

Leonardo Magrelli

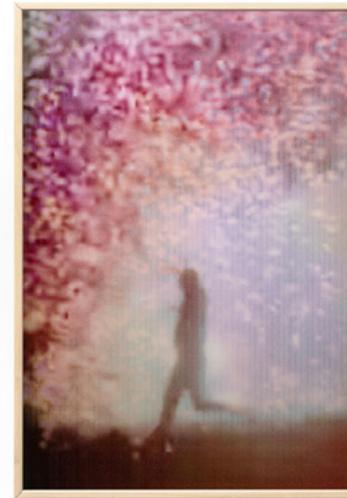
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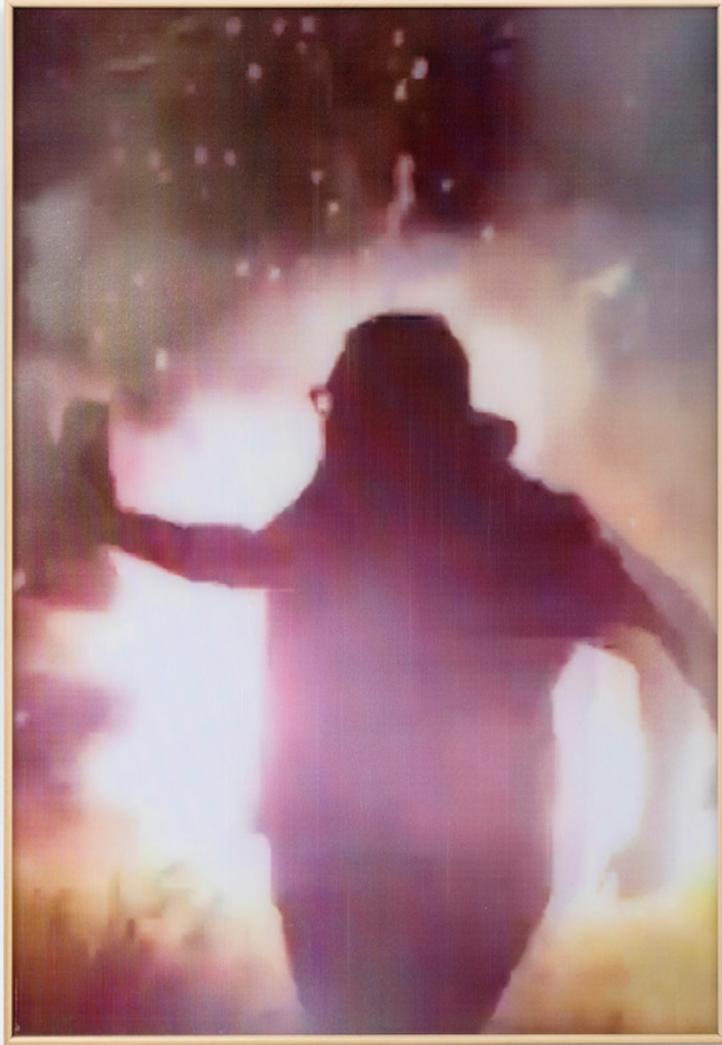
Untitled
From the series *I Baccanti* · 2023
158.5 x 110.5 x 3.5 cm
UV printing on lenticular plate, veneered aluminum frame



Untitled
From the series *I Baccanti* · 2023
36.5 x 25.5 x 3.5 cm
UV printing on lenticular plate, veneered aluminum frame



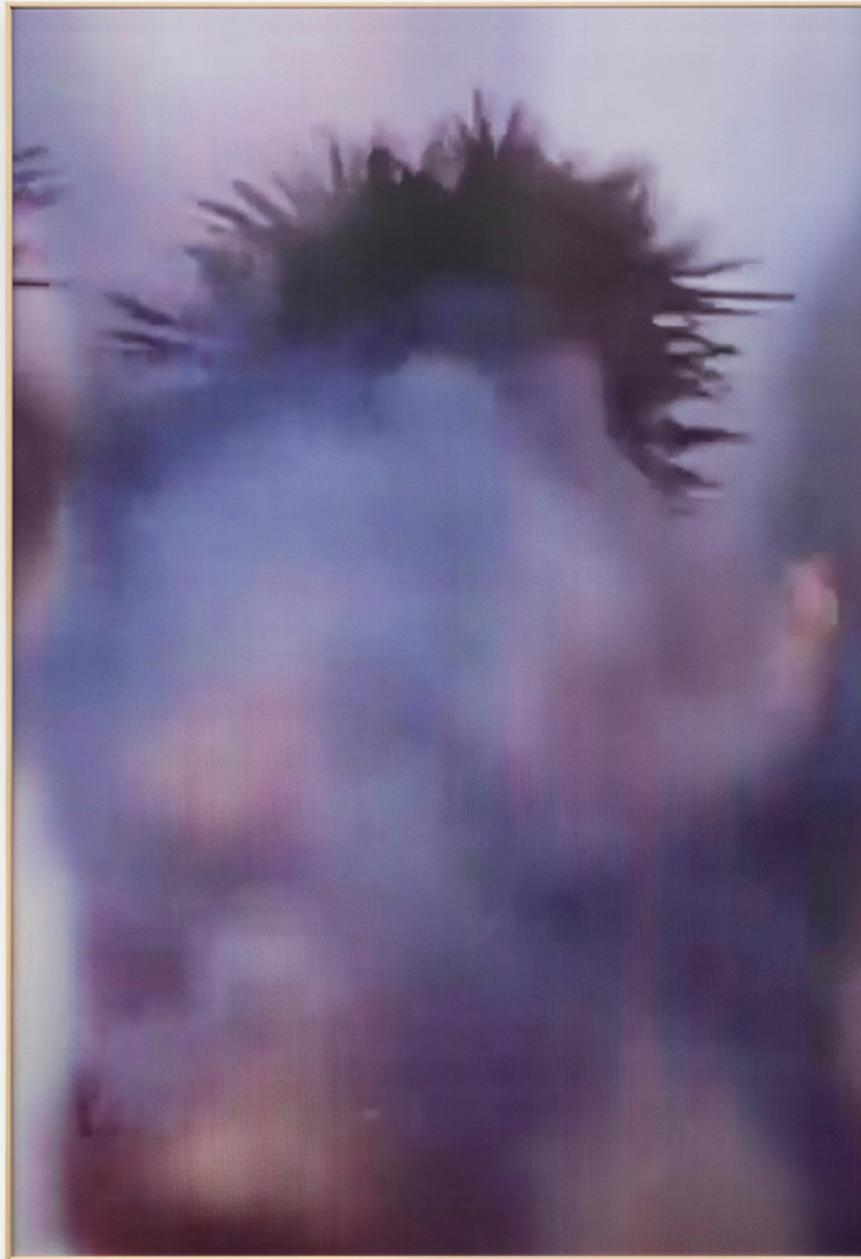
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From the series *I Baccanti* · 2023
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UV printing on lenticular plate, veneered aluminum frame



