HIGHEST MOUNTAIN AND DEEPEST BAY KIKI AND

The Japan Foundation Gallery

We acknowledge the Gadigal people of the Eora nation, the Traditional Custodians of the land on which The Japan Foundation, Sydney now stands. We pay our respects to Elders past, present and emerging.

HIGHEST MOUNTAIN AND DEEPEST BAY

KIKI AND

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FOREWORD

Highest Mountain and Deepest Bay presents the culmination of Kiki Ando's work over the last 10 years. Spanning ceramics, textiles and animation, this exhibition draws inspiration from the artist's upbringing in Japan and life in Australia and wider abroad, where she established her artistic career. Ando's work invites us into a playful world evoked by personal childhood experiences and a deep-rooted connection to nature.

Over the years, Kiki Ando's artistic career has taken various forms. Often distinguished for its unique DIY sensibility, Ando's approach slips comfortably between traditional and unconventional creative modes. By merging different media and styles together in contemporary spaces, Ando brings a new narrative to traditional artforms.

We would like to express our gratitude to the artist, as well as the curator, Rafaela Pandolfini who has made this exhibition possible. We also thank Ando, Pandolfini and Dr Ricarda Bigolin for offering insightful contributions for this publication.

Highest Mountain and Deepest Bay reflects Kiki Ando's trans-cultural experience between Australia and Japan. With its mission to promote cultural exchange between the two countries, The Japan Foundation, Sydney is pleased to present this catalogue in lieu of the physical exhibition, which regretfully couldn't open to the public due to unforseen circumstances led by a COVID-19 outbreak.

We hope Australian audiences enjoy Ando's world of creativity and imagination by viewing this online publication and associated public programs.

The Japan Foundation, Sydney

CURATOR'S INTRODUCTION

By Rafaela Pandolfini

> So, when I came to write science-fiction novels, I came lugging this great heavy sack of stuff…full of beginnings without ends, of initiations, of losses, transformations and translations, and far more tricks than conflicts, far fewer triumphs than snares and delusions; full of spaceships that get stuck, missions that fail, and people who don't understand. I said it was hard to make a gripping tale of how we wrested the wild oats from their husks, I didn't say it was impossible.
>
> Ursula Le Guin, *The Carrier Bag Theory of Fiction*

Highest Mountain and Deepest Bay is an online catalogue of Kiki Ando's work. The catalogue and associated public program reflect Kiki's artistic archive and her imaginative world, spanning hand-built earthenware and terracotta ceramics, wearable paper art, animation and live performance.

Kiki left Japan more than 20 years ago to travel and continue her art practice. She has travelled broadly and more recently spent a lot of time in South-East Asia, working on performance and costume. She currently lives in Melbourne. *Highest Mountain and Deepest Bay* is the first comprehensive show of Kiki's artistic career.

Nature is one of the artist's greatest inspirations. Kiki grew up in Numazu City, Eastern Shizuoka Prefecture, near Mt. Fuji, the highest mountain in Japan and Suruga Bay, the country's deepest bay. The mountains and ocean surrounding her home influenced Kiki's love of nature.

When Kiki was a child, she spent a lot of time playing alone in the rice fields, but she was also often very unwell. Kiki recalls lying on a futon with high fevers and spending long weeks at home with nothing to do but read and draw; botanical picture books were her favourite. Another formative experience for Kiki was a school project on Hayao Miyazaki's 1984 film *Nausicaä of the Valley of the Wind*. Her enduring impression of the film was one of shock at the brutal tension between the natural and human worlds.

A great source of inspiration also forged in Kiki's childhood, was the creative spirit of her mother Hiroko, whose *zōri* (Japanese sandals) and patchwork quilted Kimonos feature in this exhibition. When Kiki

was unwell as a child, Hiroko avoided Western medicine and looked to traditional Japanese remedies and alternative diets to help heal her. Hiroko studied the macrobiotic diet and skilfully taught herself macrobiotic cooking.

> I remember how creative *okaasan* [mum] was around the home. She was always making things, mastering one craft and moving on to the next thing. Patchwork quilts, paper clay, Japanese paper collage, sewing, clothes-making, she has been weaving cane and rattan for a long time. I remember watching her experimenting especially with food; it was a very normal practice at home to be constantly making. So, creativity and making are natural for me.[1]

Kiki also loves the work of artist Yayoi Kusama.

> Kusama's work has a pop aesthetic and is very emotional. From the titles in her artworks, for example *Spirits of the Pumpkins Descended into the Heavens* and *My Eternal Soul*, it feels like spirituality is very important to her. I think Yayoi Kusama can see and feel other worlds and tell us important messages through her artwork. I love the way she works across fashion and performance. She lives as one with her art and affects me and my work.[2]

Across all elements of Kiki's expansive artmaking, we can see hints of traditional Japanese artistic practices. These include Boro, which are mended or re-woven textiles and Kamiko, hand-made paper clothing. She is also inspired by Butoh, a unique form of expressive movement that crosses the boundaries between dance and theatre. Kiki creates with the Japanese traditional practices as a starting point, freely crossing borders between mediums.

Kiki studied at Melbourne Fashion School and after graduating, ran her own label 'I Love My Kunt' and organised runway shows at the Foundry warehouse where she lived. Kiki makes costumes for film, artists and her own performances. Kiki's garments are inspired by Boro fashion, a Japanese textile practice known for mending and patching together used materials.

