

ΜΑΝΑ ΟΛΥΜΠΙΑΔΑ

Η Δύναμη της Αγάπης



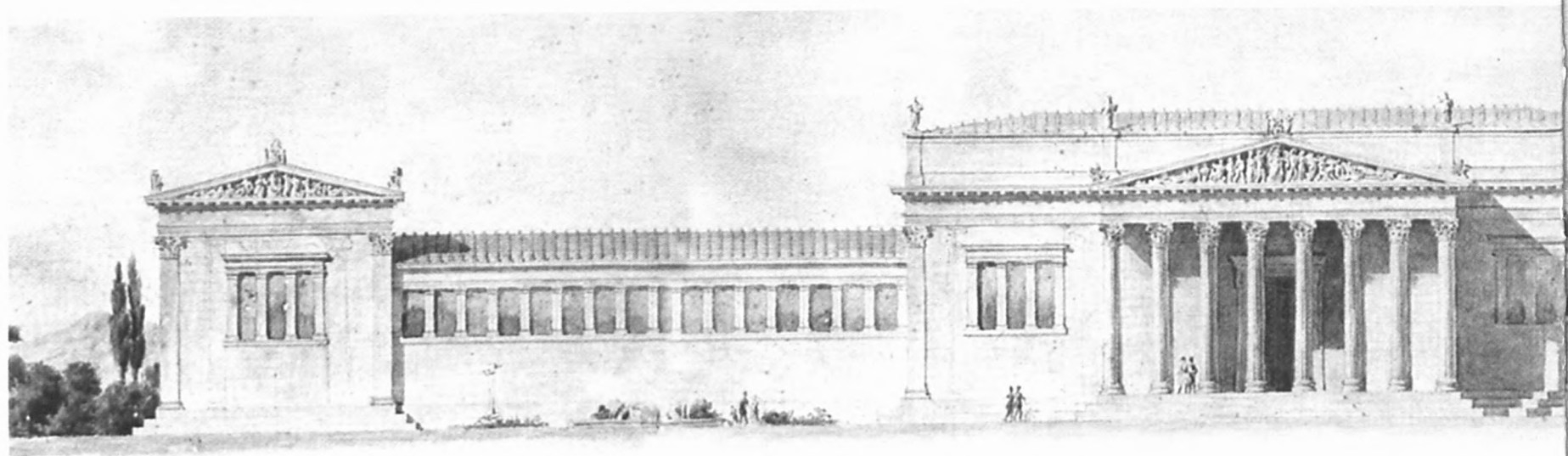
ΒΑΡΛΑΜΗΣ
VARLAMIS



MOTHER OLYMPIAD

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

58.48.01512



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

MOTHER OLYMPIAD

THE POWER OF LOVE

Dedicated to the mothers of athletes

Efthymios WARLAMIS

Under the auspices
of the Mayor of Athens, Mrs. Dora Bakoyanni.
With the cooperation of the General Secretariat of Information
and the support of the Ministry of Culture,
the Ministry of Health and Social Solidarity and
the General Secretariat of Youth.

Zappeion Megaron, exhibition center Athens

Cultural framework of the Olympic Games 2004

22. August - 29 September 2004

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



DORA BAKOYANNI
MAYOR OF ATHENS

The city of Athens, the founding of which is linked to a female divinity. Athena, the goddess of Wisdom, is celebrating the Olympic Games with a unique artistic event that pays tribute to the MOTHER, the source of life, the person to whom we owe our presence in this world, a person that all nations and all cultures hold in the greatest possible esteem. This exhibition pays due tribute to the Mother that brought to life and nurtured all athletes, the Person whose love and support has been behind each successful attempt, whose consolation has alleviated each unexpected mishap.

This pictorial tribute to the Mother figure is rendered even more interesting and moving by the man who conceived and created it, Prof. Efthymios Warlamis, the exceptional Greek artist and architect of international renown. His work on the universal character of Alexander the Great and on his contribution to the mutual understanding and co-operation of different cultures was hosted here, in the Technopolis of Athens, before its impressive display in the European Parliament under the auspices of the then President, Mrs. Nicole Fontaine.

The work of Mr. Warlamis is a tribute to the Mothers not only of the Olympic Champions but also of all the people in the world. It is an artistic creation that moves each and every one, that highlights the value of a Mother's love to world peace and Democracy, a love that is equally bestowed to all her children, with no exceptions.

The Mother is a common identification factor for all peoples, a reminder of our common origin and course in life, and we thank Efthymios Warlamis for having used his exquisite works to speak to our souls in such a direct and profound way. His art has a universal character that places us once again before concepts and ideas that are precious to life and personal evolution, to global society and culture.



DR. BENITA FERRERO-WALDNER
FEDERAL MINISTER OF FOREIGN AFFAIRS, AUSTRIA

I am delighted that Professor Warlamis – a universal artist who was born in Greece and who has made Austria the homeland of his choice – can show the “Mother Olympiad – The Power of Love” exhibition at the Olympic Games in Athens. Professor Warlamis feels a special responsibility to put his artistic works entirely at the service of understanding and peace. This message infuses his whole oeuvre, and the Olympic Games present an ideal opportunity and special medium for him to communicate it.

As Austrian Foreign Minister, I have always regarded culture as a key factor in international relations. Like the peaceable competition which will draw the attention of whole world under its banner in Athens this summer, it, too, can make a decisive contribution to the kind of understanding that our world needs so much, whose spirit has also guided Prof. Warlamis in creating the works on show in this exhibition.

The legacy of Antiquity has always remained relevant and topical for Professor Warlamis. For him it is a humanistic mission that will never be obsolete, but only has to find the appropriate form of expression for our world of today. May the Olympic Games of Athens and this exhibition play their parts in this quest!



DR. WOLFGANG SCHÜSSEL
FEDERAL CHANCELLOR OF THE REPUBLIC OF AUSTRIA

Makis Warlamis is an integrative artist, a bridge-builder between people. In his multi-faceted and complex art, he has found the medium to touch the deepest roots of our existence and appeal to all our senses.

The "Mother Olympiad – The Power of Love" exhibition, which will be presented as part of the Olympic Games celebrations at the Zappeion Megaron in Athens, shows afresh Warlamis's ability to give shape to a great theme so that the whole of humanity must respond. This cycle is an act of homage to the spirit of the Olympic Games, and spans an arch from its origins in Antiquity to modern times. By involving the athletes' mothers, the artist has struck upon a common point of departure which connects and unites all nations in the same measure.

Warlamis embodies this link between countries and traditions in his own self. He is as committed to the culture of his original native country, Greece, just as much as to his chosen home country of Austria; thus he is a potent ambassador of European thought. An impressive example of this is his "Alexander 2000 – The Spirit of Tolerance" cycle, consisting of 1700 pictures, which was seen in many major cities and different continents – and will also go on being seen, as at the European Parliament in Brussels.

I wish all visitors to the exhibition many exciting moments with Makis Warlamis's works of art, and that they may take with them something of the power and inspiration of this extraordinary artist.



DR. ERWIN PRÖLL
REGIONAL GOVERNOR OF LOWER AUSTRIA

Warlamis is one of the most innovative European artists. His works can be seen across the globe in major museums, his projects and exhibitions are on show in many cities and continents.

The artist accentuates special themes through his "Mother Olympiad – The Power of Love" cycle at the Olympic Games in Athens. He dedicates his exhibition to the mothers of the Olympic athletes. This aims not only to draw the world's attention to the sporting achievements of the athletes, but also to the great achievements of their mothers, of the mothers in all countries, in all cultures, whose love and endeavours for the family form the basis of the athletes' success. At the same time, they provide the basis on which the family grows and flourishes, the basic unit of society that assures the social stability of a country. This exhibition is a signal from Lower Austria to the whole world, a call to honour mothers, to think about the fundamental values of humanity. As Regional Governor of Lower Austria, I am very proud that in this exhibition, Makis Warlamis - Greek by birth and Lower Austrian by choice - has succeeded in addressing such a profound theme, meanwhile spanning an arch from the art and culture of Antiquity to the present day. Art and culture are the motor of positive social development. They create identity, and symbolise the dynamism and openness of a country.

The language of art is spoken by the whole of humanity.

I wish to express my heartfelt congratulations on this wonderful exhibition. I am sure it will uniquely enrich the Zappeion Megaron.



FANNY PALLI-PETRALIA
ALTERNATE MINISTER OF CULTURE

I am very proud that Athens, the Olympic Athens, the "Mother City" of Culture, will host the exhibit opening of "MOTHER OLYMPIAD-The power of Love" by architect and painter Efthymios Warlamis. The exhibition, held in the framework of the 2004 Olympic Games, uses modern artistic language to promote the diachronic values that are the pillars of civilization.

