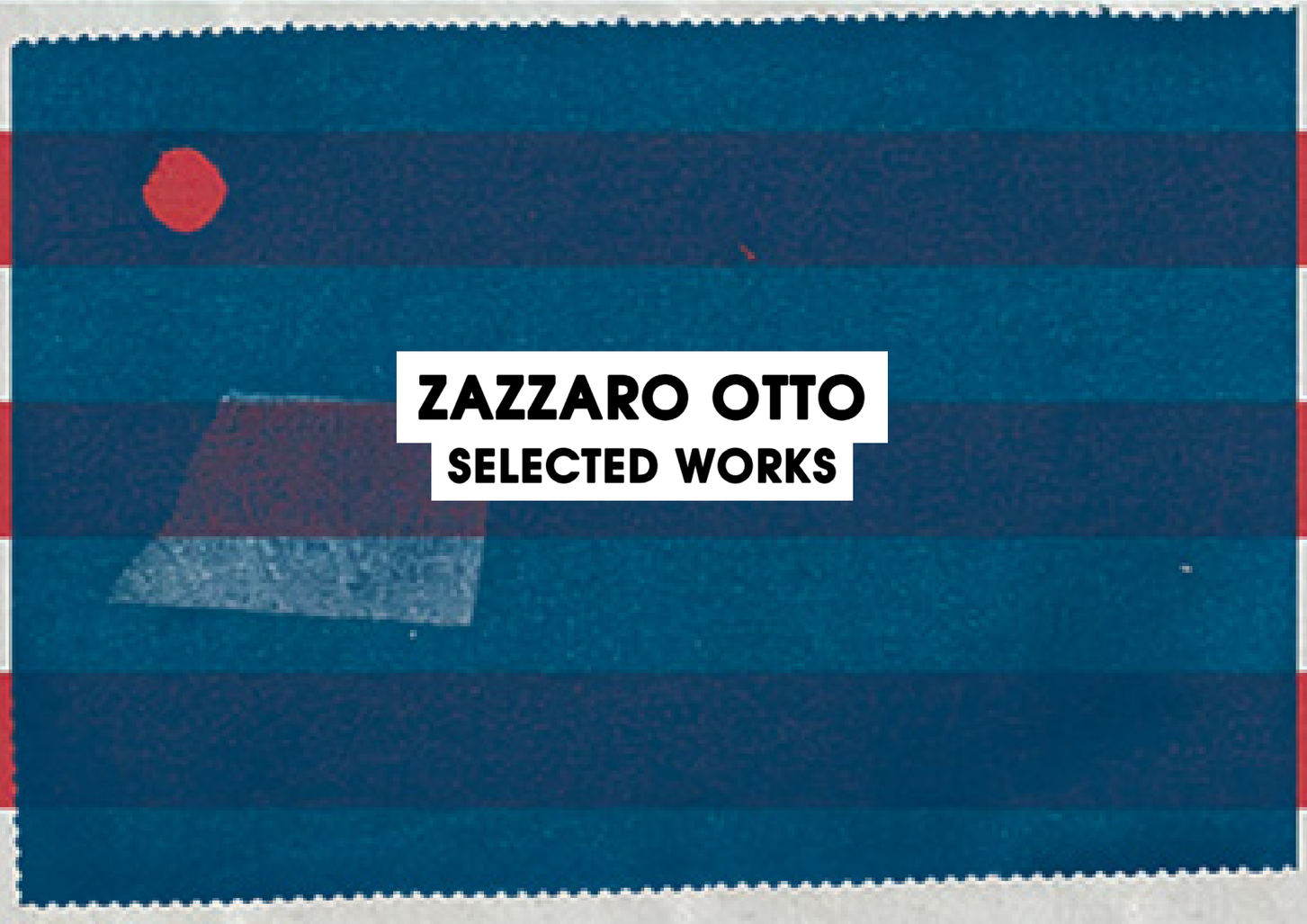


ZAZZARO OTTO

SELECTED WORKS

来自MUFU的问候

(IN A MATTER OF SPEAKING, I'M DEAD)

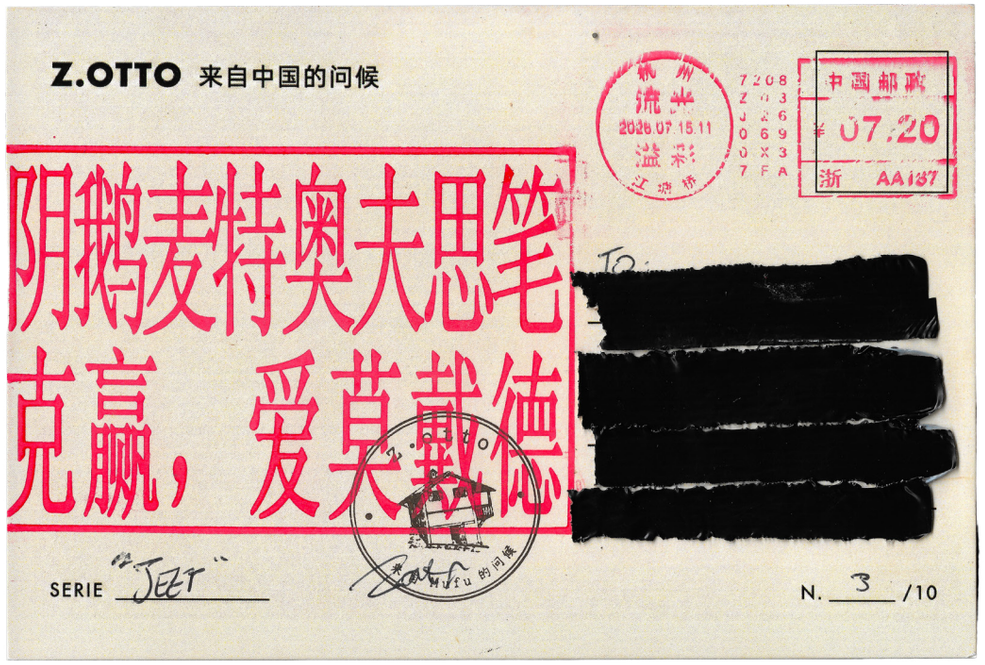
"In summer 2026 I disappeared for a month in China.
Whoever sought me found only silence.
In a matter of speaking, i died.

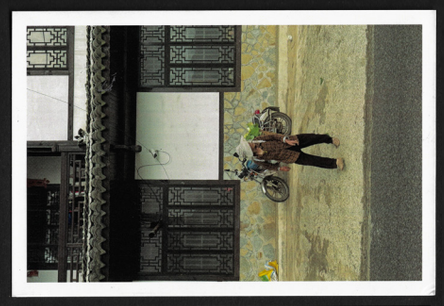
then I sent a postcard,
Greetings from Mufu."

