

ROCK OIL FOSSIL-PROLOGUE

(SUB NOCTEM SUSURRI)

I GOT A FEW WORDS/
AND PRESTO
/ PASS ON SOMETHING DIFFERENT/
SAY SOMETHING ELSE /
ALTOGETHER SUSCEPTIBLE
TO CARBON 14

/ CRYPTOGRAMS
OF SOME DISTANT TRIBE

/ THUNDERING

AFTER WRITING DOWN THROUGH THE DUSK.

JOSE EMILIO TACHECO: THE ACCELERATION OF HISTORY
(TRANSLATION BY GEORGE MCWHIRTER)

I.

NANCY ASKED MILLAN ABOUT THE LEITMOTIF OF THE RECTANGLE IN HER PAINTINGS. HE RESPONDED THAT WHEN HE WAS A CHILD THEY USED TO LOCK HIM IN THE CLOSET, AND THE ONLY LIGHT THAT ENTERED WAS THROUGH THE CRACK IN THE DOOR. CONVERSATION BETWEEN THE ARTIST RAUL MILLAN AND NANCY ALARCON, CIRCA 1975. (VIA TOMÁS SÁNCHEZ)

TO CONCEIVE OF A PROLOGUE IS TO MATERIALIZE THE VERY IDEA OF THE PAST. EVEN AS WE WRITE, THE SUBJECT OF THE PROLOGUE HAS ALREADY ALTERED ITS MATERIAL MAKE-UP AND ADVANCES TOWARDS THE FUTURE IN THE FORM OF AN INTRACTABLE TRUTH. THE DISTANCE BETWEEN THIS TYPE OF DISCOURSE -CONCILIATORY, APORETIC OR DIALOGIC- AND THE ACT OF SPEAKING IS NOT AN IMAGINARY TRAJECTORY, ALTHOUGH IT IS NOT AN EPIC ONE EITHER. WHAT IS REALLY NOTEWORTHY IS THAT WHICH SURVIVES IN THE WAKE OF THESE SORTS OF INTERVENTIONS. 'FOSSALITY', HERE, LEAVES NO IRREVOCABLE MARK IN TIME. IT IS BUT A TAUTOLOGY.

ALTHOUGH WE DIFFER ON THE EXACERBATED VALUE OF THE GENRE THAT KIERKEGAARD OR NIETZSCHE DISASSOCIATED FROM THE 'EVENT', WE CAN RECLAIM FROM THEM THE DRIVE TOWARDS THIS SORT OF WAITING ROOM OF THE VOID, THIS SPECULAR MURMUR, THAT CLOSED DOOR FRAMED IN LIGHT. FACING IT, THERE WHERE WE GET BACK ONLY THAT EMANATING BIT OF GRATIFICATION IN THE FORM OF FLUID, OR ENERGY, OR CONTAMINATION, IT IS DIFFICULT TO STOP AND TOUCH IT. IT HYPNOTIZES US. WE CANNOT TELL IF ALL THAT RADIATION COMES FROM OUTSIDE, OR IF IT IS WITHIN, PERHAPS EVEN WITHIN OURSELVES.

BETTER TO ASK FORGIVENESS THAN TO GET PERMISSION- AND YOU PUSH THE DOOR IN. FORGIVENESS IS ALWAYS HOLLOW, INNOCENT, A CYNICAL GESTURE OVERRATED BY CENTURIES OF CHRISTIANITY. BUT ITS COUNTERPART ALLOWS FOR A DECISION INSTEAD OF A FEELING. PERMISSION, ON THE OTHER HAND, CORRESPONDS TO OBEDIENCE, WHEN BEING OBEDIENT -GIVEN THE CIRCUMSTANCES- NULLIFIES US AS CIVIL SUBJECTS. WE PREFER THOSE WHO PREFER THE FORMER. ANA OLGA HERNÁNDEZ AND ANNELYS FM CASANOVA (A.K.A. CHANCLETA POWER) KICK DOWN THE DOOR.

II.

CHANCLETA POWER ATTEMPTS TO ROOT THEIR WORK IN THE DESTABILIZATION OF ANY FORM -WHETHER AUTHORITARIAN OR HIERARCHICAL- OF LEGITIMIZING A CULTURAL PERSPECTIVE. USING VIRTUAL PLATFORMS (WEBSITES, TWITTER, FACEBOOK, ETC.), THEY DEAL ONE BLOW AFTER ANOTHER TO THE JAWS THAT, IN RECENT YEARS AND BARRING A HANDFUL OF EXCEPTIONS, HAVE DEVoured THE CUBAN ARTISTIC PROCESS.

THEIR PRAXIS, ROOTED IN HORIZONTALITY, EXHUMES THOSE MEANS OF HUMAN COMMUNICATION THAT HAVE BEEN BURIED IN THE SPACES OF CONTROLLED SOCIABILITY OF THE ART WORLD -CRITICISM, CURATORSHIP, INSTITUTIONALISM, AMONG OTHERS- DEREGULATING ANY FORM OF SUBORDINATION IN THEIR INTERACTIONS. MEMORIA DE LA GUERRA (MEMORY OF WAR) IS THE NAME OF THE INITIATIVE THAT UNITES A VARIETY OF 'PUBLICATIONS' AND/OR WORKS OF ART THAT, IN 'FORMAL' TERMS, MAKE UP THEIR ARTISTIC PRAXIS. THE PROJECT ESTABLISHES A TEMPORAL COUNTERPOINT -TWENTY YEARS LATER- TO THE CUBAN ARTIST TANIA BRUGERA'S MEMORIAS DE LA POSTGUERRA (1993) PROJECT. IF, AS FREUD DESCRIBES IN TOTEM AND TABOO³, DEATH IN THE SYMBOLIC ORDER IS RELATED TO THE DEATH OF THE FATHER (THAT IS, TO THE RITUAL KILLING OF THE CHIEF), THEN IN CERTAIN WAYS THIS PROJECT IS BOTH CRIME AND HOMAGE.

WITH THEIR USE OF ACCESSIBLE CONCEPTUAL AND FORMAL RESOURCES (PUBLICATIONS, NEWSPAPERS, PARTICI-

PATORY FORMATS, SLOGANS), CHANCLETA POWER'S PROPOSAL STIPULATES -LIKE IN JEAN RHY'S 'WILD SARGASSO SEA'³- THE RESTORATION OF THE HISTORY PRECEDING THE OFFICIAL META-NARRATIVE. IT REDESIGNS, ELLIPTICALLY, THE MEMORY OF A TIME BEFORE THE POST-WAR PERIOD, NEGATING THE THESIS OF POSSIBLE SOCIAL RESTITUTION -OR BIOLOGICAL, OR ARCHITECTONIC, PLURAL RESTITUTION- OR EVEN THAT OF THE VERY POSSIBILITY OF A FUTURE, WITH THE 'SIMPLE' GESTURE OF A WAR CRY.

NOVELTY AS AN OBSOLETE CRITERION FOR MODERNITY IS AN INEFFICIENT MEANS FOR THE ARTICULATION OF MEMORY. IF FOR BORGES' MEMORIOUS IRENEO JONES⁴ IT IS AN UNBEARABLE EXERCISE, TORTURE EVEN, FOR THE CUBAN PEOPLE THE VERY CONCEPT OF 'MEMORY' IS AS USELESS AS THE CONCEPT OF SOMETHING BEING NEW. THE PRESENT IS ABSORBED WITH APHASIA AND AMNESIA, THOSE POOR COUSINS OF POWER. THE INSIGNIFICANCE OF EVERYDAY LIFE ON THE ISLAND IS EVEN MORE TERRIFYING THAN HUNGER.

III.

"BUT WHERE THE DANGER IS,
ALSO GROWS
THE SAVING POWER."

FRIEDRICH HÖDERLIN

FROM THIS PERSPECTIVE, MEMORIA DE LA GUERRA IS, FROM ITS CONCEPTION, ALMOST AN OXYMORON. THE POSSIBILITY OF REGISTERING IMMEDIATE ACTIONS -A DEFINING ELEMENT OF HISTORY- IS AS CLOSELY TIED TO OUR PAST AS IT IS TO A DEMOCRATIC CULTURAL FRAMEWORK SUCH AS THAT SUGGESTED BY THE THEORIST NICOLAS BOURRIAUD TO EXPLAIN THE RELATIONSHIP BETWEEN ARTISTIC PRAXIS AND SOCIALIZATION SPACES.⁵ IF WE LOOK AT THE PROCESSES THAT CONSTRUCT COLLECTIVE SUBJECTIVITIES IN SOCIETIES SUCH AS CUBA, WE SEE THAT KEEPING MEMORY 'ALIVE' IS A VITAL DEVICE OF CEMETARIZATION. AS A HISTORICAL NOTION, THE CONCEPT'S RACIST CONNOTATIONS HAVE GIVEN WAY TO ITS USAGE TO DESCRIBE TRANSCULTURATION AS A PROCESS FOR FORMING AN INCLUSIVE IDENTITY.

IT HAS BECOME, MORE THAN A SOCIAL CONDITION, A WAY OF LIFE, A CONDITION OF EXISTENCE, A 'STRUGGLE', A TIME BOMB. THE NARRATIVE OF THE 'CAPTIVE' ESTABLISHED A SERIES OF FORMALITIES AND SURVIVAL MECHANISMS THAT PERMANENTLY CONVERTED MEMORY, WHETHER PERSONAL, COMMUNITARIAN, HISTORIC OR GEOGRAPHIC, INTO RESISTANCE.

BY CREATING A CULTURE COMPLETE WITH ITS OWN LANGUAGE, LEADERS, ARCHITECTURE AND GODS, OUR ANCESTORS ESTABLISHED A LANGUAGE OF CONTINGENCY, AN INVOLABLE CODE THAT RESIGNIFIED THE SYMBOLS THAT THEY ABSORBED FROM 'COLONIAL' CULTURE. WHEN THE SLAVE IS NO LONGER AFRAID OF THE FENCE AND THE DOGS, HE DOESN'T GO OUT TO SHRINK HEADS, HE GOES OUT TO CHOP THEM OFF.

A PROPOSAL LIKE MEMORIA DE LA GUERRA, BY EXPLORING CONTEMPORARY CUBAN REALITY (AND IN PARTICULAR THE POLITICAL RESISTANCE OF THE LAST DECADE) -USING ONTOLOGICAL PRESUPPOSITIONS AND ANTHROPOLOGICAL METHODS, RESTORES THE VOICE OF THE APALCENDADOS.

CHANCLETA POWER CRAFTS HER OWN TOOLS AND OFFERS THEM AS MATERIAL FOR ACTION ON THE DEMOCRATIC PLATFORM OF THE INTERNET, NOT TO REGULATE, BUT RATHER TO CREATE A METHODOLOGY FOR A PROCESS, RESTORING THE NOTIONS OF CIVICS AND SOCIAL PARTICIPATION THAT HAVE BEEN BURIED FOR OVER FIVE DECADES. MEMORY OF WAR BETA 1 IS THE NAME OF THE TYPOGRAPHY THAT EMULATES THE 'SIGN' USED TO RECOGNIZE THE ASSASSINS AND THAT HAS BEEN APPROPRIATED BY THE VICTIMS, REVERTING TO THEM THE AUTHORITY OVER THE INSTRUMENTS OF POWER. EVERYONE KNOWS THAT OUR MACHETE CAME FROM SPAIN.

IV.

A NEW TYPOGRAPHY, A NEW WRITING, WITH A DIFFERENT MORAL CODE, WITH NEW LEVELS OF INTERPRETATION, WITH ANOTHER DISTRIBUTION PLATFORM AND A DIFFERENT CIRCLE OF READERS, MANS THE CONTROL TOWER OF A SYSTEM THAT DOESN'T KNOW HOW TO CLASSIFY YOU. FROM THERE, A SERIES OF PUBLICATIONS AND IDEAS ARE BORN (DEL ESCOCES SLOGORNE (FROM THE SCOTTISH SLOGORNE), WHICH EXTENDS A TOOL TO THE PUBLIC TO GENERATE SLOGANS THAT DEFY THE ISLAND'S REGIME, ACEITE DE ROCA (ROCK OIL), A TABLOID-FORMAT PUBLICATION THAT TAKES ON PETROLEUM AS POLITICAL FRAMEWORK, NUCLEUS, VISUAL ELEMENT AND CONTAMINANT, IN ADDITION TO S/T AND HEMATOMA, WORKS IN PROGRESS), ALL OF WHICH DISMANTLE NOT JUST PROPAGANDA AND THE EXCLUSIVE, HIERARCHICAL COMMUNICATIONS OF THE STATE, BUT ALSO SOMEHOW

FORCE US TO COME FACE-TO-FACE WITH A REFORMULATION OF THE CONTEXT ITSELF.

ONE LOOK AT THE RECENT PANORAMA OF CUBAN ART PUTS YOU UP AGAINST THE WALL OF CONTEMPT AND LACK OF SOLIDARITY THAT IT HAS BUILT FOR SELF-PROTECTION. WE SUFFER THROUGH A SERIES OF PRODUCTION-ORIENTED MANEUVERS THAT BACK THE STATE CAPITALISM INSTITUTIONALIZED ON THE ISLAND. THIS SYSTEM OF RELATIONSHIPS -WHETHER INSTITUTIONAL OR INDIVIDUAL- PENETRATES THE LEGITIMACY OF ALL CAREERS IN THE ART CIRCUIT, EXTERIORIZING CORRUPTION AS A PATHOGEN, ENDOGENOUS AND ENDEMIC.

