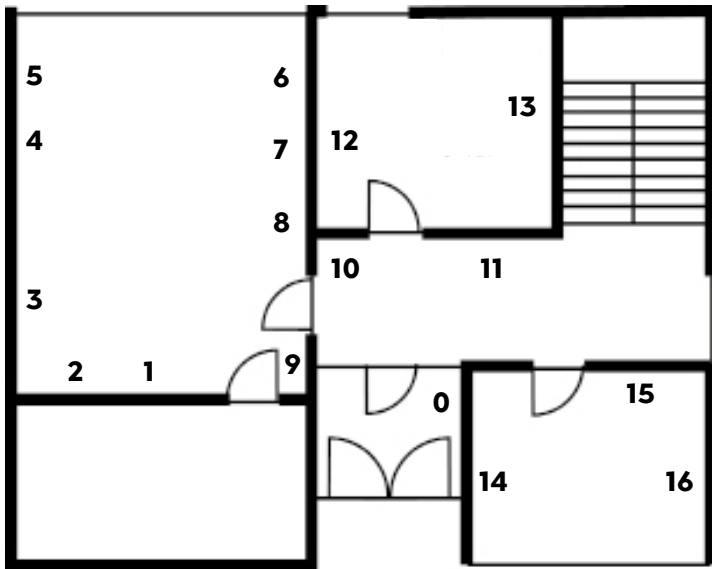


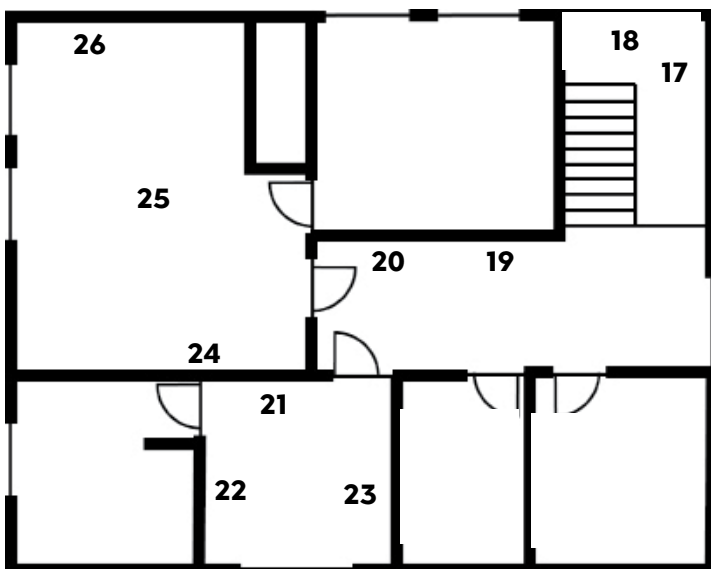
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## Ground floor

- |   |  |
|---|--|
| 0 Despina Flessa<br><i>Location I</i> , 2020              | 9 Thorsten Alexander Kasper<br><i>Die Insel</i> , 2020   |
| 1 Thorsten Alexander Kasper<br><i>Was bleibt</i> , 2018   | 10 Thorsten Alexander Kasper<br><i>Nachritter</i> , 2020 |
| 2 Thorsten Alexander Kasper<br><i>Mensch</i> , 2019       | 11 Stelios Karamanolis<br><i>Untitled</i> , 2020         |
| 3 Thorsten Alexander Kasper<br><i>Hoffnung</i> , 2020     | 12 Stelios Karamanolis<br><i>Untitled</i> , 2020         |
| 4 Thorsten Alexander Kasper<br><i>Der Moment</i> , 2020   | 13 Stelios Karamanolis<br><i>Untitled</i> , 2020         |
| 5 Thorsten Alexander Kasper<br><i>Untitled</i> , 2019     | 14 Thorsten Alexander Kasper<br><i>Die Zeit</i> , 2020   |
| 6 Thorsten Alexander Kasper<br><i>Adam and Eva</i> , 2019 | 15 Stelios Karamanolis<br><i>Untitled</i> , 2020         |
| 7 Thorsten Alexander Kasper<br><i>Mutter/Krieg</i> , 2020 | 16 Stelios Karamanolis<br><i>Untitled</i> , 2020         |
| 8 Thorsten Alexander Kasper<br><i>Vater</i> , 2019        |  |