The exhibit "MOTHER" is a hymn to athlete's and Olympic champion's Mothers. They are the ones who with their love, support and profound faith, lead athletes to great distinctions. The exhibit is a hymn to the world's Mothers across time. It is a tribute made by Art to Motherly Love, this guileless force of self-denial and sacrifice.

Hellenism offers the world an exceptional artistic collection by the internationally recognized artist E. Warlamis. This exhibit is certain to move the hearts of people all around the world who want cherish the humanitarian message of the Olympic Spirit. The exhibition area will also host a unique concert of lullabies from all corners of the earth, honoring in this way the world's mothers who sang the same song in innumerable different ways, yet each one inimitably.

As an Alternate Minister of Culture, but also as the mother of four children, I would like to congratulate from my heart Efthymios Warlamis for his unique idea. An artistic conception that honors motherhood, its meaning, its necessity and its contribution to social cohesion. An artistic conception that honors Motherly Love, the lighthouse that reveals to us the beauty of the world and the positive side of life.



VASSO KOLLIA
GENERAL SECRETARY OF YOUTH

Ancient Greeks used to say that a healthy mind lives in a healthy body. This proverb is still valid nowadays and constitutes a solid value for the new generations. This is closely related to the immortal ancient Greek spirit and, of course, the ancient Greek art that continues to have the ability to trigger the human mind and soul, especially that of the young people.

Through the centuries, though, it is clear that all these values have one and only connecting point: the MOTHER. The MOTHER that represents a special source of creativity, inspiration and perspective for a better future. The MOTHER that is always standing close to us, at our good and bad moments, in our successes as well as in our failures.

The recent work of the internationally recognized Greek architect and painter Efthymios Warlamis, having MOTHER as its topic, is, based on my thoughts above, a characteristic example of traditional art.

The conception of the artist to devote a large piece of his work to MOTHER and Maternal Love is touching for all of us. Particularly, for the young generation. At the same time though, it gives us the opportunity to realize the importance and the necessity of motherhood and its contribution to social unity, as well as the existence and preservation of Democracy, especially during this critical for the whole humanity period.

Additionally, this work has even broader perspectives for the city that bore Democracy, the Olympic City for Year 2004: Athens. It reminds us that on the step of the Olympic and Paralympic winners, there is clearly a place for the MOTHERS that, with their love and support, urge their children to success and distinction, both of them and of their own country.

Summarizing, I would like to thank Efthymios Warlamis both as General Secretary of Youth and personally, for this significant cultural and social event, for we strongly believe that modern art has the power to communicate directly to the mind and soul of the young people.



NIKITAS KAKLAMANIS
MINISTER OF HEALTH AND SOCIAL SOLIDARITY

I cannot imagine any better gift for the Athens Olympic Games than the exhibition by Efthymios Warlamis which is being held in the Zappeion Megaron and whose subject is the mother figure, Mana.

I always hoped that some hidden force, *deus ex machina*, would exert some influence and make these Olympic Games worthy of the land in which they were born, worthy of the creative spirit which has blessed this land and which would not let this ancient institution be viewed simply in terms of technical achievements and high viewing figures.

In Greek sporting events it was the sanctity of the institution of the games itself and the bestowal of honours on the hero in his own land that were always the primary forces at play and for that reason I find Warlamis' works amazingly appropriate for these days; works which pay homage to the real hero in life, to the hero that all peoples regardless of race or religion acknowledge and hold in esteem, the mother figure, Mana, who with her self-sacrifice and self-abnegation, is always there to support her children throughout their life.

Our mother, the Mana figure, links us to divine creation, to the miracle of a new life and it is this unique phenomenon, which puts our poor earthly logic to the test, which is given a new spiritual dimension in the artwork of Warlamis; a spiritual dimension which remained alive in this land even when faced with the 'insuperable' practical logic and the vehement efficiency of technocrat managers it is forced into retreat. It is this spirit which makes this small fatherland, or should I say motherland, of ours so interesting and important for mankind's common cultural heritage.

Warlamis offers us artworks inspired by devotion, love, sacrifice, by a sense of sharing, by democracy, peace, economy, hard work, by the future; values that the Mana figure has represented across time and via a modern artistic idiom Warlamis stirs our emotions and touches our very soul.

The Ministry of Health and Social Solidarity supports this major exhibition; an exhibition which deals with social awareness and social enlightenment, which is perhaps more necessary today than at any other time.



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

KIKIS N. LAZARIDES
CHAIRMAN OF
LAIKI BANK (HELLAS) S.A

Since its establishment, Laiki Group has committed itself to the continued pursuit of community activity and social contribution, in the belief that social and cultural activities are instrumental to the improvement of the quality of life and the elevation of human values.

In this framework, Laiki Bank (Hellas) S.A. sponsors the art exhibition «MOTHER OLYMPIAD - The power of Love», by the well known Greek architect and painter professor Efthymios Warlamis who, inspired by the mothers of Olympic Athletes, created this exhibition in order to thank all mothers in the world for their vast contribution through the expression of their maternity love.

Our Group could not be absent from such an activity. Being constantly by the side of many children and families over the past 13 years through the institution of Radiomarathon for Children with Special Needs, we have managed not only to identify with the role of each mother within her family, but also to appreciate and respect the crucial and multidimensional contribution of motherhood in the society.

We feel particularly pleased and honoured for supporting this great cultural work, especially at a time when the Olympic Games return to their place of birth, and would like to emphasize the commitment of Laiki Bank (Hellas) S.A. to continue its ongoing contribution toward the development of artistic creativity and the enhancement of cultural values in our country.

PETRO KALKANIS
MANAGING DIRECTOR OF
JOHNSON & JOHNSON HELLAS

The artistic creation of Prof. Efthymios Warlamis, having as a theme The Mother, which is exhibited in Athens during the Olympics, represents universal values that meet the Social Credo of Johnson & Johnson.

Johnson & Johnson sponsors this exhibition, titled "Mother Olympiad, the Power of Love", as it represents real social values with world wide appeal, which express a new era.

"Mother" is a shared symbol among people all over the world and the artist E. Warlamis with his work reveals its genuine meaning, not only for life itself and our evolution, but also for society and international culture.

At the same time, the exhibition of Prof. E. Warlamis contributes to the big athletic event of Athens with valuable elements of the Greek Culture.

The Social Responsibility of Johnson & Johnson is expressed through every activity and founded within its Credo:

"We believe our first responsibility is to the doctors, nurses and patients, to mothers and fathers and all others who use our products and services.

We are responsible to the communities in which we live and work and to the world community as well. We must be good citizens- support good works and charities and bear our fair share of taxes.

We must encourage civic improvements and better health and education".



TANG ZHENQI
AMBASSADOR EXTRAORDINARY AND
PLENIPOTENTIARY
OF THE PEOPLE'S REPUBLIC OF CHINA
TO THE HELLENIC REPUBLIC

I have the honour of representing in Greece the People's Republic of China - a country endowed with a most ancient and unique cultural heritage. This we have in common with Greece, a country that also distinguishes for its incomparable, ancient culture and its leading role in human history.

One of history's great men provided yet another link between the two civilisations: Alexander the Great, who brought the Greeks and the Greek Culture to the western borders of China. He was a pioneer, who paved the way for the communication between Europe and the Far East, and the impact of his presence is alive to this day in China. The artistic creations of the exceptional Greek painter and creator of a wonderful tribute collection for Alexander the Great, Prof. E. Warlamis, are dedicated to the figure of the Mother and seek to express the innermost human core of the great Olympic Celebration, currently taking place in Athens and to be hosted by Beijing in four years' time. The Mother is a symbolic figure in our culture as well; what is more, the thought of Her reaches out to all humanity, through a warm, nurturing glow in the heart.

Thus, this concept of Mr. Warlamis, this tribute to the Power of Love of the Mother as well as to her contribution to the well being and progress of society, is very important to us. Besides its high artistic value, it manages to bring an essential, universal meaning to artistic creation, to bridge the distance between the different cultures, and to form a link that brings together all the people living on planet Earth.

It comes as no surprise that such a spiritual and cultural approach of the Olympic Idea was "born" by a Greek artist - especially now that the Olympic Games are held at their natural place of origin, Greece.





