

TERRA MATER



ART EXPO

EFTHYMIOS WARLAMIS

THESSALONIKI

EXPO 2008

GREECE

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

GRVCR 01308

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

TERRA MATER

ART EXPO

VISIONS

THESSALONIKI 2008

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



*'I want to bring my art into a handful of soil,
into this miniature universe.'* Warlamis

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



expo2008
THESSALONIKI
GREECE

We consider that the city of Thessaloniki made an inspired choice in selecting the subject 'TERRA MATER' to support its candidacy for EXPO 2008 and that this will reveal in a most eloquent way the city's inner identity, its interests and visions, the belief and determination of this city to declare itself willing to participate in shaping the modern world and to play a leading, active role in the major issues of our times.

This ecumenical, universal and cosmopolitan spirit inherited by Thessaloniki from the sister of Alexander the Great after which the city is named is, we believe, the very element which gives it the moral standing and right to seek to draw the attention of the whole world to itself, not to make a fleeting impression but to talk about the most crucial issue of our times, about the most critical issue of the 21st century, the vital need to control and protect the ship on which we are sailing through this universe.

For this reason Thessaloniki views EXPO 2008 as an opportunity for a major global initiative to be taken by all cultures which understand, agree and accept that the need to right our ways is a shared priority and that the necessary respect and appreciation should be shown when faced with the generosity of TERRA MATER who sustains and us and provides us with a home.

Thessaloniki sees EXPO 2008 as a global platform open to all countries and all nations from which to preach a new awareness and from which to proclaim a new, hope-filled, optimistic message for all of mankind.

Thessaloniki sees EXPO 2008 as a celebration of TOGETHERNESS, as a celebration of the world searching for and relying on a spirit which will lead us to find harmony and balance once again, to rediscover the boundaries and the rules in this relationship between man and TERRA MATER.

The power of art to directly communicate in the global language of emotion, a language spoken by all mankind, its ability to move and excite us and above all to persuade us without words about the very essence of things could hardly be absent from such an effort. The collection of artworks entitled 'TERRA MATER' was created by internationally acclaimed Greek artist and architect, professor Efthymios Warlamis and it is a valuable contribution specifically for this purpose.

It was created in order to take us on a journey, as only art knows how, along the path of reconciliation, ecological awareness, mutual understanding; to introduce us to this path and to provide us with stimuli along the way. The very future of our planet, the very future of our children and of generations to come is dependent on this journey having a good outcome.

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Chancellor's Professor of Ancient Mediterranean Art and Archaeology, University of California, Berkeley

“Warlamis created a most impressive testimony to the depth and breadth of his study of Alexander. His paintings and sculptures are clearly the product of sustained reflection upon the character of this extraordinary individual, and constitute a unique meditation upon his life and achievements. His technical and expressive range speaks to his own rest-

less and volatile nature, and skilfully suggests the power, depth, and ultimate impenetrability of his personality. It also vigorously evokes the countless mutations in his legend over the two and a half millennia since his death and illuminates his continuing power to capture the modern imagination. In Warlamis art, Alexander lives again.”



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Sky clouds bring
drops of rain.
Like a torrent they open a path
over land, over river,
over sea, over rock
and from the soil to the stones,
the flowers, the trees
the forests, the wheat fields
the fruit, the animals
the people, they bring eternal LIFE.

VISIONS

TERRA MATER

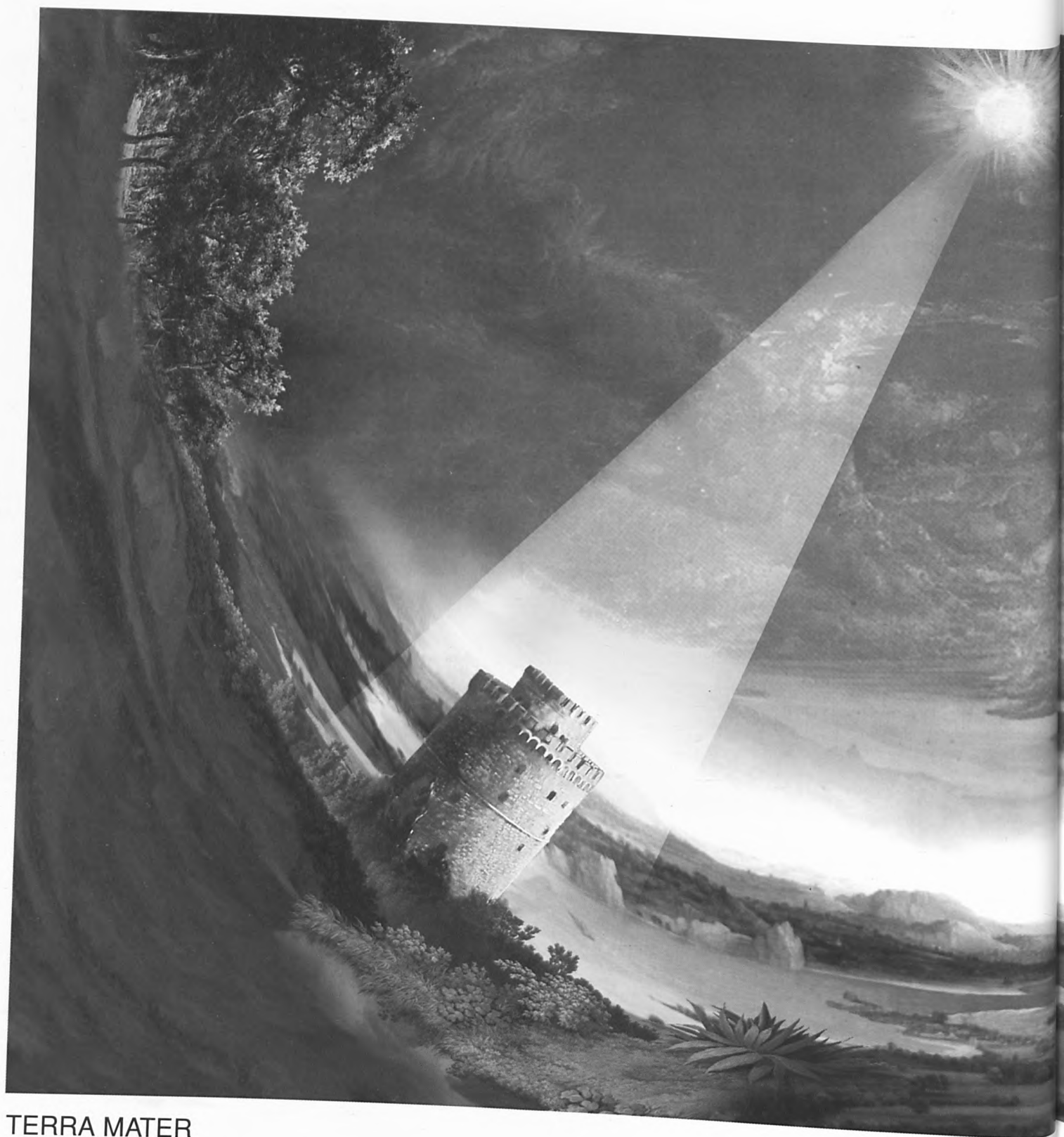
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

*‘Nature is full of miracles.
Also my pictures are full of miracles.’*

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



TERRA MATER

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



THESSALONIKI

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

EFTHYMIOS WARLAMIS

A TRIBUTE TO BEAUTY IN NATURE 2004-2008

Through my artwork I am in search of 'global' connections between nature and mankind.

