

ONCE MORE, WITH FEELING

Curated by Chelsea Haines

Once More, with Feeling investigates the gendered economy of emotional expression and its relationship to contemporary art. Exploring the gaps between fantasy and reality, labor and leisure, free and working time, the artists in this exhibition—based in the United States, Europe, Asia, and the Middle East—grapple with how changing definitions of work have informed their own processes as artists, workers, and women.

1 Hilla Toony Navok

At Work 01, Galiplast, 39 Eilat Road, Tel Aviv, 2015

At Work 02, Arad Metals, 46 Salame Road, Tel Aviv, 2015

Digital prints. 21 3/5 x 31 1/2 inches each.

Rounding Up the Hours, 2015

Calendar, digital print of collage and pencil on Paper. 11 1/4 x 13 3/4 inches.

In the series *At Work*, Navok enters the workshops and factories that manufactured elements of her sculptures, attending to the aesthetics of disorder found in these work spaces occupied mostly by men. Navok intervenes by replacing an existing calendar, of the kind with a girl of the month or exotic scenery, with her own “calendar” of drawings without days, weeks, or months.

2 Jana Kapelová

Free Working Time, 2011–present

Installation and publication.

Free Working Time accumulates creative practices that workers in different cities across the world have developed on the job (unknowingly to their supervisors). From a business manager who writes poetry to an aircraft mechanic who paints Easter eggs, Kapelová documents these hobbies pursued during working hours as small resistances that begin to break down the binary of labor and leisure time.

3 Megan Snowe

The Emotional Labor Union, 2016

Installation and publication.

The Emotional Labor Union is an installation, take-away publication, and performance series. It suggests that the *Emotional Labor Union* is an existing, active body advocating for its collective wellbeing. The union handbook includes texts interrupted by liquid, scent, and other sense-stimulating substances that create a visceral experience and an increased awareness of the text’s materiality. Programs include a union town-hall meeting on November 16, and the performance *The Emotional Labor Movement*, on December 7, developed with movement therapist Kendra Kambestad.

4 Katya Grokhovsky

Pleasant4Eva, 2016

Acrylic, collage on paper. 14 x 17 inches.

Body is mine, 2016

Acrylic on paper. 30 x 23 inches.

Grokhovsky explores non-verbal communication, emotional translation, and the migrant female body by taking her experiences moving from the former Soviet Union to Australia in the 1990s as a starting point to explore the smile. A series of works on paper of contorted and distorted smiles emphasizes the cultural specificity—and the hard work—that goes into this seemingly natural expression. Grokhovsky’s lecture-performance *Polite, Pleasant, Endearing*, with dancer Jeremy D. Olson, on November 18, delves into the history and social functions of the smile.

5 Allison Kaufman

Dancing with Divorced Men, 2008

Video. 6 minutes, 24 seconds.

Friday Nights at Guitar Center, 2011

Video. 4 minutes.

Dancing with Divorced Men is a loop of recordings of the artist dancing with middle-aged, divorced men in their homes. After asking the men to choose a song and dance style, Kaufman created a female counterpart based on their cues. In *Friday Nights at Guitar Center*, Kaufman explores the predominately male customers of guitar stores via their impromptu in-store performances, examining the packaging and stereotyping of identities these stores perpetuate: the fantasy of rock stardom, and simultaneity of exhibitionism and vulnerability.

6 Shadi Harouni

The Lightest of Stones, 2015

Video, 15 minutes.

The Lightest of Stones depicts the artist pulling pumice stones by hand from a quarry in the mountains near her hometown in Kurdish Iran while male workers question and playfully mock her Sisyphean attempts. The artist and the workers are mutually aware of the different social and economic values of their shared labor, as the workers joke about being shown one day in an American museum.

7 Rasha Asfour

Confessions of a Healthaholic, 2014–2016
Digital Prints.

Asfour's photographs meticulously document the artist's ongoing weight-loss struggles. A stark series of self-portraits of the former competitive swimmer in the same black-and-pink bathing suit, taken every day over the course of a year, form an archive of the artist's efforts to shape her body and come to terms with her self-image.

