

Mimosa House

Do you keep thinking there must be another way

Featuring Georgia Horgan, Lee Lozano, Howardena Pindell
Polvo de Gallina Negra, Raju Rage, Georgia Sagri and Emma Talbot

15 February – 27 April 2019

Opening 14 February 2019, 6:30–9pm

Do you keep thinking there must be another way is a group exhibition that addresses strategies of representation, resistance and withdrawal. Including sculpture, painting, performance and video this exhibition considers behaviours towards, and resistance of, presiding power structures through honesty, parody and poetry.

The exhibition explores an intergenerational dialogue between seven artists to consider how imposed hierarchies, within professional and personal spheres, can generate discussion around gender, race and economics.

Among the works presented in the exhibition is a concise fragment of original text from **Lee Lozano's** 1971 notebook announcing her decision to boycott women. It was an act of unapologetic self-sabotage and rejection of her identification as a 'woman artist'; as Lozano wrote, 'I have no identity. I will be *human* first, artist second'.

Meanwhile, Mexico's first self-consciously proclaimed feminist art collective, **Polvo de Gallina Negra** (*PdGN; Black hen powder*), formed in 1983, used humour to subvert the machismo prevalent in 1980s Mexico. During their inclusion in a popular mainstream TV news segment, the artists enrol an impertinent male news anchor to become a 'Mother for a day', insisting on motherhood as an intellectual labour.

Georgia Horgan presents new work encompassing embroidered period costume and a script for a film. Based on her ongoing research into the 'political pornography' genre and satirical representations of sex workers from the English Civil War period, her work suggests a feminist strategy for re-writing literary histories.

Spanning across the two floors of Mimosa House, this exhibition includes historic and contemporary works that explore acts of exclusion and authorship relating to identity, labour and belonging.

The exhibition is curated by Cicely Farrer, Daria Khan and Jessica Vaughan

Mimosa House is non-profit project space that opened in Mayfair in September 2017, dedicated to supporting dialogue between intergenerational women and queer artists.

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Artists and artwork:

Georgia Horgan (b. 1991, UK) lives and works in Glasgow. Her work explores histories of labour, gender and sexuality. She is interested in how representations of the past, and its protagonists, sustain cultural and political norms, and what a feminist strategy for writing history might look like.

At Mimosa House, Horgan presents new, site specific additions to costume, text and online artwork from her ongoing research into the viral 'political pornography' "The Whore's Rhetoric" (1683).

Lee Lozano (1930–1999, USA) was an artist working in New York until the early 1970s when she disengaged from the art world and moved to Texas. She is widely known as a painter and conceptual artist who investigated issues of body and gender.

In August 1971 the artist began her boycott of women. In what was initially a temporary experiment Lozano withdrew from all contact with her own gender; she would no longer engage in conversation publicly with women. This radical decision occurred quietly in the midst of the feminist, anti-work and anti-Vietnam movements in the US. It was an act of unapologetic self-sabotage and rejection of her identification as a 'woman artist', as Lozano wrote 'I have no identity. I will be human first, artist second'. Although her boycott of women appears to be an act of withdrawal, her active resistance can be understood as a response to the patriarchal system that creates gendered power relations. Presented at Mimosa House is Lozano's concise fragment of text indicating this specific boycott, written down on a page drawn from a notebook of her text pieces.

Howardena Pindell (b. 1943, Philadelphia, US) lives in New York. Her five-decade long career features early figurative painting, pure abstraction, conceptual works, photography, film and performance. She often employs lengthy, metaphorical processes of destruction/reconstruction. A fascination with gridded, serialized imagery, along with surface texture appear throughout her oeuvre. Even in her later, more politically charged work, Pindell reverts to these thematic focuses in order to address social issues of homelessness, AIDs, war, genocide, sexism, xenophobia, and apartheid.

Exhibited at Mimosa House is Pindell's 12-minute video *Free, White and 21* (1979); a gestural self-portrait in which she delves into her experiences of racism whilst coming of age in 1950-60s Philadelphia and subsequently in her profession.

