

C R I S
T I A N
Z U Z U
N A G A

My journey as an artist began in 2004 when I started exploring geometry and the creation of patterns using analogue methods. I shifted into using digital print technology with the conviction that my artwork could serve to comprehend and counterbalance the present moment we live in. It was by marrying concept and practice through my MA dissertation that I arrived at the conclusion that the pixel is the icon of our era.

Digital images are made of invisible squares; pixels. When abstracted and isolated these objective geometric shapes come alive. Once printed, they become tangible. Suddenly the invisible becomes visible, the objective becomes subjective, thus transcending the planes of existence.

Now, 15 years later, digital technologies have undoubtedly taken over our lives. This has favoured a de-humanized dystopian narrative that is altering us both individually and as a society in a global, collective and unprecedented way. We seem to be disassociated, sleep walking, constantly looking at our mobile phones. As if we were possessed and hypnotised by the false promise that digital technology offers.

Consequently I decided to replace the intangible pixel with weighty, modular letterpress printing shapes. This represents a shift to a slower, more gentle pace, favouring reflection with an analogue approach. I combine intellectual research with creating my own work.

By examining the symbiotic relationship between analogue and digital technologies, my practice aims to make sense of our place in the world today. I scrutinise the relationship between anthropology, architecture and biology and how new technologies are shaping the way we communicate; relating to both our outer world and inner experience.

The research I undertake focuses around ancient cultures that used geometry to express their cosmovision. Specifically, looking at what geometric patterns found in Roman mosaics, Inca and Pre Columbian textiles and ceramics might represent, and what is still relevant today. I strive for a deeper understanding of perception, time and evolution of mankind through imagery and object creation.

My process involves using computer programs to zoom in and manipulate my photographs of the urban environment. I then reimagine these magnified shapes, forms and colours to begin creating work using a letterpress machine. Experiencing and chewing time, considering the error, misprinting, overlapping and integrating. All aiming to explore uniqueness and the power of multiplicity through printing. The result is an architecturally charged aesthetic.