

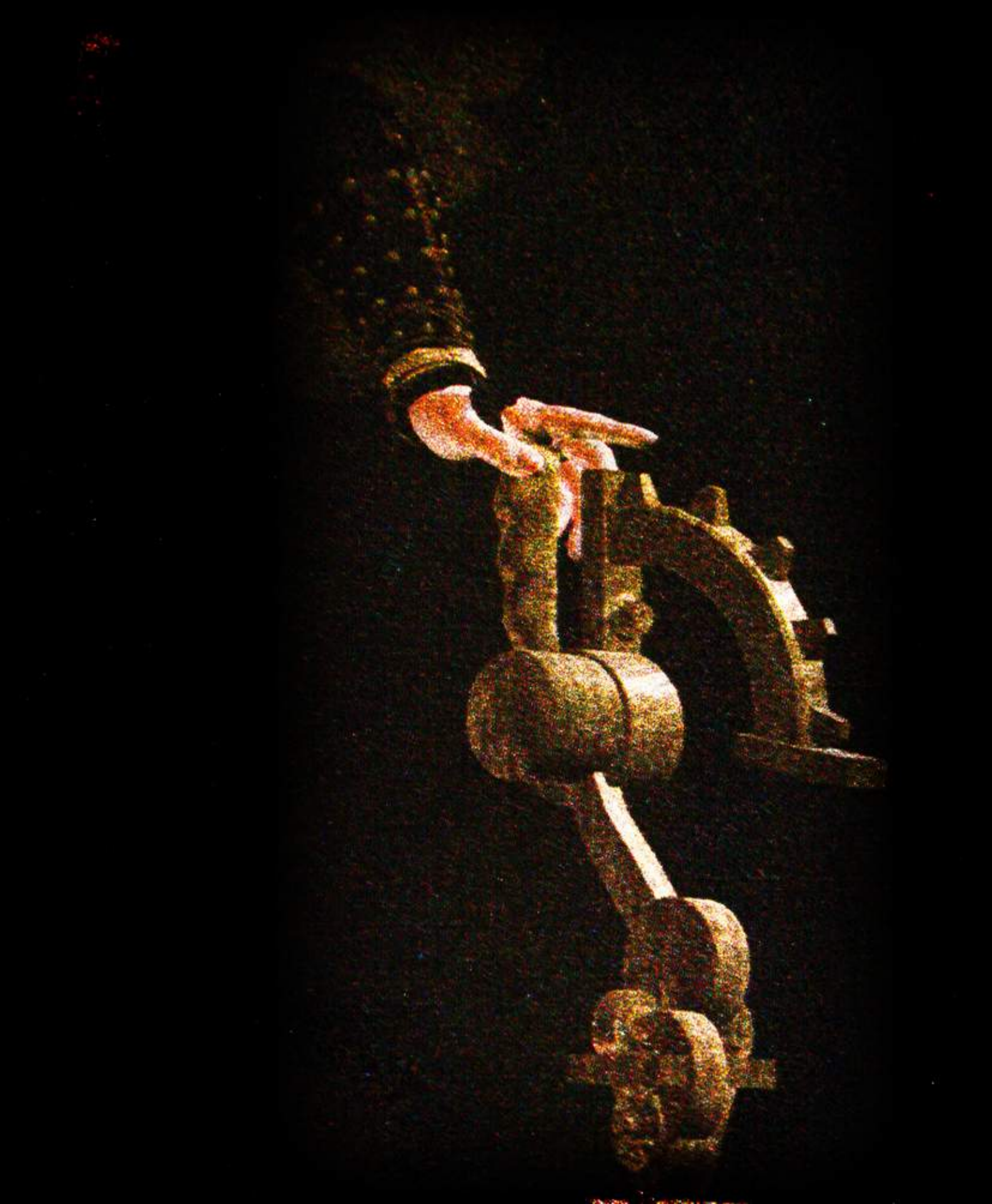
AsAbaroK

Christian Zanotto



RED STAMP ART GALLERY AMSTERDAM







CHRISTIAN ZANOTTO

AsAbaroK

PHOTOGRAPHY ON CRYSTAL
DIGITAL 3D ART
VIDEOS



"UBERLULLABY" (selfportrait) 2011

AsAbaroK

CHRISTIAN ZANOTTO

Curator: Sonia Arata

Critic text: Jacqueline Ceresoli

RED STAMP ART GALLERY

Contemporary art gallery Amsterdam

AsAbarok / KorabAsA

Jacqueline Ceresoli

Christian Zanotto (1972), cosmopolitan by nature, lives and works in Amsterdam. A digital arts' virtuoso, Zanotto is a technological mannerist, able to produce shocking images and imaginaries. He is known for his ability to create multimedia manipulations with a Berninian plastic-sculptural effect and a surprising aesthetic.

His works appear from black backgrounds, they emerge from darkness, from the unknown as nightmares, dreams or visions, according to our point of view, and they crystallize in our memory for their neo-baroque creative techno-ambition.

His transgenic bodies ('trans' in Latin means 'above', 'beyond any genre') are spectacularized post-humans that define a research that is unusual in the scenery of today's contemporary visual arts, way too homologated to the art system and less true to the experimentation of new languages and formal solutions.