Polvo de Gallina Negra (*PdGN*; *Black hen powder*) was Mexico's first self-consciously proclaimed feminist art collective, formed in 1983 by Maris Bustamante (b. 1949) and Mónica Mayer (b. 1954) and –initially– the photographer Herminia Dosal. Their actions

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combined radical social criticism with extravagant doses of humour to subvert the machismo prevalent in 1980s Mexico.

A 1987 recording from their *¡MADRES!* (Mothers) series shows footage of their inclusion in a popular mainstream TV news segment, which aired to 200 million viewers. The artists enrol an impertinent male news anchor to become a 'Mother for a day'. Their performance uses irony to underscore a patriarchal understanding of pregnancy and the conflicts of motherhood as labour.

Georgia Sagri (b. 1979, Athens, Greece) lives and works in Athens and New York. At the centre of her practice lies an exploration of performance as an ever-evolving field within social and visual life. Much of her work is influenced by her ongoing engagement in political movements and struggles, regarding issues of autonomy, empowerment and self-organization.

On her video work *Documentary of Behavioral Currencies*, Georgia Sagri as GEORGIA SAGRI (still without being paid as an actress) the artist insists on eliminating the divisions between affective and cognitive, immaterial and material labour and confronts the role of the artist and the value of artistic labour, in an endeavour to reclaim artistic autonomy and authorship. The film is not staged and it is an actual fragment of the on-going conversations that the artist had with the production team where she exhibited her work. The image and audio blurring provoke the censoring process that the work had to go through in order to be presented.

Raju Rage (b. 1978, Kenya) lives and works in London. Their work focuses on techniques of resistance. They are concerned with bridging the gap between dis/connected bodies, theory and practice.

Raju's ongoing table-top artwork *Under/Valued Energetic Economy* (a term inspired by Alexis Pauline Gumbs) is an installation and work in progress by Raju Rage which maps out the tangled ecology between "activism", "arts" and "academia". Presented on a trestle table top with objects and artefacts that references their interest in kitchen-table conversations and the knowledges that are produced by them, the work highlights informal strategies of organising, creativity and collectivity as valuable. It also explores alternative archiving of his/her/their stories.

Emma Talbot (b.1969, UK) lives and works in London. Her paintings comment on histories of labour, gender roles, environments and the subconscious. She recounts intimate memories and personal narratives to map psychological states and observations on technology, motherhood, relationships, ageing and trauma. Using methods of storytelling, the artist constructs confessional storyboards which offer potential for emotional repair, recovery and regeneration.

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Talbot's 10 metre-long silk painting, *21st Century Sleepwalk* (2018) embeds the personal in the political, exploring the experience of a citizen in a contemporary city undergoing massive regeneration. The boxes of text, suspended from cranes, or floating in the sky, ask questions about the status of the individual in relation to bigger political forces that determine the world we occupy.

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Bios:

Georgia Horgan (b. 1991, UK) studied at the Glasgow School of Art and California Institute of the Arts. Selected projects include *Dear Barb*, Jerwood Visual Arts, London (2018); *The Imposter*, Oficina de Arte, Mexico City, 25 August (2017); *All Whores are Jacobites*, Public Exhibitions, London (2017); *Georgia Horgan & Clunie Reid*, Celine, Glasgow (2016); *Saturday*, Calton Burial Ground, Glasgow International, 8th (2016); *Neo-Pagan-Bitch-Witch!*, Evelyn Yard, London (2016); *Machine Room*, Collective, Edinburgh (2015); and *Early Modern Administration*, WASPS Meadowmill, Dundee (2014).

<http://georgiahorgan.co.uk>

Lee Lozano (1930–1999, USA) received her BA from the University of Chicago and her BFA from The Art Institute of Chicago before moving to New York in 1960. Her work has been the subject of numerous solo exhibitions at major institutions, including MoMA PS1 in New York, Hauser & Wirth in Zurich, Switzerland, and Kunsthalle Basel in Basel, Switzerland, among many others. Recent exhibitions include *Lee Lozano: Slip Slide Splice*, The Fruitmarket Gallery, Edinburgh, Scotland (2018); *Lee Lozano – c. 1962*, Hauser & Wirth, London, UK (2017); *Lee Lozano – c. 1962*, Karma, New York (2015); and *Lee Lozano. Retrospective*, Moderna Museet, Stockholm, Sweden (2010).

