

MONIQUE MELOCHE



MONIQUE MELOCHE IN MONIQUEMELOCHE LES, 2016, ON THE
OCCASION OF SANFORD BIGGERS & EBONY G. PATTERSON EXHIBITION

IMAGE COURTESY OF THE ARTIST AND MONIQUE MELOCHE GALLERY



Monique Meloche Gallery has a strong reputation for championing diverse and underrepresented voices in contemporary art. How does this mission influence your curatorial decisions?

Our roster of artists has been diverse and inclusive since we opened 25 years ago. It is a natural progression that is reflected in our personal collection as well. I am thankful that the contemporary art world at large has been correcting the cannon, especially in the past 5 years.



JOEL ROSS: I BORROWED MY MOTHER'S BEDROOM, 2001, INSTALLATION VIEW.

IMAGE COURTESY OF THE ARTIST AND MONIQUE MELOCHE GALLERY.

Your gallery has launched the careers of many emerging artists. What do you look for when selecting new talent?

It is totally a gut feeling that I cannot quantify, but I know it when I see it. We are always looking and listen to our artists recommendations very seriously.



ART BASEL MIAMI BEACH, 2021
GROUP PRESENTATION AT ART BASEL MIAMI BEACH 2021.

IMAGE COURTESY OF MONIQUE MELOCHE GALLERY.



How do you balance showcasing established artists with introducing fresh perspectives to your audience?

I love discovering artists when they are 23 as well as when they are 83. All of the artists we represent are on a clear path to institutional collections. This spring alone, former MMG artist Amy Sherald has a solo show at the Whitney, Rashid Johnson at the Guggenheim, David Antonio Cruz at both the Halsey Institute of Contemporary Art and ICA San Francisco, and Candida Alvarez at El Museo del Barrio. As our artists get more established, generally another gallery joins in co-representation, which opens up some room for supporting new artists regardless of age.

**ART BASEL MIAMI BEACH, 2021
GROUP PRESENTATION AT ART BASEL MIAMI BEACH 2021.**

IMAGE COURTESY OF MONIQUE MELOCHE GALLERY.

Monique Meloche Gallery has exhibited work across various mediums, from painting and sculpture to new media. How do you approach curating such a diverse range of artistic practices?

Quite a number of our artists work across multiple mediums including performance and it is a wonderful challenge to showcase their diversity in the gallery, at art fairs, and at other cultural venues. For instance, we've hosted 3 solo exhibitions of David Antonio Cruz's painting and drawings and recently partnered with the Chicago Poetry Foundation to stage his contemporary opera "Green".

The gallery has been at the forefront of socially engaged art. How do you see the role of contemporary art in addressing cultural and political issues today?

Art has always been engaged with the history of its time, and now more than ever artists use their practice to figure out their place in the world. I personally am attracted to work that is well crafted and conceptually challenging.



EBONY G. PATTERSON: ...UNTIL YOU SEE THEM, 2013-14, INSTALLATION VIEW.

IMAGE COURTESY OF THE ARTIST AND MONIQUE MELOCHE GALLERY.

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Are there any upcoming exhibitions or initiatives you're particularly excited about?

