

GALLERIES REFERENCE

Alinari – Firenze - Italia

<http://www.alinari.it/mostre/dallafotografiadarte/index.html>

Cons Arc – Chiasso - Switzerland

<http://www.consarc-ch.com/URLnuovo/galle/nbat/battaglia.html>

Galleriastudiolegale – Roma - Italia

<http://www.galleriastudiolegale.it/artisti.aspx>

Galleria Nicoletta Rusconi – Milano - Italia

http://www.nicolettarusconi.com/scheda_mostra.php?mostra=mostre/essenza-e-desiderio&idfeed=ju-lu-essenza-e-desiderio&lang=it

Officina-arte – Magliaso-Lugano - Switzerland

<http://www.officina-arte.ch/>

STATEMENT

Nunzio Battaglia's path starts from landscape and very-well-defined architectural shooting, and increasingly shifts towards a more authorial work, as more it gives itself to real or metaphoric travel (see also the most recent series "Seasons").

In his photographic work he delved an almost manic advertence and complex sensitivity, two virtues that structured upon the intellectual framework of his architectonic studies, literally embodied in his very personal, though articulate, look on reality. This sensitivity of vision has been fostered by his need to confer a spiritual meaning to the image, and by his interior strain to give an ethical value to his own doing.

In his most recent works, Nunzio Battaglia lets vision loose and it becomes fluid, leaving place and space to the alphabet of the photographic gaze, that ends up prevailing over the narrative of reality. A very gentle and accurate way to offer us the fluidity of reality, but also to let his own poetics emerge, and with them a sense of spiritual proximity to objects and things.

This fluidity tells us about an interior journey in which he searches his own personal *hic et nunc* (here and now), not just about space, but also a here and now which is a property of the affective time of the mind. It's not just chance that from his travels, mostly from his eastern ones, arise the images of social and religious icons, caught in their piling-up, so that maps, roots, tents, tissues and every symbolic object of his own interior world can be uncovered.

The accuracy of his gaze and the intuitive research link with an intense spirituality which finds in the photographic work a proper place of creation and quest. His images feed on the matter of things, on modern or ancient architecture's solidity, on the unexpected presence of a tree among skyscrapers, on tree roots, on the desert's sandy solidifications. They also take form before the ephemeral miracle of mellowed, deepened, watered-down, watercolored, or solidified in that very moment. Color and form are born from an harmony of vision. That's why his visions never are reality's exact representations. As you would say while watching a rabbi reading the Bible or a clairvoyant reading the sand, in the very moment of the photographic shot they become visual reading, interpretation, transfiguration, telling us about the fascination towards a sentiment that was glanced at, dreamed of, chased down and finally found in that very moment.

This is the red thread allowing us to tell the power of his shots, starting from his initial works, up until today.

Silvana Turzio,
Università Statale di Milano, Literature and Philosophy Dept.
Art critic and supervisor

CREDIT ALINARI

EXIBITION: Dalla Fotografia d'Arte all'Arte della Fotografia

<http://www.alinari.it/mostre/dallafotografiadarte/index.html>

<http://bookshop.alinari.it/dettaglio.php?language=EN&tipo=monografie&id=434>

http://www.nunziobattaglia.it/2009/cover_h0909.htm

1839 – 2009

The project "From Art Photography to the Art of Photography" is an extraordinary occasion to present a unique development in the Alinari activities on the 170th anniversary of invention of photography: from the first art photographs to the work of art that the photographers of today succeed in creating with them.

The operation presupposes that the artist turn to the past as a point of departure for a poetic-artistic procedure aimed at achieving a work of contemporary art. [...]

Claudio de Polo Saibanti
President Alinari 24 ORE

This exhibition was designed to create the occasion to publicly announce the new course that the neo-constituted Alinari 24 ORE is about to undertake in the field of contemporary photography and its art.

The only restriction to which the various projects presented by the artists were subject was that they had to be inspired by an image of the past, the concept of memory, the relationship space/time, the representation of a world whose image could be drawn from the immense "Fratelli Alinari" archive. It was a way of casting an ideal bridge between a past with its wealth of traditions and history and a future to be faced with the desire to live it as protagonists.

The artists were selected from groups consisting of those whose culture was primarily photographic as well as from those who use photography as one of their various expressive languages.

In this exhibit we hope to give you the chance to see just how these two modes of research pursue a common aim, that of creating art. [...] Every individual project has an autonomous life of its own, and together they provide a panorama that gives us an idea of the multifaceted world the camera permits us to investigate and which Alinari 24 ORE is about to present, giving collectors of photographs and contemporary art the pleasure and the certainty that they can own photographs and print whose quality, authenticity and duration in time is guaranteed.

