



Matthew Evans
Selected Video Projects
1998 - 2005

Osaka Cultural Workers Union - local 410 2006

Props That Separate You and I 2005

Pt 1 - 26 hr day / Pt 2 - Mixer

After the Graduate 2005

...and dreaming of absolutes 2004

(that time collapsed on a table)

Celebrity Hang Time 2004

Frontier 2004

subject/no subject: Shibuya 2003

Skateboard Tricks I Learned In Film School 2003

GG Mobius 2001

Slices 2001

(Our Finest) Farewell Party 1999

Sleights of Hand 2000

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Surface Tension Test 1998

Curriculum Vitae

Matthew Evans, Canada, 1968

Canadian artist Matthew Evans spent several years making indie/pop/punk/folk noise in a band called *The Others* before turning his attention to art in the mid 1990's. Since then he has exhibited and screened his work internationally including shows in Japan, France, Germany, Mexico, China, Korea and Hong Kong. He currently resides in Japan.

For more information or to contact the artist visit his web site at:
<http://www.thepopmodule.com>





Osaka Cultural Worker's Union – Local 410, 2006
2 channel video installation 2006
(approx 7:30 loop)

A site-specific work executed at remo in Osaka. A single looping scene split across two separate shots from slightly different angles show the artist relaxing on a sofa while the gallery staff serves coffee. A person on a ladder whose face is unseen and an equally obscured woman lying on the floor beside a knocked-over chair creates quiet suspense among this mundane scene. As the viewer watches this work from within the same setting, there is a ceaseless oscillation between reality and the virtual.





Props That Separate You and I

video 2005

(2:35)

Slightly absurd or open ended, situations and dialogue excerpts are cut together into a series of short videos that loosely explore our perceptions of time as mediated by our environment. Relationships are inferred between the different scenes through reoccurring characters, visual patterns, movement, or thematic elements. Any concrete, definitive meaning or reading, though seemingly imminent is always deferred.

(Pt1) 26h Day

How governed are we by our relationship to the rhythmic patterns of time? A couple walks across a rooftop park and climb onto an oversized bench. A conversation on some vague subject ensues before turning to sleep patterns and a 26-hour day.

(Pt 2) Mixer

Using music as a metaphor for the recording and measurement of the duration of an instance. First a CD walkman, then time in general proceeds erratically as two people come together on a street corner and then proceed across an intersection.



After The Graduate

single channel video 2005
(3:50)

A procession of stoic Japanese high school graduates and polite applause, a fireworks fight and a class of monkeys, collegiate debauchery and three-way sex, an array of potential occupations and ruminations on art that never get started. A 4 minute collage of still images, archived and found footage, chaotic noise and snippets of dialogue appropriated from the 1967 Dustin Hoffman classic "The Graduate" (because it had to be done) are assembled in an exploration of the giddiness, potential, ennui and anticlimax associated with the ritual of graduation.

**...and dreaming of absolutes
(that time collapsed on a table)**

*site specific video installation
NCBE, Hamamatsu, Japan 2004
(approx 8:00 loop)*

Unconsciousness is an ellipsis. Minutes, hours or sometimes days may slip by, unnoticed and lost as the moment we lose consciousness is abutted to that when we awaken. In such situations our memory is also pulled forward through time like any document or image of the past, broken away from the continuity of any surrounding context of its creation.

In *...and dreaming of absolutes (that time collapsed on a table)*, a short narrative is re-introduced into the location of its creation in the form of a video projected onto the wall. In this way, the image plane itself becomes both a mirror and a kind of temporal portal linking the present room with a historical document from its past. In much the same way any document - or memory - exists as a fragmented image, the projected ten minutes of this project collapses and splinters into a vague, diffuse and continuously shifting recollection to be reconciled with a perpetual and relentless present.





Celebrity Hang Time

*single channel video installation, 2004
(approx 3:00 loop)*

An (unknown) celebrity in the back of a limousine is photographed repeatedly by a photographer and his assistants. The video abruptly slows down as the shooting begins, almost stopping completely with each press of the shutter, the subject and the scene hang suspended momentarily in a flood of light from each burst of the flash slowed down to a crawling 1% normal speed.

