



[FEDERICO VEZZARO]

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Italian artist **Federico Vezzaro** began his research on the oxidative process in 2008. Before that, he had built a career in the furniture industry, focusing on the niche of bio-construction during the early 2000s, a time when the field was largely unknown and financially challenging.

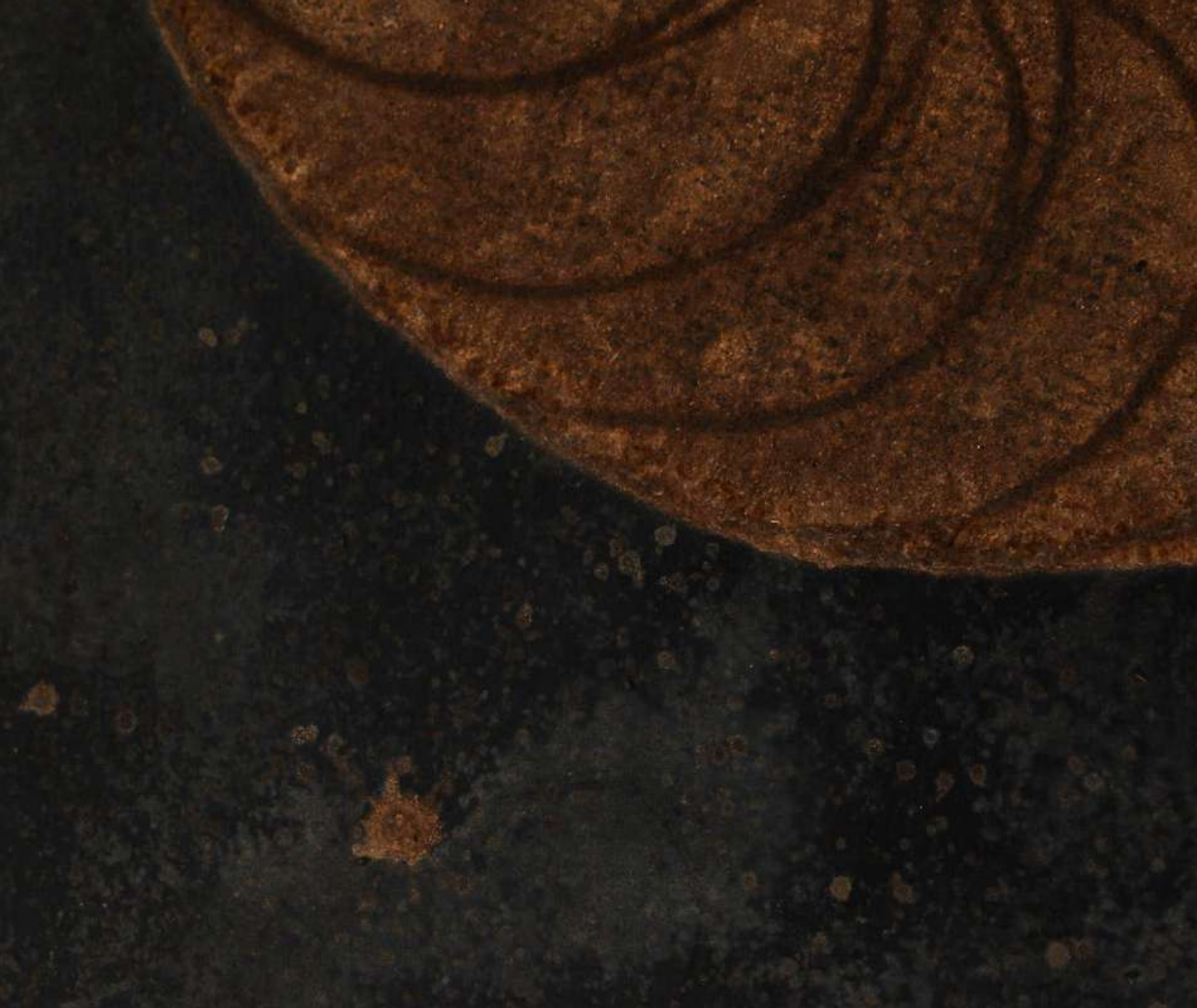
His passion for using natural raw materials often led him to develop his own formulations for paints and finishes, blending traditional techniques with eco-friendly alternatives. Alongside his work, he nurtured a fascination with psychology, anthroposophy, and a natural style of living, which fueled an innovative approach to creating unique, sustainable solutions in his craft. By 2012, he discovered a method to stabilize the oxidative process, preventing further degeneration.

