

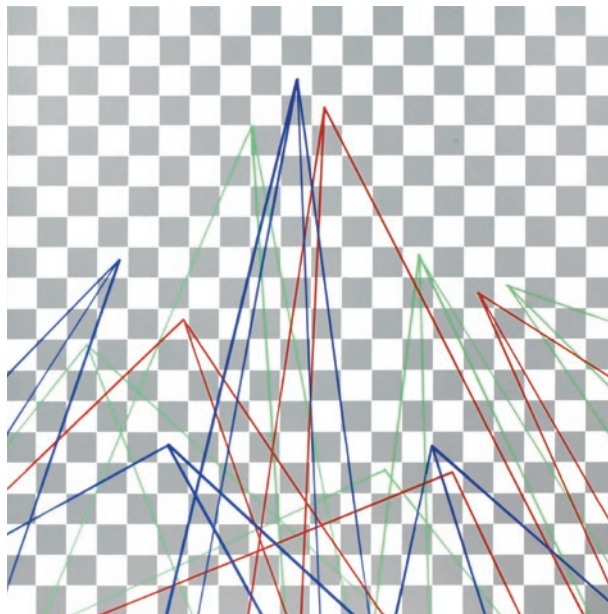
EMILIANO ZUCCHINI
PORTFOLIO 2024

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TEXT EXCERPTED FROM AN INTERVIEW PUBLISHED IN THE BOOK 'ROMA NUDA, SIXTY CONVERSATIONS ABOUT ART,' MINIERA EDIZIONI, 2020

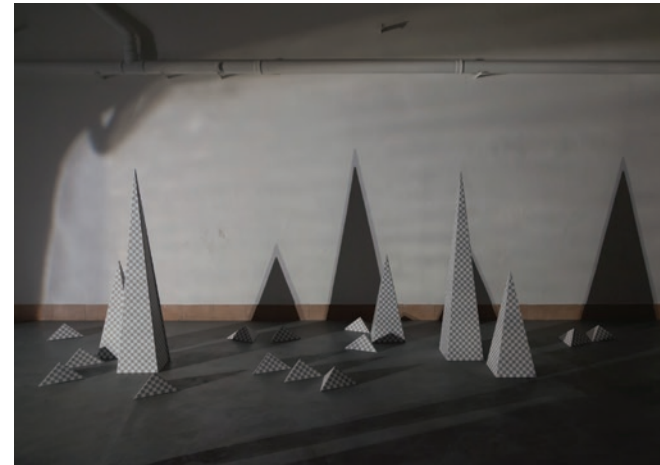
The white and grey checkerboard, which I adopt in my works, is a simple pattern representing the (digital) void that lies behind every pixel. It can be found in some commonly used image formats available on the web or in graphic and video editing software. The basic idea is to reproduce an unrepresentable element in reality, and conceptually also in virtuality. I interact with this digital void in the real dimension through manual interventions, creating a connection between two dimensions. This void, which I am dedicating my research to, takes on different meanings depending on the medium I use.

In my two-dimensional works, created on PVC or Dibond (aluminum) sheets, I print the pattern and then manually intervene with acrylic paints and other techniques. Here, the void is understood as a fertile ground, a primordial broth that generates color and form.



Void RGB, 2017
acrylic on printed FOREX
50x50 Cm

In the three-dimensional pyramid works, made with Dibond sheets printed with the digital pattern, the digital void becomes a virtual obstruction that invades the reality of contemporary man. These pyramids, of various heights, spread throughout the environment like interferences from a virtual reality that is increasingly present and overwhelming, encroaching on reality.



Void, 2017
Installation of pyramids
made of Dibond with an
overprinted white and grey
checkerboard pattern."

In addition to these working methods, I also frequently use video, as in the 2017 work **Void Form**, in which I depict an active and conscious digital void that, tired of "being nothing," seeks to rediscover itself in other forms. This video was projected at the Triennale di Milano and on the LED facade of the FIESP Building in São Paulo, Brazil, during the FILE Festival in 2018.



Void Form, 2017
video

In 2016, I created a virtual environment for VR headsets (Virtual Reality) titled **Void all around me**, which allows the viewer to immerse themselves in a space entirely covered with the digital void pattern. In Eastern culture, the goal of meditation is often, in essence, to reach an inner void in order to get to the root of oneself; this completely empty environment could be the ideal place for a “virtual meditator”...

For about 6 years, I have also been experimenting with 3D printing, drawing inspiration from the composition that arises in the two-dimensional works described above. I design the piece on the computer and print it with the aid of state-of-the-art 3D printers, creating three-dimensional works that I call **Void Materia**.

Many volumes and essays have been written about the void, from philosophy to religion to quantum theory. Many artists have dedicated their work to the void, such as Yves Klein, Kengiro Azuma, Robert Ryman, and Henry Moore...

The digital age we are living in has provided us with a new experience of the void: my research explores its conceptual and visual potential in the artistic field.



Void Materia, 2020
3D print

THE DESERT AND THE ZERO BY EMILIANO ZUCCHINI

DI ILARIA BIGNOTTI

A white and grey checkerboard, a neutral grid: it is the **tabula rasa**, full of possibilities, upon which Emiliano Zucchini obsesses over tracing hypotheses of lines and geometric forms in N dimensions and variations: two-dimensional in their translation into wall-mounted works, extroverted towards the exterior like wall-hung sculptures, or environments and installations composed of multiple elements; resonance chambers and isolation spaces where one can experience meditation and contemplation.

Everything originates from, and everything returns to, that white and grey mesh. We recognize it, it belongs to us: it is the pattern used in digital graphics to indicate the neutral field upon which images are built and defined. It is the aseptic place where everything can take shape, be drawn, cut, modified, constructed, or erased.

It is the desert and the zero of the visual field: upon which, precisely because it is empty, everything can be conceived and seen.

Emiliano Zucchini was born in 1982 and belongs to the generation of artists who ushered in the new Millennium, but whose training is unequivocally rooted in the neo-avant-garde movements of the 1960s and 1970s. Like the author of these words, he must come to terms with the entire poetics of erasure and radicalism from which our fathers come: between protest and nihilism, commitment and utopia, it is from here that we have started.

All the more so if, in observing Zucchini's research path, we add his background and experience in the world of graphic design, where the language must, by definition, be condensed into a powerful icon and message, visualized effectively and distributed efficiently. Everything originates from the necessity of appearance.

This is why, as an artist, Zucchini seeks the desert and the zero: he finds them in his very language as a graphic designer, torturing it surgically, using the same means by which messages and icons are constructed; what emerges, severe and precise, is a coherent, multifaceted, and potentially rich visual research, whose declinations in painting, sculpture, video, and environmental works we are still witnessing. These cycles technically alternate in wall-mounted works created with acrylic paints on Dibond, Forex—shaped or not—or paper, titled **Void** and often accompanied by chromatic initials, and in sculptural works made with 3D prints

and acrylic, titled **Void Materia**.

In the first case, triangular shapes predominantly emerge on the grid surface in shades of black, red, blue, but also in other colors, such as fuchsia; in the second case, the plastic tones of the 3D sculptures are mostly grey, black, and fluorescent yellow.

Then there are the videos, another language that is very recurrent for Zucchini and which has also outlined different investigative trajectories in previous periods: with **Void Form** from 2017, the artist attempts to represent “an active and conscious digital void that, tired of its ‘being nothing,’ seeks to rediscover itself in other forms,” he wrote¹.

The research is severe but becomes warm with appearances and possibilities: it generates life.

Like the desert: a symbolic place, recurrent and dense with references in ancient, modern, and contemporary art and literature, a sacred space of apparitions and insights, where time flows cyclically or remains immobile, awaiting man's choice and the will of fate. The desert returns precisely in those radical and conceptual artistic researches of the 1960s and 1970s that marked Zucchini's theoretical formation; it is the desert, rendered as a neutral checkerboard grid, that is the place of apparition-construction for the **Monumento continuo** by Superstudio, conceived between 1969 and 1970, starting from a meditation on the great monuments of the history of architecture, from the Dolmens to the Pyramids, from the Kaaba to the Vertical Assembly Building. The **tabula rasa** of the constraints and conditions of past architecture, the desert understood as a surface of erasure, is essential² for the creation of the squared and mutable stone block, an architectural model of total urbanization.

But the desert is also, and even before that, the place that Heinz Mack of the Zero Group had chosen for his **Sahara Project**, an environmental work on which the artist had begun reflecting in 1958: a utopian space for **Art Reserves** in the desert and the Arctic, uncontaminated and free “from the inventory of objects” and the manipulations of the system and the market. The **Sahara Project** involved other artists, such as Arman, Enrico Castellani, Lucio Fontana, Yves Klein, Almir Mavignier, and the other two members of the Zero Group, Günther Uecker and Otto Piene, whose installations arising in and generated by the desert were

metaphysical monuments in the place nullified by measurement and proportion, new forms of an erased space-time where creation could begin anew, “an expression of the ZERO zone, of our limitless expectations.”

The hybrid zone of the desert thus becomes a conceptual grid upon which to project architectural utopias and possible sculptures: in a continuous line where each artist is a product of their own era, I like to think that the potential emergence of forms born of a void created by a mental yet digital process that Emiliano Zucchini stubbornly continues to show us is a new approach to that **Invisible Cube** of 1967, in which the Ancona-born artist Gino De Dominicis entrusted the impossible visualization of the concepts of invisibility and the N dimension, in a universe where neither the rules of history nor those of nature apply, prefiguring the cessation of the natural unfolding of events and the cosmic error of entropy³.

Viewed in the light of these images and researches, Emiliano Zucchini’s works take on a radical awareness and demonstrate how the pattern derived from digital language is critically used in an inquiry that does not simply seek to experiment with the possibilities of the medium, but rather to conceptually probe its meaning and consequences in our cognitive and experiential process; and, even before that, to reflect on the generative principle of the work in the 21st century.

Zucchini’s desert and zero are, therefore, a fertile land of potential, a welcoming place to enter and remain in meditation: the artist takes us by the hand and then leaves us alone before the mystery and fascination of the image that we, as human beings, can still generate.

1 Emiliano Zucchini, **Void Form**. Statement, April 2022.

2 Superstudio, **Il monumento continuo**, cit., p. 21.

3 Italo Tomassoni, **Profezie retrospettive. V. Miracoli**, in Id., **Gino De Dominicis. Catalogo ragionato**, Milano, Skira 2011, p. 20.

