



ESKE REX

VESSEL



Doko 03, 2013. Oak, leash.-75 x 80 x 65 cm. Unique

Text based on writings by Nina Wöhlk and Maria Wettergren

VESSEL / Exhibition
21 September - 8 November 2018
Galerie Maria Wettergren, 18 rue Guénégaud, 75006 Paris
Opening hours: Tuesday - Saturday from 11 am - 7 pm
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ESKE REX AND THE UNFOLDING OF THINKING THROUGH SCULPTURE...

Through the years, the Danish artist Eske Rex has developed a body of work where practices from architecture, art, design and craft are intertwined and unfolded within sculpture and installation. The works of art stem therefore from a more complex origin, despite their clear and ethereal expression. They often take their point of departure in one or two main materials, that are worked to the limits of their inherent ability; fabric is stretched and wood split to the point of breach and their primary characteristics are laid bare in the demonstration of the condensed definite matter. Simple and stylistic, they are cleaned and processed of excess elements in order to concentrate on experiencing the materials of which the works are made. For the same reason they give what can be referred to as a found poetic silence in their presence. The works are carried both by a conceptual idea and by the materials and the craftsmanship, and they are decidedly discursive in their analogue and apolitical statements.

Several of Rex's works enter into dialogue with universal primary spaces, in their reminiscences of primitive containers or dwellings, as pointed out by the Danish curator and writer Nina Wöhlk:

Rex's series of works with the collective title, Doko, is a protective enclosure, which forms an egg-shaped crib or a uterus, and serves as a fine example of this. Vessel is another series of 'individuals', which one is tempted to call the distinctive full-body-sized works that, in different ways – with their skeleton-like structures or the refined re-working of wood – are miming the Egyptian sarcophagus's dark place of rest, a futuristic container or the butterfly's larvae out in nature. Some of the 'individuals', like Retrium and Retræterum [Retreat Room], have a slit or a crack that conjoins the enclosure with the encircling bright room, by means of which the twilight, which lays claim to the (re)creative, abstract and transformative, is brought forth.



