

PRESS RELEASE

EXHIBITION OF MINA PAPTAEODOROU-VALYRAKI AT "IKASTIKOS KYKLOS" ART GALLERY

On March 16 the Minister of Culture Mr. Antonis Samaras, inaugurates the exhibition of Mina Papatheodorou-Valyraki, at "Ikastikos Kyklos" Art Gallery.

The exhibition is entitled "**Metallic Reflections**" and it presents 3 subjects studied by the artist in the recent past years: "Cranes", "F1 Race" and "Traffic" of the big cities.

The infamous Italian Art Critic **Guiliano Serafini**, who is a scholar of modern Greek Artists and prologues the catalogue, quotes:
"In other words for Mina Papatheodorou-Valyraki, **emotion is not limited to the role of pretext or the very origin of the creative act.** On the contrary, it feeds the latter along its course, and it "**infects**" it with all its vibrations and snaps, even with its excesses, becoming a sort of ingredient - the "material" of the whole painting procedure. **The style itself - I am referring to the nervous and broken brushwork, to the extreme freedom of sign that trespasses in dripping up to the violent explosions of pure pigment - becomes, in short, just like in an ideographical alphabet**, which is the "form" and "content" of Mina Papatheodorou-Valyraki's work. This is where we can find the perfect equivalence between significant and signifié that Ferdinand de Saussure has recognized as the only and true aim of art".

The author **Vasilis Vassilikos** in his text of the catalogue entitled: "**Gestual style**", points the power of the artist's work with the following phrase:
"This power along with her excellent technique, the sumptuous colours of her paintings, as well as the way she coordinates movement in the absolute stillness of a painting, were elements that always made me feel completely astonished as I realized the "**explosion of the power flow**" which is contained in the painter's DNA.

Summing up, I would like to underline that what counts most for an artist is recognisability, before even seeing the signature. No matter where I see Mina's paintings, by themselves or among others, I can recognize them from afar and in an era of simulation, this "**authenticity**" is all that matters.

The Cranes in yellow and silver background from the line "**Harbors-Cranes**", "**The City Under Construction**", were presented for the first time in Thessaloniki at the "**Macedonian Museum of Modern Art**" and at the "**Old Archaeological Museum**".

Cranes, which according to the author **Nikos Papandreou**:

"The first sets of objects are the mechanical arms used to build high-rises, the industrial crane. Here black cranes loom over distant horizons, rise up against the yellow sky, possible the exhaust of work furnaces. **Cranes lend themselves to trigonometric shapes, so her canvas reveals a criss-crossing of triangles. The black shapes are**

set against crocus and cadmium yellow sunsets and reveal the glittering life of an industrial season at full throttle. The industrial cranes are also done against a background of blue cobalt and other lighter blue hues, and this lends to the black triangular shapes a quieter sensibility.

The 50-60 artworks will be displayed at both showrooms of “Ikastikos Kyklos” Gallery in Charilaou Trikoupi kai Karneadou Street in Kolonaki. On the 11th of April, when the exhibition of “Ikastikos Kyklos” will be completed in Karneadou Street showroom, there will be a first presentation of the artworks of the artist: **“Last Supper”** – A dedication to Andrea Del Sarto, studies of the last 2 years of the artist during her stay in Florence.