

VICTORIA PALMA



portfolio

Biographie

Victoria Vladimirovna Merenkova (pseudonym Victoria Palma) was born in Yalta, Crimea in the south of Ukraine in 1977 in the family of an artist who had a great influence, shaped taste and determined the choice and direction in life. From 1987 to 1992 she studied at the Yalta Children's Art School named after F. A. Vasilyev, where Victoria discovered art ceramics and working with volume. From 1992-1997 she studied at the Donetsk Art School at the Faculty of Painting and received a pedagogical education, experimented with photography, ceramics, but painting remained her favorite direction.

In 1992 the USSR collapsed and Ukraine became a separate state, art education took place in a difficult political and economic period, but it was a very interesting time, new art, culture, society and country were being formed. Since 1997, Victoria visited Germany for the first time, contemporary art museums and conceptual exhibition spaces, it was a reboot for the young artist.

In 2005, 2006, 2010 Victoria organized artistic projects created to support and develop contemporary art in Crimea: "Someone is something. To be or not to be. As it really is» 2005, «Rigging art» 2006, where art objects of Crimean artists were exhibited in the open air. She held 9 personal exhibitions and took part in international group projects and residencies.



Participation in international and residences:

2023. «DRAWinternational» artist residency in Caylus, Tarn-et-Garonne, France. Working on the Deep Waters project in residence was an interesting adventure and new practice in the field of drawing. The search for form-creativity, found in nature, ideas, feelings, helped to understand that there is a bodily conditionality between form and content.

2013. Participant of the 11th international plein air «Khortytsya. Through the centuries» Crimea. Ukraine, Slovenia, Serbia, Croatia (working with earthen landscape, earthen soil structure, techniques and natural materials).

2010. Coordinator of the Lithuanian residence, participant in the exhibition dedicated to the days of the UES in Vilnius. Lithuania.

2007. Participant of the international plein air «Istanbul», Turkey.

Author's art projects:

2023. *Solo Exhibition «Deep Waters», «Gallery des Public's des Abattoirs»* Toulouse, Occitania, France.

2023. *Solo Exhibition «Festive Everyday Life» Art Gallery «Oreshek»,* Odessa, Ukraine.

2020. *Author's Art project «Unfinished Communication» «Odessa Museum of Western and Eastern Art»* Odessa, Ukraine.

2017. *Personal exhibition «Botany. Inside me» Gallery «Handwriting» «Villa Elena»* Yalta, Crimea, Ukraine.

2014. Organizer of a series of projects dedicated to the anniversary of the Honored Artist of the Republic of Crimea, *Anna Oleinyk - «Pastel Lyric», «Anna Oleinyk's Rose».*

Group art projects:

2023. First International Drawing Triennale an exhibition of drawings on the theme «imAgo», organized by the «White World» gallery Kyiv, Ukraine.

2022. The Art Front project «Time of war. Reflections...» was implemented in «Dzyga» Gallery, Lviv, Ukraine.

2021. MSIO Art Fair, Museum of Modern Art Odessa, Ukraine.

2020. Participation in Rijksstudio Design Award 2020.

Organization of contemporary art festivals:

2013. The organizer and participant of the Crimean self-portrait retrospective project and portraits of Crimean artists - from 1945 to 2013. «*Lines of heavenly forces*» Simferopol, Crimea, Ukraine.

2008-2010. The author of the art project «ART - HATA» Yalta, Crimea, Ukraine.

2006. Organizer and participant of the multidisciplinary art project of modern art «*Rigging Art*» Yalta, Crimea, Ukraine.

2005. Organizer and participant of the Yalta art festival «*Someone is something. To be or not to be. As it really is*» Yalta, Crimea, Ukraine.

Articles - publications - participation in publications:

2023. The artistic catalog of the first international drawing triennial «imAgo» is organized by the «White World» gallery Kyiv, Ukraine.

2020. Edition of the personal artistic catalog of author's works «Victoria Palma art».

2013. Catalog of the 11th international plein air «Khortytsa. Through the ages».

2013. Artistic album «Surrealistic moods in the creative works of Crimea».

2012. Art album (published by Kyiv Museum of Modern Art) «Map of Crimea».

2012. Art catalog «Graphics of Crimea».

2009. «VOGUE» Ukrainian magazine.

2008. «SHO» Ukrainian monthly magazine about culture.

2006. «Crimean Riviera» Crimean magazine.

2003. Art catalog «Drawing. Artists of Crimea».

Organization of contemporary art festivals:



Biennale
Yalta



Art project of modern
art «Rigging Art»



«Someone is something.
To be or not to be. As it really is»



The personal artistic catalog of author's works «Victoria Palma art» 2020, 2013, the artistic catalog of the first international drawing triennial «imAgo»

ART PROJECT «DEEP WATERS»

«Gallery des Public's des Abattoirs» 2023 Toulouse, Occitania, France.

