

## Press Release

**Matt WILSON**

***Cette route mène sûrement quelque part, peut-être.***

Exhibition from October 4 to November 30 2024

**Opening in attendance of the artist on October Thursday 3 from 6 pm to 9 pm.**

As part of **Starting Sunday:**

**Tea-time and meeting with Matt Wilson on Sunday 13 October from 3pm to 6pm.**



série *Cette route mène sûrement quelque part, peut-être*, *The Gathering*, 2024

©Matt Wilson courtesy galerie Sit Down

For his first solo exhibition at the Sit Down gallery, Matt Wilson is unveiling his new series *Cette route mène sûrement quelque part, peut-être*, a photographic wandering through the landscapes of Normandy, a faithful ode to the Impressionist principle of recording the effects of light and atmosphere.

'The visual result is opalescent: the very present grain and the decadent light create intimate shadow zones in the night scenes or offer a smoky, foggy rendering in the daytime landscapes. This 'random' shooting technique, which integrates the accidental in the film with the photographic vision, is the basis of Matt Wilson's singular language. The result is a blurring of vision and a poetic shift. Gradually, this visual framework structures the whole in a writing that is incidentally narrative, revealing fictional lands bordering on daydreams' Christine Ollier.

# galerie **SIT DOWN**

## **CETTE ROUTE MÈNE SÛREMENT QUELQUE PART, PEUT-ÊTRE**

There are some titles that encourage you to follow them. This is the case with the words that Matt Wilson has chosen to take us on his free walk through Normandy, with no precise destination, no compass and even less GPS, following instinctively the directions that offered themselves to him and with the simple mission of bringing back his vision of a territory that he was discovering.

Was he following in Claude Monet's footsteps when he captured the 'Last light at Varengeville'? In any case, he wrote an 'Ode to Jean-François Millet' for a seaside evoking the landscapes of the artist from the Barbizon school, and we can't help but think of Corot when he loses himself in the undergrowth or contemplates a tree bent by the wind at the top of a mound of ochre earth. This photographer, who says he loves classical Dutch painting and the melancholy landscapes of some of the great English artists, naturally came across the sources of Impressionism in Normandy.

And, like Monet, he has brought back impressions, sometimes in the early hours of the morning - from what he says when he gives rare indications of the time or place of the shot - and he has endeavoured to bring them together not as a travel diary or a record of his journey but as a subtle palette that sings of the richness of colours and materials. The sfumato that bathes his landscapes does not place him in the tradition of a pictorialist photography that mimics painting, but rather imposes the feeling that photography can, by underlining the coherence of a vision, reinvent the world and tell us all that we must, with serenity, really look, freely and down to the smallest detail.

Echoing nineteenth-century photographs, a small sailing boat blends into the gradations of a blue immensity, the swallows' nests are the same colour as the barn beams on which they have been patiently built, and in ultramarine tones we no longer know whether we are looking at the canal or the road that runs alongside it, Suddenly the space becomes 'Wide Open' and we find ourselves who knows where, just 'Somewhere in Beetwen', unless it's in a 'Secret Garden at Twilight' where 'The Dragon's Path' would have taken us. In this harmonious world, time has stood still and mystery has quietly settled in. Matt Wilson's photographic time, which is at the heart of the subject but impossible to date, questions a past that is still present, strangely surviving in degraded fragments of what was, and the thatched roofs and half-timbered and cob walls that survive are reminiscent of what the photographer found in the United States, in another rural setting that he has been exploring since 2011 for his Stateside project.

But even if, as always with photography, a salutary doubt is in order, even if the title's affirmation is qualified by a welcome 'maybe', this road undeniably leads to the essential: light and the colour it brings to life.

Christian Caujolle.

# galerie **SIT DOWN**

## **CETTE ROUTE MÈNE SÛREMENT QUELQUE PART, PEUT-ÊTRE**

*Cette route mène sûrement quelque part, peut-être* is Matt Wilson's latest project, created this past summer during his residency in Normandy for the 2023 edition of the Planches Contacts festival in Deauville.

