

Cerith Wyn Evans

Michael Lett
312 Karangahape Road
Cnr K Rd & East St
PO Box 68287 Victoria St West
Auckland 1010
New Zealand
P+ 64 9 309 7848
contact@michaellett.com
www.michaellett.com

In praise of Shadows



Cerith Wyn Evans
In praise of Shadows...
2014
neon
29 x 197cm



Cerith Wyn Evans
cite/sight/site
2014

Chandelier (Taraxacum 88)
independent breather unit and flash player
80 x 80 cm



Cerith Wyn Evans
cite/sight/site
2014

Chandelier (Taraxacum 88)
independent breather unit and flash
player
80 x 80 cm

Nowhere

Cerith Wyn Evans, Now/Here (No-
where)
2014
neon
382 x 550mm



Things are conspicuous in their absence...

Cerith Wyn Evans
Things are conspicuous in their absence...
2012
neon
190 x 4904mm



Cerith Wyn Evans
2019
Pirelli Hangar, Bicocca

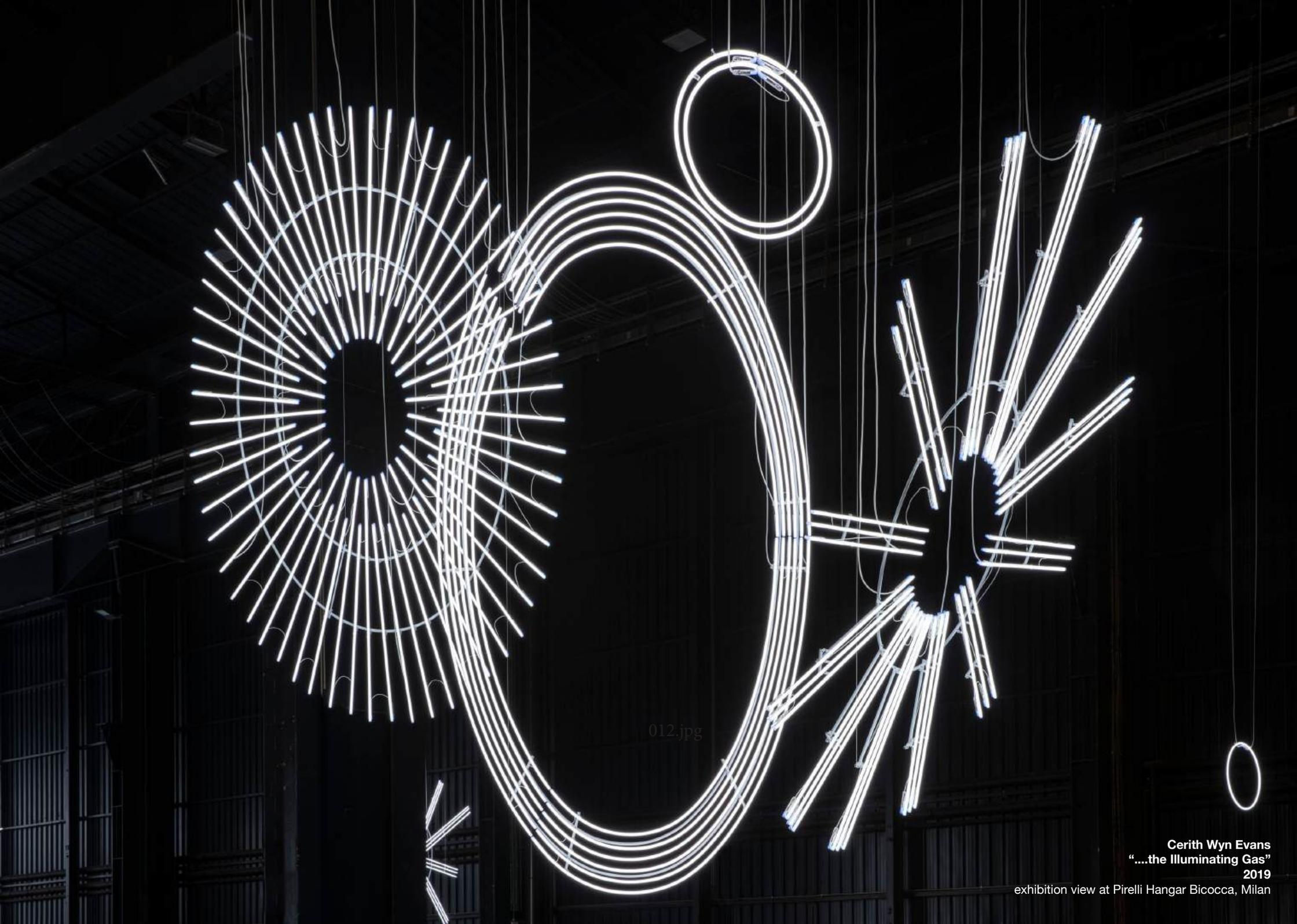


Michael Lett

Cerith Wyn Evans
2019
Pirelli Hangar, Bicocca



Cerith Wyn Evans
StarStarStar/Steer (totransversephoton)
2019
Installation view at Pirelli HangarBicocca, Milan



012.jpg

Cerith Wyn Evans
“...the Illuminating Gas”
2019

exhibition view at Pirelli Hangar Bicocca, Milan



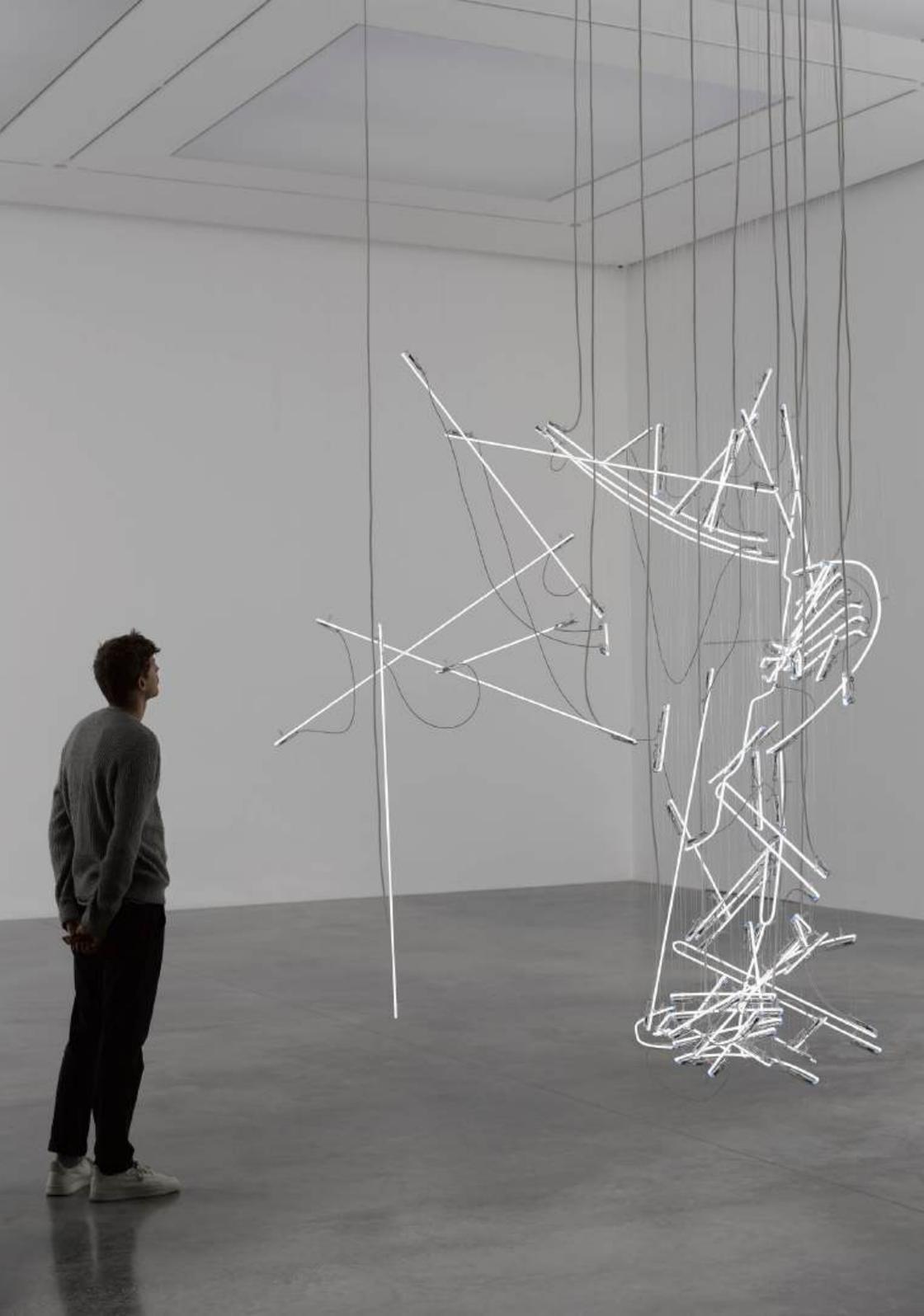
Cerith Wyn Evans
“...the Illuminating Gas”
2019

