

Daiga Grantina

Moth Mothers

palace enterprise

Vester Farimagsgade 6 | 1606 Copenhagen



Installation view
Toll, 2018
Palais de Tokyo, Paris



Installation view
Solar Bodies, 2018
Musee d'Orsay, Paris



Installation view
What Eats Around Itself, 2020
New Museum, New York



Daiga Grantina

Pink, 2022

Wood, ink

35 x 30 x 2 cm





Daiga Grantina

Pink, 2022

Wood, ink

35 x 30 x 2 cm



Daiga Grantina

Second and symbol. 2022

Tissue, wood, silicone, wax, ink, staples

48 x 36 x 17 cm





Daiga Grantina

Second and symbol. 2022

Tissue, wood, silicone, wax, ink, staples

48 x 36 x 17 cm





Daiga Grantina

Moth mothers, 2022

Wood, tissue, ink, silicone, wax, string, staples

50 x 41 x 17 cm





Daiga Grantina

Moth mothers, 2022

Wood, tissue, ink, silicone, wax, string, staples

50 x 41 x 17 cm



Daiga Grantina

Wrist, 2022

Tissue, wood, silicone, wax, ink, staples

57 x 32 x 21 cm





Daiga Grantina

Wrist, 2022

Tissue, wood, silicone, wax, ink, staples

57 x 32 x 21 cm

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Daiga Grantina

Moth Mothers

Installation view at palace enterprise



Daiga Grantina

Front view of the same color, 2021

Wood, tissue, ink

44 x 42 x 10 cm





Daiga Grantina

Front view of the same color, 2021

Wood, tissue, ink

44 x 42 x 10 cm

palace enterprise

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Daiga Grantina

Return, 2022

Wood, ink

49 x 28 x 2 cm





Daiga Grantina

Return, 2022

Wood, ink

49 x 28 x 2 cm

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Daiga Grantina

Account of a day, 2022

Tissue, wood, ink, silicone, staples

52 x 52 x 6 cm



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Daiga Grantina

Account of a day, 2022

Tissue, wood, ink, silicone, staples

52 x 52 x 6 cm



Daiga Grantina
Former temple, 2022
wood, ink
18,5 x 48 x 1,7 cm

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Daiga Grantina
Former temple, 2022
wood, ink
18,5 x 48 x 1,7 cm





Daiga Grantina

Other artists, 2022

Tissue, wood, silicone, wax, ink, staples

57 x 44 x 18 cm





Daiga Grantina

Other artists, 2022

Tissue, wood, silicone, wax, ink, staples

57 x 44 x 18 cm



Daiga Grantina
Other artists, 2022
Tissue, wood, silicone, wax, ink, staples
57 x 44 x 18 cm



Daiga Grantina
Moth Mothers
Installation view at palace enterprise

Vernix By Rhea Dall

There is an unapologetically sexy, seductive pull to Daiga Grantina's sculptural folds, be it from her grand-scale bloated spandex buffs, looking like enormous cocoons, or her draped, drooling textile compositions, dazzling like bling. Yet the more intimate scale of her new sculptural series—titled *Moth Mothers*—that hangs on the wall (as if they were “images” rather than traditional “sculptures” placed amid the space) makes her novel nine works blushingly erotic. Maybe it's the proximity the works require; the in-your-face height on the wall. Maybe it's the faint colors; the soft white and dashes of pink, pale purple, coral, flush, fuchsia, rose, or salmon meeting dark brown that make their openings, their crevices, even more vaginal than ever.

I like them. A lot. I like Daiga. A lot. Having had the pleasure of knowing her since sometime back in 2015, we go, if not way back, then back a considerable seven years. We met last when her daughter, now three years, was only three weeks. I'm writing this as my own daughter is about seven months. There has been correspondence in between, a lot of making, and we've become mothers. In itself, this is almost as average as can be, but it is poignant because this show is a leap in creation, in making. If Daiga is generally molding and draping her works in a continuum flowing from one exhibition or series to the next, slowly letting the matter take the lead in the studio, then these motifs simply, suddenly *occurred*. Not as growing shapes coming about slowly via their oozing materiality, but they *occurred* as

colors, conditioned through their dusty palette. In brief, they *occurred* as an image, or even, as a vision. And they could not be any different. They had to look like this; a little like a newborn simply *occurring*, without the creating (mothering) body having seen the layers happening. Past the unspeakable hardship of the labor, suddenly, shockingly, the little figure is just there, rough and flawed. Perfect to any parent. Curled up in odd fluids—blood, of course, but also the beautifully named vernix (vernix caseosa, a protective layer on the newborn's skin).

