

galerie
SIT

4, rue Sainte-Anastase
75003 Paris
tél. + 33 (0)1 42 78 08 07
info@sitdown.fr
www.sitdown.fr

DOWN

PRESS RELEASE

ART PARIS 2021

SEPTEMBER 09 – 12, 2021

GRAND PALAIS ÉPHÉMÈRE, CHAMP-DE-MARS

STAND G6

Beyond Photography...

Anne-Lise **BROYER**

Salvatore **PUGLIA**

Jean-Charles **REMICOURT-MARIE**

Florian **RUIZ**

Silvi **SIMON**

**ART.
PARIS
ART
FAIR**

For its first appearance at Art Paris, the Sit Down Gallery will present five photographers from the contemporary French scene. All share one point in common: the artists transcend photography by crossing and interchanging with other media, and by questioning the limits of its mimetic use.

Anne-Lise Broyer's *Regards de l'égaré* and *Madame Air* are a dialogue with literature. Her folding screen, originally created for Paris's Musée de la Vie Romantique, is seen for the first time at an art fair. She covers its three swivelling panels with analog prints enhanced by graphite, recreating the physical act of writing that is crucial to the artist.

Creating a new image experience prompted **Jean-Charles Remicourt-Marie*** to fashion travelling trunks to display his photographs, which are secreted inside. Inspired by shadowy stories and specially created for Art Paris, these luxury suitcases allow the artist to choose the modes in which the image appears - within a drawer, for example - and create an intimate bond with the spectator.

Salvatore Puglia creates visual work in layers. Using photographs, archived documents and literary texts as a base, he considers the footprints of History as material to be processed or transformed.

By superimposing images, *White Contamination* by **Florian Ruiz** seeks to reproduce the changes the atom has wrought upon Fukushima's now-contaminated countryside. The result is a two-fold feeling of both dizziness and imminent danger, hidden behind the purity of a white landscape.

With his chemigrams, **Silvi Simon** toys with the myriad pictorial possibilities of how chemicals can affect photographic representation. The work draws on uncertainty and improvisation, yet at the same time uses the artist's empirical, almost scientific method. His experiments free the medium of photography from the laws of optics, taking us out of the photographic realm, in the sense of strictly visual artwork, and suggesting a new definition of photographic technique.

*A personal exhibition by Jean-Charles Remicourt-Marie, *Il soufflera de l'Est*, will run concurrently with the Art Paris art fair at the Sit Down Gallery 16 September - 23 October 2021.

Beyond photography...

Anne-Lise Broyer, Salvatore Puglia, Jean-Charles Remicourt-Marie and Florian Ruiz

Since its inception, photography has allowed artists to create images, reproduce what we see, record a point of view, capture a moment in time, a movement or a look. But photography is likewise the medium of visual writing, where through a fresh or unusual use of its properties photographers can travel beyond the medium itself, past the one-dimensional surface of the image. By entering into its essence, confronting it, juxtaposing it and mingling it with other media, its substance is reshaped; the seemingly latent image is converted into one that is in the process of becoming. Thus does the photograph become an object. It is change and transformation. The photograph is the accumulation of all the acts of history and the vessel of the various deeds of the artist.

Photography is the common language of Anne-Lise Broyer, Salvatore Puglia, Jean-Charles Remicourt-Marie and Florian Ruiz, yet their work takes us farther than the concepts of a more traditional usage to document or capture what's real or visible. In Beyond Photography, these artists contemplate the medium itself as a tool of contemporary creation, or an idiom expressing form.

Anne-Lise Broyer's photographic statements in *Regards de l'égaré* and *Madame Air* are inspired by the writings of French authors Marguerite Duras and George Sand. The two series of photos examine terrain and territory. To fully embody these landscapes, and to regenerate the physical act of writing she values so highly, Broyer applies the act of drawing to reshape the narrative of her photographs. Graphite overlaying the analog prints allows each work to be read, like a separate chapter of a novel. Superimposing the different media allows us to view her work like the numerous layers of a single life.

Salvatore Puglia likewise looks at life in layers, through his method of visual writing. In *Time Flow* he revisits the photographs of Calabrian Saverio Marra (1894-1978), reproducing the original image in a mirror, then adding a drip-flow of red that covers the glass in the foreground. Literary excerpts from Marcel Proust etched onto the surface disrupt a clear view of the image. A reflection of the present is mirrored in an image of the past, as photography becomes theater. These different planes allow the photographer to reenact the lives of Marra's anonymous subjects, ennobling them.



The theatrical also plays a role in the work of Jean-Charles Remicourt-Marie. His photographs, rooted in reality, borrow the dialect of images taken from life's darker side. With *Je voulais enfermer la brume*, he builds an everyday object - a travelling trunk - and transforms it into an environment for each image to fully inhabit. These custom-fashioned valises are temples of memory. A photograph lives in each drawer, retelling tales of power and violence. Clues accompany the images, yet only insiders can open the drawers and embark on these inner journeys, discovering the mood, and the secret, of each story.

The White Contamination also takes us on a voyage. Florian Ruiz works with symbols common to Japanese prints, particularly ukiyo-e. A snowy landscape seems pure and peaceful, but the artist's fragmented images reveal the invisible: the devastating impact of man, through the nuclear disaster at Fukushima. The transparency and innocence of the snowy scene become opaque and shadowy. We enter an ephemeral world, where time is suspended, its boundaries unclear. Its murkiness propels us into another reality, one where matter is deformed.

Anne-Frédérique Fer

galerie
**SIT
DOWN**

ART PARIS 2021

Anne-Lise **BROYER**



With her *Regards de l'égaré* series, Anne-Lise Broyer associates drawing with black and white photographs. Inspired by the writing of Marguerite Duras and particularly by the notion of Inside and Outside, the artist seeks this confrontation between intimate writing and landscape by mixing the two mediums, until she finds the « landscape-negative » - primitive and wild on a matte photosensitive medium.

A selection of drawings, small bronze sculptures, a screen etc. - all from the installation *Madame Air* - will also be presented on the stand. This dreamlike wandering around the intimate life of the writer George Sand had been created in 2018 at the Musée de la vie romantique in Paris and had taken the form of a bucolic theater in the writer's home in Nohant-Vic.



Anne-Lise BROYER | BIOGRAPHY

Born in 1975 in France. Lives and works in Paris, France.

Graduated as a photographer and a typographer, Anne-Lise Broyer's practice of photography is therefore peculiar, eager to simultaneously follow paths of graphic design, drawing and writing; looking through this hybridization to generate a kind of photographic literature, questioning the link between photography and artist books and trying to bring an unusual research in the display design of each one of her exhibition. Her series all have in common a narrative framework, given by a text or novel she has read. Anne-Lise Broyer does not tend to illustrate, but it's being a reader that she confronts the world, and the experience of photography often merges with the exceptional experience of reading. For Anne-Lise Broyer, what initiated and still launches the creative act is the experience of reading. For each image, she produces the transcription of a more or less old disturbance forged by her readings. Places which she photographed haven't been read before being actually seen.

Would the places she photographs have already been read before being seen?

She wishes to make of the place of revelation that the photograph or the drawing represents the analogon of a mental space where something would take shape, a memory, a reminiscence or a vision, a fantasy... The photographic narratives thus constructed, in this necessity to restore the evidence of a text.





