

ANDREA BATTAGLINI

PROJECT EXHIBITIONS - WORKING IN PROGRESS

MILANO TORINO BASEL ZUERICH GDANSK RAMATUELLE/ST TROPEZ BOLOGNA LUZERN
LUGANO HELSINKI

BOOKKILLERS, ANATOMIE DI UN'IPOVISIONE

12 MM: MARI E MONTAGNE DI PAGINE

FLATUS VOCIS, ZONE D'OMBRA SONORE
UNTOUCHABLE BOOKS

SFOGLIANDO - LEAFING A BOOK

Le parole sono pietre ma i libri, cartacei e/o digitali, sono fragili. Sulla perdita (Bookillers) e sulla rigenerazione (Un mare di pagine) della memoria scritta. Macrofotografie, macrodettagli (12 mm.) di libri visti con l'occhio dell'acaro (o del baco digitale) che consuma il suo pasto masticando lettere, parole, scienza e conoscenza.

Words are stones but books are fragile.

This exhibit gazes intensely at twelve millimeters of books chewed by time and consumed by mites.

My visions of books are aesthetic meditations on the loss and regeneration of written memory.



ZWÖLF MILLIMETER: MEERE UND BERGE VON SEITEN

(www.photobattaglini.it)

Zwölf Millimeter Bücher oder auch "unwiederherstellbar" wie die alten, abgenutzten, von Milben zerfressenen und verwahrlosten Bücher. Denn meine Makrofotografien von Büchern befassen sich mit dem Verlust des schriftlichen Gedächtnisses und seiner Regenerierung. Es ist zum einen ein der Hypovision - eben der Hypovision des Milben- oder Insektenauges - gewidmetes Projekt, das der Zerstörung der durch den Lauf der Zeit verkommenen Bücher (der Tötung des schriftlichen Gedächtnisses bzw. den „Bookkillers“) gewidmet ist, und sich zum anderen, in der Serie „Un mare di pagine – Ein Meer von Seiten“, der Regenerierung dieses Gedächtnisses befasst, wobei die Details der Bücher zu Meereshorizonten werden. Zugleich präsentiert es die Wunden des Gedächtnisses, indem es die verletzte Natur in Augenschein bringt („Pages of Rocks - Seiten von Felsen“).

Im Rahmen des Projektes „Bookkillers“ habe ich abwechselnd die Bruchteile von Buchecken und -seiten mit einer Makrovision der von den Milben gefressenen Buchstaben als Symbol der Unwissenheit und Verwahrlosung dargestellt.

„Un mare di pagine - Ein Meer von Seiten“ zeigt die etwa 1 cm großen Makrodetails der Bücher auf Seiten, Blättern, Ecken, Rändern, Buchrücken und die Bissstellen alter und gebrauchter Bücher auf völlig andere Weise: sie werden zu Meeren, Wellen, Meereshorizonten, bei denen das Wasser Symbol der Regenerierung des alten und verbrauchten schriftlichen Gedächtnisses ist. In der Serie „Pages of Rocks“ werden die Details der beschädigten Bücher zu Wunden der Natur. Zur Erstellung meiner Werke habe ich ein schwingbares Makro-Objektiv montiert, das dem Sehvermögen der sehbehinderten Milbe entspricht – ein in den Brennpunkt gesetzter Mikrokosmos, der die Zukunft und die potentielle Speise darstellt, während das restliche Umfeld undefiniert ist. Wenn die Speise der Milbe einerseits auf ironische Weise die Gegenwart und das verbreitete Vergessen des Gedächtnisses verkörpert, so ist andererseits der Blick auf diese Papiermeere visionär. Die Augen konzentrieren sich auf Mikrodetails und gleiten über das Umfeld, in dem sich jede Vision des Gesamten auflöst. Die Umrisse verflüchtigen sich, streifen umher. Was bleibt sind Spuren, unklare Wege, verwaiste Gedanken.

Andrea Battaglini, Mailand, Mai 2017
Setting Arch. Elisabetta Bagliani



Mar Nero / Black Sea, 12 mm from the russian book "Vangelo", 1909.

SFOGLIANDO BY RAFFAELLA CITTERIO

Poco tempo fa, durante l' epocale pandemia, ho compiuto un' azione romantica volta alla conservazione di memorie, affetti e partenze non annunciate. Un amatissimo Almanacco Navale Italiano paterno custodisce gelosamente un fiorefoglia impertinente, apparso fuori contesto e stagione, come un ultimo regalo quasi stupefatto di se stesso.

In quei giorni guardavo le ultime foto di AB non senza emozione. Anche se sarebbe più' corretto e vero dire: con le stesse emozioni di sempre.

Al di la' dell' aneddotica personale così' ipocritamente maltrattata - considerando la monumentale presenza della stessa nell' arte contemporanea- ciò' che nel lavoro di AB mi muove e commuove e' l' amorosa ostinazione con cui guarda e ci rimanda il libro. E' l' amore di una vita che si nutre di un corteggiamento continuo e si declina in gioco, scoperta, bellezza, stupore, memoria, confessione, tocco, carezza, sussurro, e ancora nutrimento. Libro nutrice. Libro foriero di vita. Foglia foriera di vita e respiro in senso stretto. Il centro del respiro di ogni pianta.

Due respiri che si incontrano; un libro aperto e sfogliato, una foglia, motore di una filiera creativa che cede e si consola della sua caducità' nella tempiternità' del libro. Non e' meravigliosa questa ultima danza, questa reciproca devozione?

Febbraio 2021

LEAFING A BOOK BY RAFFAELLA CITTERIO

Not long ago, during the epochal pandemic, I performed a romantic action aimed at preserving memories, affections and unannounced departures. A beloved paternal Italian Naval Almanac jealously guards an impertinent flower leaf, which appeared out of context and season, as a last gift almost astonished by itself.

