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**IGOR EŠKINJA**  
Selected works

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(b. 1975, Rijeka – Croatia)  
Lives and works in Rijeka, Croatia

Igor Eškinja constructs his architectonics of perception as ensembles of modesty and elegance. The artist 'performs' the objects and situations, catching them in their intimate and silent transition from two-dimensional to three-dimensional formal appearance. Using simple, inexpensive materials, such as adhesive tape or electric cables and unraveling them with extreme precision and mathematical exactitude within strict spatial parameters, Eškinja defines another quality that goes beyond physical aspects and enters the registers of the imaginative and the imperceptible.

The simplicity of form is an aesthetic quality that opens up a possibility for manipulating a meaning. It derives, as the artist states, from the need for one form to contain various meanings and levels of reading within itself. The tension between multiplicity and void constitutes one of the most important aspects of Eškinja's mural 'drawings' and seemingly installations. A void is still an active space of perception; it does not conceal; it comments on the regime of visibility, it invites the viewer to participate in the construction of an imaginary volume in an open space.

The temporary nature of the artist's spatial structures and the ephemeral quality of his carpets (where ornaments are carefully woven out of dust) manifest a resistance to the dominant narratives of institutional apparatus and socio-political order.

Igor Eškinja studied painting at the Accademia di Belle Arti in Venice. His works was shown, among others, in Manifesta 7, Italy; Alberta Pane Gallery in Paris and Venice, Italy; Casino Luxembourg - Forum d'Art Contemporain, Luxembourg; Museum of Contemporary Art, Zagreb; MAC/Val, Musée d'Art Contemporain du Val-de-Marne, France; Federico Luger Gallery, Milan Italy; Museum of Modern and Contemporary Art (MMSU), Rijeka, Croatia; Museum of Perception, Graz, Austria; MAC, Lissone, Italy; ADN Galeria, Barcelona, Spain; Bank Austria Kunstforum; Power Plant Gallery; Marta Herford; 2nd Ural Industrial Biennial of Contemporary Art; Centro de Arte Caja de Burgos; FRAC Pays de la Loire, France.





Exhibition view *Poetics of transparency* , 2023,  
Museum of Modern Art Dubrovnik, Croatia





Exhibition view *'Warm. Checking Temperature in Three Acts'*, Tallinn  
Print Triennial, 2022, Tallinn, Estonia







Exhibition view '*Igor Eškinja. Kunsthalle Bratislava*', 2021, Kunsthalle Bratislava, Bratislava, Slovakia

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Exhibition view *'Do plants dream of the future?'*, 2020,  
Ex-factory Ivex. Production by Drugo MORE, part of Dopolavoro  
flagship of European Capital of culture Rijeka 2020,  
Rijeka, Croatia



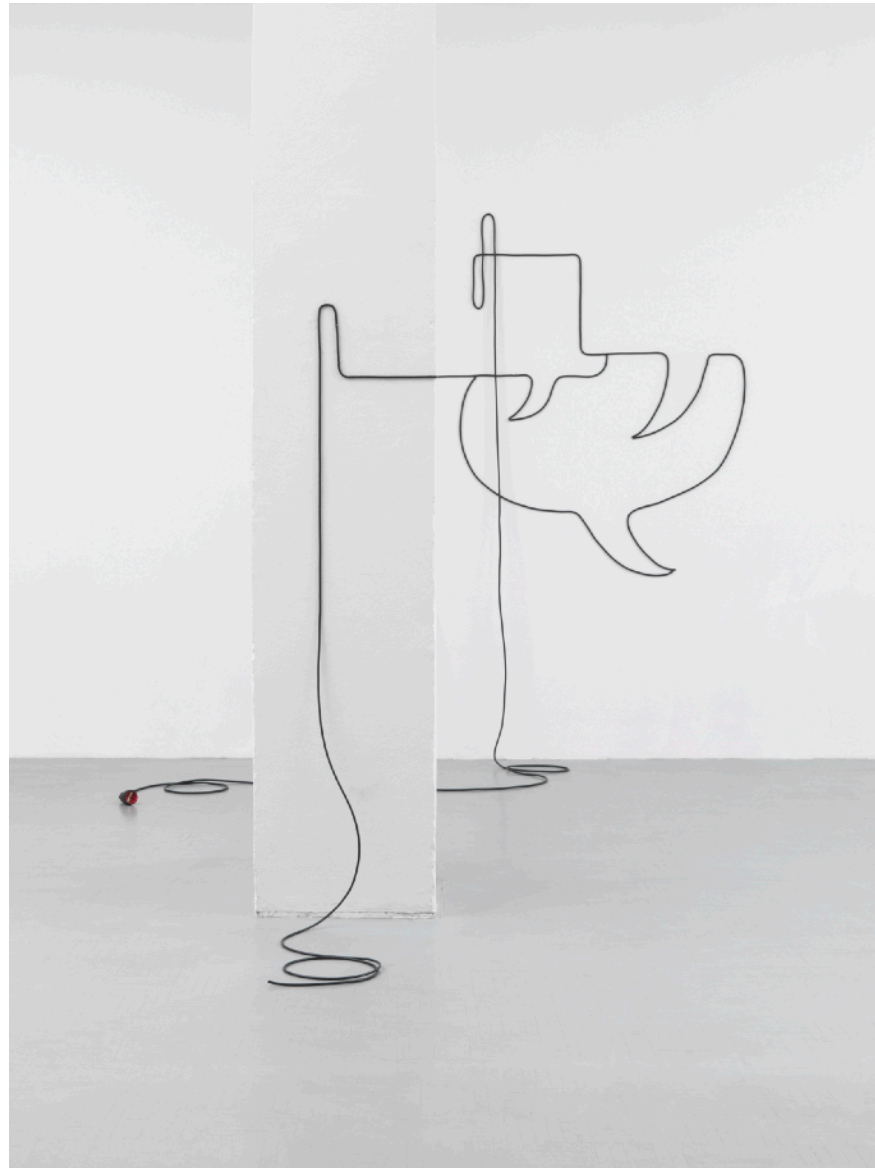
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*Untitled/Delta*, 2020,  
Wallpaper, variable dimensions

