

YIORYIOS PAPAYIORYIOU



Curriculum Vitae

Solo exhibitions

2025 Dishwasher Safe, New York
2025 Counting Time, Athens
2024 Wrestling Materiality. Piraeus
2024 Breathstroke, Semmelweisklinik, Vienna
2023 Materiality 77, Arterreal Gallery, Sydney
2021 Catalysing Colour, Arterreal Gallery, Sydney
2020 CHROMA/XRQMA III, Arterreal Gallery, Sydney
2019 CHROMA/XRQMA II, Anna Pappas Gallery, Athens
2019 CHROMA/XRQMA , Arterreal Gallery, Sydney
2017 Points of Interception , Arterreal Gallery, Sydney
2016 Distorting the Inherent , Arterreal Gallery, Sydney

Residencies, awards & prizes

2025 Art Residency, Powerhouse Arts, Brooklyn New York
2024 Art Residency, Semmelweisklinik, Vienna Austria
2018 Ξ Residency, Athens Greece
2017 Commissioned by Crown Star Casino – A large scale sculpture located at Gold Coast Casino
2016 Commissioned by the ANZ Bank – A large public sculpture located at the global headquarters in Melbourne
Finalist & Winner (Plinth Prize) of the “ Woollahra Small Sculpture Prize ” 2016
2015 Finalist in the ‘ Woollahra Small Sculpture Prize ” 2015 Studio Residence Award ‘Square 1 Studios’
2014 Alliance Francaise Exhibition Award
Strathnairn Arts Exhibition Award
Belconnen Arts Centre Exhibition Award
Emerging Artists Support Scheme Award

Group exhibitions

2020 Art Athina, Anna Pappas Gallery, Athens
2018 Citizens of No Place , Curated by Con Gerakaris, Sydney
Monochrome: Empty & Full, Margaret Lawrence Gallery, Melbourne
Black and White and Red All Over , JAHM, Melbourne
2017 Chaos or Control , Stella Downer Fine Art, Sydney
Sydney Contemporary 2017 Arterreal Gallery, Sydney
Square One Studios Group Exhibition, Sydney
Agency Ltd, Tributary Projects, Canberra
2016 Brasília Exhibition, Saint Cloche Gallery, Sydney
ARO Gallery, Sydney
A Salon of Infectious Ideas, Stanley Street Gallery, Sydney
Long-distance, Mailbox Art Space, Melbourne
Stanley Street Gallery Group Exhibition, Sydney
Dank Street Project Space Group Exhibition, Sydney
2015 Stanley Street Gallery Group Exhibition, Sydney
Canberra Contemporary Art Space Group Exhibition, Canberra
Capturing Inherent Patterns, Exhibition Belconnen Arts Centre, Canberra
CAPO Emerging Artists’ Prize, Group Exhibition M16 Gallery, Canberra
PAINT15, Group Exhibition Arterreal Gallery, Sydney
2014 Light Space, Group Exhibition, Canberra
Graduating Exhibition, The Australian National University School of Art, Canberra

Represented by

Arterreal Gallery, Sydney

References

Rhianna Walcott
Associate director
rhianna@arterreal.com.au

Barbara Dowse
Curator & Art consultant
dowsart@bigpond.com

Education

2025 to Present
Masters in Fine Arts
MFA
Zurich University of the Arts ZHdK

2014 Honours in Visual Arts, Majoring in Painting, The Australian National University

2010-2013 Bachelor of Visual Arts, Majoring in Painting, The Australian National University

2013 Exchange program at Ecole Nationale Supérieure des Beaux-Arts Paris

Re-Con-Structur/ed-ing (2025)

Yioryios Papayoriou navigates the exchanges between architecture and space through embodied encounters with materiality. Working between sculpture, performance, and installation, his practice often draws from the maritime setting of Piraeus, Greece, where his studio is located. His new body of work employs stainless steel, a material associated with monumental industrial structures, though also used in intimate objects such as the wristwatch. In *Timely structured-ing 2025*, salvaged watchbands are presented as objects of personal timekeeping, delicately suspended on a descending loop of marine wire. The work counteracts the heavy solidity of steel with gestures of fragility, improvisation, and transience, choreographing space through gestures that trace the arc of the body.

Pre-Deconstructed-ing 2025 comprises nine solid stainless-steel cylinders stacked upon hexagonal bases and assembled into a rhythmic procession of verticals. These industrial units of marine engineering are also evocative of the architectural columns of the Parthenon in Athens. The number of pillars chosen reference the nine stripes of the Greek flag, which is widely interpreted to represent the nine syllables of the Greek phrase 'freedom or death': Ελευθερία ή θάνατος. The cylinders are interspersed with sheets of paper set alight at the beginning of the exhibition before turning to ash, conjuring a quiet transition from material to memory. Across these new works, linear forms, stacked columns, and flowing wire are brought into states of balance, suspension, and unravelling, interrupting the repetition and order of their minimalist assemblage. By Catherine Woolley

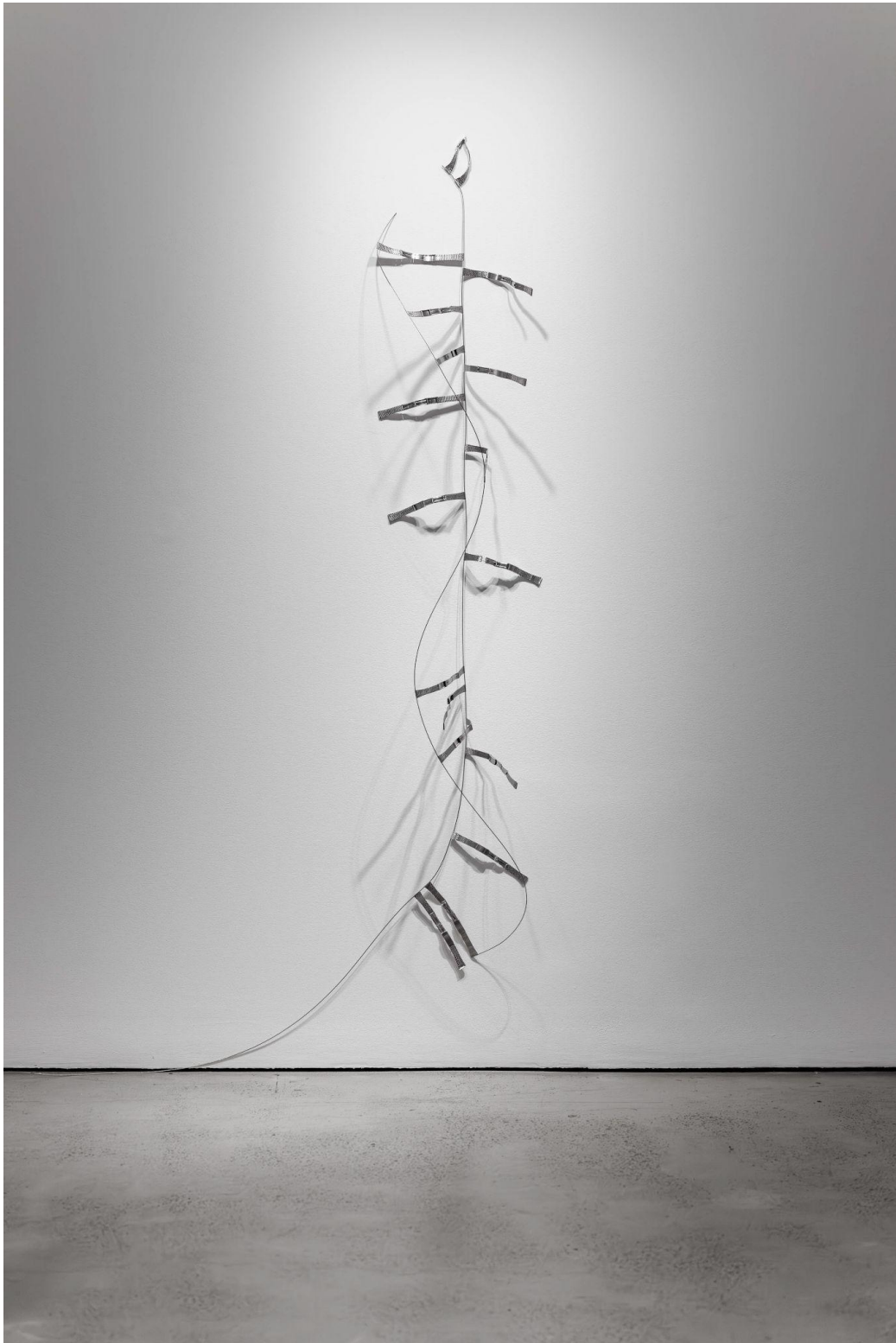
Part of: *Matters of Time: Contemporary Metal Practices*
Curated by Catherine Woolley
UNSW Galleries
Opening 29th of August 2025





