

GALERIE KARSTEN GREVE

ROBERT POLIDORI

Présences

April 12th - May 24th, 2025

PRESS KIT



GALERIE KARSTEN GREVE

*« Where you point the camera is the question and the
image you get is the answer to decipher.. »*

ROBERT POLIDORI

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Présences

April 12th - May 24th, 2025

Opening April 12th, from 5 to 9pm

Galerie Karsten Greve is pleased to unveil *Présences*, a solo exhibition by Canadian photographer Robert Polidori. The exhibition is centered around a selection of photographs taken in Versailles, Pripyat, Beirut, and New Orleans.

An artist of time, Robert Polidori brings architecture and memory into resonance, leading the observer through the labyrinths of History. His imposing photographs are taken using a large-format camera, with long exposure time and carefully studied perspective. They capture the shimmering of fabrics, the patina of walls and the depth of colour with remarkable clarity. The photographs envelop the viewer, who is drawn into striking details, as if caught in an open window onto a bygone era.

Starting in the early 1980s and over the course of more than thirty years, Robert Polidori documented the extensive restoration work at Versailles. Blending reportage with contemplation, his photographs bear witness to the restoration process, highlighting architectural details, materials, and colors while offering an intimate vision of the château. The artist does not merely capture the grandeur of the site; he also explores its aging process, balancing historical splendor with the reality of conservation.

In 2001, Polidori ventured to Pripyat, Ukraine. Built in the 1970s to house workers from the Chernobyl nuclear power station, Pripyat became a ghost town after the April 1986 disaster. Polidori's photographs depict absence and emptiness, revealing lives brutally interrupted—like a classroom where a few rusted chairs remain. The sharp detail, the contrast between the soft light and the devastation of the scene, creates an eerie, almost unreal atmosphere.

Continuing his exploration of abandonment, in 2005, he documented the aftermath of Hurricane Katrina in New Orleans. Arriving impulsively right after the disaster, Polidori bore witness to a scene of utter desolation, capturing it in poignant images. Every interior seems to echo with the presence of its former inhabitants: a row of utensils hovers over a shattered kitchen, an impassive crucifix watches over the chaos of a destroyed bedroom.

This architectural poetry is further illustrated in his photographs from the 2010s, when he captured Beirut's Hotel Petra. Once a grand palace, it was devastated during the Lebanese Civil War (1975–1990). Promised restoration never came, and the symbol of pre-war Beirut fell into oblivion. Polidori was astonished to discover a rare example of “intact decomposition.” Struck by the beauty of the worn walls, which evoked contemporary paintings, he created a series of images that elevate the melancholic grandeur of abandoned places.

Through Polidori's lens, ruins become timeless works of art, where splendor emerges from decay. His masterful use of light and textures reveals unexpected beauty, and here and there a decrepit wall becomes as majestic as a royal tapestry.

Robert Polidori explains that his discovery of *The Art of Memory* by Frances Yates profoundly influenced his thinking. The book traces the history of mnemonic methods from ancient Greece to the early 17th century. Polidori confides that he always thought that the main function of the camera was to serve history, as a tool. But in *The Art of Memory*, he discovered the principle of the method of loci, or method of places. This technique, which dates back to Antiquity and was popularised by Greek and Roman orators, is based on the association of information to be remembered with well-known places. By linking the data to a spatial structure, it is easier for the human brain to retrieve.

This idea that recall is deeply tied to places resonates throughout Polidori's work. Focused on spaces and their ability to tell stories even in the absence of people, his interiors, bridging past and present, seem like frozen temples of human memory.

Born in Montreal in 1951, Robert Polidori is a Canadian photographer based in California, known for his large-scale images of urban environments and empty interiors, exploring their relationship with time, reminiscence and decay. He views the spaces he photographs as "theaters of memory" where remain only structures that could disappear forever at any moment. In the 1970s, he moved to New York, working at Anthology Film Archives under Jonas Mekas. He graduated from the State University of New York in 1980. In 1998, he won the World Press Award for his reportage on the construction of the Getty Museum, followed by the Alfred Eisenstaedt Award in 1999 and 2000 for his work published in *The New Yorker*. In 2007 and 2008, he received the Communication Arts Award. More recently, in 2022, he was awarded the Guggenheim Fellowship for photography. His works are included in numerous prestigious collections, including those of the Los Angeles County Museum of Art (Los Angeles), the Metropolitan Museum of Art and the Museum of Modern Art (New York), the Victoria and Albert Museum (London), and the Bibliothèque nationale de France (Paris).



