

# **(OPENING) 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 proud 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 paths in turbulent environment and times.

Showcasing their wide array of powerful works from paintings, video, sculptures, to large-scale installations and performances, about 130 works to total, this exhibition contemplates the nature of the special strength or what one may call the driving force - "another energy" - of these artists. Amid the unprecedented condition of the world, perhaps the sight of 16 artists, who all have spent their lives walking their own paths with such immovable conviction, may offer us just the strength to tackle the ongoing challenges and to face the future with resilience and determination.



Carmen Herrera  
*Diptych*  
1978  
Acrylic on canvas  
127.6 x 254 x 5.7 cm  
Collection: El Museo del Barrio, New York. Gift of Tony Bechara



Nunung WS  
*Verzon #2*  
2020  
Acrylic on canvas  
150 x 125 cm

### **PRESS RELEASE**

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## 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 1932 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, lives in Colorado Springs, CO
Nunung WS	Born 1948 in Lawang, 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



Etel Adnan  
Photo: Gilles Bassignac



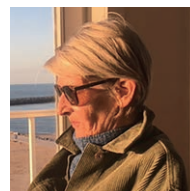
Phyllida Barlow  
Photo: Cat Garcia



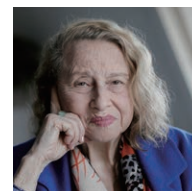
Anna Boghiguian  
Photo: Christopher Mohan



Miriam Cahn  
Photo courtesy: WAKO WORKS OF ART, Tokyo



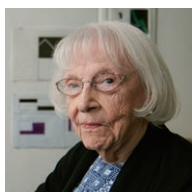
Lili Dujourie  
Photo: Rita Vereecke



Anna Bella Geiger  
Photo: Diana Tamane  
Photo courtesy: Mendes Wood DM, São Paulo/Brussels/New York



Beatriz González  
Photo: Revista Avianca



Carmen Herrera  
Photo: Jason Schmidt  
Photo courtesy: Lisson Gallery



Kim Soun-Gui  
Photo: Patrick Bokanowski



Suzanne Lacy  
Photo: Brittney Valdez



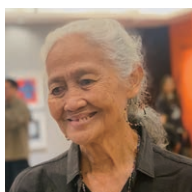
Mishima Kimiyo  
Photo: Iikawa Takehiro



Miyamoto Kazuko  
Photo: Christian Siekmeier



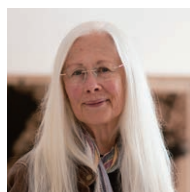
Senga Nengudi  
Photo: Ron Pollard



Nunung WS



Arpita Singh



Robin White  
Photo: Harry Culy  
Photo courtesy: McLeavey Gallery, Wellington

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## GENERAL INFORMATION

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

**Organizer:** Mori Art Museum

**Grants from:** Daiwa Anglo-Japanese Foundation, The Swiss Arts Council Pro Helvetia

**In Association with:** Embassy of Switzerland in Japan

**Corporate Sponsors:** Toyota Motor Corporation, Accenture Japan Ltd,  
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Mizuho Securities Co., Ltd., Unicharm Corporation

**Support:** JAPAN AIRLINES

**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

\* As Pre-Emergency Priority Measures to Prevent Infection Spread [COVID-19] have been applied to the Tokyo's 23 Metropolitan Wards, Mori Art Museum will close at 20:00 from Thursday, April 22 to Tuesday, May 11 (will close at 17:00 on Tuesdays, with the exception of Tuesday, May 4, where it will close at 20:00). | \* Admission until 30 minutes before closing. | \* Open every day.

\* See the Mori Art Museum website for the latest updates concerning hours. [www.mori.art.museum/en](http://www.mori.art.museum/en)

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

<https://www.mori.art.museum/en/news/2021/04/4624/index.html>



### Admission:

	[ Weekdays ]		[ Sat., Sun. & Holidays ]	
	On-Site	Online	On-Site	Online
Adults	¥ 2,000	¥ 1,800	¥ 2,200	¥ 2,000
Students (University/High School)	¥ 1,300	¥ 1,200	¥ 1,400	¥ 1,300
Children (Age 4 through Junior High School)	¥ 700	¥ 600	¥ 800	¥ 700
Seniors (Ages 65 and over)	¥ 1,700	¥ 1,500	¥ 1,900	¥ 1,700

\* It is encouraged to make advance booking for a designated date/time slot and purchase the admission ticket on the booking website.

\* Kindly note, however, the last timeslot to make a booking/ticket purchase for on the website is 18:30–19:00 daily. Those looking to visit the Museum after 19:00 are requested to resort to on-site purchase instead. \* All prices include tax. \* Holiday admission will apply on April 30 (Fri), May 6 (Thu), and May 7 (Fri).

\* Ticket also valid for admission into the Mori Art Museum small programs to run concurrently: *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*.

\* Admissions to Tokyo City View, Sky Deck and Mori Arts Center Gallery are separate.

**General Inquiries:** 050-5541-8600 (Hello Dial, within Japan) / +81-(0)47-316-2772 (Hello Dial, from overseas)

[www.mori.art.museum/en](http://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 2021. 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?

Collectively, 16 featured artists represent an incredibly diverse range of birthplaces, current locations, modes of expression as well as lifestyles. *Another Energy* will also help us see a number of global phenomena and issues including feminism and migrant history through their lenses as revealed in the practices and lives of individual artists.

### ■ Various Interpretations of Art History

While globalism spreads and understanding towards multiculturalism becomes greater, in the world of art as well, works that focus on the culture and history of various regions as well as artists from non-Western countries have come to the fore, shifting away from the context in which art has been discussed primarily in Europe and the United States. Art history itself, which had been viewed or interpreted rather monistically until then, now began to be understood more pluralistically, based on respective history, race, ethnicity, gender and more as well. This current of art greatly overlaps with this century (since 2000) in which the activities of *Another Energy* artists started garnering attention.

### ■ Prismatic Exhibition Structure Showing the Connections among Artists, While Emphasizing on Spatial Scale to Fully Present Uniqueness of Each Artist and Presence of the Work

*Another Energy* is not a so-called survey show, but rather a comprehensive showcase of female artists with long careers. While paying attention to the international trends of art, the exhibition is structured to emphasize the spatial scale to properly present the artistry of each artist, context and the presence of the work. In addition, by juxtaposing works by artists of completely different backgrounds, it attempts to present the visual commonalities and similarities that transcend regions and cultural spheres, while also highlighting the individual context and uniqueness of each artist.

### ■ Two Editions of Exhibition Catalogue to Close in on the Artists and Their Works on Display

For this exhibition, the Museum is publishing two types of exhibition catalogue: "Exhibition Guide Edition" and full-length edition. The "Exhibition Guide Edition," perfectly fit for an exhibition guide as the name suggests, is to be available for purchase on April 22, the day the exhibition opens to the public. It features two main critical essays by the two exhibition co-curators and their dialogue, brief explanations of the artists, and the work images. Meanwhile, full-length edition will be published in early June (exact date TBD), featuring the above-mentioned two main essays, 16 comprehensive texts by experts from across the globe, each focusing on the personal history of one of the 16 artists and development of their works and practices, plus photographic documentation of the exhibition (installation view images). Together with the actual experience of the exhibition at the museum, you can learn more about "another energy" of the artists through the exhibition catalogue.