The exhibition's title **AsAbarok** reveals the key to his articulated work, which is cultured, citationist, post-modern, paradoxical and willingly contradictory and exasperating in its research of a patinated kitsch in which mainly female figures are molded. Sacred and profane, madonnas and virtual pornstars, they are prefigured as mystic icons of luxury and power, hieratic goddesses of perversion and voluptuousness. These Amazons of vice, strapped up in leather lingerie, are dressed in sadomasochistic porno-chic outfits and with seducing accessories designed with the meticulousness of a goldsmith. Boots, belts and other symbolic decorative golden tinsels that draw from sacred iconography, from mythology, from Mannerist painting and Baroque, cinema, comics and fashion. They rely on the dramatisation of gestures, on plastic poses typical of calendars or fashion magazines; they impose in order to arouse marvel in whom watches them. His luxury Valkyries emanate a mysterious hypnotic strength. They seduce and reject at the same time. Are they dominatrices of the world? Authoritarian rulers outside time and history who materialise themselves as ready-made profanity searching for its own plastic perfection. They are the anti-Madonna, more than the anti-Christ.

Alien images, possible and visible as a result of sophisticated virtual constructions; complex software programs experimented in high-definition cinema that stage a three-dimensional reality through an innovative technique to transfer digital images on crystal through a process of photographic exposure elaborated by the artist during two years of research.

"**AsAbarok**" is a bizarre title: maybe an anagram, a magic formula or a curse, an invocation of an unknown sort of spell? Regardless, the visual code of Zanotto creates a vocabulary, an unknown language, cloaked with an enigma and soaked with magic. It is a synthesis of Asa and Baroque that points to a combination between modern and past representation; between the Asa of photography and a past epoch of a magnificent use of the image. "As a Barok": "As a Baroque".

We bulimic spectators of special effects produced by cyborg hyper-bodies, don't want to understand the how, where and why of his aestheticising surreal images, animated by winged figures, griffons, cherubs and seraphs, biotechnological centaurs magnificently adorned, bodies sculpted in the style of Bernini, although not in marble but with a virtual scalpel. These perfect figures, surrounded by metallic machines, thrones, triumphant chariots of death with mysterious functions and performative visions overwhelm us in an excessive vortex of praise and we are drowned in a sea of vanity in a cold and distant way. Zanotto's virtual sculptures blend the verism of Caravaggio, the cold lights of the Flemish painters and the manic attention to detail of Velasquez, not to depict portraits or mirrored Venuses but robot mannequins of vanity, simulacra of emptiness as paradoxical hybrids. These and other metaphysic icons materialise his complex imagination, heretic and profane, giving visual form to his refined

aesthetic research, influenced by the art history of the past and nourished by our own obsession with Beauty. His images are the result of a refined intellectual game, of visual meditations on the marvellous power of art of all times to confuse reality with pretence.

Zanotto creates figures that are similar but not identical, celebrating the vital power of Eros, of an artistic gesture suspended between eroticism and mysticism, between grace and damnation, Eros and Thanatos. In his imagination, the "Madonna with Baby" by Jaean Fouquet transforms into a cynical and perverted witch, a hybrid between Snow White's stepmother, a Netwon or Lachapelle's model and a manga comic heroine with mysterious techno-erotic charm.

In his work "Uber Lullaby Self Portrait", Zanotto shows his hand. He starts from his own computer-elaborated face, incorporating it to a female body. It's a metaphor of the asexual artist, androgynous man that feels like a god, because he is able to create worlds, images, escapes and artificial paradises.

This work reveals a higher self-consciousness, the artist reaches further away from representing castrating Amazon dolls; here he faces the universal theme of man, ego, and the D.N.A. of the conqueror, of the dominator. We are all children of Cain; his portrait is a metaphor of power and of the evil that man creates.

Within love hate sprouts, in love death hides, joy in pain, reason in emotion, there is no ugliness without beauty, and vice versa. In the harmony of opposites we can find questions, never solutions.

Look at the baby with his livid complexion and the algid glance of the artist who holds him on his knees: his eyes (mirror of the soul) are as icy as Putin's and blood moustaches pour from his nose. Does the artist maybe wish to expiate the human aspiration to tyranny with this portrait? In doubt, we leave to our descendants the difficult judgement of guilt or presumed innocence.

Translation by Christian Pazzaglia

AsAbarok / KorabAsA

Jacqueline Ceresoli

Christian Zanotto (1972), geboren wereldburger, woont en werkt in Amsterdam. Zanotto is een virtuoos op het gebied van de digitale kunsten, een technologisch maniërist en in staat om shockerende beelden en voorstellingen te maken. Hij staat bekend om zijn talent om multimedia te manipuleren met een Berniniaans plastiek-effect en een verrassende schoonheid.

Zijn werken doemen op uit een zwarte achtergrond, ze komen uit donkerte omhoog, uit het onbekende, zoals nachtmerries, dromen, visioenen, volgens onze eigen manier van kijken, en beklijven in onze herinnering om hun neobarokke, creatieve technoambitie.

Zijn transgenetische lichamen ('trans' in het Latijn betekent 'boven', 'elk genre te boven') zijn posthumane spektakelstukken die vormgeven aan een onderzoek dat ongebruikelijk is in de wereld van de hedendaagse beeldende kunst, die teveel de geijkte paden van de kunst bewandelt en weinig experimenteert met nieuwe talen en formele oplossingen.