Maybe age, maybe experience, or maybe motherhood develops how one creates works. In any case, the evolvment turned Daiga into a wizard, channeling the strange vision of these works. Yet, I've known her to be one (a wizard, that is) for a long time. Already in 2015, when she spoke to me about wanting to salvage an old Parisian sex shop—a landmark in the 11th arrondissement—after its owner's departure, I knew that she would salvage (or channel, through her artistic work), if not that particular shop, then at least, wizardly, sculpturally, a corner of the lushness and the erotic oddity (perfect and special) that genitals and gel make up; a part of our visual regime that is so easily lost between the everyday hours of housework, sad internet PornTubes, and the dark dire times of wildly unnecessary wars, be they cold or current, as knows, if anyone, a Latvian by birth.

The nine pieces in this show occurred after Daiga had, for a considerable period, focused on peacock feathers since she was aiming to make an artwork of these for something else entirely. Having stared at the glowing colors of the male bird's iridescent coat for (too) long, these new works—the *Moth Mothers*—simply appeared, almost as if they were an afterimage.

Her “blinded” eyes, haunted by the ferocious palette, were soothed by the softness in the shades of pink and suave vernix white alongside the deep brown surfaces. I imagine the latter functioning as dark holes absorbing all the (peacock's) colors; holes that in turn could be likened to a stronger earth or Gaia-like force, effortlessly soaking up all the sky's or bird's prismatic aggression.

As such, these nine works—the number itself mystical, recalling the nine of muses—*occurred* as images made in and of themselves, channeled through the (wizard) artist functioning merely as a non-identifiable membrane (not unlike the vernix softening the newborn's arrival). And in fact, this is, if anything, how I've known Daiga to have transmitted her material for a long time. Our grand, first collaborative project took its cue from the taffy puller, a bonbon-making machine that swirls sugar mass, pulling the sweet crystals apart so that they chaotically (literally) stay ruminating, alive,

uncontrollable. This incessant organic movement of the material, in turn, keeps the little bonbons “soft.” Now, drawn from this, in Daiga's works the matter has an inherent “own” drive—unstoppable and erotic, and certainly reproductive. By studying the small, hysterically soft, and seductive pieces of candy, it becomes clear that in her realm any given sculptural “stuff” in itself pulls constellations, bodies, figures. This is the lineage leading to what's at stake here, in these new works. As intimate, even erogenous afterimages, antidotes to the peacock potency, or as soft holes of unfightable femme force—while certainly fun too, mind you: read the titles—Daiga simply channeled their *occurrence*, as they were slipping into the world still partly covered in vernix. And that's the cocooning or “lol” lubricant (inner)vision shaping these nine alluring muses.



Installation view
Atem, Lehm "Fiato, Argilla", 2021
GAMeC, Bergamo



Installation view
What eats around itself, 2020
New Museum, New York



Installation view
Saules Suns, 2019
Latvian Pavilion, 58th Venice Biennale, Venice



Installation view
Pillars Sliding off Coat-ee, 2017
Kunstverein in Hamburg, Hamburg

Daiga Grantina (b. 1985, Saldus, Latvia) lives and works in Paris, France.

Grantina's sculptures which investigate the encounters between materials and their consequent relationships of dissonance and consonance, inducing an exercise in expanded vision. Her material gestures resonate with the structural shifts of organisms and environments, navigating relations of volume and form at the point where microscopic and macroscopic overlap and intersect. Her abstract vocabulary borrows from bodies and landscapes to explore indescribable matter, a plastic investigation of the formless and misshapen. Intuitively concocted forms self-consume and self-produce, at once a continuous development of a shared idea and a space of tension where the hierarchies of perception find themselves rearranged.

