

Patrick Bérubé

Et ainsi de suite... [And So On...]

Two-part exhibition

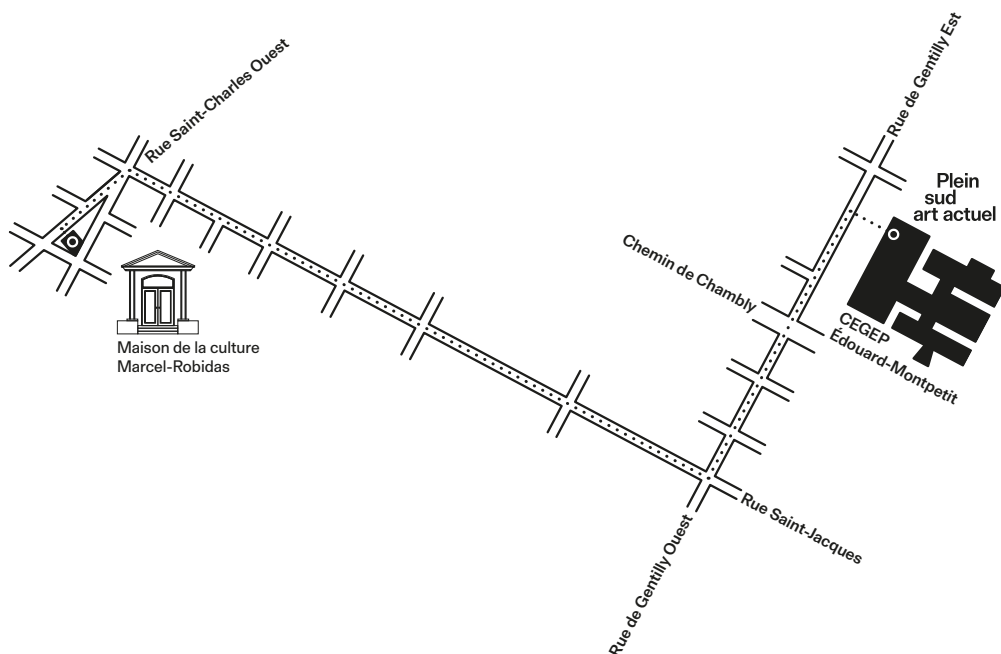
Patrick Bérubé

Et ainsi de suite... [And So On...]

Sept 19 – Dec 20, 2026

Artistic Direction: Ève Dorais and Daria Elas

Two exhibition venues:



Maison de la culture Marcel-Robidas

300, West Saint-Charles Street, Longueuil

Wednesday and Friday: 9 a.m. to 12 p.m. and 1 p.m. to 4 p.m.

Saturday and Sunday: 11 a.m. to 5 p.m.

Group activities available upon request

450 463-7100, ext. 2477

animation.education@longueuil.quebec

Plein sud, centre d'exposition en art actuel

150 Gentilly Street East, Suite D0626, Longueuil

Inside Édouard-Montpetit CEGEP

Tuesday and Saturday: 10 a.m. to 5 p.m.

Wednesday, Thursday, and Friday: 10 a.m. to 9 p.m.

Educational activities offered to all audiences; upon reservation

450 679-2966

education@plein-sud.org

Rétrospective



As part of the two-part exhibition *Et ainsi de suite...* [And So On...], the Maison de la culture Marcel-Robidas is presenting a retrospective dedicated to the artist Patrick Bérubé. Through a selection of notable works, the exhibition explores the main themes of an artistic practice that has evolved over more than twenty years.

The exhibition is divided into three sections, each devoted to one of the central themes of his work. The first room focuses on the mechanisms of repetition that run through our societies. Cycles, loops, and patterns of reproduction become symbols of a humanity that seems doomed to repeat the same mistakes. Control, power, beliefs, and consumption are addressed with irony, revealing the fragility of the systems we build to give meaning to our existence.

The second room focuses on our relationship with time; between memory, erasure, and representation. Drawing on archives, images, and remnants of the past, the works demonstrate how our relationship with reality often rests on incomplete narratives and cultural stereotypes. Spanning history, ecology, and consumer society, Patrick Bérubé challenges the boundaries that humans erect between themselves and their environment, thereby revealing the contradictions that underlie the way we inhabit and perceive the world.

