

CONRADO ZANOTTO

PORTFOLIO



Selected works - 2018 to 2023

Full name: Conrado Zanotto

Date of birth: 27 April, 1983.

Place of birth: Ourinhos, São Paulo, Brazil.

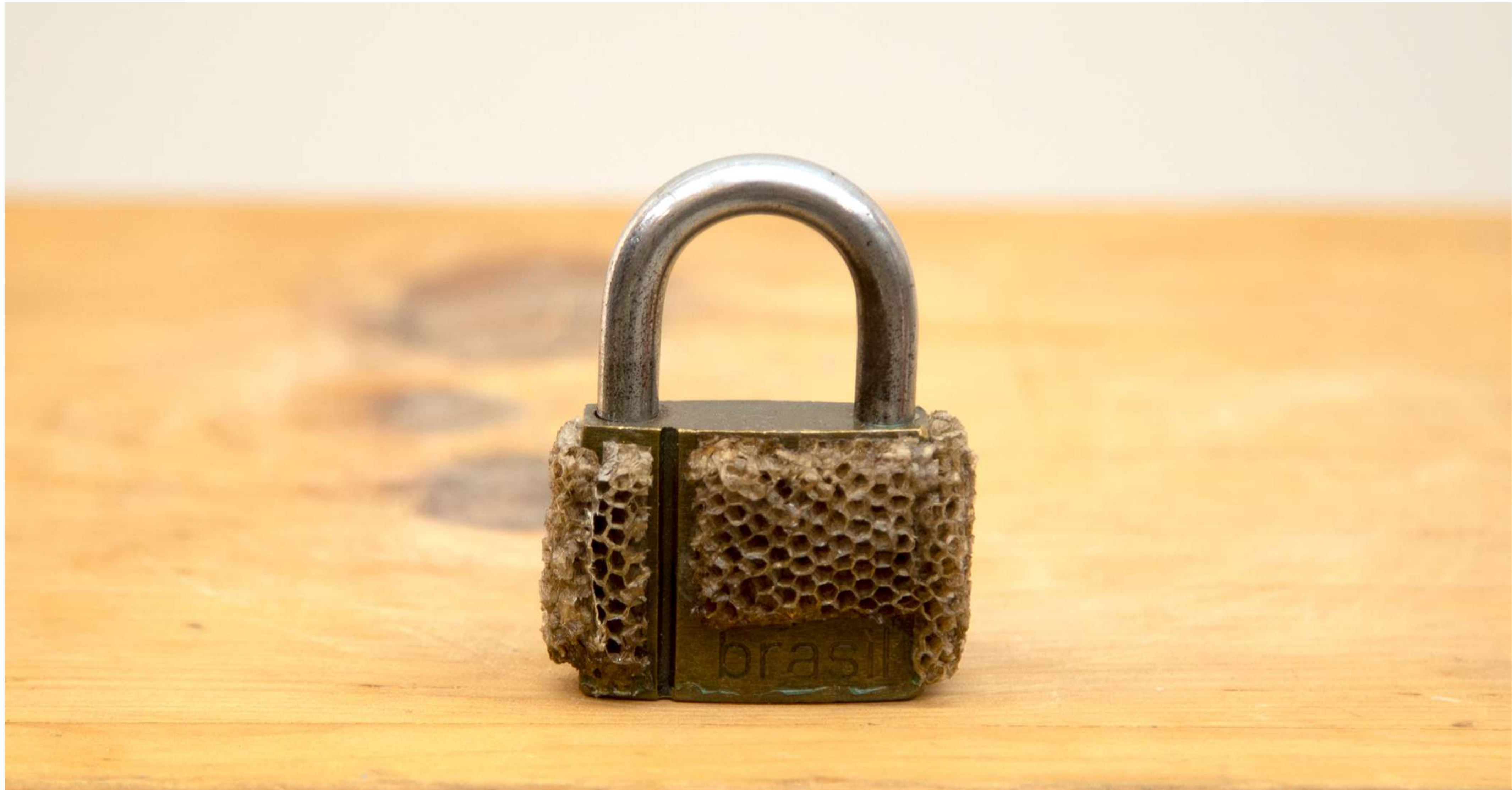
Current address: Rua Pedro Silvestrini, 283, Jardim Paulista, Ourinhos, SP. Zipcode: 19.906-415.

Telephone: +55 11 98123 6798.

Email: con@ponder70.com

Instagram: @conconcon

Website: www.conradozanotto.com



Fragile Padlocks, 2021

Padlock and bee hive.

8 x 5.5 x 2 cm.

Photography: Rafael Lefcadito.

BIO

I was born on April 27, 1983, in the city of Ourinhos, São Paulo state, Brazil. I study and experiment production processes that include installations, objects, interactive devices, sculptures, paintings and murals.

I lived and worked in São Paulo, SP, Brazil, from 2001 to 2020. Currently I live and work in Ourinhos, SP, Brazil.

I have a Bachelor's Degree in Social Communication, Advertising and Marketing, with a specialization in Integrated Communication at the Escola Superior de Propaganda e Marketing (ESPM, São Paulo, 2001-2004). I have some complementary courses like: Cultural Production (2005); Entertainment (2007), Curatorial Process (Museum of Modern Art, MAM - 2016); Authorial Sculpture Laboratory (Museum of Modern Art, MAM - 2016).

In 2018, I completed a postgraduate course in Contemporary Artistic Practices at the Armando Álvares Penteado Foundation, (FAAP, São Paulo).

Among my main exhibitions are: Kogan Amaro Gallery, Museu de Arte Brasileira - MAB, BREU Gallery, Conjunto Nacional, SESI, Artefato Gallery in Porto Alegre, Casa de México Benemérito Benito Juárez in Havana, Cuba, Coffee Museum in Botucatu and “CadaVer” Wall Project, at the Museum of Modern Art - MAM, São Paulo.

I am part of the Latin American art collection of the Oficina del Historiador, belonging to UNESCO, in the city of Havana, Cuba. Awarded as a Young Cultural Agent by the Brazilian Ministry of Culture, MinC in 2011. In 2012, I founded PONDER70, an idea of art that lasts until today.

In 2020 I participated in the Kaaysá Art Residency artistic residency in Boiçucanga, SP, and in 2021 I participate in a Project Monitoring Program called Veredas Contemporary Art Festival and won 2 prizes at Aldir Blanc law of support for art and culture.

