



Jason Middlebrook

There is a map in every tree

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September 11 – November 1, 2014

This publication was created on the occasion of Jason Middlebrook's second solo exhibition at
moniquemeloche.

moniquemeloche

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By re-configuring patterns found in nature, such as the shape and color of a wild mushroom, or the cross section of a tree trunk, Hudson, NY-based, Northern California-bred artist Jason Middlebrook creates ornate abstract works that vibrate with a rhythmic sensibility. Influenced by iconic artists such as Robert Rauschenberg, Sol LeWitt, and John McCracken, Middlebrook's relationship to the land stems from an admittedly Californian sensibility. *There is a map in every tree* is Middlebrook's second solo exhibition with moniquemeloche, where he will present an entirely new series of plank paintings, bronze works, and stained glass works that, although abstract in nature, present the narrative of each tree they're influenced by. Applying the paint in parallel lines or chevrons, Middlebrook allows for the grain to his marks. Whether fluid or geometric, the resultant forms reverberate. His choice of color varies, occasionally echoing the synthetic colors used to tag trees for logging and at other times stark and austere. These natural abstractions consider the environment while acknowledging our inherent need to destroy it.

Jason Middlebrook (b. 1966 Jackson, Michigan, lives Hudson, New York) has exhibited extensively in the US and in Europe since 1994 when he graduated from San Francisco Art Institute. His critically-acclaimed solo show at Mass MoCA opened in 2013, along with site specific installations at SCAD in Savannah, GA, and at Albright-Knox Gallery in Buffalo, NY. His work has also exhibited at The Aldrich Museum, Connecticut; The Aspen Art Museum, Colorado; Palazzo delle Papesse Centro Arte Contemporanea Siena, Italy; The New Museum; The Whitney Museum; The Wellcome Trust, London; and the Public Art Fund NY, among other institutions. In 2010, Middlebrook had two major commissions at The Metropolitan Transit Authority in New York City and the Museum of Contemporary Art in Chicago. The former was awarded best public artwork in the United States by the Americans for the Arts in 2012, and the latter as part of the exhibit *Alexander Calder and Contemporary Art: Form, Balance, Joy*, curated by Lynne Warren. Current projects include *Landscape, abstracted*, a group exhibition at the MFA Boston, 'Your General Store' at *SITELines: New Perspectives on Art of the Americas*, the SITE Santa Fe Biennial, and *Now-ism: Abstraction Today* at the Pizzuti Collection in Columbus, Ohio. This fall, he will present new work with moniquemeloche at EXPO CHICAGO Booth #204.



There is a map in every tree, installation view, moniquemeloche



There is a map in every tree, installation view, moniquemeloche



9 Ways to Get Your Groove On, 2014
Acrylic on Big Leaf Maple
35 x 27 inches



After Tony Smith and the New Jersey Turnpike, 2014
Acrylic on Cotton wood
97 x 22 ½ inches



Boxed In, 2014
Spray paint on Elm
112 x 20 inches



Thinking About Darwin, 2014
Spray paint on American elm
102 x 18 ½ inches



My First Glass Plank, 2014
Steel, glass, lead, copper, patina, wax, enamel
103 x 16 inches



My First Glass Plank (detail)



