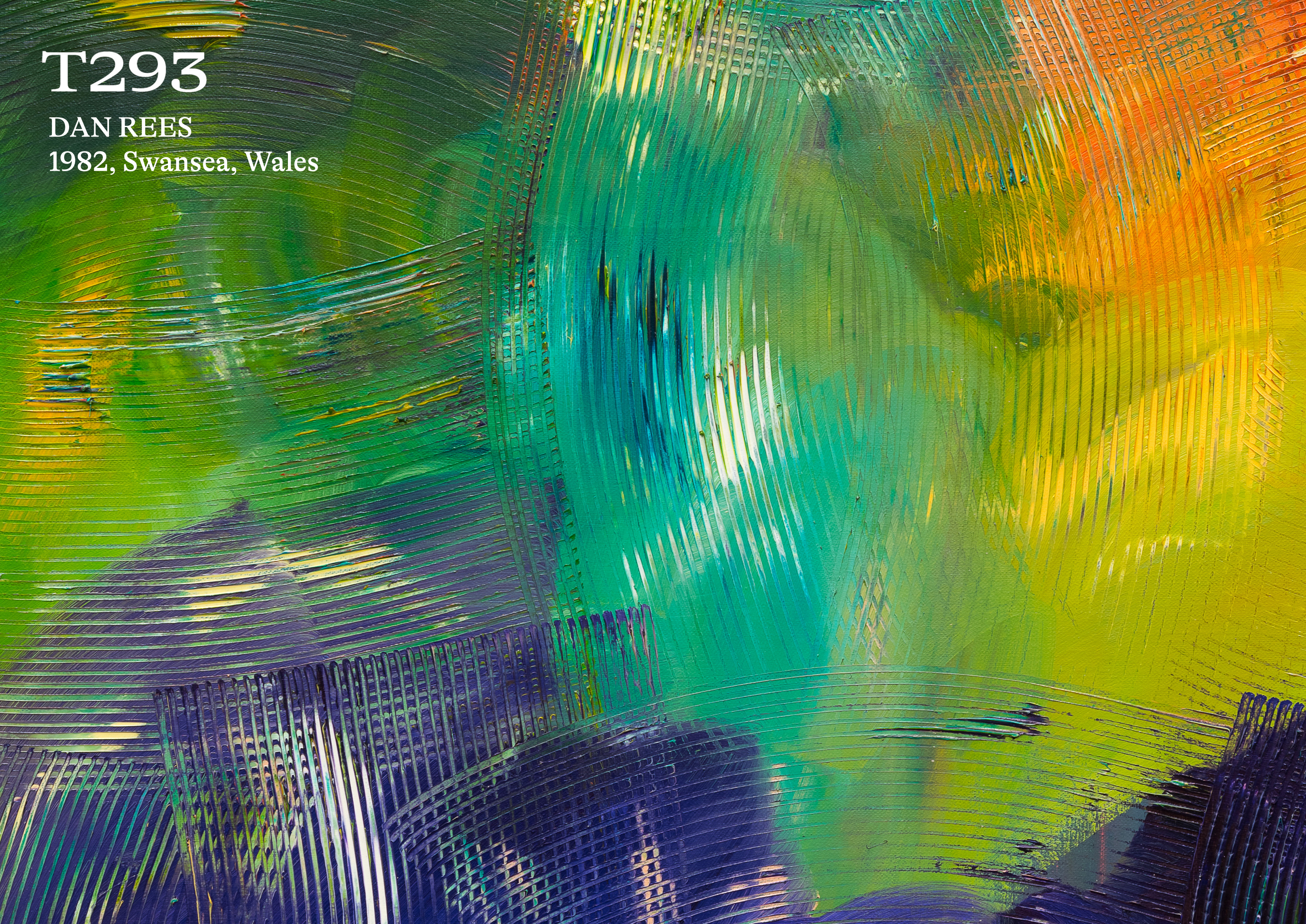


T293

DAN REES

1982, Swansea, Wales





DAN REES

BIOGRAPHY

Dan Rees (born in 1982 in Swansea, Wales) lives and works in Berlin. Rees studied at the Staatliche Hochschule für Bildende Künste – Städelschule, Frankfurt am Main until 2009 and graduated from Camberwell College of Arts, London in 2004. Entangled with pop culture and art historical references, Rees's multifaceted practice is in constant dialogue with the context around him, rendering dynamic and conceptually oriented works. Drawing from his childhood memories in Swansea, but also engaging concepts from abstraction and modernity, he has a process-driven approach that engenders innovative forms of art making.

BIOGRAFIA

Dan Rees (1982, Swansea, Galles) vive e lavora a Berlino. Ha studiato presso la Staatliche Hochschule für Bildende Künste – Städelschule di Francoforte sul Meno fino al 2009 e si è laureato al Camberwell College of Arts di Londra nel 2004. La pratica eclettica di Rees, intrecciata con riferimenti alla cultura pop e alla storia dell'arte, è in costante dialogo con il contesto che lo circonda, dando vita a opere dinamiche e concettualmente orientate. Attribuendo un ruolo centrale al processo creativo, l'artista trae ispirazione dai ricordi d'infanzia a Swansea, così come da concetti legati all'astrazione e alla modernità, esplorando nuove modalità di fare arte.

EDUCATION

2001 – 2004

Camberwell College Of Arts, London Institute

2007 – 2009

Staatliche Hochschule für Bildende Künste Städelschule, Frankfurt

SOLO EXHIBITION

2024

Tanya Leighton, Los Angeles

2023

Tanya Leighton, Berlin

2021

'World Art Trends 1982', Galeria Nuno Centeno, Porto, Portugal

2018

'Attachment', T293, Rome

'Disguised as a Dog', Assembly Point, London

2016

'Ruins of the Cambrian Age', Tanya Leighton Gallery, Berlin

'Depressed Earth', Múrias | Centeno, Lisbon

‘Road Back To Relevance’, Nomas Foundation, Rome

2015

‘Think Local, Act Global’, MOT International, Brussels

‘Stimulate Surprise’, Tanya Leighton, Berlin

2013

‘Top Heavy’, T293, Rome

‘Kelp’, MOSTYN, Wales

‘Space Invaders 2’, Tanya Leighton, Berlin

‘High Tea’, Shane Campbell Gallery, Chicago

‘Kelp’, The National Museum of Wales, Cardiff

‘Gravel Master’, The Goss-Michael Foundation, Dallas

‘Dan Rees’, Tanya Leighton, Berlin

‘Civic Pride’, Nuno Centeno, Porto

2012

‘Ogni cosa a suo tempo | Capitolo V’, Basilica di Santa Maria Maggiore, Bergamo

‘In the ghetto it gets cold but we’ve got something to warm our soles’, Baronian Francey, Brussels

‘Merthyr Rising’ New Galerie, Paris

2011

‘Cryogenic Blue’, T293, Rome

‘Philanthropy’, Jonathan Viner, London

‘Ventricles’, Galerie Andreas Huber, Wien

‘Green Room: Dan Rees’, Museum der Weltkulturen, Frankfurt

2010

‘Shakin’ Peg Rails (And The Sunsets)’, Wallspace, New York

‘French Cricket’, Tanya Leighton, Berlin

‘I Cocked It Up Trying To Get Loud’, Zingerpresents, Amsterdam

‘Medina Warfare’, Sandy Brown, Berlin (with Nicolas Ceccaldi)

2009

‘They Don’t Make Them Like This Anymore’, T293, Naples

‘Present Future’, Artissima 16, Turin (with Tanya Leighton Gallery)

‘Shelf paintings (Pottery in October)’, Standard (Olso), Oslo (with Fredrik Vaerslev)

‘Junk On a Thing’, Johan Berggren Gallery, Malmö

‘Landings/3’, Landings, Vestfossen

‘Somewhere Near The Black Mountain Hills’, Tanya Leighton, Berlin

‘Art Statements’, Art 40 Basel (with T293, Naples)

