

PORTFOLIO

YIORYIOS PAPAYIORYIOU



Artist Biography



Biography

Born in Wellington, New Zealand 1992

Yioryios Papaioryiou is an artist whose work explores the boundaries between sculpture and performance. His sculptures visually translate his physiological and psychological responses to constructed space, both architectural and natural. Yioryios sets out to capture movement through time, through space, through light, through colour. His works are reflective of flux, of fluidity, of change; both his sculptures, performances & installations transform depending on their angle of placement or location of the viewer.

Selected career highlights

Recent public commissions include:

Westconnex (Sydney, 2020)
8 Phillip Street (Sydney, 2020)
Parramatta Square 4 (Sydney, 2019)
Crown Star Casino (Gold Coast, 2017)
ANZ Bank (Melbourne, 2016)

Recent art residency include :

2025 Powerhouse Arts, Brooklyn, New York
2024 SemmelweisKlinik, Vienna Austria
2018 Ξ Residency, Athens Greece

Upcoming exhibitions:

June 2025 Powered, Curated by Eric Shiner, Powerhouse Arts, Brooklyn New York

August 2025 Matters of Time, Curated by Catherine Woolley, UNSW Galleries, Sydney

Artist Statement

My practice explores materiality, both literal and metaphorical, drawing from the tactile intensity of my surroundings, my upbringing, emotional upheavals, and the physical act of working with materials in their environments.

I collect and repurpose materials imbued with meaning, whether through their history, inherent properties, or my personal connection to them. Often using metals, I strip them of their original function, sometimes without knowing their past, and reimagine them as sculptural forms that explore the sensory space between architecture and the body.

In shaping these materials, I engage in a physical dialogue, wrestling them into fluid forms that blur the line between sculpture and performance. My installations challenge fixed notions of edge and surface, provoking a visceral response to materiality in motion.

I embrace the tension between geometry's rigid order and the organic flow of movement, constructing immersive environments that heighten the viewer's sensory awareness. My work reflects the ongoing struggle of the human body in dialogue with transformation, of self, of material, and of space.

Yioryios Papayioryiou

Curriculum Vitae

Education

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

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

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

Solo exhibitions

2025 Dishwasher Safe, New York
2025 Counting Time, Athens
2024 Wrestling Materiality, Piraeus
2024 Breathstroke, SemmelweisKlinik, 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

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 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 Artereal Gallery, Sydney
2014 Light Space, Group Exhibition, Canberra
Graduating Exhibition, The Australian National University School of Art, Canberra

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

Collections

Westconnex
Walker Corporation
Australia New Zealand Bank
Crown Star Casino
Justin Art House Museum
Pricewaterhouse Cooper
Australian Embassy in Paris
The ELLIOTT EYES COLLECTION
Private collections in Australia and internationally

Represented by
Artereal Gallery,
Sydney

<http://artereal.com.au/artist/yioryios/>

Artist website
www.Yioryios.com

References

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Curator & Art consultant
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Dishwasher Safe

Dishwasher Safe

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.

**Yioryios Papayioryiou
2025**















COUNTING TIME

Counting Time

Waiting and rushing for time to present its representatives.

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

Yioryios Papayioryiou, 2025

**11th Jananury 2025
Athens**

Opening 07:00 - 09:00 AM





















Time has no sympathy. It always moves
forward.
What remains is a watch being watched.

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

Alarmed Medallions

Steel watch heads, Stainless steel watch straps
2 x 21 x 10.5 cm
2025











WRESTLING MATERIALITY

Wrestling Materiality

Yioryios Papayioryiou's exhibition, *Wrestling Materiality*, delves into the interplay between industrial materials and the physical and metaphorical struggle they embody. Rooted in his childhood experience with the sport of wrestling, the artist 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, Papayioryiou repurposes materials designed for resilience against the ocean. These utilitarian materials, used for polishing ship hulls and marine metal components, are transformed into a sculpture language.

