



The Cell That Doesn't Believe In The Mind That It's Part Of

A solo exhibition by Chris Evans

The Cell That Doesn't Believe In the Mind That It's Part Of brings together works that have evolved through conversations with people from diverse walks of life. Each discussion partner was chosen on the grounds of his public life or symbolic role, examples being the directors of a leading champagne house, a former member of the British Constructivists, the CEO of a Texas pharmaceutical company, a philanthropist and a Maastricht police officer. The result, in the form of sculptures, letters, drawings and film scripts, refers to a larger structure in which Evans deliberately confuses the roles of artist and patron, genius and muse.

Punctuating these works, Evans switches from processes that involve other people to making works that are simply by his own hand and initiation. Nevertheless, all his works share something of the same tone, which recalls the aesthetics of applied arts such as signage and ceramics. Typical is his use of the airbrush technique, the ubiquitous choice for the professional illustrator working in anonymity.


Corridor, winter garden and room at garden side

What's The Point Of Revolution Without Copulation, Copulation, Copulation?


This series of works is framed around Peter Weiss' play *Marat/Sade* (1963) and hinges on the battle between individual freedom and collective responsibility. Set in an asylum in the early 19th century, Weiss' play follows the story of the incarcerated libertine Marquis de Sade (1740–1814) as he directs his fellow inmates in a restaging of the assassination of the notorious radical journalist and politician Jean-Paul Marat (1743–1793). This play-within-a-play confronts the values of De Sade, famous for his hedonistic sexuality and lifestyle, with those of Marat, who believes in absolutism for the common good as a necessary condition for progress. *What's The Point Of Revolution Without Copulation, Copulation, Copulation?* presents the contrast between the revolutionary Marat and his ideological counterpart Marquis de Sade in two very different sets of roles. Both figures are both a symbol for two competing liquor labels and form the basis for two scientists in a parable-like futuristic scenario set in the Texas desert.

You Are The Sovereign (2007)
Ceramic, aqua resin, styrofoam, airbrush, framed letters and photograph

You Are The Sovereign draws on a correspondence between Evans and the directors of Laurent Perrier, a champagne vintner founded in the aftermath of the French Revolution; a period when many businesses passed from the state to the individual. The displayed letter reads a proposal by the artist suggesting the vintner to launch a new product line in honor of Jean-Paul Marat. This in response to a rival company already marketing a champagne called Marquis de Sade. A sculpture recalling a decanter depicts a falling quill; a reference to Jacques-Louis David's famous painting of Marat assassinated in a bathtub. Tradition has it that he was stabbed to death while writing a list of enemies of the state to be arrested and guillotined. The sculpture can be seen as a maquette that accompanies the proposal to Laurent Perrier and may well suggest a branding for the new product line.



I Am In Your Foyer (2007)
Glass, aluminum, airbrush



I Am In Your Foyer is an airbrush painting proposed for installation at the Federal Court House in San Antonio (USA). The work is presented here on a replica of an aluminum-framed window of the building. In one sense, the courthouse is the physical place where the state determines when the exercise of personal freedom collides with the idea of a collective responsibility to society. Placed in a courthouse, the painting would suggest the momentary containment of self-indulgence.



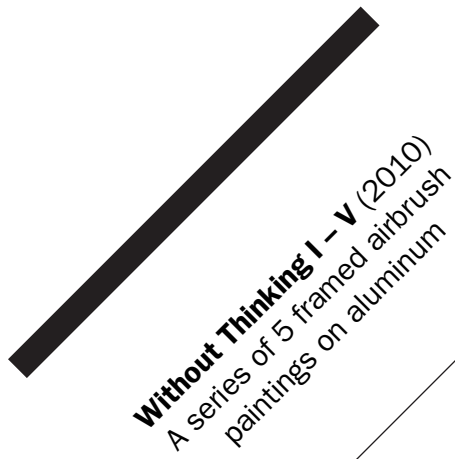
The Fantasist (2007)
DVD with sound and
production treatment



