

# MIGRATIONS

at the Biosphère  
de Montréal



## An exhibition featuring 24 works by 12 young artists from the Francophonie on the topic of migration

As part of the celebrations surrounding Jean Paul Riopelle's 100th anniversary, 12 young artists from the Francophonie are presenting reproductions of graphic works created specifically for the event. These works are inspired by the theme of migratory movements, echoing Riopelle's fascination with the wild goose—a symbol of migration par excellence.

This exhibition is the result of a collaboration between the Biosphère/Espace pour la vie and LOJIQ - Les Offices jeunesse internationaux du Québec as well as GSI Musique, the Jean Paul Riopelle Foundation and the Centre de la francophonie des Amériques.

RIOPELLE  
100

espace  
pour la  
vie montréal  
biosphère

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GSI  
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CFA  
Montréal

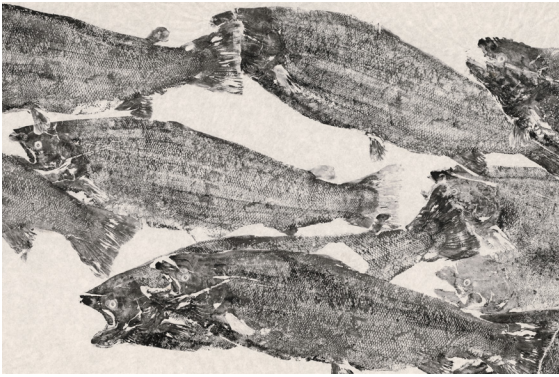
JEAN PAUL  
RIOPELLE  
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SODEC  
Québec

This project was made possible in part by the Government of Canada, the Government of Quebec and Ville de Montréal.



## Alexis Aubin-Laperrière (Québec)



Montaison 1, 2022. Gyotaku technique, sumi ink on washi paper



Montaison 2, 2022. Gyotaku technique, sumi ink on washi paper

After a few years in the ocean, Atlantic salmon return to their natal river to spawn, the last stage of their migration. Guided by their sense of smell, they swim upstream for weeks, looking for a suitable spot. These are two views of salmon swimming in a pool.

*Gyotaku* is a traditional Japanese printing technique where you take the print of a real fish, giving it a second life. By printing the fish, you allow it to move between two worlds: what is taken from nature crosses into culture.

The result is both an artwork and a scientific archive.

This speaks to my artistic approach, since I like to explore the origin of artistic gestures in their crudest form, as well as the wild, spontaneous side of human nature. For me, working with living materials and representing nature are ways to express that which is raw.

### Biography

Alexis Aubin-Laperrière was born in Chicoutimi and currently lives in Montréal. He holds an MFA from Concordia University. His artistic practice, which he pursues alongside his career as an art teacher, includes drawing, etching, installation art and performance. In recent years, he has been fascinated by *gyotaku*. His works have been shown in Quebec and France. In the summer of 2022, The Reford Gardens presented his solo show *Look-à-tout*, inspired by salmon fishing.

## Estelle Frenette-Vallières (Québec)



la forêt s'envole, 2022. Digital drawing



partir avec vous I, 2022. Digital drawing

Watching the birds leave in the fall and return in the spring generates a desire for movement, action, transformation. The instinct that guides and unites them is inspiring. In a simple, refined style, these two works convey the magical quality of these great migrations. The birds' textures were created with stencils made from elements in the forest.

In *la forêt s'envole*, the birds travel in a group, carrying part of the land with them.

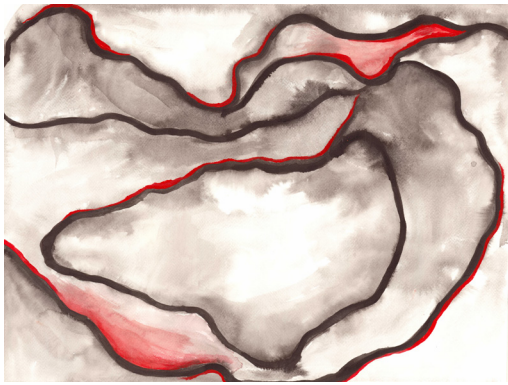
The hands integrated into *partir avec vous I* naively mime the birds' movement in an attempt to get closer to them.

My practice is inspired by the construction and deconstruction of identity and the power of sensitivity. Contact with the wilderness, both strong and fragile, offers a fertile space for introspection and awareness, leading to authenticity and freedom.

