



La Biennale di Venezia

58. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

Daiga
Latvian
Grantina
Pavilion

Saula 58th

Biennale

Sumis International

Art

Venezia

Exhibition



Ministry of Culture
Republic of Latvia

58th International Art Exhibition

Artist

Daiga Grantiņa

Curators

Valentinas Klimašauskas

Inga Lāce

Contents

→ Team

→ The project *Saules Suns*

→ Curatorial statement

→ Biographies

→ Statement from the Minister for Culture
of the Republic of Latvia, Dace Melbārde

→ Publicity Photos

Contacts

Facebook:
[@LVPavilion2019](#)
Instagram:
[@LatvianPavilion2019](#)
[#latvianpavilion2019](#)

Press coordinator
Latvian Pavilion 2019:
Megija Milberga
Kim? Contemporary Art Centre
T +371 26430693
megija@latvianpavilion2019.lv

www.latvianpavilion2019.lv

Dates

Biennale Arte 2019:
May 11—November 24, 2019

Preview Biennale Arte 2019:
May 8—10, 2019

Opening of the Latvian Pavilion:
May 10, 2019

Opening hours

May 11—October 24, 2019
Tuesday — Sunday: 10 am — 6 pm
Friday, Saturday: 10 am — 8pm

October 6 — November 24, 2019
Tuesday — Sunday: 10 am — 6 pm
Closed on Mondays
(except on May 13, September
2nd and November 18, 2019)

Accreditation

Accreditation for the preview
can be obtained only through the
Biennale Press Office in Venice:
[www.labiennale.org/en/art/2019/
homepage-2019](http://www.labiennale.org/en/art/2019/homepage-2019)

Team

Artist

Daiga Grantiņa

Commissioned by

Ministry for Culture of the Republic of Latvia

Organizers

Kim? Contemporary Art Centre

Latvian Centre for Contemporary Art

Commissioners

Zane Čulkstēna

Solvita Krese

Dace Vilsone (Ministry of Culture of the Republic of Latvia)

Curators

Valentinas Klimašauskas

Inga Lāce

Deputy commissioner

Alexey Koshkin

Architect

Dagnija Smilga (ĒTER)

Daiga Grantina Studio manager

Lorraine Châteaux

Graphic designer

Toan Vu-Huu (Studio Baldinger•Vu-Huu)

Head of communication & PR

Megija Mīlberga

Production assistant

Francisca Wuerz

Project coordinator in Venice

Alessandro Zorzetto (Precarious Architecture)

Artist's assistant

Inès Malfaisan

Saules Suns

The Pavilion of Latvia at the 58th International Art Exhibition La Biennale di Venezia, Venice Art Biennale May 11—November 24, 2019

The Latvian Pavilion at the Venice Art Biennale 2019 will host *Saules Suns*, a new site-specific installation by the artist Daiga Grantina that has been jointly curated by Inga Lāce and Valentinas Klimašauskas.

In her practice, Daiga Grantina uses a wide range of everyday materials, from the synthetic to the organic, often inverting and trespassing beyond the limits of their traditional uses to create associative formations that both conceal and reveal, directing the viewer's gaze in manifold ways.

The sources of inspiration for this new installation were light and simultaneity. *Saules Suns* is a multi-centred landscape that unfolds around several suns, several sources of light traversing manifold materials and shapes. As if the scene of some cosmological dawn, it opens itself up as a site and moment for the generation of possibilities. Our sense of these possibilities is strengthened by the multitude of potential paths and perspectives through the installation.

Grantina bends metal into spirals, casts light into shadow, and fluffs cotton into fuchsia purple blossoms. However, it is not that the piece is about these materials themselves, but rather that with the help of these elements something is expressed. Through her own unique manner of expression, her language, the artist communicates and shapes the world, offering alternatives to the current state of affairs. This seems particularly significant given the current environment of heightened populism and 'fake news', within which verbal means of communication tend to fail. Her work reminds us of art's fundamental characteristic – its capacity to constitute an alternative language beyond words and stories – which is especially important in this moment as well as, of course, in the context of the Biennale.

