

Works
2016-2020

Paris Giach oustid is

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About the works of Paris Giachoustidis

A painting or drawing rarely reveals at first sight what really makes it special. Moreover, the viewer will not easily get access to or “read” the artist’s intentions, his main idea, or the artistic questions which made him work on this issue. The meaning and the importance of the work in the eyes of the creator therefore frequently remain veiled to the viewer. When taking a closer look on the other hand, it is difficult to return to a “naive”, non-biased analysis of an artwork: We are visually attracted by those attributes of an artwork which stand out in our individual perspective and tend to overlook other aspects.

Paris Giachoustidis is an artist who typically does not provide easy ways to decode his work. We can discover juxtapositions and strata of brilliantly executed layers, motifs or facets (prevalently with painterly gestures) with technically rough components, which seem technically immature or simplistic. Figural and abstract elements are combined on the same canvas or paper, as are depth and surfaces, allegedly contradicting each other. The same superficial disaccord unites the approaches of classical painting, naive and folk art. The idea of using specific techniques is not about flaunting craftsmanship in order to represent a composition in a photorealistic way, but a way to introduce a personal perspective on picture material which he found on the internet or in his daily life – it is a process of artistic appropriation of those found pictures. On the other hand, one gets the impression that the artist “destroys” those (pseudo-) realistic elements by adding those allegedly unsophisticated

traits, forms, and figures. This conjunction of styles embraces the two aspects. A previous, time-consuming phase of the work is exposed to a high risk of failure and collapse by “ruining” it with a roughly painted layer, a suicidal moment on the canvas or paper. This practice of exploring the frontiers and getting personally involved is intended to develop an innate perspective on aesthetics, which questions the viewer’s habits and comfort – he wants to take us by the hand to reflect on painting and drawing in a fundamental way.

The distance of Paris Giachoustidis from the content of his work, sourcing motifs and themes from social media, can be attributed to the fact that he belongs to a generation which grew up with the internet. The world wide web was created well before his birth, as the first blog is older than he is. Google services were first developed during his early childhood, and Facebook and Twitter were founded during his youth. Instagram, Snapchat and more recent services only appeared when he was an adult. So it feels legitimate to call him an “internet native”. There is a broad and controversial discussion in science about the psychological implications of technology on personal development. It thus makes sense in the case of Paris Giachoustidis that a great many of his points of reference and sources in his oeuvre stem from technology-based interaction, pictures and snippets of text from the internet: His work is not based on the lecture of classic novels or in-person interaction or personal experiences and observations. When a work expresses strong emotions, we cannot

assume that they are his sentiments, but rather those of other people. He does not even pretend to try to understand them. Instead, he just reflects them in his own perspective.

This separation of the artist’s person and his thematic world lends itself on the other hand to the coexistence of realistic and idealistic traits, both thematically and technically. It also paves the way for the playful element which is characteristic for his work. Therefore, his artistic personality shines through all the media he works with. Paris Giachoustidis will not provide the code to decipher his work – as already mentioned – he is more likely to confront us with questions rather than answers. His statements, to the extent that they are recognizable, do not have a universal aspiration, but instead remain intentionally anecdotal. Only when we dig deeper into his world are we able to get a glimpse of the reverberation of his philosophical studies: questions about the best of all worlds, society, women, men, the antagonism of nature and mankind will not be answered by him. Instead, he holds a distorting mirror in front of our eyes and serves us some paradoxes and antagonisms in a ludic way. The major issues do not form a comprehensive view of the world but are presented as commented aphorisms from our digital reality. We are provided with a bunch of keys, and our task is to find the doors where they fit.

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DRAWINGS

HEROES AND

VICTIMS



FIGHTING RED DOGMAN

2020, pencil, airbrush on paper
110 x 150 cm



FRAU REFEREE

2017, pencil, acrylic paint and airbrush on paper
60 x 80 cm



CAPRICCIO

2017, Art award winner
Haus am Kleistpark, Berlin
exhibition view
© Gerhard Haug Photography



