



LUISA CATUCCI
CONTEMPORARY

PABLO GRISS

DYSTOPIAN
CARTOGRAPHY

DYSTOPIAN CARTOGRAPHY

There are maps that tell you where you are. And then there are maps that politely refuse. Pablo Griss draws the second kind.

Dystopian Cartography is the latest body of work by the Venezuelan artist Pablo Griss, developed over the past five years through a process that was anything but immediate. It emerges after a long period of reflection, recalibration, and, perhaps, necessary disobedience.

Griss was once known for a near-obsessive control. His earlier works operated with the precision of calibrated instruments, compositions inspired by energetic and magnetic fields, deeply rooted in the Venezuelan tradition of optical art. In that universe, color behaved. It had a job to do. It served the retinal effect, the visual vibration, the exacting logic of perception. Everything was measured, intentional, contained.

And then something shifted.

This new series doesn't abandon that past, it disrupts it. You can still recognize the same hand in the discipline of certain lines, in the skeletal remains of structure that hold the compositions together like architectural bones. But now those bones are under pressure. The system is no longer airtight.

Color no longer obeys.

It collides, bleeds, interrupts. Brushstrokes accelerate, hesitate, lash out. Pigment drips where once it would have been corrected. What was once controlled now flirts with excess. What was once resolved now lingers in tension. There is, unmistakably, a release, something closer to urgency, even rage. Not chaos for its own sake, but a force that insists on entering the frame.

His paintings begin like well-behaved cities: grids, bands, chromatic architectures that seem to promise orientation, direction, maybe even a touch of certainty. But don't get comfortable. Something always goes wrong. Gloriously, inevitably wrong. A streak rebels. A color slips its leash. Geometry, that old control freak, starts sweating.

What you are looking at is not a system. It is a system trying to hold itself together while the universe gently laughs.

Griss stages a slow-motion collapse of order. Not a catastrophe with sirens and headlines, but a more intimate undoing: structure eroded from within by gesture, logic interrupted by impulse, clarity complicated by sensation. His compositions are built like arguments and then interrupted like conversations at 3 a.m.

Color here is not decorative. It is not polite. It does not sit quietly in its assigned seat. It expands, contracts, seduces, contradicts. It behaves like weather: shifting, relational, impossible to isolate. Somewhere in the background, Josef Albers nods knowingly: color is never alone; it is always becoming something else in the presence of another.

And yet, despite the grids and the bands, these paintings breathe. They pulse. They feel less engineered than grown, like strange ecosystems or landscapes after the end of certainty. You might glimpse ruins, horizons, or the afterimage of something bodily, something almost remembered. Echoes drift in and out: a smear that could have wandered out of Francis Bacon's studio, a veil that might have slipped past Gerhard Richter on a distracted afternoon.

But these are not quotations. They are hauntings.

In the fractures, something else appears, something that resists naming. A presence without a clear face. A territory without coordinates. Philosophers might whisper about Immanuel Kant and his stubborn "thing in itself," that unreachable core of reality that refuses to be captured by perception. Griss doesn't illustrate it. He circles it. He brushes against it. He lets it flicker through the cracks where order fails.

Because this is the quiet truth of Dystopian Cartography: the world cannot be fully mapped. Not by lines, not by color, not even by the most stubborn human desire to make sense of things.

And yet, we try.

We build structures. We impose rhythms. We draw borders in places where everything is already leaking into everything else. Griss honors that effort while simultaneously dismantling it. His paintings are acts of both construction and sabotage, discipline and release. They exist in the charged space between geometric abstraction and abstract expressionism, where control and chaos don't cancel each other out, they dance.

The surface tells the story. Layers accumulate like decisions you can't quite take back. Glazes, impastos, smears, corrections.. nothing is hidden, nothing erased. Every mark carries time, pressure, hesitation, insistence. The painting remembers everything. It refuses the fantasy of perfection and instead embraces the far more interesting reality of process.

This is painting as resistance. To smoothness. To certainty. To easy meaning.

