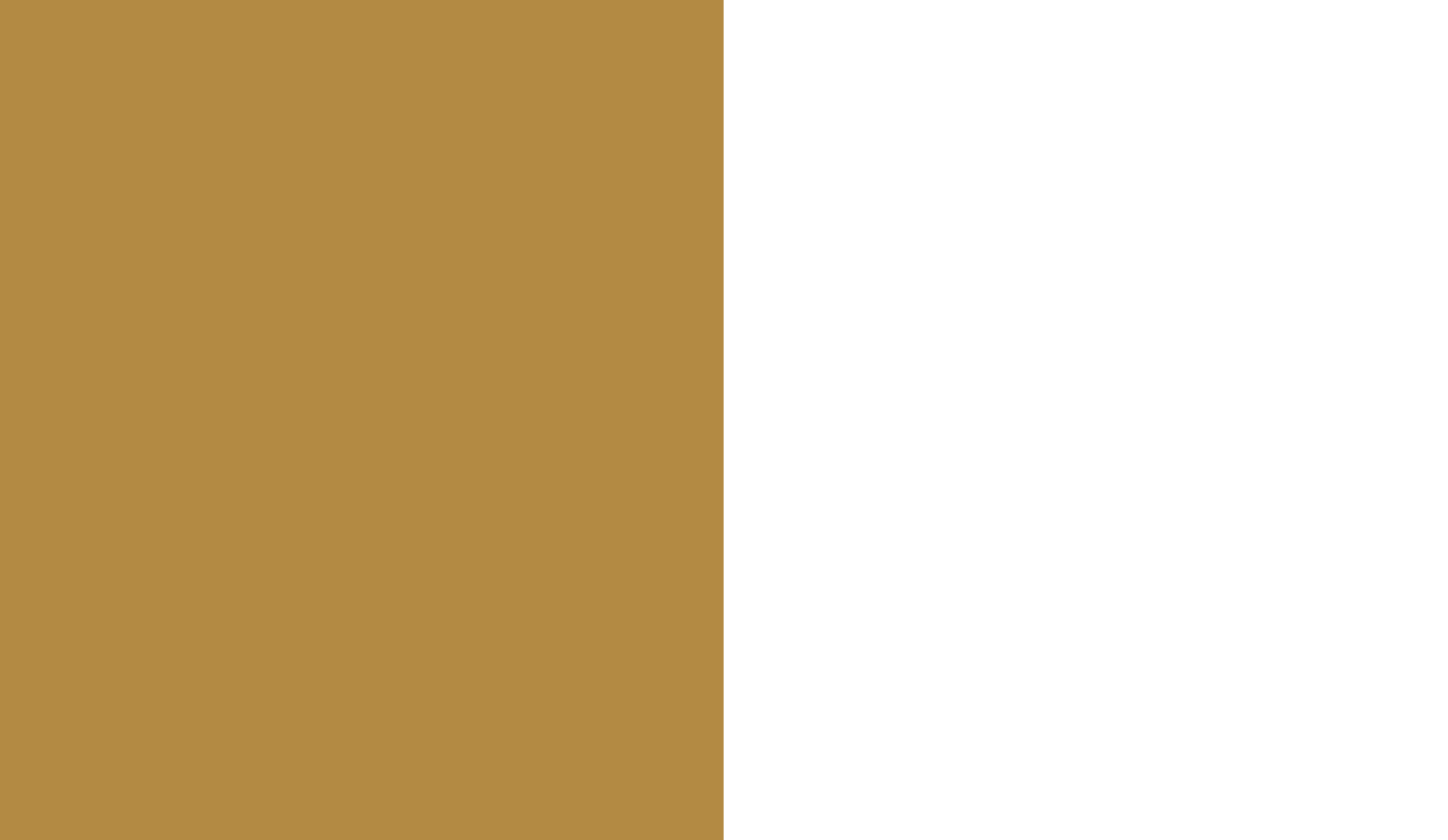




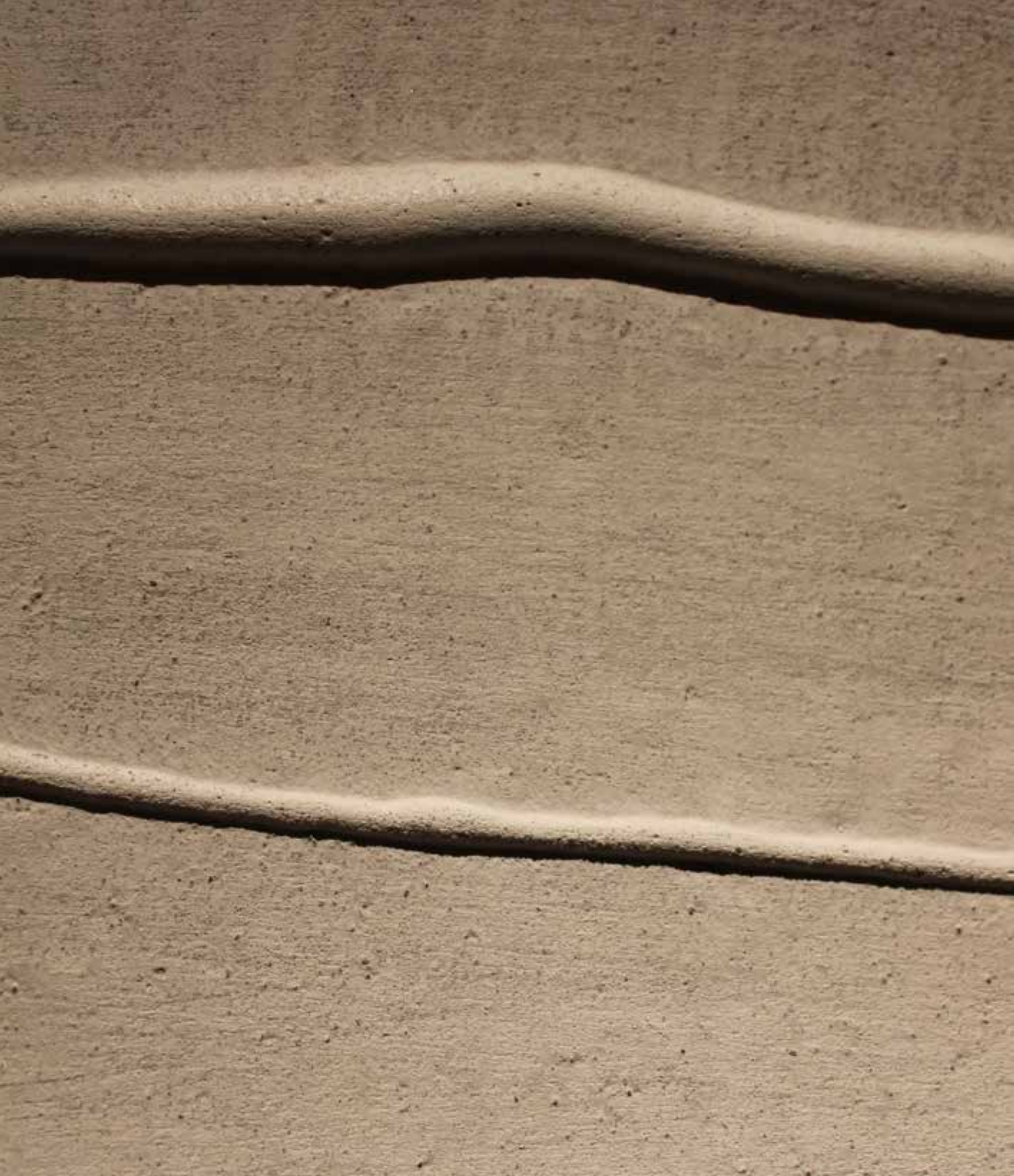
ADALINA
COROMINES

The expressiveness of earth and light.



I would like to express my special gratitude to the Fundació Cuixart which, through the dedication of Joan and Silvia and their catching warmth and enthusiasm, have given me the light and tenderness I need to continue to plot my path towards art.





Nature, devoid of artifice.

The harmony of transfigured nature in the sensitive language of art is what you perceive on contemplating the work of Adalina Coromines. Ancestors awake, the mirrors of time reflect upon depth, and the sounds of life are rendered tangible amid the echo of the perennial creases of her pictures.

In our fleeting present, we are often stung by the feeling that we have seen enough of the world, that we know it, that we have mastered it, but then we chance across a painting, like this one, that simply throws us, time and time again, enticing us to revisit it. A glint of tranquillity through which we are made aware of the ephemeral moment, like the poetic waters that flow through Adalina's blue-tinged work.

Capable of tenderly conveying the earth's inherent seismic force and of evoking the immanent nature of the fleeting instant, trapped in soils and pigments, she constructs pictorial spaces through which the soul can stroll, in a dialogue of meditative contemplation. She skilfully shuns the purely anecdotic to accomplish the synthesis of a direct transmission that accords the materials she uses a voice through our perception. Her textures become the witnesses of time. Their rustic, elemental, gut-like appearance makes us feel the caress of the mountain, the road, the coastal reef, without actually being there. Because this artist's sensitivity reveals the world's soul in all its nakedness.

Mar en moviment [Moving sea], for example, draws our gaze toward the skin of the water. The reliefs of the interwoven cavities render the huge oceans intimate. The spectator's complicity and empathy break the univocal point of view naturally. In this and other works, you have to move to take in the work, thus ushering in the light, which shifts our perception with every step taken, at every instant. It is a way of implicitly evoking fleetingness, the fleetingness of the moment, the fleetingness of life.



Adalina's work seeks to convey the magic of the spirit that swaddles nature in her work. And to do so, she incessantly pursues sincerity in the materials she uses, experimenting with them until she finds a way to nudge us ever closer to the heartfelt truth of the beat of the world. The harmony of the spiritual concept that she develops in her painting walks hand in hand with the permanent use of ecological soils and paints (as could hardly be otherwise).

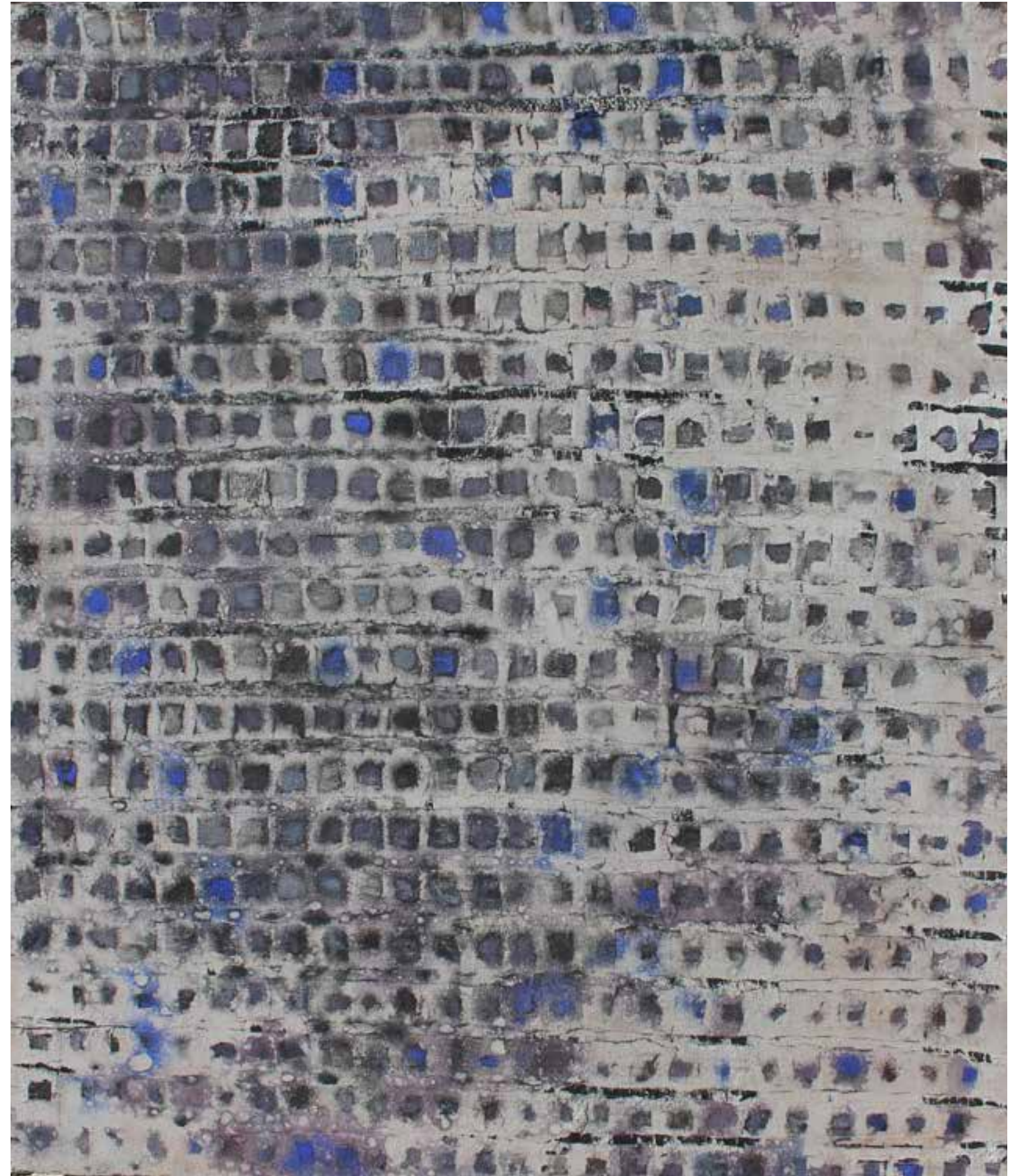
Sensitive and poetic perception from an infinite *Cosmos*, where she actually conveys the sensation of walking on the moon; or the mordant force of *Empordà*; the ephemeral beauty of the moment after the rain, glimpsed in *Gotes del cel* [The dripping sky]; the ravage of time, gnawing away at the surfaces of *Trencadis* [Brittle] or *Líquens* [Lichens]; even her hollowed-out spaces attest to absences that highlight the awareness of the present that steals away, in pieces such as *Sentiment* [Feeling], *Intens* [Intense], *Limits* [Limits], *Finestra* [Window]... Through her work, Adalina Coromines erects a bridge of dialogue with nature, the latter devoid of artifice, beautiful in its imperfection, ephemeral and incomplete; fusing the ancestral consciousness of the Mediterranean being with the spirituality of the Japanese Wabi Sabi aesthetic trend.

