



PREVIEW PRESS

Thursday, december 6th - 4PM

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PRESENTATION

From December 8, 2018 to January 12, 2019 Memory of the Future presents EAT! This exhibition is bringing together 12 artists suggesting via photography, video, drawing, installations, a personal vision of our rapport to FOOD, to its consequences, but also to its sociology or to its rituals.

To EAT is a daily fundamental imperative. That's why it is in stake of multiple clashes and encounters concerning ecological, public health, ethical and economics' issues, as the rude battle about resources between continents, countries and individuals. Consumption has been a subject of intrusive and invasive communication tools, issues that often evoke also the theme of equality, between people, as between groups, also within domestic environments ... as what we eat has nutritional, but also symbolic, moral or political values. Via the Arts, artists have been also a key revelators of these issue, starting as early as in prehistoric art, on the wall or ceilings of caves, where we witness scene of hauntings, then, within the different traditions, cultures or in religions, imposing or defining costumes, rites or celebrations about food, as about agriculture, as concerning the effect of food and of also of the sanitation, within intimate or social life. Food was often also used as a metaphor to portrait the fragility (ephemere) of mankind, through representations of Still Life. Often Artists also expressed critical opinion and revolts facing their irrelevance face the ruthlessness of the consumer society that seems to have no limit.

The matters elevated by the exhibition are various, just as the questions related to the act of eating are numerous. This exhibition aims to provide a glimpse of these subjects to the public, by presenting the works of 12 artists, and the performance of a food designer, Alexandra Roudière the evening of the opening, Friday, December 7th at 8:30 PM.

ARTISTS

Sylvie ANAHORY - Photographies, sculptures

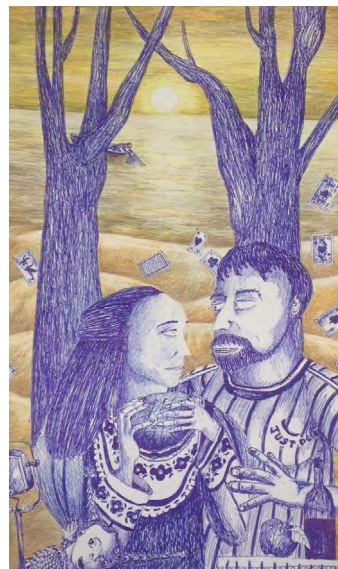


Sylvie Simy Anahory is art history academic and artist. She graduated from EHESS (The School of Advanced Studies in Social Sciences). She took photography classes with Carlo Werner and exhibited at the Immix Gallery. Sylvie AnAhory took part in the 10th Fisheye Photography Encounters, organized by Fetart. Via her practice, she questions the categories as the dispositive of protestation, and their links to our book and media cultures, encouraging us to look at different viewpoints

WHAT IT MATTERS IS THE VARIANCE. Through this photographic project, Sylvie Anahory is questioning related rituals to Jewish foods, which she seeks to understand by transgressing it. She achieves a work of visual transformation. The food images, presented here, play on the ambiguity between life and death, and on the question of the contact between food that should not be situated.

Éric DEFOËR - Drawings, paintings

Eric Defoër's pictorial work is intimately linked to Humain, to their pains, thier hopes, their contradictions, but more generally to the living, because fauna and flora play an important role in his work, have sometimes a role symbolic, but sometimes they just reveal his preoccupations. His works offer a certaon distance that in contrary, does not shut down thoughts nor emotions, but rather tends to evoke humanistic feelings and reactions, also in a spiritual sense, and offer sense to the word transcendence.



In the work of Eric Defoër nothing is about the relationship to food per say, but the imagery is almost understood as food. Essentially his approach is from a spiritual angle, or even more from a metaphorical or symbolic presentation of the act of devouring the other, also as analogous of self. His works takes a more political turn when it comes to confront the human appetite with his offense on bio-diversity. From one attitude to another, his work is always about trying to express a bond with life and the confrontation with death. This question remains constant in a changing society.

Tal WALDMAN - Talva D. - Installation



Trained as Architecture (DPLG) and in later in a Beaux Arts, Tal Waldman, alias Talva D. is a global artist, whose work is inspired by the different cultures encountered during her residencies in Israel, India, Germany, Greece, and in Paris , where she reside.

