

Pablo Chiereghin
works 2008-2010

Pablo Chiereghin works with non conventional photography, actions and performance. His work and the processes from which it have been generated seem to lead the viewer not beyond the subject, but rather more deeply into the subject, above the task of revealing and expressing the complexity of his nature, at an existential as well as political and social level. In his work he create multi-layers meanings in which the subject represented becomes a simple covering while the lead role is assigned to the synthesis of an idea contained within it.

Born in 1977 in Adria (Ro) Italy. He studied Communication in Bologna where he started working as copywriter. He worked as creative in Madrid and Trieste. Since 2004 he collaborate with ITS International Talent Support international contest for photographers. In 2007 he finished a master in Art and Photography at Central St. Martins, University of Arts of London. Since 2008 he lives and works in Vienna where he is represented by Anzenberger Gallery.

Solo exhibitions

2010 • “Hi I’m Pablo Chiereghin, I come from Adria” das weisse haus Vienna (2 Feb – 13 Mar)

2008 • “Pablo Chiereghin. They say I seem clever” MiCamera, Milano, (14 Oct. - 22 Nov.)

2007 • “Birthday Suit”, The Window Gallery, London, in collaboration with Barbican Art Gallery for the exhibition “Seduced Art and Sex from Antiquity to Now”. (2-9 Nov. 2007 and 18-25 Jan. 2008)

Duo Exhibition

2010-2011 • European Month of Photography, “Privacy Matters” Anzenberger Gallery (2 Dec-29 Jan)

Groups Exhibitions (selected)

2010

- “Rondomat”, Rondo Kulturservice Steiermark, Graz (17 Dec)
- “ArtMart”, Kunstlerhaus, Vienna (16-21 Dec)
- “Klang/Farben Film/Musik”, European Center for culture, Belgrade (18-19 Oct)
- “When a ball dreams, it dreams it is a frisbee”, Rondo, Graz (30 Apr)
- “The collective body”, Grundkino, Vienna (8-9-10 Jan)

2009

- “Be my Guest” performance with Aldo Giannotti, at Kittycorner, Berlin (24 Oct)
- “Love Nest” Wannabe Gallery, Milan (27 Mar-15 Apr)
- Pesaro Photo Festival (8-12 May)

2008

- “Retrospettiva”, MiCamera, Milan (9 Dec. – 15 Jan. 2009)
- “Sauna”, Konzerthaus Vienna, (3-12 Nov)
- “Sideshow” Londra, (26-28 Sep)
- “Apnea Visual and performing arts festival,” Pesaro (23-24 Aug)
- Pesaro Photo Festival (17-19 May)
- Birthday Suit, Area 142 Showroom, London (Feb- Apr)

2007

- CROP, at Central Saint Martins, London (16-21 Jun)

Articles (selected)

- Repubblica.it, features Portraits with telephone numbers, 30 photos (Dec. 2010)
- SNOB magazine, Russia, feaurures 14 pages Portfolio of Picture of a Lie (Jul-Aug 10)
- GQ Italy, interviews, in the New talents columns, (Feb 10)

- 1000 Words Photograph.com features Picture of a Lie (May 09)
- F-stop.com features Picture of a Lie (Feb 09)
- Blir.com features Picture of a Lie (Jan 09)
- Zoom, features “Pablo Chiereghin. They say I seem clever” (Nov-Dec 2008)
- Kult, features “Pablo Chiereghin. They say I seem clever” (Oct 2008)
- Photolcon, portfolio publication with 3 pages (n.5, Spring 2008).
- Report, RAI 3, buys Birthday Suit for RAI National TV, trailer of the program (Feb-Apr 2008).
- Oesterreicht.at, interview with Pablo Chiereghin and publication of Birthday Suit (Mar 2008)
- Renische Zeiutug.de features Birthday Suit (Mar 2008)
- Dresslab.com features Birthday Suit (Mar 2008)
- Repubblica.it, features Birthday Suit with a gallery of 26 photos (Jan 2008)

Catalogues and publications

- “Eyes on. Monat der fotografie Wien”, ISBN 978-3-902675-46-0, 2010.
- ”Portraits with telephone numbers” project catalogue, 2010.
- “Pablo Chiereghin. They say I seem clever”, artist book for the solo show, 2008.

