

IN CORDE MEO



Consuelo Palma
a travel journal



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Autorski osebujan i jedinstven likovni svijet Consuelo Palma izrasta iz potrebe za slobodom umjetničkog stvaranja te nastojanja da se premoste okviri tradicionalnog i u formalnoj i u sadržajnoj domeni slike. Iskristalizirao se iz osobnog svjetonazora i likovne potrebe koju gradi na suprotnostima, na dihotomiji figurativnog i apstraktnog, primordijalnog i civilizacijskog, pojavnog i duhovnog, plohe i volumena.

„Ispisivati“ slikom, crtežom ili skulpturom dnevnik svoga života, formula je koju Consuelo poput matrice koristi u svakom djelu kako bi posve intimno progovorila o vlastitoj egzistenciji, o etičkim i estetičkim stavovima. Otkrivajući u likovnoj materiji svoja afektivna i emocionalna stanja, apelirajući na našu međusobnu povezanost, na sudbinsku isprepletenost ljudskog i božanskog, materijalnog i duhovnog u nama. Ikonografiju njenog djela, izgrađenu na poticajima iz prirode, na dojmovima tijekom putovanja, susreta s novim mjestima i kulturama, „čitamo“ kao arhetipsku, onu koja govori opće poznatim govorom.

Njezine slike i skulpture su globalne metafore, simbolički predstavljena realnost vezana za čovjekovo izvorno iskustvo. One su projekcije prirodnih senzacija ili civilizacijskih nasljeđa. To su otisci života filtrirani autoričinom emocijom i maštom, doneseni na platno kao „slike“ osobnog mentalnog pejzaža, kao zapisi duše kojih se autorica energetski oslobađa u polju slike. Nerijetko, Consuelo spoznajnu aparaturu fokusira u podrijetla prvobitnih društava, drevnih civilizacija poput Inki (serija Apachetas), da bi pak u drugom ciklusu, metjeom urbane pop kulture, producirala svoju najkarakterističniju i najljepšu seriju Srca. Bilo u slici ili modelirano u glini, srce postaje njezin prepoznatljiv znak, simbol koji izmiče dosadašnjem kulturno – umjetničkom kontekstualnom rakursu. Za Consuelo srce nije samo vizualni znak ili ljubavni simbol. Ona ga asimilira i transponira u svoj slikarski problem kreirajući nova značenja, između osobne percepcije i njegove esencijalne forme kao simbola i kao arhetipskog znaka. Razvijajući tako čvrst, univerzalan i lako čitljiv jezik vlastitih arhetipova koje stavlja u nove odnose i uloge, dovodeći u pitanje i tradicionalne podjele tehnika i medija u likovnoj umjetnosti. Jer u Consuelinom slikarstvu kao da nema početka ni kraja, nema zakašnjelog niti anticipirajućeg. Njeno slikovno polje razigrano slobodnom kolorističkom gestom upotpunjeno je crtežom minucioznih detalja koji ulazi u slikaričinu likovnost kao materijalni otisak opredmećen kroz jedinstvenu osobnu interpretaciju.

Slike karakteriziraju, uz neizostavni anatomske vjere crtež ljudskog srca, segmenti klasične arhitekture koji pripadaju ciklusu Forastera (Stranac). To su fotografirani prozori dubrovačkih palača, generirani u slikarsko platno (ili papir) kao crteži ili grafički print. A upravo ovaj ciklus razlog je novoj Consuelinoj izložbi upravo u

Dubrovniku. Umjetničko predstavljanje u Gradu koji ju impresionira od prvog susreta višestruko je znakovito. Prvo, to je inspiracija jednim od najljepših gradova svijeta, njegovom kulturom, arhitekturom, mediteranskom arijom, njegovim "gosparstvom". Drugo, motiv simbolično izrasta iz početne svjesnosti nepripadnosti mjestu iza čijeg se sjaja vanjštine, s druge strane raskošno urešenog prozorskog okna, krije gorka realnost koju lijepo predstavlja uzrečica: "Svakog gosta tri dana dosta."

