

PRIVATE CALLER

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Time Wounds All Heels

January 15 – February 26, 2011

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CHECKLIST OF THE EXHIBITION

1 (exterior)- Adam McEwen, *Untitled Text Msg (Vicodin)*, 2010
Inkjet print on vinyl, 154 x 154 inches
Courtesy the artist and Nicole Klagsbrun Gallery, New York

2- Donelle Woolford, *Do The Right Thing*, 2009
Scrap wood, enamel paint, and wood glue on canvas, 26.5 x 20.5 x 2.5 inches
Courtesy Wallspace, New York

3- Jane Hammond, *October First (Mom's Birthday)*, 2005
Selenium toned silver gelatin print, 14 x 11 inches
Edition 3 of 5, courtesy of the artist and Galerie Lelong, New York

4- Edward Lipski, *FANG I*, 2010
Mixed media sculpture, 59.1 x 47.2 x 18.5 inches
Collection of Beth Rudin Dewoody, New York

5- Adam McEwen, *Untitled (Richard)*, 2007
C-print, 52.75 x 37 inches
Courtesy the artist and Nicole Klagsbrun Gallery, New York

6- Richard Prince, *Untitled Joke; Fireman Joke*, 1987
Silkscreen on canvas, 24 x 18 inches
Collection of James C. Jamieson III, St. Louis

7- Michael Williams, *Quilt 2*, 2008
Oil on canvas, 60 x 40 inches
Courtesy the artist and Canada, New York

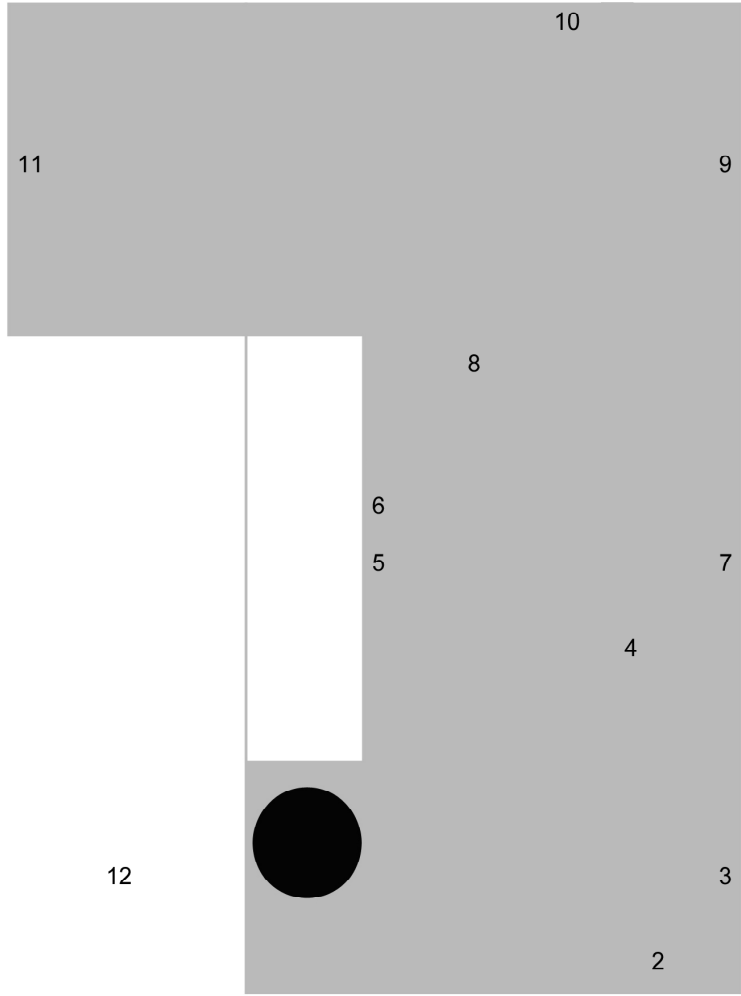
8- Jaime Pitarch, *Theory of Evolution*, 2009
Mixed media sculpture, 89 x 89 x 19 inches
Courtesy Spencer Brownstone Gallery, New York