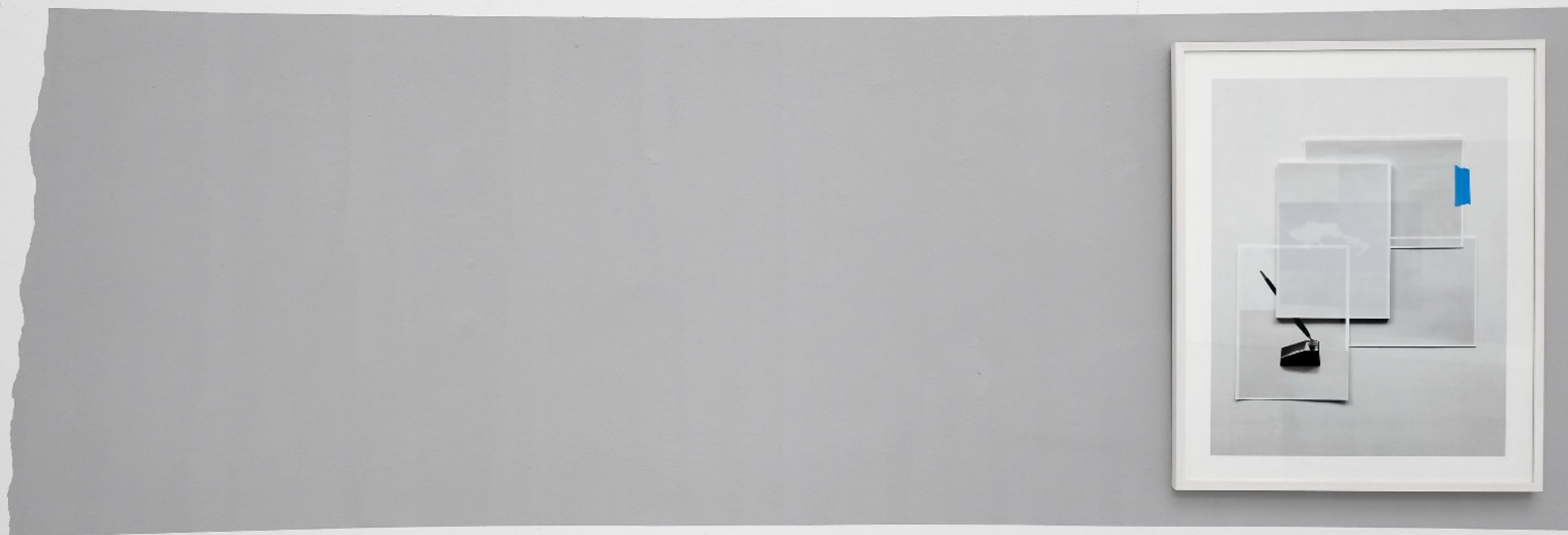




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*Certain thoughts beyond words*, 2019, Lambda print on plexiglass and disband, 120 x 160 cm



Exhibition view '*Without Anesthesia*' at Zagreb Salon, 2019

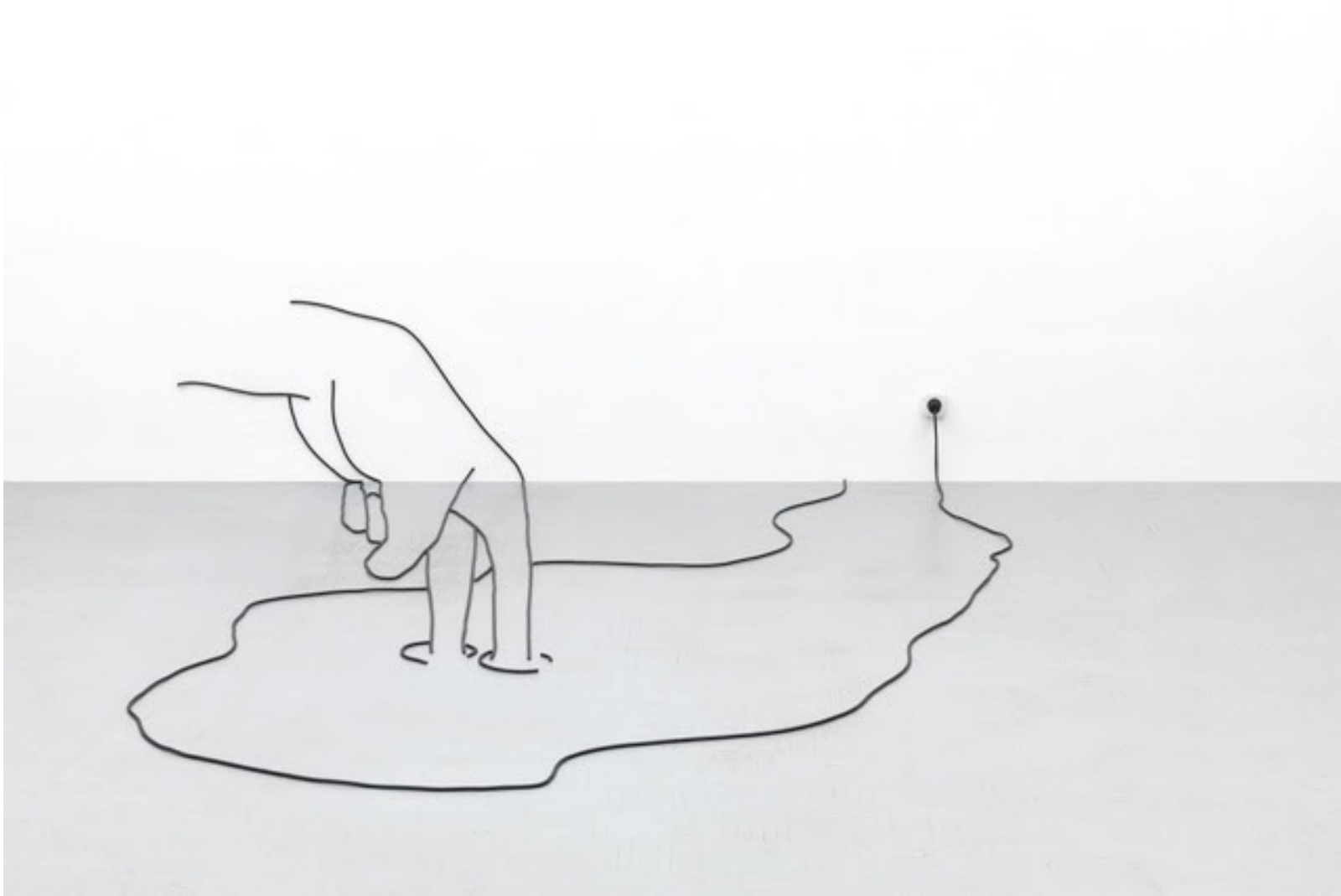
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*Plant*, 2018, Lambda print on plexiglass, 40 x 50 cm



