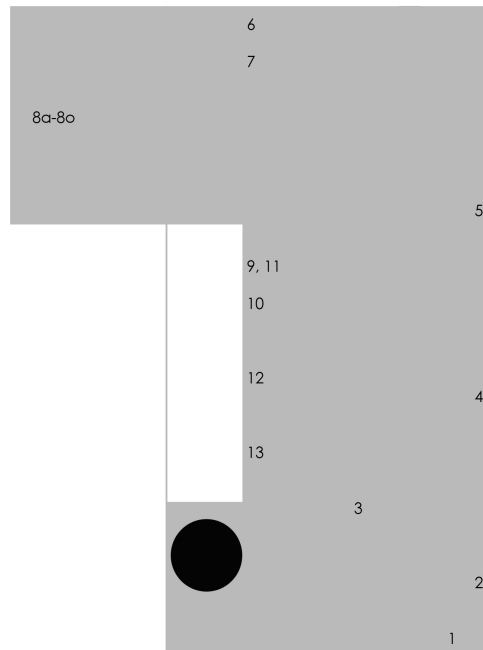


Linnea Spransy: *ALL SYSTEMS GO*  
January 12 – February 16, 2008



CHECKLIST

- 1) *Twitch*, 2005. Acrylic on canvas. \$5000
- 2) *Widget*, 2007. Acrylic on canvas. \$10,000
- 3) *Brass & Blood*, 2004. Ink on frosted Mylar. \$7500
- 4) *Delta*, 2007. Acrylic on canvas. \$8000
- 5) *Tilt*, 2007. Acrylic on canvas. \$8000
- 6) *Fire to Fluid*, 2002. Ink on frosted Mylar. \$6500
- 7) *Fluid to Fire*, 2003. Ink on frosted Mylar. \$6500
- 8a-8o) *Working Drafts*, 2005-2008. Colored pencil on paper. From top right to bottom left a)\$800 b)\$800 c)\$450 d) \$800 e) Private collection, f) Private collection, g)\$800 h) \$800 i)\$800 j)\$800 k)\$800 l)Private collection, m) Private collection, n)\$450 o)\$800.
- 9) *All of the Place We Could Have Met but Didn't*, 2006. Acrylic on canvas. \$2500
- 10) *Mint Escalator*, 2006. Acrylic on canvas. \$1500
- 11) *Pistons*, 2005. Acrylic on canvas. \$2500
- 12) *The Phoenix & the Machine*, 2006. Acrylic on canvas. \$ 4000
- 13) *Lean-to*, 2005. Acrylic on panels. \$5000

**White Flag Projects accepts no commission from sales of exhibiting artist's work.**

#### ABOUT THE ARTIST

Linnea Spransy received her MFA in Painting from Yale in 2001. Her previous exhibitions include shows at Christine Wang Gallery in Brooklyn, New York, The Erdman Art Gallery at Princeton Theological Seminary in Princeton, New Jersey, and Nordica Gallery in Kunming, China.

#### ARTIST STATEMENT

Lines are my basic tool. I steer them with simple rules and give them the opportunity to accumulate until unanticipated articulations begin to emerge.

The reason I do this is because I am much like a line: finite, simple, and acutely limited. Yet this smallness of mine is tightly interlaced with boundless mystery, with awe and colossal strangeness.

Take freewill, for instance- a compelling conundrum, which swiftly involves questions of the Divine. Questions like these are theological, and theology is ultimately a discussion of fate. Any discussion of fate ultimately questions freedom. Are we free? By definition, rules limit freedom- they enforce shape, function and life. An orange, for instance, is not free to be an elephant; and an elephant is not free to be a watermelon- the rules of genetic forbid it. Although freedom is commonly understood as infinite, formless potential, it is evident on all points that potential has, in fact, been shaped. So then, given the boggling thicket of rules enclosing life, is freewill and authentic surprise even possible.

Puzzled and delighted by these things I have begun my own humble investigation. I use rules to discover if it is still possible to be startled in the midst of a structure, hoping that by my simplified imitations, I can gain a kind of intuitive understanding of things much larger than myself. Choosing the most basic, childish parts, I assemble them in the most basic childish ways. It's embarrassing really. But in the end, I find myself writing blind symphonies, one sound after the other... and the other...and the other.

WHITE FLAG P.G.S.  
(PROVINCIAL GALLERY SIMULATOR)



AT THE  
CONTEMPORARY ART MUSEUM ST. LOUIS  
FEBRUARY 1-17, 2008

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.

This exhibition is made possible through a generous founding gift by Mrs. Mary Strauss.