

Éloges de l'image manquante

23 ARTISTES / 11 EXPOSITIONS
TIOHTIÀ:KE / MOONIYANG / MONTRÉAL
CALENDRIER : MOMENTABIENNALE.COM

CENTRE CLARK, DAPHNE, DAZIBAO, FONDERIE DARLING, GALERIE DE L'UQAM,
GALERIE LEONARD & BINA ELLEN, MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL,
MUSÉE DES BEAUX-ARTS DE MONTRÉAL, OPTICA, PHI, VOX, CENTRE DE L'IMAGE
CONTEMPORAINE

19th edition of MOMENTA

Biennale d'art contemporain :

In Praise of the Missing Image

MOMENTA Biennale d'art contemporain is proud to present its 19th edition, *In Praise of the Missing Image*, curated by Marie-Ann Yemsi, which will take place **starting September 10, 2025**.

In a world saturated with images, some, strangely, are lacking. This edition of MOMENTA aims to open up multiple perspectives for experimentation and speculation on the nature, uses, and production of missing images. *In Praise of the Missing Image* explores both contemporary challenges in relation to the image and the current consequences of the complex dynamics involved in constructing narratives. **Which stories are told, how, and by whom?**

Presented in **11 exhibition spaces** across the city, the Biennale's programming will form a dialogue among the work of **23 Canadian and international artists**, representing **14 countries, 4 provinces, and 5 Indigenous communities**.

Centre CLARK

The Fires Rekindled by Your Last Breaths (Movements I and III)

Myriam Omar Awadi

She / her



01

Myriam Omar Awadi is a Franco-Comorian artist. She lives and works in La Réunion. In her practice, she seeks to provide a platform for silenced voices and spaces for listening. Recently, she has focused on the song traditions and possession rituals of the Indian Ocean islands and southern Africa, which inscribe forgotten presences and narratives from a female perspective. Trance is thus seen as both technology and method: summoning our ghosts, plugging the holes in the architectures of our memories by speculating on sensitive fictions about what has been and what will certainly happen in a tremor.

Centre CLARK

Orchard Station Road

OK Pedersen

She / her



02

OK Pedersen, born in Chicago, is an artist and filmmaker of Iraqi descent now living in Montréal. Her work revolves around image-making processes—picking apart the unending loop of seeing, remembering, and knowing. Her recent films focus on mass media, collective dreaming, memory, migration, and the future world we are building. Piecing together captured and found footage, she searches for coincidences that point to the cyclical nature of being. For her, the camera is a copy machine with its own perspective, used for challenging notions of ownership and authenticity in the image world and for exploding the progress narrative.

daphne

Ne Karahstánion (Pictures)

Martin Akwiranoron Loft

He / him



03

Photographer and printmaker Martin Akwiranoron Loft was born in Kahnawà:ke, Mohawk Territory, in 1960. He was a founding member of the Native Indian/Inuit Photographers' Association (1985–2000), an influential Indigenous artists' organization that presented the first international Indigenous photography exhibition. Martin has exhibited his photography and prints nationally and internationally at such venues as at the National Museum of the American Indian (New York City), Musée de la civilisation (Québec City), the Iroquois Indian Museum (Howes Cave, NY), the Mashantucket Pequot Museum & Research Center (Ledyard, CT), the McCord Stewart Museum (Montréal), and the Art and Exhibition Hall of the Federal Republic of Germany (Bonn). Martin has a strong interest in Kanien'kéha (Mohawk) language and is a graduate of the Ratiwennahní:rats Mohawk Immersion.

As part of its second consecutive collaboration with MOMENTA, daphne art centre has invited artist Martin Akwiranoron Loft to develop a project in response to the theme of this 19th edition of the Biennial, *In Praise of the Missing Image*.

Dazibao

A community of bodies hosting migrating cells

Anouk Verviers

She / her



04

In her interdisciplinary practice, Anouk Verviers investigates systems of power, asking how they affect bodies and shape entanglements between us, others, and the matter around us. She lives and works in London UK and Tiohtià:ke/Mooniyang/Montréal. Her work has been shown at Kupfer (London), Galerie UQO (Gatineau), OPTICA (Montréal), and Dogo (Switzerland). She holds a Bachelor of Fine Arts from Université du Québec à Montréal (Montréal) and a Master of Fine Arts from Goldsmiths (London), where she was awarded the Acme Award for her thesis exhibition, as well as the Chelsea Arts Club Award. In 2024, she was awarded the Pauline-Desautels Prize. She is a member and the initiator of the Exhausted Feminist Hybrid Species reading group.