Kiki is influenced by Japanese fashion designers, especially the inimitable Rei Kawakubo of Comme Des Garçons and her Fall 2013/14 and 2015/16 runway shows. John Waters' description of Rei Kawakubo's garments and approach exemplifies this connection in all but the financial aspects: "she specialises in clothes that are torn, crooked, permanently wrinkled, ill-fitting and expensive."[3]

As Kiki became uncomfortable with the fashion world's environmentally unsustainable practices and exhausted by its unattainable financial rigours, she began making wearable artworks from found materials and paper. This move has enabled Kiki the freedom to experiment with shapes and textures and convey ideas she is more preoccupied with.

> When I was in Bangkok for the Buffalo Fields Arts Festival, I found a big pile of paper at the side of the road. I brought the paper back to the hotel and made a costume for the dance. The paper costume was covered in dry leaves which was perfect because I was performing under a big old tree. When I came across that paper, I felt like it had illuminated itself to me to prevent itself from ending up in the rubbish. When we look at things from a different angle, we can discover new types of beauty. You might have thought that it was trash, but I want to forget about reality when I look at it and find a different angle to see new stories. Discovering objects in a new light can become an important story.[4]

Kiki's paper garments in *Highest Mountain and Deepest Bay* styled on functional and traditional wares, include the works *Lightweight paper jacket, fruit salad pleated skirt and Y's chic hat*, *Classic white paper jacket and luxury real estate ad paper skirt*, *Pink camellia fragrant incense kimono* and *Samurai kraft paper sleeved kimono, envelop and love letter necklace, post office-like chic hat*. In these garments, Kiki used a range of recycled materials, including sections of newspapers in various languages from countries she has travelled, incense wrappers and 'Who Gives A Crap' toilet roll paper. She has created beautifully tailored Kimono, pants, jackets, hats, skirts and even a broom.

Kiki has recently expanded her practice into video. *Highest Mountain and Deepest Bay* includes a new animation made in collaboration with animator Lee Friend Roberts, sound artist Ai Yamamoto and photographer

Rafaela Pandolfini, entitled *Rare deep sea fish develop my unique personality.* In it, Kiki performs playfully in a selection of her upcycled paper costumes also exhibited in the video. Across a scrolling set the artist has painted, she treads gently in her own world where she exists harmoniously with nature and her ceramic creatures and vessels.

Kiki's ceramics captured in *Highest Mountain and Deepest Bay* are a nine-year archive of works made between 2011 to 2021 at a community centre in the north-west Melbourne suburb of Flemington.

> I make ceramics at a studio in Flemington. It's a community centre run by the local council. It is affordable, so I have been going there for a long time. There are no classes, I can do whatever I want, so I experiment in many ways. The people who go there come from all different backgrounds. I feel relaxed with minorities. I had an art studio in Collingwood for a while, but I felt a bit like an outsider there.[5]

Kiki's ceramics, much like the other streams of her practice, draw many parallels with Los Angeles-based Magdalena Suarez Frimkess (b. 1929 Caracas). "She's not an outsider artist, but she is outside of the ceramics tradition,"[6] said curator Karina Gulbran about self-taught Suarez Frimkess, whose hand built ceramic figures and vessels are painted with an eclectic range of imagery from religious motifs and floral landscapes to pop figures like Betty Boop. Despite five decades of consistent making, Suarez Frimkess has only gained recognition over the past 10 years. Artist and curator Ricky Swallow is a great of admirer of Suarez Frinkess and describes the staunch belief in her process that again, in many ways, echoes Kiki's approach: "She has her own way of doing things that is totally free from any agenda beyond satisfying her own standards."[7]

In 2015, Kiki went back to Japan for a few months for a series of one-on-one classes with ceramicist Mr Ishikawa at the Ashitaka Art Village. Kiki hand builds her ceramics because she finds this approach enjoyable, she likes the possibility of creating unlimited shapes. In *Highest Mountain and Deepest Bay*, Kiki's ceramics include earthenware fashion accessories such as [hair] *Brush 1 and 2*, with black tipped bristles which could also be squirming worms. This catalogue also features her *Hook* series, in which objects are glazed in a beautiful array of colours including muted pale pinks, textured greens and mottled orange tones. Kiki has also

created a series of forest creatures, including *White Creatures,* a group of translucent white pots with ears and blue eyes looking about at all angles. She also takes on the beloved native koala, glazed royal shiny blue entitled *Koala Pot Head*.

Kiki has a wonderful way with colour. The glazes drip and layer in a way that seems unintentional, but the colour combinations and repetitions reveal a precision with layering glazes. Looking at the ceramics in this catalogue, you can see that the finishes in the objects, which have been made over nearly 10 years–return to the same muddy hues, such as her purples, a clotted cream tone and dirty yellows.

The most prominent shapes Kiki has made over the years of her ceramic practice are an array of differently shaped vessels: *Walking box*, *Walking plate*, *Pink odd pot*, *Odd walking cup* and so on.

In her essay*, The Carrier Bag Theory of Fiction*, Ursula Le Guin argues that the useful vessel contains a new and crucial part of history that has been overshadowed by sensational stories and spectacles that have been misleading the placement of value: "We've heard it, we've all heard all about all the sticks and spears and swords, the things to bash and poke and hit with, the long, hard things, but we have not heard about the thing to put things in, the container for the thing contained. That is a new story. That is news."[8] In Kiki's story she offers the audience a broad range of vessels that hold infinite possibilities. There are vessels for her mother's favourite food dishes or native Australian flowers or dry grasses, there are even vessels that can walk straight off the shelf into Kiki's imagination.

