

# Loose Ends

MARY GRISEY, FAYE MULLEN, JÉRÔME NADEAU, DEBORAH WANG

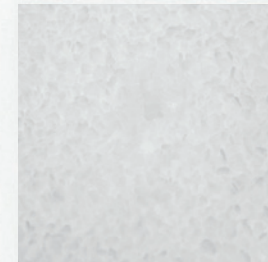
Curated by Noa Bronstein



# Loose Ends

MARY GRISEY, FAYE MULLEN, JÉRÔME NADEAU, DEBORAH WANG

Curated by Noa Bronstein



## TYPOLOGY

.....

This publication is produced in conjunction  
with the exhibition

LOOSE ENDS  
MARY GRISEY, FAYE MULLEN, JÉRÔME NADEAU, DEBORAH WANG

Curated by Noa Bronstein  
and presented at TYPOLOGY, Toronto

January 14 — March 6, 2016

TYPOLOGY  
No. 302 — Artscape Youngplace  
180 Shaw Street | Toronto, Ontario | M6J 2W5

[www.typology.ca](http://www.typology.ca) | [info@typology.ca](mailto:info@typology.ca)

.....

ISBN 978-0-9921137-8-0

## CONTENTS

5  
DIRECTOR'S FOREWORD  
Shani K Parsons

7  
CURATORIAL ESSAY  
Noa Bronstein

31  
EXHIBITION CHECKLIST

37  
ARTISTS' TEXTS  
Mary Grisey  
Faye Mullen  
Jérôme Nadeau  
Deborah Wang

50  
ARTISTS' and CURATOR'S BIOS

53  
ABOUT TYPOLOGY  
and Director's Bio

54  
CREDITS  
and Acknowledgments



## DIRECTOR'S FOREWORD

*Loose Ends* marks our tenth exhibition at TYPOLOGY, and is perhaps our most multidimensional one yet. Bringing together a performance-based three-channel video installation by Faye Mullen, a series of four fibre-based wall mounted sculptures by Mary Grisey, an arrangement of five chimerical photo-based paintings (or painting-based photos) by Jérôme Nadeau, and a series of 29 cast mixed media sculptures plus a 100-page looseleaf conceptual artist's book by Deborah Wang, curator Noa Bronstein has ably risen to the many challenges of presenting work in the thematic group show format.

Through her careful curation and sensitive, collaborative approach to installation, Bronstein has succeeded in creating in *Loose Ends* a truly generous space for experience—one which allows viewers to contemplate each work in relation to the others and to the exhibition as a whole, as well as individually, on its own terms. Within this critical context, each artist's practice, interests, and intentions are expanded upon rather than explained away, with both the overlaps and discontinuities between them given the opportunity to spark conversation, questions, and new, inevitably more nuanced, understandings.

The works themselves, richly tactile and visually complex, resonate together with an unsettling quietude that belies untold depths of emotion and wonder at the exhibition's core. It is a unique pleasure to engage our audiences on the subtleties that bind the artworks, and by extension, us humans, together. We are thrilled to present this extraordinary group of artists in a context which shines a light on their accomplishments even as it exemplifies Bronstein's curatorial practice at its brightest. As TYPOLOGY continues to expand upon its mission to advance curatorial inquiry, build curatorial community, and provide a platform for diverse curatorial and artistic practices and perspectives, it is exhibitions like this that set the bar at a height we can all feel honoured and challenged to aspire to.

SHANI K PARSONS  
Toronto 2016



## Loose Ends

MARY GRISEY, FAYE MULLEN, JÉRÔME NADEAU, DEBORAH WANG

Curated by Noa Bronstein

*Each decay is a form of transformation into other living things, part of the great rampage of becoming that is also unbecoming. It is cruel, it is death, and it is also life, degeneration and regeneration, for nearly all living things live by the death of other things.<sup>1</sup>*

*Rebecca Solnit*

**LOOSE ENDS** EXPLORES THE SPACES BETWEEN STATES OF BEING, tracing the cyclical and vernacular places between appearance and disappearance, presence and absence, construction and deconstruction. The works in this exhibition question the currency of permanence. Moving between and within, a new kind of relic is realized, one that is both past and present, confined only to the metamorphic. As ruin and entropy take hold of tectonic planes matter ebbs within ephemerality.