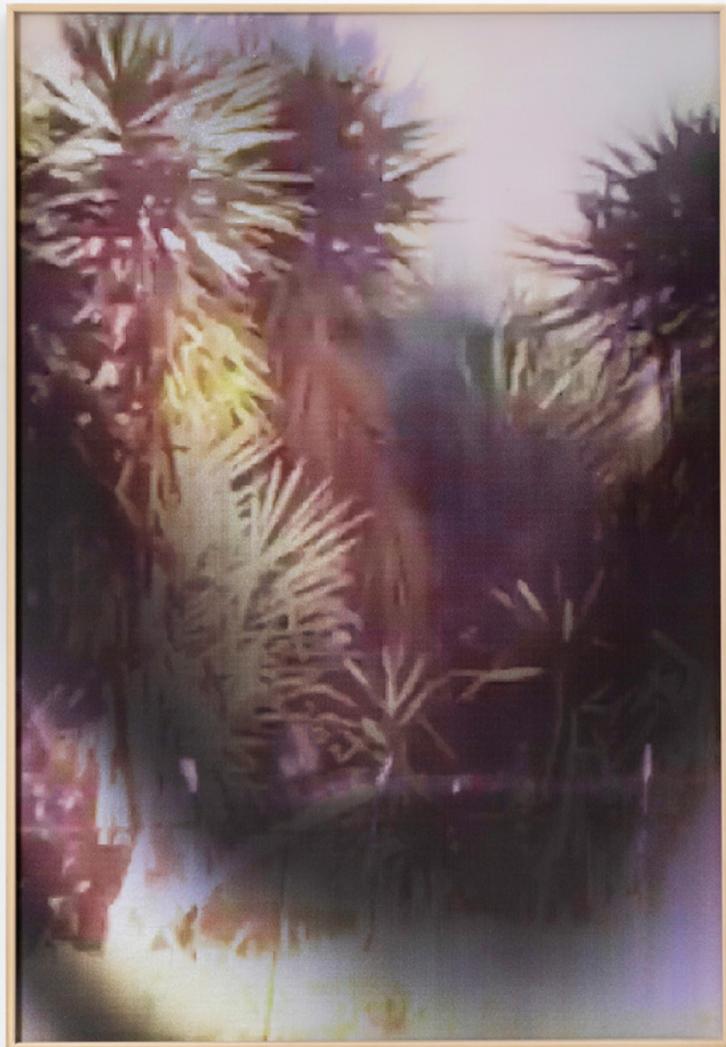
Untitled
From the series *I Baccanti* · 2023
79.5 x 55.5 x 3.5 cm
UV printing on lenticular plate, veneered aluminum frame



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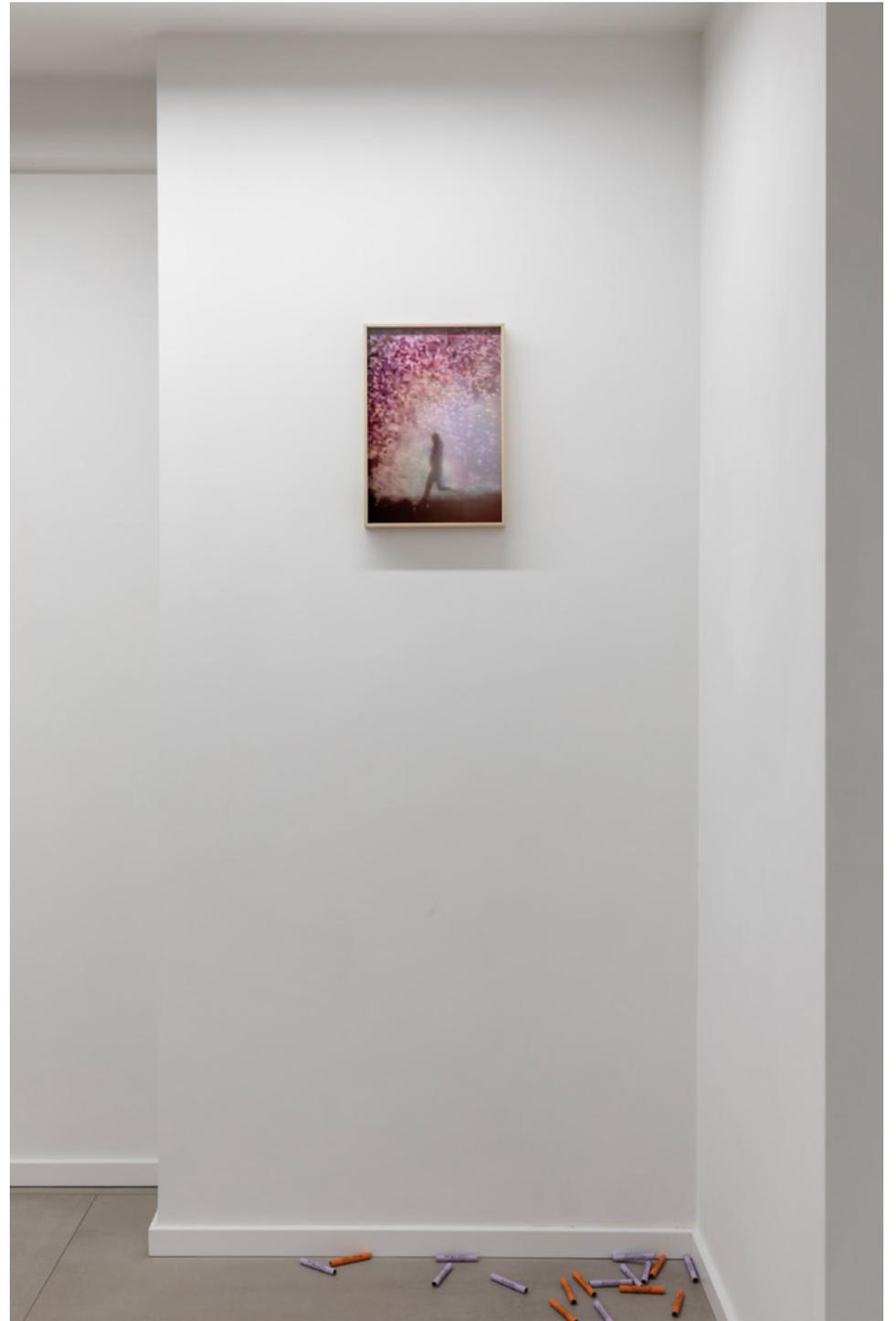
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I Baccanti

2022-2023

In May 2020, in a sketchy neighborhood in the city of San Severo near Foggia, about three hundred people took part in the celebrations for the Madonna del Soccorso. They were not wearing masks and they defied the ban on gatherings due to Covid restrictions. Several videos appeared on social media, all taken with mobile phones by the participants, who chase each other in the midst of the extremely powerful fireworks explosions. In addition to that, someone posted a dedication to a local mob boss, killed two years earlier in an ambush. In the images released, we see no intervention by the law enforcement.

I Baccanti (Bacchantes) focuses on one of these videos, sampling isolated details from pairs of frames in succession. In each passage from one frame to another, there is always a change of lighting in the scene, due to the explosions of fireworks. Cut, enlarged, fused together, devoid of any contextualization, detached from the excitement of the flow of images and far from the noise of fireworks, the frames reveal a new aesthetic dimension, as they seem to evoke new historical and anthropological meanings. It might seem we are observing churchgoers intent on prayers, a handful of men grappling with a hunting expedition, a group of people immersed in the celebration of archaic and unbridled rituals, in the midst of nature and surrounded by large fires. The same fires gradually become powerful explosions, turning the images into war scenes.

There is something sacral about these pictures: time expands, we witness the the archaism of these religious rituals hardly fitting into our contemporary media landscape – suffice to see how these scenes are all recorded on smartphones, which appear in numerous images –, we witness the anger of the poorest and most marginalized classes and the failure of the State – “an unacceptable challenge to the city and to the State” comments the mayor the day after the events –, we witness the latent violence that is unleashed by their encounter, and finally, as already mentioned above, we find a sense of sacredness altered by passion.



Crenshaw Blvd, Park Mesa Heights, Los Angeles County, California

From the series *West of Here* · 2021

14 x 10 cm (print), 55 x 40 cm (frame)

Screengrab · Inkjet print on Hahnemühle Baryta Satin, raw wengé veneered aluminium frame, museum glass

