TEMPLON

GREGORY CREWDSON

IL GIORNALE DELL'ARTE, October 18, 2026



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In Reggio Emilia, Gregory Crewdson lays bare his creative process.

The European tour, which began at the Gallerie d'Italia in Turin and focuses on the trilogy, "which as a whole allows us to understand how Gregory's work moves between intimacy, politics, and society," arrives at the Chiostri di San Pietro.

Stefano Luppi | October 18, 2026 | 6-minute read

CONTEMPORARY ART

"Gregory Crewdson. Eveningside" (catalogue published by Edizioni Gallerie d'Italia | Skira) arrives at the **Chiostri di San Pietro** from October 10 to January 17, 2027. This solo exhibition by the American photographer (New York, 1962) explores his expressive maturity in his most recent series. The exhibition, organized by **the Fondazione Palazzo Magnani** in collaboration with **Gallerie d'Italia di Intesa Sanpaolo** , brings together works from 2012 to the present (in addition to the film "Making Eveningside," commissioned in 2022 by Gallerie d'Italia-Turin), as curator **Jean-Charles Vergne** explains in this interview.

What are the hallmarks of Crewdson's work?
His work occupies a unique space between photography, film, and painting. His images are entirely constructed; he doesn't simply record the world before him, but creates one within the frame. The locations to be photographed are carefully identified, the sets transformed, every object selected, the light controlled with extreme precision, and the final image is born from a complex process of shooting and post-production. Nothing is left to chance.

Could it be said that he constructs worlds?
Yes, he doesn't just take photographs; he actually builds them. At the same time, these images remain deeply rooted in real places, particularly the small towns of western Massachusetts. Empty streets, modest homes, forests, parking lots, abandoned shops, and industrial areas become the backdrop for human figures who often appear isolated, immobile, or absorbed in themselves. The photographs resemble stills from films that don't exist: we never really know what happened before the image or what will happen after. Time seems suspended. Another essential characteristic is the very importance of place. In Crewdson's work, it isn't simply a backdrop; it is often the protagonist. He also reiterates the same places, objects, and people from one series to the next, and this creates a very particular relationship with time: the photographs appear immobile, but the people age, the children become adults, and the places themselves slowly change. Ultimately, there is always a tension between extraordinary visual beauty and a sense of unease. The images draw us in through light, precision, and composition, only to reveal loneliness, fragility, longing, anxiety, and the social fractures of contemporary America.

How has his practice evolved over time?
Gregory has always demonstrated great continuity, but also undergone some very significant changes in his career. Since the late 1980s, he has progressively developed an increasingly cinematic language, as seen in series such as "Twilight," "Dream House," and "Beneath the Roses." A decisive shift occurred with "Cathedral of the Pines" (2012–14): after nearly three years of creative exhaustion and a difficult period in his personal life, Crewdson returned to photography in Becket, Massachusetts, a place linked to his childhood. Working with a smaller crew, he focused more on interiors, human figures, and natural light, creating what is probably his most intimate series. Family, memory, and the idea of refuge become central. Then, with "An Eclipse of Moths" (2018–19) in Pittsfield, the scale broadens again and the political dimension becomes much more evident. Finally, "Eveningside," created in 2021-22 (commissioned by Intesa Sanpaolo and presented as an international premiere by the Gallerie d'Italia-Turin in the major exhibition hosted between October 2022 and January 2023, *Editor's note*) , brings together the intimate, political, and social dimensions. Crewdson returns to black and white and constructs an imaginary city based on several real towns in western Massachusetts. Everyday workplaces and ordinary social roles become central.

How did you select the photographs along the way?
When Intesa Sanpaolo and Gallerie d'Italia invited me to curate Crewdson's major exhibition in Turin in 2022, a long-standing dialogue, a shared cultural landscape, and a relationship of trust already existed with Gregory and Juliane Hiam, his partner and production manager, who has played a central role in the development and production of his work for many years. The Turin project brought together the trilogy "Cathedral of the Pines," "An Eclipse of Moths," and "Eveningside" and became the starting point for a major European tour that has visited Arles, Finland, Albania, Charleroi, and now Reggio Emilia. My starting point wasn't to create a conventional retrospective, nor to select what might be considered Gregory Crewdson's greatest hits. His oeuvre is much broader than this exhibition.

What did he focus on?
The particularly pivotal decade of 2012-22 and the three series that make up the trilogy. Taken together, they offer insight into how Gregory's work navigates intimacy, politics, and society. The curatorial process was therefore based on making the relationships between the photographs in the trilogy visible, with the repetitions of places, people, and objects creating an invisible network that runs through the entire exhibition. This is particularly important because time is one of the hidden subjects of Crewdson's work. At first glance, each photograph seems completely frozen. But when the works are brought together, duration becomes visible: children grow, adults age, and familiar places slowly change. The exhibition therefore had to allow the viewer to perceive these connections, rather than simply be faced, one after the other, with individually powerful images. I wanted the exhibition to make visible the extraordinary coherence of the world he has been constructing over decades.

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