



*The Banquet:*  
Hunter Reynolds and Chrysanne Stathacos  
May 1, 1992

THREAD WAXING SPACE  
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Thread Waxing Space is pleased to announce a collaborative performance and exhibition, *The Banquet*, by Hunter Reynolds and Chrysanne Stathacos opening May 1st through May 23rd, 1992.

In 1959 Meret Oppenheim created *Spring Feast*, at which she served a meal off of the body of a live woman. Chrysanne Stathacos and Hunter Reynolds are recreating and extending the metaphor of this banquet to include issues of gender, sexuality, feminism, AIDS and lust. On May 1st there will be the gala performance at 8:00 at Thread Waxing Space. *The Banquet* will consist of three inter-related performances within a gallery installation of photographs, paintings and sculpture by Reynolds and Stathacos.

At the banquet table will be Chrysanne Stathacos and the Maenads, (Kathe Burkhart, Anne de Cybelle, Janet Edminson, Zini Lardieri, Anne Pasternak, Ellen Salpeter and Susan Silas). The Maenads will discuss issues of sexual politics while eating off of the body of a naked man. Scott Spector and Zini Lardieri will create the exotic food feast.

Hunter Reynolds as Patina du Prey will be elevated on a rotated stage dressed in a large wedding gown with printed hair and blood spots. This performance will last the entire evening.

Ben Neill will perform solo excerpts from his new music/text work, *Downwind*. Neill will be performing on his self-designed instrument, the *mutantrumpet* with live interactive electronics. Neill will perform in a light environment created and manipulated live by Jim Conti.

On Saturdays, May 2nd, 9th, 16th and 23rd at 3:00 - 5:00 visitors to the gallery are invited to sit with Stathacos and Patina du Prey at the banquet table.

Hunter Reynolds and Chrysanne Stathacos are visual artists living and working in New York City. They are collaborating for the first time on *The Banquet*.

Reservations for the performance on May 1st can be made at Thread Waxing Space, 212 966-9520. Ticket price: \$8.00

Original press release  
Thread Waxing Space, 1992





Image Credit: Michael Wakefield

*The Banquet*, first performed at Thread Waxing Space in 1992, was largely inspired by Surrealist Meret Oppenheim's Spring Feast, in which a banquet was presented on the body of a nude woman. Andre Breton later encouraged Oppenheim to reenact Spring Feast for the Paris Exhibition entitled Exposition Internationale du Surrealisme (the last joint exhibition of the Surrealist group). In *The Banquet*, Statchos and Reynolds have inverted Oppenheim's original event by substituting a nude man for the woman, blatantly confronting issues of male dominance throughout (art) history.



*SPRING BANQUET:**A recreation of Meret Oppenheim's Dinner*

In 1959 Meret Oppenheim invited six friends to dinner . On arrival they discovered that the dinner was on the body of a nude woman, a friend. With no utensils they ate with their hands a wonderful dinner off her body. Andre Breton upon hearing of this fertility feast asked Oppenheim to do the banquet at a big surrealist show in Paris. It was her last participation with the surrealists.

Now, 22 years later we are recreating this Banquet only this time the dinner will be on the body of a naked man. It is time for the muse of creativity and fertility to become genderless (hence a naked man instead of a woman).

In these times of pessimism, plagues, and change this surrealist yet romantic performance installation will create a metamorphosis of reunification of the female creative spirit to the male.

SCENE : On a table a naked man will be lying down with a feast on top of him. Seated at the table will be six women (artists, writers, curators, all loud feminists) wearing dresses of printed hair on painters belguim linen. They will be having a lively discussion as they eat and drink. In front of the table will be Patina du Pres rotating on a spinning pedestal in a ten foot long dress. Her enormous dress will be printed hair and blood spots on silk. She hovers as the sculpture over the dinner. The guests will be seated at tables covered with the same printed tablecloths with special plates (with printed blood spots in the middle and and hair on the border). The walls will be covered by similar drapery , paintings, and objects lit by candelabra.

In a corner will be two older women peeling garlic in huge bowls. Trumpet music by Ben Neil will sometimes sing out. The women acting as ancient meneads, the first feminists form Delphi, will get loud and possibly stand up and read their poetry. Patina will go round and round inspiring all. Chrysanne will make sure that everyone is ecstatic.

After the dinner the performance will occur daily for two weeks at tea time. Patina , the naked man and Chrysanne will be present encouraging the viewer to participate.

Just as Heracles exchanged clothes with Queen Omphala Hunter Reynolds tranforms into Patina du Pres merging the female with the male. At the dinner Patina and the six women exchange rolls while wearing printed hair dresses by Chrysanne Stathacos. The HIV positive bloodspots of Hunter Reynolds merge with Stathacos' hair prints (from her self created historical female painter, Ann de Cybelle) on the draperies, plates, and tablecloths. These issues of gender, inspiration, Aids , feminism, death and eros are contained in this performance / installation with its traces to ancient spring rites of meneads and Dionysus.

