

FOR IMMEDIATE RELEASE

Ebony G. Patterson

September 12 – October 24, 2015

Opening reception:

Saturday, September 12, 4-7pm

CHICAGO – In her third solo exhibition at moniquemeloche, Ebony G. Patterson will debut a new body of her signature hand-embellished tapestries that are part of the ongoing series *Dead Treez*. Focusing on the body to impart the paradoxical relationship between Jamaica's traditional expectations of manhood and the flamboyant aesthetics of its dancehall culture, Patterson creates a window onto working-class Jamaican society. Adorned with patterning and ornamentation, the artist seduces the viewer into bearing witness to the underreported and unacknowledged brutality experienced by those on the lower rungs of the socioeconomic ladder. Gone are the party people glittering in the video light, these new tapestries hold images of murder victims, drawing attention to shadowy and more violent aspects of the pageantry:



"An image was circulating on social media of a three-year-old child who was murdered in a tenement housing project. Bystanders took pictures and shared them with the intent to raise awareness—that this photo was so disturbing that it would get attention. I think there is something very strange that happens with people who choose to share images like that. We no longer think about the individual, it's not a person, it's an image, [and] it's an object. There is this distance; we now only experience the world through a screen which separates us from the reality. The catch-22 is that if we didn't have social media, these people—these invisibles—would not be visible, we would not know about them."

Ebony G. Patterson (Jamaican, b. 1981 Kingston, lives Kingston and works Lexington, KY) is the recipient of many prestigious fellowships, awards and grants, including the Aaron Matalon Award from the Jamaica Biennial (2014), William H. Johnson Prize finalist (2013), a Musgrave Medal from the Institute of Jamaica (2012), Small Axe Magazine and Andy Warhol Commissioned Grant (2012), and Rex Nettleford Fellowship in Cultural Studies (2011). Her work will be featured in the upcoming seasons of *Empire*, directed by Lee Daniels (20th Century Fox Television), and was recently featured at the 12th Havana Biennial: *Between the Idea and the Experience*, Havana, Cuba (2015); *Prospect.3: Notes for Now*, curated by Franklin Sirmans, New Orleans, LA (2014), the *Jamaica Biennial 2014*, National Gallery of Jamaica, Kingston. Her current solo exhibition *Dead Treez* at the Kohler Arts Center, Sheboygan, WI (through Sept 2015) travels to the Museum of Art and Design, New York, NY (November 2015). Current and upcoming shows include a solo exhibition at the Studio Museum in Harlem (March 2016); *Disguise: Masks and Global African Art*, Seattle Art Museum, Seattle, WA (through Sept 2015); and *En Mas': Carnival 21st Century Style, The Caribbean as Site Specific Performance* that recently closed at the Contemporary Arts Center, New Orleans, LA will now embark on a tour of the Caribbean that will begin at the National Art Gallery of the Cayman Islands (2016) and onto the National Gallery of the Bahamas. Her work has been published in *The New York Times*, *The Financial Times*, *Forbes Magazine*, *Frieze Magazine*, *Vogue Italia*, *The Huffington Post*, *Artnet*, *Blouin Artinfo*, *ARC Magazine*, *Chicago Magazine*, *The Jamaica Observer*, *The Miami Herald*, and *Art Voices Magazine*, amongst others. Her work is in the public collections of the National Gallery of Jamaica, Nerman Museum of Contemporary Art, and the Nasher Museum at Duke University. Patterson is Associate Professor in Painting and Mixed Media at the University of Kentucky in Lexington and is currently on sabbatical and was awarded a faculty research grant for 2015.

Image: *In Rest - Dead Treez*, 2015, Mixed media on jacquard tapestry with handmade shoes and 150 crocheted leaves, 80 x 115 inches. Commissioned by Lux Art Institute.

moniquemeloche

2154 W. Division, Chicago, IL 60622
p 773.252.0299 www.moniquemeloche.com

FOR IMMEDIATE RELEASE

on the wall

Kendell Carter

WE

September – December 2015

Opening reception:

Saturday, September 12, 4-7pm



CHICAGO- Monique Meloche Gallery is pleased to announce Kendell Carter as our featured **on the wall** artist during Fall 2015, marking the eighteenth on the wall project for the gallery.

For this exhibition, Carter will reconfigure *WE*, a sculpture comprised of bronze plated shoes and polished aluminum dog tags on wood shelves. Made on the occasion of his 2012 solo exhibition at Illinois State University, *WE* continues Carter's exploration of race, gender, history, and consumer culture. The artist cites his choice of hip-hop as a model for his work, identifying it as "one of the few multiracial, multigenerational contingencies that we have." Carter seeks to push discourse on his work past that of a black artist making art about politics, and towards one that acknowledges the integrated visual culture in which we are all participating.

Generously funded in part by a grant from the Wicker Park Bucktown SSA #33S, the **on the wall** series is a rotation of projects on the gallery's 10 x 25 foot wall viewed from Division Street through floor to ceiling windows. Designed to engage the community and challenge the white cube notion of "viewing," the series features site-specific projects in a wide range of media made by an equally diverse group of artists. The gallery works to bring new work to Chicago and views this series as an opportunity to work with an exciting group of artists new to the gallery. Since inception, the **on the wall** series has featured the work of Brazilian collaborative assume vivid astro focus, American artists Kay Rosen, Kerry James Marshall, and Abigail DeVille, amongst others.