De titel **AsAbarok** is de sleutel tot dit uitgesproken werk, dat verfijnd, intertekstueel, postmodern, paradoxaal en bewust tegenstrijdig is, en onuitstaanbaar in zijn zoektocht naar een koperen kitsch waarin vooral vrouwelijke figuren zijn vormgegeven. Heilig en profaan, Madonna's en virtuele pornosternen, ze worden voorgesteld als mystieke iconen van luxe en macht, hiëratische Godinnen van perversie en zinnelijkheid. Deze Amazones van onzedelijkheid, ingesnoerd in hun leren lingerie, zijn gekleed in sado-masochistische pornochic outfits en hebben verleidelijke accessoires die getekend zijn met de nauwgezetheid van een goudsmid. Laarzen, riemen en andere symbolische, glimmende versiersels die voortkomen uit heilige iconografie, mythologie, maniëristische schilderkunst en Barok, film, strips, mode. Ze maken gebruik van de dramatisering van gebaren, poses die typisch zijn voor kalenders of modetijdschriften en die wel van plastic lijken, voeren de boventoon om verbazing op te wekken in wie ernaar kijkt. Zijn weelderige Walkuren stralen een mysterieuze, hypnotische kracht uit. Ze verleiden en keuren tegelijkertijd af. Zijn ze de dominatrixen van deze wereld? Autoritaire heersers, tijdloos en geschiedenisloos, die zichzelf verwezenlijken als pasklare heiligschennis op zoek naar zijn eigen plastic perfectie; ze zijn de Antimadonna, meer nog dan de Antichrist.

Vreemde afbeeldingen, mogelijk en zichtbaar dankzij geraffineerde virtuele constructies; complexe software waarmee in HD-films geëxperimenteerd wordt en die een driedimensionale realiteit veinzen via een innovatieve techniek om digitale beelden op kristal over te zetten door middel van een fotografisch belichtingsproces dat de kunstenaar gedurende zijn twee jaar durende onderzoek heeft ontwikkeld.

"**AsAbarok**" is een bizarre titel: wellicht een anagram, een magische formule of een vloek, het aanroepen van een onbekende toverformule? Wat het ook is, de visuele code van Zanotto creëert een woordenschat, een onbekende taal, bedekt met raadsels en gedrenkt in magie. Het is een samsmelting van Asa en Barok, wat op een combinatie duidt van een hedendaagse en ouderwetse manier van weergeven; tussen de Asa van de fotografie en een vervlogen tijdperk van imponerend beeldgebruik. "As a Barok": "Als een Barok mens".

Wij, boulimische toeschouwers van special effects geproduceerd door cyborg hyperlichamen, willen het hoe, waar en waarom van deze esthetiserende surrealistische beelden niet begrijpen, beelden die geanimeerd worden door gevleugelde figuren, griffioenen, cherubijnen, serafijnen, biotechnologische centauren met grootse versieringen, lichamen die gebeeldhouwd zijn in de stijl van Bernini, niet in marmer maar met een virtuele scalpel. Deze perfecte figuren, die omgeven worden door metalen machines, tronen, triomfkarren des doods met mysterieuze functies en performatieve visies overweldigen ons in een excessieve maalstroom van lof, en kil en afstandelijk verdrinken we in ijdelheid. Zanotto's

virtuele sculpturen mengen het veristische van Caravaggio, het kille licht van de Vlaamse schilders en het manische oog voor detail van Velasquez, niet om daarmee portretten van Venus die in de spiegel kijkt af te beelden maar robotische mannequins van ijdelheid, simulacri van leegte als paradoxale hybrides. Deze en andere metafysische iconen verwezenlijken zijn complexe belevingswereld, afvallig en profaan, en geven een visuele vorm aan zijn verfijnde esthetische onderzoek dat beïnvloed is door de kunstgeschiedenis uit het verleden en gevoed door onze eigen obsessie met Schoonheid. De afbeeldingen zijn het resultaat van een geraffineerd intellectueel spel, van visuele bespiegelingen over de fantastische kracht van de kunst van alle tijden om werkelijkheid met schijn te verwisselen.

Zanotto creëert figuren die op elkaar lijken maar toch anders zijn, en viert de levenskracht van het eros, van een kunstzinnig gebaar dat ergens tussen sensualiteit en mystiek hangt, tussen gratie en verdoemenis, Eros en Thanatos. In zijn verbeelding wordt de Maria met Kind van Jean Fouquet getransformeerd in een cynische en perverse heks, een hybride ergens tussen Sneeuwwitjes stiefmoeder, een model van Newton of Lachapelle en een heldin uit een mangastrip met een mysterieuze technoerotische charme.

In zijn werk "Uber Lullaby self Portrait" toont Zanotto uit welk hout hij gesneden is. Hij gaat uit van zijn eigen met de computer bewerkte gezicht, en bouwt dat in een vrouwenlichaam in. Het is de metafoor van de aseksuele kunstenaar, een androgyne mens die zichzelf een god voelt, omdat hij in staat is om werelden, beelden, ontsnappingen en kunstmatige paradijzen te creëren.

Dit werk legt een hoger zelfbewustzijn bloot, de kunstenaar neemt meer afstand van de castrerende Amazonepoppen die hij eerst weergaf; hier gaat hij het universele thema van de mens te lijf, ego, en het DNA van de overwinnaar, van de heerser. We zijn allemaal kinderen van Kaïn; zijn portret is een metafoor van kracht en van het kwaad dat de mens de wereld in brengt.

In de liefde ontkiemt de haat, in de liefde zit de dood verborgen, vreugde in pijn, rede in emotie, er is geen lelijkheid zonder schoonheid, en omgekeerd. In de harmonie van tegenovergestelden kunnen we vragen vinden, nooit oplossingen.

Neem nou het kindje met zijn verontwaardigde gelaat en de kille blik van de kunstenaar die hem op zijn knieën heeft: zijn ogen (spiegel van de ziel) zijn ijzig als die van Poetin en snorren van bloed stromen uit zijn neus. Wenst de kunstenaar met dit portret soms te boeten voor de menselijke hunkering naar tirannie? Bij twijfel laten we aan onze nakomelingen de lastige taak om te oordelen over schuld of veronderstelde onschuld.