‘If It Looks Like It and Feels Like It’, Galerie Andreas Huber, Wien

‘Songs For The North Atlantic: Lost At Sea’, Krabbesholm HØJSKOLE, Krabbesholm

2008

‘Holiday Work’, Collective Gallery, Edinburgh

‘Something Completely Separate And Totally Unrelated’, Ten Till Ten, Glasgow

‘Alan Brooks and Dan Rees’, Mot International, London

2007

‘Something To Fill That Empty Feeling’, T293, Naples

‘Things I Did When I Was A Young Man’, Mission Gallery, Swansea

‘Three Works In September’, Parade Gallery, London

2006

‘Music to my Years’, Galerie Mille D’Air, Berlin

‘Variable Peace’, Mission Gallery, Swansea

GROUP EXHIBITION

2025

PELES, Berlin

2022

‘The Beauty of Early Life. Traces of Early Life’, ZKM | Center for Art and Media, Karlsruhe

2018

EVA International, Ireland’s Biennial, Limerick

2017

‘Navigation – Art as Research’, Oriel Davies Gallery, The Park, Newton, Powys

2016

‘Bozar’, Brussels

‘Atlante delle immagini e delle forme’, GAMeC – Galleria d’Arte Moderna e Contemporanea di Bergamo, Bergamo, Italy

‘WATER.WAR’, Budafabriek, Dam, Kortrijk, Belgium

‘FOOD – Ecologies of the Everyday’, 13th Triennial of Small-Scale Sculpture, Fellbach

‘... ma l’amor mio non muore. Opere dalla Collezione Alloggia’, Casa Museo Ivan Bruschi, Arezzo

‘Between the Lines’, Ma Galerie, Paris

‘T293-in-residence’, Via Gabba 1, Milan

2015

‘By Boat (farewell)’, Joségarcía, Mexico City

‘I Never Lied To You’, Camberwell College of Arts, London

‘Bail Bond’, MOT International, London

‘Un Nouveau festival / Extension du domaine du jeu’, Espace 315 – Centre Pompidou, Paris

2014

‘THE GO-BETWEEN. A selection of emerging international artists from the Ernesto

Esposito Collection, Museo Nazionale di Capodimonte, Naples

‘BORDERS’, Artuner (online curated exhibition)

‘LIFE’, Curated by The Journal Gallery, Venus Over Manhattan, New York

‘Postcodes’, Casa do Povo, São Paulo

‘Home Again, Again II’, The Journal Gallery, New York
‘Airports for Shadows and Dust’, Artuner (online curated exhibition)
‘New Order II: British Art Today’, Saatchi Gallery, London
‘Morning And Evening Asylum’, Tanya Leighton, Berlin and Off Vendome, Düsseldorf

2013

‘Time Machine’, M-ARCO Foundation, Marseille
‘Visions from Beyond: A Foray into Metaphysics and Materiality’, Galerie Isa, Mumbai
‘For no apparent reason’, Centro de Arte Dos de Mayo, Madrid
‘Gisèle Freund 2013’, New York Gallery, New York
‘The Glass Show’, Jonathan Viner, London

2012

‘CARA DOMANI opere dalla Collezione Ernesto Esposito’, MAMbo, Bologna
‘Without (Jonathan Monk)’, Meessen De Clercq, Brussels
‘Accidentally on Purpose’, QUAD Gallery, Derby
‘Paul Cowan, Brendan Fowler, Chadwick Rantanen, Dan Rees’, Shane Campbell Gallery, Chicago
‘Port’, Galeria Nuno Centeno, Porto
‘You are right, it flows much better this way’, Galerie Andreas Huber, Vienna
‘Mise-en-scène’, Young Art, Los Angeles
‘An Incomplete History of Incomplete Works of Art’, Francesca Minini, Milan
‘Prowizorka / Makeshift’, Galerie Miejska Arsenal, Poznan; Galeria Sztuki Współczesnej BWA, Katowice
‘Surface to Surface’, Jonathan Viner, London
‘Young British Art II’, Dienstgebäude, Zürich
‘D’après Giorgio’, Fondazione Giorgio e Isa de Chirico, Rome
‘Painting, is a painting, is a painting’, Cul de Sac, London

2011

‘Painting Show’, Eastside Projects, Birmingham
‘Chopped & Screwed’, MKG127, Toronto
‘Somewhere Else’, Nogueras Blanchard, Barcelona
‘Segalega’, Giò Marconi and Zero..., Milan
‘The confidence man’, Tanya Leighton, Berlin
‘Young British Art’, Limoncello Gallery, London
‘Keep Floors and Passages Clear’, White Columns, New York
‘Just Photography’, Martos Gallery, New York
‘Anti-Photography’, Focal Point Gallery, Southend-on-Sea

2010

‘État de Choses’, Darsa Comfort, Zurich
‘Exhibition, Exhibition’, Castello di Rivoli Museo d’Arte Contemporanea, Rivoli (To)
‘Brand New You’ re Retro’, Galerie Andreas Huber, Vienna
‘Before and After’, Galerie Balice Hertling, Paris
‘A Simple Catastrophe’, Supplement, London
‘Die Dritte Dimension’, New Galerie de France, Paris
‘Freischuss’, Kleine Humboldt Galerie, Berlin
‘Gallery, Galerie, Galleria’, Norma Mangione, Turin

‘A very, very long cat’, Wallspace, New York

2009

‘Not Created By A Human Hand’, Wildfried Lentz, Rotterdam
‘Berlin, Los Angeles, A Tale Of Two (Other) Cities’, Massimo De Carlo, Milan
‘Collaboration’, Autocenter, Berlin
‘First view’, Johan Berggren Gallery, Malmö
‘0.08014440536499023 WL – 51.52841035161011 NB’, Zinger Presents, London
‘Richard Prince and the revolution’, ProjecteSD, Barcelona
‘Grey Matter’, Talbort Rice Gallery, Edinburgh
‘At Five To Ten by the Old Bridge’, My Sweetheart, Neue Alte Bruecke, Frankfurt

2008

‘Sink the boat before it sails’, Basis, Frankfurt
‘What is my name?’, Hisk Higher Institute For Fine Arts, Gent
‘September Show’, Tanya Leighton, Berlin
‘Playtime’, Bétonsalon, Paris
‘Library’, Uovo Open Office, Berlin
‘18’, Center, Berlin
‘Weißes Lächeln’, Croy Nielsen, Berlin
‘The Store’, Tulips & Roses, Vilnius
‘The World Is Flat’, Overgaden Institute of Contemporary Art, Copenhagen
‘Freunde und Bekannte’, Sparwasser HQ, Berlin

2007

‘Rundgang, Städtelschule’, Frankfurt
‘Without’, Yvon Lambert, Paris
‘The Moment You Realise You Are Lost’, Johann König, Berlin
‘Some Time Waiting’, Kadist Art Foundation, Paris

2006

‘For One Day Only’, Kadist Art Foundation, Paris

DAN REES
“Class Consciousness”

Opening: March 5, 2025
March 6 - April 17, 2025
T293, Rome

For his sixth exhibition at T293: “Class Consciousness”, Dan Rees presents two projects both of which reflect their context as aesthetic objects in different ways. The “Artex” paintings are made with oil paint and are overloaded with colour and contain a dramatic intensity frequently associated with abstract expressionism. Their process of production reflects a very specific history of painting and the concept of connoisseurship, which accompanies the ‘privileged medium’. On the other hand, the wall ‘impressions’ are made with acrylic paint, a more synthetic material than oil paint, quick to dry and easily cleaned. The works themselves are planned and made directly on to the gallery wall in a manner which foregrounds the ‘act’ or spontaneous gesture over craft or skill. Due to the repetition of their display the impressions are more evocative of the seriality and play of Conceptual art than the rarefied handcrafted object of ‘serious’ painting. Each work is somewhat mechanically produced yet the result is both unique and site-specific.

