

KYOTO

GRAPHIE

international
photography festival

KYOTOGRAPHIE

京都国際写真祭 2017

EDUCATION KIT

2017.4.15 | Sat. | - 5.14 | Sun. |

www.kyotographie.jp

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KYOTOGRAPHIE 2017
International Photography Festival

Organizer: KYOTOGRAPHIE International Photography Festival
Co-organisers: Kyoto City, Kyoto Municipal Board of Education

[English Contact]
Lauren Hadler / Exhibition Production & Education Program Director
Mobile. 080 6155 1220
KYOTOGRAPHIE Office Tel/Fax. 075-708-7108
lauren.hadler@kyotographie.jp
www.kyotographie.jp

[Japanese Contact]
Education Program Manager
Hidenori SUZUKI (Mr.)
Mobile. 090 1905 2580

[Kyoto Office] *We have relocated to the following address.
Tel. +81 (0)75 708 7108 | Mobile. +81 (0)90 6556 1974
670-10 Shokokujimonzen-cho, Kamigyo-ku, Kyoto 602-0898
JAPAN

ABOUT KYOTOGRAPHIE

KYOTOGRAPHIE, held in spring in the ancient city of Kyoto, is one of the most important international artistic events in Japan. While honoring its millennium of history and tradition, Kyoto has also a leading position in the promotion of culture at an international scale.

A vast range of photography is exhibited in historic buildings as well as modern architectural spaces. Some shows feature the work of traditional artisans, while others highlight collaborations with the most modern technology. The exhibitions are presented outside the traditional gallery format and are designed in harmony with the spaces in which they are conceived. The exhibitions are presented together with a large public and education program.

Background:

The 2011 Tohoku Earthquake and Tsunami was a vivid reminder of the need for solid platforms for communication and cultural exchanges between Japan and the rest of the world. Japanese camera and printing technology is legendary, but Japanese photographers still often go unnoticed and undervalued in Japan.

KYOTOGRAPHIE seeks to explore issues that affect us all through photography while showcasing emerging and established talents in Kyoto, a city of both tradition and innovation.

In this effort we have benefited from the assistance of numerous corporations, organizations and individuals, as well as the City and prefectural and national institutions. Without their support,

KYOTOGRAPHIE would not be possible and we want to express our gratitude for their continuing commitment.

Today, we are proud to be able to present our 5th edition and are looking forward to sharing this new original selection in Kyoto.

KYOTOGRAPHIE 5th Edition Theme: LOVE

Photography is a Love Affair with Life

Burk Uzzle (American photojournalist, previous member of Magnum Photos and president from 1979 to 1980)

For its 5th anniversary edition, KYOTOGRAPHIE wishes to celebrate LOVE.

Those feelings and concepts we call LOVE, vary according to our background, including our religion, our view of history, where we come from, and our living environment.

Such differences, however, can at times produce cause indifference, or turn love to hate, causing giving rise to serious problems that plague modern society, such as violence toward the vulnerable. This may be why humans know love to be so precious, and why we instinctively seek it in many forms.

"To LOVE" essentially means recognizing the existence of and connecting with things outside ourselves.

Through LOVE we connect with other people,; connect with society, with nature, with art, and with ourselves.

With LOVE the world can become a more peaceful place.

It is our continuing dream, in making this festival a reality, to share "LOVE" through photography.



KYOTOGRAPHIE Founders & Co-Executive Directors

Lucille Reyboz & Yusuke Nakanishi

HOW TO USE THIS KIT

This guide is intended for use by teachers of upper elementary, middle and high school students in preparation for visiting KYOTOGRAPHIE 2017.

Seven KYOTOGRAPHIE exhibitions have been selected for this education program for the rich curriculum connections they offer. The content of these exhibitions is not only relevant to visual arts classes, they also provide opportunities to explore valuable curriculum connections within the fields of the humanities, sciences, languages and literature.

The primary purpose of this education kit is to guide teachers in using visual material as stimulus for inquiry learning. It provides opportunities to develop students' visual literacy skills and to stimulate deeper discussion and curiosity about a broad range of topics introduced through the KYOTOGRAPHIE exhibitions.

Please use this education program to prepare your students for visiting the exhibitions at KYOTOGRAPHIE and to build upon their learning after your visit.