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*Meditation on the horizons*, 2018, Lambda print on plexiglass and dibond, 100 x 150 cm, Ed. 3 + 2AP

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"The *Golden Fingers of Louvre* series superimposes an almost baroque pictorial detail on the Louvre's ability to create mythical images: fingerprints left by the visitor.

The hand signs thus become elements that confuse the viewer, who is invited to interpret the work differently, towards visual abstraction or a possible Institutional Critique. "

Daniel Capra, Press release for the exhibition *Les jeux qui louchent* at Alberta Pane Gallery, Venice, 2017



*Golden fingers of Louvre*, 2017, Archival print on aluminum, 30 x 40 cm

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*Architecture of Optimism*, 2016, Installation at Museum of Contemporary Art, Zagreb, Croatia





*Architecture of Optimism, 2016,*  
Detail, installation at Museum of Contemporary Art,  
Zagreb, Croatia

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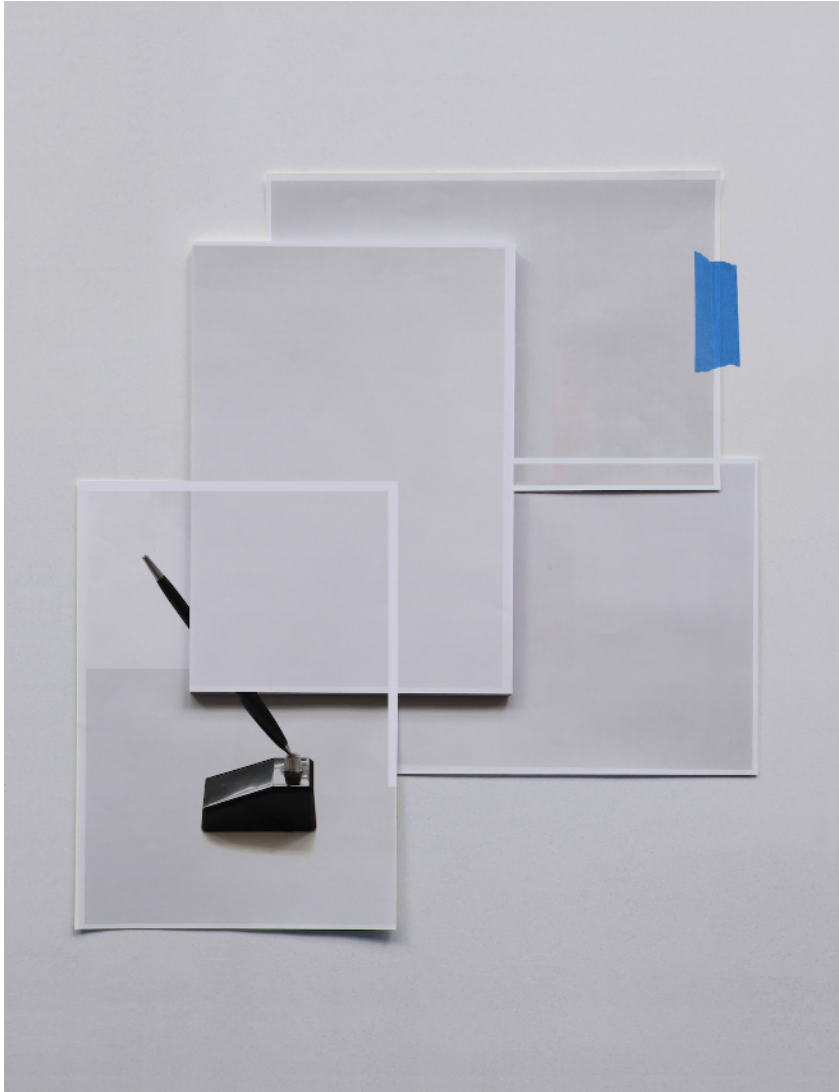
*Contracts*, 2016, Digital Print on Archival paper, 60 x 57

The '*Contract*' series presume some intent, it starts from a need to enter in relation and recognize the other. It is also a promise that seeks to project relations in the future.

The '*Contract*' becomes a metaphor for a constant transformation of materiality into abstraction and viceversa in a set of non linear steps.



