

EXHIBITION • ROME • Papal Basilica of St. Paul Outside the Walls



St. Paul in Rome

Warlamis

ΔΩΡΕΑ

Παραχώρηση Έργων: Βεργίνας

In Memoriam
Dieter Kindermann

This book is published to accompany the exhibition

St. Paul in Rome

Paintings by Efthymios Warlamis

Papal Basilica St. Paul Outside the Walls

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E. Warlamis, Bernhard Antoni, Karin Antoni, Ruth Schremmer

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The exhibition is placed under the auspices of

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Muehlgasse 7a, 3943 Schrems, Austria

Tel: (+43) 02853/72888, www.daskunstmuseum.at

In cooperation with:

Piramatiko Ergastiri Verginas

art.vergina@gmail.com

59031 Vergina, Greece



forum austriaco di cultura

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ST. PAUL IN ROME



WARLAMIS PAINTINGS

ROME

BASILICA OF SAINT PAUL OUTSIDE THE WALLS

June - July 2014



This exhibition is placed under the auspices of
The Hellenic Presidency of the Council of the European Union

Deputy Prime Minister and Foreign Minister of Greece

E. Venizelos



The artist Efthymios Warlamis, through his work on the Apostle to the Nations, which is symbolically being presented in the Eternal City, comes to remind us of the very beginnings of the Christian European tradition, which are also the foundation of the values that mark and seal the future of our common European course.

I welcome this important artistic event, which we placed under the auspices of the Hellenic Presidency of the Council of the European Union, conveying a message of peace and love to the whole world, at a moment that is critical for both Greece and Europe.



BENEDIKT XVI
papa emeritus

In 2010 Prof. Warlamis and his wife were granted a personal audience by His Holiness Pope Benedict at the Vatican.

You are, yourself, at home in the world of Apostle Paul and very clearly live in profound dialogue and constant inner exchange with him. It is apparent that the pictures have not come into being through external work; instead they would almost seem to be the result of inner workings – the fact that you are conducting an interior dialogue with Apostle Paul and are thus able to introduce him to the people of today.

Excerpt from a letter by former Pope Benedict XVI to the artist, dated September 17, 2013



His All Holiness, the Ecumenical Patriarch Bartholomew I, inaugurates an exhibition of the artist in his hometown Veria.

BARTHOLOMEW I

ecumenical patriarch

We urge all to contemplate extensively on the deep influence that the life and thought of the 'First after the One' had in the formation of the first Apostolic Churches in East and West. And, indeed, on the principal cities of Jerusalem, Damascus, Ephesus and Antioch, on Athens and Corinth, on Thessaloniki and Veria, on imperial Rome...

Excerpt from the salutation of His All Holiness, the Ecumenical Patriarch Bartholomew I, for the festivities in Veria in honour of the Apostle Paul.

SEVEN GREEK BISHOPS

STATEMENTS



Ieronymos · Archbishop
of Athens and All Greece

I express my warmest congratulations for the praiseworthy artistic creation, its theme being the great Apostle Paul of Nations, which the notable painter Warlamis was inspired to bring before us. Proof yet again, that Christianity conveys and continues to convey civilization to peoples.



Anthimos
the Metropolitan of Thessaloniki

The high level of Mr. Warlamis' art and his constant involvement in his recent artworks with themes of Christian faith (John's Revelation, Holy Mount Athos, Christ Today, I Believe), give us gratification and the certainty of success for the renowned Greek painter's new project on St. Paul.



Panteleimon · the Metropolitan
of Veria, Naoussa and Kampania

We congratulate the artist on his work with the certainty that this new collection of artworks by Prof. Efthymios Warlamis will provide yet another important reason for us all to turn our mind and heart to the Apostle Paul.



Irinaios
Archbishop of Crete



Prokopios · the Metropolitan
of Philippi, Neapolis and Thasos



Dionysios
the Metropolitan of Corinth



Prof. Dr. **Athanasios Papas**
the Metropolitan of Chalcedon

It is true that St. Paul's deep compassion for people inspired the creation of this work of art which intern inspired the growth of civilization. Professor Efthymios Warlamis, in awe of St. Paul's missionary work expresses his admiration of the work of St. Paul as revealed in his work which discloses heartfelt compassion, dynamic personality and an eternal perspective of St. Paul's work. We congratulate him on his outstanding artistry and we look forward in the future to receiving further insights into St. Paul's missionary work. May St. Paul bless you for all your achievements in this field.

Responding to the relevant invitation, we direct warm paschal greetings and our heartfelt congratulations to the eminent artist and Professor, Efthymios Warlamis as we learn of his exhibition of artworks inspired by the Heavenly Walker Apostle Paul's mission to the nations. The bond with him who saw the Light and was the founder of the Church of Philippi, remain strong and enduring and give good reason to delight and wish unqualified success.

The remarkable spiritual „arsenal“ of the artist Mr. Efthymios Warlamis, stemming from inspiration drawn from the „explosively“ imposing personality and works of the Ecumenical and founder of our Local Church of Corinth, Apostle Paul, has resulted in an output of high artistic merit. An undertaking capable of drawing many into deeper awareness through the study of the scriptures of the Christ Preacher and Heavenly Walker, Saint Paul. For that, we congratulate the artist on his inspired work and result.

For years, the present writer has taken a constant interest in the pioneering artwork, mostly paintings, of the secular but religious at the same time, illustrious artist, writer and educator, Efthymios Warlamis. I have observed his art from both an iconographic and iconological aspect. We once again offer our congratulations for this, his new exhibition in regard to the personage of the Apostle to the Nations, Paul, and wish him health and fortitude to continue his invaluable and highly meaningful artistic contribution.

