

13 February - 28 March 2010

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

The exhibition, in different guises
and forms, is on view at:
Sept. 11, 2009 - Jan. 3, 2010:
Contemporary Art Museum St. Louis
Dec. 3, 2009 - Jan. 31, 2010:
Institute of Contemporary Arts, London
Febr. 5 - April 4, 2010:
Museum of Contemporary Art, Detroit
13 Febr. - 28 March 2010:
de Appel arts centre, Amsterdam
May - Aug. 2010:
Culturgest, Lisbon

Events in the context of the exhibition:

13 February, 5pm

Lecture by curator Anthony Huberman
Film Screening Performance Bryasinck &
Peeters

21 February and 21 March, 5pm

Free guided tours of the exhibition

28 March

Finissage:

2pm Marianas Castillo Deballe

'piñata bashing ceremony';

3pm Guided tour of the exhibition;

4pm Sunday School: one work from the
exhibition becomes the subject of
a close reading by a professional

(reservation required through
reservation@deappel.nl)

13 February - 28 March 2010

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

Opening 12 February, 6 pm

Participating artists: Anonymous, Dave Hullfish Bailey (US), Marcel Broodthaers (BE), Bryssinck & Peeters (BE), Patrick van Caeckenbergh (BE), Sarah Crowner (US), Mariana Castillo Deball (MX), Eric Duyckaerts (BE), Ger van Elk (NL) Ayse Erkmen (TU), Hans-Peter Feldmann (DE), Peter Fischli & David Weiss (CH), gerlach en koop (NL), Rachel Harrison (US), Matt Mullican (US), Bruno Munari (IT), Nashashibi/Skaer (UK), Falke Pisano (NL), Jimmy Raskin (US), Frances Stark (US), Rosemarie Trockel (DE) and David William (US/UK)

Curated by Anthony Huberman,
Contemporary Art Museum St. Louis (US),
i. c. w. Ann Demeester (BE), **de Appel**

“For the blind man...”

Our story begins in Ancient Greece,
with Socrates announcing,

I KNOW
THAT
I KNOW
NO
THING

Clearly, confusion has always been
at the heart of wisdom.

Centuries later came a statement many
have attributed to Charles Darwin,
'A mathematician is like a blind man
in a dark room looking for a black cat
that isn't there'. As a scientist commit-
ted to cataloguing, explaining, and draw-
ing a clear picture of nature, Darwin
mocked the mathematician's inability to
describe the physical world in anything
but abstract and speculative terms.

But artists also understand the world
in speculative terms. With their help,
we can learn to enjoy the experience of
not-knowing and the playfulness of being
in the dark.

"For the blind man..."

On the occasion of the inauguration of '**de Appel Boys' School**' on the Eerste Jacob van Campenstraat 59 in the 'De Pijp' district of Amsterdam, de Appel presents "For the blind man in the dark room looking for the black cat that isn't there", a traveling group exhibition that includes over twenty artists from around the world.

This exhibition addresses art's relationship to knowledge, curiosity, and speculation. While each of the contributing artists are eager to understand the world better, they recognize that art-works are not explanations. Instead, they pursue the speculative nature of art and its ability to create an experience where knowing and not-knowing can co-exist, and where play, intuition, and curiosity can form a different type of knowledge, a non-knowledge.

"For the blind man..." invites its viewers to do the same: play, speculate, stay curious about the things you don't fully understand, and enjoy the particular experience of (non)knowledge that art makes possible.

The structure of the exhibition's tour echoes this spirit of playful and speculative knowledge: since two versions of the exhibition are on view simultaneously in different venues (in the Museum of Contemporary Art, Detroit up to April 4) – necessarily featuring many different works– neither provides a conclusive version of its story.

1. Sarah Crowner

"The Blind Man", No. 1, 2009

Ink on newsprint, 8 pages.

"The Blind Man", No. 2, 2009

Ink on newsprint, 16 pages. Courtesy of the artist and Nicelle Beauchene Gallery, NY

In 1917, Marcel Duchamp famously submitted a urinal to the Armory Show as a 'readymade' sculpture, signing it 'R. Mutt'. After the jury rejected it, Duchamp chose not to protest, but instead to co-publish, along with artist Beatrice Wood and writer Henri-Pierre Roche, two issues of a small satirical magazine called "The Blind Man"—a pointed critique of the short-sightedness of the critical establishment and of the viewing public's attitude towards modern art. Almost a century later, on the occasion of the 2008 Whitney Biennial, Sarah Crowner, and co-conspiring publishing collective Dexter Sinister,

re-released both issues of "The Blind Man", launching them into circulation again and placing them on sale for the original price printed on the magazine's front cover: 10 and 15 cents. They continue their re-distribution at **de Appel**, on sale for 10 and 15 cents.

