

Established in 2012, premium publishing company **amanasalto** is a joint venture between amana inc. in Japan and Salto Ulbeek in Belgium.

At its headquarters and state-of-the-art printing studio in Tokyo, amanasalto manages the entire production processes for its publishing projects including planning, manufacturing and distribution of limited edition prints, portfolios, and special editions with premium photo books.

The editorial and technical teams work in close collaboration with internationally renowned photographic artists and archives.

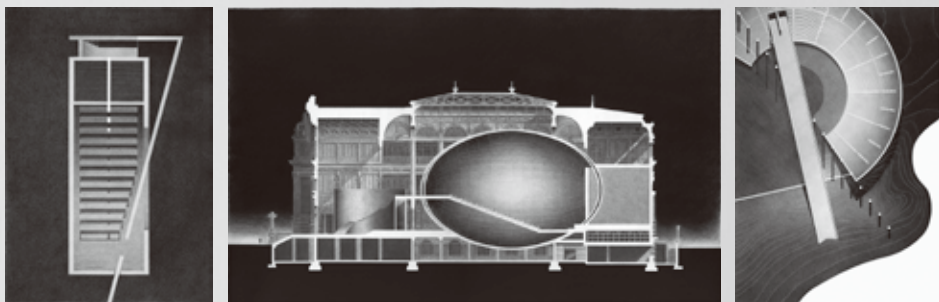
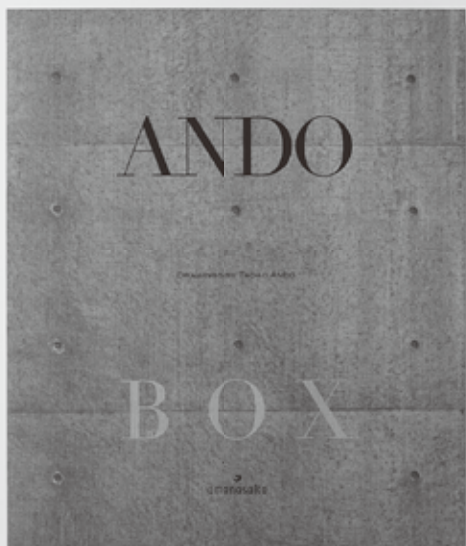
Our strength lies in combination of editorial rigor; mastery of traditional printing methods; and continuous development of new printing technique and production systems.

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Tadao Ando | 安藤忠雄

ANDO BOX — Drawings



"In architecture, the framework is determined in the first sketches. The instant movement of a hand decides everything. When casting my ideas into shape, I don't know whether splinters of my memories of buildings and spaces I walked through in the past are revived in the lines I have drawn. However, what I can say is that the lines I draw must have a meaning, as they are based on my own physical experiences of spaces. Some of the overlapping lines in my sketches aren't merely abstract drawings. They reflect ideas of actual spaces, along with the intention of their continued existence." — Tadao Ando

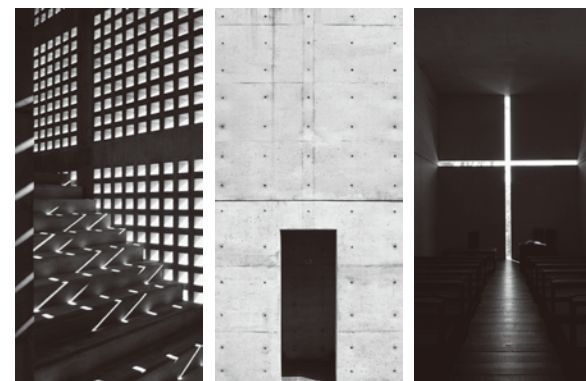
A portfolio collecting the drawing works of Tadao Ando, one of the world's leading contemporary architects, is published in two volumes. *The 1st Round [drawings]* contains 8 platinum prints from a selection of drawings and comes in a specially designed box, which idea is by Ando himself.

PORTFOLIO BOX **SOLD OUT**

Set of 6 prints in 20 x 24" + 2 prints in 30 x 44" + one unique drawing by Ando himself. Edition of 30.

Tadao Ando | 安藤忠雄

ANDO x ANDO — Photographs



After *ANDO BOX — Drawings*, amanasalto is presenting a photography portfolio of Tadao Ando's architecture captured by Ando himself. Without seeking any formal education, Ando gained his knowledge and position as one of the world's top architects by his own learning experience as he walked through landscapes, civilizations and architecture of all ages and cultures around the world. Photographs of architecture designed by such architect are different from typical architectural photography — they are indeed the prototype of Ando's concepts and the prototype of creations by human civilization. This portfolio demonstrates the universality of his own architecture.

PORTFOLIO BOX **SOLD OUT**

Set of 10 prints in 15 x 24" + one exclusive drawing scroll by Ando himself.

Edition of 1-20: **BLUE** version

Edition of 21-30: **(PRODUCT)RED™** version*

*When you buy the **(PRODUCT)RED™** version of the portfolio, 20% of the retail price to the Global Fund to fight AIDS in Africa, which could provide 19,000 days of life-saving medicine. <http://www.red.org/en/>



What is it that architecture is capable of? What even is architecture, for that matter? I believe that architecture's function, in its purest sense, is to serve as an "intermediary" between various phenomena present in our society – mediating the polarities between the artificial and the natural, the individual and society, and the present and the past. At their core, these dichotomies arise out of the conflict between the abstract and the concrete; as an "intermediary" of these elements, architecture does not prefer one over the other. Rather, it pursues a point of overlap – or seeks a way for these concepts to coexist in their state of opposition with one another. A theme symbolizing this discourse is the contrast between architecture as a concept and as a "place," – an accumulation of material objects.

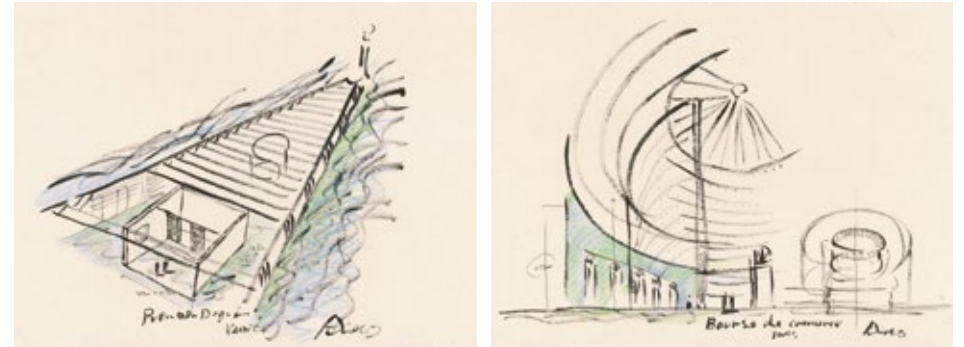
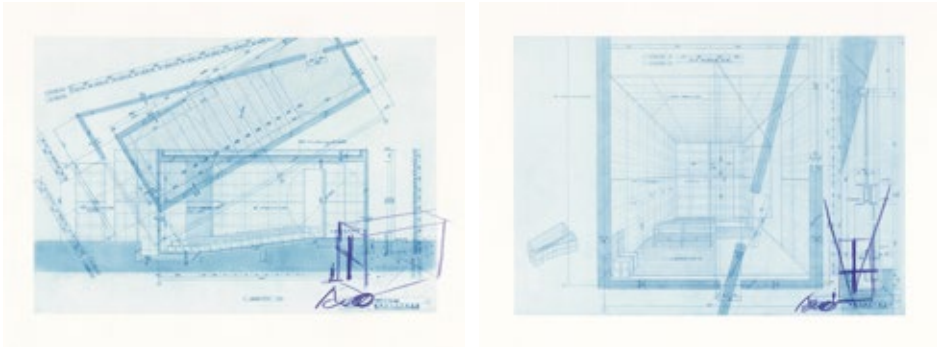
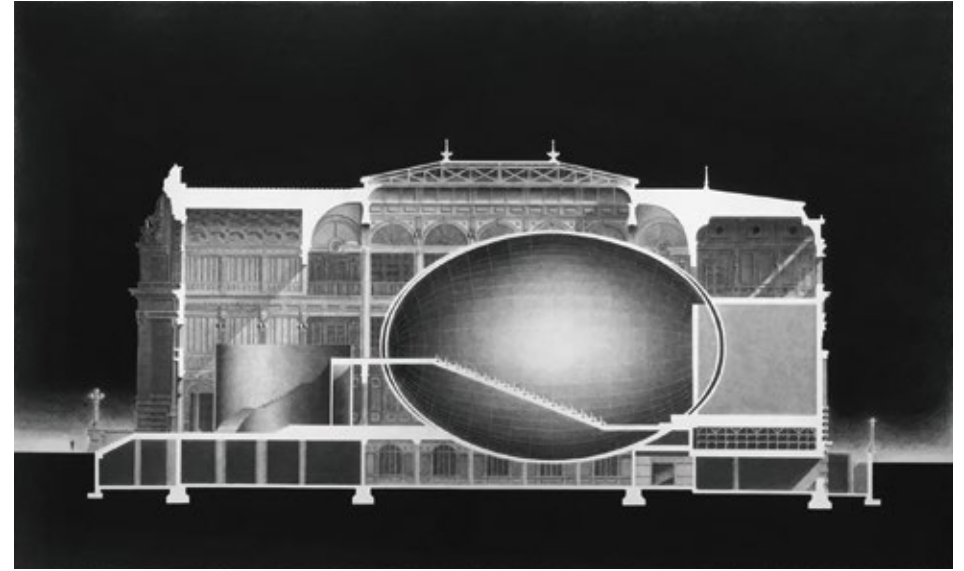
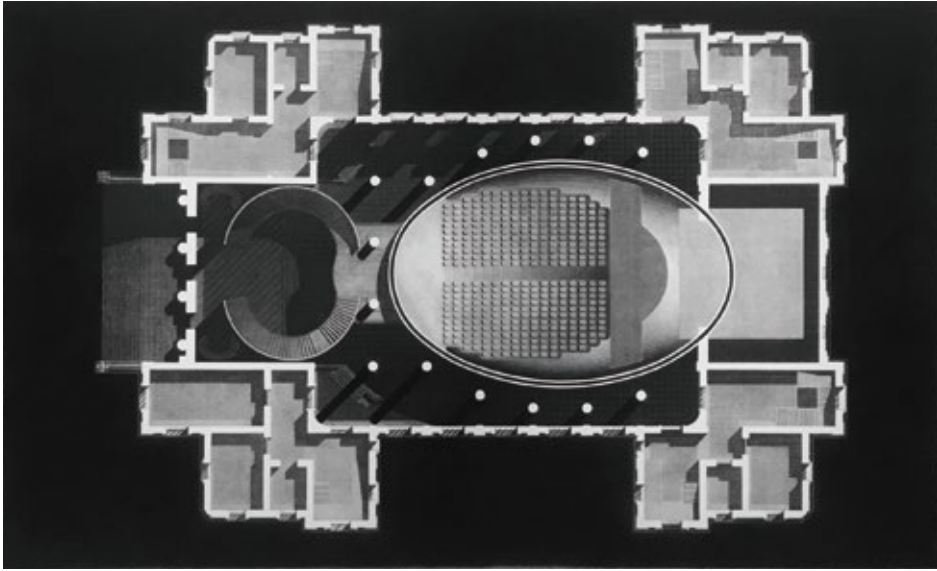
Within every place, there always lies a character that is distinct only to that space. In the process of architecture, one trains their eyes to such essences and newly constructs them into a tangible form. When I say, "character of a space," I refer to a variety of elements: the land's history and landscape, its vegetation, the extant structures there, as well as the sights that can be seen there. At the same time, there is no single answer as to how one should draw on such facets; one can pursue a harmony between the artificial and the natural, or conversely, seek to further emphasize the contrast between the two. Regardless of approach, however, the pursuit always remains the same – to aspire for architecture perfectly attuned to its surroundings.

