



Daphne Anastassiou Mustakis



Daphne Anastassiou Mustakis (Viña del Mar, Chile, 1955) is an interdisciplinary artist whose practice is grounded in visual and material experimentation that extends beyond conventional academic frameworks. Born into a Greek family deeply engaged with culture and the arts, she pursued higher education at Pierce College (Athens, Greece), Alvescot College (London, England), and the Pontifical Catholic University of Chile (Santiago, Chile), where she earned a degree in psychology in 1980.

Her earliest explorations in art-making date back to childhood, when she worked with enamel on metal and techniques involving chemical etching in her mother's atelier. She later turned to ceramics in 1982, and her first canvases emerged in 1991. From 2006 onward, painting became her primary focus. She also pursued drawing studies under the guidance of artists Carmen Silva and Jaime León.

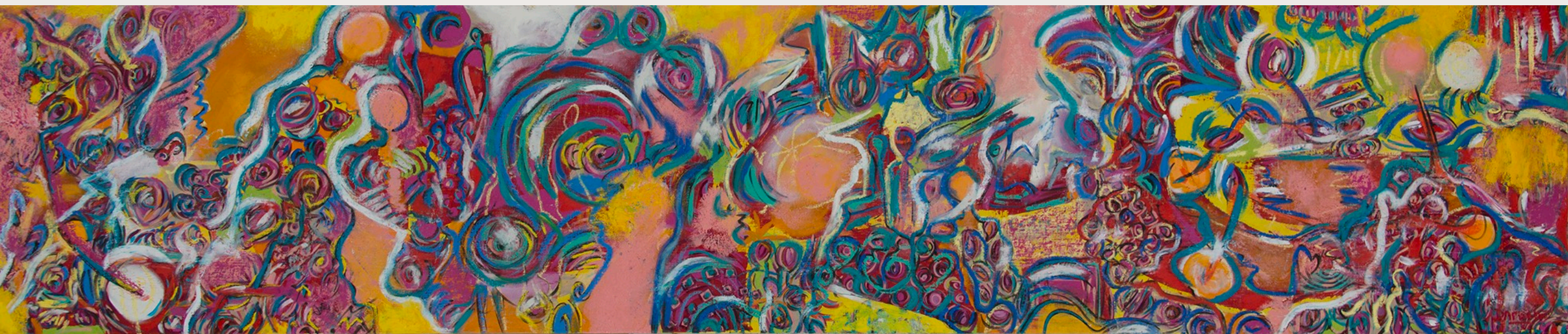
Her practice encompasses mixed-media painting, primarily using oil and acrylic, and extends to large-scale sculptural works in a variety of materials, including resin, wood, marble, and metal. This is complemented by an ongoing formal exploration ranging from mosaic craftsmanship to technological experiments in digital animation. Her prolific creative output is grounded in an understanding of human nature, the depth and expansion of consciousness, and human potential, engaging closely with principles of transpersonal psychology.

Her first solo exhibition, *Agapi* (“Love” in Greek), was presented in 2009 at Artespacio Gallery, showcasing works created between 1991 and 2009. She has exhibited both individually and collectively throughout Chile in prominent venues such as CV Galería, GAM Centro Cultural Gabriela Mistral, and Feria Ch.ACO, among others. Internationally, she has exhibited at venues and fairs including FAIMART in Madrid (Spain), Centro Cultural Borges in Buenos Aires (Argentina), Museo Ralli in Punta del Este (Uruguay), Galería OCCO in Madrid (Spain), Galerie Colette Dubois in Paris (France), Saphira & Ventura Gallery in Dubai (United Arab Emirates), Art Basel Miami Beach 2019 with Curators Voice Art Projects (USA), Saphira & Ventura Gallery in New York (USA), and Galería Jorge Alcolea in Madrid, as well as in England, Austria, Germany, China, and Egypt.

In addition to her visual work, she has explored themes of self-knowledge and emotional healing through writing, publishing the book *Somos amor* (“We Are Love”) in 2000. She serves as vice president of the Gabriel y Mary Mustakis Foundation, an organization that supports the cultural, intellectual, and creative development of children from underserved communities. She presides over the Agapi Foundation, which promotes creative development through collective singing, music, and visual arts, while fostering well-being and inclusion, guided by the principle that social change begins with individual transformation.

The artist lives and works in Santiago, Chile, and is represented by Galerie Colette Dubois.





STATEMENT

I understand creation as a pathway capable of connecting the human with the universe and the visible with the invisible. Through forms, colors, and volumes, the possibility of communication arises, which my visual work seeks to achieve.

I perceive the world as a constellation of elements in constant movement. This enables me to engage simultaneously and in parallel with stain, drawing, form, counterform, emptiness, and fullness, capturing a subtle reality in continuous transformation, an ephemeral flow I seek to grasp and translate through color and its vibration.

Painting draws me inward, into my own being. From the silence of the blank canvas or sheet of paper, form and color flow freely, emanating from within and unfolding beyond time while opening a space for encountering the Other when the work is exhibited.

I like to think of my work as belonging to what is called “conscious art.” In the face of the growing intellectualization of artistic experience, I appeal to the most essential form of perception: color is light, and light moves our senses through its healing power. Alongside this, a fundamental energy nourishes and guides me, urging me to bring itself into presence to highlight its value and power, and the urgent need to recover it in a chaotic and superficial world. This energy is feminine energy as a transformative force of being.

From this inner universe, shaped by intimate and everyday experiences, artistic practice becomes an invitation to let ourselves flow, to awaken consciousness, and to move beyond the structures of the mind. A series of binary relations emerge from my experience, each term requiring and sustaining the other: subjectivity/otherness, society/community, and structure/constellation. Together, they form a personal and singular imagery, characterized by intuition and silence, capable of establishing connections across different scales of consciousness and evolutionary dimensions of the human.

My work proposes genuine perspectives that diverge from traditional interpretations in art history. Having received no formal training in the arts, my entire practice is grounded in exploring materials, supports, and mixtures. This opens up multiple possibilities that I approach without preconceptions in order to reach the viewer. Consequently, the techniques I use develop spontaneously and are fully experimental.

