

# CATHERINE BARNABÉ

## PORTFOLIO (SELECTION)

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## BIO

I live and work in Montreal (Canada). I am an independent curator, author and translator. In 2012, I cofounded the art organization Espace Projet and more recently quatre point trois which focuses on publishing as a space of experimentation, collaboration and exhibition. With a master degree in art history (Université du Québec à Montréal, 2011) and a degree in translation (Concordia University, 2017), I write for various magazines and galleries in addition to doing specialized art translation. My curatorial work has been presented in exhibitions and in the context of residencies in Canada, France, Spain, Italy and New York.

## STATEMENT

My curatorial approach is based on the notion of geography. With this approach, I move away from the concept of landscape as a representation and look at the connections that exist between the individual and an environment in a relationship of exchange, interdependence, and co-construction. This exceeds my practice; it is a way of approaching the world, of looking at what surrounds me while trying to become aware of the interrelationships that exist – between species, between spaces. I try to arouse my perceptions by working with artists who raise details, refine the senses and develop a certain agentivity, always attentive, on these spaces. These spaces that are never neutral can be landscapes, inhabited spaces, places and non-places. If spaces are never neutral, it is because they are composed of multiple historical, temporal, sociological or perceptual layers. My work is articulated in an attentive dialogue with the artists on the work which is done in time - the present of the (co)creation - and place - that of a chosen and circumscribed space.

Catherine Barnabé

In collaboration with: Rebecca Agnes, Sonia Arienta, Lucia Cristiani, Paola Gaggiotti, Carlo Galli, Silvia Mantellini Faieta, Francesca Migone, Lorenzo Montinaro, Ludovico Orombelli, Raffaele Morabito, Francesco Pacelli, Vera Pravda, Leonora Roaro and Vincenzo Zancana.

During my stay in Milan, I started a research about the notion of home that is part of my greatest research on geography in which I work on our relationship with the space that surrounds us.

What do we call home? How a space can become a *chez soi*? Is the space of a city that we inhabit for a long time can also be considered as our home? What memories of a place do we have if we had lived there or if we are only passing by? How the time and the experience of a place can affect our memory?

To reflect on those questions, I asked 14 Italian artists that I met in Milan to participate in my research. I chose them because I felt that they had a sensitivity for this subject and they were all already working on the notion of the space, on the city or on memory.

I asked them to choose a place in the city that has a particular signification for them and to send me the address. It could be anything, as long as I can have access to it.

Then, I asked them to describe that place by memory with a text and a sketch.

Without looking at their sketch or reading their text, I went to the place and wrote a description of my own.

We then combined their affective memory of that place to my more recent experience of it and created those Ricordi di spazio espaces de passage.

This is the active part of my research, not the finality of my project. It is a starting point to deploy a reflection on the questions, the notions and the subjects that emerged from our experiences of a same space. I annotated and underlined the texts to activate those dialogues. The texts will be revised to make a publication. All the matter produced will be useful for the continuation of my research.

They speak Italian, I speak French, English is where we can meet.

SEE THE COMPLETE PROJECT ON MY WEBSITE

# Excerpts

LUDOVICO OROMBELLI

I remember having walks and always stopping in front of a toyshop. It was called Fate I Capricci, Italian for "play up!". I can still visualise the place that I used to look through the display window. The first image that comes to my mind is the huge number of toys that was definitely too much to be contained in such a little space. The most absurd shapes were filling every little bit of the area, pressing on walls and windows that seemed to verge upon the point of exploding. Interlocking geometries and colors were defining the content of the framework, which was so chaotic as to get absurd. Boxes and postcards having different sizes were reporting every kind of images. Figures of objects, animals, humans, aliens, cars, guns and princess' dresses were blending with cuboidal, pyramidal and sometimes, spherical forms. Beside these, I remember other three-dimensional characters that were free in space and that appeared alive. A huge reproduction of a sailor man was placed at the side of a little chick measuring no more than the size of a fingertip. The statuesque toys were made from shiny materials and colors that were captivating my attention. Every time I used to pass by the shop I was always seduced by all of this, and I still think of it with a sense of desire.

*interior/exterior  
places that last in time*

SILVIA MANTELLINI FAIETA

*home*  
I remember the places where I lived, walking by Via Guglielmo Pepe. I remember, indeed, my houses, all the streets, all the lights of the day. I remember that I lived in a lot of places I called home. In every city I lived in, I looked up at the sky. I was looking for human traces. Here, I see the sky, I see the horizon, I see the train lines. People flow in the train, here I have human traces. But, in this street, the city seems motionless. I could be anywhere, I could be nowhere. Nothing moves. Nobody is around. I can smell the fresh air. I see the sun like a big dot above me, and, while I feel the sun, fresh air becomes warm. And I feel at home again. Silence is around me. Emptiness is my home. Emptiness and silence come inside me, through my eyes, in my body. I walk by this street almost every day since I live in Milan. Just to see again, for the last minute before I go inside, the light. And I feel grateful, feel free. And that I am part of the world I am living in.

