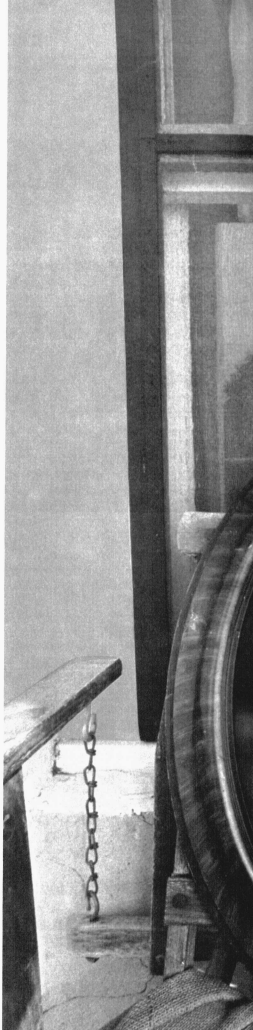


BATTAGLIA'S WORLD



Born in Italy, photographer Lee Battaglia came to the United States when he was 17, found his way to the University of Missouri-Columbia after the Korean War, and took thousands of pictures of the state during the late fifties. One hundred of these photos, painstakingly selected, make up his book, *The Face of Missouri*, published in 1960 by the University of Missouri Press. Since receiving his BJ in 1958, Lee has been picture editor for *National Geographic*, freelanced for such magazines as *Life* and *Argosy*, has taken time out to get his master's at Mizzou, and, since 1960, has been photo editor of *America Illustrated*, a publication produced by the United States Information Agency for Russian and Polish readers. His work has taken him to more than 75 countries.

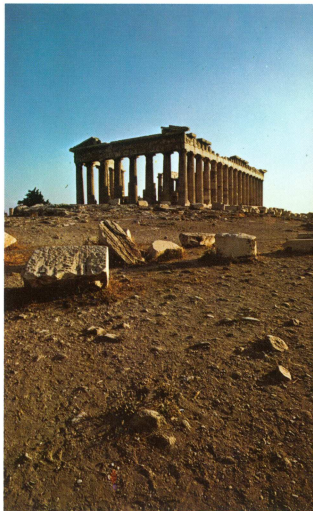
The photographs Battaglia took in the fifties and those he takes now sometimes look as if two different persons used the viewfinder. Now, his pictures mostly are color; then, they were black and white. But, more than that, Lee's world has changed since *The Face of Missouri*. While few would fault the quality of the early photos, some—mostly Missourians—found quite a few depressing. They tended to concentrate on a face of Missouri that was not especially pretty. The book, in short, presented a social statement. "When I first started working on the book, I was much younger, and obviously my ideas about photography and about the world have changed. It was my first attempt at social comment, and so I was critical of certain things—perhaps I was sarcastic. Anyway, I was hoping that by criticizing, I would help change the world. But now, if you look at my photographs, I more or less have made peace with the world. It's a manageable world in the sense that I narrow it down to the things that attract me visually. Generally, the photographs have no message. They do not say, 'This is the way I see the world, and it ought to be changed.' I simply like the subjects. Not that I've given up. It's more realizing what I can and cannot do. I think I'm still involved, but I can look at the world in a detached way." □





"Black and white is more serious than color. It deals with the essentials. The top photo is from *The Face of Missouri*. At left is a recent picture from Panna Maria, Texas, a small village of Polish immigrants. It shows the oldest couple as they were on their wedding day. In the situation of the Greek mother saying goodbye to her son as he left for America, I felt I could say as much as anybody, because I went through the same thing. You know, it's a sudden break, leaving the place where you grew up, the place where your family is and is buried. And to give it up—it's not that easy. Anyone who says it is easy never loved his country or this one. They're easily sold."





"It's a mistake to try to find a meaning in some of these things. You capture a fragment of an image. The airplanes are like that. There is an immense sky, and there are 10,000 people watching. With a camera you simply select one segment of that scene and record it. When I really want a challenge, I go to Arlington. Over the years, I've been trying to convey the idea of a skyscraper city of the dead. I think this photograph comes close to saying that. With the Parthenon, I think my attempt was to convey a feeling of a distant civilization."



"The flowers inside of the Russian taxi were nice to see in this bleak world. You see, there is no social comment there, but I think I recognize a man's effort to see a little bit of beauty. He, too, wants a flower in his life, and in that, I find communion with him. The peacock? He's just beautiful. That's what I mean about creating my own world."