Fabio Castelli
Project curator

CRITICAL TEXTS

EVANESCENT PRESENCE

The cities of the world have become the favoured object of investigation of the media.

Not just because the urbanized population has recently surpassed the population in the countryside. The interest is justified primarily for the capacity that large agglomerations have to convey changes and implicit contradiction of an "extended society", increasingly linked through networks, as this globalisation results.

In particular, architecture has claimed the capacity to sublimate the opposing calls to radicalism and deterritorialization; to material expression and financialization of the real estate industry; to fulfilment of functional expectations and spectacularization of the corporate identity, in the attempt to promote the coexistence of differences as values. It has done it above all by the performance of iconicity, which its effectiveness results greater the more the context is reduced to field reports apparently "informal", mutable, driven by the flow, lacking planning and organization principles analytically derivable from observation.

Nunzio Battaglia's view accurately selects its own topics, revealing the skill of a classical rector that promptly identifies the "places" where to search for arguments that support his own thesis, with the exception of short-circuiting the conventional sense by turning to the considered paradox of the artistic image.

The "shape"/"background" relation seems to assume a central and predominant role, through the multiple and specific deflected content, however amenable to a limited case study of oppositions: vertical/horizontal; artificial/natural; material/atmospheric; prospective/coplanar.

The standards of the content just assumed, are immediately disrupted and subverted by antithesis, through photographic techniques. The selective focus transforms the urban landscape of India in fluid magmatic material partially condensed, restoring the process of formalization as the transition from opacity of the uncertain to the clarity of the rational; it alters the plastic-sculptural evidence of Le Corbusierian architecture rendering it pulverous; it dissolves the neo-enlightening positions of Tange in the atmosphere's pervading reflection of light; it reduces the iconicity of an anonymous Chinese skyscraper to a nebulous density occasionally polarized by the effect of the light that goes through.

The fading of dominant tones disperses the skyline of the Chinese metropolis in the fog that pathologically shrouds it, condemning it to a surrealistic immaterial existence; assimilates the anonymous multistory buildings to plants that seem to emerge from a bare surrounding landscape; it reflects absoluteness of the artifice in the liquid image, uncertain of its reflection in the water.

The calibrated overexposure eliminates every presence in the pervasive dimension of the bright environment, assimilating the ephemeral to the transience of the meteorological event, the building to a dimension of an estranging under wood.

Speaking to our senses, Battaglia guides us to an emotional experience, wisely constructed and filtered through the culture of the ukiyo-e, in the attempt to identify art and life in the synthesis of his work.

Nicola Marzot
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PHOTOGRAPHY, ARCHITECTURE, LANDSCAPE. THE UNUTTERABLE WORLD.

"I wished to be alone, because only alone, silent, standing, I am able to recognize things".
Pier Paolo Pasolini. L'odore dell'India

It is an existential journey that leads Nunzio Battaglia to the places that he photographs. Landscape that becomes "clear" just by feeling correspondence with our own inner experience. Apparently distant regions; from Arizona to Kuming, from the Far West to the highlands in Tibet and the sacred cities of India. It is a condensed journey of over ten years. that will culminate in a total collection of images titled Losing Photography.

A tribute to the great masters of American photography: Ansel Adams, Minor White, with a glimpse of Sugimoto's misty East. In his own photography Nunzio Battaglia does not seek the adventure of the journey, but the poetry and imagination; not the search of a concluded story, but rather a sensation, an atmosphere. The images described by the author transmit warm and hazy luminosity, the sense of the sacred and at the same time of the sensual. Nunzio Battaglia indulges in sensations: smells, lights, things. To stop and listen to what the world has to say; to stop thinking of what this life is about. If the world is observed in the absence of mental chatter it becomes incredibly interesting, even the most ordinary and common objects. If all these things are no longer labeled by the thought that says; "this is shadow, this is landscape", then we will really begin to "see" them. And in that moment of pause in which we cease to think and talk. we get in touch with what Alfred Korzybski calls "the unutterable world", or the non-verbal world. In the Gestalt perceptive "to see: consists of opening a way from which the imprisoned splendour can escape, rather than allowing light to enter, which is presumed external".

Beyond time, cultures and trends, is the research of Nunzio Battaglia. His photography, landscape, architecture are beyond his time and inside his own soul, where things do not have the need to be pronounced, but rather appear "just as they are", in their true existence.

Claudia Zanfi
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She is visiting professor at London Middlesex University
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