



Activity guide

Palazzo Grassi
Punta della Dogana
Pinault
Collection

Welcome!

You are about to enter the world of CHRONORAMA, a photography exhibition in which you will encounter famous people, extravagant objects, fabulous clothes, and places and cities from (almost) all over the world.

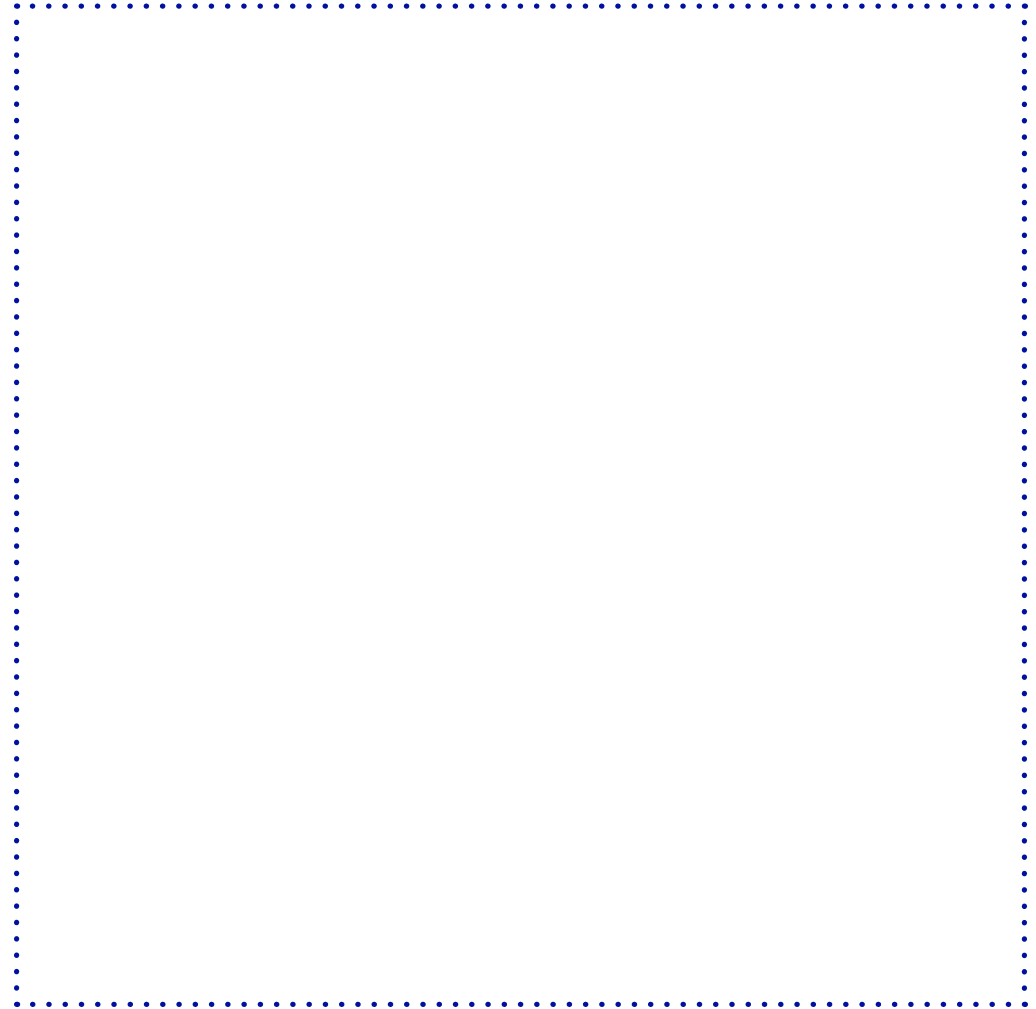
The images, which tell the story of photography and capture the spirit of the times, were taken over many decades and document the trends and fashions of the 20th century. Before being shown at Palazzo Grassi, they could be found in the pages of famous magazines, which you may have heard of, such as «Vogue», «Vanity Fair» and «House & Garden».

The object you are holding in your hand right now is also a magazine! It is YOUR magazine and you can do whatever you like with it, you are the editor-in-chief*! Use it as a guide as you visit the exhibition, fill it in, colour it and decorate it as you wish. Grab a pencil, a camera, or a smartphone, and immerse yourself in this stream of images.

* What does the editor-in-chief do?

The editor-in-chief decides which articles and texts to include in the magazine and chooses the photographs and illustrations that will accompany them. For this magazine, the editor-in-chief is you.

