



NOGUERASBLANCHARD

Perejaume
Dos

Madrid

Nov 20, 2021 - Jan 29, 2022

Only two, two works, because works are no longer indifferent to quantity. Not anymore. Two, then, as name and number at the same time, as if the number of works were, in the space where they're exhibited, the name to call them.

In another order of things, the relationship between invention and mimesis, between repetition and validity, is also dual. The resemblance appears. Pause. The resemblance disappears. Pause. It appears again. In fact, the whole of nature does not act otherwise.

In botany, the sprouting of resemblance is constant. There are no radically inventive plants, nor are there absolutely mimetic ones. It is so.

Of the two exhibited works, the first one titled *Wood gilded in stone / stone gilded in wood*, presents two figurations that share the metaphorical capacity and the mimetic capacity of their respective substances. It is a work created within the framework of a recent intervention in the Baroque rooms of the Museo Episcopal de Solsona and it is still touched by Baroque transmateriality.

The second work, *Palm tree with cork oak bark*, insists on the presence of a body in another body, on the possibility of inhabiting another body's material and on probable contagions and incarnations, in this case between the trunk of a tree, a bark that doesn't correspond to it, and the surface of the sea. Beyond the proximity, the relationship established by the sea waves with the cork bark is reinforced by this revealing kinship, in Catalan, between "suro" (cork and oak cork tree indistinctly) and "surar" (floating). Skin and sea.

The resemblance reappears. It reappears.

Perejaume
November, 2021





Perejaume, *Madera adorada en piedra / piedra adorada en madera* (2021)





“Materials that never stop imagining each other, succeeding each other and sprouting as if they were fulfilling a mimetic cycle”.

This piece evokes the links between the mineral, botanical and human worlds. Perejaume proposes a reflection on the indistinction of form and substance, playing with the desired confusion of these two elements. He speaks of baroque theatricality, of how stone is wood and wood is stone, and invites us to ask ourselves where we can find the stone and invites us to ask ourselves where the tree ends and the altarpiece begins, if indeed either of the two never ceases to figure in the other.







Perejaume, *Palmera suro* (2021)



“Spelling the trunk of a Montbrugós cork and fitting the bark to half the trunk of the Pla de Can Sauleda Indian palm tree. The Pla palm tree, in Sant Pol, is one of the most marvellous creatures in the whole region. It was planted 135 years ago with a seed brought from Cuba in a garden that brings it to its knees”.

All images courtesy NoguerasBlanchard, Barcelona/Madrid
Photography Roberto Ruiz