9- Erwin Wurm, *13 Pullover*, 1991
Color video with sound, transferred to DVD
Courtesy Lehmann Maupin, New York

10- John Baldessari, *Nose/ Silhouettes*, 2010
Lithograph and screenprint
6 variants, 18 inches x 14 inches each, edition of 50
Courtesy Gemini G.E.L., Los Angeles

11- Robert Lazarinni, *Hammers*, 2000
Wood, steel, 2 elements
13 1/2 x 16 x 12 inches

12 (library)-C. Spencer Yeh, *Now That I Have Your Attention*, 2010
Performance with watermelon, machinist's hammer



1

Checklist No.12

C. Spencer Yeh

Now That I Have Your Attention, 2010

From a 2005 interview with comedian Gallagher published in the Oregonian newspaper:

Q: How was Letterman's stand-up?

A: It was terrible. You see how it is every night. He does three jokes. But Dave once told me that he didn't need an act. He told me that he was going to be a talk-show host. What I never got was that he was never funny enough to be a guest, so how does he become the host? But that's America for you. America wants the mediocre. It doesn't want the heroic or the moral.

Q: Much of your set is spontaneous?

A: That's by design. A spontaneous moment will get twice the response of a set joke. I figured out a long time ago to work spontaneously. Robin Williams does this. But Robin always has C-level jokes since he does them so spontaneously. The thing about him is that when he says something, you think, "What does that mean?" . . . Everything he says seems funny but it's not really a joke. He was well known for taking jokes because he's an actor looking for a script. The same goes for Chevy Chase and Tom Hanks.

Q: How was Hank's stand-up?

A: It was terrible.

Q: But he went on to become a huge star.

A: Yes, it's frustrating. He didn't go on the road (as a stand-up) and work anywhere. I went off on the road and worked. He and Michael Keaton would meet someone in the movie business and, bang, they're millionaires and living in Beverly Hills. You have (my) skill and ability and you're renting a condo.

Q: So Michael Keaton was a stand-up?

A: He was a terrible comedian. Jim Carrey was embarrassing. He didn't know where to go with that broad, overplayed action that he has. He could really look stupid. It amazes me that these comedians have serious acting careers. What qualifies them to be serious actors? Serious actors must be irritated by this. Why does Jim Carrey get a serious part when he got famous by overacting?

Q: How did it feel when you received the news that you were the 100th best stand-up according to Comedy Central?

A: It stunk. I looked at the other people and I was trying to find anyone I ever heard of. How could I be behind people I never heard of? How many of these people stayed in the business for 20 years? I made 13 one-hour shows for Showtime, which are available on videotape. I invented the one-man show on cable.

Checklist No.4
Edward Lipski
FANG I, 2010

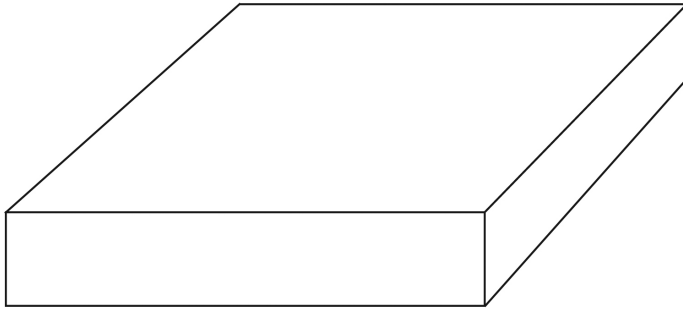
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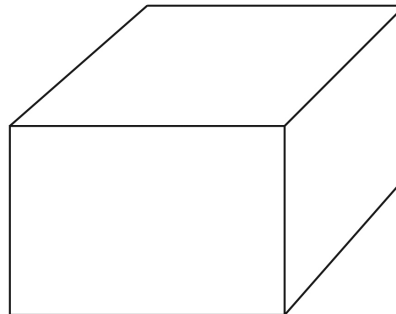
Checklist No.2