exhibition view at Pirelli Hangar Bicocca, Milan



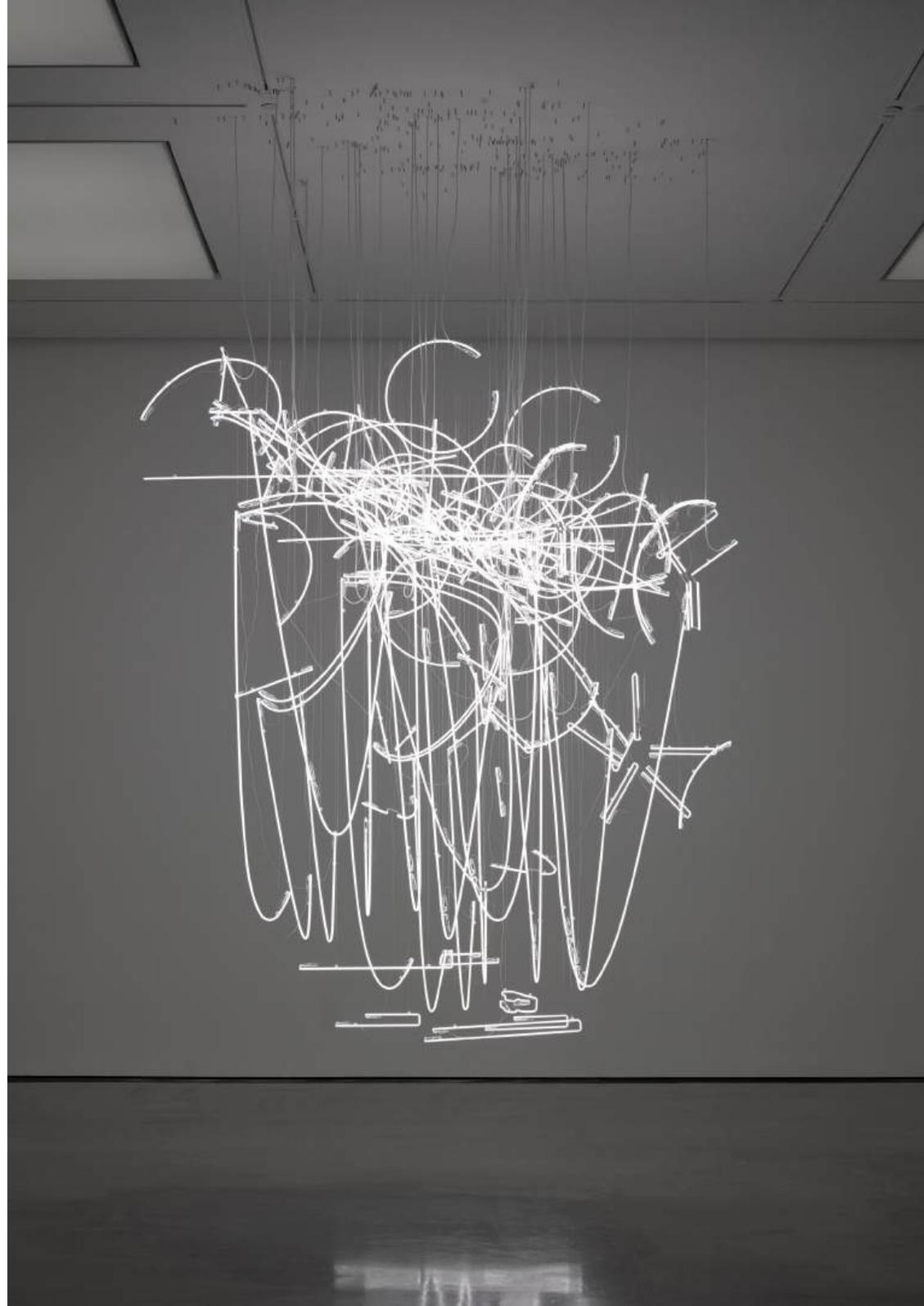
Cerith Wyn Evans
“...the Illuminating Gas”
2019

exhibition view at Pirelli Hangar Bicocca, Milan



Cerith Wyn Evans
...take Apprentice in the Sun I
2020
White Neon
235 x 236 x 112 cm

Cerith Wyn Evans
Neon Forms (after Noh I)
2015
White Neon
353 x 302 x 212 cm
Edition of 2



Cerith Wyn Evans

Born in 1958, Wales, lives and works in London.

Education

1980 Graduated at St Martin's School of Art, London

1984 MA, Film and Video, Royal College of Art, London

SELECTED SOLO EXHIBITIONS

2025

... in light of the visible, MCA, Sydney

Cerith Wyn Evans, Taka Ishii Gallery, Kyoto

2024

Borrowed Lights Throught Metz, Centre Pompidou-Metz, France

2023

...no field of vision, Marian Goodman Gallery, New York

no realm of thought..., Marian Goodman Gallery, Paris

Espace Louis Vuitton, Tokyo

"Green Room w/ attendant mirrors..." (tarringwith Kagami-ita), Taka Ishii Gallery, Tokyo

Sogetsu Kaikan, Tokyo

2022

...)(, Mostyn, Llandudno, Wales

...)(of, a clearing, White Cube, Hong Kong

2021

Aspen Drift, Aspen Art Museum, Aspen

2020

...Being and Neonthingness, Galerie Buchholz, Cologne, Germany

No realm of thought...No field of vision, White Cube, London

Pola Museum of Art, Hakone, Japan

2019

"...the Illuminating Gas", Pirelli HangarBicocca, Milan

2018

Museo Tamayo, Mexico City

Housewarming, O-Town House, Los Angeles

Radiant fold (...theilluminating Gas), National Museum Wales, UK

Sogetsu Kaikan, Tokyo

2017

As if, seeing in the manner of listening...hearing, as if looking, Marian Goodman Gallery, Paris