This has led me to work with various mediums and formats, such as papyrus, different types of fabric, wood, acrylic sheets, oil paint, acrylic paint, pastels, and automotive paints. I use different tools for painting, including brushes, spatulas, cloths, sponges, and my own hands, which for a long time were my only working instrument—seeking, through materiality, to reveal what is undoubtedly part of the mystery underlying each work.

Successive layers of material on the support generate superimposed worlds, like physical and metaphysical dimensions, which I later define and bring into communication through pencil drawings.

Layering of almost infinite planes in painting led me to experiment with volume in large-scale works, extending spatial projection beyond the planar forms inscribed on the surface. I intuitively arrived at sculpture, where my material choices also arise from experimentation and from my own research into matter and its possibilities. These sculptures seek to become Others with whom to engage in dialogue through the intimacy of everyday conversation and by allowing oneself to be enveloped by tangible, embraceable forms.

My artistic production is marked by an open inquiry that moves from the graphic language of glass mosaics to digital animation as ways of narrating and connecting. Within these ideas, I seek to construct a personal language that can be understood, considering each piece as part of an alphabet of codes rooted in the strength of the feminine and the ability to generate an urgent energy of resilience amidst the current chaos, which is often detached and indifferent.

The Being is at the center of this pictorial adventure and is its protagonist. This being is born, multiplies, and diversifies before our eyes. The human being is the starting point and the primal creation that gives rise to a diverse, chromatic universe, held together only loosely by a simple yet skillful black line. The human and the divine, here and now. A woman, a man, a multitude, a vibration.

Concepción Balmes

INTIMACY

OTHERNESS ALTERITY CHRONICLE



La Sombra

1996

Técnica mixta sobre papel

47 x 36 cm.

The Shadow

Mixed media on paper

18.50 x 14.17 inch



Mujeres
2008

Técnica mixta sobre papel
58 x 50 cm.

Women
Mixed media on paper
22.83 x 19.68 inch



Nuevo Mundo
2009
Técnica mixta sobre tela
120 x 203 cm.

New World
Mixed media on canvas
47.24 x 79.92 inch



Vida

2009

Técnica mixta sobre tela

150 x 120 cm.

Life

Mixed media on canvas

59.05 x 47.24 inch



Mundos Paralelos
2010
Técnica mixta sobre tela
140 x 200 cm.

Parallel Worlds
Mixed media on canvas
55.11 x 78.7 inch



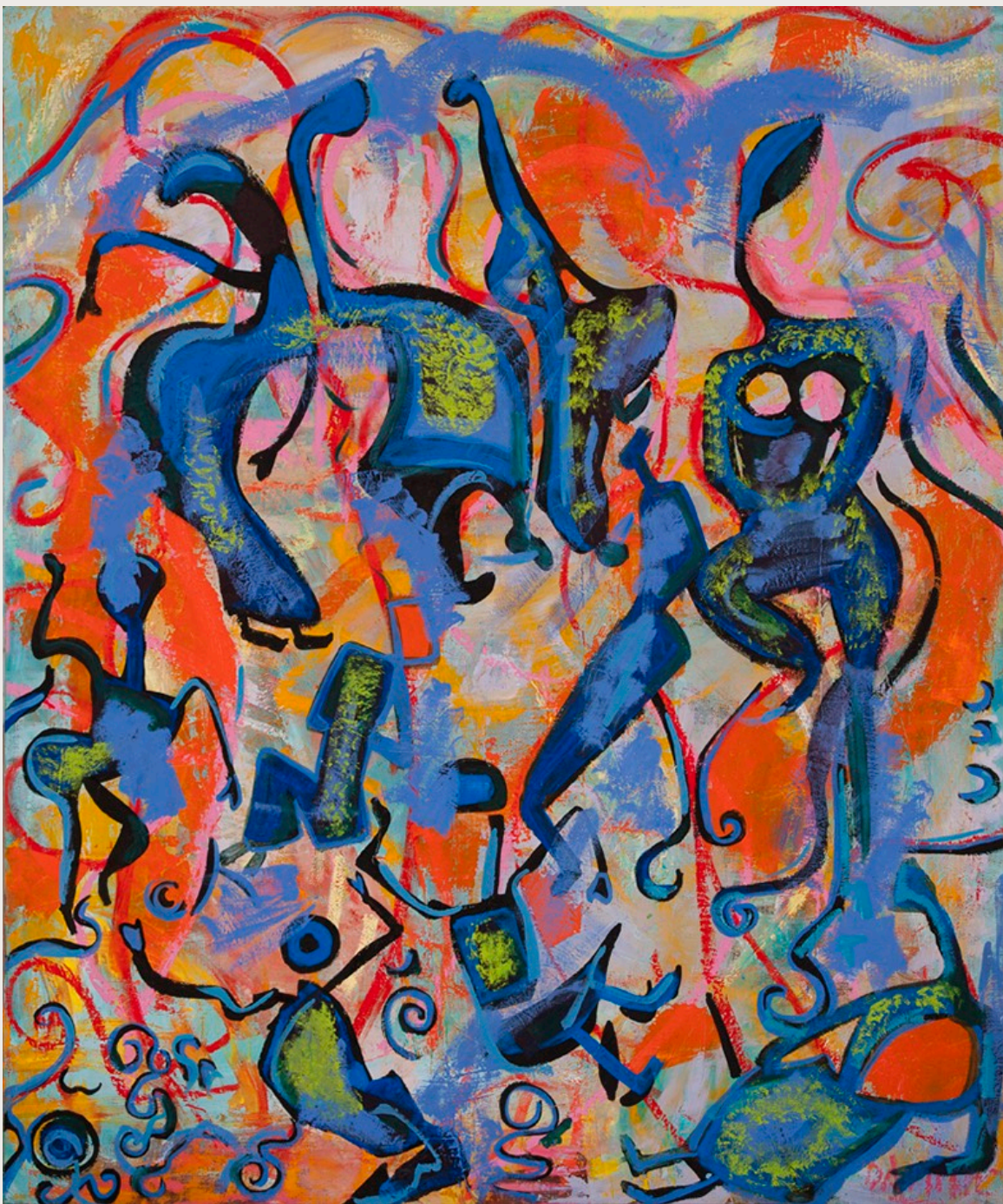
Vida Loca
2012
Técnica mixta sobre tela
181 x 140 cm.