Me



Have you seen how many portraits there are in these first rooms? Why not take one of yourself?

• These photographs are portraits taken in the 1920s, when silent films were very popular and people were photographed in very expressive poses. What pose would you have chosen for your portrait? Choose a white wall or a corner that inspires you and strike a pose. When you get home, print it out and paste it here.

I'm a reporter

[illegible]

What a mysterious detail!
Whose shoes are these?

- Put yourself in the shoes of a reporter, a special correspondent for your magazine, and reconstruct the story behind this image: you can add bodies to the photo or give the detail a background or write a story about these four shoes.



ADOLF DE MEYER
MODELS' FEET WEARING SHOES BY BOB
1919. «VOGUE», ©CONDÉ NAST

Texture

Do you know what a texture is? A texture is the look and feel of a surface that creates a pattern - geometric or otherwise. Look at the texture and pattern of what you're wearing right now!

- Take a look at the photo and try to find other textures, not only among the pictures here, but also in other rooms of the museum. Copy them and put them together to make your own composition, like a collage.



EDWARD STEICHEN
LEE MILLER
1928, «VOGUE», «CONDÉ NAST



GEORGE HOYNINGEN-HUENE
A PORTRAIT OF FASHION JOURNALIST JOHN MCMULLIN
1932, «VOGUE», «CONDÉ NAST

Backlit transformation



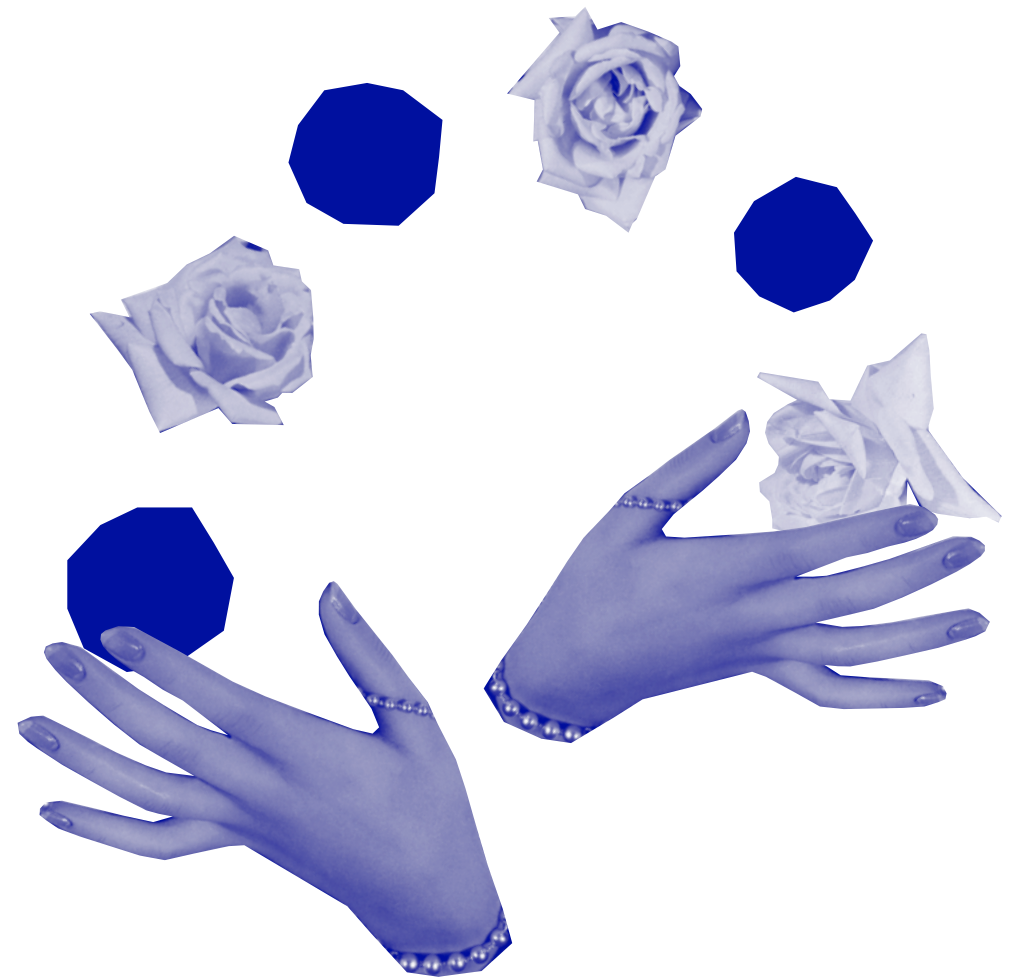
Light is a fundamental element of photography. Without light there is no exposure, and without exposure there is no photograph! Look at the portrait of this man: it was taken against the light, and he is backlit. We can barely see the details of his face and his body appears as a dark silhouette.