APOSTLE PAUL IN MY ART

by Prof. Efthymios Warlamis

translated by Dr. Renée von Paschen, M.A. © 2014

When a specific person is to be depicted, one usually avails oneself of documents, photographs, sketches and pictures of that person. The early representation of Apostle Paul is more like a rough sketch or a symbolical depiction in the robes typically worn in the first and second centuries A.D.

As a rule, graphic depictions from this period only give a rough semblance of him, his posture and sometimes a few anatomical features, but not the exact shape of his face, eyes, nose or hair.

The Byzantine School of Painting refrains from an individualistic portrayal, as well as any perspective in the depiction of space. Along with the vivid coloration, these works thus attain a sacral depth. Even the eyes and other facial characteristics are usually portrayed by means of graphic reduction without any modulation, in order to avoid depicting a real person. In most cases, however, one is confronted with a mixture of graphic and painterly elements, which succeed in portraying the personal characteristics of the person depicted. Large, warm-hearted and benevolent eyes, or pained and distant eyes. Nevertheless, Byzantine painting tends to emphasize the symbolical nature so that the depicted saint can be perceived as a sacral concept. A concept, which

is deeply embedded in the consciousness and memory of mankind.

An interesting exception is formed by the extensive oeuvre of Dominikos Theotokópoulos, known as El Greco. He benefited from a thorough training as an icon painter with his teacher Damaskinos, who represented an interesting synthesis between the Venetian School of Painting in the West and the stricter Byzantine School of Painting. El Greco soon discovered his own inner vision (idiosyncrasy), which led him to an expressive representation of his inner élan. This psychological dimension finds its expression in Byzantine art in the special attention given to depicting the robes. In this connection, it is interesting to note the transition from Romanesque art to gothic forms, whereby the folds of robes in Byzantine art are employed to give sacral portray a visible élan (e.g., frescos in the Cathedral of Gurk in Carinthia). A characteristic element of the depicted saints, martyrs and



knight's robes and the folds they form, which are transformed into colorful, modulated lines and surfaces, thus enhancing the setting of the picture and connecting it with the background.

Theotokópoulos painted more than one portrait of Apostle Paul. On the one hand, alone and on the other hand, with Apostle Peter. El Greco's prosopographical depiction of Apostle Paul is contradictory and hardly idealized. He appears to be a sickly, weak man in contrast to the robust habitus of Apostle Peter. One might almost pity El Greco's old Apostle Paul. The archetype that El Greco used for the basis of his picture is the Byzantine Apostle Paul, ascetic and almost inconspicuous. Perhaps Theotokópoulos had to depict Apostle Paul as less significant than Apostle Peter, since the Catholic Church considers Peter its founder, the Rock of the Christian Church.

There are numerous portrayals of Apostle Paul after El Greco. Caravaggio painted a highly dramatic depiction of the conversion of Damascus. Many Italian and Flemish painters chose Apostle Paul as the theme of their pictures. However in the 20th century almost no pictures of Apostle Paul were painted.

My Apostle Paul cycle begins in the 21st century. I had a lot of difficulty making the decision as to how Apostle Paul's countenance may have looked. Of course I know the Byzantine portrayals and many other pictures of Apostle Paul. At the onset, I also adhered to the typical depictions of Paul in art history. However I found my real model in my innermost vision. I was five years old, when I first saw a picture of Apostle

Paul, and I developed a deep emotional connection, because I encountered him daily in his church (Metropolis of Veria). And the fact that the Acts of the Apostles brought so many positive commentaries about the forefathers of my hometown has always been a source of my pride. Therefore, I felt bound by duty to dedicate a large cycle of paintings to the Apostle to the Gentiles.

It began with a spontaneous decision. I became obsessed with seeking out my Apostle Paul, and taking him under closer scrutiny. It was a strange experience. I locked myself in my hotel room, turned off all the lights, pulled the curtains and wildly began drawing my first sketches. That was in Alexandria, Egypt, during a hot midday. I was frightened by the results. I had drawn a fanatic Pharisee, such as a Mesopotamian zealot, stern, young, determined and dynamic. Somehow I had managed to portray Saul, who persecuted the Christians, instead of Paul. In Alexandria I made almost 50 sketches, which formed the basis of my Apostle Paul cycle.

At first I had to form a very clear concept of the process of conversion. A man is blinded by a dazzling light, loses his balance and falls to the ground. Truly a dramatic climax. Paul cannot see anymore. He has been blinded. Those accompanying him are irritated. And I was irritated, as well. What had happened, what explanations were there? One may too quickly

draw the conclusion that it was a punishment, a punishment for those who persecuted the Christians. After lengthy contemplation, I revised my initial assumptions and realized that the light had been heavenly illumination and had nothing to do with punishment. Being touched by and receiving this Divine Revelation transformed Paul's way of thinking. It was a communion with the logos. It was a reincarnation executed