Pilar Giró
Historian and art critic
Artistic director Espai Carmen Thyssen-Bornemisza Empordà



EL CAU

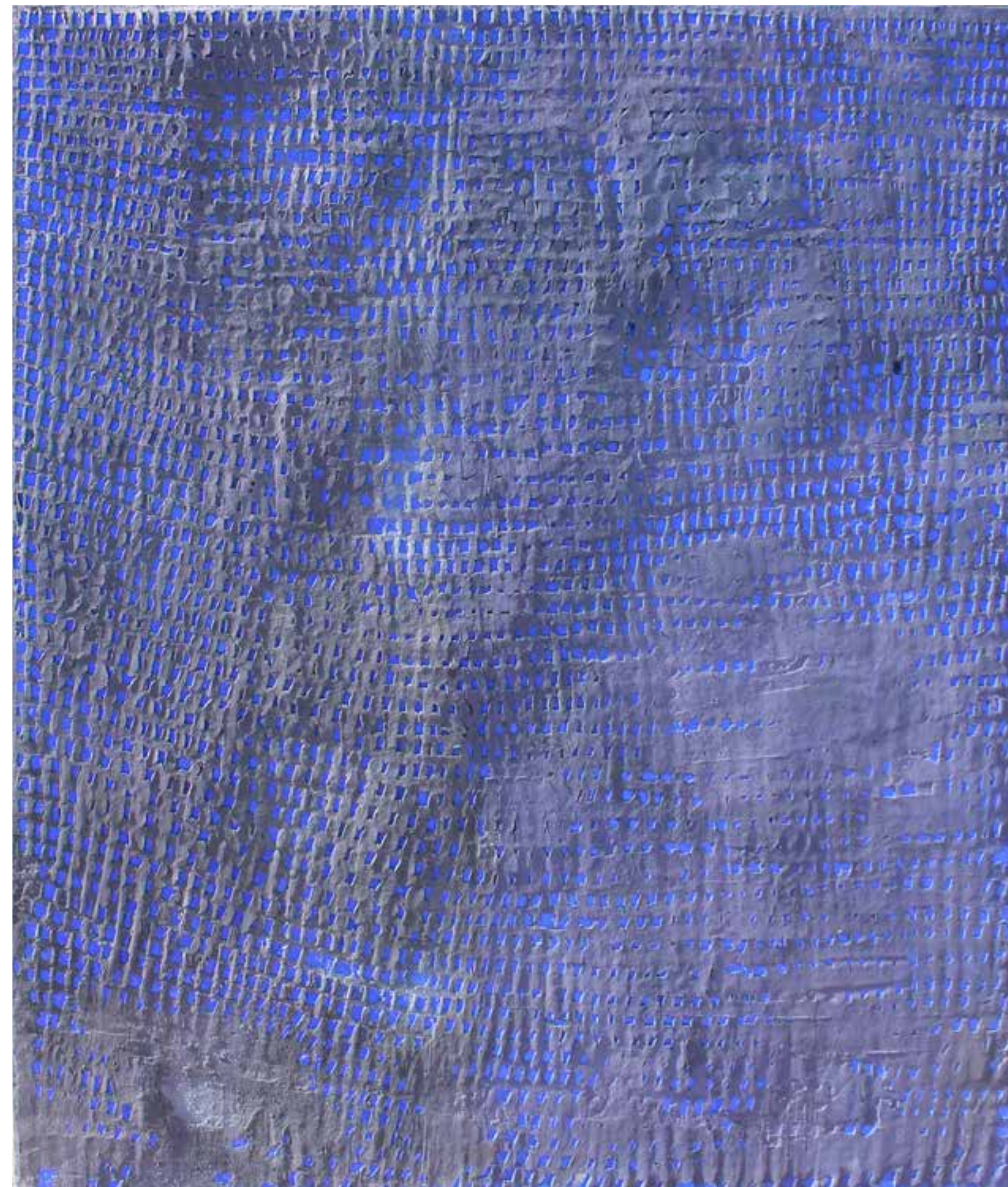
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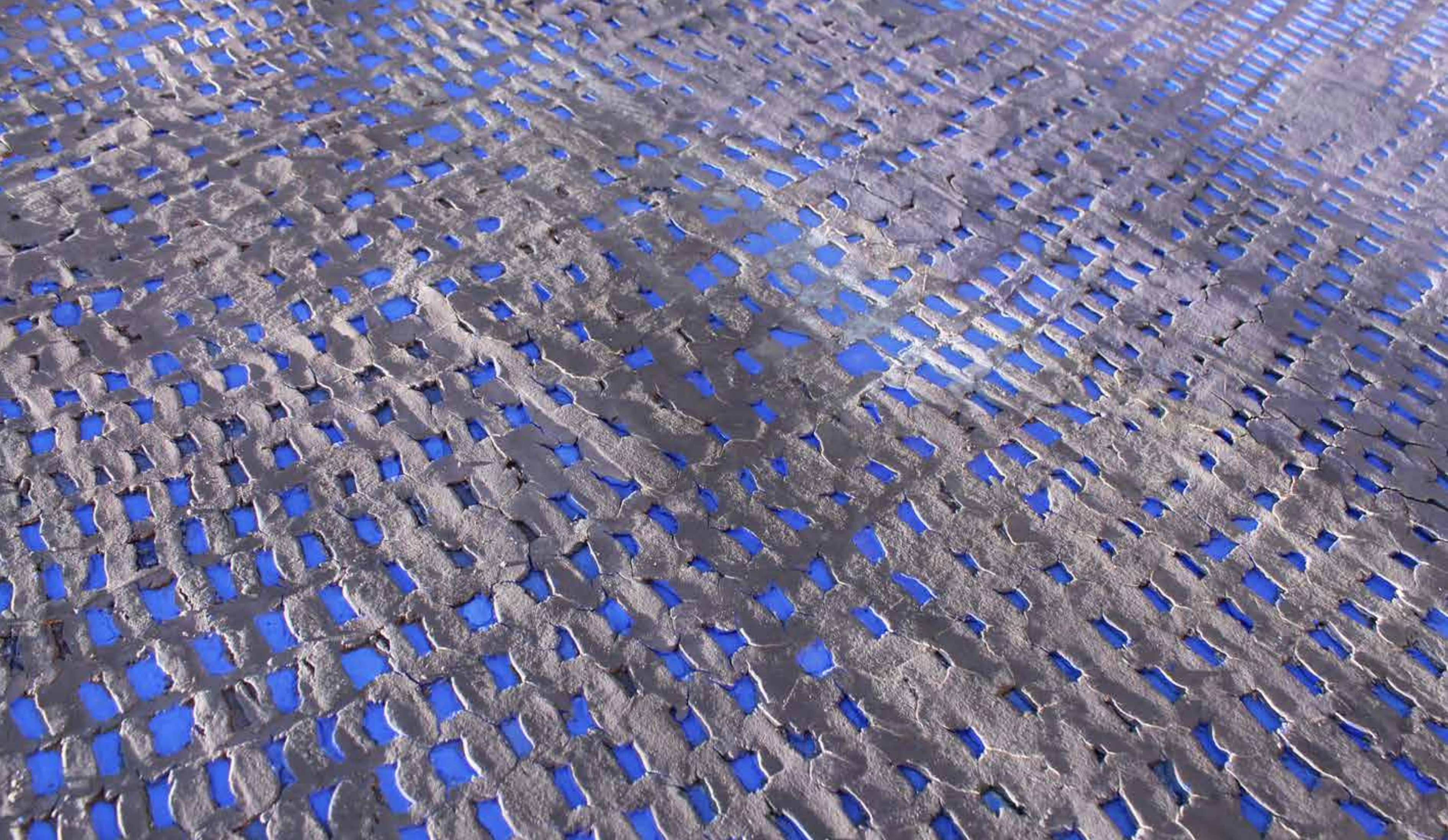




MAR EN MOVIMENT

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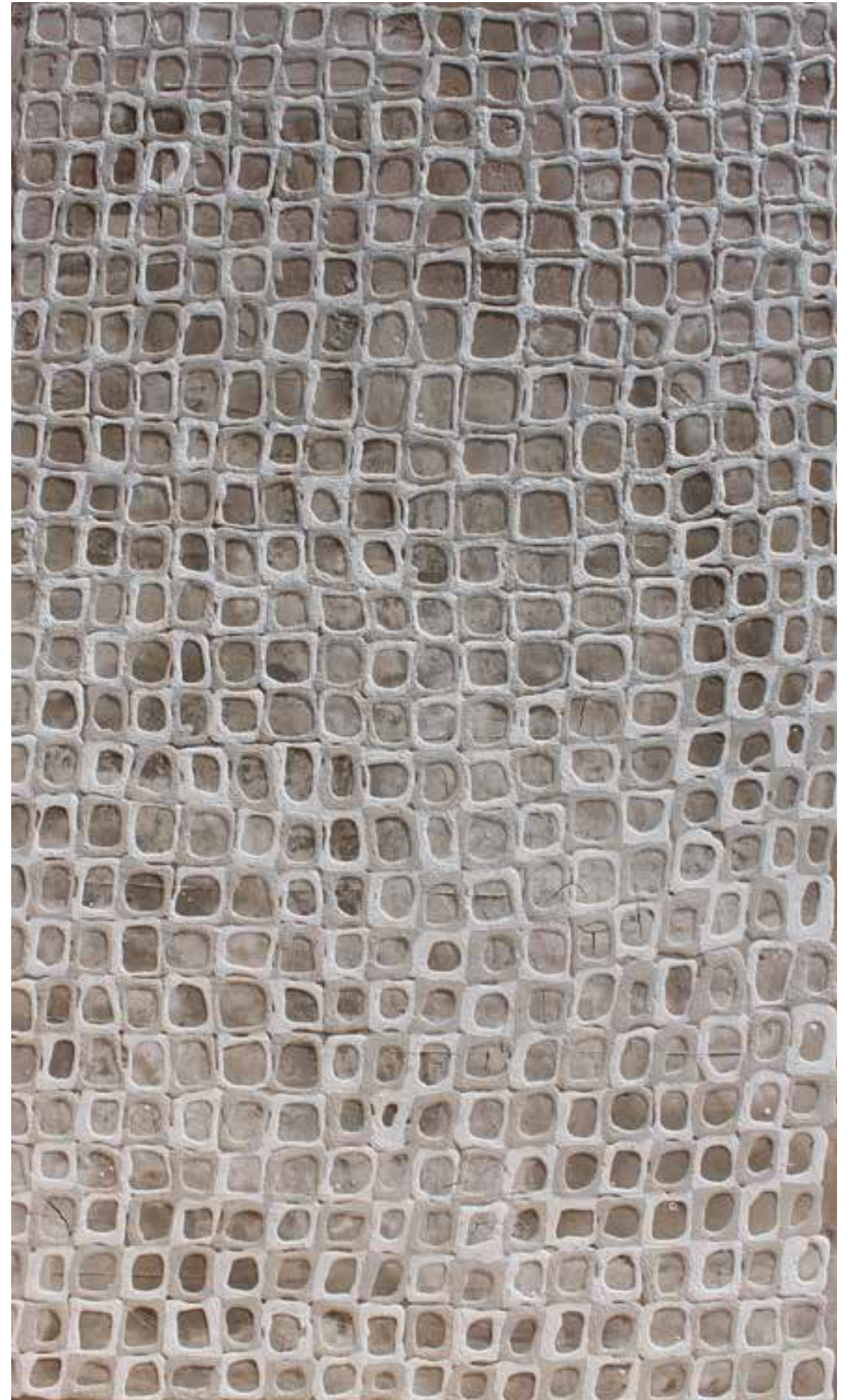
DECADENCIA