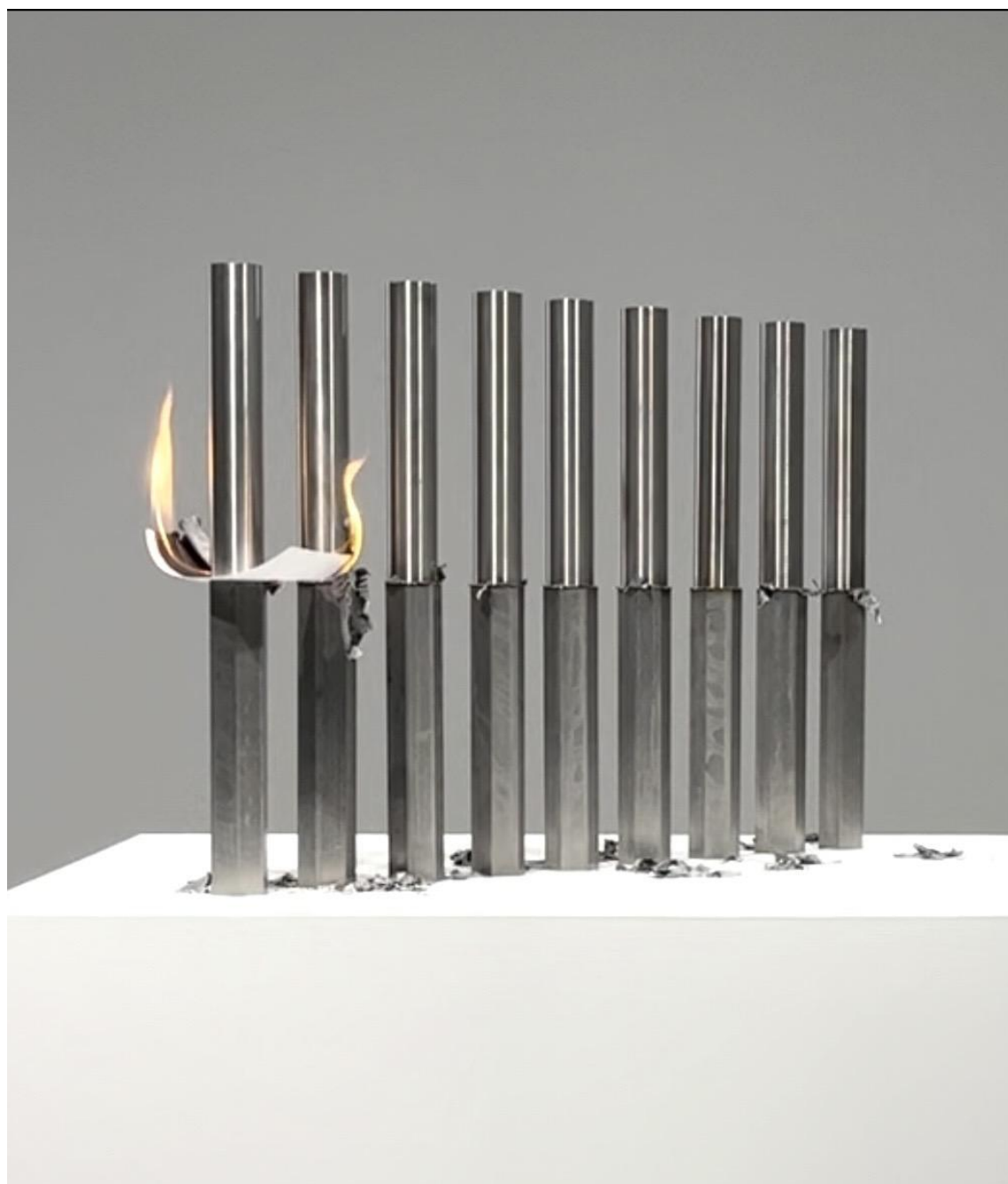


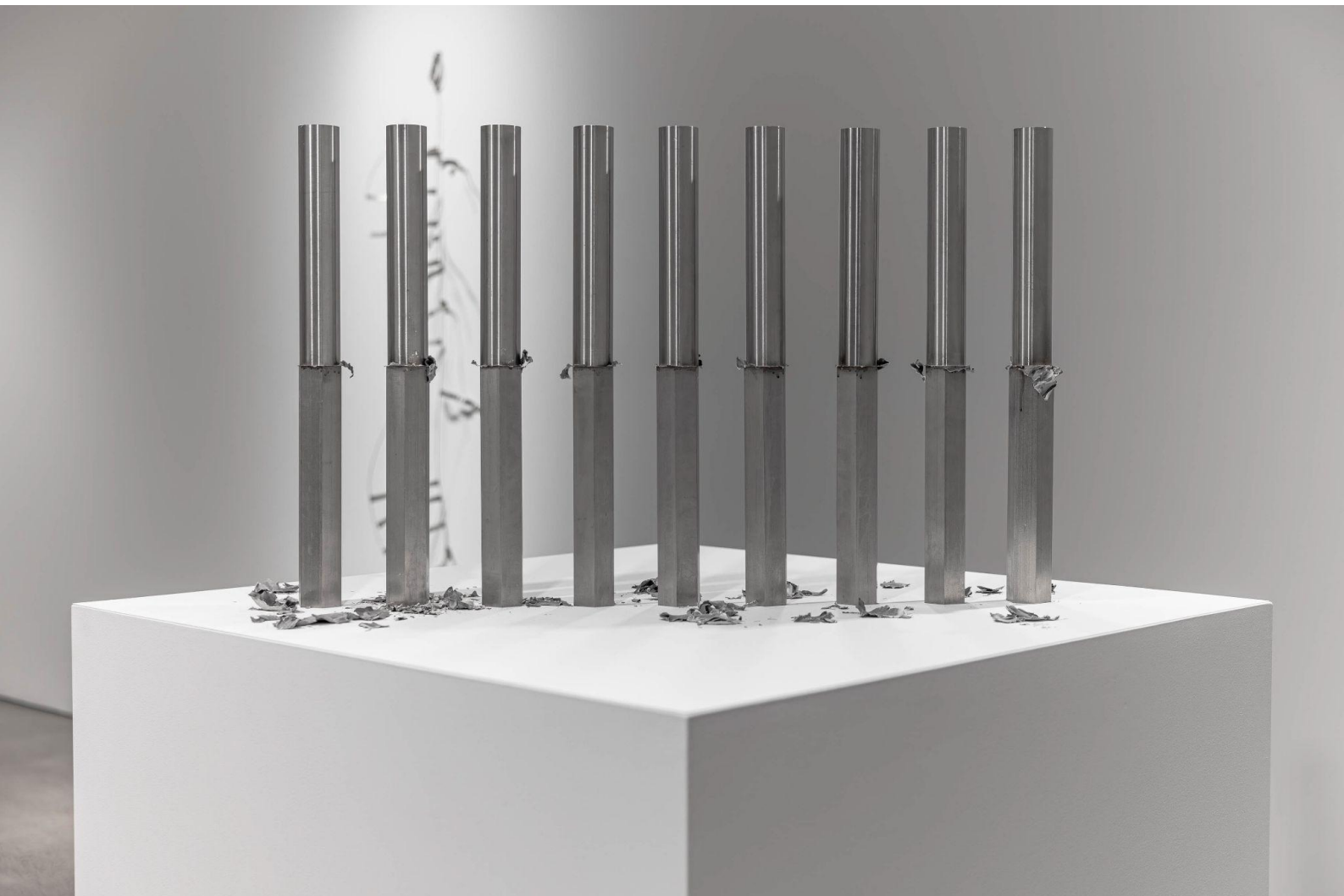
Constructed-ing
Solid Stainless Steel Hex bar, Stainless steel marine wire
104 x 19 x 57 cm
2025



Timely structured-ing
Stainless steel watch straps, Stainless steel marine wire
227 x 60 x 75 cm
2025