KENNETH
BIBLIO
BERRY

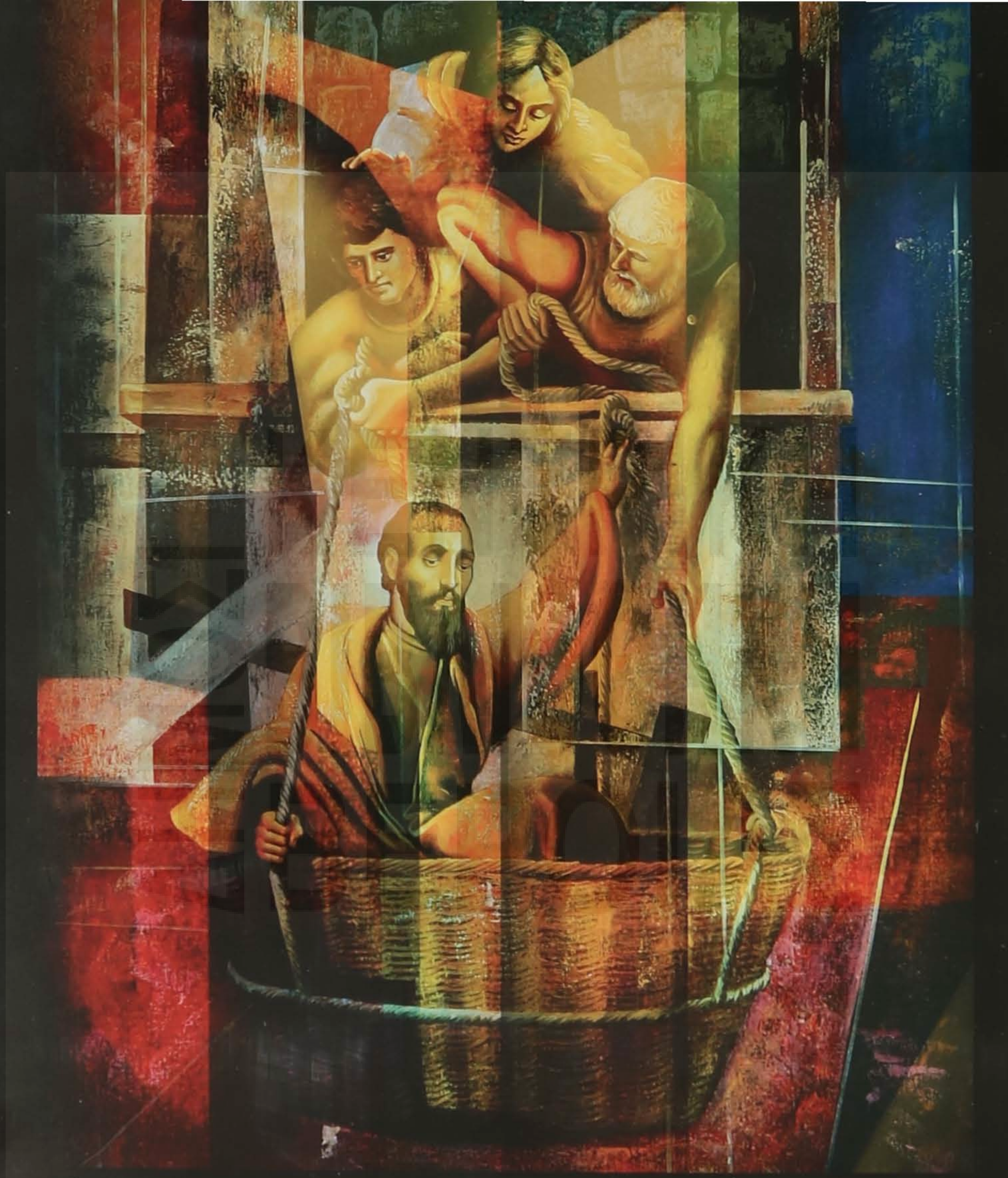
ST. PAUL 2002



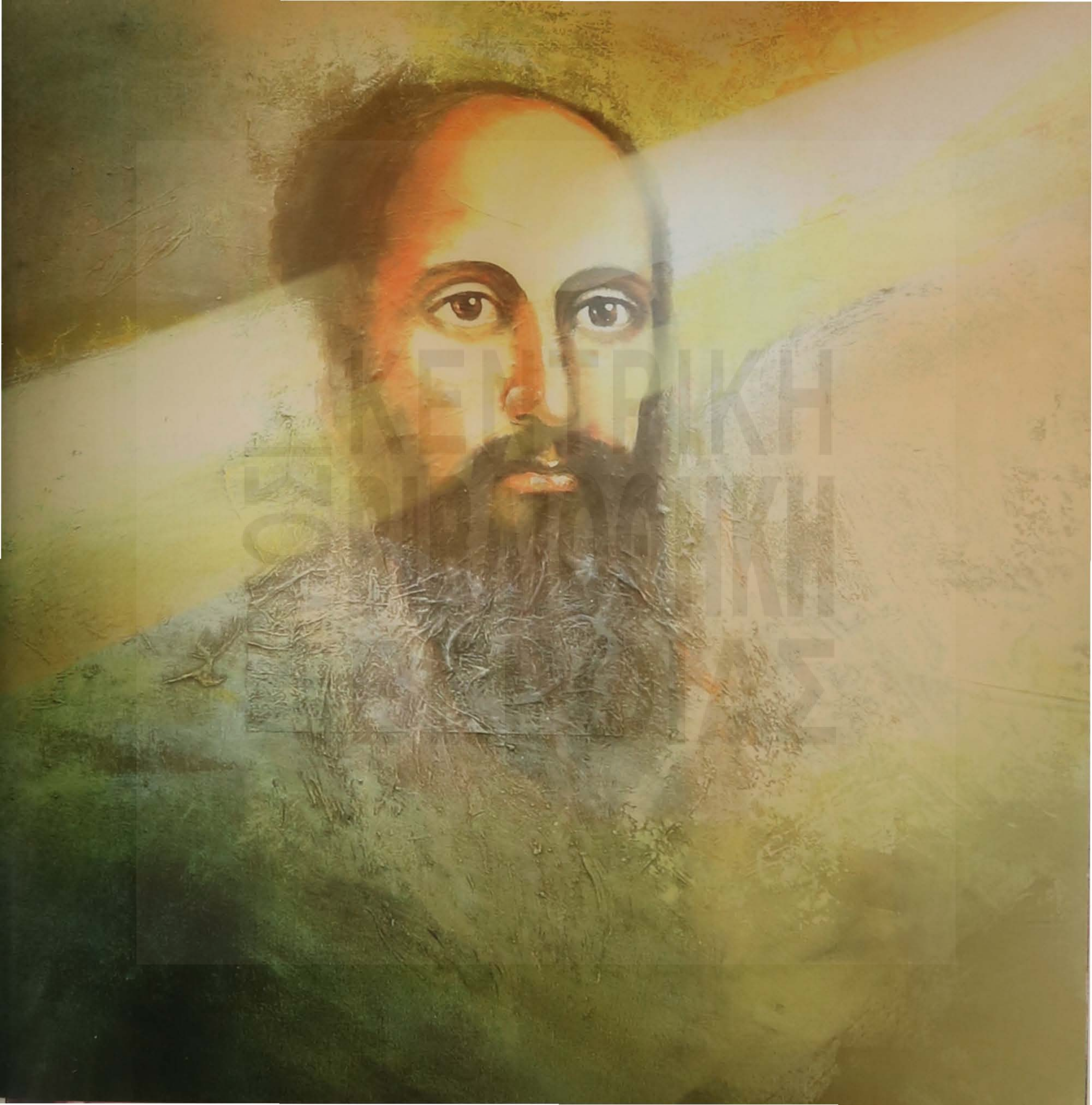
Conversion I



Conversion II



Damascus



by the Holy Spirit, a process that cannot be comprehended by human logic or perception. Christ the Lord manifested it according to the example of Apostle Paul. Divine will may be unfathomable, but it does not know any limitations, as it surpasses the physical state of being.

It was purely a technical challenge to paint a face that is radiant with light. I worked in two phases, by which I attempted to let the rays of light merge with the face. Another picture showed Paul falling to the ground. Paul's face is transformed, expressing fear and terror, uncertainty and pain. For this picture, I studied the portraits of Francis Bacon. In all of the portraits of Bacon, I envisioned Paul at the moment of ecstasy, as well as the being that was in communion with the Almighty. It is a moment of unfathomable transformation, which touches each cell of the body and completely alters all former thought.

The conversion of Damascus depicts a new person, whose thought and memories have been realigned by means of the miracle of Divine Revelation. From then onwards the voice of the Lord became the dominant force in Paul. He became a "prisoner" of the Lord. A new person, prepared to sacrifice everything, because he knows he is in safe hands. Neither hunger nor thirst, neither illness nor troubles, neither beatings, persecution nor prisons were ever able to stop him following his calling to Christianize the world. Apostle Paul never gave up. He had a Divine example: the sacrifice and the love of Christ. He, too, chose to sacrifice himself through his own "crucifixion." That is how he perceived his willingness to live and die for Christ. The Apostle Paul, whom I painted after his Damascus conversion, radiates peace, benevolence and love.

After studying Acts of the Apostles and the Epistles of Paul

and the extensive related literature, I was able to form myself a good picture of the person of Apostle Paul. With this mental perception, I began the adventure of finding Paul through my art and creating his face and, in particular, his gaze. I decided to employ an unspectacular form, a synthesis of Classical and Byzantine spirituality. I soon realized that all of the details needed to adhere to a canon. His nose, his mouth, the shape of his head and his posture are all elements of will and faith. It is not a question of idealization, but the spiritualization and visualization of the Divine Illumination, which blinded Paul.

