

**YIORYIOS PAPAYIORYIOU**



# Curriculum Vitae

## Solo exhibitions

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

## Residencies, awards & prizes

2025 Art Residency, Powerhouse Arts, Brooklyn New York  
2024 Art Residency, Semmelweis klinik, Vienna Austria  
2018 E 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 Artereal Gallery, Sydney  
Square One Studios Group Exhibition, Sydney  
Agency Ltd, Tributary Projects, Canberra  
2016 Brasilia 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 Artereal Gallery, Sydney  
2014 Light Space, Group Exhibition, Canberra  
Graduating Exhibition, The Australian National University School of Art, Canberra

## Represented by

Artereal Gallery, Sydney

## References

Rhianna Walcott  
Associate director  
[rhianna@artereal.com.au](mailto:rhianna@artereal.com.au)

Barbara Dowse  
Curator & Art consultant  
[dowsart@bigpond.com](mailto: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 Papayioryiou 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

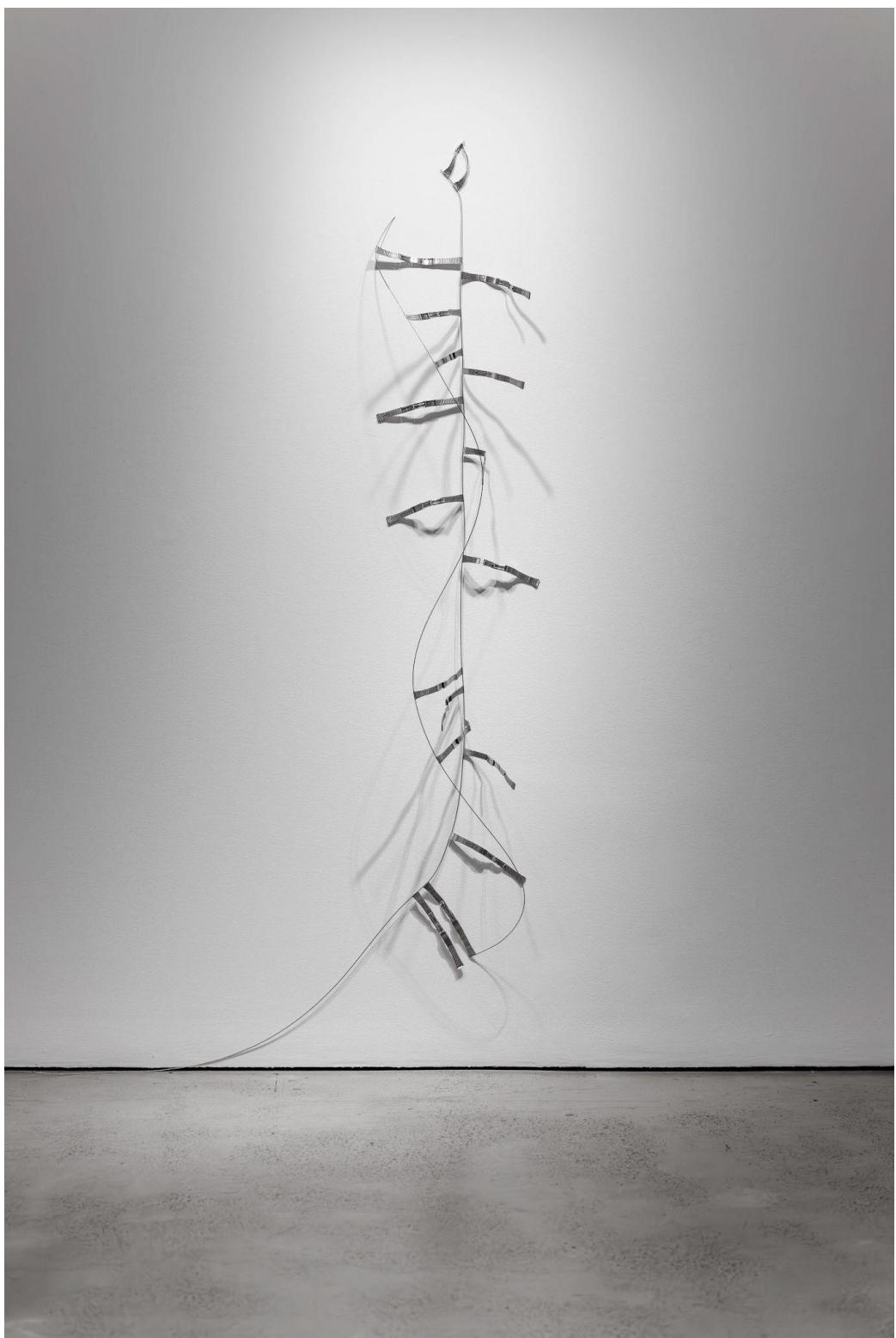
Part of: *Matters of Time: Contemporary Metal Practices*  
Curated by Catherine Woolley  
UNSW Galleries  
Opening 29th of August 2025



