



ELENI MYLONAS

selected works

Eleni Mylonas 1944, Greece

My background in journalism informs my identity as an artist. I pursue my need to understand, to look directly where others turn away. The necessity to witness and to report is a key to my work and my investigations. In the 1990s following an extensive study of Piet Mondrian's *Diamond Composition with Gray Lines* I embarked on a series of works titled *Quasi Periodic Space* based on Sir Roger Penrose's Five fold Symmetry. Several other works based on mathematics and geometry followed.

I pursue and explore an event or an experience that fires up my curiosity and my imagination and inspires me to create bridges between different realities. I meet the challenge via any medium at hand, be it photography, film, video, painting, sculpture, performance or a combination of the above. My art practice is a journey from the outside taken in, filtered, and redirected back out via the work. It is a process of self-discovery and a vehicle of communication. The resulting works are as revealing to me as they may be to the viewer. I seek to multiply that vibe and follow the ripples going out to stir new waters changing perspectives, points of view, visions.

Biography

Eleni Mylonas is an independent multidisciplinary artist, maintaining a studio in New York and Athens. She is a Fulbright scholar and holds a Master's degree from the Graduate School of Journalism of Columbia University and a degree in photography from the University of London. She is a world traveler from an early age, having traveled by land from London to Afghanistan and back as early as 1971. She taught an advanced course on photographic projects at the Parson's School for Design The New School and gave several presentations and talks on her work, at City University of NY and the New York Studio School among others. She continues to lead a nomadic existence eager to explore new places and ways of life.

She first showed photographic works in Athens at the Zoumboulakis Gallery in 1982. Her career spans nearly 60 years with works across different mediums and practices. Her work is in several public and private collections including EMST-Museum of Contemporary Art, Athens; MOMus-Museums Thessaloniki; Ellis Island Museum, New York; Columbia University Art Properties, Athens College, DESTE Foundation, Mamidakis Foundation, Florica Kyriakopoulos Collection and Zepos & Yannopoulos Collection among others. Several sections of her photographic archive are embedded at MoMA's Archives platform MAID. Her work was featured in the first Athens Biennale "Destroy Athens" (2011), the Thessaloniki Biennale (2022, 2017), Skopje Museum of Contemporary Art (2019), "Canakkale Walk" in Osnabrück, Germany (2017), DUMBO Film Festival (2023) and Vaasa Film Festival (2022). Eleni Mylonas' work is most recently focusing on video and performance. Mylonas has had solo exhibitions at Zoumboulakis Galleries, Athens (2022, 1985, 1982), MoMA PS1 in New York (1986), the BENAKI Museum in Athens (2014), Ileana Tounta Contemporary Art Center, Athens (2000, 1996, 1991), Françoise Heitsch Gallery in Munich (2014), the Foundation for Hellenic Culture in New York (2000) and A.rt R.esources T.ransfer in New York (2002, 2000).

SELECTED SOLO EXHIBITIONS

2022 "Fire in The Lake" Zoumboulakis Galleries, Kolonaki, Athens

2014 "The Cursed Serpent" Benaki Museum Pireos, Athens.

Curator Christina Petrinou

2014 "The Cursed Serpent" Open Art Munich, Françoise Heitsch gallery.

2002 "Venice" video installation, Art Resources Transfer, New York

2000 "Virtual Landscape" "Another Wolseley" video Installation.

Ileana Tounta Contemporary Art Center, Athens

2000 "Quasi Periodic Space" series. Art Resources Transfer, New York

1996 "Fragments": Photographic collages., Stone drawings

Ileana Tounta Contemporary Art Center, Athens

1996 "Afghanistan 1972" B&W silver prints. Ileana Tounta Contemporary Art Center, Athens

1991 "Space Odyssey" series. Iron constructions with photographs on aluminum, 3/8" glass, all edges beveled, bolts. Ileana Tounta Contemporary Art Center, Athens.

1991 "Universal Salvage" Color Coupler prints with oil paint. Ileana Tounta Contemporary Art Center, Athens

1986 "Journey through Ellis Island" series: Large scale CCprints. Institute for Contemporary Art, PS1 Museum, NY

1985 "Journey through Ellis Island" series: Large scale CCprints. Zoumboulakis Galleries, Kolonaki, Athens

SELECTED FILM FESTIVALS

2024 AWARD WINNER Bridge Video, Chicago, Illinois

2024 Chroma Art Film Festival, Miami, Florida

2024 Cinema Verde - Environmental Film Channel & Festival, online

2024 International New Media Art Festival Videomedeja, Novi Sad, Serbia

2024 SR Socially Relevant Film Festival New York, New York

2024 Ortometraggi Film Festival, Turin, Italy

2024 FilmHaus Berlin, Germany

2024 Pebbles Underground Film and Video Art Festival, Toronto, Canada

2024 CON-TEMPORARY Art Observatorium, Lavagna, Italy

2024 Mill of Performing Arts Festival, Larissa, Greece

2024 On Art Film Festival, Warsaw, Poland

2023 Dumbo Film Festival, Brooklyn, New York

2022 AWARD WINNER Vaasa Film Festival, Finland

SELECTED GROUP EXHIBITIONS

2024 "Herstories" Photographic Practices, 1974-2024' at MOMus Museum of Photography, Thessaloniki, Greece.
Curators Iro Katsaridou, Areti Leopoulou, Alexandra Moschovi, Penelope Petsini.

2024 "The goat" at the "MALI VENI" estate, Athens, Greece.
Curator Giannis Bolis.

2024 Galerie Françoise Heitsch booth, ArtAthina 2024, Greece

2024 ArtAthina video program, Greece. Curator Panos Gianikopoulos.

2024 "Dialogues on Nature" at Galerie Françoise Heitsch Gallery, Munich, Germany.

2024 "Alex Mylona: Fulfillment" at Stavros Niarchos Foundation Cultural Center, Athens, Greece. Curator Syrago Tsiara.

2023 "WOMEN together" at EMST, Athens.
Curators Katerina Gregos & Eleni Koukou

2023 "The Office of Hydrocommons." ATOPOS cvc, Athens.
Curator Eleni Riga.

2023 "Vanitas" Thessaloniki Biennale, MoMus Museums.

2023 "Off The Cloth II." WhiteBox, NYC.
Curators Karen Cordero & Yohanna M. Roa.

2022 "Handmade: On the Social Dimensions of Craft." The Schwarz Foundation, Art Space Pythagorion, Samos, Greece.
Curator Katerina Gregou.

2022 "The Clown Spirit." Belgian Gallery, Antwerp Belgium.
Curator Joanna DeVos

2019 "Am I That Name Or That Image." MOMus of Thessaloniki hosted by Museum of Contemporary Art-Skopje.

2019 "BLIND Date." Museum of Contemporary Art, Greece.
Curator Adonis Volanakis

2018 "IMAGO MUNDI." Benetton Collection.
Curator Claudio Corretti.

2018 "PAPER MOON." Museum of Contemporary Art Crete, Greece. Curator Thalia Vrahopoulos.

2017 "NEW ACQUISITIONS 2014-2017." EMST Athens,
Curators Katerina Koskina, Stamatis Sxizakis

2017 "IMAGINED HOMES." Thessaloniki Biennale 6 at the Macedonian Museum of Contemporary Art.

2017 "THE ARTIST/ KNIGHT." at Gaasbeek Castle, Belgium.
Curator Joanna De Vos

2017 "CANAKKALE WALK 2017 HOMELAND." Kunsthalle Osnabruck, Germany. Curator Christian Oxenius.

2017 "ex-pats." Museum Alex Mylona, Athens.
Curator Apostolis Artinos.

2016 "Urgent Conversations." Athens / Antwerp The National Museum of Contemporary Art, Athens

2016 "EMST Inaugural Show." Curators Bart De Baere M HKA, Katerina Koskina EMST

2011 "Roaming Images." Thessaloniki Biennial, Greece.
Curator Iara Bubnova

2007 "Destroy Athens." First Athens Biennial, Greece.