Gold Cherry Gift, 2014
Acrylic on cherry wood
21 1/2 x 24 inches



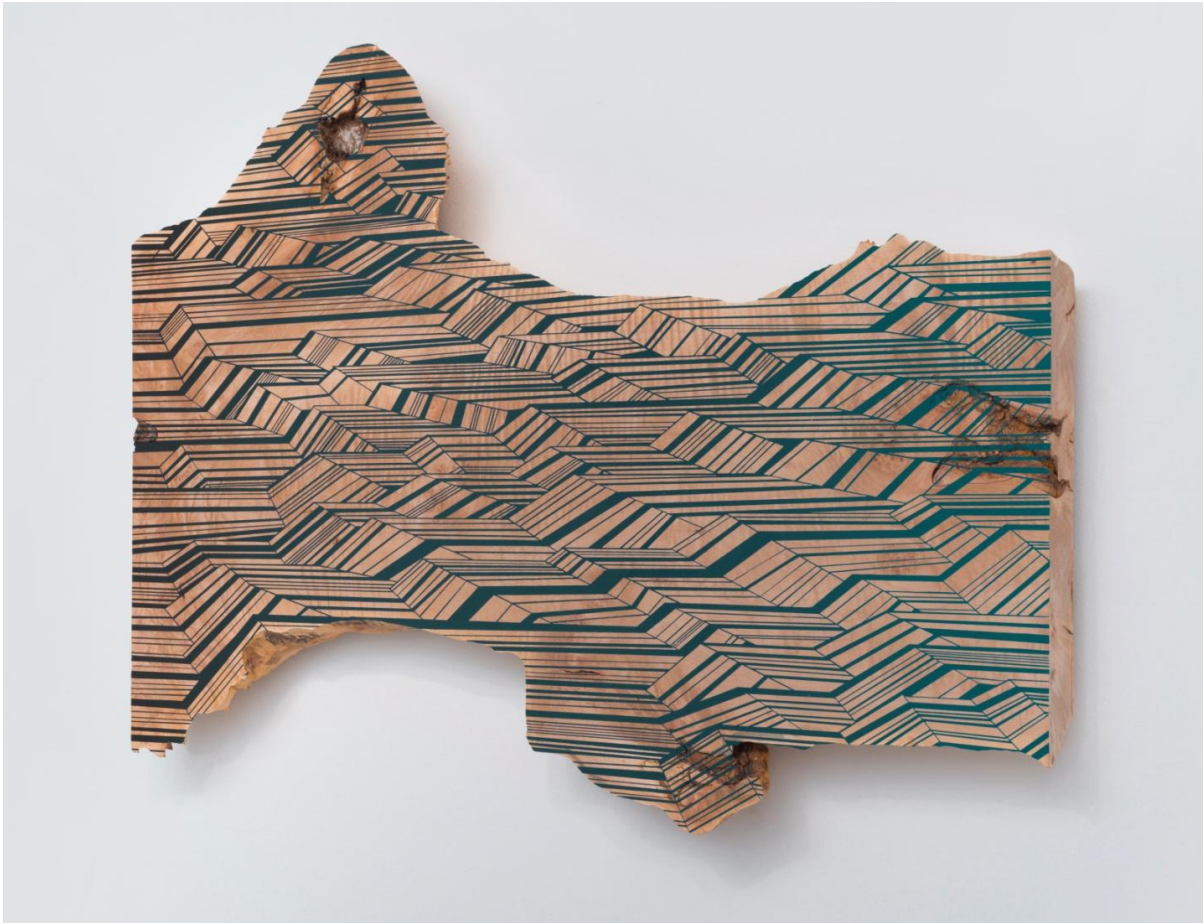
17 Black and White Paintings or the Winner Is, 2014
Acrylic and spray paint on walnut
109 ½ x 23 ½ inches



17 Black and White Paintings or the Winner Is (detail)



Twenty Colors Down the Middle, 2014
Spray paint on Cotton wood
92 x 21 inches



The West Will Always Be a Part of My Art, 2014
Spray paint on Maple
27 x 37 inches

JASON MIDDLEBROOK

American, born 1966 in Jackson, Michigan, lives Hudson, NY

Education

- 2009 - 2010 Iaspis Residency, Stockholm Sweden
1994 - 1995 Whitney Independent Study Program, New York, NY
1994 San Francisco Art Institute, San Francisco, CA, Master of Fine Arts
1990 University of California at Santa Cruz, B.A. in Fine Arts

