



ALEXANDRA GARCIA

Hacer ver (To make it look)

from January 25 to February 29, 2020

Different ways of looking and to make it look.

Showing with closed eyes. Like in the dark our eyes adapt themselves to the circumstantial invisibility, while the brain mends a new visibility from some signs, TO MAKE IT LOOK averts the way of looking the image to another place.

Using a neologism which means removing the frame, it **eframes** the image (1). It also shows it: removing, deleting, crossing out, concealing, erasing, covering, making it appear, through the trace, what is removed (2), a space empty of signs (3), where hiding is a strategy of visibility (4).

There is another TO MAKE IT LOOK, in the making-look-appear what is in disguise, the context of power and oppression in the contemporary agora (5). Packed violence in the bits of the cultural transmission, so TO MAKE IT LOOK pulls out and makes to stand out, leaving an aesthetic trail (6), however distant regarding its essence but highly linked to the violence in its concept, the common space of media, where politics is hidden like a crouched feline.

It gives back to culture transformed objects: books, videos, pages, magazines, cards, in a gesture of straight appropriation of what is real, calmly transforming the rage from the disagreement. The language is revisited, as there is in each small bite of language the whole culture.

Process and time are highly relevant. The time of listening, the time of reading the look, is a slow art, a **fastlook** will not be found here. TO MAKE IT LOOK frustrates the promptness of the image's consumption and thus it empowers - or starts empowering - the viewer as an active agent of the ethic cultural use.

Emancipating art of the passive culture for acceptance, the poisoned apple of the passiveness, of the entertainment, Sleeping Beauty does not need a kiss but to be aware of how much violence is hidden is the sweetest promises (7), and finally in the motto, that is no longer a language but a cultural sharp object. An insignificant entertainment loaded with a deadly weapon. Killing the creative active that characterizes and represents us (5-a).

The word **averdad** (atruth) might be a neologism, accepting it in the way of the imposing way of looking, because what it is seen, which is the only way of being judgmental - and in fact, being short of time - is necessary to subvert it in order to make appear what was hidden.

To do so, Alexandra García Pascual will counteroffer and prepare in her style and language some clearly violent proposals, which gently slide along our forehead and our senses, or some texts seemingly harmless, but that once isolated and closely observed, give off their violence (5-b) (8).

The dispassionate lecture of the texts reveals the emotional burden of the battles and victims (5-c). To dispassionate the culture, flags and speeches is to unveil them of their crimes, releasing them from the excuse of emotions easing to swallow the cultural political scoundrels.

A silent mirror where the words, swamped in the diction or repetition, are objects and silence. In the same way over saturated videos in a single frame (6), the language is rescued in the silence (5-d) or interrogated in the dull repetition (5-b).

The sign-word (5-e/5-f). The body intervention is as necessary in the production as in the acceptance of the work (9). The body is part of the perception and the necessary destruction-construction.

Is it a gun considered a popular cultural object? A cultural object?

Culture is an active act of resistance, a political resistance of the private, private/public space. Once the resistance is seen, it becomes a revolutionary act (9).

We are besieged and stalked in our most hidden and intimate place. Agora is much more unidirectional than it looks like, getting to us through our eyes, in our home, our ears, by the media, magazines, television, internet, Google or social media.

Alexandra Garcia Pascual looks into the invisibility, which is no other than visibility in its different ways of denial, obstructing the act of looking to guarantee the critique of the look and to feel that another way of looking and acting is possible.

Sharing the mental space with the intellectual objects she suggests throughout the perception and reflection is to find the paradox, the knot, the reason of the proposal and to invite viewers to be active.

Carme Planas i Viladoms

Cànem Galeria. Antonio Maura, 6. 12001 Castelló de la Plana.

T. 34 964 22 88 79 M 670 369 847

www.canemgaleria.com canemgaleria@gmail.com