Insatiable
OUR RAPACIOUS APPETITE FOR (more)

JANUARY 25
through MARCH 15, 2011
GLUTTONY IS THE NEW STATUS QUO. Our appetite for food, power, wealth, sex, new experiences and information is seemingly insatiable and poses increasingly greater risks to the welfare of our planet and its inhabitants.

This all-media juried exhibition features work by 42 artists from the US and Turkey that explores this ravenous craving for excess and/or the consequences of indulging our endless desire for more.

This exhibition is made possible thanks to support from the Natalie Marcus Endowment for the Arts.

About THE EXHIBITION

JUDY HABERL is a Professor of Sculpture at Massachusetts College of Art and Design. She works with multiple media ranging from photography to sculptural installations. Ms. Haberl has exhibited widely, including: deCordova Museum and Sculpture Park; Rose Art Museum at Brandeis University; ICA, Boston; Fotofest, Houston; Snug Harbor Cultural Center, Long Island, NY; Stux Gallery, New York City; Yale University School of Art and Architecture; and Gallery Kayafas, Boston. She has been the recipient of numerous grants and awards, including: A.R.T. (Artist’s Resource Trust), L.E.F., Massachusetts Cultural Council, and Howard Foundation Grant.
What is the pathology of appetite? And why do humans desire so much? Are we the only species that behave in this way? Has our culture spawned our increasingly larger appetites and desires—or is this the inherent nature of being human? As evidenced by the rich array of artworks included in this exhibition at the Woman's Studies Research Center, the human species seems to have an endless obsession with collecting, devouring, owning and desiring. The artists in this exhibition reflect brilliantly, chillingly, upon countless appetites that range from real estate through retail, food, information, personal relationships and the relationship to our own bodies. Artists in our society often play the role of the Oracle, providing wise counsel or prophetic opinion. Here, they make us re-think our relationships to what we own—and what owns us. What are the consequences of indulging our endless desire for more? Caroline Knapp writes in her book Appetites about the complexity and destructiveness of appetites:

“...(appetites) exist in a very murky context, and an inherently unstable one, consistently pulled between the opposing poles of possibility and constraint, power and powerlessness (37).”

“...the gospel of femininity, which is essentially self-negating, may explain why a quality of guilt and murkiness can so easily leak into a woman's experience of appetite, a profound uncertainty about entitlement, even a sense that desire itself is indefinable or inappropriate (64).”

These are not new compulsions. They have been with us for centuries. Perhaps it began when Eve needed one more apple. William Shakespeare, known for his shrewd observations of all human foibles, referred to it in his tragedy Troilus and Cressida: "Then everything includes itself in power, power into will, will into appetite; and Appetite, a universal wolf, so doubly seconded with will and power, must make perforce a universal prey and last eat up himself (57)."

One of the ironies of this exhibition is that it is located just a few miles from where Thoreau built his hut seeking to simplify his existence. Insatiable: Our Rapacious Appetite For More provides a provocative and timely look at one of the most important issues of our time.


SHULAMIT REINHARZ, PH.D. DIRECTOR, WOMEN'S STUDIES RESEARCH CENTER

The Dangerous Pursuit of Happiness

The Declaration of Independence of the United States opens with the following words: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are Life, Liberty and the Pursuit of Happiness." What does "pursuit of happiness" mean? To many people in the United States and perhaps elsewhere, happiness is equated with the ownership of things: clothes, shoes, boats, cars, houses, horses, etc. Those whose primary needs of food, shelter and clothing are met can pursue happiness in many different ways, but the media urge us to pursue happiness through purchases.
Typically, the happiness that a purchase offers is fleeting. The “solution” to that problem is to purchase something else. We then find ourselves caught up in the pursuit, rather than in the experience, of happiness.

Although this is a frustrating cycle, it seemed to persist on a never-ending path until two critiques developed. First, extensive happiness pursued through purchases lowers individuals’ self-esteem because people think they will be worthwhile and happy only when they purchase. The second critique highlights the impact on the environment of overconsumption. Plastic bags are choking the African landscape; landfills in the U.S. are overflowing with yesterday’s purchases; overeating leads to obesity and diabetes.

