

Alexis Avlamis (b. in Athens, Greece 1979)
www.alexisavlamis.com

Education

1995 Bennington College, Painting and Ceramics courses, VT, USA
1997-2002 BFA (honors) in Painting, Athens School of Fine Arts
2004 MFA in Furniture Design, Rhode Island School of Design, RI, USA
2005 Deferred admission

Duo show

2025 *Between Two Islands*, Steadings Gallery, Balmacara Estate, Scotland, UK

Solo exhibitions

2023 *Transitions*, The Blender Gallery, Athens
2022 *Echoes of the Past*, Corgialeneios Historical and Cultural Museum, Cephalonia
2018 *Cosmographies*, CICA Museum, Seoul, South Korea
2017 *Cosmic Unity*, Melina Merkouri Cultural Centre, Athens
2014 *Rising cities*, Tio Ilar 7, Sismanoglio Megaro, Istanbul
2010 *Phantasmagoria*, Zina Athanassiadou Gallery, Thessaloniki
2006 *Burning in*, Qbox gallery, Athens

Group exhibitions / Competitions

2021 *Past2Future*, Museum of D. Solomos and Eminent People, Zante Island. Commissioned

2020 *The Elephant in the Room*, IU Kokomo Downtown Gallery, IN, USA
Draw it on Paper, Vancouver Art Space, WA, USA
Five Points Annex Small Works Juried Exhibition, Five Points Gallery, CT, USA
The Art of Theater: From Hamlet to Hairspray, Sacramento Fine Arts Centre, CA, USA (First Place award)
Works on Paper Juried Show, Philadelphia Sketch Club, PA, USA
35th Annual International Exhibition, Meadows Gallery, University of Texas at Tyler, TX, USA

2019 *Open 20 International Juried Exhibition*, MFMVA Gallery, Laredo College, TX, USA
25th Annual Gateway to the Rockies Art Show, Community College of Aurora, CO, USA
31st Annual Juried Exhibition, Texarkana Regional Arts & Humanities Council, TX, USA
Unique Abstractions 2019, Las Lagunas Gallery, CA, USA
Juxtaposition, Art Juxtapose gallery, NY, USA
47th Annual International Exhibition, Brownsville Museum of Fine Art, TX, USA
24th Arts in Harmony International Show, Hopkins Center for the Arts, MN, USA
24th Arts in Harmony International Show, American Swedish Institute, MN, USA
Small works show 2019, Upstream Gallery, NY, USA
Small Works, Lemonade Stand Gallery, FL, USA

2018 *First Nations Contemporary Biennial*, Tubac Center of the Arts, AR, USA
Americas 2018: All media, Walter Piehl gallery, Minot State University, ND, USA
Who.Are.You?, Atlantic Gallery, Juried show, NY, USA
In Black and White: Art meets Writing, SAA Collective, IL, USA
Painting on the Edge, Federation of Canadian Artists, VA, Canada
31st September competition, Alexandria Museum of Art, LA, USA

27th Annual Juried Competition, Bowery Gallery, NY, USA
Cardinal Planes, Gallery Korea, Korean Cultural Center, NY, USA
39th Annual Juried Art Exhibition, Monmouth Museum, NJ, USA
Lines of Thought, CICA Museum, South Korea
The Abstract Mind, CICA Museum, South Korea
Black&White, 3rd Place, Bauhaus Prairie Art Gallery, OK, USA
Not just drawing: a line with intent, Arc Gallery, Chicago, IL, USA
Amuse Yeux, Foothills Art Center, CO, USA
26th International Miniature Show, Parklane Gallery, WA, USA
Biennale Austria, blue bleu blau blu, AUSSTELLUNGSRAUM, Vienna, Austria
Stencil Art Prize Exhibition Tour, Muswellbrook Regional Art Centre, Australia
Stencil Art Prize Exhibition Tour, Noosa Regional Gallery, Australia

