

Rafael Pérez Evans

**Portfolio
2023**

Rafael Pérez Evans (b. 1983) is a Spanish-Welsh artist, living and working in London. He received an MFA and a BFA from Goldsmiths, University of London. He is currently reading for a PhD in Fine Art at the Ruskin School of Art, University of Oxford.

Pérez Evans's installations, sculptures and paintings aim towards gravity and bluntness. His work grafts together tactics of queer and agricultural dissent. Pérez Evans repurposes readymades from agricultural and industrial origins, foodstuffs and untamed gestures taken from protests to unite these material and political histories. Drawing attention to the relationship between queer and agricultural surplus, he creates works both vengeful and fragile, which complicate our understanding of a collapsing material and social world. The materials he works with are often unstable, mirroring the degraded lands, voices and bodies that have been made mad and turned to surplus.

His work has been exhibited internationally with solo exhibitions including *Dust Bathers* at Queer Circle, UK (2023); *Insulin* at No Show Space, UK (2022); *Handful* at The Henry Moore Institute, UK (2021); *Pavo Realengo* at Nogueras Blanchard Gallery, Barcelona (2017); and *Pararrayo* at Abierto Theredoom Gallery, Madrid (2017). Two-person and group exhibitions include *Unpacking, Wheels* at The Royal Academy, South London Gallery and Leeds Art Gallery, UK (2019-2022); *Pica* at TEA Museum, Spain (2022); *Thief, Invigilate* at C3A Museum, Spain (2020); *Salvation* at Saatchi Gallery (2020); *The Devil's Bird – Ornithomancy* at Museum of Contemporary Art Taipei (2019); *L'Doune – Divination* at Matadero, Madrid (2018); and *Queima* at Despina, Rio de Janeiro (2015).

Recent talks include Goldsmiths MFA, London ; Henry Moore Institute, Leeds ; Museum of Making, Derby & Leeds University. Recent visiting lecturer at the Royal College of Art, Sculpture MA, London ; Central Saint Martins, London ; A.A School Architectural Association School of Architecture, London & Leeds Beckett University.



Dust Bathers

Queer Circle, 2023

1000kg earthly powder,
customised agricultural
blower, industrial conveyor,
PVC curtain, performer
10m x 8m



'Dust Bathers' borrows the collective and transgressive techniques of minority communities protesting for survival and presents a poetic opportunity to asilvestrar – the artist's Spanish translation for the English verb to re-wild – following the work of queer theorists, José Esteban Muñoz, Jack Halberstam and Tavia Nyong'o. A departure from urban and eco-bourgeois appropriations of the rural, 'Dust Bathers' will look to the robust histories and imaginative capacities of rural agricultural protest and queer dissent.

Bridging two surplus communities and their respective sites of unrest – those of agricultural workers protesting on the streets, and the dancefloors of Queer nightlife – Pérez Evans presents a new experimental installation which embodies untamed, dirty gestures of resistance. By metaphorically draining the technicolour spectacle of the LGBTQ+ rainbow, Pérez Evans invites audiences to dust bathe in earthy tones as an exercise in imagining alternative horizons. Dust bathing is an animal behaviour characterised by rolling or moving around in dust, dry earth or sand, with the purpose of removing parasites, maintaining healthy skin or transmitting chemicals to mark territory.

Through industrial-sized PVC strip curtains – usually used to refrigerate large spaces in the industrial food industries, but also reminiscent of the entrance of now-closed East London gay bar, The Joiner's Arms – visitors will enter into a dust-covered gallery. Borrowing the machinery and language of agricultural workers' protests, a long conveyor belt connected to a large industrial blower lay dormant at the end of the room. Visitors are invited to leave their mark in the space through dance, drawing and/or dust bathing at their leisure.

There will be an earthy ceremony at 5 pm each Saturday and Sunday. The machines will be turned on creating an ephemeral dust cloud, temporarily bathing the gallery and engulfing visitors in earthy tones. Visitors are encouraged to congregate at these times for a communal experience and collectively imagine alternative horizons.

Generously supported by Spanish Culture and Science UK. Spanish Consulate UK.