For each exhibition, this guide includes:

Introduction to the exhibition and the artist, providing context for viewing the work -

Questions for guiding students to view, discuss, analyse and respond to the photographs

Follow-up questions to be used after visiting the exhibition at KYOTOGRAPHIE -

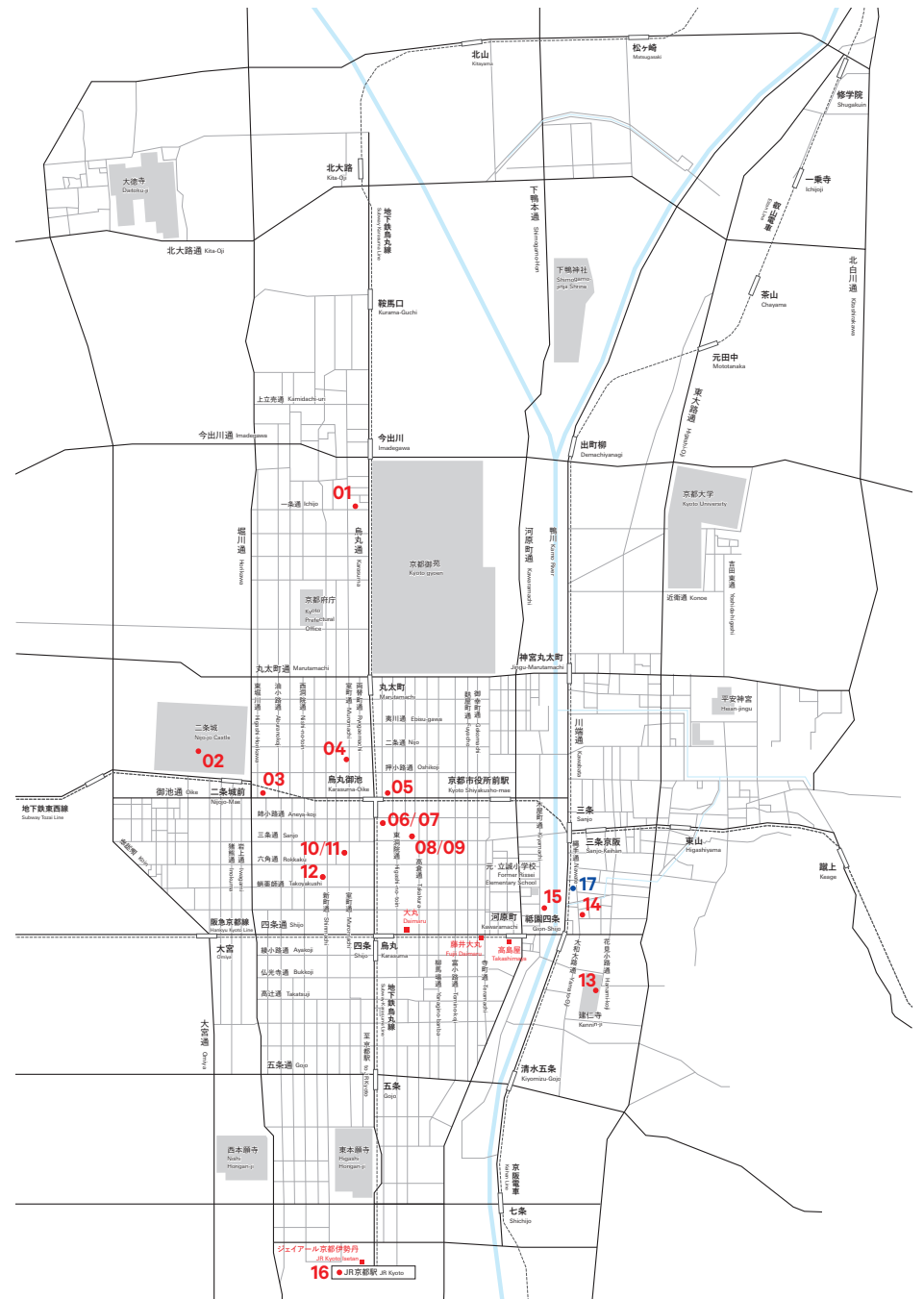
KYOTOGRAPHIE 2017 LOCATION MAP

Number of Artists: 20-30 (about 100 including artists connected to collections)
 Number of countries represented: 9 (additional number for collections is unknown)
 Number of Exhibitions: 16

