



ELYSIA ATHANATOS

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## ELYSIA ATHANATOS



|               |   |
|---------------|---|
| DATE OF BIRTH | 21.06.1981 in Ascot – Great Britain               |
| NATIONALITY   | Cypriot, British                                  |
| RESIDENCY     | Cyprus (now living and working in Bologna, Italy) |
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Elysia Athanatos was born in 1981 in Ascot (UK) and grew up in Cyprus.

In 1999 she left Cyprus for London, where she studied Fine Arts at the Chelsea University of Fine Arts and Applied Arts at Middlesex University of Fine Arts.

Drawn by the idea of beauty associated with Italian Art, she moved to Florence and enrolled in the Academy of Fine Arts, where she graduated in Sculpture in 2008. Here she developed an interest for porcelain, which led her to a scholarship at an artist residence in China (in Jingdezhen, the porcelain capital of the world).

During her stay she discovered the complexities of this material and deepened her knowledge of it by attending a Ceramic specialisation course in Faenza (IT). She had various solo exhibitions in Italy and Cyprus and

took part in group exhibitions in Cyprus, Italy, Denmark, Estonia and Korea, while attending Artist Residencies in Guldagergaard (DK) and in Kohila Symposim (ET).

During this time keeping her artistic focus on the body, the physical contact, the hand-to-hand challenge with matter.

She was awarded “Excellency” at the 1st Larnaca Biennale (CY) and was a finalist at the 11th Korean International Ceramic Biennale, of which her work is held in the collection of the Gyeonggi Museum of Contemporary Ceramic Art (G-MoCCA).

Her work is also part of the collection in the Cyprus State Gallery of Contemporary Cypriot Art.

She lives and works as a sculptor between Italy and Cyprus.

## RELEASE

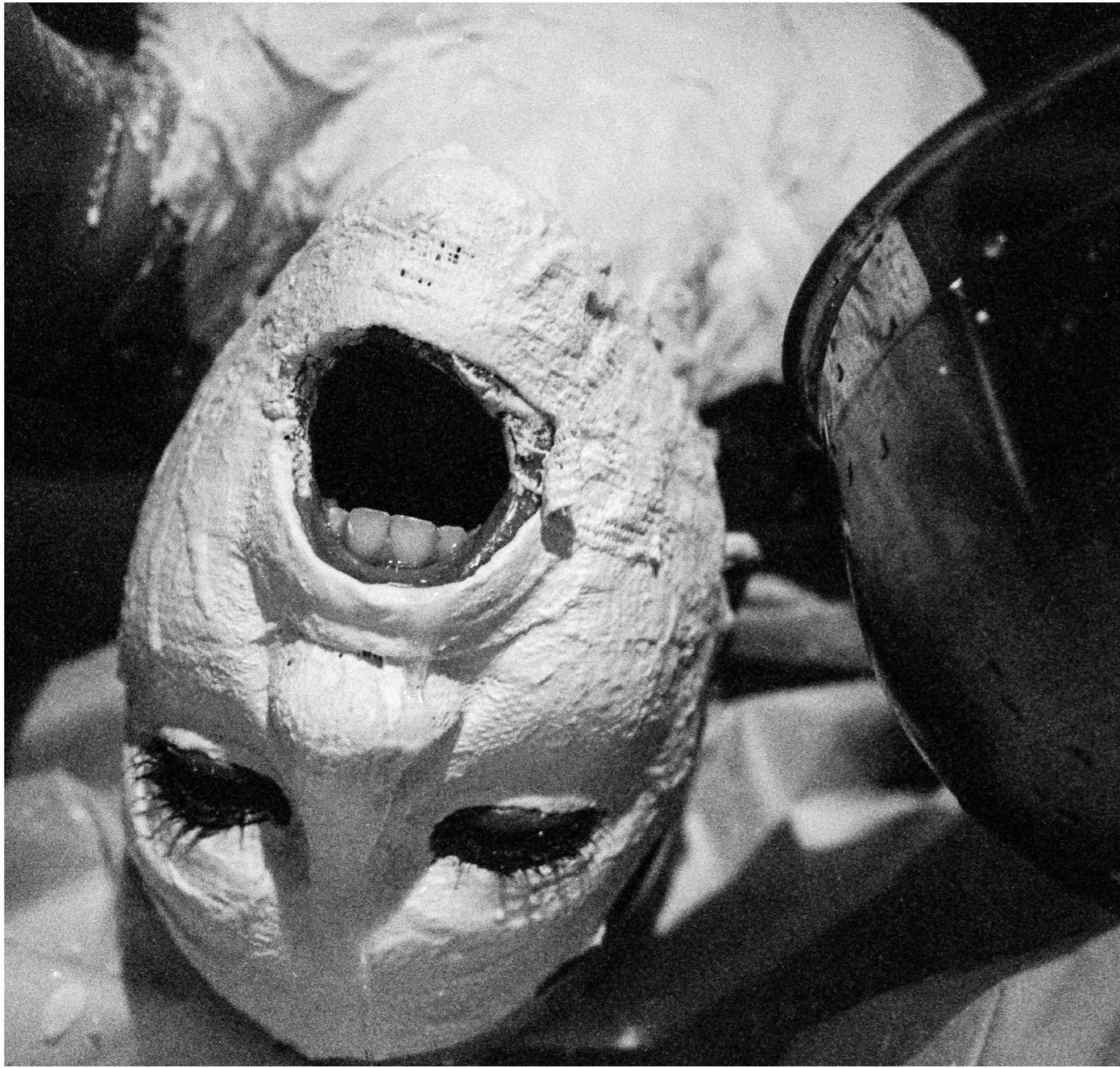
'Release' is a sculpture made out of resin, completed after many years of work and research, in 2011.

It is a life-size body cast hanging from a stainless steel wire, one end of which is attached from the inside of the body. The body used is that of the artist.

It can also be presented as an installation.

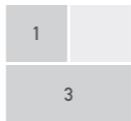
It consists of photos, sketches and other fragments of body part casts, mainly of the facial expression, made out of plaster - all of which helped throughout the creative process, thus allowing the artist to experience and understand the essence of the feeling that the sculpture represents.