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XARXA
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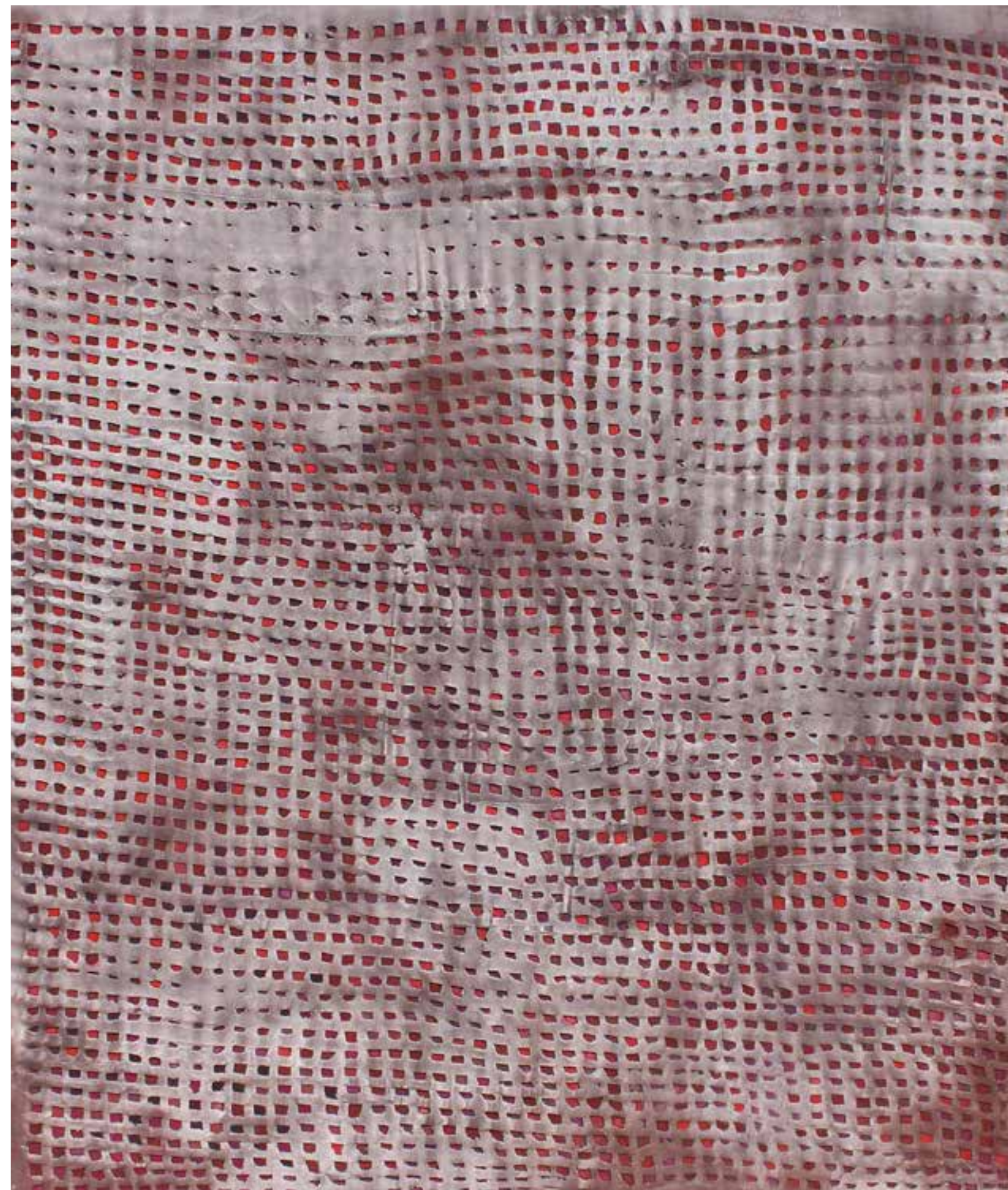






FLORS EN MOVIMENT

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ESPAIS BLANCS

183 x 89cms







EMPORDÀ

183 x 90 cms







NANÁ

183 x 155 cms

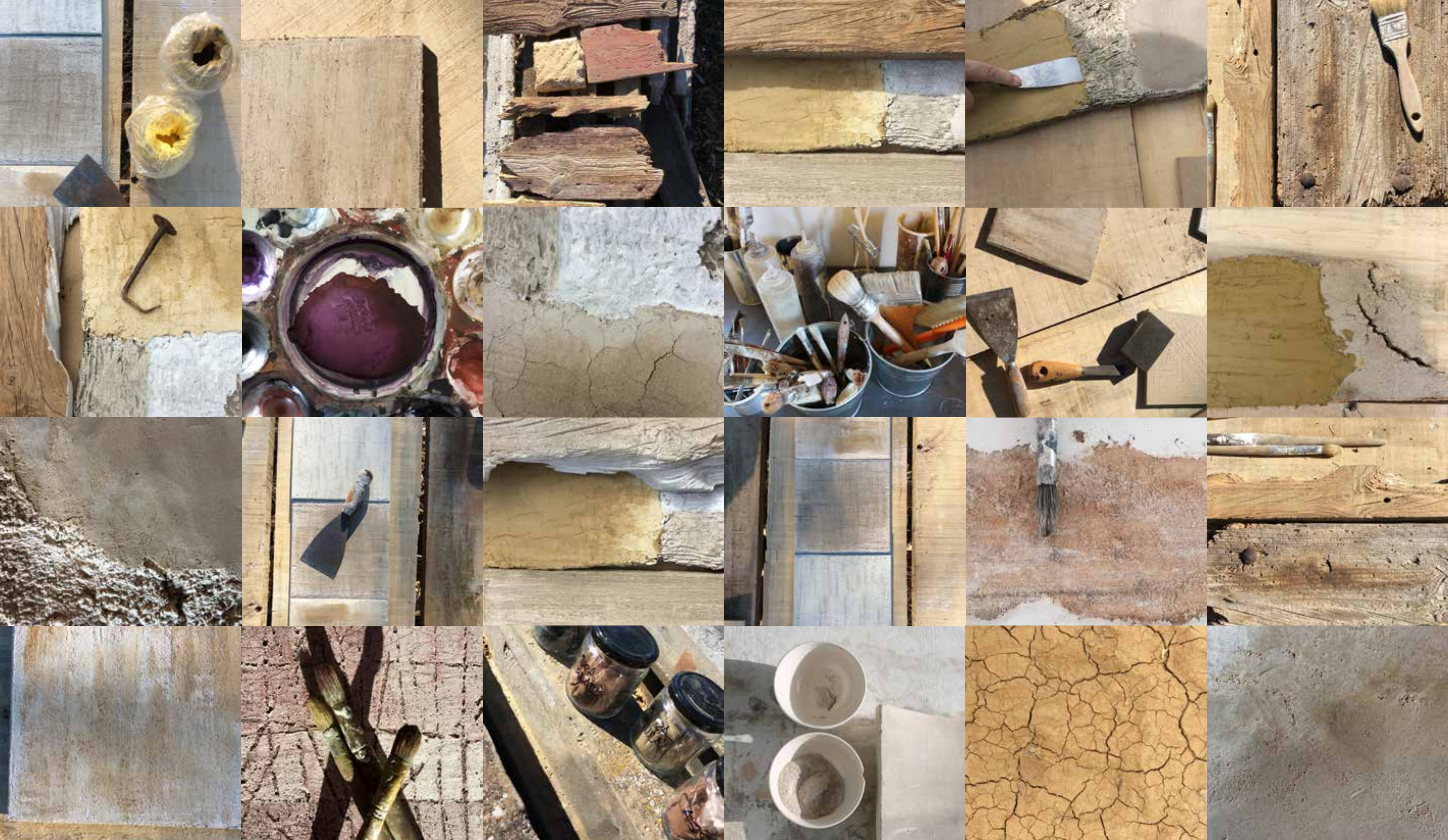




TERRA CREMADA

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COSMOS

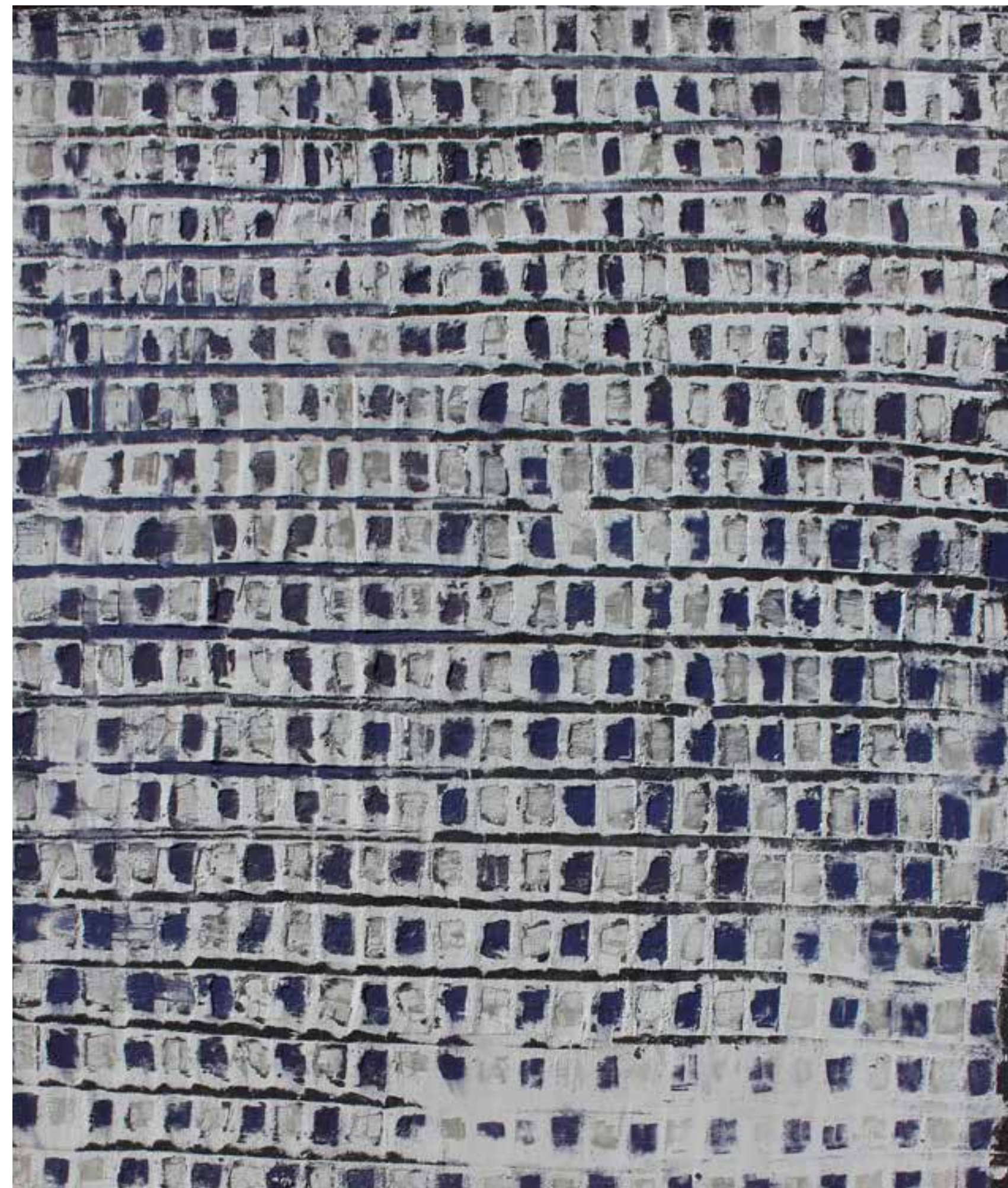
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BLAU SOBRE BLANC

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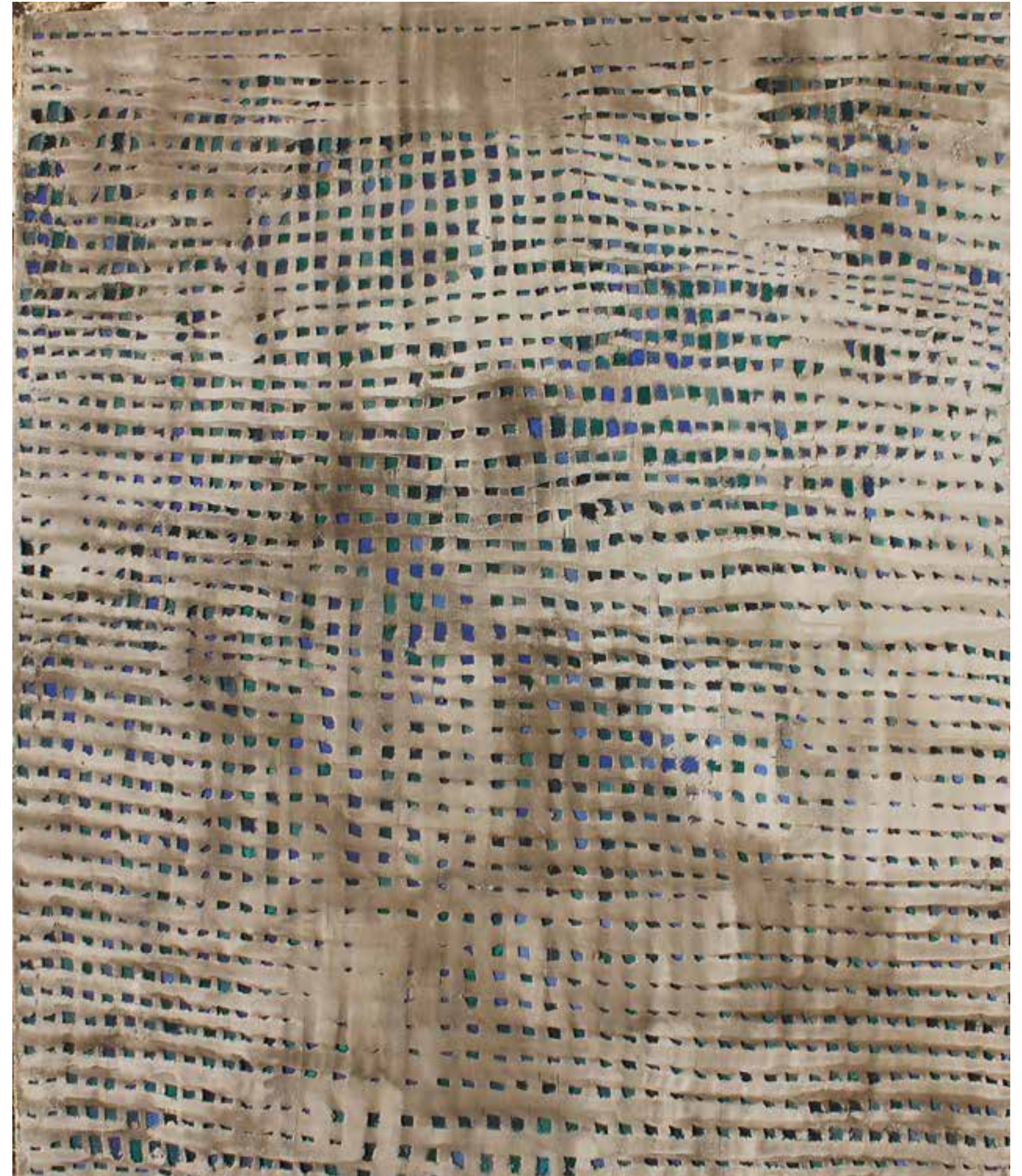






