Sculpture for shared places

GEORGE PETRIDES / INSTITUTIONAL COMMISSIONING DOSSIER / OCTOBER 2026

Refugee - Woman of Smyrna, Neo Psychiko, Athens. Source: Petrides Studio archive.

George Petrides creates figurative sculpture for public spaces and institutions, giving lasting form to history, identity and remembrance.

29 works installed or held in institutional collections; 11 forthcoming placements across seven sectors and eight countries. Record updated October 2026.

Athens and New York | studio@petrides.art

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George Petrides

THE ARTIST AND THE INSTITUTIONAL RECORD

Born in Athens in 1964 and based in Athens and New York, George Petrides creates figurative sculpture for public spaces and institutions. His work gives lasting form to history, identity and remembrance through the human figure.

In the artist's words

I began these sculptures wanting to understand the people who raised me. Only later did I recognize their connection to my own healing and my responsibility for what would follow. The question changed from "What has shaped us?" to "What will we pass on?"

Excerpt from the artist's published statement for Lineage of the Future.

His work has been placed in hospitals, museums, diplomatic missions, educational institutions, places of worship and corporate collections: 29 works installed or held in institutional collections and 11 forthcoming placements across seven sectors and eight countries. Institutions include Tiffany & Co., the Ecumenical Patriarchate of Constantinople, the Permanent Mission of Greece to the United Nations and Aretaieion University Hospital, and his sculpture of Davy Crockett was accepted by the White House as a Presidential Gift in 2025.

Since 2022, Hellenic Heads has reached eight cities, including Venice in parallel with Biennale Arte 2024. Its Berlin presentation continues through 8 January 2027.

Education and method

Petrides studied Classics at Harvard College (B.A., 1985) and pursued graduate study at Stanford University (M.B.A. and M.A., 1993).

Certificate in Sculpture, New York Studio School, 2022. Full-time artistic practice since 2017. Work begins in clay and combines digital fabrication with hand finishing; selected works are cast in bronze.

Professional CV and documented institutional record →

Institutional reference

"His professionalism and patience throughout the many stages of such a complex project were extraordinary. I recommend him without reservation."

Prof. Nikolaos Vlahos, Aretaieio University Hospital, National and Kapodistrian University of Athens. Letter dated 20 June 2025.

Healthcare and public remembrance

SELECTED PROJECT RECORDS

Aretaieia

Purpose: To honor Aretaieion's long tradition of women's health: gynecological care at the hospital dates to 1906, and its independent University Gynecology Clinic to 1922.

Figure, material and scale: An over-life-size figure, 220 cm high without its base, in a gold patina and metal coating over PETG recycled from discarded medical packaging, a material chosen for a hospital and for permanent outdoor display.

Project details and institutional documentation →

Refugee - Woman of Smyrna

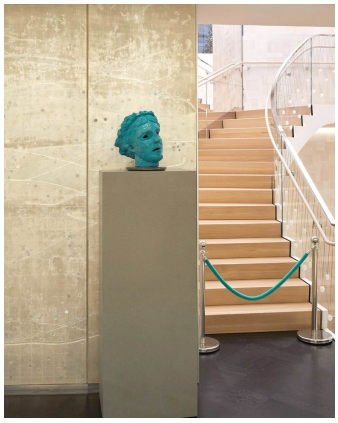
Purpose: To mark the centennial of the destruction of Smyrna in September 1922, in an Athenian neighbourhood shaped by refugee history.

Figure, material and scale: The Refugee head from the Hellenic Heads cycle, enlarged and adapted into a monumental public sculpture: 132 cm high without its base and 100 cm wide, in a bronze metal coating with custom patina over a PETG body. It is modeled on the sculptor's maternal grandmother, Maria, who fled burning Smyrna in 1922; Michelangelo's Rondanini Pietà served as a sculptural precedent.

Project details and institutional documentation →

Diplomatic and corporate settings

SELECTED PROJECT RECORDS



Kore III - In Honor of Greece on UN Security Council 2025-2026

Purpose: To mark Greece's term on the UN Security Council, 2025-2026, at the country's Permanent Mission to the United Nations in New York.

Figure, material and scale: A Kore from the series for which the artist's daughter, Sofia, posed. In Hellenic Heads it represents modern Greece and hopes for the next generation. Height: 75 cm. Brass and gold metal coatings finish the sculpture. The face is resin; the rest of the form is 3D-printed recycled PETG.