What is to be done? Parents, teachers and the media can teach “feeling satisfaction” rather than “pursuing happiness.” People can go outdoors and enjoy the environment they have saved. And individuals can exchange goods with one another rather than purchase new items. Less is more.

The downside: Our economy depends on continuous purchasing. The dilemma is made clear in this extraordinary exhibition. Take a look, have a conversation and then act!

Michele L’Heureux
Curator & Director of the Arts | Kniznick Gallery
Women’s Studies Research Center

More, More, More

In 1981, dozens of students and other members of the Brandeis community protested the annual pornographic movie screening that was held on campus as part of Usdan Lives Weekend. Despite the protests, 1,000 students came to Levin Ballroom to view the film “Insatiable,” starring Marilyn Chambers as a wealthy fashion model whose sexual appetite cannot be satisfied. After chronicling her character’s extensive sexual exploits for 77 minutes, the film ends with Chambers uttering this telling last line while masturbating: “More, more, more.” (Indeed, there was more in the 1984 sequel, “Insatiable II.”)

While publicly screening pornographic films to help Brandeis students relax before final exams is probably a thing of the past, the desire for gratuitous excess is not. In fact, just this past December, multiple Brandeis students were taken by ambulance from an annual campus event to a local hospital for problems due to excessive alcohol consumption. At that same event, one student sold fraudulent wristbands, which contributed to overcrowding and eventually led to the pulling of a false fire alarm. Obviously, this kind of behavior is not unique to Brandeis or to college campuses in general. Greed and hunger are part of the human condition, and the desire for more—more liquor, more fun, more people, more money—often trumps our respect for ourselves, one another, and institutional systems that are designed to care for and protect us.

On the flip side, Brandeis students participate in all kinds of initiatives and organizations designed to curb greed and over-consumption through education and outreach: the Campus Sustainability Initiative, Brandeis University Alcohol Task Force, Student Anti-Genocide Coalition (STAND), Students for Environmental Action (SEA), and the Fair Trade Brigade, to name a few. Whether they are looking to reduce our environmental impact on the planet, educate their peers about responsible alcohol use, stop genocide, or correct economic injustice through fair trade practices, Brandeis students are playing a part in analyzing and addressing some of our planet’s most pressing issues, many of which stem from our insatiable appetite for more.

Like the artists in this exhibition, let’s hope they can inspire and motivate us all to think hard about our choices and their impact on ourselves and our world. The stakes have never been higher.
EDIE BRESLER
SOMERVILLE, MA | EDIEBRESLER.COM
350 Food Mart, 2010
PHOTOGRAPHY (ARCHIVAL INKJET)
26.5" X 36.25"
My photographs allow critical observation of the seduction of commodity surrounding the lottery. This is a complex social and economic exchange involving money, power and desire. What are the social costs of the legislature’s insatiable desire for increasing lottery proceeds by selling hope through hype?

DONNA CATANZARO
WINDHAM, NH | DONNACAT.COM
Do We Have Enough Stuff Yet?, 2007
DIGITAL COLLAGE
20" X 16" X 1"
I’m appalled by the excessive consumerism in our society, especially around the holidays. American homes are bursting with unnecessary goods, yet people continue to shop for unnecessary items, only to eventually sell them at a yard sale or discard them in a landfill.

MARIE PICARD CRAIG
NATICK, MA | MARIECRAIGPHOTO.COM
Free—June 10, 2007
ARCHIVAL INKJET PRINT
18" X 24"
The fate of the sidewalk chair reminds me of what happens to all our stuff eventually. That fine new purchase becomes invisible; we tire of it. It’s time to acquire again. Out on the street, there’s a turning point—no longer wanted, not yet trash.

MARLI DIESTEL
SAN FRANCISCO, CA | FLICKR.COM/MDIESTEL
Untitled, 2010
PHOTOGRAPH
5" X 7.5"
Modern young romance during a time of excess faces lust and consumerism, distracting from what could be genuine emotion. This constant need for something more creates apathetic relationships and outlooks on life.

