

# *Fruit of the forest*

## **#ArtissimaLive. Present Future Special\_issue#2**

The second episode of special editorials about the [Present Future](#) section of Artissima 2015. We present artists from *Lawrie Shabibi*, *Lisson Gallery*, *lokal\_30* and *moniquemeloche*. Follow us and the hashtag #ArtissimaLive!

By Federica Tattoli

### **Nate Young, presented by [moniquemeloche](#)**

Nate Young was born in 1981 in Minneapolis, MN, where he lives. He received his MFA from the California Institute of the Arts in 2009 and a BA from Northwestern College in Minnesota in 2004. He attended the Skowhegan School of Painting and Sculpture in 2009, and was invited back as a Dean of the residency in 2015. Young's first solo museum exhibition, *The Unseen Evidence of Things Substantiated*, is on view the Fabric Workshop and Museum in Philadelphia, through January 2016. Recent solo and group exhibitions include *But not yet: in the spirit of linguistics*, moniquemeloche (2015); *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.

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Nate Young artist statement, “My work examines systems that create cognitive thought, and language plays a central role. Therefore, subtle differences between rhetorical frameworks and how their context and aesthetics shift understanding are of considerable interest. Engaging with a discourse concerning subjectivity, identity, and the effect they have on the reading of a work of art, I am interested in how one’s position is ever shifting; as is the way in which relationships are formed between signs in a work of art. I attempt this by setting up situations where relationships are formed between signifiers that are seemingly affiliated by political underpinnings.”

Excerpt from the limited edition publication created for Artissima 2015 by moniquemeloche:

“Nate Young’s work explores visual representations of systems, re-creating the transcendent and cerebral experience of knowledge formation and the impartation of truth and greater understanding. For But not yet: in the spirit of linguistics, his 2015 solo show at moniquemeloche, the artist combined text and signifiers with graphite and paper to create deliberately worked diagrammatic drawings that were austere and poetic. This combination of lucid materials and abstruse 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.

Young derives his inspiration from Swiss linguist and semiotician Ferdinand de Saussure and his father’s theological background. In semiotic theory, the sign has a meaning other than itself, which communicates information once decoded. For Young, this symbol is an opportunity to challenge our understanding of form and meaning. The series Diagrams with my Father was created through the appropriation of theological diagrams from the elder Young’s teachings, combined with symbols that carry a particular weight in the artist’s visual lexicon. The combination of authoritative marks of the scholar and artist conflates the absoluteness of religious word and language itself, resulting in a system of floating signifiers that weaves a thread through Young’s broader practice. Through the removal of information that would serve to proselytize the audience, Young presents a framework for the

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articulation of a doctrine focused on the system. The inclusion of the oak wood frame creates a further context through which the viewer must navigate and make connections. For Young, these strategies challenge the authenticity of larger systems at play.

This logic is carried through Young's Altar series, the series of Reliquary works, and modular units where the diagrams are transported off the paper and into the material that once served as a "frame." Instead of acting as a device that surrounds the drawing, the frame itself becomes the drawing and imposes itself as an object. The rich color and grain of the wood stands in for the delicate fields of graphite, and intricate inlays replace the graphite lines. Within this new body of work, prominence is given to modular structures that both negate and reveal attempts at communication. As such, the viewer is treated to a layered experience, as the diagrams unfold in space and time. Retreating into a field of nothingness, this space of absence acts as the structure through which ideas can be articulated. Through the interruption of form, various systems of belief are prodded. The removal of content presents an opportunity to consider the idea of a diagram, as opposed to the diagrams presenting a set of ideas. Young's desire to

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offer and at the same time conceal is insistent on the predication that hiding something away heightens its sacredness. (Allison Glenn and Nate Young) “



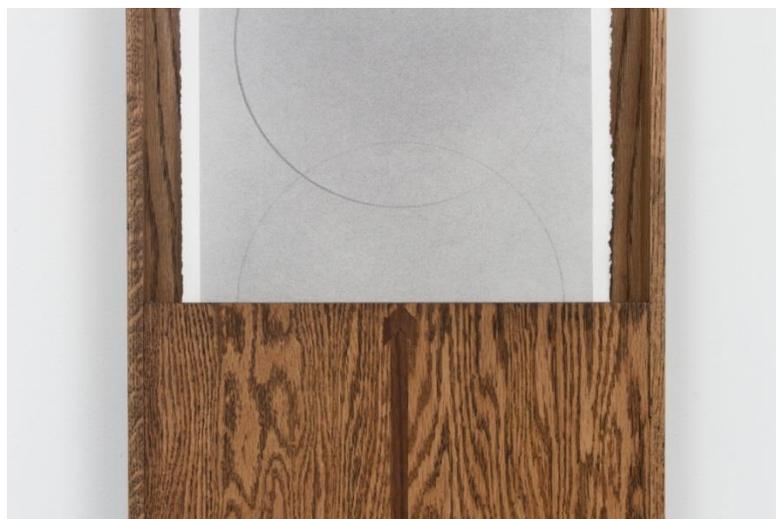
Reliquary for a Declaration No. 6, 2015, Oak  
with walnut inlay, 76.2 x 152.4 x 6.35 cm,  
Image courtesy of the artist and Monique  
Meloche Gallery, Chicago