Vertaling door Jonathan Oudendijk

AsAbarok / KorabAsA

Jacqueline Ceresoli

Christian Zanotto (1972), cosmopolita per indole, vive e lavora ad Amsterdam, è un talento virtuoso delle arti digitali, un manierista tecnologico che produce immagini e immaginari scioccanti, noto per una abilità di manipolazioni multimediali dall'effetto plastico-scultoreo di berniniana memoria e un'estetica sorprendente.

Le sue opere appaiono da sfondi neri, emergono dalle tenebre, dall'ignoto come incubi, sogni o visioni: dipende dai punti di vista e si cristallizzano nella memoria per la loro potenzialità creativa neo-barocca tecno-ambition.

I suoi corpi transgenici (trans in latino significa oltre, al di là di ogni genere) spettacolarizzati post-human definiscono una ricerca non comune nello scenario delle arti visive contemporanee, troppo omologate al sistema dell'arte e meno fedeli alla sperimentazione di nuovi linguaggi e soluzioni formali.

Nel titolo della mostra "**AsAbarok**" si trova la chiave di lettura del suo articolato lavoro, colto, citazionista, post moderno, paradossale e volutamente contraddittorio, esasperante nella ricerca di kitsch patinato in cui si plasmano figure prevalentemente femminili, sacre e profane, madonne e pornstar virtuali, configurate come icone di mistica della lussuria e del potere e ieratiche dee della perversione e della voluttà. Queste amazzone del vizio inguantate in lingerie di pelle, sfoggiano mise sadomaso porno chic; seducono anche gli accessori descritti con la minuzia di un orafo: stivali, cinture e altri orpelli decorativi simbolici d'oro attingono dalla iconografia sacra, dalla mitologia, dalla pittura Manierista, dal Barocco, dal cinema, dal fumetto, dalla moda e puntano sulla teatralizzazione dei gesti, delle pose plastiche da calendario o rivista di moda, imponenti per destare meraviglia in chi guarda. Le sue valchirie del lusso emanano una misteriosa forza ipnotica, seducono e respingono nello stesso tempo, sono dominatrici del mondo? Domine autoritarie fuori dal tempo, dalla storia, che si materializzano come ready made del profano alla ricerca di una perfezione plastica; sono l'anti Madonna, più che l'anti Cristo.

Immagini aliene, possibili, visibili, grazie a sofisticate costruzioni virtuali, programmi software complessi sperimentati nel cinema ad alta definizione che mettono in scena una realtà tridimensionale per mezzo di una tecnica innovativa di trasferimento di immagini digitali su cristallo, attraverso un processo di esposizione fotografica elaborato in due anni di ricerca.

"**AsAbarok**" è un titolo bizzarro, forse un anagramma, una formula magica o una maledizione e invocazione di chissà quale sortilegio? In ogni caso il codice visivo di Zanotto formula un vocabolario, un linguaggio sconosciuto, ammantato dall'enigma e intriso di magia. E' una sintesi tra Asa e Barocco, che indica una combinazione tra figurazione moderna e passata, tra gli Asa della fotografia ed una trascorsa epoca di un grandioso utilizzo dell'immagine. "As a Barok": "come un barocco".

Noi spettatori bulimici di effetti speciali di ipercorpi cyborg, osservando le sue opere non vogliamo capire il come, dove e perché delle sue immagini estetizzanti surreali, animate da figure alate, grifoni, cherubini e serafini, centauri biotecnologici adornati sfarzosamente, dai corpi scolpiti alla Bernini, non nel marmo ma con lo scalpello virtuale. Queste figure perfette, circondate da macchine metalliche, troni, carri trionfanti della morte, dalle funzioni misteriose e visioni performative ci travolgono nel vortice dell'elogio all'eccesso, naufraghiamo nella vanità in maniera fredda e distaccata. Le sculture virtuali di Zanotto mescolano il verismo caravaggesco, le luci fredde dei fiamminghi, l'attenzione maniacale ai dettagli di Velasquez, per rappresentare non ritratti o veneri allo specchio, ma automi manichini di vanità, simulacri del vuoto come ibridi paradossali. Queste e altre icone metafisiche materializzano il suo immaginario complesso, eretico e profano, visualizzando la sua raf-

finato gioco intellettuale, di meditazioni visive sul meraviglioso potere dell'arte di tutti i tempi di confondere la realtà con la finzione.

Zanotto declina figure simili ma non uguali, celebrando la potenza vitalistica dell'eros, di un fare artistico sospeso tra erotismo e misticismo, tra grazia e dannazione, tra Eros e Thanatos. Nel suo immaginario la Madonna con Bambino di Jaean Fouquet si trasforma in una strega cinica e perversa, un ibrido tra la matrigna di Biancaneve, una modella di Newton o di Lachapelle e un'eroina dei fumetti manga dal misteriosissimo fascino tecno-erotico.

Nell'opera "Uber Lullaby Self Portrait" Zanotto scopre le sue carte, parte dalla elaborazione del suo volto rielaborato al computer innestato sopra un corpo femminile: è una metafora dell'artista asessuato, androgino che si sente un dio, poiché è capace di creare mondi, immagini, evasioni o paradisi artificiali.

Quest'opera rivela una maggiore consapevolezza di sé, l'artista va ben oltre la rappresentazione di bambolone amazzoni castratrici, qui affronta l'universale tema dell'uomo, l'ego e il D.N.A del conquistatore, del dominatore. Siamo tutti figli di Caino; il suo ritratto è una metafora del potere e del male che l'uomo produce.

Nell'amore germoglia l'odio e nella bellezza si cela la morte, nel dolore la gioia, nell'emozione la ragione, non c'è il brutto senza bellezza e viceversa, nell'armonia degli opposti si trovano domande, mai le soluzioni.

