

A CLOSER VIEW TO THE WORKS OF PAMELA HEVIA

The development of Pamela Hevia's work has been based on the language itself of engravings and printing. The fragmented repetition and the serialisation of signifier elements are used as a plastic resource in approaching new visual strategies. The supports and materials that she chooses are a fundamental part of her proposal, but not only a part of the technique. Fabric as a recipient of image arises from the need to explore the plastics of a graphic volume, developing production strategies that emphasize the memory of childhood and its relationships and matters.

The work of Pamela Hevia has been assembled from different production methods such as graphic art, printing, digital image and needlework on different textile supports, manipulated objects and so on, a result of a crossbreeding of elements in her imagination. The material of the support selected like new or used fabric, she links directly with some important element of the image to print. The production of her imagery connects the body's memory to mention relationships between the present and the past. The character duplicates not only in its reflection but in its fragments, in its pieces, in its remains.

Hsie Chi-Chang, 2011

近觀芭梅拉·埃米亞的創作品

芭梅拉·埃米亞的作品向來以表現雕刻和版畫本身的精神為主。在研擬新的視覺策略時，則以複製零散片段和串聯符號元素做為其創作造形的資源。她所選用的基底材和素材乃是其創作計劃的基本部份，而非僅是創作技巧的一部份。她以布料呈現其在設計圖案造形時所產生的圖像，從而擬訂製作策略，強調兒時記憶和其所使用之物體間的關聯性。

芭梅拉·埃米亞的作品匯集了圖形藝術、版畫、數位影像和不同織布架上的刺繡作品、操縱物等不同製作方法，這些作品都是她以想像中的各項元素所交織產生的成果。她將其所選用之新舊布料做成的基底材直接與一些重要的圖像元素結合，進行版畫創作。她的意象作品與她的身體記憶互相連結，述說現在和過去的關係。複製品的特性不僅在於唯妙唯肖，也在於其碎片、片段和殘留物。藉由複製，她利用破碎片段的重製以及各項元素的串聯做為重建其作品的資源。

Hsie Chi-Chang, 2011