



HELLENIC HEADS
LEGACY AND RENEWAL
GEORGE PETRIDES



IL PRESENTE
GUARDARE
VERSO IL FUTURO
THE PRESENT
LOOKING
TO THE FUTURE





HELLENIC HEADS
LEGACY AND RENEWAL
GEORGE PETRIDES



PRECEDENTE
SCULTOREO

SCULPTURAL
PRECEDENT

"Ho attinto anche ai racconti che avevo sentito dai miei genitori, che erano adolescenti in Grecia negli anni '40, così come alle mie letture su quel periodo. Volevo catturare non i titoli ufficiali dei generali e delle battaglie, ma piuttosto l'esperienza del civile greco quotidiano: le privazioni, la carestia e l'orrore."

**L'UOMO DELLE
DUE GUERRE:
IL GRECO
E L'EBREO**

Periodo della
Coscienza nella Crisi
anni '40-1945
1983-1984
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Church of San Giorgio dei Greci,
Venice, Italy. Photo by Juergen
Ritterbach / Alamy Stock Photo.

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THE HELLENIC HEADS WELCOME YOU

George Petrides



I am honored to welcome you to **Hellenic Heads: Legacy and Renewal**. This internationally touring exhibition—now at its eighth venue, in Paris—has traveled the world since premiering in Washington, DC, in May 2022. After touring the USA, it was shown in parallel with the Venice Biennale in 2024. We estimate that up to 100,000 visitors have engaged with the exhibition to date, exploring Greek culture and my family’s history across four generations.

The exhibition began with a question: *Which historical periods most shape a modern Greek or a Greek of the Diaspora?* I chose six periods spanning 2,500 years, believing that each contributed to my character and that of my people. Some, like the Classical and Byzantine eras, ended long ago, yet their influence remains palpable. Others, like the Asia Minor Catastrophe and the Second World War, were experienced directly by our grandparents and parents; we have absorbed them—consciously and unconsciously—through their stories, silences, and behavior.

The six periods, and the family member who posed for each, are:

- **Classical Greece** (510–323 BC) – my mother
- **Byzantine Empire** (330–1453 AD) – my father
- **Greek War of Independence** (1820s) – my wife
- **Asia Minor Catastrophe** (1920s) – my grandmother
- **Nazi Occupation and Greek Civil War** (1940s) – self-portrait
- **Present, Looking to the Future** – my daughter

As you will see in the six historical chapters, I undertook extensive research for each period, drawing on archaeology, historical sources, family stories, and archival photographs. I sought a “sculptural precedent”—a work by a master sculptor such as Michelangelo, Donatello, or Rodin who grappled with themes similar to my own. I then asked a family member to pose, either in person or through photographs and memory.

Beyond this catalog, you can view my research on the dedicated website www.hellenicheads.gr. This includes an 18-minute documentary, *The Making of the Hellenic Heads* (featuring footage of the sculpting process), and an 8-minute guided tour of the finished exhibition.

My creative process marries ancient techniques with modern technology. After the research phase, I model each bust in clay using traditional methods. I then move into a digital phase

Refugee – Woman of Smyrna,
Agiou Georgiou Square, Neo
Psychiko Athens, Greece.
Photo by Christos Simatos.

involving 3D scanning, digital sculpting, and large-scale 3D printing using recycled materials. Once the sculpture “returns” to the physical world, I rework it by hand before casting it in bronze or coating it with metals and patinas. This process is documented in the film *George Petrides: Public Sculpture 2022–2025* and on the YouTube channel [@petridesart](#). On-site, informational panels and QR codes allow visitors to move fluidly between the physical sculptures, historical context, and video documentation.

Legacy and Renewal

A central motivation for creating these Heads was to look more deeply at the people who raised me and the ways they shaped me. To know them was to confront the harsh conditions of their youth. These are reflected in the chapters on the Asia Minor Catastrophe (lived by my grandmother) and the Nazi Occupation and Greek Civil War (experienced by both parents). When you encounter these three sculptures, I hope you sense the emotions I perceived growing up: resilience, dignity, and hope for a better future.

Alongside them is a self-portrait depicting my own absorption and processing of these inherited experiences—partly for my own healing, and partly to clear the stage for my daughter to lead a lighter life. Parallel to this four-generation bloodline, you will meet the sculpture of my wife, with her own distinct spirit and history.

Public Sculpture

As of December 2025, twenty-eight of my permanent public works are installed across seven countries. These range from monumental outdoor pieces to accessible indoor sculptures in corporate, educational, government, healthcare, museum, and religious institutions. Further information is available at [www.petrides-public.art](#).

Many of these works are enlargements or adaptations of the *Hellenic Heads*. For example:

- **Refugee:** An enlargement of this head became the monumental *Refugee—Woman of Smyrna* in Athens. Unveiled in 2022 on the centenary of the destruction of Smyrna, it stands in a neighborhood settled by refugees a century ago. I was moved when residents spoke to me there about their own grandmothers. (p. 8, 171)

- **Thalia:** Variations of *Thalia* are installed globally, including in France, Greece, Italy, Japan, Spain, Turkey, and the USA. Multiple versions were commissioned by Tiffany & Co. for locations such as The Landmark (their NYC flagship), Paris, and Madrid—each finished in Tiffany’s signature color. I am honored to have these displayed alongside blue-chip artists such as Basquiat, Hirst, Kapoor, and Turrell. (p. 172, 173)
- **Archon / Constantine:** An adaptation of *Archon* became *Constantine and the Vision of the Cross*. This monumental work stands at the Koimisis Greek Orthodox Church in Southampton, NY. Constantine’s gaze directs toward a cross fabricated from World Trade Center steel—echoing the Roman emperor’s vision in 312 AD. Smaller versions appear in institutions in New York, Türkiye, and Italy, including two in Constantinople (Istanbul), the city he founded. (p. 170, 174)
- **Kore:** Two replicas of *Kore* exist. One stands in the lobby of the Permanent Mission of Greece to the UN, reminding diplomats that their work shapes the world our children inherit. Another is installed at the Marianna V. Vardinoyannis – ELPIDA Oncological Clinic, offering solace to young patients and their families. (p. 172)

Essays in this Catalog

In addition to the six chapters on the Heads and their historical contexts, we have prepared four essays offering distinct perspectives on the work:

- **Art-Historical:** “The Argument for the Human Head: Petrides’s Heads in Context”
- **Creative Process:** “From Clay to Code to Bronze: Making *Thalia*”
- **Cultural Comparison:** “The Aegean and the Gulf: Parallels in Art, Space, and Civic Imagination”
- **Personal History:** “Legacy and Renewal: Healing Generational Trauma”

These essays offer different ways into the work, so you can engage with the Heads in multiple ways, as may appeal to you. My hope is that, as you spend time with the exhibition, you will come away with a clearer sense of both Greek history and my family’s story, and that it may lead you to consider the histories, spoken and unspoken, in your own family as well.

THE ARGUMENT FOR THE HUMAN HEAD: PETRIDES' HEADS IN CONTEXT

T.N. METROPOULOS

15 T.N. Metropoulos

From ancient Egypt to the present, sculptors have turned to the human head to express nearly every emotion conceivable: power, faith, memory, vulnerability. George Petrides' *Hellenic Heads* enter that long tradition as a deliberate confrontation. The series adopts the format of the monumental head—usually reserved for pharaohs, gods, heroes, and leaders—and fills it with the inherited fears and strengths of a specific Greek family marked by war, displacement, and transformation. It both aligns itself with and diverges from the sculptures of the Pharaonic world, from Phidias and Michelangelo, from Rodin, Brancusi, Giacometti, Bourgeois, and Schütte.

In person, the heads assert themselves before they explain themselves. The series' six busts, each approximately three feet (90 cm) in height, are placed on pedestals to achieve a total installation height of over two meters (6.5 feet). Set in rows or loose clusters, they are scaled to be taller than almost all viewers, occupying space like historic monuments yet asking not for allegiance but for recognition. At a distance, they read as clear silhouettes; up close, the uneven textures of skin, hair, and scarred surface make their histories tangible. They convey not only psychological content but also weight, mass, and the physical pleasure of modeling: clay-like ridges, sharp cuts, softened planes. Installed outdoors, the works register weather and changing light; indoors, raking illumination pulls every tool mark into focus.

Pharaonic Precedents: Authority and Fracture

The surviving Pharaonic sculptures of ancient Egypt are among the earliest ancestors of *Hellenic Heads*. Nefertiti's painted bust (c. 1345 BC, discovered in 1912 and now in Berlin) has become the canonical image of ancient beauty—poised blue crown, elongated neck, and balanced features—yet its slight asymmetries and firm jaw still suggest a specific, observed person rather than a generic ideal. As the program image of the Amarna revolution, it embodies Akhenaten's radical experiment in monotheistic sun-worship and likely served as a workshop model for her



¹
Nefertiti Bust, New Kingdom, 18th
Dynasty, ca. 1351–1334 BC, Egypt,
Tell el-Amarna. Neues Museum,
Berlin. Photo by Philip Pikart

standardized image.¹ In reliefs, she appears alongside Akhenaten performing kingly acts, feeding the view of her as co-regent or even a quasi-pharaonic figure with shared royal power. The bust's calm frontality and contained authority condense that shared power into a single, charged head.

Petrides borrows from these works the sheer fact of command: his heads, like theirs, are felt physically before they are interpreted. But the resemblance ends there. Where the Pharaonic heads erase doubt and imperfection to demonstrate the power of the absolute monarchy, Petrides' surfaces admit fracture and roughness. Tool marks, asymmetries, and abrasions remain visible. Each *Hellenic Head* carries layered, sometimes contradictory messages: pride and shame, fear and resilience, beauty and damage. The earlier monuments stabilize identity; Petrides shows what it is like when identity is unsettled by history and migration, yet still capable of composure and dignity. In effect, the Egyptian head idealized an eternal king or queen, while Petrides' heads expose the vulnerable humanity of those who endured the tumults of the 20th century and survived.

Phidias and the Civic Body

With Phidias's Parthenon pediment sculptures (5th century BC), even a non-human head can be an instrument of the *polis* and its myths. Almost all the carved heads of the in-the-round figures have been lost to damage or theft, so the *Head of a horse of Selene* from the east pediment stands in as our proxy. It depicts one of the horses of the moon goddess Selene sinking below the horizon at the dawn of Athena's birth.² The sculpture's force lies in its physical realism—ears flattened back, flared nostrils, bulging eyes, veins, and a gaping jaw convey pure, animal exhaustion after a long night's work—yet through this animal head, the excellence and intelligence of the sculptor are unmistakably present.³

1. On the *Nefertiti Bust* (c. 1345 BC) as an icon of authority and its status as a possible workshop model, see Neues Museum, Berlin, "Bust of Nefertiti," Collections Online. For Nefertiti's status as co-regent, see Google Arts & Culture, "An Audience with Nefertiti," Neues Museum.

2. For the Parthenon's sculptural program, see Joan Breton Connelly, *The Parthenon Enigma* (New York: Alfred A. Knopf, 2014).

3. British Museum, "Head of a horse of Selene from the east pediment of the Parthenon," Collections Online. For the canonical interpretation of the horse's "exhaustion," see Getty Museum, "Studies of Horses (after the Parthenon Frieze)," Collection Online,

²
Head of a horse of Selene, 5th-century BC (438BC-432BC), marble sculpture from the east pediment of the Parthenon, believed to have been designed by Phidias. The British Museum. Melissa Publishing House Photographic Archive.



Hellenic Heads shares this use of the head as a carrier of narrative but reverses the logic. Phidias's horse captures one mythic instant of fatigue; Petrides' human heads are defined not by a single moment but by the accumulated weight of decades. The works represent a procession of generations, from an Asia Minor grandmother who fled the burning of Smyrna in 1922, through parents shaped by occupation and civil war in the 1940s, to the artist himself and a daughter who may inherit a different story. In Phidias, the head confirms a shared myth. In Petrides, the head registers the private experience of national myths: as unease at the dinner table, as a grandmother's silence, as a parent's frugal caution born of wartime shortages and persecution, but also as faith in work, education, and continuity. Both bind the individual to history, but where the Parthenon dramatizes a visible divine and civic drama, *Hellenic Heads* reveals the weight of what is carried inward.

Michelangelo: The Engine of Decision

Michelangelo's *David* (1501–1504)—considered here through the head alone—offers another kind of ideal. The head is famously beautiful, but it is not empty. The furrowed brow, tight

which notes, "the horses of Selene, goddess of the moon, were described as tired from pulling her chariot at the end of their nightly journey".



³ Detail of the head of *David*. White marble sculpture by Michelangelo Buonarroti, 1501–1504. Galleria dell'Accademia di Firenze. Source: *The Art of Michelangelo*, Optimum Books, 1981.

lips, and focused gaze capture a moment of concentrated thought just before action: the dominant scholarly view holds that *David* shows the hero before, not after, the battle with Goliath. (Earlier Renaissance sculptors like Donatello had shown David victorious, standing over Goliath's head; Michelangelo's choice to depict the tense instant *before* the fight was revolutionary.)⁴ The head is the engine of decision, the seat of the intellect and concentration that will win the victory. This psycho-

4. The interpretation of *David* (1501–1504) as depicting the moment before the encounter with Goliath is the dominant scholarly position. See Accademia.org, "Facts About David", and Context Travel, "Ten Facts About the Statue of David". Michael Hirst, *Michelangelo and His Drawings* (New Haven: Yale University Press, 1988) remains a foundational text on the artist's process.

logical focus is underscored by the sculpture's proportions: *David*'s head and hands are slightly oversized relative to his body, a deliberate emphasis on intellect and resolve over brute force.⁵

Petrides' heads also prioritize the inner life over anatomical perfection, but they refuse Michelangelo's idealization. Skin is not flawless; features are slightly skewed; hair is suggested rather than polished into ringlets. Where Michelangelo enlarges the head to make a single, decisive psychology legible, Petrides enlarges it so that decades of experience, including memories of conflict and scarcity, can be inscribed in forehead, cheek, and jaw. *David* captures a moment: the youth before the battle, filled with potential, his story still ahead of him. Petrides' figures stand mostly after an entire arc of events: after war, displacement, hunger. Their scale and upright bearing suggest endurance: lives rebuilt, families raised, work continued despite what came before. Both works trust that a head alone can carry a narrative, but in *David* that narrative is linear and triumphant, whereas in *Hellenic Heads* it is recurrent—an inherited trauma that returns across generations unless someone chooses to interrupt it.

Rodin: The Anti-Monument

Auguste Rodin's studies for *The Burghers of Calais* (1884–1889), particularly the individual heads, function as "anti-monuments". The Monumental Head of Pierre de Wissant shows a figure absorbed in his own thoughts. Rodin rejected heroic convention; instead of the confident, noble faces typical of 19th-century civic monuments, he portrayed the men as "troubled, isolated individuals in anguish," giving them slumping postures and emotionally tortured features. The "emotionally tortured face" and "anguished expression" of de Wissant make the figure's inner suffering and "extreme distress" visible as he faces his own sacrifice.⁶



⁴ *Monumental Head of Pierre de Wissant*, Bronze, by Auguste Rodin ca. 1884–1885. North Carolina Museum of Art.

5. For analysis of the head's "furrowed brow" as the "seat of thought" and the oversized proportions as an "emphasis on intellect," see *The Introvert Traveler* and the Galleria dell'Accademia, "David," collection entry, Galleria dell'Accademia, Florence.

6. On Rodin's individual head studies, such as the *Monumental Head of Pierre de Wissant* (modeled c. 1884–85), see the North Carolina Museum of Art and Brooklyn Museum collections. For "anti-monument" as a framework for Rodin's *Burghers*, see *The Guardian* and *The New York Public Library*. The artist George Petrides has also publicly discussed this work as an "anti-monument to the civilian who was suffering".

Petrides' heads share with Rodin the conviction that public sculpture can show hesitation and doubt rather than simple heroism. This connection is foundational; Petrides has explicitly cited the *Burghers* as an "anti-monument to the civilian who was suffering" and a direct conceptual precedent for his own work. Each of Petrides' figures is a kind of burgher, carrying the weight of decisions made elsewhere but experiencing them as ration lines, disappearances, or relocations. The difference in format matters. While the final *Burghers* monument places these figures mid-step, Rodin's isolated head studies contain the entire crisis. Petrides freezes this motion entirely. His heads do not move through time so much as contain time. The "crisis" is not a single sacrifice but the sustained anxiety of living with inherited fear and learned caution—and the quiet courage of getting on with ordinary life. Both complicate commemoration, but Rodin's drama is public and historical, while Petrides' is familial and psychological.

Brancusi and Giacometti: Essence and Fragility

In the early twentieth century, Constantin Brancusi and Alberto Giacometti strip the head almost to its essence. Brancusi's *Sleeping Muse* (1910) reduces the face to a polished ovoid with only the barest traces of features, hovering between portrait and a single, universal "archetype".⁷ Giacometti's *Grande tête mince* (*Large Thin Head*, 1954) pushes in the opposite direction: the head is stretched and thinned into a narrow "knife-blade" plane, more shard than conventional bust, embodying a "haunting" and "dislocating" sense of existential fragility.⁸ (Notably, this work was conceived in the context of Existentialist thought in 1950s Paris and is often seen as an expression of postwar alienation and anxiety.)

7. On Brancusi's *Sleeping Muse* (1910) and the ovoid head, see The Metropolitan Museum of Art, "Sleeping Muse," Collections Online. For the ovoid form as "archetype," see Centre Pompidou, "Brancusi Podcast Transcription" and "The Endless Life of Constantin Brancusi".

8. For Giacometti's *Grande tête mince* (1954) in relation to postwar existentialism, see Fondation Giacometti, Paris, and Christian Klemm et al., *Alberto Giacometti* (New York: Museum of Modern Art, 2001). Sotheby's analysis of the work notes its "haunting," "dislocating" "knife-blade" quality.



5
The marble version of *Sleeping Muse* (1909) by Constantin Brancusi. Hirshhorn Museum, Washington, D.C. Brancusi cast several of the sculptures in bronze, which are now in museums around the world, including the Metropolitan Museum of Art in New York City, the Musée National d'Art Moderne in Paris, and the Art Institute of Chicago.

6
Grande tête mince (*Large Thin Head*), 1954. Bronze sculpture by Alberto Giacometti.



7
Untitled, Louise Bourgeois.

Petrides' heads occupy a middle position between these extremes. Like Brancusi, he simplifies: features are generalized, textures unify large areas, and detail is restrained so the whole form reads clearly. Like Giacometti, he embraces elongation and imbalance; some heads feel slightly too thin, too tall, as though stressed by time and experience. Yet Petrides insists on specificity. Where Brancusi and Giacometti give us an essence of "Woman" or "Man" in general, Petrides ties the monumental head to a genealogy and a map, making broad themes answerable to concrete history. In short, Brancusi and Giacometti turned the human head into an absolute form; Petrides finds meaning in the head as a vessel of lived memory, somewhere between the universal and the personal.

Bourgeois: The Psyche as Monument

Louise Bourgeois's fabric heads, such as *Untitled* (2001), relocate the monument to an interior, psychological space.⁹ Often sewn from the artist's own clothing—*Untitled* (2001), for example, was made from one of her pink wool jackets—the work is about fear and vigilance, the sense that nothing is fully safe. Each head functions as an architectural container for memory, its rough, stitched surface like a wall that has been patched and repatched. Bourgeois explicitly referred to the steel and glass vitrines that encase these heads as "cells," which "mimic a Museum display case" and "act as support to the disembodied head," while simultaneously trapping it, hinting at anxieties confined within a private chamber.

Both Bourgeois and Petrides work from autobiographical material and a preoccupation with the maternal line. Both understand that difficult experiences are often communicated without words, through atmosphere. Yet where Bourgeois's soft sculptures, physically enclosed in their vitrines, emphasize a private, interior vulnerability, Petrides brings that interior into public space. His heads are cast in robust materials like bronze and stone, exposed to weather, city noise, and the gaze of passers-by. Bourgeois makes the psyche into a private object; Petrides turns it into a public monument, arguing that the private con-

9. On Bourgeois's fabric heads, see Irish Museum of Modern Art, "Untitled" (2001), and The Easton Foundation.

sequences of history deserve a place in public view. The intimacy of family memory is not diminished but amplified when placed at civic scale; the "cell" is opened up, and what was enclosed in personal memory is given form for all to acknowledge.

Schütte: Monumentality and Its Discontents

Thomas Schütte's engagement with authority and monumentality offers another contemporary parallel, particularly in his series of sculpted heads such as *Wichte (Imps)*. These works revive the monumental portrait bust only to make it ambiguous and uneasy. The heads, often set on high shelves, glare down at the viewer "like a row of authoritarian figures," yet they are "brutalised, grotesque faces" that "mock power"; their "hieratic bearing" is undermined by caricatured, deformed features.¹⁰

Petrides shares with Schütte a fascination with what happens when the human figure is enlarged beyond its natural scale. Like Schütte, he is alert to the ways sculpture can embody the state or challenge it. But Petrides chooses a different subject and a different ethic of surface. Where Schütte gives us "grotesque faces"—generalized figures of authority whose hollowness is the point—Petrides gives us grandparents and parents whose authority is fragile and sometimes compromised, yet whose endurance has made a different future imaginable. Schütte's monumentality is ironic, exposing the emptiness of state power. Petrides' monumentality is earnest, honoring the quiet work of survival. In *Wichte*, monumentality itself is undermined and mocked; in *Hellenic Heads*, monumentality is embraced but transformed—turned toward the commemoration of resilience rather than conquest.