Apostle Paul is thus a human being, who felt the presence of God with great intensity. He was constantly in motion, fully prepared to sacrifice himself and help others. And it was my task to bring this state of being to life. Above and beyond this, I also wished to make my own contribution in the form of my sympathy and enthusiasm for him.

After several studies and initial attempts, I gained my inner peace and Apostle Paul's appearance took on a natural form: my Paul, the picture from my childhood, a picture that reflects an expression of gentleness and the irrepressible dynamics of his Divine calling. Paul understood Christ the Lord very well. As Christ said: "I thank thee, O Father, Lord of heaven and earth, that thou hast hid these things from the wise and prudent, and hast revealed them unto babes: even so, Father; for it seemed good in thy sight." (Luke 10:21). Divine love is not reserved solely for the learned and the aristocracy. It is there for everyone, especially those who are suffering or weak.

Apostle Paul's mission was not simple. On the one hand, there were the Ancient Greek Schools of Philosophy (Pythagorean, Stoic and Epicurean), seeking intellectual discourse and, on





ΚΕΝΤΡΟ ΠΑΡΗΓΟΡΗΣ
ΤΗΣ ΒΙΒΛΙΚΗΣ ΕΚΠΑΙΔΕΥΣΗΣ
ΣΤΗΝ ΕΛΛΑΔΑ

ST. PAUL

Philippi Thessaloniki Veria Athens Corinth Crete Cyprus



Corinthians, 1

Chapter: 13, 1-8.

Though I command languages both human and angelic -- if I speak without love, I am no more than a gong booming or a cymbal clashing. And though I have the power of prophecy, to penetrate all mysteries and knowledge, and though I have all the faith necessary to move mountains -- if I am without love, I am nothing. Though I should give away to the poor all that I possess, and even give up my body to be burned -- if I am without love, it will do me no good whatever. Love is always patient and kind; love is never jealous; love is not boastful or conceited, it is never rude and never seeks its own advantage, it does not take offence or store up grievances. Love does not rejoice at wrongdoing, but finds its joy in the truth. It is always ready to make allowances, to trust, to hope and to endure whatever comes. Love never comes to an end. But if there are prophecies, they will be done away with; if tongues, they will fall silent; and if knowledge, it will be done away with.

