

Marlon Kroll, Rosemary Mayer,
Daniel Rampulla, Joseph “Count Slima” Williams
Dirt Plug

January 9—February 15, 2024
Opening: Thursday, January 9 | 6-8pm

*What I can't say printed on walls I promised my own unassumption within.
Neither frozen nor gloved, my furthest reach perfumed by every man that ferments.*

*The cavity opens only to words.
Each day this quietude builds.
Not even the gullible can find surprise.
The pit turns away his abyss—amounting to the apocalypse of all.*

*An endless interim forming stone, ink, ivory—precious.
Centuries from now, decode our soon-ancient civilization.
Murmuring hinges of the place: teach me my name, shape me to a lover again, show them to become our city of two.*

And as the rain comes down, the thin green shoots stretch into the shape of what won't utter again.

-Jacksun Bein

The gallery is pleased to present *Dirt Plug*, an exhibition with works by Marlon Kroll, Rosemary Mayer, Daniel Rampulla, and Joseph “Count Slima” Williams.

How is a secret kept? Its initial whisper fades but an apparition remains. Monuments are built for people (either in real life or in our heads) and we carry the weight, tied together by the invisible network of all that is known and all that is hushed. These four artists pose questions of how we hold, and honor, the quiet part.

Working across painting, sculpture, and installation, Marlon Kroll (*b. 1992, Hamburg, Germany*) situates his practice as an examiner of the phenomenological. In these new paintings, Kroll returns to a familiar visual form— the wave. Perhaps the visualization of a murmur or a transmission to the stars, they map the distance between two points— the in-between that reveals the truth.

Rosemary Mayer (*1943–2014, New York, NY*) was a majorly influential artist known for her large-scale sculptures and temporal installations (her *Temporary Monuments*), as well as incisive drawings and artist books. One such installation, *Snow People* (1979), consisted of fifteen figurative snow sculptures made in the garden of the library in Lenox, Massachusetts. Alongside each figure, Mayer placed a wood sign with a name; each name selected from the most common first names of the town’s population. This gesture paid a collective yet anonymous tribute to these people and raised important questions: can we reconcile our knowledge and memory of a person with the fact that time will inevitably change it?

In his most recent body of work, Daniel Rampulla’s (*b. 1987, San Francisco, CA*) cinematic sensibility is externalized formally. Film strips are scanned and presented as a two-image sequence, actions in the midst of completion in the order in which they were shot. These photographs act as a foil to Cartier-Bresson’s idea of the decisive moment— the “moment” isn’t singular, but a combination of multiple, subjective moments experienced by both photographer and the photographed. This new series, juxtaposed with other single-image work from recent years, allows Rampulla to lift the curtain on the idea of the artist as a decision maker— the importance of what image he decides to reveal versus the images that are hidden or discarded.

Joseph “Count Slima” Williams (*b. 1949, Queens, NY*) is a poet living in the East Village. Since the 1970s, he has written daily observational poems that muse and reflect on delicate relationships— a zooming in on existential details of life. He stencils his words on to paper in a meditative process, creating serial compositions that mark a quiet passage of time.