There is a practicality to the objects Kiki creates, however they do not fit together how you would imagine, or function as you would expect. Some of her ceramic vessels appear like they are only just holding it together. The paper garments are made from sellotaped recycled materials retrieved from the recycling bin in whatever city she is working in. They are continually repaired and remodelled, the tears, rips and scrunches are 'the style'. Kiki isn't imitating function and practicality; *Highest Mountain and Deepest Bay* is a collection of works that reflect her uninhibited imagination, created with unique style formed over years and influenced by Japanese tradition, her mother Hiroko's craft and Kiki's own need to create beautiful and useful things.

This isn't a gripping tale, this exhibition is merely an excerpt of an arts practice and livelihood that is in constant continuum, a practice that is gentle, enduring and practical (newsworthy). Much like Ursula Le Guin's description of her narrative style, "its purpose is neither resolution nor stasis but continuing process."[9]

Endnotes

1. *Quote by Kiki Ando, taken from a collection of conversations between Rafaela and Kiki via text, email, DM and zoom 2020 – 2021.*
2. As above
3. 032c.com *Role Model: John Waters on Rei Kawakubo*. April 26, 2017. https://032c.com/role-model-john-waters-rei-kawakubo
4. *Quote by Kiki Ando, taken from a collection of conversations between Rafaela and Kiki via text, email, DM and zoom 2020 – 2021.*
5. As above
6. Hadis, Diego. 'An 84-year-old ceramicist's New York moment', *T The New York Times Style Magazine*. March 3, 2014. https://tmagazine.blogs.nytimes.com/2014/03/03/on-view-an-84-year-old-ceramists-new-york-moment/
7. *Swallow, Ricky. 2019. Magdalena Suarez Frimkess*. South Willard Press
8. Le Guin, Ursula K. 1986. 'The Carrier Bag Theory of Fiction', *Dancing at the Edge of the World*. Grove Press: New York
9. As above

Images courtesy of the Ando family

WORKS

1
Kiki Ando
Stump jar
切り株の容れ物
2013

2
Kiki Ando
Wood puddle
木の水たまり
2013

3
Kiki Ando
Chu song from four sides pot
四面楚歌 鉢
2017

4
Kiki Ando
An unsteady eggplant vase
ぐらぐらナス花瓶
2013

5
Kiki Ando
Eggplant jug
ナスがママのジャグ
2015

6
Kiki Ando
Walking box in spring large
春に歩く大箱
2014

7
Kiki Ando
Slowly walking box
ゆっくり歩く箱
2014

8
Kiki Ando
Walking box in wabi sabi
歩く箱　わびさび
2014

9
Kiki Ando
Clumsy bending plate
不器用な曲がった皿
2015

10
Kiki Ando
The dish of honesty
正直者の皿
2015

11
Kiki Ando
Meditation koala pot head
冥想コアラの鉢
2015

12
Kiki Ando
Hand-to-hand pot
手と手を取り合う鉢-
2015

13
Kiki Ando
Laughed at pink odd bowl
笑われる不思議なピンクの鉢
2017

14
Kiki Ando
About to burst round bowl
破裂しそうな丸い鉢
2018

15
Kiki Ando
Trophy vase
トロフィー　花瓶
2018

16
Kiki Ando
Odd walking cup
歩く　不思議なカップ
2018

17
Kiki Ando
Bonsai tensai pot
凡才天才鉢
2013

18
Kiki Ando
Melted snow cup
雪が溶けてる湯呑み
2013

19
Kiki Ando
Laughed at pink odd cup
笑われる不思議なピンクの湯呑み
2014

20
Kiki Ando
Melted snow eggplant pot
雪解けのナス鉢
2014

21
Kiki Ando
Walking black belly yellow bowl
腹黒い歩く黄色い皿
2018

22
Kiki Ando
Road to spring cup
春への道のカップ
2018

23
Kiki Ando
White creature 1
白い生き物ー1
2019

24
Kiki Ando
White creature 2
白い生き物ー2
2019

26
Kiki Ando
White creature 4
白い生き物ー4
2019

27
Kiki Ando
White creature 5
白い生き物ー5
2019

25
Kiki Ando
White creature 3
白い生き物ー3
2019

28
Kiki Ando
White creature 6
白い生き物ー6
2019

29
Kiki Ando
Small creature
小さい生き物
2019

30
Kiki Ando
Bonsai tensai mini pot
凡才天才ミニ鉢
2014

31
Kiki Ando
Dancing in snow brush
雪の中で踊るブラシ
2014

32
Kiki Ando
Singing with birds brush
鳥と歌うブラシ
2014

33
Kiki Ando
Clumsy walking dish
不器用な歩く皿
2014

34
Kiki Ando
Walking 2 feet dish
歩く皿2脚
2014

35
Kiki Ando
High foot salted plum plate
梅干し高台皿
2014

36
Kiki Ando
Walking plate full of happiness
幸せと歩く皿
2014

37
Kiki Ando
Walking plate full of delight
喜びと歩く皿
2014

38
Kiki Ando
Walking plate looking for an answer
答えを探す歩く皿
2015

39
Kiki Ando
Living on the wall hook 1
壁にすむフック
2015

40
Kiki Ando
Living on the wall hook 2
壁にすむフック
2015

41
Kiki Ando
Living on the wall hook 3
壁にすむフック
2015

42
Kiki Ando
Living on the wall hook 4
壁にすむフック
2015

43
Kiki Ando
Living on the wall hook 5
壁にすむフック
2015

44
Kiki Ando
Living on the wall hook 6
壁にすむフック
2015

45
Kiki Ando
Living on the wall hook 7
壁にすむフック
2015

46
Kiki Ando
Spotty tongue
染みだらけの舌
2015

47
Kiki Ando
White tongue
白い舌
2015

48
Kiki Ando
Hairy tongue
毛深い舌
2015

49
Kiki Ando
Red tongue
赤い舌
2015

50
Kiki Ando
Eggplant sugar bowl
茄子の砂糖入れ
2011

51
Kiki Ando
Eggplant big ship
大きな茄子の船
2011

52
Kiki Ando
Lovable lava bear
愛らしい溶岩グマ
2018

53
Kiki Ando
Rare deep sea fish develop my unique personality
珍しい深海魚が私の個性を育む
2021

Watch excerpt here

54
Kiki Ando
Lightweight paper jacket, fruit sale pleated skirt and Y's chic hat
軽量の紙ジャケット、果物のバーゲンの
プリーツスカート、Y's っぽくてシックな帽子
2020/2021

