

// S t e f a n o C a i m i



## B i o g r a p h y

Born 1991 in Merate, Italy. He lives and works in Milan.

His research is focused on the natural landscape as a mixture of ecological relationships, natural processes that keep the landscape alive and generate the image we perceive of it. His work emphasises these processes by setting them in a technological, reductionist, scenarios where shape, color and matter highlight their fundamental role within the ecosystem.

*"I've always been fascinated by the biological complexity I find in nature.  
A dense network of hidden and interconnected relations"*

He seeks a tension between detail and context, a complexity that leads audience to a continuous shift of perspective. Math, ecology, programming and chemistry are the media used to focus the subject of an artwork in order to inspect the process of its creation. He adopts a transdisciplinary approach encompassing new media, sculpture, photography and installation.

Stefano Caimi's works and installations have been exhibited at diverse solo and group exhibitions in Italy, Netherlands, China and the United States. His work is held in various public and private collections, including AkzoNobel Art Foundation (NL), Anthropocene Collection of MUSE Museum (IT) and In4Art (NL). He actively collaborates with Dolomiti Contemporanee (IT) and Centre for Studies on Alpine Environment, University of Padua.

Since 2019, he is professor of Computer Art at New Academy of Fine Arts in Milan. His course is focused on how digital media have changed the way to thought, make and distribute art in the last century.

*"Language and nature are two main elements in Caimi's work, his research processes investigate the possibility of restoring, in a way that we can understand, the extraordinary communication capabilities of the plant world. That dense network that we know is made up of a continuous and consequential chain of causes and effects that intertwine life and death, and that unhinge the beginning and the end in favor of the concept of cyclicity.  
In these processes, often elusive to our senses and far from our threshold of attention, Stefano's work is inserted and his need to stop that moment. Through chemistry, physics and the language of technology, the artist succeeds in crystallizing phases of these processes, so as to make them immersive and real, visible to the human eye. Without distorting their nature but suspending it with alternative and similar processes."*

Annika Pettini

## Arborescent



### Arborescent #7 #8 #11, 2024

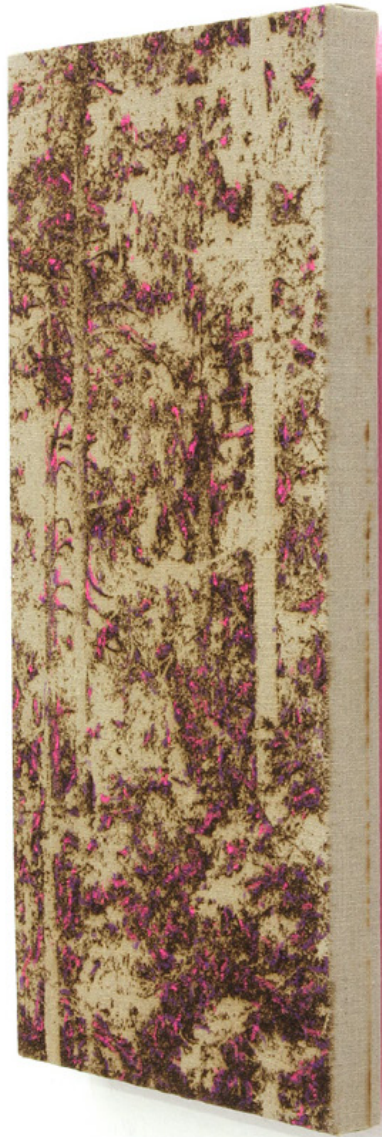
Custom software, CNC laser engraving, pyrography, oil pastels, acrylic paint on linen  
180 x 80 x 4 cm | 70¾ x 31 ½ x 1 ¾ in – UNIQUE – UNIQUE

Multiple fires -material, sensorial, perspective- tell the story of the alpine forests that the artist observes, inhabits and returns. At first, the surface of the linen is burnt, charred, to reveal landscapes of burnished foliage, stem and fallen trunks. The photographic image is impressed on the canvas by a pyrography and a numerically controlled laser machine programmed ad hoc by the artist. Then the action becomes pictorial and instinctive, searching for the specific dawn. Violet and pink make their way into the canvas, giving three-dimensionality and vibrant light to the nocturnal, boreal forest.

A multitude of burnt dots come to life in the artist's ongoing search for a link with the cosmos, with the cyclical nature of natural processes.

