



RED STAMP
ART GALLERY
AMSTERDAM



CHRISTIAN ZANOTTO | CHRONOMADS | 13 OCTOBER 2018 > 5 JANUARY 2019 | CURATED BY SONIA ARATA
OPENING / INTERNATIONAL DAY OF ITALIAN CONTEMPORARY ART: SATURDAY 13 OCTOBER 2018, 11:00 / 20:00 - COCKTAIL FROM 16:00
RED STAMP ART GALLERY | RUSLAND 22 | AMSTERDAM | WWW.REDSTAMPARTGALLERY.COM | INFO@REDSTAMPARTGALLERY.COM

Radisson BLU EVENT PARTNER
HOTEL AMSTERDAM

PRESS RELEASE



In the context of the
Fourteenth Edition of the Day of Contemporary Art

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

Saturday 13 October 2018

INTERNATIONAL DAY OF ITALIAN CONTEMPORARY ART

**The Embassy of Italy in The Hague
and
The Italian Cultural Institute for the Netherlands in Amsterdam**

**In collaboration with
Red Stamp Art Gallery – Amsterdam**

**present
the Opening of Christian Zanotto's Personal Exhibition**

**CHRISTIAN ZANOTTO
CHRONOMADS**

**Saturday 13 October 2018, 11:00 / 20:00
Opening Cocktail, 16:00 / 20:00**

Location: Red Stamp Art Gallery, Rusland 22, 1012 CL, Amsterdam, NL – [Map >](#)

**Exhibition: 13/10/2018 - 05/01/2019
Curated by Sonia Arata**

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 **CENTAUIROMACHIES** 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 binocularity 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".

***Christian Zanotto** was born in Vicenza in 1972; after studying at Academy of Fine Arts in Venice he moved his studio to the Netherlands. He lives and works between Amsterdam and Venice. Awarded in 2007 with the "Prize of the Arts – Prize of Culture" in the category of "Digital Art" he has worked internationally with important critics and curators and has exhibited in numerous solo and group exhibitions and art fairs. [Christian Zanotto C.V. >](#)*

***Red Stamp Art Gallery** is a contemporary art gallery located in Amsterdam and active since 2005 in the heart of the historical center of the town. The gallery presents artworks by relevant artists, with an in-depth study of Italian authors, with the aim of bringing their peculiar characteristics to the attention of the international public.*

*The **Day of Contemporary Art** is a major annual event promoted by **AMACI** since 2005 to focus on the art of our time and its public. AMACI has chosen **Saturday 13 October 2018 for the Fourteenth Day of Contemporary Art**; the novelty of this edition is the "**International Day of Italian Contemporary Art**", which sees the participation of the foreign network of **MAECI** and of the **Italian Cultural Institutes** abroad to promote Italian art outside the borders, thanks to the collaboration with the **Ministry of Foreign Affairs and International Cooperation** and to the coordination of the Directorate-General for the Promotion of the Italian Economic System of MAECI and the Directorate-General for Contemporary Art and Architecture and Urban Peripheries of **MiBACT, Ministry of Cultural Heritage and Activities and Tourism**.*

Opening cocktail offered by **Radisson Blu Hotel, Amsterdam**, event partner



RED STAMP ART GALLERY

CHRISTIAN ZANOTTO
CHRONOMADS
Solo Exhibition

In collaboration with the Italian Cultural Institute for the Netherlands in Amsterdam together with the Embassy of Italy in The Hague.

Vernissage and opening on Saturday 13 October 2018 in the context of the Fourteenth Edition of the Day of Contemporary Art / "International Day of Italian Contemporary Art",

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.

Opening: Saturday 13 October 2018 – 11:00 / 20:00 – Free entry

Opening Cocktail: 16:00 /20:00

Exhibition: 13 October 2018 – 5 January 2019

Curator: Sonia Arata

Texts: Sonia Arata

Opening times:

- Saturday 13 October 2018: Opening / International Day of Italian Contemporary Art: from 11:00 to 20:00
- from 14 October 2018 to 5 January 2019: from Wednesday to Saturday, from 13:00 to 18:00 and by appointment