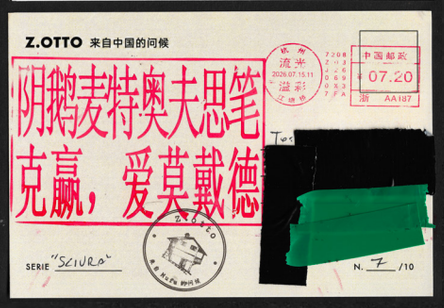
"阴鹅麦特奥夫思笔克赢,爱莫戴德" phonetically should sound something like
"In a matter of speaking, I'm dead"

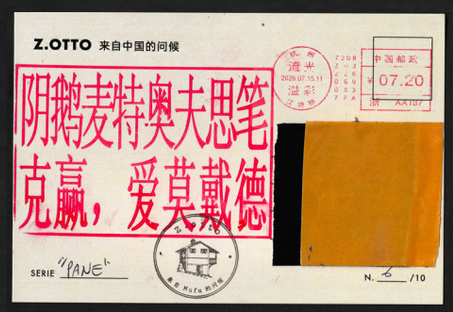
The message is unclear, and no AI can decode it.
Perhaps because the intention itself was uncertain; how much do I want you to understand that in a matter of speaking I'm dead? For how long will I be dead? And what if the postcard never arrives? In a matter of speaking, "you" were there but you didn't see what I saw,
so I send you a postcard as if I had answered that message.

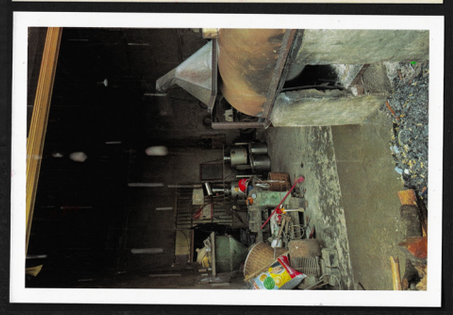
"来自MUFU的问候 (IN A MATTER OF SPEAKING, I'M DEAD)- Serie JEEP"
Scanned Postcard
10X15 cm

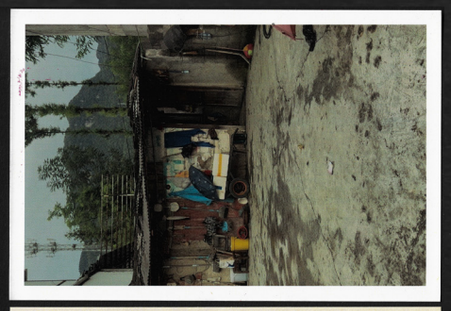


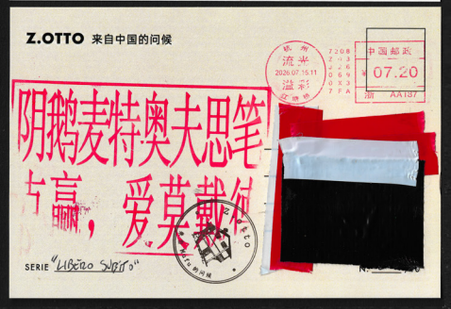


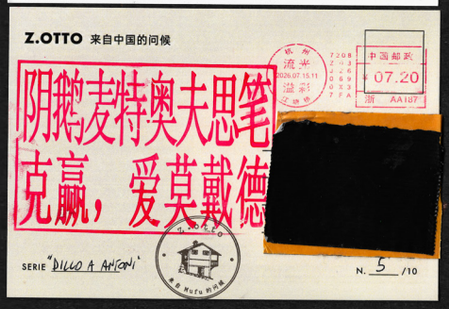

Z.OTTO 来自中国的问候
阴鹅麦特奥夫思笔
克赢，爱莫戴德
SERIE "SCIURO"
N. 7 /10

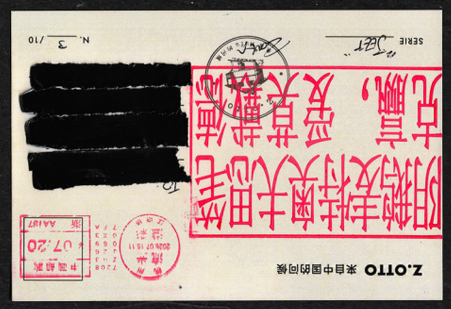

Z.OTTO 来自中国的问候
阴鹅麦特奥夫思笔
克赢，爱莫戴德
SERIE "PANE"
N. 6 /10

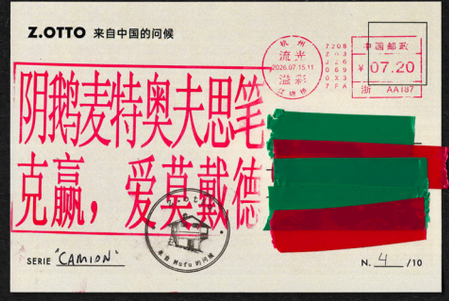


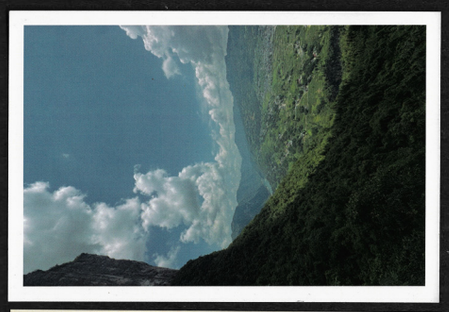


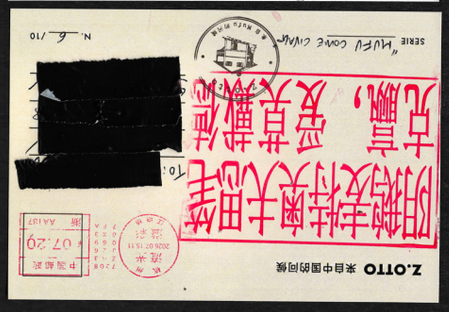

Z.OTTO 来自中国的问候
阴鹅麦特奥夫思笔
克赢，爱莫戴德
SERIE "LIBERO SPIRITO"