- | | |
|---|--|
| 1. Guimet National Museum of Asian Arts, Photographic collections
– Theatre of Love
TORAYA Kyoto Gallery | 11. Isabel Muñoz / Spain
Kondaya Genbei Kurogura |
| 2. Arnold Newman / U.S.A.
presented by BMW
Arnold Newman
Nijo-jo Castle Ninomaru Palace Daidokoro Kitchen | 12. Yan Kallen / Hong Kong
Mumeisha |
| 3. Chikako Yamashiro / Japan
Horikawa Oike Gallery 1 2F | 13. Nobuyoshi Araki / Japan
supported by shu uemura
Ryosokuin (Kenninji Temple) |
| 4. Giada Ripa / Italy
presented by Ruinar
Gallery SUGATA | 14. TOILETPAPER
Maurizio Cattelan & Pierpaolo Ferrari / Italy
presented by FUJIFILM
ASPHODEL |
| 5. Hanne van der Woude / Netherlands
SHIMADAI GALLERY KYOTO | 15. Zanele Muholi / Republic of South Africa
FORUM KYOTO |
| 6. Akihito Yoshida / Japan
Former Shinpukan | 16. Golden Week Special Program
agnès b. Photographic Collection
amour, amours... from my photography collection
Museum "EKi" KYOTO |
| 7. Susan Barnett / U.S.A.
Former Shinpukan (Aneya-koji Wall) | |
| 8. Raphaël Dallaporta / France
The Museum of Kyoto Annex (1F) | |
| 9. René Groebli / Switzerland
supported by NESPRESSO
The Museum of Kyoto Annex (2F) | |
| 10. MEMENTO MORI Robert Mapplethorpe Photographs
from the Peter Marino Collection
presented by CHANEL NEXUS HALL
Kondaya Genbei Chikuiin-no-Ma | |

Associated Program

- | |
|---|
| 17. LOVE Photobook Library
from SIGMA Collection
SferaExhibition |
| 18. DAYS JAPAN
International Photojournalism Awards Exhibition
Kyoto Museum for World Peace, Ritsumeikan University |



Arnold Newman

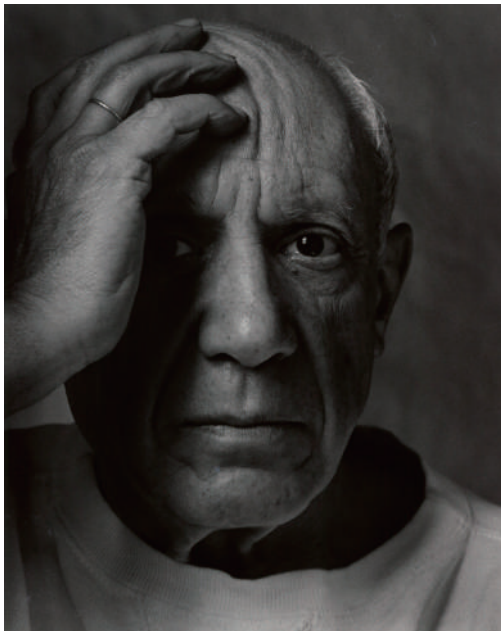
“Masterclass” presented by BMW

Special Inclusion: BMW Art Car by Andy Warhol



VENUE

Nijo-jo Castle Ninomaru Palace Daidokoro Kitchen



[from left]

Arnold Newman, Pablo Picasso, painter, sculptor and printmaker, Vallauris, France, 1954 © 1954 Arnold Newman / Getty Images

Arnold Newman, Robert Doisneau, photographer, New York, 1981 © 1981 Arnold Newman / Getty Images

Arnold Newman, Igor Stravinsky, composer and conductor, New York, 1946 © 1946 Arnold Newman / Getty Images

This showing is the first Japan retrospective of acclaimed American photographer Arnold Newman (1918 – 2006), known for his portraits of major celebrities the likes of Marilyn Monroe, Pablo Picasso and John F. Kennedy.

Up until the 1940s in New York, largely for technical reasons, portraits were customarily taken in studios. Thus, Newman caused a sensation by going out with his camera to photograph subjects at home or work surrounded by their own personal effects – an evocative atmospheric style that established Newman as the “father of environmental portraiture.”

Newman is likewise famous for his sense of composition and precision cropping to convey the individual character of each person. Take, for instance, his famous portrait of Igor Stravinsky: the picture is dominated by the near-abstract curve of a grand piano while relegating the composer to the lower lefthand corner. The original photograph as shot was framed much wider, but the master’s eye devised this distinctive trimming.

His portraits are so well-loved for respectful gaze he brought to each of his subjects with characteristic élan and modern aesthetic clarity. He will be remembered as a leading figure who helped define twentieth century American culture.

Arnold Newman

U.S.A

Born 1918 in Manhattan, Newman was known for his “environmental portraits” that take in the living ambience of his subjects. He originally aspired to be a painter, but quit art school after only two years due to economic constraints and went to work at a photo studio where he was paid 49¢ per picture. After setting up his own New York studio in 1946, his striking portraits of politicians and actors graced the pages of Life and Fortune magazines, making him one of the leading portrait photographers of the twentieth century. He died of a heart attack in 2006 at the age of eighty-eight.

Curriculum connections: Visual Arts, Social Sciences

Themes: portraiture, celebrity, time and place.

View the collection of photographs by Arnold Newman.

