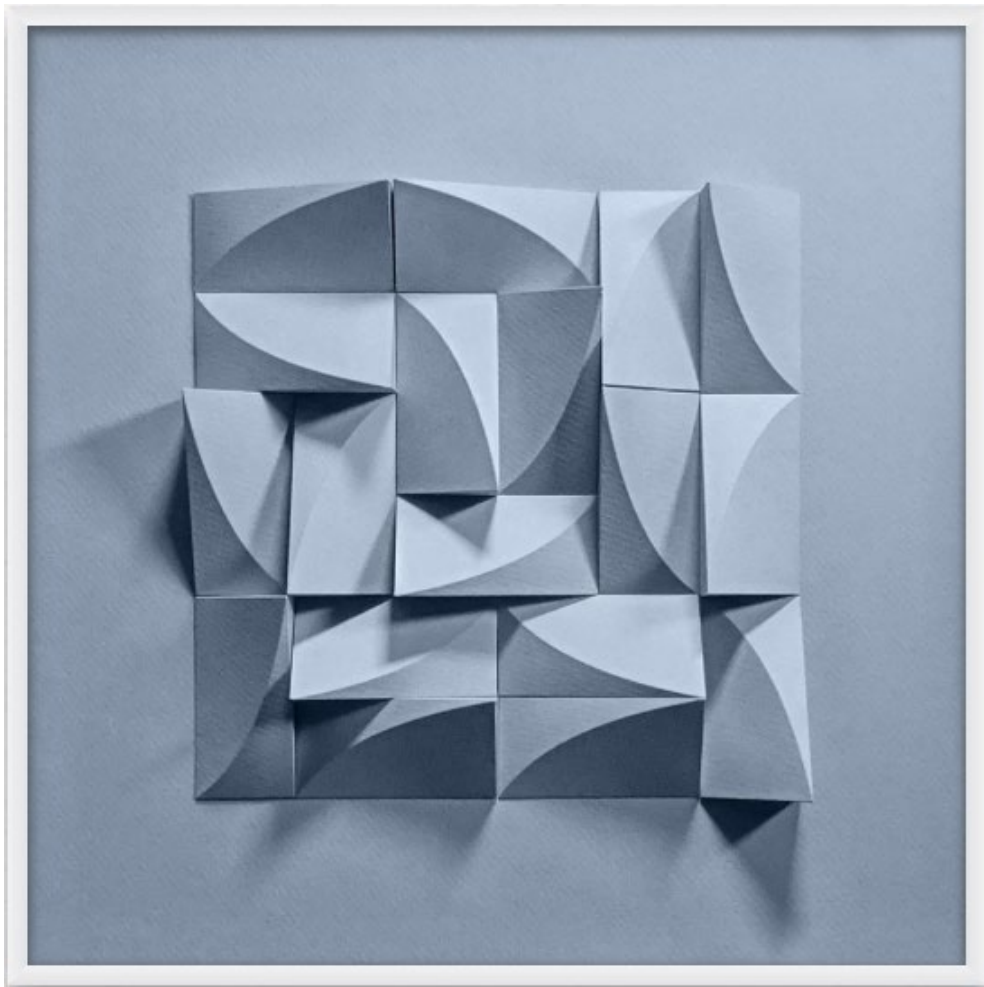
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# MATTHEW SHLIAN

Matthew Shlian uses his paper engineering skills to create kinetic sculptures which have led to collaborations with scientists at the University of Michigan. Researchers see his work as a metaphor for scientific principles; he sees their inquiry as a basis for artistic inspiration. In his studio he is a collaborator, explorer and inventor. He begins with a system of folding and at a particular moment the material takes over. Guided by wonder, his work is made because he cannot visualize its final form; in this way he comes to understanding through making.

