



WHITE FLAG PROJECTS

Day of the Locust

November 3 – December 10, 2011

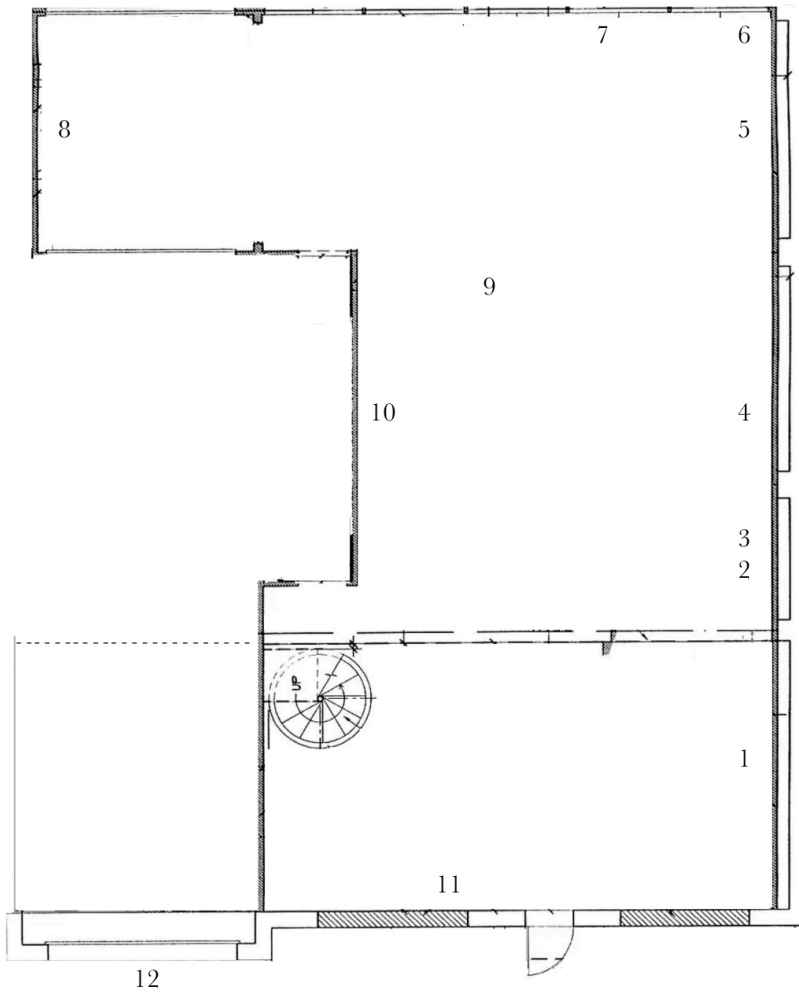
Katherine Bernhardt
Rochelle Feinstein
Jonathan Horowitz
Lee Lozano
Jon Pestoni
Charlotte Posenenske
Mamie Tinkler

Curated by Jessica Baran

From the promise of major 20th Century art-formalist strategies (Expressionism, Minimalism, Conceptualism) as historic and qualitative gate-keepers to the hope invested in artists to be uncommodifiable visionaries and agents of social change, our culture propagandizes certain idealistic myths as fervently as it reinforces their impossibility.

Democratic choice, for instance, is most saliently manifest in product diversity; every consumer has a right to Coke and Pepsi. The American Dream is a plot endorsed globally as the ultimate fantasy; its story is a hallucinatory road trip to celebrity, wealth and power. Exceptional citizens must be at once mavericks and conformists. Shades of political activism – be it vegetarianism or environmentalism – are stigmatized as soft, extremist or bludgeoning, while political apathy is chastised as unpatriotic. Rules beset even the anarchist. Affluence and eminence are celebrated but also immoral. Education is both a righteous necessity and a form of unwholesome elitism.

Navigating this bizarre climate of contradictions requires a certain resignation to failure, as failure is both inevitable and a productive antidote to being anything in particular. Failure can also be absurd and beautiful. Beginning with mid-Century artists Charlotte Posenenske and Lee Lozano, who both willfully resigned from the art world at the very moment that they were hailed as being at the vanguard of their respective movements, *Day of the Locust* drafts a brief contemporary narrative of the endorsement and critique of radical ideological investment.