«Hide find seek» 2023 (watercolor pencils,paper) 38x55

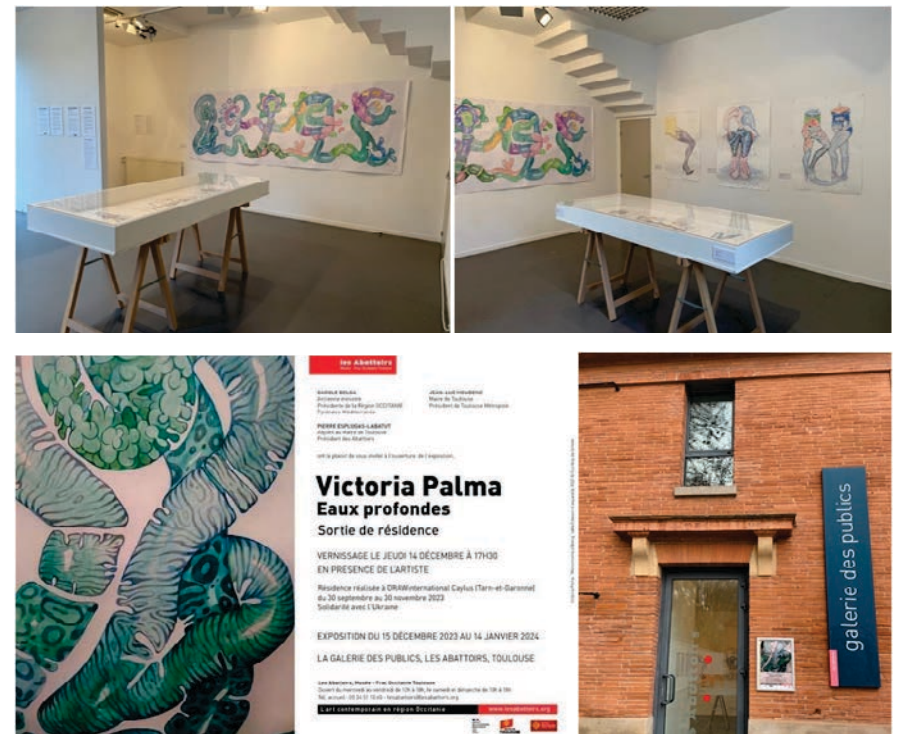


This particular residency has focussed upon the story of fish, that is, as they might be as they travel through new worlds of sensation, colour and shape. It has allowed me to experiment and find a visual language which helps go beyond those familiar words of day by day communication.

My work considers this and is expressed as a series of plots without linearity, appearing from a fixation of various mediated observations.

The continuous flow of the past, present and future, forms life's rich and rhythmic pattern of experience. Resulting with a majority of people giving way to a conventional and stereotypical attitude to what life has to offer.

Time reflected upon and 'stories' told, from generation to generation, inform us and provide that vital stimulus for reinvention and creativity.





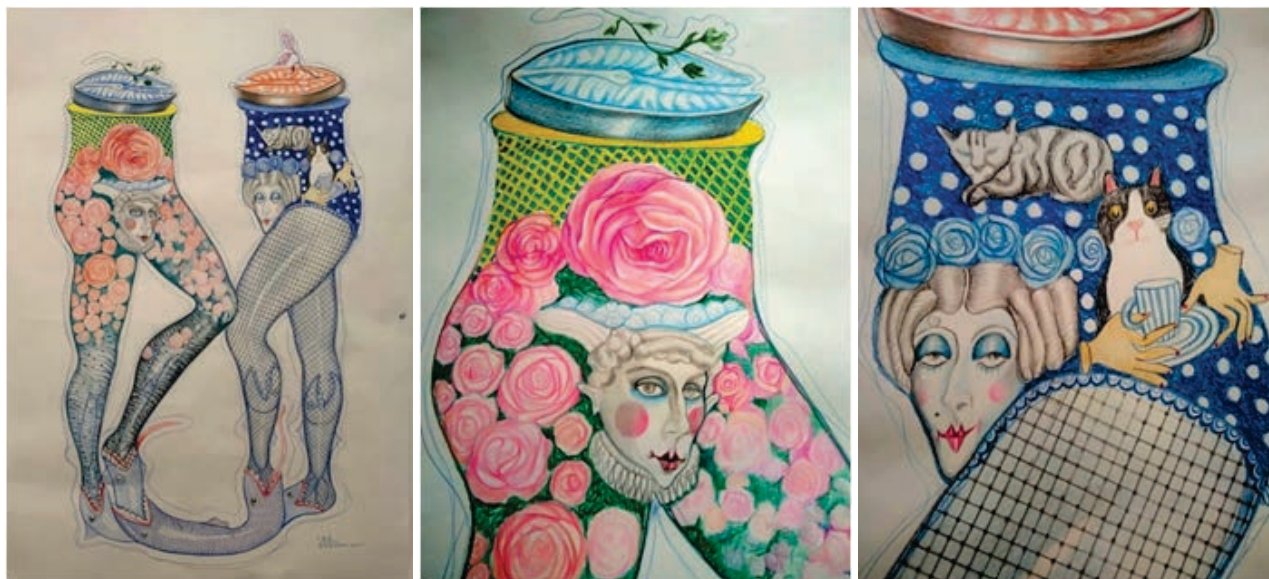
Sky, 2023 (watercolor, pencil, paper) 57x77 cm



