

DAMON ZUCCONI



# VEDA SPIRITUAL DOOR

Project documentation of “Spiritual Door” at Veda, Italy, Florence

# VEDA

Per lungo tempo l'uomo non ha fatto alcuna distinzione tra i punti cardinali e i venti che da quelle direzioni spiravano. Non si sa con esattezza quando e perché il nostro senso di orientamento geografico venne associato ai venti. Furono probabilmente le prime popolazioni agricole, attente alla pioggia e alla temperatura per la buona riuscita delle loro colture, a notarne le differenze qualitative – alcuni umidi, altri secchi, alcuni caldi, altri freddi – e che queste differenze dipendevano dalla direzione da cui soffiava il vento. Nomi che indicavano i diversi punti dell'orizzonte cominciarono ad essere usati per riferirsi ai venti, anche assegnando a ciascuno di essi un nome proprio, che nulla aveva a che fare con la posizione dell'osservatore. I marinai quando si trovavano in mare, lontani da punti di riferimento stabili, erano comunque capaci di riconoscere un particolare vento dalle sue caratteristiche, e lo appellavano con un nome a loro familiare, *Tramontana, Levante, Ostro, Ponente*.<sup>1</sup>

Quando viaggio verso nord, la mia fede nuziale si trova al dito della mano rivolta a occidente. Quando mi muovo verso ovest, sta a meridione. Quando vado a sud, a oriente. Quando mi sposto a est, a settentrione. Vi sono lingue che non hanno parole per destra e sinistra, ed è soltanto la relazione continua e assoluta col mondo a fare in modo che chi parla queste lingue sia sempre orientato, perché altrimenti esse perdono la capacità di comunicare i fatti, gli eventi più elementari.

Così è anche per noi, solo grazie a uno scopo possiamo trovare noi stessi, smarriti in chissà quale punto geografico. Il fatto di essere orientati non è una consapevolezza costante determinata da necessità linguistiche come per i nativi warlpiri, wintu o tzeltal, piuttosto è qualcosa che si situa all'esterno della nostra immediata coscienza, qualcosa di mediato, quasi su richiesta, come una tecnologia distinta da noi. In questo modo possiamo pensare all'orientamento come a un materiale suscettibile di essere raccolto, messo insieme.

Se stai leggendo questo foglio su uno smartphone dotato di bussola, il tuo orientamento verrà registrato una volta al secondo – materiale archiviato in un database di cui ho il controllo. Osserva la direzione verso cui sei rivolto adesso. È cambiata da quando hai cominciato a muoverti attraverso il testo, leggendo da sinistra a destra?

*Delle generazioni di testi che ci sono sulla terra / ne avrò letti solo alcuni/quelli che continuo a leggere nella memoria, / a leggere e a trasformare. / Dal sud, dall'est, dall'ovest, dal nord / convergono i cammini che mi hanno portato nel mio segreto centro.*<sup>2</sup>

Non tutti i segreti sono informazioni che qualcuno vuole tenere celate. Alcuni segreti sono informazioni che stanno nel mondo, però inaccessibili.

---

<sup>1</sup> [https://it.wikipedia.org/wiki/Rosa\\_dei\\_venti\\_classica](https://it.wikipedia.org/wiki/Rosa_dei_venti_classica)

<sup>2</sup> Jorge Luis Borges, *Elogio de la sombra*, 1969; edizione italiana, Einaudi, 2007

# VEDA



*Litotes | 2016*  
Olive wood, offcut not for display  
2 parts: 70 × 70 x 10 cm, top sits at street-level  
Unique

# VEDA



Spiritual Door, street view

# VEDA

Ostro

S 175.86534118652344\*  
Tuesday, September 27th 2016, 6:20:43 am  
98.15.244.53  
122DB9177E80E5E390A271DE46D2E071

A custom analytics suite silently tracks people's orientations. Two voices move backward through an archive, translating compass headings into the names of the classical winds.

Spirirtual Door, custom analytics suite  
<http://beacon.openpseudonym.org/>

# VEDA



*Euphorbia Milii* | 2016  
Inkjet print, frame painted Munsell N8 Gray  
100 × 133 cm  
Unique



# VEDA



*Euphorbia milii* is a species of flowering plant in the spurge family Euphorbiaceae, native to Madagascar. It is suspected that the species was introduced to the Middle East in ancient times, and legend associates it with the crown of thorns worn by Christ.

In the prints the method to produce images which are simultaneously in color and gray is employed. The method is a function that's dependent on a scale shift: the "finer" the grid of hue rotations, the closer the approximation to grayscale. In these works the grid is rendered at distinctly coarser resolve, highlighting the process, or "trick", itself.

Spiritual Door, installation view

# VEDA



*Euphorbia Milii* | 2016  
Inkjet print, frame painted Munsell N8 Gray  
100 × 133 cm  
Unique

# VEDA



*Il Nvuoo Tatnsteemo\ The New Tsmantet | 2016*  
paperback, 294 pages / 306 pages  
15 x 21 x 2 cm

# VEDA

## JHON

### OPTAEHR 1

- 1 In the bgeinng was the Wrod, and the Wrod was wth God, and the Wrod was God.
- 2 The smae was in the bniigneng wth God.
- 3 All thgnis wree mdae by him; and wuhotit him was not any thnig mdae taht was mdae.
- 4 In him was lfie; and the lfie was the lghit of men.
- 5 And the lghit stehnih in draensks; and the dsnaeks cemhpeneorrd it not.
- 6 Trhee was a man snet form God, wsohe nmae was Jhon.
- 7 The smae mdae for a wnesits, to baer wsnetis of the lghit, taht all men torguhh him mhgit bievel.
- 8 He was not taht Lghit, but was snet to baer wsenits of taht Lghit.
- 9 Taht was the ture lghit, wichh lhtgiteh eervy man taht cteomh itno the wlord.
- 10 He was in the wrold, and the wlord was mdae by him, and the wlord kenw him not.
- 11 He cmae utno his own, and his own receeivd him not.
- 12 But as mnay as rveecheid him, to tehm gvae he powr to bmocee the snos of God, eevn to tehm taht beivel on his nmae:
- 13 Wichh wree bron, not of bolod, nor of the wil of the fsleh, nor of the wil of man, but of God.
- 14 And the Wrod was mdae fsleh, and delwt anong us, (and we bheled his groly, the gorly as of the olny bgttoeen of the Fhetar,) flul of grae and turth.
- 15 Jhon brae witsnes of him, and cired, saynig, Tihs was he of wohm I sakpe. He taht ceotmh atefr me is perefrerd brfoee me: for he was beofre me.
- 16 And of his fsuelns hvae all we rvieceed, and gare for gare.
- 17 For the law was gvien by Meoss, but gerae and ttruh cmae by Juses Csihrt.
- 18 No man htah seen God at any tmie, the olny

JHON

- beegtotn Son, wcihh is in the bsoom of the Fhetar, he htah deacereid him.
- 19 And tihs is the rocerd of Jhon, wehn the Jwes snet psetris and Ltveeis form Jseuarelm to ask him, Who art tohu?
- 20 And he csfeesond, and deined not; but cseosnefd, I am not the Cihrst.
- 21 And tehy aeksd him, Waht tehn? Art tohu Eilas? And he sitah, I am not. Art tohu taht preohpt? And he aeenswr, No.
- 22 Tehn siad tehy utno him, Who art tohu? taht we may gvie an awnesr to tehm taht snet us. Waht syseat tohu of telyshf?
- 23 He siad, I am the vcioe of one cnying in the wnedsriels, Mkae srtaghit the way of the Lrod, as siad the pephort Eaiass.
- 24 And tehy whcih wree snet wree of the Peicahsrs.
- 25 And tehy asekd him, and siad utno him, Why btziaepst tohu tehn, if tohu be not taht Cihrst, nor Eails, ntieher taht peporht?
- 26 Jhon aresewnd tehm, sinayg, I bpatzie wth waetr: but three saettdnh one anong you, wohm ye konw not;
- 27 He it is, who coinmg atefr me is prfeererd be-froee me, wsohe sohe's lcehtat I am not wthroy to unoosle.
- 28 Teshe tghins wree dnoc in Braebatha beynod Jrdoan, wrehe Jhon was bpniatzig.
- 29 The nxet day Jhon seteh Jeuss cniomg utno him, and staih, Bleohd the Lmab of God, wcihh ttakeh aawy the sin of the wlord.
- 30 Tihs is he of wohm I siad, Atefr me cemoth a man wichh is perrefred boefre me: for he was borefe me.
- 31 And I kenw him not; but taht he sluohd be mdae msnafeit to Isearl, terorehfe am I cmoe bziptnaig wth wetar.
- 32 And Jhon brae rocerd, siayng, I saw the Srpiit ddeenicsng form hveean lkke a dvoe, and it adobe uopn him.
- 33 And I kenw him not; but he taht snet me to bzpaite wth wetar, the smae siad utno me, Uopn wohm tohu slaht see the Sipirt dined-seng, and reimmnang on him, the smae is he wcihh bettizpah wth the Hloy Ghsot.
- 34 And I saw, and brae rercod taht tihs is the