ABOUT THE ARTIST

Between the scientist and the magician*.

I believe in a world where everything that manifests is relative to time and space. For contemporary science we are really made by stardust fragments, travelling in quantic speed on a multidimensional scale. For me, all the living beings comes from some kind of biological materialization of cosmic energies, which characterise different kind of intelligences, called archetypes, like the multiple studies shows in many civilisations.

I propose, therefore, a deep look to this energetic influences and a search for knowledge based on ancestral teachings, inspired in synapses that discuss the reality as we know it, resulting in artworks that calls attention to subjective connections dear to each viewer.

The works reveals aspects of nature and social environments, which have a profound impact on our contemporary culture today.

They are empirical and propose rituals that's necessary for the experience effect, shortening the distance between the public and the artist, revealing the power of a universal language on arts.

The materials used in my works are variable, diversity is important. I tend to look for unexpected paths. The works take various forms designed to attract the viewer as a participant, creating new and unpredictable thoughts and associations, providing a chance to challenge perceptions. The variation of materials aims to prolong the work discourse and show concepts in a rhizomatic way, improving the process of new associations and productions.

A dash of humor is always welcome!

*"The scientist here tries to explain the incredible. The magician tries to simulate the incredible.

The artist tries to present the incredible to expand the world of the believable."

(Luis Camnitzer, 1937, Lübeck, German-born Uruguayan artist, curator, art critic).

CV

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Formation:

2004 - Bachelor in Social Communication, Advertising and Marketing, specialized in Integrated Communication at the School of Advertising and Marketing (ESPM), São Paulo, SP.

2018 - Postgraduate in Contemporary Artistic Practices at Fundação Armando Álvares Penteado (FAAP), São Paulo, SP.

Complementary courses:

2005 - Cultural Production - Mostra Brasil.

2007 - Entertainment, ESPM, SP with Otávio Ribeiro.

2016 - Curatorial Process, Museum of Modern Art (MAM), with Tobi Maier, São Paulo, SP.

Authorial Sculpture Laboratory, Museum of Modern Art (MAM), with Eduardo Consini and Rogério Ratão, São Paulo, SP.

Main exhibitions:

2019 - "Forms, Fluids and Fragments" - Kogan Amaro Gallery, São Paulo, SP, Brazil.

2018 - “RESSACA” - MAB, Museum of Brazilian Art, São Paulo, SP, Brazil. “RESSACA” - BREU, São Paulo, SP, Brazil.

2016 - “Coisas que São” - PONDER70, São Paulo, SP. “Artists Incubator” - Atibaia, SP. "Transformations Project" - MIS, Museum of Image and Sound, S. Paulo, SP.

2015 - "Transformations Project" - Conjunto Nacional, São Paulo, SP.

2014 - “RivivArte” - SESI, Ourinhos, SP, Brazil. “Pumpkin Noise” - Pinacoteca São Caetano, São Caetano, SP, Brazil. "Conrado Zanotto" - Artefato Gallery, Porto Alegre, RS.

2013 - "Edicion No 0, La Havana I" - Benemérito Benito Juarez, Mexico House, Havana, Cuba. “Pumpkin Noise” - Matilha Cultural, São Paulo, SP, Brazil. “Entre Mundos” - ApArt Gallery, São Paulo, SP, Brazil. “Salão Nacional de Artes”, Itajaí, Santa Catarina, SC, Brazil.

2012 - "O Graffiti de Conrado Zanotto" - Coffee Museum, Botucatu, SP, Brazil. 2011 - "CadaVer" - Museum of Modern Art - MAM, São Paulo-SP, Brazil. “Traços" - Galeria Mutante, Atibaia - SP, Brazil. “Olhares Impressos” - Santa Rosa de La Pampa, Patagonia, Argentina. “Cardápio Underground” - Bragança Paulista - SP, Brazil.

2010 - "T x (e) = A" - Da Fridge Gallery, Berlin, Germany.

CV

Salons:

2013 - “Salão Nacional de Artes”, Itajaí, Santa Catarina, SC, Brazil.

2021 - 17th Ubatuba Arts Salon, Ubatuba SP.

2022 - 2nd Red Salon of Degenerate Arts, Atelier Sanitário, RJ, Brazil.

2022 - 19th National Salon of Art in Jataí, GO, Brazil.

2022 - IX Levino Fanzeres Art Salon, Cachoeiro do Itapemirim, ES, Brazil.

Awards:

2011 - Young Culture Agent by the Brazilian Ministry of Culture (MinC).

2021 - Aldir Blanc Award for Cultural Support - São Paulo, SP - for the artista as cultural producer.

2021 - Aldir Blanc Award Call for Cultural Spaces - Ourinhos, SP - P70.

2021 - Aldir Blanc Award for Authorial Projects - Ourinhos, SP - Empiric public installation.

2021 - PROAC 40/2021 - Cultural Spaces - P70.

2022 - Aldir Blanc Award for Cultural Support, Canitar, SP - installation for a local museum.

2021 and 2022 - Urban Art Award, Amigos da Arte, São Paulo State Government - 02 big murals in Ourinhos city.

2023 / 2024 - Paulo Gustavo Law, Federal Government, Secretariat of Culture of Ourinhos - Neon Mural.

2023 / 2024 - Paulo Gustavo Law, Secretariat of Culture of Ourinhos - ANIMAFFITI - 15’ short animation film.

Residences I Research Groups:

2010 - Leaked Art, Berlin, Germany.

2013 - Taller Experimental de Gráfica de La Habana, Havana, Cuba.

2020 - Kaysaá Art Residency, Boiçucanga, SP, Brazil.

2021 - Project Monitoring Program Veredas Contemporary Art Festival, online, Brazil.

2021 - Casa Alto Paraíso Residency, Alto Paraíso, GO, Brazil.

2024 - Casa da Mata, Trancoso, BA, Brazil.

CV

Other projects:

Irmãos de Criação for **Unilever**, **Borghierh. Lowe Agency**, and **Discovery Kids** - *Clara in FoodLand*, Season 2, 2010.

Centoeonze and **Irmãos de Criação** for **Borghierh Lowe Agency** - *PagueSeguro UOL*, film *“Aposta”*.

Centoeonze and **Irmãos de Criação** for **Thomas Internacional** and **Morena Leite** - *Receita de Emprego*.