- Now, imagine your eye is a camera lens. Look at one of the people with you and trace their outline with your hand. Focus only on the silhouette and reproduce all the curves, edges, and lines. What shape appears? Draw it here.

Still me

There are different kinds of portraits, some are full-length and some are half-length. But if there is no body, is it still a portrait? The avant-garde artists of the 1930s experimented a lot with surreal objects and scenes.

- We suggest you do the same: try to make a portrait of yourself without appearing in it. What would you put in the frame?



HORST P. HORST
A MANICURED MODEL'S HAND RESTING ON A PLATFORM DECORATED WITH ROSES AND PEARLS
1933, «VOGUE», «CONDÉ NAST



HORST P. HORST
MODEL LISA FONSSAGRIVES, IN BATHING SUIT BY BRIGANCE,
SEATED IN V POSITION, AND SPELLING OUT VOGUE ABOVE
1940, «VOGUE», ©CONDÉ NAST

What can your body become?

- Try to make a shape with your body, following the example of the models in the image. Then have your photo taken.

Advertising!

Photography is used in a thousand ways.
There is no such thing as a magazine without advertising.
Think about what a journey these photos have taken:
from the pages of a magazine they have ended up
on the walls of this museum, and who knows what
else may become of them.

- Take this one, for example. What do you think it could advertise? Try coming up with a title or slogan to accompany it.