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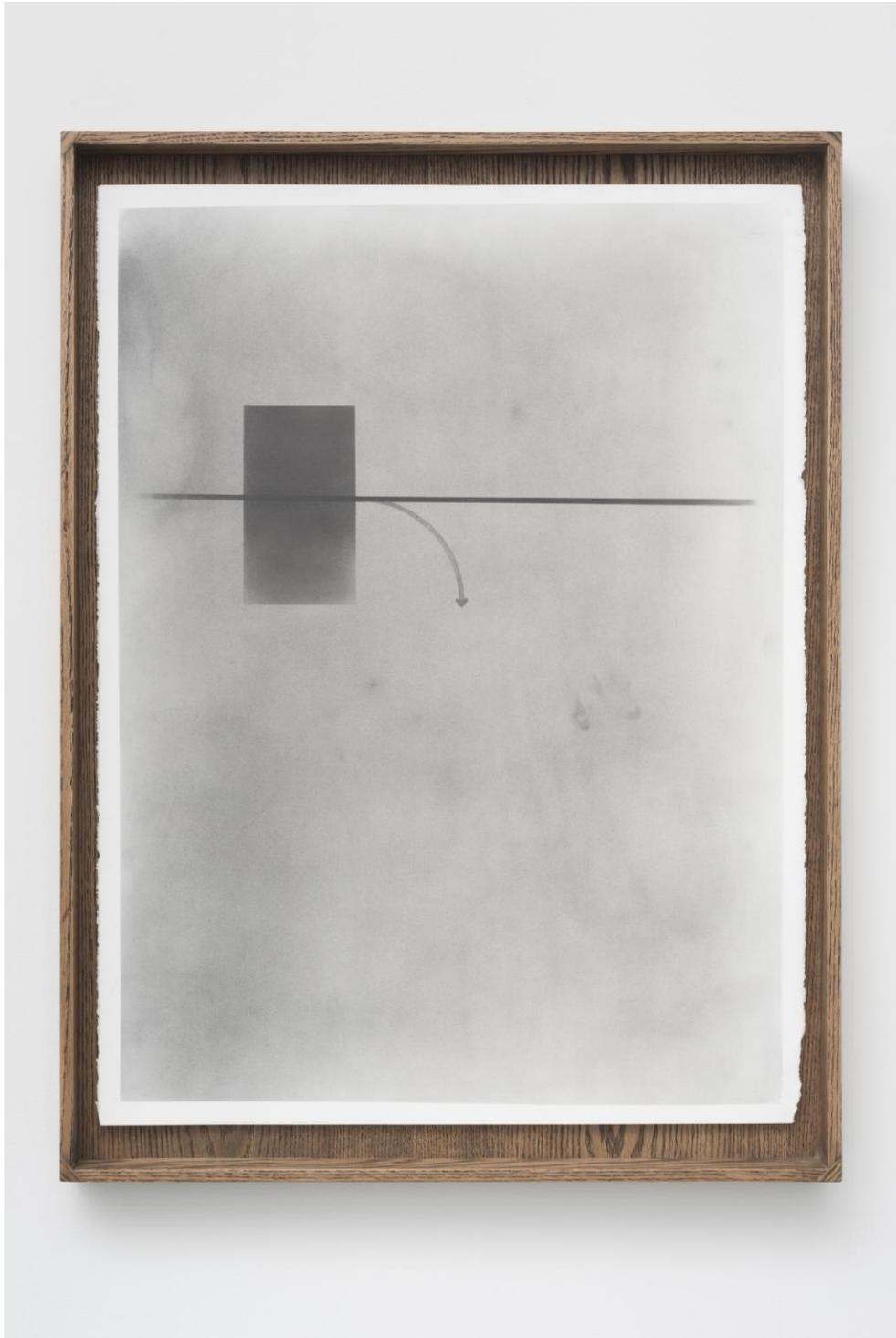
Untitled (Altar No. 6), 2015, Graphite on paper in artist made oak frame with walnut inlay, Partially open: 106.68 x 54.61 x 27.3 cm, Image courtesy of the artist and Monique Meloche Gallery, Chicago



Untitled, 2015, Graphite on paper in artist made oak frame with walnut inlay, 132 x 40.64 x 6.35 cm, Detail, Image courtesy of the artist and Monique Meloche Gallery, Chicago

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Untitled Diagram No. 14, from *Diagrams with my Father*, 2014 Graphite on paper in artist made oak frame, 83.82 x 60.96 x 6.35 cm, Image courtesy of the artist and Monique Meloche Gallery, Chicago

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