

Abigail Simon And Camille Becerra Invite You To

"I like New York because you can find other artists on the street and say,
'Do you wanna make jam?'
and they will be, 'Yeah, come over.'"
— Miho Hatori/Cibo Mato

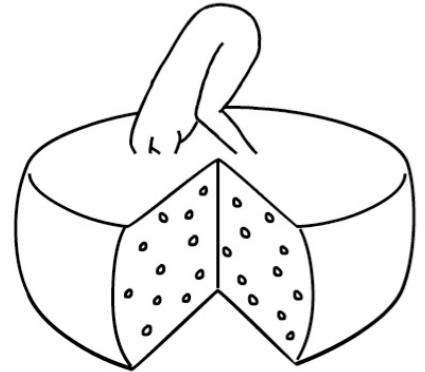
Edible Complex:

An evening at the circus of desire

8PM February 6, 2008

PALOMA

**60 Greenpoint Ave Between West St & Franklin Ave
Greenpoint Brooklyn**



Food is love, food is life, food is the material with which we bind our bodies and our families. We are both its practical creatures (we eat to live) and its fervid creators (we live to eat). Despite omnipresent clichés----which engage self-love, self-loathing, selflessness, etc, etc—our relationship with food and eating is a chronic, nagging, carnal, lustful, shameful, repulsive pleasure, a necessity and a temptation. This equivocation is annoying: is the appetite for food indulgence, or an essential act of alchemy in which outside/not-us becomes inside/us, other than other? And how varied are the possibilities —both terrifying and delightful to contemplate--in which we might/could/will become food ourselves?

We invite you to contemplate all aspects of this passionate yet bilious relationship and join us for EDIBLE COMPLEX: an evening of performance, screenings, installation, and **eating** at PALOMA, in Greenpoint, Brooklyn. A program of video images, text and performance will coincide with the presentation of appropriate courses designed especially for the occasion by renowned chef Camille Becerra.

Tickets \$40 Includes 4 course Gourmet Feast

*prepared by renowned chef **Camille Becerra**, formerly of **TOP CHEF***

Reservations: ediblecomplexreservations@gmail.com or 718-349-2400

ARTISTS:

Marla Leigh **CAPLAN**
Thelma **GARCIA**
Michelle **HANDELMAN**
Florence **MONTMARE**
Daniela **ORTIZ**
Elaine Tin **NYO**
Federica **PAOLETTI**
Ariana **REINES**



Abigail **SIMON**
Hyla **SKOPITZ**
Brina **THURSTON**
Petra **VALENTOVA**
Adam John **WARD**
Quito **ZEIGLER**
Marina **ZURKOW**



*and special performance by **GUITARS***



MARLA LEIGH CAPLAN is currently involved in an obsessive investigation into the constructs of beauty. *VANITAS*, (2006) is part of an ongoing series of works that engage with ideas of nature and artifice, alternately acknowledging and denying the impossibility of their imagined worlds.

THELMA GARCIA In the ongoing project *5 HOUR MINIMUM*, Garcia photographs to process her experience as a cater-waiter in the households of the mega rich. In a series of self portrait/performances shot as part of her working life, she raises issues of class, culture and the difficulty of diving into the world of New York as an immigrant stranger.

FEDERICA PAOLETTI Paoletti's napkin sculptures are monuments not only to event but also to celebrity fetish culture. The white cotton used to clean your mouth in between morsels, sips and courses is like a canvas, the remains of swallowed solids and liquids like paint. Paoletti collects napkins from food businesses around the city. Often these squares are very generic and sometimes even badly made, they nonetheless turn into mementos of events, sometimes as messy and dirty and mysterious as the cloth itself.

MICHELLE HANDELMAN In *CANDYLAND*, the Artist portrays herself as an obsessive devouring action machine, consuming and regurgitating pure color in an act of compulsive consumption. *CANDYLAND* is one of a series of studio performances exploring constructed identity as it mutates through digital space, imprisoning her virtual body within a static frame in order to attempt to escape it. In an act of autoeroticism, contamination is contained within the lens, giving the viewer access to visual pleasure without the mess, smell, dirt, or exchange of bodily fluids.