Finally, the third room features a condensed version of *Autre/Fois* [Other/Times], the first installment of the *Écho/Système* trilogy, which began at the Kamouraska Art Center in 2024. Inspired by the region's old mills and the transformations brought about by the privatization of farmland, Patrick Bérubé explores mycelium—that vast underground network connecting living beings beyond visible boundaries. *Autre/Fois* explores various notions of cycles, transformation, interconnection, and the transmission of knowledge, drawing a powerful metaphor from a world where biological, social, and cultural phenomena intersect, respond to one another, and influence each other.

In these three rooms, Patrick Bérubé presents installations in which objects, images, and references interact like the branches of a single organism. Imbued with irony and derision, this exhibition takes a critical look at capitalism, overconsumption, beliefs, and the vulnerability of ecosystems. It piques the public's curiosity and invites them to draw connections between the clues, to navigate between ideas, and to gradually discover the vast rhizome that makes up this universe.

Écho/Système - 3rd part

Plein
sud
art actuel

The installation by Patrick Bérubé extends several of the questions and ideas raised by the artist in the first two chapters of *Écho/Système* (presented, respectively, at the Kamouraska Art Center in 2024 and the Joliette Art Museum in 2026). While these exhibitions created spaces for slowing down, listening, and reconnecting with the living world, as well as with the past and present, this third chapter turns toward what lies ahead, unfolding as a meditation on possible futures and the transformations of matter itself. Materials such as mycelium and copper evoke memory and the invisible networks that connect all forms of life.

Where the previous chapters invited us to reconsider how we inhabit our environment and engage with our senses and embodied presence in the world, the new installation situates the present within the vastness of geological time: a fragment embedded in a broader continuum where evolution, memory, and transformation intertwine. At the centre of the installation, a large stratified sculpture made of copper and mycelium evokes an erratic boulder, bearing witness to a world in transition.

An AI-generated video depicting a tracking shot through a forest is displayed on a large, translucent metallic LED screen, sharply foregrounding the boundaries between the real and the virtual. On the floor, a green carpet evokes grass, the natural landscape, and the green screen used in film and photography to composite computer-generated imagery. This installation opens up a space for reflection on notions of figure and ground, simulation, and perception, while evoking the emerging virtual realities that are gradually reshaping our experience of the world.

Both organic and technological, the works explore how networks, whether natural, digital, or social, reshape our relationship to ecosystems, time, and memory. Echoing the interconnectedness of systems, this final chapter of the trilogy invites us to imagine, speculate, and anticipate, not through a linear notion of progress, but through a cyclical and fluid understanding of time, in which the future takes root in the past and the present, continually regenerating through its contact with the forces of the living world.

Patrick Bérubé

Patrick Bérubé graduated with a master's degree in visual and media arts from the Université du Québec à Montréal in 2005.

A two-time finalist for the Pierre Ayot Prize, his work has garnered national and international attention through his participation in numerous major exhibitions and events, notably in New York, Berlin, London, and Luxembourg.

He has also completed several artist residencies, including at the Hangar in Barcelona, Spain; the Cité internationale des Arts in Paris; and Buy-Self in Bordeaux.

Active member of the Clark Gallery in Montreal, he has also created several works of architectural integration (1%).



Top : Patrick Bérubé, *À la recherche du temps perdu* [In Search of Lost Time], 2022. Photo : Mike Patten

Bottom : Patrick Bérubé, *Bloc erratique* [Erratic Boulder], 2026. Photo : Patrick Bérubé

The Ville de Longueuil and Plein sud, centre d'exposition en art actuel à Longueuil, are proud to jointly present a original project dedicated to artist Patrick Bérubé. This collaboration includes a two-part exhibition held simultaneously at both locations from September 19 to December 20, 2026, as well as the publication of a monograph on his entire work, to be released in the spring of 2029.

Acknowledgments

Patrick Bérubé would like to thank the Canada Council for the Arts, Samuel Saint-Aubin, Miguel Legault, Chloé and Juliette, the Ville de Longueuil, and the teams at Plein sud and the Maison de la culture Marcel-Robidas.