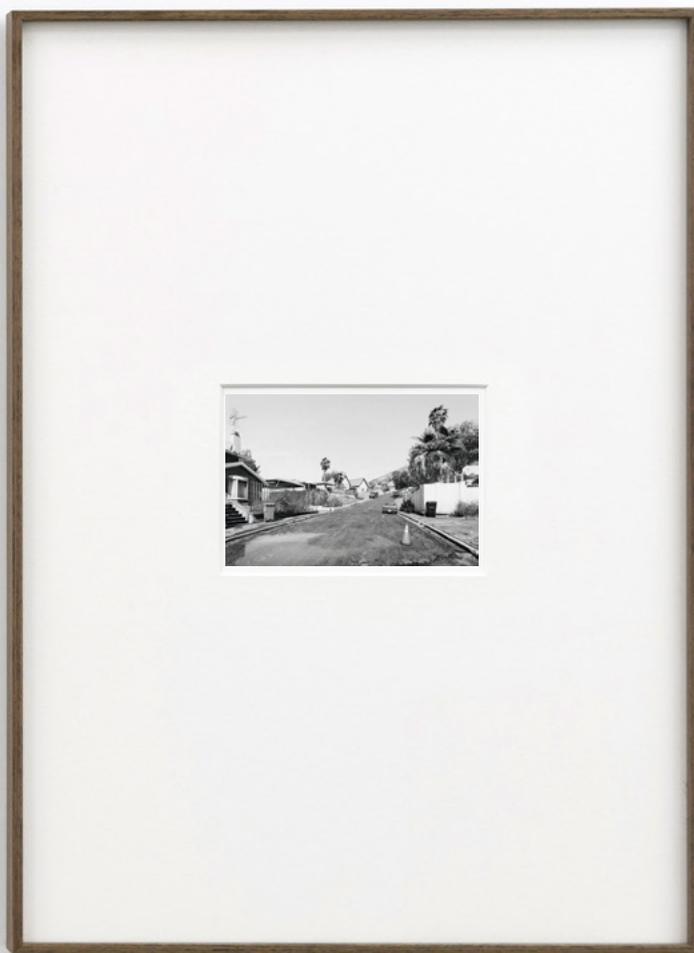


Westridge Rd, Brentwood, Los Angeles County, California

From the series *West of Here* · 2021

Diptych 55 x 40 cm each

Screengrab · Inkjet print on Hahnemühle Baryta Satin, raw wengé veneered aluminium frame, museum glass



Cold Canyon Rd, Calabasas, Los Angeles County, California

From the series *West of Here* · 2021

10 x 14 cm (print), 55 x 40 cm (frame)

Screengrab · Inkjet print on Hahnemühle Baryta Satin, raw wengé veneered aluminium frame, museum glass



South Union Ave and West Pico Blvd, Pico Union, Los Angeles County, California

From the series West of Here · 2021

Dptych 55 x 40 cm each

Screengrab · Inkjet print on Hahnemühle Baryta Satin, raw wengé veneered aluminium frame, museum glass



Untitled, Los Angeles County, California

From the series *West of Here* · 2021

14 x 10 cm (print), 55 x 40 cm (frame)

Screengrab · Inkjet print on Hahnemühle Baryta Satin, raw wengé veneered aluminium frame, museum glass



The Tahitian, Steverly Ave and August St, Baldwin Village, Los Angeles County, California

From the series *West of Here* · 2021

Diptych 55 x 40 cm each

Screengrab · Inkjet print on Hahnemühle Baryta Satin, raw wengé veneered aluminium frame, museum glass



View from the Metropolitan Courthouse, Historic South Central, Los Angeles County, California

From the series *West of Here* · 2021

10 x 14 cm (print), 55 x 40 cm (frame)

Screengrab · Inkjet print on Hahnemühle Baryta Satin, raw wengé veneered aluminium frame, museum glass



Bridge near Oxnard, Ventura County, California

From the series *West of Here* · 2021

Diptych 55 x 40 cm each

Screengrab · Inkjet print on Hahnemühle Baryta Satin, raw wengé veneered aluminium frame, museum glass









West of Here 2021

At first glance *West of Here* looks like a classical photographic survey of Los Angeles, following in the footsteps of the many great photographers who worked in that city. But with a closer look, the work reveals more. All the images come in fact from Grand Theft Auto V, a video game set in Los Santos, an “open world” scenario that closely resembles Los Angeles and its surroundings. Instead of photographing directly “in-game” though, the pictures are intentionally collected from the web – from numerous screenshots, wallpapers and videos originally taken by different players around the world. This process serves to shed a further light on the ubiquitous proliferation of image-making, whilst creating a single narrative out of a “collective memory” of a place that doesn’t exist. Indeed, is it possible to photograph such a place? And what does it mean to do so? What light are we writing with? While exploring the possibilities and the meanings of photographing a virtual place, the work addresses further issues, such as the truthfulness of photography and our belief in this medium as a trace of reality. Collected from the web, edited, cropped and turned to black and white by the author, the images lose their virtual evidence and blur the distinction between false and real.

The book, published by Yoffy Press in 2021, is also accompanied by two critical texts, written by Britt Salvesen, curator and head of the Photography Department at LACMA in Los Angeles, and Mirjam Kooiman, curator at the Foam Museum in Amsterdam.

«A defining feature of Los Angeles is the light. It is pervasive, alien, and seductive; endlessly fascinating to visual artists. For filmmakers, photographers, architects, and CGI artists alike, LA’s streets and buildings might be the ostensible objects, but the light is the true subject.» – Britt Salvesen

«In a world in which the past leaves no scars and shows no wear of time, in-game photographs are the sole proof of those lived experiences in the digital realm.» – Mirjam Kooiman



**57 GIORNI
DI IMMAGINI**

57 Giorni di immagini
Artist's book
28 x 19,5 cm



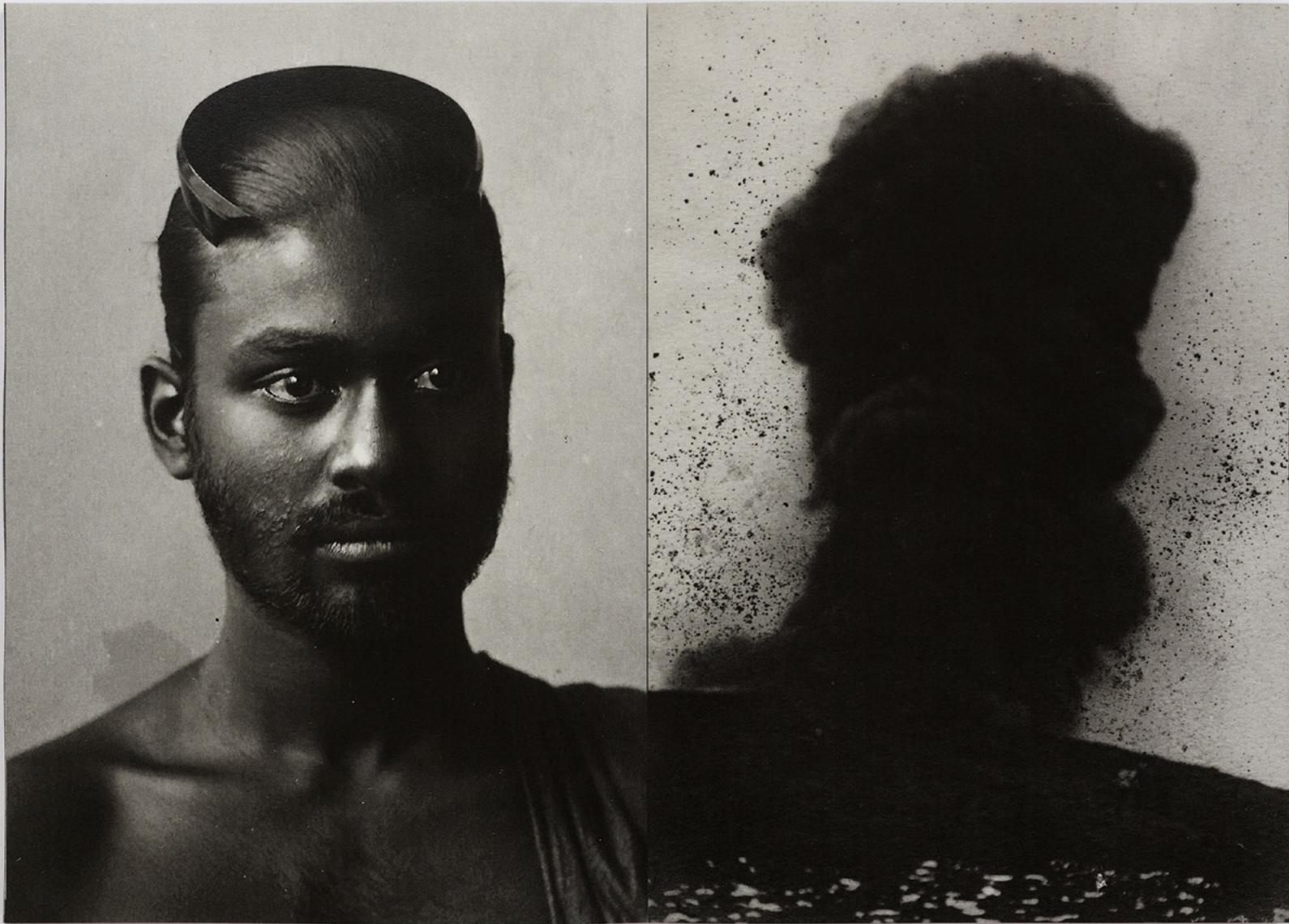
57 *Giorni di immagini*
Artist's book
28 x 19,5 cm



