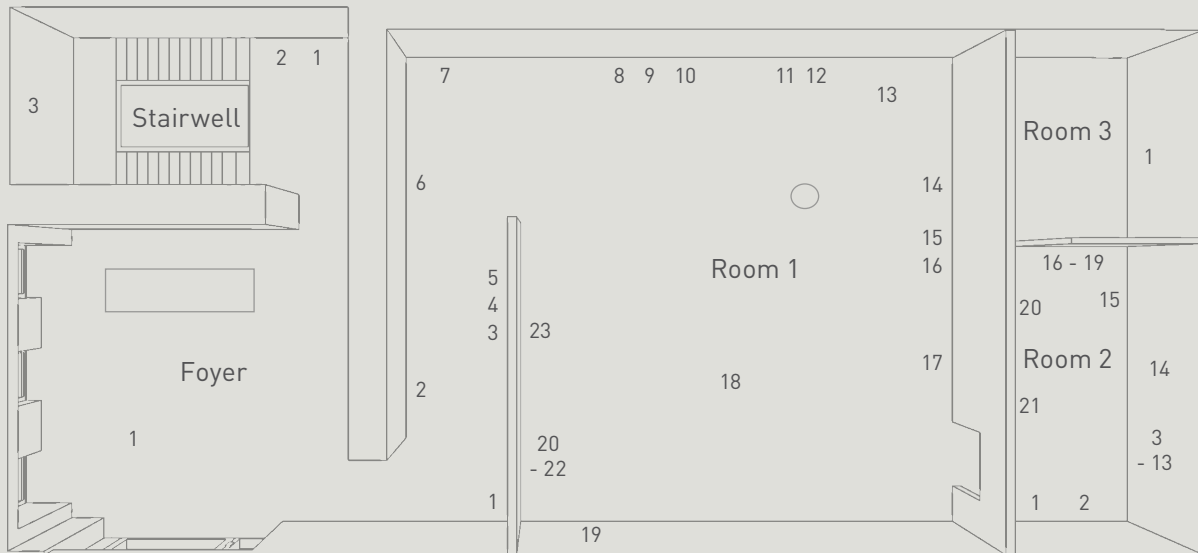


# Ground floor



## Foyer

1 Lynn Chadwick  
*Cloaked Figure IX*  
1978  
Bronze

## Room 1

1 Michael Simpson  
*Squint 33*  
2016  
Oil on canvas

2 John Stezaker  
*Mask (Film Portrait Collage) CCIV*  
2016  
Collage

3 Haris Epaminonda  
*Untitled #23 c/g*  
2011  
Paper collage

4 Haris Epaminonda  
*Untitled #21 c/g*  
2011  
Paper collage

5 Haris Epaminonda  
*Untitled #22 c/g*  
2011  
Paper collage

6 Hanne Darboven  
*Dostojewski, Monat Januar*  
1990  
Ink and gelatin silver print collage on paper in 16 parts

7 Paloma Varga Weisz  
*Woman, boarded*  
2016  
Limewood

8 Simon Moretti  
*Untitled (to Kenneth Clark)*  
2014  
Two colour silkscreen on Somerset paper

9 Simon Moretti  
*Untitled (Janus)*  
2016  
One colour silkscreen on Somerset paper

10 Simon Moretti  
*Untitled (Standing Figure with Quartz)*  
2014  
Two colour silkscreen on Somerset paper with giclee collage element

11 Hanne Darboven  
*Ohne Titel Monate mit Postkarten (Januar 1990)*  
1990  
Collage, felt pen, 32 postcards

12 Hanne Darboven  
*Ohne Titel Monate mit Postkarten (Februar 1990)*  
1990  
Collage, felt pen, 32 postcards

13 Lynn Chadwick  
*Monitor*  
1965  
Bronze

14 Goshka Macuga  
*Double Drip II*  
2013  
Giclee print on mount board

15 Goshka Macuga  
*Frame for Tichy 21 (shorts from the back)*  
2013  
Giclee print and collage on mount board

16 Goshka Macuga  
*Frame for Tichy 20*  
2013  
Giclee print with graph paper and pencil on mount board

17 David Noonan  
*Untitled*  
2013  
Silkscreen on linen

18 Paloma Varga Weisz  
*Still Life*  
2016  
Limewood, glass, metal, cloth

19 Sigmar Polke  
*Untitled*  
1987  
Gouache and watercolour on paper

20 Geoffrey Farmer  
*Professor John Garstang at the Gaudo*  
2016  
Archival foam core, magic sculpt, paper

21 Geoffrey Farmer  
*Malevolent Molluscs, Managing Manuscripts*  
2016  
Archival foam core, magic sculpt, paper

22 Geoffrey Farmer  
*Füzesabony Hoard Head, Gangetic, Gregorius and Growing*  
2016  
Archival foam core, magic sculpt, paper

23 Erin Shirreff  
*Circle Shadow*  
2016  
Cyanotype photogram on muslin over canvas

## Room 2

1 Goshka Macuga  
*Untitled*  
2010  
Petrified wood on oak plinth with white marble top

2 John Stezaker  
*Untitled*  
2013  
Collage

3 - Horst Ademeit  
13 Inscribed polaroids  
1990 - 2001  
*\*Full captions available online.*