Find me, 2023 (paper, pencils) 110x75 cm



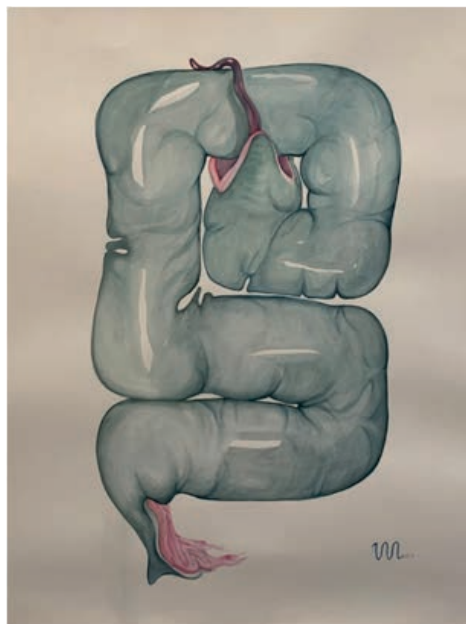
«Gallery des Public's des Abattoirs» 2023 Toulouse, Occitania, France



The menu includes fresh steaks 2023 (watercolor pencils) 110x75 cm fragments



The journey of the mackerel, 2023 (watercolor, pencil, paper) 58x70 cm fragments



Deep sea, 2023 (watercolor, paper) 77x57 cm



fragment of the work, 2023 (paper, watercolor, pencils) 400x150



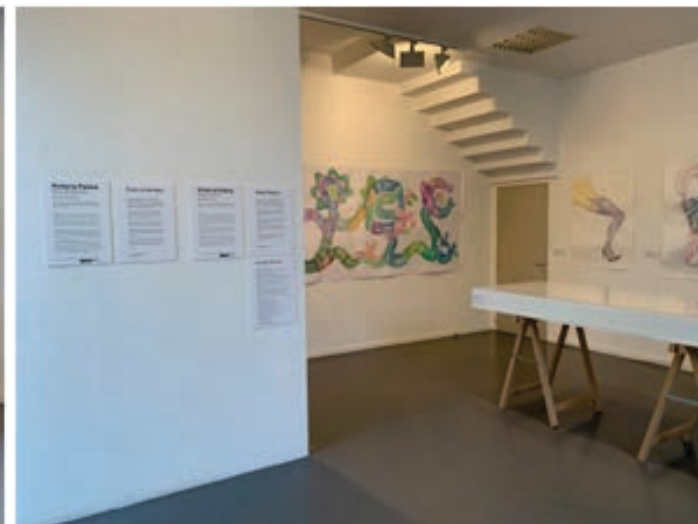
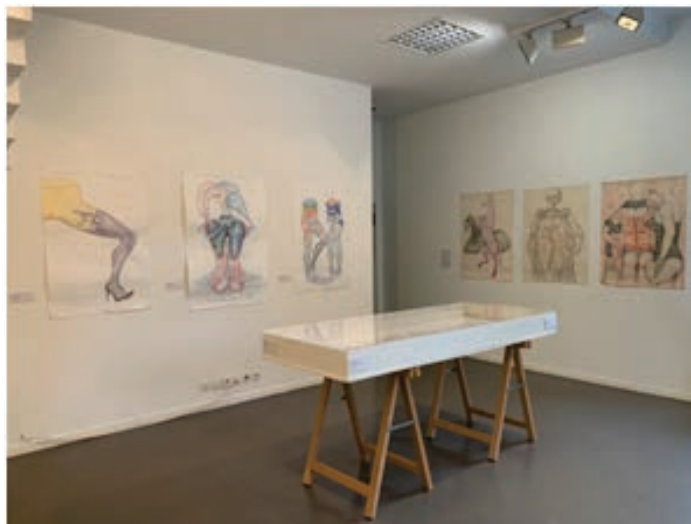
Horse transforming into mackerel, 2023 (acrylic, pastel, pencils, paper) 237x130 cm



fragments



Duet, 2023 (watercolor, paper) 55x38 cm



«Gallery des Public's des Abattoirs» 2023 Toulouse, Occitania, France

Work at the «DRAWinternational» residence. October – November 2023 Caylus, France.
www.drawinternational.com



↑ Creators and curators of the «DRAWinternational» residence,
Grete and John Norton

ART PROJECT «UNFINISHED COMMUNICATION» 2020
«Odessa Museum of Western and Eastern Art» Odessa, Ukraine

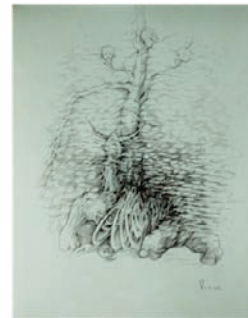


The «Unfinished Communication» project is focused more on drawing - this is my favorite direction.

With a pencil, you can so sharply model space, character, texture that the pencil has no equal in plasticity. «Unfinished Communication» consists of several projects specifically linked to each other by the flow of meanings and principles.

In one you can see a retrospective of the Crimean events, which erupted in the form of deep emotion growing out of the conflict between reality and imagery.

In another series of works, transformation of a stay in Odessa, without any visible, guessable objects - a storyboard of events according to plots, combined into one film not connected by frames.



