



## *Cul-de-sac*

group exhibition  
open thru December 11

### **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.

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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.

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



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

**NEW HOURS**  
**Fridays–Sundays, 12–6pm**  
and by appointment

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 inquires contact David Dixon  
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