

## **Galerie Buchholz**

*17 East 82nd Street  
New York, NY 10028  
Tel +1(646) 964 4276  
Fax +1(646) 918 6090  
post@galeriebuchholz.com  
www.galeriebuchholz.com*

## **Cerith Wyn Evans**

*shade/frequency...*

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Cerith Wyn Evans' conceptual practice incorporates a wide range of media, often exploring the relation between light and text, between thought and meaning; often constructing situations conscious of a viewers' presence. Wyn Evans' early works employed film and video, often creating 'expanded cinema' environments frequently collaborating with performers. Since the 1990s his work has explored the relationship between language and space, temporality and a critique of the 'phenomenology of perception' characterized by a formal precision and clarity often developed in relation to the context of a particular exhibition site. Chains of references to texts, scores and gestures are evoked and interwoven in a 'mise en scene'. Situations are 'staged'... occasions are composed.

For Wyn Evans, installations work as a catalyst: a reservoir of potential meanings that unravel in multiple discursive journeys. Moreover; his work has a highly refined aesthetic that is informed by his abiding interest in architecture and music, by fields as seemingly disparate as fountain design and traditional Japanese theater, translation, astronomy, psychoanalysis and Morse code... Objects and experiences are juxtaposed – and arranged 'in concert' inviting reflection and interrogation. Exhibitions are calculated to occupy and promote the potential of an encounter "to occasion reverie".

Cerith Wyn Evans (b.24<sup>th</sup> March 1958 Llanelli) lives and works elsewhere.

Leaning horizons (after site/cite/sight)

...some thoughts about presence and absence and the wilful dissolution of dialectic apparatus and its role in the mimetic stranglehold (tyranny of representation) and condition of the illusion...

Agency dismissed.

...and with the dismissal, comes a departure from the stable paradigm of orientation, which has situated concepts of subject and object, of time and space...

A horizon at repose

at rest...

Liminal point lifted and excised from space/time representation...

... Our

traditional sense of orientation - and, with it, modern concepts of space/time are based on a stable line:

the horizon line.

# The illuminating gas.

.....

Its stability hinges on the stability of an observer, who is thought to be located on a ground of sorts, a shoreline, a boat - a ground that can be imagined as stable, of this earth. The horizon line was an extremely important element in navigation. It defined the limits of communication and understanding.

Temporary pause from the work of the horizon's role  
in representation standing for the boundary marking  
the  
meeting point of the land and the sky...

Temporary cessation...

a designated dissolution of a boundary.

(time out, a break, interlude, interstice, suspension of duties...)

Beyond the horizon, there was imagined muteness  
and silence. Within it, things could be made  
visible. It could also be  
used for determining one's location and relation to one's surroundings,  
bearings, destinations and ambitions.  
Early navigation consisted of gestures and poses relating to the horizon.

# ...Star/Steer

"In early days [Arab navigators] used one or two fingers width, a thumb and a little finger on an outstretched arm,  
or an arrow held at arms length to the sight of the horizon at the lower end and Polaris at the upper."

The angle between the horizon and the Pole star gave information about the altitude of one's position.

This measurement method was known as sighting the object, shooting the object, or taking a sight...

In this way, one's location could at least roughly be determined.

Citation as Sight specific...

bearings, frequencies, numerable and innumerable...

("you've searched babe at any cost, but how long babe can you search for  
what's not lost?")

“...Instruments, such as the astrolabe, quadrant, and sextant refined the

way of gaining orientation [Mirror travels]

by using the horizon and the stars.

The use of the horizon...became an important tool for the construction of the optical paradigms that came to define modernity, numerous experiments in visual production culminated in the development of linear perspective.

... The perspective is aligned to culminate in one single vanishing point, located on a virtual horizon defined by the eye line.” \*

Designated (casually) temporal coordinates.

The horizon has ‘taken a break’ and is mindlessly ‘hanging out’ leaning against any available wall to, take the weight off it’s feet...  
It’s ‘off duty’...

Retracted, withheld, disavowed, untitled/unentitled...

Not exactly to be anthropomorphised...

Not strictly a body...

More a frequency, a monad, a singularity

Issued...‘In the wings’... off set... an elapsure of space... through time. (Notes on Neon - dusk through dawn and on bracing amidst the solar glare).

Linear perspective is based on several decisive negations. First, the curvature of the earth is typically disregarded. The horizon is conceived as an abstract flat line upon which the points on any horizontal plane converge.

Additionally, the construction of linear perspective declares the view of a one-eyed (monocular) and immobile spectator as a norm.

Linear perspective is based on an abstraction, and does not correspond to 'subjective' perception...

It computes a mathematical, flattened, infinite, continuous and homogenous space, and declares it a reality...

Linear perspective creates the illusion of a quasi-natural view to the 'outside',

as if the image plane was a window opening on to ethereal' world.

This is the meaning of the Latin *Perspectiva*: to see through. This space

Yet, here (*hic et nunc*), - Issued with a different frequency or issued with the same frequency...

Here as manifest gas glass electricity illumination and shadow. That which has provided the means to produce an absence.

Limbo incarnate.

This space.....defined by linear perspective is calculable, navigable and predictable.

It allows the calculation of future risk, which can be anticipated and therefore

managed. As a consequence, linear perspective not only transforms space,

but also introduces

the idea of linear time... ..

which allows mathematical prediction and, with it, linear progress.

This is the second, temporal meaning of perspective: a view on to a calculable future.

(“I sometimes play in the future.”)

So, time, you say, just as homogenous and empty as space...

Empty how?

The horizons here are apt to congregate together, together ‘shooting the

breeze... .. **Contre jour**

Something like - A picture, liminal, sequestered, and in suspense...

for all these calculations to operate, we must necessarily assume an observer standing on stable ground looking out toward a vanishing point on a flat and artificial horizon.

However, linear perspective further performs an ambivalent operation concerning the viewer.

As the whole paradigm converges in one of the viewer’s eyes, the viewer becomes central to the worldview established by it.

Seemingly...the viewer is mirrored in the vanishing point, and thus constructed by it...yet here, something unlike a picture, more a frequency in the shade...

calling Supernatural

# Shift

and a change of mind... that which exceeds the actual “natured nature”  
...equipped with the prosthesis of an abstract machine -

an **inhuman**

# eye

subtracted, at any cost, from the ‘visual atlas’ of common perception.

The perceiving subject is **stripped** of its  
flesh  
to reveal a hallucinating automaton which  
promptly takes leave of the space of  
representation and its

perspectival - subjective - mimetic  
“point of view”

meaning that the

conditions of the pictorial as such

**MIGHT** be rethought in the light  
of the visual.....

... then there is sound.

... footfalls Fasanen Str.

birdsong Intwood radio telescope drift...

& some hours in, a polyphony of flutes including Kathinka Pasveer

Cerith Wyn Evans

Galerie Buchholz, New York 2016

\* These notes are indebted variously as a result of reading 'In Free Fall: A Thought Experiment on Vertical Perspective' by Hito Steyerl e-flux journal # 24...among other sources... and transversal threads leading to, from and through The Brain-Eye by Eric Alliez