BETWEEN THE TYPOLOGIZATION OF THE ARTISAN, THE STANDARDIZATION OF CULTURAL THOUGHT, THE POST-CONCEPTUAL FORMALIST RHETORIC, THE POST-INDUSTRIAL MESSIANIC DISCOURSE AND THE ARTIFICIAL RESPIRATION OF THE INSTITUTIONS (BIENNIALS, ART FAIRS, PRIVATE COLLECTIONS BASED OUT OF THE ISLAND), CUBAN ART CASHES ITS CHECK, TURNS ITS BACK AND REVEALS ITSELF TO BE A FAIR-WEATHER FRIEND.

THE URUGUAYAN ARTIST LUIS CAMNITZER, IN HIS DIDACTICA DE LA LIBERACION. ARTE CONCEPTUALISTA LATINOAMERICANO⁶, CHALLENGES OUR FRAMEWORK WITH A POSSIBLE LINAGE FOR CONCEPTUAL ART ON THE CONTINENT, TAKING AS A FOUNDATION THE FIGURES OF SIMON RODRIGUEZ (SIMON BOLIVAR'S TEACHER) AND THE TUPAMAROS. IN THE LATTER, WITH THEIR URBAN GUERRILLA, HE FINDS THE ONLY AESTHETIC CONTRIBUTION OF LATIN AMERICAN ART, TAKING AS CRITERIA A PRACTICE THAT CAN BE UNDERSTOOD WITHOUT THE NEED FOR THE CONTEXT OF ART AND ITS VARIOUS INTERMEDIARIES. THIS PARTICULAR BREED OF WORK THAT MINIMIZES THE FRACTURE BETWEEN ART AND LIFE (DADA, THE SITUATIONISTS, ETC.) IS UNDERSTOOD BY THE AUTHOR TO BE A STRATEGY RATHER THAN A STYLE. THE ADOPTION OF POLITICS AS ONE OF ITS DEFINING ENCLAVES DISTANCES IT FROM THE TAUTOLOGICAL, ANALYTICAL AND LINGUISTIC VISION IDENTIFIABLE IN THE EXTREME 'FORMALIZATION' OF ITS ANGLO-SAXON VERSION. THIS ACTIVATION OF CREATIVE PROCESSES -OUTSIDE ART'S COMFORT ZONE- DISCOUNTS, BY DEFINING IT, THE NARROW-MINDEDNESS THAT IS THE OBJECT OF ARTISTIC CONSUMPTION.

LATIN AMERICAN CONCEPTUALISM IS BORN IN REPRESSIVE CONTEXTS AND FOUNDED ON THE OWNERSHIP OF AN UNSUBORDINATED FLOW OF COMMUNICATION, AS FREE OF OBSTRUCTIONS AS IT IS EFFICIENT. CAMNITZER VISUALIZES ITS GENESIS IN THE FIGURE OF SIMON RODRIGUEZ, WHO, OBSESSED WITH POLITICS AND EDUCATION, DEVELOPS HIS OWN GRAPHIC SYSTEM TO COMMUNICATE, BREAKING WITH LINEARITY AND UNIFORMITY, BUT WITHOUT COMPROMISING THE INFORMATION.

FROM A LITERARY PERSPECTIVE, THERE IS ANOTHER TYPE OF CONCEPTUALISM DID NOT ALLOW ITSELF TO BE VICIMIZED BY THAT SPARE-THE-ROD-SPOIL-THE-CHILD EDUCATIONAL PHILOSOPHY EMBODIED IN THE SLOGAN 'LA LETRA CON SANGRE ENTRA', THE 'COMMUNICATIVE' SYSTEM PAR EXCELLENCE OF DICTATORSHIPS, NOR BY THE FORMAL EXTREMISM THAT INCINERATES A PRIORI THE REBELLION ENCODED IN LANGUAGE. THE CATALAN JOAN BROSSA AND THE CHILEAN NICHANOR PARRA ARE TWO OF THOSE FIGURES THAT DEBUNKED THE PREJUDICES AGAINST VISUAL POETRY AND 'SCRIPTO-OBJECTUAL' DECLARATIONS, UNDERSTANDING THAT LITERARY CRITICISM WAS NOT EQUIPPED TO DESCRIBE THEM AND THAT TYRANNIES WERE TOO PREDICTABLE TO CONTAIN THEM. CHANCLETA POWER'S NATURAL PRECURSORS.

FAIR-WEATHER FRIENDS KEEP OUT.

V.

ARRANCARON LOS LEONES, ASERE, / DE LA FUENTE DEL PARQUE DE 24 Y H. (-) EN UNO DE LOS PALACIOS DE NEPTUNO, EVITANDO PLATICAS TAN LARGAS, COMO ESTARA EL LADRON. AFORTUNADO.

(THEY RIPPED OUT THE LIONS, ASERE, / FROM THE FOUNTAIN IN THE PARK AT 24ST AND H (-) IN ONE OF NEPTUNE'S PALACES, AVOIDING SUCH LONG CONVERSATIONS, WONDER HOW THE THEFT IS. LUCKY HIM.)

CARLOS AUGUSTO ALFONSO: HOW DIDN'T I THINK OF THIS BEFORE (COMO NO SE ME OCURRIó ANTES)

MANÍ PA TI, MONEY PA MI.
[PEANUTS FOR YOU,
MONEY FOR ME.]

(STREET CRY HEARD IN LAWTON IN THE 90S,
COURTESY OF ERNESTO OROZA)

THE MAXIM THAT DECLARES THAT 'POETRY IS IN THE STREETS' HAS NO EXPIRATION DATE, AND NO COPYRIGHTS-THAT WOULD BE AN IRREFUTABLE SHOW OF CANONICALISM, OR AT THE VERY LEAST, A CONTRADICTION. 'THE STREET', A POPULAR--ALTHOUGH NOT NECESSARILY REDUCTIVE--TERM FOR DESCRIBING THE PUBLIC SPHERE, IS THE SPACE FOR THE UNEXPECTED IMPROVISATION OF

GOD, MOTHERLAND, AND FREEDOM

GREETINGS WITH PEACE.

MY NAME IS SARA MARTHA FONSECA QUEVEDO. IM AN OPPOSER TO THE CASTRO DICTATORSHIP REGIME AND A HUMAN RIGHTS DEFENDER. WHY DO I WRITE LETTER SIGNS? BECAUSE IT IS A WAY TO EXPRESS EVERYTHING I FEEL, THINK, AND WISH ABOUT MY SUFFERING MOTHERLAND AND CHERISHED CUBA. THE TOTALITARIAN REGIME CONTROLS THE MEDIA, VIOLATES FREEDOM OF EXPRESSION AND PROTEST. WITH THE SIGNS IN OUR HOME'S FACADE AND INTERIOR, MY FAMILY AND I, ARE ABLE TO DELIVER OUR MESSAGE TO THE PEOPLE. A LOT OF CUBANS KNOW OF THE EXISTENCE OF POLITICAL PRISONERS DUE TO THESE PUBLIC WRITINGS.

MANY HAVE REACHED US WITH QUESTIONS AND HAVE BECOME SOLIDARY WITH THE OPPOSITION. THUS, WE TAKE THE MOMENT TO GIVE THESE CUBANS COPIES OF THE UNIVERSAL DECLARATION OF HUMAN RIGHTS WITH OUR NAMES, SIGNATURES, ADDRESS AND ORGANIZATION INCLUDED. ALSO, WE PROVIDE LITERATURE AND URGE THEM TO FIGHT FOR THEIR RIGHTS. OUR HOME, BESIDES BEING THE HOME OF A FAMILY, IS ALSO THE NATIONAL PRO-HUMAN RIGHTS PARTY HEADQUARTERS AFFILIATED WITH THE ANDREI SAKAROV FOUNDATION-P.P.D.H.C.-A.F.A.S. AND 'PEDRO LUIS BOITEL.' WHEN OUR HOUSE IS ATTACKED, I FEEL THE DICTATORSHIP'S PURPOSE IS THE SPREAD OF FEAR TO TERRORIZE THOSE NEIGHBORS THAT COME OVER. I FEEL THE DICTATORSHIP AND ITS HENCHMEN ARE WEAK AND THATS WHY THEY ATTACK US. BUT, THE REGIME'S TERRORIST ACTIONS GIVE US STRENGTH TO KEEP GOING. IN THE MIDST OF THE AGRESSIONS AND THE NATURAL FEELING OF FEAR, OUR REACTION IS TO RESPOND PEACEFULLY BY CLAIMING LOUDLY WITH OUR SLOGAN: 'FREEDOM, JUSTICE, AND DEMOCRACY.'

Dios, Patria y Libertad.

Saludos de Paz.

Mi nombre es Sara Martha Fonseca Quevedo
opositora al régimen dictatorial castrista y defensora
de Los Derechos Humanos.

¿Por qué escribo carteles y letreros?

Es una manera de expresar todo lo que siento,
lo que pienso y deseo para mi sufrida Patria,
mi amada Cuba.

El régimen totalitario tiene todos los medios
de difusión controlados, viola la libertad de expresión
y manifestación, y con letreros que colocamos mi familia
y yo en la fachada de nuestra casa y en su interior
llevamos nuestro mensaje al pueblo, muchas
personas han conocido de la existencia de presos políticos
por los carteles, se han acercado, preguntan y se solidarizan
con la oposición, entonces aprovechamos y le
entregamos a esas personas, a esos cubanos, Ejemplares de
La Declaración Universal de Los Derechos Humanos a las
que le colocamos los nombres - Firmas - dirección - y
organización, de mi esposo y mío en los espacios
blancos, les damos literatura y los exhortamos a luchar
por sus derechos.

Cuando agreden nuestra casa, que además de
ser casa de familia es Sede Nacional del Partido
Pro-Derechos Humanos de Cuba -Afiliado a La
Fundación Andrei Sakharov.- P.P.D.H.C.-A.F.A.S. y
Casa del Preso "Pedro Luis Boitel", siento que

GOD CREATED US FREE.
WHO ARE THE CASTRO
BROTHERS AND THEIR
ACCOMPLICES TO
DEPRIVE US OF
OUR FREEDOM?

IN THOSE
SIGNS I
WRITE MY
FEELINGS,
HEART,
AND SOUL
TO CLAIM
RESPECT
TO OUR
D.D.H.H.,
FREEDOM
FOR THE
POLITICAL
PRISONERS,
CUBA,
JUSTICE
AND
DEMOCRACY.

DOWN WITH THE
DICTATORSHIP!
LONG LIVE A
FREE CUBA AND
DEMOCRACY!
A HUG TO THOSE
WHO LOVE LIBERTY
AND DEMOCRACY.
GOD BLESS YOU.

SARA
M.F.

FASCIMILE WRITTEN BY SARA MARTHA FONSECA QUEVEDO. CUBA, 2011.

CRUDE OIL

JORGE CALAFORRA

SINCE 1960, CUBA HAS RECEIVED OIL AT PREFERENTIAL PRICES SUBSIDIZED BY THE USSR. THE SMALL NATION INCREMENTED ITS CRUDE IMPORTATION FROM 9 THOUSAND TONS OF OIL PER YEAR UP TO 12.5 THOUSAND TONS ACCORDING TO A REGISTERED FIGURE IN 1989. BETWEEN 1982 AND 1986, 6.5 MILLION TONS OF PETROLEUM WERE RE-EXPORTED FROM THE ISLAND MAKING IT THE COUNTRY'S SECOND SOURCE OF INCOME. IN 1986, THE USSR PROHIBITS THE RESALE OF UNCONSUMED OIL TO CUBA. DURING THE YEAR 1990, THE SOVIET UNION REDUCES DRASTICALLY THE EXPORTATION OF CRUDE TO THE ISLAND.

(SEE FIG. 1).

FROM THIS POINT ON, THE CUBAN GOVERNMENT ALLOWED AGAIN THE DIRECT FOREIGN INVESTMENT AND APPROVES 9.5K MILLION DOLLARS OF FUNDS IN CUBA FROM THE SHERITT CORPORATION. IN THIS MANNER, THE PRODUCTION OF CRUDE SEES A QUICK INCREASE UNTIL REACHING A RECORD IN 2003. THE AVERAGE PRODUCTION OF OIL WAS OF 2970 THOUSAND TONS ON THE 2009 TO 2011 PERIOD.

IN 1999, HUGO CHAVEZ ASSUMES THE PRESIDENCY OF VENEZUELA. DURING 2009, THE ALBA AGREEMENTS WERE SIGNED AND PETROCARIBE IS FOUNDED IN 2005. FROM THIS SAME YEAR FORWARD, CUBA IMPORTS AN AVERAGE OF 100K BARRELS DAILY, AND ITS DERIVATIVES, FROM VENEZUELA WITH BENEFICIAL PAYMENT CONDITIONS. THESE FAVORABLE CONDITIONS INCLUDED THE 1% PAYMENT OF 50% OF THE ADMINISTERED SHARE IN A 25 YEAR PERIOD. FURTHERMORE, THE AGREEMENTS FACILITATE THE DEBT COMPENSATION WITH PRODUCTS AND/OR SERVICES. BETWEEN THE YEARS 2000 AND 2011, CUBA IMPORTED AN ANNUAL AVERAGE OF 22.9 MILLION TONS OF CRUDE OIL AND 2.80 MILLION TONS OF DERIVATIVES.