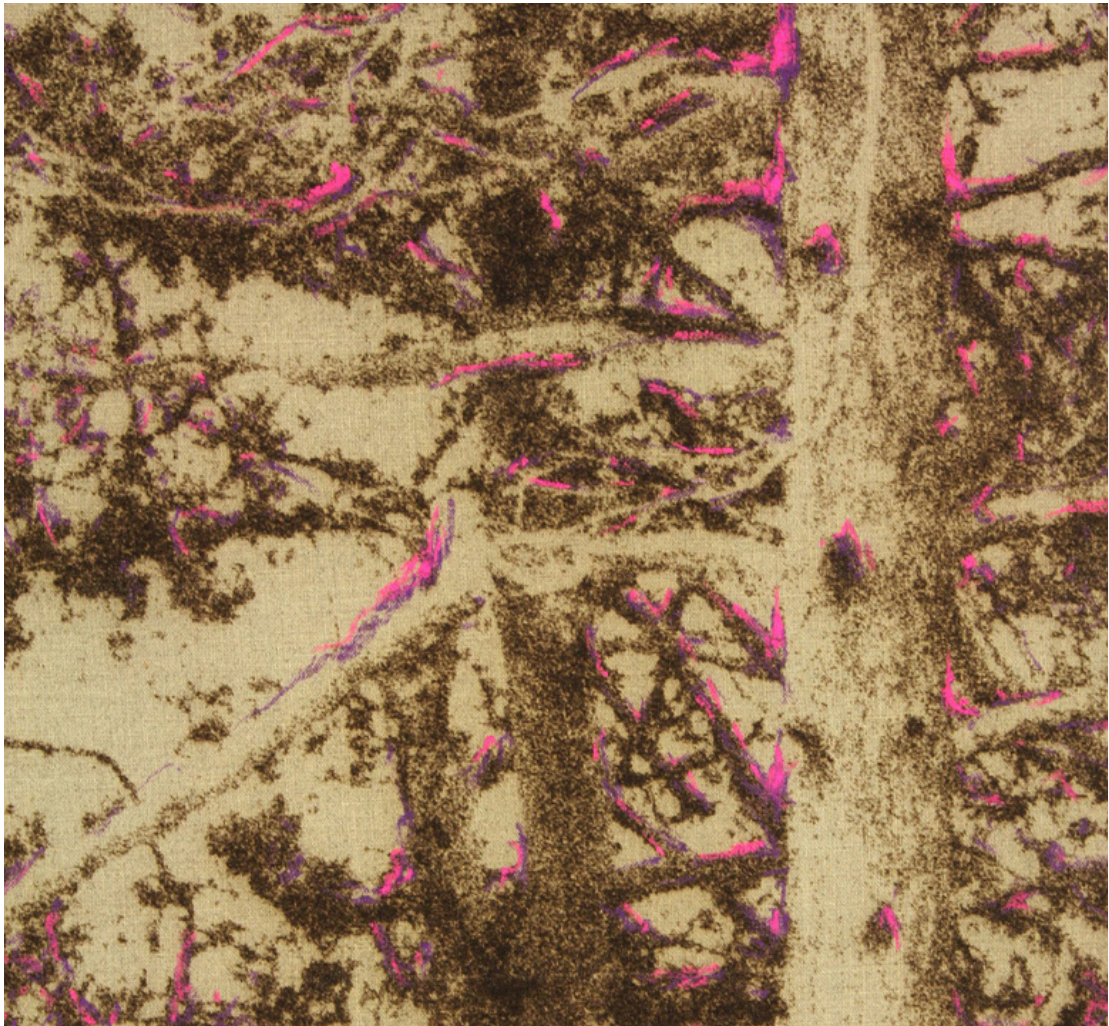
The Arborescent series explores the theme of changing woodland, in flames due to the overspread of the beetle bark, at the hand of man, in the colours of the sun, dusk and dawn.



















# Phytosynthesis



**Phytosynthesis – Dahlia x Cultorum, 2021**

Custom software, inkjet fine art print on cotton paper, bleached Toulipier wooden frame, museum glass  
110 x 110 x 5,5 cm | 43 ¼ x 35 ¼ x 2 ¼ inches – UNIQUE

ατομοι and κενόν. Atoms and vacuum. These are the only two real principles in nature according to the theory developed by the two philosophers Leucippus and Democritus. Atoms, subject to the alternative interplay of chance and necessity, and vacuum, as the very condition of motion. According to the two atomists of Abdera, the world as we know it is the resultant of disordered motions of particles that bounce, collide, change direction, bind, and meet.