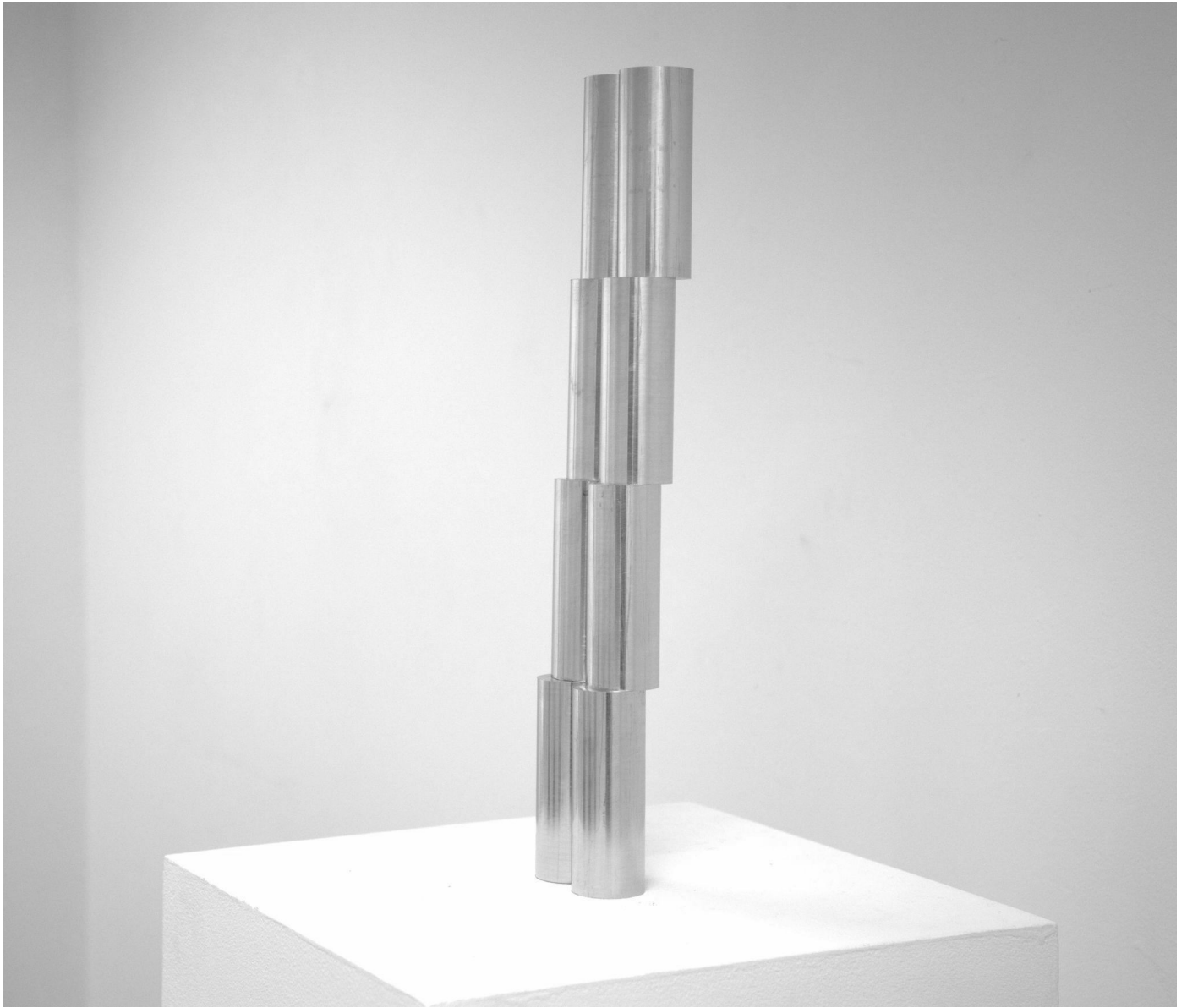




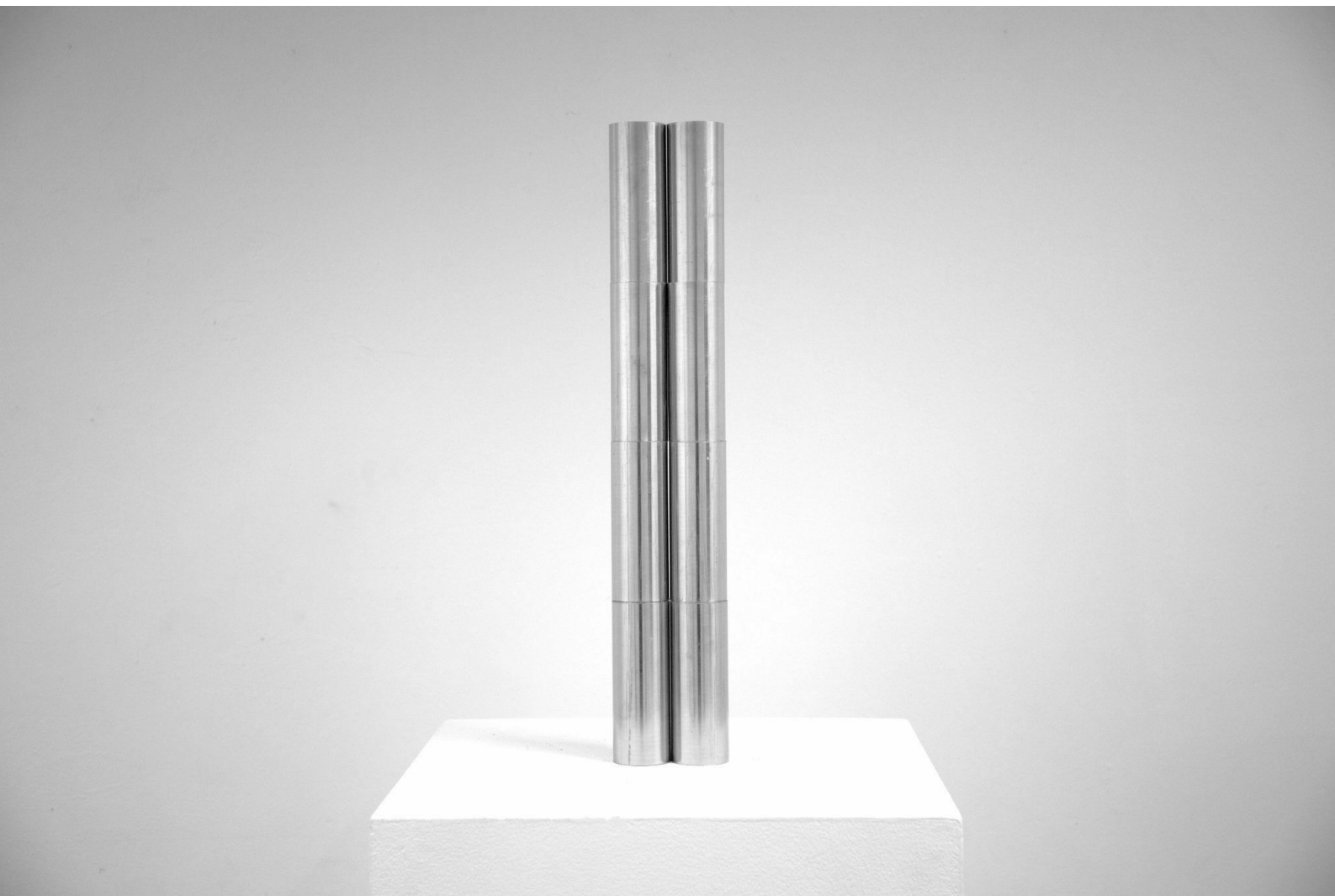


Pre-Deconstructed-ing
Solid Stainless Steel Hex & Round bar, Paper & Ash
60 x 6 x 115 cm
2025