Matthew Shlian works in the realm between art and science, guided by wonder and rooted in print media, book arts, and design. His sculptural forms are inspired by organic material and iterative patterns, each piece mapped out digitally, and then folded and assembled by hand. He received his BFA from Alfred University (New York) and his MFA from the Cranbrook Academy of Art (Michigan). He has lectured and taught workshops at Haystack Mountain School of Craft, Penland School of Craft, and at universities across the US. Matt has held numerous artist residencies at Tamarind Institute (Albuquerque NM) and given lectures at the Museum of Mathematics (NYC) and the National Academy of Science (Washington DC). His clients include Ghostly International, Apple, P&G, Facebook, Levi's, Herman Miller, Sesame Street and the Queen of Jordan. In 2020, Matt's monograph, *Unfolded*, was published through Thames & Hudson. Matthew Shlian is represented by Duran Mashaal.

[mattshlian.com](http://mattshlian.com)

## ***Omoplata 87 Study in light blue paper***

2021  
Paper  
12 × 12 × 1 in.  
**\$1,700**  
Museum quality frame by Schop Encadrements

NADÈGE

GREBMEIER FORGET



## *for that which shines, minutiae (detail)*

2022  
Installation excerpt.  
Monotype, digital print, Porter and LIFE magazines  
19½ × 13¼ in.  
**\$3,800**  
Museum quality frame by Schop Encadrements

This visual composition is taken from the installation *pour ce qui brille, minutie / for that which shines, minutiae* (AXENE07, Gatineau, 2022), a solo exhibition materializing the various roles and influences of the mass production of images on the artist's performative gestures. This chosen detail frames her enduring interest in (re)signified female bodies and the dichotomies at the heart of her practice (ephemeral/perennial, material/immaterial). Proposing a collage of objects, archives and personal images intertwined like viewing notes or screen windows in consultation, this work includes magazines from her studio, a photograph taken during a micro-action in the Mount Royal Cemetery (2020) and a monotype she produced in collaboration with UQÀM/Arprim (*À l'affiche*, 2021).

Grebmeier Forget is an interdisciplinary artist, best known for her live and private durational performances. She critically reflects on the medium, questioning its presentation devices, documentation, and the potentials of its mediation. Her work is influenced by feminisms, her own body and personal psyche as mediums of observation, research, and transformation. Her most recent performances and exhibitions have been presented at FADO Performance Art Centre (Toronto, 2022); Musée de Joliette (2022); Bradley Ertaskiran, Projet Casa and Fonderie Darling (Montréal, 2020). Writings about her art practice have been published in AWARE Archives of Women Artists, Research and Exhibitions (Paris) and Routledge (London/New York), and in several other specialised books, journals and magazines. She is the first performance artist to receive the City of Montréal's Prix Pierre-Ayot (2019), awarded in partnership with the Contemporary Art Galleries Association.

[nadege-grebmeier-forget.com](http://nadege-grebmeier-forget.com)





ORISE

JACQUES-DUROCHER

Through sculpture and installation, Orise Jacques-Durocher's ceramic practice investigates and reimagines our understanding of the object. Her work develops with an attachment to the slow, rigorous and engaging processes associated with the tasks that take place in the studio and in everyday life. In resonance with the laborious technical know-how involved in ceramics, she established a collaboration with its great reactivity through transformative processes and experimentation. Her works are thus the visible traces of a dialogue with the material and the tasks associated with it, from the most trivial to the extravagant.

Orise Jacques-Durocher is an artist who lives and works in Montréal, where she obtained a BFA from Concordia University (2020). Her multidisciplinary sculptural practice is oriented towards an experimental approach to ceramics, through which she investigates and reimagines our understanding of the object. Her work has been presented in group and solo exhibitions in Quebec and New Brunswick, as well as in Denmark, during a residency at the Guldagergaard International Ceramic Research Center.

[instagram.com/Orise](https://www.instagram.com/Orise)

## ***Metal Shop résidu***

2023

Stoneware, glaze with metal workshop dust

9¼ × 2 × 5 in.

**\$500**



**New York City & Barnett Newman, Broken Obelisk with graffiti, Seagram Plaza, New York City**

2023 - Diptych  
Archival pigment inkjet print  
11 x 14 in.



**Seagram Plaza Fountain, New York City Plaza, New York City**

2023 - Diptych  
Archival pigment inkjet print  
16 x 24 in.