Centoeonze for **Z+ Agency** - *PFIZER*, film *“Saúde Animal”*.

Centoeonze for **Talent Agency** - *TILIBRA*, film *“Personalidades”*.

Centoeonze for **F Nazca Agency, RJ** - *Canal FUTURA*, films *“Perguntas 1 and 2”*.

Centoeonze for **Pack and Go** - Films *“Portugal”* and *“Espanha”*.

Centoeonze for **Bossa Nova Films** - *Unilever*, *“Promoção Unilever 80 Anos”*.

Centoeonze for **Talent Agency** - *SANTANDER*, film *“Juntos”*.

ITV Cultura, **Canal Ratimbum** - *Traçando Arte*, Season 2, 2014.

Split Studio - *O Espadachim de Carvão* - Mini documentary presented at Comic Con 2019.

Onda Mundial - Launch of the Mexican label in Brazil, 2019.

Moonstro Agency for **Nike Sneakers Invasion** - Featuring Felipe Titto and Gui Araújo, 2020.

Moonstro Agency for **Jack Daniel’s** - *Bartender’s Day 2020*.

Moonstro Agency for **Authentic Feet** - Social media content, 2020.

Escola Pentágono, 2020 - Institutional films for the Morumbi, Alphaville, and Perdizes units.

Canal E! Entertainment - Promo for the show *Asian Women*, 2022.

LITERAVERSO - Gamified educational platform - **Eureka Publishing**, 2023.



ANIMAFFITI, 2024

A 15-minute short film set against the backdrop of murals painted by artist Conrado Zanotto in various locations across Ourinhos. The film offers an immersive visual experience, featuring two 3D-modeled characters, “Key” and “Hole,” who act as hosts, guiding viewers through an artistic, cultural, and touristic journey. Through engaging conversations, they share stories with an informative and educational perspective, presented in a visually stunning narrative.

The artwork comes to life, interacting with the characters and spaces through special effects that combine traditional filming techniques with AI-powered digital compositions.

EVOLution I & II, Empirical Series

High temperature tobacco ceramic with partial glazing and wood.

The Empirical Series consists of gestures materialized in forms, modeled on different types of materials. Empiricism is considered an attitude based on practical knowledge, a theory according to which the repertoire derives from experiences, captured from the external world, by the senses, or from the subjective world, through introspection.

In these works, called EVOLução (a reference to the word LOVE, in uppercase, written in reverse), I experiment with the integration of different materials, exploring the contrast between the ephemeral of wood and the durable of ceramic, seeking to integrate them in an imperceptible way in the same piece. This union between the materials refers to the union between people who love each other, no matter how great the physical differences, love represents this true evolution, in the practice of coexistence, forming a single thing.



Horns, Bones, Phalluses, Holes, Guts... Empirics Serie, 2019.

White porcelain and high temperature ceramics in 5 natural tonalities, partial or total glazing,
"Formas, Fluídos e Fragmentos" exhibition - Kogan Amaro Gallery, São Paulo, SP, Brazil.
200 pieces in varied sizes.



Detail



Horns, Bones, Phalluses, Holes, Guts... Empirics Serie, 2018.

White porcelain and high temperature ceramics in 5 natural tonalities, partial or total glazing,
RESSACA exhibition - Museu de Arte Brasileira - MAB - Lutetia building, Downtown, São Paulo, SP, Brazil.

180 pieces in varied sizes.

