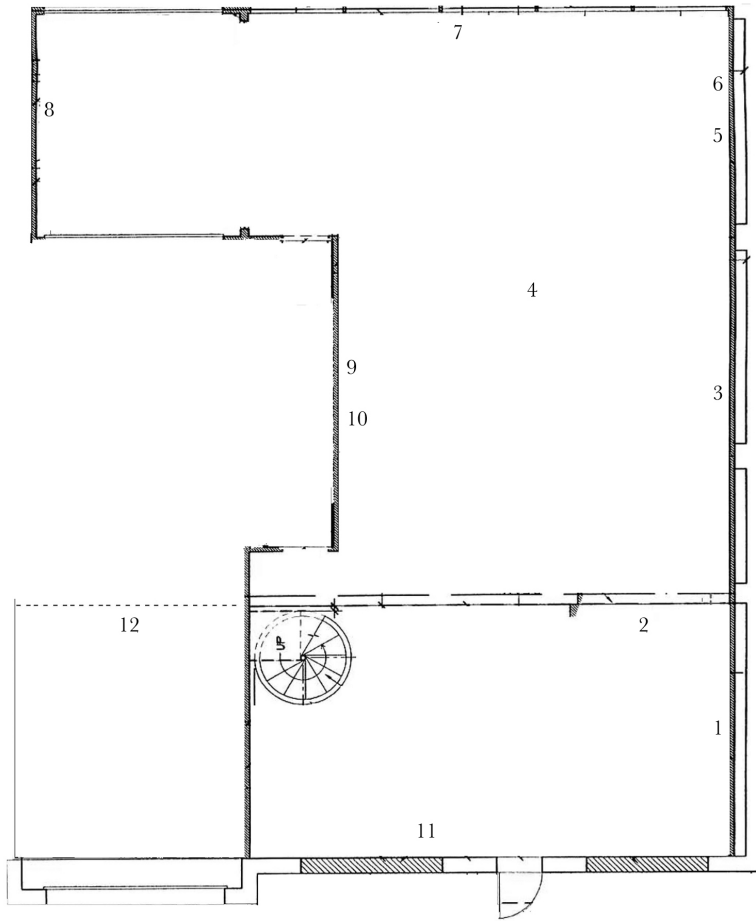


WHITE FLAG PROJECTS

Ghosts Before Breakfast

July 14 – August 18, 2012

Chris Burden
N. Dash
Scott Lyall
Adam McEwen
Stephen Prina
Davis Rhodes
Pamela Rosenkranz



- 1- Pamela Rosenkranz
Because They Try to Bore Holes (Glad Grip), 2012
Inkjet print on photo paper, mounting glue, Plexiglass, 80 1/8 x 56 x 1 1/2 inches
- 2- Davis Rhodes
Untitled, 2011
Latex and enamel on foamboard, 96 x 48 inches
- 3- N. Dash
Untitled (FBS 1), 2012
Linen, wood support, staples, 63 x 56 inches
- 4- Davis Rhodes
Untitled, 2012
Latex and enamel on foamboard, 96 x 48 inches
- 5- Scott Lyall
EVe 20110603_17551944, 2011
6-cartridge ink dispersion on powder coated vinyl, adhesive backing, 66 x 45 inches
- 6- Scott Lyall
EVe 11022010 / 10051246, 2010
6-cartridge ink dispersion on powder coated vinyl, adhesive backing, 66 x 45 inches
- 7- Stephen Prina
Untitled/Exquisite Corpse: The Complete Paintings of Manet, 215 of 556
Bal Masqué à l' Opéra II (Masked Ball at the Opera), 1873, Halfdan Mustad Collection, Oslo, 2012
Black cord and brass escutcheon pins, left: 17.5 x 14.31 inches, right: 29.68 x 36.43 inches
- 8- Chris Burden
Beam Drop, 1984
DVD, 6:12 minutes
Filmed and edited by Michael Rudnick
- 9- Adam McEwen
Untitled, 2012
Graphite mounted on aluminum panel, 40 x 40 x 1.25 inches
- 10- Adam McEwen
Untitled, 2012
Graphite mounted on aluminum panel, 40 x 40 x 1.25 inches
- 11- David Rhodes
Untitled, 2010
Latex and enamel on foamboard, 96 x 48 inches
- 12- Stephen Prina
Exquisite Corpse: The Complete Paintings of Manet, 215 of 556
Bal Masqué à l' Opéra II (Masked Ball at the Opera) 1873, Halfdan Mustad Collection, Oslo, 2009
Left: Ink wash on rag barrier paper, framed, 17.5 x 14.31 inches; right: Offset lithography on paper, framed, 29.68 x 36.43 inches
- Façade- N. Dash
Healer (874), 2012
Digital print on vinyl, 154 x 154 inches

Ghosts Before Breakfast collects small gestures. Its observations might stutter, repeat, or double back, mistaking one for two, two for one, something for nothing. It is as interested in residues of things that aren't here as it is in the things that are.