## First floor

- |  |  |
|--|--|
| 17 Stelios Karamanolis<br><i>Untitled</i> , 2020                         | 22 Despina Flessa<br><i>Fold</i> , 2020              |
| 18 Stelios Karamanolis<br><i>Untitled</i> , 2020                         | 23 Despina Flessa<br><i>The Field</i> , 2017         |
| 19 Stelios Karamanolis<br><i>Untitled</i> , 2020                         | 24 Despina Flessa<br><i>Folding Landscape</i> , 2015 |
| 20 Stelios Karamanolis<br><i>Untitled</i> , 2020                         | 25 Despina Flessa<br><i>Liquid Bones</i> , 2019      |
| 21 Thorsten Alexander Kasper<br><i>Was wir nicht sehen können</i> , 2020 | 26 Despina Flessa<br><i>Refracted</i> , 2020         |

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**Thorsten Alexander Kasper** (Hamburg, 1970) is a painter based in Berlin. After studying in the School of Graphics and Design in Hamburg, he assisted Prof. Gerhard Vormwald in Paris until 1990. Since the year 2000 he has been based in Berlin. Participating in numerous exhibitions since the early 90s, he is today an active member of the collective Frontviews. Combining egg tempera, oil paint and a delicate carving/scratching technique on his paintings, the artist expresses through colour and composition abstract emotions that then engage with the carved figures. The evocative landscapes invite to discuss their deeper meanings, a closer look that will uncover the detail within the figures. Joining abstract forms and figuration in different degrees of delicacy proposes a closer look into the work on itself. He encourages you to step near and look more carefully – an invitation to a dive inside the artwork. There are two moments during the observation of his paintings. The colours attract us to the canvas while is the aspiration of sensing the figures that traps us longer within the art pieces.

The abstraction in the paintings works both as an expression of the artist himself and as a door to analysis. As figuration sometimes gives away too much information that determines the reading of an artwork, the artist aims to create on his own canvas a territory where the ambiguity plays this important role. The capacity of recognising these forms is inherently human, and the expression of the artist gives the option to the viewer to interpret these feelings. On the canvas, the artist adds a singular perspective but again, leaves open the door to this translation from form and colour to emotion.

The process at the end is that of painting and carving, adding and taking away, reinterpretation of the artwork, rework of the art piece. As long as the idea is still on canvas it can be worked on and on. The notion is still there while the expression of the artist changes. He is looking for the essence of art within his own art. Direction is open – liberty is found on the lack of restrictions. His approach detaches him from confinement, the art develops and the artist follows, thus creating space for continuous investigation, for developing forward through art.

Text by Ana Ferrand

When looking at **Stelios Karamanolis'** works we find ourselves wandering through deserted valleys, passing by skinny smoke signs, proliferous plants or colourful clouds. Besides a sink or a chimney one finds very little traces of mankind. Instead of humans, chatty, funny or inquisitive looking creatures populate the artists' canvases. Like picture puzzles, their expressions shimmer depending on the position of the observer. Thus, every day objects become magical vibrant creatures.

Painted often with pastel colors Stelios Karamanolis' works evoke a dreamy, cloudy atmosphere. If one doesn't know whether we are trespassing a post apocalyptic utopian landscape the mostly friendly looking beasts make sure there is no need to be worried. Maybe there have been human beings before, but they are long gone. Now, what one gets to see might be some leftovers of modern life. Memories of the past like old stones from ancient times. Stelios Karamanolis' rural sceneries recollect illustrations one often encounters in antique art. He combines comical elements, drawing and scripture. His flat, abstract style of painting and the division of the canvases reminds of preliminary studies well known from renaissance painters such as Albrecht Dürer oder Hieronymus Bosch. Instead of blank paper, Stelios Karamanolis uses raw canvases as ground.