EDUCATION

Post-graduate degree in Publishing-Press at ENSAD.

Atelier National de Recherche Typographique (post-graduate degree), scholarship holder of the French Ministry of Culture.

Graduate of the photographic section of ENSAD (École Nationale Supérieure des Arts Décoratifs de Paris).

SOLO EXHIBITIONS (SELECTION)

2021 *Le Chant de la phalène (Oraison)*, Centre d'art contemporain de Pontmain.

Journal de l'œil et autres récits, Hôtel Fontfreyde - Clermont-Ferrand.

2020 *Le Chant de la phalène (Oraison)*, Domaine de Kerguéhennec.

2021 *Journal de l'œil (Les Globes oculaires)*, Galerie Folia, Paris.

2018 *Madame Air (Je vous envoie un nouveau roman)*, Musée de la vie romantique, Paris.

Madame Air (Laissez Verdure), Domaine de Nohant, Berry.

Regards de l'égaré (troisième chant), Biennale de la photographie, Musée des Beaux-Arts de Mulhouse.

2017 *Journal de l'œil (extrait)*, la Galerie Particulière - Foucher/Biousse, Bruxelles.

2016 *Elle est ravissante*, Galerie Saint-Séverin, Paris.

Regards de l'égaré, La Galerie Particulière, Paris.

Au Roi du bois dans le cadre du Festival Itinéraire des photographes voyageurs, Bordeaux.

2015 *Carnet d'A*, La Galerie Particulière, Bruxelles.

2014 *Vermillon*, Comptoirs pour la jeune photographie, Arles.

2013 *Le Marin de Gibraltar*, La Non-Maison, Centre d'Art, Aix-en-Provence.

Au Roi du bois, Pampelune (Espagne) dans le cadre de MAPAMUNDISTAS 2013

Vermillon, Pampelune (Espagne) dans le cadre de MAPAMUNDISTAS 2013

Au Roi du bois, Bilbao (Espagne) Sala Rekalde, dans le cadre de MAPAMUNDISTAS 2013

2012 *Leçons de Sainte-Victoire et Vermillon*, La Galerie Particulière 1 & 2, Paris.

Carnet d'A., Artothèque de Vitré.

2011 *Au Roi du bois*, TEA (Tenerife, Espagne)

Quatrains, Musée de La Roche-sur-Yon (La Roche-sur-Yon)

Des journées entières dans les arbres, exposition en collaboration avec Mahut, Artothèque (La Roche-sur-Yon).

Fading, exposition en collaboration avec N. Comment, Artothèque (Pessac).

2009 Anne-Lise Broyer, *photographies*, exposition monographique, Galerie VU' (Paris)

2008 *Le Courage des Oiseaux*, L'Imagerie (Lannion).

Au Roi du bois, chapitre II, Centre culturel Maurice Eliot (Epinay-sous-Sénart).

Lieux-dits, Centre culturel Maurice Eliot (Epinay-sous-Sénart).

2007 *Lieux-dits*, exposition monographique, Maison d'art Bernard Anthonioz (Nogent-sur-Marne).

Fading, Musée d'Ethnographie de Brno (République Tchèque).

2006 *Fading*, Galerie de l'Institut français de Prague.

Fading, Galerie Made, pendant le «mois de la photo» à Paris.

Fading, Les Imagiques, Langon, sur l'invitation de Gabriel Bauret.

Fading, Artothèque, Grenoble.

Fading, Galerie du théâtre La Passerelle, Gap.

2005 *Le Ciel gris s'élevant (paraissait plus grand)*, Galerie du théâtre Granit, Scène nationale, Belfort



'GROUP EXHIBITIONS (SELECTION)

- 2019 *Dans l'atelier, la création à l'œuvre*, avec Jérôme Zonder et Laurent Pernot (commissariat Dominique de Font-Reaulx et Léa Bismuth), Musée Delacroix, Paris.
- 2017 *Being Beauteous* avec Nicolas Comment, Amaury da Cunha et Marie Maurel de Maillé, L'Imagerie, Lannion.
- 2016 *Dépenses*, commissariat Léa Bismuth, Labanque, Centre d'art contemporain à Béthune.
Being Beauteous, Centre d'Art de Fontenille, Lauris.
Sur le motif, Maison d'art Bernard Anthonioz (Nogent-sur-Marne).
- 2015 *Fragments de l'amour*, commissariat Léa Bismuth, CAC La Traverse, Centre d'art contemporain d'Alfortville.
Documents, Commissariat Léa Bismuth, URDLA, Villeurbanne.
L'arbre, le bois, la forêt, CAC Meymac.
- 2014 *Being Beauteous* avec Nicolas Comment, Amaury da Cunha et Marie Maurel de Maillé, Galerie du Château d'eau, Toulouse.
- 2013 *Souvenirs d'immensité*, Galerie de l'Institut Français (Madrid).
Bruissements, commissariat Léa Bismuth, Galerie Isabelle Gounod, Paris, dans le cadre de Nouvelles Vagues du Palais de Tokyo.
Artistes de la Casa de Velazquez, Domaine de La Garenne Lemot, Gétigné-Clisson.
- 2012 *Sacré blanc !*, Commissariat Yves Sabourin, Musée de la Tapisserie (Angers).
- 2010 été : 3 photographies dans le cadre de l'exposition *Dans un jardin, Un hommage au déjeuner sur l'herbe et au jardin de Monet à Giverny*, FRAC Haute-Normandie.
- 2008 *Métissages*, Commissariat Yves Sabourin avec Martine Schildge, Annette Messager, Jean-Michel Othoniel... Fondation Thomson (Thaïlande).
- 2006 *Métissages*, Commissariat Yves Sabourin avec Gaëlle Chotard, Isabelle Jousset, Jean- Michel Othoniel, Martine Schildge... Galerie de l'Institut français de Prague.
- 2005 *Christian Lacroix, dialogues*, Commissariat Yves Sabourin avec Christian Lacroix, Annette Messager, Jean-Michel Othoniel, François-Xavier Courrèges... Fondation Thomson (Thaïlande).
Christian Lacroix, dialogues, Musée des Beaux arts de Shanghai (Chine).
- 2004 *L'autre « métissages »*, Commissariat Yves Sabourin avec Béatrice Dacher, Gaëlle Chotard, Martine Schildge, Christelle Familiari... Musée des Beaux arts, La Paz (Bolivie).
Short stories avec Sophie Calle, Jeff Wall, Cindy Sherman..., Fotomuseum, Anvers (Pays-Bas).

PUBLIC/PRIVATE COLLECTIONS

Bibliothèque nationale de France
Musée de La-Roche-sur-Yon
Artothèque de La-Roche-sur-Yon
Artothèque de Grenoble
Artothèque d'Angers
L'Imagerie, Lannion
La Passerelle, Gap
Arendt Avocats

PUBLICATIONS

2021

Correspondances autour de Georges Bataille (à propos de Bataille à perte de vue d'André S. Labarthe), textes de Michel Surya, Mathilde Girard, Olivier Meunier, Vincent Roget et Jean-Marc Chapoulie (éditions Loco).