Traveling throughout Normandy, with no specific destination in mind and based entirely on instinctual decisions, Wilson's journey of discovery meanders throughout the region's five departments.

From the dramatic coastline of the Seine Maritime to the Cotentin Peninsula, to the deepest rural landscapes of Calvados, Eure and Orne, this is a study of how different routes resonate within the artist, inspiring works that explore visual weight as a lyrical concept.

A veritable ode true to the impressionist principle of recording the effects of light and atmosphere, each road, place, and unlikely location seem laden with personal history, succeeding one another through the shadows and reflections of the present offering a singular vision of his gaze.

With a dreamlike quality his bold compositions, surprising plays of light, and specific use of color evoke the impressionist painters and transports us to a world where photography becomes an open window into the poetry and splendor of Normandy, revealing the very essence of this region.

Working within the analog medium, Wilson explores the possibilities of antiquated film emulsion which steers the works away from the traditional photograph resulting in an exploration of the relationship between photography and painting.

Matt Wilson captures in a pictorial manner a poetic and timeless universe, translating the world unfolding before him into unique images that invite the viewer on a journey through the time and space of landscapes.

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série *Cette route mène sûrement quelque part peut-être, Jardin secret au crépuscule*, 2023  
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série *Cette route mène sûrement quelque part peut-être, Ode to Millet, 2023*  
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série *Cette route mène sûrement quelque part peut-être, Bocage*, 2024  
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série *Cette route mène sûrement quelque part peut-être, Before*, 2024  
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série *Cette route mène sûrement quelque part peut-être, Au bord du canal, 2023*

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série *Cette route mène sûrement quelque part peut-être, Dendruhfile, 2024*  
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## **Matt WILSON | BIOGRAPHIE**

Matt Wilson est un photographe britannique né en 1969 à Tonbridge (Kent, Royaume-Uni). En 1988, il s'installe à New York où il découvre sa passion pour la photographie. Autodidacte, il se forme aux techniques argentiques à travers ses diverses expériences en tant qu'assistant pour des photographes et dans les laboratoires. Petit à petit, il expose ses tirages à New York où il est repéré par Christine Ollier, alors directrice de la galerie Les Filles du Calvaire à Paris, lui permettant ainsi d'accéder à une notoriété internationale.

L'œuvre de Matt Wilson est rythmée par ses voyages et ses rencontres à travers le monde (Ukraine, Cuba, Etats-Unis, Lituanie...). Ses paysages sont le fruit d'un minutieux travail de composition et de traitement de la lumière qui ne sont pas sans rappeler les tableaux de maîtres tels que John Constable ou Jacob van Ruisdael et nous évoquent de véritables carnets de voyage.

En 2015 il débute un travail en résidence en Lituanie qui donne lieu à la série *Hinterland* qui nous montre les paysages ruraux locaux et les derniers habitants de villages sur le point de disparaître, à travers une vision à la fois poétique et sociale, teintée de mystère. Dans *Stateside*, un projet mené depuis 2011, Matt Wilson se consacre à la représentation des paysages américains oubliés, symboles de la dissolution de l'*American Dream*.

Il a été finaliste de l'International Colour Award en 2007, de l'American Photography 22 en 2006 ainsi que du Leica Oscar Barnack Award en 2015.

## **Matt WILSON | BIOGRAPHY**

Matt Wilson is a British photographer born in 1969 in Tonbridge (Kent, UK). In 1988, he moved to New York where he discovered his passion for photography. Self-taught, he learnt about analogue photography techniques through his various experiences as photographer's assistant and in darkrooms. He eventually started exhibiting his prints in New York where he was spotted by Christine Ollier, then director of the gallery Les Filles du Calvaire in Paris, thus enabling him to gain international recognition.

Matt Wilson's work is punctuated by his travels and encounters around the world (Ukraine, Cuba, United States, Lithuania...). His landscapes are the result of a meticulous work of composition and use of light which are reminiscent of the paintings of masters such as John Constable or Jacob van Ruisdael and evoke authentic travel diaries.