The objects tend to confuse their own negativity; their means and materials applied so directly as to become disorienting. Clarity verges on transparency; eventually one sees through each artwork into a discrete, imperfect vacancy.

What was concrete is bottomless.



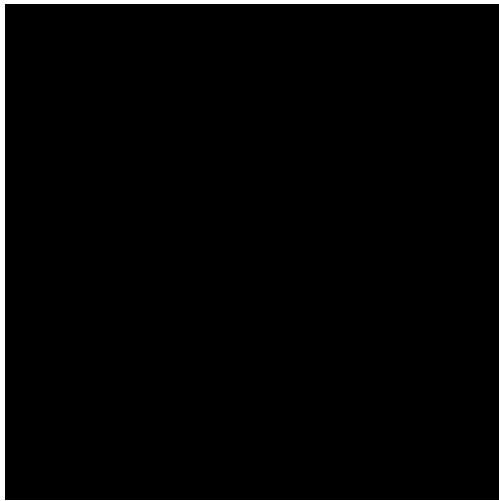
Piero Manzoni

Base of the World, 1961

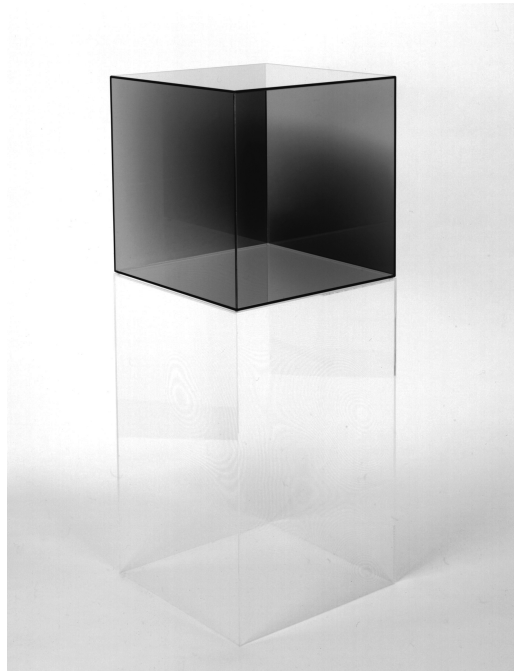
Iron, bronze, 32 1/3 x 39 1/3 x 39 1/3 inches

“I began to feel hatred for birds which flew back and forth across my blue sky, cloudless sky,
because they tried to bore holes in my greatest and most beautiful work.”

Yves Klein



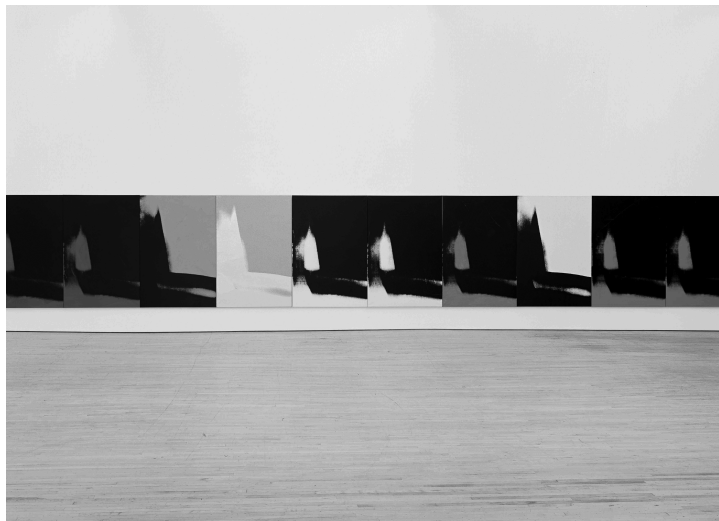
James Lee Byars
The Ghost of James Lee Byars, 1969
Darkened room, dimensions variable



Larry Bell
Cube #17 (Amber/Green), 2005
Colored glass and Inconel
20 x 20 x 20 inches



Allan McCollum
The Dog from Pompeii, 1991
Polymer-modified Hydrocal, 20 x 21 x 21 inches each