*walking in the city  
the sky, the view: seeing far/close  
path, following path, a trace  
seeing something different from one perspective to another  
making a city a home  
find new landmarks*

Sunday March 13, 2022 – 4:30pm

It is in a quiet street in a residential neighbourhood; a toy store for kids. The store is closed, it is Sunday. I didn't think that it would be closed. The store front is full of stuffed toys, there are also some figurines. The street is a one way and the sidewalks are narrow. I hear some voices. As if people are reunited in an interior courtyard in the building behind me, or maybe they are on the rooftop. I don't understand clearly the voices, only a murmur. The building where the store is has four floors, the 4th is in part a rooftop with trees. The facade of the store is completely glazed. The door is in the center. There are red panels with green frames at the extremities. On those panels, there are only a few stickers – green, red, blue, yellow – from the celebrations of the store, 37 years in 2022. A yellow basket is left on the doorstep for people to leave books for the children. The lower floor is grey, the superior floors are beige, the windows and the doors are in wood. Almost all the shutters are closed. Only one window has flowers, pink, they must be fake, it is still winter. A kid passes by with his parents, he is on a little bike. He wants to go to the store. It is closed, we will come back tomorrow. When we look at the street, there is no perspective, in a direction or the other, buildings are blocking the view. Many people stop to look at the store front. A woman walks with her son and a stroller. She shoves me, then apologizes. A couple stops by the window and they embrace each other. The girl seems sad. They are not aware that I am watching them. They look at the window for a long time and point at some toys. They left talking. I cross the street. All that time, I was on the other side of the street. The book basket is empty, only a few flyers. Inside the store, it is dark. The store seems cluttered. I try to find a toy that reminds me of my childhood. A stuffed animal reminds me of my grandmother. Two padlocks are on the door. Will I come back when it will be open? It is 4:56pm.

*childhood memories  
the power of the objects  
objects that we accumulate in our home*

Friday March 18 – 4:58pm

*seeing far*  
I arrive by Via Pietro Borsieri. There is no sidewalk only a pedestrian passage. There is a parking at my right. At my left, there are parked cars and a street that is going up. On the concrete low wall of the parking there is a graffiti. And on the wall of a building that overlooks the parking, a mural representing the decomposed face of a woman. I start walking. There is a communal garden in a big yard, with benches and tables, the walls are pink and yellow. The garden is closed by metal panels with things writing and drawing on them. Isola Pepe Verde. Away, I see the Cimitero Monumentale. At the middle of the garden, on the other side of the street between the parked cars there is a space that I guess is like a terrace during the summer, there are also bushes. In the garden, there is a kid shed. I think I am at the end of the street but it turns. There is a mural of a fish and one of a parrot. On the wall at the end of the garden there is like a bas-relief of an ear, it is written Zona audio Sorvegliata (something seems erased). A man speaks to me but I don't understand, I tell him scusi, non parlo italiano. He leaves. At the top of the ear, there is a security camera. I arrive at the entrance of the Porta Garibaldi Station. The street takes another look, there are a lot of graffiti. On the right side, there are apartment buildings with stores at the bottom. On the other side, there are still parked cars. The railway is behind the wall. The direction of the street has changed. I go faster. Near the entrance of the station it smells like urine. There is a lot of wall drawings of the Giocanda and Leonardo. There are four young boys who are sitting on the parked Bike mi. The street turns again. In this part of the street there are two sidewalks, the street had again change of direction. On the fence of the railway there are flower metal pots with pink and green succulents. I hear the calls from the station. I hear birds and a siren with warning messages coming from a building in construction. On a fence, there is a Ukrainian flag. The street is ending with a pedestrian passage towards Via Farini. I go back in the other way. The view is different, many new buildings and the ones with the big trees on all the balconies. It is 5:29pm.

CADRER LA NATURE

October 1 2020 - July 8 2021

Janick Burn, Hannah Claus, Ariane Plante and Ingrid Tremblay

The exhibition center of the Université de Montréal invited me to curate an online exhibition during the pandemic period. I was asked to make a selection of works in their art collection and to work with contemporary artists who would create new project in the public space. The exhibition was in French, you can see the video on my website to see the works and the structure of this online initiative.

Four artists meet the works of women from the Université de Montréal's art collection. Representations of landscape selected from the collection inspired an in situ work done during the summer on the Mont-Royal, a mountain near the University.

The works of Maude Connolly, Jennifer Dickson, Jeanne Rhéaume and Andrée S. De Groot - little-known but important artists in the art history of Quebec - are rather classical representations of landscapes. Working for the occasion with performative gesture, video, photography and sound, Janick Burn, Hannah Claus, Ariane Plante and Ingrid Tremblay possess this sensitivity to the environments that surround them: here, they frame a well-defined nature, they activate space through their engaged presence, they enter into dialogues.

A part of the mountain was delimited for the realization of the works; it is around the Outremont belvedere that the artists had to intervene. The choice of a specific environment stems from a geographical approach to the space which, here, explores its narrative potential, unveiling the multiple layers that compose it and emphasize the plural stories that construct it.



*Je suppose – et crois fermement – que le paysage « continue » derrière le cadre, à ses côtés, loin, bien loin, encore et toujours, à l'infini.*  
Cauquelin, p.106

Regarder vers la montagne. Pour en voir la cime. Reprendre la courbe et tracer un autre horizon. Pour observer le trajet du jour. Cadre. Sans nier la continuité de l'espace, à côté, derrière, en haut, en bas. Partout. Le paysage est autour d'elle(s), le paysage est en elle(s). On entend le déploiemnt du corps dans l'espace, le souffle, les gestes, l'effort; le corps est présent. La lentille dialogue avec la lumière, la lentille dialogue avec le corps, la lumière et le corps se confondent. Il semble absent. Elle scintille et témoigne de sa présence. Elle est absente. On ne voit que son reflet. On le perd parfois. Puis, il réapparaît. Éclats. À cette distance, les gestes semblent infimes, mais le mouvement est visible; l'espace est habité. Un corps. L'image ne le laisse pas voir, c'est à la lumière qu'elle s'accroche. Être consciente de la fragilité, la sienne, celle de la nature. Une présence. Autre et passagère, ici elle défile. L'espace est une performance collective. Le corps n'est pourtant pas image, ni même sujet. Le corps habite l'espace. Il est présence dans son absence. Mouvement. Il fait paysage.