2017 *Art Kudos*, International Juried Art Exhibition, TN, USA
10x10x10 Tieton, International small works exhibition, WA, USA
The Stencil Art Prize, Stirrup Gallery, Sydney, Australia
Day Dreamers, Bg Gallery, Contemporary Surrealism, CA, USA
Spectrum Gestalt 4, Bg Gallery, CA, USA
Black&White, Fusion Art, NM, USA
Dreams 3, Gallery25N, Juried show, USA
Black Beauty, StoArt space, Athens
Necessity, Weeds Chat Collective, Athens

2016 *4th International Emerging Artist Award Laureates*, TAG-bxl Gallery, Brussels, Belgium
Artist Statement, International Exhibition and Publication, CICA Museum, S.Korea
Anthology 2016, Charlie Smith London gallery, London, UK
Unconscious playground, Bouzianis Museum, Athens
Art Rooms, The Inaugural Edition, IONE & MANN, London, UK
From Deep Black to Bright White, The Pulse Gallery, Athens
Mamut Art Project, 2nd Edition, Küçük Çiftlik Park, Istanbul

2014 *Tio Ilar 7*, International group show, Conduit, Athens

2013 *2nd International Emerging Artist Award*, FN Designs, Dubai, UAE

2012 *Irreversible*, Inside-out, Wynwood exhibition center, MI, USA
Tracing traces, Fizz gallery, Athens
Tio Ilar 5, International group show, Elgeka, Athens
Inter Alios, OpenShowStudio, Athens
The distant relative of a blind man, About, Athens

2011 *Tio Ilar 4*, International group show, Elgeka, Athens
D/RAFT, curated by G.Kotretsos, Action Field Kodra, Thessaloniki

2010 *International Exhibition*, Henan Museum, Zhengzhou, China
Heart Revive, Sunshine Museum, Beijing, China
7 Artists / 7 Countries, Embassy of the Republic of Korea, Beijing, China
No Border, Zibo International Art Exhibition, Zibo, China
Battlefield, The Art Foundation, Athens

2009 *Encaustic Works 09*, Castle Gallery, College of New Rochelle, NY, USA

2006 *Visual Arts in Greece-Crossing the Borders*, State Museum of Contemporary Art, Thessaloniki
An Outing, The Beltsios Collection, Matsopoulos Mill, Greece

2005 *Transitions*, Qbox gallery, Athens

2004 *Athens by Art*, 83 contemporary artists in public space, Athens

Awards / Honorable mention / Curated selection

2020 First Place award, The Art of Theater, Sacramento Fine Arts Centre, CA, USA

2017 6th 2017 ArtSlant Prize Showcase Winner, Mixed-Media category
7th 2017 ArtSlant Prize Showcase Winner, Painting category
ITSLIQUID International Contest, 4th edition, Honorable Mention. Venice, Italy

2016 Laureate of the 4th International Emerging Artist Award, Brussels, Drawing

2015 BLOOOM Award by Warsteiner, Cologne. Shortlisted, TOP 70

2014 Mitteleuropa prix Bergamo competition, Finalist

2013 The Drawing Center, Viewing Program, curated Artist Registry, NY

2012 Dave Bown Projects, 4th Semiannual Competition, NY

Artist-in-Residence

2011 Arteles Creative Center

2010 Beijing Studio Center, Beijing, China

2009 Vermont Studio Center, Vermont, Usa

Publications / Articles

2024 Penelope's Web by Dr. Emily Pillinger, King's College, London. *Nostos* by Alexis Avlamis
Suspended magazine, Nov 2024. Los Angeles
The Glacier, Issue Three, Indiana University South Bend
The Kitchen Table Quarterly, Autumn Issue
Lone Mountain Literary Society, Duality&Paradox Cover
No Tokens Journal, Issue 11

