

FULL COLLECTION OF ORIGINALS AND PRINTS



**MARINA
SYNTELIS**



m.syntelis

THE NEW WAVE COLLECTION

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The 'New Wave' Collection

There are 31 original paintings in the collection each one highlighting the skill and flexibility of Marina Syntelis as she continually challenges herself to paint images of the sea and water from different perspectives and viewpoints. She combines supreme hyper-realism with magical abstraction to really move a viewer emotionally every time you gaze into one of her masterpieces!

For the first time we are also proud to launch a special limited edition series of only 99 giclee canvas prints of each painting (plus 15 individual artists proofs) which include signed Certificates of Authority from Marina in conjunction with The Papillon Gallery.

Lovingly referred to as 'The Queen of the Seas' Marina Syntelis continues to excite us with the magnetism and power of her paintings!

Marina Syntelis



“ My seascape paintings involve a more esoteric process. Through my work I try to share certain moments or feelings that I cannot find a different way to express, or even relive memories. Not just images but things experienced. The sea is my language to speak the unspoken. ”

Marina Syntelis is an artist whose exploration of the power of the sea, has attracted the interest of many a collector over the past few years and many more since her UK Solo Tour of 2021 which Included a record breaking launch at The Southampton International Boat Show! In the UK, she is represented by the Papillon Gallery.

Her work has evolved over the years, from 3-dimensional suspended resin sculptures to 2-dimensional, paint on canvas. However her knowledge of 3D previously explored, is something that she did not cast aside in her approach to painting. In fact, it is something that has imbued her painting with an extraordinary understanding of the structure of the forms she is creating, allowing her to achieve magnificent illusions of depth in the process. Layering and transparencies have both played a role in the process.

She was initially attracted to the unique formal attributes of the landscapes of Santorini, where the Cycladic-style white houses perched on the cliff-tops contrast with the big blue sea below. There is something innately cubist about these houses, which the artist obviously enjoyed exploring in her paintings. But as time progressed, Marina became all the more focused on what was beyond them – the sea with all its myriads of shades, light effects and rhythms. The seemingly structureless fluidity of the water became a challenge for her, to capture it and give it form and structure, to find its inner workings. Ripples and light effects danced on her canvases like mystical beings. But it was the drama of the wave, which also enticed her. The way it crashed into millions of pieces, and how she could make sense of it visually, formally, philosophically and empathetically.



Marina Syntelis's analysis of wave structure became all the more in-depth and detailed with every new painting. Sometimes she used acrylics to capture the water effects, other times oils. Technique-wise, she accelerated towards hyper realism/photorealism, yet in terms of atmosphere, she also allowed for an element of magical realism, or even some abstraction and expressionism to reign in sections of her works, where the crashing waters create misty, ethereal and elusive atmospheres. Marina decided to reach back in time, using an age-old secret of the old masters to create luster, transparencies, and glowing colours in their works. She discovered the use of pine resin, mixed with turps and linseed oil, known as a form of 'megilp'. A secret ingredient used by Turner, Rubens and Rembrandt, in order to create fabulous glazes. It is a technique that very few artists use today, or have ever even tried. Marina has resurrected this technique by placing it within a contemporary context.


There is a power and a dynamism in Marina's work that harks back to Romanticism, and its awe-inspired perspective on nature, coupled with a classical search for structure and form. Marina's majestic, proud, glorious, waves is the way they pronounce the power of nature in this day and age, in an almost foreboding manner at times. There is fear and darkness there too, in that uncertainty of nature, that 'hubris' of old. These waves demand your respect. It's as if this artist is putting nature back on the pedestal for all to see, and asking us to pay our respects. It's as if she is asking the age of the Anthropocene to reconsider its values, those values which are driving us apart from nature. In the face of today's environmental crisis, this refocus on nature's power is a burning issue.

Excerpts from 'In Focus: Marina Syntelis and Wave Power'.