Observe the aesthetics of these photographs: the way they are structured (composition), the use of light, the way subjects are framed - either up close or from afar.

Consider the people captured in these images. Examine their body language, their facial expressions, and the setting they are photographed in.

Discuss

Who do you think these people are? What visual clues can you see that might tell us about them and what they do?

Look at how the images have been cropped - that is, the way the artist has cut the image to frame the subject (in this case, a person). How is this similar or different to other portraits you have seen? Why might the photographer have chosen to create or edit the image in this way?

Arnold Newman was one of the leading photographers of the 20th century, known for his portraits of celebrities from the 1940's on. He often photographed his subjects - including Pablo Picasso, Marilyn Monroe and John F. Kennedy - in their own home or at work, in the surrounds of their daily lives.

How does this help to capture the story of the person in the photograph?

What do Newman's photographs tell us about America - and the world - in the 20th Century? Why do you think they are considered valuable?

Respond

Photographers create visual records of the time and place in which they live.

Create a visual record - photographs, drawings, a comic or a collage - that tells the story of life in the 21st century. Think about the most significant cultural and social forces that shape your life and your world.

Looking at your images, how will the 21st century be viewed in 100 years time?

After you Visit KYOTOGRAPHIE

Describe the mood or feeling created by the setting of the exhibition. How did this influence the way you viewed, appreciated or understood the photographs?

Think about the way the photographs were presented: how did the curator establish a relationship between the images and the space? How did they bridge the vastly different cultural contexts and time periods represented by the images and the space?

Chikako Yamashiro
The Songs of Mud



VENUE

Horikawa Oike Gallery 1・2F



[from left]

Chikako Yamashiro, Choros of Melodies No.13, 2010 © Chikako Yamashiro, Courtesy of Yumiko Chiba Associates
Chikako Yamashiro, Mud man, 2016 in cooperation with AICHI TRIENNALE 2016 © Chikako Yamashiro, Courtesy of Yumiko Chiba
Your voice came out through my throat 2009 © Chikako Yamashiro, Courtesy of Yumiko Chiba Associates

Yamashiro Chikako works in photography, video and performance to create visual investigations into the history, politics and culture of her homeland. Particularly salient are themes related to the terrible civilian casualties incurred on the ground in Okinawa during World War II and on-going troubles with the U.S. military presence. While connecting these issues directly to her own thinking, the diverse probing viewpoints of her postwar generation that she brings to her works serve to deepen their universality.

Without adhering to simple storylines or polemic, Yamashiro foregrounds ambiguous and fragmented visuals to invite multiple readings. Taking on others' memories and strife through her own body, she attempts to level discourse about the history of Okinawa, Japan and all of East Asia.

Also shown concurrently, her photo series *Choros no Uta* (2010) plays upon "the life breath that wells up from the blood ≡ groundswell aftertones that echo the warm breathing of other's memories."

Chikako Yamashiro

Japan

Born 1976 in Okinawa. Master's degree in Environmental Design from Okinawa Prefectural University of Arts in 2002. Yamashiro Chikako works in photography and video, often using herself as a subject to relate themes relating to her homeland Okinawa. Solo exhibitions include *A Woman of the Butcher Shop* (2012, MAM Project 018, Mori Art Museum, Tokyo); participated in group shows *Women In-Between: Asian Women Artists 1984 - 2012* (2012-2013, Fukuoka Asian Art Museum and elsewhere), *From Generation to Generation: Inherited Memory and Contemporary Art* (2016, Contemporary Jewish Museum, San Francisco), the *Aichi Triennale 2016*.

Curriculum connections: Visual Arts, Humanities

Themes: love of place, home, history, conflict, memory, and narrative

View Yamashiro Chikako's photographs.

What are the first words that come to mind?

What do you find unique, different or surprising about the photographs?

Discuss

What is happening in these scenes?

Do you think these scenes are genuine moments caught on camera or staged by the artist? What do you see that makes you say that?

Yamashiro's work often explores the relationship between juxtaposing themes: reality and fiction, life and death, memory and fact, femininity and physicality. What do you see in the images that provides evidence of these opposing ideas?

Imagine you could climb inside one of these images. What do you think you would see beyond the frame of the image? What do you think the scene would sound like and smell like?

Yamashiro is concerned with the history and narrative of place, particularly her home - Okinawa. Her photographs and films raise questions about ownership and occupation. How does Yamashiro communicate her love for her home land in these images?

Respond

Think of a place that is important to you: maybe a place that you think of as home, or a place you visit that is somehow special to you. Think about the history - the story - of that place. Take a series of photographs, create a drawing or write a short poem that represents your relationship to that place and why it is important to you.