Frontier

Single channel video installation, 2004
(2:30 loop)

In *Frontier*, a news crew waiting to go to air remain essentially motionless as a crowd of onlookers gather, both curious and confused, in their own search for meaning at the very hub of an event. Taped during my stay in NYC during the week of September 11th 2001, I had been uncomfortable making any work remotely connected with that tragedy. What I will say was that I was never more conscious of the filter of media as I was during that week trying to find a shred of objectivity near the vanguard of such a historical narrative. On September 11, 2001, I ate dinner in a packed Cuban restaurant near Broadway and 86th and tried to make sense of what was happening in the world. Somewhere beyond the clinking of plates and the bustle of conversation, a television above the bar never shut off.





subject/no subject: Shibuya

video/sound installation, 2003

(approx. 5:00 loop)

A tightly cropped and relatively static shot of a camera crew waiting outside busy Shibuya Station in Tokyo is projected onto a vertical screen approximately 200 x 150 cm. The screen stands freely or is suspended just above the floor in a corner of an otherwise empty space and is constructed such that the image is viewable from either side. The only other visual elements present are the dim spotlights lights which are directed onto the bare walls at intervals throughout the space. The three person camera crew stand poised and ready, in a perpetual state of anticipation of some specific person or event which never arrives. With occasional glances to the mêlée of people and traffic that rush past, they fidget, shift their weight from one foot to the other, and generally fend off the boredom as they wait. This project explores the simultaneous conditions of emptiness and expectancy that co-exist at such moments. A kind of limbo-space where nothing and everything seems to happen at once. Many of my previous projects have been ironic or even pathetic attempts at getting a complete and representative document of a given instant, or at getting at an ultimate or pre-linguistic defining moment. Indeed, they are examinations of the futility of such attempts. In this proposed work this pre-linguistic or absolute moment is hinted at in the waiting of the document makers -- in the pregnant anticipation inherent in their non-action before their engagement with an intended subject.

Skateboard Tricks I Learned in Film School

Single channel video installation, 2003
(approx. 2:30 loop)

In 2003 and 2004 I made several projects loosely titled *The Mise-en- Scène Project* that utilized the sets of other productions as material onto which I could project my own ideas or concerns surrounding media and the construction of a moment or period of time. Among the more successful work that comes from this set are *subject/ no subject: Shibuya*, *Frontier* and *Celebrity Hang Time*. All these projects are virtually identical in structure, and all deal primarily with the failure of any attempt at getting at a definitive moment or arriving at a an overarching understanding of an event despite a somewhat birds-eye or (meta)-position outside the production.

In this episode, a group of film students are setting up a shot in Union Square in Manhattan. My camera has taken up a position between the students and the never seen subject of their film...or maybe I am their subject, or maybe it's the kids who use the Square to hone their skateboard skills.





The G.G. Mobius

video/sound installation, 2002

(5:00 loop)

In this project, two instances of an endlessly repeating 30 second film clip, appropriated from an old NFB documentary on Glenn Gould are presented adjacent to each other on a split screen. In one instance of the clip, the speed has been altered slightly so when viewed together, the two images gradually drift out of, and then eventually, back into synchronization, one clip finally overtaking and passing the other after about five minutes. The twin images of the Canadian pianist thus start together and then quickly pull away from each other, the sound and image lagging more and more in an delay of increasing period before reaching an inverse point where both clips briefly seem to coexist together in a completely new context as a consolidation of two separate and individual experiences. Slowly, inevitably, a logic and pattern re-emerges from this chaotic juxtaposition. Throughout this piece the viewer is left to ponder this oscillating relationship between the two instances -- each clip existing perpetually in the dual and uncanny position of both recollecting and anticipating the other.