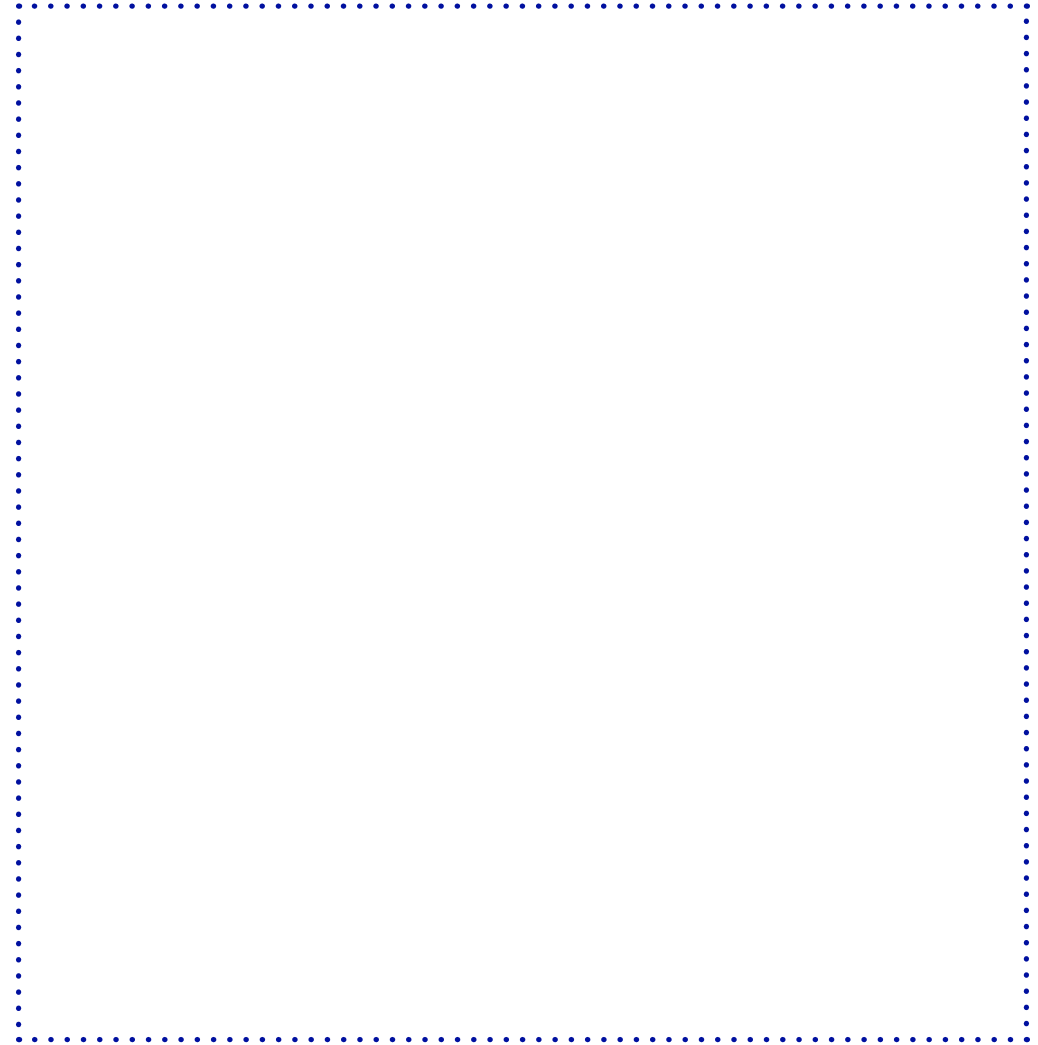


IRVING PENN
BASEBALL PLAYER WILLIE MAYS
1954, «VOGUE», ©CONDÉ NAST



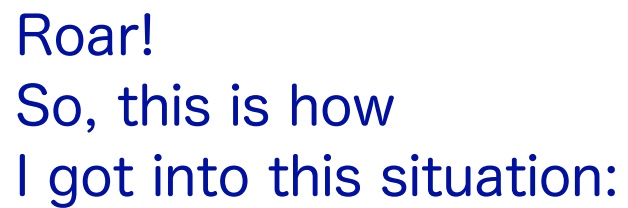
WEEGEE
JOHNNIE RAY, STRETCH CARICATURES
1955, «VOGUE», ©CONDÉ NAST

What do I look like?



The contours of this guy's body are becoming blurred!
You can no longer figure out his facial features, it almost
looks as if he is melting.

- Try taking a photograph by putting the coloured sheet of paper inside the magazine in front of the lens. Experiment, crumple, and fold the sheet to discover all the possibilities of distorting reality.



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Who are the people in this surreal image?
But more importantly, why is there a lion with them?

- Use your imagination and try to figure out what's happening from the lion's point of view. Look at the scene from his perspective and reconstruct the story behind this photograph.