1- Charlotte Posenenske, *Vierkanthrohr (Square Tubes) (Series D)*, 1967
Sheet steel, folded stereometric hollow volumes, dimensions variable
Courtesy the estate of Charlotte Posenenske, Frankfurt am Main and Peter Freeman, Inc., New York

2- Lee Lozano, No title, c. 1964-1965
Graphite on graph paper, 5.5 x 8 inches
Courtesy Hauser & Wirth

3- Lee Lozano, No title, c. 1964-1964
Graphite on graph paper, 10.5 x 8 inches
Courtesy Hauser & Wirth, Zurich

4- Rochelle Feinstein, *Happy Birthday x Rachel*, 2009
Stetched oil painting, cloth, board, tape, acrylic, framed photograph (Rachel Harrison), 42 x 60 inches
Courtesy the artist and On Stellar Rays, New York

5- Jon Pestoni, *Red Sweep*, 2009
Oil on canvas, 50 x 40 inches
Courtesy the artist and Lisa Cooley, New York
Collection Don Mullins, Austin, Texas

6- Mamie Tinkler, *Lonely People*, 2007
Gouache on paper, 12 x 9 inches
Courtesy the artist

7- Katherine Bernhardt, *Untitled*, 2011
Acrylic on canvas, 60 x 48 inches
Courtesy the artist and CANADA, New York

8- Jonathan Horowitz, *The Body Song*, 1997
Single-channel video, 5:57 minutes
Courtesy the artist and Gavin Brown's enterprise

9- Jonathan Horowitz, *Tofu on Pedestal in Gallery*, 2002
Tofu, water, glass dish, pedestal, 46 x 15 x 16 inches
Courtesy the artist and Gavin Brown's enterprise

10- Rochelle Feinstein, *A Catalogue of the Estate of Rochelle F. – Paintings 2009-2010*, 2010
Ink, charcoal, collage on paper
22 framed drawings: 15 at 20 x 17 inches each, 7 at 20 x 32 inches each
Courtesy the artist and On Stellar Rays, New York

11- Mamie Tinkler, *Economy!*, 2008
Gouache on paper, 22 x 30 inches
Courtesy the artist

12- Jonathan Horowitz, *Coke/Pepsi (112 Cans)*, 2011
UV ink on vinyl, 154 x 154 inches
Courtesy the artist and Gavin Brown's enterprise

Prices available upon request. As a service to lending artists and galleries, White Flag Projects is pleased to help facilitate sales of available artworks. White Flag Projects is strictly non-commercial and accepts no commission.

Yes, despite his appearance, he was really a very complicated young man with a whole set of personalities, one inside the other, like a nest of Chinese boxes. And “The Burning of Los Angeles”, a picture he was soon to paint, definitely proved he had talent.

[...]

On the corner of La Huerta Road was a miniature Rhine castle with tarpaper turrets pierced for archers. Next to it was a highly colored shack with domes and minarets out of the *Arabian Nights*. Again he was charitable. Both houses were comic, but he didn't laugh. Their desire to startle was so eager and guileless.

It is hard to laugh at the need for beauty and romance, no matter how tasteless, even horrible, the results of that are. But it is easy to sigh. Few things are sadder than the truly monstrous.

("QUOTE"): SOUND OF "DAISY" FADING IN BACKGROUND FOLLOWED BY SOUND OF "ALSO SPRACH ZAATHUSTRA" (R. STRAUSS) FOLLOWED BY SOUND OF "THE BLUE DANUBE" (J. STRAUSS) - SOUNDTRACK, 2001 (SINKHERICK)

GENERAL STRIKE PIECE (STARTED FEB. 8, '69)*

GRADUALLY BUT DETERMINEDLY AVOID BEING PRESENT AT OFFICIAL OR PUBLIC "UPTOWN" FUNCTIONS OR GATHERINGS¹ RELATED TO THE "ART WORLD" IN ORDER TO PURSUE INVESTIGATION OF TOTAL PERSONAL & PUBLIC REVOLUTION.² EXHIBIT IN PUBLIC ONLY PIECES WHICH FURTHER SHARING OF IDEAS & INFORMATION RELATED TO TOTAL PERSONAL & PUBLIC REVOLUTION.³