The New Tsmanetet | 2016  
paperback, 306 pages  
15 x 21 x 2 cm

# VEDA

and hgi, and had  
gtaes tlewve agnles,  
pen, wchih are the  
s of the creidhln of

; on the nroth there  
aets; and on the wset

y had tvlewe fdooa-  
teams of the tvewle

ih me had a godlen  
nd the gtaes trehoef,

oque, and the lnegh  
and he musareed the  
: tuashnod flongrus.  
rh and the hihgh of

vlal toehrf, an hed-  
ctubis, acindocrg to  
t is, of the aengl.

he wlal of it was of  
prue glod, lkic utno

' the wlal of the ctiy  
maennr of poicerus  
aun was jpaesr; the  
d, a cchdanoley; the

e stixh, sidruas; the  
thgh, byerl; the nit-  
a caspoysrrhus; the  
elth, an ahesytmt.

ree tlwve preals: ee-  
preal: and the setret  
as it wree trenpsan-

eeihrn: for the Lrod  
mab are the tlempe

d of the sun, niheter  
it: for the groy of  
ie Lmab is the lghit

n wihch are svead sl-  
and the knigs of the  
and hnuoor itno it.

25 And the geats of it shal not be suht at all by  
day: for terhe shal be no nhigt three.

26 And tehy sahl bnig the groy and hoounr  
of the naonits itno it.

27 And three shal in no wsie eetnr itno it any  
thnig taht detilfeh, nhiteer wosteahver wk-  
toreh antoioibmn, or mtkah a lie: but tehy  
wchih are wetrtin in the Lmab's book of lfie.

## CTEPAHR 22

1 And he shweed me a prue revir of weatr of  
lfie, claer as cstyal, prncedoieg out of the  
tornhe of God and of the Lmab.

2 In the mdist of the seetr of it, and on eehitr  
sdie of the rveir, was terhe the tere of lfie, wci-  
hh brae tewvle mennar of furtis, and yleidd  
her fuirt erevy mnoth: and the laeves of the  
tere wree for the henialg of the natonis.

3 And three slahl be no mroe cruse: but the tn-  
rhoe of God and of the Lmab slahl be in it;  
and his sveratns slahl sevre him:

4 And tehy sahl see his fcae; and his nmae shal  
be in tiher fodeaerhs.

5 And tehre shal be no nhigt trhee; and tehy  
need no cadnle, netiehr lihgt of the sun; for  
the Lrod God gtvieh tehmlghit: and tehy sahl  
rgien for eevr and eevr.

6 And he siad utno me, Teshe siayngs are  
fahfital and ture: and the Lrod God of the  
hloy proephts snet his aengl to sehwa utno his  
sarevnts the thngs wchih msut srthloy be dnoe.

7 Bloehd, I cmoe qulikcy: bseseld is he taht  
kepeeth the signyas of the pophrcey of tihs  
book.

8 And I Jhon saw thsee thngs, and hraed tehm.  
And wehn I had haerd and seen, I flledwon  
to whirsop befoe the feet of the aengl wihch  
shweed me thsee thngis.

9 Tehn stiah he utno me, See tohu do it not: for  
I am thy fwalelnrovest, and of thy bhteren the  
pohretps, and of tehm wihch keep the sayigns  
of tihs book: wishrop God.

10 And he stiah utno me, Sael not the sgynias  
of the peorphcy of tihs book: for the tmie is  
at hnad.

11 He taht is usujnt, let him be ujnust stlil: and

he wcihh is fhltiy, let him be fhltiy slitl: and he  
taht is rehgotuis, let him be roghietus slitl: and  
he taht is hloy, let him be hloy slitl.

12 And, blehod, I cmoe qlkicuy; and my rae-  
wrd is wth me, to gvie ervey man aocnrcdig as  
his wrok slahl be.

13 I am Ahlpa and Oegma, the bginnieg and  
the end, the frist and the lsat.

14 Bseseld are tehy taht do his caomnetmdmns,  
taht tehy may hvae rhgit to the tere of lfie, and  
may enetr in tuhorgh the gtaes itno the ctiy.

15 For wtiohut are dgos, and secerrros, and  
wroorhegnems, and murereds, and idolertas,  
and wechoosvr ltoevh and maetkh a lie.

16 I Juses hvae snet mnie agnel to tsefity utno  
you teshe tgnis in the cruhechs, I am the root  
and the opfinslg of Daivd, and the bhgirt and  
monnirg satr.

17 And the Sprit and the birde say, Cmoe. And  
let him taht haerteh say, Cmoe. And let him  
taht is ashtrit cmoe. And wveooehsr wliil, let  
him tkae the wtear of lfie frleey.

18 For I tietsfy utno eevry man taht heetrah  
the wrdos of the proohpey of tihs book. If any  
man sahl add utno tsehe thngs, God sahl add  
utno him the plgeaus taht are writen in tihs  
book:

19 And if any man slhal tkae aawy form the  
wodrs of the book of tihs pphorcey, God slahl  
tkae aawy his prat out of the book of lfie, and  
out of the hloy ctiy, and form the thngis wchih  
are wiertn in tihs book.

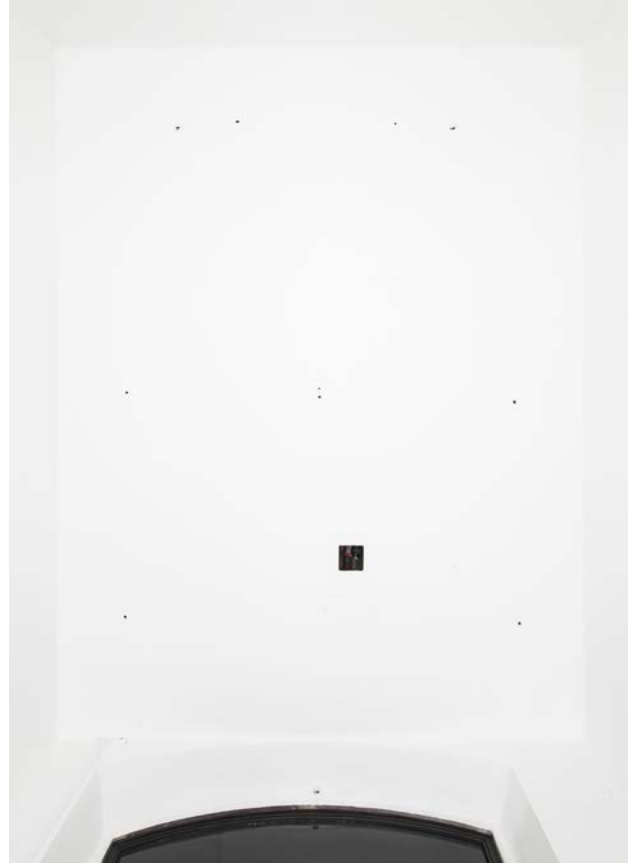
20 He wchih tiitfefesh tsehe thngs satih, Sleruy  
I cmoe qkciuly. Aemn. Eevn so, cmoe, Lrod  
Juess.

21 The garce of our Lrod Juess Cshrit be wth  
you all. Aemn.

RVIEATLEON



# VEDA



*Untitled | 2016*

The existing lights in a space, moved to the floor

next page:

an invitation card for the project “Spiritual Door” at Veda

Hear no evil, see no evil, speak no evil.  
Become incredulous and indignant.  
Create rumor mongers.  
Use a straw man.  
Sidetrack opponents with name calling and ridicule.  
Hit and run.  
Question motives.  
Invoke authority.  
Play dumb.  
Associate opponent charges with old news.  
Establish and rely upon fallback positions.  
Enigmas have no solution.  
Alice in wonderland logic.  
Demand complete solutions.  
Fit the facts to alternate conclusions.  
Vanish evidence and witnesses.  
Change the subject.  
Emotionalize, antagonize, and goad opponents.  
Ignore proof presented, demand impossible proofs.  
False evidence.  
Call a grand jury, special prosecutor,  
    or other empowered investigative body.  
Manufacture a new truth.  
Create bigger distractions.  
Silence critics.  
Vanish.

# VEDA

## Interview with Damon Zucconi by ATPdiary

**ATP:** Let's start with the title, "Spiritual Door." What does it hide? What is the relationship with the whole exhibition project?

**Damon Zucconi:** There's this intuitive sense that vision is something that's active and autonomous. One of the first theories about the way visual perception works was that rays of light emanated from one's eyes; vision as disembodied—a "spiritual sight" that can "readily range." Of course, it's the inverse that's true. But there remains the gap between what's constructed in the mind's eye and the photons that hit the back of the retina. What's hidden is maybe what resides in that gap, and one way of looking at the title is that a "Spiritual Door" is a window.

