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painting, sculpture, assemblage, prints,

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SPECIAL

PURCHASE ART

PROGRAMS

CONTRIBUTE CONTACT

DONATE







2002 Sport Artist of the Year

Contemporary Sport Art Table of Contents:

- · Artist Biography Style & Inspiration
 - Key Sport Works & World Influence
 - Artist Website







Artist Biography

Albert Einstein, Physicist

form."

"Motion and Dynamism in Art"

"After a certain high level of technical skill is achieved, science and art tend to

coalesce in esthetics, plasticity, and

Mina Papatheodorou-Valyraki

misery, this dynamic prodigy emerged from an exceptionally positive and secure early life. As down-to-earth as she is intellectual, Dr. Mina Papatheodorou-Vlayraki comfortable translating complex, aesthetic explorations in her paintings into the everyday personal realm. The artist describes the defining rhythms of her works:

In contradiction to many popular stereotypes

about the development of artistic genius from

"If I were to isolate little pieces from one of my works, we would see that they too are autonomous, because they represent what I am: energetic and hyperactive, restless... I believe that the (painting's) ensuing intensity is due to this inner mood, and to the energy and mobility that characterize me. Besides, painting, and every other form of art, is a psychograph" (Dialogue about Art, p. 31).

Born in Athens, Valyraki grew up supported in her dreams of pursuing art by loving parents

School of Fine Arts, Valyraki studied under Yiannis Moralis and Lazaros Lameras, graduating with distinction in1980. In 1981,

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Valyraki was nominated as Lamborghini's

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58th Grand Prix of Monaco was Valyraki's work titled, "Monaco 2000." During this period from 1985 on, Valyraki's deepened study of the human body found expression in new works portraying athletes and sports stars. In 2002, the United States Sports Academy named Valyraki 'Sport Artist of the Year.' Her work, "The Downhill Skier" became one of the official posters for that year's Salt Lake City Winter Olympics. Showcased in her dynamic Abstract Expressionist works, Valyraki's training and technical skills are exceptional, yet the viewer's attention is never confined solely in the material

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spiritual underpinnings of their works. When contemplating Valyraki's paintings of race car track scenes or urban traffic jams, our spirits soar as our attention is directed through the mundane into subtle realms and conceptual questions of the nature of reality and the illusions of speed and time. As Leonard Shlain comments in his book, Art & Physics (HarperCollins, 2001), "Revolutionary art and visionary

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"The great artists forge ahead in their

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Then the 'communicative code' really takes shape ... The work of art is a semiotically communicative tool"

about Art,

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(Dialogue

p.37).

Valvraki

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can become submarines to the unconscious. The taxis are very contemporary chariots to the higher chakras. In Valyraki's hands, these become transportation pods to more ephemeral realms as they race toward spiritual discovery and the source of life's core energy. In Valyraki's signature style, forms are minimally suggested by strokes of paint intently placed to characterize the spirit of each person

or object. The whole of the work is structured by powerful paint gestures aimed at eliciting the primordial energy field that drags everything along with it in the relentless rush toward its source. As art critic, Dora Eliopolou-Rogan, Ph.

D., Commandeur des Arts et Lettres en France, says, Valyraki paints, "on an ingenious borderline between representation and abstraction... Spirit and material are... two different sides of this one, sole Truth... that is identified with the supreme Energy... expressed... through the explosive combinations of colour and trace, in the 'living' creations of the artist" (Dialogue about Art, p.59). Coherent with Abstract Expressionist theory, many of Valyraki's comments about the underlying sources of structure in her works could easily be quotes from a physicist describing scientific investigations of the role of light in forming matter. As Leonard Shlain notes, "Quantum mechanics arose out of two unresolved questions about the nature of light... Light is the link connecting space, time, energy, and matter" (Art & Physics, p.26). Valyraki explains: "Light is the alpha and omega in my work. I seek it through the... brightness and lucidity of each colour... I believe that there are two components which may be said to characterize my work: a definite draft that ensures the structure of the composition, and the intensity of the colour, which gesturally follows the flow of this composition" (Dialogue about Art, pp. 29 & 31). The luminescent blue of the Mediterranean light

Although a frequent traveler and an enthusiastic citizen of the world, Valyraki makes her home in Athens with her husband, Sifis Valyrakis and their two sons, Yiannis and Alexandros. Her exciting works have garnered much public acclaim and been selected for many exhibitions, museums, and private collections around the world.

