

MOVING RIGHT ALONG
NICOLAS FLEMING

Co-curated by
Shani K Parsons and Oana Tanase

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TYOLOGY

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This publication is produced in conjunction
with the exhibition

MOVING RIGHT ALONG | NICOLAS FLEMING

co-curated by Shani K Parsons and Oana Tanase
and presented at TYPOLOGY, Toronto

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DIRECTOR'S FOREWORD

Representing yet another milestone in our developing program, *Moving right along* is a first for TYPOLOGY in more ways than one. It is the first truly site-specific intervention by an artist into the architectural space of the gallery, one which challenges the conceptual framework of the white cube even as it supplants it with something even more seductive and disturbing. With this solo exhibition, also the first in Toronto to feature this recently arrived artist from Montreal, we are thrilled to welcome Nicolas Fleming to our vibrant city and our ever-expanding community of local and international artists and curators.

Speaking of the local and international, we are also very pleased to mark this as our first exhibition to be mounted in conjunction with the launch of our Curatorial Residency program, through which we have been privileged to work with Romanian-born, Toronto-based curator Oana Tanase. Her lyrical essay deftly connects us with two thousand years of architectural history in exploring the echoes reverberating within Fleming's sculptural gestures toward the monumental—and the other side of that same coin, the personal. In their expansive and engaging conversation which follows, Fleming and Tanase go on to provide a uniquely in-depth and compelling perspective on his artwork-as-embodied-experience. In the absence of a physical encounter with one of Nicolas Fleming's provocative interventions, we very much believe this to be the next best thing.