Upcoming projects include exhibitions at Art Museum Riga Bourse, LV (2022); X Museum, Beijing, CN (2022); National Gallery Prague, CZ (2022); Kunsthaus Centre d'art Pasquart, Biel/Bienne, CH (2023); and Kunstmuseum Bern, CH (2023).



DAIGA GRATINA

Born 1985, Saldus, Latvia

Lives and works in Paris, France

EDUCATION

2005-2012 Academy of Fine Arts, Hamburg, DE

2009-2010 Academy of Fine Arts, Vienna, AT

UPCOMING

2023 Kunstmuseum Bern, Bern, CH (solo)
Kunsthaus Centre d'art Pasquart, Biel/Bienne, CH (solo)

2022 Art Museum Riga Bourse, Riga, LV (solo)
palace enterprise, Copenhagen, DK (solo)
The Kick Inside, X Museum, Beijing, CN (group)

SOLO EXHIBITIONS

2021 *Learning From Feathers*, Liebaert Projects, Kortrijk, BE
Atem, Lehm "Fiato, Argilla", GAMeC, Bergamo, IT
Temples, Emalin, London, UK

2020 *What Eats Around Itself*, curated by Helga Christoffersen, New Museum, New York, NY, US

2019 *Saules Suns*, curated by Inga Lāce and Valentinas Klimašauskas, Latvian Pavilion, 58th Venice Biennale, Venice, IT

2018 *Toll*, curated by Sandra Adam-Couralet, Palais de Tokyo, Paris, FR
Jardin des Pommes, Galerie Joseph Tang, Paris, FR

2017 **So Sun dog harena**, curated by Gesine Borchardt, CAPRI-Raum, Düsseldorf, DE
Pillars Sliding off Coat-ee, curated by Rhea Dall, Kunstverein in Hamburg, Hamburg, DE

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2016 *KUB Billboards*, curated by Eva Birkenstock, Kunsthhaus Bregenz, Bregenz, AT
Flight Devidoor, Autocorrect, Vienna, AT
Heap-Core,,,, curated by Zane Onckule, Kim? Contemporary Art Center, Riga, LV
Basinger Beige, 83 Pitt Street, New York, NY, US
Grotto from Glammar, Galerie Joseph Tang, Paris, FR
LFL, Lundgren Gallery, Palma de Mallorca, ES

2015 *The Mountain Guide*, Mathew Gallery, Berlin, DE

2014 *Legal Beast Language*, Galerie Joseph Tang, Paris, FR
Mouth Harness, curated by Stephanie Seidel, ba&d, Düsseldorf, DE

2013 *scity-ox-tails*, Galerie Max Mayer, Düsseldorf, DE

2012 *FUSE, FUSE (Diana at her Bath)*, curated by Stephanie Seidel, NAK Neuer Aachen Kunstverein, Aachen, DE