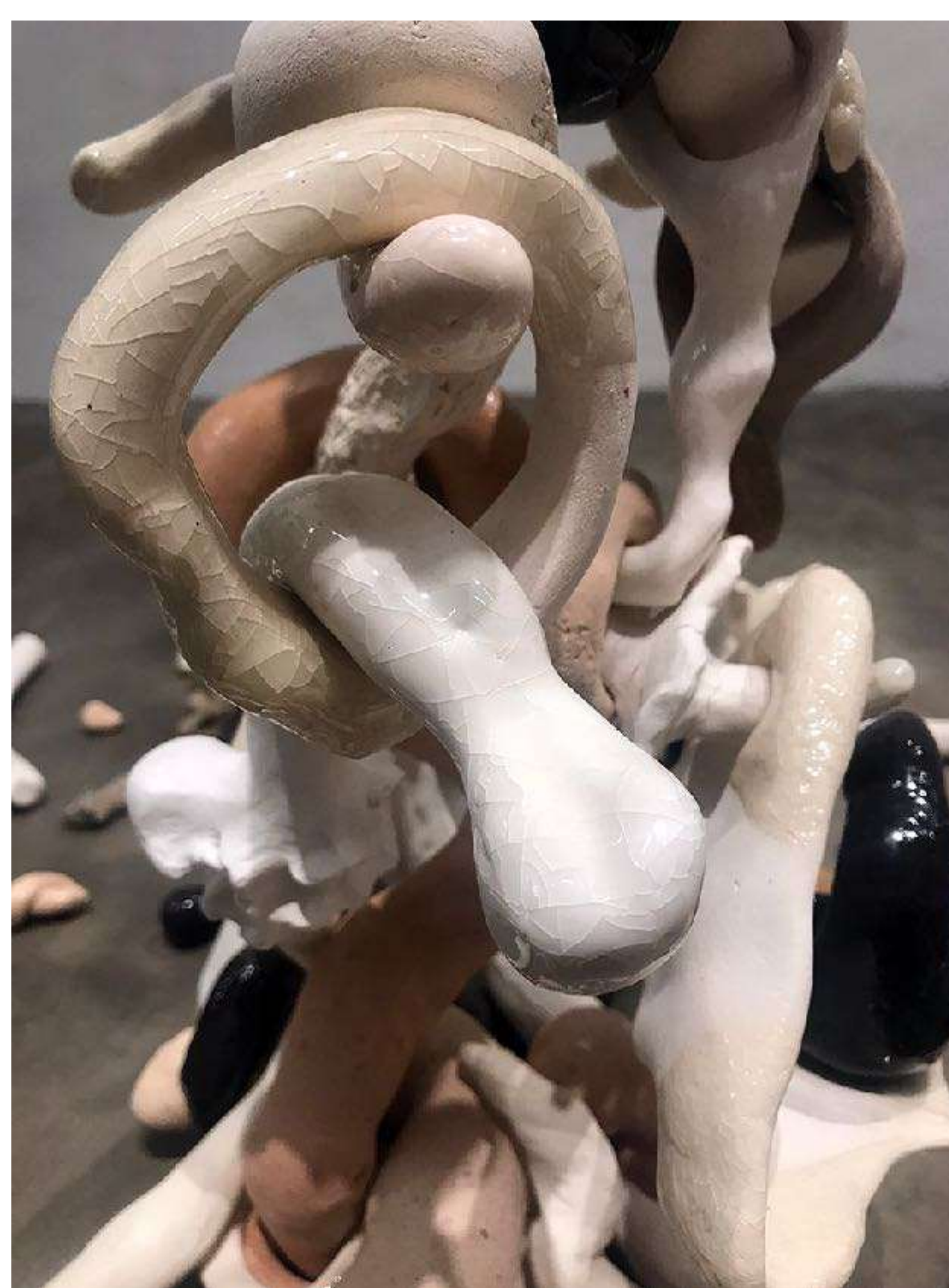
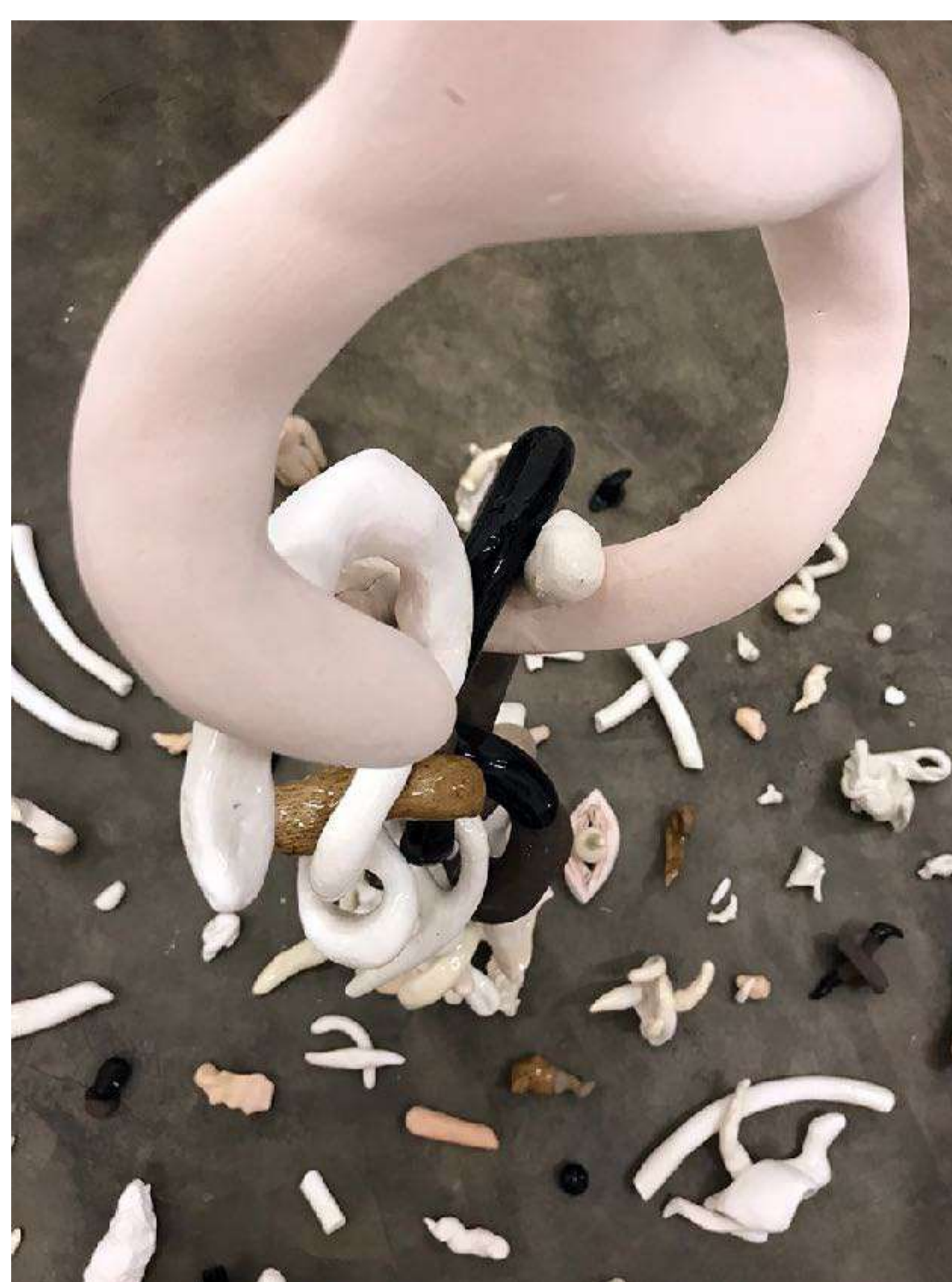
200 x 80 x 20 cm.



Panoramic view - RESSACA exhibition, Museu de Arte Brasileira - MAB



Details



Horns, Bones, Phalluses, Holes, Guts... Empirics Serie, 2018.

White porcelain and high temperature ceramics in 5 natural tonalities, partial or total glazing,
BREU Gallery, São Paulo, SP, Brazil.

180 pieces in varied sizes.

180 x 100 x 100 cm.



Horns, Bones, Phalluses, Holes, Guts... Empirics Serie, 2017.

White porcelain and high temperature ceramics in 5 natural tonalities, partial or total glazing,
150 pieces in varied sizes. Studio preview.

100 x 80 x 60 cm.

EVOLution I & II, Empirical Series

High temperature tobacco ceramic with partial glazing and wood.

The Empirical Series consists of gestures materialized in forms, modeled on different types of materials. Empiricism is considered an attitude based on practical knowledge, a theory according to which the repertoire derives from experiences, captured from the external world, by the senses, or from the subjective world, through introspection.

In these works, called EVOLução (a reference to the word LOVE, in uppercase, written in reverse), I experiment with the integration of different materials, exploring the contrast between the ephemeral of wood and the durable of ceramic, seeking to integrate them in an imperceptible way in the same piece. This union between the materials refers to the union between people who love each other, no matter how great the physical differences, love represents this true evolution, in the practice of coexistence, forming a single thing.