Donelle Woolford
Do The Right Thing, 2009

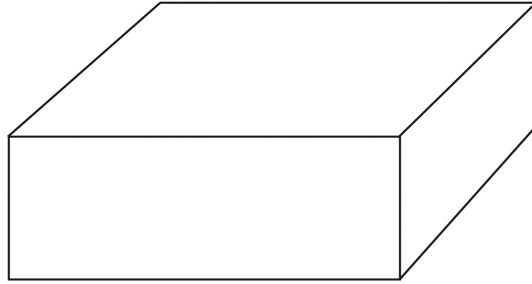
Donelle Woolford:



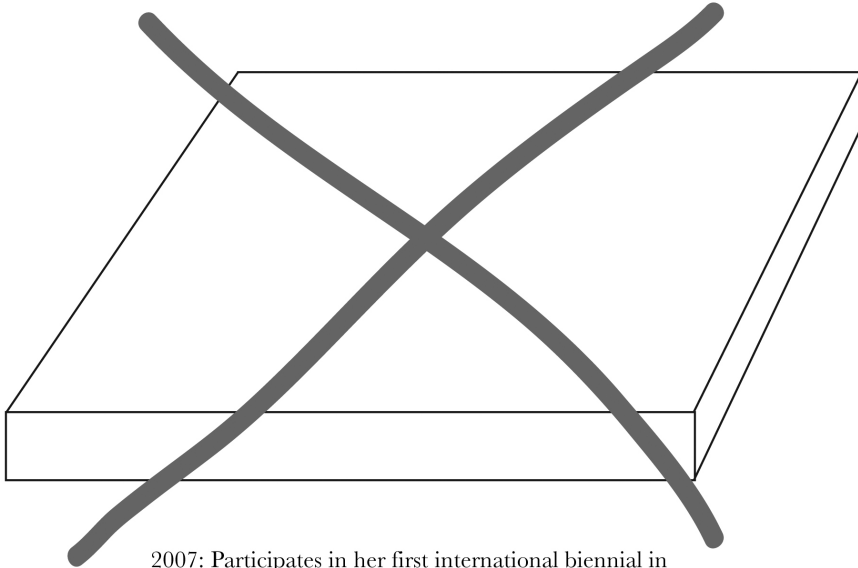
1980: Born in Detroit, the second of three children to professional parents.
Her mother is a natural healer and her father a lawyer



1991: Develops a strong interest in the arts.
Takes classes in woodworking, metalsmithing,
glassblowing, ceramics and drawing



1999: Reads Ralph Ellison's *Invisible Man*



2007: Participates in her first international biennial in Sharjah, The United Arab Emirates, titled *Still Life: Art, Ecology and the Politics of Change*



2010: Gives a lecture as part of a conference titled *The Copy, the Counterfeit (and the Original)* in Madrid. The backbone of her lecture is sharing an archive of all the actor's headshots who auditioned for her part. The audience is stunned. So many personality types! How to choose?

Checklist No.7
Michael Williams
Quilt 2, 2008

From [Funnylittlesayings.com](http://funnylittlesayings.com):

Quilt Sayings for Any Design

These sayings are not all exact quotes nor can we verify who actually coined each of them. Use these sayings for entertainment purposes only. Copyrighted sayings will be removed upon written request from the rightful owner.

When life gives you scraps, make a quilt.

Count your blessings.

A true friend is there when you blossom...and there when you wilt.

A teacher can't live by apples alone...she needs "kisses" too!

A quilt is something you make to keep someone you love ... WARM!

A family stitched together with love, seldom unravels.

A fat quarter has fewer calories than a hot fudge sundae!

A good friend is like a warm quilt wrapped around the heart.

And the quilt tells a story and the story is our past.

Asking a seamstress to mend, is like asking Picasso to paint your garage!

Behind every sewer is a huge pile of fabric.

Blessed are the children of quilters, for they shall inherit the quilts.

Creative minds are rarely tidy.

Memories are stitched with love.

Old Quilters never die ... they just go to pieces!

You're SEW SPECIAL!

Sew Much Fabric, Sew Little Time!

Checklist No.6

Richard Prince

Untitled Joke; Fireman Joke, 1987

From an interview with Richard Prince published in ArtForum, March 2003:

Q: Have you ever thought of your work as abstract?