Na sreću, osjećaj nepripadnosti vremenom se gubio kako se umjetnica asimilirala i otkrivala potentnosti zemlje i ljudi koji su je prihvatili i koje je prihvatila. Tada nastaju Srca koja su iz polja slike osvojila i treću dimenziju. A Consuelo, raznorodnost njihove simbolike u keramičkoj formi pojačava još jednom, u svijetu likovnog govora važnom komponentom, a to je boja. Ona uz oblik i motiv nosi punoću značenja i odijeva djelo posebnom energijom. I kada smo pomislili da smo u potpunosti upoznali djelo ove izmno kreativne autorice, iznenadi nas sustet s njezinim skulpturama iz serija Apachetas i Piedras(Stijene). Snažna duhovna komponenta vlastite interpretacije zavjetnih oltarnih formi Apacheta koje su Inke izrađivale od nađenog kamena kada bi bili daleko od kuće ili čiste reducirane forme stijena svjedoče Consuelinu potrebu za duhovnim mirom, za sigurnosti koju pronalazi u artefaktima svoje domovine.

Skulptura je njen poseban svijet. Taktilan, melodijoznih obrisnih linija obilježenih širokim rasponom atributa: od organske forme do ekspresije, od dosjetke do vraćanja na „staro“. Consuelo sve posvaja u svoj umjetnošću oživljen svijet, dajući vlastitom intuicijom fizionomiju svakom svome djelu. Bogatstvo formi i tehnologija posjeduje logičnu nit, usklađujući intuiciju i racionalni proces kroz sve faze nastajanja. Consuelo svjesno ulazi u svijet vlastitih doživljaja istražujući po svojoj nutrini, pa uzimajući dijelove vlastite duše slaže ih na platnu ili modelira u glini u nove izražajne slojeve. Forma postaje znak, devolvira iz čiste vizualnosti u mjesto dublje sadržajnosti. No, nije potreban poseban vizualni i estetički senzibilitet da bi se u tom pristupu likovnim morfologijama osjetila simbolika i otkrio duhovni sadržaj. Jer percepcija njezinih radova posjeduje široku skalu promatračke emocionalnosti - od one dječje pa sve do zrelosti promatrača koji je voljan i sposoban iščitati iz njih složenija značenja. Značenja koja nam u potpunosti otkriva dubrovačka izložba. A ona nam otkriva djela suptilne i čiste intuicije na tragu lirskog likovnog izričaja. Otkriva nam otiske iznimne poetske osobnosti koja u polju slike uspostavlja gotovo sveti, meditativan prostor koji nas upućuje k nutrini vlastitog bića i poziva da zastanemo pred odjekom onoga što nam nudi.

Sanda Stanaćev Bajzek, kustos, likovni kritičar

Consuelo Palma's author's distinctive and unique artistic world grows out of the need for freedom of artistic creation and the effort to bridge the boundaries of the traditional both in the formal and in the content domain of the image. It crystallized from a personal worldview and an artistic need that builds on opposites, on the dichotomy of figurative and abstract, primordial and civilizational, apparent and spiritual, surface and volume.

"Writing" the diary of her life with a painting, drawing or sculpture is a formula that Consuelo uses like a matrix in every work in order to speak intimately about her own existence, about ethical and aesthetic attitudes. Revealing our affective and emotional states in art, appealing to our mutual connection, to the fateful intertwining of human and divine, material and spiritual in us. The iconography of her work, built on stimuli from nature, on impressions during travels, encounters with new places and cultures, is "read" as archetypal, one that speaks in a commonly known language.

Her paintings and sculptures are global metaphors, symbolically presented reality related to man's original experience. They are projections of natural sensations or civilizational legacies. These are the imprints of life filtered by the author's emotion and imagination, brought to the canvas as "pictures" of the personal mental landscape, as records of the soul that the author releases energetically in the field of the image. Not infrequently, Consuelo focuses her cognitive apparatus on the origins of primitive societies, ancient civilizations such as the Incas (Apachetas series), and in the second cycle, in the midst of urban pop culture, she produced her most characteristic and beautiful series, Hearts . Whether in a painting or modeled in clay, the heart becomes her recognizable sign, a symbol that eludes the previous cultural-artistic contextual perspective. For Consuelo, the heart is not just a visual sign or love symbol. She assimilates and transposes it into her painting problem, creating new meanings, between personal perception and its essential form as a symbol and as an archetypal sign. Thus developing a solid, universal and easy-to-read language of her own archetypes, which she places in new relationships and roles, questioning the traditional division of techniques and media in fine art. Because in Consuelo's painting, it seems that there is no beginning or end, there is no delay or anticipation. Her pictorial field, played with a free coloristic gesture, is completed with a drawing of minute details that enters the painter's artistry as a material imprint materialized through a unique personal interpretation.