*Et de même que le lieu (topos) est, suivant la définition aristotélicienne, l'enveloppe des corps qu'il limite, de même le prétendu « paysage » (petit lieu : topion) ne serait rien sans les corps en action qui l'occupent.*  
Cauquelin, p.29

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Cauquelin, p.29



Maude Connolly, *Sans Titre 01*, Aquarelle sur papier, 21,50 x 28 cm, Don d'Alliance de recherche universités-communautés (ARUC) 'Ihiiue-Natupahetstu-Kigiziweidon', © Maude Connolly, 2020. Collection d'œuvres d'art de l'Université de Montréal.

Pour faire l'expérience de l'œuvre, cliquez sur les photos pour les agrandir. Pour les photos dotées en lettres/audios, actionnez l'icône la piste sonore.



*Car le cadre coupe et découpe, il vainc à lui seul l'infini du monde naturel, fait reculer le trop-plein, le trop-divers.*  
Cauquelin, p.104

La nature ne sélectionne pas, les éléments y coexistent. Il ne s'agit pas de répertorier, non plus d'identifier, mais de capter ce qui fait la somme. S'attarder aux détails, sans définir le particulier. *Une écologie de l'attention.* Décomposer. Par fragments valant pour la totalité de la nature. On pourrait être ici, on pourrait être ailleurs. Familière étrangeté. Un sentier à suivre. Figé. En vingt-neuf actes. À force d'accumulation – de sensations – de spécimens – élargir tranquillement la vue et là, observer le paysage qui reprend forme. Un paysage classique. Mais encore, on pourrait être ici, on pourrait être ailleurs. Où est-il alors le récit du lieu ? Où trouver les indices d'une géographie spécifique ? Écouter. Composer une trame. De plus en plus habituée. Habiter la complexité de l'espace organisé, de l'espace vivant. D'un espace singulier. Plus on revoit, plus on voit. Plus on entend. Fouiller. Saisir. Assembler. Suivre le sentier. Arriver. Enfin. Douter. Revenir aux (re)compositions. Renvoyer l'arrière et le premier plan. Les perceptions sensorielles. Et toujours, on pourrait être ici, on pourrait être ailleurs.

*que l'on voit : c'est-à-dire l'état des choses telles que la raison connaissante les appréhende. [...] Car la peinture (l'œuvre) donne à voir non des objets mais le lien entre les objets, comme elle s'essaie aussi à tisser un lien incorruptible entre ce que l'on sait et ce que l'on voit.*  
Cauquelin, p.58



Jeanne Rhéaume (1915-2009). Oliviers et cyprès, 1953, huile sur toile, 76,20 x 64 cm. © gracieuseté de la succession de l'artiste, 2020. Photo : Daniel Roussel (2009). Collection d'œuvres d'art



sans doute après lui. En un mot, le paysage est une substance.  
Cauquelin, p.20

La texture. Comme si le grain, figé, détaillé, souligné, travaillé, de l'image pouvait possiblement générer un mouvement. Comme si celle-ci était substance. Et que soudainement elle s'animaît. Alors, choisir un espace fixe. Selon la lumière. Dans la matière du paysage. Mais pas une nature sélectionnée puis recomposée, encerclée et contenue. La forêt plutôt. La nature [organisée] de la montagne. Prendre des images à différents instants. Toujours suivre la lumière. Puis, les faire défiler, une à la suite de l'autre. [Re]créer ce mouvement. Celui évoqué par la texture. Qu'illusion. Une réalité altérée. Les ombres défilent et elle se déplace. *Thus mellowed to that tender light*\*. Cette lumière. La matière même du paysage. Le contour est fixe. Ou presque. Le vent. Les feuilles. Le lent déplacement du jour. Un espace cadre sur le même espace. Un temps composé qui défile sur un temps réel. Les temps de la nature. Furtif, à la fois infini. L'étirement du temps. Et puis, celui de l'œuvre. Retour à l'image. Même matière, même substance. Survivance.

\*Extrait de *She walks in beauty*, Lord Byron

... le temps du paysage n'est pas linéaire ni accumulatif et continu.



Jennifer Dickson, *Lord Byron's Wishing Garden*, c. 1975, sérigraphie, E/A, 67, 43x35 cm, don de monsieur Charles Thériault, © Jennifer Dickson 2020.  
Photo : Patrick-Olivier Meunier (2016). Collection d'œuvres d'art de l'Université de Montréal.



*C'est que le paysage est lié à trop d'émotions, à trop d'enfances, à trop de gestes déjà  
étés, semble-t-il, toujours accomplis. Lié à ce rêve toujours renaisant de l'origine du  
monde – il aurait été « pur », d'une pureté dont nous entretiennent les éden(s) (sic), et où  
nous retournons malgré notre savoir.*

Cauquelin, p.13

Parcourir le sentier. Trouver un point de vue sur le ciel. Une ouverture. Claire. Des arbres tout autour. Tracer les contours des feuilles. Un à un, retirer les espaces négatifs. Ce qu'il y a entre. Le ciel tombe. Par morceaux. Des chutes incalculées. Pourtant prévisibles. Ce n'est qu'un cycle. Une perte. De repères, et de liens. Se sentir déracinée, ne plus pouvoir revenir en arrière. Non-retour. Vouloir pourtant. Être ici. Être ailleurs. S'accrocher à plus grand. Au loin. D'une part, le dessin comme legs intergénérationnel. Croire en un don venu du ciel. D'abord, apprendre à tracer des lignes. À aimer les espaces entre. L'espace de la feuille schématisé. Un fil tiré pour composer une nouvelle trame. D'un récit de déracinement à un autre. L'espace géographique découpé. Des repères différents. Mais cela revient au même; la perte, le décalage, le vide. *Le sentiment constant d'être entre. Une neutralité qui n'existe pas. Le ciel tombe sur elle(s).* Lentement, il fait noir. Puis, se souvenir : ce n'est qu'un cycle.

