

## Simon **ROBERTS**

### **LONDON OLYMPIAD**

A l'occasion des Jeux Olympiques, la Galerie Sit Down met en vente les tirages réalisés par Simon Roberts pour les Jeux de Londres en 2012.

Simon Roberts renommé pour sa photographie de paysage a été le seul artiste photographe accrédité par le Comité International Olympique pour les Jeux de Londres. Son regard singulier présente les jeux dans leur globalité en mettant à distance l'exploit sportif au profit du paysage londonien complètement métamorphosé à l'occasion des évènements.

Les tirages sont en édition limitée, numérotés et signés par l'artiste.

On the occasion of the Olympic Games, the Sit Down Gallery is selling prints made by Simon Roberts for the London Games in 2012.

Simon Roberts, renowned for his tableaux-style landscape photography, was the only photographic artist accredited by the International Olympic Committee to the London Games. His unique perspective presents the games in their entirety by distancing the sport exploit in favor of the London landscape, which is completely transformed during the events.

The prints are limited edition, and are numbered and signed by the artist.

# galerie **SIT DOWN**

## **LONDON OLYMPIAD**

“Il y a eu un million de photographies de Big Ben. La plupart sont des cartes postales bon marché. Photographier n'importe quel monument de Londres d'une manière nouvelle est presque impossible, mais c'est ce que Roberts réalise ici. Tirant depuis les tribunes du beach-volley du Horse Guards Parade, il considère les athlètes comme un simple premier plan. Parce que Big Ben apparaît décentré à l'arrière-plan, presque comme s'il errait dans le champ, nous pouvons le regarder à nouveau. En voyant Londres lors de ces Jeux, on redécouvre la beauté d'un lieu que l'on connaît trop bien pour voir. Roberts fait quelque chose de différent : il utilise les Jeux olympiques pour photographier Londres et l'Angleterre.” Simon Kuper, *Financial Times*, 4 August 2012

Dans peu de temps, les yeux du monde entier seront rivés sur les performances des athlètes olympiques mises en scène de façon spectaculaire dans les lieux les plus iconiques de Paris. Au-delà des épreuves en elles-mêmes, l'immense machine logistique déployée et la foule qu'elles rassemblent semblent aussi faire partie du spectacle tant les dimensions de l'évènement sont extraordinaires.

Seul artiste photographe invité par la Comité olympique aux Jeux de Londres en 2012, Simon Roberts a voulu mettre en avant cette dualité. Grâce à un accès privilégié, il a pu réaliser son souhait de décentrer l'attention portée essentiellement sur les multiples exploits sportifs pour s'intéresser à tout ce qui entoure cet évènement : le panorama social et culturel dans lequel il prend place, souvent ignoré dans la confusion et l'excitation de ce genre de phénomène. « Je me suis intéressé au fait d'immortaliser la manière selon laquelle notre capitale a été transformée. Mes photographies explorent la relation entre le public et les athlètes, à la fois dans le contexte londonien et à travers les problématiques sociales plus larges soulevées par l'accueil d'un spectacle d'une modernité aussi complète. »

Cette série permet également à Simon Roberts d'exploiter ses talents de paysagiste se plaçant dans la grande tradition anglaise constitutive du genre dans lequel la description de la nature s'accompagne toujours d'un souci de vérité, plaçant souvent l'être humain au centre de sa représentation.

Simon Roberts livre alors un regard original sur cet évènement planétaire qui trouve sa force dans les contrastes puissants qui se forment entre le spectacle, la foule et son environnement formant à la fois des strates distinctes et les éléments dépendants d'un même écosystème.

# galerie **SIT DOWN**

## **LONDON OLYMPIAD**

"There have been a million photographs of Big Ben. Most are cheap postcards. Photographing any London landmark in a fresh way is almost impossible, but that is what Roberts achieves here. Shooting from the stands at the beach volleyball on Horse Guards Parade, he treats the athletes as mere foreground. Because Big Ben appears off-centre in the background, almost as if it had happened to wander into the shot, we can see it anew. Seeing London during these Games, we rediscover the beauty of a place that we know too well to see. Roberts does something different: he uses the Olympics to photograph London and England." Simon Kuper, *Financial Times*, 4 August 2012

In a short time, the eyes of the whole world will be glued to the performances of Olympic athletes spectacularly staged in the most iconic places in Paris. Beyond the events themselves, the immense logistic developed and the crowd they bring together also seem to be part of the spectacle as the dimensions of the event are extraordinary.

The only photographer artist invited by the Olympic Committee to the London Games in 2012, Simon Roberts wanted to highlight this duality. Thanks to privileged access, he was able to realize his wish to shift the focus, primarily on the multiple sporting exploits, to focus on everything that surrounds this event: the social and cultural panorama in which it takes place, often ignored in the confusion and excitement of this kind of phenomenon. "I was interested in recording how our capital city was transformed. My photographs explore the relationship between athletes and the public, putting them in the context of London, and the wider social issues raised by hosting such a thoroughly modern spectacle."

This series also allows Simon Roberts to exploit his talents as a landscaper, placing himself in the great English tradition constituting the genre in which the description of nature is always accompanied by a concern for truth, often placing the human being at the center of its representation.

Simon Roberts then delivers an original look at this global event which finds its strength in the powerful contrasts which form between the spectacle, the crowd and its environment forming both distinct strata and dependent elements of the same ecosystem.

galerie **SIT  
DOWN**



*Equestrian Jumping Individual, Greenwich Park, London. 8 August 2012*  
série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
Épuisé
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
Épuisé

Tirage pigmentaire | Pigment print

- Dimensions du tirage : 28 x 35,5 cm | 11 x 14 in.  
Édition de 50 exemplaires + 5 épreuves d'artiste  
180 €

galerie **SIT  
DOWN**



*Women's Cycle Road Race, Box Hill, Surrey. 29 July 2012*

série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°2/7 : 1 800 €

Tirage pigmentaire | Pigment print

- Dimensions du tirage : 28 x 35,5 cm | 11 x 14 in.  
Édition de 50 exemplaires + 5 épreuves d'artiste  
180 €

galerie **SIT  
DOWN**



*Men's Marathon, Westminster Bridge, London. 12 August 2012*  
série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°4/4 : 9 500 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°5/7 : 2 400 €

Tirage pigmentaire | Pigment print

- Dimensions du tirage : 28 x 35,5 cm | 11 x 14 in.  
Édition de 50 exemplaires + 5 épreuves d'artiste  
180 €

galerie **SIT  
DOWN**



*Men's 100m Final, Olympic Stadium, London. 5 August 2012*  
série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°2/7 : 1 800 €

Tirage pigmentaire | Pigment print

- Dimensions du tirage : 28 x 35,5 cm | 11 x 14 in.  
Édition de 50 exemplaires + 5 épreuves d'artiste  
180 €

galerie **SIT  
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Women's 4x100m Freestyle Relay, Aquatics Centre, London. 28 July 2012

série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €



galerie **SIT  
DOWN**



*Opening ceremony, Olympic Stadium, London. 27 July 2012*  
série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°3/7 : 1 800 €

