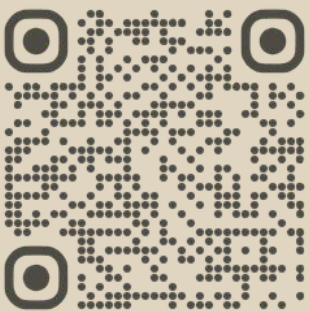


# EIDOS FORM



PRESENCE  
WITHOUT  
PERFORMANCE.

# EIDOS FORM STUDIO



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**EIDOS FORM**  
Edition I - 2026

# IN THIS EDITION

5

## OLYMPIAN FORM

Form reduced to structure and tension.

6

## HERMES EXISTS IN MOTION

Defined less by position than transition.

9

## ORDER & FRACTION

Power held in different forms.

17

## CYCLES OF FORM

Emergence begins before it is visible.

22

## RITUAL AND RELEASE

One holds the edge. One crosses it.

26

## CHTONIC FORM: HADES

Light recedes. Structure remains.

27

## WORKS IN THIS EDITION

A final register of forms.



# OLYMPIAN FORM

Olympian Form serie explores the body as structure, not identity.

A single figure carries many names.

Myth is not illustrated in this series — it is distilled.

Familiar deities appear without ornament, without narrative, without setting. What remains is form.

Controlled. Deliberate. Present.

Apollo is not declared.  
Aphrodite is not described.

They are felt in the arrangement of the body.

There is a quiet friction at the center of the work.

Female deities rendered through a male form.

Softness expressed through structure.  
Power without excess.

## **SERIE INFORMATION**

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50 × 70 CM – EDITION OF 15

70 × 100 CM – EDITION OF 10

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ADDITIONAL FORMATS AND EDITIONS  
ARE ANNOUNCED END 2026



**ZEUS** appears not through spectacle, but through presence.



# HERMES EXISTS *in motion*

**BETWEEN WORLDS.**

**BETWEEN ROLES.**

**BETWEEN MEANINGS.**

In myth, he was messenger, guide, negotiator, thief.  
A figure defined less by position than by transition.

That instability remains important here.

The body appears controlled, but never fully still.  
The composition resists becoming fixed.

Like many figures in Olympian Form, Hermes is  
reduced rather than illustrated.

The archetype emerges through tension, posture,  
and suggestion—not narrative.



### WHY MYTH?

Because it was once believed.

What we now call fiction once carried structure, value,  
and meaning.

It reveals what people chose to preserve—and why.

There is also a clarity in how the body was studied.  
A simplicity that still holds.

# ORDER & *fracture*

The Olympians are often remembered as figures of power.  
Less often as figures of tension.



Authority, restraint, conflict, devotion—  
held within bodies made to appear eternal

# POWER HELD IN RESERVE.

**ATHENA** IS OFTEN ASSOCIATED WITH WISDOM, BUT RARELY WITH SOFTNESS.

In mythology, strategy becomes a form of power equal to force itself. She represents control held under pressure—measured, deliberate, composed.

That sense of restraint remains central here.

The figure does not perform authority openly, but contains it through posture, stillness, and tension.



**Apollo** exists close to the ideal.

Not perfection, but clarity;  
order made visible through balance,  
proportion, and control.

Classical depictions often positioned him  
between beauty and authority.

That tension remains present here.

The figure appears calm, but never passive.  
Precision itself becomes atmosphere.





**Hestia** is rarely positioned at the centre of mythology, yet everything around her depends on stability.

She represents permanence without spectacle—presence without performance.

That quietness remains important in the work. The figure does not impose itself on the viewer, but settles gradually through stillness, restraint, and repetition.

Unlike many Olympians, Hestia is not defined through conflict.

The absence of force becomes its own structure.

**Ares** is often reduced to violence alone, but conflict also carries exposure.

Impulse removes distance.  
Force removes control.

The composition leans into that instability.  
Tension replaces stillness. The body appears less contained, more immediate.

Nothing here feels fully resolved.  
That friction remains intentional.



POWER HELD UNDER TENSION.

**Hera** is often associated with authority, but authority itself depends on control. Composure becomes part of the structure. Presence becomes performance.

In mythology, she exists both within and against power—defined not by force alone, but by endurance, restraint, and tension held over time.

