

**SARA'S  
NEW YORK**

**JULIEN PARANT-MARQUIS**

**ARTIST PACK**



SARA'S, New York

*Untitled*, 2022 (Detail view)

**JULIEN PARANT-MARQUIS** (b. 1996) is a visual artist based in Montréal, Canada.

## EDUCATION

2021

Bachelor in Fine Arts, Painting & drawing, Concordia University

2017

Cégep Degree in Visual Arts, Cégep Marie-Victorin

## SOLO AND TWO PERSON EXHIBITIONS

2023

Afternoon Projects, Vancouver, Canada

*Thalassa*, Timothy Hawkinson Gallery, Los Angeles, CA

2022

*For every crypt there's a passion, for every pension there's a prisoner*, Espace Maurice, Montréal, Canada

## GROUP EXHIBITIONS

2024

SARA'S, New York (forthcoming)

*Luminous Realms*, Goodmother Gallery, Los Angeles, CA

2023

Tap Artspace, Plural Art Fair, Montréal, Canada

*Lineas Borrosas*, Gama Gallery, Mexico City, Mexico

2022

*Stat Sig.*, Tap Artspace, Montréal, Canada

*Bliss*, Baba Yaga, Hudson, NY

*Gazing on the Wilds*, Afternoon Projects, Vancouver, Canada

*Notre marais d'amour*, In-situ installation, Montréal, Canada

2021

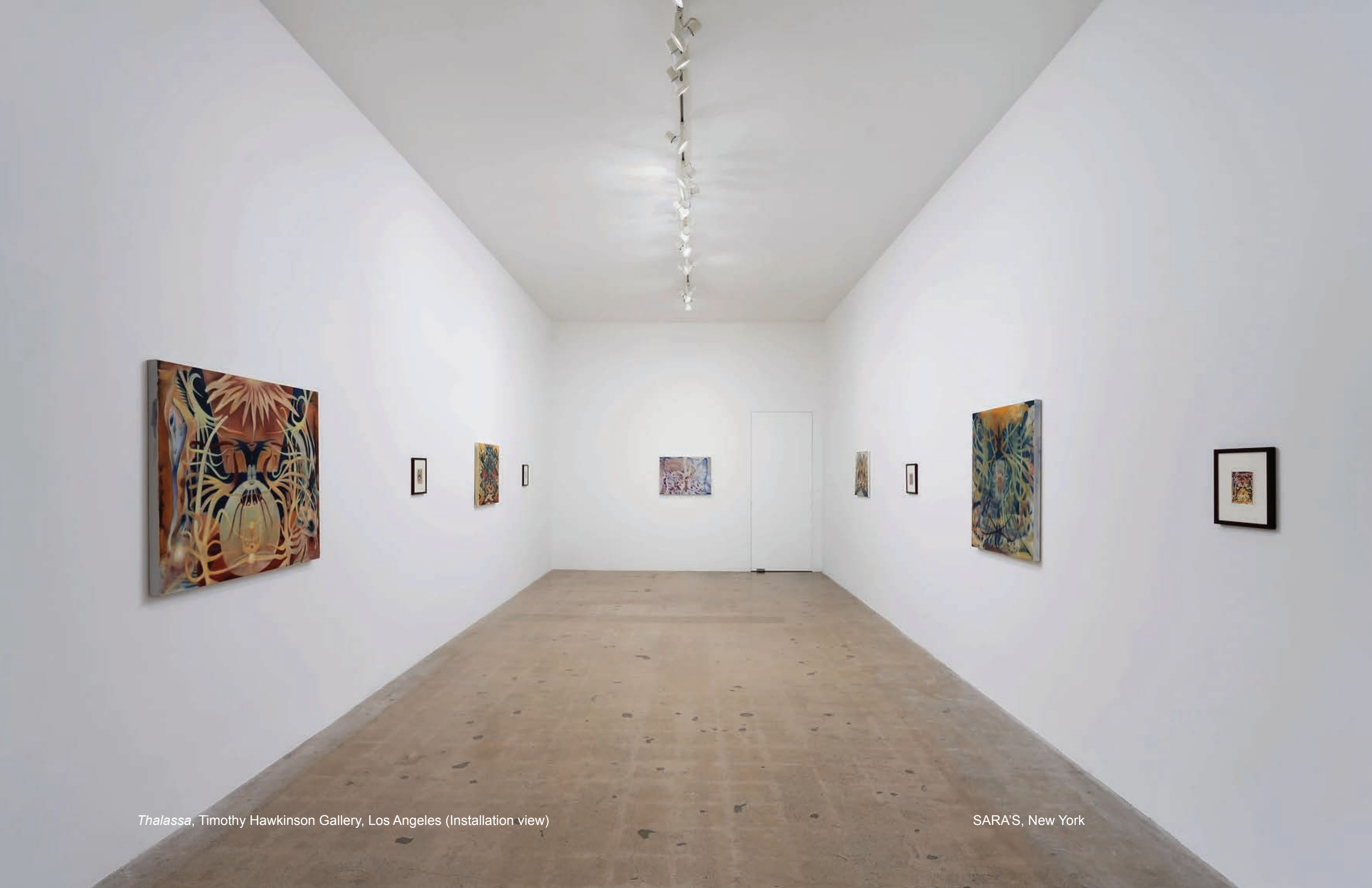
*Shape Sequence and Story*, Somewhere Gallery, Montréal, Canada