A: The "Joke" paintings are abstract. Especially in Europe, if you can't speak English.

Checklist No.5
Adam McEwen
Untitled (Richard), 2007

From a Q & A with Bruce Weber, an obituary writer, published by the New York Times on September 22, 2008:

Q. One of joys of reading obits in the British papers is the subtext information provided by each paper's stylist. "He enjoyed life to the fullest", i.e. he was a drunken sot; "He was a confirmed bachelor," i.e. he was gay; cautious, a tightwad; etc., etc. The Times doesn't go in for this??? — or am I not sussed into the key words?

— Karl Johnson, Arlington, Va.

A. I agree. That is one of the pleasures of reading obits in the British papers. I'm afraid you'll have to take other pleasures from ours.

Q. Mr. Weber, have you written your own obituary — yet?

— Shan Ellentuck

A. Should I be worried? Do you know something I don't know?

Q. How many famous people write their own obits? Such as writers as an example. Or how about the rich and famous, do they hire others to writes their obits, before they die and can approve it. Just asking.

— Jessica Lucas

A. I would imagine that many famous people write their own obituaries — it's required to enter the seventh level of celebrity, I think — but none of them get published in The Times, where all our obits are staff written.

Q. I'm always impressed and moved whenever I see an obituary written by a reporter who himself is no longer alive. Bob Hope's front-page obituary in 2003 written by the late Vincent Canby immediately comes to mind, which occurred nearly three years after Mr. Canby's own death. What do you consider when deciding to publish obituaries written by deceased Times staffers? Under what circumstance would you have assigned another staffer to rewrite Mr. Hope's obituary?

— Mark Abramowitz, Pittsburgh

A. Why would anyone wish to rewrite Vincent Canby? That said, advance obituaries are rewritten if they are out of date; that is, sometimes a subject lives many years past the time the obit is written and in that time achieves enough — or falls from grace — so the assessment of his life ought to be different.

Checklist No.9

Erwin Wurm

13 Pullover, 1991

Still from 13 Pullover, 1991, color video with sound:



Checklist No.11
Robert Lazarinni
Hammers, 2000

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Checklist No.10
John Baldessari
Nose/Silhouettes, 2010

The Effect of Groucho Marx Glasses on Depression, by Steven R. Pritzker, published in Psychology Today September/October 1999:

Discusses the benefit of humor in psychology. Details on the effort of the American Psychoanalytic Association in incorporating humor in psychological consultation; Description of a mirthful consultant.

A confession: I was a network situation comedy writer who decided to get my masters in psychology. I was making retribution for my sins.

It was a startling contrast going from studio lots where people worked at finding laughs to a profession where the mandatory operating equipment includes a box of Kleenex.

Since one of my key survival mechanisms in life is laughing, I asked my teachers if I could use humor with my clients. Their response: "Be very cautious." Only last year, the American Psychoanalytic Association held that humor was "inappropriate" to their mission, but lately, cracks in the wall have begun to appear. A recent article in the American Psychological Association Monitor described a "mirthful consultant" who helped psychologists brighten patients' lives using stuffed bears and scarf juggling. Other articles in magazines such as Humor and Health have shown that mirth can lower stress and help strengthen the immune system.

The diagnosis is that mirth is good for psychologists and their clients. Organizations have been formed, businesses incorporated and conventions held. I can hardly wait to see the scientific presentations: "The Effect of Groucho Marx Glasses on Depression" or "The Impact of Different-Size Whoopee Cushions in Clinical Settings." Can it be long before we are blessed with specialists called mirthologists?

Hopefully this new attitude will be reflected in graduate training programs. The only humor I recall was strictly unintentional. For example, one of my teachers was named Dr. Looney. She pronounced it loon-ay, but that just made it funnier. I envisioned her marrying a man named Tunes and becoming Dr. Loon-ay-Tunes.

Irony abounded. The man who ran the program wrote a textbook with touching humanistic tributes but barked at his students like a Marine Corps drill sergeant: "You're being insensitive! You keep acting like that and you're out of here!"