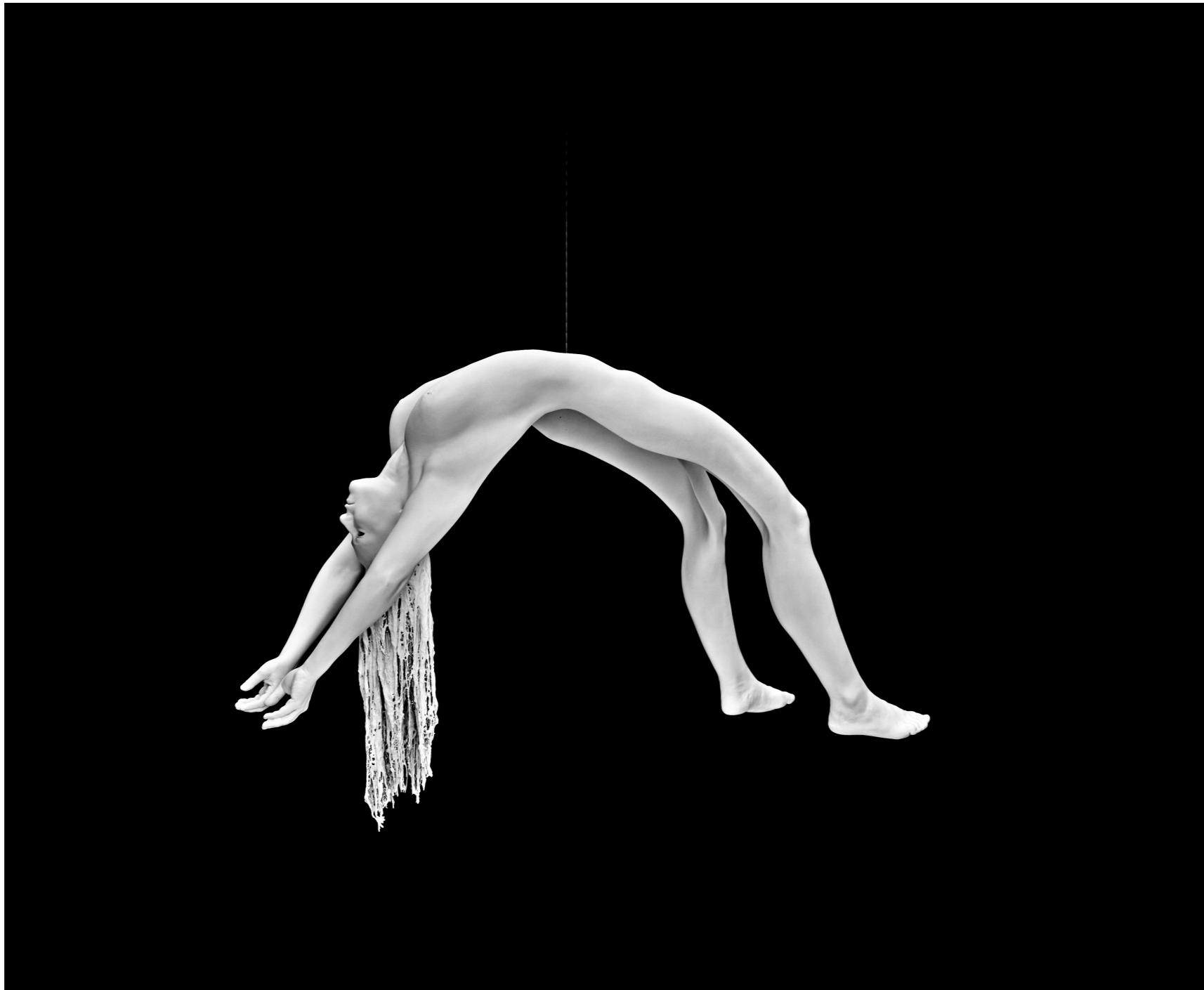


The making of the casts was a process the artist used to be able to get in contact with her outer body. To feel herself.

Casts were made on herself from herself alone. A challenge on reaching her limits, casting her self and in this case also taking the photo while in an upside down position.



1. installation  
3. casts for research



Installation  
at Human Rights Nights Festival.  
Cineteca di Bologna, 2011





Installation  
detail



## HORSES

Horses are made out of Vitreous China Porcelain. They are slip-cast from the mould of the horse originally sculpted out of stoneware. It is a series of 7 horses, having the same shape but differing from each other in their color and texture. Some have a clear glaze, others, a combination of oxides and others unglazed but smoothed down, for a soft touch finish.

Due to the large size of the horses, Elysia collaborated with an industrial company called "Sacmi" in Imola, to be able to slip cast and fire the pieces.



