



© Paolo Pellegrin / Magnum Photos

Emma Pellegrin, 6 years old, in front of the farmhouse during the Covid -19 quarantine. Switzerland, 2020 / Emma Pellegrin, 6 anni, davanti alla casa di montagna durante la quarantena da Coronavirus. Svizzera 2020

Paolo Pellegrin

Un'antologia

Reggia di Venaria
Sale delle Arti

1 ottobre 2020
31 gennaio 2021



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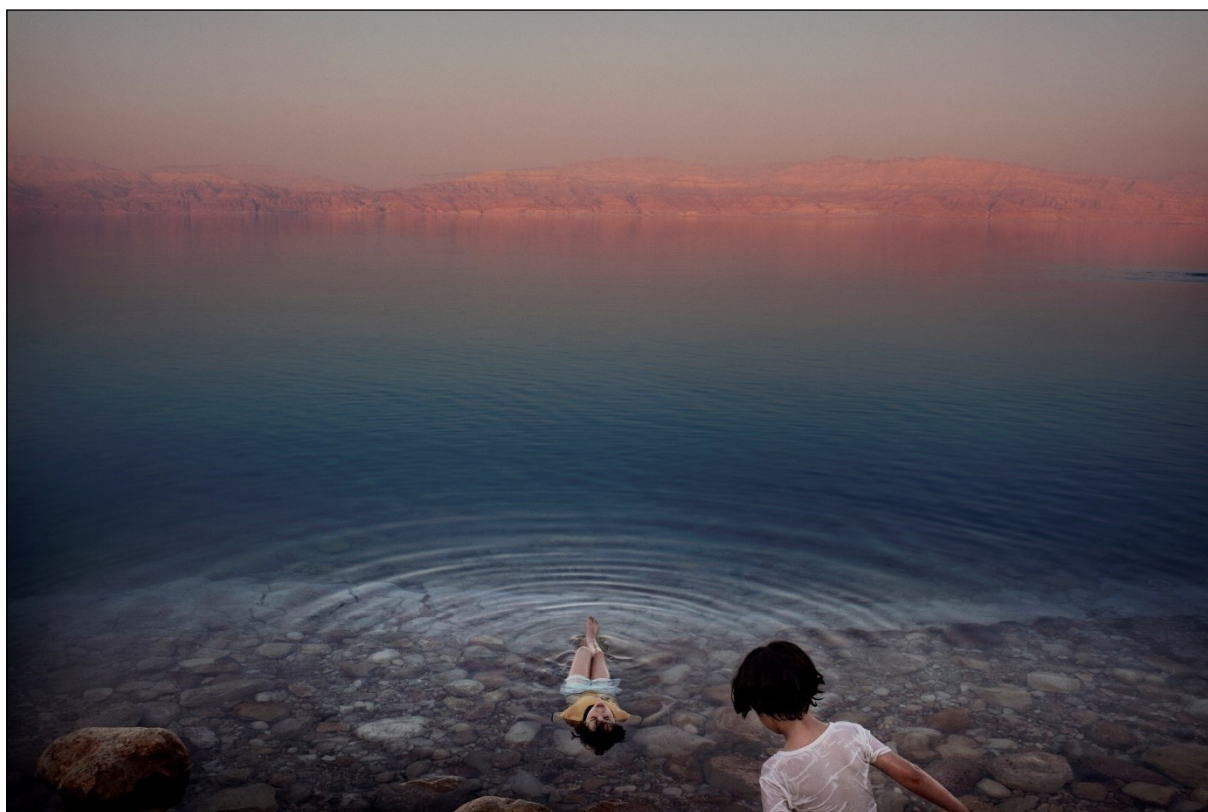
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La Venaria Reale

Paolo Pellegrin

Un'antologia

From 1st October 2020 to 31 January 2021
Rooms of the Arts of the Reggia di Venaria



Palestinian girls floating on the waters of the Dead Sea. West Bank, 2009. ©Paolo Pellegrin/Magnum Photos

 La Venaria Reale



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Paolo Pellegrin Un'antologia (Anthology)

In 2018, after a thorough selection from his personal archive, the **famous photographer Paolo Pellegrin**, from the historic photo studio **Magnum Photos**, inaugurated an anthological exhibition of his works.

After winning numerous international awards with exhibitions that marked his artistic career, his works finally arrived in the Rooms of the Arts of the Reggia di Venaria – the imposing Savoy Residence on the outskirts of Turin, declared a World Heritage Site by UNESCO – and can be visited through a mesmerising itinerary.

Between light and dark, **over 200 photographs** bring us on a journey from the **armed conflicts** that tear the world apart to the **climatic crisis** in which Nature – and man – is the protagonist. We will also discover the space within the **walls of his studio**, “rearranged” at each stage of the exhibition, to allow the observer to enter the world of the Author and deeply understand the choices, intuitions and urgencies of his unstoppable and multifaceted research.

The exhibition also features a special brand new section dedicated to a **personal and intimate chapter of Pellegrin's work-life** – the photographs taken in Switzerland with his family during the **quarantine period following the Coronavirus lockdown**.