Crazy Life
Mixed media on canvas
71.3 x 55.1 inch



Admiración
2012
Técnica mixta sobre tela
230 x 150 cm.

Admiration
Mixed media on canvas
90.5 x 59 inch



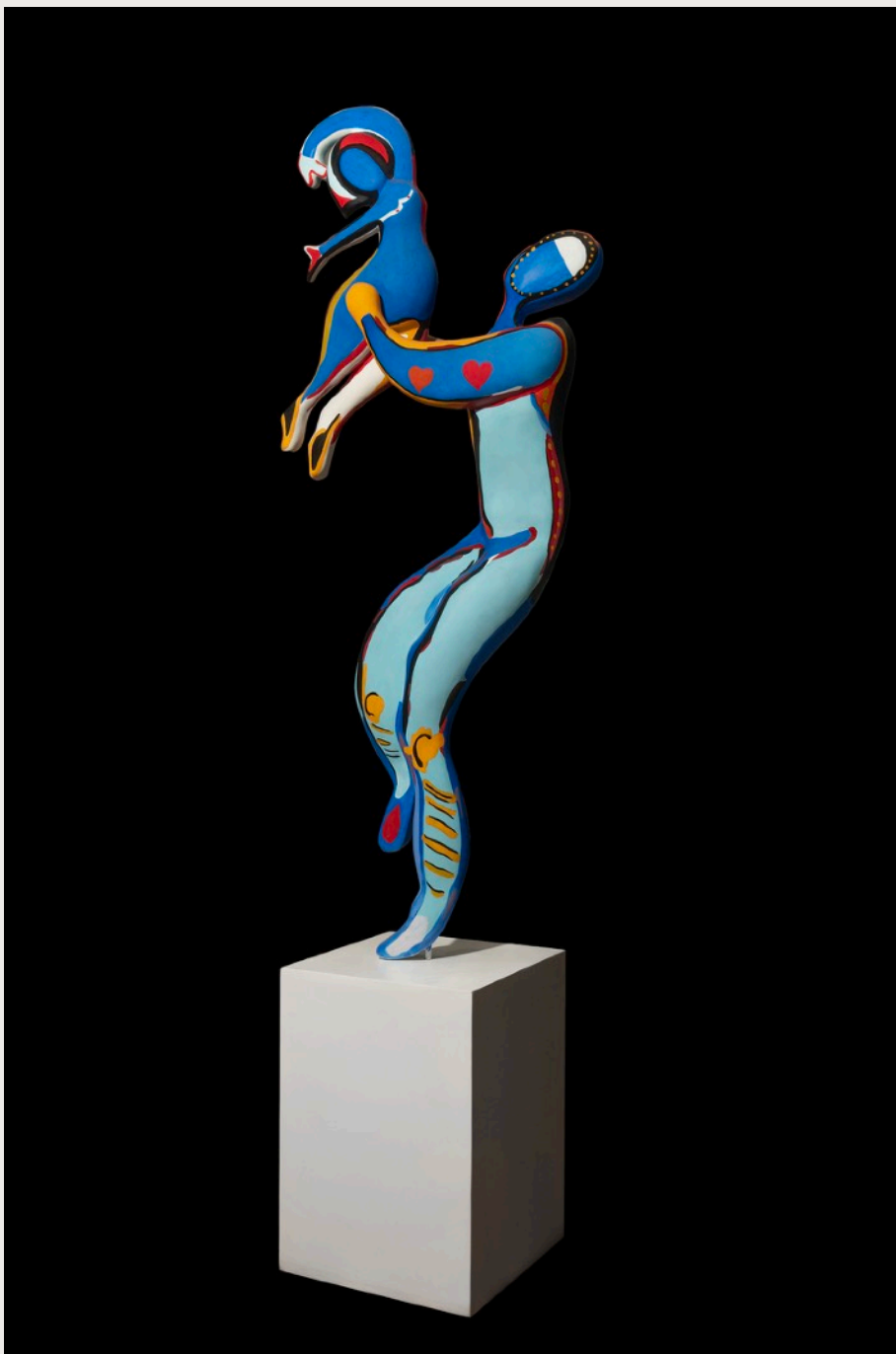
Libertad
2012
Técnica mixta sobre tela
120 x 100 cm.

Freedom
Mixed media on canvas
46.8 x 39 inch



Onírico 1
2015
Técnica mixta
230 x 150 cm.

Oneiric 1
Mixed media on canvas
96 x 59,1 inch



Joy 3

2014 – 2015

Resina pintada

175 x 65 x 25 cm.

Base 62 x 45 x 45 cm.

Joy 3

Painted resin

68.89 x 25.59 x 9.84 inch

Base 24.4 x 17.71 x 17.71 inch



La Sirena
2016 - 2017
Resina
186 x 226 x 7 cm

The Mermaid
Resin
73.22 x 88.97 x 2.75 inch



La Sombra

2019 – 2023

Resina

Figura blanca 327 x 120 x 200 cm.

Base 92 x 100 x 58 cm.

Figura negra 300 x 115 x 160 cm.

Base 108 x 60 x 97 cm.

The Shadow

Resin

White figure 128.74 x 47.24 x 78.74 inch

Base 36.22 x 39.37 x 22.83 inch

Black figure 118.11 x 45.27 x 62.99 inch

Base 42.51 x 23.62 x 38.18 inch



Pareja

2024

Aleación resina y carbonato de calcio

120 x 30 x 30 cm.

Base 26 x 40 cm.

Couple

Resin and calcium carbonate

47.24 x 11.81 x 11.81 inch

Base 10.24 x 15.74 inch

The value she placed on observing the being arose from a sensibility that went beyond the religious, the political, and the economic. Her interest in portraying it lay in capturing not only the essence of the person, but also the bond between human nature and landscape, the architecture, or, more broadly, the territory itself.

