

Palaujuncà: the pleasure of looking

"For me, painting is but another word for feeling"
-John Constable-

They walk around the lake with the utmost tranquility. The mind open. They pass hours and hours doing their dance - a daily ritual - in front of the canvas upon the easel: one step forward, another back, a look to the horizon, another step forward.

The Banyolí painters, Joan and Raimon Palaujuncà, set themselves up in the workshop of their father and maestro, outstanding landscape painter Joan de Palau. Unlike their father, they work with four hands. Twins, one on the right and the other on the left, they paint in unison forming a homogenous duo style, a unique personality.

The impressionist footprint is clear, what's more their works are properly matterics, following their father's tendency. Paintings-landscapes, market scenes, still lifes of roses... when looking at them closely they give us a taste of the abstract and from further away every dot, every blurred line, every texture and every tone merge into one... until you get a glimpse of the packed theme.

In my opinion, after observing the evolution of their work, the Palau painters have painted lakes from the eighties and lakes in a more modern style, thanks to the different techniques that they employ. On one hand, blurry, romantic, soft and velvety as if looking at coloured photos from that time. On the other hand, stridently, potent, marked, with daring colours as it is the case of a green pistachio on the line that separates the earth itself from the little lake of El Vilar.

This dance in front of the easel and the infinite patience for finding the most suitable colour and composition demonstrate their great sensitivity. If you have the opportunity to see their pieces, devour them as you would a good book.

Andrea Carracedo (art critic)

Palaujuncà: Landscape of the senses

Landscapes are, without a doubt, the most popular pictorial genre. So much so that, for many people, oil paintings first and foremost mean landscapes, and later 'dead nature', 'figures', etc... if we follow the classical classification of this system. Otherwise, the representation of the landscape in a bi-dimensional and independent support although in its full sense it is a modern acquisition, as a motif and background it has existed practically since the beginning of art, be it in ancient Egypt or among the Greeks, and needless to say, in the splendid Roman muralism that has come to us fundamentally through Pompeii. With the beginnings of the modern cycle of painting, as it is well-known, Catalunya- as well as the Balearic Islands and the Valencia County - bring to this genre some of the best painters, and it has even generated the so-called Olot School, the Catalan Barbizon, that remains today the great reference of painting based on tangible territory.

This fundamental school has, however, a logical progression in Pla de l'Estany: not just for its geographical continuity, but also because of their similar landscapes: little mountains and plains, small cultivated fields and farmhouses, spring greens and autumnal golds. But, besides this -in the case of Banyoles- with a specific feature: the lake of Banyoles and Porqueres, which fits the criteria

of a characteristic lacustrine landscape and it is considered of renowned beauty. It is, as they say, a landscape which fills you sensually to the brim with one look, and of course, it is to be painted.

It's not strange, therefore, that in this environment worked the 'mythical' Pigem and, now closer to the present day, the no-less mythical Joan de Palau, creator of a saga which, luckily, is now in its beginnings. Here we have, therefore, as a result of all this solid substrate, Palaujuncà, which from the beginning is a most singular work because of the fact that it is made by four hands. And in addition, apart from the floral themes and local market scenes, the breathtaking beauty of the lake dominates - which is such that the Banyolins heartfeltdly refer to it as the Llac (lake), a word that in this context is more literary than real. This lake is often glimpsed amid the misty glazes and evanescent brushstrokes, without thickness, and at the service of moderate chromaticity. In this way, it seems that the most cherished moments for Palaujuncà are those in autumn and winter, seasons in which, undoubtedly, the lake offers some of its most profound artistic secrets.

Palaujuncà's paintings not only capture moments, the season and the steamy chromaticity, but also the ambience of a well-known landscape, well-trodden, reflected on the canvas and loved. A landscape at the same time mutating and immutable in the formal details of its artistic representation. This painting, which in spite of having a presence that could be described as almost weightless, is, however, laboriously and even densely worked, despite the subtle evanescence of the brushstrokes.

The lake and its surroundings become, in the formula of Palaujuncà, a landscape of the senses, where the ideal of a perfect and unblemished landscape floats even beyond the vicissitudes and ravages of time and human intervention: water, trees, reflections, hills, starlights in a pure vibratory state.

Jaume Fàbrega (AICA)

Palaujuncà

...an artistic name which is behind the good art created together by the two sons of the famous Catalan painter Joan de Palau, who was their master.

In the history of Spanish painting there have been cases of sibling painters -for example the Madrazo brothers: Federico, Raimundo and Luis- but each of them always took vastly different conceptual, thematic and stylistic routes. In the case of the Palaujuncà brothers, creators of joint painting, it is truly unheard of, even more so within post-impressionist coordinates, first class painting. The themes covered by Palaujuncà are preferably, apart from the strictly floral ones, landscapes: both urban and rural, and within them their creative preferences flow through the Pla de l'Estany region and its surroundings to the dreamlike beauty of Banyoles Lake.

The paintings of these Banyolins fit perfectly the conceptual approaches of the French impressionists, but in their chromatic diction and expressive language are absolutely their own. There isn't the least trace of thick and reiterative paint. On the contrary their validity is achieved through thorough preparation, with the use of glazes and mixed techniques. This is the ultimate reason why their latent evanescences are wrapped in mystery and their romantic aroma keeps growing.

In summary, a living lesson in what is essentially impressionism: the idealisation of reality through the simplest system of passing its forms through the prism of the artist's own sensitivity.
Antonio Cobos Soto (Deca Spanish Art Critics)