BONUS
Kayo
onca my jacks

55
Kiki Ando
Classic white paper jacket and luxury real estate ad paper skirt
白いクラシックなジャケット、高級な物件の紙のスカート
2020/2021

56
Kiki Ando
Pink camellia fragrant incense kimono
ピンクの椿お香薫着物
2020/2021

57
Kiki Ando
Samurai kraft paper sleeved kimono, envelop and love letter necklace, post office-like chic hat
サムライの無漂白紙着物、封筒とラブレターのネックレス、郵便局っぽくてシックな帽子
2020/2021

58
Hiroko Ando
Blooming sakura patchwork
桜咲くパッチワーク
2021

59
Hiroko Ando
Two season mountain patchwork
二つの四季の山のパッチワーク
2021

60
Hiroko Ando
Hiroko's cloth zōri (red)
ひろ子の布わらじ(赤)
2021

61
Hiroko Ando
Hiroko's cloth zōri (green)
ひろ子の布わらじ(緑)
2021

62
Hiroko Ando
Hiroko's cloth zōri (turquoise)
ひろ子の布わらじ(青緑)
2021

63
Hiroko Ando
Tsurushi dama
生地のボール
2021

安藤きき の「芸術は笑う 芸術は踊る」

先週 鳥と話しました
彼らの言う事によると北の方では雪が降っているらしく
あたりは真っ白だそうだ
今週 魚と話しました
彼らは口をパクパクさせ あまり私には興味無さそうでしたが
仲間が必要らしく 少し寂しそうでした
昨日 人間と会いました
彼女は言いました 西では戦争が始まり 東では病気で人が沢山死んでるらしい
ここはとても平和です と嬉しそうでした
今日 宇宙人と会いました
彼らは言いました 地球を侵略の計画をしていると
顔に表情がなく何を考えてるのか
わかりませんでした
花がちり 土に落ちた椿はまだ 瑞々しく
最後の命が枯れる前にあがくのは
万物の命も同じなのだろうか

芸術は笑う 芸術は踊る
私の体は自分勝手だ
心も勝手だ
勝手に泣いて勝手に踊った
芸術に笑わされ踊らされた
芸術は不器用だけど ただ正直だった
答えを探そうとしたが ただ 全てが
溢れるように浮き出し音となり 歌っていた

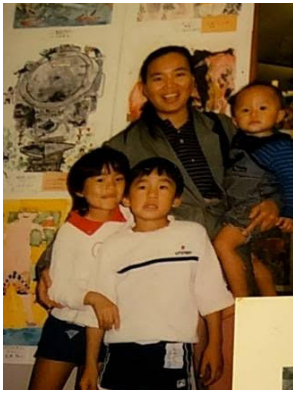
ART IS DANCING ART IS LAUGHING

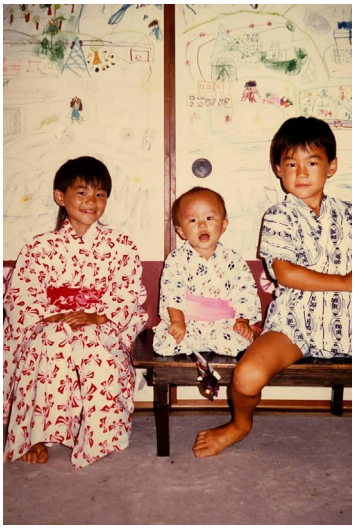
by Kiki Ando

I talked to the birds last week
They said it's snowing in the North
They say it's all white up there
This week I talked to the fish
They were opening and closing their gasping mouths
Although they were not interested in me too much
They seemed a little lonely, as if they needed some company

Yesterday I met a human being
She said they started a war out West, and many people are dying from disease in the East
She seemed happy that things were so peaceful here
Today I met with aliens
They said that they were planning to invade the Earth, but there was no real expression on their faces, so I couldn't tell what they were actually thinking
The Camellia fallen from the tree and scattered on the ground still look fresh
Do all living things share the same struggle before their lives wither away?

Art laughs, Art dances
My body is selfish
My heart is selfish too
I cried as I pleased and danced as I pleased
Art made me laugh and dance
Art was clumsy, but it was just honest
I tried to find an answer, everything floating out like a flood,
Turning into sounds, and I found myself singing





Images courtesy of the Ando family

FAKE NEWS, FASHION MATERIALS AND EMOTIONS

By Ricarda Bigolin

Yesterday I met a human being
She said they started a war out West, and many people are dying from disease in the East
She seemed happy that things were so peaceful here
Today I met with aliens
They said that they were planning to invade the Earth, but there was no real expression on their faces, so I couldn't tell what they were actually thinking
The camellia fallen from the tree and scattered on the ground still look fresh
Do all living things share the same struggle before their lives wither away?