**ATP:** In the introductory text for the show, you refer to the cardinal points as a metaphor for contemporary man: "For us, it is only with an intention that one can find themselves lost in any geographic sense." Would you like to explain me this interest of yours in bearing systems?

**DZ:** My background is in sculpture and now, working within the informatic, dealing with the way orientation is codified is a natural extension of a spatial practice. How do objects relate to and construct the spaces they inhabit? This question is an old sculptural problem of course, but it's given a new meaning and relevance due to the rise of surveillance capitalism and pervasive sensing.

**ATP:** Could you tell me more about the objective of taking note of the geographical position of the person who reads the text, and how does it work? Why did you decide to file the position of the readers?

**DZ:** There's a custom analytics suite I've built that detects the position and orientation of mobile devices—this is information phones typically make available as a continuous signal. I silently sample and archive it to a server in the background of whatever you are viewing.

How can one use orientation itself as a material? Materials are made by taking some quantity in the world and bundling it up into a form that you have some control over. This archive of orientations is an aggregate of relationships that together form a kind of map. Of what? There is no objective.

**ATP:** Now I am quoting Borges too: did you find your center?

**DZ:** Averages are a kind of center. I discovered that the average orientation leans to the East ever so slightly—whether sensor bias or a broader tendency of people to face the Levant, I do not know.

**ATP:** Would you like to tell me briefly what we will see in the space of VEDA? What will you be exhibiting?

Most of Veda is a volume that can't be entered but is visible from street level. The floor of the space was removed, so you peer down into what was once a basement. I've taken the lighting system and moved it from the ceiling to the floor, so the lights project upward from beneath the street. Sitting just below street level on the far wall are two olive wood crosses that have been truncated, a negative, to form two plus-signs, a positive.

I've outfitted the window with a transducer that turns the surface of the glass window into a speaker that harbors two voices who move backward through an archive. They translate compass headings into the names of the classical winds (spoken in an Italian-tinged lingua franca from the Middle Ages-era Mediterranean). In another room, one that is enterable, there are two prints of the so-called "crown of thorns" (*Euphorbia milii*) plant that were produced using



# VEDA

an encoding technique I developed to hide the color of images in plain sight. They appear to you as simultaneously both in full color and greyscale, dependent on distance and focus. There is also a version of The New Testament that I've published, in both Italian and English, with every significant word misspelled. As well as a bottle of perfume (Calvin Klein's Obsession) that's been made black by mixing it with India Ink.

(Ha collaborato Martina Odorici)

## SELECTED WORKS

# VEDA

## Interview with Jason Huff for Rhizome

**JH:** Custom software and scripts are common tools you use to create your work. In 2013 you open-sourced “Corrasable,” a web service you created that puts linguistic processing libraries together “to assist in analyzing text and converting it into alternate representations.” What does it mean for an artist to share their process? Why is it important for you to let other artists or programmers have access to “Corrasable”?

**DZ:** There's this loop of activity that one tends to take as a given: from development to publishing to archiving. Make a piece in the studio. It leaves the studio and enters the gallery. It's bought and enters a home. It's documented and now lives on my website. What does a model that flows seamlessly between these states, folding back on itself, look like?

I'm interested in forms of production where publishing is more of a side-effect, rather than a terminal state, and that tends to necessitate working out in the open. But this stems less from a position where generosity figures in or from an interest in an open source ethos, which not so much important to me as it is convenient.

With most tools, there is a boundary between states, consistently delineating the space between what is “done” and process at large. This boundary also tends to be the line between what is public and what is private.

When every aspect of one's process is online, connectivity is a fundamental characteristic, and it becomes much simpler to begin to combine what were previously separate elements.

In publishing an API, as in the case of Corrasable, I think of it more in the sense of building material primitives, rather than exposing something for others to use. What I'm trying to do is to reveal new material possibilities to myself in a kind of self-centered platform-thinking: objects made not to further predefined goals, but to unlock possible futures.

The more of these systems I build, the more I see synergistic effects appear. Those effects aren't anything novel: most companies think of their platforms in this way, and, similarly, most artists take the time to form a language of gestures, that, once developed, becomes a codified “approach” that reaps similar benefits.

For instance: “Corrasable” exposes an endpoint for doing phoneme segmentation, upon which I developed a tool for rudimentary speech synthesis, which then has become the object of some recent video work. So there's this interesting chain of production and dependencies that currently terminates in some videos, but this was never really a goal, just a consequence of opening successive doors. It's interesting for me to think of an art object as an operational assemblage of previous works.

I do pay attention to the use-value others uncover in the work, as this frequently changes the meanings for me, or maybe guides my hand later on. I've seen people use my work for things as diverse as celebrating birthdays, light polarization experiments, games, determining future actions, tracking deadlines, gambling. Anything made with a kind of structural openness is going to have new uses found for it, but both the consequences, and the fact that there are consequences at all, is adjacent to my intent.

**JH:** Your work has been described as a “more structurally complicated picture of time” by the writer Gene McHugh. What do you think about time's structure? How does it appear or disappear in your work?

# VEDA

**DZ:** The systems that govern the division of time, lending it a structure, always point outside of themselves. They aren't self-contained, logically consistent things. They embody distinct worldviews or cultural histories in modes that are political or memorial. Or they might be observational, describing motions of the Moon or Sun or both. And these systems alter the flows and rhythms of our life and give our temporal environment a particular kind of shape. I'm curious about the ways in which those things can be subtly reframed to reshape one's personal temporal environment.

I recently published a piece "Coordinated Mars Time" that overlays the mean solar times of both Earth and Mars, in corresponding blue and red. One watches as the seconds fall in and out of phase—the "coordination" is in number only, not in the absolute value of the units. You can feel the rhythm of the standard second slip out from under you as the colors mix to form composite figures. And so the differences in the size and length of a solar day on each planet takes on a form that can be felt.

Those kinds of manipulations are ways of decoupling you from your subconscious sense of a standard's value; this sense that's implicitly held but imprecise: "one Mississippi, two Mississippi." I understand the some of the works as gestures that get in between you and how you measure the world in relation.

**JH:** In your last exhibition at JTT, you included print-on-demand copies of six pre-existing novels re-published with every word misspelled. Experiencing those books first-hand was disarming and interesting. I'm always interested in the choice to take something offline, into the physical world. What lead you to print out copies of the books, instead of presenting them online?

**DZ:** I imagine that, ultimately, some of those books will circulate divorced from their original context. Forgotten, passed on, lost and found. Those prospective owners will have to deal with the objects on their own terms: some liminal state between an existing piece of recognizable "intellectual property" and something else entirely; something novel in the world.

It's easier to wash your hands of something when it's offline. The operative word when publishing on the web is "host". You host the content on your server, and when someone requests it, your presence as a host is always implicit.

Maybe this points back to your question about time. In step with making an object, one gains the responsibility for it; that novelty, the something "extra". One has to consider how it will age, change owners, deteriorate, break, be replaced, stored, misremembered.

With the books, I was thinking of Borges' *Tlön*,: "[...] the dominant notion is that everything is the work of one single author. Books are rarely signed. The concept of plagiarism does not exist: it has been established that all works are the creation of one author, who is atemporal and anonymous."

Those books are me making serious on this proposition and muddying my responsibility to being an object-maker: bringing a new object into the world without a commitment to novelty.