Art Fair

- ArtVerona , 14th -18th October 2010

Awards & Residency

- Rondo, Graz, April 2010, artist in residence with Aldo Giannotti
- Short listed for the “Premio Arti Visive San Fedele 2009”, Galleria San Fedele, Milano



Snow
*2010, installation at Rondomat exhibition, Rondo
title, window, landscape*



0043 650 7306291



+3366 1 20 10 77



+33 6 734255 14



+49 1578 7381356

Portraits with telephone numbers
(from the series of 40 pieces)

2010, Polaroid Spectra image, unique



All the times that I told the story of my name

Since I was born, everybody calls me Pablo, but my first name is Michele. In every document I am Michele, just Michele Chierighin. Everytime somebody asks me about my name, I have two choices. A long story, if I have to keep the conversation up, or a shorter one, if I have to be polite, but short.

The long story is that I have no Spanish roots although I know Pablo is a Spanish name. Yes, I speak Spanish but just because, in my twenties, I lived in Madrid for a while. Sometimes at this point Italian people ask me if my name comes from the famous song Pablo from the Italian cantautore De Gregori. This is really a cool song about an Italian emigrant in Switzerland who meets a Spanish workmate who knows the women and cheats on his wife and if one day he fell, he did it thinking of his wife, putting on weight or of his fighting cockerel, but my parents assured me that my name doesn't come from there. Well, it is all about my parents, nobody has a full copyright on their own name. My parents were atheists, they were left-wingers, they liked Neruda and Picasso, and both of them wanted to give me a special name, a name that would mark my existence. So they decided on Pablo. Pablo Chierighin, that doesn't sound that Italian at all.

But where does Michele come from? Well, both the families of my parents are from Veneto, a region renowned for its conservative Catholicism and for its 'facade of Catholic behaviour'. Both the families (and especially my father's mother Nonna Parigina) were pretty looking forward to having a traditional wedding and a 'traditionally named' grandson, growing up following church behaviours. My parents married in bell bottom jeans in full summer, on the 21st of August. All this was a sort of weird thing, but at least my parents were married, so all my grandparents, although not invited to the wedding, were somehow happy. The wedding was performed with a bunch of friends by a really close friend that was the PCI vice-major of Adria at that time. I have some photos and I am really proud of them (now my parents have changed, my mother also told me that sometimes she regrets not having had a white dress and a more traditional wedding).

Well, after four months my mother got pregnant and they decided to call their son, me, Pablo, well Michele. I still wonder why they were not brave enough to go just for Pablo. I actually found out that I had another name on

(text in the work)

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my first day of primary school. They called Michele Chiereghin and my mum pushed me in. After a while I started asking myself about this weird name that was written everywhere, but that didn't belong to me. The explanation by my parents was that they really liked Pablo, but Pablo could also have been considered a political name, so they went for a more normal one so that nobody could discriminate me. At that time it was enough for me. Furthermore, my mum had problems with her name, too. When my great-grandfather went to register her name, he couldn't register Odette - a name stemming from an easy-reading French novel - because there was still a fascist law that allowed kids to be registered only with Italian names. My great-grandfather got really upset and went for Odetta, saying that it was a female Italian name because it ended with an 'a'. So my mother Odetta and my father Nerino (that is also a strange name that translated sounds like small blacky and my father, except when he was a kid and blond, was black-haired and not that tall. Anyway, now he is white-haired) didn't want to mark me for all my life with a communist name. I understand it. They had always been looking out for my future. Furthermore, my father's mum searched for a Pablo among the saints of the calendar and she couldn't accept that Pablo wasn't present. The Italian translation was Paolo, but that was not enough for her. Considering all the circumstances, my parents had a lot of doubts until the very last day. They had always done what they wanted to, but this was for them the first important issue that could have directly affected somebody else's life.