The interior design material Artex, (trademark Artex Ltd), which Rees’ paintings mimic in oil paint, is heavily burdened with negative social signifiers. Artex ceilings were extremely common in the UK in the 1960s and 70s but become déclassé in the aspirational 1980s. For Rees it is the aesthetic, class related rejection of Artex as a decorative material combined with painting’s complex history of market complicity, which inhibit these paintings’ status as high culture objects. It is however the imagined class and taste related rejection of these ‘decorative paintings of interior decorations’, which secures a backdoor criticism of social and artistic hierarchies. It is for this reason that the Artex paintings fulfil their conceptual capacity when they are hung in collector’s homes, the distinctive patterns find their way once again into homes, albeit of a very different socio-economic strata.

Class and class relations, is the often-overlooked social mediator in today’s cultural debates, yet class-consciousness has historically been the central structure from which to decipher the abstractions of economic relations. Today’s ‘class-unconsciousness’ is more obliquely referenced through Rees’ ‘impression’ works which function like a serialised set of Rorschach tests. Popular in the 1960s, these simple psychological tests of object perception are made through free association in which ambiguous stimuli is understood to reveal unconscious attitudes. Art and economic relations both benefit from the ‘necessary illusion’ of their autonomy. Rees’ impressions are made directly on the gallery walls such that the materiality of the paint and its ability to create the illusion of spontaneous meaning is foregrounded.

For more information, please contact paola@t293.it
For press kit, please contact sara@t293.it

DAN REES
“Class Consciousness”

Opening: March 5, 2025
March 6 - April 17, 2025
T293, Rome

Per la sua sesta mostra presso T293 “Class Consciousness”, Dan Rees presenta due progetti che riflettono, in modi differenti, il loro contesto come oggetti estetici. I dipinti “Artex” sono realizzati con pittura a olio, carichi di colore e di un’intensità drammatica tipica dell’Espressionismo Astratto. Il loro processo produttivo richiama una storia pittorica ben precisa e il concetto di connoisseurship, insito nel “medium privilegiato”. Al contrario, le “Impressions” su parete sono eseguite con pittura acrilica, un materiale più sintetico dell’olio, veloce ad asciugare e facilmente rimovibile. Queste opere, progettate e realizzate direttamente sulle pareti della galleria, privilegiano l’atto e il gesto spontaneo rispetto alla perizia tecnica o artigianale. La loro ripetizione espositiva evoca maggiormente la serialità e il gioco dell’arte concettuale piuttosto che l’oggetto raffinato e artigianale della pittura “seria”. Sebbene ogni opera venga prodotta con un processo meccanico, il risultato finale è al tempo stesso unico e site-specific.

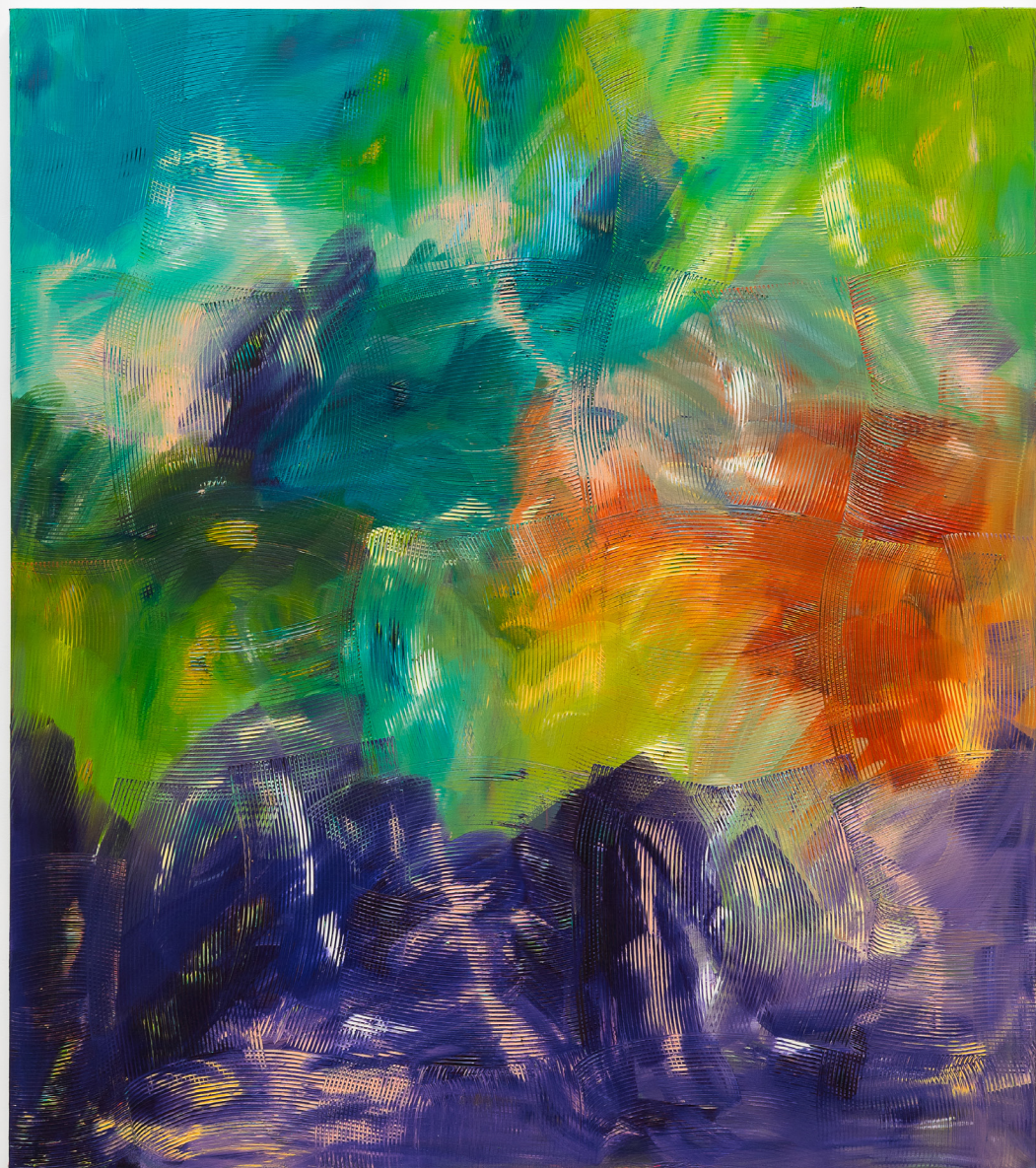
Il materiale di design d’interni Artex (marchio registrato Artex Ltd), che Rees imita nelle sue pitture a olio, è carico di connotazioni sociali negative. Diffuso in Gran Bretagna tra gli anni ’60 e ’70, l’Artex divenne démodé con l’ascesa delle ambizioni borghesi negli anni ’80. Per Rees, il rifiuto estetico e classista di questo materiale decorativo, unito alla complessa storia della pittura e alla sua connivenza con il mercato, mette in discussione lo status di questi dipinti come oggetti di alta cultura. È proprio questo ipotetico rifiuto, basato su dinamiche di classe e di gusto, che permette una critica implicita alle gerarchie sociali e artistiche. Paradossalmente, i dipinti Artex raggiungono la loro piena capacità concettuale quando vengono appesi nelle case dei collezionisti, facendo sì che i loro motivi distintivi ritornino negli interni domestici - seppur in contesti socio-economici completamente differenti.

La classe sociale e i rapporti di classe sono spesso trascurati nei dibattiti culturali odierni, eppure la coscienza di classe ha storicamente rappresentato la struttura primaria attraverso cui decifrare le astrazioni delle relazioni economiche. La “non-coscienza di classe” contemporanea trova una sua eco nelle “Impressions”, che funzionano come una serie di test di Rorschach. Diffusi negli anni ’60, questi test psicologici di percezione oggettuale si basano sull’associazione libera, in cui stimoli ambigui rivelano atteggiamenti inconsci. Arte e relazioni economiche traggono entrambe vantaggio dall’illusione necessaria della loro autonomia. Le “Impressions” mettono in primo piano la materialità della pittura e la sua capacità di creare l’illusione di un significato spontaneo.