GOTES DE CEL

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TRENCADÍS

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- 54 -



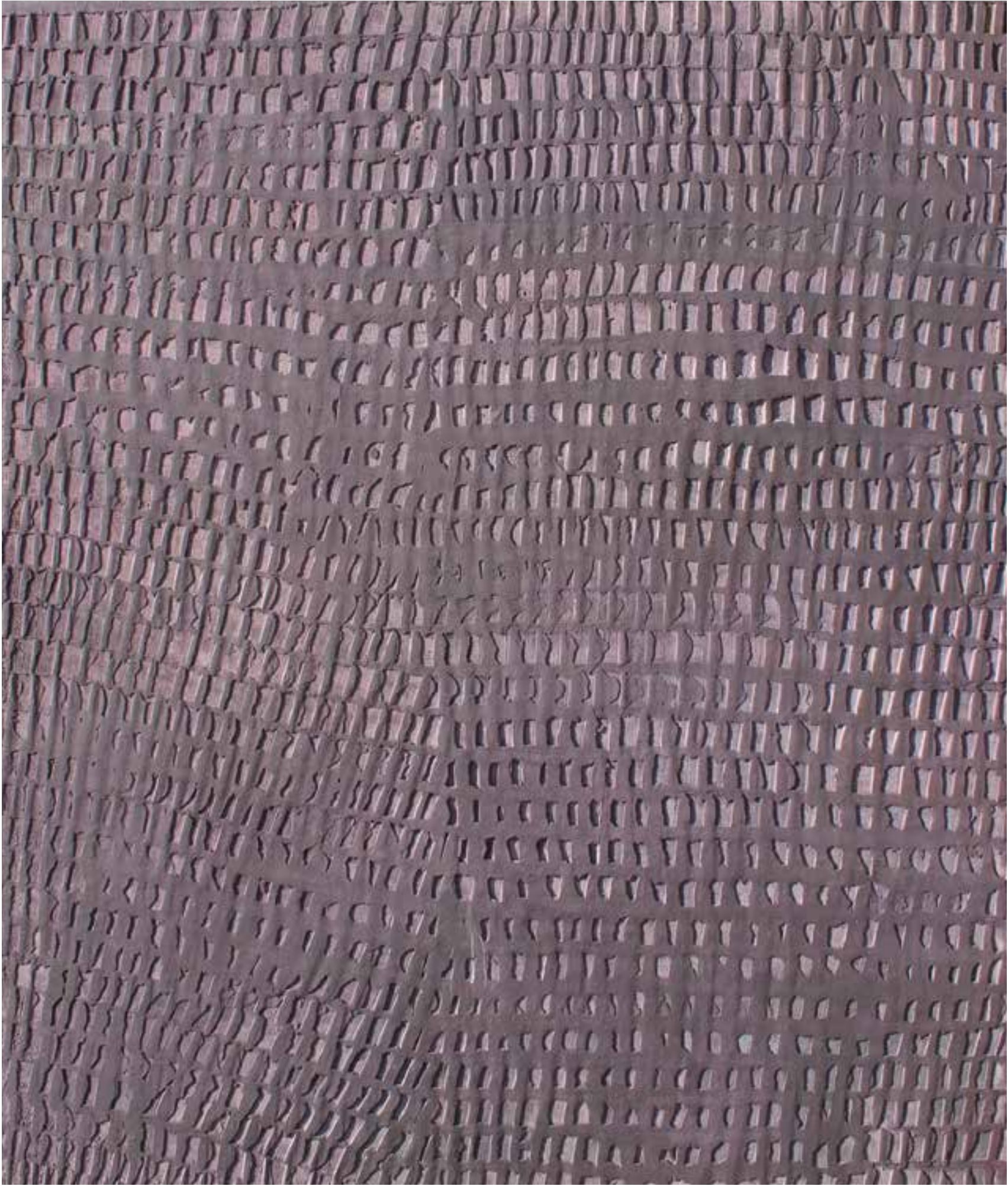


FRESC

120 x 60 cms







ORGÀNIC

183 x 155 cms



SENTIMENT

130 x 100 cms

- 62 -







DECONSTRUCCIÓ 2

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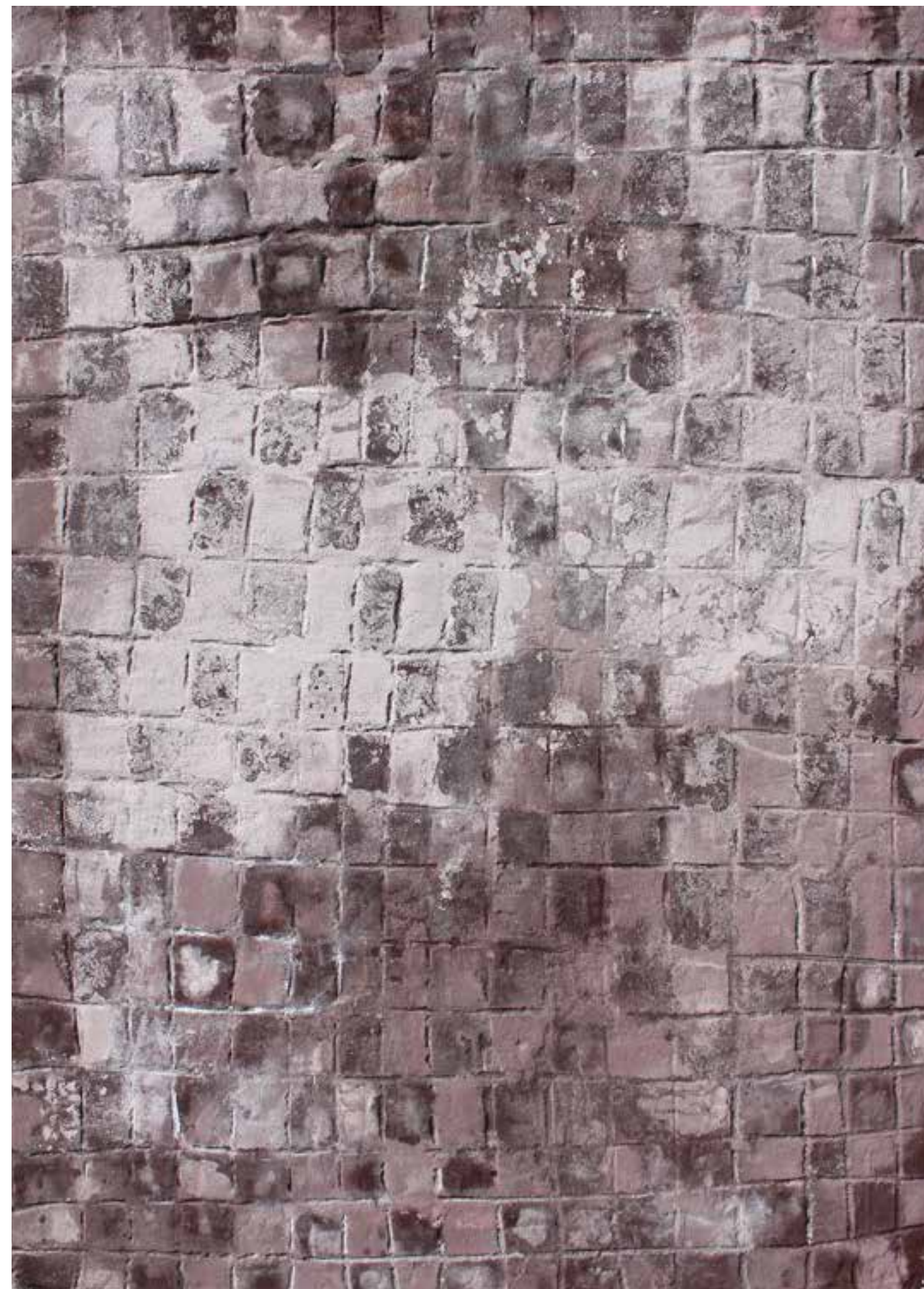