Dazibao

Dust

Na Mira

She / her



05

Na Mira works at the edges of perception. Recent projects have been presented at Art Sonje Center, Seoul; Kunsthalle Zürich; Institute of Contemporary Art, Los Angeles; Museum of Contemporary Art, Chicago; and the Whitney Biennial, the Performa Biennial, the Gwangju Biennale, and the Venice Biennale. Mira's works are in the public collections of the Walker Art Center, the Los Angeles County Museum of Art, and the Whitney Museum of American Art. She is an assistant professor of art at the University of California, Irvine. Wendy's Subway published the first collection of Mira's writing, *The Book of Na*, in 2022.

Fonderie Darling

Rosa Luxemburg Resistant Herbarium

Paula Valero Comín

She / her



06

Paula Valero Comín (born in Valencia in 1976) is a Spanish transdisciplinary artist. A graduate of the College of Fine Arts of Valencia (2001) and the École nationale supérieure des beaux-arts de Paris (2006) with a doctorate in research on performance and activism, Comín produces evolving projects that span across multiple cities. Her work is based on several media: drawing, installation, and research-based actions. Her interest in disciplines such as sociology, ethnography, theatre, visual art, and activism has led her to experiment with intersecting them to form a dialogue between multidisciplinary and nomadism as part of her time spent in different countries.

Fonderie Darling

The Matriarch: Unravelling Threads

Mallory Lowe Mpoka

She / they



07

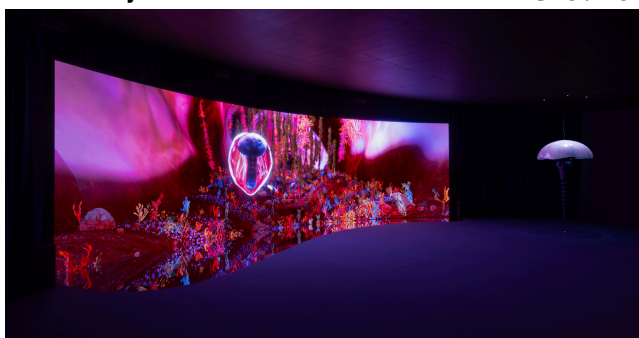
Mallory Lowe Mpoka is a queer Cameroonian-Belgian artist and cultural worker based in Tiohtiá:ke/Montréal. In her multidisciplinary practice, which includes photography, textiles, and ceramics, she explores the intersections of place, home, memorialization, and subversion, addressing these themes through a personal and political lens. She has received the Malick Sidibé Prize at the African Biennale of Photography (2022) and the New Generation Photography Award (2024), and her work has been exhibited globally, including at the Art Gallery of Ontario, the Gardiner Museum, 1-54 NYC, and SAVVY Contemporary. She released her debut artist book, *Architecture of the Self: What Lives Within Us*, in November 2024, and her most recent body of work is currently featured at the National Gallery of Canada.

PHI

swell of spæc(i)es

Josèfa Ntjam

She / her



08

Josèfa Ntjam, who lives and works in Saint-Étienne, France, is an artist, performer, and writer who combines sculpture, photomontage, film, and sound in her practice. She studied in Amiens and at Cheikh Anta Diop University in Dakar and is a graduate of the École nationale supérieure d'art de Bourges (2015) and the École nationale supérieure d'art de Paris-Cergy (2017). Gleaning the raw material of her work from the internet, books on natural sciences, and photographic archives, she uses assemblage—of images, words, sounds, and stories—to deconstruct the grand narratives underlying hegemonic discourses on origin, identity, and race. She weaves multiple narratives drawn from investigations into historical events, scientific functions, and philosophical concepts, against which she juxtaposes references to African mythology, ancestral rituals, religious symbolism, and science fiction.

Galerie de l'UQAM

Twòn Kreyol

Raphaël Barontini

He / him



09

Raphaël Barontini was born in 1984 in Saint-Denis, near Paris, where he still lives and works. His projects have been presented internationally, in institutions such as the Panthéon (Paris, France), the SCAD Museum of Art (Savannah, USA), the Currier Museum of Art (Manchester, USA), the New Art Exchange Museum (Nottingham, UK), the Museum of African Diaspora (San Francisco, USA), the MAC VAL (Vitry-sur-Seine, France), the MO.CO (Montpellier, France), the Louvre-Lens (Lens, France), and the Museum of Arts and Design (New York, USA). In 2025, he will have a solo exhibition at the Palais de Tokyo (Paris, France). He is represented by Mariane Ibrahim (Chicago, Paris, Mexico).