Conrado Zanotto, 2021



EVOLution I, Empirical Series, 2021

High temperature tobacco ceramic with partial glazing and wood.

25 x 16 x 15 cm.

Photography: Rafael Lefcadito.



EVOLution II, Empirical Series, 2021

High temperature tobacco ceramic with partial glazing and wood.

30 x 09 x 07 cm.

Photography: Rafael Lefcadito.





Empirics Landscapes I and II, 2020

Ivory ceramics burned in a handmade oven and moss.

12 x 10 x 5 cm | 15 x 10 x 4 cm.



Empirics to Play, 2021

Biological construction of soil and bagged cement, traditional plastering of sand and cement, clay paint, spray and varnish.

Site specific installation.

220 cm in diameter x 80 cm in height.

Photography: Rafael Oliveira.



Bridge - Utopian Constructions for Quarantine, 2020

Natural clay, brick, wood, leaf, twig, mushroom, stone and moss.

Photography: Rafael Lefcadito.



Bug - Utopian Constructions for Quarantine, 2020

Natural clay, brick, wood, leaf, twig, mushroom, stone and moss.

Photography: Rafael Lefcadito.



Pit - Utopian Constructions for Quarantine, 2020

Natural clay, brick, wood, leaf, twig, mushroom, stone and moss.

Photography: Rafael Lefcadito.



0 - Utopian Constructions for Quarantine, 2020

Natural clay, brick, wood, leaf, twig, mushroom, stone and moss.

Photography: Rafael Lefcadito.



1 _ Utopian Constructions for Quarantine, 2020

Natural clay, brick, wood, leaf, twig, mushroom, stone and moss.

Photography: Rafael Lefcadito.



2 - Utopian Constructions for Quarantine, 2020

Natural clay, brick, wood, leaf, twig, mushroom, stone and moss.

Photography: Rafael Lefcadito.



3 - Utopian Constructions for Quarantine, 2020

Natural clay, brick, wood, leaf, twig, mushroom, stone and moss.

Photography: Rafael Lefcadito.



4 - Utopian Constructions for Quarantine, 2020

Natural clay, brick, wood, leaf, twig, mushroom, stone and moss.

Photography: Rafael Lefcadito.



Shelter - Utopian Constructions for Quarantine, 2020

Natural clay, brick, wood, leaf, twig, mushroom, stone and moss.

Photography: Rafael Lefcadito.

Role In Natura, I & II

Tennis and wood.

The work refers to the ability to absorb experiences and draws attention to my wanderings around the world, in natural and urban spaces, and how these experiences reflect in my artwork. In the title, I create a contrast between the urban slang “Role” and the old expression derived from the Latin “In Natura”.

Literally translated, the expression in natura means “in nature”. However, the contexts in which it is commonly used authorize and require broader translations: "in the state it is in nature", "in its natural state", "untransformed". (Source: Wikipedia).

With that, I emphasize the preservation of elemental beings as part of our world, and put an industrialized product that “transforms” into wood, drawing attention to the cycle of industrialization processes, which result in our so-called “ecological footprint”. The process triggers contingent interactions between the parties, which are perceived in the principle of coexistence.



Role In Natura I, 2021

Tennis and wood.

60 x 15 x 10 cm.

Photography: Rafael Lefcadito.



Role In Natura I, part II, 2021

Tennis and wood.

30 x 30 x 10 cm.

Photography: Rafael Lefcadito.



Role In Natura II, 2021

Tennis and wood.

60 x 15 x 10 cm.

Photography: Rafael Lefcadito.



Role In Natura II, part II, 2021

Tennis and wood.

40 x 30 x 10 cm.

Photography: Rafael Lefcadito.

Junior High School Series of 1958 of Colégio Santa Catarina de São Paulo

Mushroom spores print on period photography, unknown photographer.

Works developed using the printing technique with mushroom spores.

In the portraits we see white men and women, of European origin, who are teachers and students of a traditional private school in São Paulo in 1958, descendants of the upper class of Brazil's colonizers.

I seek a relationship between aspects related to European colonization in Brazil, in a metaphorical and semantic relationship with the processes observed in mushroom colonies and the intrinsic characteristics of the Funghi Kingdom. Fungi and mushrooms depend on other living things for nourishment, they get food from other living things with which they associate. Human beings have similar characteristics, especially when we look at the true story behind the colonization processes, based on great genocides, with the extermination of native peoples, slavery and the erasure of cultures. As a consequence, we see the devastation of natural environments, the exploitation of poverty, social control systems and structural racism.



Class, Junior High School Series of 1958 of Colégio Santa Catarina de São Paulo, 2021

Mushroom spores print on period photography, unknown photographer.

18 x 24 cm.



Nuns, Junior High School Series of 1958 of Colégio Santa Catarina de São Paulo, 2021

Mushroom spores print on period photography, unknown photographer.