galerie **SIT  
DOWN**

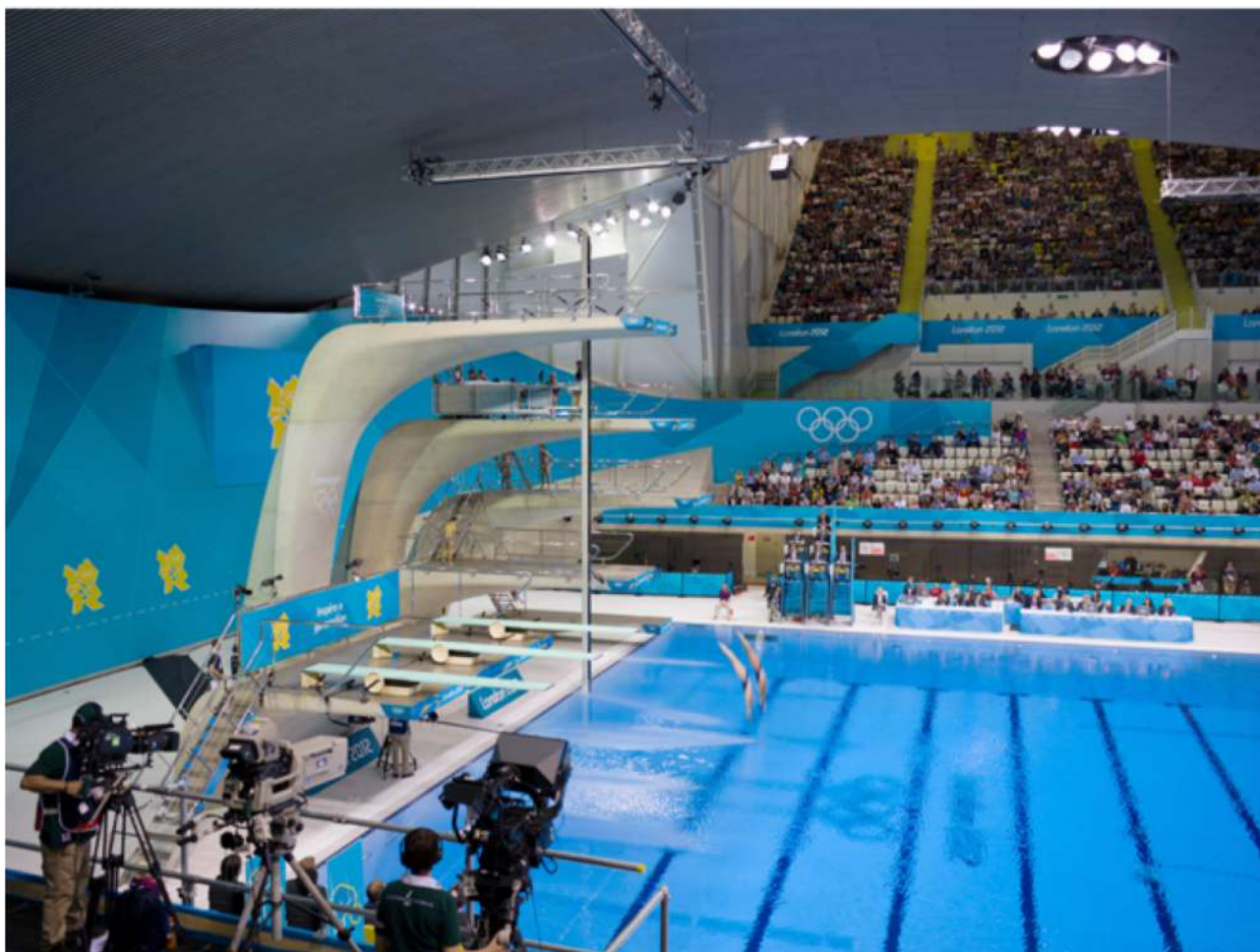


*Men's Artistic Gymnastics, North Greenwich Arena, London. 30 July 2012*  
série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 200 €

galerie **SIT  
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*Women's Synchronised 10m Platform Diving Final, Aquatics Centre, London, 29 July 2012*  
série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €

galerie **SIT  
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*Women's Beach Volleyball, Horseguards Parade, London. 29 July 2012*

série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°2/4 : 4 800 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €

galerie **SIT  
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*Men's 4000m Team Pursuit, Velodrome, London. 3 August 2012*  
série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €

galerie **SIT  
DOWN**



*Men's Rowing Quadruple Skulls, Eton Dorney, Surrey. 1 August 2012*

série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°2/7 : 1 800 €

galerie **SIT  
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Women's Hockey, Riverbank Arena, London. 29 July 2012

série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €

galerie **SIT  
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*Equestrian Eventing Individual Cross Country, Greenwich Park, London. 30 July 2012*  
série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°4/7 : 2 400 €



galerie **SIT  
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Women's BMX Semi-Finals, Olympic Park, London. 10 August 2012

série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €

galerie **SIT  
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*Athletics, Olympic Stadium, London. 3 August 2012*

*série The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €

galerie **SIT  
DOWN**



*Men's Shooting Double Trap Final, Royal Artillery Barracks, London. 2 August 2012*  
série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €

galerie **SIT  
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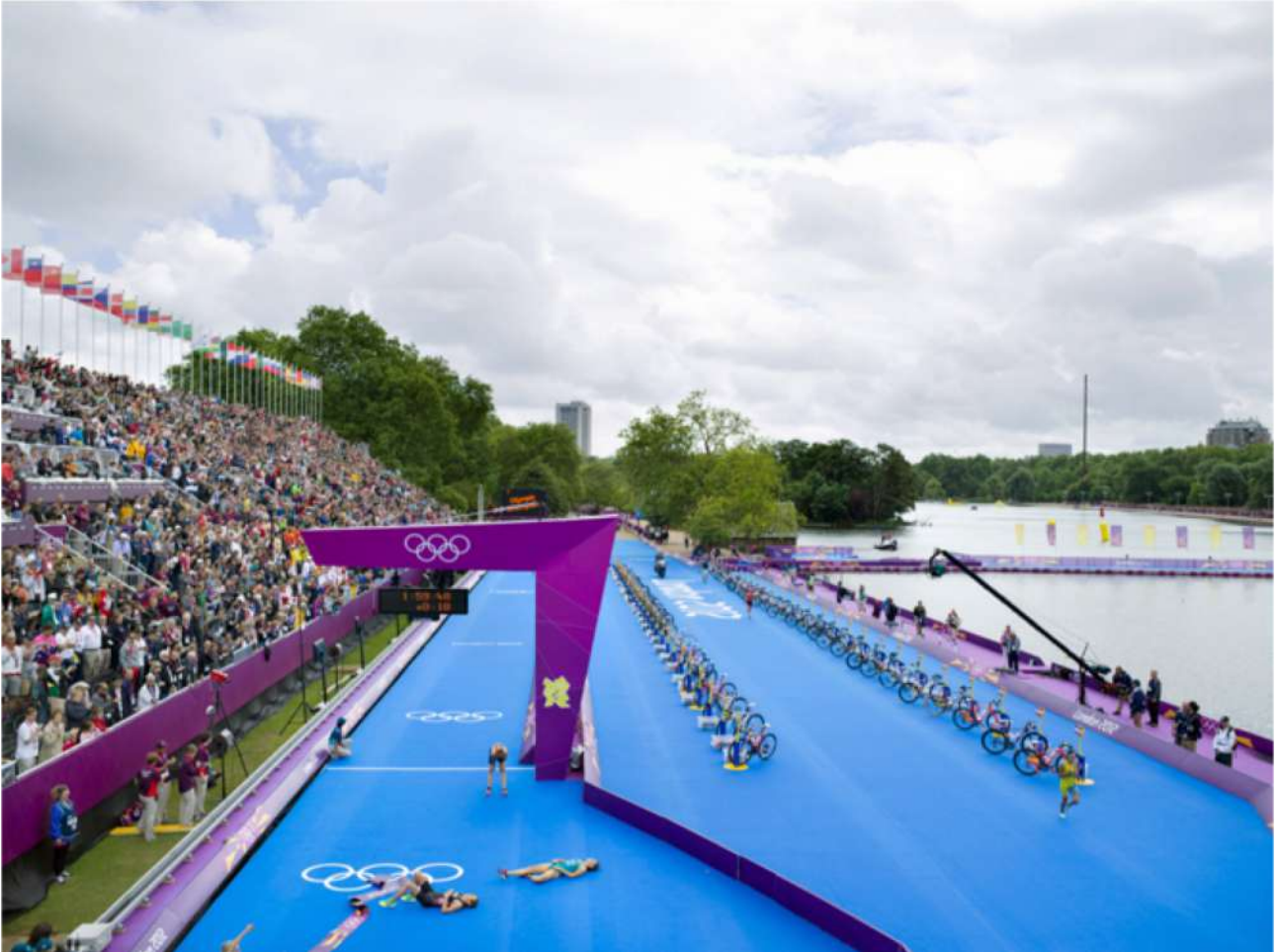
*Men's 105kg Weightlifting, ExCeL Centre, London. 6 August 2012*

*série The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €

galerie **SIT  
DOWN**



Women's Triathlon, Hyde Park, London. 4 August 2012  
série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €

galerie **SIT  
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*Men's 10km Marathon Swim, Serpentine, Hyde Park, London. 10 August 2012*

série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°2/7 : 1 800 €

galerie **SIT  
DOWN**



*Archery practice area, Lord's Cricket Ground, London. 28 July 2012*

*série The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°1/7 : 1 800 €

galerie **SIT  
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*Olympic Park, London. 10 August 2012*

série *The London Olympiad*

Tirage chromogène | Chromogenic print

- Dimensions du tirage : 100 x 130 cm | 40 x 51 in.  
Édition de 4 exemplaires + 2 épreuves d'artiste  
N°1/4 : 3 600 €
- Dimensions du tirage : 60 x 75 cm | 24 x 30 in.  
Édition de 7 exemplaires + 2 épreuves d'artiste  
N°2/7 : 1 800 €



galerie **SIT  
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LISTE DES PRIX 2024

**Simon ROBERTS**  
**LONDON OLYMPIAD**

TIRAGES CHROMOGÈNES, SIGNÉS ET NUMÉROTÉS PAR L'ARTISTE.  
CHROMOGENIC PRINTS, SIGNED AND NUMBERED BY THE ARTIST.

