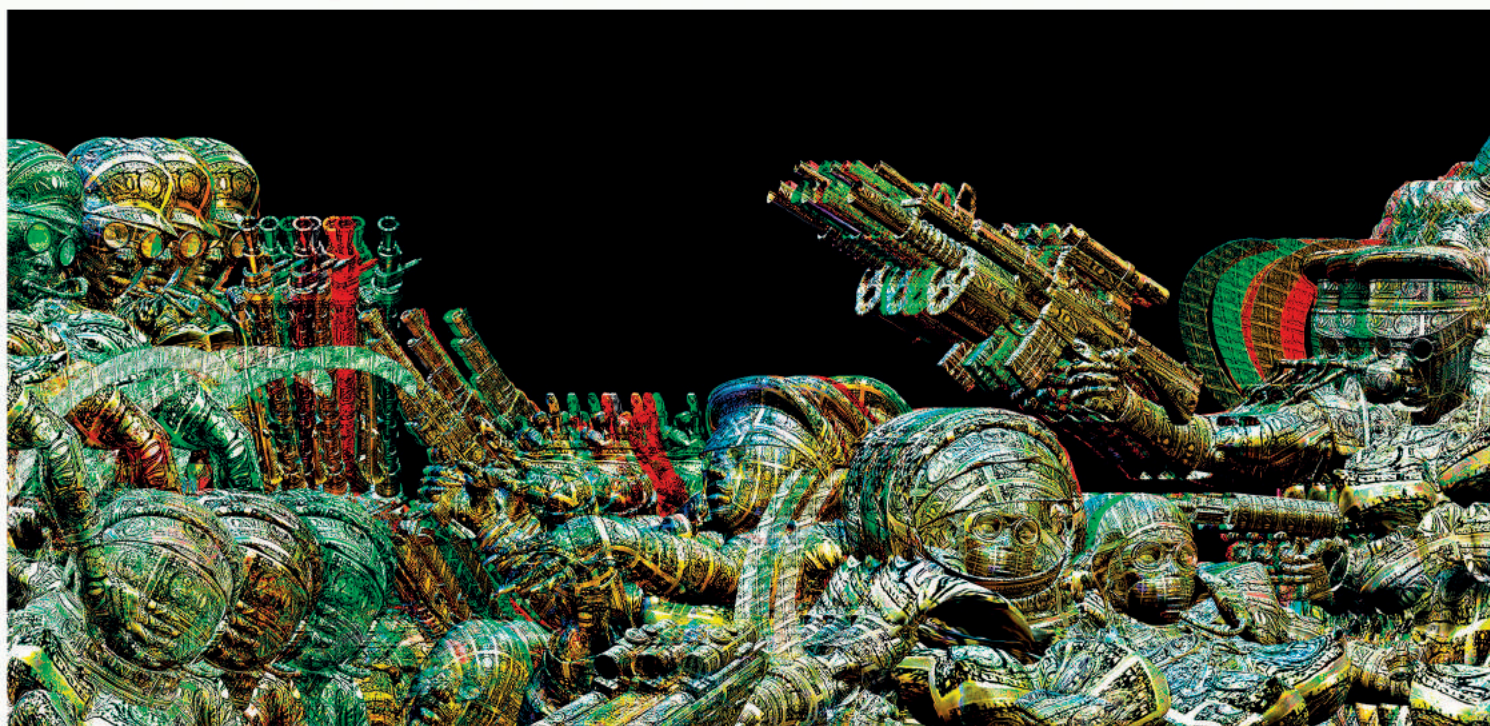


CHRISTIAN ZANOTTO
CHRONOMADS





IN COLLABORATION WITH THE ITALIAN CULTURAL INSTITUTE IN AMSTERDAM TOGETHER WITH THE EMBASSY OF ITALY IN THE HAGUE, IN THE CONTEXT OF THE 14TH EDITION OF THE DAY OF CONTEMPORARY ART / GIORNATA DEL CONTEMPORANEO, PROMOTED BY AMACI - ASSOCIATION OF ITALIAN MUSEUMS OF CONTEMPORARY ART IN COLLABORATION WITH MAECI - MINISTRY OF FOREIGN AFFAIRS AND INTERNATIONAL COOPERATION AND MiBACT - MINISTRY OF CULTURAL HERITAGE AND ACTIVITIES AND TOURISM - INTERNATIONAL DAY OF ITALIAN CONTEMPORARY ART, 13 OCTOBER 2018