*Prof. Efthymios Warlamis, H. E. Cardinal Dr. Christoph Schönborn, Archbishop of Vienna,
His All Holiness, The Ecumenical Patriarch Bartholomew I*



The Festival 2003 of Vergina/Greece with the greek actor Stratos Tzortzoglou

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Prof. Efthymios Warlamis, Dr. Wolfgang Schüssel - Federal Chancellor of the Republic of Austria, Dr. Kostas Karamanlis - Prime Minister of the Republic of Greece



E. Warlamis with Werner Schlager, world champion in table-tennis and participant at the Olympic Games 2004



E. Warlamis, his daughter Daphne and his wife Heide



Performance of the dance group 'Voiaki Estia' from the area Kozani/Makedonia in the I.D.E.A. Designcenter Austria

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Alexander 2000
Exhibition in:

Thessaloniki/Greece

Athens/Greece

Bruxelles/Belgium



Basel /Switzerland

Cairo/Egypt

Krems/Austria

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Olympias and Alexander 50 x 70 cm

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PROF. DR. ATHANASIOS PAPAS
METROPOLITAN OF ILIOUPOLIS AND THESSALONIKI

Anyone who has taken the time to study the work of E. Warlamis, that highly talented and adventurous artist, particularly the work done over recent years, will soon realise among other things that the female sex, either presented as a face or body, directly or indirectly pervades his work. Consider the works *Alexander the Great* (1997), *Alexander 2000 - The Spirit of Tolerance* (2001), *Thessaloniki Sister of Alexander the Great* (2002), *The Art of Beauty* (2003) and *Women* (2000).

Women are presented directly via grandiose poses taken by female forms yet also indirectly via male figures, such as that of *Alexander the Great*, which stand out for their ancient Greek, ephebic beauty, their singular radiating (and therefore very modern) hairstyle, and that penetrating, sensual, enigmatic, visionary glance we have seen much of in the Fayoum portraits.

With all due respect to the artist, one may reasonably wonder here is there perhaps some innuendo at play, and a particularly intense one at that, about the 'doubtful sex'? Of course, we should not forget that in ancient Greek myth man and woman were once one, a myth so skilfully depicted in the hermaphroditic sculptural forms of our ancient forebears, which is yet another element of Warlamis' quintessential 'Greekness'. In the myth it was Zeus who separated them as a punishment. Even the word sex itself, etymologically speaking, refers to this division, coming from the Latin verb *secare* which means to cut.

Thus given the direct iconography of the subject it was inevitable that the artist would also be guided towards the mother figure, to that famed Asia Minor goddess, Ma, to the universal and eternal symbol of the continuity of life and the power of love, who as Paul says in *Timothy I* '... will be saved through childbearing' (2.15), and who is responsible for the proper care and upbringing of children in the ways of god and man, to ensure peace and justice in the world. This also clearly explains why Adam named his wife Eve, 'because she was the mother of all living' (Genesis 3.20). Morus also proclaimed that, 'in the beginning was woman'.

Warlamis has produced numerous compositions featuring the mother figure, compositions with a unique iconographic, figurative, morphological, chromatic, technical and stylistic structure.

They present male and female figures in plenty or alone, standing, seated or in various poses, figures which surround the central character of the mother or not, pointing with their hands or feet towards her or turning away from her. Usually the figures are full size looking out face on, presented in profile or shown three quarters, naked, half-naked or fully clothed.

These are figures at once taken from ancient Greek mythology and at the same time from the popular masses of our age, indicating a link between the past and the 'ecumenical' present. The setting in which these figures



**'... because
she was
the mother of
all living'.**

(Genesis 3.20)

appear is embellished in numerous ways: with archaeological monuments from Classical, immortal antiquity or the remains thereof such as the Acropolis, or with images of the gods, Kouros and Kore statues, guards, ancient and modern athletes, horse riders, exceptional interweaving groups of runners whose movements are based on crosswise harmonious lines, columns, walls, African fertility idols with a strong expressionist style (viva Africa), and so on.

These figures are engaged in various activities with swords, spears, wreaths and branches, appearing vibrant yet transient, linear yet half immersed in the background from which they emerge.

Of course, the centre of the composition is typically dominated by the Mama with her child. She is variously presented as an alternative Virgin of succour with child, or as an archaic, Romanesque or Byzantine figure, or as a sympathetic and much troubled African woman or a modern woman breast feeding her baby. Let us not forget that the woman as Mama when presented like this as the Virgin is presented as a complete woman. However in other cases many mothers are presented together with their babies and children, holding them in the left or right arm, lovingly, protectively in their embrace, channelling their care and love. In some cases too the mother figure protrudes from the composition like Aphrodite emerging from the waves or sits enthroned like Moore's sculptures.

In some cases the silhouettes, freeform or linear in composition, are set inside geometrical frames or extend beyond them like in other works by the artist.

The colours used in the compositions vary from warm to cold shades but are ever fluctuating. They frequently shimmer, sometimes forming the figures and shadows themselves thanks to the enticingly free brushstrokes employed.

However, what is most impressive in these works by Warlamis is his composite technique, one might even say his 'reconciliatory' way of choosing, combining and utilising various media, which amalgamates the photograph as an expression of the synchronicity of the eternal, universal and Greek Olympic idea and its practical implementation (either depicted in sculpture or in restored mosaic floors like those in Piazza Armerina or in realistic scenes) with drawings and paintings and personal interventions by the artist, à la A. Rainer, in the works of others, a fact which adds a particular note and emphatic quality to his paintings.

Considering that childbirth and pregnancy are perhaps the most important functions of a woman, Warlamis' involvement with the issue of Mama comes as something completely natural for him, his rich contribution to the genre signifying a perpetual artistic creativity at work.

Konstantinopel 2004

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



EFTHYMIOS WARLAMIS

MOTHER OLYMPIAD

THE POWER OF LOVE

ART AND THE OLYMPIC SPIRIT

From the beginning, my sole care was to focus on the "secondary" aspects that complement the greatness of our Olympics. At their very heart I located the Mother. The Mother of the athlete (of both sexes), the Mother of the participant. The Mother of the winner and the Mother of the defeated. The Mother of Peru, of China, of Cyprus, of the United States. Her heartbeat, prayers, hopes, and blessings.

I wanted to locate the centre, the common starting point that unites all by removing one layer at a time - race, political beliefs and social classes, wealth and poverty, seasons and eras- so as to come to the source of peace, the source of love, the one true power: the power of the Mother. This is the force that defines everything: victory and defeat, competition and beauty, world records and world renown.

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Technocrats mocked me. Many means are implicated in the fabrication of a victory, they'd say. An understanding of nutrition, of the mobility of tissues and muscles, of breathing techniques, momentum at starting, stamina when accelerating, and -when the time is right- strategic qualities and brains. This is all true - yet throughout these seemingly everlasting minutes there is an incessant, powerful connection between that energy which is seen and that which is hidden: the Mother's Power of Love, of which one thing must be said: the more active it is (though out of sight), the greater is the miracle of victory, the miracle of outstanding performance.

The stable and the unstable, the inconceivable, the unexpected. Mother's love is a stable foundation; that immeasurable love that also defines the unstable nature of motion, acceleration and performance at an unexpected moment. It is as in the basic traits of the philosophy and spirit of Greek art, of architecture, sculpture, and painting. The one link between the immobile and the mobile, the meaningless and the cosmic, the individual and the global.

Of course, victory always depends on the efforts of an individual or a team. Yet all athletes consent. The sole reliable, unfaltering certainty lies with the Mother's affection, the Mother's blessing, the Mother's support. This is precisely the reason why I wanted to go back to the Mother figure, to pay tribute to her and dedicate this collection of works to her presence and her invisible fuelling of this never-ending power. I tried to express my immeasurable gratitude to the frail Mother of Ethiopia and Yemen, Albania and Greece, and, quite naturally, to my own Mother from the Black Sea city of Trapezounta (now called Trabzon), for her unmovable faith in me that has supported me my entire life.

In pictorial terms, I have tried to approach this subject with simple, contemporary means. I chose the communication language currently employed by the mass media, as this is easily recognisable and familiar to all nations, all cultures throughout the world. I chose the realism provided by television and the papers, that of the snapshot. Yet my "snapshots" were not taken with a camera, but rather according to my will to forever include a Mother's compassionate eyes in my "settings". I wanted to make my pictures reveal the intense psychological link between a Mother and an athlete, in an effort to better explain the invisible, psychokinetic mechanism that allows a Mother's heart to send forth this mystical bioenergy.

All Olympic Champions, with whom I discussed this effort, are positively thrilled with this original -and very human- idea.

The power of the Mother. This is the force that defines everything: victory and defeat, competition and beauty, world records and world renown.

My personal preference lies with some works on Africa. This is not due solely to reasons of aesthetics, but rather to its social and cultural necessity for the Western civilisation. I believe that Europe will be able to renovate and really open its mind only when it decides to abandon its eurocentrism and turn to non-European cultures. In other, stronger terms, Europe is in greater need of Africa than Africa is of Europe.