The two-part exhibition *Et ainsi de suite...* [And So On...] is presented on the ancestral territory of the Kanyen'kehà:ka.

We respect the connections with the past, present, and future by recognizing the ongoing relationships between Indigenous Peoples and all the people of the community of Karonhiatsi'kowahne, also known as Longueuil.

Plein sud, centre d'exposition en art actuel à Longueuil, is financially supported by the Conseil des arts et des lettres du Québec, the Conseil des arts de Longueuil and the Cégep Édouard-Montpetit.

EXHIBITION MAP

Patrick Bérubé

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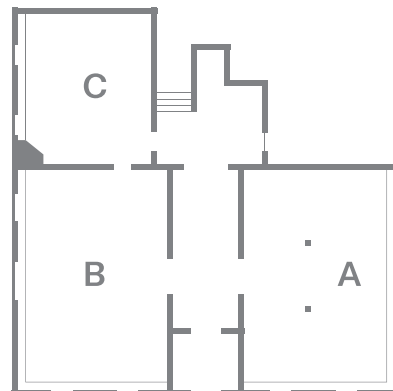
Maison de la culture Marcel-Robidas

1. *D'yeux*, 2018
Drones, stickers
54,5 x 53,8 x 11 cm each
2. *Contrôle (cmd)*, 2018
Digital printing on Moab paper
147 x 82,5 cm
3. *Delivery Fail*, 2017
Skeleton of a homing pigeon,
plastic capsule, suitcase
40 x 33 x 40 cm
4. *Google Not Loaded Images
on Iphone*, 2015
Digital print on Moab paper, wood
15 x 20 cm
5. *Claquettlement - The Beginning
of the End*, 2016
Stork skull, panties, radio
30 x 35,5 x 14,5 cm (Stork)
28,2 x 60 x 10 cm (Radio)
6. *Copier/Collier*, 2022
Laser Engraving on Acrylic
25 x 32,2 x 4 cm
7. *Double Fail*, 2017
Various materials, concrete-like
material, steel
26 x 26 x 14 cm
8. *In girum imus nocte et consumimur
igni (Nous tournons en rond dans
la nuit et nous sommes dévorés
par le feu)*, 2018
LED Display
20 x 100 cm
9. *Mauvaise Entente*, 2017
Digital print on Moab paper,
deconstructed pen, wood
31,75 x 44 cm each