Red Stamp Art Gallery is pleased to announce the collaboration with the Italian Cultural Institute for the Netherlands in Amsterdam, together with the Italian Embassy in The Hague, on the occasion of the Fourteenth Edition of the Day of Contemporary Art promoted by AMACI, Association of Italian Museums of Contemporary Art, with the collaboration of MAECI, Ministry of Foreign Affairs and International Cooperation and of MiBACT, Ministry of Cultural Heritage and Activities and Tourism. On Saturday 13 October, "International Day of Italian Contemporary Art", the Italian Cultural Institute and its Director, Carmela Callea, in collaboration with Red Stamp Art Gallery, will present, from 11:00 to 20:00, at the gallery's location, the Opening of CHRONOMADS, Christian Zanotto's Personal Exhibition, curated by Sonia Arata.

Christian Zanotto has been living and working between Amsterdam and Venice since 2000 and conducts a very original research which masterfully combines classical languages and techniques with the new media and the digital universe, by exploring the ways in which they interface with each other.

On display is a group of selected works: virtual sculptures on crystal panel, video and holographic artworks which cover a period ranging from 2007 to 2017 and highlight the articulation and breadth of Zanotto's path who, since the years of formation, directs his interest towards technologies. In them he finds a way to bring together all the acquired experiences in traditional forms of expression, pursuing and reaching an unusual unity between two sides: the numeric and intangible aspect of his elaborations and that of their material translation, in incessant study, need for experimentation and openness towards the new, to discover implicit and unexplored implications and potentialities of a given technique, testing and pushing its limits.

Christian Zanotto intends to investigate the very nature of the realm of the virtual, of the immaterial, of the "metaphysical", of what is "hidden" below the common threshold of perception, of the dimensions of reality that are gradually brought nearer to our awareness, also as a result of the repercussions of the latest scientific research. The artist, with his acute farsighted and humanistic sensibility, shows us various insights and visions regarding the current epochal passage, by dealing with themes and fundamental aspects of the present, which are still not being explored very much at all and are far from being understood to their full extent.

The temporal itinerary of the exhibition starts from the EXOSKELETON pieces (2007), passing to IN EXTORTIO, an artwork from the 2010 cycle HORLOGERIE EXQUISE - GOD O'CLOCK - GOD IS WEARING IN ROLEX, to VERBA VOLANT and SKINS, belonging to the following series, AsAbaroK, from 2011, to OLYMPIA # 3, from the cycle OLYMPIA, from 2014, up to works of 2016 and 2017, where subsequent developments and lines of research become clear, in the direction of a greater

stratification of compositional and perceptual levels.

The artworks "bring on stage" powerful and enigmatic representations of intense charm: complex compositions, with their multiple, precious and refined details, emerge from a captivating and mirroring black background. On it, alongside the reflected image of the observer, machines, objects, structures with an inscrutable function and physiques of an androgynous and sculptural appearance show up, where the sensual component essentially acts as a conductor, a code to reach the primordial and innermost side of the being, from which every sensation and reasoning originates: for Zanotto formal expression is never only an end in itself, but it is part of the conceptual content of the work.

As the artist states:

"... It's the figure of a "Primavera"... with artificial, almost androgynous, features, aimed at representing a new era ... a digital genesis, a prominent corporeity, but with an ethereal density, which accompanies us towards and through the dematerialization and the immateriality of this "era of post-image": I perceive that the image is now struggling to free itself from the two-dimensionality and from the necessity of the physical support in which it has been so far forced ..."

"... I confer to the body the role of first actor in my works, I mould the characters I put on stage by means of 3D software; I focus on the volumetries and the plasticity of the muscles, my intention is not to create a masculine or feminine character, but a synthesis, sometimes mythical, among the genres: I refer to abstract, virtual entities, who have been shaped inside a digital habitat..."

