

WHITE FLAG PROJECTS

*Newtonland:
Orbits, Ellipses and other Planes of Activity*

February 27 - April 10, 2010

Greg Bogin
Elizabeth Bryant
Anne Eastman
Ib Geertsen
Grabner/Killam
Jean Painlevé
Jan Van Der Ploeg
Jonas Wood

Curated by Michelle Grabner

White Flag Projects
4568 Manchester Avenue
Saint Louis, Missouri 63110

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CHECKLIST OF THE EXHIBITION

1. Greg Bogin

I want to be your friend II, 2008

Synthetic paint and urethane on canvas.

Courtesy Leo Konig Inc., New York.

2. Grabner/Killam

Lateral Drop, 2010

Aluminum, chain, silverpoint.

3. Anne Eastman

Oh! László, 2009

Plexiglas mirrors and wood.

Courtesy of the artist and ATM Gallery, New York.

4. Anne Eastman

No Private Point of View, 2009

Glass mirror and wood.

Courtesy of the artist and ATM Gallery, New York.

5. Jean Painlevé

Various films dated between 1927 and 1982.

6. Ib Geertsens

Form Rod [Red form IG 1190], 1981

Painted steel.

Courtesy Rocket Gallery, London.

7. Elizabeth Bryant

Heian Shrine Stroll Garden/Azure Vista, 1999

Cut photograph with mobile.

Courtesy SolwayJones Gallery, Los Angeles.

8. Jonas Wood

Yellow Dot Plant, 2009.

Graphite and crayon on paper.

Courtesy Shane Campbell Gallery, Chicago.

9. Jonas Wood

Three Circles and a Triangle, 2009.

Watercolor on paper.

Courtesy Shane Campbell Gallery, Chicago.

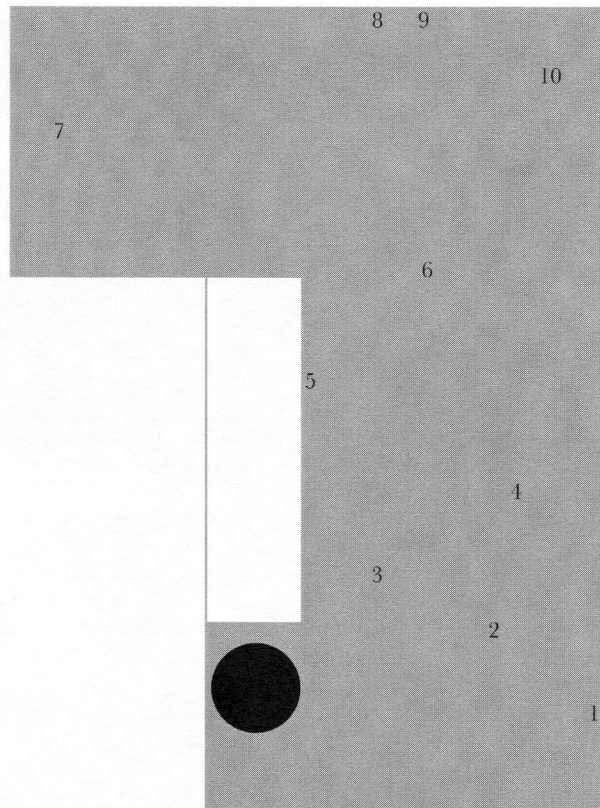
10. Jan Van Der Ploeg

Balls Mobile, 2009

Rubber and metal.

As a service to exhibiting artists, White Flag Projects is pleased to help facilitate in the sales of available artworks. White Flag Projects is strictly non-commercial and accepts no commission.

Opening reception sponsored in part by Schlafly Beer.



ABOUT THE EXHIBITION

“So I think what comes next is a web with big holes blown in it. A spider web in a storm. The turtles get knocked out from under it, the platform sinks through the cloud. A lot of the inherent contradictions of the web get revealed, the contradictions in the oxymorons smash into each other.” - Bruce Sterling, February 2009

Fiscal exigencies have bestowed artists with promising new freedoms. No longer charged with the aim to develop tamped spoils for the voracious speculative collector, many artists are once again examining the formal dimensions of three-dimensional space.

The once reliable foundations of the world have proven to be faithless bubbles. In the studio, artists are not simply rediscovering Alexander Calder’s mobiles anew, but are investigating the capriciousness of atmosphere and the loss of support (canvas, wall, pedestal, floor).

This suspended work is the inverse of recent accretion-based sculptural practices that engage in synthetic concepts of space. The works included in *Newtonland* actively invent non-static spatial relations, experiment with organizing structures, and choreograph movement. This experimentation is the physical opposite of accumulation and collection practices — many of which were aptly featured in the New Museum’s exhibition *Unmonumental: The Object in the 21st Century* (2007), which was comprised of organizational gestures that strikingly paralleled the bundling of debt by banks. Contemporary mobile work does away with traditional supports, allowing gravity to become the final arbiter. In *Newtonland* a force of nature takes the reigns in compositional arrangement.

The artists included in *Newtonland* harness gravitational forces in various degrees. Artist Greg Bogin’s (New York) shaped canvas suggests orbital speed and rotation, while Elizabeth Bryant (Los Angeles) evokes natural phenomenon that is closer to home. In her photographic mobile, forms are cut free from their conventional pictorial landscape. Anne Eastman’s (New York) stabiles negotiate geometries wrought in familiar materials, while Ib Geertsen (Danish 1919-2009) and Jan Van Der Ploeg (Dutch) explore the abstract qualities of form and color when subjected to the merits of balance and harmony. Jonas Wood’s (Los Angeles) drawings claim a debt to Calder’s mobiles and stabiles while identifying parallel compositions in the structure of houseplants. Like Eastman’s vernacular material references, Michelle Grabner and Brad Killam’s (Chicago) large-scale suspended screen employs familiar aluminum stadium bleacher material with traditional silverpoint line drawing. Finally, a selection of Jean Painlevé’s (French 1902-1989) early 20th century nature films document radical life forms that have evolved in the relative density of the sea.

