

Royal Museum of Art and History

koninklijke Musea voor
Kunst en Geschiedenis
Parc 10, 1000 Brussel



Musées Royaux
d'Art et d'Histoire
Parc du Cinquanteaire 10, 1000 Bruxelles



宽容的理念
亚历山大大帝



ALEXANDER 2000

The Spirit of Tolerance

WARLAMIS

Δημόσια Κεντρική Βιβλιοθήκη Βεροίας



THE «OATH» OF ALEXANDER THE GREAT (OPIS 324 BC)

sworn at a symposium attended by 9.000 officers and rulers of every race. Greeks, Persians, Medes, Indians, Egyptians, Phoenicians and others,
as it was saved by the philosopher Eratosthenes the 3rd director of the Library of Alexandria.

«IT IS MY WISH, NOW THAT THE WARS ARE COMING TO AN END, THAT YOU SHOULD ALL BE HAPPY IN PEACE. FROM NOW ON, LET ALL MORTALS LIVE AS ONE PEOPLE, HARMONIOUSLY STRIVING FOR THE COMMON PROSPERITY. SEE THE WHOLE WORLD AS YOUR HOMELAND, WITH LAWS COMMON TO ALL, WHERE THE BEST WILL GOVERN REGARDLESS OF THEIR RACE. UNLIKE THE NARROWMINDED, I MAKE NO DISTINCTION BETWEEN GREEKS AND BARBARIANS.

THE ORIGIN OF THE CITIZENS OR THE RACE INTO WHICH THEY WERE BORN, IS OF NO CONCERN TO ME. I HAVE ONLY ONE CRITERION BY WHICH TO DISTINGUISH THEM: VIRTUE.

FOR ME, ANY GOOD FOREIGNER IS A GREEK AND ANY BAD GREEK IS WORSE THAN A BARBARIAN. IF DISPUTES EVER OCCUR AMONG YOU, YOU WILL NOT RESORT TO WEAPONS BUT WILL SOLVE THEM IN PEACE. IF NEED BE, I SHALL ARBITRATE BETWEEN YOU. SEE GOD NOT AS AN AUTOCRATIC DESPOT, BUT AS THE COMMON FATHER OF ALL, AND THUS YOUR CONDUCT WILL BE LIKE THE LIVES OF BROTHERS WITHIN THE SAME FAMILY.

I, ON MY PART, SEE YOU ALL AS EQUAL, WHETHER YOU ARE WHITE OR DARKSKINNED, AND I SHOULD LIKE YOU NOT SIMPLY TO BE SUBJECTS OF MY COMMONWEALTH, BUT MEMBERS OF IT, PARTNERS OF IT. TO THE BEST OF MY ABILITY, I SHALL STRIVE TO DO WHAT I PROMISE.

KEEP THIS OATH WHICH WE HAVE TAKEN TONIGHT WITH OUR LIBATION AS A SYMBOL OF LOVE.»

REF: ARRIAN, ANABASIS OF ALEXANDER,
BOOK VI. PLUTARCH, MORALIA.

Royal Museum of Art and History

Koninklijke Musea voor
Kunst en Geschiedenis
Jubelpark 10, 1000 Brussel



Musées Royaux
d'Art et d'Histoire
Parc du Cinquantenaire 10, 1000 Bruxelles

THE SPIRIT OF TOLERANCE EFTHYMIOS WARLAMIS



EUROPA-PARLAMENTET
EUROPÄISCHES PARLAMENT
ΕΥΡΩΠΑΪΚΟ ΚΟΙΝΟΒΟΥΛΙΟ
EUROPEAN PARLIAMENT
PARLAMENTO EUROPEO
PARLEMENT EUROPEEN
PARLAMENTO EUROPEO
EUROPEES PARLEMENT
PARLAMENTO EUROPEU
EUROOPAN PARLAMENTTI
EUROPAPARLAMENTET

Exhibition

under the eminent patronage of the President of the European Parliament, Mrs. Nicole Fontaine
and Mrs Viviane Reding, Member of the European Commission responsible for Education and Culture
presented at

European Parliament Brussels
5 - 9 November 2001

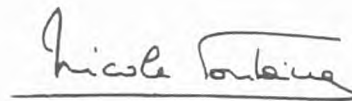
Royal Museum of Art and History
4 December 2001 - 20 January 2002

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Nicole Fontaine
President of the European Parliament

Art and culture play a dynamic role in the European unification process. They have always formed the communication constants in this open debate. Art is the discipline which makes the European idea grow in our hearts. As the century begins, the European artist Efthymios Warlamis, by creating his Alexander Cycle - encompassing more than 1,500 pictures -, is raising an imposing signal of integration and understanding between all cultures.

In this unparalleled work of art, Warlamis has succeeded in transporting a concept of peaceful cultural synthesis based on the foundations of that Hellenistic, universal culture through which Alexander the Great entrenched the profound values of Greek humanism in the world, for all ages. It is the intention of the artist to place his art in the service of peace. His Alexander 2000 is a model project for the dialogue with extra-European cultures. An art project as a link between the continents, between Europe and Asia, Europe and Africa. In his attempt to correlate contemporary European art with Asian and African art, Warlamis is discovering a new, richer, universal language, a language which all people bear in their hearts, regardless of origin and country. In this way the historic Alexander has become an impressively modern European project for peace. I wish the artist and his exhibition an enthusiastic response, and much success.



Viviane Reding
Member of the European Commission
responsible for Education and Culture

The respect for other cultures and the simultaneous preservation of one's own cultural otherness guarantee our communication on the way to a universal culture, and a deliberate co-operation of national traditions. The European universal artist Efthymios Warlamis, painter, architect, pedagogue and writer, is one of the visionary and creative minds trailblazing such a universal culture, which is built on fundamental elements of the world's cultural heritage. For more than a decade, the artist has devoted his energies to the historic personality of Alexander the Great, and created an impressive oeuvre encompassing 1500 pictures, sculptures and installations. Alexander the Great serves the artist here pre-eminently as a figure symbolic of an integrated mentality in a fractured era.

The Alexander Cycle marks the accomplishment of a successful artistic concept, which evolved from the primal source of Greek humanism. More than two million people have seen this work in numerous exhibitions, and the hundreds of works empower the visitors to join the artist's endeavours towards integration.

The Alexander figure created by Warlamis combines history and present, past and future, elements of classical Greece and Christianity. But Alexander is simultaneously an Indian, a Chinese, a Persian, and an Egyptian. It is a bold endeavour of the artist to stimulate the dialogue with extra-European cultures, and to develop a language that unites peoples, an art for all cultures sprung from the heart for all people.



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Dr. Benita Ferrero-Waldner
Federal Minister of Foreign Affairs, Austria

The spirit of tolerance' by Makis Warlamis is a grandiose project for peace. Cultures intermingle in his works as if in some imaginary place. The poetry of Persia, India, China infuses contemporary art in a natural and self-evident way. 'The spirit of tolerance' is also the spirit of Aristotelian philosophy embodied in the person of Alexander the Great. Warlamis' Alexander is a symbol of mankind's universality. And the interesting thing is, that this global perspective is itself the source of respect and esteem for the art forms of different cultures. Never before has an artist so deliberately, unwaveringly and perseveringly devoted 10 years to a project for peace. And this is by no means such a utopian idea. The peace process needs our commitment and our participation. Warlamis does good to remind us of the European traditions. In 2004, the Olympic Games will be held in Athens. In antiquity, it was the tradition to call a truce and lay down arms during the Olympic Games. Perhaps we will be successful in achieving this dream-Utopia by 2004. This idea is one that convinces and inspires me.



Georgios Papandreou
Minister of Foreign Affairs, Greece

With great pleasure we are 'side by side' with the ALEXANDER EXHIBIT on yet another great stop in its global tour at Brussels. Especially significant is its appearance at a site symbolic of contemporary culture and democracy, the Parliament of Europe, thereby illuminating its halls with the most spectacular figure of timeless Greek history, Alexander the Great. Alexander was not confined to the land of Greece alone, but envisioned and put into practice the glory of Greek humanism, decisively influencing and renewing all the then known world in a way which even till today determined the foundations of all of European and Western civilization.

The "creator" of Alexander - painter, architect and professor Efthymios Warlamis - is a visionary of our time who honors our homeland abroad and whose artistic creation seeks communication and cooperation with all lands. Today Warlamis Alexander is more timely than ever. Alexander the herald and the forerunner of Christianity, Alexander in Jerusalem, Alexander-Buddha, Alexander and the seven sages of Nizam and the Koran, Alexander is Greek and at the same time Egyptian, Persian, Arab, Hindu, Jew, Chinese, and American - a Citizen of the world, a symbol of World Civilization. It is not by chance that Alexander today remains alive in memory in the places through which he passed and that all peoples from Egypt to the depths of Asia remember him with gratitude and love. This is the Alexander whom Professor Warlamis has been painting 'maniacally' for twenty years, bringing alive the leader who knew how to combine creatively the Greek world with the East, belief with purpose and vision, strategic ability with political conscience, communicating to mankind its multicultural memory, which is now more relevant than ever: the creative co-existence of different cultures within the ecumenical spirit of Greek humanism, which can give essential content and practical meaning to today's period of globalization and offer a tried model for the 21st century.

The Ministry of Foreign Affairs and I personally feel especially proud to be side by side with this great international event, this unique and authentic work of Hellenism.



Minister Papandreou with Warlamis

Evangelos Venizelos
Minister of Culture, Greece

The heart of the European Union, the Parliament of Europe, hosts the multi-dimensional artistic work of Efthymios Warlamis, which refers to Alexander, perhaps the greatest figure of European history. Warlamis, who was born in the same region as the Macedonian Cosmocrat, has created a work of commemoration. Over 1,500 paintings and sculptures comprise an artistic creation significant in both conception and magnitude, drawing its inspiration from the great commander who gave essential content and meaning to a Europe of the peoples and for the first time in history created the concept of the "Ecumenical".

In a singular way the dramatic developments which mark the beginning of the new millennium make timely the many-faceted personality of Alexander the Great. In his highly expressive eyes Alexander "lives and reigns", bearing through the ages the torch of Greek civilization. A civilization which is capable of producing ecumenical values, of inspiring, and responding in an essential manner to the current issue of peaceful coexistence of the peoples and the creative cooperation of different civilizations.

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Ouranios Ioannidis
Minister of Education and Culture, Cyprus

Cyprus as lived the ALEXANDRIAN SPIRIT for centuries in her history, her culture, her soul. Her history participates in his COMMONWEALTH, and her cultural affinity with his pan-human vision enables her, I believe, to be completely ready for this great step of hers, union with Europe. For Cyprus, Alexander is a precious and unsurpassed experience which enables her to examine the Past, to understand the Present, and to study the Future. For this reason I see Warlamis's work, spectacular in dimension and scope, as a PLANETARY and above all EUROPEAN VALUE, transcending space and time, exempt from today's ephemeral political, economic and other measures; I see Warlamis's ALEXANDER as an artistic supporting power of peace, which is here to remind our age of the great value of mutual understanding, of acceptance of difference, of the capacity for worldwide communal awareness. Those of us who had the opportunity two years ago to host and see the Exhibit in Cyprus know that this Exhibit speaks all the languages of the world, for it speaks the language of the heart, the language of ALEXANDER, a tongue that I hope will soon be spoken over the WHOLE WORLD.

Dr. Erwin Pröll
Regional Governor of Lower Austria

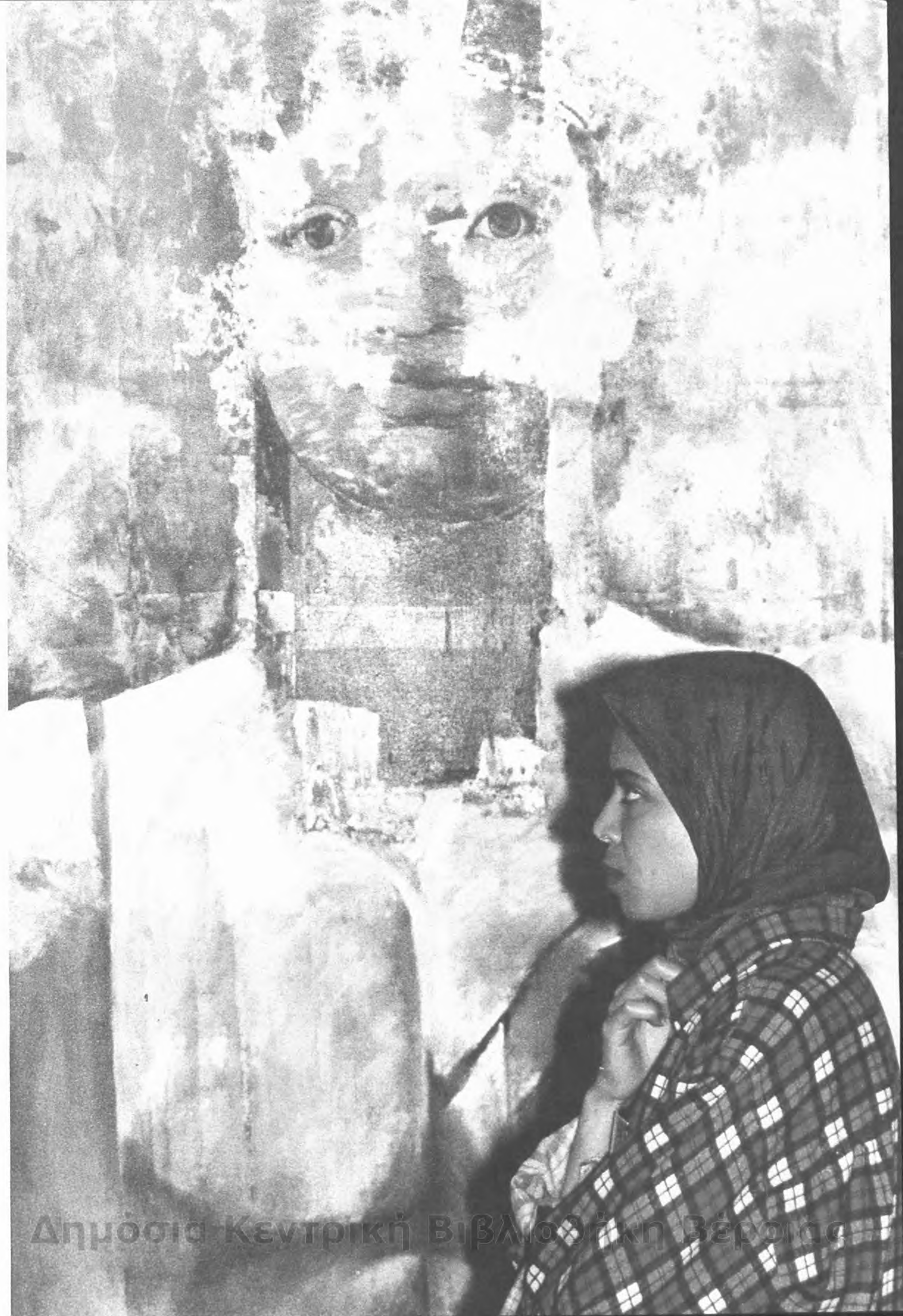
After its successful journey through Greece and Egypt, Austria and Switzerland, the prestigious exhibition "Alexander 2000" has been invited now to the heart of Europe, to the European Parliament in Brussels and to the Royal Museum of Art and History in Brussels. The impressive cycle of European cultural history, created by the universal artist E. Warlamis, who is living and working in Lower Austria, offers an overwhelming experience to the visitors. The great number of pictures, sculptures, installations and models not only convey the values and ideals of European culture with conviction, but also align themselves consistently within E. Warlamis' concept of a model project, in order to seek the dialogue with extra-European cultures. Warlamis has crowned his life's work with this monumental exhibition. "Alexander - The spirit of tolerance" will meet with an excited public response in Brussels, and this is what I wish for the exhibition also on its long way around the globe.

Theodors Ch. Katrivanos
President, Association of Hellenic District Governments
And President of District Government, Athens-Piraeus

In our time Alexander the Great remains a living legend not only for the Greek people but for the entire world. His highly developed strategic and political abilities, which were most effectively combined with his youthful vigor and philosophic cultural dynamism, resulted in a deeply aware, active approach to the peoples and nations of the time, enabling him to find exemplary solutions for the economic, cultural, and everyday issues of his age. As a result, he was the first to develop the ecumenical dimensions of classical Greek humanism and the ideal of peaceful cooperation of different civilizations. Thus, it is deeply inspiring that an internationally recognized Greek artist, Evthymios Warlamis, is once again in a remarkable way bringing Alexander to the fore, revealing the values that are linked to the grandeur and significance of our land. Warlamis's more than 1,000 works bear witness to the artist's dedication and his Titanic effort to gaze deeply within the soul so as to awake and activate the deepest memories as well as proudly express the age old continuity of Hellenism's creative achievement. As a Greek and as representative of the Association of District Governments, I feel proud and optimistic toward this contemporary Greek creation which is presented in the heart of the European Union, and I wish to thank today's European political leaders who have emulated the example of Alexander by offering our great European homeland the manifestation of peaceful coexistence and creative cooperation with the ancient civilizations of the world of the East and of all the continents.

Christos Folias
Member of the European Parliament

I have had the pleasure and honour to contribute towards the organisation, in the European Parliament, of the largest exhibition of the renowned European-Greek artist Warlamis, "Alexander- the spirit of Tolerance". This occasion constitutes a challenge and offers a significant opportunity for all to enter into a dialogue between the Past, Present and Future. There is no better and direct means than art to convey the spirit, the soul and the personality of Alexander. The respect which Alexander showed to all peoples and all cultures, the priority given by him for the creation of an enduring humanity, his global thought and his political endeavours to unite all peoples by marriage, by civilisation, culture and by art, all add up to the heritage of the European spirit which the Europe of the 21st Century, I believe, should strive to cultivate and disseminate. This sum of values and actions which Warlamis has enclosed in his unprecedented great work of art, constitute and establish it as a European treasure which Europe must share by communicating it to all the world. I am considering the possibility of a delegation of Members of the European Parliament to undertake a tour of the exhibition as a European initiative towards a dialogue for peace with Asia, America and Africa, for the creation of a world which will be worthy of the respect and love of all people, all cultures, all nationalities, all continents.



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

ALEXANDER 2000

An interview with E. Warlamis

You have been working on this Alexander project for over 12 years. What interests you about the person of Alexander the Great, especially as there are so many contradictions attached to his figure?

Warlamis: First of all his Aristotelian mind. Alexander thinks in a holistic way. To get any misunderstandings out of the way - my Alexander is a fictive figure, a human being as a Utopian idea, with open eyes, and with great respect for all cultures. His tolerance fascinates me.

It is obvious that in your great work his face, and above all his eyes, form a major feature of your intention.

Warlamis: People cannot keep their eyes open wide enough. Not in order to observe, however, but in order to signal a message, to meet other people, to take them in, to penetrate their depths. You know: Whenever eyes meet that burn from the same fire, from the same light source, an arc of lightning flashes. I shall search my whole life to find eyes that flash with this lightning.

But why the eyes of a conqueror?

Warlamis: Of course, I could use the eyes of Christ, too. But my respect for religion, for the divine, stops me. My Alexander is no conqueror. I'm not a historian, so I use him as a metaphor, as a symbol of a universal spirit. For me 'my Alexander' is the spirit of tolerance incarnate.



Does this mean you are following the contemporary trend for the figurative and spiritual in art?

Warlamis: I see two major, unsolved problems in art which disturb and excite me, and demand my intense commitment. The first and most important is: to address, to seek, and to find the dialogue with the masses. I do not place great value on intellectual assessments. I want to arouse emotions, appeal to the common bond in peoples and cultures. And people are grateful if I respond to these, their deepest desires. Man's deepest desire is for peace and for tolerance. This may well mean that my message does not contain a subtle, intellectual structure, but that's something I'm happy to accept in the process.

Has this something to do with an abstract desire for peace?

Warlamis: No, my peace project is quite concrete. In 2004, the Olympic Games will take place in Greece, in Athens. My idea is to work for peace in this Olympic year with every means I have. I have had talks with the Austrian foreign minister, Dr. Benita Ferrero-Waldner, and with the Greek foreign minister Georgios Papandreou. Both are enthusiastic about this project of international co-operation. An art project for peace, with the unambiguous message for open eyes, which is just what penetrates directly into an open heart.

But isn't it true that Asian, African cultures are overshadowed by Western forms of culture?

'Alexander 2000' in Thessaloniki in the framework of the celebrations during the 'Cultural Capital of Europe 1997'



Warlamis: This is exactly the dangerous development I am challenging. The European spirit will only grow if it comes to terms with extra-European cultures. This is why I have transformed my Alexander into an Indian, into an Egyptian, into an Afghani, in order to draw attention to these 'alien' artistic qualities. We should remember that forms created by African cultures were what transformed Picasso's 'Demoiselles d'Avignon'. Gauguin, Kirchner, Macke all managed to find syntheses and new ways. I am deeply impressed by Persian and Indian miniatures, because they are full of poetry and serenity.

