

"The interesting thing about this project on Leonardo is precisely the fact that the painting no longer exists", Vittoria Chierici explains, "It was stimulating and interesting to study the history of the work and to enter a kind of journey inside those few writings by art historians on the subject".

Vittoria Chierici's artistic journey started many years ago, "I began painting battles after the first Gulf War. War was a theme I had not thought about before."

"The battle of Anghiari was my last stage of a thematic and historical approach. For me it was like a journey through history, not only because I used digital techniques. In fact I used the computer because I thought it would be interesting to work with tools that are typical of contemporary art".

Vittoria Chierici's artistic choices are marked by an interest in philology. The interesting issue that the painting has vanished was turned into something intriguing precisely because it could actually be found. Since the 1970's in fact attempts have been made to find traces of it in Florence in the Sala dei Cinquecento using state of the art technologies. But so far the search has led nowhere. However, there is always hope that something might suddenly turn up.

The artist, who attended both Columbia University and the School of Visual Arts in New York has explored many styles, "I started with the so called "young artists" with all the experimentation that was going on then and continues today, including photography and painting. Now I have mixed all these experiences. In a certain sense, La battaglia di Anghiari was a laboratory for my artistic development."

Vittoria Chierici reprises a certain type of perspective that is more akin to television than to painting, her works bring to mind a movie production, because she studied cinematography at the New York Film Academy as well. "Few of us were doing that in those years.", she says

This type of works draws away from the beaten paths of contemporary art, "In fact people have pointed out the "unpleasant" character of the subject I have chosen, at a time when everyone in art was dealing with issues concerning the body and sex. But I think that my works are far from expressing a "warmongering" meaning. My battles have nothing to do with that, my armies are mixtures of soldiers, men in the military going in every which direction, people are lost. Historical subjects were more in vogue in the 1980's. The galleries took a risk," concludes Chierici, "They were brave, one can say, in this "battle" of theirs. It's not my place to say whether the battles has been won it or not!"

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Translated from the Italian language by Josephine "Pina" Piccolo

