

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° 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*. A retrospective of airbrush paintings formed the initial *Hat*, and the mechanisms of call-and-response, considered through consecutive presentations and live acts, comprised the second *Hat*. This exhibition—the third and final *Hat*—shifts the focus to trailers, invocations, and forecasts of potential productions.

The Freedom of Negative Expression (2007/2010) is the pilot of a TV series with the tagline “Betrayal is a Fine Art”. Scripted in collaboration with writers Will Bradley and Tirdad Zolghadr, the plot-by-plot breakdown is triggered by a conversation between Evans and British artist Gillian Wise, a key affiliate of the mid-century British Constructivist movement. The project expanded to a spin-off relief sculpture, *The Attentives* (2010), also on display at PRAXES. In the written treatment for *The Freedom of Negative Expression* (see p. 18), one of the characters (The Former Gallerist) is dictating a letter, pitching “The Attentives” as an alliance of proxies and go-betweens that bides its time till consideration is due.

The video *The Fantasist* (2007), scripted by Will Bradley, is the opening sequence of a proposed TV series. Set in an apocalyptic future it projects reincarnated versions of French revolutionary Jean-Paul Marat and, ideological counterpart, Marquis de Sade as chemistry scientists. With the Texan desert as backdrop, they try to find a cure for a widespread epidemic of blindness.

Presented in the alcove, the airbrush *Fan of Exaggeration* (2007) was painted for a poster publicizing a fictive exhibition of new acquisitions in the National Museum of Iraq. The replica of the Black Obelisk of Shalmaneser III was one of few artifacts not looted during the territorial battles between Iraqi and US forces in 2003. Evans imagines the facsimile as a centerpiece of a prospective new collection, conscious that for a long time the original has resided in The British Museum.

CYCLE 4: CHRIS EVANS

31 January – 8 March: Hat

12 March – 19 April: Hat

23 April – 13 June: Hat

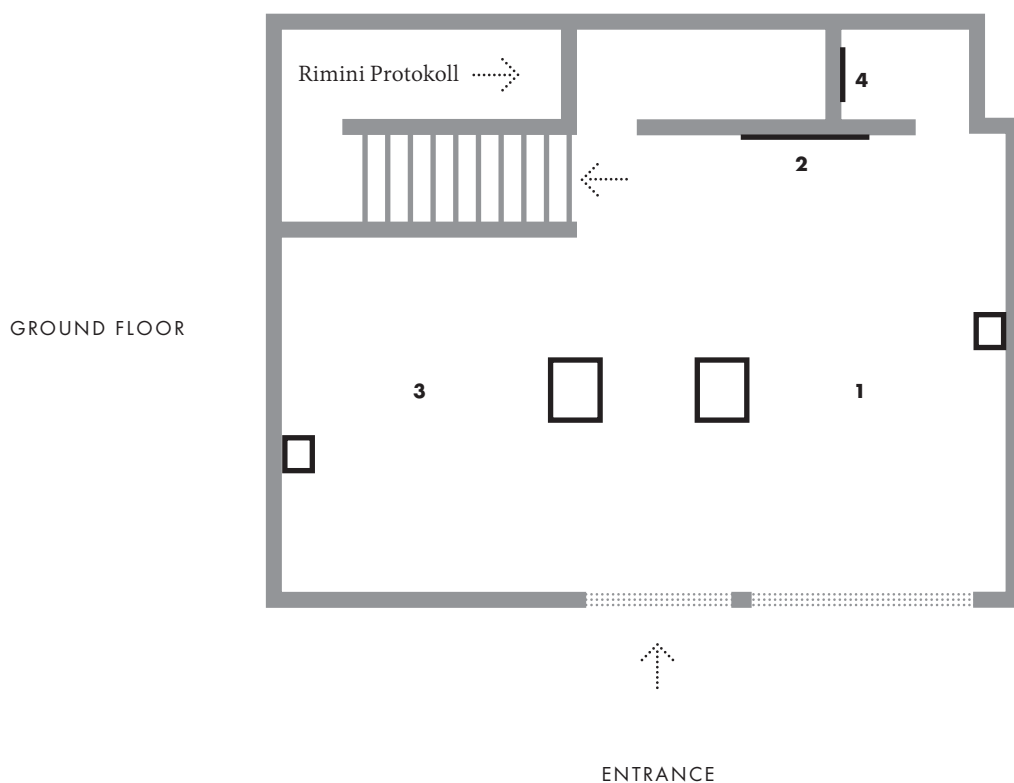
31 January – 13 June: Uniform

PRAXES

CYCLE 4

HAND OUT N°3 – CHRIS EVANS

- 1** *The Freedom of Negative Expression*, 2007/2010
Mini-DV, 1:34 min., looped, 2007.
Presentation treatment, off-set print edition, 2010.
- 2** *The Attentives*, 2010
Brass.
- 3** *The Fantasist*, 2007
Mini-DV, 4:11 min., looped.
Presentation treatment, off-set print edition.
- 4** *Fan of Exaggeration*, 2007
Airbrush 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.