

ISABELLE HAYEUR

## List of artistic projects completed since 1995

### PHOTOGRAPHY

- 2024 – 2026 *Rumination* reveals the inhuman scale of industrial operations, where animal life is reduced to mere merchandise managed by powerful actors who often remain invisible to the public.
- 2025 *Divided We Stand* documents the "No Kings" protests of June 2025 in Los Angeles, where thousands denounced Trump's immigration policy and ICE operations. Opposing the military deployment perceived as intimidation, these initially peaceful gatherings also turned to confrontation and looting.
- 2024 – 2025 *Borderlands* explore the US-Mexico border at Jacumba, California, where the steel wall snakes through rugged terrain, theatre of incessant migrant crossings caught in cartel networks. The body of work scrutinizes Border Patrol arrests, refugee camps, and abandoned objects.
- 2022 – 2023 *Fault Line* lays bare the deep fracture between the promise of prosperity and toxic reality: the no man's land of the Salton Sea, where the ambiguous, unsettling beauty of ephemeral landscapes conceals persistent pollution and accelerating desertification.
- 2022 – 2023 *Seared Horizons* confronts the illusion of mastering nature with its silent revenge: drained reservoirs, parched rivers, arid landscapes where unsettling beauty veils a major hydro-political crisis and accelerating fragmentation.
- 2020 – 2022 *The Deplorables* documents protests against health measures in Quebec (Montreal and Quebec City) and the People's Convoy in California, where joyful, motley crowds defied the "new normal" imposed by fear and majority consensus.
- 2021 *Wild Times* explores the devastating mega-fires of 2021 in British Columbia, fuelled by record drought. The Thompson River Valley, choked by toxic smoke veiling the sky, unveils crepuscular landscapes as beautiful as they are terrifying.

- 2020 – 2021 *Land of Ashes* explores the aftermath of a massive mega-fire in June 2020 north of Lac Saint-Jean (Zec des Passes), where the boreal forest—already fragmented by repeated logging and forestry roads—transforms into ash deserts and desolate lunar landscapes.
- 2017 – 2019 *Le Camp de la rivière* captures intimate portraits and scenes of solidarity encampments, revealing how a community fractured by economic interests rallies to defend a vital common good: pure water threatened by intensive oil industry operations.
- 2016 – 2017 *Dépayser – Citoyens sous haute-tension (High Tension Lines)* documents the impacts of high-voltage power lines in Quebec, where giant pylons and transmission corridors fragment agricultural and forest landscapes, imposing physical and social "high tension" on residents.
- 2015 – 2016 *Desert Shores (Lost America)* confronts the illusion of eternal paradise with its ghostly reality: ruins of resorts and dilapidated mobile homes in a salt desert, where the post-apocalyptic beauty of remnants veils social marginalization, persistent pollution, and collapse of a lifestyle once promised to all.
- 2015 – 2016 *République* Captures portraits and scenes on the spot following the November 13, 2015 attacks in France, revealing how a public square transforms into a space of collective mourning in the face of national shock and fear. Body of work produced during a residency at Diaphane, photography hub in Hauts-de-France, in partnership with Les Rencontres de la photographie en Gaspésie.
- 2012 – 2013 *Foreign Body* questions the legitimacy of the European Union: cold, surveilled buildings juxtaposed with modest or precarious habitats, symbolizing diffuse indignation towards disconnected governance where global power takes precedence over living standards and social cohesion. This body of work was created during an artist residency at La Chambre de Strasbourg.
- 2012 – 2013 *Somewhere Out of a Memory* documents the Quartier DIX30 in Brossard and surrounding real estate developments, where fertile agricultural land gives way to a giant shopping centre, uniform condos, and soulless road infrastructure. This body of work was created during an artist residency at L'Espace F de Matane.