## JULIEN PARANT-MARQUIS BIO

*Parant-Marquis' imagery shows intricate scenes that simultaneously suggest aspects of the world represented while remaining firmly abstract. The forms of vines, tendrils, tentacles, caves, leaves, fangs, and bodily orifices are for moments discernible, but quickly fall out of focus. They are what art historian T.J. Clark would call realms of infinite suggestion. Narrative structure is hinted at but ultimately remains impossible to grasp.*

*His practice is the incarnation of his obsession with the visceral experience of painting. As they take shape in his studio it is an intuitive and automatic process. Parant-Marquis' frequently strives for brushwork that conceals the ways in which the paint was applied, with the goal of further mystifying the nature of his subjects. In an effort to deepen his visual vocabulary, he explores the cumulative effect of inventing his own symbols. They are signs not bound to any actual meanings, yet they give the impression of an unknowable language, information forever concealed. Once these shapes are sketched onto new surfaces as anchor points, he then uses them to organically grow the compositions into larger and more complex materialized forms. -Timothy Hawkinson*

Julien Parant-Marquis (b.1996) is a Montréal based artist working predominantly in painting, drawing, and sculpture. Parant-Marquis' practice also visits experimental photography. He has exhibited work in group shows in Montréal, Vancouver and Upstate New York, at venues including: Tap Artspace, Montréal; Baba Yaga, Hudson, NY; Afternoon Projects, Vancouver; Espace Maurice, Montréal; Gama Gallery, Mexico City.



*Thalassa*, Timothy Hawkinson Gallery, Los Angeles (Installation view)

SARA'S, New York



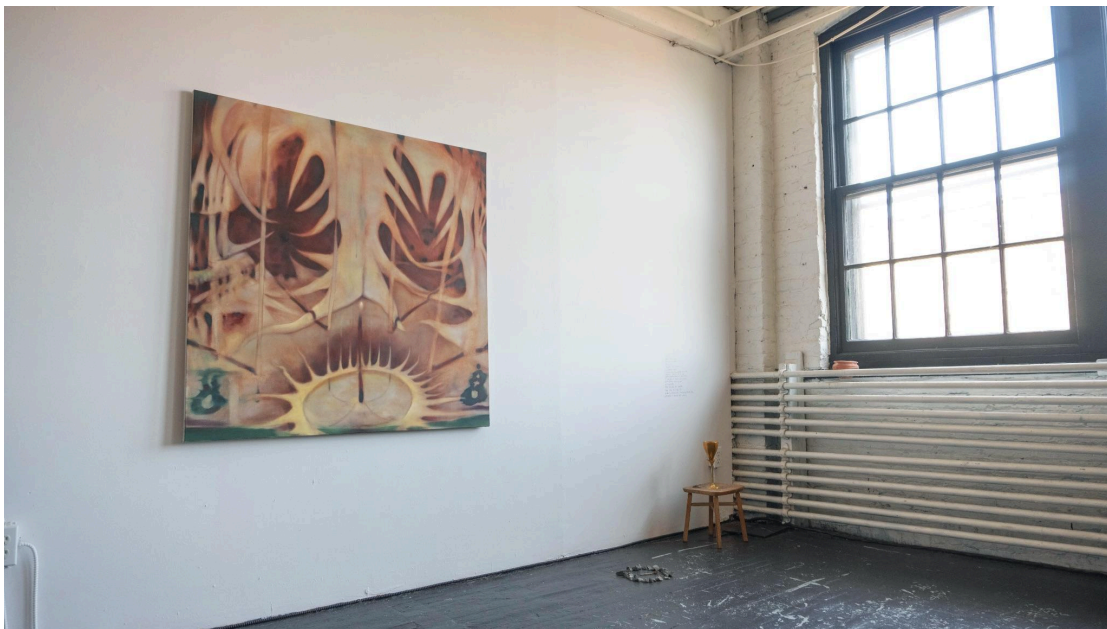
*Gatekeeper*, Afternoon Projects, Vancouver (Installation view)