Project details and institutional documentation →

Head of Thalia II (Tiffany Blue)

Purpose: A work for the contemporary art collection of The Landmark, Tiffany & Co.'s flagship at 727 Fifth Avenue, for its 2023 reopening.

Figure, material and scale: A head of Thalia modeled from photographs of the sculptor's mother as a young woman, around 1950, after the Thalia in the Vatican Museums. Cast in bronze near ancient Thebes and finished in a patina developed to echo Tiffany's signature colour; 38 cm high.

Project details and institutional documentation →

Constantine and the 9/11 cross

PROJECT IN CONTEXT

Constantine and the Vision of the Cross (Girders from 9/11)

Dormition of the Virgin Mary, Southampton, New York | 2025

The smaller cross made from World Trade Center steel is welded onto the larger cross opposite the bust. Constantine's upward gaze brings the historical vision into a setting of contemporary remembrance.

Artistic response

The artist studied colossal portraits of Constantine and identified Michelangelo's Brutus as an important sculptural reference. The upward gaze and turned head concentrate the composition on the moment of revelation.

Studio and finish

The bust was developed in clay, enlarged through digital fabrication and finished by hand. Brass and light-bronze finishes distinguish the head and drapery over the recycled-plastic body.

Measured installation

The final studio sheet dated 11 September 2025 records the bust, including the front drapery, at 134 cm high and 116.1 cm wide. The exposed base is 107.2 cm high; the sculpture and base together are 241.2 cm high. These measurements exclude the separate cross.

Project documentation

The studio retains the final measurement sheet and project narrative. The smaller World Trade Center steel cross is welded onto the larger cross, as confirmed by the artist. Ask the studio for further provenance information and the work-specific installation record.

Full project record →

Medusa of Serifos

PROJECT IN CONTEXT

Large Head of Medusa

Institution and brief

Created for the Archaeological Collection of Serifos at the invitation of curator Dr. Georgios Gavalas. The artist's family connection to Serifos and the island's association with Perseus and Medusa give the work its setting.

Artistic response

The face and wings are finished in copper, the hair in iron and the snakes in aluminium. Oxidized surfaces evoke an object weathered by sea air. The artist's account identifies Canova's treatment of Medusa among his sculptural references. The underlying form is 3D-printed in recycled PETG.

Studio and installation

The studio developed and finished the head in New York and supplied installation instructions for its concrete column on Serifos. The instructions describe a separate rear hair section and a fixing arrangement coordinated with the site; final engineering remains specific to the installation.

Scale and documentation

Sculpture height: 75 cm; diameter including hair: 80 cm. The studio archive contains revised installation instructions dated 25 May 2026 and the artist's project narrative. The column height is not included in these sculpture dimensions.

Full project record →

Plan a commission

DISCUSSION, DELIVERY AND LONG-TERM CARE

Begin with the institution, purpose, site photographs or drawings, target dates, budget range and the architect or facilities contact.

Budget

Commissions typically range from US$150,000 to US$1,000,000, depending on scale, material and site. The proposal separates the sculpture fee from transport, installation, plinths, site preparation and applicable taxes.

Stages and responsibilities

Initial discussion; artistic proposal and studies; design and site review; fabrication; installation and documentation. Agree approvals, payment stages, engineering, permits, insurance, transport and maintenance responsibilities before fabrication.

Timing

There is no universal delivery time. Institutional approvals, permits, fabrication and site readiness determine the schedule. The Aretaieion project involved three years of consultation, approvals and fabrication.

Technical schedule and care

Obtain sculpture and base dimensions separately, weight, material and finish schedule, installation drawings, engineering approvals, handling requirements and a condition report. Receive work-specific cleaning, inspection and maintenance instructions at handover. A general planning pack does not replace the installation schedule.

Visiting exhibitions

Hellenic Heads: Berlin, through 8 January 2027, by arrangement with the Embassy of Greece. Sulala: Lineage of the Future is forthcoming, with Gulf venues to be announced. Hosting requirements are published separately.

Images and documentation

Photographs identify the works and their settings. Archive source: Petrides Studio. Confirm photographer credit and publication permission with the studio before reproduction. Unrecorded measurements and material substrates remain subject to confirmation.

Technical planning pack →

Arrange a project discussion →

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