**PRIX TTC DES TIRAGES NON ENCADRÉS :**

**FORMAT : 100 x 130 cm**

Edition de 4 Exemplaires + 2 épreuves d'artiste

N° 1/4 : 3 600 €

N° 2/4 : 4 800 €

N°3/4 : 7 200 €

N° 4/4 : 9 600 €

**FORMAT : 60 x 75 cm**

Edition de 7 exemplaires + 2 épreuves d'artiste

N° 1/7 à 3/7 : 1 800 €

N° 4/7 et 5/7 : 2 400 €

N°6/7 et 7/7 : 3 600 €

E.A.1/2 : 6 000 €

**FORMAT : 28 x 35,5 cm**

Edition de 50 exemplaires + 5 épreuves d'artiste

180 €

**PRIX DES CADRES | FRAMES PRICES**

Tirage contrecollé sur aluminium, cadre baguette en chêne naturel

Laminated print on aluminium, natural oak baguette frame

VERRE CLASSIQUE CLASSICAL GLASS	VERRE ANTI-REFLET ET ANTIUV NON REFLECTIVE AND NON UV GLASS
<b>FORMAT : 28 x 35,5 cm   11x 14 in.</b> 265 €	<b>FORMAT : 28 x 35,5 cm   11x 14 in.</b> 295 €
<b>FORMAT : 60 x 75 cm   24 x 30 in.</b> 480 €	<b>FORMAT : 60 x 75 cm   24 x 30 in.</b> 605 €
<b>FORMAT : 100 x 130 cm   40 x 51 in.</b> 965 €	<b>FORMAT : 100 x 130 cm   40 x 51 in.</b> 1 280 €

# galerie **SIT DOWN**

## **BIOGRAPHIE | BIOGRAPHY**

Simon Roberts est un artiste né en 1974, basé à Brighton au Royaume-Uni.

Son travail photographique explore notre relation et sentiment d'appartenance au paysage, et étudie la façon dont celui-ci façonne notre identité. Recourant souvent au "tableau photographique", son approche est similaire à celle de la campagne photographique, cherchant à constituer de grandes études qui puissent témoigner de notre temps, recoupant des préoccupations économiques, culturelles et politiques.

Simon Roberts a exposé internationalement ; notons notamment ses expositions personnelles au National Media Museum, Bradford ; Museum of Contemporary Photography, Chicago ; Multimedia Art Museum, Moscou. Son travail a également été exposé dans le cadre des expositions *Observers: British Photography and the British Scene (From the 1920s to Now)* à la Galeria de Arte SESI, Brésil ; *Landmark: The Fields of Photography* à Somerset House, Londres. Ses photographies figurent dans de nombreuses collections publiques et privées dont George Eastman House, Deutsche Börse Art Collection et Wilson Centre for Photography.

Simon Roberts est également récipiendaire de nombreuses distinctions, dont le Vic Odden Award - récompensant la contribution à la scène artistique d'un photographe anglais - ainsi que des bourses du National Media Museum, de la Fondation John Kobal et de l'Arts Council d'Angleterre. Le House of Commons Works of Art Committee lui a passé commande pour le compte du Parlement anglais d'un corpus dédié aux élections en 2010. Il a par ailleurs été nommé récemment membre honoraire de la Royal Photographic Society du Royaume-Uni.

Simon Roberts a publié plusieurs monographies qui ont chacune reçu un large succès critique et public telles que *Motherland* (Chris Boot, 2007), *We English* (Chris Boot, 2009) et *Pierdom* (Dewi Lewis Publishing, 2013).

Simon Roberts is an artist born in 1974, based in Brighton, United Kingdom.

His photographic work explores our relationship and sense of belonging to the landscape, and studies the way it shapes our identity. Often resorting to the "photographic painting", his approach is similar to that of the photographic campaign, seeking to constitute large studies which can bear witness to our time, intersecting economic, cultural and political concerns.

Simon Roberts was internationally exhibited; notably his solo exhibitions at the National Media Museum, Bradford; Museum of Contemporary Photography, Chicago; Multimedia Art Museum, Moscow. His work has also been exhibited as part of the exhibitions *Observers: British Photography and the British Scene (From the 1920s to Now)* at Galeria de Arte SESI, Brazil; *Landmark: The Fields of Photography* at Somerset House, London. His photographs are in numerous public and private collections including George Eastman House, Deutsche Börse Art Collection and Wilson Center for Photography.

Simon Roberts is also the recipient of numerous awards, including the Vic Odden Award - recognizing the contribution to the art scene by an English photographer - as well as fellowships from the National Media Museum, the John Kobal Foundation and the Arts Council of England. The House of Commons Works of Art Committee commissioned him on behalf of the English Parliament to produce a body of work dedicated to the elections in 2010. He was also recently named an honorary member of the Royal Photographic Society of the United Kingdom.

Simon Roberts has published several monographs which have each received great critical and public acclaim such as *Motherland* (Chris Boot, 2007), *We English* (Chris Boot, 2009) and *Pierdom* (Dewi Lewis Publishing, 2013).

**EXPOSITIONS PERSONNELLES (SELECTION) | PERSONNAL EXHIBITIONS (SELECTED)**

- 2023 Guernsey Museum & Art Gallery, (Guernsey, UK): *Between Tides*
- 2022 Flowers Gallery (London, UK): *Beneath the Pilgrim Moon*
- 2021 Château de Flamanville (Flamanville, France): *Normandy – Nos Jours De Fêtes*
- 2019 Pallant House Gallery (Chichester, UK): *Inscapes*  
Format Festival (Derby, UK): *The Brexit Lexicon*  
Cortona on the Move (Cortona, Italie): *Inizio*
- 2018 Hiroshima City Museum of Contemporary Art (Japon): *Sight Sacralization*  
Flowers Gallery (London, UK): *Merrie Albion*
- 2017 Robert Morat Galerie (Berlin, Allemagne): *Public Performance*  
Centre Photographique (Rouen, France): *Normandy*  
FotoHof (Salzburg, Autriche): *Landscape Studies of a Small Island*
- 2016 Festival Images Vevey (Vevey, Suisse): *The Last Moment*
- 2015 Brighton Museum & Art Gallery (Brighton, UK): *Pierdom*  
Verey Gallery (Eton, UK): *Landscapes of Innocence and Experience*
- 2014 BredaPhoto (Bréda, Pays-Bas): *Pierdom*  
Multimedia Art Museum (Moscow, Russie): *Landscape Studies of a Small Island*
- 2013 Robert Morat Galerie (Hamburg, Allemagne): *Pierdom*  
Flowers Gallery (London, UK): *The Election Project*  
Phos Fotografia (Chieri, Italie): *We English*  
MC2 Gallery (Milan, Italie): *Pierdom*
- 2012 Swiss Cottage Gallery (Londres, UK): *Let This Be a Sign*  
Pluie d'Images (Bretagne, France): *We English*
- 2011 Centro Brasileiro Britânico (São Paulo, Brésil): *We English*  
Flowers East (Londres, UK): *We English*  
Photautumnales Festival (Beauvais, France): *We English*  
SIFEST Photography Festival (Savignano, Italie): *An Italian Story*  
mac Gallery (Birmingham, UK): *The Election Project*  
MC2 Gallery (Milan, Italie): *We English*  
Robert Morat Galerie (Hamburg, Allemagne): *Motherland & We English*
- 2010 EX3 Centro l'Arte Contemporanea (Firenze, Italie), *Motherland, Homeland*  
SIFEST Photography Festival (Savignano, Italie): *We English*  
House of Commons (London, UK): *The Election Project*  
National Media Museum (Bradford, UK): *We English*