Art Scene Athens

Words by Stella Sevastopoulos

13 December 2019



*"Ripples and light
effects danced on her
canvases like
mystical beings"*

AFROESSA 120CM X100CM



IN THE STORM II

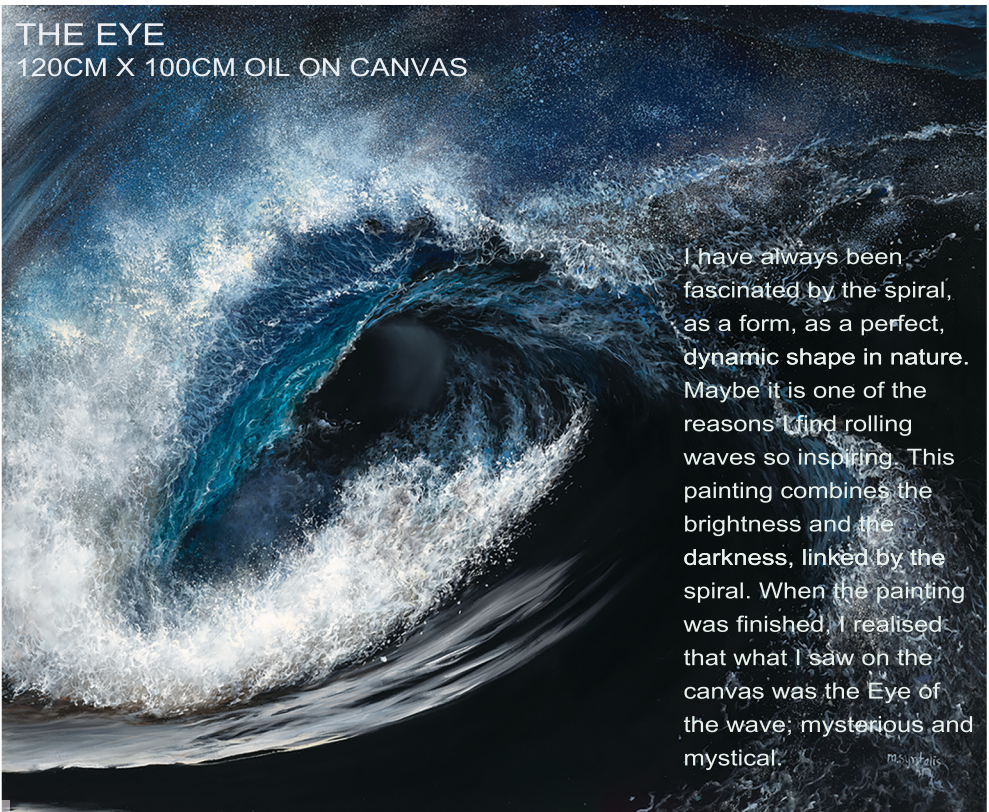
40CM X 50CM

ACRYLIC ON CANVAS

The aim for this painting was to express the power of the wave. To me the sea is struggling to reach the sky. The background is ambiguous; it can be either of the two. The heavy waters let the light pass through as they move upwards. The waves will never stop reaching for the sky!

THE EYE

120CM X 100CM OIL ON CANVAS



I have always been fascinated by the spiral, as a form, as a perfect, dynamic shape in nature. Maybe it is one of the reasons I find rolling waves so inspiring. This painting combines the brightness and the darkness, linked by the spiral. When the painting was finished, I realised that what I saw on the canvas was the Eye of the wave; mysterious and mystical.

TWIN WAVES

100CM X 70CM OIL ON CANVAS



An almost black and white painting with only hints of blue mixed with them. A couple of parallel twin spirals, moving together but separately, enhancing the power of the composition. One of the magic moments of natural perfection, when the absence of colours makes the shapes stronger.

NAFPLION

50CM X 40CM OIL ON CANVAS



Nafplion is a beautiful small town in the south of Greece. Although Greece is famous for its bright blue sky, I am more fascinated by the wintry dark, heavy clouds. In this painting I tried to depict the contrast between the dramatic sky and the much calmer sea surface. The round shapes of the clouds and the fine lines of the water. It is an overall dark work, with the certainty of the sun hiding behind the clouds, giving hope and light.



PROTEUS

50CM X 70CM

ACRYLIC ON CANVAS

In this painting the wave becomes a creature. The ancient Greek God Proteus uses the sea water to obtain his shape. A violent, powerful God turns into a violent, powerful wave emerging from the darkness, just about to crash and dissolve, only to appear again with a different shape.

AFROESSA

120CM X 100CM OIL ON CANVAS



In Greek, the word is used to describe the foamy sea. The title combines the two vowels, one next to the other, allowing more air to flow. While I was painting this, I actually felt the air. I let my brush be driven by this air and lost myself in the fine lines the waves. I wanted to experience the freedom of the ever changing waves.