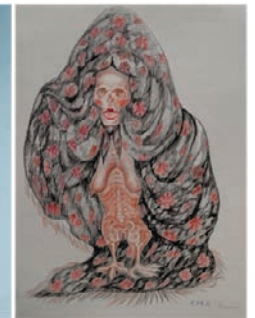
Tree 201
(pencil on paper) 49x63



Thoughts 2016
(paper, pencil, watercolor) 63x49



Destruction of creation 2016
(paper, pencil) 49x63



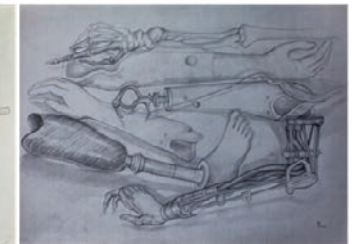
Bitch 2016
(pencil, paper) 63x49



Kremlin Rangers 2017
(paper, pencil) 61x86



Women yagi. Бабы Яги 2016
(paper, pencil) 49x63



Destruction of creation 2016
(paper, pencil) 49x63

I have been watching the ongoing conflict between Ukraine and Russia, which has turned into a war from the very beginning, and it so happened that I found myself in the epicenter of political passions in Crimea, where I was born and lived. I was greatly disturbed by these events and began to reflect as an artist and record as a reporter what was happening around me. The creative process became my salvation, I expressed hatred, love, politics, evil, war in manifestos until I felt better.

Crimea is still politically Ukrainian, but actually Russian, it is very difficult to live in such realities, you have to make a choice!

I wondered - how is it possible to live in one state and the next day be in another? How is it even possible? What to do, how to exist? How to work creatively, how to leave the blocked Crimea? What will happen to my studio, which I have been renting for more than 20 years? What can there even be in the occupation?

No one could have thought that the «brotherly nation» we loved and respected would hit the weaknesses of another nation so hard. Ukrainians in the majority loved, oriented, grew up on Russian culture - literature, science, education ...

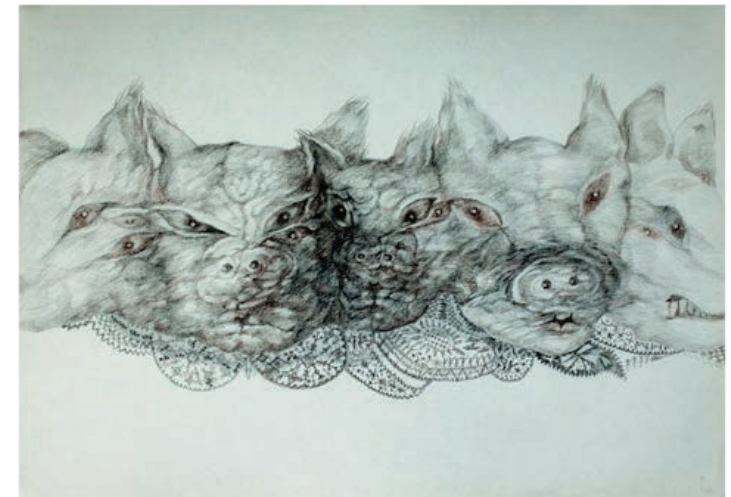
The epiphany comes when you live inside the system, not when you see the situation from the outside.

All we know about Russia is federal propaganda at the state level. Hundreds of thousands of people believe this propaganda. It is a pity that ordinary Russians are satisfied with this policy.

My project is plastic and constantly evolving - it is an unfinished creative process, I supplement it with new media. In the near future, I want to show how quickly memory is erased and how new narratives are overgrown. As an eyewitness of what is happening, I openly transmit reality in my works. The same life is happening in Crimea, except for sanctions and restrictions. For the majority of Crimeans, now Russians, the seizure of Crimea is a misnomer. now it sounds like the return of Crimea: a historical, fair pattern I breathe freely only when I leave Crimea and immerse myself in the cultural and social events of Ukraine. I understand that Crimea will not return so quickly, and maybe it will not happen in my life at all. I didn't get angrier, I still love Russian literature, painting, cinema. I am still objective and hatred is not my companion, I am trying to understand the Crimeans, my compatriots, who have made their choice against Ukraine. It hurts and saddens me that in this way it is possible to ruin any state, to make thousands of people unhappy, to deprive them of a stable future, home, and work.



Do not tease the bear 61x86 (paper, pencil) 2016



Pigs 2016 (paper, pencil) 61x86

P.S.

Exhibition is communication. Communication is the essence of expressing artistic energy.

Without an exhibition there is no communication, there is no exchange of energy between the author and the viewer.

There is no way to understand what is the power of creative space, what is the power of the energy of the image.

I called the project «Unfinished Communication» because my energy is looking for a way out, because the war continues...



The story is not from a fairy tale. Diptych 2017 (paper, watercolor) 102x73



Empty tap 2016 (watercolor, paper) 86x61 Tannhauser 2016 (paper, pastel) 86 x 61

«HOLIDAY EVERYDAY LIFE» DRAWING PROJECT

Gallery «Oreshek» Odessa, Ukraine

«Holiday everyday life» 2023 (paper, watercolor, pencil) 100x70



For me, as for any artist, art is a means of understanding the world.

In this project I show people: men, women, relationships between them, here.

There is no average person, impersonal characters appear more often, mainly in marginalized minorities.