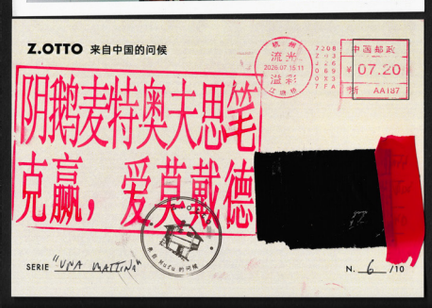

Z.OTTO 来自中国的问候
阴鹅麦特奥夫思笔
克赢，爱莫戴德
SERIE "DILLO A ANTONI"
N. 5 /10


Z.OTTO 来自中国的问候
阴鹅麦特奥夫思笔
克赢，爱莫戴德
SERIE "SIGH"
N. 3 /10


Z.OTTO 来自中国的问候
阴鹅麦特奥夫思笔
克赢，爱莫戴德
SERIE "CAMION"
N. 4 /10




Z.OTTO 来自中国的问候
阴鹅麦特奥夫思笔
克赢，爱莫戴德
SERIE "LUCIU COME CIVAK"
N. 8 /10


Z.OTTO 来自中国的问候
阴鹅麦特奥夫思笔
克赢，爱莫戴德
SERIE "UNA MATTINA"
N. 6 /10

Z.OTTO 来自中国的问候
阴鹅麦特奥夫思笔
克赢，爱莫戴德
SERIE "POLLEDRA TIPA"
N. 8 /10

SCACCIAR L'UGGIA DELL'OPENING CON UNA MINIMOTO POTENTISSIMA

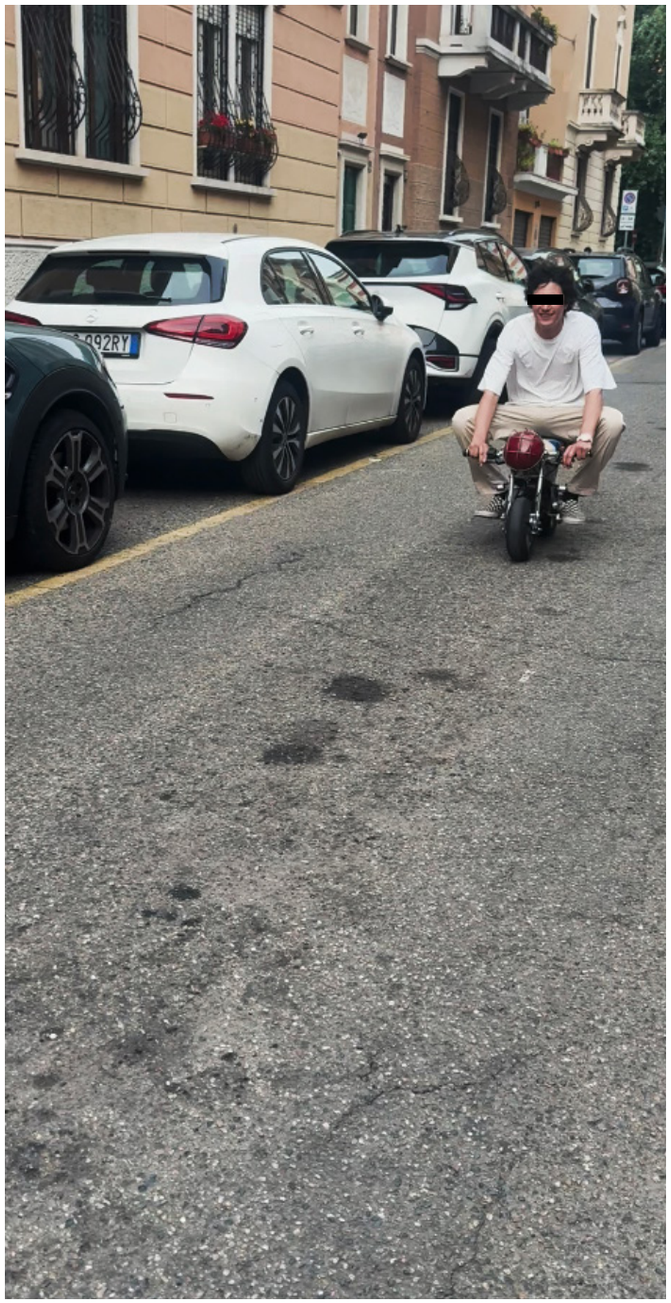
(HOW TO SHAKE OFF THE OPENING BLUES WITH AN INSANELY POWERFUL MINIBIKE)

"Tired of the same old boring contemporary art opening?
The prosecco's flat and the beer's warm?
Pretentious artists and snooty curators won't stop talking about their latest project?
Blow them all away with a super-fast minibike, those pieces of crap."

"Scacciar l'Uggia dell'Opening con una Minimoto Potentissima" Mixed media
125 x 65 x 60 cm
2025

Photo credits : MATTA

Exhibition's View during "RISSA" at MATTA.



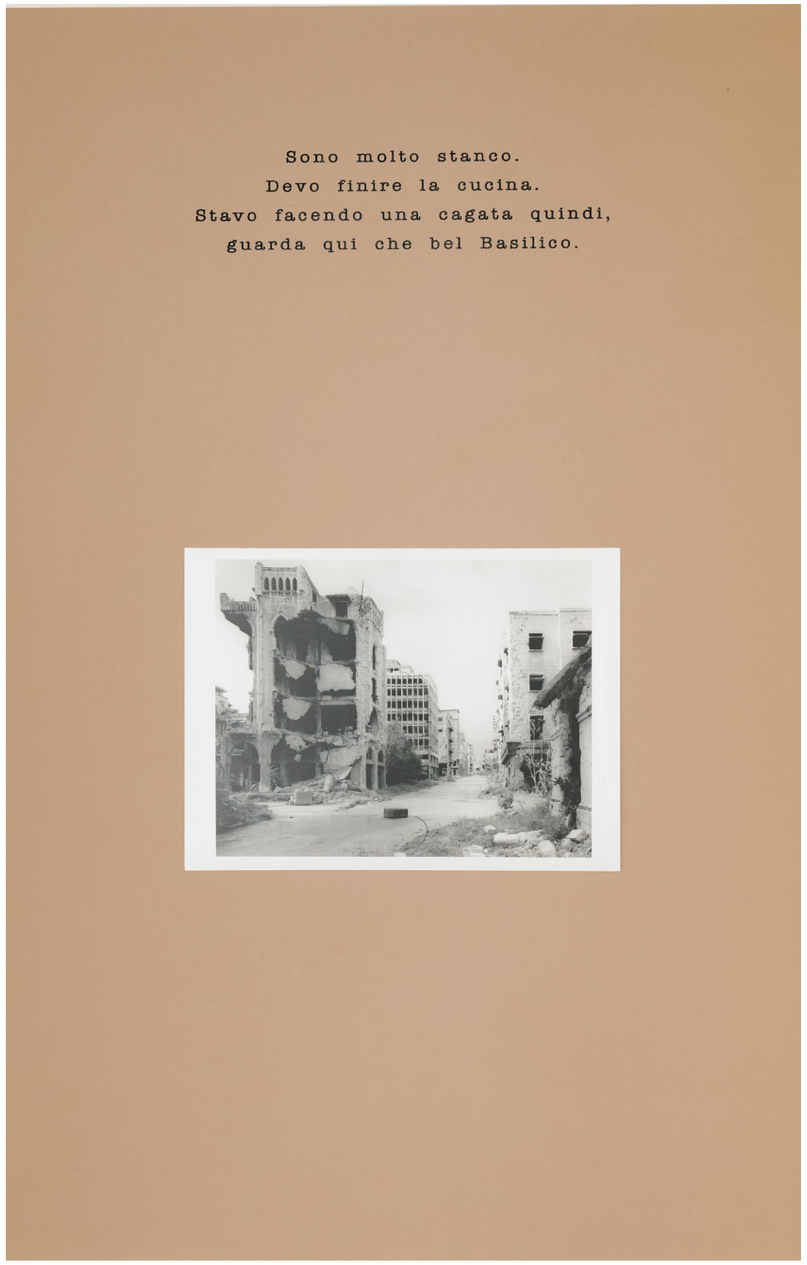
ELOGIO PARACULO
AL (LAVANDINO) INCOMPIUTO

A CHEECKY TRUIBUTE TO THE UNFINISCHED (SINK)