Robert Polidori, Mumbai, 2011. Photo: Dinesh Madhavan



Robert Polidori

*Salle de Constantine, (103) ANR.02.032, Salles de l'Afrique, Aile du Nord – 1er étage,
Château de Versailles, France
1985*

Photo montée sur aluminium / Photo on Aluminium mounted
Ed. 1/10

127 x 101.6 cm / 50 x 40 in

Cadre / Frame : 131 x 105.5 x 5 cm / 51.5 x 41.5 x 2 in

Parcours Muséologique Revisité, p. 111

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

*Salle la surintendance de Colbert, (6) ANR.01.006, Salles du XVII, Aile du Nord – R.d.C,
Château de Versailles, France
2007*

Photo montée sur aluminium / Photo on Aluminium mounted
Ed. 2/5

182.9 x 152.4 cm / 72 x 60 in
Cadre / Frame : 185.6 x 156.5 x 5 cm / 73.4 x 61.6 x 2 in

Parcours Muséologique Revisité, Vol. 1, p. 236

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

Hotel Petra #2, Beirut
2010

Jet d'encre aqueux sur fibres naturelles de papier /
Aqueous Inkjet on natural fiber paper mounted on Dibond
Ed. 1/9 + 3 AP

189.8 x 151.9 cm / 74 3/4 x 59 3/4 in
Cadre / Frame : 193 x 155 x 5 cm / 76 x 61 x 2 in

Chronophagia, Selected Works 1984–2009, 2014, p. 23

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

Hotel Petra #3, Beirut
2010

Jet d'encre aqueux sur fibres naturelles de papier /
Aqueous Inkjet on natural fiber paper mounted on Dibond
Ed. 1/9 + 3 AP

189.8 x 151.9 cm / 74 3/4 x 59 3/4 in
Cadre / Frame : 193 x 155 x 5 cm / 76 x 61 x 2 in

Chronophagia, Selected Works 1984–2009, 2014, p. 22

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

La Méridienne, Detail of Boiseries and Rideaux #1

2007

Photo montée sur aluminium / Photo on Aluminium mounted

Ed. 1/5

182.9 x 152.4 cm / 72 x 60 in

Cadre / Frame : 185.6 x 156.5 x 5 cm / 73.4 x 61.6 x 2 in

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

*Salle de Crimée Sud, (98) ANR.02.035, Salles de l'Afrique, Aile du Nord – 1er étage, Château de Versailles, France
2009*

Photo montée sur aluminium / Photo on Aluminium mounted

Ed. 2/5

182.9 x 152.4 cm / 72 x 60 in

Cadre / Frame : 186.5 x 156.5 x 5 cm / 73.4 x 61.6 x 2 in

Parcours Muséologique Revisité, Vol. 2, p. 39

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

Temple of David, Beirut, Lebanon
1996

Photo montée sur aluminium / Photo on Aluminium mounted
Ed. 1/10

127 x 152.4 cm / 50 x 60 in

Cadre / Frame : 131 x 156.5 x 5 cm / 51.5 x 61.5 x 2 in

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

6013 St. Anthony Avenue, New Orleans, LA

2005

Photo montée sur aluminium / Photo on Aluminium mounted

Ed. 1/10

101.6 x 137.2 cm / 40 x 54 in

Cadre / Frame : 104.3 x 140 x 5 cm / 41.5 x 55.5 x 2 in

After the Flood, p. 65

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

*Salle du Maroc, (102) ANR.02.038, Salles de l'Afrique, Aile du Nord – 1er étage, Château de Versailles, France
1998*

Photo montée sur aluminium / Photo on Aluminium mounted

Ed. 1/10

152.4 x 127 cm / 60 x 50 in

Cadre / Frame : 156.5 x 131 x 5 cm / 61.5 x 51.5 x 2 in

Parcours Muséologique Revisitée, Vol. 1, p. 172

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

Marie-Thérèse de Savoie-Carignan, princesse de Lamballe, MV 3905, by l'atelier of Antoine-François Callet, 18th Century. Chambre du capitaine des gardes, (29) CCE.01.065, Corps Central- R.d.C, Château de Versailles, France
2009

Photo montée sur aluminium / Photo on Aluminium mounted

Ed. 1/5

182.9 x 152.4 cm / 72 x 60 in

Cadre / Frame : 186.5 x 156.5 x 5 cm / 73.4 x 61.6 x 2 in

Parcours Muséologique Revisitée, Vol. 3, p. 136

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

Auditorium in School #5, Pripjat

2001

Photo montée sur aluminium / Photo on Aluminium mounted

Ed. 1/10

101.6 x 121.9 cm / 40 x 48 in

Zones of Exclusion. Pripjat and Chernobyl, p. 51

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

*Cabinet de la Méridienne, CCE.02.027, Corps Central - 1er étage,
Château de Versailles, France*

