

## ***Junthhall-pakeri***

October 2 to November 15, 2020. Site specific installation at the Juan Barjola Museum, Gijón, Asturias.

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"Junthhall-pakeri" is an Aymara expression that means the **patch** which the Indian grandmother protector of her Earth covers her head. In the installation this "patchwork" element is reproduced in the tapestries and in the sculptures made with remains of crocheted fabric and which are the common thread of this project. I put in relation these materials and images that recall the everyday life, the domestic space and the female universe, in harmony with compositional forms that pay homage to the **cosmivision** of aboriginal cultures. This project translates, in images, space and words, the set of questions that remain open and emerge in these months of pandemic crisis.

The ideation of this work is nourished (mainly) by my approach to "The sociology of the image" (2015) by Silvia Rivera Cusicanqui, which, according to the author, is a kind of "art of doing", a theoretical, aesthetic and ethics that seeks to eliminate the borders between artistic creation and conceptual and political reflection. In this text, he develops his commitment to the decolonization of the gaze, which "would consist in freeing the visualization from the ties of language and updating the memory of experience as an indissoluble whole, in which the bodily and mental senses merge. It would then be a kind of memory of doing, which, as Heidegger would say, is above all a **dwelling**". Motivated by these and other readings, I propose a scenery that invites you to think about this ambitious goal, the **integrality** of the experience of live. For this reason, the word inhabit appears in my work, applied or embroidered, translated into the 14 most spoken languages of the world<sup>1</sup> (1. Mandarin Chinese, 2. Spanish, 3. English, 4. Hindi, 5. Arabic, 6. Portuguese, 7. Bengali and others). The same word in different languages brings out a significant aspect of this political and social context, our delicate situation does not distinguish borders. Also holding, together with this author: "From ancient times to the present, the weavers and the astrologer poets of the communities and towns are who reveal to us, that alternative and subversive framework of knowledge and practices, capable of restoring the world and returning it to its own riverbed".

I would like to expose the key concepts, which arise from recent readings and which participate in my work proposal in some way.

Ordinariness: Cusicanqui says, micropolitics is below the radar of politics and works on small groups and bodily actions that let to flourish spaces of freedom. It is about re-politicizing everyday life, whether from the kitchen, the work or the garden. It proposes to articulate manual work with intellectual work, to produce thought from the everyday. In accordance with the idea of practicing the decolonization through the body. She explains that it is not said, it is done.

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<sup>1</sup> Based on the number of native speakers, who speak the language as their **mother tongue**. Available at: <https://www.linguavox.es/es/blog/listas-de-los-mas-idiomas-mas-hablados-en-el-mundo-en-2020/> (consulted on 22/07/2020) <https://www.europapress.es/sociedad/noticia-idiomas-cifras-cuantas-lenguas-hay-mundo-20190221115202.html> (consulted on 12/08/2020)

Weavers: the choice of fabric and embroidery, the tapestry format and the sinuous shapes in my project make sense as a metaphor of interculturality. Agreeing what Cusicanqui says: “Women always weave relationships with others, with the other. With the wild biosphere, with the sylvan biosphere, with the market, with the dominant world. (...) There is a capacity for women to develop intercultural relationships through the weaving. It is also an acknowledgment that the body has its ways of knowing (...) 'the hand knows'”.

Dwelling: “The fundamental feature of living is this caring (guarding, watching over). This is the main distinction that cross the concept of inhabiting in all its extension”. This is how Martín Heidegger defines it in “Building, thinking, inhabiting” (1951), a text that is contemporary with the reconstruction of German cities after World War II. The author criticizes the urban planning approach to overcrowding, which undermines the base of habitability itself. The presence of the urban element "brick" appeals to this question that Heidegger sows: What is to inhabit? o How do we inhabit? We have not resolved it as a postmodern society, yet.

Florencia De Titta, 2020. Project carried out with the XVII Al Norte Grant and the support of the Juan Barjola Museum.