Galerie de l'UQAM

Elegy – for two ancestors

Gabrielle Goliath

She / her



10

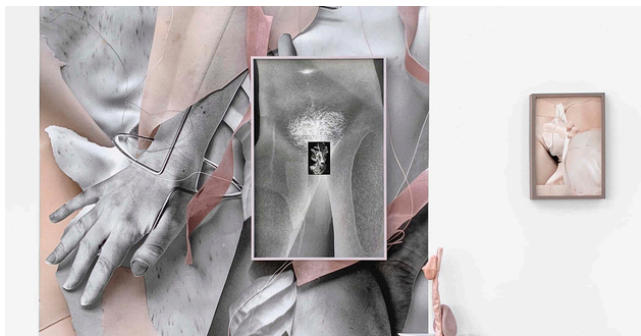
Gabrielle Goliath draws on rituals, sonics, and social encounters to address histories and current conditions of differentially valued life. Her work troubles a racial/sexual regime of representation, promoting dialogue across difference through complicity, relation, and love. She has received several awards, including the Future Generation Art Prize—Special Prize (2019), Standard Bank Young Artist Award (2019), and Institut Français, Afrique en créations Prize at the Bamako Biennale (2017). Her work is held in collections such as MoMA, Tate Modern, Kunsthalle Zürich, Mudam Luxembourg, Frac Bretagne, and Iziko South African National Gallery. She lives and works in Johannesburg.

Galerie de l'UQAM

Must Every Step Touch the Ground?

Caroline Mauxion

She / her



11

Caroline Mauxion has a degree in photography from the École Gobelins (France) and an MFA from the Université du Québec in Montréal, at which she is currently a PhD candidate. Recent exhibitions include Biennale de l'Image Tangible (Paris), *touch weight* at Zalucky Contemporary (Toronto), *À charge de désir I and II* at Project Casa (Montréal), and VU (Québec City). In 2023, she received the Prix Pauline-Desautels. She has participated in residencies at the Banff Art Centre and Est-Nord-Est; in 2025 she's attending the Cité internationale des arts (Paris) residency. Her work is included in the collections of the Caisse de dépôt et placement du Québec, the Prêt d'œuvres d'art collection of the Musée national des beaux-arts, Desjardins Bank, and La Ville de Laval.

Galerie Leonard & Bina Ellen

Place Where the Waters Crossed

Raven Chacon

He / him



12

Raven Chacon is a composer, performer, and installation artist born in Fort Defiance, Navajo Nation. A recording artist for twenty-two years, he has appeared on over eighty releases on national and international labels. He has exhibited, performed, or had works performed at LACMA, the Whitney Biennial, Borealis Festival, SITE SANTA FE, the Kennedy Center, and other venues. As an educator, he is the senior composer mentor for the Native American Composer Apprentice Project. In 2022, he was awarded the Pulitzer Prize in Music for his composition *Voiceless Mass*, and in 2023 he received the MacArthur Fellowship.

Musée d'art contemporain de Montréal

Levitate

Iván Argote

He / him



13

Through his sculptures, installations, films, and interventions, Iván Argote (born in Bogotá in 1983, lives in Paris) explores our relationships with others, power structures, and belief systems. He develops strategies rooted in tenderness, affection, and humour, creating critical perspectives on dominant historical narratives. His interventions on monuments and large-scale ephemeral and permanent public artworks propose new symbolic and political uses of public space. Argote studied graphic design, photography, and new media at the Universidad Nacional de Colombia and holds an MFA from the École nationale supérieure des beaux-arts in Paris. He is represented by Perrotin gallery globally, by Vermelho gallery in São Paulo, and by Albarrán Bourdais gallery in Madrid and Menorca.