““I’m so tired. I still have to finish the kitchen. I was about to take a dump, but look at this amazing Gabriele Basilico”

“Elogio paraculo al (lavandino) incompiuto”
Mixed media Installation (Marble, steel, textile, original Gabriele Basilico’s artwork on frame named *“ Beirut” 1991*)
200 x 162 x 295 cm
2025

Photo credits : Michela Pedranti

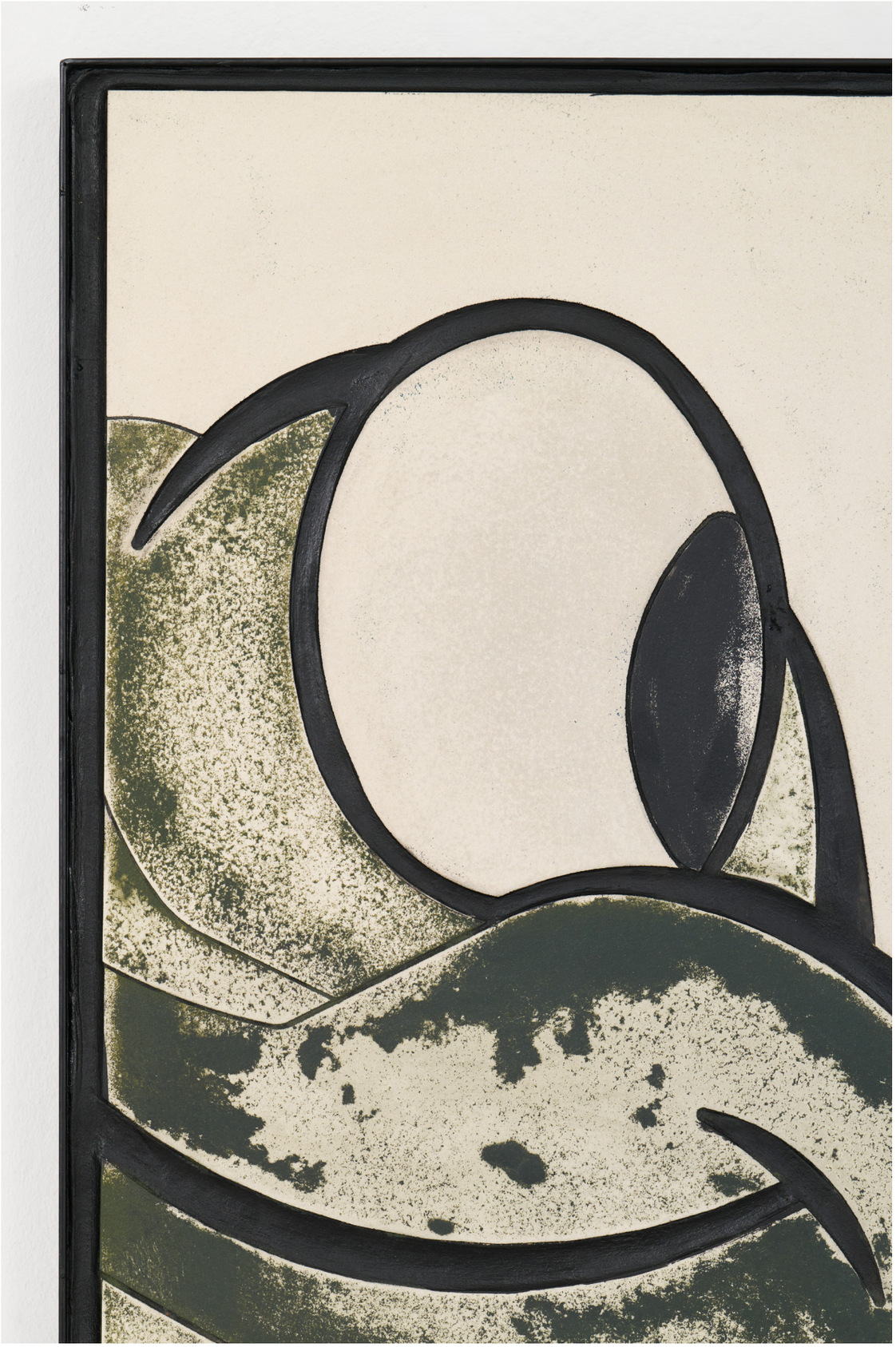

Sono molto stanco.
Devo finire la cucina.
Stavo facendo una cagata quindi,
guarda qui che bel Basilico.

THAT DOG WHO ATE YOUR BIRTHDAY CAKE

(SERIE)

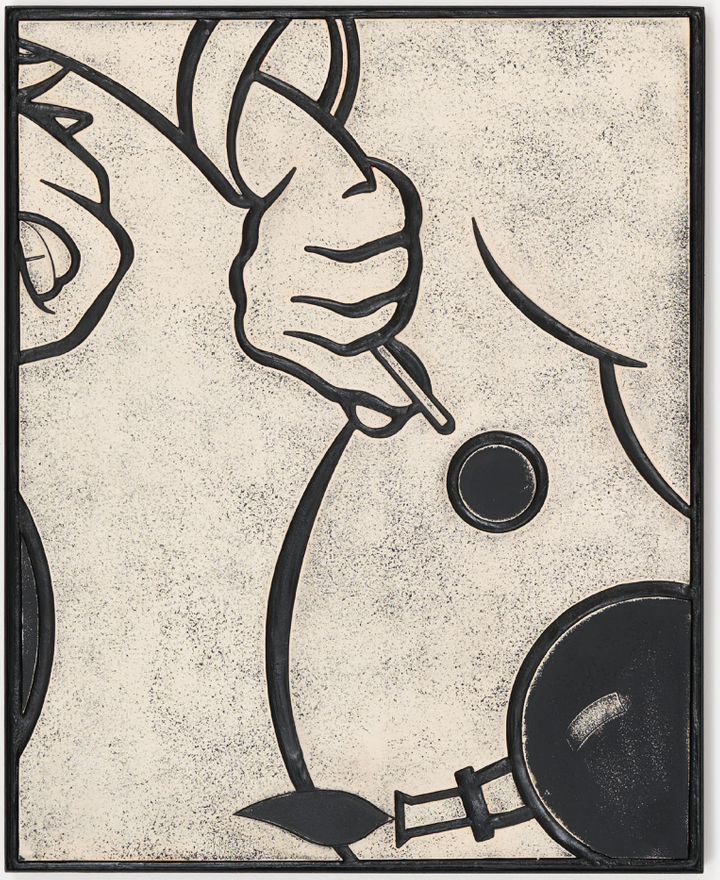
“During World War II, the Walt Disney Company engaged in a largely forgotten but historically revealing collaboration with the American armed forces, producing more than 1,200 custom insignias for military units across all branches. These insignias designed in Disney’s signature cartoon style featured beloved characters such as Mickey Mouse, Donald Duck, and Goofy, repurposed as mascots for bomber squadrons, naval divisions, and ground units. The intention was to boost morale and foster camaraderie, but the result was a strange cultural phenomenon: the grafting of childhood imagery onto the machinery of death. As if a cartoon could soften the trauma of combat, or as if the language of play could make war more palatable.