Guardate il bimbo dall'incarnato livido e lo sguardo algido che l'artista regge sulle ginocchia, ha gli occhi (specchio dell'anima) gelidi di Putin e i baffi di sangue che colano dal naso. Forse con questo ritratto l'artista desidera espiare l'aspirazione umana alla tirannia? Nel dubbio, lasciamo ai posteri l'ardua sentenza, di colpevolezza o di presunta innocenza.

CHRISTIAN ZANOTTO

“Christian Zanotto (1972) originally from the Italian province of Vicenza but cosmopolitan by nature, since the year 2000 has lived and worked in Amsterdam. He is a talented “virtuoso” of the digital arts, and he stands out for his ability to manipulate multimedia technology creating striking “plastic-sculptural” effects. He has creative potential in the style of the mannerists and the neo-baroque which are quite out of the ordinary [...] “

From: Jacqueline Ceresoli, FlashArt n. 291, March 2011

“Christian Zanotto (1972), afkomstig uit de buurt van het Italiaanse Vicenza maar wereldburger in hart en nieren, woont en werkt sinds 2000 in Amsterdam. Hij is een getalenteerd “virtuoos” op het gebied van de digitale kunsten, en springt eruit door zijn bedrevenheid in het manipuleren van multimediale technologieën waarbij hij in het oog springende “plastiekeffecten” creëert. Zijn buitengewone creatieve genie volgt in de voetsporen van de maniëristen en de neobarok [...] “

Uit: Jacqueline Ceresoli, FlashArt n. 291, Maart 2011

“Christian Zanotto (1972) di origini vicentine, cosmopolita per indole, dal 2000 vive ad Amsterdam, è un talento virtuoso delle arti digitali, che si distingue per l'abilità di manipolazioni multimediali dall'effetto plastico-scultoreo sorprendente e una potenzialità creativa manierista e neobarocca d'impatto scenografico non comune [...] ”

da: Jacqueline Ceresoli, FlashArt n. 291, Marzo 2011







AsAbaroK

ART WORKS

ARTWORKS



"I WANT TO BE ANOTHER IKARO"

CM. 63,5 x 78,5 PHOTOGRAPHY ON CRYSTAL 2011



"ANARKA"

CM. 63,5 x 78,5 PHOTOGRAPHY ON CRYSTAL 2011



"BLACK PIETAS"

CM. 63,5 x 78,5 PHOTOGRAPHY ON CRYSTAL 2011



"LEAVE THE PLANET"

CM. 63,5 x 78,5 PHOTOGRAPHY ON CRYSTAL 2011



“VERBA VOLANT”

CM. 63,5 x 78,5 PHOTOGRAPHY ON CRYSTAL 2011



“HAPPY BIRTHDAY I AM THE PRESIDENT”

CM. 63,5 X 63,5 PHOTOGRAPHY ON CRYSTAL 2011



“SKINS”

CM. 63,5 x 78,5 PHOTOGRAPHY ON CRYSTAL 2011



“SUISADIKA”

CM. 63,5 X 63,5 PHOTOGRAPHY ON CRYSTAL 2010



“ROOMS (1)”

CM. 63,5 X 83,5 PHOTOGRAPHY ON CRYSTAL 2011



“ROOMS (2)”

CM. 63,5 X 83,5 PHOTOGRAPHY ON CRYSTAL 2011



“ROOMS (3)”

CM. 63,5 X 83,5 PHOTOGRAPHY ON CRYSTAL 2011



“ROOMS (4)”