Kiki Ando, *Art is Dancing Art is Laughing*, exhibition text 2021

Fake emotions are not really comparable to fake news. The latter being false or hoax information presented as veritable news, while the former understood as problems associated with presenting true feelings and attachments. Words can fail to capture the complex emotions found in the gaps between thinking of the feeling and actually feeling it. In the works of Kiki Ando, in a blissfully fake-news-free world, reclaimed newsprint melds memories, garment forms and values of emotions.

The above excerpt from a poem by Kiki captures the emotional frame of nostalgia, the recollections of feelings associated with connections to our bodies, each other and other 'things' in this universe. The imprecise allocation of emotions or attachment to forms is part of Kiki's practice wandering between mediums and forms. This intuitive and iterative nature of Kiki's practice is embroiled in somewhat floating emotions that cultural theorist Sianne Ngai describes as "unusually knotted or condensed interpretations of predicaments".[1] In Kiki's wearables, newspapers laden with messages from foreign shores are fashioned into ensembles of many messages to be read, where emotions feel displaced and wide-eyed in artful configurations.

There are many examples of newspaper print fashion: novelty ensembles of garments created from newspapers, or newspaper print made glamourous in silk confections. Newsprint paper is likely to soon be an outmoded printed material of the industrial era. With circulation numbers of hard copy newspapers dwindling, there is likely to come a time someday (soon) when we won't have the material resources (trees, wood pulp, water) to print newspaper, or have use for it as a conduit for various forms of communication, exchanges and messages.

Jumping decades back, newspaper used to be a readily available valueless material we would reach for to pad, protect, and prop other objects or insulate roofs for extra warmth. Yellowing and faded newspaper always reminds me of rice paper, its translucency growing with time, the material's resilience fading. When more readily available, newspaper was the material used to wrap breakables, stuff and protect objects when moving house, or obfuscate forms for 'pass the parcel' games, where gifts were wrapped in layers of paper to give the impression of something monumental inside. I've heard stories of my father, who, as a young semi-pro cyclist in Italy in the 1960s, used newspaper and cardboard to insulate his cycling jerseys. He would tear and fold sheets of paper, arranging it around his chest and stuffing it between his body and wool jersey, with structure provided by corrugated cardboard. In that time, these materials were in abundance, as newspapers were the primary news media. Kiki's resourceful use of newspaper and cardboard reminds me of these memories, layered and made complex by my own emotional history.

In the era of fake news, episodic and misleading digital ranks and tweets, it is intriguing to think of the circulation of newspapers. Whilst perhaps outside the fake news conglomerates, newspapers worldwide have always been sites for propaganda and publicising by political regimes. Today, you might find newspapers in old houses, behind plaster, tiles and grotty carpet, a news fragment from another time emerging in a renovation rescue, a former important announcement, personal ad or death notice now subsidiary liner, filler material of impermanent value and available for reclaimed use.

With a 'make do' approach, Kiki treats newspaper using a variety of fashion and material techniques. In *Lightweight paper jacket, fruit sale pleated skirt and Y's chic hat,* folds and pleats add structure and volume to silhouettes, while layers accumulate in different ways around the body. These techniques are matched not to textiles, the materials that

usually go with them, but to newsprint, the flimsy and inexpensive paper that fades rapidly and deteriorates with exposure to air, antithetical to 'archival' paper. If we think of newsprint as a material to convey news and its temporal qualities, newspaper becomes transformed in Kiki's work. In Marx's terms, newsprint's 'use value'[2] is radically shifted from economical print media to objet d'art. No longer discarded wind-blown pages on street sidewalks, Kiki's garments use fashion techniques to change how newspapers and various other throwaway paper ephemera are 'read'. In his book *Fashion and Materialism*, scholar Ulrich Lehmann talks about this in fashion processes:

> The transformation of the object coincides necessarily with the transformation of use value into surplus value, and this process appears as transitory and ephemeral, despite its very real socio-economic consequences which can be observed in historical time.[3]

