

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° 2.2

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 current *Hat*—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.

At PRAXES from 12–22 March, the adorned artwork entitled *A Needle Walks into a Haystack* (2014) pointed to a deliberate short-circuiting of the commissioning process where the artist asked luxury jewelry company Boodles, a main sponsor of the Liverpool Biennial, to create a ring in response to the Biennial’s press release.

For the work currently on display from 25 March–4 April, *The Rock & The Judge* (2005/2008), part of a larger series of similar two-fold works, Evans asked a policeman from the East Yorkshire Police Force to sketch a judge, passing sentence, who left a significant impression on him. As a riposte to the drawing, the artist then made a white plaster sculpture, embodying the imagined defendant. Caught between the moment of judgment and a sentence set in stone, between walls painted office blue, the work suggests hierarchies at stake between juridical negotiation and aesthetic arbitration.

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 the second *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

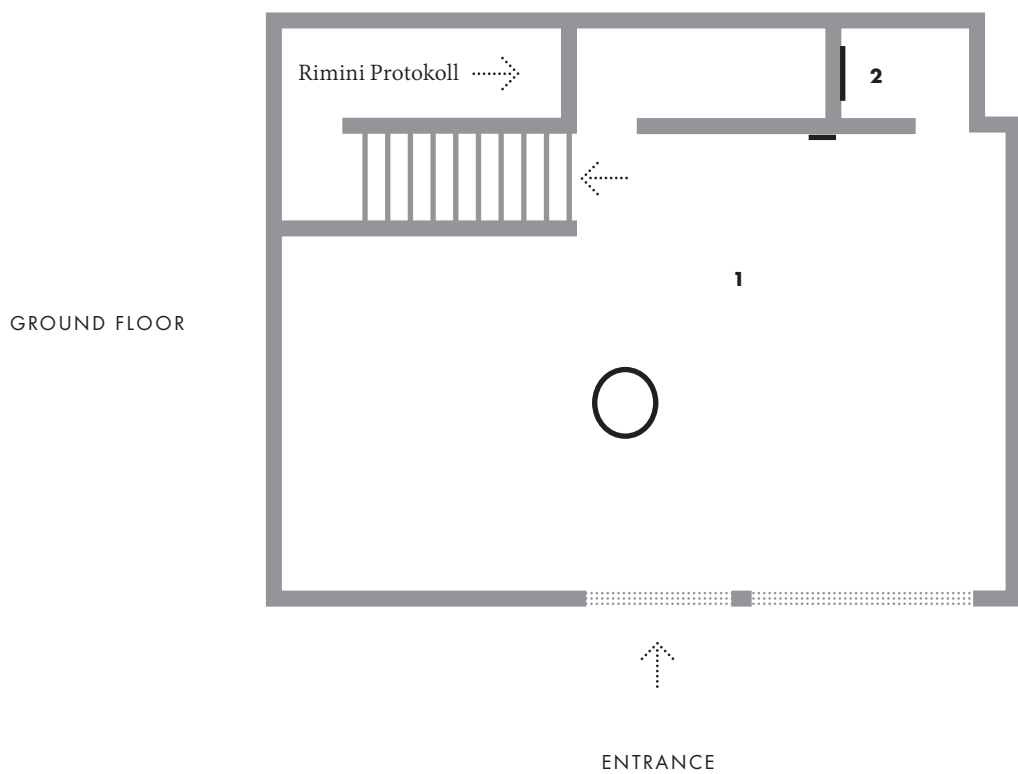
31 January – 13 June: Uniform

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CYCLE 4

HAND OUT N° 2.2 - CHRIS EVANS

- 1** *The Rock & The Judge (UK)*, 2005/2008
Plaster and pigment, RAL 5001.
Commissioned drawing by Detective Constable Richard Hill, East Yorkshire Police Force.
- 2** *Coptalk*, 2005
Airbrush painting on paper.



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.