

## CHRISTOPHER THOMAS (\*1961 IN MUNICH)

In his series *Eternity*, Christopher Thomas dedicates himself over the course of fifteen years to photographing artificial flowers found in cemeteries across Europe, Africa and the United States. These plastic flowers, created as lasting symbols of remembrance, are themselves subject to decay. Their colours fade, their forms deteriorate, and it is precisely in this transformation that an unexpected beauty emerges.

Christopher Thomas is known for his quiet and precise visual language, combining documentary photography with a painterly aesthetic. His work revolves around themes such as time, memory and transience, which he translates into poetic and contemplative compositions.



### SERIES ETERNITY

The photographs demonstrate that even mass-produced plastic kitsch can, through time and weather, acquire and radiate a beauty of its own. *Eternity* thus becomes a silent meditation on the limits of human creation and the futile desire for permanence.

### PHILOSOPHY

Thomas's work questions the relationship between nature and imitation, the boundaries of life and death, and our understanding of time. Humanity attempts to impose order on the incomprehensible through religion, science and art. Yet, as the plastic flower reveals, every idea of permanence ultimately proves to be an illusion.

# IRA STEHMANN

## FINE ART

The series invites viewers to discover beauty where it is often overlooked. Everything that exists - whether natural or artificial - is part of the same cycle. In this sense, Eternity becomes a gentle reminder of the equal value of all things and of the quiet poetry of decay.

### FORM AND STYLE

The photographs are characterised by clear, painterly compositions and subtle tonalities. Through a contemplative approach and delicate use of light, Thomas creates images of great focus and quiet intensity. Decay is not concealed but revealed as an aesthetic element - as an expression of time, dignity and transformation.