I act as a fetishist, a voyeur, I admire the plasticity of the body, I admire the anatomy, I show in detail the type of sex.

My task is for the viewer to look from the outside at the depicted evolution and think about their choice or someone else's.

I'm concerned about the issue of binary certainty or uncertainty.

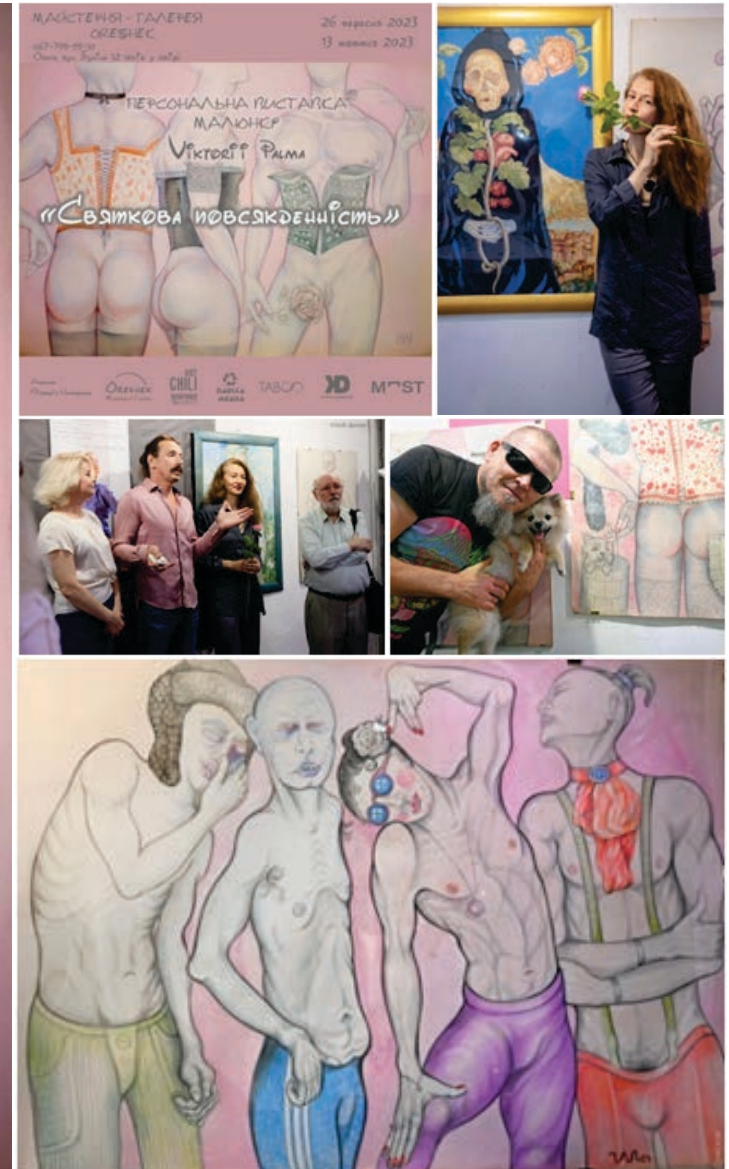
Many of today's evolutionary trends are perceived negatively by society, since fear of permissiveness or excessive freedom can lead to nothing, or lead to confusion, or to the collapse of hopes and unreasonable expectations.

I show the opportunity to analyze and see from the outside the result of choosing a gender position.

Even if the viewer has different ideas about art or views on life, the exhibition «The Evolution of Binary» will draw attention to many issues.



Blue Rose 2020 evolution of non-ordinary 2023
(paper, watercolor, pencil) 100x30



Evolution of non-ordinary 2023
(paper, watercolor, pencil) 100x70

Most women look for companions, husbands, friends on social networks, falling into some kind of trap. In preparation for this project, I corresponded under my nickname with different men on dating sites. I was interested in their texts and images, and I clearly understood that one of them was writing from prison, so I drew him with a sprat in his hand and called him «April» - this was the April correspondence. And «May» is a narcissistic narcissist, his whole nature emerged very quickly, and I wanted to portray him as an excessive pedant, a metrosexual, and thus protect women who trust words without getting to the essence.

Almost all drawings were created in 2020-2023 and continue to be created. The characters' stories take on a new world and take their place in my exhibition.

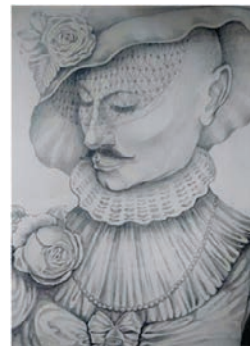
For me, everyday life is my observations, what inspires me. My plasticity is more or less uniform, I feel like an eternal student. I like to delve into the material, study its possibilities, and most importantly, I love this world, and art gives me protection and prolongs my youth.