*Le lieu ne saurait être autre chose qu'une métaphore de l'espace or, comme l'exemple,*

*la métaphore est ce qui rapproche sans identifier. L'espace n'est jamais vraiment là, il  
est au-delà, en deçà, à côté. Là est simplement le lieu, qui jamais ne coïncide avec  
l'espace. Il y a bien un espace vide, il est inqualifiable.*

Westphal, p.250



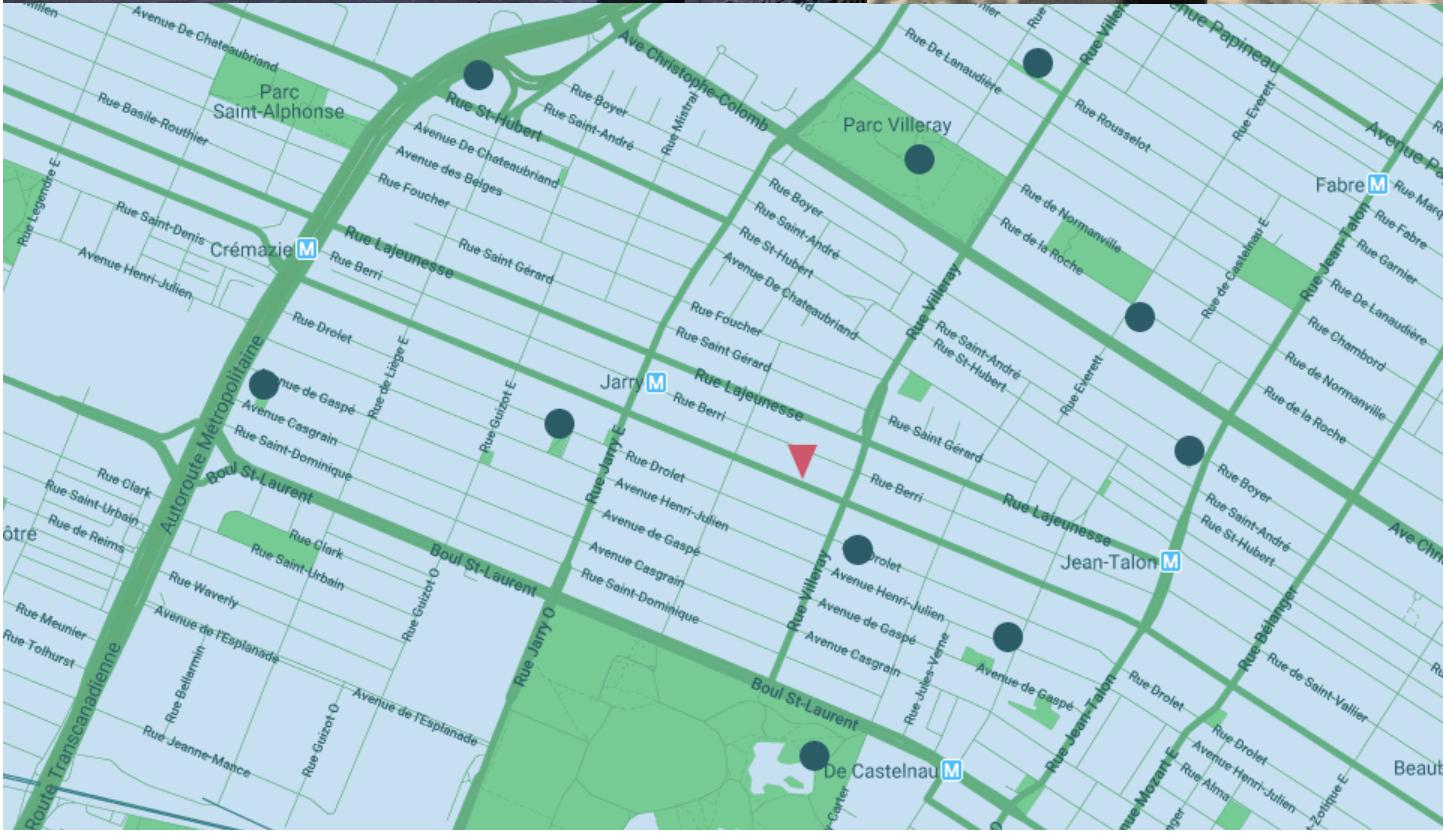
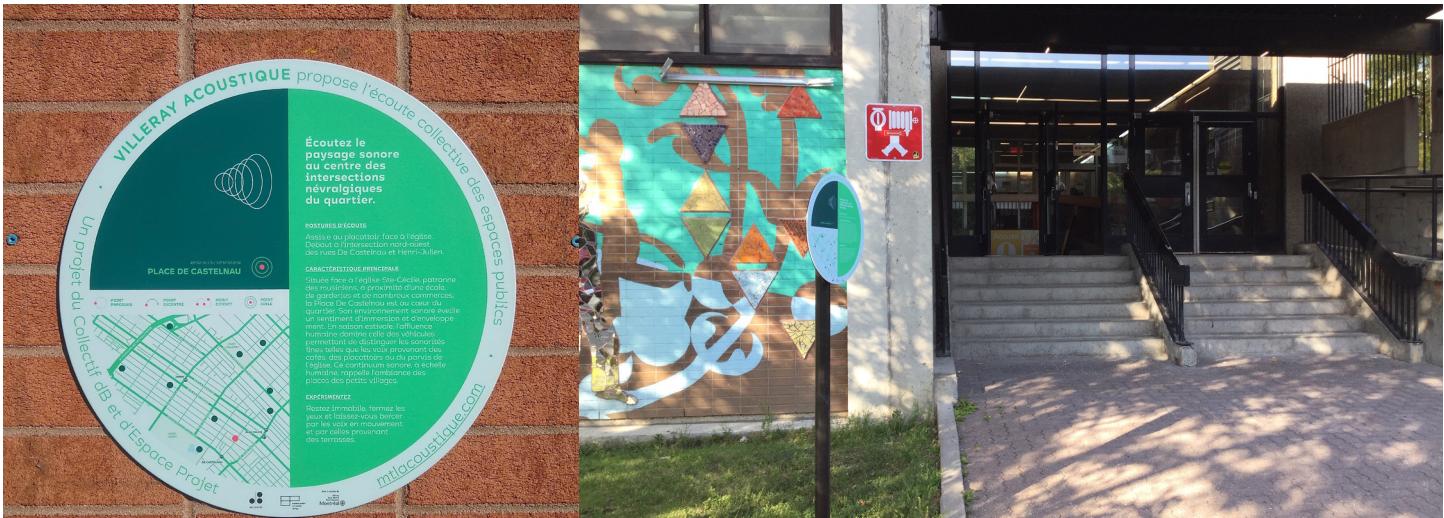
Andréa S. de Groot, *Mont Saint-Pierre*, 1972, aquarelle sur carton, 56,4 x 71,7 cm.  
© Succession de l'artiste, 2020. Photo : Patrick Mailoux (2020). Collection d'œuvres d'art de  
l'Université de Montréal.