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## 16 ANOTHER ENERGY ARTISTS

\* in alphabetical order of the artists' surnames

### Etel Adnan

[B.1925 in Beirut]

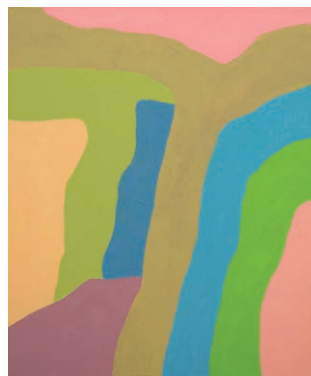
Born in French Lebanon (which later gained independence from France in 1943), Etel Adnan grew up in an environment where she spoke French as the official language, and Turkish and Greek at home. She studied French literature at École Supérieure des Lettres de Beyrouth, and thereafter pursued her studies in philosophy at the University of Paris, Harvard University, and the University of California, Los Angeles. From 1958 to 1972 she taught philosophy at the Dominican University of California, and upon returning to Lebanon in 1972, worked as a journalist and cultural editor for a newspaper until 1976. In 1977 she published the novel *Sitt Marie Rose*, based on the Lebanese Civil War, for which she received the France-Pays Arabes award. The novel has since been translated into more than 10 different languages. Adnan's paintings came back into the spotlight during the 2000s: since then, she has been invited to participate in major international exhibitions including documenta 13 (2012), the Whitney Biennial (2014), and the Sharjah Biennial 12 (2015). In recent years she has held solo exhibitions at museums such as the San Francisco Museum of Modern Art (2018) and Zentrum Paul Klee (Bern, 2018).

Adnan, who is a poet, writer, philosopher, and artist, maintains a cross-disciplinary creative practice that is not bound to existing categories. Having been exposed to the feminist movement and protests against the Vietnam War in the United States during the 1960s, and influenced by the Algerian War (1954-1962), Adnan began writing poetry in English, as opposed to the French that was the official language of the countries where she was educated. In 1967 her poetry was published in the anthology of poems *Where is Vietnam*. The difficulties of writing in English, which was an unfamiliar language, however, led her to pursue painting independently as a form of poetry that employs a visual language.

Adnan's paintings combine geometrical figures to create landscapes. Instead of representing the actual shapes of the sky and mountains, however, they translate the sensations and emotions felt there into shapes and colors. Her paintings are small in size, with dimensions that almost approximate those of manuscript paper. Since the early 1960s, she has also produced "leporello" works, paintings in book format with folded concertina-style

pages. Both these works illustrate the strong connection between painting and poetry in Adnan's practice.

While Adnan's works are seemingly idyllic, they are underpinned by her thoughts and emotions regarding the war that occurred in her home country. The Lebanese Civil War, which lasted for over fifteen years from 1975 to 1990, caused the nation's economy to suffer, and its land to be devastated. The cityscape and cultural heritage of the capital city of Beirut, once referred to as "the Paris of the Middle East," was also destroyed. At the end of her signature collection of poems *The Arab Apocalypse* (1980) are the words, "knowledge, love, and peace." Today, at the age of 96, Adnan continues to create works of art while expressing her hopes for a better world.



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]

Phyllida Barlow graduated from the University College London Slade School of Fine Art in 1966, and has taught at various institutions since the 1960s, contributing significantly to educating and nurturing the younger generation. She raised five children and retired from teaching in 2009, after which she decided to focus on her own art. Barlow's breakthrough as an artist came in the wake of her two-person exhibition *Nairy Baghramian and Phyllida Barlow* (2010) at the Serpentine Gallery in London, and ever since she has continued to win growing acclaim both in the UK and internationally. Barlow has held solo exhibitions at more than ten locations across the globe, including the New Museum in New York (2012), Tate Britain (2014), and the Royal Academy of Art (2019). In 2017, she represented Great Britain at the 57th Venice Biennale.

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Barlow deploys inexpensive industrial materials such as concrete, plywood, and cardboard to create sculptural works that seem to be on the verge of transforming into something else — often structures on the brink of collapse, or forms about to rise up and stand upright. She is concerned not only with the beauty of surfaces and forms, but also the materials themselves. At the same time, she also incorporates the relationship between the work and the space in which it is presented as an important element.

*RIG*, presented in 2011, featured works that occupied the entire architectural space from the basement to the attic, and floor to ceiling of the former bank building that served as the exhibition site. Visitors were invited to view the exhibition by navigating around, underneath, or above the series of sculptures. Colorful fabrics and spheres, lumps of concrete, and exposed wooden structures overwhelmed with their sheer mass and imposing scale, bringing about an intuitive and emotional experience to those who viewed them. This sort of artistic expression is characteristic of Barlow, and can be consistently observed in her other works.

Barlow, who grew up in London as the city was struggling to recover from World War II amid a shortage of goods and commodities, came to make everyday objects and personal items on her own. Exposed buildings and piles of rubble caused by air raids also left a strong and lasting impression on her. Barlow's passion for making things did not diminish even in the face of theory-oriented Western art history and art criticism, including the conceptual art that has spread worldwide since the 1960s. Her stance, which consists in exploring infinite possibilities through working with her own hands, placing more emphasis on the materials and forms themselves and personal experience rather than theory, has resulted in a creativity that remains unabated.



Phyllida Barlow *untitled: canvasacks; 2018-2019*  
2018-2019  
Concrete, cotton-duck canvas, hardboard, paint, plastic,  
plywood, steel, tape, timber Dimensions variable  
Courtesy: Cross Steele Collection  
Installation view: *cul-de-sac*, Royal Academy of Arts, London, 2019  
Photo: Damian Griffiths \* Referential image

## Anna Boghiguian

[B. 1946 in Cairo]

Anna Boghiguian was born in Cairo, Egypt to parents of Armenian descent. She studied philosophy and political science at the American University in Cairo, and Arts and Music at Concordia University in Montreal, Canada. Boghiguian began to receive increasing international acclaim for her work since her participation in the Thessaloniki Biennale of Contemporary Art in 2007. She has since been invited to take part in major international exhibitions including *documenta 13* (2012) and *The Armenian Pavilion* at the 56th Venice Biennale (2015), and in recent years has held solo exhibitions at museums across Europe and the United States, such as the New Museum in New York (2017) and Tate St Ives (2019).

Boghiguian has led a nomadic lifestyle, moving around the globe to create works based on the local culture, history, and social conditions of each place she has visited and lived in. Starting with abstract painting, she has exhibited a wide range of works including sculptures and installations, featuring dynamic expressions that combine various materials such as salt, wax, wood, copper, iron, and cotton.

Her work is interspersed with mysterious images and symbols such as alchemy, undecipherable text, the Sphinx, and various characters in Greek mythology. A significant number of her works also investigate the life and works of philosophers and poets including Hegel, Karl Marx, Machiavelli, and Plato. Among them, she has produced a total of more than 300 works from 1995 to the present that deal with Constantine P. Cavafy (1863-1933), who is regarded as one of the most important figures in modern Greek poetry. Boghiguian focused on the historical nature



Anna Boghiguian  
*Institutions vs Masses*  
2019  
Installation view: *The Square, the Line and the Ruler*,  
Beaux-Arts de Paris, 2019  
Photo: Nicolas Brasseur  
\* Referential image

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of Cavafy's poetry and has treated poetic sentiment and historical events as important elements in her own practice.

The Egyptian Revolution (1952) and the Suez Crisis (Second Arab-Israeli War, 1956) that she experienced as a child, the turbulent domestic circumstances that followed, and the situation in the Middle East including her home country, where culture has been destroyed by conflicts and natural disasters, all continue to have a profound influence on Boghiguian's work. While the world seems to have been homogenized as a result of modernization and globalization, Boghiguian portrays it as a yet mysterious and ever-changing chaos. Her works appear like a vast history of mankind, made by investigating and compiling the multiple layers of history she has encountered while traversing the globe.

