

*True Grid*

Jens Becker, Robert Czolkoß, DAG, Harriet Groß, Tula Plumi, Gyula Sági

Opening: Mar 06, 2026, 18:00 – 21:00

Exhibition: Mar 07, 2026 – Mar 28, 2026

Mariannenstrasse 33, 10999 Berlin

Since emergence of digital imagery, the grid has functioned as both organizing principle and boundary. *True Grid* brings this underlying structure to the foreground as an object of transformation and intervention, while the title itself questions this concept: an absolute, pure grid does not exist. Its tension arises precisely from instability, when established coordinates shift and structure inevitably moves toward dissolution. In this exhibition, six artists engage with this instability in fundamentally different ways.

In Gyula Sági's work *op261125* and *op200126*, the grid's underlying pattern serve as a core variable within a rigorous procedural logic: treating mark-making as a time-based operation, his serial ink applications produce subtle but systematic deviations. These "controlled errors" function as an indexical record of duration (*durée*) within a rule-governed structure.

Harriet Groß, by contrast, actively distorts those constraints. Her cushioned aluminum objects present grid structures that imply stability, yet an overlying layer of painted metal mesh transforms fixity into flux. With the viewer's shifting position, these superimpositions suspend the grid in continuous oscillation, producing a fluid structure open to multiple interpretations—maintaining the grid in a positive state of flux that echos the philosophy of Michel Serres.

For Robert Czolkoß and Tula Plumi, the grid appears not as predetermined pattern but as structural trace, which serves as a starting point rather than a structuring principle. Robert Czolkoß's practice questions socially relevant structures and familiar orders. He understands art not as spectacle but as a process that raises questions. *Working hands* presents product photographs in systematic grid arrangement. The images isolate hands engaged with tools and materials, whereby commercial imagery is recontextualized as archive of labor gestures. The photographs remain open to continuous reframing rather than fixed documentation. *Prototype (modular object)* constructs a modular structure with variable materials, referencing the brutalist facades of socialist architecture ubiquitous in the former GDR where Czolkoß was born. The work is conceived not as finished object but as prototype for something still emerging. Through these works, Czolkoß avoids repetitive reproduction, opening spaces for development and the unexpected.

Plumi reconfigures elements from domestic objects. In *Reds*, linear elements pierce transparent surfaces with red hand-drawn marks and bind them to metal supports. Artist thus animates inorganic materials into networks suggesting organic growth. *Nightscape* presents a dual-sided landscape topography. One side simulates a landscape, blurring interior and exterior, while the reverse maintains the material's repetitive logic to form flat planes that recall material's former functional state and natural tendencies. Her works questions where spatial potential emerges: in the repetitive structure's original function or in the intervals their reconfiguration generates.

Jens Becker investigates the promise of order through the reconfiguration of found materials and used everyday objects. In *for travelers* he layers and shifts these elements into apparatuses that appear functional but offer no structural stability. Within these frameworks, the illusion of utility gives way to latent physical tensions. His video work *distortion* transform this material tension into light and rhythm, shifting physical structure into immaterial fields.

DAG builds paintings from geometric elements: triangle, square, circle and line, Influenced by Malevich and Kandinsky. In the presented works, dense networks of colored lines intersect and disrupt one another. Organic forms emerge within geometric structures. The grid is reduced pictorially or appears only as a suggestion, shifting from a definitive organizing principle to a visual residue.

Despite what the title "True Grid" implies, a pure paradigm serves only as conceptual precondition. Across these six practices,

the grid's tension emerges not from the structure itself, but from the moment this order begins to loosen.

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### Artists:

Jens Becker is a Berlin-based visual artist specializing in object art, light installations, and digital media. His practice is characterized by a meticulous investigation of material systems and the translation of physical tension into virtual spaces. Becker's work often explores the "minimal experience" of movement and light, creating immersive installations that challenge the viewer's perception of stability and function.

Robert Czolkoß was born in East Berlin in 1984. After training as an industrial mechanic, he studied art and art history at the University of Greifswald and then fine art at the HfBK Dresden. In 2023, he completed his art studies with the title of master student. He currently lives and works in Berlin. In his multimedia practice, Robert Czolkoß examines socially relevant structures, familiar orders, and artistic production conditions. He understands art not as spectacle, but as a process that raises questions and reveals existing orders. His works open up spaces for thought and experience that focus on the relationship between the individual and society.

DAG (b. 1964, Eberswalde, Germany) is a Berlin-based artist. From 1985 to 1989, he studied art education and German literature at Humboldt University and Kunsthochschule Berlin-Weißensee. After 1989, he spent several years orienting himself within the art scenes of London and Berlin. In 1994, DAG participated in the first Croma Park exhibition, followed by a collaboration with Jim Avignon in 1995. Since 2001, he has pursued an independent artistic practice. DAG has exhibited extensively in galleries and museums internationally, including institutions such as the Goethe-Institut, with exhibitions in Hong Kong, Mexico City, Singapore, and beyond, as well as galleries in Tel Aviv, Tokyo, and Chicago. In 2004, he co-founded the exhibition project GLUE together with Asim Chughtai. Since 2010, he has worked as an independent organizer and curator alongside his artistic practice.

Harriet Groß, born in Munich, is a Berlin-based visual artist who works in the fields of drawing and installation. She received her master's degree in Fine Arts from the Berlin University of the Arts in 2002 and a degree in Medicine from the Free University of Berlin in 1994. She has been awarded by numerous fundings and is regularly exhibited in Europe, USA and Mexico. Her work is even represented in well known private and public collections and has led to numerous collaborations with musicians.

Tula Plumi (born in Heraklion Crete in 1980; lives in Berlin) works with sculpture, installation, and photography. She uses a wide range of materials, both industrial and natural, such as bamboo, fabrics, metal, prints, paints, and others. Her work arises from a material approach, and often uses processes of dismantling, reassembling and collage. Her practice explores the boundaries between a subject and its physical reality, adding narratives. She creates works whose handmade nature is paramount and aims to explore the interaction between the human body and the built environment, the familiar, the domestic space and nature, exploring memory and material life. Her sculptures often refer to the form of functional objects, such as furniture or lighting fixtures. She often uses scraps of fabric and weavings, emphasizes repetition, patterns, shapes and structures, and uses drawing and painting.

Gyula Sági (1987) is a Hungarian visual artist based in Berlin. He studied visual arts at the University of Western Hungary, graduating in 2010. His practice centers on drawing and painting, working at the intersection of perception, structure, and repetition. Using ink, pencil, and ballpoint pen on paper, Sági creates large-scale works that combine geometric abstraction with gestural processes. His work explores how repetition, subtle deviation, and material interaction generate rhythm and meaning over time. Interested in the physical experience of time and the tension between technological systems and natural processes, he embraces irregularities and moments of chance as integral elements of his method, investigating how perception is shaped by structure, attention, and mediated forms of knowledge.