Per ulteriori informazioni, contattare paola@t293.it
Per la cartella stampa, contattare sara@t293.it

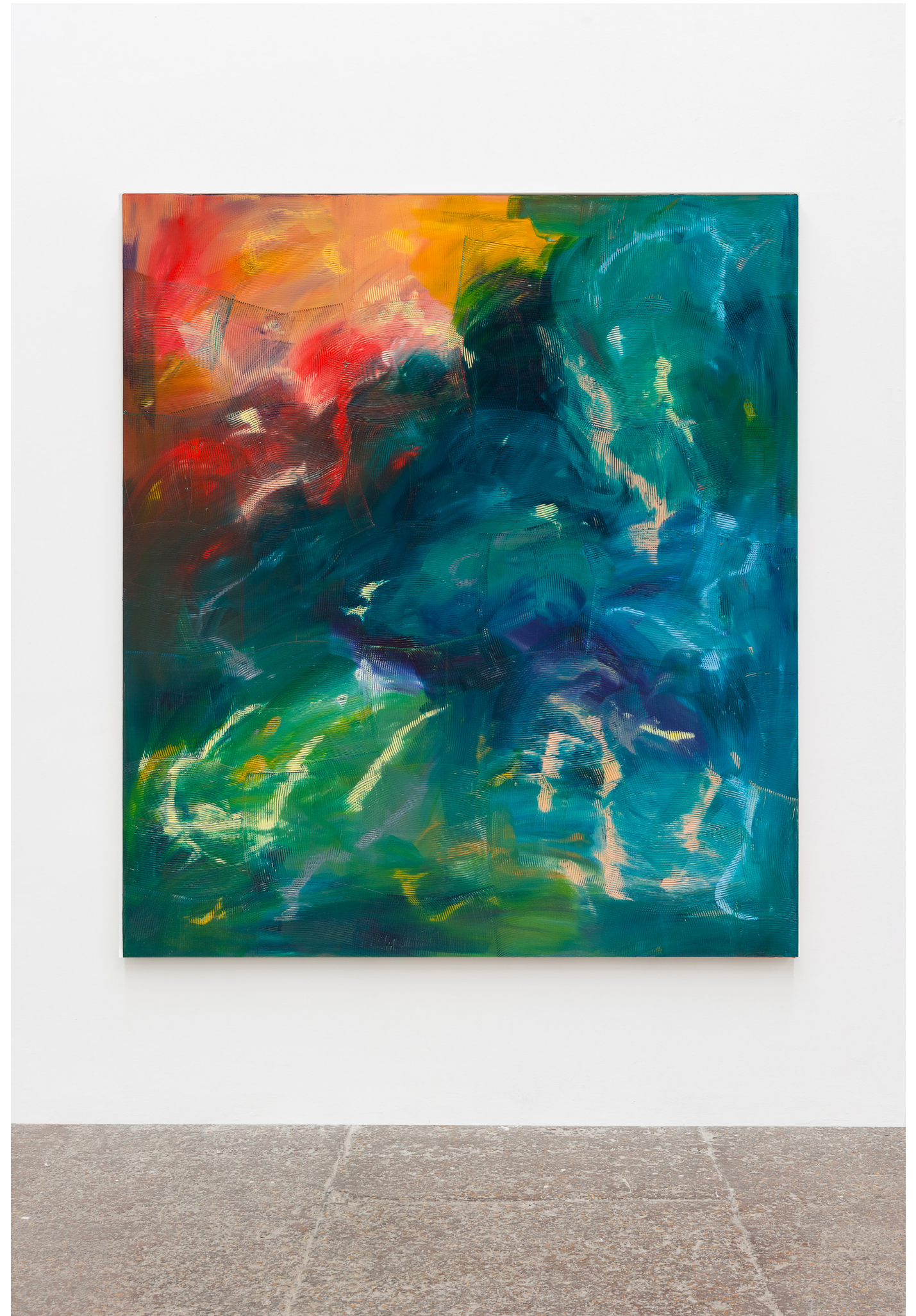
“As a teenager, often unable to sleep, I would stare up at the ceiling, tracing the lines of the Artex pattern which have no obvious beginning or end. The patterns contain within themselves their own mourning of a damaged existence. Travelling the path much like the coin imbued with so much sentimentality, cherished so dearly by the child, only to end up being spent on sweets a few days later. If no art can lay any special claim to legitimacy except that which contains within it the specificities of the contemporary condition, how is one then to approach painting, if not from the side of the damaged object? Damaged in its being already dissolved into a bruised life”.

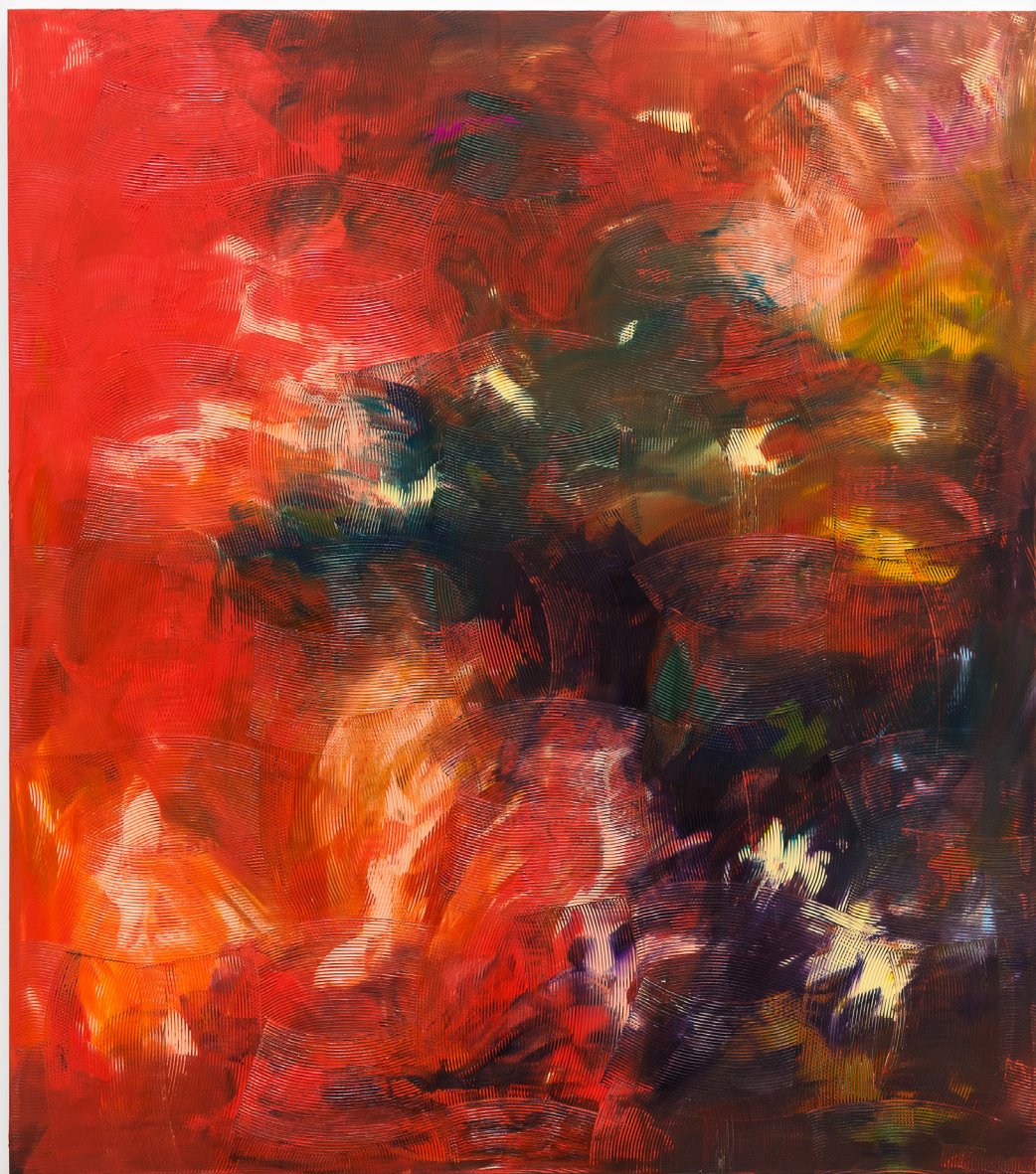
‘Bruised by colour’, text by Dan Rees.