Forms in Space...by Light (in Time), Tate Britain, London

Cerith Wyn Evans, Haus Konstruktiv, Zurich

2016

Flare/shrine, Michael Lett, Auckland

Shade/frequency, Galerie Bucholz, New York

Cerith Wyn Evans, Galerie Neu, Berlin

2015

Cerith Wyn Evans, Museion Bolzano, Italy

White Cube, South Galleries, Bermondsey

E=V=E=N=T, Malmo LIVE, Opera House commission, Sweden

C=l=e=a=v=e, Galerie Buchholz, Berlin

Cerith Wyn Evans, Taka Ishii Gallery, Tokyo

2014

Cerith Wyn Evans, Serpentine Sackler Gallery, London

Transmit/receive, Michael Lett and Hopkinson Mossman, Auckland, New Zealand

2013

With the Advent of Radio Astronomy ...,The Poetry Library, Southbank Centre, London

The What If?...Scenario (after LG), TBA-21 Augarten, Vienna

...They are later on in a garden..., Kunst-Station, Sankt Peter, Cologne

2012

Grace to be born and live as variously as possible... White Cube, Hong Kong

Derive, Yvon Lambert, Paris

Constructed Situation, MD 72, Berlin

Détourne, Schinkel Pavillon, Berlin

Dérive, Galerie Daniel Buchholz, Berlin

Cerith Wyn Evans, De La Warr Pavilion, East Sussex

2011

Incarnation Sao Paulo, Galeria Fortes Vilaça, Brasil

Cerith Wyn Evans. Bergen Kunsthall, Norway
Assemblages, Galerie Neu, Berlin

2010
To Know Him Is To Love Him, Casa Luis Barragán, México City, Mexico
“Everyone’s gone to the movies, now we’re alone at last...”, White Cube, London

2009
„...“, De Singel Internationale Kunstcampus, Antwerp
Galleria Lorcan O’Neill, Rome
A=P=P=A=R=L=T=L=O=N, Tramway, Glasgow (mit Throbbing Gristle)
Inverleith House, Edinburgh
Permit yourself to drift from ..., Galerie Daniel Buchholz, Cologne
A Billboard for Edinburgh, Ingleby Gallery, Edinburgh
Salon di Mobile, Cosmit, Palazzo Reale, Milan

2008
Galerie Neu and MD 72, Berlin
Galpão Fortes Vilaça, Sao Paulo
...visibleinvisible, MUSAC, Leon

2007
Signatures of the Invisible, White Cube, London
Socle Du Monde, Galerie Daniel Buchholz, Köln
Remote Viewing, CCA Kitakyushu Project Gallery, Kitakyushu
Futa Omote (double face), Taka Ishii, Tokyo
Bubble Peddler, Kunsthaus Graz am Landesmuseum Johanneum, Graz

2006
Moravia Gallery, Brno RIBA
...in which something happens all over again for the very first time, ARC, Musée d’Art Moderne, Paris
Take my eyes and through them see you, ICA, London Kunstbau Lenbachhaus, Munich
IMMA, Dublin
The Curves of the Needle, White Cube, London

2005
The Sky is Thin As Paper Here, Kunsthaus Graz – BIX Media Façade, Graz
Once a Noun now a Verb..., Galerie Neu, Berlin
Cerith Wyn Evans: Eaux d’artifice, The Conservatory, Barbican Centre, London
Cerith Wyn Evans - 299.792,458 km/s, BAWAG Foundation, Vienna

2004
Thought unsaid, not forgotten, MIT Visual Arts Center, Boston Museum of Fine Arts, Boston
Filmscreening Centre Pompidou, Paris Meanwhile across town, Center Point, London
The Sky is Thin as Paper Here..., Galerie Daniel Buchholz, Cologne Kunstverein Frankfurt, Frankfurt am Main
Rabbit’s Moon, Camden Arts Centre, London

2003
Look at that picture... How does it appear to you now? Does it seem to be Persisting?, White Cube, London
Meanwhile Across Town, Centre Point, London Transmission Petrolio (Cleave 01), Galerie Neu, Berlin
fireworks pieces, UC Berkeley Art Museum, Berkeley
Take your desires for reality, Cerith Wyn Evans/MATRIX 201c, University of California, Berkeley

2002
Screening, Galerie Daniel Buchholz, Cologne
Institute of Visual Culture / Kings College Chapel, Cambridge
ICA, London

2001
Solo, Galerie Georg Kargl, Vienna
Kunsthaus Glarus, Glarus Galerie Daniel Buchholz, Cologne
The Art Newspaper project, Venice Biennale, Venice

2000
Art Now, Tate Britain, London fig-1, Soho, London
Has the film started already?, Galerie Neu, Berlin

1999
Asprey Jacques Contemporary Art Exhibitions, London

1998
The British School at Rome in collaboration with Asprey Jacques Contemporary Art Exhibitions, Rome
Centre for Contemporary Art, Kitakyushu

1997

Deitch Projects, New York

1996

Inverse Reverse Perverse, White Cube, London
Studio Casa Grande (Part of British Art in Rome), Rome

1993

Les Visiteurs du Soir, London Film Festival, London

1992

Crossoverworkshop, HFAK, Vienna

1990

Sense and Influence, Kijkhuis, The Hague

1989

Solo Exhibition 79-89, ICA Cinematheque, London

1983

Solo Project, London Film Makers Co-op

1982

Solo Project, Film excerpts shown on Riverside, BBC2

1981

Solo Project, London film Makers Co-op
A Certain Sensibility, ICA Cinematheque, London

1980

...And Then I 'Woke Up, London Film Makers Co-op, London

SELECTED GROUP EXHIBITIONS

2025

Clamour, Galerie Neu Berlin, Germany
A Rose Is, FLAG Art Foundation, New York

2024

The Anticipation of Joy, Michael Lett, Auckland
The Nine Rule of Tremulations, No Name Gallery, Paris
Tribeca Inaugural Exhibition, Marian Goodman Gallery, New York
Dominion, Newport Street Gallery, London

After Mallarme, Large Glass London
Imperceptible Figure, Hot Wheels, Athens
Coming Soon, Lafayette Anticipations, Paris
Salone Del Mobile, Loewe, Milan
SHINE ON, Sadie Coles, Davies Street, London

2023

Hors de la nuit des normes, hors de l'enorme ennui, Palais de Tokyp, Paris
Lacan, l'expositon: Quand l'art rencontre la psychanalyse, Center Pompidou-Metz
TOP SECRET: Cinema & Spy, CaixaForum, Barcelona
Houses of Tove Jansson, 8 Impasse de Mont-Louis, Paris
Biennale De Renave x Pompidou, Bonifacio, France
Faites vos jeux, Les Fransicaines, Deauville, France
Presence of Plants, Isabella Stewart Gardner Museum, Boston
N'Importe Quoi (for Brunhild) and other works by Luke Fowler with Brundild Ferrari
and Cerith Wyn Evans, Galerie Gisela Capitain, Cologne
Blank. Raw. Illegible... Artist's Book as Statements (1960 - 2022), The Leopold-
Hoesch-Museum, Duren, Germany
We share the same sky, Vortic Online
Reaching for the Stars. Works from the Sandretto Re Rebaudengo Collection,
Fondazione Palazzo Strozzi, Florence
THE FEST: Between Representation and Revolt, MAK, Vienna

