



Shuji Terayama, *Akuma No Sasayaki* 1978 (printed in 2009)

PROVOCATEURS OF JAPANESE PHOTOGRAPHY

FILMS, BOOKS AND PHOTOGRAPHS

Araki, Tomoko Sawada, Ryoko Suzuki,
Shuji Terayama, Katsumi Watanabe,
Miwa Yanagi, Kohei Yoshiyuki

Curated by Russet Lederman and Kathleen Cullen

MAY 25 - JUNE 30, 2010

Opening Reception: Wednesday, May 26, 6:00 - 8:00 pm

Summer Hours: Monday through Friday 11 am to 6 pm

The last 15 years has seen an extraordinary increase in the number of Japanese women photographers receiving attention both in Japan and the west. Often highlighting and questioning stereotypes of traditional female roles in Japanese society, these works seek to provoke and engage a dialogue of resistance. By juxtaposing these works with the socially provocative and experimental works of Japanese male photographers from the 1970s, this exhibition looks at the similarities and differences in the means of provocation used by two generations and genders separated by 25-30 years.

Emphasizing the diverse media used by many of the photographers in this exhibition, the installation purposefully commingles films, photographs and photo books. Works by 1970s male photographers include: **Shuji Terayama's** experimental film *Emperor Tomato Ketchup* (1971/74), **Kohei Yoshiyuki's** voyeuristic photos and accompanying book from his *Document Park* series (photos 1971-79, book 1980/2007), **Araki's** sexually risqué images and **Katsumi Watanabe's** portraits and book of gang members and other outcasts from the blue light Kabukicho district (1966-80). Contemporary photographs and photo books by female Japanese photographers include: **Tomoko Sawada's** *Decoration* (2007), **Miwa Yanagi's** *The White Casket* (1994), and **Ryoko Suzuki's** *Masturbation* (1999) and *Bind* (2001) series.

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