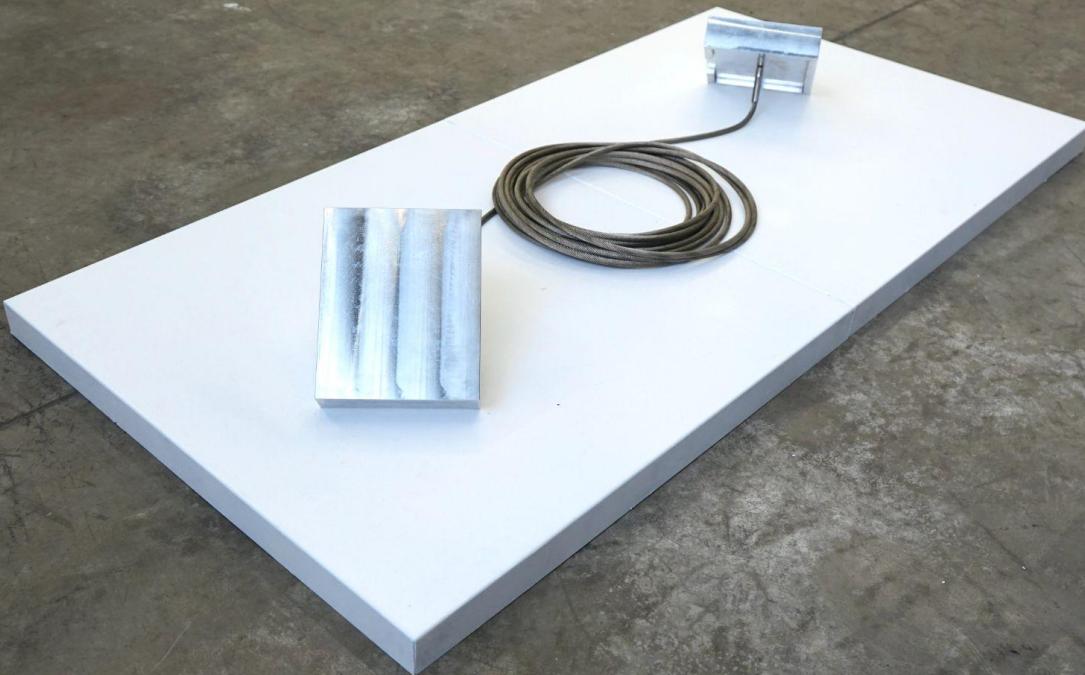
As the body wrestles with its opponent, so too does a ship wrestle with the waves of the ocean. This dynamic struggle finds resonance in Papayioryiou's practice as he wrestles with materials, shaping them into works that explores the sensory and spatial relationship between architecture and the body.

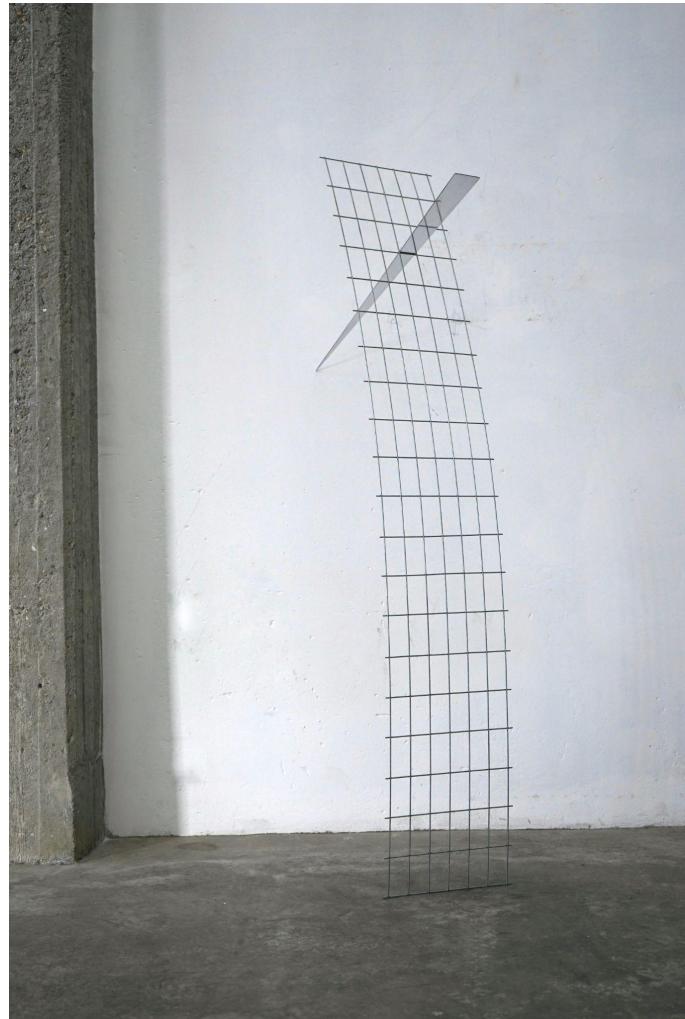
The installation, composed of 6 sculptural works, reflects the artist's ongoing exploration of materiality and form. Papayioryiou's redefines the edge and surface of space, inviting viewers to grapple with the phenomenology of architecture and the visceral energy of materiality in transition.