2020

Le Chant de la phalène (Oraison), textes de Suzanne Doppelt & Olivier Delavallade, partition de Florent Motsch (éditions Loco).

2019

Journal de l'œil (Les Globes oculaires), textes de Léa Bismuth, Yannick Haenel, Mathilde Girard, Muriel Pic et Bertrand Schmitt (éditions Loco).

2016

Du Monde vers le Monde (Escale à Valparaiso) avec René Tanguy, texte de Jean-Luc Germain (éditions nonpareilles).

2013

Regards de l'égaré (Fragments d'une saison pluvieuse), texte de Bernard Noël (éditions nonpareilles).

2012

Vermillon, texte de Pierre Michon (éditions Verdier/Nonpareilles).

2011

Carnet d'A., texte de Julien Mérieau (éditions nonpareilles).

2008

Au Roi du bois, chapitre II (Filigranes Éditions).

2007

Le Ciel gris s'élevant (paraissait plus grand), texte de Jean-Luc Nancy (Filigranes Éditions).

2006

Fading (Tentative de reconstitution d'un plan sentimental de Prague), avec Nicolas Comment (Filigranes Éditions).

2003

Une Histoire sans nom, texte de Alain Coulange, (Filigranes Éditions). Prix d'aide à l'édition rencontre d'Arles.

2001

C'est maquis, texte de Nicolas Comment (Filigranes Éditions).

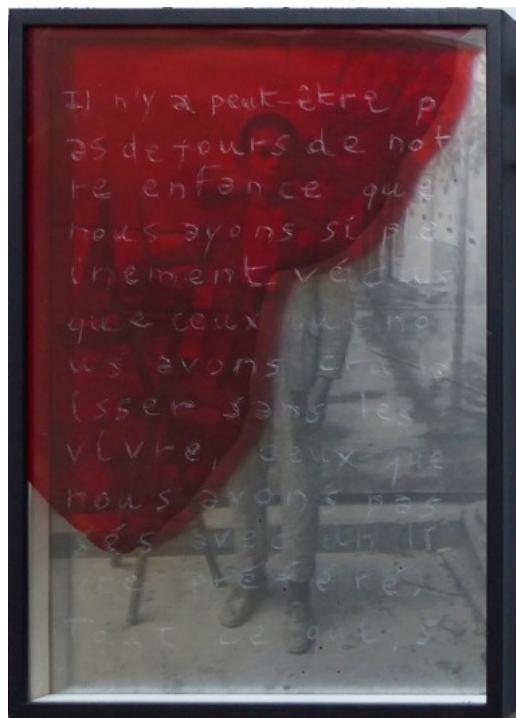
1998

Bruno, Lison et Nico (éditions Thierry Magnier), texte et illustrations.

galerie
**SIT
DOWN**

ART PARIS 2021

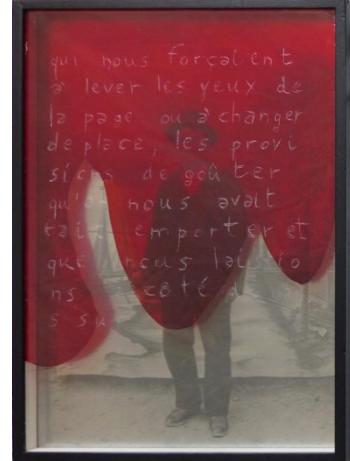
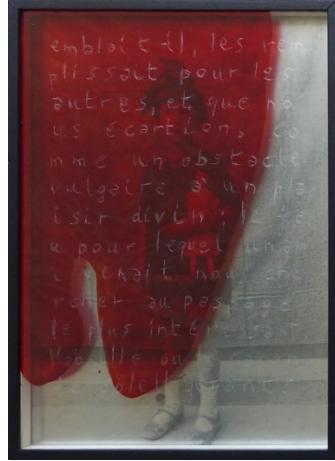
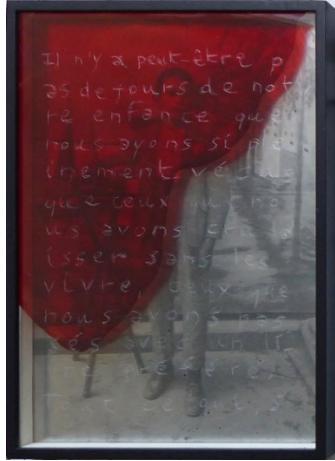
Salvatore **PUGLIA**



For more than thirty years, Salvatore Puglia has been composing visual art works in layers, starting from photographs, archival documents, literary texts and considering the traces of history as material to be transformed. He delves into the margins of history, where it is precisely oblivion which is at work. The works presented at ART PARIS were created especially for the event.

Time Flow, 2020

Using portraits from the archives of the Calabrian photographer Saverio Marra (1894-1978), Salvatore Puglia creates works that revolve around three layers that constantly intersect in the work. The original image is reproduced on a mirror and then covered by a red cast on the glass of the foreground, while engraved words, taken from Marcel Proust's famous text, *On Reading, draw our attention to that which no image can convey and which could be the life story of the person represented.*



Salvatore PUGLIA | BIOGRAPHY

Born in Rome in 1953, Salvatore Puglia undertook his academic training in the field of history. After years of research in that discipline, he began exhibiting his installations in 1985. Over the last 25 years, his artistic investigations have focused on the documentary sources of images. Puglia regards historical traces as material to be transformed, and thus takes as his starting point images "stolen" from the past, which he then reproduces, playing with the transparency and layering of the materials used. In doing so, he transforms their meaning and interpretation. Puglia's writings and art works have been published in numerous periodicals (Quaderni storici, Détail, Linea d'ombra, Revue de Littérature Générale, Vacarme, Lo sciacallo, Mediomatic, Issues in Contemporary Culture and Aesthetics, Any).



SOLO EXHIBITIONS (SELECTION)

- 2020 *Millenovecento*, galerie Sit Down, Paris, France
- 2018 *Return to Eden*, FLAIR galerie, Arles, France
Transit, Atelier d'artistes Etant donné, Nîmes, France
- 2017 *Des intrus chez les Etrusques*, galerie Sit Down, Paris, France
- 2015 *Eden*, Flair galerie, Arles, France
Inventaire, galerie Sit Down et galerie Huit, Arles, France
- 2014 *Le jardin des monstres*, galerie Sit Down , Paris, France
- 2012 *Rupestri*, Alessandro Carbone Arte, Rome, Italie
- 2011 *SP O tempora*, galerie Sit Down, Paris, France
- 2010 *Identifications*, galerie Sit Down, Paris, France
- 2009 *Time drip*, Galleria s.t. , Rome, Italie
L'Illustrazione italiana, galerie EOF, Paris, France
- 2006 *Futuro postumo*, Fortezza di Montepulciano, Italie
Quattro pose statuarie, Lo Studio, Rome
- 2005 *Inventarium*, Fnac Montparnasse, Paris
- 2004 *Six leçons de drapé*, Moments d'art, Paris
Filmini, Borgotsunami, Rome, Italie
Antiquarium, Galleria Del Borgo, Rome, Italie
- 2003 *La philosophie dans le boudoir*, 3A, Rome, Italie
Sei lezioni di panneggio, Galleria Del Borgo, Rome, Italie
- 2000 *Project : Personal Monuments*, Overgaden, Copenhagen, Danemark
A Parachute, Jan Van Eyck Academie, Maastricht, Pays-Bas
- 1999 *Deutsche Menschen*, Maison Heinrich Heine, Paris, France
Iconografie transitorie, Lo Studio, Rome, Italie
Bilder, Fotogalerie Wien, Vienne, Autriche
- 1998 *3bisF*, Aix en Provence, France
Stationen, Palais Yalta, Francfort, Allemagne
- 1997 Kópeskönyvek, Vizivarosi Galeria, Budapest, Hongrie
- 1996 Still Lives, Lo Studio, Rome, Italie
- 1995 *Abstracts of Anamnesis*, Onassis Center, New York, USA
Histoire de l'oeil, Lo Studio, Rome, Italie
- 1994 Music on Bones, Galeria 21, Saint-Petersbourg, Russia
- 1993 Aschenglorie, Lo Studio, Rome, Italie
- 1992 Leçons d'anatomie, Galerie FNAC, Paris, France
Museo, Galerie Alternance, Strasbourg, France
- 1990 *Small Talks*, Instituto Cultural de Macau, Macao, China
313. Kein Marternbild. Institut culturel français, Naples, Italie
- 1988 Ash-boxes, Galerie FNAC, Strasbourg, France
- 1987 A sea-change, Centro Ellisse, Naples, Italie
- 1985 *Falsapartenza*, Galerie ADEAS, Strasbourg, France

