APOSTOLOS GEORGIOU

Classics Illustrated

Sylvia Kouvali, London
18 November 2026 - 9 January 2027

We are very happy and honoured to announce the artist's seventh exhibition with the gallery, unfolding between Piraeus and London.

As has been the case throughout the evolution of his work over the past decades, the mood in this exhibition, titled *Classics Illustrated*, is deeply introspective, despite the theatrical nature of his work. Like an observer appearing within his own work, he often makes an appearance, though more often than not he takes centre stage as the hero of a theatre of the absurd, scenes that seem strange, but are ultimately life itself.

The artist is first and foremost an illustrator, his canvases serving as a pretext and a space for storytelling. The events are not always clear—at least not to the viewer. The bizarre and the absurd often appear within the context of everyday life, and like a muralist from another era, he frequently incorporates both the "before" and the "after" into the same work.

In London's one room gallery the focus is on the animals in Georgiou's paintings and how man - almost ridiculous and weak in their presence - tries to stand their ground and exist.

Four paintings surround us and on the central back wall a man perched on a branch is eating an apple, while behind him several horses graze undisturbed. Echoes of the gallery's past function as a stable and the life size scale of the work, it almost feels that this work is a window to some bucolic ante-urban scene.

On the contrary, the urban transference of the mediterranean landscape of possibly the city of Athens (where the artist lives and works for the past twenty years), a pack of dogs waits; a man holds a bone behind his back. Slaughtered piglets hang on the left side of the painting against a backdrop of the urban landscape and the city. A scene about man's delusionary and seeming power over nature yet one that is also very true.

A smaller painting next to it shows a man that opens a door with a goat painted on it.

On the opposite wall, sits a painting with two figures: a man and a fish; each figure in their element, they talk.

In Piraeus, the works are displayed throughout the gallery, beginning with a large series of new drawings at the entrance, while in the display window a donkey, with dimensions unusual for the artist, gazes out onto the street.

First, an explosion. A couple was sitting at the table, and now they lie sprawled on their backs on the floor; the house is in ruins, the table they were sitting at is crushing them, the walls are still collapsing, and a geometrically Mediterranean house can be glimpsed through an opening in the wall. Destruction and bodies, the same surface.

Although inspired by reality, the work cannot, however, be considered pure realism.

Second room: games and leisure time, activities that humans have been engaged in for thousands of

years.

One work depicts the artist himself, seemingly sitting in a bar, watching a man undress, while in another room a large crowd is packed.

Across from him, a boat hovers in the void of the sea; on the shore, people appear to be fishing. A theatrical exercise in fishing and painting.

On the third wall, a man plays with a ball. A sketch developed on canvas.

Third room, interior scenes.

In an interior space, he writes down what they had said and what had happened back when the two of them—colossal figures—sat comfortably at the height of his memory, while he watched them from below.

Opposite them, a man in three acts, with the buildings as a backdrop, separates the inside from the outside by taking a leap into the void.

In the studio, two singers stand on stage, each singing their own songs.

Meanwhile, in the attic, two deeply existential works - introspective and somehow nocturnal.

One person is peeping.

One who reads to her before she goes to sleep.

Whereas, at the room where the bolts used to be stored, there's one person at a repair shop undergoing balancing.

Works of life that painting brings to life; silently, quietly, and without a sound, they speak and reflect the unconscious and the imaginary; the things we cannot say about ourselves, the things we experience but have no one to paint. Georgiou, a classic illustrator of our lives, reminds us that the elements of our inner world are as common as they are absurd.

APOSTOLOS GEORGIOU

Bio

Apostolos Georgiou (b. 1952, Thessaloniki) lives and works in Athens.

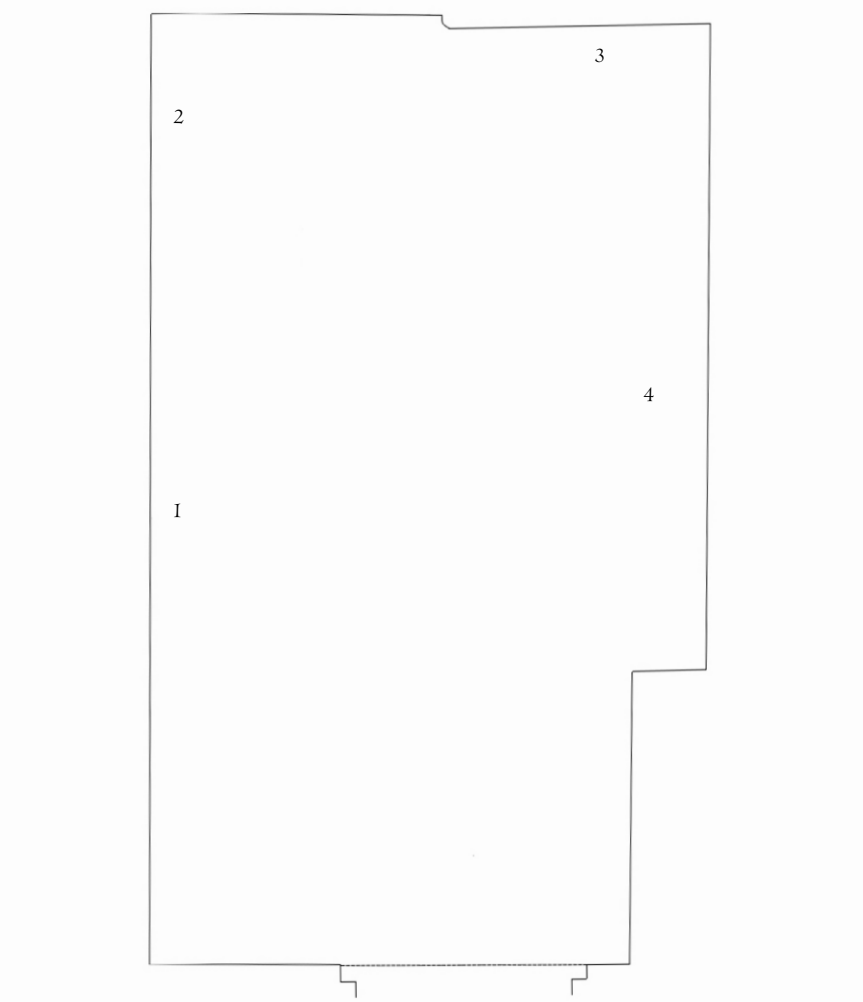
Georgiou studied at Accademia di Belle Arti di Firenze, Florence (1973–1975) and at Hochschule für Angewandte Kunst, Vienna, Architecture (1971–1973)