- 2008 – *Underworlds, Troubled Waters* (ongoing since 2008) probes North American aquatic ecosystems—polluted or healthy—viewed from within for a disturbing immersion. This body of work questions our vital relationship with water amid massive urbanization and biodiversity loss.
- 2008 – 2009 *Formes de monuments* confronts the illusion of a harmonious, patrimonial city with its fractured reality: heroic statues isolated in urban no man's lands, where the ambiguous beauty of juxtapositions veils an uneasy coexistence between heritage and imposed standardization. This body of work was created during an artist residency l'Espace photographique Contretype in Brussels.
- 2007 – 2008 *Dé-peindre Québec ou l'envers du décor* gauges tourist myth against hidden reality: a postcard setting where the frozen beauty of monuments conceals heritage destruction, historic site banalization, and loss of living memory for permanent visitor spectacle. This body of work was created during an artist residency at VU – Centre for Diffusion and Production of Photography in Quebec City.
- 2006 – 2007 *Being There, Over There, Outside Oneself* reinterprets John Hejduk's subjective Wall House #2 architecture (Groningen) through photomontage, transforming this ontological sanctuary into a disturbing element. Relocated to North American gated communities, the house challenges segregations and standardizations, embodying a call for openness and social contract. Poetic and political stagings, these images evoke future nostalgia between aesthetic utopia and confrontation of inner demons with society. Created during a residency at Noorderlicht Photography.
- 2005 – 2008 *Excavations* confronts sprawling urbanization—generic territories homogenizing cultures and experiences—through photomontage with rich historical sites, such as UNESCO heritage or fossils. By playing with unstable scales and retrospective/prospective oppositions, the series reveals the loss of territorial meaning and the disappearance of collective imaginaries under the assault of global uniformity.
- 2004 – 2008 *Nuits américaines / Day for night* brings together panoramas, architectures, and urban interiors from Canada, the United States, Mexico, and Argentina, capturing mutations of the global economy. These twilight photomontages with strong light-shadow contrasts depict gentrification, segregation, private cities, natural degradation, and social dilapidation—fruits of state disengagement and multinational dominance. They symbolize the crumbling of societal values, the end of the "American dream," and unsettling "shadow territories."

- 2004 – 2007 *Model Homes* auscultates real estate developers' model homes, these impeccable decors embodying the domestic dream. Through photomontage, it reveals the alienating uniformity of suburban housing, where illusory bourgeois comfort veils the loss of individuality and real estate standardization. Frozen interiors, devoid of inhabitants yet brimming with symbols, question our quest for belonging at the heart of aseptic modernity.
- 2003 – 2004 *Destinations* brings together monumental panoramas composed via digital photomontage, capturing our fascination with grand natural landscapes while highlighting our ambivalent relationship to the environment. These hyperrealistic-looking landscapes, woven from disparate photographic fragments, evoke tourist or mythical sites to better question the authenticity of the visible and the illusions of exoticism.
- 1998 – 2003 *Uncertain Landscapes, Drift and Foundations* Realistic photomontages, these images expose flaws and aberrations in territorial development. They shake the boundary between truth and fiction, documentary photography and pure invention, questioning the authenticity of the landscape and the very realism of the medium.
- 1997 – 2000 *Beyond Gardens* Through photomontage, this poetic series explores dreams, the interplay between interior and exterior, and the ambiguity between reality and fiction. Digitized 35mm slides and digital collages.
- 1995 – 1996 *Les instants détournés* Photographic installation of cut-out and rearranged silhouettes, explores our relationship to family memories. Created from digitized 35mm slides, printed, and mounted on masonite.

## VIDEOGRAPHY

Holiday Out (2024)  
Borderland (2024)  
Patsiata, phantom of dust (2023)  
Dollar Tree (2022)  
Thank you People's Convoy! (2022)  
Chimeras (2021)  
Chlorosis (2021)  
The Witches Came Back To Save Us All (2021)  
Anomie (2021)  
Liquidity (2021)  
Hygieia (2021)  
Between wind and water (2020)  
Affluence (2020)  
Coal Spell (2020)  
Adrift (2019)  
Fragile Dream (2019)  
Desert Shores (2016)  
Silent Spring (2015)  
Solastalgia (2015)  
Pulse (2015)  
Hubris (2015)  
Mirages (2014)  
La saison sombre (2014)  
Aftermaths (2013)  
Flow (2013)  
Castaway (2012)  
Uprooted (2012)  
Private Views (2010)  
The Fire Theft (2010)  
Hindsight (2009)  
Losing Ground (2009)  
Drifting (2005)  
Vertige (2000)  
Traverse (1999)  
Si jamais la mer (1998)  
Voyage d'hiver (1997) – avec Éric Raymond  
Passage sous zéro (1996)  
Mine Eyes (1995)