## Miriam Cahn

[B. 1949 in Basel, Switzerland]

Miriam Cahn was born in Basel, Switzerland to Jewish parents. Her parents had each immigrated to Switzerland from Germany and France respectively in order to escape the persecution of Nazi Germany. Cahn studied at Schule für Gestaltung Basel from 1968 to 1973, and held her first exhibition in 1977 at Stampa, which has long been recognized as one of Basel's leading cultural centers. Since holding her first solo museum show in 1983 at Kunsthalle Basel, she has continued to take part in numerous exhibitions. In recent years she has also participated in major international exhibitions including documenta 14 (2017) and the 21st Sydney Biennale (2018), and in 2019 had a large-scale solo show that toured the Kunstmuseum Bern (Switzerland), Haus der Kunst (Germany), and the Museum of Modern Art, Warsaw (Poland).

Cahn's charcoal drawings, distinguished by their powerful lines, as well as her vibrantly-colored oil paintings are intimately connected to social issues such as discrimination and violence, war, as well as her own identity as a Jewish woman. The 1960s through 70s, during which Cahn spent the most sensitive years of her youth, was also a period of heightened political activism around the world. Women's suffrage was granted in Switzerland in 1971, and in 1977 the Organization for the Cause of Women was established, which Cahn had participated in for a while.

Cahn also took part in campaigns against the construction of nuclear power plants, partly due to the fact that those who had been involved in the development of the atomic bomb included Jewish scientists who had opposed Nazi Germany. Political movements related to

war and the development of nuclear power, as well as the personal relationships that are at the mercy of them, also overlap with the lives of Cahn's parents who had fled to Switzerland. For Cahn, who had grown up listening to this history, it was only natural that the 2015 European refugee crisis would be projected onto her work. In the exhibited work *das schöne blau*, dated May 13th, 2017, the vivid light blue picture plane faintly depicts refugees sinking into the ocean.

While Cahn's work emerges from her own identity as well as specific places and moments in time, they also embody a certain universality that permeates our contemporary world. Cahn eventually detached herself from OFRA's activities, as she came to direct her attention to a creative practice that transcended differences arising from gender while also remaining aware of her identity as a woman. A sense of equality in all dimensions runs consistently through her thinking, such as the world's refugee problems, nuclear issues, and the nature of the entire universe, including all animals and plants. Miriam Cahn's art is a source of undiminishing light for these times, illuminating the world we live in today, when criticism, judgment, and division, rather than harmony and tolerance, dominate our consciousness.



Miriam Cahn  
*das schöne blau*  
(the beautiful blue)  
May 13th, 2017  
Oil on canvas  
200 x 195 cm  
Collection: WAKO WORKS  
OF ART, Tokyo

## Lili Dujourie

[B. 1941 in Roeselare, Belgium]

Lili Dujourie began her career as an artist in Belgium during the 1960s. She resided in Berlin for a year between 1989 and 1990, and has continued to live and work in Belgium ever since. While she has participated in numerous exhibitions, her artistic practice came to enjoy increasing attention starting in the 2000s, with invitations to present work at major international exhibitions such as documenta

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12 (2007), the 7th Gwangju Biennale (2008), Sharjah Biennale 9 (2009), and the 21st Biennale of Sydney (2018). In 2015, large-scale solo exhibitions were held concurrently at S.M.A.K., the Municipal Museum of Contemporary Art, Ghent, and the Mu.Zee (Ostend, Belgium).

Dujourie's work, produced using a variety of techniques and materials, is characterized by its sophisticated sense of poetic expression fashioned from only a few, limited elements. During the 1970s, she exhibited pioneering works in photography and video, and since the mid-1980s has been producing three-dimensional works that make use of heavy materials such as iron, marble, lead, clay, and plaster. Her recent sculptures feature soft clay and papier-mâché, evincing a shift to a more delicate and ephemeral manner of expression. The subjects she deals with range from political content to literature, music, and Western art history, while the titles of her works are often derived from classical literature. Her works depict various motifs referenced from Western paintings such as drapes (fabric), windows, painting frames, and the sea.

Dujourie's photographic and video works from the 1970s, which featured her own body, also encompass within them various contexts, including the history of Western painting and feminism. In traditional Western art, the female nude has been regarded as an object of desire, or something that belongs to the male artist. Gender inequality was also still very much present in Brussels during the 1970s, as laws had granted men the legal right to act and sign on behalf of women who were unable to rent property on their own. Given this historical background and reality, Dujourie chose to use her own body as a subject, rather than hiring a nude female model. The human body became an important motif throughout

her career: it harbored within it multiple layers of meaning, such as notions of home and existence.

The poetic sentiment and abstract expression found in Dujourie's work neither discloses nor obscures anything specific. By articulating a state in which multiple elements antagonize one another, as seen in the exhibited work *Untitled (Balance)*, she draws the viewer's attention to the intermediary realms created through the relationship between essential elements such as artist and subject, movement and stillness, and space and time, thereby prompting new discoveries. This approach is meditative, while at the same time also being somewhat an Oriental.

## Anna Bella Geiger

[B. 1933 in Rio de Janeiro]

Anna Bella Geiger was born in Rio de Janeiro to parents of Jewish-Polish ancestry. Geiger studied painting under Fayga Ostrower (1920-2001) from around the age of sixteen, and participated in her first exhibition at the age of seventeen at Salão Nacional de Belas Artes in Rio de Janeiro. In 1952, she enrolled in language and literature studies at the Universidade Federal do Rio de Janeiro, and moved to New York in 1954 to study art history. She has been attracting attention in Brazil since her twenties, having exhibited her work at the São Paulo Art Biennial six times since 1961. In 1980, she took part in the 39th Venice Biennale, and has since continued to expand the scope of her activities internationally. In recent years she has held solo exhibitions at major museums across Europe and the United States, including Serpentine Gallery (London, 2018), Zachęta National Gallery of Art (Warsaw, 2018-2019), and S.M.A.K., the Municipal Museum of Contemporary Art, Ghent (2021).

Geiger's practice has gradually developed throughout her career to encompass media such as painting, print, collage, video, and installation. While her early works include paintings inspired by the emotional and abstract expression of informalism, since 1964 she has depicted figurative motifs centering on her "Visceral Phase" series that reflect the body's organic forms.

By the late 1960s, Geiger had begun producing works that employed print, collage and assemblage to explore the geopolitical identity of Brazil and notions of the *periphery* that bear similarities to concepts such as developing countries and the Global South. She has also produced works that contemplate Brazilian history and culture by engaging with motifs such as the indigenous



Lili Dujourie  
*Untitled (Balance)* 1967  
Steel and iron  
Plate: 45 x 75 x 0.3 cm, bar: 300.6 x  $\phi$  2.2 cm  
Installation view: *Folds in Time*, Mu.ZEE, Ostend, Belgium, 2015  
Photo: Dirk Pauwels

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Bororo people as well as her everyday meals. Cartography, topography, and typography became important elements in many of her works, influenced in part by her husband Pedro Geiger (1923-), a geographer, and her own experience of studying languages at university. Furthermore, in the 1970s, she also explored new forms of expression centering on conceptualism and video art.

In 1987, with the art critic Fernando Cocchiarella (1952-), she co-authored *Geometric and Informal Abstractionism: The Brazilian Avant-garde in the Fifties*, which became a key text for the study of contemporary art in Brazil. Geiger's extensive oeuvre spanning a period of more than sixty years is underpinned by her geographical, geopolitical, and historical research. Through her own distinct perspective, she sheds light on the history of political turbulence, conflict, and exploitation that is hidden within the world map as we now know it.



