



The five towers. Madrid
Oil on canvas
150 x 150 cm



Paloma Ripollés

Born in Madrid, my vocation as a painter was clear to me from a very early age. It never crossed my mind to be anything else. I studied Fine Arts at the Complutense University of Madrid. After living in Florence, where I exhibited for the first time, and after a master degree at the International University of Art, my career took off. I exhibited in Rome and in many of the best Spanish galleries receiving good reviews from art experts. While searching for my personal style I am compared to Benjamín Palencia, to the Indian school and to the tradition of Sorolla. An honour for me!

Ripollés

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Sunset in orange. Hoyo de Manzanares
Oil on canvas
89 x 116 cm



Panama skyline. Detail
Oil on canvas
60 x 110 cm



The Olive trees. Cazorla
Oil on board
54 x 73 cm

MY WORK



Saint Paul. London. Detail
Oil on canvas
45 x 110 cm

ARTIST STATEMENT

I want my painting to convey my feelings and that, once finished, the composition that I conceive as shapes and colours is fixed to the support forever. An original work is unique and, if you know the techniques, it is almost eternal. The procedures, the preparation of the canvases, boards and supports are fundamental to

achieve this. I specialised in the field of Restoration in order to master the technical bases of the trade before being able to express myself in the same way as, for example, musicians have to do with sol-fa, harmony and counterpoint. I have always felt painting as a passion and I have lived it as a profession developed over 30

years. I have never stopped keeping my eyes open, learning from other artists, from people I know and from the experiences I have had.

My style, the result of years of work and experimentation, makes me feel comfortable, being able to give technique as something learned and almost instinctive.

Life takes me from here to there. Many experiences, many kilometres travelled, new places to live. I cannot conceive of my life without a paintbrush in my hand and an idea to capture.

My work is settling down, my style is consolidating. I think I have reached my pictorial maturity.

Ripollés

MY WORK



Cape Trafalgar. Cádiz
Oil on canvas
90 x 160 cm



Serranía de Ronda. Málaga
Oil on board
74 x 54 cm



The fig trees. Toledo
Oil on board
73 x 54 cm



Alcalá de Guadaira. Seville
Oil on board
81 x 54 cm

Ripollés

EXHIBITIONS

- **Galería de Arte Il Moro.** Florence
- **Galería Giardino dei Ciliegi.** Florence
- **Galería Dos Arcos.** Madrid
- **Palacio de Benacazón.** Toledo
- **Junta Municipal de Moncloa.** Madrid
- **Galería Barón de San Carlos.** Asturias
- **Galería Nova.** Málaga
- **Sala de Arte Castilla La Mancha.** Toledo
- **Galería de Arte Patos.** Madrid
- **Galería Meliá.** Cáceres
- **Galería Gaudí.** Madrid
- **Galería CC22.** Madrid
- **Galería Rafael.** Valladolid
- **Galería Espalter.** Madrid
- **Galería Margarita Summers.** Madrid
- **Sala Arte Castilla La Mancha.** Albacete
- **Colegio de Arquitectos.** Málaga
- **Sala Pablo Ruiz Picasso.** Torremolinos
- **Galería Altea.** Madrid
- **Galería Segrelles.** Valencia
- **Galería Artistry & Co.** Panama
- **Galería Weil Art.** Panama
- **Galería Apriori.** Panama
- **Galería Habitante.** Panama
- **Grove Gallery.** Miami