## VIDEO INSTALLATIONS

- 2015 *Agora* is a site-specific video installation projected in Old Quebec, reflecting on Quebec's future under neoliberalism and austerity. Inspired by the 2012 student strike and social struggles, it addresses state disengagement, erosion of freedoms, and educational crisis. Three videos—drawing from responses by researchers, journalists, and activists to "Where are we headed? What outrages you?"—appear and fade on heritage bricks and parliamentary rock. Superimposed on these historical surfaces, these fleeting projections question fears and hopes of a changing Quebec. Authors: Normand Baillargeon, Marc-André Cyr, Véronique Laflamme, Micheline Lanctôt, Mohamed Lotfi, Ianic Marcil, Lise Payette, and protesters. Presented at the *Passages insolites* event organized by EXMURO.
- 2014 *Murs aveugles / Blind Walls* is an architectural projection on a building near Montreal's Saint-Laurent metro station, inspired by the Occupy movement and the Occupons Montréal encampment. A colorful, baroque, and playful mosaic of graffiti, slogans, symbols, and quotes in "virtual walls," it portrays a vibrant political horizon brimming with citizen energy. It addresses gentrification, inequalities, media and environmental convergence, evoking a solidaristic world born from political participation. Commissioned by the Montreal Biennale (*BNLMTL 2014, Looking Forward*), with Quartier des spectacles.
- 2013 *Innerland* prolongs a desolate industrial tunnel through trompe-l'œil projection, simulating a sinuous walk toward a semi-desertic Prairie landscape, a minimalist mirror of its rational aesthetic. Born from fascination with industrial architecture—simple volumes, rudimentary construction, witness to arid working conditions—this in situ work underscores the vital importance of preserving this heritage in young American cities. Presented at *Nocturne Halifax* (curated by Eleanor King), the installation evokes the inner desert of functional buildings, between memorial preservation and urban disappearance.
- 2013 *Épaves* Presented by the Sporobole Art Centre as part of the Espace [iM] Média Festival, this video installation was projected onto a wall of water at Lac des Nations in Sherbrooke. As dusk fell, images emerged of the largest ship graveyard on the American East Coast, located in Staten Island. In this place where rusting hulls slowly decay along the edge of the refineries, the wrecks came to life upon the liquid screen, revealing the dark side of industrial progress — a submerged memory suspended between water, metal, and light.

- 2012 *Rising* was created for the art programme of the Denver International Airport (Art at DEN). This site-specific installation is designed to blend seamlessly with the actual architectural space in which it is presented. Through a trompe-l'œil video projection, it creates the illusion of a perspective drawing the viewer into a winding corridor leading toward a prairie landscape. The viewer first contemplates the earth, and then is gradually transported above it, toward the sky. The work was presented for an entire year.
- 2011 *Ascension* creates an infinite mise en abyme of the nave through a vertical screen projection, accompanied by an evolving soundscape by Nicolas Bernier. The work explores the sensory effects of sacred architecture and invites a transcendent experience of space. Presented during *Nuit Blanche* at Toronto's United Metropolitan Church, curated by Shirley Madill.
- 2010 *Or blanc / White Gold* juxtaposes decaying industrial architecture with a Pacific shoreline, creating through an in situ projection the illusion of cascades of salt flowing into the kilns of a former brickyard. This installation plays with the impression of reality to evoke the paradoxical richness of "white gold," complemented by an immersive sound environment. Presented as part of the *Four Directions* exhibition at Evergreen Brick Works (Toronto), curated by Andrea Carson and funded by No. 9 Contemporary Art & the Environment.
- 2010 *Fire with Fire* rekindles the memory of the Great Fire of 1886, which destroyed Vancouver's original district at the heart of the Downtown Eastside. Once a thriving commercial centre, the area now bears the weight of poverty, addiction, and violence, even as gentrification hastens its transformation for the benefit of the privileged. The work overlays past and present, showing how the flames of yesterday and the lives consumed today erode the neighbourhood's identity in a continuous cycle of destruction. A three-channel video installation presented during the Vancouver 2010 Cultural Olympiad (curator: Marlene Madison).
- 2007 *Tunnel Vision 01 and 02* – with Éric Raymond – merges 3D video projection, spatialised sound, and light play to transform the raw industrial architecture of an art centre into a dizzying, infinite tunnel. From the moment of entry: spatial illusion in perspective, a subtle rumble that swells into full sonic immersion; animated video and blinding light saturate the senses before dissolving into silence. The work explores the physiological limits of perception — blinding light, visceral bass frequencies — confronting the viewer with primitive reflexes within an interior architectural desert. Presented at Netwerk CCA (Aalst, Belgium), then at Trinity Square Video (Toronto, Images Festival).