Anna Bella Geiger  
*O espaço social da arte* (The Social Space of Art) 1977  
Typewriting and photosilkscreen on paper  
32.4 x 44.3 cm

## Beatriz González

[B. 1932 in Bucamaranga, Colombia]

Beatriz González studied architecture at Universidad Nacional de Colombia and art at Universidad de los Andes. In 1964 she became the first female artist to hold a solo exhibition at the Museo de Arte Moderno de Bogotá. Since then, she has come to receive international acclaim for her participation in exhibitions such as the 11th São Paulo Art Biennial (1971) and the 38th Venice Biennale (1978), while also actively working as a curator and art historian for many years in Colombia. The first large-scale retrospective exhibition of her work was held from 2019 to 2020: it toured the Pérez Art Museum Miami, Museum of Fine Arts Houston (Texas), and Museo de Arte Miguel Urrutia (Bogotá).

Throughout her practice, González has articulated

a sense of Colombia's political and social situation by appropriating images from media such as newspapers and magazines. Her paintings are not confined to the tableau format: she has presented experimental works that deploy everyday objects such as curtains and chests of drawers as supports. In one of her representative works from the 1970s, she painted sections from masterpieces by Leonardo Da Vinci and other artists onto various items of furniture. Inspired by the low-quality imitations of masterpieces that became popular in Colombia during the 1960s and 1970s, their sheer inferiority and crudeness revealed the peripheral identity of her home country, which was completely and remotely distant from Europe that was regarded as being the center of art.

While González produced works that referred not only to the culture of her country and its consumer society, but also to the political situation in Colombia, the abduction and torture in 1978 of those opposed to the government by the then-President Julio César Turbay Ayala (1916-2005), as well as the Palace of Justice siege in 1985 which resulted in a large number of casualties, had a significant impact on her. In reflecting on her thoughts and feelings at the time, González stated, "I can no longer laugh." Since the 1980s, she has come to engage more political subjects, depicting another image of her own country using images from newspapers and magazines, such as drawings of Turbay, silhouettes of slaughtered corpses, and scenes of women drowning in sorrow.

In a certain sense, González has produced a series of self-portraits of Colombia through images drawn from consumer society and the mass media. As the artist herself states, "Art says things that history cannot." Her works reflect the identity and violence, as well as the voices and sorrows of the unnamed people of her country that lie concealed within the iconography that saturates the media.



Beatriz González *Auras anónimas* (Anonymous Auras) 2007-2009  
Installation view: Central Cemetery of Bogotá, Colombia, 2007-2009  
Photo: Laura Jiménez

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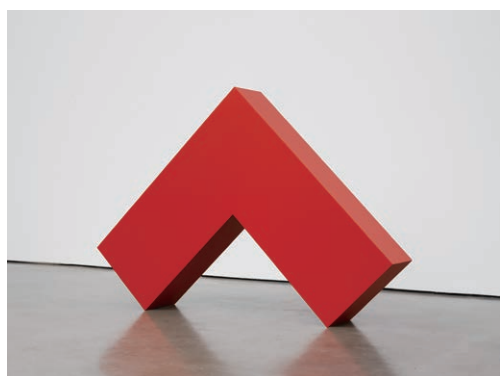
## Carmen Herrera

[B. 1915 in Havana]

Carmen Herrera studied architecture in Havana, and following her marriage in 1939, moved to New York, where she attended classes in painting at the Art Students League. From 1948 to 1953 she lived in Paris, and has since continued to live and work in New York. Although her first retrospective exhibition was held in 1984 at the Alternative Museum (New York, closed in 2000), it was from around 2005, when Herrera was over ninety years old, that her work started to win accolades. Since then, she has held solo exhibitions at major museums across the globe, while the price of her works in the art market has also experienced a dramatic increase. When she was at the age of 101, a large-scale retrospective exhibition entitled *Carmen Herrera: Lines of Sight* (2016-2017) was held at the Whitney Museum of American Art in New York.

Since the early 1950s, Herrera has created abstract paintings depicting geometrical figures using a restricted color palette. In addition to these paintings, starting in the 1960s she has been producing her “Estructuras” (structures) series consisting of “sculpture as architecture that veers towards abstraction.”

Herrera’s creative output takes its cues from the context of Western modern art: it establishes a kind of correspondence with the New York art scene of the 1950s, while bearing little connection to either the art of her homeland of Cuba, or Latin American art. On the other hand, her interest in Zen philosophy can be seen in the exhibited work *Kyoto (Green)* (1966/2016). In recent years, Herrera has come to be considered one of the pioneers of minimalist painting in the United States, alongside figures like of Ellsworth Kelly (1935-2015) and Frank Stella (1936-).



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

Amid the rapid shifts of the art world, Herrera, throughout a practice that spans a period of over seventy years, has dedicated herself single-mindedly to the production of geometrical abstract paintings. A certain austerity and suppleness honed over the years appear to coexist in her works, manifesting themselves through an interweaving of exquisite lines and forms. Even today, at the age of 105, she continues to create prolifically, presenting large-scale public art in addition to her ongoing painting series.

## Kim Soun-Gui

[B. 1946 in Buyeo, South Korea]

Since her childhood, Kim Soun-Gui became familiar with traditional culture (her grandfather was a Taoist scholar while her mother was a calligrapher), as well as traditional Korean musical instruments like *danso* flute, and the martial art of archery, due to her grandfather and mother who were both calligraphers. After completing her Master’s at the department of Arts at Seoul National University, Kim moved to France at the invitation of a French government scholarship in 1971, where she continues to live and work. She graduated from École Nationale d’Art Décoratif de Nice in 1972, after which she undertook studies in semiology and aesthetics. While working as a professor at École Nationale Supérieure des Beaux Arts, Marseille (1974-2000) and École Nationale Supérieure d’Art, Dijon (2001-2011), she took part in numerous exhibitions. In 2019, her retrospective *Soungui Kim: Lazy Clouds* was presented at the National Museum of Modern and Contemporary Art, Korea in Seoul.

Her “multimedia art,” or “open media” as Kim herself prefers to call it, employs various media such as painting, conceptual drawings, photography, video, installation, and performance. On display at *Another Energy* is *Forest Poems* (2021), a large-scale three-channel video installation combined with a real-time online poetry reading performance that shows a looped sequence of sixty random video clips drawn from her recent video works. These poem-reciting performances will be broadcast online on a full moon day during the exhibition period with a group of some 100-200 participants consisting of poets, artists, and philosophers. The Museum, whose name *Mori* literally means “forest,” will be transformed into a forest of poems. This work, conceived under the current conditions of COVID-19, is an apt reflection of Kim’s creativity and theoretical investigations.

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Similar to Taoism, which seeks to grasp human existence amidst the monumental flux of the universe, for Kim the artwork is a place where “environment, situation, and oneself” come together and open themselves up to new possibilities. This may also be a reason that Kim deploys a cross-disciplinary approach instead of adhering to a single medium. Her installations that make use of robotics and AI in recent years might also be regarded as a response to our rapidly digitizing social environment.

Kim’s work has continued to transform through her wide-ranging practice and exchange of ideas with important philosophers such as Jacques Derrida (1930–2004) and Jean-Luc Nancy (1940–), and artists like John Cage (1912–1992) and Nam June Paik (1932–2006). According to her, the act of finding oneself is no different from that of forgetting this same self. What is truly distinct about her practice can be found in the way in which she has continued to create and explore through a macroscopic worldview that encompasses everything from the universe and nature to human society and cultural endeavors, without even fearing the changes that she undergoes herself.