Carlos Navarrete

S O C I E T Y

TERRITORY COMMUNITY HUMAN



Acogida

1996

Técnica mixta sobre papel

36 x 26 cm.

Embracing

Mixed media on paper

14.17 x 10.23 inch



Hábitat
2008

Técnica mixta sobre papel
77 x 59 cm.

Habitat
Mixed media on paper
30.31 x 23.22 inch



Invierno
2009
Técnica mixta sobre tela
100 x 140 cm.

Winter
Mixed media on canvas
39 x 55.11 inch



Intercambio
2010
Técnica mixta sobre tela
100 x 80 cm.

Exchange
Mixed media on canvas
39 x 31.2 inch



Encuentros II
2011
Técnica mixta sobre tela
150 x 280 cm.

Encounters II
Mixed media on canvas
59.06 x 110.23 inch



Juego
2011
Técnica mixta sobre tela
180 x 140 cm.

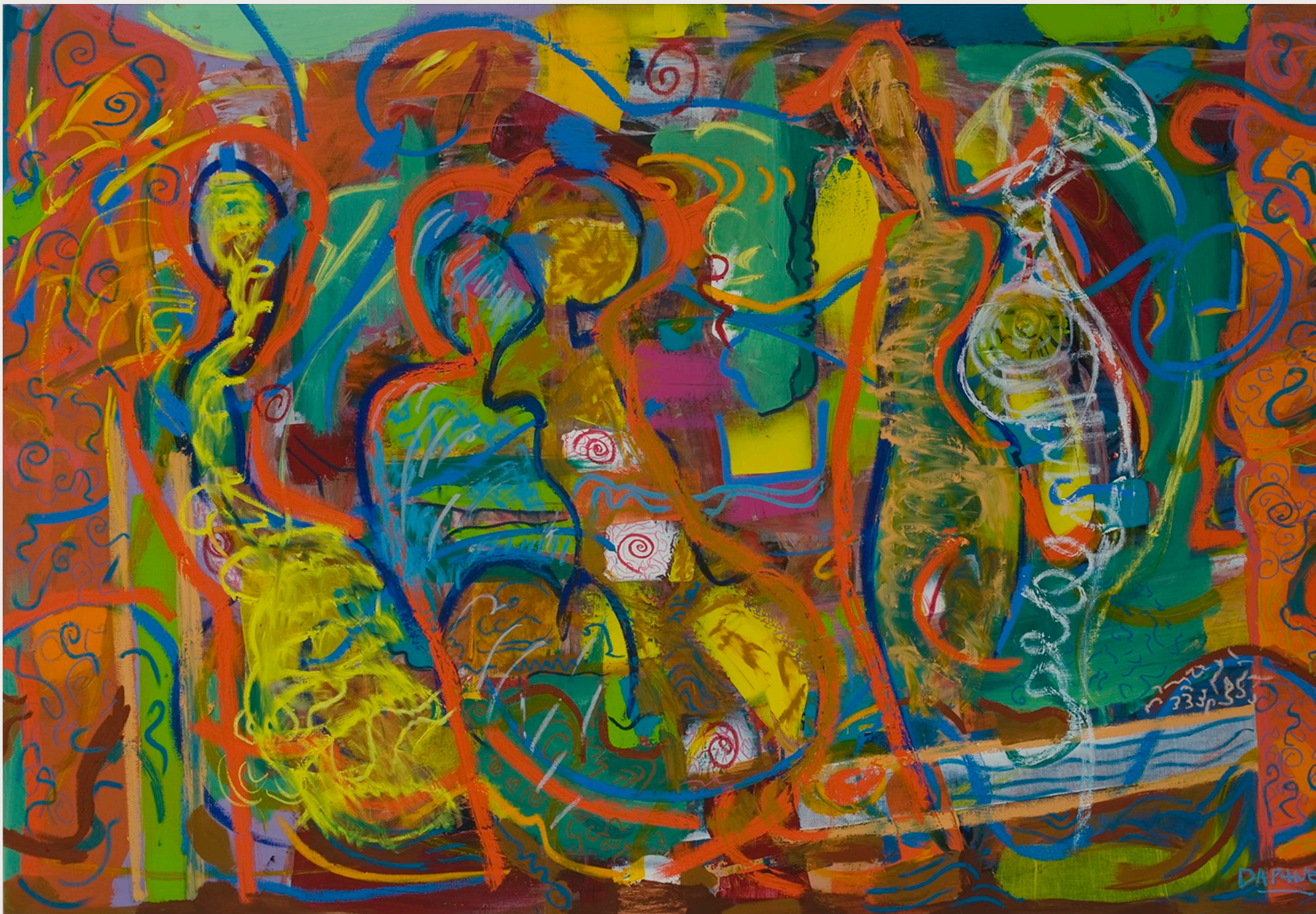
Game
Mixed media on canvas
70.86 x 55.11 inch



Contención II
2011

Técnica mixta sobre tela
150 x 230 cm.

Containment II
Mixed media on canvas
59.06 x 90.5 inch



Vibración Positiva

2011

Técnica mixta sobre tela

150 x 230 cm.

Positive Vibration

Mixed media on canvas

59.06 x 90.5 inch



Convocatoria II
2012
Técnica mixta sobre tela
140 x 180 cm.

Convocation II
Mixed media on canvas
54.6 x 70.2 inch



Interconexiones
2012
Técnica mixta sobre tela
150 x 230 cm.

Interconnections
Mixed media on canvas
59.06 x 90.5 inch



Fusión
2013
Técnica mixta sobre tela
100 x 120 cm.

Fusion
Mixed media on canvas
39.3 x 47.2 inch



Árbol de la Vida
2014 - 2015
Madera aglomerada
199 x 204 x 45 cm.

Tree of Life
Chipboard
78.34 x 80.31 x 17.71 inch



Bosquejos de la India 2023 Resina y piedra 102 x 203 x 13 cm. Sketches of India Resin and stone 40.15 x 79.92 x 5.11 inch



Roles

2016 - 2018

Resina

109 x 90 x 95 cm.

Base 90 x 70 cm.