FLORENCE MONTMARE and **CHARLOTTE ÅBERG** have collaborated since 2003 on *PHANTASME*, a series of video performances portraying persons in the act of consumption. The products used in the performances (cream, ketchup, hair dye) are transformed into a disguise, and the body is concealed. Transformed into phantoms of their own desires, they are eliminated by consumerism. Conventional ideas of beauty are violated and the bodies is transformed and distorted beyond the recognizable. In addition, Florence Montmare will premiere *PLASTIC BOY*.

DANIELA ORTIZ uses the short video *THE USUAL* to examine the statement, "tell me what you eat and I will know what you like, tell me what you eat every day and I will know who you are" by investigating what regular patrons at her local diner consume on a consistent basis.

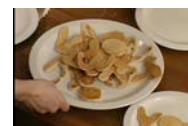
ARIANA REINES In her first video, the author of *THE COW* (FenceBooks:2006) and *COEUR DE LION* (Mal-o-Mar: 2007) channels an ecstatic librarian as she reads aloud from *THE STORY OF MARY MACLANE BY HERSELF*, in which the author demonstrates the unique genius and sensuality of her gastrointestinal apparatus.

ABIGAIL SIMON will premiere a new work, *RECIPES FOR DISASTER*. Part video, part cabaret, part game show, *RECIPES* will be an episodic series of interventions in which the audience will have a chance to contemplate some of Life's big philosophical questions while enjoying celebrity gossip and tasty treats, always with the possibility of winning valuable prizes.

HYLA SKOPITZ *Untitled (Pancakes)* is a futile attempt to relive a childhood memory that is imbued with nostalgia and sentimentality. The process of making pancakes translates into a sincere gesture as it oscillates between hilarity and sadness. Part document and part performance, the camera itself shifts between objective distance and subjective presence.

BRINA THURSTON works with the vernacular of the tragic/comic. Her work hinges on moments of masochistic truth, with imagery including but not limited to: Strings of Christmas lights encased in tofu pups, and "*PLUMS*". In *PLUMS* (an excerpt from a remake of "*On the Marriage Broker Joke*" by Owen Land 1977 (2006, 3 min)) Thurston proposes that Rationality, Power, Race, Gender and Ethnicity have nothing to do with the number of salted plums in a jar.

ELAINE TIN NYO is a conceptual artist who keeps a kitchen and studio in Harlem, and a locker full of dance shoes in Chelsea. Her art explores the intersection of visceral experience, public forms of intimacy and personal responsibility. On this occasion, she will share with you the story of a beautiful meal.



PETRA VALENTOVA'S *COOKING - 2005-2008* is an audio loop evolved from documentation related to Her *SEARCHING FOR A SAMI/COOKBOOK PROJECT*. It consists of a recording of a cooking: group of single girls cooking recipes from men.

ADAM JOHN WARD is interested in stereotypes, masculinity, self-destruction, and American middle-class culture. He deals with these concerns through working with the body and absurdity. This piece relies on the use of props: grape soda, sherbet, white bread, and weapons--all of which are "awesome items" blessed with cultural weight. The inane dialogue is a further exploration of interests in physicality while introducing ideas of art discourse, blind and dumb criticism, and free association.

QUITO ZIEGLER's work breaks conventions. Her provocations have ranged from disrupting the surfaces of photographic prints, to repurposing a semi-truck into a mobile public art space, to using art as a strategy for political action and legal reform. In "*30-LAYER CAKE*," a collaborative baking project, she defies the laws of physics and the convention of growing old gracefully to create a celebration of vitality that challenges our notions of the possible.

MARINA ZURKOW works with character and narrative in animated cartoons, interactive installations, print and pop objects. The two animated works *CHEESE* and *CHEWING STUDIES* abstract the love relationship people have with their food. In *CHEESE*, a woman digs her whole body into an enormous wheel of cheese; in *CHEWING STUDIES*, animated line drawings depict people eating, though all evidence of the food being consumed has been removed.

and special performance by GUITARS: "a two-person collective of which there are many of us. We make music and art for the purpose of ceremony and accumulating merit karmically. We make use of plant allies and receive songs in private ceremony held in our apartment. We see a resonance between modern performance idioms and traditional healing practices. We consciously work with energy when performing. We are formally trained in theatrical performance, music and energy work. Our art is intended to change the world into something that it already is."