BIOGRAPHIES

Curator **Michelle Grabner** is an artist and writer who lives and works in Oak Park, Illinois. She is a corresponding editor for *X-tra* and a co-editor of *The Studio Reader*, an anthology published by the University of Chicago Press. Her writing has been published in *Artforum*, *Modern Painters*, *Frieze* and *X-tra* among others. She has exhibited her work internationally, including exhibitions at Daimler Contemporary, Berlin; Midway, Minneapolis; The Museum of Contemporary Art, Chicago; and The Milwaukee Art Museum. Grabner is also the co-founder and artistic director of the Poor Farm in Waupaca County, Wisconsin and The Suburban, an artist-run project space in Oak Park, Illinois. She is a professor and chair of the Painting and Drawing Department at The School of the Art Institute of Chicago.

Greg Bogin received his BFA from The Cooper Union in 1987. He has had many solo exhibitions internationally including Paolo Curti/Annamaria Gambuzzi & Co., Milan; Galeria Starmach, Krakow; Ishizaka Art, Tokyo; Jablonka Galerie, Koln, and Galerie Bruno Bischofberger, Zurich. His work has been discussed in the *Wall Street Journal*, *Art in America*, and *ARTnews*. Bogin currently lives and works in New York.

Elizabeth Bryant has been included in numerous solo and group exhibitions including *Inheriting Matisse*, Rocket Gallery, London; *Cultivate*, TransAmerica Gallery, San Francisco, and *Flip*, L.A./Croatia Exchange, Croatia. Bryant's work has been reviewed by *Art in America*, *Artweek*, and *ArtSlant*. She received her MFA from the University of Florida, Gainesville in 1980.

Anne Eastman received her MFA from the Yale School of Art in 2006. Her work has been included in group shows including *Ragged*, Kate MacGarry, London; *There's a City in My Mind*, Southfirst Gallery, New York, and *Standard Projection: 24/7* at The Standard Hotel, Los Angeles. Eastman's work has also been featured in several solo exhibitions including at the Groeflin Maag Galerie in Zurich and the LISTE Young Art Fair in Basel. Her work has been discussed in the *New York Times*, *The New Yorker*, *Time Out New York*, and *Time Out London*. Eastman lives and works in both Tokyo and New York.

A self-taught artist, **Ib Geertsen** has exhibited in every major museum in Denmark. His work can currently be found in numerous museums around the world including Statens Museum for Kunst, the Kastrup Gaard Collection, the Engraving Collection, AROS Aarhus Kunstmuseum, Funen Art Museum, North Jutland Art Museum, and the Trapholt Museum. He was awarded the Eckersberg Medallion in 1978 and the Thorwaldsen Medallion in 1991. Renewed critical attention has been given to his work since his 2003 retrospective at the Kunsthallen Nicolaj. He died in 2009.

In addition to maintaining individual studio practices, collaborators **Brad Killam** and **Michelle Grabner** are founders of The Suburban, an alternative exhibition space adjacent to their home in Oak Park, Illinois and the Poor Farm in Waupaca County, Wisconsin. Grabner received her MFA in Art Theory and Practice from Northwestern University in 1990, and has since exhibited in solo and group shows including *Michelle Grabner's Universe*, Leo Koenig Projekte, New York; and *Silverpoints*, Shane Campbell Gallery, Chicago. Killam's work has been exhibited with Galerie Andreas Bruning, Dusseldorf; Beverly Art Center, Chicago, Illinois; Santa Monica Museum for Art, California; Museum of Contemporary Art, Chicago; Galerie Andreas Bruning, Dusseldorf, and the Museum of Contemporary Art, Chicago. He received his MFA from the University of Illinois- Chicago.

French film director, actor, scientist, critic and theorist **Jean Painlevé** was legendary for his breathtaking and unclassifiable surrealist-inspired science films. Over the course of his decades-long career, Painlevé directed more than two hundred natural history films on a plethora of subjects ranging from sea horses to vampire bats, including *Sea Ballerinas* (1956), *The Love Life of the Octopus* (1965), and *Liquid Crystals* (1978). Painlevé's work has received enormous critical attention, and in 2003 the Museum of Contemporary Art, Sydney put on view the most extensive collection of Painlevé's work ever seen outside of France, in its "Liquid Sea" exhibition. He died in 1989.

Dutch artist **Jan van der Ploeg** studied art in Amsterdam at the Gerrit Rietveld Academie and the Rijksakademie van Beeldende Kunsten, as well as the Croydon College of Art, London. His art has been exhibited internationally, including at the Galerie de Multiples, Paris; Rob de Vries Galerie, Haarlem; Mercedes-Benz Museum, Stuttgart; Shane Campbell Gallery, Chicago; Concept Space, Shibukawa, and Sarah Cottier, Sydney.

Jonas Wood received his MFA in painting and drawing from the University of Washington in 2002. Wood's work has been the subject of solo exhibitions with MinMin Gallery, Tokyo; Shane Campbell Gallery, Chicago; Anton Kern Gallery, New York, and Black Dragon Society, Los Angeles. His solo exhibition *Hammer Projects: Jonas Wood* is in view at the Hammer Museum in Los Angeles. Wood currently lives in Los Angeles.

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