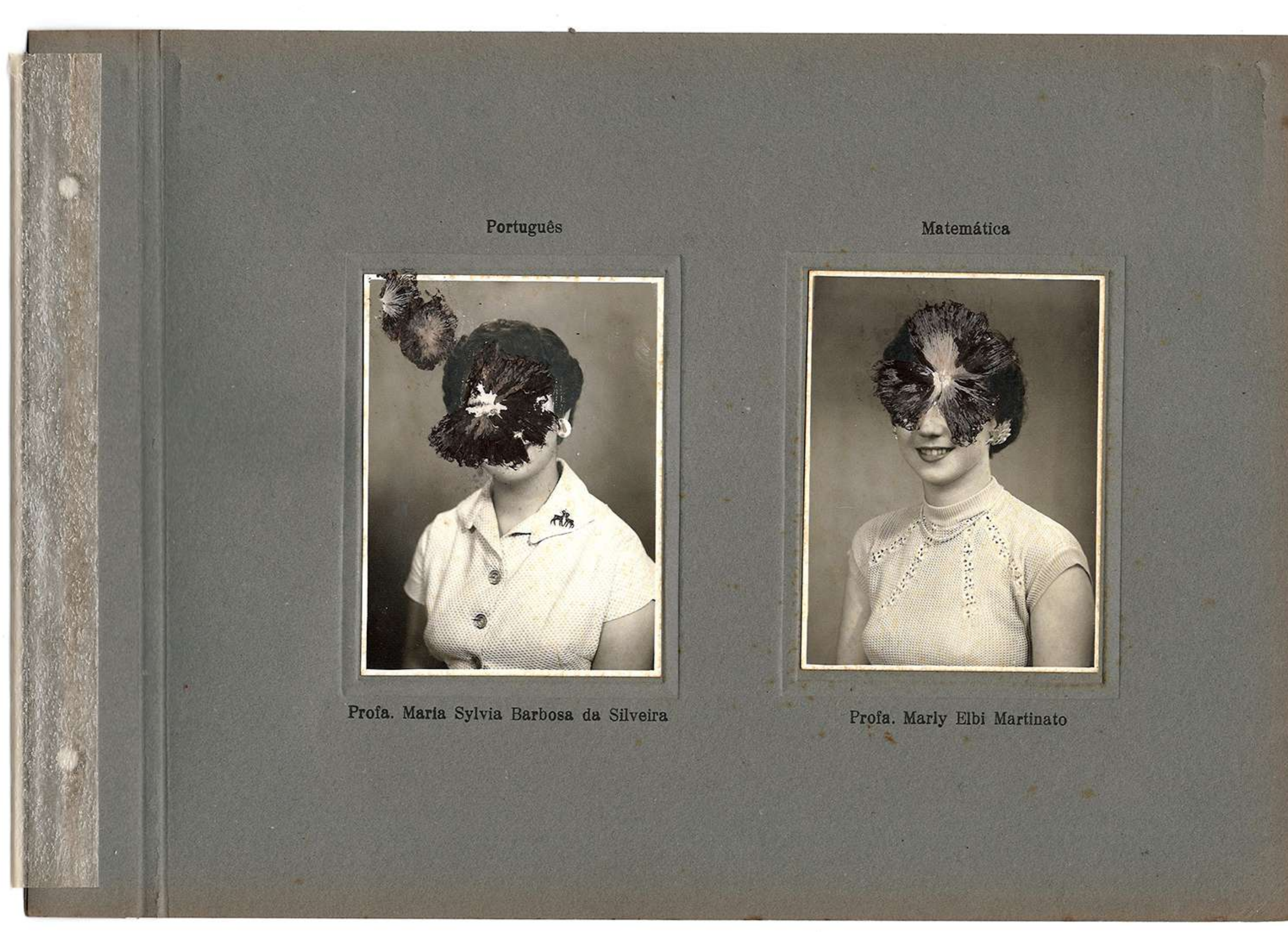
18 x 24 cm.



I. R., Junior High School Series of 1958 of Colégio Santa Catarina de São Paulo, 2021

Mushroom spores print on period photography, unknown photographer.

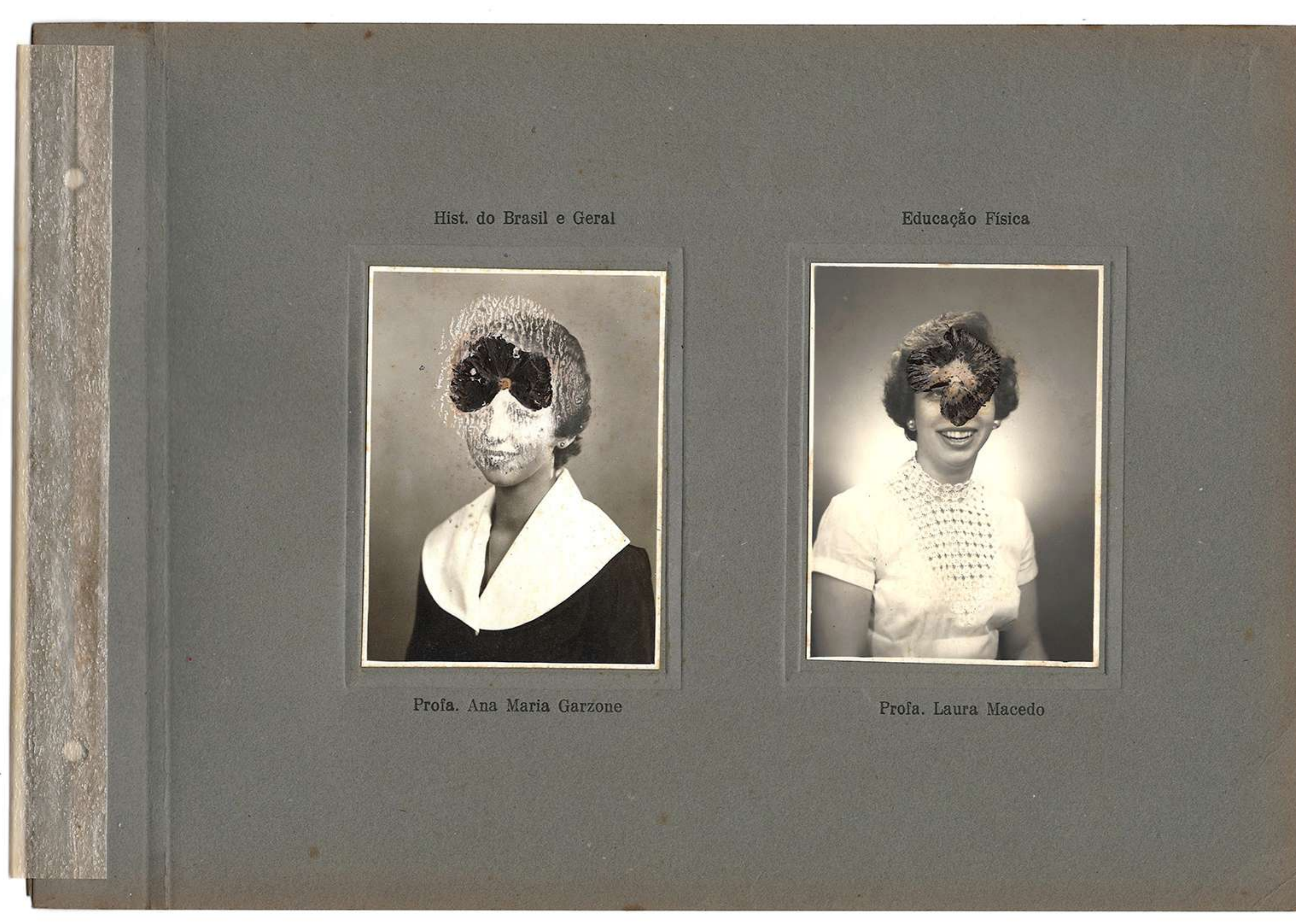
24 x 35 cm.



