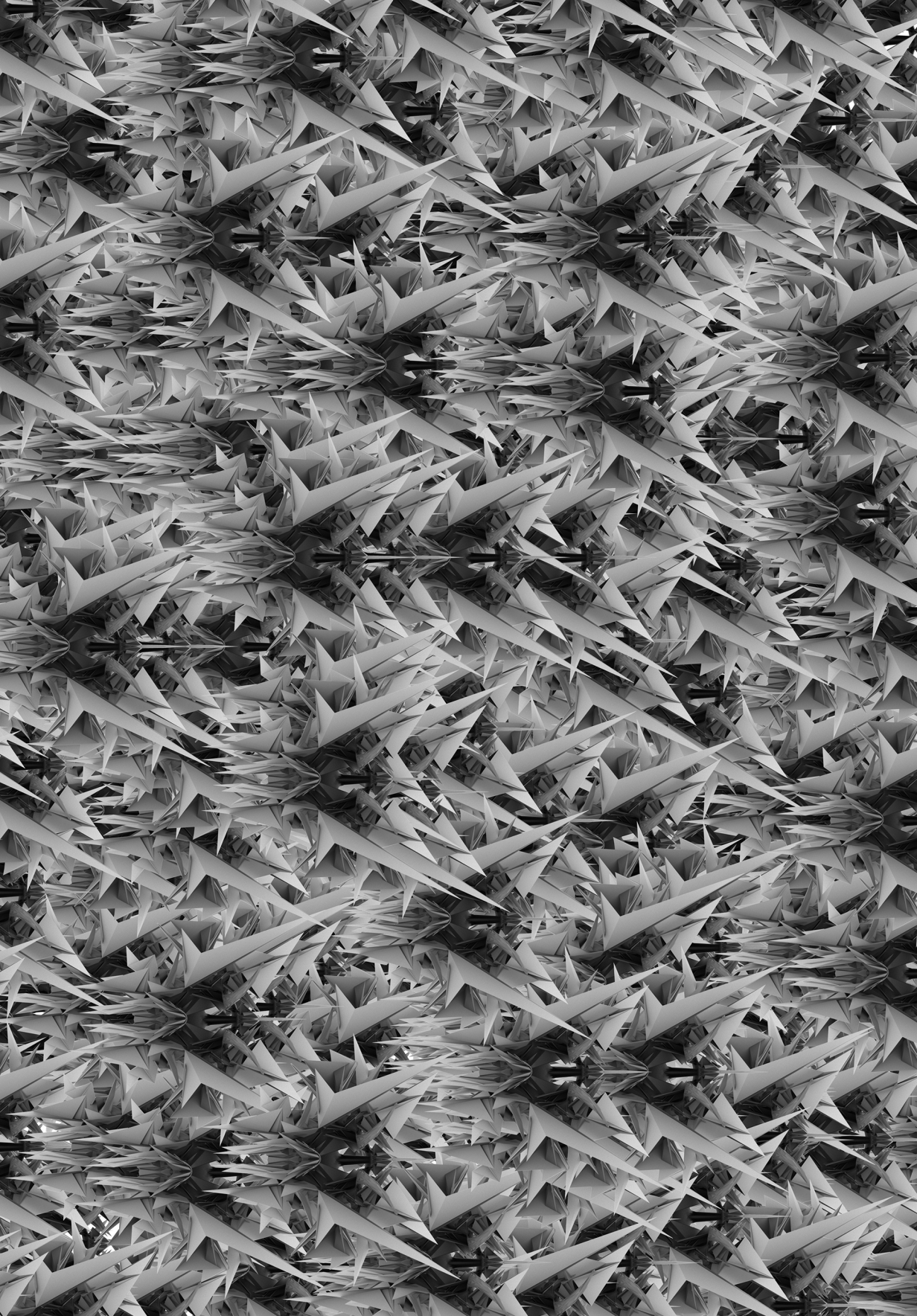

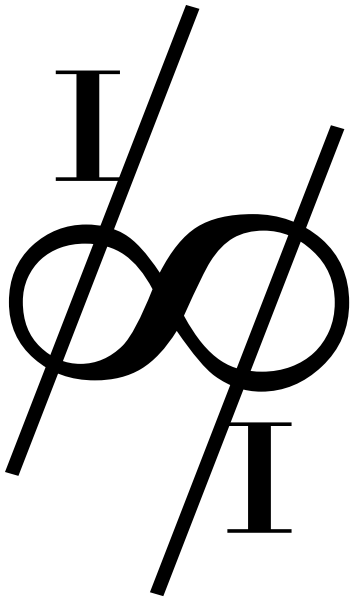

*Nature is an Harlequin's cloak, made entirely of solid patches and empty spaces; she is made of plenitude and void, beings and nonbeings, where both stands as unlimited, limiting the other.*

~ Deleuze Gilles-Guattari Felix, **A Thousand Plateaus : Capitalism and Schizophrenia**

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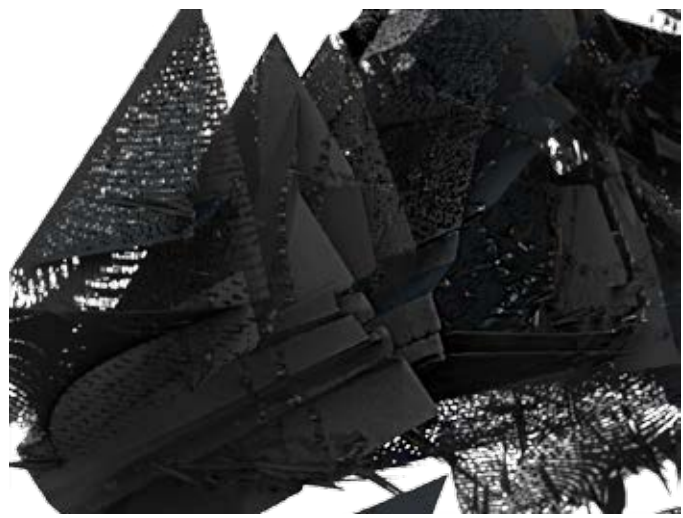
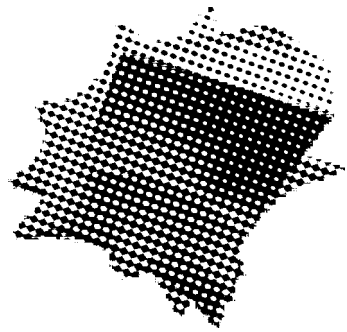
# *miShap(e)3D*

#object oriented;
#glitch;
#skin;
#z-brush;
#3D;
#landscape;
#gorilla black color;
#techno-artifact;
#digital realism;
#miShap(e);
#failure speculation;;
#error art;
#dream worlds;
#dystopia;
#shadenfreunde communication;
##;