The photographs I have selected show five works of architecture built outside of Japan. Each of them was built in consideration of different conditions and challenges – and therefore have come to fruition by way of divergent processes. These 11 photographs serve as a record of those "Stories of Architecture" – stories engraved so deeply within me. —Tadao Ando

PORTFOLIO

Set of 8 prints in 15 x 24", a triptych print in 17 x 26" with an original frame and an exclusive drawing by Ando himself in 15 x 24". Edition of 30.





As the fourth project with Tadao Ando, amanasalto is presenting ANDO BOX IV, a portfolio dedicated to the origin of architecture by Tadao Ando.

This portfolio highlights on two projects the Urban Egg and the Church of the Light, which serve as the new reference points in the context of Ando's architecture, and the prints were produced with amanasalto's cutting-edge technology and artisan skills. In addition, the portfolio includes handwritten drawings of Punta della Dogana and Bourse de Commerce with a three-dimensional model of Urban Egg.

The Urban Egg, and the Church of the Light. The former, a project Ando proposed of his own volition; the latter, a church situated in an ordinary suburb. Putting aside the fact that their timing coincided, everything else about them – the backgrounds and the situations surrounding them – is different. They do, however, share one point in common; these projects allowed Ando to challenge the limits of his imagination, and it is for such a reason that they have special significance to him. The structures serve as a new point of reference in the context of his architecture.

The Punta della Dogana, a renovation and extension project completed in Venice in 2009, together with the Bourse de Commerce, another revitalization endeavor with the same client currently in progress in Paris – both trace their origins to the egg and the light that Ando discovered at the end of the 1980s.



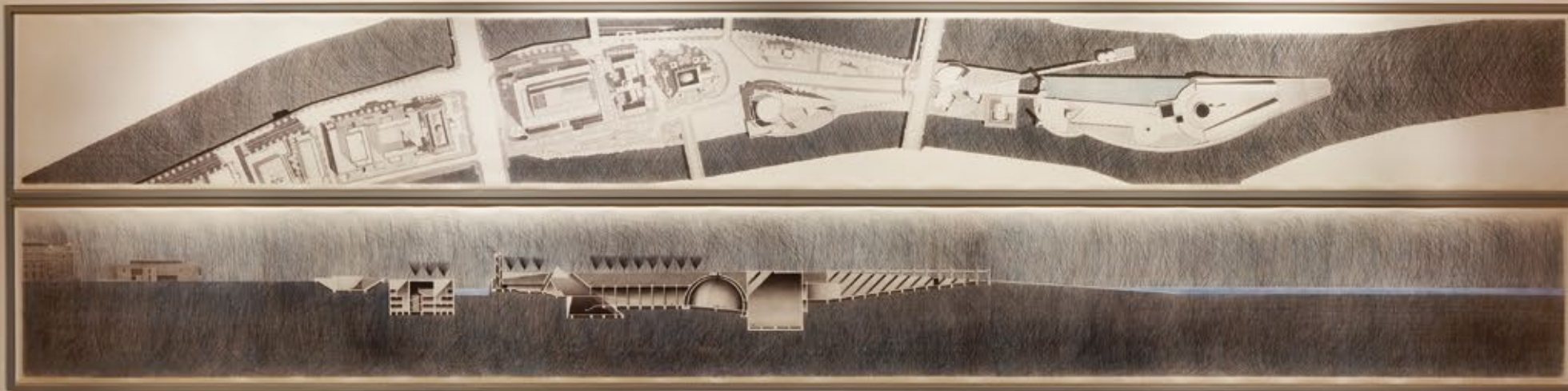
PORTFOLIO

Set of 2 Archival Pigment Prints in 1118 x 1637 mm, 2 Cyanotype Prints in 561 x 759 mm, 2 Exclusive Drawings by Ando in 425 x 610 mm and 1 model in D150 x W210 x H100 mm. Edition of 12.

NEW

Tadao Ando | 安藤忠雄

ANDO BOX V



As the fifth project with Tadao Ando, amanasalto is presenting ANDO BOX V, a portfolio dedicated to proposal of Nakanoshima Project II – Space Strata of Tadao Ando. The prints were produced with amanasalto's cutting-edge technology and artisan skills. In addition, the portfolio includes a three-dimensional model of the same project.

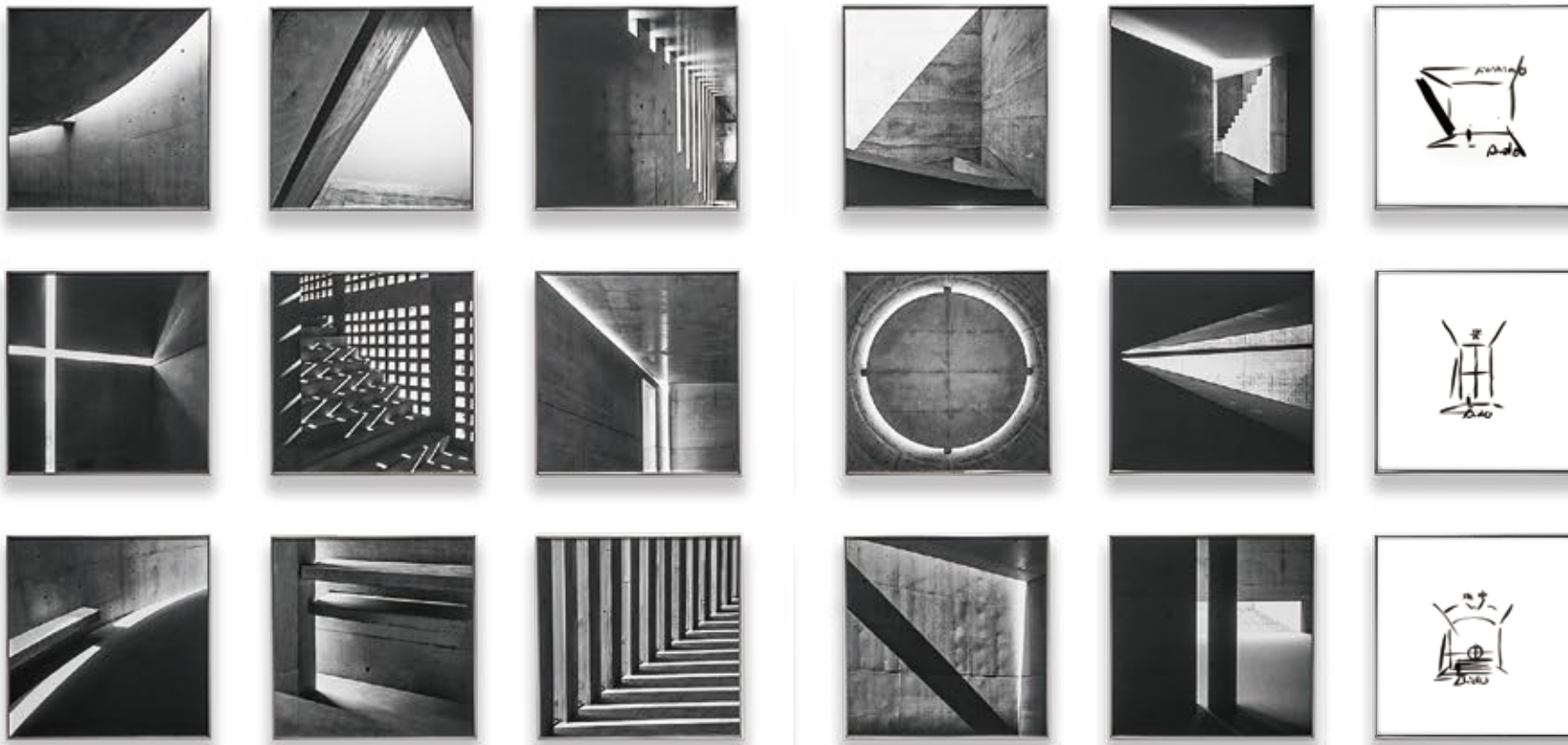
Nakanoshima, a sandbank located in the river that flows across central Osaka, containing the metropolitan government buildings, library, city hall and other cultural and administrative facilities. Nakanoshima Project II – Space Strata development is an unbuilt project for a significant cultural development. Ando designed the site which buried the architecture underground and utilized the surface of the island for its geographic and cultural potential, which can be compared with the one for Île de la Cité in Paris.

"The site seeks to retain the historical landscape and the natural beauty of the park's lush greenery, I wish to regenerate the island into a cultural complex. It was a self-initiated proposal, which was not requested by anyone. To me, it is in fact a dream, rather than just a job, which I hope comes true one day."

In determination to the present the ten-meter long drawings of Space Strata, the portfolio is published with our dedicated printing technology with highest permanence.

PORTFOLIO

Set of 2 Archival Pigment Prints in 1098 × 9980 mm and 1 model in D300 × W2000 × H170 mm. Edition of 6.



The Light of Architecture

Some works of architecture are difficult to forget. One such structure for me is Le Corbusier's of Notre Dame du Haut chapel in Ronchamp, a structure I visited on my first journey around the world in my late twenties. This father of modernism – a famed master – constructed the liberated, uninhibited structure of concrete near the end of his life, and in doing so, he appears to renounce that path he forged to get there. In traversing the space formed between the curved walls and stepping foot inside, one enters a space of chaos – myriad forms of light pour in from all angles. The revelation of the place was too much to process in a single day, so I returned the next day, and the day after. It was on the third day that I happened to find the chapel during mass. There, I witnessed a space flooded by light beautiful and fierce – within, people sat side-by-side in earnest prayer. In that moment, I understood the power of architecture when directed in pursuit of light.

All man-made structures eventually fade, fall. Looking at the history of architecture as descended from Greece, one can perhaps gain a glimpse of man's resistance to this fate, his yearning for eternity. But were I to attain permanence, I would not have it in physical form or substance; I would seek eternity in the minds of people, to create structures indelible in memory.

In pursuit of this ideal, I create a pure and naked concrete space. By sanding off any adorning elements on the surface structure, a tabula rasa – void space – comes into view. When projecting fragments of nature upon it, a certain ambience, a vitality, emerges; and I place hope upon that power to galvanize the human spirit. Light, together with the visage of shadow it gives way to, symbolizes those fragments of nature.

A space where the light is distinctive, singular, to that place; to that structure. How do we create such a space – from what framework, through what composition? Where do we orient the light and to what extent? I have spent much time in single-minded pursuit of light; of light voluminous and liquid, that calls one to scoop it up with the hands; of light quiet and soft, seeping into the heart's recesses. Such images abide in the mind yet remain unrealized in my work; and so my journey of trial and error continues. —Tadao Ando

As the sixth project with Tadao Ando, amanasalto is presenting ANDO BOX VI, a portfolio of Ando's architecture photographed by himself. The 15 photographs are showing the perspective of Ando in pursuit of "the light of architecture". These selections are different from typical architectural photography – they are indeed the prototypes of Ando's concepts and the creations by human civilization, which convey the universality of Ando's architecture.

The prints are published with the platinum printing technology of amanasalto for the highest permanence. In addition, the portfolio includes three original drawings by Tadao Ando and a three-dimensional conceptual model of Chichu Art Museum in Naoshima.