It is precisely this paradox that lies at the heart of Zazzaro Otto’s project That Dog Who Ate Your Birthday Cake, presented by ArtNoble Gallery at Vienna Contemporary 2025. Z. Otto examines the unsettling absurdity of “cartoonizing” war, exposing the tension between carefree innocence and brutal violence, between the promise of fantasy and the reality of destruction. The project que- stions the cultural hypocrisy embedded in this visual history an attempt to aestheticize violence by overlaying it with symbols of childhood joy, thereby transforming horror into something seemingly more digestible.”



“Cicciorana (figlio del Leone e del Gallo)” (detail)
Mixed media on porcelain stoneware mosaic, steel frame
83 x 103 cm, framed
2025

Photo Michela Pedranti
Text Laura Marras



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PER FARE UN TAVOLO CI VUOLE LA GUERRA

(TO BUILD A TABLE, WAR IS NEEDED)

“Everyday life’s things
tell us secrets
To those who know how to look and listen to them.”

“Per fare un tavolo ci vuole la guerra” (To build a table, war is needed) Mixed media
191 x 175 x 80 cm
2024

Photo Michela Pedranti

毛 澤 東

IL PROBLEMA DEL COLORE DEL BAGNO RISPETTANDO IL FENGSHUI (PAGINA 13)

Army green colors:
watermelon green, dolomites green, cotton green, ivy green, maya green, agave green, dublin green, islamic green, tyrolean green, oleander green, umbria green, dusty green, surrey green, iceland green.

“Il problema del colore del bagno rispettando il fengshui (pagina 13)” “the bathroom’s colour problem respecting fengshui (pagina 13)” collage
41 x 31.5 cm
2024

Photo Michela Pedranti

VERDI
MILITARE
PAG. 13
Verdi militare
D 6056 Verde cocomero
M 6069 Verde cotone
D 6049 Verde islanda
M 6068 Verde dusty
M 6071 Verde edera
N 6061 Verde oleandro
T.C. Smalto lucido
D 6057 Verde dolomiti
D 6052 Verde agave
D 6050 Verde dublino
D 6051 Verde maya
D 6054 Verde ivy
N 6062 Verde loden
N 6065 Verde umbria
T.C. Supermurale
D 6053 Grigioverde
N 6059 Verde tundra
Y 6060 Verdone
Y 6064 Verde surrey
N 6063 Verde tirolo
PAG. 13

CHEZ PLINIO
Verdi militare

I DON’T KNOW HOW, BUT I’M TALLER, IT MUST BE SOMETHING IN THE WATER

I don’t know how, but I’m taller, it must be something in the water.
The war evoked is between childhood and adulthood. In between, a time full of contradictions, regression and progress, aggression and melancholy. Of weapons and snacks. Growth is not always a conscious act: it is a heavy vehicle travelling on tiny whe- els. “I don’t know why I am taller. It must be something in the water.”

I don’t know how, but I’m taller, it must be something in the water
Mixed media
164 x 90 x 270 cm
2023

Photo Michela Pedranti
Text Laura Marras

Augustiner
älteste Brauerei Münchens
Augustiner-
Bräu München
gegründet 1328

CORN
FLAKES
Augustiner
älteste Brauerei Münchens
HELLES
unverkäufliches Eigentum
TREIBLADUNG 155 mm DM
HAUBITZE

Kellogg's
CORN FLAKES
Kellogg's
CORN FLAKES
CORN FLAKES

PALMO APERTO
(THE OTHER SIDE OF MT. HEART ATTACK)

“I won’t run far / I can always be found
If you need me / I’ll stay by your side”
To avoid experiencing the torment of being in limbo, people often exchange promises. Like at the end of a love afair. The words given as collateral, however, reveal all their insubstantiality. Like a carpet, which instead of keeping one’s feet warm, is itself fragile. And hides a visibly thorny ground.

Palmo aperto (The Other Side of Mt. Heart Attack)
Print on glass 84 x 63 cm 2023

Photo Michela Pedranti
Text Laura Marras

SUPERPLEASUREEMERGENCYSOFA
(IL MIO BRACCIO PER UN DIVANO)

Every emergency calls for a quick solution and an extraordinary ability to adapt. But if the emergency becomes everyday life, here is where the expedient, a makeshift sofa-bed made with few resources at hand (jumbled wood, wheelbarrow wheels, cushions lined with an awning) must necessarily acquire maximum solidity, thus becoming a sofa-ho- me, without however losing its temporary nature, its function of defence and possibility of movement. The reference to the aesthetics of war reveals the unfolding of an inner war.

SuperPleasureEmergencySofa (Il mio braccio per un divano)
Mixed media
206 x 200 x 163 cm
2023

Photo Michela Pedranti
Text Laura Marras

CINQUE BRAVI HELMETTINI

In the motorcyclist's code, a helmet on the ground is a distress call or a sign of danger. Five bronze helmets, a small army of children of the same cast, yet all different, each with their own scars. Each one protects itself or faces the same event in a unique way. On the ground, but together.

Cinque bravi Helmettini Bronzo
26 x 21 x 24.5 cm/each 2023

Photo Michela Pedranti
Text Laura Marras

OVUNQUE PROTEGGI

A drawing of a child from over 30 years ago - perhaps it is Z.Otto himself, or one of his brothers - found in the cupboard of an old, abandoned family home in the Apennines near Reggio Emilia. The work takes on the appearance of a votive image, which has the function of watching over the still un nished search for something that can be called home.

Ovunque proteggi
Pastel on paper
32 x 33 cm (framed)
1992

Photo Michela Pedranti
Text Laura Marras

LOREM IPSUM

In publishing and graphic design, lorem ipsum is a placeholder text common-ly used to demonstrate the visual form of a document or a typeface without relying on meaningful content.

Artist's interest in the architecture of the Kunsthaus Dahlem pushes him to focus on It's origins as a former state studio built between 1938 and 1942 for Arno Breker, of whom here todayno trace remains.
It does so through a site-specific installation on the external front and rear of the building.
Lorem Ipsum Dolor Sit Amet, meaningless Latin phrase used in graphics as a filler for embedding text in a layout amplifies the concept of container without content: the placeholder highlights that an element of meaning is missing in that place.
The Fraktur font, used by National Socialists in the thirties, reinforces the need to always deal openly with the past giving priority to historical awareness.

Site-specific on Kunsthaus Dahlem Berlin 2020,
320x40cm Mixedmedia

Photo Jan Brockhhaus © 2020

dolor sit amet

Artwork of the exhibition

HELMETTO

This motorcycle helmet that looks like a war helmet, apparently found instead rebuilt, it is not just any helmet.
Through an oxidation process the helmet takes on the appearance of an archaeological Find.

The Historical reworking evokes memories like the unearthed helmet of fallen soldier, but this is precisely how the recontextualized object keeps its meaning intact longer pure, releasing vital energy again.

