

Edward Burtynsky  
Nadav Kander  
Robert Polidori

PHOTOGRAPHY

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Robert Polidori, *Salle de Bain, Marie-Antoinette, R.D.C. Cord Central, Versailles, 2006*.  
Fujicolour crystal archive print, 127 x 168 cm, Edition 10

This exhibition brings together an exclusive selection of images by three world-renowned Flowers photographers. In a year that marks the respective culmination of the photographers' most ambitious series to date – for Burtynsky, a decade-long survey of photographic work exploring the subject of oil; for Kander, the visual realisation of a formative journey from the mouth of the Yangtze river to its source; and for Polidori, a project spanning a quarter of a decade capturing the transformation of the royal palace of Versailles – the gallery plays host to an exhibition uniting two iconic images by each photographer.

Edward Burtynsky has forged an international career photographing a succession of manufactured landscapes, from the superhuman engineering feats of China's Three Gorges Dam project, to the nickel industry in Sudbury, Ontario and the open-pit mining operations in Western Australia. Here, an arresting image from his Vermont quarries series, dating from the early 1990s, is shown alongside an image depicting factory workers' accommodation in the Guandong Province of China, captured more than a decade later.

The photographs in Nadav Kander's series *Yangtze, The Long River* were taken over a three-year period in which Kander followed the river upstream from the coastal estuary to its source in the mountains of the Himalayas. Kander draws us into the charged landscape through his images: photographic odes to the disquieting erosion of a nation's spatial and temporal edifices. In images such as 'Chongqing VII (Washing Bike)', Kander distils human-scale intimacy within a scene of monumental transformation.

Robert Polidori's formally exquisite compositions, which penetrate abandoned spaces and estranged cities snatched from sight, pair visual and chromatic largesse with the signifiers of absence. His photographic series have explored the contested environments of Chernobyl, Havana, Versailles and New Orleans, which he photographed in the wake of hurricane Katrina. For Polidori, rooms play a role as 'memory theatres', and nowhere is this more potently realised than in 'Sala Alejo Carpentier, Gran Teatro de la Habana', which depicts the uncanny spectacle of an empty auditorium, rows of vacant seats glowing in a misappropriated spotlight.

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