

In a time when images are consumed in haste and artworks compete for immediate attention, I choose to slow down. I choose to work with my hands, with the blade, with silence.

My practice begins with what is minimal: a sheet of paper, a fold, a cut, a fiber, a trace. I am not interested in shouting amid the noise, but in activating processes where the gaze can rest, linger, and perceive what usually goes unnoticed.

In contrast to certain contemporary tendencies that emphasize speed, instant visibility, or spectacle, my practice proposes a shift toward slow processes, fragile materials, and forms of thinking that unfold over time. I believe in slowness as a political act, in manual labor as a form of resistance, and in contemplation as a way of inhabiting the world.

My work does not evade reality; it approaches it through intimacy. It is both refuge and fissure, landscape and memory. I work with paper, thread, watercolor, and everyday objects transformed through minimal gestures: cutting, folding, stitching, constructing small volumes that suggest inner territories. In the vulnerability of each material, I find a metaphor for what remains, even when it seems to disappear.

In each piece, I seek a place where the minimal can be revealed: a silent territory where forms emerge slowly, as if recalling something we do not yet know how to name.

| Statement |



Exhibition Text

Klee once said that a drawing is simply a line going for a walk.

The project presented here shows how, through an apparent simplicity, it is possible to capture the landscape and reconstruct a scene without drawing, or by drawing with a scalpel to remove parts of its surface. By revealing the textures beneath, the work evokes familiar places that activate our memory. This process of elimination and reconstruction transforms our perception and offers a new way of looking—moving from abstraction toward reality.

In Stone Treasures, an architecture of overlapping planes with hyperrealistic stones recalls a walk through nature. These stones evoke the discovery of a condensed universe within a small rock collected along the way, shifting from the contemplation of the vast to the minute. Byron's verse, "there is a pleasure in the pathless woods," from Childe Harold's Pilgrimage, resonates within the delicate glass box that contains this piece.

At a time when much contemporary art avoids duration and detail in favor of fashionable discursive trends, this work functions like those small stones along our path. They remind us of the joy of being alive, of breathing, and of sensing the beauty that surrounds us. Inspired by walks through Montreux, these works invite a personal introspection that connects us to the universal. A very necessary and courageous artistic approach in these times.

Javier González

Montreux, May 24, 2024



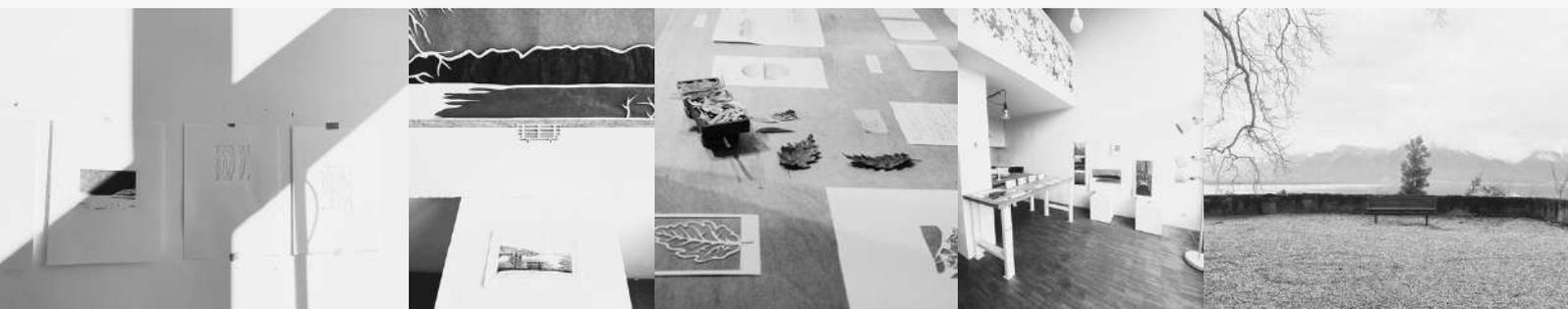
Paper Corners
Drawing on paper
22 × 32 cm
2024





Take a Breath and Stop Time
Sculptural drawing on
handmade KHADI Lokta paper
58 × 76 cm
2024

The landscape becomes a refuge for contemplation, where time seems to slow down and everyday life acquires a new depth. The bench, a recurring element observed during long walks through different places in Switzerland, appears here as a subtle invitation to sit down, look calmly, pause for a moment, and simply breathe.





The Murmur of Things

I collect objects that have had a life before reaching my hands. In them, traces of time persist—anonymous gestures, uses that slowly fade away. When I intervene them, I do not seek to transform them, but to listen to them: to activate a subtle resonance between memory and possibility. In their fragility, a whisper emerges—an invitation to look slowly and recognize that even the smallest things contain entire worlds.

