

NAMOS MUSEUM INDIANAPOLIS, USA
PRESS RELEASE

EXHIBITION

of the Artist **MINA PAPTAEODOROU-VALYRAKI**
AT THE NATIONAL ART MUSEUM OF SPORTS IN INDIANAPOLIS, USA
Speed and Motion: Racing to the Finish Line
DURING THE RACES INDY 500
23 MAY 2012

On May 23, 2012, the National Art Museum of Sport (NAMOS) will open a new exhibit, *Speed and Motion: Racing to the Finish Line*. The exhibit will feature over thirty paintings, sculptures, photographs and installations from many of the top sport artists in Indiana and from around the world. *Speed and Motion: Racing to the Finish Line* will feature works featuring racing of all kinds. The exhibit will showcase the auto racing, motorcycle racing, kayak racing, horse racing, bicycle racing, running, swimming and triathlons. Each piece boldly exemplifies speed and motion with sport.

NAMOS has assembled an elite group of local and international artists including Chris Bucher, Scott Fincher, Sayaka Ganz, Walter Knabe, **Mina Papatheodorou-Valyraki**, Thomas Allen Pauly, and Clint Thayer.

Highlights of *Speed and Motion: Racing to the Finish Line* include one of the largest collections of Mina Papatheodorou-Valyraki's work ever been shown in the United States and the unveiling of artworks by most of the artists.

Hailing from Greece, **Mrs. Papatheodorou-Valyraki** has exhibited her artwork depicting Formula 1 racing in top museums around the world including the National Gallery in Athens, Olympic Museum of Lausanne, UN Building in New York, National Museum of Women in the Arts in Washington, in the "Lamborghini Automobili" Museum in Sant' Agata Bolognese in Italy, the UNESCO collection in Paris, and the Museum of Barcelona in Spain. We are honored to have the chance to bring Mrs. Papatheodorou-Valyraki's work to Indianapolis.

Text from the exhibition catalogue
Speed and Motion: Racing to the Finish Line,
Indianapolis, NAMOS Museum

In the monograph of MINAS PAPTAEODOROU-VALYRAKI, "DIALOGUE WITH ART", Livanis publishing, in chapter "Formula 1 Racing Cars", the author of the book and historian, Margaret Drillia-Livani, states:

The sound and speed of sports cars infiltrated her subconscious throughout all her years as a student and during her visits to Monte Carlo and the Formula 1 Grand Prix to make their triumphant exit in the '90s. This theme then, which had enthused her from the very early on, became at last a primary stimulus for her subsequent in-depth exploration. She studied the "car-object" and all deriving from it such as form, movement, speed.

From the man of the 20th century, life was a continual revolution and the first work of art of this revolution was, and still is, the car. In turn, the Formula 1 constitutes, per se, a conception of high interest as regard design. The study of the wheel and the asphalt, the relationship between circle and plane, was one of the artist's main objectives. She tries to transmit the scary and ferocious feeling left by the deafening sound of the racing car which turns into coloured masses and races madly towards its final goal: the breaking of all boundaries, the touch of freedom, victory. The theme of the Formula 1 allows the artist to measure her own expressive strength, lending pulse and speed to the great brushstrokes of colour which is now intervening as a "moving" protagonist in space. Clear and orderly the colours stand next to one another in the pursuit of the "primordial" miracle of perpetual motion. Speed is a symbol of freedom for the artist and the Formula 1 racing car the means that leads her to it. Thus in her works cars and motorbikes ultimately become traces of freedom loaded with light and colour, the symbolic element for talking about her own life, the vehicles that express her inner soul.

She decodes speed through the feeling of "dizziness", maintains the volumes in marvelous balance and, in combination with the large dimensions of the works, ultimately creates a composition that dominates.

The artist sees, thinks and wants to understand before she expresses herself through her art. From this process emanates her self-reliant manner, the competence of her tone, the intensity of her expression which, as R. Bertoli writes, "make her work a point of diffusion of reality and dreams in a creation of close contact, in a chaining but at the same time splitting of centrifugal lines, if and when, the centre is the heart of the person".