

# ALL IS FLUX



OPENING  
FRIDAY  
AUGUST 7<sup>TH</sup>  
2020

DURATION  
AUGUST 3<sup>RD</sup> -  
OCTOBER 2<sup>ND</sup>  
2020

re|space

gallery

# ALL IS FLUX

AN EXHIBITION OF WORKS BY THE ARTISTS  
CHRISTO DASKALTSIS AND LORENZ FRIEDRICH

*All is Flux will be hosted in the re|space gallery from the 3rd of August until the 2nd of October 2020. The joint exhibition with paintings by Christo Daskaltsis and sculptures by Lorenz Friedrich explores the relation between perception and reality.*

*The title All is Flux is taken from the early Greek philosopher Heraclitus' meditations on knowledge and flux. Though the interpretation of Heraclitus' doctrines has been much disputed, the idea of there being no stably existing objects with stably enduring qualities is a provocative standpoint from which this exhibition approaches the resonance between Daskaltsis' and Friedrich's works. Though different in medium and style, the works by the two artists are paralleled in their exploration of perception and the influence or absence of the artist's hand.*

*The large-scale paintings in oil on aluminium by Christo Daskaltsis are truly abstract works. The strictly conceptualised method of production deliberately eradicates any possibility of formal influence by the artist in the creation of his works. A monochrome thin layer of paint is applied to the surface of the aluminium board, the artist then drizzles the surface with turpentine. Using a household broom, Daskaltsis sweeps over the surface producing an entirely abstract image formed by the dissolution of pigments in the paint and their migration across the board when being swept. The resulting works gain an effect of depth that works both to draw the viewer into the painting and to allow the forms to protrude beyond the board. Nevertheless this three-dimensionality is an illusion as the surface of the aluminium board remains flat. The artist removes himself from the works with their completion but they live on. The works are alive in the viewer's eye, their truth being dependent on the individual's perception.*

*Lorenz Friedrich's works in contrast to Christo Daskaltsis' are explicitly figurative. The small-scale sculptures inhabit the space on metal rails attached to the walls, on wooden blocks of mountainous scenery or in and on household objects. Though very much existing in our physical world, the figures that Friedrich sculpts from wood navigate their own microcosm. The viewer is invited to experience their own being from a new perspective as giants in relation to the small humanoid figures. The majority of the figures is painted in white or charred to black, this duo-chromaticity suggests a shadow-existence. The characterisation of the figures is ingenious, they lean against walls, wander or commute, reach out, sit pondering and jump out towards the viewer. Similarly to the works by Daskaltsis, Friedrich's sculptures are not completed without the presence of the viewer. It is only through the interrelation between the macrocosm of the viewer's sphere and the microcosm of the sculptures' own that the works achieve their full potential.*

*In their co-habitation of the exhibition space in the re|space gallery, the paintings by Daskaltsis and the sculptures by Friedrich ignite a discussion on perception and reality. The true nature of the works are in flux as they are dependent on the perspective and associations of the viewer. In addition, the element of time influences the works in that the interplay of light and shadow has a transformative effect on both Daskaltsis' and Friedrich's works. While Friedrich's sculptures grow as their shadows expand, Daskaltsis' paintings gain a metallic glow as the evening sun shines and the changing light allows the elements of the painting to protrude beyond the source or to be inverted inwards.*

**Isabelle Thul**  
Curator re|space gallery Berlin

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CHRISTO DASKALTSIS



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*„The perceptible world is a distortion“, claims Platon in his allegory of the cave. In his artwork, Greek-rooted artist Christo Daskaltsis tries to show that our process of seeing cannot distinguish between what is truly there and our perception of what is there.*

*„I want the observer to see that he sees nothing“, he states. He wants us to realise that - fooled by our eyes - we oftentimes judge too quickly by appearances.*

*If we watch Daskaltsis' paintings, we see a structured material surface. But instead of remaining on the surface, we dive into the painting deeper and deeper and, by the influence of our memory and experience, we start seeing things; things that usually remind us of the beauty of nature. Here we may see a close-up of a crushed ice plate or the bubbly foam of the sea waves, there the structure of snowy mountain peaks or the desert's dunes viewed from outer space.*

*Then we are suddenly taken back to the painting's surface and remain caught on its material properties again, realising that what we have just seen is neither what is there nor what is meant to be there: the painting's structure is nothing more and nothing less than a chemical reaction between oil paint, turpentine and alkyd. In this process the artist takes a conscious step back to allow the structure to form by chance and the materials to work autonomously.*

*When does the abstraction end and when does our memory and imagination come into play to create meaning without us even realising it?*

*Christo Daskaltsis wants us to thereby drain our overstimulated perception and to recharge it with new insights on ourselves. His artwork shows the relation between object and observer not only in Platonic terms of distortion, but also in terms of identity.*