In 2022, he developed a groundbreaking technique that employs a completely natural production process, capable of creating vibrant and stable colors over time, using only acid-without added colors, pigments, or other ingredients. This color stabilization involves an intricate process with over 15 steps, culminating in a comprehensive workflow of approximately 22-25 steps, tailored to achieve the desired hues.

*“Acidic matter gives and takes life. It is a tyrant.
I believe it is the best metaphor to grasp the
concept of time.
In time, it manifests. In time, it creates.
In time, it destroys. In time, it annihilates!”*

About Rust Art

A new form of groundbreaking artistic endeavour. The colours come from within the material. The chemical process renders a pure spontaneous and unpredictable outcome. It is the symbiosis and interaction of elements, brought together by the artist that underpins this alchemy. It is irrational, yet the process is contained within a systematic, precise methodology. This is rust art, this is Federico Vezzaro's signature.





*“Acid, an element brimming with rage,
can only express love if given
the right conditions.”*

Humble Iron, Acid Etching, Oxidation

The original material is humble iron, which has accompanied humanity for millennia, one of the true engines of technical innovation. Its true identity comes from the aggression of the acid. A true act of violence. This aggression somewhat mirrors those initial conditions of creation: electrical exchanges are created, exploiting environmental conditions such as humidity, oxygen, and temperature. Electro-chemical-physical transmutations occur. The plate begins to live at this moment. First, the form is created, then life is given to it. Through the violence of the acid, life is conferred. The same impulses (acid etching), but calibrated and distributed differently: the colors that emerge are breathtakingly beautiful. The hues, always different, are enchanting. They won't last. Decay is inherent in their very nature. To prevent this from happening, the process is obsessively, maniacally suspended, halting that becoming.



“The challenge? To make stable a system that by nature is susceptible to even the slightest variations... Through countless mistakes and deteriorated creations, I succeeded”



Making the Unstable Stable

Years of fieldwork, empirical testing, sleepless nights haunted by the problem to solve, meticulous observations, parameterized under standard conditions and daily annotated in order to observe and extrapolate the trend of an electro-chemical-physical process. Then cataloging hundreds, thousands of sequential photos, videos, timelapses, and drawing conclusions through both a physical-practical-realistic approach and a theoretical-mathematical one. Stabilizing rust and fixing the color is like conducting an orchestra, where every single step tunes, unifies, and harmonizes an aspect in favor of the whole system, creating a sublime, subtle, and vibrant harmony. The entire process, from the first brushstroke of acid to the final waxing polish, consists of about 30 steps, depending on the finishes.



More than Colours

Beyond the technological innovation that allowed to obtain stability, there was a more inspirational challenge to it. To create vivid, bright colours, with stable and clear pigmentation. Not only that, because it is not just about creating colour, but spectacular oxidative crystals, three-dimensional, multifaceted structures that change in chromatic response with the angle of light incidence, shifting in intensity and nuances. It's not a flat, pigmented background but a vast array of microscopic, crystalline, perfect, iridescent three-dimensional structures.



