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A man's home is his castle, says a maxim coined back when women rarely had property rights. The adage posits a sense of security, a feeling that's decidedly lacking from Catharine Czudej's "Homeowner." There's a castle at the center of the Von Ammon Co. show, but it's not a place to feel at ease.

Czudej's edifice, also titled "Homeowner," is of the inflatable, flexible sort designed for bouncing children. But its plastic panels have been replaced with pieces of vinyl billboards that advertise commercial products and services marketed to adults. Cut together haphazardly, the advertisements would be hard to read even if the bounce castle were completely filled with air, which it isn't. Czudej, a South Africa-born New Yorker, prefers things that are saggy, lumpy or otherwise imperfect.

She's also keen on apparent hazards. The show includes piles of phone books, covered in polyurethane resin and placed next to a lamp. The assemblage seems ready to erupt into flames and incinerate the whole Gutenberg era. Nearby, black polyurethane is molded into the shape of a large, flat-screen TV, placed on the wall near another lamp. A clothing rack holds three handmade Velcro jumpsuits, hung closely so they can stick to each other. Whether such entanglements are desirable or dangerous is unclear.

A gallery note calls Czudej's fabrications "pseudomorphs" designed to "denature" mainstream U.S. culture. The artist also tweaks mid-20th-century American abstract painting with two blotchy pictures made on whiteboards with oil-based markers. They look like the work of some inadvertent Cy Twombly at a corporate retreat. Which, come to think of it, might be the ideal site for a bouncy castle festooned with the sort of promotional messages Czudej stitched together to make "Homeowner."

Catharine Czudej's 'Homeowner' at von ammon co., Washington DC, runs until 21 March 2020.

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