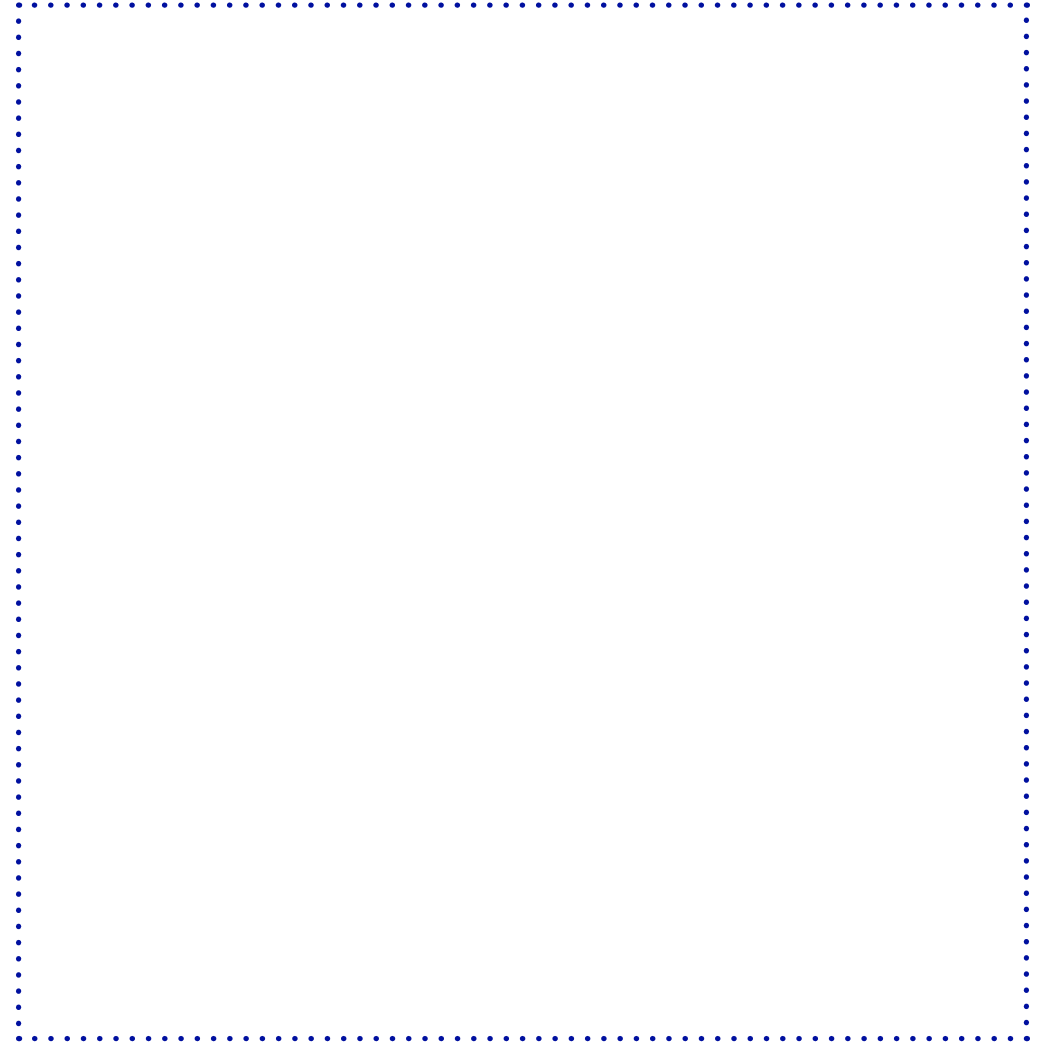


BERT STERN
THE LIFE AND TIMES OF SIGMUND FREUD, A SCENE FROM THE PLAY BY ROBERT WILSON
1970, «VOGUE», «CONDÉ NAST



BOB WILLOUGHBY
CONTENTS OF MODEL CHERYL TIEGS'S EMBROIDERED HANDBAG
1971, «GLAMOUR», ©CONDÉ NAST

Worthless? Are you sure?



Take a look at this photograph. The objects in it look worthless, but the photographer has managed to make them unique. What can you find, rummaging through the bottom of your backpack, your pockets, or your bag?

- Organise what you have found into a composition and make a drawing of it in close-up, as if it were a still life: with the right perspective everything can become a treasure!



You travelled through time today and experienced an impressive stream of images. All the faces you saw are suspended in time, eternally youthful. Photography, after all, is not a simple process of reproduction: it is light and illusion, but also MEMORY.

- As soon as you leave the museum, stand in a spot in the Campo San Samuele just outside and take photos so you and everyone with you can remember what a beautiful day it was. Stick them in here. You all contributed in some way, you were the editorial staff of your first magazine, and you deserve to be featured in its pages.



HORST TAPPE
PABLO PICASSO,
CANNES, FRANCE,
1963, «VOGUE», ©CONDÉ NAST

EDWARD STEICHEN
MOTH BALLS AND SUGAR CUBES,
1927, «VOGUE», ©APERTURE
FOUNDATION, INC., PAUL STRAND
ARCHIVE

HANS NAMUTH
JACKSON POLLOCK,
1950, «VOGUE», ©1991 HANS
NAMUTH ESTATE, COURTESY
CENTER FOR CREATIVE
PHOTOGRAPHY

HORST P. HORST
MODEL LISA FONSSAGRIVES,
IN BATHING SUIT BY BRIGANCE,
SEATED IN V POSITION, AND
SPELLING OUT VOGUE ABOVE,
1940, «VOGUE», ©CONDÉ NAST

TEFFI BRANDL
SCULPTRESS RENEE SINTENIS,
1929, «VANITY FAIR», ©CONDÉ NAST

UNKNOWN
JACQUELINE KENNEDY,

PHOTO ILLUSTRATION CREATED
WITH THE DOTS OF A
PHOTO-ENGRAVING SCREEN,
1963, «VOGUE», ©CONDÉ NAST

JACK ROBINSON
LEONARD COHEN,
1967, «VOGUE», ©CONDÉ NAST

ARNAUD DE ROSNAY
ACTRESS VERONIQUE MAINGARD
WEARING AN ADOLFO CAFTAN,
1970, «VOGUE», ©CONDÉ NAST

MARC RIBOUD
THE CENTRE POMPIDOU, FRANCE,
1977, «VOGUE», ©MARC RIBOUD /
FONDS MARC RIBOUD AU MNAAG

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OFFICE OF PALAZZO GRASSI
– PUNTA DELLA DOGANA

GRAPHIC PROJECT
AND ILLUSTRATION
PAOLA MOMENTE

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This magazine
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