Roles

Resin

42.91 x 35.43 x 37.40 inch

Base 35.43 x 27.55 inch



Acogida

2016 - 2018

Resina

103 x 43 x 41 cm.

Base 90 x 40 x 40 cm.

Embracing

Resin

40.55 x 16.92 x 16.14 inch

Base 35.43 x 15.74 x 15.74 inch



Madonna
2018 - 2021
Resina
300 x 280 x 240 cm.

Madonna
Resin
118.11 x 110.23 x 94.48 inch



Buscando Acuerdos

2023

Fierro y vidrio

228 x 127 x 80 cm.

Searching for Agreements

Iron and glass

89.76 x 50 x 31.49 inch



Malabarista

2018 – 2021

Resina

400 x 300 x 200 cm.

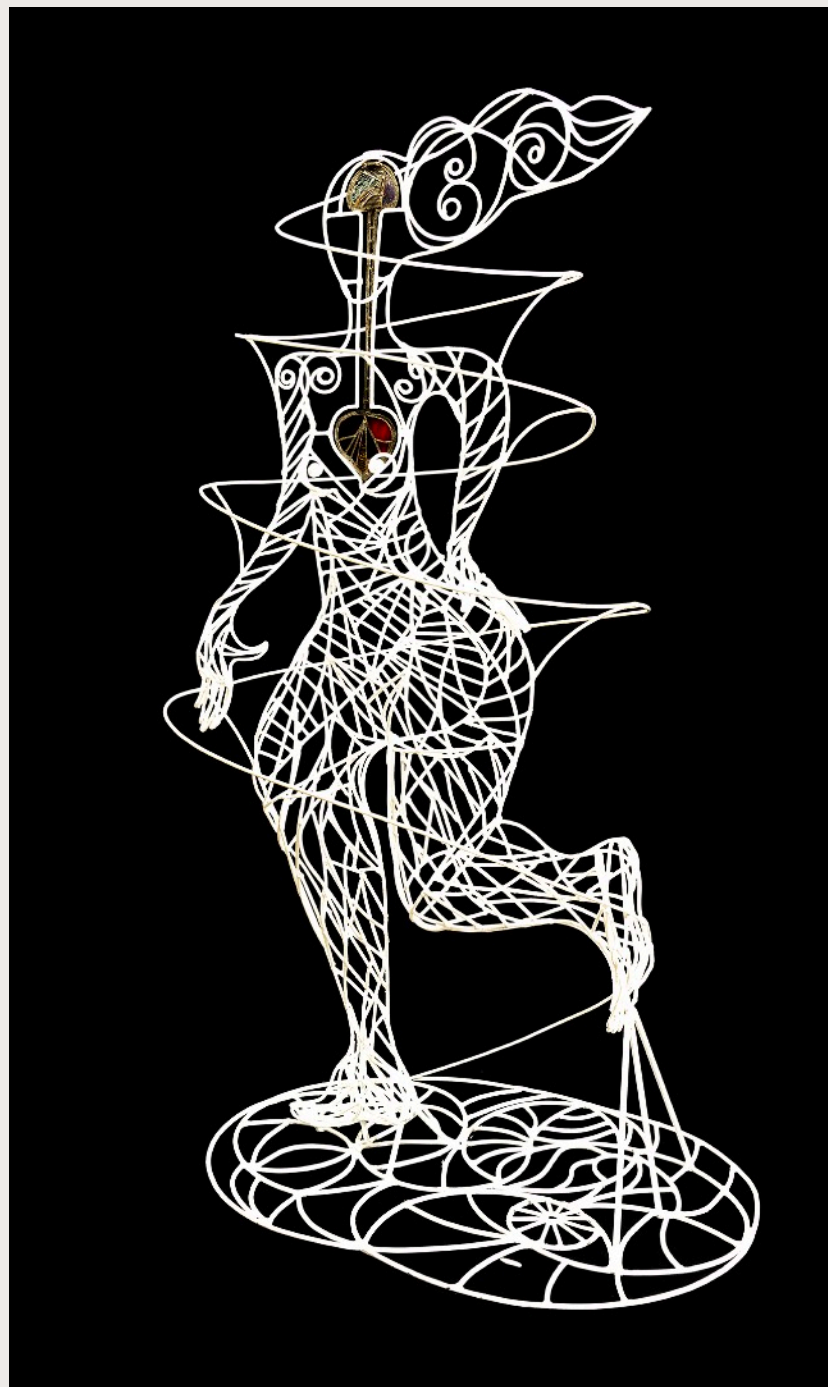
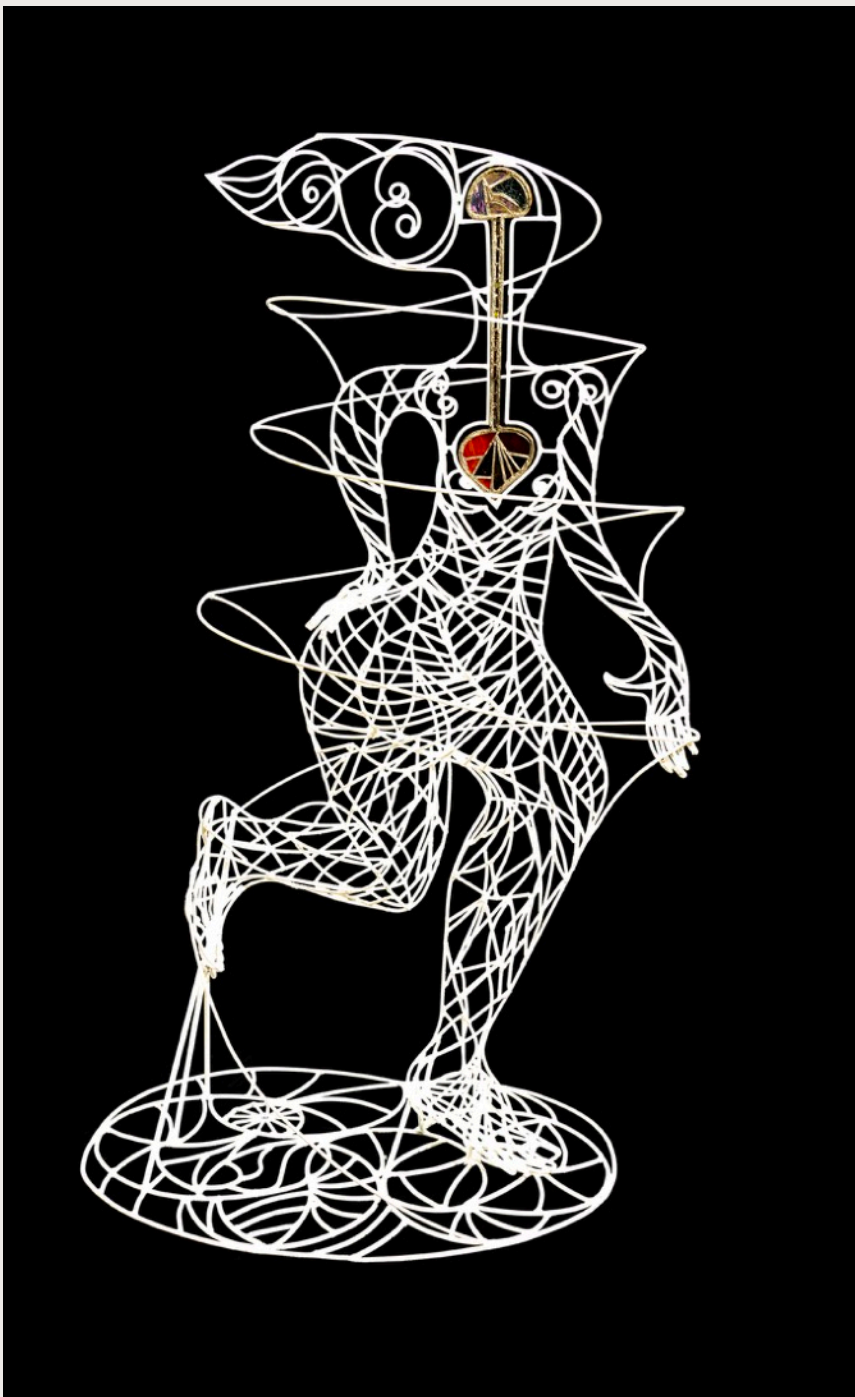
(medidas variables según montaje)

