

KINDERWUNSCH
ANA CASAS BRODA

Mnemosyne

Susan Bright

(Fragmento)

...Kinderwunsch, children and desire. The desire to have children. The intensity of affection, passion, depression. Desire as an inward and outward journey. A vital process.

Memory, remembrance, the present, the past, the future are all analogous with photography and play an especially vital role in the work of Ana Casas Broda. In turn, Ana has a sagacious knowledge of the power of the medium, using it both as a tool for unlocking memories and one for establishing them for the future. She also understands that time, intertwined with memory, is where the true power of the medium lies. The ebb and flow between the two, and the precarious instant of the present, are all crucial to understanding the subtleties and nuances of Kinderwunsch.

This project is a delicate balancing act between different times, one no less or more important than the other. In an attempt to balance between them, Ana creates work to make the journey as vital as it needs to be. It needs to drag her into the present. She photographs to make her memories and the present real. Photography here is a cathartic tool, easing her voyage into motherhood and calming her childhood. They are part of the photographic puzzle that has helped Ana come to terms with her memories and her desire – desire as a child and as a woman.

Kinderwunsch can only coexist with words and photographs together. They rely on one another, words filling in the blanks when there are no photographs, and photographs expanding upon the words.

Kinderwunsch may be specific to Ana and her life, but it also transcends the personal and becomes universal. Like the very best photography, this project not only allows her to consider who she is and why, but it also gives us space to reflect and weave in our own experiences, memories, fantasies and narratives.

Susan Bright

KINDERWUNSCH ANA CASAS BRODA

The desire to become pregnant, with child. To inhabit a perfect, alien body. To give birth, breasts filled with milk. The delirium of those first few months, a timeless, formless space, day and night overlapping seamlessly. The pleasure of that small body stuck to mine, to my breast, nursing every three hours. Dozing off, delirium, exhaustion. A body sustained by my own.

So many intense, contradictory, startling emotions. And at some point, sliding into another scene, an imperceptible, radical transition. Insomnia, circular thinking. Suddenly, I find myself in a place that terrifies me. A slow and tortuous passage through a dark tunnel. My body urges me to enter, to listen. Memories crowding into my body. Motionless, I listen to that voice inside my head. Alert. Withdrawn, pensive, suspended between two times. Paralyzed with fear: one false move might trigger collapse. Horrifying, unsuspected monsters could be released. My childhood fear. Fear of what lies within.

Games, affection, contact, photographs return me to the present for a while. Intense, pleasant sensations that govern everything. And yet, my children are the ones who summon me back to that other scene. I have erased nearly all my childhood memories. Those that remain are anchored in my grandmother's photos.

Kinderwunsch, children and desire. The desire to have children. German, the language of my infancy. Recovering that desire from the girl in those snapshots.
The intensity of affection, passion, depression.

Desire as an inward and outward journey. A vital process.

Fragment of the book *Kinderwunsch*

Kinderwunsch is a book in which texts and photos construct a narrative that approaches maternity as a setting of complex interactions, where my children's identity is created and my profound transformations as a mother are explored. Motherhood as an identity is one that is not fixed and is grounded in daily acts and sensations. As in my previous work, the body and the home are fundamental axes of this project.

Kinderwunsch has been developed over seven years and has grown increasingly more complex. We come up with scenarios in which to carry out actions. Some times they're my children's ideas, some times they're images that come out of my fantasies. The photograph depends on the action, and it's always a discovery.

I am interested in working with experiences where the everyday and actions carried out in front of the camera come together. Photography therefore becomes a vital form of intervention in a reality, which holds the tension between the recreated action and spontaneity, where reflection and intuition converge. It also acts as a space that reveals the fundamental connections in relationships. It is a search for apparitions of a reality that is not always visible. I am enthralled by the threshold between reality and its photographic image, that enigmatic space that eludes interpretations – unique for each spectator.