

# EXPECTATIONS

At the karaoke A hard shell.	I was so angry.	SYSTEM CHANGE	What did I trade environmental struggles for?
Homonormativity	A worker died of a stroke at his desk, the company kept things quiet until the worker's father stormed the site	Vote for Biden, best chances. <i>OK Boomer</i>	What did I trade New York for?
Pride branding, riding the Eurostar, all smiles	Mood swings.	Branding is unashamedly back but so is cardboard wine and targeted ads.	I miss the anger.
and sing, sing, sing.	On the radio, the Philippines finally sent back to Canada sixty-nine containers filled with trash. The containers had been on hold for fifteen years	What ever happened to <i>no logo</i> ?	I had no time to check Extinction Rebellion
A generation suffering from positivity	That's how long ago we first had sex.	I've got three lifestyles on me today.	I need to take the time for Extinction Rebellion
So much freedom Still	Memories and skewed news.	Lost battles— "my problem is that all the work I do is ephemeral..."	I am in Basel talking about climate change—"if this is a trend it's the last trend."
Instagram depression translated into suicide memes and one night stands.	Cancer and liberal journalism.	says the artist.	I bought this energy bar in Kings Cross St. Pancras train station, <i>barre bio crue au sarrasin germé, citron et amandes actives</i> .
The cusp of a millennial	White do-good Centrism.	I thought that was the whole point says the art historian.	I want to love you, I really want to hold on to you, but it's so painful and I have so many prejudices.
Erectile dysfunction podcasts at the end of Poptimism.	The Guardian refuses to follow economics. Instead	Take an 18 hour flight.	Can't get out of bed.
Today I read about online content moderators	the BBC spends twenty minutes on poor communities in Malaysia dismantling devices, recycling mixed plastics.	"I found love in a hopeless place—" home	Think of you.
Badly paid, plus PTSD	The 100 most polluting companies	is a hopeless place. The false idea that home is where one was born.	My Aquarius, a life in projections "Oh, the livestream is almost on..."
"on his second day of moderation duty, he had to watch a video of a man slaughtering puppies with a baseball bat. Marcus went home on his lunch break, held his dog in his arms, and cried."	The price of virgin plastics related to low oil prices	This city is a shithole.	
	What did I trade love for?		

Leda Bourgogne, Daiga Grantina,  
Patrick Staff, Jessica Vaughn  
with a poem by Pedro Neves Marques  
EXPECTATIONS  
→ Unit 4 Huntingdon Estate  
Bethnal Green Rd  
London, E1 6JU  
28 February / 04 April, 2020

Emalin is pleased to present *Expectations*, a group exhibition with Leda Bourgogne, Daiga Grantina, Patrick Staff and Jessica Vaughn, accompanied by a poem by Pedro Neves Marques.

The exhibition brings together a group of artworks that consider ideas of embodiment in fraught spaces where language often fails and where realities of regulation and control structure life.

Leda Bourgogne's practice manifests as an exploration of surface as skin, dealing with the tension between translucence and opacity both of texture and of language. Her ongoing series of chewing gum poems populate the floor like sticky nuclei - oral units of speech that mediate movement around the gallery and a physical interaction with text.

Daiga Grantina's sculptures mimic the constitutional transformations of materials and environments, freely moving between the granular and the macroscopic. Her works probe our assumptions about the potential of a body to inhabit and demand space as well as the adaptation to and transgression of its demarcations, toying with the inherent slippages of language and the need for alternative modes of communication.

Patrick Staff explores the movements and tensions of queer bodies as regulated by forms of internal and external discipline. The site-specific intervention *The Appetite* runs along one wall of the gallery, physically combining the genericness of both familiarity and threatening restriction.

Jessica Vaughn's floor-based cutouts on plexi resurrect the discarded surpluses of textiles manufactured for upholstering the seats in Chicago's public transit network. These abstracted forms reflect both on ideas of absence and negative space while drawing attention to the urban movement of bodies within civic infrastructures.

