



ASAMA \ THE AMERICAN SPORT ART MUSEUM & ARCHIVES

- ABOUT ASAMA
- VISITOR INFO
- THE COLLECTION
- VISUAL TOUR
- AWARDS OF SPORT
- SPORT ARTISTS OF THE YEAR
- SPECIAL PROGRAMS
- PURCHASE ART
- CONTRIBUTE
- CONTACT



A DIVISION OF THE UNITED STATES SPORTS ACADEMY



Founded in 1984, The American Sport Art Museum and Archives (ASAMA) is dedicated to the preservation of sports art, history and literature. The ASAMA collection is composed of more than 1,000 pieces across all media, including painting, sculpture, assemblage, prints, posters and photography.

The Museum is free and open to the public, Monday through Friday, 8 am to 4 pm.

[Home](#) \ [Awards of Sport](#) \ [Medallion Series](#) \ [Dr. Zhenliang He Culture Award](#) \ [Mina Papatheodorou-Valyraki](#)

2002 Sport Artist of the Year

Mina Papatheodorou-Valyraki

"Motion and Dynamism in Art"

Artist Biography

"After a certain high level of technical skill is achieved, science and art tend to coalesce in esthetics, plasticity, and form."
Albert Einstein, Physicist

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

"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 who encouraged her self-reliance and confidence. At Athens University's Superior School of Fine Arts, Valyraki studied under Yiannis Moralis and Lazaros Lameris, graduating with distinction in 1980. In 1981, Valyraki moved to Florence to continue her studies on the History of Art with a scholarship from the Italian Ministry of Foreign Affairs.

The rich art culture of Italy and exposure to nearby cosmopolitan Monaco opened new thematic horizons, and she began painting ships and cars. In 1998, Lamborghini automobile manufacturer honored the depth of her perceptions about cars with a commission to create a commemorative work celebrating the company's thirty-five years of operation. Valyraki was nominated as Lamborghini's official artist and admirably dubbed, "The High Priestess of Ferrari." The official poster for the 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 plane. Artists search for truth through intuitive exploration, and scientists search through logical examination. The two approaches merge as the explorers come closer to their answers. Great artists refine their technical skills in order that they may more effectively express the 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 physics are both investigating into the nature of reality... Art generally anticipates scientific revisions of reality... bringing forth symbols that have helped the rest of us grasp the meaning of the new concepts even they, the artists, may not have formulated intellectually. The great artists forge ahead in their intuitive quests driven not primarily by intellectual ambitions but by a profound trust in the urgency of their creative drive."

According to physicist, Albert Einstein, "the greatest scientists are always artists as well," and the reverse often holds true. Artists are inevitably led methodically to dissect the many layers of the material plane in their search to understand the deepest center behind it. In spite of its impossibility, comprehending the source of all energy is the eternal mystery that holds scientists endlessly in its thrall and remains the ultimate goal of the examined life. We can only glimpse a part of the answer to the mystery, but even a brief glimpse is the key to intellectual and artistic inspiration. As Leonard Shlain notes, "Artists create a language of symbols for things which there are yet to be words."

Valyraki describes her works' symbolic language when she says,

"My works are what is retained by those who look at them and penetrate into them. They become one with them. Then the 'communicative code' really takes shape... The work of art is a semiotically communicative tool"

(Dialogue about Art, p.37). Valyraki communicates from her unique energetic approach. Many artists' paintings invite serene contemplation of their dream worlds. Valyraki's bold paintings shake us awake, grab our full attention, buckle us in, and sweep our emotions powerfully along a speedway of personal exploration.

Valyraki's works can be enthusiastically enjoyed on a decorative level, yet their deeper moods exert a more powerful magnet. In Valyraki's artistic visions, cars, ships, and athletes are all potential means of transportation to deeper realms. She wants to get to the heart of the matter and seeks the fastest means available. Although her [Lamborghini](#) and Formula 1 race car images are beautiful to behold, these are not paintings in which a car is just a car. The ships 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 distally follows the flow of this composition" (Dialogue about Art, pp. 29 & 31).

The luminescent blue of the Mediterranean light is a signature element in many of Valyraki's paintings and a reminder of the artist's Greek roots from which she draws creative energy. 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 perceptively remarked,

"Success is something very important for an artist... not only for him to make a living, but mainly so that he can create."

Dr. Valyraki comments "Picasso was on to something. That is why he reached the age of ninety-four and never stopped creating."

In light of her extraordinary talent, her remarkable energy and passion for her art, it's a solid bet that Valyraki will beat Picasso's record for continued high performance, creativity, and groundbreaking exploration into the symbolic language of speed, energy, and light. We shall all be the richer for it.