57 Giorni di immagini

Artist's book

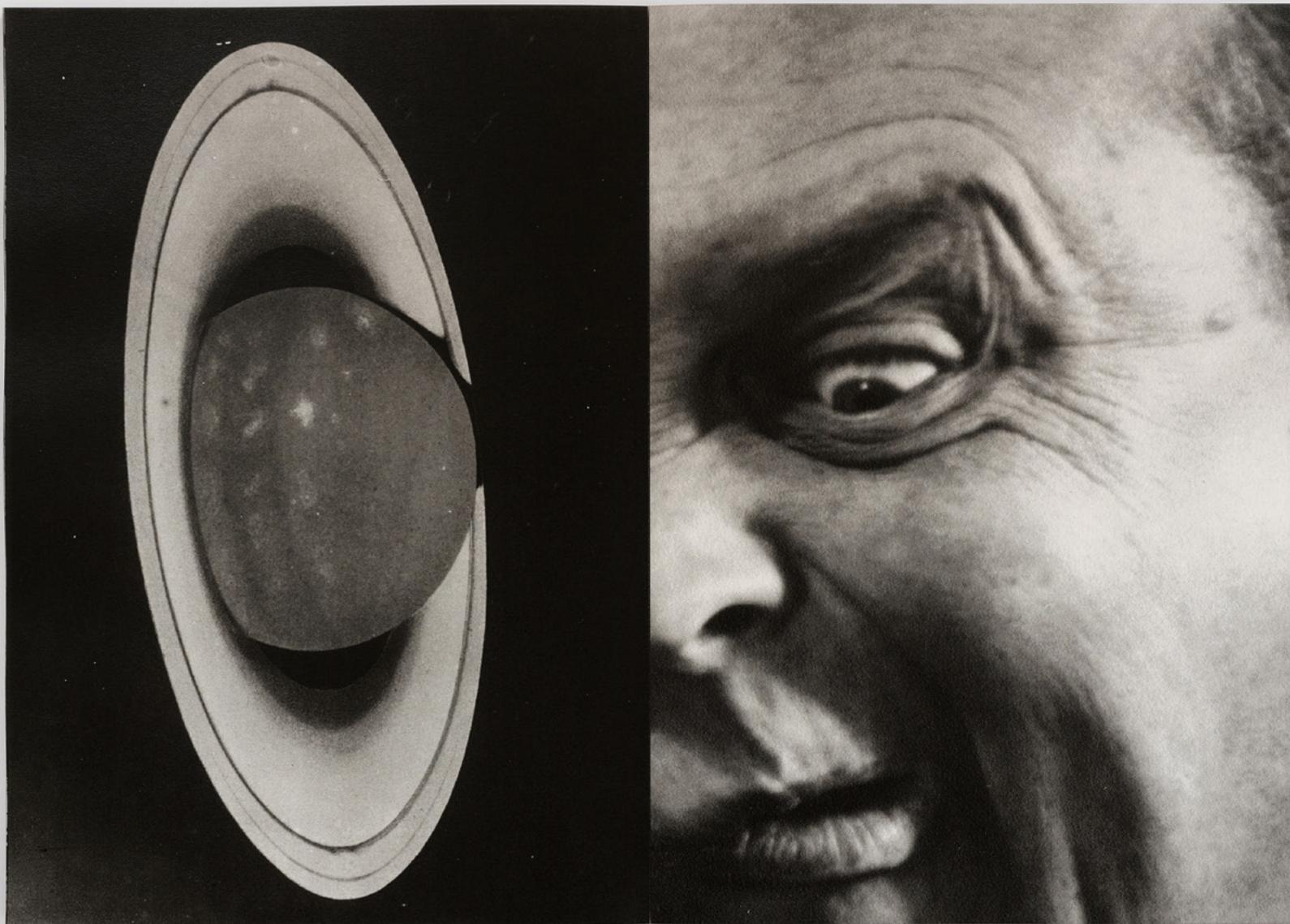
28 x 19,5 cm



57 *Giorni di immagini*

Artist's book

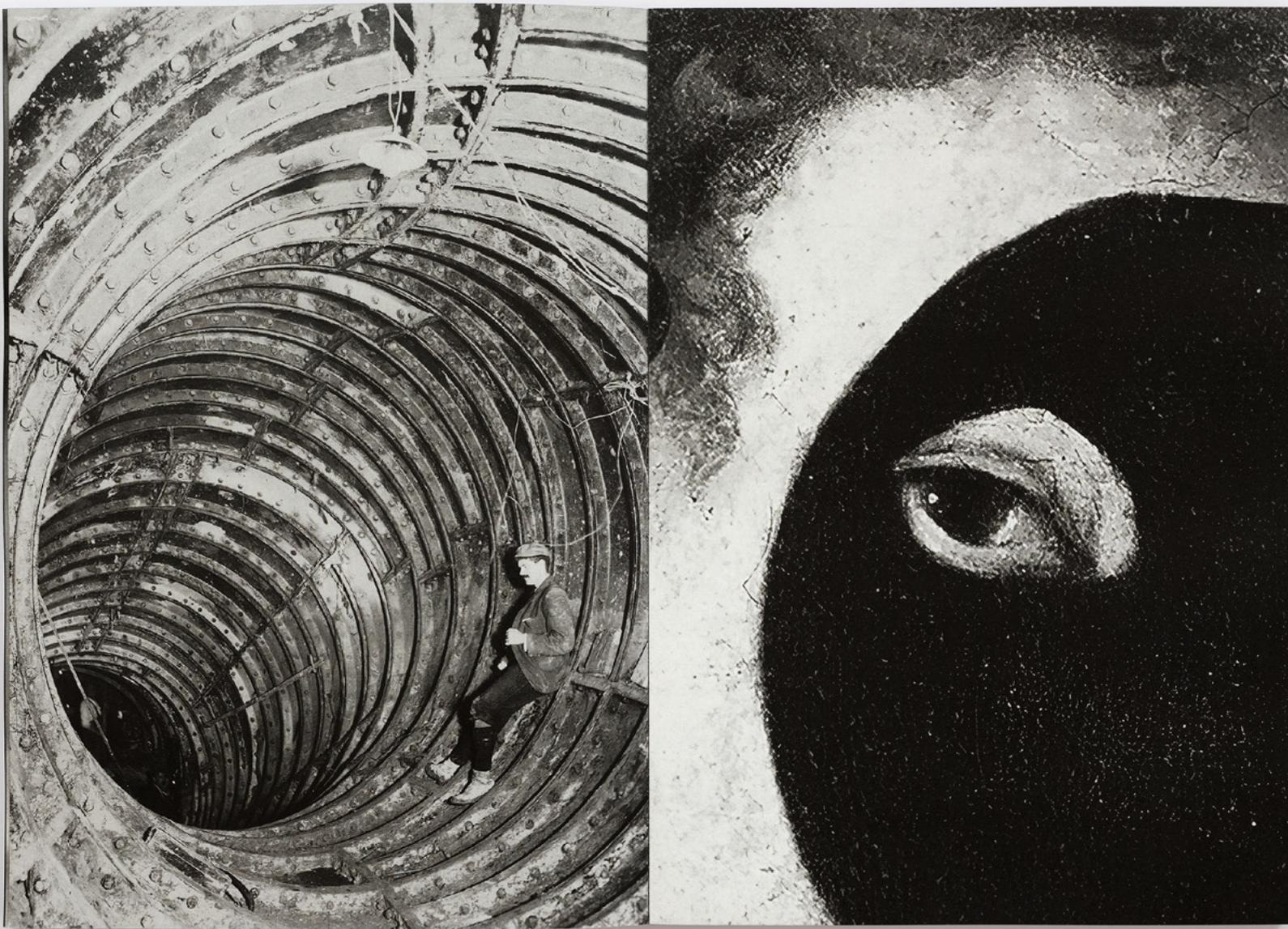
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57 *Giorni di immagini*

