

Natsuko Uchino

Fiction Theory Basket

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Born in 1983 in Japan, Natsuko Uchino graduated from Cooper Union in New York in 2007. Her journey is shaped as much by agricultural and rural experience as by the reinvestment of traditional techniques in a sensitive and learning-oriented exploration.

Working with clay is one of the entry points into her work. It highlights a commitment of the gesture through time, seeking to build an original path in the face of the accelerating mechanical and digital transformation of production and subsistence methods.

Natsuko Uchino thus develops a cross-disciplinary practice between art and ecology. Through a holistic approach to art, she revisits the history of techniques and « savoir-faire », subverting hierarchies between disciplines. In doing so, she aims to reacquaint herself with the manufacturing, transformation and assembly processes associated with craftsmanship and vernacular techniques.

For her first solo exhibition in a French museum institution, Natsuko Uchino intertwines narratives within spaces. More than a simple homage to the American writer Ursula K. Le Guin, «Fiction Theory Basket» sketches a way of inhabiting the world between the permanence of gestures and secular knowledge, the political ecology of reuse, and the experimentation of matter.

Natsuko Uchino lives and works in Belv ezet (Gard). She is coordinator of the Art and Geo-Materials (MAGMA) Master's program at ESAD TALM - Le Mans. Natsuko Uchino is represented by Galerie Allen (Paris) and Sorry We Are Closed (Brussels).

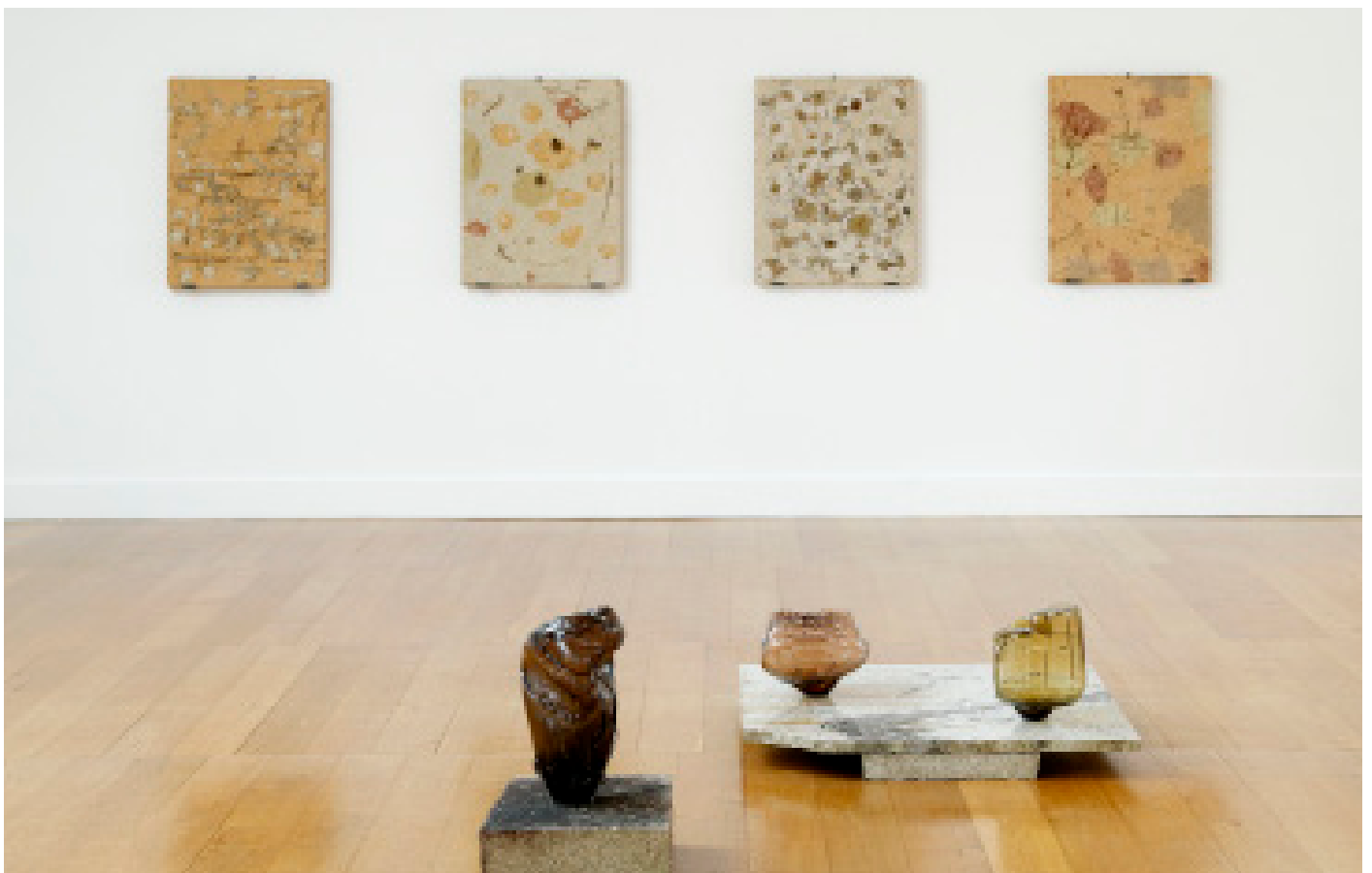
Musée d'art contemporain de la Haute-Vienne
Château de Rochechouart



She feels like a bear reintroduced, she feels like bottle of mineral water, she feels alien, the other, the wasteland, destroyed by slash-and-burn fire Phoebe Hadjimarkos Clarke, *Aliène*, Editions du Sous-Sol, 2024

If, however, one avoids the linear, progressive, Time's- (killing)-arrow mode of the Techno-Heroic, and redefines technology and science as primarily cultural carrier bag rather than weapon of domination, one pleasant side effect is that science fiction can be seen as a far less rigid, narrow field, not necessarily Promethean or apocalyptic at all, and in fact less a mythological genre than a realistic one. Ursula K. Le Guin, *The Carrier Bag Theory of Fiction*. 1986





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Château de Rochechouart



Press contact

Musée d'art contemporain de la Haute-Vienne
Château de Rochechouart
Place du Château
87600 Rochechouart, France

Tél. : +33 (0)5 55 03 77 80
elisabeth.laliberte-de-gagne@haute-vienne.fr
www.musee-rochechouart.com

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