

SONGBOOK OF HUNGER
THE FLUFF CONSTRUCT

SONGBOOK OF HUNGER is a current project examining psychological yearning, anticipation and the personal and cultural restlessness that accompanies existential hunger. It is an amalgamation of narrative stops and starts, and together, they coalesce to become unsettling, specific environments and performed gestures that present various narratives and ideas yet all focused around the same theme of truncated, fractured, incomplete creative impulse.

SONGBOOK OF HUNGER is experimental in nature. Due to this, it would be counter-productive to force a didactic thesis. Instead, it would best serve the project to present hypothesis, objectives and predictions of outcomes:

1. One facet of the project is that we are hungry (and restless, distracted, annoyed and unsatiated) as artists involved in a larger process: the making of this thing collectively defined and redefined as art. We are hungry for art to be both contemporary and beyond contemporary; knowing that there is an accepted and assumed outcome in the contemporary (comfortable and often altogether entertaining) and a more evasive goal in the limitless reach of that which is beyond contemporary or avant-garde¹.
2. The overly dramatic and knowing tone of "restlessness" speaks to our process and propensity for ever-evolving appetites and ideas. In a youthful and reckless abandon we see rest as death, so, conversely, we see restlessness as a necessary hunger, a driving force, a need to go looking in the dark.
3. There is a poetic combination of fractured, wild narratives that wind, smash and collapse into a contextual and symbolic avalanche. These thematic disparities include: a personal reinterpretation of the Finnish folk poem *The Kalevala*, yet set in our motherland of rural Iowa; a stumbling, flailing, masturbatory minotaur dragging himself through icy Boston streets and hotel rooms; the recurring archetype of the late David Foster Wallace in the form of various phantoms; Japanese school children acting out an epic melodrama as important as life and death. Sense is felt but not made. Poetry exists in place of instruction. Provocative jonesing is found instead of sedation.
4. It seems worthwhile to mention a bukkake² party here. There are similarities in this project and the act of bukkake: the physical degradation (of image/form) and the spectacle (performance) of forcing one's own self-expression upon another. However, bukkake embodies a heavily sexualized stance on the insatiable appetite.
5. The exhibited material within the gallery will contain but not be limited to projected video, sculptural installation, and performed gesture. Video elements such as the aforementioned Iowa

¹ It has long been unpopular and unfashionable (post-modernism, post-post-modernism) to suggest a belief in the avant-garde. This is unnecessarily jaded and pessimistic. Enter: neo-sincerity.

² We need to say in advance that we are not advocates of bukkake but are aware of its entry into the pop-cultural lexicon and in true restless spirit have decided to include its tangential appropriateness here. That being said we do not intend to include bukkake in the event.

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Kalevala, minotaur, and Japanese youth epic; sculptural embodiments of D.F. Wallace existing in an eerie space between cadavers, haunted house attendants, and gate keepers; and performed gesture that flickers between art and reality as attempts are tried (and failed) to give a sense of completion to a task that is painfully and awkwardly impossible.

6. Unfulfilled dreams and fantasies are the elephant in the room of mystery, chance, free-for-allism and the unknown. This is an experiment in exploring the unrequited desire for completion inherent in creative tragedies: the broken sculpture, the uncompleted book, the film with the missing reel, the song interrupted by the blown fuse.

7. *SONGBOOK OF HUNGER* is a restless yearning and hungry aesthetic and event. It (the performance, gesture, experiment) is a figurative bear. It wants to eat the spectator. It does not wish for distanced observation or to be hunted (by the viewer). What is at risk for the viewer is as significant as what is at risk for the artist³. Is it possible to suggest what WE (collectively) hunger for spiritually and psychologically? If we suggest that it is hunger itself and the impossible attainment of the unknown, will it be too short sighted? If we suggest that it is to be entertained and aesthetically pacified, will we be wrong?

8. Physically, the project is not reliant on a specific shape or size of its housing. It is a complex experiment that also takes into deep consideration the space allotted for its installation. The project could flourish as much in a storefront as it would in an oversized industrial space.

9. A book accompanying *SONGBOOK OF HUNGER* is being compiled and self-published in limited edition in September. This serves not only as another component of the project, but also as a parallel entry point.

FOR MORE INFORMATION, PLEASE VISIT: www.thefluffconstruct.com

³ This is especially important. The presentation/event communicates and challenges the viewer with a sense of anticipation and restlessness; the sensation of singing from the songbook of hunger as well as being a character in its verses.