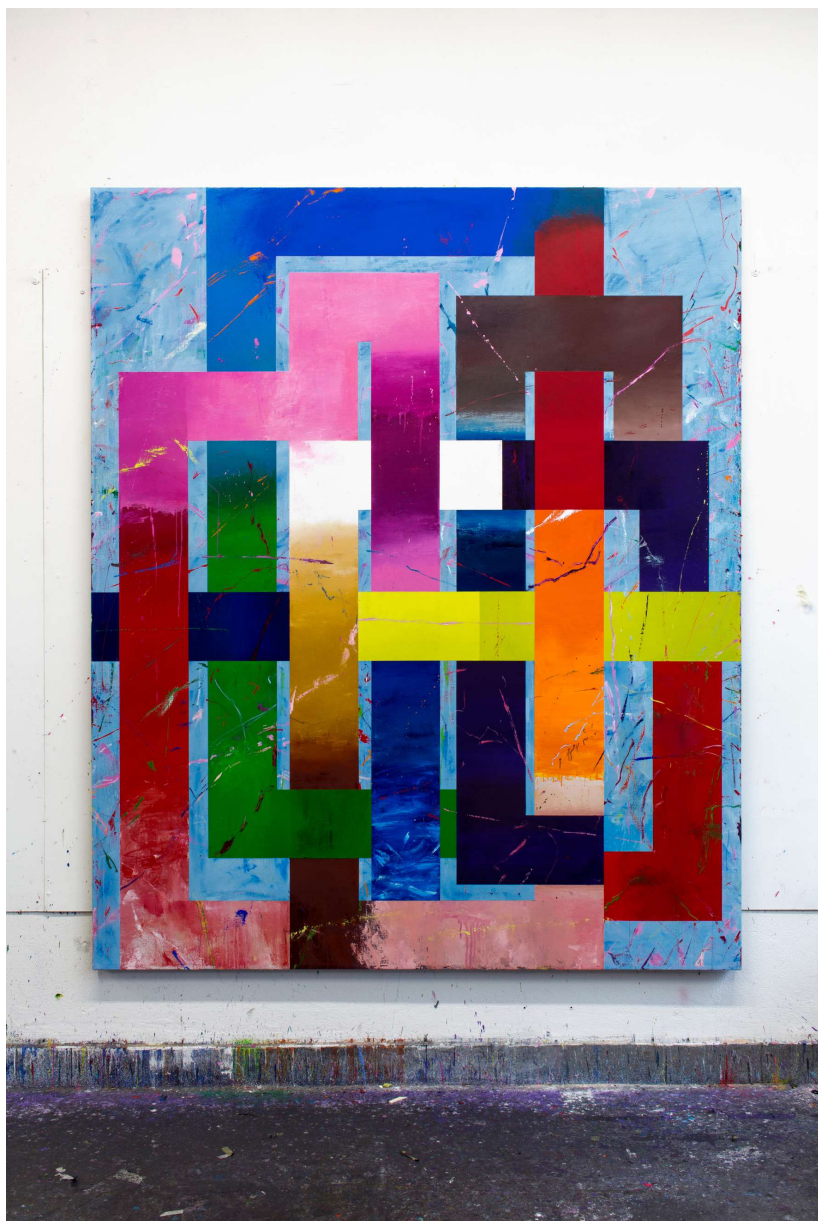
And so, these works do not resolve. They hover. They vibrate. They remain gloriously unfinished in their attempt to grasp something that will always exceed them.

A map, then. But one that leads not to a destination, rather to the edge of understanding, where things fall apart just enough to become visible.