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57 Giorni di immagini

Artist's book

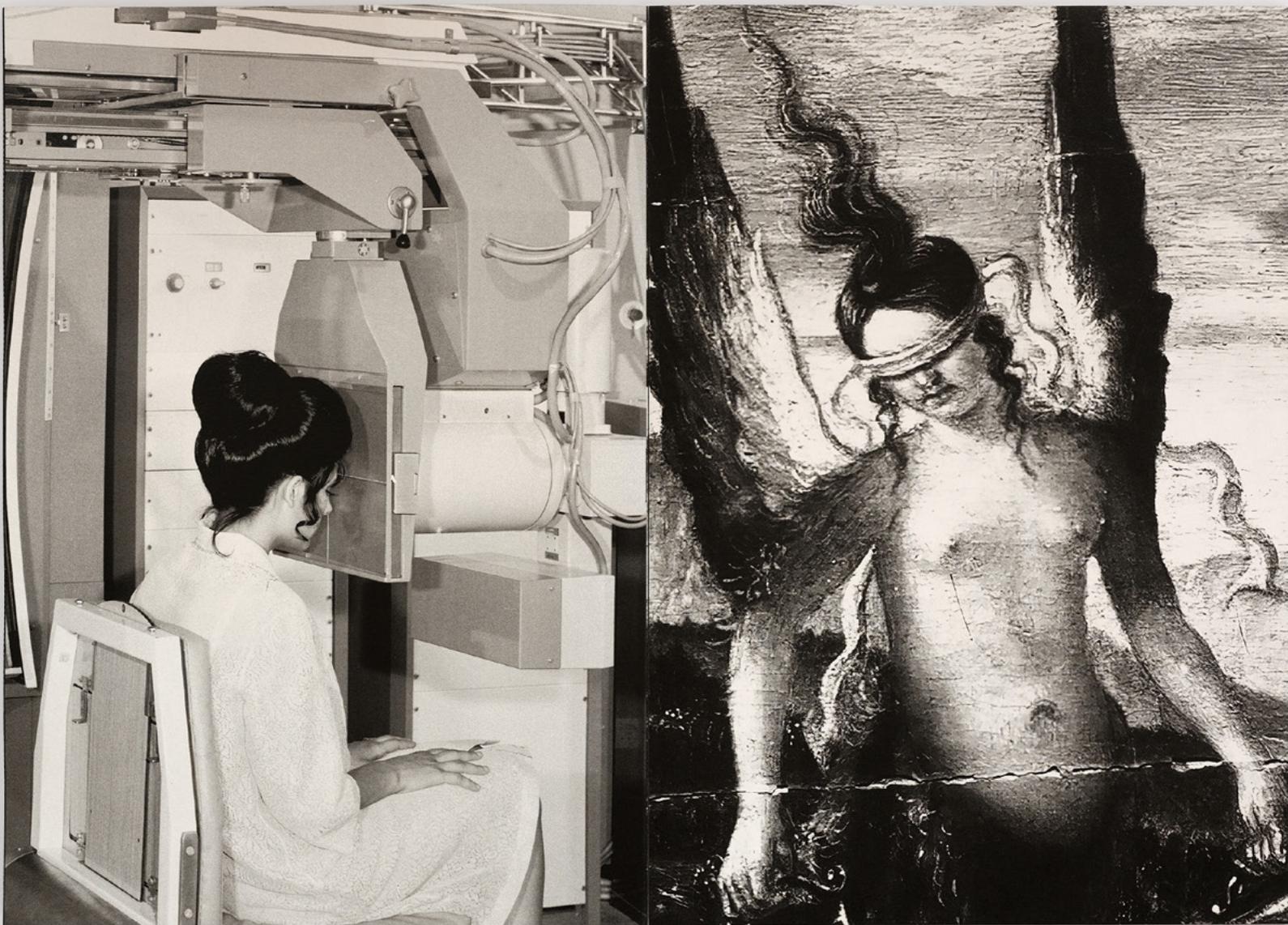
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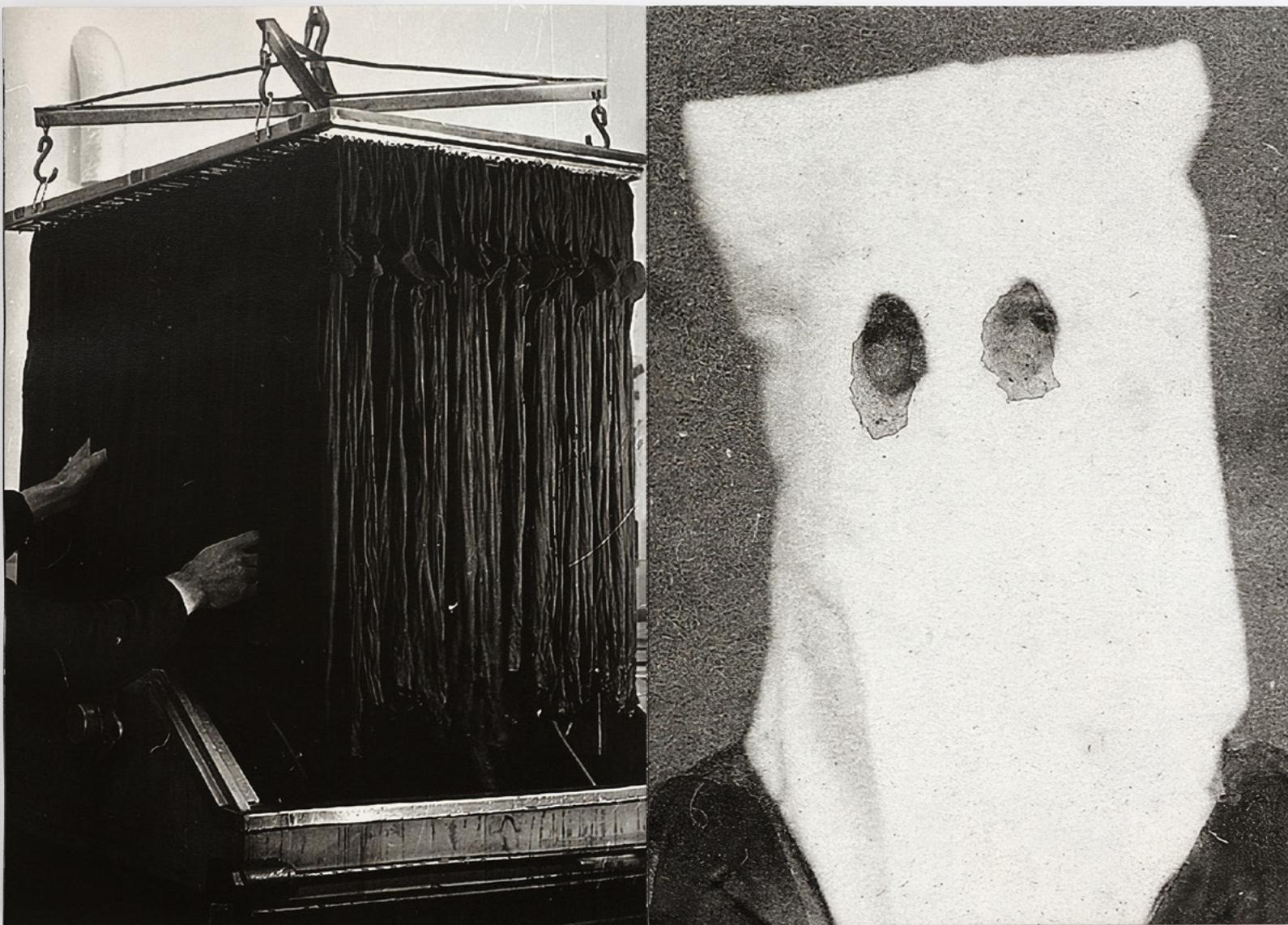
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57 *Giorni di immagini*

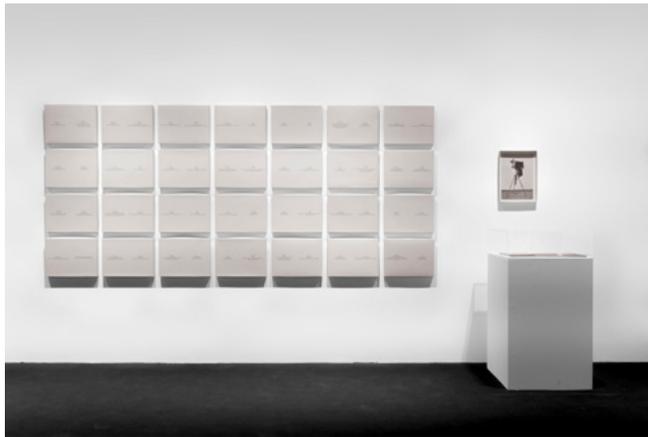
Artist's book

28 x 19,5 cm









57 Giorni di immagini 2023

57 days is how long it would take to look at all the 5 millions images collected in the Alinari Archive, if one were to look at one image per second, both day and night, without interruptions.