ΔΗΜΟΣΙ

ΚΕΝΤΡΙΚΗ
ΒΙΒΛΙΟΘΗΚΗ
ΒΕΡΟΛΙΑΣ

the other hand, there were the Torah and the Talmud (Judaic Book of Law), presenting practically insurmountable hurdles.

Paul the Pharisee also had a real vocation. He had learned the craft of tent-making, which enabled him, a wandering preacher, to earn his own bread and butter. If one is to imagine a day in the life of Apostle Paul, then one envisions Paul as he is writing his Epistles surrounded by his followers and scribes, after finishing his work for the day. After the monotonous task of weaving at the loom, he dictated his letters to a papyrus scribe, work that is very time consuming. The scribe had to concentrate to make no mistake and use good calligraphy. Writing an Epistle took many days as a rule. When one reads the Epistles of Paul today, then one can feel the unbelievably strong will, which still pierces our hearts like an arrow centuries later, such perceptive truths, still fresh and full of élan after such a long time.

I cannot deny a certain degree of intent to idealize in my pictures. Apostle Paul's appearance may have been inconspicuous, however my Paul does not show any indication of tiredness or brokenness. Each new day, each hour brings renewal and innovation. Apostle Paul is an example of Christian creativity and dynamics. He constantly sought the Lord, and constantly strove to live according to His example. He brought his life in harmony with his mission. He travelled huge distances on his journeys. Thousands of kilometers over mountains and valleys, dangerous crossings by ship; he suffered from starvation and thirst, was beaten and thrown into prison. His willpower as a wandering preacher remained unbroken. He sought and found listeners, whom he was able to convert by way of his inspiration and message of love.

Profilers are thus named, because they sketch the faces or profiles of wanted persons with the help of witnesses. A very exciting job. Sometimes these phantom pictures come very close to depicting the real person. In the case of my phantom picture of Paul, I have acted as witness and artist at the same time. His archetype has no photographic features in my memory. Although my physiognomic studies were not based upon a certain type of visage, the result is the picture that I had held in my mind's eye. Apostle Paul had long become a fixed image in my mind. However my witness's picture varies from time to time. At first there were my sketches of Saul, still a fanatic and determined adversary of the Christian community, ready to punish and oppose. My final portraits encompass a series of imprecise moments, which arise from the secret of his life. These are a series of variations with vivid colors and forms, rendering his picture lively. The ensemble of this series of images results in a vibrant picture. I consider the emotional content of the pictures to be of utmost importance, not the depiction of a false illusion: "Behold, this is Apostle Paul."

My image of Paul comes from my personal spirituality, love and admiration for the great Apostle to the Gentiles. It is my intention that the beholder should feel my solidarity with Apostle Paul, my sympathy with his work and his troubles.

This is why I have painted innumerable portraits, repeatedly trying to illustrate an encounter with him. That requires greatest concentration and intense contemplation. In the end, the pictures of Apostle Paul are an enigma. An enigmatic image tries to gain access to the beholder's psyche, it seeks to touch his or her emotions and make apparent its holiness.



