

Press Release

Do Less

Alva Mooses | Camilla Padgitt-Coles | Emily DiCarlo | Eva Parra + Calipso Press | Ezra Benus | Julia Goldman | KB Jones | Kate Harding | Lydia McCarthy | Noa Charuvi | Rachel Rabhan | Sara Shaoul | Sari Carel | Shanti Grumbine | Tamara Gayer

Opening: September 13, 2023, 6:30-8:30pm

Affective Care

300 West 72nd Street, #1D, New York, NY

Rebecca Pristoop, and Collective_View are pleased to announce **Do Less**, an exhibition dedicated to slowing down. Conceived, curated, and implemented by gradually trusting the process, **Do Less** came to fruition at the intersection of the following:

Do Less

- **Select an artwork you already made**
- **Make a new artwork prioritizing your ease and wellbeing**
- **Delight in finding resonances during a happenstance studio visit**
- **Light up at a reconnection while strolling through open studios**
- **Let the love and brilliance of friends finally seep in**
- **Recall what you already know**
- **Lean into your creative collectives**
- **Allow people to show up**
- **Let Instagram inspire you**

Do Less' conceptual inkling was sparked by an invitation to curate a show at Affective Care - a center for the treatment and optimization of mental and physical health. While the early stages of the exhibition materialized in response to fear and anxiety, communal connection and conversation transformed **Do Less** into a healing practice itself. The final theme emerged in

conversation with artists Aimée Burg, Noa Charuvi, Rebecca Pristoop, and Yvonne Shortt, four members of the group *Collective_View*.

Reflecting on the location for this exhibition—a psychiatry office—and thinking about how one might conceive of a therapeutic environment, the group reminisced about the amount of literature, memes, and fast media purporting prescriptions for simplification and efficiency. Doing less requires consuming more! That is not the kind of environment this exhibition strives to create. **Do Less** rejects overt consumption. Instead, it uplifts the gradual congealing of concepts, the slow drying of paint, letting go, and allowing things to flow.

With a nod towards curator Hans Ulrich Obrist's ongoing *do it* exhibition (conceived in 1993 with artists Christian Boltanski and Bertrand Lavier), the scribbles of artist and writer Thomas Lélou, and the ethos of activist and artist Tricia Heresy's Nap Ministry and her recently published *Rest Deck*, **Do Less** brings together artists and artworks that reflect upon rest, healing, ego-loss, and the paradoxical nature of social systems that profess to soothe and lessen our load while only creating more discomfort and work.

The artworks in the exhibition range in media from painting, video, works on paper, photography, sculpture, zines, a book, a tufted rug, and a postcard for visitors to take home. Presenting fifteen artists and twenty-one artworks, **Do Less** places imagery for contemplation within four treatment rooms and the waiting room at Affective Care.

Artists in the exhibition approach their work through various means of doing less. While the hand of the artist is undoubtedly present in setting the circumstances in which medium meets surface, the nuances of materiality assert themselves in the cyanotypes of Sari Carel's *City of Trees* (2021-2023), the enamel drips of Noa Charuvi's *Eye Spy* (2014), and the homemade seaweed and alder cone inks in Kate Harding's *Postcards from the Sea* (2023). Alva Mooses' drawing *Undercurrents* (2023), takes the hand of the artist out of the equation completely. Using a CNC drawing machine, she plotted points derived from photographs of her sculpture series *Ear to the Earth / Culebra, Truena, Tormenta* (2022). Elements of the ceramic globes that constitute the series—the globe stand and meridian—are delineated with white ink on black paper.

Taking into consideration moments for pause, Shanti Grumbrine's *Window in the Basement of MoMA PS1* (2023) departs from the artist's regular drawing practice of meticulously recording architectural and decorative features. Instead, the viewer encounters a mostly blank paper with gestures towards shadowy objects beyond a window. With imagery that is not quite tenable, described through white dots on a black background, the viewer is left with, as the artist puts it, "the sensation of something just out of reach." A similar ambiguity is found in *'One Cat, Two Fish'* (*Jane Freilicher, 1974, 50 x 63*), (2021) by Julia Goldman. With objects only partially visible, the viewer may struggle to understand a sense of space or the very objects being depicted. But the cropped composition, overlaid with an objectless shadow, highlights the spaces in-between, the commonly overlooked, the not quite knowing yet calmly grounded.

Signals of rest can be found in the work of KB Jones and Rachel Rabhan. Jones' *Morning, Marfa, Texas* (2020) describes a passing scene with remnants of someone's presence at a

table. Chairs pulled out, notebook left open. Take into consideration the vast landscape of Marfa assumed through the yellow lit window and one can imagine the time and space to not do much. Landscape also plays a role in Rabhan's *8:53am* (2023). Captured by means of a camera obscura, the morning sky is an alluring and calming vision. However the main subject of the image is the artist lying in bed, one leg extended, sheets askew. Is this a moment of rest, or a moment of striving to get out of bed? For the sake of **Do Less**, the artist embraced the practice of *hurkle-durkle*, a 200 year-old Scottish term for lounging in bed long after it's time to get up.