130 x 30 x 35 cm





clear glazed

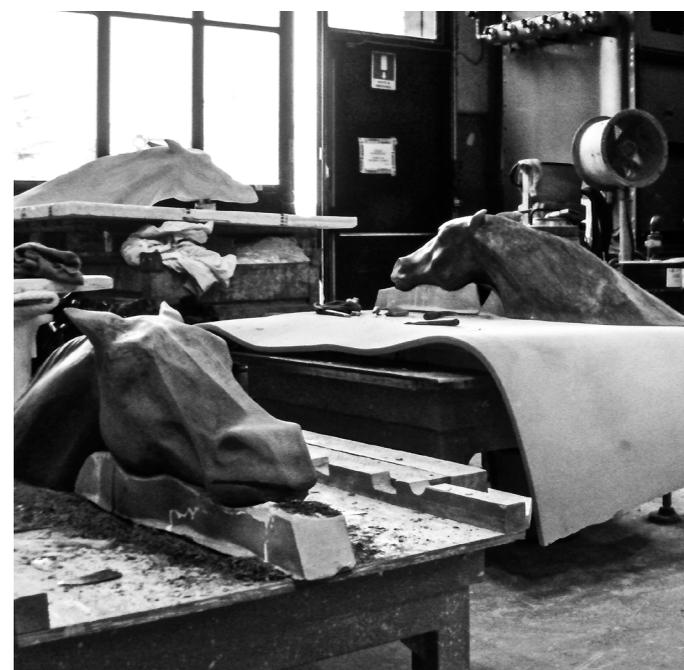


2. glaze with oxides (black)  
3. smooth with gold eye insets





Collaboration with the company  
SACMI (Imola)\_Italy

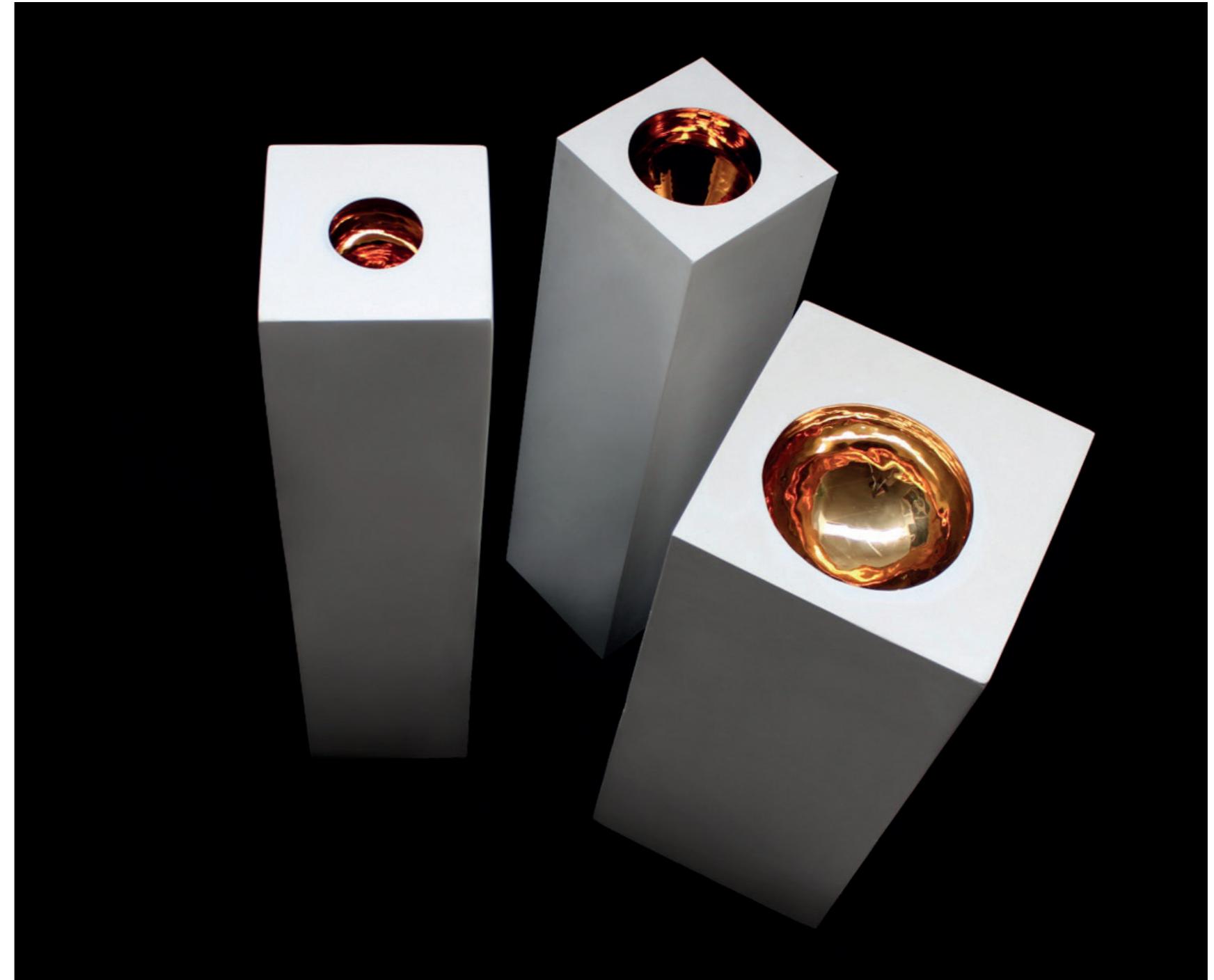


## PLASTER & GOLD

Made out of high quality plaster and ceramic pieces that have gold luster. A study on "emptiness".

Elysia is interested in exploring a space. While working on the inside of the piece she explores that space, which is the negative space of the piece. The emptiness. The hollow. By working on that negative space she discovers a sensation of fullness.

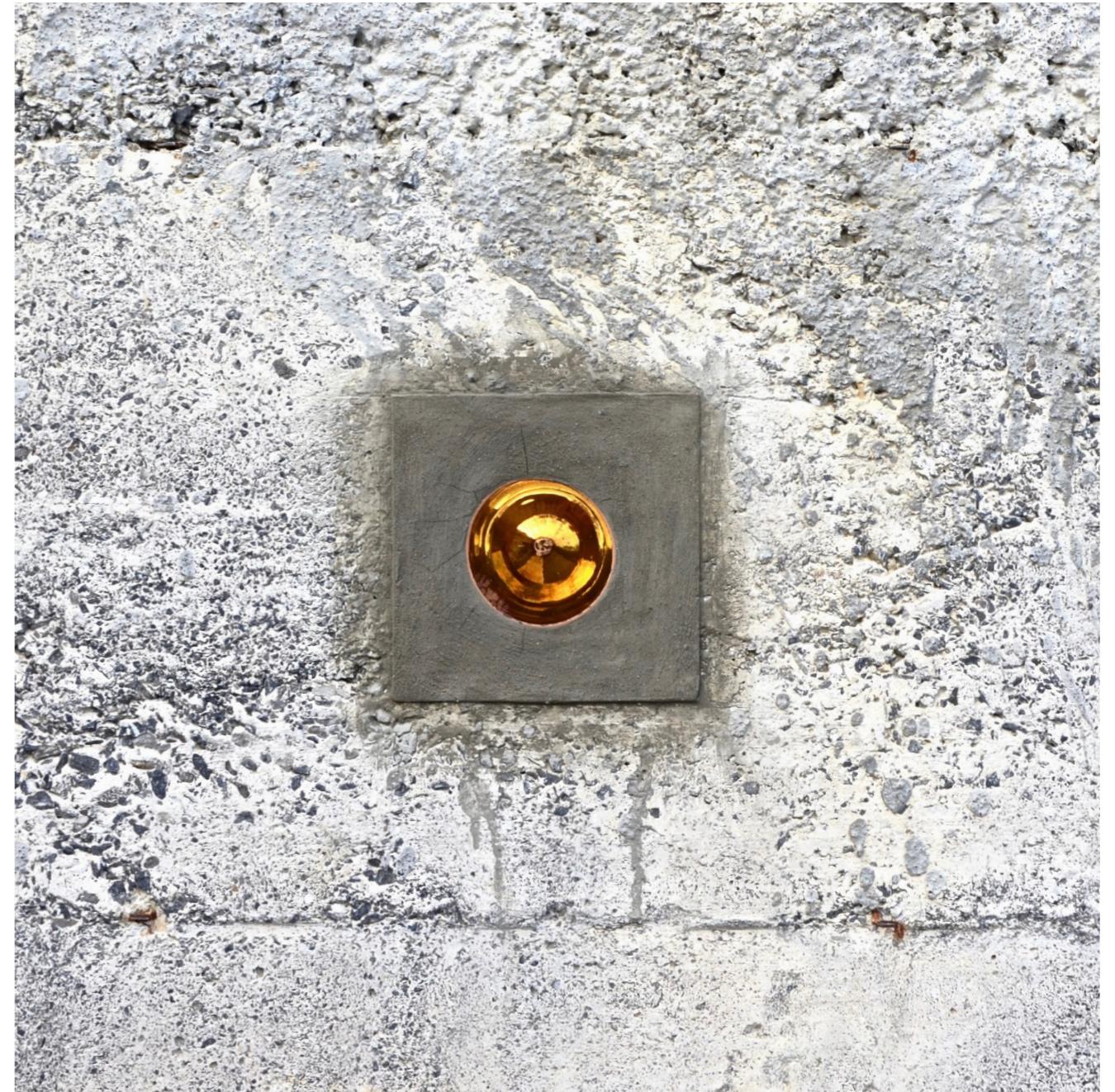
What is empty fills up with a warm emotion and feels whole. The pieces are then immersed into the plaster to eliminate the outside and create focus on this "space". It is still a work-in-progress and development about how architecture and sculpture can merge, using each other's space.







