

MARILENA KLONARIS



EXTRACTS FROM REVIEWS 1958 - 1969



IDEAZIUM

MARILENA KLONARIS

"TACHYDROMOS" November 15, 1959 Alexandria

TIMOS MALANOS "Exhibition of Marilena Klonaris - a young Alexandrian artist with great promise."

...I realise the difficulties that a new talent is facing, when it aspires to find its own solutions and not adopt blindly those already existing...

...Miss Klonaris moves in the spirit of a live and ever-developing art, and I am sure that she will always strive towards a constant renewal.

"LEVANTE" November 1961 Valencia

PEDRO CAMARA. "Marilena Klonaris in the Sala Mateu."

...Marilena Klonaris finds her themes in shadows, depths and tides. This tortured seclusion which constitutes the program of actual youth, looks for its roots in the chaotic depths of Dostoievski, the nihilism of Strindberg, sometimes in the mysticism of Kierkegaard and the rancorous piety of Tolstoi. Her painting is based on a lyrical texture, a study of rhythmical planes, and one perceives the subterranean echo of subversive stirrings which are on the point of becoming an angry scream and an open wound.

Klonaris. SALA MATEU, VALENCIA, November 1961.

VICENTE AGUILERA CERNI, First International Art Critic's Prize, Venice Biennale, 1960. Lecturer on Modern Art at the Sorbonne, Paris. "Foreword to Catalogue."

...Marilena Klonaris breaks down her experiences of reality up to the boundaries of non-figuration, using a process which is at the same time elaborate and direct, leaving on the canvas the traces of a poetic trance...

...Marilena Klonaris brings to the canvas the marks of a starkness in which beings and things have retained their essential energies, their basic existential substance, their last trace of emotion.

Klonaris. *SALA NEBLI*, Madrid, February 1962.

VICENTE AGUILERA CERNI. "Foreword to Catalogue."

...Marilena Klonaris' painting...dense and anxious, a work of mysticism and suffering, whose spontaneity is always the reconquest of something lost, or never possessed, a human gesture that marks the canvas with a harmonious chaos of signs, skillful repetition and difficulties conquered through pain. Thus Marilena Klonaris' art coincides with the solitary dimension of life. It destroys space, annihilates time, transmutes form into pure energy or indistinct, inexplicable blots, always at the beginning and at the end of her victory, and of her failure to be moved towards a plenitude that is sliding, difficult, frontierless, works that strike with all their claws at the terrible hide of life.

"*ALCAZAR*" February 14, 1962 Madrid

PEPE HIERRO "Exhibition of Marilena Klonaris at Sala Nebli."

...Marilena Klonaris takes the ugly and bitter aspects of this world, inwardly dissecting them in impulsive strikes like someone who tramples reality underfoot in order to affirm his rage.

"*ARTES*" February 23, 1962 Madrid

TOMAS OGUIZA. "Sala Nebli."

...The point of departure : nothingness. The same way in which nature works...

...An insistent surface of strong brushwork leads to this freedom of expression which is like an ode to sincerity...

...A painting extraordinarily intense and vivid, which seems to spring directly from the introspective personality of the artist. It is like the best wine offered at the end of a banquet...

"ARTES" February 23, 1962 Madrid

VENANCIO SANCHEZ MARTIN. "Klonaris Exhibition."

...Marilena Klonaris' works, painted in a zone of difficult communication, are attractive and enigmatic, but their value especially lies in that they do not follow the beaten track. There is in effect something primitive and elemental which lends interest to her formal destructions.

Klonaris, Rueda, Soria. MARTINEZ-MEDINA GALLERY, Valencia, June 1963

VICENTE AGUILERA CERNI. Forword to Catalogue."

...The painting of Marilena Klonaris, following the trend of 'neo-figuration', oscillates between drama and satire...

...The disquietening root of expressionistic talent, reaching from the depths of loneliness and incommunication a humanistic outcome from the anguished threat of stifling in one's self. The ripe artistic maturity of these works is the result of a profound undercurrent, of a painful dissatisfaction. In the background of these characters contaminated by the menace of their own doom, mixes the tragic absurdity of the aimless, the ridicule, the horror of an emptiness, the fear, the annihilation in the sensorial, the sarcasm...

