

ARTFORUM

"Cathouse FUNeral Harvested"

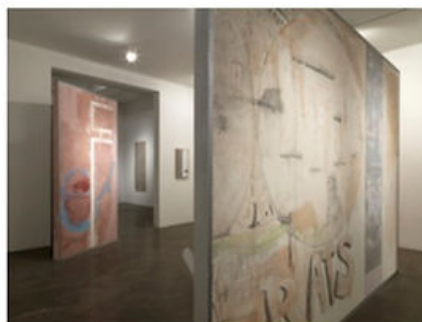
CATHOUSE FUNERAL | CHELSEA

132 10th Ave.

December 15, 2016–February 18, 2017

On November 20 of last year, the original site of this Brooklyn exhibition space in East Williamsburg, located in a former funeral home, closed its doors for the last time. The artist-run venue had an unquiet rest, however—another version of it currently exists as a projects space in Carroll Gardens, while its first body has been exhumed for a second life in Chelsea.

"Cathouse FUNeral Harvested" (an extension of which will open on the Lower East Side on January 8) collects residue from twenty shows of murals and installations via fragments of sheetrock and other architectural excerpts, presented as collaborative works that have been three years in the making. Crowded with freestanding wall segments and framed remnants, the Tenth Avenue space is punctuated by dead ends and ersatz corridors. Zips of pink are in evidence from the 2014 group show "Shrink It, Pink It." A mural by Brad Benischek begins with *Harvesting: FUNeral Tryptic* (w/ Brad Benischek) and ends in *FUNeral Gallery-Object 2* (w/ Benischek) (both 2016), though the slabs are anachronistically joined (by David Dixon, Cathouse's wallah, with the artist's permission) to unlike parts. Excavated to stand like clean-cut monoliths, the "harvestings" present a mess of artifacts that refuse to straighten into a tidy narrative; even the three gypsum tablets that chronicle the Cathouse's exhibition history are placed out of sequence. These structures share no design with their former digs and make no attempt at a documentary-like report. Although these assembled remains contain the potential for a whimsical archive, they are shown not as gestures of mourning or memory, but as celebrations of the vitality and opportunity of ending.



View of "Cathouse FUNeral Harvested,"
2016–17.

— Nicole Kaack