

Objects of re-existence

We burn books too. We read them and burn them, for fear of being found. Registering them on microfilm would not have been [...] better to keep everything in the head, where no one can see it or suspect its existence. We are all fragments of History, Literature and International Law, Byron, Tom Paine, Machiavelli or Christ, everything is here [...] And when the war is over, one day, the books can be rewritten. People will be summoned one by one to recite what they know and we will print it until another Dark Age arrives, in which, perhaps, we should repeat the entire operation.

Granger in Fahrenheit 451, by Ray Bradbury.

If only the ashes are left of the books - as Granger says - it would be enough to read the fragments in memory to do them again, with all their letters and a little more. Because the memory would build the known but also the appreciation of it. Then the devastators would no longer be so cruel, nor the consecrated, so naive. It takes books and documents, yes, to learn history, but also to judge it, question it and know how to live it in its present. In art, the processes of apprehension and evaluation of events are visualized in the language of signs and symbols. These, in their consequent identification with collective memory, write history from questions, problematizations and reflections and not from impunity of their realities. Then, the story, in addition to being based on the perception of each person who lives or investigates it, is built and consolidated from (in) objects.

In Cuban art there are plenty of examples of artists with questioning works of our past and present, from a re-interpretation, re-presentation and intertextual hybridization of context narratives. In this sample there are dissimilar objects complicit in those narratives that have striated our flow of thought towards unilateral reasoning. But about them the young artists Iván Perera and Marlon Portales have rewritten seemingly everyday and innocuous thoughts, without too noticeable changes in their usual state, however references to historical documents coexist, epistemes about ecclesiastical, political and symbolic power, pronounced speeches for our cultural leaders, climax dates, reflections of the cinema of Titón and others that allow dematerializing the object of its shell and making its re-existence possible.

Perera and Portales give up the "burning books" of Granger: they prefer to influence them, alter them synergistically and read them again. The generational empathy that unites us and their circumstances, disenchantments, conquests ?, questions and goals are set on an amount of history, knowledge and legacy already built, but tamping which Mesoamerican pyramid. Far from destroying, reversing or obviating it, the desire to recover its original elements makes it the object of its own re-existence and, as archaeological artifacts, they begin to be observed again.

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