Dust Bathers
Queer Circle. 2023
1000kg earthly powder,
customised agricultural
blower, industrial conveyor,
PVC curtain, performer
10m x 8m



Installation view:
Viewers traces and
drawings



Insulin

No Show Space. 2022
1000 kg grains (Oats),
galvanised augers,
custom-made stands.
7m x 2.5m x 2.30m





For *Insulin* Pérez Evans has sourced and temporarily relocated agricultural machinery and 1000 kg of barley from Cumbria to London. In the project space, the machinery is arranged into an infinity fountain for the sucking up and spewing out of grain from one heap to the other. The agricultural purpose of the machines are for the transfer of large quantities of grain for storage. In the confines of the space, the motorised work carries out a manic stockpiling. In the dual action of extraction and dumping, of swallowing and defecating, a deranged metabolic system comes into play with all of the noise and smells that entails. The title also references storage in the role insulin takes in the body's capacity to store and control blood glucose levels. Insulin spikes abound in the stress scape of the post-industrial city, pushing the body to crave. Our digestive surplus is then stored as glucose, and paid into fats. Through this economy of excess, is Pérez Evans reminds us the world systems around us are not only an extension of our minds, but also of our enteric nervous system, and thus biochemistry.

The motorised work is conceived as a never-ending cycle however due to the ongoing climate and energy crises, and the necessity to reduce energy use it will function for limited periods only. After the period of the exhibition, all mechanical elements will be returned to use and the animal-grade grain will be used as animal feed. In the artist's words "Infinity is a broken image".

Very special thanks to farming fabricator Arthur Hewson at Parton farm for producing the grain and machinery.

Generously funded by The Henry Moore Foundation



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No Show Space. 2022
1000 kg grains (Oats),
galvanised augers,
custom-made stands.
7m x 2.5m x 2.30m



Pica / Itch
TEA Museum, Tenerife,
Spain. 2022
Part of Colapso exhibition
curated by Paula Ramos &
Yosi Negrin
Picon Negro (Lava stones)
and fresh bananas
12m x 6m x 4m

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Pica / Itch

TEA Museum, Tenerife,
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Part of Colapso exhibition
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Picon Negro (Lava stones)
and fresh bananas
12m x 6m x 4m



Pica, 2022

A lava mound partially buries a large pile of green bananas, spilling over into the adjacent room in the museum. The memory of two gestures of covering and burying found in the Canary Islands are the departing sites for the work. One burial is taken from the local practice of 'Pica' in which at times vast amounts of bananas get thrown and buried by centralised market logistics, in order to maintain a high price point and avoid product market saturation. And two, the 2020 volcanic eruption of La Palma island that painfully buried vast amounts of land, housing and banana plantations. The artist juxtaposes the two materials into a new burial and imagines the volcanic eruption as a kind of alarm and earthly re-sensitizing revenge. The word *pica* translates to itch, an uncomfortable skin sensation.

*The bananas used in the museum are sourced locally and have a life cycle from green to yellow once matured they are taken by a farmer to feed his animals.





**Can and stone, Thermos
(Thames)**

Belmacz Gallery, London.
2021

Part of Beuys Open Source
Can, stone, candle

Four individual works: 26 x
19 cm, 25 x 12 cm, 22 cm x 9
cm, 16 x 10 cm



Can and Stone Thermos,

Instructions:

Switch the gallery heating off.

An invitation to warm up, Thermos is an ad hoc assemblage that can temporarily heat the hands and bodies of people convened in a space.

Four stones, dug from the Thames at low tide, are placed over four food can vessels. Situated within each can, a tea light that heats the stone. Once heated, each stone can be handled, passed between bodies; acting as a heater in the process.

(Please be aware when each stone is hot. It's best to blow out the candle and to take caution when handling the hot stones.)

As people gather around the assemblage, passing the stones between one another, they share the labour of maintaining this heating system; caring for the stones as they are in turn heated by the candle assemblage as well as the conviviality of their meeting. Thermos, therefore, affords an invitation to explore ways of rekindling dormant and underutilised methods of interaction and sharing. Rewilding an overreliance and outsourcing outdated (technological) systems that are assumed to hold our bodily needs in place.