Bronze, 2020

Photo Jan Brockhhaus © 2020

FANTIC & CRUSADES

*"In this way, trough long centuries of barbarism, rust will consume the misbegotten subtleties of malicious ingenuities that have turned them into beasts made more inhuman by the barbarism of reflection than the first man had been made by the barbarism of sense"**.
G. B. Vico, Princìpi di scienza nuova (1744)

A rigged moped, overloaded with symbols of medieval Christianity. A lance, the red and white reminding Saint George's cross. Let's imagine it turning and roaring from the streets of a district, in Milan, where today a large number of immigrants is massed, and where right-wing nationalists collect more and more support.
On its body it's possible to read "Deus le volt" (God wants it), the motto coined by Peter the Hermit, instigator and leader of what is recorded in history as the Crusade of the Paupers (XIth century) when all sorts of people - mendicants, priests, monks, women, soldiers, lords and even princes - left for Asia Minor to hunt the Turks, on expeditions never made official by the Church.
Against a military green background, a fabric wall recreates the setting of this contemporary crusading vehicle. A mobile strip turns non-stop on itself, while on the outside everything appears still.

Zazzaro Otto investigates the aesthetics of war and the effects it has on the most destructive human instincts, including its own peculiar ability to bring out those instincts' playful implications and paradoxical excesses. In this case, the war of religion raises other questions: the hunt for the different, the desire of imposing one's creed, the surplus of iconography and the slogans that re-emerge punctually during all periods when humanity degenerates back into barbarism. Thus, a strict order initiates a great and violent period of chaos, for the most disparate human and divine motivations, without actually resolving anything definitively.

Regarding cyclical movements and immobility, courses and recourses investigated so much by historians and philosophers, this work offers a great additional support: an intelligent and subtly ironic aesthetic approach which attracts, astonishes and makes one think all at the same time.

Milan, 2018

Mixedmedia

DEUS
LE
VOLT

POPPYZON

In this new era of digital technology, individuals are constantly overwhelmed by plentiful information, which are very often communicated in a rather simplistic way. This great abundance of news and unchecked facts challenges our society with a new threat: the illiteracy of the population and consequent growing incapacity of people to recognise real information and verify its sources.

Investigates limits and failures of technology and the increasing impoverishment of language which characterises the so-called 'Information Society'.
In 2015, Italian famous author Umberto Eco received his honorary degree in Media, Communication and Culture from University of Turin. On that occasion, Eco asserted: "television had once promoted the 'village idiot' as a means of allowing the viewer to feel superior. The 'tragedy' of the Internet is that it has promoted the village idiot as a 'bearer of truth". What the author meant is that the kind of inducement to expression that social networks tend to encourage, has legitimized people to speak spontaneously - 'without any filters'- and has given them the right - by some perceived as an actual duty - to freely express themselves without leaving any space to some form of self-censure.

The word 'Poppyzon' comes from Ancient Greek Poppyzonti which literally means 'the one who clucks with the tongue'. Coming from still uncertain origins, this expression has been firstly adopted by comic playwright Aristophanes, and it has been later used by Pliny the Elder to describe a person who imitates the noise made by the stamp of a horse's hoofs.

The exhibition 'Poppyzon' uses Ancient Greek and Latin language ability to summarise complex ideas into one effective word or concept, as a tool to make the audience reflects on the complexity of technology.
The artwork of Zazzarro is a machine that reproduces - intentionally in a wrong way - the sound of the click of a tongue. Starting from a shape of a foal's tongue, Zazzarro Otto has created an automatized prototype made with silicon, which repeatedly twists without never reaching its wished result. The artwork represents Zazzarro's idea of a future run by technology, and appeases the feeling of powerlessness that we face when staring at a machine capable of reproducing and enhancing human behaviours.

With the artpiece 'Focolare Domestico', the artist carries on his analysis through the manipulation and deformation of a screen, which functions through the use of light coming from a flame and not from a traditional backlight system. The artist's intention is to draw a parallel between its work and the myth of Prometheus: as knowledge is transformed in techniques through the use of fire in the fictitious story, here the flame represents the tool that makes the device work. The video displays a superposition of images of horses, running in nature, and some extracts of an interview made by CNN to Susan Bennet, the woman who gave the voice to Siri, Apple's virtual assistant. The distinction between the useful and the superfluous increasingly disappears, as the context is one in which mistakes - either human or digital - are no more acceptable.

Paris, 2018

Click to Video

FIXITAGAINTONY

Tapisserie de Mirafiori

Over two seats of a Fiat Ducato, a famous Fiat van model, the artist has hand-sewn a personal historical reconstruction of the renowned Piedmontese company, following the phases of a chain of assembly.
He did so by drawing inspiration from the technique and aesthetics of the Bayeaux tapestry, with which in the XI century the Norman conquest of England was narrated in images.

Here it is the object, the finished product, that hosts the memory directly on itself, like a tattoo of the dialectic and the clashes between business and working class from which it was born.

