



Guamán: Perro con estrellas, 2023. Chrome-plated steel. Variable dimensions.

For “Este Lugar” Pereira Paz brings together a series of recent pieces, without discriminating between mediums or themes in particular, in order to constellate situations in the gallery’s rooms and, in each of these, to weave constant concerns in his work of recent years: the construction and deconstruction of identity, the history of art and the natural environment.

In “Este Lugar”, the celestial bodies come from the drawings of Guamán Poma de Ayala, and also the animals in situations of rejoicing, “ancestraloid” beings that fly with objects of modern Mexican silverware in order to “connect and charge themselves with the energy of the Sun”. We are greeted by the sound of a wind harp with recordings that the artist made in Berlin, precisely at the Tempelhofer Feld airport before and during the Covid 19 health crisis.

In recent exhibitions, Andrés Pereira Paz’s work has revolved around “uncertain/internal processes of cooking and baking” behind the construction of identity. Many pieces work from works by Bolivian/ Andean artists of the 20th century. Marina Nuñez del Prado’s sculpture “Buddha”, however, revels among Amazonian water lilies alongside post-modern design objects seen from a neo-Tihuanacota window.

“Los días”, for example, is a series of pieces that do not respond to any specific narrative or theme, but are based on the simple exercise of summarising a day in a drawing almost without planning it, understanding the use of pastel as a massage of the paper in a punctual and energetic protocol from which figures emerge from the rubbing itself.

“Este Lugar” is a stage for practices that are dissimilar to each other but in dialogue through humour, play and the subjectivity behind the pieces. These aspects make up the lens through which the artist intends the public to read the pieces, a break from the great statements of our contemporaneity.

Curatorship: Daniel Garza-Usabiaga