I want to identify a new ecological sense of aesthetics; to approximate the first sacred, primordial implications of that word, to return to its first ancient meaning, to that feeling which makes mind and emotion merge into ONE.

However, that ONE also encapsulates ALL. There time and space unite never to separate.

Nature is full of miracles. Also my pictures are miracles that should make possible the impossible. European visions from prehistory to future.

What I want is to bring my art into a handful of soil, into this microcosm, into this miniature universe; to bring it like a fertiliser for the time-space continuum,

multiplying the harvest, sharing it out equitably among all mankind, among all living beings on earth.

My universal approach to art can be summarised as follows:

From here on in no man on earth should feel hunger, no child should ever die again of starvation;

This concept of peace should become a commitment of the UN, the USA, Europe, Asia, Africa and Australia;

Ecology and Economy. These two Greek words sum everything up because they refer to the survival of the household, of the family. The greatest house, the largest of all, is this hospitable planet of ours and viewing it as such obliges us to live in peace, in a state of harmony between society and nature.



*'Terra Mater - approximate the first sacred,
primordial implications of that word.'*

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



PROF. DR. WIELAND SCHMIED

Academy of Art, Munich, Germany

ABOUT EFTHYMIOS WARLAMIS

Eftymios Warlamis belongs in the category of the most unusual architects that I have met in my life. Is he actually an architect? As far as his mentality is concerned, is he not far more a dreamer of universal dreams, someone who desires to bring about world changes, an inventor of impossible cities? Is he not rather simply an artist, a sculptor, a player with volumes, forms and colours, a space gamesman? Or is he all these things together and at once: a world-changer as inventor of cities, a dreamer as master builder, a sculptor as architect?

The designation architecture contains for Warlamis at all times an utopian element. He cannot think of architecture in any way than as Utopia. But Warlamis' Utopia is determined by the vision of what once was, or better said, what, in the golden era at the beginning of time, could once have been. Everything that Warlamis does, has its being in the tension existing between an imagined assumed origin and a dreamed-of Utopia. Everything that Warlamis draws, builds, sculpts exists, lives due to the memory of that which once perhaps was, and the hope for that which will be possible in a distant future.

Warlamis speaks of Atlantis and thinks of Santorin, the island which is his homeland and where he returns both to work and to re-tank.

Warlamis speaks of modern city building and thinks of nature, of the integration of a metropolis in nature, of the reconciliation of city and landscape.

Warlamis speaks of a humane cosmos and thinks of the world of children, thinks of his own happy childhood amid harmonious nature on Aegean islands.

Santorin, unspoilt nature, the world of children – those are the three sources of strength from

which it is essential for him to draw. For instance when designing his house in Schrems, Austria, a house which contains home, atelier and ceramic workshops, a house half cloud (from the exterior) and half cave (on the interior). Or when building a city for children in Athens, a mini-city within a large city, a world that is whole amid one that is destroyed, a Garden of Eden in the middle of the desert. And when, in a series of quixotic paintings, he unites the experience of Santorin, the dream of Atlantis and the vision of a cosmic Utopia, thereby bringing about a confrontation between the most differing elements: the horror fantasy of a static, rigid, monument-like house against the idea of vital processes, volcanic eruptions, unceasing earth movements; the vision of his Babylonian tower houses, skyscrapers that seem to storm the heavens (the more geometric, the less liveable) against the reality of the horizontal dwellings of Santorin that seem to grow out of the rocks, whose organic form Warlamis loves so much and a form that for him represents an unsurpassed type of housing for human beings.

Admittedly, there are contradictions in Warlamis' visions and not everything harmonizes. Warlamis is an impulsive and passionate man. Again and again he is swept away by his own enthusiasm for an idea, a project, a design so that the unliveable geometric tower becomes the seat of the gods, or his children's city, in order that it may truly function, has a little too much adult orderliness.

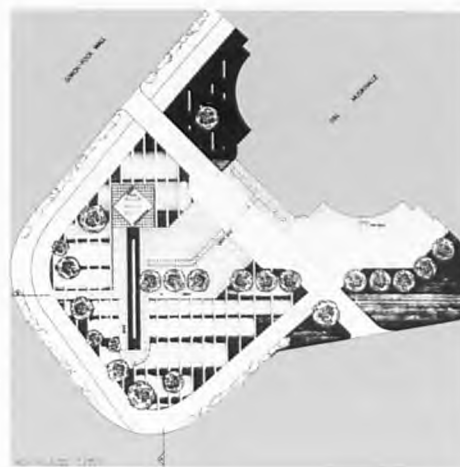
But I would not want to imagine this fantastic Greek who is also an elective Austrian as anything other than a man of contradictions. Whenever his own contradictions, or those of the contemporary world, become too much for him, he returns home to Santorin which is at once his sunken Atlantis and his Utopia in the clouds. This enables him to return full of ideas, inspiration, irritation and desire for action.

Illustrations, downward:

Project 'Citymount'

*Project 'Musikhalle Hamburg', competition
1st award, modellphotos and groundplan*

Project 'Teleport Town' Tokyo



DR. DIETER RONTE

Director of the Kunstmuseum Bonn, Germany

ABOUT EFTHYMIOS WARLAMIS

I consider Warlamis' work to be very important. I feel that we are in a state of crisis where city architecture is concerned. Then along comes Warlamis, a utopian in a long tradition of architectural utopias.

Warlamis withdraws from the contemporary concept of style. He is not a postmodern architect, nor an architect of the international style, but he has observed very carefully what others are doing. Oldenburg: the monumental sculptures of everyday objects, Duchamp: the idea, the concept as a basis for a work of art.

As an experimental architect who absorbs, but also questions, everything that makes up a city, i.e. by experimentation, Warlamis thinks very radically on the question of alteration in a city. And such an idea-thought attitude and decision is today of enormous significance. Warlamis has concerned himself with realism, in particular in painting. This, for him, is just a starting point, a possibility through which he can reach his own form of expression. In this respect, I believe that Warlamis uses contemporary art as a catalyst, he filters his ideas through this catalyst in order to bring into question everything about a city and in so doing to bring art out of its isolation, out of the museums and to anchor it right in the heart of the city as part of the city picture.

What this really means is that today a city can no longer be identified by means of the town hall or a church; one can no longer chop up a city into sections for individual groups of the population. The city must be seen, comprehended and identified as a whole, as a total, complex organism consisting of buildings, traffic, business, social structures etc. And all these things have to be questioned turned upside-down and not thought of any longer as static components. Warlamis wants a city to be seen as something dynamic and to bring



