

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° 2.3

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.

From 25 March–4 April, *The Rock & The Judge* (2005/2008) was on display. As part of a larger series of similar two-fold works, Evans asked a policeman to sketch a judge, passing sentence. As a riposte to the drawing, the artist then made a white plaster sculpture, embodying the imagined defendant.

Thirdly, and currently on show from 8–19 April, drawings by diplomats—solicited by Evans—of plants invasive to their home countries find counterparts in cast concrete forms that mimic the lumps created by the removal of street furniture: poles and pipes. *CLODS, Diplomatic Letters* is accompanied by “Mime and Rock,” a text by writer Marina Vishmidt, which recalls the work’s relationship with *The Rock & The Judge*.

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

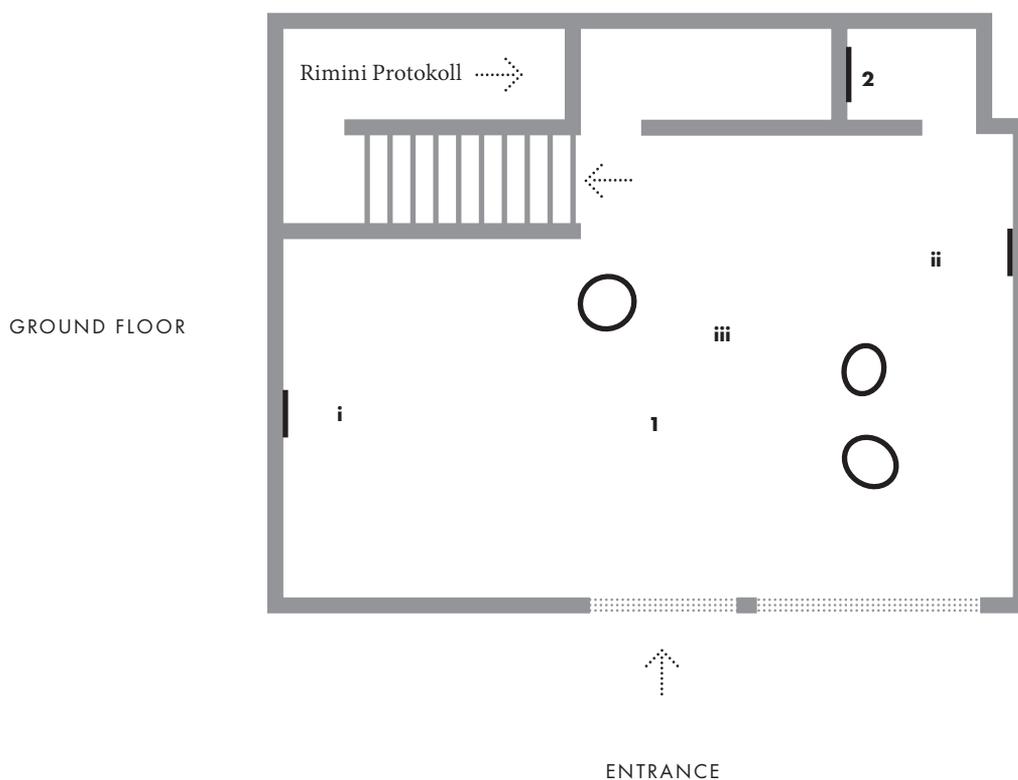
HAND OUT N°2.3 - CHRIS EVANS

1 *CLODS, Diplomatic Letters, 2012-ongoing*

- i. “Ambrosia artemisiifolia, commissioned drawing by Arūnas Gelūnas, Ambassador for Lithuania at UNESCO, inverted”, silver bromide print, 2014.
- ii. “Lantana Camara, commissioned drawing by Angelo Tromp, Diplomatic Attaché for Aruba in the Netherlands, inverted”, silver bromide print, framed, 2012.
- iii. “CLODS I-III”, concrete, marble, 2012.

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.