Dan Rees
Sturm, 2024
Oil on linen
172 × 153 cm (67 ³/₄ × 60 ¹/₄ inches)
Photo by Eleonora Cerri Pecorella
Courtesy of the artist and T293, Rome

Dan Rees
und, 2024
Oil on linen
172 × 153 cm (67 ¾ × 60 ¼ inches)
Photo by Eleonora Cerri Pecorella
Courtesy of the artist and T293, Rome





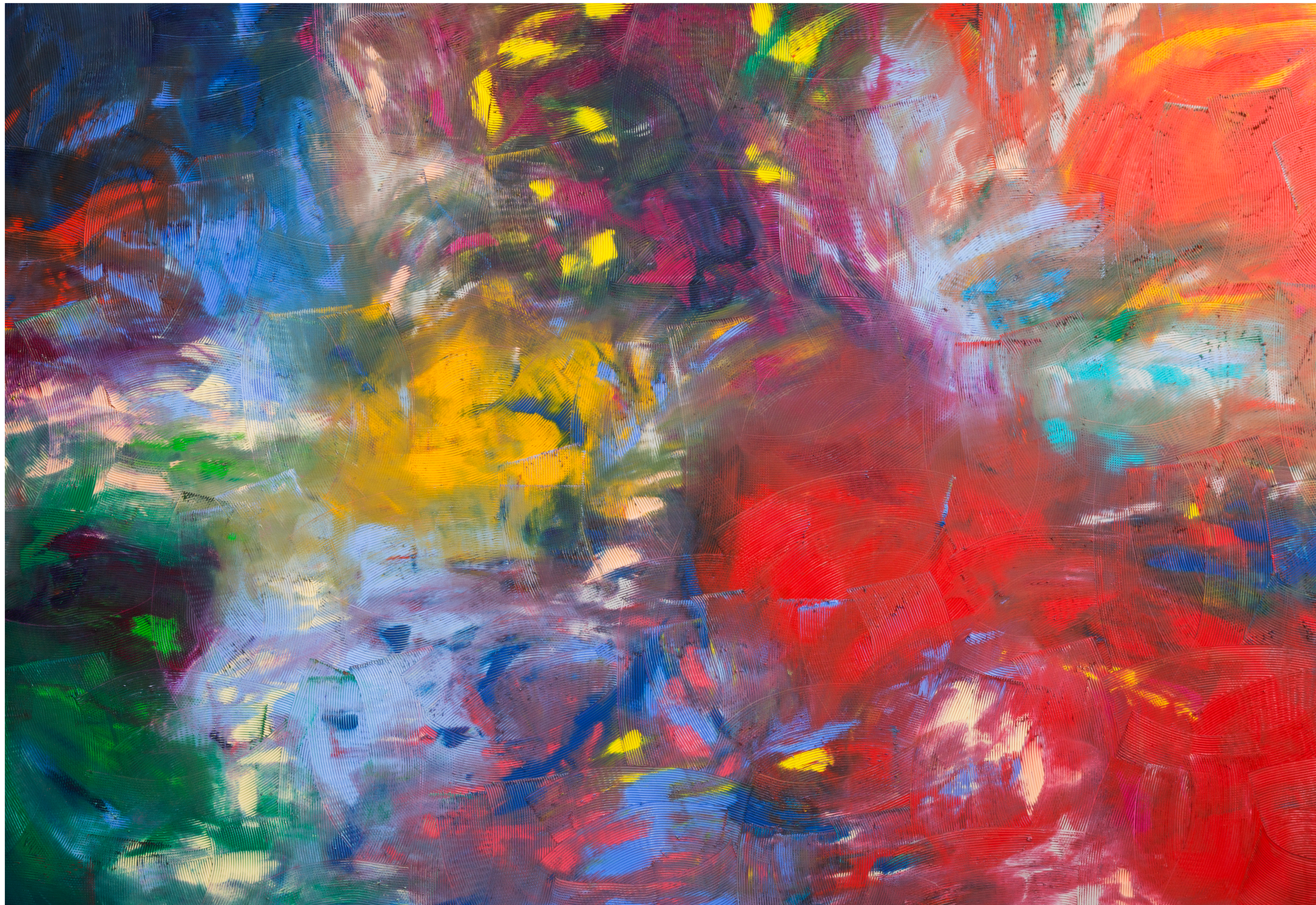
Dan Rees
Drang, 2024
Oil on linen
172 × 153 cm (67 ³/₄ × 60 ¹/₄ inches)
Photo by Eleonora Cerri Pecorella
Courtesy of the artist and T293, Rome

“Work looks at how sensibility or taste are formed and influenced by mainstream attitudes; while popularity can be an indicator of quality and prestige, it can easily be a symbol of the reverse. The main sculptural elements of the exhibition are three inverted pyramidal plinths, acting as three dimensional graphs they depict the global population at specific dates in history.”

Dan Rees about ‘Top Heavy’.

Dan Rees
Artex painting, 2016
Oil on canvas
200 × 150 cm (78 ¾ × 59 inches)
Courtesy of the artist and T293, Rome