Image left

Can and stone, Thermos (Thames 26 cm)



**Can and stone, Thermos
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Belmacz Gallery, London.

2021

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19 cm, 25 x 12 cm, 22 cm x 9
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**Upgrade: Orchids for
Potatoes**

Fundación Rafael Botí.
Cordoba, Spain. 2021
Part of 'Error de Cálculo',
curated by Jesús Alcaide.
Potatoes, sacks, orchids,
pallets



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Handful
Henry Moore Institute, UK.
2021
Solo Exhibition, curated by
Laurence Sillars

Public view of Mountain 2021



Handful,

Rafael Pérez Evans' temporary sculptures made using foodstuffs draw upon legacies of 1960s sculpture, Land Art and acts of social protest. For this exhibition, Pérez Evans presents three new works that explore a tension between basic human need and the overproduction of food.

The causes of the gap between the consumers and the producers of food are plentiful.

Pérez Evans states that we have become “food blind, plant blind and food-production blind” as food has become as much a commodity as any other. Food's production and distribution is entangled in a web of global economics that has long given rise to mass surpluses. Yet even the ‘grain-mountains’, ‘butter-mountains’ and ‘milk-lakes’ that have been common talking points since the 1970s, for most, exist only as imagined and distant ‘landscapes’.

Redressing this invisibility, Pérez Evans will install *Mountain 2021*, two full-sized grain silos outside the Henry Moore Institute. Their stark, functional, yet also highly sculptural forms give immediate human scale to industrial food production. In contrast *Handful 2021*, a simple wooden shelf inside the Institute carries just one handful of grain.

A spirit of protest is also never far from Pérez Evans' work. Witnessing the demonstrations of Spanish farmers as a child he saw vast quantities of lemons dumped in protests against devaluation according to market forces. For *Lake 2021*, Pérez Evans floods one of the Institute's former domestic spaces with milk, a gesture that recalls the aftermath of such uprisings.

This project has been kindly supported by The Henry Moore Institute, Leeds Beckett University, New Contemporaries, Spanish Culture UK & Instituto Cervantes London.

Image left:

Handful

Henry Moore Institute, 2021

Wheat, Perspex shelf

30 x 30 cm



Mountain, Side view
Henry Moore Institute, 2021
Custom-made galvanised
metal silos
8.5m x 2.75 m & 6.4m x
2.3m



Lake,
Henry Moore Institute, 2021
Milk solution, metal churns
Dimensions variable



Grounding
Goldsmiths MFA. 2020
29 tonnes of carrots, truck,
university glass building



Grounding
Goldsmiths MFA. 2020
29 tonnes of carrots, truck,
university glass building



Grounding is a site-specific intervention exploring some of the tensions in visibility between the rural and the city. Fusing a monumental gesture of farmers' protest with a simple therapeutic ritual. The artist will explore grounding the large Ben Pimlott glass building in Goldsmiths college, by dumping 29 tonnes of fresh unwanted carrots into it. Bringing into contact two disparate forms: a large contemporary glass university building and fresh carrots, Perez Evans borrows the gesture of dumping from European farmers' protests to transform it into a sculptural tool for grounding. The therapeutic technique of grounding involves doing activities that "ground" or electrically reconnect you to the earth.

Dumping is a form of protest, regularly used by European farmers that react against a central government that devalues their labour, agency and produce to points of ridiculousness. This devaluation often produces enforced invisibility, which is often reciprocated by farmers who create hyper-visible gestures by dumping their devalued produce. Vegetables such as carrots or potatoes become monumental barricades that can block governmental buildings or roads and with it interrupt the usual city flow. The city is a site that suffers from food, plant and soil blindness, a place hyper separated from its periphery, its food and its labourers. Dumping protests bring blinded city people into alarming contact with their forgotten foods and their production.

The produce in the piece are unwanted carrots, carrots that the food industry in the UK deems not worthy of shelves, the full 29 tonnes of vegetables will be collected after the exhibition and sent to feed animals. This site-specific intervention offers itself as a sculptural exercise in grounding, 'bringing back to earth' some of the dissociative and opaque practices of the metropolis and the university industrial complex.