That balance remains central to the work.

The figure appears contained, almost immovable, while smaller shifts in posture and composition suggest pressure beneath the surface.

Nothing is fully released. That containment becomes part of the image itself.





**Hephaestus** exists closest to construction. Not power displayed—but power shaped through labour, repetition, and control.

In mythology, he is associated with the act of making: forging, building, refining. Creation becomes physical rather than symbolic.

That material weight remains important in the work.

The composition feels grounded, deliberate, almost architectural in its balance and restraint.

Nothing appears ornamental. Every element serves structure.

FORM SHAPED THROUGH PRESSURE.

WHY ONE BODY?

The Olympians were not uniform—but this series is.

Using one body removes variation.  
It creates cohesion, but also tension.

Especially when female archetypes are expressed  
through a male form—  
the reading shifts.

WHAT IS BEING REMOVED?

Distraction.

Too much is shown, too quickly, today.  
I'm more interested in what remains when things are  
reduced.

Ancient works often placed figures against near-empty  
space—  
yet still held entire narratives.

Sometimes less does more than enough.

# Cycles of Form

Some Olympian figures are defined by power or spectacle. Others exist through continuity —cycles that repeat quietly over time.

Demeter belongs to the latter. Not force, but permanence: growth, return, preservation.

The body carries weight without excess, softness without fragility.

**Demeter** is closely tied to continuity.

Harvest, return, repetition.

The composition avoids spectacle in favour of stability.

The figure appears grounded, almost immovable, allowing restraint itself to become part of the image.



WHAT SUSTAINS  
RARELY ASKS  
TO BE SEEN.

**Poseidon** is rarely still. Even in restraint, there is pressure beneath the surface.

In mythology, the sea exists as both creation and disruption—capable of calm and violence without warning. That instability remains important in the work.

The figure appears controlled, yet never fully settled. Tension moves through the composition rather than remaining fixed within it.





**Aphrodite** is often represented through softness, beauty, and idealisation. Here, those associations remain present, but become less fixed.

The composition carries a subtle resemblance to *The Birth of Venus*—not as recreation, but as distant echo. A familiar arrangement briefly surfaces before returning to form.

That tension remains central to the work.

The body appears poised between invitation and control, softness and structure. Meaning emerges less through expression than through positioning, balance, and suggestion.

Nothing is fully declared. The figure remains slightly out of reach.

**RECOGNITION CHANGES THE WAY WE LOOK.**



ARE THESE IDENTITIES—OR STRUCTURES?

They suggest identity, but are not dependent on it.

The face is partially hidden.

Not everything needs to be confirmed.

The question becomes:

how much is required to recognise something?

APHRODITE CARRIES A QUIET REFERENCE. WHY?

It's a nod—nothing more.

Both works point toward the same idea, but in different ways.

The reference is there for those who notice.

The figure remains primary.

WHAT ROLE DOES TENSION PLAY?

It's essential.

Not something to resolve—something to use.

If it ever disappears, the work would need to find it again.

# Ritual and Release



**Artemis** and **Dionysus** exist at opposite edges of experience. One moves through distance and control. The other dissolves boundaries through immersion. In this work, they are not opposites, but tensions within the same system—composure and release, focus and abandonment. What connects them is intensity, expressed in different directions.