VILLERAY ACOUSTIQUE

Espace Projet

Permanent project in the public space  
Collectif dB - Chantal Dumas and Magali Babin  
[mtlacoustique.com](http://mtlacoustique.com)

VILLERAY ACOUSTIQUE is the initiative of the Collectif dB (Chantal Dumas and Magali Babin) in collaboration with Espace Projet. VILLERAY ACOUSTIQUE proposes collective listening of the public spaces of Villeray neighbourhood located in Montreal. In order to discover and highlight its acoustic characteristics, VILLERAY ACOUSTIQUE proposes signage in the public space where listening, as a sensory experience, is associated with historical, cultural, or ecological information specific to this territory. 10 informative panels and a website connect and mark the listening points. Paths are traced from these points and invite to follow a diversity of access to this living environment and communities. The visit and the experience of the landscape can be done by walking, randomly or in an organized manner, thus enhancing contemplation and enter the sound dimension of the environment; VILLERAY ACOUSTIQUE explores, walks and listens to the neighbourhood in action and attention.



GÉOGRAPHIES : RECOMPOSÉES - S'ENSEVELIR

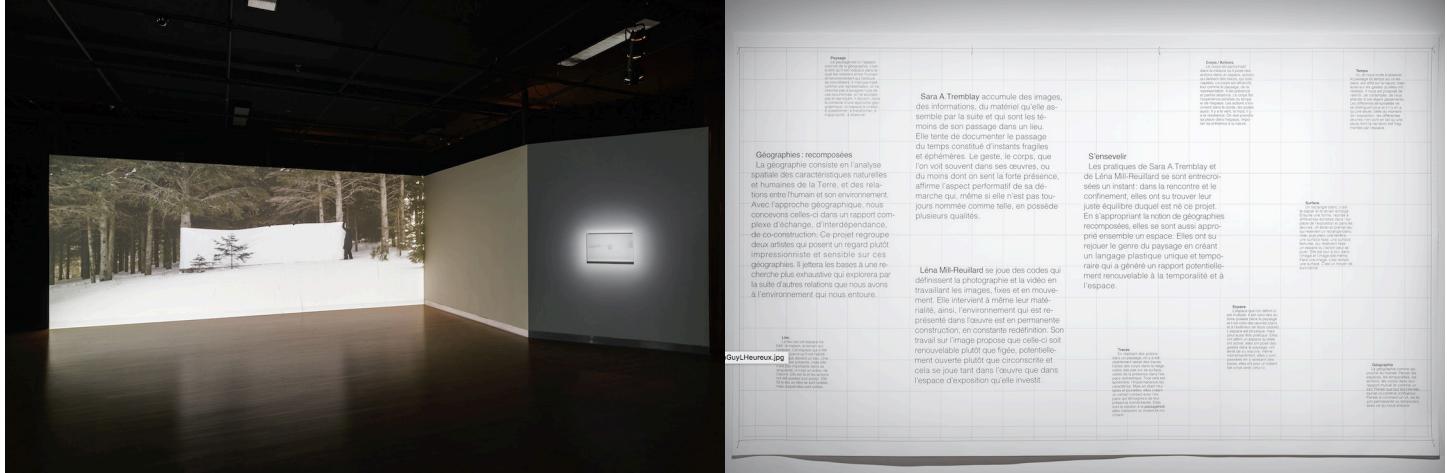
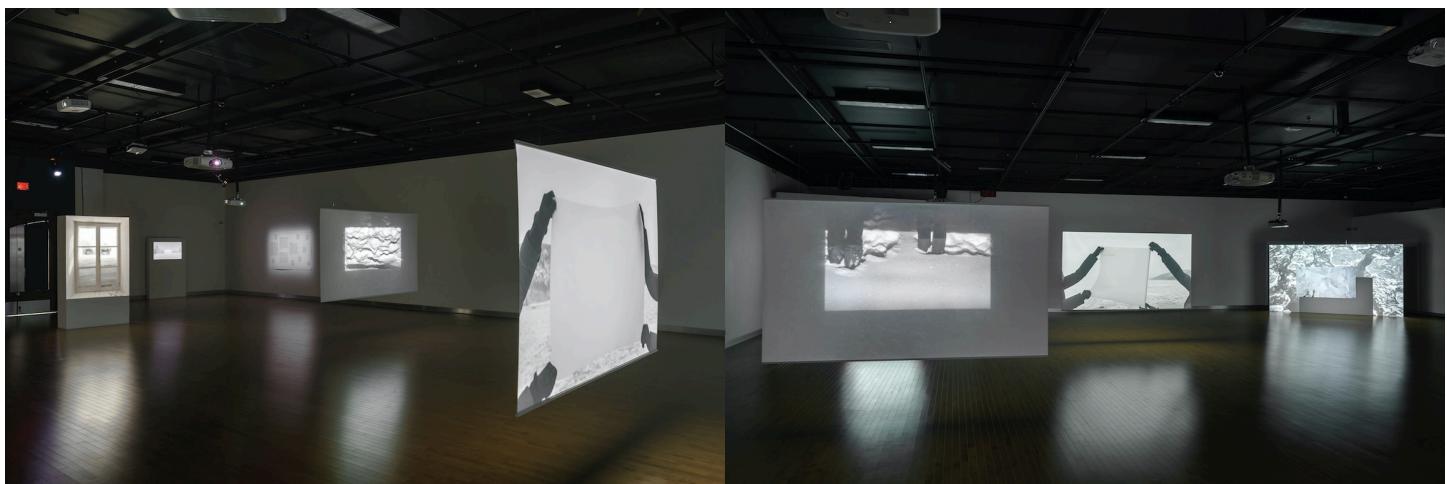
Salle Alfred-Pellan, Maison des arts de Laval

May 7 to July 17 2017

Sara A.Tremblay, Léna Mill-Reuillard

