

PORTFOLIO

MICHAËLLE SERGILE

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BIO

Michaëlle Sergile explores the history of black communities through postcolonial archives, placing the experience of Black communities at the heart of her research (Castro, A 2024).

Michaëlle Sergile, (b. 1995, Chicago, IL ; lives and works in Montreal, CA) holds a BFA from UQÀM (2018) and an MFA from Concordia University (2023). Her work has been exhibited at the Musée national des beaux-arts du Québec, the Musée d'art de Joliette and the Off Biennale de Dakar. Her name was also on the long list of the prestigious Sobey Award for the Arts in 2022. In 2023, she won Visual Artist of the Year at the Gala Dynastie and began a residency at the Darling Foundry. In 2024 she exhibited her work at the Art Museum at the University of Toronto, Gallery 44 (Toronto), the McCord Stewart Museum (Montreal) and was a finalist for the Pierre-Ayot Award. In 2025 she will be starting a residency at the Lottozero Centre (Italy), the Icelandic Textile Centre (Iceland) and exhibit at the Centre Culturel Canadien de Paris (Paris).



Lè m Sot Ayiti

2024

Single weft weavings, cotton
Installation, cathode TV, video
350 x 120"



Lè m Sot Ayiti

2024

Single weft weavings, cotton
Installation, cathode TV, video
350 x 120"

[LINK TO WATCH VIDEO](#)



Lè m Sot Ayiti

2024

Lè m sot Ayiti is a work about the limits of reconstruction following migration.

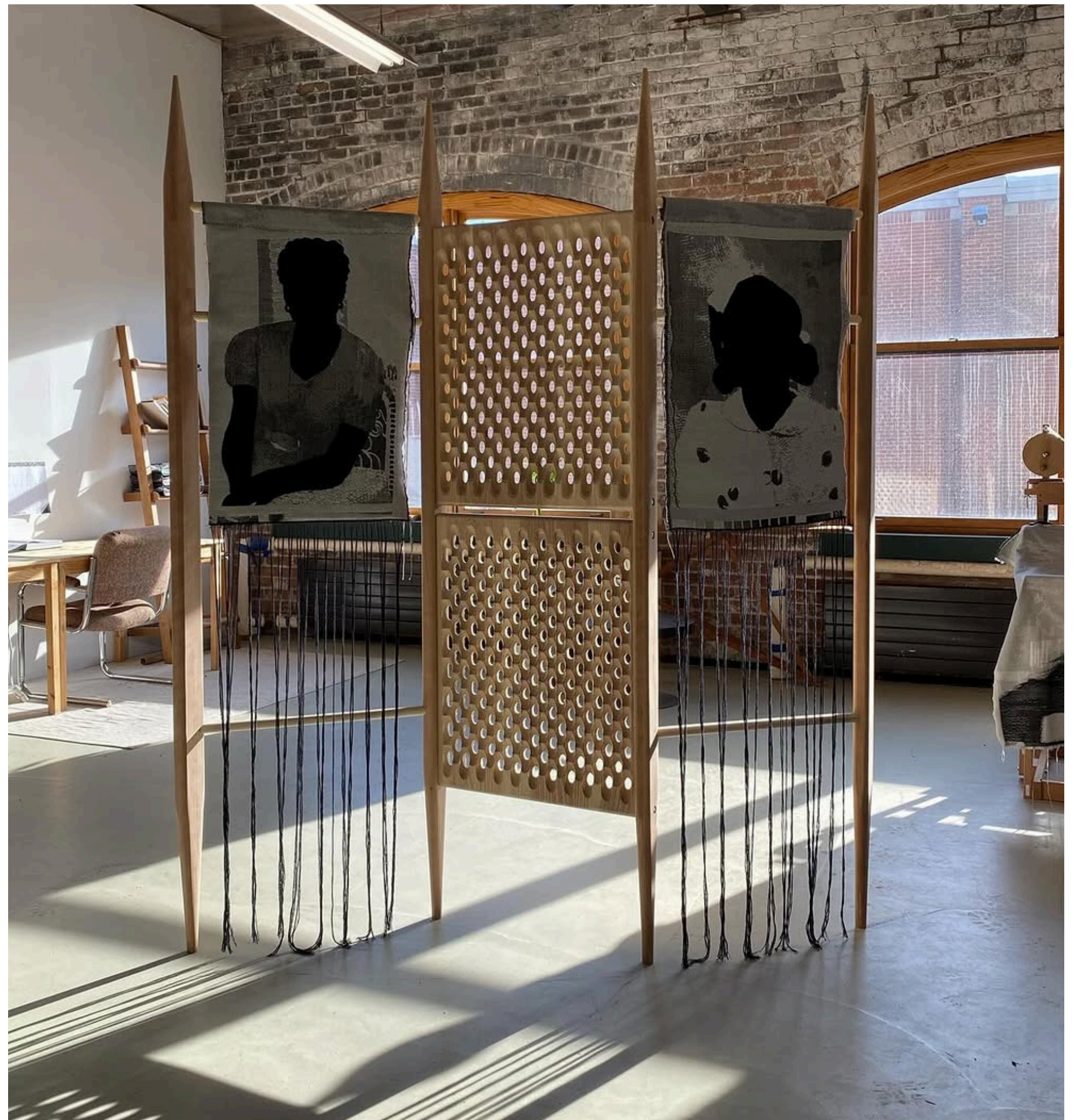
The installation is composed of wooden walls, reminiscent of both the furniture and architectural walls of the terraces in Caribbean soils. These self-supporting walls, inspired by the artist's own memories, symbolize the precarious and ever-changing nature of reconstruction after migration.

