

# Bruno Pacheco

## O sol na cabeça

April 11 – May 31, 2025

Lisbon

Bruno Pacheco's new exhibition at Galeria Pedro Cera unfolds from an encounter that brings together objects and paintings on canvas and paper, where light, color, movement, and memory establish a dynamic of visual transformations.

Light, announced in the sun that accompanies the title, marks the first moment of this visual composition, at times a blinding presence, at others a pictorial echo. Oscillating from presence to absence, light creates a contrast between the scarcity that gives body to *Noturno* and the abundance that pushes the shapes of works like *Day Dreaming* to the threshold of the imperceptible.

Color defines the second stage of this passage, displayed in the yellows that form the base of the paintings, radiating and reflecting on the objects, in the blues of water and sky, and in the broader palette that has long accompanied the artist's practice. As it transitions across planes, color links works such as *Borrasca* and *Clarice (Tableau)*, bridging different pieces under a shared tone, while alternating between visible and concealed surfaces. Movement emerges in the chromatic sequence that migrates from wall to canvas and from canvas to object, in traces that adopt new materialities, such as the wooden slat, once part of a studio piece of furniture, presented as a remnant (*Leftovers*) and reappearing as a sculptural element in acrylic resin (*Mint*), and as a bronze echo punctuating the empty wall.

Lastly, memory acts as a filter that accumulates and transforms. While works such as *Uptight* and *Drift* revisit the painter's trajectory, others are inscribed in discourses that evoke different moments in artistic tradition, where objects of prosaic nature move between the rough and the delicate, the familiar and the distant, shifting references and meanings. More than a process of citation, memory reveals itself in Bruno Pacheco's work as a mode of distortion and reinterpretation.

*O sol na cabeça* arises from the interaction between light, color, movement, and memory, playing with a group of associations. The framing of various formats, both concrete and suggested, expands the boundaries between brightness and shadow, the perceptible and the imagined. These not only delineate but also influence a reflection on the thresholds between image and surface, space and matter, placing Bruno Pacheco's work within a field of drift and unfolding, where experience is continuously adjusted, displaced, and reinvented.