Actions are taken in a winter landscape, it takes two to make it happen. These actions are simple in appearance: holding, walking, extending, digging, but they are constrained by the force of the elements which rips, covers, uncovers, offers a form of resistance. Bodies are present and bodies are absent; they leave traces, mark the space for a moment, but time follows its course and they disappear. The place is evoked by the form used, the form repeated, revealed. This surface is also the space of action, that of the body; the surface of paper, the surface of snow, are potentially renewable spaces. The geography of the place is at the same time neutral and significant, out of everyday life and a little out of time.

The practices of Sara A. Tremblay and Léna Mill-Reuillard intertwined for a moment: in the encounter and the confinement, they were able to find the right balance from which this project was born.



TRAJECTOIRES

Espace Projet

May 11 to June 19 2016

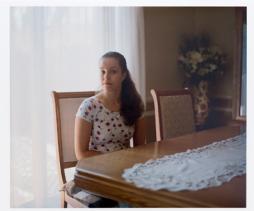
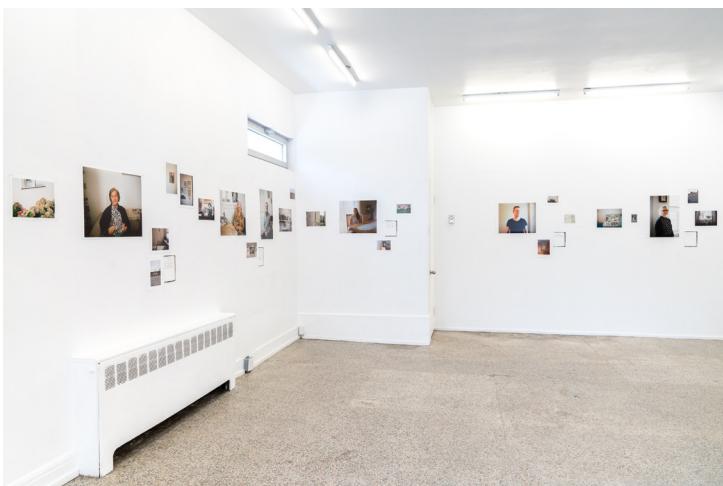
Co-curated with Ludmila Steckelberg

Khadija Baker - Dorothée Nowak - Lysette Yoselevitz

A trajectory is an itinerary, a road travelled by a body in motion that leads from one point to another. It's not about wandering. It's about knowing where you're headed.

Trajectoires brings together three Montreal artists who were born abroad and who went through an immigration process. Khadija Baker (Syria), Dorothée Nowak (France-Poland), and Lysette Yoselevitz (Mexico) have artistic practices which, without necessarily focusing on immigration, definitely bear the traces of its influence. These displacements they experienced from one country to another, from one culture to another, are at the root of their work.

