



The great autumn show: featuring Martin Parr and sport at CAMERA

CAMERA – Centro Italiano per la Fotografia presents *Martin Parr. We ♥ Sports*: the great autumn show that combines photography and sport: a wide-ranging and ironic journey through the shots of an absolute legend of contemporary photography, to be held **from 28 October 2021 to 13 February 2022** in the Via delle Rosine 18 venue on the occasion of the first Turin edition of the Nitto ATP Finals.

The exhibition, curated by **Walter Guadagnini** with Monica Poggi and staged in collaboration with the Lavazza Group – institutional partner and historical supporter of CAMERA – as well as Magnum Photos, traces the career of the great English artist through some **150 images** dedicated to numerous sporting events, with a thematic focus revolving around the shots taken by Parr during the main tennis tournaments of recent years.

“I am thrilled to show my tennis photographs, which are the result of a challenging commission from the Lavazza Group, and at the same time to present a new selection of sports images taken over my long career,” comments **Martin Parr**.

“I am proud that CAMERA can offer its public a major exhibition dedicated to sport and its values, even more so in a year that sees Turin as the international capital of tennis with the Nitto ATP Finals: an extraordinary moment of revival for the city. The exhibition of the work of Martin Parr, one of the most authoritative exponents of contemporary photography, is the latest result of the strong collaboration with two of our Institutional Partners: Magnum Photos and the Lavazza Group, whom I would like to thank for the trust they have constantly placed in CAMERA. We therefore look forward to welcoming thousands of Turin residents and guests from all over the world,” declares **Emanuele Chieli, President of CAMERA**.

“The collaboration between Martin Parr and Lavazza began in 2008, on the occasion of a project on the Italian breakfast. I immediately appreciated his vision of the world, which aims to photograph life ‘as it is.’ His ironic and personal outlook, his sincere and immediate style, his uncompromising but positive realism is well-suited to the idea of collaboration that the Lavazza Group wants to pursue with the world of tennis. Like any great artist, Martin uses his camera to portray the everyday lives of people who walk the streets, alongside major events and personalities. These are intimate



and special stories, beautiful in their uniqueness, lightness and sincerity,” adds **Francesca Lavazza, Board Member Lavazza.**

A keen interpreter of the present, ever since the beginning of his career, Parr has portrayed contemporary society with ruthless and amused irony, creating images that have become true icons of our time. Through the sharp colour contrasts that characterise his style, he has revealed the grotesque and unintentionally comical aspects of an increasingly consumerist and globalised world.

“Sport is a recurring theme in Parr’s long career: a catalyst for the most diverse emotions, it is portrayed by the photographer above all through the outfits, the choreography and the traditions of the fans and spectators, the real protagonists of this collective ritual,” points out **Walter Guadagnini, Director of CAMERA.**

Starting with a selection of black-and-white works, already representative of Martin Parr’s ability to capture the contradictions of Thatcher’s England, **the exhibition focuses on the attitudes of people observing and practising some of the most diverse disciplines in the world**, from horseracing on Irish beaches to Tai Chi on the streets of Shanghai. However, it is with the choice of colour as a distinctive element of his poetics, used since the early-1980s, that Parr couples his amateur aesthetics in a witty game of criticism, aware that he himself is part of the society he portrays with such ruthless cynicism. Appropriating the awkward attitudes and taste for kitsch that characterise the subjects captured, the author rejects a detached and haughty gaze in favour of a language that is easily comprehensible to anyone and, for this reason, better able to reveal something of our present.

In these images, **the athletes** tend to be portrayed at moments of rest rather than during actual performances, and **become the pretext around which actions and situations with their own rules and established dynamics take place.** What attracts Parr’s attention are mainly **the fans, with their choreography, the flashy gadgets used whole-heartedly to display their faith, and the grotesque disguises and ingenious contrivances of those who try to observe the competitions from a privileged vantage point.** But also the elegant clothes and vaguely snobbish taste of those who attend the horseraces, told in the section entitled *A Day at the Races*, harking back to the famous 1937 film by the Marx Brothers set against the scene of one of the most popular English pastimes. The section dedicated to football is also inspired by cinema, in particular *Fever Pitch*, based on the novel of the same name by Nick Hornby, whose plot can be found in the shots of unbridled jubilation by fans sharing the same irrepressible passion as the film’s protagonist, played by Colin Firth.