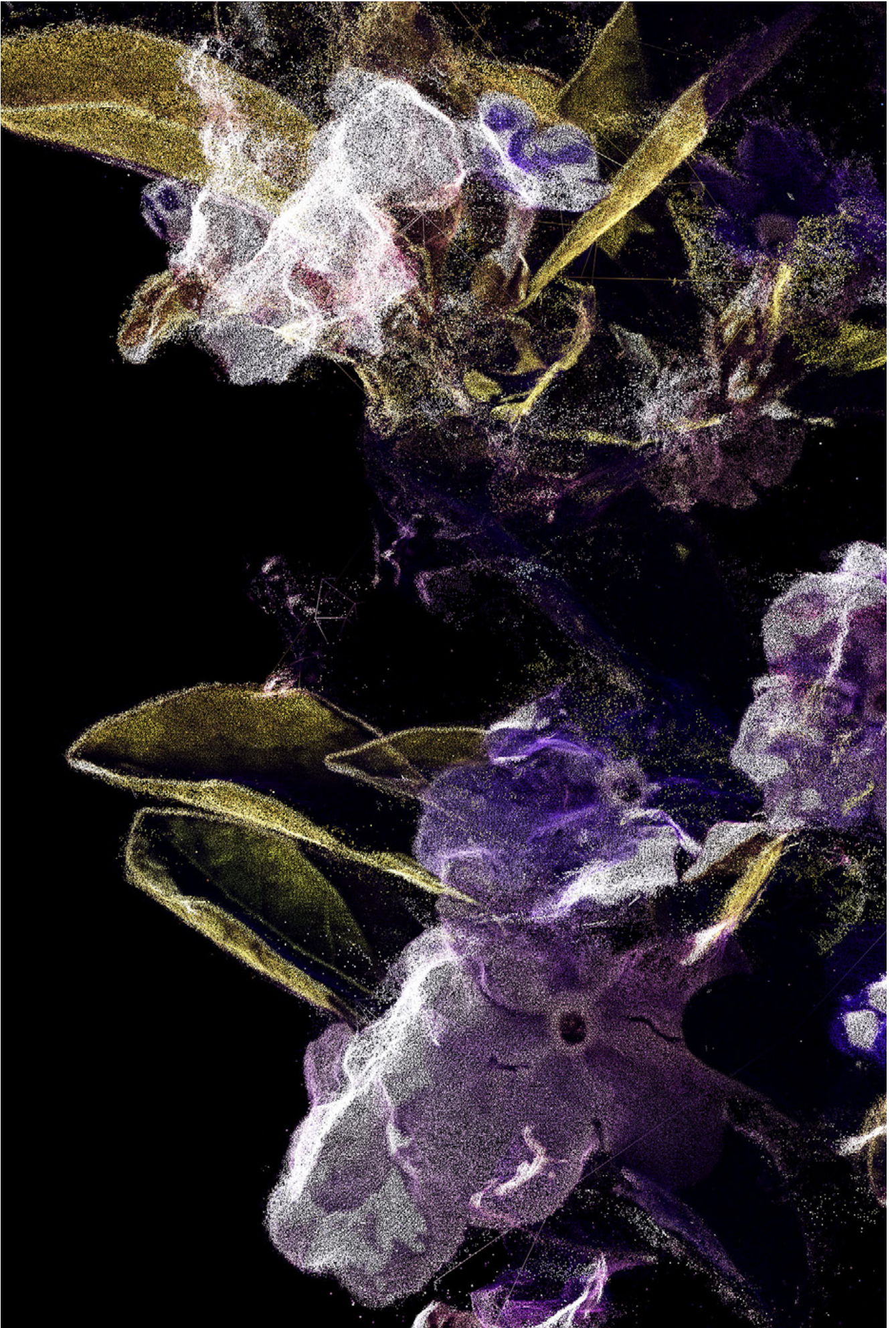
Particles and vacuum. These elements make up the series Phytosynthesis, a digital restitution of the natural microcosm.

Lightness and depth enter into symbiosis and a cloud of dots and lines finds dimension in a deep, intimate space. The image of the flower is lightened, dematerializing botanical anatomy to tell the story of the plant universe, the connections existing between plant cells and the environment. The apparent immobility of the floral subjects is transformed into shuddering, quivering instants of returning to life, seeking expanded relationships with the universe of the real. Plants as the engine of our planet, able to transform solar energy into nutrients for life.

