

GHOSTMACHINE

Disquiet,

all the frustrations and fears subtly expressed

opening Saturday, January 11, 12-8 pm, through February 1, 2025

Ghostmachine is proud to present a group exhibition

featuring the work of Andy Cross, Carl D'Alvia, Polina Elster, Frank Frances, Zac Hacmon, Shadi Harouni, Patrick Killoran, Ru Marshall, Paolo Piscitelli, and Maria D. Rapicavoli, with a gift from Danilo Correale, curated by David Dixon with "harvestings" from his Cathouse FUNeral / Proper gallery project, including wall drawing from Brad Benischek's exhibition *Ghost City*.

Brad Benischek Now living exclusively in New Orleans, yet born in California and raised in New Jersey, Benischek has a concurrent solo show, coincidentally, opening on our same Saturday, January 11th at Farrington Smith Gallery in New Orleans. In spring of 2015 his drawing completely tattooed the walls of Cathouse FUNeral as represented in *Disquiet*'s home-as-citadel "harvesting," here used as introduction, or as thesis. Extracted from a much larger, fantastical, grand narrative of family exodus and return in the aftermath of 2005's Hurricane Katrina (now not as torrent but as basic torment, Home Sweet Home), Benischek's drawing is nested and arranged with other plasterboard harvestings from the walls of the no longer extant Cathouse FUNeral gallery space.

Andy Cross's is the first work that came to mind while standing in Ghostmachine imagining what a show could be. A window across from a window in a painting as a wall that attempts to say it all. In Italian, *un casino*. The painting's own graffiti spilling inside/outside with Cross's crosses setting a leitmotif for our show. Thank you, Andy. Cross is from the South but not of the South, born in Richmond, Virginia, 1979. He's been living and working in NYC since that fateful year, 2001. (You've probably met him.) He has shown nationally and internationally, most recently at Collezione Maramotti in Reggio Emilia, Italy.

Danilo Correale The installed bottle of Pelotón de la Muerte is not an artwork of the otherwise talented and prolific Correale; it is a gift.

Carl D'Alvia No stranger to the downtown scene, Carl D'Alvia was born in Sleepy Hollow, New York in 1965. He currently lives and works in West Cornwall, CT as well as NYC, and is represented by Hesse Flatow. One might consider these two amiable bronze sculptures of his as deceptive, never quite seeming to be what they seem to be, never quite sitting still. Shifting, while keeping guard, before the eyes. At attention or watching or smoking, sniffing at the heel, heal, or hell...

Polina Elster born in 2002, originally from Moscow, recently graduated from the Rietveld Academie, BFA, now living in Amsterdam. She is sometimes described as the future of the Russian avant-garde. Polina Elster, her work in her words: *Observations of my oeuvre is an encounter with a told tale/story/situation as splinter of cycles/eras sharpened in their harshly outlined aspect of ending and beginning. In attempt of creating a place to visit, where there's a celestial sacred trait to it alike to a mascot is kept. Places of reminiscence or dedication, homage. Something timeless and almost ossified yet out of sight as a phantom or myth, abandoned and fragile embodiment of ephemerality, evanescence. Closing up in an inevitable judgement where likely is held a precise tension of notion "everything or nothing," in a key of postulate and eventually a sacrifice.*

Frank Frances His first monograph of photography, *Remember The South*, was published by Monolith Editions in 2018. More recently Frances was the principle photographer for *Interiors Styled by Mieke ten Have*, a best-selling photo-book just released. Indeed, Frank Frances photographs home interiors at the highest level for magazines such as Architectural Digest or Elle Decor. Sometimes these photos get repurposed into his art exhibitions along with his other photography and painting. Sometimes he uses props from these commercial shoots in his own evocative and often critically minded studio still-lives, or otherwise. His gaze is, if the occasion calls for it, oppositional. At other times it's aspirational. He is from Prosperity, SC, which is not very prosperous, born in 1983.