In those days I looked at the latest photos of AB not without emotion. Even if it would be more correct and true to say: with the same emotions as always.

Beyond the hypocritically mistreated personal anecdotal - considering its monumental presence in contemporary art - what moves me and moves me in AB's work is the loving obstinacy with which he looks at and sends us back the book. It is the love of a life that is nourished by a continuous courtship and is expressed in play, discovery, beauty, amazement, memory, confession, touch, caress, whisper, and more nourishment. Nurse book. Book harbinger of life. Leaf harbinger of life and breath in the strict sense. The breath center of any plant.

Two breaths that meet; an open and leafed book, a leaf, the engine of a creative chain that yields and takes comfort in its transience in the book's timing. Isn't this last dance wonderful, this mutual devotion?

February 2021



Photo Hypovision (Sfogliando/Leafing a book):
"Sfogliando n°1"
da "Italienischen Sprache", Mazzucconi, Lugano 1988 cur. A.J Fornarsari Wien 1817
Carta cotone, tiratura/editions 6, A3, II/6, timbrata e firmata



Photo Hypovision (Sfogliando/Leafing a book):
"Sfogliando n°2"
da "Italienischen Sprache", Mazzucconi, Lugano 1988 cur. A.J Fornarsari Wien 1817
Carta cotone, tiratura/editions 6, A3, II/6, timbrata e firmata



Photo Hypovision (Sfogliando/Leafing a book):
"Sfogliando n°3" photopolyptych
da "Italdienischen Sprache", Mazzucconi, Lugano 1988 cur. A.J Fornarsari Wien 1817
Carta cotone, tiratura/editions 6, A3, II/6, timbrata e firmata



Photo Hypovision (Sfogliando/Leafing a book):
"Sfogliando n°4"
da "Italdienischen Sprache", Mazzucconi, Lugano 1988 cur. A.J Fornarsari Wien 1817
Carta cotone, tiratura/editions 6, A3, II/6, timbrata e firmata

ANDREA BATTAGLINI: BOOKILLERS, A SEA OF PAGES, UNTOUCHABLE BOOKS

Words are stones but books are fragile.

This exhibit gazes intensely at twelve millimeters of books chewed by time and consumed by mites.

My visions of books are aesthetic meditations on the loss and regeneration of written memory.

It's a project three parts. The first chapter, Bookkillers, is about the hypovision caused by the destruction of books damaged by time, and our ensuing loss of memory. In this chapter, I alternate views of fragments of book corners and pages, with those of letters or portions of letters consumed by mites -- symbols and metaphors of ignorance.

The second chapter, A Sea of Pages concerns the regeneration of the memory itself. Here, the details of old books are presented so intimately, that the pages, corners, spines, backs and sheets become something else! We see marine horizons, waves, lakes, oceans. This watery imagery is a symbol of the regeneration of neglected and destroyed written memory. Like an ever changing sea landscape, water holds the potential for regeneration.

In the third chapter, Untouchable Books/Pages of Rocks the concentrated focus on the details of the books call to mind and refer to the wounds of nature.

To create my works I used a macro lens assembled by me. I took the photos with an eye toward assuming the view of the forces acting upon the book. In some photographs this is time, with its slow damp and dust. In other photographs it is mites, who view the book as a potential meal. Both time and mites leave their mark on the books, with both physical and spiritual consequences.

In the photographs of A Sea of Pages, low vision creates blurs between wave like pages of marine horizons.

The meals of the mites of Bookkillers and Untouchables Books recall, ironically, the current and widespread neglect of written memory. But the view from the Sea of Pages remains visionary.

Eyes, focused with intense concentration on the details of books, glide over the context, dissolving each particular into a whole. The contours evaporate. We roam, trace trails through time, where our thoughts become orphans in a sea of pages.

Andrea Battaglini, Milan, January 2019

ANDREA BATTAGLINI

A native of Milan, Andrea Battaglini has been a journalist and photo-reporter since 1980. His work appears regularly in the most important Italian and foreign magazines and newspapers. In 2010 he created photographic exhibit which is a visual meditation on the written word. In his exhibit, Battaglini narrates the story of loss and regeneration of memory through intense macro-photographic views of the pages of books chewed by time and mites. The exhibit has been shown in libraries and galleries throughout Europe.

He is also the author of numerous illustrated books.



Après environ 30 ans de reportages photographiques j'ai assemblé un objectif super-macro et inclinable de façon qu'il pouvait me reproduire seulement quelques millimètres de côtes, pages, angles, dos et poussières de livres usés par le temps, et de ces particuliers seulement certains mis au point : l'œil de l'acarien, malvoyant, mâche lettres et paroles, sciences et connaissances, mémoires écrites. Un instrument que j'ai utilisé et utilise encore aujourd'hui, pour réaliser les photos de « Bookkillers, anatomies d'une cécité » (en forme de Autels photographiques) exposées à Milan, Turin e Lugano, les photos de « Angles et Code Pénal » (pris en photo sur code pénal du XVII e XIX siècle), celle de « Flatus vocis, zones d'ombre sonores » - ou j'ai alterné détails d'instruments d'époque et de partitions originales et que j'ai exposés dans la Chapelle Foppa de l'Eglise de San Marco à Milan pendant une édition du Festival MiTo et aussi à la Baltycka Philharmonica de Danzig. La même chose, mais avec photos individuelles, pour les exposition « une Mer de Pages » , « Sushi Books » et « 12 mm ; Meere und Berge von Seiten » aménagées respectivement dans les bibliothèques centrales de Bâle, Lucerne et Zurich. Mes récents travaux macro-photographiques – abstraits et informels – sur les livres et la perte/régénération de la mémoire écrite sont donc des macro-photos sur les livres, c'est-à-dire exactement 12 mm de détails de livres usés et consommés par le poids du temps (cotes, angles, pages, dos...) qui fanent les horizons marins, les vagues, les plages, les rochers, les tempêtes. Le thème de l'eau – que par default est régénératrice – assouplie et donne un point de vue positif sur la fragilité du livre et de la mémoire formalisé au début de mon projet dans « Bookkillers ».