Above: 'Une Cite Imaginaire', DAM - German Museum of Architecture, Frankfurt

Down: 'Utopies - La fin de l'Atlantide', Grand Palais Paris



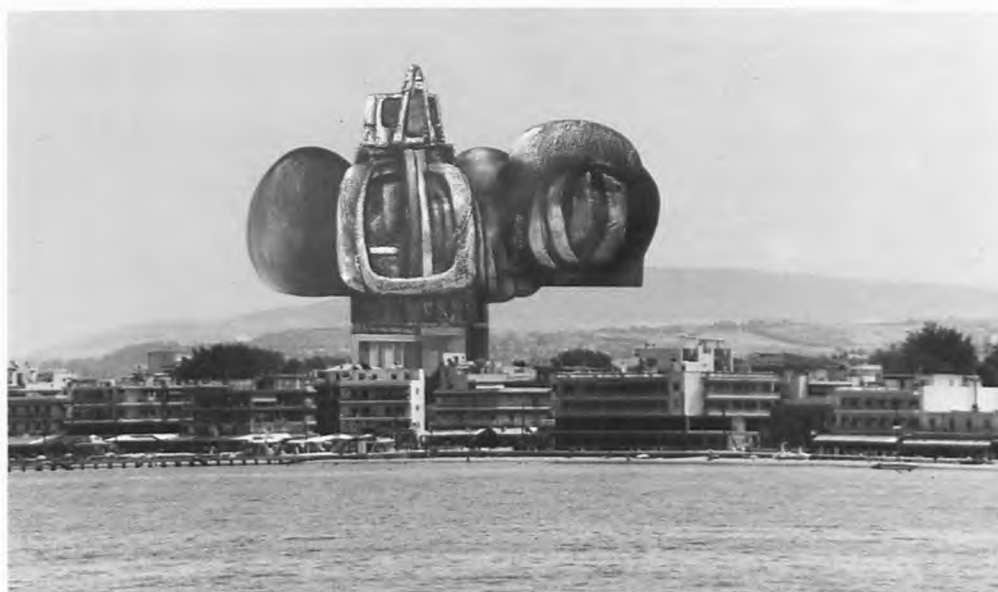
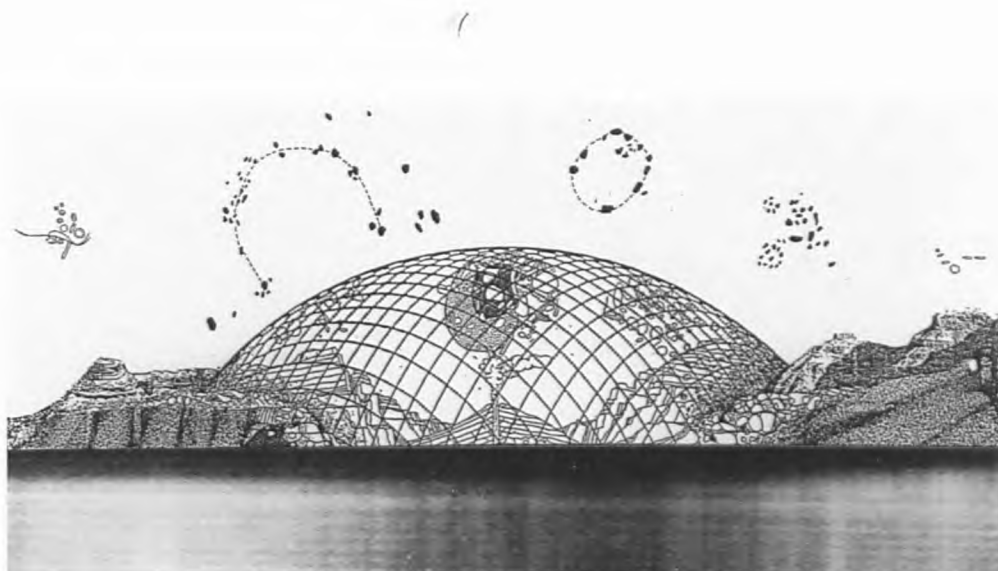
into a historical city brand new possibilities for development. As a long evolutionary process but also as a possible process.

Warlamis offers an aesthetic synthesis of contemporary artistic considerations. The city becomes the playground for his aesthetics. And these aesthetics are more than just a nudge to start doing some thinking; they are an extreme necessity.

Warlamis' method of city transformation offers many solutions for the mistakes of the past, mistakes that sociologists have long recognized, but that we have still not done anything about. Warlamis has discovered a new policy for us.

The discovery of, the revealing of the secrets of a city is for Warlamis a concept that bears relation to both the history and the development of that city. The results are not objects for a museum, but to be shared with the people. In particular with the children, as both memento and identity pass proving their partnership with the city.

In the search for the hidden, secret places of a big city, Warlamis buries many of his most important works in the earth, in a kind of reverse archaeology.

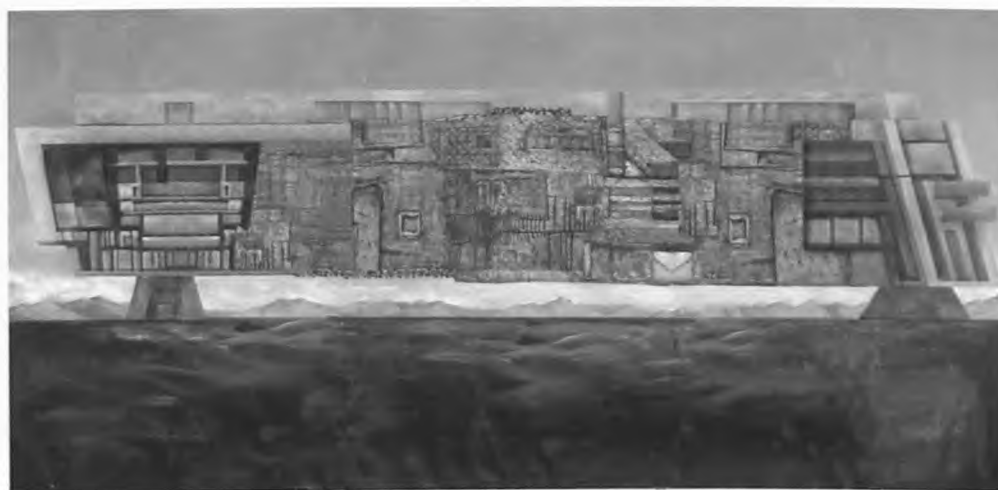


Top: 'Petrogenesis', Grand Palais Paris

Above: Project 'Adyton', Thessaloniki

Left: Project 'Tower of Edessa'

Down: 'The Ark Project'



EURYDICE TRICHON-MILSANI

C. du MNAM Centre G. Pompidou, Paris

"Warlamis uses his entire work, the architecture, the painting, the graphics to facilitate, deepen, warm and enrich the humane communication. As an architect he inclines towards "Espace Total", the composition of a complete space in which all art contributes or collaborates to a sensual harmony.

In the architecture of an artist, space is a significant primary substance. A space in progress, infinite, full of unresolved shapes and symbols. Nothing mystical, mysterious, hermetic. Analogous shapes, parallel to his design work, appear simultaneously intensive and reserved in the composition of his pictures."



Above: 'Poetic architecture', Grand Palais Paris

Down: 'Technasmata I-IV', sculptural paintings

PROF. DR. VOLKER FISCHER

Museum of Applied Arts in Frankfurt

About the design-works by Efthymios Warlamis

"The architecture and furniture, fabric- and carpet designs by Efthymios Warlamis have a charm, which one cannot escape from. They reflect a childlike astonishment and just such a childlike delight at the variety of the world – their animals and plants, their houses and squares, their colours and shapes are displayed to us as a delightful discovery.

At the same time however – and this doubles the charm – this design language is in no way naive, but rather well finished currents of art and culture from the past and present, from Pop Art to the Post Modern."





