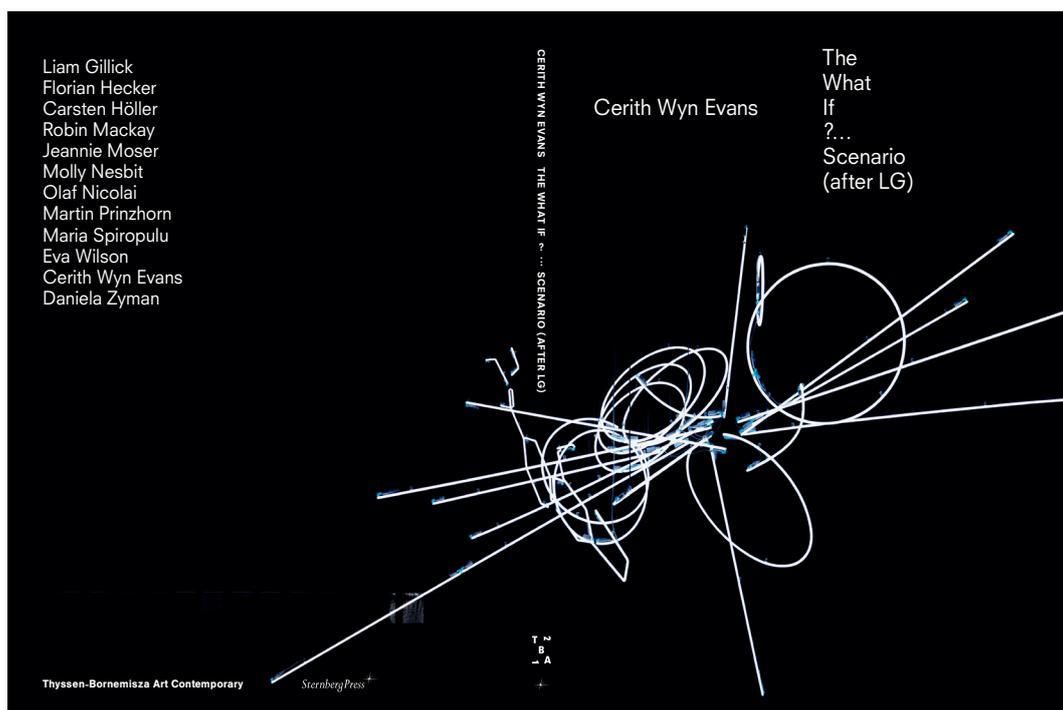


## CERITH WYN EVANS: THE WHAT IF?... SCENARIO (after LG)

Catalogue release

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Cerith Wyn Evans: The What If?...  
Scenario  
Catalogue cover

TBA21 is pleased to announce the publication of **Cerith Wyn Evans–The What If?... Scenario (after LG)**, published by Sternberg Press in July 2013. The catalogue accompanying the eponymous exhibition at TBA21–Augarten brings together threads and voices, close and distant, of leading contemporary artists, scientists, and theoreticians exploring **Cerith Wyn Evans’** polyphonic oeuvre from a diversity of perspectives.

The unique constellation of Wyn Evans’s works, which have been collected by TBA21 over the last ten years form what Andreas Spiegl describes as “a manifesto of the irrational which triumphs over the rational and common knowledge.” The publication (re)creates the architecture of an argument of ideas inhabiting Wyn Evans’s complex works, works that forage shadows and trails, hints and references and, in doing so, it attempts to arguably (re)construct something of “a notional sense of the future.”

The exploration of a reality, where matter meets dark matter, where the existence of a new elementary particle is conjured from theory and fiction and still results in the most complex experimental facilities ever built, brings us to the heart of Wyn Evans’s new work at the Augarten, **A Community Predicated on the Basic Fact Nothing Really Matters**, but also figures as a conceptual model for the publication. **CERN**—the European Laboratory

for Particle Physics—is in fact devoted to the detection of a particle of the most labile and liminal nature, the **Higgs boson**. The Higgs itself is an afterthought, the materialization of wishful thinking in the sense that the LHC (Large Hadron Collider) at CERN is constructed entirely on the fiction of a simulated projection of the missing particle whose necessity was postulated long before its discovery.