57 Days of Images is the result of a project commissioned by Camera - Italian Center for Photography, which invites artists to interact with the immense photographic archive preserved by the Alinari Foundation.

The purpose of the work is twofold. On the one hand it tries to show the variety and unpredictability of the contents of the archive, on the other it tries to convey the feeling of impossibility inherent in it. Not only a physical impossibility, due to the fact of not being able to actually access a good part of the materials - closed in huge and unattainable boxes for storage reasons -, but also and above all a temporal one. Namely, as mentioned at the beginning, the fact that it is impossible to take a look at all the photos in the archive.

This undertaking was instead accomplished in a less titanic way, sifting through all 223,940 digitized images present in the online archive, selecting those that best demonstrate the heterogeneity collected therein, and always cropping them in such a way as to exaggerate or subvert their meaning. The captions were also collected, as evidence of the archiving methods, and then separated from the respective photographs, in order to try to stimulate in the viewer a sense of suspension, frustration or desire to reunite the pieces.

The results were an artist's book and an installation. The book features a sequence of 57 pairs of images, one for each day and one for each night, and all captions are written in chronological order, which does not correspond to the sequence of images. The installation presents 57 images, printed directly inside the same cardboard boxes used in the Alinari Archive for conservation. The captions are printed on the outside of the lid of each box. Throughout the duration of the exhibition, all the boxes are being closed, day after day, so that the installation presents fewer and fewer images and more and more closed boxes, of which only the caption will be readable, leaving the viewer the choice to imagine the photograph here below, or open the lid and see if the image matches the caption. At the end of the exhibition all the boxes will be therefore closed.



Untitled

From the series *The Plant* · 2022

100 x 70 cm (print), 140 x 100 cm (frame)

Inkjet print on Hahnemühle Luster,

Iron, galvanised steel wire mesh



Untitled
From the series *The Plant* · 2022
60 x 42 cm
Inkjet print on Hahnemühle Luster, Iron, Glass



Untitled
From the series *The Plant* · 2021
60 x 42 cm
Inkjet print on Hahnemühle Luster, Iron, Glass



Untitled
From the series *The Plant* · 2022
60 x 42 cm
Inkjet print on Hahnemühle Luster, Iron, Glass



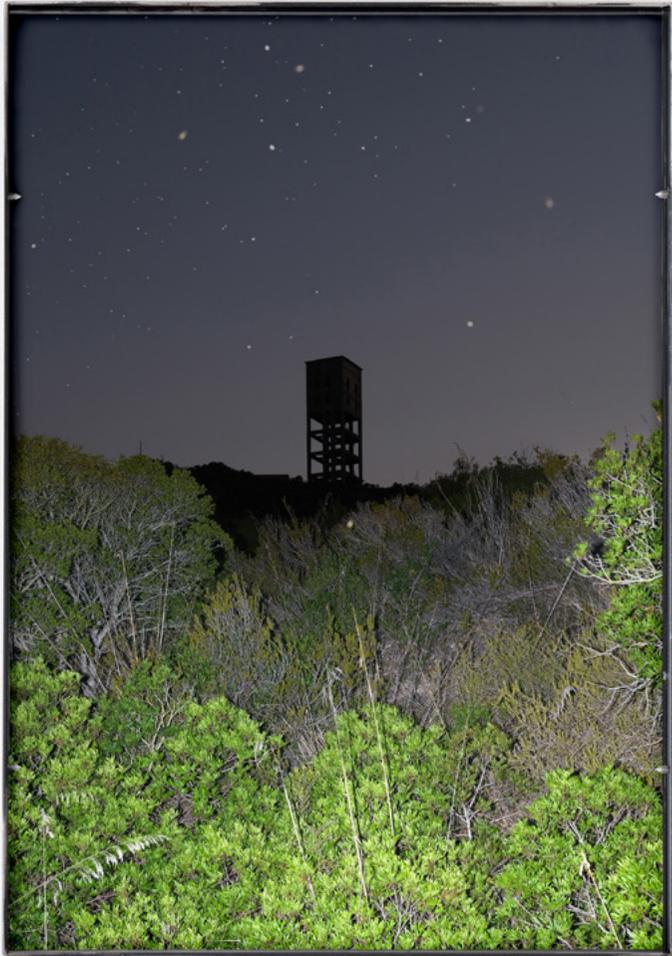
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From the series *The Plant* · 2021
60 x 42 cm
Inkjet print on Hahnemühle Luster, Iron, Glass