WE FOUND A RED PLANET IN A BLACK HOLE

2018, pencil and acrylic paint on paper
92 x 92 cm



LOVE IN THE FIRST SIGHT

2019, pencil and acrylic paint on paper
32 x 42 cm



THE ATOM DANCE

2019, pencil and acrylic paint on paper
32 x 42 cm



RED FISH

2019, pencil and watercolor on paper
55 x 85 cm



MISS BAG 2014

2016, acrylic paint and pencil on paper
80 x 60 cm



SUMMER NIGHT DREAMS

2017, KWADRAT Galerie, berlin
exhibition view
©Markus Georg Photography



SLOW DEATH FOR THE BIG WOMAN

2018, pencil and acrylic paint on paper
90 x 110 cm



ARMS DOWN

2020, pencil on paper
100 x 140 cm



THE MAGICIAN

2020, pencil on paper
80 x 60 cm

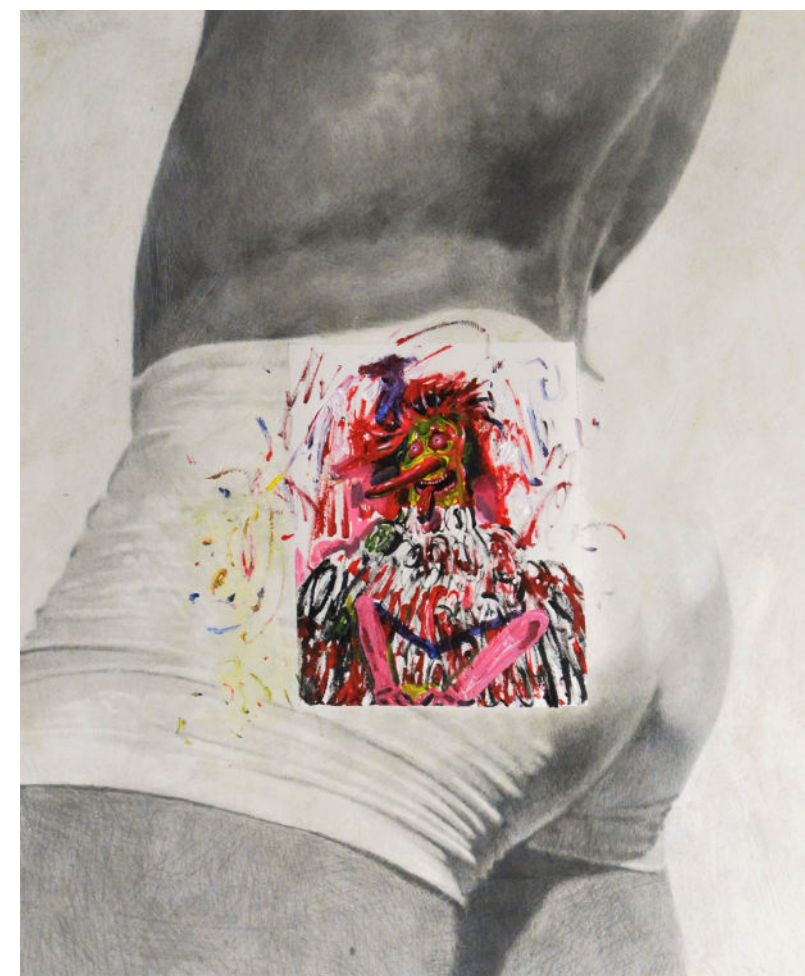


NEW ERA TORNADO BOOOM

2020, pencil and acrylic paint on paper
100 x 140 cm



DETAIL



CLOWN 6

2020, pencil and acrylic paint on paper
80 x 60 cm



PLANET BAGUETTE ON HER HEAD

2018, pencil, acrylic paint on paper
100 x 70 cm



PARIS GIACHOUSTIDIS, IRINA OJOVAN, JOHANNES DANIEL

2019, Russi Klenner Galerie, Belrin
exhibition view