CM. 63,5 x 83,5 PHOTOGRAPHY ON CRYSTAL 2011

AsAbaroK

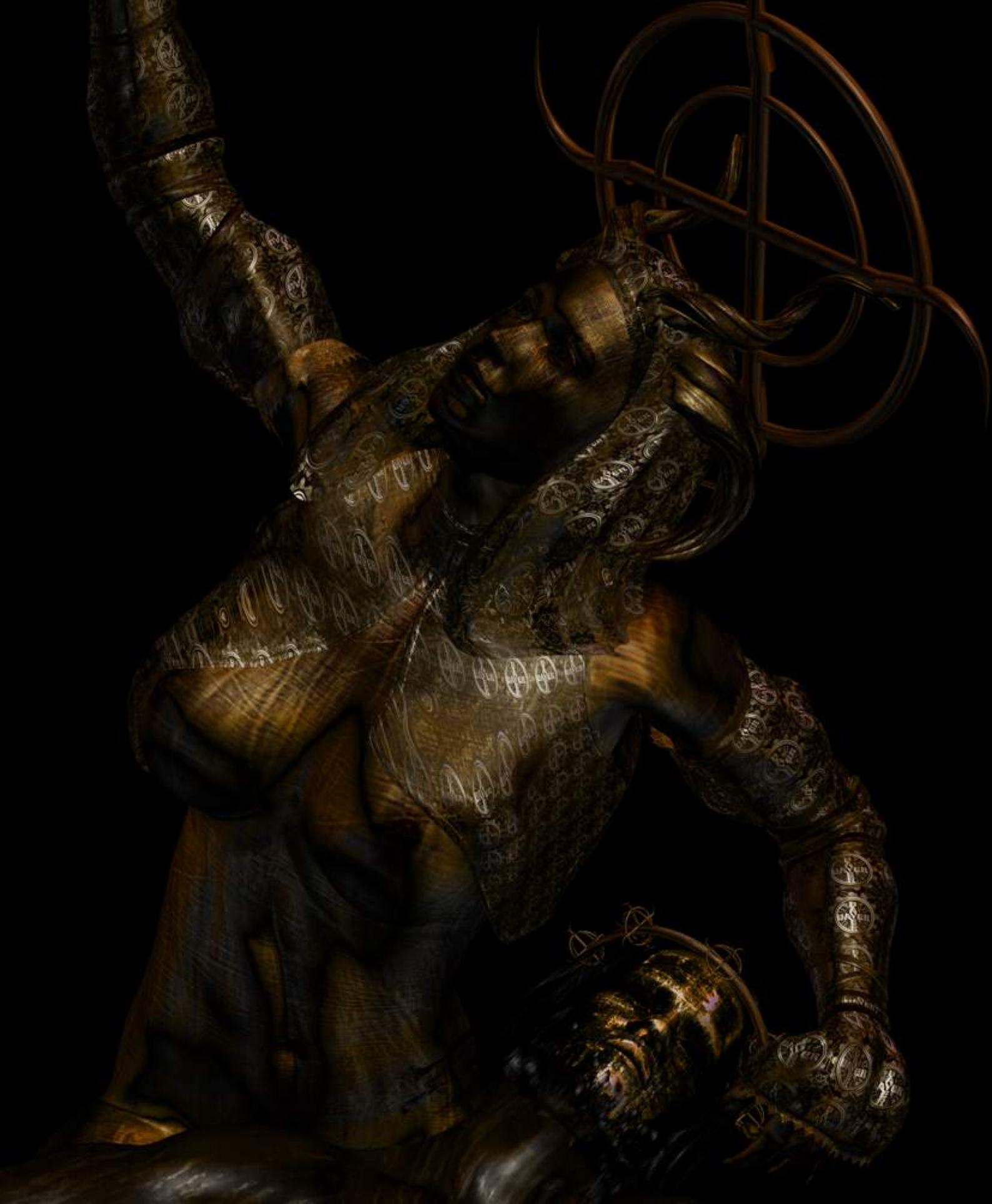
ART WORKS IMAGES
FROM FILES













































STILL FRAMES FROM VIDEOS

VIDEOS

"EXECUTION" 3'07" 2010

"CELESTIAL KILLER" 4'56" 2010

"VEINS" 3'22" 2010

"TRICIKLICA" 5'20" 2010

"EPILEPSIKA REVELATIO" 8'35" 2010

"MEKANIKA EUKARISTIKA" 4'40" 2010

"IPNOKRONO" 1'55" 2010

"KRONIKA SUISADIKA" 3'43" 2010

"I HAVE TO SAY" 3'32" 2011

"BETWEEN MISTERY AND FREE WILL" 13'28" 2011

"...Wrapped in a din of music, of lights, of noise, of words, of colour, images on Christian Zanotto's videos flow, among imaginary mysticism, multimedia, sensual eros and unconscious thought. The mirror is not only the support, the 'place' of art, but first of all it is the portrait of our time, concentrated more and more on the physical aspect of flesh and bone protected by the smooth skin of superficiality. It is urgent therefore to demonstrate how the skin does not simply wrap the mass of a body, but an individual who inside himself unites organic material and existential spirit."