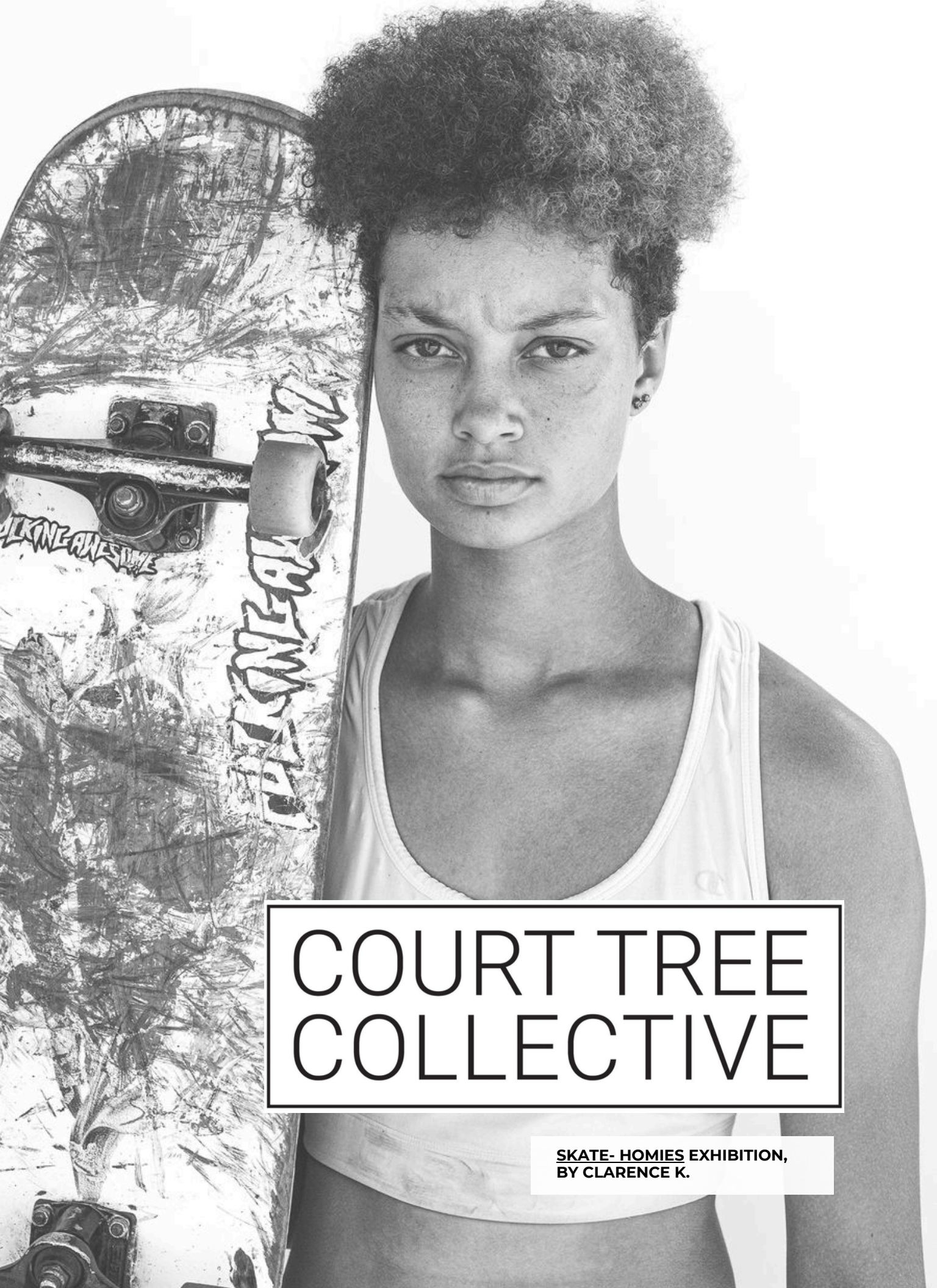
We are celebrating our 25th anniversary this year and are mounting a large group exhibition of artists both past and presently represented by the gallery. Including work by globally lauded Rashid Johnson, who has worked with our gallery since the beginning and will open his largest survey exhibition at the Guggenheim in April (the first Black artist to exhibit in the rotunda galleries) to MacArthur Genius grant winner Ebony G. Patterson to Luke Agada a young Nigerian artist who is a recent graduate of The School of The Art Institute of Chicago.

How has the Chicago art scene influenced the gallery's identity, and how do you see its role in the broader global art market?

I started my career at the Museum of Contemporary Art and I have a very curatorial approach to our exhibitions in the gallery and at art fairs. Chicago is a very collaborative and welcoming city, which is reflected in our cultural landscape. When our former art fair Art Chicago failed in 2011 (fact check this date), I founded Gallery Weekend Chicago which ran for several years. Local philanthropist Abby Pucker has now taken up that mantle with GERTIE and Chicago Exhibition Weekend. EXPO Chicago has positioned itself as go to fair on the international fair circuit bolstered by our world class museums, architecture, and culinary scene.



IMAGE COURTESY OF THE ARTIST AND MONIQUE MELOCHE GALLERY



COURT TREE COLLECTIVE

SKATE- HOMIES EXHIBITION,
BY CLARENCE K.

Court Tree Collective was founded to support artists and promote cultural exchange. How does this mission shape your curatorial approach?

I think it's a simple answer. Both do and should always go hand and hand. For us it's more of a lifestyle and how we live day to day. So consciously it enters into our curation.

Your gallery showcases a diverse range of artists and disciplines. How do you select artists and exhibitions that align with Court Tree's vision?

Today there are so many ways to find artists, but I would be lying if I said social media was not one of the most common ways. However, after doing this for over ten years we find ourselves in a community that is interactive and connected to what we do. Sometimes the artists that we work with might recommend someone. I like this way the most because it is like keeping it in the family. With that being said, we are always looking for new artists in every way possible.



**PHOTOGRAPH
BY MASAO GOZU**