Sometimes I felt like I was in a situation comedy. As part of a class project, a test completed by my best friend in the program indicated she had lesbian tendencies. Should I tell her? What were the right words? "You're closed off at times and by the way--you might be gay." To my surprise, she said she'd never seriously considered it, but relationships with guys weren't going all that well. Last time we talked, she was living happily with another woman.

I understand that psychology has had to be somber to be taken seriously--getting people to pay to talk with you is not an easy sell. But it's time to stop acting like we're in a French movie where everybody is so serious you want to scream at the screen. I'm not suggesting that psychological training include classes in clowning and stand up comedy, but loosening up a little could help therapists and their clients. Therapy is a relationship, and enjoying a spontaneous humorous moment together can establish rapport and offer insights. Humor is idiosyncratic, a child of the moment we can all use more of in our lives. After all, how many clients have gone to a psychologist because they were laughing too much?

Checklist No.3

Jane Hammond

October First (Mom's Birthday), 2005

Excerpted from an "Analysis of a Phobia in a Five-year-old Boy", by Sigmund Freud, published in 1909:

Little Hans calls his penis his "widdler". Hans classified all animate and inanimate objects based on whether they have a penis or not. Hans is faced with contradictory evidence of his theory when he watches his seven-day old sister being given a Bath. "But her widdler is still quite small", he remarks. Hans then consoles himself by saying, "when she grows up, it'll get bigger all right".

Freud suggests that Hans seeing his baby sister without a penis would have worried him. Hans would worry about being castrated (castration complex).

When Hans was three and a half, his mother found him touching his penis. She threatened him by saying: "if you do that, I shall send for doctor A to cut off your widdler. And then what'll you widdle with?"

Hans replied: " with my bottom."

At this time Hans begins to show an interest in his widdler and looking at other people's widdlers. He has a dream that expresses a wish that one of his little girl friends should assist him in widdling. Hans expressed a wish to see his parent's widdlers. Hans had observed that large animals, such as horses, had widdlers and that they were larger than his. Hans believed that adults had widdlers "like a horse".

Little Hans was seen to be gaining sexual satisfaction from not only micturition (having a wee) but also from evacuation of the bowels. He had a fantasy whereby he imagined he had children, whom he took to the WC, whom he made to widdle, and whose behinds he wiped. Freud concludes that as Hans takes pleasure in this fantasy he therefore must have taken pleasure when he had been taken to the toilet himself.

At this time Hans became ashamed of micturiting in front of other people and he made efforts to give up masturbating. He also showed disgust at faeces, which he called "lumf" as well as being disgusted with widdle. The fantasy of looking after his children was considered to be a way of coping with his repression.

When Hans was in the street he became frightened. He said that he was frightened that a white horse would bite him.

At one point Hans fears that "the horse will come into the room".

Being taken by his mother into her bed often comforted Hans. Freud says, "we may assume that since then Hans had been in a state of intensified sexual excitement, the object of which was his mother." Freud gives an example of Hans' attempt to "seduce" his mother. Hans' mother was drying and powdering him after his bath. She is taking care not to touch his penis. Hans asks, "why don't you put your finger there?" His mother explains that it would not be proper. Hans laughs and says "but it is great fun". Freud continues "he (Hans) found an incidental channel of discharge for it by masturbating every evening, and in that way obtaining gratification."

Freud encourages Hans' parents to break his habit of masturbating by emphasising his love of his mother. Freud says that this intervention brought a slight improvement, but a period of illness caused Hans to go back to his old ways! Hans had heard a father warn his child, "don't put your finger to the white horse or it'll bite you". Freud points out that the phrase "don't put your finger to" is similar to the warning against masturbating. Freud at first believes that there is a connection between masturbation and the white horse's biting but then dismisses this.

Hans wanted at all costs to see his mother's widdler. For that matter he also wanted to see a new maid's widdler. His father told him that women have no widdlers. Hans pretended that he had seen his mother showing her widdler. He said that it was "fixed in, of course".