SHANI K PARSONS
TORONTO 2015

CURATORIAL ESSAY

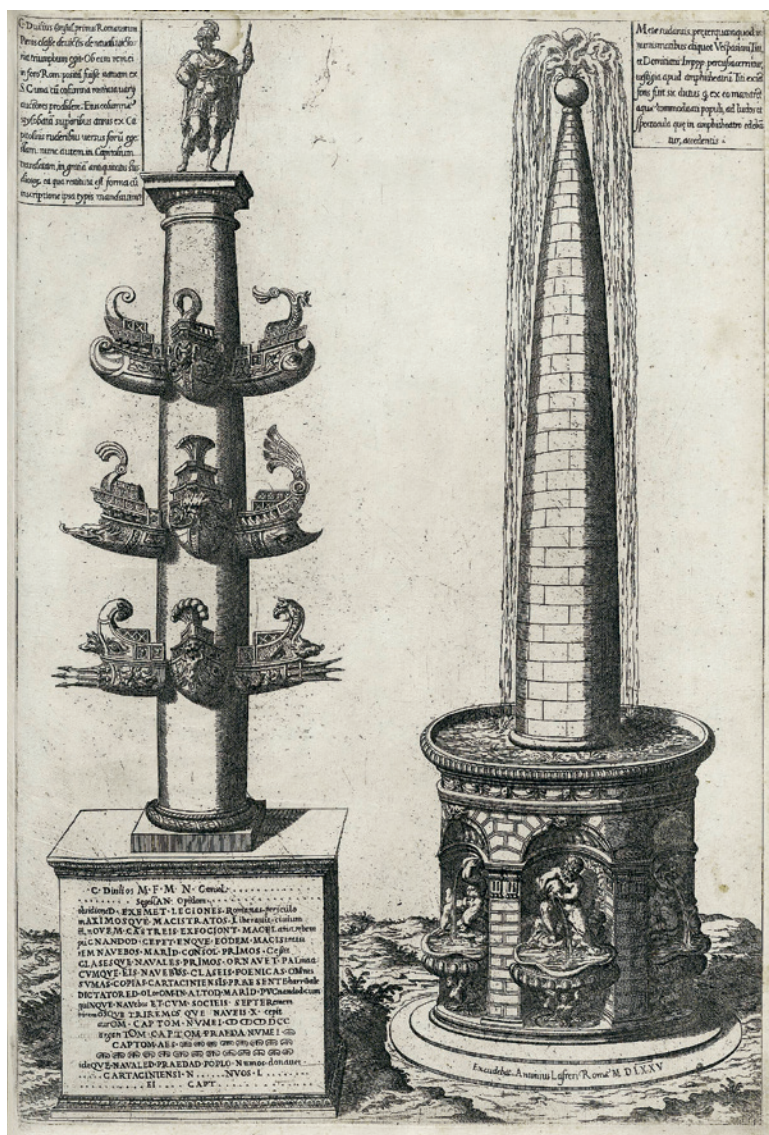
Moving right along | Nicolas Fleming

THERE ARE COUNTLESS ATTEMPTS to explore, contextualize, and reconstruct the troubling history of the Flavian *Meta Sudans* in Rome. While most historians and archeologists are still debating its original, innovative design, relying mostly on numismatic evidence and old drawings, recent scholarship has approached it from a rather critical perspective in order to discuss its form, meaning, and ideology.

There is a fragile consensus amongst researchers in designating the preceding Augustan type, entirely destroyed by the terrific fire of AD 64, as the inspiration for all later examples of conical fountains, even though no archeological remains of these freestanding monumental fountains set in wholly civic environments have been identified. But at least one thing is sure: during the Augustan period and onward, cultural, political, and social forces were carefully handled when it came to water usage and aquatic displays in Rome and other provincial cities. According to researcher Brenda Longfellow, in order to witness the transformation of this domestic symbol of residential luxury into a powerful statement of imperial control one had to wait for the Flavian emperors, and especially for Domitian: appropriating and transferring the engineering and artistic innovations behind these devices into a civic setting, they set in motion one of the world's longest histories of erosions and excavations, recollections and renderings, removals and reconstructions.



Moving right along (preparatory drawing), 2015



Drawing of the Meta Sudans (at right) from Antoine Lafréry's *Specvlvm Romanae Magnificentiae*, c. 1593

Approximately 17 meters tall, the brick, concrete, and marble structure sitting in the middle of a round basin measuring almost 16 metres in diameter was completed only a few years after the amphitheatre that we know today as the Roman Colosseum. It is suggested that, by occupying a highly symbolic urban center, once again reclaimed to the public domain after being previously stolen by Nero to build the Domus Aurea, the *Meta Sudans* was also infused with the political ambition of restoring the memory of the long gone Golden Age of Augustus. As art historian Elizabeth Marlowe suggests in her essay, *The Mutability of All Things*, 'the form and location of the new monument [were] carefully calculated to remind the viewer that something else had stood there previously, and thus, in a sense, to memorialize the act of erasure.' Its engineering design included an inner pipe that carried water all the way up; 'the water cascaded down the exterior of the cone, making it perpetually glisten and thus giving the fountain its ancient name, the *Meta Sudans*, or the sweating conical marker' (Longfellow).

Up to a point, the new *Meta* recalled the function of an even older similarly shaped object in Roman sports performances: the turning point for racing chariots. Yet the new symbolic device was not only intended to mark the turning point of the triumphal processions along the Via Sacra, it also provided fresh drinking water. It thus quickly became the locus of a new topography, a landmark in the revitalized urban center, a symbol for Rome itself and marker of its dynastic imperial power. Its sensual silhouette, together with its visual and tactile qualities, spawned imitations and further interpretations, and 'by late

antiquity, the *Meta Sudans* and the adjacent amphitheatre were already endowed with a complex, self-referential, multi-layered past, in which voices of as many as five historical moments re-echoed, and in which good and bad connotations alternated like the tides: the golden age of Augustus, the megalomania of Nero, the civic benefactions of the Flavians, the tyranny of Maxentius and the restoration of Constantine' (Marlowe).

Few such monuments have had a similar destiny in history: performing a central powerful role, it managed to successfully accommodate and validate not only different historical desires, but also conflicting symbolic and ideological discourses. This foundational, quasi-mythological fountain has laid the path, long into the 21st century, for successive obsessions and anxieties, misappropriations and naturalizations, erasures and recuperations. Memory, trauma, and amnesia left their marks, to the extent that the *Meta Sudans* now appears less as a monumental architectural object, but rather more as an uncanny project that continues to make invisibilities visible. It has become a sort of fluid, performative archive in which what is absent becomes far more important than the existing actual configuration.