Two weavings suspended from the wooden structure represent the faces of the first women in the artist's family to migrate to Canada.



Ombre Portrait (Tante Rose & Wilnie) 2024

Double weft weavings, cotton
Installation, cherry wood, ash
wood
82 x 78"



Ombre Portrait (Tante Rose & Wilnie) 2024

In this recent installation, Sergile continues to explore the architecture and furniture that link her childhood country, Haiti, to her adopted home, Quebec.

The installation brings together two portraits—those of her mother and great-aunt—integrated into a screen-like structure.

This design evokes both the objects used in various photo studios in Haiti but also the furniture and walls of the homes of these two women, who are/were pillars of her family.



Unnamed Women

2024

Double weft weavings, cotton
Installation, cherry wood
65 x 47 x 4' x 3



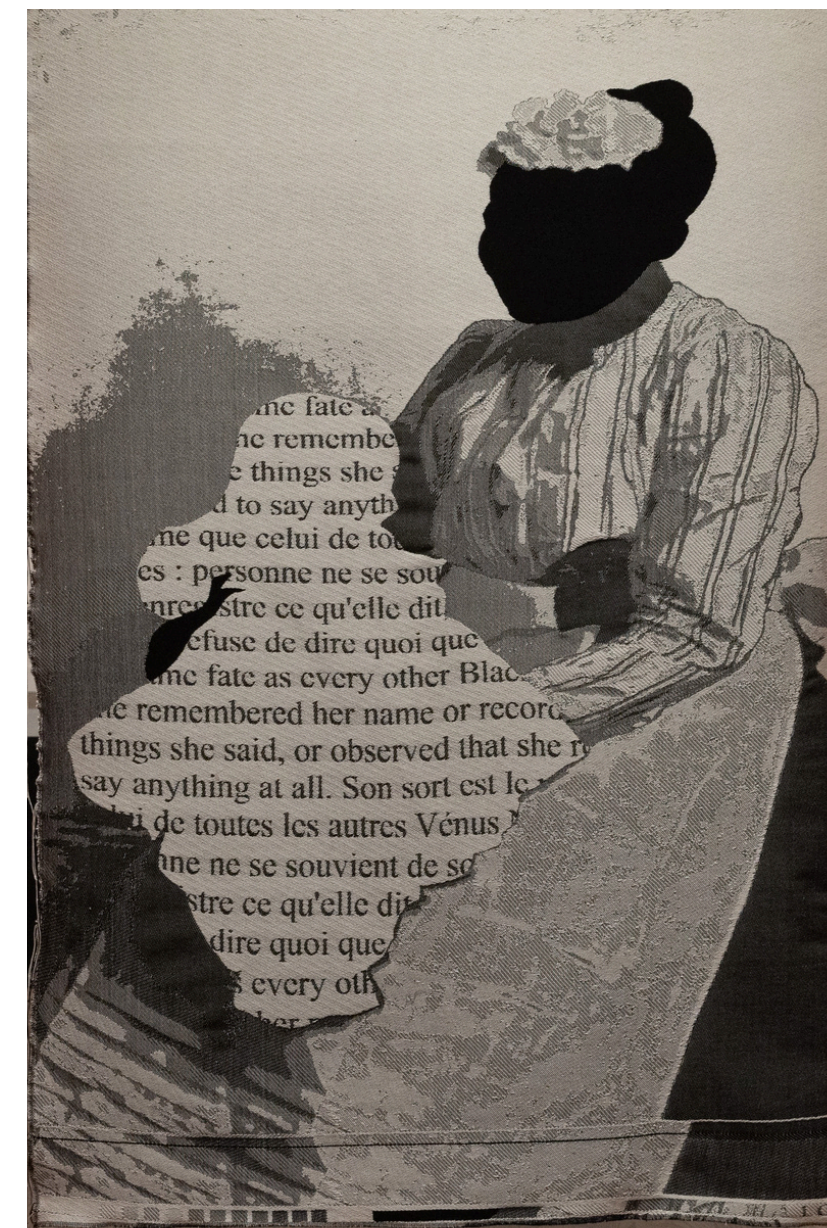
Unnamed Women

2024

Through a blend of archival sources and fiction, Sergile chronicles the lives of Black women in Montreal between the years 1870 and 1910.

Drawing inspiration from the notion of critical fabulation theorized by the American author Saidiya Hartman, *Unnamed Women* explores the relationship between history and archival violence through the collections of Museums in Canada.

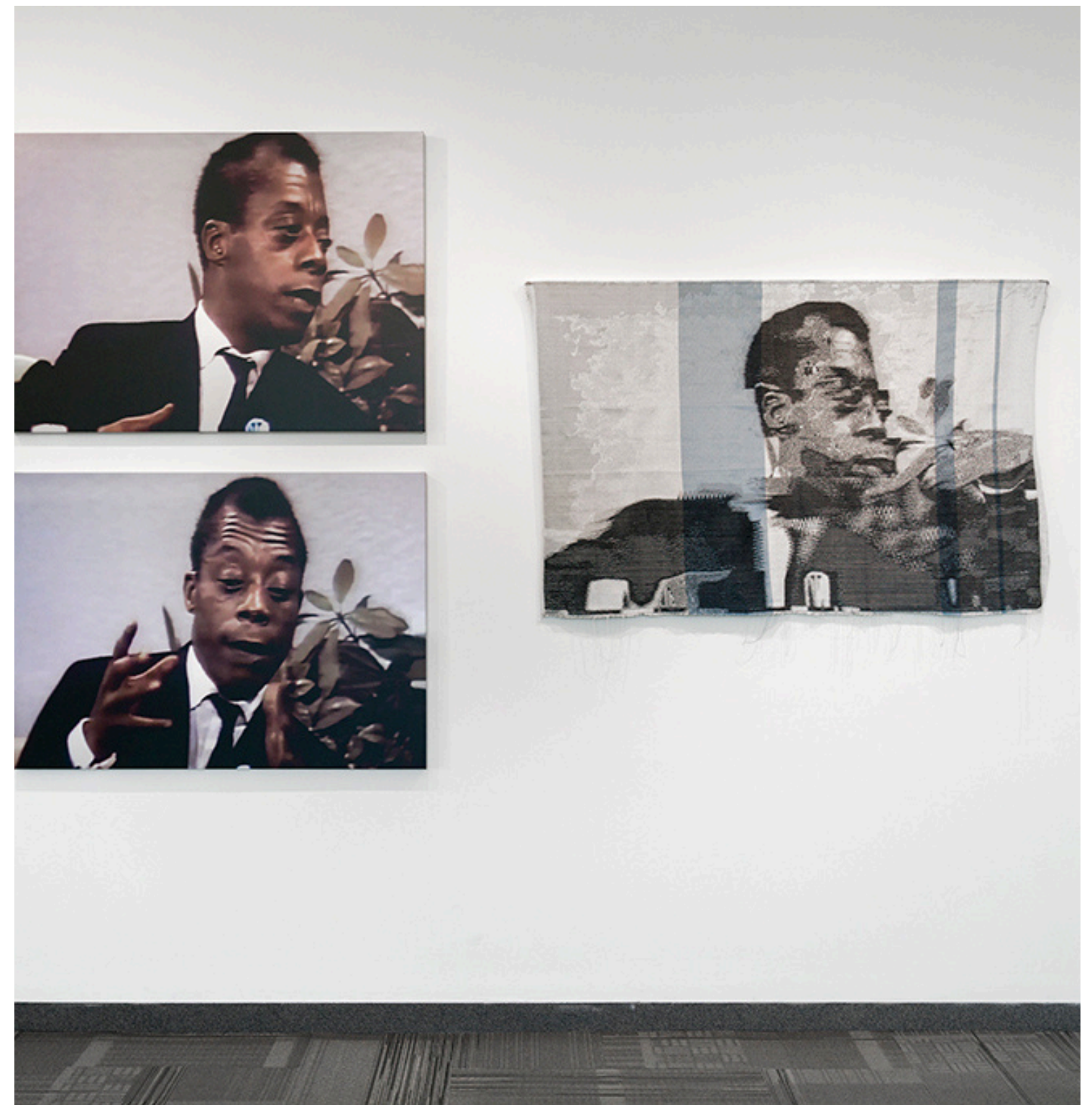
For this series, Sergile created large frames mimicking the idea of a framed portrait. She wove all her pieces on a jacquard hand-loom with two wefts.





