History, farce, repetition.

In Renaissance painting, it is known that what made a great work of art ideal was the absence of evident work traces, as if the image were simply an apparition that had not gone through the painter's hand, that is, based on the idea that neither a brush nor paint was used in its execution. In some paintings, however, the layers of paint became more transparent over time, allowing some images underlying the canvas to become visible. In this way, by revealing the alterations in the forms and compositions of these pictorial representations, the painter's changes of mind became visible, a phenomenon that in painting is called "pentimento." Pentimento (*pentimenti*) is an Italian word linked to the idea of regret.

In the works presented in her solo exhibition, Gabriella Garcia elaborates a set of paintings and sculptures that deal, at first, with the idea of gestures and the very making of the art object. Nevertheless, the artist resorts to what is most academic and classic in art - whether in materiality or support - to justify an official history that has already been given. But those who think that Gabriella's aesthetic choices corroborate the reiteration of a hegemonic thought are mistaken. When we observe the theatricality employed in her works, we begin to realize that, there, every gesture may be staged and that the layers can hide nuances that the eyes cannot see. As in the Renaissance ideal, the artist creates objects that keep “regrets” within themselves.

If we look at the history of dramaturgy, we notice that -like other realities in the universe of humanity- certain practices and certain characteristics apparently repeat themselves. If we pay more attention, though, we will find that they repeat themselves falsely, illustrating Karl Marx's claim that history happens twice: "the first as a tragedy, and the second as a farce." In Latin, the word "farce" implied the meaning of filling (*farcire*). The word has been used mainly in theater since Greece and gained special importance in the Middle Ages as a specific genre of spectacle.

If the mimetic sense of the spectacle had to do with the imitation of a certain action, the farce presupposed a filling -that is, additions- and had to do with the masks that were originally made under this name. An original situation or character was "filled up," adding details and elements. To what end? With the purpose of criticism, such filling glass-magnified the quality or characteristic of the character or situation, intending to increase it, thus making it more visible and, consequently, more evident.

By bringing all these nuances of farces and regrets in her work, the artist tensions the narrative power that the images created in the world and how questioning them becomes extremely urgent and necessary so that history does not repeat itself as an even greater tragedy. If, in the spectacle, farce served as a kind of criticism and mockery for those who watched, acting, thus, with a social function of morality; in her exhibition, Gabriella Garcia places us as spectators in a story full of flaws and, therefore, of layers that hide her real intentions. Now it is enough to know how to act in front of them. Recognizing that the world as we know it is nothing more than a mere constructed illusion can be painful, but doesn't this rupture also serve as a power to re-imagine the future?