Nicolas Fleming's installation *Moving right along* continues his own longstanding interest in the sculptural and performative, and particularly the ritualistic potential of the exhibition environment. Appropriating the visual language and syntax of design-build practices, he constructs a room within a room, and chooses to 'direct the space', as in a cinematic experience, through the presence of a monumental central element: a fountain, or perhaps rather a hypnotic device that resembles a fountain which literally bursts through the ceiling, its shiny finish reflecting the

bright neon lighting that illuminates the reconfigured interior space of the gallery. No actual water cascades from the apex; on the contrary, the work is, in the artist's words, 'an homage to the force of stillness'. It tells the story of a single action frozen in time, as if all the vital soon-to-be-accomplished gestures of the future were already overwritten by the past. History is a nonlinear process, hence the conflating of aspects of the entire installation imagined by Fleming, in which the idea of the ruin coexists with the idea of its own construction.

Discussing Fleming's practice on the occasion of a recent show at the ISE Cultural Foundation in New York (*Time Would Not Diminish Their Strength But Add Wisdom To It*, 2014), curator Saada El-Akhrass acknowledges the role that architecture, power, and history play within the artist's conceptual program. Indeed, he builds walls; he diverts the primary functions of construction elements and materials; he creates new passageways. By eliminating corners, blocking the view, and often obstructing the daylight, he changes the logic and the perception of the physical space, and thus exposes conflicting agencies within society, culture and life.

In *Moving right along*, we find ourselves in the presence of a new unstable, vulnerable object, whose depictions and meanings are to be circulated long after its life ends, just as it is with the ancient *Meta Sudans*. Having been transferred from the intimate, imaginative field of the artist's mind into a specific public context, it also bears a critical function, reminding us that the gallery space is first and foremost a historical construct and not a neutral container. A complex, self-referential and enigmatic monument, it plays the role of a turning point

for the ritualistic procession of the gallery visitor. Fleming's fountain reveals and even glorifies the labor invested in the construction process, challenging the dominant notions of permanence and durability that prevail in architecture. Yet the overall effect of his environments and sculptural objects, incorporating subtle touches of color and texture, paradoxically recalls peaceful places of 'cosmic flavour' (El-Akhrass) where the viewer may envision or experience acts and states of longing, belonging and remembrance.

OANA TANASE
TORONTO 2015

Works cited

Brenda Longfellow, *Roman Imperialism and Civic Patronage. Form, Meaning and Ideology in Monumental Fountain Complexes*, Cambridge University Press, New York, 2011

Elizabeth Marlowe, 'The mutability of all things'. *The rise, fall and rise of the Meta Sudans fountain in Rome*, in Dana Arnold and Andrew Ballantyne (editors) *Architecture as Experience. Radical change in spatial practice*, Routledge, New York, 2004



Moving right along (*title piece*), 2015



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EXHIBITION CHECKLIST



Works in the exhibition (from left to right)

Moving right along (installation), 2015

Pine 2x4s, wood screws, drywall screws, carpet, tarp, drywall, Durabond, joint compound, pigment, varnish, polyurethane, acrylic latex caulk, acrylic paint, acrylic medium, neon lighting, extension cords, plywood, elastic, Styrofoam, drywall tape, drywall corner beads, drywall L-trims

approx 96 x 218 x 128 inches

Moving right along (preparatory drawing), 2015

Graphite on Canson paper

22.5 x 18 x 1.625 inches framed

16.5 x 12 inches unframed



Moving right along (title piece), 2015

Spray-paint, drywall, joint compound, varnish, plywood

48 x 37.25 x 3.5 inches

Produced in conjunction with the exhibition

The progeny, 2015

Limited edition series of 22 unique artworks (three shown)

Acrylic paint, acrylic medium, isolating polyurethane, acrylic latex caulk on various substrates

Dimensions variable



Moving right along (installation detail, *TYPOLOGY Projects, Toronto*), 2015

In Conversation

OANA TANASE and NICOLAS FLEMING

OANA TANASE: I would like to start by challenging you to situate your own practice, as a conceptual artist rather than an abstract painter, keeping in mind, for instance, one of your first solo shows, in 2006, at La Galerie de l'UQAM, where by choosing the medium of performance, installation and painting you intended to question the very idea of painting. Would you like to recall for us that moment when you felt like abandoning a traditional format, by questioning its language and limits? What triggered the decision to go beyond it, and explore further the architectural or sculptural potential of your studio practice?

