

Intercambiador ACART: interview with artists in residence.

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Interview with Florencia De Titta (Argentina) (Pág. 22-24)

IA: To begin with, who is Florencia De Titta?

F: I am a contemporary visual artist, whose roots nest between Argentina, Italy and Spain, like so many Latin American descendants of European immigrants. The identity of my creative, divergent and thinking essence has been gradually built as the result of a continuous learning process among inherited tradition, academic education and time dedicated in painting, engraving and drawing workshops, plus live competences acquired in the course of dialogue between praxis and reflection.

IA: What is your artistic investigation?

F: The expansion of conventional art circuits to integrate other ways of doing, highlighting the importance of human labor involved in life, is the main driver of my most recent searches that foreshadow other processes involved: recovery of materiality in art, testing new contexts, the argument of a possible parity between art and life, the blurring of the boundaries about the concept of work and authorship and questioning about the concept of value. I am pointing out with these elections, some aspects that nourish the possibility of improving the future: self-reliance, community life, inheritance and manual labor; moving to the field of art, the sustainability as a reform strategy.

IA: Let's talk about references, could you give an example of an artist who inspires you and any other references outside the art world?

F: I can recognize the reference and a learning intention in Povera artists at an international level, because I really admire mainly the radicalism of their proposals connected to the questioning of art as an Institution. Also, some Argentine authors have collaborated with their works, to create a personal perspective on my own artistic practice, such as: Oscar Bony, *The working family* (1968); Víctor Grippo, *Construction of a popular oven for making bread* (1972), *Some trades* (1976) and *Tables of work and reflection* (1994); Patricio Larrambebere, *Argentine Railways* (1998); Jorge Macchi, *Advertising* (2000) or Gabriel Baggio *Warm chocolate with kujelles, Learning Process* (2006)

IA: What is your project for Intercambiador Artist in Residence? How did it begin and how has it evolved?

F: It is a site specific project called *Pictorial writing in continuous time* about the appropriation of moments and places that denote the juxtaposition of historical and cultural temporalities in the life of the city of Madrid, to create images, meanings and new contexts from my records. It is an action and a response to the revolution of space and time experienced as a way of life in this globalized world. I work through drawing, painting and multiple means of making an existing images within the expanded field of contemporary art, that promote the coexistence between modernity and tradition.

IA: If so, how was it similar to or different from your Intercambiador experience?

F: I took part in two residences before in Barcelona. One of them, in Piramidón Centre d'Art Contemporani where they select two international artists for a certain period of time and they offer wide working spaces to develop your own projects individually. The other one is Centre d'Art Contemporani i Sostenibilitat (CACiS) in Calders, which offers a working context influenced by the landscape and the nature where I could experiment with the sense of time and even with the art in a field of coexistence and fraternity very healthy and helpful to be concentrated.

IA: What would you highlight from the Madrid art scene and how does it contrast with the art scene in Argentina?

F: From what I have seen until now, I highlight the breadth and the inclusion of the Madrid art scene, especially in the younger and experimental field that is emerging, proposing new ways, solutions and answers to our era. These qualities are also present in the scene of Argentina, where there is a large influx of young galleries and alternative spaces to formal institutions that give visibility to current artistic practices.

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