“An attempt to address some of the problems inherent in developing a notional sense of the future” and “to get around the problems posed by our awareness of the collapse of cause and effect” is how **Liam Gillick** describes his 1996 London exhibition named **The What If? Scenario** in the republished report. After Gillick, Wyn Evans also breaks with the conditioned communication of cause and effect, rationality and probability, and instead alienates the viewer from object and meanings, unsettling their experience and retracting the mechanisms of perception.

With the contributions by **Carsten Höller** and **Olaf Nicolai**, the catalogue offers two positions that are notably from the point of view of artists, other practitioners so to speak, whose reflection of Wyn Evans’s work is necessarily both that of a spectator, actor and author. While Nicolai’s essay is concerned with the possibility to create a play of free associations sidestepping the vicious circle that conditions our perception and therefore the “future anterior” in Wyn Evans’s work, Höller’s contribution is connected to Wyn Evans’s oeuvre only on second glance. In a report about a fictional expedition that seeks to surpass the borders of logic, breaching the “hinterlogical,” one can find a metaphor of Wyn Evans’s strategy to let cause and effect and the categories of reason crumble.

As another practitioner and one of the artists whose work is presented in the dialogical exhibition, **Florian Hecker**, in conversation with the curator **Daniela Zyman**, discusses the collaborative piece *No night No day*, its references and genealogy within his research on psychoacoustics and pluriphonic soundscapes, and the nature of this “blind collaboration” involving two artists and two media, sound and film.

**Robin Mackay** explores how the electro-acoustic sound composition by Hecker and the pulsating polymorphic visual light structures by Wyn Evans in **No night No day** test out the dynamic materiality of singular abstract visual and aural objects constantly drifting into and out of “events,” which call for a piecing together by the audience and negate any notion of consensus about what has been seen and heard. They both propose uncertainties and contingency concerning our perception of representations and meanings and nourish a space of dialectics between control and complete openness, between anticipation and speculation.

**Jeannie Moser** recently published „Psychotropes“, a biography of LSD and its inventor Albert Hofmann. Transferring the idea of LSD as a psychotropic tool both within Wyn Evans’s work and as a way to read it, specifically the new commission at TBA21–Augarten, Moser attempts to encounter and record the alternative universes hinted at by the artist.

In an interview with Wyn Evans, **Molly Nesbit** meanders through the artist’s universes, collects narratives and associations, delves deeper into personal and theoretical references. A reprint of her text *Phare de la*, initially published in the context of the exhibition ... *in which something happens all over again for the very first time* in 2006, she encounters the polyphonic voices encoded in the series of chandeliers, among them “*Astrophotography-Stages of photographic development*” by *Siegfried Marx (1987)*, 2007, part of the show at TBA21.

**Martin Prinzhorn** in his contribution examines the structural condition of Wyn Evans's works that constitute the distinctive play between meaning and uncertainty taking into account pioneering Conceptual art and concepts of information and communication. To Prinzhorn, the tension between revealing and concealing makes up "an insolubility that makes it very clear that the game is not yet over."

**Maria Spiropulu** is one of the leading members of the research team surrounding the discovery of the Higgs boson. She retraces this revolutionary development in the context of Wyn Evans's new abstract neon work *A Community Predicated on the Basic Fact Nothing Really Matters* centering on the Higgs particle on the one hand and the formula for LSD on the other, both of whom are objects or methodologies with the potential of generating new worlds.

### **Publication**

*Cerith Wyn Evans: The What If? Scenario... (after LG)*

Edited by TBA21 / Eva Wilson and Daniela Zyman

128 pages, in English

Sternberg Press, Berlin

Design by John McCusker and Sara Hartman

With essays and contributions by Cerith Wyn Evans, Liam Gillick, Carsten Höller, Florian Hecker, Robin Mackay, Jeannie Moser, Molly Nesbit, Olaf Nicolai, Martin Prinzhorn, Maria Spiropulu, Eva Wilson and Daniela Zyman.

Installation images by Jens Ziehe

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Price € 29 online | 24€ at TBA21–Augarten | 21€ for students

### **Exhibition**

*Cerith Wyn Evans: The What If? Scenario... (after LG)*

### **Location**

TBA21–Augarten, Scherzergasse 1A, 1020 Vienna, Austria

### **Press conference**

Thursday, July 4, 12 pm

### **Opening**

Thursday, July 4, 7 pm

### **Duration**

July 5 - November 3, 2013

### **Opening hours**

Wednesday–Thursday 12–5 pm, Friday–Sunday 12–7 pm

Closed on Mondays and Tuesdays

### **Free Entry**

### Visitor information

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