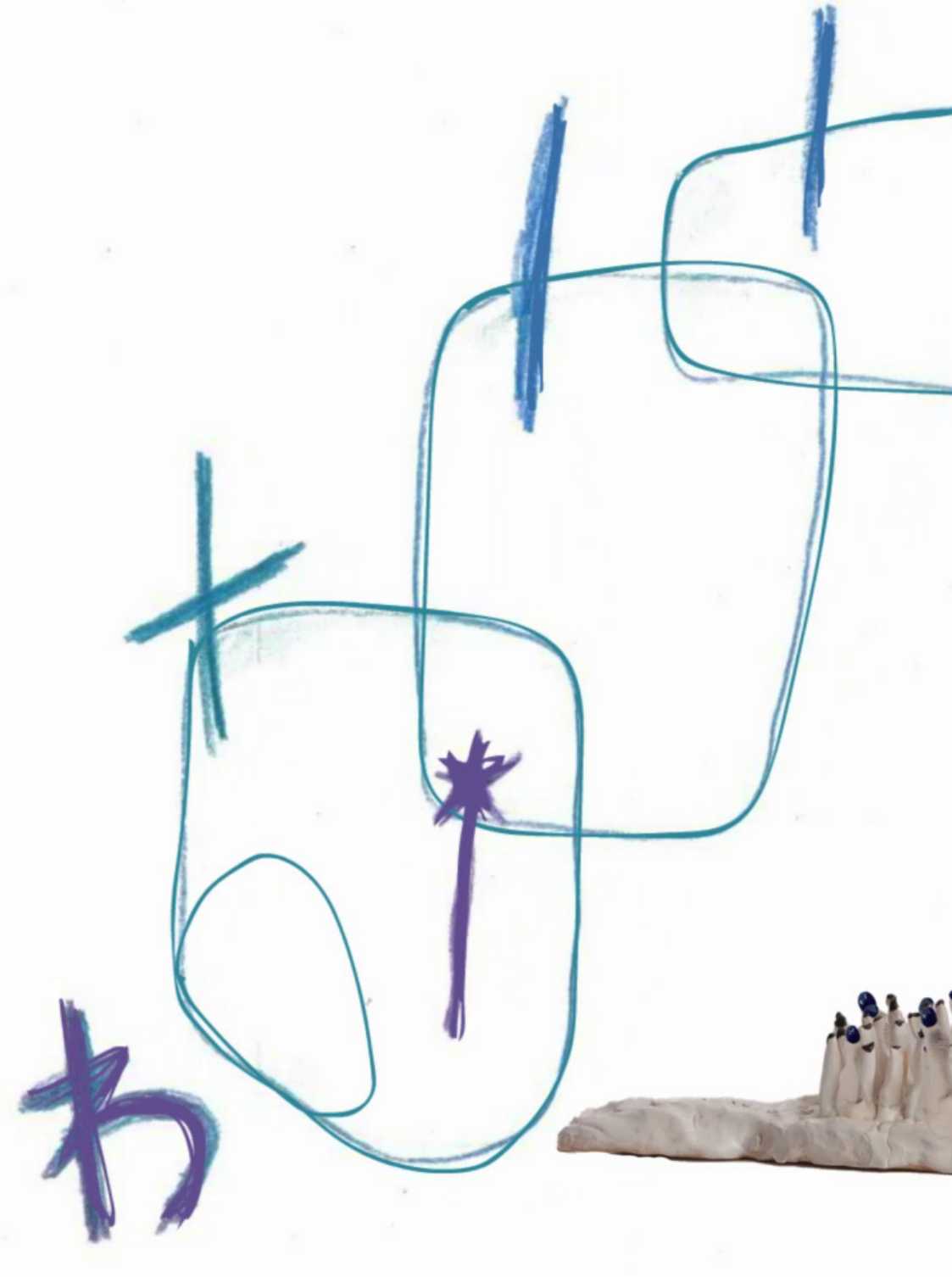
The economic newsprint and other post-consumer waste paper materials take on an entirely different reading when performed on the moving body. In the *Pink camellia fragrant incense kimono* ensemble, narrow sheets of packaging and instruction leaflet are pieced together patchwork-style, thin paper buckling with increased structure and form. The candy pink usurps the iconic Japanese garment archetype and a lurid and subverted beauty emerges. In Kiki's words, this is the importance of the message that comes from the material. Responding to materials means treating them as they are rather than trying to change them. The garments are formed by working with incense paper's rectangular shape, and with reference to the traditional zero waste method of the Kimono, which pieces together sometimes small rectangles of precious, worn and repaired textiles. The garment's value is transcended with throwaway packaging and paper, once precious materials swapped for something of lesser monetary value–and yet, somehow these seem weirdly more emotional or emotive. The 'reading' here in *Pink camellia* reminds me of fleeting youth, Nag Champa incense, the aromas of shabby share houses, cigarette smoke and bad stir frys.

Embodied "ugly emotions", or those that give a "general state of obstructed agency" or "ignoble feelings like envy (of the disempowered for the powerful) or paranoia", as noted by Ngau,[1] resonate with the chopped gestures and movements of Butoh. Kiki's ceramics, such as *Trophy Vase*, with its crude finger indentation and maker's marks, also speak to the way

her practice is highly intuitive regardless of learned craft or technique– affectively capturing "the emotional contours of life during increasingly precarious times".[4] These affects seem produced in incessant iterations of making, capturing emotions that words fail to grasp, and the endless riddles of art and life practices. These materials, from traditionally used clay and Kimono silks, to post-consumer waste materials, stand in for emotions, however ugly or sublime.

Endnotes

1. Ngai, Sianne. 2005. *Ugly Feelings*. Cambridge, MA: Harvard University Press.
2. Marx, Karl. (1867) 1974. *Capital*. London: Dent. Citations refer to the Dent edition.
3. Lehmann, Ulrich. 2018. *Fashion and Materialism*. Edinburgh: Edinburgh University Press.
4. Hsu, Hua. 2019. 'Affect Theory and the New Age of Anxiety', *New Yorker*. March 18, 2019. https://www.newyorker.com/magazine/2019/03/25/affect-theory-and-the-new-age-of-anxiety



BIOGRAPHIES

ARTIST

Kiki Ando

Kiki Ando was born in Numazu City, Japan and works across textile, ceramics, performance and design. In 2003 Ando moved from Japan to Melbourne, where she resides today. Ando graduated from the Melbourne School of Fashion while living and working at the art studio and gallery, The Foundry. In 2007, Ando moved to Berlin to explore textiles and music. While in Berlin, Ando also worked collaboratively with electronic pop band Private Posh Club. Ando returned to Melbourne in 2009 and in 2012, went on to design costumes for dance performance *DasSHOKU SHAKE!*, which toured Australia and Japan. In 2015, Ando worked as co-director and puppet and prop designer on the film project *Studio 3* in East Timor. Ando continues to explore multi-disciplinary artistic forms, with a particular focus on ceramics, costume design and Butoh performance. She performs regularly in Australia, Thailand, Indonesia and Malaysia.