Zac Hacmon is one of the co-founders of Ghostmachine and the collaborator that made this exhibition happen. Hacmon's integrated architectural sculptural work has also been shown to great effect at Cathouse Proper in a group show titled MORE TIME LESS, a Covid-era exhibition that has some affinities with this one. Here, it's the red of the fire extinguisher that gains the attention, against the white column of distorted Spanish lullabies and a free lintel under which one can now more safely pass.

Shadi Harouni in the wall. Within the within, within. The title is *Things (detail porcelain duck)*, 2011-2014, hidden in plain sight, a duck with its head in the sand. However, many hidden such that. You. Shadi Harouni has been full-time faculty at NYU since 2017, a Guggenheim Fellow in 2024. Born in Hamedan, Iran in 1985. "I study the subtle and intricate ways in which power bans, masks, and negotiates. Power bans people, places, thoughts, and much more, but also relies heavily on the individual to creatively hide and self-censor, a dialectical relationship that inevitably provides space for dissent and resistance. Much of what I do as an artist examines this relationship."

Patrick Killoran "The griffin was the symbolic image of the saints, thanks again to its double nature; because the saints are eagles on account of the high regions where their thoughts and affections dwell, and lions on account of the moral courage which they prove in the battle between good and evil."*

Ru Marshall is a visual artist and writer living and working in Brooklyn, NY. Their novel, *A Separate Reality*, a queer coming-of-age tale set in Phoenix, Arizona, was released by Carroll & Graf (2006) and nominated for a Lambda Book Award. *American Trickster*, their forthcoming biography of the faux anthropologist, cult leader and author, Carlos Castaneda, has been optioned for film/tv by Hybrid Cinemas. In our *Disquiet* one moves between Marshall's photographs, which, printed on mirrored dibond, function like magnets. Ru Marshall's visual art has been shown at Participant Inc, Baxter Street, Cathouse Proper, and is represented by Jennifer Baahng Gallery, Seoul and NYC.

Maria D. Rapicavoli first arrived at the use of plumb bobs for a major installation project on her island of origin, Sicily, titled *Crooked Incline*. Always following a straight path toward the center of the earth, there is something true about a plumb line; however, they do not create a true vertical, the earth being spherical. Bombs follow a similar path, true. Porcelain bombs, turquoise line, inclined floor. Rapicavoli was a fellow in the Whitney Independent Study Program (2012). She received her MFA from Goldsmiths University of London (2005) and a BA from the Academy of Fine Arts in Catania (2001). Currently, she is an Artist Member at the Elizabeth Foundation for the Arts in New York. The translation of plumb line in Italian is *filo a piombo*, thread with lead. Plummet.

Paolo Piscitelli Pomos, Cyprus is far from 23 Monroe Street, and Piscitelli's human body cross is not an attempted copy of that island's 30th century BCE idol, but he and I have spoken about it. Here at the back, by the door, the cross and the crossroads certainly relate. Standing vertically in this show, as Barnett Newman taught us, is the subject, however this piece might suggest a horizontal engagement. *Have mercy, and double-dealings.* Piscitelli's current work and research involve the use of simple hand tools to carve and model small-scale sculptures assessed with sight and touch. He often photo documents his work positioned in a context. Paolo Piscitelli is a Visiting Lecturer in the Department of Studio Arts at University of Pittsburgh.

Despite their statements about themselves being diametrically opposed, both Popeye's "I am what I am" and Iago's "I am not what I am" land them in a similarly aggressive place. Popeye, after eating his spinach, gleefully goes about the business of beating up Brutus and others. He never questions himself, instead

he feels
not
sailor.



a
Unlike
but

uses his "I am what I am" as justification for all action. He makes no apologies and is completely, tautologically free of guilt. In his righteousness no culpability and no need for self-reflection. He does not doubt. He does think. He acts. And one can easily see a national trend in this American Shakespeare's Iago, on the other hand, thinks. He does not slip into tautology, but rather its opposite, a twisted, irreconcilable separation. He is radically divided subject that reflects but sees no recognizable self there.

Popeye, Iago is not dim; he is highly intelligent, pathologically so, and his bitter cynicism strikes out in jealous disgust at the unifying love of Desdemona and Othello, a love of which he knows he is incapable.

...age of Iago.