*By observing his work, we are forced to question ourselves in terms of cognition, imagination, rationality and emotions - briefly, with all our most intimate senses.*

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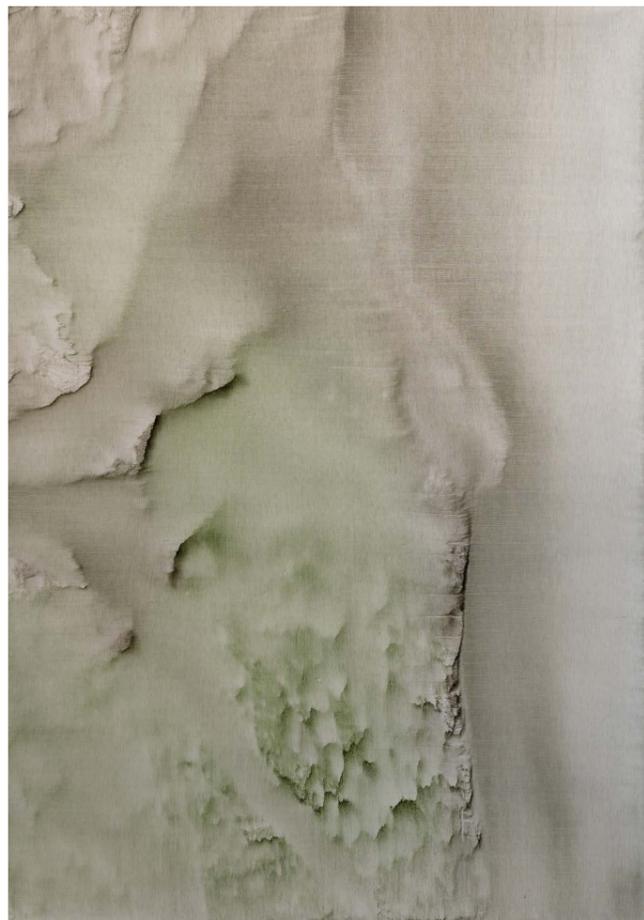
gallery



0819-01, 2019  
Oil on Aluminium  
120 x 160 cm



0420-01, 2020  
Oil on Aluminium  
100 x 150 cm



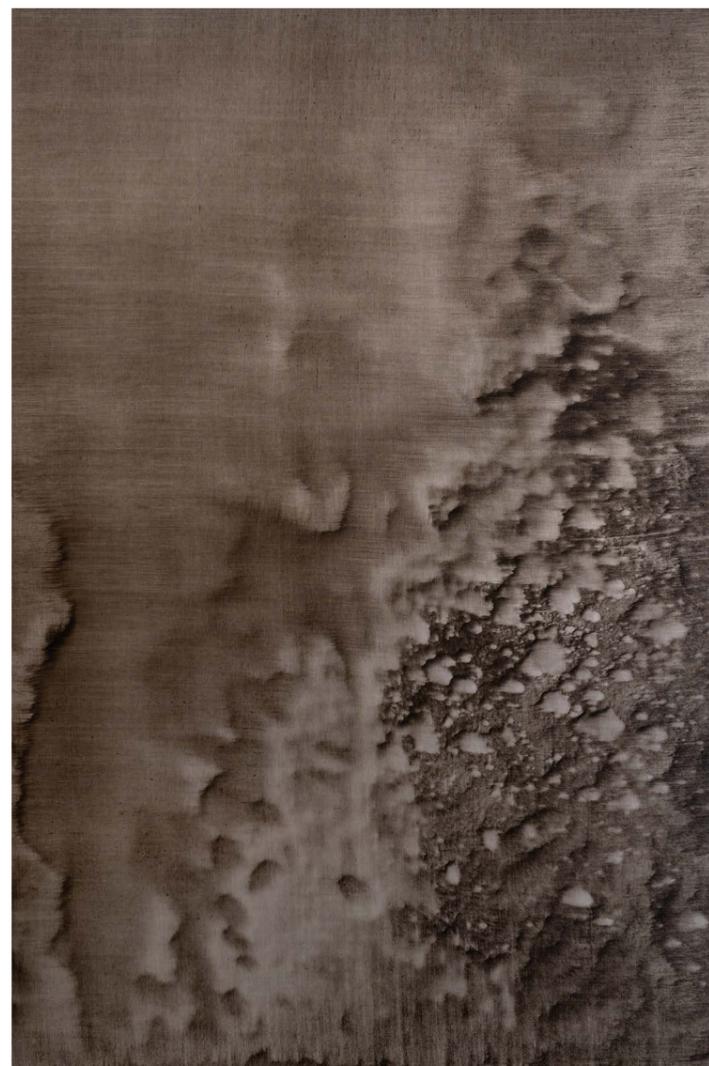
0420-02, 2020  
Oil on Aluminium  
90 x 130 cm



