

PRESS RELEASE

# Books by artists

**Alaska Editions**

**by Sébastien Montabonel**

**Portfolio#4**

**Le Musée des Monuments Français**

**by Stéphane Couturier**

**Opening**

Thursday, November 29<sup>th</sup> 2012 from 6pm to 9pm

**Show from Friday, November 30<sup>th</sup> 2012 until Saturday, January 12<sup>th</sup> 2013**

From Wednesday to Saturday from 2pm to 7pm

And by appointment

Every December, we feature the work of unusual, off the beaten path publishers. Sébastien Montabonel and the Alaska Editions provide us with exceptional, meticulous publications prepared with exquisite artistry that showcase original artistic projects.

We're also showing our annual presentation of portfolios. Ville Ouverte editions continues to publish the work of Stéphane Couturier. His photography has enriched the collection with the addition of two new works, Musée des Monuments Français, unpublished photographs taken about ten years ago.

**Contact press :** Françoise Morin

Tel : 01 78 94 03 00

Email : [contact@lesdoucheslagalerie.com](mailto:contact@lesdoucheslagalerie.com)

**Les Douches la Galerie**

5, rue Legouvé 75010 Paris

Métro République ou Jacques Bonsergent

[www.lesdoucheslagalerie.com](http://www.lesdoucheslagalerie.com)

# Alaska Editions by Sebastien Montabonel

## Alaska Editions

Our focus is single-mindedly and uncompromisingly to publish and promote world-wide contemporary photography using publishing in a 'pure sense', by which we mean exclusively and uniquely contemporary photography with no fashion, editorial, advertising or utilitarian photography.

Alaska has evolved into what it is today: a premium brand proposition, limited edition, hybrid 'bookazine', dedicated to showcasing contemporary photographic art in a new and subtle format. It is designed to 'exhibit' work with great sensitivity, near print quality reproduction with a 'no expense spared' ethos.

Alaska has established itself as a respected, credible, collectable and opinion forming publication, whilst always remaining true to its core values. Challenging new boundaries and urging a continued exploration of new and unfamiliar territory in the contemporary art landscape.

Today Alaska Editions has been purchased by some of the most prestigious public and private collections worldwide ( Pompidou, LACMA, BNF, Foundation Maison Rouge...)

## ALASKA EDITIONS #

### Alaska Edition #01, 2009

Mandy Lee Jandrell (South Africa)

Manuela Zanotti (Italy)

Guillame Leingre (France)

Miho Miyachi (Japan)

Leon Woolls (UK)

Hannah Terrett (UK)

Sebastien Motabonel (France)

Helga Steppan (Sweden)

David Bennett (UK)

Jane & Jeremy (UK)

Bradley Richards (UK)

Giles Raynaldi (France)

Jeondoo Jung (South Korea)

James Cunliffe (UK)

Johanna Eliisa Laitanen (Finland)

Eiko Soga (Japan)

Benoit Grimbert(France)

Margarita Bofiliou (Greece)

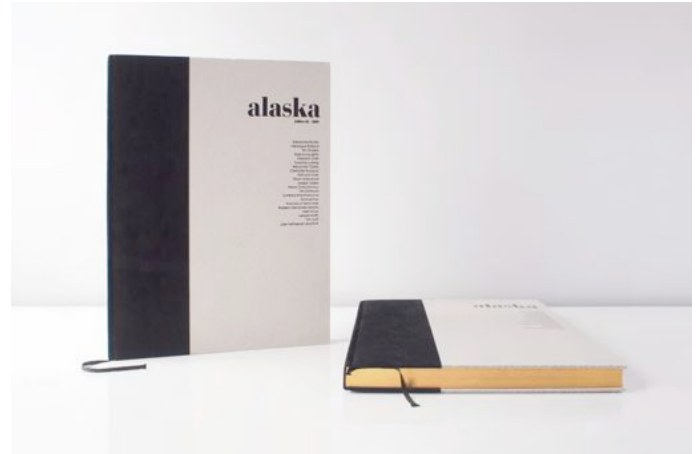
Jesus Jimenez (Mexico)