2023 Athens Riviera Journal, May 2023

2022 Malamegi Art Prize, Lab Mila'22 edition

2021 Raleigh Review Vol. 11.1, Spring 2021, p.3,14,27,43,53

2020 Anastamos Literary Journal, Issue 6, Chapman University
New Limestone Review, Featured artist, January

- 2019 The Perch, The Yale School of Medicine, Fall 2019
 CUT: 10 Years of the Stencil Art Prize, Sydney, Australia
 CICA Art Now 2019, CICA Museum Press, Amazon kindle
 The Moving Force Journal, Fall 2019, Issue 1
 Punt Volat, Winter 2019
 Prometheus Dreaming, Print Anthology of Poetry, Front Cover
 Mycorrhizae Journal, Fall 2019
 The Raw Art Review, A Journal of Storm and Urge, Winter 2019
 PubHouseBooks, Gravitas, Volume 18 Issue 1, Cover Art
 Lilly Poetry Review, Art, Winter 2019
 LandLocked Magazine, Issue 1, Fall 2019
 Geometry Publications, Issue 5, May 2019
 Damaged Goods Publications, Crab Fat Magazine, Aug-Sep 2019
 The Passed Note - Visual Art. Oct 2019
 THAT Literary Review, April 2019
 Internet Void, January 2019
 Artillery Magazine, Unique Abstractions, July
- 2018 Blue Mesa review, Literary Mag, Winter issue
 The Raw Art Review, A Journal of Storm and Urge, Fall 2018
 Ponder review, Vol. 2, Issue 2
 Sheepshead Review, Visual Arts, Fall issue
 Pidgeonholes, Oct-Nov 2018
 Weasel Press - Ordinary Madness Vol. 2
 The Esthetic Apostle, August issue
 805 Literature+Art, Fall issue
 Silver needle press, Weekly art contest
 OTHER. Magazine, Audiovisual – Spring 2018
 Up the staircase quarterly, Spring issue
 The Paragon Press - Koan literary magazine, Aug 2018
 Chaleur Magazine, Aug 2018
 Twyckenham Notes, Issue 6
 Abstract: Contemporary Expressions, Abstract Mag TV
 Digging Press / Digging Through The Fat - Artist Spotlight
- 2017 Helix Magazine, Literature+Art, Fall 2017
 Deluge Literary and Arts journal, Fall 2017
 Create! Magazine-blog, July
 Wotisart Magazine #4, July Edition, London
 A5 Art Magazine, Portfolio #2, May, London
 ArtMaze Magazine, London, Issue 01, Curated selection by Kristin Hjellegjerde
 Made in Mind, Issue 08, Jan 2017. Published by Aptalab. ISSN 2532-1773
- 2016 ArtLyst, Charlie Smith London Announces Ten Finalists For Anthology Art Competition, London
 Artist Statement #1 Published, Paperback, CICA Press, CICA Museum
 Dialogist, Quarterly Poetry & Art Journal, Vol III, Issue III
 The Best of 2016, Best entries, IEAA Award, PixaLib, 108 pages
 Fresh Paint Magazine, Curated selection by Alice Herrick. February's issue
 Kroma Art Magazine, Unconscious Playground, October
- 2015 Mamut Art Project (juried), Akkok Holding, Istanbul. Catalog

- 2014 Hurriyet Daily News, Providing a roof for new veteran artists, April. Istanbul
Rising cities (solo), Tio Ilar International art show, General Consulate of Greece, Istanbul
Dreamsailors, The Blender Gallery, Catalog
- 2013 Emergence#2, La revue des artistes émergents, Art contemporain. May 2012
Through the Roadblocks: Curators' Projects. NeMe Publisher, ISBN 978-9963-9695-4-8
HESA Inprint, Helsinki, Finland
- 2011 Action field Kodra, D/RAFT, Contemporary Art exhibition
- 2010 Phantasmagoria (solo), Zina Athanassiadou gallery. Catalog
Battlefield, The Art Foundation. Catalog
Inside the Artist's Studio: Alexis Avlamis-Art21 blog by G.Kotretsos, Art21, NY
7 Artists/7 countries, Korean Cultural Service, Beijing, China. Catalog
- 2009 Encaustic works. Castle Gallery. College of New Rochelle. NY. Catalog
- 2006 Burning In (solo), Qbox gallery, Futura publications. Catalog
An Outing. The Beltsios Collection, Futura publications. ISBN 960-6654-17-6
Visual arts in Greece, State Museum of Contemporary Art. ISBN 960-87456-9-1
- 2004 Athens by Art, 83 Contemporary artists in public space in Athens. ISBN 960-7401-68- 9