2010 *Strange Overtones*, Hermes und der Pfau, Stuttgart, DE

PERMANENT COLLECTIONS

CNAP Centre National Art Plastique, Pantin, FR

FRAC Nord-Pas de Calais, Dunkirk, FR

GAMeC, Bergamo, IT

Kunstmuseum Bern, Bern, CH

LNMM Latvian National Museum of Art, Riga, LV

Tate, London, UK

X Museum, Beijing, CN

GROUP EXHIBITIONS

- 2022** *The Kick Inside*, X Museum, Beijing, CN (forthcoming)
- 2021** *Post-digital Intimacy*, curated by Michal Novotný, National Gallery Prague, Prague, CZ (2021-2022)
TOI 700D, curated by Fabien Danesi, Galerie Les Filles du Calvaire, Paris, FR
I feel boîte, Loggia, Vienna, AT
- 2020** *Crazy, Cruel and Full of Love*, curated by Kathleen Bühler, Kunstmuseum Bern, CH
Words at an Exhibition, curated by Jacob Fabricius, Busan Biennale 2020, Museum of Contemporary Art Busan, Busan, KR
FLAGGE ZEIGEN, Infected Landscapes, Brandenburg, DE
Platform: Paris, David Zwirner Online, Paris, FR
Expectations, Emalin, London, UK
- 2019** *An Autumn Pantomime*, Galerie Joseph Tang, Paris, FR
The Happy Fact: A Popular Mechanics of Feelings, curated by Tania Pardo, La Casa Encendida, Madrid, ES
Delirious, curated by Chris Driessen and David Jablonowski, 10th edition of Lustwarande, Tilburg, NL
Perfume of Thorns, Phillips, Paris, FR
Negative Space, curated by Peter Weibel, ZKM | Center for Art and Media, Karlsruhe, DE
Animal – Human – Robot, curated by Erika Grigoravičienė and Ugnė Paberžytė, MO MUSEUM, Vilnius, LT
Hot Dilute Soup, curated by Martina Panelli and Eline Grignard, Galerie Jocelyn Wolff, Paris, FR
- 2018** *GIVE UP THE GHOST*, curated by Vincent Honoré, Baltic Triennial 13, Contemporary Art Centre, Vilnius, LT
CHILDHOOD Another banana day for the dream-fish, curated by Sandra Adam-Couralet and Yoann Gourmel, Palais de Tokyo, Paris
Solar Bodies, curated by Ø, Musée d'Orsay, Paris, FR
The Dialectic of the Stars: Extinction Dancefloor, curated by Fabien Danesi, Platform L, Seoul, KR
Crash Test, curated by Nicolas Bourriaud, La Panacée, Montpellier, FR
Akadémia: Perfoming Life, curated by Solvita Krese & Inga Lace, Villa Vassilieff, Paris, FR
- 2017** *Artificial Tears: Singularity & Humanness - A Speculation*, curated by Marlies Wirth, Vienna Biennale 2017, MAK Museum of Applied Arts, Vienna, AT
Biotopia, curated by Sabine Rusterholz Petko, Kunsthalle Mainz, Mainz, DE
Condo London, Emalin hosting Galerie Gregor Steiger, Emalin, London, UK

GROUP EXHIBITIONS

2016 *Adhesive Products*, curated by Praxes, Bergen Kunsthall, Bergen, NO
Harmony of Chaos, curated by Elina Sproge, Galerija Alma, Riga, LV
Les Lèvres Nues, curated by Noemie Vulpian and Jarry, DOC!, Paris, FR

2015 *The Pleasure of the Text*, Campoli Presti, London, UK
Tantrum, curated by Jo-ey Tang, de Geest, Brussels, BE
Crowd Control Rope, Mathew Gallery, New York, NY, US
X is Y, Sandy Brown, Berlin, DE
hTERT, HESTER, New York, NY, US

2014 *Boesner Art Award*, Märkisches Museum, Witten, DE
New Generation, FRAC Nord-Pas de Calais, Dunkirk, FR
One Night Stand #1: Crampographies, curated by Ulrike Gerhardt, KW Institute for Contemporary Art, Berlin, DE
The plates of the presents, curated by Jo-ey Tang and Thomas Fuigerol, Praz-Delavallade, Ivry-sur-Seine, FR

2013 *Nouvelle Vague*, curated by Marc Bembekoff, Palais de Tokyo, Paris, FR
Past Future, curated by Cécile Bourne-Farrell, 5th Anglet Biennale, Villa Béatrix, Anglet, FR
Solid enough to be Inhabited, curated Stephanie Seidel, Schloss Ringenberg, Hamminkeln, DE
Opulente Figuren, curated by Katrin Mayer, Golem Hamburg, Hamburg, DE
Time Based..., with Rémy Héritier, Phénix Theater, Valenciennes, FR

2012 *Index 12*, Kunsthaus Hamburg, Hamburg, DE
Mad-Stir-Delirium, with Ei Arakawa, HFBK University of Fine Arts Hamburg, Daad Galerie, Berlin, DE

2011 *Out of Storage. Provisoire & Définitif*, Marres Maastricht, Maastricht, NL
In den Falten des Vorhangs, District Stiftung, Berlin, DE

2009 *Richard Prince and the Revolution*, curated by Jonathan Monk, Projecte SD, Barcelona, ES
Fluc Wanne, curated by Marita Fraser, Vienna, AT