As the renowned artist, Pablo Picasso

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ABOUT ASAMA
VISITOR INFO
THE COLLECTION
VISUAL TOUR
AWARDS OF

SPORT ARTISTS
OF THE YEAR

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PROGRAMS
PURCHASE ART

CONTRIBUTE

CONTACT



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Mina Papatheodorou-Valyraki
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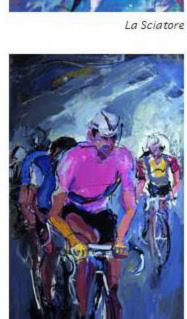


Contemporary Sport Art Table of Contents:

Artist Biography
 Style & Inspiration

- Style & Inspiratio
 Van Spart Warks
- Key Sport Works & World Influence

Artist Website



Cyclists



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SPORT ARTISTS OF THE YEAR

SPECIAL **PROGRAMS**

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CONTACT











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"Motion and Dynamism in Art"

"The difference between a small and large work is clearly of a physical

Style & Inspiration

nature, and not only the body, but the spirit too has to adjust to the limitation of a small frame. Personally I find this limitation unbearable. In large works I don't have restricted boundaries. I always want to go outside the frame anyway. Almost all my works are cut off. The remainder of their 'being,' the imaginary, exists outside the frame." Mina Papatheodorou-Valyraki (Dialogue about Art, Livani Publishing, p.30-31) Valyraki lists Jackson Pollack, Wassily Kandinsky,

'gestural avant-garde,' as some of her favorite painters. They represent the Abstract Expressionist and Action styles of painting. "Their works exude such an air of freedom. The flow, the intensity and the dynamic strength that satisfy and

and Willem de Kooning, all masters of the

arouse you" (Dialogue about Art, p.31). This attraction places her sensibilities in the center stream of contemporary scientific and

cultural influences on art. Valyraki reflects the

collective drive to answer questions about time and matter when she describes her urgency to push the limits of her painting technique. She chooses a style of painting that conveys the sense that the objects pictured extend into the space surrounding the canvas and continue moving in their direction of motion. This artistic treatment mirrors contemporary physics' efforts to explain continuous matter and simultaneity of time. In response to late 19th and early 20th century discoveries about the mechanics of human visual perception as well as of photographic

images being formed from tiny dots of light, Impressionist painters divided their canvases into tiny dots of color. The dots fused into clear images when the viewer stood at the appropriate distance. The organized dot patterns reflected the organized patterns that 19th century scientists believed composed images. In contrast, Jackson Pollack's multi-layered drip and splatter paintings reflect the random particle movement postulated in contemporary physics' Chaos Theory. Impressionism came from a mechanical interpretation of reality. Expressionism recommends a subjective, relative interpretation that factors in the eye of the beholder. Following the tendency of art theories to foreshadow scientific ones, 1940s Abstract Expressionist art theory was a harbinger of physic's Chaos Theory and String Theory along with the principles of synchronicity, complementarity, and fused spacetime formulated many decades later. Valyraki's contemporary audience responds sympathetically to her Abstract Expressionist

mind, resonates with the current shift from older mechanical theories of matter formation to contemporary energy-based theories. Physics professors are not the only people today who believe that objects are not solid but formed of constantly moving particles. Many popular television shows, cartoons, songs, and slang expressions take for granted the idea that reality is subjective, multi-dimensional, and changeable. These popular attitudes and artistic styles reflect a mainstream absorption of scientific debates about the fluid nature of matter, time, and perception. All elements of Valyraki's painting technique combine to produce a restless, 'deforming' style associated with Abstract Expressionism. The viewer has the sense that the painter wants to

take apart the object portrayed as much as possible while still leaving it able to express and function at its most core energy and purpose.

treatment of light and motion not because all art lovers are trained physicists but because the contemporary zeitgeist, or cultural collective

The furniture in a room is reduced to shimmering outlines. Ships are simplified into large swaths of color shaped by a few outlines that separate their hulls from vast oceans of signature Mediterranean blue paint. An Olympic ski champion's skills seem to propel him off a snowy jump ramp by bold colors and strokes that touch and appear to extend beyond the canvas edge. Similar to the brush stroke in Asian calligraphy, the energy conveyed by the gesture of the Abstract Expressionist's paint brush is of primary importance, as it is the footprint of the subject's life energy. In Valyraki's works, swooping, definitive brush strokes evoke the sense of urgency of the viewer being propelled

in a moving vehicle toward our fates at bittersweet, breakneck speed. Race cars are reduced to their most essential lines to imply their extraordinary speed and power. On winning his first race of the 2006 season, in an

interview at Infineon Raceway, Nascar star, Jeff Gordon describes his peak driving experience in language that mirrors Valyraki's statements about energy: "For me, it's not about the stats. One day, I'll look ... at those stats, but when you're here right now, it's about feeling that energy that comes. There's no

greater feeling in the world."