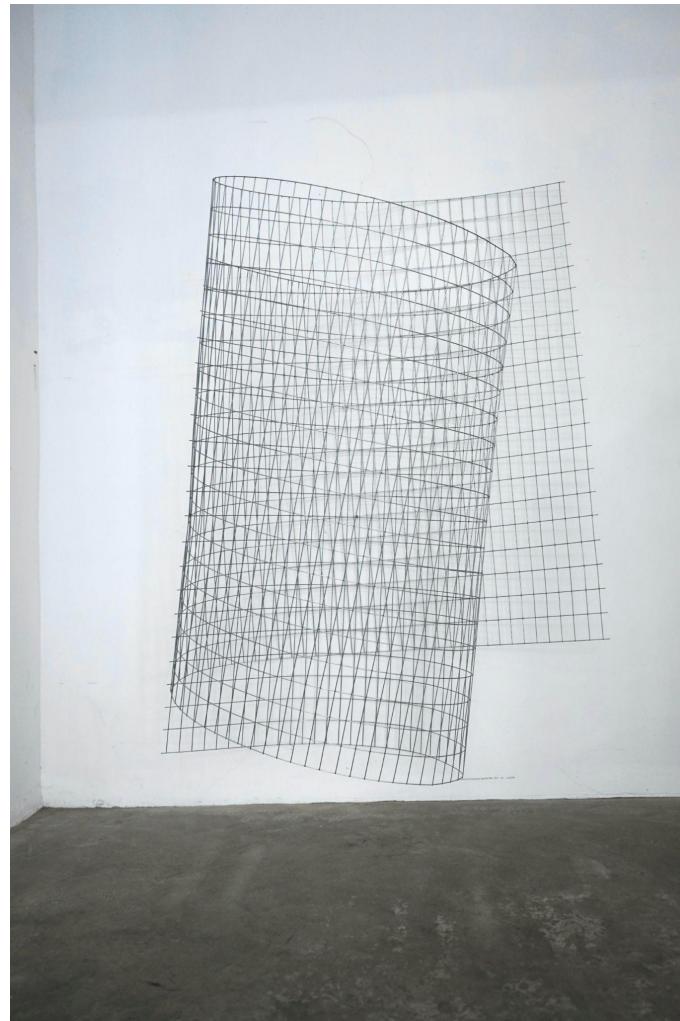
















Wrestling

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

Bolted

Solid aluminium weights, Stainless steel rigging wire
21 x 144 x 49 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