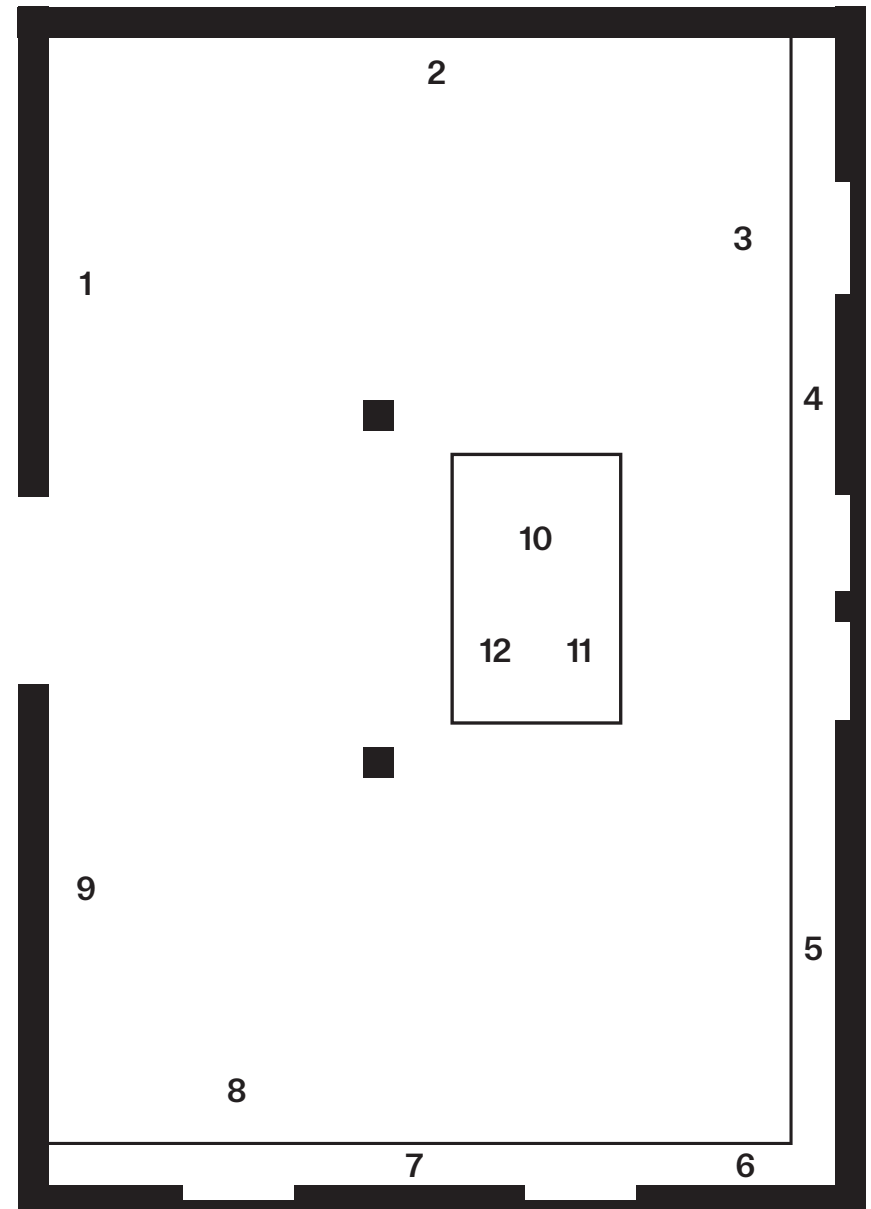
10. *Copies*, 2020-2026
Printer, 3D printing
43 x 57 x 48 cm
11. *La Reproduction (CMYK)*,
2022-2026
Digital print on Hahnemühle paper,
laser engraving on colored acrylic
23 x 18 cm
12. *Relecture / PlayBack*, 2022
Embroidery of Velázquez's
Roqueby Venus
61 x 18 x 8 cm

Déplacement libre

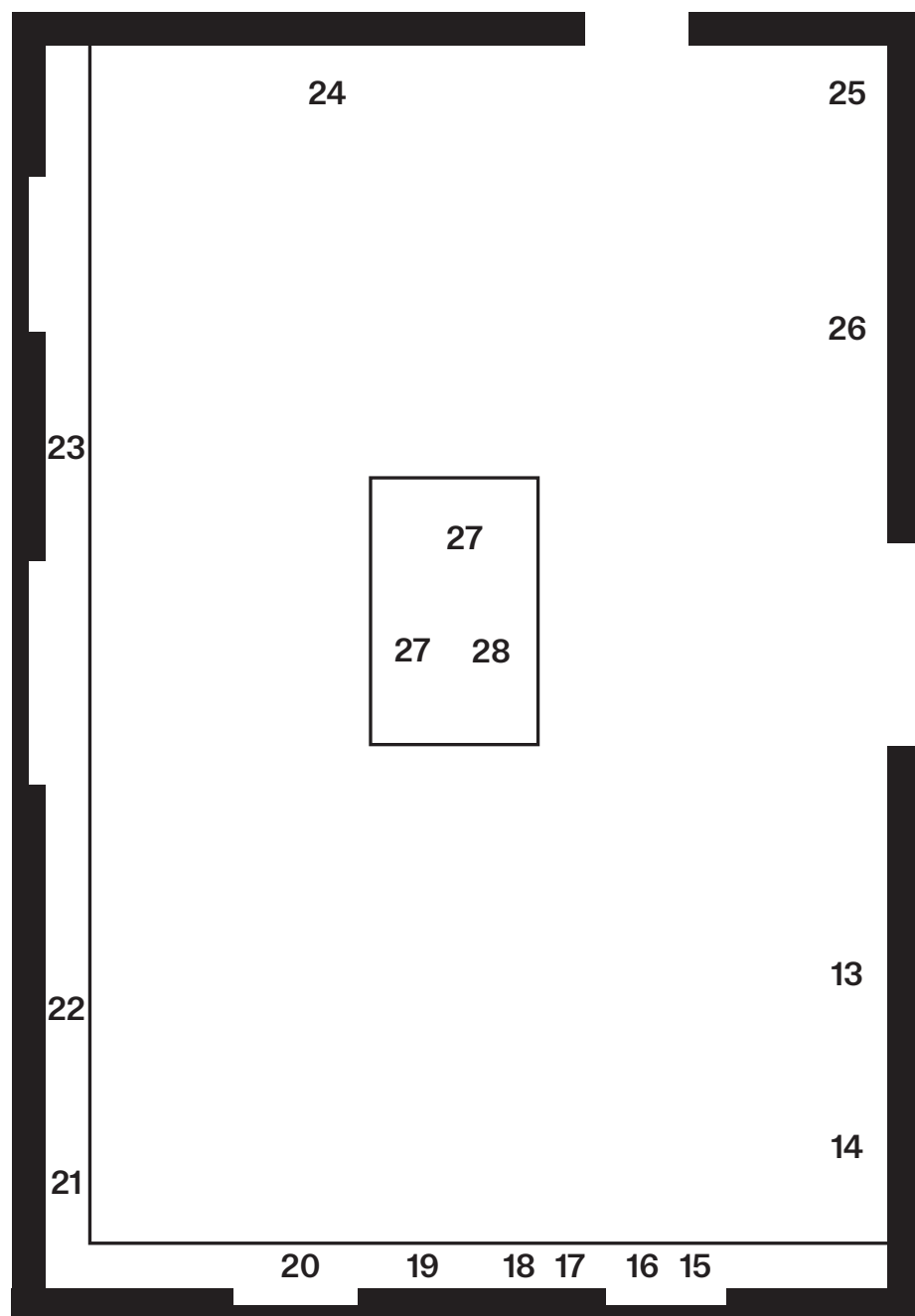
Aspirations, 2018
Cordless vacuum cleaner, metal
casing, sound, audio clip from Guy
Debord's film, *In girum imus nocte
et consumimur igno* (1978)
31 x 13,5 cm