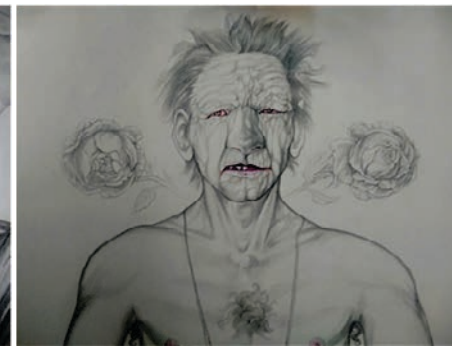
*Borsch 2020
(paper, pencil, watercolor) 105x75*



*'monochrome being' 2020
(paper, pencil) 73x105*



*May 2022 (paper, pencil,
watercolor) 105x75 fragments*



April 2022 (paper, pencil, watercolor) 105x75



fragments



In Roses 2020 evolution of non-ordinary 2023 (paper, watercolor, pencil) 30x100



*a man entangled in promises 2022
(paper, pencil, watercolor) 105x75*



*Two sitters 2021
(paper, watercolor, pencil) 105x73*



*Spa center employee 2022
(paper, pencil, watercolor) 105x75*



*Gabbage road 2020
(paper, pencil) 40x30*

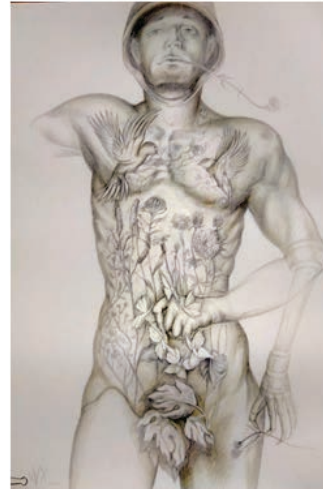
ART PROJECT «BOTANICA.INSIDE ME»
«I want breakfast to never end» 2017 (paper, watercolor, pencil) 100x70



«Botany. Inside me» this is a project where I use a graphical drawing method. The main materials are classic pencils, sepia, gold, silver, bronze.

The concept of the project is to identify the human essence through the internal organism, by comparing associative analogies.

Human bodies in cross-section resemble a fruit shop; instead of a circulatory system, veins and vessels, fruits appear, flowers filled with life, transforming light into chlorophyll.



Soldier 2018 (pencil paper) 105x73



Inside me 2017 (paper, pencil) 105x73



Pre-birth 2017 (paper, pencil) 105x73



Sisters 2013 (paper pencil) 23x23



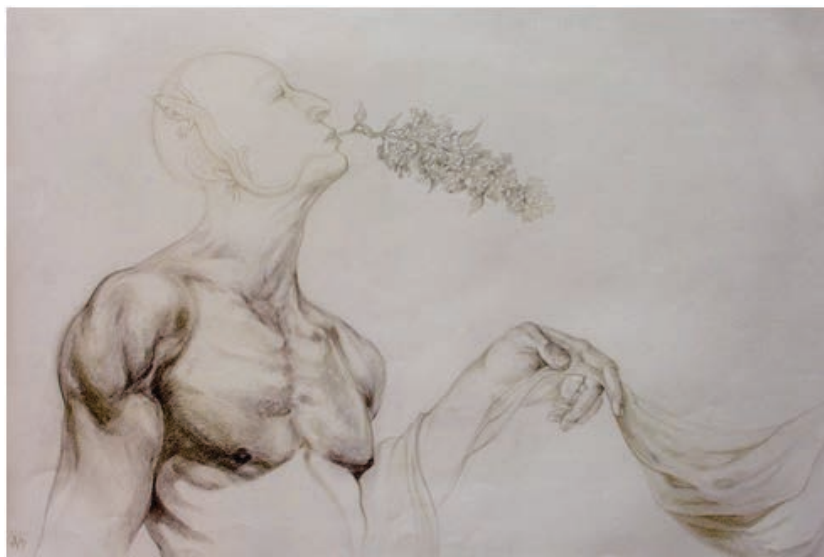
Halves 2016 (paper and pencil) 32x42



Selfportrait 2013 (paper, grafit) 17x14



Series «Botany» 2015 (paper, gold, graphite pencils) 29x42



He. 2016 (paper pencil) 73x105



She. 2016 (paper pencil) 73x105

Personal Exhibition of ANNA PETROVNA OLEINIK «PASTEL LYRICS»

A rich collection of pastels by Anna Oleinik, including the works presented at the exhibition, are stored in the artist's studio in the city of Yalta and in many museums around the world.

The same confident hand and the same eyes, accustomed to seeing nature, will once again reveal to the public and colleagues the talent not only in new techniques, but also the artist's genre preferences.

The artistic appeal of pastel is inseparable from its mysterious content and has always aroused interest throughout the history of art. The main character of pastel works is color; from the relationship of its subtlest tonal transitions, a mysterious image of the painting is born, as if immersed in the infinite depth of space.