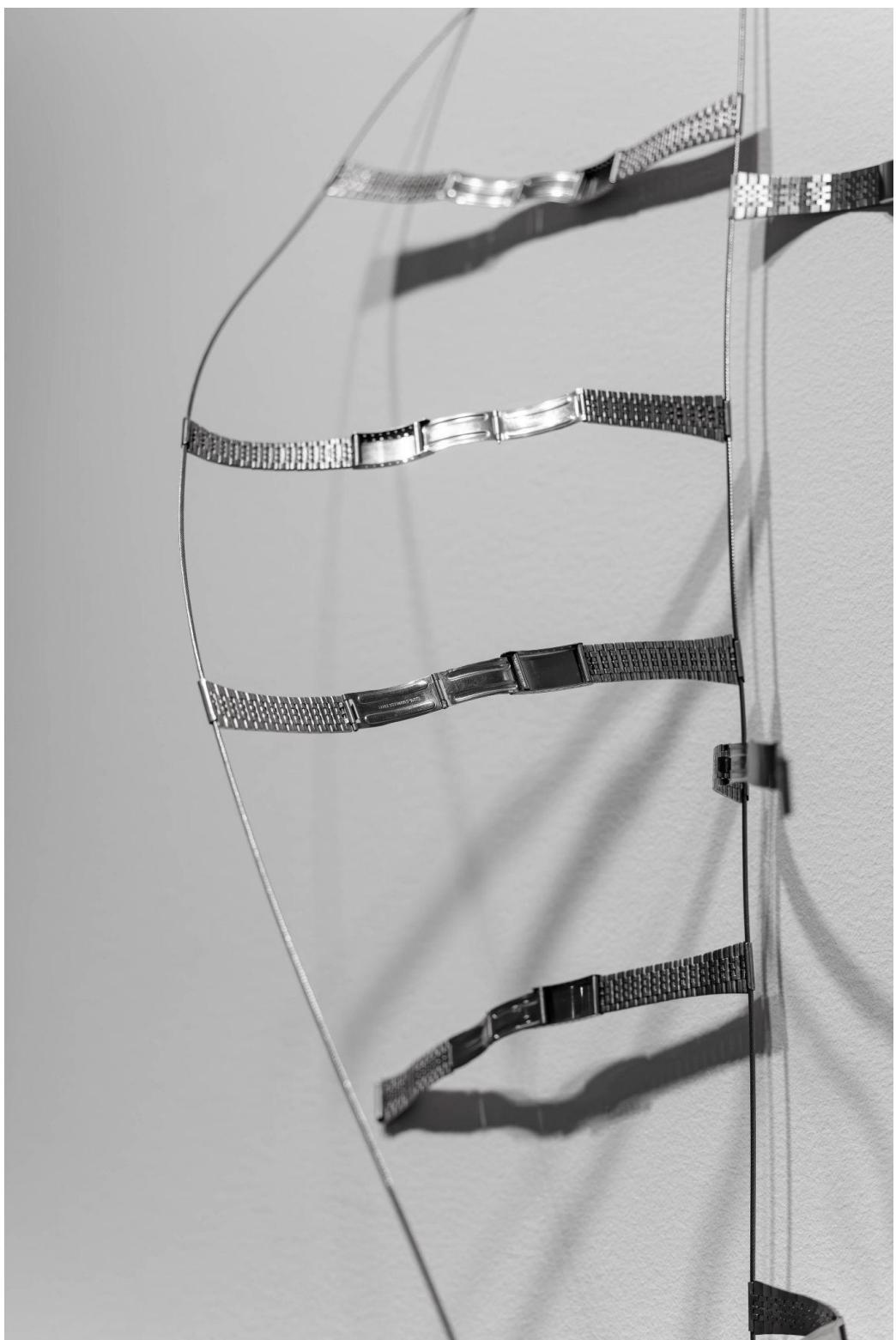


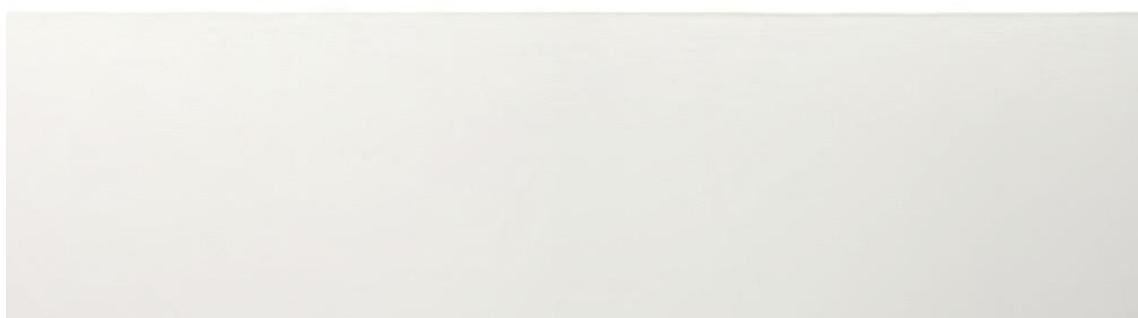
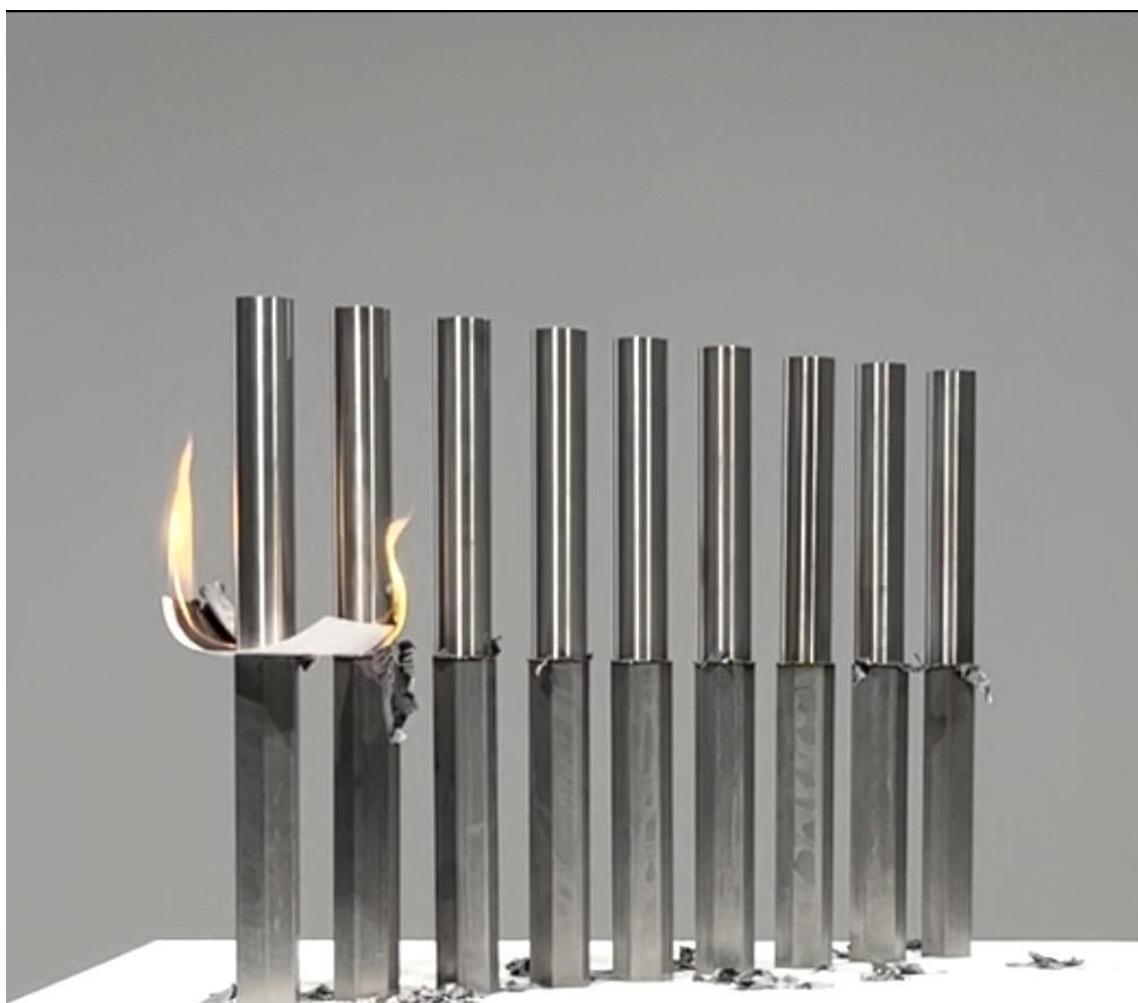