Despite this show's premise to eschew the self-help industry, **Do Less** does include its own library. However, the zines and directives offered here inherently question the authority of fast media and encourage independent thinking and self-practice. Emily DiCarlo's book *we imitate sleep to dream of dissent* (2023) investigates rest as a radical gesture by inviting readers to trust their intuition and play with the Fluxus-inspired prompts through their own embodied experience. *Do Nothing and Print* (2023) by Eva Parra + Calipso Press also takes us into the realm of restful participation, while Tamara Gayer's *Four Letter Words* (2023) command attention through graphic marks—each word or design inviting a meditative presence.

Sara Shaoul and Ezra Benus invite an inquiry into the authority of directives through the juxtaposition of text, image, and material. Shaoul's *Do Less* (2023), which doubles as the show's postcard, pairs an image from a Japanese Ikebana instruction manual sourced from her father's archives with the fitting, yet paradoxical edict in bold, all capital letters. Benus' *Relax* (2023), is a rug tufted into the shape of its title using orange letters with a black border. Sourced from a medical manual instructing patients on how to use a bedpan, one must question the color and word combination - it seems to scream caution. Yet at the same time, Benus has created a soft object inviting soothing touch.

The impulse towards sensation is at the center of Camilla Pagitt-Coles video, *Arco Iris* (2023). First performed as a light and sound installation, it is presented at Affective Care in a designated treatment room in concert with Lydia McCarthy's *Clear Light of the Void (Dodecahedron)* (2017), a cast glass lamp. While *Arco Iris* journeys through the colors and sounds of the chakra system, igniting vibrational transformation, *Clear Light of the Void (Dodecahedron)* calls in both the void of darkness, and the light that must accompany it. This designated space becomes a place of ego-loss and full spectrum healing, and ultimately a culmination of the exhibition.

About Rebecca Pristoop

[Rebecca Pristoop](#) is a performance artist, curator, and collaborator. Her performance work translates internal somatic experiences into spoken word and movement to release habitual patterns in her nervous system and thoughts. As a curator, Pristoop has contributed to and curated exhibitions at MoMA, The Jewish Museum, The Tang Teach Museum, Dorsky Gallery Curatorial Programs, The Jewish Theological Seminary, York College CUNY, Queens Central Library, Ronald Feldman Gallery, and others. She is currently Curator and Senior Program Manager at [ArtBridge](#), where she facilitates socially engaged art making between artists and public housing residents. She is also a curator with [Collective_View](#), and a member of the collectives [The Moving Company](#) and [Five-Choose-Five](#). Pristoop received an MA in art history from New York University's Institute of Fine Arts, and a BA in art history and dance from Skidmore College.

About Collective_View

Formed in November 2016, [Collective_View](#) is an all-female collective of curators, artists, and arts workers creating projects and conversations around equality, practice, and labor. It is a space for collaboration and support for professional women in the art field. All members are involved voluntarily, committed to keeping the conversation alive, and to organically creating collaborative initiatives.

About Affective Care

[Affective Care](#) focuses on improving performance and facilitating achievement of your goals, providing directed therapies to lift mood, reduce anxiety, and improve concentration.

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On view by appointment

[Select images](#)

Artist Biographies:

Alva Mooses holds a BFA from The Cooper Union and an MFA from Yale University. She has exhibited her work in the U.S., Latin America, and Europe, and has completed fellowships and residencies at the Lower East Side Printshop, Socrates Sculpture Park, Center for Book Arts, Greenwich House Pottery, The University of Chicago, Tou Trykk in Stavanger, Norway, and Casa Wabi, in Oaxaca, Mexico, among others. Alva is an Assistant Professor at Hunter College.

Camilla Padgitt-Coles (b. 1985) is a Brooklyn-based multimedia artist creating with light, sound, and color in real time. Their work ranges from live audio-visual performances and visuals for live music to interactive installations and recorded musical releases. Recent work highlights the connection between color and sound in interactive installations that combine mixed media materials and software. They hold a Master's in Interactive Technology from ITP-NYU Tisch, New York (2019) and a B.A., Studio Art, Oberlin College, Oberlin, OH (2007). Recent solo shows include *Arco Íris*, Essex Flowers, New York (2023), *Rainbow Diner*, Sunview Luncheonette, Brooklyn, NY (2023), and *The Tuning House*, Essex Flowers, New York (2020).