ANTHONY FISHER
NEWTON, MA | AFISHERPAINTINGS.NET
Raw Comfort, 2007
OIL ON PANEL
48" X 36"
Images of raw meat symbolize the coarse and primitive aspects of being human. With violence part of its story, I am struck by the paradox of meat’s final resting place in a banal plastic package at the grocery store. As humans we struggle to contain, package or deny our most primitive impulses, avoiding the risk that what is felt most deeply will be transformed into thoughtless actions.

VIRGINIA FITZGERALD
NATICK, MA | VIRGINIAFITZGERALD.COM
insatiable, 2010
ORGANIC CROCHETING WITH YARN, GARDEN TWINE, BEADS, PLASTIC BAGS, LEATHER, EMBROIDERY FLOSS, STRINGS, WIRE, AND MORE
82" X 10"/DIMENSIONS VARIABLE
insatiable is a physical representation of a never-ending desire for more. It is an ongoing piece because its appetite is insatiable. Started with traditional yarn, "insatiable" soon incorporated more of the detritus of everyday life—garden twine, old headphones, campaign signs, plastic bottle labels.
**KAREN FROSTIG**  
NEWTON, MA | KARENFROSTIG.COM

*More*, 2010  
MIXED MEDIA: RUBBER, GLASS  
(OPTIONAL VEGETATION)  
18” x 10”

More is about want and hunger. Served up as a tasty appetizer, “more” is also about the tug of escapism in a humorless world, encapsulated by fear.

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**KATERIE GLADDY**  
GAINESVILLE, FL | LAYOFTHELAND.NET

*green lining?*, 2010  
SELF-CONTAINED VIDEO, WOODEN SPECIMEN BOX, PORTABLE DVD PLAYER, LOOPING VIDEO AND AUDIO

Slash-and-burn land clearing as a preparation for the rampant land development in pre-recession Florida provides an optimal habitat for edible weeds. My micro-video, *green lining?*, documents the tragedy, irony, and possible redemption of these landscapes.

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**JUSTIN GOODALL**  
PHILADELPHIA, PA

*Raw Deal*, 2010  
OIL ON CANVAS  
14” x 15”

Gluttony maintains a negative connotation to suppress our animalistic instincts in order to control food supply. My work explores animalistic impulses in humans that are suppressed by a complex domestic civilization.

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**AMY GUIDRY**  
LAFAYETTE, LA | AMYGUIDRY.COM

*The United States of Consumerism, 2008*  
ACRYLIC ON CANVAS  
24” x 30”

Our consumption and over-spending is of great social as well as personal concern. Rather than stars and stripes, I find it more appropriate to portray the American flag in monetary terms.

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**HOPE HARDESTY**  
PROVIDENCE, RI | HOPEHARDESTY.COM

*Fountain of Pleasure*, 2010  
PLASTIC, PAINT, CARDBOARD, FABRIC  
36” x 36” x 24”

I use experimental processes to zoom in and out of bodily experiences, creating ambiguous images and sculptures that are rooted in my identity as a woman, in personal history, and in my interest in the built environment. Using a visual language that negotiates what is grotesque, suggestive, whimsical and beautiful, I aim to challenge the viewer’s notion of the line between interior and exterior, organic and ethereal.

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**MAX HELLER**  
CHARLOTTE, NC | MAXHELLER.COM

*“Select All”*, 2010  
ACRYLIC ON CANVAS  
30” x 24”

“Select All” is an infrequently used website command which reflects a basic human drive. Individually, we may control our appetites and at times be sated, but as a species, we writhe in a state of want and of wanting more.
**LAUREN KALMAN**  
**PROVIDENCE, RI | LAURENKALMAN.COM**

**Blooms, Efflorescence and Other Dermatological Embellishments (Cystic Acne, Back), 2009**

**INKJET PRINT**  
26” X 26”

“Blooms Efflorescence, and Other Dermatological Embellishments” is a series of 10 images and 10 objects. Diseases like acne, cancer and herpes are replicated as jeweled adornments that are pinned, pierced or sewn into the skin. They are hybridizations of the grotesque or undesirable aspects of the body and objects we associate with beauty, status or wealth.