FLORS

130 x 100 cms





INTENS

130 x 100 cms

- 72 -







SORPRESA

50 x 50 cms







LLIGAMS GRIS

120 x 60 cms

- 80 -

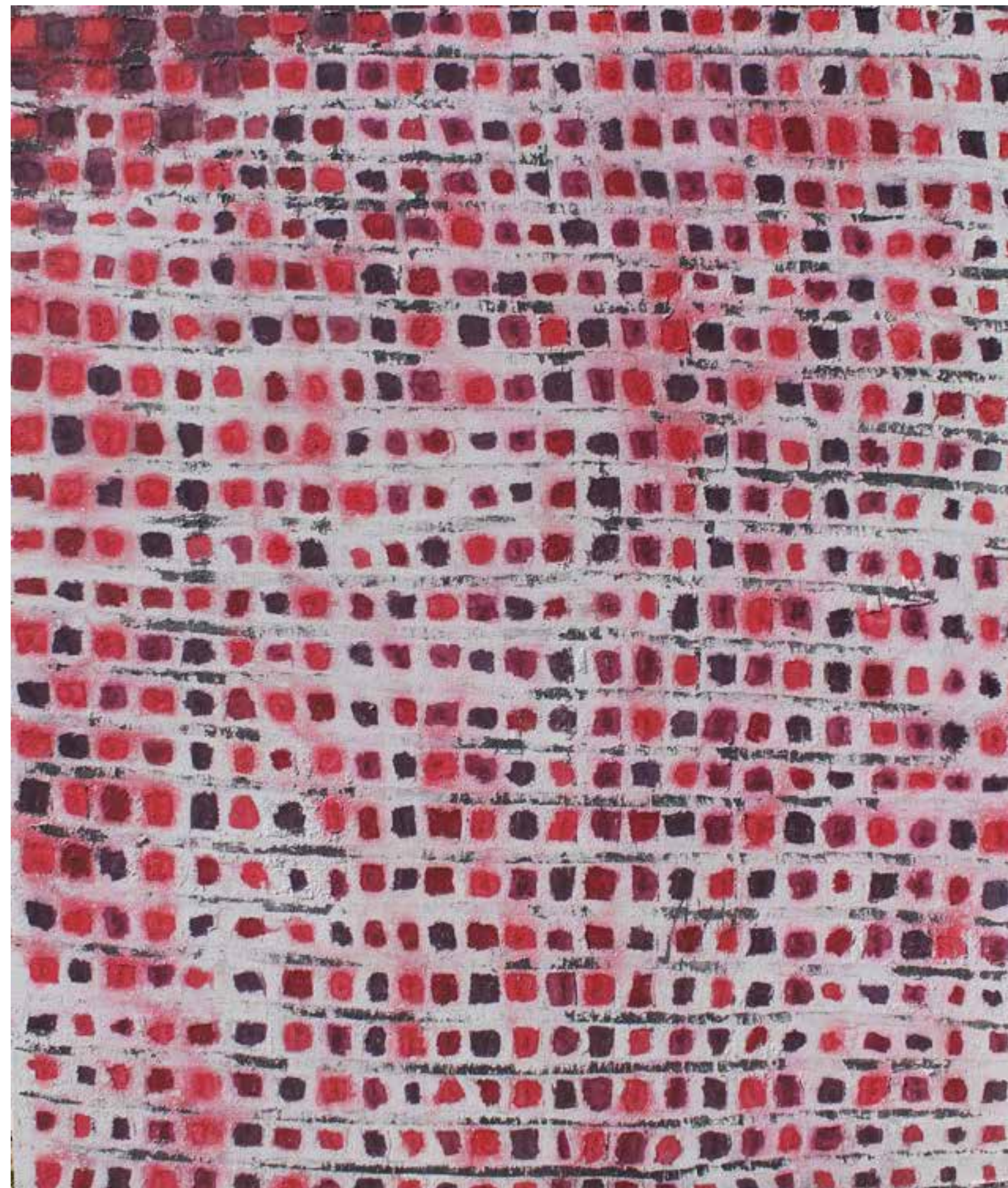






ROSELLES

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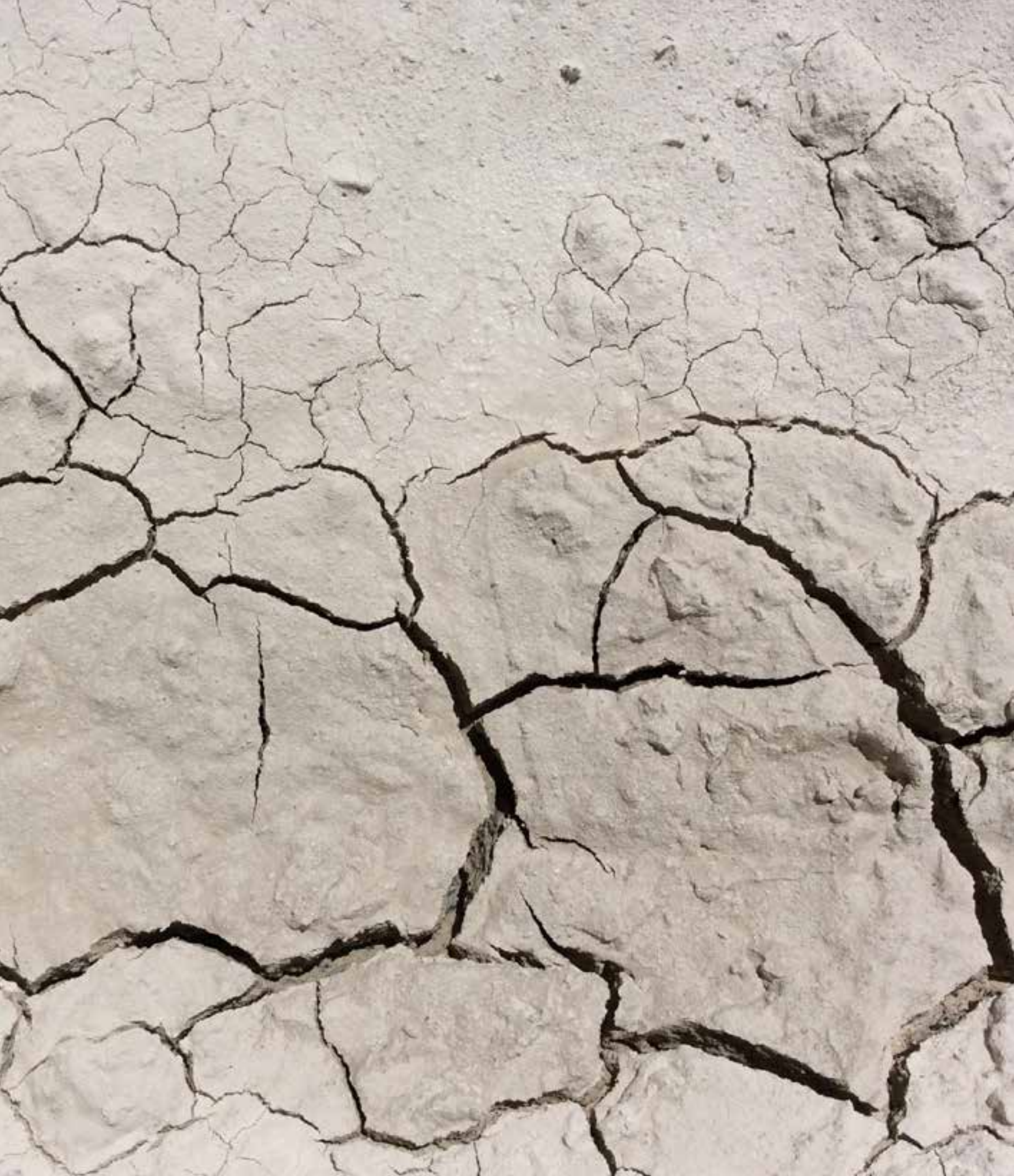




OPCIONES

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Do not fear to be eccentric in opinion, for every opinion
now accepted was once eccentric.