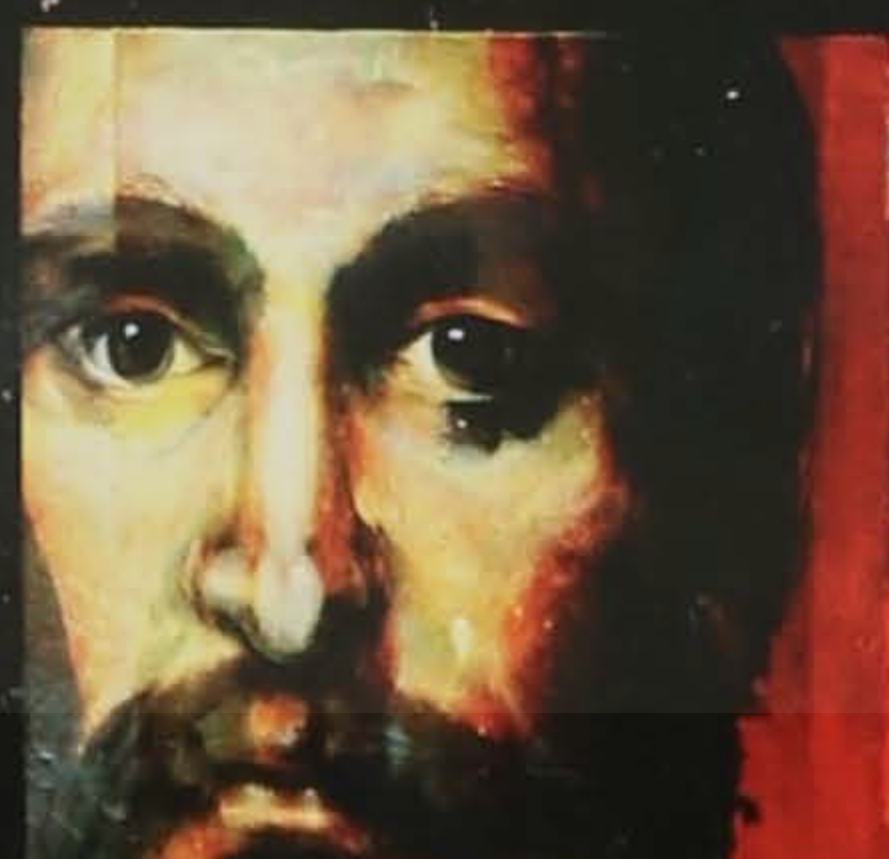
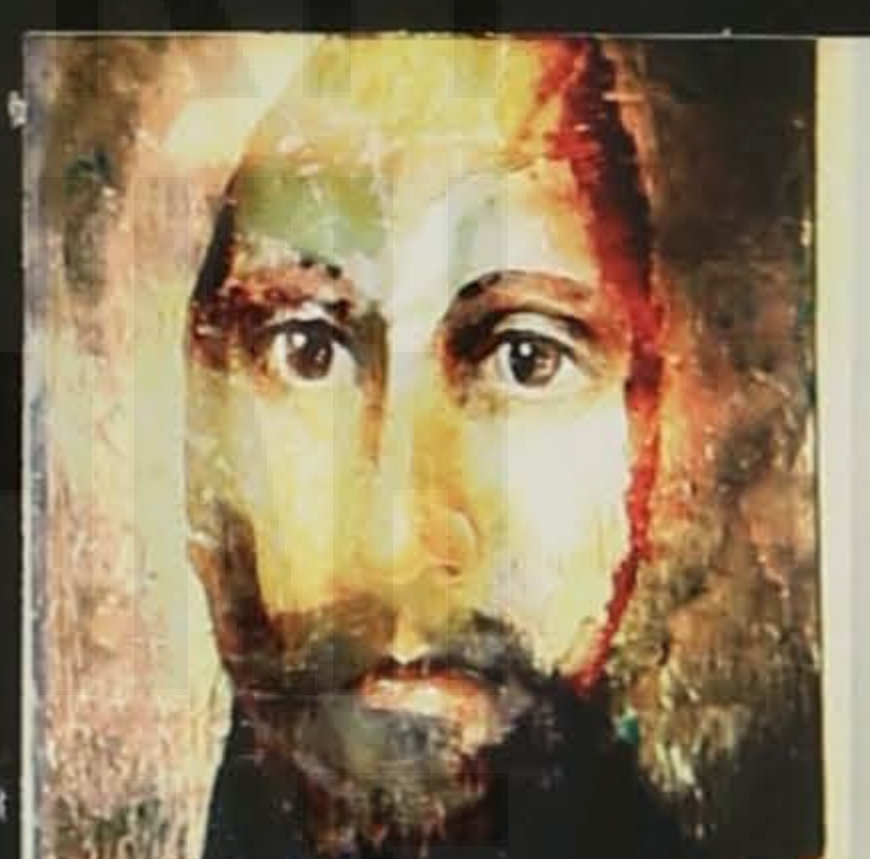
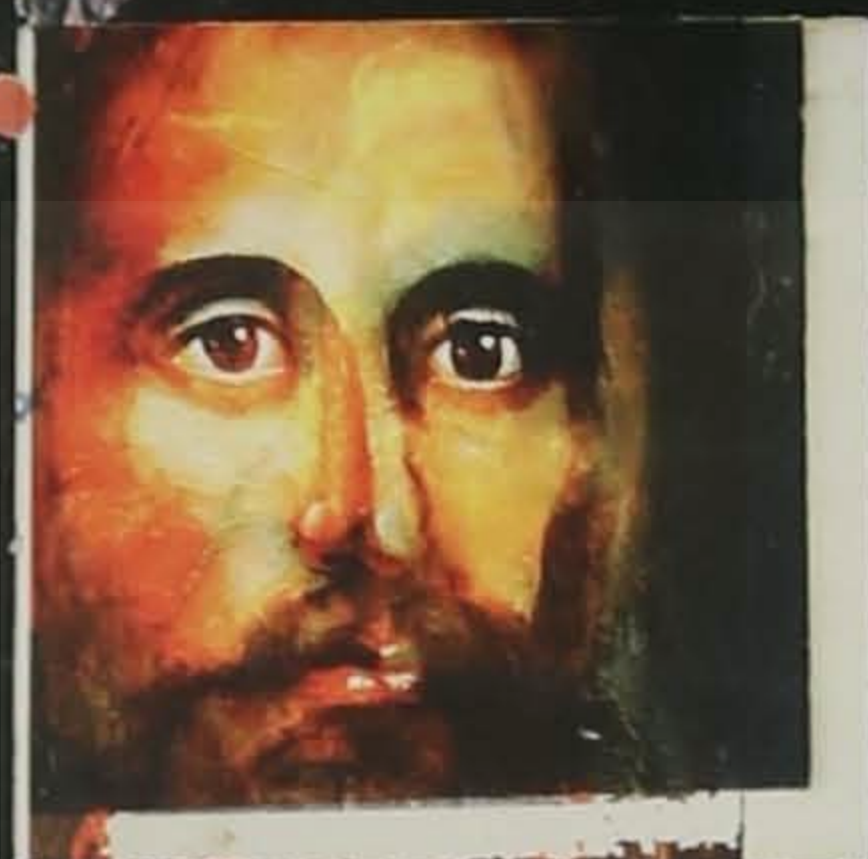


Kaloi Limenes . Crete . Greece

Acts of Apostles

Chapter 27, 5 -8

When we had sailed across the sea which is off Cilicia and Pamphylia, we came to Myra, a city of Lycia. There the centurion found a ship of Alexandria sailing for Italy, and he put us on board. When we had sailed slowly many days, and had come with difficulty opposite Cnidus, the wind not allowing us further, we sailed under the lee of Crete, opposite Salmone. With difficulty sailing along it we came to a certain place called Fair Havens (Kaloï Limenes), near the city of Lasea.