Emily DiCarlo (b. 1985) is an artist, researcher, and writer whose interdisciplinary practice considers site, temporality and collaboration as the foundational principles for meaning-making. Evidenced through video, installation, text and performance, her work connects the infrastructure of time with the intimacy of duration. She writes alongside her visual practice, often focusing on the sociopolitical implications of predominant time structures in contrast to alternative temporalities through feminist phenomenology, queer time theory and more-than-human ontologies. She recently contributed her chapter, “Transcending Temporal Variance: Time Specificity, Long Distance Performance and the Intersubjective Site,” to the current volume of *The Study of Time* (Brill Publishing). Her work has also been published in *The Sociological Review* magazine and *KronoScope* academic journal. She lives and works between Tkarón:to/Toronto, Canada and Lenapehoking/Brooklyn, USA.

Eva Parra (b. 1982) is a researcher, educator and printer. She is part of the curatorial collective Indisciplinadas where she has developed exhibitions such as No room for books and soft [cover] revolution. She is the co-founder of Calipso Press, a printing studio, publishing label and artistic collective established in 2015 in Cali, and since 2022 based in NY. Calipso hosts a residency program oriented to expanded publishing and printing experimentation. They have participated in Art book fairs such as NYABF, UNFOLD Shanghai, Libros Mutantes Madrid, Rrreplika México and curated contemporary art projects such as Post Digital Mimeography (Colombia Biennale, Pereira, 2016) and A Sketch for the Future (Miriam Gallery, New York, 2022).

Ezra Benus has exhibited in NYC at The 8th Floor, Flux Factory, NYU Gallatin Galleries, Dedalus Foundation, Gibney Dance, The Laurie M. Tisch Gallery at the JCC Manhattan, EFA Project Space, Doris McCarthy Gallery, and internationally at Fylkingen (SE), University of Toronto (CA), and Art Windsor Essex Gallery (CA), and at Migros Museum, Zurich (CH). Benus is also one half of Brothers Sick (with Noah Benus), a sibling artistic collaboration foregrounding disability justice, politics of illness and care, bridging histories of eugenics with contemporary issues of ableism. Brothers Sick have exhibited with Pratt Manhattan Gallery (USA), Visual AIDS (USA), The Shed (USA), Shape Arts (UK), ONE Archives (USA), The Shed (USA), Museum für Moderne Kunst (MMK) Frankfurt (DE), and Museion Bolzano (IT). Ezra has held residencies in NYC at Wave Hill, EFA Project Space, and BRIC. Commissioned published works include Blackwood Gallery’s SDUK: Linger, and Kingdom of The Ill reader published by Hatje Cantz Verlag. Their work has been featured in publications such as Artforum (Susanne Pfeffer’s #1 artwork highlight of 2021), Pin Up, Mousse Magazine, Ocula, Art Agenda, Publico ípsilon, and Welt Kunst.

Julia Goldman is a visual artist born in Philadelphia, raised in southeastern Virginia, and now living in New York for two decades, initially coming to the city to attend Columbia (BA 2004, MFA 2008). She works serially, painting common objects (most recently couches) with the same palette, dimensions, and composition across many canvases. The effects of small changes emerge, as well as opportunities for cross-population. In addition to group shows in New York, her work has been exhibited at three solo shows at the former gallery American Contemporary in the East Village: *Girls* (2009), *Swimmers* (2010), and *Magazine* (2013), and last year, at Gordon Robichaux: *Couches and mugs* (2022).

Kate Harding (b. Martinsville, Indiana) is an interdisciplinary artist who lives and works amongst a constellation of locations - New York City, Isle of Eigg/Scotland and Los Angeles. In her practice she becomes immersed within the voices and histories of site, land and the local to invite consideration of embodied communication and more-than-human ways of knowing and precarity, creating and facilitating spaces for conversation and meeting. Her works include painting, drawing, installation, video and writing, and her background in garment design and construction often provides metaphoric and physical structure and technique. She teaches at Parsons/The New School, Pratt Institute, School of Visual Arts (NYC) and Otis College (Los Angeles).

KB Jones (b. 1979 Huntsville, Texas; based in New York) was a Chinati Foundation artist in residence in 2020, and has exhibited at venues indoors and out, from the Keap Fourth Community Garden in Brooklyn, to the Peter Strauss Ranch National Park in Los Angeles, to the Lemonade Stand, a mobile gallery and residency in Fairbanks, Alaska. A solo show upstairs at Rachel Uffner Gallery opened this September.

Lydia McCarthy's work has been exhibited at 106 Green, Essex Flowers, Sardine and the Scandinavia House in New York, Hidrante in San Juan and A-DASH in Athens. She has been reviewed and published in The Washington Post, The New Yorker, Art F City, The Wall Street Journal, Dossier and the Huffington Post. In 2011 she was awarded an American-Scandinavian Foundation Fellowship. Lydia lives and works in Rochester, NY, where she is pursuing a Master of Social Work.

