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# Four

# Sides

# of

# a

# Shadow

31.03 → 25.08.2024  
Vleugel 58





“I’ve been out walking, Nurse. It was beautiful. Everything was grey. Now, you have no idea, already it’s all pink and yellow and green. It’s turned into a postcard. You have to get up earlier, Nurse, if you want to see a world without colour.”

*Antigone*, Jean Anouilh, 1944

Imagine wandering down a garden path in the middle of an inky night. Your eyes struggle to register the environment around you, you sense the outlines of bushes to your left and right. They slowly blend into long, trailing arms that hug you. Where do I end, where does the night begin? Shadows become physical; the grey area between human and world thickens.

For Daiga Grantina, shadows appear to “be the interface between a figure’s feelings and her surrounding environment,” they are a psychological bridge from a subject to a landscape. *Four Sides of a Shadow* is an attempt to give a material form to the ephemeral life of a shadow. Throughout the exhibition there is a movement between shadow and the colour grey.

In the world of optics and pigments there is no ‘true’ grey. Blue and brown are mixed to create yellow-greys (the hard shine of a tanned animal skin), green-greys (a hazy drift of woodsmoke), purple-greys (the ashy husk of roasted aubergine). Grey is a spectrum to inhabit, a place to move towards and from. Grey, like the shadow, is an atmospheric effect and binding agent; it is both matter and veil.

The sculptures in the exhibition are composed of simple materials – fabric, wood, string, metal, wax – with careful attention given to their sensory properties. The suspended textile sculptures begin by carefully hand-staining lengths of fabric, which are then shaped around inflated objects. Eco-resin cures the surface, rendering the forms hard. Depending on how you approach the sculptures, they can appear voluminous (like a pair of cheeks holding a long breath) or hollow (an abandoned egg shell). They are both interior and exterior; positive and negative; shadow and subject.

Without light, shadow cannot exist (is not night the earth’s shadow?). Within the exhibition the many uncovered skylights become lenses of illumination for a choreography of transitory forms. It is a realm that is both luminous and cloaked. On our own path, we tread deeper into the embrace of a shadow: revealing and withholding, here and beyond, matter and emotion.

Daiga Grantina (1985, *Saldus, Latvia*) lives and works in Paris, France. Her recent solo exhibitions include: Art Museum Riga Bourse, LV (2022); Liebaert Projects, BE, (2021); GAMeC, IT (2021); Emalin, UK (2021); New Museum, US (2020); Palais de Tokyo, FR (2019). In 2019, Grantina represented Latvia at the Venice Biennale. In 2025, Grantina will have a major solo exhibition opening at Kunstmuseum Bern, CH.