



Cul-de-sac

group exhibition

opens Saturday, October 1, 12-6 pm

through December 11, 2022

The group exhibition, *Cul-de-sac*, marks the beginning of the end for the Cathouse FUNeral / Proper gallery project in its current form. *Cul-de-sac* is the first in a series of shows scheduled for the 2022-2023 season that will celebrate our ten years of art activity—and six years at 524 Projects—by meditating on cultural memory and its relationship to the art object as we bring the current gallery program to a close in June 2023.

The shape and purpose of a “cul-de-sac” (translated literally from the French as “bottom of the sack” and defined as a street with no exit, yet terminating in a circular space for reversal) begins this season-long meditation by drawing a correlation between our physical gallery space, which is in the shape of a cul-de-sac, and the act of ending. Hence, the designation “cul-de-sac” is brought to bear both on the gallery as *space* and the gallery program as *duration*.

Like the Cathouse FUNeral / Proper gallery project itself, which has been a years-long series of interrelated exhibitions, the group exhibition, *Cul-de-sac*, will unfold sequentially over time, with new artwork added each week, revisiting several of the artists that we have worked with in the past, as well as a few artists new to the program. The initial moves for this exhibition have been worked out, but the endgame is not yet known, nor are all of the artists’ works that will be installed and/or performed before closing the exhibition on December 11. (Please follow us on instagram @cathouse_proper for the most complete accounting of ongoing installation and scheduling updates.)

To begin the show, on opening day, we will install in the center of the empty main gallery Michael Ashkin’s sculpture *No. 43* (1996), which employs another sort of street metaphor, a

parking lot, depicted in miniature and bifurcated by a train track with a single, stranded parked car. Each week, thereafter, another work or series of works will be installed, each with its own time signature and/or relevance as to the comings and goings of art activity, its manifest subjects and objects, its relics and wreckage, its absolutes and eternal returns.

Ultimately, with *Cul-de-sac*, like a painting evolving toward completion, we will only know what it is—the totality of its constituent parts, its final judgement, so to speak—when it is over. The closing then is the opening for what has been and now is; while asserting, one suspects, that a cul-de-sac is no dead-end.

Image: detail of Michael Ashkin's *No. 43* (1996), wood, dirt, paint, n-scale models, etc.



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and by appointment

F/G to Smith & 9th St.

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Iteration # 2

This second week of the group exhibition, *Cul-de-sac*, adds a photo-based work by Patrick Killoran titled *Infrastructure (Red)*.

Killoran will be in the gallery Saturday, October 8 from 3-6 pm to welcome visitors.

Infrastructure (Red) is a variable polyptych, the number of segments being determined by the width of the wall on which the work is displayed. This series of framed archival inkjet prints, each photographed in different locations, depict lengths of red utility pipe aligned horizontally to form an aggregate image of a single length of conduit.

For our group show, *Cul-de-sac*, *Infrastructure (Red)* is installed in the gallery entry, its polyptych linearity leading one into the gallery cul-de-sac where Michael Ashkin's *No.43* (1996) already sits after having been installed in the first week of the exhibition. Each week a new artwork or series of works is added to the installation, each iteration considered on its own as the exhibition as a whole builds toward denouement.

With *Infrasctucure (Red)*, Killoran's concept of the variable polyptych is wedded to the form of *Cul-de-sac*. For Killoran, the polyptych allows for an artwork to be adaptable to the context of its installation, this application of the mode of display serves to draw a relation between how traditional art uses multiple panels to create a single pictorial composition and how planners use color coded pipes as a form of classification to visualize an entire system. In both instances, color and compositional choices establish what the viewer accepts as continuity within a system. These related graphic conceits are what underwrites the reception of this collective image, one whose unity remains incomplete because it oscillates between fragmentation and consolidation. In turn, this visual instability references the functionality of the larger system of invisible infrastructure.

Patrick Killoran was born in 1972 and raised in Newtown Square, Pennsylvania. Currently he is based in New York City. As a visual artist with no allegiance to medium, Killoran is known for a

practice that is located in the critical interstices of capitalism. He has presented solo projects at the Wadsworth Atheneum in Hartford, US; Ikon in Birmingham, UK; and Sculpture Center in Long Island City, US and Studio 10 in Brooklyn, US. Killoran has been included in numerous international exhibitions, including *Every Day*, the 1998 Biennale of Sydney, AU; *OPEN* at EVA in Limerick, IRL in 2005; *It is what it is. Or is it?* at the Contemporary Arts Museum Houston, US in 2012; *The Part In The Story Where A Part Becomes A Part Of Something Else* at the Witte de With in Rotterdam, NL in 2014 and he participated in the 2018 Queens International, in Queens NY, US. Amidst the Covid crisis Killoran undertook a public performance of a daily cleaning of an obsolete payphone entitled *Payphone Terminal*, moderated a Zoom workshop series entitled *Pillow Screamist Workshop* and designed a series of flags entitled *Election Flags*, which were hoisted during the 2020 US Presidential Election. Currently, his project *Glass Outhouse* is on view at OSMOS Station in Stamford New York, US. In October, Killoran will have a solo exhibition at Disneyland Paris in Perth, AU.