NICOLAS FLEMING: Interesting. I have, of course, been thinking of this for a while. Great opportunity to try to get my thoughts sorted out. After my grad show at UQAM, I 'stopped' doing art for 4/5 years. I felt the limits I defined for this project left no doors open to follow through in another direction. Of course, this is from a personal perspective as in hindsight several developments would have been possible. So it also might have been that somehow I felt this was an intensive project where I worked on the same idea continually for two and half years, and for that reason, I thought I had nothing else to say at the moment. I probably became very conscious of the fact that a lot of art is produced and a very small portion of that art will ever reach an interested audience. Therefore, a very sane questioning which I hope all artists have is: Why do art? My guess is that this question remains mostly unanswered from an absolute point of view, as art does not fulfill any primary need (such as eating, drinking, sleeping, etc.).

I would say that in what I do today, through architecture, I try to call out to a larger audience. Having architecture and design as a base in the

artworks allows more viewers to relate to the work, simply through being aware of their presence and movement in the space. The crawl pieces in canvas uniforms I did during my graduate studies were a very physical experience but I was the only one living that experience. This physicality was not transmitted to the viewer during exhibitions—they were simply witnesses to the work, as is the case with most visual art. I hope viewers have more of a participatory feel toward to my work now. This notion of inclusion is important for me.

Also, using construction materials for different purposes from what they were intended (e.g., drywall and plaster to make chairs) will interest a construction worker as much as a design museum curator (true story, happened at Papier last year).

Your interventions and transformations are part of a long practice in appropriating spaces, yet your attitude doesn't restrict others from taking 'possession' of your work in turn. For instance, when you shared the news that a musician is interested in using one of your installations as a set for a music video, I was inclined to ask if there are instances when you indeed project a space as a real or virtual stage for experiences to be consumed.

Yes, the idea of a stage is a project I continue to pursue, one which would literally consist of a stage built in a similar aesthetic to my installations using materials such as neon, drywall, plaster, varnish, OSB, and carpet. Ideally it would be in a space where artists (including at least some visual artists) are confronted by the structure on a daily basis on their way to class or studio (such as an art school campus or residency location). I would like to have people make any kind of intervention on the stage, which could include physical modification, destroying or even full removal.



We're still standing (installation view, Papier15 Contemporary Art Fair, Montreal), 2015

Insofar as it is clear to the potential contributors that they can appropriate this sculpture and bring it somewhere I might not have anticipated, even indifference to such a presence would be an interesting reaction, as far as I'm concerned.

Is there a monologue, a conversation, a lyric/narrative/theatrical play that guides you in making specific, radical decisions?

I think it could be interpreted as several monologues in the sense that the proposed environments would speak to individuals and not to a group. So perhaps at first it's a monologue from the installation to the viewer. Then, it is possible that the viewer will shape this into a conversation with the installation. This depends on how involved the viewer wants to be with the installation. So maybe it is a one-on-one conversation.

What's feeding your inspiration?

I hope visitors will be moved by or engage with the art by being inside it. For me, it is not enough to limit the experience to observation or even witnessing—I hope to provide an environment where the visitor has something closer to a full body experience. I'm not ready to integrate sound or performance myself. Right now I am focusing my research on the visual aspect. I want the work to be a work of visual art on its own terms, but open to be interpreted through other media by other people.

What happens when the 'show' ends?

That's it. I think it's appropriate to say that in the case of *Moving right along*, the work has to be experienced in person. Of course it is better to 'see' all art

physically rather than just its documentation but even an exclusively visual experience of the work has the potential to lead the viewer elsewhere.

How do you archive your work? What role does the photographic documentation play within your discourse?

Only photographically. And I often have problems with this as it is extremely important for me that the photographic documentation be true to the actual work. It is tempting for some photographers to interpret the work through their own lens rather than convey the actual space.