Milan, 2017

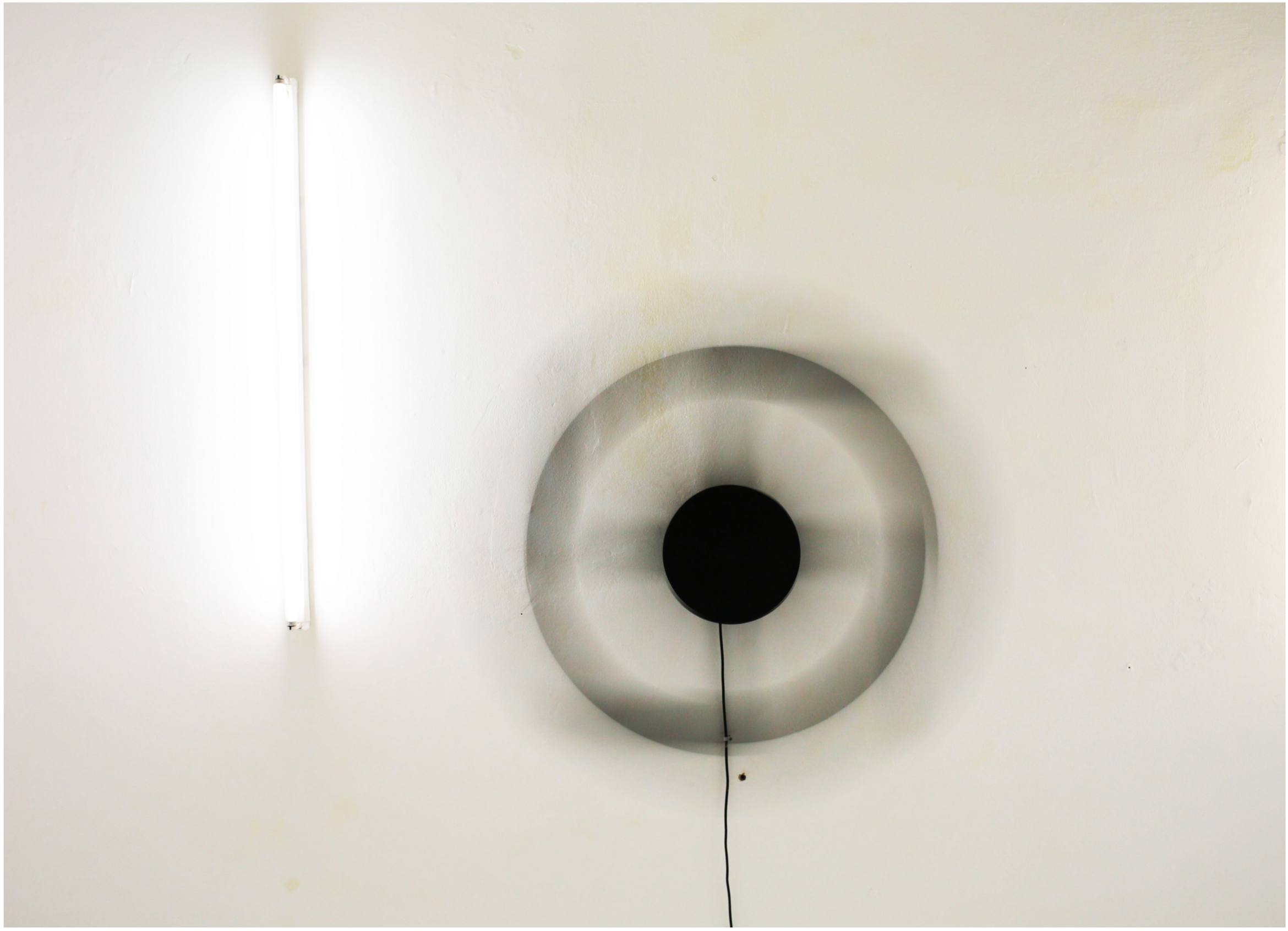
Mixedmedia

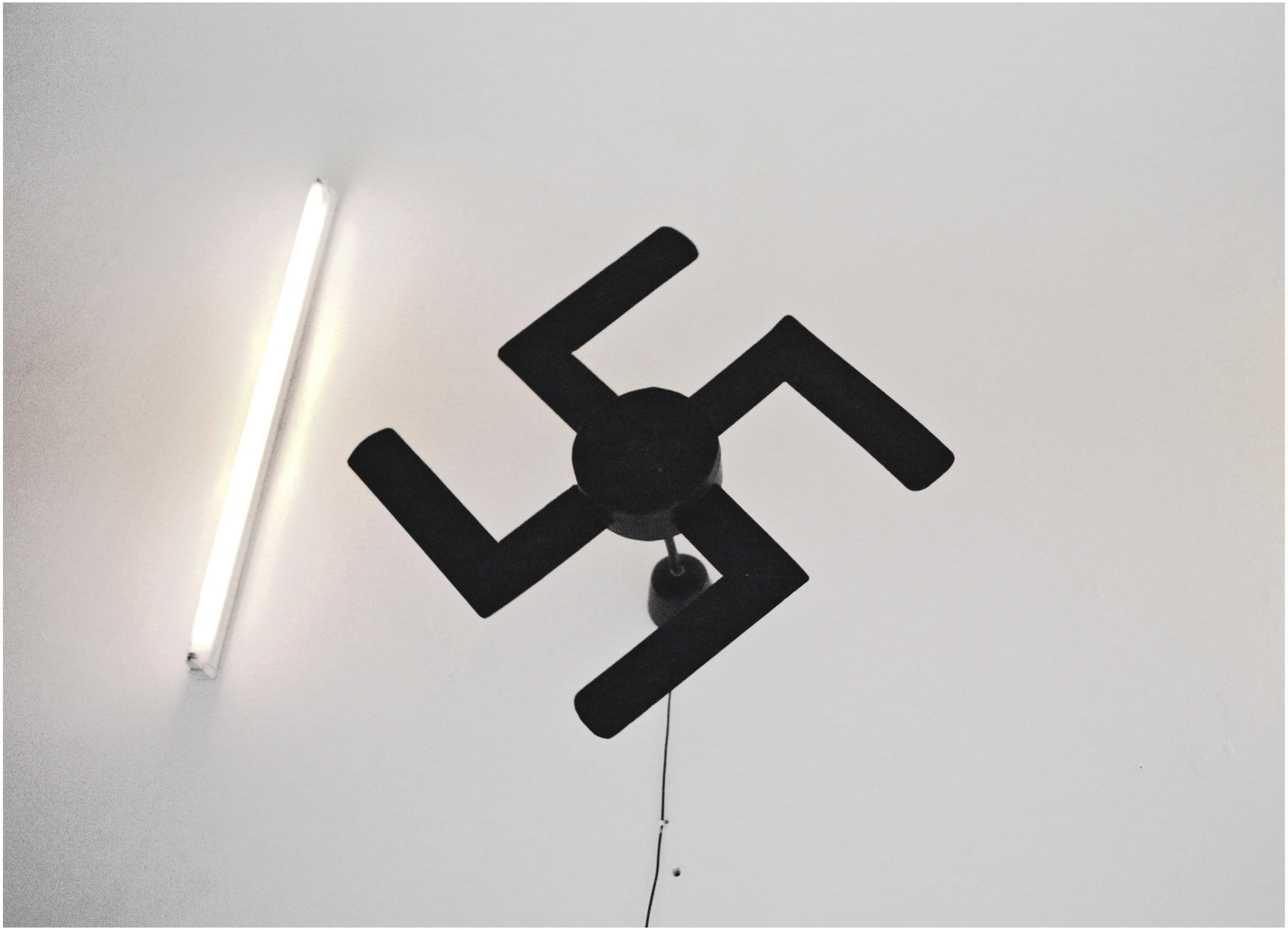
FIAT
CGIL
FIX·IT·AGAIN·TONY

ICH KANN BEI BESTEN WILLEN KEIN HAKENKREUZ ENTDECKEN PT. 2

I installed this modified Ventilator during a Berlin group exhibition.
I asked to be alone during artwork's installation and i pretended to let ventilator's eingine works 24h during all exhibition's period.
Audience didn't pay attention to it considering part of the room.
When Exhibition ended I turned the ventilator off.

Berlin, 2016





NYLON. A FAMILY BUSINESS

“In those times you had only Rayon. They used to produce it in northern Italy.
When it got wet, it start- ed to fall apart.
As a child, I used to collect parachutes from the fields to sell them at the market.
Then in ‘43, some- thing new started to rain down from the heavens. It was sturdy, waterproof and elastic. Strange things fell from the sky in times of misery..”

My grandfather Ermanno comes from a saddlers’ Family.
“Al Sler“ so they called his grandfather Giuseppe and so them called his Father Romano.
During IIWW american’s parachutes were made by silk. The silk was bought from Japan. When U.S. joined the war Japans stopped to sell silk to them, so they started to produce Nylon.

With Nylon, seen for the first time thanks to parachutes left on the fields by the American soldiers landed in Emilia, my grandfather built his fortune, a little artisan company building waterproof coverings structurers.
I’m a saddler.

Mixmedia Installation, IIWW American Parachute, Metal, Motors.