2007

Photo montée sur aluminium / Photo on Aluminium mounted

Ed. 3/5

182.9 x 152.4 cm / 72 x 60 in

Cadre / Frame : 185.6 x 156.5 x 5 cm / 73.4 x 61.6 x 2 in

Parcours Muséologique Revisité, Vol. 2, p. 83

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz



Robert Polidori

Salle de Crimée Sud, (98) ANR.02.035, Salles de l'Afrique, Aile du Nord – 1er étage, Château de Versailles, France
2005

Photo montée sur aluminium / Photo on Aluminium mounted

Ed. 3/10

127 x 167.6 cm / 50 x 66 in

Cadre / Frame : 130.4 x 171.3 x 5 cm / 51.5 x 67.5 x 2 in

Parcours Muséologique Revisitée, Vol. 2, p. 12

© Robert Polidori Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

ART REVIEW

What's Wrong With This Picture?

By Michael Kimmelman

Sept. 22, 2006

After Hurricane Katrina, Robert Polidori went to New Orleans, where he lived years ago, to shoot photographs of the devastation for *The New Yorker*. He stayed longer than first planned, then went back again and again, for weeks, taking hundreds of pictures with a large-format camera that produced wide, superbly detailed color photographs. The camera was awkward to manipulate through the wreckage and in the heat, without electricity and lights. At the Metropolitan Museum of Art, Jeff L. Rosenheim, a photography curator, has selected a couple dozen of these big panoramas and interiors to make a pocket-size lament for a woebegone city.

They are unpeopled scenes: New Orleans as our modern Pompeii. Mr. Polidori stood near the corner of Law and Egan Streets where a plain, single-story cottage with a hole in the roof rests beside a telephone pole. A crisscross of power lines forms a shallow X against the empty blue sky. The house, pale green and white, recedes, diagonally.



The modern Pompeii: "2732 Orleans Avenue, New Orleans, La., September 2005," a photograph by Robert Polidori is in "New Orleans After the Flood," at the Metropolitan Museum of Art.
Robert Polidori

Except that — the image can take a second to decipher — there are two cottages, one green, one white. During Katrina, the green one, like Dorothy's house, floated clear across Egan Street from who knows where, stopped perpendicular to its neighbor by those electric lines, which acted like arrestor wires on an aircraft carrier, ripping open the hole in the roof.

If this sounds confusing, that's the nature of chaos, which can be as hard to photograph as it is to describe. Fortunately, Mr. Polidori is a connoisseur of chaos, and the beauty of his pictures — they have a languid, almost underwater beauty — entails locating order in bedlam.

The X of wires and the diagonal thrust of that green house, extending horizontally across the photograph, are vertically anchored by the telephone pole, creating a tranquillity in the composition that belies the actual pandemonium. Given bearings by this geometry, a viewer is set free to find details like the teetering stop sign on the street corner where the green house landed: a black-humored punch line.



"North Robertson Street."
Robert Polidori

All artists, as best they can, make sense of a world that is often senseless. Mr. Polidori's work, from Chernobyl to Havana — in sometimes dangerous, topsy-turvy, out-of-time places — generally bears witness to profound neglect. A photojournalist's compulsion and problem is always to contrive beauty from misery, and it is only human to feel uneasy about admiring pictures like these from New Orleans, whose sumptuousness can be disorienting. But the works also express an archaeologist's aspiration to document plain-spoken truth, and they are without most of the tricks of the trade that photographers exploit to turn victims into objects and pictures of pain into tributes to themselves.

Consider the photograph of 2732 Orleans Avenue: a white house with green stoop next to a pink cottage with white stoop, under cloudy skies. Again, flat geometry, lacking melodrama: order is interrupted only by a white Ford at an angle before the white house, the subtlest of indicators that something's awry, but enough. Stains left by the tide that apparently swept the car off the street clinch the image: they're discreet parallel brown bands stretching across the windshield and the clapboard, adding to the serendipity of compressed abstraction. The photograph meanwhile speaks volumes about life post-Katrina in New Orleans: the traditional shotgun houses, the people in one who cared to paint the shutters green, their neighbors with the air conditioner, the other neighbors who chose pink, what they have all lost and abandoned.