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*'Contracts'* series, 2016, Digital Print on Archival paper, 60 x 57 cm

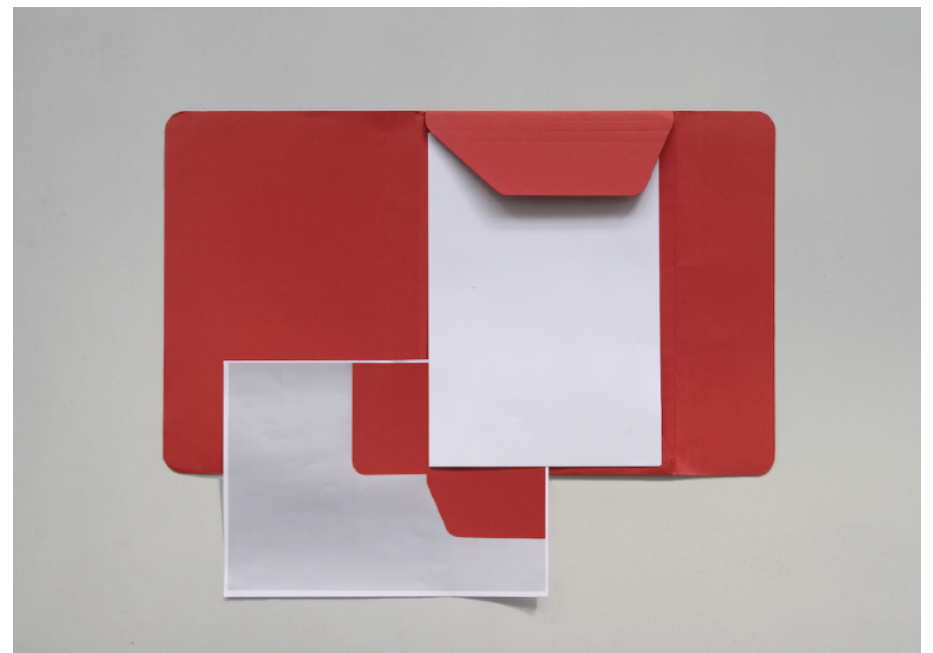
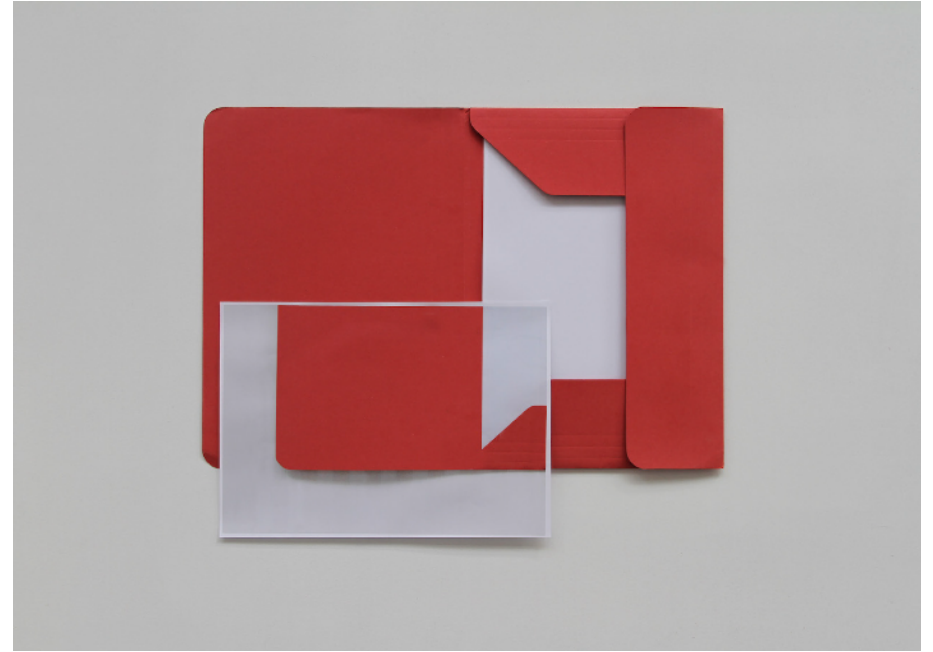
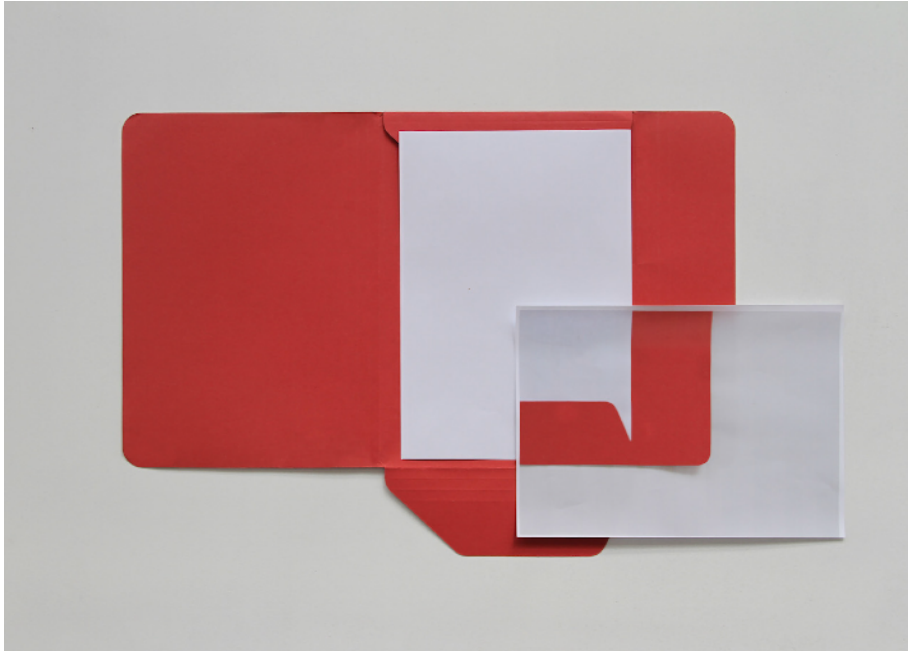
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*Etude of Multiplicity*, 2016, Digital Print on Archival paper, 63 x 83 cm