8 Jasmeen Patheja

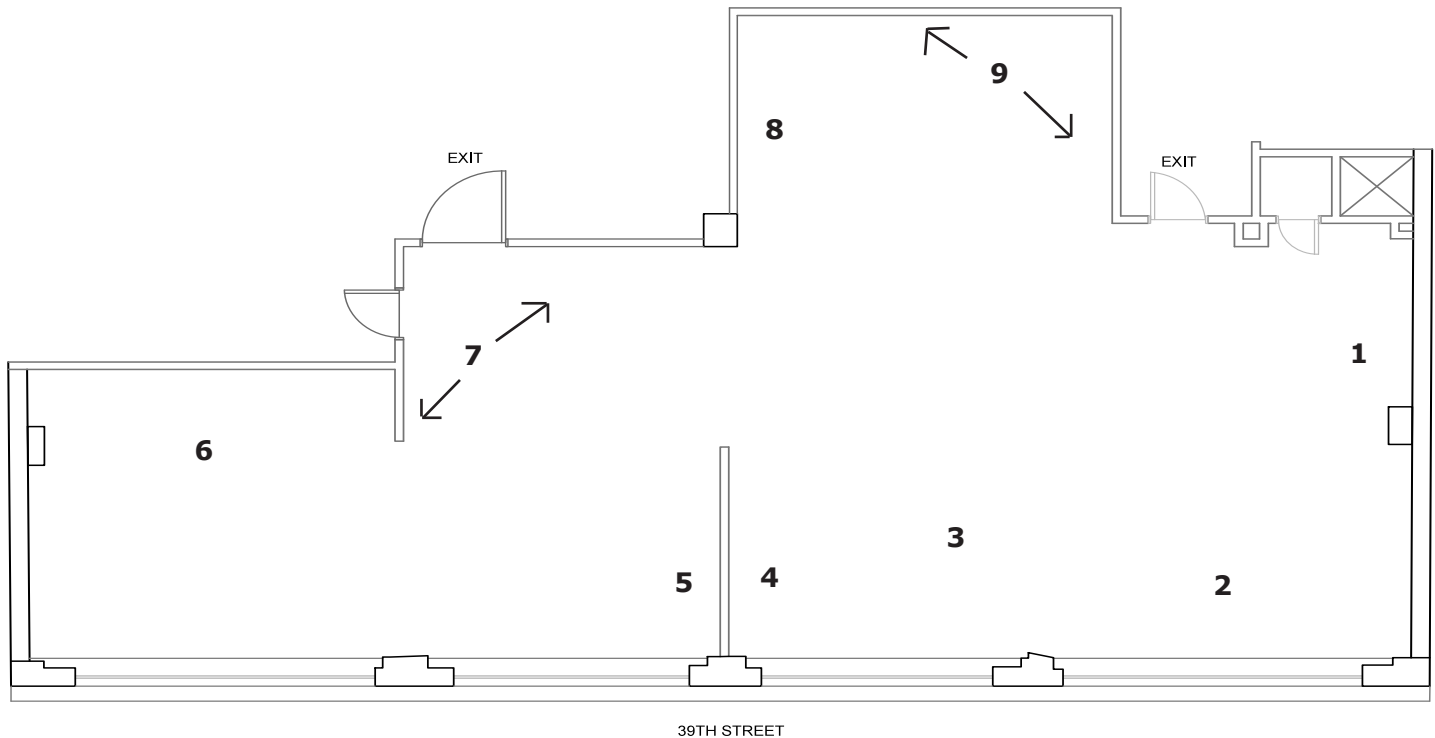
Indri Pickle Lab, 2016
Video, 8 min

Indri Pickle Lab is a collaboration between the artist and her grandmother, Inderjit (Indri) Kaur. Indri forays into the realms of politics, science, and entertainment in a series of photo and video performances based on characters of Indri's choosing. In the video *Mango Pickle*, Indri plays both scientist and cook as she instructs viewers on how to make the South Asian delicacy.

9 Chloë Bass

The Book of Everyday Instruction, Chapter One: you + me together, 2015
Photo-diptychs and ephemera.

In *The Book of Everyday Instruction, Chapter One: you + me together*, Bass invited Cleveland residents she did not know to spend time with her sharing an activity that they would typically engage in with a friend or partner. The series of text and photo-diptychs and ephemera document these shared activities from dog walking to going to the movies to co-teaching a class.



EFA Project Space is supported, in part, by public funding from The National Endowment for the Arts and the New York City Department of Cultural Affairs in partnership with the City Council.

Once More, with Feeling, November 11 - December 23, 2016.
Presented by **EFA** Project Space,
A Program of The Elizabeth Foundation for the Arts
323 West 39th Street, 2nd Floor, NYC. www.efanyc.org