PORTFOLIO BOX

Set of 15 platinum prints in 508 x 508 mm, 3 exclusive drawings in 508 x 508 mm by Ando himself and a three-dimensional model in 400 x 250 x 85 mm, Edition of 20.



NEW

Nobuyoshi Araki | 荒木経惟

Diptychs from 'Tokyo Nude' and 'Shi Sha Shin'



The new Araki diptychs consist of nude and Tokyo landscape positioned on the left and the right respectively with the artist's own calligraphy called 'Sho' in Japanese. Although the combinations of images look heterogeneous, their continuity creates seductive atmosphere even in the landscapes. Araki achieved his personal best by sending strong messages with his own hand writings on the paired works. In addition, the artist gave forever lasting life as intended with the platinum printing technology to the unique works.

The portfolio includes three diptychs in a folding case, which has the artist's 'Sho' on the front and inside covers. The artist's signature is on the inside cover.

DIPTYCHS

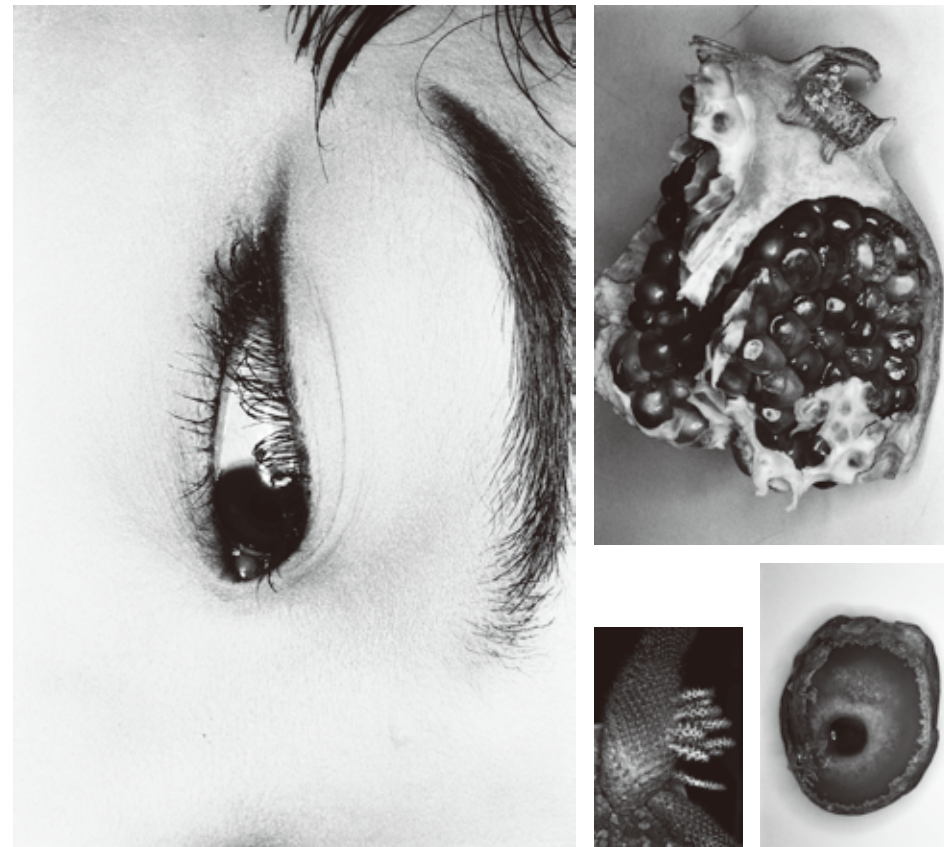
3 pairs in 6 images. Paper Size: 30 x 44", unique.

PORTFOLIO

Set of 3 Diptych [2 images on one paper] in a folding case. Paper Size: 11 x 17", Edition of 50.

Nobuyoshi Araki | 荒木経惟

EROTOS 2013 & Pillow Book EROTOS



The title "Eros" is a term that Araki coined to express an image in which "Eros" and "Thanatos" harmoniously blend together. For these ambitiously provocative photographs, Araki used a macro lens and ring strobe flash to shoot his subjects at the closest possible range. The resulting extreme close-ups show only fragments of the photographer's subject, dismantling the image's original meaning and exposing their true nature as overwhelming manifestations of "Eros." Re-edited and reinterpreted from a contemporary perspective, the controversial series that originally become well known as Araki's seminal work in 1993 takes its new form.

SINGLE PRINTS

Selection of 10 images
Paper Size:
20 x 24", Edition of 15,
30 x 44", Edition of 10.

PILLOW BOOK

Set of 10 prints specially sewn into a leather cover book
+ 1 original polaroid work
Book Size: 138 x 188 x 18 mm
Edition of 50



Nobuyoshi Araki | 荒木経惟

Sentimental Journey



*Each set includes 1 print selected from the 3 images above (Paper Size: 240 x 178 mm)

A legendary set of Araki's self-published monograph, "Sentimental Journey", limited to 1000 copies, was released back in 1971 and is now recognized worldwide as an epoch-making masterpiece. A complete reprinted copy of the book was just released this spring by publisher Kawade Shobo Shinsha, and amanasalto is releasing in collaboration with the publisher a special edition, which includes 1 platinum print (selection from 3 images: A, B and C) and a reprinted copy of the book.

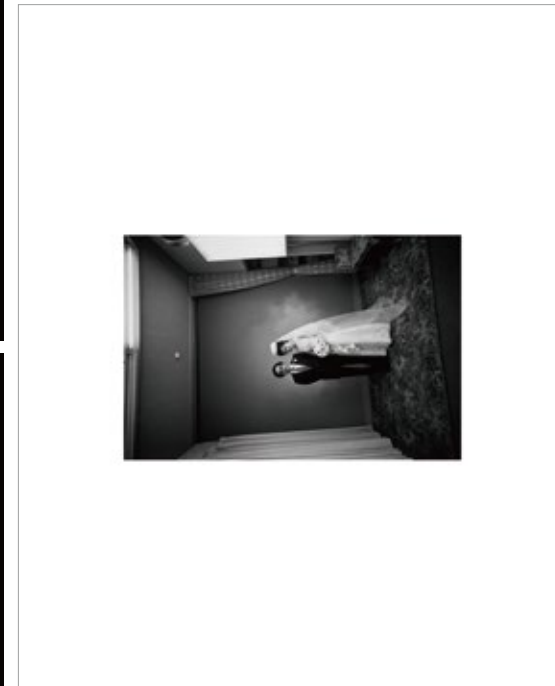


BOOK+FOLIO

Set of 1 platinum print, Paper size: 240 x 178mm [selection from 3 images] and 1 copy of the book "Sentimental Journey" republished in 2016. Edition of 100.

Nobuyoshi Araki | 荒木経惟

Sentimental Journey — The Complete Contact Sheets



As Araki himself puts: "Sentimental Journey hasn't ended at all. It has continued on since then. Photographs I have shot today, yesterday and tomorrow are all connected with that time. Remember how in the prologue of the photo book I have wrote, 'As the progression of my daily life goes on and disappears, something is felt in the process'? It doesn't matter whether the exposure or the focus is right. All the time frame captured and disclosed in the contact sheets like this totally represent my determination as a photographer!"

This first work by Araki turned out to be a masterpiece in the history. With his unshakable core of determination, Araki continues to photograph - he continues to go through his very own sentimental journey.

SINGLE PRINTS

Selection of 18 enlarged contact sheets or 1 self-portrait with his wife. Paper Size: 16 x 20", Edition of 1-3.

PORTFOLIO

Set of 18 enlarged contact sheets and 1 self-portrait with his wife. Paper Size: 16 x 20", Edition 4-10.

Nobuyoshi Araki | 荒木経惟

HONG KONG KISS



"The humidity and heat is quite exhausting it makes me sweat so much. The city itself is slightly foggy and wet, which is so erotic. I prefer both cities and women to be wet. 'Hong Kong' is written as an 'Fragrant Harbour' in Chinese characters, right? The city is so sexy as you can sense such a seductive charm in her." — Araki

In Spring 1997, Araki was in Hong Kong, a city to be returned from England to China. He wandered around the city which was facing a drastic change and photographed over 5000 cuts throughout the stay. 52 images have been carefully selected to be printed for the first time, specially for the exhibition held in Hong Kong this year. As Araki himself spoke, "I should go out more often to shoot outside Tokyo [...] I should tackle and fight against the outside world with my photography". Until then, he had restrained himself from leaving the city and photographing foreign countries. This series became a turning point in his career and life to actively travel to other cities later to shoot his very own "Journey Photography". These precious photographs document the changing cityscapes and vividly portray the human drama of the citizens, as if one can hear the heart beat of the city. Just like how Araki described himself, "You see, it feels like we can hear voices of the people in Hong Kong from these photographs!"

SINGLE PRINTS

Selection of 52 images. Paper Size: 8 x 12" [23 images] / 14 x 21" [21 images] / 30 x 44" [8 images]. Edition of 5.

Nobuyoshi Araki | 荒木経惟

LOVE ON THE LEFT EYE



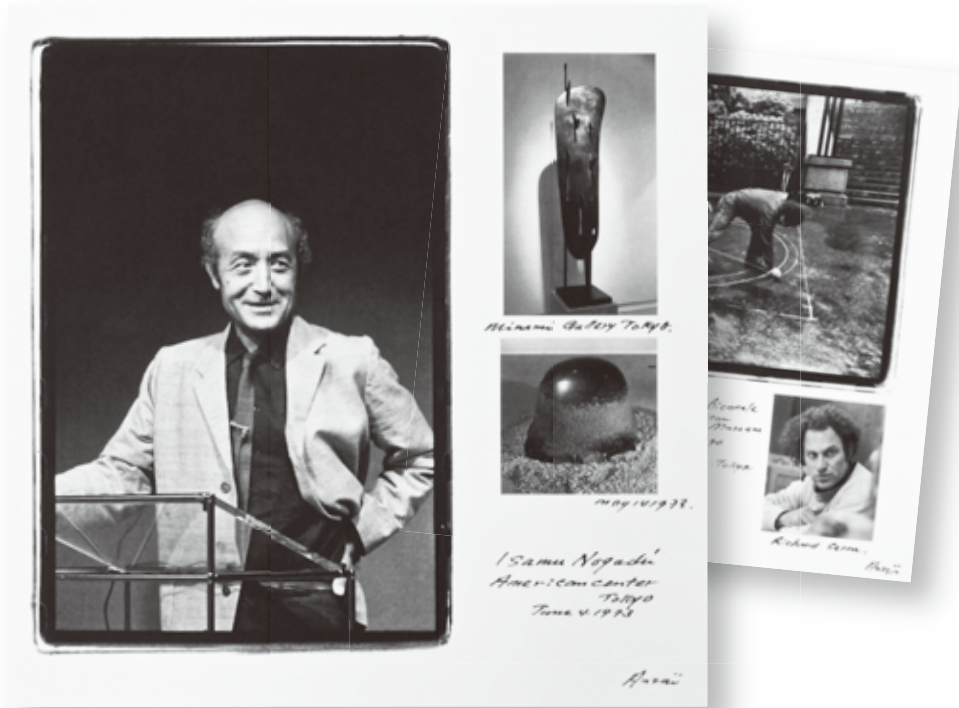
The title of the series *Love on the Left Eye* makes a reference to Ed van der Elsken's legendary photo book from 1956, *Love on the Left Bank*, by which Araki was greatly inspired when he was around twenty years old. This series notably consist of two different pairing images: While the image on the left side is clear — alluring women, street scenes and still life that are very much of Araki's style; The ones on the right are blurred with halation of lights. Such strong contrast between each pair of the images directly reflects his current vision — In 2013, Araki almost lost his right eye sight due to retinal artery obstruction, but Araki has never stopped his energetic approach to creating new works. In this diptych series, Araki had further explored the essence his recurring themes of "Eros" and "Thanatos" by trying to bring his personal life experience close to his photography as much as possible.