Taking Oppenheim's gesture and recreating it by switching and playing with genders frees us to find a new balance in art.





Installation view: Table etching, 1992



## READINGS

### ANNE de CYBELLE THROUGH CHRYSANNE STATHACOS

ANNE de CYBELLE THROUGH CHRYSANNE STATHACOS MAKES HER FIRST NEW YORK APPEARANCE AT THE CANDYASS CARNIVAL AT STUX GALLERY ON OCTOBER 19.

"The under-recognized 19th century painter Anne de Cybelle, frustrated in her attempts to gain recognition took matters into her own hands by pouring her creative passions into the garments she wore. Scavaging Belgian linen from the Parisian studios of her more famous male contemporaries, de Cybelle fashioned hair dresses, printing her own shorn locks on the purloined yardage.

It was at the Chemises du Hemp Ball given by Aurora Dupin that she first met Charles Baudelaire who commented, "Oh, tresses on dresses! "Obsessed with her sublime art despite the age difference Baudelaire dedicated his famous hair poems to Anne de Cybelle even though she spurned his advances.

"O Fleece that down her nape rolls plume on plume!  
O curls! O scent of nonchalance and ease!  
What ecstasies! To populate this room  
With memories it harbors in its gloom,  
I'd shake it like a banner on the breeze.....

"I'll plunge my head in it, half drunk with pleasure -  
In this black ocean that engulfs her form.  
My soul, caressed with wavelets there may measure  
Infinite rockings in embalmed leisure,  
Creative idleness that fears no storm!"

C. BAUDELAIRE from "HER HAIR"

Anne de Cybelle's recovered oeuvre contains not only paintings incorporating hair and plant motifs but also the many hair dresses, including Anne's perfectly preserved wedding gown found by the infamous Patina du Prey last year at a Paris flea market. Though the wedding gown was never worn by Anne de Cybelle it has been said that the baby hair shirts also recently discovered were for her illegitimate son Janis, the great grandfather of the expatriot painter Cy Twombly."

B. JAY, from "HAIR"

FOR THE CANDYASS CARNIVAL ANNE de CYBELLE WILL ADVISE THROUGH ARTIST CHRYSANNE STATHACOS. FAMOUS NEW YORKERS G. ROGER DENSON, KATHE BURKHART AND PATINA du PREY HAVE COMMUNED WITH de CYBELLE DURING READINGS WITH STATHACOS. READINGS AT CANDYASS CARNIVAL are \$10.00 ON SATURDAYS