IN PROCESS AT LEAST THROUGH SUMMER, '69.⁴

PUBLISHED IN O.T.O.B., NO. 6, JULY, 69, VITO ACCIARI & BERNADETTE MAYER, EDITORS (CARBON COPY)

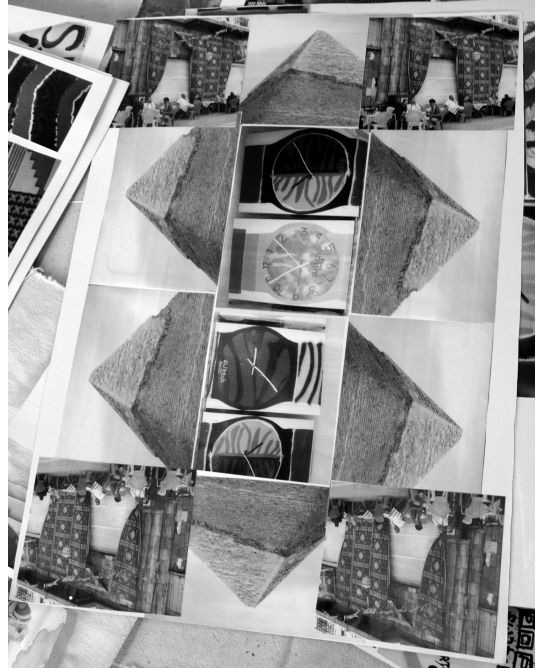
* WITHDRAWAL FROM 3-MAN ^{ARTIST} SHOW COMPILED BY RICHARD BELLAMY, GOLDBOWSKY GALLERY, 1078 MADISON AVE.

† DATE OF LAST VISIT TO UPTOWN GALLERIES FOR PERUSAL OF ART - FEB. 13, 69
" " " " " A MUSEUM - MARCH 28, 69
" " " " " UPTOWN GALLERY OPENING - MARCH 15, 69
" " " " " A BAR - APRIL 5, 69
" " " ATTENDANCE AT A CONCERT - APRIL 18, 69
" " " " " FILM SHOWING - APRIL 4, 69
" " " " " AN "EVENT" - APRIL 18, 69
" " " " " A BIG PARTY - MARCH 13, 69

‡ TERMS OF TOTAL PERSONAL & PUBLIC REVOLUTION SET FORTH IN BRIEF STATEMENT READ AT OPEN PUBLIC HEARING, ART WORKERS COALITION, SCHOOL OF VISUAL ARTS, APRIL 10, 69. FURTHER PARTICIPATION IN ART WORKERS COALITION OR ANY OTHER GROUP DECLINED AS PART OF GENERAL STRIKE PIECE. THIS INCLUDES ARTISTS AGAINST THE EXPRESSWAY GROUP & OTHERS.

‡ FIRST PIECE EXHIBITED AT ART/PEACE EVENT, N.Y. SHAKESPEARE FESTIVAL, PUBLIC THEATER, MARCH 5, 69. GRASS PIECE & NO-GRASS PIECE EXHIBITED IN NUMBER 7 SHOW COMPILED BY LUCY LIPARD, PAULA COOPER, MAY 18, 69. INVESTMENT PIECE & CASH PIECE ^{EXHIBITED} IN LANGUAGE III SHOW, DWAN GALLERY, MAY 29, 69.

§ ENDED FALL '69 WHEN SCHEIC SYMPTOMS BEGAN TO APPEAR (BE IN HERE VS. THEM OUT THERE). I STILL REGRET MISSING SOME ART EVENTS THIS TIME PLACE EARLY SPRING, '69 & APPEAR TO HAVE ANNIHILATED A FEW HUMANS. LEE LOZANO, JUNE 12, 69 ^{BECAUSE OF MY WITHDRAWAL AT THIS TIME. (OAN 2, 7)}



This group of drawings was started on August 7, 2010. Each is based upon the paintings that comprise THE ESTATE OF ROCHELLE F., made between January, 2009 and July, 2010.

The work in "THE ESTATE" came about shortly after I consolidated my paintings from 2 storage spaces into 1. Some works were destroyed, others moved to 428 Broome St and the nearby bars (yet old) studios returned to my studio to be re-used. I had been considering taking a hiatus from making paintings for some time; wanting more to stop wanting to show them, which has seemed like a more distant (or achievable) goal than ever before.