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**SAM KELLER**  
**PROVIDENCE, RI**

$5.99 Medium, 1 Topping, 2010

**CAST BRONZE**  
12” X 12” X 1”

Food as conceptual medium is commonplace in my practice. Other notable works include The Nacho Cheese Fountain and Monument to Take-Out. I am currently working on The Mile-Long Slim Jim.

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**MINSUNG CHLOE KEYOUNG**  
**SAN FRANCISCO, CA**

**Six Round Diamonds, 2010**

**ACRYLIC ON CANVAS**  
44” X 48”

My work is an attempt to investigate our unquenchable longings for material wealth, which have become more prevailing in our contemporary culture than ever before. A diamond was chosen as a metaphor of luxury, and the accumulation of the motif reinforces our obsession for wealth.

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**KIRSTIN LAMB**  
**PROVIDENCE, RI | NITSRIK.COM**

**Better Materialists, 2008**

**GOUACHE ON PAPER ON BOARD**  
12” X 12”

**Patience and Extravagance, 2010**

**GOUACHE ON PAPER ON BOARD**  
12” X 12”

This work investigates pictorial cliché and overabundance loosely within the structure of a classical still life or Vanitas painting. I consider myself a hoarder of images, and utilize repetitive labor to showcase this behavior. Obsession with food features prominently in my depictions of cornucopia.

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**ANNE LAMBERT**  
**WELLESLEY, MA**

**Gone, 2010**

**WOOD, FOUND OBJECTS, CHARCOAL**  
50” X 400” X 8”

Greed is insatiable and endless. Our planet’s resources—water, clean air, minerals, forest land—are limited. We must treasure and protect them before they are gone forever.

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**YVONNE LOVE & GABRIELLE RUSSOMAGNO**  
**CHALFONT, PA | YVONNELOVE.COM GABRIELLERUSSOMAGNO.COM**

**From the Greek Lipos “Fat” (see leave (v.) & suction (q.v.), 2010**

**ARCHIVAL DIGITAL PHOTOGRAPHY, HAIR ON MASONITE**  
28” X 28” X 1.5”

A reflection on excess and access in the western world, From the Greek Lipos “Fat” (see leave (v.) and suction (q.v.), investigates the impact of wealth and media on body image and desire. Sensitivity to materials, imagery and narrative form the basis for the artists’ collaboration.
ARTISTS

SO YOON LYM
NORTH MALEDON, NJ | SOYOONLYM.COM
Lovable in San Jose, Costa Rica, 2009
DIGITAL PHOTOGRAPHY
14” X 20”
Our private desires, excesses and appetites are revealed in our endless fascination with variety, choice, availability and heightened sexual appeal through garment, as well as an insatiable curiosity for news and gossip about people and relationships through the media.

LESLEI MACKLIN
NEW BEDFORD, MA | LESLIEMACKLIN.COM
Bearable Lightness #5, 2010
CLAY AND PLASTIC
13” X 8” X 13”
Contrasting unfired clay and discarded plastic, this work celebrates the value of waste as an enduring representation of the individual. This figure physically retains everything it has ever consumed and still maintains its stamina, amenable to the waste as a persisting trace of its existence.

MONIKA MALEWSKA
HUNTINGDON, PA
MONIKAMALEWSKA.COM
Flag, 2008
WATERCOLORS ON PAPER
25” X 30”
My most recent series of paintings consists of large-scale watercolors depicting various arrangements made of bacon. The compositions are playful and whimsical in a Rococo fashion but also grotesque. I hope to draw subtle parallels between the decadence and frivolity evident in certain historical genres and in our contemporary culture.

ELIZABETH MICHELMAN
BROOKLINE, MA | ELIZABETHMICHELMAN.COM
Dear Dr. Freud
PAPER PULP, PLASTER, SAND, PIGMENT, ALUMINUM SCREEN, CANVAS, STRETCHERS, ACRYLIC PAINT
34” X 44” X 2” EACH PANEL, INSTALLATION DIMENSIONS VARIABLE
Freud misleads in asking: “What does a woman want?” My concrete phrasing refocuses attention away from the “what” (the object), and back to the active wanting. The troubled capacity for desire seeks space, form and syntax through which to know the self and be known.

