Spyros Procopiou (b. 1990) joined the department of Visual and Applied Arts at the Aristotle University of Thessaloniki in 2011 and obtained a BFA degree in 2016. His main study field was drawing and painting with professor George Skylogiannis, assistant professor Evaggelia Nomidou, and professor Christos Venetis.

Procopiou was accepted at the Art Department of Drawing of the New York Academy in addition to being awarded the President’s Scholarship for an MFA degree in 2017. He has participated in several group exhibitions and his artwork can be found in private and public collections. He primarily works with pencil and charcoal.

Spyros Procopiou’s work begins at the “thin line” that defines death and eroticism, in all its magnitude, by the body as a benchmark. The research is based on deformity, “illness”, human experimentation and post-war data, based on a particular research field that changes from the embodiment of the subject to the acceptance of personal information. Forms entangled, mixed up, sometimes interlaced and sometimes alone, shape the composition of the surface as intangible entities of an absent space. The subconscious consolidation of human beings – anthropocentric drawings – has led to teratogen creations, where the integration of innocence together with the ugliness of a teratogenic form turned out to be the main theme of his work. The impersonal process of research has been converted to the personal. Finding photographic documentary for the negotiation of personal concerns was the core of Procopiou’s artistic intervention. Pictures indicating death, decay and corruption was the beginning of a process, which, like fate, had an inner need to answer experimental and empirical questions. Pencil, charcoal, chalk form the illusion of a shadow that integrates shapes and hides characters’ stories. The element of transparency through the black and white materiality of his artistic pieces is important for the puzzle that is completed slowly, yet again dissolved into thousands of thoughts. The stagnation of the forms with the artist’s life experiences, record his personal concerns in order to free him to connect with the viewer as well as himself.
Eerie Nomination, charcoal and chalk on canvas, 200x180cm, 2015