**Gestures : Body movements
in political discourses
2020-24**

Cotton, alpaca and acrylic tufting,
jacquard weave, wooden
supports. Cathode ray
Installation

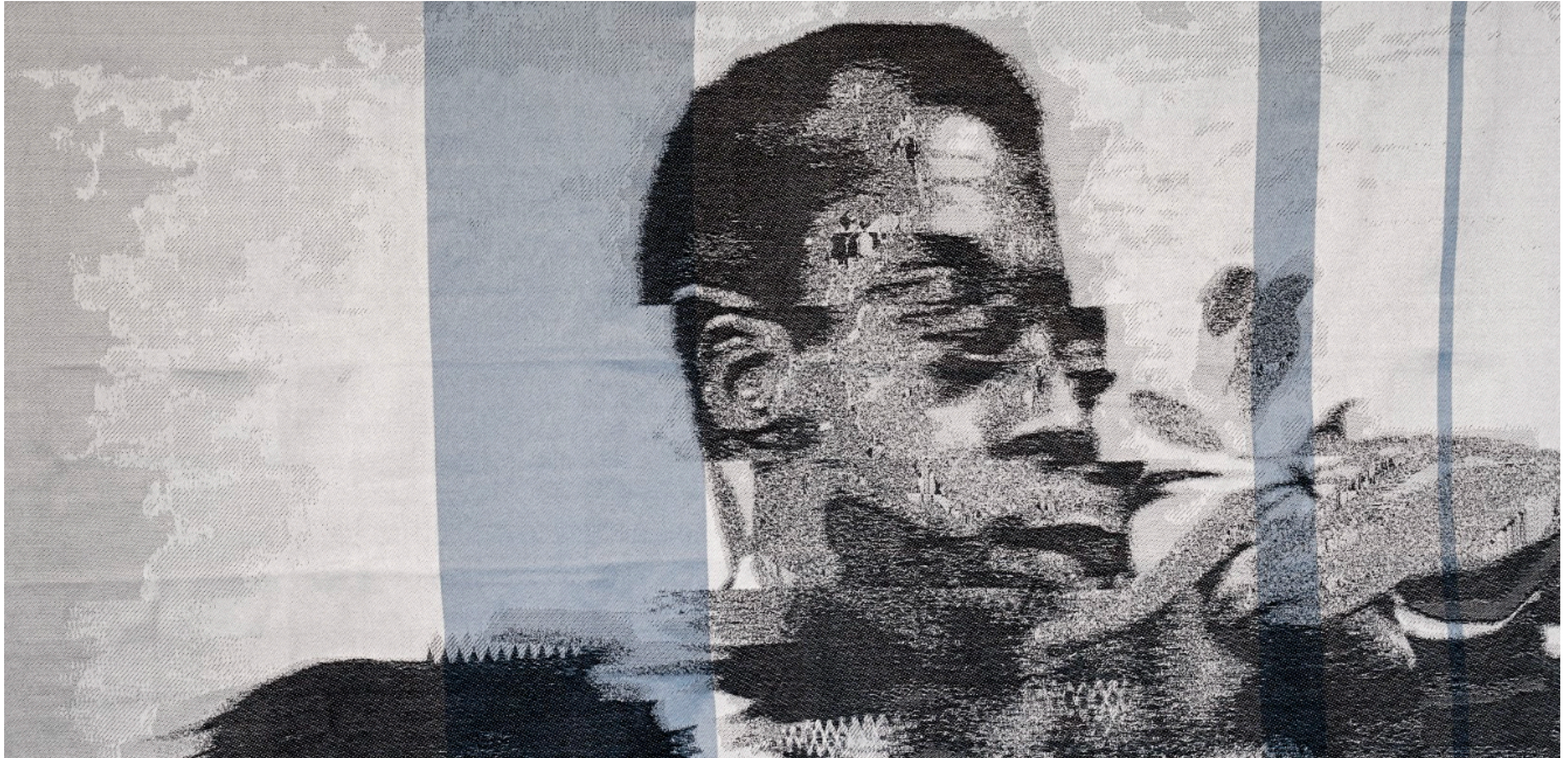




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in political discourses
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Cotton, alpaca and acrylic tufting,
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[LINK TO WATCH VIDEOS](#)



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Cotton, alpaca and acrylic tufting,
jacquard weave, wooden
supports. Cathode ray
Installation

Gestures : Body movements in political discourses

2020-24

Reflecting on the various leaders who have set a precedent for their communities, the installation work *Gesture : Body movements in political discourses* questions what constitutes a leader.

Inspired by a short interview with James Baldwin on the Dick Cavett Show, Sergile invites the audience to not only listen to the leader's words, but also to pay attention to his different gestures, silences, posture, intonations, pauses and glances.





Coloured Women's Club
2022-23



Single weft weaving, cotton,
wooden supports
Installation



Coloured Women's Club
2022-23
(On the right)

Single weft weaving, cotton,
wooden supports
Installation

Coloured Women's Club 2022-23

Coloured Women's Club is named after the first collective of Black women to be formed in Montreal. In 1902, several women came together to create a collective to address the needs of migrant families.

They were all involved in the creation of the Union United Church a few years later along with their spouses and other family members.

Although they played a role in solidifying Montreal's Black communities, we have very little information on some of them to this day.