Sarah Crowner was born in 1974 in Philadelphia. She lives and works in New York. Her work has been exhibited throughout the U.S. and Europe including DAAD Galerie, Berlin; Dieu Donne, New York; White Columns, New York; Orchard Gallery, New York; Printed Matter, New York; and a public project for the Luxembourg Gardens, Paris.

2. Marcel Broodthaers

"Interview with a Cat", 1970

Sound recording, 4'55". © The Estate of Marcel Broodthaers. Courtesy of Marian Goodman Gallery, NY

Among the many projects of Belgian artist and poet Marcel Broodthaers was a museum of his own invention, the Musée d'Art Moderne, Département des Aigles. In it, he would discuss, display, categorize, and store artworks, forming a prescient critique of the institutionalization of art. In "Interview with a Cat", which he recorded in his museum in 1970, he tries to understand a work of art by asking a cat: 'est-ce que c'est un bon tableau, celui-là? (Is that a good painting?)' With this piece installed in the entrance

lobby, the exhibition begins with a cat, meowing about a painting that isn't there.

Marcel Broodthaers was born in 1924 in Brussels; he died in 1976 in Cologne. In 1972, the final section and ending of the Musée d'Art Moderne was presented as a contribution to Documenta 5 in Kassel, Germany. Broodthaers was among the first artists to question the role of the institution, display, and text in an art object's reception. The Walker Art Center, Minneapolis; Institute of Contemporary Arts, London; Palais des Beaux-Arts in Brussels; and Kunsthalle Wien, have all hosted solo exhibitions of his work.

3. **Nashashibi/Skaer**

"Flash in the Metropolitan", 2006
16mm film, 3'21". Courtesy of the artists
and doggerfisher, Edinburgh

The Metropolitan Museum of Art in New York is a place of enlightenment, a repository for knowledge, where the finest examples of art, across the eras of human civilization, help us understand who we are and where we come from. For their 16mm film "Flash in the Metropolitan" (2006), Rosalind Nashashibi and Lucy Skaer turned off the lights and meandered through the dark corridors of the museum galleries. Thanks to a strobe light that appears and disappears, we discern fragments of statues, sculptures, and small vessels. As brief apparitions in the dark, they take on an added spiritual and otherworldly quality, as if the encyclopedic story of the Metropolitan was reduced to a series of short poetic haikus.

"For the blind man..."

Rosalind Nashashibi was born 1973 Croydon; she lives and works in London. Lucy Skaer was born in 1975 Cambridge, and she lives and works in Glasgow and London. Nashashibi / Skaer began their collaboration in 2005. Together they have presented their work at the 5th Berlin Biennale; Spike Island, Bristol; the 2005 Lyon Biennale; 2nd Athens Biennale; Kunsthalle Bern; Tate Britain, London; Hessel Museum of Art, Bard, Annandale-on-Hudson, New York; Museo D'Arte Contemporanea Donnaregina, Naples & The British Council; and **de Appel**, Amsterdam.

4. **Peter Fischli & David Weiss**

"The Right Way", 1983

Video, 55'

"Order and Cleanliness", 2003-09

15 Photocopies on paper. Both works courtesy Matthew Marks Gallery, NY

In this video—and in their work in general—Peter Fischli and David Weiss playfully ask large metaphysical and ethical questions about the human condition. In their hour-long promenade through the Swiss countryside, the artists search for peace and solace while negotiating the codes of altruism, ethics, and survival. Dressed as a rat and a bear, however, their earnest revelations become child's play, and their wisdom is thrown into question. Made in a similar spirit, the series of drawings—newly revised and translated on the occasion of this exhibition—turn large existential categories into a game of rubber-band balls and sum-

marize complex philosophical ideas in a school-teacher's Venn diagram.

Peter Fischli was born in 1952 in Zürich, and David Weiss was born in 1946 in the same city; they both now live and work in Zürich. The two began to collaborate in 1979 and had their first solo exhibition in 1981 at the Galerie Balkon in Geneva. Solo exhibitions of Fischli and Weiss's work have been organized by the Centre Georges Pompidou in Paris, Walker Art Center in Minneapolis, Museu d'Art Contemporani in Barcelona, and Museum Boijmans Van Beuningen in Rotterdam. In 1995 and 2003, they represented Switzerland in the Venice Biennale. In 2007, their work was the subject of a retrospective exhibition, "Flowers and Questions", that originated at the Tate Modern, London, and traveled to the Musée d'art moderne de la ville de Paris, Kunsthau Zürich and the Kunstmuseum Hamburg.

