



CURATORIAL+CO.

ALEISA MIKSAD

SYDNEY CONTEMPORARY 2024

The Raving Ones

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The Raving Ones

In Aleisa Miksad's latest body of work, *The Raving Ones*, the artist recasts mythological figures to challenge historical perceptions, centring the female as an agent of her own desires. Dionysus, the Greek god of ritual madness, was the subject of his loyal female devotees – maenads, or 'the raving ones'. Miksad repositions and empowers these 'mad' women as deities – empowered and untamed. Sheathed in animal pelts, this cult of strong women devoured Dionysus' body and blood through the ritualistic sacrifice of his symbolic beasts.

Once depicted as uncontrolled ecstasy, Miksad has rewritten this narrative with ceramic effigies of maenads. Her wall sculptures symbolise the fur pelts worn by these women, luring their subjects through sprawling winglike compositions. Our instinct to stroke the surface is repelled by the follicular spikes which warn against this encounter. Each ceramic pelt is constructed into a tapestry of over 1000 individual pieces. The repetitious action of individually stitching each follicle evokes a sense of delirium for the artist. This deliriousness mirrors the frenzied maenads who would become liberated through intoxication and dancing.

In her ceramic vessels, Miksad represents this cult of women through the armoured application of moulded ceramic faces. By recasting the faces multiple times Miksad creates the perception of anonymity freeing the subjects of their inhibitions. The larger faces on the amphora are enveloped and protected by the spikes – a reference to the carved stone votives placed within ancient walls as offerings to the Greek gods. Miksad encountered these sculptures on a recent trip to Athens where she frequented these sacred historic sites.

Unlike traditional Greek amphoras whose adornment is carved into the surface of the clay, the skins of Miksad's vessels come alive, sprawling and searching. These ceramic growths move in a rhythmic and frenzied manner, emulating these dancing mad women in their search for pleasure - uncontained, wild yet in control.



Milk and Honey, 2024

Porcelain mid-fire clay, nylon thread, wire on marine plywood backing

100 x 133 x 10 cm

\$ 10,000



Maened, 2024

Porcelain mid-fire clay, enamel paint, nylon thread, wire on marine plywood backing

100 x 110 x 10 cm

\$ 9,000



Beast, 2024

Black mid-fire clay, nylon thread, wire on marine plywood backing

95 x 100 x 10 cm

\$ 8,500



Animal, 2024

Porcelain mid-fire clay, enamel paint, nylon thread, wire on marine plywood backing

66 x 66 x 10 cm

\$ 6,000



Faun, 2024

Porcelain mid-fire clay, nylon thread, wire on marine plywood backing

60 x 63 x 10 cm

\$ 6,000



The Raving Ones, 2024
Black mid-fire clay
42.5 x 23 x 25 cm
\$ 4,800



Earthy Bodies, 2024
Porcelain mid-fire clay
36 x 37 x 37 cm
\$ 4,800



Bacchantes, 2024
Black mid-fire clay
46 x 24 x 24 cm
\$ 4,800



Ritual, 2024
Porcelain mid-fire clay
33 x 39 x 39 cm
\$ 4,800



Porcupine, 2024

Black mid-fire clay and milk paint

28 x 36 x 36 cm

\$ 4,800



Dalmation, 2024

Porcelain and black mid-fire clays

34 x 33 x 33 cm

\$ 4,800



Ravenous, 2024
Black mid-fire clay
29 x 33 x 33 cm
\$ 4,800



Calybe, 2024
Porcelain mid-fire clay
17 x 19 x 19 cm
\$ 2,000



Bromie, 2024

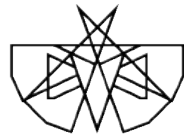
Porcelain and black mid-fire clays

14 x 18 x 18 cm

\$ 2,000



Photography: Adrian Rankin



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ART GALLERY + ART CONSULTANCY

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Curatorial+Co. acknowledges the Traditional Custodians of the country on which the gallery stands, the Gadigal People of the Eora Nation, and recognises their continuing connection to land, waters and cultures. We pay our respects to their Elders past, and present.