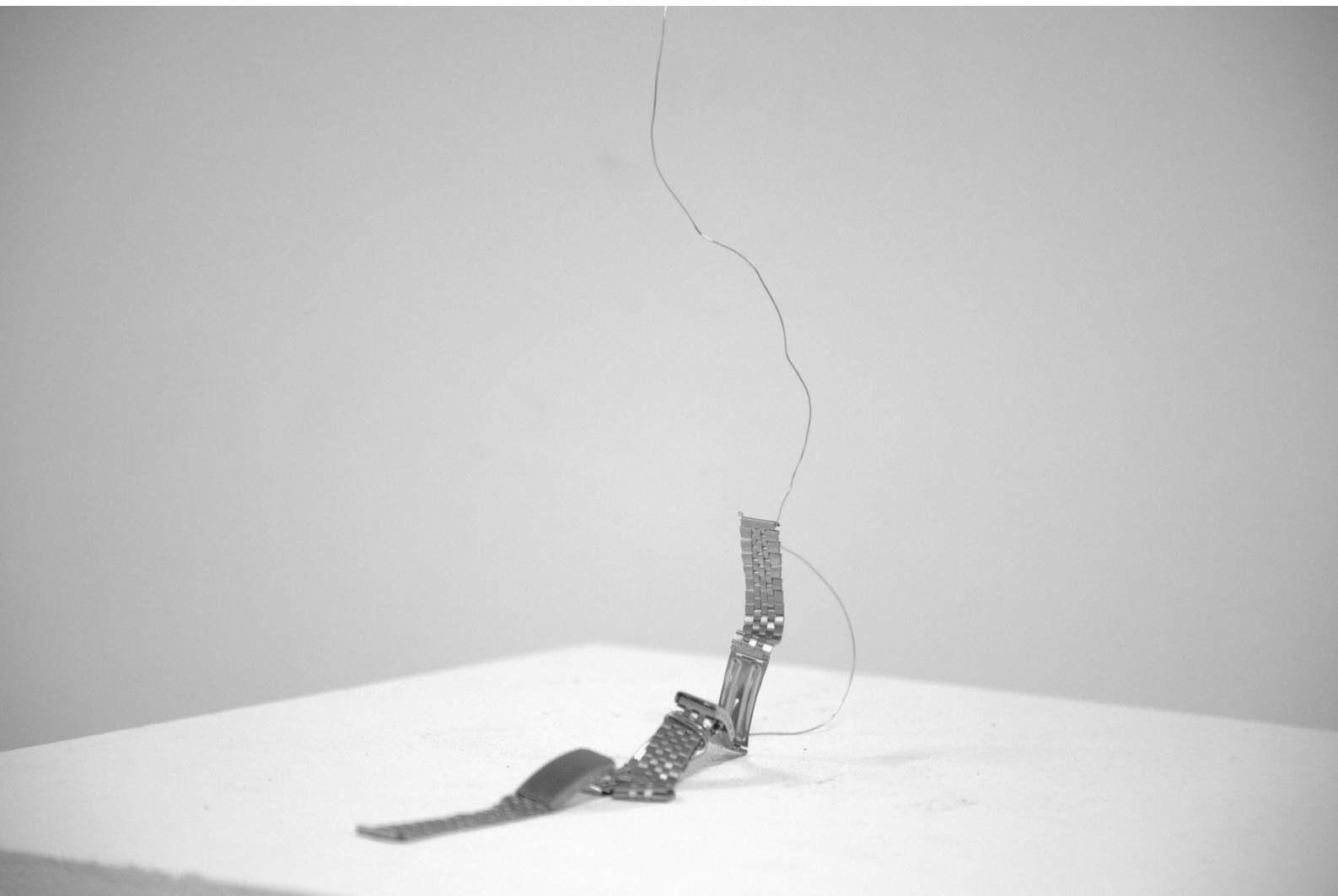


Restructured-ing
Solid Stainless Steel bar
56 x 10.5 x 60 cm
2025

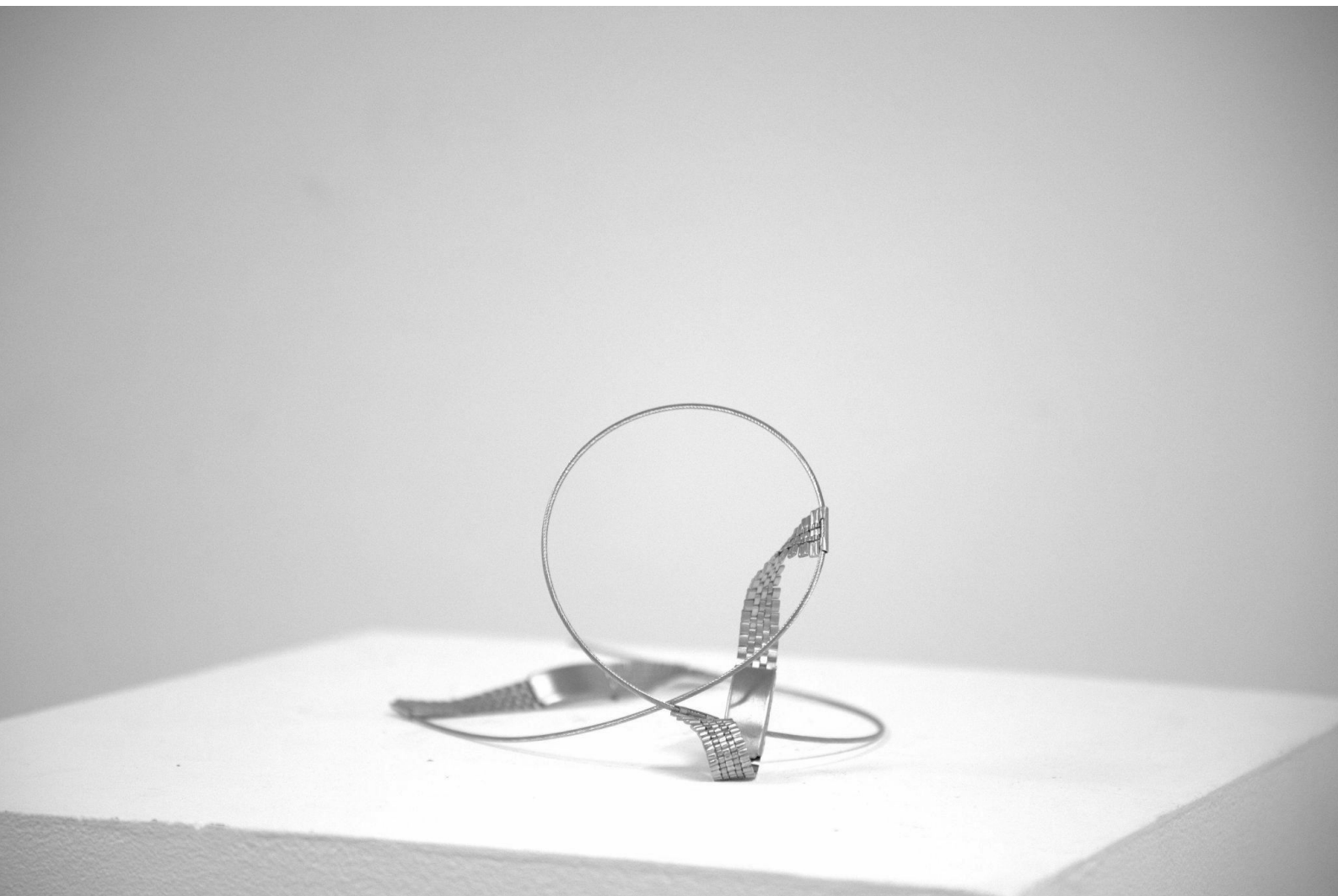




Reconstructed-ing
Solid Stainless Steel bar, Stainless steel watch straps, Stainless steel wire
20 x 23 x 22 cm
2025



Unconstructed-ing
Stainless steel watch straps, Stainless steel marine wire
30 x 17 x 25 cm
2025



Over-constructed-ing
Stainless steel watch straps, Stainless steel wire
14 x 23 x 24 cm
2025

Dishwasher Safe (2025)

When inheriting an object, you don't only inherit the physicality or the materiality, you inherit guidelines.

Vitrines filled with crockery. Only to be used limitedly.

These inherited plates have been refired, sanded and reglazed, removing their restrictions.





Counting Time (2025)

Waiting and rushing for time to present
its representatives.