5. Anonymous

**Engraved frontispiece of Ferrante
Imperato, "Historia naturale ...",
2nd print, Venice, 1672**

Universiteitsbibliotheek Leiden

The Renaissance ancestor of the museum, the Wunderkammer (curiosity cabinet), was born out of the impulse to own exotic and alien objects. Collectors in the sixteenth and seventeenth centuries would travel extensively to far-off lands in search of the extraordinary and the miraculous. They would return with prized hard-to-find curiosities— animals, plants, tools, but also paintings and artifacts— and display them in dedicated rooms, filling every spare inch. The Wunderkammer,

therefore, surrounded its visitors with objects and images they did not understand, creating a thrilling experience of curiosity and wonder. This seventeenth century book reminds us now that not-knowing has been a central part of the museum experience since its first inception.

6. Falke Pisano

"Non-understanding within understanding", 2008

7 framed photographs, two framed pages of a book. Courtesy Ellen de Bruijne Projects, Amsterdam / Balice Hertling, Paris / Hollybush Gardens, London.

Art is often hard to put into words, because objects are often sensual, tangible and difficult to grasp or describe. Dutch artist Falke Pisano examines the relationship between language, object and abstraction by testing the constant exchanges between visual and language-based media: How can a material object be captured in language? How can words be used to wrap up abstract ideas? She uses the movement between object and language as a space for performances, lectures, installations, publications or abstract sculptural models. In the work on view at de Appel, Pisano juxtaposes a number of illustrations and title-pages of books, creating a series of parallel links and interrelationships between text and image.

Falke Pisano was born in 1978 in Amsterdam, where she lives and works. She has exhibited in Europe and the U.S., in institutions such as the Kunstverein, Graz, Austria; the 53rd Venice Biennale; Kunsthalte Basel; Manifesta 7, Trentino, Italy; STUK, Leuven; Royal College of Arts, London; Berlin Biennale 5, Berlin; M HKA Museum for Contemporary Art, Antwerp; Artists Space, New York; Stedelijk Museum, Amsterdam; and **de Appel**, Amsterdam.

7. Ger van Elk

"Coal and Lace Trolley", 1969

Various materials. Courtesy of the artist

"Coal and Lace Trolley" (1969) is an early work by the Dutch artist Ger van Elk. In his early years van Elk profiles himself with his tents, actions, experiments in diverse media and collaborations with other artists, as a rebellious spirit who wiped the floor with contemporary artistic conventions in an intelligent and witty manner. The work shown is a mobile sculpture bordered with a lace curtain and filled with a small heap of coal, a material one associates with Belgian artist Marcel Broodthaers. The object is both awkward, in the positive sense of the word, and enigmatic. By its combination of metal ready-made elements, domestic textiles and organic materials, it seems both mysterious and funny. Van Elk seems to suggest that conceptual art in which the idea dominates, doesn't have to be immaterial and serious, but can also be sculptural and playful. The artist himself prefers not to explain to much: 'if art excuses itself by visually

stressing elements of explanation, the artwork becomes an educational service.'

Ger van Elk was born in Amsterdam in 1941, where he still lives and works. Ever since the sixties he has worked on a multifaceted oeuvre, often combining various media as film, photography, painting and installation. His work reveals an enduring interest in the perception and the functionality of the image in art and in western culture in general. He has shown worldwide – and e.g. participated in the landmark 1969 exhibition "When Attitudes Become Form" (Bern, Krefeld, London). Amongst many institutions, he is represented in the Van Abbemuseum in Eindhoven and the Tate Gallery in London. He recently took part in the major group exhibition "In & Out of Amsterdam: Travels in Conceptual Art, 1960 – 1976" (2009), MOMA, New York and an impressive monograph was published in 2009, edited by Marente Bloemheuvel and Zsa-Zsa Eyck.

8. Bruno Munari

**"Seeking comfort in
an uncomfortable armchair", ca. 1950**
Sequence of photographs from *Fantasia*
(1977). Courtesy of Alberto Munari / Corraini Edizioni

Bruno Munari was an artist, graphic designer, industrial designer, poet, and illustrator, among other endeavors. Incorporating basic shapes (the circle, the square), basic materials (paper, wood), and basic objects (chairs, tables), he remained curious about the most common things in life. In this series of twelve grainy black and white photographs, he presents a man's twelve attempts to sit in an armchair while reading his newspaper.

Bruno Munari was born in 1907 in Milan, where he died in 1998. He first showcased his Useless Machines in 1932 a series of Dadaist, ever-moving geometrical solids suspended in the air. In 1948, Munari, along with Atanasio Soldati, Gianni Monnet, and the art critic, Gillo Dorfles, formed the MAC Movement (Movimento per l'Arte Concreta) with the hope to develop abstract painting and sculpture, with no links whatsoever to the outside world. During this time, Munari continued creating his Convex-Concave sculptures and experimented with color, space, movement, form, and background in his Negative-Positive works. The Italian Design Industry's interest in Munari led him to create the Pigomma Company's toy monkey, the Danesi melamine cube ashtray, and other works. After a career of over seventy productive years, Munari gained the title of 'founding father of Italian design'.

