



BEING BOTH ON AND WITHIN, AS I SAID

Rowena Harris

vernissage: June 23, 2015, h.6.30 p.m.

24.06.2015 – 30.09.2015

The Gallery Apart, Via Francesco Negri 43, Rome - Italy

The Gallery Apart is proud to present the first solo exhibition in Italy by **Rowena Harris**, who was awarded the opportunity to live and work in Rome as The Sainsbury Scholar in sculpture at The British School at Rome. After almost a year on the artist residency programme, "**Being both on and within, as I said**" accumulates and presents an accurate assessment of an experience defined as seminal by the artist herself, who has been further developing her research on the relationship between sculpture, object and human body in a historical, architectural and social surrounding that provide a richness in new original ideas and inspirations for the London-based artist.

Rowena Harris is committed to a deeper understanding of contemporary reality, where the mind, the body, the self and things are integrally linked, and where the imaginative perception is both mental and physical. Harris employs this perceptive dimension within her work as an approach that involves the imagination of the viewer, alongside a bodily trace. The works included and the relationship between them, express a view of the contemporary world which can be understood as informed by the digital era, yet not limited to digital space. There is no distinction between virtual and reality in the way that our self and experiences are constructed and lived.

Ordinary objects which are treated as fossils or artefacts, or contemporary elements seen through an archeological view finder, evoke an earlier and different human presence. These are placed in relationship to sculptures that frame the real presence of the visitors who interact with the sculptural work just by their approach - consequently this framing places an image of their own body which is then offered to the view of other visitors. Hence, Harris's sculptural work invites the audience to activate the work: a "being on and within" the sculptural work through a subtle and gentle performative act. Sculpture-frames and sculpture-objects frame or evoke body parts, referring not only to the relationship between virtual and reality, but also to a hybrid territory where they meet, and where these two terms breakdown. Such as the ubiquitous screen-based devices that represent an extension of the human body or when we place a part of our body on these devices, for example when, with our fingers, we involuntarily cover a photographic lens.

The exhibition is spread across the two floors of the gallery and each floor gives a different modality to the interaction between bodies and sculptures. On the ground floor, the works are alternating and prospectively touching in a constant process of framing and unframing. Sculpture-frames standing in the gallery's space or hanging from the ceiling contain the image of other sculptures and visitors. The human presence or forms pertaining to a close relationship to the skin are evoked by fragments of shirts or by small objects trapped in the concrete. Silicon rubber micro-sculptures replicating dozens of ordinary objects we carry everyday in our pockets and which here are gathered together to form a strip along the wall as if dropped as cultural detritus. Complementing this are sculptures created through three-dimensional prints of actual human organs, gathered via MRI scans that provide parts of the body we can not see but can digitally reproduced. Finally fabric drapes where cyanotype, the most basic sun-reactive photographic solution, captures the a chance contemporary moment through a human scale process (a length of fabric enough to crumple in the hand and later to hang at human scale).

The sculptural work in the basement of the gallery is a place offering a different time interaction, inviting and accommodating human engagement and giving a place to rest the body. The work welcomes the visitors, encourages them to sit and to interact with a book created by the artist and which represents an integral part of the work of art. The book includes a collection of recent writing that Harris has developed in symbiosis with the sculptural work and on occasion of other previous performances. To the artist, in fact, written language is closely linked with that of sculptural language, where personal perception, imagination, memory and bodily understanding are called upon for a better comprehension of the work.

GENERAL INFORMATION

EXHIBITION: Rowena Harris – Being both on and within, as I said

VENUE: The Gallery Apart – Via Francesco Negri, 43, Roma

OFFICIAL OPENING: 23/06/2015

EXHIBITION DURATION: 24/06/2015 – 30/09/2015 (August closed)

OPENING HOURS: Tuesday – Saturday, 3.00 – 7.00 p.m, and by appointment

INFO.: The Gallery Apart – tel/fax 0668809863 – info@thegalleryapart.it – www.thegalleryapart.it

ROWENA HARRIS

Born in Norfolk, UK, 1985; she lives and works in London

EDUCATION

2008 - 2010 MFA Art Practice, Goldsmiths College, London, UK.

2005 – 2008 BA (hons) Fine Art, University College Falmouth, UK.

AWARDS / RESIDENCIES

2014 - 5. Sainsbury's Scholarship, British School at Rome, Italy.

2013. Atelier Salzamt Residency, Linz, Austria

2010. New Contemporaries

SOLO EXHIBITIONS

2013 P.A.R.T.S, Coleman Project Space, London.

2011 Believing in Things. Van Horbourg Gallery, Basel, Switzerland.

2011 Sculptures, Schwartz Gallery, London.

PROJECTS

2012 - ongoing. Misery Connoisseur (*MC), funded by The Arts Council England 2012-2013.

SELECTED GROUP EXHIBITIONS

- 2015 And so we gape (solo performance event), curated by Nero, Rome, Italy.
March Mostra, The British School at Rome, Italy.
Conversation Piece | Part 1, Fondazione Memmo, Rome, Italy.
- 2014 Dec Mostra, The British School at Rome, Italy.
Image Object, curated by Kirsty Ogg for Artuner.com.
C(h)roma, (*MC) Indiranagar, Bangalore, India.
Digitalsmigital, (*MC) Tenderbooks, London.
Chronoviser: Archive, South Kiosk, London.
Synchronise. Accelerate. Disperse. II, (*MC) MJ Gallery, Geneva, Switzerland.
- 2013 The Starseed Transmission, Enclave Projects, London.
Post Post, St James' Church, Goldsmith's, London.
Believing (in) Objects, 134 Middleton Road, London.
Hack the Barbican, The Barbican, London.
Systems Failure, The Contemporary at Great Western Studios, London.
The Open Cube, The White Cube, London.
MC 1&2, Vanhorbourg Gallery, X Marks The Bokship & Enclave Projects, Zurich, CH & London.
- 2012 Cold Compress, Drei Gallery, Cologne, DE
Fustration, Flat Time House, London.
Today the Collection is, Bethnal Green Library, London.
Punctuating, (duo show with Vera Kox) La Scatola Gallery, London.
No More Icons, Rod Barton Gallery, London.
Syndicate 1, Food Face projects, London.
- 2011 I Pity Inanimate Objects, Goldstein Gallery, London.
In Search of Alchemic Times, (curated by Cecilia Wee), London.
KNOW HOW. Campbell Works, London.
SAGS. The Woodmill, London.
Site of Flesh and Stone, Istanbul, Turkey.
- 2010 New Contemporaries, The A Foundation & ICA, Liverpool, London.
To Look is to Labour, Laden Fuer Nichts, Leipzig, Germany.
Say What, What Way, Shop@34, London.
Pause and Eject Part 1 & 2, Shoreditch Town Hall, London.
- 2009 Off Modern, Corsica Studios,