Mr. Polidori shot many photographs of interiors (on the whole less memorable because less emblematic than the exteriors), where soaked ceiling fans droop like wilted daisies and caked mud has turned bedrooms into Martian topographies; each is a voyeur's opportunity to check out the family goods, but also a memorial. The colors ravish. Intractable mold left pox stains in patterns like modernist paintings: at 5526 Chatham Street, on ornamental wallpaper with scenes of Noah's flood, no less.

It's fashionable among some artists today to stage cinematic pictures that look gothic and otherworldly, like Hollywood film stills. Mr. Polidori found real barges lifted onto real embankments, bayous where streets used to be, insulation like rendered whale blubber in giant mounds on sidewalks, S.U.V.'s propped against houses like flying buttresses and bungalows crumpled like balls of paper.

He also photographed signs of recovery: trailers and construction equipment; a few historic homes, stripped to their frames, shorn, on the verge of new life.

These are photographs, in other words, without nostalgia, as Mr. Rosenheim writes in a short introduction to Mr. Polidori's book, "After the Flood," but with "something of the air that generations of anonymous New Orleanians had breathed in and out." They make "no attempt to excavate what went wrong in New Orleans or why the state and federal response remains even today predisposed to cronyism, gross fraud and corruption." They simply testify, as Mr. Rosenheim puts it, "to a city that care forgot."

It's good of the Met to remind us.

MARCHÉ

Le Journal
des Arts.fr**ROBERT POLIDORI,
LA MÉMOIRE DES LIEUX***Versailles, La Nouvelle-Orléans, Beyrouth :
le Canadien exposé chez Karsten Greve magnifie
le passage du temps ou de la catastrophe*

Robert Polidori (born 1951 in Montreal) is one of the photographers regularly exhibited at major international fairs. In the United States, where the Canadian lives, he also frequently has solo exhibitions in museums. In France, his most recent exhibition was at the Institut du Monde Arabe in 1997. Apart from the two exhibitions organised since 2013 by the Galerie Karsten Greve in Paris, there are few opportunities to see his work and understand what drives it.

For his third exhibition at the gallery on rue Debelleye, the selection looks back at four emblematic series, including 'Versailles', which began in 1985 and continued until 2016. Over the years, Robert Polidori has followed the various stages in the restoration of the Château. This work is about the wear and tear of time, in spaces that are a reflection of the tastes of an era - and once of power - and also a reflection of their restoration and the decisions taken to return them to their former state. On the ground floor of the gallery, these different aspects are reflected in the five photographs of details of the château's woodwork and picture rails, taken between 2005 and 2008. Shooting systematically in the bedroom and in natural light, coupled with the large-format print (182.9 x 152.4 cm), gives rise to images of great precision and beautiful materiality.

This quality is also present in the series produced in Byrouth in 2010, with this abandoned room in the Petra Hotel, marked by an equally dilapidated seaside poster, and which is certainly the best-known image in the series. Limited to 5 copies, this is the last edition in this format. This ongoing interest in the memory of places and lives disrupted by war or natural disaster really comes into its own on the top floor of the gallery, with a photograph from his 2001 visit to the Chernobyl exclusion zone.

This is mirrored by five equally powerful images from his series on the devastation caused by Hurricane Katrina in New Orleans (Louisiana) in 2005, which won him the Prix Pictet that same year. These themes, and their outdoor and indoor illustrations, resonate strongly with current events and provide a good overview of Robert Polidori's work, which has been so successful for almost forty years.

'I have long been convinced that rooms are both metaphors and catalysts for states of mind, and that they therefore give an insight into the soul of their occupants. (...) It was nevertheless important for me to record for posterity a panorama of memories of interrupted lives', he recalled in his application for the Prix Pictet.

Christine Coste

AD

«Un lieu qui m'a inspiré...»

Photo: Robert Polidori



We asked photographer Robert Polidori to show us a photo of a place that touched him and tell us why.

The Grand Salon of the Señora Faxas residence in Havana's Miramar district, 1997, by Robert Polidori.

«In December 1997, The New Yorker sent me to Cuba to photograph the houses of Havana. I was supposed to spend a few days there, and I stayed for three weeks. Towards the end of my stay, the driver I had chosen because he drove my favourite car - a 1957 Chevrolet - and who had come to understand what I was looking for, took me to the home of Señora Faxas. She was an 83-year-old woman who lived with her niece - I discovered that she was in fact her mistress - in a patrician house that had fallen into disrepair. She used to hold grand soirées where the local gentry would flock to listen to her piano recitals, an instrument she played very badly indeed. The house was later bought by Fidel Castro, who restored it and turned it into a reception venue for the regime's dignitaries. I took about twenty photos while her 'niece' was removing the droppings that the five German shepherds - who were fortunately locked in the kitchen, because I'm very afraid of dogs - had left in the living room. This image made the cover of the book Havana published in 2001 and launched my career as a photographer. It was also at the origin of the fashion for photos of ruins that developed thereafter.