Gravity resurfaces as a central force in Faye Mullen's *à jamais*, a three-channel video that positions an architectural space as a large-scale hourglass. To the left, the artist takes to shovelling what appears to be white sand (but is in fact salt) onto porous floorboards, while to the right she re-emerges as the vessel for the downpour of minute particles. Lying still and nude, Mullen quietly receives the showering of grains. The doubled body flanks an image of a dilapidated room that assists in passing the grains between these disjointed selves.<sup>5</sup> By the end of the video the sand clock has emptied from top to bottom and the artist's body is almost completely covered by the white mountainous pile. A technology traced back to antiquity, hourglasses often signify the fleetingness of human existence and in some instances were placed, almost as if deities, in coffins and on gravestones. In this way, *à jamais* recalls Philippe de Champaigne's *Vanitas Still Life with a Tulip, Skull and Hour-Glass* (17th century). Like de Champaigne's *memento mori*, Mullen also marries symbols of time, death and re-birth. Her own body becomes the liminal marker between these representations of mortality and existence, between the emptying and filling of the hourglass.

<sup>5</sup> The spaces shown in the video were at the time Mullen's studio space.

EXHIBITION CHECKLIST  
and Index to Images



**MARY GRISEY** (from left to right)

***Remains of the Ephemeral I, 2014***

Hand-dyed cheesecloth and sisal, coyote fur, and rubber latex  
24 x 6 inches  
pp. 6, 22, 34, 52

***Remains of the Ephemeral II, 2014***

Horsehair, hand-dyed cheesecloth, and rubber latex  
30 x 5 inches  
pp. 6, 24, 34, 52

***Remains of the Ephemeral III, 2014***

Horsehair and hand-dyed unspun wool  
22 x 6 inches  
pp. 7, 25, 34, 52

***Remains of the Ephemeral IV, 2014***

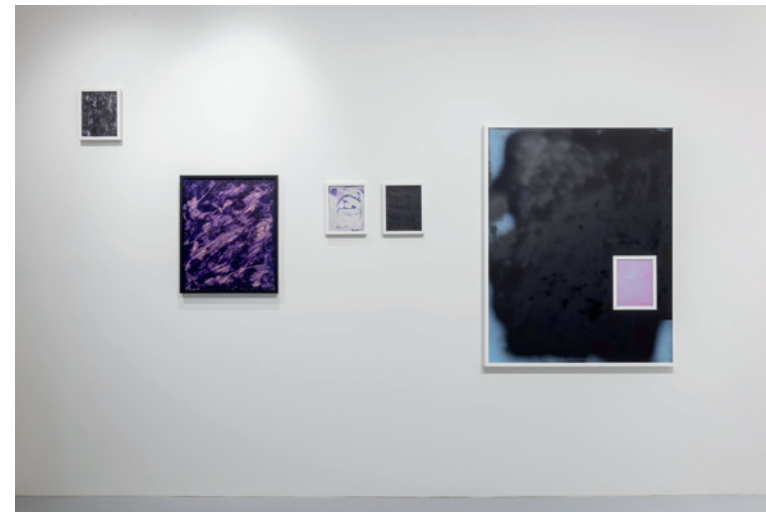
Horsehair, hand-dyed raw silk and cotton, rubber latex, and rusted steel  
32 x 6 inches  
pp. 7, 26, 34, 52



**FAYE MULLEN**

***à jamais, 2011***

Three-channel HD video installation  
52 minute loop, edition of 3  
pp. 12, 14–15, 35, 48



**JÉRÔME NADEAU** (from left to right)

***HGSOT, 2013***

Chromogenic dyes on unprocessed Fujicolor Crystal Archive paper  
10 x 8 inches  
pp. 16, 34, 49

***UNABELING INABILITIES, 2015***

Epson Ultrachrome K3 ink on unprocessed Kodak Endura paper  
24 x 20 inches  
pp. 18, 34, 49