Solo Exhibitions and Projects

- 2014 *There is a map in every tree*, moniquemeloche, Chicago, IL
Submerged, SCAD, Savannah, GA
- 2013 MASS MoCA, North Adams, MA
The Line That Divides Us, Lora Reynolds, Austin, TX
Under Life, Albright-Knox Gallery, Buffalo, NY
- 2012 *Jason Middlebrook*, Time Equities, Inc, Cherry Hill, NJ
- 2011 *A Break from Content*, DODGEgallery, New York, NY
Siakos. Hanappe, Athens, Greece
- 2010 *More Art About Buildings and Food*, ArtHouse at the Jones Center, Austin, TX
LESS, moniquemeloche, Chicago, IL
The Big Draw: The County Drawing Fair, Wave Hill and The Drawing Center, Bronx, NY
With the Grain, Galleri Charlotte Lund, Stockholm, Sweden
- 2009 *Live With Less*, University Art Museum, Albany, NY
- 2008 *Vein*, Sara Meltzer Gallery, New York, NY
- 2007 *One Man's Trash is Another Man's Treasure*, Kevin Bruk Gallery, Miami, FL
Untitled (Let San Salvador inspire the way), Organized by Museo de Arte de El Salvador, San Salvador, El Salvador
Traveling Seeds, Commissioned by RxArt, Mt. Sinai Hospital, New York, NY
Jason Middlebrook: Disturbed Sites, Lisa Dent Gallery, San Francisco, CA
- 2006 *Live Building: The Recycling and Demolition of the Wurm's Building*, Organized by Ciara Ennis, California Museum of Photography, UCR/ARTS block, Riverside, CA
It's All So Black and White, Sara Meltzer Gallery, New York, NY
Galleria Paolo Bonzano Artecontemporanea, Rome, Italy
The Night Time is the Right Time, Galleri Charlotte Lund, Stockholm, Sweden
- 2005 *Alchemical Primordality*, Curated by Gianluca Marziani Galleria Pack, Milan, Italy
The Provider, Sara Meltzer Gallery, New York
Past, Present, Future, Margo Leavin Gallery, Los Angeles, CA
- 2004 *The Beginning of the End*, Aldrich Contemporary Museum of Art, Ridgefield, CT
Outdoor sculpture project, Aspen Art Museum, Aspen, CO
- 2003 *APL #1*, Sara Meltzer Gallery, New York, NY
APL #2, Els Hannape Underground, Athens, Greece
Empire of Dirt, Curated by Lorenzo Fusi, Palazzo Delle Papesse, Nylon Gallery, London, England
Centro Arte Contemporanea, Siena, Italy (catalogue)
- 2002 *(De) – Composition*, Art Statements, Art Basel Miami Beach, Miami, FL
- 2001 *Dig (2001 – 2003)*, New Museum of Contemporary Art, New York, NY
Museum Storage, Curated by Ciara Ennis, Santa Monica Museum of Art, Santa Monica, CA
Visible Entropy, Sara Meltzer Gallery, New York, NY
Wellcome Trust Commission, Euston Road Hoarding Project, London, England
210 Gallery Installation, Wellcome Trust, London, England
- 2001 *California is Still Falling Into the Ocean*, Sara Meltzer Gallery, New York, NY
- 2000 *Jason + Kate*, Presented by Sara Meltzer Gallery, Meat Market Art Fair, New York, NY
- 1999 *Subdivision*, Steffany Martz Gallery, New York, NY
Grand Entrance at the Commons, Public Art Fund of NYC, Metro Tech, Brooklyn, NY
I Feel Like Making Love (Sempervirens), Three Day Weekend, Los Angeles, CA
Service Entrance, Steffany Martz Gallery, New York, NY

Solo Exhibitions and Projects continued

- 1996 *Real Estate*, John Berggruen Gallery, San Francisco, CA
1995 *Identity Props*, Arena, Brooklyn, NY