Vessel 03, 2018
Ashwood
209 x 35 x 19 cm
Unique





Vessel 02, 2018
Ceder wood
205 x 30 x 22 cm
Unique

Untitled (Vesselbox), 2018
Plywood, smoked oak, screws
78 x 9 x 6 cm
Unique

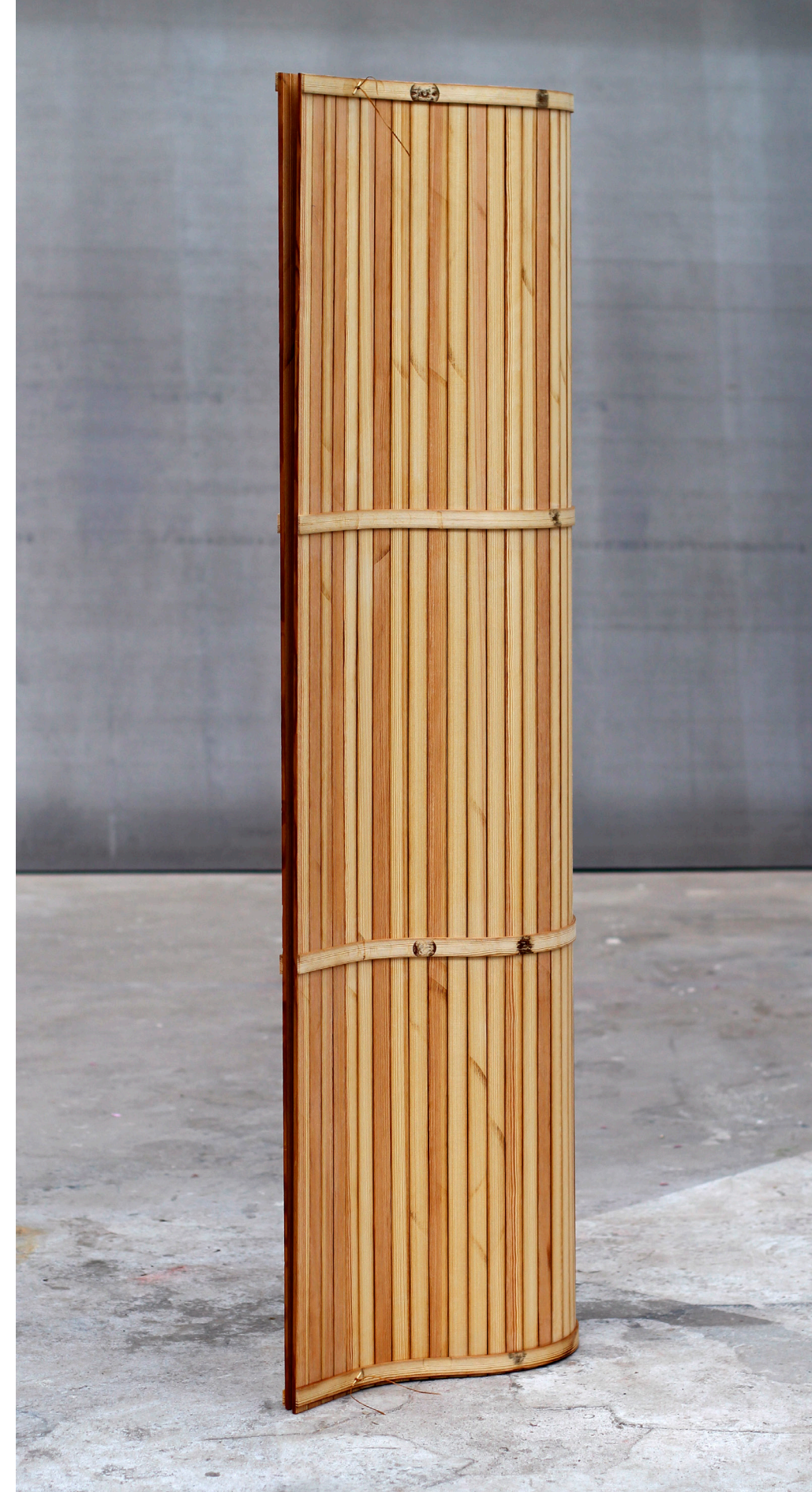




Rex's works often have a dynamic character, which is not only inherent in the objects themselves but equally in their interaction with the surrounding space. However, as pointed out by Wöhlk, it wouldn't be precise to call Eske Rex an installation artist; Nor is he a conceptual artist, as he would never transfer the process of creation to somebody else. Rex is sensitive to the material's inherent properties and he assesses the tactile form of appearance as being very important. In the words of Wöhlk;

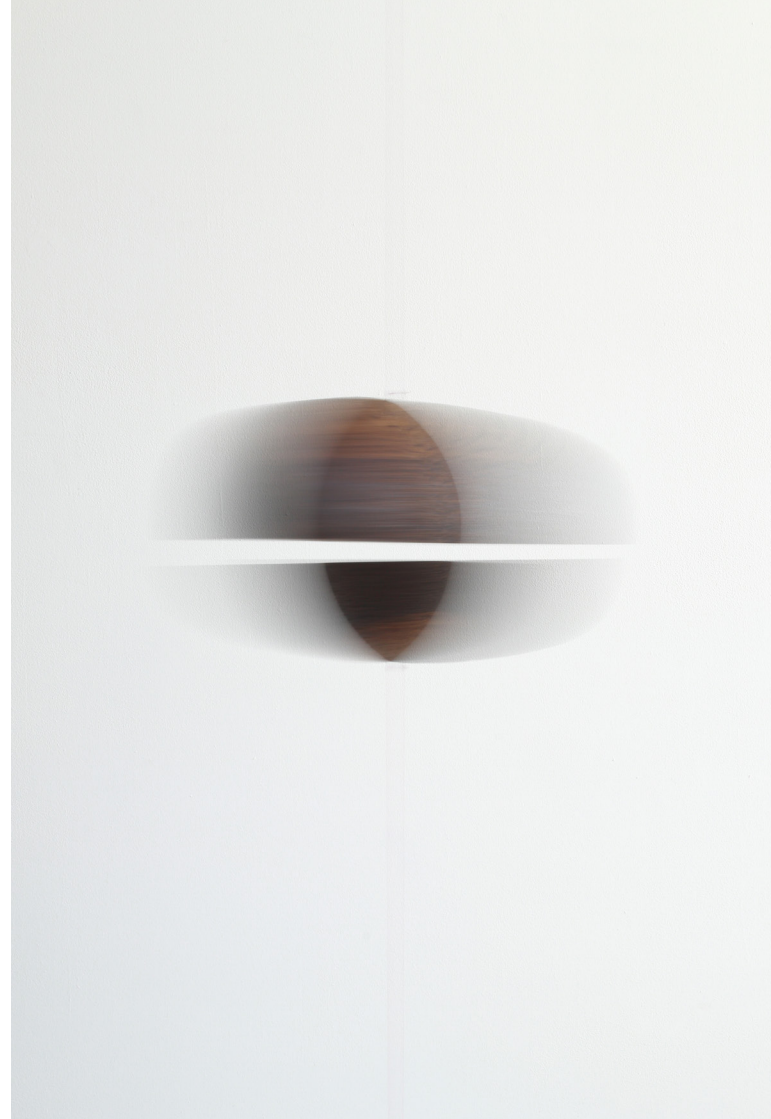
His interdisciplinary work, on the other hand, seems to be inquiring into what the objects actually are and is to be regarded as a kind of unfolded thinking in and through sculpture. Not in the manner of philosophical illustration, on a par with conceptual art, but rather as an exploration of material, form and space.

