

Sarah Boris

Réalisations graphiques

+ projets artistiques

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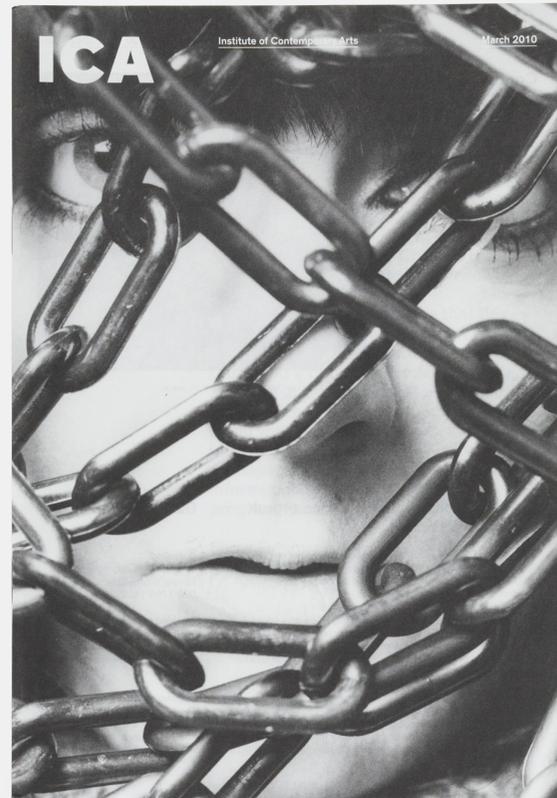
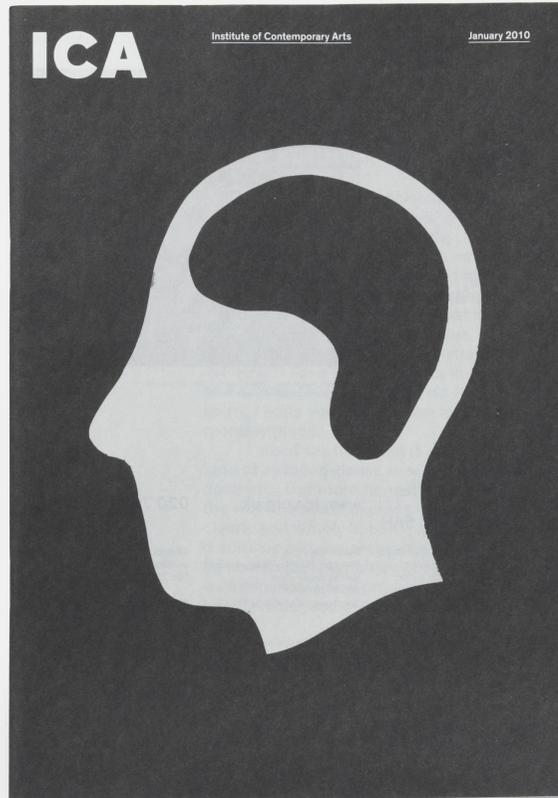
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**For
the
blind
man
in
the
dark
room
looking
for
the
black
cat
that
isn't
there**

Organised by Contemporary Art Museum St Louis and curated by Anthony Huberman. Generously supported by Jeanne & Rex Siquelredo, The Andy Warhol Foundation for the Visual Arts, The Flemish Ministry of Culture, Fundación/ Colección Jumex, Mondriaan Foundation, Amsterdam; Pro Helvetia, Swiss Arts Council.

Previous page: Bruno Munari, Looking for Comfort in an Uncomfortable Chair, c1950. Opposite: Patrick van Caekenbergh, Chapeau!, 1988.

3—23 December, 2—31 January

This acclaimed international group exhibition includes works by more than 20 modern and contemporary artists, including still lifes by Giorgio Morandi, a celebrated film by Fischli & Weiss, and a sculptural installation by Dave Hullfish Bailey.

The exhibition celebrates the speculative nature of knowledge, rejecting the common assumption that art is a code that needs cracking and presenting works that employ nonknowledge, unlearning and productive confusion as ways to understand the world.

Stretching 15 metres along one wall in the lower gallery is an installation by Matt Mullican, including drawings, flags, diagrams, rubbings, photographs and prints, demonstrating Mullican's highly subjective theory of everything. The lower gallery also has a slideshow of photographs by Bruno Munari, showing the artist tirelessly looking for comfort in an uncomfortable chair, and a large-scale installation by Benoît Maire and Falke Pisano which will be continually re-arranged over the course of the exhibition.

The exhibition takes its title from a remark attributed to Charles Darwin, comparing mathematical

enquiry to the explorations of a blind man. The project also nods to *The Blind Man*, the journal co-founded by Marcel Duchamp, a re-issue of which (by artist Sarah Crowner) is presented in the ICA's concourse. Other works here include a game by David William which encourages visitors to engage with the idea of the fourth dimension, and a large piñata by Mariana Castillo Deball in the shape of a Klein bottle.

At the foot of the stairs leading to the Upper Galleries you can hear Marcel Broodthaers interviewing his cat about the art of painting in a recording from 1970, while inside the galleries artist duo Nashashibi/



