



CURATORIAL+CO.

ELYSIAN FIELDS

ALEISA MIKSAD

28 JANUARY - 14 FEBRUARY 2026

ALEISA MIKSAD



ALEISA MIKSAD (b. 1980) is an Australian ceramicist based in Shepparton, Victoria. Her artistic practice traverses the realms of ancient and contemporary ceramics. Drawing inspiration from classical Greek and Etruscan forms, she reinterprets these traditions through writhing coils, spiked collars, and ruffled rims. Working with stoneware and porcelain, Miksad builds her vessels using the traditional coil method (layering ropes of clay in a circular pattern) allowing forms to emerge gradually over several weeks. Once the base structure is complete, she adds adornments such as spiked collars, lips, and ruffled bottoms. Her work investigates the space between historical and modern ceramic practices, with the meticulous coiling process creating room for formal exploration and exaggeration as each piece develops.

Miksad's ceramics have been recognised through selection as a finalist in the Ravenswood Australian Women's Art Prize (2024), the Lake Art Prize (2022), and the MA Art Prize (2024). She has exhibited with Craft Victoria and was featured in the SAM Spotlight (2023) at Shepparton Art Museum. She has also presented a number of solo and group exhibitions with Curatorial+Co., including *Ritual Madness* (2023), *The Raving Ones* (Sydney Contemporary 2024), and *Elysian Fields* (2026).

We acknowledge the Gadigal people of the Eora nation, the Traditional Custodians of the land on which this gallery stands. We pay our respects to their Elders past and present, and recognise their continuing connection to land, waters, skies, and culture. We honour the rich artistic traditions that have existed on this Country for tens of thousands of years, and we recognise that First Nations people are the first artists, storytellers, and custodians of culture. We are committed to listening, learning, and working in respectful collaboration with First Nations communities.

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Completely unknowable, yet eternally present, is the ubiquitous mystery of the afterlife. Since time immemorial, death has dominated the human imagination, unfolding across history, art, culture, ritual, and storytelling – a reminder of the transience of our physical being, infused with equal parts dread and splendour. In Greek mythology, the Asphodel Meadows and the Elysian Fields exist as manifestations of death, space, and place; heterotopias of the afterlife in which time is suspended and existence is quiet and unresolved. Ancient writers paradoxically describe these mythic landscapes as fertile and fragrant, or ghostly and ash-coloured, revealing a complex and often contradictory understanding of life after death.

In ways that are reflective rather than macabre, Aleisa Miksad's latest body of ceramic work draws on symbols of death and burial as repositories of collective memory, endurance, suspension, and metaphysical space, particularly the imagery of funerary immortelles – everlasting wreaths and porcelain flowers placed on graves, often protected beneath glass domes. Popular during the Victorian era, immortelles were created as permanent alternatives to fresh flowers, their survival a result of material endurance rather than renewal or replacement. Like the Asphodel Meadows and the Elysian Fields, they exist in a liminal space; floral yet artificial, fragile yet intended to outlast the bodies they commemorate, separated by millennia yet bound in their shared symbolic task of imagining continuity after death. At times, the condensed atmosphere beneath the glass dome, combined with porcelain effigies and devotional objects, allows new life to emerge in the form of lichen or moss, filling the vessel and creating the outward appearance of transformation.