Many of the photographs on your website remind me up to a point of the artwork of Thomas Demand, and how he designs and models spaces or situations that are meant to be experienced only through large-scale photography. In both his and your practices, the work ultimately becomes an architectural space or study that shows no trace of a living being. And in both cases what we see is 'what the camera constructs'.

I think this is the case for most large-scale installation (Phyllida Barlow, Katharina Grosse) or even sculpture, for example Serra's ellipses or Kapoor's *Cloud Gate*.

What interests me is this tension or 'dialectical conflict, within the photograph as an image, between direct presence and relative absence'. And that leads us to your own description of the TYPOLOGY installation: 'The constantly present notion of pragmatism in construction work cohabitates with the abstract wandering of the mind'. How do you read or address the sculptural potential of an exhibition space? How do you choose or select the venues for future works? Are there also spaces that do not talk to you in the first instance, and why?



And it was only a beginning (*installation view, Maison des Arts de Laval*), 2015

I see all venues as challenges. I feel as invested in a project in a 180 square foot space as I do in a 1200 square foot space, and I think as much about model-size works as house-size works, although for now, my projects are in between those two sizes.

I would rather have a space attributed to me than to have to choose one. I can then limit my decisions to aesthetic preoccupations and structural logistics. I have not yet encountered spaces which do not talk to me. I think one of my strengths in conceptualizing and realizing projects comes from being in charge of large endeavors such as major renovation projects in private homes, to monumental artwork installation, to setting up art fairs, etc. Whatever care is taken to prepare such projects, there are always unexpected situations you have to solve as you go. It is nearly impossible for me to anticipate all aspects in such projects. This is how I developed quick problem solving skills.

Some projects are affected by budgets and materials, of course, but it almost never affects the end result. A lot of things 'don't really matter'—whereas some artists are really into detail, in my work there has to be a certain acceptance of situations even if they don't concord with my initial idea. I'm fine showing work I've made that I feel uncomfortable with, and I'm certain I could develop ten different projects for every space I have shown in.

How would you define your approach when it comes to a temporary outdoor installation, as compared to a situation where you are altering a pre-existing gallery space? I imagine there are distinct ways to engage the audience or at least different expectations that you address when challenging the idea of the 'white cube'?



Il s'occupait, c'est vrai, de nos intérêts et de nos biens (*installation view, Aires Libres, Montreal*), 2014



Everything is going swimmingly (*installation view, Galerie Trois Points, Montreal*), 2015

Let's compare the experience of creating a container-sized outdoor sculpture at the Aires Libres festival and an exhibition I had at Galerie Trois Points, both in Montreal.

SIZE: For Aires Libres, the size was determined by restrictions from the city. The eight foot width was the maximum length that works could be in the street, starting from the sidewalk. The height of the container was determined by the length of the acrylic sheets used to build the transparent walls (also eight feet), and the slant of the roof was standard for rain purposes.

For Trois Points, the maximum size of the room-inside-a-room was determined by the preexisting white cube. A dark hallway leading to the highly lit room was also incorporated. The dropped ceiling functioned to hide the gallery's permanent lighting system.

MATERIAL: For Aires Libres, the wood used had to be fireproofed (for security reasons) and treated (so it would resist mold). The roof had to be rainproof for one summer, therefore I only used the liner which is applied before the shingles are placed (on standard roofs). The acrylic sheets were used in order to let the viewer see the sculptures inside the container (although I hadn't anticipated that parts of them would be shattered by passers-by during the summer). This device was used as a way to be able to display gallery art outdoors, otherwise materials are very limited (as in public sculptures). But the device was also the artwork. The fact that this was temporary gave me more flexibility, as I did not have to use 'permanent' materials.

For Trois Points, an art-dedicated space, more 'fragile' materials could be used as almost everybody visiting a gallery is aware of codes of

respect towards art. I would like to mention here that I don't mind people touching my art. It is seductive in color and texture and it even looks tasty sometimes.

ORIENTING THE VIEWER: For Aires Libres, viewers could only experience the art from outside the container by walking around it (except the one person who broke in and tipped over one of the monoliths), and works could not be seen from every angle. Having the bright neon lighting at night in this bar district was definitely a consideration. Light is very seductive, especially in an otherwise dark environment. This project was done before I started wanting the viewer to have a 'full body' experience, but it led to these considerations. I realized I was not comfortable with having the 'precious art' 'protected' from the viewer.