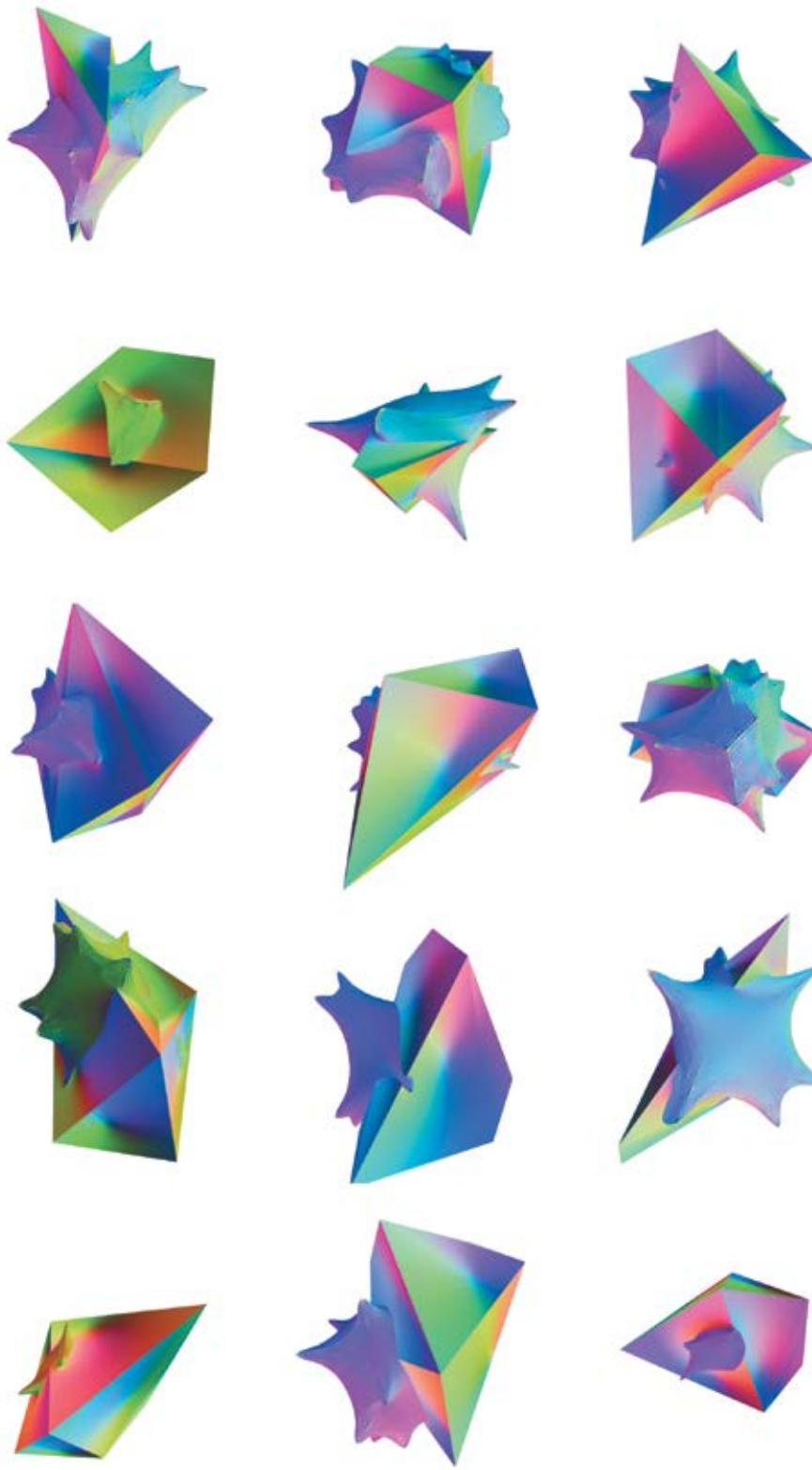


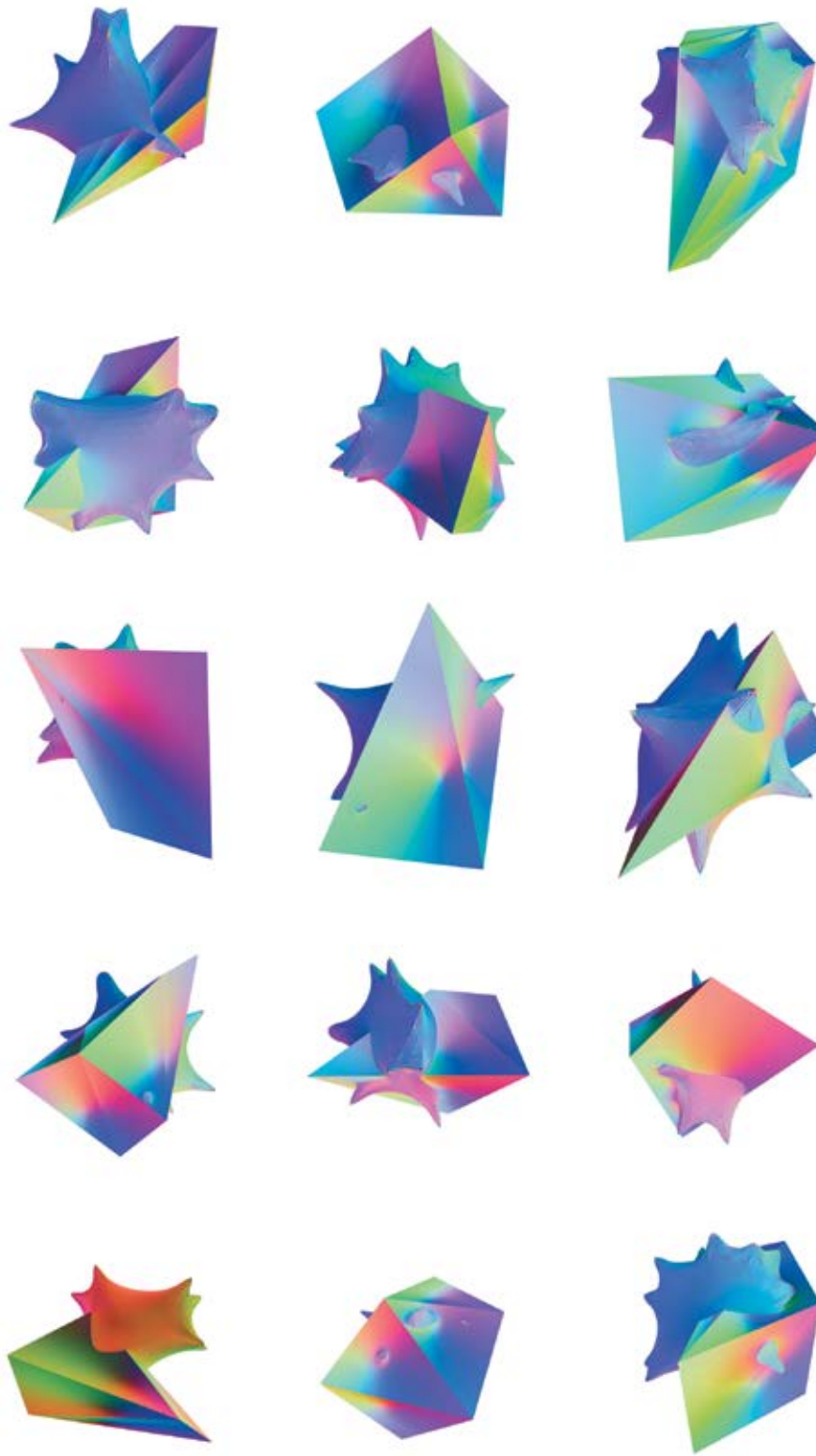
# *Autogenerated Geometries*

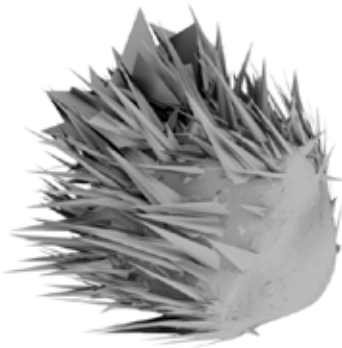
"Generative design is basically a new approach to design. Simply said, it's about how images can be generated by using code instead of the traditional design tools. An image is no longer created "by hand," but instead a visual idea is translated into a set of rules and implemented in a programming language in the form of source code. One of the great advantages is that, by changing simple parameters, whole imagery arises rather than producing only a single image. Depending on the interaction and special input and output, this often results in various different kinds of projects that can be used in different ways independent of the media. As described, the generative design process is not set to a medium, and the output can vary greatly depending on the application; therefore, it can also work in a completely different context."

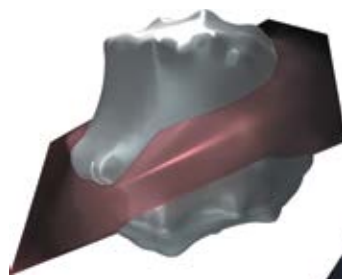
Utilizing this concepts (stolen from Cedric Kiefer, Onformative Studio) I realized this series of generated geometries.

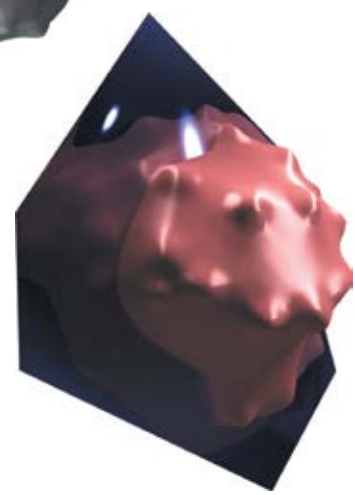
https://vimeo.com/85925209











These are some examples of  the variety that we can produce.
In particular these are some phasis of the creation process.
I used Processing for write the creative code and then I exported the .obj file in Maya for rendering.
This is the first step of a working progress, indeed the next level is create a population of these geometries and give them particular behaviors that will define a “moving society”.

https://vimeo.com/85925209

# *Object Oriented Eclecticism*

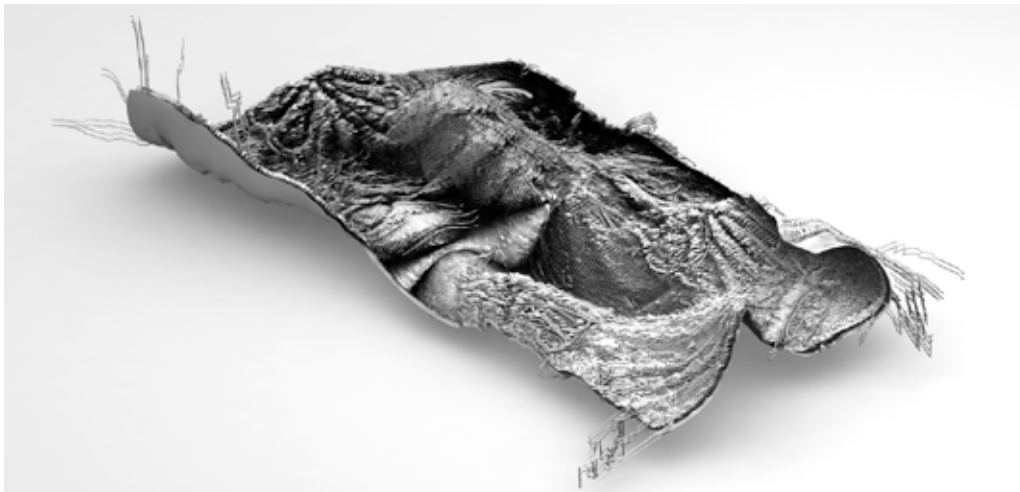
*Workshop Object-Oriented Eclecticism (OOE), Sint-Lucas School of Architecture, Gent*
*Gilles Retsin, Isaie Bloch ,Corneel Cannaerts*

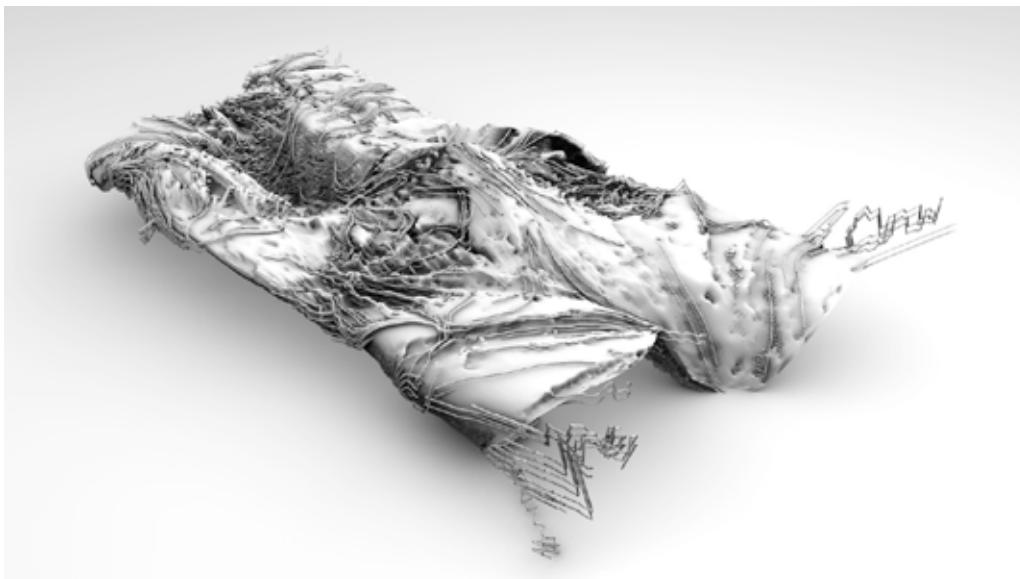
The workshop introduced an unorthodox, hands-on workflow based on the concept of Object-Orientated Design. OOD is a new paradigm in contemporary philosophy, physics, computer programming and critical theory and can be understood as the process of planning a system of interacting objects for the purpose of solving a specific problem. In contrast to contemporary thought and design, which views things as the aggregation or assembly of smaller bits and parts, in OOD new objects emerge out of an ecology of interaction of multiple and heterogeneous objects. Through a process of formation or computation, highly differentiated, contradictory concepts and structures can become one object, without resulting in an incongruous collage.

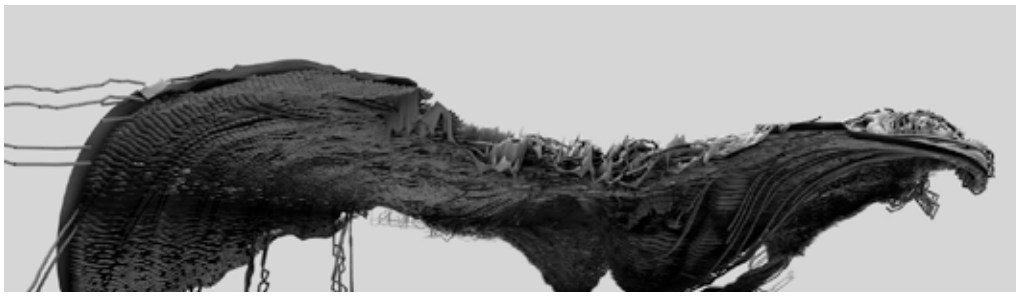
The workshop brief understands OOD as fundamentally eclectic, it does not hold rigidly to a single paradigm or set of assumptions but can instead draw upon multiple theories, ideas or "objects".

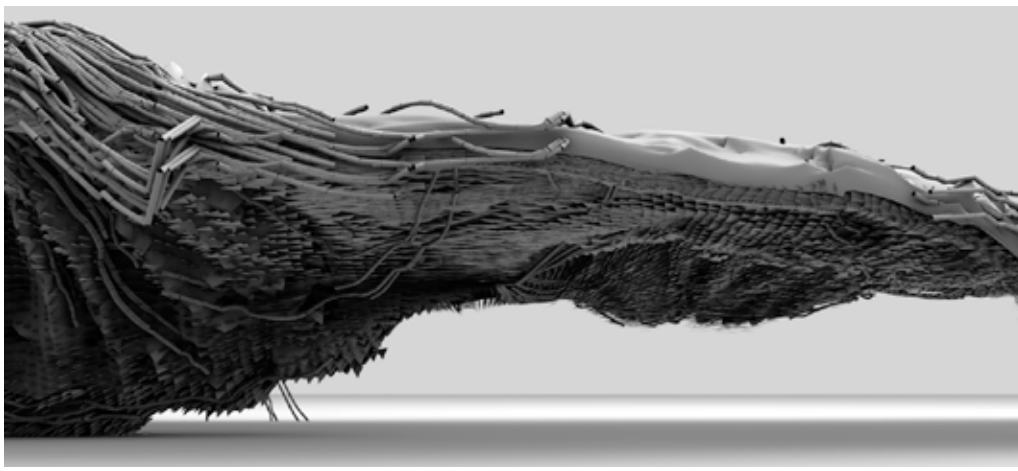
What emerges out of this is a "non-representational collage" , a bunch of totally different objects together with an intensive, computated relationship between them. The collage has gone through a process of formation, in which the different objects mutually inflect each other.

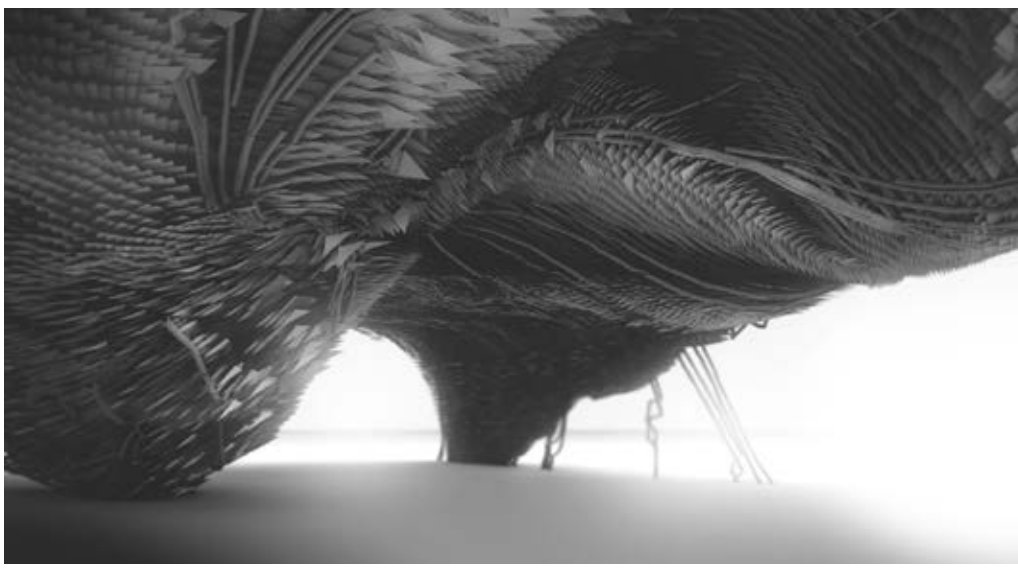
The workflow itself is as eclectic as the concept of object-orientation. Students set up computational models both through programming in processing and physical models. One team for example, 3D-scanned a found object, a neo-gothic gypsum capital. The 3D-scan was digitally reassembled and collaged into a new object using Z-Brush. A similar process happened physically with molten plastic imprints of the object.