Noa Charuvi holds an MFA Fine Arts from the School of Visual Arts in New York and a BFA Fine Arts from the Bezalel Academy in Jerusalem. Noa was a recipient of The Pollock Krasner Foundation Grant for 2018-19. Residency programs she attended include: Art Omi International Artists Residency in Ghent, NY, Yaddo artist colony in Saratoga Springs, NY and The Keyholder Residency at the Lower East Side Printshop in Manhattan. Her has been exhibited at The Bronx Museum of The Arts (New York), Haifa Museum of Art and Mishkan Museum of Art, Ein Harod (Israel). Recent one-person shows featuring Noa's work took place in H Gallery in Paris and Art100 in New York. Publications include "Landscape Painting Now", an anthology of contemporary painting published by D.A.P and Thames & Hudson. In late 2019 Noa was a recipient of a travel grant from Asylum Arts and a studio grant from FST Studio Projects Fund.

Rachel Rabhan is a visual artist originally from NYC and now residing in Franklin, TN. She holds a MFA from the School of Visual Arts in the department of Photo, Video and Related Media and is the former Director of the Arts Department at Ramaz High School where she worked for 26 years. She has led and founded innumerable community wide collaborative practices and practicum on the art making process, and views teaching as an embodied part of her creative practice. With a foundation in photography and painting, her visual art work is interdisciplinary and collaborative. Working with people and their individual narratives, she layers diverse contemporary experiences under the veil of historical events and concepts of communal identity. She views her work as giving voice to the various lenses through which people perceive the world and gain knowledge.

Sara Shaoul's conceptual practice explores the infrastructures of human experience, looking at the meeting points of personal narrative, social history, labor and gender through an intersectional feminist lens. She has a BA in Art History, an MFA in Combined Media, and a PhD in impractical decisions. Inspired by Lisa Robertson, she aspires to be "the philosopher of her own ruin."

Sari Carel's multi-media work focuses on translation from one modality to another. Her projects consider interspecies communication, relationships between people and place, and how the senses inform our perception. Also an environmental activist, Sari is a sharp observer of ecosystems, be they natural or human. Carel's work has been exhibited and screened internationally in venues such as Artists Space, Nicelle Beauchene Gallery, and Gavin Brown's Enterprise in New York; LAX Art and Young Projects in Los Angeles; and Locust Projects in Miami. She has been awarded numerous fellowships and residencies. Recent exhibitions include *The Sun Is A Mouth Of Blue* at Melanie Flood Projects, Portland, OR, *The Shape Of Play*, a public art project in Boston's North End, and *Mud Songs For Anni* at The Schneider Museum Of Art's Art Beyond in Ashland, OR.

Shanti Grumbine is a New York-based multi-media artist. She has been an artist in residence at the Millay Colony, Ucross, Yaddo, Vermont Studio Center, Saltonstall Foundation, Wave Hill Winter Workspace Residency, Lower East Side Printshop Keyholder Residency, Artist in the Marketplace (AIM), Women's Studio Workshop, the Bemis Center for Contemporary Art, BRIC Workspace and the Roswell Artist-in-Residence Program. Fellowships and grants include the NYSCA/NYFA Artist Fellowship in Printmaking/Drawing/Book Arts, the Santo Foundation Individual Artist Grant, RVAC Money and Materials Grant, Arts Mid-Hudson Individual Artist Grant, Taking Care Fund, A.I.R Gallery Fellowship and the LABA Fellowship at the 14th Street Y. Select exhibition venues include The Bronx Museum, Dorsky Gallery, Dorsky Museum, CCA Sante Fe, Love Apple Art Space, Magnan-Metz Gallery, Fridman Gallery, Planthouse Gallery, PS 122, Smack Mellon, Visual Arts Center of New Jersey and IPCNY. Shanti received an MFA from the University of Pennsylvania and a BFA from the School of the Art Institute of Chicago.

Tamara Gayer is an artist transfixed by the city. Suspended between the impulses of an image maker and those of a builder she creates work that mutates from drawing to installation to video. She holds a BA from Sarah Lawrence College and an MFA in combined media from Hunter College. She is a founding member of the Hint House one of New York's longest running artist/musician collectives. She is represented in several prominent collections including that of the Museum of Modern. She is a recent recipient of the Nations Academy of Art and Design's Abbey Mural Prize. She has emphasized showing at a broad ranges of cultural institutions, including non-art venues and festivals, such as Smart Spaces, Fourth Street Art Block Festival, Foxy Production, SmackMellon, WayHome and Artscape/Young place. Recently she has completed several permanent commissions including for the Penn State Center for Sexual and Gender Diversity and most recently a cycle of murals on the basketball courts of Williamsburg Houses in Brooklyn.