Art is never for the sake of art and all means are legitimised by the need to assign an inner substance to my paintings, a higher tone and the element of surprise through a multitude of alternatives. I turned to Gauguin, Picasso and the other masters, in order to avoid personal tricks and concoctions. With their help, as well as with the deliberate use of the athletes portrayed on ancient Greek earthenware, I was able to understand the Olympic Games' historical continuity and, in particular, their mission of peace. The history of the Olympic Games would not be complete without the Mother of Diagoras, an Olympic Champion from the island of Rhodes, who defied the Law of Men, banning women from the early Olympic Games. Spontaneously, she rushed to embrace her victorious son; little did she care about the severe punishment she risked, even as -in her excitement over his feat- her male disguise fell off, thus revealing her true nature. Perhaps it was this very act of the Mother from Rhodes that urged me to create this collection, so as to bring to light and pay tribute to the obscure role of the Mother of the athletes, and of all the people in the universe.

I am convinced that this work will forever change the understanding of the terms Olympic Victory. Olympic Victory is the Olympic Victory of the Mother, who protects mankind, ensuring the power to surpass all that is ordinary, measurable, and the fruit of male arrogance, through the mystery of psychokinesis.

Warlamis, Taormina - Magna Grecia 2004

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

MOTHER OLYMPIAD

The directorial inspiration behind my illustrated set of works rests on perpetual movement; on the idea of a work becoming a moving image, passing from the steady state to the unstable, to the perpetual; transient images in motion like a theatrical performance, like a symphonic composition in perpetually moving time. These are images which respond to the dramatic needs of my 'direction' via internal, unseen links between them yet without any functional ranking or hierarchy. These images do not follow any uniform style. There is no temporal link between them. Like a painter, a director, I am absolutely free and have power over all images generated over the centuries by all cultures everywhere since my purpose is to produce a synthesis which can be experienced by anyone regardless of his or her culture, religion or ideology. Only in this way can I put together a language which can be understood by all of mankind. The message is simple. Only one force in the world ensures vigour and success. It is the power of love, a power I have called MOTHER OLYMPIA. This is most essential, truest force in this world; a mother's love which shapes both the individual and all of mankind.

Warlamis



Mother Olympiad - Μάνα Ολυμπιάδα

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Mother Olympiad - Μάνα Ολυμπιάδα

Mixed technique on canvas, 190 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The First Games - Οι Πρώτοι Αγώνες

Mixed technique on canvas, 240 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

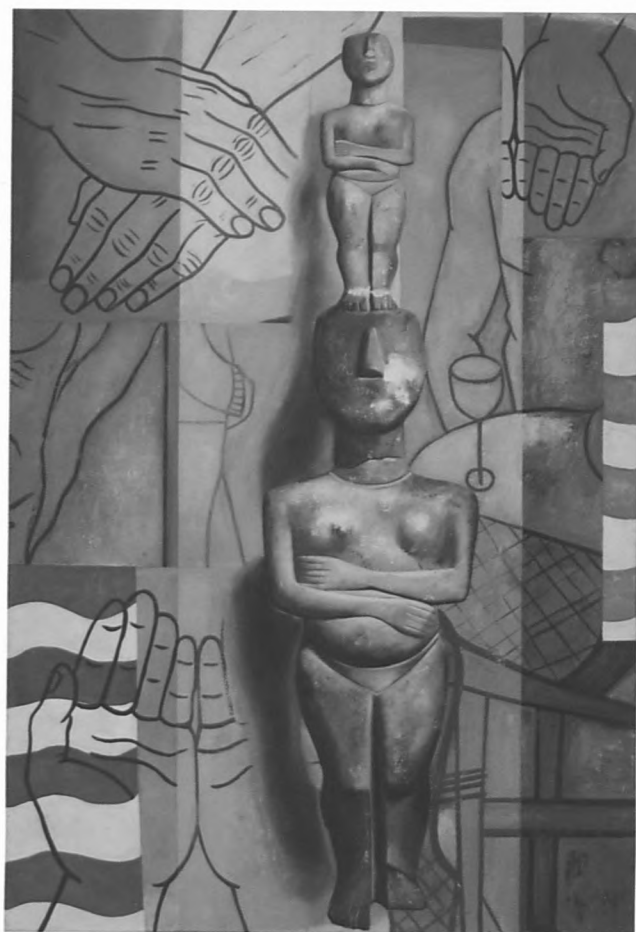
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The First Steps - Τα Πρώτα Βήματα

Mixed technique on canvas, 195 x 130 cm

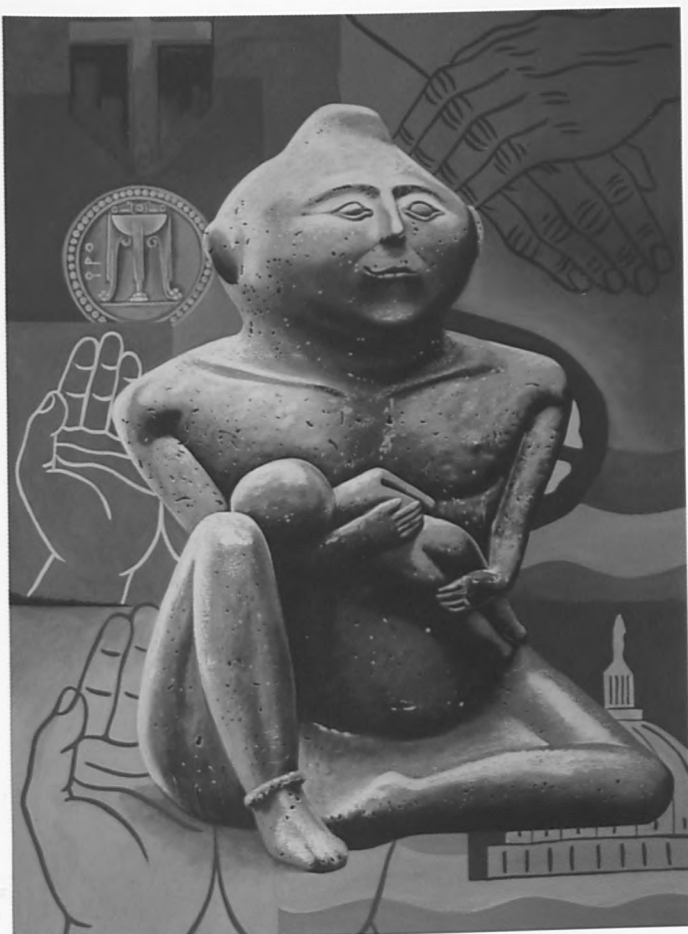
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The Mothers of Cultures - Μάνες των Πολιτισμών

Mixed technique on canvas, 110 x 160 cm, 120 x 160 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The Mothers of Cultures - Μάνες των Πολιτισμών

Mixed technique on canvas, 120 x 160 cm, 110 x 160 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