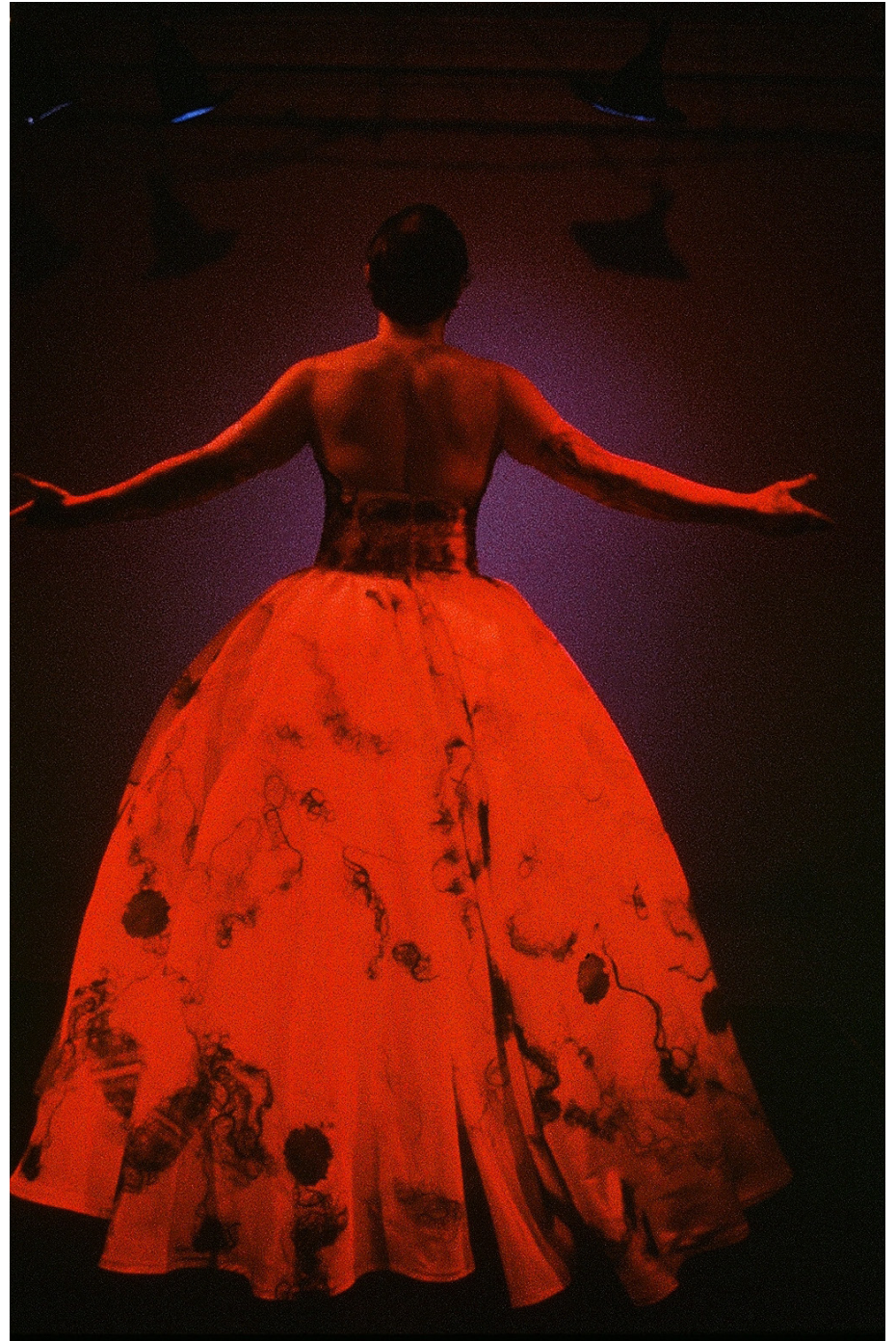


Hunter Reynolds/ Patina and Chrysanne Stathacos performing at Candy Ass Carnival, 1991



THE BANQUET, 1992

HUNTER REYNOLDS AND CHRYSANNE STATCHOS



Hunter Reynolds as Patina, 1992



Over 700 people attended the event while outside the Rodney King RIOTS were happening outside on Broadway and in Los Angeles.

On that same day, May 1, 1992, Rodney King publicly stated, "People, I just want to say, you know, can we all get along? Can we get along?" in response to unrest on US streets following the acquittal of the officers who beat him.

In 2011, revisiting the performance on the occasion of Reynold's Survival AIDS at Participant Inc, Roger Denson notes: "When a civilization's artists, particularly those living on the cusp of an era of cultural and political destabilization, begin honoring myths that have long been in disrepute, sometimes for centuries, or when artists begin to blatantly alter and defile myths still revered by the status quo, it's a sure sign that a notoriously censorial social order is slowly being eroded if not soon to be toppled and supplanted. Reynolds and Stathacos that night were exemplifying this political and cultural shift.

-*The Banquet*, G. Roger Denson



Installation view: *The Banquet*, 1992





Patina with Tony Feher  
Image Credit: Michael Wakefield



Chrysanne with Jannet  
Image Credit: Michael Wakefield

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## READINGS BY CHRYSANNE AND THE MAENADS

<b>Susan Slias</b>	"Story of O" by Pauline Reagre
<b>Kathe Burkhart</b>	"Dudes" by Kathe Burkhart
<b>Ellen Salpeter</b>	"Eloise" by Kay Thompson and a poem by Ellen Salpeter
<b>Zini Lardieri</b>	"Food Gives Order and Meaning to Life" by Zini Lardieri and Scott Spector
<b>Anne Pasternak</b>	"Women's Body, Womean's Right, A Social History of BIRTH Control in America" by Linda Gordon
<b>Pat McCoy as Anne de Cybelle</b>	"The Bavard" by Louis Rene des Foretes
<b>Janet Edminson</b>	"Inanna, Queen of Heaven and Earth" excerpt from froma na ancient Sumerian creation myth
<b>Chrysanne Stathacos</b>	"The Bacchae" by Euripedes



