

f901 is a reference code which corresponds, according to the numbering / dating by the critic R. W. Franklin, the following poem by Emily Dickinson:

The Soul's distinct connection
With immortality
Is best disclosed by Danger
Or quick Calamity -

As Lightning on a Landscape
Exhibits Sheets of Place -
Not yet suspected – but for Flash -
And Click – and Suddenness.

Temporary asked to the artist Rumiko Hagiwara to confront herself with a poem by Emily Dickinson, the number "901" (according to the numbering and dating of critical R.W. Franklin), to develop a new project. F901, Senko Hanabi is the title of the work that the artist has developed precisely from these verses; is being presented today for the first time together with a number of previous works that will accompany us inside her artistic research.

Why a poem by Emily Dickinson?

As often happens in cases like this, the answer is: "a little bit by chance and a little bit because between the verses selected and the works of Rumiko Hagiwara, we have rediscovered a certain poetic adherence ."

Emily Dickinson (Amherst, Amherst December 10, 1830, May 15, 1886) American poet, considered one of the major writers of the nineteenth century, she spent most of her life withdrawn in the house where she was born writing about 19268 verses. Much of her poetic production reflects and describes small moments of everyday life from which she created intense and very deep existential discussions made even more unique by 'the use of a bizarre and unusual style of traditional metrics (eg, the use of hyphens, upper or unconventional metaphors)'.

Maybe it was the image of lightning that discovers unsuspected places of existence.... or perhaps it was the mysterious figure of the soul that connects to the concept of immortality, only when a sudden danger or calamity shakes us from the torpor of every day life... maybe the both convinced us that it would not be so absurd to talk about contemporary art just from here: a garden, a home, a small bedroom.

Video installations, sculptures and drawings invade the home environment, they are mixed with the daily rhythm of internal living up to create an intimate and familiar dialogue between the artist and the visitor. The work of Rumiko Hagiwara (JP 1979 Tomioka, Gunma Prefecture, JP) forces us to get rid of the slow mechanisms of the reasoning mind to rely on the primordial human instinct that leads us to perceive our presence in space and time, exerting a more careful and concentrated visual process. Her works are made of details that reveal themselves slowly, alternate visual paths, physical movements that generate mental movement and vice versa.

The exhibition follows this procedure, setting up a progressive focus that culminates in the discovery of the last room, the heart of the whole project, here Rumiko Hagiwara unveils the unpublished work.