

ANOTHER ENERGY: POWER TO CONTINUE CHALLENGING - 16 WOMEN ARTISTS FROM AROUND THE WORLD

APRIL 22 [THU] - SEPTEMBER 26 [SUN], 2021 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

AGED 71 TO 105, ALL ACTIVE AND BUSY AT WORK!

The Mori Art Museum, Tokyo, is pleased to present *Another Energy: Power to Continue Challenging - 16 Women Artists from around the World* from Thursday, April 22 to Sunday, September 26, 2021.

Recent years have witnessed growing moves worldwide to right inequalities around aspects of identity such as gender, race, ethnicity, and beliefs, and attach greater value to diversity. Also in contemporary art for the past decade or so, attention has turned increasingly to female artists who began their contemporary art careers between the 1950s and 1970s and continue to stay active as artists today.

Another Energy focuses on 16 of these female artists in their 70s or older, from across the globe, who continue to embark on new challenges. Ranging in ages 71-105 with their careers spanning over 50 years, they are originally from 14 different countries, and equally diverse in their current locations. Nonetheless, what these women share regardless of recognition or evaluation by art museums and the art market is a determination to pursue their own distinctive creative path with unshakable conviction in different environments, and in changing times.

Showcasing their wide array of powerful works from paintings, video, sculptures, to large-scale installations and performances, this exhibition contemplates the nature of the special strength - "Another Energy" - of these women who have all continued challenging throughout their long-standing careers. As we attempt to recover from an unprecedented situation, perhaps the sight of these women who have spent their lives walking their own paths with such immovable conviction will offer us new energy to tackle the ongoing challenges.



Phyllida Barlow
Installation view: *dock*, Duveen Galleries,
Tate Britain, London, 2014
Courtesy: Hauser & Wirth
Photo: Alex Delfanne

PRESS RELEASE

Press Contact Details: Machino Kayo (Ms.)

Public Relations, Mori Art Museum Tel: +81-(0)3-6406-6111 Fax: +81-(0)3-6406-9351

E-mail: pr@mori.art.museum Web: www.mori.art.museum/en

PARTICIPATING ARTISTS

* in alphabetical order of the artists' surnames

Etel Adnan	Born 1925 in Beirut; lives in Paris
Phyllida Barlow	Born 1944 in Newcastle upon Tyne, UK; lives in London
Anna Boghiguian	Born 1946 in Cairo; lives in Cairo
Miriam Cahn	Born 1949 in Basel, Switzerland; lives in Bregaglia
Lili Dujourie	Born 1941 in Roeselare, Belgium; lives in Lovendegem
Anna Bella Geiger	Born 1933 in Rio de Janeiro; lives in Rio de Janeiro
Beatriz González	Born 1938 in Bucaramanga, Colombia; lives in Bogotá
Carmen Herrera	Born 1915 in Havana; lives in New York
Kim Soun-Gui	Born 1946 in Buyeo, South Korea; lives in Paris
Suzanne Lacy	Born 1945 in Wasco, CA; lives in Los Angeles
Mishima Kimiyo	Born 1932 in Osaka; lives in Osaka and Gifu, Japan
Miyamoto Kazuko	Born 1942 in Tokyo; lives in New York
Senga Nengudi	Born 1943 in Chicago, IL; lives in Denver, CO
Nunung WS	Born 1948 in Lawang, East Java, Indonesia; lives in Yogyakarta
Arpita Singh	Born 1937 in Baranagar, India; lives in New Delhi
Robin White	Born 1946 in Te Puke, New Zealand; lives in Masterton

GENERAL INFORMATION

Exhibition Title: *Another Energy: Power to Continue Challenging – 16 Women Artists from around the World*

Organizer: Mori Art Museum

Curated by: Kataoka Mami (Director, Mori Art Museum), Martin Germann (Independent Curator)

Exhibition Period: April 22 [Thu] – September 26 [Sun], 2021

Venue: Mori Art Museum, 53F, Roppongi Hills Mori Tower, 6-10-1 Roppongi, Minato-ku, Tokyo

Hours: 10:00-22:00 | Tue: 10:00-17:00 | * Open until 22:00 on Tuesday of May 4, 2021 | * Admission until 30 minutes before closing | * Open every day.