Freud maintains that a fantasy about two giraffes demonstrates Hans' mastering his castration complex. Hans says that a big giraffe came into his room during the night as well as a crumpled giraffe. Hans took the crumpled one away from the big giraffe and the big giraffe called out. After a while the big giraffe stopped calling out and Hans then sat on top of the crumpled giraffe. Freud interprets the giraffes as representing Hans' parents.

Freud now informs Hans that he was afraid of his father because he was jealous of him. It was explained to Hans that he was hostile towards his father. It was further explained that Hans' fear of horses really meant he was frightened of his father. Freud points out that the black around the horse's mouth and the blinkers represented Hans' father's moustache and glasses.

Whilst Hans was walking with his mother he saw a bus horse fall down. Hans thought the horse was dead. His father pointed out to him that the horse really represented his father. In other words Hans wished that his father would be dead. Hans did not contradict this interpretation. Hans played a game of biting his father, and this was seen as further evidence that the theory was correct.

Hans became fascinated with his bowels. His father believed "that there was an analogy a between a heavily loaded cart and a body loaded with faeces, between the way a cart drives out through a gateway and the way in which faeces leave the body."

Suddenly Hans had a new fantasy. Hans said "Daddy, I thought something: I was in the bath, and then the plumber came and unscrewed it. Then he took a big borer and stuck it into my stomach".

This fantasy was interpreted thus: the bath full of water represented his mothers womb. The borer represents his father's penis. The fantasy can then be re-worded as "with your big penis you bored me and put me in my mothers womb".

Hans was frightened of having a bath in the big bath. This was thought to be because he was feeling guilty about wishing that his sister would drown in the bath. He feared that he would suffer a similar fate as a punishment for the way he thought. Whilst talking about his fear of having a bath Hans changed the subject to lumf and then spoke of his baby sister. Freud interprets this as meaning that his sister, Hanna, is seen as a lumf herself. All babies are seen as lumf's and were born like lumf's. Freud continues in asserting that all furniture vans buses and carts, etc. were representations of pregnancy. A cart falling over represents childbirth. Falling horses represents two things, his dying father and his mother in childbirth.

Whilst Hans' father was talking to Hans about the death wish that he had against his father Hans knocked over a toy horse. This was seen as further evidence that Hans wished his father dead.

Hans produced a new fantasy "the plumber came, and first he took away my behind with a pair of pincers, and then gave me another, and then the same with my widdler. He said: "let me see your behind!" And I had to turn round, and he took it away; and then he said: "let me see your widdler!"

Hans' father saw this as meaning that Hans wanted to be like his father. When Hans was questioned about his wish for a bigger widdler and a bigger behind, Hans agreed and added "I would like to have a moustache like yours and hairs like yours".

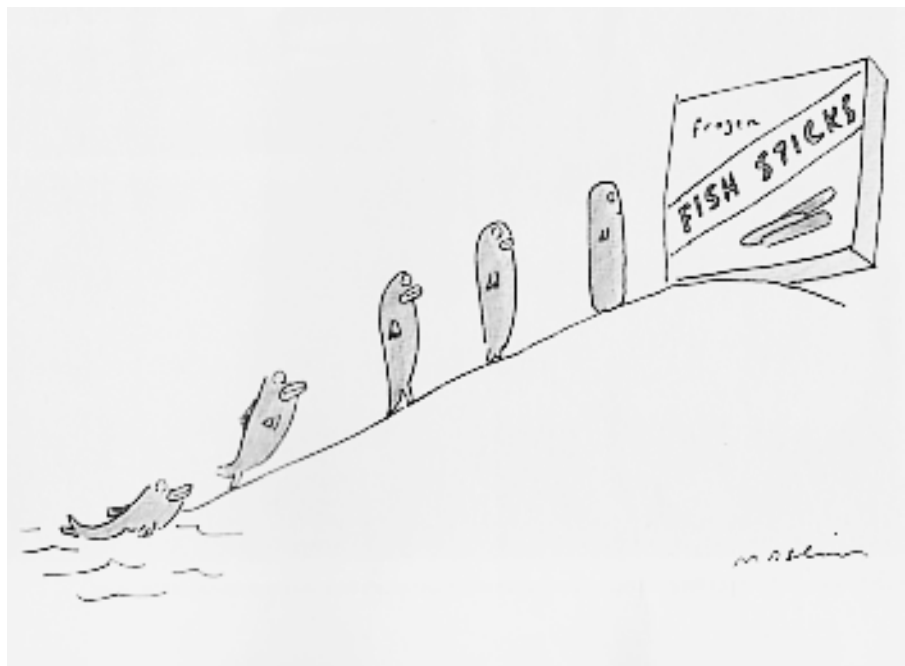
Freud believed this fantasy demonstrated that Hans had overcome his fear of castration.

