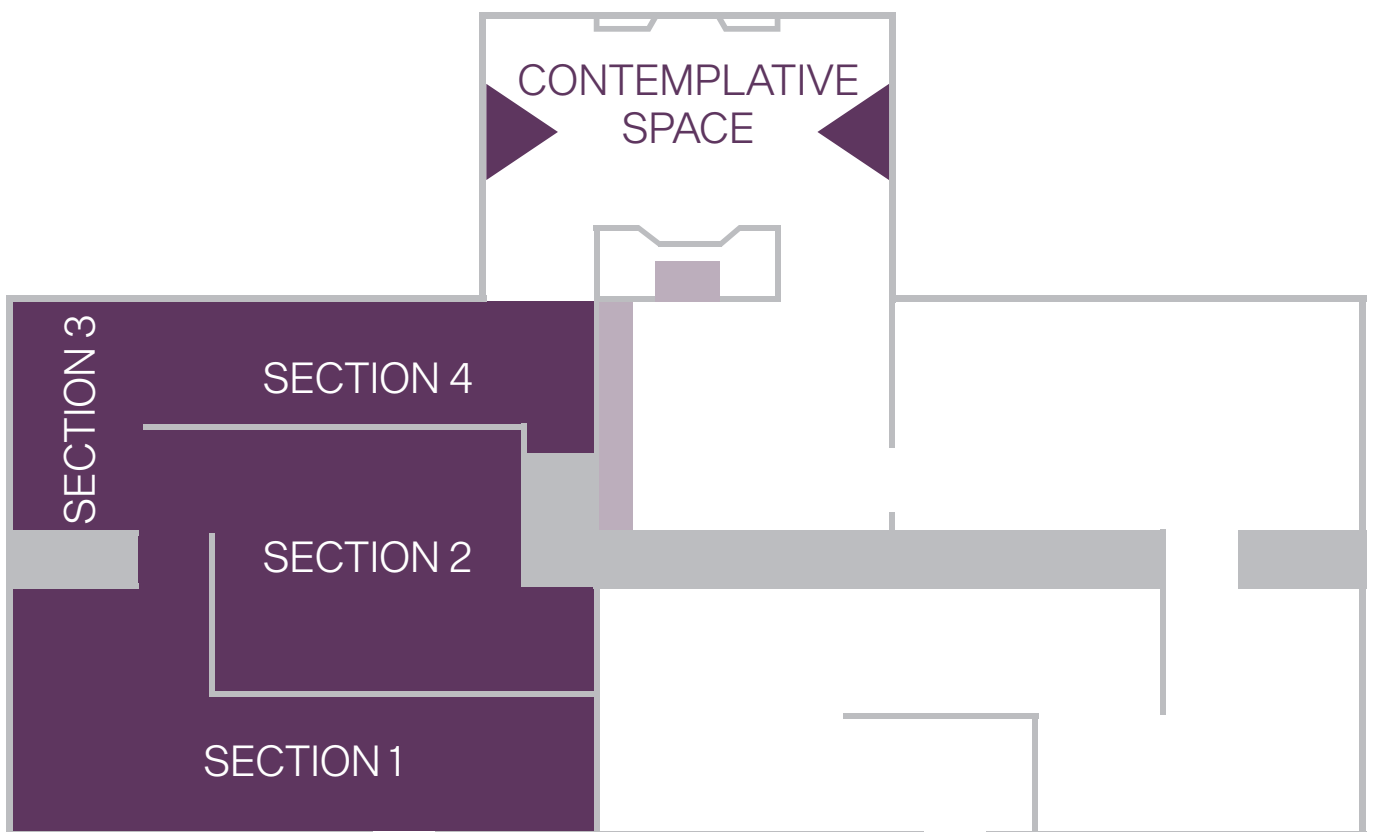


# Russel Wong IN KYOTO



PLAN OF THE GALLERY

## **SECTION 1**

### **Geiko Sayaka**

Kyoto, 2014

Large format, combining 4 x 4 prints in *ōban* size

Archival pigment print on photo rag

This silhouette of Geiko Sayaka was taken in Tsurui, one of the *ochayas* (teahouses) in Gion Kobu kagai. Inspired by the Japanese prints in this exhibition, all of Wong's photographs were printed in *ōban* size (approximately 39 x 26 cm), the most popular woodblock print format during the Edo period.