DIPTYCHS

Selection of 8 pairs in 16 images. Image Size: 1320 x 990 mm, Edition of 3.

Shigeo Anzai | 安齋重男

Photo Collage-Early 70's



Shigeo Anzai (1939-) likes himself to be recognized as an "Art Documentarist", who specializes in documenting contemporary artists creating their art pieces. He started to document exhibitions and works of art following Lee Ufan's advice since 1969. This is precious series of photographs of renowned artists and their artworks from the early 1970s art scene. We have carefully selected 8 artists to print in platinum and palladium. The prints are released together with Anzai's rare book (same title, published in 1993) in a specially handcrafted portfolio box. Comments handwritten on all prints by Anzai himself.

Artists Included:

Richard Serra
Daniel Buren
Christo
Kishio Suga
Lee Ufan
Isamu Noguchi
Gordon Matta-Clark
Gilbert & George



BOOK+FOLIO

Set of 8 prints handwritten & signed by the artist
+ an original book (published in 1993) & poster (originally from 1992)
Enclosed in a deluxe box designed by Kuroda Design. Paper Size: 350 x 350 mm, Edition of 25.

Imogen Cunningham

THE EYE of IMOGEN CUNNINGHAM



Leading 20th century photographer Imogen Cunningham was active from the early 1900s until the mid-70s. This portfolio contains 25 representative items selected from her catalogue of works, divided into five periods from early to mature and later years. The set also includes a booklet with an essay by leading Cunningham expert Celina Lunsford. The beauty of the photographs featured in this portfolio is eternally preserved in platinum prints, which has the highest reproducibility and expressiveness in photographic printing. Housed in a specially designed and handcrafted box, the portfolio is an item that perfectly showcases her universe of sublime beauty.



SINGLE PRINTS

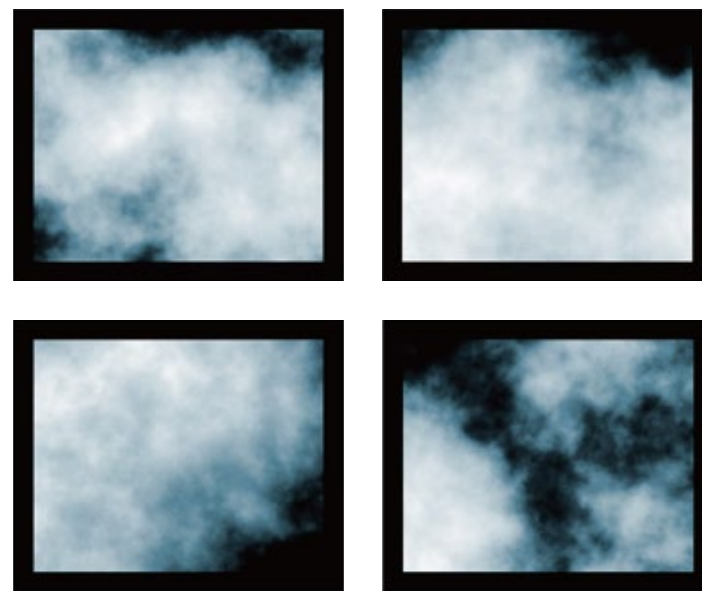
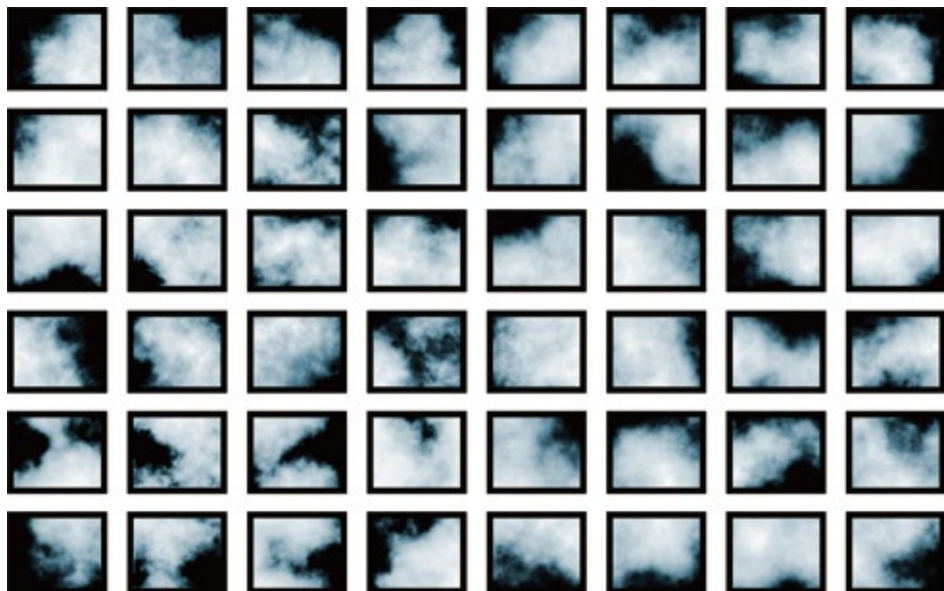
Selection of 5 images
Paper Size: 20 x 24" & 30 x 40". Open Edition.

PORTFOLIO

Set of 25 prints, Edition of 50.
Paper Size: 16 x 20"

Raphaël Dallaporta

Covariance (2014-2015)



Conjunction of Art and Science

What can we see when looking at clouds?

Covariance is a central work within the vast project Raphaël Dallaporta undertook about the historical relations and theoretical links between photography, science and space research. Dallaporta (b. 1980, France) has been participating for the past three years in the "Creation and Spacial imagination" program organized by the French Space Observatory and the National Center for Spatial Studies (CNES). This work, which has been finalised during Dallaporta's one-year residency at Villa Medici - French Academy in Rome (Italy), was realised in close collaboration with French mathematician Alexandre Brouste.

Covariance is a mural composition of 48 mathematical models. Each image, which resembles a fragment of cloud, has been computer-generated in the University of Maine's laboratories (Le Mans, France) by exploiting a mathematical formula known as a probability algorithm or "covariance". These calculations resulted in a large number of dots within a cube - each, when seen from above and depending on his position in the volume, would appear more or less dark. Moreover, the mural ensemble of 48 pieces is actually composed of twelve subgroups of 4 photographs each for which only one parameter of the mathematical formula would vary. *Covariance* is a work positioned halfway between the classification of an illusory object and the poetic variation on a theme.

Clouds are a historical photographic object. They are also objects that scientists could appropriate only very late, as French curator Luce Lebart recently revealed¹. Raphaël Dallaporta, who has been fascinated by the history of humans observing space, dedicated a monumental work to this singular motif in between photographic and scientific researches.

Courtesy of the artist and Jean-Kenta Gauthier

[These 4 images are extracted from the mural installation of 48 images]

Using an ancient and rare process (each of the 48 pieces is a cyanotyped platinum and palladium print) and choosing the title *Covariance*, Raphaël Dallaporta also refers to Alfred Stieglitz's historical series which title, *Equivalent* (1925-1931), suggested the metaphorical role of clouds.

Lastly, the entire *Covariance* project stands for a parable. Modern digital networks use algorithms to calculate probabilities based on large amounts of datas stored in "cloud" servers. What can we learn from close observations of clouds? Nothing more than illusions, Dallaporta would say.

¹ in "Les Archives du Ciel : la photographie scientifique des nuages", Etudes Photographiques n°1, Paris, November 1996

48 ELEMENTS

A Set of 48 Cyanotype over platinum and palladium prints, Edition 1-4/5.
Paper Size: 450 x 380 mm, image Size : 350 x 280 mm, Overall Dimensions of Installation: 2500 x 3900 mm

A Set of 4 Cyanotype over platinum and palladium prints, Edition 5/5.
Paper Size: 450 x 380 mm, image Size : 350 x 280 mm

Elliott Erwitt

Elliott Erwitt



Magnum Photos member Elliott Erwitt has been active at the forefront of photography since the 1940s. Together with Erwitt, amanasalto has selected eighteen of his greatest works taken between 1946 and 1999 and given them a new life using with our latest technology in platinum and palladium printing. Made under the direction of Erwitt himself, the results are flawless reproductions with rich tones and high definition with his timeless masterpieces.

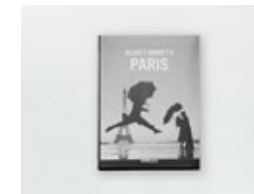
SINGLE PRINTS

Selection of 18 images. Paper Size: 20 x 24", Edition of 15.
Selection of 15 images. Paper Size: 30 x 40", Edition of 15.

NEW

Elliott Erwitt

Platinum Editions



Limited Edition Portfolio of Single Platinum Prints

Luxurious box set with a platinum print of Elliott Erwitt's masterpiece directed by amanasalto coupled with an original frame and a book published by teNeues, a German publisher. amanasalto's platinum prints are hand-crafted with magnificent quality as well as superb durability, which would last more than 500 years.

BOOK + FOLIO

Set of a book+a single print (selection of 3 images) in a wooden original frame by amanasalto signed by the artist. Paper Size: 148 x 210 mm, Edition of 100/each.

Yukio Futagawa | 二川幸夫

Frank Lloyd Wright

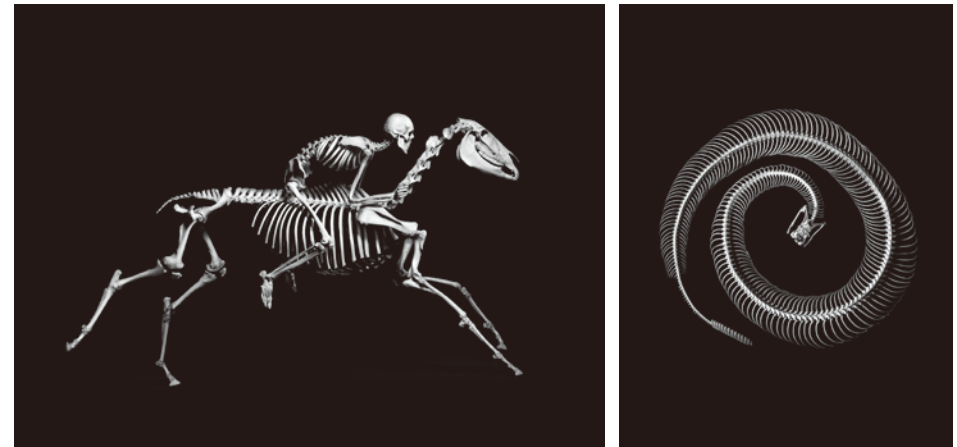


Futagawa, who passed away in March 2013, founded the architectural publishing company A.D.A. EDITA Tokyo in 1970 and devoted significant amount of time in his life to visiting the approximately 400 existing works of American modernist architect Frank Lloyd Wright, in order to capture them photographically and study their essence with his discerning eye.

SINGLE PRINTS Selection of 3 images. Paper Size: 30 x 44", Edition of 5.