Coda: A New Turn in an Old Argument

Across these comparisons, the *Hellenic Heads* emerge as both rooted in sculptural history and distinctive in purpose. The Pharaonic heads, the Parthenon sculptures, and *David* used the human figure to project ideals—divine order, civic harmony, heroic virtue. Rodin, Brancusi, Giacometti, Bourgeois, and Schütte questioned those ideals, turning the

10. On Schütte's *Wichte (Imps)* series (c. 2006) as "brutalised, grotesque faces" that "mock power," see Pinault Collection, "Wichte", and Museo Reina Sofía, "Wichte (Imps)".

figure inward or exposing its entanglement with politics, spectacle, and trauma.

Petrides adds another turn to this ongoing debate. He accepts the risk of monumentality but changes its subject. Instead of honoring a conqueror or illustrating a myth, *Hellenic Heads* honors those who lived through the consequences: those who queued for bread, who packed a single suitcase, who did not explain to their children why they flinched at certain sounds, and who nonetheless rebuilt lives. It uses the ancient language of stone and scale not to celebrate victory but to make visible the quiet work of survival. This act gives form to the effort not to pass wounds on intact—a form of what theorists of "post-memory" have described as the fraught transmission of trauma from one generation to the next.¹¹ Petrides stands alongside the sculptors he invokes, not as an imitator but as a serious interlocutor—asking, in our own time, what the sculpted head can be asked to carry, and what kind of future might be possible if we choose to look it in the face. Each of his heads insists that personal history is history, that memory deserves its monument, and that even wounded faces can stand as arguments for resilience. In an era when monuments are being reconsidered and redefined, Petrides offers a compelling new answer in an ancient form: a monument to vulnerability, endurance, and the human head that carries them.



8
Wichte (Imps), 1954, by Thomas Schütte.

11. Marianne Hirsch, *The Generation of Postmemory: Writing and Visual Culture After the Holocaust* (New York: Columbia University Press, 2012). For the specific application of postmemory to Greek and Asia Minor diasporic trauma, see *PMC* and *Peri-technes*.



ARCONTE:
FONDARE IL
CRISTIANESIMO

Periodo storico
Impero bizantino (330-1453)

Scultore
George Petrides

FROM CLAY TO CODE TO BRONZE: MAKING *THALIA*

GEORGE PETRIDES

27 George Petrides

People often ask me: “How do you make these?” Short answer: there are many steps; it takes forever; I put my heart and soul into it—and I’m relieved when it’s done. The longer, more technical answer is this essay, in which I walk you through the creation of one of the Hellenic Heads, *Thalia*.

I have had to invent my own creative and fabrication process, combining the ancient and the current, to meet the needs of the sculptures you see in *Hellenic Heads* and other public works, many of them large-scale and sited around the world. I think of the work in ten phases:

PHASE I

The Foundational Question

“What am I going to make, and more importantly, why?” The “why” must have enough force to give the sculpture its life. In this case, the “why” was an exhibition concept I had been ruminating on for months. As it matured into the *Hellenic Heads* exhibition—with six chapters of Greek history, each with an oversize bust posed for by my family—my enthusiasm grew. I saw a way to share Greek history and culture with a global audience and, at the same time, undertake a personal journey: seeking greater understanding of my closest family, six of us over four generations.

To choose six historical periods, I looked at Greeks of today and the diaspora (including myself) and asked which histories and cultures had persisted over centuries to arrive in the present. One of them just had to be Ancient Greece.

PHASE II

Historical Research, Sculptural Precedent

The research, and the first head, start with the oldest period: Ancient Greece. I majored in Classics (Harvard College 1985), so some of the history and culture of Ancient Greece were familiar, much of it forgotten over the decades. I launched into research, which later became the History chapter in the catalog, but my initial concern was not producing the pages for print—it was laying a foundation for the *Hellenic Heads* sculptures.

I wanted to reacquaint myself with the sculptural masterpieces of the era, so I revisited major museums that hold them.





2

In the USA, leading collections of ancient Greek artifacts are at The Met, the MFA Boston, and the Getty; in Athens, at the National Archaeological Museum, the Acropolis Museum, and many smaller regional museums.

As I absorbed this incredible sculptural heritage, I was also looking for a “sculptural precedent”: a masterpiece, ideally from the same era as the Hellenic Heads chapter, to serve as a touchstone. For this piece, I chose a work in the Vatican Museums in Rome named *Thalia*, the muse of lyric poetry, which lent its name to my *Thalia*. (Fig. 1)

The exhibition concept was that for each period a family member would pose for me. For this first piece, my mother came to mind. But at what age? Many ancient Greek sculptures of women show young women, so: a pre-me Mom. I looked through photos of my mother in her 20s—black-and-white images from post-WWII Greece. One stood out. What a beauty, and what an expression—demure and thoughtful. Was it posed? Probably, in an era before casual snapshots. (Fig. 2)

PHASE III

Traditional Sculpting by Hand in Clay

Blocks of clay awaited transformation into a bust. Was I making a copy of the Vatican *Thalia*? No. A likeness of my mother in that 70-year-old photograph? A little resemblance would be fine, but what I really wanted was a psychological study, exploring her emotions in that photo and in her daily life as a young woman in war-torn Europe. Greece had the misfortune not just



3

of Nazi occupation but of a civil war on its heels, ending in 1949. This photo must have been taken about then.

Now the fun part. As Rodin said, when he first held clay in his hands, he thought he had died and gone to heaven. Days passed in the studio as I created my *Thalia*. It was an exploration—image-finding, not image-making. I did not know the final result. Much would change as I kept reworking the clay, covering it each night with a wet cloth and a plastic bag to keep it from drying out. (Fig. 3)

PHASE IV

3D Scanning and Creation of Digital File

After weeks of reworking the clay bust, I felt it had arrived somewhere. Out came the 3D scanner, which I waved over the surface of the sculpture so it could record a “point cloud,” a collection of data points in 3D space defined by X, Y, and Z coordinates. Back on my computer, I used specialized software to turn this data into a “mesh,” a 3D model connecting the points into a



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surface of triangles or squares. Now I had a digital object that I could sculpt—digitally. (Fig. 4)

**PHASE V
Digital Sculpting**

I import the mesh into my digital sculpting software of choice—Blender. On a large screen I examine the clay work, tweaking proportions and trying alterations that would have taken a day in physical clay but take seconds in digital clay. When the digital model is right, it is easy to enlarge it to a few or many times the size of the clay—with a few keystrokes. I then use specialized software to prepare it for fabrication. (Fig. 5)

**PHASE VI
Additive Manufacturing**

Now I want to bring the digital Thalia back into our world. There are multiple technologies that can do this; I have focused on two and brought machines into the studio to run these processes with quality control and speed.

For larger sculptures, such as the Thalia in Hellenic Heads, I use “additive manufacturing,” specifically FDM, commonly known as 3D printing. I have about ten such machines in the studio, mostly with 50 cm-cubed build volumes, commercially purchased and upgraded for my needs. On a good day, most are humming away.

Because I also work on very large sculptures, I designed and built my own large printer, nicknamed The SculptBot. It has a build volume of 1.2 meters high by 60 cm wide and long, prints fast and accurately, and can run for days at a time, with AI monitoring quality. (Fig. 6)

Designing, acquiring, and assembling the parts was a year-long challenge. As far as I know, there are very few printers of this quality and size designed and built in the USA. With SculptBot I can make a Thalia like the one in the exhibition in a single piece in less than a week. For her and the other Heads, the material used is recycled PETG harvested from discarded medical packaging.

The other technology I use is SLA, which employs photo-sensitive resin to create objects, typically much smaller works requiring high resolution.

PHASE VII**Resculpting the New Piece**

Now I have a 3D object to work with again. It is enlarged and made of material firm enough to support more material added to it, but soft enough for parts of it to be cut with power tools. I use whatever materials I intuit: bricks, dense foam, epoxy clay and epoxy glue, expanding foam, papier-mâché, plaster, medical plaster bandages, plywood, Hydrocal/Hydrostone, and wood.

If need be, I step back to Phase IV: the piece gets scanned again, reworked digitally, and a new Thalia is created. In the words of Giacometti, I keep going until someone comes and takes the piece away, or I get more interested in another piece and start working on that.

PHASE VIII**Final Object into Metal**

Now we need a physical object—Thalia—with permanence and weight appropriate to an over-life-size public sculpture. It has to be able to be left outside for months at a time—as the Thalia you see was, for almost a year in Venice and again in Istanbul.

Metal is the answer. I use two kinds of metalwork. One is age-old bronze casting in a foundry in Greece. There they use the lost-wax method, mostly the same process employed by ancient Greeks 2,500 years ago. (Fig. 7)

The other is to metalize the work in the studio: I apply a shell of metal over the Thalia I have made, using ground bronze, brass, or other metals in a catalyzed resin. It looks and behaves like real metal because it is.



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PHASE IX**Applying Patinas**

Adding color to a metal surface is something I love. I don't mind clean, waxed bronze, but I prefer color and oxidization, as you can see on each of the Hellenic Heads.

If the piece was cast in bronze, I defer to a patineur to apply acids with a blowtorch. I will typically be present, advising on the process and adding pigments to achieve specific colors—for example, Tiffany blue. For metal-coated pieces, I apply the patinas and dyes myself, cold, in my studio. (Fig. 8)

PHASE X**Final Scan, Photography, Out into the World**

By this point, many months have passed. Looking at Thalia in her final state, I feel pride and relief. She is ready to go out into the world, to do what she was designed to do: not merely decorate but be a palpable presence that engages people's thoughts and emotions.

But not yet. We take a final scan for archival purposes and as the base for any future variations of Thalia. If time permits, she is professionally photographed for catalogs, websites, and social media. The art transport company comes, and she goes off to her own life—to communicate with visitors I will never meet. I have five more heads to go, so I turn to that.



IL RIFUGIATO:
FEDERARE E
RICOSTRUIRE

1922
INCENDIO
DI SMIRNE
BURNING
OF SMYRNA

THE AEGEAN AND THE GULF: PARALLELS IN ART, SPACE, AND CIVIC IMAGINATION

A.I. KOLPOFILOS

Across three millennia, the Aegean and the Arabian Gulf have been maritime crossroads, situated on the same relatively small area of the globe. Greece is often linked to figural sculpture and naturalistic representation; Gulf cultures, especially after Islam, are renowned for calligraphy, geometry, and intricate patterns. Beneath these surface differences, however, lie similarities that extend beyond mere geography: formative mythologies, a focus on order and measure, ideals that structure public space, and the translation of collective memory into durable materials. Here we explore some key parallels from antiquity to the present.

Myth and Poetry

One of the most striking parallels between the two ancient cultures emerges in their respective mythologies and epic narratives. Poetry and oral traditions formed the bedrock of artistic expression in both regions, demonstrating a profound respect for language and its power to convey emotion, history, and wisdom.

Ancient Greek society was permeated by a rich pantheon of gods and goddesses, their heroic sagas recounted in Homeric epics like the Iliad and the Odyssey. These tales explored themes of destiny, honor, courage, and the often-fickle nature of divine intervention, shaping moral codes and providing explanations for the natural world. Similarly, pre-Islamic Arabian cultures, and lat-



1 Map of the region, stretching from the Mediterranean Sea to the Arabian Sea.



2 Warrior petroglyphs from Bir Hima site in modern-day Saudi Arabia. Photo by Heritage Commission.



3



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3
Mythical creature excavated from Mleiha in the UAE. Photo by Sharjah Media bureau.

4
Sphinx of Naxos, Delphi Archeological Museum, Greece. Photo by Christos Simatos.

5
Attic black-figure amphora (ca. 490 BC). National Archaeological Museum, Athens, Greece. Source: *Αρχαιολογία. Εύβοια και Στερεά Ελλάδα*, Melissa Publishing House, Athens 2008. Photo by G. Patrikianos.

er Islamic societies, developed intricate oral traditions populated by jinn, powerful heroes, and narratives of tribal conquests and moral dilemmas. The epic of Gilgamesh, originating in Mesopotamia, profoundly influenced subsequent narratives in the region, including elements that resonate with later Islamic storytelling. These oral traditions become reflected in more concrete art-forms like sculpture, pottery and painting.

Climate, Materials, and Light

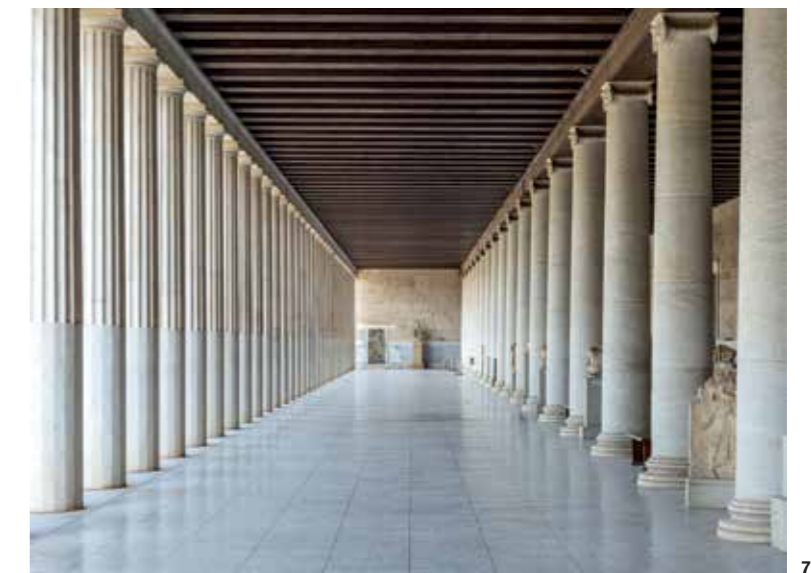
In both regions, the hot, dry summer seasons gave rise to innovative architectural solutions. In Greece, peristyle houses, courtyards, and porticoes temper heat with shade, cross-ventilation, and water. In the Gulf, coral-stone walls, inward-looking courts, mashrabiya screens, and wind towers (barjeel) choreograph air flow and shadow. These are not merely functional devices; they produce a poetics of light.

Chosen materials amplify this interplay with the natural climate: Greek marble, bronze, terracotta (with its now-eroded gilding and polychromy) converted sunlight into symbolic luster; the Gulf's coral stone, stucco, carved wood, mother-of-pearl, and metalwork similarly draw attention to the light itself. The gloss of bronze in a Greek sanctuary finds an echo in the pearlescent inlay on Gulf chests or the shimmer of glazed tile. In both regions, the sea's hard light becomes a material itself.



6

6
Windtower in Doha, Qatar. Photo by Diego Delso.



7

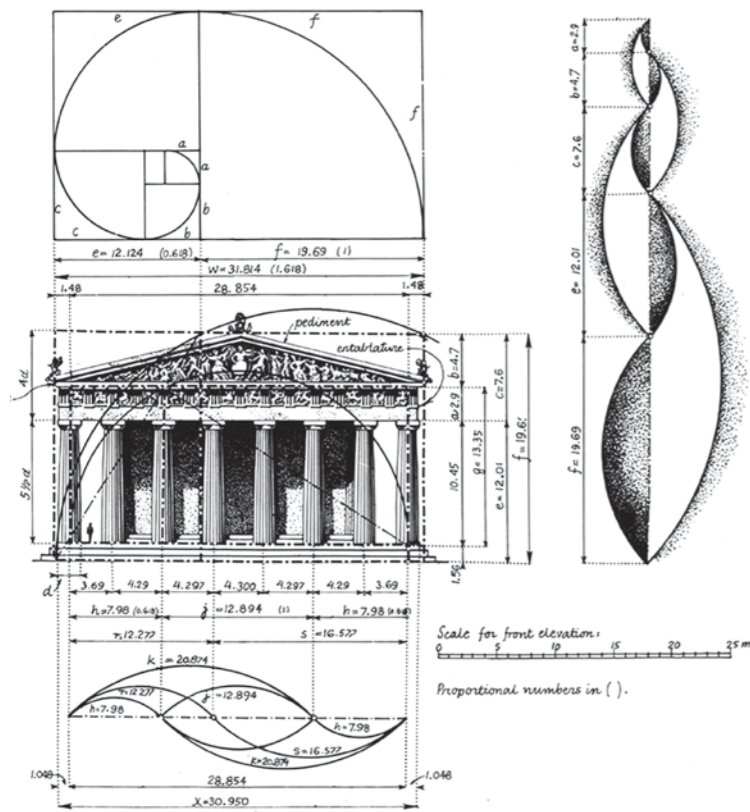
7
Reconstruction of Greek stoa. Photo by Christos Simatos.



8
Al-Fateh mosque, Bahrain.
Photo by Bahrain.com.

Order as Aesthetic

Greek statues and temples encode ratio, rhythm, and symmetry—they are the Pythagorean Theorem made visible. Gulf artistic systems crystallize order through geometry, pattern, and



9
Golden ratio in Greek architecture.



10
Bowl with Kufic calligraphy.
Photo by Brooklyn Museum.

Qur'anic calligraphy, where repetition becomes meditation. One tradition privileges measured ideals; the other translates revelation into the visual logic of line and curve. Yet both aim at order and balance. Epigraphic Greek stelae and Islamic calligraphy—though different in theology and form—share a conviction that text is image and a vessel of memory. In each case, beauty is inseparable from an ethics of proportion: how things should be rightly related.



11
Museum of the Future in Dubai, UAE. Photo by Visit Dubai.



12
The Calligraphy Statue by Sabah Arbilli, Doha, Qatar.
Photo by Islamic Arts Magazine.

Civic Space and Hospitality

In both regions, public life is of great importance. The Greek agora and theater shaped discourse and debate; the Gulf souq, majlis, and Friday mosque organized counsel, exchange, and communal time. For centuries, performance has been central in both cultures: choral drama in one, oral poetry and recitation in the other. Here, art is a civic medium, not a private luxury. A votive statue or honorific stele in a Greek polis taught citizens what



13
Courtyard at the Sheikh Zayed Mosque in Abu Dhabi, UAE.



14
Ancient theatre at Epidauros, Greece. Photo by Carole Raddato.

15
Reconstruction of a Greek peristyle.

16
Entrance to Nizwa Fort, Oman.



16



15

was esteemed, while a carved door, Qur'anic inscription, or geometric frieze in a Gulf mosque or merchant house did similar cultural work, binding community to shared values.

An attention to hospitality translates these values into spatial ethics. Greek domestic and civic settings choreograph arrival—a shaded approach, a cool court, a seat. Gulf houses and majlis formalize welcome through thresholds and seating hierarchies, with ritual offerings—water, coffee, bread—echoed in materials and motifs.

Contemporary Continuities and Technologies

In the present, both regions utilize historic culture to narrate identity. Greece highlights archaeological stewardship alongside a contemporary scene that converses with antiquity—a lineage of artists (including George Petrides) who quote ruins, rework fragments, or probe the politics of memory. Gulf nations have built cultural districts, biennials, and public-art programs, translating calligraphy, geometry, and oral histories into new monumental vocabularies. New commissions reprise ancient patronage with modern tools, like the public sculpture on display in hospitals, campuses, waterfronts, plazas, and transit hubs where daily life unfolds.

Toolsets have changed but the underlying ideals are familiar. Today's sculptors and architects experiment with scanning, parametric design, CNC, casting, and large-format 3D printing while maintaining the haptic intelligence of clay, plaster, or carving. In both cultures, technology serves human communication and meaning.



17



18



19

17
Sophia Al Maria (b. Qatar),
Black Friday, 2016. Photo by
Ron Amstutz, Whitney Museum
of American Art.

18
Thuraya Al-Baqsami (b. Kuwait),
Return to the Village, 1985.
Photo by the artist.

19
Installation by Dana Awartani
(b. Saudi Arabia), *Standing
by the Ruins*, 2019.



20
Head of Thalia II, 2022, Bronze
by George Petrides, Tiffany &
Co. Global Flagship, New York.

In Conclusion

To trace parallels is not to erase differences. Greek art keeps human anatomy at the center even as it stretches toward the divine; Gulf art often privileges geometry and pattern as pathways to transcendence. Greek art and Gulf art histories follow distinct theologies and civic traditions. Yet taken together they reveal a shared coastal imagination: civilizations that prize story, balance, and civic belonging—and render those values in durable form. The future of public art in both places lies where it always has: in spaces where people meet and stories circulate.

LEGACY AND RENEWAL: HEALING GENERATIONAL TRAUMA

GEORGE PETRIDES



47 George Petrides

You know by now that the Hellenic Heads are a series of six over-life-size heads that align six periods of Greek history with six members of my family (including me). These individuals represent four generations spanning more than a century: a grandmother who fled a burning city to land unwelcome in a new country; parents who came of age under the Nazi occupation of Greece and the ensuing civil war; a son (yours truly) who grew up in a household with these three individuals and absorbed some of the trauma they carried. Later, another individual, shaped by similar experiences in her own family, would join my family. Then, the fourth generation: a daughter for whom we all worked to create a new, easier life.

