

Forthcoming exhibition at Wexford Arts Centre

I like to eat with my hands

Taro Furukata, Ann Maria Healy, Claire Huber, KVM

Curated by RGKSKSRG

In association with Cow House Studios

Opening Launch: Saturday 27th August at 3pm

Wexford Arts Centre and Cow House Studios are pleased to present *I like to eat with my hands*, a group exhibition of video and mixed media works curated by RGKSKSRG. The exhibition will run from 29th August to 5th October at Wexford Arts Centre.

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Last winter, I dated an Italian. He drove a Porsche. The day before we first met, he had quit his job as a Head of Sales within Google. He said that he'd stood within Chartres Cathedral, near Paris, three months previous, and had an epiphany. He had a growing paranoia around the impact of digital technology on human relationships, our interactions, our ability to truly connect on the deepest level. I had this strange feeling that he was telepathic. He seemed to be inside my brain.

I read an article in The New Yorker a few days ago – How Trees Calm Us Down¹. I spotted it via Twitter. It was full of all sorts of case studies and findings about the effect of trees on our mood, our health, our experience of the world, and concluded that "If someone offers you ten thousand dollars or ten trees, take the trees."

Earlier, in autumn, I'd flung myself into a pond in Wexford and had my own epiphany of sorts. The act was an unannounced ending to a public talk. There was an audience, filled with an audience's expectations, their judgment of who you are, how you behave, how you look. And you, the speaker, are accommodating these perceptions, articulating projects, the how's and the whys. Being public. Then, within a split second, you're not; you're deep inside a body of mud-brown mountain water, utterly private among the river trout, body shocked by the sudden cold. Rising, head up, legs kicking, eyes towards the ball of golden light, dazzling through a silken surface. The intensity of it all must have been a little like being born, or dying, because for some reason I was unexpectedly, and completely, awestruck.

I've been arguing now for a few days, back and forth, about how best to write this text. A back and forth of questions over the easy romanticisation of the natural world, a classic argument of man versus nature, nature versus technology/the machine, real versus virtual. We need complexity! We need progressive thought! We need to move beyond the cliché! And here I am, sitting cold in the garden, fighting off nausea, desperate for the leafy world to make my body better, whilst intermittently checking Instagram and staring blankly at the laptop. Tap, tap, tap. Control-Alt-Delete.

The exhibition *I like to eat with my hands* is the outcome of an artistic residency involving five contemporary, international artists. The participants were artists Taro Furukata and Ann Maria Healy, dancer/choreographer Claire Huber, and writer/artist duo KVM - Ju Hyun Lee and LudovicBurel.

For a period of eight-weeks in autumn last year, they re-located their practices to the deeply rural environment of Cow House Studios, situated on a working farm in the foothills of the Blackstairs Mountains, County Wexford.

Together, they immersed themselves in research between the studios, the land and the shared accommodation, to create new work, share skills, and reflect on their own and others' individual practices. Within this activity, the question was asked: can situating oneself within these new 'Pig Earth' surroundings potentially radicalise an existing working process?

Our answer comes to you in the form of this exhibition. It comes in the lonesomeness of Taro Furukata's poignant attempts to assimilate (physically metabolising new spaces in the sanctity of his actual body) and to reach back home (phoning his Grandma for hand-me-down recipes); in Claire Huber's struggle out of the physical and metaphysical confines of the body (dancing with and in nature in a wild and comic reach for meaning); in Ann Maria Healy's search for spiritual guidance or resonance amongst dated mythological traditions (removed and ritualised in their almost but not quite kitsch physical form), and in KVM's more than skin-deep transference of cultural mores (echoes of nasty cultural realities, warts and all).

RGKSKSRG is the paired curatorial practice of Rachael Gilbourne and Kate Strain.

I like to eat with my hands is kindly supported by Cow House Studios, Wexford Arts Centre and Wexford County Council.

I like to eat with my hands will run in the upper and lower galleries of Wexford Arts Centre from Monday 29th August to Wednesday 5th October and gallery hours are Monday to Saturday, from 10am-5pm. For further information on the artist or exhibition please contact Catherine Bowe, Visual Arts Manager on +353 (0)53 9123764 or email catherine@wexfordartscentre.ie.

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About the artists: Taro Furukata, Ann Maria Healy, Claire Huber, KVM

Taro Furukata (1975, Japan) is an artist living and working in Hiroshima. In his practice, he deals with the nature and process of engaging with a society that is foreign to one's birthplace/home. In particular, he investigates the transformation of behaviour, attitude and language, which occurs as an individual begins to accept the 'foreign' community's rules and conventions. For Furukata, this acceptance is a never-ending transformation through measuring differences and similarities between others and himself. These socio-psychological changes are not easily visible. Furukata focuses on these changes – what he terms as "invisible transformations" – and turns them to installation, painting and sculpture.

Recent solo exhibitions include *A/T* (with Aisuke Kondo), *BlanClass*, Yokohama, Japan (2016); *A Call To Family*, ITO, Stuttgart (2015-16); *Grainy, Blurry*, duo show with Andreas Sell, Japan Foundation Cologne

(2013); *I and You and Somebody*, Tokyo Wonder Site Residency in KunstraumKreuzberg / Bethanien, Berlin (2013); *Specific Banality*, Galeria NAPRZECIW, Poznan (2011); *I Have Hope Anyway*, KusntvereinLoitz, Loitz (2010). Selected group exhibitions include *More or Less*, WCW Gallery, Hamburg (2013); *GOOD LIFE: the 53rd October Salon*, the former building of the Geodetic Institute, Belgrade, Serbia (2012); *Collection n°1 - resonance with the 11th Lyon Biennale, INTERIOR and the collectors*, Lyon (2011). Furukata is also a lecturer, and works as a curator, most recently working on a series of three exhibitions titled *100 Ideas on Tomorrow's Island - What art can do for a better society*, at ART BASE MOMOSHIMA and the entire Momoshima Island, Omomichi, Japan (2013-14).