For Trois Points, and for AXENÉO7 and Laval, the hallway device became a recurring element. First used at AXENÉO7, I noticed how it unsettled viewers that had been there before (in this case, most of the visitors to the gallery) and were used to moving around the exhibition space in a certain way. Constructed with OSB (or aspenite), which is frequently used on construction sites as cheap wood to cover, again for security reasons, what's going on inside, the hallway becomes a transition from a familiar environment to a completely reconfigured space. The dim lighting within the passageway also sets the viewer up for a feeling of awe when transitioning into the brightly lit room at the end.

As you see, almost all of these considerations are based on very practical issues. Permanent structure or security restrictions (for the art or for the viewer) are largely out of my control. These limitations are often the starting point for how the project is designed.



Something that accompanies one everyday and everywhere (installation view, AXENÉO7, Gatineau), 2014-15



Everything is going swimmingly (installation view, Galerie Trois Points, Montreal), 2015



And it was only a beginning (installation view, Maison des Arts de Laval), 2015

It seems to me that a central vertical element (or force) defines most of your structures and installations. For *Moving right along*, a simulacrum of a fountain is placed right in the middle of the room-within-a-room. For *We're still standing*, you created a sitting area at the very center of the space, pointing again to the idea of stillness, or a frozen movement in time. But these spaces, no matter how highly designed they are, still have an 'unfinished' aesthetic (irregularities within the walls, visible layers of paint and plastering). that adds a certain tension to the work.

The installation in Laval slightly steps away from that as there is no central element. The benches and lighting on one side of the ellipse encourage the viewer to sit and look at the four columns which run along the other side of the ellipse. As there is no ceiling, the columns do not support anything, so their primary function is diverted and they have to be considered only for their aesthetic and sculptural potential. But the benches and lighting are also the sculpture. In *Moving right along* the simulacrum of the fountain is a focal point. But the whole structure could be considered as an inhabitable sculpture with the viewer activating the space.

From your statement and additional materials about your work, I've compiled a series of verbs — to appropriate, adapt, divert, alter, distort, curb — that suggest an effort to transform a public space into something more private or personal. Does this imply a kind of institutional critique in your work?

I'm not certain it's a direct critique but I think it's worth considering. To transform public space into something more private makes sense to me. There is some degree of intimacy. I think the space becomes one of contemplation, perhaps even meditation.

I feel the white cube is an unjustified standard insofar as artists now tend to make their work for a white cube environment, whereas my understanding is that originally the white cube was intended to 'better serve' the artworks. To me, this approach doesn't always make sense. Being an art handler, I know that an artwork will rarely be displayed in a space with no 'visual noise' once it is out of the gallery and in a private home, an office, a hospital, etc. Artworks are almost always in competition, or at least interaction, with other elements in these spaces. The way the works are read then changes dramatically. By creating the full environment in the gallery, I can be in total control of how the work is presented. But of course, once it's removed from the space I designed and built, it will be read differently. I try to suggest a context being fully aware that the work will go on to live a completely different existence after the show.

Your descriptions reference 'solemn rituals, homage, pilgrimage sites, cult-dedicated monuments, peaceful zones, temple-like pavilions' — are these terms linked to questions of spirituality, devotion, eternity? In a recent interview, Dan Graham stated that 'the most interesting spaces in art centers are the restaurants, coffee bars, and bookshops — romantic places where people can relax'. With your work, it seems like we should add a new facility to the list, the sanctuary — albeit one without religious affiliation, that can disrupt our consumption of art as it is, favouring a different experience for the visitor. Or is this just another way to point to the idea of Time?

I think it is probably a bit of both. Obviously there is this very god-like act in creating, in deciding what should exist according to one's artistic vision.

Stillness and contemplation seem rarely pursued in our Western culture, and I'm including myself into this non-pursuit. I'm pretty sure it is a sane thing to seek moments of peace and I feel my installations may support this as a pause from hectic lives. But at the same time, there is a lot of information and I also hope viewers feel they are 'doing something' by entering my work. Being obsessed by 'doing something' is common but paradoxically this might provide an opportune moment for visitors to allow their minds to wander.

