

I studied at **Chelsea College of Art and Design**, **Central St. Martins College of Art**, and received a Masters in Sculpture from the **Royal College of Art** in London. Currently I am a PhD student at **Athens School of Fine Art**.

I attended an 8-month research program in **CCA Kitakyushu** (2003 – 2004 Japan). I have been an artist – in residence at **Cite International des Arts** (2001 Paris), **artAmari** (2016 Greece), **Galichnik** (2011 Skopje) and **Leonidio Art Tower** (2010 Greece). I have also attended a 15 day Workshop on digital culture, at the Department of Product and Systems Design Engineering of the **University of the Aegean** (2014 Syros, Greece). At the moment, I live and work in Athens, Greece.

My artwork has been exhibited at group shows in Greece and abroad, amongst others:

Escapism in Athens (curated by Mary Cox & Panagiotis Voulgaris, FokiaNou Art Space, Athens 2023), **Leptogeos** (curated by Evangelia Kairaki, European Centre/Contemporary Space Athens 2022), **What defines us** (curated by Mary Cox & Panagiotis Voulgaris, FokiaNou Art Space, Athens 2022), **Unfold 2022** (a MouSou project, curated by Maria Nymfiadi & Lea Petrou, Athens-London-Venice, 2022), **Re-Imagine** (curated by Eleni Gatsa, Imagine gallery, Athens 2022), **Weaving The Future IV** (curated by Efi Michalarou, Maison Grecque, Paris 2022), **Travel App** (curated by Mary Cox & Panagiotis Voulgaris, FokiaNou Art Space, Athens 2021), **Party Project** (curated by Panajiotis Daramaras, Dionisis Mataragas & Foivos Sofikitis, Chalandri, Athens 2021), **1821, Visual of a Revolution** (curated by Eleni Gatsa, The War Museum + Imagine Gallery, Athens 2021), **Remembering Remembered** (curated by Panajiotis Daramaras & Lea Petrou, Chalandri, Athens 2019), **Unfold 2019** (a MouSou project, curated by Maria Nymfiadi & Lea Petrou, Athens-London-Venice 2019), **Ephemeral Gardens** (curated by Nikos Podias, Kinono Tinos Art Gathering 2018), **Reoccupation** (curated by Myrto Kiourti, day conference, SGT Onassis Cultural center, small stage 2017), **2 Decades +, Spyropoulos Awards** (curated by Olga Daniylopoulou, Vorres Museum, Paiania 2017), **Orientation** (curated by Steffi Jüngling, Carola Ruf & Friedrich W. Block, Kunsttempel, Kassel, Germany 2017), **[Open] Call #2 Thessaloniki** (curated by Dimirta Maltabe, Lea Petrou & Panajiotis Voulgaris, 6th Thessaloniki Biennale 2017), **36° 47' 7.4" B 24° 34' 50" Δ Meeting Point** (curated by Andriani Ventouri & Maria Gouveli, Kimolos island 2017), **[Open] Call #1 Stream, Rock, Terrace** (curated by Dimirta Maltabe, Lea Petrou & Panajiotis Voulgaris, Athens 2017), **ArtAmari Residency** (curated by Angeliki Douveri, Rethymno, Crete 2016), **Art Walk, Terra Firma** (curated by Andriani Ventouri & Maria Gouveli, Kimolos island 2016), **(Test) in Between** (curated by Katerina Athanasiou, Beton 7 Center for the arts, Athens 2016), **The Bankorgs, Performance Dinners No. 8** (curated by Maria Paschalidou, Bios Tesla, Athens 2015), **Starting Points** (curated by Andriani Ventouri & Maria Gouveli, Kimolos island 2015), **Locked In** (curated by Eleutheria Stamati & Ioanna Myrka, Beton 7 Center for the Arts, Athens 2014), **Password 3** (curated by Henning Lutze, Bernhard Skopnik and Reinhold Weber, Zeichen Institut, Kassel 2014), **uP** (curated by Dinos Nikolaou & Iphigenia Papamikroulea, metamatic:taf, Athens 2014), **One Hundred Boats, One Hundred Waters** (curated by Lea Petrou, Cake pastry shops, Piraeus, Athens 2014), **Save** (curated by Giorgos Tserionis, Pindaros Hotel, Athens 2013), **A Space in 500 Pieces** (solo exhibition, multimedia center Mala Stanica, Skopje 2012), **my Athens** (a MouSou project, curated by Maria Nymfiadi & Lea Petrou, www.mousouproject.com Athens 2012), **On Cooking** (curated by Bia Papadopoulou, Technohoros gallery, Athens 2011), **Give me**