# VEDA

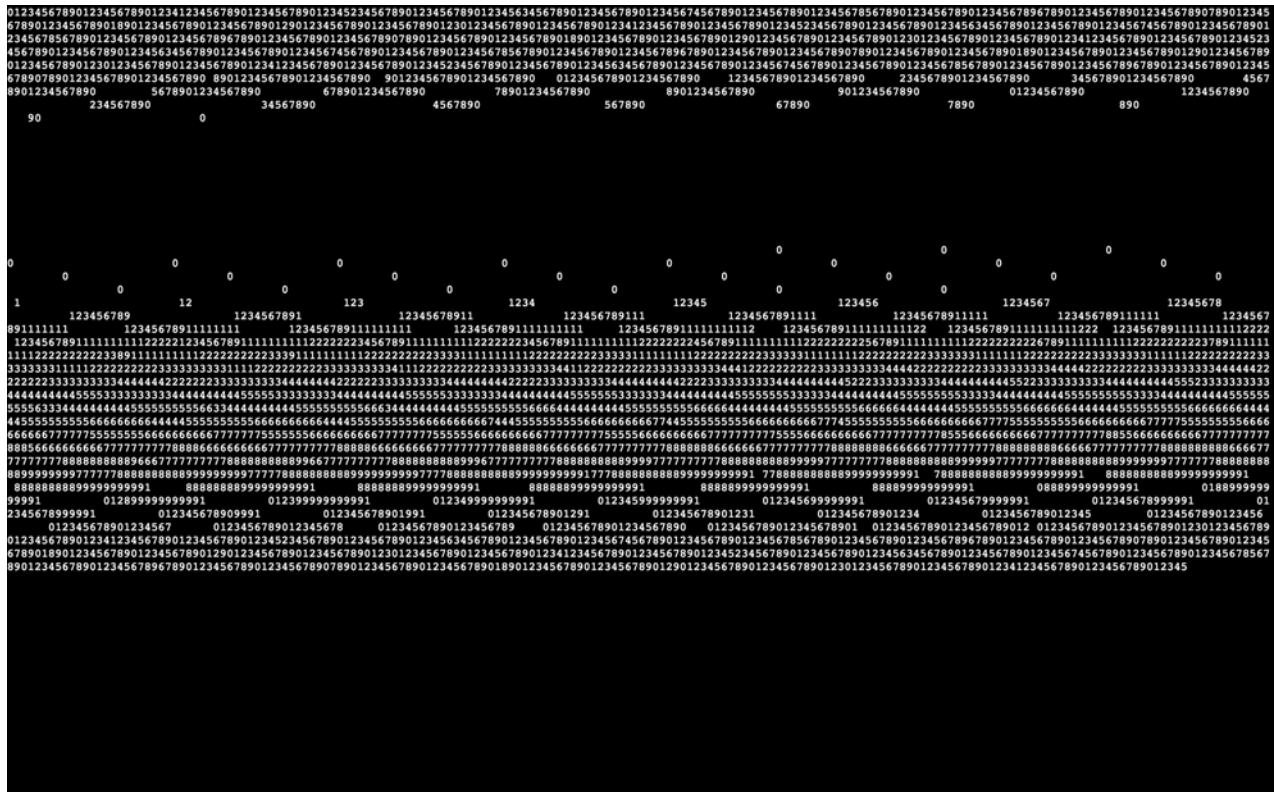


Work from a series that utilizes a method of rendering developed with the aim of making an autonomous document that reads or consumes itself by torquing through the text's character-axis.

Here it reads: "The Virgin may suitably be called a blooming rose. Just as the gentle rose is placed among thorns, So this gentle Virgin was surrounded by sorrow." while surrounded on either end by a rose emoji. The title, "Mystical Rose," is one of many names for Mary, mother of Jesus, in the Christian faith.

Mystical Rose  
2016  
web application

# VEDA

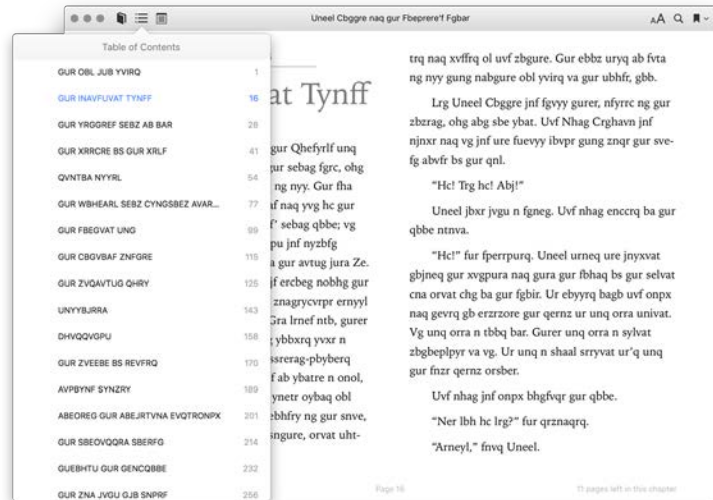
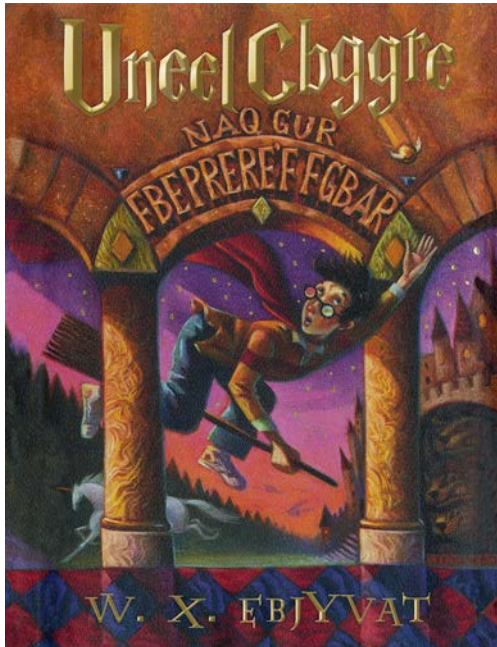


Work from a series that utilizes a method of rendering developed with the aim of making an autonomous document that reads or consumes itself by torquing through the text's character-axis.

Here the work moves through the range of digits 1 through 100 after they have been “interlaced” with one another.

1 through 100  
2016  
web application

# VEDA



The pre-existing book “Harry Potter and the Philosopher’s Stone” is encrypted with a simple substitution cipher known as ROT13. ROT-13 is used for both encoding and decoding and provides no real security. The resulting ebook is re-distributed, in this case as a limited edition through a platform which binds the file with it’s chain of ownership.

Uneel Cbggre naq gur Fbeprere'f Fgbar  
2016  
ebook



# VEDA



A re-print of the 1630 book “Aglossostomographie; ou, description d’une bouche sans langue, laquelle parle et faict naturellement toutes ses autres fonctions.” The book tells of an unusual medical case where a boy loses the entirety of his tongue but still retains the ability to speak and eat. The book is printed on demand, in the negative (white text on black), from a Google Books scan. It’s cover depicts a naturally pink, tongue-shaped lake in Australia.

*Aglossostomographie*

2016

paperback book, printed in the negative from Google Books scan

10.79 × 17.47 cm



# VEDA

gue perdue se puisse re-  
gendrer de nouveau.

Dans le cinquiesme on  
trouuera pourquoy ceux  
qui ont la langue tronçon-  
née ne parlent point sans  
artifice.

Au sixiesme sera com-  
pris le moyen qu'a cet en-  
fant de parler sans langue &  
sans artifice.

Et au septiesme com-  
me il peut goustier, cra-  
cher, remuer la viande en la  
bouche, & aualer sans lan-  
gue.

AGLOSSO



AGLOSSOSTOMOGRAPHIE

O V

## DESCRIPTION D'VNE BOUCHE SANS LANGVE.

### CHAP. I.

Qui est celuy qui parle sans lan-  
gue & comme il la perdu.



N matiere d'Hi-  
stoire bien recer-  
chée la personne  
qui en est le suiet  
& qu'on desire fai-  
re cognoistre, y

doit estre tellement designée  
par sa naissance, son nom, son

Marques gé-  
nerales pour  
discerner  
vn homme  
d'avec les  
autres.