Pablo Griss,
*Ultraviolet
Vortex*
2026
Oil on canvas
180 x 270 cm
EUR 25,000





Pablo Griss

Cerulean Echoes beneath a Broken Order, 2026

Oil on canvas

240 x 200 cm

EUR 25,000





Pablo Griss

Ode An Ultramarin, 2026

Oil on canvas

85 x 75 cm

EUR 4,500





Pablo Griss

Diagrama del Vestigio de Egos Fracturados, 2025

Oil on canvas

180 x 160 cm

EUR 16,000





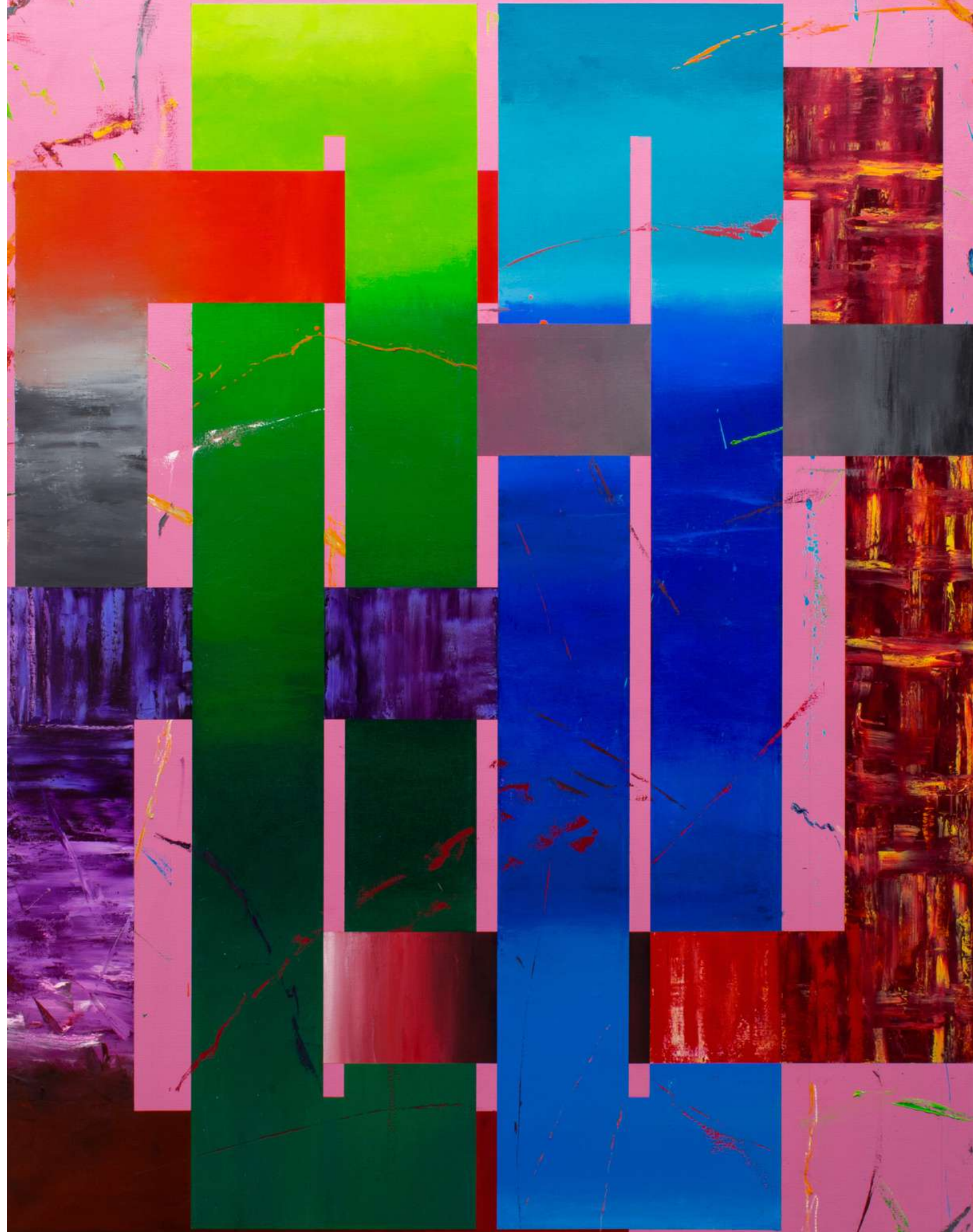
Pablo Griss

Echoes from the Invisible Pink Lagoon, 2025

Oil on canvas

180 x 140 cm

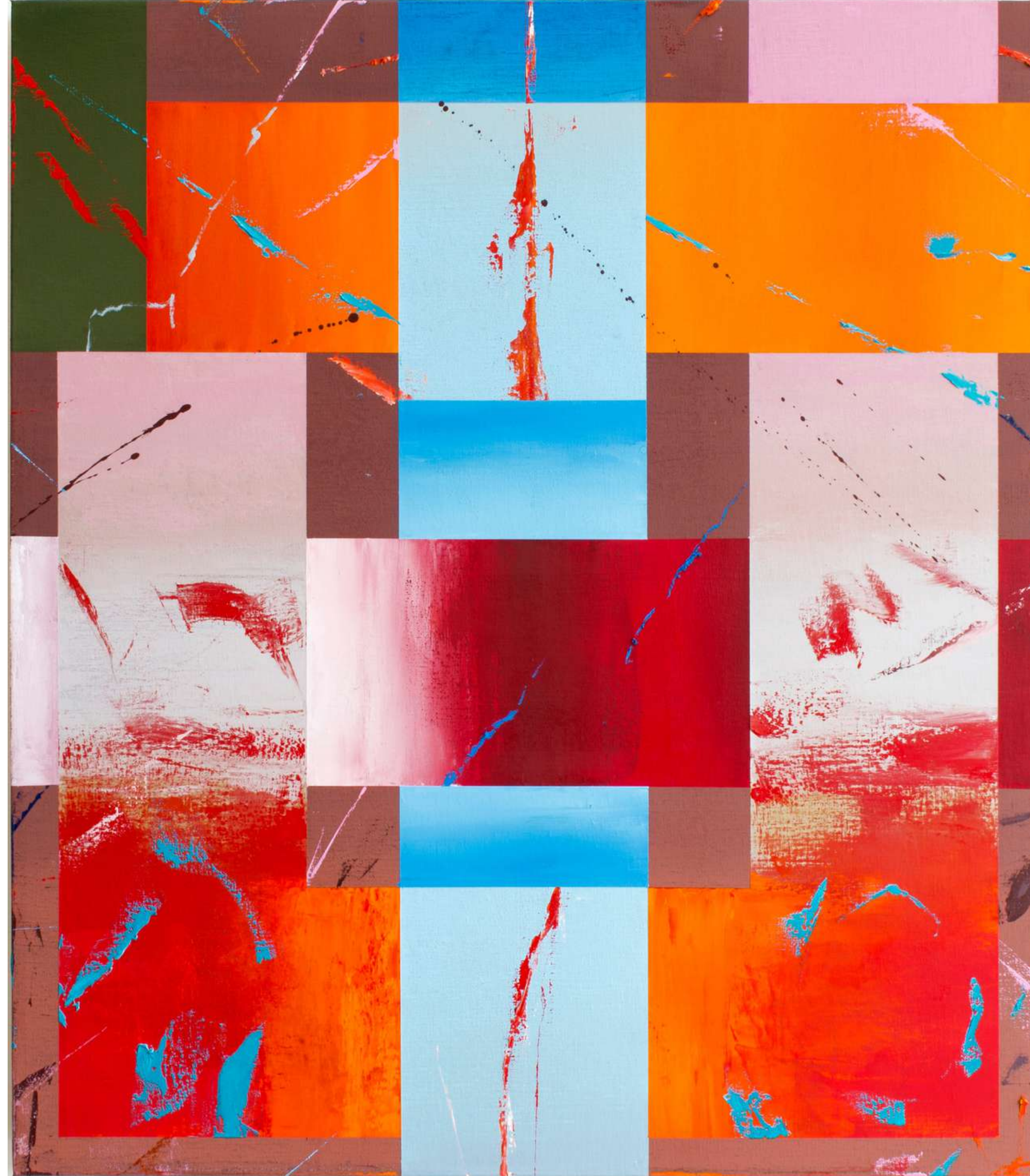
EUR 15,000







Pablo Griss,
Axial Combustion, 2026
Oil on canvas
85 x 75 cm
EUR 4,500





Pablo Griss

Green Threshold of a System in Collapse, 2025