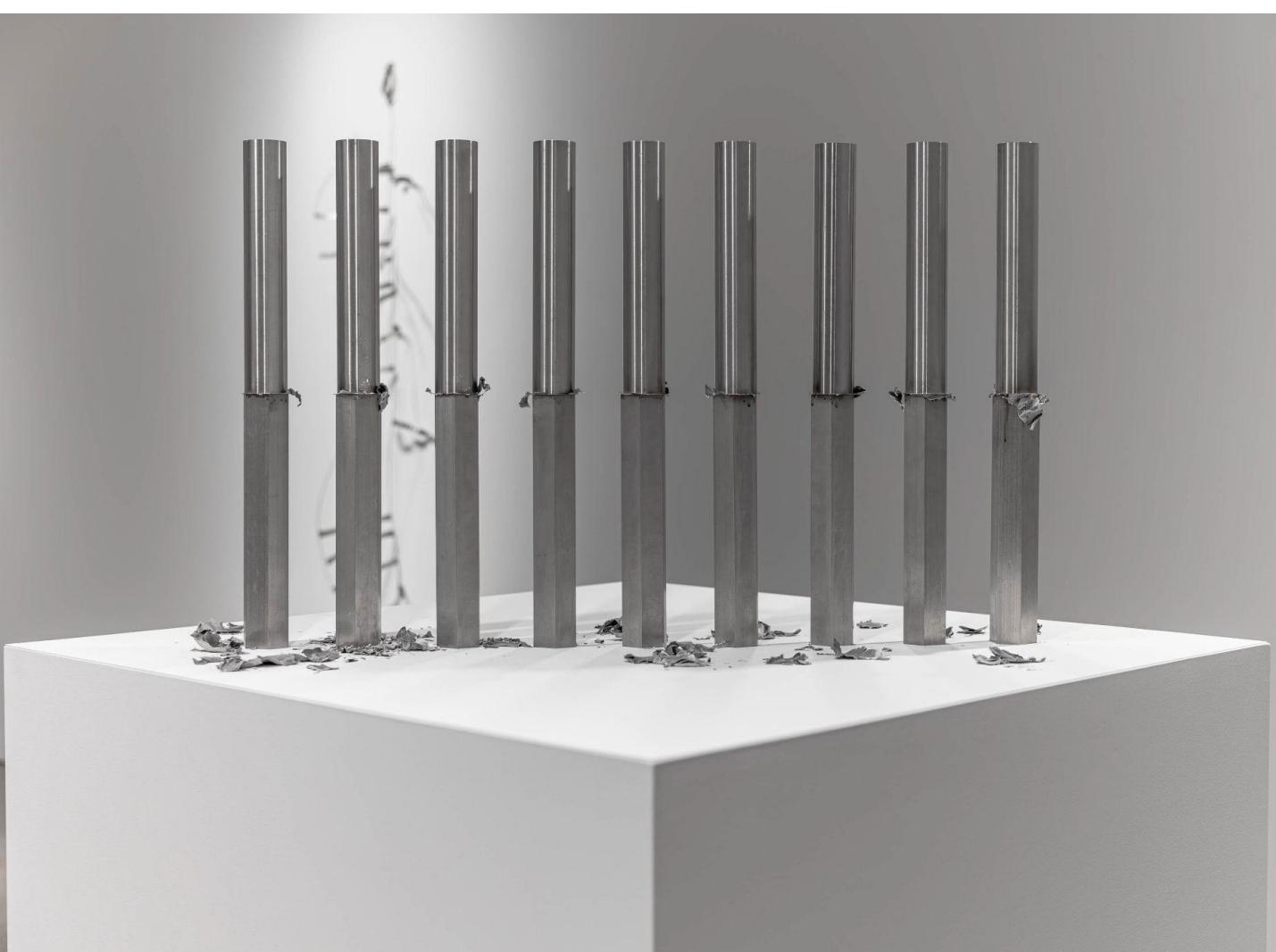
Constructed-ing  
Solid Stainless Steel Hex bar, Stainless steel marine wire  
104 x 19 x 57 cm  
2025