Space for Retreat, 2014
Pine wood, leash
157 x 40 x 25 cm
Unique



« In Rex's universe there is order – never chaos. However, there is an active tension to be found in the works that dominate their surroundings with a quivering silence. »

Nina Wöhlk



Divided Self 11, 2017
Smoked oak, leash, magnets
14 x 28 x 7cm
Unique



Divided Self is the latest series of magnetic works by Eske Rex and a further development of his *Spacemeter* and *Measuring Space* works based on magnetic attraction from 2011 - 2013. Highly enigmatic and visually arresting, these new mobile works are based on a single pair of hand sculpted oak forms stretched in a string by magnetic force, but at the same time held back by its length precisely so that the two elements do not touch each other. The two solid forms are floating in space separated by a little gap, creating an intense field of tension where gravity seems suspended. The two halves of this masklike, divided shape are always striving towards each other, always rotating around the other, but never touching. With the words of the artist « ... *Divided Self* is about the fact that we as humans always will be split between several inherent identities, that we will always be searching and trying to find ways that we hope can make us whole ».



Detail *Divided Self 14*, 2017



Divided Self 12, 2017
Oak, leash, magnets
31 x 19 x 3 cm
Unique

Divided Self 14, 2017
Oak, smoaked oak, leash, magnets
60 x 15 x 3 cm
Unique



Eske Rex's art derives from a fascination of natural phenomenon. In his works, Rex aims for simplicity and logic and his primary materials are wood and metal and paper. His works often have a dynamic character which interacts with the surrounding space, examining various factors like time, force, gravity and space. Yet, a certain kind of theatricality and drama is present through his directing of natural forces such as in the movement of the pendulums in his *Drawing Machine*, the contraction and pressure in his *Tensioned Wood* series or the magnetic attraction in his *Measuring Space* and *Divided Self* works.



14 Spirals, 2013
Pen on paper with *Drawing Machine*
Framed : 118 x 85 x 3,5 cm
Unique



Drawing Machine, 2011
Larchwood, metal, vinyl, paper, pen
250 x 450 x 450 cm
Unique
Photo: Joseph Barnett



Works such as *Unfolded Plank*, *Vorschub* and *Pull* are pieces in series that examine the effects of force caused by tension between materials and space. They are overextended, stretched, split and placed on the verge of collapse. There are no stated explanations – all transfer of information happens on an aesthetic and sensuous level. The traces of craft and the attention to materials sensuously combine the tangible and near with metaphysical, essential and universal matters. The simple materials reflect universal states of mind and situations and link the piece to a metaphysical world, while the craft's distinct imprints open up for a present and intimate character. Motion is essential in Rex's works. Even motionless sculptures such as *Tensioned Wood* have a shape and a material that animate the surrounding space. The work has a strength which gives it an identity, an own-ness.

Unfolded Plank 01, 2018
Oak
304 x 32 x 17 cm
Unique





Unfolded Plank 13, 2018
Oak
197 x 34 x 29 cm
Unique



Book 02, 2018
Oak
296 x 18 x 19 cm
Unique



Eske Rex is born in Copenhagen in 1977. His interdisciplinary approach includes training as a carpenter (1996-1999), internship at Studio Jeppe Hein in Berlin (2007) and The Danish Design School, Furniture and Space department (2001 – 2008). Eske Rex has equally been teaching and giving lectures since 2011 in places such as the Bauhaus University in Weimar, Germany and The Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation.

