

FOR IMMEDIATE RELEASE

## Nate Young

*But not yet: in the spirit of linguistics*

February 7 – March 28, 2015

on the wall

## Abigail DeVille

*Nobody Knows My Name*

February 7 – May 30, 2015



Image: Nate Young, *Untitled (Altar No. 1)*, 2015, Graphite on paper in artist made oak frame, 47 x 66 ½ x 2 ½ inches

**January 8, 2015** - Monique Meloche Gallery is pleased to announce the gallery's first solo exhibition with Minneapolis-based artist Nate Young and **on the wall** project with New York-based artist Abigail DeVille. Nate Young's conceptual practice allows him to move fluidly between different mediums, often conflating multiple subjects and material. In this body of work, the artist combines language and signifiers with graphite and paper to create deliberately worked diagrammatic drawings that are austere and poetic. Young derives his inspiration from the Swiss linguist and semiotician Ferdinand de Saussure and his father's theological background. This combination of lucid materials and esoteric concepts identifies the space between language and cognition, the signifier and the signified; articulating the connection between. This moment of cognition is further amplified by the inclusion of a distinct, codified language that is an extension of post-structuralism, informed by religious doctrine.

For her on the wall project at moniquemeloche, Abigail DeVille produced a new installation in situ, continuing her investigation into the 18th-century idea of dark stars and the rejection of black holes. DeVille creates lush, textured environments that occupy a space between the claustrophobia of the urban environment and the expansiveness of the universe. Utilizing a site-responsive technique, DeVille cultivates an awareness of material culture through the collection of its discarded remnants. The artist states:

*Through the poetry of everyday experience and American history I create black hole room-sized sculptures that speak to different strands in American society's material culture. Black holes are containers that are laden with forgotten information, the absence of light, power, knowledge and the harbinger of historical inaccuracies. I use celestial forms to think about our place in history, that links us to the beginning of time. Garbage contains the material history of the present and links to the past.*

### About The Vivian G. Harsh Research Collection

The Vivian G. Harsh Research Collection of Afro-American History and Literature is the largest collection of its kind in the Midwest. For this installation, Abigail used the Marjorie Joyner Stewart Papers, the Ebenezer Missionary Baptist Church Archives, and the Timuel D. Black Papers.

### The Marjorie Stewart Joyner Papers

Marjorie Joyner Stewart was a National Supervisor of the Madame C.J. Walker Beauty Colleges, chair of Chicago's Bud Billiken Parade and Chicago Defender Charities, benefactor of Benthune-Cookman College, and an activist in the Democratic Party of Chicago. Her papers include correspondence, business records, programs, serials, clipping files, photographs and memorabilia. Organizational matters from the United Beauty School Owners and Teachers Association, Alpha Chi Pi Omega Sorority and Fraternity, Cosmopolitan Community Church, and the Bud Billiken Parade are also included.

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### **The Ebenezer Missionary Baptist Church Archives**

Ebenezer, founded in 1902, was one of the Chicago churches at the center of the gospel music revolution of the early 1930s. Under Rev. J.H.L. Smith, Ebenezer grew to more than 3,000 members and included Thomas A. Dorsey, Theodore Frye, Roberta Martin, Eugene Smith and Robert Anderson among those who made music there. The Ebenezer archives include church newsletters, souvenir programs, correspondence, financial records, photographs, sheet music, organizational records and memorabilia.

### **The Timuel D. Black Papers**

Professor Emeritus at the City Colleges of Chicago, Timuel Black is a prominent historian, author, human rights activist, and expert on Chicago's African American history. During the 1960s, he was president of the Chicago chapter of the Negro American Labor Council, and organizer of Chicago participation in the 1963 March on Washington. Active in more than 100 organizations over seven decades, the collection includes extensive organizational files, correspondence, manuscripts, subject files, oral histories, audiovisual materials, photographs, and memorabilia.

**Nate Young (American b. 1981, Minneapolis, MN, lives Minneapolis)** received his MFA from the California Institute of the Arts in 2009, BA from Northwestern College in Minnesota in 2004, and attended the Skowhegan School of Painting and Sculpture in 2009. Young will have a solo exhibition at the Fabric Workshop and Museum in Philadelphia in 2015. Recent solo and group exhibitions include *Retreat*, curated by Theaster Gates, Richard Gray Gallery, Chicago (2014); *Tony Lewis, Nate Young*, at Room East, New York (2014); *Joy* at the Suburban, Chicago (2013); the Soap Factory's Minnesota Biennial (2013); *Fore*, at The Studio Museum in Harlem, New York (2012); *Go Tell It on the Mountain*, at the California African American Museum, Los Angeles (2012). Nate is the recipient of the Knight Arts Challenge Fellowship from the Knight Foundation (2014), the Bush Fellowship for Visual Artists (2010) and the Jerome Fellowship for Emerging Artists (2014). His work is in notable public collections, including the Walker Art Center. Young is co-founder and director of the artist run exhibition space, The Bindery Projects, in Minneapolis.

**Abigail DeVille (American, b. 1981, New York, NY, lives New York)** received her MFA from Yale University in 2011 and her BFA from the Fashion Institute of Technology in 2007. DeVille has exhibited a growing constellation of site-specific installations in the United States and Europe. DeVille's current solo exhibition *The Day The Earth Stood Still*, is on view at the Radcliffe Institute for Advanced Study at Harvard University. Her most recent exhibitions include *Material Histories* at the Studio Museum in Harlem (2014); *Outside the Lines* at the Contemporary Art Museum Houston (2014); *Gastown Follies*, Artspeak, Vancouver, BC, (2013); *Bronx Calling*, The Bronx Museum of the Arts (2013); *Future Generation Art Prize at Venice*, The 55th Venice Biennale (2013); *XXXXXXX*, at Iceberg Projects, Chicago (2013); *Fore*, The Studio Museum in Harlem, New York (2012); *Future Generation Art Prize Exhibition* at the Pinchuk Art Centre, Kiev, Ukraine (2012); *If I don't think I'm sinking, look what a hole I'm in*, Night Gallery, Los Angeles, CA (2012); *First Among Equals*, ICA, Philadelphia, PA (2012); *The Ungovernables*, New Museum, NY (2012); *Bosch Young Talent Show*, Stedelijk Museum, s-Hertogenbosch, Netherlands (2011). Her work has been written about in *New York Magazine*, *The New York Times*, *Artforum*, *Time Out New York*, *CAPITAL*, *Philadelphia Weekly*, *Interview*, *Black Book*, *Nylon*, *Art News* and *Paper Magazine*. DeVille is a 2012 Joan Mitchell Foundation grant recipient, a 2013/14 Artist-in-Residence at the Studio Museum in Harlem, a 2014/15 recipient of The Radcliffe Institute for Advanced Study Fellowship at Harvard, and a 2015 Creative Capital Visual Artist Award.



**On the wall** is generously supported by a grant from the Wicker Park Bucktown SSA #33. A special thank you to the Vivian G. Harsh Research Collection of Afro-American History and Literature at the Carter G. Woodson Regional Library. Televisions supplied by AVA recycling.

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