EDUCATION

1966 B.A. University of Geneva, Switzerland
1967 M.S. Comparative Journalism, Columbia University, NY
1967 Documentary film production with Fred W. Friendly
1967 Internship at Look Magazine with Arthur Rothstein
1967 Internship at WGBH-TV Boston, Ma.
1972 B.A. Photography, Polytechnic of Central London
1974 Ceramics, Earthworks Pottery, NY
1984-86 Painting & Sculpture, Brenda Goodman Studio, NY
1993 Electronic Imaging, New School Computer Center
1995 New York Studio School of Painting Drawing & Sculpture

AWARDS

2022 "Fire in the Lake" Film award, Vaasa Film Fest. Norway
1999 Foundation for Hellenic Culture Individual Artist Grant
1967 Helen Lee Lasen Fellowship, Columbia University
1967 Catharwood Foundation Grant
1966 Fulbright Grant

RECENT REVIEWS / ARTICLES

2022 Kathimerini on Hand Made Pythagorion Samos
2021 'LiFO Magazine', Photographic portfolio.
"Eleni Mylona's trip to Afghanistan in 1971" by Argyro Bozoni.
2020 'Vasari 21', Eleni Mylonas: "Alternative Self-Portraits"
2020 'Los Angeles Times', Review by Sharon Mizota
2020 'Ta Nea Tis Texnis' by Charis Kanellopoulou
2019 'Athens Insider', by Stella Sevastopoulos

CATALOGUES / MONOGRAPHS

2014 The Cursed Serpent
2000 Quasi Periodic Space 1999
1996 Fragments
1989 Universal Salvage
1985 Journey Through Ellis Island

RESIDENCIES

2015 Project Delphi Museum Dialogues with Omphalos
2001 Kyriakopoulos AE Lobby with Alexandros Tombazis Architect
1996 "Argos Art Festival: Altar" Large scale mixed media installation--suspended steel construction, human skull photographs, canvas, butcher blocks--in a former slaughterhouse.
1989 'International Art Symposium.' permanent installation, Crete, Greece "Haris: homage to the worker" rope construction, iron, armature, bolts, telegraph pole, rock. Outdoor installation on the waterfront.

VIDEOS

[SeaMonster II](#), 00:14:19, 2023 Exhibited at Office of Hydrocommons, Atopos cvc, Athens, curator Eleni Riga, 2023

[Fire in the Lake](#), 00:13:20, 2022 Exhibited at Zoumboulakis Gallery, 2022.

Film Festivals: 2022 Vaasa International, Finland. 2023 Dumbo Film Festival, NYC

[SeaMonster Monk](#), 00:10:52, 2019 Exhibited at Art Athina live Athens, 2019 and WhiteBox Gallery, New York, 2022.

[Ave Maria](#), 00:10:50, 2016 Exhibited at Museum Alex Mylona, ExPats, Athens, 2019 and at Cannakale Walk 2017 Homeland, Osnabruck, Germany, Curator Christian Oxenius

[The Town Crier](#), 00:09:17, 2014 Exhibited at Benaki Museum, Athens, 2014. EMST Museum Athens, 2017. Schwarz Foundation, Samos 2022

and “Women Together” EMST Athens, 2023

[The Lamb of GOD](#), 00:08:04, 2007 Exhibited at “Destroy Athens” First Athens Biennial 2017.

Bison Bison Buffalo Blues

The *Bison Bison Buffalo Blues* series is my tribute to the buffalo as a symbol of manmade ecocide. The works are in a variety of sizes, techniques and mediums, notably drawings, paintings, encaustic words and a video in the making.

[Explore the Bison Bison Buffalo Blues series](#)

[Why the buffalo](#)

[Why Oklahoma](#)



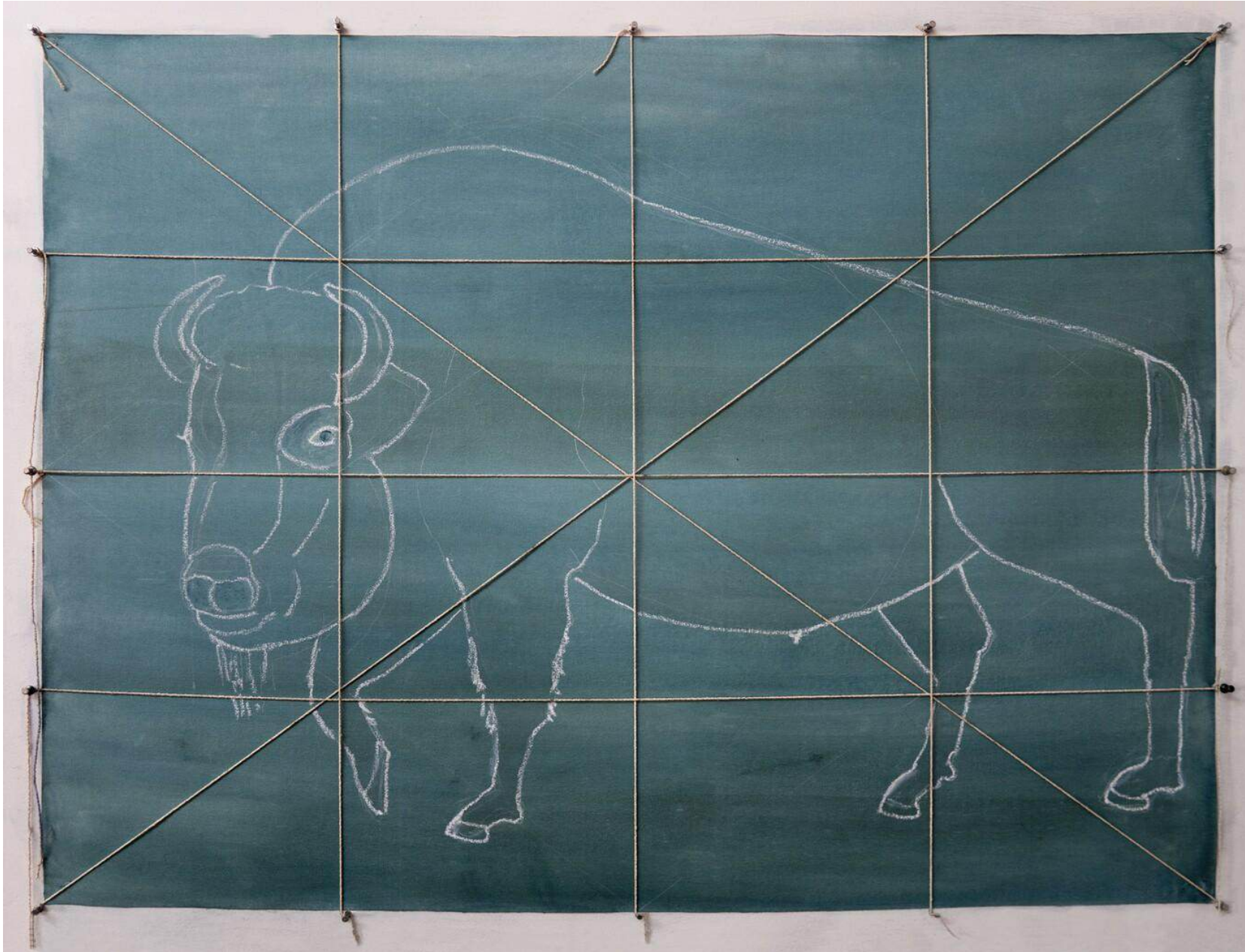
Big Buffalo with bird, 2024
oil on canvas
213 x 155 cm



Brown Bull (on Green), 2024
Encaustic on board
18 x 23 x 2,5 cm



Blue III, 2024
Encaustic on board
18 x 23 x 2,5 cm



String Buffalo, 2024
mixed media
33 x 25.5 cm



Cave Buffalo, 2024
oil on canvas
46 x 61 cm



Oklahoma, 2024
oil on book cloth
45.50 x 61cm



Blue Buffalo, 2024
oil on canvas
90 x 61 cm



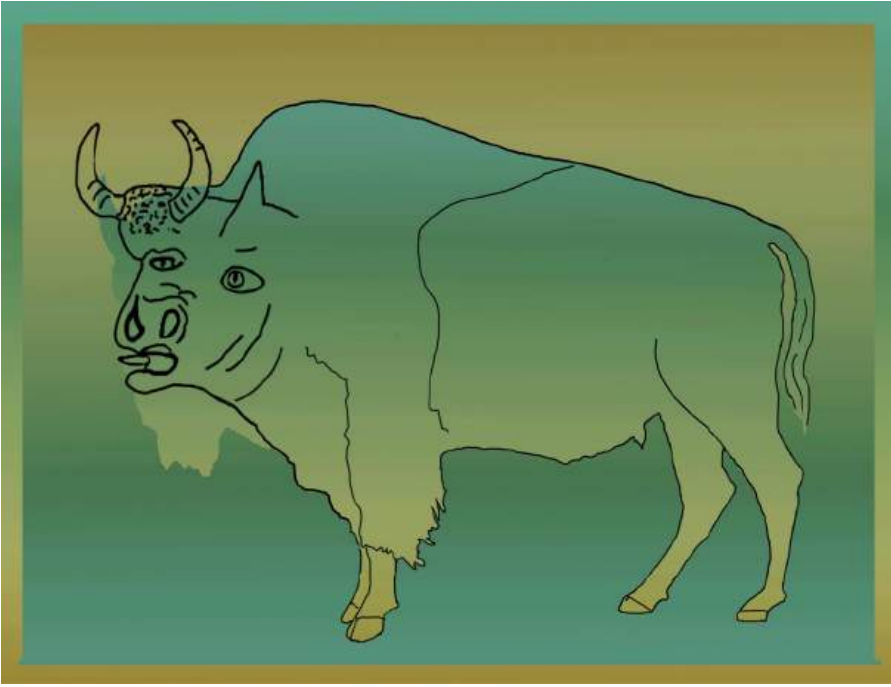
Red Devil, 2024
oil on book cloth
45.50 x 61cm