Thief
C3A Museum, Spain. 2019
Part of 'Tocar La Tierra'
Curated by Patricia Bueno del
Río & Javier Bermúdez Pérez
Live mango tree, CCTV
camera, CCTV screen.
6 x 5 x 8 m



Image left detail:

Thief

Live CCTV screen in the museum

In **'Thief'** the artist takes over the story of a robbery; A group of thieves in Seville stole 4 tons of oranges in two cars. The robbery was seized by the police who gave the title of "The Sevillian job" to the theft. In this way the artist appropriates the seized theft from the police and moves it to the museum space as an installation, functioning as a diptych next to 'Invigilate'. With them he tries to approach, making use of humour, the residues of a forced and cosmetic modernity in the European peripheral south, where ingenuity, survival and punishment are revealed and as an antithesis to the metropolis. Through the scavenging of stories in various local newspapers, the artists address how journalism in the south masks through the anecdotal loss of agricultural forces and Southern epistemologies.

In **'Invigilate'** Pérez Evans reproduces and moves into the exhibition space a gesture and anecdote of suspicion and protection, that the artist saw a member of his family do, to protect his small plot from possible theft. A surveillance camera is installed in the museum and points directly to a live mango tree planted inside the museum's facilities, a screen located at the entrance of C3A allows for the image to be monitored in real-time. "Invigilate" thus involves visitors within this narrative, turning them also into security agents who now supervise the scene. The artist imagines himself in this piece as a farmer in his family lineage. A sector, that of agriculture, closely linked to the Andalusian identity that has been left unprotected in favour of forced conversion to the tourist sector. Treating it as a symptom of late modernity, Pérez Evans interprets and plays with the matter with the help of the spectator and the museum, whom he incorporates giving them an active role in this performance. With this work, the artist approaches with live and technological materials the life manoeuvres of an extinct peasantry located in southern Europe, that begins to imitate actions of penitentiary institutions and at the same time imagines the earth – ground of the museum as a fertile place for life – decoupling it from speculative and real estate schemes.



Thief
C3A Museum, Spain. 2019
Part of 'Tocar La Tierra'
Curated by Patricia Bueno del
Rio & Javier Bermúdez Pérez
Car, cardboard, oranges.
6 x 3.5 x 1.70 m



Unpacking, Wheels (Detail)

South London Gallery, Leeds
Art Gallery and Royal Academy
of Art London. 2019-2022

Yams, mirrors, cardboard,
metal trolleys, cellophane
plastic

146cm x 98cm, 120 x 125 x 70
cm, 146cm x 98cm



Unpacking, Wheels

Re-encasing and amending a number of commodities, Perez Evans presents us with a series of semi-opened parcels in transit, parked temporarily in the exhibition space. Through various optical illusions, created by propping mirrors opened with live root vegetables and others with tarnished silver spoons, he creates an illusion of goods suspended in mid-air, which also produce the image of wheels that are floating. The artist looks at how historical processes of illusion continue being present in consumer culture, where infinitely recurring sequences of class struggle, aspiration and power continue hallucinatorily haunting the present. Packing material, transportation trolleys and other shipping debris are left visible encasing the work, implying and giving visibility to many of the bodies of labour present in chains of production, bodies usually cleverly hidden with the purpose of further auratic hallucination in consumer culture and the art world.

Image left detail:
Unpacking Wheels



Unpacking, Wheels

South London Gallery, Leeds Art Gallery and
Royal Academy of Art London. 2019-2022

Yams, mirrors, cardboard, metal trolleys,
cellophane plastic

146cm x 98cm, 120 x 125 x 70 cm, 146cm x
98cm



**The Devil's Bird,
Ornithomancy**

Museum of Contemporary Art
Taipei. 2019

Curated by Cheng Shao-Hung
Virtual reality experience
accessed through Oculus VR
goggles, incendiary red lighting
system over corridor and room,
C-type archival print
photograph mounted and
framed on aluminium. VR
developer: Alejandro Escobar
13 x 2.1m & 3 x 3m



The Devil's Bird, Ornithomancy

An interspecies virtual reality oracular experience accessed through a pair of VR Oculus. The project situates the history of the Taiwanese Truku Indigenous tribe and their connection to the Sissil bird through ornithomancy – oracular reading of a birds movement and song, as a historically useful way of thinking around non-western ways of relating to the natural world. The VR experience is set in a room and corridor where the viewers' bodies get bathed in vibrant red light. A long history of ornithomancy erasure has been taken place in Taiwan by various groups including Evangelical communities, who have associated the bird to the satanic and with this creating a fear of bird contact for the Truku. The installation explores, a digital pathway towards the reactivation of an interspecies indigenous ecology of knowledge, magic and communication.