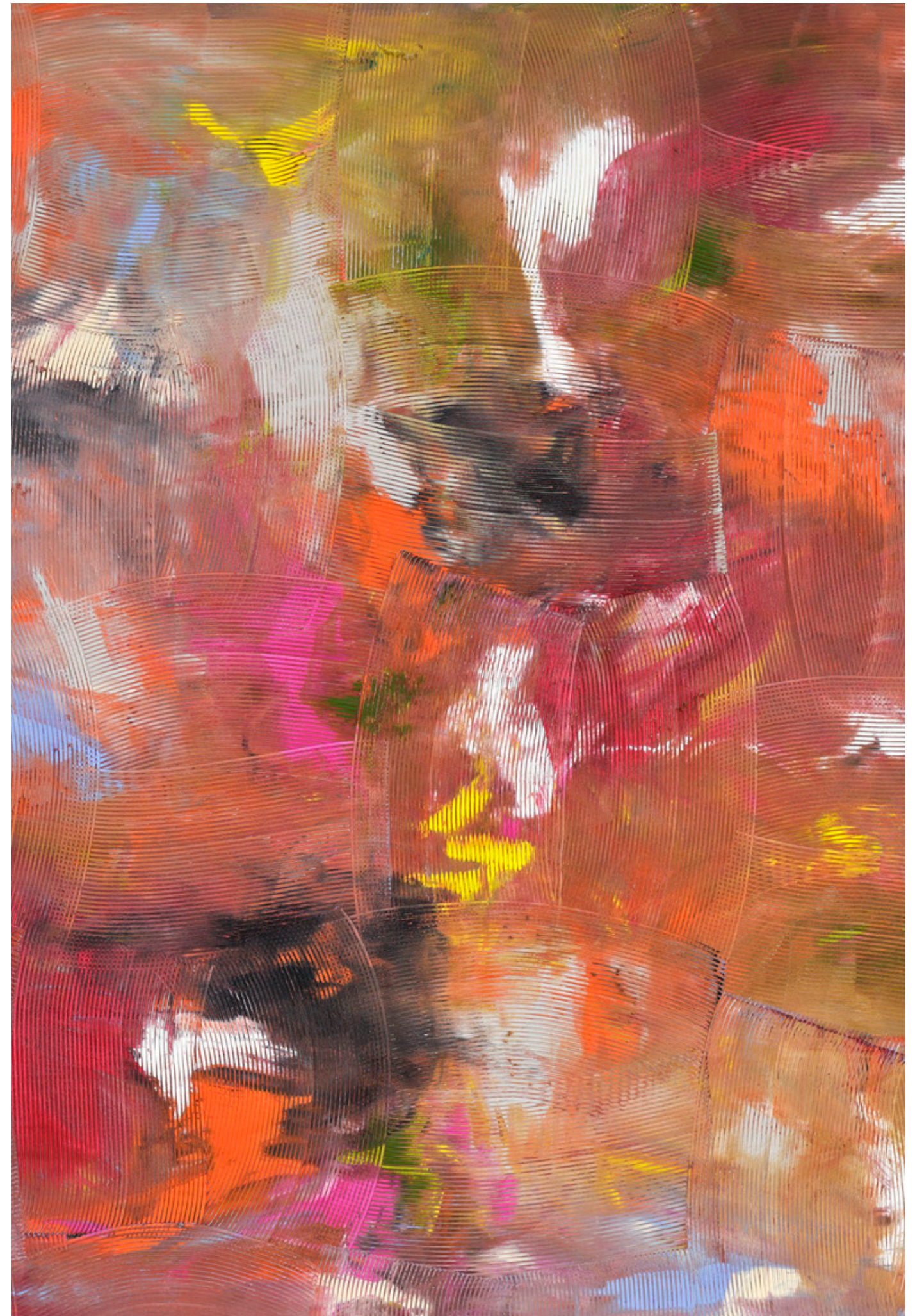


Dan Rees, Artex Painting, 2017, oil on canvas, 200 × 300 cm (78 ¾ × 118 ⅞ inches)



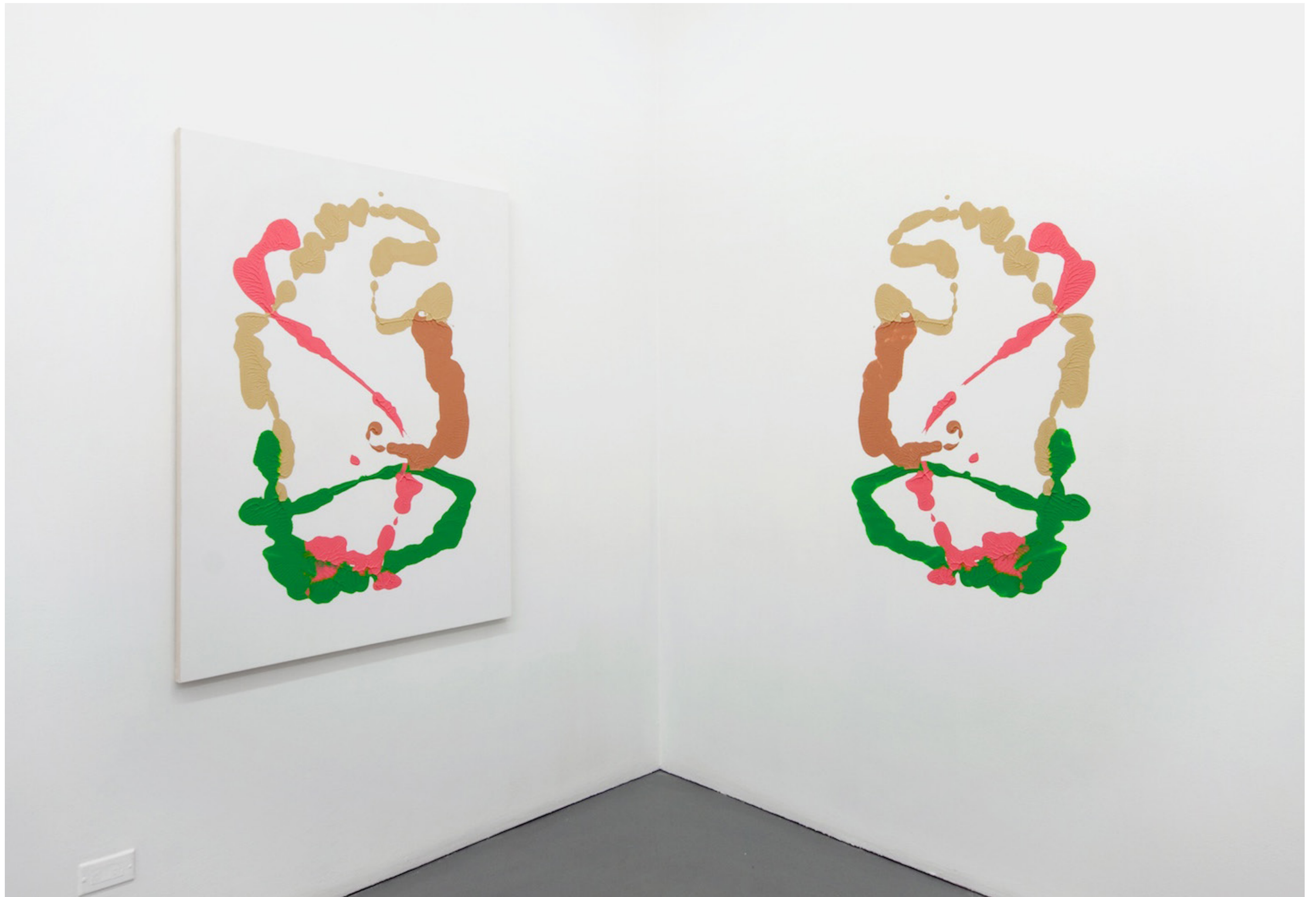
Dan Rees
Artex Painting, 2017
Oil on canvas
180 × 160 cm (70 7/8 × 63 inches)

Dan Rees
Artex Painting, 2014
Oil on canvas
200 × 200 cm (78 ¾ × 78 ¾ inches)