## EXPOSITIONS COLLECTIVES (SELECTION) | COLLECTIVE EXHIBITIONS (SELECTED)

- 2023 Museo Nacional de Bellas Artes (Havana, Cuba): *Where are you from? Cuba Photography Mission*  
 Saatchi Gallery (Londres, UK): *Civilization – The Way We Live Now*  
 WHITEcarrara23, (Carrara, Italie): *Still Liv(f)e*  
 Fotografia Europea (Reggio Emilia, Italie): *Europe Matters*
- 2022 Les Rencontres de la Photographie (Arles, France): *Songs of the Sky – Photography & the Cloud*  
 Mönchehaus Museum Goslar (Goslar, Allemagne): *Facing Britain*  
 Cultuurecentrum Mechelen (Mechelen, Belgique): *Where are you from? Cuba Photography Mission*
- 2021 Croft Castle (Herefordshire, UK): *All Alone – Contemporary Art and Aloneness*  
 CiCLO Bienal (Porto, Portugal): *The Horizon is Moving Nearer*  
 Imperial War Museum (Londres, UK): *Generations: Portraits of Holocaust Survivors*
- 2020 Houston Center of Photography (Houston, USA): *Keeper of the Heart*  
 Galerie Heinzer Reszler (Lausanne, Suisse): *Summer Exhibition*
- 2019 National Gallery of Victoria (Melbourne, Australie): *Civilization*  
 Oakland University Art Gallery (Oakland, USA): *Your Very Own Paradise*  
 Museum of Contemporary Photography (Chicago, USA): *Go Down Moses*
- 2018 Museum of Rome (Rome, Italie): *Commissione Roma*  
 National Maritime Museum (Londres, UK): *The Great British Seaside*
- 2017 Musée de l'Elysée (Lausanne, Suisse): *Unfamiliar familiarities*  
 Fotostiftung Schweiz (Winterthur, Suisse): *Unfamiliar familiarities*
- 2016 SIA Gallery (Sheffield, UK): *Northern Light: Landscape Photography & Evocations*
- 2015 Minsheng Museum (Shanghai, Chine): *Work, Rest & Play: British Photography*  
 NRW-Forum (Düsseldorf, Allemagne): *Human Nature*
- 2014 Klompching Gallery (New York, US): *About Land*  
 Northern Gallery for Contemporary Art (Sunderland, UK): *Show Me The Money*
- 2013 The Nelson-Atkins Museum of Art (Missouri, USA): *Making Pictures of People*
- 2012 Galeria de Arte SESI (Sao Paulo, Brésil): *Observers: British Photography*  
 Museo d'Arte Contemporanea Roma (Rome, Italie): *Camera Work / FOTOGRAFIA – Festival Internazionale di Roma*  
 Belvedere Museum (Noorderlicht Photofestival, Pays-Bas): *Terra Cognita*  
 Perth Institute of Contemporary Arts (Perth, Australie): *Hijacked III*
- 2011 Carrousel du Louvre (Paris, France): *Electric Vision: BMW Paris Photo Prize*
- 2010 Corcoran Gallery of Art (Washington DC, USA): *100 Portraits / Photographers*  
 George Eastman House (Rochester, USA): *What We're Collecting: Art/Not-Art*  
 Krakow Photomonth (Krakow, Pologne): *Aktualizacja UK*
- 2009 House of Sweden, FotoWeek DC (Washington, USA): *What Lies Beneath*  
 C/O Berlin (Berlin, Allemagne): *Visions of Our Time, Deutsche Börse Art Collection*
- 2008 Museum of Contemporary Photography (Chicago, US): *This Land Is Your Land*  
 Museum of Contemporary Art (Shanghai, Chine): *Unseen*

# galerie **SIT DOWN**

## **COLLECTIONS PUBLIQUES (sélection) | PUBLIC COLLECTIONS (selected)**

Art Collection Deutsche Börse, Francfort, Allemagne  
Birmingham Central Library, Birmingham, UK  
Centre Photographique Normandie, Rouen, France  
Collezione Taurisano, Naples, Italie  
Croydon Museum, Croydon, UK  
Eton College, Windsor, UK  
Fotostiftung Schweiz Winterthur, Suisse  
George Eastman Museum, Rochester, USA  
Grundy Art Gallery, Blackpool, UK  
Linklaters Foundation Collection, Paris, France  
Martin Parr Foundation, Bristol, UK  
Museo de Arte Contemporáneo de Castilla y León, Espagne  
Museum of Contemporary Photography, Chicago, USA  
Museum of Sheffield (V&A Acquisition Fund), Sheffield, UK  
National Media Museum, Bradford, UK  
National Museum Cardiff (David Hurn Collection), UK  
Nelson-Atkins Museum of Art, Missouri, USA  
Pallant House Gallery, Chichester, UK  
Parliamentary Art Collection, UK  
Royal Museums Greenwich, Londres, UK  
Royal Photographic Society, UK  
Sir Elton John Photography Collection, Londres, UK  
Swiss Cottage Gallery (London Borough of Camden), UK  
The Hyman Collection, Londres, UK  
The Incite Project, UK  
Towner Gallery, Eastbourne, UK  
University of Warwick Art Collection, Warwick, UK  
Victoria & Albert Museum Collection, Londres, UK  
Wilson Centre for Photography, Londres, UK

## **PRIX, BOURSES ET RESIDENCES | PRIZES, GRANTS AND RESIDENCES**

- Artists in Residence, Guernsey Photography Festival (Guernsey), 2022
- Arts Council England, DYCP Grant (UK), 2021
- Developing your Creative Practice Grant, Arts Council England (UK), 2020
- Arts Council England, Grants for the Arts (UK), 2018
- PHotoEspaña Best Photography Book of the Year, Shortlisted for Merrie Albion (Espagne), 2018
- Thames Tideway Tunnel public arts commission (UK), 2017
- Rome Commission / British Council Grant (Italie), 2016
- Arts Council England, Artists' International Development Fund (UK), 2016
- Deutsche Börse Photography Prize, nomination for Pierdom monograph (UK), 2015
- ING Discerning Eye, Selected Artist (UK), 2015
- UK-Russia Year of Culture, Selected Artist (Russie), 2014
- Source-Cord Prize, Shortlisted (UK), 201
- Arts Council England, Grants for the Arts (UK), 2014
- Honorary Fellowship, Royal Photographic Society (UK), 2013
- BNL - BNP Paribas Group Award, MIA Art Fair, Finalist (Italie), 2012
- Deutsche Börse Photography Prize, nomination for We English monograph (UK), 2011
- Arts Council England, Grants for the Arts (UK), 2011
- BMW Paris Photo Prize, Shortlisted (France), 2010
- Official Election Artist, House of Commons Works of Art Committee (UK), 2010
- PDN Photo Annual, Best Photography Book - We English (USA), 2010
- World Press Photo Award, Daily Life Stories, Third Prize (Pays-Pas), 2010
- Arts Council England, Grants for the Arts (UK), 2010
- New York Photo Festival Book Award - We English (USA), 2009
- KLM Paul Huff Award, Shortlisted (Amsterdam), 2009
- Deutsche Börse Photography Prize, Longlisted for Motherland exhibition (UK), 2008
- John Kobal Foundation Grant (UK), 2008
- National Media Museum Bursary (UK), 2007
- Arts Council England, Grants for the Arts (UK), 2007
- Vic Odden Award (UK), 2007
- Vic Odden Award (UK), 2007
- Getty Grant (USA), 2006
- Photo District News' PDN30 Emerging Artist (USA), 2004
- Ian Parry Award (UK), 1998

## **MONOGRAPHS | MONOGRAPHS**

- *New Vedute*, photographies de Simon Roberts, textes de Emanuelle Trevi. Minimalist Works, 2019.
- *Green Lungs of the City*, photographies de Simon Roberts, Editions Bessard, 2018.
- *Merrie Albion – Landscape Studies of a Small Island*, Photographies de Simon Roberts, textes de David Chandler, Dewi Lewis Publishing, 2017.
- *Landscapes of Innocence & Experience*, photographies de Simon Roberts, textes de Martin Caiger-Smith. Verey Gallery, 2015.
- *Pierdo*, photographies de Simon Roberts, textes de Francis Hodgson, Dewi Lewis Publishing, 2013.
- *This is a Sign*, photographies de Simon Roberts, Self published (newsprint), 2012.
- *The Election Project*, photographies de Simon Roberts, textes de Greg Hobson, Sean O'Hagan and Peter Wilby, Self published (newsprint), 2010.
- *We English*, photographies de Simon Roberts, textes de Stephen Daniels. Chris Boot, 2009.
- *Motherland*, photographies de Simon Roberts, textes de Rosamund Bartlett. Chris Boot, 2007.