SALLE A



SALLE B



13. *Au feu!*, 2022
Digital printing on Hahnemühle paper
91,44 x 60,96 cm
14. *La séparation achevée*, 2022
Digital printing on Hahnemühle paper
23 x 18 cm
15. *Closing Time*, 2020
Motorized screens
127 x 177,8 cm
16. *Avec le temps...* 2026
Pu-erh Tea
9,5 x 11 x 10,5 cm
17. *IWatch You !?...*, 2022
Chrome-plated bronze
4 x 7 x 6,7 cm
18. *Entre/Deux*, 2017
Magazines
27,94 x 27,94 x 25,4 cm
19. *Trame d'histoire / Story Line*, 2022
Digital printing on Hahnemühle paper
18 x 25 cm
20. *Nature Vivante / Not a Still Life : Résurrection*, 2022
Bronze ingot, verdigris patina
8,5 x 22,5 x 11 cm
21. *Time / Emit - La Mort du Commun*, 2020
Digital printing
61 x 81 cm
22. *Janus ou à la recherche du temps perdu*, 2022
3D printing, LED mask, complete collection of Proust's *In Search of Lost Time*, acrylic
25,5 x 61 x 28 cm
23. *La Mutation d'Isis - Dévoilement*, 2017
Motorized curtains, laser engraving on acrylic mirrors
27,94 x 43,18 cm
24. *Past Appearance*, 2020
Digital printing
91 x 183 cm
25. *Calendrier révolutionnaire*, 2022
Printing on acetate, book
18 x 18 x 93 cm
26. *Ghost Species*, 2020
Typewriter embossing on black cardstock
17,78 x 24,13 cm
27. *Arc(hive)*, 2020-2026
Wooden beehive, wax, 3D printing
50,7 x 62 x 41,2 cm
23,5 x 48,5 x 13 cm
28. *Échantillonnage / Sampling*, 2022
Acrylic tube, PVC pipe, clippings from *National Geographic*
91 x 5 x 5 cm

SALLE C

Exhibition details for *Autre/Fois*, presented at the Kamouraska Art Center, 2024
Mycelium, laser-engraved acrylic and mycelium, 3D printing, reishi powder and capsules, fence post, communion wafer, wood