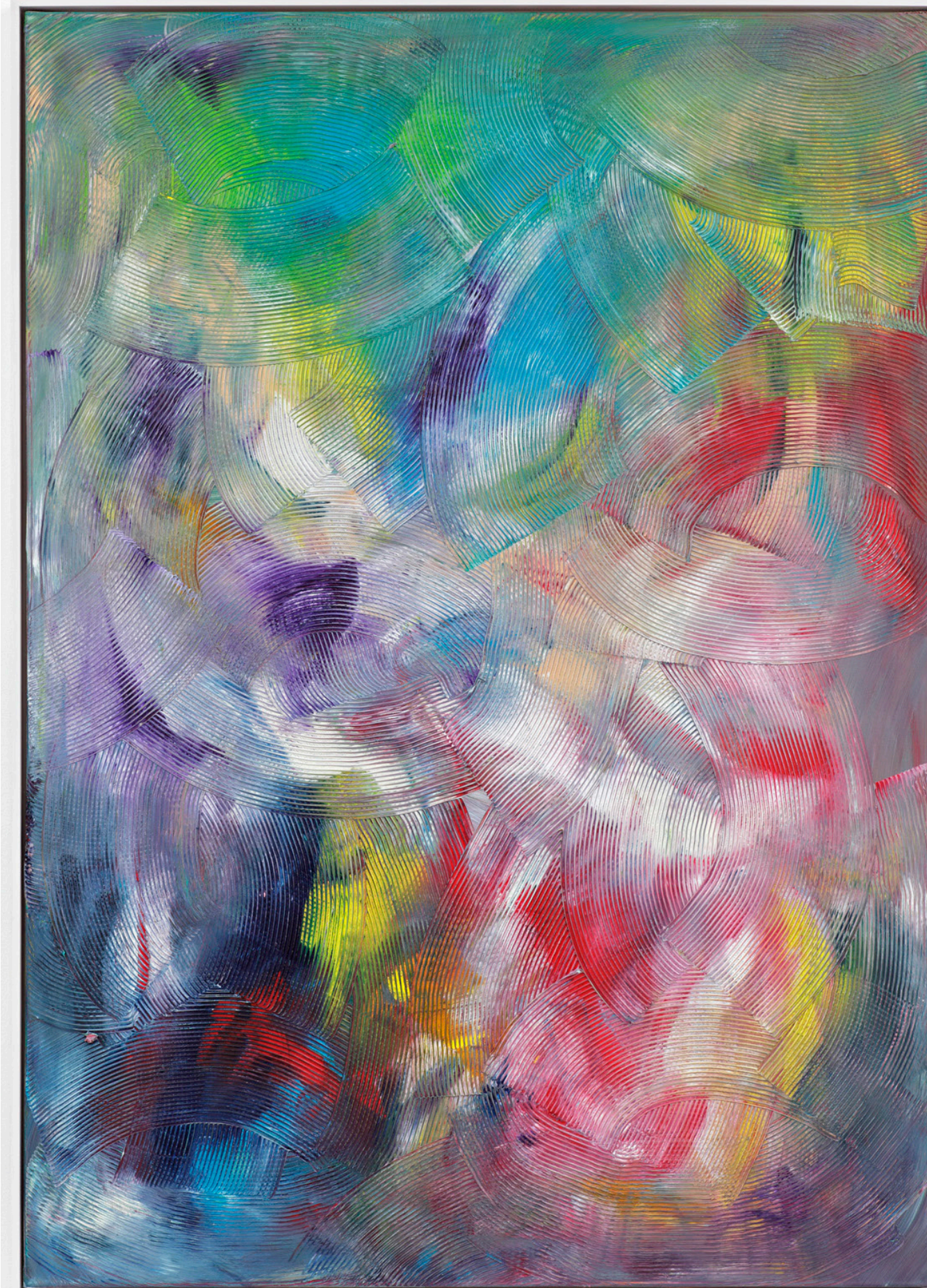


Dan Rees
Artex Painting, 2015
Oil on canvas
200 × 150 cm (78 ¾ × 59 inches)



Dan Rees, Flesh Tint, Permanent Green, Off White, Naples Yellow Red, 2012

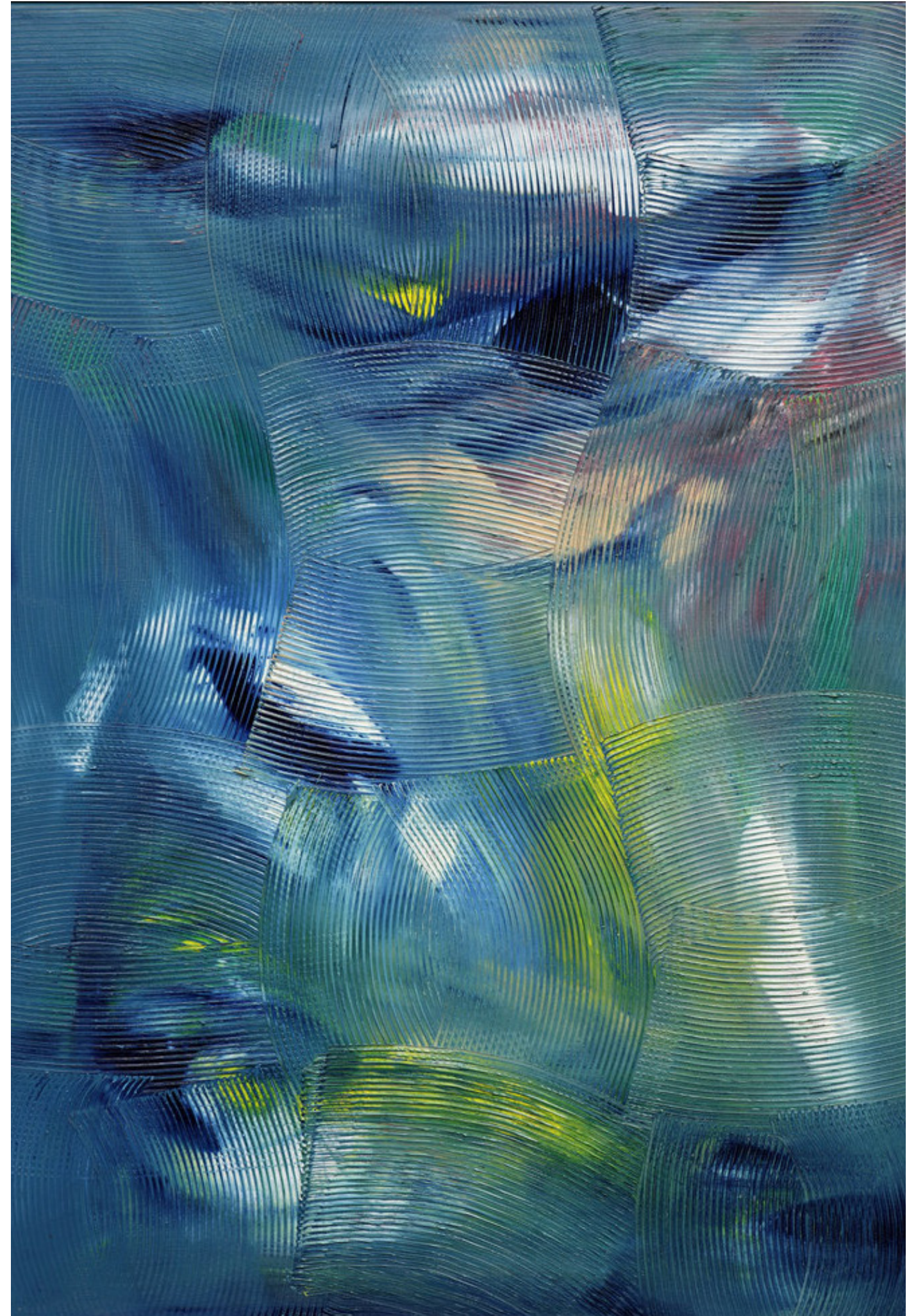
Dan Rees
Artex Painting, 2011
oil on canvas / olio su tela
82 × 62 cm (32 ¼ × 24 ¾ inches)





Dan Rees
Artex Painting, 2011
Oil on canvas
100 × 80 cm (39 ⅜ × 31 ½ inches)

Dan Rees
Artex Painting, 2011
Oil on canvas
100 × 80 cm (39 ³/₈ × 31 ¹/₂ inches)



