

Čučukstēt my hour
Oct 10 2025 - Jan 24 2026
Nicoletta Fiorucci Foundation

Daiga Grantina

Curated by Vittoria de Franchis

Clouds shake air with invisible vibration and like the motion of time
Yesterday was today and the day
Y the suns lasy lay the windows sill
And
No mhy hour

(Daiga Grantina)

Čučukstēt my hour is an exhibition by Daiga Grantina for the Nicoletta Fiorucci Foundation, curated by Vittoria de Franchis, and the artist's first institutional presentation in the United Kingdom.

Daiga Grantina is a poet of gestures, sculptural and semantic. Throughout her oeuvre, she has carved a distinctive abstract vocabulary, articulated in colour, interconnected through light, and with synthetic and organic materials as muses. Reflecting on her practice, the artist notes: "I come more and more to an understanding of my work as sparks of feelings without resolution."

A sense of possibility permeates Grantina's pieces: as every element appears interconnected within a larger system of signs, we are invited to see through. In the exhibition title, *Čučukstēt*—meaning "to murmur" in Latvian—blends with English, giving time an intimate, tentative quality. When she arrived at the Foundation for the first site visit, the clock outside the building—normally stopped—happened to show precisely that moment in time, a coincidence that echoes the synchronicities enmeshed in her pieces.

Often drawing upon to landscapes, for *Čučukstēt my hour* Grantina turned to maritime pines she had observed during her residency at Villa Medici in Rome, whose tall trunks with horizontally spreading crowns suggested "columns for clouds." This metaphor-metaform emerged through conversations around the exhibition and was further shaped by the particular qualities of light and its interaction with water, birds, tiles, and nets seen from the Foundation's windows in London, providing the framework for the sculptures produced over the summer in her studio in Montreuil, France.

Čučukstēt my hour guides the viewer in a contemplative circular motion across the two rooms. The score-like sequence of wall-mounted sculptures encompasses Grantina's signature compositions, here envisioned as "light catchers," alongside a filament of city squares, introducing a new pictorial minimalism in the artist's practice. With geometry intrinsic to her approach, she cites the circle as a central element of inspiration for the exhibition, appearing for the first time in pointillistic assemblies of cylindrical colored beads and nails. A hanging sculpture modulates and reflects the changing light from the window, engaging viewers through its presence and momentarily aligning them with cloud, column, lightning bolt.

In their sentient presence, Grantina's sculptures do not simply occupy space: they sculpt it with the subtle force of becoming.

Thanks to Emalin for the kind support.

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