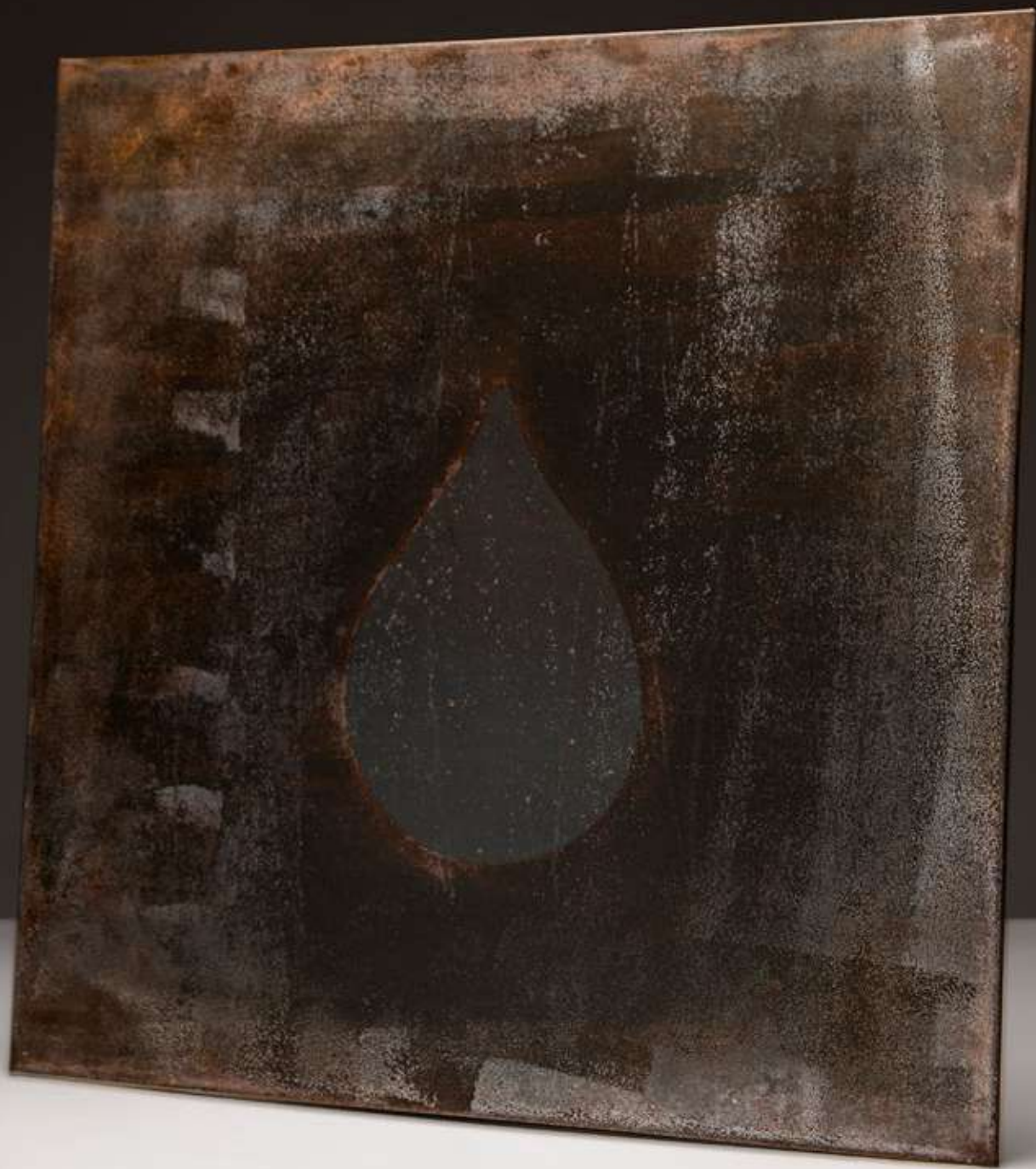
*“The colours are generated expertly, uniquely
and innovatively, managing the external
environmental conditions and the artist’s state
of mind, while battling on a variety of chemical
and physical fields”*