Kendell Carter (American, born New Orleans 1970, lives Long Beach, CA) has an MFA from California State University in Long Beach, an Environmental Design BA from the Art Center College of Design in Pasadena, and a BFA from the Atlanta College of Art. He is currently in *MetaModern*, a traveling group exhibition curated by Ginger Gregg Duggan and Judith Hoos Fox that originated at the Krannert Art Museum, University of Illinois, Champaign, IL (2015, catalogue). *MetaModern* is currently on view at the Scottsdale Museum of Contemporary Art, Scottsdale, AZ (through August 2015), and travels through 2017 to multiple venues including the Orlando Museum of Art, Orlando, FL; DeVos Art Museum, Marquette, MI; Cincinnati Art Museum, Cincinnati, OH; and Palm Springs Art Museum, CA. Recent solo exhibitions include *Expanding on an expansive subject, Part 6: Kendell Carter, Constructs*, Armory Center for the Arts, Pasadena, CA (2015); *WE*, with Darren Hostetter, University Galleries, Illinois State University, Normal, IL (2012 catalogue); *Cross Currents*, curated by Jennifer Sargent, Memphis College of Art, Memphis, TN (2012); *It is what it is but it isn't*, Savannah College of Art and Design, Savannah, GA (2010); the Laguna Art Museum, *Hammer Projects*, Hammer Museum, Los Angeles (2006). His work has been reviewed in *Art in America*, *ArtForum.com*, *Los Angeles Times*, *BLOUIN ARTINFO*, *Flavorpill* and *Time Out Chicago*, among other publications. His work is in the Sindinka Okola Collection, Angola; Laguna Art Museum, CA; Museum of Contemporary Art San Diego, CA; and SCAD Museum of Art, Savannah, GA.

Image: Kendell Carter, *WE*, 2012, bronze-plated shoes, dog tags, wood shelves, dimensions variable.

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FOR IMMEDIATE RELEASE

off the wall

Joel Ross *The Ever*

September – November 2015

Opening reception:

Saturday, September 12, 4-7pm



CHICAGO- Monique Meloche Gallery is pleased to announce our second **off the wall** season, which will feature the artist Joel Ross. Ross has long engaged dual audiences – both chance onlookers and art gallery visitors – with strategically and surreptitiously installed text-based sculptures and resulting photographs. His work activates our imagination and invites us to stop and consider some of the spaces we travel through or pass by every day: roadways, parking lots, alleys, abandoned buildings, and the dead space behind strip malls. His messages become voices in our heads tempting us to plug the gaps in these short stories, to puzzle out their meaning, and to speculate about their authors.

With *The Ever*, a series of site-specific works on public bus benches throughout Chicago's Wicker Park/Bucktown neighborhood, Ross offers viewers provocative prompts with phrases like **THE HEAVIEST THING YOU EVER TRIED TO MOVE** and **THE MOST YOU EVER CARED**. These voices might be sprouting from cracks in the landscape or directly from the minds of pedestrians or passengers. The signs are, in effect, asking the ubiquitous 'you' to fill in the blank. Do you remember holding your breath for an especially long time, trying to move something heavy, or hearing something funny? Our responses help us claim ownership of their subject; these public signs will then become private reflections. Passing by the same sign on subsequent days, viewers might see their contemplations and memories floating above the bus stop. "THE EVER" suggests the infinite number of answers to the "questions" posed by the text, but also the open-ended, always happening nature of life.

off the wall is a public art initiative that invites artists to produce site specific installations throughout the Wicker Park/Bucktown neighborhood. The impetus for this project is to provide a more open platform for contemporary art that engages with the public at large on a daily basis. The series reaches a demographic much larger than the standard gallery-goers and provides an open-armed invitation to discover the arts and the potential they have to influence everyday life. The project is inspired by the success of the gallery's "on the wall" project, which has been produced in the storefront windows of moniquemeloche since 2010. Both projects are generously supported by a grant from the Wicker Park/Bucktown SSA #33.

Joel Ross (American, born Texas 1966, lives Urbana, IL) holds an MFA from the Cranbrook Academy of Art and a BFA from Tufts University. Born in Port Arthur, Texas, he is the son of a police sergeant and the grandson of a Baptist preacher. He received a discharge from the United States Marine Corps in 1984. Ross' seminal installation, *I Borrowed My Mother's Bedroom*, was the inaugural exhibition at moniquemeloche in 2001. He has had subsequent solo shows at the gallery in 2005, 2009, and 2012. Upcoming projects include a solo exhibition at The James Hotel, Chicago, where his installation *Room 28* permanently resides (September 2015), and *Deconstructing the American Landscape*, a two person show with Sarah Krepp at Rockford Art Museum, curated by Carrie Johnson, Rockford, IL (October 2016). Past exhibitions include *INTERTWINED: Words and Art*, University of Chicago Medicine (2014), *Not How It Happened* (with collaborator Jason Creps), Tiny Park, Austin, TX, (2013); *The 7 Borders*, Kentucky Museum of Art and Craft, Louisville, KY (2013); and *Write Now!*, Chicago Cultural Center, IL (2011). Ross' work has been published in *Engaging the 'Race Question': Accountability and Equity in U.S. Higher Education* (2015); *Artnet*, *Chicago Magazine*, *NewCity*, *The Austin Chronicle*, *ArtSlant*, *Conde Nast Traveler*, amongst others. Ross is Associate Professor at the School of Art and Design, University of Illinois. Urbana, IL.

Image: Joel Ross, *The Funniest Thing You Ever Heard* from *The Ever* series, 2015, maquette for **off the wall**.

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