

Inga Danysz

forever more

Hosted by Lavender Opener Chair (Tokyo)

November 9–December 16, 2024

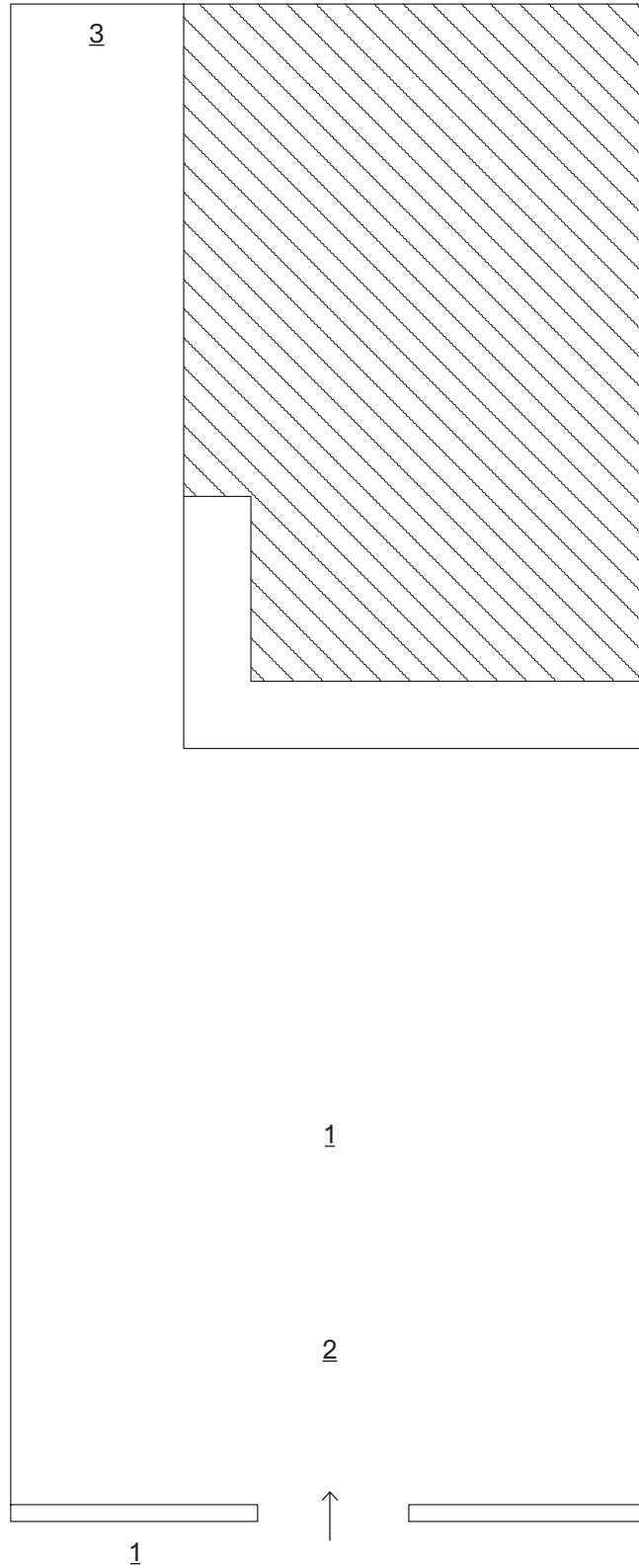
In *forever more*, Inga Danysz's second solo exhibition at Good Weather (and first solo exhibition in Tokyo, co-hosted by Lavender Opener Chair), the artist presents three new works. The first is a stainless steel sculpture designed to accommodate up to eight guests for dinner at Tohmei Diner (a restaurant operated by Lavender Opener Chair co-founder and artist/chef Tatsushiko Togashi). This work is a modular series with four parts present in the exhibition—each individually and collectively titled *Esophagus*.

Each part—unique in their patina, but standard in their form—can be mounted on the wall when not in use, converting it from a functional dining surface (in this case, sat atop beer kegs to raise the table) into a sculptural *tombstone*. In contrast to Danysz's previous work—like *Sarcophagus* (a work that evoked visceral feelings of isolation and the afterlife) or *Ladder* (which dealt with notions of escapism)—*Esophagus* seems to cope with these conditions of withdrawal by emphasizing themes of sustenance and communion adjacent to the artist's consistent concerns with labor, consumption, and control.