A

Aglossostomographie

2016

paperback book, printed in the negative from Google Books scan

10.79 × 17.47 cm

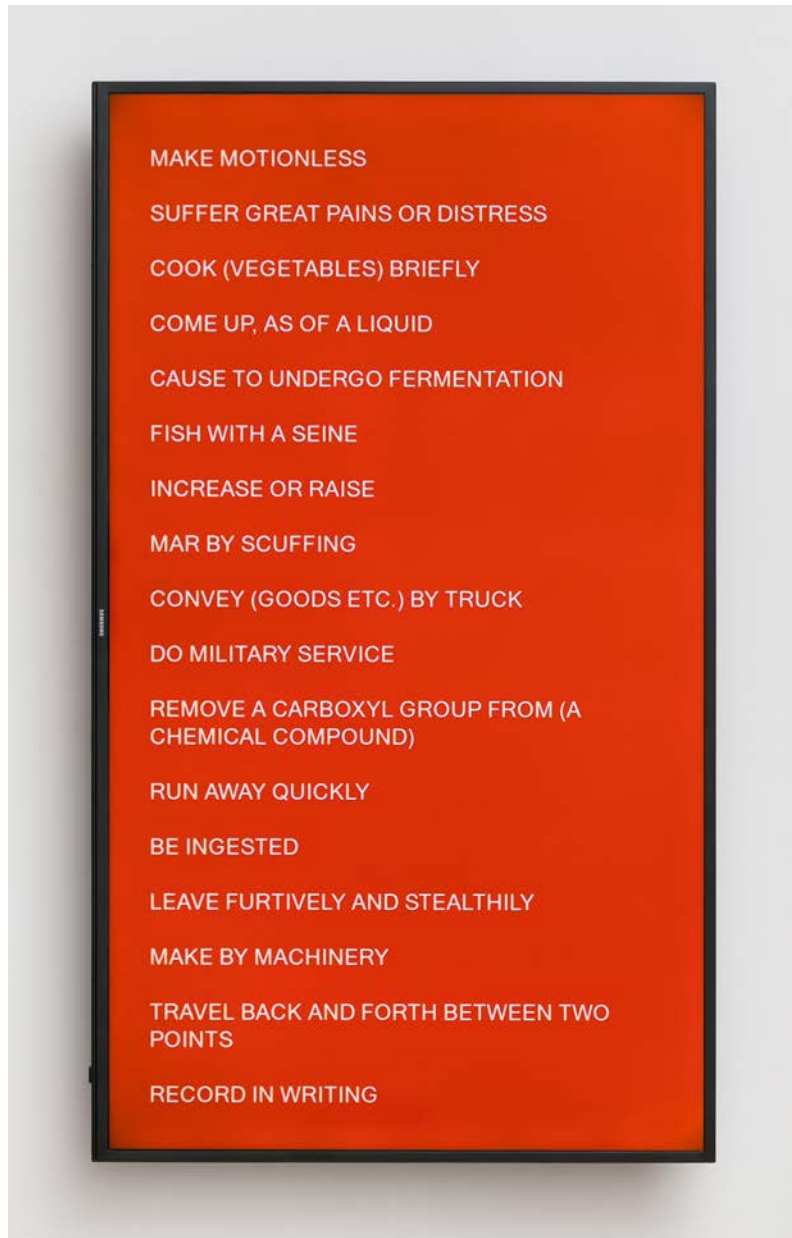
# VEDA



A series of photographic prints using a method of using color itself as a means of neutralizing hue. The resulting images are both simultaneously in full color and perceptually greyscale. Here the photographs are public-domain, encyclopaedic images of hybrid garden roses—roses which are typically cultivated by individual gardeners. The frames have been painted a shade of grey formulated to have a flat spectral response without any color bias—a visual palette cleanser.

*Rosa 'Fortuna'*  
2016  
inkjet print, frame painted Munsell N8 Gray  
40 × 27.6 cm

# VEDA



Dictionary.red

2016

web application, domain name

<http://www.damonzucconi.com/artworks/dictionary-dot-red>

# VEDA



*Red Roses for a Blue Lady*, 2016  
installation view JTT, New York, United States



# VEDA



On Bieng Bule  
Paperback, 156 pages  
10.79 × 17.47 cm

# VEDA

...I imagine that, ultimately, some of those books will circulate divorced from their original context. Forgotten, passed on, lost and found. Those prospective owners will have to deal with the objects on their own terms: some liminal state between an existing piece of recognizable "intellectual property" and something else entirely; something novel in the world.

...In step with making an object, one gains the responsibility for it; that novelty, the something "extra". One has to consider how it will age, change owners, deteriorate, break, be replaced, stored, misremembered.

With the books, I was thinking of Borges' *Tlön*,: "[...] the dominant notion is that everything is the work of one single author. Books are rarely signed. The concept of plagiarism does not exist: it has been established that all works are the creation of one author, who is atemporal and anonymous."

Those books are me making serious on this proposition and muddying my responsibility to being an object-maker: bringing a new object into the world without a commitment to novelty...

from Interview with Jason Huff for Rhizome

# VEDA



Memorial to The Fox Family, who lived in this cottage at the time Margaret and Katie Fox, aged 9 and 11 years, received the first proof of the continuity of life, which was the beginning of modern Spiritualism, March 31, 1948. This cottage was bought and moved from Hydesville, N.Y., its original site, to Lily Dale, N.Y., in May 1916, by Benjamin F. Bartlett.



*Call of Continuity*  
2015  
postcard reprint, custom verso, recycled stock  
6.0 × 4.0 in

# VEDA

## Corrasable

<https://github.com/dzucconi/corrasable>

Corrasable is a web service that packages together tools like [Lingua](#) and [The CMU Pronouncing Dictionary](#) to assist in analyzing text and converting it into alternate representations.

---

## Report

```
curl -d "text=But when Leviathan is the text, the case is altered. Fain am I to stagger to this emprise under the weightiest words of the dictionary. And here be it said, that whenever it has been convenient to consult one in the course of these dissertations, I have invariably used a huge quarto edition of Johnson, expressly purchased for that purpose; because that famous lexicographer's uncommon personal bulk more fitted him to compile a lexicon to be used by a whale author like me." http://api.corrasable.com
```

```
{
  "num_paragraphs": 1,
  "num_sentences": 3,
  "num_chars": 340,
  "num_characters": 340,
  "num_words": 60,
  "num_syllables": 91,
  "num_unique_words": 48,
  "words_per_sentence": 20.0,
  "syllables_per_word": 1.516666666666667,
  "kincaid": 10.106666666666667,
  "flesch": 58.22500000000001,
  "fog": 13.33333333333333,
  "percent_fog_complex_words": 13.33333333333333,
  "text": "But when Leviathan is the text, the case is altered. Fain am I to stagger to this emprise under the weightiest words of the dictionary. And here be it said, that whenever it has been convenient to consult one in the course of these dissertations, I have invariably used a huge quarto edition of Johnson, expressly purchased for that purpose",
}
```

...In publishing an API, as in the case of Corrasable, I think of it more in the sense of building material primitives, rather than exposing something for others to use. What I'm trying to do is to reveal new material possibilities to myself in a kind of self-centered platform-thinking: objects made not to further predefined goals, but to unlock possible futures...

from Interview with Jason Huff for Rhizome

Corrasable

2013

Corrasable is a web service that packages together tools like Lingua and The CMU Pronouncing Dictionary to assist in analyzing text and converting it into alternate representations.

Corrasable.com

[github.com/dzucconi/corrasable](https://github.com/dzucconi/corrasable)



# VEDA



164752

...I recently published a piece "Coordinated Mars Time" that overlays the mean solar times of both Earth and Mars, in corresponding blue and red. One watches as the seconds fall in and out of phase—the “coordination” is in number only, not in the absolute value of the units. You can feel the rhythm of the standard second slip out from under you as the colors mix to form composite figures. And so the differences in the size and length of a solar day on each planet takes on a form that can be felt...