©JJimages Photography



ACTIONS ARE MORE IMPORTANT THAN THOUGHTS

2020, acrylic paint, pencil and airbrush on paper
110 x 120 cm



THE MOST IMPORTANT ARTWORK FOR 2019

2019, pencil and acrylic paint on paper
110 x 80 cm



DETAIL



PNOH-BREATH - GREEK EMERGING ARTISTS

2018, Helexpo, Thessaloniki
exhibition view



CULTURE EXP. 2

2017, pencil and oil pastel on paper
3 x 1,6 m

OIL PAINTINGS



PORTRAIT OF AN UFO HORSE RIDER

2017, oil and pastel on canvas
135 x 145 cm

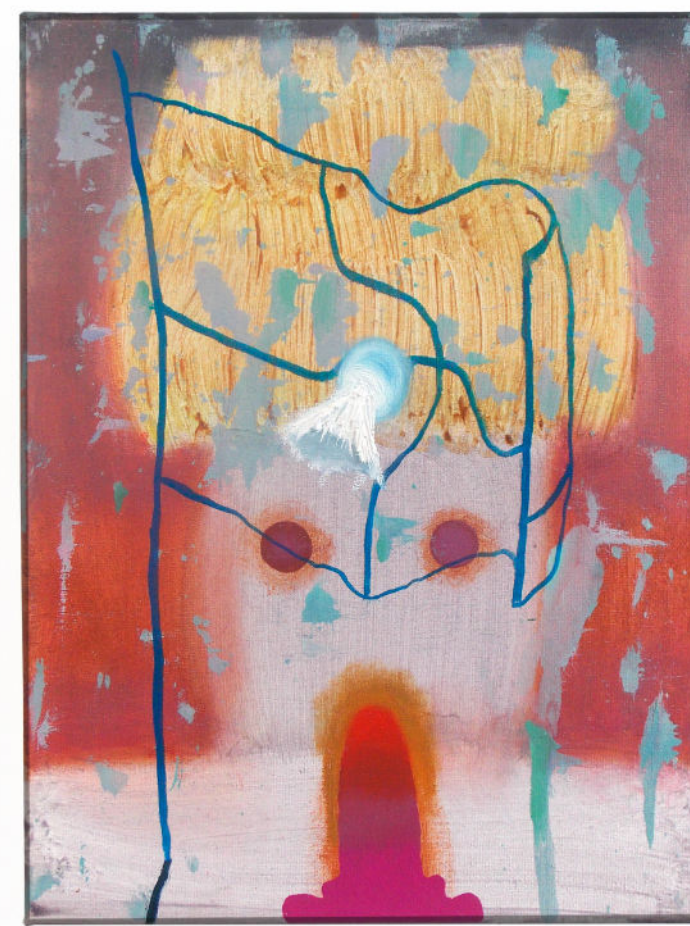


BERLIN MASTERS

2017, Max Liebermann Haus, Berlin
exhibition view



TROPICAL UFO
2017, oil on canvas
30 x 20 cm

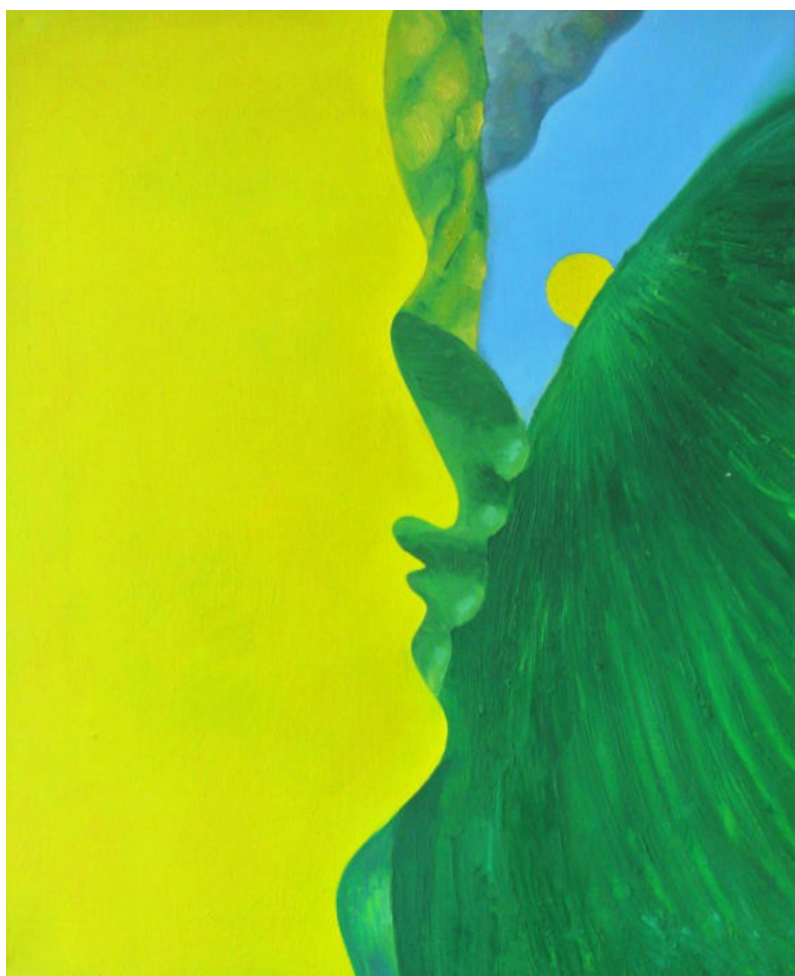


WHEN SOMEONE TRIES TO HIT YOU WITH
A SHUTTLECOCK BUT YOUR FLAG IS
THERE TO PROTECT YOU

2017, oil on canvas
40 x 30 cm

SIDE EFFECTS
2018, Bayer Kultur, Leverkusen
exhibition view





SOTTO IL SOLE DELLA TOSCANA

2019, oil on canvas
60 x 50 cm



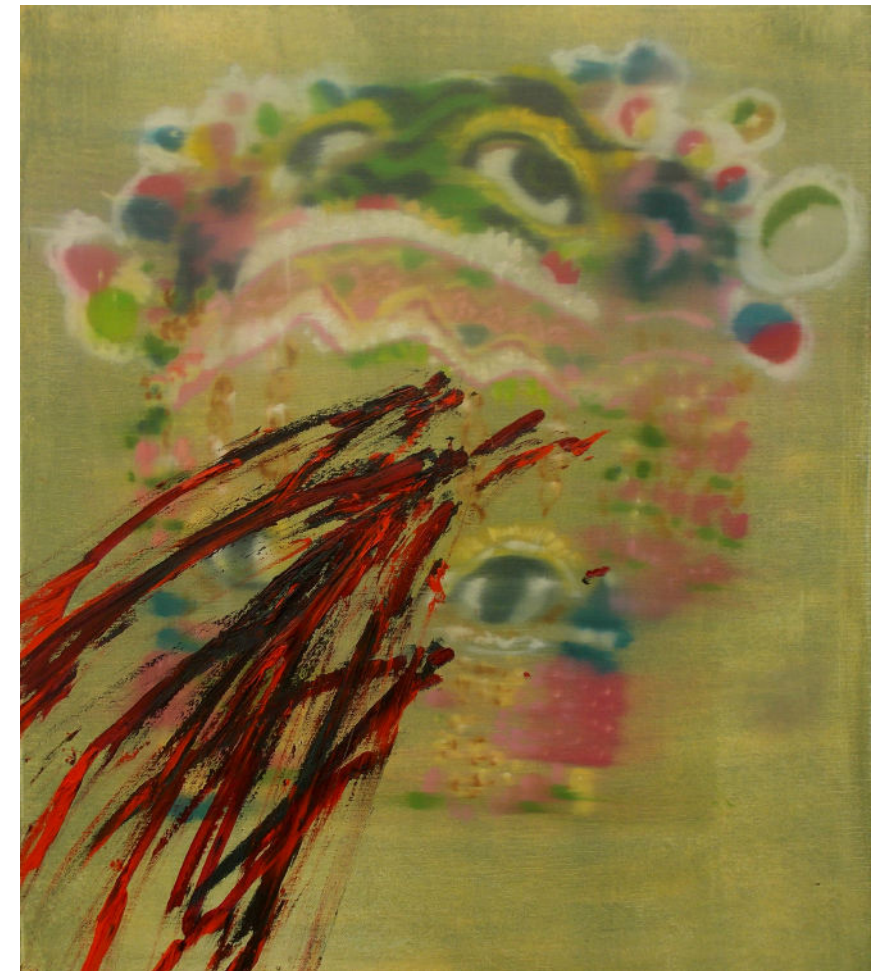
PRINCESS UNDER THE MOONLIGHT

2017, oil on canvas