After you Visit KYOTOGRAPHIE

What did you think about when you saw Yamashiro's photographs and films? Did her work remind you of anything - a place, a memory or a story?

If you could meet the artist, what would you like to ask her? What would you tell her if she asked what you think of her work?

Hanne van der Woude
Emmy's World



VENUE

SHIMADAI GALLERY KYOTO



[from left]

Hanne van der Woude, Brothers in the tub, Mas Malakoff, 2011 © Hanne van der Woude

Hanne van der Woude, Emmy and Ben, Arles-sur-Tech, 2011 © Hanne van der Woude

Hanne van der Woude, Emmy and Ben in bed, series Emmy's World, 2013 © Hanne van der Woude

While Emmy's World seemingly could have been anywhere, it actually started from rather unusual circumstances. Having achieved international acclaim for her previous series *Natural Red Hair* (2005 – 2008), Dutch photographer Hanne van der Woude happened to meet an interesting elderly graphic artist named Ben Joosten and asked to take his portrait. Then when she went to his house, an old school building in Betuwe, east Netherlands, she met his wife of fifty years, painter Emmy Eerdmans. Intrigued by the old couple, van der Woude spent six years photographing them at home and on visits to Ben's brother Egbert in the south of France, always in beautiful natural surroundings.

Among these rather excentric faces, undoubtedly Emmy was the most fiercely individualist. Although in her 80s, she worked constantly all day long, tended her pet guinea hen Clara and avidly collected all kinds of things. When

Ben fell ill, she nursed him, recorded his condition in detail in order to inform local health authorities, painted his portrait and took his picture — all of which van der Woude documented as part of her work until finally Emmy's world was changed forever when both Egbert and her beloved husband Ben passed away.

This somewhat offbeat work is the result of a long-term collaboration between an ever-creative elderly artist couple and a young photographer. More than anything, it stands as testament to the universal themes of friendship across generations and abiding marital love.

Having previously been shown at Huis Marseille, Museum for Photography, Amsterdam (2015) and *Fotographie Forum Frankfurt* (2016), we now proudly welcome the work to Kyoto.

Hanne van der Woude

Netherlands

Born 1982 in Nijmegen, Netherlands. After studying at ArtEZ Academy of Arts, Arnhem and *Fotovakschool*, Apeldoorn, Hanne van der Woude turned professional and began documenting the unusual commonplace. Both her *Natural Red Hair* (2005 – 2008) portraying redheads amidst the beautiful Dutch countryside and *Emmy's World* (2009 – 2015) were heralded internationally as signalling the arrival of a great new talent. Her works were included in the Kiyosato Museum of Photographic Arts' "Young Portfolio" Collection, and shown in the Tokyo Photographic Arts Museum's *Beginnings Forever* exhibition (2014).

Curriculum connections: Visual Arts, Social Sciences

Themes: portraiture, celebrity, time and place.

View Hanne van der Woude's collection of photographs, entitled Emmy's World.

Look at the people in the photographs. Observe the things they are doing and the way they are interacting.

Discuss

What is the relationships between the people in these photographs? What visual clues do you see that tell us about their feelings for one another?

Hanne van der Woude spent six years photographing Ben Joosten and Emmy Eerdmans in their home in east Netherlands and with Ben's elderly brother, Egbert, in the south of France. Ben and Emmy were married more than 50 years.

Why do you think van der Woude chose to photograph this elderly couple for six years? What do you think she wanted to share with us through these photographs?

Photographs offer us a way to see into other people's lives, to see the stories of how other people experience the world. What do these photographs tell us about Ben and Emmy?

How might Ben and Emmy's story relate more broadly to human experience all over the world?

Respond

Choose three of the photographs from Emmy's World. Think about what is happening in the photographs, what might be said in these scenes, how the images are connected as a story and what they reveal about Ben and Emmy's lives. Write a short story inspired by these images.

After you Visit KYOTOGRAPHIE

What else did you learn about Ben and Emmy from seeing the whole collection of photographs together?

Reflect on the themes of love, family and friendship. What evidence did you see in the photographs that tell us about these themes?

