

RACHEL HOPE ALLAN

*NOT JUST ANOTHER SHINJUKU LOVE HOTEL*

13 May–18 June 2022

WORKS AVAILABLE  
VOLUME ONE

RDS Gallery  
6 Castle Street, Dunedin  
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*alcatraz (2021)*

Archival print on Moab Entrada, 300gsm, edition of 5, 200 mm x 200 mm  
(unframed only)



*Arashiyama* (2021)

Archival print on Moab Entrada, 300gsm, edition of 5, 200 mm x 200 mm



*Azuma Forever (2021)*

Archival print on Moab Entrada, 300gsm, edition of 5, 200 mm x 200 mm



*FUJI FILM DIGITAL STATION (2021)*

Archival print on Moab Entrada, 300gsm, edition of 5, 200 mm x 200 mm



*Fukuro no Su Café (2021)*

Archival print on Moab Entrada, 300gsm, edition of 5 (4 available), 200 mm x 200 mm



*HONDA (2021)*

Archival print on Moab Entrada, 300gsm, edition of 5, 200 mm x 200 mm



*Just Down Kuyakusho-dori (2021)*

Archival print on Moab Entrada, 300gsm, edition of 5, 200 mm x 200 mm





*Just Off the Fukutoshin Line (2021)*

Archival print on Moab Entrada, 300gsm, edition of 5, 200 mm x 200 mm



*night town (2021)*

Archival print on Moab Entrada, 300gsm, edition of 5 (4 available), 200 mm x 200 mm (unframed only)



*Niku* (2021)

Archival print on Moab Entrada, 300gsm, edition of 5, 200 mm x 200 mm

A significant dimension of Rachel Hope Allan's work is an interest in photographic technologies and its cultural histories, extending to early photographic forms such as tintypes and ambrotypes. She has a special interest in what is often called "wet photography," and is known for her work with a 1940s Linhof camera. The photographs included in "Not Just Another Shinjuku Love Hotel," are a more recent extension of these interests into digital technologies. She describes her project in the preface to *coke & popcorn: the image and the series* (Dunedin: Rachel Hope Allan, 2017), which includes a number of images on view in the exhibition "Not Just Another Shinjuku Love Hotel" as "...an attempt to negotiate the critical discussion around 'high' and 'low' forms of image making in the contemporary context." Shot on an iPhone over a period of years, during a number of visits to Japan, most recently, December 2019, the resulting images are "embedded within a contemporary dialogue that explores the ritualistic act of photography itself." All effects are pre-processed (no post-processing).

The date refers to the year in which the photograph was initially printed. Unless otherwise noted, photographs are available framed and unframed.