


Press release

ERASED MEMORIES

Duo show **Marco LANZA – Chantal STOMAN**

Exhibition from September 23 to October 29, 2022

The exhibition is part of the Photo Days tour 



Ricreazione #1, Vintage photographic print, 2021
© Marco Lanza, courtesy galerie Sit Down



ÇA A ÉTÉ #4, photographic print on ceramic plate, 2020-2022
© Chantal Stoman, courtesy galerie Sit Down

Erased Memories (Mémoires effacées)

Far from heroic figures and great men and women, the memory of the twentieth century is more favorably conveyed to our hearts through documents of private life, traces of intimate or family memory rather than through reminders of historical events. In *The Years*, French writer Annie Ernaux lists all signs of the passing of time, commenting on old photographs on which personal and collective stories appear intertwined. These yellowed photos of everyday life take us to a fragment of past reality that we perceive as though we were put in contact with it. However, they also give us the impression of a relationship with the past which, in itself, is a bygone age. We do not take pictures like we used to, photographic material has changed. In other words, the way such or such person may be etched in memory is not the same today. What their silver supports tell us about these everyday photographs is that they were taken in a past century.

Chantal Stoman and Marco Lanza, each in their own way, focus on the very process of eidetic memory. Chantal Stoman uses a technique that was well known to the cult of the dead in the twentieth century, namely, photoceramics. The artist rephotographs funeral portraits in cemeteries which, subjected to light and weather, end up deteriorating – as she told us, light brings both revelation and destruction. The nod to Roland Barthes' "this-has-been" in the series' title sounds like an address to the viewer, a *memento vivere*: "Remember that you are alive!" A spontaneous solarization process affects the images over time and acts as a storage room for shadows whitened by material deterioration. Time does its work by choosing to erase only parts of the faces or people, in the event of group portraits. Besides, as if to reverse the effect of the erasure, she prints the photographs with the same technique on ceramic, giving back to the images their original material.

As for Marco Lanza, he studies such memory more playfully, with the sharp eye of the photographer looking for patterns. He cuts out squares from amateur portraits, as if to take them out of context and arrange them as we transform a material to perfect its quality – abiding by an aesthetic principle, he extracts a visual form and gives new life to a forgotten image. This aesthetic gesture carries within it the memory of an era, from the 1940s to the 1960s, to which the artist feels close. We project details of daily life onto these images, we see familiar landscapes in them, objects that remind us of an anecdote, as in a Georges Perec novel. And yet, we may also consider this gesture an elision. What remains are photos amputated from their subjects, where images become hollowed-out frames, the setting of a missing portrait.

Chantal Stoman and Marco Lanza speak to us of temporal distancing, an alteration both intentional and random of the memory of the years.

Christian Joschke

Professor at the Ecole des Beaux-Arts in Paris

Marco LANZA,
Ricreazione



Ricreazione #46, Montage of vintage photographic prints, 2022
© Marco Lanza, courtesy galerie Sit Down

Marco Lanza's new work was born from the purchase of some batches of photographs which took place in 2018. Attending the deposits of museums and archives must have had some influence in the decision to take possession of a collection of objects. An impulsive purchase made not on a stall, but via the internet, in a poke, without having been able to see or touch the photos, but relying on fate. And the first purchase followed by others.

The result: more than ten thousand photographs of different formats and eras were found in his hands, collected by who knows who and who knows where, which chance wanted to be sold together. The awareness of being in front of a spurious set of objects, which had nothing to do with any form of archive intended as a set of documents relating to one or more people and their activity, Lanza had it only after having looked at all those photographs. A patient work of observation made up of annotations and researches to find a possible link between the images, go back to the authors, place them in time and space.

Hundreds of portraits from the early 1900s to the 70s, mostly made by anonymous professionals in their studios and by equally anonymous photographers during the holidays. Photos postcards sent to distant loved ones, images from the colonies and some sporting event, but no connection between the photographs, except the probable Italian origin of the whole, perhaps originating from hundreds of dismembered family albums. This certainty has opened up infinite possibilities for Lanza to interact with the mountain of shots in his possession. An unexpected opportunity, a freedom of action that would not have been as unconditional if, on the contrary, the photos had turned out to belong to some collection that the photographer would have respectfully preserved.