The sport to which, however, the greatest attention is devoted is **tennis, with images taken by Parr starting in 2014 while attending the four Grand Slam tournaments** (The Australian Open in Melbourne; the French Open in Paris, known as Roland Garros; the Wimbledon Tournament in London, and the US Open in New York). The 40 photographs that make up this section, together with the scenographic setup that leads visitors into the very heart of the competition, recount the dynamics that animate both the stands and the courts, summing up the various aspects of Parr's research. These shots, which are among the most recent in the exhibition, show Parr's ability to adapt to the changes in amateur aesthetics which have inevitably been transformed over the years by various technological innovations. Without distorting his vision, his latest images have lost the saturation typical of the analogue snapshot, and his images have become more complex, articulated and rich in contents: typical of an increasingly immediate way of taking photographs. What doesn't change is Parr's ability – through vivid shots, from the most touching to the most exhilarating – to provide **a unique insight into life both on and off the playing field.**

Conceived through a filter of irony inspired by Parr's poetics, the exhibition concludes with a section entirely devoted to beach life, where various hobbies mingle with well-deserved rest.

The images in the exhibition and elsewhere are included in the **volume *Match Point*, published by Phaidon**, which includes over 80 photographs from his most recent work on tennis, also featuring a selection of previously unpublished shots.

Martin Parr

Born in 1952 in Epsom, Martin Parr developed a passion for photography at a very young age, encouraged by his father, himself an amateur photographer. Shortly after graduating from Manchester Polytechnic, in 1974 he exhibited his first images in a solo show at the Impression Gallery in York, entitled *Home Sweet Home*. Some of the distinctive traits of his poetics, such as the use of colour film and flash to exasperate the most singular and kitsch aspects of everyday life, emerge in these early images – elements that would make him one of the protagonists of British and international photographic culture within just a few years. With a pungent and unconventional documentary style, he became a full member of Magnum Photos in 1994, serving as its president from 2013 to 2017. Over the course of his career, Martin Parr has published more than 100 books, and his work has appeared in solo and group exhibitions in major museums and institutions around the world. He has also curated a number of exhibitions and edited books, such as the three seminal works on photographic publishing for Phaidon, on which he worked with Gerry Badger. His many awards for his contribution to photography include the Sony World Photography Award in 2017, the Baume et Mercier Prize in 2008 and the Erich Salomon Prize in 2006. In autumn 2017, he established the Martin Parr Foundation, based in Bristol, which is responsible for managing his archive, as well as collecting and promoting the work of numerous artists who have focused on Great Britain.



CAMERA's activity is made possible thanks to the support of numerous major partners:

Institutional Partners: Intesa Sanpaolo, Eni, Lavazza; Founding Partner: Magnum Photos; with the contribution of the Fondazione Compagnia di San Paolo, and the Turin Chamber of Commerce; Supporters: Tosetti Value, Reale Mutua; Mecenati: Mpartners, Synergie Italia; Promoters: PTG Notai Associati, CMFC Studio Associato; Official Suppliers: Mit, Dynamix Italia, Cws, Le Officine Poligrafiche MCL di Torino, Reale Mutua Agenzia Torino Castello; Official Radio: Radio Monte Carlo; With the support of the Piedmont Regional Council and the City of Turin.

A major role is also played by the community of 'Amici di CAMERA': private citizens who, year after year, support the organisation's activities as benefactors.

In keeping with Decree-Law no. 105 of 23 July 2021, as of 6 August 2021 entry to Italian museums, exhibitions, institution and places of culture is permitted exclusively to those in possession of the Covid-19 Green Pass certification, the validity of which will be verified by CAMERA staff.

With the implementation of the 'Capacities Decree' approved by the Council of Ministers, as of Monday 11 October, the requirement to maintain an inter-personal distance of at least one metre in white and yellow zones will no longer apply: museums and places of culture will once again be able to accommodate 100% of the visitors expected before the pandemic.

INFORMATION

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Opening hours (last entrance 30 minutes prior to closing)

Monday 11 am – 7 pm

Tuesday Closed

Wednesday 11 am – 7 pm

Thursday 11 am – 9 pm

Friday 11 am – 7 pm

Saturday 11 am – 7 pm

Sunday 11 am – 7 pm



Admission

Adults: €10

Concessions: €6 under 26 and over 70

Members of Touring Club Italiano, Amici della Fondazione per l'Architettura, members of the Ordine degli Architetti, AIACE, Enjoy, Eni Station, FAI - Fondo Ambiente Italiano, COOP, Slow Food, Centro Congressi Unione Industriale of Turin, and holders of the MenoUnoPiuSei card. Entrance ticket holders for: Gallerie d'Italia (Milano, Napoli, Vicenza), FIAF, Forte di Bard, Museo Nazionale del Cinema, MEF - Museo Ettore Fico, Palazzo Roverella di Rovigo (mostra *Robert Doisneau*).

Free Admission

Children under 12.

Holders of an Abbonamento Musei Torino Piemonte, holders of a Torino+Piemonte Card, holders of a valid ICOM card, handicapped citizens and an accompanier. Authorised tour guides.

Ticketing and presales by Vivaticket.

Contacts

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