

PRESS RELEASE

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OBORO 2026-2027 CULTURAL SEASON

Presences, Belongings, and Transformations: An Autumn Rich in Exhibitions, Residencies, and Collaborations

Tiohtià:ke/Mooniyang/Montréal, August 12, 2026 — To mark the start of its fall season, OBORO presents a program that explores the connections between cultural narratives, bodily experiences, and ways of inhabiting the world. From October 2 to November 28, 2026, the artist-run center will unveil a group exhibition, two artist residencies, and a special collaboration with the Rencontres internationales du documentaire de Montréal (RIDM).

The fall season also continues with the next phase of projects launched last year, including the international collaboration with the Artist Protection Fund and Iranian artist **Zahra Ahooei**, as well as a curatorial residency in Indigenous arts with **Michèle St-Amand**, made possible thanks to the support of the Conseil des arts de Montréal.

EXHIBITION

Le jaguar et l'oiseau écarlate

Denilson Baniwa, Glicéria Tupinambá, Helio Eudoro, Kimberly Orjuela, Maiko Rodrig, Marie-Danielle Duval, Martín Rodríguez and Molly Bertheaud

Curator: **Rodrigo D'Alcântara**

Salle Daniel-Dion et Su Schnee + Second Gallery

From October 2 to November 28, 2026

Opening: Friday, October 2, 2026, from 5 pm to 8:30 pm

Panel with the artists and the curator: TBA

Bringing together artists from Abya Yala (the so-called Americas), ***Le jaguar et l'oiseau écarlate*** explores the relationships between terrestrial and aerial perspectives through symbolic feline and avian traditions. Drawing on Indigenous, Latinx, feminist, queer, and diasporic perspectives, the exhibition examines territorial, cultural, and migratory narratives shaped by ancestral and contemporary conceptions of animal symbolism.

Inspired in part by the Tupinambá feather cloak—an Indigenous ceremonial garment historically made from scarlet ibis feathers and now revived by Tupinambá communities—the exhibition brings the jaguar and the scarlet ibis into dialogue as figures of memory, cosmology, transformation, and resistance. These symbols provide a space to reflect on colonial legacies, cultural transmission, and contemporary forms of belonging.

Through sculpture, installation, video, painting, and tapestry, the participating artists offer a multifaceted reflection on otherness, transculturation, and postcolonial identities. By bringing together different cultural practices and perspectives, ***Le jaguar et l'oiseau écarlate*** highlights the enduring role of animal iconography in the construction of collective narratives and contemporary imaginaries.

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RESIDENCY

je t'ai entendu-e chanter derrière moi / tu as caressé le mur / nous avons pris la même bouchée

Julie Faubert

From August 18 to September 7, 2026

As part of this research residency, artist **Julie Faubert** is developing a fictional in-situ installation—combining sound, video, and performance—that transforms the typical gallery experience.

Drawing on recordings made within the exhibition space—gestures of contact with the architecture, physical interactions, sound explorations, and moments of singing—the project envisions an alternative way of being together in a shared space. The gallery becomes a sensory space where bodies, materials, and sounds interact.

The video and audio material will be reworked to create an immersive installation incorporating projections, sound diffusion, and performative elements. The work in progress thus seeks to blur the boundaries between presence and representation, between what is experienced and what is reenacted.

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RESIDENCY

Moving with the Unknown

My-Van Dam

From October 13 to November 3, 2026

Public Presentation: TBA

As part of her residency, artist **My-Van Dam** continues her exploration of bodily memory, somatic practices, and spaces for collective healing through the immersive video installation project ***Moving with the Unknown***.

Focusing on voice, movement, and breath as tools for presence, listening, and connection, the artist views the body as a living archive traversed by multiple memories and temporalities. The residency will allow her to explore a visual, sonic, and performative language in which image, sound, and spatialization become means of examining the links between individual experience and relationships with others.