Traces of a Passerby
Object-based artwork
Variable dimensions
2024

The Dance of Time
Object-based artwork
20 × 10 cm
2024





Stone Treasures: Magda's Garden

Drawing

Variable dimensions

2024

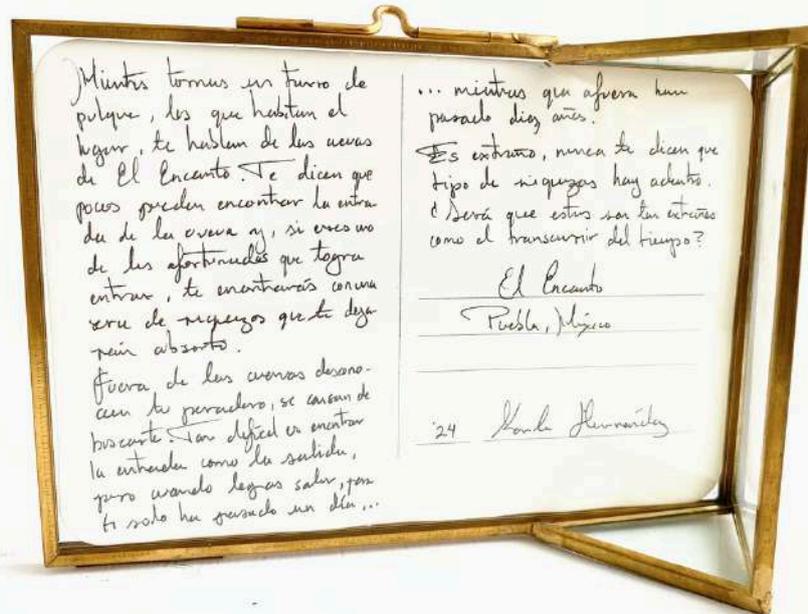


Someone once told me...

These watercolor postcards do not only capture the appearance of a landscape, but also its emotional dimension. The project is composed of five postcards, each one linked to a place I have visited and to stories heard in that site—narratives that belong to the collective imaginary.

The series functions as a poetic archive of territorial narratives, an affective atlas constructed through listening. Through these works, I explore how spaces can hold shared fears or persistent dreams, revealing that landscape is not merely a physical setting, but also a portal to memory and to what remains, even in spite of the passing of time.





Andasolo (Walking Alone)

The strange animal, as its name suggests,
prefers to travel alone rather than in a pack,
but contrary to what we might think,
it is not a dangerous animal: it is agile and playful,
it even enjoys teasing dogs and then playing with
them.

This curious animal, about which little is known and
which is hard to find, reminds us that solitude is not
entirely a burden, but rather a privilege that few know
how to enjoy.

El Encanto (The Enchantment)

While you drink a mug of pulque, the people who live
there tell you about the caves of El Encanto. They say
that very few can find the entrance to the cave, and if
you are one of the lucky ones who manage to enter,
you will encounter a series of riches that will leave you
astonished.

Outside the caves, no one knows where you are, and
they grow tired of searching for you. Finding the exit is
just as difficult as finding the entrance, but when you
finally manage to leave, only one day has passed for
you, while ten years have gone by outside. It is
strange: they never tell you what kind of riches are
inside. Could it be that these are as strange as the
passage of time itself?

La Joya (The Jewel)

Near Boca del Cielo, Don Agustín takes you on a small
boat through the mangroves. He shows you different
species of birds and their nests hidden among the
branches. He also serves you breakfast: café de olla,
Maria cookies, and apples.

Suddenly, he stops the boat and points to an entrance.
He warns you that no one goes in there, as it is full of
crocodiles, snakes, and birds of prey, and entering would
mean signing your own death sentence. A curious name,
La Joya

Someone Once Told Me...

15.2 x 10.4 cm

Watercolor

2024



Same Place... Different Circumstances

Same Place... Different Circumstances begins with a personal experience of return. Over several years, I photographed the same site called El Salado, on the road to Perote, Veracruz, during visits to my grandfather's house. Returning again and again to the same place became an act of sustained observation: the landscape remained in the same location, yet light, weather, and seasons transformed it until it appeared almost unrecognizable.

Each image records a different moment of that same space, constructing an archive in which time is not presented as a linear sequence, but as a superposition of moments. The project proposes thinking of the landscape not as a stable form, but as a metaphor for the human experience: we change, we move through different circumstances, yet something essential persists.

