

# Katherine MacBride

## having been breathed out / patriarchy over and out

Sat 9 February — Sun 24 March 2019 // Tue-Sat: 11am-6pm // Sun: 12noon-6pm // Free

'Existence is not an individual affair. Individuals do not preexist their interactions; rather, individuals emerge through and as part of their entangled intra-relating.' Karen Barad, *Meeting the Universe Halfway*, 2007.

'What is at stake? What will have to be relinquished for us to unleash the imagination's radical creative capacity and draw from it what is needed for the task of thinking The World otherwise? Nothing short of a radical shift in how we approach matter and form.' Denise Ferreira da Silva, *On Difference Without Separability*, 2016.

'*Buen vivir*, relationality and *the task of listening* flourish as questions to modernity, questions to a system of oppression that holds the control over the production and representation of reality. They help us walk towards the humbling of modernity, decolonial understanding and the opening of intercultural dialogues.' Rolando Vázquez, *Towards a Decolonial Critique of Modernity*, 2012.

Katherine MacBride's work explores different forms of hospitality, thinking about how listening and attentiveness can happen in conflicted spaces and times. While Katherine's interests focus on relational entanglements, listening across difference, and working creatively towards an ethics of inseparability and interdependency, the work also poses questions about the space of its host institution CCA; how it can think and host differently.

She is interested in how the structures of CCA can offer different modes for interpreting and accessing artworks, beyond pieces of paper or wall texts – how the work can involve itself in more material ways of speaking and performing. This new exhibition brings together a series of large-scale textile works throughout the gallery and Saramago Café Bar; soft and tactile architectures, day beds and quiet acoustic interventions. Making use of different sustainably-sourced fabrics, plant- and mineral-based dyes, and remainder materials, the works hold a range of sensory capacities and ethical considerations – installed as spaces for encounter, response, and rest. Inherent to MacBride's practice is her aim to make work that exists for people with a range of experiences, ages and capacities, and doesn't demand prior knowledges of the languages of artistic research and presentation.

A key part of the exhibition is a performance and events programme running throughout the exhibition, beginning with a new performance *tongue breaks inhaling* in the CCA Theatre compiled by Katherine made with access consultation from Collective Text, and in collaboration with Angelica Falkeling, Anna Frei, Clara J:son Borg, and Raluca Croitoru. Four further events take place throughout the exhibition, with Amal Alhaag and Maria Guggenbichler, Azahara Ubera Biedma, Emma Haugh, and Naomi Pearce making space for embodied and embedded forms of shared study, thinking and doing together.

This exhibition takes the second half of its title from a song by Planningtorock, and is kindly supported by The Mondriaan Fund.

### **About the events:**

Amal Alhaag and Maria Guggenbichler MAD VIBRATIONS (Come join me here, come join me here): A Humming Ritual for Untrustworthy Narrators - Every day throughout exhibition, Gallery (CCA1).  
A mixtape compiled by Amal Alhaag and Maria Guggenbichler lives as an event space within the

exhibition in CCA1. Sound, sounding and vibration, vibrating as well as listening, within and beyond the scope of what can be heard, carefully and deciphered or lost within the quiet, the unruly and improvised forms of resonances will guide us through a patchwork of sonic, decolonial counter realities and their poetics and politics. Mad Vibrations is an invitation to breathe, dance, feel, sit, embody, mourn, moan, laugh, vibrate, improvise, shout and be quiet(ly) together. A printed transcript of the mixtape is also available in the space.

Katherine MacBride tongue breaks inhaling - Sat 16 February, 8pm, Free but ticketed, Theatre.

A multi-sensory performance with video, sound, light, movement, spoken words, and scents. A speculative re-memory of a porous Europe based on feminist solidarity and queer care, making reparations for its colonial violence and ecological wastage. The performance's structure and moods connect to four characters: Sappho, ancient poet; Maria Spentza, painter and ceramicist; Melina Mercouri, actor and politician; and Lena Platanos, electronic musician. The performance is made with access consultation from Collective Text, in collaboration with Angelica Falkeling, Anna Frei, Clara J:son Borg, and Raluca Croitoru.

Little Frances and Her Carp, event with Naomi Pearce - Sat 23 February, 11am, Free (unticketed), Gallery - Performance runs throughout the day.

An audio guide by Naomi Pearce written in response to Katherine's invitation to create a workshop as part of her exhibition. Delivered live across the gallery spaces over the course of one day, this oral intervention asks to what extent a feminist event has to be discursive? Testing the limits of monologue, Naomi reflects on the audio guide as institutional convention, re-purposing its paternalistic form to foster more intimate, subjective questioning. This experiment takes inspiration from Katherine's previous work considering the practice of listening and the conditions in which we listen.

intra-actively, workshop with Azarara Ubera Biedma - Sat 2 March 2pm, Free but ticketed, Gallery

For this discussion and movement-based workshop, Katherine invites Azahara Ubera Biedma— independent researcher, dancer, and choreographer who inhabits the liminal spaces of dance, contemporary art, pedagogy, and activism—to think together and experiment intra-actively with Azahara's current methodologies of Manada. Manada (herd) is a tool-box of methodologies that is activated with different groups and situations, in workshops, laboratories, exhibitions, and in hybrid spaces, to create and collaborate in the creation of collective knowledge through a technological, transfeminist, and posthumanistic approach to the body. As a basic group practice, it is useful to open up spaces of trust, care, and physical comfort with others, in order to create a sense of a group or a temporal community. This workshop is for all kinds of bodies, for our bodies!

Reading Troupe #13 '...there is magic loose in the world...' Reading with Samuel R. Delaney's 'Return to Nevèryon' series - Sat 9 March, 2pm, Free but ticketed, Gallery

Katherine has invited Emma Haugh, a visual artist and educator based in Dublin and Berlin to hold one of her Reading Troupe workshops. Weaving together installation, performance, publishing, and collaborative workshop techniques, Emma is interested in re-orienting attention in relation to cultural narratives and develops work from a queer/feminist questioning of what is missing? THE READING TROUPE (RT) is a nomadic and mutating practice of performative and theatrical reading techniques. Incorporating improvisation, collage, fortune telling, psychogeography and collective cut-ups. RT workshops are contingent to time, place and people. In general RT workshops happen with a group of six or more but the techniques are also effective in pairs and can be adapted for working alone or with disembodied collaborators. RT's can happen in a single session or across multiple meetings, like a reading group. In RT sessions "readers" are invited to participate in an active embodiment of knowledge dissemination and production. This collaborative practice is an attempt to collectively enter the body of a chosen text through improvisation and amateur dramatics rather than analytic and academic language.