

CONTEMPORARY ART EVENT OF SAINT-HYACINTHE

orange

NOMINATION OF THE CURATORS

ORANGE, Contemporary Art Event of Saint-Hyacinthe, 6th edition

To be presented September 15 to October 28, 2018

Saint-Hyacinthe, January 24, 2017 – We are pleased to announce the nomination of twins Isabelle and Marie-Ève Charron as curators for the sixth edition of the ORANGE triennial, to be held in the fall of 2018. Isabelle Charron is an agro-economist, while Marie-Ève Charron is an art historian, making them an unprecedented pair to head up ORANGE, an event that since its inception has taken on the bold mission of bringing together contemporary art and food.

The upcoming edition of ORANGE will certainly stand out, proposing a meeting between art practitioners and those working in the food industry and agrosience communities.

A call for submissions will be launched in March of 2017.

ABOUT THE CURATORS

Isabelle Charron

Trained as an agro-economist, since 2013, Isabelle Charron has been president of Groupe AGÉCO, a consultancy specialized in sustainability in the food industry sector. Involved in the company since its founding, in 2001, she became a partner in 2009.

Her fields of expertise include sectorial strategic planning, buy-local and responsible purchasing policy, market research and workforce labour. Isabelle has developed a leading expertise in qualitative methods based on interviews, group discussion and leader support. Throughout her career, she has acquired detailed knowledge of certain sectors: hog and potato production, non-timber forestry products, maple syrup production and horticulture. She has worked closely with actors from a wide range of agri-food chain areas, from agricultural production to food processing and retail.

With her reputation in the agri-food sector, Isabelle has spent recent years crisscrossing Québec as an expert and speaker in conferences relating to topical questions in the agri-food industry. She is a member of the Ordre des Agronomes and sits on the Centre de référence en agriculture et agroalimentaire du Québec's (CRAAQ) organizing committee on agri-food industry development.

Marie-Ève Charron

Art critic for *Le Devoir* (2001-2003; 2007-present), Marie-Ève Charron is an art historian with degrees from UQAM (1999) and Université de Montréal (2003). She curated the group exhibitions *Le désordre des choses* (with Thérèse St-Gelais, Galerie de l'UQAM, 2015), *Archi-féministes!* (with Thérèse St-Gelais and Marie-Josée Lafortune, Optica, 2012-2013) and *Au travail* (Musée régional de Rimouski, 2010). More recently, she has worked with Kim Waldron on her solo exhibitions *Superstar* (FOFA Gallery, 2016) and *Made in Québec* (CIRCA, 2017).

Besides contributing to publications on the practices of the Fermières Obsédées, Michael Merrill and Anthony Burnham, she regularly publishes in art periodicals (*Parachute*, *Espace*, *Ciel variable*, *Mix Magazine*), and particularly in *Esse, arts & opinions*, where she sits on the editorial board.

Since 2004, she has taught art history at Cégep de Saint-Hyacinthe, as well as part-time at UQAM. Her research and activities focus on art historical practice and representations of the artist in artworks and theoretic discourse. Following her most recent research, Charron has become interested in new forms of political and feminist engagement on the part of the artist.

ABOUT THE EVENT

ORANGE is a recurring arts event designed as a living laboratory where issues related to art and the agri-food industry can be explored, by way of exhibitions, interventions, seminars and screenings. By showcasing the work of art professionals from Québec, elsewhere in Canada and abroad at locations around the city of Saint-Hyacinthe and in the Kamouraska region, ORANGE aims to promote the visual arts across the country and especially in its host region. Each edition is followed by a publication that builds on the reflections initiated by the event, aiming to raise questions of what it means to be a citizen in the 21st century.

The first edition of ORANGE (2003) presented the many connections between contemporary art practices and food. The second edition, *como como* (2006), had a more political focus, presenting artworks that questioned how we eat. For the third edition, *Il Nostro Gusto* (2009), the organizers' reflections were centred on the idea of ethics and the food industry. In 2012, under the title of *Les Mangeurs*, the fourth edition dealt with the relationship between food and death. The most recent edition *Les Viscéraux* (2015), presented in two sections (exhibition and performance), focused on the related drives to eat and create.