Kim Soun-Gui *Lunes (Moons)*  
2003–2005  
Gelatin silver print  
82.5 x 60 cm (each, set of 12)  
Installation view: *As the Moon Waxes and Wanes*, National Museum of Modern and Contemporary Art, Korea, Gwacheon, 2014–2015

## Suzanne Lacy

[B. 1945 in Wasco, CA]

Suzanne Lacy studied psychology at California State University in Fresno, and art at the California Institute of the Arts. At the latter, she studied with Judy Chicago (1939–), recognized as one of the pioneers of feminist art, and Allan Kaprow (1927–2006), the founder of “Happenings,” and came to establish an orientation of art entirely her own. Over the years she has also held



Suzanne Lacy  
*Inevitable Associations*  
1976  
Performance  
Biltmore Hotel, Los Angeles  
Photo: Raúl Vega

several positions at academic institutions, and is currently a professor of art at the USC Roski School of Art and Design of the University of Southern California. Having engaged with social issues such as feminism, Lacy is recognized as a pioneering figure in the realm of socially engaged art (or social practice), which has attracted attention in an art context since 2000. She has presented work at major museums including Tate Modern (London), Museum of Contemporary Art Los Angeles, as well as the Whitney Museum of American Art and the New Museum in New York. In 2019, her large-scale retrospective *We Are Here* was held concurrently at the San Francisco Museum of Modern Art and the Yerba Buena Center for the Arts.

Through her work, Lacy has addressed various social issues pertaining to gender, racism, aging, and violence. She deploys performance, video, photography, community activities, and other media in a vast output diverse in terms of both scale and modes of expression, from personal works that take her own body as their subject to ambitious projects involving hundreds of participants. Among the features of her work that have remained consistent since her early performances is their emphasis not only on content, but also visual beauty.

Lacy began her career in 1970s Southern California, at a time when social movements seeking equal citizenship were flourishing. She joined the feminist movement for the first time when she entered graduate school in 1969, and in 1972 she presented a performance titled *Ablution* based on interviews with female victims of sexual assault. Much of her work has focused on overcoming social taboos, including that of aging.

In the performance *Between the Door and the Street* (2013), 365 participants discussed intersectional feminist issues all along a street of Brooklyn in New York

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City, while another 2,500 or so listened. In a subsequent interview, one of the participants stated that “having a real conversation with someone and sharing a part of your story by talking about what’s important in your life... provides connection,” and that connection still “stays in the body.” Lacy’s continuous actions devoted to the realization of an equal society leaves a “connection” in the bodies of participants, and enables a community to be formed when they come together. Her work demonstrates the usefulness and further potential of socially engaged art in contemporary society.

## Mishima Kimiyo

[B. 1932 in Osaka]

Mishima Kimiyo was born to parents who ran a liquor store in Juso, Osaka. She began to immerse herself in painting after graduating from high school, and took up painting classes where she met Mishima Shigeji (1920–1985), who would eventually become her husband. She came into contact with the latest trends in art through Mishima Shigeji, who had studied under the guidance of the leader of the Gutai Art Association, Yoshihara Jiro (1905–1972). A member of the Dokuritsu Fine Arts Society from 1954 to 1969, she received the Dokuritsu Prize and Suda Prize in 1963, and was awarded an honorable mention at the Shell Art Award in 1965. Since the 1970s, she has presented her work at numerous exhibitions in Japan and overseas. As she produced works using print and ceramics, she was often invited to take part in various international print and ceramic exhibitions. In recent years, however, she has won increasing acclaim as a contemporary artist, with her works also attracting significant attention in overseas art markets.

During the 1950s, Mishima produced abstract paintings influenced by informalism, which had taken the art world of the time by storm, and later began producing collage works in the 1960s. The materials she used for her collages included foreign magazines, newspapers, leaflets, used futons and clothing, and mosquito nets, all of which were generally overlooked and thus discarded as waste. Starting in the late 1960s, she started to incorporate silkscreen printing into her work, pursuing a distinct form of two-dimensional expression through an integrated technique involving collage, oil paint, and acrylic paint.

Japan at the time was about to enter a period of high economic growth, and the volume of information flooding society was burgeoning rapidly. Considering that “all information is destined to become waste material as soon as it is read and consumed,” Mishima felt a sense of

“anxiety and fear towards the vast amount of information permeating modern society.” Collage and printing served as a means for her to incorporate this influx of information into her work, and preserve it in a form that was non-disposable. In 1971, she began to produce her signature sculptural works that model printed matter but of ceramics. By imbuing the information found in newspapers and magazines with the sensation of mass found in ceramics, these objects took on a greater sense of weight and physical substance, thereby exerting an effect on the space of reality.

Mishima describes her practice as “a continued effort at creating waste.” This “waste,” the proper appraisal of which had long been delayed because it failed to conform to conventional frameworks like art and craft due to its very uniqueness, represents a perpetual confrontation with society. At long last, the significance and importance of continuing to capture its essence is becoming evident.



Mishima Kimiyo  
*Work 92-N*  
 1990–1992  
 Silkscreen on ceramic  
 227 x 490 x 390 cm  
 Photo: Ogawa Shigeo  
 Photo courtesy: Bijutsu Shiryo Center, Tokyo

## Miyamoto Kazuko

[B. 1942 in Tokyo]

After graduating from the Gendai Bijutsu Kenkyujo in Tokyo, Miyamoto Kazuko moved to the United States in 1964, where she attended the Art Students League. Since then she has continued to live and work in New York. In 1968, she met Sol Lewitt (1928–2007), who kept a studio in the same building, and came to work as his first assistant. From 1974 to 1983, she belonged to the A.I.R. Gallery, a non-profit organization of female artists. In 1986 she founded her own gallery, called “Onetwentyeight,” and remains involved in its operations. From the 1970s up until the present, she has presented her work at numerous exhibitions mainly in New York. In recent years, however,

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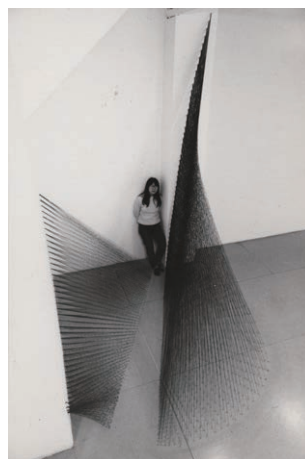
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her activities have once again attracted attention, including invitations to take part in international exhibitions such as the 2nd Kochi Muziris Biennale (India, 2014), and Manifesta 12 (Palermo, 2018).

Miyamoto's artistic output, which spans two-dimensional and three-dimensional pieces, installations, and performances, can be broadly divided into works dating up until the 1970s, and those produced during 1980s and after. During the 1970s, she produced works that reflected the influence of Minimalism, such as the exhibited works *Black Poppy* (1979) and *Wheel* (1976), which consists of a series of geometric figures and straight lines. Since the appearance of these three-dimensional spaces constructed entirely out of string and nails changes depending on the point from which they are viewed, the participation and physical presence of the viewer are important elements of the work. Miyamoto herself has said that "being Japanese means being a minimalist." True to these words, she has considered and explored Minimalism from her own distinct perspective while drawing connections between it and Japanese forms of artistic expression that are refined by eliminating the superfluous.

Starting in the 1980s, Miyamoto's interest shifted towards human relationships with nature and society, partially influenced by her experience of childbirth. Moving away from mechanical and inorganic forms of artistic expression, she began producing organic installations using natural materials such as tree branches, leaves, and ropes. She also actively staged performances, including works in which she disguised herself as various figures, such as an astronaut, a homeless person, or a prostitute on the streets of New York. In these performances she has conveyed the relationship between individuals and society as a key motif through her own body, while engaging with those who are alienated from that society, such as occupational and racial minorities.