Void Materia, 2021

Diptych

Left element: Acrylic on Dibond

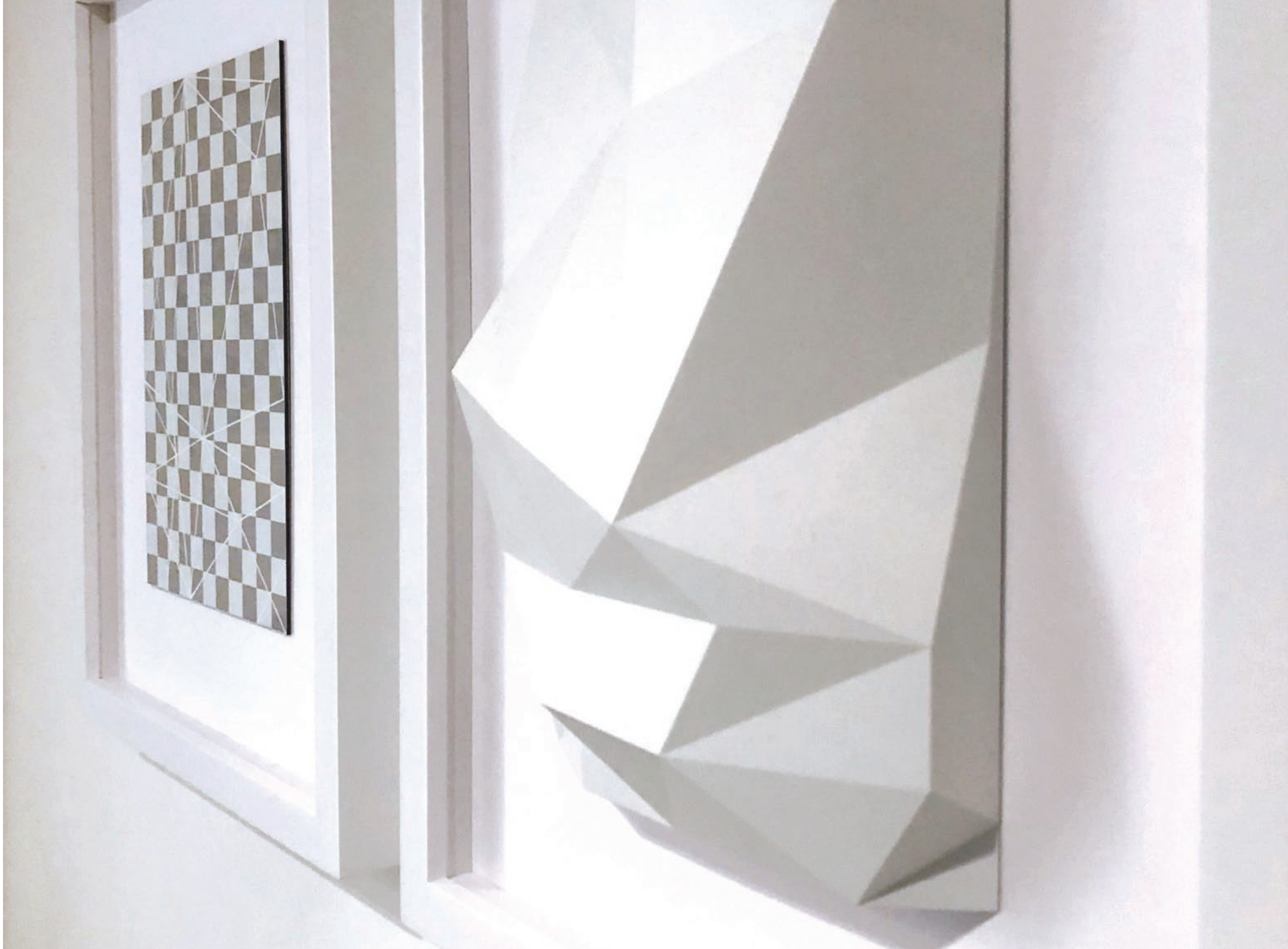
25x36 cm

Right element: 3D print

and acrylic paint

25x36x10 Cm





Void Materia, 2020
3D print and acrylic
19x27,5x9 Cm



Void Materia, 2021
3D print and acrylic
38x38x9 Cm



Void Materia, 2021
3D print and acrylic
38x38x8 Cm



Void Materia, 2021
3D print and acrylic
38x38x6 Cm



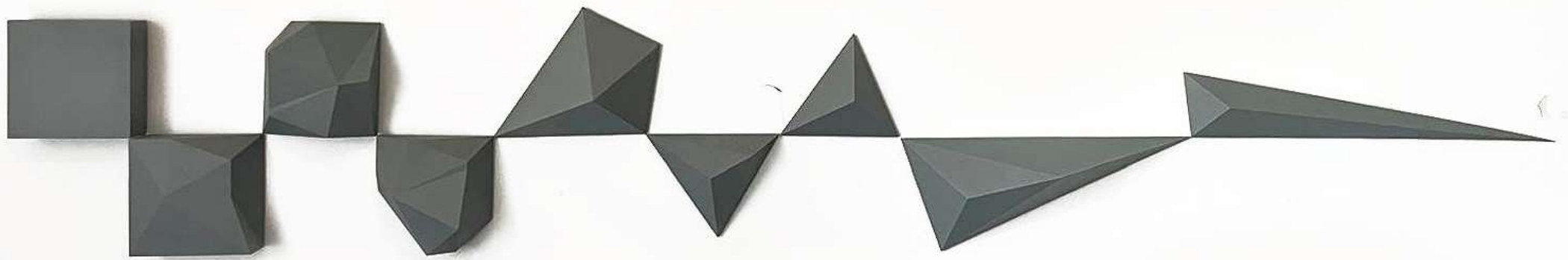
Void M5, 2022
3D print and acrylic
5 elements, 20x20 Cm each



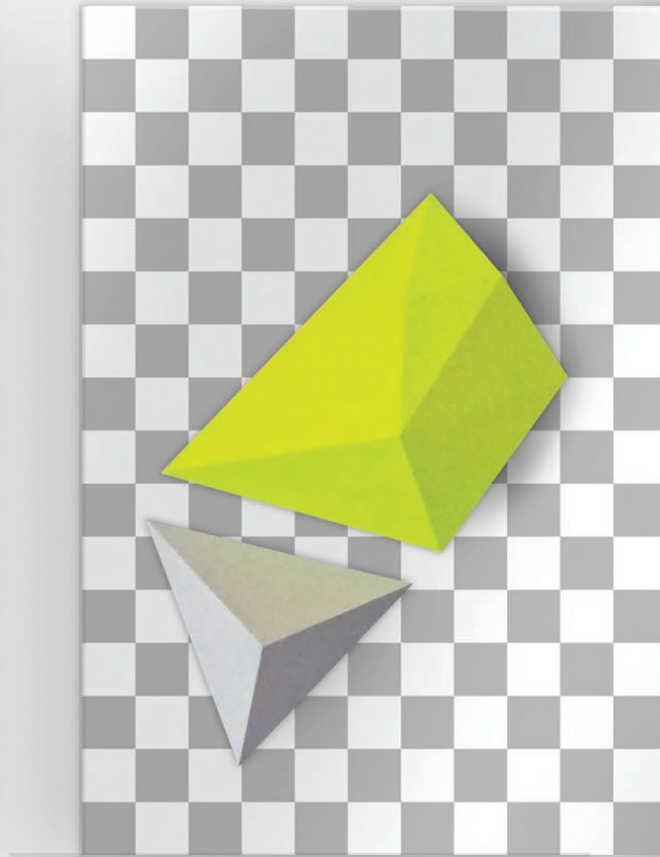
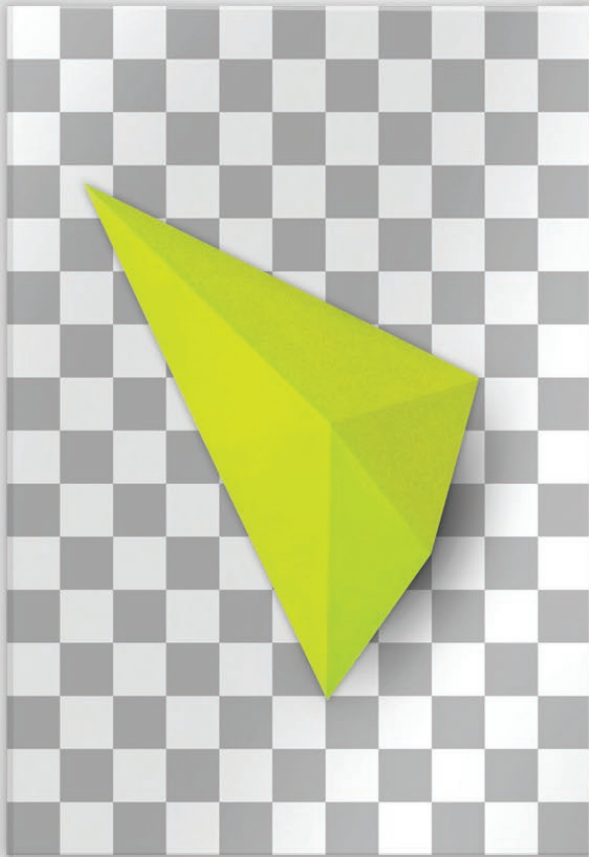
Void Materia, 2022
3D print and acrylic
20x20 Cm
Private Collection, Vicenza



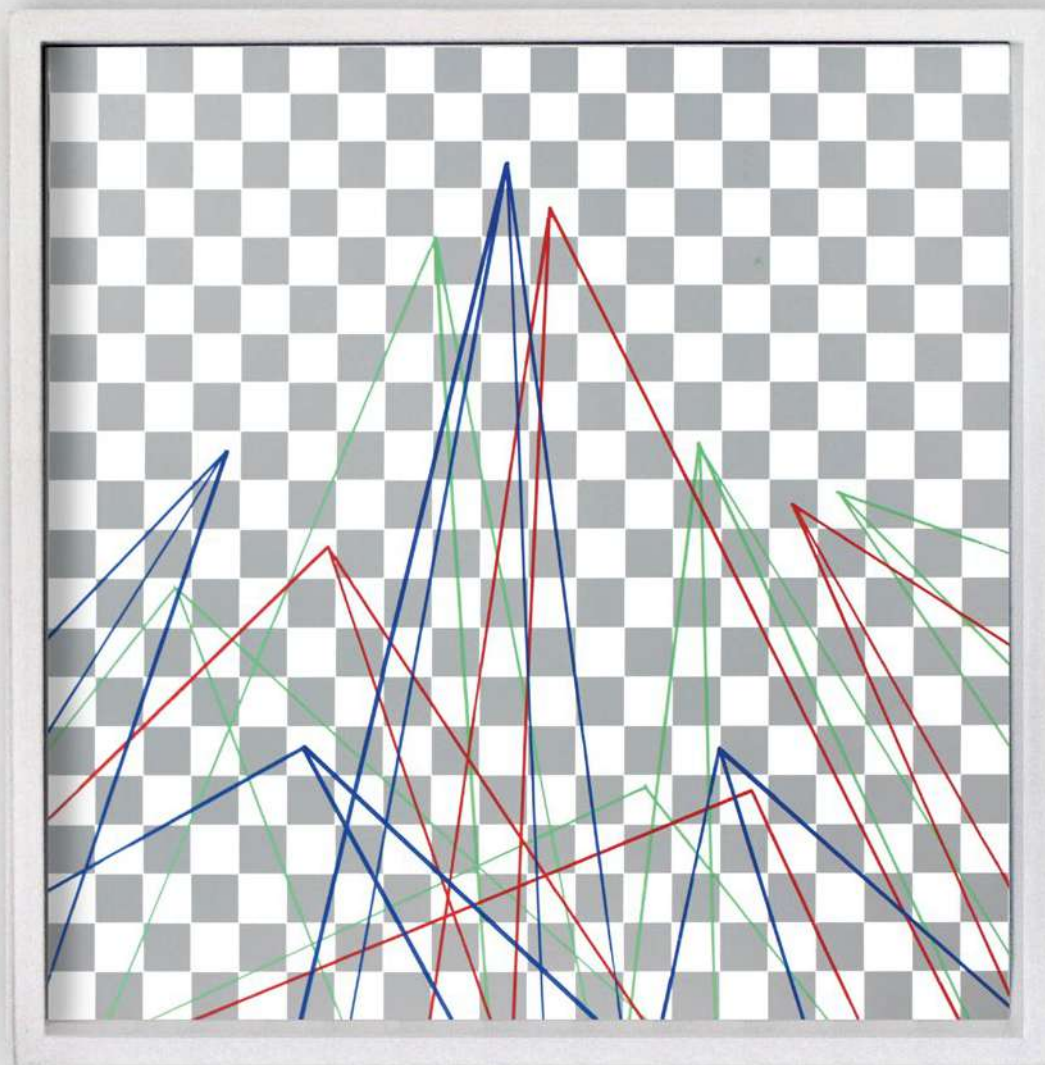
Void M 9, 2020
3D print and acrylic
120x20 Cm