MITZI LYNN MIZE
GAINESVILLE, FL
A Salvage Gaze, 2010
DIGITAL PRINT
18” X 24”
Focusing on the fossil fuel nature of our consumption, my work addresses the disastrous effect it has on the food chain and the next generation. By ignoring the cycles of the present economy, the images of pushing the limit are reminders of our excesses.

MORRIX
Malden, MA | FLICKR.COM/PHOTOS/MORRIX
Hero, 2008
MIXED MEDIA, ELECTRIFIED
48” X 19” X 13”
This piece takes its cue from the Virgin in the bathtub. I am struck by the pagan symbolism inherent in that familiar object, a phallic shape in a container (womb). The early 21st century is not only the Age of Stuff, but shopping/conspicuous consumption is a religion. My work often resonates with religious theatricality a la the Baroque. Hero is an icon for that religion.
**NANCY MORROW**  
**MANHATTAN, KS | AIRGALLERY.ORG**  
*Almost Cured, 2010*  
*Mixed Media on Paper*  
10.5” X 12.5”  
My work explores, via parody, the relationship between self-identity and culture, questioning through process, imagery and form, the politics of gender and visual representation. Power and control are explored through references to sexuality and reproduction, the promise of food and the consumption of material goods.

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**KATHLEEN O’HARA**  
**CARLISLE, MA | BKARTPROJECTS.COM**  
*Newfoundland, 2009*  
*Acrylic, Pencil, Marker, Collage on Canvas*  
24” X 30”  
*Newfoundland* references one of Frederic Church’s studies for his epic painting, *The Icebergs*. As Church embraced the concept of manifest destiny, he was painting a landscape that was already disappearing beneath a wave of civilization. My floating, melting subdivision is a reminder of where our continuing lust for expansion is taking us.

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**ANNE PERCOCO**  
**FANWOOD, NJ | ANNEPERCOCO.COM**  
*Indra’s Cloud, 2008*  
*Digital Photograph (Documentation of Performance in Vrindavan, India)*  
20” X 30”  
*Indra’s Cloud*, a floating cloud of plastic bottles, brought to life a local myth and drew attention to the severely polluted condition of the Yamuna River. This mobile public sculpture was produced with the support of Friends of Vrindavan and the Asian Cultural Council.

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**RACHEL BEE PORTER**  
**ASTORIA, NY | RACHELBEEPORTER.COM**  
*Digital C-Print*  
40” X 30”  
“If you wait a few minutes, you can have a piece of cake. Baked it chock full of love. Actually, chock full of unrelenting, all-consuming rage and hostility, but – still tasty.” - Kip Koenig

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**NINA PRADER**  
**JAMAICA PLAIN, MA | NINAPRADERART.COM**  
*La Rotonde, 2009*  
*Watercolor on Paper*  
75” X 50”  
*La Rotonde* is an ambiguous celebration of the female body as a mental and physical territory for insatiable desires, cycles and life force. Free of a context, The Jucies disregard the visual and social oppression of mass media and pop culture, dancing to their own invisible tune in a space of protected fantasy.

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**GINA RANDAZZO**  
**HASTINGS-ON-HUDSON, NY**  
*Shopping, 2010*  
*28 Photographic Postcards in Display Stand*  
67” X 24” X 24”  
This installation is an expression of my feelings regarding living in a society where so much emphasis is placed on shopping. The 28 photographs of consumer environments depict my psychophysical reactions to the experience of consumerism and are exhibited like postcards available for purchase.
KAYLA RISKO
JAMAICA PLAIN, MA

Seven Deadly Sins, 2010
INK ON PAPER
19.5" X 26.5"

Inspired by Renaissance prints of the same subject, animals traditionally used to represent the seven deadly sins inhabit an unstable, shifting environment. The drawing plays with pictorial space, as forms break down and scatter into the lines and dots that comprise them.

ANDREA ROSENTHAL
BOSTON, MA | ANDREA ROSENTHAL.COM

Temptation, 2009
ARCHIVAL PIGMENT PRINT
18" X 12"

In a junk food-obsessed culture that works in tandem with our obsessive appetites, a Hershey's Kiss becomes a fetish object with destructive undertones, simultaneously a sensual and a near-sensuous delight. We long for simple enjoyment of our little pleasure but are all too aware of the consequences of not being able to stop at one.