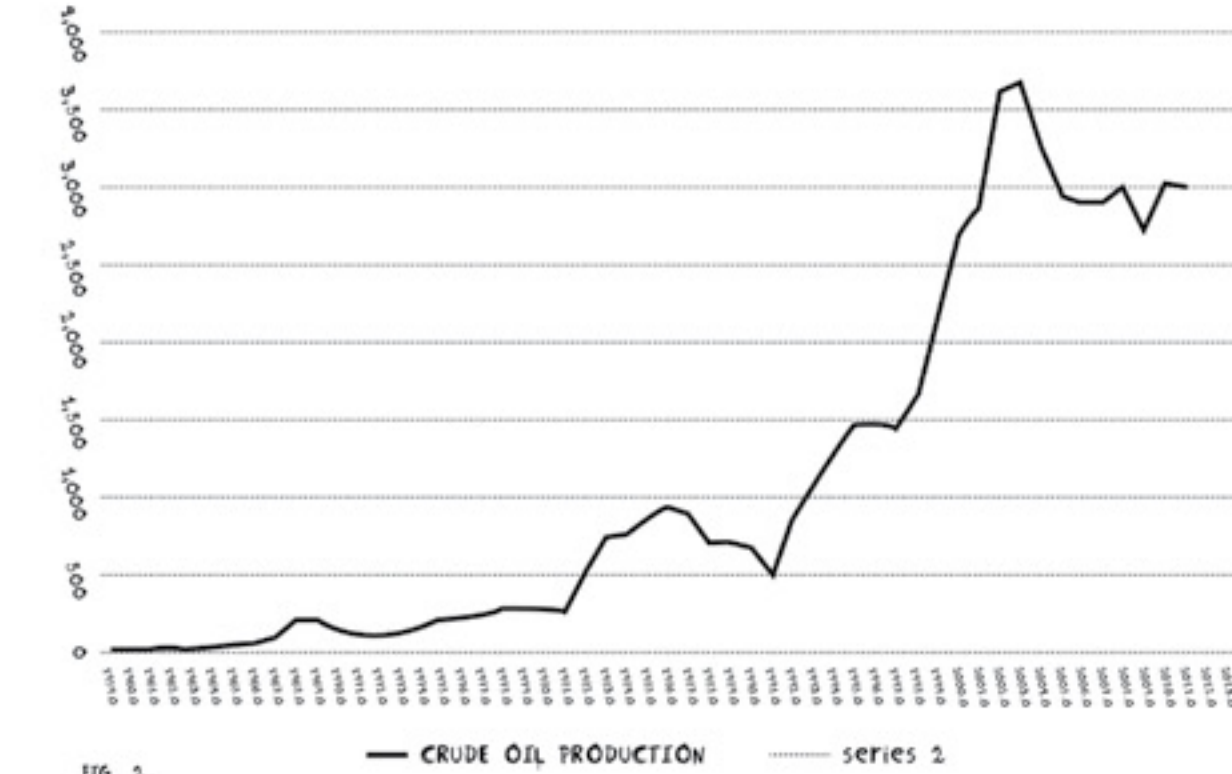
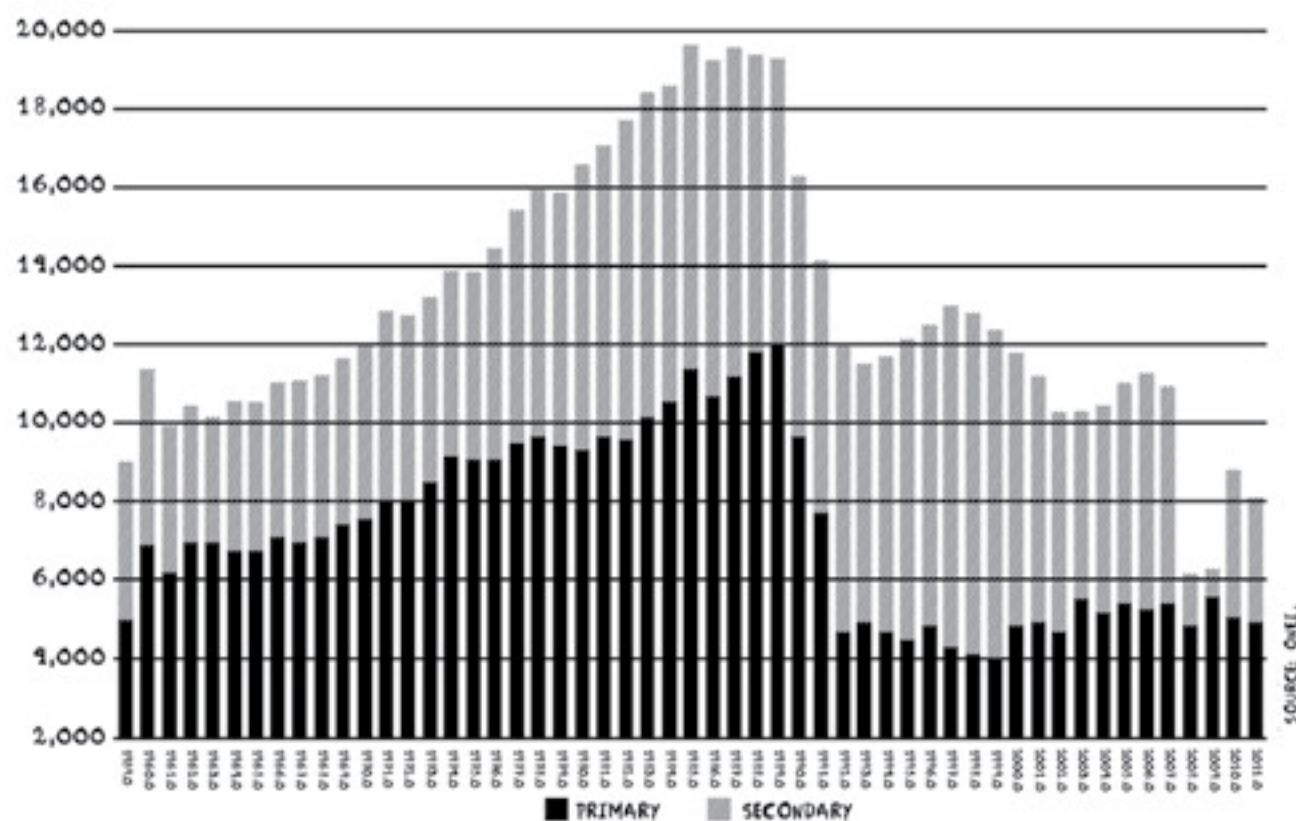


FIG. 2.

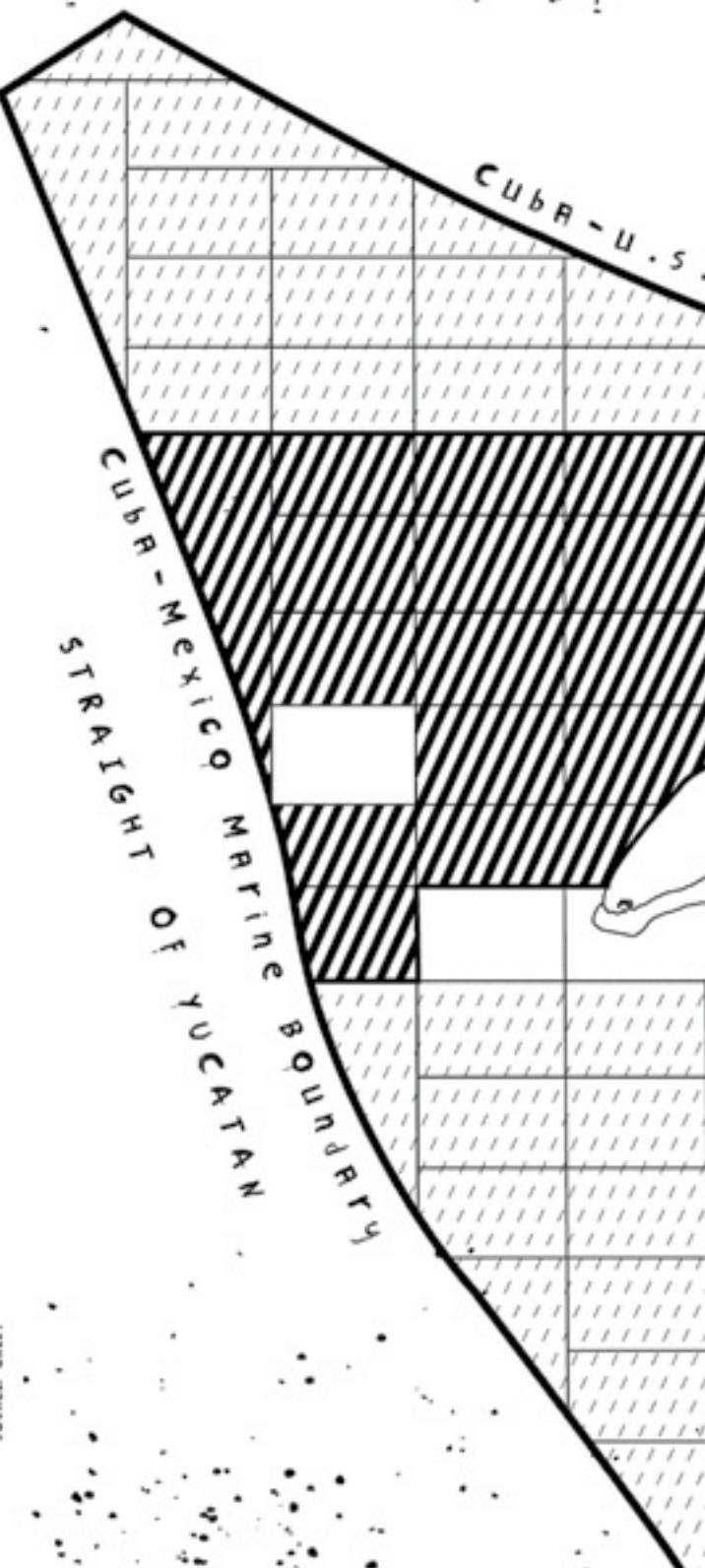
HENCEFORTH, THE SUPPLY OF VENEZUELAN PETROLEUM, CREDITS, AND INVESTMENTS ALLOWS THE CUBAN GOVERNMENT TO CENTRALIZE THE ECONOMY AGAIN AND PUT A STOP TO THE REFORMS THEY WERE BOUND TO INITIATE DURING THE AFTERMATH OF THE SOVIET COLLAPSE.

BY 2003, THE REPRESSION AGAINST OPPOSITION GROUPS INTENSIFIES. THE REGIME ARRESTS 75 DISSIDENTS WITH SENTENCES UP TO 28 YEARS IN PRISON. IN OTHER WORDS, MORE THAN 1900 YEARS IN JAIL FOR THESE 75 CITIZENS.

(SEE FIG. 3).

THE AVERAGE CONSUMPTION OF OIL BETWEEN THE YEARS 2007 AND 2011 WAS OF 49 MILLION TONS AND 7.3K TONS OF ITS DERIVATIVES. HOWEVER, IF WE COMPARE THE CONSUMPTION OF PETROLEUM PER CITIZEN, IT AMOUNTS TO LESS THAN THE QUANTITY USED DURING 1959.

(SEE FIG. 3).



ASSAULT IN SANTA TERESA 63 (TESTIMONY)

(.....) THAT NIGHT WE WENT TO A MASS AT THE SANTA CLARA PARISH IN LAWTON. FATHER ALBERTO BARRIOS, A YOUNG FRANCISCAN FRIAR WHO WAS A DISCIPLE OF OUR BELOVED FRIAR MIGUEL ANGEL LOREDO, STARTED HIS SERMON WITH PROFOUND EMOTION. WITH HIS SOUL LIT UP, HE DEDICATED THE HOMILY TO THE HEROIC BROTHERS OF FAITH AND THE IDEOLOGY FROM WHICH THEY HAD BEEN A VICTIM OF, JUST A FEW HOURS AGO, THE VIOLENT FURY UNLEASHED FROM THE BARBARIAN FOL-

LOWERS OF THE TYRANNY OF HATE. HIS MESSAGE WAS OF PROTEST AND FORGIVENESS TO THOSE POOR ENSLAVED SOULS, WHO ACTED AS HADES' CERBERUS, DEFENDING THE OPPRESSION AND WILLING TO BITE WITH ANGER THEIR OWN BROTHERS. "TODAY, THE HOME OF OUR BROTHER OSWALDO PAYA HAS BEEN ASSAULTED BY A VIOLENT MOB WHO BEAT UP OUR BROTHER DAGOBERTO CAPOTE" HE SAID, "THAT IN OUR LAND, THE LAND GIVEN TO US BY GOD AND IS BLESSED BY OUR MOTHER LA CARIDAD, CEASE ALL THE COWARD ACTS OF ABUSE AGAINST ALL PEOPLE, AGAINST ALL OUR BRAVE BROTHERS WHO FIGHT FOR THE FREEDOM OF ALL CUBANS."