What would it be like to stop that work? What kind of artist would I be working smaller, lighter, less cumbersome and as importantly less expensive things? And what would these work like?

Overlapping with my despair was a much larger crisis - the crash of the U.S. economy. Credit disappeared in a previously unimaginable way. No safety net, no illusions. What was assumed to be security was not, and was no longer an achievable expectation. My own economic horizon was perfectly in sync with this - I could envision the K&B boom, as my life as a working artist has been fully vested and invested, in making ART.

I

These fears and practical considerations weighing in millions of citizens were, also, weighing upon me. How would it shake out - paintings - that was of this moment, of these times, of my own in see?

I had gone (July 08) to the Christie JAMES Brown Estate via my friend to the sale. The collection of materials - artifacts from work gifts to silver fox coats - were once an intimate part of his life. In that their value was represented only as an ESTATE. The living home no estate, we have assets. Things. I had things in my studio: some were traditional art materials others were bits of dust gathering items, pencil scraps for an unknown use. These had some striking feature that had not yet found something to attach to, but too compelling to trash.

I gradually came to the conclusion that these things - all - were my assets. I made the decision to deplete as many of my assets as possible in creating new works. These would represent an ESTATE made expressly as an inoperable collection prior to my demise, and in consideration of what you leave behind. This was a portion of what I could never see while still alive, but it would be work I would like to see: A proposed group of paintings that were the accumulation of 4 decades of painting. The practical goals were both to spend no money on them and to clean out the studio materials as much as possible.

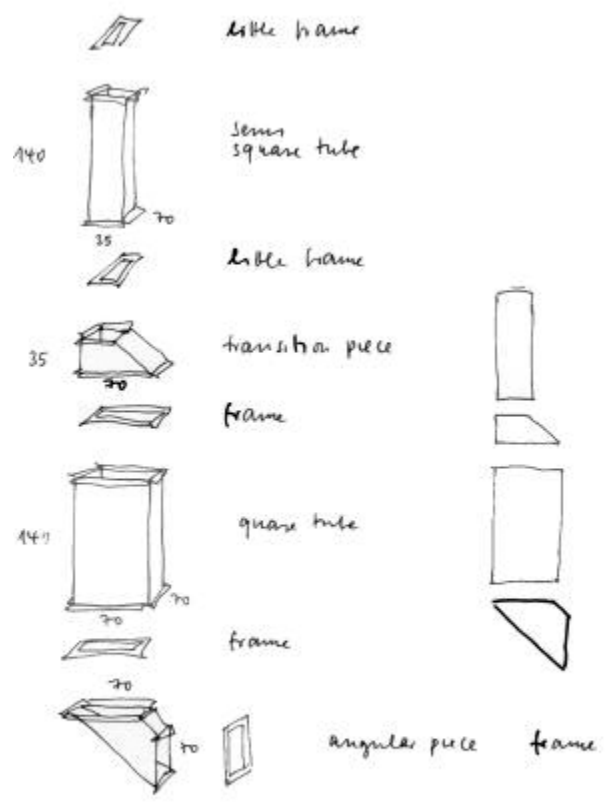
II

Belt tightening, reducing expenses to "0", using "at hand" materials just as my fellow citizens were (consolidating supplies, going "GREEN", recycling, all apt terms.) It was an ad chemical concept, as this was merely part - not the family home; the creation of my world (possibly unachievable) works. It would be a huge failure or something interesting might happen. It was all about my investing in this work. If I had any risk, it was that I would want to start again, beginning back where I started. The phase of added commitment to one final effort to find support - a venue for this work is made while making it may likely return to storage, and enter the ESTATE. Or not.

These drawings record the information/data about material, size etc. Where Pharis supplemented material - earlier works, prints of reference, live indicated as such. All pieces are either new, made with parts of earlier works, or were readily prepared with ground, stretched and mounted on image when I began in January 2009. Paintings are painted on 9x9 loose-leaf paper mounted on archival paper. This plus Penafink, Chemical adhesive cost \$213.00. The additional expenditure of \$50. was made on steel mounting fabricated for MUSE at an IMUSE. I do not lose a productive and singular relationship to drawing. This group of drawings and this catalogue is an acknowledgment of my efforts to fund that purpose. This work will be completed on August 25, 2010.

