

b r o k e n

Athenian artist Ayis Zita recasts broken household glasses as ice-sharp cuboid assemblages, creating luminous vessels. Hanged on the walls, attacking space, seemingly too heavy to be held in place, they defy gravity. The wide-knife oil paintings have an atmosphere of rubble-city snapshots, rendered either as positive/ carmine red/ aggressive during the day or negative/ ultramarine blue-black /brooding at night. A sculpture with fluorescent entrails stands apart from the landscape/vessel series; it comes from the time *before*; it is a transmitter of emotion, signals, urgency. It figures in as a connector to the artist's previous body of work, which was above all a study of repetition, self-similarity and complexity; a search for a simple iterative direction of an underlying order from which codes and fractals (also carriers of breakage / fractus), would emerge.

Often, everyday objects are thrown away once dropped and reduced to shards, without being given a second chance, while a different understanding of their inner structure is lost. Contemporary human condition is not far removed; when traumatized or in difficulty, people can be habitually dismissed as "damaged goods". There are myriads of them, displaced, cracked, and broken, attempting to leave the maze of grey debris behind and start anew.

In his latest series of works entitled *Broken*, Ayis Zita investigates damage as a contemporary occurrence and act, on multiple levels - social, individual, cultural; going beyond the object, he researches how that which is broken could be repurposed so as to fuel something new. Referencing the ancient Japanese art of *kintsugi* (repairing broken pottery with seams of gold sprinkled resin), the artist attempts to see breakage as an opportunity, going against the grain of current European declinist narratives.

He envisions the return to the raw, with real communication and expression as a method, of building clear, direct interpersonal connections as opposed to hiding in the comfort zone of social networks. Proposing individualism (not egoism) as a building block of the collective, he insists on high tolerance for disorder, predilection for complexity, resistance to conformity, and readiness to take risks, as the means of ushering change to the fractured contemporary self & society.

Hajime

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