



CASCINA I.D.E.A.
presents

To-water-striders

DAIGA GRANTINA

October - December 2022
Opening: 01 - 02 October 2022, 11am - 7pm

CASCINA I.D.E.A.
Via Guglielmo Marconi 26, Agrate Conturbia (NO)
visit by appointment

Immersed in the Novara countryside, from 1 October to December 2022, CASCINA I.D.E.A. - the rural complex transformed by Nicoletta Rusconi Art Projects into a place dedicated to art and experimentation - presents *To-water-striders*, a solo exhibition by Daiga Grantina (1985).

During the residency, **Daiga Grantina** created a new body of work, spread over both exhibition rooms, letting herself be inspired by the nearby Lake Orta. On the ground floor, five sculptures stand out along the central wall, measuring themselves against the definitions of collage and surpassing them in function of the idea of a **single body** where materials and colour are placed in the perspective of an **intense chorality**. On the upper floor, two sculptures hold each other. They reveal, echoing those on the floor below, their full potential: **constant vibration**.

Such vibration is not unlike that which in the lake the water striders (a family of *Rhynchus Heteroptera* belonging to the superfamily *Gerroidea*) create by resting on the tarsi of their middle and hind legs to move and float, causing small waves. The ability of these insects to measure the exact strength of the skin of water appears metaphorically significant for understanding how **colour** - the focal point of Daiga Grantina's practice - can expand into the surrounding environment, undermining the uniformity to which our mind tends to respond in order to recognise a shape or colour, reorganising the hierarchy of **perception** and freeing our point of **observation**.

In the **middle path**, intuitive, between **vision** and **crystallisation of form**, is inscribed the exhibition as well as Daiga Grantina's artistic practice, which she pushes into the terrain of form arising from colour. The unity of '*To-water-striders*' thus transpires: not in terms of meaning but in the potentiality of **direction**, meaning the unity of the work outside of an imaginary frame.

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

She studied at the University of Fine Arts in Hamburg and the Academy of Fine Arts in Vienna.

Recent solo exhibitions include *Lauka Telpa* (Art Museum, Riga Bourse, Riga, LV, 2022); *Moth Mothers* (Palace Enterprise, Copenhagen, DK, 2022); *Learning From Feathers* (Liebaert Projects, Kortrijk, BE, 2021); *Atem, Lehm 'Fiato, Argilla'* (GAMEC, Bergamo, IT, 2021); *What Eats Around Itself* (New Museum, New York, NY, US); *Saules Suns* (Latvian Pavilion, 58th Venice Biennale, Venice, IT, 2019); *Toll* (Palais de Tokyo, Paris, FR, 2018); *Pillar Sliding off Coat-ee* (Kunstverein in Hamburg, Hamburg, DE, 2017); *KUB Billboards* (Kunsthau Bregenz, Bregenz, AT, 2016); *Heap-Core... ,* (Kim? Contemporary Art Center, Riga, LV, 2016). Grantina has also participated in numerous group exhibitions, including, the main ones, *Crazy, Cruel and Full of Love*, curated by Kathleen Buhler (Kunstmuseum Bern, Bern, CH, 2020); *Words at an Exhibition*, Busan Biennial (Busan Biennale, Museum of Contemporary Art Busan, Busan, KR, 2020); *GIVE UP THE GHOST*, Baltic Triennial 13 (Contemporary Art Centre, Vilnius, LT, 2018); *CHILDHOOD Another banana day for the dream-fish*, curated by Sandra Adam-Couralet and Yoann Gourmel (Palais de Tokyo, Paris, FR, 2018); *Solar Bodies*, curated by Ø (Musée d'Orsay, Paris, FR, 2018); *Biotopia* curated by Sabine Rusterholz Petko (Kunsthalle Mainz, Mainz, DE, 2017); *Adhesive Products* curated by Praxes (Bergen Kunsthall, Bergen, NO, 2016). Her works are included in the permanent collections of international institutions such as Kunstmuseum Bern; Tate London; LNMM Latvian National Art Museum, Riga; CNAP Centre National Art Plastique, Pantin (France); FRAC Nord-Pas de Calais, Dunkirk (France).

Technical sponsor:



INFORMATION

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