* See the Mori Art Museum website for our countermeasures against COVID-19.

<https://www.mori.art.museum/en/news/2020/06/4102/index.html>

Admission: TBD

[Also on View at the Mori Art Museum] *MAM Collection 013: Lines Tell Everything about the Universe – Kusama Yayoi, Prabhavathi Meppayil, Tsai Charwei; MAM Screen 014: Cyprien Gaillard; and MAM Project 029: Oscar Murillo*

General Inquiries: +81-(0)3-5777-8600 (Hello Dial) www.mori.art.museum/en

The latest exhibition press images are available on our website for downloads:
<https://press.mori.art.museum/en/press-img>

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FEATURES

All 16 Artists in Their 70s or More, with Careers Spanning over at Least 50 Years!

Another Energy shines a light on 16 female artists around the world who began their careers in the turbulent postwar years from the 1950s to the 1970s, and who remain active today in 2020. This exhibition will offer a multifaceted look at 50+ years of practice by artists aged from 71 to 105, presenting early works, well-known works, and new works created for the exhibition.

How Have Artists from 14 Different Countries Seen the World?

All featured sixteen artists represent an incredibly diverse range of birthplaces, current locations, modes of expression as well as lifestyles. *Another Energy* will also help us see the global phenomena and issues including feminism and migrant history, as well as varied art historical interpretations through their lenses – all of which will be revealed in the practices and lives of individual artists.

Extensive Exhibits and Learning Programs Shedding Light on the Development of Individual Practices and Connections among the Artists

At *Another Energy*, not only will their works be featured and introduced, but the activities unique to each artist, the trajectory of their lives, and furthermore the commonalities seen across the artworks by artists of different backgrounds will be touched upon. During the exhibition, programs including lectures and artist talks will also be organized to provide added insight into the exhibition concept and the “Art + Life” of the featured artists.

Exhibition Catalogue to Close in on the Artists and Their Works on Display

The Museum plans to publish a catalogue containing photographic documentation of the exhibition (installation view images) and main critical essays by the two co-curators, plus 16 comprehensive texts contributed by experts from across the globe, each focusing on the personal history of the featured artists and development of their works and practices. It is meant to serve as a superb adjunct to first-hand viewing experience at the Museum by providing even more in-depth analysis of these artists’ “Another Energy.”

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ANOTHER ENERGY ARTISTS' PROFILE (16 TO TOTAL)

* in alphabetical order of the artists' surnames

Etel Adnan [B.1925 in Beirut]

Since the 1960s, as poet, writer and painter, Adnan's work bridges imagery and text, the East and the West, as well as modern and contemporary, while mirroring in her life story of traveling between the continents and cultural spheres. In particular, Japanese culture has served as an inspiration for many works without her even visiting Japan, ever. Her work reflects a sensitive, dynamic relationship with the world, exploring multi-layered matters related to landscape, abstraction, color, writing, memory and history. A subtle political undertone is dominant in the broad spectrum of her works, as Adnan expresses a strong sense of solidarity with anti-war movements worldwide.



Etel Adnan *Untitled* 2018
Oil on canvas 55 x 46 cm
Courtesy: Sfeir-Semler Gallery Beirut / Hamburg

Phyllida Barlow [B. 1944 in Newcastle upon Tyne, UK]

Barlow grew up in London as the city recovered from the WWII, and went on to study art there. Working in painting and sculpture, she is concerned not only with the beauty of surfaces and forms of materials, but their condition/state in terms of qualities such as time, mass, balance and rhythm, and creates sculptural works in state of transformation – often structures or forms seemingly on the verge of collapse, or of standing upright. She employs inexpensive industrial materials such as concrete, plywood and cardboard, the tense balance between these bare materials providing the underlying element for all her works. Barlow represented UK at the 57th Venice Biennale in 2017.



