

Only Photography par Roland Angst

Frauke Eigen, Ray K. Metzker, Timm Rautert, Issei Suda
, Yutaka Takanashi and Bruce Wrighton

Vernissage

Mardi 15 novembre 2011 de 18h à 21h

Exposition du 16 novembre au 23 décembre 2011

Du mercredi au vendredi de 13h à 19h

Le samedi de 14h à 18h

Et sur rendez-vous

Les Douches la Galerie vous invite à (re)découvrir le travail de Roland Angst, directeur des Éditions Only Photography, et à vous faire partager sa passion pour la photographie.

Deux ans après la publication de l'ouvrage de Frauke Eigen "Shoku" (2009), Only Photography a publié quatre monographies: "Automagic", un volume contenant de merveilleuses photos en noir et blanc de l'Américain Ray K. Metzker, un autre avec des œuvres d'Yutaka Takanashi ayant reçu le Prix du Livre d'Auteur des Rencontres d'Arles Photographie 2010, "At Home" de Bruce Wrighton et, publié en juillet 2011, le livre "New York 1969 Tokyo ..." présentant des photos fascinantes de Timm Rautert.

Des ouvrages d'une grande qualité, au succès affirmé, exposés dans le cadre de cette exposition avec une sélection de photographies les composant. Roland Angst compte poursuivre l'édition de livres de photographies à raison d'une à deux publications par an. Toujours avec les mêmes objectifs : des éditions minutieusement imprimées, limitées à cinq cents exemplaires numérotées et, pour certaines, signées et accompagnées de tirages de tête en édition limitée.

Contact presse : Françoise Morin

Tel : 01 78 94 03 00 – Email : contact@lesdoucheslagalerie.com

Frauke Eigen "SHOKU"

Rich, silver gelatin prints capture the concealed minimal qualities of Japanese architecture, nature and people displaying a subtle interplay between them. Harmonious compositions, rhythmic contrasts and fine shades of grey characterize the clear black and white photographs. Frauke Eigen reduces her subjects to the simplest forms, often to the point of abstraction. Although she searches for harmony and symmetry, she is not afraid to embrace imperfections. The found symmetry is often subjected to disruptions, irregularities in the lighting, warps in the metal, breakages and confrontation with nature. This sense of pushing the images towards abstraction integrates her subjects. The graceful curve of a woman's breast in one photograph, 'Kanpeki', perfectly compliments the meandering crack in a pane of glass in another, 'Yushima'. The juxtaposition of the geometry in building facades with the organic fluidity of nature, such as a delicate blossom tree, is striking. In this way, Eigen infuses formal lines with softness and finds structures in natural forms. In the diptych 'Daimon I' and 'Daimon II', the metal structure appears almost like felt. Eigen uses super-matt photographic paper and a Japanese technique of laminating the prints with rice starch. This method emphasizes the subtle nuances in the surface textures. "My experience of Japan taught me that it's a country with dignity and one that is respectful of others. The people there are very attentive and very observant. I experienced beauty in Japan that stirred me to tears. I've only ever had that reaction before to music and art." (Frauke Eigen, 2009)

Frauke Eigen was born in Aurich, Germany, in 1969. She studied photography at the Bournemouth & Poole College of Art and Design and Fine Arts at the Royal College of Art in London. Eigen began her career as a photojournalist working in Bosnia, Macedonia, Kosovo, Afghanistan, Mexico and the Ukraine. Inspired more by painters than photographers, Agnes Martin, Robert Ryman, Franz Gertsch and Kasimir Malevich have been influential. Her work has been exhibited internationally, she lives and works in Berlin.

Extrait de l'ouvrage de Frauke Eigen "Shoku"

224 pages in Japanese binding, 24 full-page plates in dutone embossed cloth binding, format 325 x 305 mm, 500 numbered copies, trilingual text

(German/English/Japanese) by Prof. Dr. Ulrich Schneider

A special edition of 15 contains a silver gelatine print handmade by the artist in the format of the book.