The project was born from a need to understand how changes of location, culture, and environment impact lives, and artistic practices in particular. One of the two curators, Ludmila Steckelberg, is an artist of Brazilian origin who immigrated to Montreal six years ago. Having lived through a similar situation as the three selected artists, she also bears the trace of her journey on her work. The other, Catherine Barnabé, is a curator and author who has always lived in Montreal, but who has a keen interest in issues surrounding displacement and geography. She thinks about the space in which we evolve and how it influences us. Many questions emerged from an attempt to parse the effects of migratory movements. How can we put down new roots? Is it even possible? Why and how do certain artistic elements last while others erode over time and distance? How does the work change? Do preoccupations remain the same, even after exile? How can the country of origin be felt in the artistic practice? And how does the host country influence the work? Is there a «before» and an «after»?



Independent curator, author and translator  
 Codirector, curator and cofounder of Espace Projet – espaceprojet.net  
 Cofounder of the editing project quatre point trois – quatreponttrois.ca  
 Based in Montreal, Canada  
 Member of IAAC-Canada (International Association of Art Critics)

## EDUCATION

|   |           |
|---|-----------|
| Translation, diploma, Concordia University                    | 2013-2017 |
| Art History, master degree, Université du Québec à Montréal   | 2008-2011 |
| Art History, bachelor degree, Université du Québec à Montréal | 2004-2007 |
| Arts and letters, college degree, Collège Maisonneuve         | 2001-2003 |

## WORKING GROUP/CURATORIAL PROGRAM

« Audacious landscape », The Curatorial thing, SixtyEight Art Institute, Copenhagen, October 1-8 2022.

Working and discussion group on the practice, with Caroline Boileau, L'Imprimerie centre d'artistes, Montreal, winter 2021.

## EXHIBITIONS

Independent exhibitions (selection)

Cadrer la nature, Janick Burn, Hannah Claus, Ariane Plante and Ingrid Tremblay, Centre d'exposition de l'Université de Montréal. Montreal, Quebec, October 1, 2020 to Juy 8, 2021.

Géographies : recomposées, Sara A. Tremblay and Léna Mill-Reuillard, Salle Alfred-Pellan. Laval, Quebec, May to July 2017.

Trajectoires. Khadija Baker, Dorothée Nowak, Lysette Yoselevitz, cocurator with Ludmila Steckelberg. Espace Projet, Montreal. May 11 to June 19, 2016 + Tour of the Conseil des arts de Montréal season 2017-18 (5 venues).

Subjective path: the end of the winter, Sara A Tremblay, Magali Babin, Patrick Beaulieu, Cara Déry, Léna Mill-Reuillard and Nataliya Petkova, online exhibition, De: formal. New York, March-April 2016.  
<https://www.deformal.com/exhibitions/subjective-path-the-end-of-the-winter>

Faux-semblants, Maude Bernier-Chabot, Patrick Bérubé, Simon Bilodeau, Karine Payette and Pierre et Marie, Lethbridge Center. Montreal, Quebec, February 25 to May 1, 2016.

États de la matière, Sarah Bertrand-Hamel, Cara Déry and Élisabeth Picard, Salle Alfred-Pellan. Laval, Quebec, February 22 to April 19, 2015.

Proof20, Meagan Broadhurst, Alexandre Cv and Corey J. Isenor, Gallery 44, Toronto, Ontario, curator for the Quebec and Maritime area, June-July 2013

+ Almost all the collective exhibitions and outdoor projects at Espace Projet since 2012.

Curatorial projects – +/- 6 Transatlantic collective (with Giulia Turati, curator, Lyon, France)

Des plus hautes crêtes aux souterrains, text for the exhibition À perte de vue, Cécile Beau, Nelly Monnier and Thomas Trounel-Gauthier, La Halle, Pont-en-Royans, France, June 12 to September 11, 2021

Regards outre-atlantiques, crossed residencies, with La Halle, Pont-en-Royans, France and Espace Projet, 2017. La forteresse ouverte, Mathieu Grenier and Jean-Philippe Luckhurst-Cartier (France). Le mystère du placard de verre, Nathalie Muchamad and Johan Sordelet (Canada)

Collectif dB (With Chantal Dumas and Magali Babin)

Villeray acoustique. Espace Projet, permanent project in the public space, 2019. <https://mtlacoustique.com/>

## RESIDENCIES

Viafarini, Milan, Italy, January to April 2022.

Maisons Daura, Saint-Cirq-Lapopie, France, curator residency organised by le 3e impérial, centre d'essai en art actuel and la Maison des arts Georges et Claude Pompidou, September 23 to October 13, 2019.

Artexte, Montreal, Quebec, micro-residency, March 2019.

International studio and curatorial program (ISCP), New York, October – December 2016

Linea de costa, Cadiz, Spain, AIR program, November-December 2015

Est Nord-Est, St-Jean-Port-Joli, Quebec, Canadian curator and writer in contemporary arts residency, August 2012

## PUBLICATIONS / WRITINGS (SELECTION)

Magali Babin, in collaboration with Centre SAGAMIE. Curator of the publication. 2022, upcoming.

Une résidence tout en errance. Justine Skahan et Rémi Belliveau. Admare et Occurrence. Author-observer. 2022.

Fragments de silence, exhibition text of Maryam Eizadifard, Optica, fall 2022.

Géographie des couleurs. Vie des arts, n°268, fall 2022.

Éidolons, exhibition text of Lorraine Simms. OBORO. November 2022.

Échos transhistoriques à la Biennale de Venise : les approches de Stan Douglas et de Cecilia Alemani, Vie des arts n°267, summer 2022.

« Désordre poétique pour reconstruction du regard : retour sur Momenta ». Vie des arts # 265, winter 2022.

« Incomplete open », exhibition text for Mathieu Lacroix, Galerie McBride Contemporain, Montreal, May 13 to June 19, 2021.