AS ABOVE SO BELOW

50CM X 70CM

OIL ON CANVAS

My goal was to create a view that cannot exist. The powerful waves seen together with the sea bed in a rather unnatural way. My challenge was to find a way to merge these two different stories into one that could appear somehow familiar, even if it didn't make perfect sense. However, anything can be possible in nature and maybe somewhere there was a special moment that this view actually existed.



COLOSSUS

70CM X 100CM OIL ON CANVAS

The majesty of the sea competing with the majesty of the sky. Both equally powerful, both equally interesting. Once again, the waves fight for their presence in the sky. It is a fight for no reason. After all, they are all water.

COSTALIA

50CM X 40CM

OIL ON CANVAS

I attempted to capture the moment when the wave reaches the shore. The beautiful colours of the Mediterranean sunset. The sea is on fire. It is not blue anymore. I have always loved to watch these waves, trying to stop time. This painting was exactly this very challenge. This is a very special painting for Marina as she named it after her children.



APHRODITE

80CM X 80CM

OIL ON CANVAS

An angelic scene. The foam turns into cloud. It could take place either in the sea or in heaven. The pureness of the white creates a different energy, a different feeling. According to the ancient Greek mythology, Aphrodite, the goddess of love and beauty was born in the sea foam. To me, it can't have been much different from this.

LET BE LIGHT

100CM X 100CM

OIL ON CANVAS

I approached this wave in a more expressionistic mood. This wave carries light. It is not formed by the sea as an element but more by the sea which bears life. It is definitely influenced by my feelings during the pandemic. What I needed, what some of us needed, was an explosion of light to conquer the darkness. Being a painter, I am privileged enough to create my own world, my refuge, my place to feel safe and hopeful.



KYMOPOLEIA

100CM X 120CM

OIL ON CANVAS

Kymopoleia was a sea nymph, daughter of Poseidon and goddess of the storm waves. She somehow appeared on my canvas, wearing her long dress, at the left side of the painting. I spent a couple of years during the pandemic just watching the painting in progress, trying to imagine what the shape meant. Sometimes it felt like a rocky structure, while others it felt like a living creature. I did some research and when I came across Kymopoleia, I was certain it was her. The moment I recognised her in my painting, I started working on it again, adding the final glazes and making sure the sky was bright enough behind the storm and blue enough to promise hope after all storms, past and future ones



LET GO

70CM X 100CM
OIL ON CANVAS

There are times when we are in the water, when sounds seem distant, gravity is absent. In this painting I tried to relive this moment. The moment we are all alone and don't even care if we are going up or down. The arm could be asking for help or is simply free. The water of the swimming pool distorts the shapes as our brain recognizes them. The figurative becomes abstract all thanks to the water.



BENEATH

35CM X 45CM
OIL ON CANVAS

Sharing the memory of the moment being underwater, when the sky, the water surface and the seabed are all in view. The shapes created looking up towards the sky are mesmerizing and were the source of inspiration for this work.





70CM X 100CM

OIL ON CANVAS



In this piece, I tried to 'read' the surface of the sea as seen from the bottom looking up. I spent much time in the water, following the magical tiny lines of light and colour, dancing continuously before my eyes. At my studio sessions, I recalled this experience and let my brush dance on the canvas. I used to listen to a certain song by Terence Trent D'Arby which inspired me to use for the title.



DEEP II

50CM X 70CM
OIL ON CANVAS

Following DEEP I, the first time I tried to explore what is under the surface of the sea., This painting focused solely on the mesmerizing patterns formed by the light and projected on the sea bed. No perspective. The pattern itself creates space and rhythm.

UNDERWAVES

80CM X 60CM
OIL ON CANVAS

One of my most recent paintings which if carefully looked at could not actually exist in nature. I have noticed that when underwater, the sky is the surface of the sea. Sometimes this surface resembles the sky itself as the clouds resemble the waves. So I thought I wanted to present a typical wavy ocean being underwater. Many people think it is a cloudy sky above those waves. However, if they are asked to notice the colour of the sky or the way the waves disappear in the horizon, they start to question their first impression:





KYMA

100CM X 100CM

ACRYLIC ON CANVAS

A rolling wave that highlights my love for the spiral. In this painting, I added more colour, trying to create space with the use of different shades of blue. Colour was my goal. Colour, light and strong, mystical geometric patterns. The simple, strong Greek word for wave (Kyma), spelt exactly the same in Greek, seemed the most suitable title.