Work installed at the  
International Sculpture  
Symposium "Pani di T3rra"  
by Centro Culturale Paraxo,  
Alassio, 2015



**ON THE WHEEL**



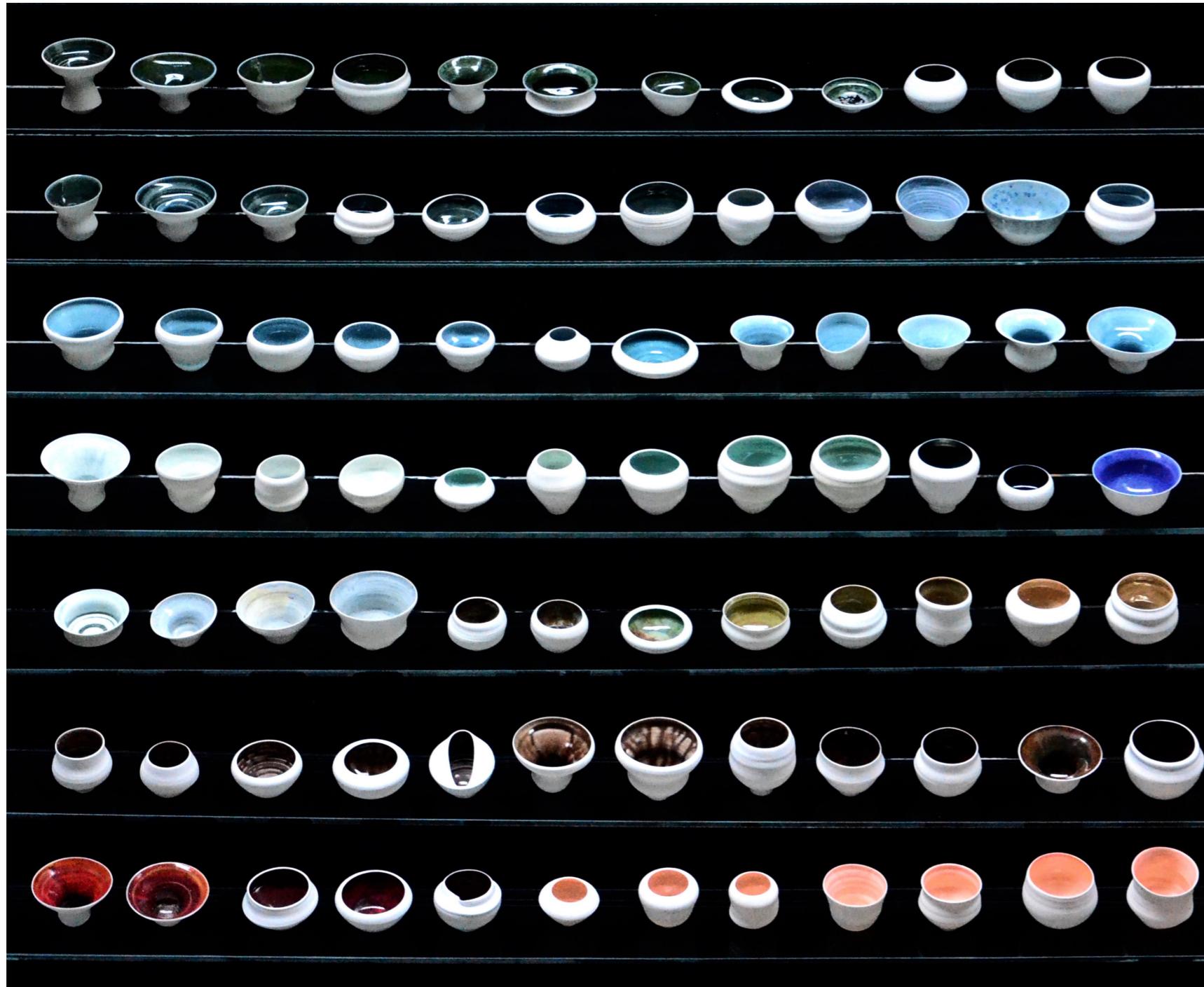


Ø 45 cm  
h 34 cm

|   |   |
|---|---|
| 1 | 2 |
|   | 3 |

1. Ø 32 cm  
h 44 cm  
2. 25x36x28 cm  
3. Ø 36 cm  
h 55 cm





Porcelain  
and oxides





Stoneware  
with gold

Ø 65 cm  
h 47 cm



1. Ø 65 cm  
h 47 cm  
2. Ø 60 cm  
h 66 cm



## DRAWINGS

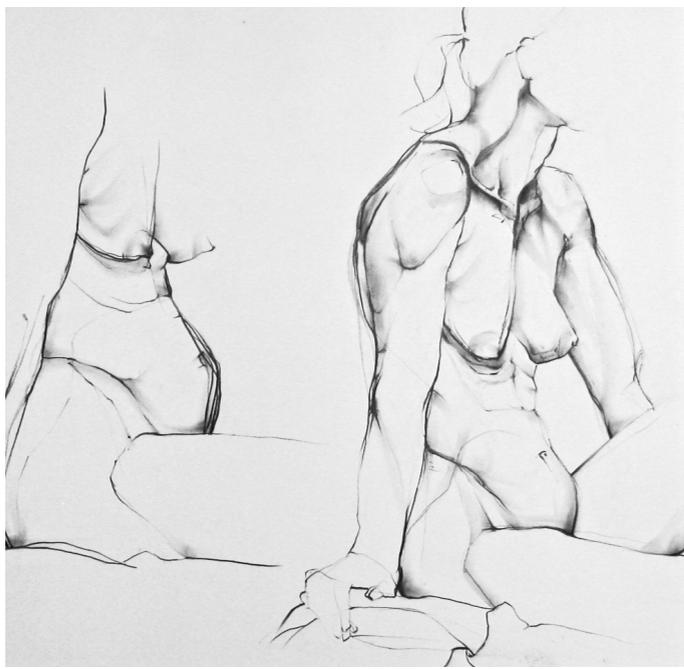
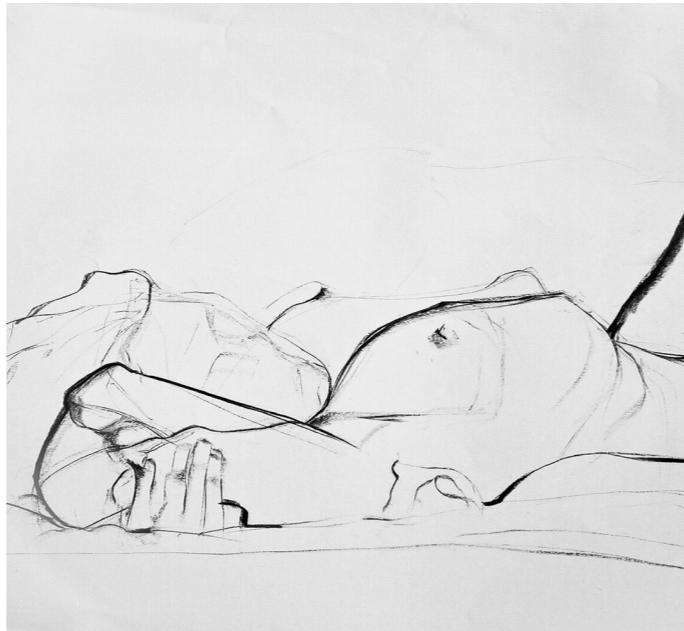
“...Her portraits are impressions, evocative, rather than descriptive. It is in these drawings, more than anywhere else, that she feels a need for immediate communication. The light marks and the slight deformation of the contour lines almost seem to emit a vibration. The continuous movement of the body parts (of the legs, for instance), suggests the idea of fluidity captured by successive photo shots, or multiple exposures. It is as if the artist's aim is to enhance the drawings that turn into moving pictures. The details of body parts overlap, forming several layers, in some cases even resulting in abstract compositions.