Lot: \$4,500 framed

# PHYLLIS LAMBERT

*“Many persuasive reasons to be involved with photography come to mind. Surely, observation is the constant that underlies all approaches, all levels of interest, and all fascination with the medium. And from observation grows a deepening understanding of the complex interactions between art and the many diverse fields of human knowledge. My own use of the camera dates back to 1954, as I started to think about what a new building in New York could be. In Rome that year, I began to look more closely at buildings through the lens of a camera I had barely used, observing their qualities, how they sat on the land, their form and articulation, their materials, how architectural details related to a building as a whole, and how the building related to the urban fabric and space of the city.”*

Excerpt from *Observation Is a Constant That Underlies All Approaches* by Phyllis Lambert

Phyllis Lambert, architect, author, photographer, conservation activist, and critic of architecture and urbanism, is the Founding Director Emeritus of the Canadian Centre for Architecture (CCA), which she established with the conviction that architecture is a public concern. Lambert’s writings on photography and photographic commissions include *Court House: a Photographic Document* (1978) and *Photography and Architecture: 1839-1939* (1982) with Richard Pare; *An Industrial Landscape Observed: the Lachine Canal* (1992); *Viewing Olmsted: Photographs by Robert Burley, Lee Friedlander, and Geoffrey James* (1996); *Mies in America* (2001); and *Building Seagram* (2013). A small group of Lambert’s own photographs taken over a period of some 70 years, *Observation Is A Constant That Underlies All Approaches*, was published in 2023. In acknowledgement of her lifetime work Lambert was awarded the Golden Lion of the 2014 Venice Architectural Biennale.

[cca.qc.ca/en/about-overview](https://cca.qc.ca/en/about-overview)

# PIERRE DORION

*“This painting is based on a photograph I took during a trip to Nicaragua in 2012. It depicts the wall of a house in the historic district of Granada, bombarded with light on a blazing sunny afternoon. During this trip, I was drawn to the bright, saturated colours of the architecture in this ancient city. This led me to want to use such colours for a series of paintings that only recently materialized, with the one I produced last year using a body of photographs taken during another trip, this one to Mexico and about the architecture of Luis Barragan. The composition of Granada III is formally very simple. A horizontal line runs through the middle of the picture, producing two planes of colour in shades of green. For me, this minimalist image evoked the well-known Grove Group series by American painter Brice Marden and Blinky Parlemo's Stoffbielder. The line of contact between the two planes is doubled by another line, this one sinuous and evoking an organic form. This is the shadow of an awning that protected the façade of this house from the sun's rays. The result is an image in which geometric and organic forms come together, bathed in intense chiaroscuro lighting.” – Pierre Dorion*

Pierre Dorion was born in Ottawa in 1959. He lives and works in Montréal. Primarily narrative and characterized by the cohabitation of a multiplicity of genres and motifs, Pierre Dorion's painting revolves around the questions raised by the photographic image in pictorial practice. Most often inspired by photographic snapshots, which he uses to document situations he encounters on his strolls, especially in urban chaos, or stimulated by anonymous snapshots, he creates curious compositions that constantly shift from abstraction to figuration. Pierre Dorion is represented by Blouin Division.

[blouin-division.com/en/artists/pierre-dorion](http://blouin-division.com/en/artists/pierre-dorion)



## **Granada III**

2022  
Oil on linen canvas  
60 × 45 inches  
\$22,500



# ROXANNE DOUCET

Roxanne Doucet's photographic work is timeless and intentional. She captures the poetic moments of everyday life, where romance and nostalgia emerge with radical sensitivity. *Isolella, Corsica* is a work representing a sacred pause, intimately linked to deep introspection and transformation. Fusing fine art and street photography, Roxanne Doucet's aesthetic is one of contemplative beauty, emanating a delicate humanity.

Roxanne Doucet is the founder of Triptyque, a multi-disciplinary agency combining art and commerce, based between New York and Paris. With a keen eye for documentary photography, her passion for image culture and curation is evident in her photographic practice. Drawing on her experience as a visuals director, Roxanne Doucet has collaborated with internationally renowned luxury brands and publications. It is at the crossroads of these diverse influences that her work emerges, imbued with a refined aesthetic, driven by the desire to immortalize the beauty that surrounds her, in its purest essence.