## **AUTRES PUBLICATIONS | OTHER PUBLICATIONS**

- *Ivon Hitchens: Space Through Colour*. Pallant House Gallery, Chichester, 2019.
- *The Great British Seaside - Photography from the 1960s to the Present*. National Maritime Museum Greenwich, Londres, 2018.
- *Unfamiliar Familiarities: Outside Views on Switzerland*. Lars Muller Publishers, Suisse, 2017.
- *1001 Photographs: You Must See Before You Die*. Cassell, Angleterre, 2017.
- *Landscapes of the National Trust*. National Trust Books: Angleterre, 2015.
- *Landmark: The Fields of Landscape Photography*. Thames & Hudson, Angleterre, 2014.
- *Flash Forward Tenth*. Magenta Foundation, Canada, 2014.
- *Show Me The Money – The Image of Finance*. Manchester University Press, Angleterre, 2014.
- *The Photobook: A History Volume III*. Phaidon, Angleterre, 2014.
- *Contatti – Provini D'Autore Volume II*. Postcard, Italie 2013.
- *Hijacked III - Contemporary Photography from Australia & UK*. BigCityPress, Australie, 2012.
- *Flash Forward - 5th Anniversary*. Magenta Foundation, Canada, 2009.
- *This Day of Change*. Kodansha Limited, Japon, 2009.
- *XL Photography 3*. Hatje Cantz, Allemagne, 2007.
- *Flash Forward 2007*. Magenta Foundation, Canada, 2007.
- *Granta 94: On the Road Again*. Photoessay by Simon Roberts. Granta, London, 2006.
- *Eyes Wide Open*. Chris Boot, Londres, 2004.
- *10 Years of the Joop Swart Masterclass*. World Press Foundation, Amsterdam, 2004.

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## **PRESSE (SELECTION)**

- Lydia Figes, "Ten artists to follow on Instagram in 2022", *Art UK*, janvier 2022
- Hana Kaluznick, "Pandemic Objects- The Sea", *V&A Museum*, décembre 2020,
- Michael Prodger, "Election Artists", *The Critic*, décembre 2019.
- Giuseppe Scaraffia, "Cartoline dalle Italia", *iO Donna Magazine*, juin 2019.
- Gemma Padley, "Best Shots", *RPS*, juin 2019.
- Sarah Schmerler, "Photograph is 30", *Photograph*, janvier-février 2019.
- Daniel Maidman, "Photographing the Nation: Simon Roberts at Flowers Gallery", *Whitehot Magazine*, janvier 2019.
- Ann Hermes, "Distance tells a story in Merrie Albion", *Christian Science Monitor*, décembre 2018.
- Connor, Goodwin, "In New York, peering through Simon Roberts' eyes", *Blouin Artinfo*, décembre 2018.
- Simon Denison, "A Discontented Land," *Source*, n°93, printemps 2018.
- Travis Elborough, "Books Review – Merrie Albion", *The World of Interiors*, mai 2018.
- Conor Risch, "Simon Roberts' Landscape Photos Illuminate Post-Brexit Britain", *Photo District News*, avril 2018.
- Renata Ferri, "So British," *Amica*, avril 2018.
- Sylwia Serafinowicz, "Simon Roberts – Flowers Gallery exhibition review," *Artforum*, avril 2018.
- Stephen Clarke, "Merrie Albion book review," *Photomonitor*, mars 2018.
- Lottie Davies, "Brit Crit," *Pro Photographer*, n°21, 2018.
- Adrian Burnham, "You Blighted Kingdom", *The New European*, janvier 2018.
- Kitty Grady, "Snapshot – Merrie Albion", *FT Weekend*, janvier 2018.
- Tim Clark, "Top 10 Photobooks of 2017 – Merrie Albion", *1000 Words*, décembre 2017.
- "Sean O'Hagan's best photography books of 2017", *The Guardian*, décembre 2017.
- Rebecca Fulleylove, "Simon Robert's photographs create a portrait of Britain over the last ten years", *It's Nice That*, 16 novembre 2017.
- "London – Portfolio by Simon Roberts," *Hotshoe*, Issue 200, octobre 2017.
- Video Art Visions: (Re)framing Switzerland Part 2 – Summer, *Nowness*, mai 2017
- Video Art Visions: (Re)framing Switzerland Part 1 – Winter, *Nowness*, février 2017.



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Simon **ROBERTS**

REVUE DE PRESSE (SELECTION)  
PRESS REVIEW (SELECTED)

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*Financial Times, August 4/5, 11/12, 17/18, 2012*



**SPECTATOR  
SPORT**

It's London, but not as we know it.  
The Olympics, as seen in these exclusive  
images by Simon Roberts, renew the  
entire city. Introduction by Simon Kuper

Don't want it  
to end? Exclusive  
images by  
Simon Roberts  
capture the 30th  
Olympiad in action

**RIGHT  
ON  
TRACK**



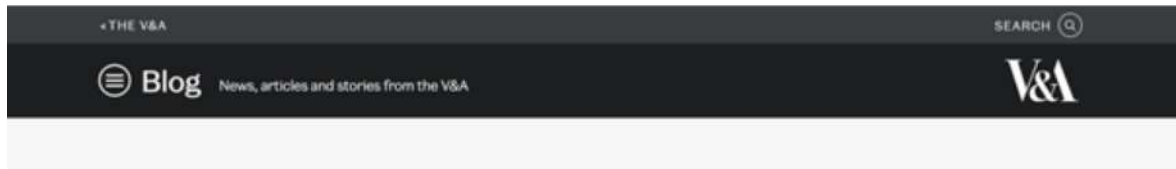
**THE UNFORGETTABLE GAMES**

In the final instalment of his exclusive images from the Olympics,  
Simon Roberts chooses some of his favourites



# galerie **SIT DOWN**

V&A Museum, "Pandemic Objects- The Sea", décembre 2020, par Hana Kaluznick



DESIGN AND SOCIETY   OUR PROJECTS   PANDEMIC OBJECTS

## Pandemic Objects: The Sea



Hana Kaluznick

December 10, 2020

### Reflections on *A Daily Sea* by Simon Roberts

The V&A has recently been gifted the portfolio *A Daily Sea* by British photographer Simon Roberts. *A Daily Sea* is a meditative and dynamic series of 56 seascapes taken daily over the course of the first Covid-19 lockdown in the United Kingdom between the 19<sup>th</sup> of March and the 13<sup>th</sup> of May 2020. This portfolio joins two others by Roberts held in the V&A photographs collection, *Merrie Albion – Landscape Studies of a Small Island* and *We English*, both acquisitions that were funded by the V&A Photographs Acquisition Group.



Simon Roberts, *Day 1, 19.03.2020, 43 deaths (158 cumulative)*, from the series *A Daily Sea*, 2020. Gift of Jim and Ruth Grover

*For whatever we lose (like a you or a me), it's always ourselves we find in the sea.*

- e.e. cummings extract from *maggie and milly and molly and may*

*The Critic*, "Election Artists", décembre 2019, par Michael Prodger

## Studio Election Artists



the cross-party Speaker's Advisory Committee and parliament's curatorial team, who then whittled that down before selecting their preferred artist.

Roberts, on the other hand, was one of 10 photographers who had to prepare a proposal to put before the committee. The 12 committee MPs in place before the calling of the 2019 general election included the likes of Chris Bryant and David Lammy from Labour, Ed Vaizey and Tom Tugendhat from the Conservatives, Antoinette Sandbach from the Liberal Democrats, Hywel Williams from Plaid Cymru and Hannah Bardell from the SNP.

What is in it for the artists, a breed that does not always want to find itself at the very heart of the establishment? For Roberts the attraction was the scheme's uniqueness: "I can't think of another country that puts its political process under artistic scrutiny." It also offered him the chance to see politics up close. A point is echoed by Dant who saw the invitation as an opportunity to "leave the fringes and be plonked at the heart of things — in the middle of something important".

### 2010 SIMON ROBERTS

*Gordon Brown, Labour, Rochdale, 28 April 2010. Roberts traversed the country for 24 days. His photographs "focused on the relationship between the canvassing politicians and the voting public". Here he captures the prime minister about to meet a disgruntled Labour voter.*

### HOW THE ARTISTS GO ABOUT THIS

is up to them. Dant, sketchbook in hand, headed to marginal seats around the country because "that's where the party leaders go". He attended manifesto launches, party rallies and doorstep campaigning. He found himself looking for a hedgehog sanctuary with Nick Clegg, whose assistants "got the directions wrong; we ended up in a pub car park in the Lake District. The pub wasn't even open."