© Frauke Eigen - Maju, 2008

print handmade and signed by the artist, edition: 15, dimensions: 220 x 220 mm.

Ray K. Metzker "Automagic"

Subsequent to the first publication «City Stills» (published in 1999 by Prestel) and its great monograph «Light Lines» (published in 2008 as a co-production by the Steidl publishing house and the Musée de l'Élysée), AutoMagic is a book dedicated exclusively to Metzker's photography of the automobile.

Extrait de l'ouvrage de Ray K. Metzker "Automagic".

Edition of 500, signed. Embossed cloth bonding with dust jacket, 120 pages, 79 plates in tritone, German/English. A spécial edition of 15 contains a silver gelatine print handmade and signed by the artist in the format of the book.

© Ray Metzker, Philadelphia 1964

Print handmade and signed by the artist

Edition : 15

Dimensions : 225 x 152 mm

Timm Rautert «New York 1969 – Tokyo...»

In the year marking Timm Rautert's seventieth birthday, we are very happy to have the opportunity to publish his series on New York and Japan, which he executed almost concurrently. Timm Rautert, for many years one of the most important teachers of young photographers in Germany and professor at the Leipzig Academy of Visual Arts, always produced his own photographic works in serial form.

The most well-known of his series was presumably Germans in Uniform (published by Steidl in 2006). The series on the Amish as well as The Hutterites (forthcoming this year from Steidl), however, have both been published to date only in a few examples in the book accompanying the major retrospective of 2006/07. The same is true of the series featured by our book, New York and Tokyo/Japan.

A representative selection of works from the two series is now being published for the first time in our series of bibliophilic photo books. Here, essentially two books unite to form one (the New York series begins at one end of the book, the Japan series at the other), creating a special kind of tension in the juxtaposition of the two portraits. The New York images of 1969 seem to have come down to us from a century long past, for the city as we know it today is barely recognizable in them. The large majority of the shots of Tokyo and Osaka, on the other hand – taken for the most part only one year later – show views still to be found there today. The two series thus not only convey suspenseful impressions of two exceptional cities and countries but, in their juxtaposition, also convey a lasting conception of the history and development of two completely dissimilar cultures.

© Tim Rautert – Osaka, 1970 © Tim Rautert - NY Bus, 1969

Extrait de l'ouvrage de Tim Rautert "New York 1969 – Tokyo ..."

limited and signed edition 500 copies, published in 2011, book size 10 x 13 inch, cover: embossed half-linen and two printed images on hard-cover printed in triplex - 144 pages / 90 full-page images. English / German / Japanese

The books with the edition numbers 1 to 35 are special editions in three different separate, hand-made linen- boxes; they include silver-gelatine prints (size 9.5" by 12") signed and numbered by the artist and printed by Wolf Haug, Essen in the following combinations:

The deluxe edition no. 1–5 includes two prints: NY Bus, 1969 [p. 28/29] and Osaka, 1970 [p. 37]

The edition no. 6 –20 includes the print: NY Bus, 1969 [p. 28/29]

The edition no. 21 – 35 includes the print: , 1970 [p. 37]

Yutaka Takanashi "Photography 1965-74"

Yutaka Takanashi belonged to the small group of photographers who launched the magazine *Provoke* in 1968/69. The magazine had considerable influence on Japanese photography of that period. He was one of the founding members of this group along with the photographer Takuma Nakahira, the critic and photographer Kôji Taki, and the theorist Takahiko Okada. Daidô Moriyama joined the group during the production of the second issue. As a member of the small *Provoke* collective, Takanashi was able to find a new theoretical approach and its visual language. The influence of this group and of the magazine on the photographic scene in Japan was immense. Nobuyoshi Araki described *Provoke* in retrospect as the trigger of an explosion in Japanese photography. In the following years the *Provoke* photographers produced major works in terms of photographic history, whereby Yutaka Takanashi defined the high point as well as the end of this era with the publication of his first book, *Toshi-e* (*Towards the City*), in 1974.