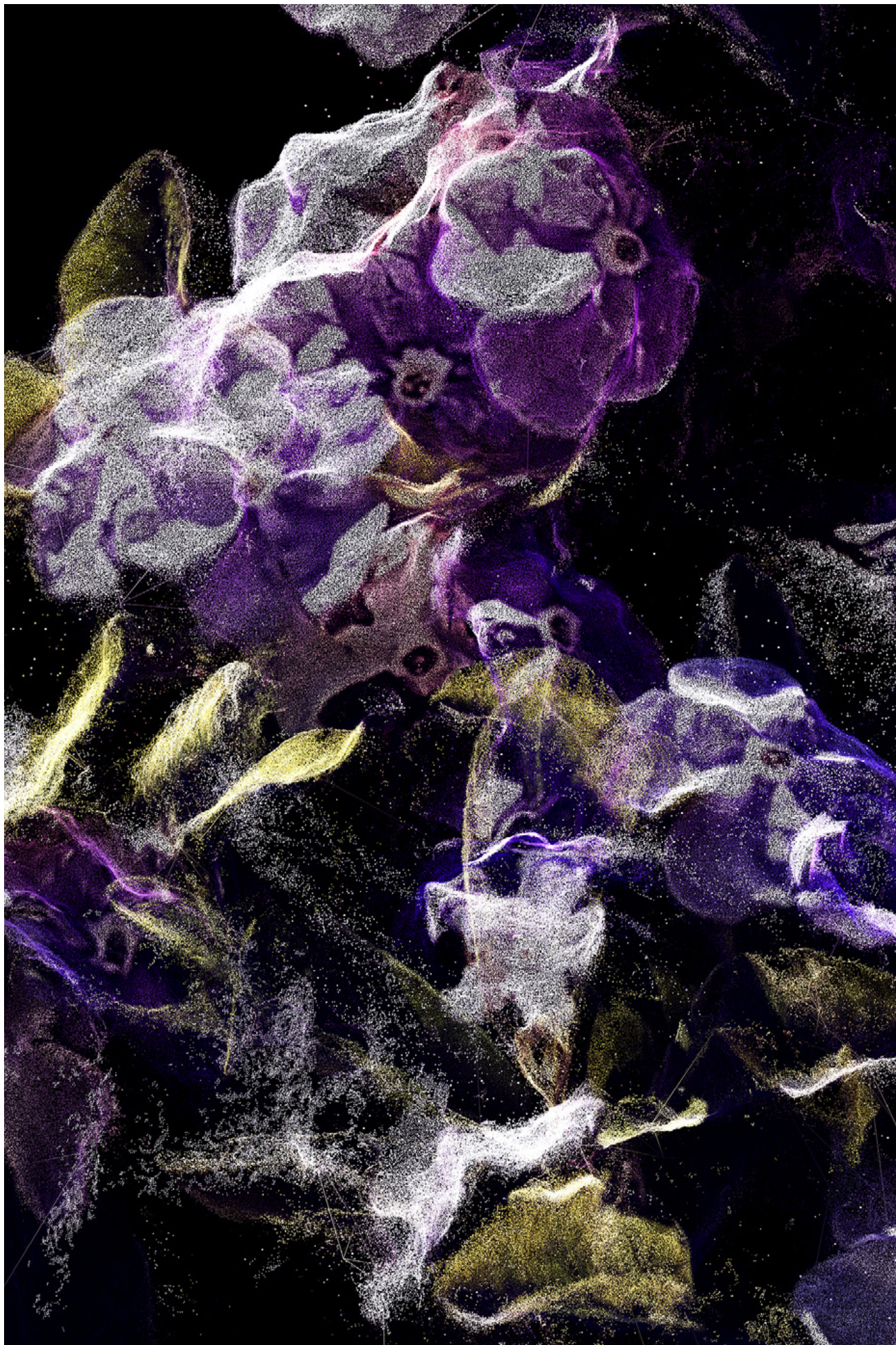
Phytosynthesis is a series of works that aims to create a visual dialogue between plants and the digital. Contemporary Botanical Tables.