Musée d'art contemporain de Montréal

Being There

Lee Shulman + Omar Victor Diop — The Anonymous Project



14

Lee Shulman

He / him

Born in London, UK, Lee Shulman graduated from the University of Westminster with a BFA and now lives and works in Paris. In 2017, he founded The Anonymous Project. He invited photographer Omar Victor Diop to collaborate on this project, which resulted in the book *Being There* (Textuel, 2023). He worked with Martin Parr for the book *Déjà View* (Textuel, 2021), which was also the subject of a major exhibition at Magnum Gallery (Paris, 2022), and for the film *I Am Martin Parr* (2025), which Shulman directed. His work has been exhibited widely in major shows in the US, Europe, and Asia, including *The House* at the Rencontres d'Arles in 2019.

Omar Victor Diop

He / him

Omar Victor Diop was born in Dakar in 1980. Growing up, he cultivated his vivid imagination through literature and history and honed his talent in photography, collage, creative writing, fashion, and textile design. Since 2011, Diop has created a portfolio of self-portraits in which he embodies historical figures and fictional characters, questioning our relationship with our collective history. Diop's work is in major institutional collections—Fondation Louis Vuitton (Paris), the Brooklyn Museum—and has been exhibited at high-profile international events (Paris Photo, Rencontres d'Arles, and Kyotographie [Japan]). As an art director, Diop has been commissioned by major brands and groups, including Lancel, Louis Vuitton, Bernardaud, Pernod Ricard, and Lavazza.

Musée d'art contemporain de Montréal

Nuna Aliannaittuq

Maureen Gruben

She / her



15

In her multi-media practice, Maureen Gruben incorporates diverse organic and industrial materials many of which are salvaged from her local Arctic environment. She was born and raised in Tuktoyaktuk, where her parents were traditional Inuvialuit knowledge keepers and founders of E. Gruben's Transport. Gruben holds a BFA from the University of Victoria. Recent exhibitions include MassArt Art Museum, Boston; Contemporary Art Gallery, Vancouver; Fremantle Arts Centre; Museu de Arte de São Paulo; and Women's Darkroom + Gallery, New York. Collections include the National Gallery of Canada, Global Affairs Canada, and the McMichael Canadian Art Collection.

Musée d'art contemporain de Montréal

Bêtise humaine

Joyce Joumaa

She / her



16

Joyce Joumaa is a visual artist working in Beirut, Montréal, and Amsterdam. After growing up in Tripoli, Lebanon, she studied film at Concordia University. Through documentary and experimental filmmaking, archival research, and photography, she attempts to create narratives that reimagine our relationship with past events, historical figures, or emblematic sites and examines how they continue to act upon us in the present. Joumaa has exhibited at the Montreal Museum of Fine Arts, E-flux screening room, Stewart Hall Art Gallery, the Sharjah Architecture Triennial, the 60th Venice Biennale, and the 35th edition of the Ljubljana Biennale of Graphic Arts.

Musée d'art contemporain de Montréal

River Water

Niap

She / her



17

Niap, also known as Nancy Saunders, is a multidisciplinary Inuk artist born in Kuujjuaq, Nunavik, Quebec. Currently based in Montréal, she divides her time between the city and her home community, which continues to profoundly influence her practice. Her work has been acquired by the Montreal Museum of Fine Arts and the Art Gallery of Ontario, among others. In 2017, she created *Ilurqusivut (Our Ways)*, a large-scale mural, for the Canadian Museum of Nature's Canada Goose Arctic Gallery in Ottawa. In 2022, Niap was the Indigenous artist-in-residence at the McCord Stewart Museum in Montréal, where she presented the exhibition *Piqutiapiit*. She is represented by the Feheley Fine Arts gallery in Toronto.

Musée d'art contemporain de Montréal

An Incomplete Calendar

Sanaz Sohrabi

She / her



18

Sanaz Sohrabi (born 1988 in Tehran) is a researcher of visual culture and an artist-filmmaker. Her works have been shown widely in exhibitions and film festivals, including Berlinale Forum Expanded, International Film Festival Rotterdam, IndieLisboa, Valdivia International Film Festival, Sheffield DocFest, Doclisboa, Ljubljana Biennale of Graphic Arts 2023, Asian Art Biennial 2024, SAVVY Contemporary Berlin, VOX, centre de l'image contemporaine and Centre d'art et de diffusion CLARK, and Carpintarias de São Lázaro. Sohrabi is an alumna of the Skowhegan School of Painting and Sculpture and RAW Académie. She is an assistant professor in the Department of Communication Studies at Concordia University.