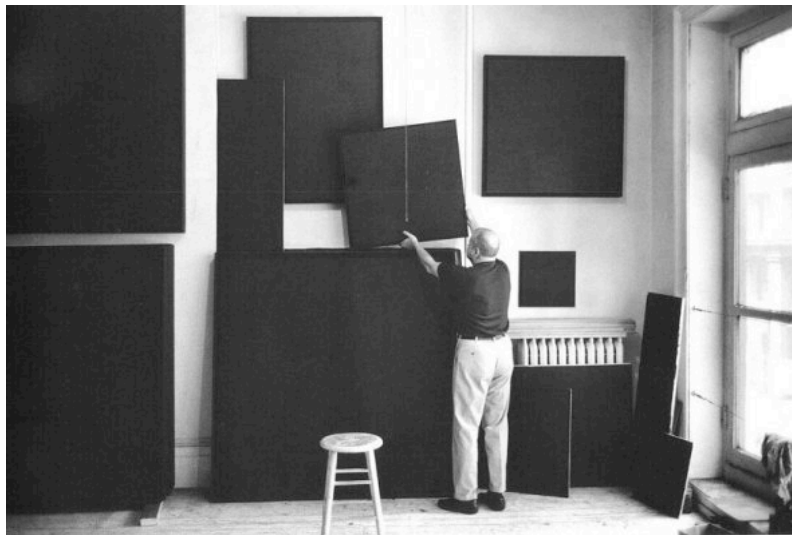
Andy Warhol
Shadows, 1978-79
Acrylic and silkscreen ink on canvas
102 paintings, 76 x 52 inches each



Bruce Nauman
Model for Trench and Four Buried Passages, 1977
Plaster, fiberglass, wire, 192 x 360 x 360 inches



Robert Rauschenberg with *White Painting (Seven Panel)*, 1951
Oil on canvas, 72 x 125 x 1 1/2 inches

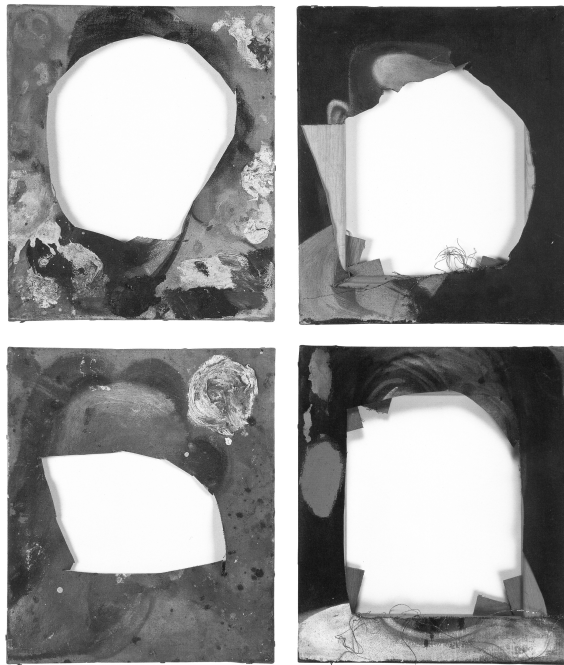


Ad Reinhardt with "black" paintings, 1966
Oil on canvas, various dimensions



Michael Heizer
North, 1967

Excavated earth, steel lining, -90 x 78 x 78 inches



Francis Bacon
Destroyed portraits, dates unknown
Oil on canvas, 14 x 12 inches each

A Life On The Ocean Wave

HENRY RUSSELL

Allegro

1. A life on the o - cean wave, A home on the roll - ing deep, Where the scat - tered wa - ters
2. Once more on the deck I stand Of my own swift - gliding craft, Set sail! fare - well to the
rave, And the winds their rev - els keep! Like an ea - gle caged, I pine On this dull, un - changing
land, The gale fol - lows far a - baft: We shoot thro' the spark - ling foam, Like an o - cean bird set
shore; Oh, give me the flash - ing brine, The spray and the tem - pest roar! A life on the o - cean
free; Like the o - cean birds, our home We'll find far out on the sea! A life on the o - cean
wave, A home on the roll - ing deep! Where the scat - tered wa - ters rave, And the winds their rev - els
keep! The winds, the winds, the winds their revels keep, the winds, the winds, the winds their revels keep.

Bas Jan Ader

In Search of The Miraculous (Songs for the North Atlantic; July 1975 -)

Art & Project Bulletin 89, Amsterdam

Offset lithography on newsprint, 11 5/8 x 8 1/4 inches



Bas Jan Ader
In Search of The Miraculous, 1975
Attempted crossing of Atlantic Ocean
Vessel recovered 1976, artist presumed lost at sea

Artists

Chris Burden has been the subject of major retrospectives at the Newport Harbor Art Museum, Newport Beach, and the MAK-Austrian Museum of Applied Arts, Vienna. Recent one-person exhibitions of his work have taken place with Gagosian Gallery, Rome; South London Gallery, London; and Zwirner & Wirth, New York. Chris Burden lives and works in Southern California.