ALBERT CHARLES SAUVENIER. "Marilena Klonaris" 1963.

...Neo-figuration has been adopted in Spain by various painters, with more or less success.

The artists of this school, apart from the social implication of formulating a drama of humanity, also try to incorporate the projection of their own inner world...

Marilena Klonaris' work is one of synthesis, which convinces by its sincerity and announces a future full of promise. She has very rapidly realised that grandiloquence rendered suspect all communication and that in order to formulate such complex ideas, arising both from the external world and her own inner world, the only means of transmitting them is by a direct language.

...To reveal man in his characteristic appearances and his inner mechanism, such is the object of the latest works of this young artist. A painting with no pity but not without love,

Marilena Klonaris. *WOODSTOCK GALLERY*, London, December 1963.

CHARLES S. SPENCER; Art Critic of "Studio" Magazine, London, and "Arts News and Review." Foreword to Catalogue.

...In developing from the purely abstract forms to greater realism, Miss Klonaris gives full reign to her concern for people... They are not idealised or romanticised, and often carry undertones of near terror... Throughout these deeply-felt compositions there is an atmosphere best described as tragic. It is a view of life often encountered in Spain, but it also arises from the artist's own compassionate humanism. In seeking to express this in forms and terms derived from abstract expressionism Marilena Klonaris has found a style entirely her own, intensely personal and moving.

"*THE ARTS REVIEW*" December 14-28 1963 London.

REX TRILITHON. Woodstock Gallery."

...Marilena Klonaris who in thick, crusty pink, reinforced with black and white, gives her energy to the construction of *Cobra-Like* torments frequently directing herself to the human head and figure.

The deep feeling is undoubted as in the Apellian *Birmingham, Alabama 1963* or in *Courtship*, but the effect is as yet uncertain. Where things are more restrained as in *Exodus* colours and arrangements bring us closely to a vision of which Anthony Fry is one of the pioneers.

"NEW YORK HERALD TRIBUNE" December 18, 1963 Paris.

SHELDON WILLIAMS. In London Galleries: *GOLD FOUND AMONG DROSS IN MIXED SHOWS.*"

...What Spain has to offer has been snapped up with rapacity by the Greek Klonaris. Meaty works by her appear at the Woodstock. She presents an uninhibited view of the *dolce vita* in whites, grays and reds, spiced with a smattering of "pop", linear figuration. The exhibition represents her latest work, all carried out since a protracted stay in Spain.

HEALTHY CONTRAST.

...They make a healthy contrast to the slightly effete paintings of David Hockney at Kasmin...

YOUNG FIGURATION IN SPAIN. 1964 Barcelona. Antiguo Hospital de Santa Cruz de Barcelona y Festivales de Espana.

CARLOS-ANTONIO AREAN. Introduction to Catalogue.

...Marilena Klonaris is an Alexandrian artist who combines in her initial formation roots of Greece and Egypt, but whose later English and Spanish training have led her to seek neofigurative solutions such as those now existing in London-Bacon-and - Madrid-Saura.

"DOMINGO SEMANAL" (Sunday Weekly) April 12, 1964 Madrid

JESUS RIVERA " Marilena Klonaris ".

Her painting is very expressive, warm, intense, dramatic, of a clear Mediterranean flavour, with fire, vivacity and spirit. Red predominates, and a rapid, nervous graphism which

corresponds to a Mediterranean personality of much temperament. But there is something apart from this, a dramatic and tragic quality reminiscent of Goya, and particularly of his black period, the Goya of "Los Caprichos", "Los Desastres", "Los Disparates"; an idea of burlesque humour, filled with sarcasm and irony...

"ARTES" April 1964 Madrid

PEDRO CRESPO. Six Lithographers at the Club Urbis".

...Marilena Klonaris illustrates the verses of a famous song - "Noche de Ronda" - with an expressive charm, excellent drawing, unbounded imagination and a sense of the terrifying both naive and likeable...