9. Ayse Erkmen

"Coffee", 2006

Video, 25'. Courtesy of the artist and Galerie Barbara Weiss, Berlin

Turkish coffee-cup readers have been perfecting their skills for the past two hundred years. In Ayse Erkmen's video "Coffee" (2006), noted reader Fatih Özgüven carefully observes Erkmen's empty coffee cup and recites a confident and detailed account of her future, including the trips she will take, the people who will threaten her, and the objects that will keep her house safe. Although he is an impossible knowledge, he steers clear of spiritual mysticism, and sticks to the physical reality of what he sees in the empty cup and on the empty saucer.

"For the blind man..."

Ayse Erkmen was born in 1949 in Istanbul, Turkey, and she lives and works in Berlin. She has held solo exhibitions at the Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin; Kunst-sammlung Nordrhein Westfalen, Düsseldorf; Sculpture Center, Long Island City, New York; Schirn Kunsthalle, Frankfurt; Gesellschaft für Aktuelle Kunst, Bremen; Kunstmuseum, St. Gallen; Secession, Vienna; and Portikus, Frankfurt. Erkmen has also presented work in group exhibitions throughout Europe, at Museum für Gegenwartskunst Basel; Van Abbemuseum, Eindhoven; Kölischer Kunstverein, Cologne; Kunstverein, Frankfurt; and **de Appel**, Amsterdam; among many others.

10. gerlach en koop

"Minor Cube", 2009

found and slightly adjusted cardboard box

"As the Skin of the Skin", 2010

Two plexiglass covers, two dust jackets and two copies of the sixth Dutch translation of Herman Melville's Moby-Dick, shoelace(s)

"Now you were Ahab.", 2010

Stamp on a wall in the exhibition space

"Now you were Ahab.", 2010

Addendum to the catalogue of "For the blind man in the dark room looking for the black cat that isn't there".

All works courtesy of the artists.

gerlach en koop are interested in objects and language which cannot be classified, which have a subjective and changing sig-

nificance or which place a particular situation in a new light. The artists usually opt for a minimal gesture, a carefully considered and subtle action, or a single (already existing) sculptural or graphic object. The Minimal and Conceptual art of the 1960s and 1970s are not far removed. Their work often leads to a brief dislocation of the usual experience of the world and of everyday things, and challenges the viewer to follow the powerful riddles in the images and the sometimes ironic leaps of the imagination.

'Now you were Ahab?'. A single sentence found amongst the notes. Ahab is of course Captain Ahab from the 19th-century novel *Moby-Dick* by Herman Melville, but Gerlach en Koop could no longer remember why this note had been made and kept. The story itself had also largely disappeared from their memory. They decided to re-read the book, but before starting they turned round the dust cover so that the unprinted white inside was on the outside.

Captain Ahab, who had lost a leg in an earlier encounter, pursued the white whale *Moby-Dick* with an all-consuming desire for revenge, which could actually hardly be explained by the loss of his leg. There has been a great deal of speculation about this. The whale might symbolise the pointless nature of existence, and Ahab is not able to live without meaning in life, with chaos, indeterminateness, with things he does not understand. The white emptiness is intolerable for him.

The sheet of paper on the table in front of Melville in 1850 was also white and empty. Melville divided the whales he described in his novel into categories which he named after sizes of paper: 'folio', 'octavo' and 'duodecimo', a sheet of paper that is folded once, three or four times. Moby-Dick is many books in one, but it is also a book about writing Moby-Dick.

The above-mentioned dust covers are part of a coherent body of small objects and gestures which together constitute the contribution by gerlach en koop to the exhibition. For example, there is a one-off addition to the existing catalogue which has been multiplied in reproduction, a found and slightly adjusted cardboard box, a shoelace.

The artists gerlach en koop collaborated for the first time in 1997, and have formed a collective, an artists-group of two people since 2000. In addition to solo projects, inter alia, in the library of the Van Abbemuseum (Eindhoven), Stroom (The Hague) and the Kröller-Müller Museum (Otterlo), they have participated in several group exhibitions, for example, in S.M.A.K. (Ghent), Le Grand Café (St.-Nazaire) and Logement in Antwerp.

11. Rachel Harrison

"Voyage of the Beagle, Two", 2008
Suite of 57 digital inkjet prints
Courtesy of the artist and Greene Naftali
Gallery, New York

"Three of Cups", 2008
Wood, polystyrene, cement, Parex,
acrylic, coconut bra. Peter Galliaert
Collection, Brussels

Rachel Harrison titles her series of fifty-eight photographs after Charles Darwin's own journal, "Voyage of the Beagle" (1839). Yet, Harrison transforms her own discoveries into an amalgamation of contradicting, hybrid, disparate and juxtaposed identities that could not possibly follow the laws of evolutionary co- and inter-dependence. Conflating the normal and the paranormal, plastic mannequins and wig displays hang alongside a stuffed polar bear dressed in a bow tie, 5000-year old stone figures, and pop star Beyoncé Knowles, among other portraits, busts, and faces. Darwin sought to map the logical and empirical forces that govern life, and in the hands of an artist, this project becomes an exercise of a similar, if absurd, taxonomy of evolved species. If Harrison's photographs confront viewers with a long row of heads, her sculpture provides the missing body. "Three of Cups" is coated with the artist's signature pearlescent paint - this time also wearing a coconut bra-and merges abstraction with anthropomorphism.