50 x 40 cm



ZWEI AUGEN EINE NASE UND EINE SCHEISSE

2017, oil and metallic pastel on canvas
40 x 38 cm



GAY-PRIDE

2018, oil on canvas
60 x 50 cm



REDHEAD HORSE

2017, oil on canvas
70 x 80 cm



SCHWARZES LACHEN

2016, oil and airbrush on canvas
60 x 70 cm

WATERCOLORS



LYON AND THE PALM
 2019, watercolor on paper
 35 x 60 cm



THE GLORY
 2018, watercolor on paper
 34 x 34 cm



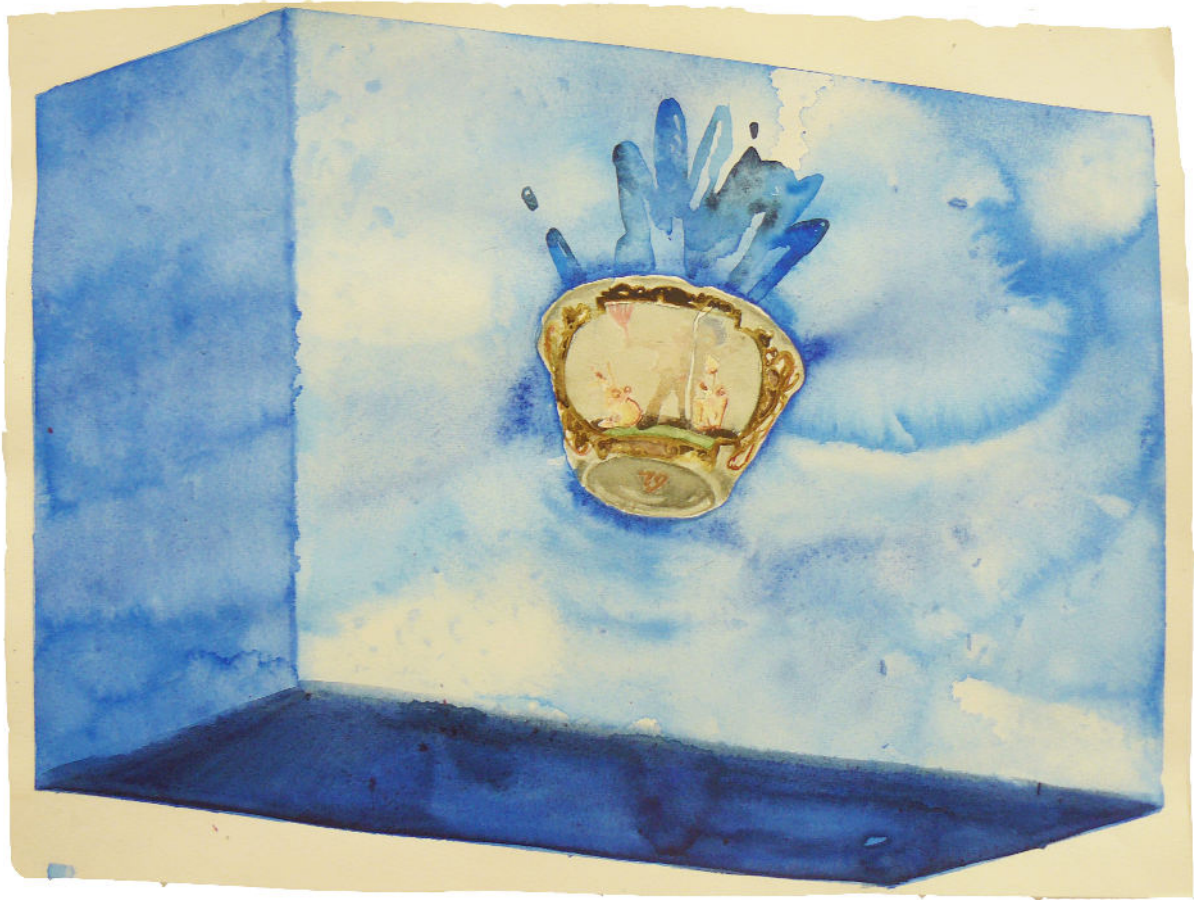
BISMARCK

2017, watercolor on paper
50 x 35 cm



X-TREME FUNNY

2017, watercolor on paper
45 x 60 cm



THE AFRICAN CUP

2017, watercolor on paper
35 x 50 cm



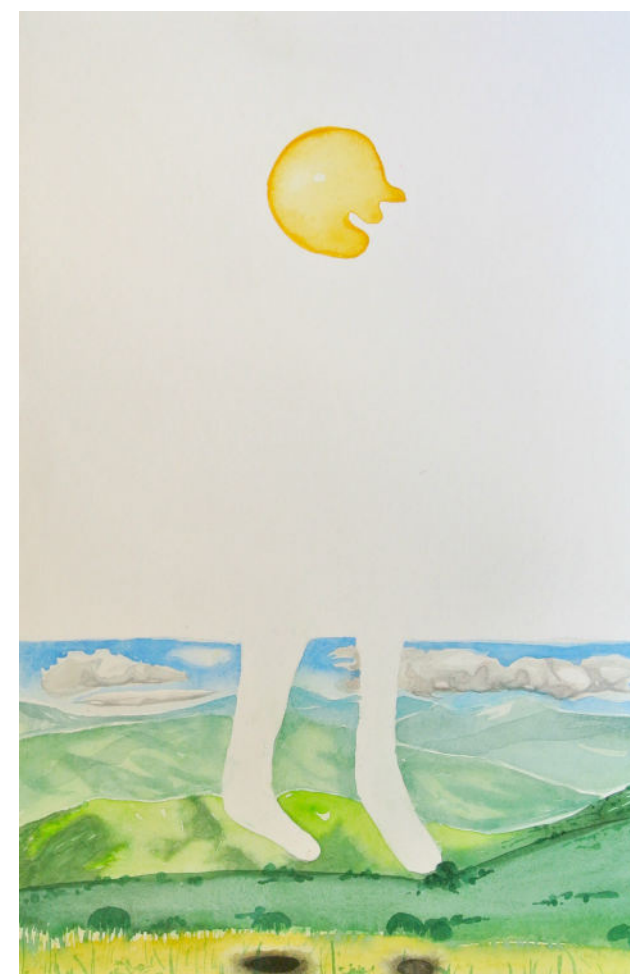
SUMMER NIGHT DREAMS

2019, watercolor on paper
50 x 40 cm



CLOWN 4

2019, watercolor and gold on paper
70 x 50 cm



OUR SUN

2019, watercolor on paper
50 x 35 cm

BIOGRAPHY

Biography

Paris Giachoustidis	1990 born in Serres, lives and works in Berlin
Education	2015-2018 Diploma with Prof. Werner Liebmann and M.A with Prof. Friederike Feldmann, Weißensee Kunsthochschule Berlin 2008-2013 BA/MFA, with Prof. Ioannis Fokas Aristotle University of Thessaloniki