### Biography

Originally from Mont-Saint-Hilaire, Estelle Frenette-Vallières divides her time between Montréal and the outdoors. She holds a bachelor's degree in set design from UQAM and specializes in lighting for the music scene. She completed her artistic training in drawing and video at Concordia University. Estelle is currently pursuing a certificate in human development psychology in order to deepen her thinking, while exploring drawing in the form of animation.

## Gabrielle Lalonde (Québec)



*Changement de position dans l'espace, 2022*  
Ink and acrylic on paper



*Suivre le fil, 2022.* Ink and string on paper

Whether you follow the movement of a bird or plane, or a person walking, it is the same. All movement leaves a trace in the environment. I wanted to create a winding movement that evokes migration. To do so, I used various colours and applications.

In one of the images, you can imagine you're looking up at the sky, while in the other, you're looking down from above. Are we migrators or the spectators of a migration?

I'm not overly concerned about the end result; I'm more interested in transforming matter through a spontaneous or slightly guided process. My practice lies somewhere between landscape and abstraction. I want viewers to interpret my works freely.

### Biography

Gabrielle Lalonde lives with her family in Saint-Étienne-de-Beauharnois, where she grows vegetables. She completed a bachelor's degree in visual and media arts at UQAM, but it wasn't until the arrival of her first child that she was able to fully integrate her artistic practice into her life. Creative work allows her to relax and focus. 2022 was a big year, since it was the first time she showed her works outside the studio.

## Geneviève Cadieux-Langlois (Québec)



*Fenêtre sur le ciel, 2022.* Collage with paper marbled by hand using the Ebru technique, and acrylic paint on cotton paper



*Ondes et corps sensibles, 2022.* Collage with paper marbled by hand using the Ebru technique, and acrylic paint on cotton paper

Migratory birds are sensitive to the Earth's magnetic field, which they use to orient themselves during their journey. I became interested in the perceptual variations that allow wild geese to create mental maps of their environment. My collages show imagined spaces that simulate magnetic field lines.

I created the works with pieces of paper printed with marbled patterns. I used the Ebru painting method, which involves making patterns in dyes that are poured onto water thickened with carrageenan. The technique produces wave-like effects and marks that seem to float on the paper. As my paintbrush touches the surface of the water, I like to imagine the geese skimming the surface of the river with their webbed feet—simply to entertain the younger members of the flock during their long trip.

Reuse and responsible consumption are an important part of my artistic practice.

### Biography

Geneviève Cadieux-Langlois holds two degrees in visual and media arts from UQAM (artistic practice and art education). Seeking to join communities and form connections around images and gestures, she creates artistic devices focused on sharing and dreams. She has participated in several exhibitions and residencies in Canada, France and Poland. Since 2019, she has been the program director at L'imprimerie, centre d'artistes in Montréal.



## Pépité & Josèphe (Québec)



*Peinture pour Riopelle*, 2022. Latex paint on galvanized steel



*La volée vue de l'île*, 2022. Image transfer, watercolour, walnut stain and oil paint on paper mounted on a wood panel

*Peinture pour Riopelle*, from the series *Les gallons-panoramas*, evokes the intensity of a moment that is lived, observed and stored in our memory. As in migration, matter is captured in mid-movement, in transformation. What we see here are traces of paint caught on the inside walls of old gallon cans that were emptied and then rolled out flat. Part abstract, part figurative, the work fires our collective imagination, marked by the landscape and land we carry within us.

*La volée vue de l'île*, from the series *Les tableaux-extension*, captures the unique perspective of Robert, a resident of île d'Orléans, who waits each year for the geese to arrive. The work was inspired by a conversation in which he shared his experience of hunting and his wonder at the many spectacles offered by the St. Lawrence, the surrounding vegetation, the mountains on the horizon, the cycle of the seasons and the migrations.

### Biography

Pépité & Josèphe is made up of Vincent Biron-Chalifour (BFA in photography from Concordia University) and Josèphe Landreville (master's degree in visual and media arts from UQAM). Based in Montréal and Sutton, the duo have completed artist residencies in Québec City and held their first solo exhibition, *Les gallons-panoramas*, in Montréal. With support from the CALQ, they have prepared two new exhibitions, *Les créatures de la route* and *Les galeries-domestiques*, to be shown in Saint-Hyacinthe, Montréal, Winnipeg and Victoriaville.