CURATOR

Rafaela Pandolfini

Rafaela Pandolfini is a photographer, artist and works in the curatorial. From 2009, Pandolfini photographed clubs and dancefloors across Gadigal Land/Sydney. She continues to photograph dance and performance work for many artists and institutions. Pandolfini's independent curatorial work includes *Inside*, co-curated with Stella Rosa McDonald, *Session Vessels and An Unintended Consequence (of labour)* organised with Ainslie Templeton, *Cosmopolitan* organised with Jana Hawkins-Andersen and *Myths & Facts* for WestSpace and PHOTO2021. Pandolfini is a PhD candidate with the Contemporary Art and Social Transformation (CAST) research group at RMIT University and holds an honorary position as an industry fellow at UTS Design Innovation Research Centre.

AUTHOR

Dr Ricarda Bigolin

Dr Ricarda Bigolin is a designer, educator and researcher who is currently Associate Dean of Fashion and Textiles at RMIT University. Her research questions the social, cultural, ethical and political contexts of fashion production and consumption. Bigolin runs critical fashion practice D&K, which produces garments, performances, exhibitions, texts and films that show in leading art and design museums, galleries, publications and universities globally. Bigolin's work uses fashion languages and materials to interrogate the broader influence and everyday impact of fashion.

LIST OF WORKS

1. Kiki Ando
Stump jar
切り株の容れ物
2013
Glazed earthenware vessel
200mm x 205mm x 150mm

2. Kiki Ando
Wood puddle
木の水たまり
2013
Glazed earthenware vessel
172mm x 210mm x 132mm

3. Kiki Ando
Chu song from four sides pot
四面楚歌 鉢
2017
Glazed earthenware vessel
Pot 150mm x 198mm x 130mm
Dish 185mm x 130mm x 90mm