14 Simon Moretti  
*Untitled (Flash Gordon Kabbalah)*  
2014  
One colour silkscreen on Somerset paper

15 Erin Shirreff  
*Untitled (Standing Shadows)*  
2011  
Pigmented plaster, painted steel rod and waxed newspaper

16 John Stezaker  
*Flash II*  
2007  
Collage

17 John Stezaker  
*Flash VII*  
2007  
Collage

18 John Stezaker  
*Flash I*  
2007  
Collage

19 John Stezaker  
*Flash VI*  
2007  
Collage

20 Christian Marclay  
*New York, 2009*  
2009  
Chromogenic print

21 Sigmar Polke  
*Sieht man ja, was es ist - Bild Copenhagen*  
2001  
10 manipulated photocopies

## Room 3

1\* Mark Lewis  
*The Night Gallery*  
2014  
Digital projection

Mark Lewis  
*Nude*  
2015  
Digital projection

Mark Lewis  
*Vultures on the Edificio Martinelli*  
2014  
Digital projection

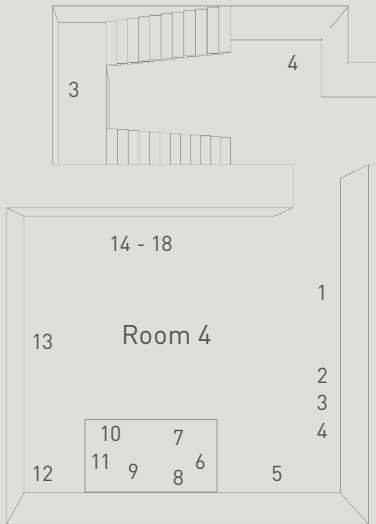
*\*Films alternate daily*

## Stairwell

1 Lynn Chadwick  
*Monitor III*  
1965  
Bronze

2 Goshka Macuga  
*Frame for Tichy 11*  
2013  
Giclee print with graph paper and pencil on mount board

## Lower Ground floor



### Stairwell (continued)

- 3 Geoffrey Farmer  
*Yellow Blinds, Illuminated in the Last Electric Blue of the Silence Dusk*  
2016  
Theatre backdrop from the 1940s, pins
- 4 Christian Marclay  
*Innsbruck, 2016*  
2016  
Chromogenic print

### Room 4

- 1 Simon Moretti  
*Untitled (Boy Runner)*  
2016  
One colour silkscreen on Somerset paper
- 2,3, 4 John Stezaker  
*Untitled*  
2016  
Collage
- 5 Sigmar Polke  
*Der erste Schnitt*  
1995  
6 manipulated photocopies
- 6 Lynn Chadwick  
*Star IV*  
1965  
Bronze
- 7 Lynn Chadwick  
*Second Stranger*  
1956  
Bronze
- 8 Lynn Chadwick  
*Kink*  
1964  
Bronze

- 9 Lynn Chadwick  
*Pyramid IV*  
1965  
Bronze
- 10 Lynn Chadwick  
*Split I*  
1964  
Bronze
- 11 Lynn Chadwick  
*Tower of Babel VIII*  
1964  
Bronze
- 12 Goshka Macuga  
*Frame for Tichy 22*  
2013  
Giclee print with ink and paint on mount board
- 13 Jannis Kounellis  
*Untitled*  
2012  
Steel, wood and oil pastel on paper
- 14 - 18 Erin Shirreff  
*Still (no. 8); Still (no. 9); Still (no. 5); Still (no. 4); Still (no. 2)*  
2016  
Archival pigment print

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## Revolt of the Sage

24 November 2016 – 21 January 2017

*Revolt of the Sage* is an exhibition featuring sixteen artists that takes its title from a work by Giorgio de Chirico painted in 1916. *The Revolt of the Sage*<sup>1</sup> is an example of what the artist would call a 'metaphysical interior', and yet its crowded pictorial space overflows with ephemeral things: frames, measuring devices and biscuits. Objects pile up and overlap, while a strange perspective recedes into an irresolvable background. What did the artist mean by a 'metaphysical interior'? In a letter to Apollinaire, written around the time he painted *The Revolt of the Sage*, de Chirico describes two realms: our finite condition, and its loss and longing, and a metaphysical realm where time does not exist.

*It has been almost two years now since I've seen you. The Ephesian teaches us that time does not exist and that on the great curve of eternity the past is the same as the future. This might be what the Romans meant with their image of Janus, the god with two faces; and every night in dream, in the deepest hours of rest, the past and future appear to us as equal, memory blends with prophecy in a mysterious union.*

Giorgio de Chirico to Apollinaire, July 1916

Picking up on de Chirico's vision of a 'metaphysical interior', *Revolt of the Sage* gathers a range of artists who use collage, juxtaposition, fragments, framing devices and layered imagery to explore ruptures in time and the alluring mysteries of the everyday. The exhibition features new and existing work by contemporary artists alongside late post-War artists such as Lynn Chadwick, Hanne Darboven and Sigmar Polke.

Curated by artist-curator Simon Moretti and Craig Burnett, Blain|Southern's Director of Exhibitions, the exhibition emerged from the thought that de Chirico's 'Metaphysical Aesthetics' would resonate with artists whose work inhabits that chasm between the here and now and a dream of 'the great curve of eternity' that we might perceive in a small, measurable work of art.

On the occasion of the exhibition, Blain|Southern will publish a book that features a newly commissioned interview between Ara H. Merjian and Jesse Prinz, alongside existing texts by Giorgio de Chirico, John Ashbery, Lydia Davis, Apollinaire and others.

<sup>1</sup> The title of the de Chirico painting retains the definite article, so the work is referred to as *The Revolt of the Sage* whereas the exhibition title is *Revolt of the Sage*.