CANOPY ASSY. DWG. NO. 43G14990
CONTRACT NO. W-33-038-AC-3612
SERIAL NO. AAF-44 197308
DATE OF MFG. JAN 1 1945
PIONEER PARACHUTE CO., INC.
MANCHESTER, CONN.
24

Click to Video

BEEPHUMANBEEP

BEPBEPBEPBEP BEPBEPBEPBEP BEPBEPBEPBEP BEPBEPBEPBEP
BEPBEPBEPBEP BEPBEPBEPBEP BEPBEPBEPBEP BEPBEPBEPBEP
BEPBEPBEPBEP BEPBEPBEPBEP BEPBEPBEPBEP BEPBEPBEPBEP
BEPBEPBEPBEP BEPBEPBEPBEP BEPBEPBEPBEP BEPBEPBEPBEP
BEPBEPBEPBEP BEPBEPBEPBEP

Berlin 2016
Mixedmedia performance

Click to Video

(REGIE) POSTE

This photo shows a detail of Palazzo delle Regie Poste in Milan, a 1920's building architectural style, transformed into a business center that today houses, between the others, Amazon, the Walt Disney Company and a large banking institution.
Silhouettes of fascist symbols are imprinted on the wall.
The attempt to eliminate them was made in part vain from the properties of the stone, which over time has made them re-emerge.
This image opens the exhibition to re-evoke the impossibility of getting rid of history
hiding its traces.

Milan 2016
Analog photography

REGIA
POSTE

PERDONO

Baghdad, 2003,
Kadhim Sharif al-Jabouri had once repaired Saddam Hussein family's motorcycles, but was also imprisoned by Hussein after falling out of favor. He says that 14 or 15 members of his family were executed by Hussein's regime.
Kahdim is most famous for attempting to use a sledgehammer to bring down the statue of Saddam Hussein at the Firdos Square in Baghdad in april 2003.
In an interview by the BBC in 2016, more than 13 years after the invasion, Jabouri speaks of his longing for the relative peace of the years before it.
"There was corruption, infighting, killing, looting. Saddam killed people, but it was nothing like this current government,"

"PERDONO" (forgiveness) is a Found-Footage documentary video* added to an Italian pop song from Caterina Caselli, written in 1966

** Sources : BBC,youtube, Al Jazeera*

Berlin, 2016

Click to Video

SPADA DA 5

“Hundred children. Three 5 Swords. We used to sit on the benches like sprinters on the starting line, waiting for the Nun’s hands to clap.”
Sword of 5 is not an Icon Of A Complaint Against A form of education Receipt.
“Spada da 5” is the discovery of a root, the recognition of a button nucleus, nestled in childhood.

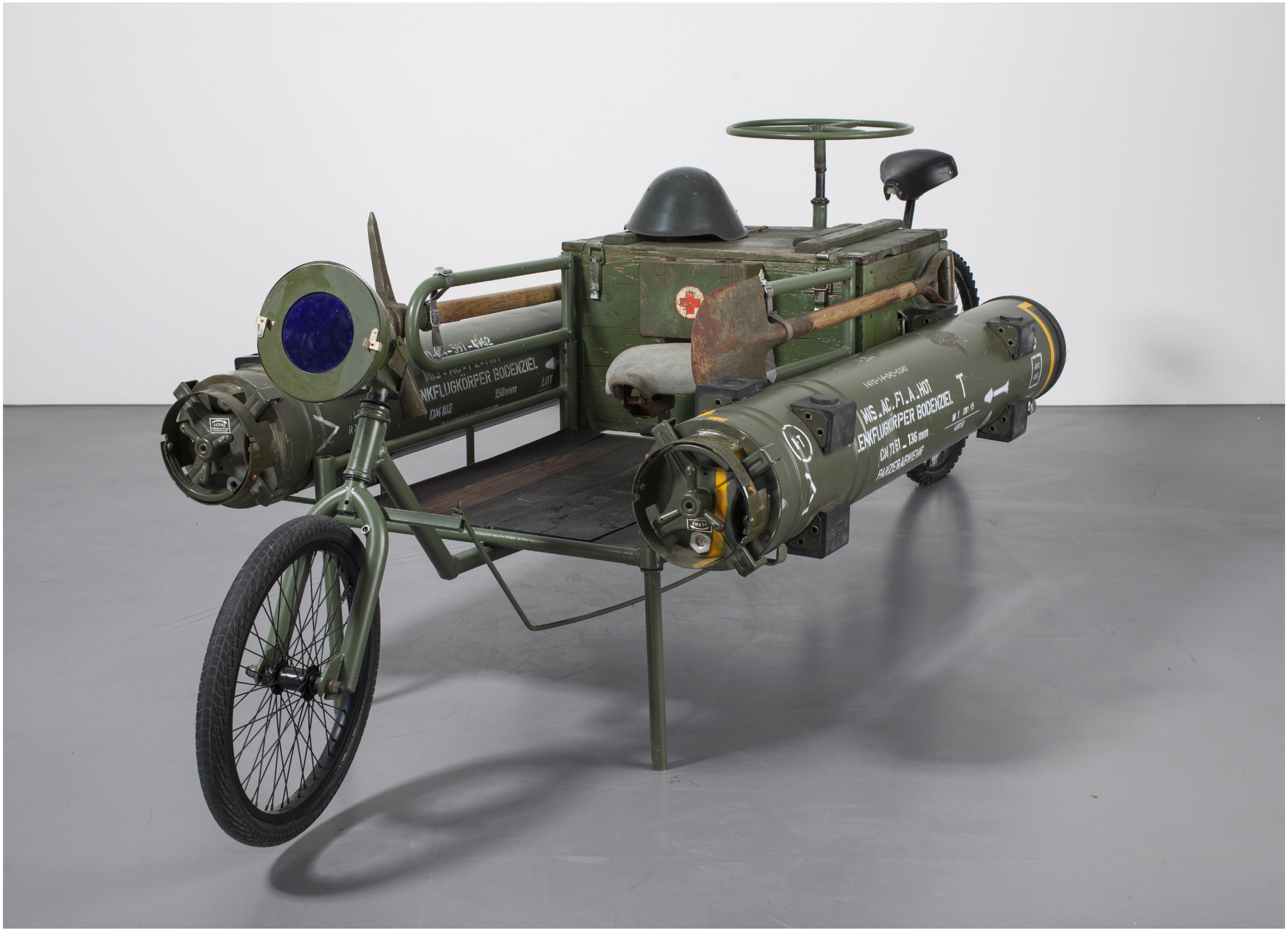
Copper

Berlin, 2015

KRIEG IN PRENZLAUERBERG

I built a bicycle “long-john” style with old bike parts and DDR armee stuff.
The work mocks the steady escalation of bicycles as alternative transport way and therefore “green”. green as the military aesthetic that reminds us that the human being as far as looking for alternative solutions for a better world, it remains anchored to the idea of war. Krieg in prenzlauerberg, who is the coolest hipster in town?

Berlin, 2013


NKFLUGKÖRPER BODENZIEL
150mm
DM 102
NIS_AC_F1_A_HOT
LENKFLUGKÖRPER BODENZIEL
DM 72 B1 _ 136 mm
PANZERABWEHR

MIS _ AC _ F1 _ A _ HOT
LENKFLUGKÖRPER BODENZIEL
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