Image Credit: Michael Wakefield





THE BANQUET, 1992

HUNTER REYNOLDS AND CHRYSANNE STATCHOS



Hunter Reynolds as Patina, 1992





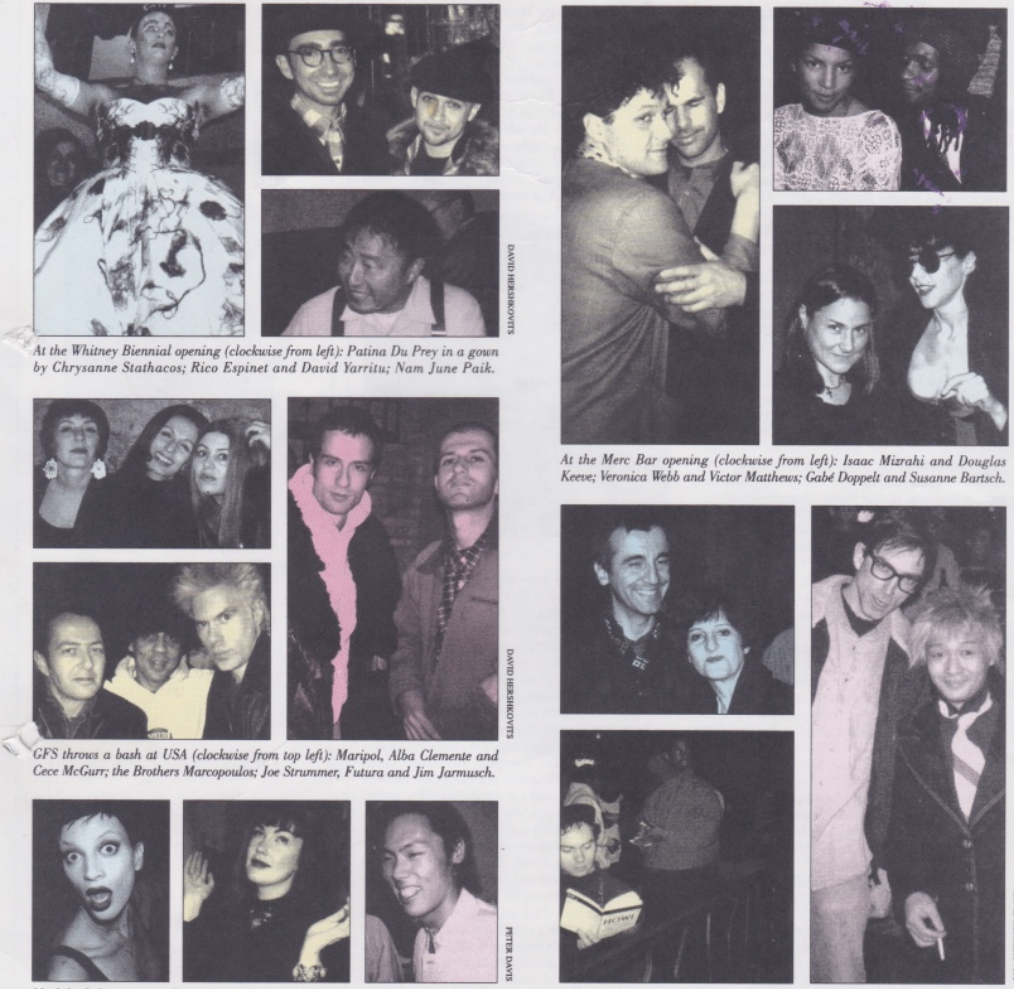


Original sketch by Chrysanne Stathacos for  
*The Banquet*, 1992



★ STREET LIFE ★ NIGHT LIFE ★ SEX LIFE ★ WILD LIFE ★

## Cultural Sushi



*At the Whitney Biennial opening (clockwise from left): Patina Du Prey in a gown by Chrysanne Stathacos; Rico Espinet and David Yarritu; Nam June Paik.*

*At the Merc Bar opening (clockwise from left): Isaac Mizrahi and Douglas Keeve; Veronica Webb and Victor Matheus; Gabé Doppelt and Susanne Bartsch.*

*GFS throws a bash at USA (clockwise from top left): Maripol, Alba Clemente and Cece McGurr; the Brothers Marcopoulos; Joe Strummer, Futura and Jim Jarmusch.*

*Model of the moment Kristen McMenamy at Webster Hall's Amfar benefit; Tommy Boy's Monica Lynch at Bloomingdale's party for Miami Beach and Mademoiselle; Stephen Gan celebrates his latest issue of Visionaire.*

*At the Grand, PAPER's Phat Tuesday guests (clockwise from top left): MAC's Ben and Chris Ospital; filmmaker Richard Kern and Samoa of Karen Black. A literary type concentrating on the word at the Digable Planets' gig.*

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*Paper magazine April 1993*

★ NEXT ISSUE: FASHION, FASHION, FASHION ★



Credits

Patina Du Prey's dress design and fabrication by Michael Velasquez

Musical Selections by **Diamanda Galas**; Confessional(Give me Sodomy or Give Me Death), The Law of the Plague, There Are No More Tickets to the Funeral, I Wake Up and See the Face of the Devil.

Blood Spot Photographs printed by **Shauna Church**

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Steve West  
Ihor Holobisky  
Ann Dean  
General Idea  
Alexa and Peter Crowe  
Tara Kenney  
Ace Byerlein  
Martin Knox  
Laura Miller

And a Very Special Thanks to the Cooks;

Megara Bell  
Sophia Bell  
Shauna Church  
Andrea Rosenthal  
Anne Sheehey  
Joy Wendler  
Jay Walsh  
Amanda Weil  
Kathleen Madden  
Ricci Albenda

Achemists Table designed by **Scott Spector** and **Chrysanne Sthathacos**

Hunter Reynolds and Chrysanne Sthathacos would like to thank **Thread Waxing Space**; **Sheh Zand** and **Timonty Nye** for their generous support.