Artist Talks

- 2025 Ionian Center for the Arts and Culture, Cephalonia Island
- 2023 The Blender Gallery, Athens
- 2022 Corgialeneios Historical and Cultural Museum, Cephalonia
- 2021 Walking on Common Ground, Solomos Museum Youtube Channel
- 2011 Arteles Creative Center, Finland
- 2010 Beijing Studio Center, Songzhuang, Beijing, China
- 2009 Vermont Studio Center, Johnson, Vermont, USA
- 2008 University of Western Macedonia, Department of Applied and Visual Arts
- 2006 Artists meet students and public, State Museum of Contemporary Art, Thessaloniki

Interviews

- 2023 Istorima, Oral History Archive, The Encaustic Art of Alexis Avlamis, Athens
LIFO Press, The Alchemical Beeswax of Alexis Avlamis
ERTFLIX Live Streaming, National Television, Athens
- 2017 It's Liquid 4th International Art Contest, Honorable Mention. Dedicated article
- 2016 Made in Mind magazine, Issue 08
Dialogist, Quarterly Poetry&Art, USA
- 2014 Art Woo magazine, No.01, May 2014
- 2011 Art Incubator, Global Times newspaper, Beijing, China
- 2010 Free Sunday, free press newspaper, Greece
Close up magazine, Thessaloniki, Greece
ERT 3 national broadcasting radio station. Thessaloniki, Greece
- 2009 Inside the Artist's Studio : Alexis Avlamis-Art21 blog, January 8th. ART 21 NY
- 2006 Highlights magazine #20, Burning in

Public Commision

- 2021 *Walking on a Common Ground*, Past2Future, Museum of D. Solomos and Eminent People

Auctions

Bonhams, The Greek Sale, Paris, November 2024, Lot 106
Bonhams, The Greek Sale, London, November 2011, Lot 135

Wax Painting Instructor

2024 Masterclass, Encaustic explorations in mark-making, memory and matter, Cephalonia Island

2023 Encaustic workshop, New Museum of Aigai, Greece

Encaustic workshop, The Blender Gallery, Athens

2006 Encaustic Painting for Kids, State Museum of Contemporary Art, Thessaloniki

Museum / Public Collections

Alexandria Museum of Art, LA, USA

Henan Art Center, China

Vodafone Red Academy, Istanbul, Turkey

FLASH POINTS: How does art respond to and redefine the natural world?

Inside the Artist's Studio: Alexis Avlamis

January 8th, 2010 by [Georgia Kotretso](#)

Like 63

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Alexis Avlamis at his studio at the Vermont Studio Center, Winter 2009

Alexis Avlamis is a Greek painter based in Athens, Greece, with a BFA degree with honors from the Athens School of Fine Arts (2002). Soon after, in 2004, he pursued a Master's degree at the Rhode Island School of Design in Providence, RI, but a year later he deferred admission indefinitely due to personal and financial reasons. Some say that everything happens for a reason and in Alexis's case, I believe that's true.

Upon his return to Athens, he committed to his studio practice and to the creative path he had chosen, which was no other than encaustic painting. His tenacity is inspiring, in terms of the amount of research that has gone into controlling and mastering his craft.

I had only been familiar with his work for couple of months before I first visited his studio two years ago. A potent scent of natural wax had literally soaked the entire apartment, and the view of his outdoor working area at the time was just dazzling. As I walked out, the soft humming that I was aware of from the get-go could now be attributed to the countless bees. They were visiting just like I was – drawn by the myriad wax blocks of various qualities spanning from the US to China. While Alexis was briefing me on encaustic painting, I was becoming more and more uncomfortable, as the bees' perseverance to befriend me was a rather animated experience. It must've been early summer and we stretched his massive canvas in the front garden. Heating plates, containers, pigments—you name it—it was all there; this was a painter at work.