Page I, Junior High School Series of 1958 of Colégio Santa Catarina de São Paulo, 2021

Mushroom spores print on period photography, unknown photographer.

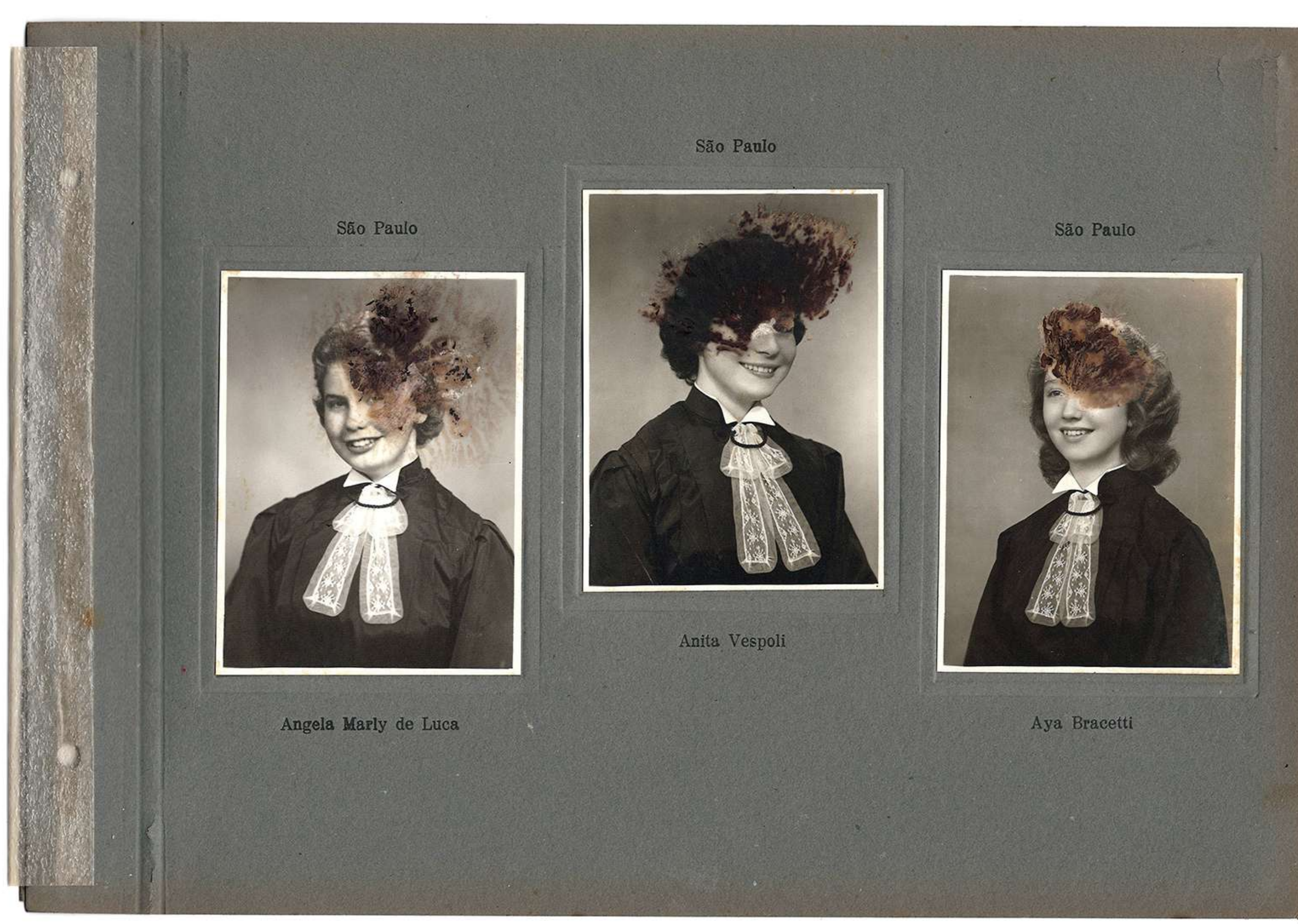
24 x 35 cm.



Page II, Junior High School Series of 1958 of Colégio Santa Catarina de São Paulo, 2021

Mushroom spores print on period photography, unknown photographer.

24 x 35 cm.



Page VI, Junior High School Series of 1958 of Colégio Santa Catarina de São Paulo, 2021

Mushroom spores print on period photography, unknown photographer.

24 x 35 cm.



Dance, Junior High School Series of 1958 of Colégio Santa Catarina de São Paulo, 2021

Mushroom spores print on period photography, unknown photographer.

12 x 18 cm.



Formatura I, Junior High School Series of 1958 of Colégio Santa Catarina de São Paulo, 2021

Mushroom spores print on period photography, unknown photographer.

18 x 24 cm.



Formatura II, Junior High School Series of 1958 of Colégio Santa Catarina de São Paulo, 2021

Mushroom spores print on period photography, unknown photographer.

18 x 24 cm.

Grams per Liters

Expired Medication Sculptures

Each 1 kilogram of improperly discarded medication has the potential to contaminate 450,000 liters of water. The titles represents the weight, in grams, and the amount of water, in liters, that these medications have been prevented from contaminating.

According to a study published in *Scientific American* in 2019, the concentration of antibiotics in some rivers around the world exceeds safe limits by up to 300 times. Only in Brazil, approximately 14,000 tons of medications expire annually, most of which are discarded in environmentally improper ways, such as in regular trash, sewage, or soil. Samples from over 70 rivers on six continents revealed that 65% of the areas analyzed show contamination from antibiotics. Source: Eco Response.

Presented as mini sculptures, the work alludes to the persuasive power of the pharmaceutical industry and critiques the often excessive use of medication in humans and animals, as well as the ease with which adults assimilate this practice and the worrying, growing normalization of consumption by children.



Conrado Zanotto

13.8 grams / 6,210 liters, Medicines Series, 2022.

Expired medicines glued on a stone base. Every 1 kilo of incorrectly discarded medicines is capable of contaminating 450,000 liters of water.

The title brings the weight, in grams, and the amount of water, in liters, that these medicines stopped contaminating.

6 x 3,5 x 5 cm



Conrado Zanotto

5.8 grams / 2,610 liters. Medicines Series, 2022.