A project by Germano Celant, curated by Annalisa D'Angelo for the Reggia di Venaria



Helicopter used by U.S. and Afghan drug interdiction troops. Afghanistan, 2006. ©Paolo Pellegrin/Magnum Photos



The exhibition

Un'antologia is not a retrospective of Paolo Pellegrin's work. The intention of the exhibition is, with more than 200 images and four videos, to permit visitors to consider moments in recent history through the photographer's eyes.

They are not compelled to follow a chronological or geographically based route and no hierarchy has been imposed on the subjects of the photographs.

The selection of images, resulting from thorough selection from Pellegrin's archive, highlights his investigations into the frailty of humanity, while simultaneously documenting man's destructive actions - against other men and also against nature. The tension in the duality is palpable throughout the exhibition. Some of the photographs have been widely published and are well known, while others were never seen until now.

The gallery walls are free of texts: visitors may choose to experience the images on a purely visual level or to consult the caption booklet while walking through the exhibition rooms.

The presentation at La Venaria Reale is the third iteration of Un'antologia, after the exhibitions at MAXXI of Rome and at Deichtorhallen of Hamburg. At each of this exhibition's venues, Pellegrin and his team have adapted the selection and sequence to suit the space where the images are displayed.



People flee ISIS controlled areas carrying with them their possessions and in the case of farmers their sheep. Over the summer, in an effort to prevent coalition airstrikes, ISIS fighters set alight oil fields around Qayyarah, a city southeast of Mosul. The fires have been sending noxious black smoke into the atmosphere ever since. Iraq, 2016. ©Paolo Pellegrin/Magnum Photos



In its previous presentations, the exhibition route moved from “darkness” to “light”, metaphors for the most extreme manifestations of existence Pellegrin has documented over the years. Here at La Venaria Reale, the exhibition opens with the theme of war and its aftermath through the expansive collage of the battle of Mosul. This piece is an allegory of conflicts and their consequences. However, at La Venaria Reale, “dark” and “light” themes are interspersed so that images of war, death, refugees, and man-made walls and borders are side-by-side with pictures of compassionate engagement and nature’s overwhelming grandeur. Natural phenomena are examined in forms both benevolent and terrifying—from the scorched Australian landscape to stark glaciers in Antarctica, from the rising waters of a tsunami to the flight of sea eagles—all reminders of nature’s formidable capacities, and the urgent need to fight for our endangered planet.

During the lockdown due to the Covid-19 pandemic, Pellegrin turned the camera on himself and his family. This most intimate work is included in this edition of *Un’antologia*.

The exhibition ends with an elongated wall of the “making of” Pellegrin’s studio. As in the previous editions, the hanging of drawings, sketchbooks, notes, mock-ups, magazine tearsheets, slides, negatives is done by the artist himself, in collaboration with his sister Chiara Pellegrin. The visitor experiences the complexity of the artist’s creative process through this site-specific installation.



Kurdish Peshmerga mourn the death of a companion, killed by an ISIS sniper. Mosul, Iraq, 2016. ©Paolo Pellegrin/Magnum Photos



Paolo Pellegrin.
A human and inhuman odyssey
by Germano Celant

For Pellegrin reportage is not a quick, detached and unemotional operation, but — as it was for Walker Evans and Lee Friedlander — a matter of personal interpretation, involving aesthetic judgment and expressiveness, anguish and suffering.

It is the synthesis of the photographer's critical position with respect to an impersonal vision of reality: an account, divided up into different moments and chapters, that helps to put into context the situation tackled and the person documenting it. *"I'm not interested in stealing a photograph. I'm interested, instead, in living, as far as I can, with the people I am photographing [...] I take an anthropological approach: I like to find themes and subjects to tell my stories."*

Le The photographs are fragments of a story told in pictures and reflect a moment in the history, based on individual and collective features, of the people living through a tragedy. They also become part of Pellegrin's own story as he feels the need to share, with his presence and his testimony, the responsibility of our culture with regards to these dramatic events. He has no intention of letting himself be swallowed up by the images and their fortuitous character but wants to keep control, as his aim is to explore the limits and confines of humanity.

Each of his reportages tends to bring out, within a country, be it Uganda, Cambodia, Haiti, Kosovo, Lebanon or Iran, the way that human beings shape their response to events like wars and massacres. What reactions emerge in the respective communities in the periods following military attacks, such as the exodus of refugees, the rebuilding of a life in the rubble and in flight. It is a probing of the inner spaces of human behaviour, in Africa as in Europe, without aiming to define and set boundaries to them, but seeking to reveal, through his gaze, what they have in common. The traits of a sorrow, due to the violence of other human beings and its lasting effects in time, that the photograph serves to make unforgettable: "He certainly works for the moment, but also for posterity; it's a crucial point for him." A subjective but detached gaze, which is a reflection and an analysis, coinciding with the broader attitude of receptiveness, respect and interest in moments of history on the part of someone who practices a personal anthropological photography and is on an odyssey between the human and the inhuman.