Raphaël Dallaporta

Chauvet-Pont d'Arc Cave

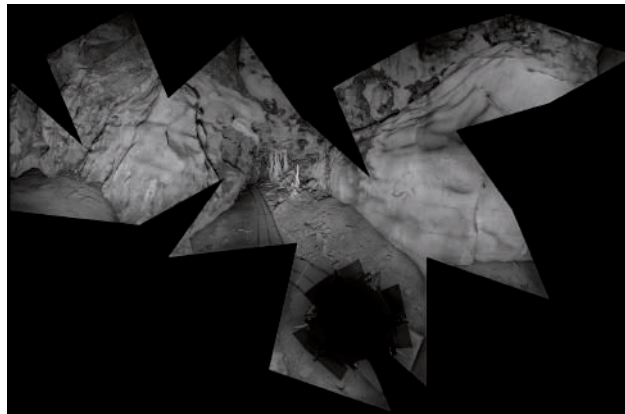
Exhibition curated by Xavier Barral, in collaboration with on-situ studio

Sound design by Marihiko Hara



VENUE

The Museum of Kyoto Annex (1F)



In 1994, Paleolithic paintings and engravings were found at the Chauvet Cave in the Ardèche department of southern France. Some date back to 36,000 years old, almost twice as ancient as the 20,000 year old paintings at Lascaux. Inscribed as a UNESCO World Heritage Site, the cave was closed to the public in 2004, restricted to researchers and scientists, in order to preserve the many bear, lion, bison and other animal images. French photographer Raphaël Dallaporta's project has been developed through the first photographic contest organized by the Association pour la mise en valeur de la grotte ornée du Pont-d'Arc, known as Grotte Chauvet [association for the development of the Chauvet Cave], sponsored by the French Ministry of Culture and Communication along with the Grand Projet la caverne du Pont-d'Arc. Dallaporta being the first laureate was able to enter the original cave and make these photographs. A second edition of the contest is now in the works.

For over ten years, French photographer Raphaël Dallaporta has developed photographic protocols which allow him to renew our look on a given subject, often societal, through unexpected images. He has worked with landmine clearing teams and used drones to photograph ruined sites in war-torn Afghanistan. Invited to confront himself to the heritage of the Chauvet Cave, Dallaporta has imagined an immersive visual approach with a three-dimensional panel robot as if we were physically entering the cave in its tortuous landscape: Inspired by the architect Richard Buckminster Fuller's algorithms, Dallaporta's approach aims at rendering flat his 360 degree views of the cave. In doing so, he challenges our bearings as he decomposes the cave, in order to recompose its intricate volumes with the utmost precision.

These 70 B&W photographs are gathered in a monograph The elusive Chauvet – Pont-d'Arc Cave published by Editions Xavier Barral.

Raphaël Dallaporta

France

Born in 1980 in Dourdan, France. Educated at the Université Pantheon-Sorbonne and Gobelins, l'École de l'image, Dallaporta has exhibited internationally his acclaimed Antipersonnel (2005) series of landmine images, followed by such ambitious projects as Domestic Slavery (2009), an exposé on contemporary slave labor, and Ruins (2013), an album of recomposed drone landscapes of war-torn Afghanistan. He received the Young Photographer ICP Infinity Award from the International Center of Photography, New York in 2010 and the Paul Huf Award 2011 of the Foam Museum in Amsterdam. Fellow at the Villa Medici, the French Academy in Rome in 2014-2015, he now lives and works in Paris.

Curriculum connections: Visual Arts, Geography, History, Sciences

Themes: archaeology, human history: place and time

View Raphael Dallaporta's photographs of the Chauvet Cave.

What do you see in these photographs?

How would you describe the illustrations and the types of marks that you see?

Discuss

How and when do you think these illustrations were created? Who might have created them?

The illustrations seen on the walls of the Chauvet Cave date back to approximately 30,000 B.C, making this one of the oldest known records of human existence. The Chauvet Cave provides evidence of visual language as the earliest form of communication, predating the spoken or written languages that characterise modern civilisations.

Consider this scope of time and the development of human civilisations during this period of more than 30,000 years.

What do you think life was like for the people living in that time who created these images?

What would you say are the most significant differences

between humans back then and humans today? What do we have in common with our ancient ancestors?

Why do you think people would have made these illustrations? What do you think they were trying to communicate?

Respond

For over 30,000 years, humans have portrayed their existence in the world through visual language. Imagine an explorer 30,000 years from now finding evidence of your life today. Create a series of simple drawings that portray the most important characteristics of your existence. What do you think would be important or interesting for them to know about how we live today?

After you Visit KYOTOGRAPHIE

What was special or significant about the way this work was presented in the exhibition?

Were you transported to another place or time? What did the photographs make you think about?

How did the presentation of the photographs help you understand the significance of the Chauvet Cave?

Isabel Muñoz
Family Album



VENUE

Kondaya Genbei Kurogura



[from left]

Camp Leakey, Borneo, from the Primates series, 2015 © Isabel Muñoz

La Vallée des Singes, Romagne, France, from the Primates series, 2015 © Isabel Muñoz

Lola Ya Bonobo, R.D. Congo, from the Primates series, 2014 © Isabel Muñoz

Winner of Spain's 2016 National Photography Prize, Isabel Muñoz is most definitely one of Europe's most renowned women photographers. Her famous tango series revelling the corporeal aesthetics and sensuality of dance finds astonishing parallels. We are proud to host her first major solo show in Japan.