Phyllida Barlow *untitled: canvasracks*; 2018-2019
2018-2019
Concrete, cotton-duck canvas, hardboard, paint, plastic, plywood, steel, tape, timber Dimensions variable
Courtesy: Hauser & Wirth
Installation view: *cul-de-sac*, Royal Academy of Arts, London, 2019
Photo: Damian Griffiths

Anna Boghiguan [B. 1946 in Cairo]

Boghiguan studied political science in the 1960s, before moving to Montreal in the 1970s to study art and music. She now lives rather nomadic, moving around the globe, researching the history, politics and social conditions of each place she stays and lingers in, linking her findings to transnational themes, and exploring mutual connections. Her cutout-drawing installations reminiscent of shadow-puppet theater speak eloquently of the contrasting light and shade of modern society, made visible by her bird's-eye view of the world. Since documenta 13 in 2012, Boghiguan has been featured in a number of large-scale solo shows and international exhibitions.



Anna Boghiguan *A Meteor Fell from the Sky*
2018
Installation view: Artes Mundi 8, Cardiff, Wales, 2019

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Miriam Cahn [B. 1949 in Basel, Switzerland]

Influenced by social trends such as the anti-nuclear movement, Cahn started her career as an artist in the 1970s. Her charcoal drawings distinguished by powerful lines as well as her vibrantly-colored oil paintings are intimately connected to social issues such as discrimination and violence, to war, and to her own identity as a Jewish woman. In 2017, she took part in documenta 14, and in 2019 had a major solo show that toured to the Kunstmuseum Bern, Haus der Kunst (Munich), and Museum of Modern Art, Warsaw.



Miriam Cahn
the beautiful blue / das schöne blau (13.05.2017)
2017 Oil on canvas 200 x 195 cm
Courtesy: WAKO WORKS OF ART
Photo: Daniel Martinek

Lili Dujourie [B. 1941 in Roeselare, Belgium]

Dujourie's early works are regarded as a feminist reaction on the impersonal dogmas of the Minimalism during the 1960s. Starting from a relation to body, matter, and culture at large, her artistic practice unfolded into her own intimate artistic *terra incognita* by combining painting, sculpture, film, performance and photography. In silence, muteness and poetic expression of absence, all of which are distinct elements that characterize her works, "pause" is frequently celebrated as a necessary condition for an action. In *Another Energy*, Dujourie is to present sculptures, works on paper, and video work covering various periods of her practice from 1967 to 2009.



Lili Dujourie *untitled (Balance)*
1967 Metal Dimensions variable
Installation view: *Folds in Time*, Mu.ZEE, Ostend, Belgium, 2015
Photo: Dirk Pauwels

Anna Bella Geiger [B. 1933 in Rio de Janeiro]

Geiger is amongst the most important contemporary artists in Brazil. Since the 1950s, she's built up an oeuvre where engagement and experimentation stand central. Her early abstract work connected with the body in the same way as her work in other media such as print, video and sculpture always kept a relation to the social situation surrounding her. Her personal standing as a member of a Polish migrant family, operating on the margins of Western modernization within the deep political turbulences of 1960s Brazil, has caused her to continuously examine the issues of geopolitical borders and identities.



Anna Bella Geiger *Circa*
2006
Installation view: *Circa*, Eva Klabin Foundation, Rio de Janeiro, 2006

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Beatriz González [B. 1938 in Bucaramanga, Colombia]

González started practicing art in the 1960s after studying architecture, painting and art history. She produced works by appropriating images both from Western art history and local newspapers, modifying them through a language based on figuration, flat surfaces, and a broad color palette. Not confined to the canvas format, she explored everyday supports - curtains, furniture, wallpapers, which could be regarded as commentary on the pop art movement. At *Another Energy*, works from the recent years in different media referring to the current socio-political conflicts in her home country of Colombia will be showcased.