2022

that other world, the world of the teapot, Kestner Gesellschaft, Hannover
White Cube at Arley Hall & Garndens, Cheshire, UK
Power! Light!, Kunstmuseum Wolfsburg, Germany
Michael Clark: Cosmic Dancer, V&A Dundee, Scotland
Les Pensees Sauvages (Wild Thoughts): Photos from the Museum Collection,
Rochechouart Museum, France
Kinetismus - 100 Years of Electricity in Art, Kunsthalle Parha, Prague
Testament, Goldsmiths Center of Contemporary Art, London

2021

Nothing is Lost: art and Matter in Transformation, GAMeC Gallery of Modern and
Contemporary Art, Bergamo
Burning Speech, Fondazione Sandretto Re Rebaudengo, Turin
Diversity United, Tempelhog Airport, Berlin; Tretyakov Gallery, Moscow
Apple Cycle / Cosmic Seed, Hirosaki Museum of Contemporary Art, Japan

2020

National Gallery of Victoria Triennial, Melbourne

The Botanical Mind: Art, Mysticism and The Cosmic Tree, Camden Art Center, London
On the Razor's Edge, Museo Jumex, Mexico City
No Dandy, No Fun, Kunsthalle Bern, Switzerland

2019

That Which is Not Drawn, Marian Goodman Gallery, London
Helen Keller holding a magnolia, Josey Norwich
40,000 - A Museum of Curiosity, 14th Fellbach Triennial, Germany
Botanica, Tristan Hoare Gallery, London
Luogo e Segni, Punta Della Dogana, Venice
25th Anniversary Group Exhibition: Survived!, Taka Ishii Gallery, Tokyo

2018

Memory Palace, White Cube, London
Remembering Tomorrow: Artworks and Archives, White Cube, Hong Kong
Soziale Fassaden, Museum of Modern Art Frankfurt
Summer Selections, Marian Goodman Gallery, New York
DRAG: Self-portraits and Body Politics, Hayward Gallery, London
Condo Mexico City, josegaricia hosting Taka Ishii Gallery
Be kind to the night, 500 Capp Street Foundation, San Francisco
YARMONICS, Great Yarmouth
Suspence - A History of Abstract Hanging Sculpture 1918-2018, Palais d'Iena, Paris
Hepworth Prize for Sculpture 2018, Hepworth Wakefield, West Yorkshire, UK

2017

Like a Moth to a Flame, Fondazione Sandretto Re Rebaudengo, Turin, Italy
Open Codes: Living in Digital Worlds, ZKM, Karlsruhe, Germany
Floating Worlds, 14th Biennale de Lyon
Dark Shadows, Galerie Il Columbia, Monaco
Disobedient Bodies, The Hepworth Wakefield, UK
Skulptur Projekte Munster 2017, Germany
La Biennale di Venezia – 57th International Art Exhibition, Venice
The Arcades: Contemporary Art and Walter Benjamin, The Jewish Museum, New York

2016

Question the Wall Itself, Walker Art Center, Minneapolis
LAST YEAR IN MARIENBAD, Galerie Rudolfinum, Prague
30th Anniversary, Inverleith House, Edinburgh
In one's own time, San Giuseppe delle Scalze, Naples

The Tale That All But Shapes Itself, Greene Naftali, New York
Pierrer Guyotat, Azzedine Alaia Foundation, Paris
Musicircus, Centre Pompidou-Metz, Metz
Accrochage, Punta della Dogana, Venice
Sighs trapped by liars – (Language in Art), Künstlerhaus Halle für Kunst & Median, Graz
Arts Libris Art Book Fair, Santa Monica Art Centre, Barcelona

2015

Last Year in Marienbad: A Film as Art, Kunsthalle Bremen, Bremen
Presque rien, Marian Goodman Gallery, Paris
Visita guiada: artista, museo, espectador, MUSAC, León
The Way We Live Now, Modernist Ideologies at Work, Harvard University, Massachusetts
Construire a collection, Villa Paloma, Monaco

2014

do it Moscow, Garage Museum of Contemporary Art, Moscow
Play What's Not There, Raven Row, London
UPSTAIRS/DOWNSTAIRS, Galerie Neu, Berlin

2013

Galerie Jürgen Becker, Hamburg
If Not Always Permanently, Memorably, Spike Island, Bristol
Cloud Illusions I Recall, The Irish Museum of Modern Art, Dublin
SNAP: Art at The Aldeburgh Festival, Suffolk
A Very Light Art, Ca' Rezzonico Museum, Venice
Dark Stars, MOCA Cleveland, Cleveland
FOR MY EYES ONLY, UGM Maribor Art Gallery, Slovenia
Dreams of Venice, Bernard Magrez Cultural Institute, Bordeaux
Collection Sandretto Re Rebaudengo: A Love Meal, Whitechapel Gallery, London
Light Show, Hayward Gallery, London

2012

Collection Sandretto Re Rebaudengo: Viral Research, Whitechapel Gallery, London
More Light, Avlskarl Gallery, Copenhagen
Only parts of us will ever touch parts of others, Galerie Thaddeus Ropac, Paris
néon, who's afraid of red, yellow and blue?, la Maison Rouge, Paris
La Décadence, Galerie Yvon Lambert, Paris

2011

Government Art Collection, selected by Simon Schama, Whitechapel Gallery, London
 nobody, not even the rain, has such small hands. a group show, curated by Scott Cameron Weaver, RaebervonStenglin, Zurich
 Still Life with Phrenology Head, Isabella Bortolozzi, Berlin
 Die fünfte Säule, Secession, Vienna Objektiv, Sammlung Haubrok, Berlin
 ...from erewhon to here knows when..., curated by Christian Egger, Kunstverein Schattendorf, Schattendorf
 4 Moscow Biennale of Contemporary Art, Moscow
 Outrageous Fortune: artists remake the tarot, Focal Point Gallery, Southend-on-Sea
 Secret Societies. To know, to dare to will, to keep silence. Schirn Kunsthalle Frankfurt, Frankfurt am Main

2010

People Meet in Architecture, Biennale Architettura di Venezia, Venice
 Arts and Cities, Aichi Triennale, Nagoya, Japan
 The Milkplus Bar, Josh Lilley Gallery, London
 Kupferstichkabinett: Between Thought and Action, White Cube, London
 Emporte-moi/ Sweep me off my feet, Musée d'Art Contemporain du Val de Marne, Vitry-Sur-Seine
 Galerie Daniel Bucholz, Cologne
 Double Bind, Villa Arson, Nice
 Contemplating the Void, Solomon R.Guggenheim Museum, New York
 Crash, Gagosian Gallery, London
 Novel Two, International Project Space, Birmingham
 Collection, Minsheng Art Centre, Shanghai
 Passages. Travels in Hyperspace, LABoral Art Centre, Gijon
 La Fuerza de la Palabra. Colección MUSAC, Instituto Cultural Cabanas, Guadalajara, México
 "...", Galerie Neu, Berlin
 Light Camera Action, ABC (Art Berlin Contemporary), Berlin
 Radical Conceptual, MMK, Frankfurt
 Von realer Gegenwart, Kunsthalle Düsseldorf, Kunstverein für die Rheinlande und Westfalen, London
 The Future Demands Your Participation, 30 Years of Contemporary Art from the British Council

2009

GAGARIN the Artists in their Own Words- The first Decade, SMAK, Gent
 The Splendour of Fear, Michael Benevento, Los Angeles
 Black Hole, CCA, Andratx/Mallorca
 Transitory Objects, Thyssen-Bornemisza Art Contemporary, Wien
 Quodlibet II, Galerie Daniel Buchholz, Köln