So what to do with all these photographs? Because, after having looked at them so much, it was clear that they would not stay inside their boxes. From Richard Prince to Christian Boltanski, there are many artists who have been fascinated by the mountains of small abandoned images or have used shots of others, reinterpreting them and transforming them into new works. Hans Peter Feldmann, Joachim Schmid, Erik Kessels are the authors who have most inspired the work of Lanza who has devised his own method, a rigorous system, which does not allow for exceptions. He used an opal plexiglass sheet with a square hole in the center to reframe the photographs (*Ricreazione* # 2-5). He worked as if he were using a fixed lens, without being able to approach or move away from the subject, focusing on what was interesting to his eye. Following the lines given by the new selection, Lanza cut the photographs, thus obtaining new works, literally extracted from the original ones.

"I operate a reduction, I try to save the things that make sense to me and I try to recycle, transform those that have less, giving them an aesthetic value that they did not have before. Inevitably, something is lost or destroyed ", says the artist. An irreversible reduction, a cropping, a re-reading of the image that leads to a recreation. The result is an extract, be it the selected part, or the part that remains, an apparent waste that instead becomes a new work.

An original action in the panorama of artistic reinterpretations of photographic archives: cutting is a clear-cut, definitive operation, it does not allow for second thoughts, it acts directly on the material, modifying it forever. The cut is the fruit of the photographer's selective eye. How does your gaze work? Like an archaeologist who analyzes and separates the layers of the ground to find significant elements, Lanza has divided the mountain of photographs by subjects, to try to give an order to the magmatic ensemble of the images printed on paper. The purely aesthetic criterion adopted denotes his artistic training, his rigor, the search for both chromatic and formal balance, which are elements also present in his previous works. An analytical, curious, reflective gaze, which has recreated hundreds of small new images, all of the same size, then reassembled with great skill to give life to new original works of art.

The compositions follow the criteria and passages that the artist has followed: a large tableau (*Ricreazione # 6*) in which a thousand details that struck his eye, after being cut out, were mixed and reassembled, creating a harmony visually balanced. Only by approaching you can you capture the subjects and get lost in the contemplation of small photos, imagining stories or wondering what the complete photograph would have been like. In fact, the cut creates a plurality of autonomous objects, endowed with a new aesthetic and new interpretative possibilities that Lanza allows the observer to explore.

Details of the faces of men and women, always the same, from mouth to chest, make up an extremely curious diptych (*Ricreazione # 19-20*). In fact, the artist selects and combines the less recognizable elements of a portrait, thus creating an infinitely repeated depersonalization of the human being, be it male or female. A choice that could be violent, dehumanizing, were it not that those portraits were still destined for perpetual anonymity as they have come down to us. The surgical operation performed by Lanza opens a reflection on the portrait, undoubtedly the prevailing subject in the group of images purchased, as well as the most widespread genre since photography was invented. Even today, in the era of the selfie, the reproduction of oneself and the other is the one that is most popularized with photography and video. As time goes by, what happens to the portraits of ordinary people? Aren't they all destined for oblivion, if removed from the family context? At least this is what Lanza's depersonalizing reinterpretation seems to indicate.

The series of cuttings ends with a work (*Ricreazione # 37*) in which the rejects have been aligned, following the same harmonious and curious compositional criteria at the same time. Not the discarded photographs, but the frames that remained empty after the interesting detail was framed and removed by the scissors. Having also become an autonomous work, it is shown so that it can tell the high part of the story, can, with that emptiness that fills it, remain a work that is always open.