I was born on the 29th of September, which is regrettably the birthday of Silvio Berlusconi, too. The 29th of September is San Michele, that is not a proper saint because he is one of the three archangels. He was a fighter that defeated the dragon personifying the devil. Not bad. That means that my birthday is also my saint's day. Michele means who is like God?. That was somehow enough for my Grandma to deal with the fact, too, that her grandson would have the strange opportunity to decide at 18 years old if he would like to be baptised.

So that day my father went to register me at the council house. He named me Michele Chiereghin. In the meanwhile my mum was holding me at her breast, telling her friends and relatives how beautiful her Pablo was.

The short story I tell about my name is that I was named Pablo because my parents loved Neruda.



(text in the work)

All the times that I told the story of my place

I was born in Adria. Adria is the famous place that gave the name to the Adriatic Sea. Normally I do not speak that much about me and my origin, but I know that abroad, and sometimes in Italy too, this name sounds weird. When I introduce myself and my place, most of the time I go for a short story saying that I am Italian and I came from Adria, a little town 50 km away from Venice. This story is short and it is as true as the longer one is, but when somebody shows real interest in the place where I was born, I promised myself long ago to explain exactly where I am from.

When I start telling the long story about Adria, I am somehow happy about knowing where I will take the conversation, and happy to satisfy my audience, leaving some open points that can easily be filled by ready-to-answer questions. I think this story is much more interesting than the shorter one, also because the longer story has no need to mention famous places such as Venice (which was actually founded 1000 years later than Adria), but is entirely enough by itself. Another attitude that I feign when I tell the long story is acting like they should know such a well-known story just as they should know the important place where I come from.

I start saying that Adria was an ancient Etruscan port. Well, the first record of Adria is about a first settlement of Venetic origin in the 12th century BC; but the foundations of classic “Atria” or “Hatria” are dated around 500 BC. In this period the Etruscans conquered the area and transformed the town of Adria and its port into an centre of commerce. Due to the far-reaching importance and influence of the city, the sea was named Adriatic after the Etruscan city of Adria.”

At this point if I see that I am showing off too much by playing the historian, I say that people aren’t expected to know this story, it is only that, I promised myself long ago to tell the story of my place every time somebody asked. There is nothing to worry about if they do not know the place because nowadays Adria is a small town with 20,000 inhabitants in a economically depressed area with fog in the winter and mosquitoes in the summer.

If people are not too bored at this point, they normally bring up Venice or come up with some questions about the sea and the coast. I normally say that the coast in the area is ok, grey sandy beaches, the water is not that clear due to the position between the two deltas of the main two Italian rivers, the Adige and Po. Right after that I have to declare that Adria it is not at the seaside, but 25 km away from the coast. Most of the time the question then comes by itself, how is it possible that a city that is not on the sea gave the name to the Adriatic sea? And this is the part that I like most because it allows me to reply to a legitimate question with an answer that is so true and logical that it could appear surreal. I answer this way, saying that Adria was an Etruscan harbour that was not directly on the sea, but on the coast of the Po, where the river met the sea. It took 2,500 years for the Po to put 25 km of land between Adria and the coast as its delta grew, now forming a bulge of land in the sea.

At this point the conversation ends, people swear not to be really sure of my version of the facts and assure me that they will check it in the next days. I say yes that they should check it so that they know in which sea they will bathe next time.

Normally after this, I try not to mention the story of Adria anymore and we drink something together.



Exhibition's title
2010, text on paper, nail
21 cm x 29,7 cm, unique edition



“Prendete e mangiatene tutti”
take it and eat it

*The artist serves a home made soup with four kind of beans,
lentils, cabbage, Jerusalem artichokes, onions, potatoes and olive oil.
Unleavened bread and red wine.*

2010, installation performance for the show Collective Body


Österreichische
Bundesarchive
Dr. Ingrid Isakowitz
Burggasse 11
1040 Wien
Tel. +43 (0)1 711 01
www.burg.gv.at

Republik
Österreich
Bundesministerium
für Inneres
am 20. 01. 2018 11:00:00

TESTAMENT

Ich, Paula Schöberl Christen, geb. 20. 01. 1917, 1080 Wien, Österreich, ich erkläre im Vollbewusstsein meiner Sinne und geistigen Kräfte, nachfolgendes bei mir selbstentworfen, meine letzte Will. Ich bin ledig.