The third piece in this collection of works is a 'pitch' for a psychological horror/sciencefiction film titled *The Fantasist*. The production treatment is accompanied by a screening of the opening sequence of the film. *The Fantasist*, a co-creation of Evans and writer Will Bradley, is set in the Texas desert in the near future. The US is on the edge of chaos, its citizens suffering from widespread psychosis. The protagonists in the film, Marianne and Slade, can be seen as future ver-

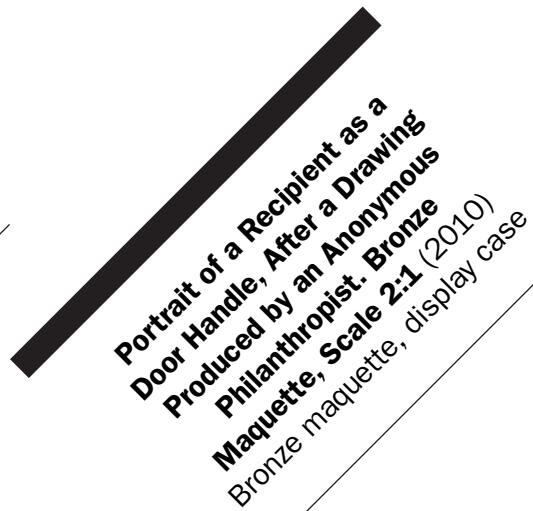
sions of Marat and De Sade. These two doctors, who have very different cures for the ills of society, both work in a private clinic. Marianne is specialized in treating diseases of the eye and is trying to find a cure for an epidemic of blindness that she thinks may be psychosomatic. Slade is busy synthesizing experimental narcotics, which are greatly enjoyed by his rich patients. In the opening scene, Slade has gone missing and Marianne is being interrogated about his disappearance. In the interrogating room we hear a recording of the final entry in Slade's audio diary.

Front room, left



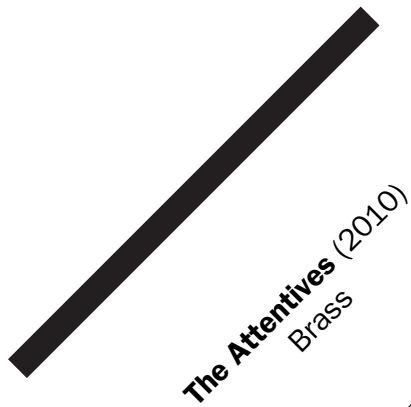
This series of works shows views of urban peripheries, archetypal 'transitional' zones where small office estates give way to placid landscapes. These images are overlaid with a so-called warping filter - a stock video effect also known as a 'transition'. This effect creates a manufactured surrealism and is used to indicate that the viewer is about to be given the POV of a character's subconsciousness, you are entering their dream or nightmare.

Front room, right



This sculpture is consequential to a conversation with a philanthropist. As with other works, Evans intentionally misuses the conditions under which a sculpture is produced in order to undermine some of the traditional foundations of artistic expression, such as authorship, intentionality and originality. The philanthropist made a drawing to symbolize someone who receives his benevolence, which Evans, in turn, has reproduced in the form of a door handle. *Portrait of a Recipient as a Door Handle* will be proposed for the entrance doors of a bank at half the size of the maquette-sculpture presented here.

Staircase



'The Attentives' is the name given to an organization born out of a collaboration between a British Constructivist and a former gallery owner. This organization features in Evans' production treatment for the pilot of a television mini-series titled *The Freedom of Negative Expression*.

Upper room

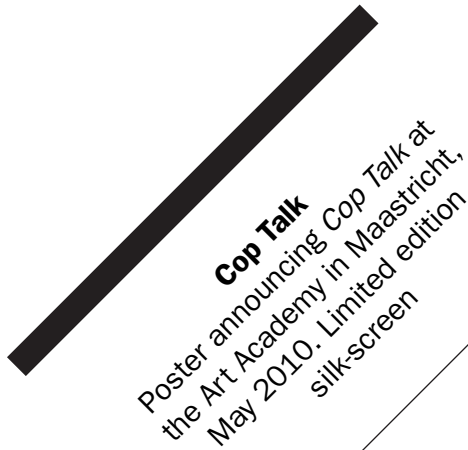


This installation exists of a production treatment, a trailer of a pilot and two sculptures that literally cast their shadow on the projected trailer.

