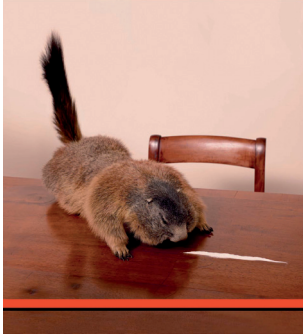


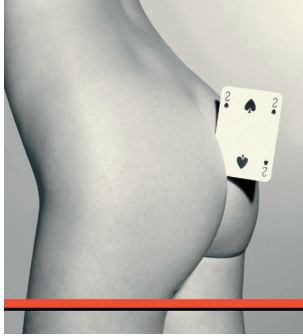
TOILETPAPER



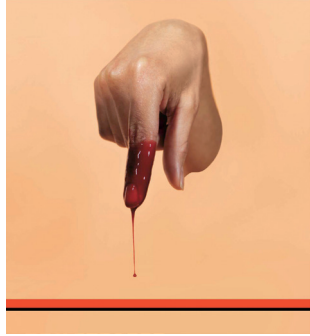
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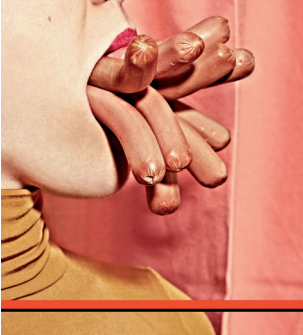
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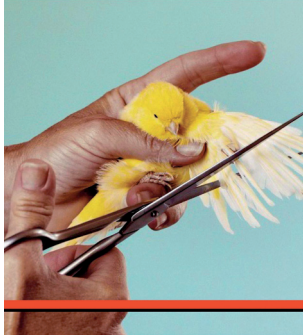
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卫生纸



14.

*Portfolio Toilet Paper, Ed. 1/1, 2012*

Epson Ultrachrome K3 ink-jet prints on Hahnemuehle Photo Rag Matt

FineArt 308 gsm 100% cotton paper

85 x 67 x 6 cm each (with frame)

Location: NEW HOTEL, New Art Lounge

## **CATTELAN MAURIZIO & PIERPAOLO FERRARI**

Italian artist Maurizio Cattelan (b. 1960) is known as the art world's agent provocateur, using what seem to be stunts to address universal themes around the nature of dogma, power and death. Maurizio Cattelan was born in Padua, Italy in 1960. His work has been exhibited widely nationally and internationally. His work has been on view in numerous solo exhibitions, at the Guggenheim Museum, New York, NY, at the Migros Museum für Gegenwartskunst, Zurich; Artpace, San Antonio, Texas; Forum, Centre Georges Pompidou, Paris; the Kunsthalle Basel, Basel; Project 65 at the Museum of Modern Art, New York; as well as at Castello di Rivoli, Turin; Le Consortium, Dijon; and Wiener Secession, Vienna.

Pierpaolo Ferrari (b. 1971) was born and raised in Milan where he developed his passion for photography and art. Since 1994 he specializes in advertising photography, collaborating with major agencies such as BBDO, McCann Erikson, DDB, Saatchi & Saatchi, Cheil Communication, Thompson and Wieden & Kennedy, working for brands like Nike, Audi, Mercedes, Vespa, Campari, BMW, Motorola, Sony, Rayban, Alfa Romeo, Heineken, MTV, Samsung, and the Biennale of Venice. In 2006, together with Federico Pepe, he realized *Le Dictateur*, a luxury art Magazine, publishing personal artworks by artist and photographers from all over the world. Recently he directed the latest commercial for Emporio Armani and shoots for *Uomo Vogue*. Ferrari lives and works between New York and Milan.

**Toilet Paper** is an artists' magazine created and manufactured by artist Maurizio Cattelan and photographer Pierpaolo Ferrari, born out of a passion/obsession they both cultivate: images. Each picture springs from an idea, often simple, and through a complex orchestration of people it becomes the materialization of the artists' mental outbursts.

Ever since the first issue of June 2010, Toilet Paper has created a world that displays ambiguous narratives and a troubling imagination. The magazine is an exploration of society's obsession with imagery, and the way in which commercial photography and advertisements manipulate our vision.

For the joy of those who, in magazines, only watch pictures, in Toilet Paper there are no texts, apart from a long list of contributors, assistants, stylists and producers.