0520-01, 2020  
Oil on Aluminium  
120 x 160 cm



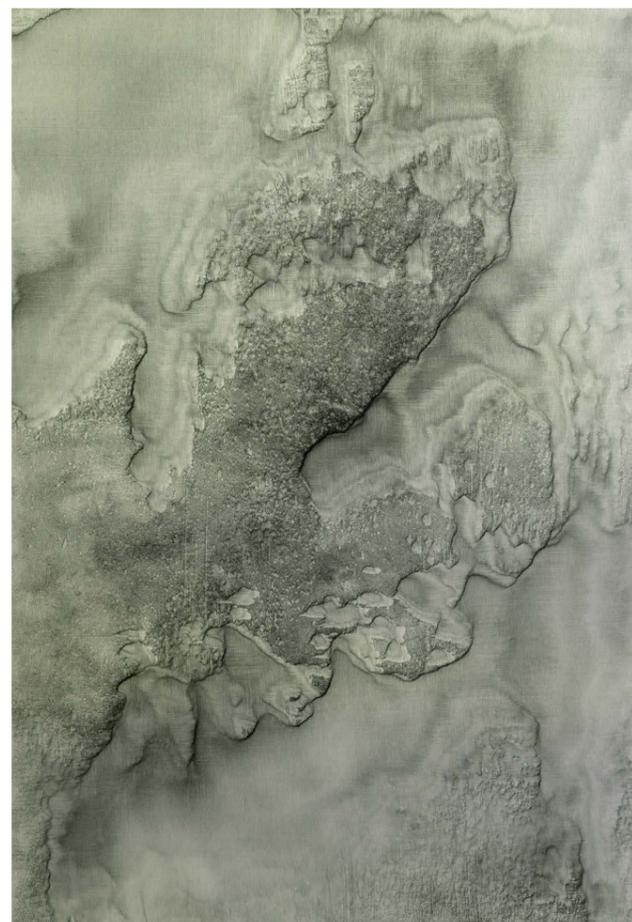
0620-01, 2020  
Oil on Aluminium  
120 x 160 cm



0620-02, 2020  
Oil on Aluminium  
100 x 150 cm



0620-03, 2020  
Oil on Aluminium  
120 x 160 cm



0620-04, 2020  
Oil on Aluminium  
90 x 130 cm



0620-05, 2020  
Oil on Aluminium  
90 x 130 cm



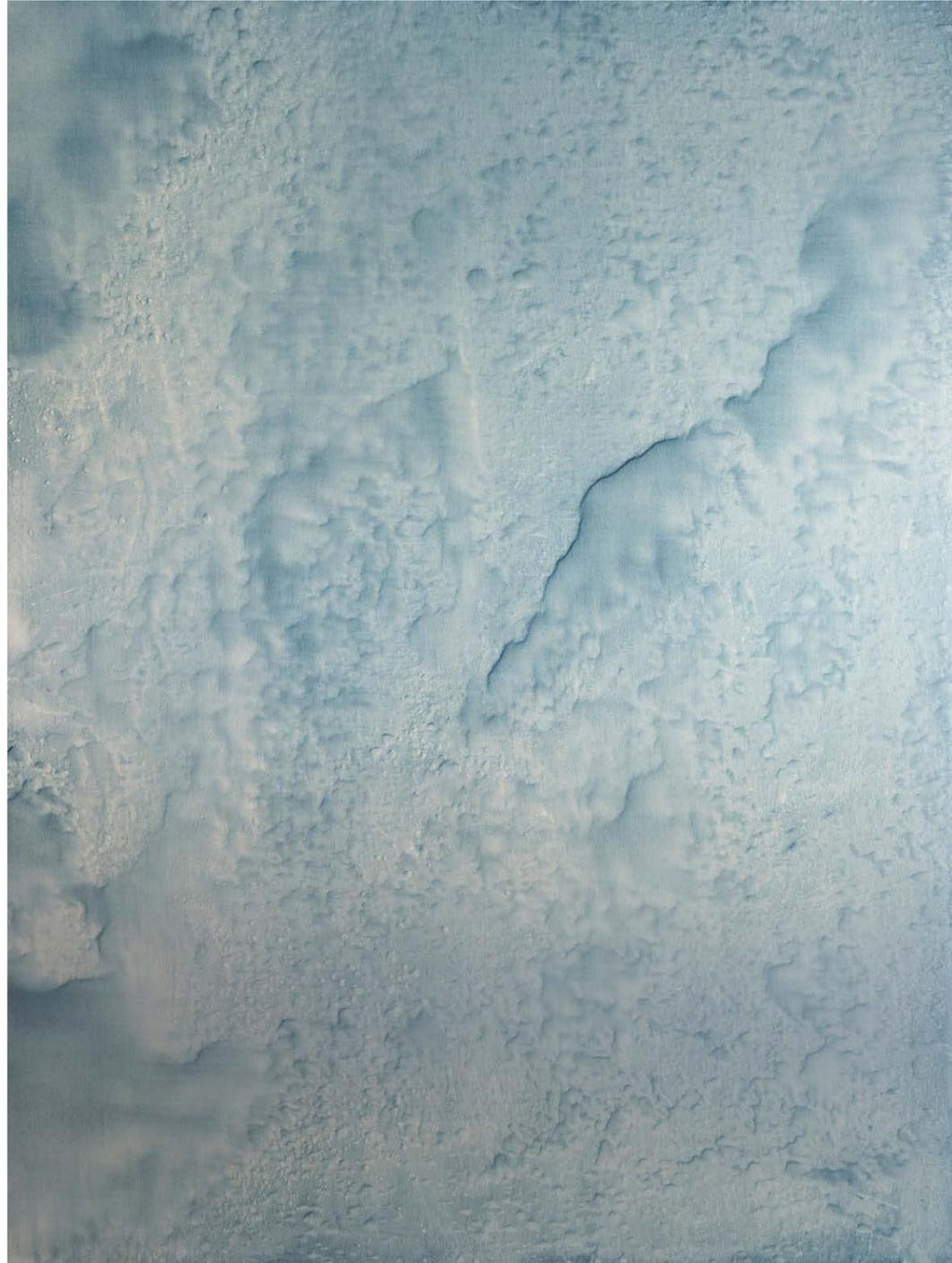
0620-06, 2020  
Oil on Aluminium  
100 x 150 cm