My Mother - Η Μάνα μου

Oil on canvas, 100 x 160 cm



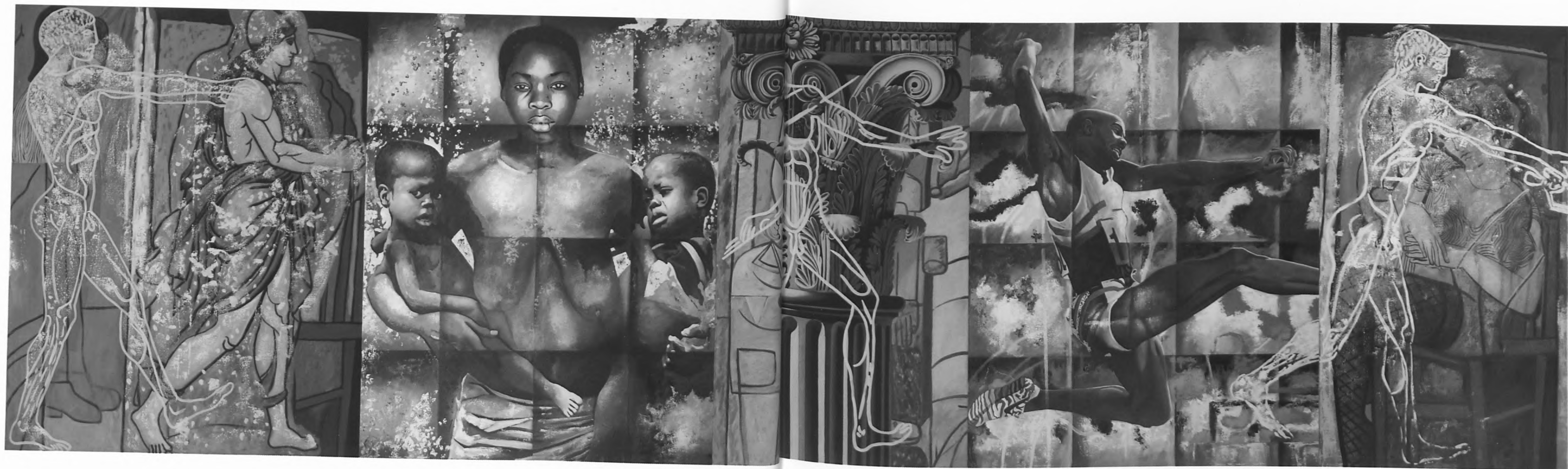
Mother Greece - Μάνα Ελλάδα

Oil on canvas, 100 x 160 cm



Mother Daughter - Μάνα Κόρη

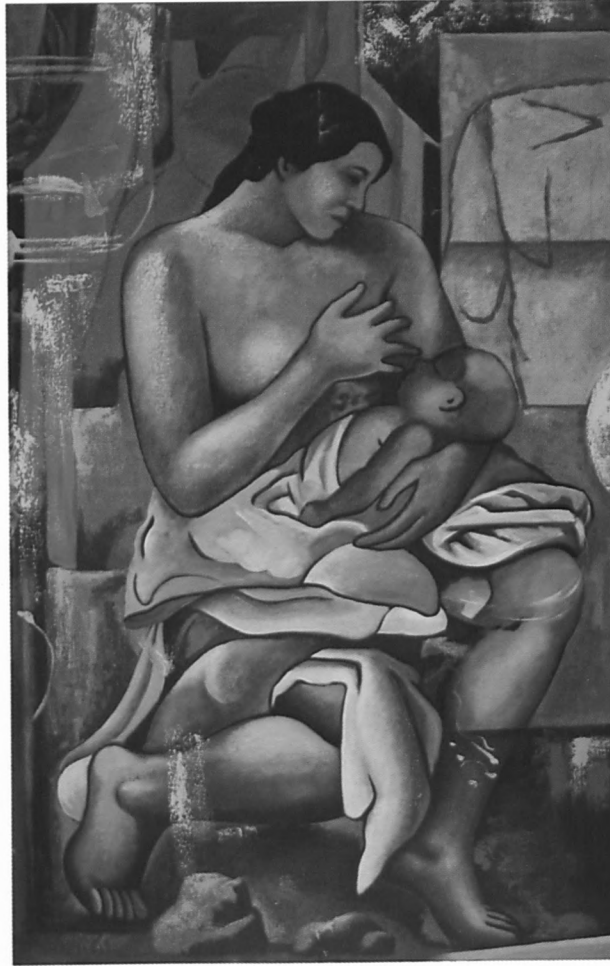
Oil on canvas, 100 x 160 cm



African Mother, Games - Μάνα Αφρικάνα, Αγώνες

Mixed technique on canvas, 610 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mother - Máva

Mixed technique on canvas, 100 x 160 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The Bodies - Τα Σώματα

Mixed technique on canvas, 295 x 160 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mothers and Athletes - Μάνες και Αθλητές

Mixed technique on canvas, 140 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mothers and Athletes - Μάνες και Αθλητές

Mixed technique on canvas, 200 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



African Mother - Μάνα Αφρικάνα

Mixed technique on canvas, 130 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mother Athens - Μάνα Αθήνα

Mixed technique on canvas, 130 x 160 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mother Olympia - Μάνα Ολυμπία

Mixed technique on canvas, 130 x 160 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Viva Africa - Βίβα Άφρικα

Mixed technique on canvas, 195 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mother Daughter - Μάνα Κόρη

Mixed technique on canvas, 220 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Great African - Μεγάλη Αφρικάνα

Mixed technique on canvas, 310 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mothers from Olympia - Οι Μάνες της Ολυμπίας

Mixed technique on canvas, 250 x 180 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



My Child, The Winner - Το Παιδί μου, Ο Νικητής

Mixed technique on canvas, 270 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



My Daughter, Winner - Η Κόρη μου, Νικήτρια

Mixed technique on canvas, 180 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



My Daughter During the Game - Η Κόρη μου στον Αγώνα

Mixed technique on canvas, 160 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Athletes - Αθλητές

Mixed technique on canvas, 160 x 130 cm, 165 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Athletes - Αθλητές

Mixed technique on canvas, 170 x 130 cm, 185 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Chaire - Χαίρε

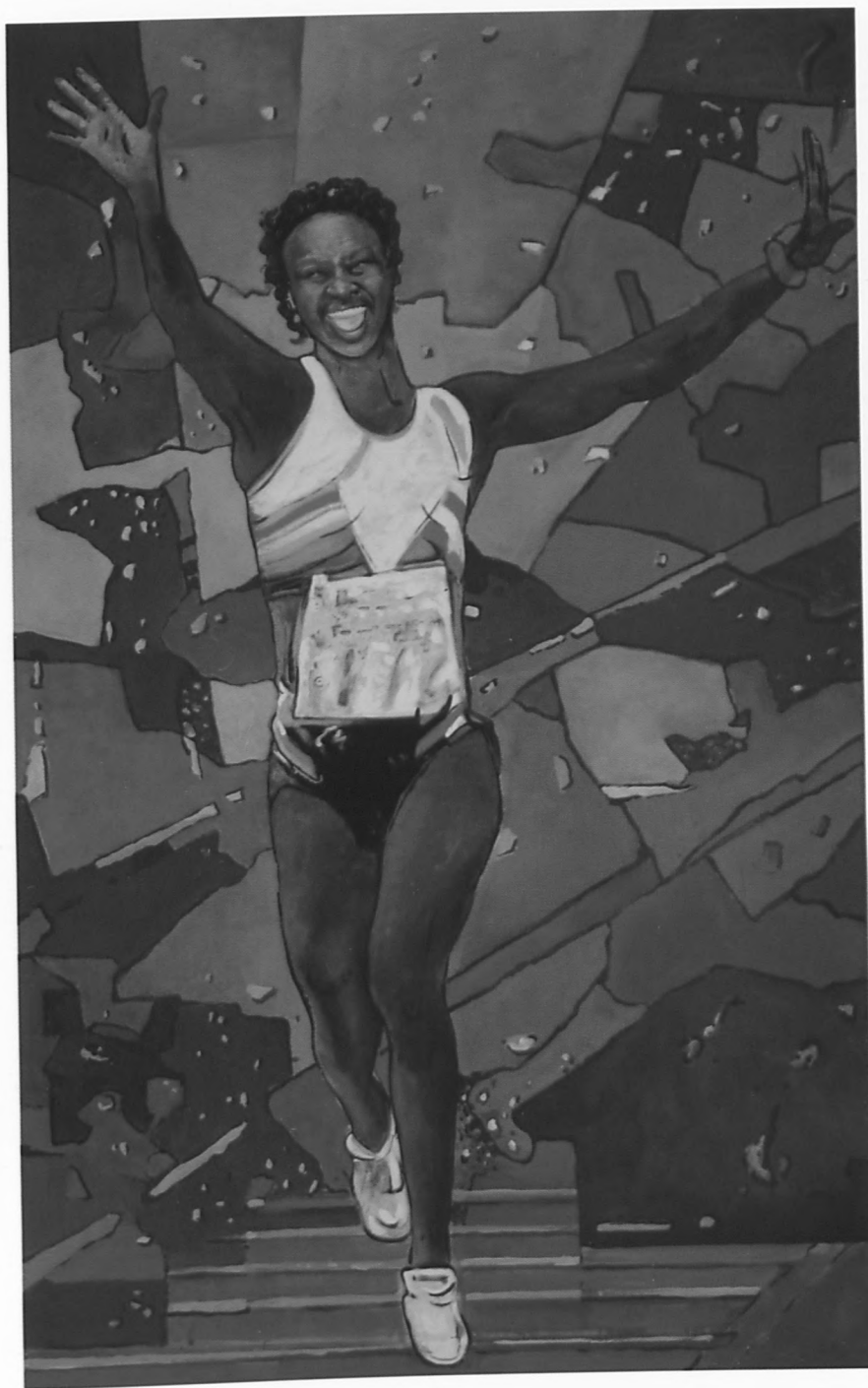
Mixed technique on canvas, 80 x 160 cm



Victory - Νίκη

Mixed technique on canvas, 80 x 160 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