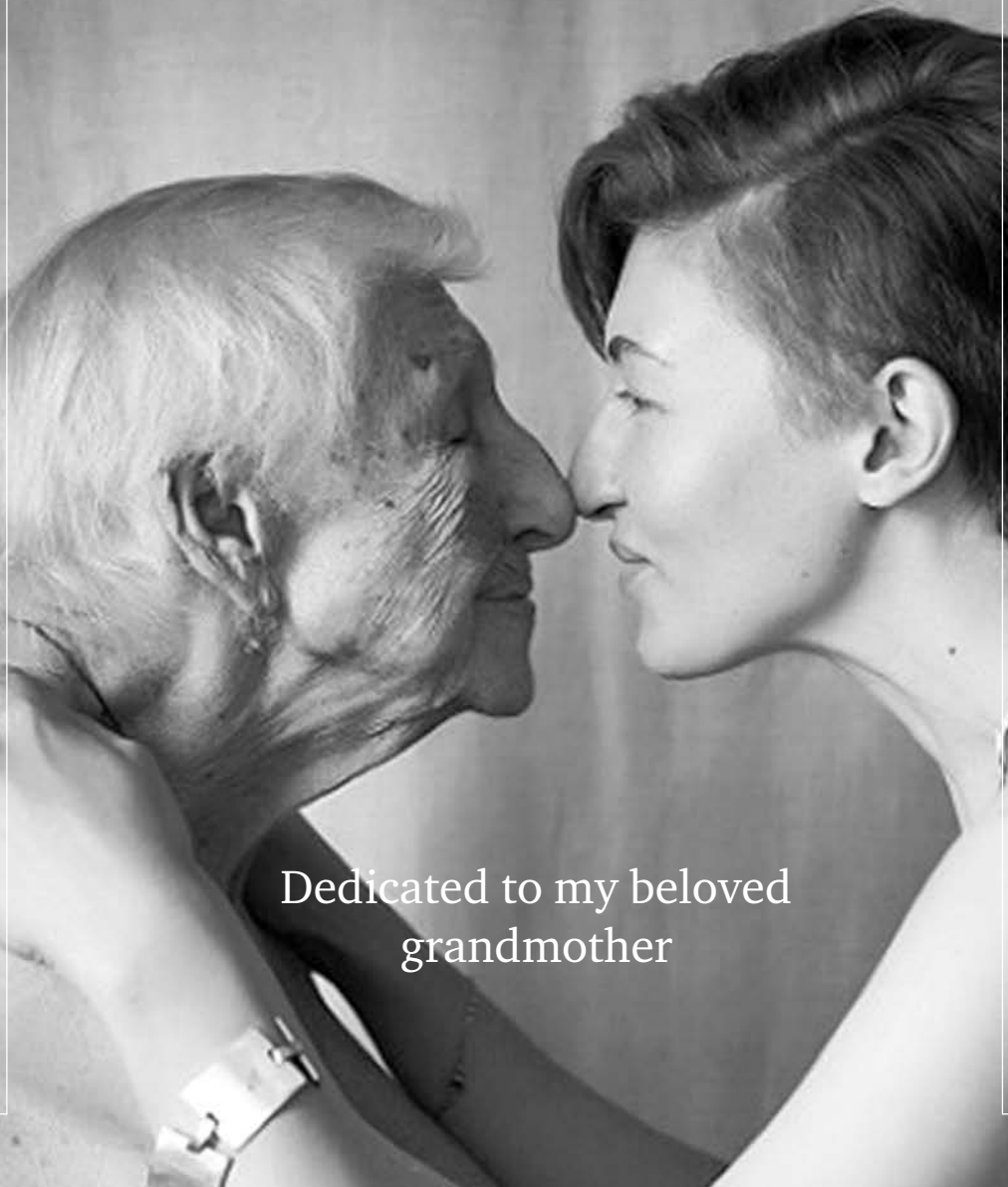
Anna Oleinik's pastels are the works of a mature master and a person of refined culture: the palette, built on a combination of deep, rich tones and subtle color gradations, reveals not only the artist's complete mastery and processing of the lessons of nature, but also acquaintance with the art of the European masters Chardin, Latour, as well as impressionist artists.

In the pastel technique, a new direction of artistic searches appeared in a concentrated form; it seems that the contemplation of an endlessly renewed nature is a theme that has subjugated its compositional structure.

This indicates that in the process of work the master was attracted by the idea of the mysterious circulation of natural forces.

The artist's memory forever retains in her heart the motifs of landscapes that constantly appear in her works; they acquire the power of metaphysical images. The artist managed to transform the energy of natural elements, life itself, into the power of the energy of the spirit, and with his works gave a person the opportunity to immerse himself in the role of a contemplator of peace and quiet.

Bright talent and selfless devotion to her favorite work helped Anna Oleinik win the sympathy of art lovers, and Chardin's statement: «we use paints, but write with our hearts» takes us into a special atmosphere of thoughtful silence and the same contemplation of the exhibition itself, which encourages us to detach ourselves from the turbulent rhythms of life and immerse ourselves in the measured and harmonious world of nature.



Dedicated to my beloved
grandmother

I started preparing this exhibition almost several years ago. Preparation of works for exhibition, made in the pastel technique, belong to the works of the highest category of exhibition complexity. Pastel works have an amazing airiness.

The impression of velvety and softness of the paint layer is the result of complex combinations of pigments that have a very fragile bond with a base. Each pastel piece is stored under transparent material which protects it from destruction.

Each exhibit required an individual approach. Pastel is perhaps the most romantic painting technique. Velvetness, softness and delicacy of tone, purity and freshness of colors - the most attractive properties of this technology.

Fragile in its eternity, it seems that it is always ready to disappear from the breath of hostile time, but this is like a memory, the melancholy charm of pastel.