SARA'S, New York



"For Every Crypt There's a Passion. For Every Pension There's a Prisoner"

By: Thea MacLachlan  
April 27, 2022



There are tulips, dying, slightly brown at the edges. Demanding observation, their eyelids droop toward the table on which they sit. Placed to decorate Espace Maurice—located in a third floor loft in Montreal's Gay Village and run by Marie Ségolène—they adorn the recent show: "For Every Crypt There's a Passion. For Every Pension There's a Prisoner." For me, this exhibition, featuring paintings by Julien Parant-Marquis and poetry from Jeffrey Grunthaner, is about the proximity between horror and beauty, and the construction of a more fluid, formless notion of self: an identity that stretches to be less brittle, less sharp, always blurring blurring blurring



At Maurice, which is named after jeweller and artist Maurice Brault, Parant-Marquis's paintings evince a delicate haziness, showing abstract shapes that may be teeth, skeletons, or the inside of flowers, painted precisely yet unerringly out of focus using oils. *Dents-de-scie* (2021) has a caustic dark background. Painted over the top in a vomit green, with reds that drift between unsaturated pink and dwindling embers, are sharp pyramidal forms which point up, and curvy tendrils pointing down, overlapping slightly. *Chénaie* (2021) uses reds and yellows to create an ex-ray anatomical form: there's a circle at the base from which yellow thorns jut out. A central tract from which red spikes grow.



And there are also other objects in the room. Part of *Mordre le mordu* (2021-22) is framed, on the ground, by a wooden box of soil. Over on the radiator, by the window, there's a set of teeth sitting in a pot of soil, with two tongues inside. A few of Grunthaler's poems hang on the walls. A poem titled *There's Not Even Anything to Think About* is framed somberly like a degree in a dentist's office. Another poem, *Without Reflexive Thought*, is printed on A4 paper and tacked to a wall. *They Were Not the Mod Squad* is affixed to a jutting corner, laminated and slightly smudged. *Ever After We Had Larks* is handwritten. Grunthaler asked Ségolène, who curated the show, to find objects that responded to the poem: the flotsam of this search—a gold goblet with bits of petunia seeds, a fish skeleton, an onion bulb beginning to sprout—also occupies the room.



The exhibition snarls and softly smiles. Looking at Parant-Marquis's paintings involves looking at something unbearable, from close up: a diminutive menace. The fuzziness makes the paintings seem cute, friendly, dainty; but their pointiness and resemblance to teeth suggests danger and violence. The works evoke a sense of proximity between things of beauty and things that cause pain, and the unreliability of our judgement concerning what is threatening—what may frighten or cause a tightening in the stomach—and what is not. I mean that the symbolism associated with vulnerability and softness (whatever is small, delicate, quiet) are constructed and inaccurate markers of people and things that are in fact vulnerable and in need of care. This effect is, in part, a function of viewing things from up close. When looking closely at someone's face, you might see only hard edges,





rivulets of scarring, pockmarks. Leaning back, however, that same face can shimmer with softness and beauty. The nearness between the viewer and the images depicted in Parant-Marquis's paintings is alarming, and can transform an ordinary flower into something far more ominous: something that you want to recoil from rather than cradle.