Rachel Harrison was born in 1966 in New York City, where she currently lives and works. Recent solo exhibitions have been presented at Le Consortium, Dijon; Migros museum für gegenwartskunst, Zürich; Kunsthalle Nürnberg; and Camden Arts Centre, London. Her work has been included in group shows at the 53rd Venice Biennale; Tate Britain, London; Baltimore Museum of Art; 2002 and 2008 Whitney Biennials, Whitney Museum of American Art, NY; Hirshhorn Museum, Washington, D.C.; the 4th Berlin Biennale, KW Institute, Berlin; Carnegie International; and the 50th Venice Biennale. Recently, Harrison had a solo exhibition at the Center for Curatorial Studies and Hessel Museum of Art at Bard, Annandale-on-Hudson, New York; the show travels to the Whitechapel Gallery, London, in 2010.

12. Hans-Peter Feldmann

"One Pound Strawberries", 2004

34 photographs. Courtesy of the artist and 303 Gallery, New York

John Cage warned us that 'it's useless to pretend to know mushrooms,' and bumping up against such inherent incompleteness is part of what knowledge is about. Hans-Peter Feldmann, as much an obsessive collector as he is an artist, tries to come to terms with our relationship to images and information. He has long had an ambivalent relationship with art—he quit for ten years and remains skeptical of its economics. Moreover, to dislodge art's supposed sovereignty in the realm of the visual, he prefers the trivial, the common, the stupid, and the illegitimate. His thirty-four photographs of strawberries are the photographic equivalent of a pound, playfully juxtaposing a rigid system of measurement and categorization with the blunt reality that there are no two identical strawberries. As a critic astutely noted, 'photography, whatever its source, is about never getting the whole picture.'

Hans-Peter Feldmann was born in 1941 in Düsseldorf, Germany, where he lives and works. He has presented solo exhibitions at the Sprengel Museum, Hannover; Sculptur Projects, Münster (2007); Contemporary Art Gallery, Vancouver; Museum Ludwig, Cologne; Guggenheim Museum, New York; Musée d'Arte Moderne de la Ville, Paris; Kunstverein München, Munich; Portikus, Frankfurt; and P.S.I

Contemporary Art Center, Long Island City, New York. Group exhibitions include MCA Chicago; Hayward Gallery, London; Walker Art Center, Minneapolis; UCLA Hammer Museum, Los Angeles; and MARCO, Vigo, Spain, to name a few.

13. Dave Hullfish Bailey

**"when there was nothing left to see,
we looked for a place where we couldn't
be seen doing that", 2009**

Mixed media. Courtesy of the artist

Dave Hullfish Bailey is interested in the often entropic process of disorganizing and re-organizing information. Beginning with in-depth research, his projects over the past several years have examined the makeshift solutions, provisional structures, self-organization, nomadism, and do-it-yourself manuals of survivalist lifestyles, echoing the politically radical communities in the 1960s. Often staged like laboratories, his sprawling installations contain their content within their physical form: they are flimsy, provisional, and subject to change, with ladders balancing on buckets, lights hanging from strings, water flowing through aluminum trays, and metal clamps barely holding things together. The work on view at de Appel is based on a remote part of the Californian desert near the Colorado River Delta, where there is a history of itinerant groups living off the grid.

Attached to a trailer, a canopy structure provides (inadequate) shelter to an imaginary nomad or researcher, who creates (inadequate) maps of the territory with pixilated satellite images and God's Eye patterns of yarn.

Dave Hullfish Bailey was born in 1963 in Denver, Colorado, and he currently lives and works in Los Angeles. He has presented exhibitions, installations, and performances worldwide, including at The Suburban, Oak Park, Illinois; CASCO, Utrecht; Secession, Vienna; Künstlerhaus Bethanien, Berlin; University of Queensland Art Museum, Brisbane; Herning Kunstmuseum, Herning, Denmark; and the MAK Center for Art and Architecture, Los Angeles. His work has also been presented at institutions worldwide, including Biennale d'art contemporain de Lyon (2007); Kunsthaus Dresden; Neue Gesellschaft für Bildende Kunst, Berlin-Kreuzberg; Centre d'édition contemporaine, Geneva; and P.S.I Center for Contemporary Art, Long Island City, New York.