Image left detail::
The Devil's Bird, Ornithomancy
VR still



**The Devil's Bird,
Ornithomancy**
Museum of Contemporary Art
Taipei. 2019
Curated by Cheng Shao-Hung
Virtual reality experience
accessed through Oculus VR
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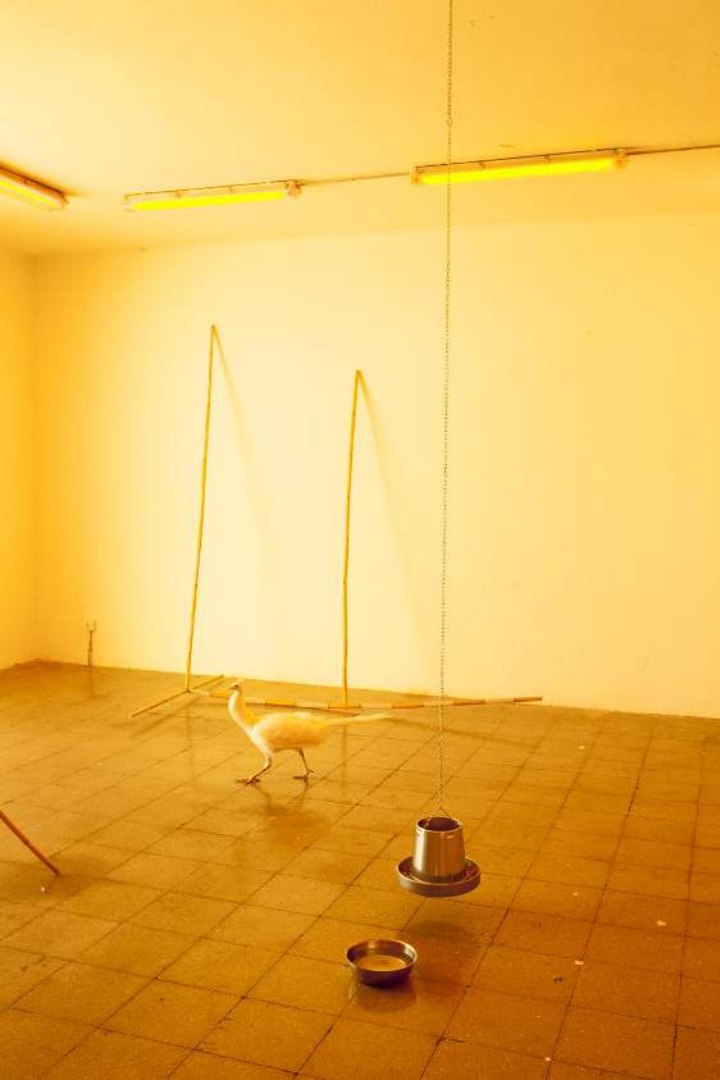
**The Devil's Bird,
Ornithomancy**
Museum of Contemporary Art
Taipei. 2019

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Virtual reality experience
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13 x 2.1m & 3 x 3m



Pavo Realengo
Nogueras Blanchard Gallery,
Barcelona. 2017
Live albino male peacock,
Cane, Pigment, wood, fence,
sunset light filters, ash and
black pigment, metal feeder
Dimensions variable

Left: Installation entry view



Nogueras Blanchard is pleased to present an exhibition by Rafael Pérez Evans (Málaga, 1983). ***Pavo Realengo*** gives title to a new installation by the artist, occupying the gallery space in l'Hospitalet, Barcelona.

Legend has it that in April 2004 in Rio de Janeiro (Brazil) an albino peacock was brutally murdered in the park located in the centre of the city. The animal belonged to a group of transsexual prostitutes who worked in the park. Days later they found the body of the attacker crucified on one of the fences in the park.

Pavo Realengo is an action in which the artist reactivates a rumour, metaphorically resuscitating the peacock in the gallery space which has been converted into a *senzala*, using minimal structures made with canes that refer to the architecture of the mills.