Still/Moving/Still, International Photofestival, Knokke-Heist, Belgium
 Nothing to say and I am saying it, Kunstverein Freiburg Audio, Video, Disco, Kunsthalle Zürich
 The Sound of Music, Turner Contemporary, Margate Session_7 Words, Am Nuden Da, London
 Where Do We Go From Here?, Bass Museum of Art, Florida
 Let's Take Back Our Space, Focal Point Gallery, Southend Library, Essex
 The Dark Monarch: Magic & Modernity in British Art, Tate St.Ives, UK
 Panorama da Arte Brasileira, Museu de Arte Moderna de São Paulo, São Paulo
 In the Between, Istanbul Biennial, Istanbul
 Universal Code, Power Plant, Toronto
 No Night, No Day, Cerith Wyn Evans & Florian Hecker, Thyssen-Bornemisza Art Contemporary, Teatro Goldoni, Venice
 Romancing the Frame, Kunsthalle Zürich
 Emporte-moi/Sweep me off my feet, Musée National des Beaux-Arts de Québec
 Past Present, Nunnington Hall, North Yorkshire
 Faye Greener, IPS (International Project Space), School of Art Bournville, Birmingham Institute of Art and Design, Birmingham
 FAX, Drawing Room, New York
 The Kaleidoscopic Eye. Thyssen-Bornemisza Art Contemporary Collection, Mori Art Museum, Tokyo
 Two Horizons Works from the Collections of Charles Asprey and Alexander Schröder, Scottish National Gallery
 Nous Tournons Dans La Nuit, Musée Départemental d'Art Contemporain, Rochechouart
 Six Tuesdays After Film as a Critical Practice, Lux 28, London

2008

The Sound of Music, Tri Postal, Lille
 Endless Sphere, Centre for Contemporary Art, Kiew
 Voice & Void, Galerie im Taxispalais, Innsbruck und Alrich Contemporary Art Museum, Ridgefield
 Yokohama Triennale (mit Throbbing Gristle) Galerie Catherine Bastide/Dépendance, Brüssel
 Fade In/Fade Out, Bloomberg SPACE, London
 Peter Saville, Accessories to an artwork, Paul Stolper, London
 Archeology of Mind, Fondazione Morra Greco, Neapel, Konstmuseum, Malmö,
 Kuntsi, Modernin taiteen museo, Vaasa
 The Wizard of Oz, CCA Wattis Institute for Contemporary Arts, San Francisco
 Paradies und zurück – Sammlung Rheingold, Schloss Dyck, Jüchen
 Punk. No One is Innocent. Kunst – Stil – Revolte, Kunsthalle Wien
 [scene missing], Galerie Thomas Schulte, Berlin
 [scene missing], Georg Kargl Gallery, Vienna

Thyssen-Bornemisza Art Contemporary. Sammlung als Aleph, Kunsthaus Graz
 Back and Forth: Analogue – Pioneering Artists' Video from the UK, Canada and
 Poland (1968–88), Arsenal, Berlin
 Typed, Sadie Coles HQ, London
 Une Saison à Bruxelles, Dépendance, Brüssel
 Martian Museum of Terrestrial Art, Barbican Art Gallery, London
 MD 72, Mehringdamm 72, Berlin
 Conversations, Kettles Yard, Cambridge
 Always Begins by Degrees, The Common Guild, Glasgow
 In The Beginning, University Art Gallery, UC San Diego, California
 You Dig The Tunnel – I'll Hide The Soil, White Cube Hoxton Square and Shoreditch
 Town Hall, London
 Leigh Bowery, Kunstverein, Hanover
 Everstill, Casa-Museo Federico Garcia Lorca, Granada Yokohama Triennale,
 Yokohama, Japan
 This Is Not A Void, Galerie Luisa Strina, Sao Paulo
 I Am Making Art. 4 Studies on the Artist's Body, Centro Huarte de Arte
 Contemporaneo, Huarte, Navarra, Spain 2007 FittoPrint, Gagosian Gallery, New York
 Solo 24 Ore/24 Stunden, Museion, Bozen Analogue & Digital, Fieldgate Gallery,
 London
 LIGHTS (ON/OFF), haubrokshows, Berlin
 Panic Attack! Art in the Punk Years. Barbican Art Gallery, London
 Oh Girl, It's a Boy! Kunstverein München
 Romantischer Konzeptualismus, BAWAG Foundation, Wien
 Window|Interface, Mildred Lane Kemper Museum, St. Luis
 »Curiosities Encounters«, Grieder Contemporary, Sils-Maria
 Perspektive 07, Lenbachhaus, Munich
 The Secret Public / The Last Day of the British Underground 1978–1988, Institute
 of Contemporary Arts, London
 Cosmologies, James Cohan Gallery, New York
 Pale Carnage, Arnolfini, Bristol

2006

All Hawaii entrées / Lunar Reggae, Irish Museum of Modern Art, Dublin
 Strange I've seen this face before, Museum Abteiberg, Mönchengladbach
 FASTER! BIGGER! BETTER!, ZKM, Karlsruhe The Secret Public, Kunstverein
 München, Munich
 Thank you for the music (London Beat), Sprüth Magers LEE, London
 Whitney Biennial, New York Tate Triennale 2006, Tate Britain, London Parade,
 Copenhagen
 How to Improve the World, Hayward Gallery, London
 Dark Matter, White Cube, London

Galerie Daniel Buchholz at Metro P., Metro Pictures Gallery, New York
 The Subversive Charm of the Bourgeoisie, Van Abbemuseum, Eindhoven
 Optik Schröder. Werke aus der Sammlung Schröder, Kunstverein Braunschweig
 The Expanded Eye, Kunsthaus Zürich, Zurich
 The Vincent Award 2006, Stedelijk Museum, Amsterdam
 The Jewish Museum New York
 Stage of Life-Rhetorics of Emotion, Lenbachhaus, Munich

2005

Lichtkunst aus Kunstlicht, ZKM and MNK, Karlsruhe
 Pasolini E Roma, Museo di Roma, Trastevere
 Bühne des Lebens – Rhetorik der Gefühle, Lenbachhaus, Munich
 9. Istanbul Biennial, Biennial Istanbul
 Seoul Film Festival, Seoul
 London in Six Easy Steps, ICA, London
 29 & 52-54 Ball Street, Lisson Gallery, London
 I Really Should..., Lisson Gallery, London Summer Exhibitions 2005, Royal
 Academy, London
 Bidibidobidiboo: La Collezione Sandretto Re Rebaudengo, Palazzo Re
 Rebaudengo, Guarene d'Alba and Fondazione Sandretto Re Rebaudengo, Turin
 Critical celebration, Galerie Karin Guenther / Nina Borgmann, Hamburg
 It takes some time to open an oyster, Centro Cultural Andratx, Andratx / Mallorca
 Light LAB, Museion, Bozen Can Buildings Curate, AA School of Architecture,
 London
 Nolens Volens, Galerie Neu, Berlin Vanity of Allegory, Deutsche Guggenheim, Berlin
 Ice Storm, Kunstverein München I'd Rather Jack, National Galleries of Scotland,
 Edinburgh
 E-Flux Video Rental Store, KW Institute for Contemporary Art, Berlin
 Ellen Cantor, Cerith Wyn Evans, Prince Charles Cinema, London