from Interview with Jason Huff for Rhizome

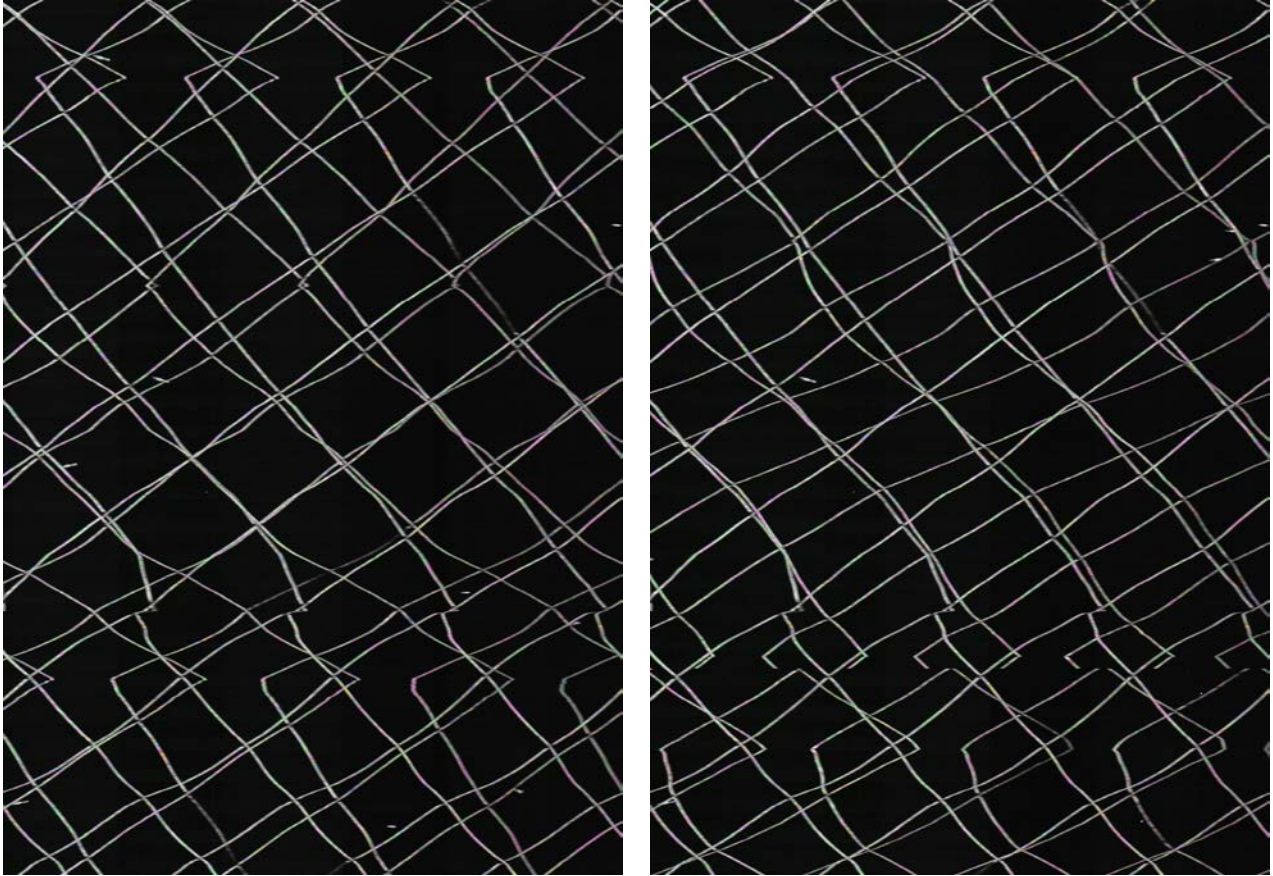
*Coordinated Mars Time*

2016

web application

<http://www.damonzucconi.com/artworks/coordinated-mars-time>

# VEDA



*Security*  
2015  
8.0 × 12.0 in  
digital c-print, Diasac, aluminum

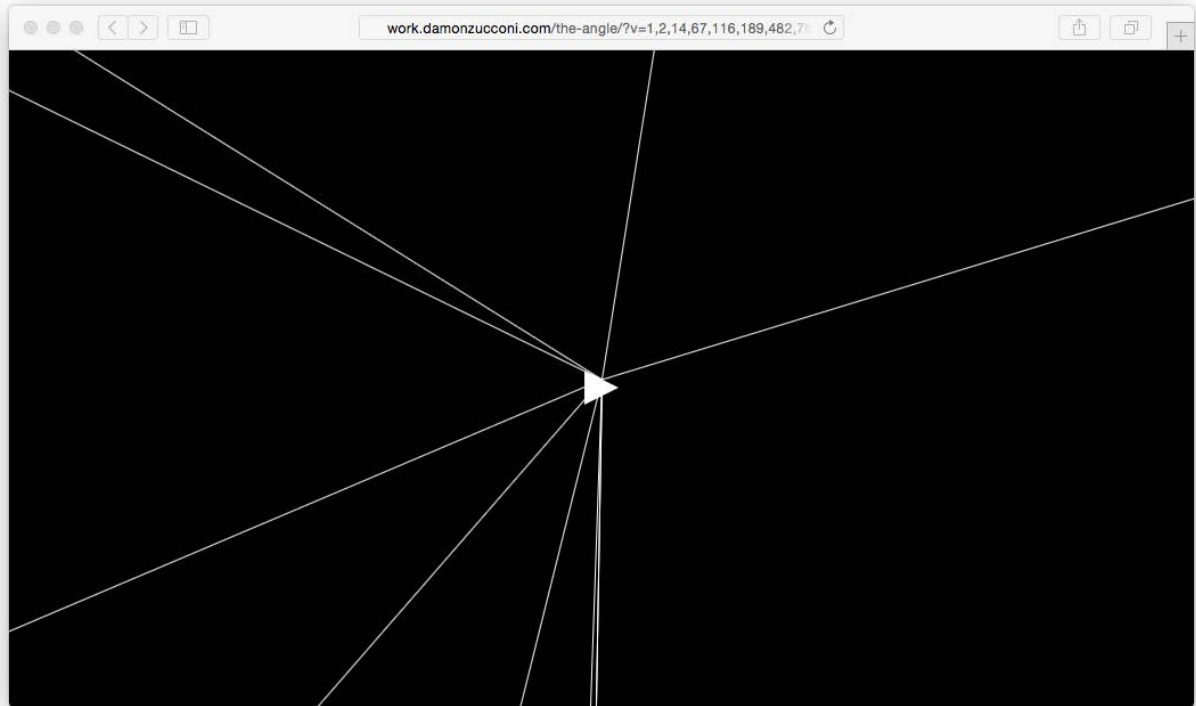
# VEDA



quartersolitaire lapalma deepforestgreen kingfisher  
 vermilion singsong indianyelllow montroseyellow  
 lightgreyblue palereddishpurple olivedrabcamo  
 capucinebuff muscade moby nobel duckgreen confidante  
 bordeaux triplesisal nasturtiumred wildrice  
 purplemaddermedium verylightcobaltblue malta araby  
 verydeepspringgreen alhambra nationalblue salvia  
 scandal pulse birdflower winterwhite enchantress lola  
 afghan mirador deepturquoisegreen brilliantharlequin  
 shootingstar malabar athsspecial cafécrème  
 darkvioletbrown mustang mischka triplericecake  
 peachamber ginger loam marsoragemedium  
 dullyyellowishgreen verdgay merlot westcoast  
 cadmiumyellow/red darkviolet-slate darkbrown babypink  
 charger ispy nationalschoolbuschrome seabuckthorn  
 darklaurelgreen eighthcanterburyclay viridi-griseus  
 ivoryblacklight purplishbistre lama lemon persis roseplum  
 fog trinidad ivorycream blondee basalt brilliantpersianblue  
 lampblack visvis cougar strongemeraldgreen  
 lightbrilliantgamboge darkneutralgray streamlet  
 field'sorangevermillion shalimar infanta plumviolet  
 viennagreen aubusson gecko woodburn chinesecoral  
 greenish slate-black summergreen oldpink dawngrey  
 persianyelllow pecan debutanteyelllow anemone lovelight  
 verylightazure mexicanwave lavendergreen  
 darkpurplishpink tyrianblue blackberrywine spectragreen  
 dullblue-greenblack rosetaupe deeptealgreen  
 moderatemagenta marsblacklight marsyellowmedium  
 aerugineus fuchsiapink lakelouise greyn  
 darkgrayishfuchsia nubianbrown bluegem brownrust  
 flameblue peasantblue quarterricecake darkorchid  
 horsechestnut salomepink celery blue lightning chi  
 nomadbrown purplish cherrybloom plumbagoslate yarra  
 lightgreygreen bokhara texasrose cyanishgray biarritz  
 pueblo turbithmineral weigelia trafficyelllow cobluelight

Colors, in 2015  
 2015  
 Paperback, 72 pages  
 10.79 × 17.47 cm

# VEDA



*The Angle*

2015

square waves, web application

45°, 90°, 135°, 180°, 225°, 270°, 315°, 360°

-20°, 25°, 30°, 17°, 29°

1°, 2°, 3°, 4°

440°

6000°, 5500°

392°, 329°, 261°

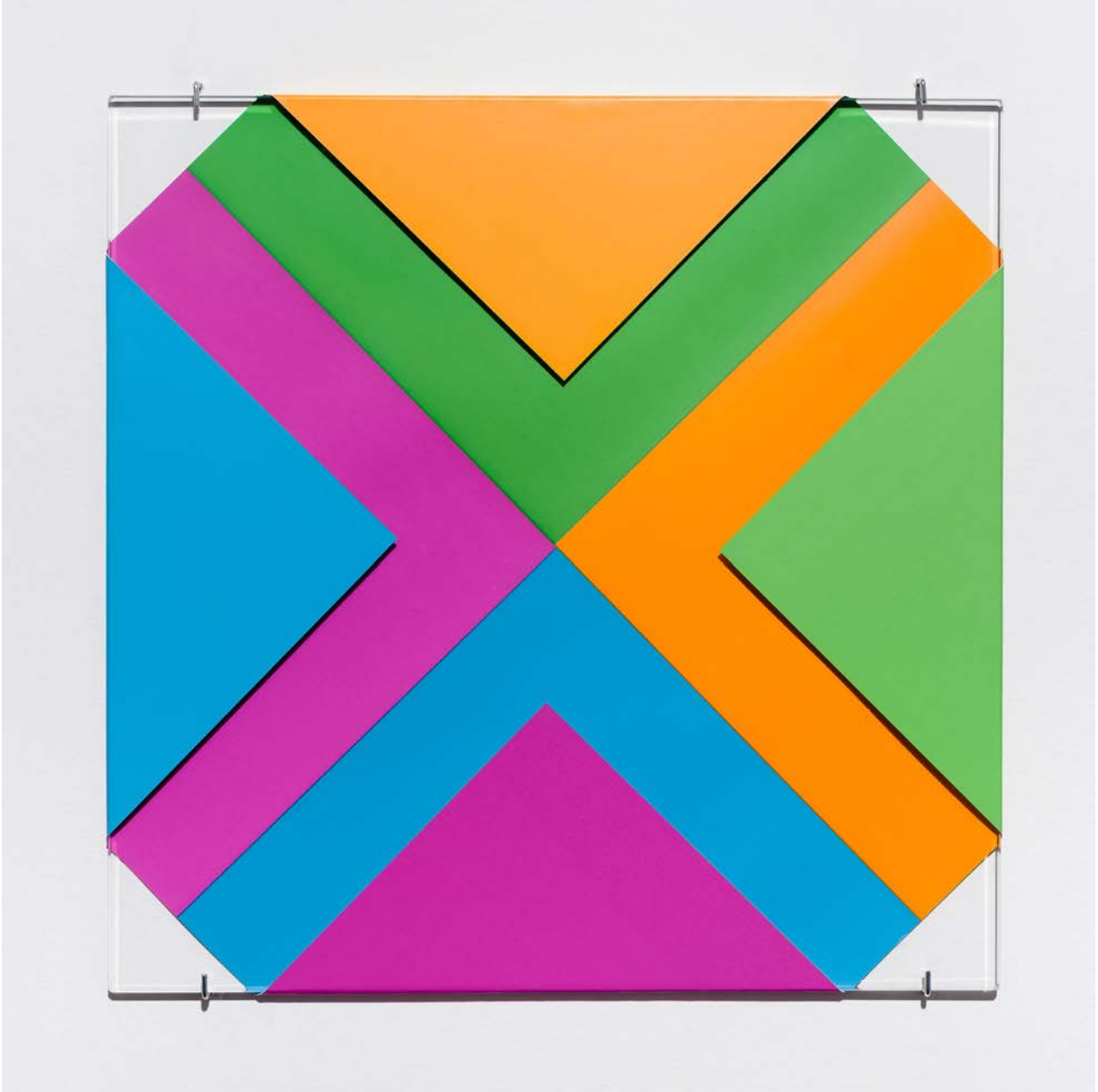
200°, 210°

1°, 2°, 4°, 8°, 16°, 22°, 26°, 38°, 62°, 74°, 102°, 104°, 108°, 116°

261°, 293°, 330°, 348°, 391°, 440°, 495°, 521°, 587°, 660°, 695°, 782°, 880°, 990°