The paintings are characterized, along with the indispensable anatomically faithful drawing of the human heart, by segments of classical architecture that belong to the Forastera (Stranger) cycle. These are the photographed windows of the Dubrovnik palaces, generated on painter's canvas (or paper) as drawings or graphic prints. First of all, this cycle is the reason for Consuelo's new exhibition in Dubrovnik. The artistic presentation in the City, which

impressed her from the first meeting, is multifaceted. First, it is inspired by one of the most beautiful cities in the world, its culture, architecture, Mediterranean aria, its "domesticity". Second, the motif symbolically grows out of the initial awareness of not belonging to a place whose exterior shine, on the other side of the lavishly decorated window pane, hides a bitter reality beautifully represented by the proverb: "Three days is enough for every guest."

Fortunately, the feeling of not belonging disappeared over time as the artist assimilated and discovered the potency of the country and the people who accepted her and who she accepted. That's when Hearts are created that have conquered the third dimension from the field of the image. And Consuelo, the diversity of their symbolism in the ceramic form is reinforced once again by an important component in the world of visual art, which is color. Along with form and motif, it carries full meaning and imbues the work with a special energy. And when we thought that we had fully familiarized ourselves with the work of this extremely creative author, we were surprised by her sculptures from the Apachetas and Piedras (Rocks) series. The strong spiritual component of her own interpretation of the Apache votive altar forms that the Incas made from found stones when they were far from home or pure reduced rock forms testify to Consuelo's need for spiritual peace, for the security she finds in the artifacts of her homeland.

Sculpture is her special world. Tactile, with melodious outline lines characterized by a wide range of attributes: from organic form to expression, from wit to returning to the "old". Consuelo takes everything into her art-enlivened world, giving with her own intuition physiognomy to each of her works. The wealth of forms and technologies has a logical thread, harmonizing intuition and rational process through all stages of creation. Consuelo consciously enters the world of her own experiences by exploring her inner self, so she takes parts of her own soul and arranges them on canvas or models them in clay into new expressive layers. The form becomes a sign, it devolves from pure visuality into a place of deeper content. However, a special visual and aesthetic sensibility is not needed in order to feel the symbolism and discover the spiritual content in this approach to artistic morphologies. Because the perception of her works has a wide scale of observational emotionality - from that of a child to the maturity of the observer who is willing and able to read more complex meanings from them. Meanings that the Dubrovnik exhibition fully reveals to us. And she reveals to us works of subtle and pure intuition on the trail of lyrical artistic expression. It reveals to us the imprints of an exceptional poetic personality that establishes an almost sacred, meditative space in the field of painting that directs us to the innermost being and invites us to stop before the echo of what it offers us.

Sanda Stanaćev Bajzek, curator, art critic

FORASTERA



Salvación o Prisión (Salvation or Prison) / Mix media on canvas / 80 x 120 cm / 2019

FORASTERA



Donde reposan las palomas (where pigeon rest) / Mix media / 120 x 80 cm. / 2018

FLOW



Šun / Mix media / 80 x 100 cm. / 2019

FORASTERA



Ventana (window) / Mix media / 150 x 100 cm. / 2018

FORASTERA



Más allá del crepúsculo (Beyond the twilight) / Mix media on canvas / 90 x 116 cm / 2018

WINDOWS



Mix media on paper / 21.5 x 32.5 cm aprox.

APACHETAS



Apacheta blanca I (White apacheta I) / 2019 / White clay.



Apacheta Naked / 2018 / White clay.

