



# PAMEN PEREIRA

## *Tampoco el mar duerme II*

4 September | 17 October

The galician artist **Pamen Pereira** returns to **Galería ARTIZAR** three years later to present us with ***Tampoco el mar duerme II*** (*Neither does the sea sleep II*), a version of the exhibition seen at Galería Astarté in Madrid last 9 April, which was curated by Miguel Fernández Cid and held to great acclaim by critics and audience alike within the programme *A 3 bandas* (3-Track).

She arrives at our space in La Laguna with her exhibition having been recast by selecting only three or four pieces that shape a confined environment where each work will inevitably offer us a way out, a need to escape, whether to the immensity of the sky, the force of the sea or to our own minds.

Thanks to her extensive research, work and dedication, pieces such as *Tampoco el mar duerme* (*Neither does the sea sleep II*) come to life, which Pamen Pereira defines as “*Something or someone remains awake forever. A constant impulse of life, a never-ending expansion... even in the quiet and in silence. The immensity of the sea, the unleashed forces from avernus, a metaphor or reflection of the emotions contained in a small fish bowl. A huge tempest domesticated in a small recipient*”. We may also experience the piece *Ecuanimidad* (Equanimity), which refers to a standing alertness perfectly represented by the attention that a candle melting on a hat attracts. It will be accompanied by *El mundo visible es una excusa* (The Visible World Is an Excuse), an installation with more than forty pieces suspended in the air. “*Once I reconstructed the cow vertebrae as I pleased, I put them to fly although with heavy wings. What is usually hidden and close to earth, such as bones, comes to light. What is heavy also rises. As mi friend Carlos de Gredos says, perhaps death flies with lead wings*”, the author tells us.

As in Madrid, this exhibition will become a major event given the quality of the works shown, the atmosphere created and, of course, the category of the artist that gives shape to it.

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





### ***"Tampoco el mar duerme"***

"The hat and the fishbowl dwell in the large room almost in darkness, subtly illuminated, the red cabinet holding the fishbowl makes you feel you're in front of an altar as you enter the room. And to the amazement of everyone (including me!) the sea roars between reality and fiction. It's round, the light, the red furniture within the voluptuous, ancient and dark walls.

When I say *"Neither does the sea sleep II"* I'm talking about something or someone that is awake forever. I'm talking about a constant life impulse, an endless thriving energy... The vastness of the sea, the uncontrolled forces of the underworld, the metaphor or the emotional transcript contained in a small fishbowl. A tremendous storm domesticated inside a small container.

At the sight of this presence, the eye and the soul can reach up to the depth allowed by their ability." P.P.





### ***“Ecuanimidad”***

“In the same way, when one contemplate the hat, one can reach as deep as oneself likes: the candle verticality on the crown, the permanent alertness, the equanimity between attachment and rejection that manages to uplift our spirit. And the amazing emptiness that is full of magnetic field!

The only missing knowledge I just found out was the fact that the yogis of the ancient times meditated with a candle on the top of their head, in this way they kept the level of awareness as well as measured the time.” P.P.



***“El mundo visible es sólo una excusa”***

“The cloud of lead winged bones is on the verge of disturbing the entrance to the large dark room, and it goes into a corner through the wall and door. The shadows multiply the bones and increases the cloud density.

The window looks subtle and profound, like a beautiful alchemy of death, lead and gold. The 7 lead winged bones fly on the front of a golden panel, in the same way as the ones I usually have at the studio. Perhaps the death flies with lead wings! The golden light is reflected on the lead... Again, a circular course of light.” P.P.







*"El mundo entero es medicina"; fist exhibition of Pamen Pereira on Galería Artizar (2012)*

## GALERÍA ARTIZAR

In the month of March 1989, in the heart of the city of San Cristobal de La Laguna, on the island of Tenerife, he began his art gallery Artizar study, with the main objective to raise awareness and establish a point meeting place for art and Canary Islands. On its walls have passed an extensive range of artists from the islands, from painting of the eighteenth, nineteenth and twentieth-known contemporary artists with national and international prestige and of course, young and restless artists who have grown up with the gallery. From its foundation until today Artizar has evolved and gradually has been opening his arms and expanding their view to encompass a greater variety, was initially devised for the commercialization of art shows and canary, but right now our funds and knowledge not only cross borders crossing island but abroad, European avant-garde artists, Latin American, American and so many others who now lead to our broad range of works.

Now we've created this page to friends, clients and anyone looking or seeking access to our proposals, see our work, and participate in our projects, can do so easily and with greater comfort, of course, still recommend a visit to the facilities of the gallery.

Study Artizar thanks them for their visit and hoped that everything here is not only show your appreciation but really to their liking.

**Más información:** **GALERÍA ARTIZAR.** C/ San Agustín 63. 38201 La Laguna. Tenerife  
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**Horario:** Lunes a viernes de 10,30 a 13,30 h. y de 17 a 20,30 h.  
Sábados de 11 a 14 h.

ARTIZAR