Andrea Battaglini, Milan Avril 2019

ANDREA BATTAGLINI PAR RAFFAELLA CITTERIO

Un certain regard encore sur la phénoménologie du livre.

Au début il s'agissait de la basse vision - ipovisius - et ses inéluctables parcours. Maintenant on peut dire que de ça jusqu'à l'invention il n'y a qu'un petit pas.

Andrea Battaglini connaît tout ça très bien dans sa recherche personnelle. Depuis des années il nous envoie des images altérées, abîmées, précaires, changeantes et ambiguës en manipulant son médium photographique avec une main artisanale certainement sournoise.

La malvoyance - ipofisine en Italien scientifique et lexicale- conduit d'une manière irréversible à se rappeler ce qu'on a déjà vu, déjà connu. Elle la recrée, la reconstitue, cherche de la pressentir, mais, face à l'inédit et au jamais-vu, dans une situation de non-retour visuel, elle invente.

Invention justement, création de la fantasia, esprit visionnaire qui voit comme vraies des images tout à fait fantastiques.

L'auteur lui-même visionnaire est presque perdu dans son obsession et dans sa passion. Sa recherche se tourne et s'essaye autour d'un objet toujours aimé, adore: le livre.

Donc un livre, tous les livres du monde nous donnent en retour une mer de pages.

Un livre encore et encore creature vivante et source vitale, comme précisément, la mer.

Raffaella Citterio, Milan Avril 2019

ANDREA BATTAGLINI PHOTO-EXHIBITION

12 MM: UN MARE DI PAGINE / A SEA OF PAGES 2019

(www.photobattaglini.it/portfoliobub.pdf)

Words are stones but books are fragile.

Twelve millimeters of consumed books chewed by time and mites. My macro-photos on books regard to the loss and the regeneration of written memory. It's a project about the hypovision relating to the destruction of books damaged by time (the loss of memory, "Bookillers"), the regeneration of the memory itself ("A Sea of Pages") where the old book's details - similar to sea landscape - become something regenerating (water) and "Untouchables Books/Pages of Rocks" where the macro details of books refer to the wounds of nature.

In "Bookillers, Anatomy of Hypovision" I alternated fragments of book's corners and pages with macrovisions of letters consumed by mites, symbols and metaphors of ignorance. In "A Sea of Pages" photo-macro details of books (1 cm) - released on pages, corners, spines, backs and sheets of old books - become something different: marine horizons, waves, seas and water which is symbol of a regeneration of old and destroyed written memory. In "Untouchables Books/Pages of Rocks" the book's details are similar to nature/rock's wounds.

To create my works I used a macro lens assembled by me and I took photos assuming the view of the bite, who is visually impaired: a microcosm in focus, its future potential meal and the rest indefinitely.

Even in the photographs of "A Sea of Pages" low vision blurs between waves and marine horizons. And if the meal of the mite of the works Bookillers and Untouchables Books recalled ironically the current and widespread neglect of memory, the look on the sea of paper remains visionary. Eyes focused micro-details and glide on the context liquidating each overview. The contours evaporate. Roam. Traces, trails undecided, thoughts orphans.

Andrea Battaglini Milan, January 2019

Setter and curator: Arch. Elisabetta Bagliani

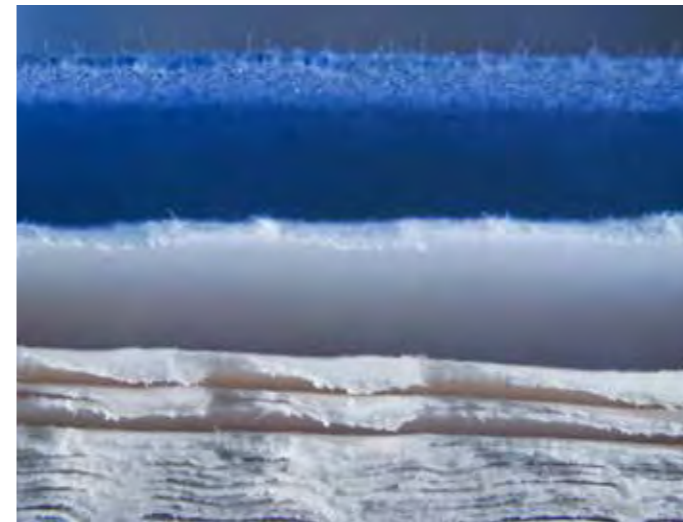


Photo Hypovision (Un mare di pagine): "BezzolaBlu 02"
da "Incisioni di Ben Nicholson", Mazzucconi,
Lugano 1988 cur. Guido Bezzola
Milano 2015
Carta cotone, tiratura/editions 6, A3, II/6, timbrata e firmata, cornice specchiata da Grassi Carlo