Musée des beaux-arts de Montréal

Underbelly

Anique Jordan

They / she



19

Anique Jordan is an artist and curator who answers the question of possibility in her work. She works in photography, sculpture, and performance, employing the theory of hauntology to challenge historical or dominant narratives and creating what she calls impossible images that take into consideration logics of time, the black surreal, and the marvellous. She has lectured on her artistic and curatorial practices as a 2017 Canada Seminar speaker at Harvard University and in institutions across the Americas. In 2017, she co-curated the exhibition *Every. Now. Then: Reframing Nationhood* at the Art Gallery of Ontario. She is an assistant professor at Parsons School of Design.

OPTICA

Indigenous Archival Photo Project: Framing the Creator's Game

Paul Seesequasis

He / him



20

Paul Seesequasis (Willow Cree), a member of the Beardy's and Okemasis Cree Nation, is a curator and writer residing in Saskatoon, Saskatchewan. He is the author of the award-winning book *Blanket Toss Under Midnight Sun* (Knopf, 2019) and *People of the Watershed: Photographs by John Macfie* (Figure 1|McMichael, 2024). His curated exhibitions include *People of the Watershed* at the McMichael Canadian Art Collection, May–November, 2024 and then touring; selected as “one of the 10 best things about visual arts in 2024” by *The Globe and Mail*.

OPTICA

Rights of Passage

Lou Sheppard

He / him



21

Lou Sheppard works in interdisciplinary audio, performance, and installation. He focuses on the climate crisis, loss, and queer bodies and ecologies, responding to social and material histories of sites, bodies, and environments. Sheppard has performed and exhibited across Canada and Europe and has participated in numerous residencies, including at the International Studio & Curatorial Program (New York), La Cité internationale des arts (Paris), and Rupert (Vilnius), and as participant and faculty at the Banff Center for Arts and Creativity. He was longlisted for the Sobey Art Award in 2018 and 2021, and received the award in 2020. He is a settler on the traditional and unceded territory of the Mi'kmaq in Mi'kma'ki/Nova Scotia.

VOX, centre de l'image contemporaine

On Lies, Secrets and Silence

Frida Orupabo

She / her



22

Frida Orupabo lives and works in Oslo, Norway. Recent solo shows include Astrup Fearnley Museum, Oslo; the Sprengel Museum Hannover; Bonniers Konsthall, Stockholm; Fotomuseum Winterthur; Museu Afro Brasil, São Paulo; Kunsthall Trondheim; and Huis Marseille, Amsterdam. She participated in the 15th Gwangju Biennale (2024); the Okayama Art Summit (2022); the 34th São Paulo Biennial (2021) and the 58th Venice Biennale (2018). With Ming Smith and Missyllanyus, she presented her work in Arthur Jafa's exhibition *A Series of Utterly Improbable, Yet Extraordinary Renditions* at Moderna Museet in Stockholm and Galerie Rudolfinum in Prague; Julia Stoschek Collection, Berlin; and Serpentine North Gallery, London. Her first monograph was published by Sternberg Press in 2021. She received the SPECTRUM – Internationaler Preis für Fotografie award (2025) and the Royal Photographic Society Honorary Fellowship (2023).

CREDITS

01: Myriam Omar Awadi, *Mouvement I: Dialogue à cinq voix pour un dernier Debe*, 2018. Single-channel video, colour, sound, 16 min 55 s. Collection of Centre national des arts plastiques © Myriam Omar Awadi / ADAGP, Paris / CARCC, Ottawa, 2025

02: OK Pedersen, *Orchard Station Road*, 2025. Single-channel hand-processed film, sound, 28 min © OK Pedersen

03: Martin Akwiranoron Loft, portrait from the *Truth and Reconciliation Series*, 2022–23. Digital photograph, 40.6 × 50.8 cm © Martin Akwiranoron Loft

04: Anouk Verviers, *The world was always full of us*, 2025. Single-channel video, colour, sound, 28 min © Anouk Verviers

05: Na Mira, *TETRAPHOBIA*, 2022. Two-channel 16 mm film transfer and infrared HD video projection, sound, mirror, 20 min 24 s. Exhibition view at Company Gallery, New York, 2022. Courtesy of Paul Soto (New York, Los Angeles) © Na Mira

06: Paula Valero Comín, *Jardin-Herbier résistant Rosa Luxembourg*, 2023. Photographs, glass, weeds, mirrored table, wooden legs, 240 × 180 cm. Installation view at Cité internationale des arts, Paris, 2023. Photo: Paula Valero Comín © Paula Valero Comín