## WORKS (clockwise from door)

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| <p>1. Patrick Staff<br/><i>The Appetite</i>, 2019<br/>aluminium, various materials<br/>40 x 800 x 40 cm</p>   | <p>5. Daiga Grantina<br/><i>Stanna</i>, 2020<br/>fabric, felt, plastic, wood, ink, screws<br/>154 x 115 x 41cm</p>  |
| <p>2. Leda Bourgogne<br/><i>Such Queer Moons We Live In</i>, 2018<br/>fishnet tights, thread,<br/>fineliner, oil on fabric<br/>185 x 140 x 2.7 cm</p> | <p>6. Jessica Vaughn<br/><i>Boomer Blue No. 340</i>, 2017<br/>fabric scraps procured from<br/>manufacturer (09/2 015-11/2 016) on plexi<br/>153.6 x 92.7 x 1.2 cm</p>     |
| <p>3. Leda Bourgogne<br/><i>Skinless</i>, 2018<br/>bleach, lipstick, thread on fabric<br/>195 x 130 x 2.7 cm</p>                                      | <p>7. Jessica Vaughn<br/><i>South Beach Blue No. 389</i>, 2017<br/>fabric scraps procured from<br/>manufacturer (09/2 015-11/2 016) on plexi<br/>153.6 x 74.9 x 1.2cm</p> |
| <p>4. Leda Bourgogne<br/><i>gum</i>, 2018-2020<br/>chewing gum, pigment liner<br/>dimensions variable</p>   |   |

Leda Bourgogne (b.1989 in Vienna, AT) lives and work in Berlin. She studied Fine Arts with Judith Hopf at the Städelschule, Frankfurt, DE, and in 2017 she was awarded the Städelschule Graduation Award. Upcoming solo exhibitions include *Fragile* (Berlin, DE, 2020) & *QBBQ'S* (Berlin, DE, 2020). Current exhibitions include *Dead Heat*, Braunsfelder (Cologne, DE, 2020). Recent exhibitions include *Kreislaufprobleme*, curated by Anna Gritz, Croy Nielsen (Vienna, AT, 2019); *Skinless*, BQ (Berlin, DE, 2018) and Leda Bourgogne with Ida Ekblad, Kunstverein Braunschweig (Braunschweig, DE, 2018).

Daiga Grantina (b. 1985 in Riga, LV) lives and works in Paris. Following her BFA at the Vienna Academy of Fine Arts, she completed her MFA at the Academy of Fine Arts, Hamburg, DE. Current exhibitions include *What Eats Around Itself*, New Museum (New York, NY, US, 2020). Recent exhibitions include *Saules Suns*, Latvian Pavilion, 58th Venice Biennale (Venice, IT, 2019); *Toll*, Palais de Tokyo (Paris, FR, 2018); *GIVE UP THE GHOST*, Baltic Triennial 13, Contemporary Art Center (Vilnius, LT, 2018); *Pillars Sliding off Coat-ee*, Kunstverein Hamburg (Hamburg, DE, 2017) and *Grotto from Grammar*, Galerie Joseph Tang (Paris, FR, 2016).

Patrick Staff (b. 1987, Bognor Regis, UK) lives and works in Los Angeles and London. In 2009, they completed a BA in Fine Art Practice and Critical Contemporary Theory at Goldsmiths College, London, UK. Recent exhibitions include *On Venus*, Serpentine Galleries (London, UK, 2019); *The Prince of Homburg*, Irish Museum of Modern Art (Dublin, IE, 2019), and Dundee Contemporary Arts (Dundee, UK, 2019); *Made in LA*, Hammer Museum (Los Angeles, CA, US, 2018); *Weed Killer*, MOCA, (Los Angeles, CA, US 2017); *Foundation*, Spike Island (Bristol, UK, 2016) and Chisenhale Gallery (London, UK, 2015).

Jessica Vaughn (b. 1983, Chicago, IL, US) lives and works in Brooklyn. In 2011, she received her MFA in Fine Arts from the University of Pennsylvania, PA, US. Recent and upcoming exhibitions include *Kissing Through a Curtain*, Massachusetts Museum of Contemporary Art, (North Adams, MA, US, forthcoming 2020); *In Polite English One Disagrees by First Agreeing*, Dallas Contemporary (Dallas, TX, US, 2019); *Feelings*, Pinakothek der Moderne (Munich, DE, 2019); *Exit Strategy*, Emalin (London, UK, 2018); *Receipt of a Form*, Martos Gallery (New York City, NY, US, 2017); *Material Deviance*, Sculpture Center (New York, NY, US, 2017) and *Harlem Postcards*, The Studio Museum (New York, NY, US, 2015).

Pedro Neves Marques (b. 1984, Lisbon, PT) lives and works in New York. He holds a MA in Art and Politics from Goldsmiths, London, UK, and a BA in Fine Arts from University of Lisbon, PT. Recent exhibitions include *Becoming Male in the Middle Ages*, Castello di Rivoli (Turin, IT, 2019); *It Bites Back*, Gasworks (London, UK, 2019); *Toronto International Film Festival* (Toronto, CA, 2019) and *A Mordida*, Pérez Art Museum of Miami (Miami, FL, US, 2018).