- Contemporary Sport Art Table of Contents:
- ◆ [Artist Biography](#)
 - ◆ [Style & Inspiration](#)
 - ◆ [Key Sport Works & World Influence](#)
 - ◆ [Artist Website](#)



La Sciatore



Cyclists



Daphne and Apollo

Select Language ▼

Powered by [Google™ Translate](#)

LOCATION MAP



ASAMA - American Sport Art Museum & Archives
One Academy Drive
Daphne, Alabama 36526





ASAMA \ THE AMERICAN SPORT ART MUSEUM & ARCHIVES

- ABOUT ASAMA
- VISITOR INFO
- THE COLLECTION
- VISUAL TOUR
- AWARDS OF SPORT
- SPORT ARTISTS OF THE YEAR
- SPECIAL PROGRAMS
- PURCHASE ART
- CONTRIBUTE
- CONTACT



A DIVISION OF THE UNITED STATES SPORTS ACADEMY



Founded in 1984, The American Sport Art Museum and Archives (ASAMA) is dedicated to the preservation of sports art, history and literature. The ASAMA collection is composed of more than 1,000 pieces across all media, including painting, sculpture, assemblage, prints, posters and photography.

The Museum is free and open to the public, Monday through Friday, 8 am to 4 pm.

[Home](#) \ [Awards of Sport](#) \ [Medallion Series](#) \ [Dr. Zhenliang He Culture Award](#) \ [Mina Papatheodorou-Valyraki](#) \ [Artist Biography](#)

2002 Sport Artist of the Year

Mina Papatheodorou-Valyraki

"Motion and Dynamism in Art"

Artist Biography

"After a certain high level of technical skill is achieved, science and art tend to coalesce in esthetics, plasticity, and form."

Albert Einstein, Physicist

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

"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 who encouraged her self-reliance and confidence. At Athens University's Superior School of Fine Arts, Valyraki studied under Yiannis Moralis and Lazaros Lameris, graduating with distinction in 1980. In 1981, Valyraki moved to Florence to continue her studies on the History of Art with a scholarship from the Italian Ministry of Foreign Affairs.

The rich art culture of Italy and exposure to nearby cosmopolitan Monaco opened new thematic horizons, and she began painting ships and cars. In 1998, Lamborghini automobile manufacturer honored the depth of her perceptions about cars with a commission to create a commemorative work celebrating the company's thirty-five years of operation. Valyraki was nominated as Lamborghini's official artist and admirably dubbed, "The High Priestess of Ferrari." The official poster for the 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 plane. Artists search for truth through intuitive exploration, and scientists search through logical examination. The two approaches merge as the explorers come closer to their answers. Great artists refine their technical skills in order that they may more effectively express the 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 physics are both investigating into the nature of reality... Art generally anticipates scientific revisions of reality... bringing forth symbols that have helped the rest of us grasp the meaning of the new concepts even they, the artists, may not have formulated intellectually. The great artists forge ahead in their intuitive quests driven not primarily by intellectual ambitions but by a profound trust in the urgency of their creative drive."

According to physicist, Albert Einstein, "the greatest scientists are always artists as well," and the reverse often holds true. Artists are inevitably led methodically to dissect the many layers of the material plane in their search to understand the deepest center behind it. In spite of its impossibility, comprehending the source of all energy is the eternal mystery that holds scientists endlessly in its thrall and remains the ultimate goal of the examined life. We can only glimpse a part of the answer to the mystery, but even a brief glimpse is the key to intellectual and artistic inspiration. As Leonard Shlain notes, "Artists create a language of symbols for things which there are yet to be words."

Valyraki describes her works' symbolic language when she says,

"My works are what is retained by those who look at them and penetrate into them. They become one with them. Then the 'communicative code' really takes shape... The work of art is a semiotically communicative tool"

(Dialogue about Art, p.37). Valyraki communicates from her unique energetic approach. Many artists' paintings invite serene contemplation of their dream worlds. Valyraki's bold paintings shake us awake, grab our full attention, buckle us in, and sweep our emotions powerfully along a speedway of personal exploration.

Valyraki's works can be enthusiastically enjoyed on a decorative level, yet their deeper moods exert a more powerful magnet. In Valyraki's artistic visions, cars, ships, and athletes are all potential means of transportation to deeper realms. She wants to get to the heart of the matter and seeks the fastest means available. Although her Lamborghini and Formula 1 race car images are beautiful to behold, these are not paintings in which a car is just a car. The ships 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 is a signature element in many of Valyraki's paintings and a reminder of the artist's Greek roots from which she draws creative energy. 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 perceptively remarked,

"Success is something very important for an artist... not only for him to make a living, but mainly so that he can create."

Dr. Valyraki comments "Picasso was on to something. That is why he reached the age of ninety-four and never stopped creating."

In light of her extraordinary talent, her remarkable energy and passion for her art, it's a solid bet that Valyraki will beat Picasso's record for continued high performance, creativity, and groundbreaking exploration into the symbolic language of speed, energy, and light. We shall all be the richer for it.

