

Plaza

Pau Sampera

1-How would you define your work and yourself regarding it?

My work is generational and very autobiographical. I speak of everything I know first hand and I rely a lot on everyday references that have been appearing in my path. I work a lot in terms of irony and reduction to absurdity, from the point of view of a forgotten, hopeless and cynical generation, which has found (both in public space and on the internet) the playing field for free and out-of-print expression.

2-What is your creative process, from the initial idea to the final piece?

I have two continuous and perpetual mental lists. The first is a list of ideas and situations, ironies and opinions. The second is a list of new materials and formats that I could or would like to work with. Most of my works are the result of the combination of at least one element of each list. When I find the ideal format to work on an idea, a new piece emerges, just as it can happen in the opposite direction.

3-Do you consider yourself a street art artist, understood as an artist who has learned on the street?

I do not consider myself part of the street art scene, even though we have shared a playground for some time. The objective of my process does not culminate in urban intervention, nor does it seek direct interaction with the neighbor, but seeks to illustrate certain aspects of these urban dynamics in an analytical and much more intimate setting. I speak from my own experience and my usual references range from graffiti to punk, but they are not the essential part of my work, but rather are the contexts that I know in more depth and where I feel more secure in my convictions and interests.

4-What are your main artists, from which you have influenced and what do you still do?

Joseph Beuys, Daniel Johnston, and a whole international scene, very young and almost anonymous, that is currently playing with the limits of what we understand as graffiti and doing a collective exercise of experimentation around this medium or format. The truth is that we are currently in a moment of dispersion of information and the referents are endless, global and decentralized. Soon we will have to find a new way of asking about the referents, less individualized in certain figures.

5-What weight has the performance in your work?

I like to understand my works as records of previous actions, since I find the reactions to the consequences of an act more interesting than the execution of the action itself. For example, when I read "Jonathan" engraved on the cement of a pavement in the street, I am interested in seeing the reactions that the intervention generates, rather than the young Jonathan putting his finger on the fresh cement. I am interested in seeing who and how it detects the existence of this registry, I am interested in seeing the workers of the municipality expressly returning to cover this relief with new fresh cement. The concepts of action and reaction are always present in my work, but rarely directly, but through these suggestive registers.

6-What are your most immediate projects?

I answer these questions while I finish one of the pieces of the new individual exhibition in the Fran Reus Gallery (Palma de Mallorca, April 2016), inaugurating the gallery's new exhibition space. Some of the works have been exhibited in the last edition of the fair JustMad (Madrid, February 2016). For the summer my work will be exhibited again in London, in a project that I still do not have all the details.

7-Tell me which is the word that best defines you.

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