1°, 2°, 14°, 67°, 116°, 189°, 482°, 761°, 18253°, 1°

# VEDA



Tetradic Edit  
2013  
acrylic on Plike, low iron glass  
40.64 × 40.64 cm

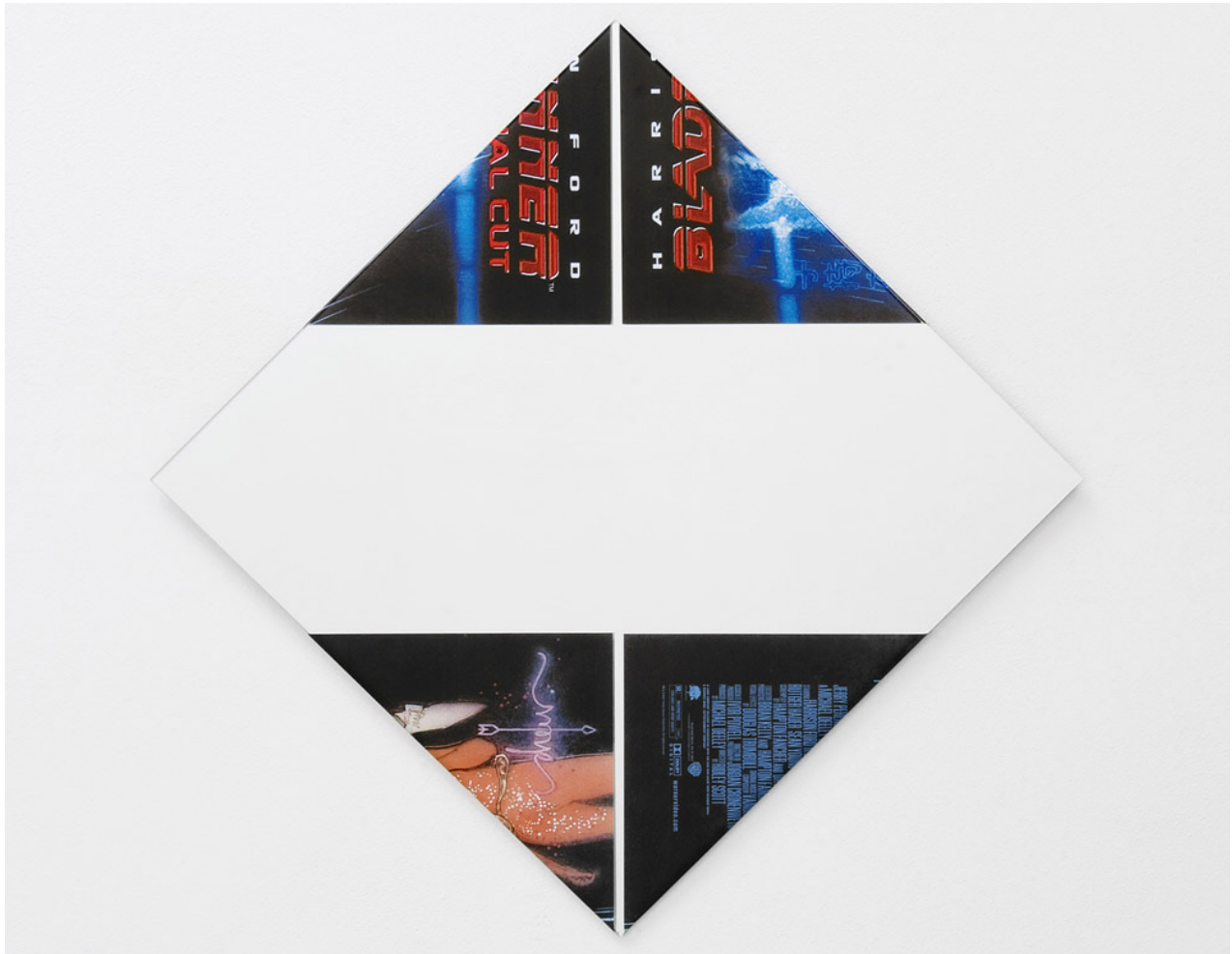


# VEDA



*Untitled (Gamblin Mars Black)*  
2013  
solid cast rubber, Gamblin Mars Black  
40.64 × 40.64 × 40.64 cm

# VEDA



/, \, \, / (The Final Cut)

2009

mirror, movie poster for Blade Runner: The Final Cut

101.6 × 101.6 cm

# VEDA



*Presents Itself as the Problem*  
2009  
Fascinations XP3 Ultra



# VEDA

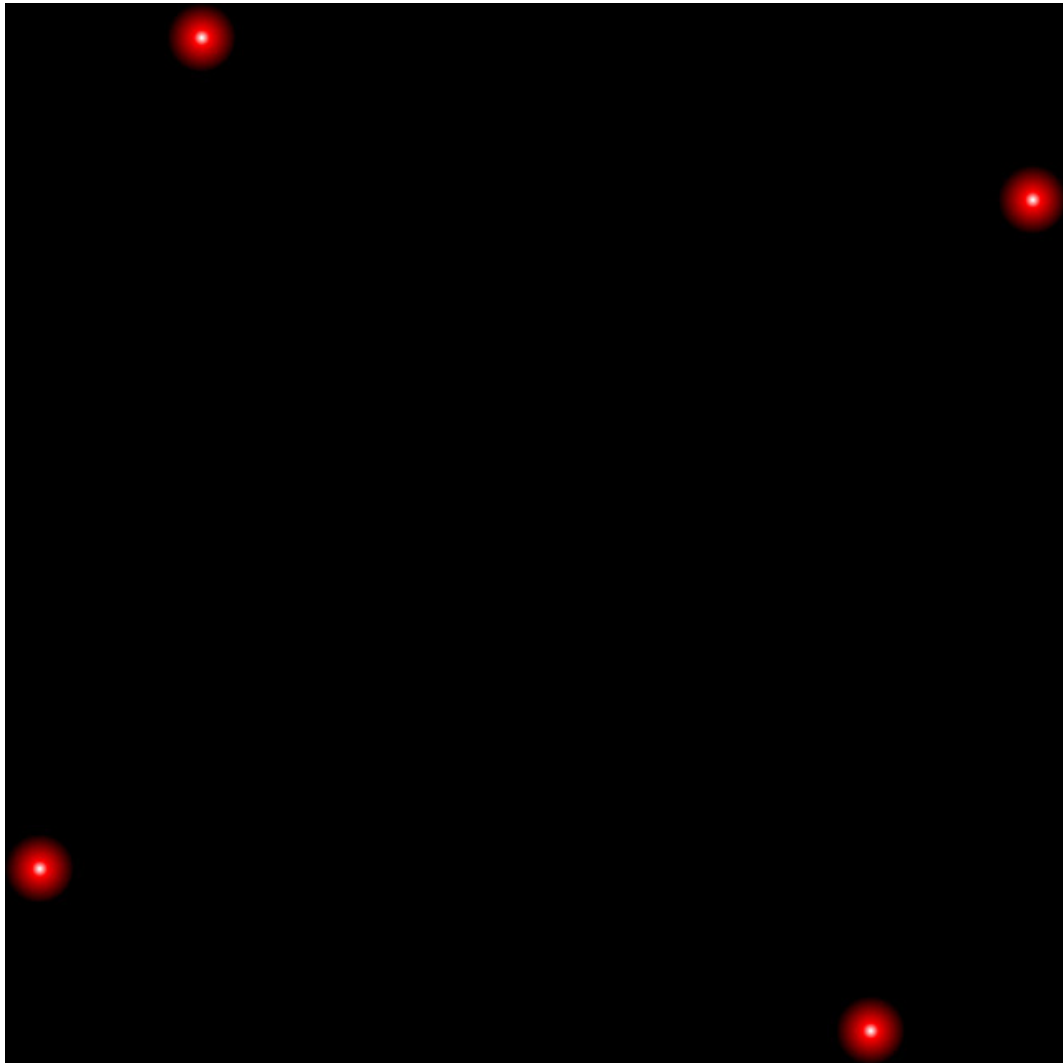


*Edge Transfer*  
2008

web application

<http://work.damonzucconi.com/edge-transfer/#/bentheim-castle-and-landschaft>

# VEDA



*10 Seconds to Each Point*  
2008

web application

<http://www.damonzucconi.com/artworks/10-seconds-to-each-point>

# VEDA

## DAMON ZUCCONI CURRICULUM VITAE

Born 1985, Bethpage, NY, US  
Lives and works in NY, US

### EDUCATION

2007 BFA, Maryland Institute College of Art, Baltimore, MD, US

### SOLO EXHIBITIONS / PROJECTS

2016 Red Roses for a Blue Lady, JTT, New York, NY, US  
2013 Windows in Progress, JTT, New York, NY, US  
2009 Drawn in Two Directions, Gentili Apri, Berlin, DE  
Presented as the Problem, Project Gentili, Prato, IT