Oil on canvas

55 x 45 cm

EUR 2,200





Pablo Griss

Amarillo Sobre Polvo Lunar, 2025

Oil on canvas

125 x 125 cm

EUR 9,000





Pablo Griss

Vestige of a Pink Rift,

2025, oil on canvas

60 x 50 cm

EUR 2,700





Pablo Griss

Fragments of a Residual Landscape, 2025

Oil on canvas

96 x 82 cm

EUR 5,000





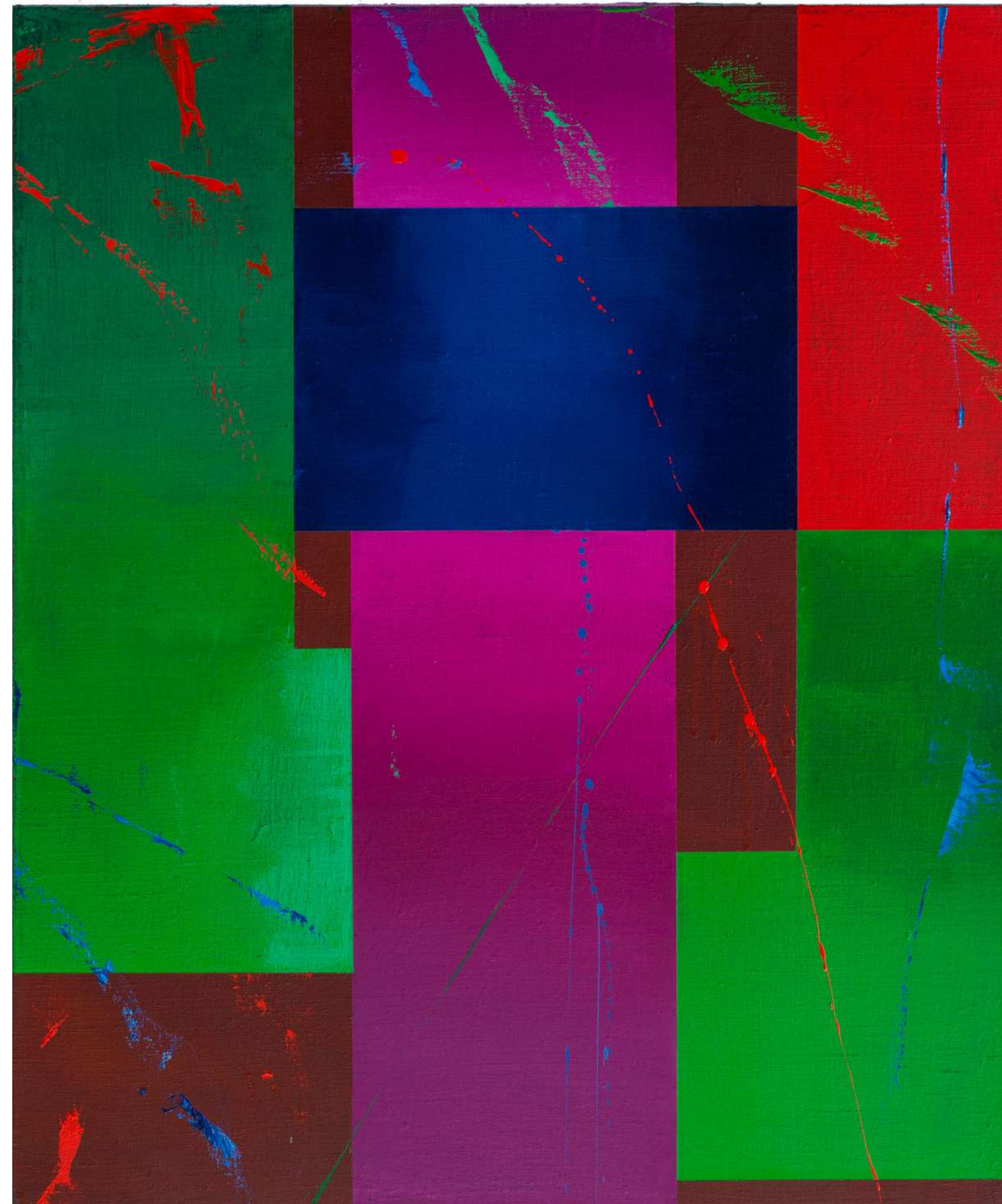
Pablo Griss

Cartography of a Mauve Thought, 2026

Oil on canvas

60 x 50 cm

EUR 2,700







Pablo Griss,
Violet Grass, 2025
Oil on canvas
140 x 130 cm
EUR 10,000





Pablo Griss

Vestigios en el Umbral, 2024

Oil on canvas

90 x 72 cm

EUR 4,500





Pablo Griss

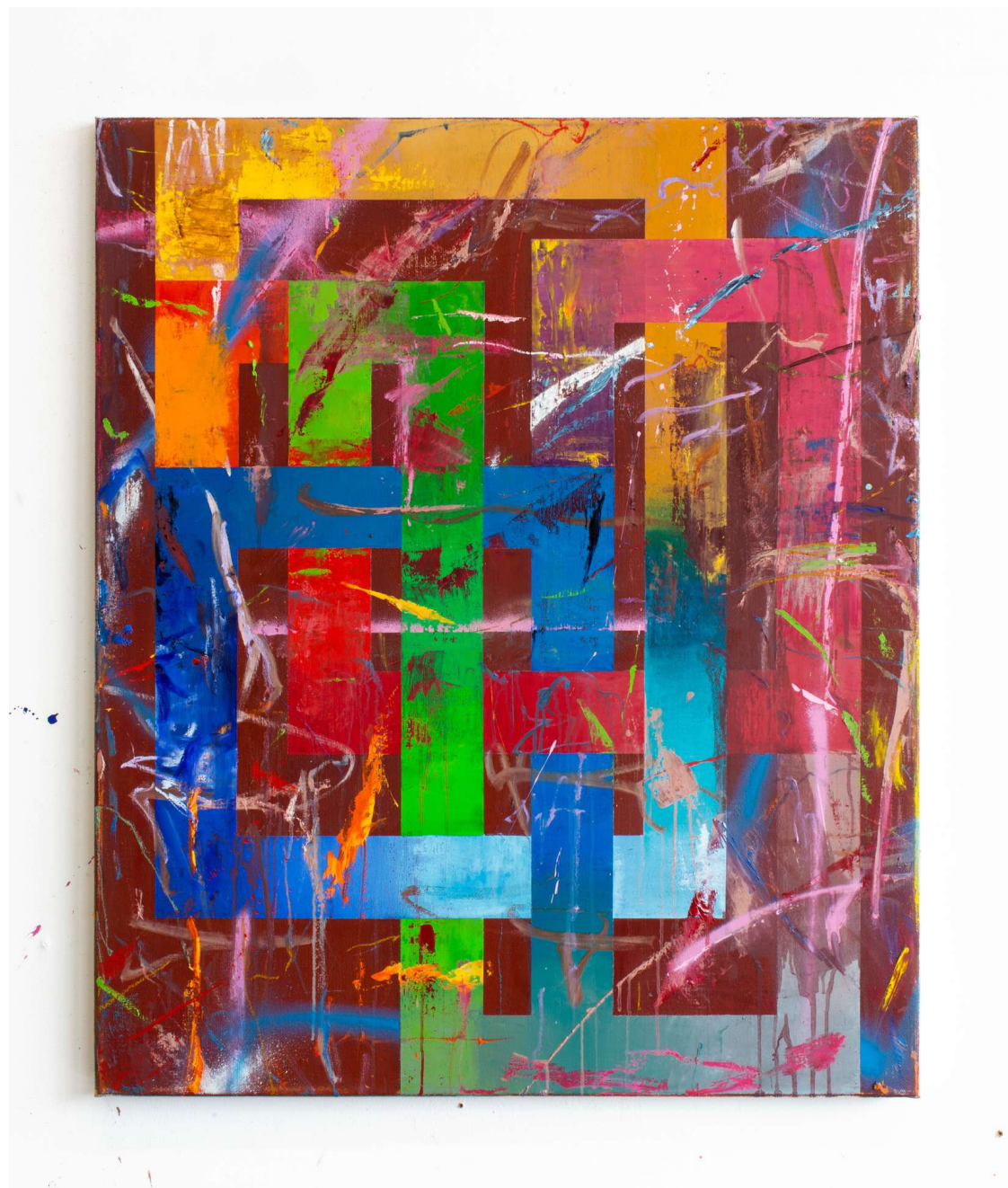