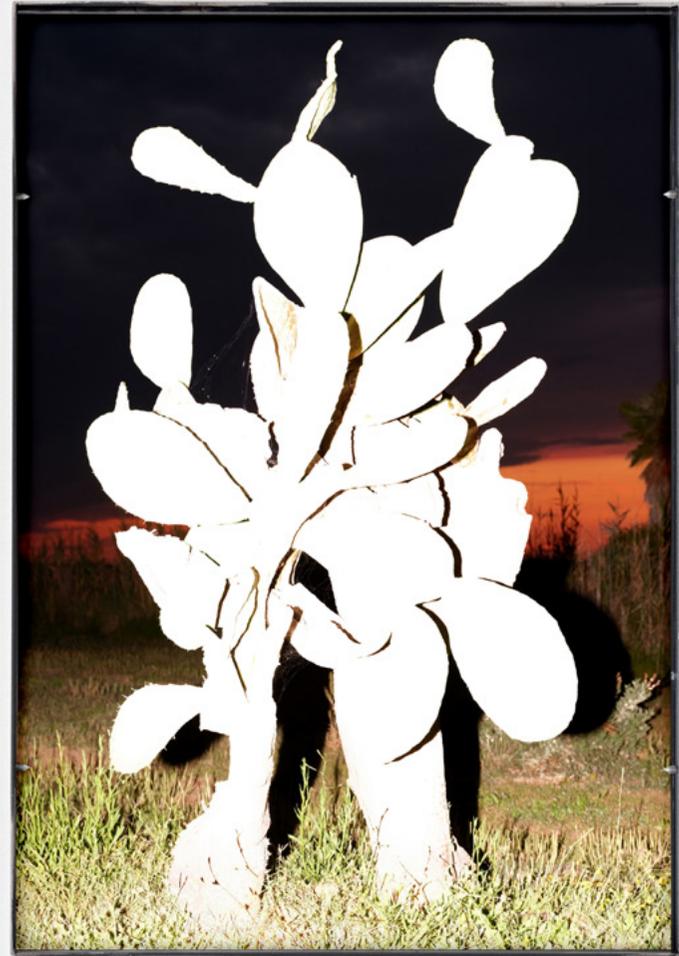
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From the series *The Plant* · 2021
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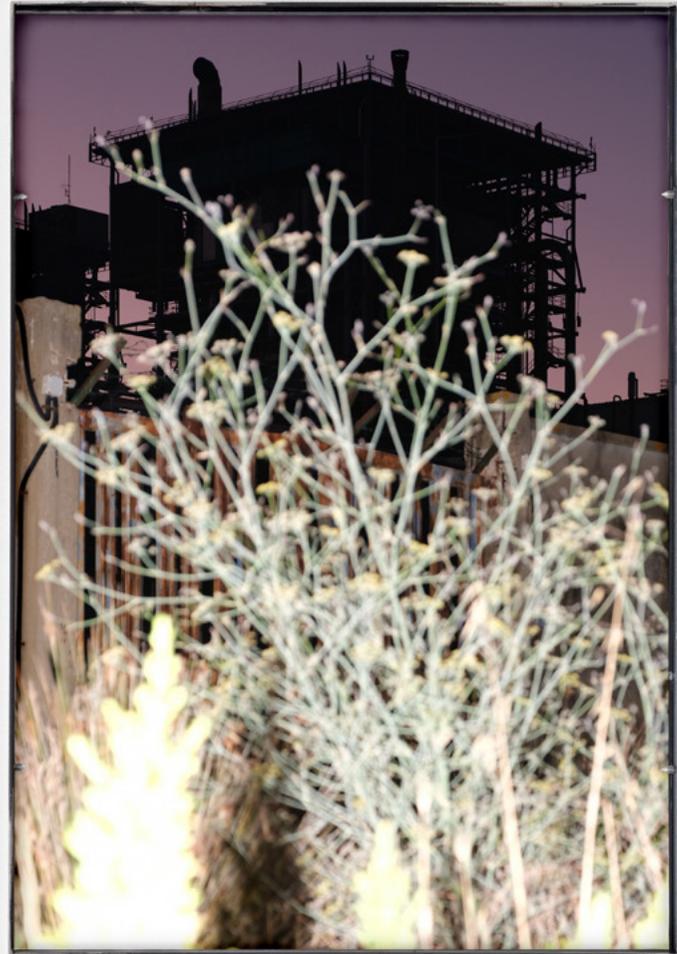
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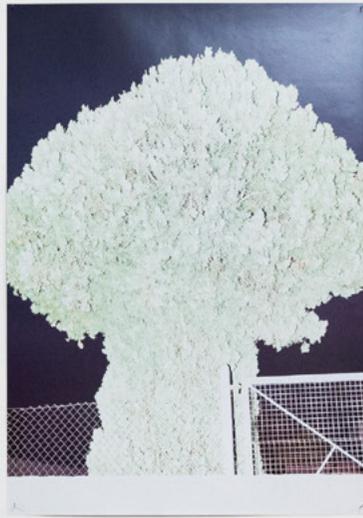
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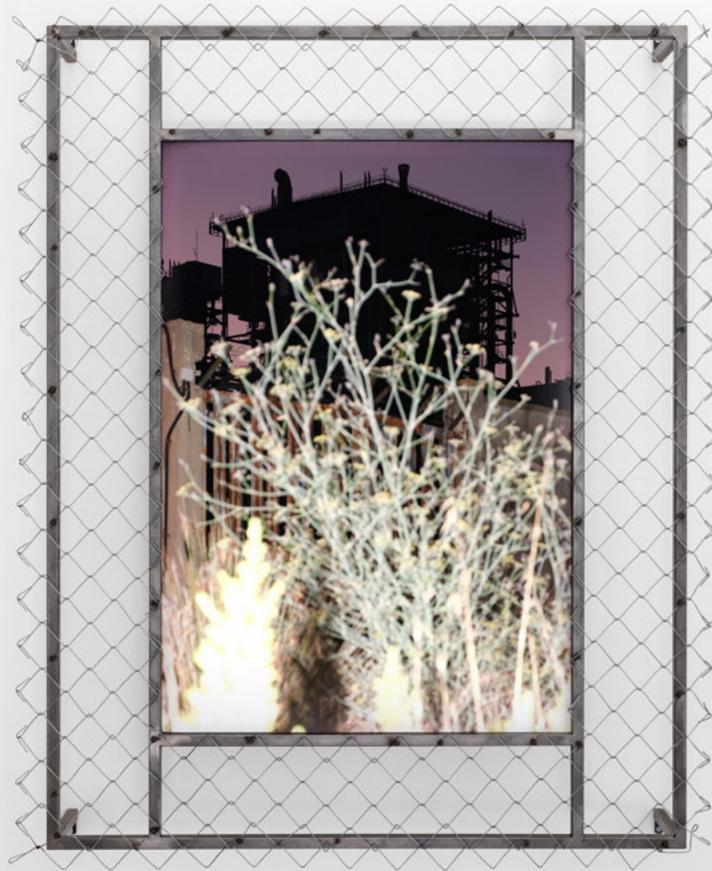


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From the series *The Plant* · 2022
60 x 42 cm
Inkjet print on Hahnemühle Luster, Iron, Glass









The Plant

2020 - Ongoing

The Plant is an ongoing project, which collects photographs shot in the last three years, in the vicinity of several energy production plants, with the aim to create a composite image of a potentially existing but unspecified place. Even the temporal and historical references are completely suspended and indefinable: the only certainty is that we find ourselves in the moment of transition between day and night. The Plant the organic and natural material, but it is also the powerhouse. Between these two elements the images are composed and the photographer moves, the only human being. The use of the flash betrays its presence, while simulating the glow of an explosion that illuminates the microcosm of the plant, almost preluding to the shock wave. The work refers to the the post-atomic movies imagery and to the documentary photographs of nuclear experiments, adopting their visual languages to show the surrounding space.

The issues of the urgency of the ecological transition and of energy production are among the most urgent in the contemporary landscape. The feeling of anxiety is increasingly widespread in the new generations, the questions are many and the answers uncertain. Trying to look into and beyond these dramatic horizons becomes an increasingly urgent need.