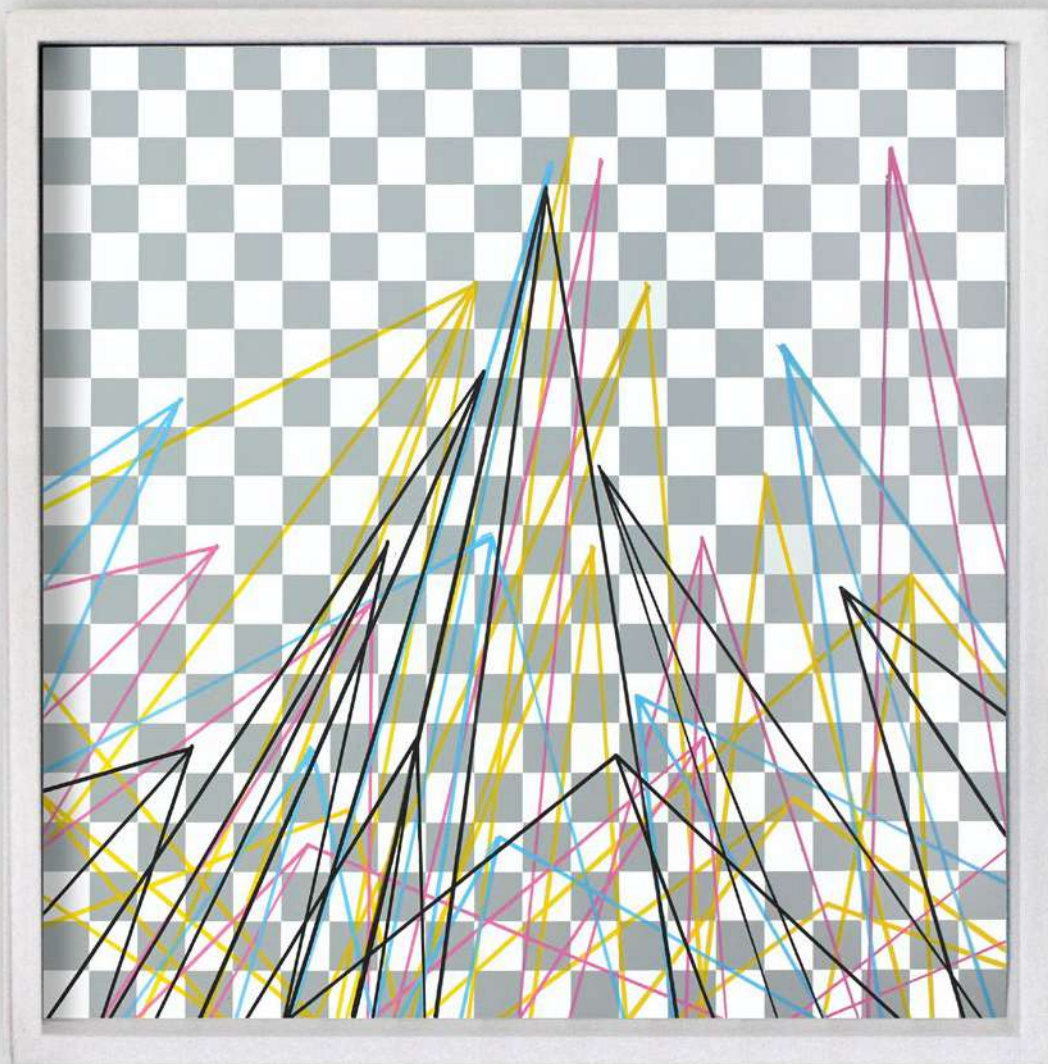
Void G+Y, 2018
3D print and acrylic on DIBOND
20x40x3 Cm each



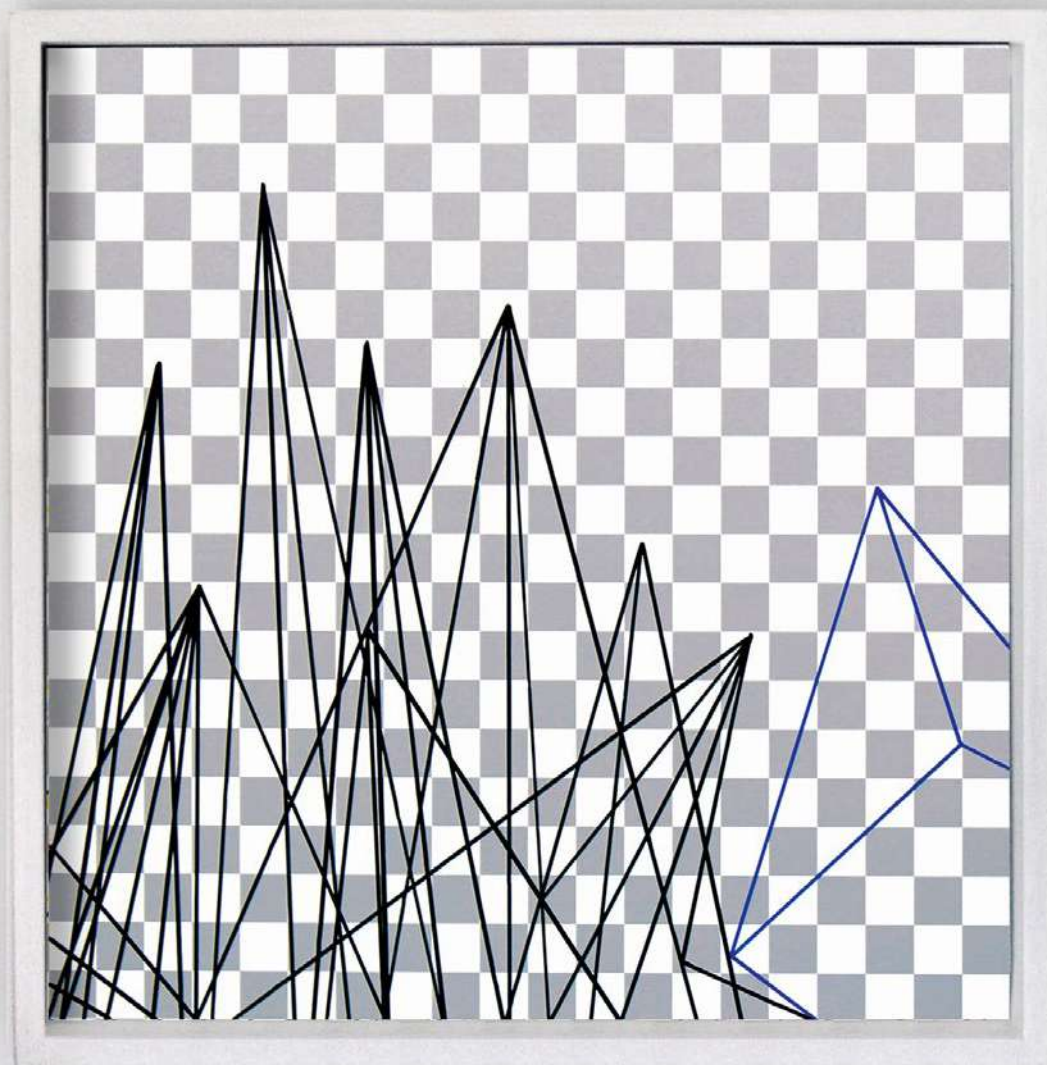
Void RGB, 2017
acrylic on printed FOREX
50x50 Cm



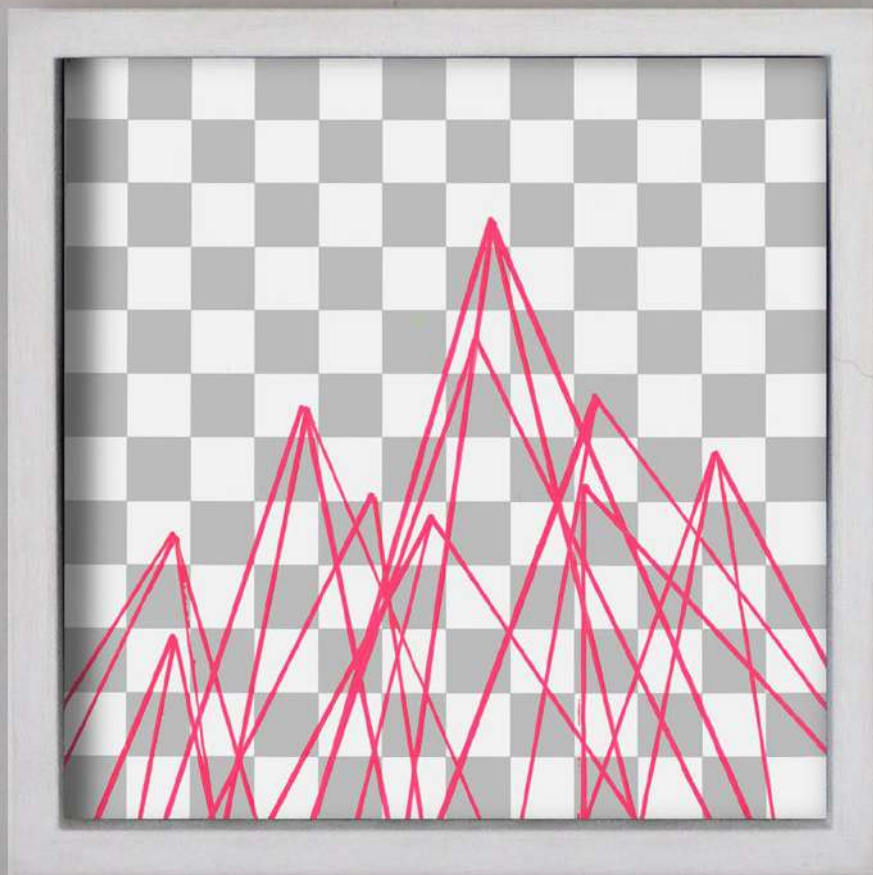
Void CMYK, 2017
acrylic on printed FOREX
50x50 Cm



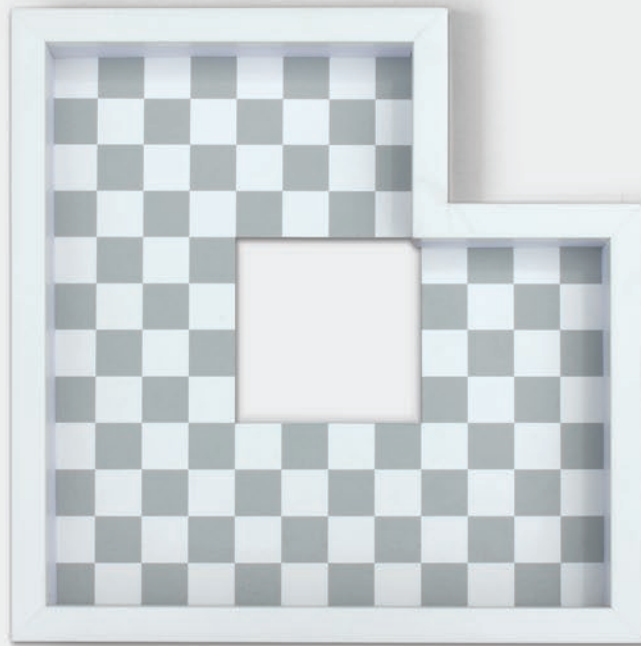
Void R, 2017
acrylic on printed FOREX
50x50 Cm
Private Collection, Bologna



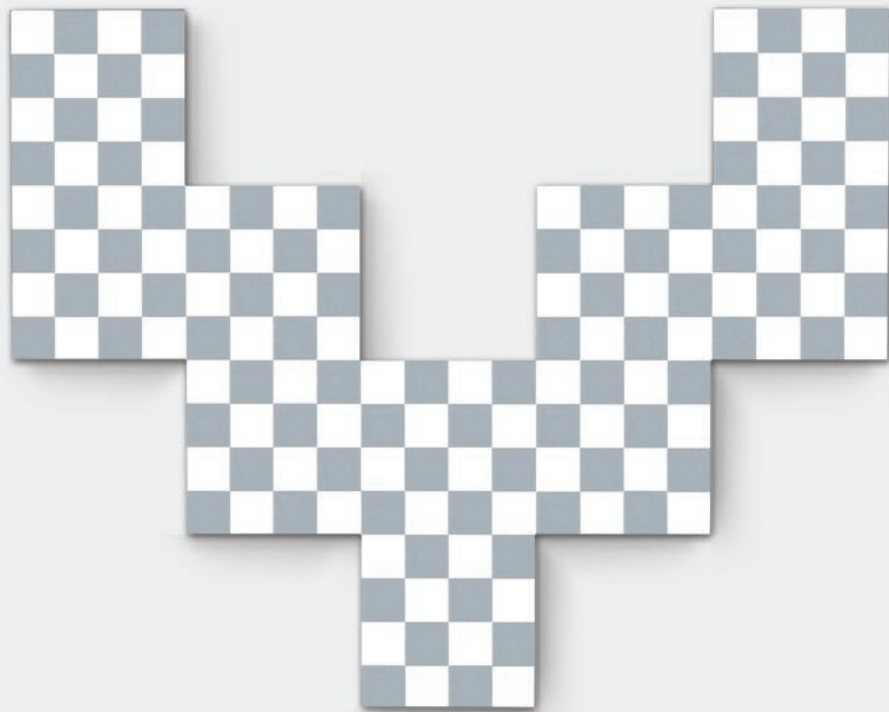
Void M, 2016
acrylic on printed paper
30x30 Cm