"ALCAZAR" April 1964 Madrid

JOSÉ HIERRO. "Six Lithographers".

...Marilena Klonaris illustrates a song with bitter, dynamic, nearly ferocious scenes. The sharp colours are used to underline the sarcasm of her works. Hers is a world of anxiety with its roots in German expressionism.

"A.B.C." April 7, 1964 Madrid

SANTIAGO ARBOS BALLESTE., "Six Lithographers"

Klonaris' lithographs are an expressionistic exultation of colour revealed through bold and sharp drawing. There is talent and nerve in this woman.

"PROGRÈS EGYPTIEN" August 13, 1964 Caïro

DIMITRI DIACOMIDES. "MARILENA KLONARIS, IMPOSING YOUNG PAINTER"

...Turning her back to abstract informalism, Marilena Klonaris has attempted a more spontaneous and direct figuration. Spain and her 'fiestas', bullfights, the striking people with their noble faces, its deep tonalities, are for her a revelation and a source of inspiration; although the reality that she presents is a distinctly personal one. In her richly-toned compositions, she does not renounce her own personal style, always giving plastic equivalents to her impressions and her emotions, where are mingled violence and anguish, harshness and torment. Her characters and backgrounds are set in an obsessive, a burning exultation. It is work of generous inspiration, full of conviction, romanticism, youthful and dramatic painting.

ETHNIKOS KIRYX. September 1965 Athens

V. PAPAGEORGIU

Her maturity is expressed in a psychological impetus of bitterness which she develops through expressionistic realism...Through her rich use of colour shapes and figures can be discerned that show all the cynicism of human idealism.

ATHENS DAILY POST September 1965 Athens

She combines bold aggressive brush work with a striking sense of observation...Characterization of mood or temperament prove the forte of Marilena Klonaris.

ACROPOLIS October 1965 Athens

M. C. CONSTANTOPOULOS

In her paintings Marilena Klonaris mixes a sense of the tragic with sarcasm and satire. Her work is distinguished by a fever of colour and daring and great personal feeling.

EGYPTIAN GAZETTE October 1965 Cairo

P. WARD-GREEN Painter from Alexandria Rocks' Em.

If the depths of her vision are black and terrifying, the surface is gay and flashy, smattered with the tat of Pop art. But what is in fact so admirable in her present work is its ripe artistic maturity which, complementing a deliciously topical up-to-dateness, assures its permanence. Add to these anguish and a deep concern for people and Miss Klonaris' compassionate humanism establishes itself.

ARCHITECTONIKI. December 1965 Athens

In form, Miss Klonaris is an expressionist, but her subjects are sociological man and his weakness .. An expressionist whith that special dramatic rendering of comedy which represents life its destructive social context in beautiful line and colour.

THE ALMANAC November 1966 Athens

DAVID ASHERMAN

While constantly searching for new channels her own style and personality remain dominant over technique. Her work is immensely free and unconstrained-but only because her control and self-discipline have been conquered.

Miss Klonaris is without question of the few outstanding younger painters in Greece today whose work is of international calibre.

Marilena Klonaris. *NEW FORMS GALLERY*, Athens, May 1968.

MANOLIS YALOURAKIS, Foreword to Catalogue.

The art-lover who wanders through the world of images of Marilena Klonaris will find there not only the presence of a personal message but also an artist of international conscience and calibre. Whether she draws her inspiration from the colour possibilities of the Greek islands or directly from the depths of her own fertile imagination, the artist is constantly present with the originality of her vision and the high quality of her technique which form part of the high standard of excellence which has been the primary factor of a steadily rising career.

"*ELEUTHEROS KOSMOS*" May 3, 1968 Athens.

MILTIS PARASKEVAIDIS. "One-man show by Marilena Klonaris at the 'New Forms Gallery' Athens."

In her work, Marilena Klonaris has consistently kept in touch with the pulse of our times and the beliefs of the contemporary cosmopolitan generation, with a spontaneous and youthful optimism without a trace of melancholia...

Her portraits are a signal success and they imply her great ability in penetrating psychologically man's inner world.

