

Tenant of Culture, *Cutting Stock*

11 April–16 May, 2024

Condo Mexico City

hosted by PEANA

Tlaxcala 103, Roma Sur

Soft Opening is pleased to be hosted by PEANA for Condo Mexico City, with a solo exhibition from Tenant of Culture, titled *Cutting Stock*.

By disassembling and rebuilding manufactured garments, Tenant of Culture examines where ideological, political or cultural perspectives materialise in the production and marketing of apparel. The artist seeks materials sourced from various stages of the garment life cycle that relate to recent trends in fashion and their socio-political histories. The mutated former wearables exist between sculpture and product, strangely familiar to everyday articles of dress. The presentation examines the strategic codification of visual languages and techniques in luxury commodity production that obscure or expose dynamics of power, domination and assertion of class via a constant re-/devaluation of goods.

At PEANA, a scaffold mezzanine generates a separation from the architectural and physical contours of the gallery space. Indicative of temporary storage solutions, much like those found in warehouses and distribution centres, these places of transition are increasingly important in the modern day global retail supply chain. Temporary “dark stores” — retail outlets or distribution centres that exist exclusively for online shopping — can be quickly assembled/deassembled in order to accommodate the phenomenon that the majority of inventory of most brands is now displayed via online stores rather than in physical shops.

While resembling potentially wearable garments, the transitory, fragmented works in *Cutting Stock* resist pointing to any specific style or history. Haphazardly hung from hooks or draped casually

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across the structure, these works appear unintentionally forgotten, indexical of common processing errors such as obsolete inventory and damaged items.

The custom structure built for *Cutting Stock* points to the use of scaffolding as an aesthetic feature in some of the “high street” shops that remain, such as Urban Outfitters. This visual merchandising effort demonstrates the post-industrial romanticisation of the environments in which production occurs, which simultaneously function to obscure the actual conditions of production.

Traditionally, consumers encountered and consumed fashion via set seasonal schedules and within designated retail spaces. However, this structure is gradually being substituted by a volatile system of fastfashion, wherein garments are designed, produced and distributed constantly and dark stores or distribution warehouses increasingly replace brick-and-mortar shops, rendering an already notoriously opaque supply chain even more inaccessible.

List of Works

Top Level (L–R)

Drawn (series), 2023

Found canvas tote bag, thread
137 × 40 cm

Drawn (series), 2023

Found canvas tote bag, thread
107 × 37 cm

Drawn (series), 2023

Found canvas tote bag, thread
140 × 39 cm

Drawn (series), 2023

Found canvas tote bag, thread
137 × 45 cm

Residual Hue (Series) Kitten Heel,
2022

Recycled shoes, glue and jesmonite,
thread, afterseason ink collected
by Aliko van der Kruijs, paint
Left: 37 × 32 × 12 cm
Right: 39 × 32 × 15 cm

Cutting Stock (series), 2023

Recycled garments, totebag
and shoes, thread, glue, steel
48 × 26 × 9 cm

Bottom Level (Clockwise from stairs)

Untitled, 2023

Velour tracksuits treated
with devoré, thread, buckles
178.5 × 159.5 cm

Swing Tag 1 (Series), 2021

Recycled labels, recycled button,
buckle, thread
18 × 7 cm

Cutting Stock (Series), 2021

Recycled handbags and shoes,
buckles, shoelaces, textile scraps,
thread, padding, steel
40 × 37 × 6 cm

Swing Tag 2 (Series), 2021

Recycled labels, textile scrap,
eyelet, thread
22 × 4 cm

Cutting Stock (Series), 2021

Recycled garments and access-
ories, thread, climbing rope, cord
stoppers, metal rings, steel
35 × 35 × 5 cm

Swing Tag 3 (Series), 2021

Recycled labels, eyelet, thread
12 × 4.5 cm

Cutting Stock (Series), 2021

Recycled trainers, leather scraps,
textiles, padding, thread, rope,
elastic, steel
33 × 26 × 5 cm

Swing Tag 4 (Series), 2021

Recycled labels, textile scraps,
button, thread
18 × 8 cm

Cutting Stock (Series), 2021

Recycled trainers, shoelaces
and accessories, leather scraps,
zipper, thread, padding, steel
28 × 35 × 4 cm

Soft Acid (Series) Beige, 2022

Recycled jeans, thread, dye,
buckles, eyelets, bungee cord,
washing machine counterweight
340 × 130 × 110 cm

Swing Tag 5 (Series), 2021

Recycled labels, textile
scraps, zip head, safety pin,
eyelet, thread
19 × 7 cm

Deadstock, 2018

Recycled shoes, leather, thread
Dimensions variable
Each shoe measures:
48 × 26 × 9 cm

Deadstock, 2018

Recycled shoes, leather, thread
Dimensions variable
Each shoe measures:
48 × 26 × 9 cm

Swing Tag 6 (Series), 2021

Recycled labels, textile scraps,
buckles, eyelet, thread
10 × 7 cm

Swing Tag 12 (Series), 2022

Garment scraps and labels,
thread, buckle
11 × 5 cm

Flash s/s (Series), 2020

Recycled garments, thread,
paint, steel
106 × 40 × 30 cm

Tenant of Culture is the artistic practice of Hendrickje Schimmel (b. 1990, Arnhem), who lives and works in Amsterdam. Recent solo and two-person exhibitions include: *Ladder* at Soft Opening, London (2023); *IN SITU* at Museum of Contemporary Art, Antwerp (2023); *Good Signal* at Duarte Sequeira, Braga (2023) and *Soft Acid* at Camden Art Centre, London (2022). Recent group exhibitions include *Insides Out* at Kunstverein Göttingen, Göttingen (2023); *British Textile Biennial*, Blackburn (2023); *Beautiful Repair* at Copenhagen Contemporary, Copenhagen (2023); *Post-digital Intimacy* at the National Gallery Prague, Prague (2022); *Eternally Yours* at Somerset House, London (2022) and *Testament* at the Goldsmiths Centre for Contemporary Art, London (2022). The work of Tenant of Culture is in the collections of the Fries Museum, Leeuwarden; the Stedelijk Museum, Amsterdam and The Pier Arts Centre, Orkney. In 2020 Soft Opening published the artist's first monograph in collaboration with Charles Asprey which was one of the winners of the Most Beautiful Swiss Books Award.