Meerror #41

From the series *Meerror* · 2016

70 x 50 cm

Inkjet print on Hahnemühle Luster, wooden frame, museum glass



Meerror #61

From the series *Meerror* · 2020

70 x 50 cm

Inkjet print on Hahnemühle Luster, wooden frame, museum glass



Meerror #60

From the series *Meerror* · 2016

70 x 50 cm

Inkjet print on Hahnemühle Luster, wooden frame, museum glass

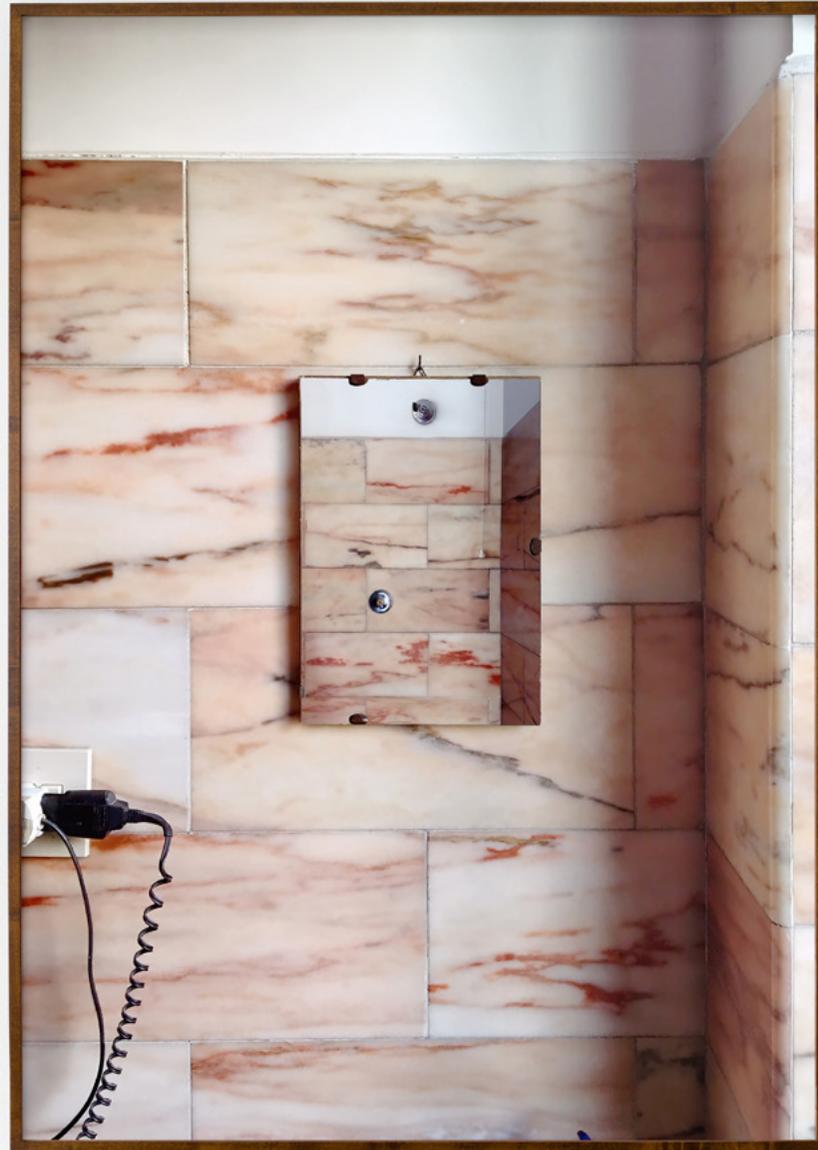


Meerror #59

From the series *Meerror* · 2016

70 x 50 cm

Inkjet print on Hahnemühle Luster, wooden frame, museum glass



Meerror #53

From the series *Meerror* · 2016

70 x 50 cm

Inkjet print on Hahnemühle Luster, wooden frame, museum glass



Meerror #33

From the series *Meerror* · 2016

70 x 50 cm

Inkjet print on Hahnemühle Luster, wooden frame, museum glass



Meerror #31

From the series *Meerror* · 2016

70 x 50 cm

Inkjet print on Hahnemühle Luster, wooden frame, museum glass

Meerror

2016 - Ongoing

The *Meerror* series quite simply shows what mirrors reflect when we are not in front of them. It consists in a series of photos taken facing mirrors, so we should see ourselves reflected in it, but we don't, as if we were invisible. The result are real images, that exist in the world, but that we can never witness, for we are their own interference. Clearly we will never be able to observe directly what a mirror shows when we are not facing it, because every time we step in front of it, the image that was reflected a moment before is modified by our appearance. Only by acknowledging ourselves as disturbing elements, and then disappearing, we can observe reality without alterations.

Leonardo Magrelli

Curriculum Vitae

Selected Festivals

- 2023 · *PhMuseum Days* · Bologna · Italy
- 2022 · *Insight Foto Festival* · Varese · Italy
- 2022 · *Foto Wien · Rethinking Nature* · Vienna · Austria
- 2021 · *Bratislava Month of Photography* · Bratislava · Slovakia
- 2021 · *Belfast Photo Festival* · Belfast · Northern Ireland
- 2021 · **Cortona on the Move* · Cortona · Italy
- 2020* · *Giovane Fotografia Italiana #08 - Fotografia Europea* · Winner · Chiostrì di San Domenico · Reggio Emilia · Italy
- 2020* · *Latitudini quotidiane · Photo Open Up* · Museo Civico degli Eremitani · Padova · Italy
- 2020* · *Spazio libero. Immagini per riabitare la città* · Reggio Emilia · Italy
- 2019* · *Odesa Photo Days* · Museum of Western & Eastern Art · Odesa · Ukraine
- 2019* · *Odesa Photo Days* · Maslo Gallery · Khmelnytskyi · Ukraine
- 2018 · *Head On Photo Festival* · Head on Screens · Sidney · Australia
- 2017 · *If You Leave* · If You Leave Showcase · London · U.K.
- 2017 · *Riga PhotoMonth* · Facts and Clarifications · Riga · Latvia
- 2017 · *Month of Photography Los Angeles* · SV x MOPLA Showcase Artists · Los Angeles · California · U.S.
- 2015 · *Photoville NY* · 20 emerging european photographers · New York · New York · U.S.
- 2015 · *Photo Festival Leiden* · Leiden · Netherlands

Selected Exhibitions

- 2023 · *57 giorni di immagini - Nuova generazione* · CAMERA - Centro Italiano per la Fotografia · Torino · Italy
- 2023 · *Follia sacra* · Divario · Rome · Italy
- 2023 · *Small is Beautiful* · Flowers Gallery · London · U.K.
- 2023* · *Cascasse il cielo* · 1/9unosunove · Rome · Italy
- 2023* · *D3cam3r0n3* · Palazzo Lucarini · Trevi · Italy
- 2023* · *But it did happen* · Spazio In Situ · Rome · Italy
- 2022* · *Senso comune* · Habitat Ottantatre · Verona · Italy
- 2022* · *Calentamiento* · Fondazione smART · Rome · Italy
- 2022* · *Calentamiento* · viaraffineria · Catania · Italy
- 2022* · *Tales* · Daste · Bergamo · Italy
- 2022* · *The Expanded Body* · 1/9unosunove · Rome · Italy
- 2021 · *The Plant* · Jest · Turin · Italy
- 2021 · *New-Post Photography · MIA Fair* · Superstudio · Milan · Italy
- 2021 · *Ascolto il tuo cuore, città* · Magazzino · Rome · Italy
- 2021* · *Etherea Art Prize* · Etherea Art Gallery · Genova · Italy
- 2020 · *Observations In The Ordinary* · Subjectively Objective Gallery · Detroit · Michigan · U.S.
- 2019 · *Il senso dello spazio* · PhC Capalbiofotografia · Capalbio · Italy
- 2018 · *Communal Spaces* · Norman Rea Gallery · York · U.K.
- 2018 · *The Vernacular of Landscape* · Usagi Gallery · New York · New York · U.S.
- 2018 · *The Vernacular of Landscape* · Subjectively Objective Gallery · Detroit · Michigan · U.S.
- 2018 · *Tag Prize Finalists Show* · Tevere Art Gallery · Rome · Italy
- 2018 · *From Top to Bottom* · The Pupil Sphere · Leeds · U.K.
- 2018 · *From Top to Bottom* · The Pupil Sphere · Glasgow · U.K.
- 2017 · *L'equilibrio del punto interrogativo* · Lab.174 · Rome · Italy
- 2016 · *Vanitas* · LoosenArt + LAB-A · Cagliari · Italy
- 2016 · *Slideshow* · Roman Susan Galley · Chicago · Illinois · U.S.
- 2015 · *Foreboding* · Sans gallery · Oslo · Norway

Selected Awards

- 2023 · *Premio Francesco Fabbri per le Arti Contemporanee* · Winner · Pieve di Soligo · Italy
- 2023 · *FE + SK Award* · Shortlist

- 2023* · *Premio E.ART.H. Eataly House* · Finalist · Verona · Italy
- 2022 · *Premio Terna* · Palazzo delle Esposizioni · Rome · Italy
- 2022 · *Talent Prize 2022* · Inside Art · 2nd place
- 2022 · *Premio Castelfiorentino* · Castelfiorentino · Italy
- 2022 · *Premio Nocivelli* · XIV Edition · Finalist
- 2022* · *Combat Prize* · Finalist
- 2022 · *PhMuseum Grant x Getxophoto* · Shortlist
- 2022 · *Premio Graziadei VIII* · Special Mention
- 2022 · *Exibart Prize* · Finalist
- 2021 · *Premio Michetti* · Francavilla al Mare · Italy
- 2021* · *Premio Francesco Fabbri per le Arti Contemporanee* · Special Mention · Pieve di Soligo · Italy
- 2021 · *Futures Photography* · Nominated by CAMERA - Centro Italiano per la Fotografia · Torino · Italy
- 2019* · *Unseen Dummy Award* · Shortlisted · Amsterdam · Netherlands

Books

- West of Here*, Yoffy Press
Hardcover · 175 × 235 mm · 80 pages
Edition of 400 · ISBN: 978-1-949608-25-0
- **The Long Way Home of Ivan Putnik, Truck Driver*,
The Eriskay Connection
Selfcover · 115 × 163 mm · 144 pages
Edition of 400 · ISBN: 78-94-92051-66-0
- **How to Make Jam*, Witty Books
Hardcover · 120 × 190 mm · 144 pages
Edition of 300 · ISBN: 979-12-80177-34-60

Education

- BA · Disegno Industriale
Università "La Sapienza"

* with the collective **Vaste Programme**