GROUP EXHIBITIONS (SELECTION)

- 2018 Fotolimo festival, Cerbère-Portbou, France-Espagne
Confronto su Castro, galleria AOC58, Roma, Italie
- 2017 InCadaquès fotofestival, Espagne
- 2016 *Histoire naturelle*, La Frontiera, Paris, France
- 2013 *L'intonation de la lucidité*, In extremis, Strasbourg, France
- 2012 *Le temps des lucioles*, Hôtel de Sauroy, Paris, France
- 2009 Paris-Séoul, groupe Novembre, Séoul, Corée du Sud
- 2007 *Intrecci*, Castello normanno, Acicastello, Italie
- 2006 *Une autre photographie....*, Château de Saint Ouen, France
Déjà, Espaces Communes, Paris, France
- 2002 *La fotografia fra storia e poesia*, Galleria Le stelline, Milano, Italie
- 2001 *The air palpably thickens....*, Hedda, Maastricht, Pays-Bas
- 2000 *Models of resistance*, Overgade, Copenhagen, Danemark
Fotoplastiken, Galerie im Heppächer, Esslingen, Allemagne
- 1999 *L'image en mémoire*, Maison des Arts, Bordeaux, France
- 1997 *The Shadow*, Magyar Fotográfiai Múzeum, Kecskémet, Hongrie
- 1996 Biennale, Saint Petersbourg, Russie
Mois Off de la Photo, Paris, France
- 1995 *Printemps de Cahors*, Cahors, France
- 1993 *Im Licht der Schatten*, Siegburg, Allemagne
Une autre mémoire, Mai de la Photo, Reims, France
- 1987 *Masques d'artistes*, Salons de la Malmaison, Nice, France

INSTALLATIONS

- 2018 Dante all'università, Università per stranieri di Siena, Italie
- 2014 *Les Justes du Gard*, collège Révolution, Nîmes, France
- 2013 *Mémoire de l'immigration*, Collège de Manduel, Gard, France
- 2012 *Wallflowers*, 53 Notre Dame, Nîmes, France
- 2006 *Postcard 02-03*, festival Esterini, Terni, Italie
- 2005 *Promemoria*, Palazzo Lercari, Taggia, Italie
- 2002-04 *Glances across Europe*
- 2002 *Impalcatura*, Teatro Festival, Parma, Italie
Arredamento, Albergo dei poveri, Naples, Italie
- 2001 *La storia*, Albergo dei poveri, Naples, Italie
- 1999 *Laralia*, Dale i Sunnfjord, Norvège



PUBLIC COLLECTIONS

Fonds National d'Art Contemporain, Paris, France
Altar Aalto Museo, Jyväskylä, Finlande
Municipalité de Fjaler, Norvège
Artothèque, Strasbourg, France
Galeries Photo FNAC, Paris, France
Hôtel Dieu, Paris, France
ENSPE, Nîmes, France

CURATORIAL PROJECTS

- 2005 *Promemoria*, palazzo Lercari, Taggia, Italie
2001 *Memoria e storia. La représentation de l'extermination des Juifs*, Naples, Italie
1999 *Via dalle immagini – Leaving Pictures*, Rome, Italie

PUBLICATIONS

Via dalle immagini - Leaving Pictures, Menabò, Salerno 1999

galerie
**SIT
DOWN**

ART PARIS 2021

Jean-Charles **REMICOURT-MARIE**



Je voulais enfermer la brume... (I wanted to lock in the mist...)

Presented within luxurious trunks and boxes opening to us during the exhibition, Jean-Charles Remicourt-Marie's photographs seem to reveal themselves in a secret manner. Most of the works in his series Je voulais enfermer la brume were created for the 2019 edition of the Planche(s) Contact festival in Deauville. The artist, a trained sculptor, explores the dark narratives that run through the hotels and casino of the seaside town.

Through the trunks that he made himself, based on documentation provided by Louis Vuitton Editions, Jean-Charles Remicourt-Marie creates real "sculptures" inspired by surrealism, with the intention of creating a new experience of the image:

"These trunks, a place of secrecy, are designed to enclose the photographs and reconstruct a time for the image to appear. In opposition to our experience of consumption of images, immediately accessible, these images construct a desire to be seen. The photographs, often printed on mat paper, exploit the materiality of the image as a privileged experience. The paper is combined with specially dyed leathers and fabrics to enhance the sculptural aspect of the object but also to amplify the subject of the photographs. The boxes, made to measure according to the chosen images, allow me to choose the modalities of presentation of the image (drawers, doors, wall or mobile box). The decision to create a series encapsulated in a multitude of drawers allows me to introduce a notion of montage since each image cannot be viewed simultaneously, but also of intimacy with the viewer."





JEAN-CHARLES REMICOURT-MARIE | BIOGRAPHY

Jean-Charles Remicourt-Marie (b. 1990), explores the ambiguity of the staging of the power through a mix of photographic, sculptural and performative artworks. For the artist, these characteristics are subject to poetic transformation as well as thoughts about simulacrum , decoys and disclosure. His work has been shown in several places including Tokyo (Tama Art museum in 2015 and 2017), Quebec (L'oeil de poisson Art Space and Lacerte gallery in 2017) and Milan (T- Space and Current Art Space in 2018). In 2019 his last series was shown at Planche(s) Contact Photo festival in Deauville.

EDUCATION

2014 - DNSEP mention Intermédias obtenu à l'Esam Caen/Cherbourg avec les félicitations du jury.
2013 - Semestre effectué à l'Université du Québec à Chicoutimi, programme d'échange international.
2012 - DNAP mention communication avec mention.
2012 - Diplôme niveau I d'opérateur lumière.