Ich erkläre mich als meine letzten ausdrücklichen letztwilligen Verfügungen und erblicke an der nachfolgenden Erbfolge.

Die Erbverteilung ist wie folgt: Ich bestimme, dass meine Tochter, Veronika, geb. 12. 01. 1978, 1080 Wien, Österreich 4/5, an

Der rest der abgesetzten Erbverteilung ist in meinen Testamenten von mir ge-

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(text in the work, english translation)

I, Pablo Michele Chiereghin, born in Adria (Ro) Italy the 29th of September 1977, disposing mind and memory do hereby make, publish and declare the following to be my Last Will and Testament.

I nominate as executor my father Nerino Chiereghin.

I direct that my legally enforceable debts, last illness and funeral expenses, be paid out of my residuary estate, and when not possible will be covered by my parents Odette Pannilunghi and Nerino Chiereghin.

I leave my artworks to my beloved partner Annibelle Seilern und Aspang, she should donate 10 pieces to my parents, one piece to Aldo Giannotti, Gianmaria Gava, Maurizio Maier, Roberto Fazzina, Alberto Ama' Damiano Barbon, Carlo Chiereghin, Nicola Ferman and Manuela Spiga.

I hereby commit Annibelle to give one third of the profits coming from the future exploitation and the selling of my works to my parents.

I leave my personal belonging, objects and books of the house of Vienna to Annibelle. She will give some memories of my recent life to my parents. In case of irreversible coma, persistent vegetative state or terminally illness I want to have life-sustaining treatment for maximum two months. According to this will and maximum limit, my executor can decide to short the treatment period. After two months I do not want any treatment given to postpone my death. After my death, I wish to donate the following organs: heart, lungs, kidneys, corneas, liver, and any other in accord with my Executor. I direct that my remains be cremated.

I dispose to have a not religious funeral and I ask Annibelle to organize the ceremony.

This testament could be modified anytime.

This text was declared as testament and personally signed by me under the uninterrupted presence of my three witnesses