The curators of the Latvian Pavilion, Valentinas Klimašauskas and Inga Lāce, are excited to work with Daiga Grantina, an artist they admire for her ability to combine materials in unexpected ways. By bringing together the synthetic and the organic in arrangements reminiscent of life forms and molecular structures, she develops sculptural installations that read like three-dimensional scores for imagined vibrational patterns, their scattered elements radiating vivid colours.

The team behind the Latvian Pavilion this year is composed of commissioners Zane Čulkstēna and Solvita Krese, curators Inga Lāce and Valentinas Klimašauskas, architect Dagnija Smilga (ĒTER), graphic designer Toan Vu-Huu (Studio Baldinger•Vu-Huu), project director Alexey Koshkin and coordinator in Venice Alessandro Zorzetto. The project has been organized by the Kim? Contemporary Art Centre and the Latvian Centre for Contemporary Art.

Latvia has participated in the International Art Exhibition since 1999. The organizers of the Latvian Pavilion 2019 would like to express their gratitude to the general supporters of the project – The Ministry of Culture of the Republic of Latvia, Jānis Zuzāns, SIA Alfor and Galerie Joseph Tang – as well as to the supporters of the exhibition: Magnetic Latvia, Delfi, Arctic Paper, Krassky Interior Showroom, Magnum NT, Mousse and Pēteris Viņķelis.

Curatorial statement

Saules Suns is a multi-centred landscape that unfolds around several suns, several sources of light traversing manifold materials and shapes. As if the scene of some cosmological dawn, it opens itself up as a site and moment for the generation of possibilities. Our sense of these possibilities, which is mirrored in the diversity of the shapes that appear across the landscape, in the range of their spatial and physical attributes, is strengthened by the multitude of possible perspectives and paths through the installation.

The revelation of both the corporeal and immaterial qualities of substances is at the centre of the work. Daiga Grantina uses a wide range of everyday materials, from the synthetic to the organic, often inverting and trespassing beyond the limits of their traditional uses. She bends metal into spirals, casts light into shadow, fluffs cotton into fuchsia purple blossoms. Her soft and porous objects bear the fresh imprints of their moulds and are interwoven with white strings that stretch in every direction—ontological signposts extending upwards and outwards.

However, signs should not be read as fixed or finale but as temporal, morphing and generative. For instance, what may be read as the signifier may also function as the signified, the real may be registered as the imaginary, and the imaginary may extend into the symbolic. Through inviting an awareness of the multiplex ties between the work on display and our experiences of it, the installation suggests the possibility that each of the encounters it precipitates might extend towards an all-embracing openness.

Valentinas Klimašauskas & Inga Lāce

Biography

Artist

Daiga Grantina

- 1985** Born in Riga, LV
2012 Academy of Fine Arts, Hamburg, D
2010 Academy of Fine Arts, Vienna, AT

Solo exhibitions

- 2018** → *Toll*, Palais de Tokyo, Paris, FR
→ *Jardin des Pommes*, with Athena Vida, Galerie Joseph Tang, Paris, FR
2017 → *So Sun Dig Harena*, Capri, Düsseldorf, D
→ *Sliding off Coatee*, Kunstverein Hamburg, D
2016 → *KUB Billboards*, Kunsthaus Bregenz, Bregenz, AT
→ *Paris Internationale*, Galerie Joseph Tang, Paris, FR
→ *Flight Devidoor*, Autocorrect, Vienna, AT
→ *heap-core,,,* kim? Comtemporary Art Center, Riga, LV
→ *Basinger Beige*, 83 Pitt Street, New York, US
→ *Grotto from Grammar*, Galerie Joseph Tang, Paris, FR
→ *LFL*, Stefan Lundgren Gallery, Palma de Mallorca, ES
2015 → *The Mountain Guide*, Matthew Gallery, Berlin, D
2014 → *Legal Beast Language*, Galerie Joseph Tang, Paris, F
→ *Mouth Harness*, ba&d, Düsseldorf, D
2013 → *scity-ox-tails*, Galerie Max Mayer, Düsseldorf, D
2012 → *FUSE, FUSE, Diana at her Bath*, Neuer Kunstverein Aachen, D
2010 → *Hermes und der Pfau*, Stuttgart, D