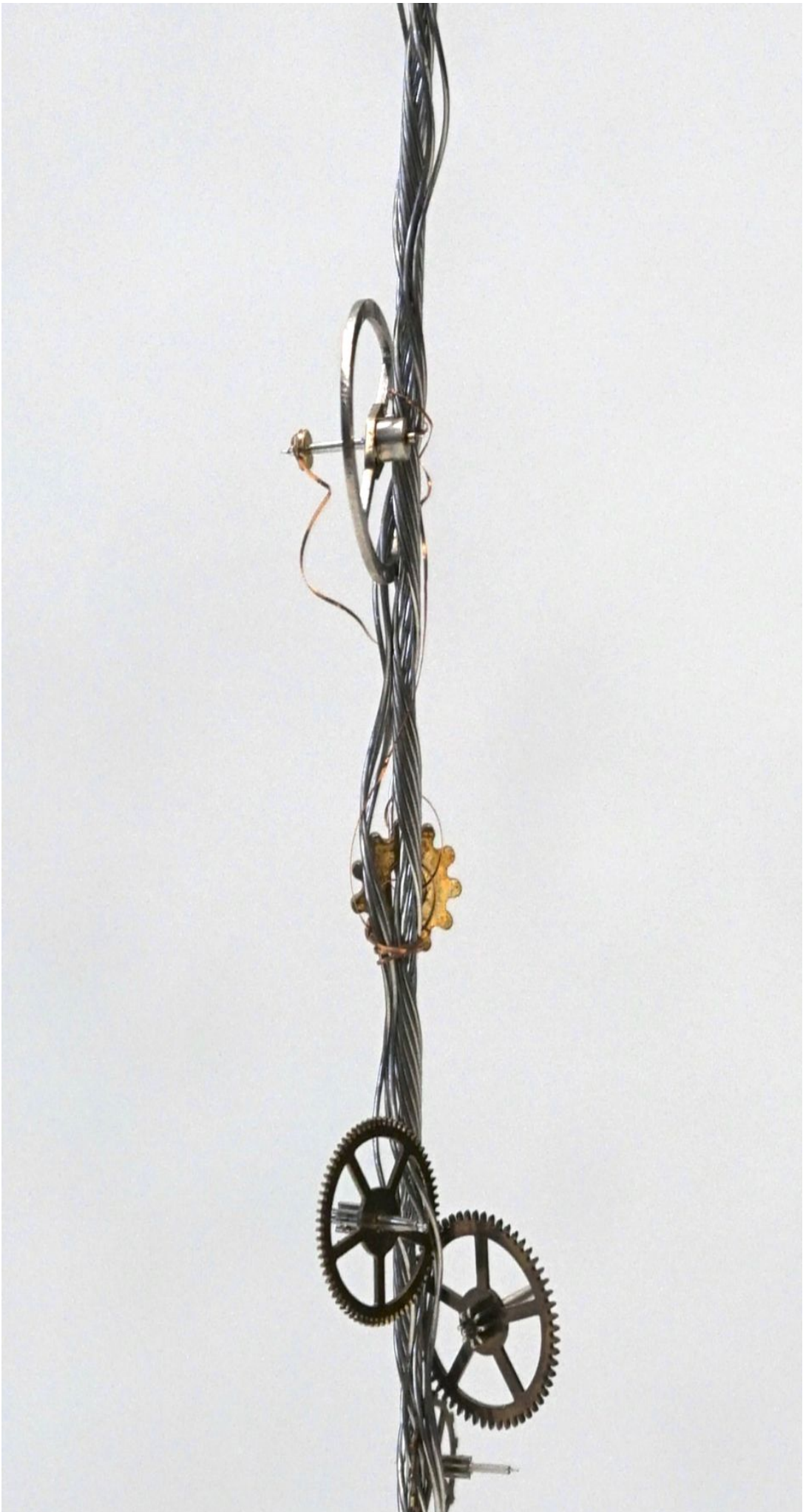
A process of documenting the
deconstruction and reconstruction of
what makes a watch a watch.

11th Jananury 2025
Athens

Opening 07:00 - 09:00 AM



Transferring Movement
Watch gears, Stainless steel wire
21 x 3 x 4 cm
2025





Watched
Stainless steel watch straps, Stainless steel wire
3.5 x 18 x 10 cm
2025





Timing Balance
Bricks, Steel watch head
68 x 11 x 7.5 cm
2025





Actively Watching
Steel grid, Polished aluminium
0.5 x 22 x 3.5 cm
2025

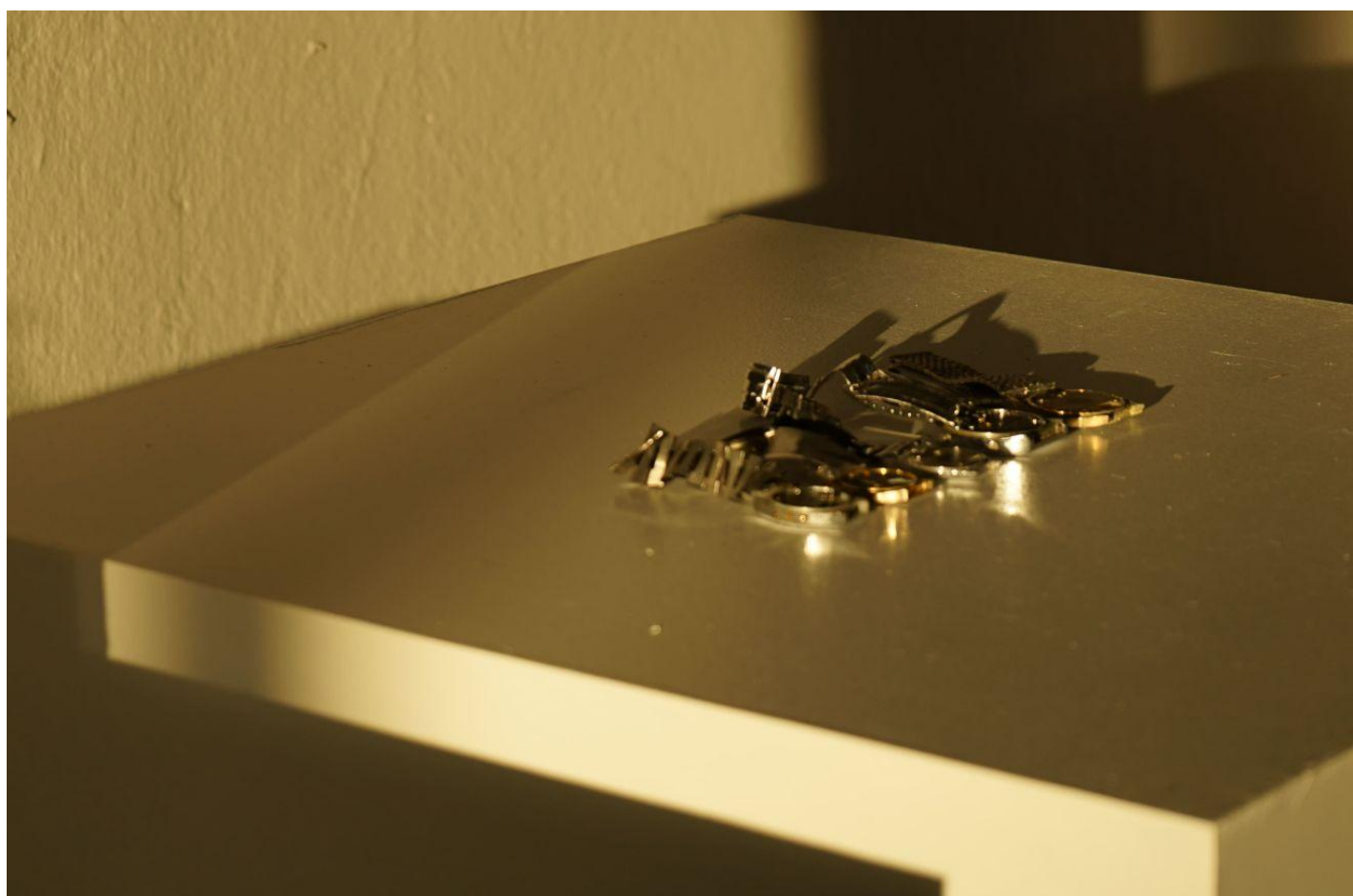


Time has no sympathy. It always moves forward.

What remains is a watch being watched.







Wrestling Materiality (2024)

Wrestling Materiality, delves into the interplay between industrial materials and the physical and metaphorical struggle they embody. Rooted in Yioryios's childhood experience with the sport of wrestling, he draws parallels between the tactile, corporeal dynamics of the body in combat and the relentless interaction of maritime materials with his environment.

Working from a studio amidst the marine workshops and shipyards of Piraeus, Yioryios repurposes these materials. As the body wrestles with its opponent, so too does a ship wrestle with the waves of the ocean. This dynamic struggle finds resonance in Yioryios's practice as he wrestles with materials, shaping them into works that explores the sensory and spatial relationship between architecture and the body.