EXHIBITIONS

- 2021 (solo) 2angles centre de résidence d'artistes, Flers.
Espace d'art de l'Hôtel-Dieu, sur une invitation du Frac Normandie, Valognes.
- 2020 (annulée) Galerie La Box, ENSA Bourges
- 2019 *Omnibus Circus*, Hôtel de Sauroy, Paris. Commissariat: Laura Serani.
Tremplin jeunes talents, Festival Planche(s) Contact, Deauville. Commissariat: Laura Serani.
Borders, festival franco-anglais Diep-Haven, Château de Bosmelet. Commissariat: Philippe Terrier-Hermann
10 ans de résidence, Usine Utopik, Abbaye aux Dames, Caen.
56\10, Usine Utopik, Tessy sur Vire.
- 2018 (solo) *Casus Belli* (chapitre 1), T-Space, Milan (Italie).
(solo) *Casus Belli* (chapitre 2), CURRENT, Milan (Italie).
Quand les murs hurleront [...] Pollen, Monflanquin.
Gri-gri, galerie 22,48m², Paris. Commissariat: Stéphanie Vidal.
Rikiki show 2, Galerie Satellite, Paris. Commissariat: Joël Hubaut
Tokyo international mini print triennial, Tama Art Museum, Tokyo (Japon).
- 2017 Planis Hall, Sapporo Tower, Tokyo (Japon). Commissariat: Tama Art Museum.
Symposium international de Baie Saint Paul (Canada). Commissariat: Marie Perrault
Achromatopsie, L'oeil de Poisson, Québec (Canada). Commissariat: Emilie Roi
Galerie Lacerte, Québec (Canada).
Echos, Esam Caen, en partenariat avec le Frac Normandie.
- 2016 (solo) Déversoir, Caza d'Oro, Mas d'Azil.
(duo) Résidence #40-41 (avec Sangtae Lee), Usine Utopik, Tessy-sur-Vire.
(solo) Module #0, Egletons.
(solo) Infiltration, Musée des armes, Tulle.
(solo) Asgard & Liberia, galerie La cour des arts, Tulle.



- 2015 Biennale de Mulhouse 015.
Tokyo international mini-print triennial, Tama Art Museum (Japon).
(solo) Je me tiens à côté de vous, Roche d'Oëtre
Maelstrom, Abbaye aux Dames, Caen. Commissariat: Léa Bismuth
Panorama, DRAC Basse-Normandie.
Impressions Multiples #4, salon de la micro édition.
- 2014 Déplacement stratégique, artothèque de Caen, festival Court-circuit.
A suivre, exposition des diplômés de l'Esam Caen/Cherbourg. Commissariat: Raphaël Brunel
Erratum #1 : Malevitch, conférence-performance, IMEC, Saint-Germain-la-blanche-herbe.

RESIDENCIES

- 2020 La Box, Ecole des Beaux-arts de Bourges.
2019 Festival de création photographique Planche(s) Contact, Deauville/
Festival transnational Diep-Haven, Château de Bosmelet.
2018 Pollen, Monflanquin.
T-Space, Milan (Italie).
2017 Méduse, Québec (Canada).
2016 Usine Utopik, Tessy-sur-Vire.
Caza d'Oro, Mas d'Azil.
Caraminot, Egletons.
2015 Résidence à l'Ecole Supérieure des Arts et médias Caen/Cherbourg.

PUBLIC COLLECTIONS

- Musée des Franciscaines, Deauville, 2019.
Tama Art Museum, Tokyo, Japon, 2018.
Musée d'art contemporain de Baie-Saint-Paul, Québec, Canada, 2017.
Artothèque, Usine Utopik centre de création contemporaine, Tessy-sur-Vire, France, 2016.
Tama Art Museum, Tokyo, Japon, 2015.
Bibliothèque de Lendroit éditions, Rennes, 2015.
Centre d'art « L'œuvre de l'Autre », Chicoutimi, Canada, 2013.

galerie
**SIT
DOWN**

ART PARIS 2021

Florian **RUIZ**



The White contamination

In the snowy landscapes of the heights of Fukushima, I have captured the invisible pain of radiation. Inspired by the Japanese engravings, I hoped to capture the ever-shifting perceptions of nature, where radiation accumulates the most.

With a geiger counter, I measured the radioactive contamination's presence in becquerels (Bq), a unit that expresses atom disintegration and its mutation's number per second. By a digital process, I intended to show the atom's alteration in my pictures. The transparency effects, the broken perspectives give rise to a shape that is in motion, an impermanent world as in traditional Japanese engravings.

Then, I created a vibration, a departure from the reality of the subject that reveals the presence of radiation in the image. The process reinvents and twists the very landscape, leading to a sort of vertigo or malaise, a threatening danger hidden behind the purity of the white of the landscapes. As the disturbing whiteness of Moby Dick, whiteness object of terror for the Man, the purity of the white contrasts with the presence of the invisible stain of radioactivity.

The title of each image is the measure of soil contamination expressed in Becquerel (Bq).



FLORIAN RUIZ I BIOGRAPHY

Born in 1972, Florian Ruiz lives and works in Japan.

After studying law and history, Florian Ruiz develops a documentary approach to the desperate social world marked by disillusion. He then take a look at the intimacy of the prostitutes' rooms at Pakistan, he photographs the shipbreaking of Bangladesh, he tells the story of a Mongolian mining town.

Settled for ten years in Tokyo, marked by the disaster of Fukushima, in his recent works, he sought to test the boundary of photography by challenging its ability to put in image the invisible danger of the radioactivity. He tries to assemble, collage, superimposition, process, reinvent, and twist the very landscape.

Florian Ruiz's work was the object of numerous publications (Le Monde Magazine, Magazine European Photography...) and he was rewarded by several prices: Sony World Photography, QPN Award, Bourse du Talent, Felix Schoeller...)





EXHIBITIONS

- 2020 Project 596, galerie Sit Down at PHOTO LA fair, Los Angeles, USA
Project 596, Sony World Photography Award laureates group show, Somerset House, London, England (canceled)
- 2019 *The White Contamination*, galerie Sit Down at The Photography Show by AIPAD fair, New York, USA
LensCulture's emerging talents group show, The Aperture gallery, New York, USA
- 2018 *The White Contamination*, galerie Sit Down at PARIS PHOTO fair, Paris, France
Sony World Photography Award laureates group show, Somerset House, London, England
Sony Imaging Gallery, Tokyo, Japan
Palazzo Trigona, Italy
Royal Villa of Monza, Italy
Willy Brandt Haus, Berlin, Germany
Maison Européenne de la Photographie, Lille, France
- 2017 Bourse du talent laureates group show, Bibliothèque Nationale de France, Paris
Cultural History Museum, Osnabrück, Germany
- 2014 Blind Pilots Project, Thessaloniki, Greece
- 2013 Month of Photography, Bratislava, Slovakia
- 2010 *Some photographers, some Japans*, Photography Festival in Tokyo, Osaka and Fukuoka, Japan
- 2005-2007 Angkor Photography Festival, Cambodia
Chroniques nomades festival, Honfleur, France
Vendôme festival, France
8th International festival of Aleppo, Syria