The tagline for the proposed television mini-series could read 'Betrayal is a Fine Art'. A wealthy, young American sets out to make his mark on the London art world and uses the talents of a respected older artist to launch his career. But once his success seems assured, he discards her. She created him – now can she find a way to destroy him?

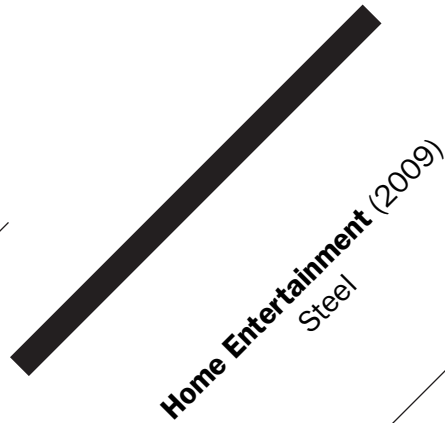
The dialogue for the 'the British Constructivist', in the form of the respected artist, is written by Tirdad Zolghadr and based on Evans' recollections of a meeting with Gillian Wise, a prominent artist in Britain in the 1960s. Will Bradley has scripted the part of the young American, 'the Nihilist' and collaborated with Evans to develop *The Freedom of Negative Expression* into a production treatment; a plot-by-plot breakdown for the pilot of a television series.

Bookshop



Only a small proportion of art students realize a career in the arts, while at the same time few artists are likely to pursue a career within the police force. From the idea that a police force should ideally be a reflection of society, and the observation that people from the art world are underrepresented within that force, Evans invites representatives from national police forces across the world to give recruitment presentations at art academies. After a dozen of such talks in Europe, the US and Asia, students of the Art Academy in Maastricht were invited to a *Cop Talk* in May 2010.

Outdoors (roof)



On the roof of Marres Chris Evans has installed a wind-vane. An arrow with the words 'Home Entertainment' points away from the institution raising the question whether culture is to be found elsewhere.

Credits

The works in the exhibition are courtesy of the artist, Galerie Juliette Jongma, Amsterdam and Lüttgenmeijer Gallery, Berlin.

About the artist

Chris Evans (1967, Eastington, UK) lives and works in Brussels, Belgium.

Solo exhibitions (selection): *I don't know if I've explained myself* (2010) Mala Galerie, Ljubljana, *Take A Bureaucratic Bow* (2009), Objectif, Antwerp (B), *Point at it, like a Farmer at a Pig* (2008), Juliette Jongma Gallery, Amsterdam (NL), *As Simple as Your Life Used to Be* (2008), The British School, Rome (I), *Militant Bourgeois: an Existentialist Retreat* (2006/2007), Stedelijk Museum Bureau Amsterdam (NL) and International Project Space, Birmingham (UK), *A Sculpture for the Ahmed Family* (2006), REC, Berlin (D), *Is My Work Too Commercial* (2006), Store, London (UK).

Group exhibitions (selection): Taipei Biennial (upcoming, 2010), *Documentalist* (2010), Collective Gallery, Edinburgh (UK), *The Conspiracy* (2009), Kunsthalle Bern (CH), *Depression* (2009), Marres, Maastricht (NL), *Talk Show* (2009), ICA London, *A Fantasy for Alan Kaprow* (2009), CIC, Cairo (EGY), *Lapdogs of the Bourgeoisie* (2008/2009), Arnolfini, Bristol (UK) and Townhouse gallery Cairo (EGY), *Mes nuits sont plus belles que vos jours* (2008), Berlin Biennial (D), *The Impossible Prison* (2008), Nottingham Contemporary, Nottingham (UK), *Destroy Athens*, Athens Biennial (2007).

Evans also curated the group show *Mental Puberty* (2009), Store, London (UK)

Marres, Centre for Contemporary Culture, 2010