Eske Rex is embracing the fields of art and design/architecture and he has exhibited in both contexts, including the 21st Century Museum of Contemporary Art, Kanazawa Japan; the Danish Artists' Autumn Exhibition; the Spring Exhibition at Char-

Untitled (Group#1)
Pine, painted pine, black iron
82 x 28 x 18 cm
Unique





Linear Volume, 2015. By Eske Rex
Photo by Stammers Kontor

lottenborg; The Cabinetmakers' Autumn Exhibition at Ny Carlsberg Glyptotek, Copenhagen and the Triennale Design Museum, Milan. In 2010, Eske Rex received the Danish Arts Foundation's working grant and took part in the exhibition *Designers Investigating* in Øksnehallen, which won an award from the Danish Arts Foundation. In 2013, Galerie Maria Wettergren held his first solo show in Paris *Silent Action*.

A major permanent installation, *Linear Volume* by Eske Rex can be seen at The International Criminal Court, The Hague, Holland. It was commissioned by The Danish Art Council in 2015.



Linear Volume, 2015
Ash, smoked oak, cobber, stainless steel
12 x 2,5 x 1,6 m
The International Criminal Court, The Hague, Holland
Photo by Stammers Kontor

Education

- 2008 - The Royal Academy of Fine Arts, Copenhagen
- 2006 - University of Art and Design, Helsinki
- 1999 - Trained as a Carpenter, Denmark

Awards and prizes

- 2016 - Receives a Three Year Working Grant from Danish Arts Foundation
- 2012 - Best Artwork, PAD, London
- 2011 - Public Prize, 1 of 25 Best Project, Milan designweek
- 2010 - Designers Investigating, Exhibition Price, Danish Arts Foundation

Commision work

- 2015 - Permanent installation at the The International Criminal Court, The Hague

Solo Exhibitions

- 2018 - Vessel, Gallerie Maria Wettergren, Paris
- 2013 - Silent Action, Gallerie Maria Wettergren, Paris
- 2012 - Measuring space, Modtar Projects, Copenhagen
- 2010 - Parentes, Modtar Projects, Copenhagen
- 2009 - Udtræk, Modtar Projects, Copenhagen
- 2008 - Flugt, Parotta Project Space, Berlin