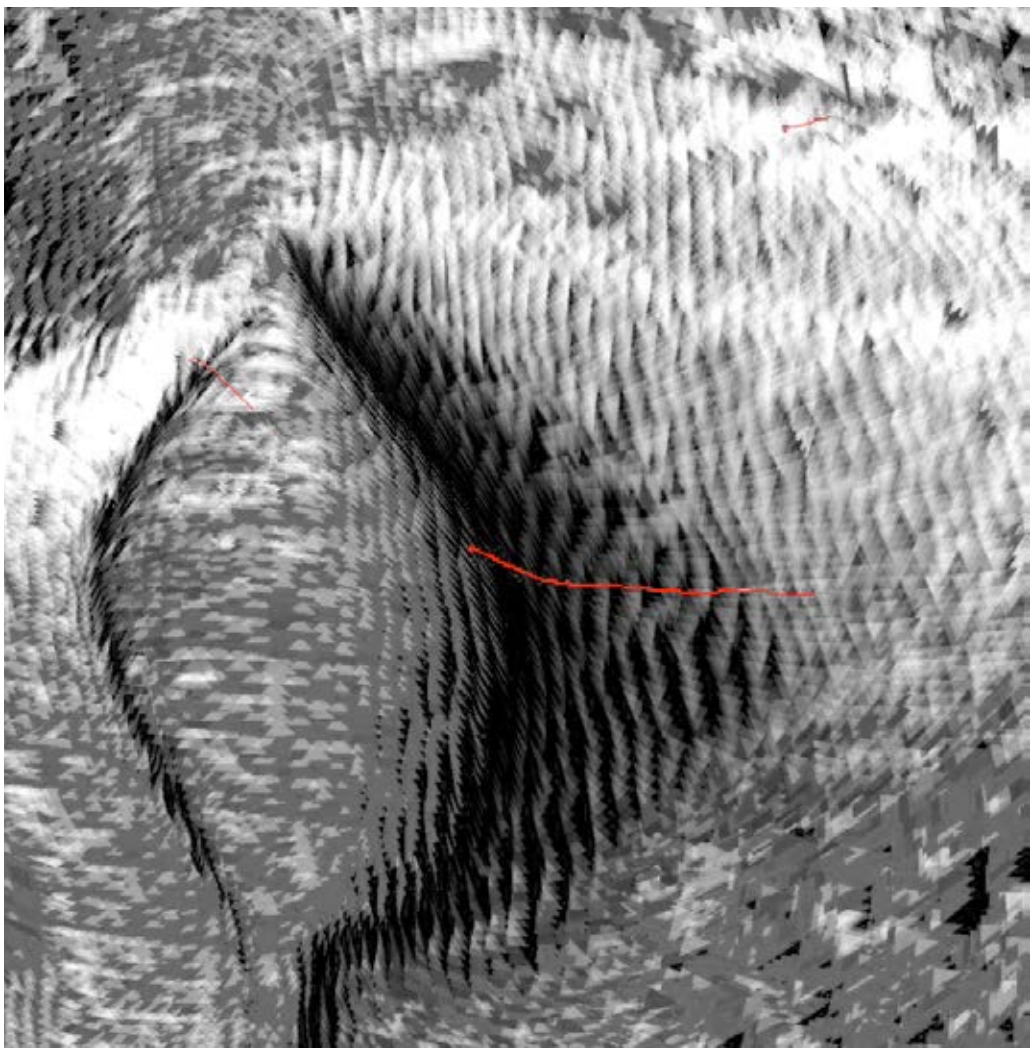




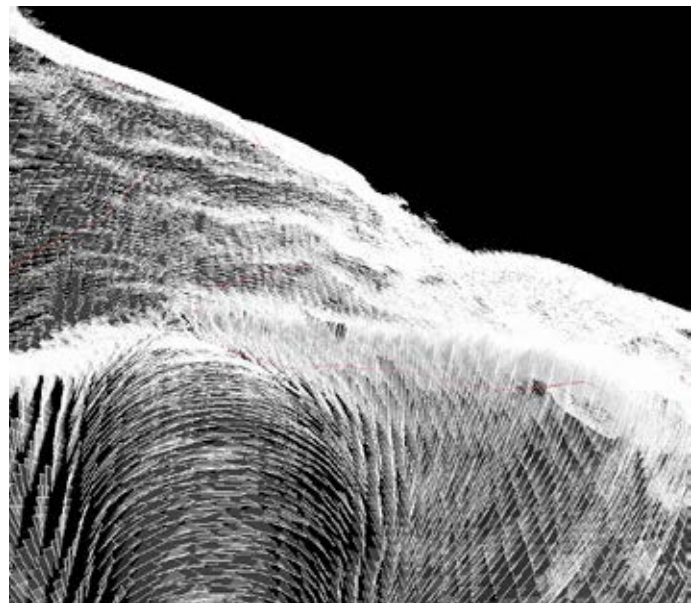


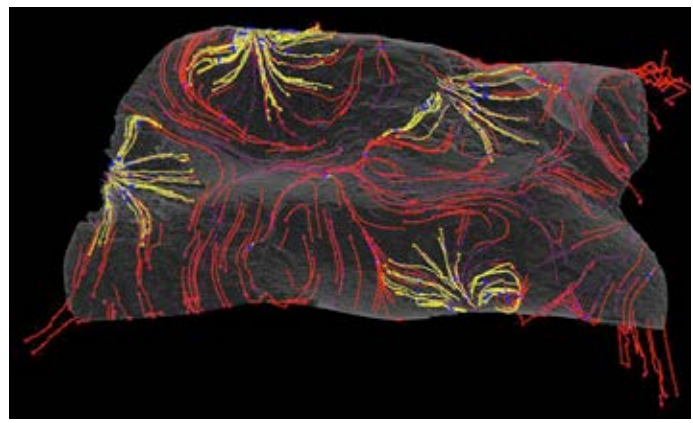






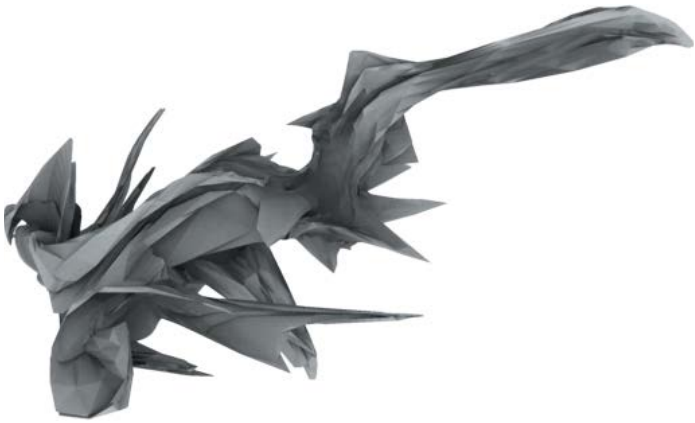
The flowlines and vectors of the ornament subsequently became guidelines for two different swarming systems: one wich distributes threads and an other one small, panel-like components. Although alien to each other, both objects collage together in an intensive way through recognition of the initial ornamental patchwork. Another team developed two radically opposed objects: a hybrid, tensile surface and a typical industrial, factory-like space. This hybrid surface is implanted within the factory space, where it deflects and destructs the industrial trusses. The destruction becomes a designed and computed affect, a result of the interaction between the two objects.