Cat. 173

### **Shinnyodo Temple Pagoda with sakura flowers (cherry blossoms)**

Kyoto, Sakyo ward, 2011

Archival pigment print on photo rag

Cat. 159

### **Sannenzaka**

Kyoto, Higashiyama ward, 2020

Archival pigment print on photo rag

Cat. 160

### **Yasaka-no-Tō of Hōkan-ji (Yasaka Pagoda of Hokan Temple)**

Kyoto, Higashiyama ward, 2019

Archival pigment print on photo rag

Cat. 162

### **Kiyomizu-dera (Kiyomizu Temple)**

Kyoto, Higashiyama ward, 2011

Archival pigment print on photo rag

Cat. 161

**Kinkaku-ji (Golden Pavilion)**

Kyoto, Kita ward, 2020

Large format, combining 4 x 4 prints in ōban size

Archival pigment print on photo rag

Cat. 168

**A maiko going to her appointment in the kagai**

Kyoto, 2015

Archival pigment print on photo rag

Cat. 174

**Geiko and maiko on their way to the teahouse in winter**

Kyoto, 2014

Archival pigment print on photo rag

Cat. 175

**Gion Matsuri performance**

Kyoto, Higashiyama ward, 2010

Archival pigment print on photo rag

Cat. 176

**Hōjō Garden in Tōfuku-ji (Moss garden in Tofuku Temple)**

Kyoto, Higashiyama ward, 2015

Archival pigment print on photo rag

Cat. 163

**Hōjō Southern Garden in Tōfuku-ji**

Kyoto, Higashiyama ward, 2013

Archival pigment print on photo rag

Cat. 164

## **SECTION 2**

### **Three maiko in Miyagawa-cho kagai district off to work**

Kyoto, Higashiyama ward, 2017

Archival pigment print on photo rag

Cat. 187

### **Gion Shirakawa**

Kyoto, Higashiyama ward, 2010

Archival pigment print on photo rag

Cat. 170

### **Kitano Odori performance**

Kyoto, Kamigyo ward, 2012

Archival pigment print on photo rag

This traditional dance performance started in 1952 in Kamishichiken kagai as a dedication for the 1050th anniversary of Kitano Tenmangu Shrine. The performance consists of dance drama and classical dance.

Cat. 177

### **Gion traditional footwear shop**

Kyoto, 2013

Archival pigment print on photo rag

Cat. 171

### **Kagai life in Miyagawa-cho**

Kyoto, Higashiyama ward, 2010

Archival pigment print on photo rag

Cat. 172

### **Maiko at Shimogamo Shrine**

Kyoto, Sakyo ward, 2010

Archival pigment print on photo rag

Cat. 186

### **Face**

Kyoto, 2020

Archival pigment print on photo rag

Cat. 183

### **Maiko Fukukana and Fukuna playing a game after tea**

Kyoto, Nashinoki Shrine, 2020

Archival pigment print on photo rag

Cat. 185

### **Maiko Fukukana and Fukuna sharing a light moment over tea**

Kyoto, Nashinoki Shrine, 2020

Archival pigment print on photo rag

Like Geiko Fukune, both Maiko Fukukana (right) and Fukuna (left) began their training at 15 years old and debuted as maiko when they were 16. They were both 20 at the time of this shoot. Maiko Fukukana is from Miyagi Prefecture and Fukuna is from Tochigi Prefecture. Both maiko are with the Miyaki Ochaya.