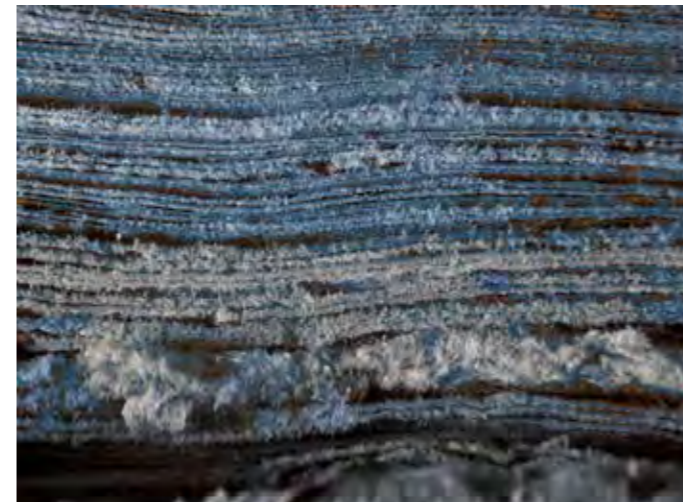


Photo Hypovision (Un mare di pagine):
"BezzolaBlu 01"
Milano Marzo 2015
da "Incisioni di Ben Nicholson", Mazzucconi,
Lugano 1988 cur. Guido Bezzola
Carta cotone, tiratura/editions 6, A3, II/6, timbrata e firmata

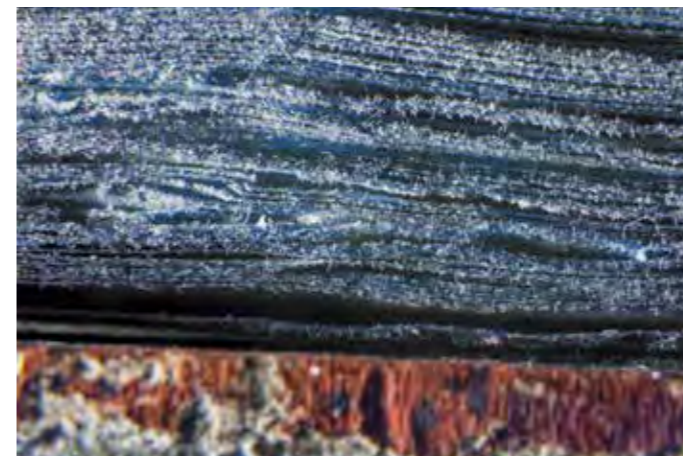


Photo Hypovision/Bookillers (Spigoli e Codici Penali): "Scoglio rosso 01"
da "Censimento Ducato di Milano", 1750. Bibl.
Carlo Battaglini/Archivio storico di Lugano
Milano 2015
Carta cotone, tiratura/editions 6, A3, I/6, timbrata e firmata, cornice specchiata da Grassi Carlo



Photo Hypovision (Un mare di pagine):
"Foschia 01"
da Francesco Mazzoni, "Dante e il Piemonte",
Tallone, 1965
Milano Marzo 2015
Carta cotone, tiratura/editions 6, A3, I/6, timbrata e firmata,

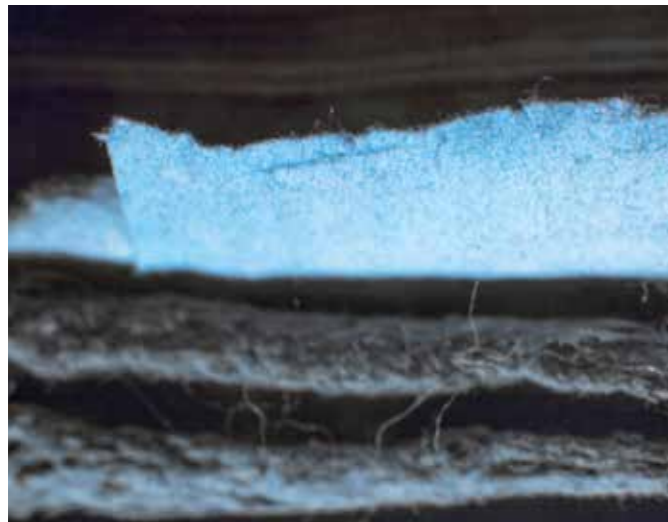


Photo Hypovision (Un mare di pagine):
"Moby Dick"
da A.F.Doni "Discussione about printing", Tal-
lone, 2003
Milano Marzo 2015
Carta cotone, tiratura/editions 6, A3, I/6, timbra-
ta e firmata, cornice specchiata da Grassi Carlo



Photo Hypovision (Un mare di pagine): "Sco-
glio",
da M. de Cervantes "Don Chisciotte", GL Gar-
zanti, Milano 1981
Milano 2015
Carta cotone, tiratura/editions 6, A3, I/6, timbra-
ta e firmata, cornice specchiata da Grassi Carlo



Photo Hypovision (Un mare di pagine): "Tra-
montoBlu 01" Milano Marzo 2015
da Pierre du Colombier, "Histoire de l'Art", Lib.
Fayard, Paris, 1942
Milano 2015
Carta cotone, tiratura/editions 6, A3, II/6, timbra-
ta e firmata, cornice specchiata da Grassi Carlo



Photo Hypovision (Un mare di pagine):
"La grande spiaggia"
da A.F.Doni "Discussione about printing", Tal-
lone, 2003
Milano Marzo 2015
Carta cotone, tiratura/editions 3, II/3, timbrata e
firmata, 70 x 100 cm