07: Mallory Lowe Mpoka, *The Matriarch: Unraveled Threads* (detail), ongoing since 2021. Linen, cotton, acrylic, screen print, embroidery, sewing, photo transfer, variable dimensions. Photo: Toni Hafkenscheid © Mallory Lowe Mpoka

08: Josèfa Ntjam, *swell of spæc(i)es*, 2024. Installation view at Accademia di Belle Arti di Venezia, collateral event of the 60th International Art Exhibition – La Biennale di Venezia 2024. Photo: Andrea Rossetti. Commissioned by LAS Art Foundation. Courtesy of LAS Art Foundation © Josèfa Ntjam / ADAGP, Paris / CARCC, Ottawa, 2025

09: Raphaël Barontini, *Queen Amina*, 2023. Acrylic, ink, glitter, and screen print on canvas, 170 × 140 cm. Courtesy of Mariane Ibrahim (Chicago, Paris, Mexico City) © Raphaël Barontini / ADAGP, Paris / CARCC, Ottawa, 2025

10: Gabrielle Goliath, *Elegy – for two ancestors*, 2024. Performance, 60th International Art Exhibition – La Biennale di Venezia, Sale d'Armi, Venice, 2024. Photo: J Macdonald © Gabrielle Goliath

11: Caroline Mauxion, *Appareillage (image), Insère (articule), Labia (posture), Tout ton corps est là (doigts)*, 2024. Inkjet print on vinyl, inkjet print on archival paper, plaster, pigments, latex, silicone, metal. Exhibition view at Paris Photo, Grand Palais, Paris, 2024. Photo: Caroline Mauxion Courtesy of Zalucky Contemporary (Toronto) © Caroline Mauxion

12: Raven Chacon, *For Four (Caldera)*, 2024. Four-channel video installation, colour, sound, variable dimensions, 6 min 9 s © Raven Chacon

13: Iván Argote, *Air de jeux (A Place to Stay)*, 2022. Exhibition view of Prix Marcel Duchamp 2022, Centre Pompidou, Paris, 2022. Photo: Bertrand Prévost © Iván Argote / ADAGP, Paris / CARCC, Ottawa, 2025

CRÉDITS

14: The Anonymous Project presents *Being There 42*. Image by Lee Shulman and Omar Victor Diop, 2023. From the series *Being There*, 2023. Fine-art photograph, inkjet print on Hahnemühle FineArt Baryta Satin paper, 30 × 42.5 cm (unframed). Courtesy of MAGNIN-A (Paris) © Lee Shulman / The Anonymous Project © Omar Victor Diop

15: Maureen Gruben, clay beads with ash residue after firing in wood stove for the *Qikuryuaq* project, 2024. Photo: Kyra Kordoski © Maureen Gruben

16: Image from the movie *The Battle of Algiers* directed by Gillo Pontecorvo, 1966, 121 min

17: Niap, *COMPOSITION*, 2020. Watercolour, 22.9 x 40.6 cm. Collection of the Royal Bank of Canada. Courtesy of Feheley Fine Arts (Toronto) © Niap

18: Evacuation of British troops, Egypt, 1954. Digital scan of archival material for *An Incomplete Calendar* (single-channel film, 5.1 sound, 2025). Photo: Sanaz Sohrabi

19: Anique Jordan, *To Score the Marvelous/Chorus*, 2023. Film positives, plywood, Plexiglass, 111.8 × 228.6 × 20.3 cm each. Photo: Darren Rigo. Courtesy of Patel Brown (Toronto) © Anique Jordan

20: Wishe Ononsanorai, Michael Deerhouse, lacrosse player, Montreal (Quebec), 1876. Albumen print, 17.8 × 12.7 cm. Photo: William Notman Studio. Reproduced by Paul Seesequasis for the Indigenous Archival Photo Project. Object Number II-41669.1, Photography Division, Notman Photographic Archives, McCord Collection, McCord Stewart Museum. The spelling of information in archival captions may vary.

21: Lou Sheppard, *Rights of Passage*, 2022. Three-channel video, colour, 60 min. Photo: Lou Sheppard © Lou Sheppard

22: Frida Orupabo, *On Lies, Secrets and Silence*, 2024. Installation view, Bonniers Konsthall (Stockholm), 2024. Photo: Jean-Baptiste Béranger / Bonniers Konsthall. Courtesy of Galerie Nordenhake (Stockholm, Berlin, Mexico City) © Frida Orupabo

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