Kirby Koh (Hong Kong)



## Alaska Edition #02, 2010

Edward Burtynsky (Canada)  
Veronique Rolland (France)  
Tim Noakes (UK)  
Noel McLaughlin (UK)  
Deborah Adie (UK)  
Susanne Ludwig (Germany)  
Alexander Clarke (UK)  
Christoffer Rudquist (Sweden)  
Edmund Aves (UK)  
Dean Hollowood (UK)  
Joseph Szabo (USA)  
Petros Chrisostomou (Greece)  
Tim Simmons (UK)  
Svetlana Khachaturova (Russia)  
Francesca Genovese (Italy),  
Roberto Fernando Ibanez (Uruguay)  
Axel Antas (Finland)  
Lenard Smith (USA)  
Tim Gutt (UK)  
Julie Verhoeven (UK)



## Alaska Edition #03, 2011

Daido Moriyama (Japan)  
Dan Holdsworth (UK)  
Todd Hido (US)  
Ben Adams (UK)  
Guido Baselgia (Switzerland)  
Thobias Fäldt (Sweden)



## ALASKA MONOGRAPHS

### **Dominique Lambert by Stephanie Solinas, 2010**

27 copies worldwide + 3 AP

528 pages in 22 sections, 17,5 x 25 x 7cm

red linen clam shell box, 19 x 27 x 8cm

Screenprinted cotton strapped

Binfining by Per-Anders Hübner

10 copies available



*Dominique Lambert (édition limitée)* is *Dominique Lambert* in one book, to offer the possibility to be part of this process to define Dominique Lambert's identity. A book, probably more, which continues with the question of the society into the individual. When purchasing the book, the acquirer has to trigger the activation of the book, to receive by post the 21 envelopes containing the ID photos over a period of 21 weeks.

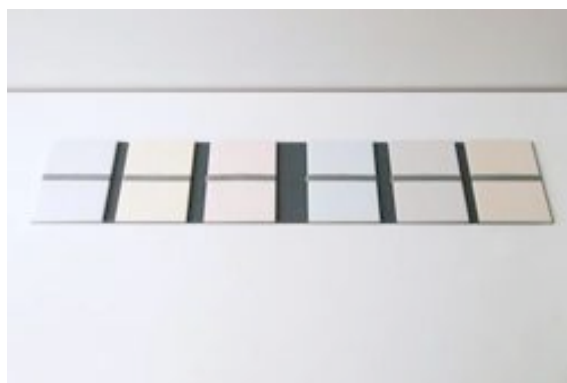
## 6 by Veronique Rolland, 2011

6 copies worldwide + 2 AP

Handmade linen box, screen printed, linen on spine,  
cotton ruban, binding by Per-Anders Hübner

Come with and original print

6 hard copies and 36 soft copies available



Similar to the camera and its subject, the viewer should have an intimate relationship with the printed matter. As if transforming her own experience as a photographer into a suitable layout that helps to understand her work, Véronique Rolland chooses small formatted books to engage the spectator, to make him feel what she felt when she made those pictures. Alaska Editions is proud to present Véronique Rolland's first compendium, documenting the initial decade the French born artist lived in the British capital, from 1996 – 2006. It is a compilation of 6 series, mixing people and landscape photography. The core of the artist's work, however, revolves around the concept of femininity. The portrait of a girl, the relationship of a mother with her child, the transformation of strippers in their job, those themes form a common thread which aims to explore the various identities of a woman at the turn of the 21st century. They are intersected by a series of windows, seemingly suspended objects, freely floating in time and space, and pictures of snow and fog, lifeless elements, which nonetheless adhere to the transformative processes of nature. This is the link holding it together, forming a subtle survey with archival character that puts human existence in a bigger context, connecting it to universal laws that guide us through life. With Véronique Rolland's '6', Alaska Editions continues its dedication to bespoke publishing projects. The best of quality in print and paper, updating the traditional craft of bookbinding, combined with a considerate limitation of numbers makes every book a highly sought after collector's piece. Alaska Editions has been the home for international art photographers with a new perspective on the genre. It has challenged the making of magazines and successfully created a new field of printed objects/artworks that have been added to the collections of some of the most respected public galleries, such as Tate Modern, Centre Pompidou, and the Los Angeles County Museum of Art (LACMA).