He trailed the then Plaid Cymru leader Leanne Wood, who, courtesy of some remarks about fox hunting, was being chased by protesters dressed as badgers and foxes as she went around the valleys in her battle bus. He witnessed the effects of the first

© SIMON ROBERTS. COURTESY THE SPEAKER'S ADVISORY COMMITTEE ON WORKS OF ART

# galerie **SIT DOWN**

in *Donna Magazine*, "Cartoline dalle Italia", juin 2019, par Giuseppe Scaraffia

## Cartoline dall'Italia

**M**andaci una cartolina e una ridente foto di te» canta Carmen Consoli nel 2009.

«Quando sei stanca e non hai nulla di speciale da dirmi, prendi una cartolina postale, scrivi l'indirizzo e comunicami che stai bene. Guai se lo scrivermi ha da esserti una cosa sgradevole; preferisco la cartolina postale» scriveva Italo Svevo ansioso all'amata.

Lo spazio ristretto è il trampolino ideale per gli amanti sintetici. «O anima mia amorosa oggi tu svieni / Nell'umido parco crepuscolare di Versailles» scrisse Guillaume Apollinaire. «Ti immagino e ti penso continuamente, però sempre di spalle, o di profilo» sintetizzò Jorge Luis Borges.

Ma c'è chi come Franz Kafka non si accontenta di quei confini e invade la parte illustrata con messaggi e disegni. O chi, come Marcel Proust, distribuisce una lettera su dieci cartoline. Sul fronte opposto, Evelyn Waugh si chiede: «Come fanno i romanzieri a scrivere dei libri così lunghi? Sono sicuro che potrei scrivere qualsiasi romanzo su due cartoline postali».

Maurice Utrillo dipingeva i suoi paesaggi parigini basandosi sulle cartoline che gli portava la madre, anche lei pittrice, Suzanne Valadon. Ma una cartolina poteva anche essere una delusione. André Gide aveva cercato invano «qualche cartolina postale dove si potessero ritrovare quelle meravigliose cime arbose che sus-



Roma

le cartoline cosparse di lustrini e colorate a mano della giovane Polaire.

Durante la Prima guerra mondiale i soldati infilavano nello zaino quelle su cui Mata-Hari seminuda accennava un passo della danza dei sette veli. Agatha Christie, in ansia per il marito al fronte, ricevette finalmente solo una delle versioni a disposizione dell'esercito, su cui era impossibile aggiungere una parola, ma si poteva soltanto scegliere tra due frasi prestampate: "Sto bene" o "Sono all'ospedale".

Potevano diffondere una moda. Dopo il grande successo di un film sulla vita di Amedeo Modigliani, ricorda Irene Rein, la ragazza comprava cartoline con

del mandava a un detestato funzionario cartoline impregnate di sgradevoli odori. Lucian Freud aveva spedito a una donna che corteggiava immagini vittoriane un po' spinte di bellezze al bagno su cui aveva tracciato un suo disegno. Un'altra volta, furioso per una lite con un'amante, le aveva mandato una cartolina in cui la ritraeva mentre defecava.

Un segno sul panorama segnala un evento invisibile. «Fu nel punto segnato con una croce che Clive Bell litigò con sua cognata nel settembre 1908. Lì ho versato una lacrima commemorativa, sotto i fiori d'arancio» scrisse Virginia Woolf su una cartolina del viale della Esattezza di

galerie **SIT  
DOWN**

RPS, "Best Shots", juin 2019, par Gemma Padley



BEST SHOTS

**'I LIKE THE COMEDY AND TRAGEDY YOU CAN GET WITHIN A LANDSCAPE'**

He has been exploring identities and belonging for more than a decade. Ahead of a talk at RPS House, Simon Roberts HonFRPS explains why

BY GEMMA PADLEY

BEST SHOTS



**Camping with Sasha and Paul.**  
Bosnia, 2004  
reminiscent  
The Karachakia Peninsula, one of Russia's most isolated regions, was the centre of its Pacific nuclear submarine fleet and closed to individuals without military permission until 1991. Paul moved to Karachakia and worked as an engineer for the state of company for 30 years. Sasha was a fisherman.

**Skyline from Country Park.**  
South, 2008  
was  
To a number of my life English images, modern-day leisure takes place on what were once industrial sites. Looking at leisure activities struck me as a thought provoking way of exploring shifting cultural and national identity. They can reveal as much about how we see ourselves as how we wish others to see us.

**Highgate West View.**  
2008  
www.simonroberts.com  
The Road in Brighton for many years and feel very connected to the sea. I first finished a project about Britain's last pleasure piers, from 2010 to 2013 as a kind of homage to Victorian engineering. There's something very appealing about these strange and eccentric structures that poke out of our coastline.

**T**HINK OF THE CONTEMPORARY PIONEERS of British landscape photography, and Simon Roberts immediately springs to mind. His work – large-format colour images depicting people interacting with the landscape – taps into notions of identity and belonging. It also poses fundamental questions about our collective relationship with the land – who has access to public spaces, who owns and manages these spaces, and what does the landscape mean to us? Roberts studied cultural geography at the University of Sheffield and describes himself as 'part geographer, part ethnographer, part photographer, and part artist'. Named an Honorary Fellow of the RPS in 2013, his work is very much about time and place, and his images, loaded with cultural references and densely layered, invite us to study every inch of the frame. They are meticulous in their depiction of British society and the landscape. A typical Simon Roberts photograph can contain many such narratives, and be interpreted and pondered in many ways.

'I've always been interested in history painting, in those



**Abandoned Wreckage in the Bude Bay.**  
Northwest, Northumberland, England, 2010  
was  
Motherland is a key body of work for me because it marked the point when I decided to become more of an author of my work. I spent a year travelling around Russia with my wife. It was one of those epic journeys at a time when Russia wasn't quite the automatic state it is now. I made this image on the edge of a naval base during polar nights, a period when the sun struggles to reach above the horizon.



*Photograph*, "Photograph is 30", janvier - février 2019, par Sarah Schmerler

## photograph is 30

*photograph* magazine began in 1988 as a gallery guide to let people know about the photography shows opening all over New York City. The guide steadily expanded to become a magazine, one that now covers photo-based art throughout the United States and abroad.

Today, *photograph* is an invaluable resource for all photography lovers, covering the work of photographers, galleries, museums, publishers, and curators. We at *photograph* are passionate about photography, and we are honored to share this passion with so many talented and brilliant minds in the photo community. That's why we asked 30 of them to celebrate our 30th anniversary with us by choosing one photograph that they loved in 2018 and telling us why. Their selections are just as beautiful, poignant, thought-provoking, and wondrous as you'd expect. We hope you enjoy them.

### Contributors

Vince Aletti, Erin Barnett, Ann-Christin Bertrand, Elisabeth Biondi, Lucas Blalock, Susan Bright, David Company, Bruno Ceschel, Clément Chéroux, Matthew Connors, Joanna Cresswell, Mark Alice Durant, Michael Famighetti, Stephen Frailey, Jason Fulford, Marvin Heiferman, W.M. Hunt, Helen Jennings & Sara Hemming, Shane Lavalette, Matthew Leifheit, Michael Mack, Shoair Mavlian, Nicholas Muellner, Sean O'Hagan, Libby Pratt, Lyle Rexer, Mariela Sancari, Sarah Schmerler, Nadya Sheremetova, Noelle Flores Théard

### Sarah Schmerler

Contributor to *photograph*, teaches critical studies at the New York Academy of Art and English composition at the New York City College of Technology.

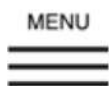
Where are we? How did we get here? Many of [Simon Roberts's](#) pictures beg those sorts of deep questions, but this one in particular compels me. It is melancholy, delicate, yet strong. Here I am in a world that, at least for a moment, has been blotted out. The tiny weather vane points north. The British flag hangs limp. Whatever breeze once came through here has since passed. No need to get my bearings now; I know this psychic place because over the last year I have awoken to an America that more and more I don't recognize. And the tide, it is rising.