Since leaving Japan, Miyamoto has pursued her own creative practice in the New York art scene, which is predominantly white-male-centered. Her gallery "Onetwentyeight" has actively offered artists of various races, ethnicities, and genders an equal opportunity to present their work, regardless of whether they are famous or unknown. Miyamoto's wide range of works and activities are her response to society: they can be regarded as the very traces of her endeavors in confronting various struggles and challenges.



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

## Senga Nengudi

[B. 1943 in Chicago, IL]

Senga Nengudi grew up in Pasadena and Los Angeles in California, and studied dance and sculpture at California State University. In 1966, she moved to Tokyo and studied at Waseda University for a year, having developed an interest in the culture of Japan as a non-Western region, and the Gutai Art Association that she had learned about from Michel Tapié's book *Avant-Garde Art in Japan* (1962). While in Japan she was exposed to traditional Japanese performing arts such as *Kabuki*, *Noh*, and *Gagaku*. In the early 1970s, she became an important artist in the Black Arts Movement (1965-1975), and since then she has exhibited at numerous exhibitions across the United States. In recent years she has received increasing international acclaim, participating in the 57th Venice Biennale in 2017. A large-scale retrospective of her work was held from 2020 to 2021, starting at the Lenbachhaus in Munich, before touring the São Paulo Museum of Art (2020), Denver Art Museum (2020), and the Philadelphia Museum of Art (2021).

Nengudi's work, which combines sculpture and performance, is influenced by performing arts, West African rituals, contemporary music such as jazz, and the civil rights movement that peaked in the mid-1960s. However, Nengudi pursued improvisation and theatricality in a conceptual way instead of directly expressing cultural and political content, and thus established her own mode of abstract expression.

In the mid-1970s Nengudi began the production of the "R.S.V.P." series for which she is best known. These works feature everyday objects like pantyhoses, and was sparked by her interest in the elasticity of the

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body following the pregnancy and birth of her child. The pantyhoses are stretched, twisted, knotted, and filled with sand, and although they do not represent specific body parts, their organic forms are reminiscent of the human physique.

With regard to her work, Nengudi has stated, “my art responds to being Black, being a woman, and being of a certain age. Artworks you’ll see on display represent someone who has had children, cared for her mother, and experienced many of the things life has to offer.” In one artist statement she has also written, “my work says ‘yes’ to all those who have been told ‘no’ by the majority [society].” While Nengudi’s work is often associated with feminism, post-minimalism, and the Black Arts Movement, strictly speaking they do not fit within any of these frameworks, as they are deeply rooted in her personal experience, and are always open to a wide variety of people.



Senga Nengudi  
*Studio Performance with R.S.V.P.*  
 1976 Gelatin silver print  
 Photo: Ken Peterson  
 Photo courtesy: Sprüth Magers; Thomas Erben Gallery; Lévy Gorvy

## Nunung WS

[B. 1948 in Lawang, Indonesia]

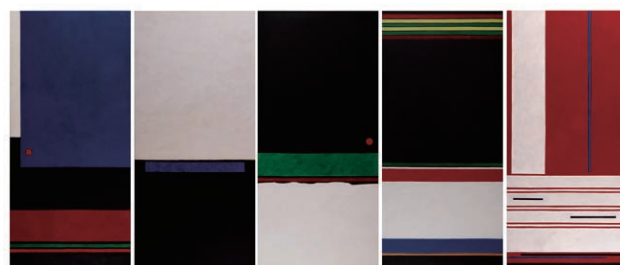
Nunung WS was born into a devout Islamic family. Her involvement in sports and strict religious ceremonies on a daily basis from an early age cultivated in her a strong sense of independence. By the time she graduated from high school, she had decided to pursue a career as an artist. She studied at the Surabaya Fine Arts Academy, during which time she became influenced by Kartika Affandi (1934–), one of the few Indonesian female artists at the time, and Nashar (1948–1994), who was known for his abstract landscape paintings. She has shown at numerous exhibitions in Indonesia since the 1970s, and has also participated in exhibitions in Europe since the 1990s.

Nunung explores the infinite possibilities of color in

artistic expression through abstract paintings composed of limited colors and rectangular forms. She owes a great deal of her inspiration to the daily life, architecture, and natural environment of Java, underpinned by over 20 years of independent research on traditional textiles such as woven, *songket*, and *batik* fabrics, as well as the customs of various temples and communities, including the remains at Borobudur.

Nunung’s practice appears to bear an affinity to the Minimalist painting that emerged in Europe and the United States during the 1960s. In contrast to Minimalism, however, which rejects emotional expression and illusion in favor of the sole pursuit of pure color, her paintings lead with the colors of her motifs and are unique in how they depict rich emotions and a deep spiritual quality. For Nunung, the red color of the Minangkabau fabric made in West Sumatra and the red color of Aceh fabric native to northern Sumatra are completely different in spiritual value. Her exhibited work *Dimensi Tenun #1* (Dimension of a Weaving #1) (2019) serves to convey the diverse spiritual values associated with the colors of textiles.

Nunung describes painting as a “spiritual journey,” and life as a “landscape of the soul.” Looking to her daily life, the rich cultures that people have built over time, and the magnificence of nature as a starting point, she has continued to express the inner spiritual world of human beings through sophisticated colors and shapes. These works are a reflection of her own life, while at the same time seeming to allude to the infinite expanse that lies hidden within each individual life.



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

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## Arpita Singh

[B. 1937 in Baranagar, India]

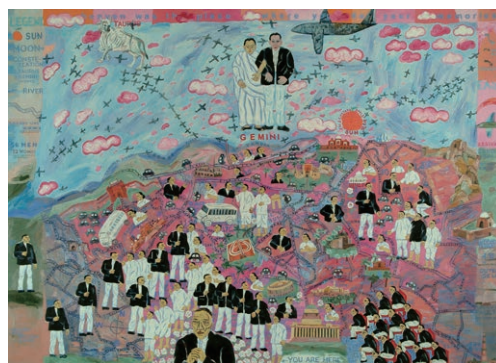
Arpita Singh was born in Baranagar in Kolkata, West Bengal, and moved to Delhi at an early age. She studied art at Delhi Polytechnic in the 1950s, shortly after India's independence from Britain. After graduating, Singh worked at the Weavers Service Centre operated by the Indian government, where she acquired knowledge and techniques related to textiles. Since holding her first solo exhibition in New Delhi in 1972, she has taken part in numerous exhibitions both in India and overseas. She has presented work abroad at institutions such as the Royal Academy of Arts at London (1982), Centre Georges Pompidou (1986), the Art Gallery of New South Wales (1993), and in 2019, a large-scale retrospective held at the Kiran Nadar Museum of Art in New Delhi. In 2011 she was awarded the Padma Bhushan, one of the highest orders of India, and is recognized as a leading national artist.

Singh's paintings are distinctive for their symbolic narratives, constructed by interweaving various fragmentary elements. These works deal with a wide range of themes, from mythological and historical subjects to issues concerning India's rapidly developing contemporary society, and even autobiographical content that suggests ties to feminism, including her relationship with her own daughter. While Singh's early work centered on landscape paintings, starting in the mid-1970s she began to tackle a more abstract form of expression, as seen in the exhibited work *Untitled* (1976). By the 1990s, her works had evolved into her current idiom in which the abstract and figurative, symbols, text, and numbers are blended together to form a harmonious whole. The spatial compositions reminiscent of traditional Indian miniature painting, and her vibrant color palette based on pink and blue hues, come together to create a unique worldview. In addition, her detailed depictions and repeated patterns overlap with the artistic idiom of *kantha*, a type of traditional Indian embroidery craft that she had learned while working at the Weavers Service Centre.

