



On Edge

Jessica Drenk



Jessica Drenk: Bio

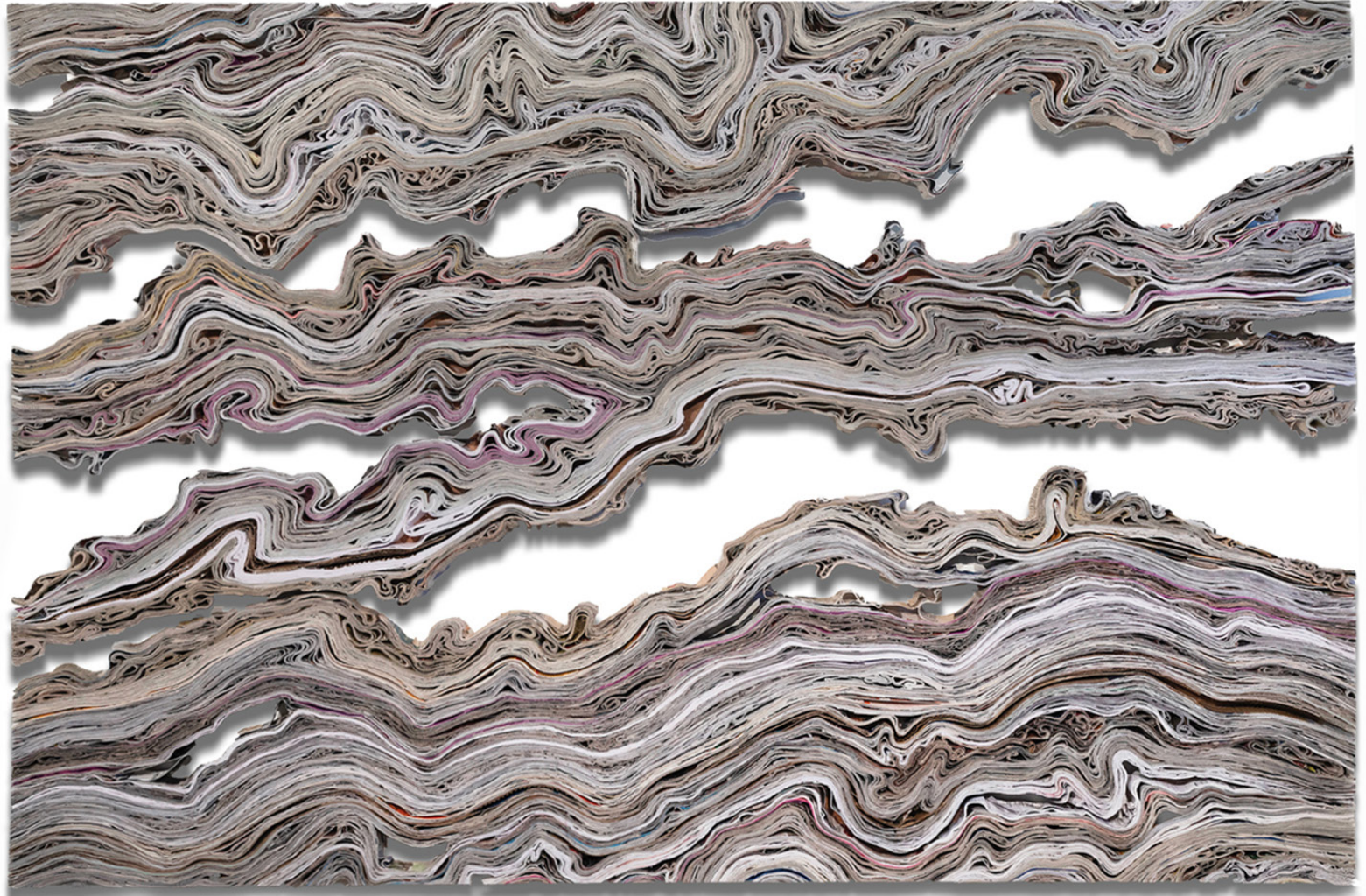
Jessica Drenk has an MFA in 3D Art from the University of Arizona and a BA from Pomona College. Awards include an Artist Project Grant from the Arizona Commission on the Arts, and the International Sculpture Center. Her work can be found in numerous private and public collections, including Fidelity, Yale University Art Gallery, TCU's School of Education, Frost Bank Collection, and UTSW Clements collection. Jessica Drenk exhibits at galleries nationwide and a 2021 solo exhibition at the Huntington Museum of Art in West Virginia. Additionally, Jessica Drenk has exhibited at the Dallas Art Fair, Intersact Aspen and Pulse, Miami. Drenk's home and studio are near Rochester, New York.