Photographs from the quarantine

(from an interview with Paolo Pellegrin published in the New York Times Magazine)

«I was in Australia, working on a photographic project on the aftermath of the wildfires, and there was a moment when I realized that this pandemic was not being contained. It was spreading everywhere. My family was back in Switzerland, and I was playing these scenarios through my mind: Borders being closed. What if I get sick? What if I get stuck? What if my wife, Kathryn, gets sick, and I can't reach her?

So we made a decision that we should all be together. I cut my trip to Australia short and rushed back home, just before they started imposing travel restrictions and closing borders. We live in Geneva in a pretty small apartment. The schools were already closed, and my wife and I realized it would be very hard for the girls, Luna and Emma, to quarantine there. When we left the city for the mountains, I had the thought that we were going into the unknown with no horizon of what was going to happen or when it was going to end. I felt I wanted to document this experience, even just for ourselves, so I made a very deliberate decision to bring my "real" cameras "».



Quarantine project. The table in the farmhouse. Switzerland, 2020. ©Paolo Pellegrin/Magnum Photos



This is how Paolo Pellegrin starts telling the personal and intimate experience he lived with his family during the months of the lockdown due to the COVID-19 epidemic. After years spent in conflict areas documenting wars and dramatic events, for the first time in his career, he chose not to travel abroad, not to bear witness to the event that was shaking the world, but to stay with his family on a farm in the Swiss mountains.

The shots of those two months, published only online in the New York Times Magazine at the end of the lockdown, are on display at the Reggia, wrapping up the long anthological story of his work.

«These photos are very different from my usual work. After decades of a certain type of photography, very kinetic and very dynamic, I have found myself looking for moments of silence. I'd never really photographed my family or the girls very seriously before. Yes, I've photographed them with an iPhone, as any other parent would. But I had a sense that I wanted to document this moment. This is the longest I've ever stayed with my family because I'm always traveling, always leaving, so to have this time together is very special. At the same time, I do not think of the pictures as a diary of a quarantine. Obviously there is that element, but I wanted to touch something that was more timeless and universal. Something about the girls, about the passage of time, about changes. Something that was in the moment but that also transcended it».



Family quarantining in the mountains during the Covid-19 pandemic. Luna, 10. Switzerland, 2020. ©Paolo Pellegrin/ Magnum Photos



Paolo Pellegrin was born in Rome in 1964.

After studying architecture, he focused on photography. After working for ten years for Agence Vu, in 2001 he joined Magnum Photos as a nominee, and became a full member in 2005.

He collaborated with "Newsweek" for ten years. He received several international awards throughout his career, including the Robert Capa Gold Medal Award.

In 2006 he received the W. Eugene Smith Grant in Humanistic Photography.

His photos have been exhibited in numerous museums and galleries including the Maison Européenne de la Photographie, the Rencontres d'Arles, the San Francisco Museum of Modern Art, the Corcoran Gallery of Art, the MAXXI in Rome, the Aperture Foundation Gallery, the Foam Fotografiemuseum Amsterdam and the Deichtorhallen in Hamburg.

He currently lives in London.

Germano Celant (Genoa, 1940 – Milan, 2020) was an art critic, theorist, curator and central figure in the history and criticism of contemporary art.

He is renowned for coining in 1967 the term of "Arte Povera" in reference to a group of artists such as Alighiero Boetti, Jannis Kounellis, Giulio Paolini, Luciano Fabro – a movement that would enjoy international success. He was the author of fundamental publications including catalogues, books, theoretical writings and the curator of important exhibitions in the most prestigious museums and cultural spaces such as the Center Pompidou in Paris, the Guggenheim in New York and Bilbao, Palazzo Grassi in Venice.

He enjoyed a rapid rise to fame. At the end of the seventies, he promoted influential collaborations with world-famous public and private institutions, organising and directing extraordinary artistic events, such as the 47th Venice Biennale in 1997 and, recently, the events of Fondazione Prada in Milan. An intense and authoritative career which included honourable collaborations with the most leading exponents from the circles of art, cinema and architecture, and earned him awards both in Italy and abroad.

Germano Celant died on 29 April due to complications caused by the Coronavirus. One of the latest exhibitions he curated was *Un'Antologia by Paolo Pellegrin* for the MAXXI Museum in Rome (November 2018 - March 2019).

**WHERE**

Rooms of the Arts – 1st floor

WHEN

From 1st October 2020 to 31 January 2021

HOW

Admissions

Full ticket: **10 euros**

Discounted: **8 euros** *Groups of at least 6, max. 12 people, other categories eligible for discounts*

Discounted: **6 euros** *Young visitors aged 6 to 20 and University students under 26*

Schools: **3 euros** *Groups of at least 12 students, free admission for 2 adults every 27 students*

Free: *Children under the age of 6 and other categories eligible for free admission "*

Admission is also included in the **All in a Palace ticket**

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lavenaria.it – tel. +39 0114992333



Quarantine project. Emma, 6. Switzerland, 2020. ©Paolo Pellegrin/Magnum Photos



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