Cat. 184

### **Geiko Fukune with her 7th-generation bowl from the Waraku kiln**

Kyoto, Nashinoki Shrine, 2020

Archival pigment print on photo rag

Geiko Fukune is holding a tea bowl with Japanese maple leaf (*momiji*) design. It was made by Kawasaki Waraku, 7th-generation grandmaster of the Waraku kiln.

Waraku kiln has been producing raku wares in Kyoto since the late Edo period. The term *raku* comes from the site where clay was dug from in Kyoto in the late 16th century. It uses a similar Kanji character 楽 to the one that means “enjoyment”. Raku ware marked an important point in the historical development of Japanese ceramics. It was the first type to use a seal mark and the first to focus on close collaboration between potter and patron.

Cat. 182

### **Geiko Fukune folding her fukusa**

Kyoto, Nashinoki Shrine, 2020

Archival pigment print on photo rag

Geiko Fukune is folding her silk cloth (*fukusa*). It serves multiple purposes; primarily for symbolic cleansing of the tea ceremony paraphernalia. When not in use, the cloth is tucked into her obi (kimono sash). The size of the *fukusa* is often standard (approx. 30 x 30 cm), but there are different colours for men and women, for people of different ages or skill levels, for different ceremonies, and for different tea schools.

Geiko Fukune is from Chiba Prefecture. She began her training in Miyaki Ochaya, in Miyagawacho kagai, at the age of 15 and debuted as a maiko when she was 16. She became a geiko at 21. Miyaki was built in the Meiji period. The current owners have kept the name but changed it to hiragana みやき instead of the original Kanji characters 宮貴.

Cat. 179

### **Geiko Fukune purifying the bowl before making tea**

Kyoto, Nashinoki Shrine, 2020

Archival pigment print on photo rag

Cat. 180

## Tea ceremony at Nashinoki Shrine

Kyoto, Kamigyo ward, 2020

Triptych of ōban size frames

Archival pigment print on photo rag

Tea ceremony is one of the most popular aspects of traditional Japanese culture. The is called *sadō* in Japan. It is a crucial part of geiko and maiko training. Here, Geiko Fukune holds a bamboo ladle (*hishaku*) to scoop hot water from the iron pot (*kama*). The pot is placed in a fire pit (*ro*) built into the floor of the tearoom. The frame, usually made of lacquered wood, that fits around the top is called a robuchi.

This tea ceremony was held at a tearoom in Nashinoki Shrine. The Shinto shrine is dedicated to Sanjo Sanetsumu and his son Sanjo Sanetomi, who both played major roles in the Meiji Restoration.

Cat. 178

## **SECTION 3**

### **Sagano Bamboo Forest at night**

Kyoto, Ukyo ward, 2013

Archival pigment print on photo rag

Cat. 166

### **Togetsu-kyō Bridge in Spring**

Kyoto, Ukyo ward, 2011

Archival pigment print on photo rag

Cat. 165

### **Moss garden of Kōinzan Saihō-ji**

Kyoto, Nishikyo ward, 2014

Archival pigment print on photo rag

Cat; 167

### **Interior of Katsura Imperial Villa**

Kyoto, Nishikyo ward, 2012

Archival pigment print on photo rag

Cat. 169

### **Lips**

Kyoto, 2020

Large format, combining 4 x 3 prints in ōban size

Archival pigment print on photo rag

Cat. 181



## **SECTION 4**

### **Maiko Sayaka performing her dance during the Erikae ceremony**

Kyoto, 2011

Archival pigment print on photo rag

A maiko performs a dance called kuro-kami (literally, black hair) in front of clients before her Erikae (“turning of the collar”) ceremony. This dance and the ceremony mark the point at which a maiko becomes a geiko.

The Erikae ceremony often happens over the course of two weeks, as a maiko gradually prepares herself to become a geiko. During that time, she changes her hairstyle, blackens her teeth, receives her geiko name, then changes her collar (eri) from red to white.