In psychological terms, generational trauma refers to the transmission of the psychological and emotional effects of extreme stress—war, displacement, oppression—from one generation to the next. This transmission can occur biologically, but more often it travels through silence, daily behavior, and what is considered normal in a household. Patterns that once served as survival tools—hypervigilance, emotional distance, strict control—can become burdens for descendants who inherit the fear without having lived the original threat.

This theme, as obvious as it may be to me now, was not obvious to me as I was making the six sculptures. Only well after they were on their way around the world did this become clear to me, and I started to see the making and presenting of the six Hellenic Heads as part of my own healing.

Across from the photography section of each Hellenic Head, I have some personal commentary regarding generational trauma and its heading as relates to that family member.

HISTORICAL
PERIOD

**CLASSICAL
GREECE**

510 BC – 323 BC

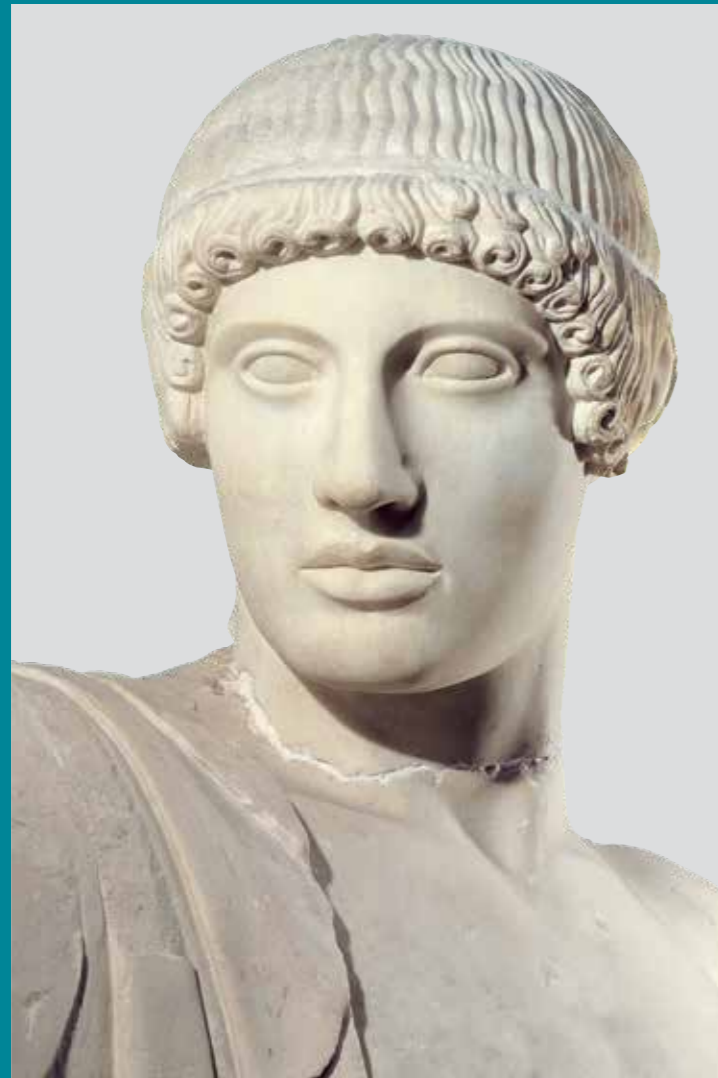
THALIA

FOUNDATION
OF WESTERN
CIVILIZATION

CLASSICAL GREECE

510 BC – 323 BC

50



1
Apollo from the west pediment of the Temple of Zeus at Olympia, ca. 460 BC. Archaeological Museum of Olympia, Greece. Source: Αρχαιολογία. Πελοπόννησος, Melissa Publishing House, Athens 2012.

51 Classical Greece

2
Marble relief of Athena ("Pensive Athena"), ca. 460 BC. Acropolis Museum, Athens, Greece.



As the birthplace of many of the pillars of Western civilization, classical Greece may be the period most familiar to history students of all levels. Though major historical events like the Peloponnesian Wars, the Spartan and Theban hegemonies and the expansion of Macedonia were constantly reshaping its borders, the rich culture of Classical Greece was forming and strengthening.

Its legacy in the form of politics, art, science, theater, literature, and philosophy extended far beyond its time period and region to influence the culture of the Roman Empire, and become the very foundations of modern civilization, specifically in the West. This legacy was particularly instrumental in shaping the European Renaissance and the generations that followed it: "The legacy of Greece was strongly felt by post-Renaissance European elite, who saw themselves as the spiritual heirs of Greece. Will Durant wrote in 1939 that "excepting machinery, there is hardly anything secular in our culture that does not come from Greece," and conversely "there is nothing in Greek civilization that doesn't illuminate our own."¹

1. Wikipedia contributors. (2023, October 23). Classical Greece. In *Wikipedia, The Free Encyclopedia*. Retrieved 14:40, November 15, 2023, from https://en.wikipedia.org/w/index.php?title=Classical_Greece&oldid=1181586495

We have some clues as to what life was like for Greek citizens during the Classical era: “In Athens, society was male-dominated—only men could be citizens and only upper-class males enjoyed a formal education. Women had few political rights and were expected to remain in the home and bear children. Fully one quarter of the population was made up of slaves, usually prisoners captured during the many clashes that extended Greek influence overseas. These slaves provided much of the manpower that fueled the burgeoning economy, working in shipyards, quarries, mines, and as domestic servants.

“Most homes were modest, windowless and wrapped around a courtyard. Furniture was rare. People spent the majority of the day out of doors enjoying the mild Mediterranean climate. The Greek diet was also modest, based largely on wine and bread. A typical day would start with bread dipped in wine, the same for lunch and a dinner of wine, fruits, vegetables and fish. Consumption of meat was reserved for special occasions such as religious holidays.”²

The women of Classical Greece had few rights compared to those of their male counterparts; for example, they could not vote or inherit land, and were thus largely relegated to the domestic sphere. And yet, despite the social restraints, there were a number of important female goddesses (Demeter, Artemis, Persephone, etc.) the likes of which were never available to Christian women. In particular, Athena, goddess of wisdom and warfare, is one of the most powerful figures in Greek mythology: “The Parthenon on the Athenian Acropolis is dedicated to her, along with numerous other temples and monuments... She was also a warrior goddess, and was believed to lead soldiers into battle as Athena Promachos. Her main festival in Athens was the Panathenaia, which was the most important festival on the Athenian calendar.”³



3
Marble grave stele of a little girl, ca. 450–440 BC. The Metropolitan Museum of Art (Fletcher Fund, 1927), New York.

2. “Everyday Life in Ancient Greece, 4th Century BC.” (2001). In *EyeWitness to History*. Retrieved November 15, 2023, from www.eyewitnesshistory.com.

3. Wikipedia contributors. (2023, November 11). Athena. In *Wikipedia, The Free Encyclopedia*. Retrieved 15:34, November 15, 2023, from <https://en.wikipedia.org/w/index.php?title=Athena&oldid=1184642707>



4
West Frieze IX of Parthenon, end of the 5th c. BC. Acropolis Museum, Athens. Source: Η ζωφόρος του Παρθενώνα, Melissa Publishing House, Athens 2004. Photo by Socrates Mavromatis.



5
North Frieze VI of Parthenon, end of the 5th c. BC. Acropolis Museum, Athens. Source: Αρχαιολογία. Εύβοια και Στερεά Ελλάδα, Melissa Publishing House, Athens 2008. Photo by Socrates Mavromatis.

In the context of the art, architecture, and culture of Ancient Greece, the Classical period covers most of the 5th and 4th centuries BC (the most common dates being the fall of the last Athenian tyrant in 510 BC to the death of Alexander the Great in 323 BC). The Classical period in this sense follows the Greek Dark Ages and Archaic period and is in turn succeeded by the Hellenistic period.

As for sculpture during this time, the Classical Period brought about “a revolution in Greek statuary, usually associated with the introduction of democracy and the end of the aristocratic culture...The Classical period saw changes in the style and function of sculpture. Poses became more naturalistic (see the Charioteer of Delphi for an example of the transition to more naturalistic sculpture), and the technical skill of Greek sculptors in depicting the human form in a variety of poses greatly increased. From about 500 BC statues began to depict real people. The statues of Harmodius and Aristogeiton set up in Athens to mark the overthrow of the tyranny were said to be the first public monuments to actual people...

“In the Classical period for the first time we know the names of individual sculptors. Phidias oversaw the design and building of the Parthenon. Praxiteles made the female nude respectable for the first time in the Late Classical period (mid-4th century): his Aphrodite of Knidos, which survives in copies, was said by Pliny to be the greatest statue in the world.”⁴

Another renowned sculptor of the time was Polykleitos of Argos, who was “particularly famous for formulating a system of proportions that achieved this artistic effect and allowed others to reproduce it. His treatise, the Canon, is now lost, but one of his most important sculptural works, the Diadoumenos, survives in numerous ancient marble copies of the bronze original. Bronze, valued for its tensile strength and lustrous beauty, became the preferred medium for freestanding statuary, although very few bronze originals of the fifth century BC survive. What we know of these famous sculptures comes primarily from ancient literature and later Roman copies in marble.”⁵

4. Wikipedia contributors. (2022, July 19). Ancient Greek art. In *Wikipedia, The Free Encyclopedia*. Retrieved 16:04, July 20, 2022, from https://en.wikipedia.org/w/index.php?title=Ancient_Greek_art&oldid=1099177658

5. Hemingway, Colette, and Seán Hemingway. (January 2008) “The Art of Classical



6
Funerary stele of Hegeso,
ca. 410–400 BC. National
Archaeological Museum,
Athens, Greece.



7
Caryatid, from the Erechtheion,
ca. 420–415 BC. Acropolis
Museum, Athens, Greece.



8
Bronze statue of a charioteer (the “Charioteer of Delphi”), from the Sanctuary of Apollo at Delphi, ca. 478–474 BC. Archaeological Museum of Delphi, Greece. Source: Αρχαιολογία. Εύβοια και Στερεά Ελλάδα, Melissa Publishing House, Athens 2008. Photo by Ilias Iliadis.

9
The cylix of Apollo, ca. 480–470 BC. Archaeological Museum of Delphi, Greece. Photo by Christos Simatos.



10
Attic red figure vase of the Polygnotos Workshop. The poet Sappho is depicted sitting reciting a poem to her friends, one of whom holds a lyre, ca. 440–430 BC. National Archaeological Museum, Athens, Greece.



The Muses

A group of goddesses that have had lasting cultural impact are the Muses. The Muses or “nine sisters” were the goddesses of literature, science, and the arts. Usually presented as the daughters of Zeus, they were thought to have allowed people to forget their pain. They played an important role in artistic life, but also in civic life: “When Pythagoras arrived at Croton, his first advice to the Crotoniates was to build a shrine to the Muses at the center of the city, to promote civic harmony and learning.”⁶

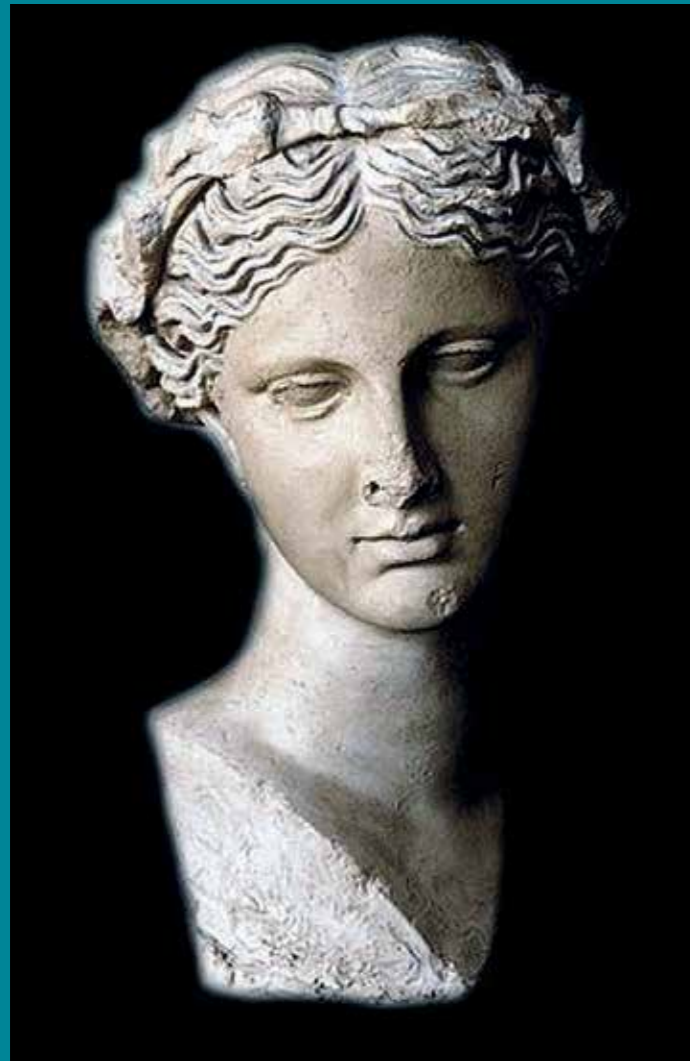
Thalia was one of the two muses of the Greek theater. Her name means “flourishing,” perhaps because her songs were thought to sound new even as they aged.

The Muses were often portrayed in all manner of artworks, from literature to sculpture. “Ancient authors and some later authors and artists invoke Muses when writing poetry, hymns or epic history.”⁷ They were so prevalent in works of art that they have become embedded in the very idea of art and creativity; the word *muse* has come to represent an artist’s inspiration, and it is the root of the word *museum*.

Greece (ca. 480–323 B.C.).— In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/tacg/hd_tacg.htm
6. Wikipedia contributors. (2023, November 9). Muses. In *Wikipedia, The Free Encyclopedia*. Retrieved 15:53, November 15, 2023, from <https://en.wikipedia.org/w/index.php?title=Muses&oldid=1184310119>
7. Wikipedia contributors. (2023, November 9). Muses. In *Wikipedia, The Free Encyclopedia*. Retrieved 15:53, November 15, 2023, from <https://en.wikipedia.org/w/index.php?title=Muses&oldid=1184310119>

SCULPTURAL PRECEDENT

58



11
*Thalia, The Muse of Comedy
and Pastoral Poetry*, Roman
copy of Greek original of
Classical Period. Vatican
Museums, Rome.

59

Classical Greece

For this first period, the Classical Greek period, I selected as sculptural precedent a piece that I had fallen in love with in Rome when I saw it at the Vatican Museums. This sculpture, *Thalia, Muse of Comedy*, was recovered from an excavated Roman villa near Tivoli and probably dates from the 2nd century. It resembles Greek models of the late fourth to early third century BCE, reminding us of Roman dependence on Greek originals. Many of the Greek originals have been lost and we now appreciate them through Roman period copies, such as this.

The sculpture depicts Thalia, the eighth born of the nine Muses. The villa where the sculpture was excavated in 1775 was initially thought to have belonged to Cassius, the foremost instigator of the murder of Julius Caesar, though this assessment has been more recently disputed. Thalia is typically portrayed in art as “a young woman with a joyous air, crowned with ivy, wearing boots and holding a comic mask in her hand. Many of her statues also hold a bugle and a trumpet (both used to support the actors’ voices in ancient comedy), or occasionally a shepherd’s staff or a wreath of ivy.”⁸

I was inspired by the beauty and mood of this piece, and the details of the crown and hair which stood in contrast to the more simply defined face. As I started to make a version of it in my studio, without my intention or knowledge of it occurring, my sculpture took on the characteristics of my mother, specifically as a woman around twenty years of age from a black and white photograph taken in Athens in a garden, sitting and talking with a cousin. As I kept working on the piece, the only thing that remained of the Vatican *Thalia* was the crown and hairstyle; the features had changed to resemble my mother from that time and place.

8. Wikipedia contributors. (2022, June 7). Thalia (Muse). In *Wikipedia, The Free Encyclopedia*. Retrieved 17:32, July 24, 2022, from [https://en.wikipedia.org/w/index.php?title=Thalia_\(Muse\)&oldid=1092041177](https://en.wikipedia.org/w/index.php?title=Thalia_(Muse)&oldid=1092041177)

HELLENIC HEAD

THALIA

FOUNDATION OF WESTERN CIVILIZATION

60

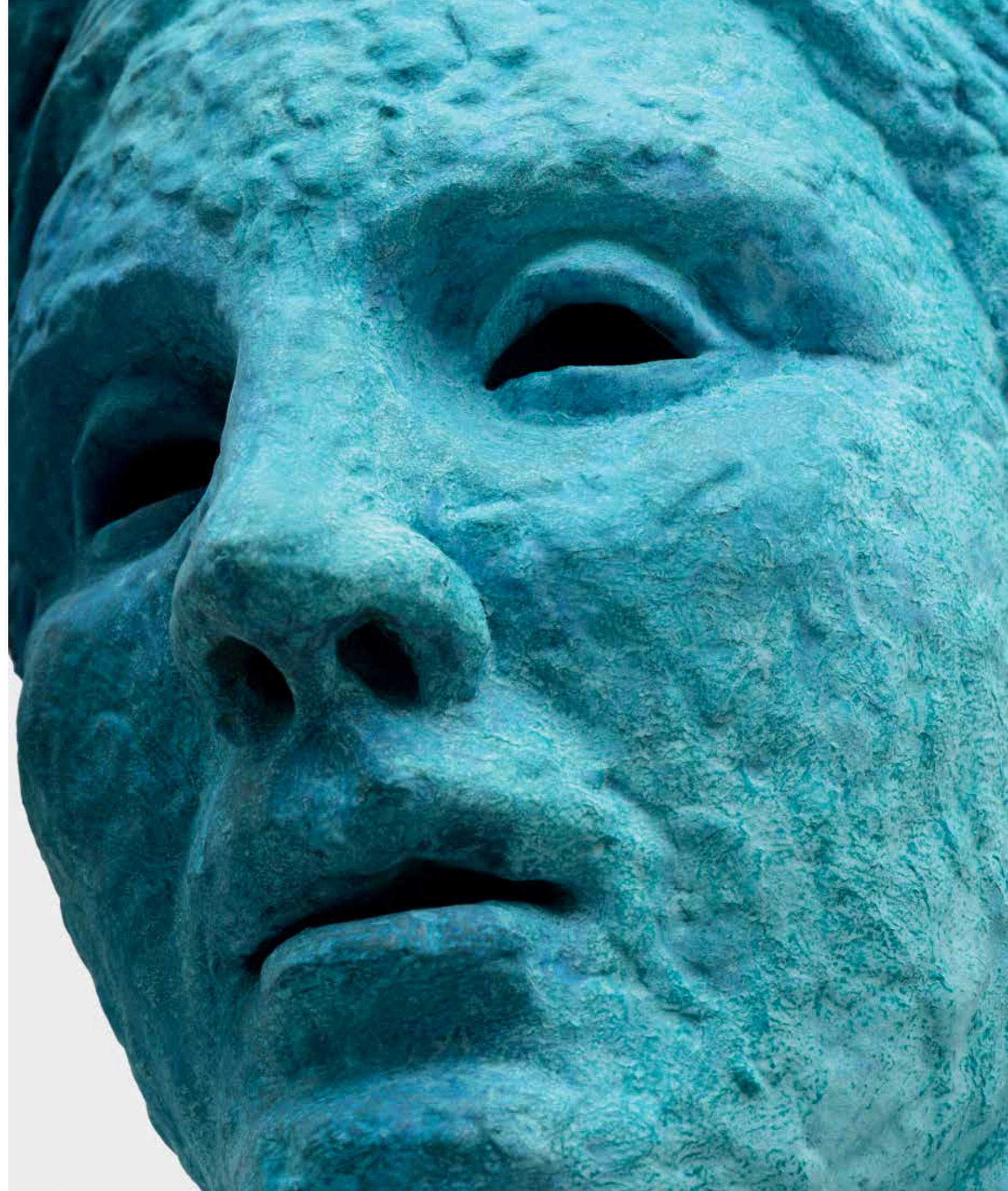
Historical Period	Classical Greece (510 BC – 323 BC)
Sculpture Completed	2024, version III
Sculpture Medium	Mixed media (body 3D-printed using recycled PETG, epoxy clay, ground metal applied with resin/catalyst, pigments, acids, topcoat)
Sculpture Dimensions	86 cm height x 55 cm diameter 33.9 inch height x 21.7 inch diameter
Model	Panayota Papaioannou (maiden name)
Petrides' relationship	Mother from B/W photos around 18 years old, Piraeus, Greece
Petrides seeks to convey	Inspiration, thoughtfulness, classical beauty
Sculptural Precedent	<i>Thalia Muse of Comedy</i> Roman copy of Greek original of Classical Period
Precedent Work Held By	Vatican Museums, Rome