image: detail, Patrick Killoran, *Infrastructure (Red)* (2021) variable polyptych, framed archival inkjet prints



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Iteration # 3

This third week of the group exhibition, *Cul-de-sac*, adds a video animation by Jeannie Weissglass titled *Luna Legs* (2022).

Weissglass will be in the gallery Saturday, October 15 from 3-6 pm to welcome visitors.

In the first two iterations of our evolving group exhibition, *Cul-de-sac*, we first installed for the opening weekend Michael Ashkin's sculpture, *No. 43* (1996), which was followed the week after by Patrick Killoran's photo series, *Infrastructure (Red)* (2021). In this third week of the developing exhibition installation we add Jeannie Weissglass's animated video, *Luna Legs* (2022), which the artist graciously composed with *Cul-de-sac* in mind.

Whereas the first two works assert a linear thrust into the gallery's general cul-de-sac layout, the third, Weissglass's video, is looped. These three works together begin to give shape to the *Cul-de-sac* exhibition form: the first two, being essentially linear, lead us into the exhibition both in time (they were the first installed) and in the gallery space itself; the third, Weissglass's video, asserts circularity.

Weissglass's video is a brief, roughly drawn, expressionistic animation depicting a human figure haltingly transforming into a flying bird, escaping past the video frame only to fall back again into human form. This work significantly alters the tone and narrative of *Cul-de-sac* as it is added to the arrangement of Ashkin's already installed miniature diorama of a train track passing an isolated parked car and Killoran's serial photographs of lengths of various red service pipe. *Luna Legs* is viewed on a small screen installed on the gallery's farthest wall to the right of the centrally located lower window, which currently has an open shade.

The *Cul-de-sac* exhibition plot thickens.

Jeannie Weissglass was born in 1961 in Morristown, NJ. Currently she is based in New York City. Weissglass is a painter with a raw figurative attack that results in brave psychological revelations. Her drawing, too, is essential to this revelatory art practice. More recently she has turned to short, cursory animations that make evident the narrative thought progression often found in her painting and drawing. She was the first solo show at the nascent Cathouse FUNeral gallery in 2014, and has subsequently shown her work in several of the Cathouse FUNeral / Proper exhibitions. Weissglass was the founding director of the New York gallery, Show Room active from 2011-15 and, consequently, an important influence on the beginnings of our own artist-run Cathouse gallery project. 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. 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.

image: still, Jeannie Weissglass, *Luna Legs* (2022) video animation, 35 seconds, looped



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Iteration # 4

This fourth week of the group exhibition, *Cul-de-sac*, adds three broken windows by Justin Sterling.

Also, October 29, Sterling opens his first solo museum exhibition at The San Diego Museum of Art titled *Chapel of the Rocks*.

Cul-de-sac is an evolving group exhibition where new work is added to the installation each week, drawing out the general form of a cul-de-sac both in time and space. Sterling's broken windows first graced the Cathouse Proper program two years ago in a solo show titled *Orange Chapel* (pictured above). For *Cul-de-sac* we will install three of Sterling's broken windows in the gallery's top three window bays.

For more information about this ever-changing exhibition please visit cathouseproper.com

Justin Sterling (b. 1992) is a visual artist based in New York. Born and raised in Houston, Texas, Sterling began his practice as a painter and sculptor. He later found interest in a broader range of mediums and received his Master's degree in Interdisciplinary Fine Arts from Parsons. His chosen medium is the city, that he appropriates to create a poetic storytelling relationship with the urban and domestic, which, in turn, becomes a catalyst for social, political, and environmental discourse and activism. Sterling has shown work at The San Diego Museum of Art, San Diego, CA; Someday gallery, NYC; Cathouse Proper, Brooklyn, NY; BRIC, Brooklyn, NY; Foundation Francois Schneider, Wattwiller, France; CampoBase, Turin, Italy; Australian American Association (AAA), NYC; MoMA PS1, Queens, NY; 1980 Performance Space New York, NYC; The University of Rochester, Rochester, NY

image: installation view of Justin Sterling's *Orange Chapel* at Cathouse Proper in 2020



Leslie Brack, *Rusty Dumpster 2* (2019) watercolor on paper, 12" x 12"

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Iteration #5

Cul-de-sac takes a dramatic turn in its fifth and more or less central week with the addition of Leslie Brack's meditative watercolors depicting garbage dumpsters and shipping containers, as well as a "harvesting" extracted from the walls of Brad Benischek's solo exhibition, *Ghost City*, installed in the former Cathouse FUNeral in 2015.