2004

Bazar de Verão, Galeria Fortes Vilaça, São Paulo
 Utopia Station, Haus Der Kunst, Munich
 Uses of the Image, Photography, Film and Video, Jumex Collection, Malba Buenes
 Aires
 Teil 2 »Quodlibet«, Galerie Daniel Buchholz, Cologne
 Trafic d' Influence: Art & Design, Tri Postale, Lille The Future has a Silver Lining,
 Migros Museum, Zurich
 Einleuchten, Museum der Moderne, Salzburg
 Eclipse: Towards the Edge of the Visible, White Cube, London
 Black Friday – Exercises in Hermetics, Galerie Kamm, Berlin Die Zehn Gebote,
 Deutsches Hygiene-Museum, Dresden Drunken Masters, Galeria Fortes Vilaça, São

Paulo
Modus Operandi, Thyssen-Bornemisza Art Contemporary, Vienna
Curating The Library, DE Singel, Antwerp Schönder Wohnen, Platform voor Actuele Kunst, Waregem
Making Visible, Galleri Faurshou, Copenhagen
Marc Camille Chaowicz, Angel Row Gallery, Nottingham
Doubtful Dans Les Plis Du Reel, Galerie Art & Essai, Rennes
Hidden Histories, New Art Gallery Walsall, Walsall
Ulysses, Atelier Augarten, Vienna
Arc, Paris Take a Bowery: The Art and (larger than) Life of Leigh Bowery, MCA Sydney
Welsh Venice Biennale Tour, Glynn Vivian Art Gallery, Swansea
Further, Glynn Vivian Art Gallery, Swansea
Meanwhile Across Town, Centrepoint, London
Sans Soleil, Galerie Neu, Berlin

2003

Take a Bowery: The Art and (larger than) Life of Leigh Bowery, MCA, Sydney
Welsh Venice Tour, Aberystwyth Arts Centre
Heiliger Sebastian, Kunsthalle Wien, Vienna
Further; Artists from Wales, Venice Biennale, Venice
Adorno – zum 100. Geburtstag, Frankfurter Kunstverein, Frankfurt am Main
Independence, South London Gallery, London
Galleria Lorcan O'Neill, Rome Independence, South London Gallery, London
Addiction, 15 Micawber Street, London Wittgenstein Family Likenesses, Institute of Visual Culture, Cambridge
Utopia Station, 50th.Venice Biennale, Venice
Someone to Share My Life With, The Approach, London
The Straight or the Crooked Way, Royal College of Art Galleries, London
Light works, Taka Ishii Gallery, Tokyo
Dreamachine II, Cardinales, Marco Vigo, Spain / Royal College of Art, London
Edén, La Colección Jumex, Mexico City

2002

Shine, The Lowry Centre, Manchester
Mirror: It's Only Words, London College of Printing, London
Screen Memories, Contemporary Art Centre, Art Tower Mito, Tokyo
Iconoclash. Image Wars in Science, Religion and Art, ZKM, Karlsruhe International Necronautical Society, CUBITT Gallery and Studios, London documenta 11, Kassel
My Head is on Fire but My Heart is Full of Love, Charlottenborg Museum, Copenhagen
Void Archive, CCA, Kitakyushu Lost Past / 2002-1914, Merghelynck Museum, Leper

It's only words, Mirror Gallery, London Institute, London
ForwArt , Palais des Beaux-Arts, Brussels
In the Freud Museum, Freud Museum, London

2001

Time Wave Zero. The Politics of Ecstasy, Grazer Kunstverein, Graz
Gymnasion, Bregenzer Kunstverein, Bregenz
My Generation 24 Hours of Video Art, Atlantis Gallery, London
Wir, Comawoche, Metropolis Cinema, Hamburg Wales. Unauthorised Versions, House of Croatian Artists, Zagreb
How do you change..., Institute of Visual Culture, Cambridge Bridge the Gap, Industrial Club of the West of Japan / Centre for Contemporary Art, Kitakyushu Wales, Extended Medai Gallery, Zagreb
Dedalic, MAK, Vienna
Zusammenhänge in Biotop Kunst, Kunsthaus Muerz, Muerzschlag
Video Screening, Anthony Wilkinson Gallery, London Steirischer Herbst, Kunstverein Graz
Yokohama Triennale, Yokohama
Galerie Daniel Buchholz, Cologne
The Stunt / The Queel, London Institute, RAMC, London
Diesseits und jenseits des Traums, Sigmund Freud Museum

2000

Sensitive, Le Printemps de Cahors, Saint-Cloud
Rumours, Arc en Reve Centre d'Architecture, Bordeaux
La Ville, le Jardin, la Mémoire 1998-2000, French Academy at Rome, Villa Medici, Rome
Ever get the feeling you've been..., A22 Projects, London
There is something you should know, Die EVN Sammlung im Belvedere, Vienna
Out There, White Cube2, Hoxton, London
The British Art Show 5, The Scottish National Gallery of Modern Art, Edinburgh
The Greenhouse Effect, Serpentine Gallery, London (in collaboration with The Natural History Museum)
Lost, Ikon Gallery, Birmingham (curated by Tania Kovats)

1999

Re Rebaudengo Collection, Re Rebaudengo Gallery, Turin (curated by Francesco Bonami)
54x54, Financial Times Building, London Galerie Neu, Berlin
Retrace your steps: Remember Tomorrow, Sir John Soane's Museum, London
La Memoire, Academy de France a Rome, Rome
Fourth Wall, Public Art Development Trust, Royal National Theatre, London
Essential Things, Robert Prime, London

1998

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From the Corner of the Eye, Stedelijk Museum, Amsterdam
View Four, Mary Boone, New York
Ray Rapp, Tz'Art & Co., New York
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Kunsthalle, Krems

1997

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and Hamburger Bahnhof, Berlin
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Material Culture, Hayward Gallery, London

1996

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Centro Cultural de Belém, Lisbon
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British Artists in Rome, Studio Casagrande, Rome
Kiss This, Focal Point Gallery, Southend

1995

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Speaking of Sofas, Videotape curated / edited by Gregor Muir and distributed by
London Electronic Arts and tour to Tate Gallery, London 1993 and Gavin Brown,
New York 1993
Stoppage, FRAC Tours, France (curated by Liam Gillick)
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Faction Video, Royal Danish Academy of Fine Arts, Copenhagen
Future Anterior, Eigen + ART / IAS - Young British Artists, London

1994

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Olive Tree Installation, The Orangery, Holland Park, London
Superstore Boutique, Laure Genillard Gallery, London
People Must Bed God to Stop..., Performance at Fete Worse than Death, Hoxton
Square, London
Flux, Film Screening at Minema Cinema, London

Liar, Hoxton Square, London, (curated by Gregor Muir)

1993

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1992

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Cerith Wyn Evans and Gaylen Gerber, Wooster Gardens Gallery, New York

1990

Sign of the Times, MOMA, Oxford
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1988

Degrees of Blindness, Edinburgh Film Festival, Scotland
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1987

The Elusive Sign, Tate Gallery, London

1985

Synchronisation of the Senses, ICA Cinematheque, London
The New Pluralism, Tate Gallery, London

1984

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Artist as Film Maker, National Film Theatre, London

1983

The New Art, Tate Gallery, London

1982

Riverside – Film excerpts, BBC2 Television, London

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Venice

2006

Peace Tower, Whitney Biennial 2006

2005

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 Curator STILL, Artists Cinema, Frieze Art Fair, London
 Performance with Gelatin, Gagosian, London
 Cubitt Auction, Cubitt Gallery, London
 Performance with Gelatin, Edinburgh Festival, Edinburgh
 Selector for Beck's Futures 2005, ICA, London
 Talk at Camden Arts Centre, London