Perhaps it is much the same desire as escaping from the city. Most people need to find quietness at some point. Even though I wouldn't pretend my work is the perfect space for this, I think of it as a breach that can be entered, even if briefly.

Unfortunately, being the creator of these spaces, I rarely get to experience this feeling myself. Because I know all the work and problem solving that goes into a project, being in one does not liberate me in any way. So it is more of an offering from me to the visitor.

I would also like to add here a new series of notions — the art pavilion (as historically defined), the (time) capsule, the (community) shelter, the diagnosis room or the rehab space, a polyphonies room...

The art pavilion is the beginning of a consideration for me. I wouldn't have come up with the others but I like to think that, in spite of my intentions, people have their own readings of my work. One woman told me at my opening in Laval that the installation reminded her of a parking lot. I loved it. I love people who aren't afraid of saying what they think, for better or worse (to me it's almost always better).

There is a seductive quality that governs the realm of interiority in your design, and I would like to hear how the irregularities, the unfinished look, the processual aspect concur to that.

I often say that my aesthetic comes from construction sites, although personally I don't feel my installations look like actual construction sites. The steps followed in building a structure from start to finish are agreed upon: 2x4 framing, drywall, plaster, paint. But each of these steps is just as attractive for me as the other. Before I started doing construction work (around five years ago), I really enjoyed the look of sanded plaster joints. To me, varnishing the sanded joints is an indicator that they are finished, just like varnish on traditional painting. The sanded and varnished joints can have a very painterly quality, especially when pigmented.

One of the differences between painting and my approach to plastering is that the positioning of colours in my plaster 'paintings' is determined by the size and the functional placement of the drywall. The plastering is done in two coats, which is quite standard. On the job, I will often do a third coat, called glazing, which hides all imperfections before sanding and painting. Other times I will do two coats, sand and prime, and then do touch-ups. So most of the roughness is determined by my skill (or lack thereof) in plastering. In my art, I decided that two coats would be it for now. Although the surface is sometimes imperfect, if the wall were to be painted almost all of what seem like imperfections would disappear under the paint. ❧



ABOUT THE ARTIST

Nicolas Fleming holds a Bachelor's Degree in Studio Arts from Concordia University and a Master's Degree in Visual Arts from University of Quebec in Montreal, and currently splits his time between studios in Montreal and Toronto. He has shown his work in several artist-run centers and galleries in Canada including Trois Points, McClure, and UQAM galleries in Montreal, and Axeneo7 in Gatineau, Quebec and has presented temporary outdoor sculptures internationally in Kassel, Germany, and Mexico City. In 2014 he exhibited work on a larger scale as part of the Aires Libres Festival in Montreal and the Feature Contemporary Art Fair in Toronto, and in a solo show at ISE Cultural Foundation in New York, where he created a monumental architectural installation. In 2015 his drywall monuments have been exhibited at Papier15 Art Fair in Montreal and Maison des Arts de Laval, Quebec, as well as at Feature in Toronto for a second year, concurrent with his exhibition at TYPOLOGY.

ABOUT THE RESIDENT CURATOR

Oana Tanase is a Toronto-based independent curator and researcher. She holds an MA in Art History and Theory from the National University of Arts in Bucharest, Romania and is currently completing her PhD thesis that aims at discussing documentary practices in contemporary art. Her latest curatorial projects in Toronto include *Dan Perjovschi: As If All Yesterday's News Should Be Rehearsed Today For A Better Tomorrow* (YYZ Artists' Outlet); *Community (Love) Creates Change* (with Denise Moraze at Peter MacKentrack Community Gallery); and *Before and After: Celebrating 100 Years of The Barns* (with Vid Ingelevics at Artscape Whywood Barns). Previously, she worked as a curator at the National Museum of Contemporary Art in Bucharest (2006-2012) and as an assistant curator at the Galerie für Zeitgenössische Kunst in Leipzig (2005-2006).