Text by :

Stefanie Brawn, Curator, The Photographers' Gallery, London

## Lost and Found by Patrick & Tristram Fetherstonhaugh, 2011

35 copies worldwide + 4 AP

35 C-prints photographs in a three black linen box set

Binding by The Wyvern Bindery

30 copies available



Lost and Found is a series of 35 photographs documenting the 35 cabinets of the pottery collection at the Petrie Museum of Egyptian Archaeology, University College London.

The collection was assembled by Professor Sir William Matthew Flinders Petrie (1853-1952) to be used for teaching and identification. The cabinets that house the collection are arranged typologically giving each cabinet its own aesthetic and palette. The pottery itself dates from 5,000 BC and includes both ceremonial and everyday items – a surprisingly modern and democratic approach to historical artifacts.

The photographs form a portrait of a collection. The title of the piece refers to the pottery that was created, used, lost and found centuries later, but also resonates with the collection itself. With teaching collections rarely still used for their original purpose, many are now threatened and being disbanded. The series records this pressure – the aging fluorescent lights which illuminate the cabinets give each cabinet its own colour cast which we have purposely chosen not to correct nor intervene where the lights have failed.

The photographs were taken – over a three-year period – with a custom-made camera set-up, constructed to allow the cabinets to be shot in as an objective way as possible despite the confined layout of the Museum.

Published by Sébastien Montabonel for Alaska Editions continues its dedication to bespoke publishing projects. The best of quality in print and paper, updating the traditional craft of bookbinding, combined with a considerate limitation of numbers makes every book a highly sought after collector's piece. Alaska Editions has been the home for international art photographers with a new perspective on the genre. It has challenged the making of magazines and successfully created a new field of printed objects/artworks that have been added to the collections of some of the most respected public galleries, such as Tate Modern, Centre Pompidou, and the Los Angeles County Museum of Art (LACMA).

Text by :

Dr Simon Baker, Curator of Photography and International Art, Tate

Stephen Quirke, Curator, Petrie Museum of Egyptian Archaeology

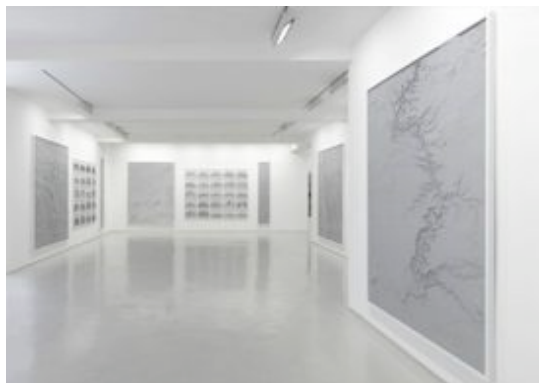
## Transmission: New Remote Earth Views by Dan Holdsworth

3 copies worldwide + 3 AP

80 10x8 duotone printed on on Mohawk Superfine Ultra White Eggshell 352g + 5 plan views printed on paper map

6 white linen mixed with clorplan clamshell box set + plexi box

Binding by Per-Anders Hübner



In Dan Holdsworth's latest series *Transmission: New Remote Earth Views*, he appropriates topographical data to document the ideologically and politically loaded spaces of the American West in an entirely new way. In his images of the Grand Canyon, Yosemite, Mount Shasta, Mount St. Helens, and Salt Lake City, we see stark, uninterrupted terrains where meaning is made through what it is absent, as much as what is seen. What at first appears to be a pure white snow-capped mountain is in fact a digitally rendered laser scan of the earth appropriated from United States Geological Survey data, a 'terrain model' used to measure climate and land change - to measure man's effect on the earth.

w

Belying his empirical methodology is the fact that each of these terrains has a rich and conflicting cultural legacy. Beginning with the idealised aesthetic of the Romantic sublime via the deadpan industrial frames of the New Topographics photographers a century later, each has been subject to the gaze of artistic, political, and sociological categories claiming this territory as their own. Extending ideas of the frontier and seeing anew, *Transmission* captures the world as if from space, functioning not only as a map of the land but as a mapping of the discourses that these lands have come to represent.