Blue Bull on the Prairie, 2024
oil on book cloth
45.50 x 61cm



Yellow Orange, 2024
oil on book cloth
45.50 x 61cm



Guernica, 2024
UV print on aluminum
33 x 25,5 cm
edition 1/3



Blue II, 2024
UV print on aluminum
33 x 25,5 cm
edition 1/3

SeaMonster

SeaMonster is a series of works, addressing the deep grief that overtakes me when I encounter the continued and mindless destruction threatening every life on the planet. The first iteration, *SeaMonster Monk* was a live performance at the Athens Art Fair in 2019. A documentation video 00:10:52 of the performance was featured at WhiteBox NYC in 2023.

SeaMonster II is a 14 minute single channel video with sound, a performance for the camera. It was shown at ATOPOScvc in the Spring of 2023. A series of SeaMonster portraits and the *Horn of Plenty* floor installation accompany the SeaMonster project.

We worship fake gods. We blindly follow acquired desires for an easy and profitable life disconnected from our essence.

[Link to SeaMonster II](#)

[Link to SeaMonster Monk](#)



The General, 2019
archival pigment print
dimensions variable



Plastics, 2023
archival pigment print
dimensions variable



Head Gear, 2019
archival pigment print
dimension variable



White Portrait, 2023
archival pigment print
dimensions variable



Net, 2019
archival pigment print
dimensions variable



Horn of Plenty, 2023
Installation at
Zoumboulakis Gallery
dimensions variable



SeaMonster II, 2023
single channel
video & sound
performance for the
camera
video still
00:14:19

[link](#)

Fire in the Lake

“I walked down to the sea shore to take a swim on an August afternoon and I saw strange objects floating on the surface. I dipped my hand in and brought up a handful of burned wood shards. A thick black pulp was covering the sea as far as the eye could see. It was an alien apocalyptic sight. I photographed and video recorded the scene and I gathered several sacks of black pulp, pine cones, sticks and several other incinerated objects. I brought this material back to my studio and I created a mandala as a monument to the losses suffered from the wildfires, now a familiar worldwide event. The classification of the objects composing the installation is reminiscent of a museum display or perhaps of a burial ground of fallen soldiers. The work was completed during the performance for the camera coming full circle with the ominous destruction of the mandala itself.”

The film opens with a Sanskrit hymn from Rig Veda sung by Eleni Mylonas to the God Ganesh, who blesses all new beginnings. The chant towards the end, N’at, is an ode to Mohamed sung in Farsi by a traditional Afghan singer, recorded by UNESCO in the 1960s.

The title comes from the oracle of Hexagram #49 of the I Ching

Fire in the lake: The image of Revolution.

Necessary action: Transformation.



Fire in the Lake
2022
single channel
video & sound
performance for the
camera
video still
00:13:20

[Link to Fire in the Lake](#)

[Link to Fire in the Lake
THE STORY](#)



Fire Feet
2022
archival pigment print
dimensions variable



Fire Portrait
2022
archival pigment print
on aluminum
60 x 80 cm

The Cursed Serpent - Benaki Museum Solo exhibition 2014

The exhibition was dedicated to the artist Chryssa who had died a few months before. I borrowed the title of the show from the Greco-Turkish shadow theater, Karagiozis. The Town Crier, Delalis, calls the people of all nations to rally their forces to vanquish the monster serpent threatening the wellbeing of the village. It is a story of David and Goliath. The exhibition presents large scale photographic portraits of the artist as an array of people from the four corners of the earth and all walks of life. Those portraits were inspired by news photographs of demonstrators in Tahrir Square Cairo wearing home-made contraptions as helmets to protect their heads during the Arab Spring uprising. Three original head-gear pieces and the video performance of the Town Crier's call to arms accompany the show.

[Link to Lilly Wei essay](#)



Delalis/The Town Crier,
2014
single channel
video & sound
performance for
the camera
9:17 minutes

[Link to Delalis](#)



Untitled HG #1, 2014
archival pigment print
150 x 197 cm



Untitled HG #3, 2014
archival pigment print
150 x 197 cm



Collection
EMST Museum

Untitled HG #2,
2014
archival pigment print
150 x 197 cm



Untitled HG #7, 2014
archival pigment print
150 x 197 cm



Untitled HG #14, 2014
archival pigment print
150 x 197 cm



Collection
EMST Museum

Untitled HG #4, 2014
archival pigment print
150 x 197 cm



Untitled HG #9, 2014
archival pigment print
150 x 197 cm



The Cursed Serpent
BENAKI Museum
Solo Exhibition

Headpiece and
photographic works

2014



Installation view of
The Cursed Serpent
photographic works at
Benaki Museum
2014

Arab Spring Portraits

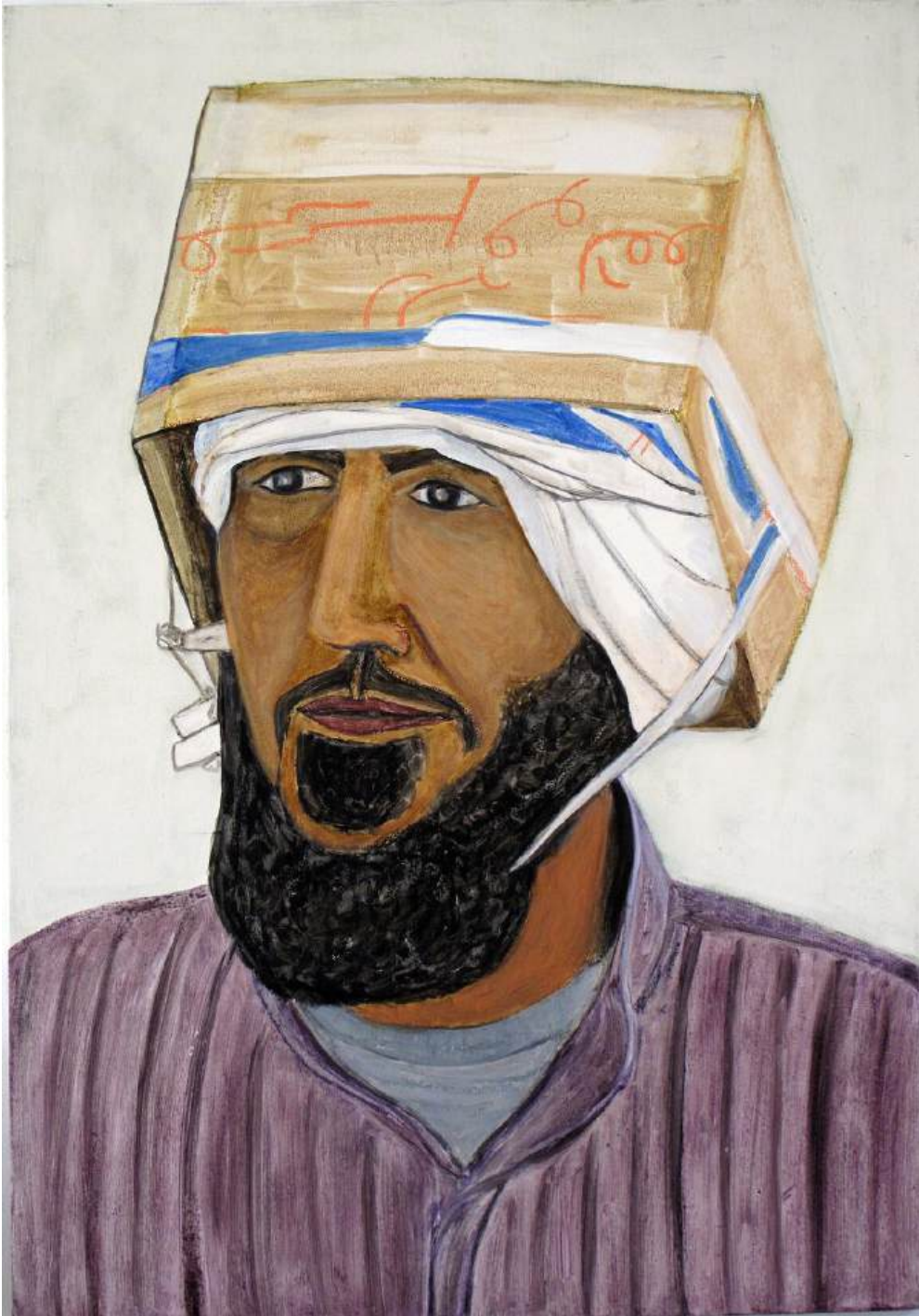
This series of oil on canvas paintings was inspired by news photographs I found on line of Arab Spring demonstrators in Tahrir square in Cairo. A select few were translated into paintings. Those images were the inspiration for the photographic portraits of the artist at *The Cursed Serpent* Exhibition and a few of the oil paintings were included in the show.