Alexis is currently in residence at the Vermont Studio Center (VSC). Luckily, I had the opportunity to view his latest body of work early this fall and I had to tell you about it. He has created many large-scale works of luscious and luminous surfaces – ideal for one to meditate on the world that unfolds within them. Inch by inch, theriomorphic creatures, mystical landscapes, and fragile details occupy the space of the canvases. Highly controlled strokes and a rich palette give life to the emotional menagerie of the artist. Extremely hard to photograph, one can only get a real sense of Alexis's world up close.

Alexis is a gentleman and a dear friend, and I am inviting you to continue on Inside the Artist's Studio with me in 2010, with this first post for the new year.

flash points



What influences art?

video of the week



Carrie Mae Weems: "The Kitchen Table Series"

teaching with contemporary art



In and out of the classroom

blogger-in-residence



Lindsay Lawson, Artist, Berlin

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Elli D. in Calling From Canada: Ken Lum 30 Year Retrospective at Vancouver Art Gallery: I have to say that the...

INHABITING GEOMETRY (Do you Have the Number of the Woman From Portugal?) in See You in Seattle: Dear William, I would...

Bernard Hoyes in Absolutely Uncertain: Do I hear bankruptcy of expression, bankruptcy of this civilization? Nothing...

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Hyperallergic
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LACMA: Unframed
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Alexis Avlamis, "Unity," 2008. Encaustic on canvas, 180 x 240 cm (5.9 x 7.9 feet).

Georgia Kotretsos: What does the traditional encaustic technique bring to your ornate microcosms? Is there a contemporary take on the technique?

Alexis Avlamis: I was first introduced to the archaic technique of encaustic (hot-wax painting) in 1998, at a [Benaki Museum](#) exhibition in Athens. It focused on the relationship between Byzantine art and the painterly traditions of antiquity. It was the first time I had the opportunity to observe up-close the art of mummy portraiture, or better yet, [Fayum](#) portraits (mid-1st century through the beginning of the 3rd century). What captivated me was the lifelike appearance of the portraits—their luminosity, sensual beauty, and permanence. Through lots of experimentation with the technique, I came to a realization that would serve as an ideal vehicle for me to explore the ambiguous, improvisational nature of my imagery. Also by doing extensive research, I realized that paradoxically, the oldest easel painting method dates back to the 5th century.

So, the multiple extraordinary and contradictory qualities of waxes and plant resins offered me the stimuli to discover an unsurpassable wide range of unique painting qualities and techniques. I have always been attracted to raw and unadulterated natural substances. An aspect of my practice is to engage with sustainable agriculture; thus sourcing pure wax from local bee farms came naturally to me. In that way, I had a chance to closely observe and appreciate the delicate interdependence of bees' life cycle and of those who keep them. Spending time with the beehives feeds my imagination as I experience the buzz of activity. In addition, the discussions I often have with the hospitable bee farmers have helped me come to understand how global warming has seriously impacted their way of life. I value their conversations tremendously because I share their concerns.

As a process-oriented painter, I was fascinated by the demanding and labor-intensive character of encaustic painting. I use the highly fluid state of encaustic to document and elaborate constant movement and changes reminiscent of weather, rock and cloud patterns, veins, markings, organs, rivers, cast shadows, biomorphic figures, and creatures.



Fungus, photograph taken by the artist.

I set myself free to the unpredictability of the medium rather than a controlled process, choosing to solidify individual moments and evoke memories, sounds, and smells. I utilize the hot wax paint to build a gestural thin-to-thick relief, gloss versus matte textures, impasto-like luminous paths, grids, stripes, dots, drips, beams, and figures. Different applications include: embossing and embedding plant elements, scumbling, scraping, incising, fusing, and applying various sources of heat with the help of heat guns, lamps, hot-plates, torches, and a heated stylus, as well as the sun. I seal traces of emotions, impulses, and psychological states as evidence of my engagement with encaustic's responsiveness. I use my hands to impart an enamel-like glaze to the painting surface. I employ encaustic's enigmatic attributes to convey various visual worlds and mental states.