ALISON SAFFORD
JAMAICA PLAIN, MA | ALISON SAFFORD.COM

Pockets, 2007
PLASTER, PIGMENT
EACH 4" X 4" X 3.5"

Pockets refers not just to the pocket of negative space (the silver negative of a tongue in the white cube), but also to the idea of holes, absence, hunger, as well as the pockets of negative space and longing between people... absence despite presence.

ROSALIE RIPALDI SHANE
BOSTON, MA | SAXONVILLESTUDIOS.COM

Chocolate Cupcake, Jelly Beans, 2010
OIL ON CANVAS
5" X 4"

Yellow Cupcake with Colorful Sprinkles, 2010
OIL ON CANVAS
5" X 4"

Actually, I don’t paint cupcakes; I paint color, light, textures and happy endings. Nevertheless, they look like cupcakes. So if an artist paints feelings, I am trying to capture a moment when a delicious, sweet treat was all I needed to be happy.

KIRSTEN RAE SIMONSEN
HONOLULU, HI
ELASTICLIMIT.COM/KIRSTENRAE

Party On, 2010
MIXED MEDIA ON WOOD PANEL
9" X 12"

"Party On" is a phrase lifted directly from one of my high school yearbooks and is part of a larger body of work called “Stay Sweet.” I went to high school in a Midwestern suburb in the late 1980s, a time of excess, greed and overspending. In this piece, the hollow command "Party On" hangs pathetically, as if it has become somewhat anemic over time.

GULIN SUNGUR
ANKARA, TURKEY

Dream, 2010
PAINT ON PAPER
15.75" X 11.75"

Fat is Beautiful, 2009
PAINT ON PAPER
15.75" X 11.75"

I use vivacious colors to create modern miniatures inspired by the Anatolian 16th-century painting style. My paintings explore the universal insatiable appetite using miniature figures of women.
DOUG TAUSIK
VENTURA, CA | DOUGLASTAUSIK.COM
Figure Struggling within a Contour, 2009
BEACH WOOD
36” X 26” X 22”
My figures are isolated from the larger social and cultural continuum, and they hunger to define themselves within a flood of meaningless consumer choices. A body, subjected to forces from without and pressures from within, struggles between the limitations of the flesh and an idealized representation of itself.

DYLAN VITONE
PITTSBURGH, PA | DYLANVITONE.COM
Body Builders, 2009
ARCHIVAL INKJET PRINT
12” X 44”
Demo on How to Make Home Pornography, 2009
ARCHIVAL INKJET PRINT
12” X 44”
This body of photographs explores the heightened sexuality and spectacle that exist in this storied city, Miami. Miami is a city that wears socioeconomic status and sex appeal on its sleeve.

CALLIE WILE
WHITE PLAINS, NY | CALLIEWILE.COM
Beauty Mask no. 1, 2010
WIRE, FISHING LINE, GEL MEDIUM TRANSFERS
9.5” X 6.25” X 5.25”
As the surfaces and elements of my environment become visually consumed by mass media imagery, I feel compelled to investigate their potential to communicate and to impact culture and identity. I extract these images from their static, impersonal existences, then condense and reconstruct them into intimate objects through which I contemplate my own identity.

APRIL WOOD
BALTIMORE, MD | APRILWOODMETALSMITH.COM
Feeding the Hunger I (mouthpiece), 2007
STEEL, ENAMEL, SHEEP GUT
7.5” X 7” X 6.5”
In my work, the viewer is confronted with the vulnerability of the body, as well as the violence inherent in consumption and digestion. My material choices are designed to attract and repulse, highlighting the beauty intrinsic in the visceral and the connection between nourishment and sensual arousal.
515 South Street
Waltham, MA 02454

FOR MORE INFORMATION
AND A COMPLETE LIST OF EVENTS:
go.brandeis.edu/wsrc/arts
781-736-8102

GALLERY HOURS:
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and by appointment
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