Photography is the generating and terminal element of the work, in a cyclical process of co-participation of man and machine. The image is created through an algorithm that processes the photogrammetric scan of the flower. The custom software generates a three-dimensional visualization of the scanned data; the intent is to transcend the photographic image through superimpositions and transparencies of millions of points that allow us to perceive three-dimensionality from a single vantage point.













## R o s e t t a



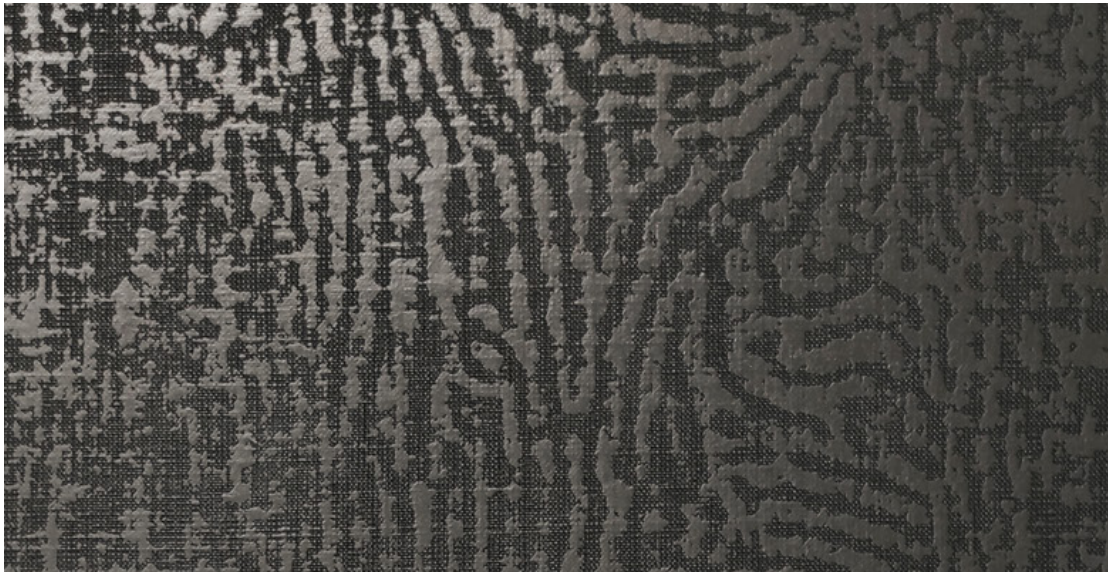
**Rosetta, 2021**  
Graphite, charcoal powder, linen  
55 x 37,5 x 3 cm | 21½ x 14¾ x 1¼ inches

A black stele with brilliant reflections. The texture, revealed by light, is a visual synthesis of the signs left in the bark by the insect *Ips Typographus*. Signs of an entomological language are translated, through a customized algorithm, into a decipherable mathematical idiom. Four years after Tempesta Vaia, Rosetta searches for a correspondence between cause and effect, between languages and distant worlds. A series of works that takes inspiration from a beetle to tell the terrestrial reality with a reference to the science fiction world; an alien world, metallic, made of matter and extra-natural reflections.

The starting element is the computational landscape, modeled on the insect's carving technique, which becomes a sculptural sign through numerical control engraving on wood. The two elements of the composition, the digital grooves and the weave of the linen, are enhanced through the technique of frottage: graphite, rubbed on the canvas, gives shine to the work, highlighting signs and unexpected textures. Rosetta connects man, technology and biology in a post-humanist vision. It reminds us that the landscape is based on delicate balances and that the alteration, even of just one of them, has repercussions on the whole system.

The Rosetta series is realized in collaboration with the Centro Studi per l'Ambiente Alpino of San Vito di Cadore (University of Padua) and Progetto Borca (Dolomiti Contemporanee).