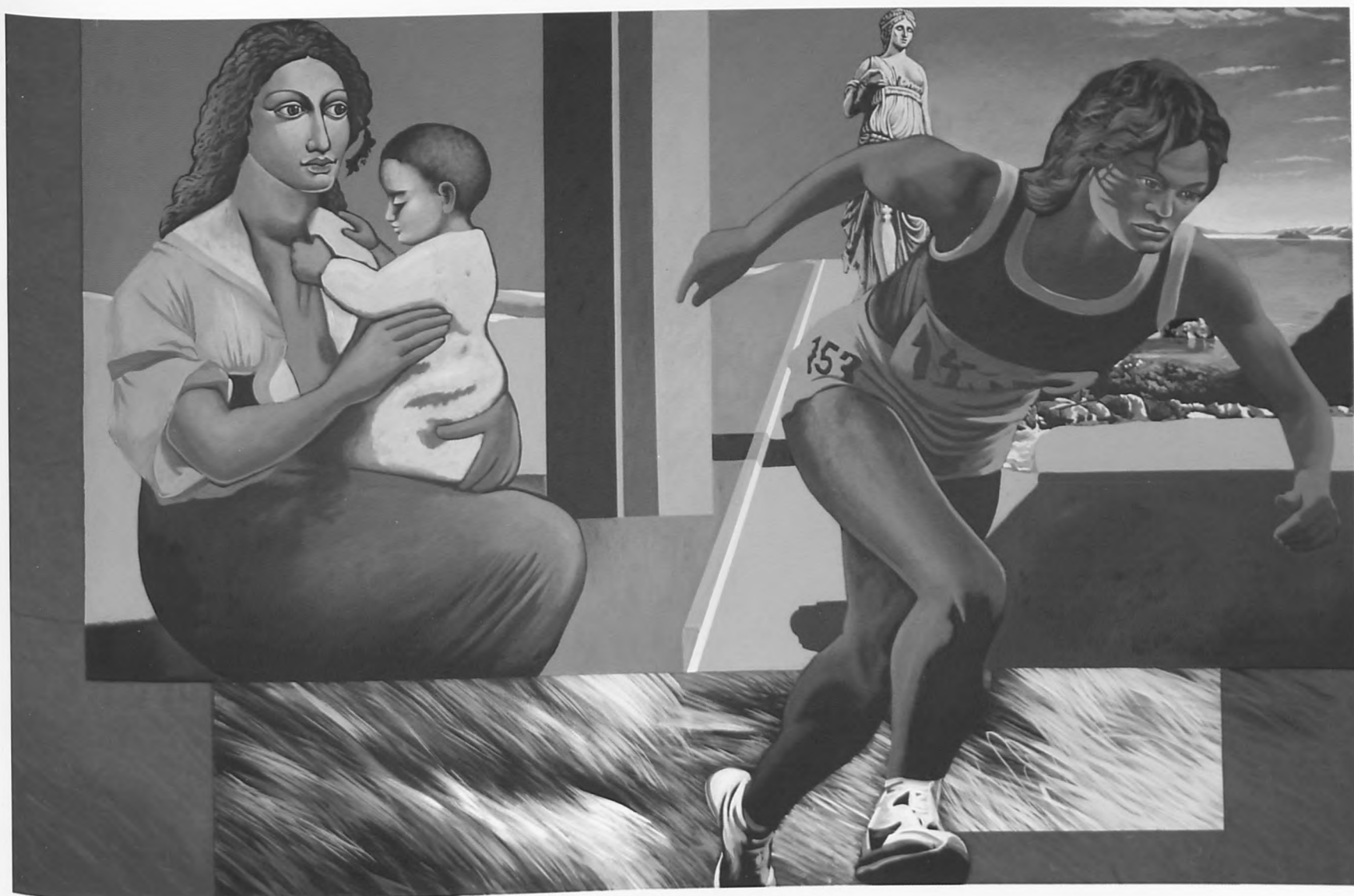
Triumph - Θρίαμβος

Mixed technique on canvas, 100 x 160 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



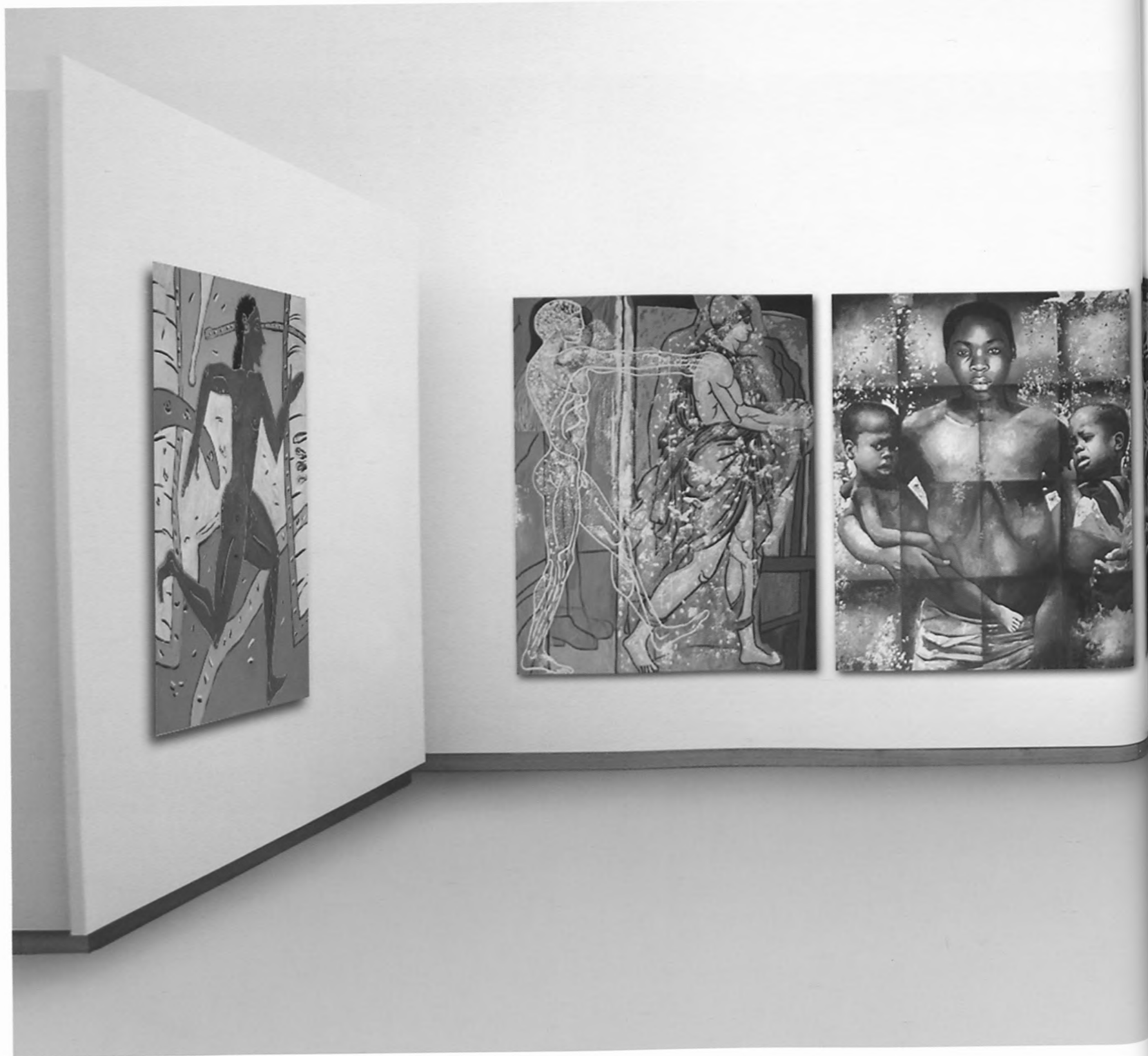
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Always Ahead - Πάντα Εμπρός

Mixed technique on canvas, 200 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



African Mother - Exhibition - Μάνα Αφρικάνα στο Χώρο

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Love, Hope, Peace, Freedom - Αγάπη, Ελπίδα, Ειρήνη, Ελευθερία

Mixed technique on canvas, 110 x 130, 110 x 130, 170 x 130, 95 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The Great Mother - Η Μεγάλη Μάνα

