

ART LOT

206 Columbia St, Brooklyn, NY

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GIFT HORSE
A three-part exhibition

PART II: RETURN TO THE SOURCE

August 1 - August 29, 2021

Participating Artists: Aimée Burg, Tamar Ettun, Alva Mooses, Sara Shaoul

Curated by: Rebecca Pristoop

Opening Reception:

Sunday, August 1, 12:30-3:30pm

ART LOT is excited to announce the second phase of its three-part exhibition series, **GIFT HORSE**, organized in collaboration with *Collective_View*. **Part II: RETURN TO THE SOURCE** will run from August 1 - 29, and jumps off the heels of **Part I: MAKESHIFT**. The exhibition series will run through October 2021.

Collective_View is an all female-identified New York based art collective that, since the pandemic, started searching for new ways to share work at a distance while closing that necessary gap so works could be experienced in person. Their experimental exhibitions inaugurated in 2020 with *Private View*, a show that traveled between the participating artists' and curators' homes and was shared with the public via CVs instagram feed @_collectiveview_. The second iteration of that show launched in 2021 and was titled *Shared View*, it occurred simultaneously in the homes of seven artists and featured 49 works over seven weeks.

For **GIFT HORSE**, the members of *Collective_View* organized themselves into three groups and created a set of guidelines that became a game to inform the themes of their three part exhibition. Group three gifted a phrase to group one, group one gifted words to group two, and group two to group three. Here, instead of revealing artworks one-by-one on Instagram, as done in their previous exhibitions, language is used as a catalyst for developing artworks that will be on view at Art Lot for the public to view in person. The artists in **RETURN TO THE SOURCE** were granted the phrase, "MAKESHIFT" (the title of the first exhibition) as a protagonist and inspiration for creating the works on view.

The artworks in *Return to the Source* are indeed unified by a kind of "makeshift" approach. Considering the physical limitations of an outdoor, fenced-in exhibition venue, in addition to the timeline for conception and production of artworks within the parameters of **GIFT HORSE**, the ideas, materials, and construction of works have developed quickly with temporality in mind.

Take for instance, *Nachtehexen* by Sara Shaoul. A work in progress, Shaoul's presentation of *Nachtehexen* at Art Lot is one piece in her larger project to investigate a Russian battalion of female pilots who flew bombing missions during WWII. Nicknamed *Nachtehexen* "Night Witches" by the Germans, the pilots succeeded in dropping 3,000 tons of bombs on Nazi targets despite the hand-me-down gear, uniforms, and non-combat planes assigned to them. Completing their training in months, versus the years invested in their male counterparts, the pilots were so successful that 23 out of the 400 in their battalion were awarded the title, Hero of the Soviet Union.

Still in the early stages of her research, Shaoul's text and image work is being produced on an expedited schedule. Constructed of laminated paper to weather the reality of exhibiting outdoors, and affixed to the fence with materials only determined in the minutes before opening the exhibition (you must see the work to find out what she chose!), *Nachtehexen*, as it is presented at Art Lot, can stand as a physical and metaphorical symbol for female production and ingenuity in the face of misogyny and its historical restriction of resources.

Alva Mooses also approached the concept of "makeshift" through a feminist lens, and reflected upon her practice of researching the socio-political histories of colonized landscapes and how they intersect with radical cartography - essentially, the concept of a return to the land and its stewards before it was mapped by Empire. Her installation, *culebra, truena, tormenta*, which includes a printed banner raised on a flagpole, directs viewers to consider the migrations of people across political boundaries.

While flags are often used to claim land and authority, Mooses' screen-printed banner signals impermanence and matriarchal descent. A poem reflecting generational experiences of motherhood and migration is proclaimed on one side of the banner. The other side presents a printed photograph of sand from along the U.S./Mexico border cut in the shape of gores from a terrestrial globe. Gores are the segments "cut" from spherical maps to describe the curved surfaces that lie between two close lines of longitude on a globe. Through her installation, which also includes terracotta cones, milkweed, and take away poems, Mooses negates the patriarchal colonial empire that attempts to cut-up and divide indigenous landscapes and homes, while asserting the wisdom of the mother.