***RUINS, 2014***

Chromogenic dyes on unprocessed Fujicolor Crystal Archive paper  
10 x 8 inches  
pp. 19, 34, 49

***EVEREVER, 2013***

Acrylic and enamel on unprocessed Fujicolor Crystal Archive paper  
10 x 8 inches  
pp. 19, 34, 49

***FINEST FOULS, 2016***

Enamel on archival chromogenic print, acrylic on unprocessed Fujicolor Crystal Archive paper  
50 x 40 inches  
pp. 21, 34, 49, and back cover



**DEBORAH WANG**

**Earth Plugs, 2014**

Series of 29 white gypsum cement sculptures (*individual titles and dimensions below, from left to right, top to bottom*)  
 pp. 4, 35, 52, and front cover, C-04 also shown p. 11

C-09 (*shallow cylinder*), 1.5 x 5 x 5 inches  
 C-08 (*shallow cylinder on part truncated cone*), 6 x 5 x 5 inches  
 H-05 (*flat cuboid on full cone*), 7.5 x 5 x 5 inches  
 C-02 (*half truncated cone on full cone*), 9 x 5 x 5 inches  
 C-10 (*half truncated cone on large cylinder*), 6 x 5 x 5 inches

C-06 (*small cylinder on large cylinder*), 7 x 5 x 5 inches  
 C-07 (*part truncated cone on shallow cylinder*), 7 x 5 x 5 inches  
 C-01 (*part truncated cone on half truncated cone*), 7.5 x 5 x 5 inches  
 H-04 (*thin long cuboid on half truncated cone*), 8 x 5 x 5 inches  
 S-01 (*thin long cuboid on thin long cuboid*), 9 x 5 x 1.5 inches

S-10 (*flat cuboid edge-aligned on flat vertically-oriented cuboid*), 6 x 5 x 5 inches  
 S-11 (*flat cuboid on flat vertically-oriented cuboid*), 6 x 5 x 5 inches  
 S-08 (*flat cuboid on long square-based cuboid*), 6 x 5 x 5 inches  
 S-07 (*long square-based cuboid on long square-based cuboid*), 9 x 2.5 x 2.5 inches  
 S-03 (*long square-based cuboid inset on long cuboid*), 9 x 5 x 2.5 inches

H-01 (*half truncated cone on long cuboid*), 7.5 x 5 x 4 inches  
 S-02 (*twisted long cuboid on long cuboid*), 9 x 5 x 4 inches  
 S-04 (*short cuboid on long cuboid*), 7.5 x 5 x 2.5 inches  
 S-09 (*short cuboid shifted on short cuboid*), 6 x 5 x 2.5 inches  
 S-05 (*short cuboid on long cuboid with angled side*), 7.5 x 5 x 2.5 inches

C-05 (*large cylinder on small tapered cylinder*), 7.5 x 5 x 5 inches  
 C-04 (*large cylinder on small cylinder*), 5 x 5 x 5 inches  
 H-06 (*long square-based cuboid on small cylinder*), 7.5 x 2.5 x 2.5 inches  
 H-03 (*cube on small cylinder*), 6 x 4 x 4 inches  
 S-12 (*flat cuboid edge-aligned on long cuboid with angled side*), 6 x 5 x 5 inches

S-06 (*long square-based cuboid on long cuboid with angled side*), 9 x 5 x 2.5 inches  
 H-02 (*long square-based cuboid on half truncated cone*), 7.5 x 5 x 5 inches  
 C-03 (*large cylinder on half truncated cone*), 6 x 5 x 5 inches  
 S-13 (*cube*), 3.5 x 4 x 4 inches



**Drip (1-100), 2014**

Digital prints on inkjet paper  
 11 x 8.5 inches  
 pp. 1, 8, 28, 34, 48, 52, 55



BIASED  
BIASED  
BIASED  
BIASED  
BIASED

A transient husk

A hesitant blank

Bonding of opposites

Malleable  
Inaccurate  
Unaccountable

Echoes

Back  
& &

The empty space invites us in:

The stable state

## ABOUT THE ARTISTS and CURATOR

MARY GRISEY is an American sculptural installation artist currently based in Toronto, Ontario. She received an MFA in the Visual Arts program at York University, a BFA in Fiber and Material Studies from The School of the Art Institute of Chicago, and a BA in Painting and Drawing from Marist College. She has exhibited her work in solo and group exhibitions in New York, Chicago, Kentucky, San Francisco and Toronto, and was recently awarded the Windgate full fellowship to the Vermont Studio Center for the Spring of 2016.