Mixed technique on canvas, 160 x 130 cm



The Great Mother - Η Μεγάλη Μάνα

Mixed technique on canvas, 165 x 130 cm



Hope, Faith, Love - Ελπίδα, Πίστη, Αγάπη

Mixed technique on canvas, 130 x 130 cm

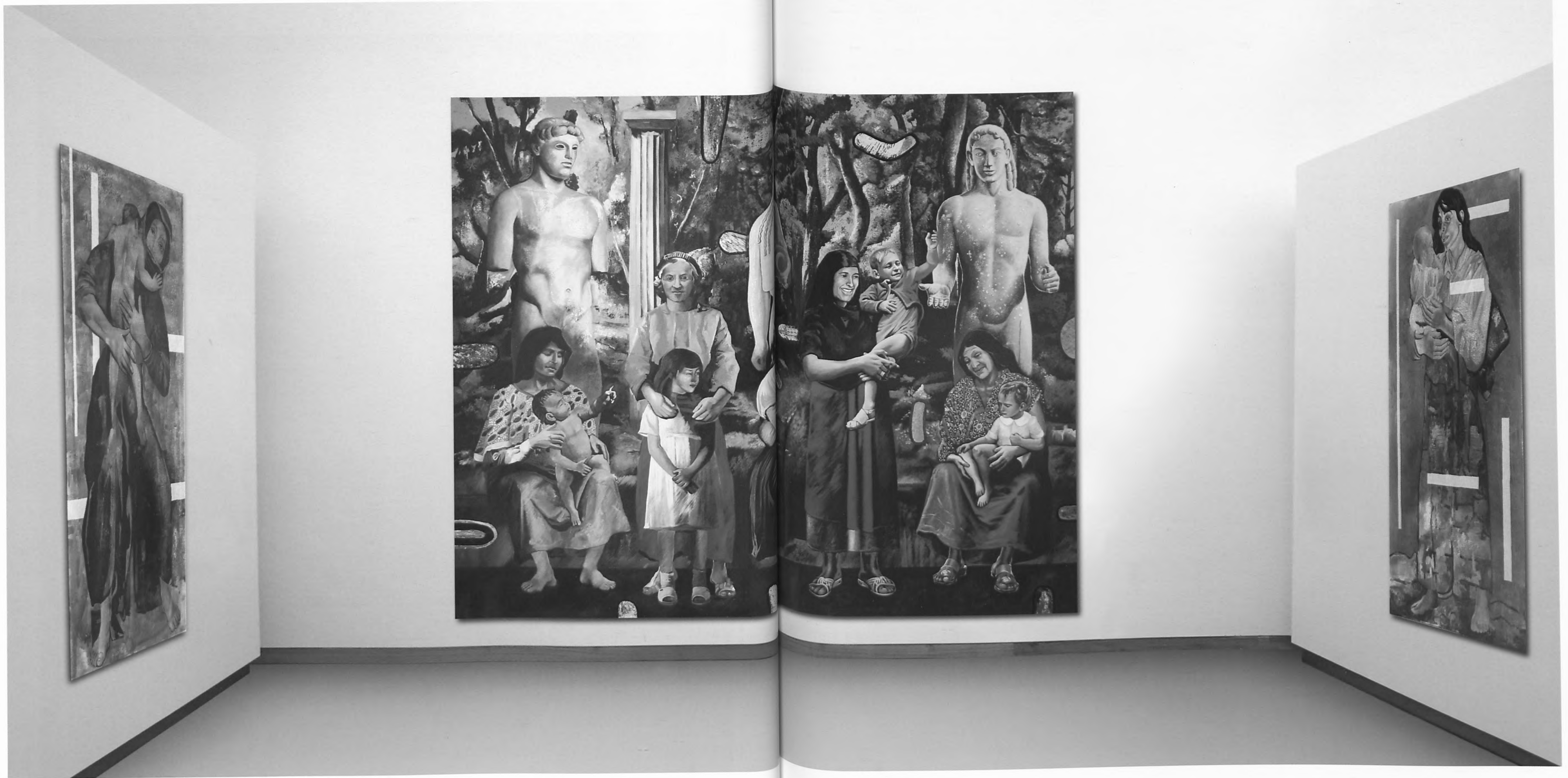
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Lullaby Dream - Nanouresma Όνειρο

Mixed technique on canvas, 130 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mothers from Olympia - Exhibition, - Οι Μάνες της Ολυμπίας στο Χώρο

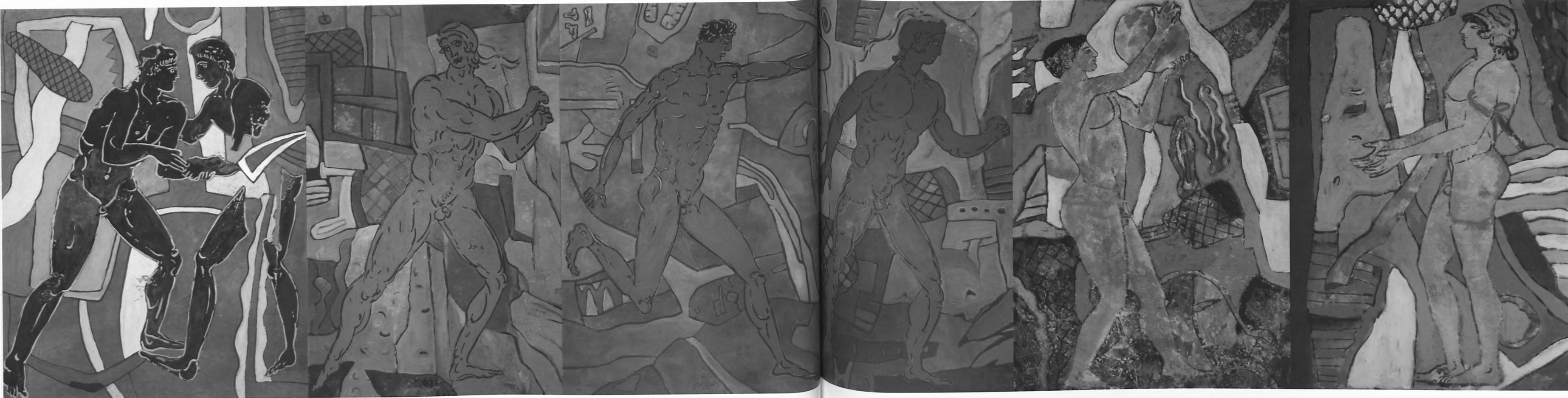
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The Athletes - Αθλητές

Mixed technique on canvas

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The Athletes - Αθλητές

Mixed technique on canvas

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Theaios of Argos - Θεαίος ο Αργεῖος

Mixed technique on canvas, 80 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Sogenes of Aigina - Σωγένης ο Αιγινήτης

Mixed technique on canvas, 100 x 160 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mothers Eyes, red - Τα Μάτια της Μάνας, κόκκινο

Mixed technique on canvas, 90 x 130 cm, 120 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mothers Eyes, blue - Τα Μάτια της Μάνας, μπλε



Mixed technique on canvas, 90 x 130 cm, 130 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Vision - Οπτασία

Mixed technique on canvas, 170 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Tension, Start - Ένταση, Έναρξη

Mixed technique on canvas, 330 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Joy, Victory - Χαρά, Νίκη

Mixed technique on canvas, 200 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The Winner - Η Νικήτρια

Mixed technique on canvas, 200 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Anticipation - Προσμονή (Detail) Mixed technique on canvas, 130 x 160 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