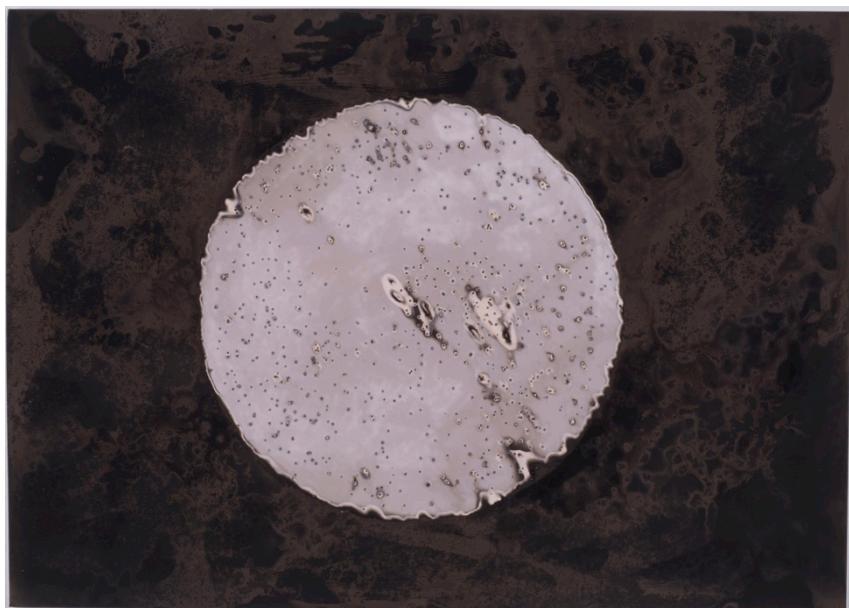
AWARDS

- 2020 Lens Culture Art Photography Awards: special jury prize
Sony World Photography Award for Project 596 (landscape category)
- 2018 Lens Culture Art Photography Awards: special jury prize
Sony World Photography Award for *The White Contamination* (Creative category)
- 2017 '**Bourse du Talent**' prize: 'Coup de coeur' of the jury (landscape section).
Felix Schoeller Photo Award: nominee.
- 2016 Fine Art Photographer of the year
'Bourse du Talent': finalist
Moscow Foto Awards: honorable mention
Arpia prize: nominee
QPN Award: finalist
- 2015 LensCulture Earth Awards: finalist
QPN Award: finalist
- 2014 Arpia prize: nominee
- 2013 3rd International Emerging Artist Award (Dubai): finalist

galerie
**SIT
DOWN**

ART PARIS 2021

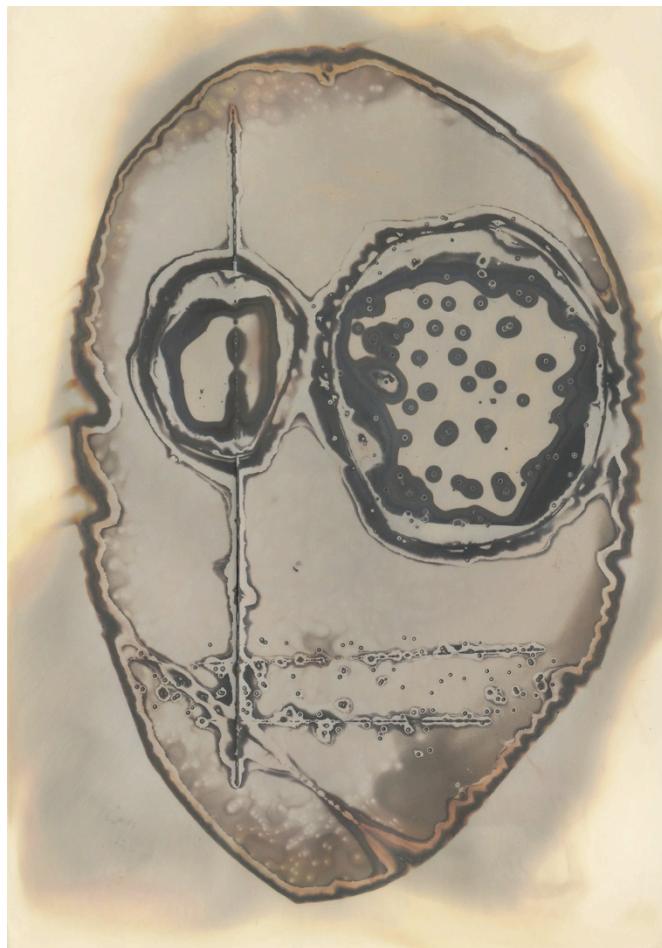
SILVI SIMON



Luminous Chemistry

At a time when scientific research is engaged in a process of extreme abstraction where experience is largely simulated by digital simulation, the chemical experimentations carried out by Silvi Simon return to those first-time inaugural sensations. Unlike science, the artist's research does not aim at a predefined goal. We speak, however, more and more about "research in art". The expression takes on its full meaning in the light of Silvi Simon's practices. This unique work in the landscape of contemporary art shows a certain mastery of an elusive medium, while revealing its playful agility, its responsiveness, as well as its propensity for serendipity - this pleasant breeze in the mastery - provoked by the material itself.

Bernard Goy - Consultant Inspector for the visual arts
Drac Grand Est - Site of Strasbourg



SILVI SIMON | BIOGRAPHY

Silvi Simon (born 1970 in Livry-Gargan, Seine-Saint-Denis) lives and works in Strasbourg. She gained her visual arts training at the Université des Sciences Humaines in Strasbourg and in animation cinema at the Ecole Nationale Supérieure des Arts Visuels de La Cambre in Brussels. At the same time, she took a number of alternative courses for the laboratory processing of film stock, notably at Ateliers MKT in Grenoble.

In 1991, Silvi Simon co-founded the collective Burstscratch, which runs an artisan cinema laboratory in Strasbourg and works for the creation and distribution of experimental cinema on gelatin-silver film. Her early practice explored the fields of expanded cinema. Over the last twenty years, her immersives installations have been shown in numerous venues around the world. Since 2013, the artist has been engaged in extensive experimental photography work on the chemigram. She also realizes minimal lighting installations with laser pointers. During a residency in Stuttgart with the French Institute, Kunststiftung Baden-Württemberg and Ceaac Strasbourg, she started a new video installation work : Dys Focus, n°1.





SOLO EXHIBITIONS (SELECTION)

- 2020 *Sylumen*, LUX, Scène nationale, Valence, France
2019 *Degrés Est : Silvi Simon*, Frac Lorraine, Metz, France
2018 *Dys-Focus n°1, Nature collection*, Centre européen d'actions artistiques contemporaines, Strasbourg
2016 *Silvi Simon*, Galerie Yves Iffrig, Strasbourg
2014 *Silvi Simon*, Galerie Yves Iffrig, Strasbourg
2012 *Filmatruc à verres n°4, Orage*, Centre européen d'actions artistiques contemporaines, Strasbourg
2011 *Filmatruc en construction*, La Chambre, Strasbourg
2011 *Filmatruc*, Art Gallery of Windsor, Windsor, Canada
2008 *Filmatruc*, The Film Gallery, RE: Voir, Paris
2003 *Lieu de Passage*, Stimultania, Strasbourg

GROUP EXHIBITIONS (SELECTION)