0720-01, 2020  
Oil on Aluminium  
150 x 200 cm



0720-02, 2020  
Oil on Aluminium  
150 x 200 cm



*The artist Christo Daskaltsis was born in Düsseldorf, Germany in 1969 after his parents had immigrated from Greece in the early 1960s. From a young age, Daskaltsis was fascinated by paint and colour and as a schoolboy discovered the potential in Fine Art to convey the unspeakable upon viewing a Mondrian Painting at the Museum Kunstsammlung Nordrhein-Westfalen in Düsseldorf.*

*Upon studying at the École nationale supérieure des beaux-arts in Paris, Daskaltsis learnt to translate his creative energy into works. Though this formal art education established a foundation to his artistic career, his practice soon evolved to become more experimental as he distanced himself from the limitations of the academic approach.*

*Setting up a studio in Berlin, Daskaltsis developed an elaborate methodology through which his works come into being. Removing himself from figurative and concept art, Daskaltsis chose to focus on the process of creation rather than the outcome. Through the application of paint on canvas or aluminium and the subsequent treatment with turpentine and the sweeping of a broom working always on the floor, Daskaltsis is able to produce works that are devoid of any formal composition and physical traces of the artist's hand. This methodology eliminates the influence of preconceived ideas of composition or subject.*

*Having exhibited his works internationally and having established a network of private collectors that spans from Italy to New York, Daskaltsis' works have been well received by a wide audience. When exhibiting his works which are named by the date of their creation, the artist encourages the viewer to explore the relationship between the work and their own memories and associations. The works provoke a dispute over the ability to see and identify, in the artist's words, this experience forms an "imitation of perception."*

#### Education

1988 - 1992 École nationale supérieure des beaux-arts de Paris  
Academic studies Art, Arthistory and Design

1992 - 1994 Robert Schumann Institut, Düsseldorf  
Academic studies piano and composition

1994 - 1998 Academy for Design and Communication, Schwerte  
Academic studies design and communicationdesign

#### Awards

2013 IF Design Award  
2014 German Design Award

#### Solo Exhibitions (selected)

2018 Galeries Lafayette, Berlin  
2017 Galerie Ei, Berlin  
2015 Galerie Schütter, Berlin  
2013 Galerie Liebkranz, Berlin  
2010 Gallery Kouklas, Thessaloniki  
2009 Gallery Minimal, Berlin  
2006 Gallery Ligos, Athens  
2000 Gallery Milos, Athens  
1999 Gallery Chicks, Amsterdam  
1998 Gallery Les Halles, Paris

#### Group Exhibitions (selected)

2019 Beirut Art Fair, Beirut  
2019 Gallery PS120, Berlin  
2019 Gallery Lucky, Berlin  
2008 Gallery Minimal, Berlin  
2004 Gallery Ligos, Athens  
2000 Gallery Les Halles, Paris  
1998 Gallery Chicks, Amsterdam

#### Private Collections

Rome  
Milan  
Berlin  
Köln  
Sydney  
Los Angeles  
New York  
Athens  
London  
Zurich  
Basel  
Paris

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