Although Popeye and Iago's statements are opposite, they both arrive at a similarly destructive place because neither is capable of thinking the self.



-David Dixon
artist-curator, founding director of the
Cathouse FUNeral / Proper gallery project

Complete artists' bios and price list upon request

*Louis Charbonneau-Lassay, *The Bestiary of Christ*, originally published 1940, English translation. D.M. Dooling, Parabolo Arkana Books, 1991, p 405

Images:

Caravaggio, *Narcissus*, ca 1598, oil on canvas

Hugo Reinhold, *Ape with Skull*, 1893, bronze (detail)

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Prices upon request



Brad Benischek, framed harvesting from Benischek's solo exhibition *Ghost City*, 2015, at Cathouse FUNeral, graphite, shellac, pigment on plastered gypsum board



Brad Benischek, variable detail of harvested wall from Benischek's solo exhibition *Ghost City*, 2015, at Cathouse FUNeral, graphite, shellac, pigment on plastered gypsum board



Shadi Harouni, *Things* (detail, porcelain duck), 2011-2015, porcelain duck, hydrocal, wood, joint compound, gypsum board, wall paint, 6.5 x 6.5 x 3.5 inches



Patrick Killoran, *Untitled* (07/09/2023), discarded Marlboro cigarette packaging and filters, board, glue, paint, ink, colored pencil, paper, wood, plastic, tape and adhesive, 4.25 x 2.25 x 1.13 inches

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A gift from Danilo Correale, Pelotón de la Muerte



Frank Frances, *Door*, 2021, inkjet print on sintra with wood frame, 11 x 14 inches



Frank Frances, *Clock*, 2024, inkjet print on sintra with wood frame, 11 x 14 inches



Frank Frances, *Pheasant*, 2024, inkjet print on sintra with wood frame, 11 x 14 inches

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Andy Cross, *Hosing Desire*, 2022-2024, oil on canvas, wood and resin, 96 x 72 inches



Cathouse FUNeral / David Dixon, *Wall Harvesting*, 2013-2016, harvested gypsum board from gallery walls with pigmented plaster, wood, canvas sandbag, 96 x 72 x 4 inches, recto and verso



Maria D. Rapicavoli, *Crooked Incline*, 2018, hand modeled porcelain, nylon string, 2.5 inches diameter x variable height



Maria D. Rapicavoli, *Crooked Incline II*, 2018, hand modeled porcelain, nylon string, 2.5 inches diameter x variable height

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Polina Elster, *Mountain Dew (the gift)*, porcelain, rock, wax, with installation variations, 9 x 2.5 x 1.5 inches



Carl D'Alvia, *Pup*, 2015, bronze, 15 x 19 x 9 inches



Zac Hacmon, *Sentry*, 2023, wood, marble, plastic, aluminum, speaker audio, amplifier, grout, steel, fire extinguisher, 90 x 48 x 16 inches



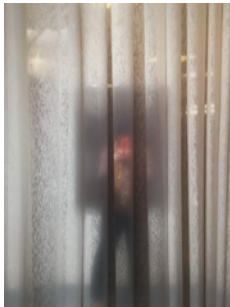
Ru Marshall, *Curtain*, 2018, printed on Dibond, 48 x 36 inches

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Ru Marshall, *Curtain II*, 2018, printed on Dibond, 48 x 36 inches



Carl D'Alvia, *Patches*, 2015, bronze, 12 x 7 x 19 inches, edition 1/3



Paolo Piscitelli, *Piccola Scultura Cruciforme*, 2022, glazed terracotta, 6.5 x 6.5 inches



Cathouse Proper / David Dixon, *Floor Harvesting*, 2024, harvested plywood from original gallery exhibition, *Diasporic Entropic Diremption and the Cross-Cultural Cross* (2018) wood, white wash, paint, polycrylic, approx. 96 x 96 x 5 inches

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Patrick Killoran, (at Crispy), *Untitled (11/08/2023)*, 2023, discarded Season Sardines packaging, board, glue, paint, ink, colored pencil, paper, wood, plastic, tape and adhesive, 4.25 x 2.25 x 1.13 inches