Through discussion and reflection on their individual practices, the artists in Part II of GIFT HORSE identified a kind of "returning to the source" within their collective works. This motivated Tamar Ettun to present one of her inflatables—an object trope that she has been working with since 2008. Ettun's inflatables are made of materials affiliated with army parachutes and hot-air balloons and reference her mandatory service in the Israeli military. They are moving sculptures, and some of them can be entered and experienced as meditative environments.

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Interestingly, parachutes and hot-air balloons are constructed with gore segments as well. Perhaps a metaphor can emerge between the practices of Mooses and Ettun. That of a transformation of material and shape from aggression and control to inclusiveness and collaboration. Ettun's *Pink Inflatable* will only be on view during the exhibition's opening, along with her *Green Trap for the Imposter Demon*.

In a gesture of friendship befitting an exhibition titled, *Return to the Source*, Aimée Burg will install her work, *Untitled Pink*, as the exhibition's opening event closes with the deinstallation of Ettun's *Pink Inflatable*. Over the past decade, Burg and Ettun have worked together to explore materials, solve construction problems, and play with fabrics and dyes. Burg's piece is a tribute to the years the artists have investigated materials together. The plastic sheets, nylon, string and rocks in *Untitled Pink* all refer to materials used in Ettun's various works and performances. Friendship is a valuable source to return to.

With the offering of the word "makeshift," the timeline of **GIFT HORSE**, and the depths of friendship and sharing cultivated between members of *Collective_View*, this exhibition—at first composed of disparate parts—coalesced into a series of artworks that speak to the power, resilience, and collective support of womxn. And thus, we leave our audience, and group three of GIFT HORSE, with our catalyst to "Return to the Source."

Collective_View formed in November 2016 to create a space for collaboration and support for female-identified art professionals. Members participate voluntarily through meetings and discourse, and commit to keeping the conversation alive while creating collaborative initiatives.

ART LOT is located at 206 Columbia Street in the Carroll Gardens neighborhood of Brooklyn. ART LOT is visible at any time of day however direct access to the lot is by appointment only. For more information please contact Aimée Burg or Natalia Zubko at artlotbrooklyn@gmail.com. The ART LOT thanks Jim Osman and Jim & Bobbi Vaughan for the use of 206 Columbia Street.

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WORKS ON VIEW

Alva Mooses
alvamooses.com

culebra, truená, tormenta

An installation composed of a printed banner raised on a flagpole, milkweed plants, terracotta cones, and a stack of printed poems that are an offering to visitors.

**milkweed grows
to nurture a voyage across a continent
from two terracotta nipples
the sole host for monarchs to lay eggs
immortal plants are a poisonous remedy
artisanal contraceptive, emetic, ritual cleansing
meso-american matriarch cures her child's lungs
by chewing on roots of *asclepias incarnata*—
mamas-know-the-body-best**



Image courtesy the artist. Prints for ***culebra, truená, tormenta*** were made with support from the Center for Book Arts, Endless Editions, Robert Blackburn Printmaking Workshop, and the Lower East Side Printshop.

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Alva Mooses is an artist and educator based in Brooklyn, New York. She received her BFA from The Cooper Union and her MFA from Yale University. She has exhibited her work in the U.S., Latin America, and Europe, and has been awarded fellowship and residency opportunities at Socrates Sculpture Park, The University of Chicago, Tou Trykk in Stavanger, Norway, and Casa Wabi, in Oaxaca, Mexico, Center for Book Arts, Lower East Side Printshop, The Clemente Center in NYC, among others. Since 2004, Alva has organized community art initiatives and collaborations in NYC, Mexico, Cuba, the Dominican Republic, Haiti, El Salvador, and Argentina. In 2017, Alva co-founded LAZO, a collective that creates participatory art projects and exhibitions bringing together Latinx artists, curators, scholars, and activists. She is part of the Editorial Advisory Board for the media platform Latinx Spaces and teaches Sculpture and Drawing at The Cooper Union School of Art.

