

THE PAINTBRUSH'S GESTURAL IMPULSES

Juan José Gurrola

The gestural impulses of the paintbrush that violates the paper's whiteness and the girls' bodies in Roberto Rébora's monotypes shake as well the observer's modesty with incommensurate sagacity and penetrating subtlety. I rejoice in their spontaneous beauty as much as in the labyrinth of bold and daring obscenities contained in the figures provoked by intelligent pretence in a lofty simulacrum of erotic passion. If Expressionism gives away the painter's creative force, there are others, such as Rébora, Grosz, Beckmann, Klossowski and Cuevas, in whom the contact of the brush and the shedding of ink prompt a task in between the shivering of the painter himself and the image that starts to speak by itself, that wishes to reach its never seen, total sublimated form: the work of art. Rébora paints roaming through the enigma that he sees appear before his eyes (blank), with obscenity as an accomplice. "Evil, a festival for myself alone, at which I break for all I'm worth the tie that binds me to others," as Bataille says at the beginning of his book *The Little One*.

Unlike Balthus' girls, worn by the strategy of their postures and the clear disposition in the *voyeur's* supposed absence in sunny and solitary Frenchified rooms, Rébora's precocious girls stretch their adolescence with the flexibility of rubber so as to give themselves up to any demand or subjugation of whoever appreciates them. Almost as if they spat in the face of the one who contemplates them on their nymph-like scale... that big head on their small bodies. Rébora belongs to that series of über-sensual artists who exude legitimacy precisely because of the liberty of their line, the enigmatic diverging from the market's rationality. The purity of his spirit and holy perversity.

(Translated by Adriana Díaz Enciso)

Roberto Rébora, *Materia y discurso de fe / Matter and Discourse of Faith*, prolog. Philip Ball, trans. Adriana Díaz Enciso and Fionn Petch, Mexico, Turner-Páramo, 2016. [Critical essays, interviews, and literary texts: Erik Castillo, Eduardo Milán, Jorge Contreras, Juan José Gurrola, Miguel Cervantes, Josué Ramírez, Eduardo Vázquez Martín, José Luis Barrios Lara, Daniel Rodríguez Barrón, Gerardo Deniz, Jorge Juanes, José Kozler, Berta Taracena, and Carlos Prospero.]

In turn taken from:

Juan José Gurrola, [Los impulsos gestuales del pincel ...], in Roberto Rébora, *32 dibujos / 5 pinturas*, Xalapa, Pinacoteca Diego Rivera-Galería de Arte Contemporáneo-Instituto Veracruzano de la Cultura-Secretaría de Educación y Cultura-Gobierno del Estado de Veracruz, October-December 2003. [Brochure.]