The most enigmatic of Marco Lanza's works is the series of superimpositions (*Ricreazione* # 22- 36). There are a few dozen photographs that the artist decided to save from the cropping. Regardless of the subject, they were put aside, kept, left on hold, while he followed the lengthy reframing operations. And so he presents them today: groups of photographs on top of each other, only the first is fully visible, details of the others can be glimpsed, but more often only the outer margin. In these compositions there is the stratification of the photographic material, of the story with a lowercase "s", as are all the family stories of which we only know the surface closest to us, but it is often impossible for us to go deeper. These works represent a finished, still, static situation, but the mind is not static and looks for glimpses, ideas for narration, in particular, in the absence of it, in the hidden images even more than in the revealed ones.

The final work (*Ricreazione* #38) is the extreme synthesis of recreation, where the original photograph is no longer recognizable as a single element. Printed paper becomes raw material, pixels of a new imaginary landscape.

Chiara Dall'Olio,
Associated curator, Fondazione Modena Arti Visive

PRESS VISUAL MATERIAL (on request)



Ricreazione #41, Montage of 16 vintage photographic prints , 2021
© Marco Lanza, courtesy galerie Sit Down



Ricreazione #36, montage of vintage photographic prints 2021
© Marco Lanza, courtesy galerie Sit Down



Riccazione #47, montage of 100 Vintage photographic prints, 2022
© Marco Lanza, courtesy galerie Sit Down

Marco LANZA | BIOGRAPHY

Marco Lanza was born in Florence in 1957. A self-taught photographer, he studied Fine Arts and Music at the University of Bologna. In the 1980s, he began to travel around the world and realized his first photographic commissions for various agencies and international magazines.

At the same time, he developed an artistic work presented in exhibitions in Italy and abroad. The Sunday Times, Colors, Die Zeit, Harper's Bazar, Creative Review published his work.

In 2000, he published *The Living Dead-- Inside the Palermo Crypt* with Westzone Publishing, a photographic work on the crypt of the Capuchins in Palermo. In 2005 he founded the video art project *Pastis* with his brother Saverio, who is a musician.

His artistic work reflects his familiarity with the scientific approach and his untiring curiosity to examine art and reality, which mark the expressiveness of many of his projects, resulting in a passionate research and a radical dynamism of vision.

EXHIBITIONS

- 2022 - Duo Show *Mémoires effacées*, Marco Lanza – Chantal Stoman - Galerie Sit Down, Paris
- MIA, Milan Image Art Fair, Milan
- 2021 - *Ricreazione*, C2Contemporanea, Florence
- ArtePadova-Edizione
- 2018 - *Depositi. Fuori Museo*, Cloître de la Basilique Santo Spirito, Florence
- *Depositi. Immagini dai Musei Italiani*, Fortezza di Castelfranco, Savone
- *Depositi. Immagini dai Musei Italiani*, Museo Archeologico del Finale, Savone
- *Photofestival*, De Padova Store, Milan
- *Fuorisalone*, De Padova Store, Milan
- 2017 - *Depositi, Immagini dai Musei Italiani*, Institut culturel italien, Budapest
- 2016 - *Depositi. Immagini dai Musei Italiani*, Villa Bardini, Florence
- *Depositi. Immagini dai Musei italiani*, Museo Nazionale Scienza e Tecnologia Leonardo da Vinci, Milan
- *Fine is Art*, Studio Uniqo, Civitanova Marche, Macerata
- *Futuro Remoto*, CUBO/Unipol, Bologna
- *Depositi. Immagini dai Musei Italiani*, Photofestival, Palazzo Bovara, Milan
- *Viva l'Italia! Arte Italiana del XX e XXI secolo*, Istituto Italiano di Cultura, Bratislava
- 2015 - MIA, Milan Image Art Fair, Milan
- 2014 - MIA, Milan Image Art Fair, Milan
- 2013 - Fotografia Festival Internazionale, Macro, Rome
- Biennale Internazionale Borgo di Montone, Pérouse
- *Memoriaoblio*, Palazzo Saraceni, Bologna
- *Fotoconcerto*, C2Contemporanea2, Florence
- 2011 - *Babele: non pervenuta*, Tethys gallery, Florence
- 2010 - *C'est la vie! Vanités de Pompéi à Damien Hirst*, Musée Maillol, Paris
- 2008 - *Don't stop me now*, Trolley Gallery, Londres
- 2007 - *Pastis*, Hlam Design, Milan
- *Ich habe einen Traum*, Galerie im Einstein, Berlin
- 2006 - *Archeologia e restauro in Toscana* – Museo Archeologico Nazionale de Florence
- 2005 - *La Sfilata*, Galleria Zucchi, Milan
- 2003 - *Bravehearts: Men in skirts*, Metropolitan Museum of Art – New York
- 2002 - *The Living Dead*, Milano Collezioni Uomo, Milan
- *Identità Culturali*, Villa Vogel, Florence
- 2001 - *The Living Dead*, Westzone Gallery, Londres
- 1996 - *50° Anniversario Vespa*, Comune di Pontedera, Pise
- 1994 - *Agnese*, Floralia, Florence