Orden de un Sistema en Colapso, 2026

Oil on canvas

60 x 65 cm

EUR 3,200





Pablo Griss

Overwritten Architecture, 2025

Oil on canvas

90 x 80 cm

EUR 4,600







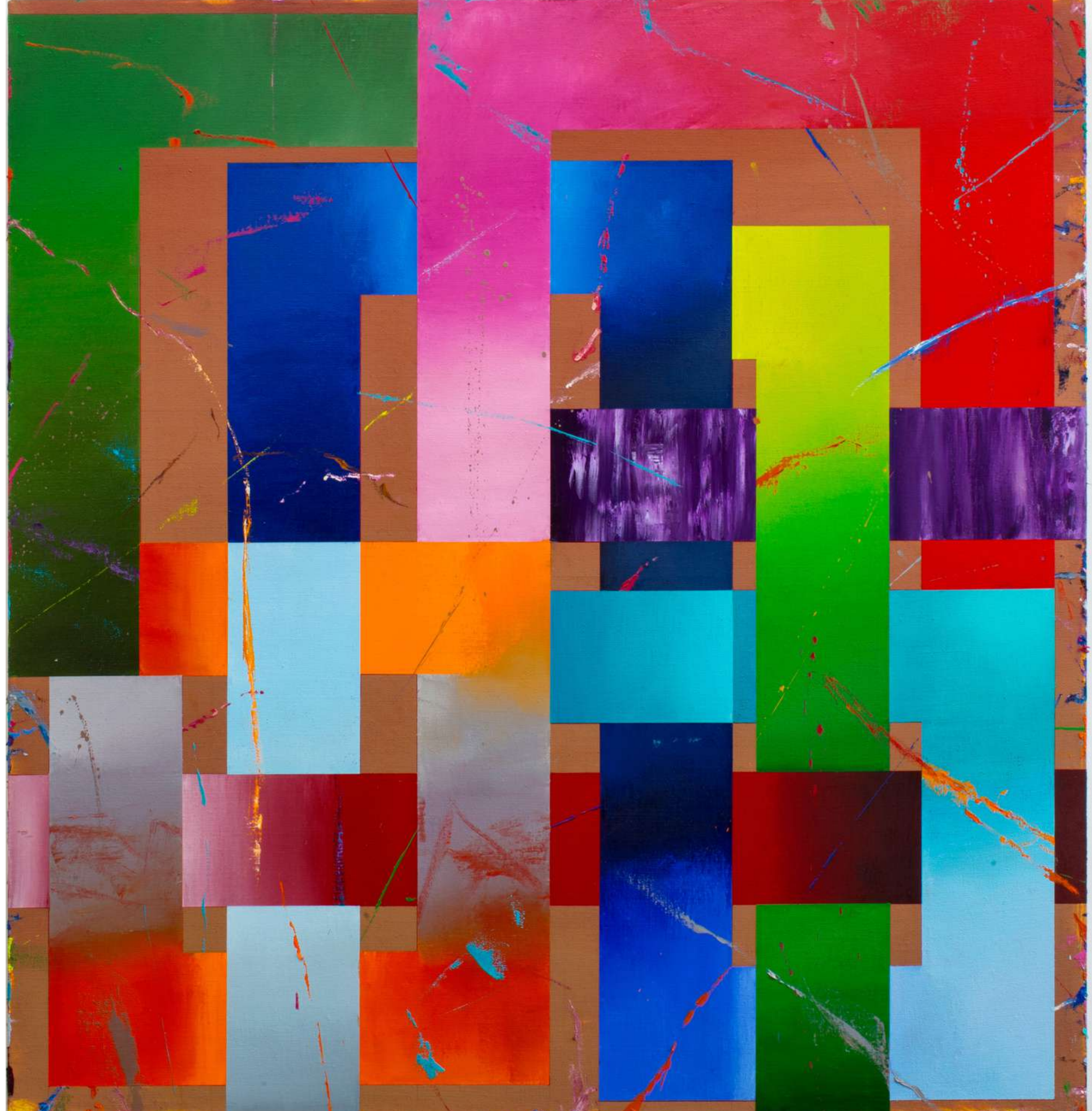
Pablo Griss

Remnant Glow in Exiled Land, 2025

Oil on canvas

135 x 130 cm

EUR 10,000





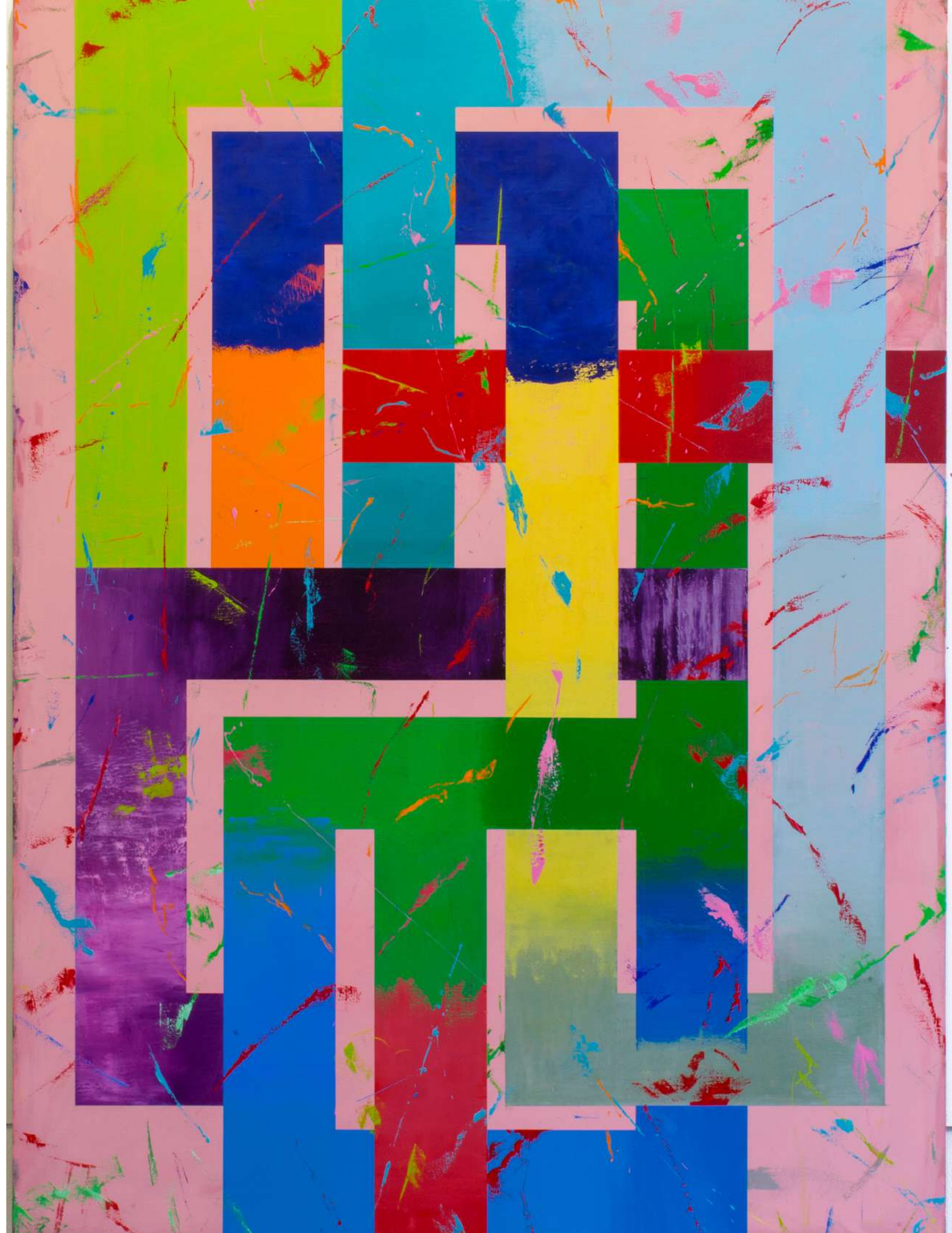
Pablo Griss

Soft Pink Cloud, 2025

Oil on canvas

200 x 150 cm

EUR





Pablo Griss

Ode an Cerulean, 2025

Oil on canvas

100 x 80 cm

EUR 5,000





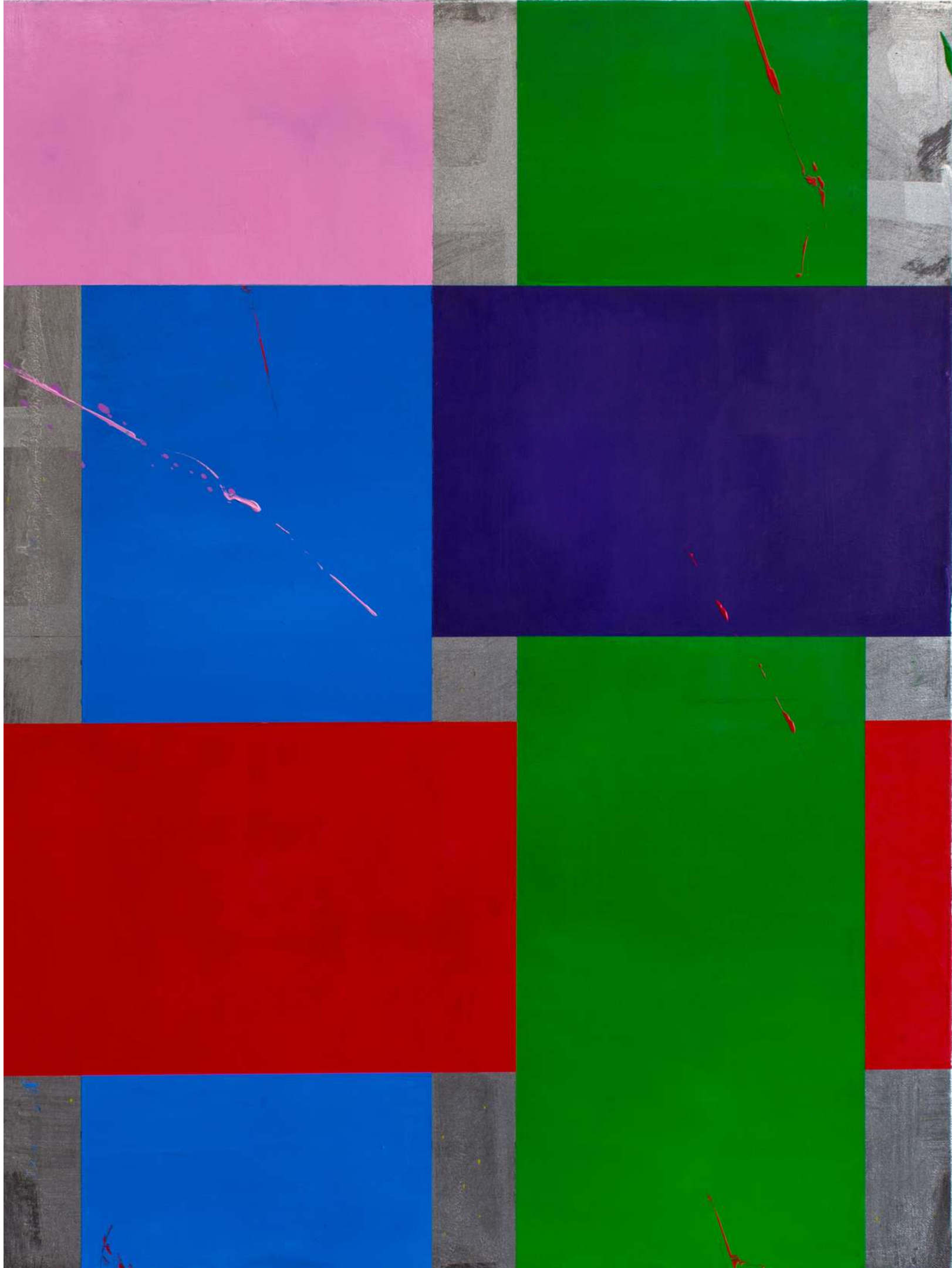
Pablo Griss

Cuadrante Sobre Polvo Lunar 2, 2025

Oil on canvas

60 x 45 cm

EUR 2,400





Pablo Griss

Imperial Violet, 2026

Oil on canvas

60 x 55 cm

EUR 2,600





