

**Press release****Javier Valverde****While the Last Ray Lasts****May 30 – July 24, 2026****Opening: May 30, from 11 a.m. to 2:30 p.m.**

**“...while the green ray lasts, I hear her marvel. My eye is already saturated, but as this last ray of light lingers and I try to recover my sight, I manage to see some beautiful flowers — or so they seem to me — flowers that I will later pick to place in the vase at home. I also see a bird flying across the sky. Its movement strikes me as beautiful; I imagine it fluttering around my living room, circling the flowers I picked. How long does it take for a flower to wither?” — J.V.**

In this final exhibition of the season, we present *While the Last Ray Lasts*, the first solo exhibition at the gallery by **Javier Valverde** (Málaga, 1991), a project that delves into the relationship between time, perception, and memory through a series of paintings that expand the boundaries of still life, pushing them toward narrative and psychological territories.

After years focused on exterior landscapes, Valverde now turns his gaze toward intimate, familiar spaces, discovering within them a new kind of interior landscape. His painting, rooted in the still-life tradition, shifts this genre toward portraiture, granting objects a subjective and affective dimension. Simple vases, elevated windowsills, recognizable windows, or flowers inspired by the artificial porcelain pieces made by his aunt serve as points of departure for recovering a veiled memory, revealing scenes in which the everyday acquires emotional depth.

In *While the Last Ray Lasts*, this domestic universe is framed within a symbolic structure that combines folklore, optics, and myth. The title refers to two phenomena that occur at the threshold of twilight: **Omogatoki**, the magical hour in Japanese folklore when malevolent spirits briefly cross the boundary into the human world; and the **green ray**, an optical phenomenon so difficult to witness that it can only be perceived thanks to the sacrifice of another gaze. The last ray of sunlight takes on a green or emerald hue, nearly impossible to capture, and some associate it with love because it requires sacrifice. When watching a sunrise or sunset, the eye remains fixed on the sun for too long, saturating the vision and preventing the perception of that final green band. But if someone looks for you and alerts you at the precise moment, you can witness the phenomenon thanks to their sacrifice — though they themselves will not enjoy the instant.

Between these two narratives — sacrifice, ghosts, the dissolution of boundaries between the real and the spiritual, and the pursuit of an almost legendary phenomenon — Valverde’s new paintings take shape. His works function like film stills: each canvas is a moment within a larger sequence, reinforced by titles that reference cinematic language. This temporal structure gives viewers the sense that what they see belongs to an action with both past and future, as if the image were about to continue beyond the edge of the canvas.

Valverde also explores the tension between cinematic logic and the materiality of painting. The obsessive repetition of motifs becomes an attempt to capture the subtle passage of time over what resists being fully understood. His oils reveal meticulous attention to the spatial structures around him: the raised plane of the windowsill, the interruption of the visual field by a vase, or the arrangement of objects evoke Baroque solutions and formal strategies characteristic of late 19th- and early 20th-century painting. At the same time, his work dialogues with the modern silence of Sironi or Morandi and with the metaphysical atmospheres of De Chirico or Carrà.

If in previous projects Valverde drew on personal memory — childhood, the figure of his aunt, his relationship with his brother — in this exhibition the gaze shifts toward a more uncertain territory. It is a gaze tired of observing a collapsing reality, yet one that still finds a space to converse with its own ghosts: that fleeting instant in which the day disappears and the night has not yet arrived. *While the Last Ray Lasts* thus proposes a journey toward that threshold: a place where painting becomes a medium for thinking about time, fragility, and the persistence of hope.

**Javier Valverde** holds a BFA from the University of Málaga, an MA in Artistic Production, and is currently completing his PhD. He has been exhibiting individually and collectively since 2015 and has participated regularly in art fairs since 2011, including ARCO and Estampa. He received the 2nd Prize in the VII UMA Painting Award, as well as several special mentions in Málaga Crea. His work is part of institutional collections such as the Diputación de Málaga, the Benetton Foundation, and CAC Málaga.