

Room 1

***Les rencontres ne savent
pas qu'elles ont lieu***

Anne-Renée Hotte

Room 2

***S'il le faut, je me réduirai
en cendres pour être sûr
que le vent m'emporte***

Emile Riopel

Poste audio

***Ārshiv-e Faryād — Archive
of Shouts***

kamyar “noak” karimi

11.09–24.10.2026

Room 1

In this exhibition, Anne-Renée Hotte explores forms of relationships that sometimes emerge unexpectedly. Her videos and photographs do not tell a shared story; rather, they respond to one another through the gestures, gazes, movements, and motifs they have in common.

From the micro to the macro, from the intimate to the collective, the artist brings human and non-human bodies into relation: children, insects, plants, crowds, and bodies in motion. Life appears without hierarchy, as an interconnected whole in which different forms of presence can resonate with one another.

The exhibition is silent. Freed from a soundtrack, the images are left to themselves and to the gazes that move through them. The photographs, arranged in sequences, become almost like videos, while the videos, with their very slow movements, come closer to photography.

With *Les rencontres ne savent pas qu'elles ont lieu*, the artist invites visitors to create their own connections. The exhibition does not seek to resolve these encounters, but rather to invite us to look at what connects them.

Room 2

Taking the form of an imaginary hardware store on the verge of bankruptcy, Émile Riopel's exhibition transforms the gallery into a space for selling, exchanging, and meeting. The artist presents recovered, transformed, and "hacked-together" objects, including works made from wood and ceramics, which can be purchased, traded, or negotiated.

Everything is for sale, but the transaction is not an end in itself. Exchanges become a way of creating encounters with the public and allowing objects to continue circulating beyond the time and space of the event. In *S'il le faut, je me réduirai en cendres pour être sûr que le vent m'emporte*, the artist documents these transactions through prints and invoices that serve as traces of sales and agreements made.

Inspired by Québec folklore and québécoise aesthetics, the store's visual language contributes to a reflection on value: the value of objects, recycled and upcycled materials, but also that of artworks within the context of an exhibition and, more broadly, the art market. Some objects hold sentimental value for the artist himself, bringing another dimension to the project: our relationship to attachment and to what we choose to keep or let go.

The artist's daily presence in the gallery makes the exhibition a deeply performative and relational experience.

Poste audio

With *Ārshiv-e Faryād — Archive of Shouts*, kamyar “noak” karimi presents a project at the intersection of sound art and documentary. For nearly a decade, the artist has been gathering archives related to protest movements and episodes of violence in Iran, observing the patterns that recur over time.

The work brings together recordings spanning from the 1979 Iranian Revolution to the attacks of January 2026. Cries, voices, chants, and other sounds are assembled without following a linear narrative. Archives from different periods intermingle and respond to one another, revealing echoes and repetitions between events separated by several decades.

Rather than imposing a particular reading of these events, Karimi draws attention to their acoustic dimension and to the ways in which sounds affect us. Listening thus becomes a way of sensing and observing the continuities that run through these different periods.

A zine accompanies the work, offering additional information and texts about the events referenced in the installation.