Visit the artist's website: <http://www.tarofurukata.com/index.html>

Ann Maria Healy (1983, Ireland) is an artist currently based in Dublin. Working between installation, video, performance and text, she is interested in reoccurrence, mimesis, the power of history and narratives deeply embedded within the human psyche. Taking established tropes, she reworks them into alternative narratives, seeking potential methods of togetherness outside of what she terms 'the contemporary hegemonic modes of social being'. Issues of gender and representation within popular culture, are important reference points within her practice.

Selected exhibitions include *Your ass protrudes toward the malaise*, Eight Gallery, Dublin (2015); *Kairos Time*, Tent Gallery, Rotterdam (2014); *BonteAvonde*, The Piet Zwart Institute, Rotterdam (2014); *Spinning Candor*, Gort Library, Galway (2013); and *Labour - Female Irish Culture, Live*, touring from Performance Space, London, The Void, Derry, and The LAB, Dublin (2012). Previous residencies include The Banff Centre, CAN (2012); The Guesthouse, Cork (2011); Live Art Development Agency, London (2010); and TaktKunstprojektraum Residency, Berlin (2008). Healy is an MFA graduate of The Piet Zwart Institute, Rotterdam (2014), and a current member of the studio collective Basic Space, Dublin.

Visit the artist's website: <http://annmariahealy.net/>

Claire Huber (1987, France) is a choreographer and performer currently based in Greece. Through her practice she explores connections relating to organicity, striving to uncover continuity between living and non-living material. She is interested in mining the implications of the physical site of the plexus, the bodily centre for emotional experience, and the invisible track that connects the hands to the mouth. Through choreography and performance she considers what it means, as a dancer, to be driven by a desire to consume, and what potential affect that might have on movement and the body.

Recent projects include *In Progress Feedback Festival: Urban Surprises*, Athens (2016); *The Ghosts*, theatre and dance teaching at an alternative primary school, Berlin, and *Anatomical Orchestra*, collaboration with Eva Kot'átková, the Schinkel Pavilion, Berlin. Previous choreographic work includes *Die BlaueBahn* for Theaterhausmitte Festival (2014) and *ImLande der Zauberei*, for seven dancers (2013). In 2014, she participated on SMASH, Berlin; and has been in professional training in Marameo and the Tanzfabrik, Berlin, from 2013 – 2015.

See more documentation of *Anatomical Orchestra*, collaborative work with Eva Kot'átková, 2014: <http://www.schinkelpavillon.de/exhibitions/archive/eva-kotatkova-anatomical-orchestra/>

In 2012, Juhyun Lee, a video and performance artist, and Ludovic Burel, artist and publisher, established the KVM research platform, which mainly focuses on the critique of design. KVM is a post-identity acronym, which varies with each project (e.g. the Korean Vitra Museum, Korean Vocal Museum, Korean Vernacular Museum, etc.) Their work combines installations, performances and publications, through which they present a critical examination of the status of design. Interested in post-colonial issues, in the vein of one of its principal theoreticians, Homi K Bhabha, they pursue an approach of 'mimicry' ('almost the same but not quite') and 'sly civility'. *Counter Fictional Design* is the title of their first published book (above), written in French and English, it contains five conference performances.

KVM have presented in various forms, with installations in *Store & Scores*, at Tator Gallery, Lyon, France; *Parasite and Mimicry*, at CAC, Vilnius, Lithuania; and *To Shanghaiize Vitra*, at Baazar Compatible, Shanghai. They have presented installation-performances in *Celebration of the Body #2*, at Mouldings Museum of Lyon, France, and Saint-Fons Fine Arts Centre, France; and conference performances at Raven Row, London, UK; Artem, Nancy, France; City of Design, Saint-Étienne, France; the Book Society, Seoul, Republic of Korea; Ricard Entreprise Foundation, Paris; and 21st Century Minsheng Art Museum, Shanghai. In 2013, they were prizewinners of the Institut Français' *Hors-les-murs* programme (Republic of Korea). In 2014, their project *Pop and Political Korean Karaoke* received the support of the French National Foundation of Graphic and Plastic Arts (FNAGP) and the Rhône-Alpes Creative Incentive Fund (FIACRE).

Visit the artist's website: <https://kvmu.wordpress.com/>

And publishing site it: éditions <http://readit.fr/index.php?/catalogue/contre-fictionnel-design/>

About the curators: RGKSKSRG

RGKSKSRG is the curatorial practice of Rachael Gilbourne and Kate Strain. Primarily Dublin-based, RGKSKSRG work to create engaged encounters between artists and audiences. These encounters can involve artworks, exhibitions, events, writings, residencies, interviews, commissions, and live productions, within various locations, both online and in-real-life.

Recent and upcoming projects include a curatorial residency at Paul Artspace, St Louis, USA (2016); *I like to eat with my hands*, group exhibition in partnership with Cow House Studios at Wexford Arts Centre (2016); *This is Public & Sexy*, live production, St. Andrew's Community Centre, Dublin (2016); *The Re-appropriation of Sensuality*, solo exhibition by Emma Haugh, NCAD Gallery, Dublin (2015); *Love Story*, online commission by Eilis McDonald, rgkksrg.com (2015-16); and *Tonight, you can call me Trish*, group exhibition, The LAB Gallery, Dublin (2013/14).

¹ Alex Hutchinson, *How Trees Calm Us Down*, The New Yorker, 23 July 2015. Accessed 12 May 2016, http://www.newyorker.com/tech/elements/what-is-a-tree-worth?mbid=social_twitter