GoBo Man
2011
oil on canvas
61 x 80 cm



Pot Man
2011
oil on canvas
50 x 50 cm



Box Man
2011
oil on canvas
101.5 x 66 cm

Collection
EMST Museum 44



Cone Man
2011
oil on canvas
68.5 x 73.5 in 45



Styrofoam Man
2011
oil on canvas
68.5 x 73.5 cm



Bread Man
2010
oil on canvas
46 x 58 cm



Eleni Misurata
2011
oil on canvas
66 x 81 cm

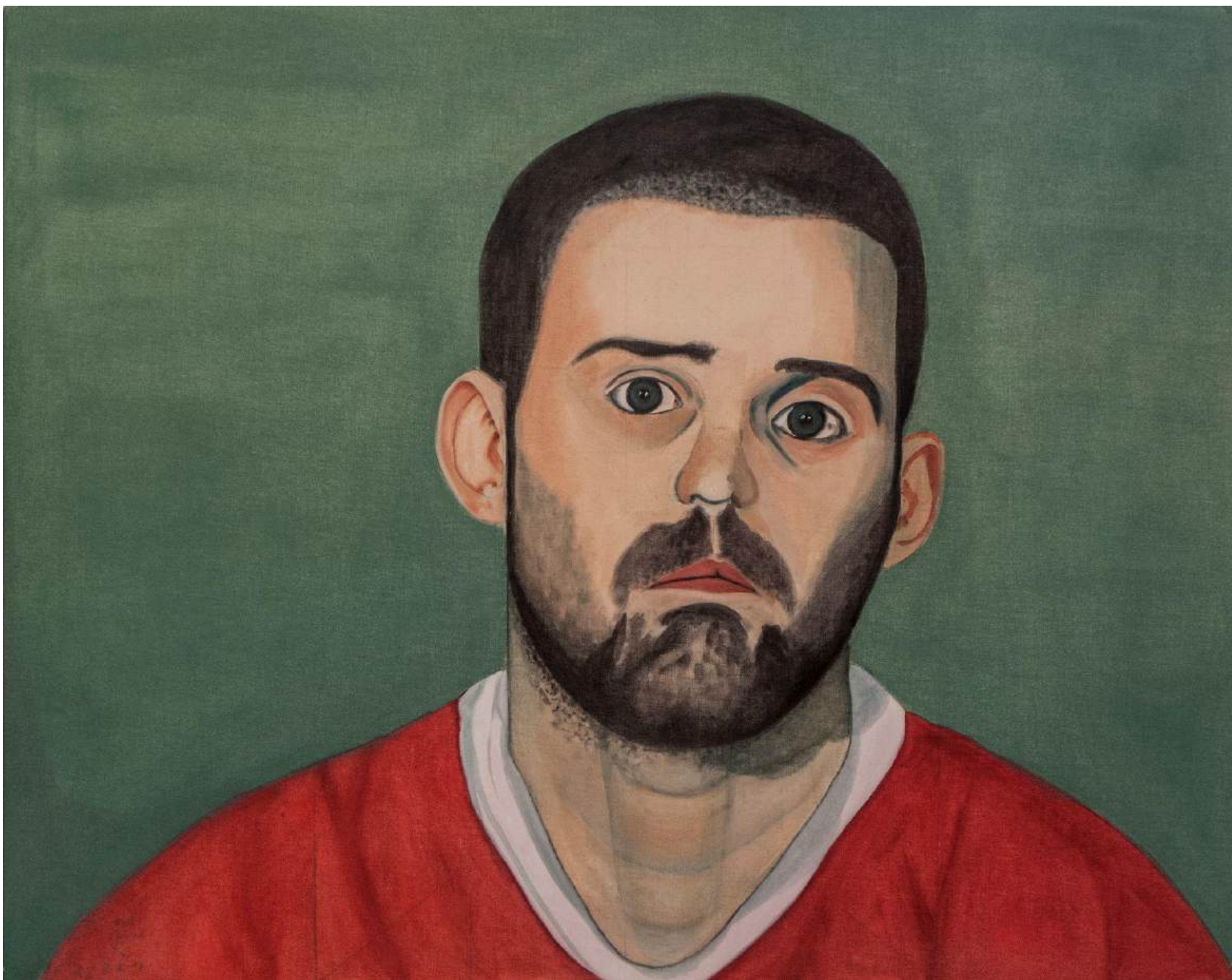


Afghan Elder in Cairo
2011
oil on canvas
66 x 81 cm

Inmate Portraits

The United States has 2,3 million people incarcerated for mostly non violent offences, the largest prison population in the world and growing. In the latest data available, over 7 million people are in prison, parole, or probation by the correction industry. About 10% of prisoners are housed in private, for profit prisons. More juveniles are in prison with life sentences without parole in the US than any other country in the world.

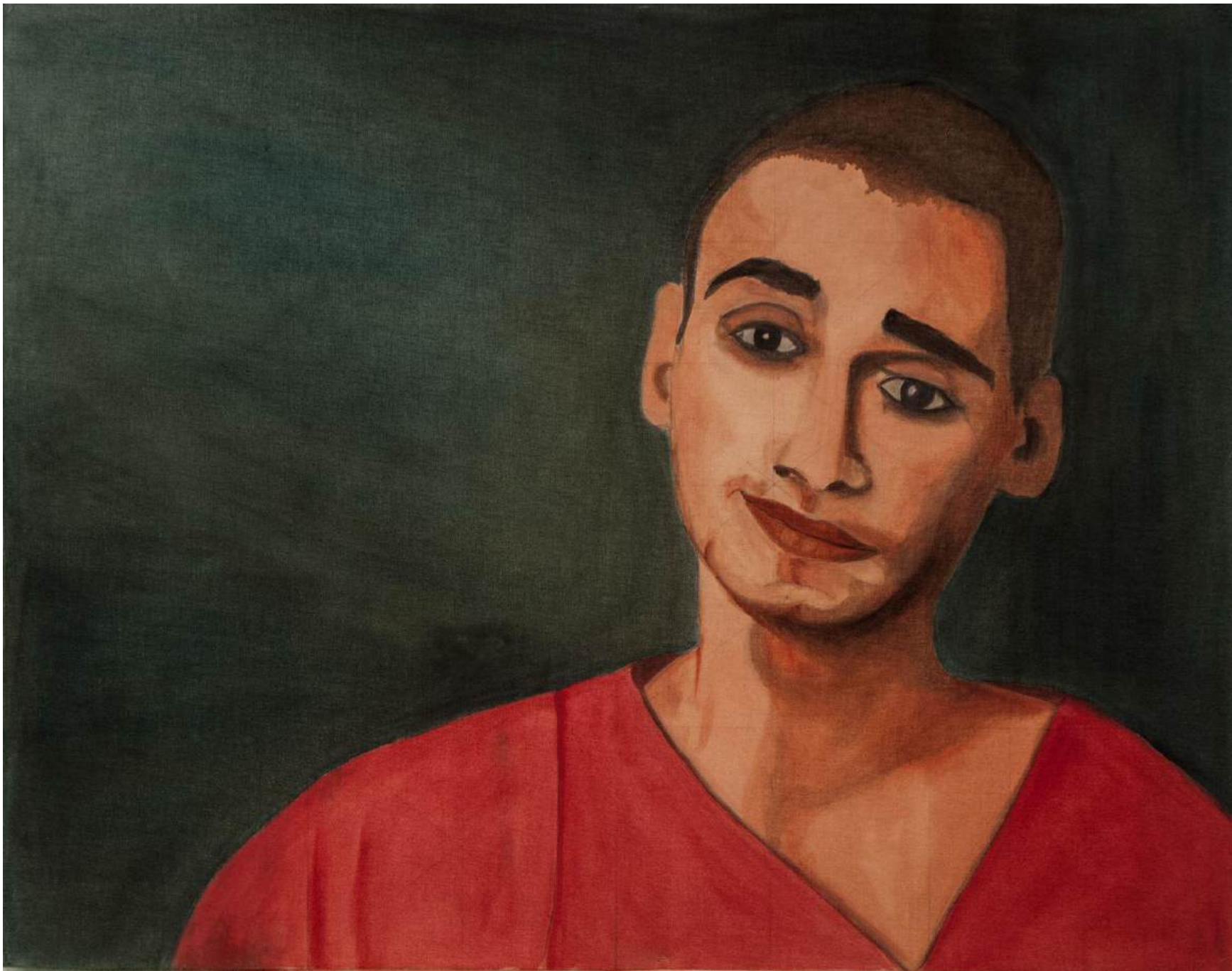
These works, inmate portrait paintings, oil wash on book cloth, are based on photos I took off the TV screen during documentaries on prison life presented by 60 Minutes, PBS and MSNBC. They are my way of paying homage to the disenfranchised people worldwide living their precious lives behind bars. Photography has a latent feeling of “taking” something. Painting the portraits of these people gives me time with them, brings me closer to their experience and is my way of acknowledging them and giving something back.