- 2021 CCCB, Cabinet des Curiosités Cinématographiques de Braquage, The Film Gallery, Paris
Circuits Courts, MAMCS (Musée d'art contemporain et moderne de Strasbourg)
2019 *Le propre du visible est d'être superficie d'une profondeur inépuisable, la Filature*, Scène nationale, Mulhouse, France
2019 *Kunst Cosmos im Oberrhein*, Museum für aktuelle Kunst - Sammlung Hurrel, Durbach, Allemagne
2019 *Cosmos 2019*, Espace Multimédia Gantner, Bourgogne, France
2019 *Sortir de sa réserve*, Galerie Yves Iffrig, Strasbourg, France
2018 *Commencer encore*, Galerie Yves Iffrig, Strasbourg, France
2016 *L'Œil du collectionneur, Comme une respiration*, collection Madeleine Millot-Durrenberger, Musée d'Art moderne de Strasbourg
2015 *Sans Titre*, La Kunsthalle, Mulhouse
2015 *Apparitions – Révélations*, Espace Multimédia Gantner, Bourgogne
2015 *Ateliers Nomades*, Pilsen 2015, Pilsen, République tchèque
2015 *Temps fort Lux ! En partenariat avec l'Année de la lumière*, Besançon
2014 *Un cercle n'est qu'un point dilaté*, In Extremis, Strasbourg
2012 *Collectif Burstscratch*, l'Aubette 1928, Festival Ososphère, Strasbourg
2009 *Filmatruc à verres n°2, Oiseaux, Plug In*, Bâle, Suisse
2009 *Filmatruc à verres n°1, Pierre*, L6 Kunsthaus, Fribourg-en-Brisgau, Allemagne
2008 *Installation La Byrinthe/Filmatruc*, Espace culturel Carré Rotondes, Luxembourg
2006 *Installation à Main d'œuvre pour la sortie de la revue Exploding N°12*, Paris
2005 *Filmatruc*, Festival National du Film d'animation, Auch
2002 *XXL*, Lieu Unique, Nantes

ARTISTIC COLLABORATIONS (SELECTION)

- 2013 *SPLASH ! Installation multi-projection avec Vivian Ostrovsky*, CCA, TelAviv, Israël
2012 *Ocean Bazar avec Vivian Ostrovsky*, les Voutes, pour les 30 ans de Lightcone, Paris
2011 *Ocean Bazar avec Vivian Ostrovsky*, Galerie Solar, Vila do Conde, Festival Curtas, Portugal



FESTIVALS (SELECTION)

- 2019 Festival Prisme, Nantes, France
2019 Festival Impetus, Belfort, France
2019 Festival Oodaaq, Rennes, France
2018 *Dys-Focus n°1, Nature collection*, Filmwinter – Festival for Expanded Media, Stuttgart, Allemagne
2015 Regards, performance, Mire, Nantes ; Espace en cours avec Braquage, Paris ; La Filature, Mulhouse, France
2014 Festival Cinema experimental frances, Caixa, Curitiba, Brésil
2014 Festival Impetus, Belfort, France
2011 Rencontre des labos, Festival 25FPS, Zagreb, Croatie
2011 Cinéma Nova, Bruxelles, Belgique
2009 Festival des cinémas différents, Collectif Jeune Cinéma, Paris, France
2009 Musée d'Art moderne et contemporain, Strasbourg, France
2008 7th P.A.F. Annual of Animated Film Festival, Olomouc, République tchèque
2008 37th International Film Festival Rotterdam, Pays-Bas
2007 biennale de Wro, Wrocław, Pologne

PUBLICATIONS

- *Industria Botanica*, coffret de 10 cartes postales à partir d'anthotypes, édition Frac Lorraine, 2019
- *Silvi Simon, Chimie Lumineuse*, avec un essai de Dominique Païni. Monographie co-éditée par la Galerie Yves Iffrig et In Extremis, 2018
- *Dys-Focus, n°1 – Nature collection*, catalogue d'exposition des installations digitales, éditions Institut Français de Stuttgart, 2018
- *Ecrans, Expanded Cinéma*, sous la direction de Raphaël Jaudon, Dario Marchiori, Luc Vancheri, texte de Frédérique Devaux : « Architetture(s) interactive(s) élargie(s) de Silvi Simon », Classiques Garnier, 2015-1, n° 3
- *Fabriques du cinéma expérimental*, Éric Thouvenel & Carole Contant, Entretiens avec Martin Arnold, Frédérique Devaux, Olivier Fouchard, Ken Jacobs, Christian Lebrat, Rose Lowder, Nicolas Rey, Silvi Simon, José Antonio Sistiaga, éditions Paris Expérimental, 2014
- *Kinética : lieux d'expérimentations cinématographiques en Europe*, Éditions La Passe du Vent, 2011
- *Exploding n°10+1*, revue d'analyse de l'expérimentation cinématographique, Paris
- *Exploding n°9*, revue d'analyse de l'expérimentation cinématographique, Paris

PUBLIC COLLECTIONS

MAMCS (Musée d'Art Moderne et Contemporain de Strasbourg)
Espace Multimédia Gantner
Artothèque de La-Roche-sur-Yon
Artothèque de Strasbourg