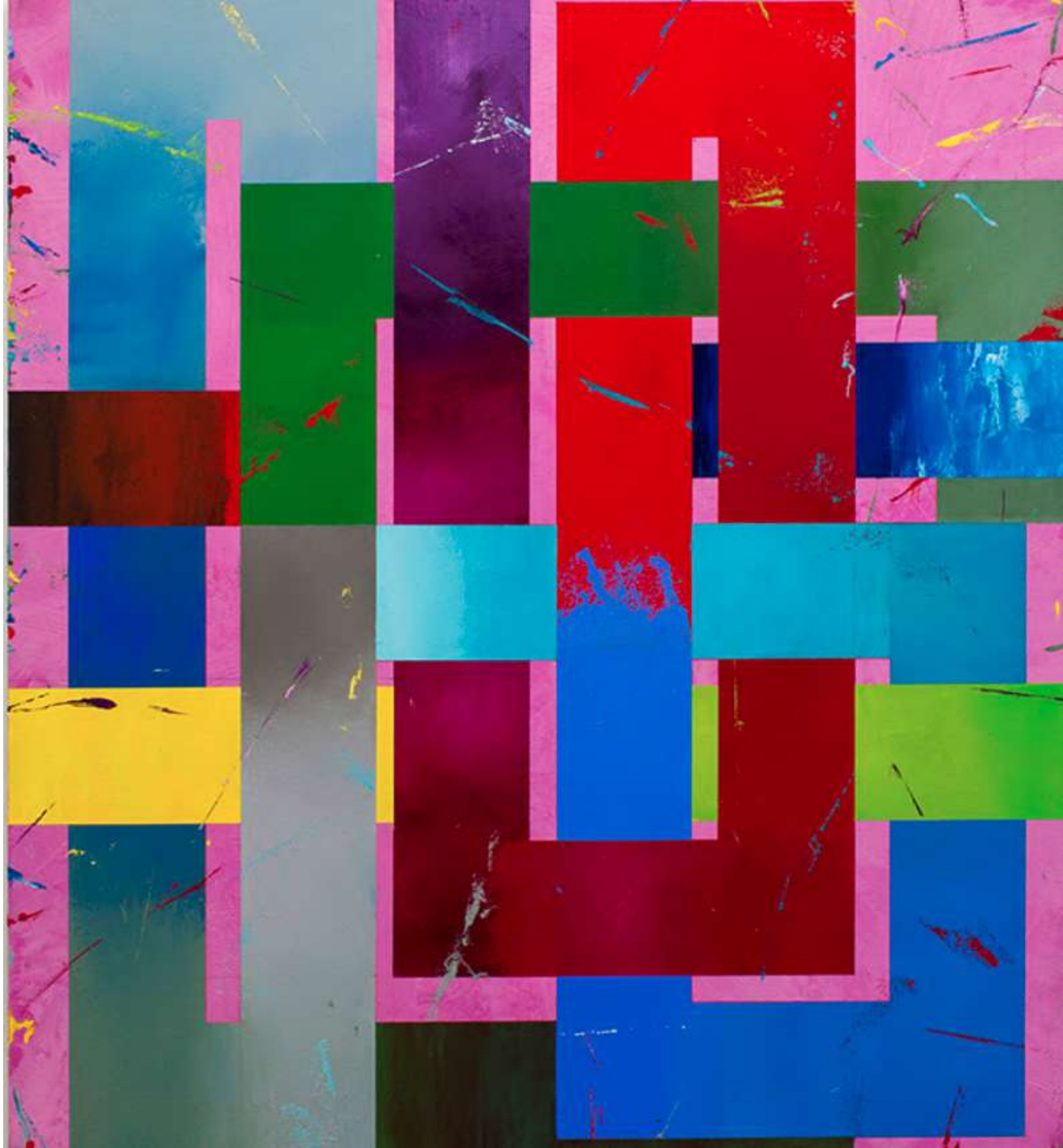
Pablo Griss

Map Collapsing in a Pink Breath, 2025

Oil on canvas

130 x 120 cm

EUR 9,000





Pablo Griss

Cuadrante Sobre Polvo Lunar, 2025

Oil on canvas

65 x 45 cm

EUR 2,500



Pablo Griss (b. 1971, Caracas, Venezuela) is a Venezuelan artist based in Berlin. He studied at Columbia University in New York, first at the School of Engineering and Applied Sciences and later graduating from the School of Visual Arts in 1996. He lived and worked in New York until 1998 before continuing his international career between Latin America and Europe.

Griss began exhibiting in the early 1990s in New York and Washington, D.C., followed by solo exhibitions in Venezuela including Galería BANAP, Caracas, and Museo Casa del Tesoro, Coro. In the following years he expanded his international presence with solo exhibitions in Panama, Miami, Costa Rica, Valencia, Salzburg, Berlin, and China. Notable presentations include Intervention at DGAG Contemporary, Panama (2013), Magnetic Interference at Ranivilu Art Gallery, Miami (2015), Reflexion at Galerie Weihergut, Salzburg (2018), Paintings 2016-2020 at BlackShip Gallery, Miami (2021), Intervention at Luisa Catucci Gallery, Berlin (2022), and exhibitions in Beijing including presentations connected to the National Museum of China.

In 2013, his Intervention series was presented at ArtBo in dialogue with works by Peter Halley, and his work was featured on the digital cover of Art in America during the fair. In 2014, he was selected for the publication 100 Painters of Tomorrow by Kurt Beers, published by Thames & Hudson, placing his work within an international survey of contemporary painting.

Over more than three decades of activity, Griss has built a transnational career spanning the Americas, Europe, and Asia. His works are held in private and corporate collections in several countries, including collections associated with Deutsche Bank, Lacoste, and other international institutions and companies.





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