# Phytochoria

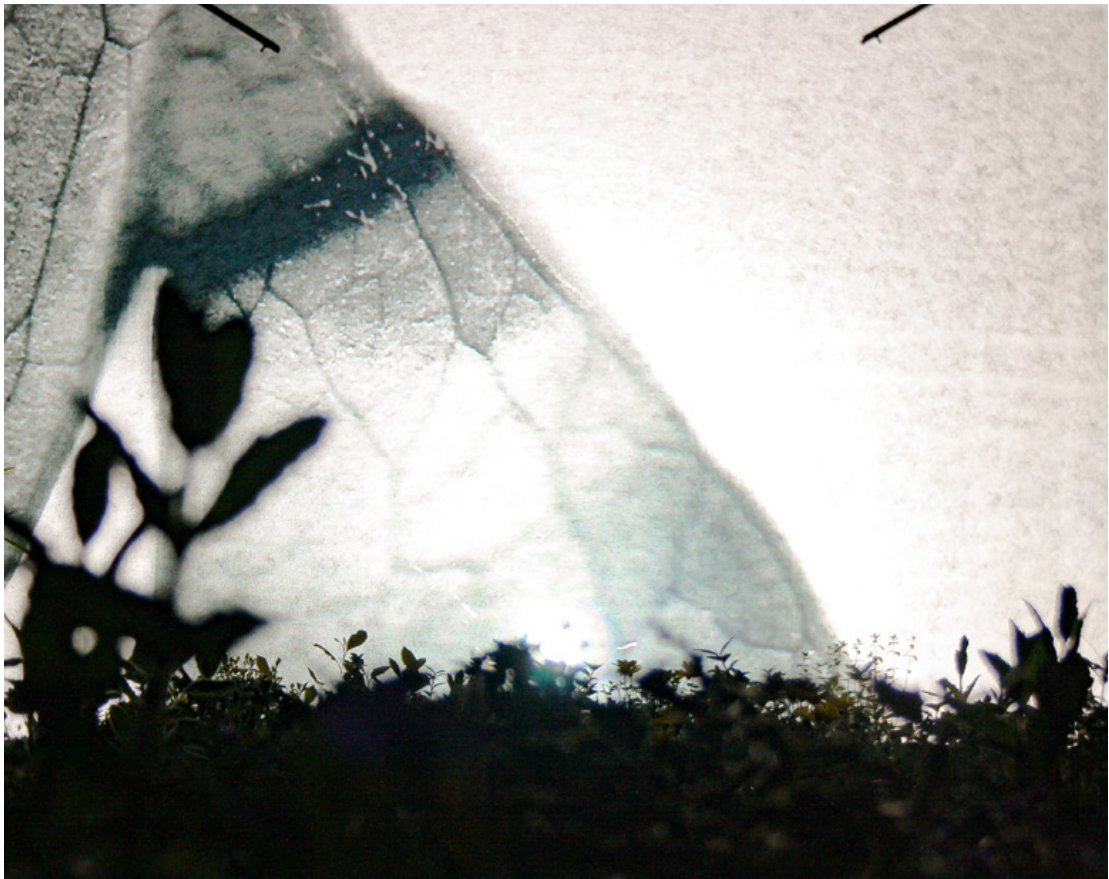


**Phytochoria**, 2019  
Plants, full-HD video projections (Black and white, sound), audio speakers, laptop  
2' 30", loop | Environmental dimensions

Phytochoria is a multi sensorial installation that stimulates sight, hearing and smell. Phytochorion describe a geographical area, a kingdom, where a series of plants coexist. The installation is an interpretation of Ronald Good's six florals kingdom; these kingdoms contain all the living species on earth. In the video loop, sound marks the six landscapes. The image synthetize the plants morphology. Visual image synthesis is developed through a sequence of letters and symbols articulated through an algorithm based on Lindenmayer's system. Digital plants are giustapose to scans of leaves belonging to the six kingdoms. A continuous dialogue between digital and real world. Six sequences for six kingdoms.









## Xanthophyll



**Xanthophyll**, 2021  
Tilia and Acer leaves (yellow and brown foliage), Parthenocissus leaves (red foliage)  
29 x 18 m | 95 x 59 ft - Site-specific

Xanthophylls are a series of plants' natural substances responsible for the leaves' yellow, orange and red colours during the autumn period.

A blanket of dried leaves, in different shades, lies on the floor of St Michael's sanctuary. The unfinished roof cuts out the blue of the sky. On the ground, the instant in which the light filters into the church during the summer solstice is frozen. A visual synthesis rendered by reorganising the foliage according to the different colours: in light with red leaves, in shade with brown leaves. The initial arrangement of the leaves, after the days of the visit, will slowly degrade into a structure self-organised by the visitors flow. The aim is to cancel out the clear initial partition and to spontaneously generate an amorphous, amalgamated form typical of natural foliage. The acoustics of the architecture echoes the rustling of the leaves moved by the visitors. The dead leaf becomes the instrument, visitor the performer. In the church, the forest resounds under a new light.