This two-part book set new standards in terms of design, materials and craftsmanship. In a compartment behind the larger volume, *Toshi-e*, one finds an earlier series in the smaller format volume, *Tôkyô-jin*; it seems to have provided the basis for the larger book. The smaller volume is designed to look like a printed notebook on simple paper. This combination is indicative of Takanashi's non-dogmatic treatment of the different visual styles and approaches of the 1960s. While he shows the real *Tôkyô* on the verge of becoming a modern urban society in *Tôkyô-jin* and names the concrete location at which each of the photographs was taken, *Toshi-e* contains a view of an urban landscape that has no defined location. Our book, *Yutaka Takanashi, Photography 1965–74*, presents a representative cross-section of these two pioneering photographic series in 35 full-page illustrations and 6 large format plates. An extensive biography, list of exhibitions and a bibliography round off our newest publication. The book will be officially presented on May 7 in conjunction with an exhibition of vintage prints at the Galerie Priska Pasquer and Schaden.com in Cologne.

©Yutaka Takanashi - «untitled», from *Toshi-e*, gelatin-silver print

Extrait de l'ouvrage de Yutaka Takanashi

The limited edition of 500, 116 pages book size 245 x 325 mm, has been published in three different versions.

Editions numbered 1 – 30 (all Sold Out) : included a gelatin-silver print of the photograph "untitled" from *Toshi-e* (double page 19–20), personally printed and signed by the artist, format 302x240 mm. The book came along with a separate portfolio containing the print, both bound in linen, enclosed in a printed linen slipcase.

Editions number 131 – 500 are available with one of two linen covers printed with alternative motifs.

Each of the books is stamped with the artist's personal seal.

Issei Suda

Born in Tokyo in 1940, Suda graduated from the Tokyo College of Photography in 1962. From 1967 to 1970 he worked as the cameraman of the theatrical group Tenjo Sajiki, under Shūji Terayama. He has worked as a freelance photographer since 1971. Suda is a professor at [Osaka University of Arts](#).

He already has 7 books been published, the title "Ningen no kioku" from 1996 won the 16th Ken Domon award. Our book will be the first one published outside Japan and show the main images of his lifetime. Suda has a an outstanding, very individual position in between the japanese photography scene beside the well known artists from the provoke-group like Araki, Moriyama and Takanashi. His portraits and street scenes from the 70s and 80s stand by itself.

Bruce Wrighton "At Home"

Disparu en 1988, Bruce Wrighton n'a pas eu le temps de faire connaître son œuvre. Ce travail en couleur, loin d'être nostalgique, nous fait découvrir une Amérique des années 80, non pas celle des grands mythes fondateurs mais celle d'une ville moyenne, Binghamton dans l'état de New York, là où Wrighton résidait. C'est son propre univers qu'il saisit, à deux pas de chez lui, les milieux populaires, ou les icônes de ses lieux de prédilection. Une œuvre particulièrement singulière qui mérite d'être (re)découverte et qui est exposée pour la seconde fois en France, avec la complicité de la galerie Laurence Miller à New York.

Extrait de l'ouvrage de Bruce Wrighton "At Home"

Limited edition 500 copies, published in 2010. Book size 9 5/8 x 12 5/8 inch, embossed red linen cover plus

printed transparent jacket, 128 pages / 81 images, German / English

The books with the edition numbers 1 to 99 are special editions in separate, hand-made cassettes; they include

digital pigment prints on Inova smooth cotton, natural white, 315 g/sqm, printed by artificial image, Berlin, in

the following combinations:

DeLuxe edition no. 1 – 9 includes the three prints shown above

Special edition: numbers 10 – 99 includes one of the three prints (each in an edition of 30 copies)

© Bruce Wrighton © Bruce Wrighton © Bruce Wrighton

Corner of Chenango and Woolworth shopper, Recreation room, Salvation

Eldridge Streets, looking southwest. Binghamton, NY – 1987 Army. Binghamton, NY - 1986

Binghamton, NY – 1986