Inmate Portrait #4
2016
oil wash on book cloth
86 x 114 cm



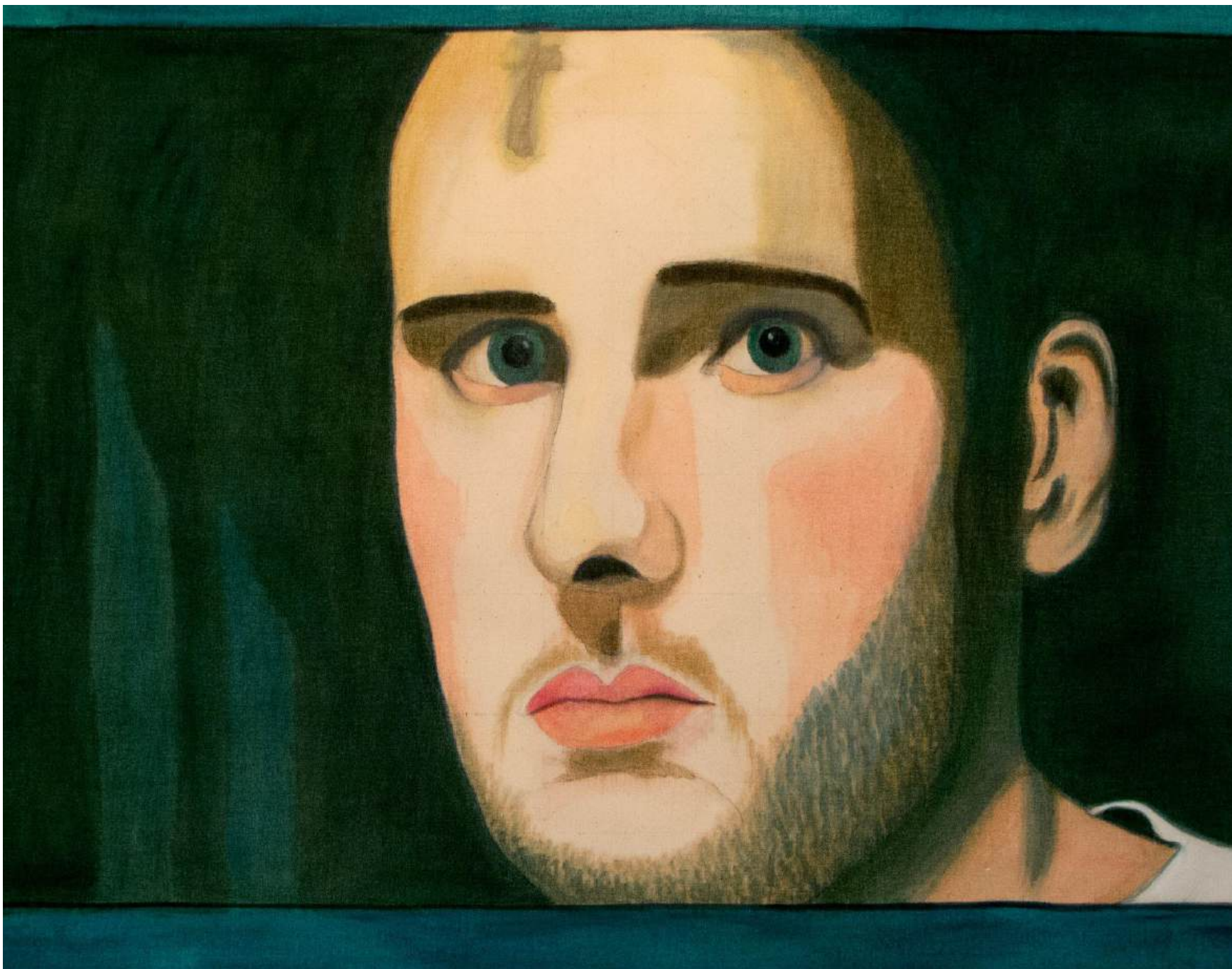
Inmate Portrait #2
2016
oil wash on book cloth
86 x 114 cm



Inmate Portrait #3
2016
oil wash on book cloth
86 x 114 cm



Inmate Portrait #1
2016
oil wash on book cloth
86 x 114 cm



Inmate Portrait #8
2016
oil wash on book cloth
86 x 114 cm

Miscellaneous Alternative Portraits



Catnip, 2020
archival pigment print
dimensions variable



Log, 2018
archival pigment print
dimensions variable



Head Space, 2015
archival pigment print
dimensions variable



Digital Drawing # 3 H
2015
digital print
74 x 58.5 cm



Digital Drawing # 1 V, 2015
digital print
51 x 46 cm



Digital Drawing # 2 H
2015
digital print
74 x 58.5 cm

Large Works - Installations

During the late 1990s, having completed several projects of primarily photographic works I felt the needed to expand to a three dimensional format. I created a series of works titled *Space Odyssey* –namely *Totem: Taking Off*, *The Book and Spaceship and Capsule a.k.a Mother and Child* –which I exhibited in a solo show at Ileana Tounta Contemporary Art Center. These works are large three dimensional metal constructions with embedded photographic material. Several other large works followed, namely *Black Cross*, *Ιδου Εγω Λοιπον*, and *Virtual Landscape*, culminating in *Another Wolseley* Video installation.

“These mathematical matrices function as sources and structures within the context of her sensitive interactions with and reformations of her actual visual surroundings. Her approach as an artist has always been through the world. She is a searcher - sure and bold in her often surprising choices and tough enough to confront and wrestle with the most implacable subjects. Yet she has a quick eye for humor and is capable of great tenderness.

Describing the process of the current work, she said, "I had the impression that I was exploring into deep, mysterious, mathematical, cosmic realms that possibly hold universal secrets and rules that govern the very fabric of the universe and therefore of myself." ”



"Space Odyssey" series
at Illeana Tounta
Gallery, Athens
1991

[Link to more works](#)



Installation at
BENAKI Museum 2002

Collection
MoMUS Museums

Totem Taking Off
1991
iron construction with
photographs laminated
on aluminum
3m x 2.7m x 91cm



*SO II Spaceship +
Capsule
a.k.a Mother & Child
1991*

metal construction,
photographic prints on
aluminum, 3/8 glass all
edges beveled and
bolts