Photos: 1 'Felsendom', sacral architecture, quarry Schrems, Austria

2 'Noah's Ark', Hainburg/Donau, Austria

3 'Zoorella', educational playground for small children in Schönbrunn, Vienna

4 'Artella', educational playground, Museum of Applied Arts, Frankfurt



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

PROF. DR. HEINRICH KLOTZ

Director of the Center for Art and Media Technology, Karlsruhe

On the occasion of the "Une Cité Imaginaire" exhibition by Warlamis in the German Architecture Museum in Frankfurt am Main

"Warlamis is for me a very unusual architect, who does not just build, he builds much less than normal architects build; who also does not wait to be commissioned, but who does a lot in the run up to construction provoking people's emotions. The reason he does this, something many architects demand of themselves but do not achieve, is namely to make people more aware of their environment. Or let's simply say to make the inhabitants of a city clear about what this environment, in which they live, looks like. So he attempts to make a greater identification with this city possible. I find that very important."



Exhibition sites 'Alexander 2000 - The Spirit of Tolerance':

- 1 Palais des Arts, Cairo
- 2 Royal Museum of Art and History, Brussels
- 3 Dominican Church, Krems, Austria
- 4 Zappeion Museum, Athens
- 5 Palace of the Great Magister, Rhodes
- 6 European Cultural Capital 1997, Thessaloniki
- 8 Melina Mercouri Exhibition Center Athens
- 9 Skulpturhalle Basel, Switzerland
- 10 Musée des Beaux Arts, Alexandria

- 7 'Utopies - La fin de l'Atlantide', Grand Palais Paris
- 11 'Alexander - Thessaloniki', Dimitriade Thessaloniki 2002





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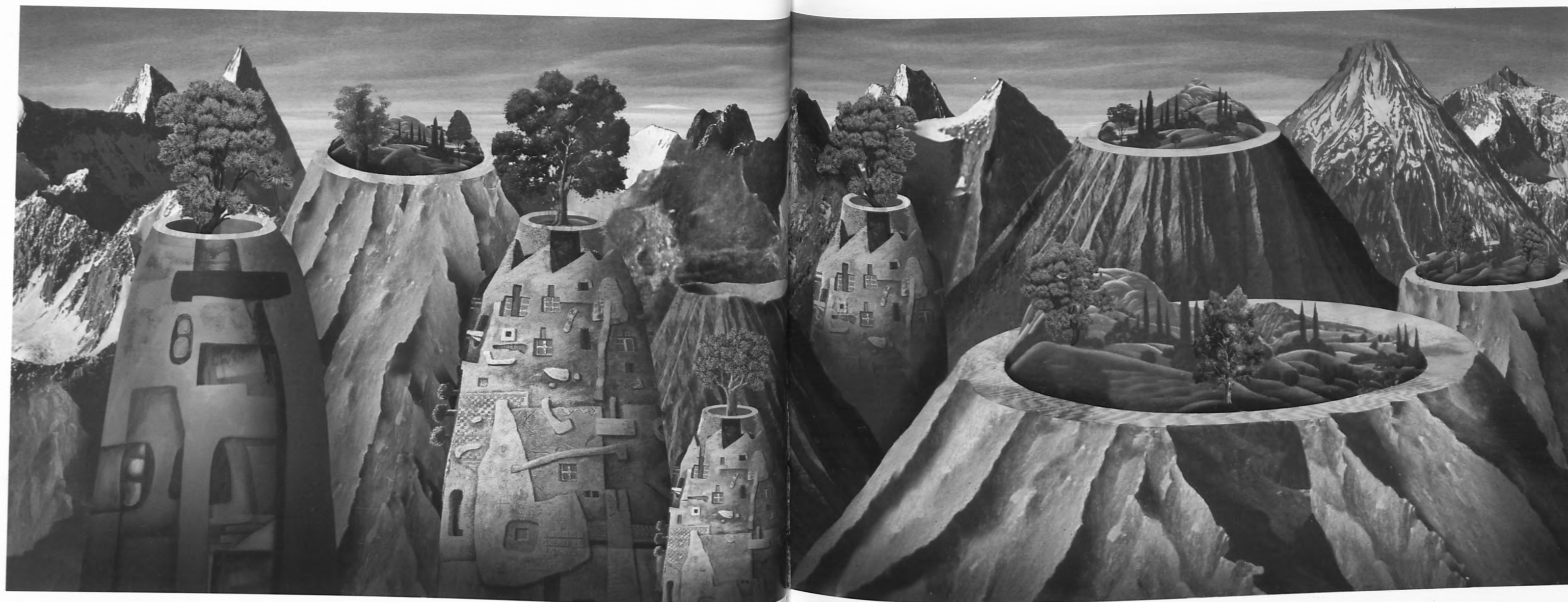
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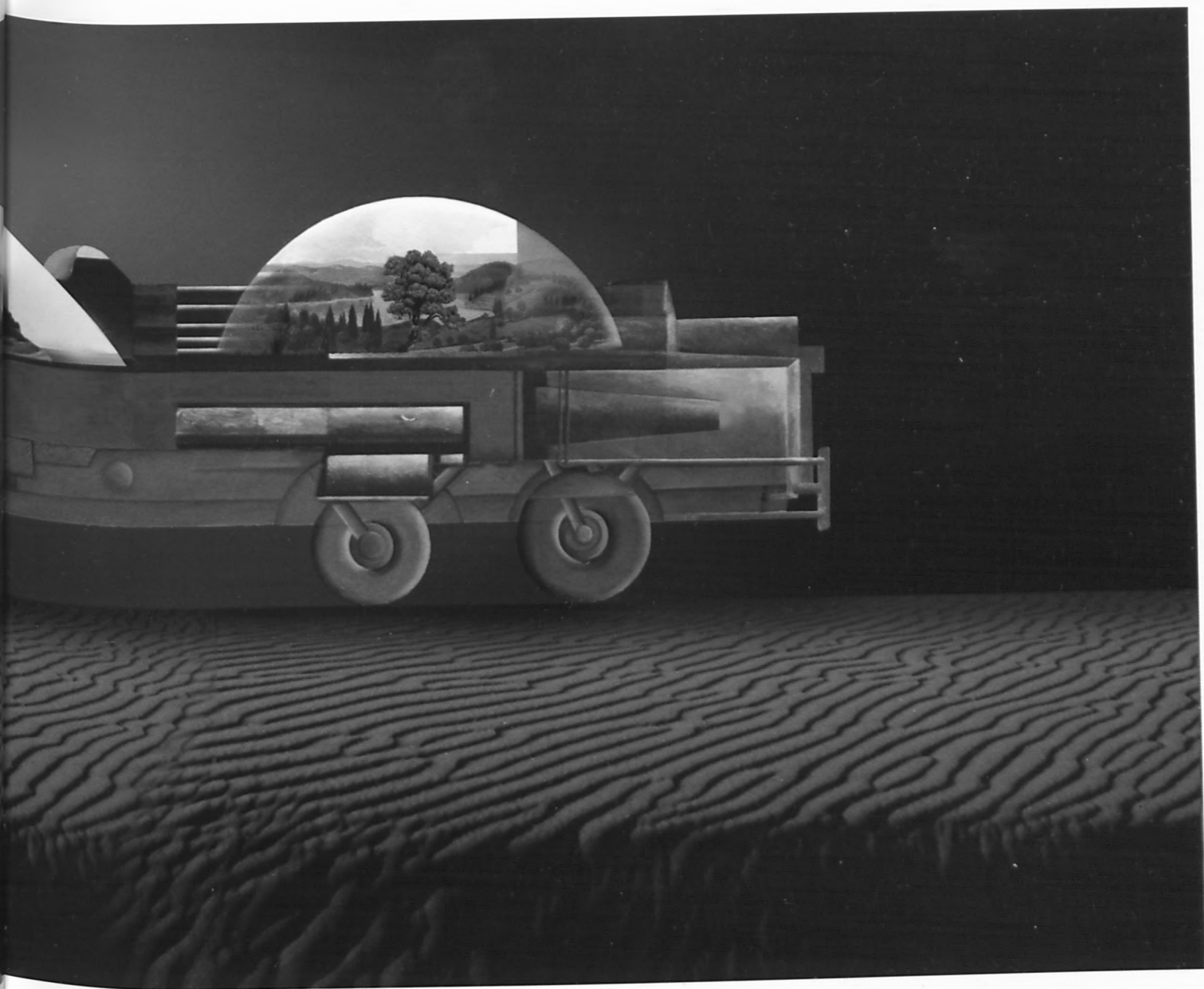