Bertrand Russell

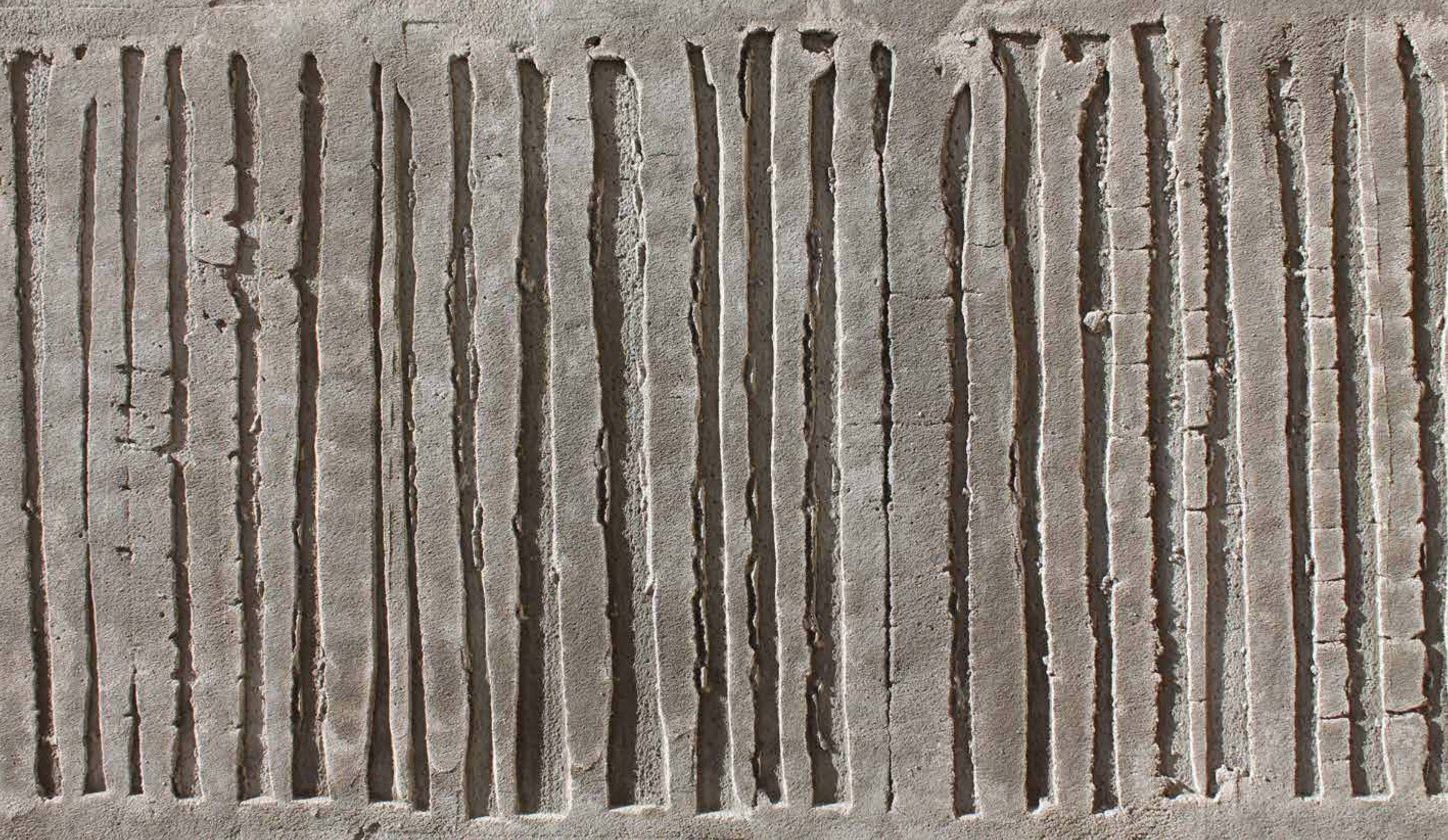


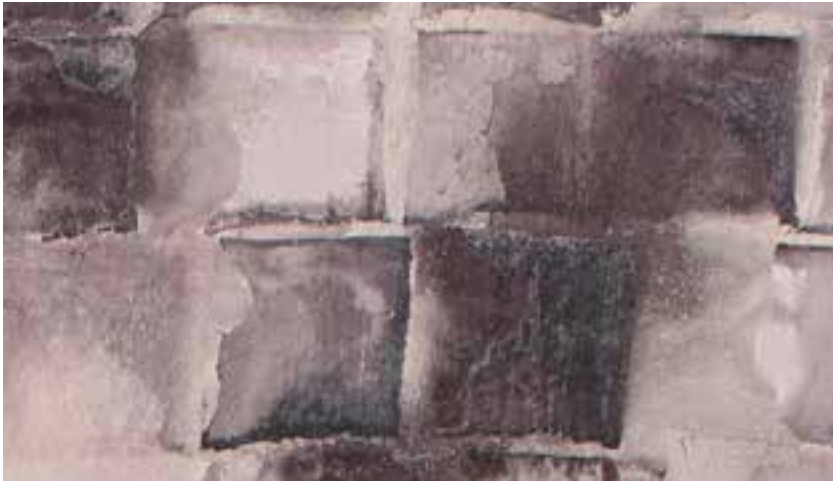
LÍMITS

150 x 100 cms

- 90 -

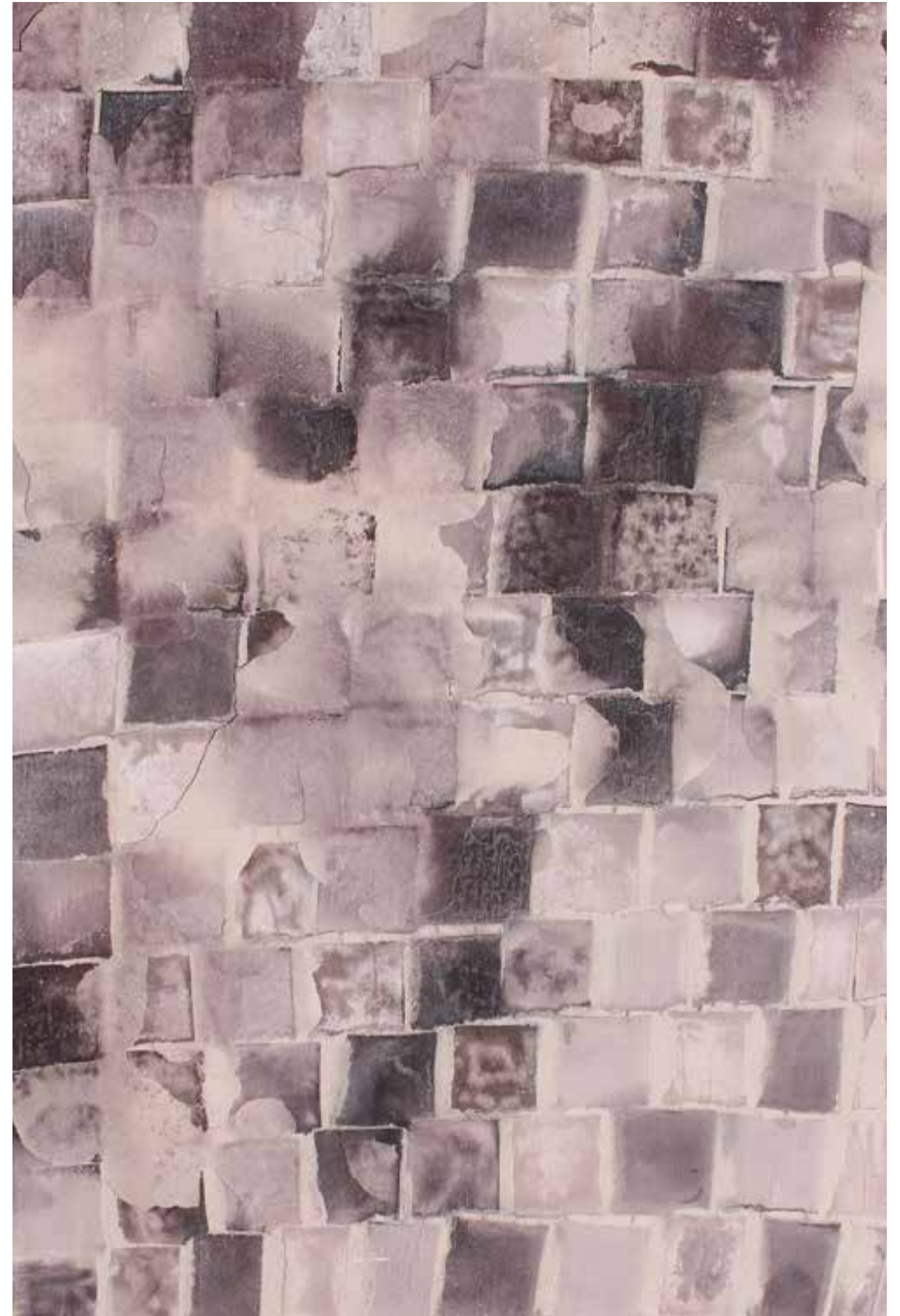






LILES I MORATS

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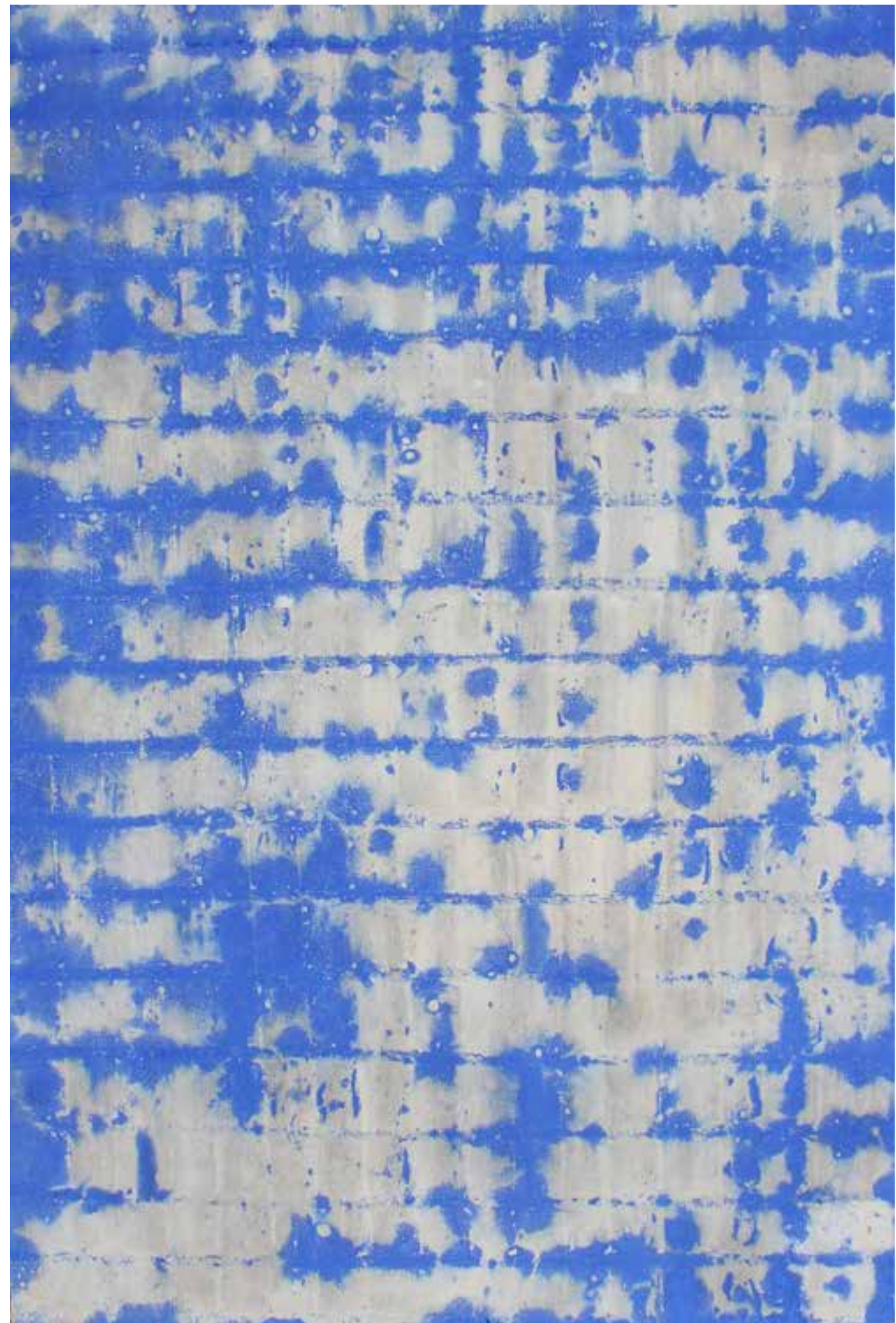






BLAUET

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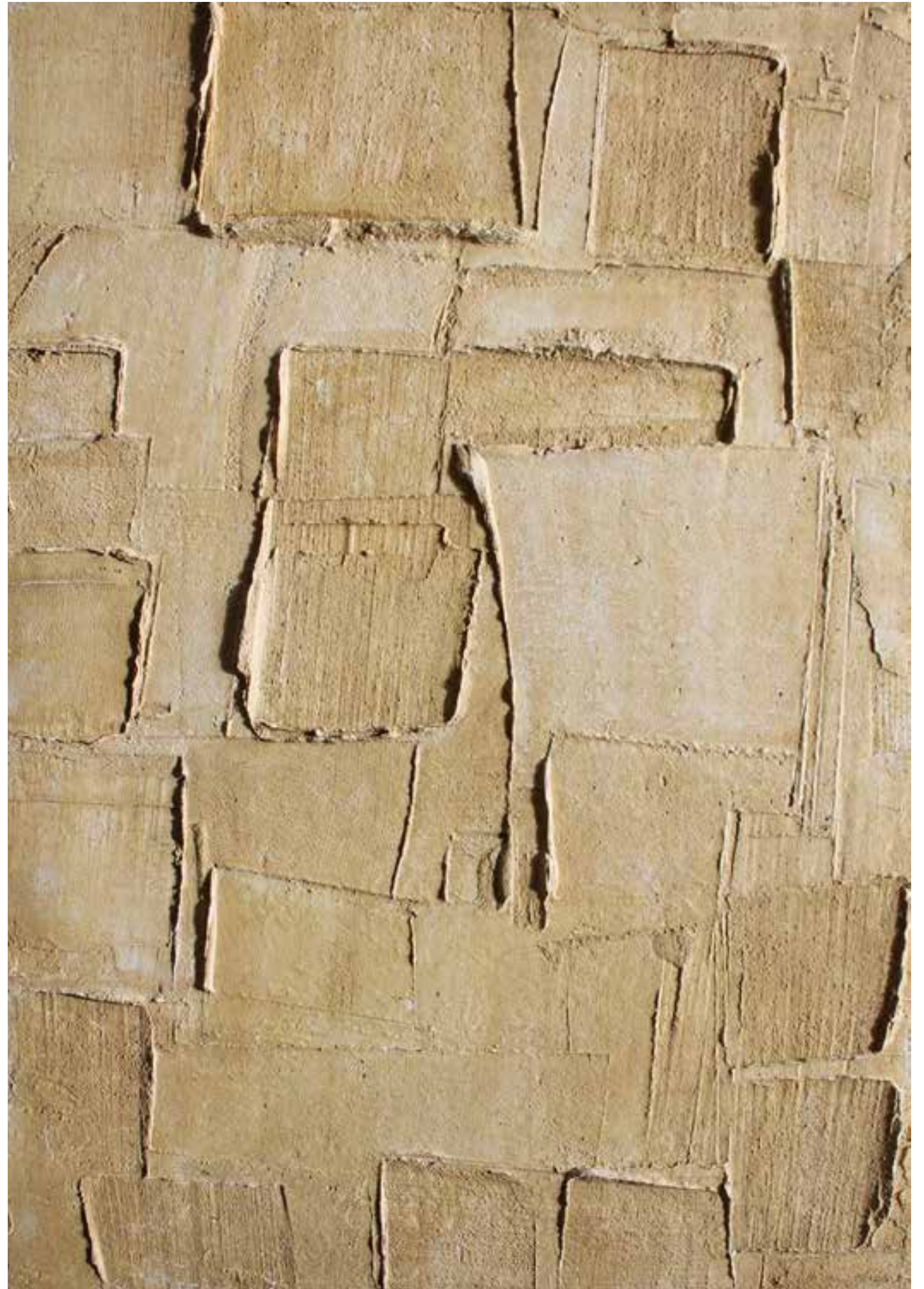
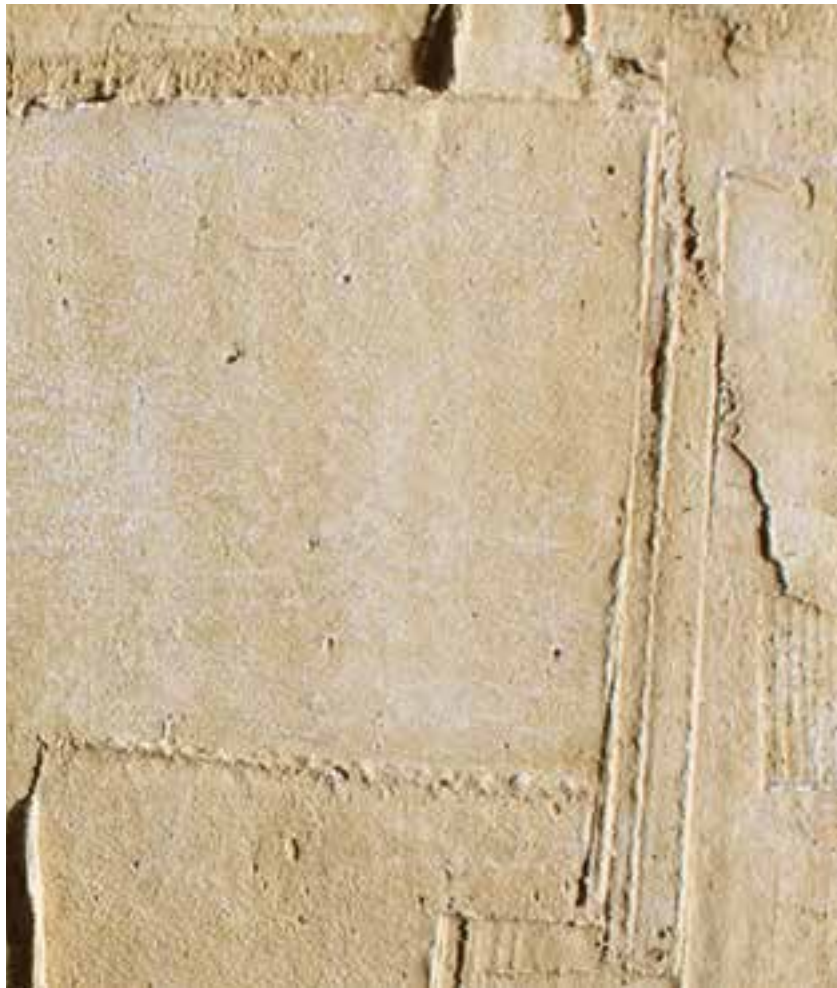




INTENCIÓ

75 x 50 cms

- 100 -







UNIVERS

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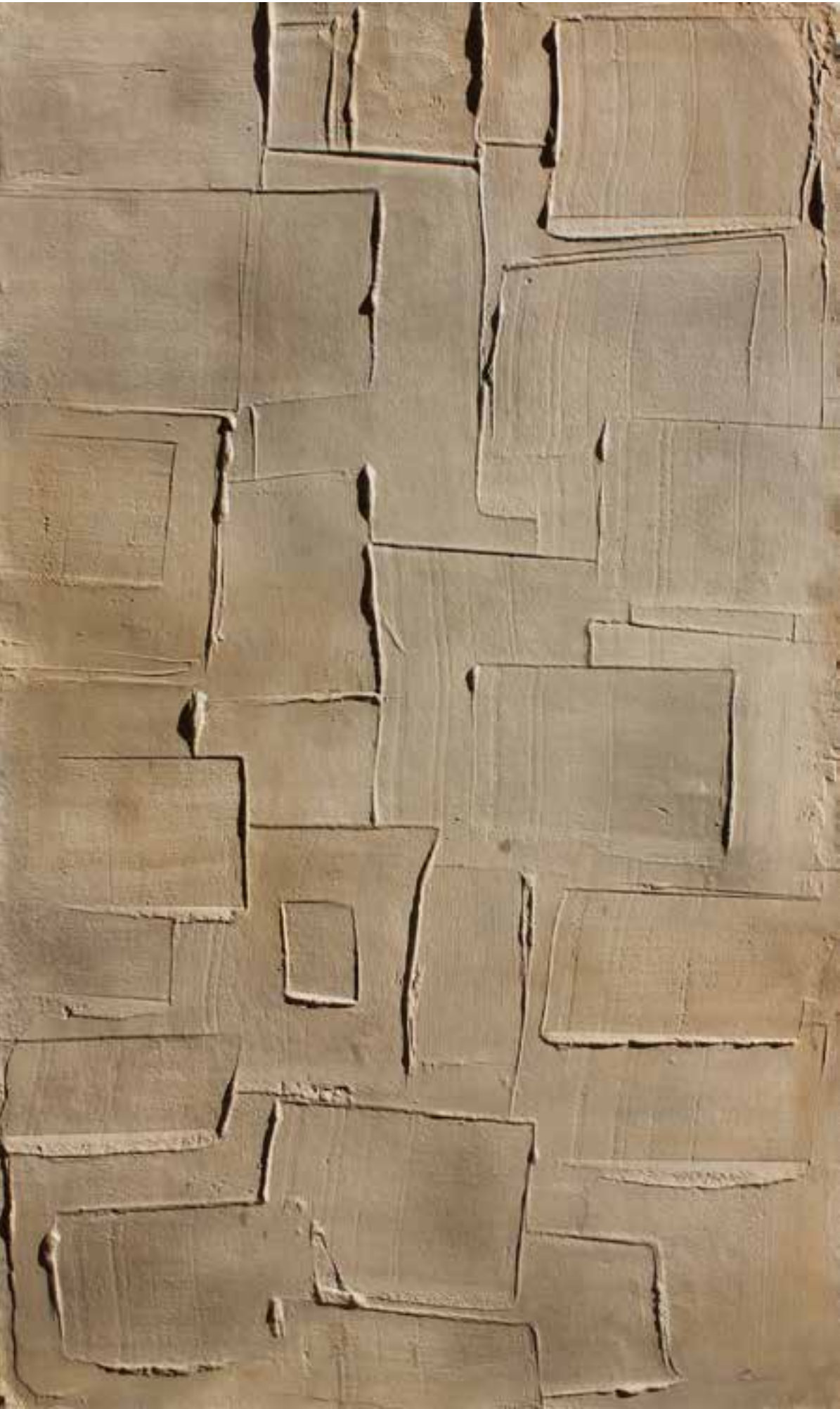






FINESTRES

100 x 60 cms



My artistic vocation came about following an exceptional life experience that led me on a spiritual quest. I set out to find my true self, in nature and in animals. Being in permanent contact with the sea and the mountains became vital to me, and so, one bright morning, as I admired the beautiful scenery, I felt a vibrant sense of awe; I felt that the external physical elements had become part of my inner world. I felt at one with everything around me. I felt incredible joy at being alive. I'd never known such depth of feeling in my life. It was a great spiritual awakening.

