

## **JOAN LLUÍS MONTANÉ**

*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 – Cordoba - Argentina*

*"Aun cuando se aluda a una serie amplia de argumentos (desde las microtexturas biológicas al fenómeno concreto) no*

*es sencillo clasificar la obra de Delma Godoy.*

*Ahora bien -por qué deberíamos acotarla dentro de los márgenes de una taxonomía? El arte del Siglo XX ha estado superpoblado de ismos, proclamas y filiaciones vanguardistas.*

*El fin de la historia -nuestra época- parece haber herido la autoridad concluyente de éste o aquél manifiesto para instalar fenómenos de otra naturaleza.*

*Esa nueva fenomenología yo creo puede prescindir de categorías para ahondar en el fenómeno estético/metafísico.*

*Los objetos de Delma Godoy trabajan en una dimensión temporal que ha sido quebrada. Podrían ser fósiles, o bien productos cuya inteligibilidad los sitúa aquí y ahora, sin proyección cronológica ni idea de prosecución (no hablábamos del fin de la historia?)*

*Hay texturas que podemos leer como tejido vivo; ambiguamente, hay una faceta de fenómeno artificial que se yuxtapone a cierta extraña condición orgánica.*

*De ese vaivén nace otro género de textura que no pertenece al de la materia; es una inquietud conceptual.*

*Sin embargo, la prescindencia de los acentos de patetismo que hallamos en Tàpies, dejan a la obra sumida en el concepto de la cosa-en-sí.*

*Un universo cerrado que –precisamente por juego de opuestos- consigue romper los límites de su enunciado: Contraria contrariis curantur.*

*La obra de Delma Godoy abre esta clase de enunciados. Esconde una serie de complejas y atractivas tesis”.*

## **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 I 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".*