

# Daiga Grantina

Daiga Grantina's material constellations bulge and dilate. Their gossamer-thin surfaces are rendered transparent and permeable, about to split open under the pressure of fecund corporeal expansion. Grantina chooses to work with both natural and synthetic materials, testing and stretching the capacities of their material properties, especially in direct relation to one another. She upends materials from their conventional use, inviting open-ended associations beyond form and representation. It is in this open space Grantina generously creates room for viewers' nuanced intimacy with her works. She physically and conceptually affords materials layers of haptic and cerebral understanding, effortlessly transitioning from micro to macro and back, just as the bodymind does constantly in the world. Her body and mind pairings are a play of volume and form, shaping a spontaneous and elastic notion of their relationship to each other, where the boundaries of the body are alluringly obscure and permeable. In beautiful poetic couplets, the internal is indistinct from the external and the material from the immaterial.

Daiga Grantina (\*1985 in Saldus, Latvia) lives and works in Paris. From 2005-2012 she studied at the Hochschule für bildende Künste in Hamburg and from 2009-2010 at the Akademie der bildenden Künste in Vienna. Her international institutional solo exhibitions include *Lauka Telpa* at the Art Museum Riga Bourse in Riga, Latvia (2022), *What Eats Around Itself* at the New Museum in New York (2020), *Saules Suns* at the Latvian Pavilion at the 58th Venice Biennale in Italy (2019), *Toll* at the Palais de Tokyo, Paris (2018) and *Pillars Sliding off Coat-ee* at the Kunstverein in Hamburg (2017). This year Grantina was nominated for the Purvītis Prize 2023 and will have a solo exhibition at Kunstmuseum Bern in 2025.

# Yein Lee

Yein Lee peels away the skin of her anthropomorphic sculptures to reveal a body that is fused with both the natural and constructed world. The outer lines of the body appear only cliché-like as an arbitrary frame to reveal how the human cosmos is permeated and defined by technology, organisms and context. There is no longer a separation between the body and the natural and built worlds, as the body is abstracted out into the world and the world back into the body. Lee's sculptures begin with an emotional experience for the artist that necessitates a physical form in order to develop and process it. Just as this feeling becomes material, the artist's sculptural process of making with her own body is her own physical outlet. In a painterly gesture, found objects made of steel, epoxy and acrylic resin, latex, electrical cables and used automobile parts, cast body parts, and natural materials like leaves and twigs, come together symbiotically to open up a body whose experience of the world is not separate from its existence in that world.

Yein Lee (\*1988 in South Korea) lives and works in Vienna. She graduated with a BFA from Hong-Ik University in Seoul, South Korea in 2013 and continued her education in painting and sculpture at the Academy of Fine Arts in Vienna until 2022. Lee's past solo exhibitions include *Breathing Timemarker* at school in Vienna (2023), *Devouring Chaos* at Loggia in Munich (2022) and *Portal* at Final Hot Desert in Salt Lake City, Utah, USA (2021). She has participated in the group exhibitions *On the edge of all this sprawl of night and cities* at Super Dakota in Brussels (2023), *Klammern aus denen Blätter Sprießen* at Scherben in Berlin (2022), *Embodied Structures* at CIVA Festival, Belvedere 21 in Vienna (2022) and *Stormy Weather* at Centre culturel suisse in Paris (2021), among others.

# Tenant of Culture

Tenant of Culture's garments of skin are unpicked and restitched in abstractions of the body broken down into 2D, standardised clothing patterns. Drawing on a background in fashion, the artist's capitalist-commercial experience of the body's ultimate disconnect from the individual, despite its marketing as such, is visible in her work. The ignorantly uniform body politic, dressed in mass-produced clothing, is removed, flattened and stitched together to form curtains and screens. But these curtains possess the potential to again take on their own form at will. In a subversion of the concealing textile known from interior spaces, Tenant of Culture's screens are waterproof and can be drawn together with toggles that completely alter their ostensibly flat form. Through acts of physical separation by unpicking stitches, Tenant of Culture lays bare how violent and dehumanising the western separation of body and mind can be. The physical body is absent in her work as prevalence is given over to conceptions of a multipliable, malleable bodymind in contemporary society. However, Tenant of Culture's restitching doesn't completely avoid the body, since clothing is based upon it, yet the body is only present here through its absence.

Tenant of Culture is the name of the practice of Hendrickje Schimmel (1990\* Arnhem, NL), who lives and works in London. She completed a BA in Fashion Design at ArtEZ School of the Arts, Arnhem, NL followed by an MA in Textiles at the Royal College of Art, London, UK. Tenant of Culture's recent solo presentations include *In Situ: Tenant of Culture* at the Museum of Contemporary Art in Antwerp (2023), *Soft Acid* at Camden Art Centre in London (2022), *et al*, Kunstverein Dresden (2021) and *Tenant of Culture* at Fries Museum, Leeuwarden, NL (2020).

# Daiga Grantina Yein Lee Tenant of Culture

English

# Insides Out

kunstverein  
göttingen

19 August—  
1 October 2023

We think, feel and understand with our whole being, not just our heads. Despite the separation of mind and body that still prevails in the West, the artistic practices in *Insides Out* render feelings and perception material as one with the body. The exhibition demonstrates a changing Western acknowledgment of the body as more than just a receptor for feelings or a receiver of transmissions from the mind. Physical intelligence is grasped through a materially embodied experience: feeling and knowledge are not only reflected through a physical form but exist as such. Daiga Grantina, Yein Lee and Tenant of Culture bridge the now narrowing but still prevalent gap between mind and body through traditionally art-adjacent materials and hand-craft techniques. The materiality of their chosen mediums inherently addresses tangible feelings and their physical practices are a direct material experience of perception, merely by way of doing as an act.