[instagram.com/roxannedoucet](https://www.instagram.com/roxannedoucet)

## *Isolella, Corsica*

2018, printed in 2024

Inkjet print on archival paper

36 × 48 inches

**\$2,800**

Museum quality frame by Schop Encadrements

SARAH

PUPU



Made up of painted silks, drawings, drywall objects, provisional architectures and other studio debris, Sarah Pupo's work holds space for the potentiality of the studio environment; a slow, in-between space of poetic, associative logic and uncertainty. In the studio, everything is in formation, as objects and images are broken down, reformed and drawn back into themselves. This work builds moments of interdependence, connection and echo across form, material and surface – purposefully harnessing the rich slippage between the original and its imprint, the form and its residuals or leftover traces.

Sarah Pupo lives and works in Tiotia:ke/Montreal. Her practice bridges watercolour painting, drawing, provisional installation, and lo-fi animation. Pupo's work has been exhibited nationally and internationally, most recently at Stewart Hall Gallery, Occurrence (Tiotia:ke/Montréal) and YZY Artist's Outlet (Tkaronto/Toronto). Past residencies include Atelier Circulaire, The British School at Rome and the CALQ Mumbai Studio.

[instagram.com/sarahnpupo](https://www.instagram.com/sarahnpupo)

## ***Untitled***

2018  
Watercolour, dye, sewing pins and gesso on silk  
16 × 20 in.  
**\$2,200**

# SÉCRÉTION-FÉLINE

The duo Sécrétion-Féline explores social and political limits, responding with absurdity. Their art challenges a society marked by inequality and failing structures. Using blown glass, they express their critique of political and social norms. Their pieces, devoid of practical utility, play with derision and challenge consumer codes. The *Artefact monarchique* series unsettles perceptions by not following any logic. Their approach questions the foundations of society: can we really interact with objects devoid of utility and therefore of market value? And what prospects can art offer for envisioning another world? The choice of colour, orange, symbolizes this reflection. Used to signal danger, it represents the turbulence of our shared spaces. This is how they conceive their artistic work – a restless reflection aimed toward thinking of a more judicious world.

Diane Champagnat-Becker and Nicolas Forlini form a duo of Franco-Quebec glass artists. Diane, originally from France, trained at the École Nationale du Verre in Yzeure, then joined Espace Verre in Montreal, where she graduated in 2018. Nicolas, born in Quebec, also studied at Espace Verre and graduated in 2019. Their meeting during a FUSION fellowship led them to create Fusion f. together, their blown-glass object company, and Sécrétion-Féline, dedicated to installations and one-off pieces. They have participated in various group exhibitions and will have their first solo show in April 2023 in Quebec with their visual art collective, Orange2.

[instagram.com/secretion\\_feline](https://www.instagram.com/secretion_feline)



## ***Artefact monarchique***

2021  
Blown glass  
9 × 6 × 2 in.  
\$750

# STÉPHANE LARUE



In *(Sans-titre) Baroque no. 4*, there is a sense of expansion and intensification of visual effects rooted in an approach to composition and gesture linked to optical and spatial interaction. The work employs structured interlacing of curved lines. The luminosity of the aluminum surface is enhanced by the quality of the lines that reflect the light. The process of fabrication and the sense of materiality are pronounced, as the intersecting and traced lines are the result of consistent directional movement on the surface with the help of a small homemade sander. The impression remains of being immersed in the poetic engagement of the material and its potential effects.

Stéphane La Rue lives and works in Montréal. He is interested in investigating visual phenomena related to colour and light. Forms applied or drawn on the surface with minimal intervention appear ordered or skilfully disjointed, and always maintain a close relationship with the pictorial plane. He sculpts the support, tracing and depicting its edges. He has had several solo exhibitions, notably at the Musée d'art contemporain de Montréal, the Art Gallery of York University, Toronto, the Galerie de l'UQAM as well as the Musée national des beaux-arts du Québec and the Fondation Molinari. He has participated in several group exhibitions, notably in New York, Lyon, Istanbul and Luxembourg. He was also part of the Musée d'art contemporain de Montréal Triennial in 2011, as well as the Canadian Biennial at the National Gallery of Canada in 2014. More recently, in 2021, his work was exhibited in *Combien de temps faut-il pour qu'une voix atteigne l'autre?* at the Montreal Museum of Fine Arts. His works are part of many public, private and corporate collections in Canada and the United States. Stéphane La Rue is represented by Galeries Roger Bellemare et Christian Lambert.