The experience came as a great shock, and at the time I wondered whether that magic would disappear. The wonderful state disappeared, but my vision of reality changed completely, my life changed because I became aware of the limited life I had been living up until then.

I had always been receptive to times of beauty and love, but not with this intensity. I felt an overwhelming need to use all my talent, to take action to express myself and let my spiritual heart speak. And so my creative side flourished. The first time I picked up a paint brush I felt the magic of that moment again. When I paint, I feel a profound harmony, I feel free.

Instances of creation come about at magical moments that give rise to spontaneous knowledge that I sometimes do not recognise as my own. I let my intuition flow because I believe that the heart knows more than reason. I think its knowledge is deeper. I want to express strong emotions.

In my life and work there is constant search for the true sense of existence. My hope is that my work may be an object of contemplation, able to transform people deep within.

From a tree to the smallest stone. I'm surprised by their energy, their history, the mark time has left on them, their naivety, their modesty and their simplicity. I'm convinced that the extraordinary lies in the ordinary.

In my work I invite and suggest that people go back to basics, back to Mother Earth as a form of personal growth, as a spiritual path.

I use all kinds of natural materials because I think they are genuine, but I feel particularly at ease when I work with aggregates because of they are so expressive. Earth, like emotions, has infinite nuances. I use natural pigments and I have a fondness for impure colours that remind me of how elements wear with the passing of time.

I use bas-relief a lot; it lets me play with light and shade. At the same time it gives me a chance to express the quest for unrenounceable depth in my existence.

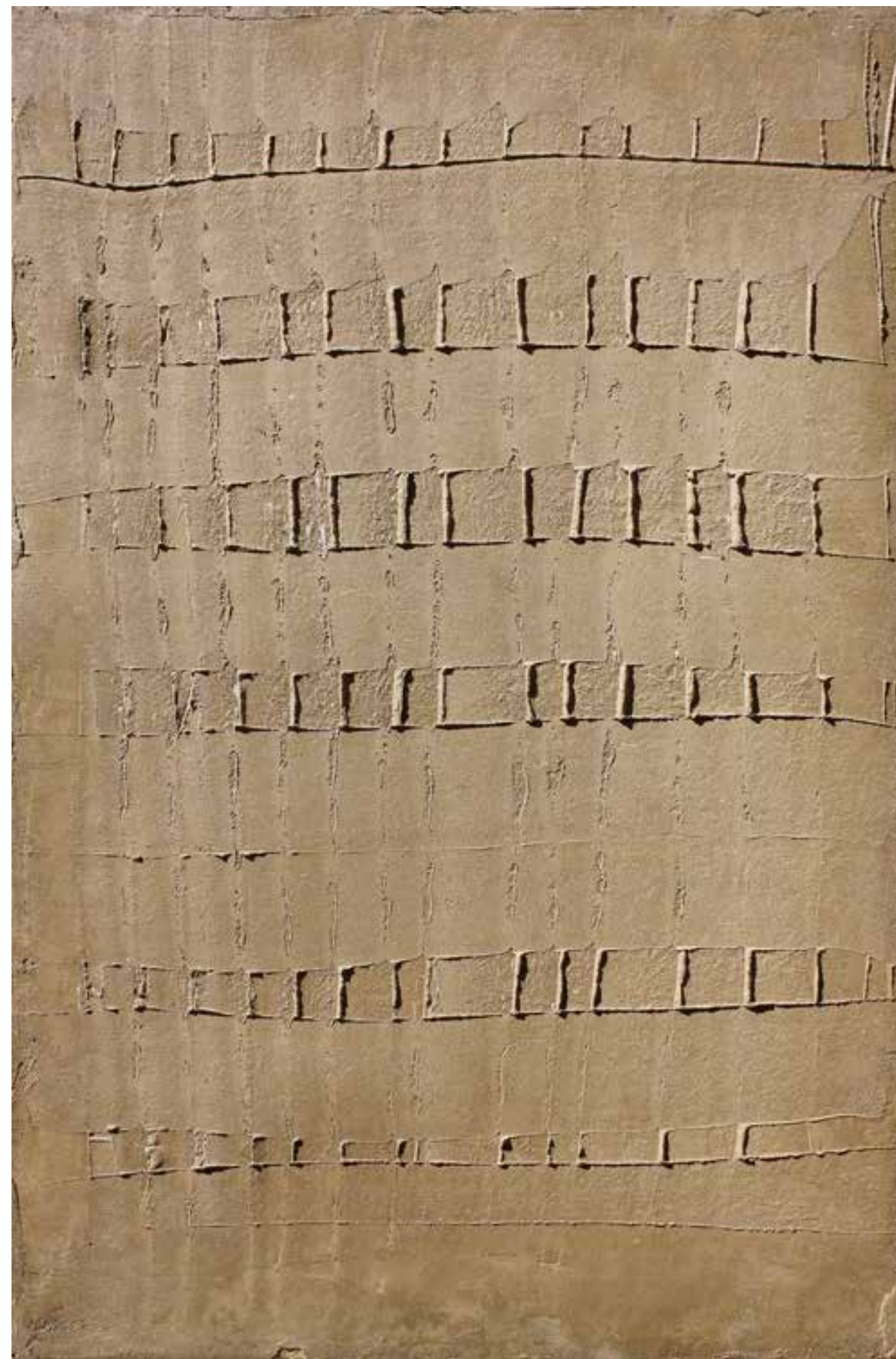




TERRA TEXTURADA

90 x 60 cms

- 112 -





AIGUA

150 x 100 cms





FUSIÓ

183 x 110 cms

- 118 -



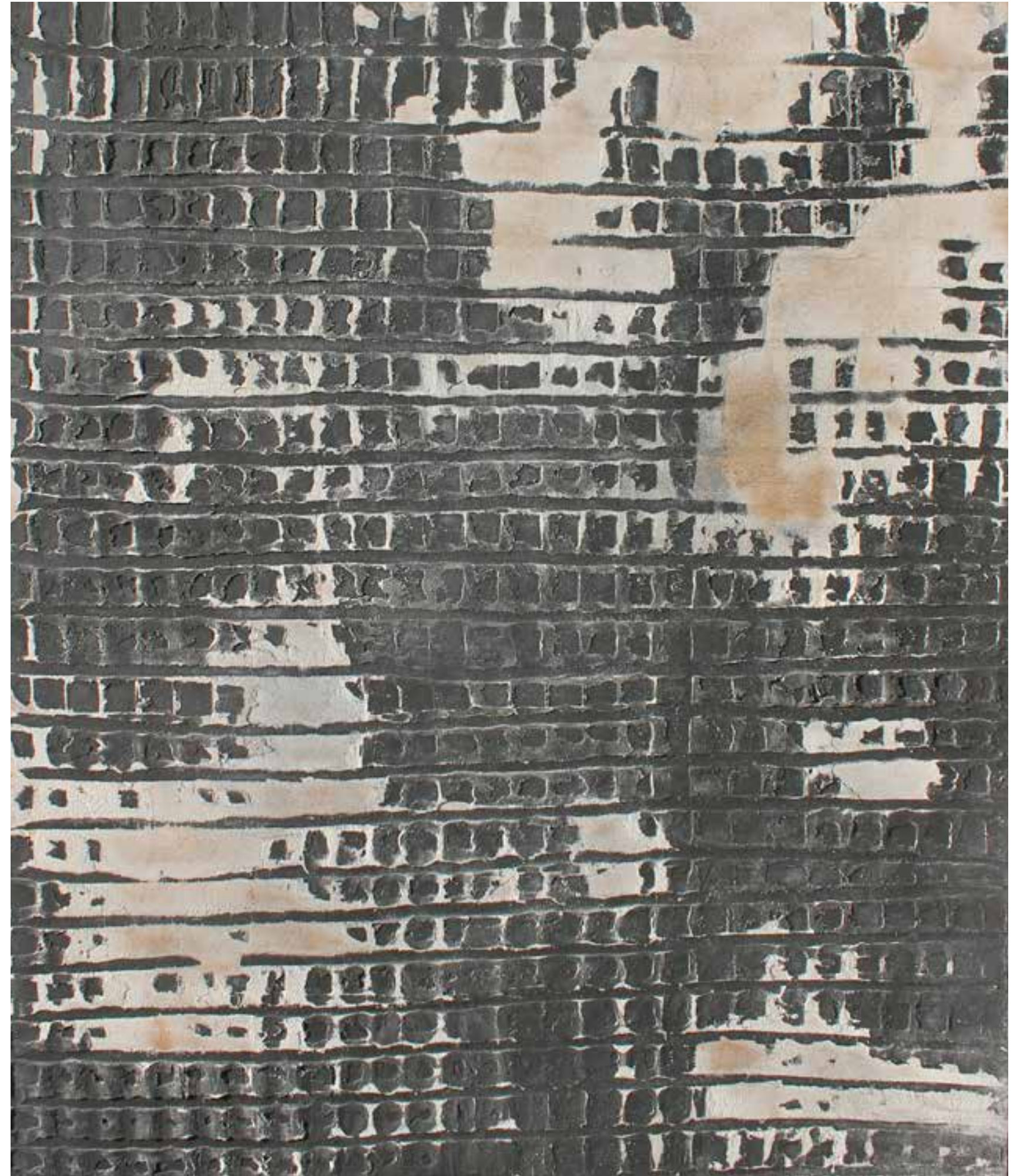
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POP