Gripped

Solid aluminium weights, Acrylic, Sandpaper
55 x 43 x 31 cm
2024

Breathstroke

Breaststroke

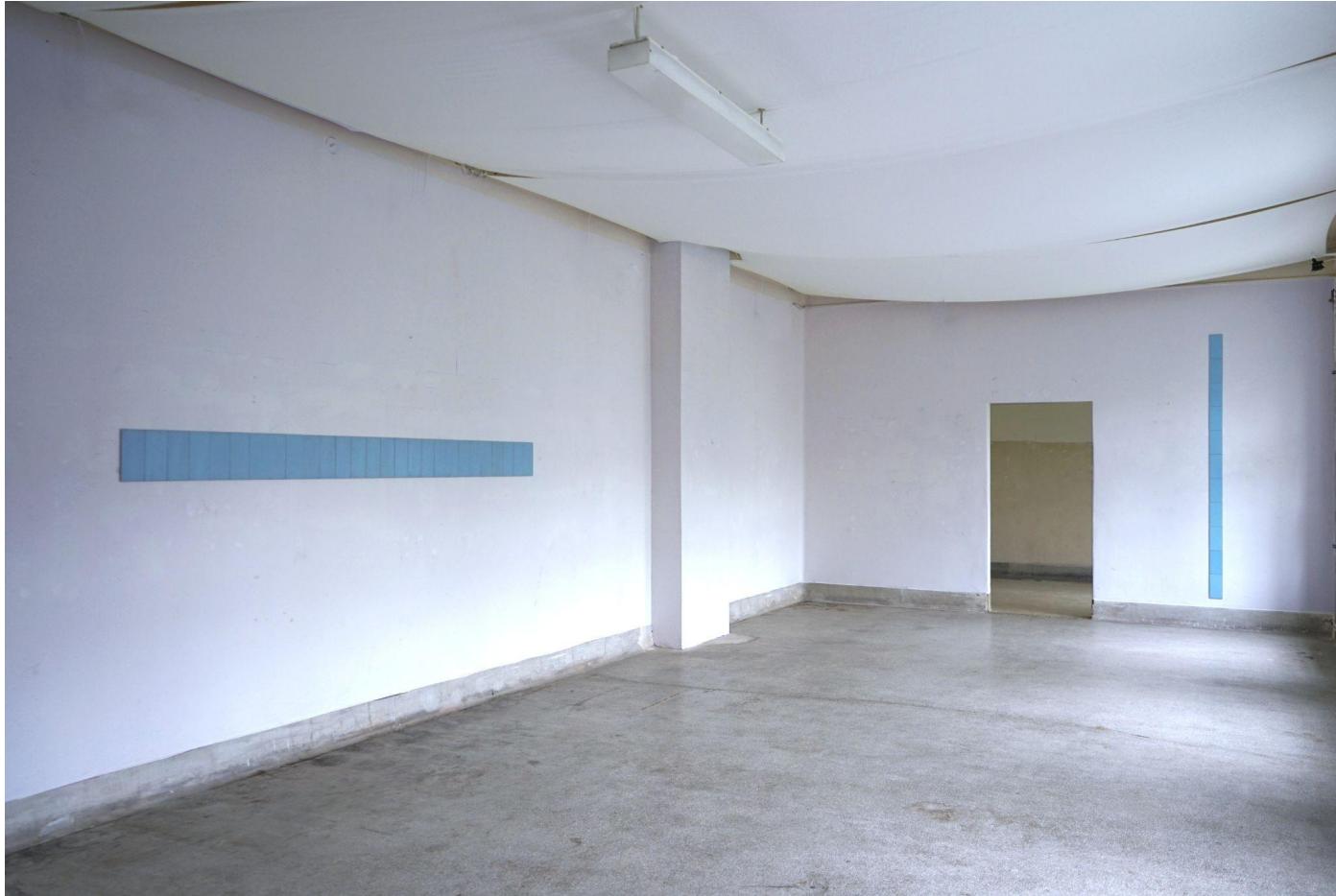
It takes me 38 breaths to swim a 50-meter pool
in the style of breaststroke.

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.
Semmelweisklinik.





10 Years Golden



10 Years Golden

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

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."