Vienna, December 17, 2009

Instructions
2009, mixed media,
160 cm 40 cm by 40 cm, edition of 3+AP



Yellow Bag
2009, mixed media,
80 cm by 60 cm edition of 3 +AP

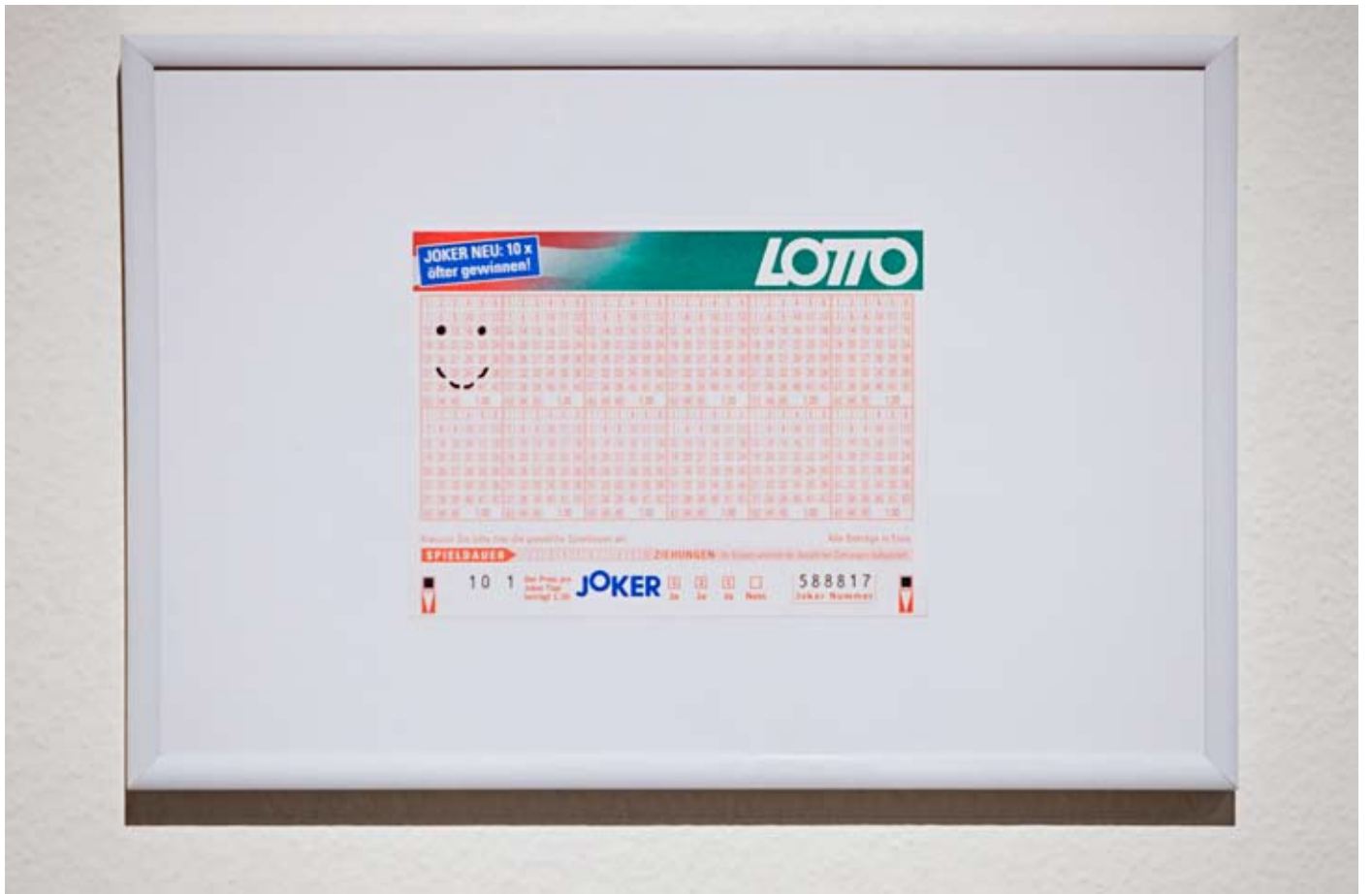


Summer afternoon
la Repubblica 03-08-09

*2009, mixed media,
15 cm by 10 cm, unique edition*

*English translation
Correction and Clarification*

*Due to an error, in the crosswords page of yesterday's newspaper, there was no
correspondence between the clues and the grid. We apologise to our readers.*



I feel Lucky
Bet for Austrian Lotto 16-09-09

*2009, mixed media,
20 cm by 30 cm, edition of 3 +AP*



Sehr geehrter Verkehrsteilnehmer(in), lieber Gast!

Wir freuen uns, dass Sie unser Landeshauptstadt Graz besuchen, und hoffen, dass Sie schöne und angenehme Stunden verbringen können und können.

Leider müssen unsere Aufzeichnungen feststellen, dass Sie keinen ordnungsgemäß geläuterten Parkchein für die Einweisung des gebührenpflichtigen Kurzparkens bzw. gültigen Parkchein vorweisen können. Parkchein erhalten Sie am Parkcheinautomaten in unmittelbarer Nähe Ihrer Parkplätze. Die Parkgebühren kann mittels Euro-Münzen bei den Parkcheinautomaten entrichtet werden.

Wir bitten um Ihr Verständnis, dass wir diesen Tatbestand an Seite der Gleichbehandlung aller Bürger melden müssen und ersuchen Sie, diese Angelegenheit zu beugegen.

Für die Überweisung des vorgeschriebenen Betrages nach Österreich verwenden Sie bitte den IBAN-Code AT61400008210021512 und BIC-Code BAWAAT33.

Mit freundlichen Grüßen

Das Parkgebietsamt

Dear Road Users and Visitors,

We are very happy that you are visiting the provincial capital of Graz and hope that you spend some enjoyable hours in town.