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- 122 -

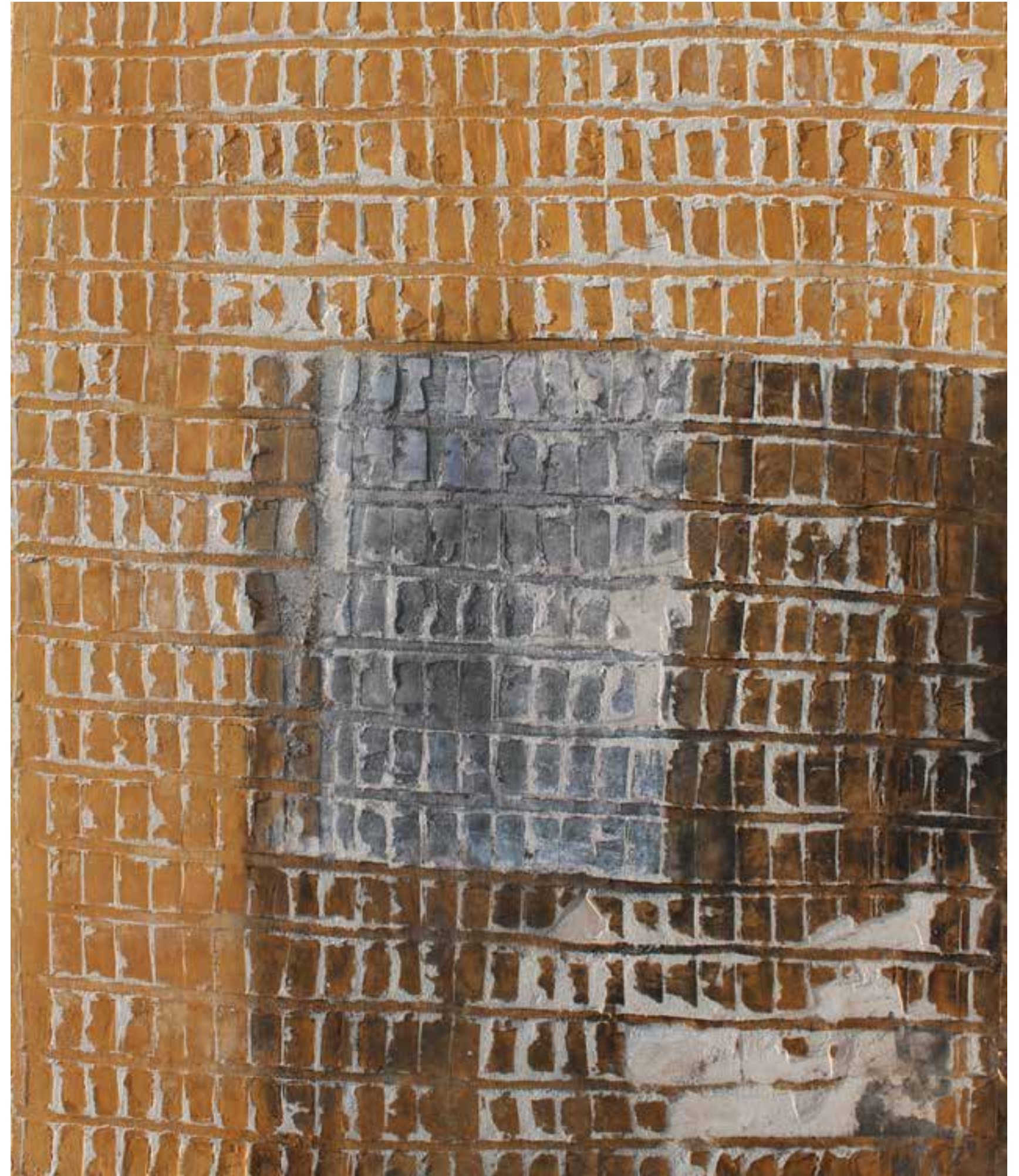






LIQUENS

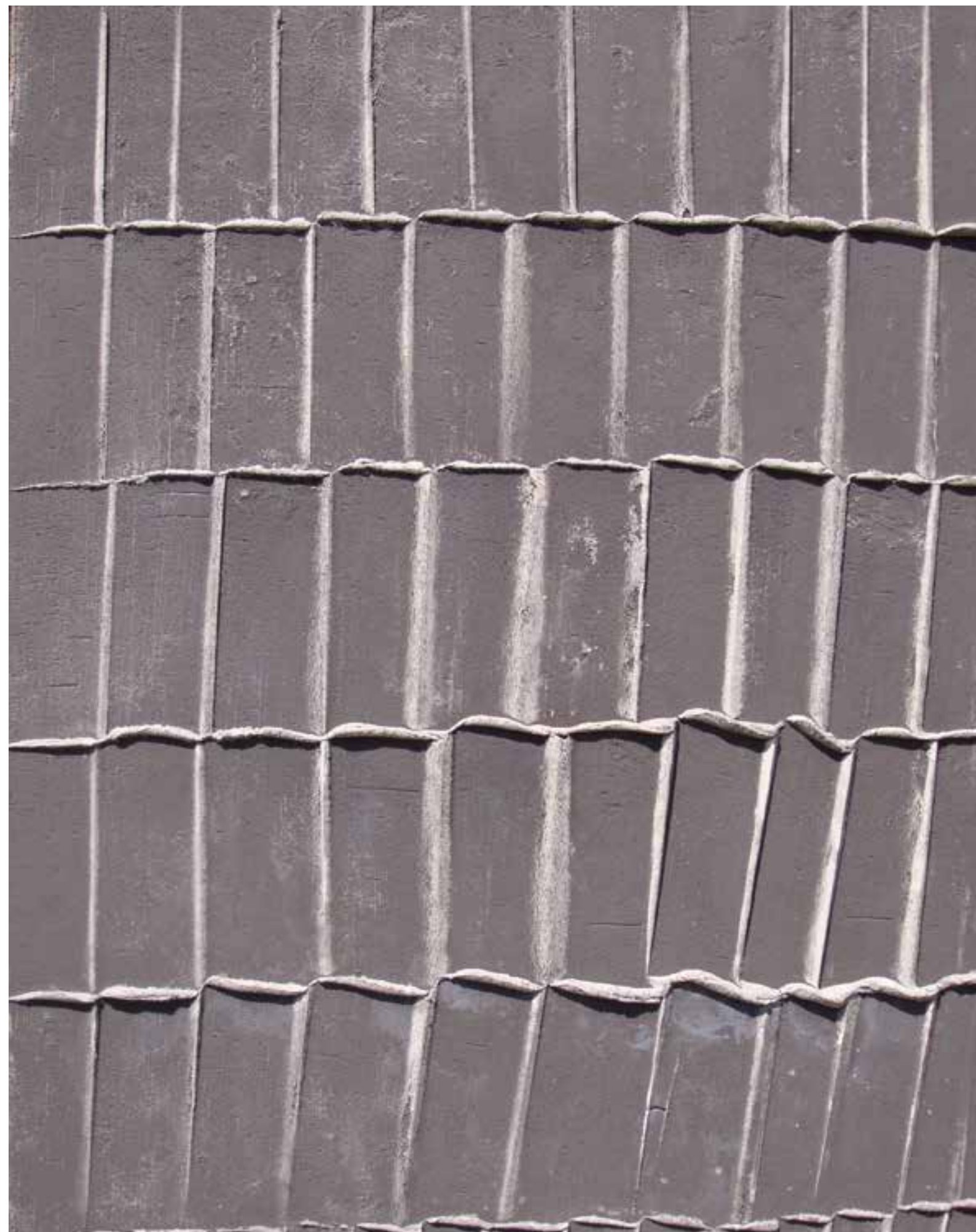
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ONDULACIONS

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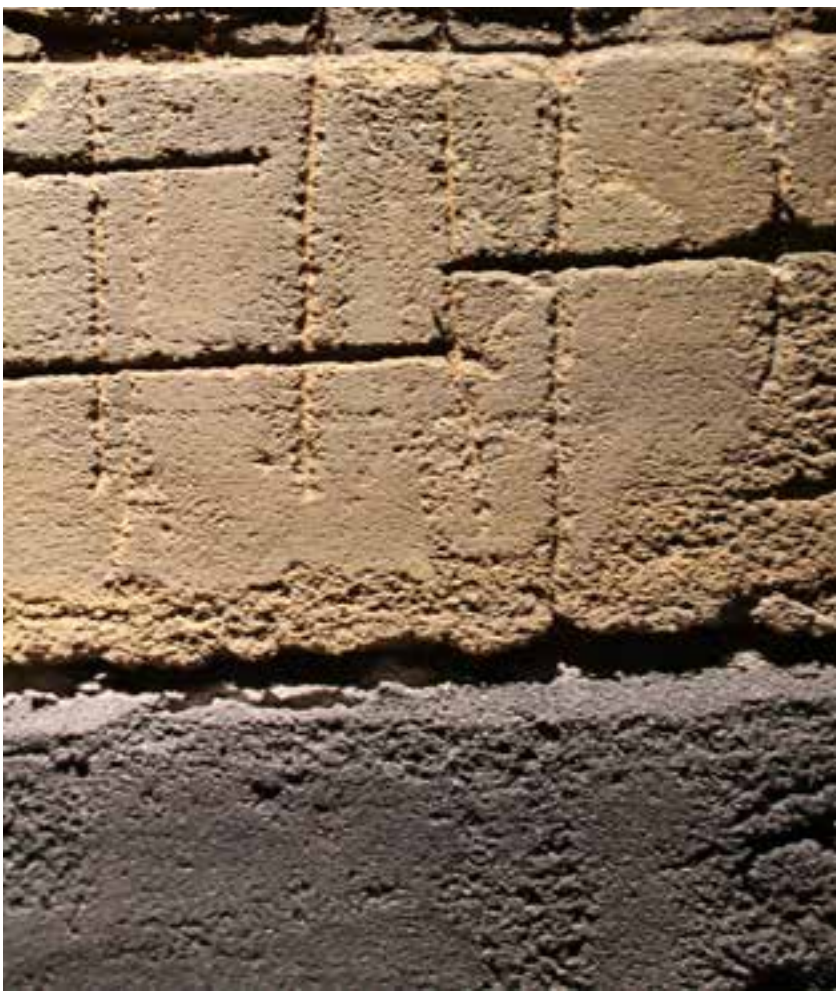
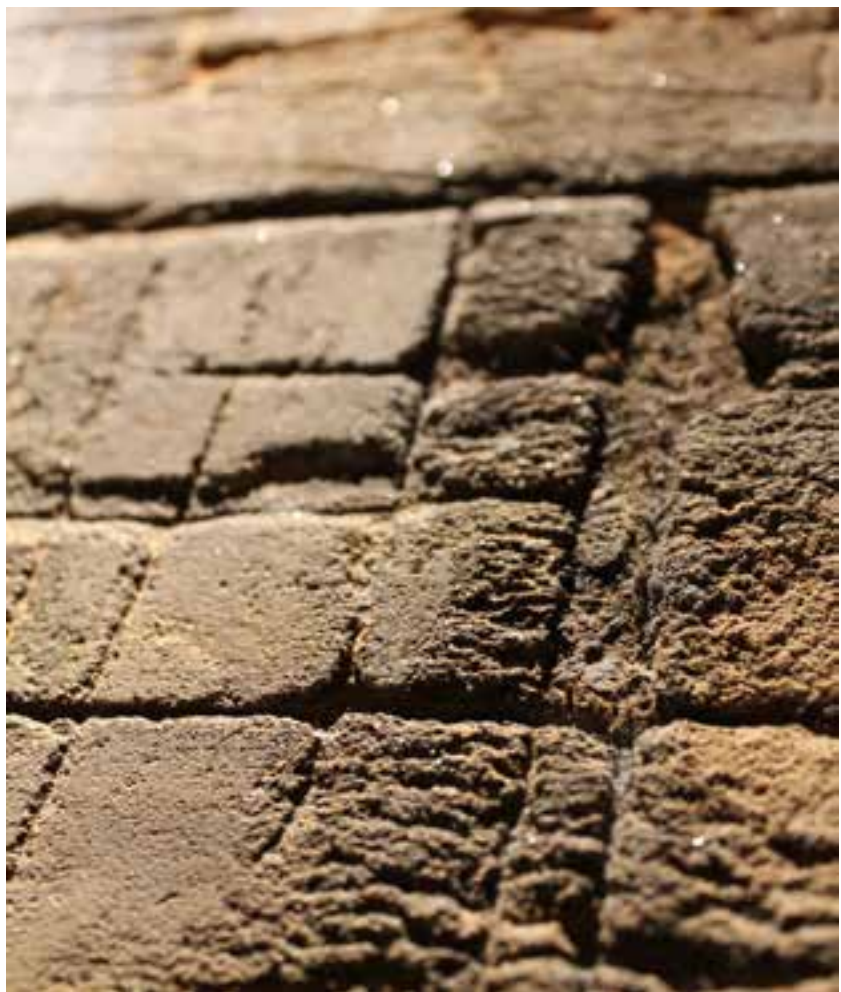




DECONSTRUCCIÓ 20

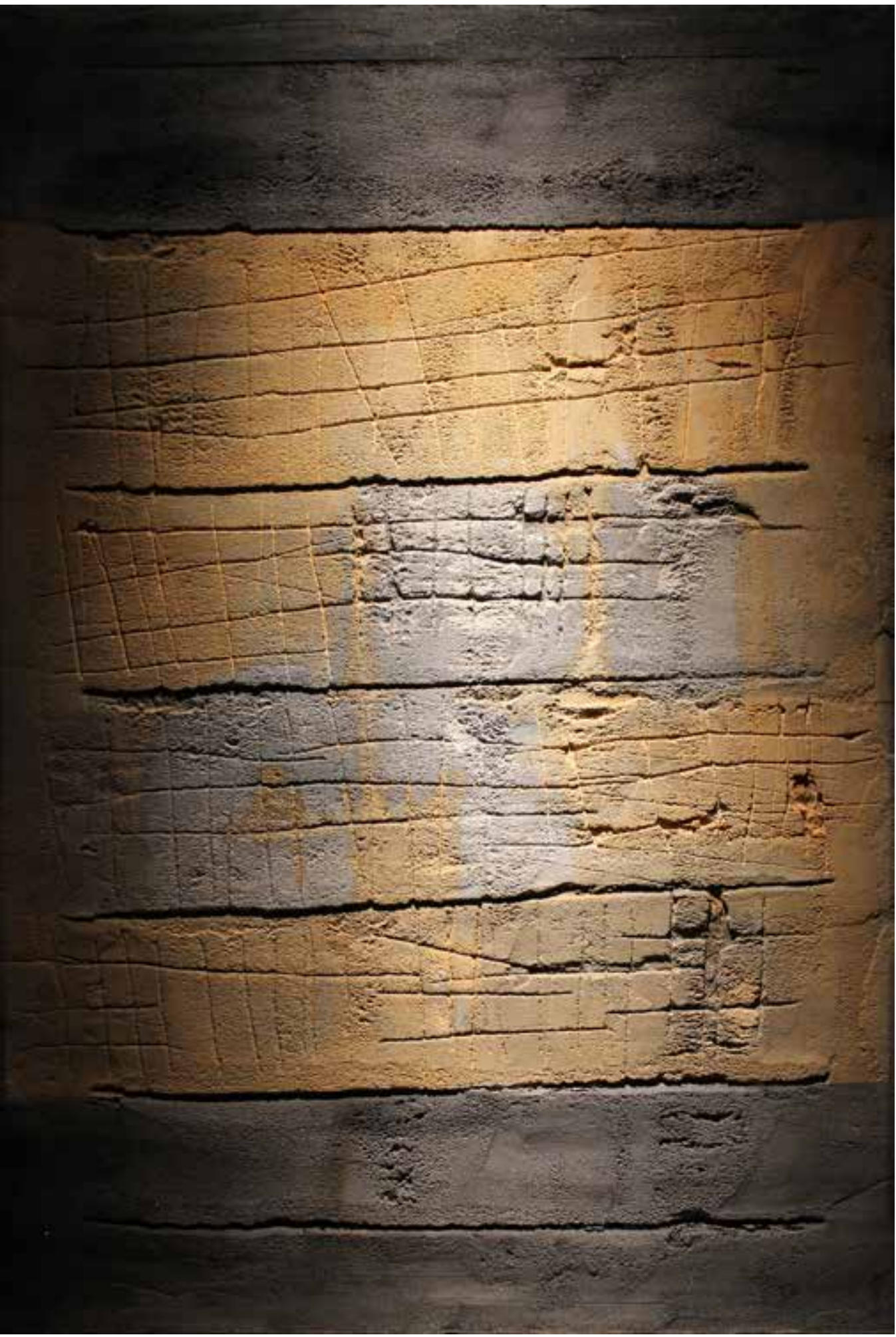
200 x 161 cms





AUTÈNTIC

90 x 60 cms





DIVERSITAT

183 x 155 cms



ADALINA
COROMINES

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Art Direction | Joan Lao Design Studio

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INDEX

1. Adalina Coromines by Pilar Giro “Nature, devoid of artifice”
2. Selected works
3. Adalina Coromines’ thoughts

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