

# PRAXES

PRAXES presents cycles of exhibitions and activities revolving around two distinct artistic practices. This Cycle runs January–June 2015.

CYCLE 4

HAND OUT N°1

## Chris Evans

Teasing out the subplots and maneuvers permeating cultural production, Chris Evans operates through fronts of affiliations and loose collaborations evading decisive definitions of author- or ownership. Evans has invited diplomats to work as draftsmen, police to recruit art students, and a commercial sponsor to create a luxury adornment as an exhibit. Thriving in nebulous environments where private or corporate patronage crosses the arts, the artist persistently laces this badland with poetic notes beyond political motivation. Evans's practice filters clouded backstories, social processes, or institutional visions into a single object or gesture—a part for a whole—whilst producing spiraling narratives that simultaneously echo and pervert. At PRAXES, Evans's Cycle unfolds in four modules entitled *Hat, Hat, Hat*, and *Uniform*.

Exhibited for the first time in combination, the initial *Hat* summons together airbrush paintings produced throughout the artist's career. As a medium, airbrush has been used by artists and commercial illustrators to create highly rendered images with a buoyant realism, popularized in advertising, graphic novels, science fiction, and fantasy genres. Its futuristic and retouched look ambiguously links high-capitalist, glossy dreamscapes with imagery championed by car repair shops and nail salons. This multi-tasking capacity resounds in Evans's paintings, not only in their purposes—created as posters, illustrations in publications, singular works, and proxies for sometimes non-existing projects—but also in their treatment of a subject matter.

*Handfoot* and *Anada* (both 2006), as well as the recreation of *Magnetic Promenade* (2006/2015), airbrushed directly on the façade of PRAXES, depict fictional sculpture parks populated with dismembered body parts in sparsely composed landscapes. *Untitled (Church & Smoke Trail)* (2009) originally illustrated the essay “The Sky Is Not The Limit,” published in the journal *Dot Dot Dot No.18*. Painted on aluminum, the series *Without Thinking* (2010) warps real estate ads for properties in archetypal zones of industry, alluding to a common low-fi video effect cueing a transitional shift in perspective, often to a character's subconscious. *Militant Bourgeois, an Existentialist Retreat* (2006) paints Evans's idea of a spartan studio cabin, realized as an artist residency situated on the outskirts of Amsterdam, where participants were asked to “confront the human condition and their own commitment to their vocation.” In the back, *New Rules* (2008) guards an urn-like twin prize, *Double Trophy* (2008), each conjoined vessel bearing the negative outline of the other.

CYCLE 4: CHRIS EVANS

31 January – 8 March: Hat

12 March – 19 April: Hat

23 April – 13 June: Hat

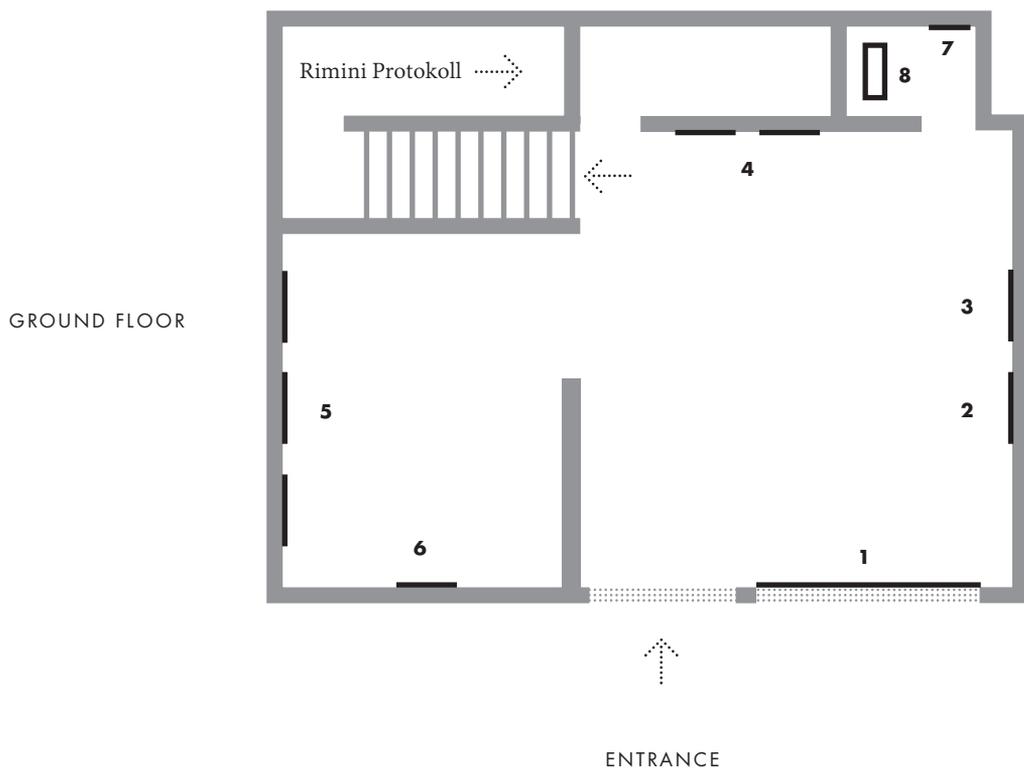
31 January – 13 June: Uniform

# PRAXES

CYCLE 4

HAND OUT N°1 – CHRIS EVANS

- 1** *Magnetic Promenade*, 2006/2015  
Airbrush painting on window glass
- 2** *Anada*, 2006  
Airbrush painting on paper
- 3** *Handfoot*, 2006  
Airbrush painting on paper
- 4** *Untitled (Church & Smoketrail)*, 2009  
Airbrush painting on aluminum
- 5** *Without Thinking I-III*, 2010  
Airbrush painting on aluminum
- 6** *Militant Bourgeois, an Existentialist Retreat*, 2006  
Airbrush painting on paper
- 7** *New Rules 1*, 2008  
Airbrush painting on paper
- 8** *Double Trophy*, 2008  
Aqua resin, clay, gouache



Chris Evans has recently exhibited at Project Arts Centre in Dublin, 2014; Liverpool Biennial, 2014; Kunstverein München, 2014; Tate Liverpool, 2014; Witte de With in Rotterdam, 2012; Taipei Biennial, 2010; and Objectif Exhibitions in Antwerp, 2009. In 2011, Sternberg Press & Westreich Wagner published the monograph “Goofy Audit.” Evans lives and works in London.