AWARDS

2022 Lauréat du New Post Photography Award, MIA Fair, Milan

PRESS

- « Harper's Bazaar UOMO 1994, Jean Paul Gaultier Exhibition », *The Men Issue*, septembre 2014
- "Italian Textile Sonata", Museo del Tessuto, Prato, *Frizzifrizzi*, novembre 2013
- "Marco Lanza, Instancabile osservatore della realtà", *Stamptoscana*, mai 2013
- "Marco Lanza, Questo è il mio Sangue", *Stamptoscana*, juillet 2013
- "Pastis, L'arte del dettaglio", *Rollingstone*, janvier 2010
- "Premio Ciampi, L'altrarte, Teatro delle Commedie, Livorno", *Premiociampilaltrarte*, 2009
- "In real life we got something better to do", *Creative social*, 2008
- "Evento Replay & Sons a Pitti Bimbo a Firenze", Stazione Leopolda, Firenze, *fashiondesignlab*, 2008
- "The Lanza Brothers, Putting a frame around the world", *Creative Review*, 2008
- "Inquadrature/ Nelle foto di Marco Lanza la "sfilata" quotidiana della gente comune", *Affaritaliani*, 2005
- "Marco Lanza, La Sfilata, Galleria Zucchi, Milano", *Exibart*, 2005
- "Vanitas, Uomo, n°2, *Fuori dal coro*, 2001

PUBLICATIONS

- Marco Lanza, *Depositi*, Gli Ori, Pistoia, 2016
- Marco Lanza, *Velatura*, Greta Edizioni, Milan, 2015
- Patrizia Nitti (dir.), *C'est la vie ! Vanités de Pompéi à Damien Hirst*, Fondation Dina Vierny-Musée Maillol, Skira Flammarion, Paris, 2010
- Marco Lanza, *The Living Dead : Inside the Palermo Crypt*, Westzone Publishing, 2000

Chantal STOMAN,
ÇA A ÉTÉ



ÇA A ÉTÉ #13, photographic print on ceramic plate, 2020-2022
© Chantal Stoman, courtesy galerie Sit Down

**Chantal STOMAN,
ÇA A ÉTÉ**

In 2020, during the world pandemic, I discovered these medallions on very old graves, where faces erased by time, sometimes missing, lost their identity. This silent face to face, these fragile appearances like a precarious balance between shadow and light, between annihilation and renaissance have never ceased to haunt me. I wanted to reproduce this identity that is lost, these faces erased by time, these sometimes ghostly forms where only the spirit of the deceased remains floating like a luminous ectoplasm. I have endeavored to carry out a work on the persistence of memory. By choosing to reproduce these erased faces on a support identical to that on which they were given to me to see, I wanted, in the manner of curative restoration*, to reinforce them structurally while respecting the original materials.

Chantal STOMAN

**Curative restoration is an expression to define the action taken on an artwork with the objective of stopping an active process of deterioration, stabilizing the degradation, and consolidating the material.*

From the verb to reveal, used for analog photography in its laboratory process, defining the intimate mechanism of the impression of the image on the film or on the paper, I was searching for the opposite term, to talk about the erasure and disappearance of the image.