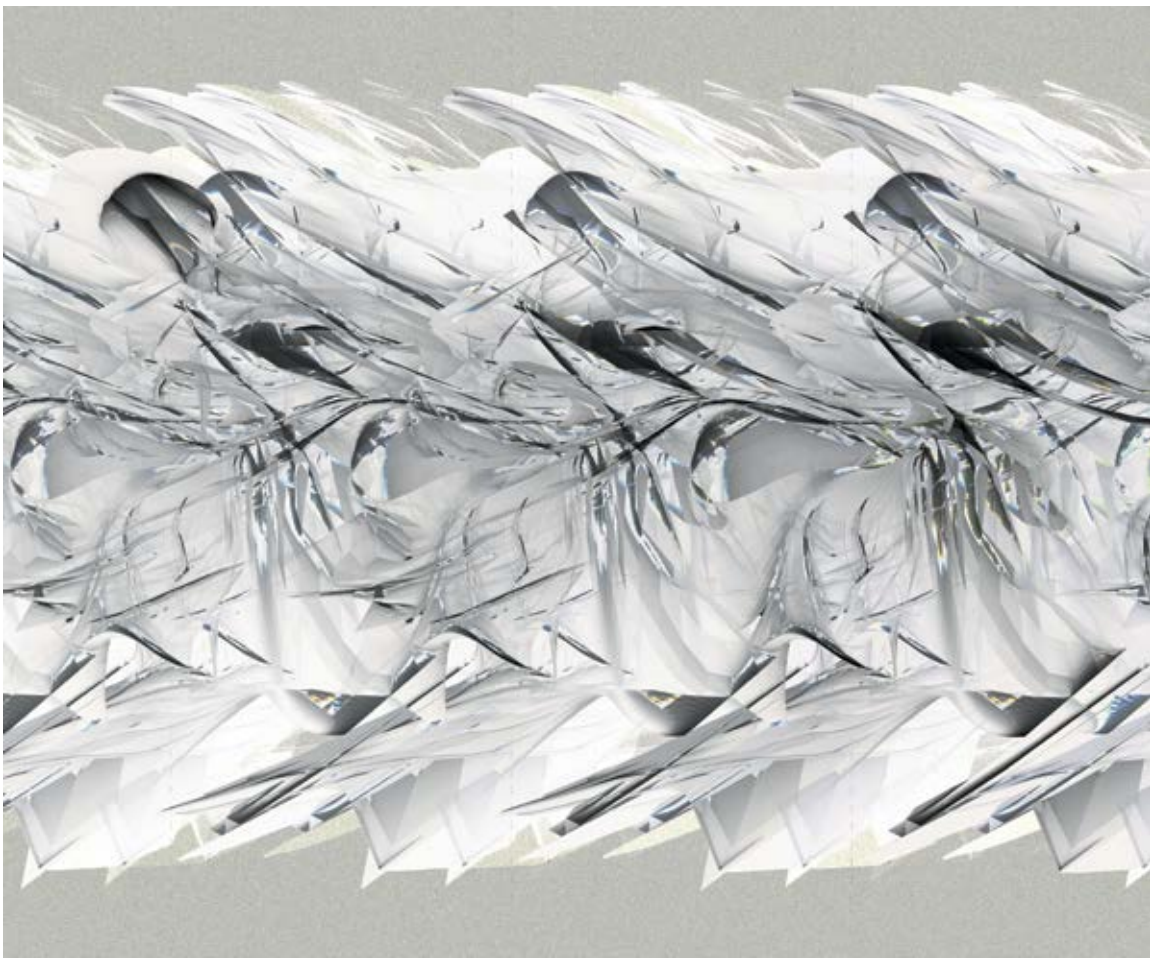


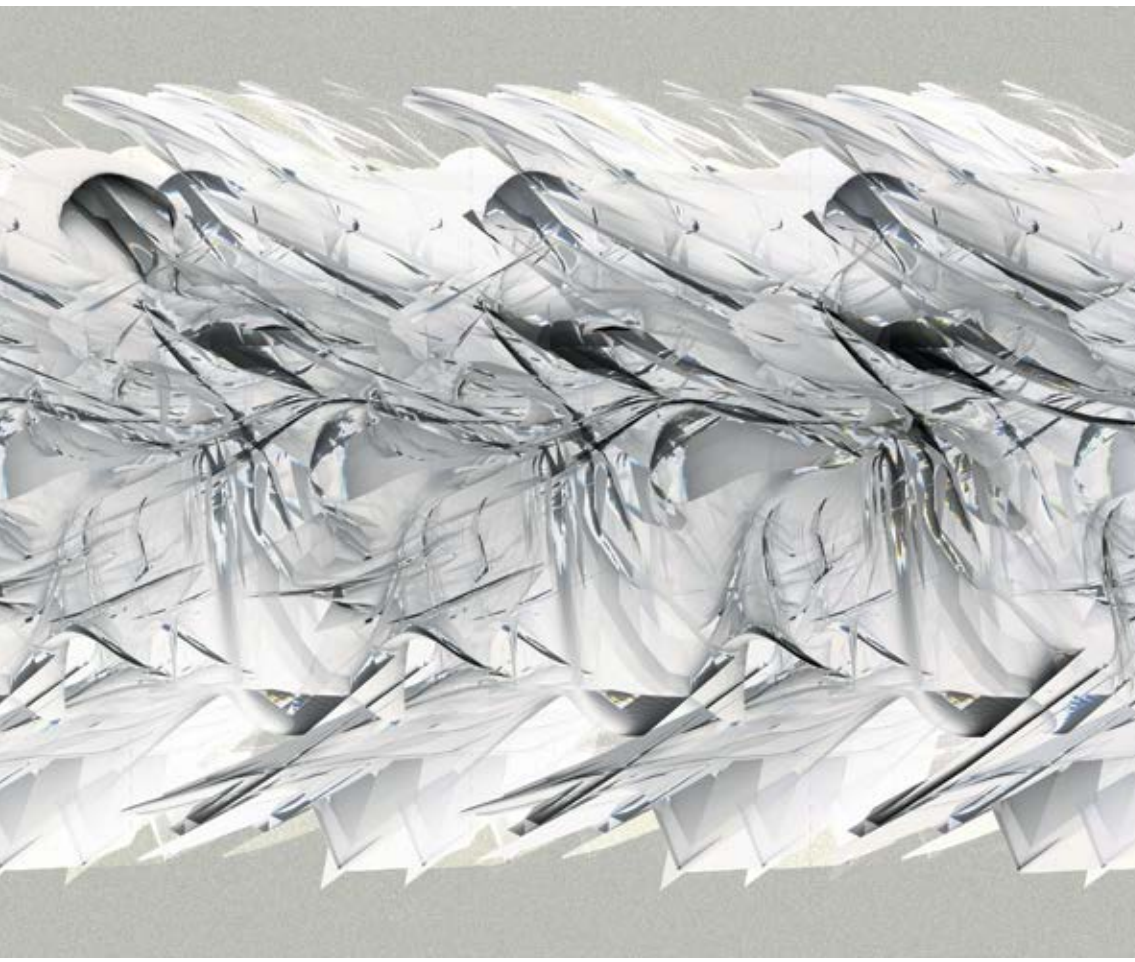


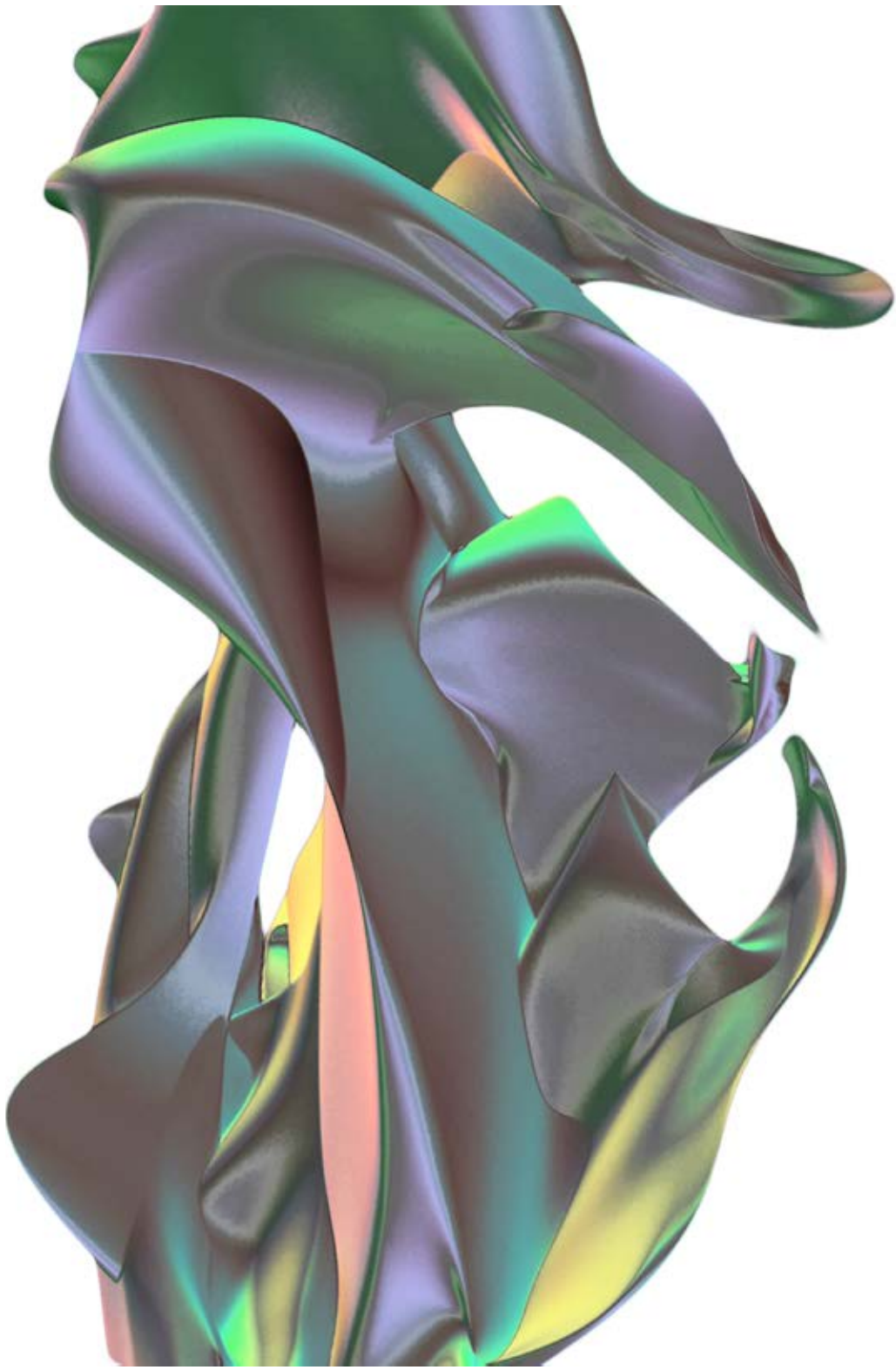
# ´/´/\`\` aka Sonification

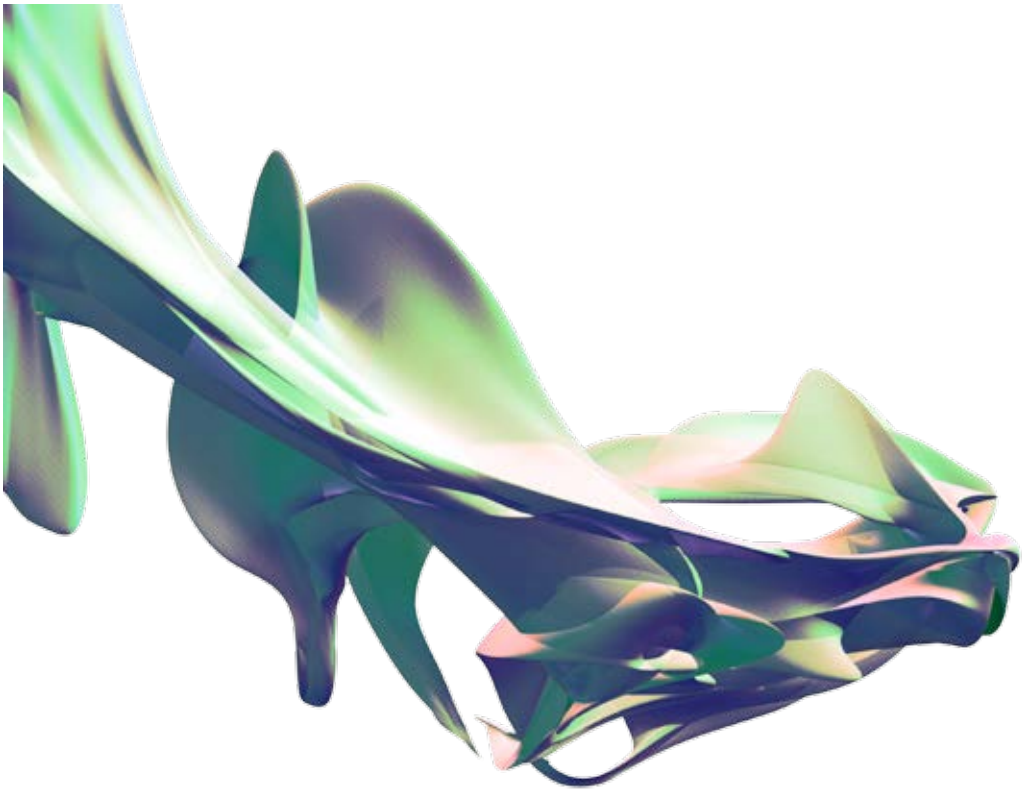
There are some samples from a working progress.
I passed through different software to create this forms, z-Brush for the 3d sculpting, Maya for the renders, Audacity for the final glitch and importation/exportation .raw data in Photoshop to corrupting the image information.
To develop a categorization of noise for contemporary audio-visual media theory, I have used Claude Shannon's mathematical theory of communication. In his definition of informational noise Shannon conveniently focused on the transfer of information between machines, leaving human elements and context out of the equation.
Drawing on Shannon's model, I was able to divide digital noise into three basic categories of noise artifacts: encoding/decoding artifacts (which are most often referred to as compression artifacts), feedback artifacts and the 'other' corruptions known as glitch artifacts –artifacts for which the causes arenot (yet) known. It is important to realize that the difference between each of these artifacts is not rigid, as the description of a glitch artifact can be understood as a de/compression or feedback artifact (and visa versa), depending on the viewer's knowl- edge of the technology. In the context of human-computer communication, I also deviate from Shannon and Weaver and believe that the concept of noise becomes more complex as it connotes meaning and translation. Consequently, human-computer definitions of noise must also include social parameters and become more complex, inevitably negotiating questions of context, perception and aesthetics.