The Juggler

Resin

157.48 x 118.11 x 78.74 inch

(variable dimensions depending on assembly)



Mente Corazón
2022
Fierro
185 x 110 x 77 cm.

Mind Heart
Iron
72.83 x 43.30 x 30.31 inch

Painting has been the trace of what might have been as much as the trace of what might come to be, both marked within a single moment: the present. Painting is the present of all that is possible, whether imagined or tangible, and since the present constrains time, the pictorial support can only be two-dimensional, for it must freeze volumes and spatial movement to render them. To confine painting to the present—that is, to the artist's present—grants infinite freedom in apprehending the universe.

Mario Fonseca

C O S M I C

CONSTELATION ASTRAL SIDERAL



Puente al Infinito

1999

Técnica mixta sobre papel

92 x 128 cm.

Bridge to Infinit

Mixed media on paper

36.22 x 50.39 inch



Aleluya

2007

Técnica mixta sobre papel

120 x 100 cm.

Alleluia

Mixed media on paper

47.24 x 39 inch



Generaciones

2008

Técnica mixta sobre papel

38 x 54 cm.

Generations

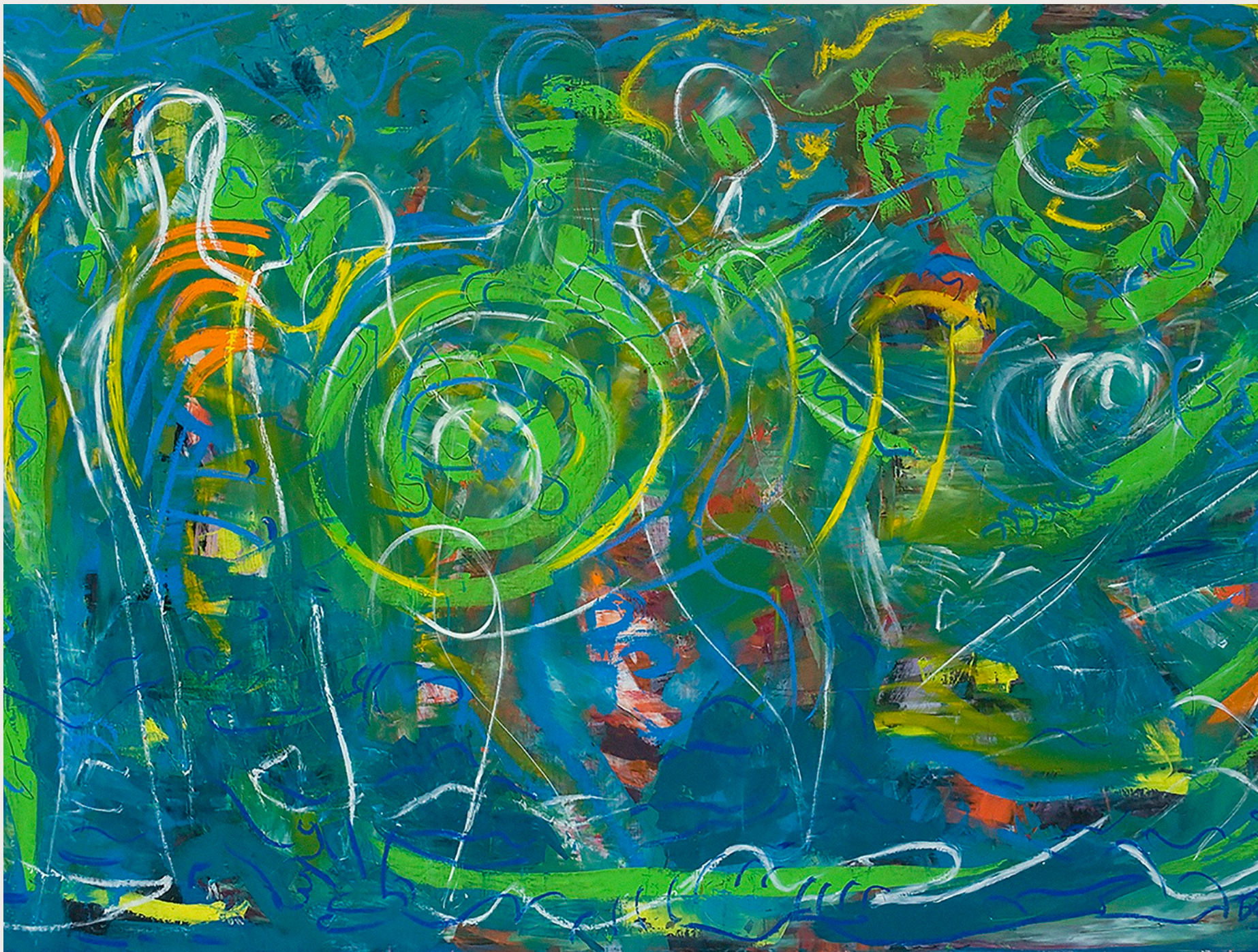
Mixed media on paper

14.96 x 21.25 inch



Energía Vital
2011
Técnica mixta sobre tela
180 x 140 cm.

Vital Energy
Mixed media on canvas
70.86 x 55.11 inch



Vértice
2011
Técnica mixta sobre tela
150 x 230 cm.

Vertex
Mixed media on canvas
59.06 x 90.5 inch



Serie viaje al inconsciente I

2014

Técnica mixta sobre tela

150 x 230 cm.

Trip to the Unconscious Series I

Mixed media on canvas

59.06 x 90.05 inch



Serie viaje al inconsciente V
2014

Técnica mixta sobre tela
140 x 100 cm.

Trip to the Unconscious Series V
Mixed media on canvas
55 x 39 inch



Liberación 6
2014
Técnica mixta sobre tela
170 x 152,5 cm.

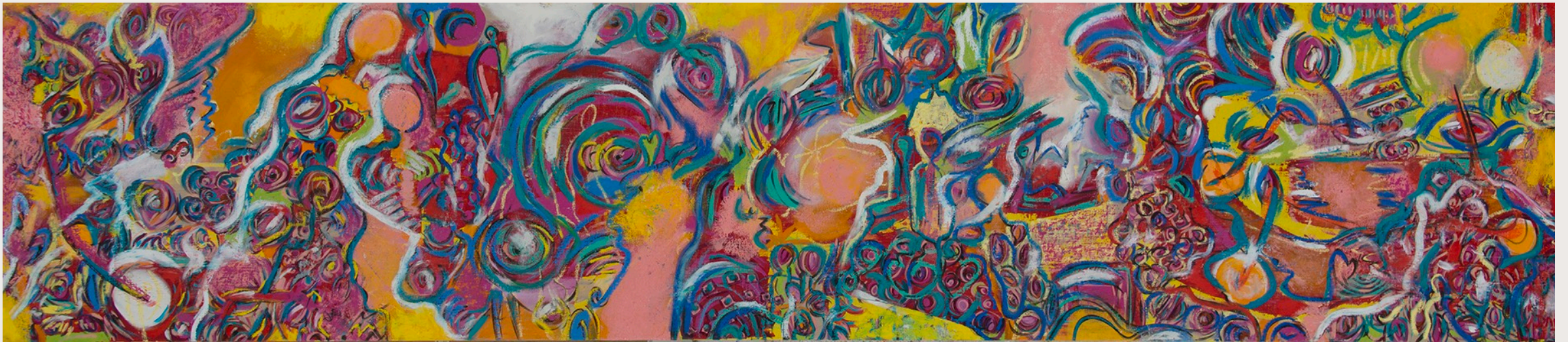
Release 6
Mixed media on canvas
66.9 x 60 inch



Serie viaje al inconciente. Sueño
2014

Técnica mixta sobre tela
100 x 80 cm.

Trip to the Unconscious Series. Dream
Mix media on canvas
39 x 31.5 inch



Onírico 4 2015 Técnica mixta sobre tela 144 x 450 cm. Oeniric 4 Mixed media on canvas 56.69 x 177.17 inch



Esfera de Luz

2016 – 2019

Resina

106 x 108 x 108 cm.