FAYE MULLEN studied at l'École Nationale Supérieure des Beaux-Arts of Paris, the Ontario College of Art & Design, and the University of Toronto where she received her master's. Mullen has participated in several international residencies including a two-year post-graduate residency at Le Fresnoy, Studio National des Arts Contemporains in Tourcoing, France. Her work has been exhibited in solo and curated group shows in Australia, Canada, France, Germany, Poland, South Korea, Spain, the UK, and the US, and she currently situates her practice between Toronto and Roubaix, France.

JÉRÔME NADEAU is a Montreal-based artist, curator and editor. He is an MFA candidate at Concordia University and also attended the Photography MA program at the Valand Academy in Sweden. Nadeau is the founder of soon.tw, a publishing platform dedicated to the production of artist books, monographs and multiples, and co-director of Galerie Éphémère, a nomadic initiative promoting the work of emerging artists in atypical environments. He has exhibited his photo-based works widely in Canada, as well as in Portland, Maine, Sweden, and Iceland.

DEBORAH WANG an independent curator and designer. She holds a Master of Architecture from the University of Waterloo and a Master of Fine Arts from OCAD University. She has curated exhibitions widely in Toronto, and exhibited and spoken on her own work both locally and internationally. Currently Wang splits her time as Creative Director of the Toronto Design Offsite Festival, a senior designer for superkül, and as a scholar/maker.

NOA BRONSTEIN is a researcher and curator based in Toronto. Recent curatorial projects include *Come Up to My Room* at the Gladstone Hotel, where she was the Director of Exhibitions and Cultural Promotions, and *Out of Sorts: Print Culture & Book Design* at the Design Exchange, where she was the Director of Public Programs and Acting Curator. She is also the co-curator (with Katherine Dennis) of *Memories of the Future*, an ongoing project that invites contemporary artists to intervene in historic house museums. Bronstein has contributed to such publications as *C Magazine*, *esse art+opinions*, and *Afterimage: The Journal of Media Arts and Cultural Criticism*. She is currently the Executive Director of Gallery 44 Centre for Contemporary Photography.

#### ACKNOWLEDGMENTS

FAYE MULLEN: Thank you to the Ontario Arts Council. Thank you to Noa Bronstein for our maintained dialogue over many years. A warm thank you to Lisa Steele, Marla Hlady, Tanya Mars, Phil Lee, Kim Tomczak, Stan Krzyzanowski, Brendan George Ko, Nathan Cyprys, Joseph Muscat, Christof Migone, Nicholas Pye, Matt Macintosh, Alex Fisher, Francisco-Fernando Granados, Tim Doiron, Lisa Visser for having taken the time to be with my practice. Thank you April, Melanie, Stacey Nina-Jean, Carole and Michael Mullen for your continuance.

DEBORAH WANG thanks Noa Bronstein and Will Elsworthy.

NOA BRONSTEIN would like to thank Shani Parsons for all her support. She would also like to thank Deborah Wang, Faye Mullen, Mary Grisey, and Jérôme Nadeau for being part of this exhibition and for being such lovely collaborators and conversationalists.

TYPOLOGY thanks the curator and artists, our volunteers, the Koffler Gallery, Paperhouse Studio, the Toronto Design Offsite Festival, DesignLines Magazine, Artoronto.ca, Luke Parsons, and Nicolas Fleming.

.....

#### CREDITS

All photographs by Toni Hafkenscheid with the following exceptions:

pp. 8, 11, and 32 by Deborah Wang, pp. 16 and 19 by Jérôme Nadeau, p. 18, 21, and 52 by Shani K Parsons, and p. 29 by Faye Mullen.

Catalogue design by Shani K Parsons.

.....

© 2016 TYPOLOGY