ROCKS

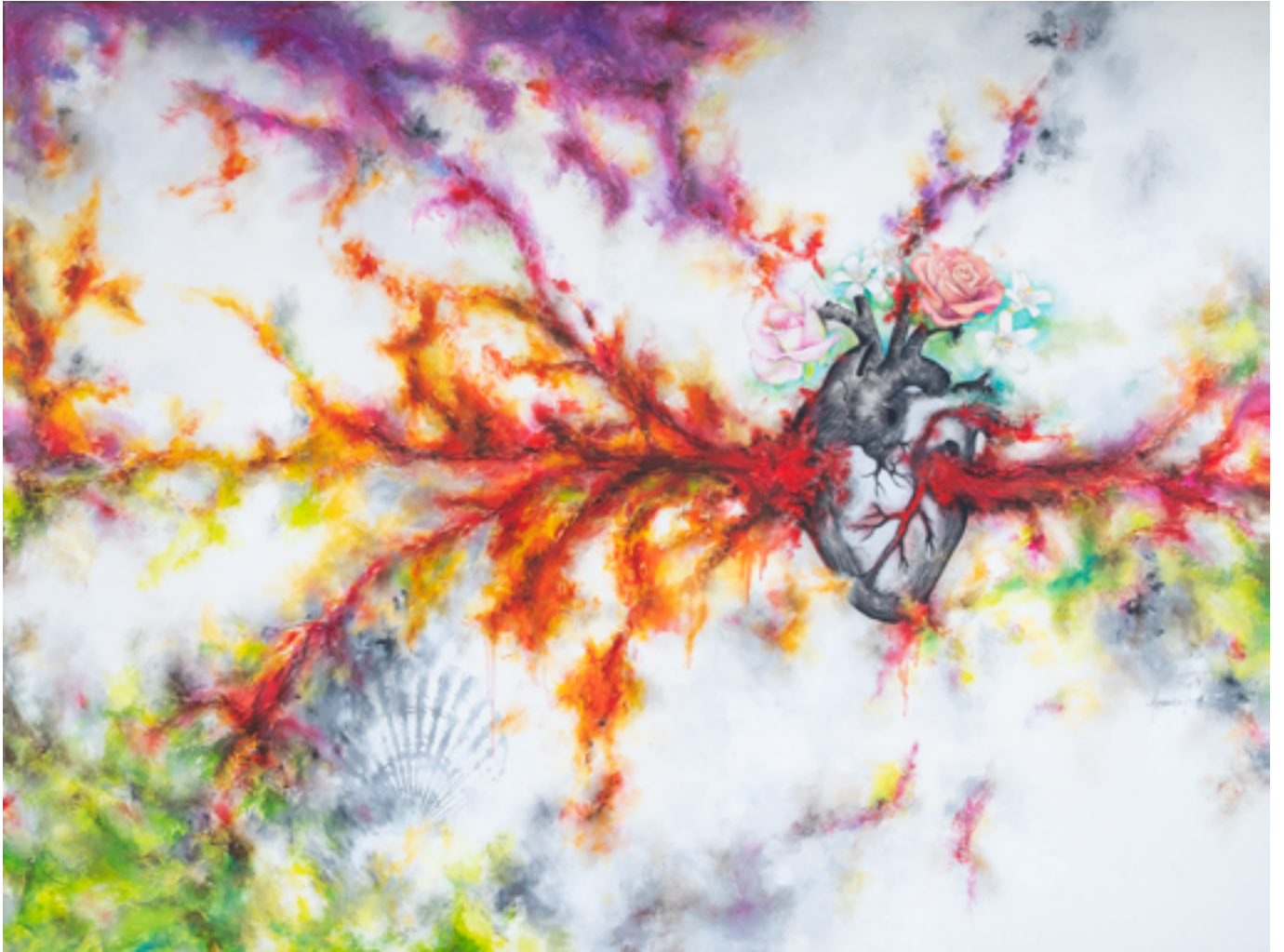


Roca Negra (Black Rock) / White clay / 2021



Gran Roca (Big Rock) / White clay with chamota and acrylic / 2022

HEARTS



Venus / Mix media on canvas / 150 x 200 cm. / 2021

HEARTS



© / Mix media on canvas / 140 x 160 cm. / 2022

HEARTS



Musical
White clay, engobe, transparent glossy glaze and gold



Derretido
White clay, orange efect glaze

HEARTS



Raices
White clay, acrylic.



Chascón
Porcelain.

HEARTS



Cactus

White clay, engobas, shiny transparent glaze and gold.



Solitario

White clay, Engoba.

HEARTS



Mix media on paper / 21.5 x 32.5 cm aprox.

CONSUELO PALMA

Likovna je umjetnica rođena u Čileu, a živi u Hrvatskoj.

Diplomirala je grafički dizajn i eksperimentirala u raznim medijima, uključujući grafički dizajn, zlatarstvo i graviranje metala, u umjetničkoj potrazi za izražavanjem "snova i želja duše kroz materiju"... to ju je navelo da njegov život pretvori u umjetnička karijera.