<https://www.hauserwirth.com/artists/2812-lee-lozano>

Howardena Pindell (b. 1943, Philadelphia, US) studied painting at Boston University and Yale University. Her work has been featured in many landmark museum exhibitions, such as: *Contemporary Black Artists in America*, Whitney Museum of American Art (1971); *Rooms*, MoMA PS1, New York (1976); *Another Generation*, The Studio Museum in Harlem, New York (1979); *Afro-American Abstraction*, MoMA PS1, New York (1980); *The Decade Show: Frameworks of Identity in the 1980s*, New Museum of Contemporary Art, New York (1990); and *Bearing Witness: Contemporary Works by African-American Women Artists*, Spelman College Museum of Fine Art, Atlanta (1996).

<https://www.howardenapindell.org>

Polvo de Gallina Negra (*PdGN*; *Black hen powder*) worked together for 10 years, producing many live and broadcasted performances. Their selected performances and actions include *Receta del grupo Polvo de Gallina Negra para hacerle el mal de ojo a los violadores, o el respeto al derecho del cuerpo ajeno es la paz*, Benito Juarez Monument, Mexico city (1983); *Las mujeres artistas mexicanas o se solicita esposa*, various venues (1984); *Concurso "Carta a mi madre"*, Museo de Arte Carrillo Gil, Mexico city (1987); *Tres madres para un desmadre*, various venues (1990).

Raju Rage (b. 1978, Kenya) is a creative educator with an interest in radical pedagogy. Their recent exhibitions include *Holding Space*, The Showroom, London (2018); *Techno-gender: A Pyramid Revealed By A Sandstorm* at Transitional States, UK, Italy and Spain

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(2018); *Under/Valued Energetic Economy in more of an avalanche*, Wysing Arts Centre (2018); and *yeah but can we listen tho?* in *Habits of Care/Take Care*, Blackwood Gallery, Toronto, (2017). <http://www.rajurage.com>

Georgia Sagri (b. 1979, Athens, Greece) holds a BA from Athens School of Fine Arts and an MFA from Columbia University, New York. Her works have been shown in numerous international exhibitions, such as: documenta 14, Kassel and Athens (2017); Manifesta 11, Zürich (2016); at the Sculpture Center, New York (2015); at KW Institute for Contemporary Art, Berlin (2015); at the Museum for Modern Art, Warsaw (2014 and 2015), at Kunsthalle Basel (2014), as well as the 14th Istanbul Biennale (2015), the Lyon Biennale (2013), and the Whitney Biennale, New York (2012). Recent solo shows include Portikus (2018) and Kunstverein Braunschweig (2017). In 2009 she founded the Audio-Magazine FORTÉ as well as the curatorial project SALOON, and in 2014 she initiated the semi-public space 'YAH[matter]HYLE' (hyle.gr) in Athens. A monograph on Sagri's work was published in 2018 by Sternberg Press. <http://georgiasagri.blogspot.com>

Emma Talbot (b.1969, UK) received her BA in Fine Art from the Birmingham Institute of Art & Design and her MA in painting from the Royal College of Art, London. Recent solo exhibitions include *21st Century Sleepwalk*, Caustic Coastal, Salford (2018); *Woman-Bird-Snake*, Galerie Onrust, Amsterdam (2018); *Stained With Marks Of Love*, Arcadia Missa, New York USA (2017); *Unravel These Knots*, Freud Museum, London (2016). Recent group exhibitions include *Journeys Through The Wasteland*, Turner Contemporary Margate (2018); *Virginia Woolf*, Tate St Ives, touring to Pallant House Gallery, Fitzwilliam Museum (2018); Art Cologne with Galerie Onrust, Amsterdam (2017); and *John Moores Painting Prize*, Walker Art Gallery, Liverpool (2016). <http://www.emmatalbot.org.uk>