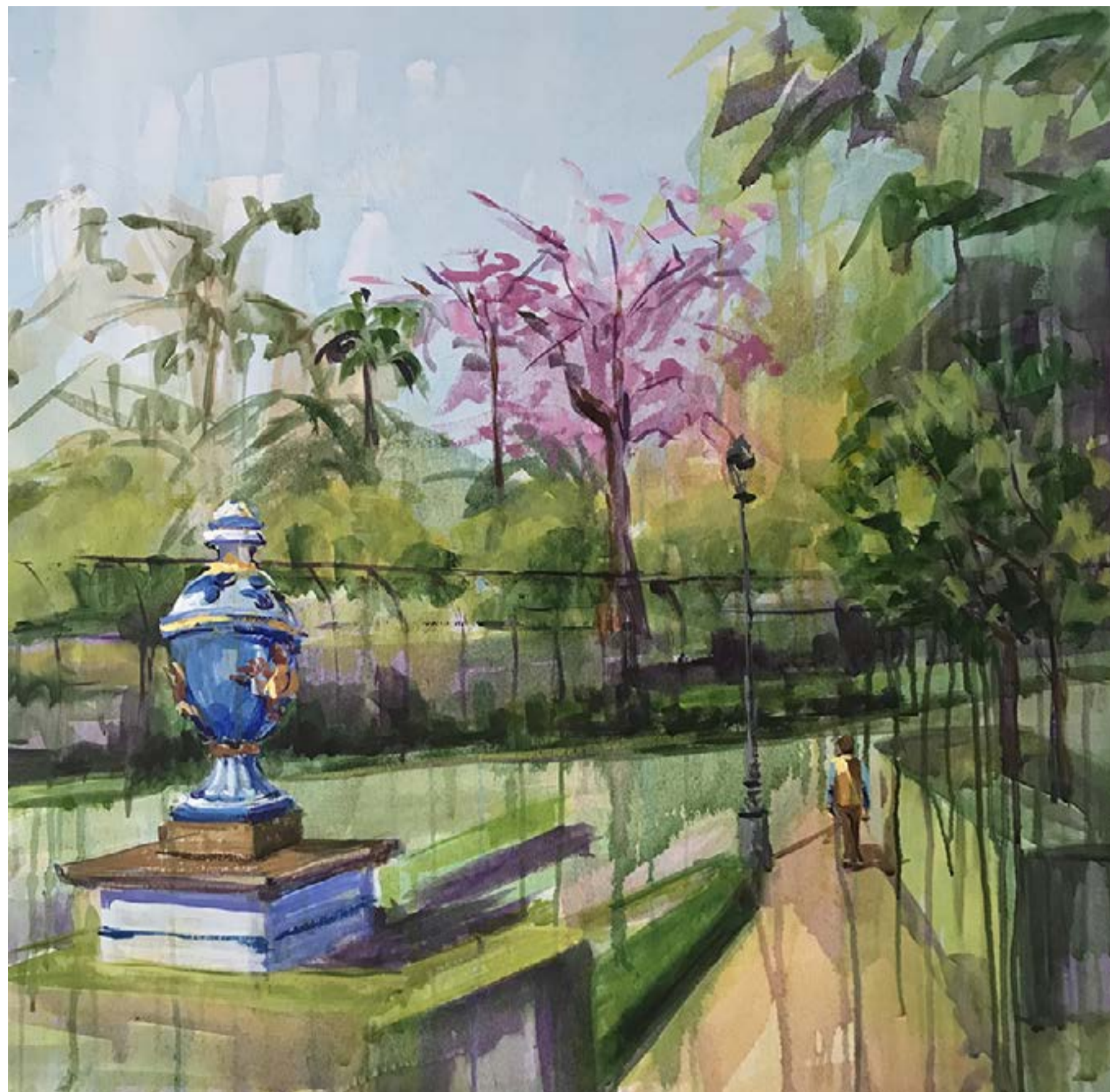
MY WORK



El Retiro Park. Duck pond
Acrylic on cardboard
67 x 98 cm



El Retiro Park. Crystal Palace
Acrylic on cardboard
67 x 98 cm



Maria Luisa Park. Seville
Acrylic on cardboard
74 x 74 cm



El Retiro Park. Monument to Alfonso XII
Acrylic on cardboard
67 x 98 cm

ON DRIPPING

My Dripping or Action Painting works are the result of an investigation into the acrylic technique. The use of recycled materials, cardboard of various types, brings beauty to the final result. After the stroke of the drawing, gravity does its work.

A controlled chance. Abstraction intervenes on a naturalistic base, provoking sensations such as movement, speed and energy. I intermingle superimposed layers, playing with the drying times and the different densities of the acrylic,



Skyline. London. Detail
Acrylic on cardboard
113 x 203 cm

creating transparencies and subtle glazes in the manner of watercolour. This vibration in the retina gives it unity, forming a whole in the final result. Always with colour as a common thread, something intrinsic in me.

Ripollés

PRESS REVIEWS



There is no routine in these canvases, no emphasis but imaginative naturalness and honesty. They are canvases in which everything is alive and endowed with a certain intensity. It seems to me that Paloma approaches each painting as a subtle conflict. I think she gives the skies, the landscapes, the objects, the monuments a whiplash. She does not look for meanings but for feelings. It is a painting that is both essential and fluctuating.

Carlos Luis Álvarez “Cándido”
Journalist



I note with interest that Paloma Ripollés investigates and explores her own artistic determination in a qualitative leap that fully confirms her singularity and her mastery.

Francisco Jiménez Alemán
Director of the ABC newspaper



With colour as the decisive raw material, administered in a bright, bold, fresh and fearless palette, Paloma Ripollés composes her oil paintings with certain fauve echoes and some vibrationist accents. The painting is thus born of an almost orphic understanding of colour and form, which defines the hallmarks of this artist’s identity.

Julia Sáez-Angulo
Art critic



One day, I predict, she will be able to say, paraphrasing the classical poet, that each brushstroke “almost says my name”. Paloma Ripollés has the hallmark of true painters: that everything she paints, a city, a landscape, a still life, a human figure, has the condition of a self-portrait.

Luis Carandell
Journalist

Ripollés



Ripollés’s painting is characterised by the assumption of an intense and daring touch of colour, applied with enormous freedom, which makes any of his landscapes to be contemplated as if we were seeing them for the first time. An innocence of the gaze that is not exempt from a refined chromatic and compositional wisdom, which places Ripolés in the line of our masters of contemporary landscape painting.

Fernando Checa
Director Museo Nacional del Prado