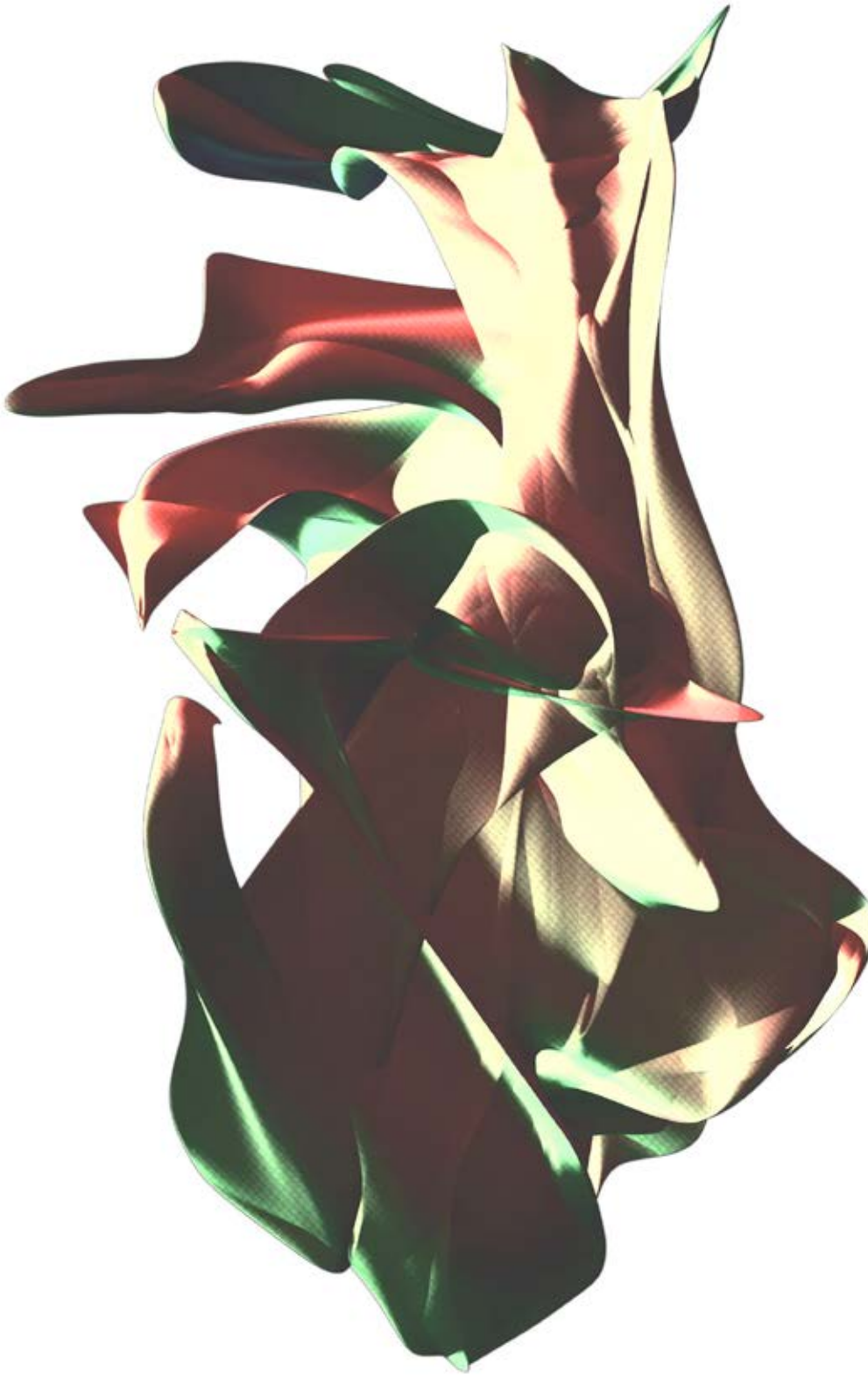


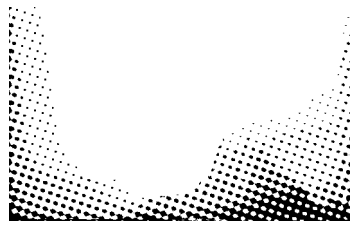








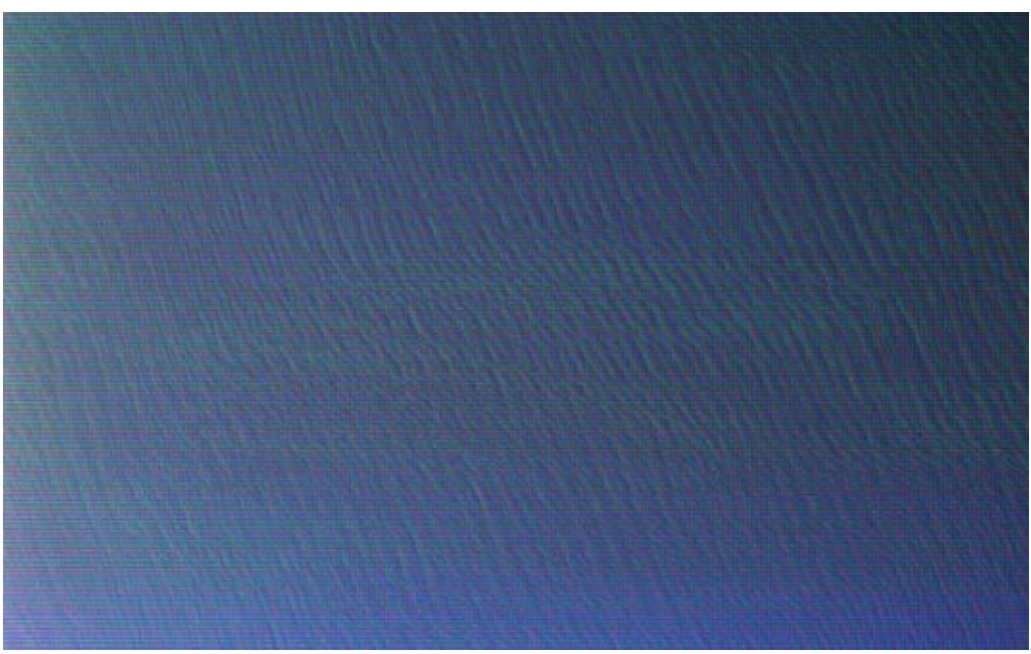


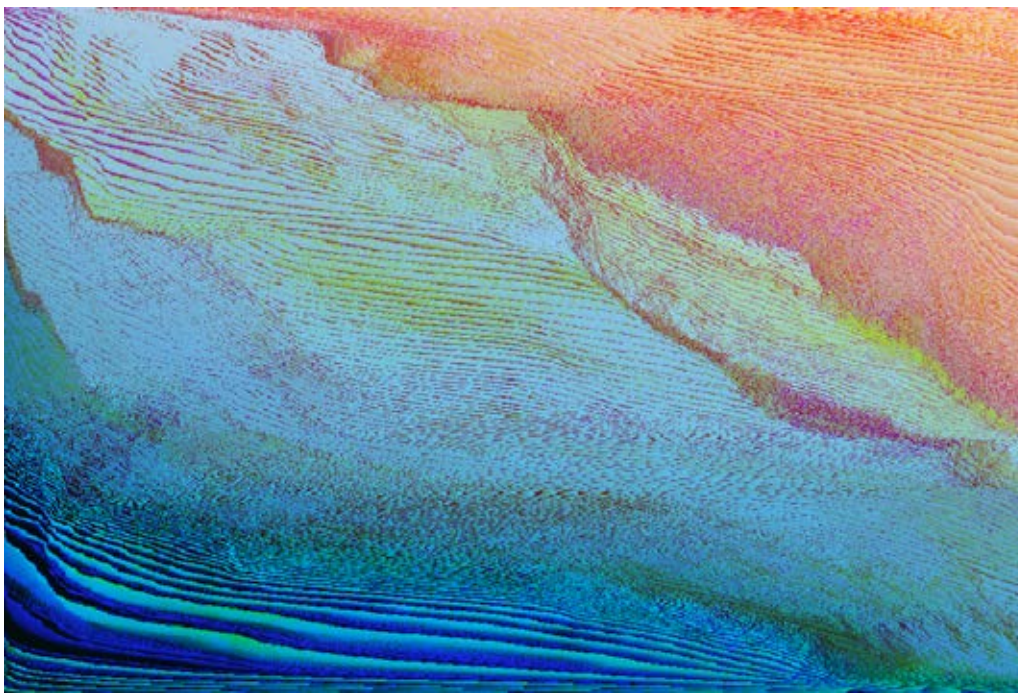


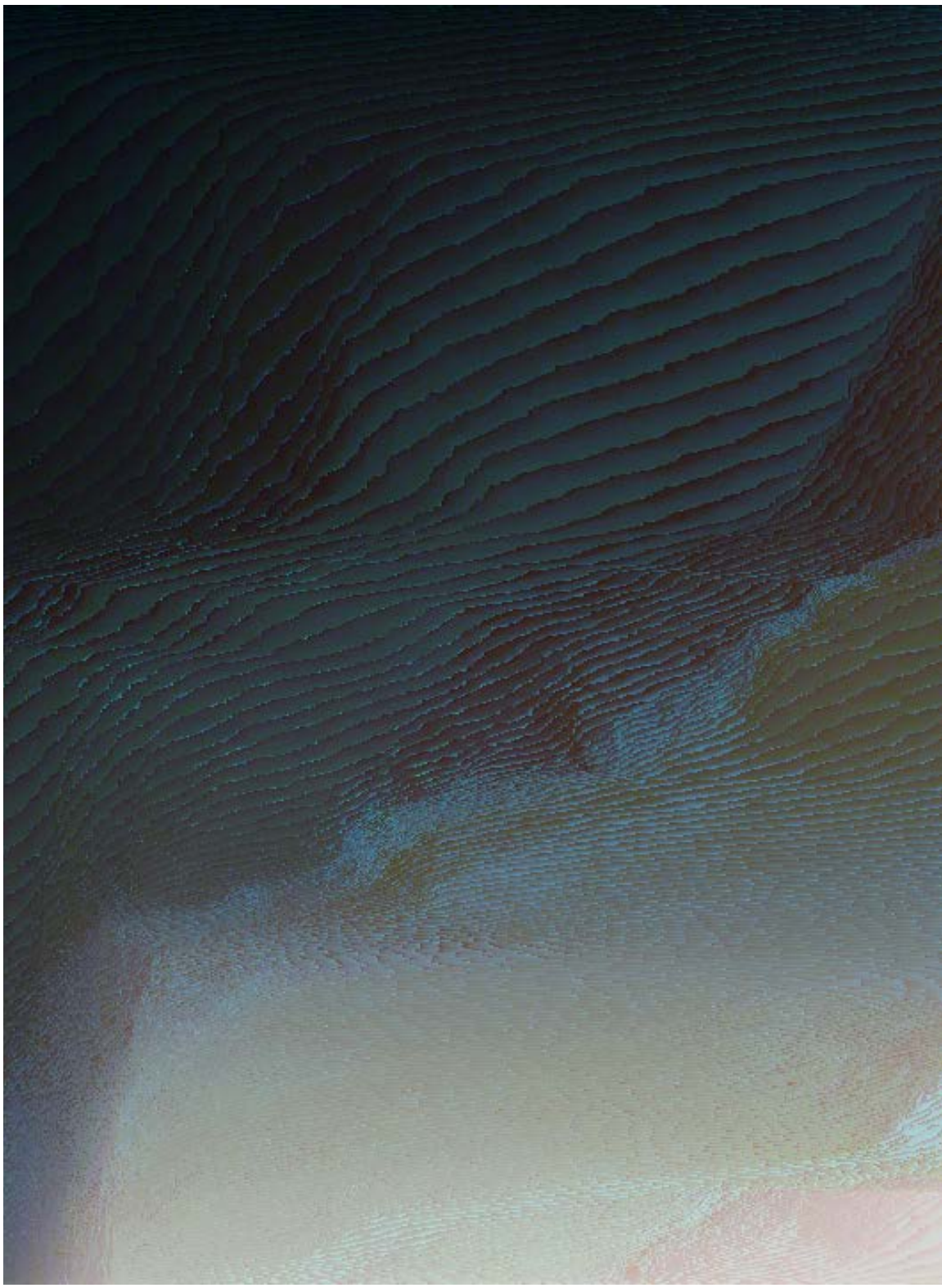
# *Landscapes*

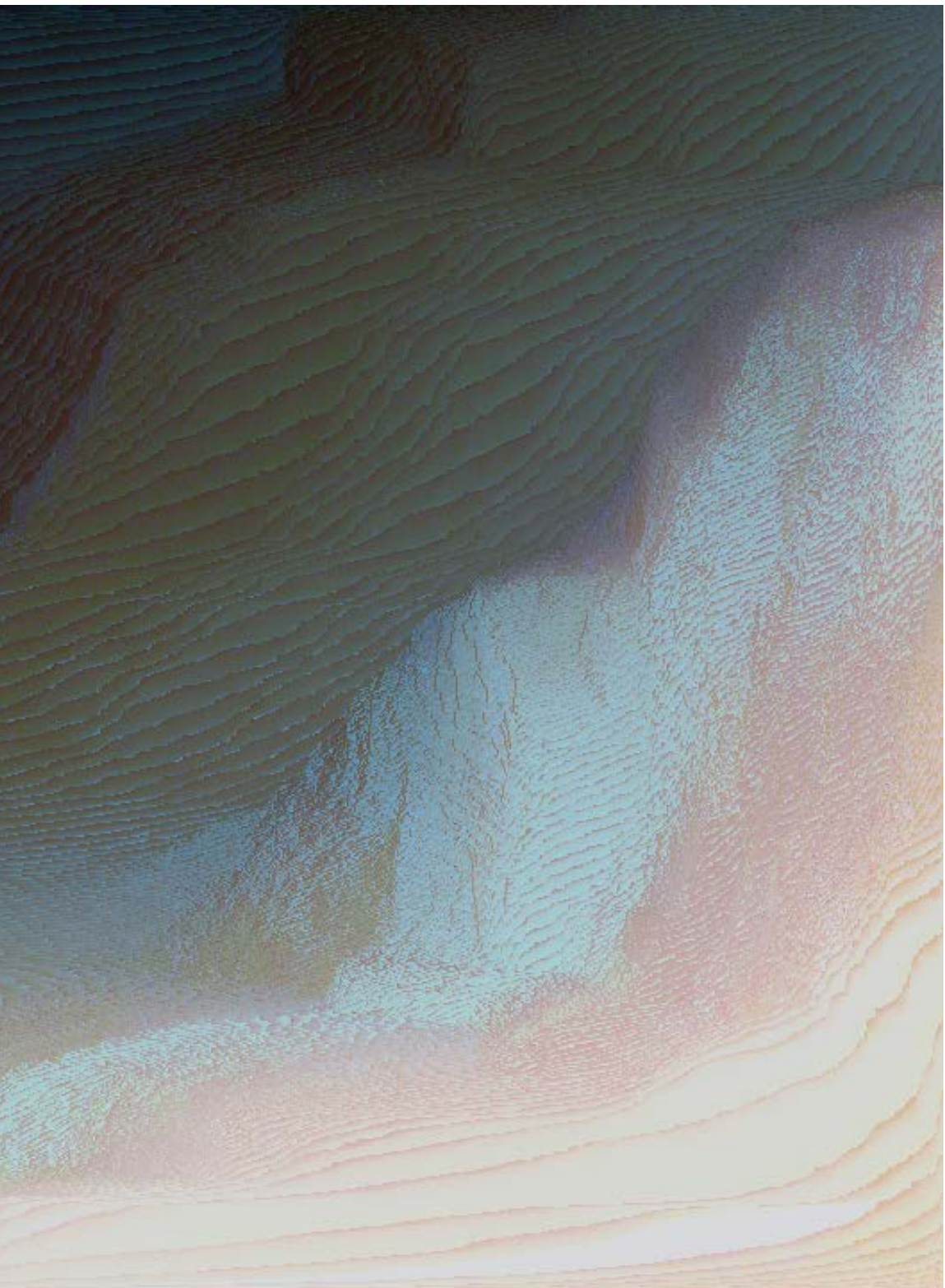
Divide et Impera algorithm for images in Processing.