**Sunday School
2021-23**

Single weft weaving, cotton,
wooden supports
Installation

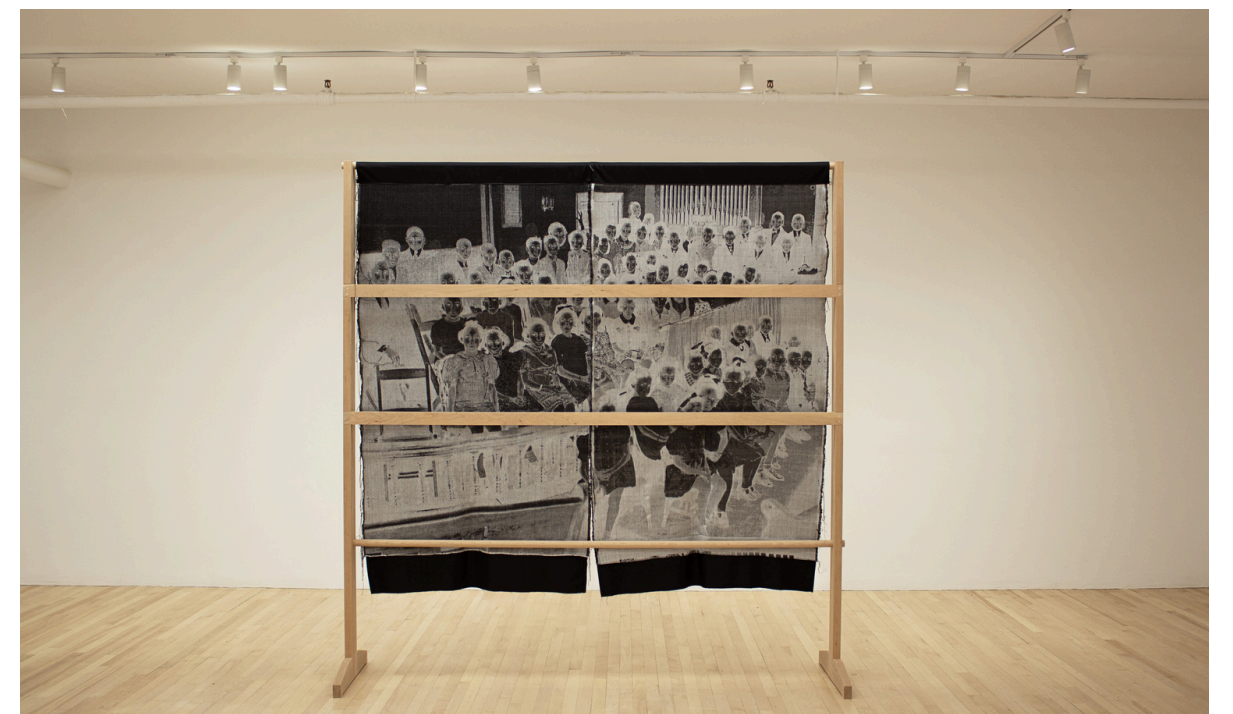


Sunday School 2021-23

Sunday School is a woven reproduction of a large-scale image of several children attending Sunday School at Union United Church.

Several members of the church, along with Nancy Oliver-MacKenzie, took the initiative to create a numbered display to invite church regulars to write down the names of children they recognized. This image, which is over 80 years old, leads to several reflections on the need to pass on knowledge from one generation to the next.

As most of the people in the picture are unfortunately no longer with us, how can we ensure that their experiences are not forgotten?



Ombre Portrait (3 Generations) 2024

Double weft weavings, cotton
Installation
72" x 86"

Ombre Portrait (Shadow Portrait) is a series that focuses on archival family images from my parents' generation in Haiti. Reflecting on the concepts of cultural identity and memory, the darkness of these intensely opaque bodies resembles an abyss.

These immense voids do not serve to erase their identities but rather to represent the vastness of stories and the numerous layers of memories.





**Peau noire, masques blancs
2017-18**

Single weft weaving, cotton,
alpaga, wooden supports, book
Installation



Peau noire, masques blancs 2017-18

Bearing the title of the book by Frantz Fanon which inspired this work, *Peau noire, masques blancs* (*Black Skin, White Masks*) questions the colonization of language.

