

GAZELLI ART HOUSE



© Kalliopi Lemos, *Immersed in Memories*, 2025

Kalliopi Lemos: *A Tide of Roses*

Preview: 26 March 2026, 6 – 8 PM (GMT)

Exhibition: 27 March – 16 May, 2026

Gazelli Art House is pleased to present *A Tide of Roses*, a solo exhibition by Greek artist Kalliopi Lemos. Spanning nearly three decades, the show brings together new paintings and key sculptural works, exploring personal memories, myth, and the female body over the passing of time. Following this exhibition, Lemos will participate in *Joy Like Time* at the Sainsbury Centre this June with her series *Ritual Garments* (2020–22).

Natural floral forms underpin Lemos' recent paintings. Working from her photographic studies of rose petals, the artist moves beyond still-life toward a fluid visual language of rolling, rhythmic forms. These works echo Lemos' earliest piece in the exhibition, *After War and Peace* (1997), inspired by Rubens' *Minerva Protects Pax from Mars* (1629–30), where Lemos absorbed feeling rather than composition. Similarly, the rose petals serve as a starting point rather than a destination.

Contrasts between abstraction and figuration, softness and metal, run through the exhibition. In *Sunset Glow* and *Sunset Hues* (both 2025), small canvases of translucent petals are framed in robust mild steel, containing their fragility. The compositions, with their distinctive cropping, reflect Lemos' study of Japanese Ikebana, where line and space provide energy.

Central to Lemos' practice is the female experience, where toughness and vulnerability coexist. In *Immersed in Memories* (2025), flesh-toned palettes suggest sensuality and mortality, while *Diving into Salt Water* (2025) recalls joyful childhood memories with the artist's father in Chios. Specific journeys become lenses through which to contemplate a journey through a life. *Boats Carrying Hope* (2025) extends these themes to migration in search of safety, using boats as symbols of displacement and endurance.

With familial ties to the Mediterranean region, Lemos has a deep connection to mythology from Ancient Greece, and this informs the artist's sculptures as living narratives. *Deer on Altar* (2013) fuses Iphigenia with

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the deer intended to replace her, collapsing sacrifice and rescue, while its dark, mineral-like surface and the expression modelled on the artist's mother connect myth to personal experience. *Deity No.1*, (2018), inspired by the poetry of Sappho, depicts a winged female form evoking the Harpy or Siren. The wax sculpture confronts mythological metaphors of female power as monstrous, holding elegance and threat in tension. *Memory in Velvet* (2012) is an irreverent take on sexuality. A large hand-sewn figure poised on springs with a long ponytail, the work situates Lemos within a lineage that includes Dorothea Tanning and Louise Bourgeois, treating memory as embodied.

Across painting and sculpture, *A Tide of Roses* invites viewers to consider how personal and cultural narratives intersect, and how ancient storytelling and memory continue to shape contemporary experience.

About the Artist

Kalliopi Lemos (b. 1951) is a Greek-born, London-based sculptor, painter and installation artist. Lemos pursued graduate and post-graduate studies at Byam Shaw School of Art, London. In addition, Lemos has studied the art of Ikebana for 15 years, introducing her to a distinctive approach in the use of materials and the awareness of space. Over the past decade, her works have explored the narrative of existential journeys, displacement and forced migration. Lemos creates site-specific public installations and films with a focus on human rights and female oppression, challenging the viewer and encouraging reflection and discussion. Lemos has exhibited extensively at international venues and festivals, including Brandenburg Gate Pariser Platz, Berlin (organised by The Akademie der Künste); 13th Istanbul Biennial (parallel programme); Byzantine & Christian Museum, Athens; Musée nationale de l'histoire de l'immigration, Palais de la Porte Dorée, Paris; Spitalfields Market, London; Galleria Continua, Les Moulins; The Crypt Gallery, St. Pancras Church, London; Frieze Sculpture, London; Biennial D'Autun, France; Dordrechts Museum, The Netherlands; and NEON, Athens. Lemos' work is in collections including Onassis Cultural Foundation, New York; Borusan Contemporary, Istanbul; British Museum, London; and the V&A, London. Current and permanent public displays include Yorkshire Sculpture Park; Westersingel Sculpture Terrace, Rotterdam; Benaki Museum, Athens; the American School of Classical Studies in Athens; Bilgi University, Istanbul; and the Turkish city of Çanakkale.

About the Gallery

Founded in 2010 by Mila Askarova, Gazelli Art House represents an international roster of artists, from leading figures in Post-War movements such as Pop Art and Abstract Expressionism to ultra-contemporary voices redefining art in the digital age. The gallery champions artists who challenge convention through the creative exploration of a variety of media. In art from Azerbaijan and its neighbours, fostering cross-in art from Azerbaijan and its neighbours, fostering cross-cultural dialogue. In 2015 we launched GAZELLI.iO, an online platform specifically supporting innovation in art and technologies.

For press kit and further information, please contact: press@gazelliarthouse.com.