a Sign (Artville Gallery, Athens 2010), **A Space in 300 Pieces** (solo exhibition, Arcade EAP, Nicosia, Cyprus 2010), **Art Athina / Jannis Spyropoulos Awards 2006-2009** (Jannis Spyropoulos Awards 2006-2009, curated by Olga Daniylopoulou, the Faliro Pavilion [TaeKwonDo], Athens 2010), **Onassis Foundation Video Art** (Bios, Athens 2010), **Pastry Love Difference** (curated by the Fondazione Pistoletto, Café de l'île, Centre International d'Art et du Paysage, ile de Vassivière 2009), **In Dire(ct) Democracy** (curated by Gelly Grindaki & Margarita Kataga, School of Fine Art, Athens 2009), **Intothepill. Vol. 1 / Greek Contemporary Video Art** (curated by Intothepill, Synch Festival, Athens 2009), **City One Minutes** (curated by Adonis Pittas, 2009), **Love[in] a Different Kefte** (a MouSou project, curated by Maria Nymfiadi & Lea Petrou, Cake pastry shops, Athens 2008), **Intrude Art and Life 366** (curated by Mr Shen Qibin, Zendai MOMA Museum, Zendai MOMA Museum, Shanghai 2008), **The World One Minutes** (curated by the One Minutes Foundation, Beijing Today Art Museum, Beijing 2008), **Palmoi II & III** (curated by Giannis Roussos, Onassis Cardiac Syrgery Center, Athens 2008 & 2016), **Love Difference Ice Cream And Sweets as Cultural Passports** (curated by the Fondazione Pistoletto, CAMEC Modern & Contemporary Art Center, La Spezia 2008), **Le Silo** (curated by Teresa Castro, Jennifer Verraes, Grain de Blé, Marie Canet & Evgenia Giannouri, Betonsalon Gallery, Paris 2008), **MIR Festival** (Melina Cultural Centre of the Municipality of Athens, 2008), **Karaoke Poetry Bar** (curated by Intothepill, 1st Athens Biennial 2007), **Nightcomers** (curated by Adnan Yildiz, Ovul Durmusoglu, Marcus Graf, Borga Kanturk, Pelin Uran, 10th Istanbul Biennial 2007), **Public Screen** (1st Thes/niki Biennial 2007), **Trauma Queen** (curated by Zoe Pappa, Harris Kondosphyris & Christian Rupp, Athens 2007), **Strange Screen Festival 6** (curated by Intothepill, Thes/niki 2007), **Motel** (curated by Alexandros Apostolides & Panagiota Apostolopoulou, International Festival Anc. Olympia 2007), **Visibility** (curated by Maria Paschalidou, Athens 2007), **People** (curated by Marina Athanassiadou & Margarita Kataga, Athens & Thes/niki 2007), **Art Is Not Mute** (Ersta Konsthall gallery, Sweden 2007), **Athens Video Art Festival (2007)**, **Blind Date #12** (curated by Adonis Volanakis, Athens 2006), **Rooms To Let** (curated by Effie Halyvopoulou, Action Field Kodra, Kalamaria 2006), **The Scarecrow** (curated by Olga Daniylopoulou, Nico De Oliveira & Nicola Oxley, Averoff Museum of Modern Greek Art, Metsovo 2006), **Visions 2005** (curated by Irene Gerogianni, Athens Imperial Hotel & Macedonia Palace Hotel 2005), **CCA Kitakyushu Open Studios** (CCA Kitakyushu, Japan 2004), **What If, Reflections on Living Across Difference** (curated by Helena Koumbouzis & Gulsen Bal, Devlet Resim Heykel Muzesi- Opera Oeydani- Ulus, Ankara 2002), **Interim Show** (The Henry Moore Gallery RCA, London 2001), **What If, In Residence, In Transit** (curated by Helena Koumbouzis & Gulsen Bal, 82, Teasdale st, London 2001), **Cite International Des Arts, Open Studios** (Paris 2001), **What If, Reflections On Choice** (curated by Helena Koumbouzis & Gulsen Bal, 333 Kifissias st, Athens 2001), **{X}hibit 2000** (Davies st. Gallery, London 2000), **Between The Two Shores** (Greenwich Gallery, London 1999).