Notions of self and society are subject to socio-cultural and historical influence. Daiga Grantina, Yein Lee and Tenant of Culture acknowledge how our experience of the world, with all its implications, is a complex exchange of body and mind with the world. It is their artistic practices that aid them in coming to terms with this experience. They develop concepts that unite our physical forms and modes of perception by making material things with their own bodies, adopting context-laden practices and techniques to do so. The shell of the body, i.e. the material spirit, is porous and permeable, it both expands outwards into the world and dissolves within it, in inseparable, abstract, associative and poetic constellations of the interior and exterior.

The exhibition title *Insides Out* not only describes the symbiosis of the intellectual with the corporeal – the material mind – but also refers to the transfer of this physical, experiential complex beyond the human body. The body becomes boundary-less and thus our ability to perceive the world multiplies and disperses within it.

Curated by Sarah Crowe and Alke Heykes.

The exhibition takes place at the *Altes Rathaus* in cooperation with the City of Göttingen's Fachdienst Kultur.

We thank our funding partners:



# Daiga Grantina

- 1 *Moth mothers*, 2022  
Wood, tissue, ink, silicone, wax, string, staples  
50 × 41 × 17 cm  
Courtesy the artist and Emalin, London
- 2 *Plug Plough*, 2018  
Flax linen, plasticrete  
150 × 50 × 15 cm  
Courtesy the artist and Emalin, London
- 16 *vase*, 2020  
Fabric, plastic, wood, ink, screws  
145 × 100 × 36 cm  
Courtesy the artist and Emalin, London
- 17 *Mirrors*, 2022  
Wood, ink, fabric, silicone  
34 × 33 × 11 cm  
Courtesy the artist and Emalin, London
- 18 *Red blue head*, 2023  
Wood, ink, silicone, fabric  
38 × 54 × 2 cm  
Courtesy the artist and Emalin, London
- 19 *Egg sky*, 2023  
Wood, ink, fabric, resin, branches, aluminum  
138 × 106 × 18 cm  
Courtesy the artist and Emalin, London

# Yein Lee

- 3 *variable views*, 2023  
Acrylic color, fiberglass, polymer gypsum, steel  
67 × 30 × 12 cm  
Courtesy the artist
- 4 *flooded system*, 2023  
Broken printer, oil tank, dry branches, electrical wire, polymer gypsum, fiberglass, epoxy putty, steel, acrylic color, lacquer  
95 × 75 × 173 cm  
Courtesy the artist
- 5 *in a body of the universe*, 2023  
Acrylic color, fiberglass, styrofoam, polymer gypsum, epoxy putty  
62 × 22 × 10 cm  
Courtesy the artist
- 7 *devouring chaos - growth of reconstructed time, overflowing bodies, and static electricity*, 2022  
Broken chain saw, drill motor, mixer motor, fake flower, dry branches, electrical wire, polymer gypsum, fiberglass, epoxy putty, steel, acrylic color, lacquer  
160 × 80 × 180 cm  
Courtesy the artist
- 8 *The meaning of speaking up*, 2023  
Steel, plaster of paris, wooden branches, repurposed broken printer, epoxy putty, electrical wires, fiberglass, 3D print  
25 × 25 × 145 cm  
Courtesy the artist
- 9 *Status of for the time being*, 2023  
Dry flower, electrical cable, plaster of paris, fiberglass, steel, wooden branches, epoxy putty  
40 × 40 × 140 cm  
Courtesy the artist
- 10 *what you see, what you are I*, 2023  
Acrylic color, fiberglass, styrofoam, polymer gypsum, cardboard  
60 × 10 × 5 cm  
Courtesy the artist
- 11 *view I*, 2023  
Acrylic color, fiberglass, styrofoam, polymer gypsum, epoxy putty  
60 × 10 × 5 cm  
Courtesy the artist

# Tenant of Culture

- 6 *Dry Fit (Series)*, 2022  
Recycled outerwear and sportswear, elastic, toggles, thread, fabric  
Dimensions variable, fully extended 300 × 400 cm  
Courtesy the artist and Galerie Fons Welters, Amsterdam
- 12 *Dry Fit (Series)*, 2023  
Recycled outerwear and sportswear, elastic, toggles, thread, fabric, steel, aluminium  
300 × 220 cm  
Courtesy the artist and Galerie Fons Welters, Amsterdam
- 13 *Flash s/s (Series)*, 2020  
Recycled garments, padding, string, bungee cord, thread, climbing rope, eyelets, mesh  
Dimensions variable, fully extended 300 × 200 × 3 cm  
Courtesy the artist and Soft Opening, London
- 14 *How To Style A Chore Coat (Series)*, 2021  
Canvas, deconstructed used cotton overalls, textile glue, eyelets  
160 × 147 cm  
Courtesy the artist and Soft Opening, London
- 15 *How To Style A Chore Coat (Series)*, 2021  
Canvas, deconstructed used cotton overalls, textile glue, eyelets  
41 × 37 cm  
Courtesy the artist and Soft Opening, London