- Contemporary Sport Art Table of Contents:
- ◆ [Artist Biography](#)
 - ◆ [Style & Inspiration](#)
 - ◆ [Key Sport Works & World Influence](#)
 - ◆ [Artist Website](#)



La Sciatore



Cyclists



Daphne and Apollo

Select Language ▼

Powered by [Google™ Translate](#)

LOCATION MAP



ASAMA – American Sport Art Museum & Archives
One Academy Drive
Daphne, Alabama 36526





ASAMA \ THE AMERICAN SPORT ART MUSEUM & ARCHIVES

ABOUT ASAMA

VISITOR INFO

THE COLLECTION

VISUAL TOUR

AWARDS OF SPORT

SPORT ARTISTS OF THE YEAR

SPECIAL PROGRAMS

PURCHASE ART

CONTRIBUTE

CONTACT



A DIVISION OF THE UNITED STATES SPORTS ACADEMY

[Home](#) | [Awards of Sport](#) | [Medallion Series](#) | [Dr. Zhenliang He Culture Award](#) | [Mina Papatheodorou-Valyraki](#) | [Style & Inspiration](#)

2002 Sport Artist of the Year

Mina Papatheodorou-Valyraki*"Motion and Dynamism in Art"*

Style & Inspiration

"The difference between a small and large work is clearly of a physical 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, and Willem de Kooning, all masters of the '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 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 physics' 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 treatment of light and motion not because all art lovers are trained physicists but because the contemporary zeitgeist, or cultural collective 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. 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."

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

Contemporary Sport Art Table of Contents:

- ◆ [Artist Biography](#)
- ◆ [Style & Inspiration](#)
- ◆ [Key Sport Works & World Influence](#)
- ◆ [Artist Website](#)





F1 Double



Ferrari 2001



Creco Roman Wrestling

Select Language Powered by  Google™ Translate

LOCATION MAP



ASAMA – American Sport Art Museum & Archives
One Academy Drive
Daphne, Alabama 36526



ASAMA – The American Sport Art Museum and Archives

[About Asama](#) | [Visitor Info](#) | [The Collection](#) | [Visual Tour](#) | [Awards of Sport](#) | [Sport Artists of the Year](#) | [Special Programs](#) | [Purchase Art](#) | [Contribute](#) | [Contact](#)
© 2009 [United States Sports Academy](#) | One Academy Drive | Daphne, AL 36526 | 251.626.3303 | 800.223.2668[Copyright](#) | [Privacy Policy](#) | [Terms of Use](#)



ASAMA \ THE AMERICAN SPORT ART MUSEUM & ARCHIVES

- ABOUT ASAMA
- VISITOR INFO
- THE COLLECTION
- VISUAL TOUR
- AWARDS OF SPORT
- SPORT ARTISTS OF THE YEAR
- SPECIAL PROGRAMS
- PURCHASE ART
- CONTRIBUTE
- CONTACT



Founded in 1984, The American Sport Art Museum and Archives (ASAMA) is dedicated to the preservation of sports art, history and literature. The ASAMA collection is composed of more than 1,000 pieces across all media, including painting, sculpture, assemblage, prints, posters and photography.

The Museum is free and open to the public, Monday through Friday, 8 am to 4 pm.

[Home](#) \ [Awards of Sport](#) \ [Medallion Series](#) \ [Dr. Zhenliang He Culture Award](#) \ [Mina Papatheodorou-Valyraki](#) \ [Key Sport Works & World Influence](#)

2002 Sport Artist of the Year

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

- Contemporary Sport Art Table of Contents:
- ◆ [Artist Biography](#)
 - ◆ [Style & Inspiration](#)
 - ◆ [Key Sport Works & World Influence](#)
 - ◆ [Artist Website](#)



Horse Racing




Victory 2000



Wounded Warriors

- 1987** International Olympic Committee Museum, Chateau de Vidy, Switzerland; Acquisition (Acq): "The High Jump"
- 1987** Sport and Culture, Group Exhibition (Group Ex.), Zappeio, Athens Greece
- 1989** The Mind and the Body, Group Ex., Zappeio, Athens, Greece
- 1990** A Glance at the Contemporary Greek Art, Group Ex., Trammell Crow Center, Dallas, Texas, USA
- 1991** Sports Ministry, Greece; Acq: "The Yellow Runners"
- 1992** Olympic Museum of Barcelon, Spain; Acq: "Obstacles"
- 1992** American Sport Art Museum and Archives, Alabama, USA; Acq: "The Down hill skier,"
- 1993** Biennale dello Sport in Belle Arti, Group Ex.; Barcelona, Spain
- 1995** General Bank of Greece, Acq: "Formula 1- Ferrari"
- 1995** Five Greek Artists - Mediterranean Encounters, Group Ex.; Dubrovnik, Croatia
- 1995** Vorres Museum, Greece; Acq: "Formula 1 in green"
- 1996** 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
- 1997** Vorres Museum, Greece; Acq: "Ship in red"
- 1997** Macedonia Palace, Personal Exhibition (Per. Ex.); Thessaloniki, Greece
- 1997** National Gallery & Alexander Soutsos Museum, Greece; Acq: "The Journey"
- 1998** Lamborghini Museum, Santa Agata Bolognese, Italy; Acq: "La storia della Lamborghini"
- 1998** Sports Ministry, Greece; Acq: "The Women's High jump"
- 1999** 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 in yellow"
- 2002** 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** Hellexpo, Per. Ex: Ferrari Genesis - Art and Motion; Athens, Greece

Select Language 

Powered by  Translate

LOCATION MAP



ASAMA - American Sport Art Museum & Archives
One Academy Drive
Daphne, Alabama 36526