Harvesting: Brad Benischek's *Ghost City* (2015) graphite, shellac, pigment on plastered gypsum board mounted on wood with wood frame, 50" x 32"

The first two weeks found us entering *Cul-de-sac* via Michael Ashkin and Patrick Killoran's linear representations, leading us up to and even through the gallery's furthestmost windowed wall where Jeannie Weissglass's looped animation now chirps—adding an aural element to the exhibition—while Justin Sterling's *Broken Windows* loom above. With this week's addition of Brack's watercolors and Benischek's harvesting, which, too, are installed pushed up against this furthestmost wall, it's as if like flotsam the art has drifted there to the limit of the gallery's cul-de-sac-like space. Over the second half of the exhibition art will begin to fill back in toward the entrance, as we remain cognizant that each week's iteration must maintain its own distinctly fulfilling experience. Come see.

For more information about each week's iteration in this ever-evolving group exhibition, *Cul-de-sac*, please visit cathouseproper.com



Brad Benischek's solo exhibition, *Ghost City*, being harvested after closing at Cathouse FUNeral in 2015.

Leslie Brack is a painter living in New York State. She has had solo exhibitions with Cathouse Proper in 2021 and 2018, Cathouse FUNeral in 2015, Ithaca College in 2017, and the Herbert F. Johnson Museum at Cornell in 2015. She's curated exhibitions at both Momenta Art, Brooklyn, NY, and Winkelman Gallery, NYC. Brack co-researched and launched the Womanhouse website, the most popular internet resource for the influential feminist-artist collaboration from 1972. She has received support from the Pollock-Krasner Foundation, the Corporation of Yaddo, the Ucross Foundation, and the Millay Colony, among others, and currently teaches painting and drawing at Cornell University.

Brad Benischek is an artist based in New Orleans, Louisiana. He was co-founder of the non-profit art space Antenna; he also co-found Press Street, a visual and literary art collective with whom he developed the popular annual New Orleans event 24-hour Draw-A-Thon. He has shown at 1646 in The Hague, Netherlands; Contemporary Art Center, New Orleans; Acadiana Center for the Arts, Lafayette, LA; and Cathouse FUNeral in our inaugural two-person exhibition in 2013 and in a solo exhibition, *Ghost City*, in 2015.



Peter Brock, *The Limited Sphere'*, 2021, oil and graphite on aqua-resin on aluminum panel, 24 x 30 inches

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Iteration # 6 adds abstract paintings by Peter Brock and Jodie Manasevit, all of which have a distinct horizontal line.

The horizon has been with humanity since the beginning, and one imagines that it will remain with us for a long time to come. For *Cul-de-sac*, Peter Brock and Jodie Manasevit's paintings evoke that line. This week, their work has been installed on the gallery's lateral walls, opening up vistas as much as implying a continuous line drawn around the gallery's main space. This action, in the sixth week of this evolving group exhibition, begins the circle back both in the space and on the way to the exhibition's December 11th denouement.



Jodie Manasevit, *Above Below*, 2022, oil on canvas, 16 x 10 inches

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

Peter Brock (b. 1986) lives and works in Brooklyn, NY. He has an MFA in painting from the Milton Avery School of Art at Bard College, and studied in Monika Baer's class at the Städelschule in Frankfurt, Germany. His work has been exhibited at Spencer Brownstone Gallery, NY; Goeben, Berlin; Root Canal, Amsterdam; Calle Cedro 328, Mexico City; Peana Projects, Monterrey; 83 Pitt Street, NY; _2B, Madrid; 321 Gallery, Brooklyn; and Federico Vavasorri, Milan. He received the IAAC award for art criticism in 2021 and regularly publishes reviews and essays with Frieze Magazine, Art-Agenda, Texte Zur Kunst, Flash Art, The Brooklyn Rail, and Artillery Magazine.

Jodie Manasevit (b. 1951) lives and works in Brooklyn, NY and Brookline, MA. She received her MFA from Hunter College in 1985 and was part of the adjunct faculty at Northeastern University from 1996-2015. Solo exhibitions include Cathouse Proper, Berry Campbell, White Columns, Condeso Lawler, and Eich Space in New York; Worcester Art Museum, Massachusetts; Jersey City Museum, New Jersey; Roger Williams University, Rhode Island; Diacono Fine Art, Boston. Recent group exhibitions in New York include *1Ensemble* at Cathouse Proper, *Color Affinities* at Key Projects, *Chain Reaction* at The Painting Center, *Small Works* at Baruch College and *Sideshow Nation V1* at Sideshow Gallery.