from: Alberto Mattia Martini, "Between mystery and free will", Catalogue of the exhibition "God O' Clock – Horlogerie Exquise – God Is Wearing A Rolex", 2011

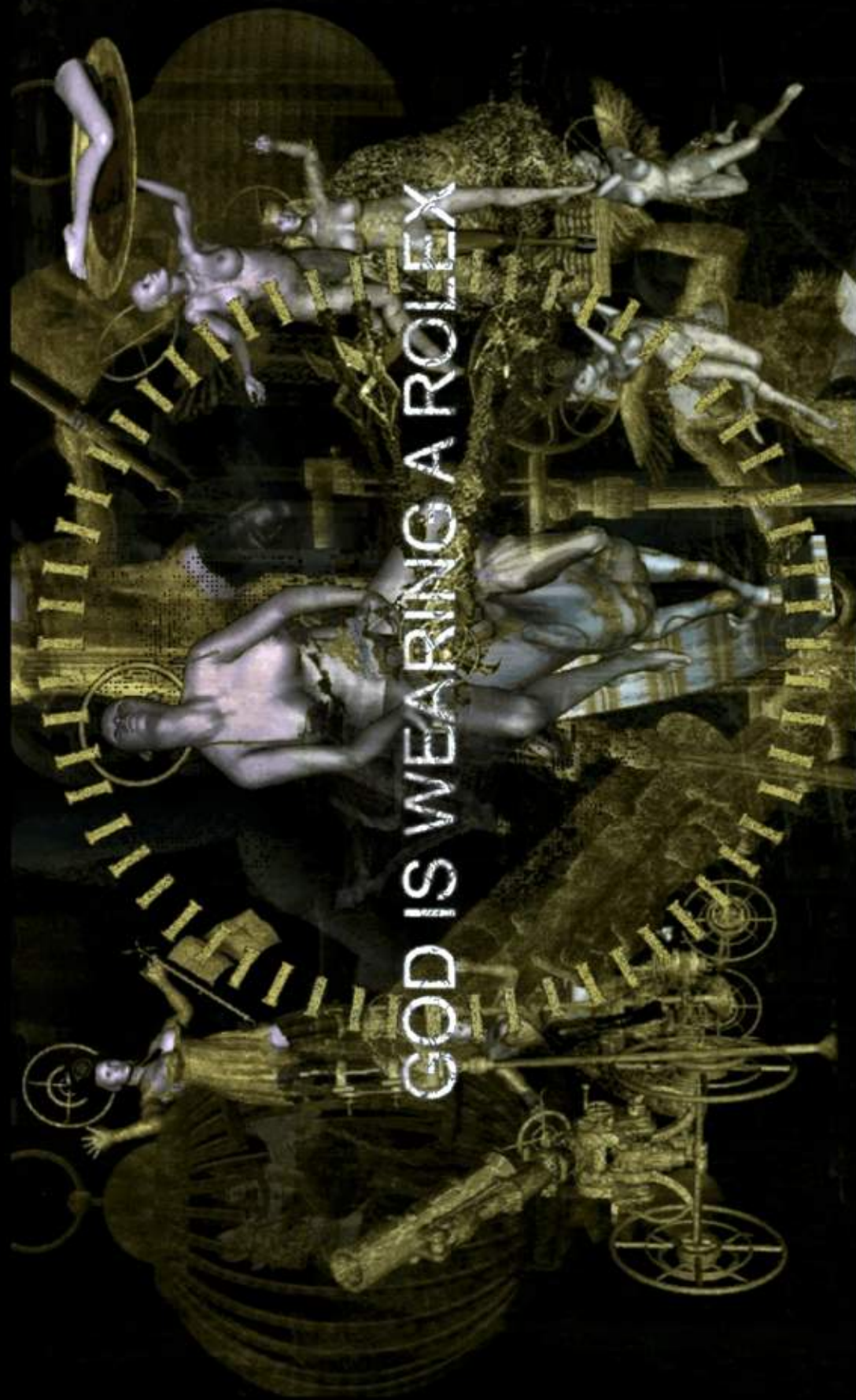
"...De beelden op Christian Zanotto's video's vloeien omgeven door het tumult van muziek, lichten, lawaai, woorden, kleur, tussen denkbeeldige mystiek, multimedia, het sensuele Eros en onbewuste gedachten. De spiegel is niet alleen de basis, de "plek" van de kunst, maar het is in de eerste plaats een portret van onze tijd, die steeds meer gericht is op het fysieke aspect van vlees en botten, beschermd door een gladde huid van oppervlakkigheid. Het is daarom hoognodig om te laten zien hoe de huid niet eenvoudigweg een lichaamsmassa omvat, maar een individu dat binnen in zich organisch materiaal en de existentiële ziel verenigt."