Spaceship:
2.5m x 2.8m x 55cm

Capsule:
111 x 56 x 23 cm

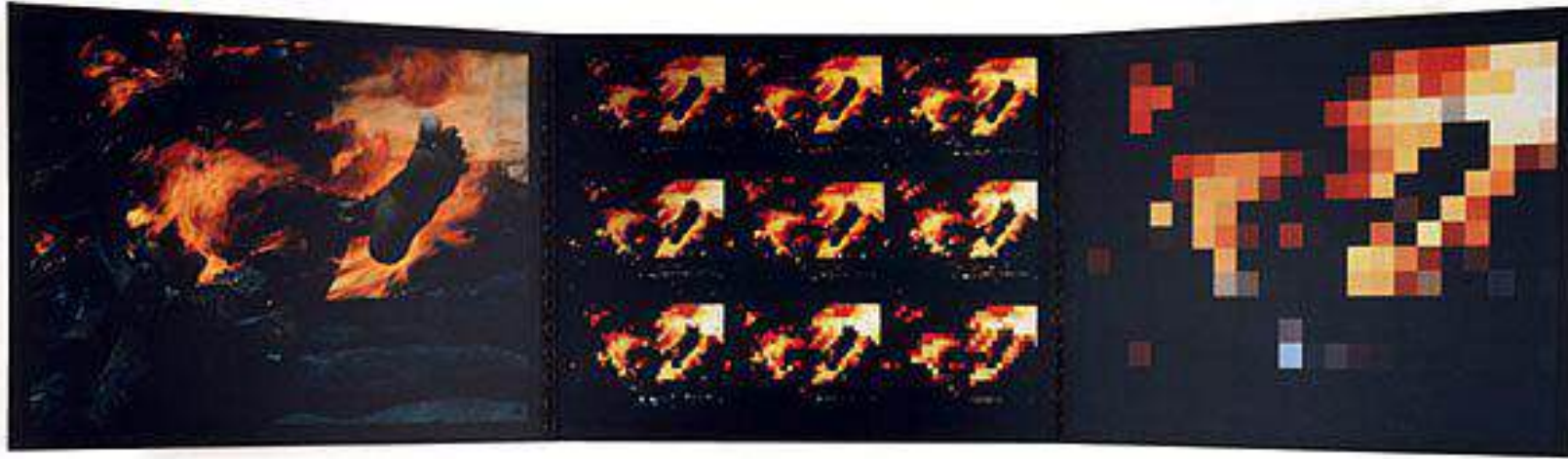


Collection
Athens College Library

The Book 1991
(front and side view)
metal construction,
photos on aluminum,
3/8" beveled crystal
and bolts
1.8m x 2.4m x 50cm



De-Composition
(folding triptych closed)
1990-1996
1/4" aluminum brass
letters and bolts
91.4 x 121 x 10 cm



De-Composition
(folding triptych open)
1990-1996
1/4" aluminum base
laminated photographs
brass piano hinges, bolts
91.4 x 365 x 10 cm



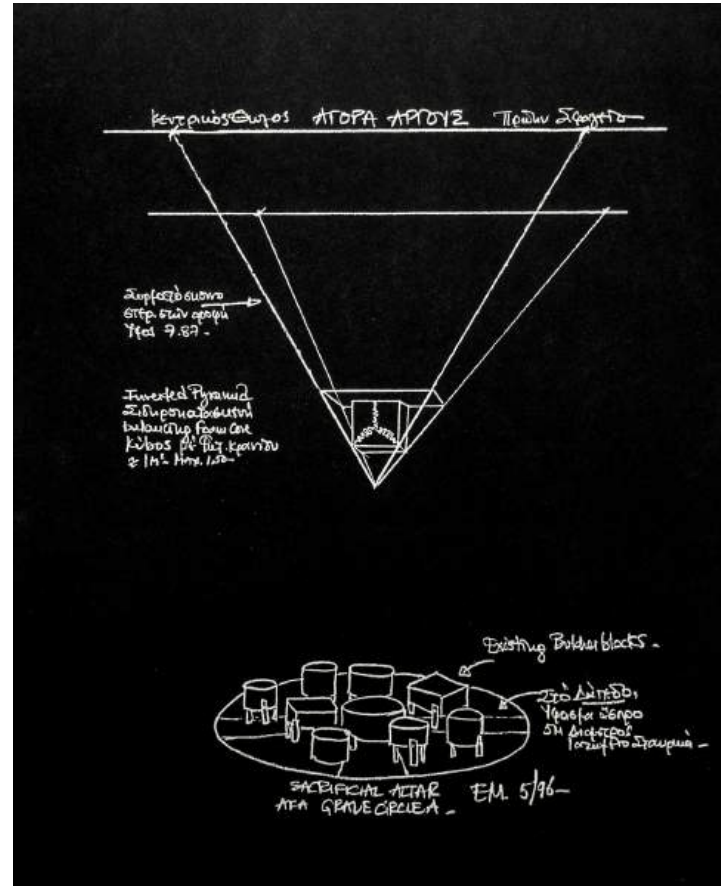
Collection
Florica Kyriakopoulou

*8 1/2 Homage to
Federico Fellini* 2001
stainless steel,
digital print on vinyl
beveled crystal, bolts
4.75m x 1.21m x 30cm



Another Wolseley
2000
Two video projections
on car
with *Quasi Periodic*
42nd ST in back

Installation at Ileana
Tounta Contemporary
Art Center



Altar, 1996
steel, human skull
photographs, canvas,
butcher blocks
dimensions variable

Site specific installation
at a former
slaughterhouse

[More installation views](#)



Man at work a.k.a Haris
1989
metal armature, rope,
telegraph pole
3m x 32m x 91cm

Public work
permanently installed at
Minos Beach

Collection
Mamidakis Foundation



Installation at
MOMus/
Alex Mylona Museum

Hermes Foot, 2017
rock, old wood trunk,
feathers, wood base,
digital print
dimensions variable

Journey Through Ellis Island

Ellis Island is enveloped by a high intensity of emotion. The passage of countless souls has left behind a strong human presence anchored in its emptiness. Like Pompeii, it combines the quality of time at a standstill together with life in perpetual motion. Like a pebble or a piece of driftwood in bears witness to the passage of time, to change, to nature's own path to what we see as chaos and decay. Ironically, once the restoration begins, the magic that it holds today will be swept away forever. It is this magic that I have attempted to preserve. I wandered around alone, in silence, letting myself be guided by unknown forces beckoning me this way or that, compelling me to return to the same places again and again or to explore unlikely desolate corners of the endless maze. Disturbed only by the sound of pigeon's wings or the approaching footsteps of another rare visitor I saw the light making its rounds, a little different every moment, every day, and yet the same. I heard the voices of the millions of people who came through here, building a temple with their highest joys and deepest sorrows, men women and children who made it through to a new life or who died straining to look through a dusty mirror at what they could not possess.



*Journey through Ellis
Island*
MoMA P.S.1
Solo Exhibition

Curated by
Edward Leffingwell

1986



Collection
Ellis Island Museum

Gray Bed
1983
cibachrome print
124.5 x 188 cm



Collection
Ellis Island Museum

Glass Kiss
1983
cibachrome print
124.5 x 188 cm

Nudes in Ellis Island 1983

When I was working on my project *Journey through Ellis Island*, the place was deserted and under the care of the Parks Department. The Ellis Island project was exhibited at PS1 and the full series can be accessed through MoMA digital archives [HERE](#). The NYC Parks Department had given me permission to photograph as I pleased. I boarded the Parks Department launch from Battery Park in the morning with my gear and a packed lunch and returned to Manhattan in the late afternoon. Ellis Island was deserted except for the few rangers that I travelled with back and forth. I had the place to myself, wandering around and photographing in total silence broken only by the fluttering of birds wings flying in and out the building through the broken windows. I could hear the steps of anyone coming towards me from a great distance. I felt safely alone absorbing the emotions of those that were there before me. I pictured myself as a body abandoned in the empty ruined building or wandering around in the nude as the spirit moved me. Using my body as a prop, I created the series of *Nudes in Ellis Island*.