Robert Polidori was born in Montreal, Canada in 1951 and now lives in Ojai, California. He began his career in avant-garde cinema in New York in the 1970s before devoting himself exclusively to photography. He has worked in Havana, Chernobyl, New Orleans in the aftermath of Hurricane Katrina, and above all at the Château de Versailles, where he has followed its restoration for over thirty years. His latest books, Chronophagia, 60 Feet Road and Hotel Petra, are published by Steidl. He is represented by Galerie Karsten Greve in Paris.

Marie Kalt

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L'actualité des galeries // Actualité

Temple vaudou, château de Versailles et camps de réfugiés au Bangladesh

Patrick Javault

3 mars 2023



Robert Polidori, *Music Theory Classroom in School #5, Pripyat*, 2001, photo montée sur aluminium, 101,6 x 127 cm.

© Robert Polidori. Courtesy Galerie Karsten Greve Paris, Cologne, St. Moritz

In his large-scale camera photographs, Robert Polidori aims to capture an event or a story, with a particular interest in interiors, as shown by this selection of works from 2001 to 2010. On the ground floor, a series of photographs of rooms at the Château de Versailles is on display. The detail of a wood panel, a flowery curtain half-protected from visitors by a glass case... these are all details that bear witness to the gaze of an authentic visitor, or even someone familiar with the place. Halfway up the gallery, we see a wall with green paint that has completely peeled off, and a photograph of a wave stuck to the wall at its centre.

This photo is so painterly that it has the effect of a trompe-l'œil, and offers a miraculous condensation of the history of Beirut, since it is this city that the Petra Hotel is about. Polidori's ability to tell stories, to produce narratives through photographs of architecture, is confirmed in the photos that follow, whether the remains of a music theory class in Pripyat (Chernobyl), the façades of shops or the interior of a house devastated by Hurricane Katrina in New Orleans. Katrina in New Orleans. This link between a major centre for preservation and restoration, and these derelict sites, speaks to the history of wars and natural or man-made disasters.

Awards, grants and commissions

2020 Guggenheim Fellowship
2008 Liliane Bettencourt Prix de la Photographie pour Parcours Muséologique Revisité
2006/07 Deutscher Fotobuchpreis pour After the Flood
2000 Alfred Eisenstadt Award pour Magazine Photography, Architecture
1999 Alfred Eisenstadt Award pour Magazine Photography, Architecture
1998/06 Staff photographer, The New Yorker Magazine
1998 World Press Award for Art

Selection of public collections

Instituto Moreira Salles, São Paulo, Brésil
Musée d'art contemporain, Montréal, Canada
Fundación « la Caixa », Barcelone, Espagne
Briscoe Center for American History, Austin, TX, États-Unis
Colby College, Waterville, ME, États-Unis
First National City Bank of New York, NY, États-Unis
Grinnell College, Grinnell, IA, États-Unis
Los Angeles County Museum of Art, Los Angeles, CA, États-Unis
The Museum of Fine Arts, Houston, TX, États-Unis
The Museum of Modern Art, New York, NY, États-Unis
New Orleans Museum of Art, Nouvelle-Orléans, LA, États-Unis
New York University, New York, NY, États-Unis
Princeton University, Princeton, NJ, États-Unis
The Berman Collection, Los Angeles, LA, États-Unis
J. Paul Getty Museum, Los Angeles, LA, États-Unis
The Link Group, Chicago, IL, États-Unis
The Metropolitan Museum of Art, New York, NY, États-Unis
Santander, New York, NY, États-Unis
Walker Art Center, Minneapolis, MN, États-Unis
Yale University, New Haven, CT, États-Unis
Bibliothèque nationale de France, Paris, France
Centre Pompidou, Paris, France
Château de Versailles, Versailles, France
La Caisse des dépôts et consignations, Paris, France
Maison Européenne de la Photographie, Paris, France
Victoria and Albert Museum, Londres, Royaume-Uni
UBS Art Collection, Zurich, Suisse