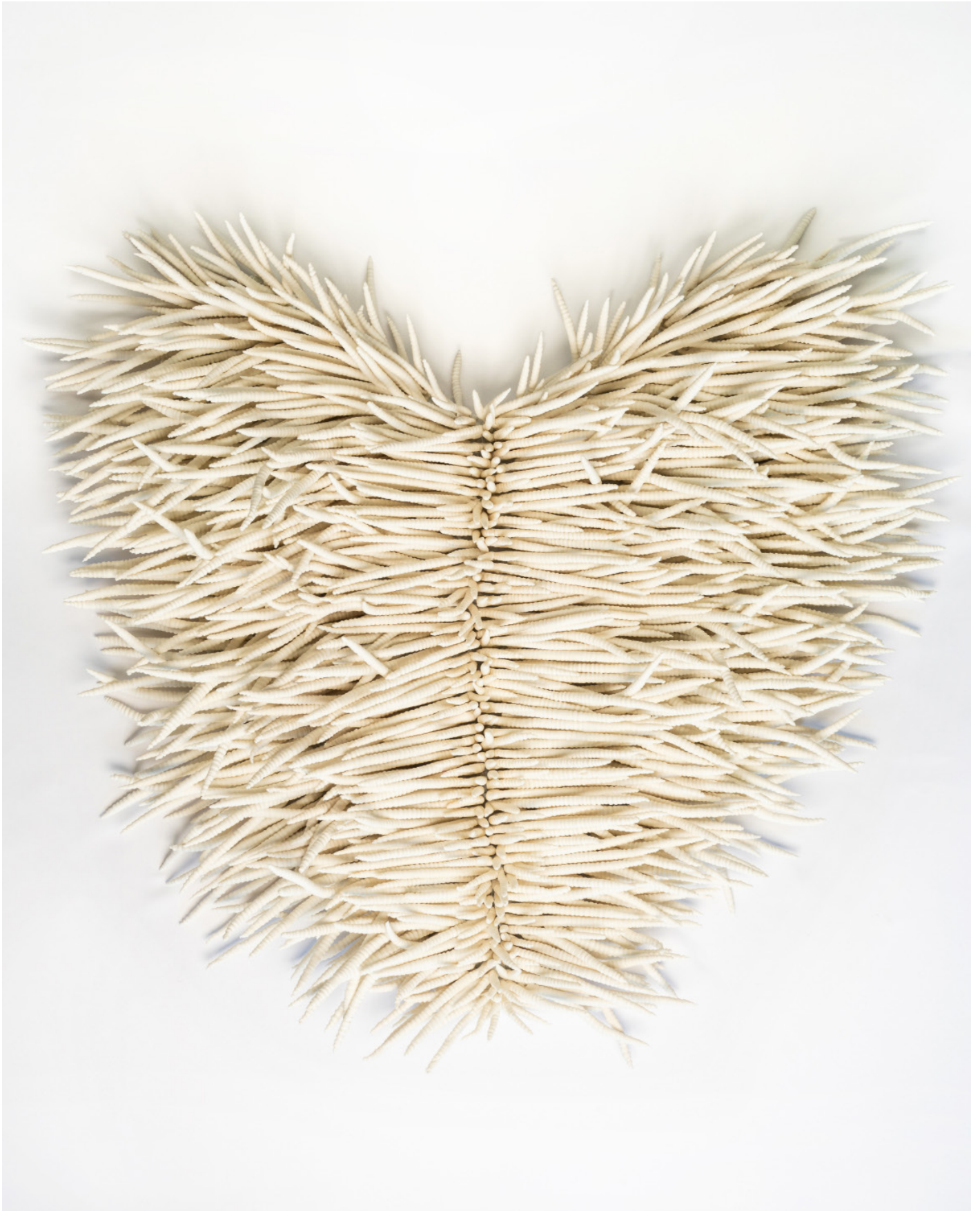
Porcelain carries the exhibition's central contradiction. While inherently fragile, it endures across centuries. Familiar ceramic forms remain as silhouettes, yet their functions are withdrawn; vessels become reliquaries, and pelts become shrouds. Across vessels, wall-mounted reliefs, and stitched porcelain 'pelts', Miksad builds dense surfaces of hand-formed growth. Ruffles, floral motifs, and hair-like protrusions accumulate around faces and fragments of portraiture, suggesting both botanical abundance and bodily protection. What appears tender is also defensive, and what suggests tactility is rendered untouchable. Faces appear partially submerged, neither fully present nor absent, echoing the posthumous habitation of souls in the Elysian Fields.



Pelt II, 2025
porcelain mid-fire clay, MDF, wire mesh, nylon
66 x 84 cm
AUD 7,500



Pelt III, 2025
porcelain mid-fire clay, enamel, MDF, wire mesh, nylon
60 x 66 cm
AUD 6,000



Pelt I, 2025
porcelain mid-fire clay, MDF, wire mesh, nylon
46 x 70 cm
AUD 5,800

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Elysian Nocturne III, 2025
black mid-fire clay
30.5 x 34 x 34 cm
AUD 4,500



Elysian Bloom IV, 2025
porcelain mid-fire clay
30 x 35 x 35 cm
AUD 4,300



Elysian Nocturne V, 2025
black mid-fire clay, white glaze
30 x 36 x 36 cm
AUD 4,600



Elysian Nocturne I, 2025
porcelain mid-fire clay, black mid-fire clay
29 x 30 x 30 cm
AUD 4,100



Elysian Nocturne II, 2025
black mid-fire clay
29 x 35 x 35 cm
AUD 4,500



Elysian Nocturne IV, 2025
black mid-fire clay
29 x 33 x 33 cm
AUD 4,300



Elysian Bloom III, 2025
porcelain mid-fire clay
27 x 33 x 33 cm
AUD 4,200



Elysian Bloom II, 2025
porcelain mid-fire clay
26 x 33.5 x 33.5 cm
AUD 4,200





Elysian Bloom I, 2025
porcelain mid-fire clay
26 x 30 x 30 cm
AUD 4,000



Elysian Fragment I, 2025
porcelain mid-fire clay
32 x 25 x 9 cm
AUD 1,950



Elysian Fragment IV, 2025
porcelain mid-fire clay
29 x 20 x 10 cm
AUD 1,750



Elysian Fragment VII, 2025
black mid-fire clay
24 x 21 x 12 cm
AUD 1,600



Elysian Fragment III, 2025
porcelain mid-fire clay
11 x 10.5 x 6.5 cm
AUD 750



Elysian Fragment II, 2025
porcelain mid-fire clay
14.5 x 9.5 x 8 cm
AUD 850



Elysian Fragment VI, 2025
black mid-fire clay
16 x 16 x 11 cm
AUD 1,200



Elysian Fragment V, 2025
black mid-fire clay
14 x 14 x 8 cm
AUD 1,000



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ENQUIRIES TO SOPHIE VANDER, DIRECTOR
curatorialandco.com | hello@curatorialandco.com
80 William St, Woolloomooloo NSW 2011
+61 2 9318 1728 | [@curatorialandco](https://www.instagram.com/curatorialandco)

Artwork + portrait photography by Adrian Rankin