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*Etude of Multiplicity* series, 2016,  
Digital Print on Archival paper, 63 x 83 cm



Exhibition view *'In my beginning is my end'*, 2015,  
Group show curated by Daniele Capra at Alberta Pane Gallery in Paris

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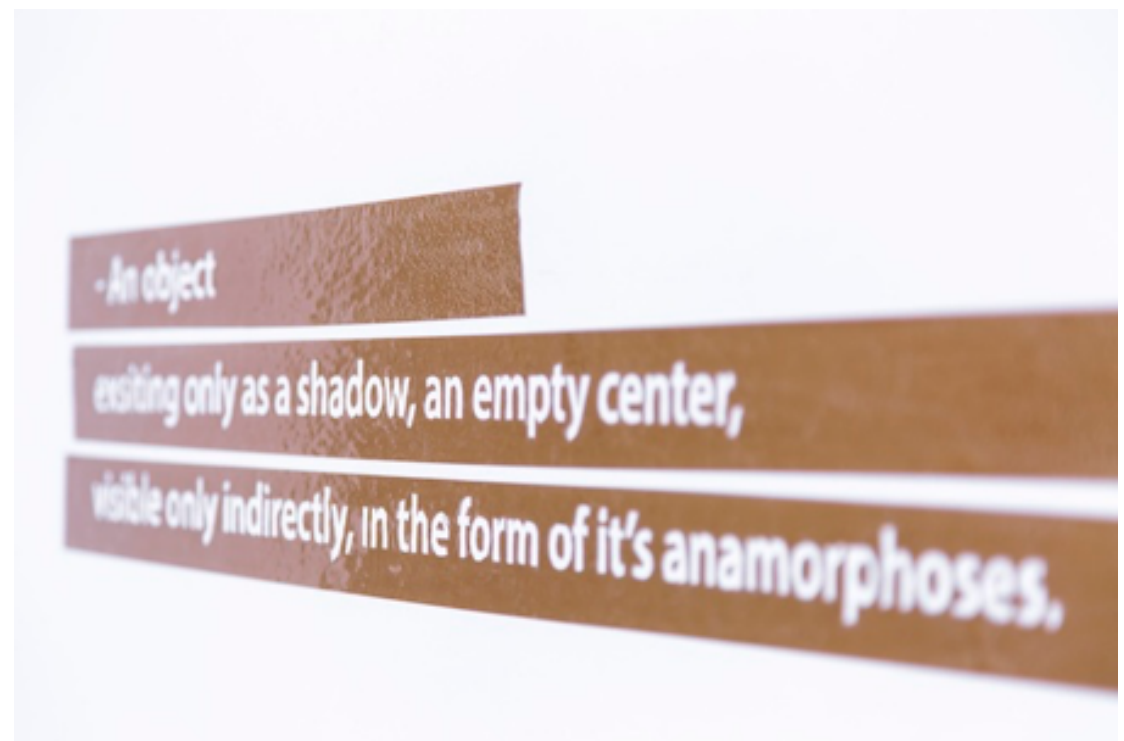


*Diagrams of Accumulation* series, 2015, Drawing paper exposed to sunlight



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Exhibition view 'Azuriranja', 2014, Mali salon,  
Museum of Modern and Contemporary Art  
(MMSU),  
Rijeka, Croatia



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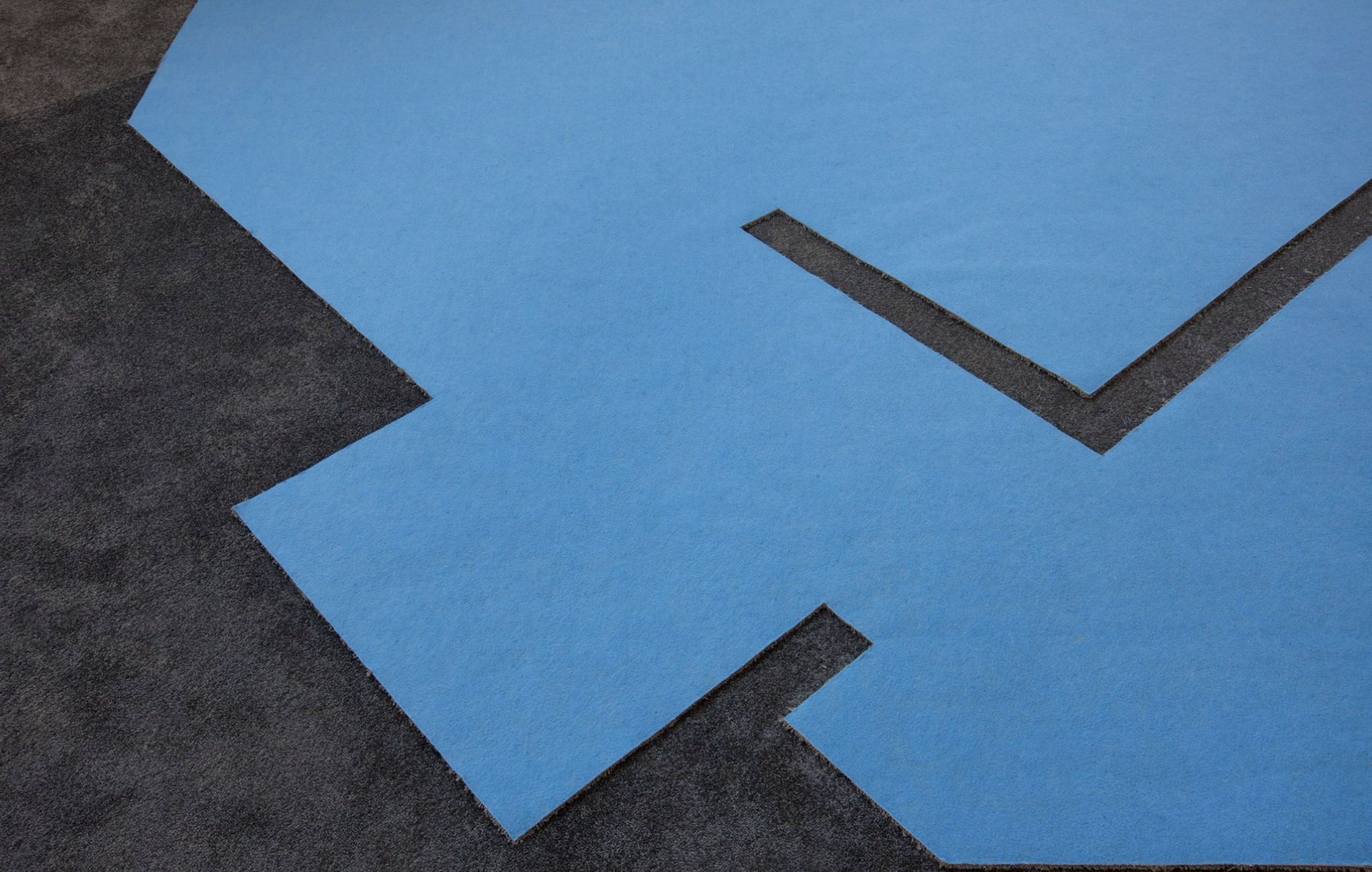
Exhibition view '*Quixote*', solo show, 2014, Museum of Perception, Graz, Austria