2004 *Issue* projects, from within a 60-metre tunnel, a transforming landscape of the Miron quarry — a vast North American urban desert. The animation creates a dizzying mise en abyme: as the viewer advances, the wasteland recedes while the tunnel itself telescopes toward the horizon, merging industrial architecture with desolate infinity. The work parallels two immense territories — incinerator and landfill — revealing the tensions, struggles, and disappearances of an era defined by exploitation and rehabilitation. This ephemeral site-specific installation was presented at Montréal's decommissioned Des Carrières incinerator, as part of Champ Libre's Manifestation vidéo et arts électroniques.

#### ARTWORKS INTEGRATED INTO ARCHITECTURE (Percent for art)

Maison Jacques-Parizeau (2021)  
Centre hospitalier régional de Lanaudière (2021)  
Collège de l'Assomption (2020)  
Bibliothèque de Notre-Dame-du-Laus (2017)  
Quartier international de Montréal (2006)  
Maison culturelle et communautaire de Montréal-Nord (2006)

#### BOOKS

##### *Le Camp de la rivière*

Photography book (2020)  
French, Perfect binding, 118 pages  
Graphic design and publishing : Isabelle Hayeur  
Texts by Bilbo Cyr, Alain Deneault and Isabelle Hayeur  
ISBN : 978-2-9808422-2-1

##### *Dépayser / Strangeland*

Photography book (2019)  
French / English, Hardcover, 97 pages  
Graphic design and publishing : Isabelle Hayeur  
Texts by Raymond Beaudry and d'Isabelle Hayeur  
ISBN : 978-2-9808422-1-4

### ***République***

Photography book (2016)  
French / English, Perfect binding, 96 pages  
Graphic design: Hélène Poirier et Isabelle Hayeur  
Les éditions Escuminac  
Texts by Claude Goulet and Isabelle Hayeur  
ISBN : 978-2-9816058-0-1

### ***Destinations***

Photography book (2004)  
French / English, paperback, 36 pages  
Graphic design Isabelle Hayeur and Patric Lacasse  
Publishing by Isabelle Hayeur (2004)  
Text by Hugues Charbonneau, Isabelle Hayeur and Patrice Loubier  
ISBN : 978-2-9808422-0-6

### MISCELLANEOUS

***New Water Music*** – Collaboration with Yotam Haber. Video projection with orchestra presented at the Louisiana Philharmonic Orchestra in New Orleans (2017).

***Tabula Rasa*** – Photography created for the *Expansions* exhibition presented at Galerie de l'UQAM, Montréal (2010), Louise Déry curator.

***Oikos*** – Two photographs created for the exhibition of the same title presented at SBC Contemporary Art gallery, Montréal (2008), Sylvain Campeau curator.

***Untitled Legacy*** – photo installation in the window of the Drake Hotel, Toronto, presented as part of the Contact Photography Festival (2007), curated by Mia Nielsen.

***Refuge*** – Photographic installation in a garage. *ON Trespassing* exhibition organized by the Fresh Air collective and presented as part of the Contact Photography Festival. Festival, Toronto (2002).

***Capella*** – Internet Art, website. L'Agence TOPO, Montréal (2001)

***Station*** – Photography in a luminous sign presented as part of the *Plan Large* exhibition by La Fonderie Darling, Montréal (2001).

***Si / Jamais*** – Internet Art, website (1998 – 2000).