Here in Kyoto we present two of her series: Family Album, shot in the Bansanks, Luego and Kafji-Biega forests of north-west Democratic Republic of Congo, comprises portraits of our primate cousins — gorillas, bonobos and chimpanzees. According to University of Kyoto Chairman of Scientific Research, Professor Juichi Yamagiwa, gorillas not only share DNA with us, but also the same behavioral fundaments

of family bonding. On the other hand, they are more pure than us in the direct intensity of their love. Viewers will be amazed at their wealth of expression and sympathetic "greater humanity" as seen through Muñoz's works.

Whereas Love and Ecstasy takes a completely different approach to transcendent love by focusing on the whirling dervishes of Sufi Islam in Syria, Iraq and Turkey, as well as other ecstatic religious celebrants the world over who seek the divine by voiding the self. Muñoz's latest additions to her Love and Ecstasy series will be shown to limited viewers in the secret 3rd floor "octagonal sky chamber" of Kondaya Genbei's black kura storehouse.

Isabel Muñoz

Spain

Born 1951 in Barcelona, Catalunya. Since her first solo show Toques (1986) in Madrid, Isabel Muñoz has emerged as one of the most celebrated Iberian photographers in recent years. Her early series Tango and Flamenco (1989) has since been complemented by profound investigations into human passion and physical beauty in motion seen in Sufi and Ethiopian tribal dancing. Recipient of the Spanish Ministry of Culture's Gold Medal for Merit in Fine Arts.

Curriculum connections: Visual Arts, Humanities

Themes: identity, love, diversity, women, portraiture, empathy

View the series Family Album by Isabel Munoz.

What do you notice about the way these animals have been photographed?

Are the images framed up close or from far away?

Notice that the artist has chosen to create the images in black and white. How does this affect the mood or feeling conveyed by the photographs?

Discuss

Have you ever had a family photo taken? How were you asked to stand or sit? What was the purpose of having your family portrait taken?

Why would Munoz give this series the title Family Album?

What do you think she is trying to get us to think about?

How might the lives of these animals be related to our lives as human beings?

Respond

What can we learn from the animal kingdom about family and love? Write a short statement expressing your response to these photographs.

After you Visit KYOTOGRAPHIE

When you viewed the photographs up close, did you notice anything that you hadn't noticed before?

Explain your reaction to the photographs. Did you have a different reaction than when you viewed them before?

What did you think about when you were looking at the photographs?

How did seeing these photographs impact or change the way you think about these animals? Did it affect your understanding of family and love?

TOILETPAPER

Maurizio Cattelan & Pierpaolo Ferrari

presented by FUJIFILM



VENUE
ASPHODEL



Photography by TOILETPAPER: Maurizio Cattelan and Pierpaolo Ferrari.

The word is out — literally. A photazine fizzing with wild concepts, artsy visuals and no text at all? It's got to be TOILETPAPER! The brainchild of Italian artist Maurizio Cattelan, who raised a gigantic finger sculpture at the New York Stock Exchange and exhibited a live curator taped to the wall . . . among his many art world pranks, together with top flight fashion and advertising photographer Pierpaolo Ferrari, whose credentials include major corporate accounts like Nike and Sony, covers for L'Uomo Vogue and publishing the art journal Le Dictateur in 2006. Joining them from the first issue in 2010, art director Micol Talso helped take the zany new publication off the magazine racks and into the festival scene with such bold instal-

lations as a chic designer interior covered in photos at America's largest art fair Art Basel Miami Beach.

Here in Kyoto, they will fill an entire 3-story building with hyper-colorful Italian foodie subculture imagery. Mangia!

There will also be an exhibit of new photographs taken with FUJIFILM's latest GFX camera. And on weekends, a Toilet Paper studio with a cameraman making take-home prints of gallery visitors.

TOILETPAPER

Maurizio Cattelan & Pierpaolo Ferrari

Italy

Italian artist Maurizio Cattelan and fashion photographer Pierpaolo Ferrari teamed up with art director Micol Talso to launch Toilet Paper Magazine in 2010. Known for its provocative visual stylings and playful photo-illustrations across diverse genres, it has been featured at the Arles International Photography Festival 2016 and Art Basel Miami Beach 2016.

Curriculum connections: Graphic Design, Media, Visual Arts

Themes: visual communication, contemporary culture.

View the images from TOILETPAPER Magazine

What are some of the strange, curious and amusing things you see?

What words would you use to describe this imagery?

Discuss

What is your first reaction to the Toiletpaper Magazine photographs?

What is going on here? Why do you think the designers would create this imagery?