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

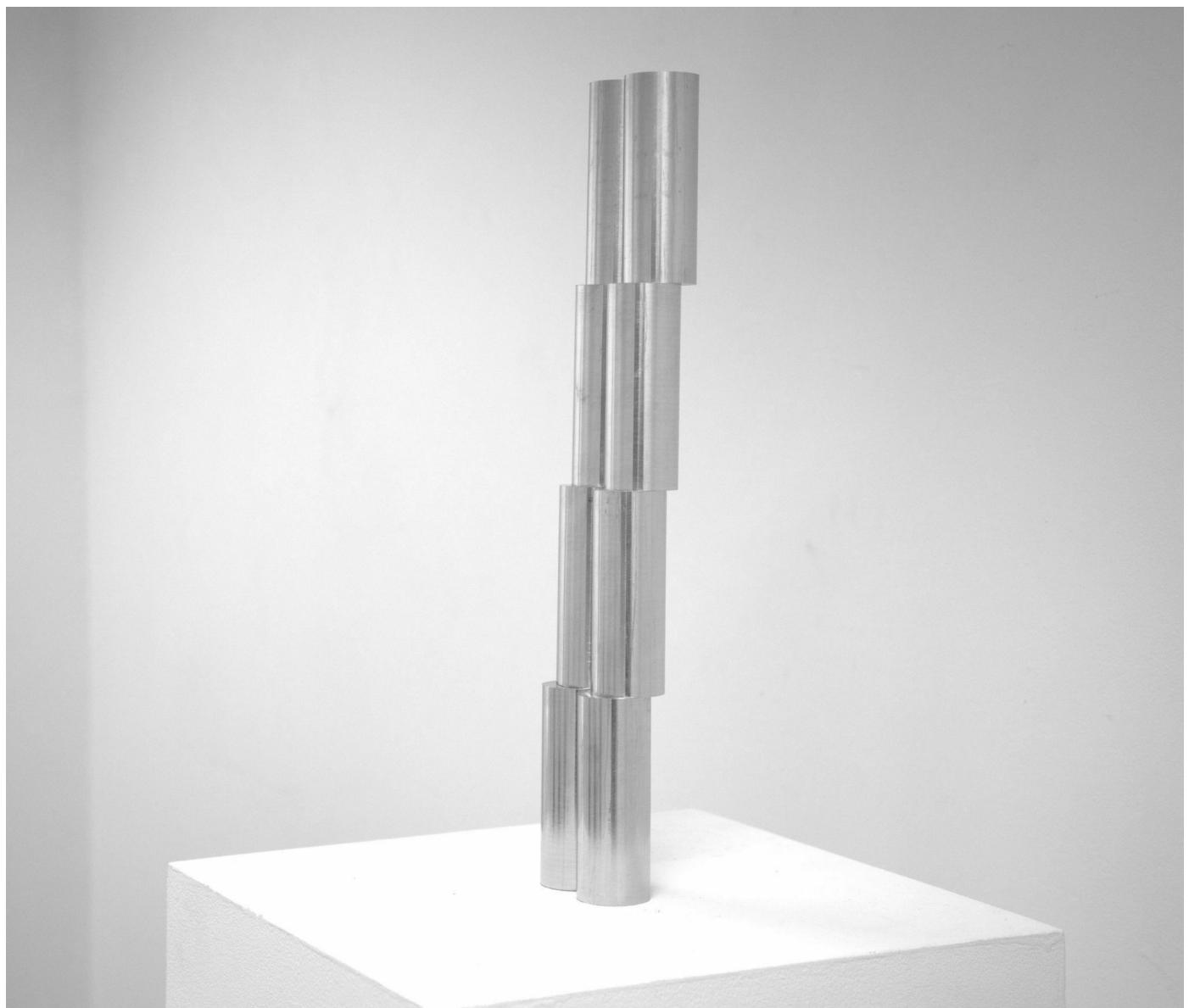






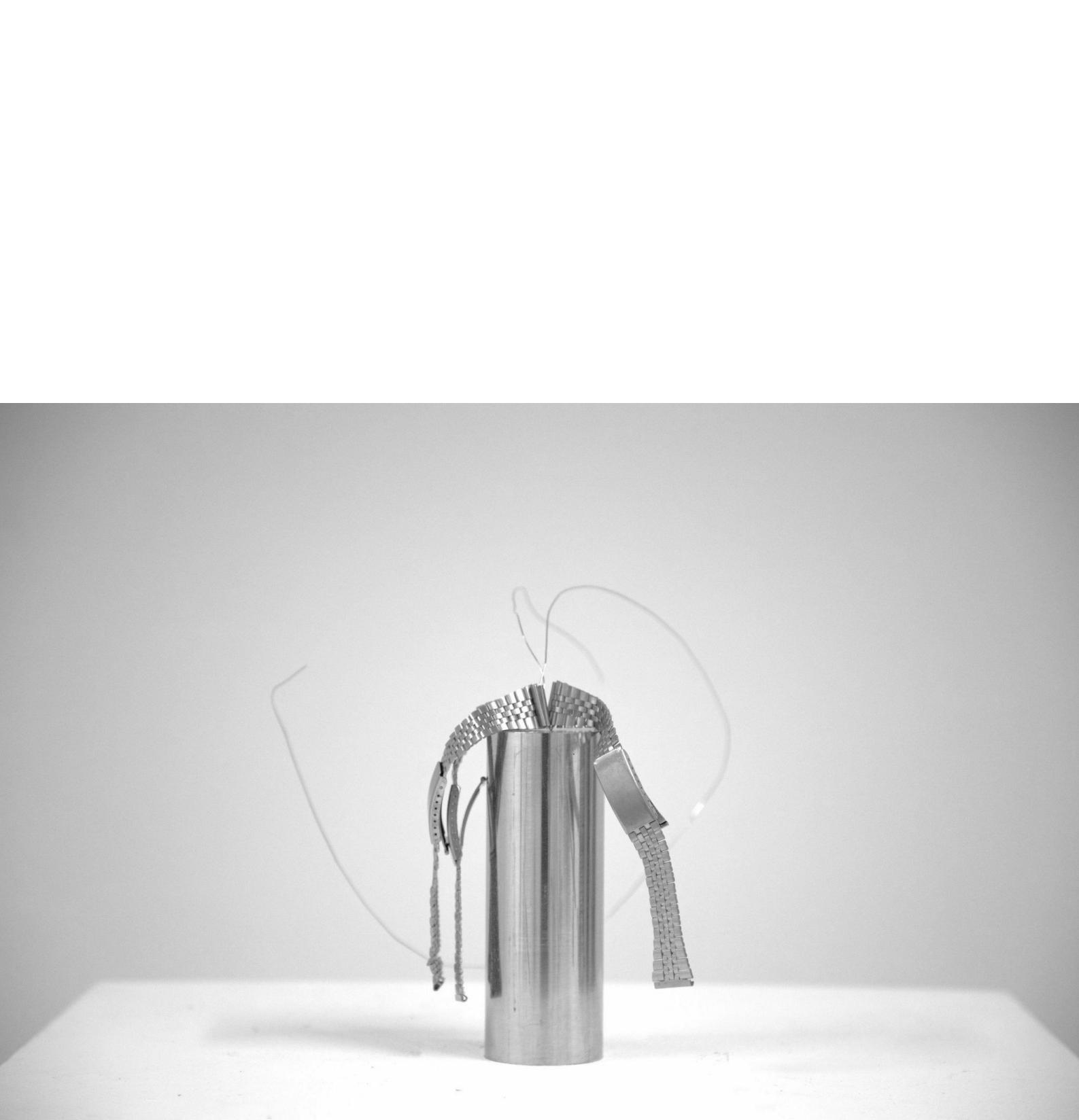
Pre-Deconstructed-ing  
Solid Stainless Steel Hex & Round bar, Paper & Ash  
60 x 6 x 115 cm  
2025



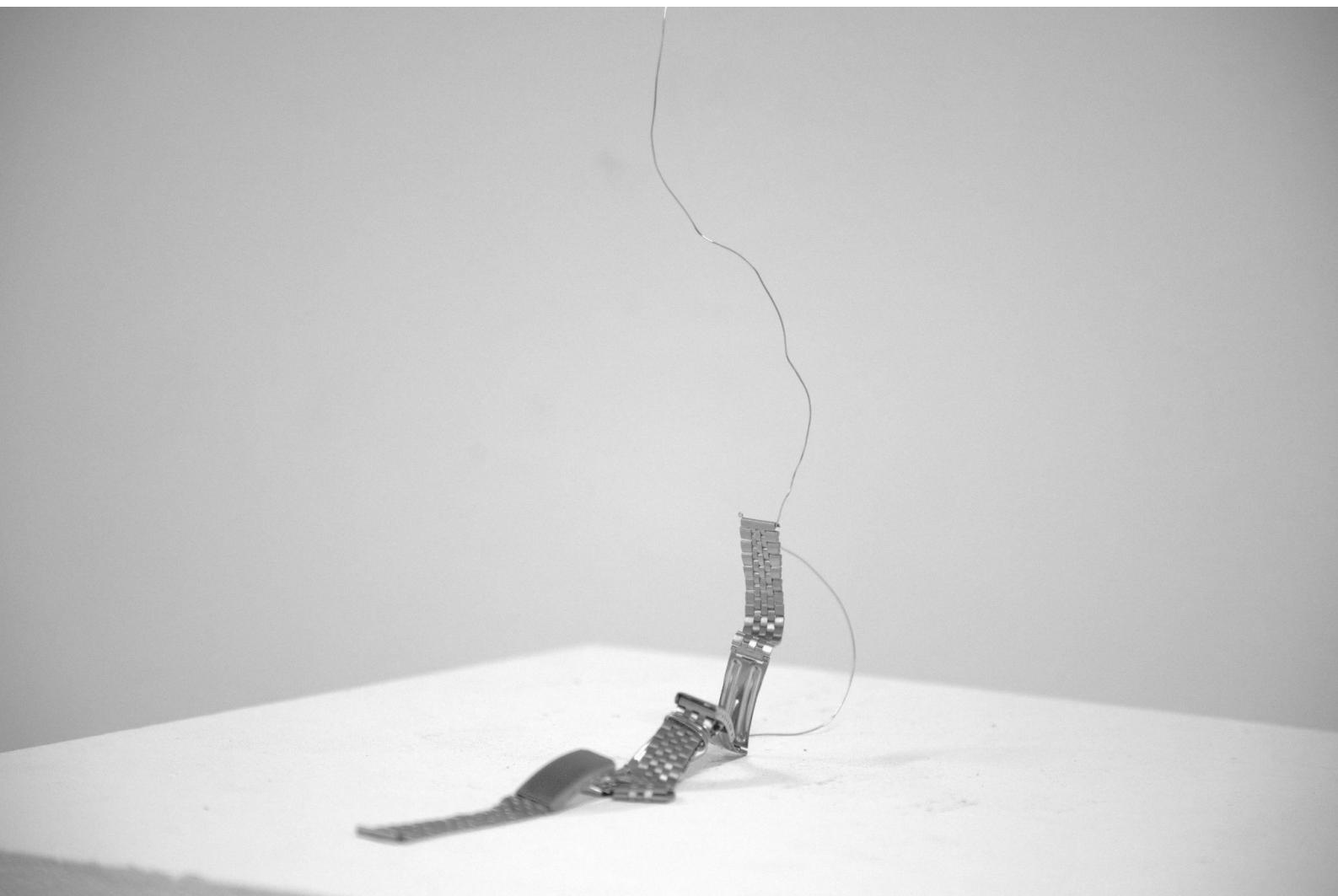


Restructured-ing  
Solid Stainless Steel bar  
56 x 10.5 x 60 cm  
2025





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.





Dishwasher Safe  
Inherited Porcelain Fine Bone China Set  
2025

## **Counting Time (2025)**

Waiting and rushing for time to present  
its representatives.