[bellemarelambert.com/en/artiste/stephane-la-rue-en](http://bellemarelambert.com/en/artiste/stephane-la-rue-en)

## ***(Sans-titre) Baroque no. 4***

2020  
Aluminium on wood  
26 × 26 in.  
\$5,000



## ***Pillow Princess***

2024  
4m clear LDPE sheeting, 4m pink anti-static LDPE sheeting,  
LDPE shopping bags, and HDPE shopping bags  
15 × 15 × 5¼ in.  
**\$500**

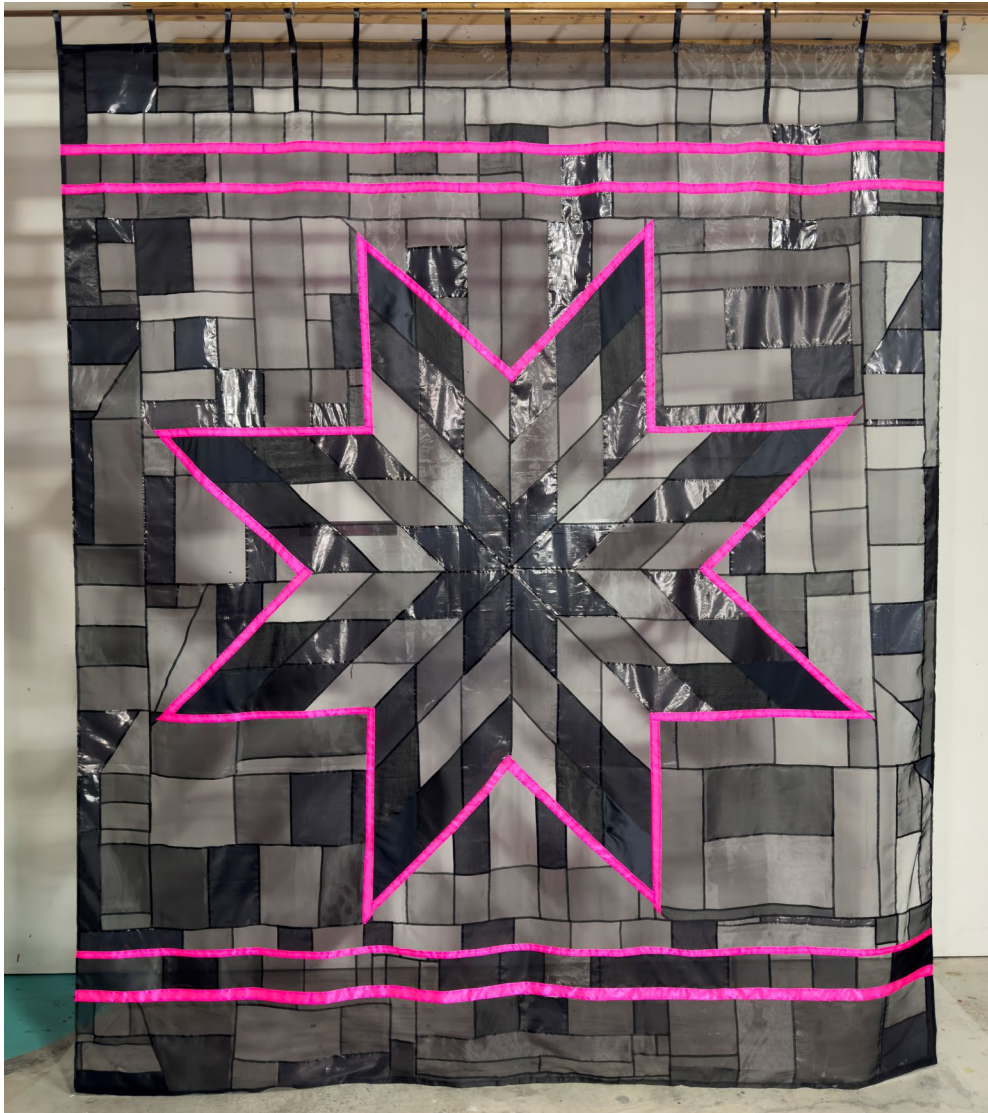
# STUDIO RAT

Studio Rat positions plastic as a transmutable artefact of the past, present and future. Through their sculptural work, the pervasiveness of plastic becomes a conduit for reflection on systems of accumulation. Plastic waste from the artists' home is reconfigured as a domestic object. The material is melted and manipulated by the artists and filled with air to become an inflated reproduction of one of the most intimate household objects: a pillow. By quilting and subsequently inflating plastic discards, Studio Rat not only directs our gaze towards the material, but renders it as a playful object of domesticity. With *Pillow Princess*, the artists inflate the perception of how everyday parts of the home might be intimate and plastic at the same time.

Studio Rat is an emerging creative practice pursuing experimental installation art and design between the cities of Montréal and Toronto. It was founded in 2018 as a site for investigations on plastics, inflatables, and community building between artists Dominique Di Libero and Emily Allan. Their work has been shown at events and exhibitions across Canada including ArtPOP (Montreal, 2023), Nuit Blanche (Toronto, 2023), Art Nest for Toronto Outdoor Art Fair (Toronto, 2023), Artscape Gibraltar Point (Toronto, 2022), and in the United States, in collaboration with Maya Fuhr at SADE Gallery (Los Angeles, 2023). Presently, Studio Rat is in a creative residency at the Arsenal workshops and will present a solo exhibition this summer at Arsenal Contemporary Art Montreal.

[studiorat.ca](http://studiorat.ca)