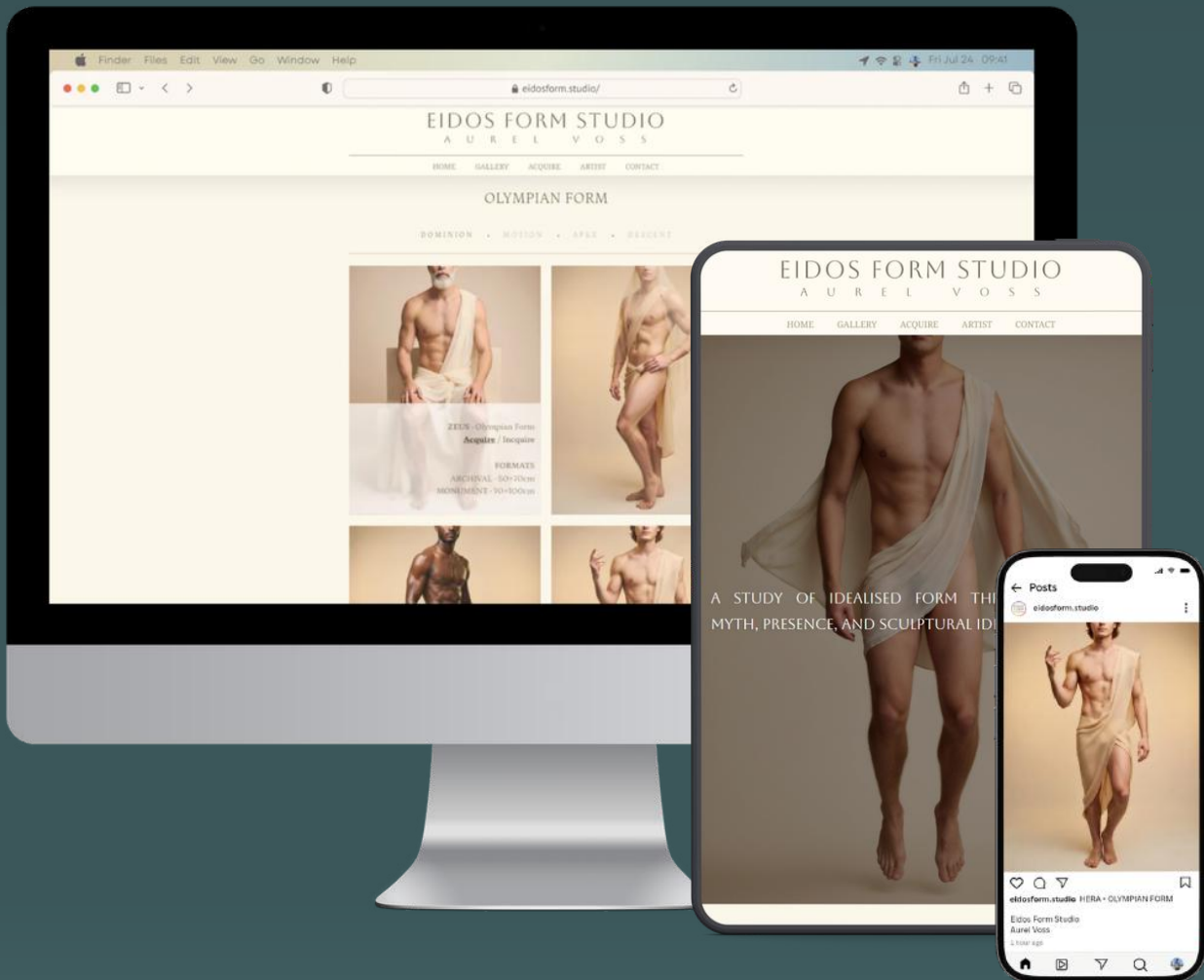


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WHEN IS A PIECE FINISHED?

When it feels right.

When nothing more needs to be adjusted  
—or removed.

HOW SHOULD THE VIEWER ENGAGE?

However they arrive is fine.

But a second look matters.

A second thought.

WHAT REMAINS INTENTIONALLY UNSEEN?

Taking it literally; the upper part of the face.

Aiming to keep something unresolved.

It shifts attention elsewhere.

What is withheld becomes part of the work.

*Aurel Voss*

CHTONIC  
FORM:  
HADES



**HADES** marks a shift in temperature when compared to the Olympian structure.

Often understood through absence or distance, he exists less as spectacle and more as containment—what is held beneath visibility rather than expressed through it.

In mythology, the underworld is not only an ending, but a continuation in another form.

That idea remains present here. This is the only released work from the chthonic sequence—offering a first glimpse into a quieter, more withdrawn layer of the series.

The figure does not break from the Olympian language, but compresses it further.

## WORKS IN THIS EDITION

### OLYMPIAN FORM

ZEUS	4
HERA	9 ( <i>cropped</i> ), 14
POSSEIDON	18
ATHENA	10, 20 ( <i>cropped</i> )
HERMES	Cover, 6 ( <i>cropped</i> ), 8
DIONYSUS	22 & 23
ARTEMIS	22
DEMETER	17
HEPHAESTUS	15
APOLLO	11
APHRODITE	19
HESTIA	12
ARES	13

### CHTONIC FORM

HADES	26
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The form remains

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