Solo show	2018 Comments in Red, Zina Athanassiadou Gallery, Thessaloniki
Group shows (selection)	2019 L'ARTISTE ET LES COMMISSAIRES, LAGE EGAL, Berlin Paris Giachoustidis, Irina Ojovan, Johannes Daniel, Russi Klenner Gallery, Berlin All out, KWADRAT GALLERY, Berlin Looking for a D**K, Schau Fenster – Art space, Berlin 2018 Last dance, Autocenter, KINDL-institute for contemporary art, Berlin Side effects, Bayer Kulturhaus, Leverkusen PNOH/Breath, Greek Emerging Artists, Helexpo, Thessaloniki Junction, Kosmetiksalon Babette, Berlin Not in the mood to save the world, CODEX, Berlin Demi-gros, Safe Gallery, Berlin 2017 Böse Blüten, art center Bethanien, Berlin La table ronde, DISKURS, Berlin Berlin Masters, Max Liebermann Haus, Berlin Drag & Drop (book edition project), Hamburger Platz, Berlin 2016 Kaputt ist nicht genug, LadenFürNichts Gallery, Leipzig Summer night dreams, KWADRAT GALLERY, Berlin Sorgen International, H&S Gallery, München
Art fairs	2019 Paper Position, LAGE EGAL, Frankfurt Art Athens, Zina Athanassiadou Galerie, Zappeion Mansion

Awards	2018 24. National price for art students, Bundeskunsthalle, Bonn (Nomination) 2017 Kunstpreis Haus am Kleistpark, Capriccio, Berlin (Winner) 2016 DAAD price for foreign students (Nomination)
Residencies	2018 Ionion arts center, Kefalonia 2017 Can-Serrat, International art Residency, Barcelona
Performance/Curation	2018 Too early, Co-Curator, Kosmetiksalon Babette, Berlin Junction, Curator, Kosmetiksalon Babette, Berlin 2017 Viva arte viva, central exhibition Biennale di Venezia, participation performance and Video for Yorgos Sapountzis, Arsenale, Venezia Luther und die Avantgarde, Performance for Jürgen Staack, Altes Gefängnis, Wittenberg
Press	2019 Introducing Paris Giachoustidis / Coeur et art, November 2019 2017 Licht und Feuer (Winner Paris Giachoustidis) / Der Tagesspiegel, September 2017 Kunst Heute Berlin / Interview magazine, Mai 2017

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