14. **Bryssinck & Peeters**

"Zanahoria", 2010

Filmscreening Lecture Performance

Hans Bryssinck and Diederik Peeters are daring and creative young performers with a surreal sense of humour. Their most recent performance "Zanahoria", a follow-up to the performance "Chuck Norris doesn't sleep, he waits", dating from 2007, is a play about the quest for a gigantic carrot and an imaginary three-headed monster. The starting point for "Zanahoria" was simple: the trio (at that time still with Danai Anesiadou) wanted to ask other

artists to make a contribution to their work. The idea was that with these contributions 'unexpected' and 'unpredictable' elements would steal into their work, so that they would surprise themselves in this way. However, the genesis of the work was extremely complex and led to all sorts of unforeseen situations and problems. Their contribution to the exhibition is a result of this project. It is a recording of a lecture-performance, in which the (sometimes) problematical creative process which accompanies artistic cooperation has central place. What is the nature of the creative process? How can three artists become one new artist?

Diederik Peeters was born in Leuven in 1973. He has an MA in Visual Arts (KASK, Ghent, 1996), but gradually extended his area of operations into the theatre and performance. He has worked as an actor and performer, amongst others, with Guy Cassiers, Frank Theys, Alain Platel, Jan Fabre, Erna Omarsdottir, Alexandra Bachzetsis and the Superamas. Hans Bryssinck was born in Bonheiden (BE) in 1977. He graduated from the Royal Academy of Fine Arts in Ghent in 2000. He then also gained a postgraduate degree at DasArts in Amsterdam and worked as a set designer and dramaturgist, amongst other things, for Les Ballets C de la B and as a performer with Roy Faudree (Wooster Group), LISA and Alexandra Bachzetsis. He is currently a visiting professor at the Royal Academy of Fine Arts in Ghent. Hans Bryssinck and Diederik Peeters have had an intensive artistic participation since 2001 and have created a wide range of performance and installation projects, of ten in collaboration with Danai Anesiadou.

15. Patrick van Caeckenbergh

"Chapeau! (Hats Off!)", 1988- 89

Photograph on cardboard. Courtesy of the artist and Zeno X, Antwerp

"Das sogenannte böse", 2007

Mixed media. Courtesy of the artist and Zeno X, Antwerp

Patrick van Caeckenbergh's small cardboard multiple is part of a story of a journeyman who, instead of wandering the world to gather new information and cure the ignorance of mankind, is plagued with knowing too much. To help himself categorize and organize the vast knowledge he has of the world, he wears a very tall hat. Inside the hat are dozens of small drawers, each containing a small relic of a recollection. Weighed down by too many memories, he roams from village to village with a walking stick, a rug, and a megaphone, trying to share as much knowledge as he possibly can, so as to relieve the confusion in his head/hat. His intricate wall-sculpture mimics a similarly awkward encyclopedia, with a book unfolding itself to reveal an idiosyncratic and incomplete taxonomy of animals.

Patrick van Caeckenbergh was born in 1960 in Aalst, Belgium; he lives and works in Sint-Kornelis-Horebeke, Belgium. He has been the subject of solo exhibitions at Bonnefantenmuseum, Maastricht; Musée des Beaux-arts de Nîmes (Carré d'Art), France and

La Maison Rouge in Paris. His work was included in group exhibitions throughout Europe including the 5th Biennale of Lyon; Tate Gallery, London; Manifesta I, Rotterdam; Centre Georges Pompidou, Paris; and the Venice Biennale in 1993; among others.

16. Eric Duyckaerts

Compilation of videos, 2007

Courtesy of the artist and Galerie Emmanuel Perrotin, Paris

Artists such as Marcel Duchamp or Bruce Nauman are well-known students of mathematics, and Eric Duyckaerts might be among the best trained students of logic. In his performative lectures—made for video or for a live audience—he puts on a professorial air and uses colored markers to offer explanations of complex problems in logic, math, and philosophy. In this selection of videos, the artist explains a series of ideas in arguments that hold together logically, yet still seem impossibly absurd. His is an art of telling true fictions, giving us proofs that remain at the limits of the plausible. A presentation on the phenomenology of perception concludes that the world is always perceived with a slight sideways bias, since right-handed people encounter it differently than left-handed people. The etymological analysis of the world "analogy" results in a useless plea to correct a misnamed historical event. Duyckaerts'

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didactic monologues are thought experiments of useless knowledge, short face-offs between reason and fancy; intellect and humor; art and play.

Eric Duyckaerts was born in 1953 in Liège, Belgium, and he lives and works in Nice, France. He has performed and presented solo and group exhibitions worldwide, at institutions including Drawing Center, New York; Musée d'art moderne et contemporain, Liège, Belgium; École du Louvre, Paris, France; École Nationale des Beaux Arts, Lyon; Tate Modern, London; Barbican Museum, London; Musée d'Art Moderne et Contemporain, Strasbourg; and Musée d'Art Moderne de la Ville, Paris. Duyckaerts also presented work in the Belgian Pavilion at the 2007 Venice Biennale.