Selection of personal exhibitions

- 2023 *Robert Polidori. Photographs*, Galerie Karsten Greve, Paris, France
- 2022 *Robert Polidori: Recollections*, New Orleans Museum of Art, Nouvelle-Orléans, LA, États-Unis
Present/Past: The Robert Polidori Photographic Archive, Briscoe Center for American History, Austin, TX, États-Unis
Robert Polidori: Total Gnosis Enigma, Kasmin, New York, NY, États-Unis
- 2019 *Robert Polidori: Fra Angelico / Opus Operantis*, Flowers Gallery, Londres, Royaume-Uni
- 2018 *Robert Polidori: Devotion Abandoned*, Studio Trisorio, Naples, Italie
Robert Polidori: Fra Angelico / Opus Operantis, Paul Kasmin Gallery, New York, NY, États-Unis
- 2016 *Robert Polidori: Ecophilia / Chronostasis*, Paul Kasmin Gallery, New York, NY, États-Unis
Robert Polidori: 1986-2016 Remembering Chernobyl, Galerie Karsten Greve, Paris, France
- 2015 *Robert Polidori, Camera Work*, Berlin, Allemagne
Robert Polidori, Exteriors and Interiors, Galerie Karsten Greve, Cologne, Allemagne
Robert Polidori, Versailles, Edwynn Houk Gallery, Zurich, Allemagne
- 2014 *Robert Polidori, Spuren der Zeit*, Museum Bad Arolsen, Bad Arolsen, Allemagne
Versailles, The Memories of Walls, Fontana Gallery, Amsterdam, Pays-Bas
Robert Polidori, Selected Works, Erie Art Museum, Erie, Pennsylvanie, PA, États-Unis
- 2013 *Robert Polidori, Versailles*, Mary Boone Gallery, New York, NY, États-Unis
Robert Polidori, La Mémoire des Murs, Galerie Karsten Greve, Paris, France
Robert Polidori, Selected Works, Faulconer Gallery, Grinnell, IA, États-Unis
Robert Polidori, Secrets de Versailles, Galerie de Bellefeuille, Montréal, Canada
- 2012 *Robert Polidori, World Inventory*, Weinstein Gallery, Minneapolis, MN, États-Unis
Robert Polidori, Retrospective, Galleria Carla Sozzani – 10 Corso Como, Séoul, Corée du Sud
Robert Polidori & Jonas Mekas, Portraits, Edwynn Houk Gallery, New York, NY, États-Unis
- 2011 *Robert Polidori, Versailles*, Galleria Carla Sozzani, Milan, Italie
Robert Polidori, Ars Memorativa, Sundaram Tagore Gallery, Hong Kong, Hong Kong
Robert Polidori, Gail Severn Gallery, Ketchum, ID, États-Unis
- 2010 *Robert Polidori, Camera Work*, Berlin, Allemagne
Robert Polidori, Versailles, Flowers Gallery, Londres, Royaume-Uni
Robert Polidori, Versailles, Arthur Rogers Gallery, Nouvelle-Orléans, LA, États-Unis
- 2009 *Robert Polidori, Fotografias* Instituto Moreira Salles, São Paulo, Brésil
Robert Polidori, Fotografias, Instituto Moreira Salles, Rio de Janeiro, Brésil
Robert Polidori, Musée d'Art Contemporain, Montréal, Canada
- 2008 *Robert Polidori, After The Flood*, Ogden Museum, Nouvelle-Orléans, LA, États-Unis
Robert Polidori, Camera Work, Berlin, Allemagne

Robert Polidori, Versailles, Etats Transitoires, Flowers Gallery, Londres, Royaume-Uni
Robert Polidori, Versailles, Etats Transitoires, Nicholas Metivier Gallery, Toronto, Canada
Robert Polidori, Versailles, Etats Transitoires, Edwynn Houk Gallery, New York, NY, États-Unis
- Robert Polidori, After the Flood*, Aurther Roger Gallery, Nouvelle-Orléans, LA, États-Unis
- 2007 *Robert Polidori, After The Flood*, Jarach Gallery, Venise, Italie
Robert Polidori, After the Flood, Nicholas Metivier Gallery, Toronto, Canada
- 2006 *New Orleans, After the Flood*, Metropolitan Museum of Art, New York, NY, États-Unis
Fotografien, Martin GroiusBau Museum, Berlin, Allemagne
Robert Polidori, Chernobyl, Edwynn Houk Gallery, New York, NY, États-Unis
After The Flood, Flowers East, Londres, Royaume-Uni
- 2005 *Robert Polidori, Flowers Central*, Londres, Royaume-Uni
Chernobyl, Nicholas Metivier Gallery, Toronto, Canada