RENATURALIZATION

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



MOBILE LANDSCAPE

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

*‘Through my artwork I am in search of ‘global’ connections
between nature and mankind.’*

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GARDEN OF DELIGHTS, HIERONYMUS BOSCH

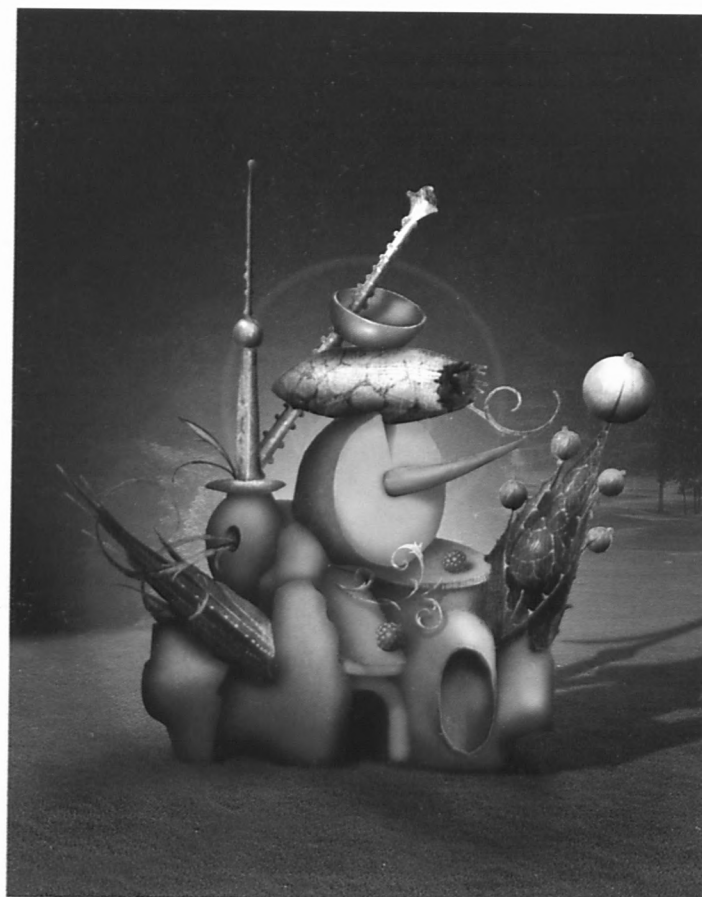


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



*'I want to identify a new
ecological sense of aesthetics.'*

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



*'One also encapsulates all. There time
and space unite never to separate.'*

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



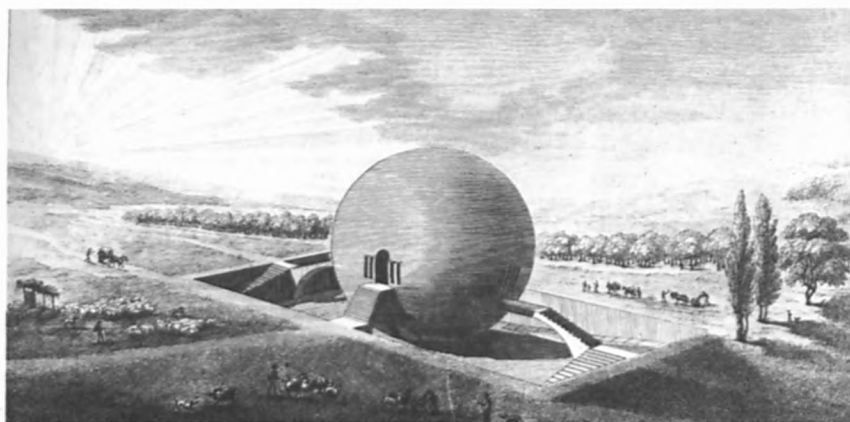
EXPO SCULPTURES BY HIERONYMUS BOSCH

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

„An earth house spreads out both horizontally and vertically, in accordance with geological forms and fault lines. It is a highly complex spatial organism, a stimulating interior sculpture that offers us an ongoing series of new experiences. Its main function is to provide a spiritual dimension. It allows people to live life together. In a holistic sense they can devote their lives, by means of training and self-discipline, to the struggle against the destructive urge of materialism.

The single-room earth house is an archaic space and time capsule. It connects us to the earth and to the sky.“