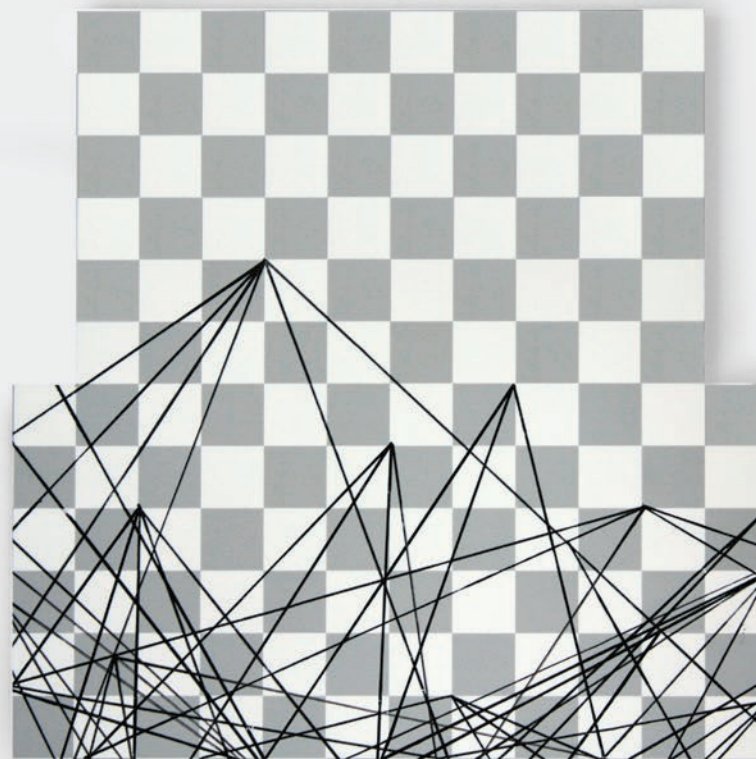
Void, 2017
Print on shaped FOREX
30x30 Cm



*VOID. (Profumo evocato durante
un processo meditativo alla ricerca del Vuoto)*
Print on shaped FOREX, Felt pads on the back, various scents
70,5x56 Cm
Fondazione Berardelli Collection, Brescia



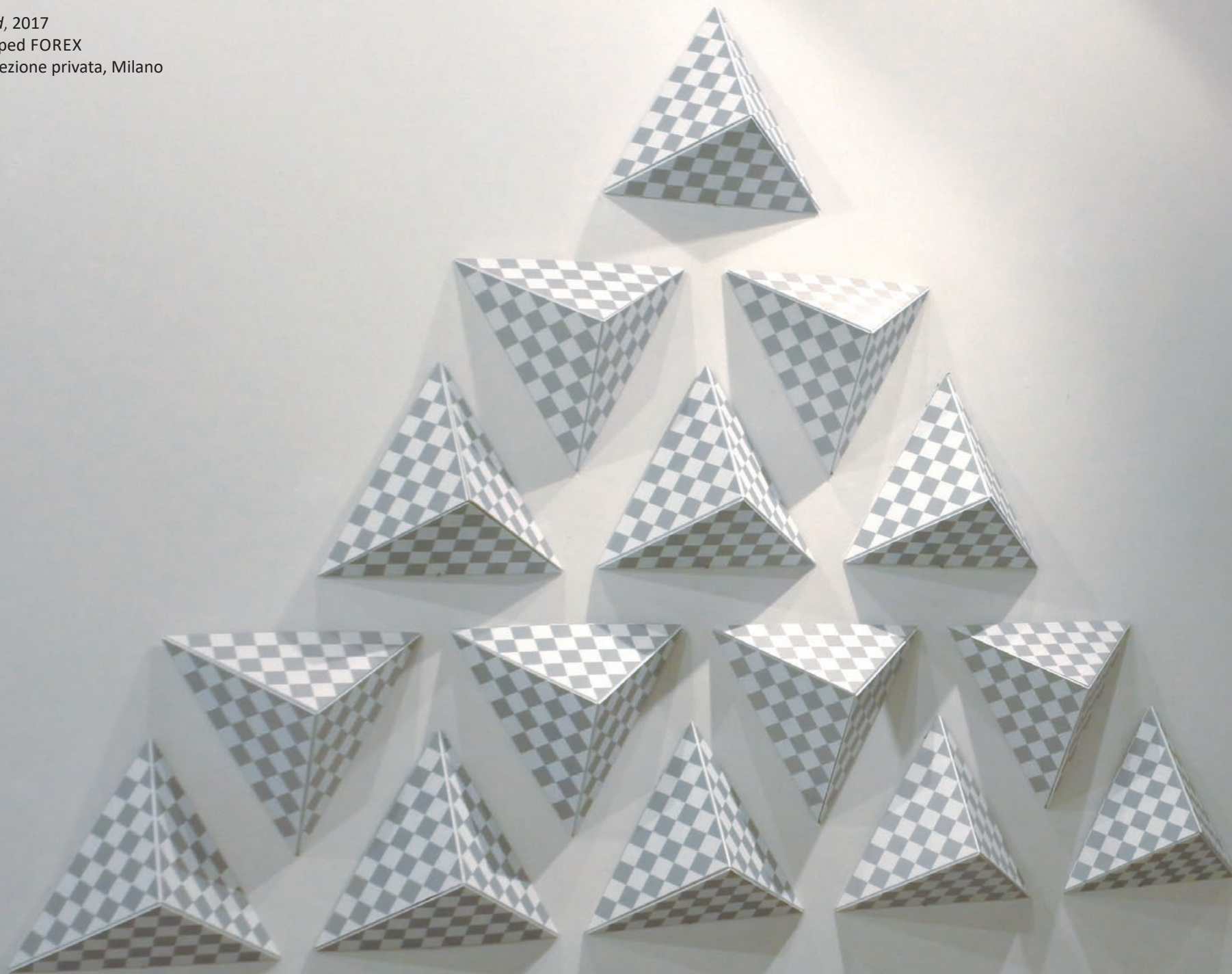
Void, 2016
acrylic on shaped FOREX
30x30 Cm





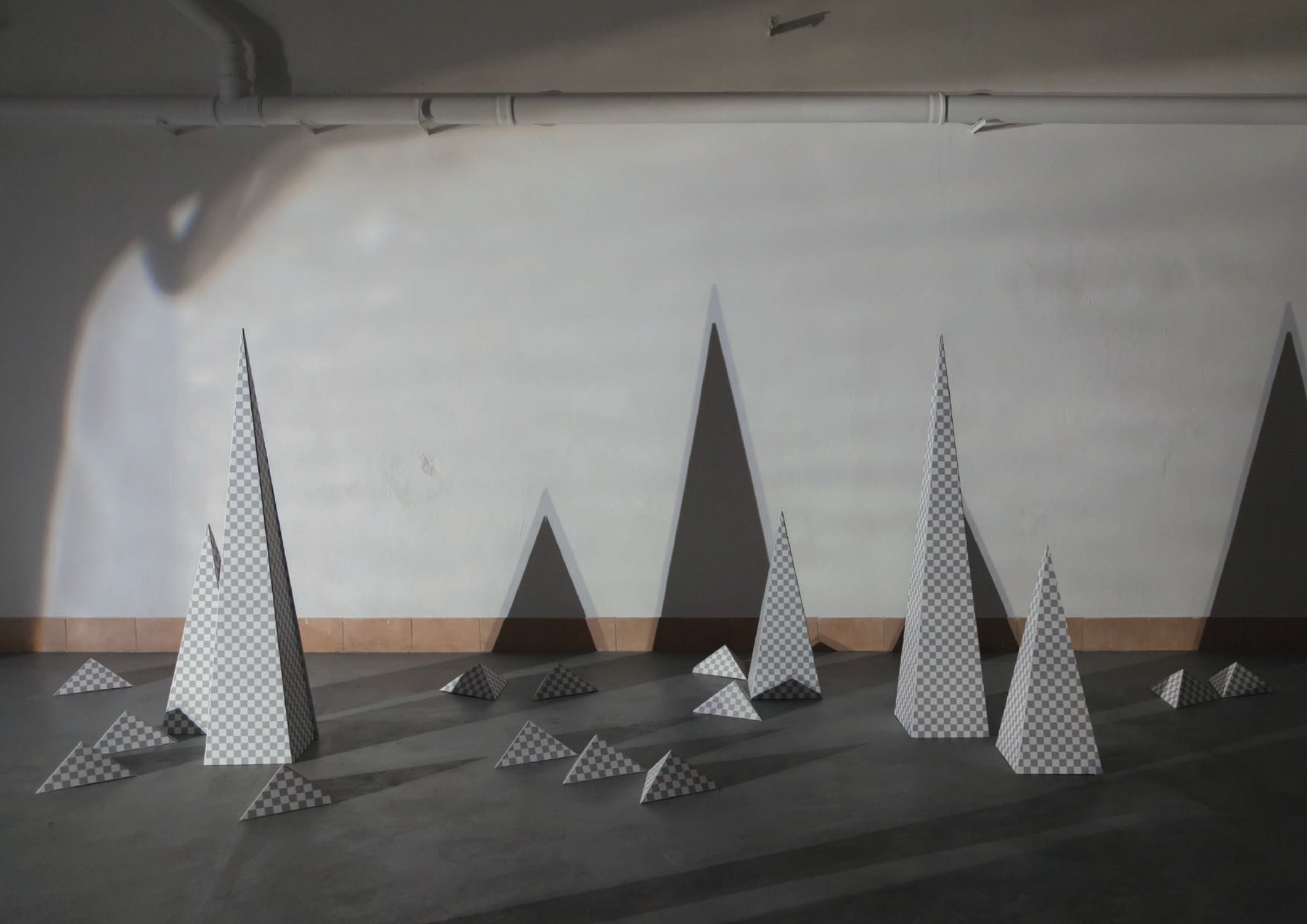
8 pyramids from the Void series, 2017
Private Collection, Roma