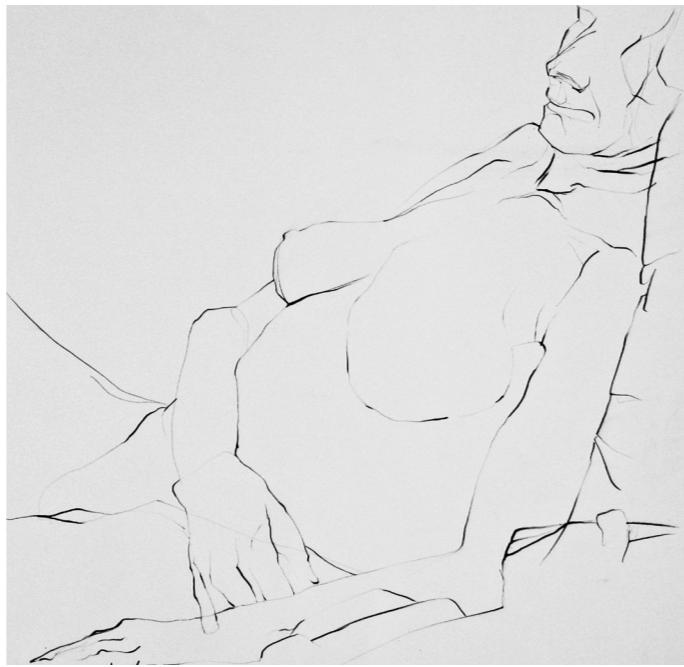
In the levity of these drawn nudes Elisia comes the closest to her vision of the ethereal body, which is an expressive body, a body that is transformed. Her creative expression is transferred onto the body, with her contouring strokes creating fluidity within the body. More than that: it is at one with the body... “

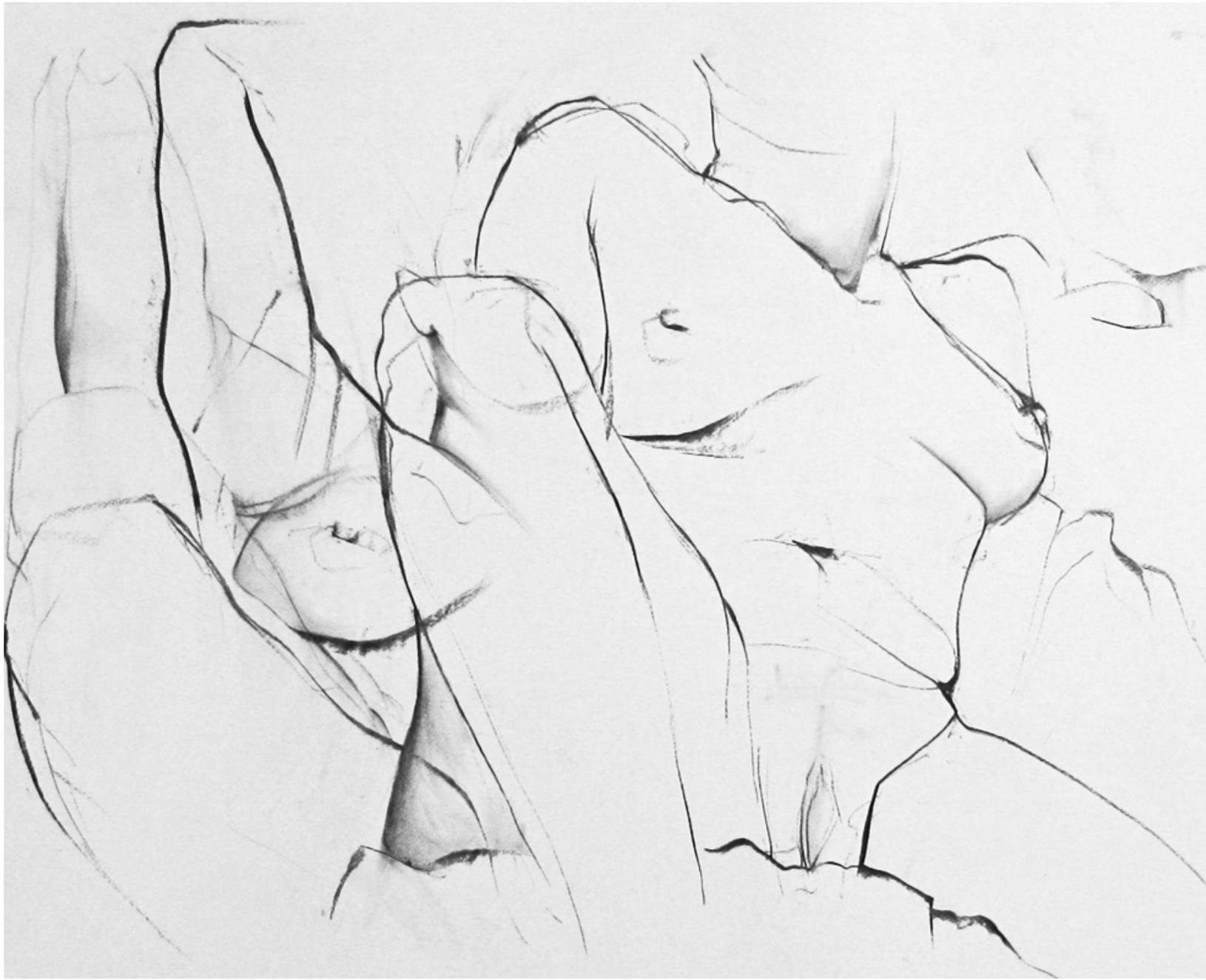
*Part of a text written by Elisabetta Zoni  
after a conversation with the artist.*

Life drawing  
100x70 cm  
Charcoal on 100% cotton paper  
(p.37, 38, 39.2, 41, 42, 43)  
Pencil  
(p.39.1, 40)