In the exhibited work *My Lollipop City: Gemini Rising* (2005), airplanes hover in the sky above a symbolically depicted pair of twins, while men that look like politicians are depicted on top of a map of Delhi. The text in the margin reads, "57 men and 12 women (rest aborted, burnt, and banished)." Closer inspection reveals 17 women half buried in the ground among the crowds of men. Also written in the margin is the phrase "THIS MAP IS FAULTY

DO NOT FOLLOW IT," indicating that the work might indeed be regarded as a criticism against the power structures and hierarchies that govern the capital of Delhi.

Also presented in this exhibition is the work *Searching Sita Through Torn Papers, Paper Strips and Labels* (2015), which depicts women being attacked, with the words "Sita You I US" written across the top. This work is a response to the current situation in India, where there are countless incidents of young women being kidnapped and sexually assaulted. Furthermore, as inspired by the Japanese trope of the thousand paper cranes as a prayer for peace, the word "ORIGAMI" can be seen floating on the river that has been created by joining strips of paper together. Underlying these narratives woven with a rich imagination and outstanding sense of color is the artist's sincerity in praying for a better society and way of human life.



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

## Robin White

[Born 1946 in Te Puke, New Zealand]

Robin White studied painting at Elam School of Fine Arts, the University of Auckland, where she was taught by Colin McCahon (1919-1987), one of New Zealand's (Aotearoa's) most prominent modern artists. By the late 1970s, she had come to be recognized as a key figure of New Zealand Regionalism. In 1982 White and her family moved to the Republic of Kiribati, settling in its capital of Tarawa. In Tarawa, she began to incorporate traditional craft techniques and materials into her work, such as local everyday items and ornamental objects. She returned to New Zealand in 1999, and ever since has continued to live and work in Masterton. A large-scale retrospective of her work is scheduled to take place in 2022 at the Museum of

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New Zealand Te Papa Tongarewa.

White's two-dimensional work, which incorporates traditional craft techniques and materials, represents an expanded space of painting. The exhibited work, *Seen Along the Avenue* (2015-2016) is made using *tapa*, a barkcloth that is essential to the local lives of the people living in the Pacific islands. Since *tapa* is produced by several women working together in a collaborative fashion, White, too, also came to incorporate collaborative work into her practice. *Tapa* is not only deployed for practical uses as a building material for houses and the interiors of homes, but also for ceremonial uses such as wrapping newborns, or the bodies of the deceased. Even in White's work, the women involved in the production sit, lie down, and dance barefoot on it during special occasions.

These works not only expand the space of painting, but also serve as an extension of the individualistic values that have prevailed since the modern Western era, which only regards the figure of the individual artist as the sole author of a work. White has also worked collaboratively with Japanese women in addition to women from communities in the Republic of Fiji, the Kingdom of Tonga, the Republic of Kiribati, and Aotearoa.

For the people of Tarawa, the sea is a source of food, a means of communication with other islands, and a sacred presence. White's work, which responds to both the ocean and its environment while incorporating traditional crafts and lifestyles within it, contains multiple layers of meaning pertaining to identity issues, critical perspectives on modern society, and a consideration for the environment. Underlying all this is White's belief in the Baha'i faith and its teachings on peace, gender equality, the spirit of social contribution, and a deep compassion for humanity.



Robin White and Ruha Fifita  
*Seen Along the Avenue* (from the series "Ko e Hala Hangatonu: The Straight Path")  
 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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## EXHIBITION-RELATED LEARNING PROGRAMS

### ■ CURATOR TALK \* Conducted online; Japanese-English simultaneous interpretation available

The *Another Energy* co-curators will talk about the concept of the exhibition, the process involved in putting the exhibition together, and other points of interest.

**Appearing:** Martin Germann (Independent Curator), Kataoka Mami (Director, Mori Art Museum)

**Moderator:** Tokuyama Hirokazu (Associate Curator, Mori Art Museum)

**Date & Time:** 17:00-18:30, Thursday, April 22, 2021 (livestreaming) **Fee:** free **Booking:** Not required

### ■ ARTIST TALK \* Conducted online; Japanese-English simultaneous interpretation available

*Another Energy* artists talk about their artistic activities to date, including the showcased artworks in the exhibition.

**Appearing:** Phyllida Barlow (*Another Energy* Artist)

**Discussants:** Martin Germann, Kataoka Mami

**Date & Time:** 18:00-19:30, Friday, May 28, 2021 (livestreaming) **Fee:** free **Booking:** Not required

### ■ “MEET THE ARTISTS” WORKSHOP SERIES “YAMAMOTO TAKAYUKI’S ICHTHYS”

In this project, children will learn about the diverse manifestations of sex determination in the world of fish, and join artist Yamamoto Takayuki and musicians to express these. Children will write songs and make costumes, sets etc., in a series of workshops, and finish by staging a musical, which will be filmed and made available for viewing.

**Appearing:** Yamamoto Takayuki (Artist)

**Date & Time:** June-August 2021 (details TBD)

**Venue:** Mori Art Museum (53F, Roppongi Hills Mori Tower), Goethe-Institut Tokyo, and others

**For:** Children aged 6-10 **Organizers:** precog co.,LTD., Mori Art Museum

**Planning:** Tanaka Miyuki (Independent Curator), precog co.,LTD., Mori Art Museum Learning

**Planning Cooperation:** The Nippon Foundation DIVERSITY IN THE ARTS

**Support:** Arts Council Tokyo, Tokyo Metropolitan Foundation for History and Culture; The Nippon Foundation

**Cooperation:** Goethe-Institut Tokyo

### ■ COMMUNITY ENGAGEMENT PROGRAM “ART CAMP FOR UNDER 22 VOL. 6 - IN/BETWEEN: CONNECTING MUSEUMS”

\* Conducted in Japanese

In this program, the Sakamoto Zenzo Museum of Art in Oguni, Kumamoto Prefecture, and the Mori Art Museum will connect online. Leading efforts to make that link will be young people recruited by each museum, who will meet curators from the museums and artists online to get a close-up look at art in practice, and discuss in their own words just what exactly constitutes art. A wonderful opportunity to make online connections with youth in a different part of Japan, through art.

**Appearing:** Namstrops (Contemporary dance company), Okayama Naoyuki (Artist), Sakazaki Ryuichi (Artist), Yamashita Hiroko (Curator, Sakamoto Zenzo Museum of Art), Tokuyama Hirokazu (Associate Curator, Mori Art Museum), Shiraki Eise (Associate Learning Curator, Mori Art Museum) and others

**Date & Time:** May-July 2021 (details TBD)

**Venue:** Online program using Zoom (video conferencing/meeting)

**For:** Youths aged 13-22

**Organizers:** Mori Art Museum, Sakamoto Zenzo Museum of Art

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## COMMUNITY ENGAGEMENT PROGRAM “ART CAMP FOR UNDER 22 VOL. 7 - HUMAN BEGIN: WHAT ARE WE DOING TOMORROW?”

In this program, we will join members of the upcoming generation to think of messages that update previously accepted norms around sex and gender, and use our bodies to express these. This will be a chance to scrutinize, through dance, how we can be our authentic selves in gender terms, and explore societal values around sex and gender. Dance and choreography that would come out of this program will be distributed widely by social media platforms and others in an attempt to share them with a larger audience even after the workshop.

**Appearing:** Tsujimoto Tomohiko (Dancer/Choreographer), Sugawara Koharu (Dancer/Choreographer)

**Date & Time:** June–August 2021 (details TBD)

**Venue:** Mori Art Museum (53F, Roppongi Hills Mori Tower)

\* During the process, Zoom (video conferencing/meeting) may also be used for online communication and dialogue.