Red Stamp Art Gallery

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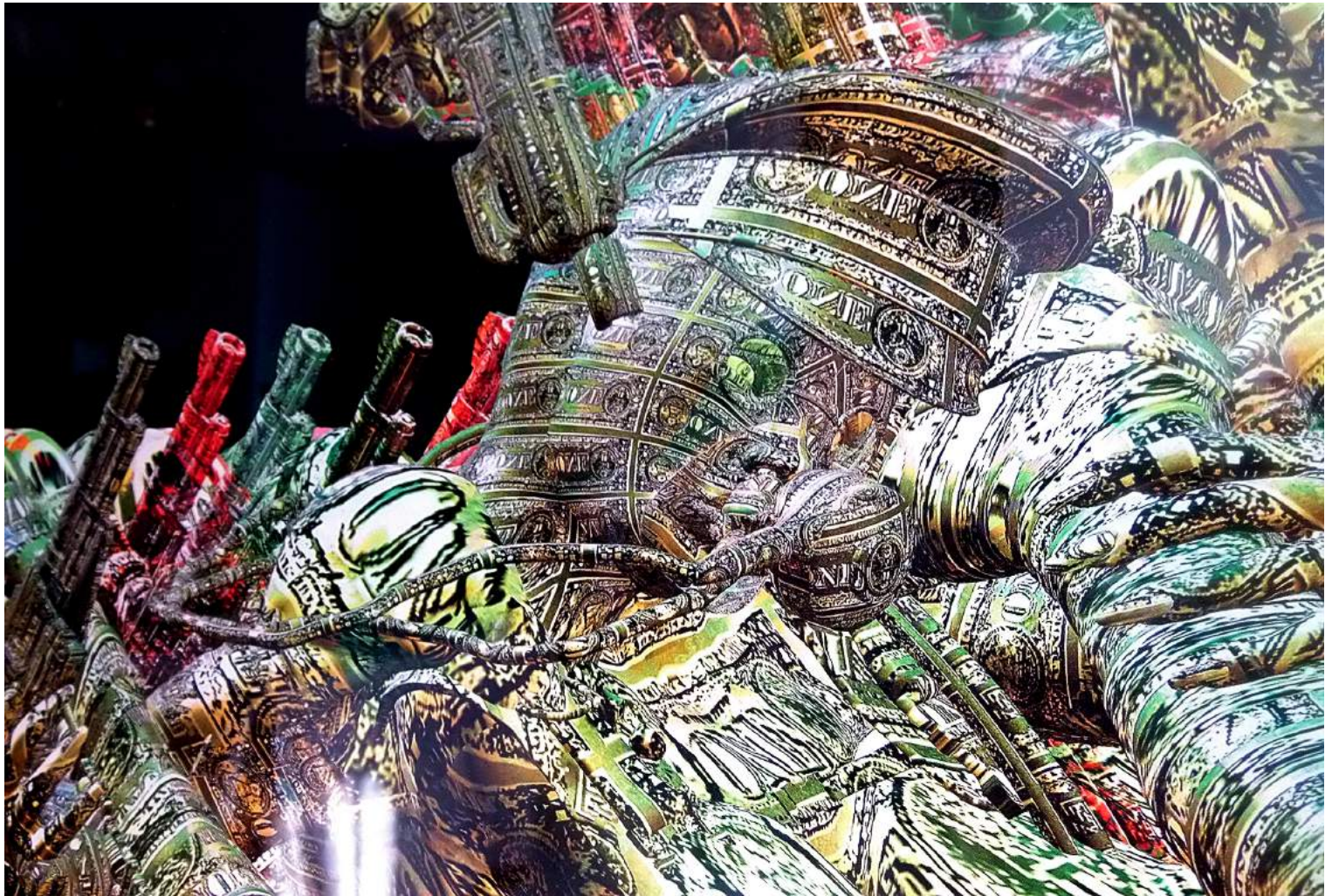
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About images: please contact press@redstampartgallery.com to request photos and high resolution files



