

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° 2

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. Thriving in nebulous environments where private or corporate patronage crosses the arts, the artist persistently laces this badland with poetic notes beyond political motivation. His work 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*. The artist’s second exhibition in this Cycle is divided into three sequential displays. Each employs a recursive pattern of call-and-response forecasting objects that in turn shift the relationship between artist and commissioner—a characteristic central to Evans’s practice.

First on display from 12–22 March, *A Needle Walks into a Haystack* (2014) pursues a short-circuiting of the commissioning process. Evans asked the luxury jewelry company Boodles, a main sponsor of the Liverpool Biennial, to create a ring in response to the Biennial’s press release as a given brief. Boodles re-routed their sponsorship in the production of a platinum and yellow gold ring encrusted with sapphires, diamonds, and heliodor. Displayed on a tablet bearing cast indents of tissue boxes and housed in a rosewood vitrine, the hypothesis of access harbored by a high-profile art event was performed with respect to its site and its public, offering the “accessible luxury” of the Liverpool-based jeweler as corollary.

For *The Rock and The Judge* (2005/2008), exhibited 25 March–5 April and part of a series of similar two-fold works, Evans prompted a policeman to draw a judge, to which the artist then responded with a white plaster sculpture, embodying the imagined defendant.

Thirdly, shown 8–19 April, drawings by diplomats—solicited by Evans—of plants invasive to their home countries find counterparts in cast concrete forms. *CLODS, Diplomatic Letters* (2012–ongoing) are paired with a text by Marina Vishmidt “Mime and Rock”.

On display throughout this *Hat*, the airbrush painting *Coptalk* (2005) regularly advertises an ongoing series of events taking place at art schools worldwide, where Evans invites police to give recruitment talks and offer vocational advice to students.

CYCLE 4: CHRIS EVANS

31 January – 8 March: Hat

12 March – 19 April: Hat

23 April – 13 June: Hat

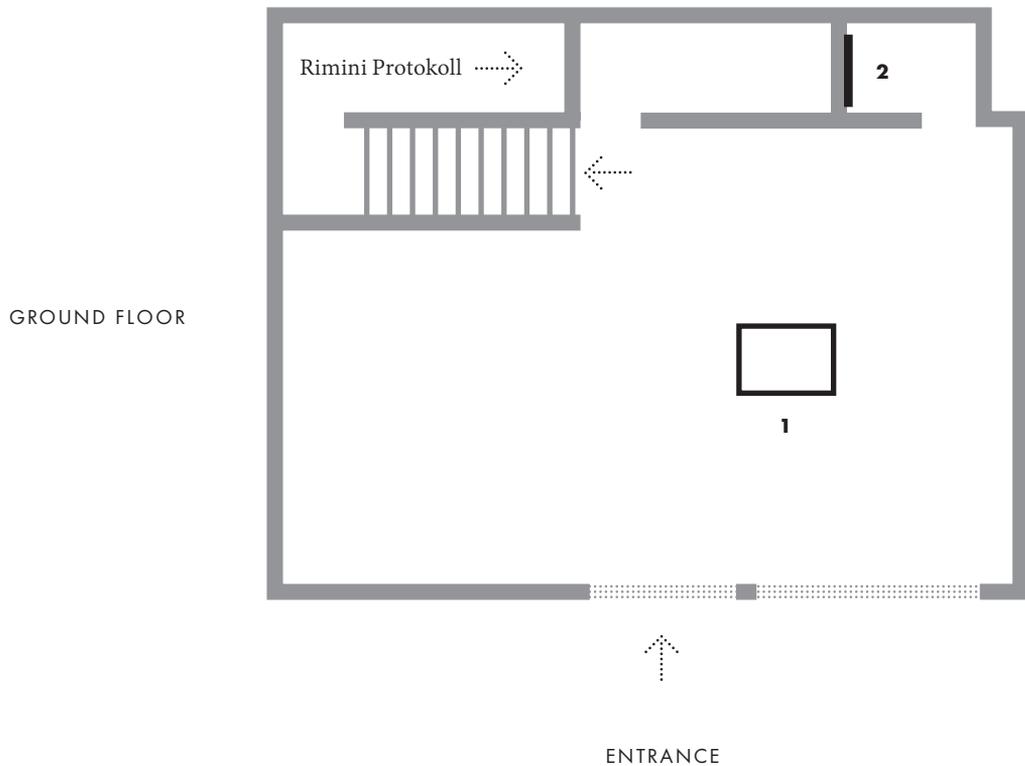
31 January – 13 June: Uniform

PRAXES

CYCLE 4

HAND OUT N°2 – CHRIS EVANS

- 1** *A Needle Walks into a Haystack*, 2014
Platinum and yellow gold ring with diamonds, sapphires, and heliodor (“Flowergirl”) commissioned from Boodles responding to Liverpool Biennial’s press release as a brief*; displayed on jesmonite tablet encased in rosewood and powder-coated steel vitrine. Commissioned by Liverpool Biennial 2014.
Courtesy Markus Lüttgen.
- 2** *Coptalk*, 2005
Airbrush painting on paper.



* “*A Needle Walks into a Haystack* is an exhibition about our habits and our habitats, and the objects, images, relationships and activities that constitute our immediate surroundings. It is about effecting larger questions facing contemporary life and art from an intimate and tangible scale that’s within everyday reach. The artists in this exhibition disrupt many of the conventions and assumptions that usually prescribe the way we live our lives. They attack the metaphors, symbols, and representations that make up their own environment, replacing them with new meanings and protocols: bureaucracy becomes a form of comedy; silence becomes a type of knowledge; domesticity becomes a place of pathology; inefficiency becomes a necessary vocation; and delinquency becomes an everyday routine.”
The Liverpool Biennial, Press release, 5 July–26 October 2014.

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.