

Urban modernist Installation:

Cultural goods, consumer goods and store heat

July 28, 2015. Gallofré House. 68 Carrer de Manso, Barcelona.

"[...] History has always existed, but not always in its historical form. The timing of man as effected through the mediation of a society is equivalent to a humanization of time [...]" said Guy Debord in *The Society of the Spectacle* (1967) and it gives me the main concepts of this intention, the cohabitation between cultural goods, consumer goods and the warmth of Gallofré House -established in 1914 by Miguel and Josep Gallofré- which has survived since then offering refined fabrics of pure cotton and nationally manufactured; and it also opens its doors every day thanks to the sustained efforts of a family.

To humanize the time? It is an almost utopian ideal although tangible and achievable in different modes of existence: Gallofré perseverance in protecting the quality, warmth and local industry; and "the picture writing" through drawing, printmaking and painting, which are my ways of adaptation to this present. Moreover, in the immediate context built among paper, pencil, photographic record with blinds drawn of traditional houses in the historic centers of the street and the voice, among others, of the newspaper *La Vanguardia* that in May 9 2015, published "[...] The old 'partit dels botiguers' [...] playing this match with one hand tied behind its back. The liberalization of the services sector promoted by the European Union -the called Bolkestein directive- has limited the regulatory capacity of local administrations across the Union to protect, among other things, its commercial heritage [...]" Noting that who really will lose in this stage - aggravated by the deadline of the 20-year moratorium established by the Law of Urban Leases (LAU) since 1994 and ending January 1, 2015- will be the landscape of cities, while emblematic stores for its quality and history, were filled with "low cost souvenirs, football shirts and ruffled dresses." Already said by John Berger in his essay *The size of a bag* (2004) "[...] Neoliberalism, that doctrine that enables stupidity and cynicism to be made with the government in various parts of the globe, does not admit more inclusion than the act of attaching disappearing.' Die as a social group, such as culture and, especially, as resistance. Then you will be able to be part of modernity' [...]"

But art? In 1976, Victor Grippo admitted that "when men built their first tool, they created the first useful object and the first work of art simultaneously"; perspective embodied in the exhibition *Some trades made* (1976) in the Multiple Art Gallery of Buenos Aires, announcing that: "Perhaps at some point, sustained and concerted effort will improve men and society and the coincidence between art and work as a distinctive human ritual will be valid again". Valuing this premise, believing in the strength of the symbolic value over the exchange value, and promoting an equal status between life and certain practices that were cut as "art" from a bourgeois concept, I want to make my invitation to see and expand; adhering to the proposal of Paul Virilio in *Aesthetics of disappearance* (1980), which anticipated that painting and drawing are disappearing, just as the writing runs the risk of disappearing behind the media, but the problem is not to deny the findings of the technique, but to overcome them through a critical view, the right and the need to disagree, because the way to use this time well and to avoid the disappearance in the vortex is recovering the WORD.

RECOVER THE WORD

RECOVER THE OTHER AND THE MATTER
THE MATERIALITY IN ART
REALIZE AS A WAY OF HUMANIZING

I wish to activate an artistic and versatile process in relation to the institution canonized as high art, passing with graphite, ink, cotton paper, water and fat, fabrics and paintings. Beginning with this dialogue between some drawings, lithographs and paintings, *Fragments of a path O.F.I.C.I.O.*, that is a work of varying and expanding dimensions, evoking moments of some of the workspaces that were part of the *Urban path between workshops and artists, Intervening space*, available in [http://31635381.blogspot.com.ar /](http://31635381.blogspot.com.ar/) and Gallofré House, with its knitwear, its store atmosphere and the work sustained for 101 years. Appealing to this complicity between Buenos Aires and Barcelona, to highlight the substantial importance of the practice of trades in the field of contemporary art. Above all, remember the dignity of the human condition involved in the preparation of goods, compared to the massive and imminent standardization of life.

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