## Marwan Sekkat (Québec)



*Vol vers demain I*, 2022. Datamoshing



*Vol vers demain II*, 2022. Datamoshing

*Vol vers demain I* and *II* seek to portray the precarious balance of migratory movements. They were produced using datamoshing—a technique where video files are manipulated to achieve a visual effect. The images were taken from videos of clouds, forests, oceans and, especially, the flight of wild geese. The focus is on movement—that of the birds in mid-flight and the many environments they encounter during their journey. The elements are almost imperceptible and intangible. As with pareidolia, you have to focus to make out the forms.

My objective was to show the connection between biomes and migratory movements. The colours evoke the variety of these living environments between land, sea and sky.

My practice is centred on simulation, living things, image manipulation, error and the absurd. I'm fascinated by all things experimental and hope, through my works, to offer audiences new insights.

### Biography

Originally from Nancy in France, Marwan Sekkat completed a bachelor's degree in audiovisual science and technology at the University of Valenciennes, followed by a master's degree in digital creation at the Université du Québec en Abitibi-Témiscamingue. He started out as a VR developer for video games, but today focuses full-time on his artistic practice. Installations, real-time visualization, rap, simulation, virtual reality, glitch art, VJing and image manipulation: transdisciplinarity is key to all of his projects.

## Simon Emond (Québec)



Jeanne Dark 06, 2021. Digital photograph



Jeanne Dark 02, 2021. Digital photograph

These works are part of my series *Jeanne Dark et le lac des silences*, a quest for the invisible, an attempt to probe the silence and forgetfulness surrounding the history of my native region. At the centre of the vast lake lies the submerged village of Jeanne d'Arc, flooded without warning by industrial companies.

Very little remains from the past, other than the stories of struggle and trauma experienced by those who were displaced. Haunted by these accounts of forced migration, I took photos of the former site of the village. In reworking and paying close attention to these images, I discovered my own visceral relationship to drowning and silence. It isn't easy to talk about these things, but we must, because what you don't say will eventually resurface and consume you.

### Biography

Simon Emond is an artist and photographer who lives in Métabetchouan in the Saguenay–Lac-Saint-Jean region. They have had several solo exhibitions and have also taken part in collective shows in Portugal, Denmark and France. In 2020, they published *Rebâtir le ciel*, an award-winning artist's book that explores the night with the queer community living far from major urban centres. Their series *Jeanne Dark et le lac des silences* has won prizes and honours in several countries.

## Ann Simard (Québec)



*Sans domicile fixe*, 2022  
Graphite and ink on recycled white cardboard



*Le placard*, 2022. Graphite and ink on recycled white cardboard

My two works illustrate in a simple, accessible way the consequences of human migrations caused by diminishing resources and global warming—more specifically how these factors affect animals in the wild and in urban settings. Humans are straining the capacity of inhabited spaces, fuelling an excessive growth that is devastating for communities and the environment. By forcing living beings to migrate outside their natural habitats and remain confined in unsuitable spaces, humans are disturbing the fragile balance of the ecosystem of which they are nonetheless part, and on which they depend.

We can see here how humans create a distance between themselves and animals. They believe they are noble masters—dressed in white—while animals are inferior beings, the slaves of economic conquests.

Given the theme of these works, I chose to use 100% recycled paper.

### Biography

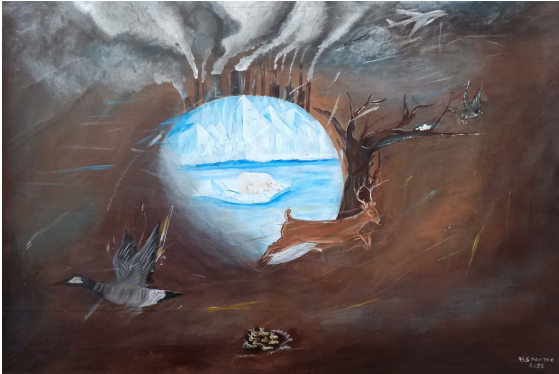
A multidisciplinary self-taught artist, Ann Simard became a freelance illustrator and graphic designer after obtaining a diploma in Set and Costume Design at the National Theatre School of Canada. Her keen interest in politics and desire for knowledge led her to study staging, journalism, and investigations and intelligence at the Université de Montréal. She also works as a reservist with the Canadian Armed Forces. Her artworks carry the unique imprint of these diverse experiences.