Winner of several awards, her work is regularly exhibited in art and design trade shows as in museums and galleries in France and abroad: La Piscine Museum in Roubaix, Rixheim Wallpaper Museum, Salon d ' Autumn, City of Stained Glass, Church of La Madeleine, Via Gallery, Salone del Mobile, Milano...

www.talvadesign.com



Dans mon assiette - 2018

LOOK IN THE MIRROR « LOOK IN THE MIRROR » Through this installation, Tal Waldman invites us in a nostalgic space, the living room of our grandmothers, in which she gathers her creations: lamp in recycled plastic bag, hunting trophy in a plate, paintings. She sends us back to a period when the food had another value (taste, local production...), and confronts it with our modes of consumption today.

Since 10 years Tal Waldman develops a sustainable approach in her work. She revisits traditional know-how while integrating with circular economy by using for example, up-cycling. By that she points out overconsumption and waste, while reminding us of our collective memory, lost traditions and appropriate measure.

Janavi M FOLMSBEE - Video

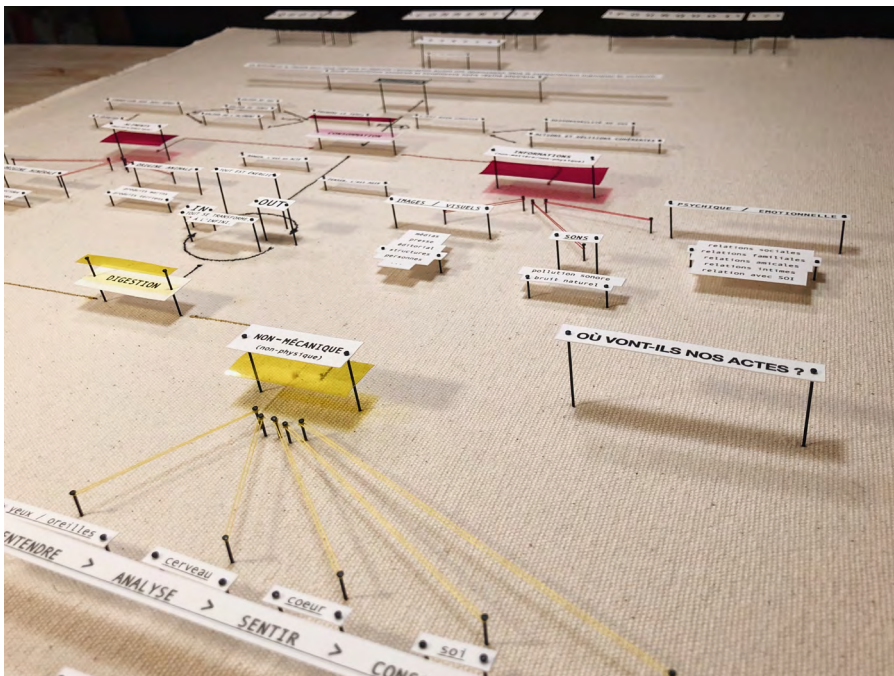


THE SAME FISH - From an underwater exploration projects in the Caribbean Sea and in the Indian Ocean, the artist plays on both; the idea of mass behaviours, by filming groups of similar fish species, in one sea to another, examining the idea of food habits that tends to become uniformed, worldwide. It raises questions about the importance and the culinary richness of each culture, as about our inadequate contemporary diets that impact both environments – the fauna and the flora - as well as our physical and mental balances.

Janavi M Folmsbee was born in 1987 and grew up in Mumbai, India. In 2005, she moved to the United States to study at the Art Institute of Chicago (S.A.I.C). The artist is strongly influenced in her work by WATER, as an element that connects between territories and Men, and in particular by the universes of the submarine, that she explores in her works and defends, while working with organization such as Galveston Bay Foundation and Plastic Tides. She has presented her work in India, Beijing, Europe, Dubai and the United States. Folmsbee's works have been featured in international fairs such as Kunst Rai and Art Rotterdam and in magazines such as Harper's Bazaar (Malaysia edition), The Times in India, Houston Chronicle, and Houston Modern Luxury, Verve (India) . With TV interviews on ABC News, KRPC Houston (local news)..

www.janavimfolmsbee.com

Monica MONTES - Mental map



Monica Montes deploys in her work a mental map that revolves around the notion of global consciousness. The artist puts in parallel the notions of food, informative, advertising, sound or emotional food and questions the dispossession of the consciousness of the Man who does not really decide for himself and moves away from the nature with all the consequences that this can cause.