Void, 2017
Shaped FOREX
Collezione privata, Milano

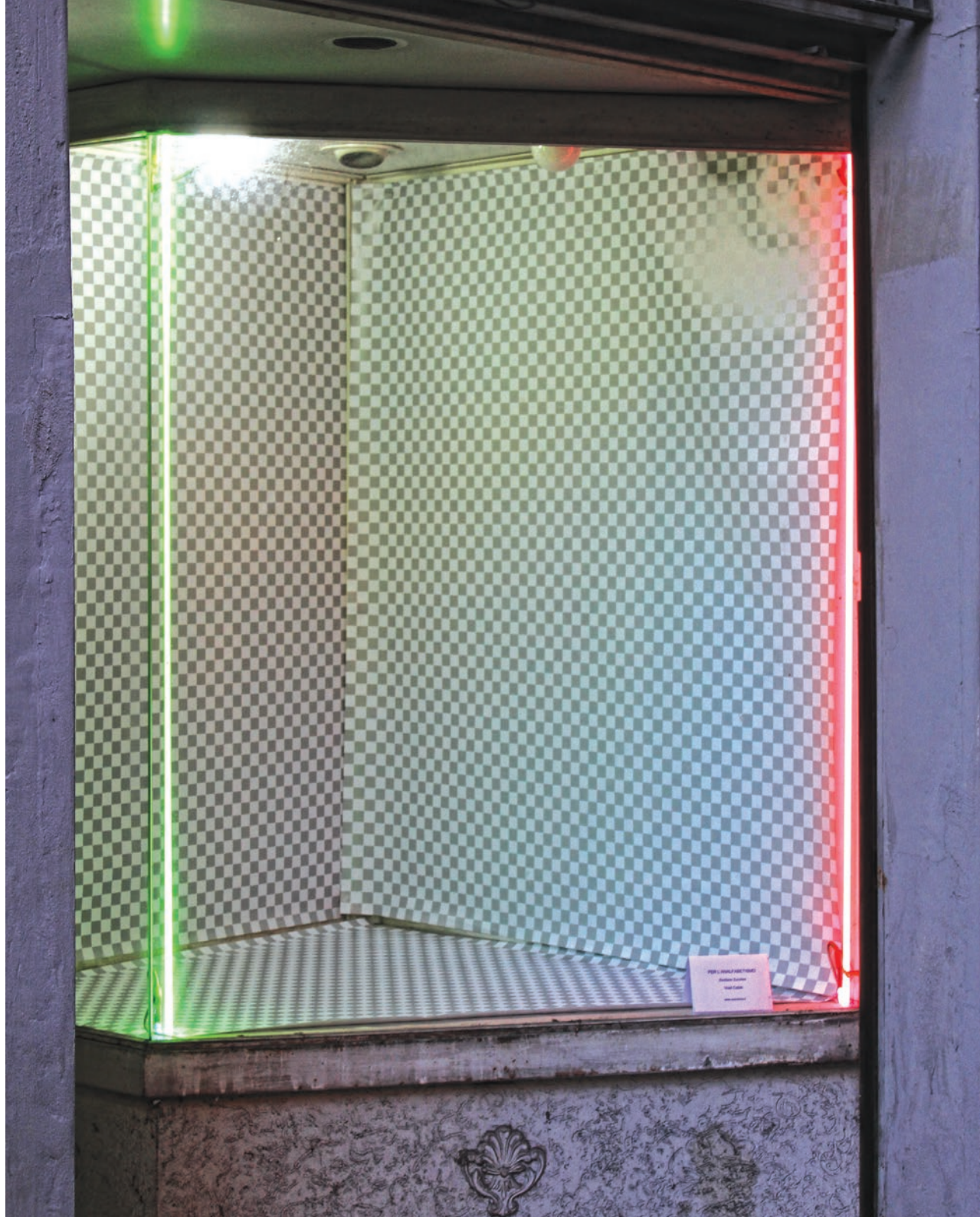


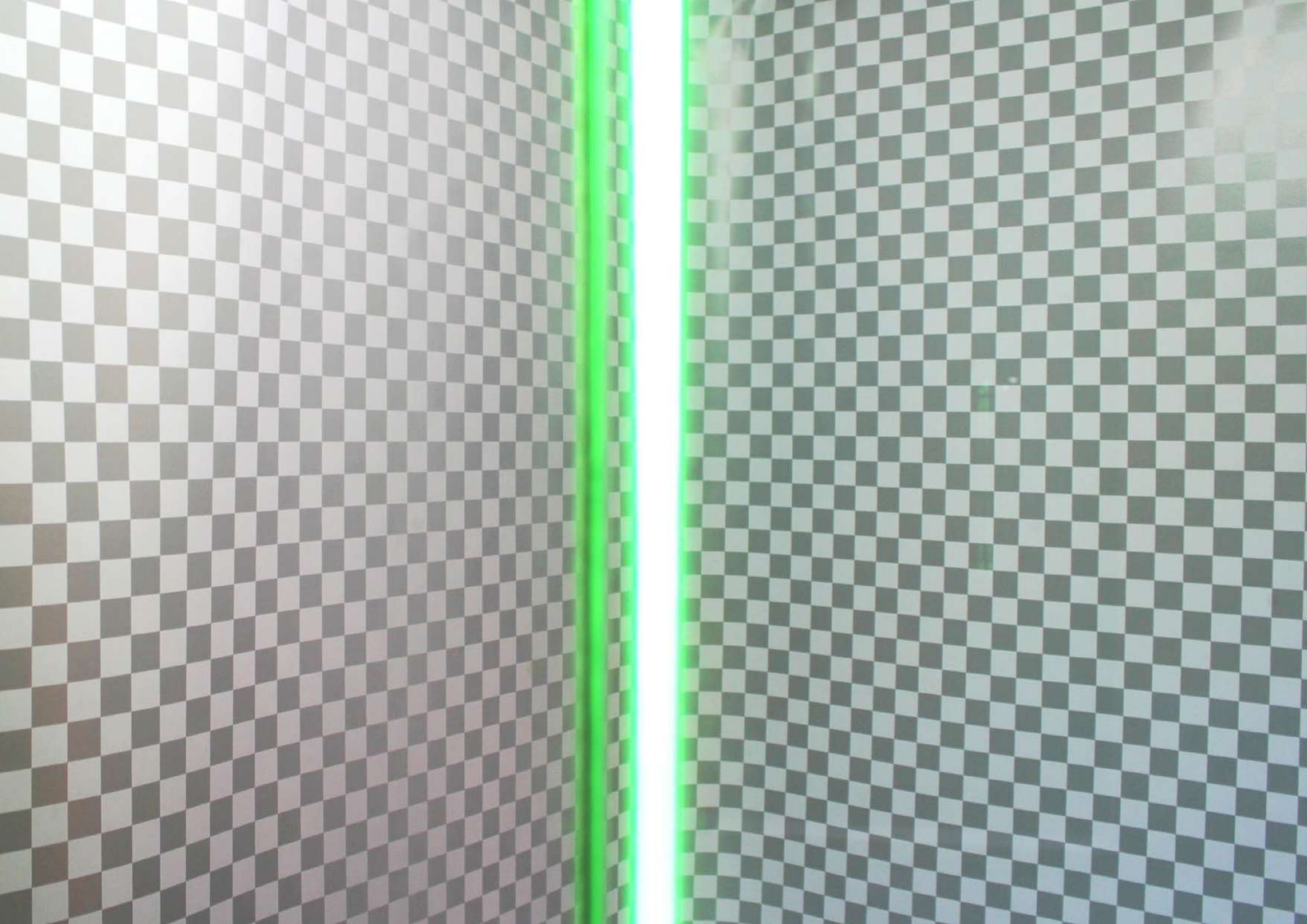


Void, 2017
Installation at the studio of artist
Carlo Bernardini.
Studi Festival, Milan.



Void Cabin, 2016
installation
"Una Vetrina", Roma.



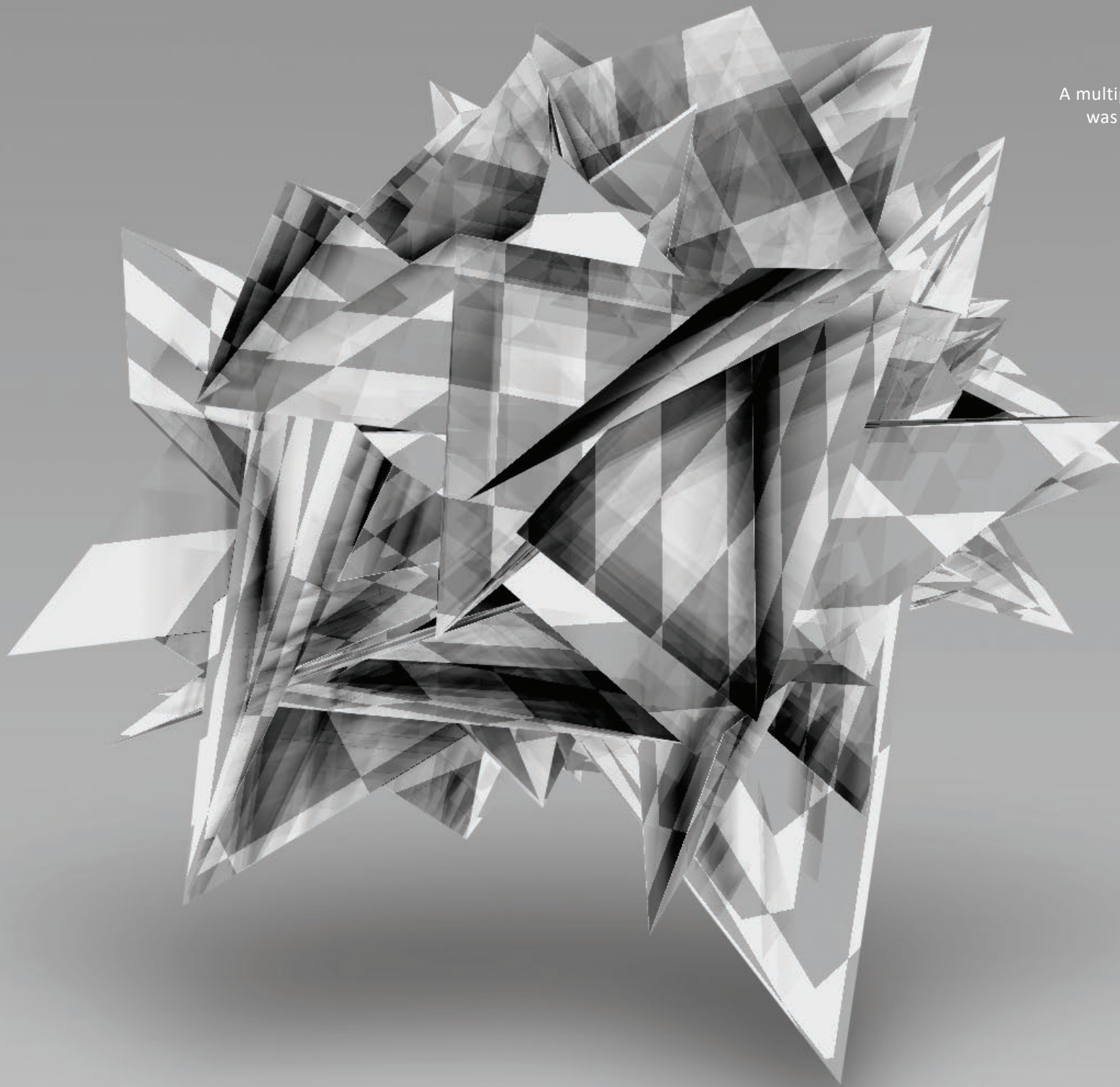


Voidroom, 2023
VR

On the right,
a moment from the presentation
of the work “Voidroom” at the MART Museum
in Rovereto (TN), 2024