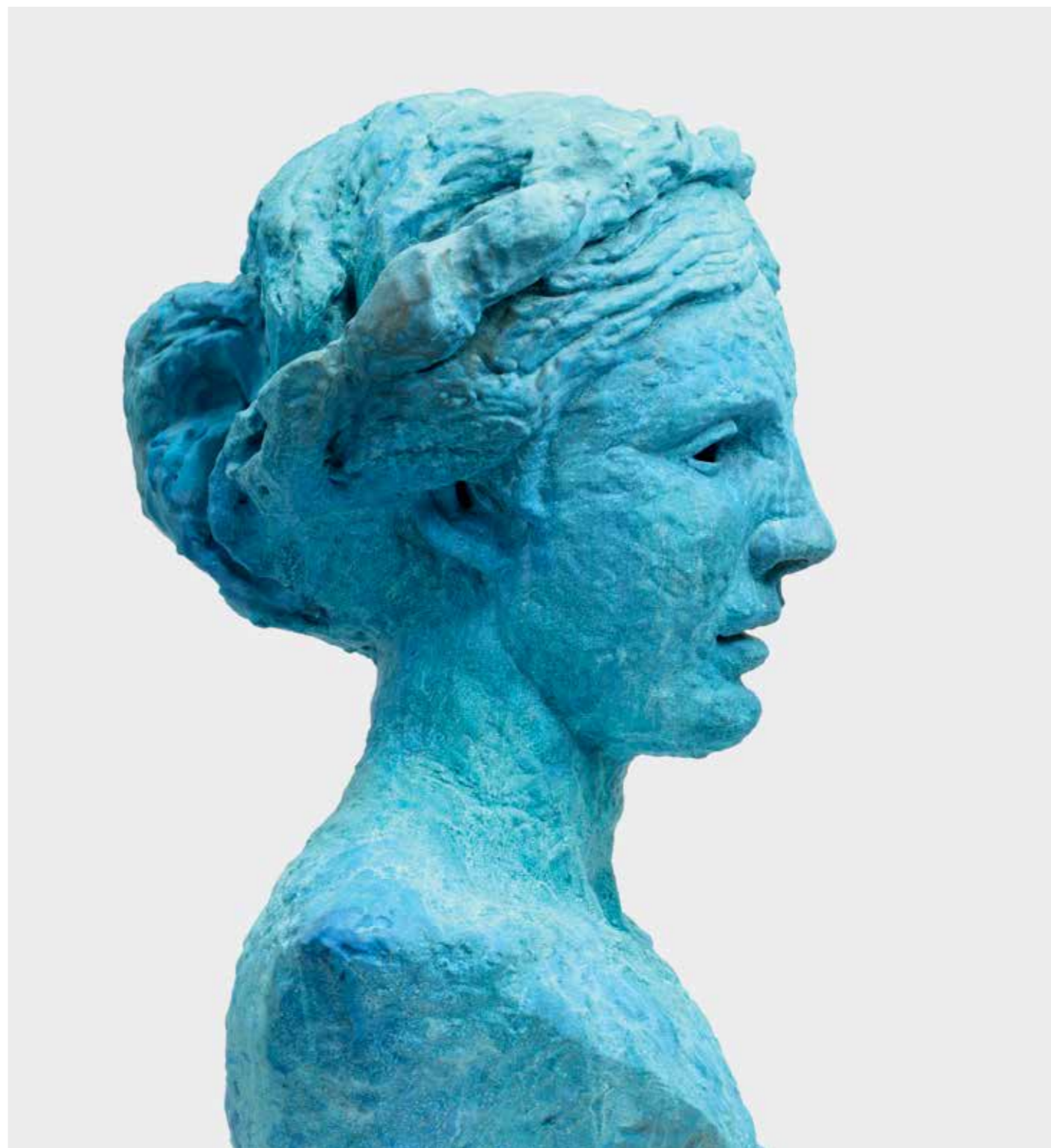
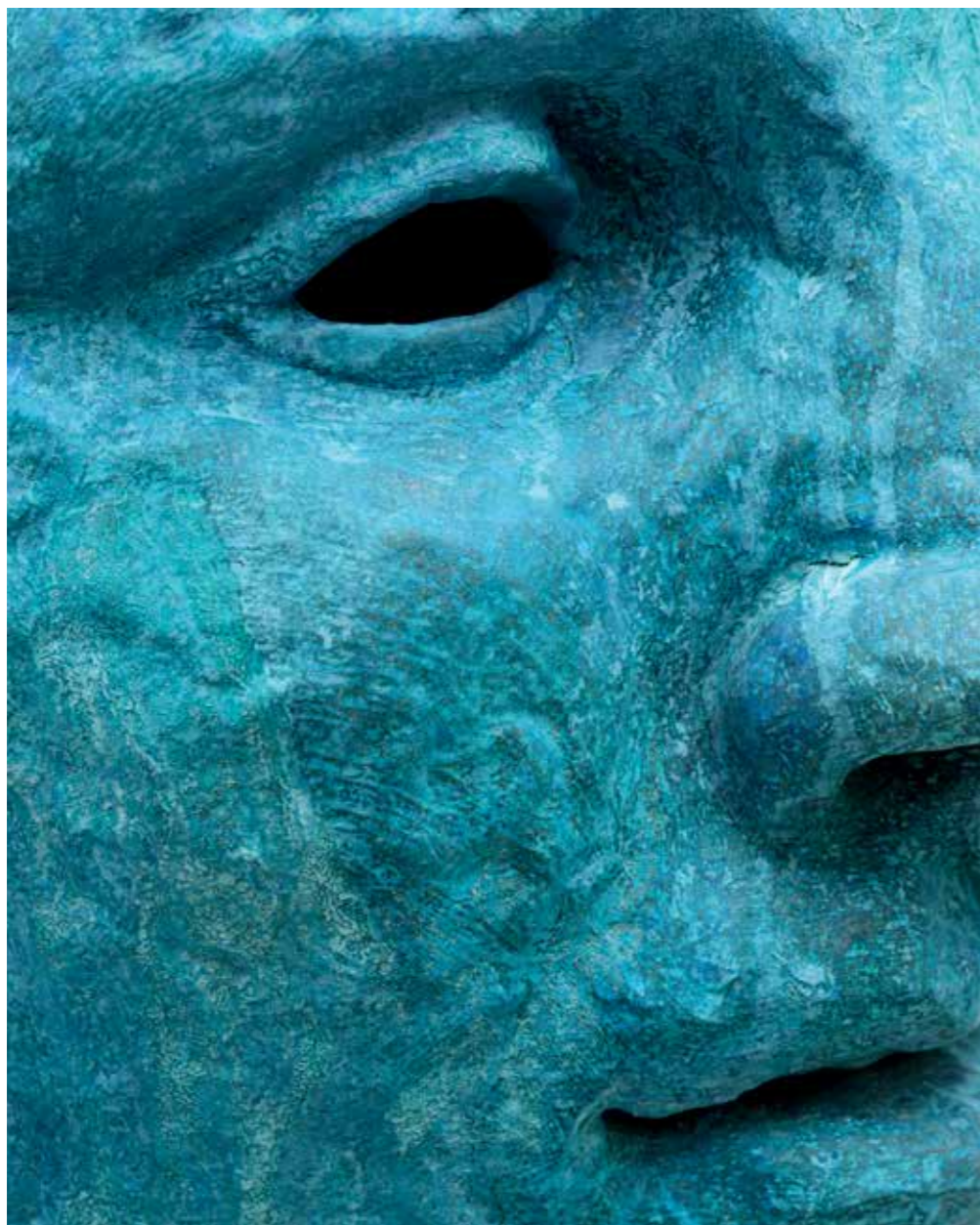


"As described in the Clay to Code to Bronze essay, the sculpture Thalia is inspired by my mother as a young woman around 1950, based on a black- and- white photograph shown there. She was a teenager in the decade of the 1940s in Greece, when the country was overwhelmed by two wars: the Nazi occupation and the ensuing Greek Civil War, ending in 1949. What that must have been like for her and for my father, who was a year older, is inconceivable. There was scarcity of food and a constant threat of violence. As she grew up, she must have carried both her mother's refugee past and her own wartime childhood wounds. Again, as a sensitive child, I absorbed lessons in habits, worries, and unspoken rules.

As to the sculpture, I hope that Thalia captures some of the likeness but, more importantly, the emotion of the black- and- white photograph. I see the expression as serious and thoughtful, perhaps guarded.

There are many variations of Thalia around the world, in as many as seven countries. Something about her thoughtful beauty touches people."







HISTORICAL
PERIOD

**BYZANTINE
EMPIRE**

330 – 1453

ARCHON
ESTABLISHING
CHRISTIANITY

BYZANTINE EMPIRE

330 – 1453

70



1

71 Byzantine Empire

1
Hagia Eirene, first church commissioned by Constantine in Constantinople.

2
Hagios Demetrios, is Thessaloniki's most important church. Devoted to the patron saint of the city, the five-aisled basilica was built in 629–634 on the site of an older church dating to the 4th c.

The Byzantine Empire lasted for over 1,100 years from 330 to 1453. The Byzantine Empire was the continuation of the Roman Empire in its Eastern regions after the fall of that empire. The moment of its greatest extent and strength was in the early days. However, it survived in some form until the fall of the capital city, Constantinople, currently called Istanbul, to the Ottoman Empire in 1453. Though its citizens referred to themselves as Romans, it was heavily influenced by Greek culture and Greek, rather than Latin, was the official language.

The land on which modern Greece stands was an essential component of the Byzantine Empire: "Greece remained part of



2



3

3
Marble portrait bust of a woman with a scroll, late 4th – early 5th c. The Metropolitan Museum of Art, New York.



4

4
Early byzantine shell cross.



5

5
The Antioch chalice, ca. 500–550. The Metropolitan Museum of Art, New York.



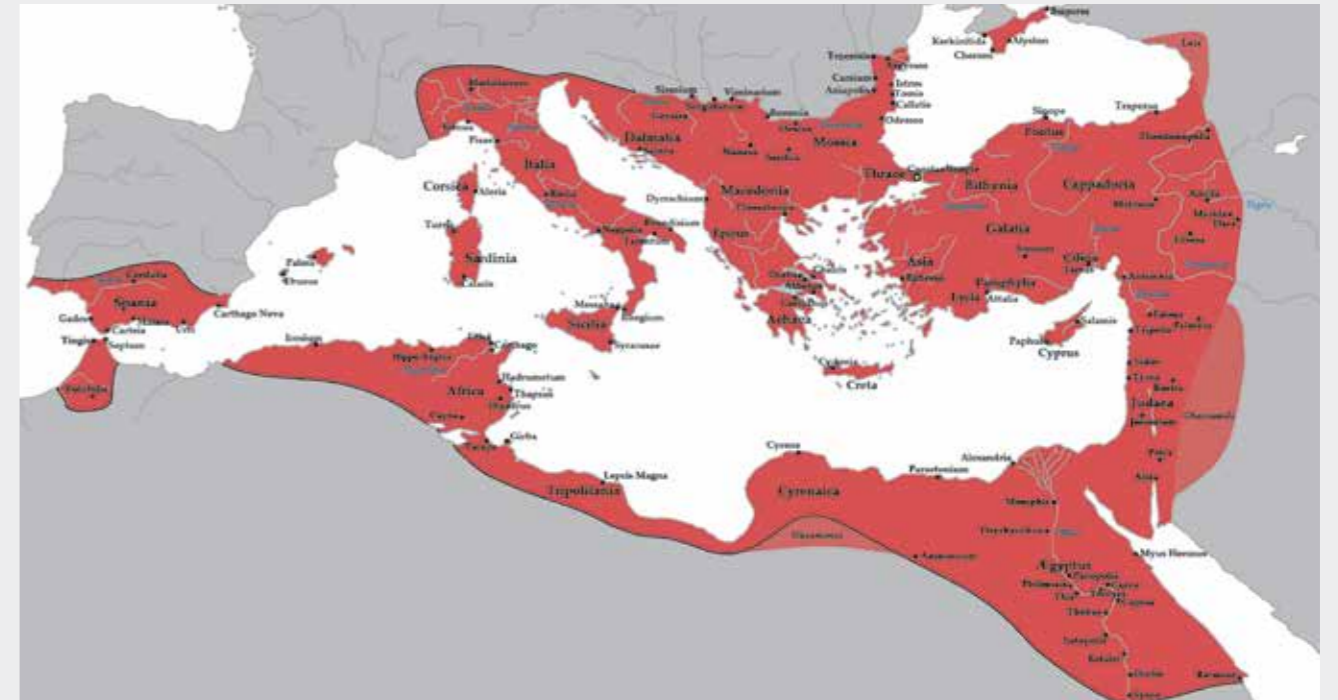
6

6
The Attarouthi Treasure - Chalice, Byzantine silver cup, ca. 500–650. The Metropolitan Museum of Art, New York.



7

7
Terracotta oil lamp, 4th–5th c.



8
The Byzantine empire in 555 under Justinian the Great, at its greatest extent since the fall of the Western Roman Empire (its vassals in pink).

the relatively unified eastern half of the empire. Contrary to outdated visions of late antiquity, the Greek peninsula was most likely one of the most prosperous regions of the Roman and later the Eastern Roman/Byzantine Empire. Older scenarios of poverty, depopulation, barbarian destruction and civil decay have been revised in light of recent archaeological discoveries... This view of extreme prosperity is widely accepted today, and it is assumed between the 4th and 7th centuries, Greece may have been one of the most economically active regions in the eastern Mediterranean. Following the loss of Alexandria and Antioch to the Arabs, Thessaloniki became the Byzantine Empire's second largest city, called the *co-regent*, second only to Constantinople.”¹

Art of the Byzantine era is markedly different from that of ancient Greece: “Surviving Byzantine art is mostly religious and with exceptions at certain periods is highly conventionalised, following traditional models that translate carefully controlled church theology into artistic terms. Painting in fresco, illuminated manuscripts and on wood panel and, especially in earlier periods, mosaic were the main media, and figurative sculpture very rare except for small carved ivories. Manuscript painting

1. Wikipedia contributors. (2023, May 11). Byzantine Greece. In *Wikipedia, The Free Encyclopedia*. Retrieved 16:33, November 15, 2023, from https://en.wikipedia.org/w/index.php?title=Byzantine_Greece&oldid=1154269983



9
The presentation in the Temple,
 Byzantine painter (15th c.).
 The Metropolitan Museum
 of Art, New York.

preserved to the end some of the classical realist tradition that was missing in larger works. Byzantine art was highly prestigious and sought-after in Western Europe, where it maintained a continuous influence on medieval art until near the end of the period. This was especially so in Italy, where Byzantine styles persisted in modified form through the 12th century, and became formative influences on Italian Renaissance art. But few incoming influences affected the Byzantine style. With the expansion of the Eastern Orthodox church, Byzantine forms and styles spread throughout the Orthodox world and beyond.

“Influences from Byzantine architecture, particularly in religious buildings, can be found in diverse regions from Egypt and Arabia to Russia and Romania. Byzantine architecture is known for the use of domes, and pendentive architecture was invented in the Byzantine Empire. It also often featured marble columns, coffered ceilings and sumptuous decoration, including the extensive use of mosaics with golden backgrounds. The building material used by Byzantine architects was no longer marble, which was very appreciated by the Ancient Greeks. They used mostly stone and brick, and also thin alabaster sheets for windows.”²

2. Wikipedia contributors. (2023, November 15). Byzantine Empire. In *Wikipedia, The Free Encyclopedia*. Retrieved 16:37, November 15, 2023, from https://en.wikipedia.org/w/index.php?title=Byzantine_Empire&oldid=1185253001



10
Constantine the Great,
 mosaic in Hagia Sophia,
 Istanbul (detail).

Constantine the Great

The reign of Constantine the Great marks the beginning of the Byzantine Empire and a major turning point in the history of the empire.

From Wikipedia: “Upon his ascension to emperor, Constantine enacted numerous reforms to strengthen the empire. He restructured the government, separating civil and military authorities. To combat inflation, he introduced the solidus, a new gold coin that became the standard for Byzantine and European currencies for more than a thousand years. The Roman army was reorganized to consist of mobile units (comitatenses) and garrison troops (limitanei), which were capable of countering internal threats and barbarian invasions. Constantine pursued successful campaigns against the tribes on the Roman frontiers—such as the Franks, the Alamanni, the Goths and the Sarmatians—and resettled territories abandoned by his predecessors during the Crisis of the Third Century with citizens of Roman culture.”³

3. Wikipedia contributors. (2023, November 13). Constantine the Great. In *Wikipedia, The Free Encyclopedia*. Retrieved 16:47, November 15, 2023, from https://en.wikipedia.org/w/index.php?title=Constantine_the_Great&oldid=1184998659



Though he remains a controversial figure, Constantine has often been lauded for these achievements, both before and after his death: "During Constantine's lifetime, Praxagoras of Athens and Libanius, pagan authors, showered Constantine with praise, presenting him as a paragon of virtue...During the Middle Ages, European and Near-East Byzantine writers presented Constantine as an ideal ruler, the standard against which any king or emperor could be measured."⁴

Perhaps his most lasting legacy is that Constantine legalized Christianity and removed the penalties under which many Christians had been previously martyred. "According to Christian writers, Constantine was over 40 when he finally declared himself a Christian, making it clear that he owed his successes to the protection of the Christian High God alone. Despite these declarations of being a Christian, he waited to be baptized on his deathbed, believing that the baptism would release him of any sins he committed in the course of carrying out his policies while emperor. He supported the Church financially, built basilicas, granted privileges to clergy (such as exemption from certain taxes), promoted Christians to high office, and returned property confiscated during the long period of persecution. His most famous building projects include the Church of the Holy

4. Wikipedia contributors. (2023, November 13). Constantine the Great. In *Wikipedia, The Free Encyclopedia*. Retrieved 16:47, November 15, 2023, from https://en.wikipedia.org/w/index.php?title=Constantine_the_Great&oldid=1184998659

11
Constantine's vision and the Battle of the Milvian Bridge in a 9th c. Byzantine manuscript.



13
Statue of Helena, mother of Roman Emperor Constantine the Great. Capitoline Museums, Rome.



12
A gold multiple of "Unconquered Constantine" with Sol Invictus, struck in 313.

Sepulchre and Old St. Peter's Basilica. In constructing the Old St. Peter's Basilica, Constantine went to great lengths to erect the basilica on top of St. Peter's resting place, so much so that it even affected the design of the basilica, including the challenge of erecting it on the hill where St. Peter rested, making its complete construction time over 30 years from the date Constantine ordered it to be built."⁵

Christianity was preached on the Greek peninsula in the first century (by Saint Paul and others), but it was not until the era of Constantine that Christianity spread rapidly throughout what is now modern-day Greece. Under Constantine, Christianity evolved from being a fringe sect to being the central religion of the empire, and Eastern Orthodoxy is still by far the dominant religion of Greece. Up to 90% of Greek citizens identify as Christian, and the church is a major force in the cultural landscape, seen in traditions like holidays and name days. Salaries of Orthodox clergy are paid for by the state.

Though contemporary historians debate how Constantine individually felt about Christianity over the course of his life, the medieval Christian church held him up as an example of extreme virtue, and even today, the Eastern Orthodox Church considers Constantine a saint and an equal of the apostles.

5. Wikipedia contributors. (2023, November 13). Constantine the Great. In *Wikipedia, The Free Encyclopedia*. Retrieved 16:47, November 15, 2023, from https://en.wikipedia.org/w/index.php?title=Constantine_the_Great&oldid=1184998659

SCULPTURAL PRECEDENT

78



14
Marble portrait head of the Emperor Constantine, (ca. 325–370). The Metropolitan Museum of Art, New York.

15
Colossal head of Constantine the Great (ca. 313–324). Capitoline Museums, Rome.



15

79

Byzantine Empire

For the Byzantine Empire, I found two heads, colossal heads of Constantine. The first of the heads is from the Colossus of Constantine, the surviving fragments of which are now housed by the Capitoline Museums in Rome. The remaining pieces were carved from white marble, while the rest of the body was made of brick and wood and possibly gilded, which was subsequently pillaged. According to Michael Grant: “Here was the man at whose court...writers felt it appropriate to speak of the ‘Divine Face’ and ‘Sacred Countenance’. The sculptor has conceived this countenance as a holy mask, an overpowering cult object resembling, though on a far greater scale, the icons of future Byzantium: an idol animated with the divine presence, and with the power to repel the demons lurking in pagan images.”⁶ The fragments include two different right hands, and according to Wikipedia, it is thought “that the statue was re-worked at some time late in Constantine’s reign and a hand holding a sceptre was replaced by a hand holding a Christian symbol.”⁷ The 8-foot tall head was perhaps meant to convey the other-worldly nature of the Emperor, notable in its enormous eyes which gaze toward eternity from the more typically rendered stiff face.

Another, marble head is held by the Metropolitan Museum in New York, and probably also originated in Rome. According to the Met website, “the long face, neatly arranged hairstyle, and the clean-shaven appearance of this portrait head are a deliberate attempt to evoke memories of earlier rulers such as Trajan, who in the later third and fourth centuries was seen as an ideal example of a Roman emperor. Certainly, by the time that the head was set up, as part of either a bust or, more probably, an over life-sized statue, Constantine had adopted an official image that was intended to set him apart from his immediate predecessors.”⁸ As I worked on my version of the sculpture, I found that it took on characteristics of my father. The name, Archon, could be said to be a leader or a noble person and that is how I think of my father’s character. Sadly, he passed away in 2017, but I’ve captured, I think, some of his qualities in this work.