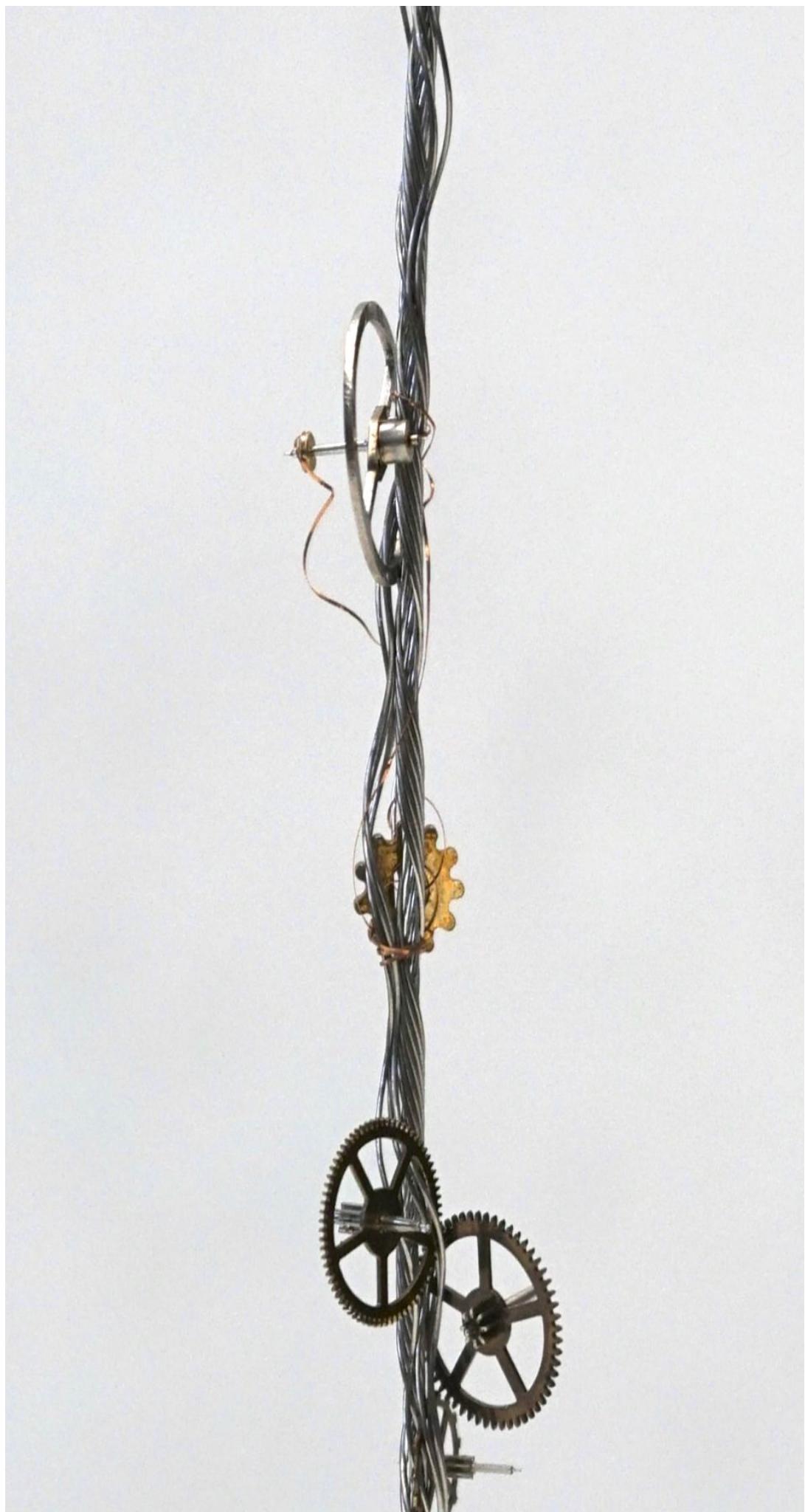
A process of documenting the  
deconstruction and reconstruction of  
what makes a watch a watch.

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





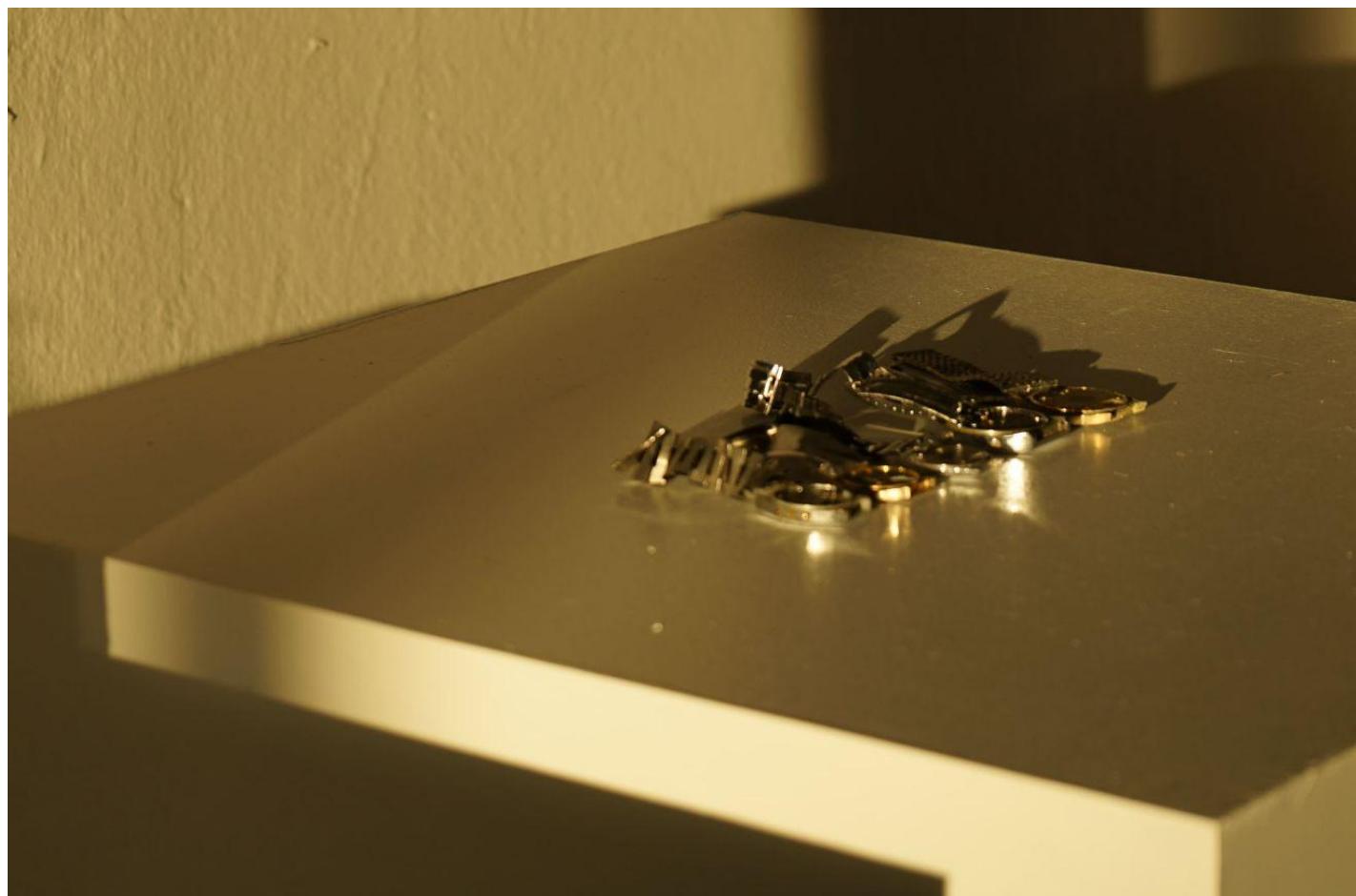
Actively Watching  
Steel grid, Polished aluminium  
0.5 x 22 x 3.5 cm  
2025



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.