Beatriz González
Decoración de interiores (Interior Decoration)
1981 Screen print on canvas 269 x 1,958 cm
Photo: Mathias Voelzke

Carmen Herrera [B. 1915 in Havana]

Herrera is considered as one of the pioneers of geometric abstraction in the U.S. After studying architecture in Havana, she studied painting at the Art Students League in New York. She befriended artists of then-newly-emerging Abstract Expressionism. Later in postwar period, she moved to Paris where art and literature burgeoned. Since the 1960s, she has produced "Estructuras (Structures)" sculpture series furthering the architectonically-oriented abstraction, aside from her paintings. What characterizes her entire oeuvre is her quest for humanism far beyond any -ism taken as trends in the art world.



Carmen Herrera *Angulo Rojo*
2017-2018 Painted aluminum
109.7 x 153.7 x 26.4 cm
Courtesy: Lisson Gallery

Kim Soun-Gui [B. 1946 in Buyeo, South Korea]

After studying art at the College of Fine Arts, Seoul National University, Kim moved to France in 1971. Working in diverse multimedia art including video, performance, installation, sound, sculpture, photography, she conducts international artistic activities and has undertaken studies in semiology and aesthetics. Deeply influenced by Buddhist and Taoist philosophies and Wittgenstein's investigation on language, she through her works explores the nature of time or the language game, and questions of life and art. In recent years, she has developed an interest in science and technology, expanding her creative output to encompass installations employing robotics and AI. In 2019, her retrospective *Kim Soun-Gui: Lazy Clouds* was staged at the National Museum of Modern and Contemporary Art, Korea (MMCA) in Seoul.



Kim Soun-Gui
Situation Plastique III - Octobre à Bordeaux
1973 Video
13 min. 45 sec.

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Suzanne Lacy [B. 1945 in Wasco, CA]

Lacy, an educator and author, is considered a pioneering figure in the realm of so-called Socially Engaged Art. Based mainly in Los Angeles since the 1970s, through her dialogue with communities there she has addressed social issues such as feminism, racism, aging and violence, and other urban problems. She's been extremely proactive; employing performance, video, photography, community activities and other media in a vast output diverse in both scale and mode of expression, from personal works taking her own body as the subject, to ambitious projects involving hundreds of performers.



Suzanne Lacy *The Circle and the Square* 2015-2017
Two-year project, three-day performance, video installation
Photo: Graham Kay

Mishima Kimiyo [B. 1932 in Osaka]

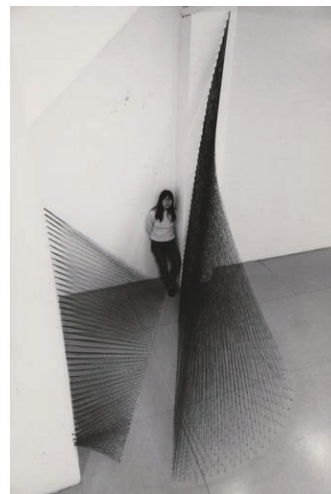
Mishima first garnered attention for her highly-experimental two-dimensional works in the late 1950s, including oil paintings and collages made from printed and waste materials. Since 1973, she has made sculptural pieces with silkscreen printing on ceramics where the incongruity between surface and materials – the likes of newsprint and empty cans being reproduced on the non-disposable material of clay – serves as a critique of then newly growing consumerist, digital society. She continues to make art at a prolific rate, turning out large-scale installations and three-dimensional works, and in recent years has enjoyed a burgeoning reputation both in her homeland of Japan and beyond.



Mishima Kimiyo *Work 19-C5* 2019
Silkscreen-printed and painted ceramic, iron
Dimensions variable
Courtesy: Taka Ishii Gallery

Miyamoto Kazuko [B. 1942 in Tokyo]

After graduating from the Gendai Bijutsu Kenkyujo (Contemporary Art Research Studio) in 1964, Miyamoto moved to the U.S., where she attended the Art Students League, settling in New York. Continuing her studies on Minimalism while working as an assistant to Sol LeWitt, she also began to address her own personal identity in the melting pot of New York, and became heavily involved in the activities of the A.I.R. (Artists In Residence) Gallery set up in 1972 by a group of female practitioners. In addition to her string installations based on meticulous drawings, Miyamoto continues to work in a variety of media including sculpture and performance.