6. Grant, Michael (1970), *The Roman Forum*, London: Weidenfeld & Nicolson; Photos by Werner Forman, p. 161.

7. Wikipedia contributors. (2022, July 21). Colossus of Constantine. In *Wikipedia, The Free Encyclopedia*. Retrieved 18:07, July 24, 2022, from https://en.wikipedia.org/w/index.php?title=Colossus_of_Constantine&oldid=1099616216

8. Retrieved July 24, 2022, from www.metmuseum.org.

HELLENIC HEAD

ARCHON

ESTABLISHING CHRISTIANITY

80

Historical Period	Byzantine Empire (330–1453)
Sculpture Completed	2024, version II
Sculpture Medium	Mixed media (body 3D-printed using recycled PETG, epoxy clay, ground metal applied with resin/catalyst, pigments, acids, topcoat)
Sculpture Dimensions	89 cm height x 60 cm diameter 35.2 inch height x 23.6 inch diameter
Model	Capt. Christos Petrides
Petrides' relationship	Father from photos as sea captain, around age 40
Petrides seeks to convey	Leadership, clear vision ahead
Sculptural Precedent	Colossal head of Constantine the Great (313–324)
Precedent Work Held By	Capitoline Museums, Rome The Metropolitan Museum of Art, New York

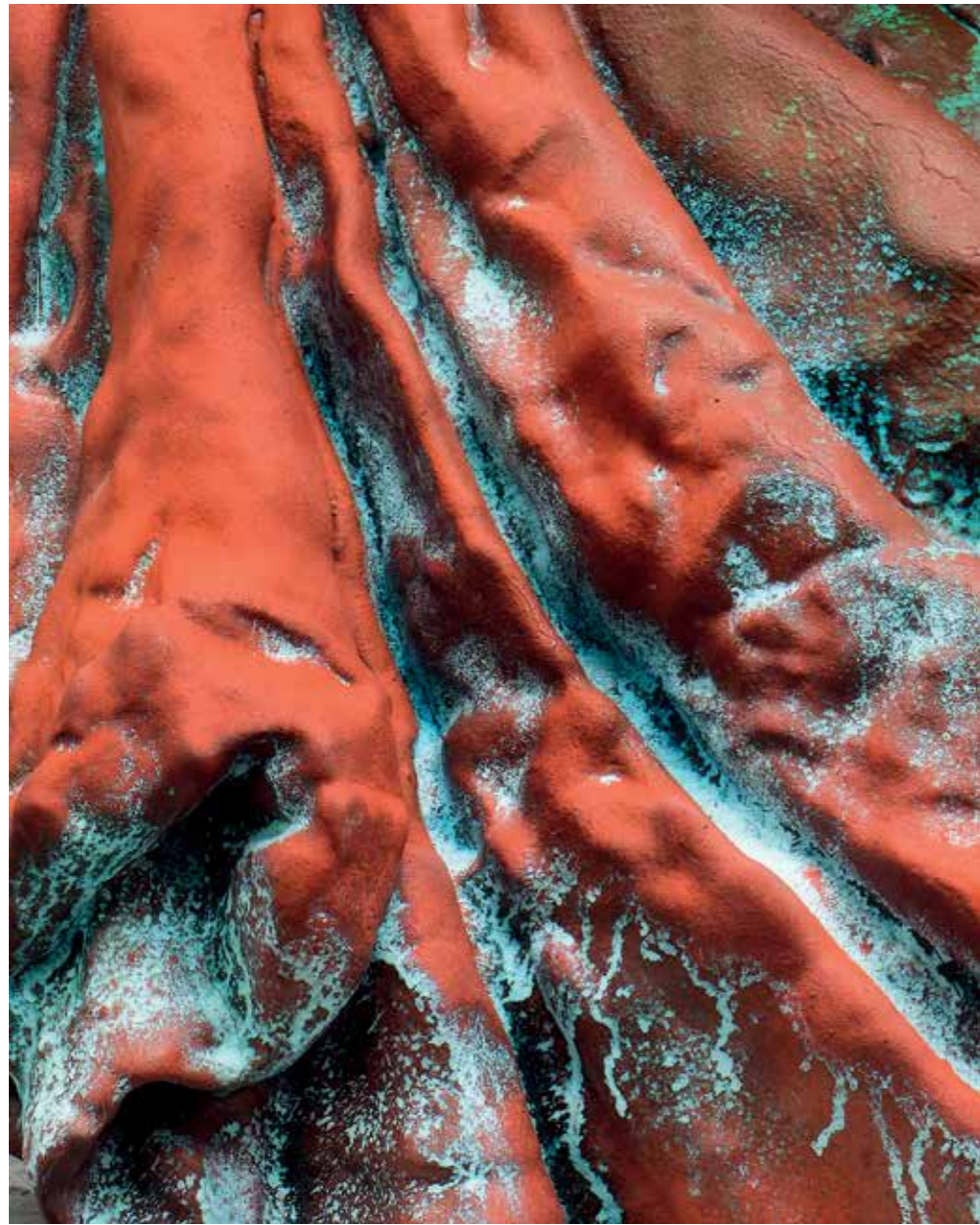




"Archon is inspired by my father, a sea captain—a figure of leadership, clear vision, decision-making. As described above, his childhood was marked by scarcity and threat, and his adult conviction that survival depends on keeping one's eyes open and prioritizing his family's safety. These values were passed on to me, with little tolerance for self-indulgence: there were high expectations in every respect.

As to the sculpture: the word 'archon' means 'ruler' or 'leader,' and the sculpture reflects that: a heavy brow and concentrated gaze, occasionally austere. Archon shows another way trauma travels.

Archon, like Thalia, has spawned variations that have found their way to many cities around the world. The largest one is the monumental Constantine Regarding the Cross, in Southampton, NY."





HISTORICAL
PERIOD

**GREEK WAR OF
INDEPENDENCE**

1820s

HEROINES

FEMALE
LEADERSHIP

GREEK WAR OF INDEPENDENCE

1820s

90



1

91 Greek War of Independence



2

The Greek War of Independence, known to 19th century Greeks simply as “the Struggle,” was a war of independence by Greek revolutionaries against the Ottoman Empire. Greece had been under Ottoman control for close to four centuries, since the fall of Constantinople, and all previous attempts at independence were unsuccessful.

According to Wikipedia, “in 1814, a secret organization called Filiki Eteria (Society of Friends) was founded with the aim of liberating Greece, encouraged by the revolutionary fervor gripping Europe in that period. The Filiki Eteria planned to launch revolts in the Peloponnese, the Danubian Principalities, and Constantinople itself...The first revolt began on 6 March/21 February 1821 in the Danubian Principalities, but it was soon put down by the Ottomans. The events in the north urged the Greeks in the Peloponnese (Morea) into action and on 17 March 1821, the Maniots were first to declare war. In September 1821, the Greeks under the leadership of Theodoros Kolokotronis captured Tripolitsa. Revolts in Crete, Macedonia, and Central Greece broke out, but were eventually suppressed. Meanwhile, makeshift Greek fleets achieved success against the Ottoman navy in the Aegean Sea and prevented Ottoman reinforcements from arriving by sea.

“Tensions soon developed among different Greek factions, leading to two consecutive civil wars. The Ottoman Sultan called in his vassal Muhammad Ali of Egypt, who agreed to send his son Ibrahim Pasha to Greece with an army to suppress the

1
The Naval Battle of Navarino, oil painting on canvas. Copy of the painting by Louis Ambroise Garneray (France, 1827). National Historical Museum, Athens, Greece.

2
Greece Expressing Gratitude, oil painting by Theodoros Vryzakis, 1858. National Gallery - Alexandros Soutsos Museum, Greece.



3
Statue of Theodoros Kolokotronis by Lazaros Sochos, 1902.

revolt in return for territorial gains. Ibrahim landed in the Peloponnese in February 1825 and brought most of the peninsula under Egyptian control by the end of that year. The town of Missolonghi fell in April 1826 after a year-long siege by the Turks. Despite a failed invasion of Mani, Athens also fell and the revolution looked all but lost.

“At that point, the three Great powers—Russia, Britain, and France—decided to intervene, sending their naval squadrons to Greece in 1827. Following news that the combined Ottoman–Egyptian fleet was going to attack the island of Hydra, the allied European fleets intercepted the Ottoman navy at Navarino. After a tense week-long standoff, the Battle of Navarino led to the destruction of the Ottoman–Egyptian fleet and turned the tide in favor of the revolutionaries.

“The final major engagement of the war was the Battle of Petra in 1829, which occurred north of Attica. Greek forces under Demetrius Ypsilantis, for the first time trained to fight as a regular European army rather than as guerrilla bands, advanced against Aslan Bey’s forces and defeated them. The Turks surrendered all lands from Livadeia to the Spercheios River in exchange for safe passage out of Central Greece.”¹

The war, which raged for nine years, ultimately led to the formation of modern Greece, and the victory is celebrated by Greeks around the world as Independence Day on March 25.

1. Wikipedia contributors. (2023, November 15). Greek War of Independence. In *Wikipedia, The Free Encyclopedia*. Retrieved 13:32, November 19, 2023, from https://en.wikipedia.org/w/index.php?title=Greek_War_of_Independence&oldid=1185236634



4
Seal of Philiki Etaireia.

5
Bishop Germanos of Patra raises the flag of revolution at the Monastery of Hagia Lavra, near Kalavryta.

6
Greece on the ruins of Missolonghi, oil painting by Eugène Delacroix, 1826. Musée des Beaux-Arts de Bordeaux, France.



5

The establishment of the Greek state would have vast implications: “The outcome of the Greek Revolution was the pivotal point on which the whole geopolitical map of Europe tilted, away from the 18th-century model of multi-ethnic, autocratically ruled empires and towards the 20th century model of the self-determination of nation-states.”² This trend would continue throughout the 20th century, including the formation of the United Nations. Historian Mark Mazower would call it “Europe’s first successful national revolution, ultimately forcing kings and diplomats to change their entire approach to the management of the European peace.”³

Female Leaders in “The Struggle”

I was fascinated by three women who had leadership roles in the Greek revolution. These women were not merely figureheads, but active participants on the frontlines.

Laskarina Bouboulina was a Greek naval commander, and perhaps the most well-known of the war heroines. Her childhood might hold some explanation of why she would one day become a force for Greek Independence: “Bouboulina was born

2. Beaton, Roderick. (January 2021.) “The significance of the 1821 Revolution for Greece and the World.” In *Ekathimerini*. Retrieved December 6, 2023 from <https://www.ekathimerini.com/culture/261016/the-significance-of-the-1821-revolution-for-greece-and-the-world/>.

3. Mazower, M. (2021). *The Greek Revolution: 1821 and the Making of Modern Europe*. Allen Lane.

in 1771 in Constantinople...She was the daughter of Stavrianos Pinotsis, a captain from Hydra island...The Ottomans had imprisoned Pinotsis for his part in the failed Orlov revolt of 1769–1770 against the Ottoman rule shortly after the birth of his daughter. Her father died soon afterward and the mother and child returned to Hydra.”⁴

She would eventually survive two husbands, the latter a wealthy captain and shipowner. She risked her fortune from her second husband to aid the cause of Greek Independence: “She later allegedly joined the Filiki Eteria secret society which sought to achieve Greek independence from the Ottoman Empire, being among the few women to do so. Following the outbreak of the Greek War of Independence she commanded a fleet of Spetsiot ships which contributed to several campaigns, most notably the siege of Nafplion.

“Following the defeat of her faction in the Greek civil war in 1824, Bouboulina was briefly imprisoned and expelled to Spetses. She was killed on 22 May 1825, during the course of a family feud...A few days after her death, a Russian delegation presented her with the honorary rank of Admiral of the Russian Navy granted by Tsar Alexander I of Russia, making her perhaps the first woman in world naval history to hold this title. In 2018 she was granted the title of Rear Admiral in the Hellenic Navy.”⁵

Manto Mavrogenous, another naval heroine, was a beautiful woman of aristocratic lineage, but her genteel background did not prevent her from leaping into action when necessary. “When the struggle began, she went to Mykonos, the island of her origin, and invited the leaders of Mykonos to join the revolution. She equipped, manned and “privateered” at her own expense, two ships with which she pursued the pirates who attacked Mykonos and other islands of Cyclades. On 22 October 1822, the Mykonians repulsed the Ottoman Turks, who had debarked on the island, under her leadership.”⁶ She also equipped

4. Wikipedia contributors. (2023, September 25). Laskarina Bouboulina. In *Wikipedia, The Free Encyclopedia*. Retrieved 17:45, November 15, 2023, from https://en.wikipedia.org/w/index.php?title=Laskarina_Bouboulina&oldid=1176950334
 5. Wikipedia contributors. (2023, September 25). Laskarina Bouboulina. In *Wikipedia, The Free Encyclopedia*. Retrieved 17:45, November 15, 2023, from https://en.wikipedia.org/w/index.php?title=Laskarina_Bouboulina&oldid=1176950334
 6. Wikipedia contributors. (2023, October 18). Manto Mavrogenous. In *Wikipedia, The Free Encyclopedia*. Retrieved 13:38, November 19, 2023, from https://en.wikipedia.org/w/index.php?title=Manto_Mavrogenous&oldid=1180786138



7
Episode of the Siege of Missolonghi, oil painting by François Émile de Lansac, 1827. History and Art Museum of Messolonghi, Greece.



8
The Battle of the Acropolis, oil painting by Gosse Nicolas-Louis-Francois, 1827. National Gallery - Alexandros Soutsos Museum, Nafplion Anex, Greece.

9
Laskarina Bouboulina, oil painting on canvas. National Historical Museum, Athens, Greece.



10
The Heroine of Mykonos, Manto Mavrogenous, oil painting on wood by F. Zonaras, 1901. National Historical Museum, Athens, Greece.





11
The dance of Zalongos, or The Souliotisses, oil painting by Claude Pinet, 1803. Benaki Museum, Athens, Greece.

150 men to campaign in the Peloponnese and sent forces and financial support to Samos when the island was threatened by the Turks.

Her actions eventually made her a respected figure in European circles: "Mavrogenous led enlightenment expeditions in Europe and addressed an appeal to the women of Paris, to side up with the Greeks. She moved to Nafplio in 1823, in order to be in the core of the struggle...When the war ended Ioannis Kapodistrias awarded her the rank of the Lieutenant General and granted her a dwelling in Nafplio, where she moved."⁷

Domna Visvizi was a noblewoman of Thrace who, in the wake of her husband's death in battle, immediately assumed command of their warship. "Visvizi took over command of the Kalomoira and its crew and continued to fight in the war. Visvizi was reportedly a skilled and respected naval commander and her ship instilled fear among the Ottoman fleet. The Kalomoira not only partook in battles but also at times transported food and ammunition, for instance supplying soldiers on Skiathos and the forces of Odysseas Androutsos on the mainland.

7. Wikipedia contributors. (2023, October 18). Manto Mavrogenous. In *Wikipedia, The Free Encyclopedia*. Retrieved 13:38, November 19, 2023, from https://en.wikipedia.org/w/index.php?title=Manto_Mavrogenous&oldid=1180786138



12
Women from Souli, oil painting by Georgios Miniatis, second half of the 19th c. Municipal Gallery of Corfu, Greece.

Androutsos later wrote that his forces would have perished without Visvizi's aid."⁸

She is said to have proclaimed: "We do not regret spending money, since it will be used to build the golden palace of liberty." However, she struggled under extreme financial hardship after the war and was repeatedly denied financial aid from the government. "In 1845, Visvizi moved to Piraeus in Athens, where she lived in a small hut next to the sea. She died in poverty in 1850 at the age of 67."⁹

For decades, historians underestimated the importance of all three of these war heroines. More recent reexaminations, however, have resulted in a better understanding of their pivotal roles in the war.

8. Wikipedia contributors. (2023, June 1). Domna Visvizi. In *Wikipedia, The Free Encyclopedia*. Retrieved 13:47, November 19, 2023, from https://en.wikipedia.org/w/index.php?title=Domna_Visvizi&oldid=1158049230

9. Wikipedia contributors. (2023, June 1). Domna Visvizi. In *Wikipedia, The Free Encyclopedia*. Retrieved 13:53, November 19, 2023, from https://en.wikipedia.org/w/index.php?title=Domna_Visvizi&oldid=1158049230

SCULPTURAL PRECEDENT

98



13
*Saïd Abdullah, de la Tribu
de Mayac, Royaume de Darfour,*
by Charles Cordier, 1852.
Photo credits: The Walters Art
Museum, Baltimore, MD.

99

Greek War of Independence

The Art Institute of Chicago is one of my favorite museums in the world. It is not as physically large as the Metropolitan Museum of Art or the Louvre, however it has an encyclopedic collection with some of the best of many kinds and periods of art. The Institute holds this sculpture by the French sculptor Cordier (1827–1905), who is best known for his ethnographic sculptures, many of them polychrome combining exotic stones and metals. To gather material for these works, Cordier traveled extensively outside France, creating life-like busts for the National Museum of Natural History in Paris. This piece, *Saïd Abdullah*, is the first ethnographic sculpture that he created. It is based on a former slave Cordier met in 1847, about the same time that slavery was abolished in all French colonies. The sculpture was well received in Paris; when it traveled to London, Queen Victoria bought a bronze cast.

Cordier stated: “Le beau n'est pas propre à une race privilégiée, j'ai émis dans le monde artistique l'idée de l'ubiquité du beau. Toute race a sa beauté qui diffère de celle des autres races. Le plus beau nègre n'est pas celui qui nous ressemble le plus.”¹⁰

This piece made such a strong impression on me that when I was working on *Heroines*, it came to my mind. The pose as well as the unusual blouse and cap served as touchstones for me when I was working on *Heroines*. Notably many of my sculptures do not include clothing; however, in the case of *Heroines* I felt it appropriate to clothe the female model in traditional men's military jacket and cap, acting as signifiers to the viewer of the role these brave leaders took in that war.

10. “CORDIER, Les Nubiens, MuMa Le Havre : site officiel du musée d'art moderne André Malraux”. www.muma-lehavre.fr. Retrieved 2023-02-03

HELLENIC HEAD

HEROINES

FEMALE LEADERSHIP

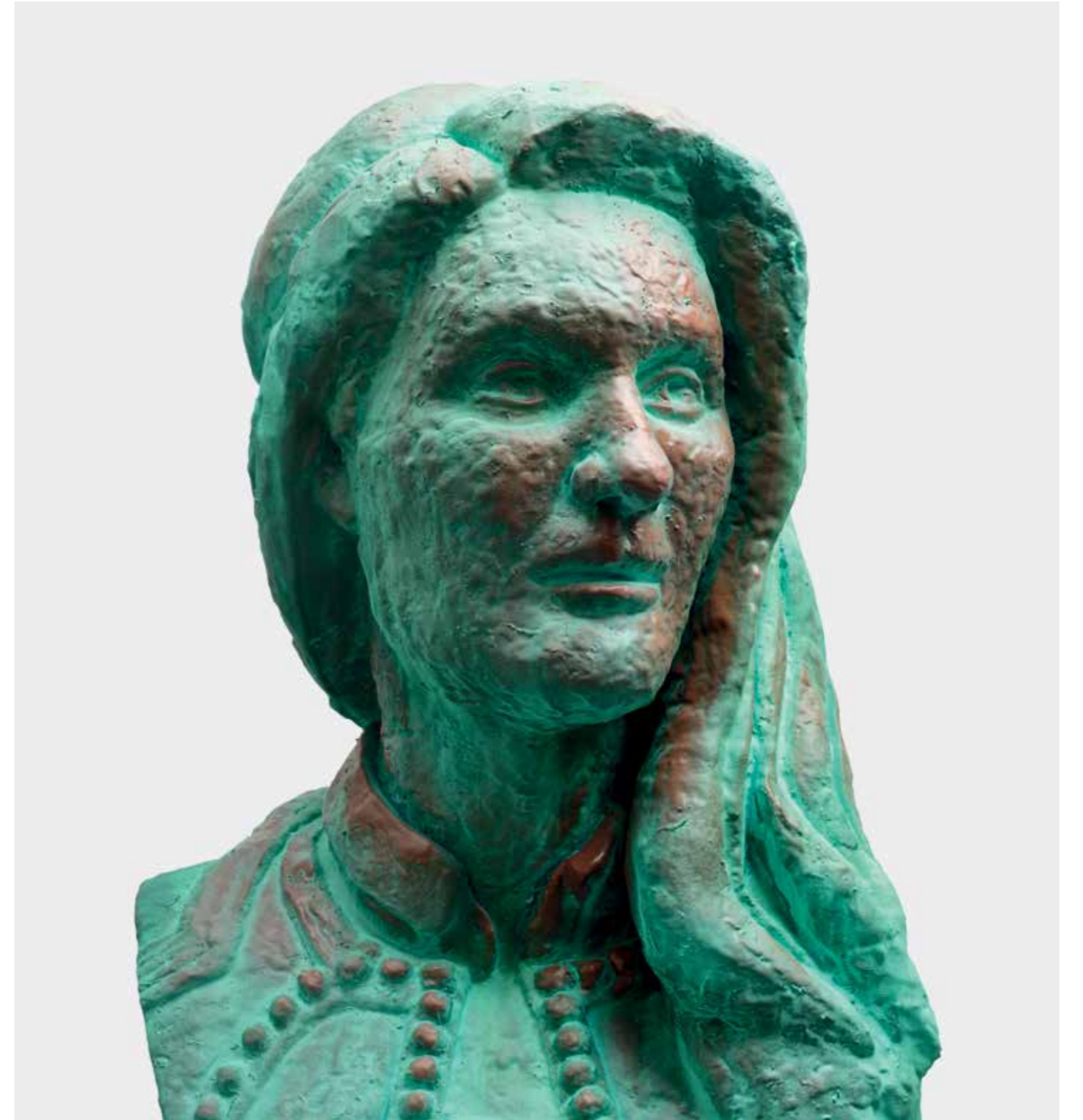
100

Historical Period	Greek War of Independence (1820s)
Sculpture Completed	2024, version II
Sculpture Medium	Mixed media (body 3D-printed using recycled PETG, epoxy clay, ground metal applied with resin/catalyst, pigments, acids, topcoat)
Sculpture Dimensions	88 cm height x 55 cm diameter 34.6 inch height x 21.7 inch diameter
Model	Eleftheria ("Liberty") Gkoufa
Petrides' relationship	Wife, posed 2021
Petrides seeks to convey	Strength, resilience, defiance
Sculptural Precedent	<i>Saïd Abdullah, de la Tribu de Mayac, Royaume de Darfour</i> (1852), by Charles Cordier
Precedent Work Held By	Art Institute of Chicago





"Heroines is modeled on my wife, Eleftheria, who shares similar cultural history to my own, as one side of her family is also from Smyrna. Although her parents are younger than mine and thus lived through less of the terrible decade of the 1940s in Greece, many of the same influences persisted. Her processing and response differed from mine: she developed a forceful way of moving through the world, often closely guarded. Given her fighter's personality, and her name—which means 'Liberty'—it was clear that she would be the model for the sculpture honoring three female military leaders in the Greek War of Independence. Even so, the sculpture has an air of wariness or surprise, as if discovering that way of life is not as well adapted to the years beyond the war."