ÇA A ÉTÉ

Another unforeseen effect of confinement. This parenthesis led many of us to take a step back to think about what was really worth in our lives, and the possibility of death – suddenly so intrusive in everyday life.

The Photographer Chantal Stoman lost one of her aunts during this period. She went to the funeral in the old cemetery of Bagneux, in the Paris neighborhood. There, she noticed, as a woman of image, the very old ceramic medallions which adorned certain tombs. Photographs that time had faded, whitened, broken, or caused to fall to the ground. There was an image in the garden of the dead. Nothing but very natural. Photography, as Barthes reminded us in *La chambre claire*, is attached to death. She always says "it was » (Ça a été).

All these faces, set in whitish, damaged, sometimes illegible medallions, all say, in their own way, "it was". But their statement gradually fades away. The sun, the rain, the cold, the heat, the weather, but also the passage of time, dissolve these portraits. In a kind of slow "fading", they vanish, by the same movement that they were once « revealed". The oval of the faces fades, the eyes whiten, the faces burst, derisory broken jaws. Thus the beings who have lived and survived themselves for a few decades end up disappearing definitively, like the images of things on our closed eyelids. Retinal persistence has held them together, fragile ghosts, but they fall back into nothingness a second time. The spectacle of their disappearance reminds us, like a vanity, that everything has an end.

The death of the image redoubles death. So men cannot stay. Everything must return to nothingness. The photographer, whose film work on Rome and Jerusalem has so many times explored and testified to the belief in images, was moved by it. How can we let it happen when we know that the overexposure of images to light inevitably attacks all supports, even the most resistant, such as these ceramics after a few years. By the effect of solarization which abrades the surface, or sometimes even by the effect of a damp corruption which "stings" the images, or scales them, the medallion - photographic tondo - is reduced.

Perhaps the photographer even confusedly rebelled against this second disappearance. Suddenly, it seemed imperative to him to slow down the work, or rather the "idleness", of time, the way in which it destroys what once was. He had to work to preserve, to safeguard these faces in the intermediate state where they are still there, but barely perceptible like ectoplasm, a state witnessing the passage of time in matter. A time that "passes", that is to say, crosses, accumulates in the material of the ceramic image and this is what must be shown. Thus it would be a work of curative conservation: a gesture that preserves, without repairing them, the material traces of time. The medallions on ceramics were, it must be underlined, significant of the taste and the funerary ritual at the

beginning of the 20th century. When photography had become sufficiently democratized and entered the cemetery. Already the Romans, who were burying their loved ones, paraded carrying in the procession the "imagines" of the deceased.

Today in Californian cemeteries, it is not uncommon to notice screens where a video is playing on a loop. Each period has thus acclimated the image to its cult of the dead.

So the photographer took it into her head to preserve these medallions through photography, to capture the imprints of these faces in their universe of stone. With the idea of transferring them to a new ceramic tile, in a unique format, made by a craftsman. Thus the loop would be closed for these beings, "revealed" by photography, then "erased" by time, and again taken up and celebrated on a ceramic plate, material of memory, to retain them here a little longer...

This work, which is a reflection in action on the photographic image, also leads to a reverie on materials – chemical, organic, mineral – and on the know-how, that of the photographer but also that of the master ceramist. These are the two cemeteries of Bagneux and Pantin – another large and beautiful cemetery where there are many medallions – which will form the framework of this quest.

Thierry Grillet,
Writer, curator

PRESS VISUAL MATERIAL (on request)



ÇA A ÉTÉ #2, photographic print on ceramic plate, 2020-2022
© Chantal Stoman, courtesy galerie Sit Down



ÇA A ÉTÉ #17, photographic print on ceramic plate, 2020-2022
© Chantal Stoman courtesy galerie Sit Down



ÇA A ÉTÉ #12, photographic print on ceramic plate, 2020-2022
© Chantal Stoman courtesy galerie Sit Down

Chantal STOMAN | BIOGRAPHY

Chantal Stoman is a French, Paris-based photographer.