## El hadji Ibrahima Ndiaye (Senegal)



*La dégradation de l'environnement*, 2022. Acrylic on canvas



*Un monde meilleur*, 2022. Acrylic on canvas

These paintings illustrate the chaotic situation of damage and harm suffered by the Earth. Deforestation reduces rainfall, leading to drought, which causes wild animals to die or migrate to areas with lush, abundant vegetation. Melting icecaps are raising sea levels. The situation today is alarming: many animal species have disappeared and many others are endangered, creating an imbalance in the ecosystem.

We invite humans to be more careful and considerate toward nature, because we are not the only ones on this planet. By protecting these vulnerable creatures, we are protecting ourselves.

In the streets of Dakar, *talibé* children are dressed in rags. My work is inspired by the colours, shapes and textures of their clothing.

### Biography

El hadji Ibrahima Ndiaye completed two fine arts degrees at the École nationale des arts in Dakar, along with degrees in graphic and digital arts and filmmaking at the Université virtuelle du Sénégal. Today he pursues his artistic practice alongside his career as a professor of fine arts. Known for his commitment to humanitarian and environmental causes, he regularly participates in collective exhibitions in Senegal.

## Yassine Boussaadoun (France)



*Day of the Astronaut*, 2018. Digital painting



*Flower tower*, 2019.  
Digital drawing

*Day of the Astronaut* shows the big dreams of the lower classes and immigrant workers seeking to climb the social ladder in France. Here they are caught in the air, like Icarus trying to reach the sun.

In *Flower tower* (sketch of a performance), a person is struggling to leave on a trip, weighed down by a mountain of bags on his back. The totem is a sad testament to human loss, evoking the lifeless bodies of migrants washed up on continental shores.

Sculpture and performance art are central to my work. My practice is inspired by questions related to reproducibility, time, self-image and current affairs.

### Biography

Yassine Boussaadoun is a multidisciplinary Franco-Tunisian artist based in Paris. He holds a fine arts degree from the École Supérieure d'Art et de Design in Toulon. In his work, he explores industrial relations in today's consumer society, and is particularly interested in constructivism and 20th-century French philosophy. He has held three solo shows and has taken part in numerous collective exhibitions in France. He has also presented several performance art shows in France, Germany and Argentina.

## Guillaume Adjutor Provost (New Brunswick)



*Rat avec lettre d'éviction*, 2022.  
Walnut stain and ink on viscose, pine



*Rat orphelin*, 2022. Walnut stain and ink on viscose, pine

These works are from the *Table des matières* series, which makes reference to popular imagery from early 20th-century books, posters and newspapers.

More specifically, the rat/mouse allegory explores the way in which animals rapidly become “undesirable” when they colonize human environments. It is a caricatural representation of waves of migration often caused by natural disasters.

These ink drawings portray anthropomorphic rats with human-like emotions. This imagery of so-called pests conveys our paradoxical relationship with living beings in urban settings.

## Biography

Guillaume Adjutor Provost is an interdisciplinary artist, researcher and teacher who lives and works in Moncton. He is driven by a desire to explore topics that were long peripheral to dominant historical discourses: class consciousness, counterculture, vernacular imagery (notably Québec folklore and applied arts) and sexual diversity. His work has been shown in Canada, France, Austria, Belgium, Scotland, Germany, Lithuania and Spain.

## Itzel Velazco Pérez (Mexico)



*Hogar - Hoguera*, 2022  
Linocut and digital collage



*Mudanza*, 2022  
Linocut and digital collage

These collages portray bird species that migrate to the Biosphère region. Hopefully, by raising awareness, the works will contribute to the birds' preservation.

In *Hogar - Hoguera*, a Canada goose is suffering the effects of global warming. If we don't take measures to address the problem, this species could wind up homeless.

In *Mudanza*, a Canada goose, ruby-throated hummingbird and blackpoll warbler are sitting in a suitcase representing their natural environment and northerly migration.

Common themes in my work are nature, marginalized groups, the environment, feminism and mental health. I'm motivated by the fact that every day I can express beauty and chaos through my art.

## Biography

Itzel Velazco Pérez, a.k.a. Invierno Azabache, is a multi-talented visual artist originally from the state of Veracruz, in Mexico. A civil engineer by training, she has been studying visual arts since 2020 and frequently collaborates on projects combining science and art. She has taken part in numerous collective exhibitions in Mexico and completed a mural painting in Xalapa. She also creates posters and experimental videos, holds art workshops and plays the flute in local orchestras.