2003

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1995

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 General Release: Young British Artists, ed. by Scuola di San Pasquale, Venice 1995

1994

Potato, London

1993

5th Oriel Mostyn Open Exhibition, Llandudno

1992

240 Minutes, ed. by Galerie Esther Schipper, Cologne 1992

1990

Sense and Influence, The Hague 1990

O'Pray, Michael, Andy Warhol, Film Factory, ed. by British Film Institute, London

1990

Sign of the Times, ed. by MOMA, Oxford 1990

1989

Solo Exhibition 79-89, ed. by ICA Cinematheque, London 1989

A Certain Sensibility, ed. by ICA Cinematheque, London 1989

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1985

Synchronisation of the Senses, ed. by ICA Cinematheque, London 1985

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Future perfect

Cerith Wyn Evans's interests range far and wide, from particle physics to the power of grammar. **Elizabeth Stanton** interviews the internationally acclaimed London-based artist ahead of a major exhibition in Auckland, the first time any significant body of his work has been presented in Australasia.

A discussion with **Cerith Wyn Evans** is a journey into deep thought, punctuated by playful references and sharp observations. As he flows between musings on punk rock, particle physics, famous last words and psychoanalysis, one quickly begins to see his immense capacity for communicating complex ideas in the clearest of ways. The Welsh artist's conceptual practice, which spans over 25 years, distils linguistics, psychology, phenomenology and philosophy into highly refined and seductive forms, activating the possibilities of perception and creating relationships between objects, ideas and the viewer.

"Even though the work might look very sparse," he explains, "I think the abundance is somewhere else ... Allow yourself time to reflect and see that things don't all happen at the same time; on reflection and on return to something it will have changed and it will have transmogrified. Things don't keep standing still." His philosophical and phenomenological interests stem from his study of linguistics. As he notes: "The future anterior tense is always very

important to me, the sentence that says 'by which time we will have already'. It has an extraordinary way of projecting into the future."

This is exemplified in a work from 2010, *Elective Affinity*. Here, suspended on the wall, a line of text in neon quotes novelist **William S Burroughs** and asks us to: "Look at that picture, how does it seem to you now... Does it seem to be persisting?" We are directed to retrace our steps and reconsider our previous encounters. The title is derived from **Goethe's** 1809 novel *Elective Affinities* and is the scientific term to describe how substances combine selectively. Goethe employed the term as a metaphor to suggest that chemical laws govern human passions. However, for Wyn Evans the title of this neon piece is a humorous nod in the direction of Goethe's supposed last words: "More light."

"I've had a lot of fun playing with titles over the years," he explains. "Somehow the title is also part of the material ... Very often they are quotes from different things and the trainspotters amongst us can go and find it somewhere else." Following the trail that Wyn Evans leaves could lead you anywhere

from **Guy Debord** to **John Cage**, from the work of conceptual artist **Bas Jan Ader** or the philosopher **Maurice Merleau-Ponty**, whose writing has been an ongoing influence on his practice.

This April will mark the first solo exhibition of Wyn Evans's work to be staged in Australasia, with a major installation across two collaborating Auckland galleries, Hopkinson Mossman and Michael Lett. It is astonishing that Wyn Evans's practice has not been more widely exhibited in the region, two exceptions being a 2013 commission for 161 Castlereagh Street in Sydney curated by **Barbara Flynn** and an appearance in **Gary Carsley's** *Take a Bowery* at the Museum of Contemporary Art in Sydney in 2004. The upcoming – and aptly as yet untitled – Auckland show seeks to redress this absence, including both new and existing works and benefitting from the experience of gallery directors **Danae Mossman** and **Andrew Thomas**, both formerly of White Cube, London, where Mossman was artist liaison for Wyn Evans.

"It's exciting thinking that connections are being made that are fresh and bonds are being made



"I'm nympholeptic. It comes from nymph. Essentially a nympholept is someone who has an incurable desire for the impossible."

Cerith Wyn Evans

1. Cerith Wyn Evans, *Elective Affinity*, 2010. Neon, edition of 3, 28.1 x 343.9cm. Installation view at Bergen Kunsthall, Norway 2011. COURTESY: THE ARTIST AND WHITE CUBE, LONDON

between the two spaces," Wyn Evans enthuses. "Given that things are at a certain distance or at a remove ... new meanings emerge."

Born in 1958 in South West Wales, Evans moved to London in 1976 to attend St Martins School of Art and later the Royal College of Art. "It was a very exciting time to be a young person right bang in the centre of London," he remembers. "Punk rock was happening and you had this extremely powerful energy ... It really felt that there was a sort of explosion of creativity and that seemed very, very liberating." He became an assistant to filmmaker **Derek Jarman**, working with him on the iconic *Caravaggio* (1986), and creating his own experimental films such as *Degrees of Blindness* (1988) with **Tilda Swinton**.

He turned to conceptual practice in the 1990s, working across installation, sculpture and sound, always with an eye to proportions and site-specificity. Cinematic references continue to resonate throughout his work both overtly and subtly. As he explained in a 2010 interview with Serpentine Galleries' **Hans Ulrich Obrist**: "I can't help but

2.
Cerith Wyn Evans, *Light event for 161 Castlereagh Street*, 2013. Neon.
COURTESY: THE ARTIST AND WHITE CUBE, LONDON

3.
Cerith Wyn Evans.
PHOTO: ALE JANAK

wonder what role the subject plays in the scene beyond the one that is produced. My work entertains the scenario in which the subject is dispersed across the fantasy.”

Exploring the point where fantasy and reality meet, over the past three years Wyn Evans has been visiting the physics laboratory in CERN in Geneva where he has been introduced to scientific ideas relating to probability theory, matter, dark matter, antimatter and connectivity. “All these things have very powerful resonances across all sorts of relationships – object relationships, the conversation that happens as soon as you introduce one object to another ... you create a dialogue which forms something like points in a hologram, you form a third through the combination of the first two. Burrows would call it a third mind,” he explains.

From physics to architectural polytopes, this year Wyn Evans will complete a commission from **Bernard Arnault** for the new Fondation Louis Vuitton building in Paris, designed by **Frank Gehry**. His contribution will be a new sound piece. Considering the influence of music theorist and architect-engineer **Iannis Xenakis** on Wyn Evans’s work, this site-specific commission is greatly anticipated.

Returning to the possibilities presented by the Higgs boson, I ask what his fantasy work might be and he confides playfully: “I’m nympholeptic. It comes from nymph. Essentially a nympholept is someone who has an incurable desire for the impossible.”

However, on the Sunday morning when I speak with him, his immediate task is to return to three objects that await his attention: “I have a sitar, a gong and a big telescope sitting in the room just waiting to have a conversation.”

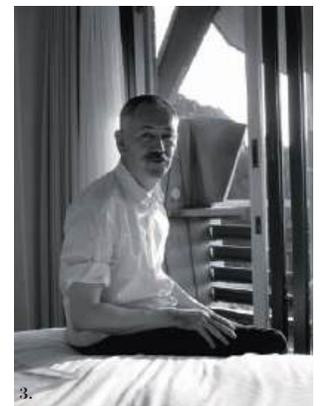
Cerith Wyn Evans’s work is exhibited at two Auckland galleries, Michael Lett and Hopkinson Mossman, from 11 April to 10 May 2014.



2.