I have accepted the **Passwort 3**, a drawing competition prize held by the Zeicheninstitut (Kassel 2014), the 2nd prize of **Jannis and Joe Spyropoulos Foundation** (Athens 2008), an **ACAVA studio spaces** prize (London 2001 – 2002), scholarships from the **Alexander S. Onassis Public Benefit Foundation** (2001 – 2004), bursaries from the **Royal College of Art** (London 2000 – 2002) and the **CCA Kitakyushu** (Japan 2003 – 2004).

I am a visual art educator with teaching experience in museums, art centers and schools in England, Japan and Greece. I teach art at the **Hellenic American Educational Foundation** (HAEF) designing the high school, MYP / IB art program. I

have also been teaching at the following schools: **Moraitis** primary school (Athens, 2017 – 2018), **Mikro Dimotiko** primary school (Vari, 2016 – 2018), the MYP / IB program of **Platon** high school (Athens, 2016 – 2017), **Nea Genia Ziridis** primary school (Athens, 2005 – 2016), **Mairi Argyri Laimou** nursery school and kindergarten (Athens 2012 – 2013) and the PYP / IB program of the **International School of Piraeus** (Piraeus 2013 – 2016).

I attended an in school, **IB workshops** in Berlin (MYP, 2018), Greece (PYP, 2014 ISP) and **IBAEM – MYP workshop** in Basel (MYP, 2008). I am a certified **Teacher for Europe** (2015 – 16). I was an **appointed author**, responsible for the development and elaboration of the national curriculum and educator’s guidelines, under the “Photography and Multimedia” course, for the Music and Art High Schools, Greece (2015). I was a member of the educational team of the **museum Herakleidon Experience in Visual Arts**. I was co-running the educational workshop **Blue Knights**, held at the Small Cyclades islands’ public schools (Koufonissia, Donousa, Schoinousa and Irakleia). I am a founding member of **MouSou**, a team for planning and organizing art participatory projects.

Lea Petrou, 2023

Portfolio

Rooster (gallus gallus domesticus), 2022.

Wall based installation with 4 embroideries and 5 ceramics, dimensions variable.

The French tradition of roosters portrayed on stamps dates back to 1944, when Henry Razous made the first design, representing the opposition towards the elimination of freedom and democracy as well as all forms of oppression. Engraved by Charles Hervé, this stamp was issued in 1944, valued 50 French centimes, and was printed in red color. **Bird stamps are related to the notion of multiculturalism, traveling as well as migration. The daily sound of rooster crowing embodies the victory of light over darkness. This wall-based installation comprises embroidery and ceramic sculpture replicas of international stamps depicting birds' embroideries and ceramics made in 2022, of world stamp replicas.**

The video titled "*Too Many Cooks Spoil the Broth*" was made using footage collected during a Parisian residency at *Cité Internationales des Arts* in 2000, with international interpretations of cockerel sounds, submitted by fellow *Cité* resident artists. An installation, incorporating the video and a 100m, handmade, patchwork bunting with integrated embroidered sound interpretations, was finally presented at the *RCA, MA Sculpture show*, in London, in 2002. 20 years later part of this installation is combined with the installation *Rooster (gallus gallus domesticus)*.



replica of a triumph, 2022.

Two color thread embroidery on white cotton fabric, 12 x 15cm.

