

The tree ages

July 19 to 28, 2019. Site specific installation, set in Pilar's house (San Román de Candamo, Asturias)

"Objects are (...) alarm clocks of memory" (Mellado, 1999), all the elements gathered: the light, the Miñardi fabric made by my Asturian grandmother immigrant in Argentina, the drawings that preserve the essence of that woman, and the sound that covers a lullaby that my mother sang to me. This work links three generations in the present time: grandmother, mother and daughter, in a deep link that is only possible in the emotional or imaginary field. It makes available a private universe, which becomes public, to identify with the privacy of the viewer. The fabric supports the role of women involved in domestic and artisan work. On the other hand, the lullaby "Duerme negrito" is a popular and anonymous melody, as overwhelming as it is committed to social reality. Remember that: "There is no dialectical image without critical memory work" (Didi Huberman, 1997)

The crocheted fabric highlights sensitively the role of women involved in domestic and craft work. Work learned from their predecessors, that allowed them to have a source of work in Latin America. It is the story of the women in my family born in Asturias and of so many others. A millennial trade, which began to die with the advent of the sewing machine in the 19th century and the mechanization of work that replaced the handmade one. On the other hand, I appropriate the song which children are lulled, the memory of that experience that is as collective as it is intimate and that, as Atahualpa Yupanki well states, one of the interpreters of "Duerme Negrito": "It's an anonymous song, plural, folkloric, it is theirs, of the dark people of that border zone Venezuela - Colombia. She is the mother of the story, it is the story of the mother who leaves her child because she goes to the coffee plantation to work". Melody that refers me to my own childhood and that is as overwhelming as it is committedly political. It cradles while denouncing a reality common to Latin American peoples and so many others, as common to us as "being cradled" and that touches on topics that began to be addressed simultaneously at the intersection of these last two centuries, but that are constantly expressing their questions: race, class, gender and exploitation. I count with the musical collaboration of Ro Trejo, who made an original composition based on this popular song, but altering its original meaning, considering the latent message of the installation.

I want to occupy the exhibition space, an old disused granary, with all these elements that I describe and that are closely related to immigration, with the history of work and with my own biography. Elements that generate an atmosphere full of sounds and words, which in turn generate images, while motivating the construction of other possible stories for future generations.

Florencia De Titta, 2019. Project for the exhibition "Memory, intimate space", Nexodos II Meeting of Contemporary Creation and Rural Areas. San Román de Candamo (Asturias).

Links:

<https://youtu.be/2ERd2Hvmang>

<https://nexodos.art/florencia-de-titta-las-tres-edades/>