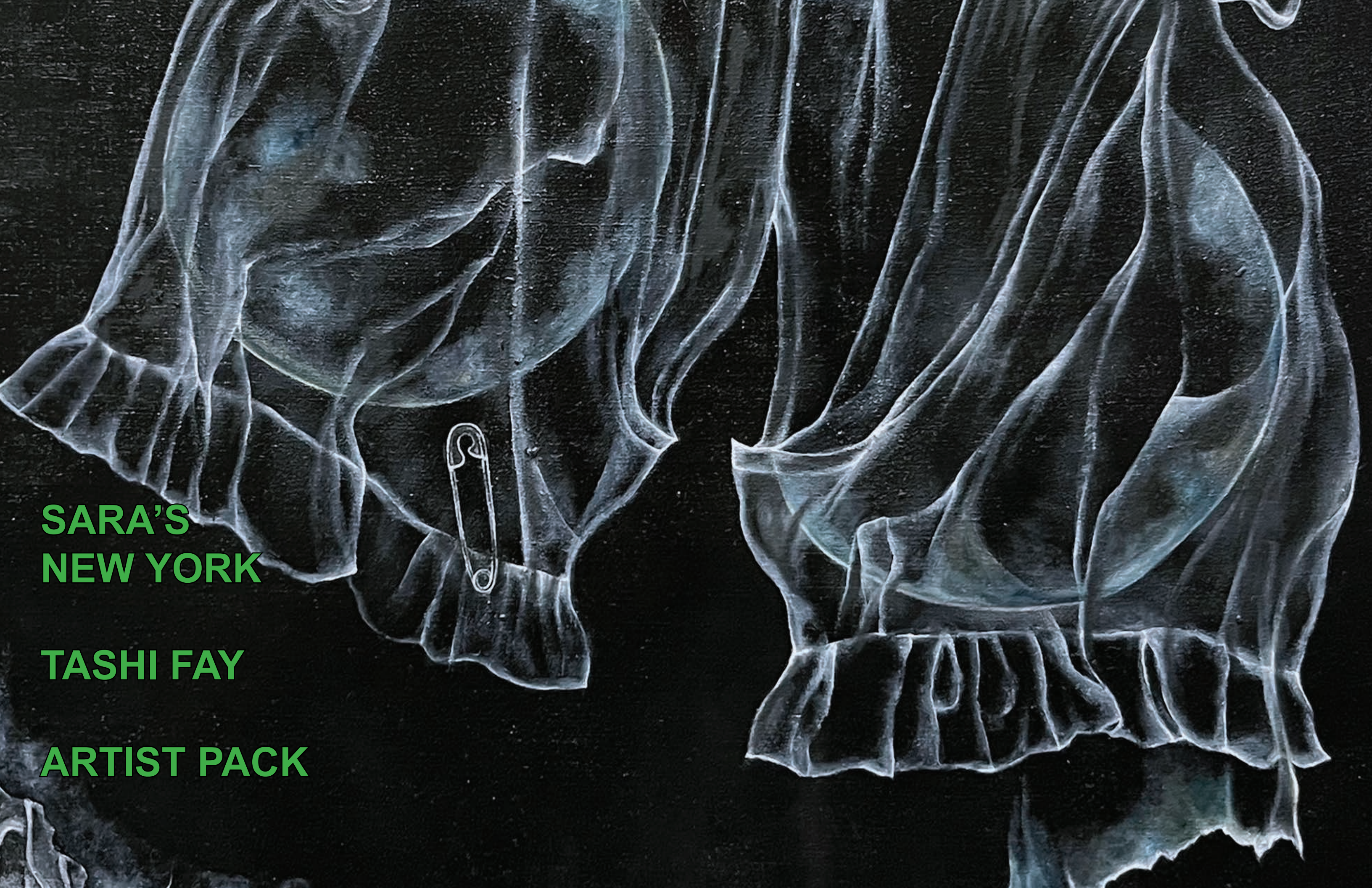
In the text accompanying the show, Ségolène references George Bataille's notion of formlessness and its development by Rosalind E. Krauss, Meyer Shapiro and Yves Alain Bois in their 1996 exhibit at the Centre Pompidou: "L'informe: mode d'emploi." The formless is an anti-concept committed to art that declassifies and undoes vertical structures of form, definition and genre. *Ever After We Had Larks*, one of Grunthaner's poems, is handwritten in pencil onto a wall. According to Ségolène, Grunthaner was resistant to his own handwriting being there so he, first, wrote it out by hand, which was then transcribed by Parant-Marquis, and, finally, that transcription was traced onto the wall. This tantalising evasiveness steers the show toward an exploration of formlessness in the construction (or de-construction) of identity.

