

**FOR IMMEDIATE RELEASE**

**CERITH WYN EVANS**

***no realm of thought...***

**14 January – 4 March 2023**

Marian Goodman Gallery, Paris

Opening reception: Saturday 14 January, 6 – 8 pm

***...no field of vision***

**27 January – 4 March 2023**

Marian Goodman Gallery, New York

Opening reception: Friday 27 January, 6 – 8 pm

*\*...the plane of immanence is not a concept that is or can be thought but rather the image that thought gives itself, of what it means to think, to pause for thought, to find one's bearing in thought. – Gilles Deleuze*

Marian Goodman Gallery is pleased to present two parallel solo exhibitions of Cerith Wyn Evans in Paris and New York featuring new sculptures and installations. Internationally acclaimed for magnifying the use of light, Evans has developed a unique sculptural *oeuvre* over the past four decades. Either transposing movements, texts or sounds into luminous works or exploring the limits of visibility, Evans aims to engage the viewers along discursive paths, by questioning perception in relation to space, light, sound, language and object. Interrogating “the realm of thought” and “the field of vision,” his multi-referential works play with spatial environments and promote multiple interpretations.

Since the creation of his first neon work in 1994, Evans has gradually used electrified glass tubes to draw in space. Both exhibitions in Paris and New York feature his latest series of large neon sculptures, which hang from the ceiling and are inspired by Frank Stella's *Black Paintings* (1958-1960). In both venues, each of the *Neon after Stella* works (2022) take their geometric inspiration from a specific painting, as a literal transcription of Stella's two-dimensional compositions into three dimensions, where black stripes are transposed into the intervals or voids between lines of white neon. Postmodern in its approach, this series utilizes the *Black Paintings* as material, evacuating Stella from Stella, allowing a focus on the discourse the works provoked, rather than a *de facto* homage to the source material.

“The *Neon after Stella* series stages a distancing from Frank Stella's *Black Paintings* to encourage a critical reflection on the notion of the ‘void’ and the ‘voiding of narrative,’ which these works brought about as one event in the death of painting at that time. Just as Samuel Beckett had spoken of having ‘nothing to paint, and nothing to paint with’ in his ‘Three Dialogues’ 1949, Stella's *Black Paintings* occasion a bridge to nothingness,” writes Evans.

Suspended from the ceiling, the abstract neon works resemble veils, the empty space between lines of neon providing a partial glimpse through to the view behind. Viewed together, they evoke a palimpsest, with a hallucinogenic *moiré* effect achieved via the overlaying of the lines of light in the room.

Evans' practice has frequently made reference to other artists such as Marcel Duchamp, Andy Warhol, Marcel Broodthaers, and others. His engagement with Frank Stella speaks to but one among a multiplicity of historical influences which, when transposed, creates a rupture and invocation towards a new form, a dematerialized-context, or a reenacted cartography within Evans' universe. And like other artists who famously engaged in acts of refusal, in order to live in and with negative space, this series, rooted in both citation and the refutation of narrative, conversely opens up the possibility for a new realm.

In Paris, a new installation of mobile sculptures will be shown in the lower gallery, featuring visor-shaped vehicle windscreens that are cracked and spotlit to create a multitude of refractions in motion. Reflecting on our daily interaction with screens, vehicles, computers and telephones, these works also draw upon chance procedure and perspectival plotting, referencing the nuanced history of Duchamp's *The Bride Stripped Bare by Her Bachelors, Even*, (1915 - 1923) which following its first exhibition, broke while in transit. The uncanny cracks in the glass prompted Duchamp to embrace this event as part of the work's final resolution, welcoming the cracks to ‘complete’ the work.

Alongside the fissured glass panels stands *StarStarStar/Steer (Transphoton VI)* (2019), previously exhibited in the artist's solo show at the Pirelli HangarBicocca in Milan. The LED columns light up according to a complex sequential lighting system, passing from a state of translucency to a penetrating brightness. When the light slowly decreases, the pieces change in appearance, allowing viewers to see through them but also to glimpse their component materials. Whereas

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their lines and verticality evoke Doric columns, the work contradicts the very idea of a column as it does not rest on the floor but is suspended from the ceiling.

In the Paris vaulted space, a new work, *Paris 8 Assemblage*, (2022) pays a subtle homage to Félix Guattari. Created on the occasion of an international symposium devoted to the French psychoanalyst and philosopher at the Université Paris 8 - St. Denis in October 2022, this work features multiple elements, including a gong, transducer, telephone, lamps, chairs and mylar blankets.

At the New York Gallery, in conjunction with the *Neon after Stella* sculptures, Wyn Evans presents *Katagami Screens*, a series of works on paper from 2015 which refer to Japanese paper stencils used for dyeing and printing patterns on textiles. Often drawing on Japanese aesthetics and philosophy, Evans revisits this ancestral technique consisting of multiple layers of thin washi paper bonded with a glue extracted from persimmon, which results in a strong, flexible, brown-colored paper. Traditionally used in kimono printing, the paper stencils are stabilized by attaching them to a fine silk net. Staged in the show and suspended away from the wall, Evans' *Katagami* screens adopt a tectonic presence both dividing the space and casting imprints of their shadows. Light passes through the perforations as bleach would have traditionally.

“If there appears to be a dwelling on, in, and through flat planes, it feels somehow involved with interrogating the screen...the planes of immanence. In my imagination I find myself yearning, striving for the dissolution of distinctions between dimensional registers and prefer to evoke the possibility of engaging on multiple planes and dimensions, summoning the projection as far as the eye allows,” explains Evans.

Born in 1958 in Llanelli, Wales, Cerith Wyn Evans lives and works in London and Norfolk, England. A graduate of Saint Martin's School of Art and the Royal College of Art in London, he began his career as an experimental filmmaker, gaining a reputation for conceptual art in the 1990s. In 2018 he was awarded the Hepworth Prize for Sculpture.

In 2023, Evans will present his second solo exhibition at the Sogetsu Kaikan in Tokyo, from 31 March to 29 April. Over the last few decades numerous international museums have devoted monographic exhibitions to Evans' work, including Mostyn Gallery, Llandudno, Wales (on view through 4 February 2023); Aspen Museum of Art, Colorado (2021); Pirelli HangarBicocca, Milan (2019); National Museum Wales, Cardiff (2018); Museo Tamayo, Mexico City (2018); Tate Britain, London (2017); Haus Konstruktiv in Zurich (2017); Museion Bolzano (2015); Serpentine Gallery, London (2014); MUSAC, Léon, Spain (2008); Musée d'Art Moderne de la Ville de Paris, Paris (2006); The Institute of Contemporary Art, London (2006); Massachusetts Institute of Technology (MIT) and Museum of Fine Arts, Boston (2004). Evans also participated in the 57<sup>th</sup> Venice Biennale (2017); Skulptur Projekte in Münster, Germany (2017); the 4<sup>th</sup> Moscow Biennale (2011); Yokohama Triennial (2008); Documenta 11, Kassel (2002). He was the first artist to represent Wales at the 50<sup>th</sup> Venice Biennale in 2003.

For further information, please visit our website [mariangoodman.com](http://mariangoodman.com), or please contact Marian Goodman Gallery New York at: 212 977 7160, and Galerie Marian Goodman at +33 1 48 04 70 52.