Aggregate: Strata 2, 2023
Junk mail, cardboard, used paper
58h x 86w x 2.5d inches.

Jessica Drenk's practice subverts our notion of functional everyday materials. Tactile and textural, her sculpture and 2 dimensional works highlight the chaos and beauty that can be found in everyday objects. The work is also influenced by systems of information and the impulse to develop an encyclopedic understanding of the world. Employing a processed based approach, the artist sets out to cultivate the hidden potential within these often over looked materials. The result of these process is a range of complex objects that harken formations found in nature, blurring the boundary between natural and man made.







Aggregate Stone 1, 2023
Junk mail
20h x 41w x 4d inches.





Aggregate: Stone 2, 2023
Junk mail
20h x 32w x 4d inches



Known and sought after for her compelling transformations that make use of common materials like Books, No2 pencils and PVC Pipes. Drenks newest work continues to push the boundaries of her creative practice by introducing, junk mail, and more recently archival book binding tape.





Aggregate: Stone 3, 2023
Junk mail
37h x 37w x 4d inches.





Sheaf 1, 2023
Book pages, wax
74h x 138w x 4d inches.



In Drenks 2020 exhibition 'Transmutations' she introduced the 'Aggregate' series which transformed the viewer to rocks and ridges forged in the crucible of the earth along with 'Dendrite' (Q tips dipped in plaster), The installation was recently curated as part of NADA x Foreland in 2023 in Catskill, NY.





Sheaf 2, 2023
Book pages, wax
56h x 45w x 3.5d inches.
\$12,000





Lacunae, 2023
Archival Book Binding Tape
36h x 84w inches.

“My work is an inquiry into materiality: what makes up the objects that surround us as well as the composition of the natural world. I am interested in how parts combine to create a whole and the intricacies of shape and texture found in the world at every scale. In treating everyday objects as raw material to sculpt, I practice a form of conceptual alchemy: through physically manipulating these objects the meanings to material—a subversion of the meanings associated with it, and a reference to the life cycle of objects through time”





Jessica Drenk

On Edge

August 26 - Sept. 30, 2023

Public Opening Reception Aug. 26 from 4:00 - 7:00 p.m.

GALLERI URBANE

Galleri Urbane is pleased to announce *On Edge*, an exhibition of artwork by Jessica Drenk. This represents the fifth solo exhibition by the artist at Galleri Urbane.

A first look never sounds the depths of an oeuvre by Drenk. The artist is fed by her fascination with natural patterns. During hikes—at times to the same canyon in the American Southwest—she lets nature imprint upon her its myriad shapes and systems of order. The result is a delicate and encyclopedic attention to the vast possibilities of form as meticulously created and perceived.

Each found and repurposed material is a cipher that highlights its physical properties while transmuting them. In this show, based around the line and the edge, Drenk continues her work with book pages in *Sheaf*. Drenk lays out clumps of pages, nails them together, saws them, and nails them together again in an iterative process of separating and gathering again. *Wax I* liberates fresh translucencies, like water over stones. “I also love the idea of these words, thoughts, and stories being completely disrupted and reshaped into something that is now read aesthetically,” she says. Compressed and rhythmic, expansive in scale, her work is an exercise in shapeshifting.

With the new *Aggregate* series, strata shot through with the colors of junk mail, the viewer is brought into rapport with geological time and its opposite (“the momentary glimpse versus eons”), but also the time of human labor—the layering of time in her own craftsmanship, like the rocks and ridges forged in the crucible of the earth. Meanwhile, “color is the indicator that you should get closer,” she says. Instinct suggests the surface is not what it seems. Opposites and extremes, the macro and the micro, naturing and denaturing come into play.

While Drenk often returns to materials time and again, her practice allows for both depth and breadth in material investigation. Her 2020 show brought Q-tip cotton swabs to new levels (this installation was recently featured at the NADA x Foreland fair in New York) and this exhibition brings a new material: tape. As with all of her work, “some things end up looking like a magnified version of something else,” Drenk says. But mimicry or verisimilitude are only incidental. The point is to invite the viewer to reconsider. “My goal is to take a material as far away from itself as possible while still retaining the ability to tell what it is,” she says. The viewer is left with a visual (even ontological) quandary that invites closer looking. Drenk activates human curiosity as an aesthetic tool for liberation: she wants us to simply see—and see anew.