Text by Rebecca Hoffmann

An archaeological field has opened up on the ground. Bone fragments form the skeleton of an unknown creature. On the other hand, the elements remind us of stylized floral forms as they can be found in several variations in heraldic figures since the Middle Ages. They could also be natural casts that have made it from a past time to the present.

In fact, the supposed findings are modelled on a Paleolithic fossil found in the Peloponnese, a Greek peninsula in the south of the mainland. The artist **Despina Flessa** (\*1986, Athens) did not take the segments of her sculpture *Liquid Bones* (2019) from the original, but reconstructed them from unfired clay and covered them with several layers of graphite. The result is this pure, smooth surface, which resembles a metal casting.

Graphite is the central component of Flessa's artistic approach, which usually oscillates between drawing, collage and sculpture. In *Fold* (2020) the mineral also determines the perception of the work. Like a very thin and at the same time massive steel plate, which is bent towards the middle at the upper two corners and rolled up at the lower side, *Fold* hangs, defying its apparent weight, almost floating on the wall. The fact that it is a work of paper remains completely hidden from the viewers. The metallic, dark-silver surface, which is the result of a multiple coating of graphite, obscures the paper ground and thus visually transforms the used material into another. This is exactly what Despina Flessa is interested in: she apparently tests and transcends material boundaries by working entirely with the properties of the same.

Besides the materiality of the materials, figurative elements can also become actors. In *The Field* (2017), Flessa shows how the depicted in the pictorial space is transferred to the outside through the shape of the material, thus creating a holistic illusion. At first glance, the vertically three-part work appears to be birch bark. At second glance, the upper third even reveals the shape of numerous trees, which seem to merge into one another as if bathed in clouds of fog. Below the forest that is depicted, there follow arbitrarily arranged, hatched surfaces that, taken as a whole, produce the same structure as is found on birch trees. The three stripes each finish in monochrome dark grey ends, which curl up at the corners as if the bark had detached from the tree at this point, thus completing the illusion and the interplay of motif and technique (monotype and graphite on paper).

The oeuvre of the artist is diverse. Repeatedly, Despina Flessa combines monochrome surfaces, figurations, graphic gestures and the material which operates with the space, thus creating a new understanding of material entities which the viewer can experience individually.

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## DE

**Thorsten Alexander Kasper** (Hamburg, 1970) ist ein in Berlin lebender Maler. Nach seinem Studium an der Hochschule für Grafik und Design in Hamburg assistierte er bis 1990 Prof. Gerhard Vormwald in Paris. Seit dem Jahr 2000 ist er in Berlin ansässig. Seit Anfang der 90er Jahre nahm er an zahlreichen Ausstellungen teil und ist heute aktives Mitglied des Kollektivs Frontviews. Durch die Kombination von Eitempera, Ölfarbe und einer feinen Schnitz-/Kratztechnik auf seinen Gemälden drückt der Künstler durch Farbe und Komposition abstrakte Emotionen aus, die sich dann mit den geschnitzten Figuren auseinandersetzen. Die evokativen Landschaften laden dazu ein, ihre tieferen Bedeutungen zu diskutieren, ein genauere Blick, der die Details in den Figuren enthüllt. Die Verbindung von abstrakten Formen und Figuration in verschiedenen Zartheits-Graden bietet einen genaueren Blick auf das Werk an sich. Es regt dazu an, näher zu treten und genauer hinzuschauen – eine Einladung zum Eintauchen in das Innere des Kunstwerks. Bei der Betrachtung der Bilder gibt es zwei Momente. Die Farben ziehen uns auf die Leinwand, während das Bestreben, die Figuren zu erspüren, uns länger in den Kunstwerken gefangen hält.