Born in San Sebastián, Monica Montes studied at the Camondo School of Interior Design Architecture in Paris. Currently she resides in Paris after several years between Spain and London where she explores other disciplines such as graphic design, fashion design, and art direction.

Constrained in these worlds, she switches to art where she finds her place to express her thoughts, her thought and vision of the world.

His work seeks to open a reflection on the consciousness and relationship of his «self» in interrelation with the other and the environment. To bring spirituality closer to science, as to bring the «self» of each person to himself, as to bring the collective consciousness closer to the individual consciousness. The desire for unification and global vision is very present; everything intertwines and converges to a point.

«Everything is valid», whether visual arts, photography, installation, visual arts or performance.

monicamontestudio.com

MebMane - Installation Photographie



OVERCONSUMPTION- Through her installation, MebMane denounces the inequalities, the discriminations that the excessive consumption provokes, as well as the moral diseases, and psychic related, such as Anorexia, the Bulimia, and an obesity that is unfavourable for the human body but also, the consequences on the economy and the environment. She incorporates blur in her photographs, to bring the observer to a time of pause and reflection. These autonomous images reveal the existence of previously invisible and unknown realities. This voluntary abstraction allows the viewer to perceive a definite, precise moment in history and to express a feeling.

MEBARKI Manel «MebMane»
Née à Bouira, en Algérie en 1998.
Étudiante aux Beaux Arts de Paris.

Manel Merbarki - MebMane, visual artist and photographer, is a committed artist who determines reality in her own way, according to her convictions, her background and her culture. From her first projects, the artist works the plates in volume in which she questions subjects such as progress and its evolution, history, consumption as well as issues relating to the struggles that have helped to develop education and democracy. Very attached to the fundamental values of human rights, the young artist seeks in her work the hope of a more just, more egalitarian, more democratic world. While denouncing it in order to make the observers react, she always proposes her point of view implicitly to leave the viewer to his imagination and his interpretation.

<http://www.mebmane.com/>

Catherine GIL ALCALA - Sound piece

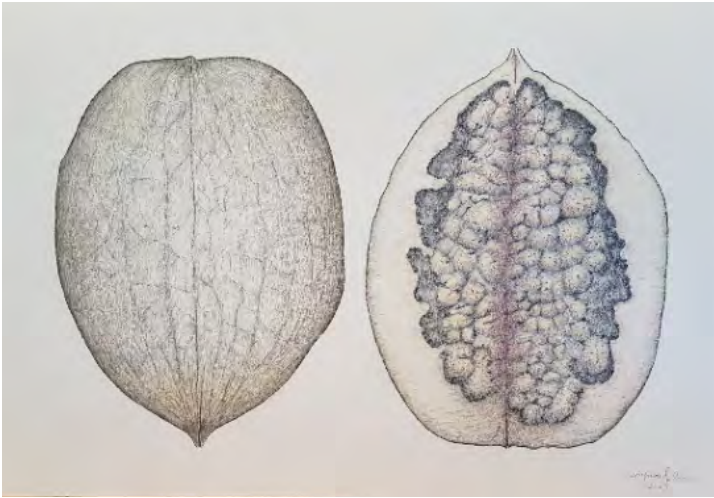
Milliard de la pluie dans les yeux du ciel, trois araignées esquissent des pas de danse dans l'au-delà, des ascètes déjeunent de quelques amandes, une dame vient, elle est nue, et un faune porte à la table une mandarine pourrie, des fruits pelés, un pied de persil, et une éponge dégoulinant de sang.