Group exhibitions

- 2018** → *Solar bodies*, Musée d'Orsay, cur. by Jean Baptiste Delorme, Paris, FR
→ *Another Banana Day for the Dream-Fish*, cur. by Sandra Adam-Couralet & Yoann Gourmel, Palais de Tokyo, Paris, FR
→ *Flaming Creatures*, cur. by Juste Jonutyte & Yates Norton, Rupert, LT
→ *Baltic Triennale 13*, cur. by Vincent Honoré, Tallinn Art Hall, ES
→ *Baltic Triennale 13*, CAC Vilnius, LT
→ *Dialectics of the Stars*, cur. by Fabien Danesi, Plateform L, Seoul, KP
→ *Crash Test*, cur. by Nicolas Bourriaud, La Panacée, Montpellier, FR
→ *Performing Life*, cur. by Inga Lace & Solvita Krese, Villa Vassilieff, Paris, FR
2017 → *Vienna Biennale*, cur. by Marlies Wirth, MAK Wien, AT
→ *Biotopia*, cur. by Sabine Rusteholz-Petko, Kunsthalle Mainz, D
→ *Condo at Emalin*, London, UK
2016 → *Adhesive Products*, cur. by Praxes, Bergen Kunsthall, NO
→ *Harmony of Chaos*, cur. by Elina Spröge, Galerija Alma, Riga, LV
→ *Les Lèvres Nues*, cur. by Noemie Vulpian and Jarry, DOC, Paris, FR

- 2015** → *The Pleasure of the Text*, Campoli Presti, London, UK
→ *Tantrum*, cur. by Jo-ey Tang, de Geest, Bruxelles, BE
→ *Crowd Control Rope*, Mathew Gallery, New York, US
→ *X is Y*, Sandy Brown, Berlin, D
→ *hTERT*, HESTER, New York, US
2014 → *The plates of the presents*, photogram project, cur. by Jo-ey Tang & Thomas Fuigerol, Ivry-sur-Seine, F
→ *Boesner art award*, Märkisches Museum, Witten, D
→ *New Generation*, FRAC Nord-Pas de Calais, F
→ *Krampographien*, cur. by Ule Gerhardt, Kunstwerke Berlin, D
2013 → *Nouvelle Vague*, cur. by Marc Bembekoff, Palais de Tokyo, Paris, F
→ *Anglet Biennale*, Villa Béatrix, cur. by Cécile Bourne-Farrell, F
→ *Solid enough to be Inhabited*, cur. Stephanie Seidel, Schloss Ringenberg, D
2012 → *Index*, Kunsthaus Hamburg, D
→ *Mad-Stir-Delirium*, Ei Arakawa & hfbk Hamburg, Daad Galerie, Berlin, D
2011 → *Out of Storage. Provisoire & Définitif*, Marres Maastricht, NL
→ *District Stiftung Berlin* cur. by Ule Gerhardt, D
2009 → *Richard Prince and the Revolution*, cur. by Jonathan Monk, Projecte SD, Barcelona, ES
→ *Fluc Wanne*, cur. by Marita Fraser, Wien, AT

Other projects

- 2016** → collaboration with Mary Rinebold on *The Guided Tour*
2015 → *Present Future*, Artissima, Turin, IT

Stipends

- 2015** → Travel grant, Neue Kunst in Hamburg e.V., D
2012–2013 → Le Pavillon residency program, Palais de Tokyo, Paris, F
2011–2012 → DAAD achievement grant for foreign students, D
2010 → Freundeskreis, project funding, HFBK Hamburg, D
2009 → DAAD international mobility grant, D

Public collections

- Kunstmuseum Bern, Bern, CH
Art21 foundation, NL
FRAC Nord-Pas de Calais, FR

Biographies

Curator

Valentinas Klimašauskas

Valentinas Klimašauskas (b.1977, Lithuania) is a curator and writer. He is an author of *Oh, My Darling & Other Rants* (the Baltic Notebooks of Anthony Blunt, Vilnius, 2018), *Polygon* (Six Chairs Books, Kaunas, 2018). His book *B* (Torpedo Press, Oslo, 2014) contains written exhibitions that float in time and space with or within a joke, one's mind, Voyager 1, Chauvet Cave or inside the novel *2666* by Roberto Bolaño.