And what is the second problem?

Warlamis: The second problem concerns art forms as language and communication. Most people are alienated from art. They do not relate to it, the contents are missing. This is as true of historical-classical art as it is of modern. I am seeking the dialogue between these two art forms in order to hit upon a new alphabet, notwithstanding its being an alphabet for emotions,

for colours and content. Incidentally, it concerns sensitive forms, which dispense with excessive effects or expressionist gesture. This combines well with my unpretentious message of the open eyes.

And art in Europe?

Warlamis: The European Union and the integration process of the European nations is the greatest challenge for the artist in the twenty-first century. What applies here is to find access to the general European public and to start the dialogue. And this means creating a transition from the regional and national programmes towards the international and European essentials.



This is what I am also aiming at with my Alexander project. Yet it has nothing to do with glorifying European culture, or stressing its dominance, but with mobilising forces for the dialogue with extra-European cultures. Another important aspect here is not to overlook neglected cultural forms in one's own house.

What do you mean by that?

Warlamis: I want to draw attention to the unknown and entirely neglected culture of children, not only in Europe but also the whole world. Adults have a duty to discover this unknown culture and explore it, and I am certain that this involvement will yield new cultural forms which are the very stuff of human beings, nature and life.

When will the Alexander project be finished?

Warlamis: My Alexander project ends in a dream, but a dream I am constantly working on: organising the major exhibition to be shown simultaneously in India and Pakistan. If I can contribute a little to a peaceful rapprochement of the great cultures, and thus in a small way promote the dialogue between Asia and Europe, this will give me a sense of great fulfilment.



Warlamis with Guinas in Thessaloniki. Guinas originates from the Kalam, a tribe between Greece and Pakistan.

Two members of the folk group of Alexander (mathex). An amazing effect of the head decorations between the two nations (costumes of Greece and Pakistan).



The girls from the Kalash tribe (Pakistan) with the exhibition in Thessaloniki in their traditional costumes. The people from Kalam believe that they originate from the 'Slavians' who accompanied Alexander in his campaign in Asia.

Alexander 2000 in Athens.



ANGELA TAMVAKI

Curator of Western European Paintings
National Gallery and Alexandros Soutzos Museum, Greece

It's now almost four years since the beginning of the recent itinerary of Efthymios Warlamis' unique Alexander 2000, which was first held in Storeroom 10 of the port of Thessaloniki. His 1000 faces, are now more than 1500. In the intervening years numerous exhibitions were presented in Greece and abroad: in Athens, Nafplio, Chania, Xanthi, Komotini (1998), Kavala, Cairo, Alexandria, Veria, Rhodes, Krems Austria (1999), Cyprus (2000) and Elounda (2001). Their presentation, usually in historical period buildings, was invariably impressive and very different, even when some paintings were inevitably overlapping. Each new venue was for me a surprise and an incentive for further creative investigations. As an



Alexander 2000 Palais des Arts, Cairo

art historian I gave particular emphasis to a purely art historical attempt at reassessment, incorporation, differentiation. Alexander the enlightened leader, the controversial conqueror, the legend of hellenism so eagerly embraced by both East and West, Alexander the universal, but above all "our Alexander".

His depictions in art and their interpretation, the significance of each artistic predilection, the iconographical types invented by the Graeco-Roman antiquity, his incorporation, on an equal basis, in Persian miniatures and medieval illuminated manuscripts, the themes selected by European Renaissance and Baroque painters the juxtaposition of his prolific, or rather domineering, presence in Warlamis' life and work for almost two decades, with his somewhat insignificant place in the art of the twentieth century worldwide, the diachronic role of a versatile, and at the same time explosive symbol, at the dawn of the third millennium

What exactly is the nature of the indebtedness of an artist of the status of Warlamis, a homo universalis like the great Renaissance masters, to the creative Graeco-Roman antiquity, to the East, land of fairy-tales, or to the selective West? The answer may be that he owes quite a lot, and at the same time extremely little. He approaches every historical source, which enables him to compose and to unravel his vision, with thorough knowledge and deep emotion; at the same time he goes way beyond them in the most incredible ways. But even when the making of images and the iconography reveal their affinities to the East or the West, the final result is entirely original, or even radically different. As I once said, the artist is full of respect for tradition, but this does not prevent him from subverting it altogether.



It is true that a careful study of the various historical sources – Arrian, Plutarch, Pausanias, Diodorus Siculus, Quintus Curtius Rufus, Pliny the Elder, might provide more information about the supernatural qualities and even the excesses of temperament of that fascinating historical legend, than about the historical facts of his proper life. To what extent is Warlamis' grandiose concept influenced by those sources, or even by later ones, such as Pseudo-Callisthenes' romance (3rd century A.D.) and its translations into most languages of the world, the chapbook and the rimed versions?

Each time I realized that this creator, with his unusually broad education had carefully studied every detail, as attested by his different selective references; he also has the most incredible ability to transcend them, while adding elements from the realm of visions and that of the imagination: he supplements and goes way beyond them, without ever distorting them.

The singularity and art historical significance of that unparalleled and unprecedented enter-



prise on an international scale are indubitable. Any art historian endeavouring to study it runs the risk of being overcome by the final result, which is in progress until the last moment. For this reason I decided to abandon temporarily any attempt at an assessment or evaluation. What stands out in my mind from the works to be included in this particular exhibition are Alexander's visits to India and China – with a few touches of the art of those countries, always filtered by a clearly individual approach.

As a result of the dramatic events which are shaking us these days, life has now gone beyond art in the most dramatic way. The undisputed art historical significance of this enterprise is now overshadowed by another dimension, which is closely related to Alexander's policy: the knowledge of his selection of a policy based on tolerance and respect towards the religions and traditions the countries that he conquered. I sincerely hope that this exhibition, whose theme is Alexander, the enlightened and far-seeing leader, may promote peace in the war-torn regions of the world.



Alexander in Alexandria (pressphoto)

Egypt's Minister of Culture Hosni, Egypt's Minister of Foreign Affairs, Moussa, Greek Minister Tsoukalatzopoulos and Warlamis in Cairo



Alexander 2000, Museum of the History of Art

Exhibition of the Art of the World, Thessaloniki

Univ. Prof. Dr. Manfred Wagner

Head of the Chair of Cultural Sciences and The Humanities at the University of Applied Arts, Vienna, on the great 'Alexander Cycle' by Makis Warlamis, on the opening of the 'Alexander 2000' exhibition in the Dominican Church in Krems

"Warlamis' work can also be related to the concept of holism, which probably derives from Warlamis' gift for architecture. Holism is a primal attribute of architecture. The architect as a shaper of the world, because he has a single aim, namely to overcome space and time. A divine task. This holism is in fact a mortgage, which must encumber the artist Warlamis. And he has always redeemed



this mortgage in his method of working. On the one hand, through quantity, which means constant new beginnings. On the other hand, through the diversity of approach, in that he makes no differentiation between visual art and design, no differentiation between mastering space and sculpture, no differentiation



between history and the present. On the other hand, in addition, there is his plurality as a person, his flexibility – and this is also highly cultivated in Warlamis – and his multicultural base. In his work he has achieved a linking of cultures which are diametrically opposed in historical terms, and through this makes a statement of such quality as we shall not be able to ignore. And in my view it is in this that the greatness of this exhibition lies.

Prof. Kristian Sotriffer

"Die Presse", Austria

"Warlamis uses the ruler figure of 'Alexander the Great' and his aura for his idea of holistic thinking in a fractured



The Federal Minister of Austria, Dr. Wolfgang Schüssel and his wife on the occasion of the opening in Krems.

top: Alexander 2000, Skulpturhalle Basel, Switzerland

Alexander 2000, 'Dominican Church', Krems Austria



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

era. History and the present meet in his figure, classical Greek and Roman, also Christian, in overlapping levels, as in a palimpsest. What he ascribes to Alexander's fictive attributes offers him the opportunity of achieving what he calls the "day of getting even with the twentieth century" - in connection with a "link to the next millennium".

The artist fuses into his symbolic figure whatever art history has conveyed to him, between depictions of the dead in Egyptian Fayum, the triumphal gestures of the Renaissance artists, and the art of portraiture, for instance, of a Picasso. He processes his sources into one face amongst many, with corresponding variations of what remains the same. Eyes, both inquiring and answering, emerge from an androgynous countenance, at once vital, yet as frozen as an icon. The way Warlamis approaches his work - driven by certainties and convictions rather than oppressed with doubts - relieves the viewer of questioning its modernity."

Prof. Dr. Volker Fischer

Director of the Museum of Applied Arts of Frankfurt, about the work of Alexander 2000 (excerpt):

"Warlamis work about Alexander is a powerful, almost heroic achievement, combining the anthropological reflections, cultural and historical insights, art historical and archaeological



perceptions, psychological empathy and historical knowledge into a broad, equally reflected panorama, such as the world has hardly ever seen before. It is the attempt by one artist, at the end of a century spent 'unchaining art' and also at the end of a millenium, to create a work of art which balances and focuses, summarises and fuses together that which has long since decayed and become atomised in the consciousness of each one of us. This Alexander Cycle is a string which expects the sinews and muscles of reflection to react instinctively once again - beyond the times and disillusionment of Modernism: like cave paintings of the computer age. All the usual questions of "maniera", of style and brushwork, of hand division - the favourite topos of positivistic art historians and archeologists - are obsolet here, superfluous, simply narrow-minded.

No, this cycle develops its power beyond the language of professional interpreters. The kernel of significance in this cycle escapes the reflecting and reflective language: that is what it seeks to do and it is quite appropriate for this project."



Alexander 2000 - Prodes
Palace of the Great Magister

DDr. Dieter Ronte

Director of the Kunstmuseum Bonn, Germany, on the occasion of the 'H.A.M.B.U.R.G. - Experimental Architecture' exhibition in the Museum of Modern Art, Vienna

I think Warlamis work is very significant. It is important for Warlamis to understand the city as a dynamic factor, above all to carry on the further development possibilities of an historical city. As a long evolutionary process, but also as a possible process. Warlamis truly extracts the modern way of thinking. He is not a post modern architect, not an architect of the international style. I believe, that as an architect Warlamis uses contemporary art as a catalyst or filter, so the city discovers a new way of questioning itself and thereby brings art out of isolation, out of the museum, in order to anchor it in the city centre, in the picture of the city.

Alexander 2000 - Nicolaus - Vienna
Class from Nicolaus visiting the Exhibition





Dr. Christina Tytgat

Ancien membre de l'École Française d'Athènes
Curator, Royal Museum of Art and History, Brussels

"Alexander '2000' in Athens, Zappeion Museum, presentation for the press

"Seldom an historical character has appealed more to the imagination than Alexander the Great. He succeeded his father Philip II as king of Macedonia when he was only twenty years old. During his short reign (336-323 BC) he undertook one of the most spectacular military expeditions in history. What was originally meant to be a Pan Hellenic retaliatory action against Persia became an ambitious plan to conquer the whole world known at the time. He needed only 8 years to conquer Asia Minor, the Phoenician coastal cities, Syria, Palestine, Egypt and the Persian kingdom. When in India he tried to reach the Ganges, which for him was the eastern limit of the earth, his soldiers forced him to turn back. His plans to conquer Arabia, maybe also Carthage and the western Mediterranean, were curtailed by his sudden death. However, the outlook of the classical world had changed forever.

His expeditions prove that he was an extremely competent military leader. His organizational skills and his cosmopolitan vision, received from his teacher Aristotle, are evidenced from the way he governed his vast empire. He behaves like an eastern king, assuming upon

Classes from Northern Greece in the Alexander exhibition in Thessaloniki - Pedagogical Program for schools



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

himself all the external symbols of power in a strongly centralized state. He reigns as an absolute monarch, claiming divine status. He is therefore portrayed on coins wearing the attributes of Hercules. It seems that Alexander pursued an active integration policy, which includes the blending of people and races by concluding mixed marriages. He himself married the daughter of a Persian noble, afterwards the daughter of the last Persian king. The divide between the different ethnic groups is filled by incorporating soldiers of the defeated people in his army, even integrated in Alexander's own Macedonian corps.

Through Alexander's military campaigns, which were also exploratory expeditions, the classical world made contact with the Indian civilization. Alexander is furthermore responsible for the expansion of the trade routes. Greek culture, which he deeply admired, is to become central to the way of life of the numerous new centres he founded, called after himself "Alexandria". The many Greek comrades of his campaigns contributed greatly to the diffusion of the Greek language and civilisation.

From Antiquity to the present day, Alexander the Great has appealed to historians, politicians and artists of all kind. It is no surprise that E. Warlamis was himself also captivated by such towering personality. Besides Professor Warlamis was born only a few miles from



Vergina (Greece) where the tomb of Philip II, Alexander's father, was discovered. Warlamis does not represent Alexander as a historical figure, although history is undeniably present in his paintings. One recognizes so many references, themes, details, hints. Unlike his Macedonian and Greek countrymen from 2300 years ago, outraged by Alexander's ambitious projects, by his behaviour as an eastern king and by his good relations with the Persian nobility, the artist is full of understanding towards Alexander. He paints him as a young, handsome fairy-tale prince. Looking at Warlamis' paintings one forgets the darker side of Alexander's character: his despotic behaviour, his merciless attitude towards rebellious populations or anyone who tried to hinder his plans. Warlamis focuses on the positive side of Alexander's personality: a man transcending space and time, who is feeling comfortable anywhere, who made "oikoumené" his, the whole inhabited world. The artist appeals to all existing artistic trends, past and present, applying different art media. Like Alexander, Warlamis possesses an unlimited imagination, evident in his architectural and design projects, in his sculpture and paintings. His artistic work reflects a positive lifestyle, a conception of the world where beauty, goodness, sharing and tolerance are central."



Theodore Antoniou, Makis Warlamis at Pirithy Bouzida



Alexander, The Pirithy Bouzida Project

Prof. Dr. Wieland Schmied

Academy of Art, Munich, Germany, on E. Warlamis exhibition "L'EUROPE DE CREATEURS" in the Grand Palais in Paris

Makis Warlamis belongs with the most unusual architects and artists I have ever met. Is he above all an architect?

Isn't his nature more that of a dreamer of universal dreams, an utopian, an inventor of impossible cities? Isn't he much more simply an artist, a sculptor, a person who plays with volume forms and colours, a space-player? Or is he everything side by side? For Warlamis the concept of architecture contains an utopic element.

Alexander - The Spirit of Tolerance

Makis Warlamis

My Alexander is an ideal, surrealist figure, whom I wish to portray in various scenarios. I have been working continuously on this subject for 12 years. I learned very quickly that there is no point seeking biographical elements. I was rather searching for small stories, small episodes, to be able to look my mythical, surreal king, my hero, my precursor of Christ, in the eye.

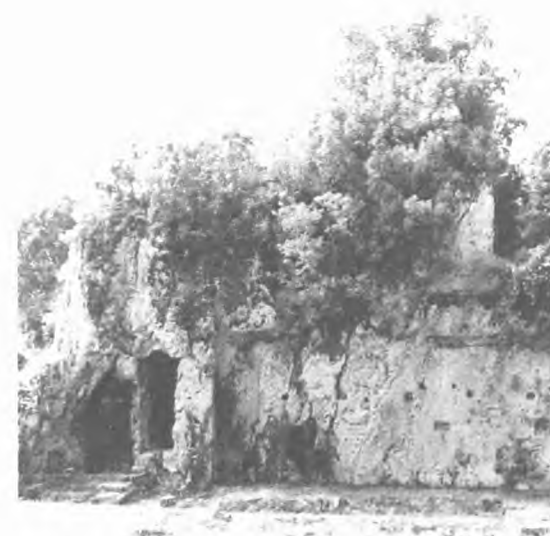


The universality of the world is inevitable. My Alexander is no Superman and no Zarathustra; he is much more a noble spirit, a noble prince, a good man, as in the fairy tales. A handsome fiction, who can allow himself everything. He can stand naked in front of the Chinese, or converse with his horse Bucephalus, or become betrothed to the fairy-tale princess Roxane, or appear in Egyptian, Mesopotamian, Indian, Chinese art. My Alexander is on an art odyssey through the millennia, a Renaissance humanist, a Byzantine, a Roman, a Macedonian, an Egyptian, an Indian.

Many art critics are irritated, and that's a good thing. My painting is non-conformist, even if

it uses classical art forms. My painting does not aim to exclude anyone, it aims to address people in all cultures, and convey simple messages to everyone. I am not afraid of looking people directly in the eye. I use this direct look to delve into the depths. To look at good and evil, life and death, equally. Millions of people have seen my pictures and the reactions are the same everywhere. People react with gratitude, because I intensely reflect their longing for beauty and the beautiful ideal.

My art needs no commentary, my art inspires millions of people who feel and dream. My concept aims to close the gap which has widened between the masses and art; through my post-classical painting I wish to



ease the access to the great epochs of world art. My pictures are like stage scenarios, stylistically free of time and culture.

Basically, I am an artist of the avant-garde. But my avant-garde is conciliatory and peaceful, cryptic and enigmatic. What interests me is capturing the tiny segment of time. I want beauty, poetry, spirit, as long as I live.



His All Holiness The Ecumenical Patriarch Bartholomew I opening the "Alexander 2000" exhibition in Vienna, the hometown of the artist

Museum School of Art Studies

Δημοσία Κεντρική Βιβλιοθήκη Βέροιας

Andrew Stewart

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 restless 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."



Washington: State Department; 1995
Greek Minister Tsouchatzopoulos and the artist
Warlamis presenting a bronze Alexander sculpture
and the path of Alexander to the American
Secretary of Defense William Cohen

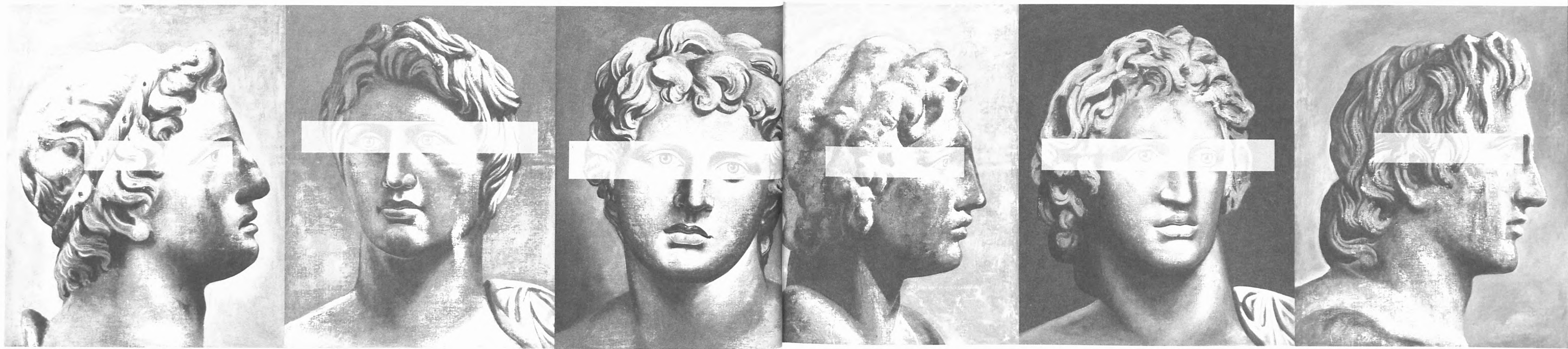
Washington: White House

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

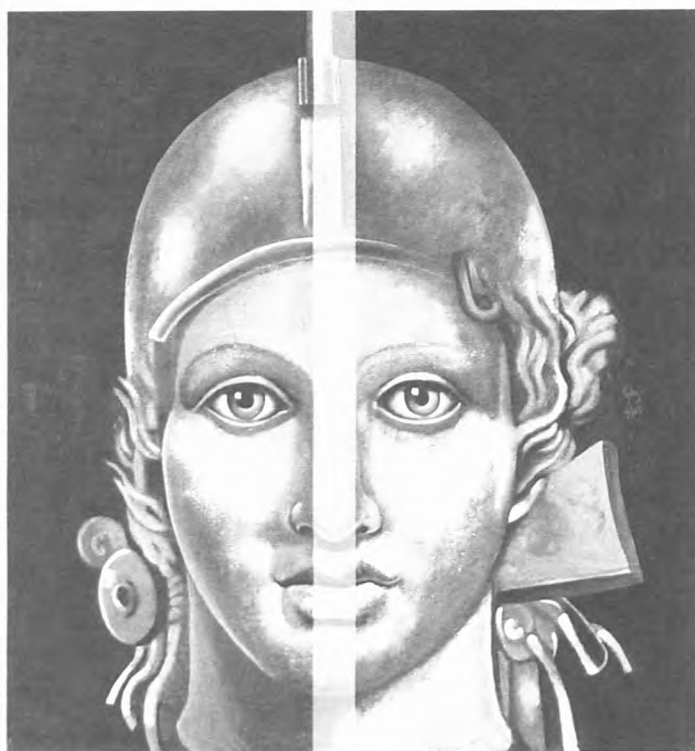
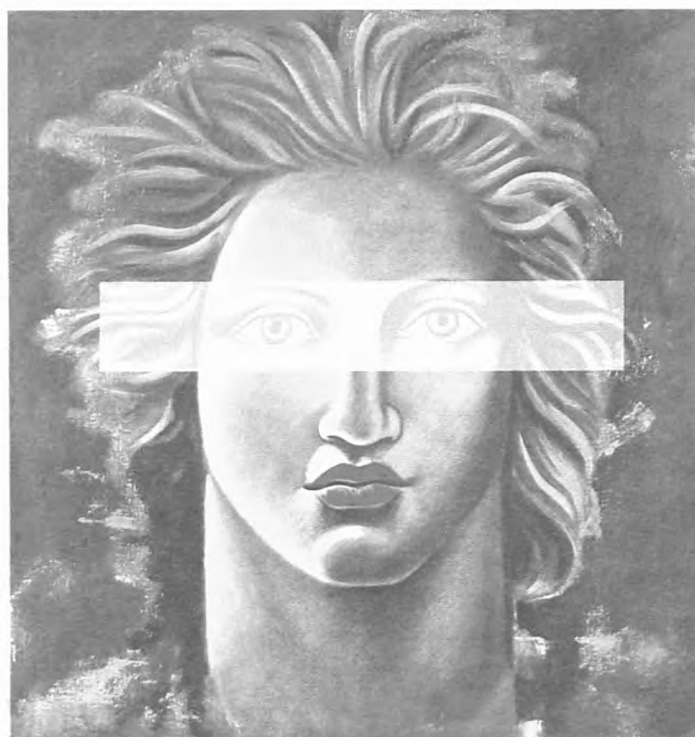


