

RACHEL HOPE ALLAN

NOT JUST ANOTHER SHINJUKU LOVE HOTEL

13 May–18 June 2022

WORKS AVAILABLE
VOLUME TWO

RDS Gallery
6 Castle Street, Dunedin
rdsgallery.co.nz
radner@rdsgallery.co.nz



pastries & beer (2021)

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



Progress (2015)

Archival print on Moab Entrada, 300gsm, edition of 5 (4 available), 200 mm x 200 mm
[from the series "coke & popcorn"] (unframed only)



puppy, baby, monkey (2021)

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



Silence (2015)

Archival print on Moab Entrada, 300gsm, edition of 5 (4 available), 200 mm x 200 mm
[from the series "coke & popcorn"]



special magic (2021)

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



sundown sumātori (2021)

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



Sunlit Shimo Kitazawa (2021)

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



Tsukiji 4chome (2021)

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



Uneo Squid King (2021)

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



蘭 [orchid] (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.