For a few days, the peacock lives in the *senzala* transforming its experience into a performative action. This gesture allows the artist to give visibility to a story that was out of circulation, adding a new chapter to an oral account of a city, in which the raw is intertwined with the mythological. Brazil has one of the highest rates of transphobic deaths in the world. This macro reality, hatred and homicide towards trans women, connect with a micro fact, the death of the male albino peacock. This community identified with the peacock for its strange and exuberant beauty. The animal also functions as an allegory of a marginal social reality where these groups of women survive and struggle in a context of hostility.

To accentuate the experience of estrangement, Evans places a light effect, inspired by Fassbender's film *Querelle*, which bathes the space in an orange hue thus obtaining an artificial chromatic atmosphere. If at first, the warm light generates a tropical image characterized by the exotic and pleasurable, it becomes, together with the majestic presence of the peacock, a twilight experience where the spectator is touched by the brutality of the story. *Realengo*, in Portuguese, means marginal, far from royalty; the peacock despite being 'real-royal' is relegated to misery, in the words of Evans "when you are surrounded by ugliness, beauty is inappropriate."



Pavo Realengo
Nogueras Blanchard Gallery,
Barcelona. 2017
Live albino male peacock,
Cane, Pigment, wood, fence,
sunset light filters, ash and
black pigment, metal feeder
Dimensions variable

Left: details

CV

Rafael Pérez Evans

b.1983, Málaga. Spanish-Welsh lives and works in London

- 2022 – 25** PhD. Fine Art Practice Candidate. Ruskin School of Art, University of Oxford, UK
- 2020** MFA Goldsmiths College, University of London, UK
- 2010** BFA (Hons). Goldsmiths College, University of London, UK
- 2003** Foundation Diploma. City & Guilds of London Art School, UK

Awards & Grants

- 2023**
Spanish Culture UK, Spanish Embassy, Grant. UK
- 2022**
Henry Moore Foundation Grant 2022. UK
AHRC Doctoral Training Partnership Award, 2022-2026. The University of Oxford. UK
The Mark Tanner Sculpture Award 2022. (Shortlisted). UK
The Hopper Prize Grant 2022. USA
- 2020**
Spanish Culture UK, Spanish Embassy. Grant. UK
Almacantar Grant & Studio Residency award. UK
Fellowship Henry Moore Institute & Leeds Beckett University in partnership with New Contemporaries Scholarship. UK
- 2019**
Chelsea Arts Club Trust, MA Research & Materials Award. UK
New Contemporaries 2019. Bloomberg Philanthropies and Art Council England. UK
C3A Museum. Research & Production Grant. Córdoba. ES
- 2018**
DKV prize. Best Exhibition for an Emerging Artist (Shortlisted). Barcelona
Matadero. Ranchito Funding and Mentoring prize. Madrid
Goldsmiths Art Department Alumni Fee Waiver Scholarship. London
- 2017**
Miquel Casablanas Project Prize for Visual Arts. Sant Andreu Contemporary 2017 & 2018 (Shortlisted).
Art Nou Prize (Shortlisted). Barcelona
C.A.A.C Museum. 'A Secas' Artistas Andaluces de Ahora, Award. Seville, Spain

SOLO & TWO-PERSON EXHIBITIONS

- 2023**
Queer Circle. London "Dust Bathers"
- 2022**
No Show Space. London, UK. Generously funded by The Henry Moore Foundation.
"Insulin"
- 2021**
Henry Moore Institute. Leeds, UK. Curated by Laurence Sillars. "Handful"
- 2020**
Goldsmiths College. London. "Grounding"
- 2018**
Queens Collective – Matadero. Marrakesh. "The Curse"
- 2017**
Nogueras Blanchard Gallery. Barcelona. "Pavo Realengo"
Theredoom Gallery. Abierto. Madrid. "Pararrayo"
- 2015**
Despina Gallery. Rio de Janeiro (with Pablo Ferreti), curated by Bernardo Jose de Sousa. "Luz Negra"
- 2013**
Yusto Giner Gallery. Spain (with Rafael Parra). "Relocating Landscape"
- GROUP EXHIBITIONS**
(* Denotes Catalogue)
- 2023**
Below Grand, New York. Curated by Earth Aengel. "Kenophobic Pantomimes"
Plata. Part of Vives en una Ciudad Agricola. Córdoba, Spain. "Ictus" *
- 2022**
TEA Museum Tenerife, Spain. Curated by Paula Ramos & Yosi Negri. "Colapso" *
Royal Academy Summer Show 2022, London. Selected by Rana Begum. "Climate"
Kupfer Gallery, London. Group show curated by Rafael D'Aló. "If I were you"
Petty Cash Gallery, NY. Plantasia. "Salvation"
- Koraí Gallery. Nicosia, Cyprus. Curated by Andreas Mallouris. "Me and my friends"
- 2021**
Belmacz Gallery, London. "Beuys Open Source"