Die Abstraktion in den Gemälden wirkt sowohl als Ausdruck des Künstlers selbst als auch als eine Einladung zur Analyse. Da die Figuration manchmal zu viel Informationen preisgibt, die das Lesen eines Kunstwerks determinieren, möchte der Künstler auf seiner eigenen Leinwand ein Gebiet schaffen, in dem die Mehrdeutigkeit diese wichtige Rolle spielt. Die Fähigkeit, diese Formen zu erkennen, ist von Natur aus menschlich, und der Ausdruck des Künstlers gibt dem Betrachter die Möglichkeit, diese Gefühle zu interpretieren. Auf der Leinwand fügt der Künstler eine einzigartige Perspektive hinzu, lässt aber wiederum die Tür zu dieser Übersetzung von Form und Farbe in Emotion offen.

Der Prozess am Ende ist der des Malens und des Kratzens, des Addierens und Wegnehmens, der Neuinterpretation des Kunstwerks, der Überarbeitung des Kunstwerks. Solange die Idee noch auf der Leinwand ist, kann sie immer weiter bearbeitet werden. Die Idee ist immer noch da, während sich der Ausdruck des Künstlers verändert. Er sucht nach dem Wesen der Kunst in seiner eigenen Kunst. Die Richtung ist offen – die Freiheit findet sich in der Abwesenheit von Einschränkungen. Seine Herangehensweise löst ihn aus der Enge, die Kunst entwickelt sich und der Künstler folgt ihr und schafft so Raum für eine kontinuierliche Auseinandersetzung, für eine Weiterentwicklung durch die Kunst.

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## DE

Ein archäologisches Feld hat sich auf dem Boden geöffnet. Knochenfragmente formieren sich zu dem Skelett einer unbekanntem Kreatur. Andererseits erinnern die Elemente an stilisierte florale Formen, wie sie in verschiedenen Variationen seit dem Mittelalter in Wappen zu finden sind. Es könnten auch Naturabgüsse sein, die es aus einer vergangenen Zeit ins Jetzt geschafft haben. Tatsächlich sind die vermeintlichen Fundstücke nach dem Vorbild eines paläolithischen Fossils entstanden, das auf der Peloponnes, einer griechischen Halbinsel im Süden des Festlandes, gefunden wurde. Die Künstlerin **Despina Flessa** (\*1986, Athen) hat die Segmente ihrer Skulptur *Liquid Bones* (2019) jedoch nicht abgeformt, sondern aus ungebranntem Ton neu geformt und mit mehreren Schichten Graphit überzogen. So entsteht diese reine, glatte Oberfläche, die der metallener Güsse gleicht. Graphit ist der zentrale Bestandteil Flessas künstlerischer Auseinandersetzung, die sich meist zwischen Zeichnung, Collage und Skulptur bewegt. Auch in *Fold* (2020) bestimmt das Mineral die Wahrnehmung der Arbeit. Wie eine hauchdünne und zugleich massive Stahlplatte, die an den oberen zwei Ecken zur Mitte gebogen und an der unteren Seite eingerollt ist, hängt *Fold*, dem scheinbaren Eigengewicht trotzend, fast schwebend an der Wand. Dass es sich um eine Arbeit aus Papier handelt, bleibt den Betrachter:innen dabei vollkommen verschwiegen. Die metallische, dunkelsilberne Oberfläche, die durch eine mehrfache Beschichtung mit Graphit entstanden ist, verschleiert den Papiergrund und verwandelt so das verwendete Material optisch in ein anderes. Genau darum geht es Despina Flessa: Sie testet und überschreitet augenscheinlich Materialgrenzen, indem sie vollumfänglich mit den Eigenschaften desselben arbeitet. Neben der Materialität der Stoffe können auch figurative Elemente zu Akteuren werden. In *The Field* (2017) zeigt Flessa, wie das Dargestellte im Bildraum durch die Form des Materials nach außen transferiert wird und so eine ganzheitliche Illusion entsteht. Die vertikal dreifach unterteilte Arbeit mutet auf den ersten Blick wie Birkenrinde an. Der zweite Blick offenbart im oberen Drittel sogar die Gestalt zahlreicher Bäume, die wie in Nebelschwaden getaucht ineinander überzugehen scheinen. Unterhalb des angedeuteten Waldes folgen willkürlich angeordnete, schraffierte Flächen, die in ihrer Gesamtheit dieselbe Struktur ergeben wie sie an Birken zu finden ist. Die drei Streifen münden jeweils in monochrom dunkelgrauen Enden, die sich an den Ecken einrollen, als hätte sich die Rinde an dieser Stelle vom Baum gelöst, wodurch die Illusion und das Zusammenspiel von Motiv und Technik (Monotypie und Graphit auf Papier) vollendet wird. Das Œuvre der Künstlerin ist divers. Immer wieder verbindet Despina Flessa monochrome Oberflächen, Figurationen, zeichnerische Gesten und das mit dem Raum arbeitende Material und schafft so ein neues Verständnis von materiellen Körpern, das die Betrachter:innen individuell erfahren können.