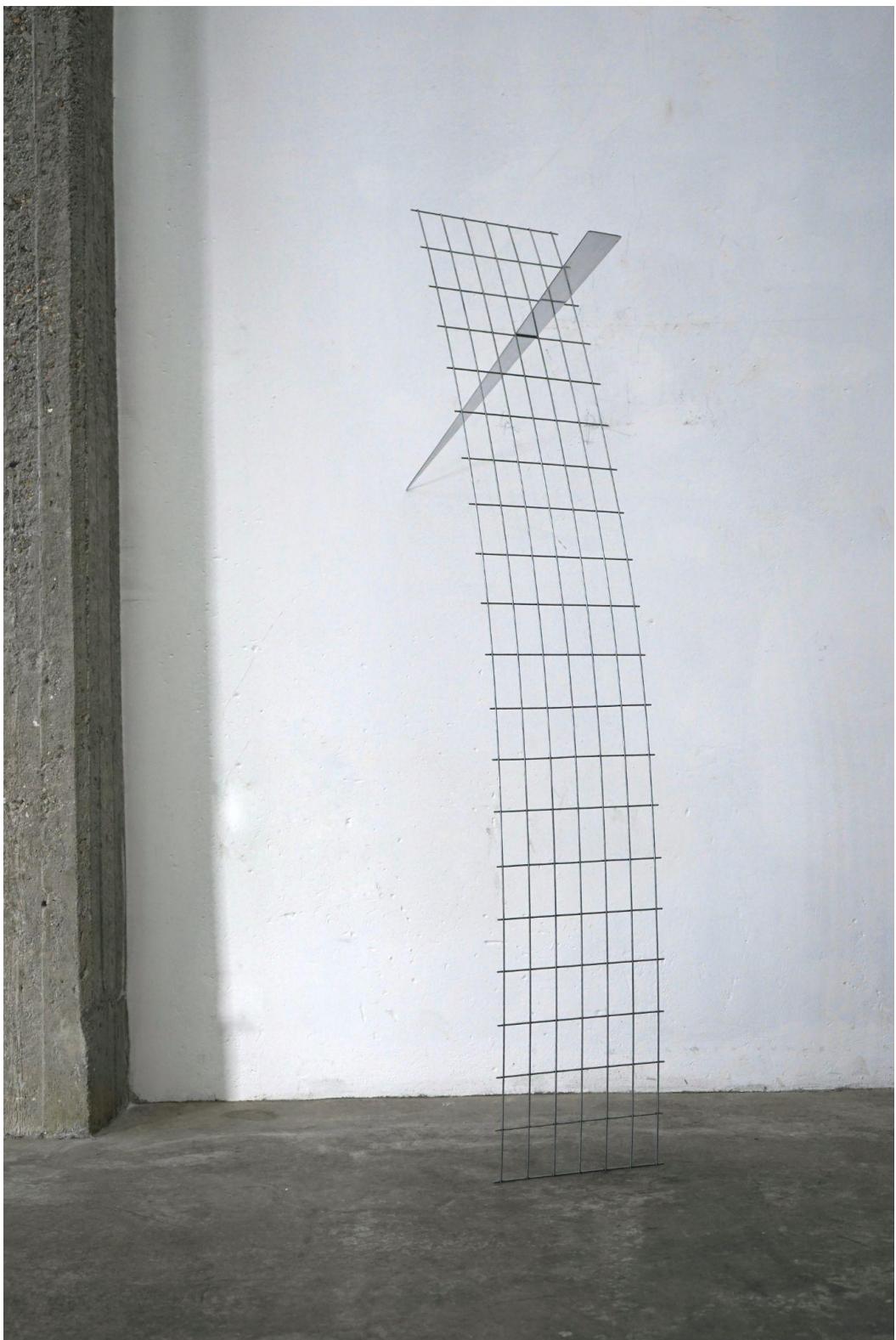




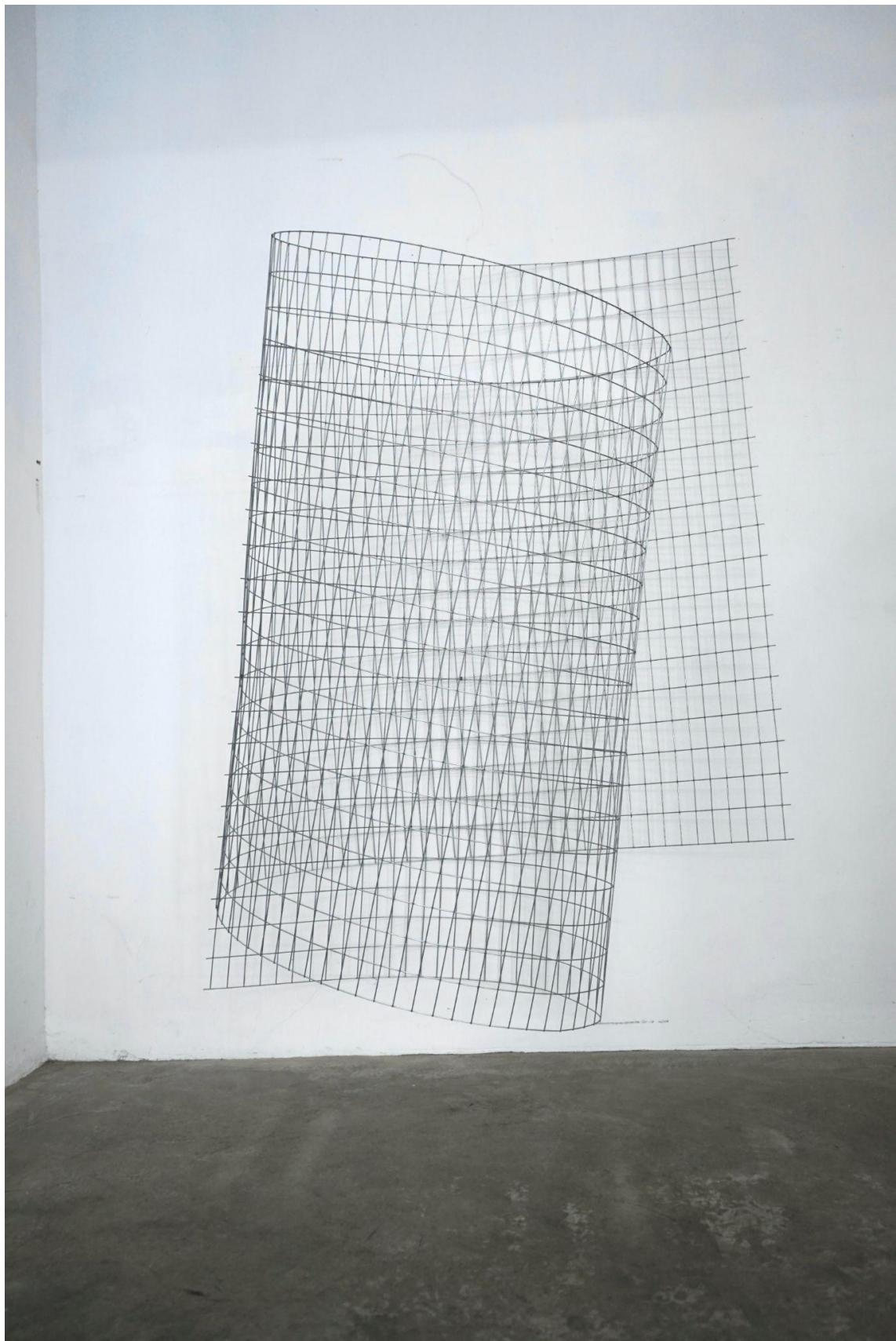
Wrestling  
Solid aluminium weights, Stainless steel rigging wire  
220 x 106 x 75 cm  
2024



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)