Centro de Arte Rafael Botí. Córdoba, Spain. Curated by Jesús Alcaide. Part fo Error de Cálculo. "Upgrade: Orchids for Potatoes" *
The Koppel Project Hive, London. Curated by Trans_curatorial. "Unicorn"

2020

Jean Claude Maier Gallery, Lisbon. Curated by Januario Jano. "Pica"
Goldsmiths College, London. MFA 2020. "Grounding"
Saatchi Gallery. London Grads Now, curated by Januario Jano. "Salvation"
Chelsea Arts Club. London."Dispenser (Red)"
Proposition Studios. London. A Sight Of, curated by Ali Glover & Janek Nixon."Dispenser (Yellow)"

2019

South London Gallery. New contemporaries 2019. London. "Wheels, Pluriyuca" *
C3A. Tocar la Tierra, curated by Javier Bermúdez & Patricia Bueno. Córdoba. ES. "Thief, Invigilate" *
Leeds Art Gallery. New contemporaries 2019. Leeds. UK. "Wheels, Pluriyuca" *
Museum of Contemporary Art Taipei. Curated by Cheng Shao-Hung. Taiwan. "The Devil's Bird, Ornithomancy"
Goldsmiths University. London. Interim Show. "Grafting, New Orders"
Art Hub. London. "White Spirits, Fruit Flies, Bacardi"
Museum of Modern Art Karlsruhe. Germany. Curated by Sophie Inmann. "Piercing, Yams & Letters"

2018

Loop Festival – City Screens, Barcelona. "Cruising Tabernas"
Matadero, Madrid. "L´Doune – Divination" *

2017

Hangar, Paratext. Barcelona. "Operación Free Lemon" *
Lekka & Perikleous. Athens. Curated by Maria Georgoula. "God & Sausages"
Super Simétrica. Madrid. Curated by Maykson Cardoso. "Hecha la Ley, Hecha la Trampa"

2016

Encura. Barcelona. Curated by Jaime González & Manuela Pédrón. "Chem Trails"
Comensais #1. Rio de Janeiro. Curated by Maykson Cardoso."Caldo de Cana II"
Hangar. Barcelona. Polivalents N:9. "Rum for Ashes"
Sociedad Económica de amigos del País. Málaga. Cervantes, Shakespeare: Ilustrados
"Agujero Tilaka"

2015

Museo de Arte Contemporáneo Fernando Centeno López. Genalguacil. "Retratos íntimos"

2014

Les Urbaines. Lausanne. "Bubbles"
Red Studios. São Paulo. "Camelodromo"
Red Studios. São Paulo. "Saoobjects"
Vogue Fabrics. London. "Bubbles"
Nando Argueles Gallery. Sotogrande. Cadiz. Spain. "Why Not"
Centro Coreográfico do Rio. Rio de Janeiro. Brasil. "Cross Over"
Roodkapje. Rotterdam. Netherlands. "Sweat"
Colectivo Imagen. Fuengirola. Málaga. Spain. "Infinite Scroll"
Nando Argüelles Gallery. Sotogrande. Cadiz. Spain. "Futuribles"
Official Selection. Lesgai Film Festival. Madrid. Spain
Official Selection. Outfest. Peru
Official Selection. VII Festival Internacional de la Diversidad Sexual (Cine Movilh). Chile
Official Selection. Cine Gay Lésbico Trans de Lima
Official Selection. El lugar sin Límites. Ecuador
Official Selection. Cologne LGBT filmfest. Germany
Official Selection. Skeivefilmer Oslo Film Festival. Norway

