

SIMON ROBERTS PIERDOM TOUR



Teignmouth Grand Pier, Devon, July 2011, Edition 4, 122 x 152 cm / 48 x 60 inch



Brighton West Pier, East Sussex, April 2011, Edition 4, 122 x 152 cm / 48 x 60 inch

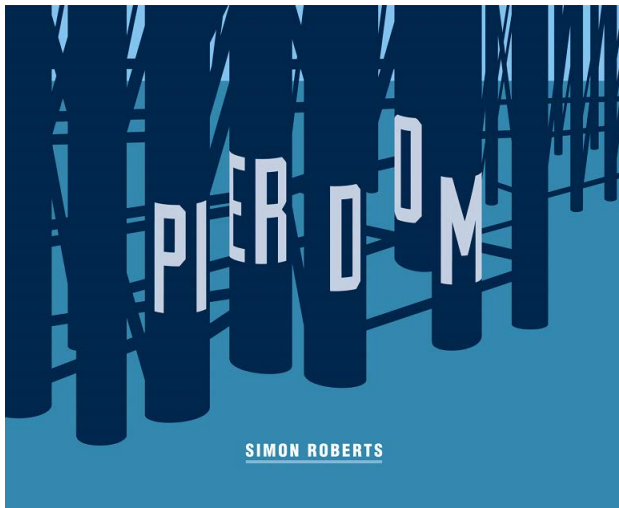
Simon Roberts has spent the last 3 years travelling the coastline of Britain photographing the last remaining pleasure piers. Culminating in a comprehensive and fascinating photographic record of these monuments of Victorian engineering and eccentricity, *Pierdom* is a broad architectural and ethnographical study of our coast and of British society. The pleasure pier follows the story of Britain's relationship to the seaside, from the early links with the Romantics, to the engineering feats and technical advancement of the Industrial Revolution. Roberts documents the remaining piers using his signature landscape style, echoing the approach and tone of his acclaimed series, 'We English.'

To coincide with the 200th anniversary of the construction of Ryde Pier in the Isle of Wight (the first of the British piers), Roberts' *Pierdom* project will be touring from July - September in 2014 creating a national exhibition. Currently confirmed venues include Aberystwyth Arts Centre, Brighton Museum & Art Gallery, Grundy Art Gallery, Blackpool, Kirkleatham Museum, Redcar, Quay Arts, Isle of Wight, Teign Heritage Centre, Teignmouth, Towner Gallery, Eastbourne and Turner Contemporary, Margate. Along the British coastline these galleries will be each exhibiting between 1-5 pieces from the series, usually including their most local pier. The aim of this extended exhibition of the work is to generate a national conversation to highlight the historical significance of these architectural structures, enforcing the idea of Britain's piers as cultural landmarks, tracing history and national identity from the Victorian period until now.

Simon Roberts (b.1974) is based in Brighton, UK. He studied a BA Hons Degree in Human Geography at the University of Sheffield (1996), a subject which has informed much of his photographic practice. He has exhibited widely with solo shows at the National Media Museum, Bradford, Museum of Contemporary Photography, Chicago, and Museum of Contemporary Art, Shanghai. His work has been included in numerous group exhibitions, including Landmark: Fields of Photography at Somerset House, London, and resides in major public and private collections, including the George Eastman House, Deutsche Börse Art Collection and Wilson Centre for Photography. In 2010 he was selected as the official Election Artist by the UK Parliament. He has published three critically acclaimed monographs, *Motherland* (Chris Boot, 2007), *We English* (Chris Boot, 2009) and *Pierdom* (Dewi Lewis Publishing, 2013).

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The *Pierdom* series is accompanied by the release of a monograph published by Dewi Lewis Publishing. The publication, designed by FUEL, contains a map identifying locations of all piers, an introductory essay by photography critic Francis Hodgson and an appendix containing a potted history of each pier.

Retail price: £35
ISBN: 978-1-905712-14-4
Publication: September 2013
Binding: Hardback
Extent: 160 pages
Size: 246mm x 305mm
Photographs: 81 Colour



Bangor Garth Pier, North Wales, 2011

Clevedon Pier, Somerset, 2011

Sandown Culver Pier, Isle of Wight, 2012

Weston-Super-Mare Birnbeck Pier, Somerset, 2012

Lowestoft Claremont Pier, Suffolk, 2012

Ramsey Queens Pier, Isle of Man, 2013

Boscombe Pier, Dorset, 2011

Southwold Pier, Suffolk 2012

Worthing Pier, West Sussex, 2013