

For Lattanzi, lyricism is not only an aesthetic decision but also a form of realism.
— ARTisSpectrum, New York, Vol. 20, Nov. 2008

Les images de Lattanzi conduisent l'observateur au-delà du miroir. Évocative expressive d'une complexité cachée, elles révèlent un monde finalement déchiffré, où l'œil poétique prend la revanche sur l'œil distrait.
— Ana Janevski, Commissaire d'exposition (Paris).

In Lattanzi's work, one recognizes a philosophical base that reveals an enquiry on the essence of being, on the various manners of understanding reality, on visual and emotive perceptions, in a constant dialogue between individuality and universality, between finite and infinity.
— Nicoletta Consentino, Art Critic (Venezia)

En distillant émotions entre lumière et ombre, entre ce qui est visible et ce que nous imaginons, les œuvres de Lattanzi transportent l'expérience intérieure sur une toile visionnaire, presque immatérielle.
— Catalogue d'Exposition, Galleria Monteoliveto, Napoli

Lattanzi shows that artistic skill lies both in knowing what to see in nature as well as being able to shape it according to one's vision.
— ARTisSpectrum, New York, Vol.18, Nov. 2007

Les représentations visionnaires de Lattanzi ont une tranquillité rythmique – à la fois douce et troublante – qui persiste, comme suspendue, entre beauté et incertitude de l'abstrait. En saisissent l'œil et l'esprit, ses images créent un 'unicum' entre la perception sensorielle et la pensée.
— Chantal Lora, Commissaire d'exposition (Nice)

Lattanzi uses photography as a sensitive medium of listening and amplification of reality. His vision, at once parallel and complementary, creates a dimension where voices otherwise inaudible become finally apparent.
— Elisa Capitanio, Art Critic (Venezia)

Massimiliano Lattanzi possesses an intellectual and spiritual approach to making art, the foundation of which is an innocent wonder at the vast, inescapable solitude of the night skies. His photographs reconnect us to the natural world with a style that is sharp, pensive, and inspiring. As an artist his visionary photography is the means through which he connects with personal meditation and, in turn, the world at large. His work takes two distinct paths. Natural forms, vivid hues, and earthy textures are one, while the other delights in fragile, ethereal images that are reduced to stark structures and contrasts. Lattanzi pours himself into each work but his artistic intent is to inspire a unique, metaphysical experience within each witness. "This is actually my vision and my hope, at once, being able to disappear and let the silence speak to everyone," he states. Formerly a professional anthropologist and epistemologist, Lattanzi leads an unusually diverse life. In addition to photography, his achievements and interests include writing poetry, restoring ancient telescopes, designing new ones and running a private astronomical observatory. — Art-Mine, New York



Ministero degli Affari Esteri

MASSIMILIANO LATTANZI

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IYA 2009

International Year of Astronomy

I am very pleased that the *INTERNATIONAL YEAR OF ASTRONOMY*, proclaimed by UNESCO, is enriched by such a prestigious initiative as the exhibit "*HEAVENLY YIN-YANG, HELIOGRAPHIKA AND SELENOGRAPHIKA*". Indeed, the dissemination and promotion of scientific culture is an integral part of the mission of this *Directorate for Cultural Promotion and Co-operation*, together with the presentation of the best artistic talents of our Country. This photographic exhibition is the result of the valuable work of **MASSIMILIANO LATTANZI**. Composed by evocative images of the sky, the light, the Sun and the Moon, it is a successful synthesis of two fundamental scopes of this Administration: artistic skills and scientific interest. Lattanzi's eye is both poetic and attentive to details: the crisp images of light and of the contours it draws around the clouds, as well as the depictions of the Moon and the Sun, attract the observer with its accuracy, and, at the same time, open our eyes to contemplate the immensity of the celestial spaces, its charm and its profound silence. To this important event, which will be launched in several countries, thanks to the valuable collaboration of our cultural network abroad, I wish the greatest success.

Min. Plen. *Gherardo La Francesca*
 Director-General for Cultural Promotion
 and Co-operation
 Italian Ministry of Foreign Affairs

In *HELIOGRAPHIKA* and *SELENOGRAPHIKA* the image captivates the observer: it becomes immense, releasing a boundless and overwhelming energy, which enfolds, embraces, makes empathic. The individual becomes, simultaneously, witness and actor of a fantastic cosmic game, while the being is able to meet and recognize itself in the immensity of silence, which allows – at last – to listen to oneself. In all this, once more, the artist disappears: he becomes a filter, capable of unveiling concealed and unknown aspects of the world. In his photographs, he fixes a visual experience that, passing through abstraction, becomes spiritual. His sight, at once scientific and poetic, restores on the canvas the enchantment of an unusual scene, from which unutterable emotions can spring. Through his images, **MASSIMILIANO LATTANZI** transfigures reality, inducing the viewer to perceive its magnificence and mysterious harmony, like the one that, by dimensions, shapes and colours, renders the Sun and Moon as twins to the eye. Indeed, by chance – but is it really by chance? – the Sun, being four hundred times larger than the Moon, it is exactly four hundred times farther away from us. As well the orbits, prefixed, determined, almost inevitable, are the result of a 'superior' – not of their own – will, which forces the two bodies into a continuous chasing and skimming. Until the encounter during the eclipse – an awesome and unique phenomenon that, from the dawn of time, appeared as a happening of events, regarded as both a disgrace and a miracle. This is the accomplishment of the heavenly miracle: a re-union, which is as exceptional to the eye as it is moving to the heart. Inasmuch as, at night, the Moon is made visible by the reflected light coming from an invisible Sun, so now, during the eclipse, the Solar Corona is perceptible to the eye only thanks to the Moon itself, which lays upon the Sun, plunging the Earth into a sudden darkness. This is, in the artist's own words, the "silence of light" – which is also the silence of an observer struck with wonder – caused and made visible exactly by that unique source of light that usually brightens up the quiet profundities of nocturnal darkness, and being there indeed the "light of silence". What we are facing here is a visual explosion – pure energy, which our senses can now perceive as a subtle veil, light and impalpable, or a subdued murmur. This is an entirely all-absorbing encounter, a conjunction between two entities that are cross-referring one another, complementing and reciprocally completing. It is the union of opposites, from which the opposites take meaning: a heavenly "Yin-Yang" where light and darkness, as well as darkness and light, become one, mutually unveiling and revealing. This "pure instant" experience is here immortalized through a series of diptyches, mirrored images that capture and make the intimate essence of the dialogue among these two bodies – real and renown, but, at the same time, mythical and almost divine – nearly palpable, therefore communicating a profound and astonishing disturbance. Hence we can catch ourselves rapt by this eclipse experience, as well as by that of a splendid sunset or a quiet night of full Moon, abandoned, once more, between silence and light.

Nicoletta Consentino
 Art Critic