To chlo fernsten
8/1/10
Yeller

III



The 4 element of the square tubes of
 Jones DW Cardboard
 Charles P. Jones (1930-1985)

Charlotte Posenenske

Statement in Art International

Mai 1968

Nachlass / Estate Charlotte Posenenske

The things I make are
variable
as simple as possible
reproducible.

They are components of a space, since they
are like building elements,
they can always be rearranged into new
combinations or positions
thus, they alter the space.

I leave this alteration to the consumer who
thereby again and anew participates in the
creation.

The simplicity of the basic geometric forms
is beautiful and suited to demonstrate the
principles of rationalized alteration.

I make series

because I do not want to make single
pieces for individuals,
in order to have elements combinable
within a system,
in order to make something which is
repeatable, objective, and because it is
economical.

The series could be prototypes for
mass production.

Series DW (at Fischer's) is made of corru-
gated pasteboard which is light and cheap:
a material for consumption.

Often the elements or their combinations
are very large in order to alter the spatial
environment more thoroughly.

They approximate architectural dimen-
sions and also this reason differ increas-
ingly from the former gallery objects.
They are decreasingly recognizable as
'artworks'.

The objects should have the objective
character of industrial products.

They are not intended to represent
anything other than what they are.

The former categorization of the arts
no longer exists.

The artist of the future should have
to work with a team of specialists in
a development laboratory.

Though art's formal development has
progressed at an increasing tempo, its
social function has regressed.

Art is a product of temporary topicality,
yet, the market is minute, and prestige
and prices rise the less topical the supply
is. It is painful for me to face that art
cannot contribute to the solution of
urgent social problems.

Offenbach, February 11, 1968

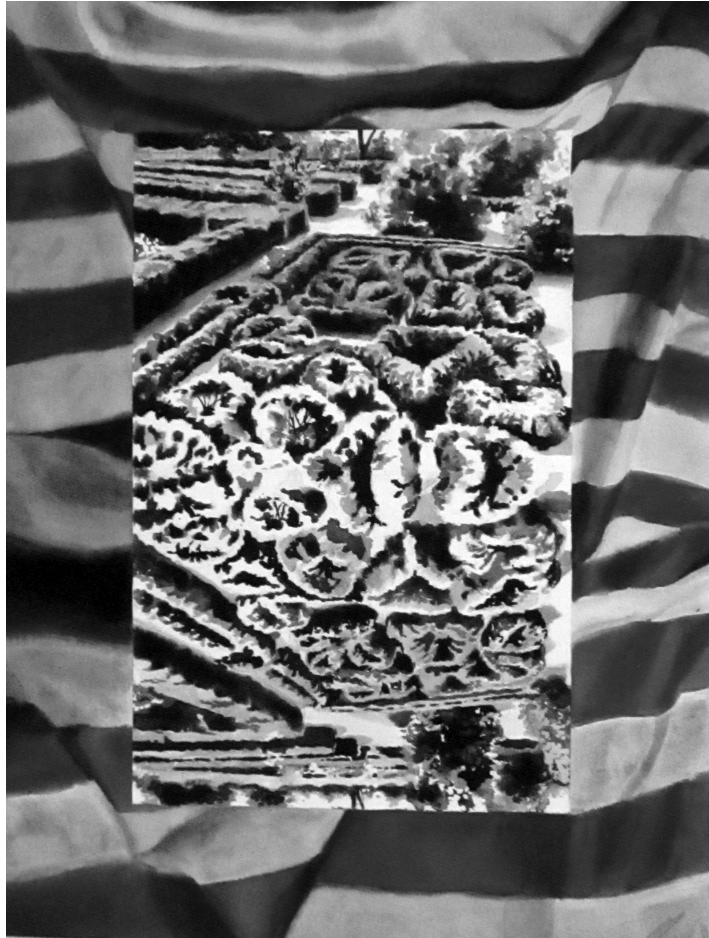
Somewhere farther up the hill a bird began to sing. He listened. At first the low, rich music sounded like water dripping on something hollow, the bottom of a silver pot perhaps, then like a stick dragged slowly over the string of a harp. He lay quietly, listening.

