

# ML Gallery

Ariane Tonino – van Rijckevorsel (°1942)

## CV Ariane Tonino

2016 – present  
ML Gallery  
Oostkerke (Damme), Belgium

2013 – present  
Silvia Weibel Laforet Fine Art Galerie  
Verbier, Switzerland

2015  
solo exhibition  
De Glazen kast  
Oud-Rekem, Belgium

2012  
*Secret Postcards – Great Art Small in Size*  
Jan van Eyck Academie  
Maastricht, the Netherlands

RKD Artists database:  
<https://rkd.nl/nl/explore/artists/284328>

Book:  
*Ariane Tonino. Emerging from the shadow of colour* (2001)

Castle Geulle  
Geulle aan de Maas, the Netherlands

## ARIANE TONINO EMERGING FROM THE SHADOW OF COLOUR

Over ten years ago Ariane Tonino held her first two exhibitions at the Galerie Felix in Maastricht, an ideal location for new artists wishing to display their work to better informed audiences. For Ariane it provided a good opportunity to reveal the results of her work produced during regular study trips to Italy.

For many years she stayed in Rome and Perugia so that she could take lessons in art history and painting. This, and her previous experience working on tapestries at "De Uil" weaving workshops established by Gisèle van Waterschoot van der Gracht and at Galerie Krikhaar - both in Amsterdam - formed the basis for her later work.

Her one-year stay in Sheffield, England, also helped develop the scope of her skills which represent a solid traditional approach.

For one of her favourite techniques, furniture painting, she followed apprenticeships in consecutive years at the studios of the Prämonstratenserstift in Geras, Austria, at the heart of the Waldviertel and a stone's throw away from the Czech Republic, with its decorative tradition. There, she immersed herself in the rich possibilities of this artistic variant.

### preface

The work that ensued was expressed in the lessons she gave on the application of casein distemper on furniture in her own studio. This also involved a deepening of her idiosyncratic style of painting in which her manual dexterity forms an unseen foundation. In this context it is interesting to mention her contact with the Liège painter Georges Collignon (1923, member of "Réalités Cobra"). Collecting his work became a source of inspiration and from this a friendship ensued. The colour and form - or rather lack of form - in Ariane Tonino's work bear candid witness to this.

Her annual participation in the open studios of the Accademia de Belle Arti in Perugia enabled Ariane to remain active at an international level. In 1986 and 1988 respectively her work was awarded prizes by the city of Perugia and the province of Umbria.

In her own country she took painting lessons from Petrus Bertus in Maastricht from 1986 and from Jan Martens in Roermond from 1990. During the same period, her work was exhibited in her beloved Perugia, in Hostellerie 't Klauwes in Wahlwiller (NL), in the Auditorium Wielick in Liège and Kasteel Rekem (B).

In the meantime her work has found its way into a large number of private collections.

Purchases of her work by the Heerlen art collector Jacques Defauwes, were shown in a special exhibition of his collection in the Stedelijk Museum Roermond.

A powerful combination of influences, impressions and emotions seem to underpin the compactness and clarity of Ariane Tonino's work. These influences are from abroad as well as traces of her experiences in Limburg and, earlier still, in Amsterdam. A dash of Belgian cautiousness and a somewhat hidden extravagance seems almost tangible.

It requires a rich and mature personality to give uniform content to so many and such almost consistently large canvasses. It also requires an experienced observer who will only begin to express herself after laying a foundation of numerous explorations of other disciplines such as sculpture and furniture. The Premio Scultura which she won in Umbria is a clear reference to these explorations in sculpture. So not only the participants in her studio made acquaintance with her love of furniture and interiors. The refinement seen here immediately puts one in mind of the splendour of the Renaissance. Sobriety and strength serve in their turn as model for an almost medieval, detached ambience.

Anyone expecting her Italian years to have resulted in southern landscapes is in for a disappointment - unless of course the power of individual observation is sufficient to allow one to look beyond the colourful waterfalls and arrive at the underlying impressions which are in essence all sun and landscape.

Her work does in fact reflect a cross-pollination both in terms of spirituality and secularism.

This does not imply a supernatural message or material impact but, rather, the sovereign use of colour and a largely vertical movement. If eventually one is reminded of painted tapestry, this is not a mere coincidence but positive proof of the rich possibilities offered by painting on large-scale canvasses.

Without having the feeling that one is dealing with a forced abstraction, her work shows no reminiscence of anything and thus leads to a completely autonomous image. This seems to grip the organic and the static much as ivy can take a stone and change it in its growing grip.



























