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As the founding editor of the cultishly followed visual journal Contemporary Art Daily, Forrest Nash has been living up to a heady promise since 2008: to publish a visual survey of a worthy show by a contemporary artist every single day of the year. As one might imagine, this 27-year-old Chicago native has a pretty good eye. Here, he applies his choosy aesthetic EXPO CHICAGO, sharing his favorite works from this year's fair.

I'm interested in Julian Hoeber because I don't understand what he cares about. His signature geometry is literally a mask, here paradoxically identifying him and obscuring him. In the same way, the work's title contradicts itself—for me, overtly claiming "Pathos" as its title immediately sucks away any pathos the work might have naturally had. Oddly, the failure of the title gives it some pathos back, but then that undercuts its status as a failure....

We published Nicole Wermer's exhibition at Herald St. in March, which included a number of these chair works. The idea to make a chair that has a coat sewn onto it, integrated into the chair as an object, elegantly frustrates conversations around art and design and

usefulness. As a chair, it is theatrical, pretending to be holding a jacket for a character who isn't present. It's also pointing out an incidental, secondary function served by a chair, while simultaneously making that ostentatiously difficult for the real people who might actually use it. Remembering that it is, finally, a sculpture, makes me more conscious than ever of art's special, magical uselessness.