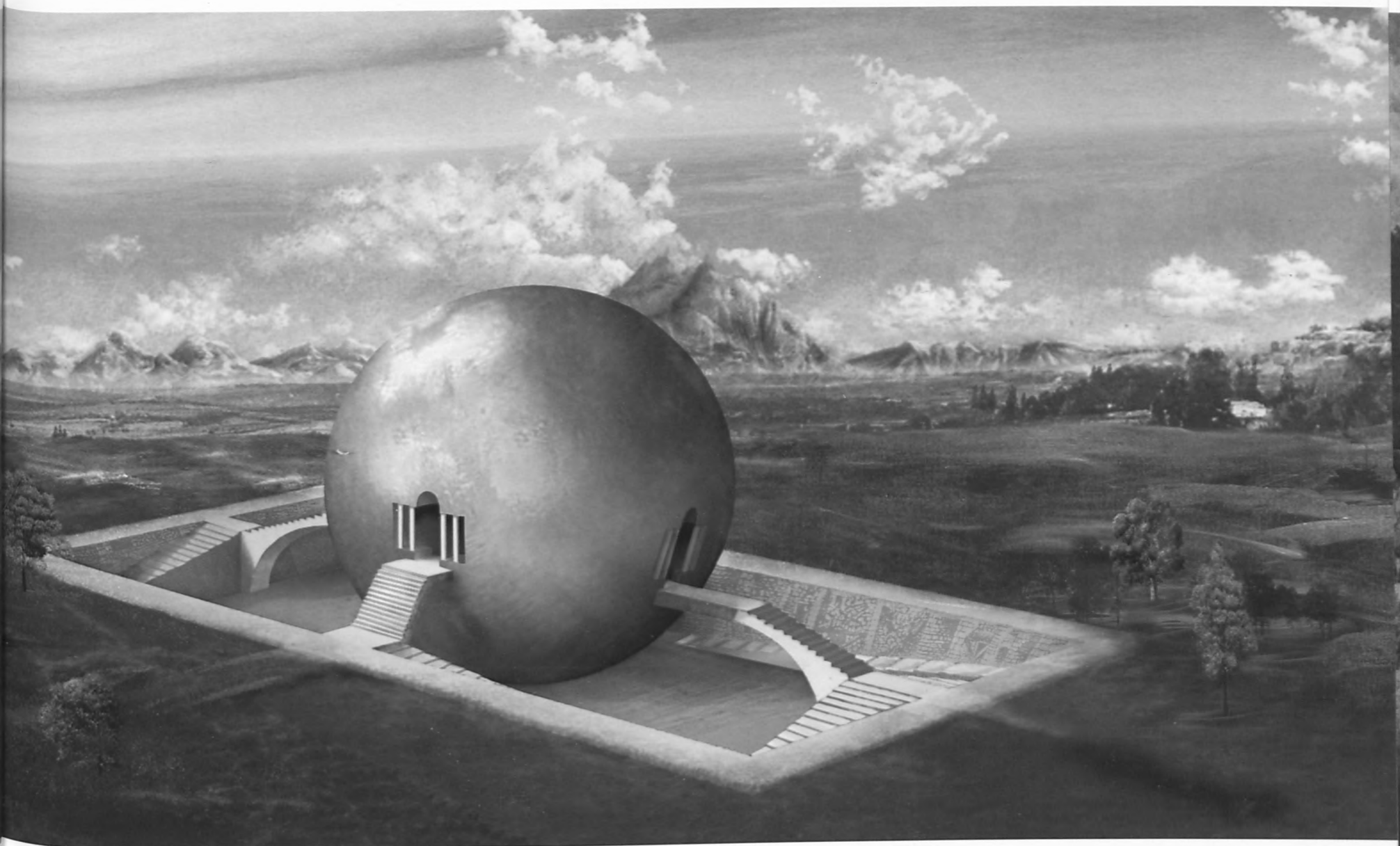
Warlamis



'House of the Rangers'

Engraving by Van Maelle after N. Ledoux, 1785

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

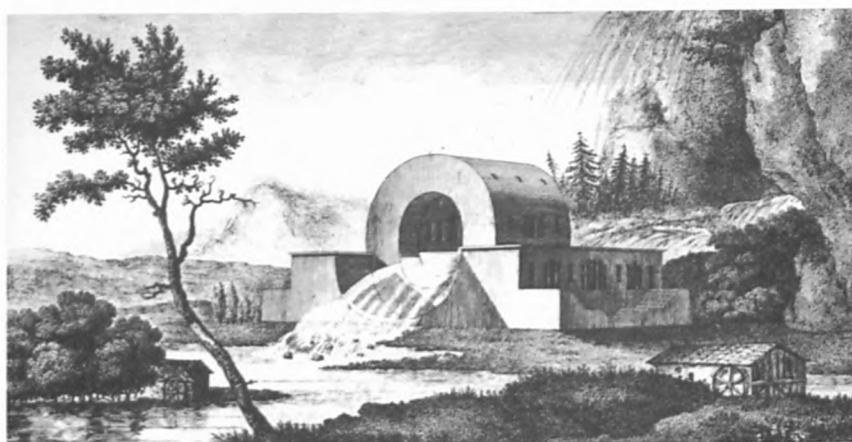


EXPO HOUSE 2008

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

„For me the ideal architecture is international, imaginary in the sense of André Malraux's 'imaginary museum', clearly linked to all cultures and all epochs, as well as to any object of human creation and every single image. It is a creature of heterogeneous levels and certainly with fictitious forms from nature, outer space and material and spiritual microstructures and macrostructures. This is the reason why the iconography of my houses always remains organic, natural, aesthetic and sensual, while sacrificing their poetic element and spirit.“

Warlamis



'House of the river supervisors of the Loue'
Engraving by Van Maelle and Maillet after N. Ledoux