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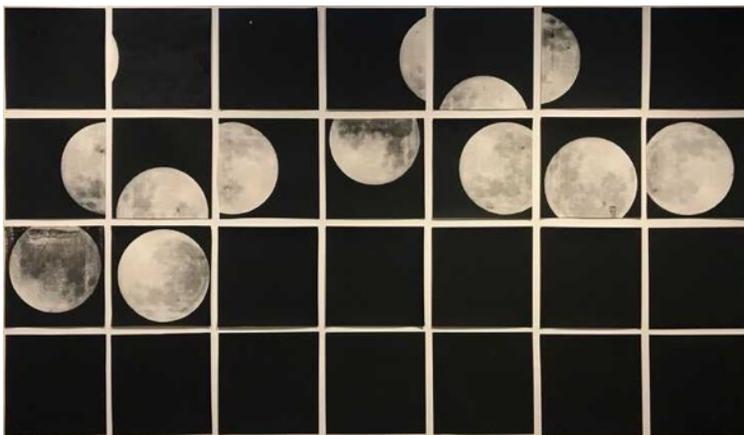
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Iteration #7

In a surprising tidal surge outward, the cul-de-sac is now full, with artworks added this week by Brad Benischek, Eric Heist, Tom Butter and Jodie Manasevit.

Week 1: Michael Ashkin +

Week 2: Patrick Killoran +

Week 3: Jeannie Weissglass +

Week 4: Justin Sterling +

Week 5: Leslie Brack & a "harvesting" +

Week 6: Peter Brock & Jodie Manasevit +

Week 7: Brad Benischek, Eric Heist, Tom Butter & Jodie Manasevit

Jodie Manasevit will be in the gallery on Saturday, 11/12, from 2-6pm

Eric Heist will be in the gallery on Sunday, 11/13, from 4-6pm

For more information, images, press and sales inquiries please visit cathouseproper.com

Above image: Eric Heist, from *355 Moons*, 2022, silkscreen on paper, 11 x 11" ea.

Brad Benischek is an artist based in New Orleans, Louisiana. He was co-founder of the non-profit art space Antenna; he also co-founded Press Street, a visual and literary art collective with which he developed the popular annual New Orleans event 24-hour Draw-A-Thon. He has shown at 1646 in The Hague, Netherlands; Contemporary Art Center, New Orleans; Acadiana Center for the Arts, Lafayette, LA; and Cathouse FUNeral in our inaugural two-person exhibition in 2013 and in a solo exhibition, *Ghost City*, in 2015.

Tom Butter has been exhibiting sculpture, paintings, drawings and prints in NYC and internationally since 1980. He is included in the collections of the Metropolitan Museum of Art, Walker Art Center, Pennsylvania Academy of Fine Arts, Frederick Wiseman Collection, and many others. His work has been reviewed in many publications, including Art in America, Artforum, The New York Times, The New Yorker, Art News, and Sculpture Magazine. He is the recipient of 3 NEA Grants and 2 New York Foundation Grants. Butter has been on the faculty at many East Coast visual art programs.

Eric Heist is an artist who works primarily with silk-screened images in serial process to explore contradictions regarding unity and individualism. An ongoing collaboration with artist Genesis P-Orridge titled Candy Factory employs Polaroid images taken by P-Orridge and transformed by Heist into silkscreen images ordered into color sequences. Recent exhibitions include Galerie Bernhard, Zurich, 2022, Palai Project, Lecce, Italy, 2021, Kanal Pompidou, Brussels, 2021, New Discretions, New York, 2021, NADA art fair with New Discretions, Miami, FL, 2021, and Future Fair with New Discretions, New York, 2020. Heist is a founder and director of Momenta Art since 1986, a not for profit exhibition organization. He has taught at New York University, Pratt Institute, Brooklyn, and The Cooper Union, in New York. His work has been reviewed by New York Times, The Brooklyn Rail, and Art in America, among others. He received a Pollock Krasner Award in 2020 and a New York Foundation of the Arts award in 2003.

Jodie Manasevit lives and works in Brooklyn, NY and Brookline, MA. She received her MFA from Hunter College in 1985 and was part of the adjunct faculty at Northeastern University from 1996-2015. Solo exhibitions include Cathouse Proper, Berry Campbell, White Columns, Condeso Lawler, and Eich Space in New York; Worcester Art Museum, Massachusetts; Jersey City Museum, New Jersey; Roger Williams University, Rhode Island; Diacono Fine Art, Boston. Recent group exhibitions in New York include 1Ensemble at Cathouse Proper, Color Affinities at Key Projects, Chain Reaction at The Painting Center, Small Works at Baruch College and Sideshow Nation V1 at Sideshow Gallery.



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