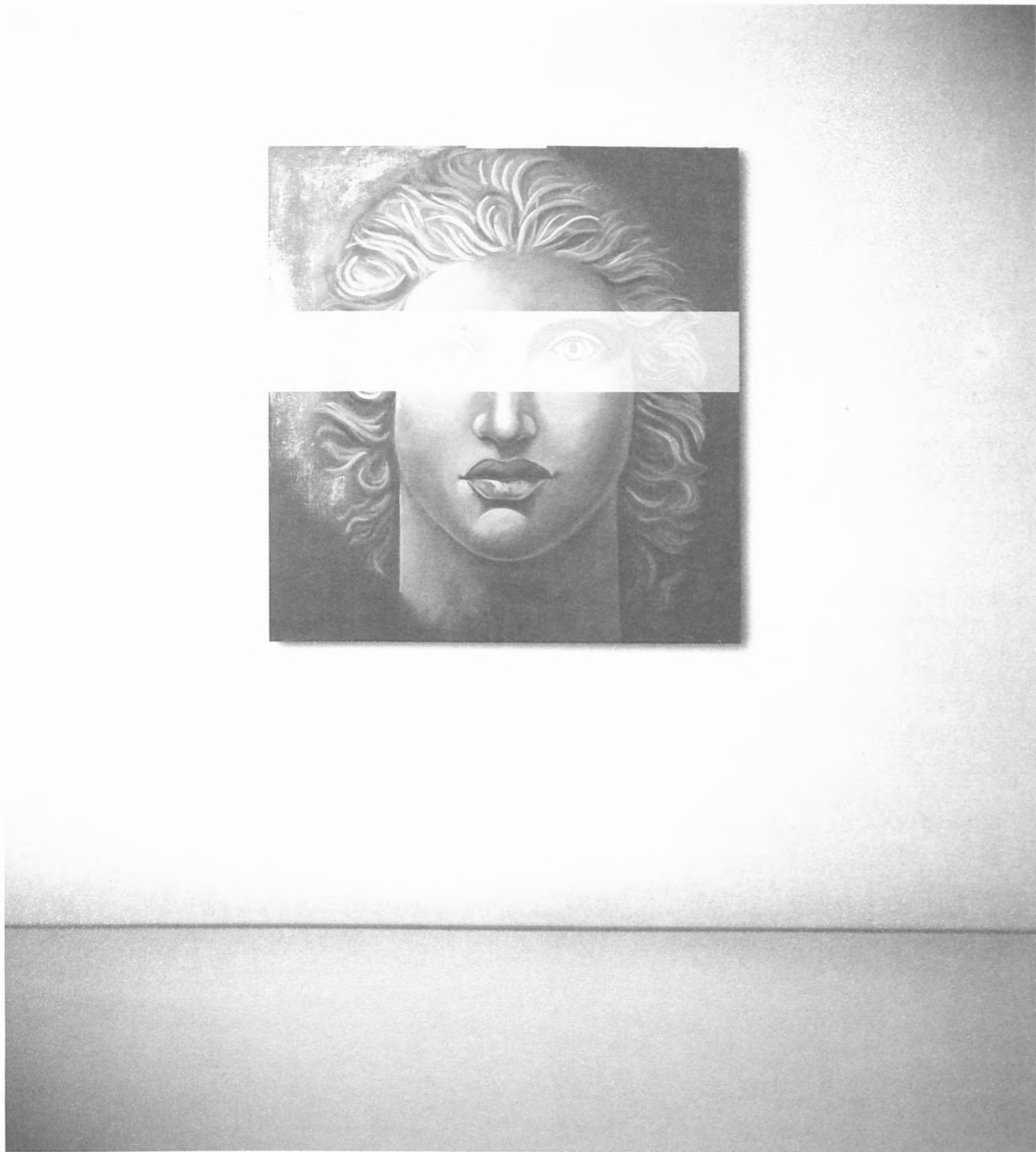
Δημόσια Alexander, 100 x 105 cm Κεντρική Βιβλιοθήκη Βέροιας



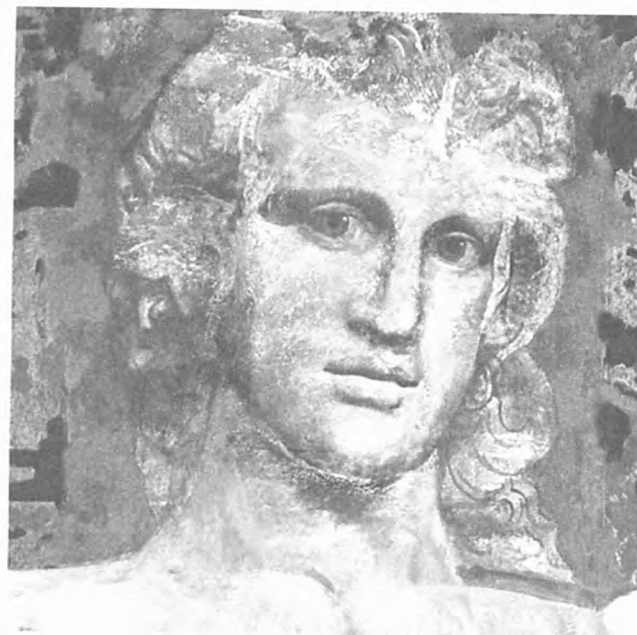
Alexanders "Stonemason's Head" 90 x 110 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



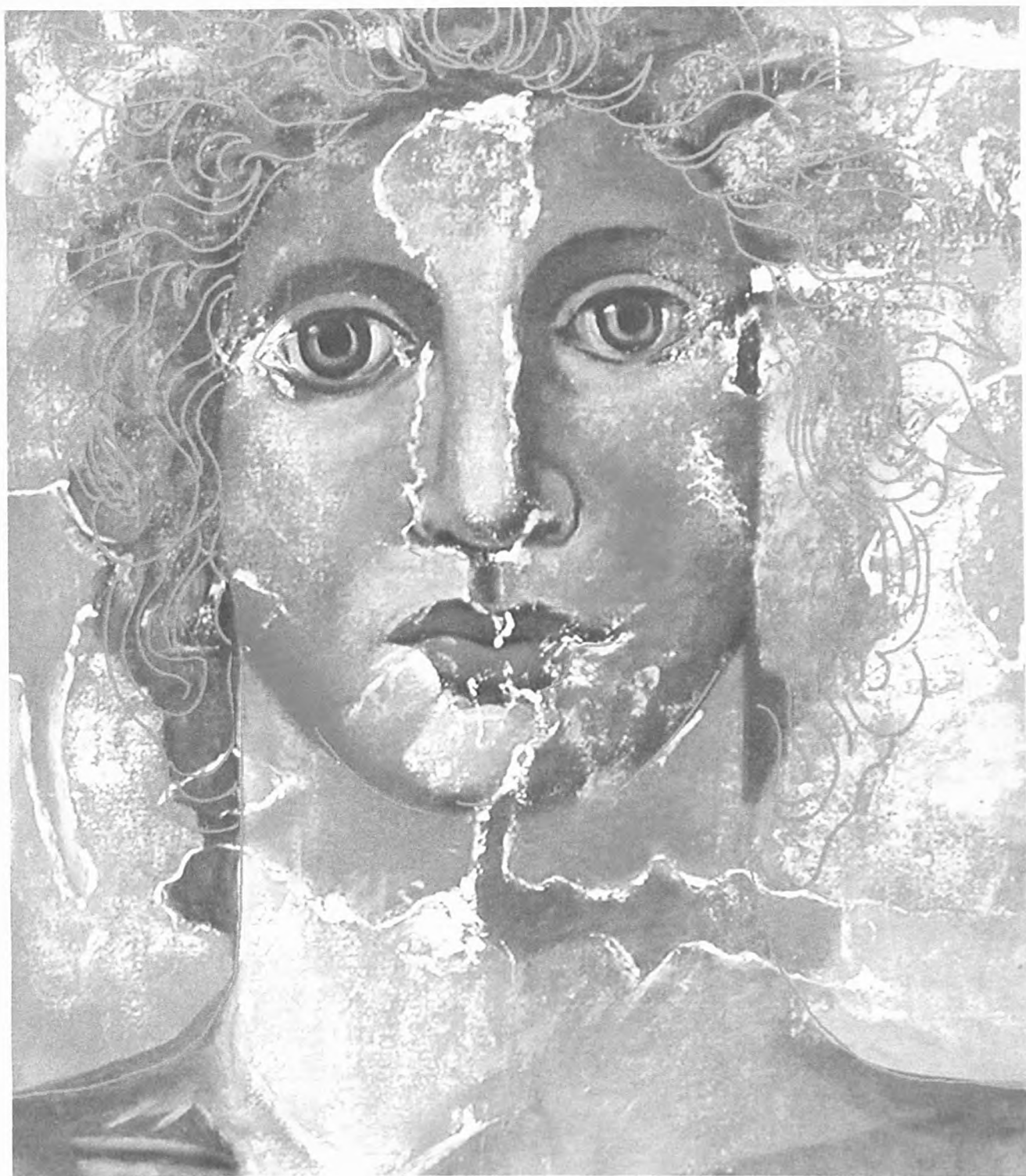


Thessalonika - Cultural Capital of Europe 1997
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

'Apokalypsis IV', The Porto Elounda Project 2001, 190 x 150 cm, details



"Apokalypsis" The Porto Elounda Project
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

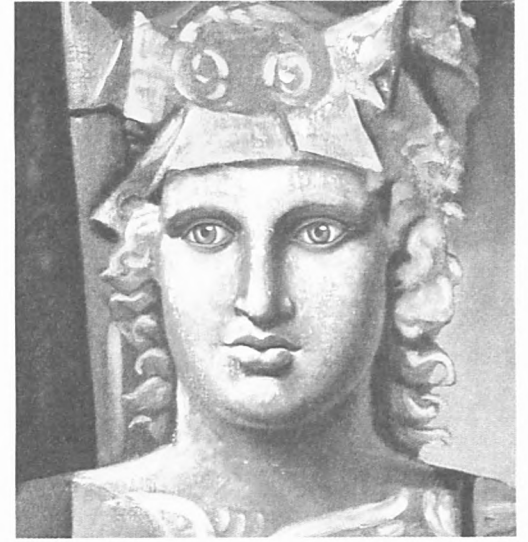


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

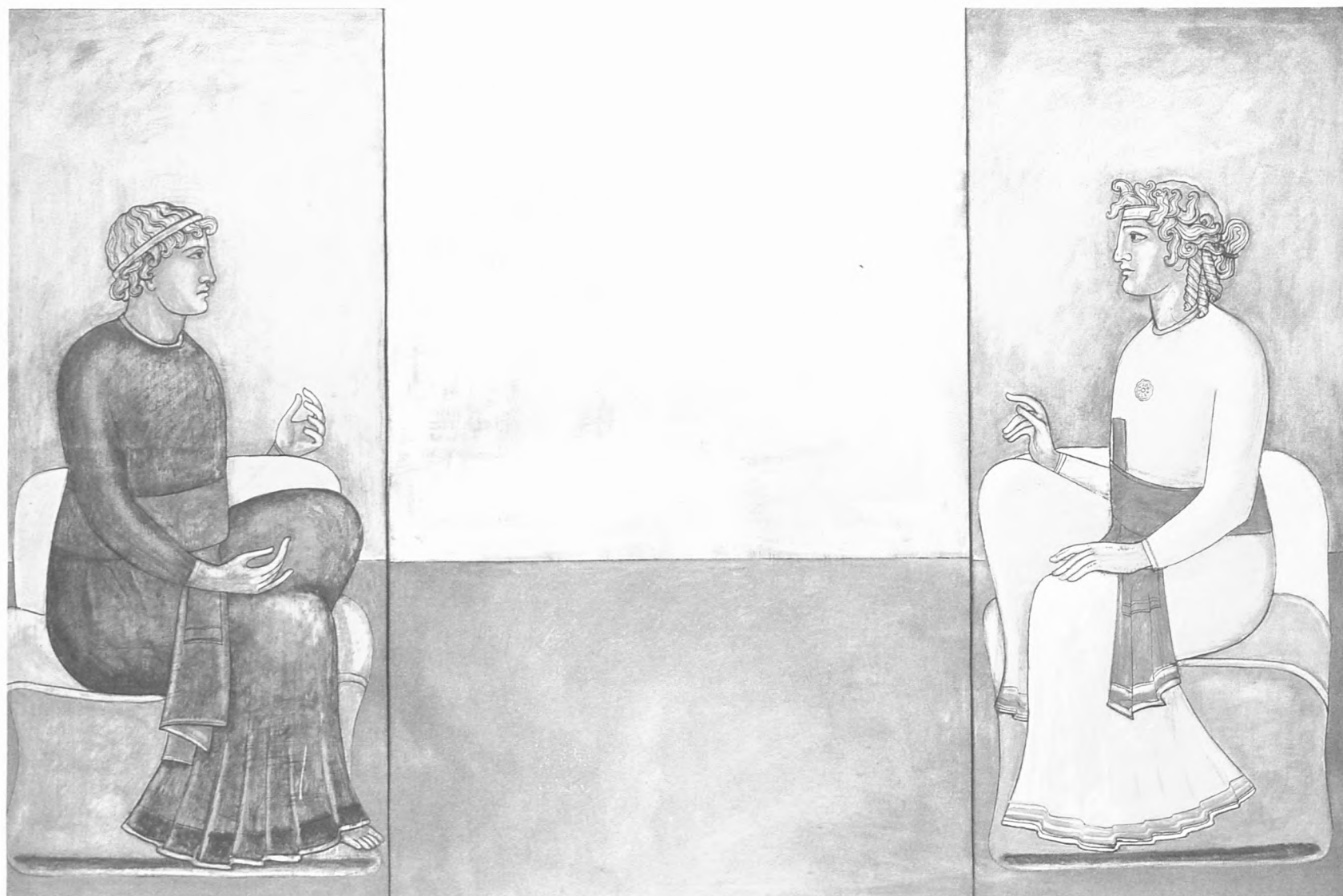
Painting studies, 1995, 70 x 80 cm



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

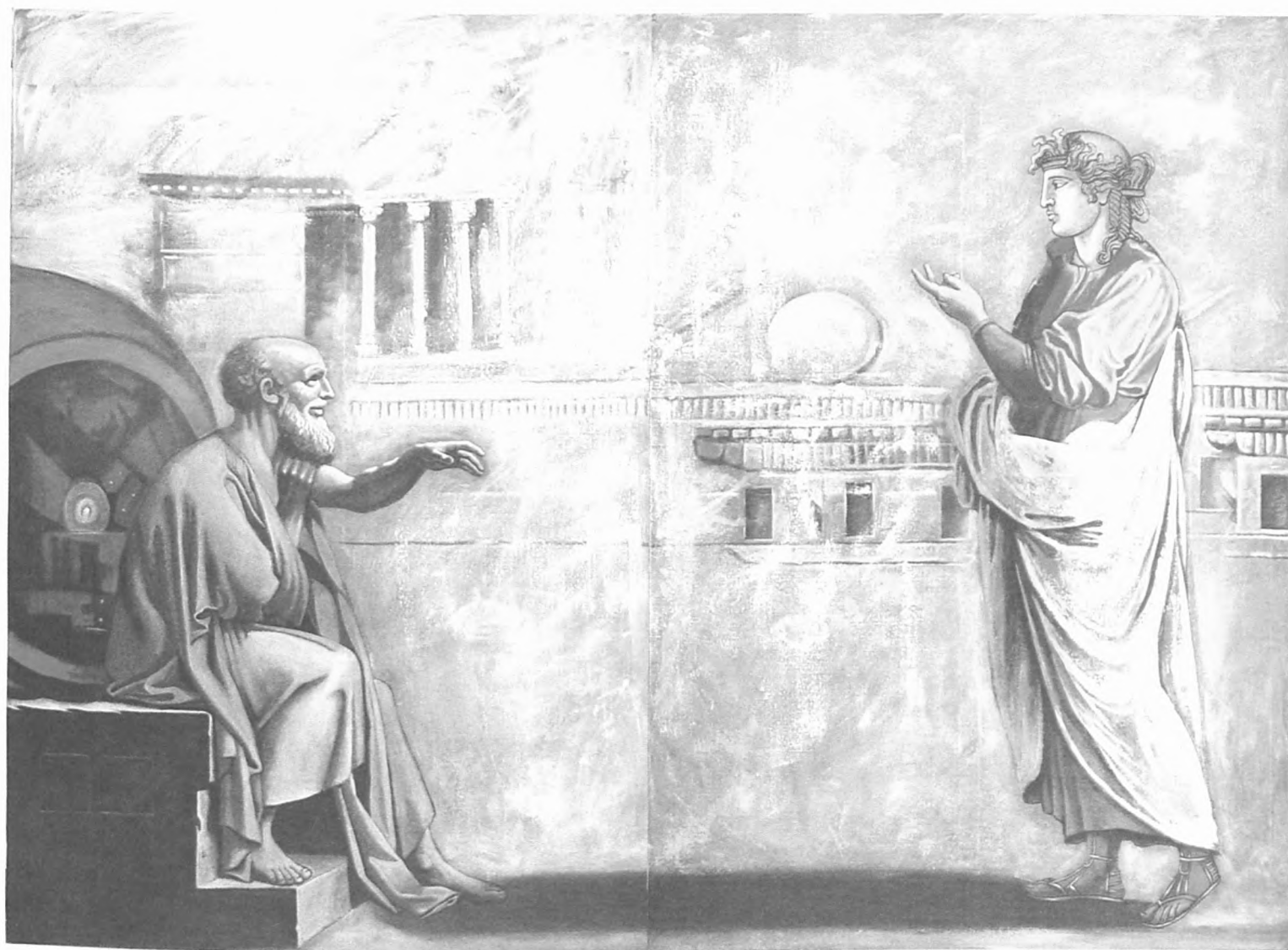


Δημόσια “The Macedonian II” IDEA Schremis Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

The Great Dialogue 2011-2012



"Alexander - Diogenes in Athens", 240 x 180 cm
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



宽容的理念
亚历山大大帝





Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



सिकन्दर महान—
सहनशीलता की भावना



Clarinet in B $\flat$

10 Fantasias for Solo Clarinet

Theodore Antoniou
(2001)