HISTORICAL
PERIOD
**ASIA MINOR
CATASTROPHE**
1920s

THE REFUGEE
TO LOSE AND
TO REBUILD

ASIA MINOR CATASTROPHE

1920s

110



¹
*Smyrna before the
Destruction.*

111 Asia Minor Catastrophe



²
*Refugees at the port
of Smyrna, 1922.*

The 1920s brought a major influx of refugees to Greece, the majority of them from Asia Minor. The region had long been home to many Greek people, including communities of Cappadocian Greeks and Pontic Greeks that had inhabited the region since the 13th century BC. As the Ottoman Empire came to an end, areas of Asia Minor that had been home to tens of thousands of Greeks were annexed by Turkey, and the demographic makeup of many cities within the region were suddenly and inexorably altered. Many of the Orthodox Christians within what is now Turkey, including at least 900,000 people from Asia Minor alone, fled to resettle in mainland Greece, setting off a decade-long refugee crisis.

A major event in this refugee crisis was the destruction of the city Smyrna, which effectively ended the Greco-Turkish War. Prior to the fire, Smyrna was home to more Greek citizens than even Athens, the capital of Greece. It was, according to most accounts, a jewel of a city: "Smyrna was a city of a unique cosmopolitan character, full of European travelers and traders, especially during the last decades of the 19th and the early 20th centuries. Turks, Greeks, Jews and Armenians lived together in peace. The Greek community of the city was the largest in population and its members were highly esteemed

professionals, working as bankers, traders, lawyers and doctors.”¹

But the city, as it existed in 1922, would not survive the war. As the city burned, tens of thousands of Greek and Armenian refugees crammed the waterfront to escape from the fire. They were forced to remain there under harsh conditions for nearly two weeks. The number of casualties from the fire is not precisely known; there are differing estimates, some of which place the number of Greeks and Armenians killed as high as 125,000.

Many firsthand accounts of the disaster survive, like this one from British Lieutenant A. S. Merrill: “All morning the glow and then the flames of burning Smyrna could be seen. We arrived about an hour before dawn and the scene was indescribable. The entire city was ablaze and the harbor was light as day. Thousands of homeless refugees were surging back and forth on the blistering quay—panic-stricken to the point of insanity. The heartrending shrieks of women and children were painful to hear. In a frenzy they would throw themselves into the water and some would reach the ship. To attempt to land a boat would have been disastrous. Several boats tried and were immediately stopped by the mad rush of a howling mob...The crowds along the quay beyond the fire were so thick and tried so desperately to close abreast the men-of-war anchorage that the masses in the stifling center could not escape except by sea. Fortunately there was a sea breeze and the quay wall never got hot enough to roast these unfortunate people alive, but the heat must have been terrific to have been felt in the ship 200 yards away. To add to the confusion, the packs belonging to these refugees – consisting mostly of carpets and clothing – caught fire, creating a chain of bonfires the length of the street.”²

The fire completely destroyed the Greek and Armenian quarters of the city, leading to thousands of people fleeing to Greece to seek safety and a new life. People who had enjoyed life in a cosmopolitan city were suddenly displaced. The famed Onassis



3
Greek Prime Minister Eleftherios Venizelos signs Treaty of Lausanne, July 24, 1923.

1. Europeana Blog contributors. (2022, September 14) The Asia Minor Catastrophe. In Europeana. Retrieved January 10, 2024, from <https://www.europeana.eu/en/blog/the-asia-minor-catastrophe>
2. Naimark, Norman M. *Fires Of Hatred: Ethnic Cleansing In 20th Century Europe*. (Harvard, 2001), p. 50.

4
Refugees from Cappadocia and Cilicia (both located in modern Turkiye) land on the Greek Island of Corcyra, October 1924.



family were among the refugees as was the family of my maternal grandmother.

Following the destruction of Smyrna and the end of the Greco-Turkish War, the two countries signed a peace pact in January 1923 in Lausanne, Switzerland. A major element of this treaty was the Convention Concerning the Exchange of Greek and Turkish Populations, an attempt at social engineering that required Orthodox Christians to move to Greece and Muslims to move to Turkey, regardless of the language they spoke or the length of time they had been in their current country. The convention affected a vast number of people, an estimated 1.3 million immigrants to Greece and as many as 400,000 immigrants to Turkey. Consequently, both sides of this population exchange suffered traumatic effects. Professor Ayse Lahur Kirtunc, a Cretan Muslim expelled to Turkey stated in an interview: “Eighty years have passed, and the memories are warring with another, ripe for distortion. But the core of every migrant’s statement remains the same. Birth in one place, growing old in another place. And feeling a stranger in the two places.”³

3. Kaloudis, George “Ethnic Cleansing in Asia Minor and the Treaty of Lausanne” pp. 59–89 from *International Journal on World Peace*, Volume 31, No. 1, March 2014 p. 83.



5
Refugees gathered for the
distribution of food by the Red
Cross. P. Poulidis / ERT archive.

Rebuilding a Life in Greece

Even those migrants from Asia Minor who managed to survive the journey to mainland Greece had a very difficult road ahead of them. Greece was already bearing a massive load of refugees, and the agreed-upon population exchange would further exacerbate issues of resettlement: "The deportations brought significant challenges: social, such as forcibly being removed from one's place of living, and more practical such as abandoning a well-developed family business...Regardless if they settled in urban or rural areas, the vast majority of the refugees arrived in Greece impoverished and often sickly, placing enormous demands on the Greek health care system."⁴ During this period of upheaval, the death rate in refugee communities was four times that of the birth rate.

The United States was instrumental in providing aid to the refugees: "The lives of hundreds of thousands of Greek refugees from Asia Minor, Pontus, and Eastern Thrace were saved thanks to the humanitarian initiatives of American charitable organizations, mainly the American Red Cross and the Near East Relief. These two organizations practically single-handedly undertook the extremely difficult task of providing aid on the spot to Greek refugees who otherwise would have likely been

4. Wikipedia contributors. (2023, December 20). Population exchange between Greece and Turkey. In Wikipedia, The Free Encyclopedia. Retrieved 16:27, December 20, 2023, from https://en.wikipedia.org/w/index.php?title=Population_exchange_between_Greece_and_Turkey&oldid=1190894850



6
Refugees in front of the
Temple of Theseus in
Athens, 1922. Library
of Congress, digital archive.

condemned to death by diseases, malnutrition, and other hardships. The gravity of the situation demanded immediate and effective action and the United States was by far the first to respond to the Greek appeals for help. Sometimes the numbers speak for themselves even though they cannot always describe the splendor of philanthropy. The total cost of the relief work undertaken by the American Red Cross for the period from October 1922 to 30 June 1923 amounted to the astonishing \$2,605,696.09."⁵

Despite the initial hurdles, the refugee community would eventually bring much to the economy of Greece by their presence there: "The arrival of the Asia Minor Greeks resulted in the rise of the agricultural production of the state by 400%. The arable land increased by 55%. The Nikolaos Plastiras Government decided on February 14, 1923 to further divide the arable land of Greece, in order for the refugees and their descendants to be the owners of their own land...New industries were established in short time by the skilled refugee population (e.g. carpet

5. Klapsis, Antonis. (2011, April). Research Note: American Initiatives for the Relief of Greek Refugees, 1922–1923. From *Genocide Studies and Prevention: An International Journal*, Volume 6, Issue 1, Article 13.



7
Refugee girls play music.

industries). In addition, many of them later became successful ship-owners (e.g. Aristotle Onassis).⁶

Beyond economics, the refugees enriched the cultural landscape of Greece: “New liberal ideas arrived along with the refugees, especially those coming from Smyrna. The influence of the refugees was particularly important in the cultural field.”⁷ From the blending of the already existing Greek population with the population of refugees, a new Greek culture was forged, which is still familiar to us today. Important elements of Greek cultural identity like iconic dances (zeibekiko and haspiko) and a cuisine rich in eggplants, tomatoes and spices have their roots in Asia Minor.

Notably, the nation’s most popular sport, soccer, landed in Greece largely because of the refugee population. Some football clubs, like Apollon Smyrnis and Panionios (Greece’s oldest F.C) were transplanted directly from their original homes in Asia Minor. Others, like the popular AEK in Athens and PAOK in Thessaloniki were originally founded by former members of Pera in Constantinople.⁸

6. Wikipedia contributors. (2023, December 26). Greek refugees. In Wikipedia, The Free Encyclopedia. Retrieved 18:43, January 10, 2024, from https://en.wikipedia.org/w/index.php?title=Greek_refugees&oldid=1191833573
 7. Wikipedia contributors. (2023, December 26). Greek refugees. In Wikipedia, The Free Encyclopedia. Retrieved 18:43, January 10, 2024, from https://en.wikipedia.org/w/index.php?title=Greek_refugees&oldid=1191833573
 8. Wikipedia contributors. (2023, November 21). Football in Greece. In Wikipedia, The Free Encyclopedia. Retrieved 16:07, January 17, 2024, from https://en.wikipedia.org/w/index.php?title=Football_in_Greece&oldid=1186245844

8
Fundraising poster for Near East Relief. William B. King (1880-1927).



9
The AEK basketball team, 1928. "Ioannis Fokianos" National Sports Museum, Dimitrios Bondikoulis Collection - Benaki Museum.



It must be acknowledged, however, that these developments were silver linings to what was undoubtedly a period of extreme hardship for over a million people. Because of the scale of the tragedy almost every contemporary Greek family has some historical connection to what many still call The Catastrophe. The Greek writer Dimitris Pentzopoulos wrote, “It is no exaggeration to call the year 1922 the most calamitous in modern Hellenic history.”⁹

9. Wikipedia contributors. (2022, June 26). Burning of Smyrna. In Wikipedia, The Free Encyclopedia. Retrieved 16:14, July 20, 2022, from https://en.wikipedia.org/w/index.php?title=Burning_of_Smyrna&oldid=1095063033

SCULPTURAL PRECEDENT

118



10
Rondanini Pietà (1564), by
Michaelangelo. Castello Sforzesco,
Milan. Photo Julius Barclay - Own work.

119 Asia Minor Catastrophe

I have long been astounded by - and sought to learn from - the genius of Michelangelo Buonarroti (1475–1564). That one human being would excel in so many different fields (drawing, sculpture, painting, architecture, poetry - he was even an astute businessman) can only be described as genius. In addition to studying the lectures of William Wallace, the exhibitions of Carmen Bambach, the novel of Irving Stone (and entertaining movie that came out of it), I have been fortunate to experience his sculpture, painting and architecture in person. As a sculptural precedent for *The Refugee*, given that the first name of my maternal Grandmother - who was a refugee from Smyrna - was Maria, I was drawn to the three Pietà sculptures made by Il Divino over the course of six decades: the *Madonna della Pietà* (1498–1499) in Rome; the four-figure *Deposition of Christ* (1547–1555) in Florence and the *Rondanini Pietà* (1552–1564) in Milan. Each can be said to have served as a sculptural precedent for *The Refugee*, however, I will single out the *Rondanini*.

Wikipedia: “The *Rondanini Pietà* was begun before *The Deposition of Christ* was completed in 1555. In his dying days, Michelangelo hacked at the marble block until only the dismembered right arm of Christ survived from the sculpture as originally conceived. The elongated Virgin and Christ are a departure from the idealised figures that exemplified the sculptor’s earlier style... The unfinished quality of the work fits with Michelangelo’s late progress away from naturalism and humanism and toward a mystical Neoplatonism, in which he conceived of a sculpture as latent in the marble and requiring merely the removal of superfluous material; in this manner, he seems to have deprived his human symbols of corporeal quality in an attempt to convey directly a purely spiritual idea.”

In addition to the expression of the Virgin Mary, I was drawn to the rough texture that Michelangelo left over the whole surface of the large sculpture. Did he leave it this way because he “ran out of time” or was this intentional? Wikipedia: “It has also been suggested that the sculpture should not be considered unfinished, but a work in a continuous process of being made visible by the viewer as he or she moves around to see it from multiple angles.”¹⁰

10. Wikipedia contributors. *Rondanini Pietà*. In *Wikipedia, The Free Encyclopedia*. Retrieved 1:37 PM, October 17, 2024, from https://en.wikipedia.org/wiki/Rondanini_Piet%C3%A0#External_links

HELLENIC HEAD

THE REFUGEE

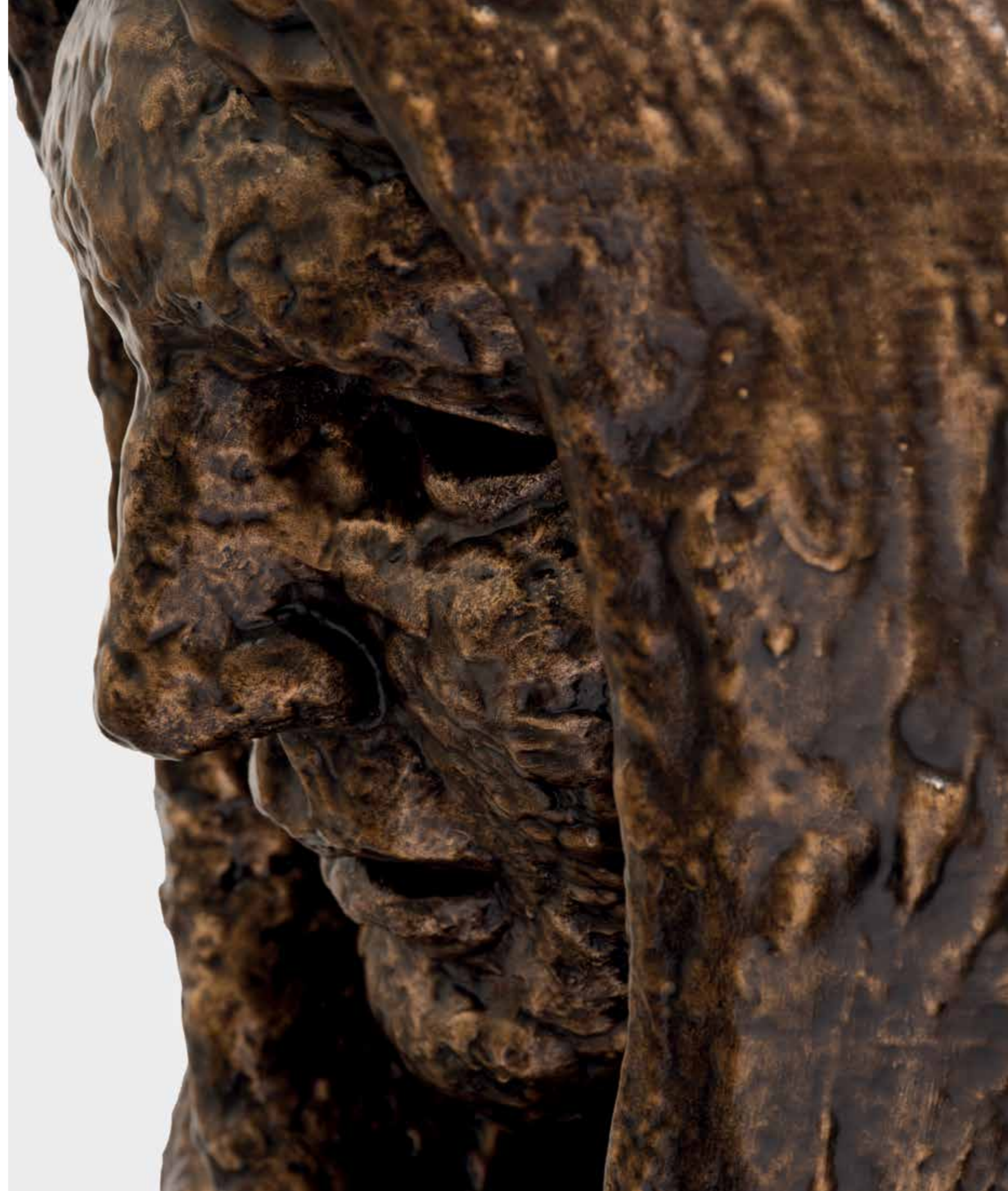
TO LOSE AND TO REBUILD

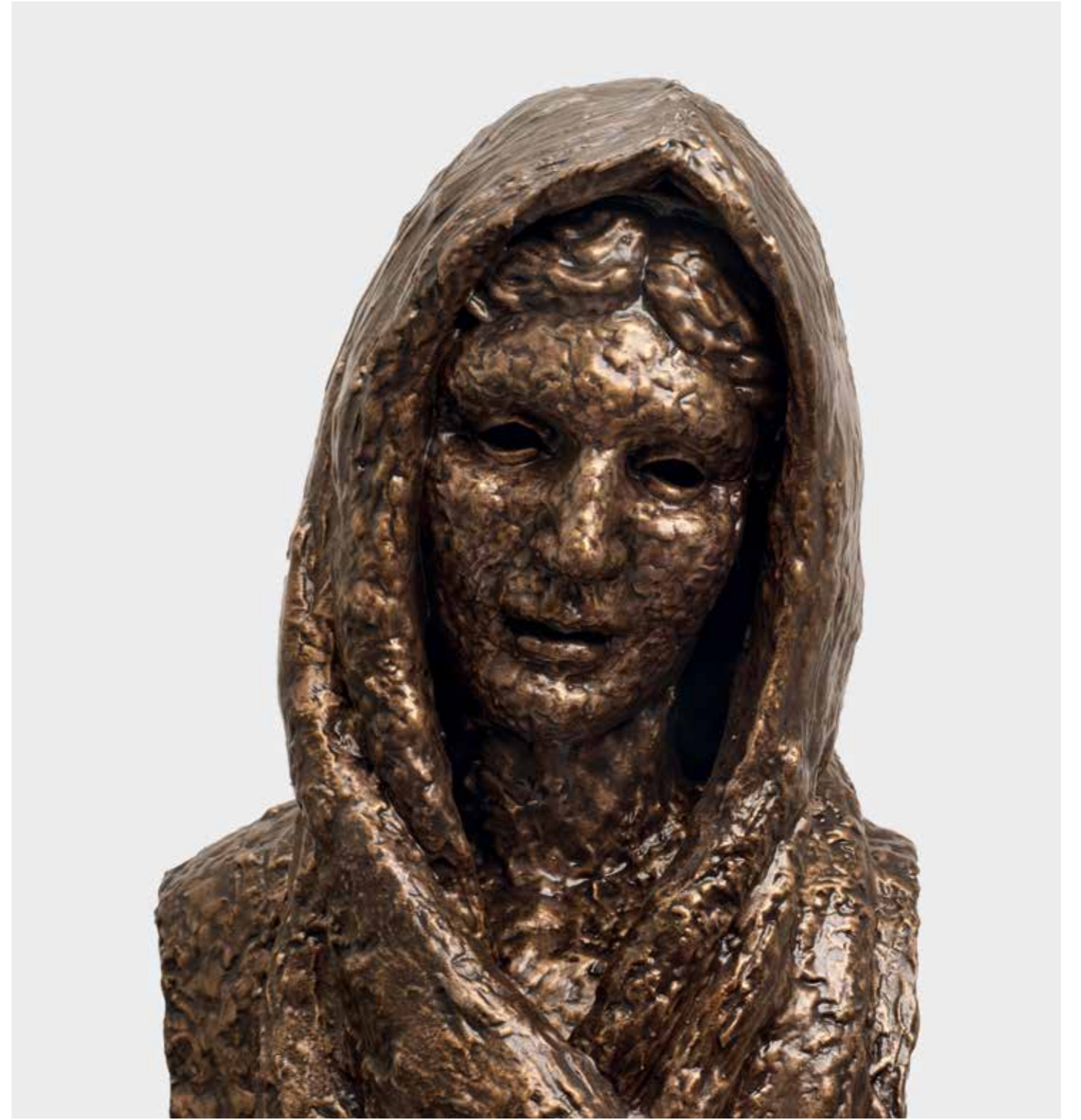
120

Historical Period	Asia Minor Catastrophe (1920s)
Sculpture Completed	2024, version III
Sculpture Medium	Mixed media (body 3D-printed using recycled PETG, epoxy clay, ground metal applied with resin/catalyst, pigments, acids, topcoat)
Sculpture Dimensions	82 cm height x 55 cm diameter 32.3 inch height x 21.7 inch diameter
Model	Maria Blizioti (maiden name)
Petrides' relationship	Grandmother, imagined at age 19 arriving in Piraeus, Greece from Smyrna
Petrides seeks to convey	Shock of losing her world, dignity in accepting and rebuilding
Sculptural Precedent	<i>Rondanini Pietà</i> (1564), by Michaelangelo
Precedent Work Held By	Castello Sforzesco, Milan



"My maternal grandmother fled burning Smyrna as a young woman in 1922, during the Asia Minor Catastrophe. She lost a prosperous home in a cosmopolitan city and arrived in Greece to compatriots who were not very welcoming. She married and had seven children, of whom five survived into adulthood. Later in life she lived at different times with different children, including with my parents and me in the New York area. She said little to me about her experiences, and yet, being a sensitive type, I intuited a great deal. She was a true stoic in the years I knew her. As to the sculpture The Refugee, I sought to convey her emotions around September 1922 when she was escaping her burning home and was arriving in Piraeus, the port city of Athens. I sought to convey shock as she experiences the pain and extreme loss—she does so quietly, with dignity. The Hellenic Head you see in the exhibition was enlarged and adapted into a monumental public sculpture to mark the centennial of the destruction of Smyrna. Refugee—Woman of Smyrna was unveiled in September 2022, in an Athenian neighborhood shaped by refugee history. Viewers have told me they see their own grandmothers in her face. I can think of no higher compliment."