Inner expressions  
180x100 cm  
Oil pastel



Inner expressions  
180x100 cm  
Oil pastel

## EXHIBITIONS ROCCHETTA MATTEI

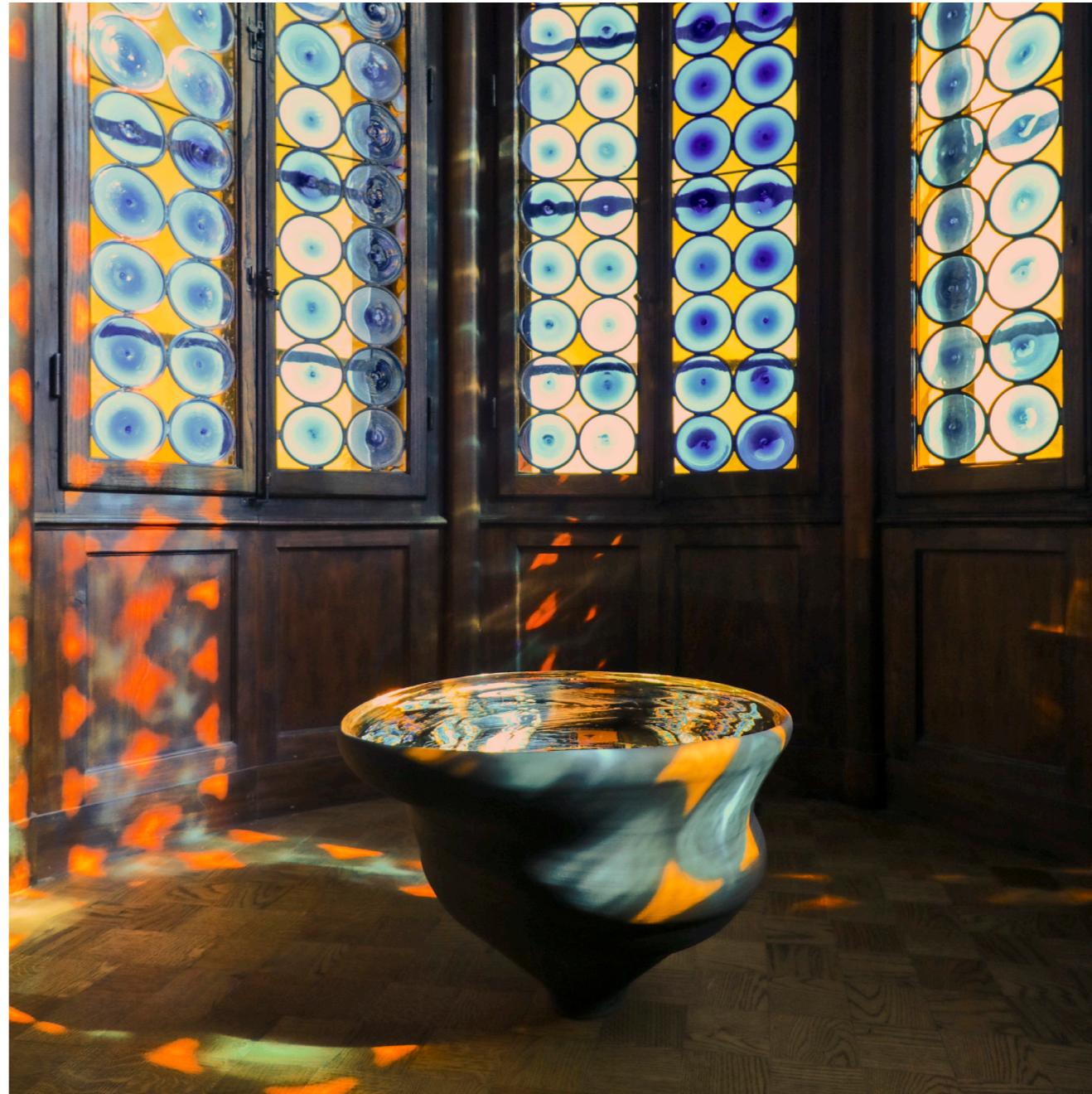
“Rooms of Wonder – Esoteric Fantasy Charm in Rocchetta Mattei” is the first exhibition held at the recently restored Rocchetta Mattei (located in Grizzana Morandi, near Bologna) from July 29th to October 30th 2016. As a result of a land development project initiated by the Municipality of Grizzana Morandi, seventeen artists developed a path in dialogue with the creation of Count Mattei and its fantastic eclectic architecture. Elysia Athanatos took part in this exhibit with her alchemical vessels, one cloven and one intact, with shimmering gold interior.





1. Rocchetta  
Mattei

Ø 58 cm  
h 40 cm





Ø 55 cm  
h 46 cm



## EXHIBITIONS

### ARIETE artecontemporanea

The solo exhibition “Elysia Athanatos: Pneuma, Oro, Terre” took place in Bologna at the gallery L’Ariete artecontemporanea from December 16th 2017 to January 20th 2018. This first monographic exhibit – included in the project L’ArieteLab, which is dedicated to scout and enhance new talents – is a result of Elysia’s artistic path, strongly influenced by her artistic residence at the Sanbao Ceramic Art Institute in the Chinese city of Jingdezhen, where she arrived in 2009. There Elysia fell in love with porcelain:

“The installations of Elysia, that consist in big stoneware or porcelain vases, glazed inside with pure gold or oxides, celebrate the wonderful triumph of matter transmutation and the beauty that springs from chemical spells. An archetype of what contains and preserves, the vase wraps itself in light, as its specific weight almost vanishes, lightened by the dynamic energy of pneuma (spirit), which expands and stretches its body, caught between the material and spiritual tensions constant in motion and transformation.”

*Eleonora Frattarolo*





|   |   |
|---|---|
| 1 | 2 |
| 3 |   |

- 1. Ø48 cm  
h 43 cm
- 2. Ø53 cm  
h 40 cm
- 3. Ø59 cm  
h 50 cm

|   |  |
|---|--|
| 1 |  |
|   |  |

- 1. Ø54 cm  
h 88 cm



## EXHIBITIONS

### ALPHA C.K. ART GALLERY

The **Alpha C.K. Art Gallery** in Nicosia opens *Alchemy and gold*, the first monographic show on Elysia Athanatos in Cyprus. The show comes one year after *Terre, oro, pneuma*, a solo show held at Ariete Arte Contemporanea in Bologna (curated by Eleonora Frattarolo), in which the artist consolidated, and showed in a memorable display, the results of the research work she had begun in Jingdezhen, China, and developed in Faenza. The installations of Elysia Athanatos comprise large, small, sometimes enormous vases made in stoneware or porcelain, masterfully crafted and visually unforgettable. While their outer color may be black, white, brown, or gold, on the inside they are entirely glazed with gold, platinum luster or oxides.