In his poem, *The Whole Static Escalade*, Grunthaner writes of "A kind of broiling mist / from / which there's no / growing- / out-" In another, *There's Not Even Anything to Think About*, he refers to "A jelly lurking in the / Head of evening sky." And in *Without Reflexive Thought*, he writes



of a “pitch black abyss of stellar / ocean shore.” These images—a broiling mist, a jelly in the evening sky, an abyss of ocean shore—situated alongside Parant-Marquis’s bleary colours make me think of Jackie Wang’s concept of oceanic feeling, which she writes about in *Oceanic Feeling & Communist Affect*. There she describes oceanic feeling as “the illumination of an already-existing communalism and the direct experience of our embeddedness in the world.” It offers a notion of the self committed instead to interconnectedness. “Perhaps ... during those moments one experiences the 'oceanic,' it becomes possible to imagine oneself as embedded in a constellation.”

It's definitely spring. Socially, there's a spilling out. This act of spillage, of an unburdening from the rigours of form and identity, animates the show. The air smells sweet and cute and new—rife with decaying wafts of indole, like the tulips dying on Ségolène’s table. "For Every Crypt There's A Passion. For Every Pension There's a Prisoner" seems to fit this moment. In *The Lark Is An Aphid*, a poem that wasn't hung at Maurice but is featured in the chapbook accompanying the exhibition, Grunthaner ends: “Everything’s a mess.”



**SARA'S  
NEW YORK**

**TASHI FAY**

**ARTIST PACK**



SARA'S, New York

*Will I be with You tonight in paradise?*, 2023 (Detail view)

**TASHI FAY** (b. 1992, Los Angeles, CA) is a painter and textile artist based in New York City.

#### EDUCATION

2021

Mixed Media with Leonid Lerman, The Arts Students League

2017-2021

Jack Grapes Method Writing. Levels 1-6

2011-2012

Advanced Screenwriting and Screenwriting I, Brown University

2014

Bachelor of Fine Arts, Rhode Island School of Design

#### SOLO EXHIBITIONS

2023

*My Other Family*, The Horse Hospital, London, UK

2019

*thee belly walls*, 15 Orient, New York, NY

*Somebody low and lewd and brutal*, Duckie Brown, New York, NY

#### GROUP EXHIBITIONS

2024

SARA'S, New York (forthcoming)

#### SELECTED PRESS

Tashi Fay, Alexia Marmara,

Terrible Magazine February 2022 (Print)

Sustainable Studio Interview Series,

Kimberly Corday, Maake Magazine,

January 2021

Andreas Lumineau, Alei Journal Issue #4,

March 15th 2018 (Print)

No Place Like Home, King Kong Digital, 2017

#### AWARDS

2013

Raul L. Lovett Scholarship,

RISD Apparel Design Department

#### TASHI FAY BIO

Originally from Los Angeles, Tashi Fay is an artist based in Brooklyn, New York. Combining painting, collage and sculpture, Fay constructs scenes meant to plunge the viewer into bizarre and dreamlike narratives. Recent exhibitions include *My Other Family*, The Horse Hospital, London (2023) and *thee belly walls*, 15 Orient (2019).

*I am currently working between the media of collage, sculpture, painting and installation to create mini environments based on my dreams. I have always struggled with (and been inspired by) my insomnia, dreams/nightmares and sleep paralysis. I find through using my dreams as subject matter I can explore my everyday emotional states and most buried memories simultaneously with few limitations. -Tashi Fay*





*My Other Family*, Horse Hospital, London (Installation view)

SARA'S, New York



*My Other Family*, Horse Hospital, London (Installation view)

SARA'S, New York

# maake

## Sustainable Studio Interview Series: Interview with Tashi Fay

By: Kimberly Corday  
Spring 2023



With the undeniable presence of climate change, we're asking ourselves how we can reduce environmental impact in our home lives. These creatives have taken the willingness to act consciously one step further by applying minimal-waste values to their studio practices. From scented paintings, to evocative collages, to shape-shifting wearables, these vastly different modes of expression prove that sustainable customs can

be embraced in just about any artist's workspace. I had the pleasure of interviewing this vibrant lineup who have collectively forged a deeper connection to both their work and the natural world as a result of going green. - Kimberly Corday

### What prompted you to repurpose materials? Was it an environmental or artistic decision?

It definitely started as an artistic decision. I have always been drawn to old things. There's something dark and magical about objects that used to belong to someone else, objects that have an unknowable past. Used clothing especially because it is one of the most intimate types of personal belongings both physically and emotionally.