The subject of Ariadne and Bacchus is depicted in various famous paintings, including Titian's 1523 "Bacchus and Ariadne" (National Gallery, in London), Tintoretto's 1576 "Ariadne, Venus and Bacchus" (Sala di Anticollégio, Palazzo Ducale, Venice), Hans Friedrich Schröter's 1577, drawing exactly replicating Tintoretto's work (Städel Museum, Frankfurt) and Hans Makart's 1874 "The Triumph of Ariadne" (Österreichische Galerie Belvedere, Vienna).

Regardless of Ariadne's lustreless co-starring next to Theseus throughout the fable, her triumphing portrait radiates victoriously next to Bacchus in Makart's painting, originally intended as curtain for the Komische Oper in Vienna.

Almost a century later, in 1961, the Austrian Postal Administration issued four stamps to celebrate the 100th anniversary of the Kunstverein Wien. For this occasion, the painter and designer Adalbert Pilch collaborated with the engraver Rudolph Toth to produce a new version of Ariadne's triumph – the black and white postage stamp, worth 5 schilling, depicting the part Makart's composition portraying mainly Ariadne and Bacchus.

Following the long thread of the tradition of painting the triumph of Ariadne, I appropriate the Pilch/Toth engraved version of the couple. This time, I employ the irony to closely replicate all the pedantic details of the stamp by means of a small piece of embroidery of black on white thread. My hope is to revitalize the myth of Theseus, and contribute to the "me too" trend in postmodernism and, by extension, to update Ariadne's triumph.



150, 2016.

An interactive, occasional performance intervention, hot foil gilding, tracing paper and ink, 15 x 10 cm.

In 1966, the Hellenic post published a commemorative stamp depicting the 1866 bombing of Arkadi for the centennial of the Cretan Revolution. For the interactive performance intervention titled *150*, the stamp was enlarged to fit in the front of a specially designed postcard. Residents of different villages around the area of Amari and visitors of the monastery were invited to interact, by tracing over the postcard-size stamp on the front of the 150 blank cards, using pens, pencils and black carbon.

A total of 150 people participated, one for each year since the Holocaust, capturing their different view-points and interpretation of this historical space in time. This interactive, occasional performance intervention, was included in the official commemorative events of the 150 years anniversary since the Arkadi Holocaust.



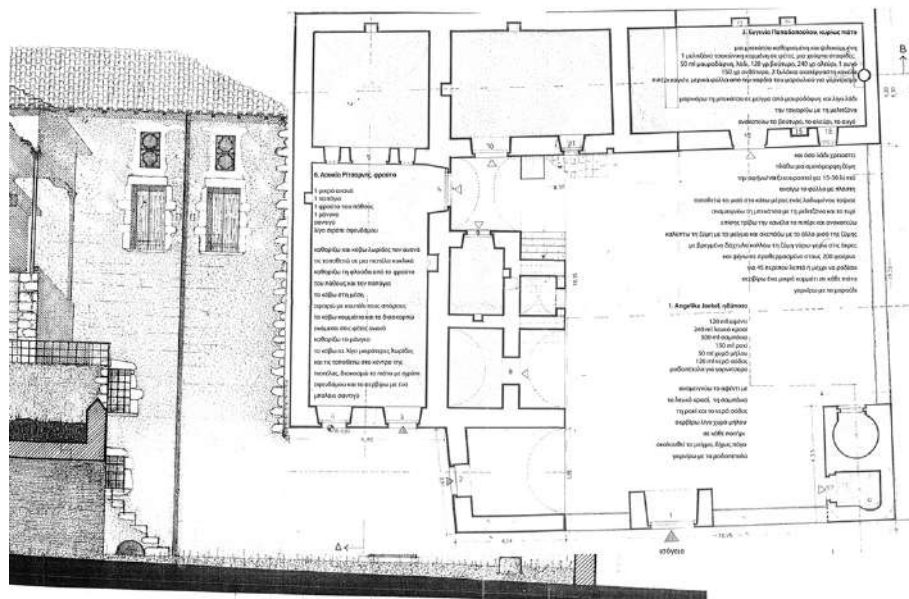
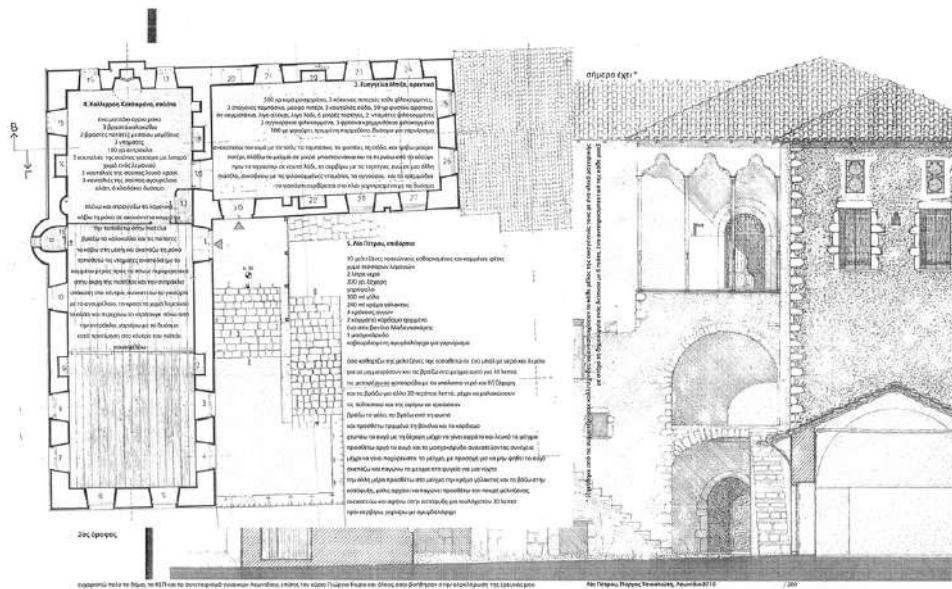