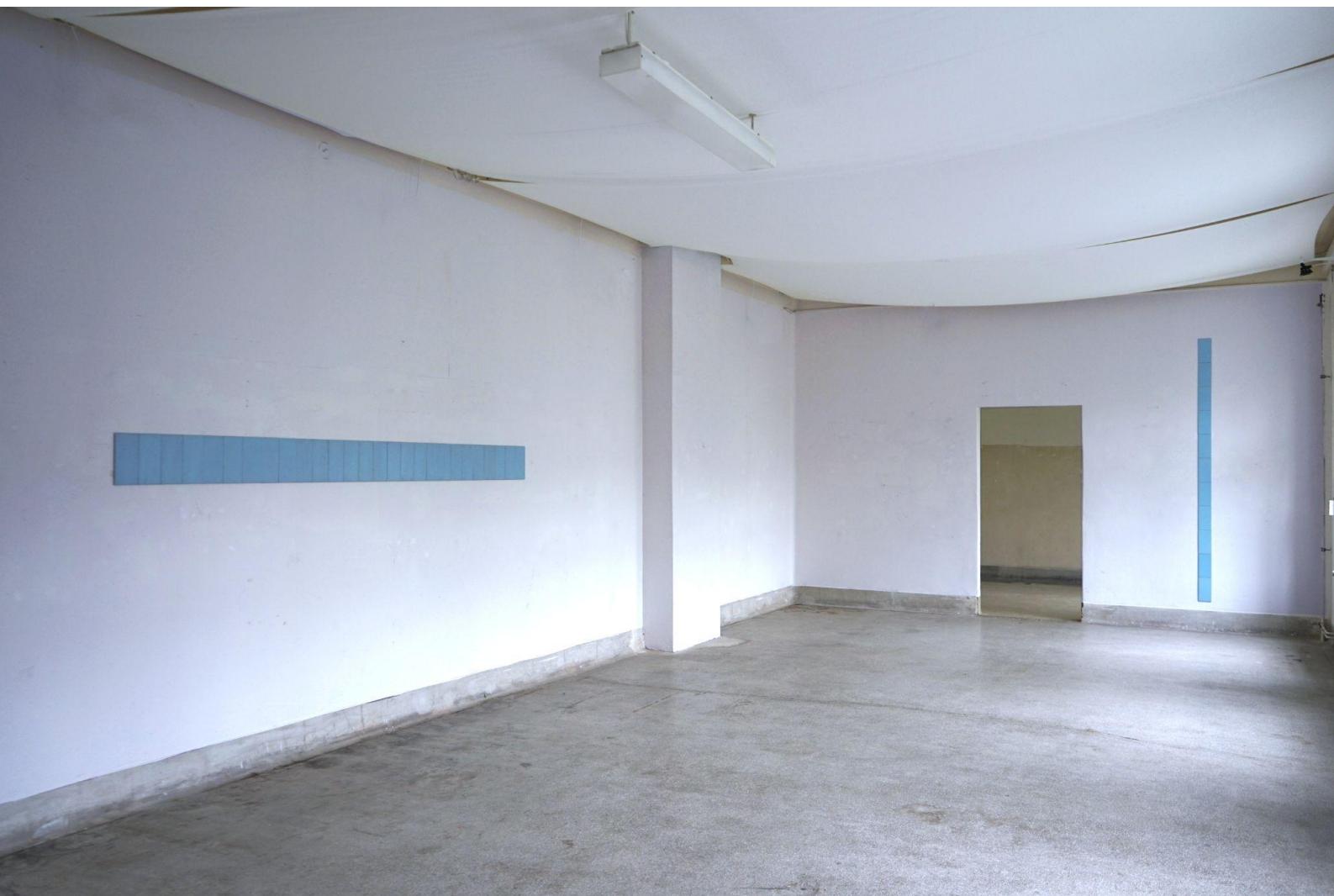
It takes me 38 breaths to swim a  
50-meter pool in the style of  
breaststroke.

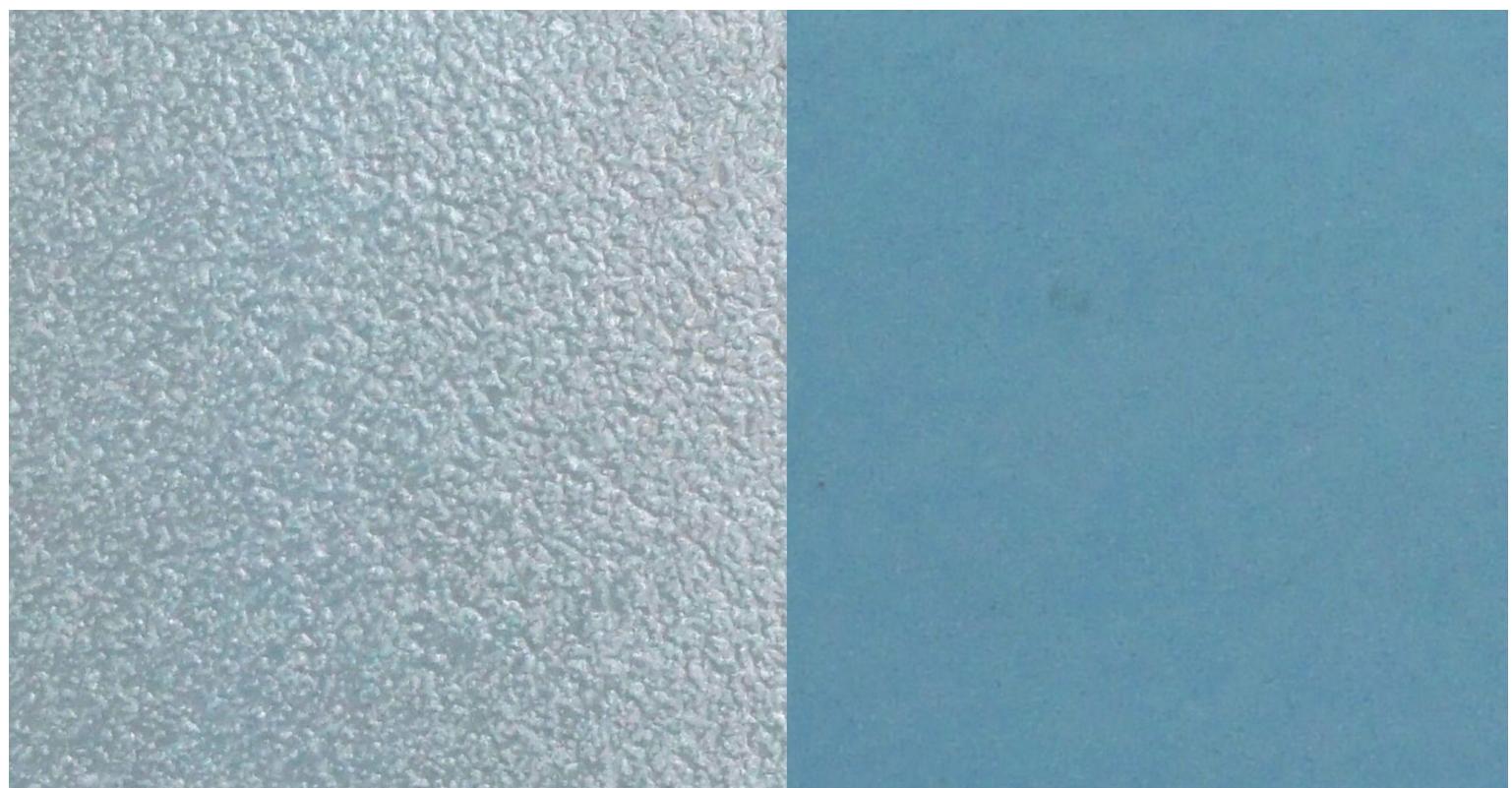
Materials:

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.  
Semmelweis klinik.