Whilst Hans was playing with his imaginary children his father said to him "are your children still alive? You know quite well a boy can't have any children". Hans replied "I know. I was their mummy before, now I'm their daddy". His father asked, "who's the children's mummy? "Hans replied "why mummy, and you're their grand-daddy". His father then said "so then you would like to be as big as me and be married to mummy, and then you would like her to have children". Hans agree and added "then my Lainz grand mummy, (his father's mother) will be their granny".

This fantasy, according to Freud, demonstrated that Hans had no further need to kill his father, as now his father had become his grand mother's husband. Freud thought that this fantasy demonstrated that Hans had been cured of his illness.

Checklist #8
Jaime Pitarch
Theory of Evolution, 2009

From The New Yorker:



ABOUT THE ARTISTS

Pure Beauty, **John Baldessari's** retrospective exhibition at the Metropolitan Museum of Art, recently closed. Other recent solo and two-person exhibitions include those at the Tate Modern, London; Museu d'Art Contemporani de Barcelona; Los Angeles County Museum of Art; Mai 36 Galerie, Zurich; Marian Goodman Gallery, New York; and Galerie Greta Meert, Brussels. Baldessari received numerous awards including the Golden Lion for Lifetime Achievement, La Biennale di Venezia 53, Esposizione Internazionale d'Arte; the Archives of American Art Medal; Oscar Kokoschka Prize, Republic of Austria, Vienna; and the Guggenheim Fellowship. He lives and works in Santa Monica, California.

Jane Hammond's work has been included in exhibitions at Galerie Lelong, Paris; National Art Museum of China, Beijing; Taubman Museum of Art, Roanoke; Museum of Contemporary Art San Diego; Galeria Vanguardia, Bilbao, Spain; Galerie Lelong, New York; Transepoca Gallery, Milan; Exit Art, New York; and the Whitney Museum of American Art, New York. Her work has received critical attention in *The New York Times*, *Art in America*, *Modern Painters*, *Art on Paper*, and *Bomb Magazine*. She lives and works in New York City.

Robert Lazzarini first came to wide attention in the *Whitney Biennial 2002*. He has had solo exhibitions with the Aldrich Contemporary Art Museum, Ridgefield, Connecticut; Ratio 3, San Francisco; Pierogi, Brooklyn; and Tapei Museum of Contemporary Art, Taiwan, among others. His work is included in many museums, including the permanent collections of the Hirshhorn Museum and Sculpture Garden, Washington, DC; Milwaukee Art Museum; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York. He lives and works in Brooklyn, New York.

Edward Lipski's work has been included in exhibitions nationally and internationally with The Approach, London; Museum Dhondt-Dhaenens, Deurle, Belgium; Galerie Bob Van Orsouw, Zurich; Ultramegalore Modemuseum, Hasselt, Belgium; Mudam, Luxembourg; and ARCO, Madrid. Lipski earned his MFA at Chelsea College of Art and Design. He lives and works in London.

Adam McEwen recently curated the exhibition *Fresh Hell* at Palais de Tokyo, Paris. Solo exhibitions of his own work have been held with Nicole Klagsbrun Gallery, New York; Galerie Rodolphe Janssen, Brussels; and Art:Concept, Paris. McEwen has been included in group exhibitions at the New Museum, New York; Bortolami, New York; Blum & Poe, Los Angeles; Galerie Emmanuel Perrotin, Paris; Solomon R. Guggenheim Museum, New York; and Gagolian Gallery, London.