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|------|---|
| 2004 | <i>Havana</i> , Peabody Essex Museum, Salem, MA, États-Unis <i>Robert Polidori</i> , Weinstein Gallery, Minneapolis, MN, États-Unis <i>Robert Polidori</i> , Contact, Toronto, Canada |
| 2003 | <i>Robert Polidori</i> , Pace/MacGill Gallery, New York, NY, États-Unis |
| 2000 | <i>Robert Polidori</i> , Pace/MacGill Gallery, New York, NY, États-Unis |
| 1999 | <i>Robert Polidori</i> , Weinstein Gallery, Minneapolis, MN, États-Unis <i>Robert Polidori</i> , Robert Miller Gallery, Minneapolis, MN, États-Unis <i>Robert Polidori</i> , Gallery One, Toronto, Canada |
| 1997 | <i>Robert Polidori</i> , Institut du Monde Arabe, Paris, France <i>Robert Polidori</i> , Robert Miller Gallery, New York, NY, États-Unis |
| 1991 | <i>Robert Polidori</i> , Galerie Jacques Gordat, Paris, France |
| 1990 | <i>Robert Polidori</i> , Galerie Urbi et Orbi, Paris, France |
| 1988 | <i>Robert Polidori</i> , Atelier des Cannettes, Mois de la Photo, Paris, France |
| 1983 | <i>Robert Polidori</i> , Braathen Fine Arts, New York, NY, États-Unis |
| 1979 | <i>Robert Polidori</i> , CEPA Gallery, Buffalo, New York, NY, États-Unis |
| 1975 | <i>Robert Polidori</i> , Whitney Museum of Art, New Filmmakers Program, New York, NY, États-Unis |

Selection of collective exhibitions

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| 2024 | <i>AlUla: A Tapestry of Creativity</i> , Arts AlUla, Larvotto promenade, Principality of Monaco |
| 2023 | <i>Mexichrome: Photography and Color in Mexico</i> , Museo del Palacio de Bellas Artes, Mexico City, Mexico |
| 2022-23 | <i>Civilization: vivere, sopravvivere, buon vivere</i> , Musei San Domenico, Forlì, Italie |
| 2022 | <i>Archive Fever – Now</i> , Les Enluminures, New York, NY, États-Unis <i>Photography from the Collection</i> , Sheldon Museum of Art, Lincoln, NE, États-Unis |
| 2019-23 | <i>Civilization: The Way We Live Now</i> , National Museum of Modern and Contemporary Art, Séoul, Corée du Sud; Ullens Center for Contemporary Art, Pékin, China; National Gallery of Victoria, Melbourne, Australie; Auckland Art Gallery, Auckland, Nouvelle -Zélande; Musée des Civilisations de l'Europe et de la Méditerranée, Marseille, France and Musei San Domenico, Forlì, Italie |
| 2015 | <i>Frontiers Reimagined: Art that Connects Us</i> , Museo di Palazzo Grimani, Venise, Italie |
| 2014 | <i>Acchrochage</i> , Galerie Karsten Greve AG, St. Moritz, Suisse <i>Kunstleräume</i> , Galerie Karsten Greve, Cologne, Allemagne |
| 2013 | <i>Scale</i> , Nicholas Metivier Gallery, Toronto, Canada <i>Memory Theatre 2013</i> , Memorial Art Gallery of the University of Rochester, Rochester, NY, États-Unis <i>Preview 2013</i> , Gail Severn Gallery, Ketchum, ID, États-Unis |
| 2012 | <i>Intérieurs : Angela Grauerholz, Lynne Cohen & Robert Polidori</i> , Art 45, Montréal, Canada <i>Group Show</i> , Sundaram Tagore, Gallery, Hong Kong, Hong Kong <i>Beyond Words: Photography in The New Yorker</i> , Ullens Center for Contemporary Art, Pékin, Chine <i>Jonas Mekas / Robert Polidori</i> , Edwynn Houk Gallery, New York, NY, États-Unis <i>Past as Prologue</i> , Gail Severn Gallery, Ketchum, ID, États-Unis |
| 2011 | <i>Spectrum: East/ West/ Beyond</i> , Sundaram Tagore Gallery, Hong Kong, Hong Kong <i>Celebrating Noma's Centennial</i> , New Orleans Museum of Art NOMA, New Orleans, LA, États-Unis <i>Structure</i> , Nicholas Metivier Gallery, Toronto, Canada <i>Process</i> , Edwynn Houk Gallery, New York City, NY, États-Unis <i>Winter 2011</i> , Weinstein Gallery, Minneapolis, MN, États-Unis <i>Yangtze The Long River</i> , Camera Work, Berlin, Allemagne <i>Somewhen</i> , Jarach Gallery, Venise, Italie <i>Remembering Dakota</i> , North Dakota Museum of Art, Grand Forks, ND, États-Unis |