Curator

Inga Lāce

Inga Lāce (1986) lives in Riga and is a curator at the Latvian Centre for Contemporary Art (LCCA). She was a curatorial fellow at de Appel arts centre, Amsterdam (2015-2016) and has recently curated exhibitions *It Won't Be Long Now, Comrades!* at Framer Framed, Amsterdam (2017, co-curated with Katia Krupennikova) and *Shared History* at the Art Museum Riga Bourse (2018). Lāce has co-edited the book *Revisiting Footnotes. Footprints of the Recent Past in the Post-Socialist Region* (with Ieva Astahovska, 2015). She has been co-curator of the 7th-10th editions of the contemporary art festival *SURVIVAL KIT* (2015-18). She is also co-curator of a research and exhibition project *Portable Landscapes* tracing and contextualizing Latvian artists' emigration and exile stories throughout 20th century (Villa Vassilieff, Paris; Latvian National Art Museum, Riga, 2018).

Statement

Minister for Culture
Dace Melbārde



Ministry of Culture
Republic of Latvia

Over the course of 120 years, the Venice Biennale has become the most widely visited and oldest international art exhibition in the world. As one of the most significant cultural events, it continues to provide a platform for the contemporary art of 90 countries to meet, address and inspire its admirers.

Last time, in 2017, the Venice Biennale was able to bring in a record number of visitors – 615 000. On average it has been attended by 450 to 500 thousand. The increasing popularity of the Biennale shows that this exhibition is not only an event for art professionals but also an opportunity for any inquisitive person to see how each country expresses itself in the form of art.

Of course, the increase in these numbers can also be attributed to the increasing public visibility of contemporary art. The language of contemporary art is becoming increasingly organic to us. This is also due to the ability of social media to rekindle a more lively interest in art as well as the interaction of the Venice Biennale with various educational programmes.

In most international biennales, participants are chosen by exhibition curators. The Venice Biennale, however, enables countries to build their own national pavilions and choose content to present their story to the international art world.

Successful participation in the Venice Biennale brings recognition and demand for the contemporary art of the participating country at the international level. That is why since 1999, Latvia too is among the ranks of the 90-country regiment.

For artists, participation in the Venice Biennale often serves as a springboard from recognition at national or regional level to international recognition. The Venice Biennale is an opportunity for them to become noticed by internationally known curators in a world where they are seeking new talent in art.

We are aware that this year we are heading in the opposite direction. The creator of the content of our pavilion first gained international visibility and only then came onto the Latvian art scene, quickly assuming a convincing and stable role.

In the open contest organised by the Ministry of Culture last year regarding the concept and implementation of the Latvian exhibition idea, the jury selected the work “Saules suns” (Sun Dog) of artist Daiga Grantiņa. This year, the Latvian pavilion will be organised by the contemporary art centre “Kim?” in cooperation with the Latvian Centre for Contemporary Art.

We believe that artist Daiga Grantiņa, already active on the international art scene, shoulder to shoulder with known art professionals, will bring Latvia even more attention at the 58th International Art Exhibition in Venice.

Supporters

General supporters



Ministry of Culture
Republic of Latvia

ALFOR SIA



Galerie Joseph Tang
Krassky Interior Showroom
Delfi
DOC!

Supporters

Mousse
Arctic Paper
Magnum NT
Pēteris Viņķelis
KT Serviss SIA

Special thanks to the selection committee

Māra Lāce,
Andris Vītoliņš,
Santa Hirša,
Laima Slava,
Kaspars Vanags,
Jānis Zuzāns

Acknowledgements

Rasa Antanavičiūtē
Maria Arusoo
Solvita Āboltiņa
Dita Birkenšteina
Evelyne Châteaux
Lidija Grantiņa
Suzannah Henty
Agnese Karlsonē
Ketrīsa Petkēviča
Renāte Prancāne
Agnese Pundiņa
Sabīne Šnē
Meriliin Talumaa
Annija Vanaga
Kitija Vasiļjeva
Laura Veremeja
Alīse Vorobeja
Austē Zdančiūtē

Publicity images

Publicity images can be found here:

www.dropbox.com/sh/8ijlurujsxozh7k/AAAznlQboDjN9ZyOl5POng7oa?dl=0



© Photography Toan Vu-Huu