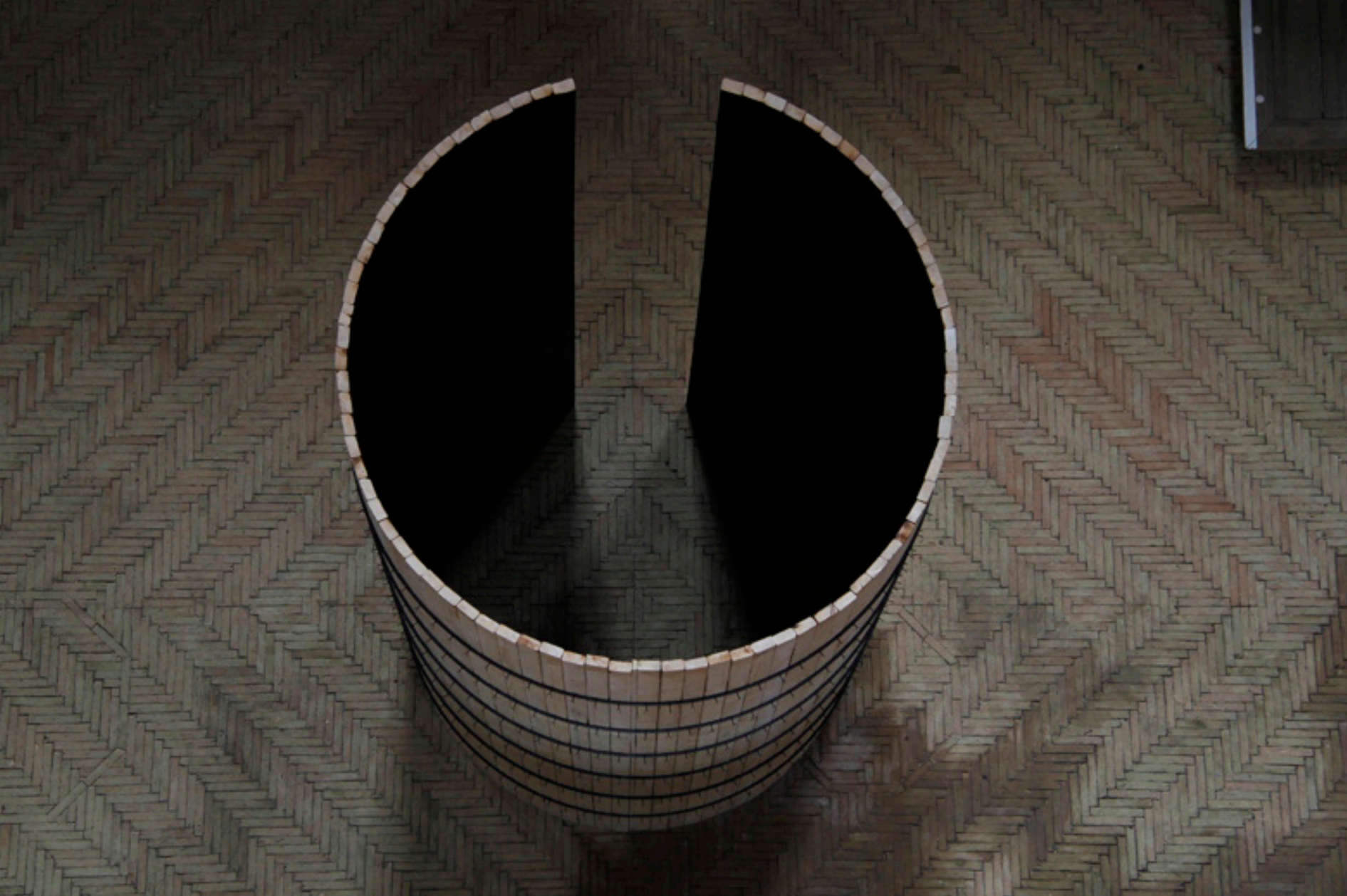
Group Exhibitions

- 2019 - ARV, Nordkystens Kunsttriennale, Munkeruphus, Dronningmølle (upcoming)
- 2018 - Kunstmix, Copenhagen
 - Plateau 1, Gallery R2, Svaneke
 - Threads and Fibers. Gallery Maria Wettergren, Paris
- 2017 - Animal Man Machine, Verbeke Foundation, Belgium
 - Everyday Life, 21st Century Museum of Contemporary Art, Kanasawa
- 2018 - Vevringutstillinga 2017, Vevring
 - MINDCRAFT17, Cloister of San Simpliciano, Milano (with Maria Mengel)



Retrium

Site specific installation at Koldinghus Castle, Denmark. Made for the group exhibition Zimmer frei, 2014.



Retrium
Site specific installation at
Koldinghus Castle, Denmark.
Made for the group exhibition
Zimmer frei, 2014.

- 2016 - Dialogues with Tora Urup at Gallerie Maria Wettergren, Paris
- 2015 - MINDCRAFT15, Cloister of San Simpliciano, Milano
- 2014 - Zimmer Frei, Koldinghus, Denmark
 - Design at Large, Design Miami/Basel, Basel
 - DRAW, The Black Swan Arts Center in Frome, England
 - D´Days, Carreau du Temple, Paris
 - Lim, Copenhagen
- 2013 - MINDCRAFT13, Galleria Alessandro De March, Milano
 - O`Clock, Cafa Art Center, Beijing
 - Form follows Concept, Etage Projects, Copenhagen
- 2012 - Sejerø Festivalen, island of Sejerø Denmark
 - MINDCRAFT12, Galleria Alessandro De March, Milano
- 2011 - O`Clock, Triennale Design Museum, Milan
 - Artists Fall Exhibition KE11, Den Frie Centre of Contemporary Art, Copenhagen
 - Sejerø Festivalen, island of Sejerø Denmark
 - Design in Motion, Sydney Design Festival
 - MINDCRAFT11, Galleria Alessandro De March, Milano
- 2010 - Artists Fall Exhibition KE10, Carlsberg Ny Tap, Copenhagn
 - Designers Investigating, Øksnehallen Copenhagen
 - Opening of Spinderihallerne, Vejle
 - Charlottenborg Spring Exhibition, Copenhagen
 - Fröhliche Gesellschaft - Editionen, Centre d´Édition Contemporaine Genève und Galerie Parrotta Stuttgart
- 2009 - The Cabinetmakers Autum Exhibition, Ny Carlsberg Glyptotek, Copenhagen
 - Charlottenborg Spring Exhibition, Copenhagen
- 2007 - Machine, Parrotta Contemporary Art, Stuttgart
 - Jeppé Hein Emphieht: Vorschub, Berlin

Teaching /censor

- 2017 - Censor at artists fall exhibition KE17 – Den Frie, Copenhagen
- 2016 - Saunahouse, building workshop in colaboration with ANARK, Sweden
- 2013 - Treehouse, building workshop in collaboration with ANARK Sweden



Divided circle, 2018. Pine. 38 x 38 x 4,5 cm. Unique

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