Slices

mixed media, 2000

Rattlesnake Point: video still (100 x 150cm)

4:40 - 5:38pm: 1080 video stills, aluminum (12 x 14.5 x 28cm)

On September 9th 2000, I set my video camera up at Rattlesnake Point Conservation Area near Milton Ontario and taped the rock face of the Niagra Escarpment for about one hour. From this tape I extrapolated approximately 1000 video stills at random intervals throughout the tape. One of these I enlarged to 100 x 150 centimeters and the rest I printed as snapshots and stacked on a small aluminum dolly that I made. As prominent feature that bisects the South Western Ontario landscape, the Niagra Escarpment exists as a document of the geological forces that created it and continue to do so. Documentation of any sort [video and photography included] provides us with a sense of history and a sense of our own relative presence in the world. However, since all things exist in constant flux -- i.e., continuously changing if only on the smallest level from instant to instant -- features as seemingly sure as the escarpment can never truly be definitively represented. From Heizenberg to the Dharma to Chaos theory, it's knowing the impossibility of ever really knowing. This project was an attempt, [or an examination of the futility of such an attempt] at ever getting a complete representative document of a given instant, at getting at an ultimate, or prelinguistic defining moment. Any attempt at such is to constantly miss an unpredictable and continuously moving target.





(Our Finest) Farewell Party

video 2001

(4:20)

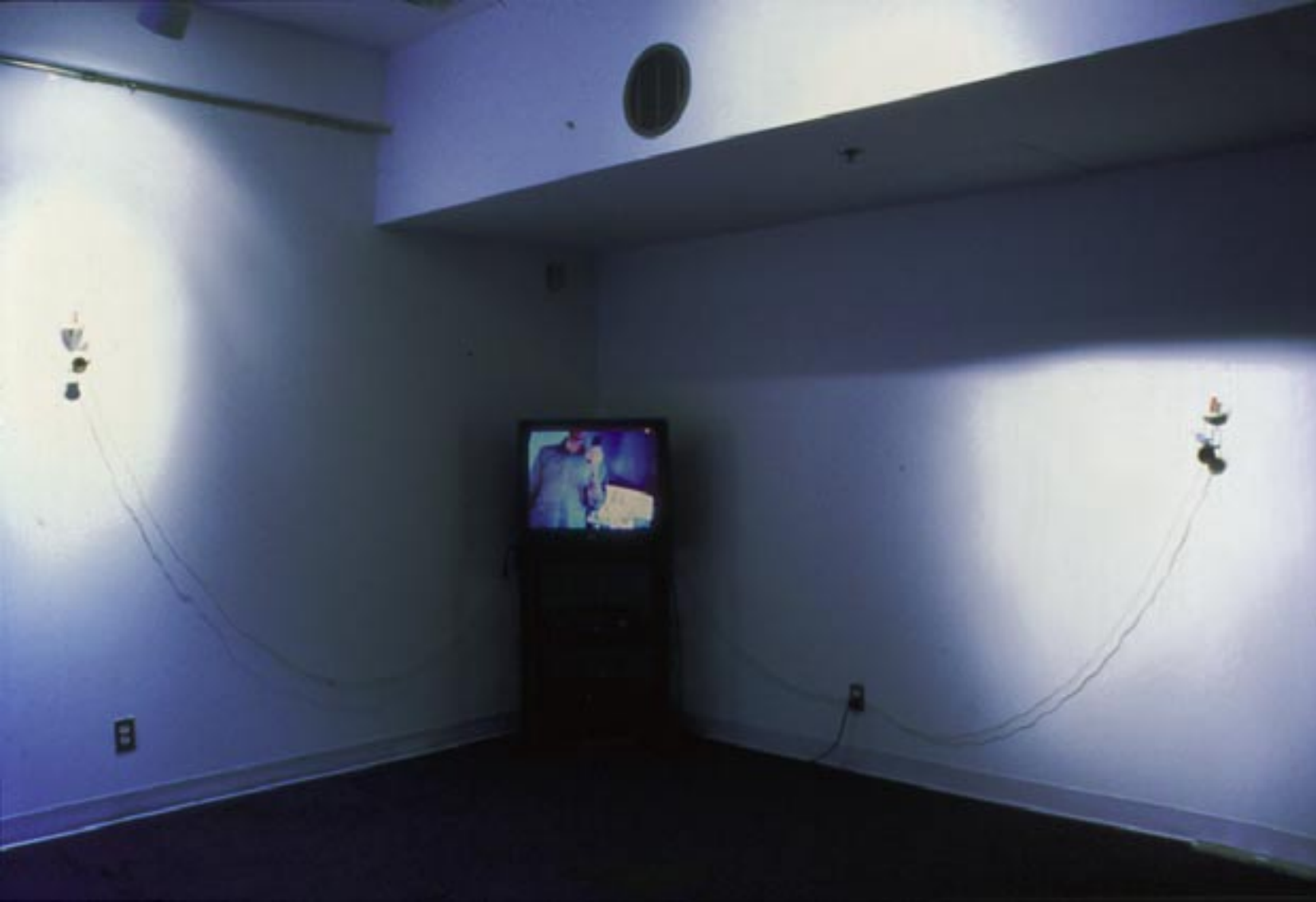
(Our Finest) Farewell Party consists of a single shot that follows a police helicopter as it slowly circles and hovers over the city. The extreme digital zoom of the camera has rendered the image excessively grainy but strangely seductive. Occasionally the camera loses the subject, and after frantically searching, is forced to pan out until it can again locate the helicopter and zoom back in. The accompanying audio is a live rendition of a mournful country ballad, *My Farewell Party* as played by an anonymous band and recorded in situ from the sidewalk outside a honky tonk bar while the video was being shot. The video lasts the exact length of time as this song -- then fades to black.