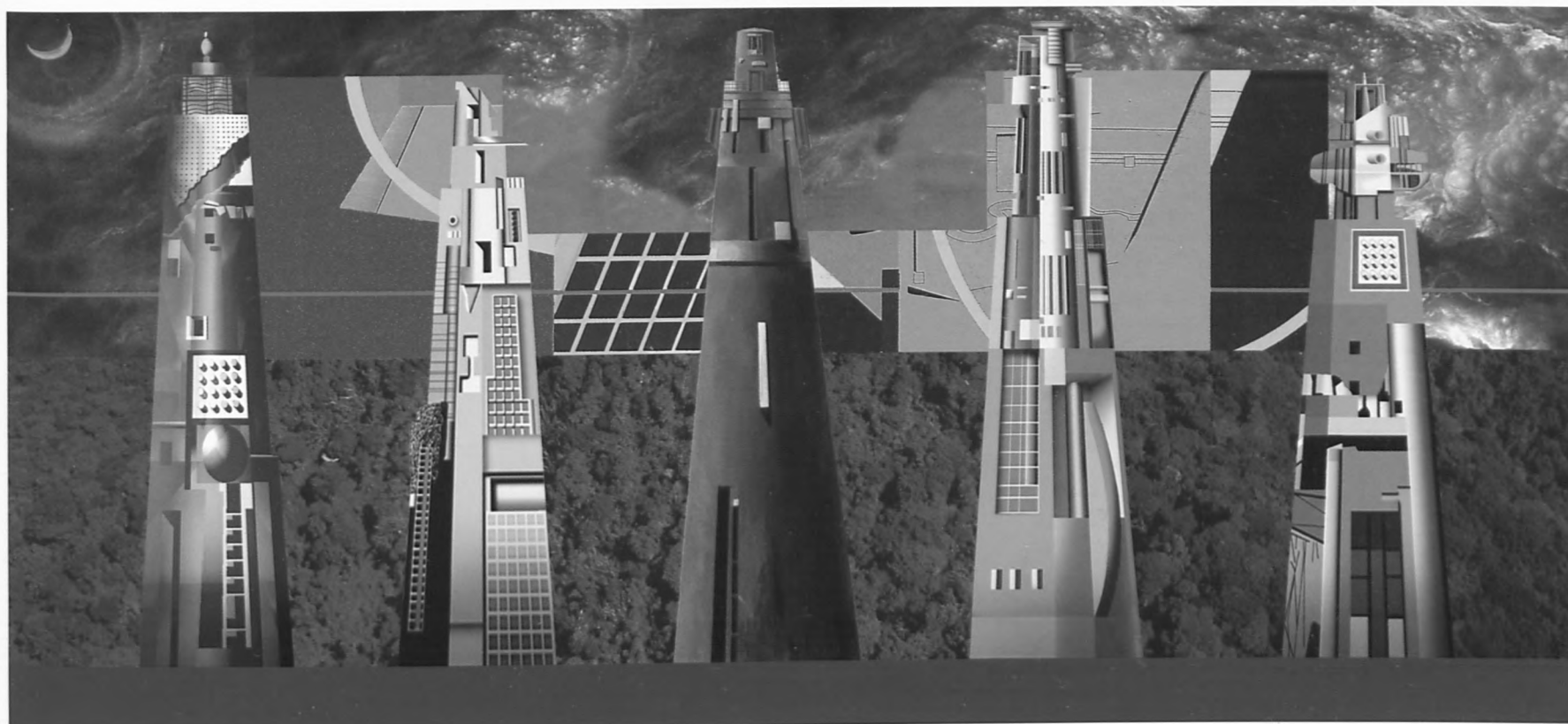
EXPO HOUSE 2008

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

THE EXPO TOWERS 2008

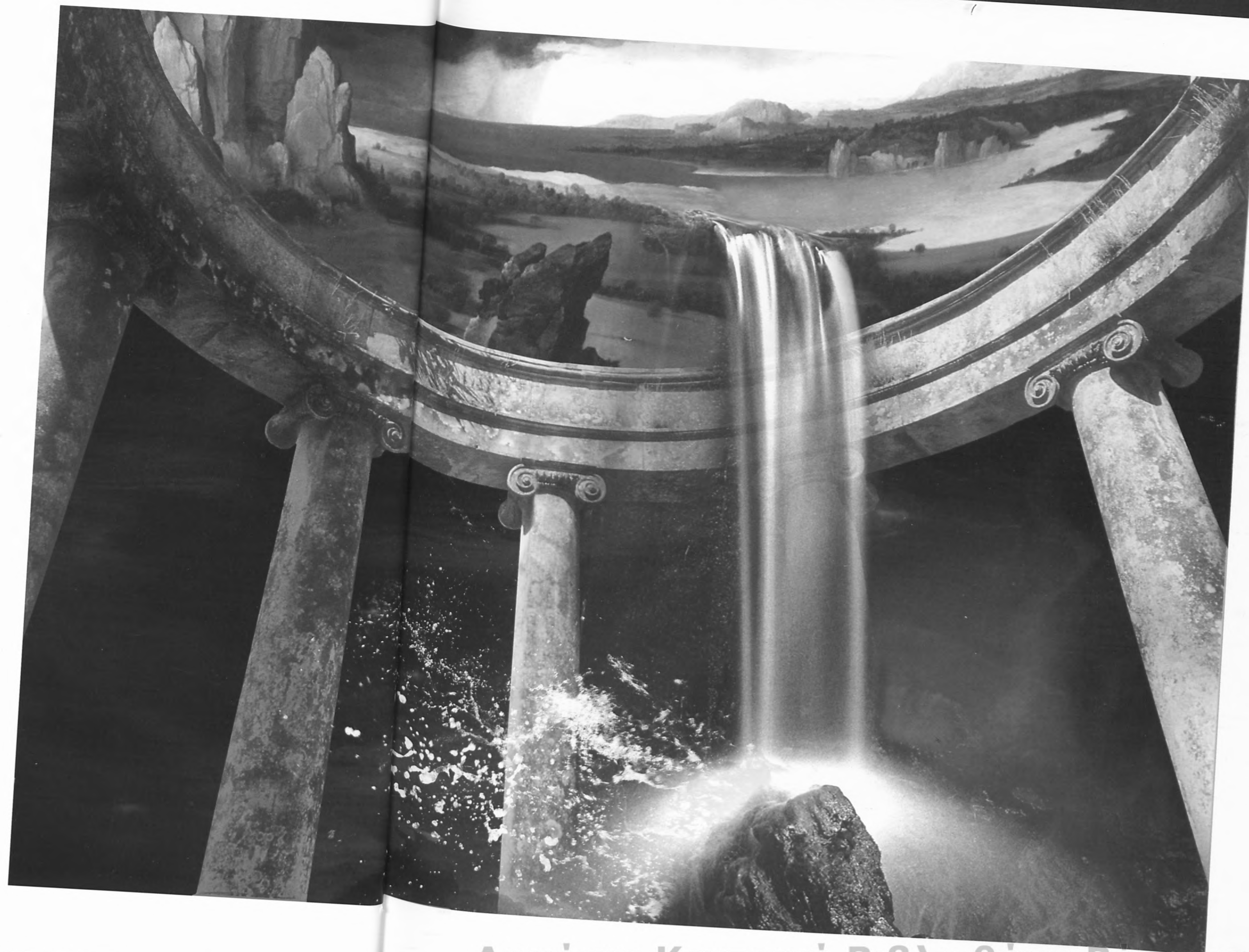
*‘European visions from
prehistory to future.’*

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

WATER OF LIFE



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

WATER FOR THE CITIES

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

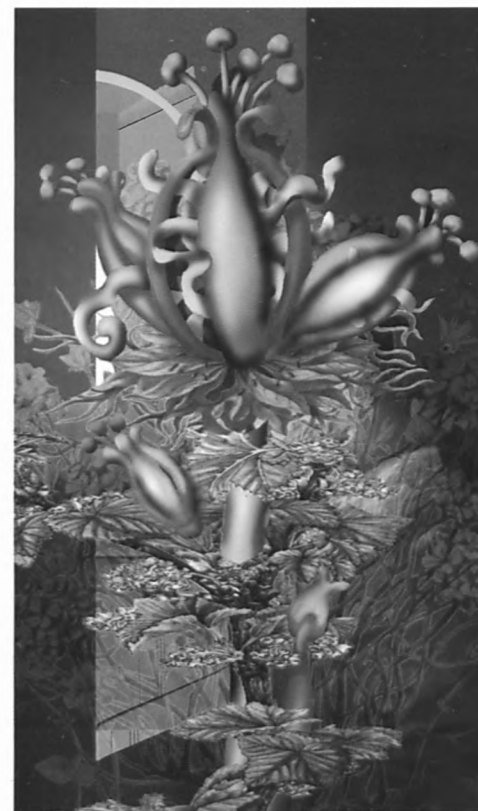


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



THE FLOWERS OF THE EXPO 2008

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



*'My art should multiply the harvest, sharing
it out equitably among all mankind.'*

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



THE EXPO FLOWERS

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

FLYING LANDSCAPE

*'The greatest house, the largest of all,
is this hospitable planet of ours.'*

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



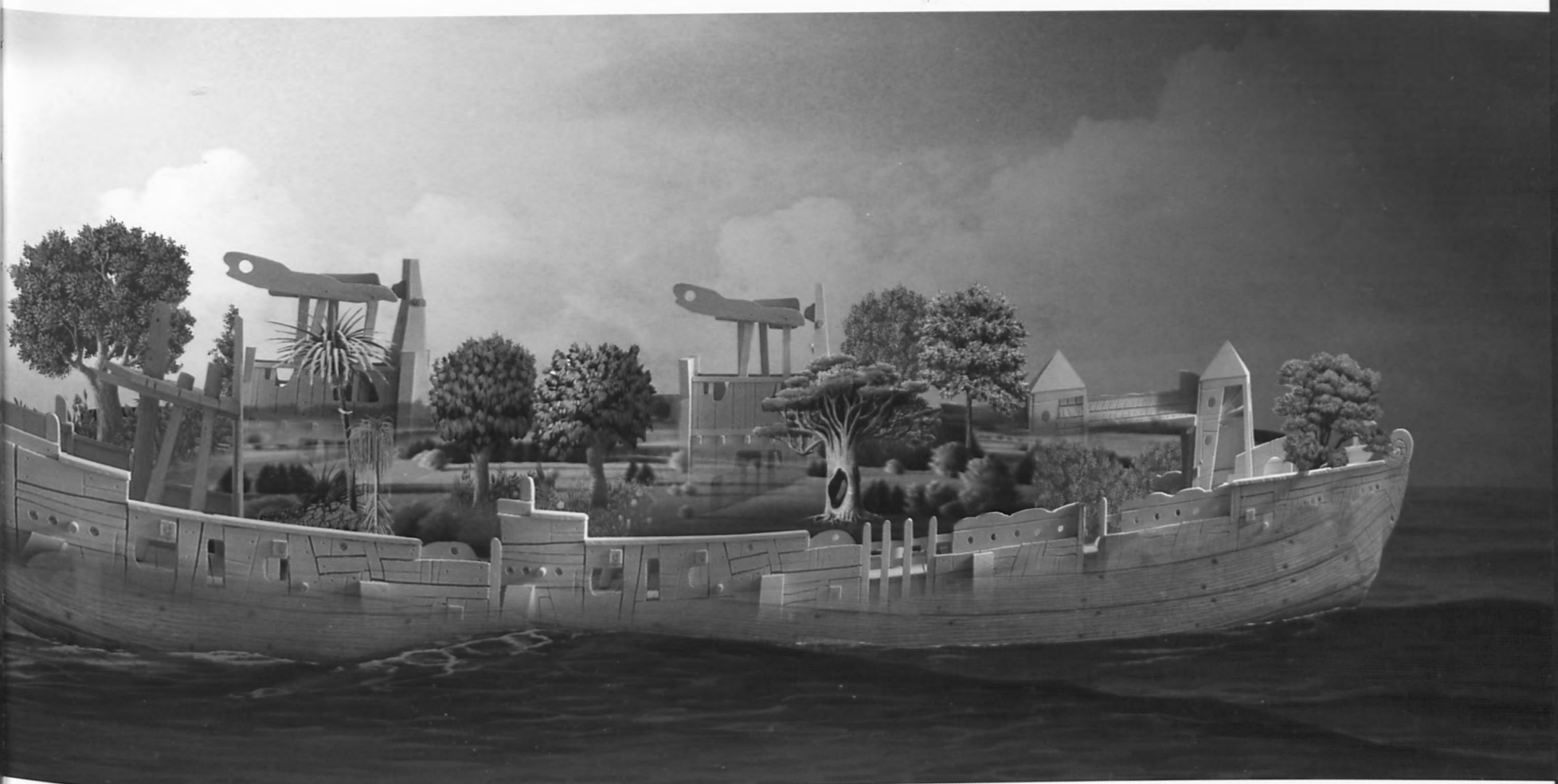
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