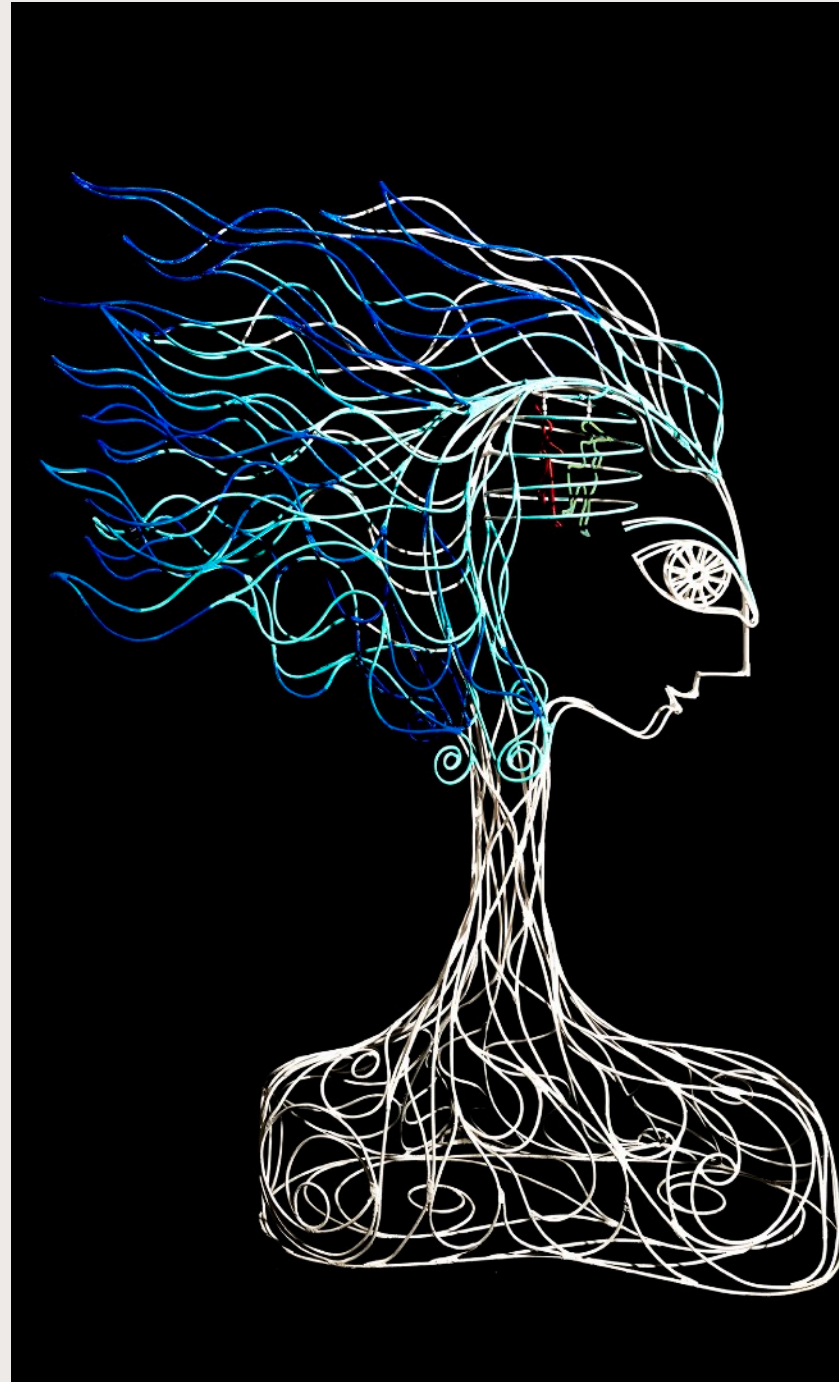
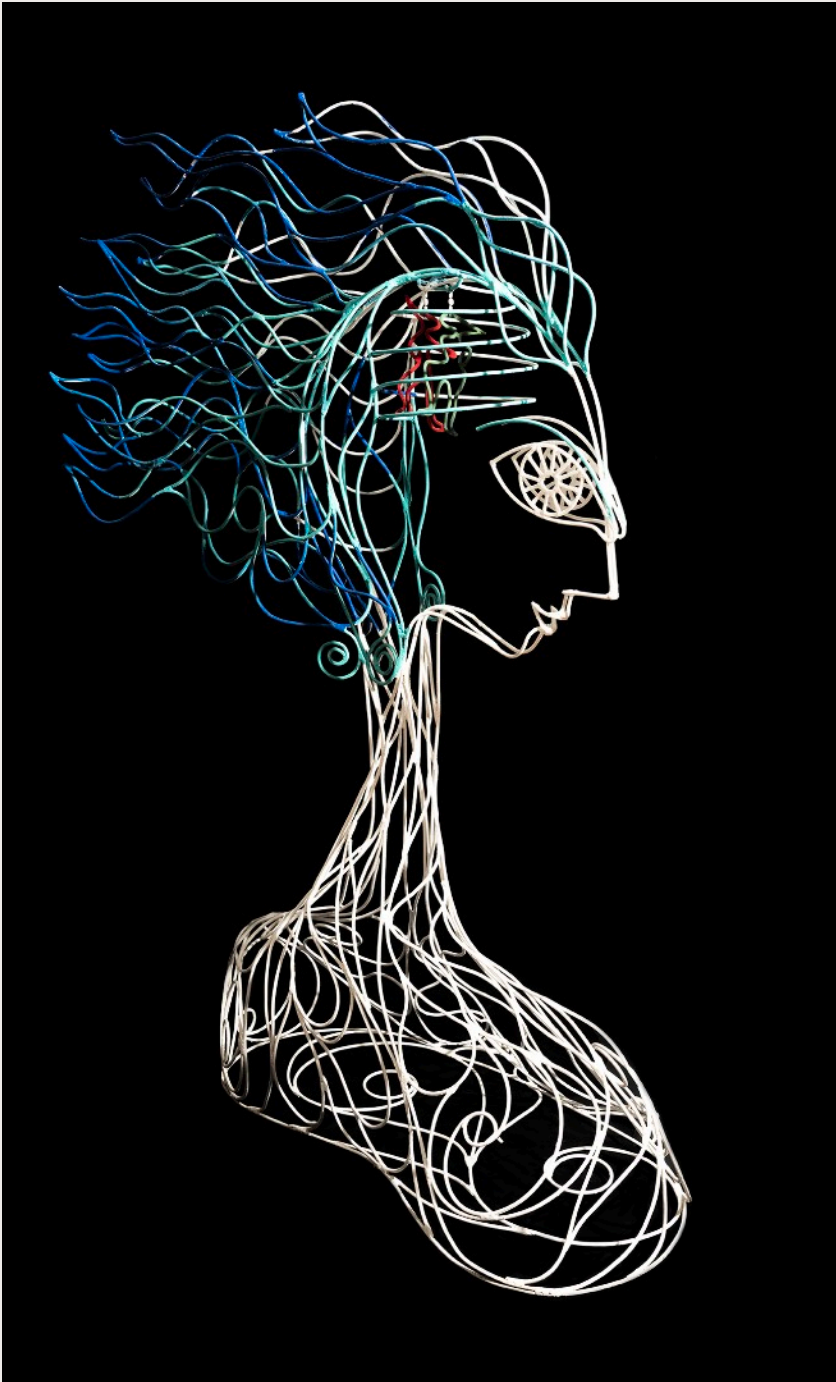
Base 90 x 70 cm.

Sphere of Light

Resin

41.73 x 42.51 x 42.51 inch

Base 35.43 x 27.55 inch



Integración Hemisferios
2020
Fierro
185 x 130 x 70 cm.

Hemispheres Integration
Iron
72.83 x 51.18 x 27.57 inch



La Diosa
2020 – 2023
Resina
280 x 245 x 420 cm.

The Goddess
Resin
110.23 x 96.45 x 165.35 inch



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