Credits for *The Banquet*, 1992



Banquet Gloves for Patina, hair print by Chrysanne Sthathacos





Contact sheet with documentation of *The Banquet*, 1992











FOOD GIVES ORDER AND MEANING TO LIFE  
by Zini Lardieri and Scott Spector

Enter devouring,

WHEN I DINE I DON'T LIKE TO BEGIN WITH AN APPETIZER

You enter me, I devour you, we cover ourselves in rapture

AND WORK OUR WAY THROUGH TO DESERT,

moving in the fluid world,  
embracing the real, emerging, erupting from the real,  
bloodied by the real

FOR STARTERS - BREASTS CUPPED IN HAND, MY LIPS TRAVEL ACROSS YOUR CHEST  
SEARCHING.

hungers well up inside me an old recipe of lust, greed, burning desire.

I'D RATHER START IN THE MIDDLE AND THEN WORK MY WAY OUT TOWARD THE ENDS. I AM  
GUIDED NOT BY MY LIPS BUT BY MY NOSE  
I BREATHE YOUR SCENT.

I fall on you  
such a long slow fall until I am buried in your flesh,  
until I am consumed in your flesh.

TICKLED BY FERNS AROUSED BY MUSK, CLOVES YOUR SKIN SWEATING  
GARLIC AND PEPPERS.

Slowly I begin to eat my way back out, crawling through the forest of your hair.

I PREFER FINGERS TO FORKS EVEN IF THINGS OCCASSIONALLY SLIP THROUGH.

I see you covered in raspberries, surrounded by pears, dripping chocolate.

AWASH IN DESIRE, YOUR HEART CLENCHED WITH PLEASURE  
YOUR CHEST HEAVES I MARVEL AT YOUR MELONS AND HOW

matted, thick with sauce, oozing

THEY CHANGE WITH THE SEASONS FROM PEITE CANTALOUPE TO ENGORGED

swollen balls, loose, luscious, I knead them slowly with my tongue.

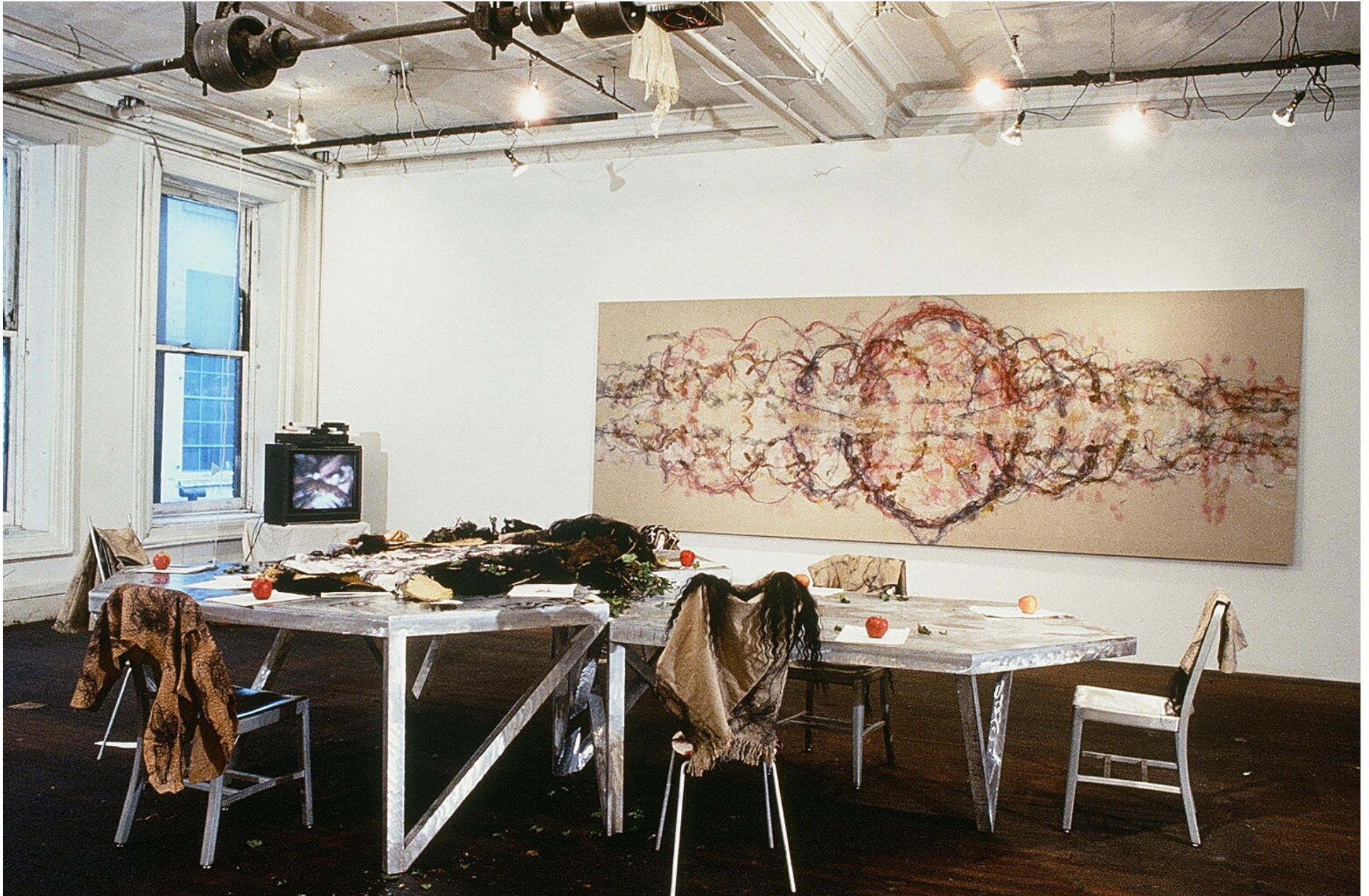
HONEYDEW. I WILL FEAST AT YOUR TABLE WHENEVER I CAN.

