

GOLDEN HOURS

Gonzalo Lebrija

From September 10th to November 05th, 2015

Neither distant nor forgotten

They say that distance is forgetfulness, but I can't grab that reason.

Or so goes the legendary bolero by Roberto Cantoral called, curiously enough, "La Barca".

Meanwhile Gonzalo Lebrija, sailing in his own ballad, apparently—though only apparently—silent, forces me not to forget... what exactly?

If every gaze contains an intention, then this precious and precise sailing piece deftly hides its, until finally putting it in its natural place. Here, almost adrift, is the observer-spectator, the one who slowly builds his goal, the one who discovers, as if it were a revelation, what he is looking for and, above all else, the reason behind an obsession that moves between placidness and dread, between nostalgia and fate, like the rolling of the waves.

If the reasons that move us often elude us, what then are the reasons of what simply moves, apparently aimlessly, and even more unsettling: why is it that, when it moves away, even a little bit, its possible absence already begins to plunge us in despair?

Lebrija's work has always made me doubt my first impression, and, to my way of thinking, that is how art should work when it truly works. There is nobody on board this boat I am chasing, but I can hear it from inside as if I were a stowaway and at once its relentless pursuer.

Suddenly my thoughts begin to drift and the next second I let myself be carried away, lulled by the narcotic effect of mere sensations. Something ballasts, something heels, you wait for something and you are afraid of something on this pursuit that art inevitably condemns us to. In these golden hours, in which the wait becomes an exact place, branded without fire on the surface of the water.

"Never any journey never ..." wrote Beckett, before adding, "...perhaps too it seems constant."

All that's left is to give thanks for such a beautiful journey, and be terrified, lost in time and because of time, by the thought—the threat?—of solid ground.

Ray Loriga

TRAVESIA CUATRO

Gonzalo Lebrija (Mexico City, 1972) has been working for the past years over the aesthetic experience of the stopped instant. His work is in the poetic state of the conceptual view, as a witness of the time going by as moment between life and death.

Gonzalo Lebrija opened in 2011 the solo exhibition *Deriva Especular* in the Museum of Modern Art in Mexico City. In 2012 participated in the Moscow Photobiennale with the project *R75/Toaster* at the Multimedia Art Museum in Moscow, Russia. In 2013, Lebrija has participated in the XIII Istanbul Biennial; he opened the retrospective exhibition, *Possibility of Disaster*, curated by Humberto Moro at the Center for the Arts in Monterey, Spanish publisher house This Side Up designed the catalogue for this exhibition; and at Faggionato LTD in London. Throughout this year he has major exhibitions in institutions such as Marfa Contemporary, Texas, USA; Museo de Arte de Zapopan, Zapopan, Mexico and La Casa Encendida, Madrid, Spain.