“Cerith is a 21st century visionary, a great visual artist, a great filmmaker, a great poet, a great writer and great thinker. He always goes beyond the fear of pooling knowledge.”

Hans Ulrich Obrist



3.



Hans Ulrich Obrist

CO-DIRECTOR OF EXHIBITIONS AND PROGRAMS & DIRECTOR OF INTERNATIONAL PROJECTS, SERPENTINE GALLERIES

An invaluable first-hand account of the work of **Cerith Wyn Evans** can be found in the discussions conducted with the artist by curator and master of the interview **Hans Ulrich Obrist**. Most notable is *Cerith Wyn Evans/Hans Ulrich Obrist: The Conversation Series*, published in 2010, which documents their meetings from the Hotel Metropole Bar in Brussels in 2002 through to a train ride taken together to Milton Keynes in 2009. "I met him in 1995 when we did research for the show *Live Live* which I curated for the Museum of Modern Art of the city of Paris," Obrist remembers. "Cerith is a 21st century visionary, a great visual artist, a great filmmaker, a great poet, a great writer and great thinker. He always goes beyond the fear of pooling knowledge."

What did he learn from the artist during their time working together and their many hours of discussion? "Cerith taught me immense courage, as **Jean Rouch** always said we need immense courage." And what does he look forward to in his next encounter with the artist's work? "The wonderful thing about Cerith is that we can never predict the next step, it's as **Diaghilev** and **Cocteau** said 'Etonnez moi' (Astonish me)!" It's permanent surprise."

Elizabeth Stanton

"I've had a lot of fun playing with titles over the years. Somehow the title is also part of the material."

Cerith Wyn Evans



4.

4.

Cerith Wyn Evans, *Ink Drawing with Alphabet (Penetrated) IX*, 2010. Ink on perforated paper, 70 x 50cm.

5.

Cerith Wyn Evans, *Ink Drawing with Alphabet (Penetrated) X*, 2010. Ink on perforated paper, 70 x 50cm.

COURTESY THE ARTIST AND WHITE CUBE, LONDON



Danae Mossman

CO-DIRECTOR, HOPKINSON MOSSMAN

Prior to returning to New Zealand, **Danae Mossman** worked at White Cube in London where she was artist liaison for **Cerith Wyn Evans**, working closely with him for a number of years. "It was fascinating to see the way he opens up space in his installations," she remembers, "transforming spaces already laden in history into portals for people to cross through into another imaginative realm. I found it hugely inspiring unravelling the layers of meaning and intent in what at first appear to be very minimal works."

She continues to be fascinated by his work, noting: "It is quietly radical. The practice is so rich and refined and visceral. In spite of the cool conceptual form, the work is deeply passionate." The exhibition will no doubt generate significant interest from collectors and institutions, as Mossman explains: "His work is held in some of the most important international collections both public (such as the Tate national collection) and private worldwide... [and it] has a strong international market appeal. Hopkinson Mossman and Michael Lett galleries are both committed to generating opportunities for collectors to develop significant international collections and the debut of Cerith Wyn Evans fits perfectly with this." Works will be priced between AUD\$12,000 and AUD\$200,000.

Elizabeth Stanton



5.



Andrew Thomas

DIRECTOR, MICHAEL LETT

Andrew Thomas was also with White Cube in London, where he first encountered Cerith Wyn Evans's work. "Aesthetically everything he makes is incredibly beautiful, the content of the work is highly emotive and the experience of it very sensory – these things captivate me," he says.

The collaboration between Michael Lett and Hopkinson Mossman was one of fortuitous timing. "It transpired in conversation that Sarah [Hopkinson, co-director of Hopkinson Mossman] and Danae [Mossman], and Michael [Lett] and I were planning to include Cerith in our program at some point in the coming year ... We decided to join forces," Thomas explains. "It's exciting to be working in this way with

another gallery – something which doesn't happen often in Australasia – and it means that we can jointly present a much more comprehensive exhibition of Cerith's work ... The selection of works has been made in order to offer a strong, well-rounded introduction to Cerith's practice. He made a beautiful show at White Cube's Hong Kong space last year which I believe was very successful and I'm confident that although mostly new to the audience, the work will resonate with collectors here in Australasia. For those who have followed his work I think this exhibition will be of real interest as we have some terrific new works created especially for the show."

Elizabeth Stanton

6.

Cerith Wyn Evans, *Ink Drawing with Alphabet (Penetrates) III*, 2010. Ink on perforated paper, 50 x 70cm.

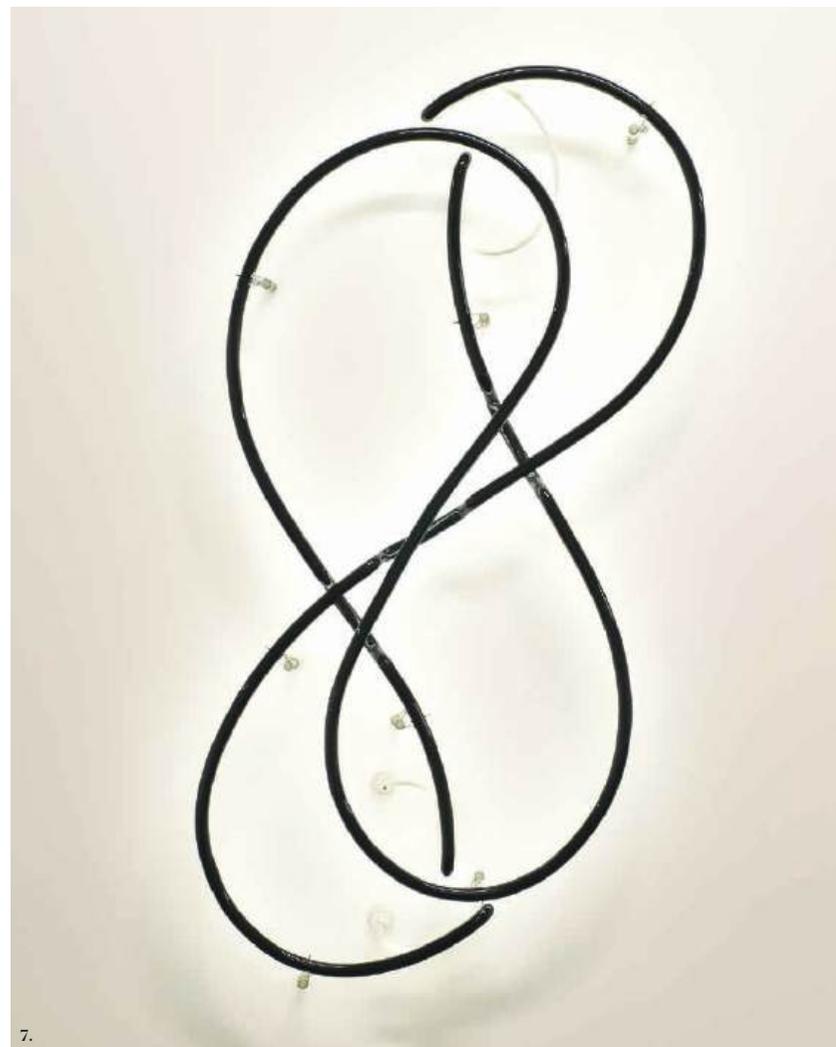
7.

Cerith Wyn Evans, *Mobius Strip*, 2006. 'Negative' neon, edition of 3, 100 x 50cm.

COURTESY: THE ARTIST AND WHITE CUBE, LONDON



6.



7.