Nude with Wallpaper
1983
cibachrome print
188 x 124.5 cm



Nude in Corridor
1983
cibachrome print
124.5 x 188 cm



Abandoned Nude
1983
cibachrome print
124.5 x 188 cm



Nude with Frame
1983
cibachrome print
124.5 x 188 cm



Reclining Nude
1983
cibachrome print
124.5 x 188 cm

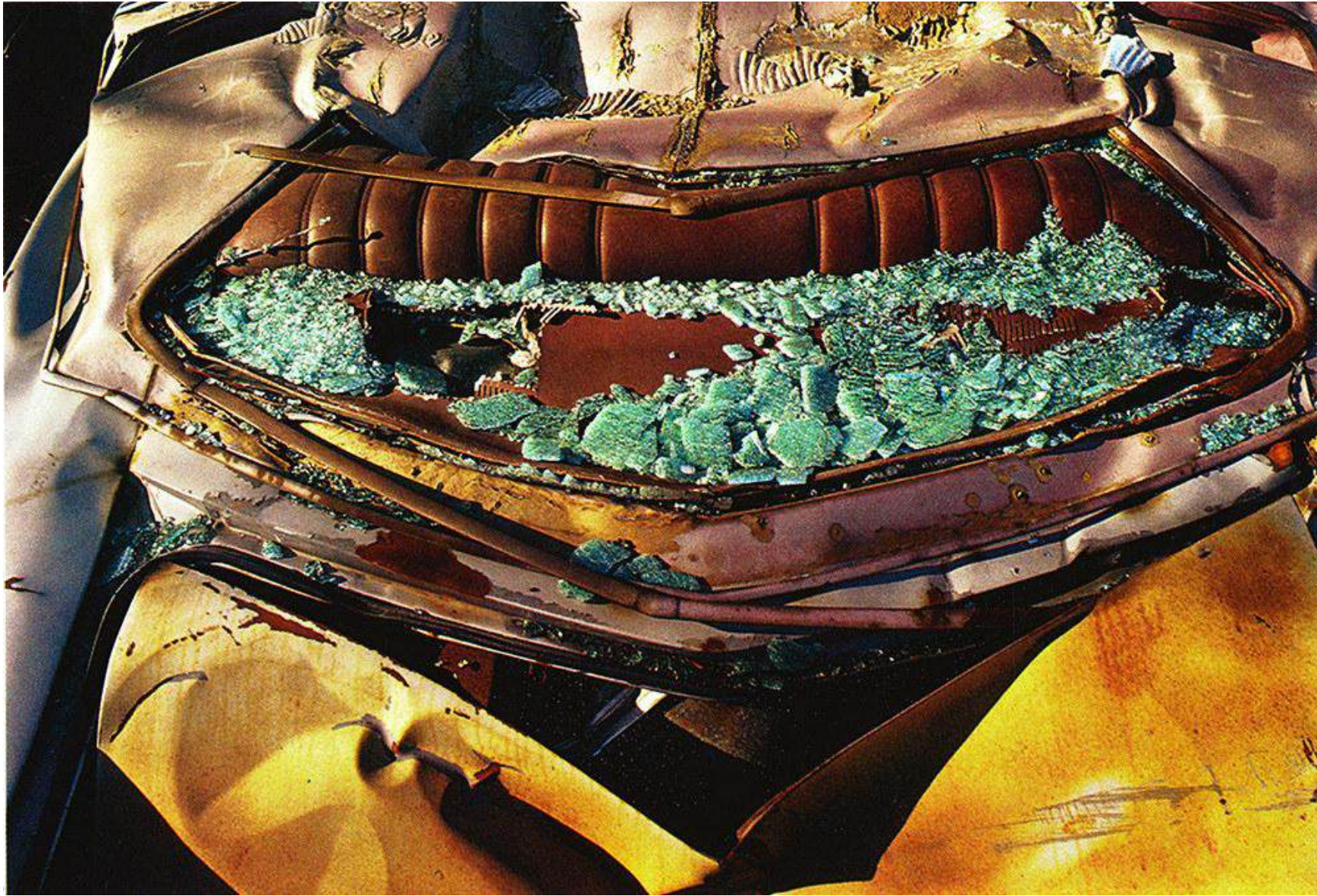
Universal Salvage

Universal Salvage is a direct descendant of my work *Journey through Ellis Island*. Driving along the back roads of Long Island, I came upon an extensive automotive junkyard. I returned many times making photographs that were absent of people yet were telling their stories. Where the Ellis Island photographs were a form of Still Life, the *Universal Salvage* works were more about color and form but always basically about people. In some of the images, I intervened with oil paint, altering or complementing the original photographic image. I borrowed the title of the series from the actual name of the junkyard. Several of those images were later embedded into large three dimensional metal constructions titled *Space Odyssey*.



Collection
Yerasimos
Yannopoulos

US Car, 1991
oil on CC print
120 x 180 cm



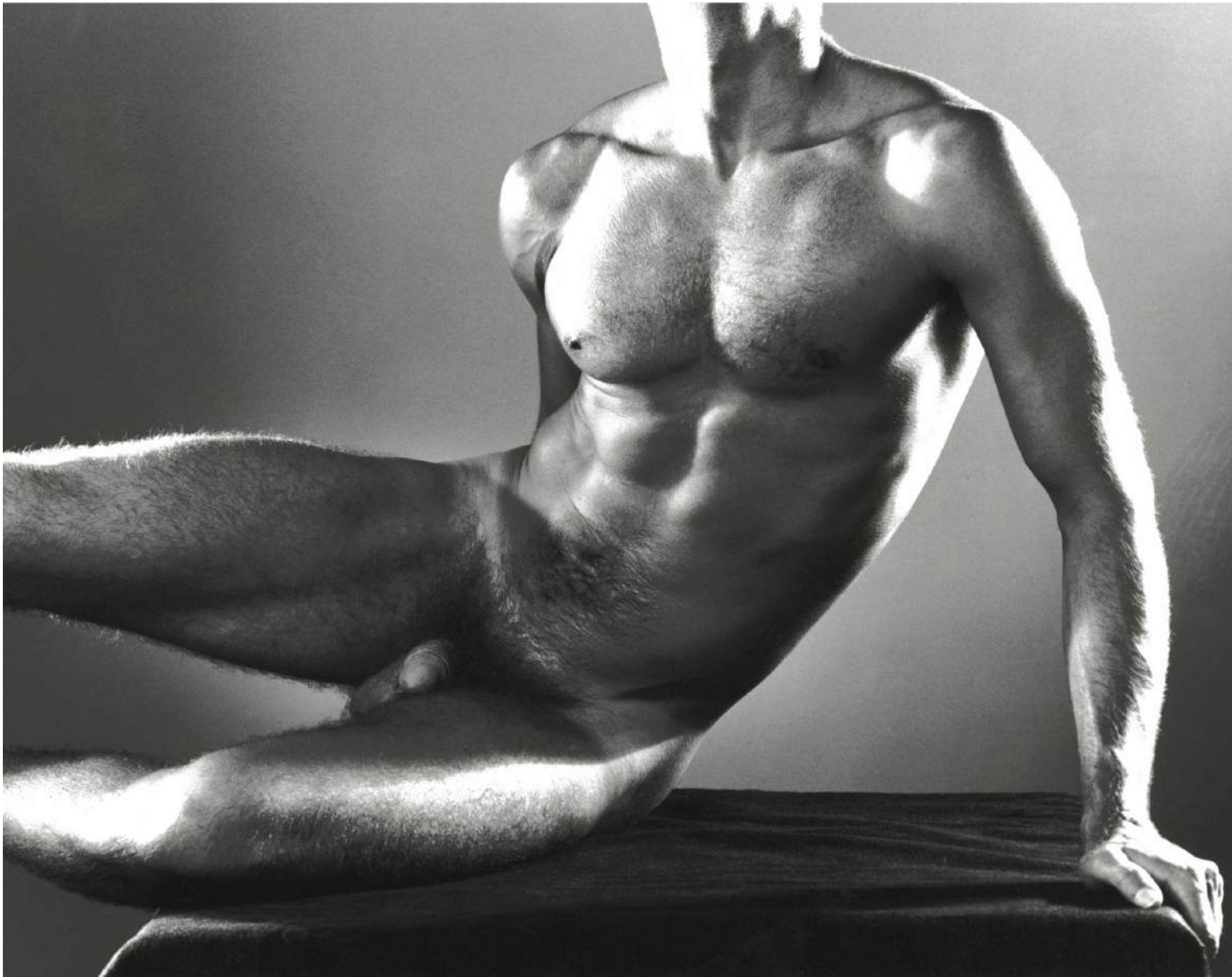
US V, 1991
CC print
91.5 x 132 cm



US Lunar Highway,
1991
CC print
91.5 x 132 cm

Nudes

Along with the work I was doing at Ellis Island I was also continuing photographing nudes, myself, friends, colleagues. I was somewhat homesick on a winter's night in NY when I noticed the stamp on an envelope that had come from my father in Greece. It must have been the early 80s. Ilissos, one of the reclining figures on the Acropolis Aetoma, became the embodiment of classical Greece for me. So embarked upon creating a contemporary Ilissos in the flesh. The three Graces and many other large works followed.