Selected Group Exhibitions

- 2015 *Geometries of Difference: New Approaches to Ornament and Abstraction*, curated by Murtaza Vali, Samuel Dorsky Museum of Art, New Paltz, NY
- 2014 *Landscape, abstracted*, Museum of Fine Arts, Boston, MA
Jason Middlebrook and Letha Wilson, Retrospective Gallery, Hudson, NY
SITELines.2014: Unsettled Landscapes, SITE, Santa Fe, NM
NOW-ISM: Abstraction Today, Pizzuti Collection, Columbus, OH
Painting: A Love Story from the exhibition series *Outside the Lines*, Contemporary Art Museum Houston, TX
- 2013 *A Discourse on Plants*, RH Gallery, New York, NY
Pattern: Follow the Rules, Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, MI
It's the End of the World as We Know it (and I Feel Fine), Ramapo College, Mahwah, NJ
- 2012 *Bad for You*, Shizaru Gallery, London, United Kingdom
Left, Right and Center: Contemporary Art and the Challenges of Democracy, Gund Gallery, Kenyon College, Gambier, OH
Selections from the Collection, Museum of Fine Arts, Boston, MA
A Native Hill: Artists of the Valley, Henry Hudson Studios, Hudson, NY
What's the Point, Jen Bekman Gallery, New York, NY
Wood, Monique Meloche, Chicago, IL
Alexander Calder and Contemporary Art: Form, Balance, Joy, Nasher Museum of Art, Duke University, Durham, NC
- 2011 *Rain Dance*, Triangle Arts, Brooklyn, NY
Shift and Flow, Curated by Zeljka Himbele Kozul, Dorsky Gallery Curatorial Programs, Long Island City, NY
Beyond the Horizon, Deutsche Bank, New York, NY
Alexander Calder and Contemporary Art: Form, Balance, Joy, Orange Country Museum of Art, Newport Beach, CA
Marie Celeste, curated by Liza Statton, artSPACE, New Haven, CT
Alexander Calder and Contemporary Art: Form, Balance, Joy, Nasher Sculpture Center, Dallas, TX
- 2010 *The Natural Order of Things*, Curated by William Stover, DODGEgallery, New York, NY
Beam Board, Breath: An Investigation of Trees, Sun Valley Center for the Arts, Ketchum, ID
Connectivity Lost, Zilkha Gallery, Wesleyan University Center for the Arts, Middleton, CT
Ellen Harvey and Jason Middlebrook: The Natural Order of Things, Dodge Gallery, NY
Alexander Calder and Contemporary Art: Form, Balance, Joy, Curated by Lynne Warren, MCA Chicago, Chicago, IL
Think Pink, Curated by Beth Rudin de Woody, Sarah Gavlak Gallery, West Palm Beach, FL
No Show Spencer Brownstone Gallery, New York, NY
- 2009 *Almost Utopia*, Curated by Ciara Ennis, 18th Street Art Center, Santa Monica, CA
Lives of the Hudson, Tang Museum at Skidmore College, Saratoga Springs, NY
- 2008 *Something for Nothing*, Curated by Dan Cameron, Contemporary Arts Center, New Orleans, LA
Trees, Curated by Amy Lipton, Art OMI, Columbia County, NY
Logan Collection, Curated by Mary-Kay Lombino, Frances Lehman Loeb Art Center at Vassar College, Poughkeepsie, NY
Repositioning the Landscape, Curated by Jennifer McGregor, Westport Arts Center, Westport, CT
- 2007 *Collector's Choice III. Audacity in Art: Selected Works from Central Florida Collections*, Orlando Museum of Art, Orlando, FL
Sheldon Survey, An Invitational, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, NE