©Simon Roberts, *Clevedon Pier #8*, Somerset, 2011. Courtesy Flowers Gallery London and New York

# galerie **SIT DOWN**

*Whitehot Magazine*, "Photographing the Nation: Simon Roberts at Flowers Gallery", janvier 2019, par Daniel Maidman



*JUNE 2023*  
"THE BEST ART IN THE WORLD"

## **Photographing the Nation: Simon Roberts at Flowers Gallery**



*Simon Roberts, Untitled 3, Murmansk, Northern Russia (From the series Polyarnye Nochi), 2005, 76 x 101 cm, 29 7/8*

**By DANIEL MAIDMAN** January, 2019

Consider the strange case of **Simon Roberts**, whose dazzling show *Homeland* is on display at Flowers Gallery in New York until January 12th.

An English photographer, Roberts traveled throughout Russia in the early 2000's, photographing people and places with a majestic detachment abetted, in part, by his large-format camera. As a foreigner, his own gaze, like that of his camera, drifted weightlessly above the scenes unfolding before him. He was not entangled in individual lives. His wide view encompassed the Russian people, the Russian land, and Russian history and culture. His work expressed a sense that these four elements – people, land, history, and culture – expressed facets of a single unity. The work that emerged from this period is called, aptly, *Motherland*. Some of its images are included in the show at Flowers.



# galerie **SIT DOWN**

*Christian Science Monitor*, "Distance tells a story in Merrie Albion", décembre 2018, par Ann Hermes.

The CHRISTIAN SCIENCE  
**MONITOR**

## Distance tells a story in 'Merrie Albion'

Photographer Simon Roberts's images turn scenes into large-scale dioramas.



Prime Minister Theresa May, Downing Street, London, 13 July 2016. From Simon Roberts - Merrie Albion.

December 21, 2018

By Ann Hermes, Staff Photographer

[@hermesphoto](https://twitter.com/hermesphoto)

**D**uring many public events, a ring of crouching news photographers can be seen pressing uncomfortably close to the action, almost pouncing to create images they hope convey immediacy and intimacy through proximity. Photos that end up on front pages often place the subject front and center in an attempt to spark a connection with the action. While these images can grab our attention, they can also lack context, leaving so much out of the frame.

Photographer Simon Roberts takes the opposite approach in **Merrie Albion**, using distance to tell a richer story. Roberts's images turn scenes into large-scale dioramas, with the action only a piece of the larger landscape. The result is a sometimes humorous but rarely comfortable viewing experience.

*Blouin Artinfo*, "In New York, peering through Simon Roberts' eyes", décembre 2018, par Goodwin Connor.

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## In New York, Peering Through Simon Roberts' Eyes

BY CONNOR GOODWIN | DECEMBER 04, 2018



INQUIRE NOW

"Battle of Britain Memorial Flight, Shoreham Air Show, West Sussex, from Merris Albion, 2007-2017, Simon Roberts. (©Simon Roberts)

1 of 6

"As it is so strangely ordained in this world," wrote the great Russian novelist Nikolai Gogol, "what is amusing will turn into being gloomy, if you stand too long before it, and then God knows what ideas may not stray into the mind." This phenomena rings true in the photographs of Simon Roberts, a British photographer who achieved much acclaim for "We English," a series of color photographs of his native England, some of which are included in "Homeland," on view at Flowers Gallery through January 12, 2019.

The other half of the exhibit consists of photographs taken during Roberts travels through Russia. Taken together, these photographs are a meditation on identity and landscape, understood in terms of nationalism.

Shot from a distance, the photos are made up of simple elements: a bounty of natural light, a gathered crowd of people, and, although one sense there is an event afoot, the theater of action is offstage as often as it is in view.

# galerie **SIT DOWN**

Source, "A Discontented Land," Issue 93, printemps 2018, par Simon Denison.



## A Discontented Land

Simon Roberts, *Merrie Albion*

In *We English*, Simon Roberts' 2009 book depicting people's leisure-time relationships with land and place, Roberts emerged as a contemporary master of the 'long look' style of social landscape photography. Large format, high camera angle, wide view: it is a style of picture-making that presents a vast array of visual facts and through its god-like gaze encourages searching examination, immersion and reverie. The landscapes of *We English*, generally dominant over figures in the scene, were depicted with a luminosity and at a scale that often suggested a sublime tranquillity. The English appeared at ease with their environment, the land a setting capable of inducing contentment and wonder. The warm tonality and wide dynamic range of the printing added to the book's euphoric affect.

*Merrie Albion* takes us into altogether darker terrain, presenting a very different kind of Britain. Its images, made since 2007, have a surface similarity to those in the earlier book – mostly high angle, wide view – but generally the landscapes have closed in, with a greater focus on people, typically in crowds. Some continue to address the theme of the earlier book; but these are interspersed with images of newsworthy events, including the 2010 General Election (for which Roberts was official Election Artist), the 2012 Olympics, the Royal Wedding of William and Kate, numerous

austerity-era protests and demonstrations, the Scottish and EU Referendums and aftermath images of the 2011 urban riots and the 2017 Grenfell Tower fire.

The book has an air of neutral detachment and comprehensive UK-wide coverage but a subtle rhetoric of selection and framing plays across many of the images and Roberts' commentaries on them. Brexit is a recurring theme, and although most of the images predate the 2016 referendum, the book is coloured by the dominant metropolitan mood of the hour, presenting a fractured and unfair society, half the population overlooked and angry, remote and insensitive political decision-making, unwarranted fears over immigration, and impending economic disaster. Roberts offers even-handed sympathy for all groups who either are, could be, or may imagine themselves vulnerable and threatened: people leading seemingly marginalised lives, such as the white family sitting on the pavement outside their terraced home in segregated Blackburn; minority community gatherings; a picture of the Vaisakhi Mela Sikh festival placed next to one of a St George's Day parade. There are numerous pictures of conflict and protest: against student fees, teachers' pay cuts, the planned privatisation of Royal Mail, local government cuts, fracking, capitalism itself.

The engagement of politicians in the democratic process is laid bare for the illusion that it is, as the wide-angle view reveals the careful staging of election events for the TV cameras. Images of flooding in the Somerset Levels, and a view of pastures earmarked as a site for the future HS2 rail line, add notes of environmental threat to the general gloomy texture. The book's cover design is based on a downward economic graph made to illustrate an aspect of the 2008 financial crash, at the same time visually connoting the cliff-edge Brexit that many fear. The book's opening and closing images depict period-costumed Dickens fans cavorting in the sea at Broadstairs and visitors peering over the cliffs at Beachy Head: a nation, perhaps, with a nostalgic longing for the past facing abrupt isolation from Europe.

*Merrie Albion* indeed.

What kind of people are we, who live in this merry land? The book suggests, above all, that we gather to protest, to take part in social-identity celebrations, to shop and to spectate. Many images depict people looking and watching, experiencing life as commodified spectacle: the Olympics, the Royal Wedding on a big screen, air shows, processions, tourist sites, the appearance of a celebrity politician. There is a pervasive shoddiness, fakeness, absurdity, about the events we take part in, and the urban environments in which they take place. An Olympic equestrian event deploys ludicrous jumps in the form of heritage monuments such as Stonehenge and the Houses of Parliament. The Cotswold Olympics at Chipping Campden features men racing with buckets of water, the intention to get as wet as possible, in front of a conspicuously flimsy model of Dover Castle in a field. The market square in Totnes, surfaced in the locally-inappropriate grey industrial paviers of pedestrianised zones everywhere, hosts what looks like a crafts market, at which stall-holders unaccountably tend their stalls wearing medieval costumes. A crowd of glam-rock Kiss fans at a festival at Castle Donnington gathers for the camera, made up with ghoulish black-and-white face-paint to mimic the band's stage identity. Many wear merchandised t-shirts; most also bear a sticky label on their chest: stamped and validated by the authorities as having paid their money to attend the event. Despite the vaguely menacing make-up, some of the youngsters make awkward, friendly gestures at the camera.

A few images push against the current, showing what seems more like an authentic activity, a first-hand encounter with the world, something that has not been purchased or handed down as a preconstructed ritual; or something someone has chosen as part of a project for making a better life for themselves and for society. A girl leaps for pleasure into the River Esk. Small groups of walkers support refugees on a story-telling pilgrimage along the North Downs Way. Two men shake hands in

# galerie **SIT DOWN**

*The World of Interiors*, "Books Review – Merrie Albion," mai 2018, par Travis Elborough.