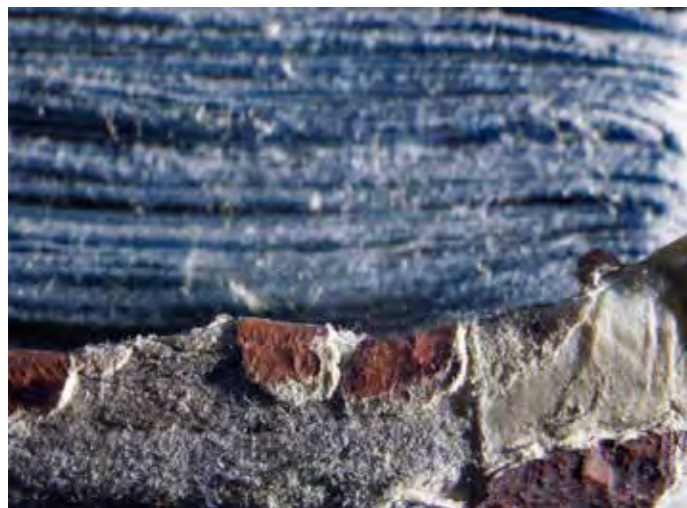


Photo Hypovision/Bookillers (Spigoli e Codici
Penali): "Scoglio rosso 02"
da "Censimento Ducato di Milano", 1750. Bibl.
Carlo Battaglini/Archivio storico di Lugano
Milano 2015
Carta cotone, tiratura/editions 6, A3, I/6, timbra-
ta e firmata,



Photo Hypovision (Un mare di pagine):
"BezzolaBlu 05"
Milano Marzo 2015
da "Incisioni di Ben Nicholson", Mazzucconi,
Lugano 1988 cur. Guido Bezzola
Carta cotone, tiratura/editions 6, A3, I/6, timbra-
ta e firmata,

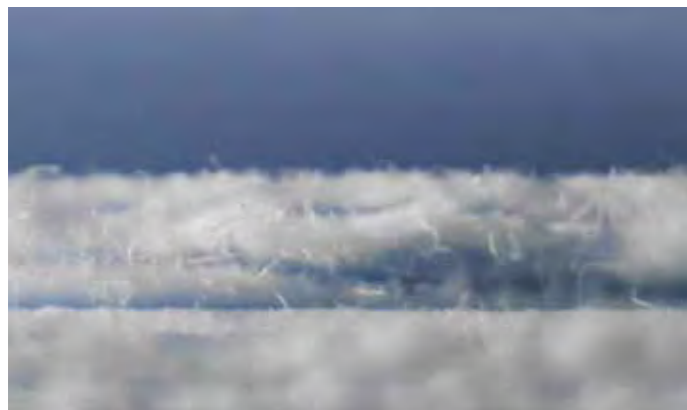


Photo Hypovision (Un mare di pagine):
"Onde 02"
da Christina Zervos, "Dessins de Picasso",
Cahiers d'Art, Paris 1949
Milano Marzo 2015
Carta cotone, tiratura/editions 6, A3, I/6, tim-
brata e firmata



Photo Hypovision (Un mare di pagine): "Oniri-
co" Milano Marzo 2015
da Serge Fauchereau, "Peintures et dessins
d'écrivains", Belfors, Paris 1991
Milano 2015
Carta cotone, tiratura/editions 6, A3, II/6, tim-
brata e firmata, cornice specchiata da Grassi
Carlo

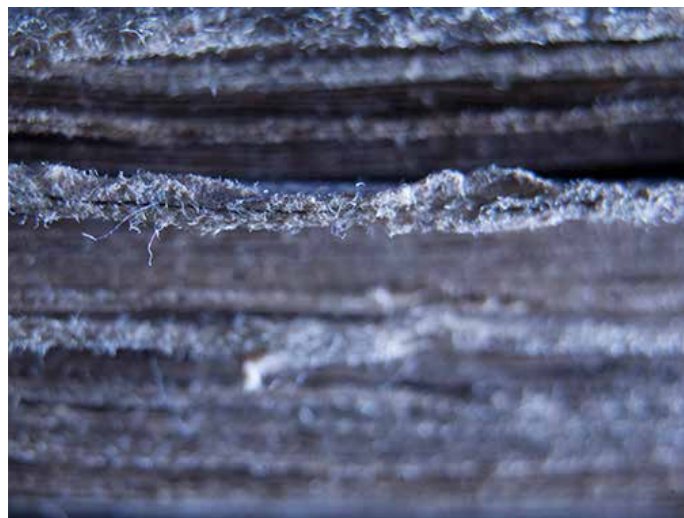


Photo Hypovision (Un mare di pagine):
 “Mare grigio”
 da Francesco Mazzoni, “Dante e il Piemonte”,
 Tallone, 1965
 Milano Marzo 2015
 Carta cotone, tiratura/editions 6, A3, I/6, timbra-
 ta e firmata, cornice specchiata da Grassi Carlo



Photo Hypovision (Un mare di pagine): “Tempe-
 sta 03” Milano Marzo 2015
 da Serge Fauchereau, “Peintures et dessins
 d’écrivains”, Belfors, Paris 1991
 Milano 2015
 Carta cotone, tiratura/editions 6, A3, I/6, timbra-
 ta e firmata

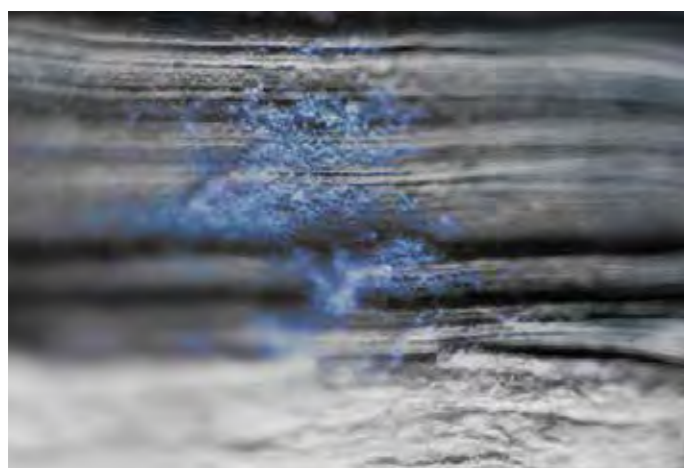


Photo Hypovision (Un mare di pagine): “Vela 01”,
 da M. de Cervantes “Don Chisciotte”, GL Garzan-
 ti, Milano 1981
 Milano 2015
 Carta cotone, tiratura/editions 6, A3, I/6, timbrata
 e firmata, cornice specchiata da Grassi Carlo