Working outside of the wilderness myths that render the images from the photographic avant-garde the 'after' to nineteenth-century visions of Carleton Watkins' 'before', Holdsworth opens up a working territory that is open to the ambiguous and ethereal, oscillating between realms of art and science, the familiar and the alien, the industrial and the natural. Without the signifiers of the natural there is no idealised wilderness or picturesque aesthetic, no invoking of the Romantic version of the sublime; and yet at the same time what is antithetical to these visual tropes - the man-made, the artificial, the vernacular of the New Topographics photographers - is also absent. With neither the schema of the romantic nor the everyday to guide us, Holdsworth absorbs us into a vision of the unknown; a space that is unequivocally, transcendently, Other.

Published by Sébastien Montabonel for Alaska Editions continues its dedication to bespoke publishing projects. The best of quality in print and paper, updating the traditional craft of bookbinding, combined with a considerate limitation of numbers makes every book a highly sought after collector's piece. Alaska Editions has been the home for international art photographers with a new perspective on the genre. It has challenged the making of magazines and successfully created a new field of printed objects/artworks that have been added to the collections of some of the most respected public galleries, such as Tate Modern, Centre Pompidou, and the Los Angeles County Museum of Art (LACMA).

## Sebastien Montabonel

Sebastien joined Phillips de Pury in January 2009 as European Senior Specialist in Contemporary Photography. Prior to this, he worked as an adviser on some of the largest corporate and private collections. He has won numerous awards in the creative world for his work in advertising, graphics and strategy.

He is the founder and Editor in Chief of Alaska Editions, specializing in the high-end publishing of contemporary art. Today some of these books are part of the permanent collections of some of world's leading institutions including the Musée Pompidou, Bibliothèque Nationale de France, Fondation Maison Rouge, and the Los Angeles Contemporary Museum of Art. He initiated the Private Collector project, which brings to the public some of the most important private art collections, in partnership with the Saatchi Gallery.

In early 2010 he orchestrated the first public exhibition for the Franks-Suss Collection and later the same year he secured the Juan Yarur Contemporary Art Collection in partnership with the Chilean Ministry of Foreign Relations. In 2013, a unique collaboration between Sebastien, the Contemporary Art Society, the Harris Museum and the city of Preston will lead to the third and final installment of a series of thematically linked exhibitions at The Harris exploring the importance of private collecting by bringing together 4 of the best contemporary art collection in the world. Sebastien was the adviser for the acquisition of the Jacobson/Hashimoto Collection by Tate Modern which consequently holds the largest collection of vintage modernist Japanese photographs in the western world. He is also Nominator for the Prix Pictet and The Hasselblad Foundation Award.



# Portfolio : The Museum of French Monuments

## By Stéphane Couturier

These photographs done on the Museum of French Monuments in Paris were taken between 2003-2006 during the building's restoration.

The castings, copies of mural paintings and other architectural fragments from France's cultural past have, in turn, acquired national heritage status. This transformation of status from copy to a full-fledged work of art has led to the protection of these copies.

The photographic work has sought to highlight the layers of time represented in these reproductions, thus allowing them to become more than simple representations but true art objects evolving towards heritage status.

The superposition of such heterogeneous elements from different periods, the presence of the original molds or imprints left by the layering deposits of the pieces themselves, along with the remains of the former *Palais du Trocadéro* as well, all of these components combine and overlap to express the history of a place in mutation and still very much alive.