Catherine Gil Alcala has long navigated between several disciplines, poetry, theatre, performance, music, visual arts ... Experiment freely to translate the language of the unconscious, dreams, madness ... which are her favourite obsessions and her themes. Many of her writings, plays, poetry, short stories, published by Éditions La Maison Brûlée, and have been performed in theatres or have been the subject of musical-poetic performances..

<http://www.lamaisonbrulee.fr>

Catherine Gil Alcala is an author of theater, news and poetry. The theme of food comes as a flood in her work titled «The Sleepwalker in a Trail of Sulfur», using food metaphors, imaginary cooking recipes, or «rotten foods», or food offerings to the dead, mythological meals and frugal tables, new-borns and unborn children in the foster mother, priapic secretions, devouring the dead, scavengers, poisonous melancholy food. The food evokes to the author the mastication of a language, as of sounds, which are primordial while listening to theatre and or to poetry, but also as an act of devouring, like devouring of a being by an anxiety, the unconscious terrors which take a tangible appearance, like in tales, where monsters devouring children.

Myriam SCHMAUS - Dessins



Inspired by biology in terms of mutations, dimorphisms, metamorphoses and the observation that the boundaries between species have been transgressed since the dawn of time, Myriam Schmaus explores through drawing a phantasmagorical universe or vegetables, fruits and other plants reveal the secret of humanity. They then take an unknown name - neologism or witticism.

Born in Paris, Myriam Schmaus studied fine arts at the Beaux-Arts in Paris, the New York Academy of Art and Beaux-Arts du Genevois. Life and work in Haute Savoie.

Her work, surrealist, is classic and precise in the manner of 19th century botanists. The originality and refinement that emerge seduced Alain Ducasse who acquired many drawings for his private collection and various restaurants including the Piazza Athénée in Paris. Her work has been defended and exhibited many times by Fallet Gallery in Geneva.

Main exhibitions: Galerie Fallet in Geneva, Museum of Carouge, International Art Emotions Center in Collonges sous Salève, Centenary of the Salon d'Automne in Paris, Centennial of Kirstenbosh Botanical Garden in Cape (South Africa), Scientific society gallery in Windhoek (Namibia), and the House of Plants in Buis-les-Baronnies.

Deborah SFEZ - Vidéo



The work of Deborah Sfez is multidiciplinaire, but she works mainly around the image. She uses the body, her body, that she grime and put in scene, like a tool of communication, almost like a distant object, reflecting her own life or life in general until parodying it. It tries to reflect the positive and negative elements of our existence and to confront us.

www.deborah-s-artist.com

EATING CHEESE. The video of Déborah Sfez questions on one hand what is the right measure of a meal, while the supply of consumption seems limitless, on the other hand she question the act of eating as a social, cultural or psychological indicator. While feeding is essential to all, what is in the plate or how to eat it determines you? In this video the artist shows us a woman eating cottage cheese, resembling a film by Charlie Chaplin, the gesture is deliberately accelerated as to signify our modes of mass consumption today: fast, mechanical, irrational.

Suki VALENTINE - Sculpture



Suki Valentine is an American artist, activist, writer and poet. She has a BFA in metallurgy from the Pratt Institute in New York, and an MFA - Studio Art from the Moore College of Art and Design in Philadelphia. She received the MCAD Grad Fellowship Grant. Recently Suki Valentine has also presented her pieces in performances at San Diego's Vivid Space and in New York Studio School galleries this summer..

www.YourBloodyValentine.com

Humans are breakable, vulnerable beings, capable by turns of causing great harm, making grand mistakes or achieving incredible and heroic feats. The Empty Plate Project, an on-going series begun in 2016, is an exploration of particular human frailties, of Self in conflict with Self, and the ways food takes on an adversarial role on one hand, whilst being an embodiment of love and nourishment on the other. Chocolate given on Valentine's Day, birthday cake, cookies and pies given as gifts for Christmas; self loathing, despair and judgement; intentional starvation or gorging; slickly Photoshopped images of bodies -mostly female- and food in magazines; altered photos on Instagram feeds; holiday feasts with family: these seemingly disparate elements are in fact all part of simultaneous human experience, especially here in the West, where premiums on physical perfection live alongside exalted culinary decadence and encouraged personal asceticism putting us all in a continuous bind from which there is no possibility of a workable solution, let alone escape.