## **black quilt**

2024  
Various fabric, copper pipe  
119 ½ x 94 in.  
\$25,000

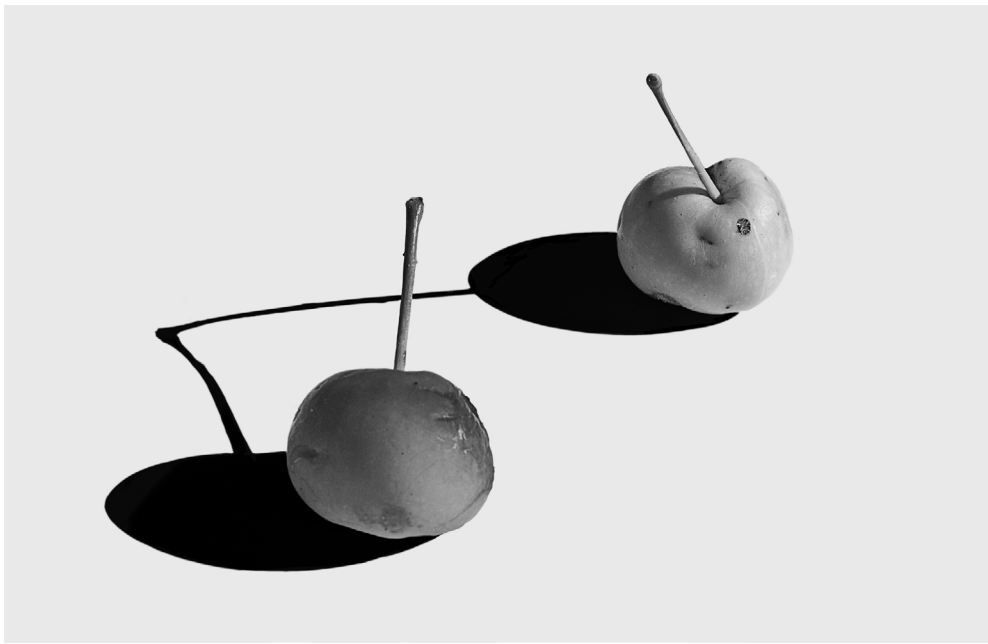
WALLY  
DION

In barren lands, far from industry and sprawling cities, nothing is wasted. Historically, quilting was practiced by people of lower economic classes as a means to reuse, repurpose and retool old and worn-out garments. By itself, a quilt is a patchwork of tiny scraps combined to make a greater object, a testament to craft and labour. For Indigenous Peoples, this practice of quilting was consistent with the value systems of provisional efficiency and rural thriftiness. Fabric *Grass Quilts* are inherently about multiple aspects of a vast system coming together to make a single biome. The *Grass Quilts* are sewn together with transparent fabric, intended to be hung together and viewed as a conglomeration. Air, moisture and aroma pass through them, and like nets they gather tiny fragments of their host sites before relocating to other sites across Turtle Island.

Wally Dion, born in 1976 in Saskatoon (Saskatchewan), is a visual artist living and working in Binghamton, New York. A member of Yellow Quill First Nation (Salteaux), Dion holds a BFA from the University of Saskatchewan and an MFA from the Rhode Island School of Design. Throughout much of his career, Dion's work has contributed to a broad conversation in the art world about identity and power, and can be interpreted as part of a much larger pan-American struggle by Indigenous peoples to be recognized: culturally, economically, and politically, by settler societies.

[wallydion.com](http://wallydion.com)

Please note: *Possession of this lot must be taken by the end of the summer, as the artist will document the piece in a performance. As a token of appreciation for their patience, the auction lot winner will receive a limited edition photograph from said performance. Please refer to the artist's website for an example.*



## ***II (Junction)***

2019  
Inkjet print on Kozo archival paper  
20 × 30 in.  
**\$850**  
Museum quality frame by Schop Encadrements

# WILLIAM SABOURIN

The visual language of film lies at the heart of William Bobby Sabourin's photographic practice. The juxtaposition of images from different sources creates a narrative fabric between them, organized in elliptical sequences that are rarely resolved and often open to interpretation. His process aims to establish connections through an accumulation of images, thus giving life to a space detached from the rest of the world, existing only through its own representation. To achieve this, Sabourin prefers to use photographs devoid of human figures or symbols. He draws inspiration from the places we encounter on a daily basis, from familiar spaces we assume we know, exploring their capacity to reveal new narratives.