“Alchemic mastery” was the name given to “lustre” in the Middle Ages, and to endow a matt, humble material like clay with a golden appearance, was the ultimate goal of majolica decorators, and a practice worthy of alchemy. The origins of the technique behind the process of chemical reduction involved in producing the lustre effect on already fired pieces of ceramic, goes back to the Arabs. We know of experiments carried out as early as the 9th century, yet the very first evidence that has survived to our day is the Deruta square, kept at the Victoria and Albert Museum in London, which dates back to 1500.

It is truly peculiar that Elysia Athanatos, a young artist living in the age of the web and social networks, should learn to master an ancient craft, which involves the simultaneous use of the hands and brain, which requires physical effort to knead clay and put it into the kiln, and which makes the artist sweat and worry about the firing process and resistance of materials. Elysia is outside all kinds of conformity, fashion, or codified language. In the Alpha C.K. Art Gallery, atop white, slender pedestals, visitors will see tight-bellied pots, which rise up, shaken by the wind of action, pushed by the breath of material, mental and spiritual energies.

They will see smooth reflections of the world that watches as whirls, furrows, unexplainable cavities, craters and chasms open up. Then, on glass shelves, they will see countless dinoi, small, shiny, colored, precious. They are ritual pieces in an ideal banquet, with which Elysia celebrates her homecoming, her return to the island of Cyprus.

*Eleonora Frattarolo*



# GULDAGERGAARD

INTERNATIONAL CERAMIC RESEARCH CENTER

GETTING IN CONTACT WITH FIRE





72 hour  
Anagama Firing

"Drawing with  
Ashes"  
As they melt  
they cover the  
naked body of  
the clay and then  
vitrify,  
imprinted-  
Immortalised its  
story of the firing !



# EXHIBITIONS

## TERZORIO

“SPIRITUM, il Respiro della Terra” (TO BREATH, ‘The Breath of Earth’)

‘Terra Bianca’ \_ A clay mountain in Terzorio , Imperia, Italy.

A dialogue between RAW and FIRED EARTH.

The continuous study of the empty space.

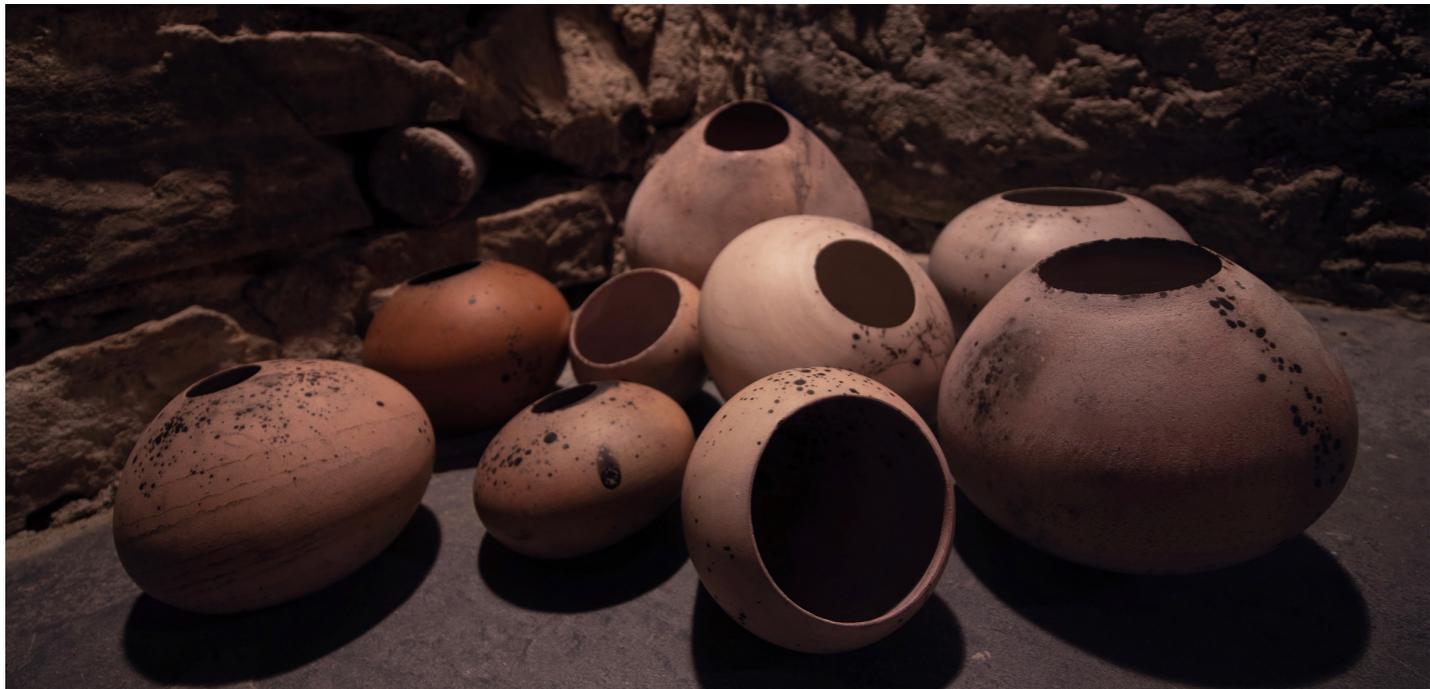
The VOID.

How to fill it with light!



...bringing raw  
earth from the  
mountain to the  
gallery.  
...emerging light  
into earth!





Transforming  
red clay into  
black by  
burning the  
oxygen while in  
the firing...  
Suffocating it!

"Gasping for  
breath  
Pockets of air!"



# KOHILA SYMPOSIUM

INTERNATIONAL WOOD FIRING SYMPOSIUM IN ESTONIA

A CONNECTION WITH SPACE, FIRE AND PEOPLE



## PORCELAIN

Wood Fired in an Anagama kiln.  
A transformation from clay to stone.  
Misty like Alabaster!

It has survived and has a story to tell.





EXHIBITION  
at the abandoned  
Paper Factory  
in Kohila.

“COCOON”  
The relationship  
between the space  
and the sculpture is  
essential.  
The relationship of it  
all with time (timing)  
is Magic!