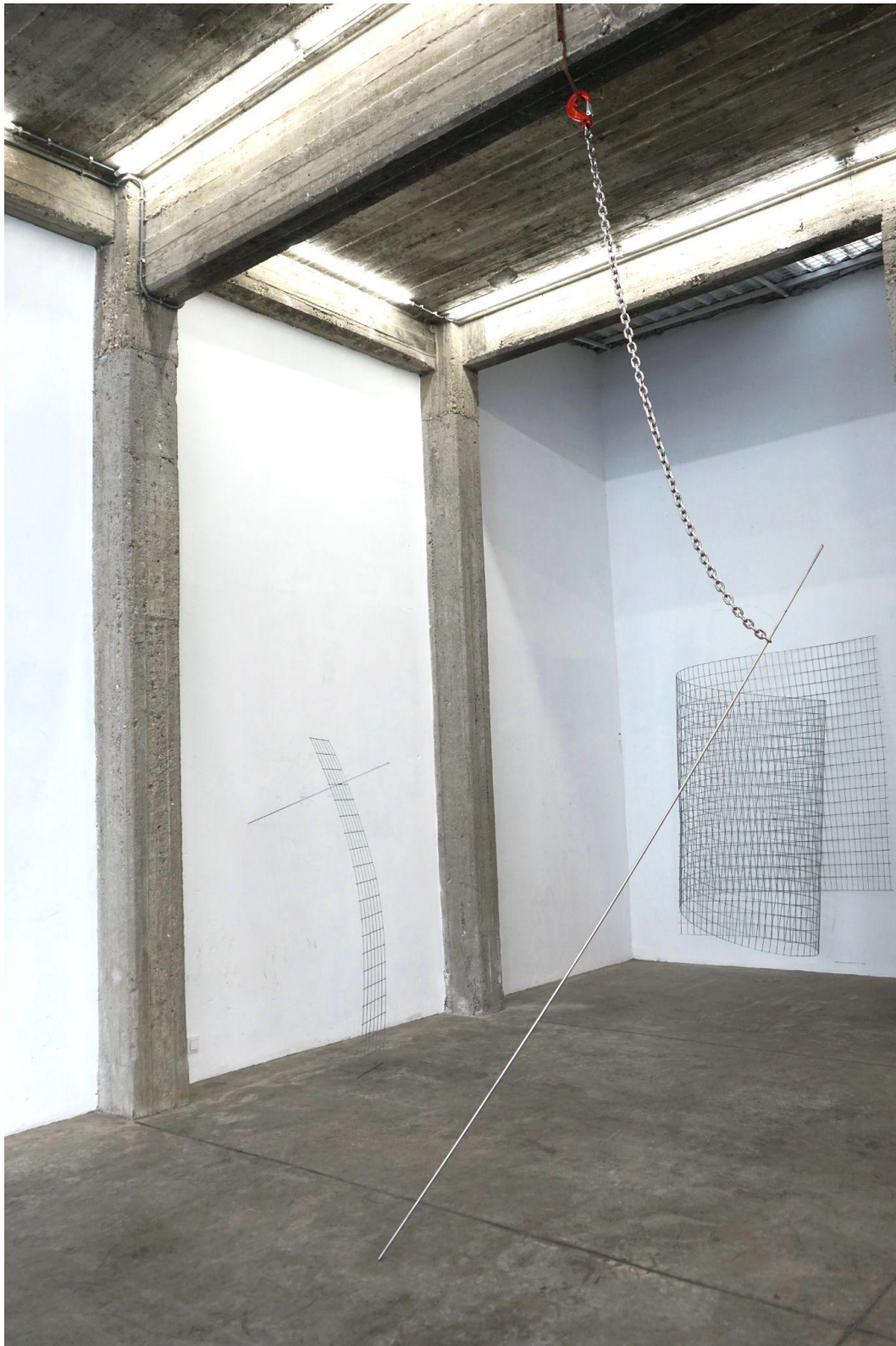
Within these body of works, Yioryios reflects his ongoing exploration of materiality and form. Continuing to redefine the visceral energy of materiality in transition.