Cat. 188

### **The Tsurui Ochaya’s okāsan cutting the new geiko’s hair during Erikae**

Kyoto, 2011

Archival pigment print on photo rag

Tanaka Okāsan of Tsurui Ochaya cuts the hair of the maiko. It is said that the hair-cutting ceremony marks the beginning of the Erikae. One difference between a geiko and a maiko lies in the hairstyle. A geiko usually wears a simple wig over her natural hair. A maiko styles her own hair into elaborate arrangements that vary depending on the stage of training she is in. Here the maiko has a Sakkō hairstyle. This will be the last time she wears this hairstyle.

The okāsan (manager) of an ochaya (teahouse) is the person who makes the decision to allow a maiko to graduate into a geiko, usually after 3 to 5 years of working as a maiko. There are many factors considered, including age, skills, popularity of the district, and desire to balance the number of geiko and maiko in the teahouse.

Cat. 189

### **Maiko Sayaka preparing for the Erikae ceremony**

Kyoto, 2011

Archival pigment print on photo rag

Cat. 190

### **Geiko Sayaka after her Erikae ceremony**

Kyoto, 2011

Archival pigment print on photo rag

After the hair-cutting ceremony, she became a geiko, after serving 5 years as a maiko.

Cat. 191

### **The white kimono collar worn by the geiko**

Kyoto, 2011

Archival pigment print on photo rag

The white collar marks the graduation from maiko to geiko. Maiko are not permitted to wear a kimono with a white collar.

Cat. 192

### **Maiko having the nape of her neck painted with the sanbonashi design for formal occasions**

Kyoto, 2011

Archival pigment print on photo rag

A maiko has a special staff to complete her makeup only on the day of her official debut as a maiko (*misedashi*). After this, she will have to do it by herself every day. A maiko wears red only on the bottom lip for the first year after *misedashi*.

Cat. 193

**Maiko Satsuki celebrating her first day as a maiko**

Kyoto, 2011

Archival pigment print on photo rag

Silver hair ornaments are set on both sides of a maiko's hair only on the day of her debut (*misedashi*).

Cat. 196

**Geiko Sayaka helping Maiko Satsuki with her *kanazashi* (hair ornaments)**

Kyoto, 2011

Archival pigment print on photo rag

Cat. 197

**Maiko Satsuki on her first day**

Kyoto, 2011

Archival pigment print on photo rag

Satsuki made her debut as maiko in February 2011. She then had her Erikae (transition from maiko to geiko) on February 2015, and her career as a geiko began.

Cat. 198

**Geiko and maiko visiting the other ochayas to introduce themselves on their first day**

Kyoto, 2011

Archival pigment print on photo rag

Geiko Sayaka and Maiko Satsuki set off to make courtesy visits (known as *aisatsumawari*) in the neighbourhood.

Cat. 195

**Tanaka-san, head of the ochaya, has a chat with the geiko and maiko and wishes them luck on their first day**

Kyoto, 2011

Archival pigment print on photo rag

This was a special occasion for Tanaka-san, manager of Tsurui Ochaya in Gion Kobu kagai. It was the first time in 30 years that a maiko transited into a geiko and another girl became a maiko within the same establishment on the same day.

Cat. 194

**Geiko Sayaka**

Kyoto, 2011

Archival pigment print on photo rag

Cat. 199

## CONTEMPLATIVE SPACE

### Sanjō Bridge

Kyoto, Higashiyama ward, 2020

Archival pigment print on photo rag

Familiarity with the ukiyo-e prints prompted Russel Wong to make a conscious effort to shoot places featured in Japanese prints or places identified with seasonal themes – but he focused specifically in Kyoto (most of the famous prints were of Edo).

Wong fondly recalls Hiroshige's series of the *Fifty-Three Stations of the Tōkaidō*. He remembers that it started with the Nihonbashi Bridge in Edo and despite some variations in the selection of post stations in later editions, Hiroshige would always end with the Sanjo Bridge in Kyoto. While documenting the geiko and maiko in Kyoto, Wong was able to find the spot where he imagined Hiroshige would have visualised his image of the Sanjo Bridge depicted in his print.

Cat. 158