N. Dash has been part of numerous group and two-person exhibitions with the Aldrich Contemporary Art Museum, Ridgefield; Brand New Gallery, Milan; Tanya Bonakdar, New York; Nicole Klagsbrun, New York; James Cohan Gallery, New York; Favorite Goods, Los Angeles; and Thomas Solomon Gallery, Los Angeles. Her most significant one-person exhibition to date was recently held with Untitled, New York. N. Dash received her MFA from Columbia University. She divides her time between New York and New Mexico.

Scott Lyall's recent solo and two-person exhibitions have taken place with Miguel Abreu Gallery, New York; The Power Plant, Toronto, Canada; SculptureCenter, Long Island City; Ballroom Marfa, Marfa; and Greene Naftali, New York. His work has appeared in group exhibitions including *Performa*, PS 122, New York; *The Montreal Biennial*, Montreal, Canada; SITE, Santa Fe, NM; KunstWerke, Berlin; PS 1 Contemporary, Long Island City, NY; and Institute of Contemporary Arts, London. Scott Lyall received his MFA from the California Institute of the Arts. He lives and works in Toronto and New York.

Adam McEwen has held solo exhibitions with the Goss Michael Foundation, Dallas; Marianne Boesky, New York; Nicole Klagbrun Gallery, New York; Galerie Rodolphe Janssen, Brussels; and Art:Concept, Paris. He has appeared in group exhibitions including the *2006 Whitney Biennial*, Whitney Museum of American Art, New York; as well as exhibitions with the Solomon R. Guggenheim Museum, New York; Gagosian Gallery, London; New Museum, New York; Bortolami, New York; Blum & Poe, Los Angeles; and Galerie Emmanuel Perrotin, Paris. In 2010 he curated *Fresh Hell* at the Palais de Tokyo, Paris. Adam McEwen studied at Christ Church, Oxford and California Institute of the Arts, Valencia. He lives and works in New York City.

Stephen Prina has had solo exhibitions at Friedrich Petzel Gallery, New York; Maureen Paley, London; Capitain Petzel Gallery, Berlin; Contemporary Art Museum, St Louis; Carpenter Center for the Visual Arts, Harvard University, Cambridge; PMK Gallery, Seoul, Korea; and The Art Institute of Chicago, Chicago. He has been included in group exhibitions with Whitney Museum of American Art, New York; Centre Pompidou, Paris; Lisson Gallery, London; Kunsthalle am Hamburger Platz, Berlin; and Fundación/Collección Jumex, Mexico City. Prina currently teaches in the Visual and Environmental Studies department at Harvard University. He lives and works in Los Angeles and Cambridge.

Davis Rhodes has had solo exhibitions at Team Gallery, New York; Office Baroque, Antwerp; and Casey Kaplan, New York. Rhodes' work has appeared in group exhibitions with Formalist Sidewalk Poetry Club, Miami; The Kitchen, New York; and Log Gallery, Bergamo, Italy. He received his MFA from Columbia University. Davis Rhodes lives and works in New York City.

Pamela Rosenkranz has mounted one-person exhibitions with Miguel Abreu Gallery, New York; Karma International, Zurich; Centre d'Art Contemporain, Geneva; and Swiss Institute, Venice. Her two-person and group exhibitions include Swiss Institute, New York; Tate Britain, London; Castillo/Corrales, Paris; and The Drawing Center, New York. Rosenkranz received her MFA from the Academy of Fine Arts, Bern, Switzerland and participated in the Rijksakademie Independent Residency Program, Amsterdam. Her work will be included in the 2012 Liverpool Biennial. Rosenkranz lives and works in Amsterdam and New York.

Title

Ghosts Before Breakfast takes its title from the English translation of Hans Richter's 1927-28 film *Vormittagsspuk*, also translated into English as *Ghosts Before Noon*. The literal translation of *Vormittagsspuk* is "To spook before noon," or "morning spook".

Cover

Bas Jan Ader's 13-foot sailboat *Ocean Wave* following its recovery 150 miles off the coast of Ireland in 1976.

Acknowledgements

Chris Burden is included courtesy the artist and Gagosian Gallery

N. Dash is included courtesy the artist and Untitled, New York

Scott Lyall is included courtesy the artist and Miguel Abreu, New York

Adam McEwen is included courtesy the artist

Stephen Prina is included courtesy the artist and Friedrich Petzel, New York

Davis Rhodes is included courtesy the artist and Team, New York

Pamela Rosenkranz is included courtesy the artist and Miguel Abreu, New York

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Ghosts Before Breakfast has been made possible with support from the White Flag Projects Board of Directors, and our members. Opening reception sponsored in part by Schlafly Beer.

Special thanks to Brandon Anschutz, Bruce Burton, and Charlotte Eyerman.

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