



## LLINDARS DE MEMÒRIA

11 May – 28 June 2018

The exhibition is part of **IMAGINÀRIA**  
FOTOGRAFIA #ENPRIMAVERA

**Cànem** Galeria. Antonio Maura, 6. 12001  
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**Anna Soler Ceprian. Revoltoso Pacífico.**

**Llindars de Memòria:** Pictures of CHEMA ALVARGÓNZALEZ – PILAR BELTÁN – REIS LLIBEROS – GELES MIT- ESTER PEGUEROLES - ANNA SOLER-CEPRIÀ – VICENTE TIRADO del OLMO – LLUÍS VIVES – MARÍA ZARRAGA.

We generally define landscape as any area that includes natural features as well as ones modified throughout the history of humanity and that visually impact the space.

Landscape is a geographical space where we move, a space of occurrences, a place where we leave our mark, an object where a subject observes, an excellent indicator to captivate the admiration for the surroundings and a sense of belonging.

When looking consciously or instinctively, the viewer develops the memories concealed in the threshold, and transforms and converts them into memory: presences and absences which shape our landscape into the familiar or the extraordinary. When we stare at a landscape we perceive a different story. There are no two identical visions of the same landscape.

“We have learned to smooth out the earth on a piece of paper, creating the mobile landscape, the manual landscape, a clean version of memory under an indirect light, the gaze fossilized on paper, the deceit of time, the traces of surfaces at the bottom of the water: the stamping of postcards and their copy, a succession of mirrors, of lifeless brightness in water. (...) We have converted the world into a repeated postcard. The only one with light in the surface of oblivion. We now need, as we are no longer sure to even exist, fragments that may reveal fragments, rear mirrors than may differentiate and confirm each moment of this unreachable postcard where we live on the front and where we write on the back.” (Perejaume)

The exhibition *Llindars de Memòria* at Galeria Cànem presents the staging of the fragments, lost and found, by artists Chema Alvargónzalez, Pilar Beltrán Lahoz, Reis Lliberós, Geles Mit, Ester Pegueroles, Anna Soler Ceprià, Vicente Tirado del Olmo, Lluís Vives and María Zárraga.

The images trace an emotional journey that supports the threshold of shared memory: reality or fiction. Two sides of the same postcard that share the space of identity, two gazes that have lost the innocence in relation to the visual writing of the landscape, revealing an apparent realism which, far from being offensive to truth, has become a reason to reflect about a reality no longer evident, because “no work of art does not certify what it says; however, it always says” (Antoni Llena).

**Reis Lliberós**