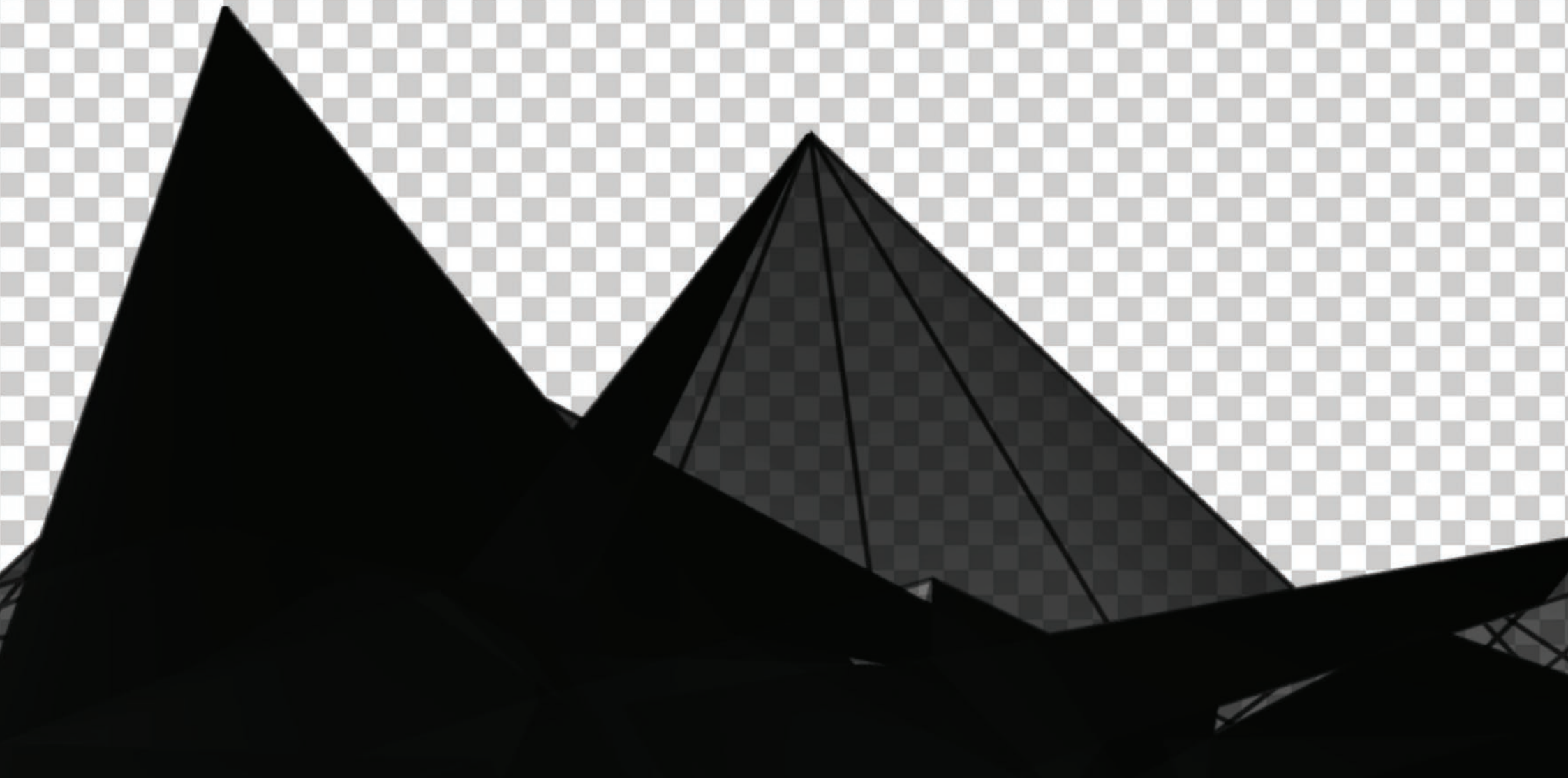




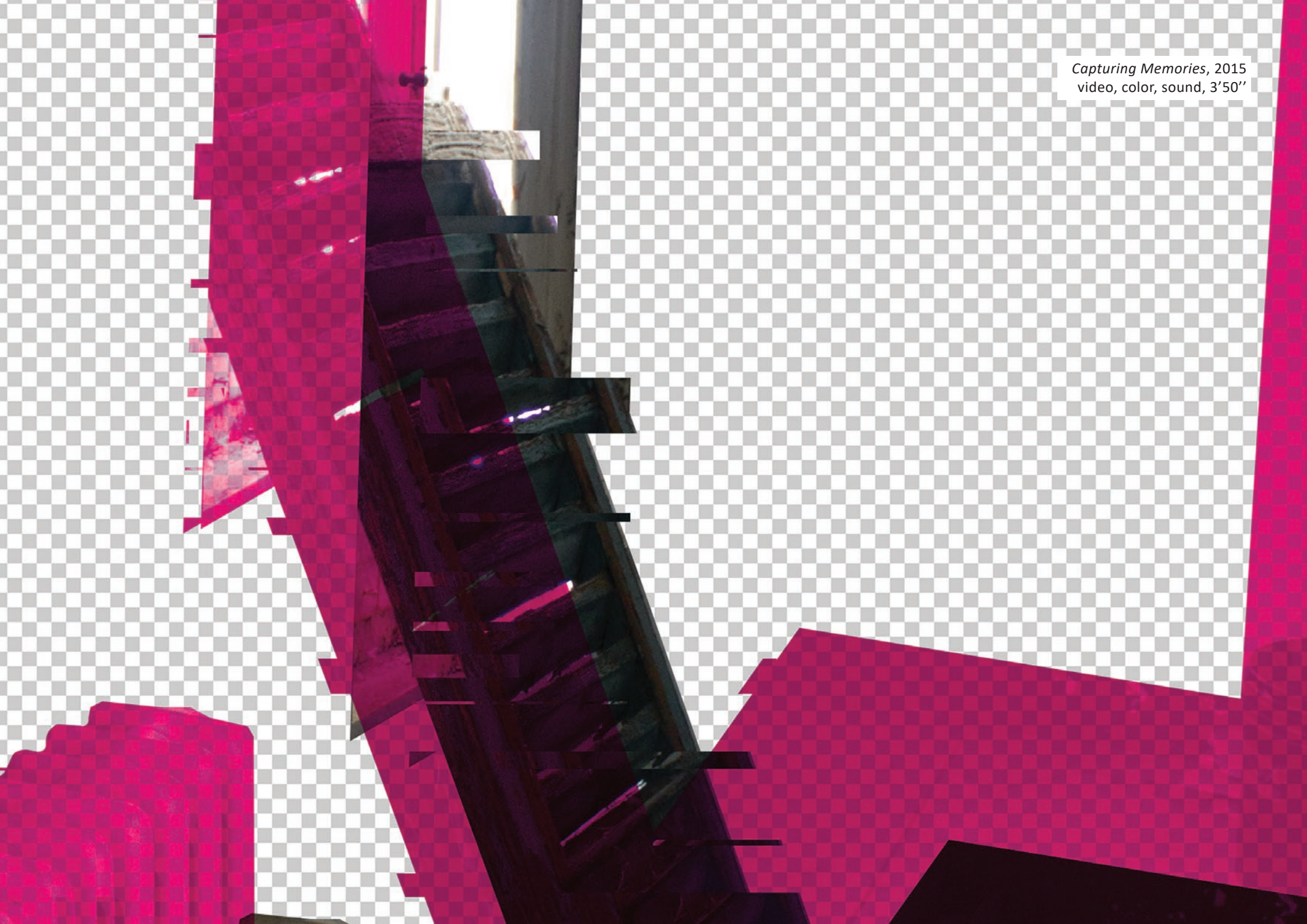
Void form, 2017
Video, color, sound, 2'25''
A multiple of 2 copies of this frame
was made on Dibond, 83x50 cm

Construction dans l'espace et le silence, 2016
video, colore, sonoro, 3'50''

Four-handed work with musician Paolo Tarsi.
The sound track was released by CRAMPS Records
on the album "Furniture Music for New Primitives"
and features Paolo Tofani, Quartetto Maurice,
and Roberto Paci Dalò

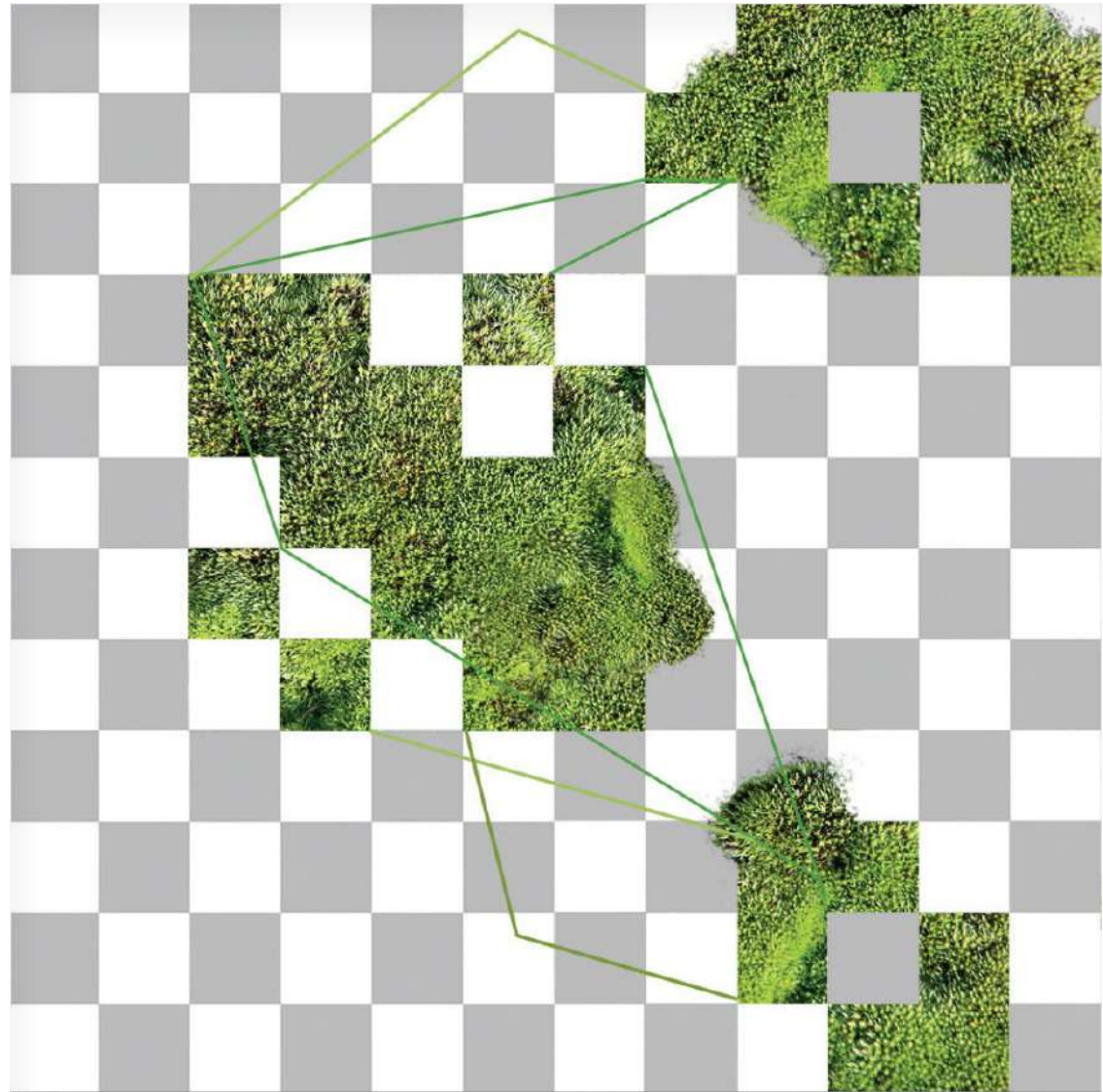


Capturing Memories, 2015
video, color, sound, 3'50"



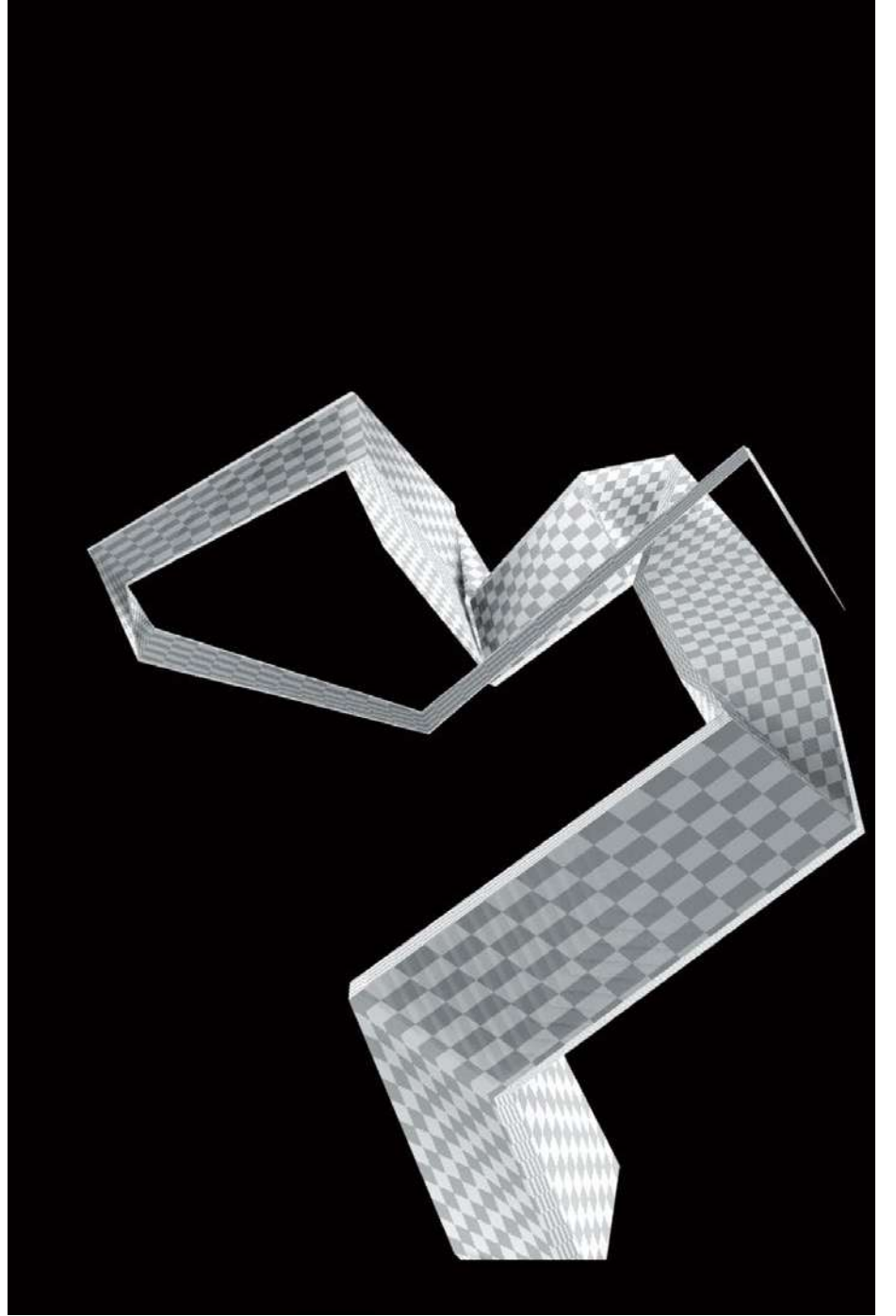
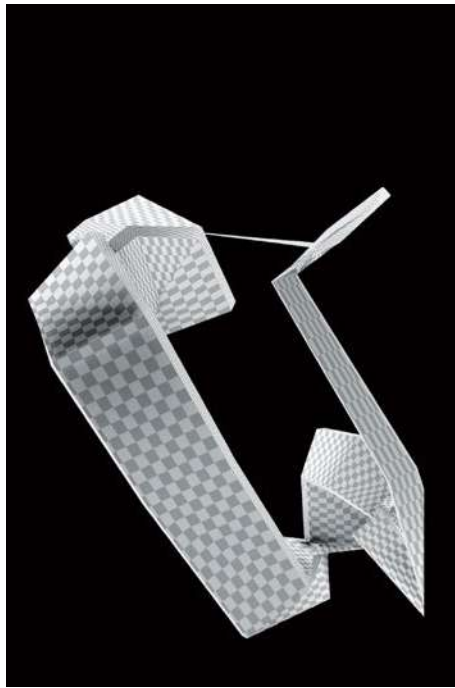
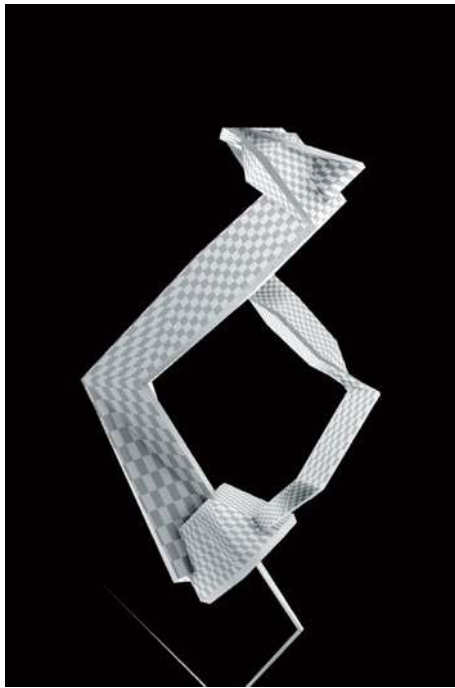
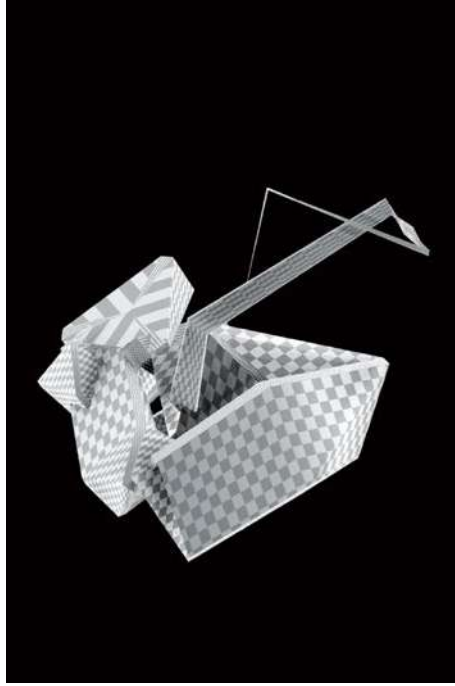
Nature from void, 2020, Digital image with Blockchain certificate registered on Algorand. USB Key in a box signed by the artist.