Isabelle TERRISSE - Sculpture



*Isabelle Terrisse is interested in unusual transitions that, in our daily space, produce discreet inconsistencies, it convey ambiguity and make us switch into the odd. Her work consists of transforming, deflecting, and shifting until the original identity will suggest another sense or a meaning. She achieves these conversions and experimentations by a transition from one state to another, by simply changing the context. In this new state, the original constituents are unrecognizable and become other. The opposites assemble to form oxymoron in volume. **www.isabelleterrisse.com***

In reference to the surrealist Emmet Oppenheimer with the «lunch in fur», this mounted piece presents an imaginary animal world under glasses-to-eyes, a universe of hybrids like the spectacular croquem-bouches of the Renaissance where glassmaking, goldsmith and edible were mixed. Thus, feathers, elytra, shells, wings, exuviate, moults, chrysalides and stemmed glasses abound, rub shoulders and mix for an invitation to visual tasting.

Pièce montée - 2018

Taylor YOCOM - Vidéo



Taylor Yocom (b. 1992, Des Moines) received her BFA in Photography from the University of Iowa in 2015 and her MFA in Visual Art from Washington University in St. Louis in 2018, where she was an Olin Fellow. Her intermedia practice explores the pressures of the gender performativity of female niceness, conflating this phenomenon with tropes of performance. Her work has been featured in dozens of media outlets including BuzzFeed, Huffpost, and USA Today. She is a recipient of a Bustle Upstart Award and has exhibited and screened her work in galleries across the United States. www.tayloryo.com

She drops pink slices of cake and spill pink glasses of milk. Drawing from Judith Butler's theory, her work uses the gender performativity of female niceness as a jumping off point for exploration of gendered injustices and harassment.

Using a sickeningly sweet aesthetic, she speaks to this social phenomenon using the language women have traditionally been given – flowers, pattern, and an overload of pink. «We are taught to smile and nod. We are seen as the comforters. And we say “sorry” too much “and um this really isn’t a big deal,” don’t we?»

Femininity is equated with niceness. Niceness is synonymous with being constantly agreeable. Niceness is not speaking your mind. Niceness is possessing low self-confidence. This schema of femininity creates a world in which women must fight to get heard, to push back against harassment and microaggressions – yet are punished if they do.

Her moving images and installations demonstrate tension in response to this dynamic through uncomfortable moments dripping in pink. A teapot keeps pouring. The cup is spilling over. The cake never makes it to the plates. The flower petals are violently chopped off. Yet, the trope of the performance lingers. A cheap satin curtain is always in the background. A laugh track reminds us that this is all pretend. This is all a performance – but what exactly is the performance?

PERFORMANCE

07.12.2018 - 8:30 PM

ALEXANDRA ROUDIÈRE
FOOD ARTIST



Alexandra Roudière graduated from ENSAPC - National School of Arts in Paris - Cergy and a postgraduate degree in Culinary Design at ESAD in Reims. She has regularly collaborated with Mémoire de l'Avenir in exhibitions or workshops, but also with the Cenquatre, La belle Belle de Mai, the CND in Pantin or the Musée Maillol for installations and culinary performances.
alexandraroudiere.blogspot.fr

The food fact reflects the duality of Man: his constant negotiation between Nature and Culture. Universal or natural Phenomenon, the food fact is also the stonehead of our peculiarities, the key to our conventions. Food is undeniably a cultural process, yet revealing singularities.

It is at the heart of this antagonism that Alexandra Roudière nourishes her reflection and develops a sensitive language. For the artist, the food is a platform of experimentation that is at the same time body, space, form, language, time and memory.

Located at the crossroads of culinary anthropology, agronomy, contemporary dance and design; Alexandra Roudière's work is part of a transversal approach. This in order to generate new territories where the body and the food matter would be the obvious place of exchange and of possibilities.

It is by using performance, and by using facilities while producing systems that Alexandra Roudière is able to propose a prospective reality.

Anita Vanneville - Journalist Reporter

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