Uit: Alberto Mattia Martini, "Between mystery and free will", Catalogus van de tentoonstelling "God O' Clock – Horlogerie Exquise – God Is Wearing A Rolex", 2011

"...Avvolte dal frastuono della musica, delle luci, dei suoni, delle parole e del colore, le immagini dei video di Christian Zanotto scorrono, tra mistica, immaginario, multimedialità, eros sensuale e pensiero inconscio. Lo specchio non è solo il supporto, il luogo dell'arte, ma è ancora prima il ritratto della nostra epoca, sempre più concentrata sulla fisicità di carne e ossa, custodite dalla pelle liscia della superficialità. Occorre allora dimostrare come il derma non avvolge semplice massa corporea, ma un individuo che unisce al suo interno materia organica e spirito esistenziale."

da Alberto Mattia Martini, "Tra mistero e libero arbitrio", Catalogo della mostra "God O' Clock – Horlogerie Exquise – God Is Wearing A Rolex", 2011





GOD IS WEARING A ROLEX



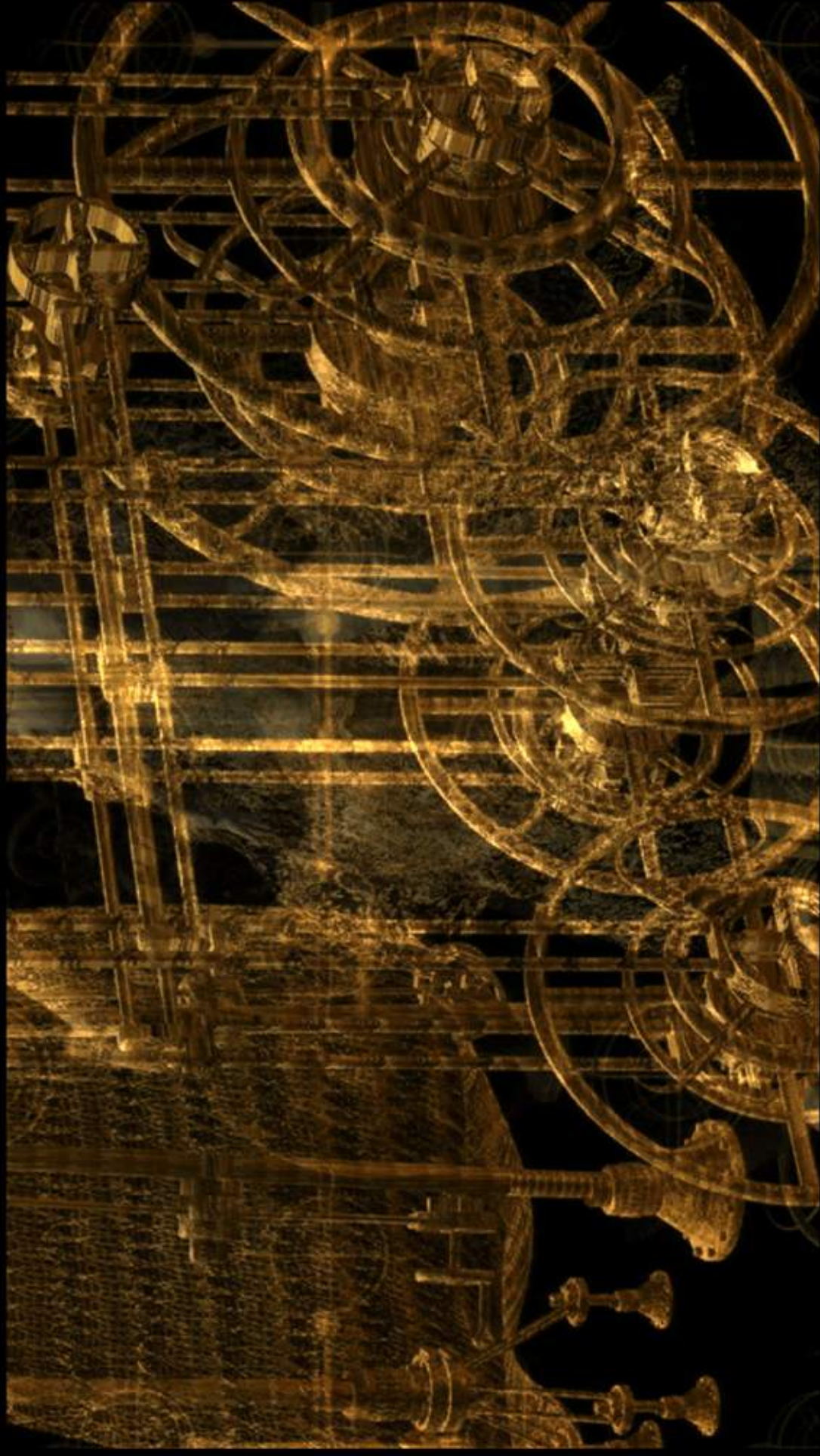


IS ROLEX











Christian Zanotto (Marostica, Vicenza, Italy, 1972) lives and works between Amsterdam and Italy.

In 2007 he has been awarded with the "Prize for Digital Art" by the jury of the "Prize for the Arts – Prize for the Culture ", Milano, IT.

Past exhibitions include:

- "Silence", Red Stamp Art Gallery, Amsterdam, NL, (2006), Personal Exhibition curated by Sonia Arata;
- "KunstArt '07", Bozen, IT, (2007), Art Fair with Red Stamp Art Gallery, Amsterdam, NL
- "Alessandria Biennial", Fortress of Alessandria, Alessandria, IT (2008), curated by Sabrina Raffaghello;
- "Third Renaissance", Palazzo Ducale, Urbino, IT (2010) and "Third Renaissance – Languages of Hybrid Sensibility", Civic Gallery of Contemporary Art A' Caos, Norman Castle, Aci Castello, Catania, IT (2010), curated by Carmelo Strano and Grace Zanotto;
- "Asolo Biennial", Asolo, Treviso, IT (2010), curated by A. Schirato;
- "Years '00 - The Unreal Decade", Famiglia Margini Gallery, Milano, IT (2010), curated by Fiordalice Sette;
- "God O' Clock – Horlogerie Exquise – God Is Wearing A Rolex", Famiglia Margini Gallery, Milano, IT (2010/2011), Personal Exhibition curated by Alberto Mattia Martini;
- "Responses in Time", Georgia Museum of Art, Athens, Georgia, USA (2012), curated by Lynn Boland.

Among the upcoming exhibitions:

- "IV Malindi Art Biennial", Malindi, Kenya (2012/2013), curated by Achille Bonito Oliva;
- "HEP - Human Emotion Project", Mexico, (2012), Video Festival curated by Alison Williams.



THE TECHNIQUE

Christian Zanotto makes use of photography and of a variety of softwares and digital media in order to build scenes which are virtual and three-dimensional and contain figures and objects. Inside of them, as video show, one can travel virtually.

These digital works are materialized on crystal sheets (suitably treated) by means of the technique of transferring the digital image through a process of photographic exposure.

The year indicates the date of creation of the digital artwork.





AsAbaroK

Christian Zanotto

20/04/12 26/05/12

RED STAMP ART GALLERY

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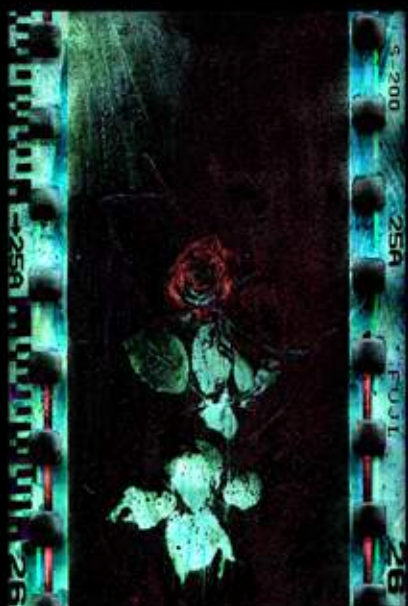
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Art and Culture: Handle With Care

FLPress is engaged in the communication of cultural events and art productions. It's not only a traditional press office, but also a real producer of contents, opened to exploit the possibilities of all the new forms of communication.

A quick spread to a wide audience is achieved through innovative tools and services, handled with skill and competence.

A new vision, modern and dynamic, which goes hand in hand with the intention to give back to culture and contemporary art their former role in raising awareness of consciousness.

Press OnLine

Identification of websites and portals specialized in **cultural article marketing**; websites dedicated to the publication of **press releases**; contacts with editors of **blogs and webzines** dealing with art and culture; web 2.0

Press OffLine

production of a customized **mailing list** to contact **journalists and editors** of newspapers and magazines dealing with art, culture and web 2.0 as well as general-interest magazines with sections on **art, culture and the internet world**

FLPress also offers a range of services which go from printed material, such as flyers or posters, to graphic design for websites and implementation of targeted communication strategies.

Last but not least, FLPress Newsletter: **15,000 email addresses**, not only an informational tool on dates and events, but a real showcase, which gives space to emerging and established artists and promote arts and cultural events and activities.

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