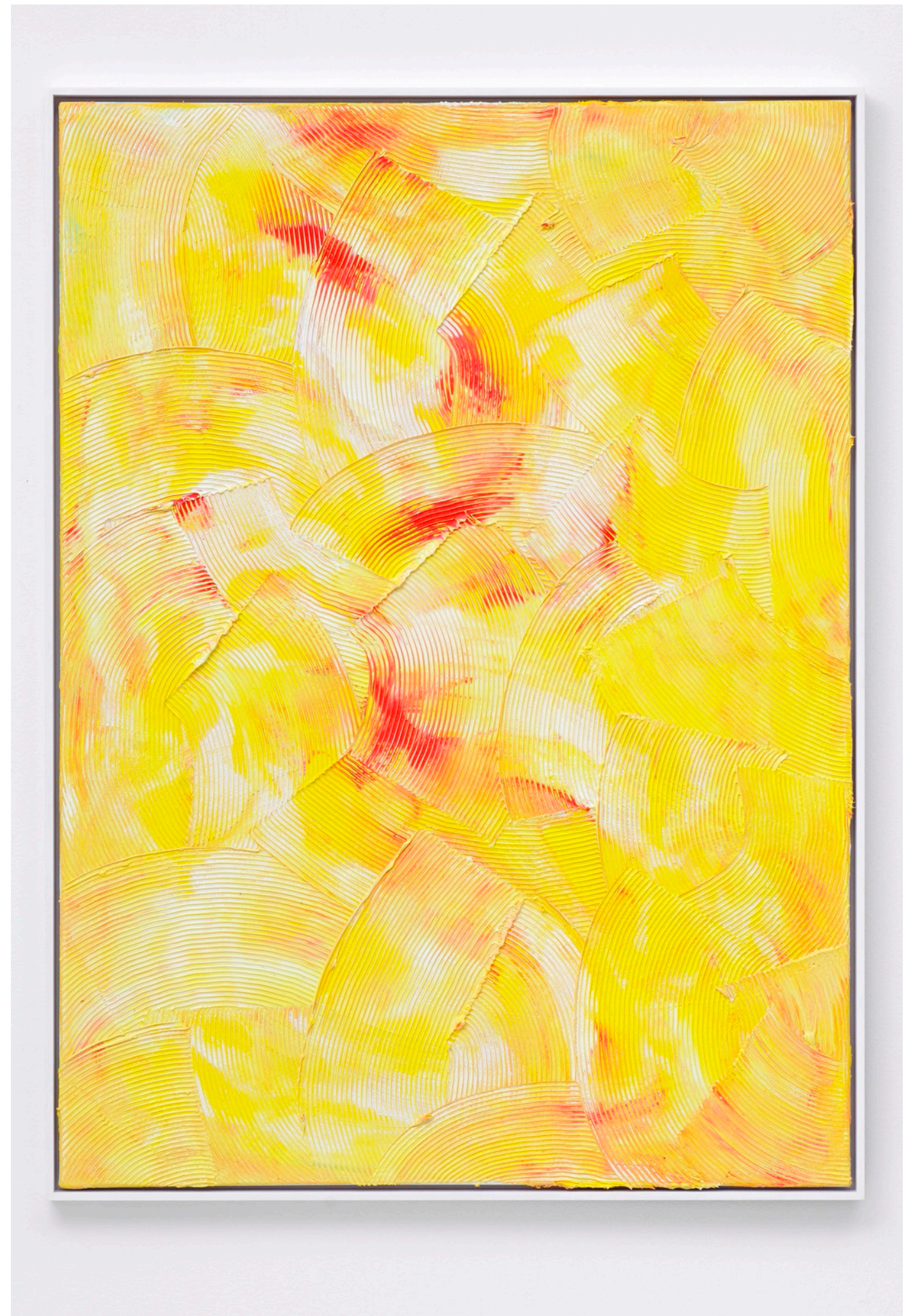


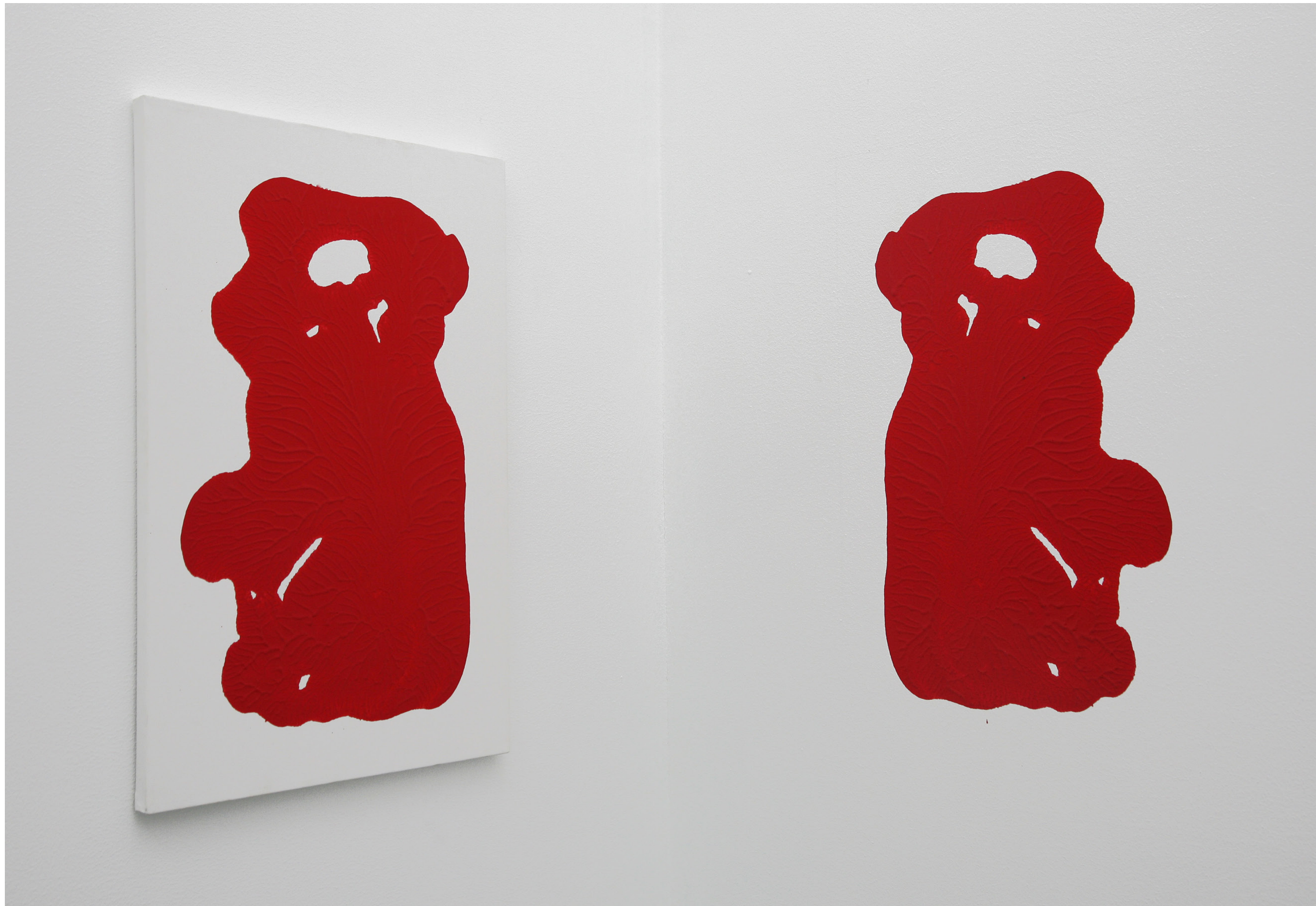
Dan Rees, 'They Don't Make Them Like This Anymore', Installation at T293, Naples, November 27, 2009 - January 16, 2010



Dan Rees
Cadmium orange med., 2014
acrylic on canvas and imprint on wall
each: 80 × 60 cm (31 ½ × 23 ⅝ inches)

Dan Rees
Artex Painting 3, 2010
Oil on canvas
113 × 82.5 cm (44 ½ × 32 ½ inches)





Dan Rees, Cadmium red, 2009, acrylic on canvas and wall, 60 × 40 cm (23 5/8 × 15 3/4 inches)

“Socio-political criticism and a conceptual edge, therefore, but without forgetting a certain playful, light side. Informal paintings and sculptures like dada-pop assemblages become tools to generate dreams, break the routine, set up minute and daily insurrections, recover amazement. Beyond the imposture of the mainstream, to which Rees knows he belongs but which he continues to prod”.

‘L’ironia critica di Dan Rees a Roma.’

PRESS REVIEW

2019

[Dan Rees at T293, Rome - Artnews](#)

2018

[Dan Rees at Assembly Point - Art Viewer](#)

2016

[L'ironia critica di Dan Rees a Roma - Artribune](#)

2015

[Dan Rees - Artforum](#)

T293

Dan Rees
Portfolio

T293, Via Ripense 6, 00153, Rome
+39 06 89825589

Tuesday - friday 12 pm - 7 pm | Saturday 3 pm - 7 pm

For more information, please contact paola@t293.it