FLOATINGLANDSCAPE



*‘Viewing it as such obliges us to live in peace, in a state of
harmony between society and nature.’*

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



*'No man on earth should feel hunger,
no child should ever die again of starvation.'*



DAPHNES METAMORPHOSIS

*‘Terra Mater - return to the first ancient meaning,
to that feeling which makes mind and emotion merge into ONE.’*

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



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.

In 1988 he was appointed to a professorship at the International Summeracademy of Salzburg. During this time appeared the outlines of a comprehensive 'New Age Philosophy' of architecture, art and design. Since 1992 Warlamis is director of IDEA, the International Centre for Art and Design, Austria.

Warlamis founded and directed numerous experimental research projects, such as the project of 'Identity in the cities', the 'Architectural Seminar' and the 'World Ecological Academy of Santorini' in the framework of MED Campus, the university - cooperation program between european and non-european countries.

Warlamis' multifaceted oeuvre is part of the most important public and private art collections. His projects and art works are constantly presented in international exhibition places, such as:

Museum of Modern Art, Vienna
 DAM German Museum of Architecture, Frankfurt
 Grand Palais, Paris
 Convention Center, New York
 Teleport Town , Tokyo
 Melina Mercouri Centre Athens
 Palais des Arts, Kairo
 Musée des Beaux Arts, Alexandria
 Skulpturhalle Basel
 Royal Museum of Art and History, Brussels
 European Parliament, Brussels

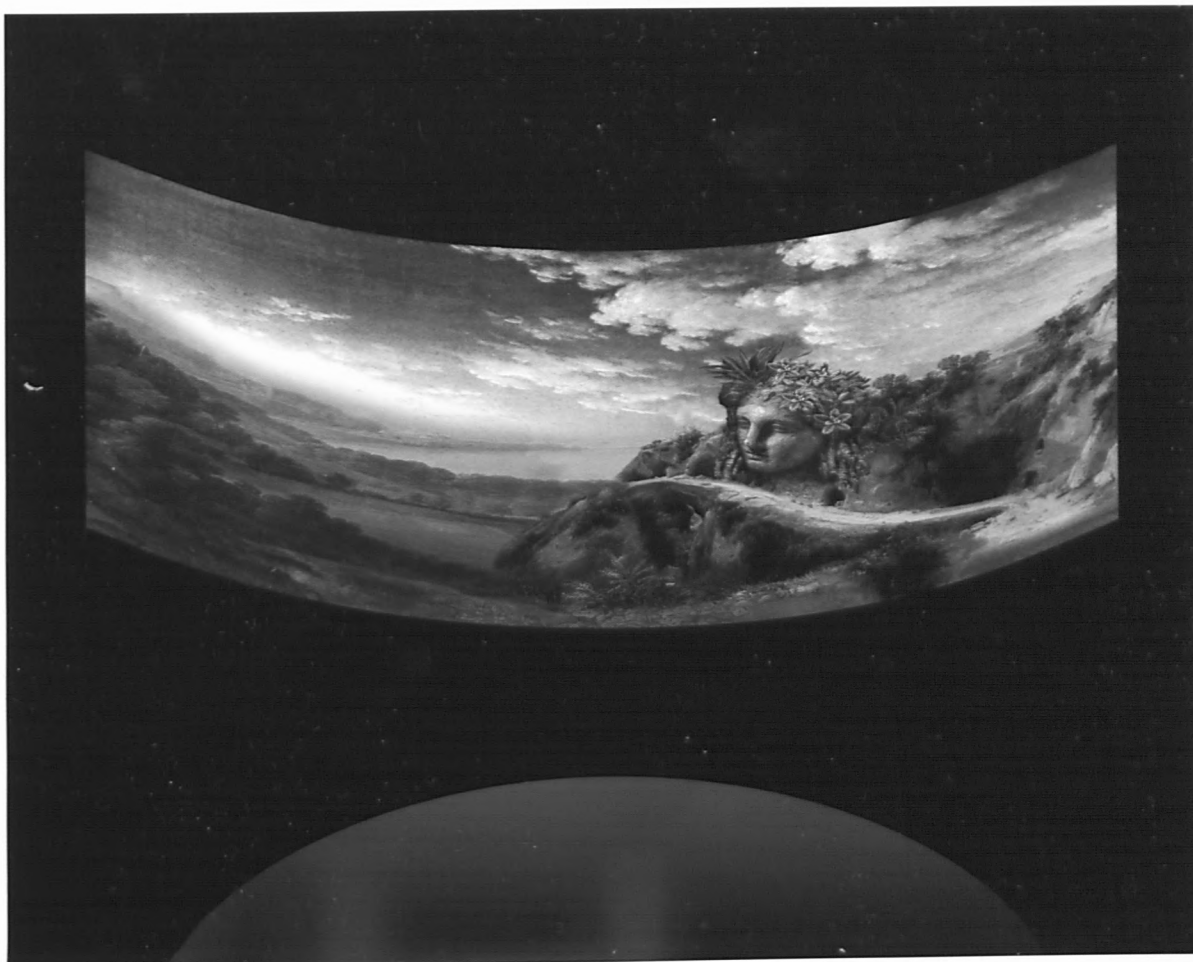
Warlamis belongs to the most innovative european artists of the present, worldwide renowned and established.

He pleads for an "Art Total". His art includes all scopes of life - pictures, installations and conceptions.

His major project 'Alexander 2000 – The Spirit of Tolerance', 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.

For the Olympic Games 2004 in Athens Warlamis realised his great cycle 'Mother Olympiad - The power of love', comprising more than 100 paintings, presented at the Zappeion Megaron. The extraordinary project, dedicated to the mothers of athletes all over the world, is inspired by the timeless values of maternal love, sacrifice, democracy, peace and diligence. An event of global significance, projected to be shown in numerous exhibition places, mainly during the next Olympic Games in Beijing 2008.

Through his newest cycle 'Terra Mater - Visions' Warlamis is in search of 'global' connections between nature and mankind.



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

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