Ilissos, 1984
silverprint
92 x 107 cm



Three Graces, 1984
triptych silverprint
89 x 101.5 cm each

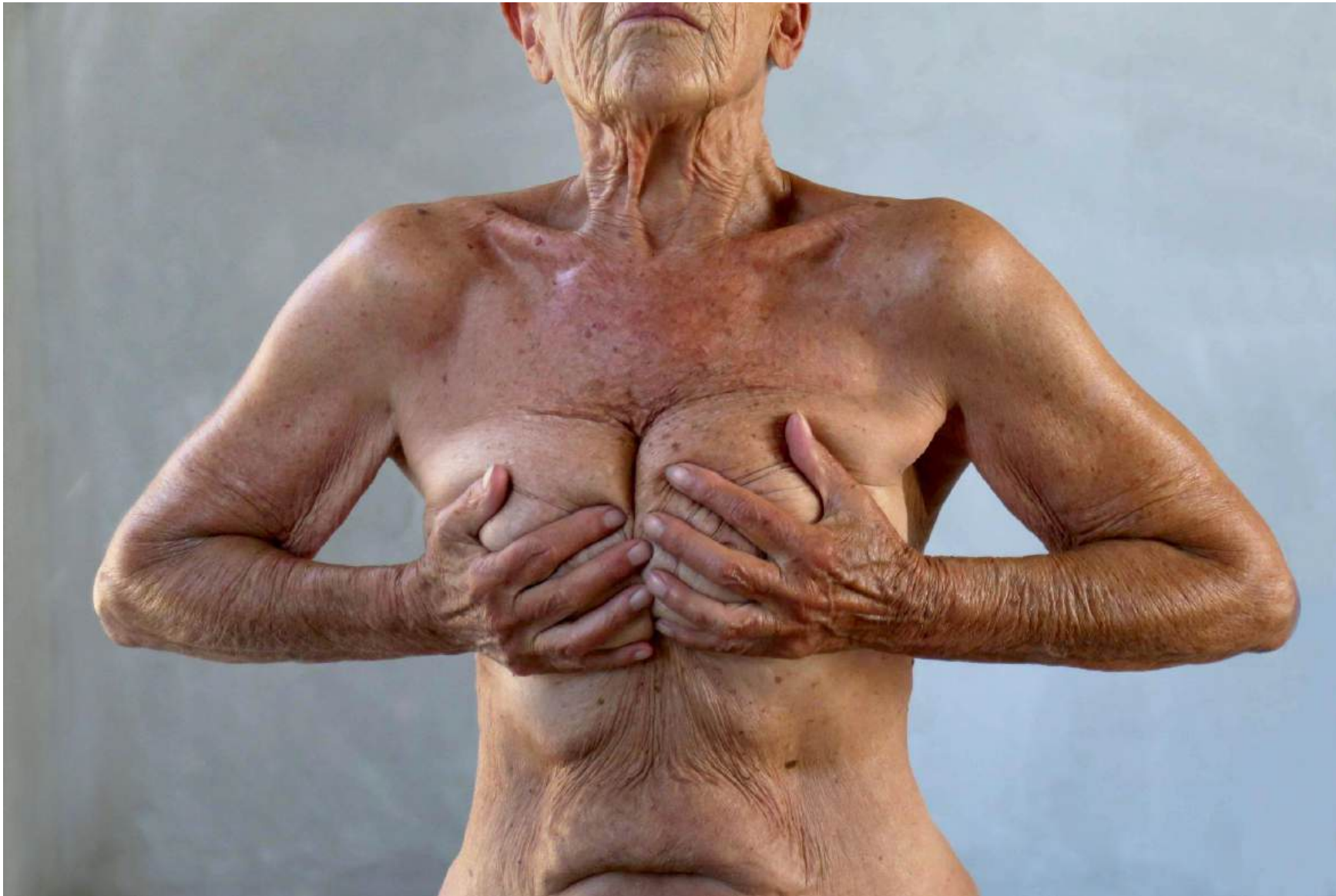


Collection
MOMus Museum

EM+EF, 1984
two silverprints
91 x 101.5 cm each



Untitled Torso 1
2017
archival pigment print
dimensions variable



Untitled Torso 2
2017
archival pigment print
dimensions variable

Miscellaneous Projects and Works

I mostly work in series but I occasionally make individual works that stand alone. I like to experiment with new materials and modes of working that I may not develop into a series, as for example a few small encaustic works. I have included a few of those experiments here.



Orbits, 1998
Quasi Periodic Space

photographic collage on
book cloth on Sintra,
plexiglass, cleats, bolts
122 x 152 cm



Victory, 1996
Fragment Series

photographic collage on
book cloth on Sintra
76 x 101 cm

[Link to more works](#)



Transfigurations
2004-2008
archival pigment prints
dimensions variable

[Link to more works](#)

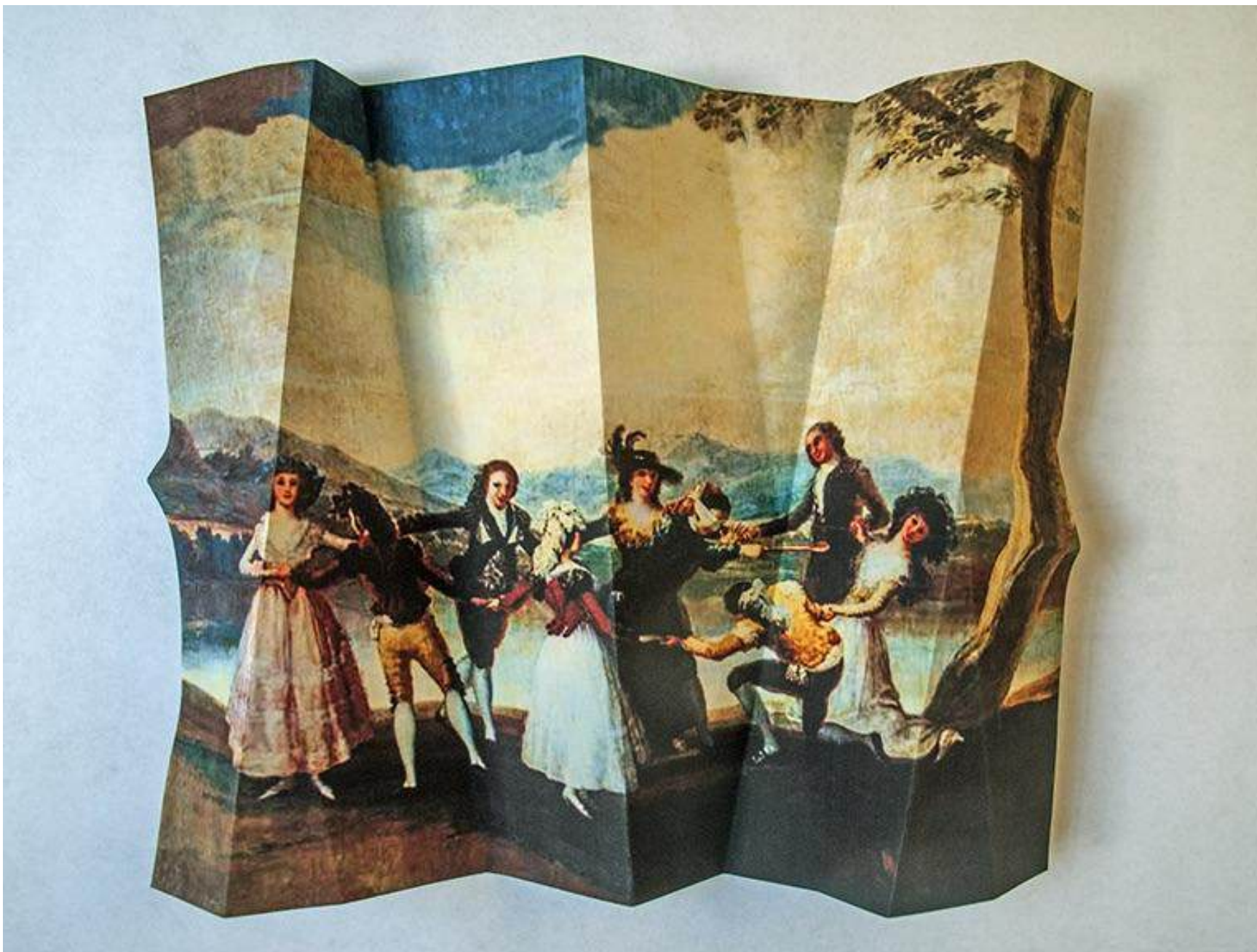


Goat Head
2007
carved limestone, water,
galvanized metal bucket
61 x 48 x 48 cm

[Link to more works](#)



Smash the Screens, 2020
oil on canvas
120 x 146 cm
100



Goya Folded 2013

photographic digital
print sandwiched
between lazer-cut
plexiglass

101 x 89 x 10 cm



Seascapetronic
2013

oil on pillowcase
mounted on board, LED
strip, spotlight and
digital panel spelling:

"No No you can't take
that away from me."

dimensions variable

[Link to more works](#)



Thank you for taking the time to view my work.

Elenimylonasart.com

[Instagram](#)