2013

Factoría de Arte y desarrollo. Madrid. "Cruce de Miradas"

2012

The Catacombs. London. UK. "Modern Panic"

2011

F & T Inc. New York. USA. Curated by Carlos Motta. "Petite Mort: Recollections of a Queer Public"
Dublin. Ireland. "Artisit"

2010

Sassafrass Residency, Tennessee. USA. "Escape From Freedom"
Goldsmiths University. London. UK. "Summer Graduates show"

TALKS, SYMPOSIA & PANEL DISCUSSIONS

2023 – Between Bridges Foundation, Berlin – Descension, Group Hypno and trance states with Michele Occelli part of Unwordling Summer School: Jack Halberstam, Tavia Nyong'o & Damon Young.

2023 – Goldsmiths University, MFA, London. Artist talk.

2023 – University of Leeds, School of Geography. Artist Talk

2022 – Derby's Museum of Making. Artist talk & symposium curated by Dr Victoria Sharples: Material, Economics & Ecology *

2022 – BA Fine Art Study Abroad Programme. Central Saint Martins, UAL, London. Artist Talk

2022 – The New School. NY. Guest talk for Transdisciplinary Design MFA's morning coffee gathering talks: Future Soil, Land & Protest.

2021 – Henry Moore Institute. UK. Artist Talk with Laurence Sillars: Handful

2020 – Goldsmiths CCA. London. UK. Performative Talk: Forms of Resistance

2019 – Henry Moore Institute. UK. Panellist: Identity, Making, Materials. With Mike Nelson, Rosa-Johan Udooh & Lana Locke

2018 – Nottingham Trent University. UK. Artist Talk: NTU live lecture series

2018 – London College of Fashion. UK. Artist Talk: School of Media and Communication

2017 – C.A.A.C. Museum. Seville, ES. Artist Talk: 'A Secas' Artistas Andaluces de Ahora

2016 – Arco. Madrid. Panellist: Conference Artists Encura

RESIDENCIES

2022 – Plata, Córdoba, Spain

2022 – T.E.A Museum Tenerife, Spain

2019 – C3A. Córdoba. Spain

2018 – Matadero. El Ranchito. Madrid

2018 – Queens Collective. Marrakech

2016 – 2018 – Hangar. Barcelona (2-Year Residency Program)

2015 – Despina (Studio). Rio de Janeiro

2014 – Red Studios. São Paulo

2013 – 2014 – Alto Residency. Alto Paraiso, Brasil (Director)

2011 – Romita 26 (Project Space). Mexico City

2010 – Sassafrafs Arts Residency. Tennessee

TEACHING

2023 – Visiting Lecturer. Royal College of Art, MA Sculpture. UK

2022 – Visiting Lecturer. A.A. School Architectural Association School of Architecture. UK

2018 – 2022 Associate Lecturer. School of Media and Communication, London College of Fashion. UK

2020 – 2022 Visiting Lecturer. BA & MA Fine Art. Leeds Beckett University. UK

2019 – 2022 Visiting Lecturer. BA Fine Art Study Abroad Programme. Central Saint Martins, University of the Arts London. UK

2018 – Visiting Lecturer. BA Fine Art. Nottingham Trent University. UK

2009 – 2010 – Sessional Lecturer. UCA Rochester University. Kent. UK

RECENT INTERVIEWS, TALKS, PRESS & PUBLICATIONS: (Click)

Video Interview: Clubbing, dirt and queer renaissance with Marko Milovanovic - August 2023

Monocle Magazine – Radio – March 2023

ACT - Video - May 2022

Henry Moore Institute conversation with Laurence Sillars – Video Talk – July 2021

Hyperallergic – Review – May 2021

Artnet.com – Interview – May 2021

Trebuchet Magazine – Interview – May 2021

Studio International – Interview – May 2021

ArtNet.com – Interview – Oct 2020

Yale University Radio – Interview – Audio – October 2019

Leeds Beckett University – Interview – January 2020

Museum of Contemporary Art Taipei – Video interview – August 2019

Book Publication: Paratext 2nd Volume. Hangar Barcelona – May 2018

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Portfolio
2023