Imala je razne samostalne i skupne izložbe, u Hrvatskoj i drugim mjestima u Europi poput Madrida, Venecije i Monaka.

Consuelo duboko traga za slobodom na svim područjima. Iz tog razloga u umjetnosti prolazi kroz različite tehnike, medije i serije, što je dovodi do toga da je vrlo raznolika umjetnica.



She is a visual artist born in Chile and based in Croatia.

Graduated in Graphic Design and has experimented in various media, including graphic design, goldsmithing and metal engraving, in an artistic quest to express "the dreams and desires of the soul through matter"... this has led her to turn his life into an artistic career.

She has had a variety of individual and group exhibitions, in Croatia and other places in Europe such as Madrid, Venice and Monaco.

Consuelo has a deep search for freedom in all areas. For this reason, in art, she goes through a diversity of techniques, media and series, which leads her to be a very diverse artist.

EXHIBITIONS:

Individual exhibitions:

- April 2023 Noel Art Project Exhibition. Zagreb
- Sept. 2022- Feb. 2023 "Series 674", Lenka Franulic room, Chilean embassy. Zagreb.
- Dec 2019 "Flow" AMZ gallery (Zagreb archaeological museum) Zagreb
- Nov. 2018 " Soul of two worlds ". Zagreb City Library Bogdan Ogrizović. Zagreb
- May 2018, "One heart, two lands", Mimara Museum. days of Chilean culture. Zagreb

Group exhibitions:

- Mar. 2023 "AH7", Hungarian Cultural Center. Production and exhibition. IWCZ. Zagreb
- Dic 2022 - Jan 2023 "BOŽIĆ – drugo ime obitelji" Udruge plave i zelene Sesvete, Zagreb
- Nov. 2022 Zagreb Art Walk. Production and exhibition. Galerija specijane Policije. Zagreb
- Sept. 2022 "Art Zagreb", art fair, Zagreb.
- Mar. 2022 "AH6", Hungarian Cultural Center. Production and exhibition. IWCZ. Zagreb
- Nov./Dec. 2021 "La vie est belle" Galería Monat, Madrid Spain
- Aug. 30, 2021 "Future Landscapes" THE ROOM Contemporary Art Space, Venice, Italy
- Aug. 27 - 29, 2021 Art3F, Art fair. With the Monat gallery. Monaco

- Mar. 2021, Production and exhibition "AH5", Hungarian Cultural Center. IWCZ. Zagreb
- Mar. 2020, Production and exhibition " AH4 ", Hungarian Cultural Center - IWCZ. Zagreb
- Sept. 2019, " Zagreb Ex Tempore ", Zagreb
- March - May 2019, " Biennale Internazionale Donna ", Porto Vecchio , Trieste. Italy
- Nov. 2018, Production and exhibition " AH3 ", Hungarian Cultural Center - IWCZ. Zagreb
- Dec.. 2017, Production and exhibition "AH2", Yunus Emre Institut Turski kulturni centar. IWCZ. Zagreb
- May 2017, "More Clay less Plastic", Galerija Modulor, (International travelling) Zagreb.
- April. 2017 "Pisanice" . Galerija Grada Krapine. Krapine. Croatia
- Feb. 2017 "Zelina 17" . Sisak. Galerija Sv. Ivan Zelina, Croatia. Obtaining Declaration of Excellence. Sisak. International Exhibition of Wine Glasses and Trophies. Ceramics
- Nov.. 2016, Production and exhibition "AH" Artistic Hands, Yunus Emre Institut - Turski kulturni centar. IWCZ.
- Jun. 2015, "Zagreb Ex Tempore" . Zagreb. Participant. In Centar za kultura Trešnjevka .
- Feb. 2016. "Zelina 16" . Sisak. Galerija Sv. Ivan Zelina, Croatia. Winning silver plate, second place. Sisak. Galerija Sv. Ivan Zelina. International Exhibition of Wine Glasses and Trophies. Ceramics
- Oct. 2014 "MIKS14" , Ambianta , Zagrebački Velasajam. Zagreb.
- Permanent installation "Ceramic artistic tiles from around the world", Udruga Vali, Kostrena, Croatia



[+385914324055](tel:+385914324055)



info@consuelopalma.com



www.consuelopalma.com



[consuelopalmaart](https://www.instagram.com/consuelopalmaart)



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