

**Emily DiCarlo**  
*The Futurity Race*



**From May 3<sup>rd</sup> to June 1<sup>st</sup>, 2025**  
**Opening on May 2<sup>nd</sup>, 5PM**

**La Bande Vidéo is pleased to welcome Emily DiCarlo for her exhibition *The Futurity Race*, a video installation project that invites viewers to immerse themselves in the sensory world of Canada's largest pigeon racing event. The exhibition, DiCarlo's first solo presentation in Quebec, will open at our gallery (620, Côte d'Abraham) on May 2<sup>nd</sup> at 5PM and will run until June 1<sup>st</sup>, 2025.**

In 1907, pharmacist Dr. Julius Neubronner made history by harnessing a miniature camera to his pet carrier pigeon. In doing so, he became the first person to capture images from a bird's-eye view, marking the birth of aerial photography and, in effect, creating the first "drone" — a concept then co-opted for reconnaissance during the First World War. Dr. Neubronner's scientific curiosity thus anticipated GPS mapping, modern surveillance, and drone warfare.

Emily DiCarlo turned her attention to this historical event during a residency at the NARS Foundation in New York. Building on this archival research, she travelled to North Bay, Ontario, to document the *Young Birds Futurity*, a reverse race in which around 700 young pedigree pigeons compete for the first time, with the trainer of the winning bird awarded a significant cash prize. Each pigeon is fitted with a *futurity band* — a unique electronic identification tag attached to its ankle that precisely records its arrival time. Over the course of three hours, the young birds travel the 500 km separating the release station from their home lofts using magnetoreception — a biological mechanism that enables them to perceive the Earth's magnetic fields to “calculate” both time and location. In this sense, pigeon murmuration can be seen as a living GPS network, echoing the contemporary technologies it seems to foreshadow.

*The Futurity Race* brings these observations together in a three-channel immersive video installation, combining footage captured by body-mounted cameras on the pigeons, drone imagery, and modulated field recordings. The work offers a reflection on themes of technological competition, ecological precarity and more-than-human intelligence.

.

This project is supported by the Canada Council for the Arts.

.

Emily DiCarlo is an artist, researcher, and writer whose interdisciplinary practice considers site, temporality and collaboration as the foundational principles for meaning-making. She recently exhibited at the NARS Foundation (New York City, USA), Yamaguchi University (Japan), Karsh-Masson Gallery (Ottawa, Canada), the plumb, FADO Performance Art Centre, Art Museum (Toronto, Canada) and SÍM Gallery (Reykjavik, Iceland). Her research has been supported by the Canadian Social Sciences and Humanities Research Council (SSHRC) and the Canada Council for the Arts. Her video work is represented by Vtape, Canada's largest distributor of video art and is included in the permanent collections of 401 Richmond (Toronto) and The City of Ottawa.

She writes alongside her visual practice, often focusing on the sociopolitical implications of predominant time structures in contrast to alternative temporalities through feminist phenomenology, queer time theory and more-than-human ontologies. She recently contributed an experimental text to the Toronto Biennial of Art programs publication and her chapter, « Transcending Temporal Variance: Time Specificity, Long Distance Performance and the Intersubjective Site », to the current volume of *The Study of Time* (Brill Publishing). Her work has also appeared in *The Sociological Review* magazine and the academic journal *KronoScope*.

Source :  
Catherine Robitaille  
Coordonnatrice artistique et aux communications  
info@labandevideo.com / art@labandevideo.com

Galerie de La Bande Vidéo  
620, Côte d'Abraham, Québec

<https://labandevideo.com/fr/calendrier/exposition/the-futurity-race/>



Conseil des arts  
du Canada

Canada Council  
for the Arts



Conseil des arts  
et des lettres du Québec