Sleights of Hand

video/sound installation, 2001
(23:00 loop)

A woman performs an amateur sleight of hand to the camera. Holding up a twenty-dollar bill and turning it over to confirm its authenticity she then rolls it up and “magically” produces a colourful handkerchief from its center. This simple trick is isolated in a singular and static shot and radically slowed down in a failed attempt to disclose its solution. A small monitor in the corner of the space shows this same trick along with several others in real time and provides the sound track to the installation. Off camera, a faint saxophone is heard lazily playing “The Girl From Ipanema”, the artist as he occasionally gives direction through a translator or soft applause at the end of each trick. The slowed speed emphasises the absence of any edits and thus, eliminates the possibility that the performed illusions are the result of some post-production manipulation of the media. The speed also challenges the “hand is quicker than the eye” explanation common of such tricks. Extending the duration and dispersing the imagery throughout the space inevitably distract the viewer’s attention from any singular point of interest cultivating a sense of doubt that some key clue to the trick’s solution has been missed. So obviously “un-magic” in so many ways, the trick remain elusive. As viewers we are encouraged towards an awareness of how the tricks are framed, and of the distance that the media in which they are presented places between us and the women’s performance.





Red / Black Heavy Duties

-- variable dimensions 1999

(1:50)

26" television, stand, hi-fi VCR, Stereo amplifier, two 3" speakers, two clamps, two AA Batteries, semi-circular shelves, speaker wire

A small television monitor shows a skewed image of the torso of a figure who slowly and relentlessly repeats the action of showing the viewer the exposed batteries in a remote controller. Each time he turns the remote away, he spins the batteries (with mock discretion) to reveal either their black side or red side, as if he is performing some badly executed illusion. Behind the figure, a television stutters erratically between different stations and interference (noise). Two small speakers suspended from semi-circular shelves on either side of the monitor emit the sounds of separate crowds engaged in a cacophony of indecipherable transactions -- haggling, negotiating, protesting. Each time the television behind the figure loses its signal to interference the two flanking speakers unite in an exaggerated and accelerating distortion until another station tunes in. A juxtaposition is presented in the noise of interference (of chaos or no-signal) and the chaos inherent in the competing agendas of television programming.

Surface Tension Test

*approx. 90 x 240 x 60 cm, 1998
(2:50 loop)*

*two 21" television monitors, two VCR's, two wooden pallets,
dock cleat, rope*

Two video monitors are set up at the end of two wooden pallets that come to represent a dock. A three minute, video spans both monitors, in which a figure enters into the left one, slowly turns to face the camera, pauses, than turns back and exits the frame. As she leaves the left monitor she simultaneously enters into the right and we believe it to be one continuous motion over a continuous period of time -- a singular event shot from two perspectives. As stereo vision allows us the perception of depth, this juxtaposition of two separate shots on two separate monitors, creates an artificial spatial and temporal geography. However, the illusion of linear time is soon dismantled, undermined by various breaks in continuity that occur in the second monitor, in the elliptical edits that stretch out or collapse time. Eventually all perception of linear time starts to stutter, folding back onto itself as the repeated action of the figure is reiterated in the manipulation of the shot, and ultimately in the realisation of the loop as a continuous recycling of the same three minutes.