Often quoted as being one of the most important authors of postcolonial theories, in 1952 Fanon tackled not only the power relations between colonizers and colonized, but also the relations between the person of colour and their "community".



CV

SOLO EXHIBITIONS

2026 VOX Contemporary Image (Montreal)

2024–25 ***To All the Unnamed Women***, Stewart McCord Museum (Montreal)

2023 ***De nos archives se créeront nos histoires***, Centre Plein Sud (Longueuil)

2023 ***Gesture : Body Movement in Political Discourses***, Maison des Arts de Laval (Laval)

2023 ***Rasanblaj***, Centre L’Imagier, curated by Joséphine Denis (Gatineau)

2022 ***Lalo comme Macoute*** SIGHTINGS 34, Cube Leonard & Bina Ellen (Montreal)

COLLECTIVE EXHIBITIONS

2025 **Centre Culturel Canadien de Paris (Paris)**

2025 ***Capture***, Gordon Smith Gallery (Vancouver)

2024 ***Black Summer 91***, Darling Foundry (Montreal)

2024 ***Liberation in four mouvements***, Art Museum (Toronto)

2023 ***Ces liens qui nous tissent***, Musée du Bas-Saint-Laurent. (Rivière-du-loup, Quebec)

2023 ***A Woman, Woman, Woman’s World***, Hausen Galerie. (Brooklyn, NYC)

2022 ***Imaginaires Souverains***, Maison de la culture Janine-Sutto & Galerie Hugues Charbonneau. (Montreal)

2022 ***Habiter le monde : esquisse d’une rencontre***, Maison des cultures urbaines de Dakar – Off Biennale de Dakar (Dakar, Senegal)

2022 ***Dessiller : s’ouvrir au hors-champ***, Musée d’art de Joliette (Joliette, Quebec)

2022 ***Les Énergies latentes. Paul-Émile Borduas au présent***, National Museum of Fine Arts (Quebec)

+ On website*