Exhibition view '*Quixote*', solo show, 2014,  
Museum of Perception, Graz, Austria







A detail of a work on show in 'Quixote', 2014, Museum of Perception, Graz, Austria



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*Vetrofania*, 2013, variable dimensions, at MAC, Lissone, Italy

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Exhibition view '*Intérieur captivant*', 2012,  
curated by Valérie Labayle, at MAC/VAL,  
Vitry-sur-Seine, France





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*Intérieur captivant ou actualité de la vie des univers non actuels, 2012,*  
Site specific installation, MAC/VAL, Vitry-sur-Seine, France

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*Stories that I Know*, 2012, installation, 275 x 195 x 138 cm

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*Project room, 2011,*  
Burned sand on the floor of the project room,  
c-print, Ed. 3 + 2AP, 90 x 120 cm,  
ex Foundation Pomodoro, Milan, Italy



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*Project room*, 2011, Burned sand on the floor the project room, c-print, Ed. 3 + 2AP,  
90 x 120 cm, ex Foundation Pomodoro, Milan, Italy





*POVRŠINE/SURFACES*, 2011.,  
lambda print on dibond, Ed. 3 + 2AP, 180 x 200 cm



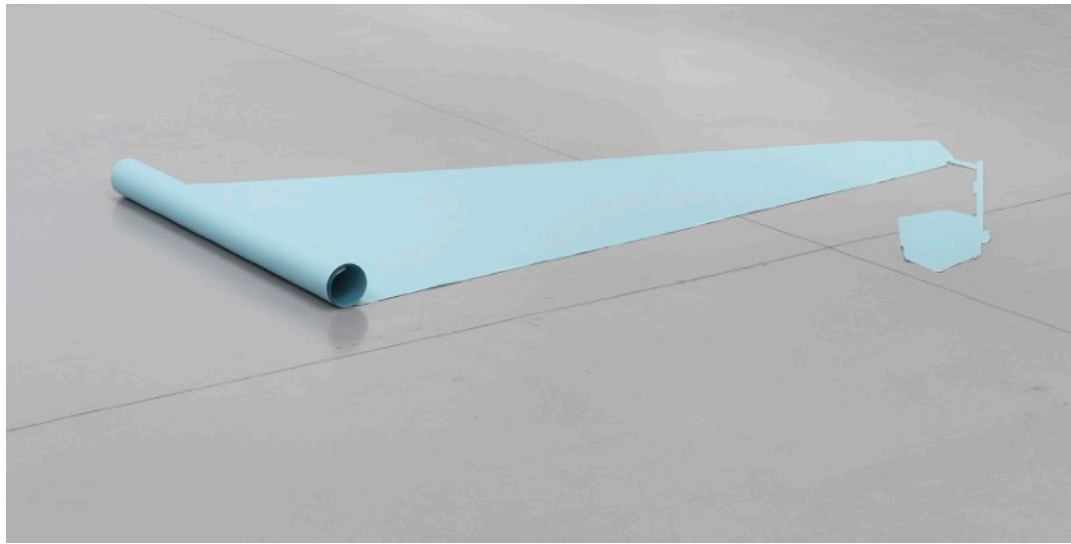
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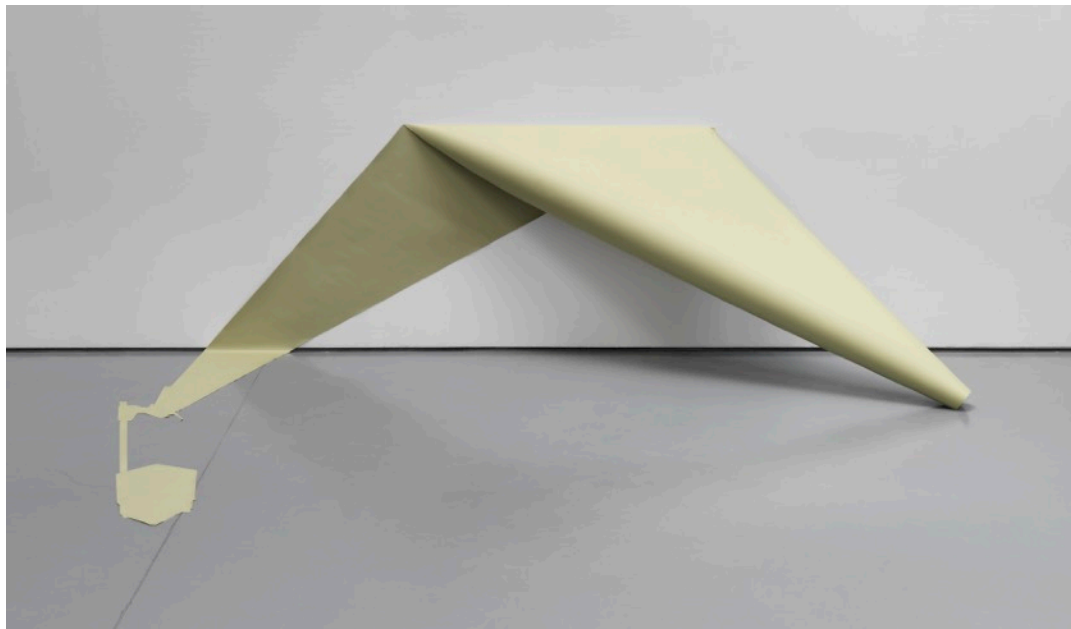
*Untitled (Bremen carpet)*, 2010,  
Dust on the floor, 200 x 320 cm,  
Kunstlerhaus Bremen, Germany