Expired medicines glued on a stone base. Every 1 kilo of incorrectly discarded medicines is capable of contaminating 450,000 liters of water.

The title brings the weight, in grams, and the amount of water, in liters, that these medicines stopped contaminating.

5 x 2 x 5 cm



Conrado Zanotto

13,1 grams / 5.895 liters. Medicines Series, 2022.

Expired medicines glued on a stone base. Every 1 kilo of incorrectly discarded medicines is capable of contaminating 450,000 liters of water.

The title brings the weight, in grams, and the amount of water, in liters, that these medicines stopped contaminating.

4,5 x 1,5 x 15,5 cm



Conrado Zanotto

10,5 grams / 4.725 liters. Medicines Series, 2022.

Expired medicines glued on a stone base. Every 1 kilo of incorrectly discarded medicines is capable of contaminating 450,000 liters of water. The title brings the weight, in grams, and the amount of water, in liters, that these medicines stopped contaminating.

6 x 3,5 x 4,5 cm



Conrado Zanotto

4,8 grams / 2.160 liters. Medicines Series, 2022.

Expired medicines glued on a stone base. Every 1 kilo of incorrectly discarded medicines is capable of contaminating 450,000 liters of water. The title brings the weight, in grams, and the amount of water, in liters, that these medicines stopped contaminating.

4 x 3 x 5,5 cm



Conrado Zanotto

5,3 grams / 2.386 liters. Medicines Series, 2022.

Expired medicines glued on a stone base. Every 1 kilo of incorrectly discarded medicines is capable of contaminating 450,000 liters of water.

The title brings the weight, in grams, and the amount of water, in liters, that these medicines stopped contaminating.

5 x 5 x 4 cm



Conrado Zanotto

6,3 grams / 2.835 liters. Medicines Series, 2022.

Expired medicines glued on a stone base. Every 1 kilo of incorrectly discarded medicines is capable of contaminating 450,000 liters of water.

The title brings the weight, in grams, and the amount of water, in liters, that these medicines stopped contaminating.

6 x 3 x 4 cm



Conrado Zanotto

9,5 grams / 4.275 liters. Medicines Series, 2022.

Expired medicines glued on a stone base. Every 1 kilo of incorrectly discarded medicines is capable of contaminating 450,000 liters of water.

The title brings the weight, in grams, and the amount of water, in liters, that these medicines stopped contaminating.

4,5 x 2,5 x 6 cm



Conrado Zanotto

14,8 grams / 6.660 liters. Medicines Series, 2022.

Expired medicines glued on a stone base. Every 1 kilo of incorrectly discarded medicines is capable of contaminating 450,000 liters of water. The title brings the weight, in grams, and the amount of water, in liters, that these medicines stopped contaminating.

4 x 3 x 8 cm



Conrado Zanotto

6,8 grams / 3.060 liters. Medicines Series, 2022.

Expired medicines glued on a stone base. Every 1 kilo of incorrectly discarded medicines is capable of contaminating 450,000 liters of water.

The title brings the weight, in grams, and the amount of water, in liters, that these medicines stopped contaminating.

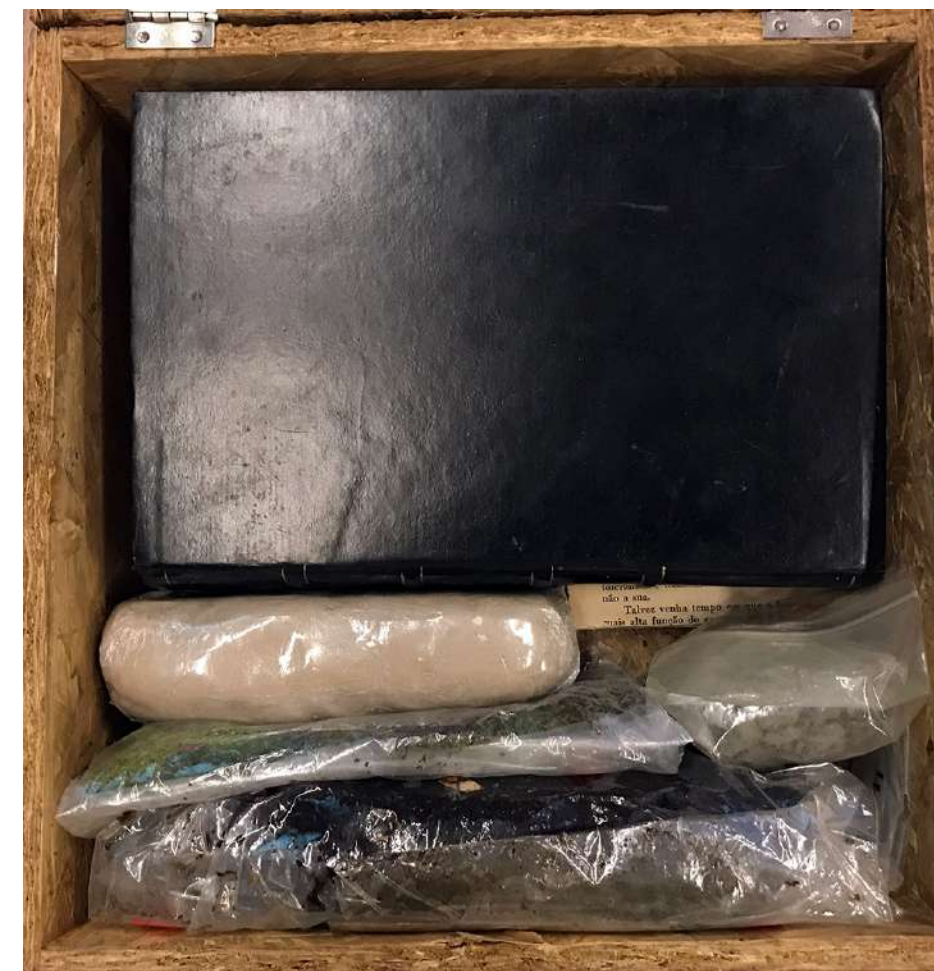
6 x 6 x 2 cm



Mushs, 2021

Mushrooms on casting resin.

Varied sizes.



Forest Book, Return to Being a Tree, 2018.

Sliced books, soil, plants and moss.

Artist open edition book.

Varied sizes.