Snacking on your figs heated by the sun and ready to fall

AHH! THE NEXT PIECE OF FLESH TO DEVOUR.

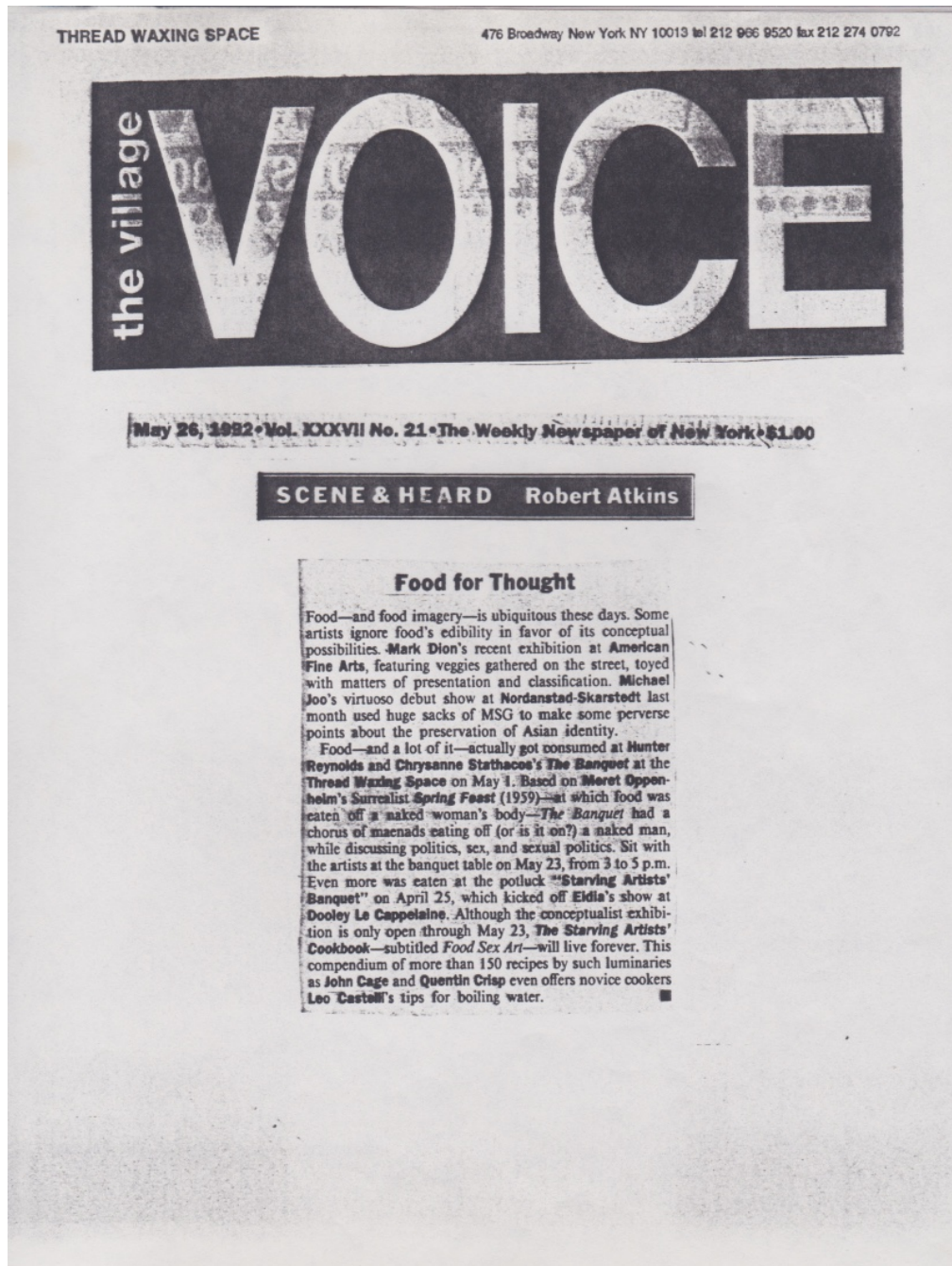
the egg rolls slowly over your face, lingering in the hollows



