

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 acquaint 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.

«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.

A1 Felt I (La Racine et la Moëlle - Pech' Merle), 2020. Wool, plant dyes with Sandrine Rozier, 255 x 210 cm. Maison des Arts Georges et Claude Pompidou production, Cajarc.

A2 Photography (Reed), 2019. Lambda print, 30 x 45 cm.

A3 Milk Jar, n.d. Stoneware, 26 x ø 15 cm. Folk art object, anonymous.

A4 Feuillardier cabin, 2024. Wood and chestnut chips, ½ scale, 160 x ø 420 cm. Realized by Jacques Lajudie.

B1 Blown Glass in Earth and Bricks (Bubble architecture/ Shapeless form) I - VII, 2023. Glass, variable dimensions. Jean-Charles Miot and Laetitia Andrighetto production, mécénat de la Fondation d'entreprise Martell, Cognac.

B2 Mineral elements assembly, reuse from SCOP Blanchon, Limoges and Marbrerie Bonnichon, Linards.

B3 Felt III (Nude in the bath), 2023. Wool, plant dyes with Sandrine Rozier, 260 x 185 cm.

B4 Adobe Fern /Lichens /Lunaria/ Twig and Common Reed, 2023. Clay, sand, plant material, 90 x 70 x 7 cm each.

C1 Photography I-XIX, 2013-2024. Lambda print, 18 x 27 cm each.

C2 Stratified Paper I-VII, 2023-2024. Linen, hemp, cotton, plant dyes, variable dimensions. Residency production, Moulin du Got, Saint-Léonard-de-Noblat.

C3 Stones. CIRIR collection (Centre International de Recherche et de Restitution sur l'Impact et sur Rochechouart)

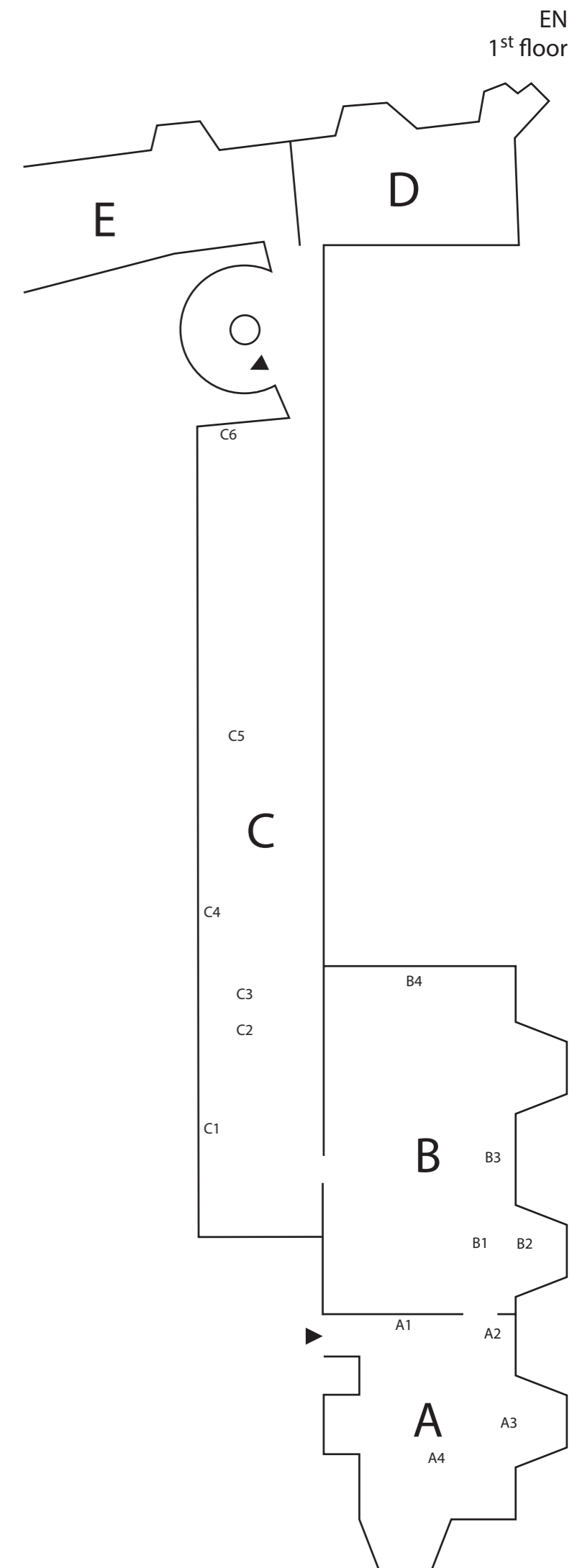
C4 Squid Currency, 2021. Bronze, imprints on cuttlebone, 8 x 4 cm. Fonderie atelier les Fusioles, Esméralda Poncet and Bastien Roiland, St-Jean de Maruejols.

C5 Sequoia (Stele) III, VI, 2017. Wood, steel, 84 x 30 x 43 cm and 94 x 34 x 58 cm.

C6 Stone (Stele), 2024. Marble and brick, reuse from Marbrerie Bonnichon, Linards and briqueterie Montrieux, Rairies.

D Hispano-Moresque ceramic, 2020-2022. Glazed earthenware, variable dimensions. Cerámica Los Arrayannes production, Granada, Spain.