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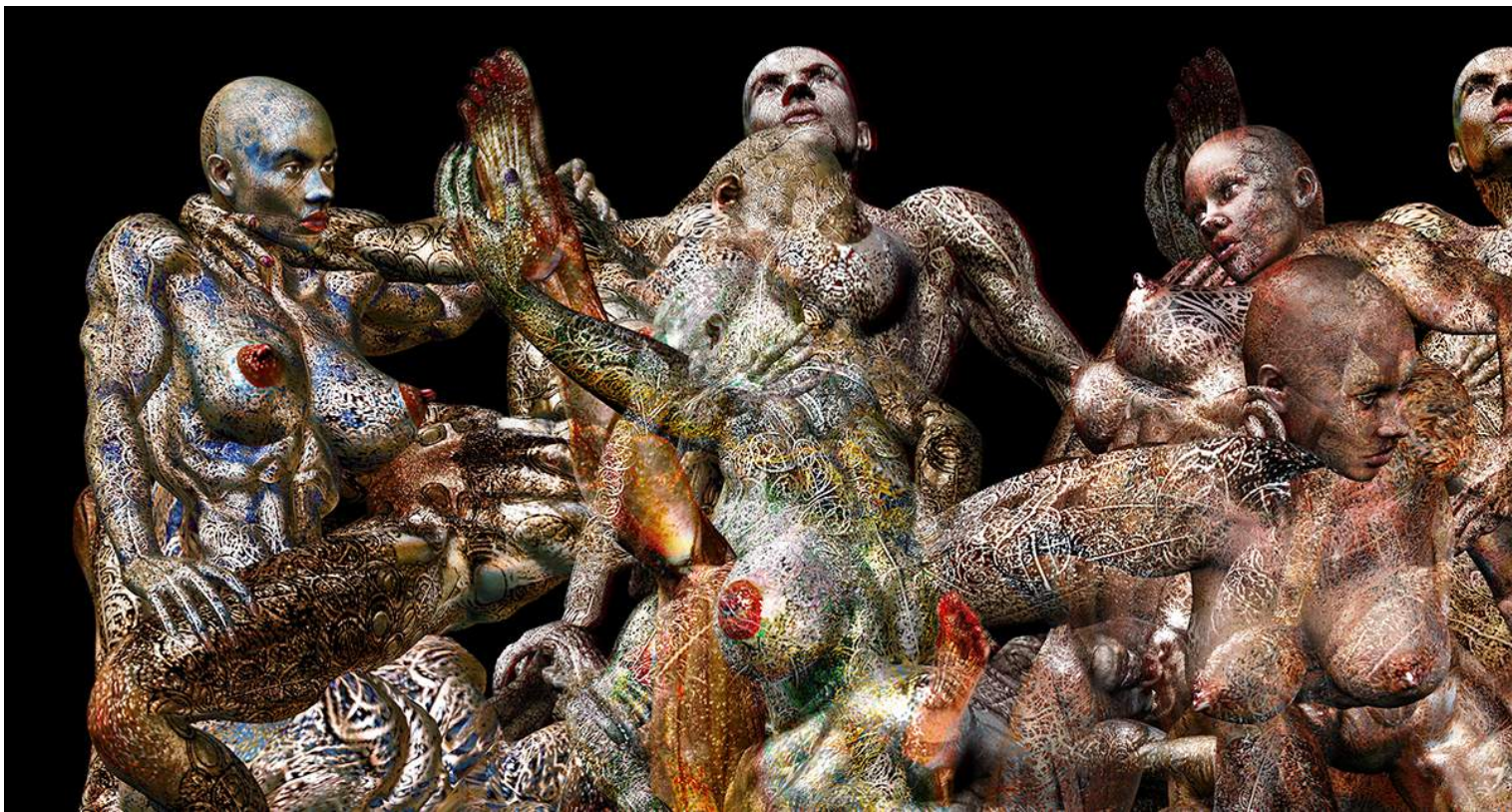




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1-2-3: Christian Zanutto - MOON DOLLAR BATTLE (detail / *particolare*) - 2017 - Digital mixed media, rendering of virtual sculpture, ultraviolet print on crystal panel, metallic pigments, artist's design frame / *Tecnica mista digitale, rendering di scultura virtuale, stampa UV su cristallo, pigmenti metallici*

