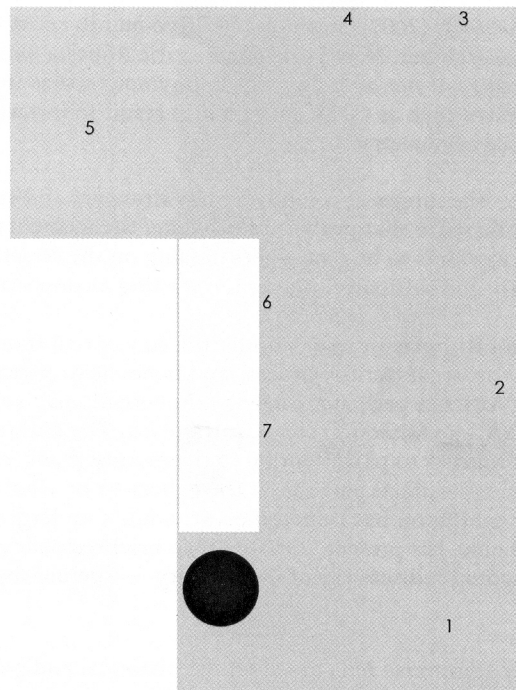


EVERY MAN FOR HIMSELF/GOD AGAINST ALL CURATED BY HESSE MCGRAW

TIM HYDE, JILL MAGID, LILLY MCELROY, ZACHARIAH ROCKHILL,  
MARCO BOGGIO SELLA AND ARTIST-IN-RESIDENCE ERIC VON ROBERTSON

MARCH 15 – APRIL 19, 2008

[www.whiteflagprojects.org](http://www.whiteflagprojects.org)



**CHECKLIST**

- 1) Eric von Robertson, *Lost Caves and Stolen Cars of St. Louis*, 2008.
- 2) Marco Boggio Sella, *Dreams and Nightmares of the African Astronauts*, 2006. DVD, 59 minutes.
- 3) Tim Hyde, *Invisible City*, 2005. Single-channel video, 5 minutes 6 seconds, edition of 5 with 2 APs.
- 4) Lilly McElroy, *Hugs*, 2007. Single-channel video, 3 minutes.
- 5) Jill Magid, *12 Minutes Taken from Lincoln Ocean Victor Eddy*, 2007. Single-channel video, bed, lamp, table, novella.
- 6) Tim Hyde, *The Keeper*, 2006. Single-channel video, 6 minutes, edition of 10 with 2 APs.
- 7) Zachariah Rockhill, *Mysterious Case/Adventures In*, 2008. Collage on paper, 22x30".

## CURATORIAL STATEMENT

*EVERY MAN FOR HIMSELF/GOD AGAINST ALL* is concerned with the state of being out of place and the process of becoming a stranger. The artists and films included highlight both the experience of the stranger and the native. The spaces explored by these artists are often contested and their works celebrate the tension between belonging and the unexpected guest. It's irrelevant whether one perceives these places as arrival or departure, these works strip hierarchy, defer the right to property and blow out the boundaries of the city. There is no hubris here, only complete reciprocation and rampant trespassing. *EVERY MAN FOR HIMSELF/GOD AGAINST ALL* seeks out spaces actively trespassed and forgiving of trespassers.

To create *Dreams and Nightmares of the African Astronauts* (2006) Marco Boggio Sella traveled to a remote village in Burkina Faso, bringing with him books on astronomy and stories about the 1969 Apollo moon landing. News of the landing was a shock to many of the villagers, and Boggio Sella spent the next three months collaborating with Burkinabe artisans to make work about the specter of the landing. Boggio Sella crafted an astronaut suit, which one of the villagers spent a day in, interacting with villagers and wandering the peripheral sand dunes. Boggio Sella's video documents the arrival of this alien guest and the villagers' genuine disbelief and surprise, as they wonder if the money might have been better spent on Earth and how one can possibly eat on the moon.

Jill Magid's multi-part work *Lincoln Ocean Victor Eddy* (2007) chronicles her five-month relationship with a New York City police officer, initiated by her request for the officer to search her. New York Times Critic Roberta Smith described Magid's motivation in the *LOVE* project as "an urge to infiltrate and personalize, if not sexualize, the anonymous social and technological systems that surround us." Magid's interventions in bureaucratic structures such as CCTV surveillance result in intimate encounters founded on mutual trust, yet throbbing with ethical complications and social asymmetry.

Lilly McElroy confronts strangers in her work — she lunges at cowboys, hugs strangers and stakes claim to a patch of public sidewalk. She performs very low-key manipulations of public space that probe and provoke; the momentary reaction is indeed the work. Her efforts contain both sincerity and absurdity, her attempts to hug strangers passing on the street are, in her words, "simultaneously loving and cruel; they are an attempt to discuss the desire and difficulty inherent in making a connection."

Based in Amsterdam, Artist-in-Residence Eric von Robertson works under the conceptual framework of C.A.R.L. — The Center for the Advancement of Recreation and Leisure. CARL is an organization, process and benevolent persona that transfigures viewers as participants in recreation and leisure activities. CARL is a peripatetic agency, Robertson may variously be found in the Arizona desert, the Costa Rican shore, a forest tableau within IKEA, the Missouri river, Central Park, The Maldives or Caucasus, effortlessly coalescing vacation, artist residency and life. His work gets tourists to pay attention to the mundane and elevates the everyday to a tourist-worthy platform. CARL's ephemeral hustle shuns permanent artifacts and allows the gallery to be what it should: a noisy space for contemplation and social interaction. Robertson's work for this exhibition has centered on St. Louis's underground caves and car thefts and emerged directly from his experience as a stranger in St. Louis. His project, initiated by a brief residency at White Flag, has given rise to many potential activities as part of a fantastical and ongoing rediscovery of the lost city — spelunking under downtown, joyriding in recovered stolen cars and subterranean escapades.

Zachariah Rockhill's collage *A Mysterious Case/Adventures In* is based on the historical and geographic coincidence that Cabeza de Vaca, one of the few survivors of the first Spanish expedition to North America, and Rita Quintero, a Tarahumara Indian, both spent 12 years isolated in the area that is now the South and Central United States of America. Their stories, although separated by nearly 500 years, form a perfect mirror for one another in that they encountered the exact same conditions: isolation in a strange culture and an inability to communicate, coupled with the virtual impossibility of returning to where they had come from.

Tim Hyde's video and photographic works amplify singular experiences of place fused to specific psychological, historical, and technological contexts. His video *Invisible City* (2005) echoes the Italo Calvino novel in which Marco Polo recounts his travels to the reclusive emperor Kublai Khan through "gestures, leaps, cries of wonder and horror, animal barking or hootings..." Hyde filmed *Invisible City* the first night he arrived in Belarus, recording an uncanny sequence of encounters in a city that does not feel wholly real. Like Marco Polo's performance, the work reconstructs an experience of strangeness, of being a stranger. Hyde's *The Keeper* (2006) records a silent and delicate negotiation between the artist and an anonymous woman in the courtyard of a former KGB building in Kiev, Ukraine. The video is a single shot of a woman who approached and stood directly in front of Hyde's camera while he was filming, intentionally blocking his view of the building. The woman stood framed by the monolithic architecture of the former Soviet structure, now a fast food restaurant. The work can be seen as an inverted portrait — the woman's intention was not to be photographed, but to prevent a photograph from occurring.

White Flag Projects is a 501 (c)(3) not-for-profit alternative art gallery established to improve the viability of contemporary visual arts in St. Louis by facilitating meaningful exhibitions of quality work by progressive local, national, and international artists.

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