17. Mariana Castillo Deball

"Klein bottle piñata", 2009

Paper mâché. Courtesy of the artist

A common appearance in Mariana Castillo Deball's Mexican hometown, a piñata is often used for special occasions and celebrations. We enjoy it only when we don't know what it contains: once a group of blindfolded players break it open to release the assorted candies inside, the piñata ceases to be an object of interest, as if curiosity had indeed killed the cat. For this exhibition Deball has made a piñata in the shape of a Klein bottle. A topological form possible only in the hypothetical two-dimension space of speculative mathematics, a Klein bottle is an object whose outside is indistinguishable

from its inside, with both forming one uninterrupted surface. To mark the end of the exhibition, please come back on the last day and help us break it apart.

Mariana Castillo Deball was born in 1975 in Mexico City, and she lives and works in Amsterdam and Berlin. She has held solo exhibitions at de Appel, Amsterdam; Museum of Contemporary Art Carrillo Gil, México City; Stedelijk Museum, Amsterdam; Marres Center For Contemporary Art, Maastricht; and the Jan van Eyck Academie, Maastricht. Deball has exhibited at institutions throughout Europe and North America including Sala de Arte Público Siqueiros, México DF; Heidelberg Kunstverein; MUCA CU, México City; Cisneros Fontanals Art Foundation, Miami; BAK, Utrecht; Baltic International Center for Contemporary Art, Gateshead, UK; and the Museum of Modern Art, México City; among others.

18. David William

"Towards an Intuitive Understanding of the Fourth Dimension (continued)", 2009
Development of game, various materials
Courtesy of the artists

A composite name of designers David Reinfurt and Will Holder, David William makes his exhibition debut with a new work conceived for the show: a game designed to allow young children to enter the complex idea of the fourth dimension. The fourth dimension has been discussed in a variety of ways by mathematicians and artists (Robert Smithson, for instance, thought of laughter as the fourth dimension). The nature of the game has changed over time,

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as the exhibition has traveled to its several venues. The game started without rules, and David William only provided specific elements to play with: cards and metronomes. After several workshops and moments of observing players of all ages intuit an improvised structure, a more formal set of guidelines is slowly taking shape.

David Reinfurt was born in 1971 in Chapel Hill, North Carolina, and he currently lives in New York. An independent graphic designer, writer and critic, he founded the flexible graphic design practice O-R-G Inc. He jointly edits and designs the publication Dot Dot Dot, and co-runs Dexter Sinister, a "just-in-time workshop and occasional bookstore" in New York City. Dexter Sinister was featured at the Centre d'Art Contemporain Genève in Switzerland and the 2008 Whitney Biennial. Will Holder was born in 1969 in Hatfield, and he lives and works in London. A writer, editor, performer, and book designer, Holder explores the relationship between language and the object, three-dimensional text, and how static objects become destabilized through linguistic interpretation. He is currently writing his novel, "Middle of Nowhere", a reinterpretation of William Morris' utopian social fiction, "News from Nowhere". Holder is Editor of F.R.DAVID, a journal dedicated to writing in contemporary art.

19. **Matt Mullican**

Individual works from 1971 - 2009

Mixed media. Courtesy of the artist; Tracy Williams Ltd., New York; and Mai 36 Galerie, Zürich

For over three decades, Matt Mullican has created a complex body of work that deals with systems of knowledge, meaning, lan-

guage, and signification. He continues to be concerned with the relationship between perception and reality, between the ability to see something and the ability to represent it. Mullican's work which takes the form of drawing, collage, video, sculpture, performance, and installation, confronts the nature of subjective understanding, rationality, and cognition. This immense project, conceived for this exhibition, represents an 'expanded' bulletin board comprised of Mullican's work dating from the seventies through the present.

Matt Mullican was born in 1951, in Santa Monica, California and currently lives and works in Berlin. His work has been featured in numerous solo and group exhibitions throughout the United States and in Europe. Recently, his work was included in the 2008 Whitney Biennial and has been exhibited at the Museum of Contemporary Art, Los Angeles; Ludwig Museum, Cologne; and Museu Serralves, Porto. Mullican's work is the subject of a solo exhibition at the STUK Kunstencentrum in Leuven, Belgium, traveling to **de Appel**, Amsterdam and Haus der Kunst, Munich.