Patrick Gries

Evolution



Six months of daily shooting of over 250 skeletons at the Museum of Natural History in Paris as well as 4 other locations in France. From the smallest to the biggest vertebrate, isolated in front of a black background, Patrick Gries presents these skeletons as sculptures. This series of stark black-and-white photographs offers an atypical approach to viewing natural science and forces us to reconsider the boundaries between artistic and scientific objects. Spectacular, mysterious, elegant, or grotesque, vertebrate skeletons have become objects of art, while they carry within them the traces of several billion years of evolution.

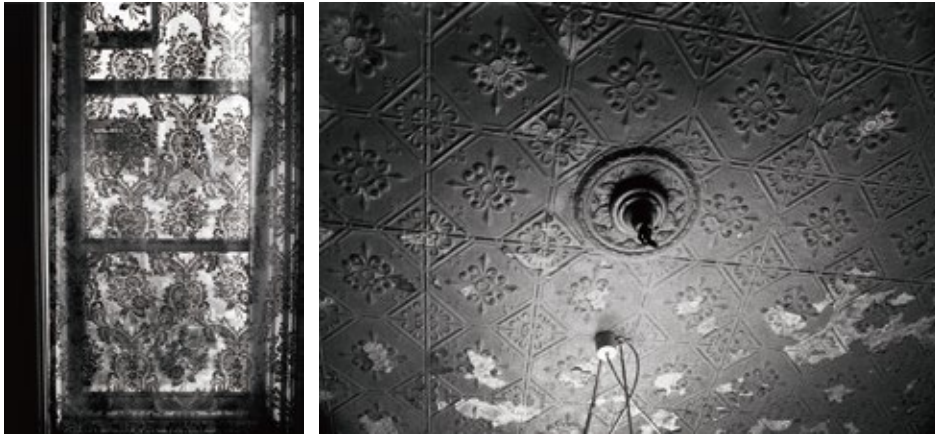
EVOLUTION — *The Personal Collection* is an excerpt from the book *Evolution*, published by Xavier Barral who initiated the idea, in which more than two hundred of Gries' photographs are accompanied with text written by scientist and documentarian Dr. Jean-Baptiste de Panafieu. The result is a powerful pairing that profoundly illustrates how we came to be what we are. *Evolution* steps beyond the debate and presents the undeniable truth of Darwin's theory. Showing through skeletons both obscure, commonplace, and intriguing, the process in which life has transformed itself, again and again.

PERSONAL COLLECTION (3 series)
Éditions Xavier Barral x amanasalto

Set of 3 prints in original acrylic box with artist's autograph and serial number on the booklet.
Box Size: W260 x H215 x D65 mm. Paper Size: 8.2 x 5.8", Edition of 100/each.

Ishiuchi Miyako | 石内都

INTERIORS



Print Works by Hasselblad Award 2014 Winner

The artist's first platinum and palladium print series, namely *INTERIORS*, includes 9 works carefully selected by Ishiuchi herself: Used sofa photographed in Isabella Stewart Gardner Museum in Boston; interiors of the abandoned nightclub for US soldiers in Yokosuka and the Bayside Court US military housing complex in Yokohama from her *Club & Courts* series; and works from *YOKOSUKA Again* series.

Although the dark, humid interior spaces Ishiuchi captured have been abandoned for a long time, the presence, body warmth, pathos and emotions of people who have been there strongly remain. Indeed, the term *INTERIORS* may not only refer to the interior spaces and furniture but also our inner selves. Ishiuchi has been gathering and weaving threads of memories frozen deep in time, in the same way she faces the body scars of different people and the personal belongings of her mother, as well as those of the victims killed by the atomic bomb in Hiroshima.

Such beautiful and delicate texture woven in Ishiuchi's photographs are detailedly portrayed by the rich tonality of platinum and palladium prints, enabling viewers to feel as if they are touching the memories.

SINGLE PRINTS Selection of 9 images. Paper Size: 20 x 24", Edition of 8 / 30 x 44", Edition of 5.

Hiroji Kubota | 久保田博二

Hiroji Kubota from 1963 to 1989



"I love beautiful things, and I want to make pictures that lift people's spirits. I see the giving and receiving of photographs as something beautiful and personal"
- Hiroji Kubota

During a visit by Magnum members to Japan in 1961, Hiroji Kubota came to know René Burri, Burt Glinn and Elliott Erwitt. After graduating in political science from Tokyo's University of Waseda in 1962, Kubota moved to the US, settling in Chicago, where he continued photographing while supporting himself by working in a Japanese catering business.

He became a freelance photographer in 1965, and his first assignment for the UK newspaper The Times was to Jackson Pollock's grave in East Hampton. In 1968, Kubota returned to live in Japan, where his work was recognized with a Publishing Culture Award from Kodansha in 1970. The next year he became a Magnum associate.

Spanning over fifty years of his extraordinary life and world travels, the collection encompasses the best images from Kubota's life's work. Rooted in his experience of Japan, ravaged by destruction and famine at the end of World War II, Kubota's work is characterized by a desire to find beauty and honor in human experience. This series include examples of all his key bodies of work, including photographs from his many extended trips throughout China, Burma, the U.S., North and South Korea, and his home country, Japan.

SINGLE PRINTS

Selection of 45 images. Paper Size: 20 x 24", Edition of 6.
Selection of 4 images. Paper Size: 30 x 44", Edition of 6.

Koo Bohncchang

White Vessels



Silent Portraits

Partnered with renowned Korean photographic artist Koo Bohncchang to craft his latest platinum print series and two different limited Book+Folio editions. Both limited editions include platinum and palladium prints from amanasalto and his new book *White Vessels*, published by Yido in Korea.

This series specifically focuses on the Japan Folk Crafts Museum's collection of white Korean porcelain vessels from the Joseon dynasty. White Korean porcelain vessels, with a long history of hundreds of years were originally used exclusively by the royal court and later also by the elites, eventually by the common people. The beauty in their plain simplicity of these white vessels have fascinated many advocates of the Folk Art movement in Japan including Soetsu Yanagi who actively promoted the "beauty of usage", as well as collectors from the Western countries. In order to rebuild the collection of home treasures, Koo travelled around the world to capture the spirits of these vessels dispersed in various museums around the world.

With the cooperation of the Japan Folk Crafts Museum, we have selected 11 works together with the artist from his photographs of Soetsu Yanagi's white Korean porcelain collection, captured in 2006, to be newly released as our platinum print series this year. Carefully portrayed by Koo, each vessel's unique texture developed through the passage of time and the delicate beauty in their simplicity are enhanced by the rich tonality and high definition of platinum and palladium prints.



SINGLE PRINTS

Triptych: 3 images in one print. Paper Size: 520 x 970 mm, Edition of 12.

Large: 1 image. Paper Size: 640 x 770 mm, Edition of 6.

Medium: Selection of 9 images. Paper Size: 490 x 400 mm, Edition of 12.

BOOK + FOLIOS

Limited Regular Edition (blue) SOLD OUT

Includes 3 prints (Selection from 6 images) and a signed copy of the book. Paper Size: 200 x 250 mm, Edition of 24.

Limited Deluxe Edition (pink)

Includes all 12 prints and a signed copy of the book. Paper Size: 200 x 250 mm, Edition of 10.

NEW

Le Corbusier & Lucien Hervé

ENSEMBLE



"ENSEMBLE" is a portfolio of Le Corbusier, an architect and artist, and Lucien Hervé, a photographer who captured Le Corbusier's architectures. The new portfolio includes paintings by Le Corbusier and photographs by Lucien Hervé.

Lucien Hervé was originally involved in the world of fashion, photography, and photojournalism; though when Le Corbusier looked at Hervé's photos, taken at the Unité d'Habitation ("Housing Unit" in English) in Marseilles during its construction, he commended Hervé — calling him a "photographer with the soul of an architect." It was from that point on that Hervé became a personal photographer of sorts to Le Corbusier.

While achieving a number of milestones as an architect Le Corbusier created significant artworks including painting, drawings, sculptures, tapestries, cloisonné, block prints, and more, thus strived for an integration of artistry across various forms of expression.



The structures, taken by a photographer with the soul of the architect, come into union with the paintings of the painter-turned-architect. One finds themselves wishing to bask in this warm ensemble, suddenly made apparent in the abstract space born between them.

Some referred to Le Corbusier's structures as "white boxes," but in reality, not one of his structures are entirely white. The box for this collection comes in five different colors, each serving as a signature color of Le Corbusier's.

PORTFOLIO

Set of Color Archival Pigment Prints and B/W with Platinum & Palladium Prints on 10 sheets,
Paper Size: 14 x 17". Edition of 100.
Box available in 5 Colors: Marine Blue / Vivid Orange / Warm Grey / Green Lagoon / Yellow.

Sarah Moon

Horizon



Poetic Scenery on Japanese Rice Paper

For *Horizon* series, Sarah Moon has picked 11 images from the sceneries she has captured in monochrome while traveling in Europe between early 90s to 2014. Images in *Horizon* exist beyond time and space, like pictures of the soul. As Sarah herself states, "I don't really like color. To make it work for me, I have to mess with it. I believe that the essence of photography is black and white", she had her first attempt on platinum and palladium prints this time. It was Sarah's strong wish for the images to be printed on translucent, delicate Japanese rice paper called "Tosa Washi" and for the prints to be framed like they are floating in space like an objet. It seem like the weakest wind can blow these delicate prints away and this form of impermanence gives a new attraction to Sarah's works.

SINGLE PRINTS

Selection of 11 images. Paper Size: Small - 290 x 365 mm, Edition of 10 / Medium - 385 x 495 mm, Edition of 5. Platinum and palladium print on Tosa-hakkin (Japanese rice paper) in original frames designed by the artist.

Daido Moriyama | 森山大道

View from the Laboratory



Daido Moriyama's photo book *View from the Laboratory* was published in April 2013 with Kawade Shobo Shinsha. The photographs were shot during his visit to Saint-Loup-de-Vareennes in France's Bourgogne region, where Joseph Nicéphore Niépce took the world's first photograph back in 1827.

Traveling to this region had been a longstanding dream for Moriyama — He has a reproduction of Niepce's photograph decorated in his home to remind himself every morning the origin of photography. Such precious sceneries photographed during the journey are released in platinum and palladium prints.

SINGLE PRINTS

Selection of 28 images. Paper Size: 20 x 24", Edition of 10 / 30 x 44", Edition of 5.

BOOK + FOLIO

Kawade Shobo Shinsha x amanasalto

Set of a photo book by Kawade Shobo Shinsha + a single print (Selection of 3 images) by amanasalto with autograph in a clothbound case designed by Satoshi Machiguchi (MATCH & Co.) Paper Size: 8 x 10", Edition of 20 / each.

Yasumasa Morimura | 森村泰昌

Los Nuevos Caprichos



"Los Nuevos Caprichos" is Yasumasa Morimura's homage to Francisco de Goya's (1746-1828) series "Los Caprichos". It was during Goya's mature period in 1799 when the series was published. As the title "Caprichos (Whims)" hints, the satirical series was filled with dark humor and poignant sarcasm, proving that Goya had a different side to him, full of free-spirited imagination and vigorous allegories, other than his role as an official court painter.

Morimura's new (nuevos) version of the series is his own interpretation to Goya's, that mirrors the current social situation. While Goya's original version was criticizing different issues in a male-dominated, close-minded society, the focus in gender roles have completely switched in Morimura's case - In one image, Morimura transforms himself into a beautiful lady who turns her back against a man who is trying to approach her. With a cellphone in her hand she says, "'One Way Ticket' (to love) is Out of Fashion"; In another image, women sweep little ugly beings away with their brooms saying, "Gentlemen, Your Turn is Over." These reflections of the contemporary world come along with each print as a satirical title in manuscript, similar to Goya's series.