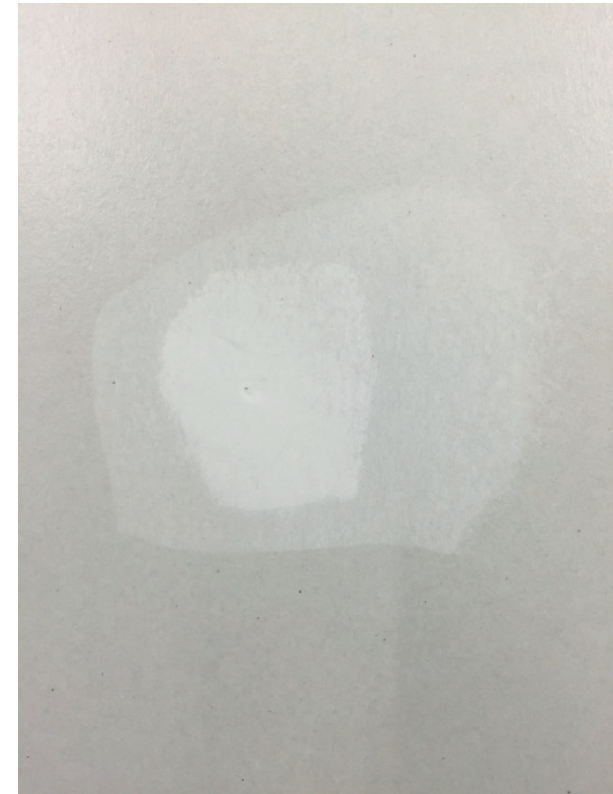
ABOUT TYPOLOGY

Providing opportunities for curators and participating artists to mount fully realized exhibitions within a critical framework, TYPOLOGY is a not-for-profit initiative which seeks to build curatorial community at the local, national, and international levels. Through a wide-ranging annual program of exhibitions supported by the production of original publications, editions, and related events, TYPOLOGY is an open platform for diverse curatorial practices and perspectives, and a forum for the exchange of ideas on exhibition-making as a way to engage and inform audiences from all walks of life.

www.typology.ca

About the Founding Director

Shani K Parsons has pursued a multidisciplinary practice focused on exhibition-making—initially through the lenses of architecture and urban planning, then installation, graphic, and environmental design, and most recently through research, writing, curation, and collaboration. In the process she has produced an eclectic body of work ranging from intimate book works to immersive exhibitions for venues including the American Museum of Natural History, the Museum of Modern Art (MoMA), the RISD Museum, the Museum of Chinese in America NY, and Mixed Greens, a contemporary art gallery in Chelsea. Bringing together her experience in all aspects of exhibition-making—as artist, designer, critic, and curator—she is building in TYPOLOGY a hybrid space for collaborative and cross-disciplinary experimentation, an independent venue for exhibitions on all forms of contemporary culture.



Moving right along (*installation detail*), 2015



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TPOLOGY would like to thank the artist, the resident curator, our interns and volunteers, Galerie Trois Points, Critical Mass Art, Artscape Youngplace Koffler Gallery, and Paperhouse Studio for their amazing work, dedication, collaboration, and support for this exhibition.

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PHOTO and IMAGE CREDITS

covers and pp. 1, 14–15, 16–17 (composite image), 20–21, 22, 23 (*The progeny*), 24, 42, and 46 photographs by Toni Hafkenscheid

pp. 4, 18–19 (composite image), and 45 photographs by Shani K Parsons

pp. 6, 13, 23 (*Moving right along* preparatory drawing and title piece), 33, and 36 (*both i⁹images*) photographs by Eliane Excoffier

p. 8 drawing by Antoine Lafréry, from his *Specvlvm Romanae Magnificentiae: Omnia Fere Qvaecvq[ue] In Vrbe Monvmenta Extant, Partim Ivxta Antiquam, Partim Ivxta Hodiernam Formam Accvratiss[ime] Delineata Repraesentans*; Rome, c. 1593, <http://digi.ub.uni-heidelberg.de/diglit/lafrery1593/0038>

pp. 27 and 32 photographs by ARH Photo

pp. 30 and 37 photographs by Guy L'Heureux

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Shani K Parsons

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