A DEAFENING SILENCE TOOK OVER THE TEMPLE BUT FELIX ROJAS, ERNESTO MARTINI, AND I DIRECTED A GRATEFUL STARE TOWARDS OUR BROTHER ALBERTO.

THE NEXT MORNING, EVEN AFTER OSWALDO'S AND DAGO'S RECOMMENDATIONS NOT TO GO NEAR SANTA TERESA 63 SINCE THE POLICE WERE STILL CIRCLING THE AREA, FELIX AND I DECIDED TO TALK TO OUR PHOTOGRAPHER FRIEND KATIA RIVERO INTO JOINING US TO VISIT THE LITTLE HOUSE IN EL CERRO.

THE HOME WHERE THE DAY BEFORE THERE HAD BEEN AN ATTEMPT TO LYNCH THE MCL SPOKESPERSON AND WHERE, FORTUNATELY IN THAT MOMENT, THE FAMILY OF OSWALDO WAS NOT PRESENT. THE THREE OF US ARRIVED AND FELIX AND I POSED, HAUGHTY AND DEFIANT, FOR THE PHOTOGRAPH IN THE FRONT DOOR OF A HOUSE THAT JUST 24 HOURS AGO HAD BEEN THE CENTER OF THE MOST VICIOUS ATTACK OF HATE BY A CRIMINAL AND COWARD TYRANNY. KATIA DID THE REST BEFORE THE AMAZED AND SURPRISED STARES OF THE DICTATORSHIP'S SNITCHES.

REGIS IGLESIAS, 2013. (FRAGMENT)

I GOT HOME AND WROTE:
THE EVENTS
PRECIPITATED
YESTERDAY
UNDER THE SLEEPY
BEAUTIES' WINDOWS:
...IN SANTA TERESA
#63, EL CERRO,
A GROUP OF
"RED GUARDS"
ASSAULTED
THE HOME...
THEN MY HABANA
RISES,
AND EMBRACES
WITH STRENGTH
HER BELOVED SON
PROTECTING HIM
FROM THE
COWARDLY HATRED
THAT COMES FROM
THE EAST.



PHOTO TAKEN BY KATIA RIVERO, EL CERRO, CUBA. 1999.

"IN JUNE 11, 1999, AN ASSAULT WAS MADE TO THE HOME OF THE PAYA-ACEVEDO FAMILY LOCATED IN SANTA TERESA #63, MUNICIPALITY OF CERRO. IN 1993, TANIA BRUGUERA LAUNCHED HER FIRST EDITION OF "POSTWAR MEMORY."

NOTES AROUND TAR

ERNESTO OROZA, 2013

1.ERA OF BLOOD AND TAR.

IT'S 1482. NOBODY KNOWS THIS, BUT THERE IS ONLY A CENTURY LEFT BEFORE THE LAST JULIAN YEAR. IT'S A CRESCENT MOON, AND THIS IS WHY WOMEN ARE EXHALING TAR FROM THEIR MOUTHS. THEY CHEW BITUMEN OR PITCH UNTIL NIGHT ARRIVES, DEPOSITED BY THE OCEAN IN UNDULATING LAYERS ON THE SHORELINE. HOLLOWED AND STEAMING CANE STALKS, STUFFED WITH TAR, PERFUME THE INTERIORS OF THE HUTS. KISSING A CARIBBEAN WOMAN IS LIKE ENTERING HER HUT. TO SOFTEN THE HARD CHATOPOTLI THEY MIX IT WITH AXIN, A LARVAE WHICH MAKES COLONIES IN THE ARMPITS OF THE PINE NUTS AND OTHER PLANTS. THE PURPLE MIXTURE PROFUSELY COATS THE TONGUE AND TEETH OF THESE CARIBBEAN WOMEN; IT PRODUCES PURPLISH FOAM AT THE CORNERS OF THEIR MOUTHS. THE OILY AND THICK DYE OF THE AXIN PROTECTS THEIR LIPS FROM THE CARNIVOROUS SCENT OF SALTPEETER.

IN YUCATAN, STREET WOMEN ALSO CHEW TAR. THEY SAY IT CONCEALS THE STENCH, OR CURES IT. THEIR LIPS, TONGUE, AND TEETH ARE INKED BY A CLOSE RELATIVE OF THE AXIN, THE COCHINEAL OF THE NOPAL OR TUNA TREE--A TINY BUG THAT WILL SOON CHANGE THE CHROMATIC HISTORY OF THE WORLD. AFTER ALL, HOW WOULD INVASION, COLONIZATION, AND RULE BEEN POSSIBLE WITHOUT THE MAGNIFICENT CARMINE?

IT'S 1582 AND NOBODY IN AMERICA KNOWS THAT IT'S THE FIRST GREGORIAN YEAR. THE FIRST CAPITALIST GLOBAL TRADE FLOWS ON SHIPS SMEARED WITH WATERPROOFING TAR. A SPANISH VESSEL, NEWLY CAULKED IN VARADERO, MEETS AN UNEXPECTED CRAG AND SINKS. IT SPILLS ON THE CORAL REEF DOZENS OF BOXES LOADED WITH SACKS OF RED POWDER EXTRACTED FROM THE COCHINEAL. THE LOOSE NAILS OF THE COFFERS TEAR THE CANVAS SACKS AND A HUGE AND DENSE CRIMSON CLOUD IS RELEASED. THE BEWILDERED FISH FLEE. THREE POPEYE CATALUFA SWIM BLINDLY AND INVISIBLY. UNDER THE WRECK, THE CORAL IS NOW FIRE. FROM THE SKY THE SHIP LOOKS LIKE A MUTILATED BEAST THAT IS SPILLING ITS VERY LIFE. ON HUNDREDS OF ACRES OF OCEAN FLOOR THE TUNA TREE BLOOD OR NOCHEZTLI - AS IT IS CALLED IN NAHUATL--DISSOLVES IN TURBULENT SPURTS. THE SAND SWIRLS UP AND DOWN IN A RED FLARE. THE GULF STREAM SPREADS THE WORK OF HUNDREDS OF INDIGENOUS FAMILIES WHO PATIENTLY HARVEST - THREE TIMES A YEAR - THE DEATH OF THE INSECT. THE IMMENSE STAIN UNDER THE OCEAN IS ONLY A WET KISS, HOWEVER, WHEN COMPARED TO THE MORE THAN EIGHTY-FIVE THOUSAND KILOGRAMS OF COCHINEAL CRIMSON THAT WILL REACH THE OLD WORLD EVERY YEAR, FOR DECADES TO COME.

WITHOUT COMPETITION, AMERICA DELIVERS THE MOST POWERFUL RED FROM VERACRUZ TO EUROPE, ENLARGING THE CATHOLIC AND MILITARY POWER THAT SUBTUGATES IT. IT DYES WITH EXQUISITE CARMINE THE GARMENTS OF IMPERIAL HORROR. FROM SPAIN, THE DUST GOES TO RUSSIA AND PERSIA. IT REACTIVATES - ALONG WITH INDIGO --THE DYE MARKETS OF EUROPE. THE GROUND COCHINEAL TRAVELS FROM ACAPULCO TO THE PHILIPPINES AND REACHES TURKEY. IT COLORS, STIMULATES, AND SOAKS UP ALL ASIAN MARKETS SUPPLIED BY THE SPANISH FLEET KNOWN AS NAO DE CHINA, WHICH MAKES THE PACIFIC ROUND TWICE A YEAR. PORTUGAL TAKES WOOL AND RED SILK TO THE WARRIORS AND FEUDAL LORDS OF JAPAN. THE WARS OF THE PERIOD BETWEEN THE SECOND AND THIRD SHOGUN DEMANDED UNIFORMITY AND FEROCITY. THE SAMURAI KNOWS THAT CRIMSON'S LIGHT - OR SYOJUYO --KILLS (OF FRIGHT) BEFORE THE SWORD.

A VIBRANT NEW COLOR RULES THE WORLD. NOBODY ON THE PLANET WANTS TO KNOW ANYTHING OF THE ANCIENT VERMILION OF KERMES.

FIVE CENTURIES LATER, CARMINE RED IS PRODUCED SYNTHETICALLY. IT IS CALLED, IN MEMORY OF THE SMALL INSECT IT WAS ONCE DERIVED FROM, COCHINEAL RED

A. THE NEW PIGMENT, HOWEVER, COMES, JUST AS TAR DOES, FROM PETROLEUM, AND IT IS CHEAPER THAN THE DYE OF ANIMAL ORIGIN. THE TWO MATERIALS, DYE AND TAR, ARE MIXED AND CONFUSED IN THE SAME SOURCE.

THE MOLECULAR AND SEMANTIC COLLAPSE OF ASPHALT AND NOPAL BLOOD, OF TAR AND CARMINE, WAS PROPHECY IN THE ENTROPIC BREATH OF A CARIBBEAN WOMAN.



LA BREA WOMAN. ILLUSTRATION FOUND ONLINE.

2.CASUALTY, PROSPERITY, FUTURE.

TAR RISES FROM THE BROKEN ENTRAILS OF THE EARTH. THE PLANET SUPPURATES IT AS IF IT WAS ITS MEMORY. DARK, ITS TONALITIES RUN FROM CHARCOAL BLACK, DEEP AND FULL, TO AN INTENSE AND IRIDESCENT OCHRE. MALTA WAS THE NAME THAT HAVANA'S FIRST INHABITANTS GAVE THE BITUMEN THAT EMANATED FROM THE DEPTHS OF THE BAY. THE SIMILE ACCOMMODATES BOTH TONES: THE DENSE BLACK OF A MALT DRINK AND THE GILDED OCHRE OF ITS FOAM. AFTER WE ARE DONE SCRUTINIZING THOROUGHLY ITS CHROMATIC VARIATIONS, AND RETURN TO THINKING OF TAR PITCH, ASPHALT, OR BITUMEN, THE COLOR WITH WHICH WE ASSOCIATE THESE THINGS IS BLACK-BLACK.

TAR'S CONSTITUTION CAN BE POROUS LIKE COMPACTED POWDER. SOMETIMES IT ACCUMULATES, ROUNDED OFF LIKE A PEBBLE, AND IS FOUND IN BEACH SAND. AT OTHER TIMES, THE TAR IS A LARGE ROCK, DIRTY ON THE OUTSIDE. I'VE SEEN IT IN SUCH A WAY THAT IT LOOKS AS IF IT'S BEEN BREADED BY A CHALKY POWDER, BUT ONCE IT IS CRACKED IT REVEALS A STRANGE INTERIOR, THOROUGHLY POLISHED, LIKE STATIC LIQUID IN WHICH BUBBLES FLOAT. AND YET, AT OTHER TIMES, IN WHAT IS PERHAPS ITS MOST COMMON STATE, THE PITCH IS STICKY AND BOILING. A DENSE FLUID, IT SEEMS DIFFICULT TO MANIPULATE, EVEN WHEN STILL IN ITS CONTAINER, WITHOUT SMEARING EVERYTHING AND CONTAMINATING THE PLACES WHERE IT ACCUMULATES.

THE SMELL OF THE PITCH FORESHADOWS THIS CONTAMINATION. ITS AROMA, ESPECIALLY WHEN IT BURNS, SPREADS VERY FAR. THE RANGE OF ELEMENTS OF WHICH IT IS MADE ECHO IN THE VARIETY OF ITS ODORS. IT USUALLY EMITS A HEAVY STEAM, A CONDENSED MIXTURE OF TAR, SULFUR, AND ROTTEN EGG. PARADOXICALLY, THE SECOND PART OF THE WORD CHATAPOTE, TAR IN SPANISH, COMES FROM THE AZTEC LANGUAGE, IN WHICH POPOCHILI MEANS PERFUME.

IT'S COMBINATION OF TRAITS, AND ABOVE ALL ITS PROVENANCE, MAKE TAR A STRANGE AND DISTURBING ELEMENT, AN UNFAMILIAR PRESENCE AMONG US. A DARK MASS THAT, ON OCCASION, VISITS US. A SUBSTANCE THAT COMES FROM THE "INSIDE." ITS A VISCOUS GOO

THAT IS SECRETED FROM THE SPHERICAL ABYSS OF A SINISTER FRUIT.

TAR SHOULD BE INTERPRETED FROM A GEOLOGICAL PERSPECTIVE, ITS FLOW FRAMED BY TERRESTRIAL CYCLES THAT EXCEED OUR CULTURE. THIS IS WHERE ITS COURSE SEEMS TO OCCUR, AND WHERE ITS PRESENCE IS CREEPIEST. IT INCHES NEAR US ONLY TO REMIND US OF ITS PREHISTORIC ORGANIC ORIGINS. THE TAR PRODS US TO THINK THAT MANY OF THE VITAL FLUIDS THAT TODAY CIRCULATE, BOIL, NOURISH, AND INFLUENCE LIFE WILL ONE DAY DRAIN FROM ALL BODIES, LEAVING THEM DRY. FROM THE TREES TO THE MOST VOLATILE AND SMALL INSECTS, THEY WILL ALL MELT IN A CATAGENIC FIRE IN ORDER TO BE ABSORBED THROUGH THE PORES OF THE PLANET, PROMISING TO VERY SLOWLY RETURN TO THE SURFACE BUT ONLY AFTER LONG POSTHUMAN ERAS. TAR WARNS US THAT THE LIFE WE FIND ON EARTH TODAY WILL BURN AS OLD MOVIE REELS USED TO, LEAVING IN THE ATMOSPHERE THE MEAGER SMOKE OF AN EVAPORATED IMMANENCE AND ON THE SURFACE OF PLANET A LIQUID RIBBON, MEANDERING AND PASTY.