Morimura also spent a lot of thoughts and consideration with the printing technique for this homage. Just as how Goya selected the best aquatint and etching techniques during the period, Morimura chose amanasalto's platinum printing technique to realize his images in a similar texture with Goya's "works on paper". Platinum printing technique dates back to the 19th century and is still considered as the top among all techniques, with beautiful tone variations and reproducibility. Combined with amanasalto's unique technology in the exposing process, the technique served as an time-transcending intermediary between Goya's and Morimura's works.

PORTFOLIO

Set of 12 Prints. Paper Size 11 x 14", signed by artist on the colophon of the portfolio box. Edition of 1-10/25.

SINGLE PRINTS

Selection of 12 images. Paper Size 11 x 14", Edition of 11-25/25.

Selection of 1 image. Paper Size 30 x 44", Edition of 10. Without Calligraphy (Portrait of a Satirist Wearing a Bucket).

Sakiko Nomura | 野村佐紀子

NUDE / A ROOM / FLOWERS



Sakiko Nomura worked under Nobuyoshi Araki and she is his only pupil. Male nudes standing by light and shadow, couples in intimacy, or private interior spaces that have an atmosphere of presence, Nomura's monochrome works cannot only be concluded as "erotic"; There is a strong sense of madness and melancholy in them. The darkness brings out the touch of the skin, body warmth, and ephemeral feelings and narrates Nomura's world of her own. The photo book *NUDE / A ROOM / FLOWERS* is a collection of her irreplaceable moments captured over the years, with our platinum printing technique so rich in grayscale and deep in jet-black, we present a new "darkness" different from her gelatin silver prints.

BOOK + FOLIO M x amanasalto

Set of a photo book by M + 3 prints by amanasalto, with artist's autograph in a clothbound case designed by Satoshi Machiguchi [MATCH & Co.]

Paper Size: 8 x 10", Edition of 50.



Toshiko Okanoue | 岡上淑子

A LONG JOURNEY



Never-ending Fantasy

"Without being aware of it, I have planted such delicate nuances of a woman's heart and sown seeds of such sentiments into my works. The folds of a woman's heart were visualized by my works of collage, so incongruous that make one want to quietly sneak a peek into." — Toshiko Okanoue

It was in the beginning of 1950s when Okanoue started working on her photo collages. Short in goods and materials during the reconstruction phase of postwar Japan, culture from foreign countries poured in. Okanoue, who was in her 20s, couldn't help but to feel attracted and fascinated to these fresh new things. At the same time, under the encouragement of the freedom after war, women including Okanoue were liberated and entered an age when they can wear the colors and forms they prefer. These collages were created in such social context and it took half a century for Okanoue's works to come under the spotlight of attention, once again. On this special occasion, amanasalto is releasing 6 collages carefully selected by Okanoue herself from over 100 pieces of works, previously treasured at her home. The delicate details and subtle tone difference in the original collages are precisely portrayed by and breathed new life by the platinum and palladium prints that have high resolution and rich tonality.

SINGLE PRINTS Selection of 6 images. Paper Size 14 x 17", Edition of 10.

BOOK + FOLIO Set of artist's monograph and 6 prints. Paper Size: 8 x 10", Edition of 25.

Matthew Pillsbury

City Stages



Selected for the *John Simon Guggenheim Memorial Foundation Fellowship* in 2014 and *Prix HSBC pour la Photographie* in 2007, Pillsbury has been initially inspired by Hiroshi Sugimoto's *Theaters* series and continued to focus on taking long exposures in 8x10" format using only available light. Expressing the "vibrancy of the cultural landscape at a transitional moment", much of his work also documents how technology comes into play in our world, letting us question and examine our very own lives.

amanasalto has partnered with the artist and Aperture Foundation to craft the *City Stages* Portfolio. The portfolio includes the artist's first monograph *City Stages* (Aperture, 2013) and six exquisite platinum prints from the artist's representative series.

"There is something so beautiful about looking at a platinum print and holding it. It was one of those incredibly powerful moments when you just know this is what you want for yourself... I was very excited to be able to make some of the pictures that I've worked on for the past decade that were never seen as platinum prints. It was an amazing opportunity and I was thrilled to be able to do it." — Matthew Pillsbury

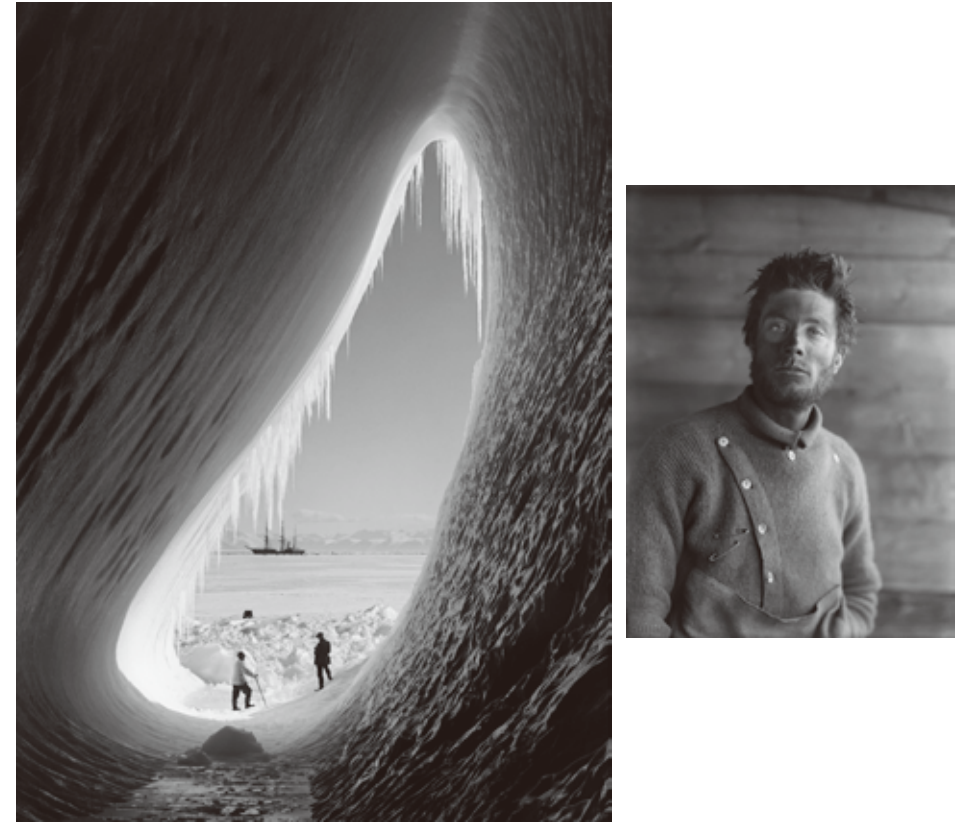
BOOK + FOLIO Aperture x amanasalto

Set of a photo book by Aperture + 6 prints by amanasalto with artist's autograph in an elegant clothbound clamshell case designed by Hideki Nakajima.
Paper Size: 11 x 14", Edition of 35.



Herbert Ponting

Captain Scott's Antarctic Expedition 1910-1913



The British Antarctic (Terra Nova) Expedition, 1910-1913, on which Captain Robert Falcon Scott and four of his companions perished whilst returning from the South Pole, is among the most important early expeditions to the Antarctic. The photographs of the endeavour taken by Herbert Ponting, constitute one of the most compelling visual records in the history of exploration.

Realized in cooperation with the Scott Polar Research Institute and the printers and editors of Salto Ulbeek, this portfolio contains the first ever reproductions of Ponting's works. The portfolio was printed from Ponting's original negatives by platinum printing technology, combining the outstanding durability, sublime beauty and excellent quality of platinum prints. It also features a special essay, and will surely play a part in bringing to light the as-yet unseen fruits of Ponting's efforts at the Antarctic Pole.

PORTFOLIO

Set of 48 prints, Edition of 50.
Paper Size: 428 x 507 mm

SINGLE PRINTS

Paper Size: 500 x 360 mm, Edition of 30.
Paper Size: 800 x 580 mm, Edition of 20.



Hiroshi Sugimoto | 杉本博司

Red and White Plum Blossoms Under Moon Light



The latest work by Hiroshi Sugimoto, Gekka Kohaku Baizu (Red and White Plum Blossoms Under Moon Light), was exhibited at MOA Museum of Art. The piece was specially produced to commemorate the 300th anniversary after the passing of Korin Ogata this year. Well-versed in Japan's antiquities, classics and traditional theater, Sugimoto demonstrates his adaptation of the national treasure Red and White Plum Blossoms by Korin in monochrome by platinum and palladium prints as "plum blossoms in the night".

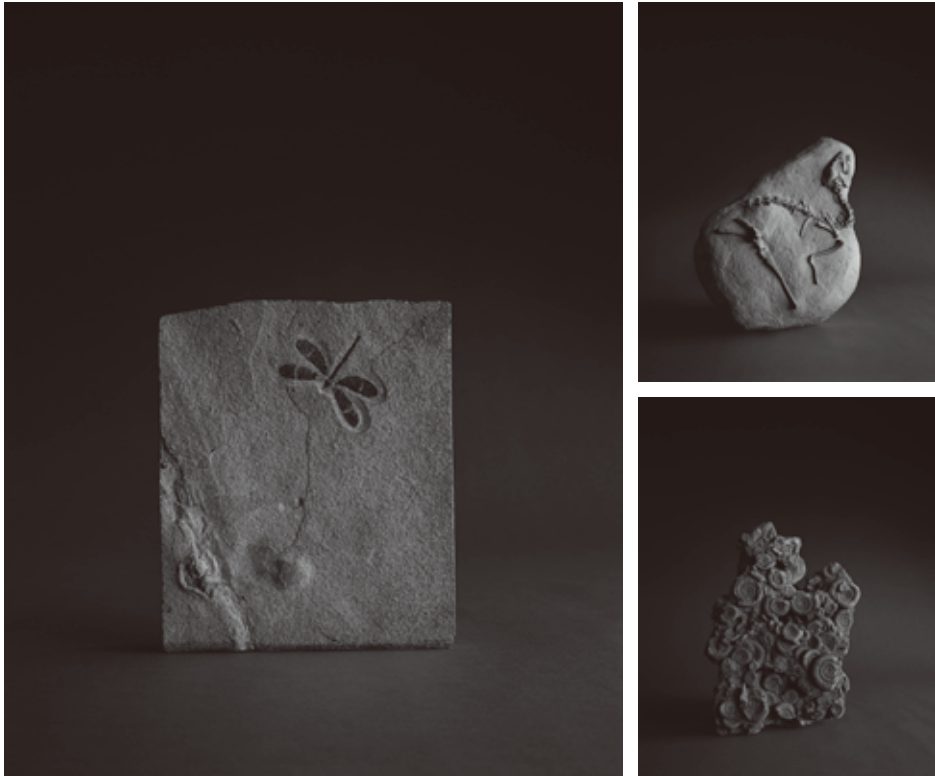
Courtesy of Gallery Koyanagi

The deepness of black in the prints beautifully emphasizes the reflection of moonlight in the flowing water. This work is by far in the world the greatest platinum and palladium print in scale, and also an extraordinary form of photographic artwork as it is being mounted into folding screen by the Japanese paperhanging specialist.

PAIR OF TWO-PANELED FOLDING SCREENS Size: 1560 x 1720 mm each. Prints produced in 2014.