Boaters and bigots, rough luxe's leading light, Dominican dab hand, Murano maverick

## books



**MERRIE ALBION: LANDSCAPE STUDIES OF A SMALL ISLAND** (by Simon Roberts; Dewi Lewis, rrp £45) Using *A Tale of Two Cities*' opening line about 'the best of times' and 'the worst of times' as its epigraph, *Merrie Albion* offers a never-less-than-arresting photographic survey of Britain at work, rest and restlessness between 2007 and 2017. And what a decade it was, Simon Roberts's visual odyssey taking us from the fag end of New Labour and the cosmopolitanism of the 2012 Olympics to the Occupy movement and Brexit, with the nagging question throughout being one of belonging.

Roberts began pondering the notion of British identity, memory and attachment to place on his return from Russia in 2005. He'd spent more than a year there, producing *Motherland*, a body of landscape and figure studies of the post-Soviet nation. Fatefully, his flight home was delayed by the 7/7 terrorist bombings in London.

With such collections as *We English* and *Pierdom* to his name, Roberts arguably follows in the footsteps of forebears such as Tony Ray-Jones and Martin Parr to become one of the most astute observers of the British. Yet the scale of his panoramic pictures, often shot from the roof of a motor home using a 5 × 4in field camera, invites comparisons to Andreas Gursky. But it is *The Derby Day*, William Powell Frith's Victorian portmanteau canvas depicting a day at Epsom races, that is the stated guiding spirit behind *Merrie Albion*. Each picture is tied to a specific time, location or event, whether a Mela festival in Surrey, a teachers' strike in Southampton, Margaret

Thatcher's funeral cortège or the annual Eton boat procession. In a sequence from the 2010 general election campaign, commissioned by the House of Commons, Roberts captured Gordon Brown on the stump in Rochdale moments before the Labour leader's fateful encounter with Gillian Duffy, the local woman he subsequently dismissed as 'bigoted' unaware that his microphone was still on. Duffy can be spotted among the onlookers in Roberts's wide-angled vista.

There is a *Where's Wally?* quality to his photographs that warrants repeated reviewing. Closer inspection of his shot of a Baptist church outing to Brighton, for instance, reveals the party to be picnicking on the boundary of a naturist beach, suggesting a whole other scene just out of view. Meanwhile, the supposed jollity of a Diamond Jubilee street party on the same resort's Craven Estate is undermined by the presence of a woman dressed as Elizabeth II and wearing an expression of utter boredom. Elsewhere, passers-by are seen thumbing their mobile phones or out shopping while, high above them, the wreckage of Grenfell Tower smoulders away. The very final picture is of the cliffs at Beachy Head, a photograph taken in the week Theresa May triggered Article 50, according to the notes (these appear along with pieces by Frank Cottrell-Boyce, Nikesh Shukla, Tristram Hunt and AL Kennedy). Like the cliffs, this is an end or beginning, depending on where you stand. Roberts leaves us in little doubt about his own position on the matter ■ TRAVIS ELBOROUGH is the co-author of *'Atlas of Improbable Places'* (*Aurum*) ▷

To order *Merrie Albion* for £38.25 (plus £4.50 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747

galerie **SIT  
DOWN**

Amica, "So British," April 2018, par Renata Ferri

— portfolio —

# SO british

Foto  
SIMON ROBERTS  
Telo  
RENATA FERRI

**Eden College, Windsor, Berkshire**  
La processione annuale delle banche sul "Tertre"  
di banca e la processione si partecipano gli  
studenti dell'Eden College, una delle scuole più  
ricche del Regno Unito. Ogni anno,  
Eden celebra il compleanno del suo patrono,  
re Giorgio VI, i migliori rematori della scuola,  
con un capstone di paglia che porta il nome della  
banca ed è decorato con fiori, stanno vita alla  
processione sul fiume.

**r**iti collettivi, ricorrenze e  
costumi ridisegnano la società inglese  
nel lavoro di un grande fotografo



**Dickens Festival, Broadstairs, Kent**  
Il festival è stato fondato nel 1927 per commemorare il centenario della  
prima visita di Charles Dickens a Broadstairs. La località, che si scritte  
chiamò "Our English Watering Place", era la destinazione delle sue fughe  
estive tra il 1811 e il 1818. Ogni anno, nella terza settimana di giugno,  
si fa come una produzione di David Copperfield. Per sottolineare,  
la gente indossa abiti vittoriani fra una degustazione di gel-  
ati fatti, e costumi da bagno d'epoca in fibre e gineci, sulla spiaggia.

**CHE COSA SIGNIFICA OGGI ESSERE BRITANNICI? Il  
ritratto antropologico di Simon Roberts, dopo un studio  
durato dieci anni, racconta non solo il paesaggio ma anche  
le sue sfumature sociali e politiche**

— portfolio —

**Stonehenge, Avebury, Wiltshire**  
Nell'Orscombe, per molti viaggiatori inglesi, Stonehenge (dall'antico "santa  
isola") era un punto di sosta prima di prendere per il Galles. Oggi,  
per più di un milione di turisti all'anno, è una tappa imprescindibile. Il complesso  
megalitico, patrimonio dell'umanità dell'Unesco dal 1986, ha così tanta  
attrattiva da mettere in ombra il più ampio paesaggio megalitico della zona.



## LA GALERIE

Située dans Le Marais à Paris, la galerie Sit Down a été fondée par Françoise Bornstein en 2005. Depuis 2013, la galerie est essentiellement consacrée à la photographie contemporaine de la scène française et internationale, avec une attention particulière à la photographie documentaire. La galerie Sit Down présente des artistes émergents comme renommés et s'intéresse également aux artistes qui font dialoguer la photographie avec d'autres médiums ou questionnent les limites de son usage mimétique.

En parallèle des expositions personnelles, Françoise Bornstein invite des commissaires lors de projet d'expositions hors les murs, lors de festivals comme les Rencontres d'Arles. La galerie participe à des foires internationales telles que PARIS PHOTO, ART PARIS Art Fair, PHOTO LONDON, PHOTO LA à Los Angeles, *THE PHOTOGRAPHY SHOW presented by AIPAD* à New York, HAUTE PHOTOGRAPHIE à Amsterdam...

La galerie est membre du Comité Professionnel des Galeries d'Art (CPGA) et de l'Association of International Photography Art Dealers (AIPAD).

## ARTISTES

Jean-Michel ANDRÉ (FR, 1976)  
Aurore BAGARRY (FR, 1982)  
Stéphane BELZÈRE (FR, 1963)  
Celine CROZE (FR, 1982)  
Pauline FARGUE (FR, 1975)  
Tim FRANCO (FR, 1982)  
Jean GAUMY (FR, 1948)  
Marco LANZA (IT, 1957)  
Antoine LECHARNY (FR, 1995)  
Jean-Gabriel LOPEZ (FR, 1962)  
Robert McCABE (USA, 1934)  
Diane MEYER (USA, 1976)

## THE GALLERY

Established in Le Marais area in Paris, the Sit Down gallery was founded by Françoise Bornstein in 2005. Since 2013, the gallery has been entirely devoted to photography and its programming consists primarily of documentary and fine-art photography. The gallery aims to showcase young emerging photographers and support renowned international photographers. Sit Down is also interested in artists who bring photography into dialogue with other mediums or question the limits of its mimetic use.

In addition to organizing personal exhibitions, Françoise Bornstein invites curators to participate in exhibition projects during special events such as LES RENCONTRES DE LA PHOTOGRAPHIE in Arles. The gallery takes part in international art fairs like PARIS PHOTO, ART PARIS, PHOTO LA in Los Angeles, *THE PHOTOGRAPHY SHOW presented by AIPAD* in New York, UNSEEN and HAUTE PHOTOGRAPHIE in Amsterdam...

Sit Down gallery is a member of the French "Comité Professionnel des Galeries d'Art" and of the Association of International Photography Art Dealers (AIPAD).

Marie MAUREL DE MAILLÉ (FR, 1978)  
Frédérique PETIT (FR, 1949)  
Salvatore PUGLIA (IT, 1953)  
Jean-Charles REMICOURT-MARIE (FR, 1990)  
Simon ROBERTS (ENG, 1974)  
Florian RUIZ (FR, 1972)  
Martine SCHILDGE (FR, 1951)  
Silvi SIMON (FR, 1970)  
Laure VASCONI (FR, 1965)  
Matt WILSON (UK, 1969)  
Tom WOOD (IR, 1951)  
Charles XELOT (FR, 1985)

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