4. Kiki Ando
An unsteady eggplant vase
ぐらぐらナス花瓶
2013
Glazed earthenware vase
210mm x 160mm x 160mm

5. Kiki Ando
Eggplant jug
ナスがママのジャグ
2015
Glazed earthenware vessel
110mm x 180mm x 80mm

6. Kiki Ando
Walking box in spring large
春に歩く大箱
2014
Glazed earthenware vessel
282mm x 122mm x 162mm

7. Kiki Ando
Slowly walking box
ゆっくり歩く箱
2014
Glazed earthenware vessel
180mm x 120mm x 130mm

8. Kiki Ando
Walking box in wabi sabi
歩く箱　わびさび
2014
Glazed terracotta vessel
225mm x 105mm x 68mm

9. Kiki Ando
Clumsy bending plate
不器用な曲がった皿
2015
Glazed earthenware vessel
270mm x 158mm x 102m

10. Kiki Ando
The dish of honesty
正直者の皿
2015
Glazed earthenware vessel
186mm x 184mm x 74mm

11. Kiki Ando
Meditation koala pot head
冥想コアラの鉢
2015
Glazed earthenware vessel
178mm x 120mm x 100mm

12. Kiki Ando
Hand-to-hand pot
手と手を取り合う鉢-
2015
Glazed terracotta vessel
178mm x 150mm x 110mm

13. Kiki Ando
Laughed at pink odd bowl
笑われる不思議なピンクの鉢
2017
Glazed earthenware vessel
148mm x 130mm x 155mm

14. Kiki Ando
About to burst round bowl
破裂しそうな丸い鉢
2018
Glazed earthenware vessel
135mm x 130mm x 125mm

15. Kiki Ando
Trophy vase
トロフィー　花瓶
2018
Glazed earthenware vessel
92mm x 100mm x 128mm

16. Kiki Ando
Odd walking cup
歩く　不思議なカップ
2018
Glazed earthenware vessel
120mm x 102mm x 80mm

17. Kiki Ando
Bonsai tensai pot
凡才天才鉢
2013
Glazed earthenware vessel
140mm x 114mm x 62mm

18. Kiki Ando
Melted snow cup
雪が溶けてる湯呑み
2013
Glazed terracotta vessel
72mm x 72mm x 75mm

19. Kiki Ando
Laughed at pink odd cup
笑われる不思議なピンクの湯呑み
2014
Glazed earthenware vessel
90mm x 90mm x 70mm

20. Kiki Ando
Melted snow eggplant pot
雪解けのナス鉢
2014
Glazed earthenware vessel
118mm x 110mm x 90mm

21. Kiki Ando
Walking black belly yellow bowl
腹黒い歩く黄色い皿
2018
Glazed terracotta vessel
120mm x 105mm x 60mm

22. Kiki Ando
Road to spring cup
春への道のカップ
2018
Glazed earthenware vessel
110mm x 134mm x 108mm

23. Kiki Ando
White creature 1
白い生き物ー1
2019
Glazed earthenware vessel
114mm x 82mm x 70mm

24. Kiki Ando
White creature 2
白い生き物ー2
2019
Glazed earthenware vessel
115mm x 60mm x 50mm

25. Kiki Ando
White creature 3
白い生き物ー3
2019
Glazed earthenware vessel
112mm x 78mm x 65mm

26. Kiki Ando
White creature 4
白い生き物ー4
2019
Glazed earthenware vessel
120mm 78mm x 50mm

27. Kiki Ando
White creature 5
白い生き物ー5
2019
Glazed earthenware vessel
120mm x 73mm x 75mm

28. Kiki Ando
White creature 6
白い生き物ー6
2019
Glazed earthenware vessel
120mm x 75mm x 60mm

29. Kiki Ando
Small creature
小さい生き物
2019
Glazed earthenware vessel
100mm x 85mm x 62mm

30. Kiki Ando
Bonsai tensai mini pot
凡才天才ミニ鉢
2014
Glazed earthenware vessel
75mm x 72mm x 80mm

31. Kiki Ando
Dancing in snow brush
雪の中で踊るブラシ
2014
Glazed earthenware
195mm x 65mm x 50mm

32. Kiki Ando
Singing with birds brush
鳥と歌うブラシ
2014
Glazed earthenware
190mm x 68mm x 50mm

33. Kiki Ando
Clumsy walking dish
不器用な歩く皿
2014
Glazed earthenware vessel
162mm x 110mm x 85mm

34. Kiki Ando
Walking 2 feet dish
歩く皿2脚
2014
Glazed earthenware vessel
178mm x 120mm x 62mm

35. Kiki Ando
High foot salted plum plate
梅干し高台皿
2014
Glazed earthenware vessel
70mm x 112mm x 70mm

36. Kiki Ando
Walking plate full of happiness
幸せと歩く皿
2014
Glazed earthenware vessel
225mm x 205mm x 60mm

37. Kiki Ando
Walking plate full of delight
喜びと歩く皿
2014
Glazed earthenware vessel
240mm x 230mm x 60mm

38. Kiki Ando
Walking plate looking for an answer
答えを探す歩く皿
2015
Glazed earthenware vessel
304mm x 302mm x 115mm

39. Kiki Ando
Living on the wall hook 1
壁にすむフック
2015
Glazed earthenware
130mm x 40mm x 66mm

40. Kiki Ando
Living on the wall hook 2
壁にすむフック
2015
Glazed earthenware
125mm x 70mm x 38mm

41. Kiki Ando
Living on the wall hook 3
壁にすむフック
2015
Glazed earthenware
122mm x 40mm x 74mm

42. Kiki Ando
Living on the wall hook 4
壁にすむフック
2015
Glazed earthenware
118mm x 68mm x 42mm

43. Kiki Ando
Living on the wall hook 5
壁にすむフック
2015
Glazed earthenware
112mm x 48mm x 80mm

44. Kiki Ando
Living on the wall hook 6
壁にすむフック
2015
Glazed earthenware
118mm x 65mm x 40mm

45. Kiki Ando
Living on the wall hook 7
壁にすむフック
2015
Glazed earthenware
124mm x 45mm x 62mm

46. Kiki Ando
Spotty tongue
染みだらけの舌
2015
Glazed earthenware
180mm x 85mm x 25mm

47. Kiki Ando
White tongue
白い舌
2015
Glazed earthenware
140mm x 55mm x 62mm

48. Kiki Ando
Hairy tongue
毛深い舌
2015
Glazed earthenware
134mm x 60mm x 50mm

49. Kiki Ando
Red tongue
赤い舌
2015
Glazed earthenware
194mm x 90mm x 20mm

50. Kiki Ando
Eggplant sugar bowl
茄子の砂糖入れ
2011
Glazed earthenware vessel
132mm x 60mm x 60mm

51. Kiki Ando
Eggplant big ship
大きな茄子の船
2011
Glazed earthenware vessel
322mm x 182mm x 102mm

52. Kiki Ando
Lovable lava bear
愛らしい溶岩グマ
2018
Glazed earthenware vessel
105mm x 120mm x 70mm

53. Kiki Ando
Rare deep sea fish develop my unique personality
珍しい深海魚が私の個性を育む
2021
Animation with audio
2.29 minutes

54. Kiki Ando
Lightweight paper jacket, fruit sale pleated skirt and Y's chic hat
軽量の紙ジャケット、果物のバーゲンの
プリーツスカート、Y's っぽくてシックな帽子
2020/2021
Paper
1500mm x 800mm x 600mm

55. Kiki Ando
Classic white paper jacket and luxury real estate ad paper skirt
白いクラシックなジャケット、高級な物件の紙の
スカート
2020/2021
Paper
1800mm x 400mm x 90mm

56. Kiki Ando
Pink camellia fragrant incense kimono
ピンクの椿お香薫着物
2020/2021
Paper
1800mm x 400mm x 90mm

57. Kiki Ando
Samurai kraft paper sleeved kimono, envelop and love letter necklace, post office-like chic hat
サムライの無漂白紙着物、封筒とラブレターのネックレス、郵便局っぽくてシックな帽子
2020/2021
Paper
1800mm x 400mm x 90mm

58. Hiroko Ando
Blooming sakura patchwork
桜咲くパッチワーク
2021
Hand sewn Kimono fabric
750mm x 650mm

59. Hiroko Ando
Two season mountain patchwork
二つの四季の山のパッチワーク
2021
Hand sewn Kimono fabric
750mm x 650mm

60. Hiroko Ando
Hiroko's cloth zōri (red)
ひろ子の布わらじ（赤）
2021
Old Yukata fabric ripped by hand, tape
270mm x 100mm

61. Hiroko Ando
Hiroko's cloth zōri (green)
ひろ子の布わらじ（緑）
2021
Old Yukata fabric ripped by hand, tape
270mm x 100mm

62. Hiroko Ando
Hiroko's cloth zōri (turquoise)
ひろ子の布わらじ（青緑）
2021
Old Yukata fabric ripped by hand, tape
270mm x 100mm

63. Hiroko Ando
Tsurushi dama
生地のボール
2021
Used fabric gathered and sewn together
Ball - 110mm x 700mm
Full size 1500mm

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EXHIBITION

Due to unforeseen circumstances associated with COVID-19, this exhibition was not able to open to the public.

The Japan Foundation Gallery
Kiki Ando: Highest Mountain and Deepest Bay
July 9 – September 25, 2021

Artist
Kiki Ando

Guest Contributor
Hiroko Ando

Curated by
Rafaela Pandolfini

Presented by
The Japan Foundation, Sydney
Yurika Sugie
Simonne Goran
Susan Bui
Manisay Oudomvilay
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Daryl Prondoso

Supported by

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CATALOGUE

Editors
Yurika Sugie and Simonne Goran

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