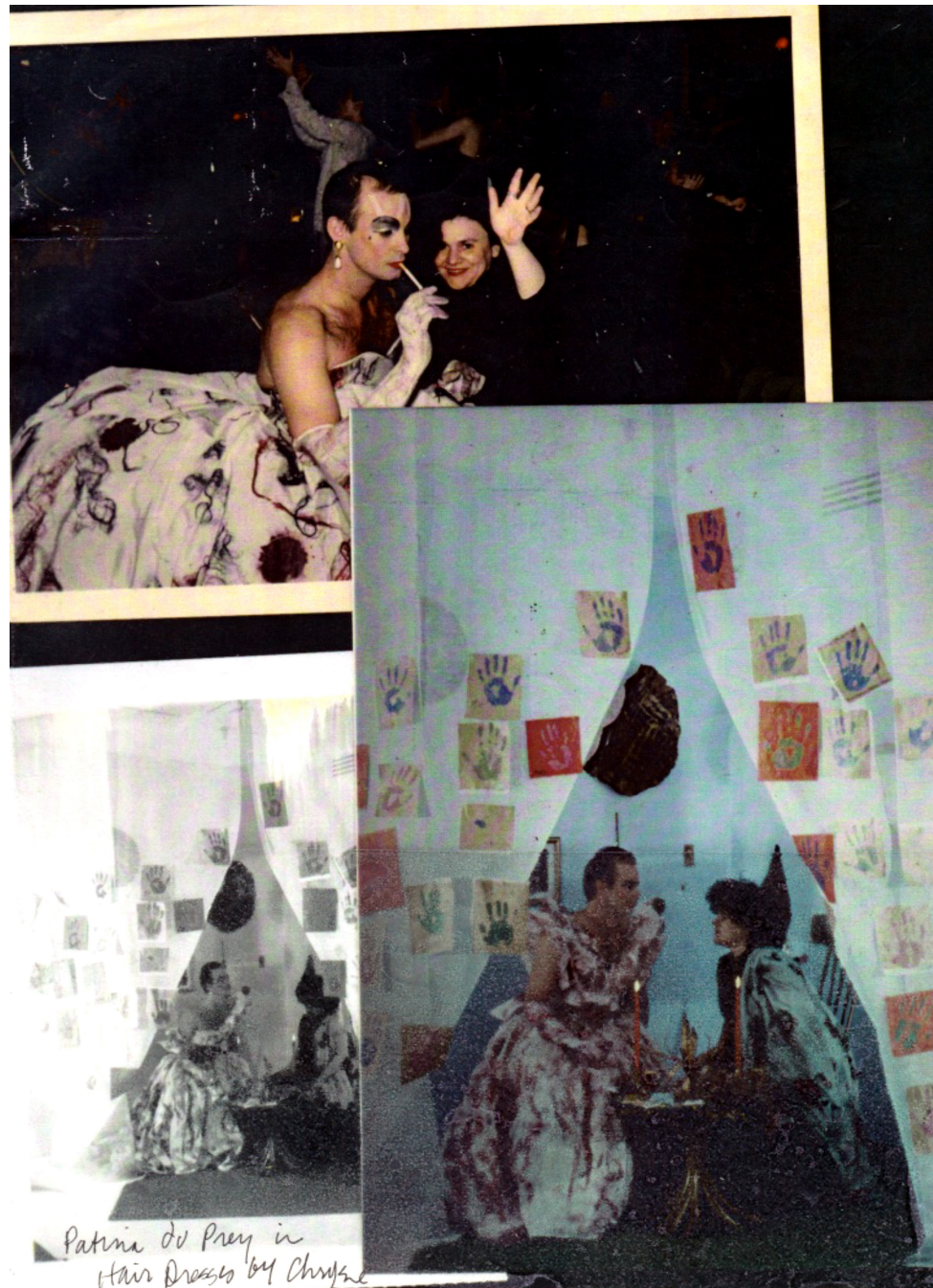


Installation view: *The Banquet*, 1992



Press, *The Village Voice*, May 26, 1992Installation view: *The Banquet*, 1992







## Appreciation of Hunter Reynolds and Patina du Prey

Hunter Reynolds fought for many years – to help people with AIDS – in his artwork and life and was an inspiration to many. He passed away on June 12, 2022. Here is the [obituary](#) in the New York Times.

