

Morton, Tom, *Axi*, June 2012.

Jesse Wine (b. 1983, Chester) has said that 'for the most part, I exist in pixels'. Today, the work of emerging artists (not to mention something of their public personas) is circulated primarily through digital means, and may be edited and re-edited at the click of a mouse. For sculptors such as Wine, this demands some hard thinking about what precisely it means to make objects. Accordingly, he positions his work as existing 'between the internet and reality', and his own role as shuttling between 'spontaneous maker', romanticized artisan, technician, and 'matter of fact' producer'.

For Dax Wax, his exhibition in the Hayward's Concrete Café, Wine presents three Ikea cabinets that contain, respectively, a worker's high-visibility tabard, a thermal, 'coffee cup for life' of the type used by commuters, and the URL of the artists' website, jessewine.com, given the same graphic treatment as the eponymous text in Ed Ruscha's painting 'Those Golden Spasms' (1983). Behind the cabinet's frosted glass, each of these items appears fuzzy, almost pixelated, more like a low-res jpeg than something that belongs to the physical world. Elsewhere in the space, we are presented with a tea set that might best be described a vernacular take on the postmodern design work of the Italian 1980s Memphis Group, and a smear of orange-coloured 'Dax Wax' hair gel on the window's glass (the artist, we should note, is a redhead). Wine has described his intervention in Concrete as 'as a piece of theatre, both dreamy and truly real, whereby the technician hangs up his high-vis jacket, has a cup of tea and then falls asleep against the cafe window'.

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