

the existing world

Alecos Fassianos

I know the painting of Stefanos Daskalakis very well. His is a world of small objects that would be insignificant to just any observer – sliced apples, scraps of paper, broken pottery amidst an abundance of other articles strewn on the ground. For ordinary people, these things don't claim any importance. But for Daskalakis this is his painterly world, he's the one who saw it. What's more, painting is what we see, not what we cannot see. And Daskalakis perceived it and offers it to us. But his other gaze is also a welcome sight. It consists in the portraits of Ioanna, Despina and Myrto among others who are represented as they appear in real life – with boots, purse or blue dress and emphasis on the position of legs, hands or face. I understand this because he wants to accentuate their character and their psychology. He paints reality from the Real. This is of great importance. He sees the faces like the still lifes he's arranged in his rooms. Only the faces have soul and this is what he paints. He sees beauty there where others have noticed nothing. And he "registers" this on the canvas. Because beauty is not something that can be seen but something that we can feel. This means he reveals it. In this way we are enriched by new concepts in the realm of art. Daskalakis' originality is to put into relief the insig-

nificant and to offer it to us as important. Because Art, he feels it and when you feel things, you really see them and you see their worth.



με την Andrea Schroth στη Ρουέν, Γαλλία, Φεβρουάριος 1996. / with Andrea Schroth in Rouen, France, February 1996.