Unfortunately, our traffic warden have discovered that you have not displayed a valid parking ticket for the use of the short-term parking zone or green parking zone, respectively, both subject to charge. Parking tickets can be purchased from the parking ticket machine near your parking space. To pay the parking fee, please insert the required coins in one of our parking ticket machines.

To ensure that all citizens are treated equally, we kindly ask you to settle your parking fee. The non-payment of parking fees is a punishable offence. For bank transfers in Austria, please use IBAN code: AT61400008210021512 and BIC-Code BAWAAT33.

Yours faithfully,

The Parking Fees Department

Egregio conduttore, caro ospite,

Siamo lieti che stiate in visita nel nostro capoluogo regionale di Graz e speriamo che abbiate potuto e possiate trascorrere ore belle e piacevoli.

Il nostro servizio di vigilanza, purtroppo, ha constatato che non avete esente il tagliando di parcheggio, regolarmente comprato, per l'utilizzo della zona di sosta a pagamento, rispettivamente, entrambi soggetti a pagamento. Potete ottenere i tagliandi di parcheggio dalle macchine automatiche nelle immediate vicinanze del vostro parcheggio. I diritti di parcheggio possono essere pagati con monete in Euro presso le apposite macchine abilitate allo scopo.

Vi chiediamo di comprendere che, per parità di trattamento di tutti i cittadini, dobbiamo segnalare per questi infrazioni e vi preghiamo pertanto di provvedere in merito.

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La Sezione parcheggio a pagamento

Stadt Graz, Straßenamt, Referat für Parkraumwirtschaft

Burg Graz, Hauptplatz 6

Telefon 0 316 / 870-04 86, Telefax 0 316 / 870-86 09

Unfortunately
2009, mixed media,
30 cm by 40 cm, edition of 3 +AP



(text in the work)

Vienna, April 13, 2009

Today I went out.
I removed a parking fine from a stranger's windscreen.
I paid it.
Then I returned home.

P.C.

Man and his destiny
2009, triptych,
mixed media, 80 cm by 60 cm, unique edition



(text in the work)

Vienna, April 14, 2009

Today I intentionally had sex with my girlfriend without using precautions.

P.C.



(text in the work)

Vienna, April 16, 2009

Today, without warning anyone and for the entire day,
I didn't speak, I didn't work and I intentionally postponed every activity until tomorrow.

P.C



Picture of a Lie

from the series of 12 pieces

If photography was born to document the reality, Picture of a Lie has the goal of documenting the false. The artist, after a non scientific psychoanalytic procedure, asked his model to repeat their worst lie as they were facing the person they told it to. The goal is not to portray the person but the lie itself.

*2008, Lambda Prints mounted on aluminum,
60 x 50 cm, , edition of 5 +AP*





“Il tema è la Politica” **Metamorfosi sensibili dopo il 14 aprile 2008**
“Politics is the theme” Emotional metamorphosis after the Italian elections, April 14, 2008
(from the series of 5 pieces)