- 2010 *Bredaphoto 2010*, Bredaphoto, International Photo Festival, Bréda, Pays-Bas
Il ventre dell'architetto, Jarach Gallery, Venise, Italie
Photography, Flowers Galleries, Londres, Royaume-Uni
Art of Caring A Look at Life Through Photography, Cincinnati Museum Center, Cincinnati, OH, États-Unis
Diversidade e Afinidades: Universo x reverso, Espaço Cultural Contemporaneo, Brasília, Brésil
Summer 2010, Weinstein Gallery, Minneapolis, MN, États-Unis
40 Years On: Selection of Works by Artists Affiliated to Flowers Over the Past 40 years, Flowers Galleries, Londres, Royaume-Uni
- 2009 *Stigmata*, Musée de l'Elysée, Lausanne, Suisse
Royal Academy Summer Exhibition, Royal Academy of Arts, Londres, Royaume-Uni
Alec Soth: Fashion Magazine/ Robert Polidori, Versailles/ Nicholas Africano: Sculpture, Weinstein Gallery, Minneapolis, MN, États-Unis
The Art of Caring: A Look at Life Through Photography, New Orleans Museum of Art, Nouvelle-Orléans, LA, États-Unis
Wonderland, McClain Gallery, Houston, TX, États-Unis
Trouble in Paradise: Examining the Discord between Nature and Society, Tucson Museum of Art, Tucson, AZ, États-Unis
- 2008 *The Interior: Contemporary Photographic Views*, Weinstein Gallery, Minneapolis, MN, États-Unis
Somewhen, Jarach Gallery, Venise, Italie
Remembering Dakota, North Dakota Museum of Art, Grand Forks, ND, États-Unis
Remembering Dakota, Chazen Museum of Art, Madison, WI, États-Unis
Brasil des Focos, Paços das Artes, São Paulo, Brésil
- 2007 *New Works by Gallery Artists*, Flowers Galleries, Londres, Royaume-Uni
Says the Junk in the Yard, Flowers Galleries, Londres, Royaume-Uni
Brasil des Focos [o olho de fora], Centro Cultural Banco do Brasil, Rio de Janeiro, Brésil
Ingenium Photographie et Ingéniosité 1846-2006, Palais des Beaux-Arts, Bruxelles, Belgique
- 2006 *The Living is Easy*, Flowers Gallery, Londres, Royaume-Uni
New Work, Nicholas Metivier Gallery, Toronto, Canada
Peintres de la vie moderne, Donation, Caisse des Dépôts, Paris, France
Photograph Collection, Centre Pompidou, Musée National d'Art Moderne, Paris, France
The Living is Easy, Flowers Gallery, London, Royaume-Uni
PAPER, Nicholas Metivier Gallery, Toronto, Canada
- 2005 *Epilogue*, Jackson Fine Art, Atlanta, GA, États-Unis
Atomica, LombardFreid Projects, New York, NY, États-Unis
Season Preview: New Work by Gallery Artists, Nicholas Metivier Gallery, Toronto, Canada
- 2004 *De Wereld Deugt, Wijzelf Helaas Wat Minder*, de Appel Arts Centre, Amsterdam, Pays-Bas
Photography at Colby, Colby College Museum of Art, Waterville, ME, États-Unis
- 2003 *Robert Polidori, Esther Haase: Kuba*, Camera Work, Berlin, Allemagne
- 2001 Grant Selwyn Fine Arts, Los Angeles, CA, États-Unis
- 1999 *Preview IV*, Weinstein Gallery, Minneapolis, MN, États-Unis
- 1998 Weinstein Gallery New York, NY, États-Unis
- 1997 Robert Miller Gallery, New York, NY, États-Unis
- 1994 Conseil Général de la Nièvre, Nevers, France
- 1989 Chicago Art Institute, Chicago, IL, États-Unis
- 1982 Braathen Fine Arts, New York, NY, États-Unis
- 1981 P.S.I., Long Island City, New York, NY, États-Unis
- 1980 Braathen Gallozzi Gallery, New York, NY, États-Unis
- 1978 International Center of Photography, New York, NY, États-Unis
- 1975 Bykert Gallery, New York, NY, États-Unis

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Ouverture :
Mar – Ven: 10h -13h /
14h – 18h30
Sam: 10h – 13h / 14h – 18h