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Alexis Avlamis, "Under Siege," 2008. Encaustic on canvas, 250 x 220 cm (8.2 x 7.2 feet).

Encaustic emerged again in the 20th century as a powerful aesthetic force facilitated by modern technology's possibilities. [Jasper Johns](#) applied encaustic in his well-known painting *Flag* (1954-55), in order to bypass the slow drying time of enamel paints. This was followed by [Brice Marden](#), [Lynda Benglis](#), and successive generations who are continuing to use encaustic.

GK: How do you and your work relate to nature?

AA: I consider myself lucky to have been raised between a metropolitan city and the countryside of the Ionian island of [Kefalonia](#), experiencing nature and its biodiversity there. As a kid, mountain ranges and natural phenomena seemed to be intimidating, evoking both fears and wonder.



Wood, photo taken by the artist.

I learned to pay attention—observe sounds, smells, vision, textures, patterns, and light casting shadows on the terrain. All this multi-sensory information was, and still is, invaluable to me. It charges my drive for exploration and through these experiences, allows me to absorb the surrounding environment. I realized that seeing and visualizing brings personal awareness into play and demands active engagement. In this dreaming state, both night and day, inaccessible ideas may become realities. I build and compose different groups of images from these illusionary states, leading me to esoteric landscapes. Through these journeys, I gain a heightened sense of whimsy, which in return infuses my practice.

GK: Your work mirrors the force behind your paintings — the highly imaginative and rich world of an artist, whose sensitivity seems rare. Where does the imagery you so delicately paint come from?

AA: My art practice stems mainly from various forms of natural and manmade organisms. The interrelation of hikes, natural patterns, line forms, maps, aerial views, world mythologies, films, comics, and epic poems all feeds my work. My emotional reasoning, memories, impulses, imagination, fantasy, and sensory impressions function as a metaphoric realm, which penetrates into the/my unconscious. My own intuitive way of composing a personal vocabulary creates symbiotic relationships between the various characters that appear on my canvas. Sometimes the imagery reflects the otherworldliness of contemporary society, mythological figures, pop culture, everyday objects, and architecture, as well as many other components.

Forms and movement in the world outside of man are duplicated within the human organism. When you understand a thing outside of yourself you are actually recognizing something that is felt within you.

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Alexis Avlamis, "Overflow," 2008. Encaustic on canvas, 160 x 250 cm (5.2 x 8.2 feet).

GK: Talk to me about your residency in Vermont. How important was it for you to find yourself in an art community where painting and drawing is a 24/7 affair?

AA: I am not often engaging with visual artists and writers in a communal creative environment or setting. Living and working in such a unique atmosphere offers me a space to share common hopes and concerns with my peers. Also, meeting many creative individuals from different cultural backgrounds and countries enriches the dialogue among us. The community functions as a nest that simultaneously contains the individual and the like-minded. There is an astounding amount of free thinking that is manifested artistically.



Alexis Avlamis, mixed media on cold-pressed watercolor paper, 150 x 150 cm (4.9 x 4.9 feet), 2009

Prior to my stay here at VSC, I was totally overwhelmed by a recent family crisis. This shift has been very beneficial for me because it boosted my spirit, by allowing me to regain my faith and rhythm in my work. Being exposed to a totally different physical environment yielded a new outlook and also enriched the visual content of my imagery. A full program, which includes open studios, slide talks, visiting artists, critiques, and social activities is a fulfilling experience, which in turn met my expectations. This equal level of inspiration among the residents, has established a professionalism and integrity towards the art making of a collective understanding.

GK: What is your studio situation at VSC as well as in Athens?

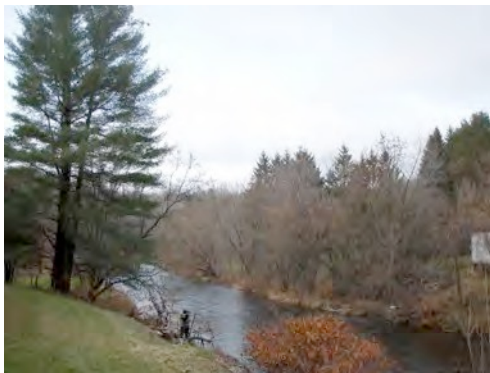
AA: My studio here at the VSC is bright, spacious (400 m²), and comfortable. It is situated in the historic building of Barbara White, which in itself is poetic, while beautifully shaped with a lot of character.