Solo exhibitions include: *LAST before NEXT,* Michel Rein, Paris (2025); *Matters of the Unconcious,* Mostyn, Wales (2024); *Apostolos Georgiou,* Aranya Art Center, Beidaihe New Area (2023); *hopeless,* Rodeo, Piraeus (2023); *Hello Dog, Hello Sir!,* Centre d'art contemporain Passerelle, Brest (2020); *One by One,* Rodeo, London (2020); *One by One, ΕΝΑΣ ΕΝΑΣ*, Rodeo, Piraeus (2020); *From My Heart,* Rodeo, London (2018); *Situations, You Space and Extra Space,* Shenzhen (2018); *The Same Old Fucking Story,* Rodeo, London (2016); *Everyday A Stage,* Rodeo, Istanbul (2014); *Apostolos Georgiou. Painting,* Macedonian Museum of Contemporary Art, Thessaloniki (2012); *Apostolos Georgiou. Painting,* EMST, Athens (2011).

Group exhibitions include: *Always the sun,* Riga, Riga (2026); *The art of Yesterday Illuminates today,* Alma, Athens(2026); *Ephemeral Party,* Carco Parking, Athens (2025); *Green is the color,* Michel Rein, Paris (2024); *MOTHERBOY,* Gió Marconi, Milan (2024); *Real Families: Stories of Change,* The Fitzwilliam Museum, Cambridge (2023); *ανάβασις**, Rodeo, Piraeus (2022); *Portals,* NEON, Athens (2021); *The Day I Saw You,* Museo de la Cancillería, Mexico (2021); *Luleå Biennial 2020: Time on Earth,* Norrbotten (2020); *AGAINandAGAINandAGAINand,* MAMbo, Sala delle Ciminiere, Bologna (2020); *Beyond Your Shadow: Four Ways to Describe a Human Being,* Municipal Art Gallery, Eleftherias Park, Athens (2019); *WE,* Rodeo, London (2018); *Collection NMNM, Une sélection d'oeuvres acquises grâce au soutien d'UBS (Monaco) S.A.,* Nouveau Musée National de Monaco, Monaco (2018); *Musée en oeuvre(s): nouvelle présentation des collections contemporaines,* Centre Pompidou, Musée d'Art Moderne, Paris (2017); *Documenta 14,* Athens and Kassel (2017); *Shut Up and Paint,* National Gallery of Victoria, Melbourne (2016); *Hypnos Project,* Onassis Cultural Centre,Athens (2016); *Unrealism (presented by Larry Gagosian and Jeffrey Deitch),* The Moore Building, Miami (2015); *Burning Down The House,* 10th Gwangju Bienniale, Gwangju (2014); *This is not my Beautiful House,* Kunsthalle Athena, Athens (2014); *Art In Europe Since 1945: Beyond Boundaries,* Macedonian Museum of Contemporary Art, Macedonia (2014); *Painting II (1980 – 2000),* Frissiras Museum, Athens (2014); *System of Objects,* DESTE Foundation, Athens (2013); *Who is There?,* Macedonian Museum of Contemporary Art, 1st Biennale of Contemporary Art Thessaloniki, Thessaloniki (2007); *Deste Prize 2003,* Deste Foundation, Athens (2003).

Public Collections

Centre Pompidou, Paris
Dakis Joannou Collection, Athens
National Gallery of Victoria, Melbourne
National Museum of Contemporary Art, Athens
Nouveau Musée National de Monaco, Monaco
Pinault Collection, Paris



1. **Apostolos Georgiou,** *Untitled, 2021,* Acrylic on canvas, 230 x 230 cm | 90 1/2 x 90 1/2 in

2. **Apostolos Georgiou,** *Untitled,* 2022, Acrylic on canvas, 136 x 165 cm | 53 1/2 x 65 in

3. **Apostolos Georgiou**, *Untitled*, 2022, Acrylic on canvas, 230 x 230 cm | 90 1/2 x 90 1/2 in

4. **Apostolos Georgiou,** *Untitled*, 2021, Acrylic on canvas, 170 x 170 cm | 66 7/8 x 66 7/8 in