

INCESSANT SUICIDES
GALA GARRIDO

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November 2011

Suicidios incesantes - *Incessant Suicides* - (Espacio MAD, Centro de Arte Los Galpones; Caracas, 2011) is the first solo show by artist Gala Garrido (Caracas, 1987). The title of the exhibition synthesizes the motivations that guide the aesthetic explorations of this young artist, in her own words: "I prefer to commit suicide incessantly in time than to leave the emptiness that would imply a death without image, a unique, finite suicide". Under this premise, the fragility of existence is shown, confessed, in its temporary, contingent and agonizing character: its endlessness. Nevertheless, the image as a possibility of creation emerges as an ephemeral fragment of transcendence, perhaps the only one possible.

This permanent reinvention, this incessant suicide, represents the minimum state of the anima; the one that, according to J.F. Lyotard, is only possible through the sensible as an event: "what we call life comes from a violence exerted from outside on something lethargic: the soul only exists if it is forced, if it is awakened by this violence [...] the sensible tears the inanimate out of the limbo where it does not exist, pierces the emptiness of this sleep, of this death, and makes it exist, makes the anima emerge for an instant, that is, affection". Then, the photograph captures that brief instant as it remains, as a memory; the rest is oblivion, emptiness, absence and silence.

Gala Garrido bets on assuming the photographic exploration as a way to access, to penetrate -in permanent exercise- to this creative drive, to this affection of the image; her words express it clearly and precisely: "Photography saves. Showing our weaknesses through photography acquires meaning, to the extent that it allows language to meet again with the human in its human dimension; that is to say, in its persistent fragility". Thus, the image seeks to constitute the human insofar as it affects, pushes to the limit, puts to the test, the very human conceptions of existence. This incessant search makes photography a confession (language) of the fragility (temporality) of our daily experience (existence).

In this sense, the self-portrait, the staging, the recording of intimacy, the interior space, the body, eroticism, the images of life as it happens, the confluence between image and word, represent the various strategies that Gala Garrido assumes to build a small visual fragment, a minimal confessional story, which seeks to invite the viewer to wake up from the lethargy

that generates a life without affections, without sensitive shudders, without agony, without accidents, without irony, without human contact, and without the need to be a part of it: "emptiness, without images". After all, for Gala: "photography saves", it is important to remember this. Then, the representations of the self become incessant suicides, in permanent reinvention; at the same time, the daily and past event only lasts as a disposable image, as an aesthetic tremble, as an existential dimension of the language that tries to tear us away, once again, from the finite horizon, from the unique suicide, which implies a world without image: nothingness.