

PETER G. PEREIRA

Peter G. Periera's paintings have an amateurish quality that is neither charming nor irritating. The works hold a familiar visual appeal for the discerning viewer, albeit with little sustenance to survive any critical attention. For the indiscriminate viewer, there is little to offer other than a dated aesthetic and content presumably lifted from a psychedelic trip. Periera's practice has little to hold it together as a body outside of its aesthetic similarity. "Two Lovers- The Sun and the Moon", for example, is cubism filtered through the eye of Philip Guston, only bound in an era where painting becomes the visual depiction of poetic bohemian fantasies. His palate is cloudy, and to a degree, dirty. While this does not distract from the end result, the works would be enhanced with greater contrast and vibrancy in the colors. His paintings are a blowback to a time when visual art depicted love stories with mass appeal, or biblical stories offering moral checkpoints for the general public. While there may be no era in more need for moral checkpoints, or a reminder that love is life's strongest determining factors, Periera's work leaves a lot to be desired.