

pangée

Pangée's curation at NADA NY 2025 is united by themes of lost and found objects, anthropomorphism, and sound. Both Emilie Allard and Grace Kalyta integrate secondhand objects in their respective sculptures and paintings, which is doubled in Kalyta's use of found online images of secondary-market fashion and decorative items. Allard's assembled artworks often evoke auditory qualities, integrating or resembling musical instruments as well as bodily elements, like ears. Such notes lead us to Élise Lafontaine's practice of abstract, portal-like paintings that are inspired by organ pipes and the human body, often invoking volume, breathing, and the respiratory system.

Artist and poet **Émilie Allard** holds a bachelor's degree in graphic design from Université du Québec à Montréal (2015) and a master's degree in sculpture from Concordia University (2023). In addition to her individual practice, she has collaborated with choreographers and dancers, and has been part of a multidisciplinary collective. Her individual and collective work has been presented on a number of occasions, including at Galerie Patel Brown in Montreal, the Centre Clark, the Festival international de littérature, Tangente, Arsenal art contemporain and Espace Projet. She completed a residency at Le Lieu unique, Nantes, thanks to the Conseil des arts et des lettres du Québec in 2022. In autumn 2024, she will be invited to the Edinburgh Sculpture Workshop as part of the Darling Newhaven residency. As a poet, she was selected for Radio-Canada's 2018 poetry competition and published *Carbone Scopique* in 2021 and *Désencombrements, matière et événement* in 2024, as well as a text in *Estuaire* magazine.

Montreal-based artist **Élise Lafontaine** (b. 1984) explores the body as an architecture that accumulates sensory experiences, focusing on the duality of interior/exterior thresholds. Through abstract hybrid painting (two-dimensional and volumetric), she examines this shifting boundary, in particular relation to female bodies breaking free from restriction. Rooted in feminist spatial aesthetics, her site-specific research includes experiences in caves, spiritual sites, and places where she has engaged with women's communities, such as prisons and psychiatric institutions. Lafontaine has exhibited in Canada and internationally at venues like Pangée, Centre CLARK, Jack Barrett, and Daniel Faria Gallery, and has completed several international residencies. Lafontaine is represented by Pangée (Montreal).

Grace Kalyta (b. 1991, Treaty no. 1 Territory, Manitoba) is a Tiohtià:ke/Montreal based artist whose paintings and sculptures explore pursuits and performances of abundance in self-design, adornment, and spectacle. Kalyta collects images from online spaces that are dedicated to the quick circulation of objects and materials, cropping and enlarging throw-away images to create confrontational compositions. Through image-sourcing and the integration of decorative elements, Kalyta provokes high-low dichotomies in class and value systems, seduction and splendour, and the interplay of presentation and perception in material self-realization. Kalyta received a BFA in 2018 with Honours from Concordia University and is currently a MFA candidate at Concordia University. Kalyta has attended residencies in Iceland (Nes Residency, 2021) and Greece (faveLAB, 2019). Previous select exhibitions include: *Hall of Mirrors* (2024), at Pangée, Montreal, Canada; *Give Me an Inch* (2024), Pipeline Gallery, London, UK; *Maskenfreiheit* (2023), Margot Samel, New York.