**For:** Youths aged 15–22

**Organizers:** precog co.,LTD., Mori Art Museum, Mori Building Co., Ltd.

**Planning:** precog co.,LTD., Mori Building Co., Ltd., Mori Art Museum Learning

**Support:** Arts Council Tokyo, Tokyo Metropolitan Foundation for History and Culture; The Nippon Foundation

**Planning Cooperation:** The Nippon Foundation DIVERSITY IN THE ARTS

\* Please note that the programs are subject to change without prior notice.

\* A series of Artist Talks by *Another Energy* artists, Talk Sessions by experts and specialists, along with School Programs and Access Programs are currently in planning. Visit the Mori Art Museum website for the program details, latest information and updates.  
www.mori.art.museum/en

**Inquiries on the Programs:** Learning, Mori Art Museum

Tel: +81-(0)3-6406-6101 (11:00–17:00, Weekdays only) Fax: +81-(0)3-6406-9351 E-mail: mam-learning@mori.co.jp

## RELATED INFORMATION

### EXHIBITION CATALOGUE

For this exhibition, the Museum is publishing two types of exhibition catalogue, “Exhibition Guide Edition” and the regular, full-length edition. As the name suggests, the “Exhibition Guide Edition” is perfectly fit for exhibition guide, available for purchase on April 22.

#### *Another Energy* Exhibition Catalogue [Exhibition Guide Edition]

The edition features two main critical essays by the two exhibition co-curators and their dialogue, brief explanations of the artists, work images, and list of works.

**Size:** A4 variation (28.2 × 21 cm) **Number of Pages:** 128 **Languages:** Japanese-English bilingual

**Edited and Published by:** Mori Art Museum, Tokyo | Film Art, Inc.

**Date of Issue:** April 22, 2021 (exhibition opening day) **Price:** ¥1,870 (incl. tax)

#### *Another Energy* Exhibition Catalogue

The full-length exhibition catalogue features two main critical essays by the two exhibition co-curators, 16 comprehensive texts contributed by experts from across the globe, each focusing on the personal history of one of the 16 artists and development of their works and practices, photographic documentation of the exhibition (installation view images), list of works, plus artists’ biography and bibliography.

**Size:** A4 variation (28.2 × 21 cm) **Number of Pages:** 368 **Languages:** Japanese-English bilingual

**Edited and Published by:** Mori Art Museum, Tokyo | Film Art, Inc.

**Date of Issue:** Early June 2021 (TBD) **Price:** ¥5,500 (incl. tax)



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## EXHIBITION-ORIGINAL GOODS AND MERCHANDISE

At the “Mori Art Museum Shop 53” located within the Museum, exhibition-original goods and merchandise including T-shirts, *sacoché* (shoulder bag) with the with *Another Energy* logo are for sale.

In addition, the Exhibition Catalogue [Exhibition Guide Edition] and the above-mentioned *sacoché* will be sold as a set for a bargain price of 2,500 yen.

- T-Shirt (2 color variations: white or silver gray) ¥2,640 (each)
  - *Sacoché* (Shoulder Bag) ¥1,100
  - Tin pin ¥550
  - Glucose *Ramune* Fizzy Candies ¥540
- (All prices include tax)



**Inquiries:** MORI ART MUSEUM SHOP 53

Tel: +81-(0)3-6406-6118 (Hours subject to those of the Museum)

## SPECIAL DISCOUNT CAMPAIGN “ONE-COIN ADMISSION FOR STUDENTS AND CHILDREN FOR A LIMITED-TIME ONLY”

Mori Art Museum is launching a special discount campaign to show support to students and children for a limited time only – from Thursday, April 22 (exhibition opening day) through Monday, May 31, 2021, students and children are each admitted to the Mori Art Museum for just “one coin,” i.e., 500 yen across the board. Usually, student admission is 1,300 yen [weekdays] / 1,400 yen [Sat., Sun., and holidays] and child admission is 700 yen [weekdays] / 800 yen [Sat., Sun., and holidays]. Targeting a number of many students and children currently affected by the spread of COVID-19, Mori Art Museum is running this campaign in hopes of providing them with opportunities for physical learning and experiences.

**Period:** Thursday, April 22 – Monday, May 31, 2021

**Campaign Admission:** 500 yen, across the board for students and children

[Admission for a student usually is 1,300 yen [weekdays] / 1,400 yen [Sat., Sun., and holidays] and for a child 700 yen [weekdays] / 800 yen [Sat., Sun., and holidays].

\* Students: University, College/Jr. College, High School Students

\* Children: Those from Age 4 up to those in Junior High School

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## [ALSO ON VIEW] MORI ART MUSEUM SMALL PROGRAMS TO RUN CONCURRENTLY WITH ANOTHER ENERGY EXHIBITION

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



**MAM COLLECTION IS A SERIES OF DIVERSE, THEME-BASED EXHIBITIONS SHOWCASING THE MORI ART MUSEUM'S PERMANENT COLLECTION.**

### MAM COLLECTION 013: LINES TELL EVERYTHING ABOUT THE UNIVERSE - KUSAMA YAYOI, PRABHAVATHI MEPPAYIL, TSAI CHARWEI

**Organizer:** Mori Art Museum

**Curated by:** Kumakura Haruko (Assistant Curator, Mori Art Museum)

<https://www.mori.art.museum/en/exhibitions/mamcollection013/index.html>



Tsai Charwei *Circle II*  
2011 Video, color, silent 56 sec.



**MAM SCREEN FEATURES OUTSTANDING SINGLE-CHANNEL VIDEO WORKS FROM AROUND THE WORLD.**

### MAM SCREEN 014: CYPRIEN GAILLARD

**Organizer:** Mori Art Museum

**Curated by:** Tsubaki Reiko (Curator, Mori Art Museum)

<https://www.mori.art.museum/en/exhibitions/mamscreen014/index.html>



Cyprien Gaillard *Ocean II Ocean*  
2019 High-definition video, sound  
10 min. 56 sec.

Courtesy: Sprüth Magers, Berlin, London and Los Angeles; Gladstone Gallery, New York and Brussels



**MAM PROJECTS IS A SERIES OF PROJECTS COMMISSIONED BY THE MORI ART MUSEUM PRESENTING CONTEMPORARY ART IN ALL ITS DIVERSITY.**

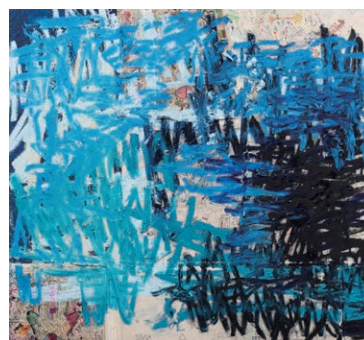
### MAM PROJECT 029: OSCAR MURILLO

**Organizer:** Mori Art Museum

**Curated by:** Yahagi Manabu (Assistant Curator, Mori Art Museum),  
Mori Art Museum Learning

**In Association with:** The Embassy of the Republic of Colombia in Japan  
<https://www.mori.art.museum/en/exhibitions/mamproject029/index.html>

Oscar Murillo  
*disrupted frequencies (Turkey, Colombia, Germany)*  
2013-2019  
Ballpoint pen, fountain pen, graphite, felt tip pen, highlighter pen, permanent marker, paint, crayon, staples, natural pigments, debris, oil, oil stick and other mixed media on canvas  
170 x 185 cm  
Photo: Tony Prikryl Photo courtesy: Aspen Art Museum



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