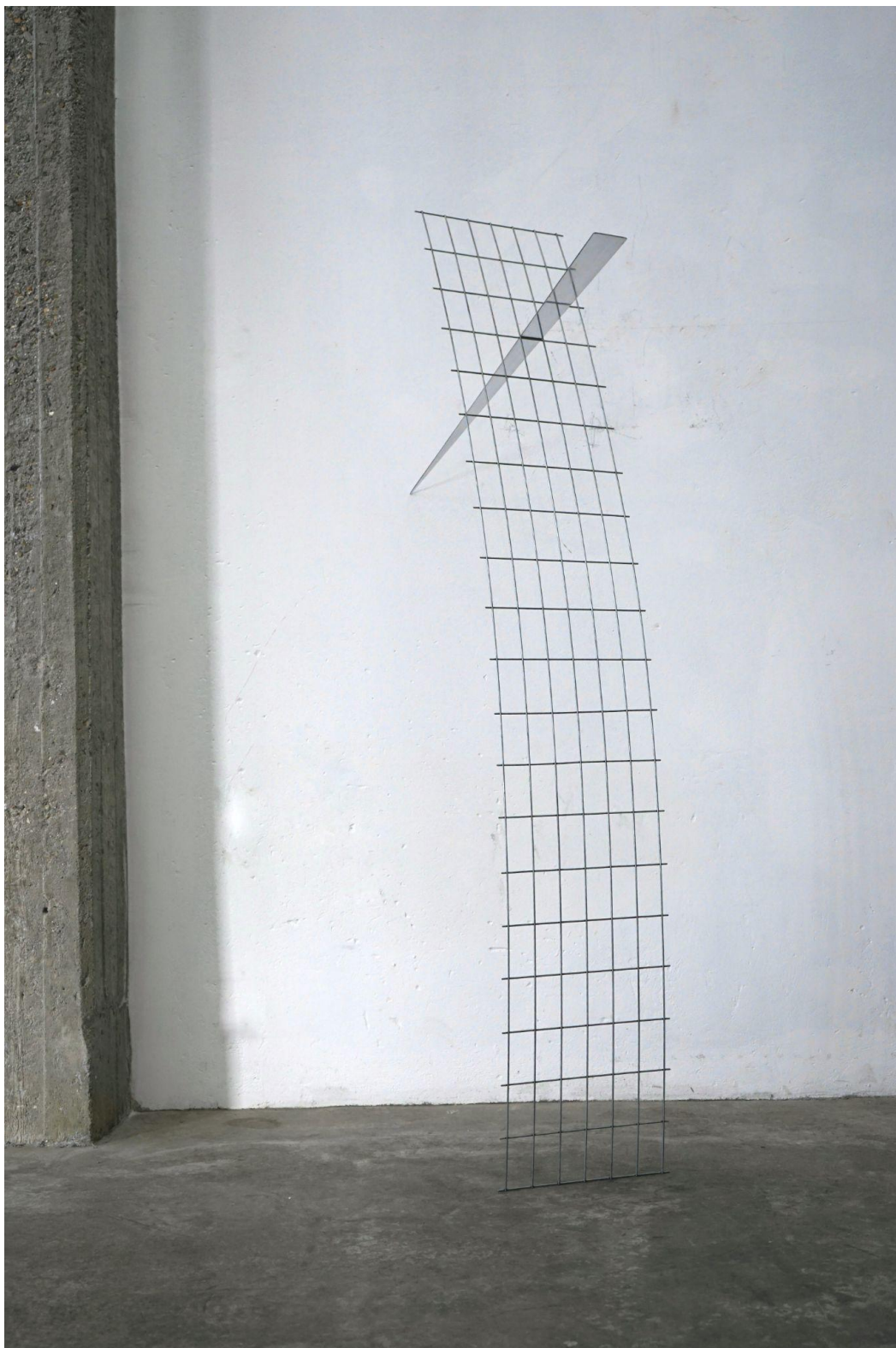




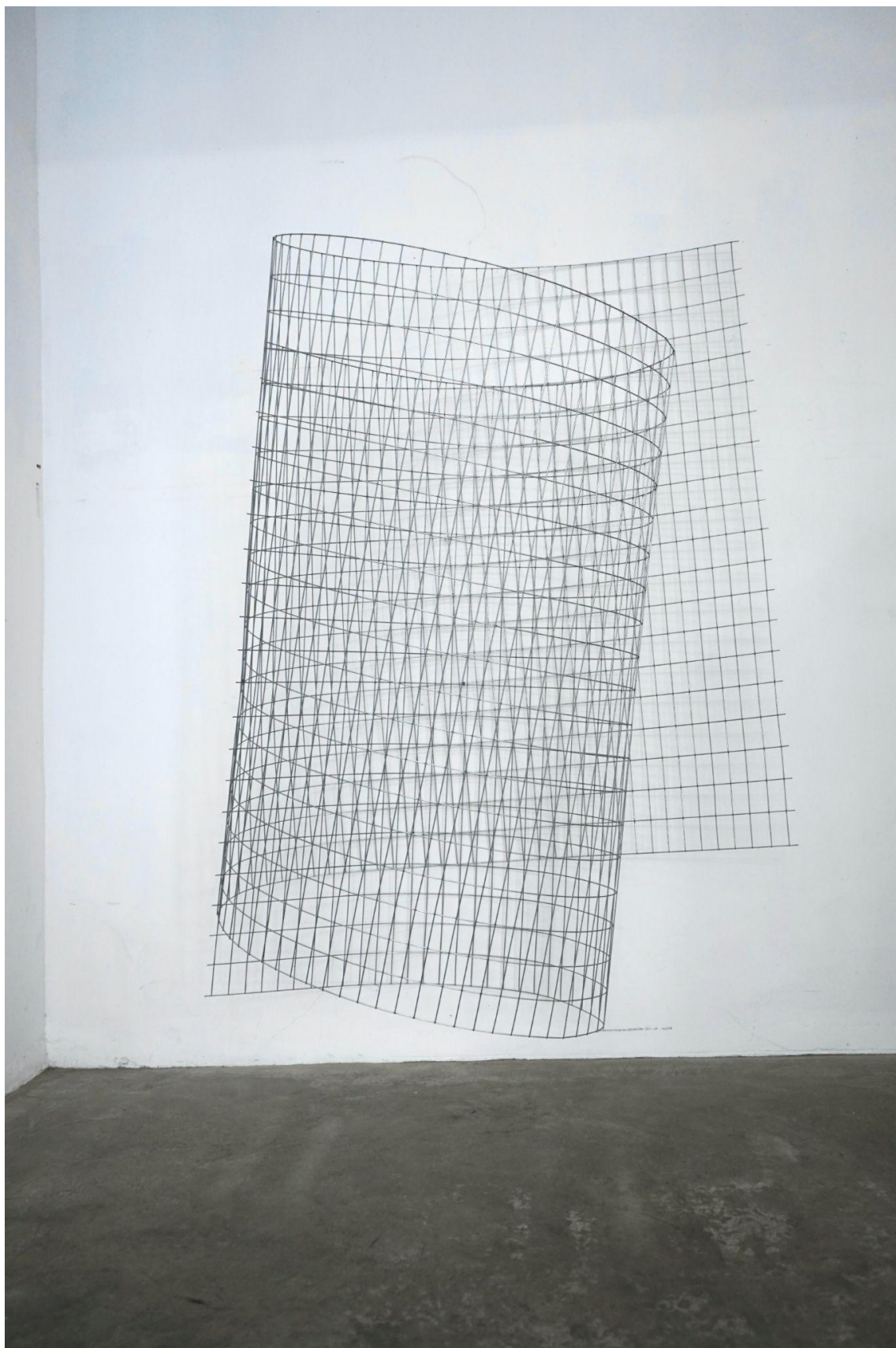
Wrestling
Solid aluminium weights, Stainless steel rigging wire
220 x 106 x 75 cm
2024



Pointed Contact
Stainless steel chain, Stainless steel rod
580 x 100 x 90 cm
2024



Leaned, Supported, Weighted
Steel grid, Polished aluminium
195 x 55 x 93 cm
2024



Constructed
Steel grid
261 x 164 x 70 cm
2024

Breathstroke (2024)

It takes me 38 breaths to swim a
50-meter pool in the style of
breaststroke.

Materials:

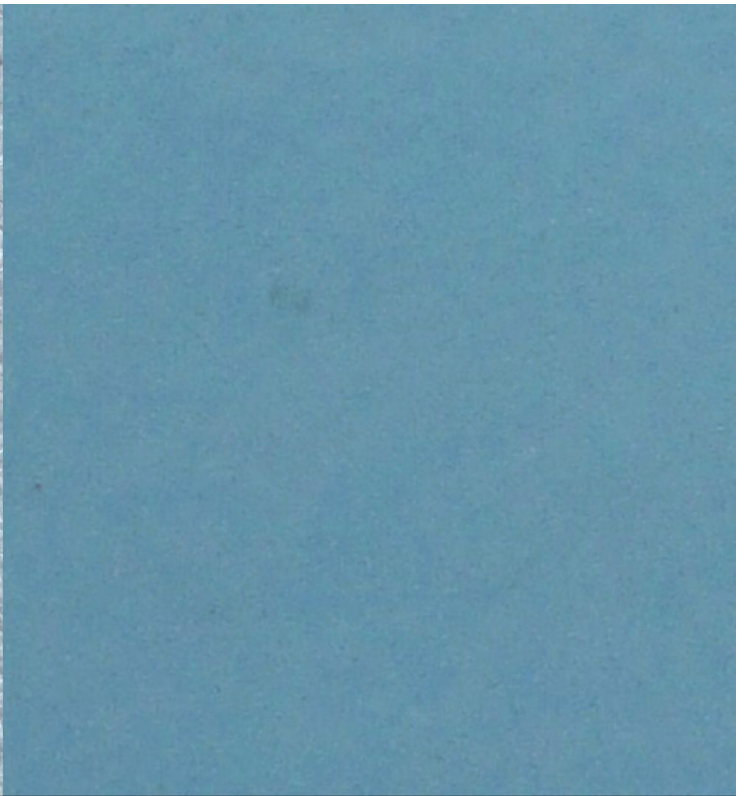
27 light blue, grip-proof finished
ceramic tiles

11 light blue, gloss-finished ceramic
tiles

Made for Papastratio Olympic
swimming pool, Piraeus.

To swim daily amidst my studio
environment, to reclaim the materiality
of these tiles. To remove these tiles out
of water, out of Piraeus, out of Greece,
to exhibit in Vienna, Austria.
Sammelweisklinik.







10 Years Golden (2023)

Gifted at 21, Stolen at 31

Gold chain, minus the cross. Gifted
through my Yiayia for my 21st Birthday.

Life crosses passways, from heirlooms
to traditions, to forging one's self.
Allowing time to alter one's beliefs and
rituals to form self alchemy.

Link: <https://vimeo.com/966614287>
Password: YP





Materiality Υλικότητα 77 (2023)

Yioryios Papayioryiou's installation Materiality Υλικότητα 77 continues his engagement with the dynamics and experience of architectural space and his focus on the utilisation of the materials of industry for transition into art.

Silvery, mineral-coated, cloth-backed abrasive sanding-belt strips that are used for honing and fine-polishing shipping hulls and marine metal components, are adapted in the installation Materiality Υλικότητα 77 for a frieze evocative of architecture that is at once, ancient and of today.

The artist found revelatory accord, for what had been his personal intuitive or innate response and reflected in his works, when he was introduced to Juhani Pallasmaa's seminal publication on architecture, *The Eyes of The Skin: Architecture and the Senses*, (1996). "A good friend of mine was staying in an Athens apartment, where on the bookshelf he found "The Eyes of the Skin". He read it, found another copy and gifted it to me. It was quite revolutionary and validating for me and my practice."