DESPITE THIS PERENNIAL WARNING, FOR CENTURIES WE HAVE TRIED TO TAME THE BEAST. WE FIND IT AT THE EDGE OF THE ABYSS. IT HAS COME WITH TIDES AND ERUPTIONS TO SETTLE, TAMED, AT THE BORDER BETWEEN BOTH WORLDS. LITTLE BY LITTLE, WE FOUND APPLICATIONS FOR IT. PERHAPS, IT WAS ITSELF SHOWING US ALL ITS POSSIBILITIES, STRENGTHENING THE IDEA OF THE ACCIDENT AS THE INEFFABLE VOCABULARY OF THE UNIVERSE.

WE TOOK ADVANTAGE OF ITS IMPERMEABILITY. BABY MOSES, ACCORDING TO EXODUS 2:3-NIV, FLOATED DOWN THE RIVER IN A PAPYRUS BASKET SEALED WITH ASPHALT. THE LONG VOYAGES OF EUROPEAN EXPLORATION WOULD HAVE NOT OCCURRED WITHOUT THE USE OF FINNISH TAR IN SEALING THE HULLS OF SHIPS. WITHOUT THE MATERIAL'S SUCCESS IN CAULKING, IT IS LIKELY THAT GLOBAL CAPITALISM WOULD NOT HAD BEEN IMPLEMENTED.



SMELODON CALIFORNICUS AND CANIS DIRUS FIGHT OVER A MAMMOTH COLUMBE CARCASS IN THE LA BREA TAR PITS. 1913 ILLUSTRATOR ROBERT BRUCE HORSEFALL.

WE LEARNED TO TAKE ADVANTAGE OF ITS COMBUSTIBILITY. THIS USE OF IT CAME TO A DRAMATIC AND HISTORICAL CLIMAX AS ONE OF THE LIKELY INGREDIENTS OF "GREEK FIRE", A CONCEPTUAL AND STRATEGIC ANTECEDENT TO NAPALM. AN EXTRACT OF OIL, SULPHUR, TAR, VEGETABLE OILS AND PERHAPS QUICKLIME OR SALTPEETER FORMED A SECRET INCENDIARY MIXTURE WITH WHICH THE BYZANTINE EMPIRE AVOIDED FOR SEVERAL CENTURIES THE CONQUEST OF CONSTANTINOPLE BY ISLAM. THIS FEAR-

SOME WEAPON HAS DETERMINED, IN LARGE PART, TODAY'S WORLD ORDER.

THE COAGULATING CAPACITY IS INDISPENSABLE IN WHAT HAS BECOME THE BEST KNOWN USE FROM THE PITCH: THE CONSTRUCTION OF ROADS FROM MESOPOTAMIA TO THE PRESENT. DRY ASPHALT RIVERS RUN AROUND THE WORLD. IN CUBA, THEY ARE NOT SO DRY. IN THE SUMMER, WHICH IS PERPETUAL AND BURNING, THE TAR SEEMS TO BOIL IN THE AVENUES. THE WEIGHT OF CARS AND BUSES SQUEEZES IT TO THE EDGES. THESE TIDES OF TAR CLIMB UP OVER THE BORDERS OF THE SIDEWALKS AND SWALLOW THEM EVERY MIDDAY, A MILLIMETER AT A TIME. THE MELTED ROADS OF THE ISLAND CAREFULLY TRAP ALL THE ORGANIC AND ARTIFICIAL DEBRIS WHICH FLOWS FROM THE CITY. SCREWS, COINS, SEEDS, WIRES, FRAGMENTS THAT BELONG TO UNKNOWN MECHANISMS ARE TRAPPED, SECOND AFTER SECOND, IN THE ASPHALT BY AN AUGUST THAT KNOWS NO MERCY.

IN RELATION TO THE ISLAND AND THE USES OF THE TAR, A NECESSARY PARENTHESIS: IN THE LAST TWO DECADES, IT HAS BECOME COMMON TO SEE PITCH THROWN ON THE WALLS OF HOUSES. THIS IS NOT THE WELL-KNOWN PROCESS OF WATERPROOFING ROOFS AND CRACKED WALLS. I AM REFERRING TO A SORDID USE OF THE TAR. AN ACTION THAT ATTEMPTS TO STRANGLE, STIGMATIZE, AND CURSE THE HOME AND THE FAMILY IN IT. AT THE SAME TIME, IT BRINGS FEAR AND REPULSION TO THE NEIGHBORS WHO CANNOT KEEP THE PUNGENT ODOR FROM COLONIZING THEIR LUNGS. THE REMNANTS OF THIS ACTION, THAT WHICH IS ENGRAVED IN THE CITY, ARE DARK STROKES DRIPPING DOWN THE WHITE WASHED WALLS. THIS IMAGE STARTLES AND IS GRAPHICALLY DISTURBING. BUT ITS RECURRENCE ENDS UP DISSOLVING THE STIGMA OF A STAINED AND INSURGENT URBAN LANDSCAPE. IT IS EVIDENT THAT THE OPPRESSIVE USE OF THE TAR RELIES ON ITS MACABRE NATURE. WE CAN DELVE ON ITS USES IN CIVILIZATION, BUT IN SEMIOTIC TERMS, THIS DISTURBING MATTER REMINDS US INCESSANTLY OF ITS GRIM ORIGINS.



I STILL BELIEVE THAT I CAN SKIRT TAR WITHOUT GETTING SMEARED. AND THAT I CAN POSTPONE LOOKING INTO INTO THE FATALITY OF THE PITCH. I INTENDED, IN GOOD SPIRITS, TO TITLE THE SECOND PART OF THIS TEXT CAUSALITY, PROSPERITY, FUTURE. THESE ARE SUGGESTIVE, ENCOURAGING, AND SPECULATIVE WORDS THAT HELP US TAKE OFF IN AN ANALYTICAL FLIGHT THAT SEPARATES US MATERIAL ITSELF AND ALLOWS US, INSTEAD, TO ENGAGE ITS HISTORICAL AND PRODUCTIVE RELATIONSHIPS. THESE WORDS WERE PRECISELY THE NAMES GIVEN BY THEIR OWNERS TO THREE ASPHALT MINES LOCATED ON THE ROAD FROM HAVANA TO MATANZAS. THEIR EXTRACTED

PRODUCT WAS EXPORTED BY BOAT, A CENTURY AND A HALF AGO, TO PHILADELPHIA, LIVERPOOL, AND LONDON.

I'LL ALSO MENTION, TAKING ADVANTAGE OF THE FACT THAT I'M NOW WRITING ABOUT CAPITALISM, EXPORTS, AND SHIPS, THE BLACK TIDE PROJECT. ITS AN ESSAY-ISTIC AND DOCUMENTARY WORK BY THE ARTIST ALLAN SEKULA ABOUT THE SPILL OF THE SINGLE-HULL TANKER PRESTIGE ON THE COAST OF GALICIA (2002). THE PROJECT INCLUDES A PHOTOGRAPHIC RECORD OF THE GROUP OF VOLUNTEERS THAT HELPED CLEAN, OVER A PERIOD OF SEVERAL MONTHS, AND CENTIMETER BY CENTIMETER, THE ROCKS, THE BANKS, AND THE OCEAN. SEKULA'S PHOTOS DOCUMENT YOUNG PEOPLE COVERED IN TAR, FORMING A PART OF THE TIDE, AS IF THE MATERIAL REFUSED TO BE REMOVED AND INSTEAD, IN AN OFFENSIVE REACTION, INVADDED THEIR BODIES BY CLIMBING UP THEIR HANDS AND LEGS.

ASPHALT CANNOT BE CIRCLED. A INDIGENOUS GIRL, WE DON'T KNOW OF WHAT HUMAN GROUP, WAS CAUGHT IN THE LAKE LA BREA (LOS ANGELES), MORE THAN NINE THOUSAND YEARS AGO. THE YOUNG WOMAN ATTEMPTED TO CIRCLE AROUND THE BUBBLING LAKE TO RESCUE HER DOG. THE ANIMAL WAS FINALLY FOUND NEXT TO HER. SOME OF HER REMAINS WERE SEPARATED- A CENTURY AGO (1919) -FROM THE ADHESIVE SUBSTANCE BUT SHE REMAINED BOUND TO IT (FOR HUMAN ETERNITY) WHEN SHE WAS NAMED BY PALEONTOLOGISTS AS: LA BREA WOMAN.

I REPEAT, THERE IS NO SENSE IN CIRCUMNAVIGATING THIS MATERIAL, APPROACHING IT JUST ENOUGH, TO FIND ITS STICKY HISTORICAL CONNECTIONS WITH OTHER BODIES, TO EXTRACT ITS DERIVATIVES FROM ITS DERIVATIVE NATURE. THE PITCH WANTS TO BE WITH US, WANTS TO BE USEFUL. IT EVEN WANTS TO BE TYPOGRAPHY. IT WANTS US TO WRITE WITH IT. NOW IT EVEN PRESENTS ITSELF AS A DECORATIVE, BEAUTIFUL, QUIET PATTERN THAT SNEAKS THROUGH THE CRACKS OF OUR FEAR.

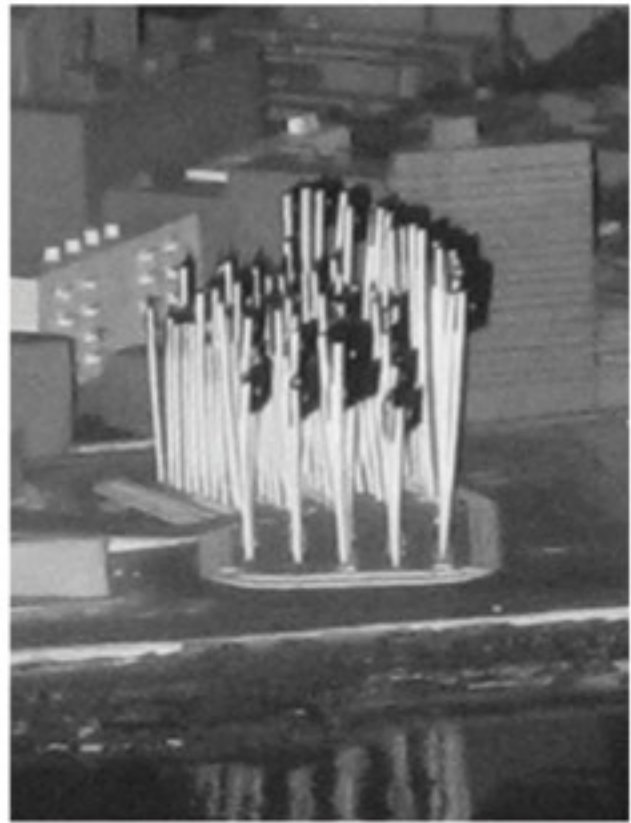


3.ASPHALT RUNDOWN.

IT'S THE TITLE OF A WORK OF LAND ART THAT ROBERT SMITHSON REALIZED IN ROME IN OCTOBER 1969. THE WORK CONSISTED OF A FOUR OF HOT ASPHALT ON A RUGGED HILL OF RED DIRT. A LARGE DUMP TRUCK APPROACHED IN REVERSE THE EDGE OF THE SLOPE AND RELEASED ALL ITS CONTENTS. THE PROCESS WAS PHOTOGRAPHED AND FILMED, GENERATING WORKS PARALLEL TO THE SPILL. ITS PURPOSE, AS THAT OF ALL THAT WAS EXPELLED FROM IT, WAS TO SIMULATE/ACCELERATE PROCESSES OF ENTROPY AND FUSION. THE LIQUID COOLED WHILE IT TRAVELED LAZILY DOWN THE STEEP SLOPE. THE WORK, WHICH WAS UNDERSTOOD BY MANY AROUND IT AS A PICTORIAL GESTURE - CONNECTED TO ACTION PAINTING-, WAS MODULATED BY THE FORCE OF GRAVITY, CHANGES IN THE TEMPERATURES OF THE COMPONENTS, THE CLIMATE OF ROME, AND THE FRICTION BETWEEN MATERIALS INVOLVED AND THE WEIGHT OF THE DUMPED LOAD.

THE SELECTION OF A SLOPE AND NOT A FLAT SURFACE POINTS TO A THEATRICAL DEMAND. MAYBE SMITHSON JUST WANTED TO STRETCH THE ACTION, PROPOSING THAT THE TAR "ACT," ARTICULATING AN EXPANDED CINEMATIC SEQUENCE. I IMAGINE IT AS IF IT WERE A ONE FRAME FILM, IN WHICH THE ONLY ACTION COMES FROM THE ACCELERATED MOLECULES OF CELLULOID UNDER THE PROJECTION LAMP. A TYPE OF FATAL THEATRE OF THE ELEMENTS.

