



Cul-de-sac

Artforum: Must See

group exhibition
open thru December 11

Time is neither linear nor circular; it is excremental.
- Charles Bernstein, 'Me and My Pharaoh...'

Iteration # 8

Yanka Kostova, Pete Moran, Paolo Piscitelli, Lisa Sigal and Jeannie Weissglass

Over the course of the group show, *Cul-de-sac*, an artwork or series of works had been added to the exhibition each week up until iteration number seven in week seven when the gallery space appeared to be full. The earlier iterations' linear push into the gallery's cul-de-sac-like space had been connected with the later iterations' circling back toward the entrance, effectively circumnavigating the gallery. Yet, in this week number ten of the exhibition an eighth iteration is added—the iteration/week sequence now out of synch—with nine more works by five artists. It appears that a gallery once full can still be filled some more. This eighth iteration—perhaps the last before closing on Sunday, December 11—is an infusion of art from all directions, a break in the curatorial “sentencing” of the previously installed works: A theophanic rupture, one might say, in *Cul-de-sac*'s established space-time continuum...

For information about each of the prior weeks' iterations in this evolving group exhibition please visit cathouseproper.com

image: Paolo Piscitelli, *Eden (a sculpture of the world that has nothing in common with the world)* (2022), grey-nero alabaster, h. 9"

Yanka Kostova is a multidisciplinary artist based in Brooklyn. She graduated from Pratt Institute in 2021 with a BFA in Painting and minors in Art History and Creative Writing. She has been awarded the Pratt Institute Presidential Merit Scholarship Award, the Young Artist Pick for the Annual Gala & Art Auction at the Asheville Art Museum, and the Pratt Painting Departmental Award. She is also the recipient of the LeRoy Neiman Foundation Fellowship, with which she attended the Ox-Bow School of Art and Artists' Residency. Previous shows include Fellow's Showcase at the Ox-Bow School of Art and Artists' Residency, Saugatuck, Michigan; No Love's Quarry at Pratt Institute, New York; Across the Sea at the Glasgow School of Art, Glasgow, Scotland; The Fabric Book: Codex Reimagined & Reexamined, at Pratt Institute; Periphery Party at Pratt Institute; and Language of Line at Pratt Institute.

Pete Moran offers art works to reasonable viewers, sometimes in disguise, but almost always as a call to think about thinking and to bring the senses along for the ride. He began practicing art as an engineer wandering the abandoned, overgrown military bases of the American countryside; emptied of their weapons but still guarding the logic used to construct a war of fear. He now lives and works in Vermont, not far from the water, where he makes objects that barely function. Through misregistration and friction with their context, they shelter the possibility of new meanings and reveal unrealized knowledge. Surviving pieces have recently been shown in New York, Beacon, Copenhagen, and L.A. Pete Moran was born in 1984 in Syracuse, NY, he graduated from Cornell University, B.S. Mechanical and Aerospace Engineering, 2006, Yale University School of Art, M.F.A. Sculpture, 2012.

Paolo Piscitelli has worked in a broad range of techniques and disciplines including drawing, sculpture, installation, digital media, phenomenological experimentation with materials and their interaction with time. His current work and research involves the use of simple hand-tools to carve and model small-scale sculptures inspired by pre-history and early-history artifacts. Paolo Piscitelli lives in Pittsburgh where he teaches sculpture at the University of Pittsburgh. He has exhibited internationally in private spaces like Tucci Russo Gallery (Italy); Galerie Paul Andriessse (Amsterdam, NL) as well as in public spaces like Torino's GAM; Bologna's GAM; the FRAC-Bourgogne in Dijon; the MLAC in Rome; the Lawndale Art Center, Houston; the Fondazione Sandretto Re Rebaudengo, Turin; and the Museum of Art in Denver.

Lisa Sigal is an artist based in Brooklyn. Her work has been exhibited nationally and internationally at The Whitney Museum Biennial 2008, The New Museum, MoMa/PS1 Museum, The Sculpture Center, the Aldrich Contemporary Art Museum, The Albright Knox, the Brooklyn Museum, Prospect.3 International Biennial in New Orleans, the DeCordova Museum in Boston, the Essl Museum in Vienna, LAXART space in Los Angeles, Samson Projects in Boston, The Mattress Factory and the Anyang Public Art Project, Korea among other venues.

Jeannie Weissglass is an artist based in New York City. Weissglass was the founding director of the New York gallery, Show Room, active from 2011-15. She has had several recent solo shows in NYC at Kinescope Gallery, The Gallery at 1GAP, and Melville House; in Boston at Kabinett; and in Charleston at Mitchel Hill. Recent group exhibitions include venues such as The Mykonos Biennale, Greece; Micro Salon 7, Galerie L'inlassable, Paris; Panorama Punjab, India; Lust Gallery, Vienna; and in New York, Entrance; Shirley Fiterman Art Center; and New York Studio School, among others. Additionally, she was the first solo show at the nascent Cathouse FUNeral in 2013. Jeannie Weissglass has attended the University of Michigan, Ann Arbor; L'Ecole des Arts Decoratifs, Nice; The Fashion Institute of Technology, NYC; The New York Studio School, NYC.



Cathouse Proper at 524 Projects
524 Court Street, 2nd floor
(enter Huntington St.)
Brooklyn, NY 11231

Fridays-Sundays, 12-6pm
F/G to Smith & 9th St.

The gallery is situated on unceded indigenous Lenape land.

The gallery is located on the second floor accessible by stairs only; should you need assistance gaining entry, please contact the gallery before or upon arrival.

for information, press and sales inquiries
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