“We always find ourselves in a place we didn’t expect to be. The best images are the result of improvisation.” - Maurizio Cattelan, speaking to The New Yorker

What does this tell us about Cattelan and Ferrari’s design process?

“We keep homing in on what a Toilet Paper image is. Like distilling a perfume. It’s not about one particular style or time frame; what makes them Toilet Paper is a special twist. An uncanny ambiguity.” - Maurizio Cattelan, speaking to The New Yorker

Is a product or publication ever really finished? What do you think we can learn from Cattelan and Ferrari?

In a world saturated in visual material, what do you think Toiletpaper Magazine contributes to contemporary visual culture?

Respond

Create an original image using existing imagery from magazines and newspapers. Try cropping, combining, layering, splicing, weaving and overlapping images to discover a new, unique piece of visual material. Once you have finished, consider how your new image has transformed the original images to take on new meaning and purpose. Share your reflections with your peers.

After you Visit KYOTOGRAPHIE

What was your reaction to this exhibition?

What did you find interesting or challenging about Toiletpaper Magazine’s photographs?

What does this exhibition tell us about the world we live in today and our relationship with visual media?

Zanele Muholi
Somnyama Ngonyama



VENUE
FORUM KYOTO



[from left]

Zanele Muholi, Phindile I, Paris, 2014 © Zanele/Stevenson/Yancey Richardson
Zanele Muholi, Nolwazi II, Nuoro, Italy, 2015 © Zanele/Stevenson/Yancey Richardson
Zanele Muholi, Bakhambile, Parktown 2016 © Zanele/Stevenson/Yancey Richardson

Openly lesbian South Africa-based visual activist Zanele Muholi strives to revolutionize social awareness through her art. In this exhibition *Somnyama Ngonyama* (“Hail the Dark Lioness” in her native Zulu) she overturns discrimination and defeatism to celebrate black women for themselves. Her chosen method is self-portraits adorned with household items, as if to suggest daily chores.

In *Bester I, Mayotte* (2015), for instance, she appears in blackface with clothes pins on her hair and ears, a grim parody of the mandatory ID cards carried by countless black women who — like Muholi’s own mother — did menial housework in white homes during the apartheid years without receiving any education, yet proudly managed to raise strong children. Her photographs engage this dark history with courage and verve.

Zanele Muholi

Republic of South Africa

Born 1972 in Umlazi, South Africa. Zanele Muholi currently resides in Johannesburg and works toward raising awareness about problems the LGBT community and particularly black lesbians face in South Africa. Her best known series *Faces and Phases* (2006 – 2011) was to great acclaim shown at the 55th Venice Biennale in 2013. Awards include the International Center of Photography, New York’s ICP Infinity Award for Documentaries and Photojournalism in 2016.

Curriculum connections: Visual Arts, Humanities

Themes: identity, love, diversity, women, portraiture, and empathy.

View Zanele Muholi's photographic series, *Faces and Phases*.

What do you notice about these photographs?

Observe the quality of light and colour in the images.

What mood or feeling is created by these aesthetic qualities.

Discuss

Study the faces of the women captured in these photographs. What do you think they might be thinking or feeling?

For hundreds of years, artists have created portraits in many different art forms and for many different purposes.

What are some of the different reasons an artist would want to create a portrait of someone?

Looking at Muholi's photographs, why do you think she has chosen to work with portraiture?

Muholi's photographs explore sexuality and identity amongst black South African women. She is interested in challenging our ideas about gender, race and class, and how these factors shape the way we express ourselves.

Why do you think Muholi considers these important subjects to explore through her work?

What can we learn about difference and diversity through these photographs?

Respond

A portrait not only captures the physical appearance of a person but also something about their story and their identity.

Choose a friend or family member who you would like to create a portrait of. Your artwork could be a photograph, a drawing, a painting or a sculpture. Think about the qualities of that person you find most interesting or interview them to find out more about who they are. Consider how you can capture these qualities in the portrait through body language, clothing, facial expression, and aesthetic qualities such as colour, pattern and light. What story would you like to tell through their portrait?

After you Visit KYOTOGRAPHIE

Were you drawn to any particular photographs in the exhibition? Which ones? Why?

What do these photographs tell us about other people's experience of the world that might be similar or different to your own?

KYOTOGRAPHIE provides guided tours for schools and dicounted tickets for school groups. We can tailor an experience for your students according to your learning objectives. If the age group, language, desired exhibitions, or content differs from this Kit please inquire. We are happy to work together to create something that is right for your school and your students.

We welcome your feedback.

You can contact the Director of Exhibition Production Public Programs and Education for a meeting or to book a tour:

lauren.hadler@kyotographie.jp

or

marguerite.paget@kyotographie.jp

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