Photo Hypovision (Un mare di pagine): “Tempe-
 sta 02” Milano Marzo 2015
 da Serge Fauchereau, “Peintures et dessins
 d’écrivains”, Belfors, Paris 1991
 Milano 2015
 Carta cotone, tiratura/editions 6, A3, I/6, timbra-
 ta e firmata,

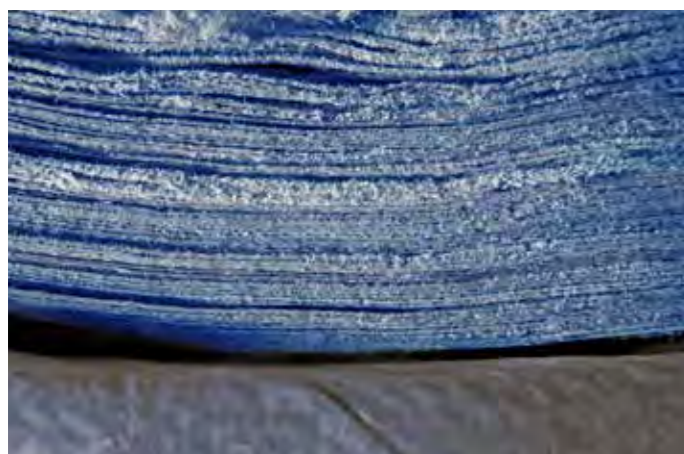


Photo Hypovision (Un mare di pagine):
 “Scoglio e mareggiata”
 da A.F.Doni “Discussione about printing”, Tal-
 lone, 2003
 Milano Marzo 2015
 Carta cotone, tiratura/editions 3, I/3, timbrata e
 firmata, 70 x 100 cm



Photo Hypovision (Un mare di pagine): “Onirico
 02” Milano Marzo 2015
 da Serge Fauchereau, “Peintures et dessins
 d’écrivains”, Belfors, Paris 1991
 Milano 2015
 Carta cotone, tiratura/editions 6, A3, II/6, timbra-
 ta e firmata,



Photo Hypovision (Un mare di pagine): “Tempe-
 sta” Milano Marzo 2015
 da Serge Fauchereau, “Peintures et dessins
 d’écrivains”, Belfors, Paris 1991
 Milano 2015
 Carta cotone, tiratura/editions 6, A3, II/6, timbra-
 ta e firmata, cornice specchiata da Grassi Carlo



Photo Hypovision (Un mare di pagine):
 “Ondata 01”
 da Francesco Mazzoni, “Dante e il Piemon-
 te”, Tallone, 1965
 Milano Marzo 2015
 Carta cotone, tiratura/editions 6, A3, I/6, timbra-
 ta e firmata,



Photo Hypovision/Bookillers: Spigoli e Codice Penale/Cappi/Nudos da Horca "Spigolo 01"
"Glossarium ad scriptores mediae et infimae latinitatis", Francisco Halmam 1697 – Braidense Biblioteca Nazionale, Milano
Carta indiana a mano, formato A3, Unique,



Photo Hypovision (Untouchable Books): Russian Books "Tolstoj composition 1"
da "Che cosa è l'arte?", Leone Tolstoj, Treves Edizioni, 1899
Milano 2018
Carta cotone, tiratura/editions: unique 3, 70 x 100 cm, I/III, timbrata e firmata, stampata da Colordielle Alfredo Bocciarelli, Milano

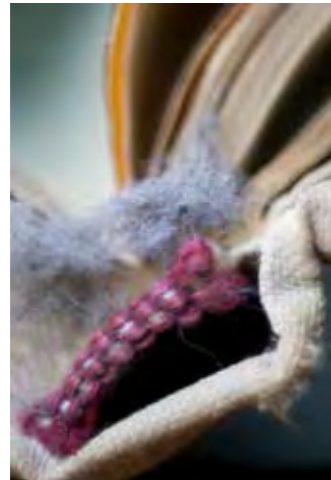


Photo Hypovision/Bookillers: Spigoli 010"
from: Konstantine Gamsakhurdia, "La mano del grande maestro"
Tbilisi 1983

Carta indiana a mano, formato A3, Unique,
Cornice vetro antiriflesso e antiUV



Photo Hypovision/Bookillers: "Sesto Grado 01"
Francisco Halmam "Glossarium ad scriptores mediae et infimae latinitatis", 1697 Braidense Biblioteca Nazionale, Milano

Carta cotone, tiratura/editions 6, A3, I/VI, timbrata e firmata



Photo Bookillers/Hypovision (Pagine di roccia):
"Diedri e fessure 01", Milano Gennaio 2016
da O. Cassan, "Salute e bellezza", Tucci, Genova 1953

Carta cotone, tiratura/editions 3, I/3, timbrata e firmata, 70 x 100 cm



Photo Hypovision/Bookillers: Codici Penali - Nudos da Horca "Cappi 04"
"Hugo Grotius", Hugonis Grotii De Jure Belli ac Pacis..."
Utrecht 1773 Bibl. Carlo Battaglini/Archivio storico di Lugano
Carta indiana a mano, tiratura/editions: unique 3, 50x 70 cm, timbrata e firmata, stampata da Colordielle Alfredo Bocciarelli, Milano



Photo Hypovision/Bookillers/ Spigoli
"Cengia verde",
from "Mediterraneo III.", Batelli, Firenze 1840