Marilena Klonaris *GALLERIA D'ARTE G. CESARE*, Rimini, September 1968.

VICENTE AGUILERA CERNI, Foreword to Catalogue.

The vital factor which situates Marilena Klonaris in the expressionistic tradition is her present involvement with the imagery of landscapes, houses, the earth and the sea...

In this way, Marilena Klonaris' painting affirms itself through its duality of implicit and explicit; by the statements it makes and those that it merely suggests.

"*L'AVVENIRE D'ITALIA*" September 28, 1968, Rimini

RAFFAELLO BIAGETTI, "A Greek painter in the G. Cesare Gallery."

Marilena Klonaris holds a place of her own marked by reserve, simplicity and sincerity in her poetical expression. She is following a course enriched by inner contemplation which seems direct and spontaneous to whoever tries to explore, with her help, her more complex lyrical thoughts....

"*IL RESTO DI CARLINO*", October 3, 1968.

...Originality and a general feeling of avant-garde exist in those of Marilena Klonaris' works with three-dimensional flowers and landscapes. She is open to new ideas and contemporary thoughts while being at the same time rooted to a classical tradition.

Marilena Klonaris. is a unique revelation to us here in Rimini....

One-man shows (continued)

- 1968. " New Forms Gallery (Athens)
- 1968. " J. Cesar Gallery (Rimini - Italy)
- 1969. " Telesila " Gallery (Mykonos)
- 1969. 9th " Panhellenios " (Athens)

MARILENA KLONARIS

*Greek Born in Alexandria,
Studies in London :*

1953-1957 : Chelsea School of Arts (National
Diploma in Design. N.D.D.)

1957-1958 : London University (Art Teacher's
Certificate. A.T.C.)

1962-1964 : Studies restoration in School of
Fine Arts of San Fernando in Madrid.

Lives in Egypt, England, Spain, Greece :
travels to Switzerland, U.S.A., Italy, France,
Norway, Cyprus, Libya.

Paintings in private collections in :
Alexandria, Cairo, London, Athens, Valencia,
Madrid, Rome, Dallas, New York, Norway.

Exhibitions :

1957 : Young Contemporaries Exhibition
(London).

» : Royal Academy of Arts, Summer
Exhibition (London).

1958 : New English Art Club (London).

1959 : One-man show ' Galeries Natio-
nales ' (Alexandria).

» : III Biennale of Alexandria.

1961 : One-man show Sala Mateu (Valencia).

» : IV Biennale of Alexandria.

1962 : Group Exhibition (Athens).

1962 : One-man show Sala Nebli (Madrid).

» : International Exhibition, O'Hana
Gallery (London).
Sale of Contemporary Art, Christie's
(London).

1963 : Women's International Art Club,
F.B.A. Galleries (London).

» : New London Group, R.B.A. Galle-
ries (London).

» : One-man show ' Art Institute '
(Granada).

» : Martinez Medina Gallery (Valencia).

» : One-man show Woodstock Gallery
(London).

» : ' Young Figuration in Spain ' Anti-
guo Hospital de la Santa Cruz
(Barcelona. Saragossa).

1964 : ' Drian Artists Exhibition ', Drian
Gallery (London).

» : ' Six Graphic Artists ' Urbis Club
(Madrid).

» : Annual Women's Salon (Barcelona).

» : Group Exhibition, Gallery of Modern
Art (Scottsdale, Arizona, U.S.A.).

1965 : One - man show Hilton Gallery
(Athens).

1966 : One - man show American Club
(Athens).

Cont.) 1970 — " St. Sophia Cathedral." Washington D.C. U.S.A.

» One man show : "Port International Gallery" Kennebunkport, New England, U.S.A.

1971 — " Spring Show " Diogenes Gallery, Athens.

1972 — " Semaine Culturelle " Constantine — Algérie.

Cont.) *NEW YORK* — August 11th, 1970

MARIA CALLAS SPEKAS

... She seems deliberately determined to awaken the viewer to the omnipresent pain of loneliness - the reality despite appearance - through the subtle, luring device of beauty...