I

$\bullet = 48$
10"

pp *ppp* *mp* *fp* *pp* *mf* *p* *pp*

II

$\bullet = 72$

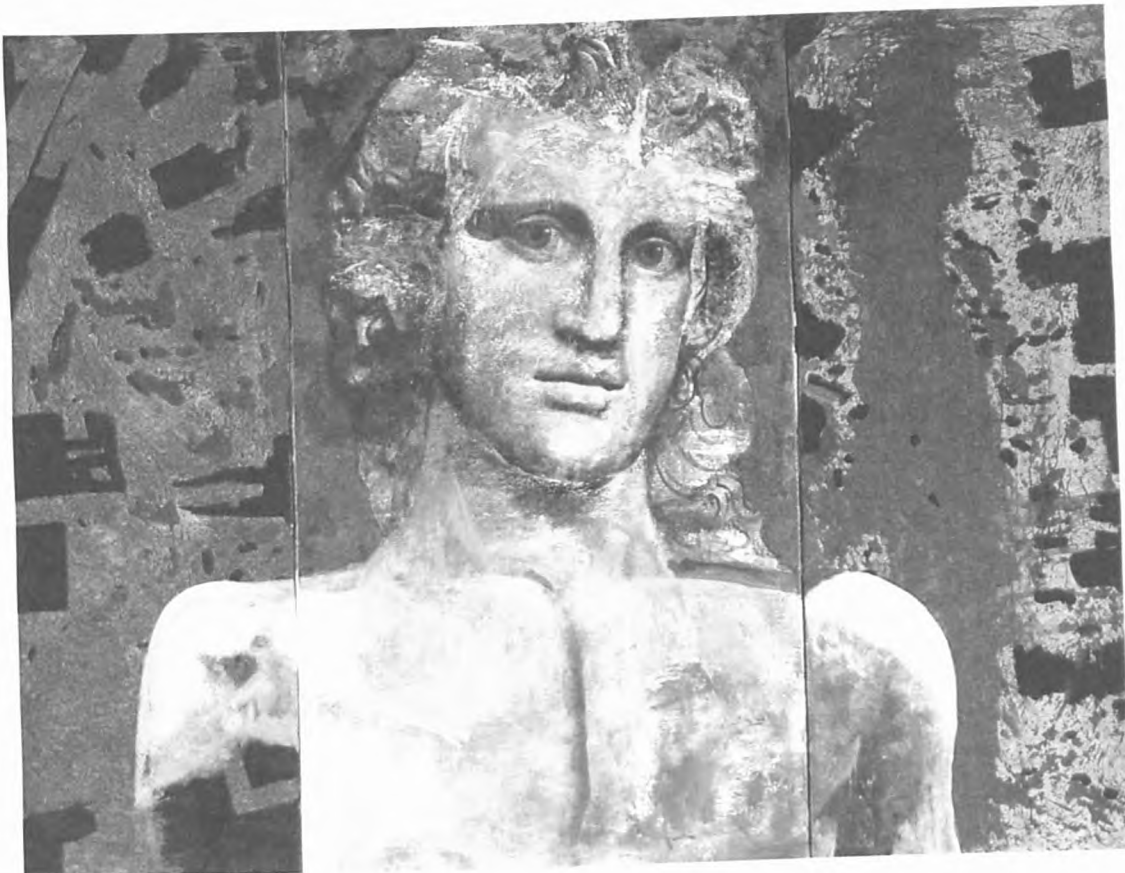
p *mf* *p* *rit.* *a tempo* *gliss* *gliss* *pp* *molto legato* *meno mosso* *pp* *p* *mp* *rit.* *mf*

tempo I

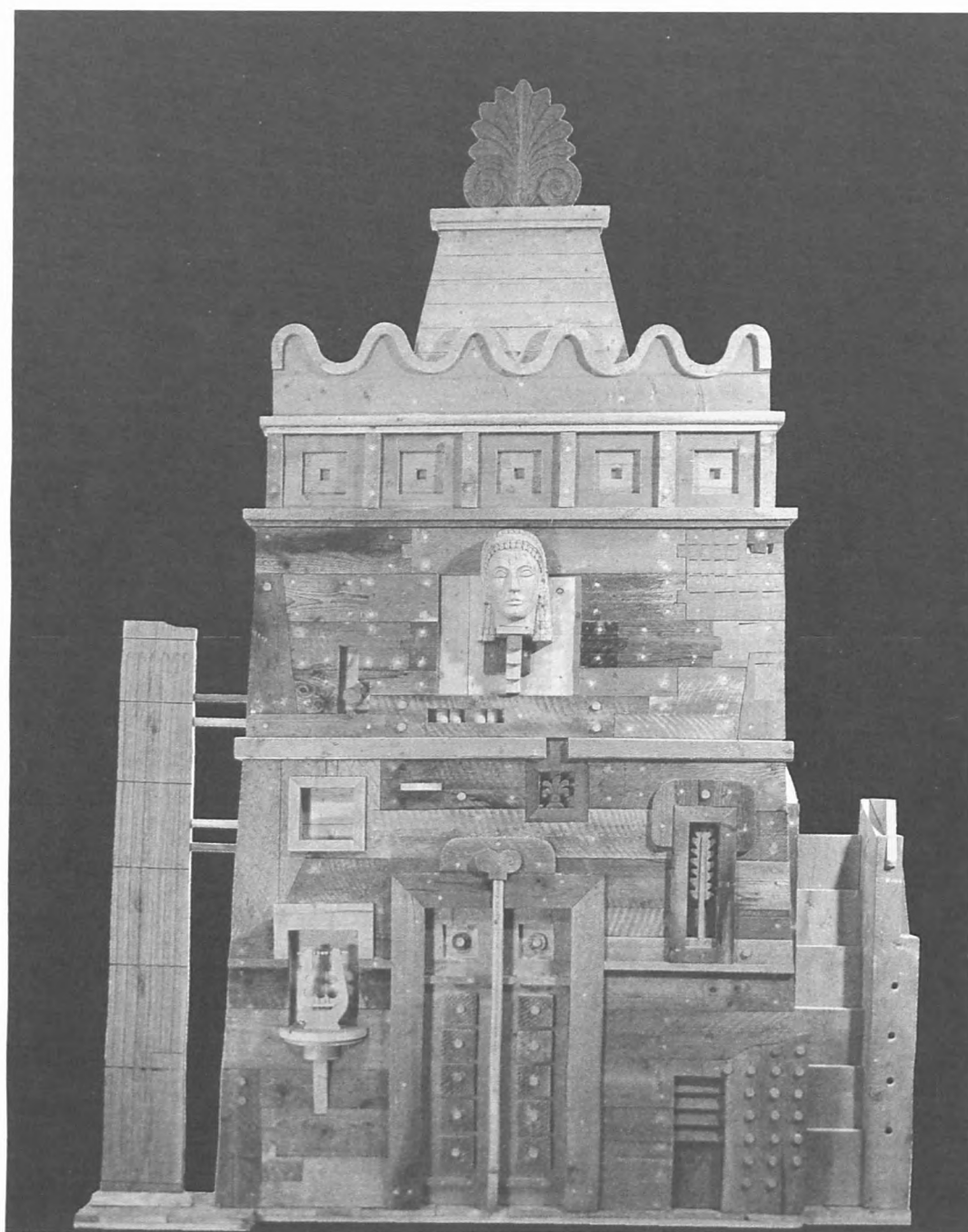
$\bullet = 50$

ppp *p* *pp*

1

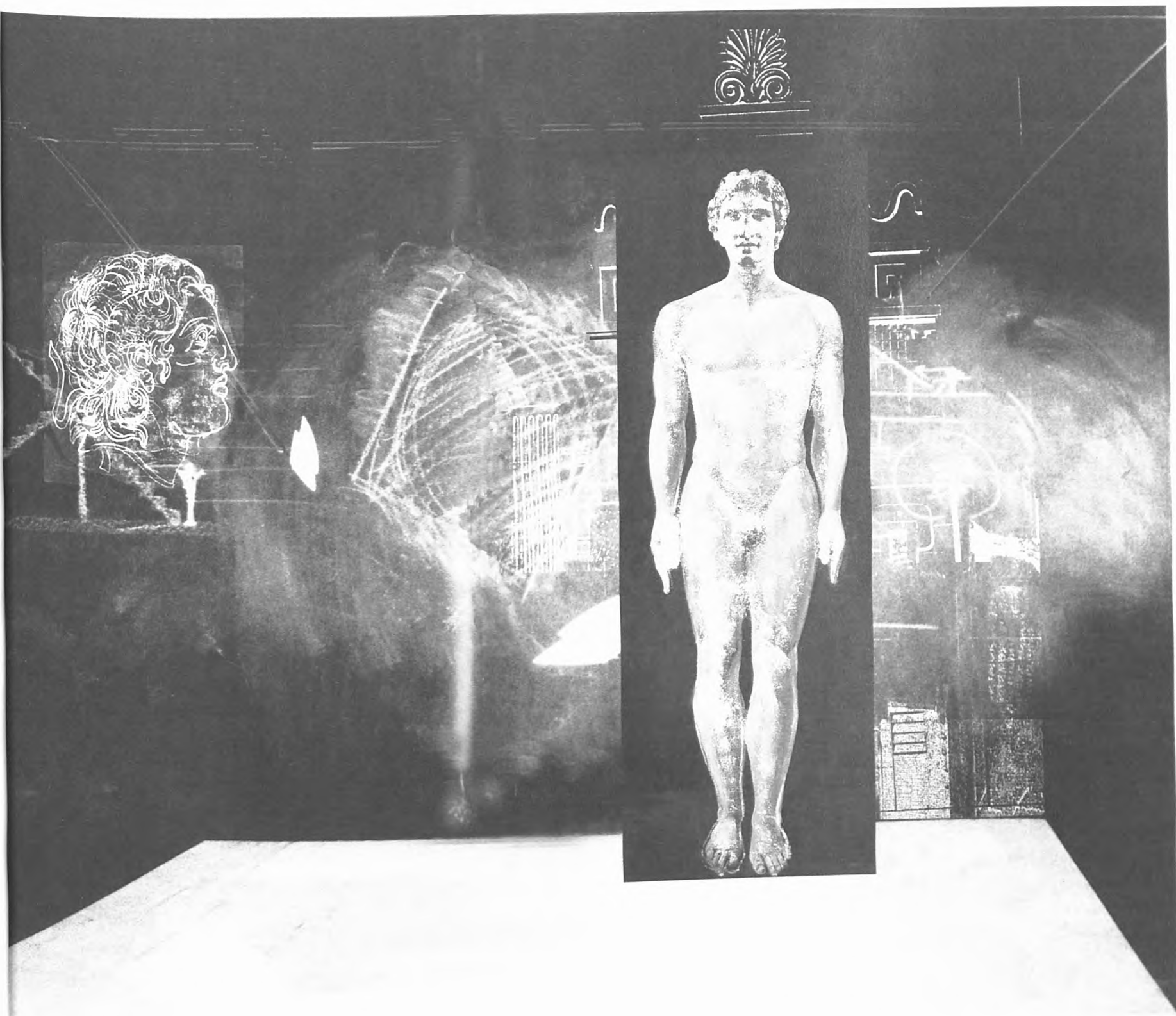


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

The Peace House: wooden installation sculpture, 2007, 620 cm, dedicated to Finland



Δημόσια Sacred Dance in Troia 180 x 180 cm Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



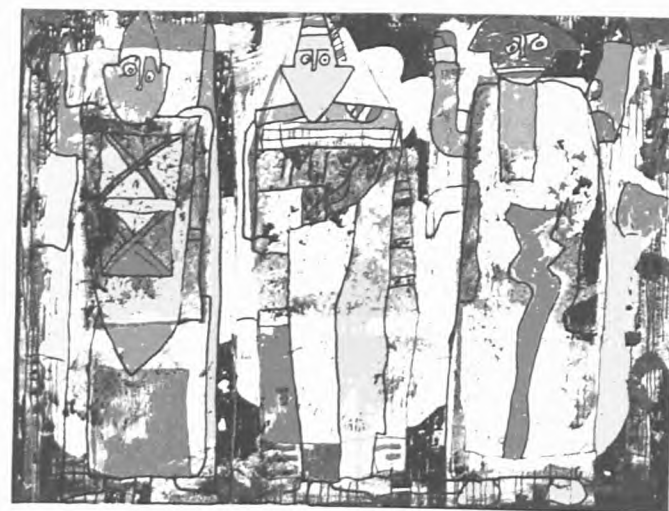
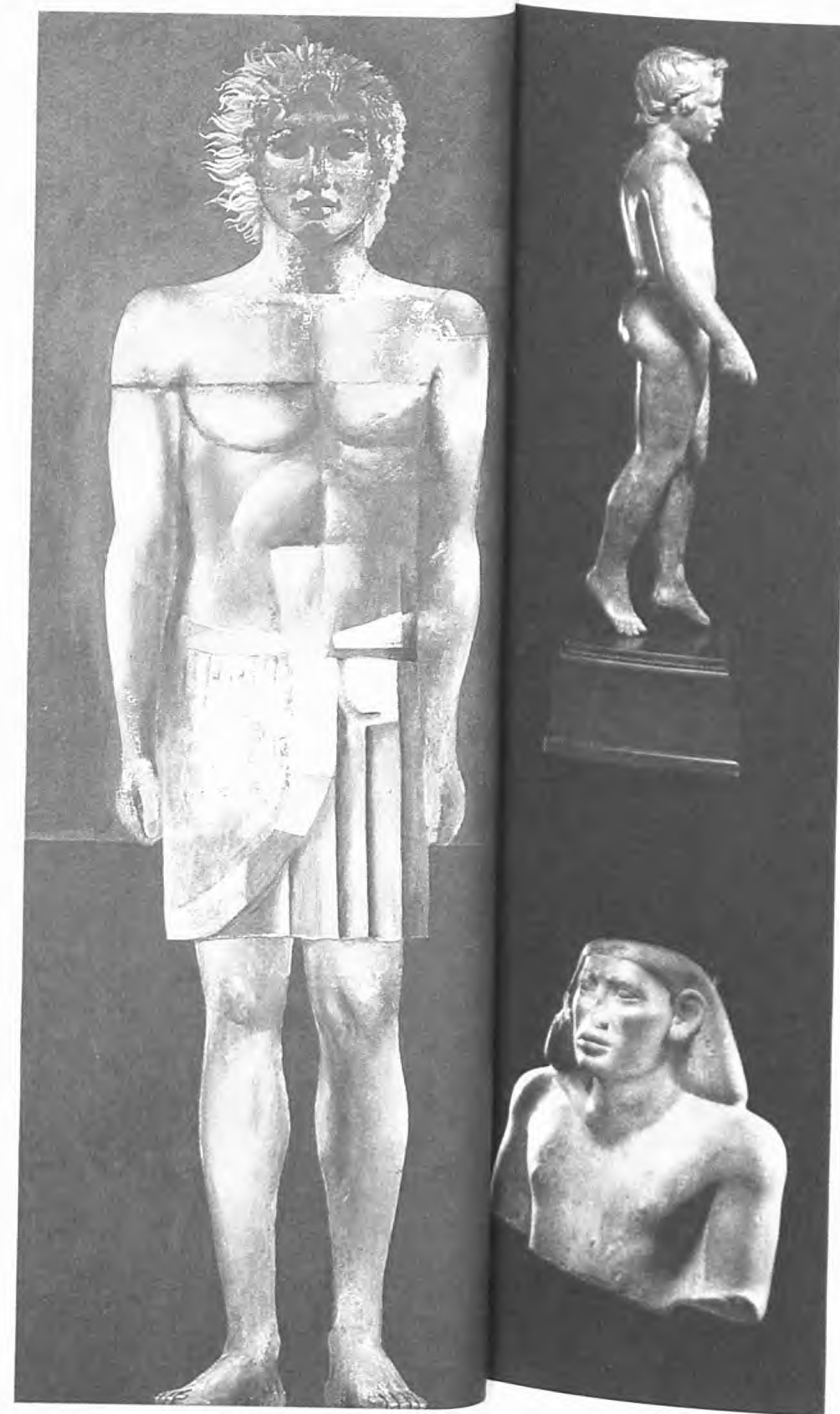
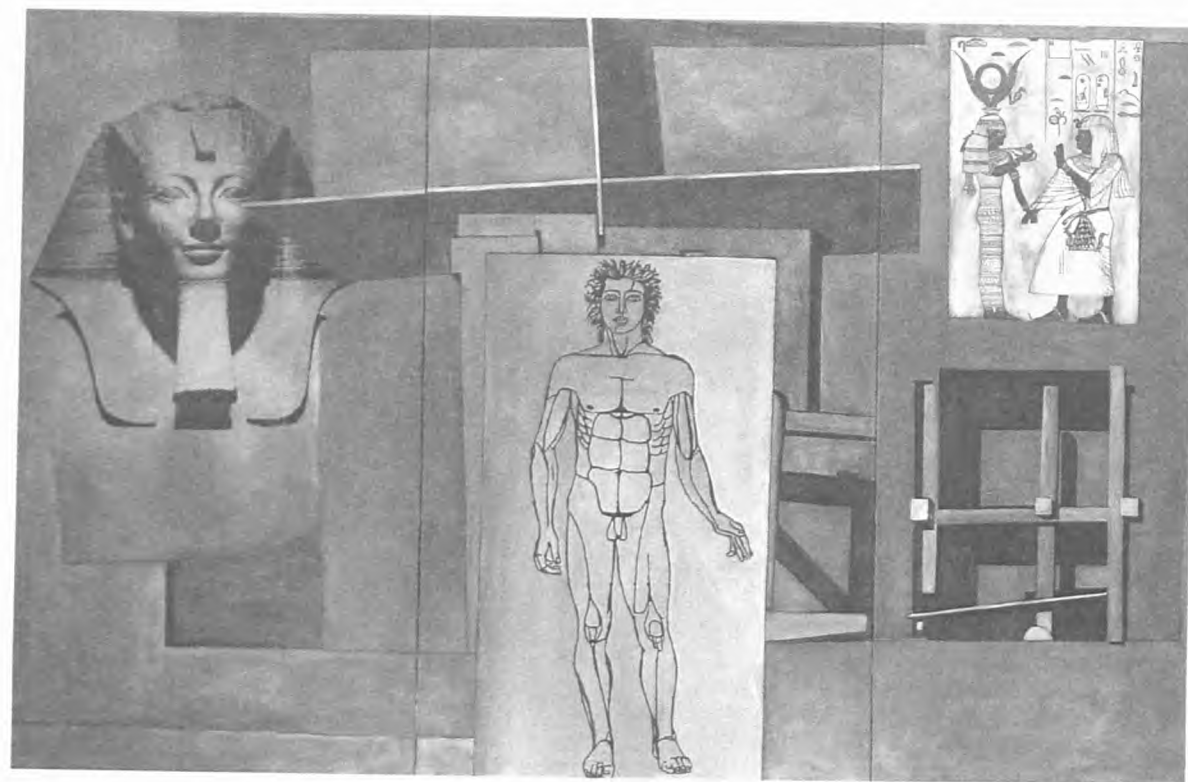
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια The Indian Spirit 130 x 200 cm Κεντρική Βιβλιοθήκη Βέροιας