What is this work about, then ? Time becomes its very subject in which marks, imprints, original models, and copies come together in the same, singular organic mix.

Stéphane Couturier



# Stéphane Couturier

Born in 1957, lives and works in Paris.

Represented by Galerie Polaris in Paris, Laurence Miller in New York et by Les Douches La Galerie.

## Individual exhibitions (selection)

- 2012 :  
Galerie Kornfeld, Berlin  
Institut Français, Berlin  
Galerie Christophe Guye, Zürich  
Stéphane Couturier, Théâtre de la Photographie et de l'Image, Nice  
Fondation Salomon, Art contemporain, Alex  
Nordin Gallery, Stockholm
- 2011 :  
Melting Point Brasilia, Galerie Polaris, Paris  
Melting Point Avignon, Avignon  
Melting Continued, Espace d'Art contemporain André Malraux, Colmar  
Melting Continued, Landesmuseum, Linz, Autriche
- 2010 :  
Melting Continued, Blickle Stifun, Kraichtal
- 2009 :  
Alstom - Musée d'Art et d'Histoire, Belfort  
Portfolios «Renault-Billancourt #2» «Villa Noailles» , Les Douches La Galerie, Paris
- 2008 :  
Tiinglado 2 - Centre d'Art Contemporain, Tarragona  
Le 104, Paris
- 2007 :  
Galerie Polaris, Paris  
Centre Méditerranéen de la Photographie, Bastia
- 2006 :  
Galerie Laurence Miller, New-York  
Photo Biennale de Moscou , Moscou  
Biennale de La Havane, La Havane  
Galerie Van Kranendonk, Den Haag  
Artothèque de Pessac, Pessac  
Galerie In Camera, Monaco
- 2005 :  
Galerie Polaris, Paris  
Exposition Universelle - Pavillon Français, Aichi / Japon  
Image/Imatge - L'Imprimerie, Orthez
- 2004 :  
Bibliothèque Nationale de France, Paris  
Forum für Zeitgenössische Fotografie, Cologne  
Rena Bransten Gallery, San Francisco

- Galerie Van Kranendonck, La Haye
- 2003 : Galerie Laurence Miller, New-York  
Galerie Clairefontaine, Luxembourg
- 2002 : University of California - Art Gallery, San Diego  
Musée Malraux, Le Havre  
Galerie Conrads, Düsseldorf  
Galerie Polaris, Paris
- 2001 : Galerie Sollertis, Toulouse  
Rencontres Internationales de la Photographie, Arles  
Musée de la Céramique, Maastricht  
Villa Noailles, Hyères  
Galerie Pennings, Eindhoven
- 2000 : Galerie Polaris, Paris  
Galerie Laurence Miller, New-York  
Lowe Art Museum, Miami  
FIAC 2000 - One man show Galerie Polaris, Paris

### **Collective exhibitions** (selection)

- 2012 : Portofolio≠4, Musée des Monuments français, Les Douches La Galerie, Paris  
Man made Color, Laurence Miller, New York  
Des Architectures, Vidéo Séoul – Tanji, Galerie Gourvenec-Ogor, Marseille  
Où donc, et quand?, Un choix des œuvres du FRAC Bourgogne et du FRAC  
Franche-Comté  
Make Up, Un choix des collections du CAPC et de la Société Générale  
Babel, Palais des Beaux-Arts de Lille
- 2011 : Portofolio≠3, Les Douches La Galerie, Paris  
Mythologies urbaines, Collection de la Société Générale, Musée d'Art Moderne et  
contemporain, Nice  
High rise, Ideal and reality, Museum für Gestaltung, Zürich, Suisse  
Growth, Pictet Photography Prize, Paris, Dublin, San Diego, Dubaï, London, Madrid,  
Thessaloniki, Düsseldorf, Milan  
Open Frame, vidéo, CRAC, Sète  
Opera Seria, Serial Aspects in contemporary art, Galerie Ruzicka, Salzburg,  
Autriche