Getting to know Anna Oleinik's pastels is an encounter with sincere, humane art, alien to external emotional effects, and therefore alive and modern to this day.

The artist was able to see the most characteristic things in nature and tell about them vividly and directly. For me, the main thing in Anna Oleinik's works is not the plot or theme, but the feelings that she seeks to express. The color and silhouette in these sheets are perceived as symbolic signs.

So the trees in autumn works look like hieroglyphs against the background of a transparent sky, at the same time, we literally feel the gusts of the elusive wind that bend the wet branches.



Silence 1972 (pastel, paper) 68x81

Poetry of a summer evening 1972 (pastel, paper) 69,5x81



Outka 1977 (pastel, paper) 51x73

Gloomy day 1968 (pastel, paper) 68x80

These works amaze with the combination of artistic skill and deep philosophy of the artist. How much tenderness and admiration the artist put into admiring nature, how much drama and at the same time lyricism she expressed with just a few touches on the paper!

After all, before us is not only an image of natural landscapes, but also a reflection on the role of art in human life. In the history of fine art, there are not so many personalities who would encapsulate an entire era.

During her lifetime, the artist Anna Oleinik became an artist for all times, as she expressed the essentially ideals of the entire twentieth century, stepping into the new millennium. Now, we see even more clearly how important this place is our great contemporary occupies a place in the history of fine arts and culture.

The long, extremely rich creative life of Anna Oleinik became a kind of quintessence of the main cultural processes of fine art; she largely created modern art. Her bright talent, perseverance and courage, thanks to which she managed to maintain her originality, in all situations, in the first place, she remained an Artist.

The works presented in the pastel technique, most of which are being exhibited for the first time, will help to look at the extraordinary personality of the great master in a new way and provide an excellent opportunity to better understand the features of her creative path.

Throughout her creative life, the artist searched for and found new expressive means of pastel, new painting possibilities: pastels shrouded in haze, then revealed a strong line in the pastel, sonority of colors, richness of texture.

But her pastels have always been marked by a special sad charm hidden in the fragility of the pastel technique itself, which, in combination with the natural world, gives rise to a feeling of the fleetingness of time.

Written with brilliance, they literally shimmer, leaving us with the magical mastery of colored dust, like the sharp and spicy sophistication of eternity and the aroma of Time.

The creative destiny of the artist, having dissolved in artistic fantasies, became more authentic than life itself.

Project curator Victoria Palma



Twilight 1972 (pastel, paper) 73x82



Horizon 1972 (pastel, paper) 61x83



Sednevsky forest 1972 (pastel, paper) 85x74



Gurzuf 1970 (pastel, paper) 50x80



Participation in Rijksstudio Design Award 2020 development of a jewelry design based on an engraving by Adrian Mathema from the Rijksstudio collection of the museum.



Art-project of portraits and self portraits of Crimean artists - from 1945 to 2013 «LINES OF HEAVENLY FORCES».

In a creative drawing, the artist finds opportunities that are adequate to the needs of his soul. Individualism and the formal abstraction of his works are realized from an idea, from the image of the artist's head, and not as a result of the real natural environment, which forms the foundation of the creative experience of masters of all ages.

Art is the most reliable determinant of human condition in time. Big ideas of time - require new plastics, new forms of expression, not because they simply need a new form, but because there is not enough to express the feelings of the old form.

But no matter how individually creativity, every great artist, in addition to talent, is inherent in the quality, without which he can not take place: devotion to nature, love for mankind, thirst for knowledge, respect for teachers, the desire to master mastery.

<https://www.youtube.com/watch?v=GRsgQ8rSgEI>



Painting



sit down think about the bright, no matter what 2023(oil on canvas) 60x50 reflection of love 2023(oil on canvas) 70x50, colors of freedom60x50 (oil on canvas)2023, Good News Requires a Smoke break 2020 (oil on canvas) 55x45 , forest fornication 100x80 (oil on canvas)2016



Victoria Palma the monochromacy of being 2022 oil jn canvas 80x1500



dream of a freak 2022 oil on canvas 100x115



egg robber 40x60 oil on canvas2018

The works are stored in the funds:

«les Abattoirs» MUSEUM, Occitanie Toulouse, France.
Livadiysky Palace-House of the Romanovs Yalta, Crimea, Ukraine.
«Yalta Historical and Literary Museum» Yalta, Crimea, Ukraine.
«Alupkinsky Palace-Park Museum-Reserve» (Vorontsov Palace).
Alupka-Yalta, Crimea, Ukraine.
House - Museum of A.P. Chekhov, Yalta, Crimea, Ukraine.
«Museum of Contemporary Art» Kyiv, Ukraine.
«Lithuanian Fund for Contemporary Art Europa City». Vilnius, Lithuania.
«House of Artist» National Union of Artists of Ukraine, Zaporozhye, Ukraine.

In private collections: America, Israel, Ukraine, Russia, Canada,
England, Germany, Japan.

Contact

Victoria Palma
Artilleriysky lane 2
building 3 apartment 14,
Odessa 65039, Ukraine
+380502373105
vikapalitra@gmail.com

Links on social networks

Instagram

<https://www.instagram.com/victoria.palma.art/facebook>

Facebook

<https://www.facebook.com/PalmaVVictory/>