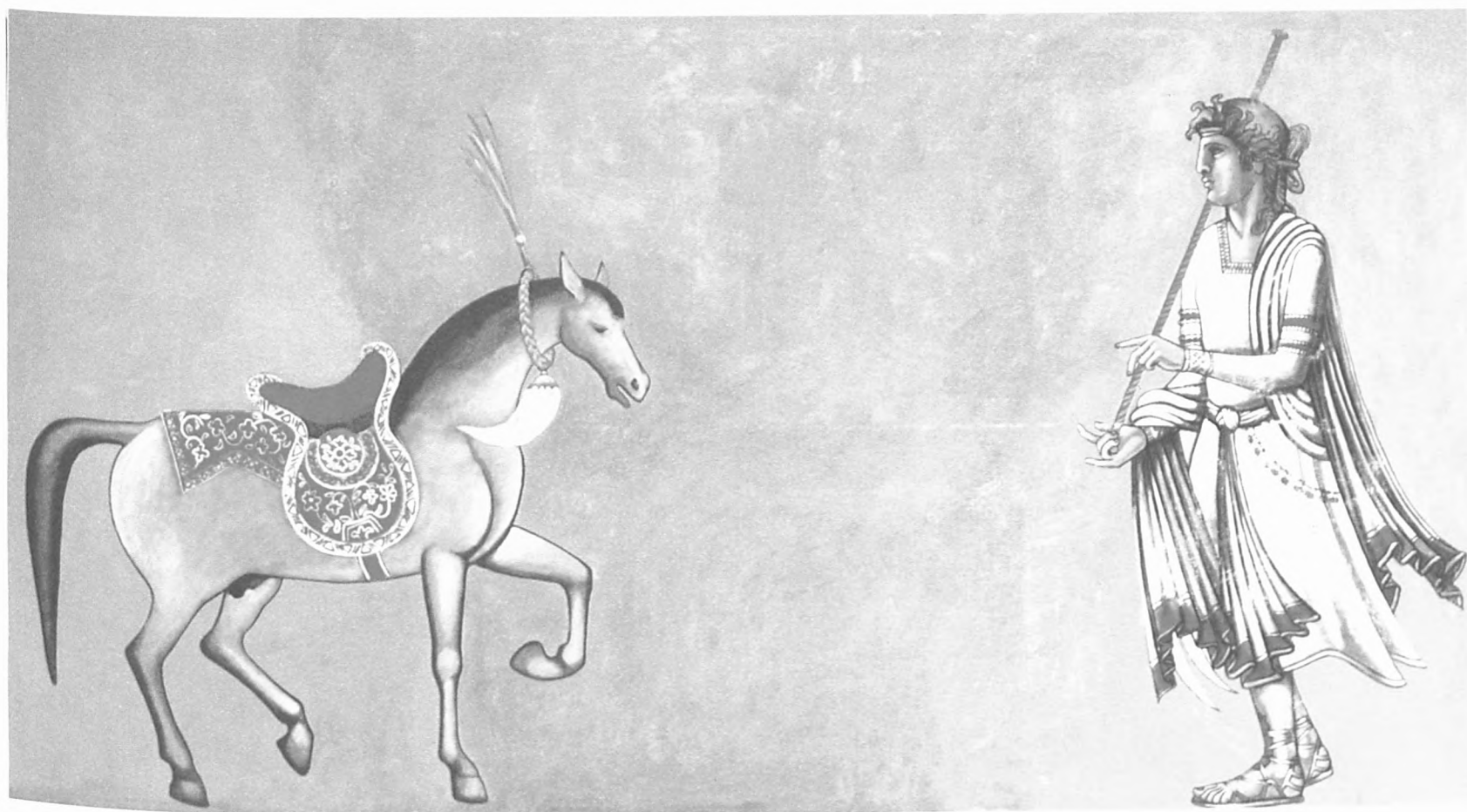
ALEXANDER IN EGYPT



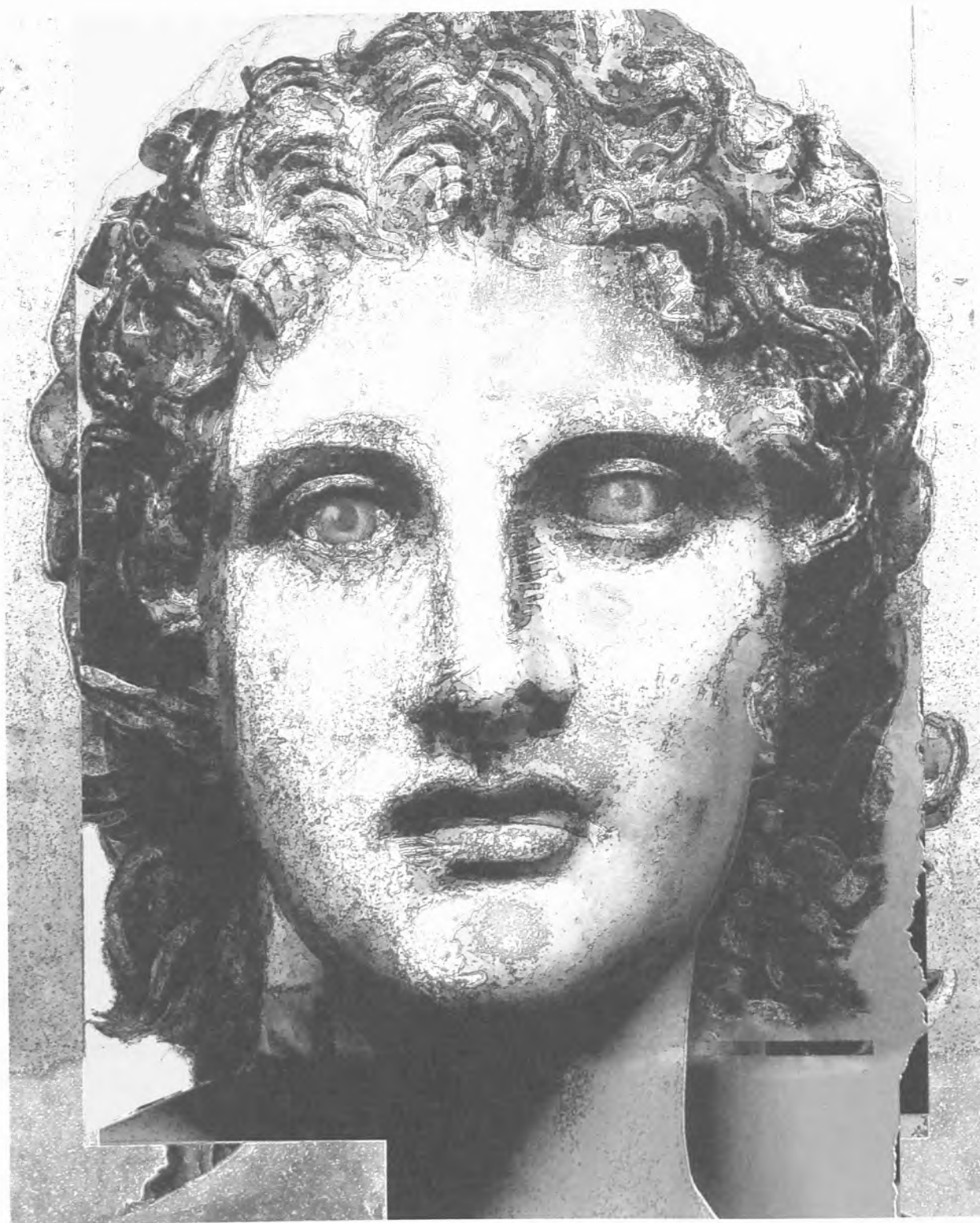
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



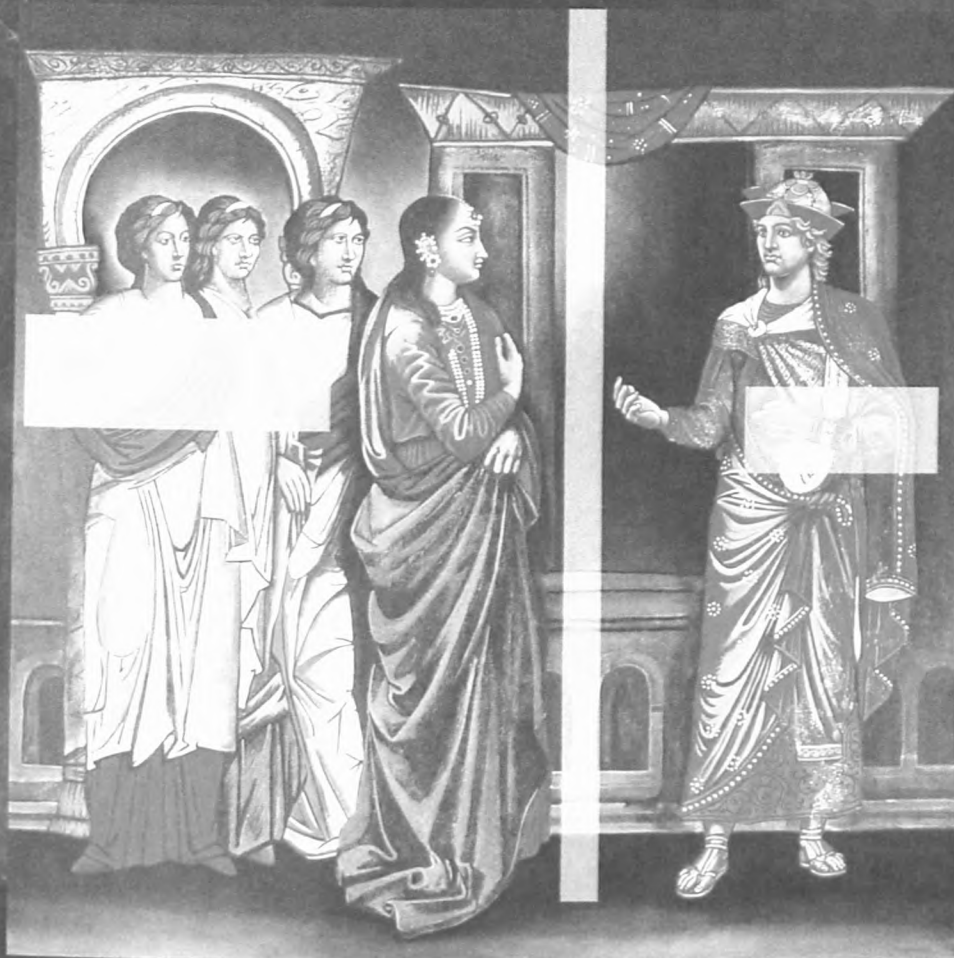
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



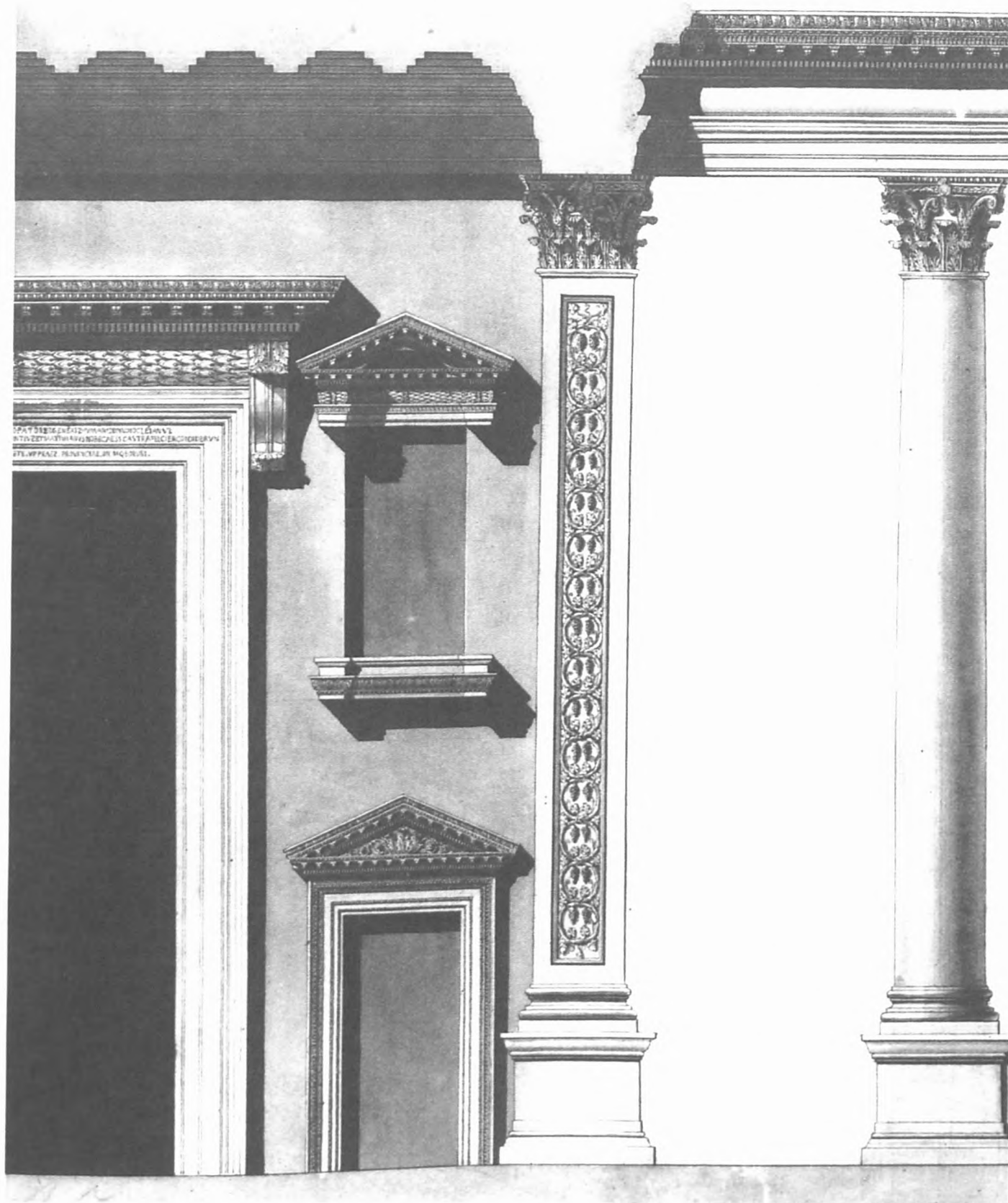
ρωξάνη



αλεξάνδρος

δαφνη
ρκα Αθηνά

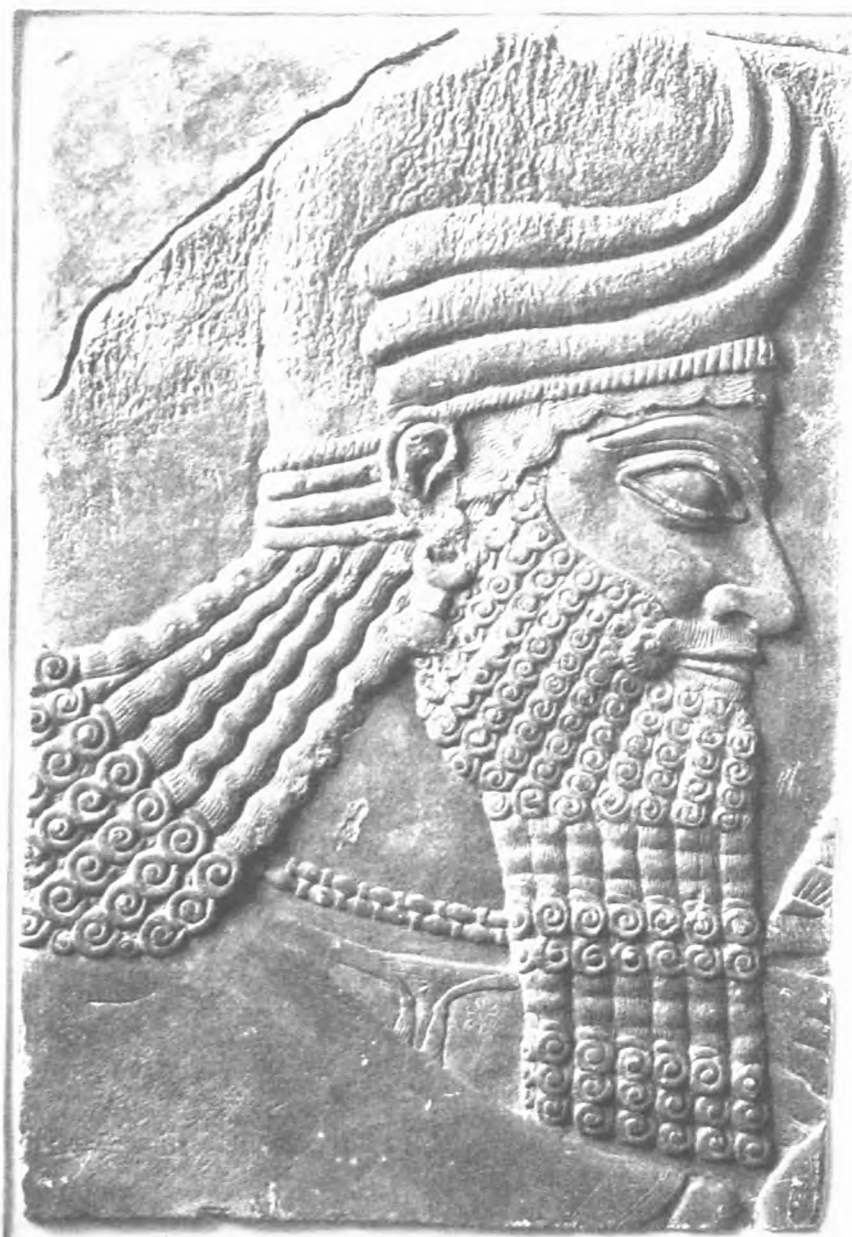
Αλεξάνδρος



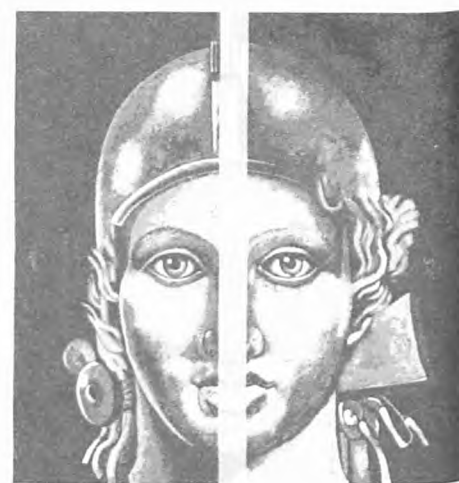
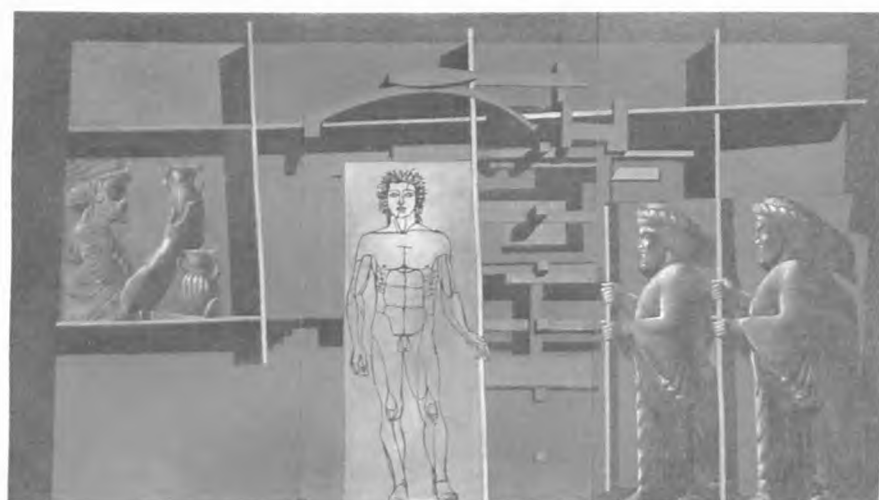
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



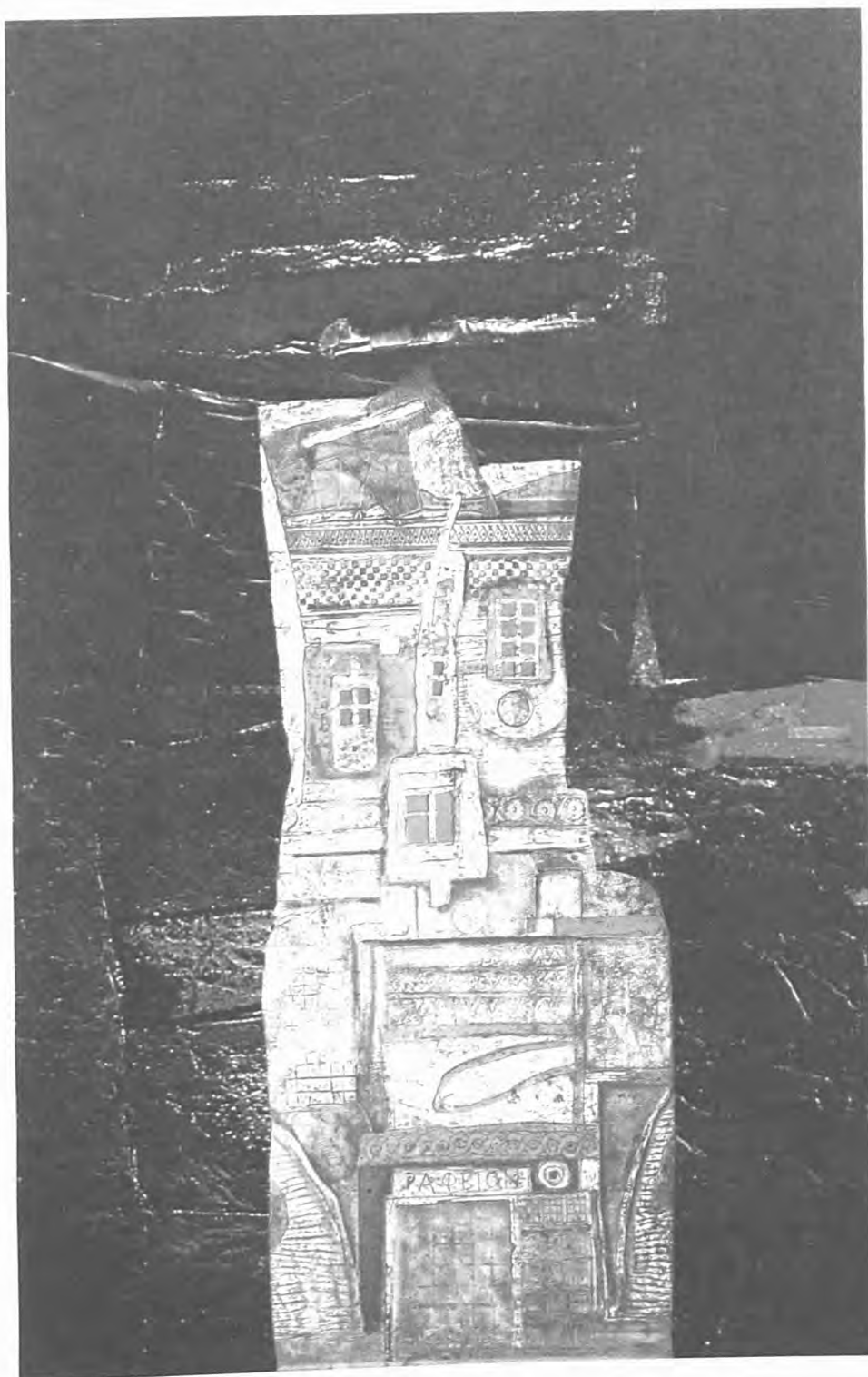
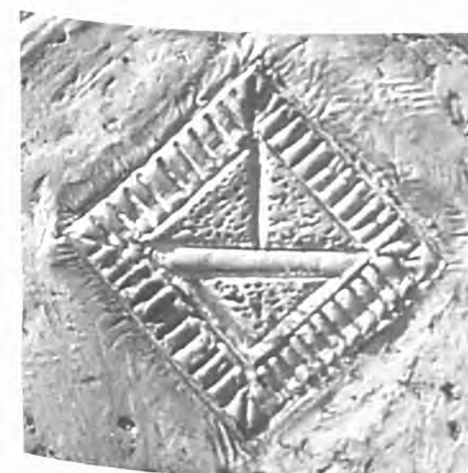
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