Africa (6)
 Argentina (4)
 Asia (6)
 Australia (9)
 Brazil (1)
 Canada (38)
 Caribbean (2)
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 Cuba (2)
 Denmark (11)
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The artist's working area at the Vermont Studio Center, 2009

It houses the Studio Center printshop and darkrooms. Both my windows overlook a leaf-spattered lawn leading down to the Gihon River; across, I see the [Schultz sculpture](#) studios and metal-shop. It feels very relaxing resting my eyes and looking out my window and meditating on whatever happens to fill my mind at the time. Indoors, there is a lively yet respectful communal atmosphere. I relish the experience of listening to the music on my iPod while working, creating a rhythm and flow which sustains my work throughout the night without noticing.



At the Vermont Studio Center

As for Athens, my working space is a flat, housing both a living and studio area. It is 85m² —big, bright, and quiet. I moved in three years ago and fell in love with it. I feel very lucky to be able to rent in a suburban area at an affordable price.



The artist's outdoor working area at his Athens studio

There is a semi-open air room, which serves as a storage area. For the winter months, I use a small room as a studio; the rest is my living space. The best part is the patio and the garden, where I have a small-scale organic farm. I grow watermelons, eggplants, peppers, beans, melons, tomatoes, flowers, herbs, and ladybugs! Predators feed on aphids and keep the garden free of pests. It's a joy!

I usually enjoy working outdoors and melt large batches of encaustic medium. Wax's scent attracts tons of bees partying on wax blocks and nibbling at my paintings! In addition, I get studio visits from hedgehogs, turtles, birds, cats, and lots of snails, especially on rainy days.

There is a family living above my apartment with a child who plays the piano very well and visits my studio often to critique my work. His critiques are the best and most insightful reviews I have ever gotten. Just across from my studio, there is a public park where I go to take a break and stretch my neck with Frida, my Athenian mutt!

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GK: The word on the street is that a solo show is in the works. Why don't you tell me a bit about your upcoming shows?

AA: My last show was about four years ago. Since then, I took the time to develop a consistent body of large-scale encaustic works, part of which will be exhibited in March at my solo show in Thessaloniki, Greece. The show will be split between two galleries: [Zina Athanassiadou Gallery](#) in Thessaloniki and the AAA (Athanassiadou Art Advice) space in Athens. The galleries will have their openings a week apart. A catalogue will be published, which will include both paintings and drawings from the exhibitions. Numerous detailed images of these large scale works will also make the catalogue, because I find it essential to include them; these parts of a whole stand great on their own, too. By isolating inner compositions, the imagery takes on a different, individual meaning. The working title of the show is Phantasmagoria. You're all invited!



Alexis Avlamis, a happy resident at the Vermont Studio Center

And that's a wrap!

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6 Responses to "Inside the Artist's Studio: Alexis Avlamis"

N on January 18, 2010 5:41 pm

i love the work! Cant wait for the exhibition!

[Reply](#)

Carolina Kachramanoglou on January 20, 2010 6:05 am

Staggering, looking forward to see all his work and also alexis himself after so long. My warmest regards Alexi, Carolina.

[Reply](#)

Antonis Kosmadakis on January 26, 2010 7:46 pm

The work is simply amazing. Encaustic? Jee, you are unbelievable! Keep up the all the good stuff Alexi. So great to see your work again.

[Reply](#)

[What's Cookin' at the Art21 Blog: A Weekly Index](#) | [Art21 Blog](#) on February 21, 2010 12:38 pm

[...] [Inside the Artists Studio: Alexis Avlamis](#), current resident at the Vermont Studio Center [...]

steven on March 22, 2010 8:04 pm