

Useful Objects - Symbolic Capital

May 26, 2016. N.N.N.N. Gallery, Amparo Street 94, Madrid, Spain.

It is a site specific- project that is nourished by the mutual pact between Jesus Gallego, shoemaker and the artist, both co-authors of the demonstration of this utopia: the persistence of human labor involved in the production of goods and the knowledge that is build by the course of that experience based on the success or failure. "I am not able to teach my job", Jesus confesses and his impossibility, added to the nonconformity as response to our time, principle of change and reaction, detonate the proposal to set together, a genuine political and poetic gesture that tries to propose an alternative temporality to this present that becomes marked by standardization and massification of production and consumption, the devaluation of manual work as a dignifying task, acceleration and fragmentation, among other symptoms of these for and post industrial culture in which we live in.

Would that reality -anticipated by Paul Virilio in *The cyberworld, The policy of the worst* (1997) - be consummated and because of technologies we are losing the own body for the benefit of the spectral body, and the own world for the benefit of a virtual world? And if this was the vertiginous destiny of our era, we adhere deliriously to the prescribed output by the author in this essay: "The question that arises is to regain contact. [...] Rediscovering touch, the pleasure of walking [...] are signs of another divergence, of a return to physics and matter: the signs of a rematerialization of the body and the world". Drawings, documents, relics, objects and the simple formal appearance of some oil paintings protect and celebrate an irreplaceable value for any change or technology: empirical awareness as a source of knowledge that consolidates an occupation. The divergence is the goal. Art is a way to preserve in the memory of men that which gradually becomes in "rarity" dying to extinction: the being and doing. Tools and workspaces of cobbler and painter are complemented each other, dialogue and also are at the service of this reality that urges to be named before the danger of fading.

Useful objects - Symbolic Capital born of surreal derives, is crossed by the methods of appropriation and decontextualisation heirs of Duchamp and was influenced by the history of painting, life and "be no more." In this case, the aesthetic fact lies not in the object but in exhibit essayistic, ongoing process, possible or impossible and discordant ways of writing about our contemporaneity. Walk across a place, capturing fragments, transit, paint or draw, transcribed, paint, dialectize, transcribed, connect with matter, with the environment and its actors and in the end, the complicity as a consequence.

Florencia De Titta, 2016, Art Residence
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