Selected Group Exhibitions continued

- 2007 *Material Pursuits*, Robert Hull Fleming Museum, University of Vermont, Burlington, VT
A Serious Paradise, Gregory Lind Gallery, San Francisco, CA
What is your hobby?, The Fireplace Project, East Hampton, NY
Craft in Contemporary Art, Curated by Evelyn C. Hankins, Robert Hull Fleming Museum at the University of Vermont, Burlington, Vermont
- 2007 *Merit Badge 2*, Rockland County Art Center, Rockland, NY
Flow, Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, Lincoln, NE
Green Dreams, Curated by Anne Kersten and Christine Heidemann, Kunstverein Wolfsburg, Wolfsburg, Germany
Winter Invitational, Curated by Wennie Huang, Wave Hill, Bronx, NY
Petroliana (Oil Patriotism), Curated by Elena Sorokina, Second Moscow Biennale of Contemporary Art, Moscow, Russia,
- 2006 *New York, Interrupted*, Curated by Dan Cameron, pkm gallery, Beijing, China
Twice Drawn, Curated by Ian Berry, The Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY
Prevailing Climate, Curated by Rachel Gugelberger and Jeffrey Walkowiak, Sara Meltzer Gallery, New York, NY
Table Top, Josée Bienvenu Gallery, New York, NY
Manhattan Transfer, Curated by John Weber, ZONE: Chelsea Center for the Arts, New York, NY
Memory, Architecture and Place, Forest Hills Cemetery, Boston, MA
Nature is Knocking, Jersey Art Center, Newark, NJ
QED Gallery, Los Angeles, CA
Inside/Outside: TreeLines, Curated by Amy Lipton Abington Art Center, Jenkintown, PA
Among the Trees, Curated by Kimberly Marrero, Visual Arts Center of New Jersey, Summit, NJ
Welcome Home, Sara Meltzer Gallery, New York, NY
- 2005 *A Pictorial Point*, Monya Rowe Gallery, New York, NY
Apocalypse Soon, Curated by Kristin Calabrese, QED, Los Angeles, CA
The Obligation to Endure: Art and Ecology Since 'Silent Spring, Curated by Nick Debs, New York Academy of Sciences, New York
Five Projects, Wave Hill, Bronx, NY
Merit Badge, Organized by Jason Middlebrook, Hudson, NY
Exhibition of Visual Art 2005, Curated by Dan Cameron, Limerick, Ireland
- 2004 *Art on Paper 2004*, Curated by Ron Platt, Weatherspoon Art Museum, University of North Carolina, Greensboro, NC
Print Publishers Spotlight, Barbara Krakow Gallery, Boston, MA
Crude Oil Paintings, Curated by Elena Sorokina, White Columns, New York, NY
Cleanliness, Curated by Adam Frank, Sara Meltzer Gallery, New York, NY
Possessed, Western Bridge, Seattle, WA
Painting, Galleri Charlotte Lund, Stockholm, Sweden
Manhattan Transfer, Curated by John Weber, Weber Fine Art, Chatman, NY
- 2003 *The Outlaws Series 2003*, Curated by Lisa Kirk, New York, NY
Paradise/Paradox, Curated by Susan M. Canning, Castle Gallery, College of New Rochelle, New Rochelle, NY
Sidelong Glance, Curated by Omar Lopez Chahoud, Im N iL Gallery, Brooklyn, NY
Rendered, Sara Meltzer Gallery, New York, NY
Nature Boy, Curated by Doug Wada, Elizabeth Dee Gallery, New York, NY
Yard: An exhibition about the private landscape that surrounds suburban domestic architecture, Curated by Robyn Donohue and Alyson Baker, Socrates Sculpture Park, Long Island City, NY
CHOCKERFUCKINGBLOCKED, Jeffrey Charles Gallery, London, UK
On Paper: Masterworks from the Addison Collection, Addison Gallery of American Art, Phillips Academy, Andover, MA
UnNaturally, Curated by Mary Kay Lombino
Traveled to: Contemporary Art Museum, University of South Florida, Tampa, FL
H & R Block Artspace at the Kansas City Art Institute, Kansas City, KS

