

HALSEY MCKAY GALLERY

A MOVEABLE FEAST curated by Austin Eddy

May 18 - June 30, 2025 | 60 Greenpoint Avenue, Brooklyn, NY

For all further information please email contact@halseymckay.com

OPENING
MAY 18th 2025

CLOSING
JUNE 30th 2025

• A MOVABLE FEAST •

ARTISTS:

- Jean-Marie Appriou
- Lucas Blalock
- Ginny Casey
- Will Cotton
- Ann Craven
- Daniel Gordon
- Shara Hughes
- Charles Jones
- Gregory Kalliche

A GROUP SHOW
CURATED BY: AUSTIN EDDY

PAINTING!

VIDEO!

SCULPTURE!

PHOTOGRAPHY!

TEXTS BY:
HUNTER BRAITHWAITE
&
DAN PELOSI

FUN FOR THE WHOLE FAMILY
Opening reception Sunday May 18th
12:00 pm till 4:00 pm

MICHELIN 2025
Halsey McKay Gallery
Greenpoint BK
60 Greenpoint Avenue Brooklyn, NY 11222

“A tavola non s’invecchia!” I can still hear my uncle Tony yelling at me across the dinner table during long family dinners. This phrase translates to “no one gets old at the table,” meaning that when we eat together, time literally stops—so don’t rush. Slow down. Enjoy yourself. When Uncle Tony shouted this, he was usually trying to get me to focus on what was in front of me: our family and the meal we were eating. It was a little lofty for me to understand when I was a kid, but as I’ve gotten older (turns out we do get old away from the table), I live in Uncle Tony’s words, sharing food with people I love and finding that magic space where time stands still.”

Dan Pelosi, from his cookbook, *Let’s Eat: 101 Recipes to Fill Your Heart and Home*

Losing the Empty Feeling

“What is the literature of food?” asked my undergrad poetry professor, some twenty years ago.

“A Moveable Feast!” I blurted out.

“No... That’s a social history of a bunch of artists and writers. Try again.”

To which I should have replied: “Tomato tomato, Professor Hart. Tomato tomato.”

The idea being that then and now (and earlier than then, and probably until forever) ideas—visual, verbal, and otherwise—are forged around a table. And they require nouriture if anything is to be expected of them.

Still lifes: stuff of country house collections and art school exercises. Still lifes: fodder for the materialists out there, happy to denigrate them as simply representing the bourgeois accumulation of wealth. (Look at all those lobsters!)

And since vegetables have more patience than humans when it comes to braggarts and half-starts, the still life has become the arena of virtuosity (Weston’s peppers) or experimentation (Cezanne’s napkins that resemble Mont Sainte-Victoire).

All of the above rings true, but the true value of the still life rests in the middle, and how that connects to the people gathered around. The artists in this group show represent an ideal, impossible dinner party. Studiomates break bread with the long deceased. What emerges is the temporal magic of the genre. Want to keep your fish fresh? Paint a picture.

Our desire to hold on to fleeting life is the tablecloth on which every still life rests. It’s also the emotion core to the formation of artist communities, if not the formation of art itself.

In our time, many of us have Brooklyn. Earlier artists had other places where they worked and ate together.

In the opening chapter of *A Moveable Feast*, which IS about food, an aged Hemingway looks back on his younger self as he looks across a Parisian café table at a young woman.

I ordered another rum St. James and I watched the girl whenever I looked up, or when I sharpened the pencil with a pencil sharpener with the shavings curling into the saucer under my drink. I’ve seen you, beauty...

That would be enough for most of us, but his appetite remained.

As I ate the oysters with their strong taste of the sea and their faint metallic taste that the cold white wine washed away, leaving only the sea taste and the succulent texture, and as I drank their cold liquid from each shell and washed it down with the crisp taste of the wine, I lost the empty feeling and began to be happy and to make plans.

The still life is the wine and the oysters, and it’s the person across the table, who might not even know it yet.

-Hunter Braithwaite, May 2025