Isabel Steglich

## EN

An archaeological field has opened up on the ground. Bone fragments form the skeleton of an unknown creature. On the other hand, the elements remind us of stylized floral forms as they can be found in several variations in heraldic figures since the Middle Ages. They could also be natural casts that have made it from a past time to the present.

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Isabel Steglich

**DESPINA FLESSA**  
**THORSTEN ALEXANDER KASPER**  
**STELIOS KARAMANOLIS**

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## DE

Beim Betrachten der Werke von **Stelios Karamanolis** wandern wir durch menschenleere Täler, vorbei an mageren Rauchzeichen, wuchernden Pflanzen oder bunten Wolken. Außer einem Waschbecken oder einem Schornstein findet man kaum Spuren von Menschen. Statt Menschen bevölkern geschwätzige, lustige oder neugierig dreinblickende Wesen die Leinwände der Künstler. Wie Vexierbilder schimmern ihre Mimik je nach Standpunkt des Betrachters. So werden alltägliche Gegenstände zu magisch lebendigen Kreaturen.

Oft mit Pastellfarben gemalt, evozieren die Werke von Stelios Karamanolis eine träumerische, wolkige Atmosphäre. Wenn man nicht weiß, ob wir eine postapokalyptische utopische Landschaft unbefugt betreten, sorgen die meist freundlich aussehenden Bestien dafür, dass es keinen Grund zur Beunruhigung gibt. Vielleicht gab es schon einmal Menschen, aber sie sind längst verschwunden. Was man jetzt zu sehen bekommt, sind vielleicht ein paar Überbleibsel des modernen Lebens. Erinnerungen an die Vergangenheit wie alte Steine aus der Antike.

Stelios Karamanolis' ländliche Szenerien erinnern an Illustrationen, die man oft in der antiken Kunst antrifft. Er kombiniert komische Elemente, Zeichnung und Schrift. Sein flächiger, abstrakter Malstil und die Gliederung der Leinwände erinnern an Vorstudien, die von Renaissancemalern wie Albrecht Dürer oder Hieronymus Bosch bekannt sind. Anstelle von Blankopapier verwendet Stelios Karamanolis rohe Leinwände als Malgrund.

Rebecca Hoffmann

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When looking at **Stelios Karamanolis'** works we find ourselves wandering through deserted valleys, passing by skinny smoke signs, proliferous plants or colourful clouds. Besides a sink or a chimney one finds very little traces of mankind. Instead of humans, chatty, funny or inquisitive looking creatures populate the artists' canvases. Like picture puzzles, their expressions shimmer depending on the position of the observer. Thus, every day objects become magical vibrant creatures.

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