Jaime Pitarch's solo exhibitions include Spencer Brownstone Gallery, New York; Galería Trinta, Galicia, Spain; Angels Barcelona; Centro Cultura Contemporánea de Barcelona; Hales Gallery, London; and Mjellby Konstmuseum, Halmstad. Pitarch received his MFA at Royal College of Art in London. He lives and works in Barcelona.

Richard Prince has been the subject of major retrospective exhibitions at the Solomon R. Guggenheim Museum, New York (2007) and Whitney Museum of American Art, New York (1992).

Michael Williams exhibitions include one-person shows with CANADA, New York; LTD, Los Angeles; Galleri Christina Wilson, Copenhagen, Denmark; and Perugi Artecontemporanea, Padova. He has been included in group exhibitions at Leo Koenig Projekte, New York; Galleri Christina Wilson, Copenhagen; P.S.1 Contemporary Art Center, New York; Castillo/Corrales, Paris; Andrew Kreps Gallery, New York; and Fortescue Avenue/Jonathan Viner, London. Williams has received critical attention in *ArtForum*, *The New York Times*, *The New Yorker*, and *The Journal*. Michael Williams received his BFA from Washington University in St. Louis. He lives and works in Brooklyn, New York.

Robert Lazzarini's solo shows include Paul Kasmin, New York; Ratio 3, San Francisco; Pierogi, Brooklyn; and selected group exhibitions with FLAG Art Foundation, New York; Byblos Art Gallery, Verona, Italy; Engholm Engelhorn Gallery, Vienna; and Tapei Museum of Contemporary Art, Taiwan. Lazzarini has received critical attention in *Art in America*, *Tema Celeste*, *Contemporary*, *Flash Art*, and *The New York Times*.

Donelle Woolford's solo exhibitions include Wallspace, New York; Galerie Expeditie, Amsterdam; Artissima, Torino; Galerie Chez Valentin, Paris; with group exhibitions at the ICA, London; FEINKOST, Berlin; and The Baltic Museum of Contemporary Art, Gateshead.

Erwin Wurm is currently the subject of the solo exhibition *Yes Biological*, at Galerie Thaddaeus Ropac, Paris. His other solo exhibitions include Lehmann Maupin, New York; Kunstmuseum Bonn, Bonn; Ullens Center of Contemporary Art, Beijing; Kunst der Gegenwart – Essl Museum, Vienna; Ullens Center of Contemporary Art, Beijing; Museum der Moderne Salzburg, Austria; Museo de Arte Moderno de Bogotá, Colombia; Cristina Guerra Contemporary Art, Lisbon; BASE, Progetti per L'Arte, Florence; and Galerie im Lenbachhaus, Munich. His work has been discussed in *ArtForum*, *Art in America*, *Freize Magazine*, *The New York Times*, and *Global Times*. Wurm lives and works in Vienna and Limburg, Austria.

C. Spencer Yeh's first solo museum exhibition was held in 2009 at the Contemporary Arts Center, Cincinnati, Ohio. He has performed nationally and internationally, in collaboration with artists and groups including Tony Conrad; Evan Parker; Thurston Moore; The New Humans with Vito Acconci; Paul Flaherty and Chris Corsano; John Wiese; Lee Ranaldo; JP Feliciano; Amy Granat, and many others. C. Spencer Yeh lives and works in Brooklyn, New York.

ACKNOWLEDGEMENTS

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Special thanks to Jimmy Jamieson, Beth Rudin Dewoody, Wendy Grogan, Ruth Phaneuf, Lindsey Christensen, Joel Ferree, Jane Hait, William Shearburn and Stephanie Smith.

White Flag Projects' interns are Taylor Crossland, Lindsay Donahue, Sarah Guitar, Simon Rhim, and Mel Trad.

Second Printing.

SCHEDULE OF EVENTS

Reading by poet and humorist Jeremy Sigler, Wednesday February 16, 8 PM.

Stand-up comedy by *Comedians You Should Know*, Saturday February 19, 8 PM.

WHITE FLAG PROJECTS
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www.whiteflagprojects.org