

# Yellow roses group

# Maro Zacharogianire

Portfolio

2023-2024

[www.marozacharogianire.com](http://www.marozacharogianire.com)



Painting by Maro Zacharogianire  
Project Greek Mythology and Animals  
Title: **Μῦθη**



## Maro Zacharogianni-Mũθŋ (from the words “legends” and “oblivion” in Greek)

"Echoing mythology with an art deco disposition, I use all the motifs I choose. I like this approach because it creates a canvas that is chatty, cheerful, and a little flat." M.Z

Maro Zacharogianni paints as she thinks: incessantly and chaotically. Her designs resemble childish drawings for an adult audience, as behind the vibrant colors and fantastical creatures lie endless hours of practice and research, as well as personal shadows. In her new collection of works, she invites us to visit her own mythology and to recreate our personal narrative. To leave behind our chaos and immerse ourselves in a new, anarchic chaos, starting from the birth of Western civilization: ancient Greek art.

She is healed through her journey into her country's past while simultaneously exploring her own roots, wondering where it all began for her: her identities, her art, and her demons. Strategic moves enrich the creative process. I constantly receive messages from her; a new work has been born, and just when I thought I knew it, it has changed again. She plans, erases, changes heads, paints them blue, then red, and when she thinks she has completed her work, she starts again from the beginning, adding or changing something - usually the colors. I realize that in recent months Maro has been painting larger, more intense, with bigger curves. She's happy, I can hear it. Since she moved from Athens to Mesolongi, the mythical creatures are very colorful, and their information barely fits on the canvas; I feel like they will burst with euphoria!

The result is not a faithful copy of the 'white' antiquity that dominated the public opinion, but on the contrary, it sparkles with colors like the 'authentic'. "I paint 'tick-tock' thousands of flowers, squares, triangles, lines, or whatever the design dictates, whatever my eye has decided. It took me three days to fill in the scales of the Lernaean Hydra, (...)," she says, simultaneously demonstrating the methodicalness and detail with which she approaches her themes and canvases.

However, she does not paint respecting a balance so that everything appears real. Her chaos is a cure: it resists the rules of the "normal"; mythical monsters become even more monstrous, taking up the entire canvas, with their heads being larger than anything else in the space, and their bodies squeezed tightly. "Sometimes, a black appears where you would expect a sun," she explains.

Zacharogianni has a complete understanding of the rules of her own chaos. Her anarchy has a beginning, middle, and end, and although she is unruly, something sacred emanates from her, not only because of the themes but mainly because of Zacharogianni's relationship with Art. She continues, commenting on the fact that it took her three days to complete the hydra's scales: "I could have done it in one, but I can't rush creation, it must also want to come to light, it's a real relationship...". This contrast of "creative tension and waiting" is impressive and makes us wonder both about the painter's capabilities and the messages she receives through her 'channels'. The answer surely lies in the artistic work before us, which is the result of a whirlwind of the personal with the historical.

The paintings that make up the “Μῦθη” serve as therapy for the viewer as well, once they trust the journey proposed by the artist, leaving behind everything they knew from the beginning of their own world until today. As the title encourages through myths, we are called to forget, to play with new myths, painting with black, where someone would expect a sun. I keep receiving photos “Now I'm making a new Leda with the swan,” she tells me. I see that the curves have grown even more; it's the result of her freedom outdoors, I think. I hear her on the phone saying good morning to all the neighbors as she takes her dog for a walk. I feel like with the move, Maro went back to the basics of human contact and communication, hence the opening of the characters she creates with her brush. Now she has started making sculptures too, a natural progression for me; at some point, the myths would want to come out of the canvas.

**THOMAS DIAFAS-CURATOR**







Leda And The Swan  
230x160cm







Medea  
230x160cm







Medusa And Wine  
230x160cm





Medusa Gorgona  
230x200cm





Hercules And Hydra  
300x230cm





Waiting on Persephony  
230x190cm





Cybele and Lions  
230x190cm





Agave  
230x200cm





Promytheus  
230x190cm





Medea  
230x210cm





Artemis And Lion  
230x180cm





Leda And The Swan  
100x100cm





Hercules and Acheloos  
120x100cm





Nymph And Lion  
100x120cm



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Theatrical Performance Presentation For Berlin 10-23/12/2024

Salome by Oscar Wilde

Performing Sofiana Kanta and Giannos Ntanakos

Video Maria Zacharogianni

Photography Kalliope Vagiannaki

Music Christos Zacharogiannis and Giannos Ntanakos

Choreography Giannos Ntanakos

Script and Concept Maria Zacharogianni and Giannos Ntanakos

Salome.

An over-meaning legendary text of romance. The jewel of the aestheticism of the 19th century movement, which opposed the train or social imperatives and implemented the logic of art for art's sake.

Salome. A young, clear as the moon, princess of Judea. The drive of youth as well as her sterile urban upbringing makes her ego invincible in the face of lust for the prophet Johanan, whom she lusts amorously and seeks contact with. At first it is her lust, as soon as she hears his voice and then when she faces him, in the hole that he is closed, her passion for him. She dances for Herod, then asks for the head of Johanan since he denied her conclusively and decisively.

The blood. By analogy with the biological definition, the circulation from top to bottom and up again, within the human organism, is the stylistic and conceptual reflection of the tendency to exalt nature, in a spiritual paradise.. On the one hand, the freedom and happiness of the soul as a promise for those who are led by the Lord Jesus Christ, and represented by Johanan, and on the other hand, the descent and submission to the sexual instincts of sexual excitement, expressed by Salome, establish the basic dichotomy of the work, and reveal the moral dilemma of whether love passion is unruly is subject to a legality that is equated with death.

In the play, power plays the central role in the method of speech and movement towards the understanding of personalities. Salome thinks she has authority over Johanan's body and Herod has authority over Salome's body.

The love anarchy equal to the highest and indisputable hubris takes Yohanan's life as a trophy of a strongly reinforced narcissism and overemphasizes the sacrifice of the prophet for the purification of his words which is a catapult against the immoral Salome.

In turn, Salome, after having won by satisfying her instinctive selfishness and taking Johanan's mouth, is put to death as a madwoman who brought future suffering to Herod's kingdom, by the emperor himself.



The flow of blood, the lust, the bleeding desire, the static swampy lust, the spiritual ecstasy that oscillates between medium and actors the drama of the ending, the artists, us. How much we feel the need for a miracle in the dance of the 7 veils so that the aesthetics of music and movement silence Salome's wickedness and present her as the divine creature who has the right to be inflamed by the erotic temperament and the unquenchable hormone that burns his stuff and to astumble upon a world that is sentient and a product of dreamlike superiority.

Let's not forget that romantic artists attribute to the now of life, the intensity and passion of honest beauty and the power of reality, even if it is a conflict between dream and illusion, or between good and evil.

And of course this life triumphs with its end. Death is always grand and noisy. It straddles the border between the exquisite and the ineffable.

*New partnership*  
Sofianna Kanta





Thank you!