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...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.'

- G. Deleuze

Mostyn is pleased to present an exhibition of new and recent work by Cerith Wyn Evans (b. 1958 Llanelli). Commencing 8th October 2022 - 5th February 2023.

Cerith Wyn Evans' works exist and take form through the reflection on and interrogation of the world about us, adopting what he identifies as "strategies of refraction.... of juxtaposition, superimposition and contradiction...occluding and revealing" to create moments of rupture within existing structures of communication, whether visual, audible or conceptual. For this exhibition he has focused on ideas around the folds and flows of energy via material and immaterial conduits, circuitry, and choreology:- the practice of translating movement into notational form. Wyn Evans engages with the site of the gallery to produce works which question our notions of reality and cognition, of perception and subjectivity...the exhibition as a meditation, an experiment with fluid recourse to scores, maps, diagrams and models...

Here we encounter four chambers with 17 directional glass-panel speakers that are suspended in loosely interlinking pentagon, hexagon, septagon and octagon formations. Titled *Pli S=E=L=O=N Pli* (2020), (Oriel 4), each panel emits an improvised and composed piano sound track performed by Wyn Evans (over two recording sessions, 10 years apart, 2008 and 2018). Synthesised and polyphonic, the piece is constantly self-generating (in/out and through sync.) and audibly shifting time signatures within its setting.

Neon works *Mostyn Drift* (2021) (Oriel 5) and *Neon Forms (after Noh I)* (2015) (Oriel 4), occasion a 'springboard' from the codified and precise movements of Japanese Noh theatre relating closely to Wyn Evans' earlier sculptures that translated diagrammatic flight paths into neon. In these recent works, a maze of complex lines trace the trajectory of alignments, gestures, folds, orientations, and footsteps; transposing spatio-temporal energies into material charge and visual form. *Mostyn Drift* suspended from the ceiling stages the exploration of established and establishing spatio-temporal regimes, creating a break in the surrounding visual field. The deconstructed forms mesh and fold different figure/ground capacities into each other, and evoke hitherto unforeseen registers of perception... Encouraging us to improvise with our sensibilities.

Elsewhere a series of mobile sculptures *phase shifts (after David Tudor)* (2020) (Oriel 3) adopt the idea of compromise as a creative element, featuring vehicle wind-screens – visor shaped, curved pieces of glass – that are cracked and spot-lit to create a multitude of refractions in motion. Connecting chance procedure with perspectival plotting revolving in limbo, Wyn Evans draws upon the nuanced history of Duchamp's *The Bride Stripped Bare by Her Bachelors, Even*, (1915 - 1923) which broke while in transit, following its first exhibition. The uncanny cracks in the glass prompted Duchamp to embrace this potentially catastrophic event as part of the work's final resolution, welcoming the cracks to 'repair' and now 'complete' the work.

Reflected in their warped and shattered surfaces we witness three columns which comprise *StarStarStar/Steer (Transphoton) (2019) (Oriel 3)*. Each LED column lights up independently, passing from a state of translucency to a shrill brightness. When the light slowly decreases, the columns become transparent and viewers can glimpse their component materials. Simultaneously, it is possible to see through the columns. In their form, the lines of the columns evoke the grammar of Doric architecture and yet contradict the very idea of a column. They are in fact suspended from the ceiling and rest a few centimetres above the ground, thus not supporting any architectural element but instead seem to breathe and float in the air.

The title here - as is the case throughout the exhibition - opens to different forms of interpretation. In this case, the first part of the title comes from a work by the artist Ian Hamilton Finlay, consisting of a concrete poem in which repetitions of the word "star" are typeset forming a zigzag that ends in the word "steer" alluding to ships navigating by astral influence. "Transphoton" summons notions of quantum physics, the photon is a particle which is a carrier of electromagnetic forces, including light in particular.

Upstairs in Oriel 6 there is a moving image work made for this space, *No realm of thought....variations after "Who's sleeves"?* (2022 -) which is due to develop and evolve over the duration of the exhibition....)(

Yet, once more...'The Illuminating Gas... systematically imposes a formless anxiety, diverging yet centrifugal, directed not toward the most withheld secrets but toward the imitation and the transmutation of the most visible forms: each word at the same time energised and drained, filled and emptied by the possibility of there being yet another meaning, this one or that one, or neither one nor the other, but a third, or none...'

- M. Foucault

Acknowledgements

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