When the bird grew silent, he made an effort to put X out of his mind and began to think about the series of cartoons he was making for his canvas of Los Angeles on fire. He was going to show the city burning at high noon, so that the flames would have to compete with the desert sun and thereby appear less fearful, more like bright flags flying from roofs and windows than a terrible holocaust. He wanted the city to have quite a gala air as it burned, to appear almost gay. And the people who set it on fire would be a holiday crowd.

The bird began to sing again. When it stopped, X was forgotten and he only wondered if he wasn't exaggerating the importance of the people who came to California to die. Maybe they weren't really desperate enough to set a single city on fire, let alone the whole country. Maybe they were only the pick of America's madmen and not at all typical of the land.

He told himself that it didn't make any difference because he was an artist, not a prophet. His work would not be judged by the accuracy with which it foretold a future event but by its merit as painting. Nevertheless, he refused to give up the role of Jeremiah. He changed "pick of America's madmen" to "cream" and felt almost certain that the milk from which it had been skimmed was just as rich in violence. The Angelenos would be first, but their comrades all over the country would follow. There would be civil war.

He was amused by the strong feeling of satisfaction this dire conclusion gave him. Were all prophets of doom and destruction such happy men?



Katherine Bernhardt (American, b. 1975) St. Louis-born Bernhardt funnels her obsessions (fashion photography/magazines/models, celebrities, and Moroccan textiles) into large-scale paintings that translate her instinctual reactions to her subjects, resulting in aggressively expressionistic works that verge on abstraction. She has had twenty-three solo exhibitions in the past ten years as well numerous group exhibitions, most recently with CANADA Gallery, New York; V1 Gallery, Copenhagen; Galerie Suzanne Tarasieve, Paris; Carbon 12, Dubai; and Galeria Marta Cervera, Madrid. Bernhardt holds a B.F.A. from the Art Institute of Chicago and an M.F.A. from SVA, New York. She lives and works in Brooklyn, New York.

Rochelle Feinstein (American, b.1953) While always engaged with the problems of painting, Feinstein also creates videos, sculpture, and installations in order to continue her investigation of failure and approaches to abstraction. Her work has been exhibited widely in solo and group exhibitions, including *On Stellar Rays*, New York; *The Suburban*, Chicago; *Salon 94*, New York; and *P.S.1 Contemporary Art Center*, New York. Feinstein has been the recipient of numerous awards and grants, including a Guggenheim Fellowship, a Louis Comfort Tiffany Foundation Fellowship, a Joan Mitchell Foundation grant, and a Foundation for Contemporary Performing Arts grant. She is the Director of Graduate Studies in painting and printmaking at Yale University. She lives and works in New York City.

Jonathan Horowitz (American, b. 1966) works across mediums, combining the imagery and ambivalence of pop art with the critical engagement of Minimalism and conceptualism. His work is highly regarded for addressing contemporary political issues – such as animal rights, gay rights and environmentalism – as well as the political silences of post-war art. Horowitz has exhibited extensively including solo exhibitions at P.S.1 Contemporary Arts Center, New York; Gavin Brown's enterprise, New York; Sadie Coles HQ, London; Dundee Contemporary Arts, Scotland; and numerous group exhibitions including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; and Royal Academy of Arts, London. His work is in the collections of the Centre George Pompidou, Paris; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; and the Tate Modern, London, among others. He lives and works in New York.

Lee Lozano (American, 1930-1999) was a painter and conceptual artist who left the New York art world in the early 1970s for permanent, self-imposed exile. Her early paintings, executed in an expressionist style, confronted issues of sexual and social decorum, while her later work incorporated minimalist formalism, culminating in her celebrated *Wave* paintings of 1967-1970. In the mid-1960s, Lozano also began to execute a series of life-related actions, most famously an embargo on contact with other women and a withdrawal from participation in notable gallery and museum exhibitions. Since her death, she has had numerous retrospective exhibitions including P.S.1. Contemporary Arts Center, New York; Kunsthalle Basel, Basel; and Moderna Museet, Stockholm. Her work is in the collections of the Museum of Modern Art, New York and the Whitney Museum of Art, New York, among others.

