



4 SEP | 17 OCT

Monday - Friday 10.30 to 13.30 h. and 17 to 20.30 h.
Saturday de 11 to 14 h.

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PAMEN PEREIRA

· *Tampoco el mar duerme II* ·



Since she became established in the second half of the 1980's, Pamen Pereira has expressed a direct dialogue with nature, with the landscape, with the relationship between art and life. Over the years, her intensity and her devotion have multiplied, and if there is a clear variation in her discourse it is that at first she was interested in the external manifestations of the landscape, which she confronted with her proposals, made of the same materials as those she evoked and loaded with intention, with meaning, with language, with discourse, and now she has managed to interiorise the experience and the emotion in the face of things, often offering fragments of decisive moments. As if she were testing the language of the opera and she dared to interrupt the performance, leaving a scene like a cliff-hanger, levitating in the air and, at the same time, becoming a companion of the pieces, a collaborating spectator, a privileged observer. An attitude which has been highly influenced by her trips to the East and her involvement in Zen culture.

It is strange to see that her images can reappear and become part of subsequent projects, as if they were ruled by a single impulse, capable of covering the spaces, of crossing them in curved but always upward movements. She changed from being the author of small pieces loaded with meaning and emotion to proposing a rhythm, a discourse, a secret and mysterious flow. The pieces can be divided in different ways and they do not lose their meaning if we separate those that refer to physical work, in the workshop, from those that evoke their results. Some have the ground as a reference and share a human scale, others become tighter, rise up, Levitate, as if they were living in a dream: work and ideas, reflection and emotions.

Pamen Pereira arranges her world based on lightness, on the apparently ephemeral, on the trace, on the smoke, on the reflection, on the echo, on the shadow, on the ethereal. Pieces that recreate the everyday environment, in which emotions, journeys, metaphors are born, in which reality and fantasy are joined. By sculpting her bed in stone, Pamen Pereira is aware that she gives meaning to the rest of her pieces remaining aerial. Moreover, she immediately takes them to her discourse, by defining the pure, clean shapes with no extra adornments, or by placing on them an intense and mysterious light.

Miguel Fernández-Cid