The work of Chantal Stoman is part of an approach based on a thorough observation of the relationship between man and his intimacy and the City.

She began with *A WOMAN'S OBSESSION*, observing the special relationship between Japanese women and the world of European luxury brands. Broadening her focus, it is from the elevated freeways that Chantal Stoman continued to observe the humanity hidden in the heart of the major cities of the world with *LOST HIGHWAY, A PHOTO PROJECT*. Tokyo, Sao Paulo, Cairo, Hong Kong, Mumbai, *LOST HIGHWAY* tells this tale shared by the great cities, where borders no longer exist.

This passion for the contemporary and its massive embodiment - the «city-world», in a continuous extension from Tokyo to Sao Paulo - does not hinder the sensitivity of her vision of the vertical city and how we live in the thickness of Time.

The work realized by Chantal Stoman, first in Rome, then in Jerusalem, through her projects *L'IMAGE CULTE* and *WALKING DISTANCE*, testifies to a tropism towards «myth cities». These cities narrate History and their history so profoundly. Her attention to details - the tracking of a sense, a direction - introduces a questioning, a poetic suspense, adding to the photography the promise of a continuation.

In 2016, invited for an artist-in-residence in Cambodia, she immersed herself in the intimacy of Phnom Penh, a city she knew nothing about, giving birth to a new project, *VIEWS*. The project was the subject of a monumental installation during the Mois de la Photo du Grand Paris. The book *VIEWS* is published by Rue du Bouquet. From 2017, Chantal Stoman devoted herself to *OME CITTA*. Ôme in Japan was the former epicenter of arthouse cinema, forgotten since the 1970s. Chantal Stoman paced up and down the streets of the city, whose walls still display the painted posters of the great classics of cinema.

EXHIBITIONS

- 2022 - Duo Show *Mémoires effacées*, Marco Lanza – Chantal Stoman - Galerie Sit Down - Paris
- *Ōmecittā*, Kawakita Film Museum, Kamakura, Japon
- 2020 - *Noir & Blanc : une esthétique de la photographie*, BnF, *Lost Highway*, le Grand Palais Paris
- *Ōmecittā*, PHOTO LA, Los Angeles, États-Unis
- 2019 - Projection du film *Ōmecittā*, Tokyo, Ōme
- *Voyage à Tokyo*, Compagnie Française de l'Orient et de la Chine, Paris
- *Eternelles*, Polyptyque, Centre photographique de Marseille
- *Eternelles*, *Regard croisés Jerusalem / Rome*, Galerie SIT DOWN, Paris
- *Ōmecittā*, Maison Hermès, Tokyo, Ginza
- 2018 - *Ōmecittā* Prix du CNC pour le projet d'édition du livre
- 2017 - *Walking Distance*, Institut Français Romain Gary, Jérusalem
- *VIEWS*, Conservatoire de Montreuil, Mois de la Photo Grand Paris
- 2016 - *VIEWS*, Angkor Photo Festival, Siem Reap
- *L'Image Culte*, Sept Off / Festival de la photographie Méditerranéenne #18, Chapelle Santa Maria de Olivo, Beaulieu-sur-Mer
- *Lost Highway*, BredaPhoto International Photo Festival, Breda , Pays-Bas
- *VIEWS*, Studio Images, Institut Français du Cambodge, Phnom Penh
- *Lost Highway*, ciné-concert, Chapiteau de la Fontaine aux Images, Clichy-sous-bois
- 2015 - *Lost Highway*, projection et performance live, Silencio d'Eté / Maison de Aiguebrun
- *Lost Highway*, Maison d'Architecture en Île de France, Festival Ville et Cinéma, Paris
- 2014 - *L'Image Culte*, Espace Wanted Paris, Mois de la Photo, Paris
- *L'Image Culte*, Projection, Le Silencio, Paris
- *L'Image Culte*, Istituto Nazionale per la Grafica, Festival Fotografia, Rome
- 2013 - *Lost Highway*, Studio X Mumbai, Festival "Bonjour India", Bombay
- *Lost Highway*, Manga Museum, Nuit Blanche, Kyoto
- 2012 - *Lost Highway*, Cité de l'architecture et du patrimoine, Mois de la photo, Paris
- *Lost Highway*, Light Box project, Nuit Blanche, Installation, Palais de Chaillot, Paris
- 2010 - *Lost Highway*, installation sur tramway, Festival Plaisirs d'Hiver, Bruxelles