- 2010 : Poétique du Chantier, Musée - Château, Annecy  
 Dreamlands - Centre Georges Pompidou, Paris  
 Biennale Photographie et Architecture de la Cambre, Bruxelles  
 Le Meilleur des Mondes, MUDAM, Luxembourg
- 2009 : CCC - Collection de la Société Générale, Tours  
 Le Havre – Brasilia, MAC de Niteroi (Brésil) et MAC de Brasilia
- 2009 : Le Havre – Brasilia, MAC de Niteroi à Rio de Janeiro  
 Projections constructives - Micro-Ondes, Vélizy  
 E factory, e machine, e body, Centro d'arte contemporaneo La Panera (Espagne),  
 Auto Sueno y materia, Centro de Arte Laboral, Gijon (Espagne)  
 Segunda Biennial de Canarias, Centro Atlantico de Arte Moderno, Tennerife
- 2008 : Licht schreiben, Forum für Photographie, Köln  
 Paysages, Centre d'art contemporain, Pontmain  
 Power of Photography – Sungkok Art Museum, Séoul  
 Urbanités - Galerie Les filles du calvaire, Paris  
 Beyond the Iconic - Central Library, Los Angeles  
 Céramiques du CRAFT - Galerie P.A. Challier, Paris  
 Portraits et Paysages - Espace ING, Bruxelles  
 Oikos - Habitable Places - Galerie SBC, Montréal
- 2007 : Centre Georges Pompidou - acquisitions récentes, Paris  
 Introduction to Art History - Blickle Stiftung, Kraichtal  
 Du Machinique et du vivant - « La Réserve », Pacy sur Eure  
 Pleins Phares - Musée de l'automobile, Mulhouse  
 Fondation Salomon - Baroquissime, Annecy  
 Musée des Beaux-Arts - Lille 3000, Tourcoing  
 Territoires partagés - Château de Villeneuve, Vence  
 Brasilia-Chandigarh-Le Havre - Musée Malraux, Le Havre  
 « Le dur Labeur » Galerie du Conseil Général, Aix en Pce
- 2006 : International Center of Photo - Ecotope, New-York  
 SanJosé Museum of Art - Suburban Escape, San José  
 Spectacular city – N.A.I., Rotterdam  
 Biennale de la photographie, Sedan
- 2005 : Triennale de photographie, Séoul  
 +- dense – Galerie du petit château - Caue 92, Sceaux  
 Le temps Arrêté – Petit Château, La Ferté-Vidame

- Objectif Paris - Pavillon des Arts, Paris  
 Sélest'Art - Biennale de Sélestat, Sélestat
- 2004 : Conditions Urbaines-Galerie DonzéVanSaanen, Lausanne  
 De leur temps, Musée des Arts de Tourcoing, Tourcoing  
 Yet Untitled Nationale Fotomuseum, Copenhagen
- 2003 : Centre d'Art de l'Yonne :  
 « qui a peur du rouge, du jaune et du bleu », Château de Tanlay  
 Landesgalerie - "Archetypen", Linz (Autriche)  
 Gana Art Center, Séoul  
 Rencontres Photographiques, Pau - Orthez
- 2002 : Art Institute of Chicago - "Sight-set-sequence", Chicago  
 Biennale d' Art Contemporain de Nouméa, Nlle Calédonie  
 Musée de Grenoble - "Vues d'Architectures", Grenoble  
 Maison Culture Amiens - "singuliers débordements", Amiens  
 Semaines de l'Image - Chapelle du Rham, Luxembourg
- 2001 : Entre Photographique - l'Imagerie, Lannion  
 Collection 3 - FRAC Alsace, Sélestat
- 2000 : Forum Culturel - « Le Temps déborde », Le Blanc-Mesnil  
 « L'invitation à la Ville » - Brussels Centrum, Bruxelles  
 Contemporary Art Center - Photography now, New-Orléans  
 Deichtorhallen - Hausschau, Hambourg