In 2015, he began a residency in Lithuania that led to the *Hinterland* series, which shows us the local rural landscape and the last inhabitants of villages that are on the verge of disappearing, through a vision that is both poetic and social, tinged with mystery. In *Stateside*, a project that he carried out since 2011, Matt Wilson focuses on the representation of forgotten American landscapes, symbols of the dissolution of The American Dream.

He was a finalist for the International Colour Award in 2007, the American Photography 22 in 2006 as well as for the Leica Oscar Barnack Award in 2015.

# galerie **SIT DOWN**

## EXHIBITIONS

- 2024 The Photography Show by AIPAD, galerie Sit Down, New York, USA
- 2023 Paris Photo, galerie Sit Down, France  
Festival Planches Contact, Deauville, France  
The Photography Show by AIPAD, galerie Sit Down, New York, USA  
*This Place called Home*, Leica Store, Paris, France
- 2021 *Matt Wilson, Hinterland*, Galerie Les filles du calvaire, Paris, France
- 2020 Paris le 13 Novembre, Du jour au lendemain, Jardin May-Picqueray, Paris, France
- 2016 Jeonju International Photo Festival, South Korea
- 2015 *This Place called Home*, Artothèque du réseau des médiathèques de La Roche-sur-Yon, France  
*80 Days of Summer / Stories of Identity*, Abbaye St. Peter's, Ghent, Belgium  
*Stateside*, Cardiff International Festival, UK  
*This Place called Home*, Le Château d'Eau, Toulouse, France  
*This Place called Home*, Confluences, Nantes, France
- 2014 *Matt Wilson, This Place Called Home*, Galerie Les filles du calvaire, Paris, France  
*Matt Wilson, Maison des arts d'Evreux*, France
- 2012 *Small is Infinite*, Mois de la Photo, Galerie Tagomago, Paris, France  
*Drive my car*, group show, Galerie Tagomago, Paris, France  
*MadridFoto*, Galeria Tagomago, Spain  
*This place called home*, Biennale of Photography, Moscow, Russia  
Photography Festival Circulation(s), Paris, France
- 2011 Photo Phnom-Penh Festival, Cambodia
- 2010 Exposition Prix Insense / Mont Blanc, Paris, France  
Paris Photo, Galerie Les filles du calvaire, France
- 2009 *This place called home*, Space 535 West 25th street, New York, USA  
Paris Photo, Galerie Les filles du calvaire, France
- 2005 *LANDINGS* (curated by Ernesto Cavaiano), Susan Inglett Gallery, New York, USA
- 2002 *Matt Wilson*, 31 Grand Gallery, New York, USA

## AWARDS

- 2015 Leica Oskar Barnack Prize – Finalist
- 2007 International Colour Awards – Finalist
- 2006 American Photography 22 – Finalist

## COLLECTIONS

Artothèque de la Roche sur Yon, Musée de Bièvres, Bibliothèque de Pau, Ville de Nantes

## PUBLICATION

- 2014 *This Place Called Home*, Texts by Christine Ollier, Filigranes Editions

## 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, 1958)  
Virginie ISBELL (FR-USA, 1959)  
Marco LANZA (IT, 1957)  
Antoine LECHARNY (FR, 1995)  
Jean-Gabriel LOPEZ (FR, 1962)  
Robert McCABE (USA, 1934)

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)  
Diane MEYER (USA, 1976)  
Frédérique PETIT (FR, 1949)  
Salvatore PUGLIA (IT, 1953)  
Jean-Charles REMICOURT-MARIE (FR, 1990)  
Simon ROBERTS (UK, 1974)  
Florian RUIZ (FR, 1972)  
Martine SCHILDGE (FR, 1951)  
Laure VASCONI (FR, 1965)  
Matt WILSON (UK, 1969)  
Tom WOOD (IR, 1951)  
Charles XELOT (FR, 1985)

## CONTACT

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