IN CHOOSING THE SLOPE, SMITHSON EMPOWERED SLOW MOTION DRAMATICALLY. THE SLOPE IS A METAPHOR FOR THE UNSTOPPABLE TERRESTRIAL TRAJECTORY. IT SHOWS US AS LIMITED AND REMOVED IN FRONT OF THE COURSING OF TIME AND WHEN FACING CERTAIN NARRATIVES ON EARTH. TAKING ADVANTAGE OF TAR'S



OFFICIAL MODEL OF THE CITY OF HAVANA. BLACK FLAGS. WEDNESDAY, DECEMBER 10, 2009 2:48 PM. BY ERNESTO OROZA

COAGULATING QUALITY, THE ARTIST SKETCHED THE HYPOTHESIS OF THE WORK OF ART THAT, FROZEN IN A TRANSCENDENTAL MOMENT, FACES UNEQUIVOCALLY ITS FINAL DESTRUCTION. WE HAVE HAD THE CHANCE TO PROVE THIS HYPOTHESIS WITH HIS PROJECT SPIRAL JETTY (1990). THE EARTH TOOK OVER IT. IT IS SHE WHO OPENS AND CLOSSES THE CURTAIN FOR THE WORK: SHE SWALLOWED THE 1500 FEET LONG SPIRAL ONLY TO SPEW IT BACK TO THE SURFACE TWO DECADES LATER, ERODED AND PACED TO NON-HUMAN RHYTHMS.

NINE YEARS AGO I WENT TO VISIT CITY OF HAVANA'S OFFICIAL MINATURE ARCHITECTURAL MODEL. THIS MODEL IS HOUSED IN A BUILDING DESIGNED JUST FOR THIS FUNCTION, IN THE MUNICIPALITY OF PLAYA. DURING THE FIRST MINUTES OF MY VISIT MY ATTENTION WAS HIGHJACKED BY A SMALL DARK SPOT FLOATING OVER THE OCHRE PRISMS REPRESENTING THE BUILDINGS ERECTED DURING THE REPUBLIC (1902-1959). THIS ODD ASSEMBLY REPLICATED THE 138 BLACK FLAGS THAT WERE PUT UP IN HAVANA'S MALECON BOARDWALK IN 2009. IN THE MODEL, THESE DARK FLAGS ALLUDE TO THE IDEA OF MOVEMENT, "UNDULATING" IN PERPETUITY. AS IN SMITHSON'S ASPHALT, THIS ASSEMBLY ARTICULATES THE POSSIBILITY OF SLOW MOTION, OF A MOVEMENT SO IMPERCEPTIBLE THAT IT DISMISS US AS SPECTATORS TO ITS NARRATIVE. BOTH MODELS, THE POURS, CAN BE PERCEIVED AS A MODELING OF ENTROPIC PROCESSES. THEY ILLUSTRATE A REALITY ARTICULATED BY MULTIPLE SEDIMENTS AND RHYTHMS FROM WHICH WE ARE SENSORIALLY EXCLUDED. IN THE URBAN MODELS, THE ALLEGORY OF MULTIPLE RHYTHMS AND REALITIES IS ACTIVATED. I CAN IMAGINE THOUSANDS OF BACTERIA AND MITE GROWING BETWEEN THE ACIDS AND ORGANIC FLUIDS OF PIGMENTS, ADHESIVES, AND CARDBOARD FIBERS. THEY ARE INVISIBLE BEASTS FEEDING ON THE FLAGS, DEVOURING EACH OTHER, AND SUCKING THE ENERGY OF A CITY THEY CAN'T PERCEIVE, EXCEPT AS A FIELD OF RESOURCES AND REACTING FORCES.

WHILE READING SMITHSON'S NOTES ON ASPHALT RUNDOWN, I FEEL TEMPTED TO USE THEM, AT LEAST TO MUDDY THE INTERPRETATION OF WHAT I FOUND IN THE MINATURE MODEL OF HAVANA. TO CONCLUDE THIS VISCOUS MISSION THEN, I QUOTE: "THE SLOW MOVEMENT OF THIS BLACK MATTER WINNING OVER THE EARTH IS NOT WITHOUT MAKING US THINK OF AN ANTI-MATTER THAT WOULD ABSORB WHATEVER INTERACTS WITH IT, THE ASPHALT DRIP CHARACTERIZES QUITE CONVINCINGLY A MATERIALIZATION OF FORMLESSNESS, ONE CAN ALSO THINK OF THIS FLUID MASS THAT WILL EVENTUALLY DRIES-UP AND SOMEHOW STRANGLE THE EARTH BELOW IT ETC."

TRANSLATED BY GEAN MORENO

“MEMORY OF WAR”

IS A REVISION TO THE ART PIECE TITLED, “POSTWAR MEMORY”, BY THE CUBAN ARTIST TANIA BRUGUERA, CREATED INITIALLY IN THE YEAR 1993. THIS PIECE CONSISTED OF THE CREATION OF AN INDEPENDENT NEWSPAPER AS A WORK OF ART, IN WHICH THE ARTIST GATHERS THE STATE OF OPINION OF THE CUBAN ART SCENE DURING THE MOST CRITICAL YEARS OF “THE SPECIAL PERIOD”.

“MEMORY OF WAR” APPEARS TWENTY YEARS LATER AND INTENDS TO RE-THINK THIS REALITY IN THE SAME TERMS AS BRUGUERA’S WORK. NOWADAYS, THE PRINTED PRESS AND THE MEDIA ARE STILL STATE PROPERTY. THE CITY IS CURRENTLY IN RUINS, ARTISTIC CENSORSHIP IS STILL PRESENT, AND THE NUMBER OF EXILES IS INCREMENTING. ANOTHER KEY POINT TO MENTION IS THE IMPLEMENTATION OF GOVERNMENTAL REFORMS SIMILAR TO THOSE DURING THE 90S. SO WHAT HAS CHANGED?

THIS PIECE IS DISTINCT FROM ITS ORIGINAL SOURCE SINCE IT OBSERVES THE PHENOMENON NOT AS AN IDEOLOGICAL POSTWAR, BUT AS A POLITICAL WAR THAT IS MORE ACTIVE THAN PREVIOUSLY REVEALED. ALTHOUGH THIS PIECE IS CREATED WITHIN THE SAME CONCEPTUAL STRUCTURES OF TANIA’S WORK, IT IS NEITHER A REMAKE NOR A CONTINUATION. IT IS A RUPTURE FROM ITS ORIGINAL, OR SOMETHING ELSE ENTIRELY. WE ARE NOT QUITE SURE YET. IT IS A PROJECT WITHIN TIME CAPABLE OF REVEALING MANIFESTED MICROCAPSULES.

MEMORY OF WAR BETA 1

IS A DISPLAY BRUSH TYPEFACE INSPIRED BY PUBLIC ASPHALT HAND PAINTED SIGNS OF CUBAN DISSIDENTS AND PRO GOVERNMENT OFFICIALS. EACH CHARACTER HAS BEEN INDIVIDUALLY PAINTED VERTICALLY IN BLACK INK SIMULATING THE NATURE OF THE STREET WRITING IT IS BASED UPON. IT FEATURES UPPER AND LOWER CASE CHARACTERS, NUMERALS, AND PUNCTUATION INCLUDING THE SPANISH ALPHABET GLYPHS. THIS FONT ALSO INCLUDES SPECIAL GLYPHS WITH SPLATTERS AND DRIPS TEXTURES. EVENTHOUGH ITS MADE AS A DISPLAY STYLE, IT IS ALSO READABLE IN SMALLER FONT SIZES.

[HTTP://MEMORYOFWAR.COM/FONTS](http://memoryofwar.com/fonts)



HOME OF LISET ZAMORA, CUBA. IMAGE FOUND ONLINE.

ZAMORA’S RAINBOW BRUSH

ZAMORA’S RAINBOW BRUSH CONSISTS OF AN ASPHALT SPLATTER PATTERN EXTRACTED FROM AN IMAGE OF THE HOUSE OF LISET ZAMORA, POLITICAL DISSIDENT IN CUBA. THE BRUSH COMES IN TWO FORMATS: AN ABR. PHOTOSHOP FILE AND AN ILLUSTRATOR EPS. FILE WITH A SWATCH AND BRUSH PATTERN. THE FILES ARE COMPATIBLE WITH BOTH MAC AND WINDOWS. ALSO, TO ENSURE A CRISP RESULT, THE ABR. PHOTOSHOP BRUSH WAS MADE IN A HIGH RESOLUTION.

[HTTP://CHANCLETAPOWER.DEVIANTART.COM/](http://chanclatapower.deviantart.com/)

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OIL RESERVES *****

ACCORDING TO THE US. DEPARTMENT OF ENERGY, CUBA HAD UP TO 532 MILLION BARRELS IN OIL RESERVES CHECKED IN 2003. IN 2007, THIS ESTIMATE DECREASED TO 259 MILLION BARRELS. IN 2010 FORWARD, IT IS ESTIMATED THAT THE RESERVES EQUAL TO 179 MILLION BARRELS.

DURING THE YEAR 2009, THE CUBAN GOVERNMENT ISSUED EXPLORATION LICENSES FOR 27 OF THE 57 MARKED BLOCKS WITHIN THE SPECIAL ECONOMIC ZONE THAT COVERS AN AREA OF 112 000 KM2 EAST OF THE CUBAN COASTS. REPSOL, PETRONAS, STATOIL, ONGC, CNPC, SONANGOL, PDVSA, AND PETROVIETNAM PURCHASED LICENSES WORTH A TOTAL OF 100 MILLION DOLLARS. MANY OF THESE COMPANIES HAVE HIRED THE SCARABEO-9 PLATFORM TO REINFORCE THE EXPLORATION OF OIL WELLS.

THE 27 BLOCKS ARE SITUATED IN THE ZONES CLOSEST TO THE CUBAN COASTS. (SEE MAP/ FIG. 9). NONE OF THESE COMPANIES FOUND OIL WELLS WITH THE CAPACITY FOR COMMERCIAL EXPLOITATION. THEREFORE, IT IS LESS LIKELY THAT THE EXPLORATIONS PROCEED ON THE REST OF THE BLOCKS. BESIDES NOT FINDING A SINGLE WELL WITH COMMERCIAL CAPACITY, THE US. ADMINISTRATION OF ENERGY PREDICTS THAT THE PRICE PER BARREL WILL FALL BELOW 100 DOLLARS IN THE UPCOMING YEARS. HENCE, THE DEEP WATER WELL EXPLORATION IS NOT ADVISABLE. (SOURCE: EIA, JUVENTUD REBELDE.)

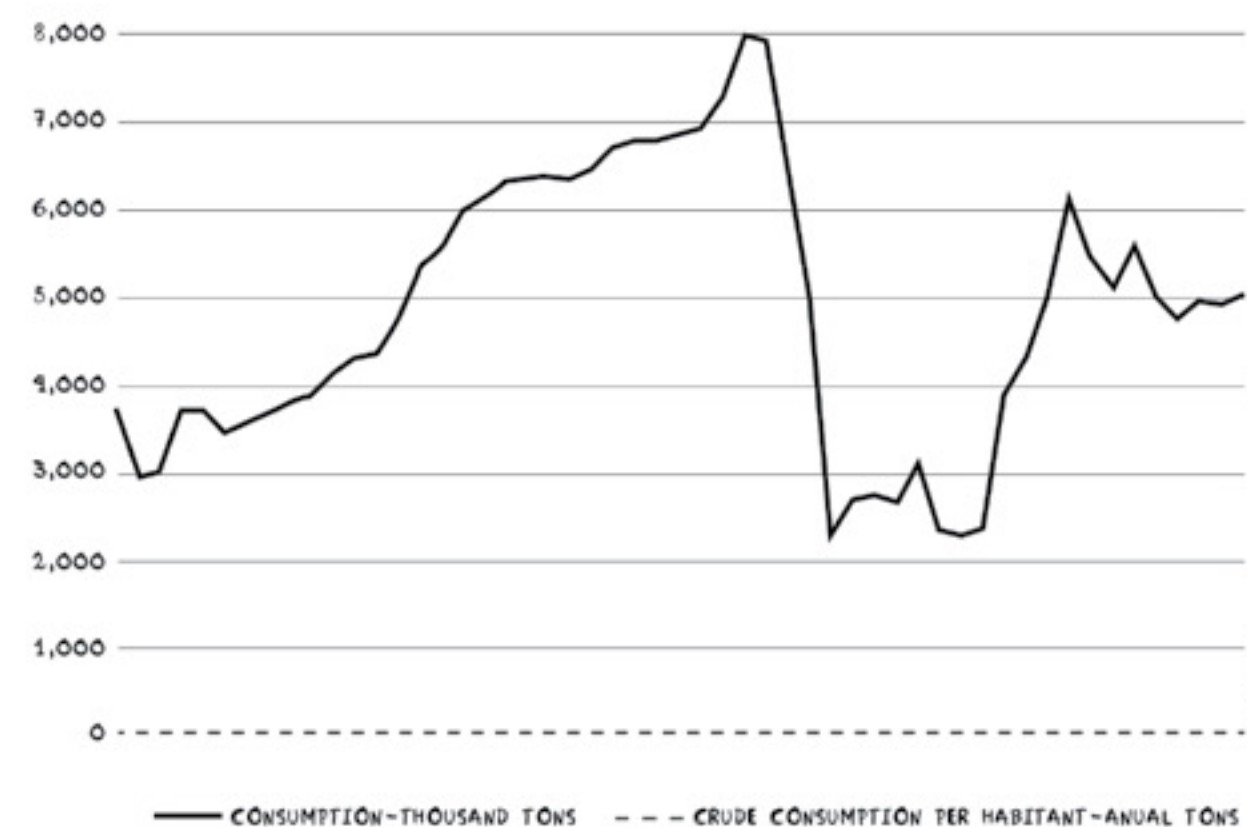


FIG. 3.