Hiroshi Sugimoto | 杉本博司

PPTRD - Pre-photography Time Recording Devices



"Photography is a novel medium of artistic expression, far newer than painting and sculpture, which date back to the early days of humanity. Interestingly, prior to the invention of photography in the early nineteenth century, an amazing apparatus for accurately recording the past already existed: fossils. I consider fossils the 'pre-photography time-recording device,' and they are no doubt the oldest form of art, although I am well aware that they date to a time well before the rise of humanity, which created the concept of 'art.'" — Hiroshi Sugimoto

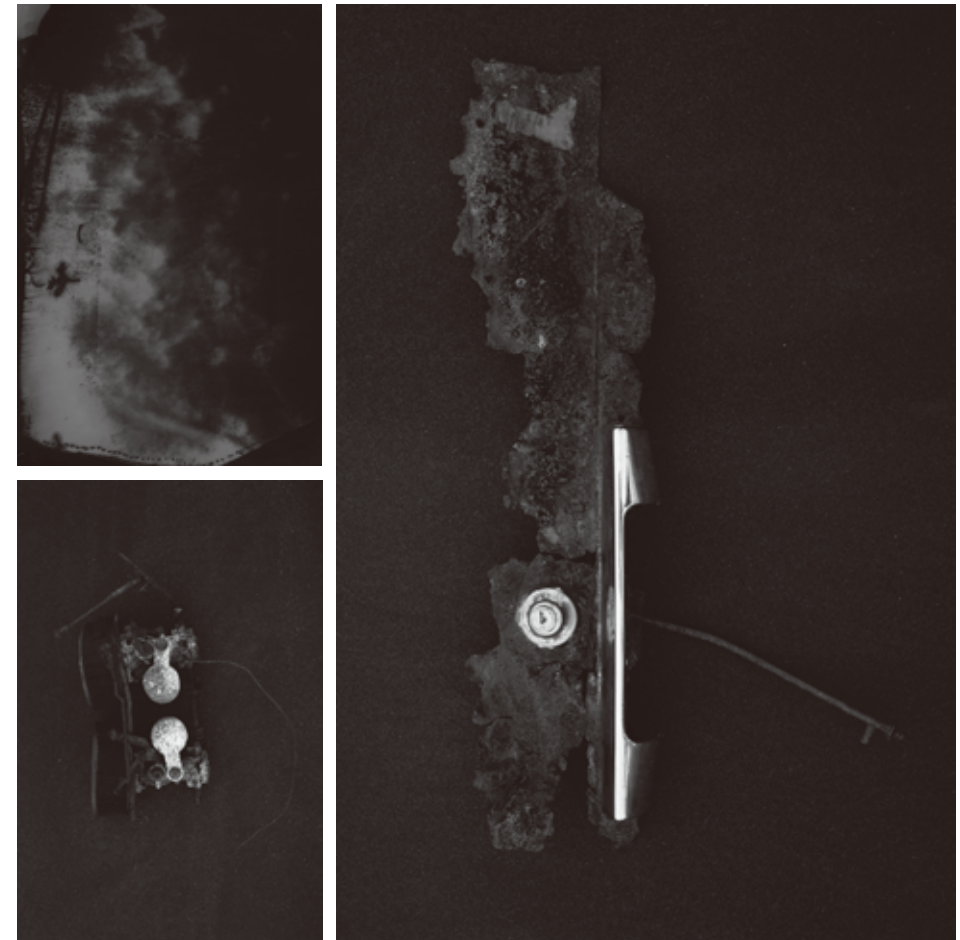
The platinum print series *PPTRD* is created between Sugimoto's collection and his photographic artwork. Once an antique art dealer, Sugimoto has an enormous collection of fossils, archaeological evidence, buddhist artwork, antique calligraphic works and paintings, and even meteorites, that relates to his world of art creations.

"If strata are 'negatives' of past life, fossils are their 'positive' images... I came to realize that photography is a process of making fossils out of the present" — Hiroshi Sugimoto

SINGLE PRINTS Selection of 8 images, Paper Size: 30 x 44", Edition of 10.

Hiroshi Sugimoto | 杉本博司

ON THE BEACH



"Persevering with my lonely task on the deserted beach, I half-succumbed to the notion that human civilization had ended. The sight of crafted objects rotting away is at once dreadful and beautiful. Time foments corrosion. It does not take long for civilization to decay. Just a few decades are enough for a car, one symbol of our modern civilization, to decompose into nothing." — Hiroshi Sugimoto

Unpublished work of Hiroshi Sugimoto — Back in 1990, Sugimoto found a group of lying *objets* on the beach when he was traveling around the seas in the Southern Hemisphere, working on his *Seascapes* series. The *objets*, fully in rust, were indeed the fragments of modern civilization, *ON THE BEACH*, which comes side by side with *Seascapes*, is first making its appearance after more than 20 years: Revealing Sugimoto's another vision of time.

SINGLE PRINTS Selection of 12 images, Paper Size: 30 x 44", Edition of 10.

MONOGRAPH English / French Hardcover, 370 x 270 x 150 mm. 68 pages. 24 quadtone, 2 tripleteone & 2 color images. Published in April 2014.

BOOK + FOLIO Set of a monograph and 1 print (Choice of 1 from 2 images) Paper size: 11 x 14", Edition of 35/each.

Takeshi Shikama | 志鎌猛

Silent Respiration of Forests



Grown up in Japan where many people traditionally co-habit with nature side by side and even worship Mother Nature, Takeshi Shikama devotes himself to portraying the respiration of forests as living things in his photographs as if he was listening to the breathing of them. Saddened by the fact that forests have been rapidly disappearing in most cities and that we have been losing our sense of affinity for forests, Shikama wishes to photograph them as a requiem for the nature. His feeling of appreciation and awe towards the mother nature are greatly expressed in the series *Silent Respiration of Forests* like a heartfelt dialogue.

SINGLE PRINTS

Selection of 12 images. Paper Size: Square - 30 x 30" Rectangular - 30 x 44", Edition of 5.

Yuriko Takagi | 高木由利子



"28 kanji characters, with multiple meanings that come along with the word pronounced as *sei* in Japanese. 28 plants whose true identities will never be revealed, whether their life is about to be formed or have already ceased. Words and photographs create their special resonance in a world full of mysteries." — Yuriko Takagi

In Takagi's new publication *sei*, she invites us to take a glimpse at her world of abyss by awakening our different senses with her photography. It is a journey into the heart of plant life, barely in bud, not yet perceptible to our senses. In Japanese, the word *sei* is pronounced in the same way but offers a multitude of meanings: star, voice, blue, sex, energy, death, betrayal, peace of mind, purity... Takagi opens up Pandora's box as we discover her 28 plant buds, photographed in close-up and in black & white, that sketch out a constellation of mysterious worlds, without ever relinquishing what they are.

amanasalto has partnered with the artist and Éditions Xavier Barral to craft the *sei* book+folio. Limited to 30 editions, the book+folio includes a signed copy of the artist's monograph *sei* (Éditions Xavier Barral, 2014) and two exquisite platinum and palladium prints from the series.



BOOK + FOLIO Éditions Xavier Barral x amanasalto

Set of a photo book by Éditions Xavier Barral
+ 2 prints by amanasalto,
with artist's autograph in a deluxe velvet case.

Paper Size: 11 x 14", Edition of 30.

Keiichi Tahara | 田原桂一

IN-BETWEEN



Tahara has been fascinated by light in different countries and continents since he arrived in Europe in 1972 and light has since been his central theme of artistic creation. Instead of realizing objects by lights, he thrives to capture light itself, allowing viewers to realize the existence of light by demonstrating its temperature, humidity, and tactile texture as substances.

Tahara's artistic exploration extends further to the border between white light and black light: While white light is his personal psychic sensibility which directly dives into viewers' optic nerve and induces their feelings and emotions, black light stimulates imagination and creation by traveling through memories and traces of the past.

While the two lights are blended and fused *IN-BETWEEN*, the strata of the past and the traces of memory, i.e. the socially and culturally constructed values of the objects photographed, are deconstructed and illuminated by Tahara's sensibilities. They infinitely resonates, disperses and produces new meanings and sensibilities one after another as if the light is diffused by a prism, *IN-BETWEEN* therefore can be construed as a conceptual space where memories of human beings intersect and encounter each other.



PORTFOLIO

Set of 18 prints with essay on the artist enclosed in a deluxe clamshell case. Paper Size: 8 x 10", Edition of 50.

Shomei Tomatsu | 東松照明

PENCIL OF THE SUN



Tomatsu, a leading figure of Japanese postwar photography, produced this series in the 1960s and early 1970s, before Okinawa was returned to Japanese administration. The series portrays the spiritual nature of Okinawa's original culture and the local people who tried to preserve it. The title, *Pencil of the Sun*, is a clear reference to Henry Fox Talbot's *The Pencil of Nature*, hinting a connection between the origin of photography and his own body of work, which was a groundbreaking project and a return to his own roots as a photographer.

SINGLE PRINTS

Selection of 10 images. Paper Size: 20 x 24", Edition of 10 / 30 x 44", Edition of 5.

Arthur Tress

TRANSRÉALITÉS



Arthur Tress is well-known for his theatrical and surrealistic style, staging his sitters with found objects on site. Such style can be traced from his earliest works produced when he was 12 years old — he projected his sensitivity to oppression, intimidation and distress experienced as a homosexual Jewish. Tress spent hours with his Rolleicord in abandoned houses and decaying amusement parks around New York.

After his graduation in 1962, Tress spent 6 years traveling around the world and developed his interest in documenting tribal people and their cultures. Tress does not merely record his subjects and their surroundings but combines documentary photography with his fantasy and imagination. His works not only reflect his internal experiences during boyhood, but also the existing powerlessness felt by his subjects due to subjugation and segregation.

amanasalto presents a bookfolio which includes three platinum and palladium prints specially chosen from his latest publication, *TRANSRÉALITÉS*, with the focus on adolescence as a significant element in his works.



BOOK+FOLIO
contrejour x amanasalto

Set of a photo book by contrejour + 3 prints by amanasalto, with artist's autograph in a velvet clamshell case.

Paper Size: 8 x 10", Edition of 50

Nao Tsuda | 津田直

REBORN — Platinum Print Series



"Bhutan is a small Buddhist country located at the Eastern end of the Himalayas. People in Bhutan not only respects the Buddhist deities but also the mother nature, so they don't build tunnels in mountains; every day they go back and forth the locations by following the landform. That is probably why time seems to pass by so slowly and people have religious faith as deep as their valleys. On my 4th visit to Bhutan, I started with the town Paro, home to their international airport, made a tour around the temples near Thimphu, the capital of the country, and walked the mountain tracks that connect to the North together with the nomads in order to visit the sacred peak. Then I traveled to the East for Bumthang in Central Bhutan, where many ancient temples exist. Tsechu festivals are held throughout the year and I was able to experience the Bhutanese people's strong religious faith during the festivals where the monks dance in masks and costumes." — Nao Tsuda

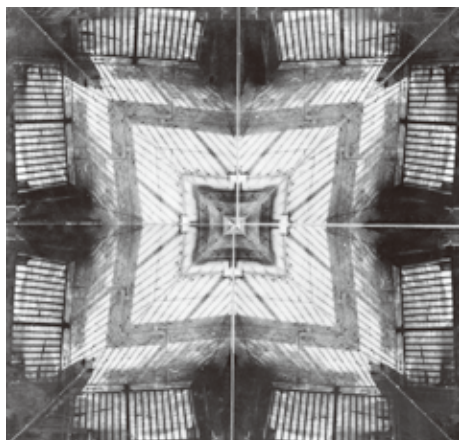
Dedicated to depicting the relationship between human and nature in his photography, Tsuda's *REBORN* series focuses on the country Bhutan. The stillness of time in the nature intertwines with the strong spirituality that lives within the people.