*SOLD AT AUCTION BY CHRISTIE'S MILAN
FOR THE TOG FOUNDATION ON OCTOBER 28, 2022*



Studi per Void Form B#19, 2019
print on dibond, 30x50 Cm
6 elements, Edition of 3 copies each

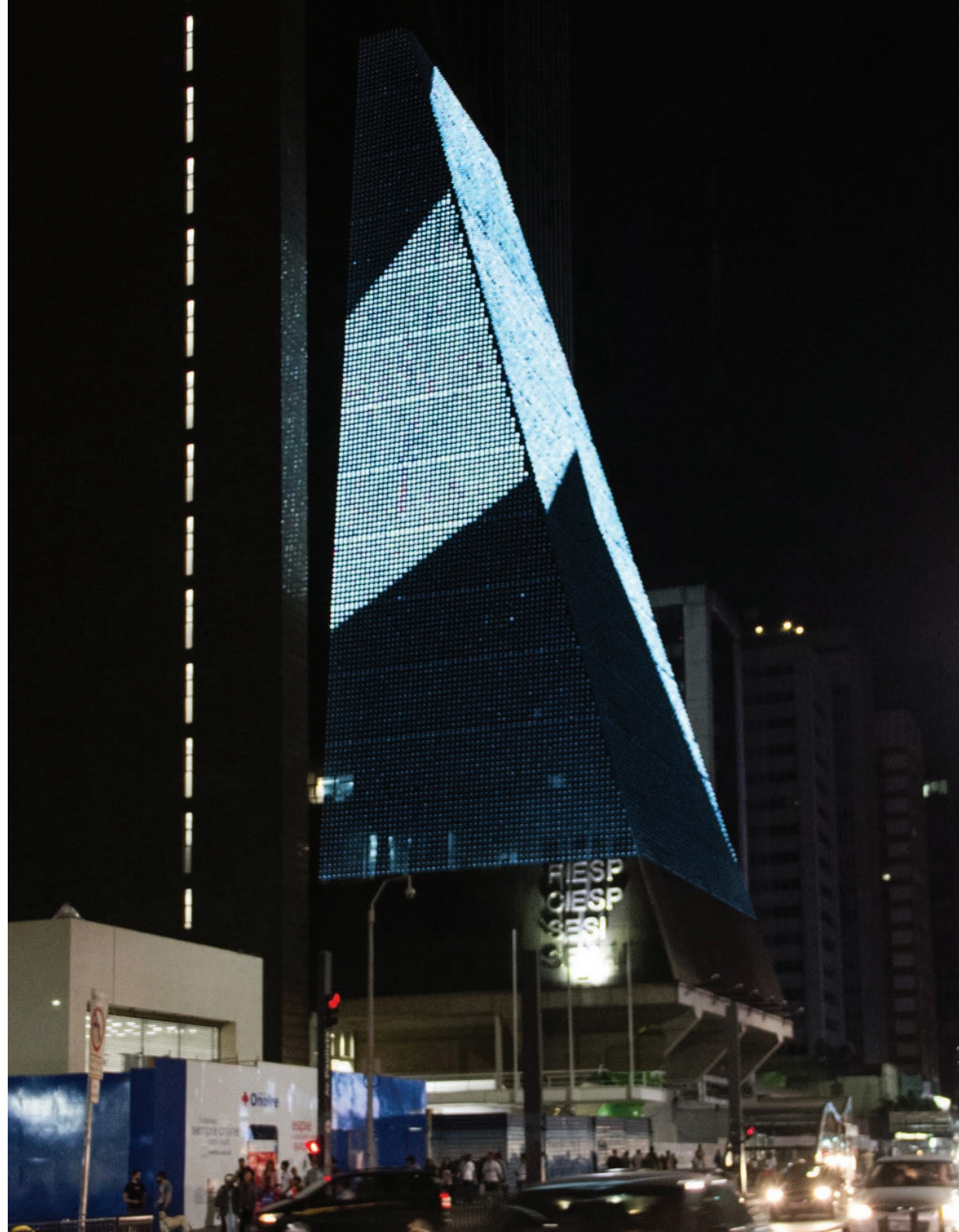




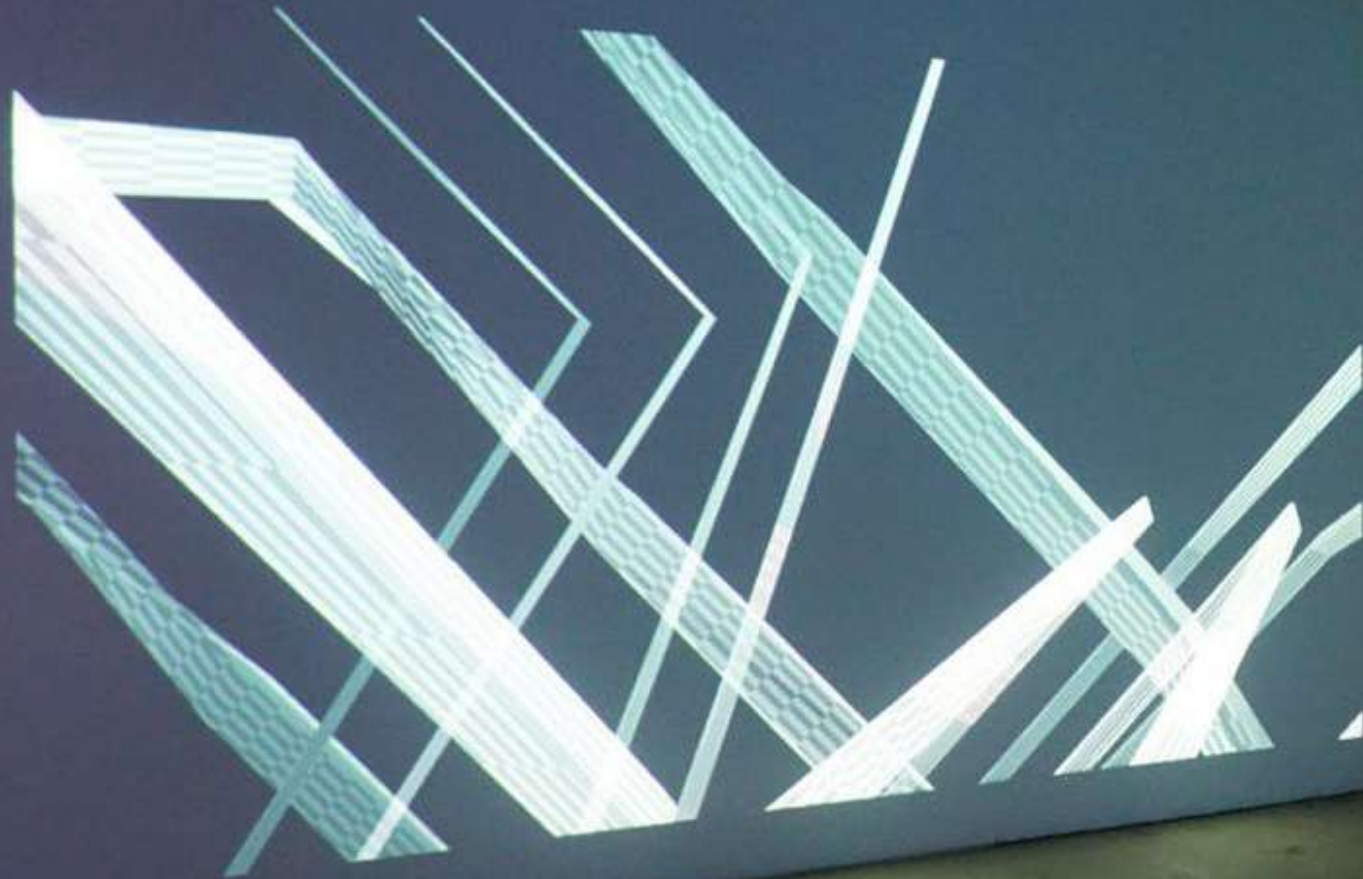
Void Form
screening at Macro Museum in Rome



Void form, 2018
FIESP Building, San Paolo, Brasile
FILE LED Show
Video in a version adapted
to the LED structure of the building.
Photo by Camila Picolo