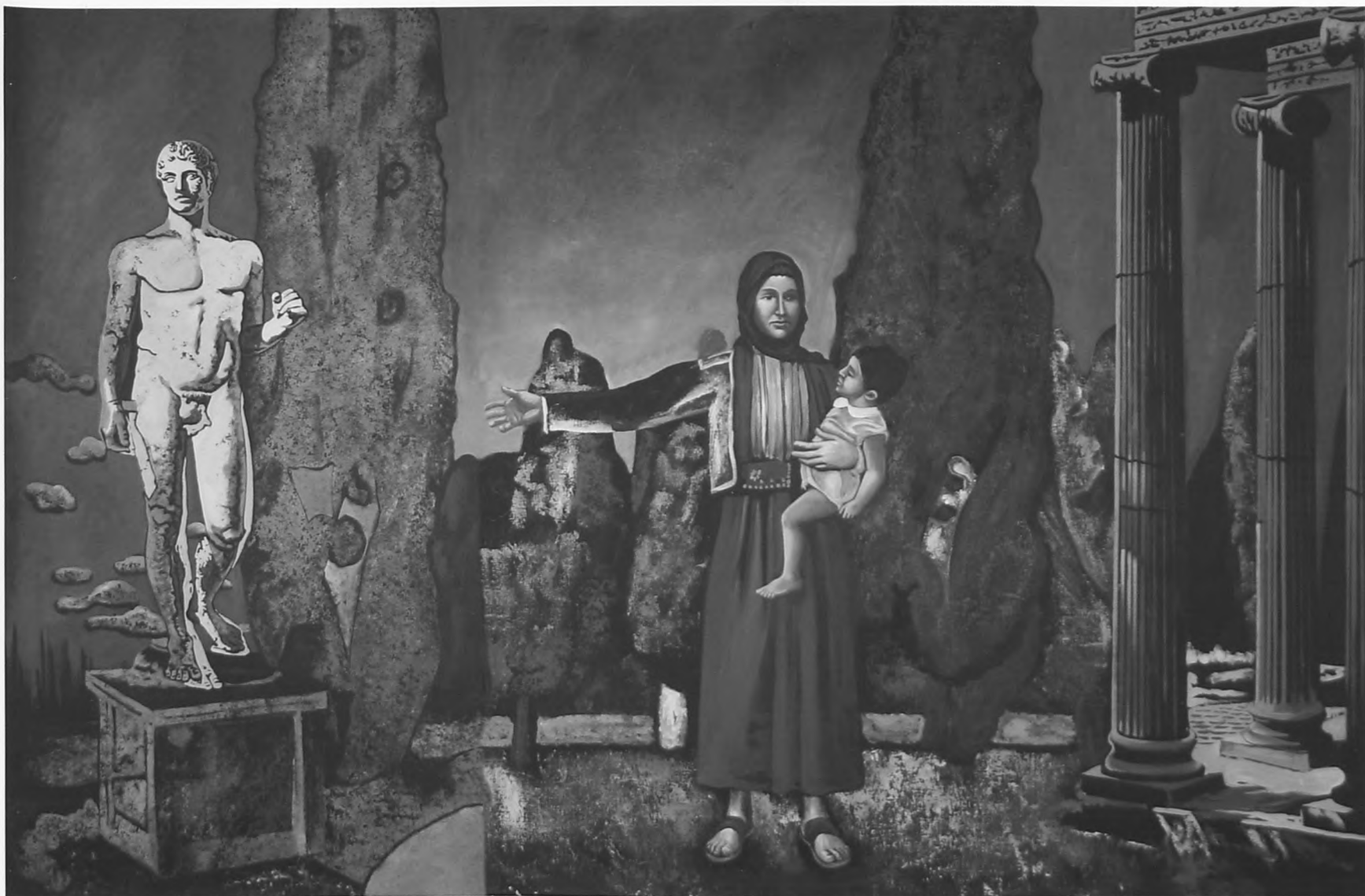
Idol - Ίδωλα

Mixed technique on canvas, 200 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Olympiad Hellas - Ολυμπιάδα Ελλάς

Mixed technique on canvas, 200 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The Mother of the Athletes I - Η Μάνα των Αθλητών I

Mixed technique on canvas, 220 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The Mother of the Athletes II - Η Μάνα των Αθλητών II

Mixed technique on canvas, 190 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mother, Guardian Angel - Μάνα, Άγγελος Φύλακας

Mixed technique on canvas, 180 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Mother, Guardian Angel - Μάνα, Άγγελος Φύλακας

Mixed technique on canvas, 180 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Vision - Όπτασία

Mixed technique on canvas, 170 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Europe, Australia, America - Ευρώπη, Αυστραλία, Αμερική

Mixed technique on canvas, 85 x 130 cm | cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Africa, Asia, China - Αφρική, Ασία, Κίνα

Mixed technique on canvas, 70 x 130 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



THEODORE ANTONIOU
COMPOSER - CONDUCTOR
PROF. BOSTON UNIVERSITY

Warlamis is always an inexhaustible source of Ideas.

Always restless and inspired, he very well knows how to bring his ideas to reality.

He has an effective way to communicate in the present time, using "diachronic" elements and symbols. He is the "virtuoso artist", who can transform trance to reality and reality to great Art.

Being a genuine Greek becomes even more international. All, (myth, history the present and the future) become his own. He is expressing his art, though them.

His new works under the majestic symbol MHTERA is an impressive approach.

To compose music, which like Warlamis, combines the two worlds seems to be self-evident?

I am using ancient and new sounds, ancient and new instruments. In addition "ethnic" elements, are intergraded within the to days free language of Postmodern. The Globalization and the Eternity of the Immortal Symbol of Mother, in Warlamis; s conception, dictated definitely, the esthetic world and language of my music.

This task, would have being impossible, without the presence of Panagiotis Stefos, a wonderful musician and tireless "ideologist", who not only reconstructed the ancient instruments, he also mastered the way to perform with them.

Panagiotis Stefos: Ancient Lyras, Syringes and Kithara, Zournas, Gaita, Cockles, Whistle

Beata-Iwona Glinka: Flutes

Yannis Sabrovalakis: Clarinet.

Manolis Vrontinos: Guitar

Angelina Tkacheva: Santuri.

William Antoniou: Percussion.

Theodore Antoniou: Conductor

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

EFTHYMIOS WARLAMIS

Universal artist - painter, sculptor, architect, writer, pedagogue.

Born in Veria, Northern Greece, in 1942.

University teacher and lecturer in different European universities and academies.

Since 1992 he is director of IDEA, the International Centre for Art and Design, Austria.

Warlamis' multifaceted oeuvre is constantly presented in worldwide exhibitions and is part of the most important public and private art collections.

Warlamis puts his complex art at the service of understanding between people. For more than 12 years the artist is working on his major art-project about 'Alexander the Great', titled 'Alexander 2000 – The Spirit of Tolerance'. The monumental cycle, actually encompassing about 1700 paintings, sculptures and installations, attracted up to now about 3 million visitors in numerous exhibitions presented in Greece, Egypt, Cyprus, Austria, Switzerland and Belgium and is projected to be shown in many other countries and continents.

Warlamis actual art project 'Mother Olympiad' touches the deepest roots of our existence. The extraordinary cycle, comprising more than 100 paintings, is a valuable contribution to the Olympic Games and the Cultural Olympiad that brings a meaningful message to all cultures and nations.



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

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Zappeion Megaron, Athens/Greece - 22nd of Aug. - 29th of Sept. 2004

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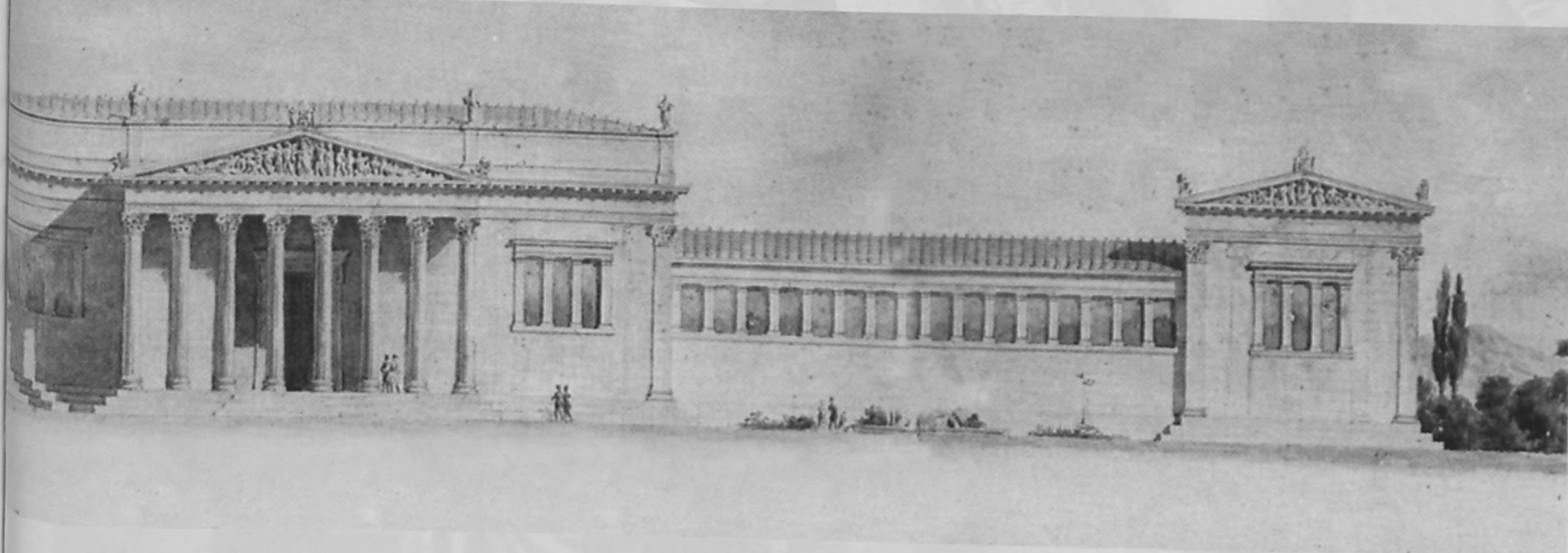
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