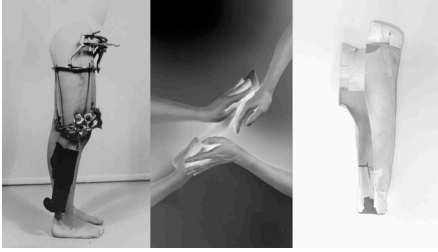


# ZALUCKY

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## **Anatomy of a Shadow**

**Marie-Claude Lacroix, Caroline Mauxion, Sophia Oppel, Anouk Verviers**

March 14 - May 2, 2026

This group exhibition brings together the work of Marie-Claude Lacroix, Caroline Mauxion, Sophia Oppel and Anouk Verviers to explore the body as a site of negotiation between chronic illness, ecological crisis, and 21st century medical imaging technologies. Across painting, photography, video, and sculptural interventions, their practices ask how we see—and are seen—when diagnosis becomes both a promise and a form of exposure.

Working within the temporalities of chronic illness—flare, remission, latency—the artists resist the linear narratives often imposed by clinical discourse. Instead of presenting the body as a problem to be solved, they foreground it as a porous ecosystem shaped by environmental toxicity, extractive economies, and infrastructures of care.

Central to the exhibition is a critical engagement with modern diagnostic imaging—MRI scans, X-rays, 3D technology—tools that render the body transparent while translating it into data. These technologies promise objectivity, yet they produce highly mediated images shaped by algorithms and institutional bias. Informed by queer theory and crip studies, Mauxion's work adopts the aesthetics of the X-ray to regain agency over her body and reveal the mechanisms of normalization that structure bodies and desires. Verviers reframes medical archives to question who is legible within them and whose pain remains statistically marginal. Oppel stages encounters between organic matter and imaging devices, exposing the tension between lived sensation and machinic vision. Lacroix's paintings extend this inquiry through layered surfaces that evoke tissue, erosion, and atmospheric disturbance, collapsing interior and exterior worlds.

Through individual practices that foreground vulnerability, these artists invite us to reconsider what it means to inhabit a body in a century defined by acceleration, extraction, and the relentless production of images.

**Marie-Claude Lacroix** is a visual artist who lives and works in Montreal. She has developed a pictorial practice shaped by the codes of still life and feminine surrealism. Through visceral, often macabre representations, she explores the territories of the body and the psyche. Her paintings question notions of trauma, healing, and control, deploying emotional landscapes where sensuality, strangeness, and repulsion intertwine. Notable solo and group exhibitions include *Rafales*, *cloisons*, *L'oeil de Poisson* Artist Center, Québec (2023), *Faultitude*, *Projet Casa*, *Pictura*, Montreal (2023), *Soleil pâle (dans cette maison figure ce que nous ne pouvons voir)*, *Le Livart*, Montreal (2022), and *Tromper l'oeil*, Art Mûr Gallery, Montreal (2022). She is the recipient of the Dale and Nick Tedeschi Studio Arts Fellowship and the Elizabeth Greenshields Foundation Grant. She holds a Master of Fine Arts from Concordia University (2022). Her works are included in numerous private collections.

**Caroline Mauxion** has developed a hybrid practice of photography and sculpture, focusing on the fragility of the human body and the fluidity of perception. Rooted in crip phenomenology and her experience of long orthopedic treatments, her work reflects upon desire, vulnerability and intimacy. She graduated in photography from the École

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des Gobelins (France) and holds a Master's degree in Visual and Media Arts from UQAM. Currently, she is a PhD candidate in the Visual Art program at the Université du Québec in Montréal. Recent exhibitions include 69th edition of Salon de Montrouge, Montrouge, France (2026), *Must every step touch the ground?* MOMENTA Biennale d'art contemporain at Galerie de l'UQAM, Montreal (2025), *Biennale de l'Image Tangible*, Paris, France (2023), *À charge de désir* at Projet Casa, Montreal (2022) and *À charge de désir (suite)* at Vu Photo, Quebec (2022). In 2023, she received the Pauline-Desautels Circa award for her solo exhibition *Le murmure d'une empreinte* at Arprim in 2022. She has participated in residencies at the Banff Art Center and at Est-Nord-Est in St-Jean-Port-Joli, and most recently, the CALQ residency at the Cité Internationale des Arts in Paris (2025). Her work is included in the CPOA collection of the Musée national des beaux-arts du Québec, Desjardins Bank, the City of Laval, as well as several private collections across Canada and France.

**Sophia Oppel** is an interdisciplinary artist and researcher based in Toronto. Oppel's art practice deploys transparent substrates - glass, mirror and the screen - as a framework to consider the paradoxes of legibility under surveillance capitalism. She is interested in addressing both the complicity with, and refusal of, biometric capture on a bodily scale by misusing operational imaging technologies to examine the extractive technologies that datafy and scan the body as sites of biopolitical control. Oppel has exhibited locally and internationally, with notable exhibitions including *Everything Must Go*, CAFKA.25 Biennial, Kitchener, ON (2025), *Edging the Unscratchable Digital Itch*, InterAccess, Toronto, ON (2025), *on either side of a surface*, Arsenal Contemporary, Toronto, ON (2023), *Future Voyage: The Time for Adaptation*, Society for Arts and Technology, Montreal, QC (2023), and site-specific projects in Tokyo, Japan and Istanbul, Turkey. In 2026, the artist will attend the NARS Foundation Residency in New York City. Oppel is currently a PhD student at the University of Toronto and a Sessional Instructor at OCAD University.

**Anouk Verviers** is an interdisciplinary artist, performer, and researcher living and working between London UK and Tiohtià:ke/Mooniyang/Montreal. Through embodied, poetic, and collaborative processes, Verviers' work investigates systems of power through an intersectional feminist lens that acknowledges histories of dispossession. She relies on non-systemic processes - processes that are unstable, adaptable, and open to leave space for experimentation, collaboration, and embodied ways of understanding. She holds a BFA from UQAM (Tiohtià:ke/Mooniyang/Montreal CA 2017), and an MFA from Goldsmiths (London UK 2023). In 2022, she was awarded the Chelsea Arts Club Award (UK); in 2023, the ACME Goldsmiths Award (UK); and in 2024, the Pauline-Desautels Prize (CA). Recent exhibitions and performances include *MANIF- The Quebec city Biennale*, Québec (2026); *MOMENTA Biennale d'art contemporain*, Montréal (2025); Art Museum of UofT, Toronto (2025); Terrapolis, Italie (2025); DRAC, Drummondville (2025); Kupfer Gallery, Londres (2024); CIRCA Art Actuel, Montréal (2024) and OPTICA, Montréal (2023). In 2025, she was awarded the PRIM-Dazibao residency and commission.

Presented in partnership with the CONTACT Photography Festival as a Core Exhibition.

## **CONTACT PHOTOGRAPHY FESTIVAL**

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**Gallery Hours**  
Thursday to Saturday, 12 - 5PM  
or by appointment