Carta cotone, tiratura/editions 6, A3, II/6, timbrata e firmata,



Photo Hypovision/Bookillers: Codici Penali - Nudos da Horca "Cappi 01"
"Hugo Grotius", Hugonis Grotii De Jure Belli ac Pacis..."
Utrecht 1773 Bibl. Carlo Battaglini/Archivio storico di Lugano
Carta indiana a mano, tiratura/editions: unique 3, A3, timbrata e firmata, stampata da Colordielle Alfredo Bocciarelli, Milano



Photo Bookillers/Hypovision (Pagine di roccia):
 "Fessure 08", Milano Gennaio 2016
 da "Splendeurs & misères", Flammarion, Paris, 2015

Carta cotone, tiratura/editions 6, A3, !I/6, timbrata e firmata



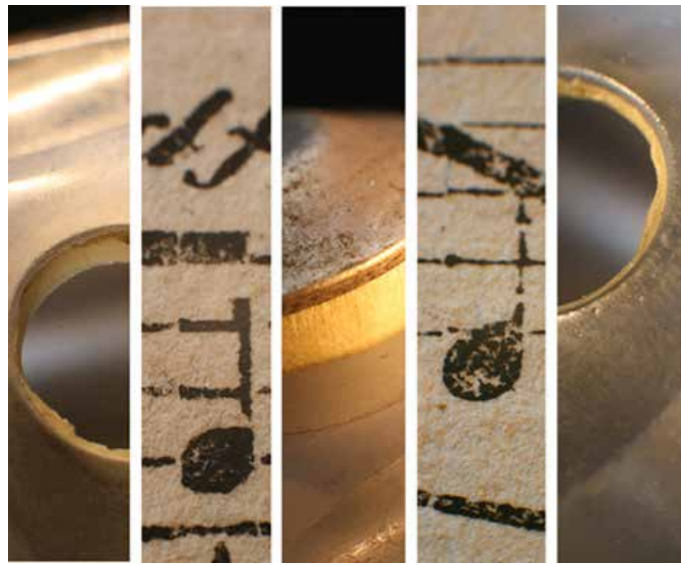
Photo Hypovision/Bookillers: Codice Penale/Cappi/Nudos da Horca "Cengia 08"
 "Glossarium ad scriptores mediae et infimae latinitatis", Francisco Halnam 1697 – Braidense Biblioteca Nazionale, Mllano

Carta cotone, tiratura/editions 6, A3, !I/6, timbrata e firmata



Photo Hypovision/Bookillers: Cappi/Nudos da Horca "Sesoto Grado 02"
 Francisco Halnam "Glossarium ad scriptores mediae et infimae latinitatis", 1697 Braidense Biblioteca Nazionale, Milano
 Carta cotone, tiratura/editions 6, A3, !I/6, timbrata e firmata





FLATUS VOCIS
ZONE D'OMBRA SONORE
POLITTICI



AFTER BOOKKILLERS, WORKING AT NEW EXHIBITION: "FLATUS VOCIS ZONE D'OMBRA SONORE", SEPT. 2018



Photo Hypovision/Bookillers: Spigoli e Codice Penale/Cappi/Nudos da Horca "Diedro 01" "Glossarium ad scriptores mediae et infimae latinitatis", Francisco Halmam 1697 – Braidense Biblioteca Nazionale, Milano

Carta cotone, tiratura/editions 6, A3, II/6, timbrata e firmata,



Photo Bookillers/Hypovision (Pagine di roccia): "Fessure 03", Milano Gennaio 2016 da "Splendeurs & misères", Flammarion, Paris, 2015

Carta cotone, tiratura/editions 6, A3, I/VI, timbrata e firmata,



Photo Hypovision/Bookillers: Cappi/Nudos da Horca "Sesoto Grado 02" Francisco Halmam "Glossarium ad scriptores mediae et infimae latinitatis", 1697 Braidense Biblioteca Nazionale, Milano

Carta cotone, tiratura/editions 6, A3, II/6, timbrata e firmata,

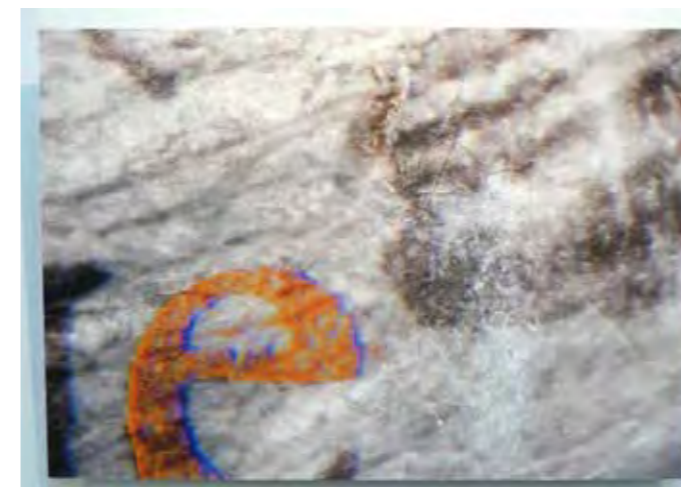


Photo Hypovision (Untouchable Books): Russian Books "Tolstoj composition 2" da "Che cosa è l'arte?", Leone Tolstoj, Treves Edizioni, 1899 Milano 2018
Carta cotone, tiratura/editions: 3, I/III,, 70 x 100 cm, I/III, timbrata e firmata, stampata da Colorielle Alfredo Bocciarelli, Milano



PHOTO-POLYPTYCH "BOOKILLERS DOUBLE FACE 01"

from: Louis-Fernand Céline, "Viaggio al termine della notte", Milano, 2011 and AAVV. "Nell'Italia di allora", Peppi Battaglini Editore, Milano 1980, design by Bruno Monguzzi
each: 15 x 70 cm x 5 vertical, Milan, 2018
March, editions: I/III Unique printed on fine-art cotton paper