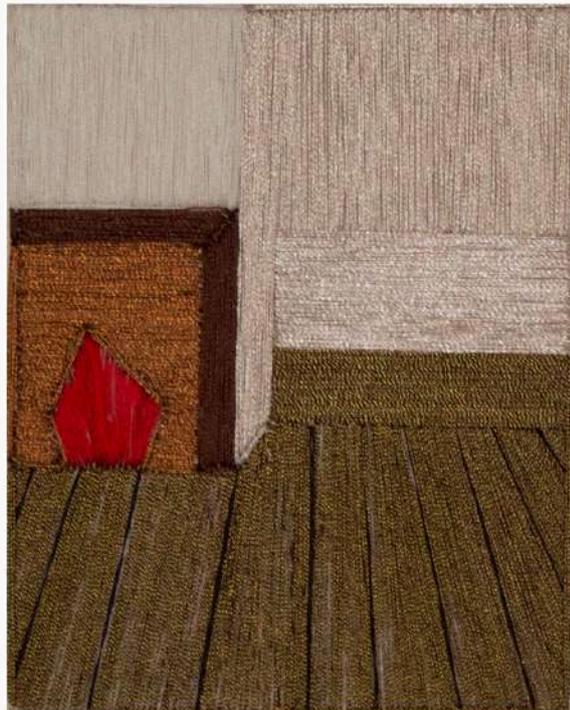
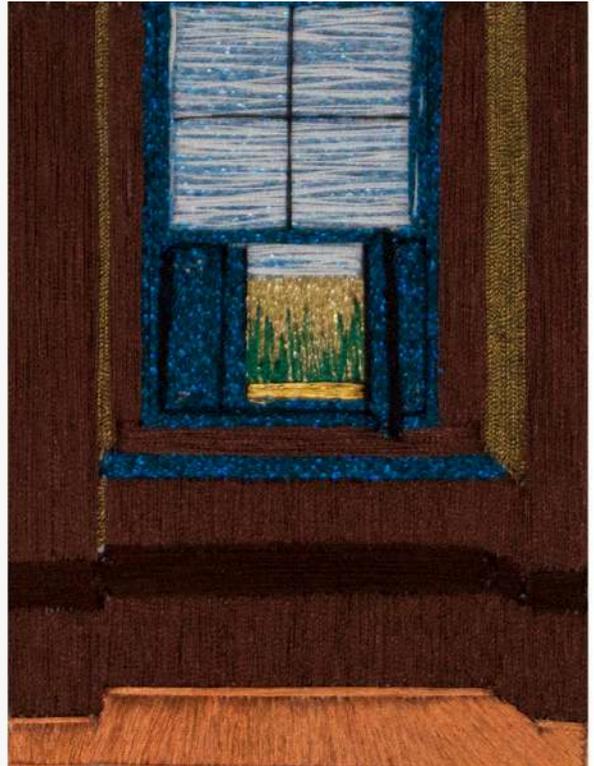
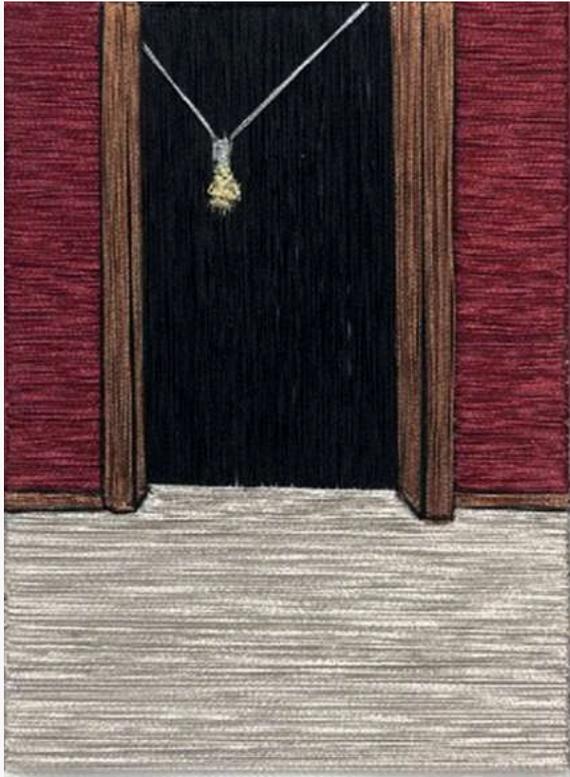
The project had two outcomes: an installation in which the photographs were presented in old domestic viewing devices originally used for family portraits, and a series of prints on cotton paper. The use of these obsolete devices activates an intimate relationship with the image and emphasizes its affective dimension: looking becomes an act of memory.

In this sense, the project enters into dialogue with Heraclitus' idea that no one steps into the same river twice, but shifts this reflection toward a situated experience: that of a body that returns, observes, remembers, and transforms over time.



Photography
Digital print on cotton paper
2019

Installation, 18 vintage domestic viewing devices,
printed photographs
Variable dimensions
2019



Absences





Absences is a project composed of nine embroidered works that reinterpret paintings by artists such as Vincent van Gogh, Francis Bacon, and Edward Hopper. In each piece, the human figure has been deliberately removed, leaving empty spaces that nevertheless remain inhabitable. Absence becomes the central axis of the project: not as a literal void, but as a territory charged with emotion, memory, and silent resonances.

The project begins with a simple yet profound question: how do we recognize a space as belonging to someone? It is objects—the paintings, the furniture, the smallest details—that reveal a story, that allow us to identify with a place and, at times, to feel it as our own. In these embroideries, those elements remain, even when the bodies that once inhabited them are no longer present.

Each piece evokes an atmosphere of nostalgia and solitude, captured through color and texture. The technique of embroidery, with its slow rhythm and precision, intensifies this sense of suspended time. Threads build luminous and delicate surfaces that invite prolonged looking, quiet contemplation.

Absences thus proposes a dialogue with the history of art, but also with our own ways of inhabiting the world: how we leave traces, how we remember, and how, even in distance or disappearance, we persist in the places we have touched. In this sense, the series connects to a broader investigation into landscape, memory, and presence, where what is no longer there becomes an active form of experience.

Absences

20 × 25 cm

Embroidery

2018