### **Foundations and Public Collections (selection)**

- 2012 : Fondation Salomon, Alex
- 2009 : Musée du Petit Palais-Musée des Beaux Arts, Paris
- 2009 : Bibliothèque nationale de France, Paris
- 2009 : Cabinet des Estampes – Bibliothèque nationale, France
- 2009 : Musée du Petit Palais, Paris
- 2009 : Artothèque de Vitré, Artothèque d'Annecy
- 2008 : Artothèque de Caen, Artothèque d'Angers
- 2008 : Erasmus MC, Rotterdam, Pays-Bas
- 2008 : Fonds National d'Art Contemporain, France
- 2008 : Fondation NSM Vie, France
- 2007 : Caldic Collection Rotterdam, Pays-Bas
- 2007 : Maison Européenne de la photographie, France

- 2006 : Musée Carnavalet, France
- 2006 : Centre Georges Pompidou, France
- 2006 : Fonds National d'Art Contemporain, France
- 2005 : Saint-Louis Museum, Etats-Unis
- 2005 : Fondation NSM Vie, France
- 2005 : Musée de La Roche sur Yon, France
- 2005 : Fondation Lhoist , Belgique
- 2004 : Los Angeles County Museum, Etats-Unis
- 2004 : Gemeentemuseum, Pays-Bas
- 2004 : Collection La Fnac, France
- 2004 : Cabinet des Estampes – Bibliothèque nationale, France
- 2003 : Fonds National d'Art Contemporain, France
- 2003 : Musée d'Art Moderne Grand-Duc Jean, Luxembourg
- 2003 : Musée de la Photographie de Charleroi, Belgique
- 2003 : National Gallery (Washington), Etats-Unis
- 2002 : Banque et Caisse d'Epargne de l'Etat, Luxembourg
- 2002 : Spencer Museum of Art, University of Kansas, Etats-Unis
- 2002 : Goldman Sachs, New York, Etats-Unis
- 2001 : Art Institute of Chicago, Etats-Unis
- 2001 : Fonds National d'Art Contemporain, France
- 2001 : Progressive Corporation, Cleveland, Ohio, Etats-Unis
- 2001 : LaSalle National Bank, Chicago, Illinois, Etats-Unis
- 2001 : Musée d'Art Contemporain de Brême, Allemagne
- 2000 : FRAC Alsace, France
- 2000 : FRAC Auvergne, France
- 2000 : Randstadt Nederlands, Pays-Bas
- 2000 : Lowe Art Museum, Etats-Unis

### **Bibliography (selection)**

- 2012 : Stéphane Couturier – Catalogue d'exposition – Fondation Salomon
- 2011 : Melting Point (Continued) Stéphane Couturier - Fotohof
- 2009 : Melting Power Alstom - Catalogue d'exposition, Belfort - Editions Ville Ouverte
- 2008 : Melting Point - Catalogue d'exposition – Tarragona
- 2007 : Chandigarh replay - Editions Ville Ouverte
- 2006 : Melting Point - Editions Ville Ouverte / Transphotographic Press

- 2006 : *En Chantier*, Éditions Textuel, Paris
- 2004 : Stéphane Couturier - Photographies – Editions Adam Biro
- 2004 : Stéphane Couturier - Mutations – Editions Bibliothèque Nationale de France
- 2002 : Landscaping - Editions Ville Ouverte
- 1999 : Stéphane Couturier - Catalogue d'exposition – Frac Auvergne

**Public orders – Prizes (selection)**

- 2009 : Commande publique sur le Festival d'Avignon
- 2007 : Allocation de recherche pour un travail sur la ville de Brasilia
- 2005 : Commande Publique : 1% artistique, Hôtel des Finances - Vitry/seine
- 2003 : Prix Niepce
- 1999 : Bourse de la Ville de Paris/ AFAA pour un travail sur Moscou
- 1999 : Prix Paris-Photo
- 1998 : Bourse de la Ville de Paris sur les parcs et jardins
- 1998 : Programme à la carte AFAA - ville de Dresde
- 1996 : Centre National des Arts Plastiques – Villa Noailles (Hyères)