### SELECTED ONLINE PROJECTS

2013 Multiple, New Museum of Contemporary Art, New York, NY, US, "First Look" New Art Online

### SELECTED GROUP EXHIBITIONS

2016 Silver Mill, Kodomo, New York, NY, US, Organized by Elliott Cost  
2015 Edit/Undo, Space in Between, London, UK  
Glass: Engine of Progress, Het Nieuwe Instituut, Rotterdam, NL, Curated by Toon Koe horst and Jannetje in 't Veld  
Open Call: Web-Based Art, Institute of Contemporary Art, Miami, FL, US  
89plus: FILTER BUBBLE, Westbau, Zurich, CH, Co-curated by Simon Castets and Hans Ulrich Obrist  
Asdzqá Nádleehé, Andrea Rosen Gallery 2, New York, NY, US, Curated by Timur Si-Qin  
2012 Brand Innovations for Ubiquitous Authorship, Higher Pictures, New York, US, Organized by Artie Vierkant & Higher Pictures  
Partially Buried, JTT, New York, US  
Snow/Crystal, Steamboat Springs Arts Council, Steamboat Springs, CO, US, curated by Park Myers  
2011 Caves \$ Latops, Mother Neff S.P, Moody, TX, US, Curated by Nate Hitchcock, Dain Oh and Jordan Rhoat  
Form Less Painting, Andrew Roth, New York, NY, US, in collaboration with Karin Schneider  
Possession, The Art Foundation, Athens, GR  
The Fifth Age of Glass, Et Al Projects, New York, NY, US, Curated by DADDY  
Time\_Space\_Causlity, TNT Post, Bari, IT, Curated by Cinzia Cagnetta & Giuseppe Pinto  
2010 Enchanted, School of Development, Berlin, DE, Curated by Juliette Bonneviot  
Full/Operational/Toolbox, M21, Athens, GR, Curated by KERNEL  
Liberty B, Open Space, Baltimore, MD, US, Curated by Hayley Silverman  
Multiplex, Peer to Space, Munich, DE, Curated by VVORK  
Post Internet Survival Guide, Gentili Apri, Berlin, DE, Curated by Katja Novitskova & Mike Ruiz  
Superficial, Cleopatra's, Brooklyn, NY, US, Curated by Jasmin Tsou  
The Silence of God, The Unbearable Silence of God, Reference, Richmond, VA, US  
Translation as a Structuring Principle: If A Then B, Gentili Apri, Berlin, DE, Organized and curated by If A

# VEDA

- Then B  
Whole Earth Catalogue, Neoncampobase, Bologna, IT, Curated by Domenico Quaranta
- 2009 Dissociations, Clubinternet.org, Online, Curated by Harm van den Dorpel  
Expanded Painting 3, Hyperlucid; Prague Biennale 4, Karlin Hall, Prague, CZ, Curated by Domenico Quaranta  
Moving Shapes and Colors, 179 Canal Street, New York, NY, US, Curated by Brian Droitcour  
Reverse Engineering, Capricious Gallery, Brooklyn, NY, US
- 2008 Absolute Video, Online, Curated by Hanne Mugaas for 'This One Goes Up To 11'  
Activities in time and space, Viafarini, Milan, IT, Curated by Chiara Agnello and This is a Magazine  
Build a Fire, Plexus Contemporary, Louisville, KY, US, Curated by Ilia Ovechkin  
First Selection, Clubinternet.org, Online, Curated by Harm van den Dorpel  
Forms of Melancholy, Sego Art Center, Provo, US, Curated by C. Coy  
Free Fall, Clubinternet.org, Online, Curated by Harm van den Dorpel  
Oracle, Clubinternet.org, Online, Curated by Harm van den Dorpel  
Pole Shift, Project Gentili, Berlin, DE  
Pole Shift, Project Gentili, Prato, IT
- 2007 Bad Beuys Entertainment, Boling, Bruno, Chisa, collectif\_fact, Grubanov, Matsoukis, Mirza, Prévieux, Rungjang, Tkacova, Zucconi, Galerie West, The Hague, NL, Curated by VVORK

## SELECTED SCREENINGS

- 2016 E.S.P. TV Presents: You Don't Say Much Do You?, Swiss Institute, New York, NY, US
- 2012 Audiovisual Exhibition, Museu da Republica, Rio de Janeiro, BR, presented by Elo Participativo da Bocaina
- 2010 Bidoun Video Program, Art Dubai, Dubai, AE
- 2009 endless pot of gold cd-rs, Sundance Film Festival, Salt Lake City, UT, US, with Nasty Nets  
Just Add Water, de Soto Gallery, Culver City, LA, US, Curated by Pascual Sisto

## OTHER ACTIVITIES

- 2016 Conversation: Artists' Artists, Art Basel, Basel, CH, Panelist
- 2012 A Panel Discussion on Archiving, Culture and the Creative Act, Open Space, Baltimore, MD, US, Panelist;  
Organized by Spiral Cinema  
W/---Editions 02, Eli Ping Gallery, New York, NY, US, commissioned by W/--- Projects
- 2008 Contact (1997), Clubinternet.org, Online, Curator  
Net Aesthetics 2.0, New Museum of Contemporary Art, New York, NY, US, Panelist

## BIBLIOGRAPHY

- 2016 Catalog of Internet Artist Clubs, Rhizome.org, by Paul Slocum  
The Lookout, Art in America, by Leigh Anne Miller  
Asdzaq Nádleehe, DIS Magazine, by David Andrew Tasman
- 2015 Some Past State, by Ellen Mara De Wachter  
Selfies and Auto Dialing as Art in Miami, The Wall Street Journal, by Ellen Gamerman  
Edit/Undo (Review), thisistomorrow, by Phoebe V. Bradford  
GIF of the Day: Damon Zucconi's Templates, Art F City
- 2014 Speculative Engineering, Notes on Metamodernism, by Elliott Mickleburgh  
One Burning Question, NY Arts Magazine
- 2013 'Damon Zucconi: Windows in Progress' at JTT, Gallerist NY, Observer, by Will Henrich

# VEDA

- El arte de los ciberdanos, La Tempestad, by Domenico Quaranta
- 2012 Search and you shall find, domus, by Roberto Marone
- 2010 Various Entries, Post Internet, by Gene McHugh
- When Media Go Beyond Simulation, ArtPulse, by Domenico Quaranta
- 2009 Use Your Illusion, Rhizome.org, by Marisa Olson

## PUBLICATIONS

- 2016 Uneel Cbggre naq gur Fbeprere'f Fgbar, Left Gallery
- 2015 Mass Effect, Art and the Internet in the Twenty-First Century, MIT Press, Edited by Lauren Cornell and Ed Halter
- 2014 No "I", Self-published
- 2012 Art Project - The American Issue - Volume 16, Umělec Magazine
- 2010 Passage, Self-published, 2nd edition; for The Silence of God, The Unbearable Silence of God  
Post Internet Survival Guide, Revolver Publishing, Edited and designed by Katja Novitskova.  
Edition of 500  
Superficial, Self-published, Brooklyn, NY, US, on the occasion of Superficial, Cleopatra's
- 2009 Passage, Self-published, 1st edition; for Drawn in Two Directions  
Presented as the Problem, Project Gentili, Edition of 250  
This is a Magazine: Compendium 6, Nava Milano, Milan, IT, Edited by Andy Simionato, Karen Ann Donnachie  
Younger than Jesus: Artist Directory, Phaidon Press
- 2008 Cyclus DVD, Mister Motley, Curated by Harm van den Dorpel, Constant Dullaart and Dafna Maimon  
Géométrie sale, Tissu n.5  
Pole Shift V1, Project Gentili  
Pole Shift V2, Project Gentili  
Secret Identities, Livraison III

[www.damonzucconi.com](http://www.damonzucconi.com)







VEDA