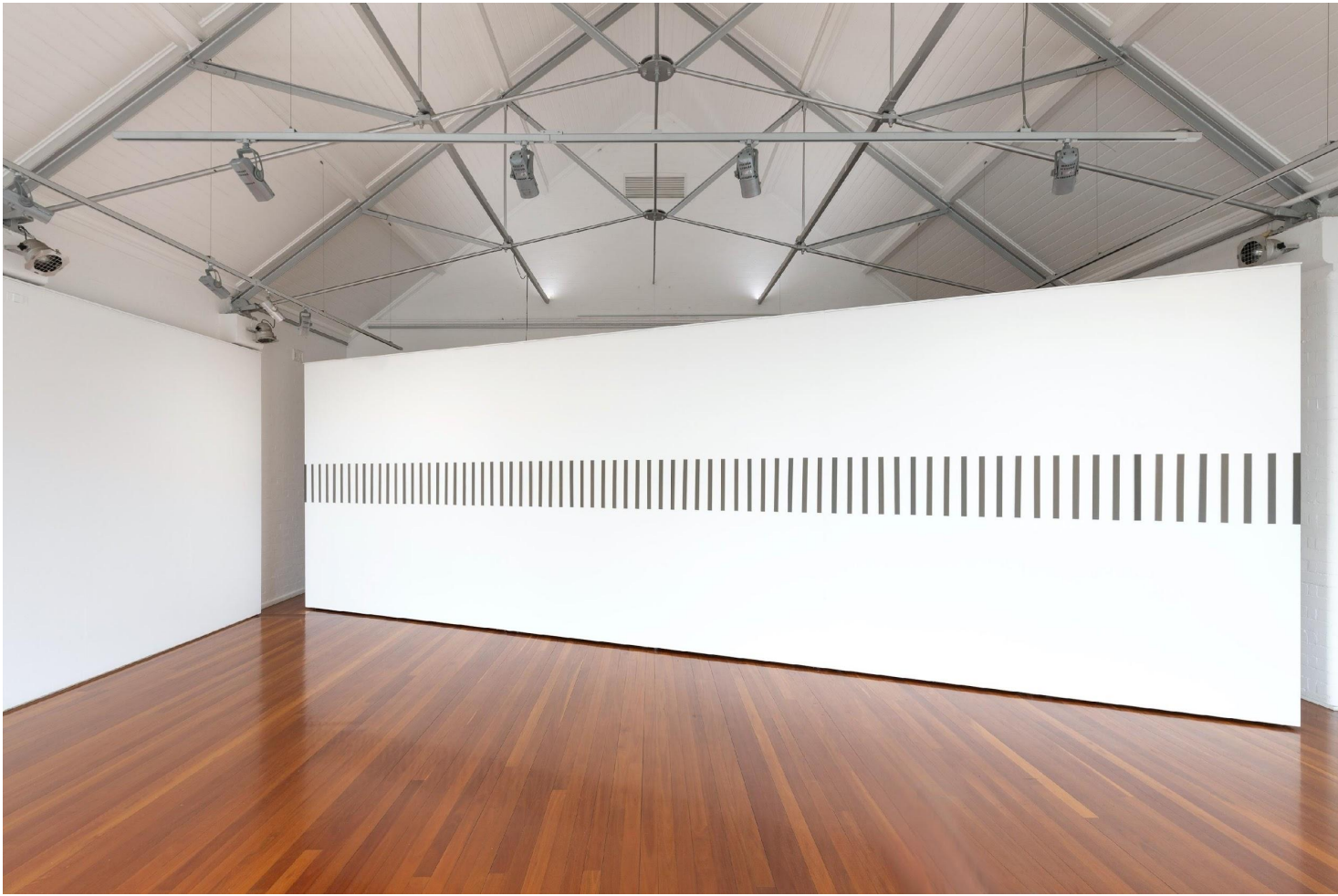
The tenet of Pallasmaa's treatise lies in the significance of the human experience in architecture; the way spaces 'feel', and his emphasis of the weight of the tactile senses in relation to the often more privileged visual.

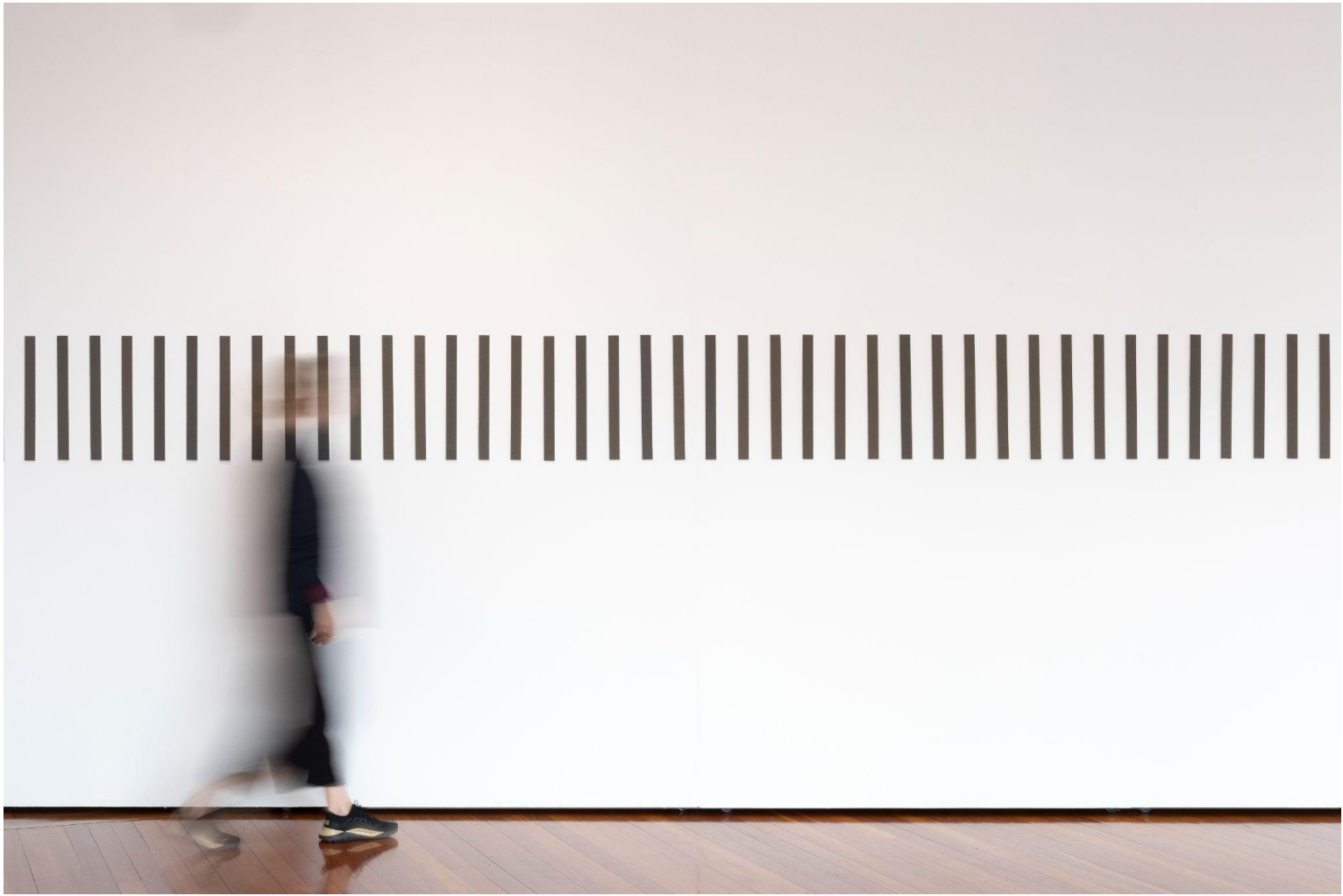
Seventy-seven, the number of components in the Arterreal installation, is an arbitrary number chosen for its visual elegance, its geometric angularity and symmetry – and as the artist's nod to Donald Judd's writings on the primacy of symmetry in architecture. That said, he also welcomes configuring versions of the installation for different numbers of components and locations, public and private.

The frieze in architecture is a horizontal panel or band used for decorative purposes. A frieze pattern repeats its components along a straight line and is enhanced by the play of light along its elements. The surface of the silvery, mineral-coated, cloth-backed sanding belts is like shark skin. It is covered in tangential lines of precision-engineered tooth-like sharp-pointed dermal denticles that reflect and refract light. Papayioryiou has adapted the reflective belts for a frieze and installation that is founded in the bodily frisson of engaging with, of physically entering and apprehending architectural space. A space, that in this instance is only minimally defined by its edge and notional frieze.

It is a macro room-scale installation, a progression from the artist's smaller stand-alone objects and sustains his concerns with the phenomenology and experience of architectural space through articulating the interstices and surfaces forming the physical and sensory skin or edge.

Barbara Dowse – Curator







Materiality Υλικότητα 77, 2023
Abrasive sanding belt (mineral-coated, cloth-backed) on aluminium.
77 components each 46.5h x 3.5w x 0.08d cm
Total installation length 9.24m