Jon Pestoni (American, b. 1969) Pestoni's paintings consider the indeterminacies of light, spatial tension, and materiality while displaying an abrupt, visceral engagement with color and gesture. He received his B.A. from the University of California, Berkeley and his MFA from University of California, Los Angeles. Since 2005 he has lectured in Studio Art at the University of California Irvine, Los Angeles and Riverside. Pestoni's work has been exhibited extensively, including solo and group exhibitions at Lisa Cooley Gallery, New York; Richard Telles Fine Art, Los Angeles; Greene Naftali, New York; and White Columns, New York. His work is included in the Rubell Family Collection, among others. Pestoni lives and works in Los Angeles.

Charlotte Posenenske (German, 1930-1985) An innovative minimalist, Posenenske was among Germany's leading artists in the 1960s. Her best-known work, the *Vierkanthrore (Square Tubes)* (1967) series of serial forms made of common-grade materials such as cardboard and sheet metal, aspired to a spare realism of form, production, and distribution. In 1968, having come to the conclusion that art ultimately cannot have sufficient political impact, Posenenske left her art practice to pursue a career as a sociologist, focusing specifically on assembly line labor. Since her death, her work has garnered revived international interest and has been featured in significant solo and groups exhibitions including Artists Space, New York; Documenta 12 in Kassel; the Museum of Modern Art, New York; Palais de Tokyo, Paris; *Between Bridges*, London; and Peter Freeman Inc., New York.

Mamie Tinkler (American, b. 1978) Using simple watercolor and gouache, Tinkler renders subjects that straddle the mundane and politically trenchant. Her first solo exhibition took place in 2010 at the Memphis College of Art, Memphis. Her work has been included in numerous group exhibitions, including at Rachel Uffner Gallery, New York; Eugene Binder Gallery, Marfa; and Gallery MinMin, Tokyo. In 2010 she was the curator of *Item* at Mitchell-Inns & Nash, New York, which included work by Carol Bove, Mel Bochner, Michael Smith, Allen Ruppersberg, Mathew Cerletty, Rashid Johnson, and Giorgio Morandi, among others. Tinkler holds a B.A. from Columbia University, New York and an M.F.A. from Hunter College, New York. She lives and works in Queens, New York.

White Flag Projects

Matthew Strauss
Founder/Director

Jessica Baran
Assistant Director

B.J. Vogt
Exhibitions Manager

H. Lindsay Donahue
Senior Intern

Maggie Abbott, Allison Fricke, Kathleen Perniciaro, Liz Prentice, Edo Rosenblith and Netta Sadovsky
Interns

Day of the Locust has been made possible with support from The Andy Warhol Foundation for the Visual Arts, the White Flag Projects Board of Directors, and our members. Opening reception sponsored in part by Schlafly Beer.

Thanks to Bruce Burton.

The curator would also like to thank all of her artists and lenders including Katherine Bernhardt, Rochelle Feinstein, Jonathan Horowitz, Jon Pestoni, and Mamie Tinkler; Gavin Brown's enterprise, CANADA, Lisa Cooley, Hauser & Wirth, On Stellar Rays, and Peter Freeman, Inc.; Sylvia Bandi, Blair Brooks, Dr. Burkhard Brunn, Suzanne Butler, Lisa Cooley, Bridget Donahue, Hannah Hoffman, Candice Madey, and Don Mullins. A special thanks to Galen Gondolfi, my family and my friends for all of their support.

Sources for this publication include: Buster Keaton, *One Week* (stills), 1920; Nathanael West, *The Day of the Locust* (excerpts), 1939; Lee Lozano, *General Strike Piece*, 1969; Katherine Bernhardt, untitled collages, 2010; Rochelle Feinstein, from *A Catalogue of the Estate of Rochelle F. – Paintings 2009-2010*, 2010; Charlotte Posenenske, *The four elements of the square tubes of Series DW Cardboard*, 1930-1985; Charlotte Posenenske, *Statement in Art International*, 1968; and Mamie Tinkler, *Flag Labyrinth*, 2011.

WHITE FLAG PROJECTS
4568 Manchester Avenue
Saint Louis, Missouri 63110

www.whiteflagprojects.org

WHITE FLAG PROJECTS