« L'écoute du territoire : préservation, mémoire et survivance », Vie des arts, #262, spring 2021, p. 50-53.

Texts on the winter residency, invited author. Lucy Andrews, Alexandre Bérubé, Mathieu Gotti, Camille Richard and Adrien

Lefebvre, Est Nord-Est, St-Jean-Port-Joli, Quebec, 2020.

« Timbres et tampons d'artistes : infiltrer un système pour mieux le détourner », Articles blog, Artexte, January 16, 2020.

Portfolio Caroline Boileau, Spirale, #263, winter 2018, p.15-26.

« Poétiser l'espace afin de se réancker : une approche géographique de l'exil », TicArtToc, L'exil, fall 2017.

Trajectoires, exhibition catalogue. Khadija Baker, Dorothee Nowak and Lysette Yoselevitz, Espace Projet, design: d'ébène et de blanc, edition of 300, texts in French and English, 4 books of 24 p., 2016.

Faux-semblants, exhibition catalogue. Maude Bernier-Chabot, Patrick Bérubé, Simon Bilodeau, Karine Payette, Pierre et Marie, 41 p., Lethbridge Center, 2016.

Patrick Beaulieu. Portfolio, Spirale, summer 2014, #249, p.19-30.

« La vie devient matériau. Le bio-art à travers l'œuvre de Lu Yang », electronic magazine of CIAC (Centre international d'art contemporain) #40, April 2013.

Memento 2012, Texts of the summer residencies, Michael Borowski, Pascal Dufaux and Faye Mullen. Est Nord-Est, St-Jean-Port-Joli, Quebec, 2012.

« Annie Hémond-Hotte, incarner l'idée du peintre. », Spirale #240, spring 2012, p.9-10.

« Bernard Lamarche : Duchamp et autres perspectives historiques » ETC #95, Febuary-March-April-May 2012, p. 70-71.

« Saisir la ville », winner of the Young Critic Competition, esse # 64, spring 2008.

Art Mûr gallery

Laurent Lamarche. Hors-lab. 2015.

Simon Bilodeau. Ce que l'on ne voit pas qui nous touche. 2014.

Trevor Kiernander. Uncommon Grounds. 2014

Karine Giboulo. City of Dreams. 2013

Jinny Yu. What Is to Be Done?. 2012

Robbie Cornelissen : With Love from Crazy Horse. 2011.

Annie Hémond-Hotte. Voila! Manifeste pour un dandy modern. 2011.

Trevor Kiernander. To Build a Home. 2010.

Colleen Wolstenholme. Aniconia. 2010.

Cal Lane. Sweet Crude. 2009.

## PUBLIC PRESENTATIONS

Talk on my curatorial practice and on the exhibition Cadrer la nature in the seminar Territoires artistiques et professions. Collège Bois-de-Boulogne, invitation of Noémi McComber. February 3, 2021.

Talk on my curatorial practice and on the exhibition Cadrer la nature in the seminar Fonctions et enjeux de la création. UQAM, invitation of Magali Babin. October 19, 2020.

Public presentation during the open studio at Maisons Daura, Saint-Cirq-Lapopie, France, October 4, 2019.

Club de lecture. Verticale. July 21, 2019.

Talk on my curatorial practice « De la recherche au commissariat d'exposition », Démystifier l'art series during Trajectoires en tournée Galerie d'art Stewart Hall. September 19, 2018.

Round-table « Des solutions concrètes pour l'inclusion et le développement professionnel des artistes de la diversité dans le milieu des arts visuels montréalais » Montreal art council, January 30, 2018.

Guided tours of Géographies : recomposées – S'ensevelir. Salle Alfred-Pellan, Maison des arts de Laval. May-July 2017.

Guided tours and workshop for kids and adults during the exhibition Faux-semblant. Centre Lethbridge. February-march 2016.

Guided tours of États de la matière. Salle Alfred-Pellan, Maison des arts de Laval. February-April 2015.

## INVOLVEMENT

### Jurys

Centre d'exposition Lethbridge (2019)

Arch – Art souterrain (2019)

Verticale (2017)

Zocalo (2015)

Le Cabinet (2015)

Maison du développement durable (2013-2015)

### Volunteering

Art mentorship program. Diversité artistique Montreal. 2020-

Festival International des films sur l'art. 2007-2008.

## GRANTS

Residency. Canada Council for the Arts. 2022

Exploration and research, general program. Conseil des arts et des lettres du Québec. 2022

Research residency for independent curator at International Studio and Curatorial Program de Brooklyn. Conseil des arts et des lettres du Québec. 2016

## PRESS REVIEWS (SELECTION)

Sirois-Rouleau, Dominique, « Cadrer la nature – Centre d'exposition de l'Université de Montréal », esse, #101, winter 2021, p.117.

Leclerc-Parker, Marie-Ève, « Cadrer la nature : pour une pratique impressionniste de l'espace », Vie des arts, #261, winter 2021, p.41-43.

Sylvain Campeau, « Sara A.Tremblay et Léna Mill-Reuillard », Ciel variable, #107, fall 2017, p.90.

Sirois-Rouleau, Dominique, « Maison des arts de Laval, Géographies : recomposées – S'ensevelir, Sara A.Tremblay et Léna Mill-Reuillard », esse, #91, fall 2017, p.106-107.

Clément, Éric, « Instantané géographique à la Maison des arts de Laval », La Presse, July 6 2017

Delgado, Jérôme, « Géographies : recomposées. Carré blanc sur fond d'hiver », Le Devoir, June 3 2017.

Delgado, Jérôme, « Le beau et le laid se valent », Le Devoir, March 14 2015.