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*LEZIONI / LECTURES*, 2011, lambda print on dibond , Ed. 3 + 2AP,  
60 x 120 cm



*LEZIONI / LECTURES*, 2011, lambda print on dibond , Ed. 3 + 2AP,  
70 x 120 cm

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*UNTITLED*, 2010, lambda print on dibond , Ed. 3 + 2AP, 120 x 200 cm

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*Panel discussion*, 2010,  
Cutted carpet on the floor and walls,  
lambda print on dibond, Ed. 3+2AP,  
120 x 200 cm



*Panel Discussion*, 2010,  
Lambda print, Ed. 3 + 2 AP, 60 x 120 cm





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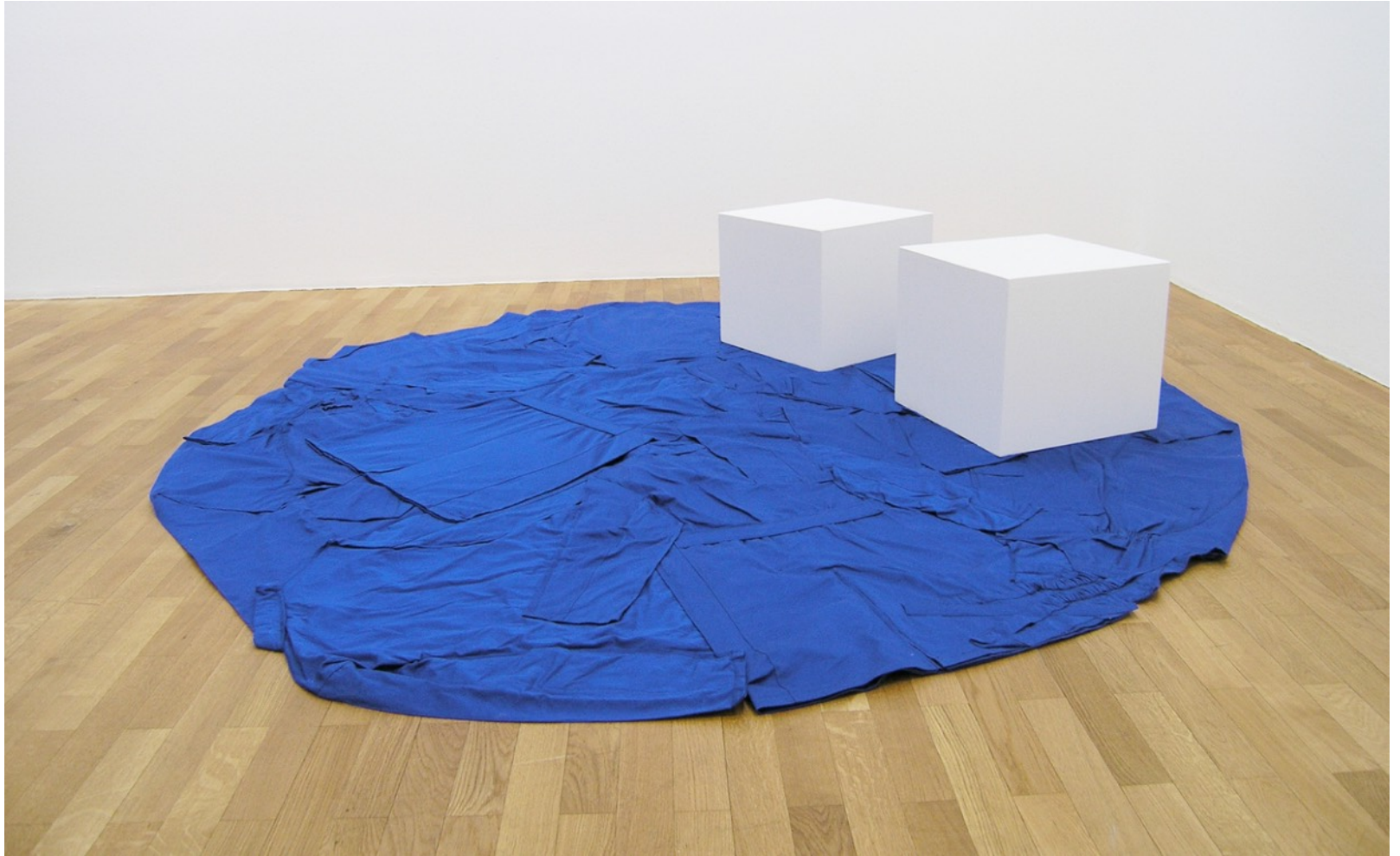