galerie
**SIT
DOWN**

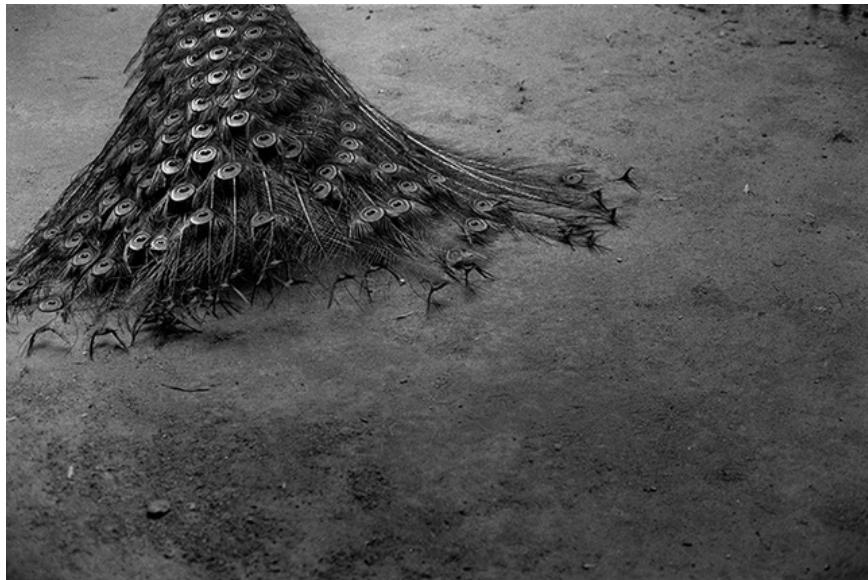
ART PARIS 2021

ROYALTY-FREE PRESS IMAGES

galerie
**SIT
DOWN**

**ART.
PARIS
ART
FAIR**

Anne-Lise BROYER



Du Monde vers le monde series I Valparaiso, 2016

Gelatin Silver Print | Dimensions: 50 x 75 cm

Edition of 11 copies in all formats



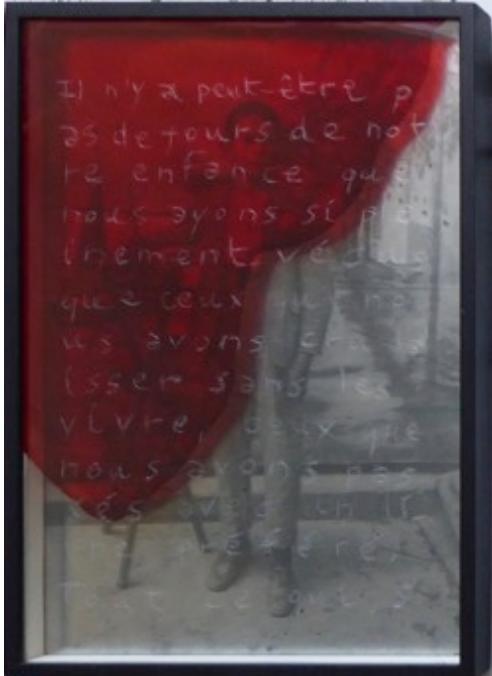
Madame Air series I Nohant, 2017

graphite drawing on gelatin-silver prints

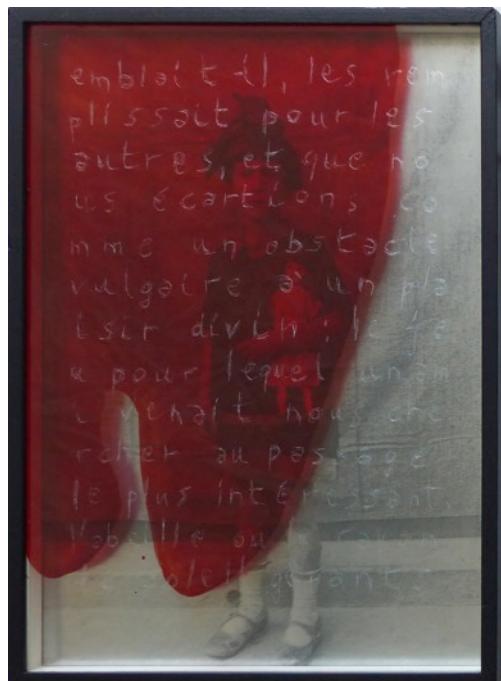
Dimensions: 180 x 120 cm

Unique

Salvatore PUGLIA



Time Drip Suite #07, 2020
Dimensions: 44 x 32 cm
Unique
Mixed media



Time Drip Suite #08, 2020
Dimensions: 44 x 32 cm
Unique
Mixed media

Jean-Charles REMICOURT-MARIE



La Baraka, 2019

Wood, fabric, brass, leather, pigment print on Hahnemühle Rag Mat paper
50 x 60 cm (Print)

65 x 85 x 25 cm (open trunk)
130 x 85 x 25 cm (closed trunk)



La Départ, 2019

Iroko frame, fabric, brass, leather, pigment print on
Hahnemühle Rag Mat paper
28 x 35 cm (Print)
35 x 42 x 12 cm (trunk)

galerie
**SIT
DOWN**

**ART.
PARIS
ART
FAIR**

Florian RUIZ



The White Contamination series | 0,357 Bq, 2017

Pigment print on Japanese Mulberry Paper

Print size: 74 x 160 cm | Edition of 3 + 2 APs



The White Contamination series | 0,335 Bq, 2013

Pigment print on Japanese Mulberry Paper

Print size: 37 x 80 cm | Edition of 5 + 2 APs

Silvi SIMON

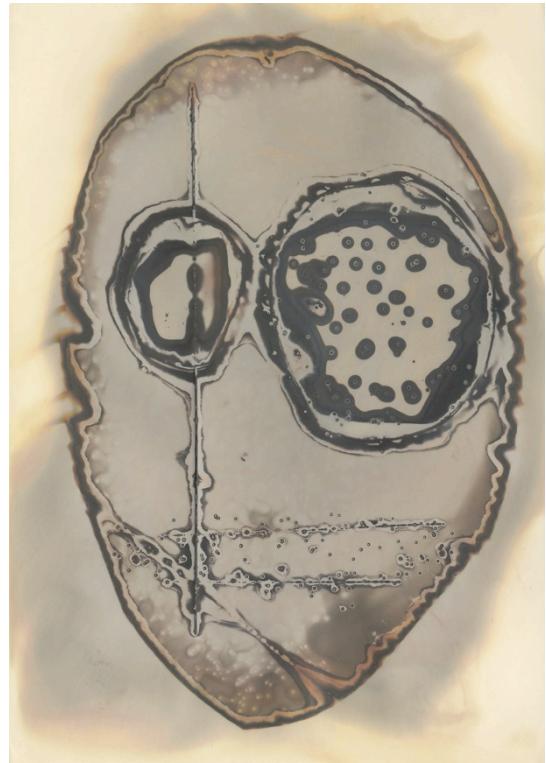


Lune 9, 2014

Chemigram with exposure on gelatin silver-coated paper with silver chlorobromide

Dimensions: 12,6 x 17,7 cm

Unique



Tête 5, 2014

Chemigram with exposure on gelatin silver-coated paper with
silver chlorobromide

Dimensions: 12,6 x 8,8 cm

Unique



4, rue Sainte-Anastase
75003 Paris
tél. + 33 (0)1 42 78 08 07
info@sitdown.fr
www.sitdown.fr



THE GALLERY

Sit Down Gallery was launched by Françoise Bornstein in 2005, in Paris's historic Le Marais quarter.

Since 2013, the Gallery has been devoted largely to contemporary French and international photography, with a particular interest in documentary photography. The Sit Down Gallery is also interested in artists seeking to transcend photography by crossing and interchanging with other media, and by questioning the limits of its mimetic use.

Sit Down is part of international art fairs such as Paris Photo, Photo London, Photo L.A. (Los Angeles), The Photography Show presented by AIPAD in New York, UNSEEN in Amsterdam, and others.

The Gallery is a member of France's Comité Professionnel des Galeries d'Art (CPGA), the nation's Professional Committee of Art Galleries.

THE ARTISTS

Jean-Michel ANDRÉ (FR, 1976)
Aurore BAGARRY (FR, 1982)
Anne-Lise BROYER (FR, 1975)
Gilles COULON (FR, 1966)
Catherine HENRIETTE (FR, 1960)
Jean-Gabriel LOPEZ (FR, 1962)
Marie MAUREL de MAILLÉ (FR, 1978)
Sandra MEHL (FR, 1980)
Robert McCABE (USA, 1934)
Yan MORVAN (FR, 1954)

Catherine NOURY (FR, 1959)
Salvatore PUGLIA (IT, 1953)
Florian RUIZ (FR, 1972)
Jean-Charles REMICOURT-MARIE (FR, 1990)
Silvi SIMON (FR, 1970)
Chantal STOMAN (FR, 1968)
Laure VASCONI (FR, 1965)
Valérie WINCKLER (GBR, 1943)
Tom WOOD (IR, 1951)
Charles XELOT (FR, 1985)

CONTACTS

Director : Françoise Bornstein
Tél. : +33 (0)1 42 78 08 07
E-mail : info@sitdown.fr

Press contact : Maud Prangey
Tel. : + 33 (0)6 63 40 54 62
E-mail : mprangey@gmail.com



COMITÉ PROFESSIONNEL
DES GALERIES D'ART