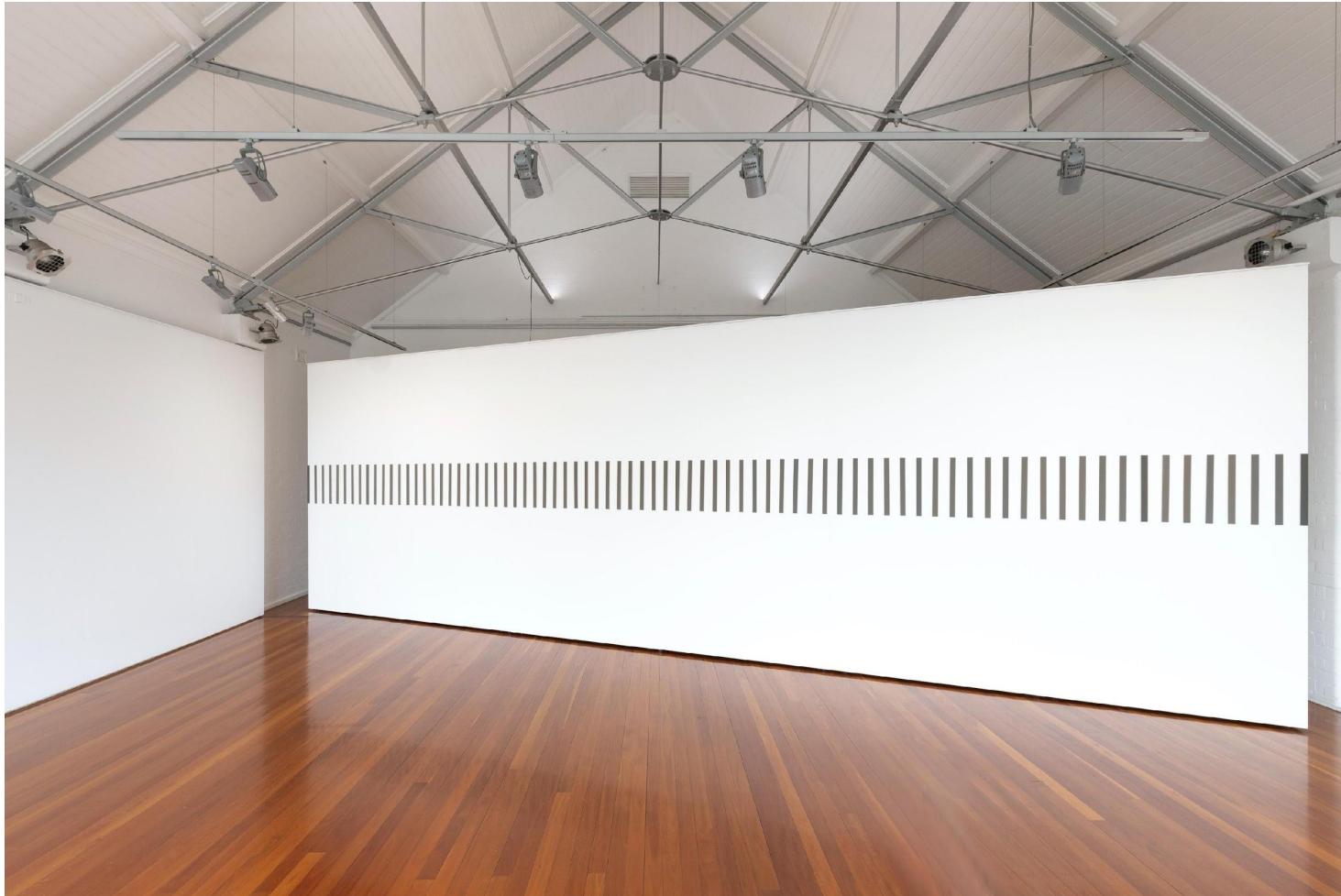
The tenet of Pallasmaa's treatise lies in the significance of the human experience in architecture; the way spaces 'feel', and his emphasis of the weight of the tactile senses in relation to the often more privileged visual.