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Aimée Burg
aimeeburg.com

Untitled Pink

Imagining a shadow or ghost, Tamar Ettun's *Pink Inflatable* summoned memories of our work together over the past decade—helping her with materials and construction, seeing her artwork shift and grow. *Untitled Pink* intends to fill the void left when Ettun's inflatable departs. Built from remnants of both her and my own work, the untitled sculpture collaborates to celebrate pink, a color heavy with meanings and contexts that the viewer carries subconsciously. Like an afterimage burned on a retina, *Untitled Pink* is the sensation—the illusion—of leaving that persists long after the original object has gone.



Image courtesy the artist.

Aimée Burg is a sculptor and multimedia artist living and working in Connecticut. Her work explores the tensions between nature, artifice, and the uncanny or supernatural. She is currently starting an artist residency and farm in Durham, CT as well as running Art Lot in Brooklyn. She earned her MFA from the Yale School of Art in 2010 and has shown/performed in NYC, New Jersey, Upstate New York, California, Montréal, and Tel Aviv. Aimée was a 2012 AIR Fellow and was in residence at Vermont Studio Center.

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Sara Shaoul
sarashaoul.com

Nachtehexen

Nachtehexen is a text and image work created from ongoing research on a Russian battalion of female pilots who flew harassment bombing missions during WWII, succeeding against all odds. This feel-good historical narrative becomes a site for feminist inquiry on multiple levels.



Image courtesy the artist.

Sara Shaoul is a conceptual artist living and working in Brooklyn. Her practice explores the infrastructures of human experience, from relationships to socioeconomic systems, looking closely at the intersection of labor, social history and gender. She is particularly interested in how ideology is learned through intimate experience. Shaoul has exhibited work at The Center for Book Arts, Pioneer Works, The Hudson Valley Center for Contemporary Art, PS 122, Present Company, and the Spring Break, Scope and Aqua art fairs, among other venues. She received her BA in Art History from Cornell University and her MFA in Combined Media from Hunter College. Shaoul is the director of 601Artspace, a non-commercial exhibition space in New York's Lower East Side.

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Tamar Ettun
tamarettun.com

(Works on view only during the opening on August 1)

Pink Inflatable

The inflatable piece resembles huge breathing lungs that are constantly moving gently from the air. These colorful vessels invite visitors to enter a meditative state, immerse themselves in the bright colors, and interact with one another in play.



Image by Charlie Rubin, courtesy the artist.

Green Trap for the Imposter Demon

In ancient Babylon, when people were sick or in pain they would go to an artist-magician. That artist-magician would draw each individual a unique personal demon on a bowl, write a spell, and together they would turn the bowl upside down to “trap” the demon to remove its powers. Often the demon was Lilit. Verbalizing and visualizing pain can take away some of the demon’s charge.



Image courtesy the artist.

Tamar Ettun is a multidisciplinary artist based in Brooklyn, New York. She has had exhibitions and performances at Pioneer Works, PERFORMA, Sculpture Center, Madison Square Park, Art Omi Sculpture Garden, The Barrick Museum UNLV, The Watermill Center, e-flux, Herzelia Biennial, Bryant Park, Socrates Sculpture Park, Indianapolis Museum of Art, The Jewish Museum, Fridman Gallery, among others. She received awards and fellowships from The Pollock Krasner Foundation, Chinati Foundation, Moca Tucson Artist Residency, MacDowell Fellowship, RECESS, The Lower Manhattan Cultural Council, Art Production Fund, and Iaspis. Ettun founded The Moving Company, an artists collective creating performances in public spaces and a social engagement project with Brooklyn teens hosted by The Brooklyn Museum. Ettun received her MFA from Yale University in 2010 where she was awarded the Alice English Kimball Fellowship. She studied at Cooper Union in 2007, while earning her BFA from Bezalel Academy, Jerusalem. Ettun teaches at Columbia University School of Arts, and The New School Parsons School of Design.