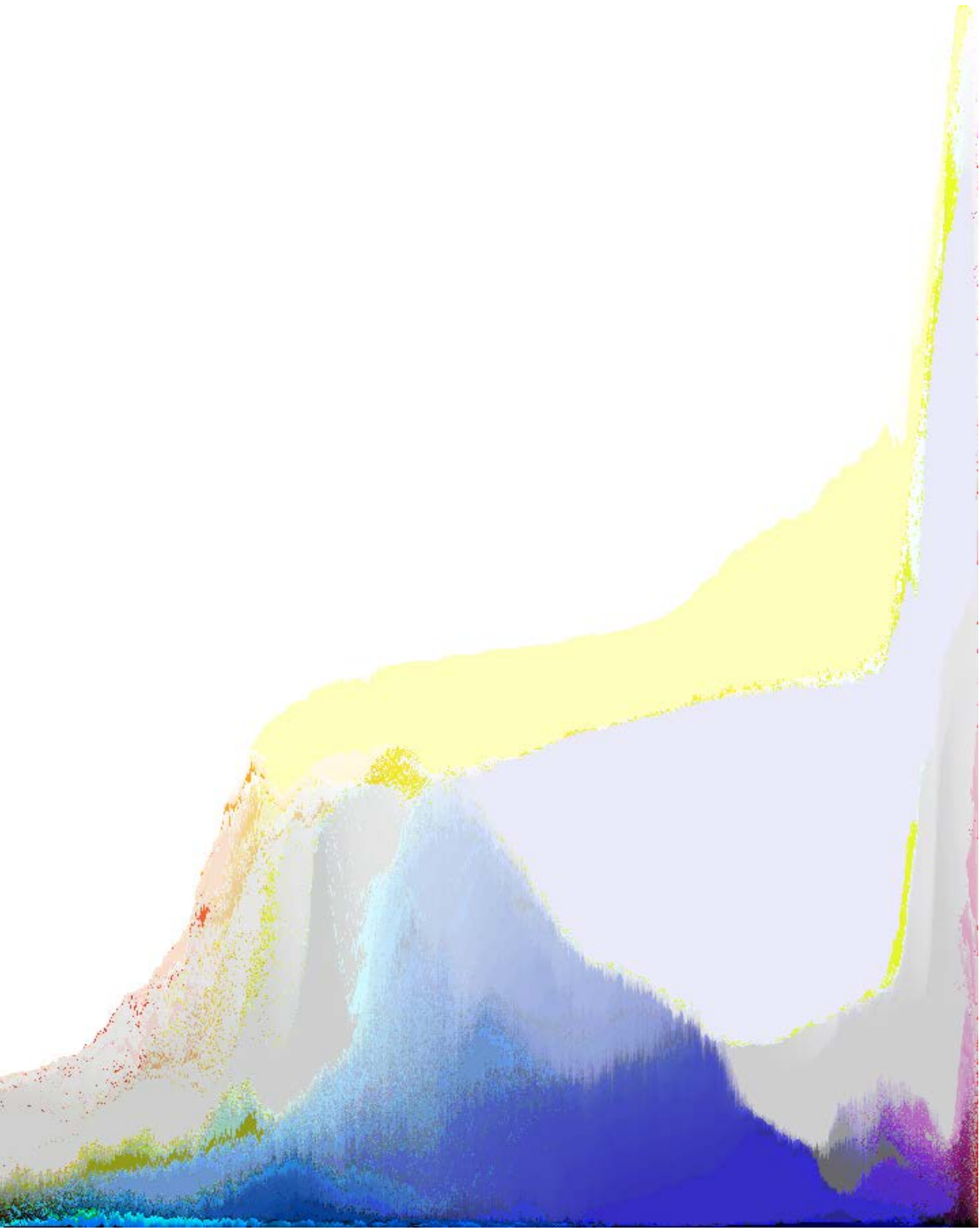
https://vimeo.com/85976690

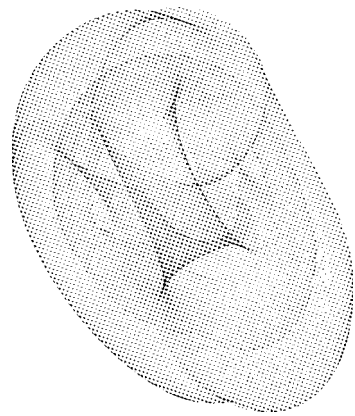








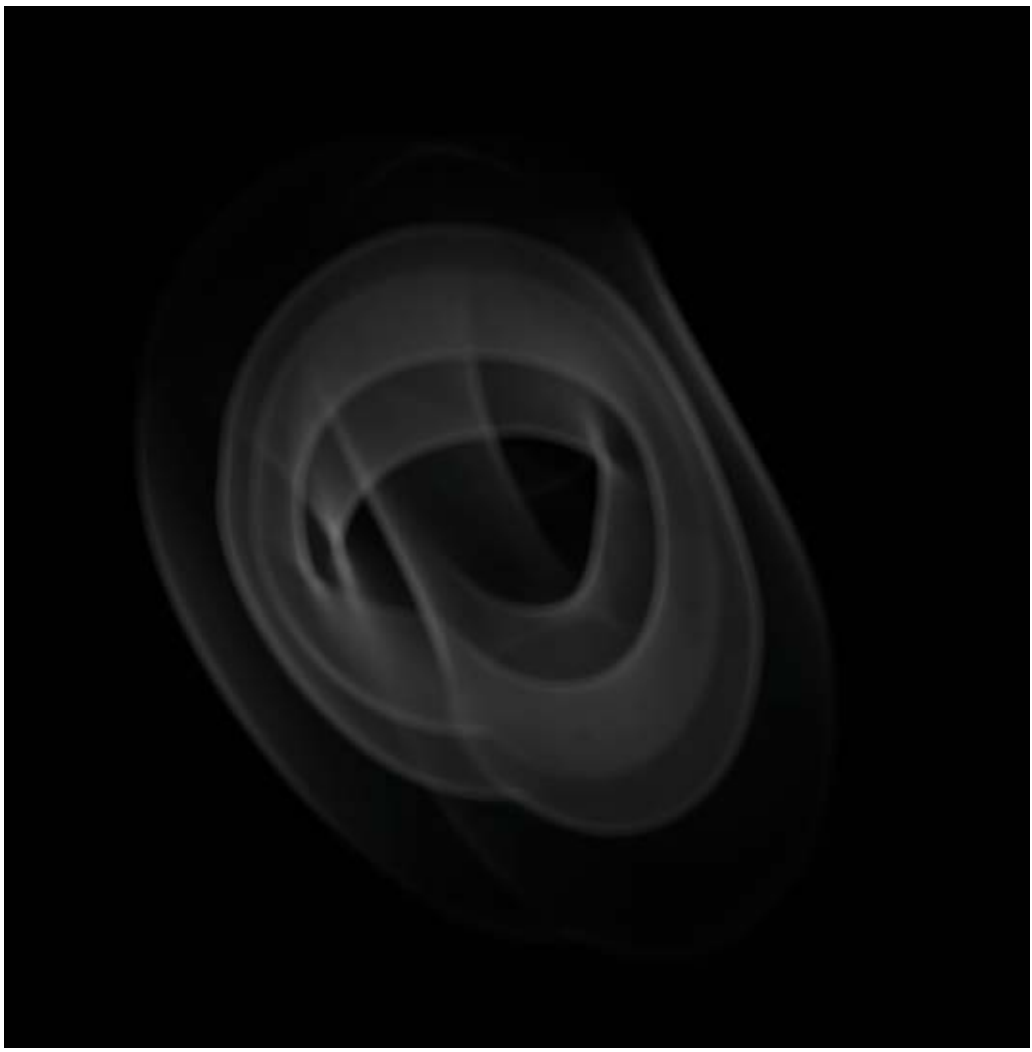


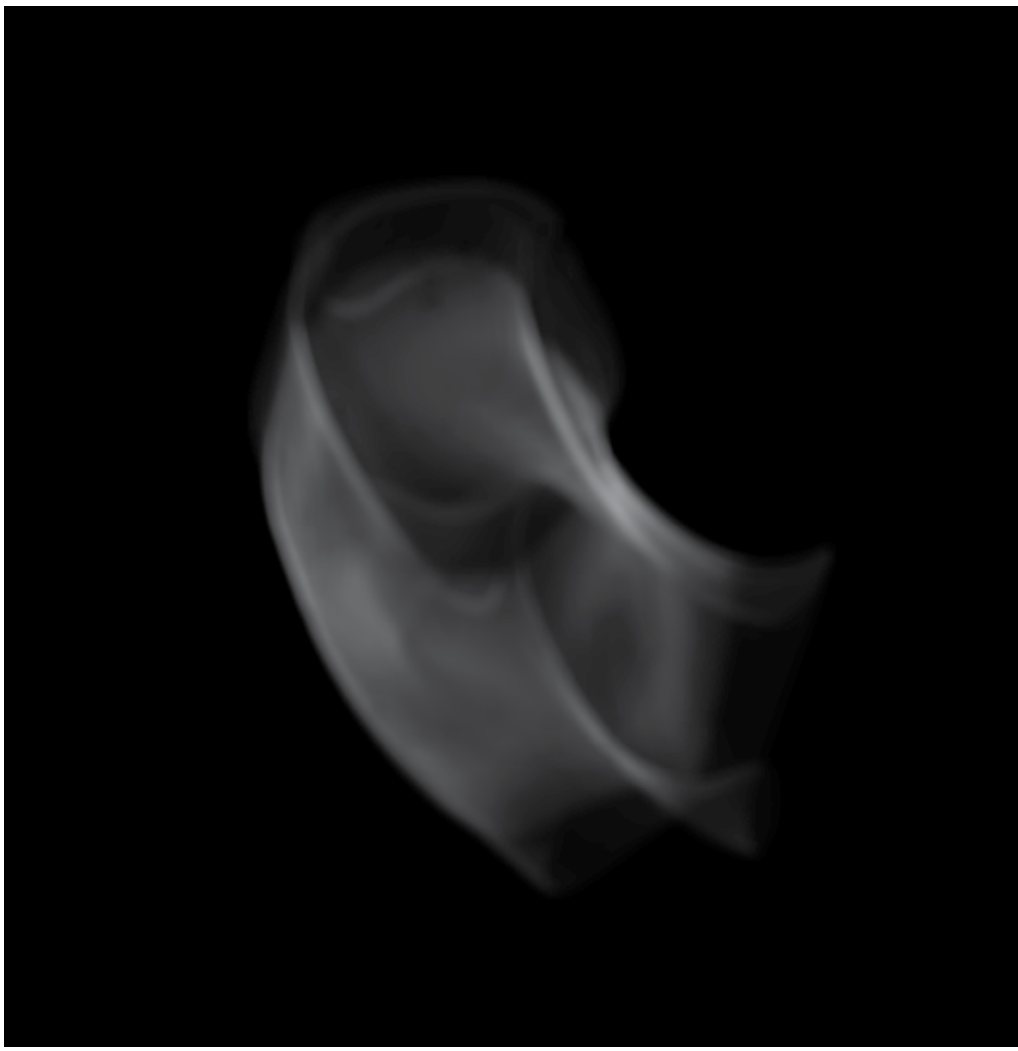


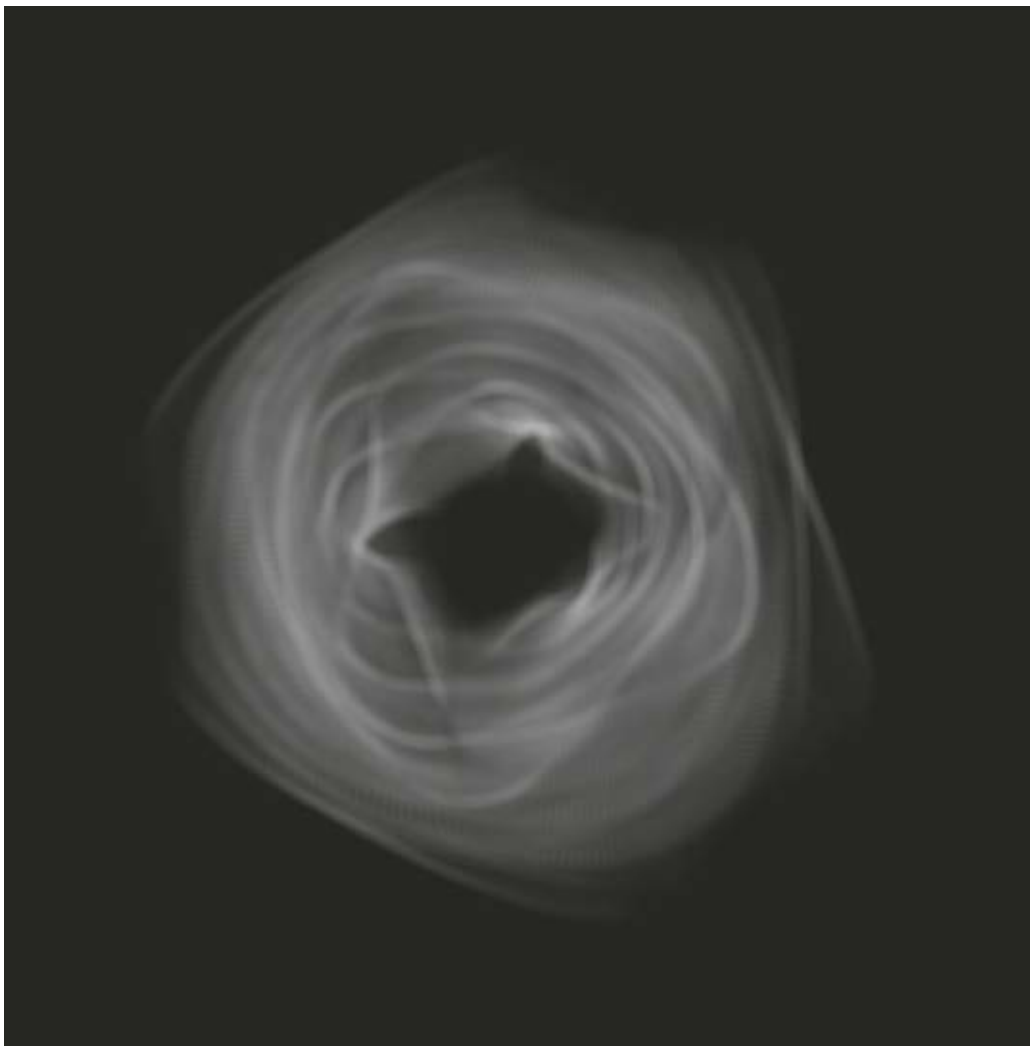
# *Bezier*

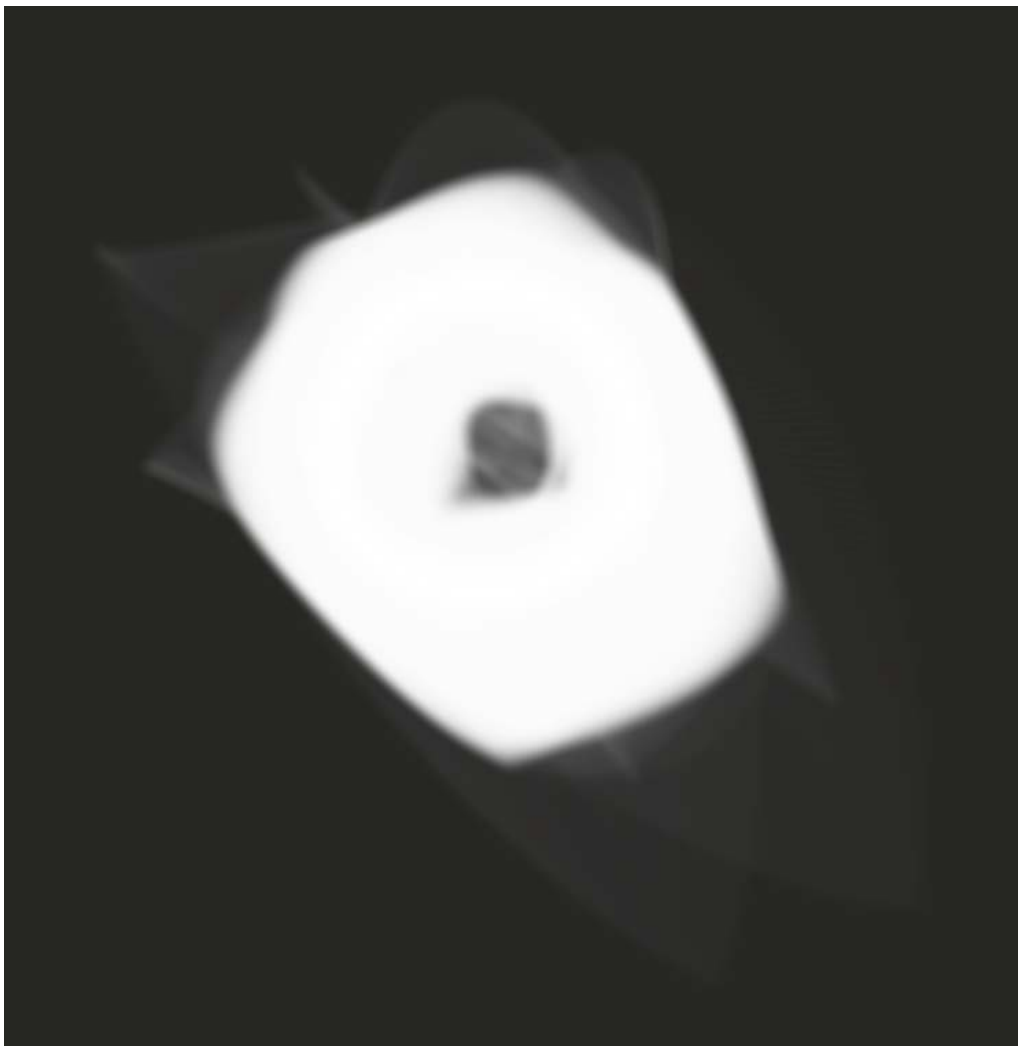
Distortion and moltiplication of bezier's lines.

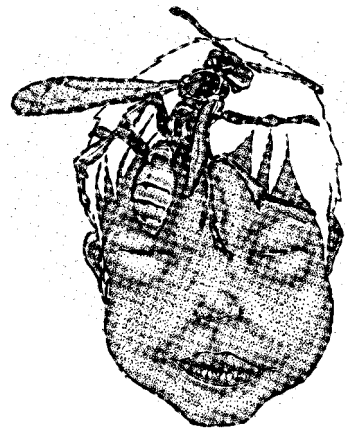
https://vimeo.com/85976302
https://vimeo.com/85976305





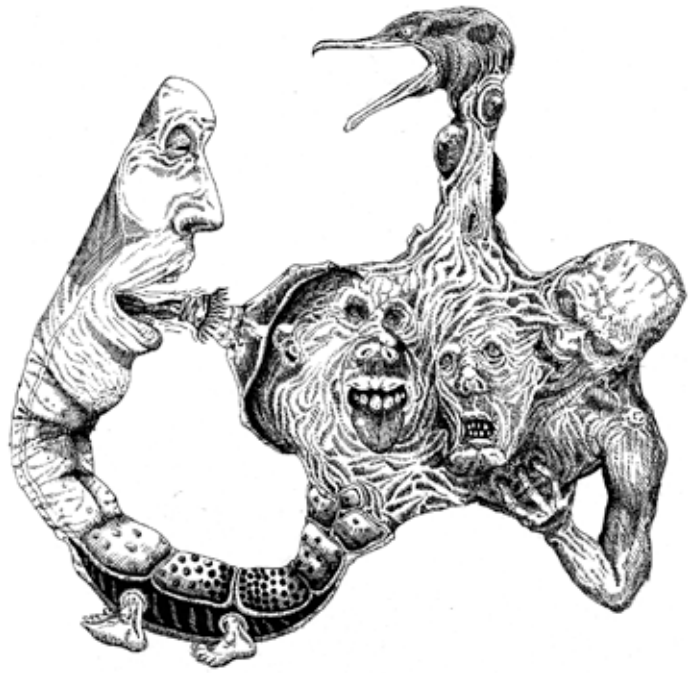






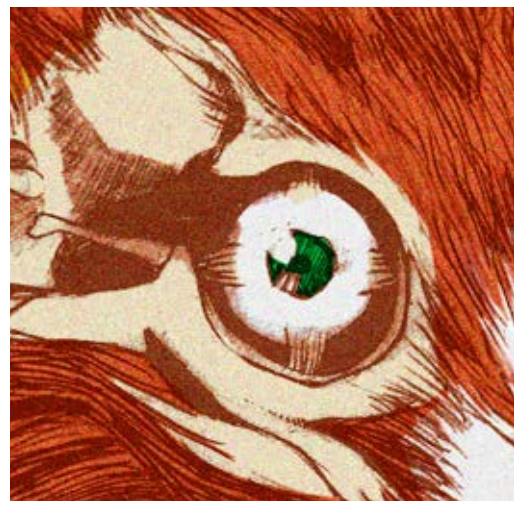
# *Untitled Project*

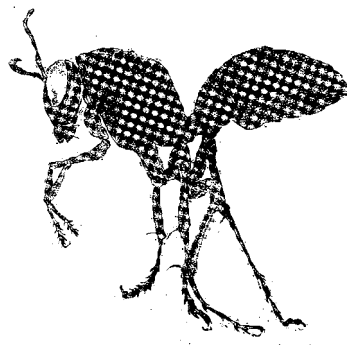
Random drawings from the *Untitled Project*.
Indian black ink on paper.



# *Animals*

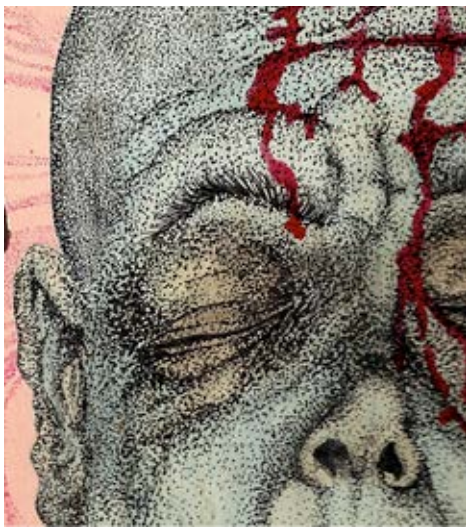
Grafics from the serie *Animals*.
Made with pencil on paper and then scan e modifyed on Photoshop.

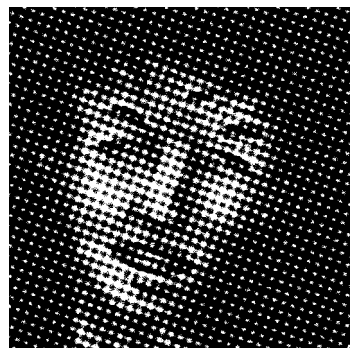




# *N.R.A.R.*

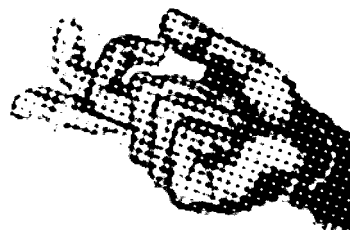
Illustration 40 x 40 cm.
Ink, Pantone, acrilics.





# *Digital*

Concept characters made on Photoshop with a tablet.



# *Narrow Way*

*Narrow Way* it's a mute comics that I create for a comic contest.
It's entirely made on Photoshop with a tablet and narrates a little loop history inspires by Pink Floyd's *Narrow Way,* in the *Ummagumma* album.

Following the path as it leads toward
The darkness in the north
Weary strangers' faces show their sympathy
They've seen that hope before

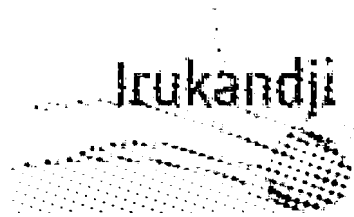
And if you want to stay for a little bit
Rest your aching limbs for a little bit
Before you the night is beckoning
And you know you can't delay
You hear the night birds calling you
But you can't catch the words they say
Close your aching eyes, be on your way

Mist is swirling, creatures crawling
Hear the roar get louder in your ears
You know the folly was your own
But the force behind can't conquer all your fears

And if you want to stay for a little bit
Rest your aching limbs for a little bit
Before you the night is beckoning
And you know you can't delay
You hear the night birds calling you
But you can't catch the words they say
Close your aging eyes, be on your way

Throw your thoughts back many years
To the time when there was life with every morning
Perhaps a day will come when the light will be as clear as on that morning

And if you want to stay for a little bit
Rest your aching limbs for a little bit
Before you the night is beckoning
And you know you can't delay
You hear the night birds calling you
But you can't catch the words they say
Close your ancient eyes, be on your way