SINGLE PRINTS Selection of 18 images. Paper Size: 20 x 24", Edition of 10.

Luo Bonian | 駱伯年

Chinese Photographers

Three Shadows Photography Art Centre



Luo Bonian A rare Chinese amateur photographic artist born in 1911, whose works were recognized in the recent years. He learned photography on his own and created different works as a leisure while continuing his career as a banker. Luo played around freely with his works as an amateur - there were traditional works of Chinese pictorialism and also avant-garde works of Western modernism. Luo's curiosity and experience of working and living in Hong Kong and Shanghai allowed him to get stimulating photographic news from the West and creatively blend the Eastern and Western aesthetics together.

BOOK+FOLIO Each version includes 8 prints and a photo book by Three Shadows. Paper Size: 11 x 14"

Yang Fudong | 楊福東

Chinese Photographers

Three Shadows Photography Art Centre



Yang Fudong Born in 1971 is one of China's best known contemporary artists who is well acclaimed for his film works and video art installations. His photography works are taken during his film shootings yet they are not simply film stills but being contextually independent from the films. Images to be included in the Book+Folio were carefully selected from his representative series including "International Hotel", "Ms. Huang at M Last Night", "No Snow on the Broken Bridge" and "Seven Intellectuals in a Bamboo Forest" that reflect different conflicts and issues in modern city life.

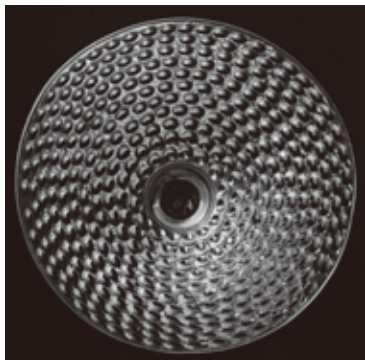
The Three Shadows Photography Art Centre Founded in June 2007 by two leading photographers - RongRong from China and Inri from Japan. Dedicated to discovering, popularizing, and developing contemporary photographic art in China, the centre organizes a variety of activities like exhibitions, events, publications and artist-in-residence programs. In 2009, the centre also began the "Three Shadows Photography Award," a program that aims to discover and cultivate young Chinese photographers.

Our current collaboration project with Three Shadows focuses on the history of Chinese Photography. We have carefully picked up significant artists to be included in the publication of Book+Folio series. Each Book+Folio contains 8 platinum and palladium prints in 11 x 14" by amanasalto and a photo book by Three Shadows and comes with a collection box.

BOOK+FOLIO Each version includes 8 prints and a photo book by Three Shadows. Paper Size: 11 x 14"

Kansuke Yamamoto | 山本悞右

Selection from Early Works [1933 - 1953]



Versatile Artist Revealed

"Kansuke Yamamoto was at heart a solitary photographer who remained independent and autonomous. ... I contend that Yamamoto's work should not be lost within this postwar history, nor should his career be understood in terms of the accepted notion that Japan's modern photographic expression comprised just two parts- prewar and postwar- and that all Japanese photographers should be categorized along those lines."

— Ryuichi Kaneko, Photo Historian

Kansuke Yamamoto was 18 when he started photographing in 1931, 30 years long before Japanese Photography became recognized worldwide after WWII in the 1960s. Since the very beginning Yamamoto was highly skillful and full of innovative expressions the completion level of his works catch up with the works of European advocative artists like Man Ray and Moholy-Nagi.

amanasalto has carefully selected a set 14 masterpieces from Yamamoto's early works with Toshio Yamamoto, son of Kansuke Yamamoto and director of his estate. The series of early works, namely "Kansuke Yamamoto - Selection from Early Works (1933-1953)", includes the multiple exposure work "Reminiscence", collage work "A Chronicle of Drifting" which was considered extremely hard to reproduce after Yamamoto has passed away.

The faithful reproduction from the artist's negatives without altering his originally intended expressions was made possible by incorporating our originally developed digital technology into our platinum printmaking, resulting in prints delicate in texture and rich in tones.

SINGLE PRINTS

Selection of 14 images. Paper Size: 11 x 14" (3 images) / 16 x 20" (7 images) / 20 x 24" (4 images), Edition of 6/each.



Albert Camus (1913-1960) was born in French Algeria.

Camus, having lived in a period of intense social upheaval defining the 20th century, called two lands home: France and Algeria. Garnering acclaim for his novel *The Stranger* (the U.S. version title, entitled *The Outsider* in the U.K.) and the depiction of the absurdities within, Camus would go on to shine as the youngest Nobel Prize winner of his era. At the age of 46, however, he would die unexpectedly in an automobile accident.

Throughout his works, Camus continuously maintained that human beings exist to rejoice in freedom, basking in equally in the gifts of light and nature – and that they are entitled to true dignity, free of violence.

The city of Algiers – teeming with life – where Camus spent his childhood in poverty. The ruins of Tipaza, bordered by the sea and enveloped in light. Le Chambon-sur-Lignon in the south of France – once a center of activity for the French Resistance movement during the German occupation. (While Camus was staying in Panelier, a small village and suburb of Le Chambon-sur-Lignon, he penned the novel, *The Plague*.) One could consider these places as wellsprings of inspiration for Camus as he went about his creative pursuits.



1954 saw the outbreak of the Algerian War, a contention for Algeria's independence from France. Fierce conflict engulfed all corners of the country, increasing in escalation as terror attacks and indiscriminate violence swept civilians into its wake. Camus, in the thick of these conditions, made a public entreaty for a truce to the war in Algiers in 1956: but this ended in failure. With this, Camus saw his own heart torn between his two homelands – the countries he loved.

"I have a camera; it was one my father used all the time, and came from the same period that Camus experienced such strife and anguish. With the camera in hand, I visited these places in Algeria and France – these sources of creativity for Camus – and captured the afterimages of the era in which he lived, together with the light that inhabits them. Here I have collected them into pairs – pairs that pave the way for dialogue."

PORTFOLIO

Set of 10 platinum and palladium prints + 6 loose sheets including text & captions by the artist.
Paper Size: 355×282 mm, Edition of 35.

Masao Yamamoto | 山本昌男

Small Things in Silence



"I try to capture moments that no one sees and make a photo from them. When I seen them in print, a new story begins." — Yamamoto

Born in 1957 in Gamagori, in the Japanese prefecture of Aichi, Yamamoto began his art studies as an oil painter and subsequently discovered that photography was the ideal medium for the theme that most interested him: images with the ability to evoke memories.

amanasalto has partnered with the artist and RM to craft the artist's *Small Things in Silence* Portfolio in two different limited editions. Both limited editions include platinum prints together with his new book *Small Things in Silence*, published by RM based in Mexico City and Barcelona. The book includes images from each one of Yamamoto's major projects — *Box of Ku*, *Nakazora*, *Kawa*, and *Shizuka* — as well as images from some of his original photographic installations.

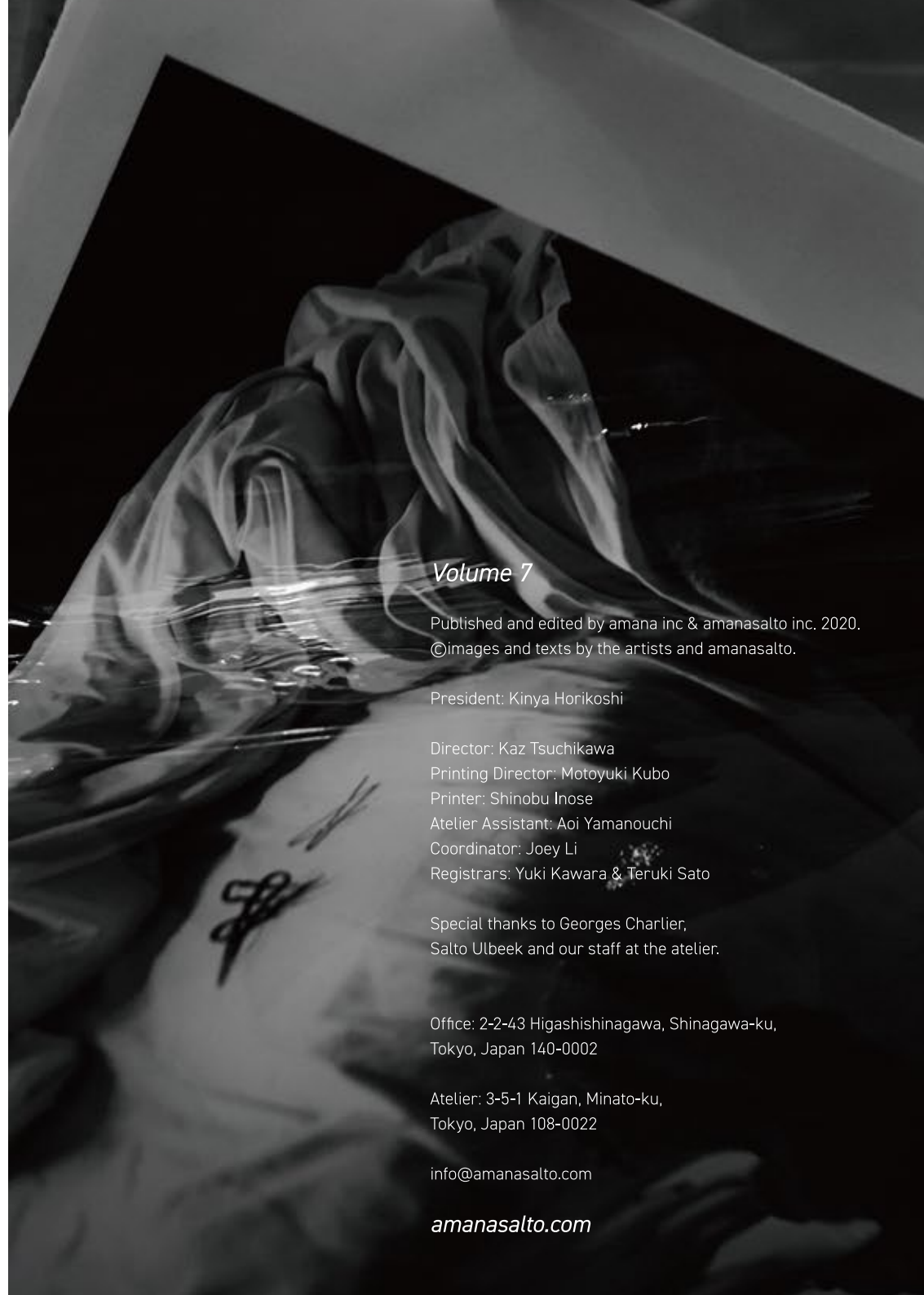
Yamamoto's beautiful images with delicate sensitivity are carefully selected from the book; Handprinted in platinum and palladium by amanasalto with rich tonality; Then each print is further customized by the artist in his own studio. The prints and book are presented in an elegant clamshell case carefully handmade by Japanese craftspeople. All prints and cases include artist's autograph and serial number.

LIMITED EDITION (GREY) SOLD OUT

Includes 2 platinum prints (Selection from 5 images) and a signed copy of the photo book. Edition of 30.

LIMITED DELUXE EDITION (BROWN) SOLD OUT

Includes all 5 platinum prints, one gelatin silver print (#1529 White Mountain, W110 x H165mm) and a signed copy of the photo book. Edition of 10.



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