IN THE STORM I

40CM X 50CM

ACRYLIC ON CANVAS



This painting was a challenge for me. Stepping out of my comfort zone, trying to explore my skills, testing myself. Having felt comfortable with my oils, I was curious whether and how a change of medium would affect my work. Before this painting, I used to wipe and smudge my brush strokes. Quick drying acrylics prevented me from doing so and helped me feel more confident about my “handwriting”. My safety net was the theme: a powerful ocean wave, safely centred on a small canvas.

COSMOS

100CM X 100CM
OIL ON CANVAS

Through this painting, I aimed to explore the new world that can appear if we enlarge a very small area of a wave. It can be a drop, but remain as exciting as a whole crashing wave. I tried to explore every fine detail. Maintain the continuity of the water, add small splashes which can exist even in a drop of water. As the painting started to take shape, I realised it reminded me of a map. So the title Cosmos contains it all.



SEA CLOUDS

70CM X 50CM
OIL ON CANVAS

One of my first seascapes. A very raw expression of what I find so fascinating about painting the sea. Waves and clouds becoming one, Inseparable. Colours are almost absent as I wanted to enhance the drama. This particular topic will never stop inspiring me.





WINTER

50CM X 70CM

ACRYLIC ON CANVAS

I'll never forget the day I painted it. I love windy, cloudy days which are not common where I live. Southern winds are my favourite as they form beautiful waves near my home. On such windy days, I don't work in the studio. I drive to the beach just to breathe in those waves. I also take photos. As the car was running, I failed to take a photo of a view I found stunning. I was disappointed but I remembered it very vividly. When I got home, I took a canvas and put all my feelings on it. I used acrylics just because I wanted to work fast, in case I forgot what I had seen.

AEGEAN

120CM X 100CM OIL ON CANVAS

This was my first attempt to paint a seascape on a larger canvas. The inspiration came from an aerial view of Tainaron Peninsula, the southern point of Europe's mainland. Large waves are not common in Greece but this particular place, due to its orientation, often offers unique, Aegean waves. I tried to find the colour of the wild, Aegean Sea as it appears in the winter. The work turned rather abstract but to me it is very realistic and very special.



TRITON

100CM X 100CM
OIL ON CANVAS

According to Greek mythology, Triton was the son of Poseidon. Although he is believed to have lived in a golden palace, to me his palace was made from the sea itself. A big wave, forming an entrance of some kind, leading to a mysterious, dark place, where the god lived. The mystery is enhanced by the dark, unclear horizon. The 'palace' is inviting and intimidating at the same time.



A THOUSAND PRAYERS

70CM X 50CM
OIL ON CANVAS

A work completed during the pandemic. I aimed to put many emotions on the same canvas. Crashing waves and calmer waters. It could be the emotions of every individual or the different reactions of people trying to cope with the threat. Either way, the waves become clouds, trying to reach heaven. Every wave is a prayer, because in the end no matter how differently we react, all we need is to feel safe. We all feel the need to pray.



ROUGH SEA II

70CM X 50CM
OIL ON CANVAS

ROUGH SEA II

was probably my very first attempt to paint a bright clear, crashing wave. The translucency inspired me and I fell in love with the process and this painting helped

me to realise how much more there was to explore within the 'seascape' theme and how the options were endless.



SEA SPLASH II

70CM X 100CM
OIL ON CANVAS

I remember correctly, this painting followed WATERDANCE. I needed to explore my newly discovered love for the lines and see if I could use them to track the rhythm of the wave. The painting shows a wave that could or couldn't be, as my goal was my use of the line. A seascape to explore and broaden my skill.

WATERDANCE

50CM X 70CM

OIL ON CANVAS

It is one of the paintings that started out differently and decided to become something different in the process. It started out as a realistic study of the sea surface. As my study of the movement became deeper, I noticed that the lines never stop and never break. I started to follow these lines and didn't pay much attention to the realistic effect. To me, water is the motion. The dance. My hand became the water, dancing at the rhythm of the sea. It was the first time I left my handwriting so visible and clear.