Selected Group Exhibitions continued

- 2003 Fisher Gallery, University of Southern California, Los Angeles, CA
Copia: The American Center for Wine, Foods and the Arts Napa, CA
Lowe Art Museum, University of Miami, Coral Gables, FL
- 2002 *Hash Brown Potatoes*, Curated by Omar Lopez-Chahoud, Smack Mellon Studio, Brooklyn, NY
Majority Rules: Part One, Curated by Letha Wilson and Tara Mc Dowell, Free Gallery, Glasgow, Scotland
Building Anxiety, Ten and One Gallery, New York, NY
What Exit?, Paul Robeson Gallery, Rutgers University, NJ
- 2002 *Sitelines*, Addison Gallery of American Art, Phillips Academy, Andover, MA
- 2001 *Baker's Dozen*, Julie Baker Fine Art, Grass Valley, CA
The Altoids Collection, New Museum of Contemporary Art, New York, NY
- Peaks*, Kagan Martos, New York, NY
- 2000 *Wine, Women, and Wheels*, Curated by Paul Ha, White Columns, New York, NY
La Ville/ Le Jardin/La Memoire, Curated by Hans Ulrich Orbist, Academie de France à Rome, Villa Medici, Rome, Italy
Substance, Organized by Robert Heckees, Neo-Images, New York, NY
Pastoral Pop!, Curated by Debra Singer, Whitney Museum of American Art @ Philip Morris, New York, NY
Float, Sara Meltzer Gallery, New York, NY (catalogue)
Never, Never Land, Curated by Omar Lopez Chahoud,
Traveled to: Florida Atlantic University Gallery, Boca Raton, FL
Tampa Museum of Contemporary Art, Tampa, FL
Rutgers-Camden Center for the Arts, Camden, NJ
Almost, Curated by Regine Basha, Living Room Project, Los Angeles, CA
San Francisco Art Institute 2000 Art Auction, Walter McBean Galleries, San Francisco, CA
Ramapo College Faculty Exhibition, Berrie Center Gallery, Ramapo College, Mahwah, NJ
- 1999 *Odd Gloss*, Curated by Gordon Haines, Rosamund Felsen Gallery, Santa Monica, CA
A Room with a View, Curated by Mike Weiss, Sixth @ Prince Fine Art, New York, NY
Life in Space: Phase 1: The Double-Barreled Linear Accelerator Model, Presented by Four Walls and CCAC, CCAC Montgomery Campus, San Francisco, CA
The Road Show, DFN Gallery, New York, NY
Office, Curated by Regine Basha, Staff Gallery, New York, NY
Gallery Artists, Steffany Martz Gallery, New York, NY
Friends and Neighbors, Curated by John Tevis, Three Day Weekend, Los Angeles, CA
- 1998 *Day in May Project*, Curators: Regine Basha, Christoph Gerozissis & Anton Vidokle, Cold Spring, NY
SoHo Downtown Arts Festival, New York, NY
Gender Consumption Assumption of Gender, Stony Brook University Art Gallery, Stony Brook, NY
- 1997 *Video Series*, Curated by Laurie Brown, Knitting Factory, New York, NY
Gramercy International Art Fair, Gramercy Hotel, New York, NY
Chelsea, Steffany Martz Gallery, New York, NY
Art Exchange Project, Represented by Steffany Martz Gallery, New York, NY
- 1996 *The Future Last Forever*, Steffany Martz Gallery, New York, NY
Halloween Show, Gallery Index, Stockholm, Sweden
Art Exchange Project, Arena, New York, NY
Who Do You Think You Are?, Curated by William Stover, Center for Curatorial Studies Museum at Bard College, Annandale-on-Hudson, NY
- 1995 *Whitney Independent Study Program Studio Show*, Whitney Museum Downtown Branch, New York, NY
Freaks, Hosted by Javier Tellez, 300 W. 43rd Street, New York, NY
The Joy of Painting, Curated by Alix Lambert & Ami Arnault, Here, New York, NY
Stockholm Smart Show, Adlercreutz-Bjorkholmen Gallery, Stockholm, Sweden
- 1994 *Tiny Shoes*, Curator by D-L Alvarez, New Langton Arts, San Francisco, CA
6x9, Sponsored by Zyzzyza Magazine, Victoria Room, San Francisco, CA

Selected Group Exhibitions continued

- 1994 *Juror Art Exhibition*, California State Fair, Sacramento, CA
Site Lines, James Irvine Foundation, San Francisco, CA
Master of Fine Arts Exhibition, San Francisco Art Institute, San Francisco, CA
Southern Exposure, San Francisco, CA
- 1993 *Object*, Curated by Armado Rasco, Intersection for the Arts, San Francisco, CA
Drawing First (Third Annual Exhibition), Curated by Ann Phiblin
Group Exhibition, San Jose Institute of Contemporary Art, San Jose, CA
Lemme See Him Huck, Diego Rivera Gallery, San Francisco Art Institute, San Francisco, CA
Spring Group Show, Walter Mcbean Gallery, San Francisco, CA
Inheritance / Art in the Family, San Jose Art League Gallery, San Jose, CA
Visions of the American Dream, San Francisco State University, Union Gallery, CA
Ninth Annual National Juror Exhibition, Curated by Bill Berkson, Berkeley Art Center, Berkeley, CA
- 1992 *Elvis Lives*, Art Attack Gallery, San Francisco, CA