Another work, titled *Kyuodai*, is a transformative action. Danysz has relocated tatami mats from a typical Japanese room into the gallery, altering the ritual of dining at Tohmei Diner: shifting the experience from the counter (in proximity to the chef) to the floor of the gallery space with traditional Japanese restaurant zashiki style seating. This intervention enmeshes Togashi into the exhibition as a collaborator with his cooking and hospitality becoming almost a performative act. This act alongside the convening diners and the distance between the inset bowls for each evokes both connection and alienation: a dichotomy underscored by the cold, industrial material of the table and the intimate warmth of the tatami mats within the environment of the gallery/restaurant.

Additionally, a third work—a photograph documenting the original location of the tatami mats in the Ogu area in which the gallery is located—stands as evidence of the artist's action: the space, now emptied, invokes a sense of absence; or a serene release. The installation is further enriched by the soundtrack *Regarding Films* compiled by Danysz's long-time collaborator John Roberts (Brunette Editions).

forever more is Inga Danysz's second solo exhibition with Good Weather and is on view at Lavender Opener Chair (Tokyo) until December 16, 2024, with gallery hours on Thursdays–Mondays from 6–11 p.m. or by appointment.



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1

Esophagus (Tokyo), 2024

Stainless steel

76.4 × 140.6 × 8 cm each

2

Kyuodai, 2024

Relocated tatami mats

260 × 349 × 5 cm

3

Kyuodai, 2024

Inkjet print, aluminum frame

24.4 × 30.4 cm

Edition 1 of 5, 2 AP

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Inga Danysz (b. 1990 Warsaw, Poland) lives and works in Berlin, Germany. Solo exhibitions include *In Ancient Rome* at Good Weather (Chicago), *Remedies for Vertigo* at goeben (Berlin), *Tell me no lies* at Sydney (Sydney), *Impostures* at VIS (Hamburg), and *Insufficient Funds* at Kunstverein Reutlingen, among others. She has presented her work at Fondazione Antonio Ratti (Como), Haus der Kulturen der Welt (HKW) (Berlin), Museum für Moderne Kunst (MMK) (Frankfurt am Main), Staatliche Kunsthalle (Baden-Baden), eastcontemporary (Milan), S.O.C. Satoko Oe Contemporary (Tokyo), and in the exhibition *Identity not proven* at Bundeskunsthalle (Art and Exhibition Hall of the Federal Republic of Germany) (Bonn) in cooperation with the Federal Government Commissioner for Culture and the Media (BKM) which traveled to Kunstsammlungen Chemnitz. In 2016, she received the Columbus Award for Contemporary Art. Danysz studied at Städelschule (Frankfurt am Main) and afterwards took part in the De Ateliers (Amsterdam) from 2015–2017. She was a participant in The Mountain School of Arts (MSA[^]) (Los Angeles) in 2019. Publications include *The End Is Always At The Beginning*—a vinyl with Toulouse Low Trax (2019), the catalog *Insufficient Funds* (2018), and artist books *Metamorphosis of the 21st Century Minotaur* (2018) and *Rootless Rocks and Drifting Stones* (2017), together with Ani Schulze.

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Regarding Films, 2024

Music Selection:
John Roberts

www.brunette-editions.com

1.
Sun An
Heard and Read (1:01)

2.
Satsuki Shibano
Berceuse (1:52)

3.
Queens
Keep It (6:37)

4.
Christian Naujoks
Light Over the Ranges (4:21)

5.
Scott Walker
A Lover Loves (3:11)

6.
Blonde Redhead
For the Damaged (3:02)

7.
Bendik Giske
Hole (4:02)

8.
Paul Bley
Touching (7:28)

9.
Tuxedomoon
Reflection (2:08)

10.
Mica Levi
Blue Shit (4:41)

11.
William Eggleston
*On the Street Where
You Live* (1:27)

12.
Lovesliescrushing
babysbreath (3:51)

13.
Wim Mertens
Mildly Skeeming (7:17)

14.
Michio Kurihara
*The Old Man And
The Evening Star* (7:45)

15.
Reiko Kudo
Consolation (1:26)

16.
Eiko Ishibashi
pieces of echo (5:05)

17.
John Roberts
Like Death (8:44)

18.
my bloody valentine
she found now (5:06)

19.
Sarah Davachi
Chorus Scene (2:48)

20.
Keiji Haino
Black Petal (soft) (6:57)

21.
Nico
My Funny Valentine (4:02)

22.
Les Rallizes Dénudés
White Awakening (3:51)

23.
Felt
Ferdinand Magellan (1:57)

24.
Daniel Johnston
Funeral Home (3:13)

25.
Christian Naujoks
Wonderland (2:54)

26.
Shizuka
Plan For Solitude (9:55)

27.
Grouper
When We Fall (2:06)

28.
Elliott Smith
Bye (1:53)

29.
Gavin Bryars
*Jesus' Blood Never
Failed Me Yet* (26:02)