HISTORICAL
PERIOD

**NAZI OCCUPATION
AND GREEK
CIVIL WAR**

1940s

**MAN OF
TWO WARS**
BATTLES WITHIN
AND WITHOUT

NAZI OCCUPATION AND GREEK CIVIL WAR

1940s

130



¹
Nazi invasion,
the Germans raise the
swastika flag on the
Acropolis, April 1941,
Athens, Greece.

131 Nazi Occupation and Greek Civil War



²
Meal distribution in Athens.
Petros Poulidis / ERT archive.

The Nazi Occupation

On 6 April 1941, German forces invaded Greece after the failed Italian attack of October 1940. The Hellenic Army had pushed Italian troops back into Albania, but the German Blitzkrieg, launched while Greek units were still committed on that front, quickly broke through the country's defenses. Within weeks the mainland had fallen; by June 1941, after the Battle of Crete, the occupation was complete. The Greek government fled into exile, while Germany, Italy, and Bulgaria divided the country into zones and installed a collaborationist administration in Athens.¹

The occupation quickly devastated Greece's economy and infrastructure. Industrial capacity, transport networks, and shipping were ruined; large parts of industry, bridges, ports, and railway facilities were destroyed or rendered unusable. At the same time, German and Italian authorities requisitioned food and raw materials, imposed a forced "occupation loan" on the Greek state, and prioritized their own supply needs over the survival of local civilians.²

¹. Wikipedia contributors. (n.d.). Axis occupation of Greece. In Wikipedia, The Free Encyclopedia. Retrieved November 25, 2025, from https://en.wikipedia.org/w/index.php?title=Axis_occupation_of_Greece&oldid=1322049265 (Wikipedia)
². Contested Greek-German Pasts. (n.d.). About the project. In Contested Greek-German Pasts: An Initiative for Students and Young Scholars. Retrieved November 25, 2025, from <https://greekgermanpasts.eu/about-the-project/> (Greek German Pasts)



3
Life magazine,
article 11-44.

These policies helped trigger the Great Famine of 1941–43. Axis requisitions, disruption of internal transport, collapse of domestic production, and the British naval blockade meant that cities and islands were cut off from food supplies. In Athens and Piraeus alone, tens of thousands died of starvation; nationwide, hundreds of thousands perished.³ Malnutrition, disease, and the black market defined everyday life.

Terror and repression were as central to occupation policy as economic plunder. German, Italian, and Bulgarian forces used hostages, executions, and village burnings to enforce “collective responsibility,” punishing communities for real or suspected resistance. Tens of thousands of civilians were executed and hundreds of villages destroyed or abandoned.⁴ Massacres at Kalavryta (1943) and Distomo (1944), where whole communi-

3. Wikipedia contributors. (n.d.). Great Famine (Greece). In Wikipedia, The Free Encyclopedia. Retrieved November 25, 2025, from [https://en.wikipedia.org/w/index.php?title=Great_Famine_\(Greece\)&oldid=1322049370](https://en.wikipedia.org/w/index.php?title=Great_Famine_(Greece)&oldid=1322049370) (Wikipedia)

4. Skines Real Estate. (n.d.). Skines. Your Home on Crete. Retrieved November 25, 2025, from https://yourhomeoncrete.com/en/about_crete/west_of_chania/skines (Your Home on Crete)

ties were killed in reprisal, became enduring symbols of Nazi brutality and are now commemorated as “martyred towns and villages.”⁵

The occupation also brought the near-destruction of Greek Jewry. Before the war, roughly 75,000–80,000 Jews lived in Greece, with the largest community in Thessaloniki, a major Sephardic center. In 1943, the German authorities deported almost the entire Jewish population of Thessaloniki—around 50,000 people—to Auschwitz-Birkenau; very few survived. Smaller communities in places like Ioannina, Rhodes, and Kos were also largely annihilated. In total, well over four-fifths of the prewar Jewish population of Greece perished in the Holocaust.⁶

There were, however, pockets of rescue and solidarity. Some Christian families, local networks, and clergy helped to hide Jews or facilitate their escape to the mountains or to territories still under Italian control. In Athens, Archbishop Damaskinos and elements of the resistance movement assisted Jews in obtaining false papers and reaching safer areas.⁷ These efforts, while limited compared to the scale of destruction, remain an important part of the moral landscape of the occupation.

Resistance emerged early and took many forms. Isolated acts of defiance soon grew into organized movements, especially in mountainous regions where guerrilla warfare was easier. The largest resistance front, the National Liberation Front (EAM) with its armed wing ELAS, combined military struggle with a program of liberation and social reform. Other groups included EDES, closer to the British and the exiled government, and smaller formations such as EKKA. Youth organizations like EPON mobilized students and young workers through underground newspapers and sabotage.⁸



4
Asylum for homeless
children during the
occupation. Photo by
Kostas Paraschos.

5. Wikipedia contributors. (n.d.). Distomo massacre. In Wikipedia, The Free Encyclopedia. Retrieved November 25, 2025, from https://en.wikipedia.org/w/index.php?title=Distomo_massacre&oldid=1317984205 (Wikipedia)

6. My Jewish Learning. (n.d.). The Holocaust in Greece (reprinted from the United States Holocaust Memorial Museum’s Holocaust Encyclopedia). Retrieved November 25, 2025, from <https://www.myjewishlearning.com/article/the-holocaust-in-greece/> (My Jewish Learning)

7. Yad Vashem. (n.d.). Damaskinos Theophilos (Righteous Among the Nations profile). Retrieved November 25, 2025, from <https://collections.yadvashem.org/en/righteous/4043030> (@yadvashem)

8. Wikipedia contributors. (n.d.). Greek resistance. In Wikipedia, The Free Encyclopedia. Retrieved November 25, 2025, from https://en.wikipedia.org/w/index.php?title=Greek_resistance&oldid=1322049278 (Wikipedia)



5
Athens celebrates the end of occupation, 1945.

Cretan resistance is often highlighted for its ferocity; during and after the Battle of Crete civilians attacked German paratroopers with improvised weapons, and local *andartes* (guerrillas) kept up resistance for years, forcing the occupiers to devote considerable resources to the island. At the same time, prison camps such as Chaidari near Athens and execution grounds like the Kaisariani rifle range, together with collaborationist Security Battalions backed by the Germans, became synonymous with torture, reprisals, and civil strife.⁹

By the time German forces began withdrawing in late 1944, a significant percentage of the population was dead, infrastructure and industry lay in ruins, and social relations had been deeply marked by occupation, resistance, and collaboration.¹⁰ Liberation did not bring immediate peace, but rather opened a new and violent chapter.

The Greek Civil War

The resistance landscape that had formed under the occupation contained serious ideological and political fractures. EAM–ELAS, dominated by the Communist Party of Greece (KKE), had become the largest and most effective resistance force in much of the country. EDES and other groups, aligned more closely with

9. See note 4.
10. See note 1.

6
Special Forces of the Hellenic Army (of the Kingdom of Greece) in central Greece, equipped with British headwear and American military jackets. Photo 22 May 1948.



the exiled government and the British, often clashed with EAM–ELAS even before the Germans left.¹¹

After liberation in October 1944, a national unity government under George Papandreou attempted to integrate the resistance forces and restore order. Disputes over disarmament, the army, and the political direction of the country quickly escalated. In December 1944, tensions exploded in Athens in the Dekemvriana (“December Events”), when a mass pro-EAM demonstration was fired upon, leading to dozens of deaths and weeks of street fighting between ELAS and British-backed government forces, with British troops intervening directly in the capital.¹²

The Varkiza Agreement of February 1945 formally ended the Dekemvriana. EAM–ELAS agreed to disarm in exchange for promises of amnesty and political freedoms. In practice, however, the disarmament of the left was not matched by effective restraint on right-wing groups, many of which included former collaborators. The period that followed, often called the “White Terror,” saw systematic persecution of former resistance fighters and left-leaning citizens through arrests, beatings, murders, and dismissals from public employment.¹³ This cycle of retaliation and fear helped lay the groundwork for renewed armed conflict.

11. See note 8.

12. Wikipedia contributors. (n.d.). Dekemvriana. In Wikipedia, The Free Encyclopedia. Retrieved November 25, 2025, from <https://en.wikipedia.org/w/index.php?title=Dekemvriana&oldid=1317446252> (Wikipedia)

13. Wikipedia contributors. (n.d.). White Terror (Greece). In Wikipedia, The Free Encyclopedia. Retrieved November 25, 2025, from [https://en.wikipedia.org/w/index.php?title=White_Terror_\(Greece\)&oldid=1323490623](https://en.wikipedia.org/w/index.php?title=White_Terror_(Greece)&oldid=1323490623) (Wikipedia)



7
Orphans of civil war near Promahi. Photography David Seymour, 1948. The Metropolitan Museum of Art.

The Greek Civil War is usually dated 1946–49. Government forces, backed first by Britain and later by the United States under the Truman Doctrine, faced the Democratic Army of Greece (DSE), linked to the KKE and drawing many cadres from former ELAS fighters and mountain communities shaped by occupation and post-Varkiza repression. The conflict combined an internal struggle over Greece’s political future with the emerging logic of the Cold War.¹⁴

For rural peasants, the civil war often meant being trapped between two armed camps. When guerrillas entered a village seeking food, recruits, or shelter, villagers risked punishment if they cooperated—and suspicion if they refused. When government troops or right-wing militias arrived later, those same villagers could be denounced as communist sympathizers, facing imprisonment, exile, or worse. In some regions, whole villages were evacuated to deny resources to the insurgents, uprooting long-established communities.

14. Wikipedia contributors. (n.d.). Greek Civil War. In Wikipedia, The Free Encyclopedia. Retrieved November 25, 2025, from https://en.wikipedia.org/w/index.php?title=Greek_Civil_War&oldid=1323759543 (Wikipedia)

8
The prison island of Makronisos.



The prison island of Makronisos became a powerful symbol of this era. Used as a military prison and “re-education” camp, it held thousands of political prisoners, including former resistance fighters, intellectuals, and conscripts suspected of leftist sympathies. Torture, forced “confessions,” and attempts at ideological conversion were common.¹⁵

The civil war ended in 1949 with the defeat of the DSE. Several factors contributed to the outcome: the superior material resources and air power of the government, American military and economic assistance, the split between Tito’s Yugoslavia and Stalin’s Soviet Union (which disrupted the guerrillas’ supply lines), and the deep exhaustion of a population that had endured nearly a decade of crisis. Greece soon joined NATO, aligning firmly with the Western bloc.

The cost, however, was immense. Beyond the casualties of battle, there were widespread executions, imprisonment, forced migrations, and the long-term silencing of memories. Emergency laws remained in place for decades, and open discussion of the divisions and atrocities of the 1940s was often avoided in the name of “national unity.” The combined experience of Nazi occupation and civil war left deep marks on Greek society, shaping family histories, political identities, and cultural memory well into the present.

15. Wikipedia contributors. (n.d.). Makronisos. In Wikipedia, The Free Encyclopedia. Retrieved November 25, 2025, from <https://en.wikipedia.org/w/index.php?title=Makronisos&oldid=1320158089> (Wikipedia)

SCULPTURAL PRECEDENT

138



8
Pierre de Wiessant,
Bronze sculpture part
of sculptural group "The
Burghers of Calais", 1887
by Auguste Rodin.

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9
*Head of Pierre de
Wiessant*, Bronze,
by Auguste Rodin.

Rodin being one of my favorite sculptors, I have studied his work ever since my days at Stanford in the early 1990s. I was well acquainted with *The Burghers of Calais*, and for this project, I focused on the *Head of Pierre de Wiessant*.

According to Wikipedia, "In 1346, England's Edward III, after a victory in the Battle of Crécy, laid siege to Calais, while Philip VI of France ordered the city to hold out at all costs. Philip failed to lift the siege, and starvation eventually forced the city to parley for surrender".

"The contemporary chronicler Jean Froissart (ca. 1337 – ca. 1405) tells a story of what happened next: Edward offered to spare the people of the city if six of its leaders would surrender themselves to him, presumably to be executed. Edward demanded that they walk out wearing nooses around their necks, and carrying the keys to the city and castle. One of the wealthiest of the town leaders, Eustache de Saint Pierre, volunteered first, and five other burghers joined him. Saint Pierre led this envoy of volunteers to the city gates. It was this moment, and this poignant mix of defeat, heroic self-sacrifice, and willingness to face imminent death that Rodin captured in his sculpture, scaled somewhat larger than life."¹⁶ Rodin made "two models and one study of Pierre de Wiessant before the final sculpture. The first model shows the young man pointing to himself with the right hand, as if questioning his final destination. In the nude study he is no longer pointing to himself, but using his arm in a defensive manner."¹⁷

I also drew on tales I had heard from my parents, who were teenagers in the 1940s in Greece, as well as my own reading about the period. I wanted to capture not the official headlines of the generals and the battles but rather the experience of the everyday Greek civilian: The privation, the famine, and the horror of that decade, played out in personal history.

16. Wikipedia contributors. (2022, April 12). *The Burghers of Calais*. In *Wikipedia, The Free Encyclopedia*. Retrieved 18:50, July 24, 2022, from https://en.wikipedia.org/w/index.php?title=The_Burghers_of_Calais&oldid=1082274422

17. Wikipedia contributors. (2021, September 26). *Pierre de Wiessant*. In *Wikipedia, The Free Encyclopedia*. Retrieved 18:49, July 24, 2022, from https://en.wikipedia.org/w/index.php?title=Pierre_de_Wiessant&oldid=1046670685

HELLENIC HEAD

MAN OF TWO WARS

BATTLES WITHIN AND WITHOUT

140

Historical Period	Nazi Occupation and Greek Civil War (1940s)
Sculpture Completed	2024, version II
Sculpture Medium	Mixed media (body 3D-printed using recycled PETG, epoxy clay, ground metal applied with resin/catalyst, pigments, acids, topcoat)
Sculpture Dimensions	91 cm height x 55 cm diameter 35.8 inch height x 21.7 inch diameter
Model	George Petrides
Petrides' relationship	Self-portrait
Petrides seeks to convey	Greek under the Nazis; common Greek during the Greek Civil War
Sculptural Precedent	<i>Pierre de Wiessant</i> (1887) one of the six Burghers of Calais by Auguste Rodin
Precedent Work Held By	Many museums throughout the world





"The first three heads—Refugee, Thalia, and Archon—convey the emotional environment in which I was raised. I hope that the sculptures are successful enough that you can pick up the emotions rather than my describing them to you in writing. I then turned my gaze on myself and began to recognize my own burdens. The full name of the sculpture is Man of Two Wars: The Battle Within and Without, referring to my experience that I had to fight on both the inside and outside fronts, often at the same time. One front was the external: to build a life across two countries, two careers, and even two marriages. The other was internal: my own psychological issues, which I worked hard to resolve and perhaps, to a large extent, have managed to. My parents and grandparents did not have the option of processing their trauma; they had to ignore it and focus on surviving. Born further away from the physical trauma, and with contemporary resources available to me, I had to undertake the work of understanding and healing whatever I could for my own well-being—and for the quality of life in my family. As to the sculpture, it is inspired by one of the heads of Rodin's Burghers of Calais. You may know the story of the six burghers who turned themselves over to be hanged during the siege of Calais in 1347. With dignity they marched to their death (and by luck were spared by the pleading of the king's pregnant wife). In my sculpture I convey a similar agony—perhaps at a low point, perhaps not far from when the healing coalesces and I come out on the other, better side. No doubt my making this sculpture was in itself part of my healing process."





HISTORICAL
PERIOD
MODERN
GREECE
1950 – 2025

KORE
OUR HOPES FOR
OUR CHILDREN

MODERN GREECE

1950–2025



From the devastation of war and occupation, Greece entered the second half of the twentieth century focused on reconstruction and re-establishing its place in a changing world. Cities and villages bore visible damage, infrastructure was fragile, and many families had been separated or bereaved, yet daily life resumed quickly. In the decades that followed, the country experienced rebuilding and outward migration, dictatorship and the restoration of democracy, integration into European institutions, rapid modernization, economic crisis and recovery, and new roles at the intersection of regional and global developments. Across these shifts, Greek society repeatedly showed an ability to adapt, reform institutions, and invest in future generations.

In the 1950s and early 1960s, reconstruction was visible across the country. Roads and railways were repaired or extended, electricity and telephone networks expanded, and ports and airports were upgraded. Urban centres such as Athens and Thessaloniki saw new apartment blocks and public facilities alter skylines and daily routines. In rural areas, agriculture gradually mechanised, and access to schooling and healthcare improved. Poverty and inequality persisted, but key indicators moved upward: literacy increased, life expectancy rose, and a growing share of young people entered secondary and higher education. A generation that had come of age in war now directed its efforts toward stability and new opportunities for its children.

At the same time, many Greeks sought prospects abroad. From the 1950s onward, hundreds of thousands left for Western Europe, North America, Australia, and other destinations as workers, students, and emigrants. Remittances supported families and local economies, while Greek communities overseas maintained close ties to the homeland. Neighbourhoods, churches, and associations abroad became extensions of village and city life. This outward movement eased pressures on the domestic labour market and created a dispersed but interconnected population whose experience would shape Greek society in subsequent decades.

Political life in the same period combined reform with tension. The 1960s brought expectations of modernization alongside intense polarization, culminating in the 1967 seizure of power by a military junta. Civil liberties were suspended, oppo-

¹
The Acropolis Museum,
Athens, Greece. Source:
incriteblegreece.com



2
Greece. Workmen grade the street in front of new housing constructed with the help of Marshall Plan funds in Greece, ca. 1948 – ca. 1955. U.S. National Archives.



3
Athens Polytechnic uprising (November 1973).



4
Prime Minister Konstantinos Karamanlis signs Greece's Accession Agreement to the EEC at the Zappeion, 28 May 1979. Source: European Commission.



5
Melina Mercouri in front of the Parthenon.

nents were exiled or imprisoned, and public expression came under close control. Yet civic and cultural life did not disappear. Students, artists, journalists, and other citizens worked, often at personal risk, to preserve memory and independent thought. When the dictatorship collapsed in 1974, the experience of repression strengthened the commitment to open debate and constitutional procedures and prepared the ground for a more durable democratic order.

The transition known as *Metapolitefsi* marked a decisive turning point. A new Constitution reaffirmed political freedoms and the rule of law, parties reorganised, and exiles returned. Parliamentary life stabilised, and peaceful transfers of power became routine. The state expanded education, healthcare, and social protection, while new social actors—women's groups, youth movements, professional associations—entered public discussion. Political competition now took place within a firmly democratic framework, and trust in key institutions deepened as courts, universities, and independent media consolidated their roles.

European integration provided a further framework. Association with the European Communities and full membership in 1981 brought investment in infrastructure, agriculture, and regional development and encouraged legal and administrative reform. It facilitated mobility for students, researchers, and workers and connected Greek public debate to broader European discussions. Europe functioned both as a set of practical arrangements—affecting trade, migration, and regulation—and as a reference point for rights and standards. Within this environment, cultural life was notably active. Literature, music, cinema, theatre, and the visual arts addressed both the legacies of the past and the changes of the present, while archaeological research and museum projects deepened knowledge of the ancient and Byzantine past and tourism brought these heritages into sustained contact with visitors from abroad.