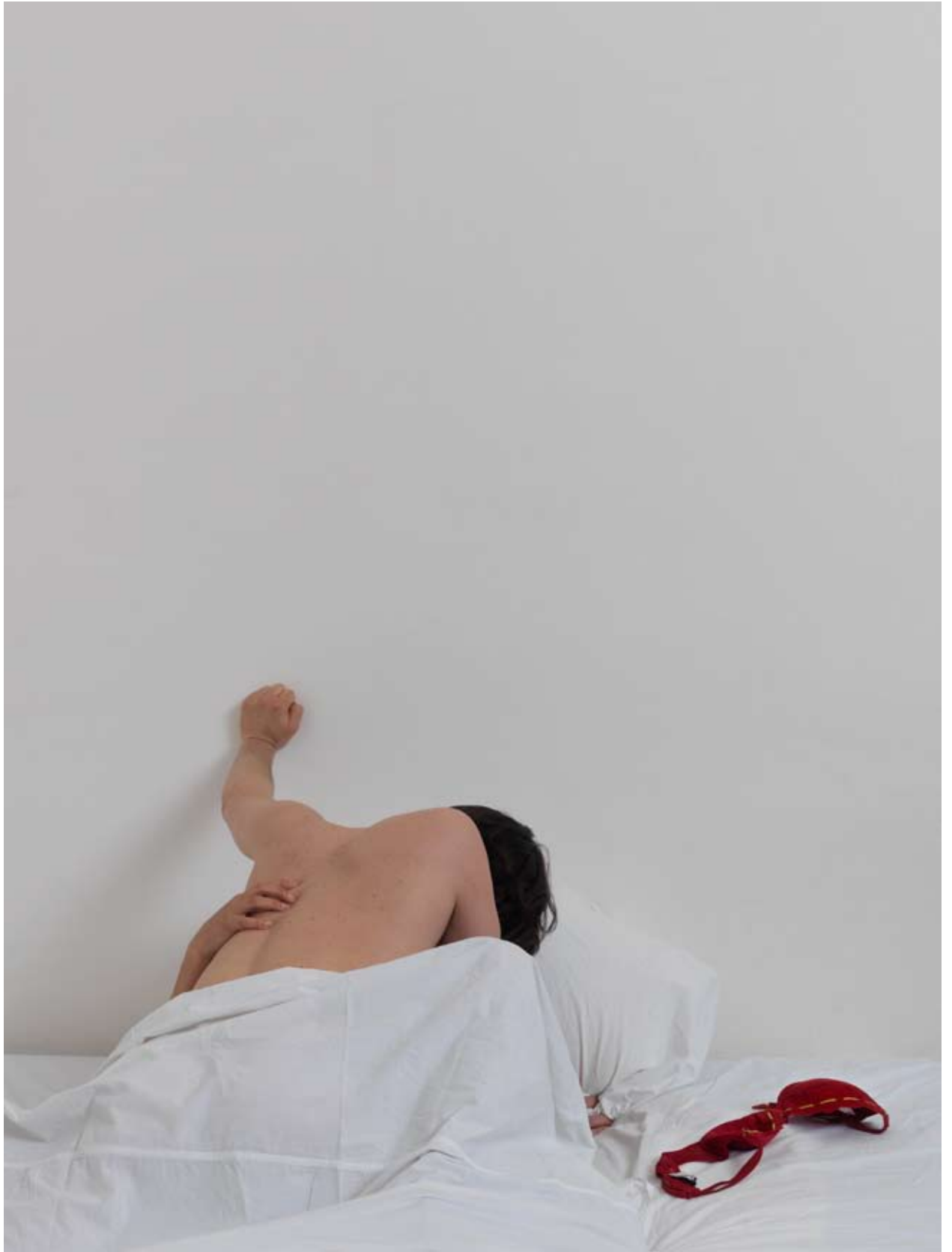
Me, after April 14, 2008
2008, *Lambda Prints mounted on aluminum,*
40 x 60 cm, , *edition of 5 +AP*



