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**Patrizia Bonanzinga**  
***Relational Spaces***

Galleria Passaggi - Pisa, Via Garofani, 14  
October 8<sup>th</sup> - December 3<sup>rd</sup>, 2016

**Special opening in the contest of Pisa Internet Festival**  
**October 6<sup>th</sup> - 9<sup>th</sup> from 10am to 1pm and from 4pm to 8pm**

**Vernissage - Saturday, October 8<sup>th</sup> - from 6pm to 9pm**

Galleria Passaggi is pleased to present *Spazi di Relazione (Relational Spaces)*, a solo exhibition by Patrizia Bonanzinga that will open on Saturday October 8<sup>th</sup> at 6pm. The exhibition will be on preview starting from October 6<sup>th</sup> at 10am, on the occasion of Pisa Internet Festival (October 6<sup>th</sup>-9<sup>th</sup>), that hosted *Relational spaces* in its programme.

*Relational Spaces* focuses on a body of photographic work embracing Bonanzinga's most recent production. It consists in a selection of work belonging to three projects - *The Big Data World*, *In my rooms*, *Greenland* – whose subjects are different, yet they are linked by an use of digital manipulation. This intensifies the perceptive attitude toward the places represented, establishing a play of connections and cross-references between reality and its interpretation. In these works Bonanzinga engages with recurrent themes belonging to her poetics, such as time duration - between past memories and future time accelerations - and its effect on sites, on social structures, on Nature.

In *The Big Data World* series, the architecture of public spaces and the people who pass through them are represented through a play of layers, duplication and transparencies recalling the complex network of data and information that as a second skin wrap the reality we inhabit. Nowadays, with great ease it is possible to use electronic devices, such as the iPhone, to capture and disseminate real-time images. Starting from these considerations Bonanzinga uses the iPhone medium to develop her project, "so, here I am, a photographer mainly clicking away with an iPhone, as everyone does today, because what a professional discerning eye can differentiate between is one's own project." But the universe of "Big Data" leads us to foreshadow future scenarios not always reassuring, where individuals, rather than communicate with each other, merely relate to technological devices, as it is highlighted in some of Bonanzinga's images.

A series of missions in Mozambique are at the origin of the photographic project *In my rooms*, which includes images of old abandoned buildings dating back to the Portuguese colonization, such as the fortress of São Sebastião, in Ilhia de Moçambique, or the Governor's Palace at Cabaceira Grande: "I was looking - says the author - the way of conveying the strange feeling of total loss or 'not to be' that

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normally I feel when I am in unfamiliar places, away from my places. Spaces with magical atmosphere. Very often they are abandoned places, but not always." With measured interventions on textures, highlights, and architectural geometries, the photographic compositions by Patrizia Bonanzinga return the charm of these abandoned places, on which time has sedimented. Rather than replace the reality, these actions become a form of perception intensively taking part to the real itself.

In Greenland series predominate the natural landscapes of glaciers characterized by evocative aesthetic effects of doubling whose results are translated into images with multiple meanings. If in some of them the landscape thins out in abstract figuration, in some others the doubling effect creates ambiguous images, which refer to the sublime majesty of the northern landscapes. At the same time, these images suggest the present precarious balance of the glaciers, as a result of climate change which are leading to progressive melting of them. They are "virtually doubled" in the photographic transfiguration, "with the specific utopian intent" states the author "to repair the damages."

**Patrizia Bonanzinga** (Bolzano, 1954). Mathematician and photographer has lived in many cities in different countries (Mexico, Algeria, USA, France, China and Belgium). She was in China (1995-1998) when she decided to dedicate his career exclusively to photography. At that time, she worked on various projects related to China that resulted in exhibitions and publications on Italian and foreign magazines (Marie Claire Italy, Class, Espresso, DS France, Frigidaire). She has exhibited in Italy, USA, Russia, Poland, Guatemala, Spain, France, China, Mozambique, Belgium and Portugal. Her photographs are included in the collections of the National Gallery of Modern Art in Rome, the House of Photography in Moscow, the MAXXI National Museum of XXI Century Arts in Rome, the Center of Documentation and Training Ricardo Rangel of Maputo, the Ministry Foreign Affairs, the Basso Foundation in Milan, as well as in private collections. She develops her work following two distinct directions: one is traveling in sensitive areas with the clear intention of telling stories, and creates reportage using the traditional analogues techniques, and the other questions the relationship between photography and reality and creates digital format, of medium size, where images are cut, processed and reassembled; thus she tries to create a new reality, sometime plausible, sometime surreal. [www.patriziabonanzinga.com](http://www.patriziabonanzinga.com)

## THANKS

Thanks to Adriana de Cesare and to the organization of the Internet Festival (Pisa, October 6-9) to host the exhibition.

## INFORMATIONS

Title of the exhibition: *Relational Spaces*

Artist Patrizia Bonanzinga

Opening: Saturday, October 8<sup>th</sup> from 6pm to 9pm

Special opening: October 6<sup>th</sup> to 9<sup>th</sup> from 10am to 1pm and from 4pm to 8pm at the same time of Pisa Internet Festival

Duration: October 8<sup>th</sup> - December 3<sup>rd</sup>, 2016

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