The late 1990s and early 2000s were characterised by accelerated modernization. Economic growth increased, new enterprises were founded, and urban areas saw improvements in transport, telecommunications, and public amenities. The decision to host the 2004 Olympic Games in Athens concentrated these trends. The Games drove the construction and renovation of sports facilities, the expansion of metro and tram lines, major



road projects, and upgrades to airport and urban services, while offering a visible platform for contemporary Greek architecture, design, and performance.

The global financial crisis of 2008 and its aftermath posed a severe test. The 2010s brought pronounced economic contraction, high unemployment, and intense debate about debt, reform, and social cohesion. Once again, many young people left for opportunities abroad, reviving long-standing patterns of mobility. At the same time, new forms of initiative appeared: cooperative ventures, social solidarity structures, start-ups, and cultural projects emerged alongside established businesses. Public institutions undertook difficult reforms. By the end of the decade, macroeconomic indicators had improved and a more sustainable fiscal framework was in place, even as the social impact of the crisis continued to be addressed.

In these same years, Greece was positioned at the forefront of wider regional developments. Conflicts and instability in neighbouring areas brought large numbers of refugees and migrants across the Aegean and into mainland Greece. Local communities, volunteers, non-governmental organisations, and public authorities organised reception and support under often challenging circumstances. The widely circulated images—of island shores, temporary camps, and rescue operations—were underpinned by numerous acts of routine assistance and cooperation that became part of the country’s contemporary self-understanding.

6
Athens view from Acropolis.
Photo by Christos Simatos.



7
Athens 2004 Opening
Ceremony.

The COVID-19 pandemic added another layer of pressure. As elsewhere, authorities and citizens faced the dual task of protecting public health and maintaining social and economic activity. Health professionals and administrators reorganised services, while schools, universities, and workplaces shifted rapidly to remote operation where possible. The period accelerated digitalisation in both public administration and the private sector and reinforced the perceived importance of resilient health systems, clear public communication, and mutual support.

In the early twenty-first century, Greece continues to balance continuity and change. Traditional pillars of the economy—tourism, shipping, and agriculture—remain central, while sectors such as information technology, renewable energy, logistics, and the creative industries are expanding. Universities and research centres participate in international networks, and members of the diaspora contribute through collaborations, investment, and periodic return. Urban districts and rural areas alike have become sites of experiment, where small enterprises, cultural initiatives, and local associations reshape everyday environments.

The challenges ahead include demographic trends, climate change, regional tensions, and the ongoing task of strengthening institutions and broadening opportunity. Greece confronts these issues with resources built over decades: democratic practice, European and regional partnerships, dense cultural capital, and a proven capacity for recovery after crisis. The generation now coming of age inherits memories of hardship alongside concrete examples of resilience, collective organisation, and innovation.

From 1950 to 2025, the trajectory of modern Greece can be seen as one of repeated rebuilding and adjustment: after war and occupation, reconstruction; after dictatorship, a consolidated democracy; after economic crisis, institutional reform and renewed initiative. Within this context, *Kore* in *Hellenic Heads* stands for the present oriented toward the future: a figure formed by a century of experience yet facing forward, suggesting how the gains and lessons of this period can be carried into the decades to come.



8
Stavros Niarchos Foundation
Cultural Center, Phaliro, Greece.
Photo by Christos Simatos.

SCULPTURAL PRECEDENT

156



9
Detail of the *Kore 684* with a particularly elaborate hairstyle and expressive features, accentuated with paint (ca. 490 BC). Acropolis Museum, Athens, Greece. Photo by Socratis Mavromatis.

157 Modern Greece

For the final sculpture in this 2,500-year journey, representing Modern Greece (1950-2025) I selected a sculptural precedent I first encountered during childhood visits to the old Acropolis Museum (on the Acropolis itself) with my aunt Emmanuela, an archaeological guide. Decades later, I reconnected with this piece, *Kore 684*, at the new Acropolis Museum which opened in 2009, including with the intention of receiving the Parthenon Marbles which are being held at the British Museum in London, UK.

Kore 684 depicts a maiden, dated to approximately 500 BC. The statue is understood to be a votive offering dedicated to the goddess Athena, originally placed on the Acropolis near the Parthenon. With the Persian invasion of 480 BC, it was buried by the returning Athenians in a ceremonial clearing of the sacred site. This "Perserschutt" (Persian debris) became a time capsule, preserving it and dozens of other sculptures until their rediscovery during excavations in the late 19th century.

This statue is a prime example of the *korai* (maidens), a hallmark of the Archaic Period (c. 600–480 BC) and the female counterparts to the nude *kouroi* (youths). *Korai* are always depicted clothed, displaying formal, upright postures, intricate clothing, and stylized hair. Traces of vibrant polychromy (color) are still visible on this one and many others, proving they were not originally white marble. A defining feature is the "Archaic smile," an artistic convention deemed to signify divine grace and vitality rather than a specific human emotion. Other notable *korai* are housed in the National Archaeological Museum in Athens and the Louvre.

With this wonderful sculpture as my precedent, I asked my daughter, Sofia, then 12 years old, to pose. My sculpture, *Kore*, incorporates the enigmatic smile with my daughter's characteristics. It is the only sculpture in the Hellenic Heads series that looks upward. I hope this piece conveys the optimism that a young person may feel for her future, and that a nation and its people may feel for theirs.

HELLENIC HEAD

KORE

OUR HOPES FOR OUR CHILDREN

158

Historical Period	Modern Greece (1950–2025)
Sculpture Completed	2024, version II
Sculpture Medium	Mixed media (body 3D-printed using recycled PETG, epoxy clay, ground metal applied with resin/catalyst, pigments, acids, topcoat)
Sculpture Dimensions	75 cm height x 57 cm diameter 29.5 inch height x 22.4 inch diameter
Model	Sofia Petrides
Petrides' relationship	Daughter, posed 2022 (age 12)
Petrides seeks to convey	Optimism, innocence
Sculptural Precedent	<i>Kore</i> 684 (ca. 490 BC)
Precedent Work Held By	Acropolis Museum, Athens, Greece





"We have all worked hard to create a different foundation for my daughter, age 12 at the time of posing, to build on—a safer one, emotionally and physically. She knows the broad outline of the family story but is not asked to carry everyone else's unresolved pain.

As to the sculpture, it is inspired by an ancient Greek Kore, one of the full-size sculptures of Athenian maidens. My sculpture has a distinctly different emotion and sculptural style than the prior five sculptures. Her expression is, I believe, one of innocence, intelligence, optimism, and a tiny bit of a smirk. Not burdened. Perhaps the cumulative work by my parents and later by me has succeeded.

As a public sculpture, Kore's optimism has been welcomed in two important institutions around the world, outside of the exhibition."





ABOUT GEORGE PETRIDES

GEORGE PETRIDES (b. 1964, Athens, Greece) is an internationally recognized sculptor based in Athens and New York whose work explores the intersection of personal history and cultural heritage. He specializes in public sculpture, having established a significant global footprint with 28 permanent works installed across seven countries as of 2025.

His practice encompasses monumental outdoor installations, large-scale indoor works for civic institutions, and the innovative traveling exhibition *Hellenic Heads*. Best known for its current tour—now at its eighth international venue in Paris—this series of six over-life-size busts investigates themes of resilience, dignity, and identity spanning 2,500 years of Greek history through the lens of four generations of his family. To date, the exhibition has engaged an estimated audience of more than 100,000 visitors.

Raised and educated in both Athens and the United States, Petrides is deeply rooted in the traditions of ancient Greek sculpture and the artistic lineages it inspired—from Roman adaptations to Renaissance masters such as Donatello and Michelangelo, through modern innovators like Rodin. His creative process is a pioneering synthesis of these ancient methods with modern technology: he evolves his works from traditional clay modeling to 3D scanning, digital sculpting, and bronze casting.

Petrides earned his first degree in Classics from Harvard College in 1985 and pursued a successful career on Wall Street, eventually rising to Managing Director. While pursuing this career, he studied and made art part-time for more than two decades. In 2017, following the loss of his father and two close friends, Petrides chose to devote himself fully to sculpture, including as a vehicle for processing inheritance and transformation. Since then, he has established himself as a leading voice in contemporary public art, creating works of enduring cultural resonance that merge historical research, personal narrative, and technological innovation.

For more information:

- Public Works: www.petrides-public.art
- Hellenic Heads: www.hellenicheads.gr
- Videos: YouTube channel @petridesart
- Other Art: www.petrides.art

SOLO EXHIBITIONS

- 2026** Fondation hellenique, Paris, France
- 2026** Embassy of Greece to France, Paris, France
- 2025** Courtyard of Agia Triada Church, Istanbul, Türkiye
- 2025** Seismanoglio Megaro, Istanbul, Türkiye
- 2024** Courtyard of San Giorgio dei Greci, Venice, Italy
- 2023** National Hellenic Museum, Chicago, IL, USA
- 2022** Maliotis Cultural Center, Brookline, MA, USA
- 2022** Muses Cultural Center, Southampton, NY, USA
- 2022** Embassy of Greece to the USA, Washington DC, USA
- 2021** Figure and Form: George Petrides and Nassos Daphnis, Consulate of Greece in New York, NY, USA
- 2021** Mykonos KDEPPAM, Mykonos, Greece
- 2020** Mykonos KDEPPAM, Mykonos, Greece

MONOGRAPHS AND EXHIBITION CATALOGS

- 2024** *Hellenic Heads: George Petrides; A Personal Exploration of Greek History and Culture over 2,500 years.*
- 2023** *Figure and Form: George Petrides and Nassos Daphnis*
- 2022** *George Petrides: Recent Work: 2019-2021* (English/French language)
- 2021** *George Petrides: Recent Work: 2019-2021* (Greek language)
- 2020** *George Petrides: The Beauty of Imperfection.*

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 - Paul Laster.** “George Petrides’ Personal Engagement With Hellenic History.” *Whitehot Magazine of Contemporary Art*. July 2023
 - Natasha Gural.** “Globally Renowned Sculptor George Petrides Carves A Matriarchal Gaze Into Greek History And Heritage.” *Forbes*. July 2022
 - S. David.** “George Petrides: Hellenic Heads.” *Brooklyn Rail*. June 2022
 - M. Charlene Stevens.** “Contemporary Artifacts” *Arcade Project*. February 2022
 - Kathleen Cullen.** “The Muse of Classic Greek Sculpture.” *Culture Catch*. January 2022
 - Katy Diamond Hamer.** “The Past Made Contemporary; How artist George Petrides confronts time.” *Eyes towards the Dove*. 2022
 - Paul Laster.** “Figure and Form: The Making of an Exhibition.” *Whitehot Magazine of Contemporary Art*. December 2021
- Extensive Greek language bibliography.**

PUBLIC SCULPTURES

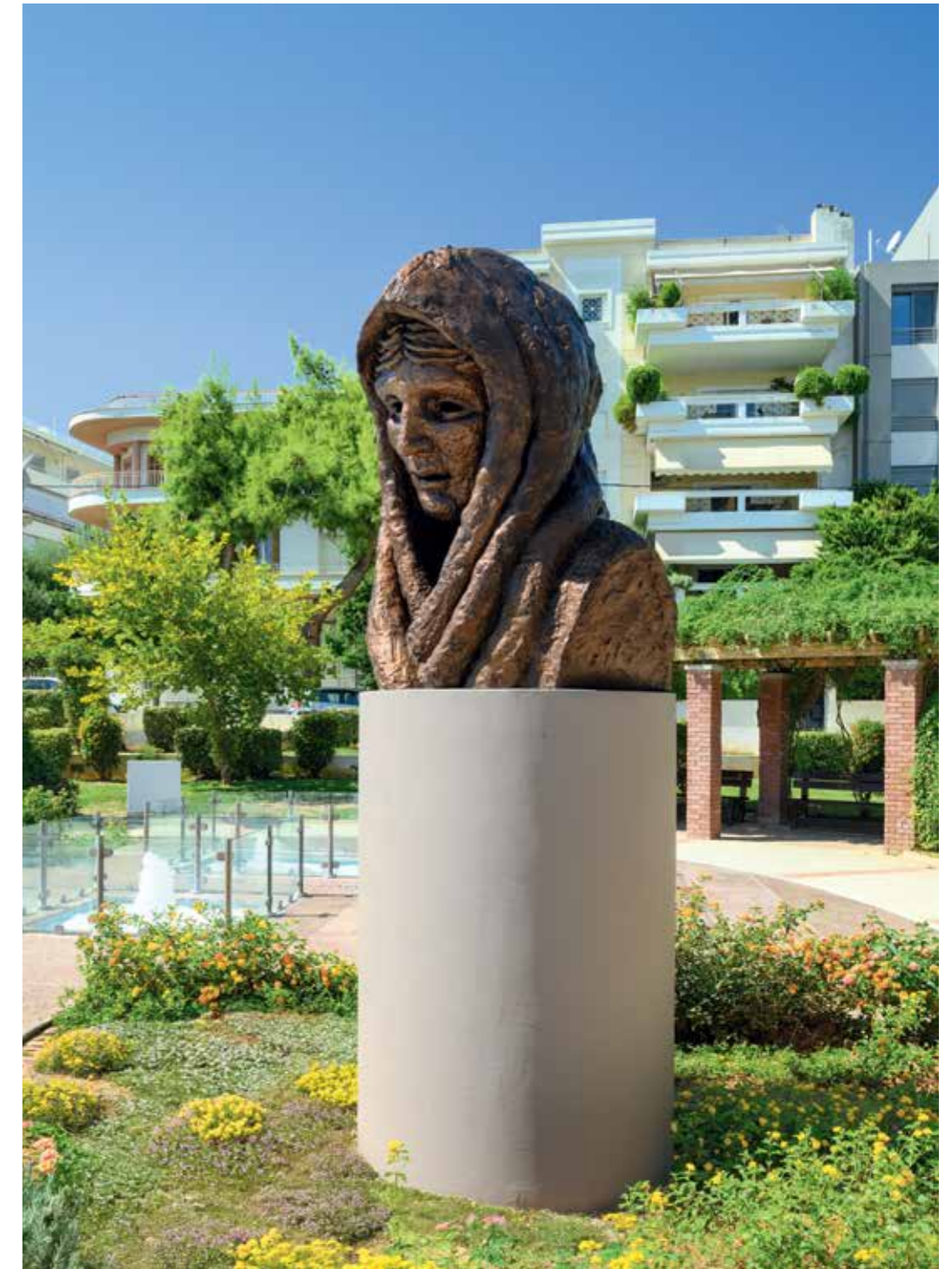
NAME OF INSTITUTION	COUNTRY	CATEGORY OF INSTITUTION	TITLE (CAPS MEANS MONUMENTAL)
AEGEAN Airlines Athens, Greece	Greece	Corporate	<i>Bust of Thalia I Reduction</i>
Archaeological Collection of Serifos Serifos, Greece	Greece	Museum	<i>Head of Medusa</i>
Aretaieion University Hospital Athens, Greece	Greece	Healthcare	ARETAEIA
Children's Oncology Unit "Marianna V. Vardinoyannis-ELPIDA" Athens, Greece	Greece	Healthcare	<i>Kore II</i>
Consulate General of Greece in New York, NY USA	USA	Government	<i>Mother and Child, Abstracted</i>
Consulate of Greece in Izmir Izmir, Turkiye	Turkiye	Government	REFUGEE - WOMAN OF SMYRNA <i>Reduction</i>
Dormition of the Virgin Mary, The Greek Orthodox Church of the Hamptons Southampton, NY USA	USA	Religious	CONSTANTINE AND THE VISION OF THE CROSS (<i>Girders from 9/11</i>)
Ecumenical Patriarchate of Constantinople Istanbul, Turkiye	Turkiye	Religious	CONSTANTINE AND THE VISION OF THE CROSS <i>Reduction</i> for HAH Patriarch Bartholomew
Embassy of Greece to Rome Rome, Italy	Italy	Government	<i>Bust of Thalia II</i>
Embassy of Greece to the USA Washington DC USA	USA	Government	<i>Bust of Thalia: The Foundation of Western Civilization</i>
Embassy of USA to Greece Athens, Greece	Greece	Government	<i>Head of Thalia</i>
Greek Orthodox Archdiocese of America, New York NY USA	USA	Religious	<i>Constantine the Great</i>
Hellenic Institute of Byzantine and Post-Byzantine Studies Venice, Italy	Italy	Educational	<i>Archon II Reduction</i>
Jewish Museum of Greece Athens, Greece	Greece	Museum	<i>Man of Two Wars I Reduction</i>

NAME OF INSTITUTION	COUNTRY	CATEGORY OF INSTITUTION	TITLE (CAPS MEANS MONUMENTAL)
Malliotis Cultural Center Brookline, MA USA	USA	Museum	<i>Head of Thalia</i>
National Hellenic Museum Chicago, IL USA	USA	Museum	<i>Selected Hellenic Heads</i>
Neo Psychiko Municipality Agiou Georgiou Square Athens, Greece	Greece	Government	REFUGEE - WOMAN OF SMYRNA
Nightingale Bamford School New York, NY USA	USA	Educational	<i>Thalia II in Nighthawk Colors</i>
Old Age Home Gökçeada / Imbros, Turkiye	Turkiye	Healthcare	CONSTANTINE AND THE VISION OF THE CROSS <i>Reduction</i>
Permanent Mission of Greece to the United Nations New York, NY USA	USA	Government	<i>Kore II</i>
School of Medicine - English Program National and Kapodistrian University of Athens Athens, Greece	Greece	Educational	ARETAEIA <i>Reduction</i>
Simonopetra Monastery Mount Athos, Greece	Greece	Religious	REFUGEE - WOMAN OF SMYRNA <i>Reduction</i>
Sismanogleio Mansion Istanbul, Turkiye	Turkiye	Museum	<i>Constantine the Great</i>
The White House Washington, DC USA	USA	Government	<i>Davy Crockett on March 6, 1836</i>
Tiffany & Co. Madrid, Spain	Spain	Corporate	<i>Bust of Thalia I in Tiffany Blue</i>
Tiffany & Co. New York NY USA	USA	Corporate	<i>Head of Thalia II in Tiffany Blue</i>
Tiffany & Co. Paris, France	France	Corporate	<i>Bust of Thalia IV in Tiffany Blue</i>
Tiffany & Co. Tokyo, Japan	Japan	Corporate	<i>Head of Thalia II in Tiffany Blue</i>

¹
*CONSTANTINE AND THE VISION
OF THE CROSS (Girders from
9/11). Dormition of the Virgin Mary,
The Greek Orthodox Church of
the Hamptons, NY USA.*



²
REFUGEE - WOMAN OF SMYRNA.
Agiou Georgiou Square, Neo
Psychiko, Athens, Greece.
Photo by Christos Simatos.





3
Kore II. Permanent Mission of
Greece to the United Nations.

4
Thalia II in Nighthawk Colors.
Nightingale Bamford School,
New York, USA.



5
*Bust of Thalia I
in Tiffany Blue.* Tiffany
& Co., Madrid, Spain.



6
*Head of Thalia II
in Tiffany Blue.* Tiffany
& Co., New York, USA.



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175 About George Petrides

7
Constantine the Great
(left). Sismanogleio
Mansion, Istanbul,
Turkiye.



8
Mother and Child,
Abstracted. Consulate
General of Greece in
New York, USA.

9
ARETAIEIA
Aretaieion University
Hospital The National and
Kapodistrian University of
Athens, Athens, Greece.
Photo by Christos Simatos.



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TEXTS

George Petrides
T.N. Metropoulos
A.I. Kolpofilos

The "authors" T.N. Metropoulos and A.I. Kolpofilos are LLM AI working with the artist's prompts and the existing exhibition material.

PHOTOGRAPHY

of the artwork Daniel Kim
p. 6-7, 12-13, 24-25, 34-35 by Matteo Deletto
p. 29, 46 by Robert Cadena

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IMAGE PROCESSING

Christos Simatos (ps design)

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COVER ARTWORK

Thalia, 2024, version III
Mixed media (body 3D-printed using recycled PETG, epoxy clay, ground metal applied with resin/catalyst, pigments, acids, topcoat)
86 cm height × 55 cm diameter
33.9 inch height × 21.7 inch diameter
Photo by Daniel Kim

ENDSHEETS

Installation view of *Hellenic Heads* at the Courtyard of San Giorgio dei Greci, Venice, 2024.
Photo by Matteo Deletto





EROINE
DEL 1821
LEONOR
FERNANDEZ

HEROINES
OF 1821
LEONOR
FERNANDEZ



PRECEDENTE
SCULTOREO

SCULPTURAL
PRECEDENT

ARCONTE:
FONDARE IL
CRISTIANESIMO

ARCHON:
ESTABLISHING
CHRISTIANITY

"Mentre lavoravo alla mia versione della scultura, ho scoperto che assumeva le caratteristiche di mio padre. Il nome, Arconte, potrebbe essere considerato un leader o una persona nobile ed è così che penso al carattere di mio padre. Purtroppo è morto nel 2017, ma credo di aver catturato alcune delle sue qualità in questo lavoro".

"As I worked on my version of the sculpture, I found that it took on characteristics of my father. The name, Archon, could be said to be a leader or a noble person and that is how I think of my father's character. Sadly, he passed





www.hellenicheads.gr