I started collecting (hoarding) used clothing and magazines and books and oddities when I was pretty young. I remember the first time my aunt took me to the Fairfax flea market when I was 12 and marveling at the tables selling rusty old tweezers and scissors and coins and dirty dolls. I didn't start regularly repurposing materials in my art until I was in college, and I was definitely influenced by



# maake

looking at the work of artists like Louise Bourgeois and Wangechi Mutu, but once I realized how much I loved collage and assemblage it felt eerily providential that I had been unconsciously collecting random junk for years.

## **What is it about working with cast-off items that you enjoy the most?**

I think it's their potential for transformation. I love drawing and painting but I often feel more trapped and controlled when I try to execute the ideas I see in my head through those more boundless mediums. There is something about the constraint of transforming images and objects that already exist which makes me feel totally free.

I often will pick something up off the street because it already looks like something else to me- like the back of a chair that reminds me of a sad severed head and neck- and then it's exciting to repackage it in a different context and make someone else also see it as a head and neck, and emotionally connect with that object as a character who has a story. I regularly incorporate images or objects into my work that are thematically related to the concept but end up hidden, disguised as something else and though their individual histories do add layers to the work I think the amalgamation is more important to me than the parts. I'm not someone who revels in "tricking" people or something but I do love to play with their suspension of disbelief.

## **Rummaging for materials can be a crucial part of the process...what are your gathering rituals?**

I don't know if I have any specific gathering ritual, but I do try to embrace the search process with an open mindset. I never know if I'm going to find what I'm looking for at a flea market or a thrift store or on the beach, so I have to be able to enjoy the wandering without too much of a focus on what I'll carry home. Even if I have a specific material I'm looking for, it's exciting to stumble across something even better for my intended purpose. And sometimes the yield is just pure inspiration, seeing something differently or studying the insides of an older object or piece of clothing to see how it was made or overhearing a strange conversation.

## **Who or what influenced your minimal-waste lifestyle?**

I was heavily influenced by my experiences in the fashion industry and then the film industry. Just

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seeing the amount of discarded materials and empty plastic water bottles and no one seeming to care started to eat a bit at my brain. At one of my first fashion internships it was my job to “shred” old prototypes, to destroy lambskin dresses and big swatches of beautiful fabrics with scissors. I confess I saved a number of scraps to use for school projects...I felt especially disgusting shredding the leather pieces.



## Do your green practices extend beyond the studio?

Yes. I am always trying to make choices with the least negative environmental impact in every area of my life, but it's definitely a struggle and I am far from perfect. There are some changes in my lifestyle over the years that have come very easily to me like cooking vegetarian, using a diva cup, using toothpaste tablets, not buying plastic bags or wrap, carrying a reusable water bottle and bags, etc... And whenever I do need something I cannot buy secondhand I research companies using sustainable materials and practices and try to support them. But it's hard to find a balance sometimes. Because even if I am trying to be conscious about my every move, I am not (thus far) the person making my own shampoo. I still buy plastic yogurt containers and fly in airplanes. I reuse my yogurt containers to hold natural turpenoid...

## What are your supply store alternatives?

Goodwill, vintage stores and flea markets, my old clothes and things, my family's old clothes and things, Etsy's vintage selection, antiquefabric.com. I love searching for art materials on the street and on the beach. I love driftwood and shells and “clean” trash. I often look through my recycling bin. I convinced a nail salon once to donate all their old magazines to me... sometimes my friends just give me old clothes and magazines to use in my work.

**Your collages make me think of Bosch's paintings which touch on themes like depravity and gluttony...would you say your process is a way to reconcile or rebuke hyper- consumerism?**

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God I love Bosch and Bruegel so much. I am hugely influenced by both of them. I love movies and their works are very cinematic in my eyes. Everything is in motion, every character plays an important role and has their own agenda. And there is such comedy in the work. Humor is so important to me in art and in my personal work. I hate everything overly serious, which is funny because I can take myself too seriously...

My work is very character focused, and I am drawn to extreme characters and creatures and situations. I am definitely interested in our darker impulses to consume everything, and that comes through in my characters, and part of the comedy is in their extreme lack of self-awareness or gluttony or wastefulness or shamelessness or whatever, but I still view my characters as mostly sympathetic. I am very interested in psychology and exploring the peaks and depths of human nature within my characters and work in general, and through that of course I'm also exploring myself, but I try not to impose a set "morality" on my work. To me, morality is a very personal and murky subject. I try not to assume I am better than any of my characters and find reasons to love them and feel compassion for them in spite of XYZ.



**Are there particular materials you've been wanting to work with?**

I really want to learn how to make my own paper! And paints.