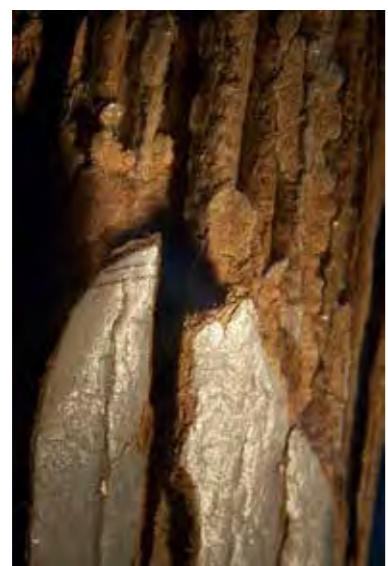


Photo Bookillers/Hypovision (Pagine di roccia):

"Tre cime"

Milano Gennaio 2016

da Carlo Cassan, "Salute e Bellezza, Tucci, Sampierdarena 1953

Carta cotone, tiratura/editions 3, I/3, timbrata e firmata, 70 x 100 cm

ANDREA BATTAGLINI

Born in Milan 1958. Né à Milan en 1958

Photoreporter since 1980, has collaborated with the most important Italian and foreign magazines. Since 2010 he creates the photographic installations "fotopolitici", which summarizes a story in five photo-fragments, and the macro-photographs/details of used and second-hand books chewed by mites and time relating to the hypovision and the loss of memory. He is author of numerous illustrated books and photo-exhibitions in Italy, Switzerland, Poland and Argentina.

Photographe et auteur spécialisé dans les itinéraires culturels. Depuis 1980 a collaboré avec les plus importantes publications italiennes et étrangères. Depuis 2010, il réalise les installations photographiques "photopolyptiques", avec lesquelles il résume une histoire en 5 fragments, ainsi que les macro-photographies ou "piqûres photographiques" sur la basse vision du livre: 12 mm: un océan de pages.

MOSTRE / EXH

- 2006/7 "Booktowns e Villages du Livres", Feltrinelli Bookstores (Milano, Bologna, Napoli, Bari, Firenze) e Libreria del Mondo Offeso (Milano, 2009)
- 2011 "Immagini e Materie", Barbara Gneccchi showroom, Milano
- 2013 "Bookillers, anatomie di un'ipovisione" Sormani Biblioteca, Milano (ottobre 2012) e Biblioteca Nazionale di Torino
- 2013 "Flatus Vocis, zone d'ombra sonore", Cappella Foppa, Chiesa di San Marco, Milano durante Festival MiTo e Gallery Demetra, Milano
- 2013 "Bookillers, morsi fotografici", Galleria-Libreria Demetra Milano
- 2014 "Bookillers - anatomie di un'ipovisione: spigoli e codici penali", Galleria Biblioteca Salita dei Frati, Lugano (Switzerland)
- 2015 Aprile-Maggio "Un mare di pagine", Galleria/Libreria Demetra, Milano
- 2015 Maggio-Giugno "Flatus Vocis, Shadows of sound", Gdansk Filharmonia Balticka (Poland)
- 2017 "Sushi-Books", GGG, Basel
- 2017 "12 mm. Ein Meer von Seiten", Bourbaki StadtBibliothek, Luzern
- 2017 "Zwölf Millimeter, Meere und Berge von Seiten", PBZ Oerlikon, Zürich
- 2018 Marzo-Aprile "Bookillers-Double Face" fotopolitico revolving, La Feltrinelli Pasubio Milano
- 2018 Set-Ott "Booktowns", Artepassante, Porta Venezia MM, Milano
- 2018 Ott-Nov "Untouchable Books", Libreria-Galleria Hoepli, Milano
- 2019 1 feb - 1 mar "12 mm: un mare di pagine" BUB - Historic University Library Bologna
- 2019 13-26 Juin Une mer de pages", Le Garage, Ramatuelle
- 2020 Helsinki Oodi Library: video 12 min "retrospective"

LIBRI / BOOKS

- "Argentina", Morellini Editore, Milano 2019
- "Villa Maria", Buenos Aires 2015
- "Yaguari: Momentos/Momenti", Elena Bonatti ed., Buenos Aires 2011
- "L'organo del campanone", Milano 2010
- "Tatto e contatto - Storia della Vimercati", ita-en-de-fr edizioni, Milano 2008
- "Strade d'autore" Touring Club Italiano ed., Milano 2006
- "Prague" co-fotografo, Citadelles&Mazenod, Paris 2005
- "St. Petersburg", Mazzotta edizioni, Milano 2002, ita-eng-russo
- "Costa Mediterranea e Isole Baleari", Oscar Mondadori, Milano 1989
- "La Svizzera delle Alpi", Oscar Mondadori ed, Milano 1989
- "Argentina", Guide Moizzi Ulysse, Milano 1990-1997
- "Provenza", Oscar Mondadori ed, Milano 1991
- "Spagna del Sud", Weekend e Viaggi/Quadratum e Sperling, Milano 1995

PREMI / AWARDS

- 1994: 1° premio USTTA (United States Travel and Tourism Association, Italy) per il miglior articolo anno 1993
- 1994: 2° premio ADUTEI (Associazione Enti stranieri per il turismo) per la miglior produzione fotogiornalistica 1993
- 1995: 2° premio ADUTEI (Associazione Enti stranieri per il turismo) per la miglior produzione fotogiornalistica 1994
- 2001: 1° premio Ente Turistico Sloveno per il miglior reportage del 2000
- 2006: 1° premio ADUTEI (Associazione Enti stranieri per il turismo) per la miglior produzione fotogiornalistica