

- ① **Natsuko Uchino, Magni Moss**
House in the prairie
Plant print, rabbit-skin glue, pigment on canvas.
90 x 110 cm
- ② **Natsuko Uchino**
Spring in Gässemåla
2023
Tanin and Iron sulfate on canvas.
140 x 130 cm
- ③ **Natsuko Uchino**
Felt IV (Belvézet)
2023
Wool, plant dyes.
250 x 185 cm
- ④ **Magni Moss**
The golden goat
2017
Silk paint, wax and ink on linen.
190 x 130 cm
- ⑤ **Natsuko Uchino**
Ceramics
Stoneware.
18 x 15 Ø cm
- ⑥ **Magni Moss**
Untitled
2023
Vinyl paint on silk, artist's frame.
37 x 32 cm
- ⑦ **Magni Moss**
Plein air painting OZ
2022
Oil on linen, artist's frame.
37 x 32 cm
- ⑧ **Natsuko Uchino**
Ceramics
Stoneware.
23 x 11 Ø cm
- ⑨ **Natsuko Uchino, Magni Moss**
Reeds Roll
2023
Henna, tanin, iron sulfate, beeswax, plant dyes on silk.
190 x 130 cm
- ⑩ **Magni Moss**
Gåxsjönoret
2023
Ink and gesso on canvas, artist's frame.
37 x 32 cm
- ⑪ **Natsuko Uchino**
Spring in Gässemåla II
2023
Tanin and Iron sulfate on canvas.
112 x 75 cm
- ⑫ **Magni Moss**
Untitled
2018
Pigment and medium on linen, artist's frame.
37 x 32 cm
- ⑬ **Natsuko Uchino**
Etxe Mouton
2017
Wool and indigo.
220 x 225 cm
- ⑭ **Magni Moss**
Scales
2017
Silk paint, wax and ink on linen.
190 x 130 cm
- ⑮ **Natsuko Uchino, Magni Moss**
Flora
2023
Tanin and iron sulfate on canvas.
110 x 90 cm

CAMPOS

Natsuko Uchino & Magni Moss

14.07.23 - 09.09.23

Cibrián is thrilled to present *CAMPOS*, a duo exhibition by Natsuko Uchino and Magni Moss in which they show individual and four handed works.

A lot is going on in the *campos* (fields). Earthworms feed, move and mix their waste with the soil in a moist, microbe-rich environment. They dig galleries that bring oxygen, drain water and create space for plant roots. The global practices of the agricultural industry openly destroy the soils. French police shoot environmentalists from *Les soulèvements de la terre*. And so on and so forth.

Let's face it, the campos are complex places where the most simple organic matter meets politics. But for the few who really care about those places, one rule seems to prevail: The simpler, the better. This is at least what Masanobu Fukuoka cried out in his essay *The one Straw Revolution*, in which he challenges the foundations of the agri-food industry and proposes agricultural solutions that imply a minimal human intervention. Starting with the use of clay seed balls.

This earthy simplicity is celebrated in the work of Natsuko Uchino and Magni Moss. Natsuko Uchino (b. 1983, Japan) uses a wide variety of media and materials such as ceramics, textiles, microorganisms, and performance, drawing inspiration from agrarian systems. Uchino summons a great variety of collaborators throughout her work. For *CAMPOS* the artist shows, among others, a series of felts made from a wool provided by Eletegia, a two-persons workshop in Sare. Eletegia have revitalized the production of wool from Manex ewes, an increasingly rare breed found exclusively in the Basque Country. Here, Uchino's work is an element of cohesion in the local social and cultural fabric.

Magni Moss (b. 1982, Sweden) paints. From the tedious preparation of the canvas to the subtle movements of lines and colors, his work unfolds through a multitude of gestures. Everything acts on the same level of importance. Moss's paintings insert in a set of references but are also influenced by their geographical surroundings. Whether he is working in the Gässemåla area in Sweden, where he lives and works, or at Uchino's house in the south of France. Or elsewhere. Moss navigates between condensed moments of attention and openness. His knowledge of painterly materials is astonishing, making an experimental, chemistry-like use of it. These materials are the tools and language, which manifests in various forms such as large colored masses, abstract patterns, twists, dots or simply a covered surface.

CAMPOS is a place of gathering and collective thinking, where Natsuko Uchino and Magni Moss invite the viewers to shift their attention toward the living things, constantly involved in their practices. It is also an homage to their former gallery, the Last Resort Gallery in Copenhagen. The collaboration between the two artists has been strengthened with the support of Peter Amby (1982 - 2022) their former gallerist. Cibrián is honoured to keep this conversation open. Natsuko Uchino and Magni Moss, through their collaborative and individual works, allow space for a number of elements to catalyze and react. The result, akin Fukuoka's clay seed balls, leads to a flourishing body of works.

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Fielding a Feeling

It's rush hour
poppies all full
bumble bees elbow
inside lashes
all legs, very sexy
seven deep, pollen lashing

Chamomile flowers rolled
a compost full
burnt toast forgotten
Wrapped red cabbage
steering wheels unleashed
wings gridlocked

collecting, festering

Kale between the teeth
travelling time
to save for later

Currently listening to
one more goat on the loose
green tracks moving

Across a plain
wandering paths
of familiar rhythm
salt on the tongue

Balmy, the light which shook
cursive words, time contained
tracks in bloom
reading Midwinter Day

oil stained pages, salty fingers

Years of pens running
stationary – moving
across time and landscape

Mosquito leg slap
buzzing, egg oiled, fly blown
the outlook decomposing

Going in a field
reverberations of green
echoed by yellow
Wool in breeze
stuck to grass
trampled, yellowed

Find me in a field
a green room, green grass
fielding a feeling

a dried, sweaty thirst

Billionaires on the ocean floor
depleting resources as
distress calls go ignored

These seats have seated many
this field scorched
stripped of nutrients

Green of greens
extracted, manufactured
echoed in yellow

Beside the grass
going– in a field
to lay down

–Kate Moss, 2023

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