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Twelfth Annual Juror Exhibition, Arts Council of San Mateo County, San Francisco, CA
Bodick, Noelle, "Jason Middlebrook on Returning to Nature-and a Bartering Society-Through His Art", *Artspace*, August 7.
"6 Artworks to Invest in This August", *Artspace*, July 30.
"Settling Unsettled Landscapes: Talking about SITElines", *ARTslant*, July 21.
Pearce, Marsha, "Sitelines: A Reimagined Biennial with a Focus on the Americas", *ARC Magazine*, July 18.
Rogovy, Seth. "Works by Jason Middlebrook and Letha Wilson Go on Display at Retrospective", *The Rogovy Report*, March 12.
Donoghue, Katy, SCAD:Define Art 2014: Jason Middlebrook's 'Submerged'", *Whitewall Magazine*, Feb 25.
- 2013 Jovanovic, Rozalia, "Jason Middlebrook on Raushenberg's Party, Tree Roots, and Hitting the New York Jackpot", *Blouin ArtInfo*, Aug 26.
Irwin, Matthew, "The Line That Divides Us", *The Austin Chronicle*, July 26.
Fee, Brian, "Abstract Planking: Jason Middlebrook at Lora Reynolds Gallery", *New American Paintings* blog, July, 22.
Holmes, Jessica, "Jason Middlebrook: *My Landscape*", *The Brooklyn Rail*, July 15.
Smee, Sebastian, "Beauty, brilliance at Mass MoCA", *The Boston Globe*, June 15.
Seven, John, "Indoor Water Fountain Created in Gallery at MoCA," *North Adams Transcript*, May 24.
- 2012 PBS, "Treasures of New York: Art Underground," July.
Venugopal, Nikhita, "Avenue U Artwork Honored as Best in US," *DNA Info*, July.
Gibson, David, "Jason Middlebrook." *Flash Art*, March.2012
- 2011 Viveros-Fauné, Christian, "Jason Middlebrook: A Break From Content." *Art Review*, December 19.
Ding, Chinnie, "*Critic's Picks*" ArtForum, December.
Griffin, Amy, "Basilica Hudson a New Temple of Contemporary Art: NADA to Fill Hudson with Site-Specific Work", *timesunion.com*, July 24.
Knight, Christopher, "Art Review: 'Alexander Calder and Contemporary Art: Form, Balance, and Joy' at Orange County Museum of Art," *Los Angeles Times*, April.
Walsh, Daniella, "Calder in a Contemporary Context," *Newport Beach Independent*, April.
Margolies, Jane, "Good Art for Small People," *Wall Street Journal*, April.
- 2010 Robinson, Gaile, "Nasher Sculpture Center puts up exhibition with works by Alexander Calder and his artistic heirs," *The Dallas Morning News*, December.
Simek, Lucia, "With Renzo's Piano's Nasher, Alexander Calder's Sculpture Finds a Natural Balance," *FrontRow*, December.
Rosa, Yvan, "Synthetic By Nature," *Artslant*, November.
Vetrocq, Marcia, "Sculpture Under the Influence," *Art in America*, October.