E Uchronia (Mérienne), 2024. Glass, produced by Jean-Charles Miot and Laetitia Andrighetto, mécénat de la Fondation d'entreprise Martell, Cognac; base by Hadrien Venat; assembly of mineral elements, reuse from SCOP Blanchon, Limoges and Marbrerie Bonnichon, Linards.



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« 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

Natsuko Uchino lives and works in Belvèzet (Gard). She is coordinator of the Art and Geo-Materials (MAGMA) Master's program at ESAD TALM - Le Mans.

Natsuko Uchino is represented by the Allen gallery (Paris) and Sorry We Are Closed (Brussels).

The exhibition is produced in collaboration with the Moulin du Got (Saint Léonard de Noblat), the mécénat de la Fondation d'entreprise Martell (Cognac), the Blanchon (Limoges) and Bonnichon (Linards) companies, the Maison de la Réserve - Espace Météorite (Rochechouart) and DTER design & territory (Limoges).

« The reality of the impact means that in all these elements, there is a fragment that comes from elsewhere (...) », CIRIR (Centre International de Recherche et de Restitution sur l'Impact et sur Rochechouart)

« (...) like the baker kneading bread, the grapes within a dough: to speak of these grapes is to speak of an interior from an exterior. », Mark Fisher, Désirs Post-Capitaliste. 2022, Audimat Editions.

O1 Earth Sun, Stone Computer, and Bench, 2024

O2 Dwellings / Habitat II (extraction, concretion, bedrock), 2024

O3 Dwellings / Habitat III (cohabitation, metamorphosis, harvesting), 2024

O4 Dwellings / Habitat IV (underwater, waterless designs), 2024

O5 Dwellings / Habitat V (horizon and eccentricity), 2024

Installation.

Geological cores, depths 17.60 - 18.52 m / 80.56-83.00 m/116.71-117.37 m, Maison de la Réserve - Espace Météorite, Rochechouart ;

Depland felts, St-Junien; mineral elements, reuse from SCOP Blanchon, Limoges, Marbrerie Bonnichon, Linards and briqueterie Montrieux, Rairies; sagne de Camargue, Vauvert.

Glazed stoneware, Michel Wohlfahrt and Arnaud Boix turning; ashlar, Laurent Meyer; wood cutting, Patrick Augras, Nicolas Hérisson, Magni Moss; tin and aluminum foundry, Hadrien Venat; crystallized deposits extracted from wine vats, Domaine Jos Meyer; beeswax, Yoann Tocquet.

Branches and dried plants, St Quentin la Poterie, Collias, Belvèzet, France and Faro, Portugal; linen-

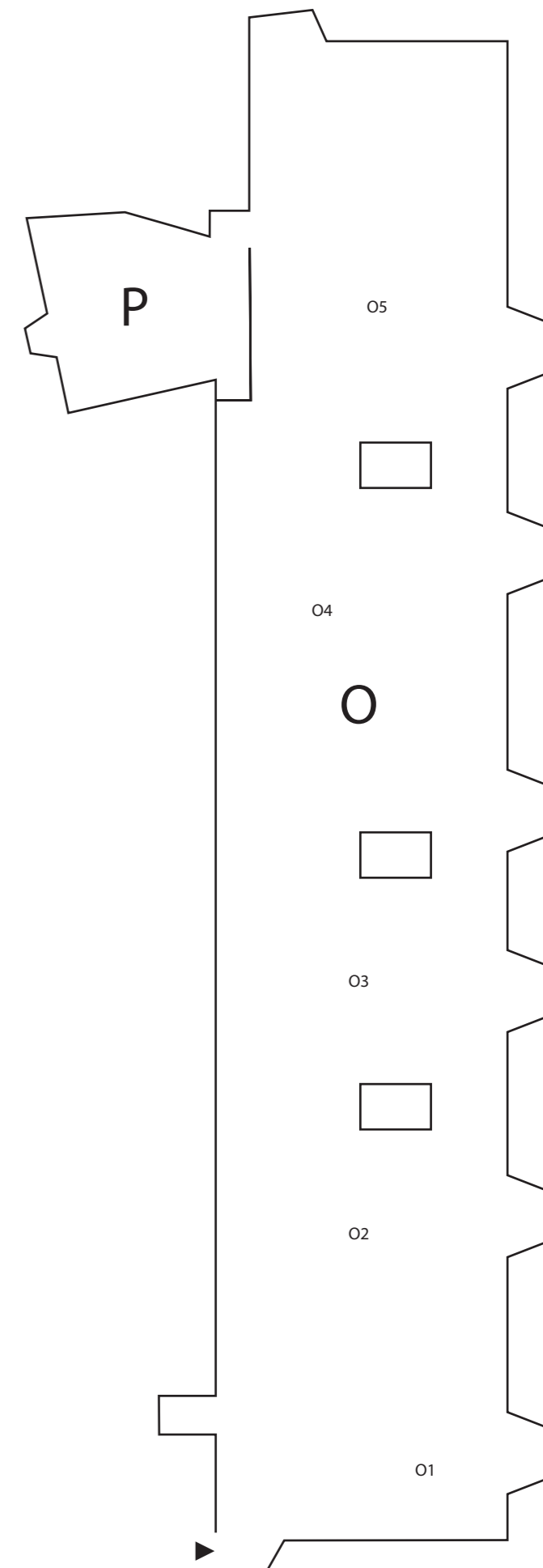
cotton textile, Gallo-Ferrique motifs; clay, sand, plant matter, steel and wood.

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