For information on Hunter's life and artwork – Please contact [P.P.O.W](#) who represents the Estate of Hunter Reynolds. He will be deeply missed by myself and many friends.





For over 30 years, **Hunter Reynolds** (1959-2022) explored issues of gender, sexuality, HIV/AIDS, politics, mortality, and rebirth through performance, photography, installations, and his alter ego, Patina du Prey. Profound, beautiful, and ferociously honest, Reynolds' work was directly influenced by his lived experiences as an HIV-positive gay man living in the age of AIDS. As a member of ACT UP (Aids Coalition to Unleash Power) and a co-founder of Art Positive, an affinity group fighting homophobia and censorship in the arts, Reynolds used his visual and performance art practice to spread a message of survival, hope, and healing, and to reify queer histories so often marginalized, sterilized, and forgotten. After discovering in 1989 that he had been HIV positive since 1984, Reynolds was inspired by the advice of his friend, the artist Ray Navarro, to not let his disease control him. It was at this point that Reynolds "realized that my work had to do with this experience of death, emotions, and that I wanted people to feel, to experience pain and loss, but also to have hope in life." He had presented solo exhibitions at P.P.O.W, New York, NY; Hales, Gallery, London, UK; Participant Inc., New York, NY; Artist Space, New York, NY; White Columns, New York, NY; Creative Time, New York, NY; and Yerba Buena Center for the Arts, San Francisco, CA, among others. His work has been included in group exhibitions at institutions such as the Museum of Arts and Design, New York, NY; Henie Onstad Kunstsenter, Høvikodden, Norway; Hayward Gallery, London, UK; the FLAG Art Foundation, New York, NY; the Institute of Contemporary Art, Boston, MA; Museum of the City of New York, New York, NY; Aldrich Museum of Art, Ridgefield, CT; and DOCUMENTA, Kassel, Germany, among others. His work is numerous public and private collections including the Art Institute of Chicago, Chicago, IL; Yale University Art Gallery, New Haven, CT; the Shelly & Donald Rubin Foundation, New York, NY; and the Addison Gallery of American Art, Phillips Academy, Andover, MA. New York University's Fales Library and Special Collections acquired the archives of Hunter Reynolds for its Downtown Collection.

-P.P.O.W Gallery



**Chrysanne Stathacos** (b. 1951, Buffalo, USA) is a multidisciplinary artist of Greek, American and Canadian origin. Her work has encompassed print, textile, performance and conceptual art. Stathacos is heavily involved with and influenced by feminism, Greek Mythology, environment, eastern spirituality and Tibetan Buddhism, all of which inform her current artistic practice. Stathacos has presented projects in museums, galleries, and venues internationally for over 40 years . Two major collaborative works from the early 1990s still resonate today: The Abortion Project with Kathe Burkhart, and The Banquet with Hunter Reynolds,(1959-2022).

Stathacos's other major works include 1-900, Mirror Mirror (1994), a performance piece; The Wish Machine (1997-1998), her first interactive public artwork; The Aura Project (1999-2006); Refuge, a Wish Garden (2002); and The Roses (2006). Recently she has had one person exhibitions at Buffalo Institute of Contemporary Art ( Buffalo, 2022), Cooper Cole (Toronto 2018), SITUATIONS Gallery (New York 2018),The Breeder (Athens 2017) She has also has participated in exhibitions at MAO Asian Art Museum (Turin 2022), Henie Onstad Art Centre (Oslo 2022), the 13th Gwangju Biennial (South Korea 2021 ) and The Temptation of AA Bronson Witte de With Center for Contemporary Art, Rotterdam, ( 2013 now Kunstinstituut Melly). Stathacos was also featured as a contributor to AA Bronson's House of Shame, published by Edition Patrick Frey (Zürich 2022).

Stathacos has received awards from Art Matters (1995), the Adolph and Esther Gottlieb Foundation (1998), the Japan Foundation (2001), and the Puffin Foundation (2005). She is represented in numerous public collections, including the National Gallery of Canada, Albright-Knox Art Gallery, Buffalo; the Art Gallery of Greater Victoria; the Art Gallery of Hamilton; the Art Gallery of Ontario, Toronto; and the Memorial Art Gallery of the University of Rochester.

The Chrysanne Stathacos fonds is located in the Archives and Library, National Gallery of Canada, Ottawa. Stathacos currently lives and works between Athens, Greece and Toronto, Canada.

Stathacos is represented by The Breeder, Athens. For more information about the Banquet and links please click [here](#).





*The Banquet* Installation at the Robert Shiffler Foundation 1995 - photo Maxine Henryson





*The Banquet*: Ephemera Office Enterprise, 2017, Participant Inc., New York, USA



## Links



[Video of The Banquet: Hunter Reynolds and Chrysanne Stathacos 1992 – Filmed and edited by David Leslie](#)

[Hunter Reynolds](#)

[Chrysanne Stathacos](#)