William Sabourin is a photographic artist based in Montréal, where he lives and works. From 2017 to 2022, he studied photography and painting at the Glasgow School of Art and Concordia University. He was named a finalist for the BMO 1st Art Award in 2022. His work has been presented in various exhibitions, including the public art festival *Regarde* in 2023, curated by Chih-Chien Wang and Jacques Bellavance, and *Champêtre* in 2021, curated by Philippe Bourdeau. His work has also been exhibited at the Rad Hourani Foundation and integrated into various site-specific projects by the Collection Libérée collective. His first publication will be released in 2024 under the title *Actes de présence*, in co-production with VU Photo.

[instagram.com/williamsabourin\\_](https://www.instagram.com/williamsabourin_)

# YANN POCREAU

For some fifteen years now, Yann Pocreau's research has been driven by the application of his photographic thinking to the multiple definitions of light, which he explores through several media: image, sculpture and installation. Light, its narrative contribution to the reading of images and the history of photography are thus increasingly part of his vocabulary. He is interested in assessing how these definitions impact the visibility of the world we inhabit, our ways of recording it, and how they mark the narrative framework of the images he finds or produces.

Yann Pocreau was born in Quebec City in 1980. In his recent research, using a variety of media, he explores light as a living subject and its effect on the narrative framework of images. He has taken part in many local and international exhibitions. His work has been reviewed in various magazines, and can be found in numerous collections, including those of the City of Montreal, the Musée d'art contemporain de Montréal, the Montreal Museum of Fine Arts, the Musée national des beaux-arts du Québec and the Musée d'art de Joliette. He is currently preparing an exhibition at the Toronto Image Center in 2025. He is represented by Blouin Division in Tiohtiá:ke / Mooniyang / Montréal, where he lives and works.

[yannpocreau.com/en](http://yannpocreau.com/en)



## *Récits partiels (des crayons)*

2022  
Digital print  
31 × 39 in.  
**\$4,800** framed



# ICÔNES

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