ROME . Prison



ΔΗΜΟΣΙΟΓΡΑΦΙΑ

ROME . Death

AN APOSTLE PAUL CRYPT FOR VERIA

by Prof. Efthymios Warlamis

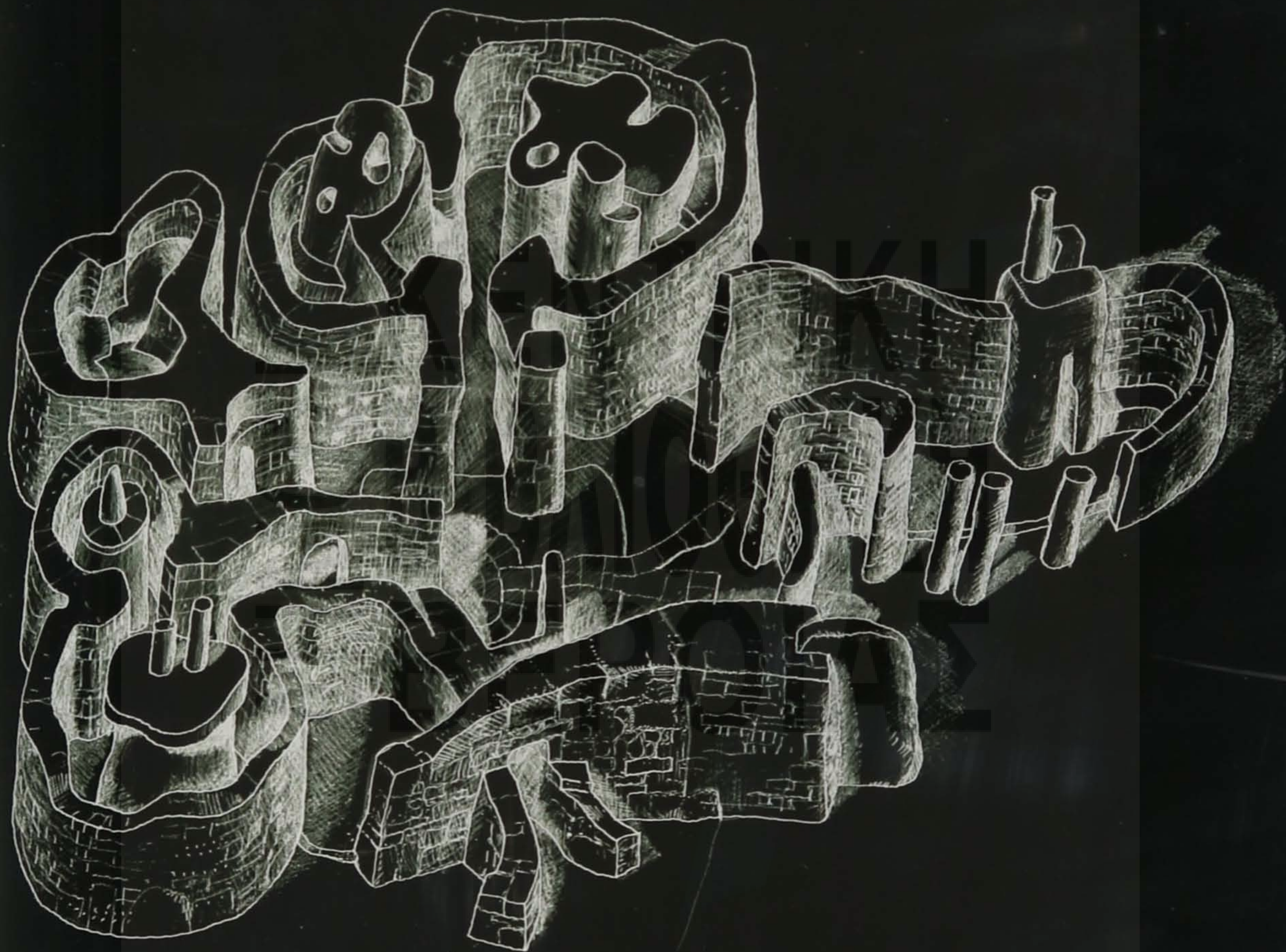
translated by Dr. Renée von Paschen, M.A. © 2014

The project of planning and building a crypt for Apostle Paul in Veria is a highly complex task. It requires great sensitivity and intuition, because the conception involves a memorial site that is at the same time a prayer room, which recreates the spirit and the atmosphere of the first Christian churches.

The special architectonic elements, such as foundation walls, baptismal and frescos, sculptures or portraits of the early Christians, as well as other portrayals, are intended to help bring about an emotional response in the visitors. A crypt symbolizes going into the depths, delving into the mysticism of faith.

The architectonic design of the crypt is inspired by my research on the cave churches of Santorin in Greece, in particular the little Church of Mary located in the village of Vothonas, a church, which was made entirely by carving out the pumice stone and which remains invisible from outside. The cave churches of Cappadocia were also an important inspiration. The symbolic meaning of the cave structure has a great influence on my perception of space. The cave is

considered to have been the earliest dwelling place of human beings. Christ was also born in a cave. The formation of such a space takes place by means of excavation and the finding of forms that are not determined by intellectual diction. This is analogous to my intention to create an emotional, spiritual room, which moves people in their inner core. The experience of this space should be full of surprises, including unexpected and unknown elements. The purpose of this is to create a mystical holy space - an archetype of the catacomb of faith. A room, which captures human existence, "shaken" by experiencing the divine mystery. Truly not a simple proposition. My intentions are supported by my constant faith and the most joyous, positive and universal message that originated in this small city in northern Greece, the message of love.