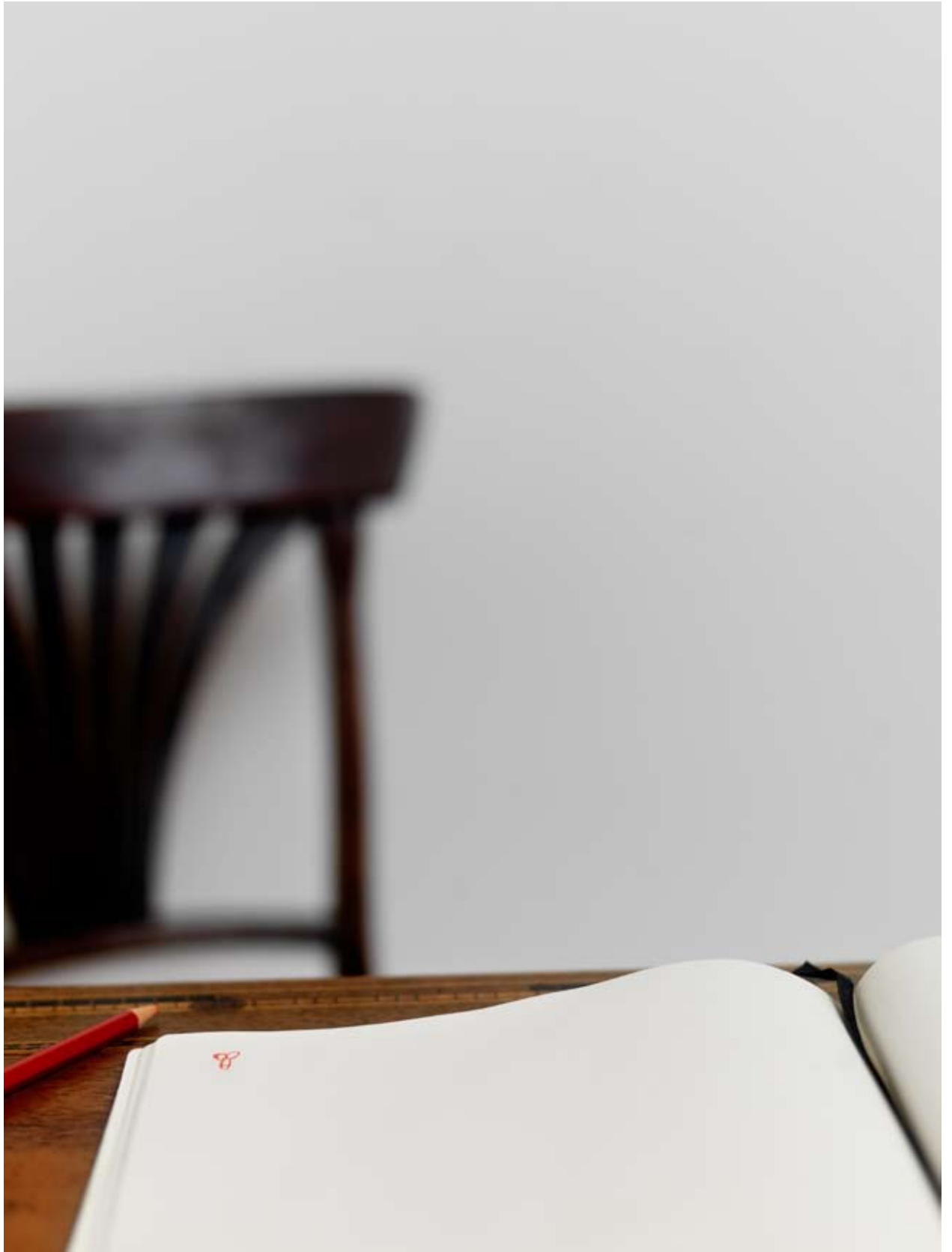
My meal, after April 14, 2008
2008, *Lambda Prints mounted on aluminum*,
40 x 60 cm, , edition of 5 +AP



My plant, after April 14, 2008
*2008, Lambda Prints mounted on aluminum,
40 x 60 cm, , edition of 5 +AP*



My sexual life, after April 14, 2008
2008, *Lambda Prints mounted on aluminum*,
40 x 60 cm, , edition of 5 +AP



My creativity, after April 14, 2008
2008, *Lambda Prints* mounted on aluminum,
40 x 60 cm, , edition of 5 +AP



Birthday Suit

from the series of 12 pieces

Birthday Suit is photographic action project that explores social acting boundaries. People have been paid to have portrait taken by a nude photographer, who stood inside a gallery shop window in a central street of London. The situational agreement is a dualism of power: the artist seduces the model engaging him in a voyeuristic situation where the spectator has a strong advantage: being dressed. On the other hand when the shutter opens, it is the spectator that suddenly looks naked.

*2008, Lambda Prints mounted on aluminum,
60 x 50 cm, edition of 12 +AP*



PREVIOUS WORKS AND PRESS CLIPS
www.pablochierghin.com

CONTACTS
Pablo Chierghin
tel. 0043 650 7306291
pablo@pablochierghin.com
Glasergerasse 4/9, 1090, Wien

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