20. **Rosemarie Trockel**

"Dessert 3", 2007

Ceramics, glazed, platinum. Edition unique. Private Collection

With a multi-faceted body of work, Rosemarie Trockel breaks apart a traditional meaning of 'the feminine'. Her sculptures, drawings, assemblages, or films

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often feature simple domestic objects and spaces, but are imbued with a sense of tragedy, anxious introspection, or claustrophobia. While this wall sculpture seems to be a mirror, its decorative border is a mangled blob and its shiny surface provides only a blurred reflection. Part ornament and part disfigured craft, this ceramic sculpture places the vain alongside the grotesque, and while it seduces, it offers only a blank stare.

Born in 1952 in Schwerte, Germany, Rosemarie Trockel studied painting with Werner Schriefers at the Werkkunstschule in Cologne from 1974 to 1978. Since her debut show at Galerie Philomene Magers (later Monika Sprüth, Cologne) in Bonn in 1983, she has exhibited widely in Europe and North America and was included in such major shows as the Venice Biennial (1999, 1996), Istanbul Biennial (1999, 1995), and Documenta X (with Carsten Höller, 1997). Recent one-person exhibitions were presented at the Sammlung Goetz, Munich, De Pont Foundation for Contemporary Art, Tilburg, Moderna Museet, Stockholm, the German pavilion in the Venice Biennial (1999), and the Kunsthalle, Hamburg. Her work was the subject of a solo survey exhibition at the DIA Center for the Arts, New York, in 2003.

21. Jimmy Raskin

"Confrontation at The Hollow Tree-Border (Inseparability vs. Simultaneity)", 2009
2 framed prints and video, mixed media on paper. Courtesy of the artist and Miguel Abreu Gallery, New York

The history of ideas can perhaps be

described as a story of Poets and Philosophers. While the former places faith in pure expression and intuition, the latter prefers critical thought, foresight, and logic. Jimmy Raskin operates at the juncture between both, seeing The Poet as an inevitable transitional figure for the artist: does one lean toward a faith in expression and inevitable vanity, or favor a mode of expression based on critical-distance, so as to avoid the vulnerability of having 'too much faith in meaning.'

Raskin goes to places where The Poet is on trial, such as Nietzsche's philosophical novel, "Thus Spoke Zarathustra" (1883-85). Raskin sees the prologue of the book as a moment when our pure faith in expression and poetic meaning becomes absorbed and dominated by our ability to strategically appropriate, critique, and subvert it. As the prologue comes to an end, Zarathustra spots an eagle with a serpent gripping its neck, a symbol of the New Being and the merged Philosopher-Poet, where foresight and cunning calculation is merged with the 'grip' of expression.

Raskin's new work is based on an imaginary face-off between the wise eagle-serpent and a braying donkey. A symbol of the vulnerability of The Poet, the ass is borrowed from a pivotal poem by Arthur Rimbaud. This battle between The New Philosopher-Poet and The Poet Pure mimics the artist's own struggle with the question of

how art can be a form of critical thought without extinguishing the often unruly and vulnerable poetic act. Raskin documents the scene of the battle with black vinyl silhouettes of the animals and of Zarathustra's hollow tree. His diagram, while rational and sober, contains the ghost of the irrational poet: the images are obstructed by a colorful mess of party-supplies.

Jimmy Raskin was born in Los Angeles in 1970, where he currently lives and works. He has presented solo and group exhibitions at institutions including Centre Culturel Suisse, Paris; Real Art Ways, Hartford; P.S.1 Contemporary Art Center, Long Island City, New York; and KW, Institute for Contemporary Art, Berlin, among others.

22. Frances Stark

"A stand in for something present and compelling", 2009

Digital print. Courtesy Greengrassi

Frances Stark's work is what the artist calls a torment of follies, evoking the hesitation, self-deprecation, playful anxiousness, and interminable apprenticeship that is involved with being an artist. This series of new works captures the artist in a natural state of vulnerability: tending to her 'assignments' in her studio. Dressed as a telephone, she exaggerates her role as a performer of refined subjectivity, ready to answer to her audi-

ence and eager to justify her existence. Somewhere in her pose and her costume, however, lies the eerie and risky suspicion that knowledge and expertise is nothing but a well-performed charade.

Frances Stark was born in 1967 in Newport Beach, California; she currently lives and works in Los Angeles. Stark has presented solo exhibitions throughout the U.S. and Europe, including at Portikus, Frankfurt; Secession, Vienna; Culturgest, Lisbon; Van Abbe Museum, Eindhoven, the Netherlands & FRAC Bourgogne, Dijon, France; Museum of Fine Arts Houston, Houston; ArtPace, San Antonio; UCLA Hammer Museum, Los Angeles; and Kunstverein, Munich. Her work has also been shown at the 2008 Whitney Biennial, Whitney Museum of American Art, New York; Tate Modern, London; de Appel, Amsterdam; White Columns, New York; Kunsthalle Basel; San Francisco Museum of Modern Art, San Francisco; Los Angeles Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Los Angeles; and the Institute for Contemporary Art, Vienna; among others.

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