The exhibition introduces us to an intense, cutting-edge artistic vision, which captures and fascinates with its strong aesthetic/scenic impact and contains complexity and depth; it stimulates reactions and reflections through the involvement of the perceptive, psychological and emotional sphere and semantic shortcircuits which are triggered by symbols: an elaborate visual cosmos, that has to be read as an ideographic alphabet, where majestic and hybrid simulacra dominate a dark vastness, telling us about an ubiquitous and supernal fluid space-time where past, present and future mix.

CHRONOMADS, already from the title, refers in fact to the time and the idea of a nomadic and multidirectional movement within its flow or its layers: the whole of the works is interpretable as a visual meta-text which looks at and shows us, in a symbolic, mythical, philosophical key, universal and, at the same time, current thematics and vicissitudes, and touches them in their essence. A set of problems which range from the scale of the self and the individual, to that of the masses, till the sphere of arcane and hieratic entities and obscure powers, allusions to implied directives and hidden plots, in a broad and emblematic outline of various aspects of our era, where the actuality of the here-and-now contains and summarizes all the information about past and future. Underlying the show, like the whole of the artist's production, is a holographic vision of time, space and history: it is a 360-degree, all-encompassing and omnipresent space-time, within which we can virtually move, finding connections between facts and happenings on a timeline that is not linear at all, but which shifts along fluid and irregular paths.

Among the most recent works, these belong to the CENTAUROMACHIES cycle:

MOON DOLLAR BATTLE (2017), large artwork on crystal panel, refers to the competition for the conquest of the moon, symbol of a utopian aim towards the unreachable, in a new Babel where ancient and modern humanity, Eastern and Western elements, weapons, machinery for the moon landing and technological research come together in a sort of contemporary metope in militaristic version; the entire surface of the relief, almost a large map with metallic colours, is covered with one-dollar bills. Next to this, in the video MOON DOLLAR BATTLE STEREO SCENES (2017), the sculptural sets, taken from the body of the aforementioned group, rapidly alternate in dynamic specular sequences, performing in a paradoxical "crossfire": it is almost a visual strafing, an explosion of weapons and fires translated into digital light, connection with the binocularly of the look and analogy between the "aggressiveness" on the viewer's eye and the martial theme, in the near flash blindness caused by the quick jerks of movement, light and colour.

HOLLYWOOD BATTLE (2017) is a rare exemplar for the artist of fine art print on baryta paper; here the figuration unfolds through a chromatic-pictorial strip, with various transparencies and nuances, in which the subject of the struggle is elaborated in a more classical, Michelangelesque way, emphasizing the poses of the characters, the volumes of their muscle masses and the skin of each individual figure, which is covered by its own "decoration", almost an incision, recalling elaborate tribal tattoos.

Other recent artworks are:

GABRIEL # 2 (2016), great winged icon, is almost an altarpiece depicting the eerie, hieratic and refulgent angelic presence: it is an elegant experiment on perception and on the maximum amount of information that's containable and decipherable within the same image: the anatomical transparency, which allows to read more layers of content, the iridescent trail of the draped mantle, the delicate vibration of the golden wings, the omniscient eye/halo, the hair of Medusa that crowns the head of the archangel ... all alludes to an annunciation, linked to a mysterious vitreous ampoule decorated with the Bayer logo. The holographic theca HIMSELF-PORTRAIT (2017) is centered on the theme of the self-portrait interpreted in a contemporary key. An animated bust puts the viewer face to face with the digital space. This actual dimension that is still to be probed and with which we still need to learn to relate is bordered by the physical boundary of a theca, in the center of which the artist virtually places himself, thereby producing a shortcircuit. The work alludes to many issues, including the notion of digital self that, in its most extreme implications, leads to the idea of identity as appearance, avatar, holographic automaton, incorporeal "golem".

Images: top left > "MOON DOLLAR BATTLE", (detail), 2017 - Cover: "HOLLYWOOD BATTLE" (detail), 2017