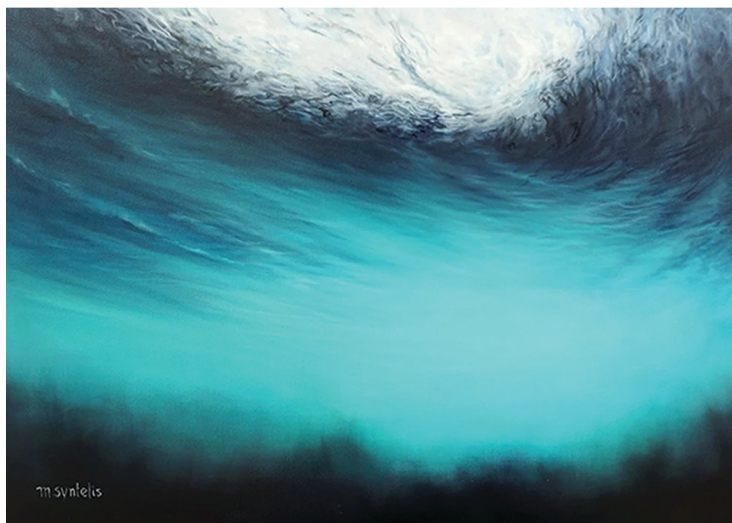


SILENCE

70CM X 50CM

OIL ON CANVAS

A work born during the pandemic. It is a more personal painting, meaning it was created for more personal reasons. It was created as a response to all the controversial information, all the doubt, the talk, the numbers, the fear. At such times, all I wished for was the silence of the ocean, when we are below the surface. I needed to relive this feeling by creating my own refuge underwater, the only place to find peace.



I IN THE SKY

100CM X 100CM
OIL ON CANVAS

Once again, I was driven by an inner need to take distance from current global situations. I tried to use my painting skills to create the place where I needed to be. At that time, I felt like being an observer, being too far away to be emotionally touched by anything. I didn't even wish to define a proper side for the painting to be viewed. It is not a typical seascape, but the water is always there in the form of clouds and the sea could even be implied underneath the clouds, if the viewer chooses this interpretation.



ANEMOI

50CM X 60CM
OIL ON CANVAS

My attempt was to paint a surrealistic seascape, where the waves and the clouds mix, where the sky and the seashore become confused and confusing. In the process, more confusing ideas came up. The direction was unclear: what is moving upwards or downwards, a dark hole digging into the canvas and clouds escaping the surface. Only the winds could have the power to cause the paradox. Anemoi is the Greek word for winds and is the word used in mythology to describe the four Gods of the winds.

SOLO UK EXHIBITIONS

**Boatlive NEC
Birmingham
February 2022**



**Southampton
International Boat
Show September 2021**

**Manchester
Contemporary Art Fair
November 2021**



HOW TO BUY MARINA'S ARTWORK?

If you don't see us at a show, head over to our website at **www.thepapillon.gallery** where you will find any remaining originals available and a full selection of limited edition canvas prints for all the paintings shown in this brochure. Choose your framing options as seen on back page of this brochure and please order online.

There is also a **3D Virtual Gallery of Marina's paintings** on our website as well!



The Papillon Gallery are proud to represent the incredible Marina Syntelis and to promote and publicise her work worldwide. The Gallery is owned and run by Steve Burnage who is always looking for incredible artwork.

Having seen just an image of a painting called "In The Storm" on the internet, Steve was immediately captivated and could not believe the power of Marina's work and the emotion in her paintings. He was so impressed that he bought the painting without seeing it and, upon receiving, instantly realised that Marina had a unique talent and enormous depth of character. Combined with her ability to produce hyper-realistic paintings with a hint of abstraction they are simply sensational!

He very quickly agreed agency terms with Marina to promote her work and the rest is history...



"I have a real emotional bond with every painting which Marina produces and she never fails to astound me. She is one of the greatest seascape artists I have ever seen and I am extremely proud and honoured to represent her."

Steve Burnage, The Papillon Gallery

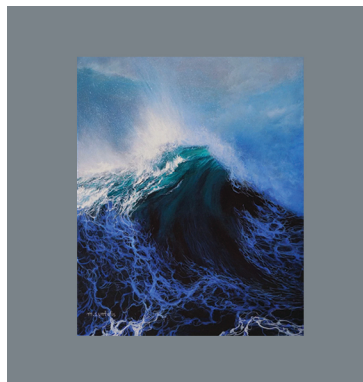
Options for Frames and Prints



1.Exclusive bespoke double white floating Mediterranean style frame.



2. Deluxe white single floating frame Mediterranean style.



3. Canvas giclee print provided for you to frame yourself or request a different frame type.

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