Irukandji

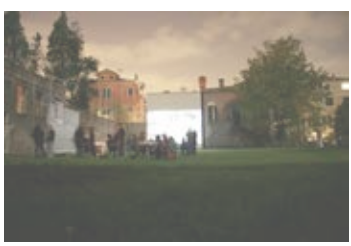
# *Irukandji*

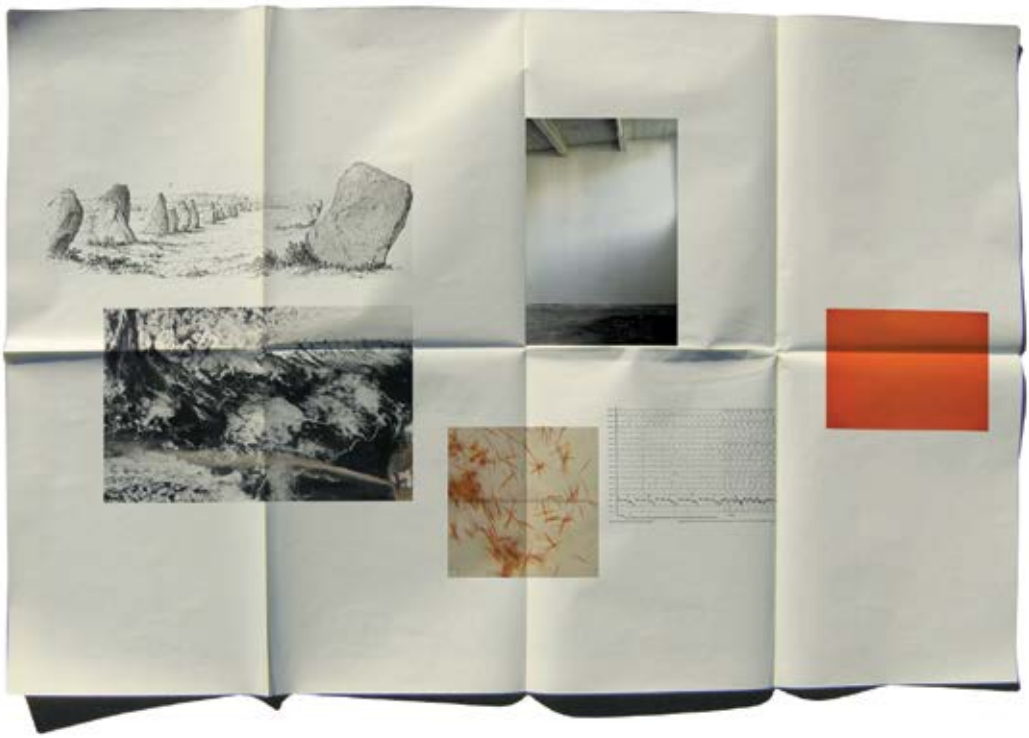
Exhibition and catalog
http://irukandjiproject.tumblr.com/

Curated by:
Michelangelo Corsaro, Marta Ferretti, Nina Fiocco, Giulia Gabrielli, Gaia Martino, Lorenzo Mazzi
In collaboration with Senato degli Studenti - Università IUAV and Assessorato alle Politiche Giovanili di Venezia.

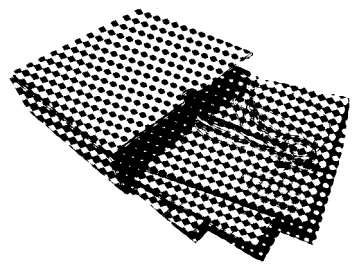
Irukandji Project will be presented at Collegio Armeno Moorat Raphael in Venice on Monday 18th October 2010.
The event deals with the idea of imperceptible change conceived as microchange that is able to provoke phenomena of great impact.
Indeed we constantly witness an huge amount of macroscophical events without actually beingaware of them.
The expanding of a city, fashion changes, the action of an enzyme ,a slow bone growth , and the progressive ruining of a building, this are some of the changes that daily happens under our eyes and that are inevitably escluded from our perception.
Although perception limits are totally evident , in many cases it is thanks to the awareness of this limits that rises the need to a greater attention toward what surrounds us.
If , on one hand , the acces to the imperceptible is guarantee from a higher level of attention to the reality that sorrunds us, on the other hand it is necessary to have a multidiplicinary approach to reach a dinamyc point of view. Only this way it is possible to elaborate and gain new capacities and knowledge.

IRUKANDJI





IRUKANDJI



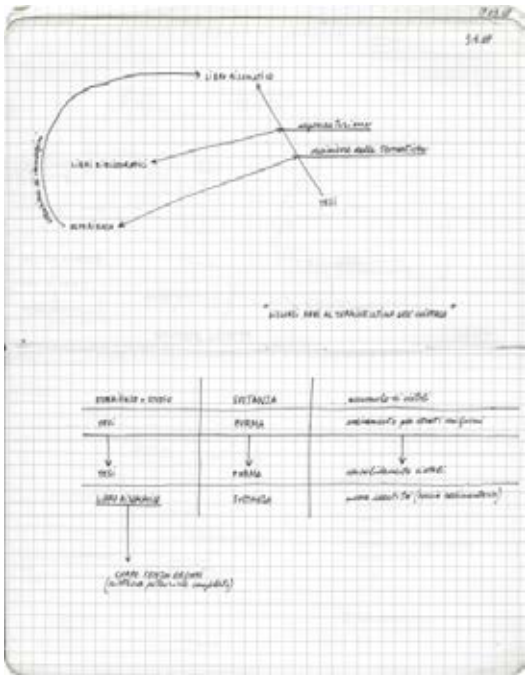
# *Conversations at the Last of the Universe*

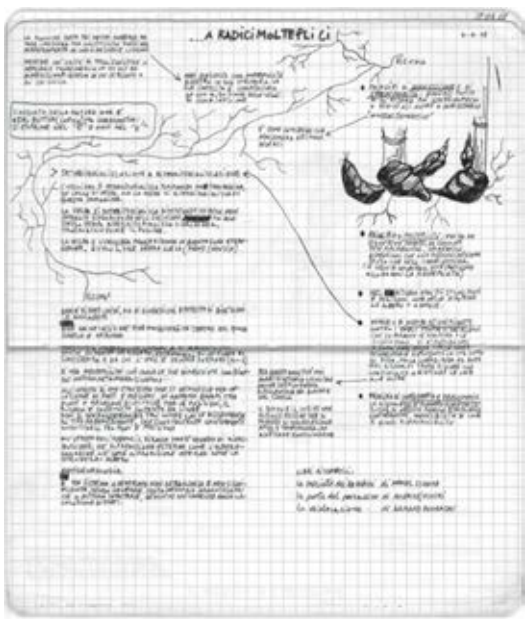
Assuming that there is no difference between what a book is about and the way it is made, I tried to create a work where the content was explained by the very structure in which it appeared. To be more precise, I create a type of construction of the book that gives clues to its reading, as if there were hidden instructions.
Bordering on topics such rhizome, body without organs, nomadic and free-will, I let the reader's interpretation determine by himself the final product, giving him some catalyst ideas for discussions or free thoughts.
Sublimating these concepts, I will make the player more inclined to associate them as the key concepts and not just as if they were independent. These conversations are in fact completely independent and they must to be so, indeed they are not linked and rather similar to transparent layers. These layers overlap, making different topics communicate with each other and creating a sort of non-place where a new type of language explores new ways of communication capable to use the common verb hierarchies while simultaneously remaining free.
The purpose of the work is not to be informative but thoughtful, as it offers the opportunity to open a parenthesis of meditation.
The general idea is to encourage the reader to create their own path within the work, to lose himself in it, to build its own geography that changes its form over time depending on each point of view it receives.

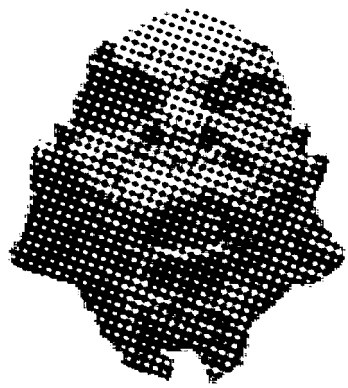
The book consist in 10 plates printed on 15x15 cm sheets with cardboard supports. The drawings were made by hand on tablet using several different techniques and software. Some drawings were first sketched on paper, scanned and the complete with computer. A packaging was contstructed to contain the plates.

La natura è il
mostro di orbicolare, fatto entro
di pesci e uccelli, pianti e umani, esseri e non esseri,
ecc ciascuno delle due cose si pone
come alternativa,
lasciando
l'altra.

Prova
a pensare al
sistema "uomo"
come composto che passa
da una forma stabile all'altra



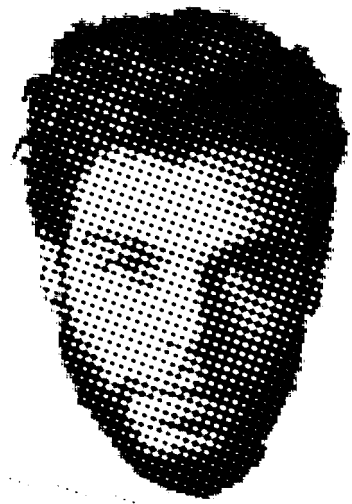

...A RADICI MOLTEPLICI



# *Sculping*

Collaboration with Cosimo Miorelli.

*Ugo* it's a 50 x 40 x 50 cm maquette, it's made with clay and a lot of patience. It takes more or less one month of non-stop working.
The idea was to create a new hypothetical type of monster that mix up the relevant characteristics of the worst monsters ever.
We take something  from zombies, something else from vampires, goblins and other terrifying creatures.
And this is the result.



# *Curriculum Vitae*

| | |
|---|---|
| *NAME SURNAME* | *Enrico Zago*<br><br>born in Venice 19.02.1986 |
| *CONTACTS* | zago.enrico@gmail.com<br>Skype: zago.enrico<br>Twitter: @nrcz<br>http://enricozago.hotglue.me<br>http://www.behance.net/enricozago<br>http://www.tumblr.com/blog/rhsk<br>https://vimeo.com/user24857265/videos<br>Radetzkystrasse 13/20, 1030 Wien |
| *ROLE DESCRIPTION* | Freelance visual artist |
| *SKILLS AND AREA OF EXPERTISE* | Illustration, Interactive design and Graphics |
| SMALL BIOGRAPHY | Zago Enrico lives and works in Vienna.<br>He graduated with a degree in Visual and Performing Arts at IUAV University of Venice in 2010.<br>His research is focused on new media and illustrations, and his works are mainly prints, drawings and performances.<br>In the last years he is realizing works that involve 2d and 3d generative design, used to investigate the perception of the real physical environment into its digital representations and deformations. |
| *EDUCATION AND QUALIFICATIONS* | September 2006 – July 2010<br>Bachelor in *Visual and Performative arts,*<br>IUAV University, Venice<br>subjects of study: art history, photography, history of theathre, dramaturgy, IT, literature, multimedia, programming, art laboratories, video and illuminating engineering.<br>Dissertation on a personal work under the supervi- |

sion of Agnes Kohlmayer.

September 2000 – July 2005
*Social Linguistic* diploma
Liceo Linguistico Marco Belli, Portogruaro (Ve)

October 2005 – May 2006
*Drawing course* with N. Takahiro Kishi
Scuola Internazionale di Grafica di Venezia

July 2006 – September 2006
Workshop in *Digital coloration and comics strip art*
with Emanuele Tenderini
Cultural association ilPentacolo, Mestre (Ve)

July 2007 – September 2008
Workshop in *Digital coloration and comics strip art*
with Emanuele Tenderini
Cultural association ilPentacolo, Mestre (Ve)

October 2007 – May 2008
*Etching course* with Matilde Dolcetti
Scuola Internazionale di Grafica di Venezia

September 2009 – July 2010
Partecipation at *Advertising and Editorial grafics*
subjects of study: study and relisation of packaing, layout, web design, photography.
Scuola Internazionale di Grafica di Venezia

September 2009 – May 2010
Workshop in *Music critics*
Teatro Fondamenta Nuove di Venezia

27 August - 2 September 2012
*Object oriented ecclectic*'s workshop
on Processing and materials
with Gilles Retsin (AADRL), Isaie Bloch (Eragatory, Die Angewandte), Corneel Cannaerts (MMLAB)
Sint Lucas University, Ghent (BE)

12 January - 20 April 2013
*Creative::coding*'s course
on Processing and Java
with Mario Guida
Lhub Laboratorioculturale in Bologna

21-23 March 2013
*Workshop: King of Contest*
Data visualisation with Processing
with Steffen Fiedler and Stephan Thiel from studio NAND, (BTK, FHP, Bauhaus University Weimar)
RESONATE festival, Belgrad (SRB)

*EXHIBITIONS*

15-17 December 2007
*Ephemeral*
as illustrator
Magazzini Ligabue in Venice

1-5 September 2008
*Collective X*
as illustrator

Centro Arti Visive *La Castella* Motta di Livenza

2-3 April 2008
*Sant'Antioco*
as illustrator in a multimedia exhibition under the supervision of Rene Gabri in a private apartment in Venice

4 July 2008
*Conversations*
as live performing illustrator under the supervision of Nicolas Bourriaud
Magazzini del *S.A.L.E* in Venice

27-30 August 2009
*C_art*
as illustrator
Campo Santa Margherita Venice

05-13 October 2013
*Terza Rassegna Contemporanea*
as illustrator
under the supervision of Daniele Buso
Ca' dei Carraresi Treviso

*PUBLICATIONS*

18-25 October 2010
*Irukandji*
as collaborator and graphic designer for the catalogue
Collegio Armeno Moorat Raphael in Venice

17 September 2012
Object-Oriented Eclecticism (OOE)
as a component of a team work based on the concept of Object-Orientated Design
http://www.suckerpunchdaily.com
Publicated on A+ (architecture belgian magazine)

*IT SKILLS*

*Photoshop, Illustrator, Indesign,*
*Processing,*
*Zbrush, Maya, Rhino,*
*Flash,*
*Audacity.*

*LANGUAGES*

English B1
Spanish B2
French A1