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International Association of Art Critics -Zaragoza – Spain

"De la materia, el viento y el movimiento"

"Delma Godoy investiga la materia, crisol de edades, material refractario, pliegues surcados por el viento.

La materia, ya no es tierra, es la masa, que al compás del espíritu que es el viento transforma su interior, gracias al movimiento de la energía.

Capta de forma expresiva los interiores de la tierra, de la materia, que es energía para asentar la esencia en la idiosincrasia de la biología.

Pero, después, viene el viento, silencio del alma, del momento interior, de la meditación que abre los chacras, que permite la evolución del espíritu hacia las capas idóneas de la dinámica de la trascendencia.

Libera energías, expande voluntades, siendo el movimiento del viento el causante de la transformación de la materia.

Oquedades, ángulos, recovecos, ángulos, momentos angulares, precisos, ensimismados, expresivos, contemplados y resituacionados, siempre en marcha, ascendiendo, buscando determinaciones que transformen la esencia. Trata de vivir la materia, sumergiéndola en vivencias, buscando aquellas zonas en las que la materia se une al cielo, convirtiéndola en cinetismo perenne, en idea que se transforma al compás del aliento celeste.

Su concepto de la materia no es biológico, pero parte de la biología, con sus tierras refractarias, que se resisten a tirar la toalla del abandono terrenal, dado que están ahí, fruto de la evolución, buscando su trascendencia, incluso insinuando luz"

HORACIO BOLLINI

Art Critic — Argentina

DELMA GODOY

"Even when reference is made to a broad range of themes (from biological microtextures to the concrete phenomenon), it is not easy to classify Delma Godoy's work.

Why, then, should we confine it within the boundaries of a taxonomy?

Twentieth-century art has been overcrowded with movements, manifestos, and avant-garde affiliations. The end of history—our own era—seems to have undermined the conclusive authority of one manifesto or another, giving rise instead to phenomena of a different nature. I believe this new phenomenology can dispense with categories in order to delve more deeply into the aesthetic/metaphysical phenomenon.

Delma Godoy's sculptures operate within a temporal dimension that has been fractured.

They could be fossils, or else objects whose intelligibility places them in the here and now, without chronological projection or any notion of continuation (were we not speaking of the end of history?). There are textures that may be read as living tissue; ambiguously, there is an aspect of artificiality juxtaposed with a strangely organic condition.

*From this coming and going emerges another kind of texture that does not belong to the realm of matter; it is a conceptual concern. Yet the absence of the accents of pathos that we find in Tàpies leaves Godoy's work immersed in the concept of the thing-in-itself. A closed universe that—precisely through the play of opposites—manages to break the limits of its own statement: *Contraria contrariis curantur*.*

Delma Godoy's work opens up this kind of proposition. It conceals a series of complex and compelling theses. »

FLÁVIO DE AQUINO

Art Critic -Rio de Janeiro – Brazil

"The utilitarian parts are simple, but of elegant profile, the decorative ones are convulsed in baroque forms and have more vibration in its color ful vitrification. Some resemble it flowers unclasping or leves twist if.

Delma in her ceramics, use two millenarian techniques: the "terraglia", call made whith terrosa folder, that after the baking starts to hace white color, to which is added oxides colorants.

In the finishing, one has enameled gives the final brightness.

It still has of stonewares, caracterizations for its compact mass and impermeable generally covered for a glass covering and colored.

Delma Godoy dominates perfectly, and with art, the two techniques."

JOHN WESLEY

Art Critic – Rio de Janeiro – Brazil

"A collective exposition with five ceramists, denotes, a priori, an emphasis in the field of the technique, rank that, auto-to call itself as "ceramist", the artist must dominate a vast repertoire logical procedures that this specific way of art demands.

A ceramics atelier is resembled, in many cases, to an industrial laboratory its walls, in the majority of the times, is coated with small plates, that a formula contains in itself.

Samples, machines, ovens, lathes, and a variety of materials, constitute the scene of performance of this artist.

Delma Godoy simulates in a small kinetic assay, the cosmo movement. The air has extremely led and constant, corrodes the resistant substance settled by the burning, that suggesting, a circles l landscape in construction, or a landscape if permanently construction.

This work takes us to reflect about the "continuum", that everything is submitted, in front to the segmentation vice, the one that we are accustomedro use in the perception of the natural image."

ANTONIO AUGUSTO MARX

Plastic Artist – São Paulo – Brazil

"The esthetic feeling that takes me, when I saw her work, was of that I was witnessing something of geodesic, something more than one of the three dimensions of our laws.

Something related about "Time and Space", reaching the universal.

A feeling of reach the infinite.

The birds, aren't birds, and yes, the spirit fly conquering the infinite space.

The movement, yes!

We can say, that the movement sculpture were she creates a textures out of comum made her hands, that was the veicule used to project her artistic compulsions, pregnant and rich of universality.

"Birds" that are not birds, but movements that hang in the atmosphere, transmitting me joy, "Epifania".

Other amorphous forms, which the force lines and movement that compose her creations, take us to something like a dream trough the beauty that lock up. They are circles in plans total, wiht deeply harmonized edges. Without losing the "Leit Motiv".

That's the infinite. That has as primordial character, what the man today and always looked for: our origin,

Our galaxies.

That is the origin of life.

Her works, I have the impression, is cosmic!

Doesn't look like any form that we know about.

I can say, in a counterpoint, her possess the "form".

Perhaps the great mystery of our origins.

Her work is astronomical in spirit and dimension."

ÂNGELO DE AQUINO

Plastic Artist -Rio de Janeiro – Brazil

“ Like a traveller many times

I ask:

-What’s made that?

Answers me:

- Of clay!

Clay. Think. I rethink.

Clay. Child. Mystery.

Silence. But always clay.

Viscous. Soft. Porous.

Wet. Abrupt declivity. Toy.

I remember the invaded fingers

Of the spotted skin.

Of that bluish brown

Crumpled up

Of clay

Of cool meat

Of yearned for meat

Of meat lips

Of straight members.

A traveler without route

With gotten dull questions.

Soil. Ceiling. Pan.

Bed. Road. Clay.

Clay. Clay. Clay.

One I silence folded

At the moment of the nothing

Of the everything

Of the clay.”

CARLOS BRESEGHELO

Plastic Artist - São Paulo – Brazil

"LANDSCAPES OF GAIA"

The box of Pandora The Magic of Delma

*"This set of work that I see now, made open some door, or "box" inside me.
I always imagined how would be the form of the sound of the wind, or the form of
the most purest silence.*

I come across myself with a replay tip ahead of this Delma's magic.

Many things in our lifes doesn't need words to justify.

*And, in almost alucinate dream, I changed into water and wind, and I enter an I hug
the body and the sockets of her work.*

*I feel its rude texture and cutting, with an infinite sound of pain and joy
(perhaps the close pleasure of Prometeu and his vulture)*

The pleasure of the artist in creating, is only his!

Nobody will never feel or have it.

Delma's, for me, doesn't contained.

Its blows up!

I feel that is radioactive.

Deliciously contagiante".