TEMPLON

GREGORY CREWDSON

ELLE DECOR, November 2, 2026

GREGORY CREWDSON'S EXHIBITION IS A REFLECTION ON ONE OF THE MOST IMPORTANT CONTEMPORARY PHOTOGRAPHERS

From October 10, 2026, to January 17, 2027, the Cloisters of San Pietro in Reggio Emilia will host "Gregory Crewdson. Eveningside," an exhibition dedicated to the universe of the American artist.

FROMCRISTINA MEREGAGLIA PUBLISHED: NOVEMBER 2, 2026



Courtesy Photo Magnani Foundation

In **Gregory Crewdson** 's photographs , one gets the impression of arriving a moment too soon, or perhaps too late. The light reveals every detail, yet something continues to elude. A bar seen from the street, a house on the edge of the woods , a room with an open door become places to observe, waiting for a clue. The figures remain motionless, absorbed in a thought we cannot know. Everything around them fuels the tension. From October 10, 2026, to January 17, 2027, the **Chiostri di San Pietro in Reggio Emilia** will host ***Gregory Crewdson. Eveningside*** , an **exhibition** dedicated to the universe of the American photographer.

Beneath the frescoed vaults of the 16th-century complex, the haunting atmospheres of provincial America meet Renaissance architecture , in a dialogue between distant eras and imaginaries. The exhibition brings together a photographic trilogy developed over the course of a decade, dedicated to the American landscape and the anxieties of its inhabitants. Three chapters of a single narrative: *Cathedral of the Pines* , *An Eclipse of Moths* , and *Eveningside* . Produced in collaboration with Intesa Sanpaolo's Gallerie d'Italia, the exhibition arrives in Reggio Emilia after an international tour.



Courtesy Photo Palazzo Magnani Foundation



Courtesy Photo Palazzo Magnani Foundation

Gregory Crewdson, life

Born in Brooklyn in 1962, Crewdson has turned small-town America into the terrain of an exploration of solitude. For over thirty years, he has chronicled Middle America, especially western Massachusetts, where he spends weeks crisscrossing towns and suburbs in search of settings for his photographs. Among the most influential names in contemporary photography, he has constructed an imagery that intertwines the painting of Edward Hopper with the cinema of Alfred Hitchcock and David Lynch , from the atmospheres of *Blue Velvet* to the uncanny universe of *Twin Peaks* . His photographs emerge like true film productions, with crews, sets, and elaborate lighting, culminating in a single image in which time seems to stand still. This process is also depicted in the film *Making Eveningside* , which accompanies the exhibition. **The son of a psychoanalyst** , he has always cultivated a

curiosity for what lies beneath appearances. It is precisely along this path that the trilogy shifts perspective, moving from intimacy to politics, to question the relationship between the individual and society. Three dimensions which, as curator Jean-Charles Vergne observes, are continually intertwined in Crewdson's universe.



Courtesy Photo Palazzo Magnani Foundation

Cathedral of the Pines was born after a painful separation and three years of creative block. Crewdson returned to Becket, Massachusetts, where he spent his childhood holidays, finding a place to start over. Among woods, isolated houses, and domestic interiors, the characters seem to exist in a fragile balance with their surroundings. In *The Shed* , Juliane Hiam, the artist's partner and main collaborator, stands barefoot on the threshold of a wooden shed, clutching a handful of earth in her fingers and looking down. We observe her from inside, amid exposed beams and paintings leaning against the wall. Beyond the door, a glimpse of greenery can be seen. For a moment, we feel like we're there, inside that shed, witnessing something we can't comprehend.



Courtesy Photo Palazzo Magnani Foundation

With ***An Eclipse of Moths*** , *shot during* Donald Trump 's first term , the landscape changes and the story takes on a political dimension. In Pittsfield, city life revolved for decades around General Electric, until the plants closed and the city gradually depopulated. This is the America Crewdson photographs, far from the promises of prosperity of the American dream. The format also transforms, opening up to large **cinematic panoramas** in which the human figures become increasingly smaller, almost overwhelmed by the landscape. In ***Royal Cleaners*** , a deserted street disappears into the haze, between a laundromat and a row of houses. Like moths drawn to artificial lights until they lose their bearings, the subjects of these photographs seem to no longer know which direction to follow. Among wet streets, signs, and empty parking lots, everything seems to slowly die out. Jean Baudrillard comes to mind, who in his book "*America*" described Americans as obsessed with the fear "that the fires will go out." In Crewdson's photographs, that fear seems to take shape, evoking the end of a prosperity now lost.



Courtesy Photo Palazzo Magnani Foundation



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