Void Form #b3-19
screening at CICA Museum, Gimpo – South Korea



Two works from the Void series
on display at ArtVerona 2017



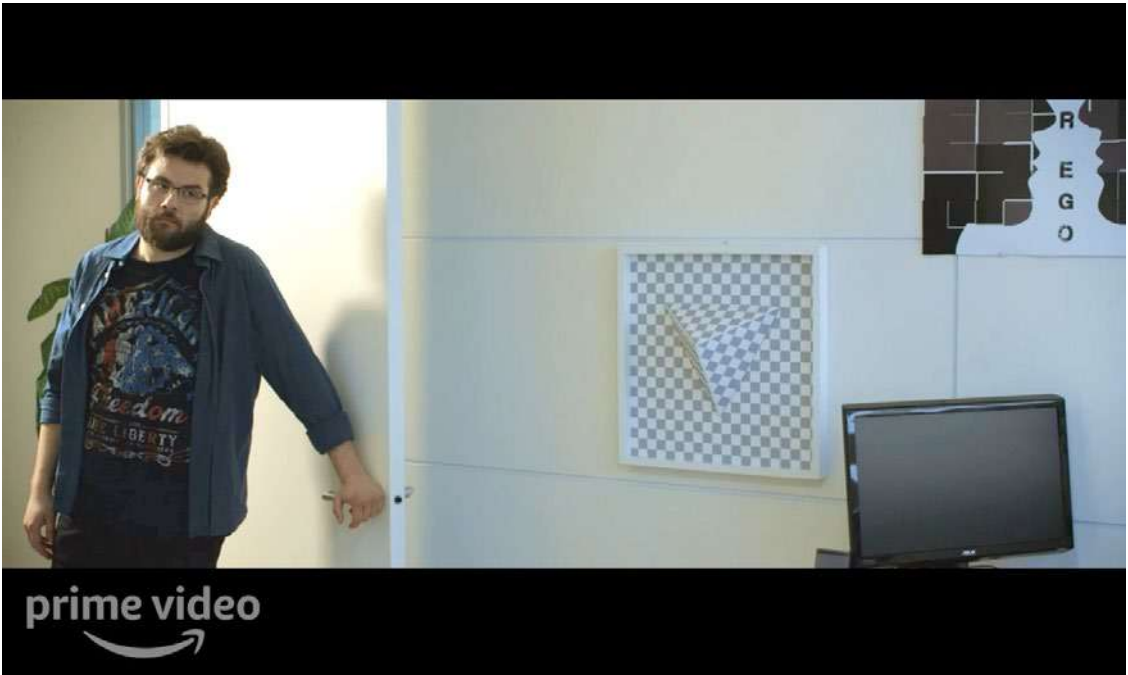
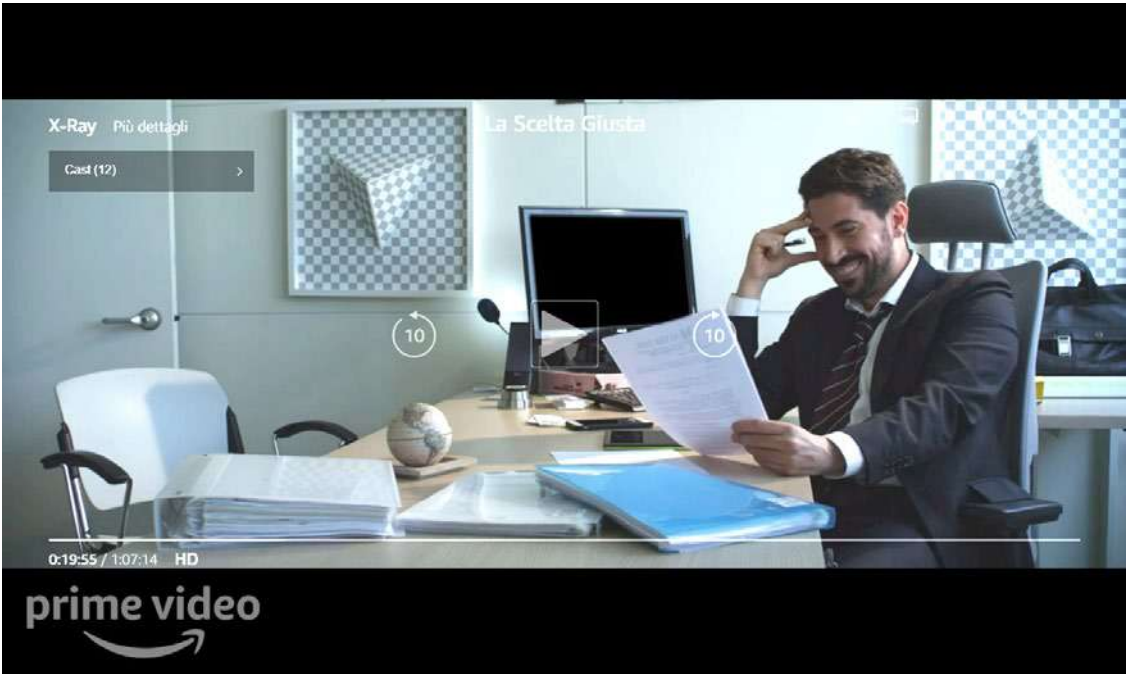
Two works from the Void Materia series
on display at ArtVerona 2018.

On the right, the work Void Icona
at Studio d'Arte Valmore, Vicenza 2024
on the occasion of the exhibition "Art and Geometry."





2 works from the "Void" series appear in the film "La scelta giusta" distributed on Amazon



EMILIANO ZUCCHINI was born in Frascati in 1982 and lives in Rome. After completing his studies in Graphic Design, he began working at a very young age as a graphic designer and photographer for various art publishing houses in Rome, Milan, and Ancona. During this period, he established connections and formed friendships with several critics and artists, which contributed to shaping his artistic thought, already evolving for some time.

His artistic research has almost always focused on representing the unobservable, the imperceptible. Active in the arts since the early 2000s, primarily experimenting with video, photography, and digital media, around 2010 his expression began to focus on the white and grey checkerboard pattern that, in computer graphics, represents the absence of color, the absence of the pixel, the digital void. This new cycle would come to be known as Void.

In Emiliano Zucchini's artistic representation, the 'digital void' manifests as an intricate dimension where lines and geometric shapes materialize from a white and grey checkerboard pattern. This concept of digital void, though initially it may seem devoid of substance, reminds us of the complexity of the void in quantum physics, where the void is far from empty: it is permeated by quantum fluctuations, virtual particles, and potential energies. Just as the quantum void is a dynamic reality, Zucchini's Void becomes a space where the unobservable takes shape and meaning.

Ilaria Bignotti writes: "A white and grey checkerboard, a neutral grid: it is the tabula rasa, full of possibilities, upon which Emiliano Zucchini obsesses over tracing hypotheses of lines and geometric forms in N dimensions and variations: two-dimensional in their translation into wall-mounted works, extroverted toward the exterior as wall-hung sculptures, or environments and installations composed of multiple elements; resonance and isolation chambers where one can experience meditation and contemplation."

Since 2015, Zucchini has been experimenting with 3D printing, drawing inspiration from the geometric compositions previously created in his works based on the checkerboard pattern. This latest series is called Void Materia.

His works have been widely exhibited both in Italy and abroad, participating in solo and group exhibitions, art fairs, and international contemporary art festivals. His works are held in important private and museum collections, such as the Tate Gallery Archives, Londra; MART, Rovereto, Collezione Palli, Prato; Museo MAAM, Roma; Museo MUSINF, Senigallia (AN); Galleria Civica, Modena; Museo Nori De' Nobili, Trecastelli (AN); Museo Epicentro, Barcellona Pozzo di Gotto (ME); Fondazione Berardelli, Brescia; Museo Hendrik Christian Andersen, Roma. He has exhibited at La Triennale, Milano; Palazzo della Gran Guardia, Verona; Mole Vanvitelliana, Ancona; Castello Sforzesco, Milano; MART, Rovereto; GAMC, Viareggio; Sala Uno, Roma; Valmore Studio

d'Arte, Vicenza; Fiesp Building, San Paolo (Brasile); Biz-Art Center, Shangai (Cina); Spazio "Una vetrina", Roma; Index Art Center, New York (USA); Centro per l'arte contemporanea Luigi Di Sarro, Roma; Palazzo del Duca di Senigallia; Crane Art Center, Philadelphia; Galleria Nazionale d'Arte Moderna, San Marino; The Wrong Digital Biennale, Digital Art Biennial.

Emiliano Zucchini nel suo studio



SELECTED SOLO EXHIBITIONS

- 2024:** Emiliano Zucchini Printed on ePaper, a cura di Domenico Quaranta, Philips Tableaux – Italy;
- 2019:** Emiliano Zucchini Void Form Screening, Macro, Roma – Italy;
- 2018:** Beurivage Hotel, a cura di Giorgio Bonomi, Senigallia (AN) – Italy;
- 2017:** Valmore Studio Arte, a cura di Monica Bonollo, Vicenza – Italy; RAW, Rome Art Week, Area Studio, Rome – Italy;
- 2016:** “Void Cabin”, Una Vetrina, Rome – Italy;
- 2015:** Galleria Liba Arte Contemporanea, a cura di Alessandro Gamba, Pontedera – Italy;
- 2014:** Centro per l’Arte Contemporanea Open Space, a cura di Teodolinda Coltellarò, Catanzaro – Italy;
- 2012:** Casa Sponge Arte Contemporanea, a cura di Stefano Verri, Pergola – Italy; Rustica Domus, a cura di Carola Pandolfo, Ischia (NA) – Italy;
- 2011:** Studio Paolo Barozzi, a cura di Paolo Barozzi, Milan – Italy; Sala Museale biblioteca di Cosenza – Italy;
- 2010:** Musinf, Museo d’arte contemporanea, a cura di Carlo Emanuele Bugatti, Senigallia – Italy;

SELECTED GROUP EXHIBITIONS, FESTIVALS, AND FAIRS

- 2024:** “La liuteria e l’arte del Violino”, MUAN, Gubbio - Italy
“Arte e Geometria”, Valmore Studio Arte, Vicenza - Italy
“Art & Sound”, Casa Morandi, Saronno (Milan) - Italy;
“Presentation of VR Artwork Void Room”, MART Museum, Rovereto (Trento) - Italy;
- 2022:** “Mitologie Digitali”, Museo del tessuto, Prato– Italy;
“Athens Digital Arts Festival”, Atene – Greek;
- 2021:** “L’angelo di Castello - Visioni Contemporanee”, Castel Sant’Angelo, Roma – Italy;
“In Touch”, CICA Museum, Gimpo – South Korea;
“Pratiche sinestetiche”, Fondazione Berardelli, Brescia –Italy;
“Libri d’artista. L’arte da leggere”, Museo Boncompagni Ludovisi, Roma – Italy;
“Prossimamente”, sedi varie, Bari – Italy;

- “ArtVerona 2019”, Verona – Italy;
- 2020:** “Arte e Luce”, Valmore Studio Arte, Vicenza - Italy
“The Comfort Show”, web
- 2019:** “ArtVerona 2019”, Verona – Italy;
“Wop Art Fair”, Lugano – Swiss;
“Salone del Mobile”, Milano – Italy;
“Art Bag”, Spazio Rizzato, Marano Vicentino (VI) – Italy;
“Libri d’artista. L’arte da leggere”, Castello Svevo, Bari – Italy;
- 2018:** “ArtVerona 2018”, Verona – Italy;
BAU Out, La Triennale - Milan – Italy;
FILE Led Show, Centro d’Arte contemporanea FIESP, San Paolo - Brazil;
"Dimensione Fragile", Biblioteca Vallicelliana, Rome – Italy;
“Oggetto Libro”, Biblioteca Nazionale Braidense, Milano / Mediateca Santa Teresa, Milano – Italy;
"MATADAC, Muestra de Arte Digital Audiovisual y Tecnologías Avanzadas Acontemporáneas", Madrid – Spain;
- 2017:** "ArtVerona 2017", Verona – Italy;
"The Wrong Digital Biennale", Digital Art Biennial.
"Rotterdam GIFFest 2017", Theater Rotterdam Schouw- Rotterdam – Netherlands;
“Carlo Bernardini - Emiliano Zucchini. Tra luce e vuoto. Festival”, Studio Carlo Bernardini, Milan – Italy;
"Dadaclub.online", Spazio Contemporanea, Brescia – Italy;
- 2016:** "Kalejdoscope", Herbert Art Gallery & Museum di Coventry, West Midlands – UK;
“Enape / CODEC Festival”, Pachuca Hidalgo – Mexico;
- 2015:** “Vitamine”, Mart, Rovereto – Italy;
“Codec Video Festival”, Festival/Muestra de Video Arte, Città del Messico – Mexico;
“Vitamine”, Museo Novecento, Florence - Italy;
Bideodromo, Festival Internacional de Cine y Video Experimental Bilbao – Spain;
“Leo Ex Machina” a cura di BAU, GAMC/Museo Viani, Viareggio - Italy;
“Under the Subway Video Art Night” The ANNEX Art Social Space, New York – USA/ Project Space Kleiner Salon, Berlin – Germany;
“FILE Electronic Language International Festival”, Sao Paulo - Brasil;

- “FILMIDEO”, Index Art Center, New Jersey – USA;
“Introspective”, Chiesa S. Maria di Loreto, Roma – Italy;
- 2014:** “BAU A3D”, Castello Sforzesco, Milan - Italy;
“XXX Fuorifestival”, Stazione Gauss, Pesaro - Italy;
- 2013:** “Introspective”, Palazzo della Gran Guardia, Verona – Italy;
“Venti leggeri”, Studio Cloud 4, Bologna – Italy;
“Il corpo solitario. l’autoscatto nella fotografia contemporanea”, Centro Luigi Di Sarro, Roma – Italy;
“Set Up Art fair”, Autostazione, Bologna – Italy;
- 2012:** XIX Esposizione Nazionale “Fotografia in Italia”, Museo Epicentro, Barcellona Pozzo Di Gotto - Italy;
“Generazione X/Y”, Studio Barozzi, Milan – Italy;
- 2011:** FestArte Videoart Festival, La Triennale di Milano / Spazio Impluvium, Milano – Italy;
- 2010:** “The Collective eye”, Atelier Arco Amorso, Ancona – Italy;
Festarte – Video Art Festival, Museo MACRO Testaccio, Rome – Italy;
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