*Laboratory*, 2010, Cutted photographic background paper, lambda print on dibond, Ed. 3 + 2AP ,  
120 x 160 cm



*31 % Red on White*, 2010, Lambda print, 100 x 83 cm

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*Meeting in a remote place, 2009,*  
12 working suits, composed in a carpet (diam: 270 cm)



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*Street display*, 2009, Wooden panels, 220 x 250 x 20 cm,  
Installation view at Casino Luxembourg, Luxembourg

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*Special effects for common people, 2009,*  
Lambda print, 120 x 180 cm



*Project for Unsuccessful Gathering, 2009,*  
painted plastic chairs, Lambda print,  
120 x 200 cm, Ed. 3 + 2AP

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*Reconstruction 1, 2008,*  
Piédestal and adhesive vinyl,  
variable dimensions

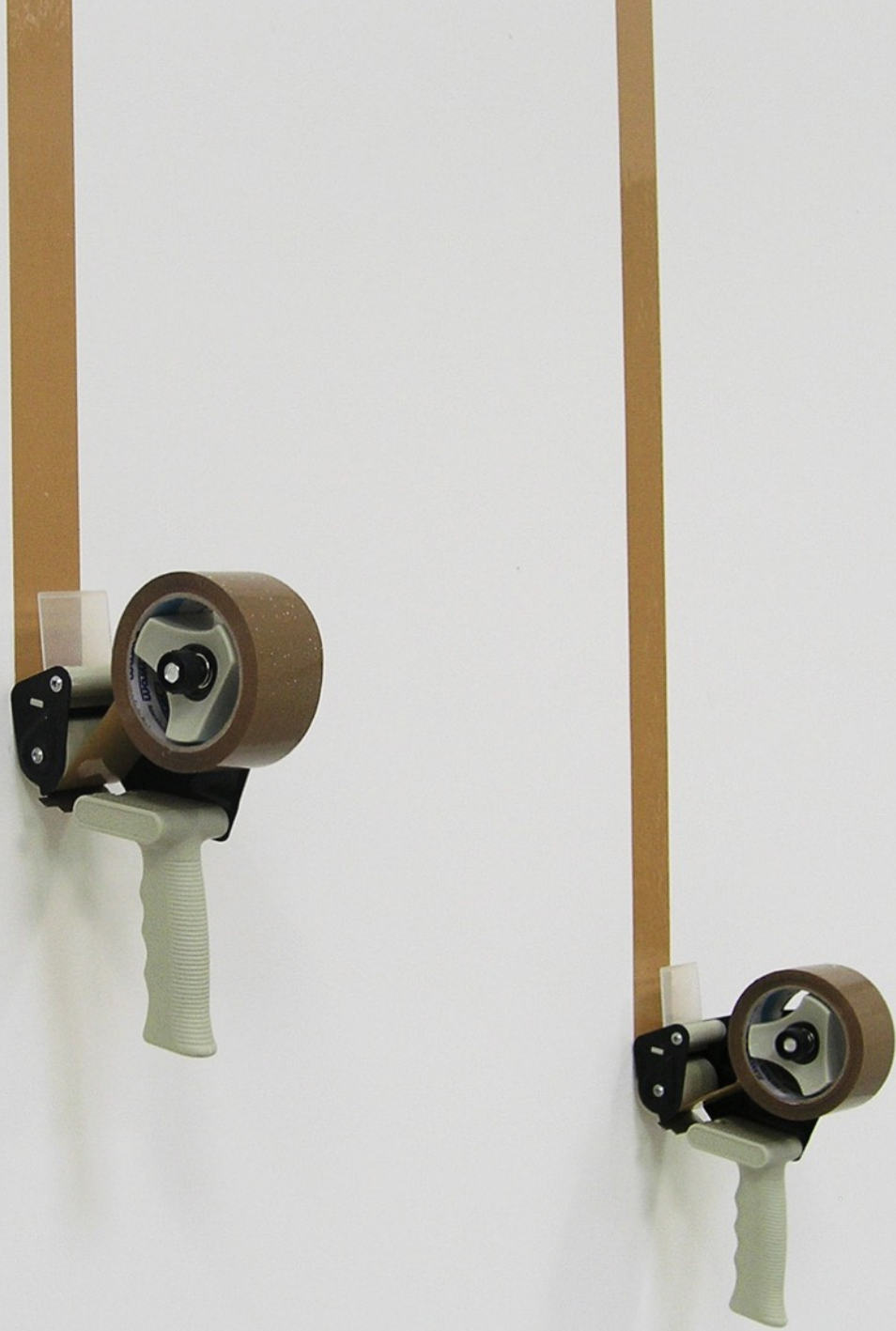




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Installation view '*Free on the Mind Occupy the Space*',  
Tape on the wall, variable dimensions, at Manifesta 7, Rovereto, Italy, 2008



*Free in the Mind Occupy the Space, 2008,*  
Detail, Tape on the wall, variable dimensions

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*Flood*, 2008, Pre-fabricated stones and aluminum, 400 x 700 x 80 cm



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*At your place*, 2007, Installation, light boxes with fluo white, variable dimensions

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*Made in:side*, 2006,  
Lambda print, 120 x 150 cm



*Made in:side*, 2008,  
Lambda print, 180 x 230 cm



*Imagineering*, 2006,  
Lambda print, 120 x 180 cm