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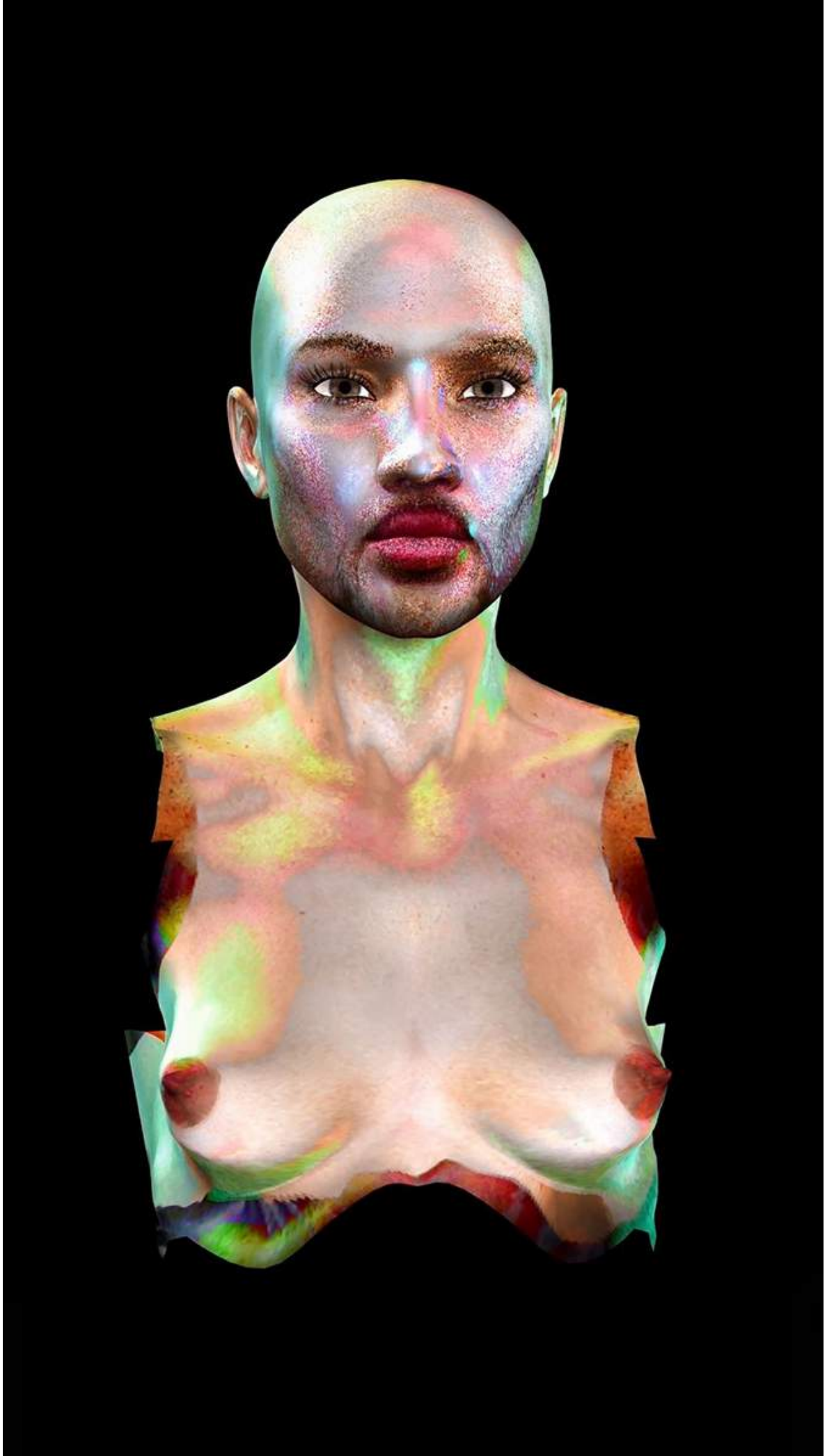
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4-5-6: Christian Zanotto - HOLLYWOOD BATTLE (detail / *particolare*) - 2017 - Digital mixed media, rendering of virtual sculpture, fine art inkjet print (UltraChrome HDR inks with Epson Stylus Pro) on Hahnemühle Photo Rag Baryta paper - *Tecnica mista digitale, rendering di scultura virtuale, stampa fine art a getto d'inchiostro (inchiostri UltraChrome HDR con Epson Stylus Pro) su carta Hahnemühle Photo Rag Baryta*





Christian Zanotto - GABRIEL # 2 (detail / particolare)– 2016 - Digital mixed media, rendering of virtual sculpture, ultraviolet transfer on panel of crystal, metallic pigments *Tecnica mista digitale, rendering di scultura virtuale, stampa UV su cristallo, pigmenti metallici*



Christian Zanutto - HIMSELF-PORTRAIT - 2017 – (Still frame from the video sequence)
Animated virtual sculpture in holographic theca (digital mixed media, 3D animation) / (Still
frame dalla sequenza video) - Scultura virtuale animata in teca olografica (tecnica mista
digitale, animazione 3D)



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