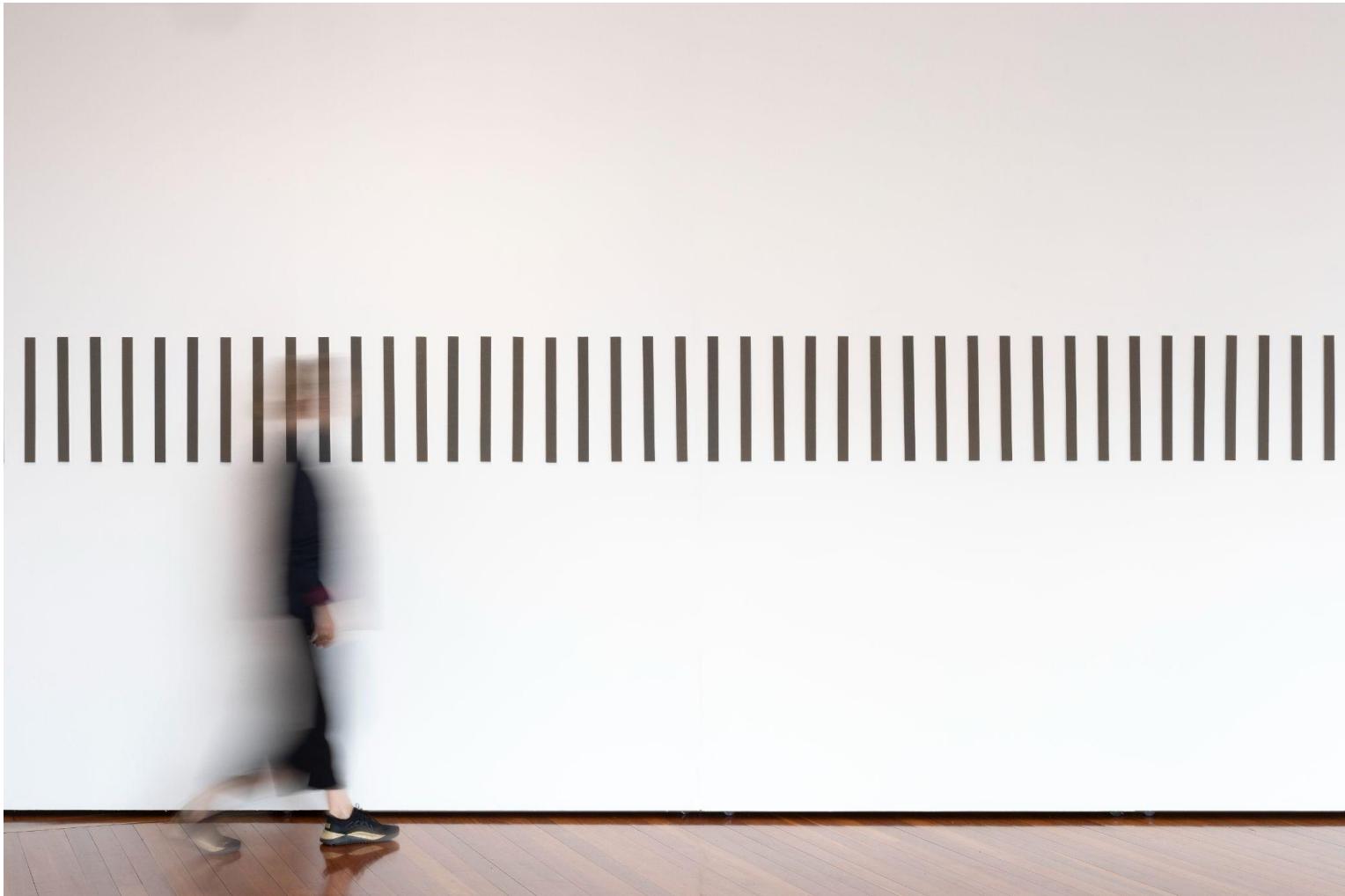
Seventy-seven, the number of components in the *Artereal* installation, is an arbitrary number chosen for its visual elegance, its geometric angularity and symmetry – and as the artist's nod to Donald Judd's writings on the primacy of symmetry in architecture. That said, he also welcomes configuring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