“Stone Age. Age of Technique. In between, the oxidized plate, a synthesis of raw, self-contained rock art and industrial technique represented by the plate itself, with the metal, the fire and the laser that gave birth to it”

The subject behind Federico's Carmine Crusts

The representation must focus on two aspects: an ancestral, cultural, anthropological dimension, and a futuristic aspect of technology, avant-garde, and science in its finest expressions. However, science and tech are no longer positively managed by humans. The consequences for life and the environment are now unpredictable. It is absolutely out of control! Just like rust, it cannot be tamed. Federico's 'carmine crusts' and his plates, however, remain something analogical, distinct from increasingly invasive digital phenomena. In search of a new philosophy of life that can uproot outdated concepts related to technological sustainability, for a future capable of exploring love, respect for the environment, awareness, and peace in a deeper fashion.



[04586]

anno 2024
60x60 cm

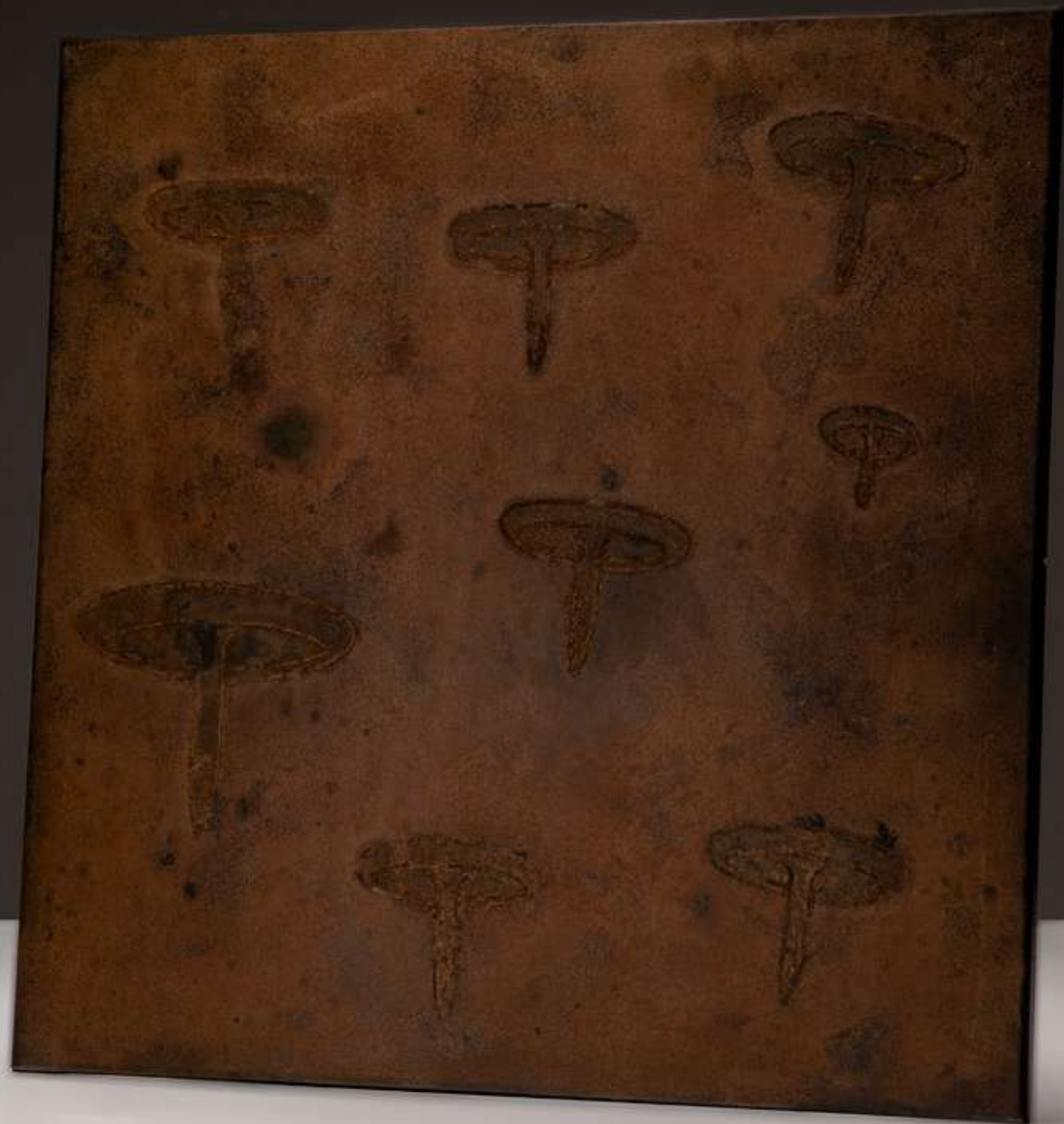




[20458]

anno 2024
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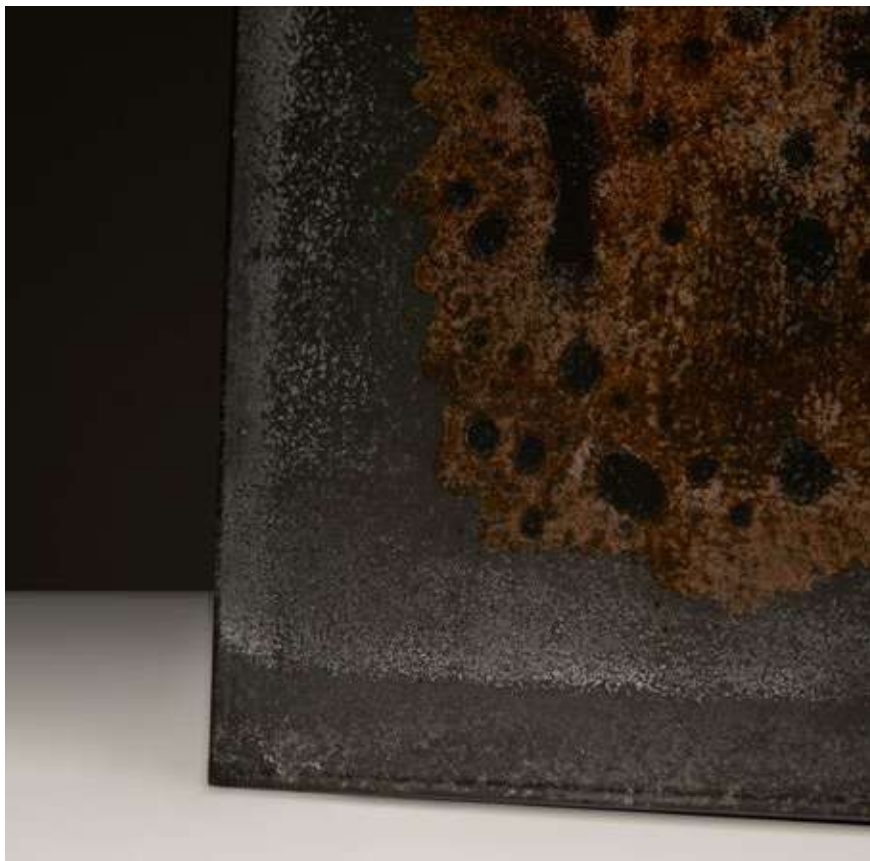




[33988]

anno 2024
45x72,81 cm





[45868]

anno 2024

42x68 cm





[48204]

anno 2024

60x60 cm





[94848]

anno 2024

42x72,81 cm





Καιρός



[68343]

anno 2024

60x60 cm





[82045]

anno 2024
42x68 cm





[84820]

anno 2024

45x60 cm





[86834]

anno 2024
42x68 cm







Κρόνος

[48482]

anno 2024
27,81x45 cm





[89484]

anno 2024

27,81x45 cm





Χώρος