FORESIGHT *****

THE FORESIGHT METHOD ORIGINATED IN JAPAN IN 1970 AND HAS BEEN APPLIED IN OTHER DEVELOPED COUNTRIES. FORESIGHT MEANS VISION, FORECAST, BUT ALSO THE INFLUENCE OF UPCOMING EVENTS. THE RESULTS OF THIS PROCEDURE ENABLE US TO BE CONSCIENCE OF OUR NEEDS, AND HAVE AN AWARENESS OF RISKS AND OPPORTUNITIES. IN THIS WAY WE BUILD A BETTER FUTURE. CUBA IS FACING A DEEP CRISIS DUE TO ERRONEOUS POLITICAL MANEUVERS WHICH ARE DISCONNECTED TO RACIONAL SOCIO ECONOMIC FUNDAMENTALS.



THESE POOR DECISIONS COME AT A HIGH PRICE TO THE CUBAN PEOPLE. THE MAIN OBJECTIVE OF THIS BLOG IS TO DEVELOP A DEBATE BETWEEN EXPERTS AND PUBLIC OPINION. MOREOVER, THE PURPOSE INVOLVES THE DEFINITION OF OBSTACLES AND RISK THE COUNTRY IS FACING AS WELL THE RECOMMENDATION OF GOOD POLICIES. ALSO, THIS SPACE AIMS TO ESTABLISH PRIORITIES AND STRATEGIES FOR THE LONG TERM DEVELOPMENT. THE FORESIGHT PROJECT ASPIRES TO BE A PLATFORM FILLED WITH PEOPLE IN THE SOCIAL AND ECONOMIC FIELDS THAT WISH TO CONTRIBUTE THEIR EXPERIENCES TO BUILD A BETTER FUTURE FOR CUBA.

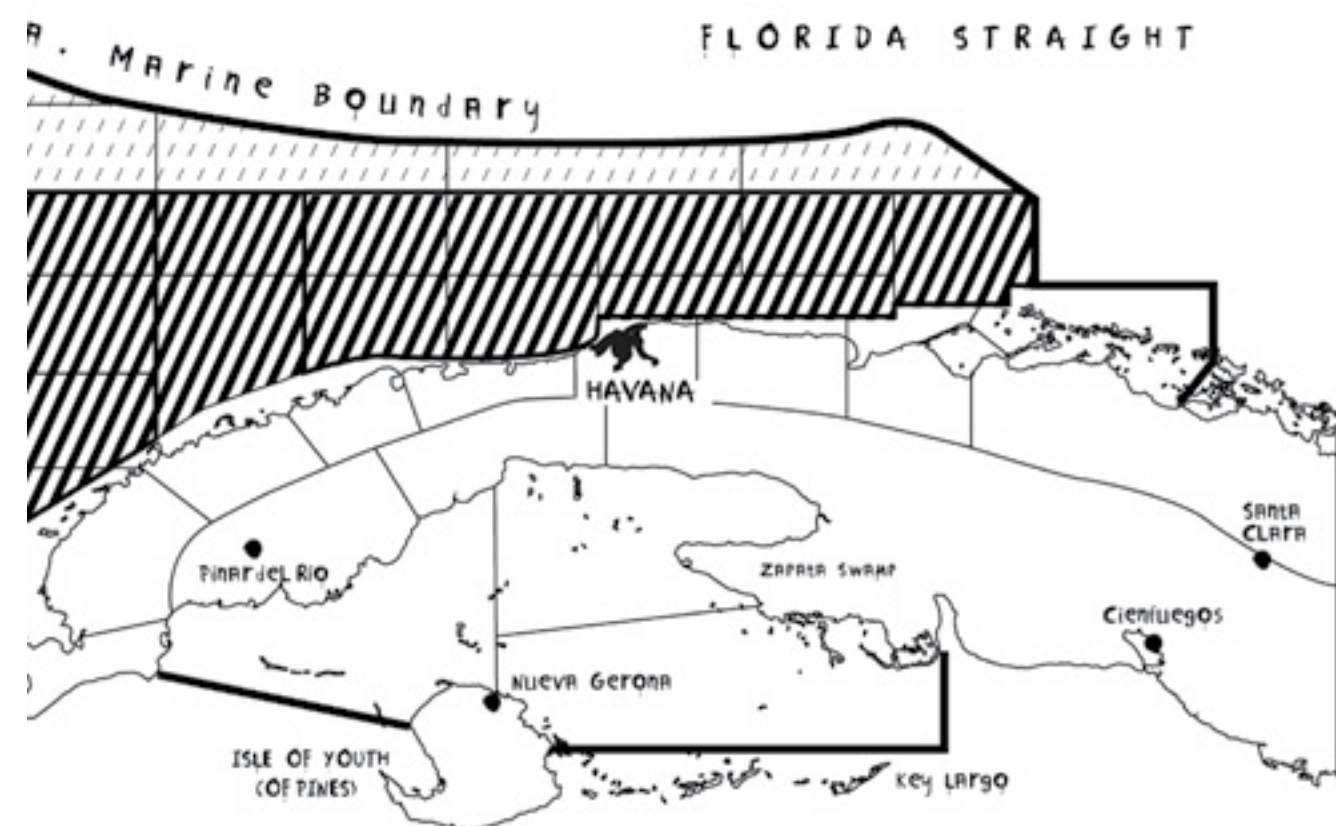
MISSION

OUR MISSION IS TO RECOMMEND STRATEGIES THAT CAN BE APPLIED TO INCREASE ECONOMIC COMPETITION AND THE DEVELOPMENT OF THE COUNTRY BY THE EXPERT INPUT INSIDE AND OUTSIDE OF THE ISLAND.

VISION

OUR VISION IS THE CONTRIBUTION TO THE SOCIO ECONOMIC DEVELOPMENT IN CUBA BY PROVIDING ANALYSIS IN THE COUNTRY'S DECISION MAKING. ALSO, WE AIM TO STIMULATE THE OPTIMIZATION OF THE HUMAN CAPITAL AND RESOURCES FOR A SUSTAINABLE ECONOMIC DEVELOPMENT AND THE RISE OF LIVING STANDARDS IN THE CUBAN NATION.

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LEGEND

AREAS WITH GRANTED LIENCES FOR EXPLORATION.

MAP FIG. 9.

0 20 KM
0 50 MILES

la dictadura lo hace para infundir miedo a los vecinos y personas que se nos acercan, siento que la dictadura y sus esbirros se sienten débiles y que por eso nos atacan, y estas acciones terroristas del régimen nos da más fuerzas para continuar, ante la agresión se pierde el miedo que como seres humanos sentimos en algunos momentos, y nuestra reacción es responder pacíficamente reclamando a viva voz Libertad - Justicia y Democracia, esa frase es algo que he hecho un lema. Dios nos cree libres, ¿quién es el hombre, en este caso, quienes se creen ser los hermanos castro y sus cómplices para privarnos de esa Libertad con la que fuimos creados?

En los letreros pongo mis sentimientos, mi alma, mi corazón reclamando respeto por los D.D.H.H., Libertad Para los Presos Políticos y Para Cuba, Justicia y Democracia.

¡ Abajo La Dictadura !

¡ Que' Viva Cuba Libre y Democrática !

Un abrazo a todas las personas que aman la Libertad y la Democracia, que Dios Les Bendiga.

DMC

BIOGRAPHY

BORN ON SEPTEMBER 9, 1970 IN LAS VILLAS, SARA MARTHA FONSECA QUEVEDO IS A PEACEFUL ACTIVIST FOR HUMAN RIGHTS IN CUBA. SHE JOINED THE OPPOSITION AGAINST THE CASTRO REGIME IN THE ISLAND IN 2009. SHE IS THE EXECUTIVE SECRETARY OF THE CUBAN PRO-HUMAN RIGHTS PARTY AFFILIATE OF THE SAKHAROV FOUNDATION, MEMBER OF THE FEMINIST MOVEMENT OF CIVIL HUMAN RIGHTS ROSA PARKS, A MEMBER OF THE CUBA TRANSITION AGENDA (AFAS PPDHC), AND SPOKESPERSON FOR THE ORLANDO ZAPATA TAMAYO NATIONAL CIVIC RESISTANCE AND CIVIL DISOBEDIENCE FRONT. SHE IS ALSO PART OF THE SUPPORT OF LADIES IN WHITE. SARA MARTHA IS MARRIED TO JULIO IGNACIO LEÓN PEREZ, ALSO A GOVERNMENT OPPONENT AND HAS TWO SONS. SARA AND HER FAMILY CURRENTLY RESIDE IN NEW JERSEY SINCE THE BEGINNING OF JANUARY. HER BRAVERY AND THE SIGNS SHE HAS WRITTEN IN HER HOME HAVE BEEN AN INSPIRATION IN THE MAKING OF THE FONT MEMORY OF WAR BETA 1.

(SOURCE: SARA'S FACEBOOK PAGE)

ORMS, FOR SOCIAL CATHARSIS, THAT CLANDESTINE AND ARDLY EPIC CIMARRONAJE THAT IS DAY-TO-DAY LIFE IN CUBA.

OKES, STREET CRIES, SLANG, NEOLOGISMS, THE SUBTERRANEAN LAYERS OF THE LANGUAGE OF THE ISLAND HAVE ALWAYS RELIED ON THESE TYPES OF JIBES AS A DEFENSE MECHANISM, JUST LIKE IN KURT VONNEGUT'S DEFINITION OF HUMOR: "AN ALMOST PHYSIOLOGICAL RESPONSE TO FEAR". CUBAN LITERATURE HAS INCORPORATED THIS MATERIAL INTO ITS HIGH-BROW CORPUS (THE NOW CLASSIC VIRGILIO PIERA OR SAMUEL FEIJÓO, OR MORE RECENTLY THE POET CARLOS AUGUSTO ALFONSO), LEITIMIZING POPULAR LANGUAGE WITH ALL ITS CUNNING AND DISCURSIVE CAPABILITIES.

IN HIS INDAGACION AL CHOTEO⁸, JORGE MARACH CONURES THE EVERYDAY "CUBAN OF THE STREETS", NOT FOR THE PURPOSES OF COINING A DEFINITIVE TERM TO STICK IN THE GLOSSARY OF "HIGH CULTURE", BUT RATHER TO REDUCE ONTOLOGICAL, EFFICIENT KNOWLEDGE FROM THE VERY TERRITORY OF PRODUCTION. CONSIDERING THIS, ANY APPROXIMATION TO THIS PROSCRIBED LANGUAGE MUST NOT BE PRECEDED BY THE TYPE OF THEORETICAL REASONING THAT BELONGS TO THE FIELD OF LINGUISTICS OR ITS SEMIOTIC ENCLAVES, BUT RATHER BY THE PRAGMATICS THAT GIVE ORIGIN TO THEM. "CONTINGENCY LITERATURE", ONE THAT APPEALS TO URGENCY AND FATALITY AS ENCLAVES OF SURVIVAL, IS THE TERM THAT WOULD BEST DESCRIBE THESE PRACTICES.

DEFINING THE ESSENCE OF THIS ZONE, EXOGENOUS TO ACADEMICS, BUT ALSO TO THE SOCIAL CONVENTIONS OF A LANGUAGE BURIED IN MUTTERINGS, ENTAILS AN UNDERSTANDING THAT OFFICIAL THINGS ARE NOT WHAT REGULATE THESE NARRATIVES. WE ARE DEALING WITH ANSWERS OR EFFECTIVE SOLUTIONS TO CONCRETE PROBLEMS, WHOSE EXPRESSIVE AND SYNTHETIC RESOURCES ARE CONSTANTLY BEING USED AS TOOLS FOR COMBAT.

HAY CARNE DE NIÑO Y LECHE DE VIEJO⁹ (CHILDREN'S MEAT AND SENIOR'S MILK FOR SALE), READS A SIGN BEHIND THE COUNTER OF THE BODEGA AT LINEA AND 9 IN THE HAVANA NEIGHBORHOOD OF THE VEDADO (CIRCA 1998). IT IMPLIES THE UNSTATED-FOR THE LOVE OF AKHTIN-THAT MEAT WAS FOR SALE TO CHILDREN UNDER 1 AND MILK TO SENIORS OVER 60. THE REDUCTION OF TABLE PRODUCTS IS EMULATED IN THE REDUCTION OF THE LANGUAGE. POSTERS ON THE STREET, SIGNS IN STATE ESTABLISHMENTS ARE, IRONICALLY, A PUBLIC DEFIANCE, EVEN IN THE "COMFORT ZONE" OF A BUTCHER.

POLITICAL POSTERS, MADE WITH THE POOREST RESOURCES AT HAND, RESPOND TO THIS LOGIC. EVENTUALITY IS THEIR PLATFORM AND "RESOLVE" IS A VERB THAT CONSTITUTES A WORKING METHODOLOGY THAT PERMEATES THE CULTURAL AND SOCIAL PRACTICES OF THE ISLAND. THE PRECARIOUSNESS OF WORDS, THAT IS, THEIR SYNTHESIS, IS NOT THE PRECARIOUSNESS OF LANGUAGE. IT IS PRIMORDIAL, BECAUSE IT IS A FIRST RESPONSE, BECAUSE IT IMPLIES A RITUAL AND/OR A MORAL CLEANSING. JUST LIKE FOR THE CAVE MAN PAINTING A BISON REPRESENTS¹⁰ THE IDEA OF EATING IT, THE PERSON WHO WRITES "FREEDOM FOR CUBA" IS STAGING THEIR DESIRE. HIS CONTINGENCY LITERATURE EXILES MISERY AS A STIGMA, BECAUSE ITS MEAGERNESS IS NOT A DECREE, OF METHODOLOGICAL, NOT CREATIVE. THE NECESSITY OF SPEAKING-THAT IS ALSO THE NECESSITY OF ART-IS AT ITS CORE. THESE POSTERS EXCEL AT EVADING METAPHOR AS A LINGUISTIC TRAP, RADICALIZING LANGUAGE AND EXTRACTING IT FROM THE OFFICIAL RHETORICAL APPARATUS. ITS HUMOR TAKES THE FORM OF A GRILLAGE. FOR ITS STAGING, ANY MEDIUM IN THE PUBLIC SPHERE FULFILLS ITS ABSENCE OF PRE-REQUISITES. THE ART, MEANWHILE, (LITERALLY) DOES THE DIRTY WORK.

VI.

THAT SOLEMNITY IS LOVE.

DEMETRIO DIXIT

IN AUTHORITARIAN, INVISIBLE VOICE PERSISTS IN ANNOUNCING THE WORDS THAT IT ERASES FROM THE DICTIONARY. IT IS SEEKING, BY ANNULING THEM, TO DISAPPEAR THAT WHICH THEY NAME. THE SAME THING OCCURS IN JEAN LUC GODARD'S ALPHAVILLE (1966). LIFE IMITATES ART, FENCING IN THE VOX POPULI. IN CUBA, WHEN THEY ERASED "ISLAND" THEY TURNED US INTO CASTAWAYS, WHEN THEY ERASED "COUNTRY" THEY MADE US FOREIGNERS, WHEN THEY ERASED "LAND" THEY ORCED US TO RESIST VIRTUALLY-BUT WHEN THEY ERASED METAPHOR¹¹ THEY PUT A MOLOTOV COCKTAIL IN OUR HANDS, THE ONLY POETRY POSSIBLE IN TIMES OF WAR. THE SUPPRESSION OF ONE LANGUAGE FORCES THE USE OF ANOTHER. MUTILATION FORCES US TO WRITE IN BLOOD. CARCITY FORCES US TO TURN TO THE STAIN. EVEN DUARDO GARCIA DELGADO'S BLOOD, WHEN HE WROTE FIDEL¹², ENDORSED THAT PARADIGM OF INSUBORDINATION. WHAT HAPPENS TO IMMEDIATE MEMORY? IS IT SNAPPED BY A POWER THAT EXCEEDS THE POLITICAL, OVERFLOWING INTO THE MINUTIAE OF REALITY, CONTROLLING THE PEOPLE, DEFINING THEIR SYSTEM OF VALUES? DOES IT REPRESENT POWER ITSELF, ITS OPERA-

TIONS, ITS JURISDICTION, WHERE IT IS APPLIED, ITS STRATEGIES? GIVEN THE CIRCUMSTANCES, IS CLINGING TO IMAGES, WORDS, GESTURES, METAPHORS, IS ALL THIS THE SAME AS SPEAKING OF RESISTANCE? NO, THEY CAN KEEP ALL THOSE. WITH MEMORIA DE LA GUERRA MORE IS HAPPENING THAN THE FOUNDING OF A TYPOGRAPHY OR A SYSTEM OF DISTRIBUTION OF INFORMATION TO TELL THE STORY OF CUBA, TO TELL OUR STORY, TO ARTICULATE A LANGUAGE THAT DOESN'T BELONG TO THEM. WE'RE TALKING ABOUT A BLACK TSUNAMI, A TIDE OF TAR POLLUTING THE ISLAND. IN THE MEMORY OF THIS WAR, THE DIRTY, THE UNSEEMLY, THE CRUDE, AND THE DESPICABLE WILL NEVER BE OTHER THAN JUST THAT: THE DIRTY, THE UNSEEMLY, THE CRUDE AND THE DESPICABLE. TO GO IN DEPTH INTO A SYSTEM OF VALUES THAT LEGITIMIZES OR EVEN CAUSES THESE QUALITIES, THAT TURNS THEM INTO DISCURSIVE AND RHETORICAL MATERIAL, WOULD BE TO FENCE IN NATURE.

VII.

PIAZZA CAVOUR, WHAT'S MY LIFE FOR? MORRISEY: YOU HAVE KILLED ME

IN JULIO MEDEM'S DOCUMENTARY LA PELOTA BASCA, LA PIEL SOBRE LA PIEDRA (2003), ONE OF HIS INTERVIEW SUBJECTS, JOSÉ MARIA SATRUSTEGI (ETHNOGRAPHER, ANTHROPOLOGIST AND SCHOLAR OF THE BASQUE LANGUAGE) STATES: "IF THE GERMANS WOULD HAVE HAD BASQUE, HISTORY WOULD HAVE BEEN DIFFERENT". BEYOND THE NATIONALISM INHERENT IN THE DECLARATION, SATRUSTEGI REFERS TO THE POSSESSION OF A UNIQUE VALUE: THE LAST ABORIGINAL LANGUAGE IN EUROPE. HAD THE GERMANS HAD THIS, THEY WOULD LIKELY HAVE REGISTERED EVEN MORE DEATHS, SO SECURE IN THEIR IDEAS ABOUT THEIR PURITY. A RACE HAS GIVEN THEIR LIFE TO SUSTAIN A LANGUAGE. BASQUE, LIKE PETROLEUM, IS A FOSSIL THAT COMBUSTS AT HIGH TEMPERATURES. NO ONE KNOWS THE PAST THAT AWAITS THEM. THAT IS INFALLIBLE. EVEN FOR SOMEONE AS IMMORTAL AS PASCALINE. WE READ, POSTHUMOUSLY, IN PETROLIO¹³, THAT WHEN ONE IS CERTAIN OF THE FUTILITY OF EVERYTHING, WHEN EVERYTHING IS CONQUERED, SOMETHING SPECIAL SURFACES, YOUR EYES SPARK AND IT IS STILL POSSIBLE TO TEACH SOMETHING TO THE REST OF US. HE RAN THE RISK THAT HIS LUCIDITY AND HIS CONTROVERSIAL STANCES ON ALL FRONTS-WHETHER RELIGIOUS, ARTISTIC OR POLITICAL-WOULD LEAD EFFICACY TO HIS GAZE. EFFICACY AND DANGER. THE ROCK OIL STABBED HIM ON A DESERTED BEACH IN OSTIA. WHETHER IT BE THAT OF A RACE OR OF A MAN, LIFE AND DEATH ARE NEVER STATISTICS. IN CUBA, THAT IS PRECISELY THE CONNOTATION THAT THE INTERNAL OPPOSITION HAS FOR THOSE IN POWER. THEIR HOUSES ARE COVERED IN TAR, THE PETROLEUM OF THE POOR. THE STAINS, DRIPPING DOWN THEIR WALLS, ARE NOW A GREAT ABSTRACTION. CRYPTOGRAMS AS OBSOLETE AS THEY ARE PERMANENT. STIGMAS WITHOUT WHICH HISTORY CANNOT BE REVERSED, AND TO WHICH THEY RESPOND EMPHATICALLY AND CYNICALLY LIKE BUKOWSKI:

AND I CAN

STILL WRITE A POEM

(SOMETIMES)

DON'T FORGET THAT, AND
EVEN IF THEY DON'T PAY OFF

IT'S BETTER THAN WAITING
FOR BLOOD AND OIL¹⁴

THE INSULT UTTERED IN A LANGUAGE THAT THEY DENY EXISTS, WRITES THE POEM. BUT THE BLOW STILL HURTS. SO THEY HAND OVER THEIR QUOTA OF LIFE OR PERSONAL HISTORY, SO THAT OTHERS MAY WRITE PROLOGUES, THESE LOW-INTENSITY FOSSILS. SO THAT THEY MIGHT TAKE THEIR FIRST STEPS IN THE ART OF DISSENT. BECAUSE ALIENATING DISCOURSES CAN'T CONCEIVE OF THE FACT THAT THERE ARE LANDSCAPES THAT ARE NOT WHAT WE AREN'T EITHER.



VIII.

IF YOU MESS WITH ME, POW POW

(BY CHANCLETA POWER)

THE ONOMATOPOEIA IS LIKE A RINGING IN THE EAR. MY GRANDMOTHER'S CHANCLETA IS HER PRE-SOCRATIC BODY STRETCHED OUT ON HER BED, DEVoured BY CANCER. MY STEP-MOTHER'S IS A ROUTINE OF IMPRISONMENTS AND EXILE. MY MOTHER'S IS DOING 360S IN PURSUIT OF ME FOR NOT ACCEPTING THAT A HOUSE IS THE WORLD. BASQUE AND POWERFUL, THEY ABANDONED HISTORY FOR THE CONFINES OF AN ISLAND'S PERIMETERS; THEY ABANDONED ONE LANGUAGE TO THEN NOT SPEAK ANY AT ALL. WOMEN ENDURE THE DAILY WAR; THEY ARE THE ONES RESPONSIBLE FOR HOLDING TOGETHER FAMILIES AND SUNDAYS. IN CUBA THE WEIGHT HELD BY ORGANIZATIONS LIKE THE DAMAS DE BLANCO (LADIES IN WHITE) UPROOTS THE IDEA THAT THEY ARE JUST "COMPANIONS" IN THE POLITICAL PROCESS. THEY AREN'T CHORUS ACTORS, THE BRUISES ON THEIR BODY WOULDN'T LET THEM LIE. THAT BRUISE ISN'T PAIN; THERE IS NO TRANSCENDENCE, NO RHETORIC, NO TOKYO-NEW YORK-PARIS TOUR, NO CHECKS TO CASH, NO CURATING, NO ART THAT CAN HANDLE IT.

ANA OLEMA AND ANNELYS TM. SHARE A COUNTRY, AN EXILE AND A GMAIL ACCOUNT. THEIR BIOGRAPHIES ARE WOVEN TOGETHER BY THEIR LOVE OF THE FIRST OF THE THREE. THE OTHERS TOLERATE THE WEIGHT OF GOING AROUND DISHING OUT CHANCLETAS, OF TEACHING LESSONS WITH HUMOR AND WITH PAIN. THEY DON'T CARE ABOUT ART, THAT'S WHY THEY MAKE ART. THEY ARE THOSE WOMEN IN THE MOLECULAR FAMILY YOU CHOOSE IN YOUR COUNTRY OF THE MIND. SWEET AND TENACIOUS, TOUGH AND WISE, HARDLINERS FILLED WITH SOLIDARITY. THEY EMBODY IN THEIR ACTIONS AND THEIR WORDS A BROKEN, VULNERABLE CUBA, AND THEN, AT NIGHT, THEY DO THEIR HAIR, PAINT THEIR NAILS, PUT ON RED LIPSTICK, DRINK RUM AND DANCE.

THEY WON'T KEEP CALM, CUBA'S FREEDOM KEEPS THEM UP AT NIGHT. WE ALL KNOW THAT THE WOMEN OF THE FAMILY DON'T ASK FOR PERMISSION, THE REALLY CHEEKY ONES. IF YOU MESS WITH THEM, THEY'LL THROW TAR AT YOU, IF YOU MESS WITH THEM THEY'LL SCRATCH YOUR PAINTJOB, IF YOU MESS WITH THEM THEY'LL KICK YOUR ASS, IF YOU MESS WITH THEM THEY'LL SMACK YOU UPSIDE THE HEAD, IF YOU MESS WITH THEM THEY'LL TAKE THAT DRAMA TO THE STREETS, IF YOU MESS WITH THEM, IF YOU MESS WITH THEM.

IF YOU MESS WITH THEM THEY'LL REALLY MESS YOU UP.

CLARA ASTIASARÁN

TRANSLATED BY ANJULIN NICLUS

JANUARY, 2019.



(31) "A PREFACE IS A MOOD. WRITING A PREFACE IS LIKE SHARPENING A SCYTHE, LIKE TUNING A GUITAR, LIKE TALKING WITH A CHILD, LIKE STEPPING OUT OF THE WINDOW. ONE DOES NOT KNOW HOW IT COMES ABOUT; THE DESIRE COMES UPON ONE. THE DESIRE TO WRITE A PREFACE, THE DESIRE TO DO THESE THINGS LEAVES SUB WOCTEM SUSURRE." IN THE ESSENTIAL HERRINGAARD. EDITED BY TRINCENTON UNIVERSITY PRESS, NEW JERSEY, 2000.

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