representational element. A recognizable object or person is placed within a larger background field of light, color, and motion. The gesture of a directed swath of colored paint is used to convey emotional and dynamic information. "I am interested in the nucleus of my theme and very often I have reached abstraction, while strongly seeking to

do so. The representational says more to me though; it is closer to my

With the priority of conveying life's essential vital energy, Valyraki's paintings retain an abstract base while usually including a defining

pictorial vocabulary. I admire abstract artists such as Y. Klein, F. Stella, Rothko, but something always attracts me to the representational centre... As for Magritte, I meet him in the evening, before sunset, on the little island that floats in front of my house in Eretria" (Dialogue about Art, p.25). Art critic, Carol Matthews Lascaris, President Emeritua of The National Museum of Women in the Arts in Washington, D.C. describes Valyraki's style and its effects when she says: "Her

paintings have an electricity, a dynamism that issues directly from her skilled use of a gemlike palette and a loaded brush... Vlayraki feels this rhythmic energy at her core and infuses her art with her own life force. This is the key to her expressive gifts as a painter"(Dialogue about Art, p. 13). Valyraki's mastery of her medium and her unique style and vision exert a significant

influence on contemporary art. In the book, Dialogue about Art, Dora Eliopolou-Rogan, Ph. D., Commandeur des Arts et Lettres en France, describes Vlyraki's resilience in the face of the fickle interpretations of history when she says,

"Her works project archetypes whose material expression is impervious to

Style & Inspiration

Valyraki \ Style & Inspiration

Artist Biography

Contemporary Sport Art

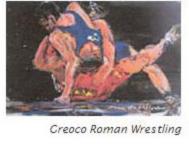
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Table of Contents:

- World Influence Artist Website



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THE COLLECTION

VISUAL TOUR

SPORT

AWARDS OF

SPORT ARTISTS OF THE YEAR

SPECIAL

PROGRAMS

PURCHASE ART

CONTRIBUTE

CONTACT









Home \ Awards of Sport \ Medallion Series \ Dr. Zhenliang He Culture Award \ Mina Papatheodorou-

Committee

Mina Papatheodorou-Valyraki

"Motion and Dynamism in Art"

Key Sport Works & World Influence

"When the work is presented to the

world... a relationship of attraction and

continuity is born. The process of observation or even of co-existence begins between the viewer and the work, to the great satisfaction of the artist." Mina Papatheodorou-Valyraki, Ph.D.; Dialogue about Art, Livani Publishing, p.37 1987

International

Museum, Chateau de Vidy, Switzerland; Acquisition (Acq): "The High Jump" 1987

> Sport and Culture, Group Exhibition (Group Ex.), Zappeio, Athens Greece

Olympic

1989

The Mind and the Body, Group Ex., Zappeio, Athens, Greece

A Glance at the Contemporary Greek Art, Group Ex., Trammell Crow Center, Dallas,

1991

Texas, USA

"Obstacles"

hill skier,"

1990

Sports Ministry, Greece; Acq: "The Yellow

1992

1992

American Sport Art Museum and

Archives, Alabama, USA; Acq: "The Down

Olympic Museum of Barcelon, Spain; Acq:

1993

Ex.; Barcelona, Spain

Biennale dello Sport in Belle Arti, Group

1995

General Bank of Greece, Acq: "Formula 1-Ferrari"

1995 Five Greek Artists - Mediterranean

> Encounters, Group Ex.; Dubrovnik, Croatia

Vorres Museum, Greece; Acq: "Formula 1 in green"

1996

1995

National Museum of Women in the Arts, Washington, D.C., Acq: "Still life in yellow"

1996 Pictorial Intervention on a Nissan Motorcar, Personal Exhibition; Athens,

Greece

Vorres Museum, Greece; Acq: "Ship in red"

1997 Macedonia Palace, Personal Exhibition

1997

1997 National Gallery & Alexander Soutsos

(Per. Ex.); Thessaloniki, Greece

Museum, Greece; Acq: "The Journey" 1998

Lamborghini Museum, Santa Agata Bolognese, Italy; Acq: "La storia della

Lamborghini" 1998

Women's High jump" 1999

Sports Ministry, Greece; Acq: "The

Lamborghini Museum, Santa Agata Bolognese, Italy; Per. Ex: 35 Years Lamborghini

2000

EFG Bank, Villa les Aigles, Monte Carlo,

Monaco; Acq: "Monaco 2000"

2000

The Human Body, Per. Ex.; Mykonos, Greece

2000 Joanne Coia Gallery, Group Ex.; Carmel,

California, USA

2000 Sports Ministry, Greece; Acq: "Victory"

2001 Sports Ministry, Greece; Acq: "Wave"

2001

Elta Hellenic Post, Greece; Acq: "Windsurf

2002

in yellow"

Elta Hellenic Post, Greece; Acq: "Greco-Roman Wrestling"

2002

Jean Todt Museum, Paris, France; Acq: "Final Victory"

2002 Sport and Spirit Gallery, Per. Ex.; Salt Lake

City, Utah, USA 2002

Joanne Coia Gallery, Per. Ex: Art in Motion; Miami, Florida, USA

2002 United States Sports Academy's 'Sport

Artist of the Year;' Daphne, Alabama

2002

Palazzo dei Congressi, Per. Ex: Arte e Movimento; San Marino, Italy

2002

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Hellexpo, Per. Ex: Ferrari Genesis - Art and Motion; Athens, Greece

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Contemporary Sport Art Table of Contents:

- Style & Inspiration
- Key Sport Works & World Influence
- Artist Website



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