**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





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

**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."

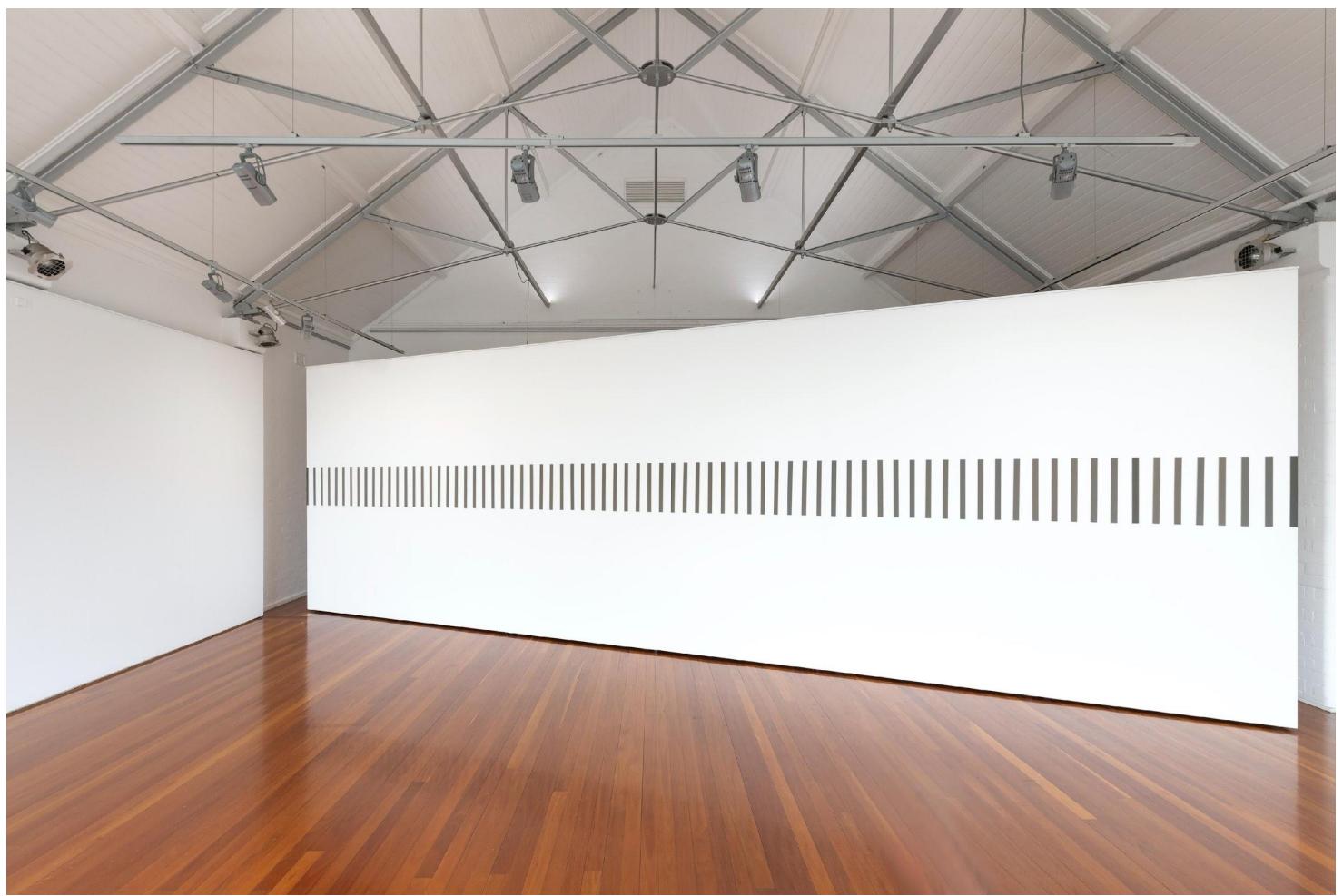
The tenet of Pallasmaa's treatise lies in the significance of the human experience in architecture; the way spaces 'feel', and his emphasis of the weight of the tactile senses in relation to the often more privileged visual.

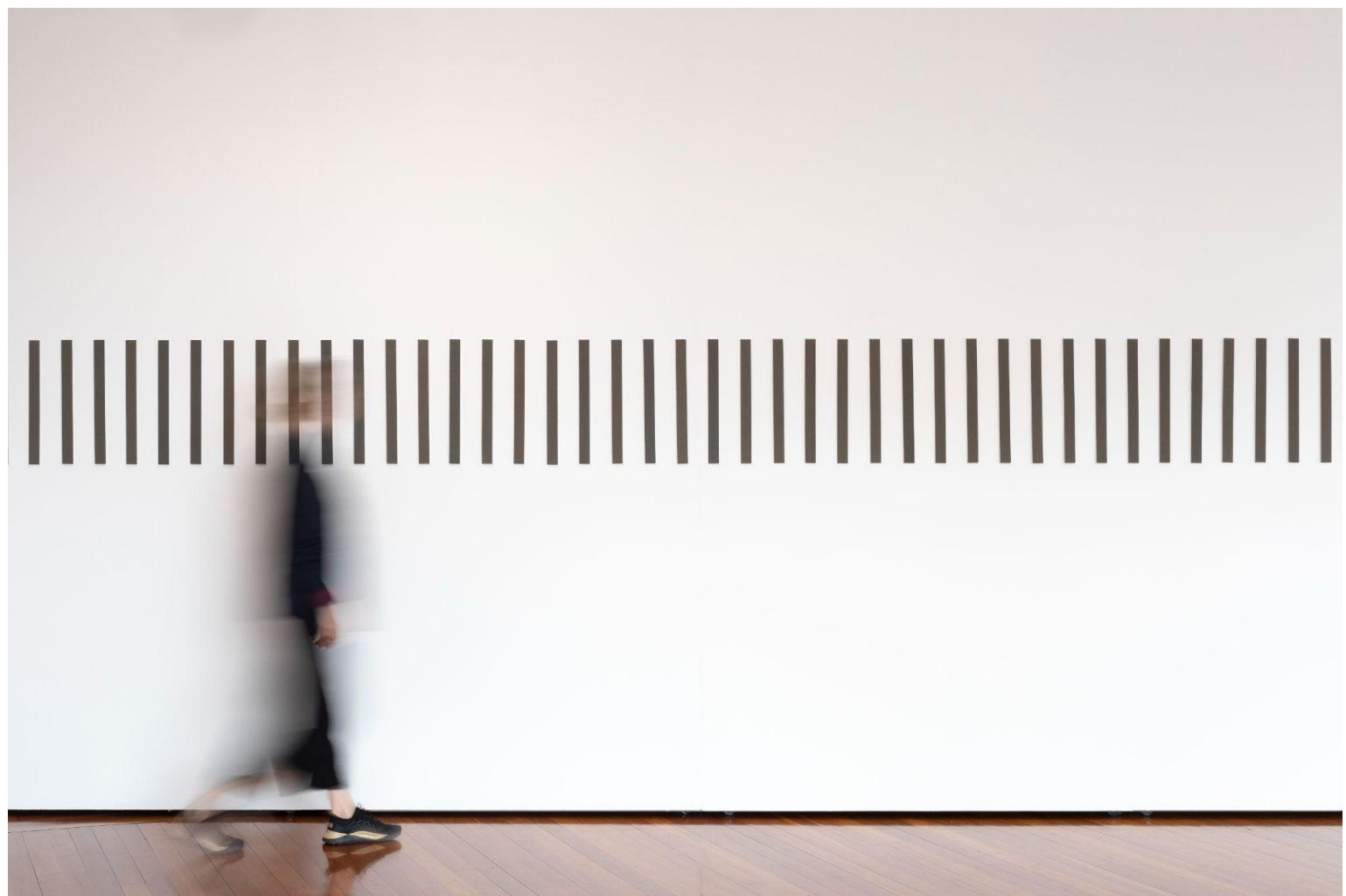
Seventy-seven, the number of components in the *Artereal* installation, is an arbitrary number chosen for its visual elegance, its geometric angularity and symmetry – and as the artist's nod to Donald Judd's writings on the primacy of symmetry in architecture. That said, he also welcomes configuring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