

IMMEDIATE RELEASE

# PLATO'S CAVE

an exchange exhibition

**EIDIA @ I.C.A.N.**

**&**

**I.C.A.N. Institute of Contemporary Art Newtown @ Plato's Cave, EIDIA House**

**“EIDIA Occupy's I.C.A.N.” - March 23 to April 8, 2012**

**I.C.A.N. Occupy's EIDIA - April 13 to May 12, 2012**

**opening reception at Plato's Cave, Saturday April 14, 1 to 6pm**

EIDIA House Studio / 14 Dunham Place / Basement Left (street level doors) / Williamsburg Brooklyn / NY  
11211 / 646 945 3830 / [eidiahouse@earthlink.net](mailto:eidiahouse@earthlink.net) / <http://www.eidia.com/>

Hours: 1-6pm Wednesday – Saturday

The ‘**Institute of Contemporary Art Newtown**’ (I.C.A.N.) is a contemporary art space located at 15 FOWLER ST, CAMPERDOWN, SYDNEY Australia. Directors: Alex Gawronski, Scott Donovan and Carla Cescon seek to deploy their combined experience as practicing artists, writers and curators to exhibit a range of local and international practices that are conceptual, experimental, architectural, and/or non-object based—to address a ‘perceived’ gap in the contemporary art terrain of Sydney.

**[www.icanart.wordpress.com](http://www.icanart.wordpress.com)**

EIDIA House announces number 13 in its continuing exhibition initiative at PLATO'S CAVE.

I.C.A.N. Directors: Alex Gawronski, Scott Donovan and Carla Cescon create an in situ installation and limited edition: “**I.C.A.N. Occupy's Plato's Cave.**”

**“I.C.A.N. Occupy's Plato's Cave”**

For this exhibition I.C.A.N. considers the physical and symbolic dimensions of the subterranean aspect of the Plato's Cave vault space—exploring some of the perhaps, unseemly and absurd qualities of urban life and politics. The wall-to-wall white tiling of Plato's Cave—while superficially anodyne and ‘hygienic,’ conjures also the opposite—a hidden space of unseen actions, of possible torture, a space where the telltale traces of antisocial actions might easily be wiped clean. Indeed, collectively we in the West would appear to be living in schizoid times where regularly what is openly announced as being for the ‘public good’ conceals less palatable realities (consider for example the recent US policy of ‘extraordinary rendition’ or the ‘subterranean

activities' perpetrated at Abu Ghraib, or elsewhere the base activities of Austrian 'psychopath' Josef Fritzl who kept his daughter, literally underground for years solely for his 'pleasure.') I.C.A.N. approaches such terrain obliquely from the broader perspective of the unspoken subterranean dimensions of 'actually existing' democracy. Of course, one of the earliest expressions of modern democracy was the crowd-pleasing spectacle of public beheading hinted at in Alex Gawronski's installation. Meanwhile, the 'democratic' arena of contemporary art can simultaneously support the most clichéd and overarching gestures as in Scott Donovan's parodic video that ridiculously and scatologically combines the unrelated art forms of dance, ceramics and 'land art.' I.C.A.N.'s symbolic repertoire also draws further connections between the ostensibly liberatory role of art and stereotypes of the artist's supposedly necessary withdrawal from public life. Thus Carla Cescon's contribution (a collaboration with film maker Martin Ives) deploys the kitsch pathos of ventriloquism to suggest the impotency of artists who willingly fulfill the self-defeating fantasy of self-imposed isolation. Overall, '**I.C.A.N. Occupy's Plato's Cave**' represents an admixture of satire and critique conceived specifically for the underground.

For PLATO'S CAVE, EIDIA House founders Paul Lamarre and Melissa P. Wolf curate invited fellow artists who create installations along with accompanying editions for the underground space; PLATO'S CAVE. EIDIA House Studio boldly states that it does not function as an art gallery, but collaborates with the artist to create provocation in art forms, keeping within an ongoing discipline of aesthetic research.

I.C.A.N. is an independent initiative based in Sydney, Australia. Gawronski, Donovan and Cescon founded the gallery in late 2007. Gawronski is an artist, writer and curator whose most recent work investigates the fictional aspects of the gallery container. Donovan is an artist, curator and ex-commercial gallerist whose practice conjoins an engagement with art history with an absurdist 'delight' in the machinations of the contemporary art world. Cescon is an artist whose interests range from the occult, stardom and its limits, and poetic abjection. I.C.A.N. presents and encourages mainly conceptual, installation and temporal practices.

**I.C.A.N.'s** edition: **Charity** is a series of 20 hand-stitched canvas "anti-shopping" bags. Each is printed with a digital heat transfer of a found image specially détourned by **I.C.A.N.** Each bag measures approximately 14.5" x 16" (37 x 45cm).

### **"EIDIA Occupy's I.C.A.N."**

Within the context of the 'real' (actual) physical space of contemporary culture and politics, the **EIDIA Occupy's I.C.A.N.** installation explores the role of art in Occupy Wall Street (OWS), New York City. The artist collaborative, **EIDIA, (Paul Lamarre and Melissa P. Wolf)** utilized their physical participation to document via photography and video, OWS marches, general assemblies, and encampment in: Liberty Plaza (Zuccotti Park), Times Square, Duarte Square, Union Square, Washington Square Park, Foley Square, Central Park (adjacent Mayor Michael Bloomberg's Upper East Side mansion), and Lincoln Center. The timeframe for this work was: October 2, 10, 14, 15, 16, 17, November 20 and December 1, 17, 2011.

Employing photography, video documentation and their collection of OWS ephemera, **EIDIA Occupy's I.C.A.N.** captures the angst, anger and frustration caused by global free market capitalism. The installation addresses the coming together of a wide range of individuals through OWS, the 99% vs. the 1% and the various issues raised by the movement—corporate corruption, unemployment, global bank malfeasance, unprecedented foreclosures of American homes, skyrocketing college debt, police brutality, illegal wars and lack of healthcare—the list goes on.

Dates and locations of the photographs within the installation can be provided upon request. These photographs (edition of 3) are giclée prints, 17inch x 22inch, (43.18cm x 55.88cm) on archival Canson Barite museum paper. Please visit: [www.icanart.wordpress.com](http://www.icanart.wordpress.com) for more information.

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Directions EIDIA House Plato's Cave 14 Dunham Place, Basement Left (street level doors) Williamsburg Brooklyn, NY 11211

14 Dunham Place is only 1 block long, and located at the base of the Williamsburg Bridge, 1/2 block from Kent Ave. between Broadway and South 6th Street. (4 blocks west from Peter Luger restaurant on Broadway.) Trains: the L train, first stop from Manhattan in Brooklyn at Bedford stop, walk (about 15 minutes) toward Williamsburg Bridge.

The J & M trains: first stop from Manhattan over Williamsburg Bridge, Marcy stop, walk west down Broadway toward the East River.

Bus: B62 drops you at Driggs Ave & Broadway walk to river & Q59 drops you at Wythe Ave and Williamsburg Bridge, (see: [www.mta.info/nyct/maps/busbkln.pdf](http://www.mta.info/nyct/maps/busbkln.pdf))

To visit the Plato's Cave installation, Wednesday through Saturday, 1 to 6 pm,

Contact Melissa Wolf, 646 945 3830, or email to [eidiahouse@earthlink.net](mailto:eidiahouse@earthlink.net).