

available work  
Spring 2026

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Christos Pathiakis

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# Christos Pathiakis

## Erebos

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Christos Pathiakis' first solo show at Northern-Southern is Erebos, January 17—February 15, 2026.

Bespoke optics, ritual ceramics, and a collection of color photographs of remote caves in Greece summon the dark places where our world touches others.

Erebos is an ancient god of darkness, the consort of Nyx, the night. Their son is the bright blue ether that circles the world with light. In the beginning, Erebus embraced the world as a dark mist sinking into the caverns of the earth. To bring night, Nyx raises Erebus's mist in a blue cloak, obscuring the bright blue ether. At dawn, Nyx and Erebus's daughter Hemera, the day, scatters the dark mist to reveal the blue ether again.

The ancient Greeks recognized two forms of darkness. The darkness of night—Nyx's blue cloak—obscures a natural light. The darkness of Erebus is not a lack of light. It is of itself, dense and nestled in the deep earth.

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# Christos Pathiakis

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Unnamed Cave Entrance, Mount  
Hymettus, Vari, Greece 2025  
Gicleé print

40 x 60 inches  
edition of 4  
—2100

20 x 40 inches  
edition of 4  
—1300

11 x 14 inches  
edition of 4  
—800



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# Christos Pathiakis

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Iron Mine Railway, Megalo Livadi,  
Serifos, Greece 2025  
Gicleé print

40 x 60 inches  
edition of 4  
—2100

20 x 40 inches  
edition of 4  
—1300

11 x 14 inches  
edition of 4  
—800



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# Christos Pathiakis

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Throne, Iron Mine, Koutalas,  
Serifos, Greece 2025  
Gicleé print

40 x 60 inches  
edition of 4  
—2100

20 x 40 inches  
edition of 4  
—1300

11 x 14 inches  
edition of 4  
—800



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# Christos Pathiakis

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Water Pools, Cave of Pan,  
Mount Parnitha, Attica, Greece 2025  
Gicleé print

40 x 60 inches  
edition of 4  
—2100

20 x 40 inches  
edition of 4  
—1300

11 x 14 inches  
edition of 4  
—800



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# Christos Pathiakis

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Cave of Pan,  
Mount Parnitha, Attica, Greece 2025  
Gicleé print

40 x 60 inches  
edition of 4  
—2100

20 x 40 inches  
edition of 4  
—1300

11 x 14 inches  
edition of 4  
—800



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# Christos Pathiakis

N

Unnamed Cave, Vari, Greece 2025

Gicleé print

40 x 60 inches  
edition of 4  
—2100

20 x 40 inches  
edition of 4  
—1300

11 x 14 inches  
edition of 4  
—800



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# Christos Pathiakis

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Altar in Cave, Avlaki Gorge, Chania,  
Crete, Greece 2025  
Gicleé print

40 x 60 inches  
edition of 4  
—2100

20 x 40 inches  
edition of 4  
—1300

11 x 14 inches  
edition of 4  
—800



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Northern–Southern

# Christos Pathiakis

N

Throne, Iron Mine, Koutalas,  
Serifos, Greece 2025  
Gicleé print

40 x 60 inches  
edition of 4  
—2100

20 x 40 inches  
edition of 4  
—1300

11 x 14 inches  
edition of 4  
—800



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## Christos Pathiakis

Magic Lantern Slide Projector, 2025

Brass, glass lenses, recycled projector lens, recycled enlarger bellows, stained glass, basswood, masonite, recycled walnut, aluminum, steel, LED bulb and fixture, four lantern slides

Magic Lantern slides

Vintage clear and frosted glass, chrome film, black paper, copper tape

—9,000



# Christos Pathiakis

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Lantern Slide Viewer, 2025

Brass, recycled projector lens, Fresnel lens, recycled walnut, LED bulb and fixture, three lantern slides

Magic Lantern slides

Vintage clear and frosted glass, chrome film, black paper, copper tape

—8,000



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# Christos Pathiakis

Metamorphic Lens #1, 2025

10 inch Plano-convex glass lens, steel,  
wire, three Giclée prints

—6,200

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# Christos Pathiakis

## Metamorphic Lens #2, 2025

6 inch Plano-convex glass lens, steel,  
wire, two Giclée prints

—3,100

## Metamorphic Lens #3, 2025

6 inch Plano-convex glass lens, recycled  
enlarger parts, wire,  
two Giclée prints

—3,100



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### *Questions by Allie Gahr*

Answers by Christos Pathiakis, 2026

***In the photos, there is a subtle yet distinctive emphasis on ritual. How would you describe your own relationship to ritual as an artist/in your artistic process?***

Over the past few years, my photography has become a deeply personal journey. It's like the ancient Greeks seeking the secrets of the Eleusinian Mystery Cult, who walked the 14-mile Sacred Way from Athens to Eleusis, dedicating themselves to worship and purification along the path. Each location I photograph feels like a challenging and physical adventure. Often, these journeys test my physical and mental limits, and sometimes I have to consider turning back. For instance, on my trek to the Cave of Pan at Mount Parnitha, I faced steep rock faces that required both descent and ascent, all while battling my fears of heights. My body often experiences a mix of emotions as I encounter breathtaking views followed by daunting descents. By the time I reach my destination, I'm in a completely different state, both physically and mentally, filled with anticipation and exhaustion. That's when the true ritual begins as I descend into the darkness of a cave.

***How did you become interested in photographing caves?***

I think I'm less interested in cave photography than exploring and presenting transcendent and evocative spaces—places that provoke a deep emotional response while you're in them and, in most cases, have done so for others for centuries. There's no real documentary intent. I'm usually striving to bring a specific light to these completely dark spaces and capture that in a way that I can then reprocess and then re-present in print, but more importantly to relight them again as slides.

***What is your process like when it comes to figuring out how to light the caves? Do you have to spend time looking around in the space for a while?***

I tend to spend hours underground, first exploring what I can do with natural light. As I dive deeper, I'll look for places where there are opportunities to work with textures and patterns or provocative vistas. There's a lot of failure. Usually, I'm overmatched by the challenges of the environment.

***In this show you've added giant lenses, projection, and even real oil lamps. What are the effects of blending installation and photography for this particular subject matter? Could you talk about the dynamic between bridging more tangible, elemental aspects of the show to the more two-dimensional, fixed prints?***

Over the last few years, I've been working on alternative ways to present work. Northern–Southern's outdoor *TOO* series sparked my interest in using materials I'd collected and been fascinated with for years, but never fully integrated into my process. I started undergrad as a laser and optical engineering student, so playing with light and lenses is not totally new for me.

All of the elements in this show revolve around experiments with light, how we see, and how it affects us. Sometimes the same image is presented in different formats, hopefully to different results. In the long run, I would like to focus more on the physical objects that the prints, pieces that require interaction more than passive viewing.

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