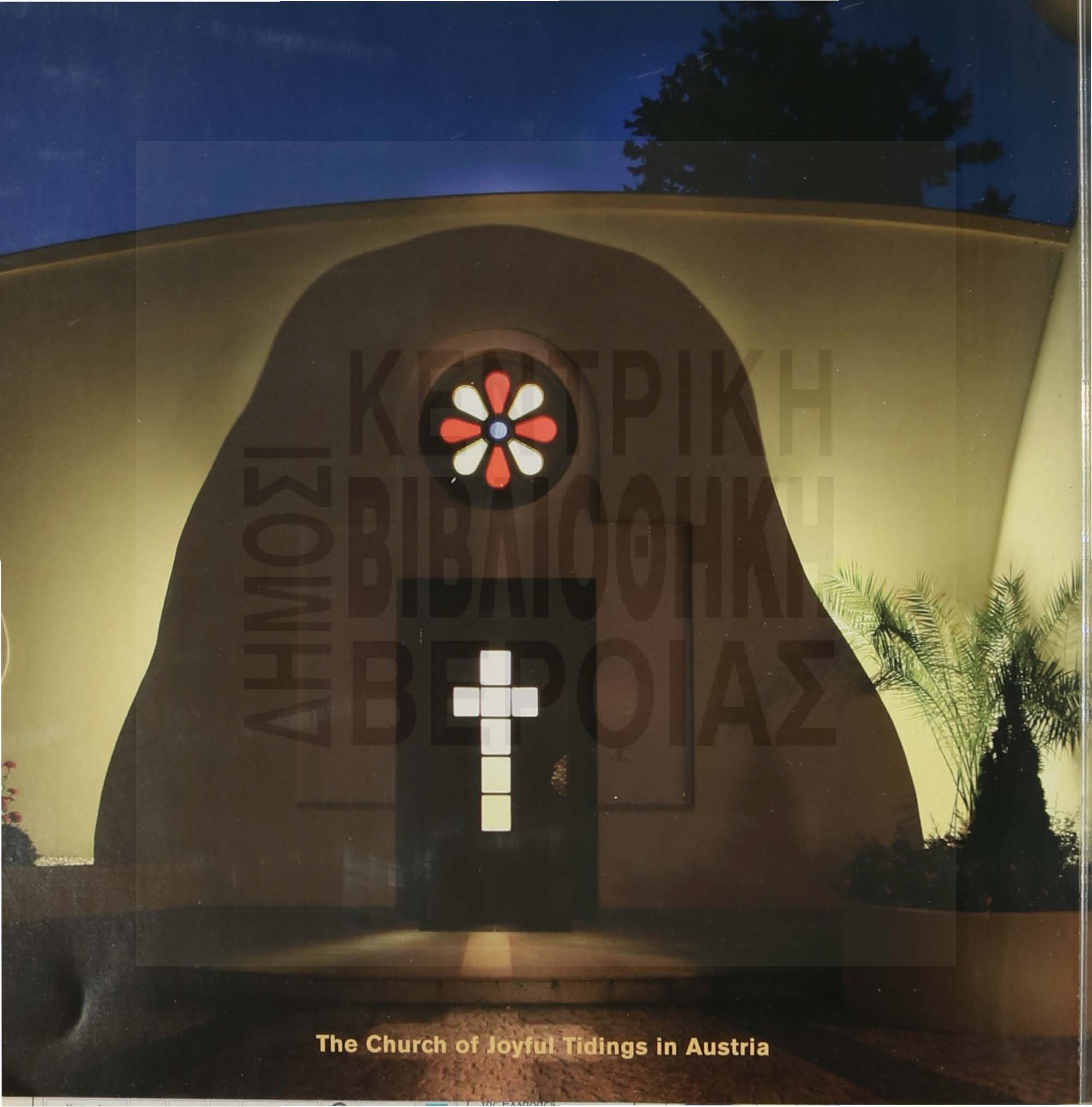




St. Pauls Crypt in Veria (Beroia), Greece



Crypt



The Church of Joyful Tidings in Austria



The Waldviertel Art Museum

The museum, designed and realized by Prof. Warlamis, was opened in 2009.



The Church of Joyful Tidings in Austria

The Evangelic church with ecumenical orientation, designed and realized by Prof. Warlamis, was opened in 2004 and attracted great attention.



Chapel of Virgin Mary

The small chapel situated in the sculpture park of the Art Museum, designed and realized by Prof. Warlamis, is dedicated to the children of our world.

EFTHYMIOS WARLAMIS

Prof. Mag. Arch. Dr. hc.

Warlamis is a renowned architect, painter, writer and pedagogue. Born in Greece in 1942 he is living and working for 50 years in Austria.

Professor Warlamis has taught and lectured at the University of Applied Arts in Vienna, department of architecture as well as at other European universities and academies.

Warlamis has been Director of the International Center for Art and Design (IDEA) in Austria since 1992 and Director of the Art Museum Lower Austria since 2009.

Warlamis' art cycles have been shown all over the world. The artist dedicated a main part of his work to religious themes and projects, such as the art collections that have been exhibited in many museums in Europe: *I Believe*, *Triumph of Love*, *Christ Today*, *The Holy Mount Athos* and *The Apostle Paul*.

Warlamis received numerous distinctions for his comprising art work, such as the 'Austrian Grand Cross of Honor for Science and Art' in 2009.



ΚΥΒΕΡΝΗΤΡΙΚΗ ΟΡΓΑΝΟΓΡΑΦΙΑ ΕΠΕΡΟΙΑΣ



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