# EXHIBITIONS

|         |  |
|---------|--|
| 05-2022 | Homo Faber “The Living Tresures” , International Master Crafts Exhibition, Venice, Italy   |
| 10-2021 | Leventis Municipal Museum of Nicosia, Solo Exhibition and Lecture on Wood Fire, with the Kohila International Wood Firing Symposium of Estonia and in collaboration with the Cyprus Handicraft Center. |
| 10-2021 | 11th Korean International Ceramic Biennale (KICB) , Gyeonggi Museum of Contemporary Art., Seoul, Rep. Korea  |
| 10-2021 | ‘Ultraromanticismo’, (part of a multi location Art Event ), Castelfranco Emilia, (Modena), Italy   |
| 07-2021 | Kohila Symposium- International Wood Fired Ceramics Symposium, Estonia   |
| 07-2021 | ‘Keramos’ Group exhibition, Gulli Arte Savona, Italy   |
| 04-2021 | ‘A’ group exhibition, Gulli Arte Gallery, Savona, Italy  |
| 07-2020 | “Spiritum, the breath of the earth” (solo exhibition), Terzorio (IM), Italy<br>part of the project by MeTTTing Point and Centro Culturale Paraxo Association   |
| 12-2019 | “Scouting” (group exhibition) curated by Eleonora Frattarolo, Galleria Ariete artecontemporanea, Bologna, Italy  |
| 11-2019 | “Keramos” Museo della Ceramica G.Gianetti, Savona, Italy   |
| 09-2019 | “Nella mente di chi guarda” (groul exhibition), Church of San Giovanni Battista, part of the Modena Festival della Filosofia, Modena, Italy  |
| 07-2019 | “Inner Space” Guldagergaard Interational Ceramic Reaserch Center, Skaelskor, Denmark   |
| 11-2018 | “Alchemy and Gold” (solo exhibition curated by Eleonora Frattarolo)<br>Alpha CK Gallery, Nicosia, Cyprus   |
| 11-2018 | “Da Occidente a Oriente” CRAC, (solo curated by Eleonora Frattarolo), Castelnuovo Rangone, Italy   |
| 11-2018 | “Ceramica Contemporanea. Nuovi Maestri” (group exhibition)   |

|         |   |
|---------|---|
|         | Castello di Levizzano Rangone, Modena, Italy  |
| 10-2018 | “Container and Content” (Award of Excellence) 1st Biennale Larnaca, Larnaca, Cyprus   |
| 09-2018 | “Volumi e Superfici” (group exhibition), Galleria Antonio Verolino, Modena, Italy   |
| 06-2018 | ICMEA in Italy, Terzorio, Imperia , Italy   |
| 03-2018 | “Le Stanze del Collezionista, Vaccari Home Atelier, Sozzigalli di Soliera, Modena, Italy  |
| 03-2018 | Ceramic Biennale- Ceramica in Celle, Celle Ligure, Italy  |
| 02-2018 | Elysia Athanatos at Paolo Atti, curated by Eleonora Frattarolo, Bologna, Italy  |
| 12-2017 | “Pneuma.Oro.Terre” (solo exhibition curated by Eleonora Frattarolo), Galleria Ariete artecontemporanea, Bologna, Italy  |
| 12-2016 | “Matter” (group exhibition) E.KA.TE, Cyprus Chamber of Fine Arts. Nicosia,Cyprus  |
| 07-2016 | “Stanze della Meraviglia- Esoterismo Fantastico Incanto nella Rocchetta Mattei, (group exhibition curated by Eleonora Frattarolo), Rocchetta Mattei, Riola, Italy |
| 06-2016 | “Arte e Gioco” (group exhibition curated by Giorgio Bonomi), Terzzorio, Imperia, Italy  |
| 06-2016 | “Progetto T3rra” (solo exhibition) - Galleria d’Arte Eleutheros, Albissola Marina, Italy  |
| 08-2015 | International Sculpture Symposium “Pani di T3rra”, project by Centro Culturale Paraxo<br><br>(in coloboration with the Milano EXPO), Alassio, Italy               |
| 05-2015 | “A Sac of Clay” (group exhibition) - Larnaca Municipal Gallery, Larnaca, Cyprus   |
| 03-2015 | “La Musa del Monte Soratte” (group exhibition) - Museo Naturalistico del Monte Soratte<br><br>Sant’Oreste, Rome, It   |
| 12-2014 | “Fired Earth” (solo exhibition) - El Greco Gallery, Nicosia, Cyprus   |
| 02-2013 | “Ceramic Matters” (group exhibition) - Phytorio (Visual Artists Association), Nicosia, Cyprus   |
| 10-2012 | “Human Rights Nights” Festival (dual exhibition), Bologna, Italy  |
| 06-2011 | M.I.C - (group exhibition) International Museum of Ceramics of Faenza, Faenza, Italy  |

## STUDIES AND WORK EXPERIENCES

|            |   |
|------------|---|
| 10-2021    | Lecture on Woodfiring at the Leventis Municipal Museum of Nicosia   |
| 07-2021    | Kohila Symposium- International Wood Fired Ceramics Symposium, Estonia  |
| 08-2020    | Invited to give a European program Masters Workshop on Sculpture on the potters wheel<br>Olustvere Glass and Ceramics studio, Olustvere, Estonia  |
| 05-08/2019 | Guldagergaard International Ceramic Research Center, Skeaskor, Denmark  |
| 02-04/2011 | Colaboration with SACMI - Italy<br>The making of sculptures (horses) in Vitreous China Porcelain, Imola , Italy   |
| 2009-2011  | Ceramics specialization course, (perfezionamento) Istituto Statale d' Arte per la Ceramica<br>“Gaetano Ballardini” - Faenza, Italy  |
| 2009       | CHINA Jindezhen Sanbao Ceramic Art Institute (Artist's residency - studies on porcelain)  |
| 2008       | Sculpture graduation, Accademia di Belle Arti di Firenze, (Accademy of Fine Arts of Florence), Italy  |
| 2002-2008  | Accademia di Belle Arti di Firenze (Florence school of fine Art) specialized in sculpture.<br><br>(Anatomy, History of Art, Bronze fusion, Marble, Photography, Digital Video, Etching, Wood carving) |
| 2006       | Bronze workshop of “microfusion” in collaboration with Spanish experts from Seville   |
| 2004       | Photography workshop of manual colour and slide prints<br><br>(with photographer Michele Pero “THE DARKROOM”) Florence, Italy   |
| 2001       | Italian language course at Universita dei stranieri di Perugia, Perugia, Italy  |
| 2000-2001  | Applied Arts course, Middlesex University, London, UK   |
| 1999-2000  | Foundation course, The London Institute of Art and Design, (Chelsey College of Art and Design)  |
| 1999       | Lyseum graduation at Lyseum of Makarios III, Nicosia, Cyprus specialized in Art and Graphics  |
| 1996-1999  | Art courses at Petros Savvides (artist) and at Andreas Kourousis (Cypriot sculptor)   |

## AWARDS AND PRIVATE COLLECTIONS

- Award of Honorable Mention, 11th Korean International Ceramic Biennale 2021
- Gyeonggi Museum of Contemporary Ceramic Art Collection, Korea
- Winner of excellency Award, 1st Biennale of Larnaca 2018, Cyprus
- Cyprus National Pinacoteca Collection “State Gallery of Contemporary Cypriot Art”

## ARTIST'S RESIDENCIES

|                   |  |
|-------------------|--|
| <b>07/2021</b>    | Kohila Symposium- International Wood Fired Ceramics Symposium, Estonia |
| <b>06-10/2020</b> | Centro Culturale Paraxo, Alassio, Italy                                |
| <b>05-08/2019</b> | Guldagergaard International Ceramic Research Center, Skeaskor, Denmark |
| <b>08-12/2009</b> | Sanbao Ceramic Art Institute, Jingdezhen, China                        |

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