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- 2010 Adler, Margo, "Rx Art for Hospitals: Just What the Curator Ordered," NPR: All Things Considered, September.
Cassidy, Victor, "Calder and his Children," Artslant, July.
Viera, Lauren, "Art and Nature, Courtesy of Ox-Bow," Chicago Tribune, July.
Woulfe, Molly, "Next Generation Artists Celebrate Calder's Balancing Act," Northwest IndianaTimes, July.
Glass, Barbara, "Best Kept Secrets: Alexander Calder & Contemporary Art," Chicago Now, July.
Jacobs, Jodie, "Calder Moves through the Air at the MCA in Chicago," examiner.com, July.
Rosseau, Karen, "Chicago's MCA Hosts Summer-Long Calder Exhibit," Associated Press, June.
Viera, Lauren, "Contemporary Takes on Calder's Ideas," Chicago Tribune, June.
Piercy, Catherine. "Paint, Photo, Print: 4 Artists Reinterpret BCBG Dresses for the Whitney's Art Party" Vogue.com, June.
Wenzel, Erik, "Used Parts," ArtSlant.com, May.
Fresh from Chelsea: 21 Young NYC Artists from the Lisa and Robert Feldman Collection: Orlando: University of Central Florida (catalogue)
Viera, Lauren, "Contemporary takes on Calder's ideas" *Chicago Tribune*, June 25.
Pearson, Laura, "Alexander Calder at the MCA" *TimeOut Chicago*, Issue 278, June 24-30.
James, Damien, "Review: Jason Middlebrook/Monique Meloche Gallery" *NewCity Chicago*. May 31.
- 2009 Egan, Maura, "Curative Medicine." *The New York Times Style Magazine*, Nov 8: 28.
Wei, Lilly, "Exhibition Reviews: Jason Middlebrook." *Art in America*, June/July: 204.
Ellwood, Mark, "Gaze and graze." *Financial Times, House & Home*, May 9/May 10: 6.
Kane, Tim, "Living with Less turns trash into art at University Art Museum." *Timesunion.com*, February 11.
Richard, Frances, "Jason Middlebrook. Sara Meltzer Gallery." *Art Forum*, Jan: 210-211.
- 2008 Tursi, Alexandra, "Cooliding with Nature: An Interview with Jason Middlebrook" *Identitytheory.com*, April 7.
Vanderbilt, Tom, introduction to "1,000 Words: The Center for Land Use Interpretation" by Matthew Coolidge, *Artforum*, November: 299.
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Kung, Michelle, "Trash to Treasure: Jason Middlebrook's 'Vein'." *WSJ. The Magazine from the Wall Street Journal*, October 10.
Genocchio, Benjamin, "Bend Me, Misshape Me." *The New York Times Art Review*, May 4.
de Bruijn, Hilde, "Field Work" in *Smart Papers Field Work - part 1*. Amsterdam: SMART Project Space:12.
- 2007 Lombino, Mary-Kay, "The Shape of Things" in *Out of Shape: Stylistic Distortions of the Human Form in Art from the Logan Collection*. Poughkeepsie, NY: Vassar College.
Scott, Sue, "Audacity in Art" in *Collector's Choice III: Audacity in Art, Selected Works from Central Florida Collections*. Florida: Orlando Museum of Art: 33.
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McClister, Nell, *One Man's Trash is Another Man's Treasure*, Kevin Bruk Gallery, Miami.
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Hankins, Evelyn C. "Material Pursuits." *Material Pursuits*. Robert Hull Fleming Museum, University of Vermont, Burlington, VT
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- 2006 Amir, Dalle, "Jason Middlebrook: Lisa Dent Gallery" *Beautiful Decay*, Issue S.
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Awards and Grants

2012 Best Public Artwork in the US, Americans for the Arts' Public Art Network
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Select Public Collections

Addison Gallery of American Art, Andover, MA
Albright-Knox Art Gallery, Buffalo, NY
Altoids Collection, New York, NY
Arthouse, Austin, TX
British Airways Art Collection, Waterside, United Kingdom
Denver Art Museum, Denver, CO
Harn Museum, University of Florida, Gainesville, FL
Institute of Contemporary Art, Boston, MA
ART in Embassies, Libreville, Gabon
Marte Museum, San Salvador, El Salvador
Microsoft Corporate Art Collection, Redmond, WA
Museum of Contemporary Art, Chicago, IL
Museum of Fine Arts, Boston, MA
Museum of Modern Art, New York, NY
NASA Art Program, Washington, DC
New Museum, New York, NY
Pacific Bell, San Francisco, CA
Progressive Art Collection, Mayfield, OH
Whitney Museum of American Art, New York, NY

moniquemeloche was founded in October 2000 with an inaugural exhibition titled *Homewrecker* at Meloche's home, and officially opened to the public in May 2001. Working with an international group of emerging artists in all media, the gallery presents conceptually challenging installations in Chicago and at art fairs internationally with an emphasis on curatorial and institutional outreach.

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