Curriculum Vitae

Selected Solo Exhibitions

- 2004** Pepper's Loft Gallery, Ginza, Tokyo
NCBE, Hamamatsu, Japan
- 2003** Fly Gallery, Toronto, ON
- 2001** Forest City Gallery, London
YYZ Artist's Outlet, Toronto, ON
- 2000** Red Head Gallery Showcase, Toronto, ON
- 1999** Trinity Square Video, Toronto, ON
- 1997** The Embassy Cultural House, London, ON
- 1996** 99 King, London, ON

Selected Group Exhibitions and Screenings

- 2006** **V-Lounge, Canadian Videoart Channel Vol. 3**, Videoart Channel
Video Art Centre Tokyo, @Tokyo Wonder Site, Tokyo, Japan
Artist Pick Up, REMO Art Center, Osaka Japan
- 2005** **Sometimes we make it, sometimes use it, and a lot of times we hang out for it**, +Gallery, Nagoya, Japan
- 2004** **The Cave 2004**, The Cave Gallery, Hamamatsu, Japan
- 2003** **Alchemy and Mysticism #2**, Toronto
Photophobia 5, The Art Gallery of Hamilton, Hamilton, ON
Vitamin Creative Space, Canton, Hong Kong
Fools, 101-77 Florence St, Toronto, ON
+System, Biz-Art Space, Shanghai, China
La Combinatoire, Nantes, France
16th Stuttgarter Filmwinter: Festival for Expanded Media, Stuttgart, Germany

- 2002** **Palindrome**, Mercer Union, Toronto, ON
Oh Canada Video Programme, Taikang Art Museum, Shanghai, China
HEXA::net project, Media_City, Seoul, South Korea
Screensaver, as a part of Instant Coffee - On a stick, Helen Pitt Gallery, Vancouver, BC
Caffine Screens, OCAD, Toronto, ON
Les 7 èmes Festival de Création Vidéo et Multimédia, Vidéochroniques, Marseille, France
- 2001** **The Lefty Show**, Aspace Gallery, Toronto, ON (in collaboration with Shinobu Akimoto)
Sometimes Nothing, La Panaderia, Mexico City, Mexico
- 2000** **Mighty Canadian Artist**, Red Head Gallery, Toronto, ON
50/50, Bus Gallery, Toronto, ON
Instamatic, Bus Gallery, Toronto ON (in conjunction with Contact 99)
- 1999** **Not Even Close**, Eleanor Winters Gallery, York University, Toronto, ON
- 1997** **The Big Picture IV**, London, ON

Awards

- 2003** Milla and Partner Award for Media In Spaces 16th Stuttgarter Filmwinter, Festival for Expanded Media, Stuttgart, Germany
Canada Council: Media Arts Travel Grant
- 2002** Canada Council: Media Arts Section Creative Development Grant
- 2000** Ontario Arts Council: Exhibition Assistance Grant

Publications and Reviews

- 2004** Chieko Hirano, Gallery Review, **Bijitsu Techo(BT)** Vol.56, No.850, April 2004:p.186
- 2003** **16. Stuttgarter Filmwinter, festival catalogue**, Wand5: p.55
- 2002** Van Bark, E. "Shot Gun Review: GG Mobius at Fly Gallery, **Lola #12**, Summer 2002:p.88
- 2001** Wyman, Jessica, **Sleights of Hand**, YYZ exhibition broadsheet, January 2001
- 2000** Papararo, Jennifer, "In Studio", **Lola #6** Summer 2000: p.38
- 1999** Giroux, Christian, "In the Gallery", **Video Vogue**, June/July 1999: p.6

Education

1994-1999

University of Western Ontario, London, ON
York University, Toronto, ON
Combined Honours in English and Visual Art

1987-1989

Beal Tech., London, ON
Special Arts Diploma