(Alexander in Assyria 3300 x 1170 cm)



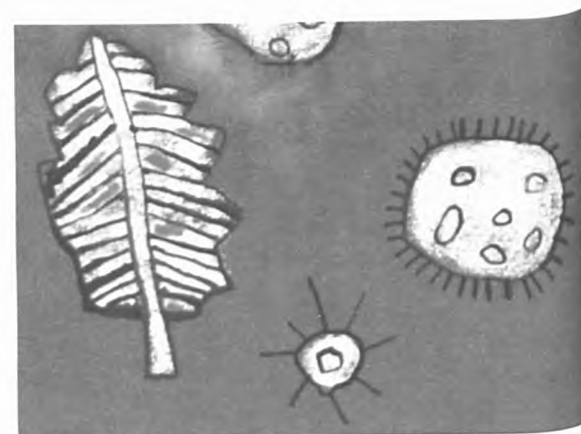
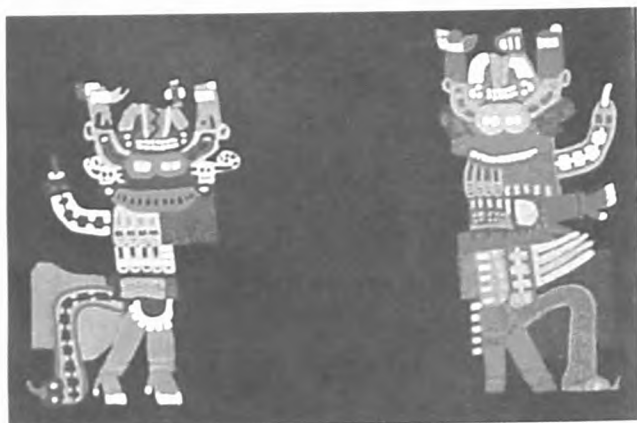
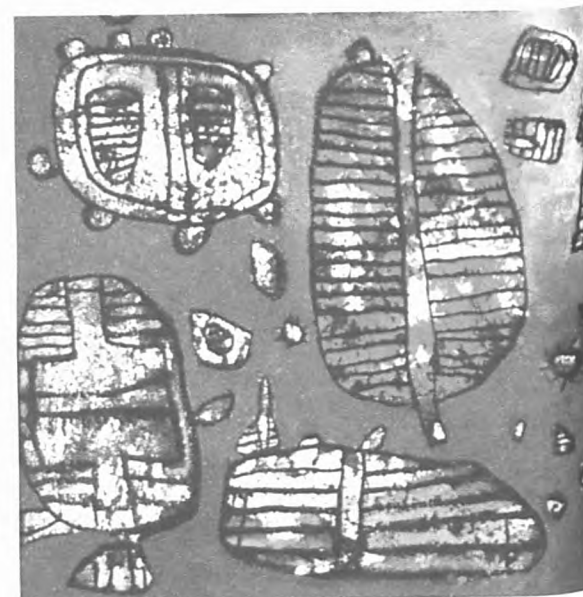
Δημόσια Κεντρική Βιβλιοθήκη Βεροίας



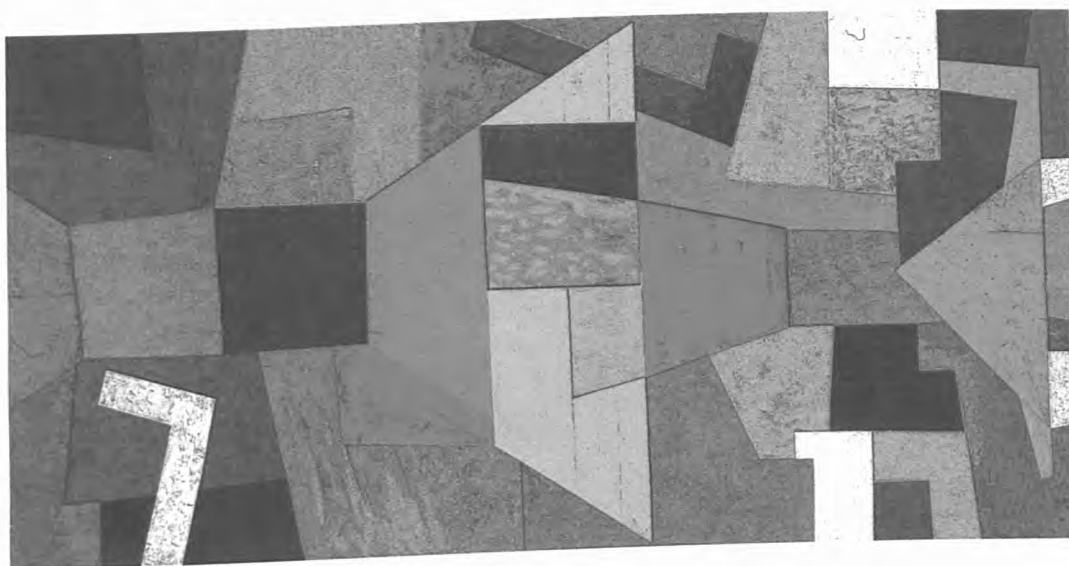
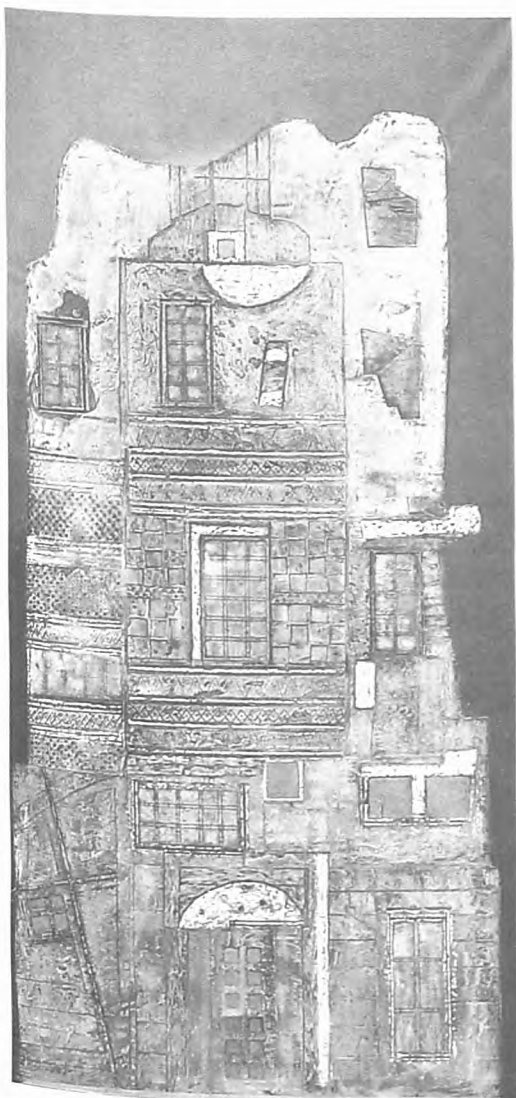
Euphrat-House, 90 x 180 cm (above)
 Reliefs, details of the houses in Euphrat (left)

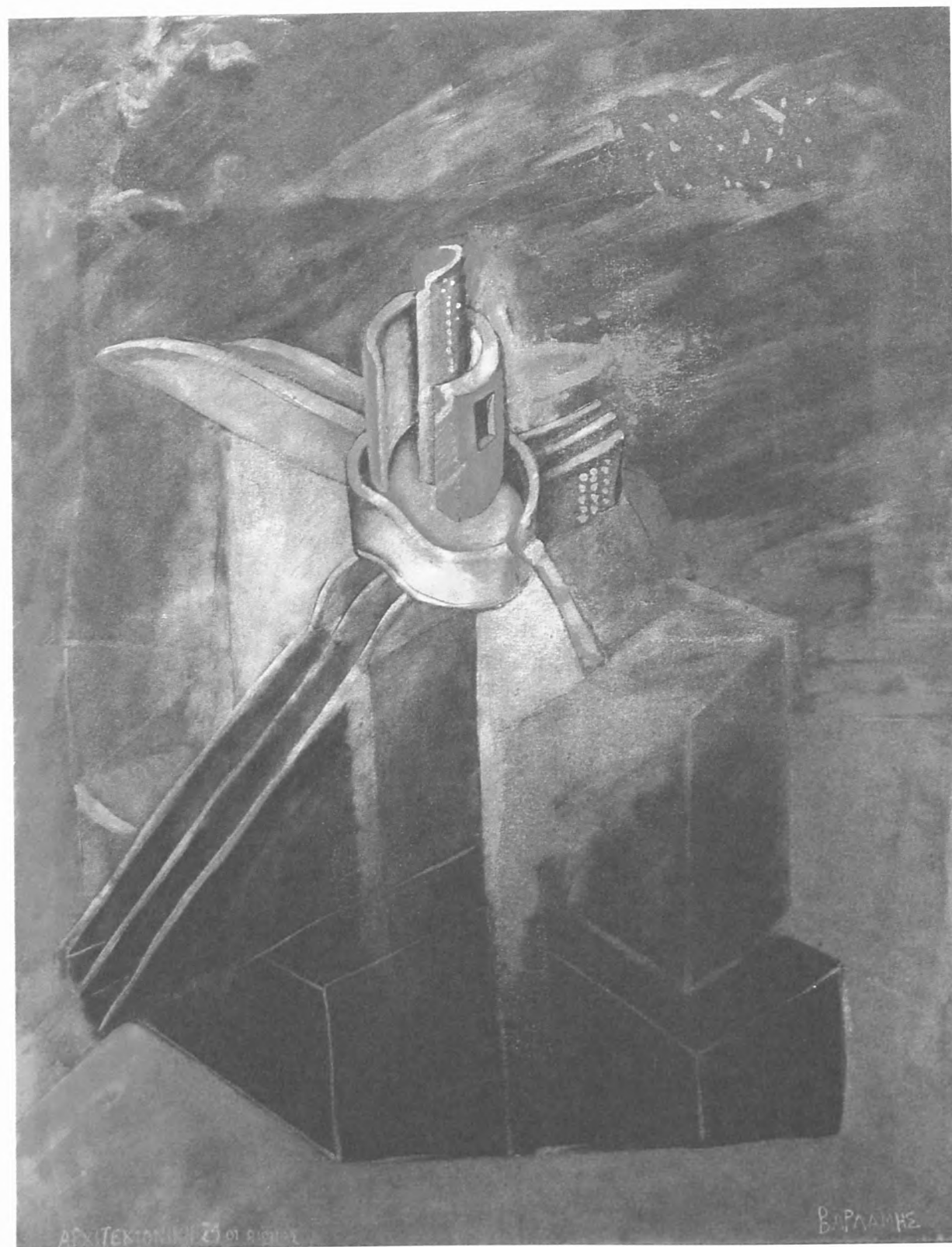
ALEXANDER IN MESOPOTAMIA

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

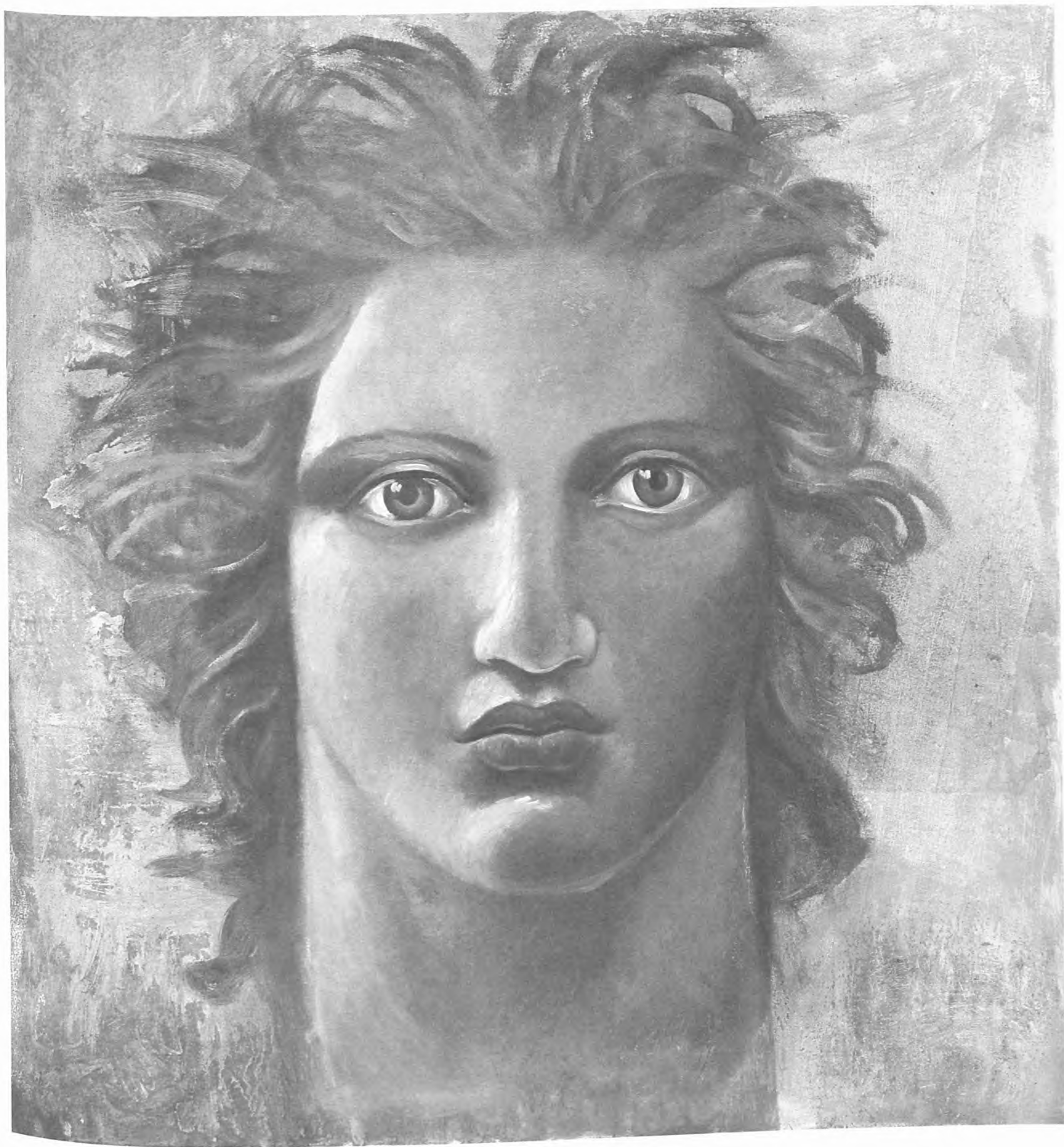


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

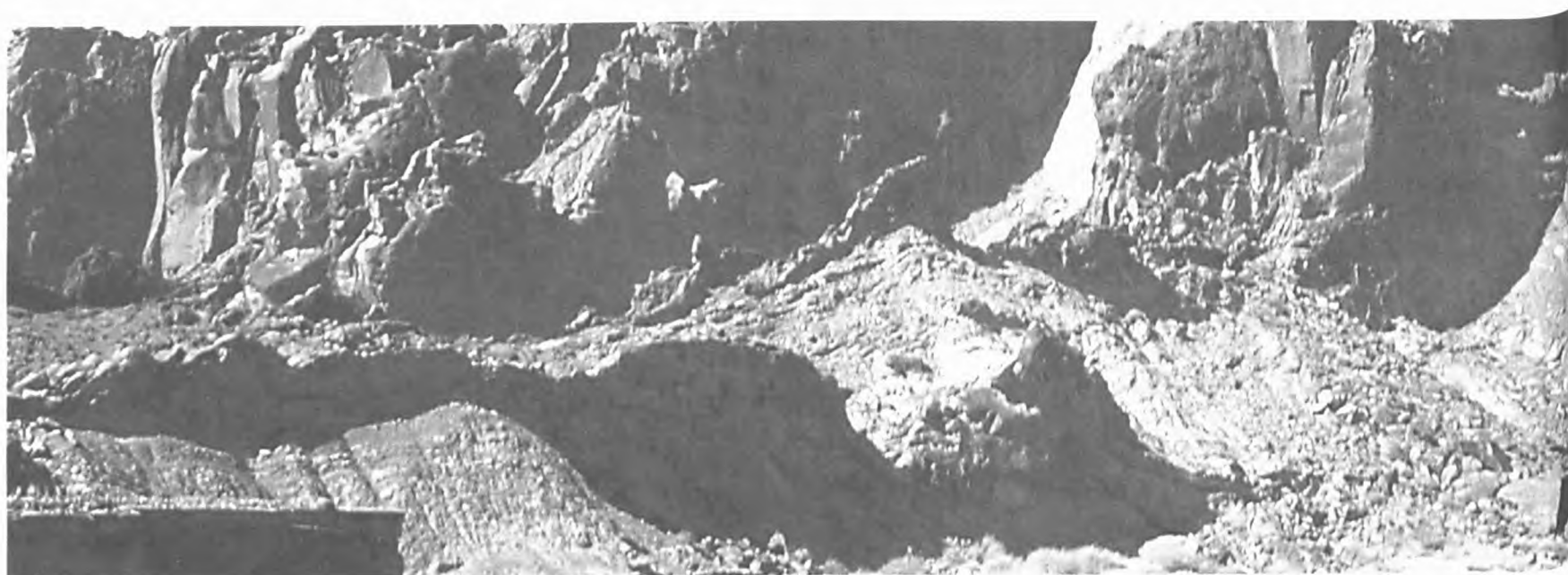




Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Sketch, ink, 20 x 17 cm
"Gaugamela", 800 x 170 cm. (from Pietro Cortona)



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



The Eighth, 1805, oil, detail
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Idol, 60 x 180 cm