today's menu, 2010.

Culinary experience with a tourist guide flyer.

During a 10 day residency at the Tsikalioti Tower of Leonidio, I composed a 6 course, fictive menu for 6 people. The challenge for all of us 6 resident artists was to correspond each one of our genealogical tree members to a cooking ingredient. As a result, 6 recipe-related portraits were composed as an attempt to record the personal relationships evolving during the 10 day residency. An A3 size, tourist guide type of flyer was designed including the tower's architectural plans. Each participating artist's recipe was placed on the corresponding architectural space of the tower where each artist was allocated. The guide was handed out to the tower's visitors.

The correlated course to my family tree was the dessert. Taking into consideration my genealogical tree, I created an aubergine-flavor ice cream, which is among the 9 Greek rural products with Protected Designation of Origin. 3 kg of ice cream were produced and a tea spoon full was given to the tower's visitors.





Residency Proposal

My artwork is an attempt to approach different ways of reading and encountering reality. **Translation, conversions, codes, mapping** and **metric systems** are notions that intrigue me and emerge in my artistic practice in different ways. More specifically, I deal with interpretations that are defined geographically, such as our perception of **time, place, movement** and **speech**. Images consist of different view-points, and I get fascinated by investigating such personal elaborations.

There is a diversity of materials and techniques employed in my practice, according to the peculiarity of each particular project evolved. **Installations, space interventions, ceramics, embroideries, videos, animations, artists books, performances, culinary experiences** and **events** are invented in proportion to the examined place and time. **Participation** has been a key methodology in my practice. Similarly, **interviewing** unknown people on the streets and inside their working environments, is also an important practice methodology. In these and many other ways, the work often acquires an **anthropomorphic** character and the people become both the content and context of my practice.

At the moment, I am a PhD student at Athens School of Fine Arts, researching on artistic walking practices related to cartography. For the 2-week residency at Nature, Art & Habitat Residency (NAHR) in Italy, I intend to invest on the natural characteristics of the specific geographic area, including flora and fauna, as well as the history and the citizens of the area. My main goal is to incorporate different materials, like drawings, embroidery, ceramics, interviews, in order to research and create a series of existing and imaginary maps of Taleggio Valley, Bergamo, based on walking techniques.

Lea Petrou, 2023
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