Miyamoto Kazuko *Black Poppy* 1979
Black string and nails 274 x 183 x 213 cm
Courtesy: Exile, Vienna; and Take Ninagawa, Tokyo
Installation view: A.I.R. Gallery, New York, 1979

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Senga Nengudi [B. 1943 in Chicago, IL]

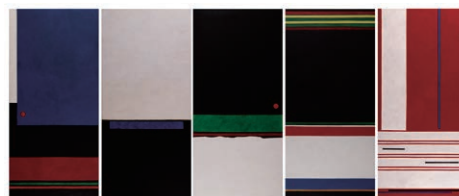
Nengudi's artistic practice combines sculpture, performance and dance. She moved to Tokyo and studied at Waseda University for a year in the 1960s, to immerse in Japanese culture and to learn about the Gutai Art Association. Since then, influences of Japanese theatrical forms such as Kabuki and Butoh, as well as West African ritual practices help build more of her visual language. Above all, a number of her sculptures produced in the 1960s-70s were intended for the moment of their presentation; thereby no longer exist. "Permanence has never been a priority for me - to the chagrin of many," she noted in one of her statements. The objective of art, according to her, is thus not its conservation and canonization, but instead, its steady potential to be open and to continue.



Senga Nengudi
Studio Performance with R.S.V.P.
1976
Gelatin silver print
Courtesy: Sprüth Magers and Thomas Erben Gallery

Nunung WS [B. 1948 in Lawang, East Jawa, Indonesia]

An aspiring painter from a young age, Nunung studied fine art at the Surabaya Fine Arts Academy. Reflecting the traditional Islamic prohibition of idolatry, she has since the very beginning of her career focused on paintings in geometric abstractionism style, doing away with shapes, and layering colors, to explore its infinite possibilities. She owes a great deal of her inspiration to the mountain landscapes and sunlight of Java, and other aspects of its natural environment that surround her daily, and the spiritual qualities of that environment. Her painting also resonates with the energy dwelling in traditional textiles, where the intersection of warp and weft creates new colors.



Nunung WS
Dimensi Tenun (Weaving Dimensions) #1
2019
Acrylic on canvas
425 x 180 cm (set of 5)

Arpita Singh [B. 1937 in Baranagar, India]

In the 1950s soon after India's Independence from Britain, Singh studied art in Delhi and began to show her work. During the 1970s-80s, she explored new materials and techniques through abstract drawings, and went on to exhibit at a series of shows in Europe and elsewhere amid burgeoning international interest in Indian contemporary art. In the 1990s, as text and numbers began to appear in Singh's paintings, they developed into picture planes weaving abstract and figurative together, painterly imagery, text and numbers to form a harmonious whole, depicting fragments of the world of the sort routinely absorbed from sources such as advertising signage, TV and newspapers.



Arpita Singh *My Lollipop City; Gemini Rising*
2005 Oil on canvas
152.4 x 213.3 cm
Collection: Vadehra Art Gallery, New Delhi

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Robin White [Born 1946 in Te Puke, New Zealand]

As a student, White studied under the prominent figure of New Zealand Modernism Colin McCahon. Moving to the Otago Peninsula, by around 1972 she became known as one of the New Zealand regionalists, with a style characterized by bold contouring. In 1982, she moved with her family to the Pacific nation of Kiribati and lived there for 17 years, taking the opportunity to expand her concept of art by engaging in the Island's traditional collaborative work. Recent years have seen White working actively on a series of projects alongside women from Kiribati, Fiji and Tonga and elsewhere in the Pacific.



Robin White + Ruha Fifta (collaborative work)

Seen Along the Avenue (from the series "Ko e Hala Hangatonu:

The Straight Path 2013-16")

2015-2016

Earth pigments and natural dyes on ngatu (barkcloth)

2,400 x 380 cm

Installation view: *Seen Along the Avenue*, The National Gallery of Victoria, Melbourne, 2016

Photo: Michael Fudakowski

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