This research builds on the reflections begun in her works *Connecting from the Inside Out* (2024) and *Espaces de résonance* (2025), and will serve as the foundation for the development of ***Moving with the Unknown***.

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COLLABORATION - EXHIBITION

Plateforms

Karl Lemieux

Presented as part of the Rencontres internationales du documentaire de Montréal (RIDM)

Plateforms is an experimental film project directed by **Karl Lemieux** on 16 mm film with support from the National Film Board of Canada. Shot on the Scottish coast, it documents the dismantling of end-of-life oil platforms and transforms this industrial process into a sensory experience where image, sound, and matter converge. The project examines landscapes shaped by industry and the traces left behind by the extraction of fossil fuels.

The materiality of film plays a central role in **Karl Lemieux's** approach: processed using photochemical techniques, the film stock echoes the deterioration of the structures being filmed. Designed in collaboration with composer BJ Nilsen, the sound design extends this exploration of industrial landscapes. Presented as an installation, ***Plateforms*** invites viewers to reflect on our relationship to place, time, and the transformations of the contemporary world.

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ONGOING PROJECTS

OBORO is continuing several initiatives launched over the past year, including an international collaboration with the Artist Protection Fund and Iranian filmmaker **Zahra Ahooei**, who will develop her experimental film *Houselight* with support from the New Media Lab.

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The center is also hosting **Michèle St-Amand** for a curatorial residency in Indigenous arts, during which she will develop a decolonial and collaborative research project that connects Indigenous practices, situated knowledge, and contemporary technologies. A member of the Wendat Nation, Michèle St-Amand is pursuing a master's degree in art history at UQAM, where her research focuses in particular on the decolonization of Indigenous women's sexuality through artistic expression. This residency is made possible thanks to the support of the Conseil des arts de Montréal.

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Fall at OBORO: Meetings, Experiments, and Public Discussions

OBORO invites the public, art professionals, and the media to discover its fall program, particularly at the opening reception on Friday, October 2, 2026, starting at 5 p.m. The season will feature research presentations and opportunities for discussion centered on the artistic practices on display. Through the exhibition, residencies, and collaborations that make up this program, OBORO continues its commitment to the visual, digital, and media arts, as well as to creating spaces for dialogue between artists, communities, and audiences.

ABOUT OBORO

OBORO is an artist-run center dedicated to the presentation and production of current practices in visual, media and digital arts. OBORO's field of action covers visual and media arts, new technologies, performing arts and emerging practices. The centre's two main galleries are dedicated to the presentation of solo and group exhibitions. The New Media Lab offers a variety of services and specialized spaces for digital and media art production.

MEDIA RELATIONS

Audrey Bilodeau Fontaine | Communications Manager | communications@oboro.net

EXHIBITION SCHEDULE

Wednesday to Saturday from noon to 5 pm; Thursday until 7 pm; Tuesday by appointment only.

ACCESSIBILITY

OBORO strives towards removing structural barriers to access and participation and is committed to treating all artists and members of the public with equity. More information in this [detailed document](#).

OBORO would like to thank all of its collaborators and partners who make the production and dissemination of our projects possible. OBORO's mission affirms our support for creation from diverse cultures, with the aim of contributing to a culture of peace. In this spirit, we acknowledge that we are located on unceded Indigenous territory, not covered by treaty, known as Tiohtiá:ke / Mooniyang / Montréal. We recognize and thank the Kanien'kehá:ka Nation, custodians of the lands and waters on which we gather.

**4001 BERRI STREET, ROOM 301 MONTRÉAL
(QUEBEC) CANADA H2L 4H2
514 844-3250 WWW.OBORO.NET**

Image credits:

© Célia Tupinambá and Fernanda Liberti, still from the video *A dança do pássaro Tupinambá* / **The dance of the Tupinambá bird*, 2021. / © Julie Faubert, still from *Ensemble – expérimentations in situ*, 2023. Photo: Mathieu Lef Bouchard / © My-Van Dam, *Connecting from the Inside Out*, 2023. Photo credit: Rad Hourani