EXHIBITIONS

- 2009 - *Lost Highway*, Nuit Blanche (station de métro « Châtelet »), Paris
- Exposition collective, Fundacion provincial de artes plasticas Rafael Boti, Cordoue
- 2007 - *A Woman's Obsession*, FIAF Gallery, New York
- 2006 - *A Woman's Obsession*, Mois de la Photo, Hotel de Sauroy, Paris
- *A Woman's Obsession*, Nexus Foundation, Tokyo
- 2005 - *Le Pletzel*, Institut Français, Barcelone
- 2003 - Exposition personnelle, Première Vision, Paris
- 1999 - Exposition personnelle, Galerie PONS, Paris
- 1997 - Exposition personnelle, Cinémathèque française, Jérusalem
- 1996 - Exposition collective, Festival International de la Photographie de Mode, Monaco

PUBLICATIONS

- 2020 *Ômecittã* , les éditions de l'Œil
- 2017 *VEWS, Phnom Penh*, Editions Rue du Bouquet
- 2016 *Walking Distance*, Coll. Portrait de Ville, Editions Be-Pôles
- 2014 *L'Image Culte*, Editions Le Joker
- 2012 *Lost Highway*, More, Factory Editions
- 2006 *A Woman's Obsession*, La Martinière (Epuisé)
- 2004 *Maw Money*, Steidl
- 2002 *Strip*, Steidl

PUBLIC AND PRIVATE COLLECTIONS

- Fondation Antoine de Galbert
- Maison Européenne de la Photographie,
- Bibliothèque Nationale de France
- Chanel KK
- Collection Friedman, La Nouvelle Orléans
- Enchères Artcurial
- Groupe Hélios
- Hadassa Institute of Photography, Jerusalem
- Istituto Nazionale per la Grafica, Rome
- Galerie Jansem, Paris
- Sala 1, Centro Internazionale d'Arte Contemporanea, Rome
- Collection Wertheimer, New York.

AWARDS

- 2018 CNC Prix du Projet à l'edition pour OMECITTA
- 2017 Soutien à la photographie documentaire contemporaine, CNAP, France
- 2012 Premio dos Caminos de Hierro, Fundación de los Ferrocarriles Españoles, Madrid
- 2008 III Premio Internacional de Fotografía Contemporanea Pilar Citoler, Edita Fundación Provincial de Artes Plásticas Rafael Boti, Universidad de Córdoba

The Gallery

Established in Le Marais area in Paris, close to the Picasso Museum, SIT DOWN gallery was founded by Françoise Bornstein in 2005.

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 takes 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 the Comité Professionnel des Galeries d'Art (CPGA), the nation's Professional Committee of Art Galleries.

LES ARTISTES

Jean-Michel ANDRÉ (FR, 1976)
Aurore BAGARRY (FR, 1982)
Anne-Lise BROYER (FR, 1975)
Gilles COULON (FR, 1966)
Celine CROZE (FR, 1982)
Marco LANZA (IT, 1957)
Jean-Gabriel LOPEZ (FR, 1962)
Sandra MEHL (FR, 1980)
Robert McCABE (USA, 1934)
Yan MORVAN (FR, 1954)
Catherine NOURY (FR, 1959)
Frédérique PETIT (FR, 1949)

Salvatore PUGLIA (IT, 1953)
Florian RUIZ (FR, 1972)
Jean-Charles REMICOURT-MARIE (FR, 1990)
Martine SCHILDGE (FR, 1951)
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

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