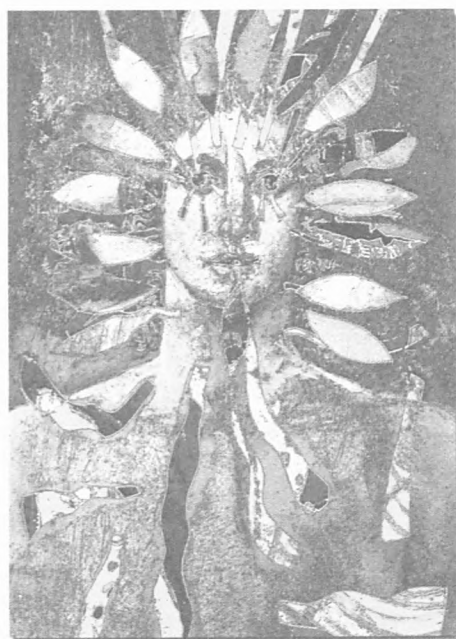
Idol, 60 x 180 cm



Idol, 60 x 180 cm



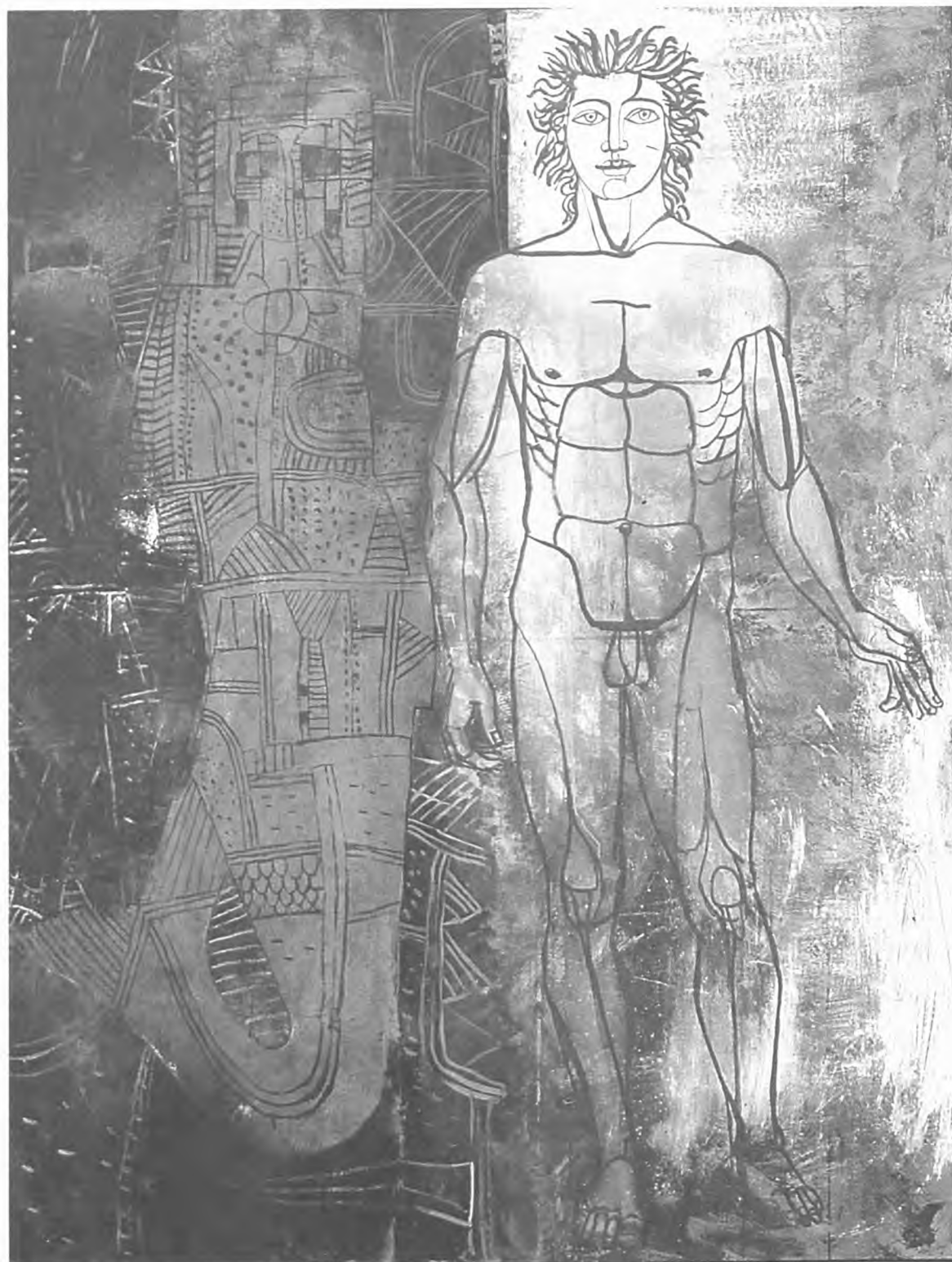
The Greek Spirit



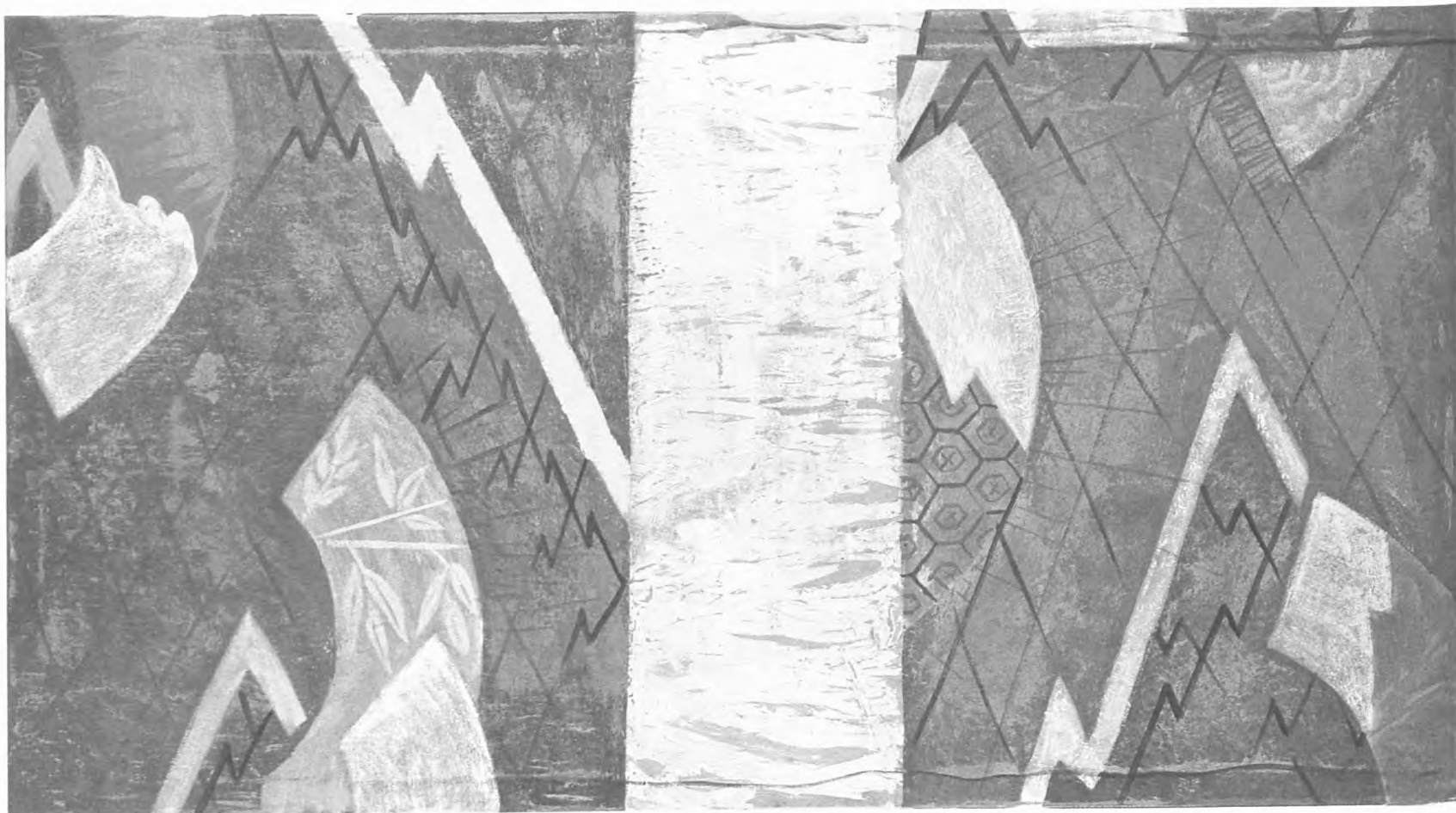
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



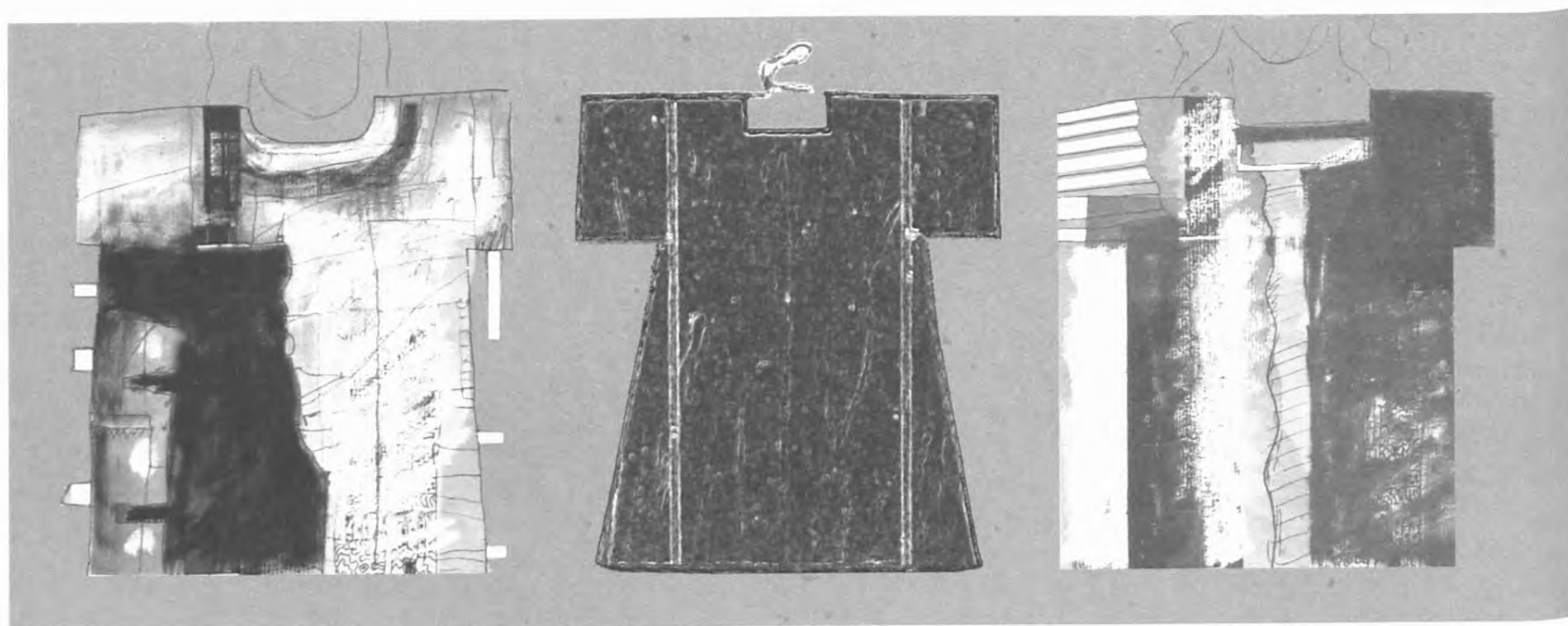
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας







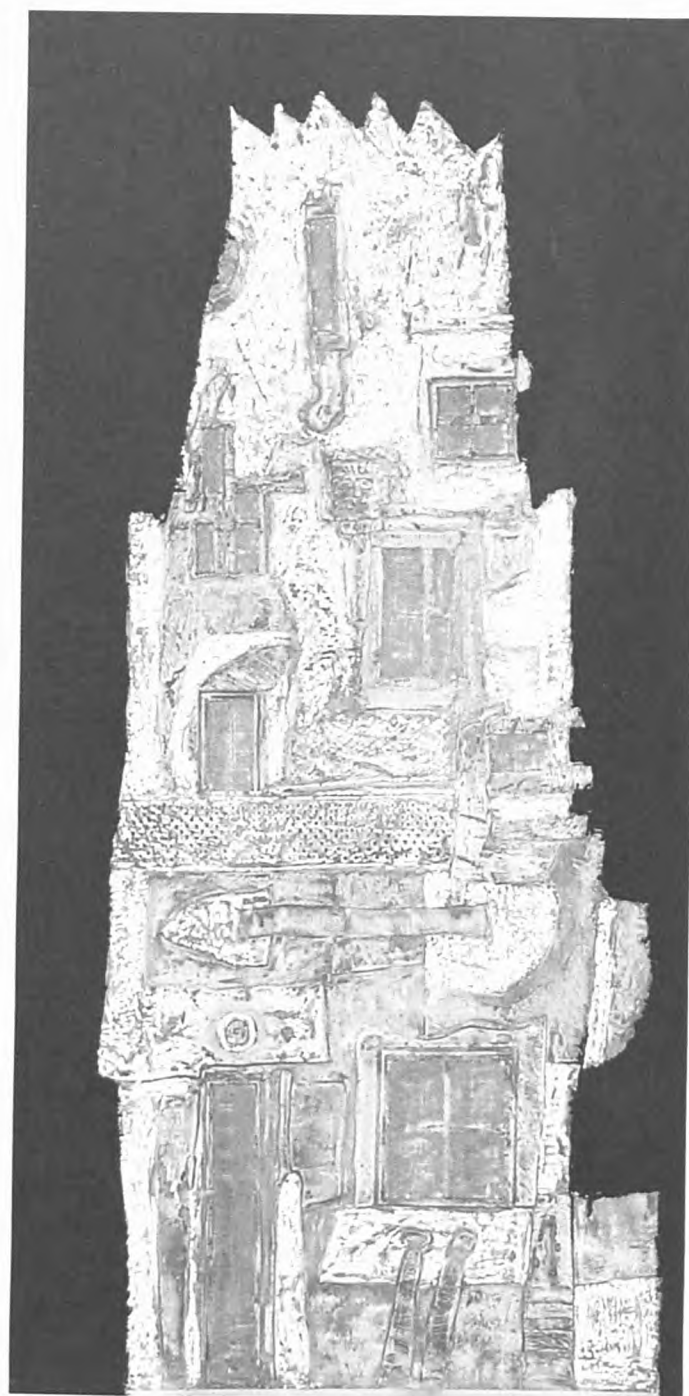
Cloth, 160 x 85 cm

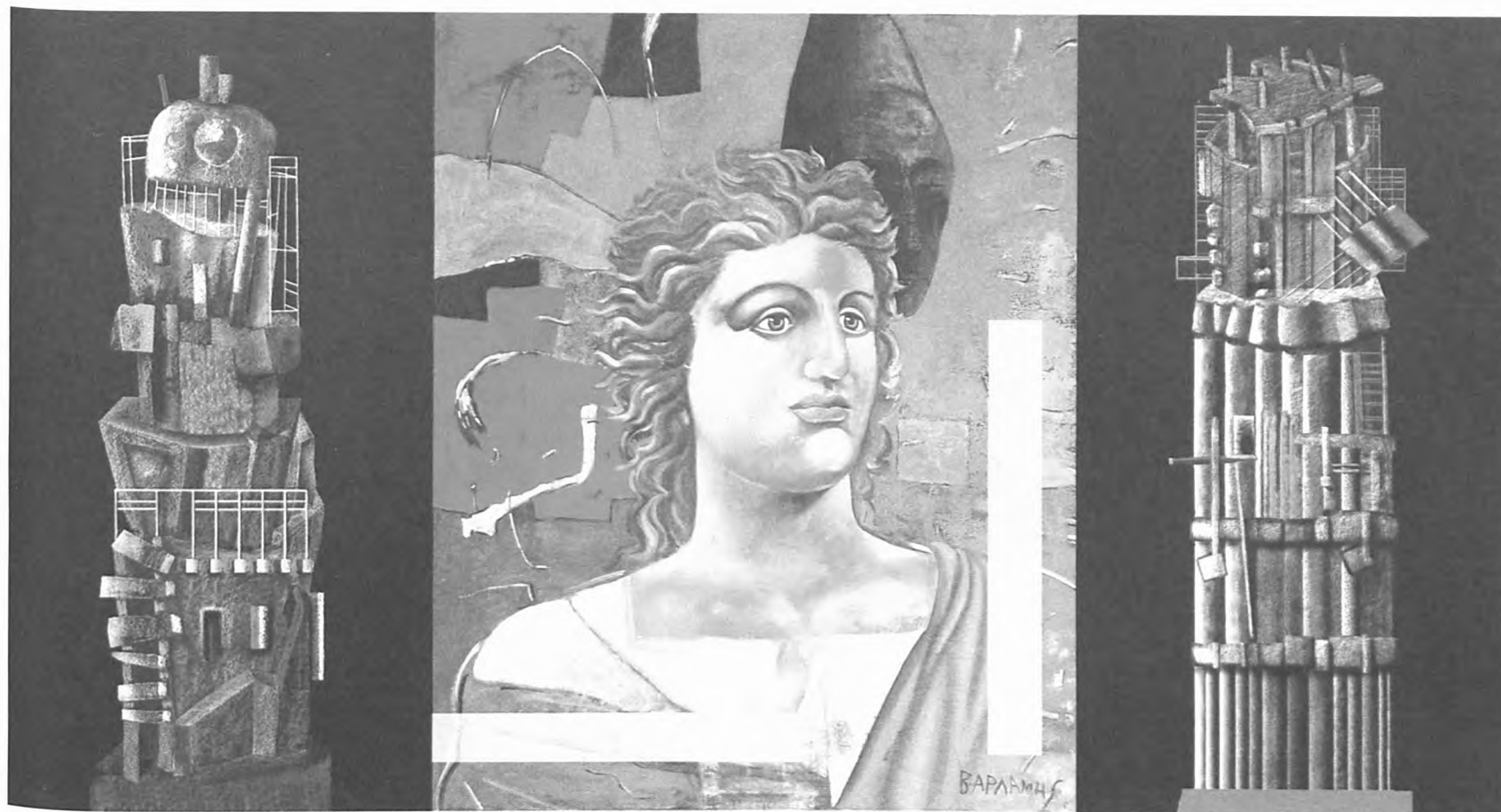


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

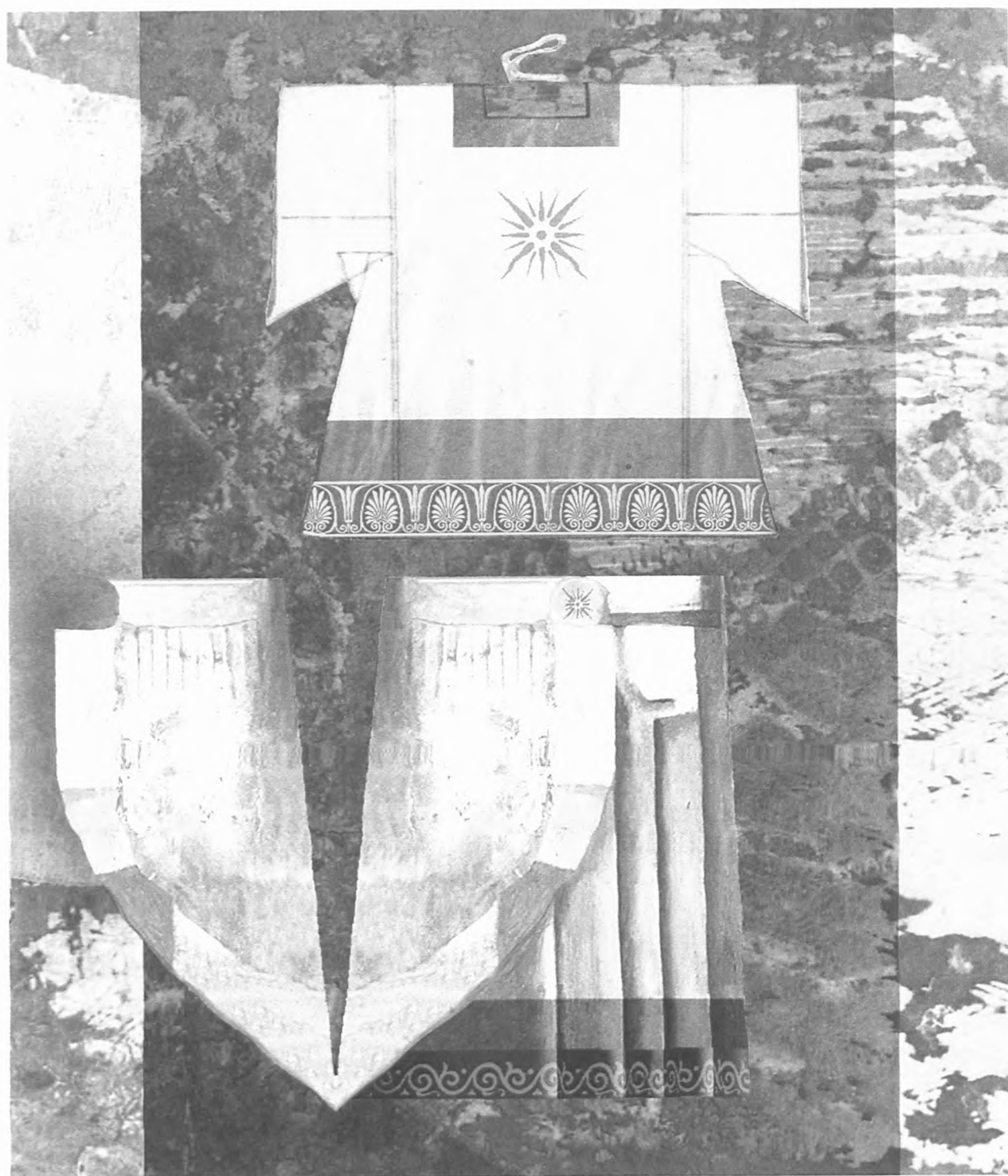




"The European Alexander with four Towers", 290 x 160 cm

"Botanica Alexandrensis", 280 x 190 cm

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

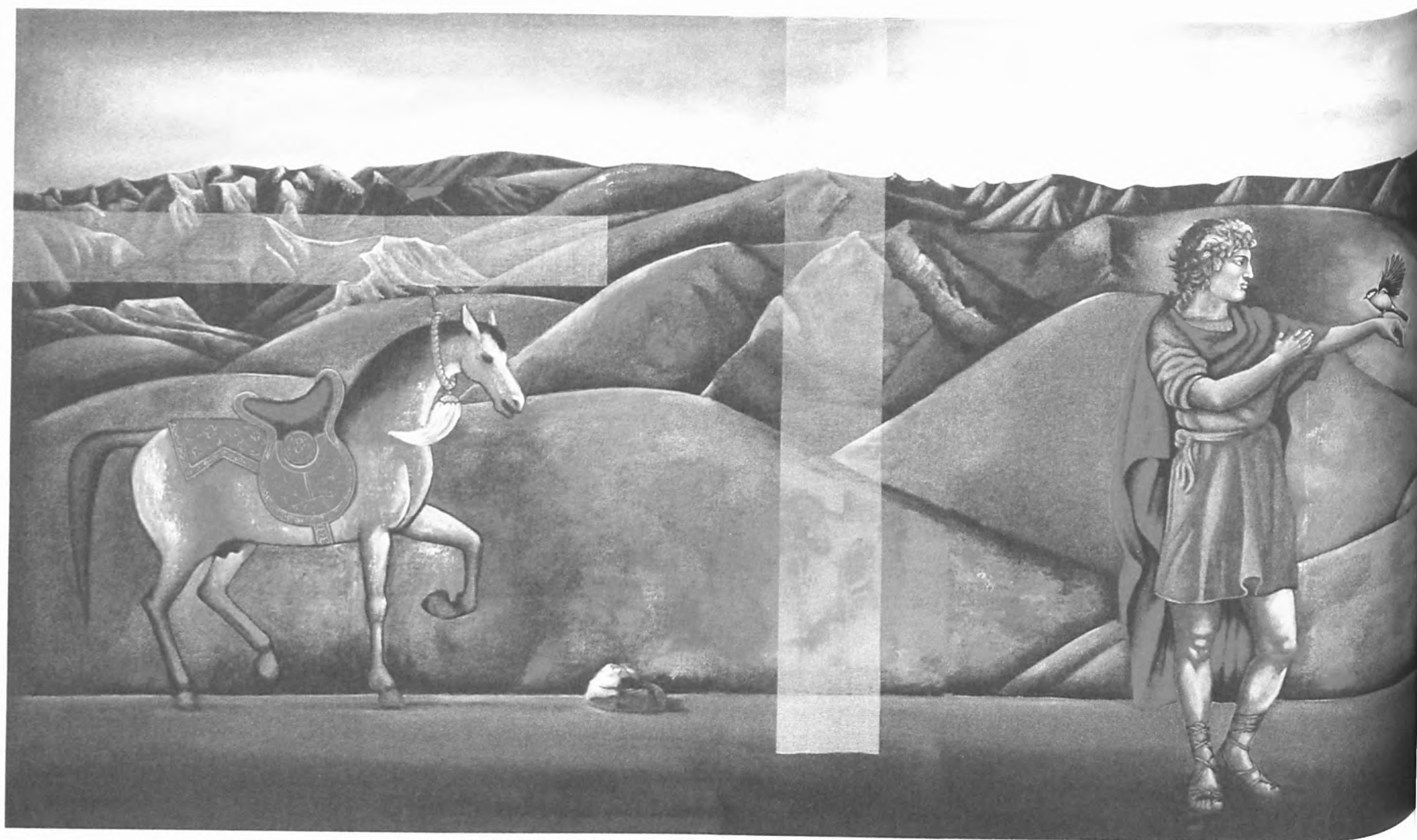


Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

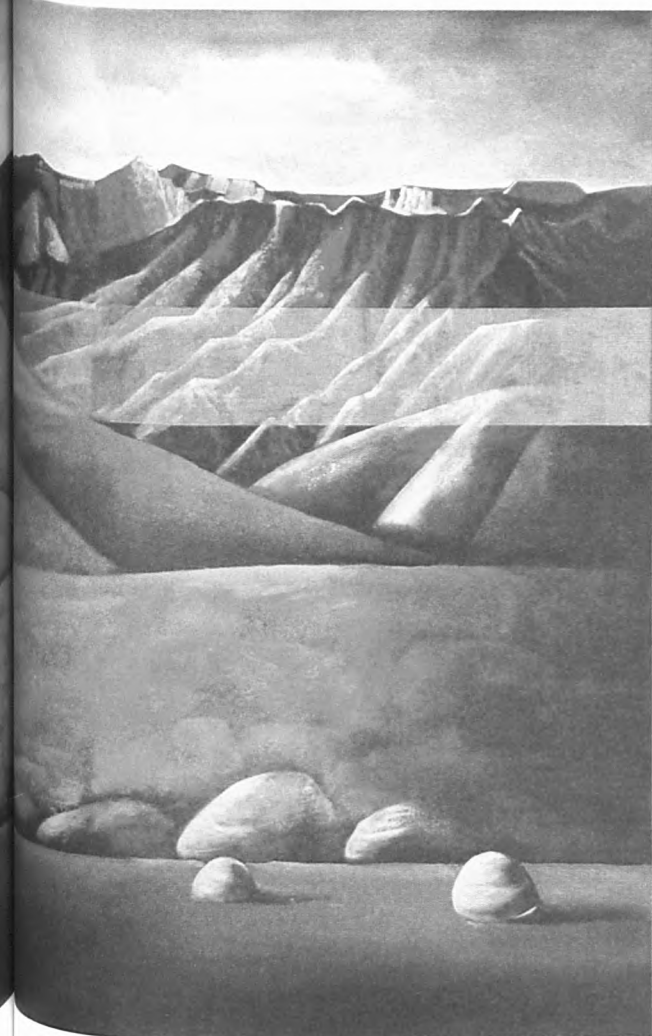
Ceremonial Dress 140 x 160 cm



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



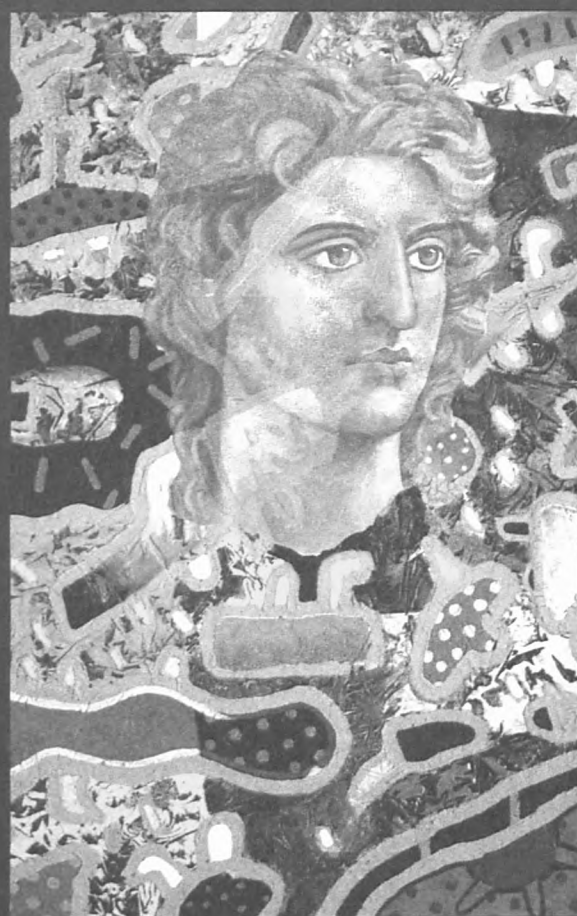
IN THE COURSE OF THIS DAY TOO PYTHON AND SELEUCUS WERE SENT TO THE TEMPLE OF SERAPIS TO ASK WETHER ALEXANDER SHOULD BE MOVED THERE, AND THE GOD REPLIED THAT THEY SHOULD LEAVE HIM WHERE HE WAS. ON THE TWENTY-EIGHT TOWARDS EVENING HE DIED

Plutarch: Parallel Lives, Alexander





"The Kosmokrator", 170 x 170 cm, Studio Köttinghormanns Schrems
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



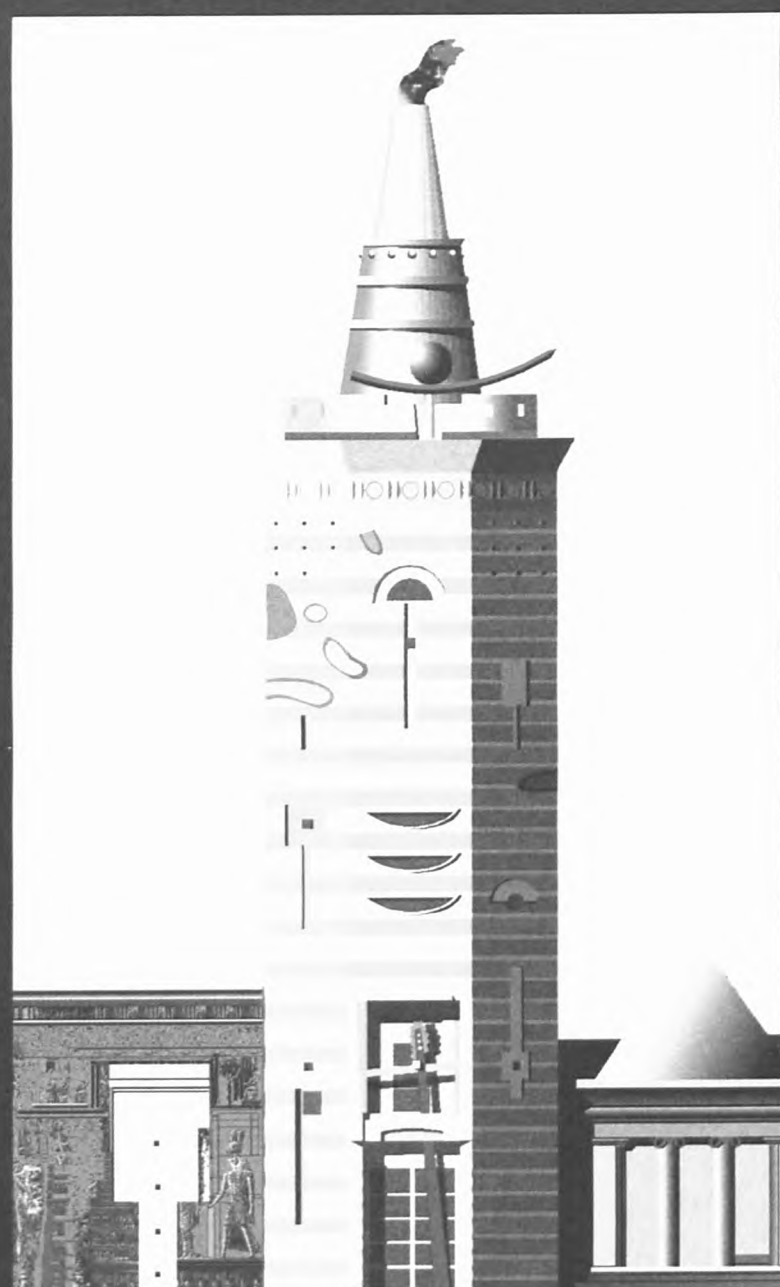
'Trans-Forms' Art Visions Series, collages, 100 x 100 cm, details



'Trans-Forms' Art Visions Series, collages, 100 x 100 cm, details



'Artella', childrens playground in Frankfurt, Museum of Applied Arts



'Alexander-Tower' for Edessa



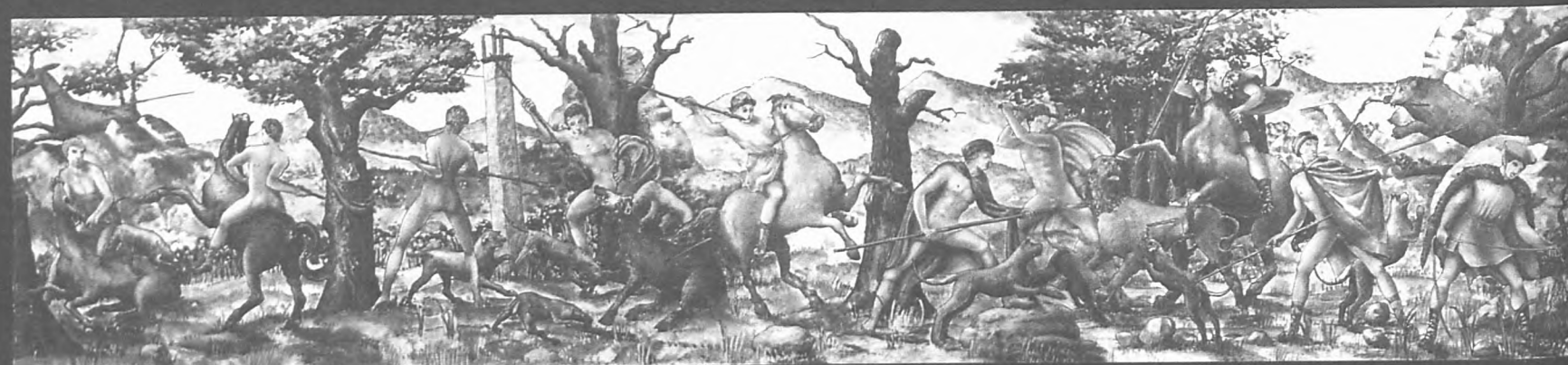
'Zoorella', Childrens Playground, Zoo Schönbrunn/Vienna



'Alexander', Play-sculpture, wood-construction, height: 2,80 m

ALEXANDER FOR CHILDREN

OLYMPIA 2004, ATHENS



Vergina-fresco, approx. 4th cent. b. Chr, reconstruction by Warlamis



Vision

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.

Experimental research projects, such as the 'World Ecological Academy of Santorin'.

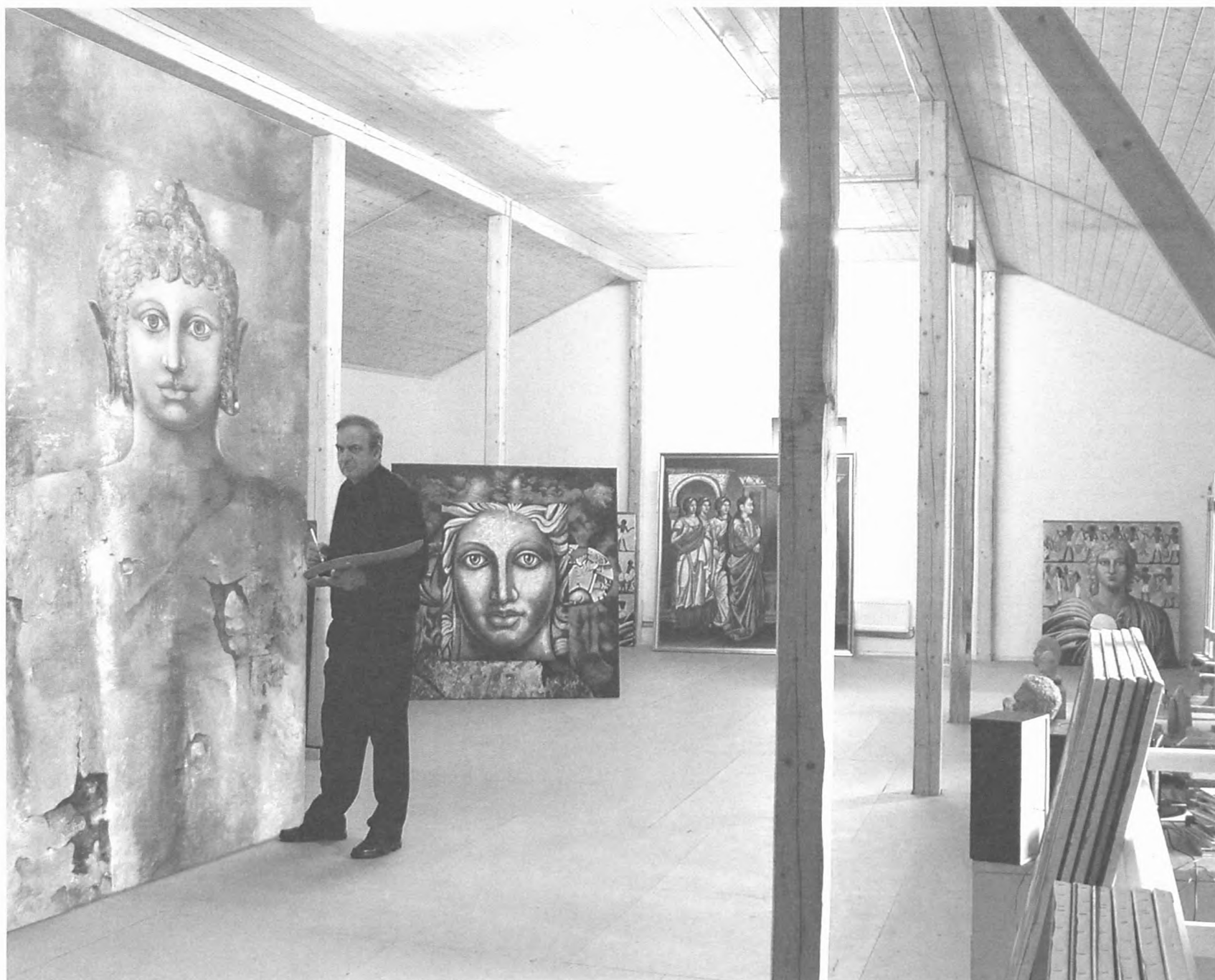
Since 1992 director of the International Centre for Art and Design, IDEA, Austria.

Warlamis is nominated for the renowned 'Kyoto prize' 2002 in arts and philosophy.

Excerpt of main exhibitions and projects:

1981-83	'Wiener Festwochen'
1980	'H.A.M.B.U.R.G.', Museum of Modern Art, Vienna
1983	'Vienna - Hamburg', Kunsthaus Hamburg, Germany
1985	'Une cité imaginaire', DAM, German Museum of Architecture, Francfort
1989	'Utopies', Grand Palais Paris
1991	'Architecture Automatique', Zapeion Museum Athens
1992	'Designlandschaft', Museum of Technics, Vienna
1993	'New Age Design', Convention Centre New York
1994	'Design for Europe', Gallery Campo & Campo, Antwerpen
1995	'Revelation and the Environment', Patmos, Greece Art Project on the occasion of the 1900th anniversary of the writing of the Apokalypse 'Zoorella', creative playground for children, Vienna 'Ecological Academy of Santorin', MED-Campus programme for universities
1996	'Teleport Town Tokio', art project, Tokio
1997	'Alexander 2000', Thessaloniki
1998	'Arche Noah 2000', art project for children 'Alexander 2000', Athens
1999	'Alexander 2000', Palais des Arts, Kairo Musée des Beaux Arts, Alexandria 'Meta Design', International Trade Mart Brussels
2000	'Artella', creative playground in the Museum of Applied Art Francfort 'Alexander 2000', Nicosia, Cyprus Skulpturhalle Basel, Switzerland

For more than 10 years Warlamis is working on his comprehensive oeuvre 'Alexander 2000', actually encompassing about 1500 paintings, sculptures and installations. Since its first performance in Thessaloniki, in the framework of the 'Cultural Capital of Europe 1997', 'Alexander 2000' has been presented in Greece - Athens, Nauplia, Chania, Komotini, Xanthi, Kavalla, Veria, Rhodos, Porto Elounda Crete; in Egypt - Kairo and Alexandria; in Austria - Krems; in Cyprus - Nicosia; in Switzerland - Basel; and in Belgium - Brussels. Further exhibitions are planned for Europa, the USA, India and Pakistan.



Warlamis in his studio in Kottlinghormann, Austria

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

This catalogue is edited on the occasion of the exhibition
 "Alexander 2000 - The Spirit of Tolerance" by Makis Warlamis
 European Parliament Brussels, 5 - 9 november 2001
 Royal Museum of Art and History, Brussels, 4 december 2001 - 20 january 2002

Impressum:
Editor: IDEA Designcenter, Austria
Art Centre of Vergina, Greece

Photos: Nenos, Trochopoulos, Oberbauer, Reischer

Cover: Warlamis

ISBN 3-900552-13-4

ΑΠΟΚΛΕΙΣΤΙΚΗ

- ΣΤΕΦΑΝΗ 250 καταγράφει, Χελιδόνια, Γεωργία, Ζωή, Τζο
- ΜΠΑΜΗΣ
- ΧΑΡΟΥΛΑ
- ΘΥΜΙΑΔΑ (ΠΑΝΗΩΤΗ, ΓΙΑΝΝΗΣ) → ΠΕΡΙΝΟ
- ΚΑΤΡΙΜΙΑ

The project is sponsored by:

HELLENIC
Ministry of **Culture**

Federal Ministry
for Foreign Affairs

MINISTRY OF EDUCATION AND CULTURE
CYPRUS

BM|UK

 **HELLENIC REPUBLIC**
MINISTRY OF FOREIGN AFFAIRS

niederösterreich kultur

U.C.C.G.
UNION OF COUNTY COUNCILS OF GREECE

EONIKH
THE FIRST IN INSURANCE

J&P
Joannou & Paraskevaides
Group

OLYMPIC
AIRWAYS

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας



ISBN: 3-900552-13-4

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας