

WHAT COULD BE MORE INVISIBLE?

Based on Mechtild Widrich's book "Performative Monuments: The Rematerialisation of Public Art", 2014

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Sometimes I walk through the city, usually in a rather indiscreet and somewhat clumsy way.

Sometimes I just walk and my memory stops working.

Other days, other days I appreciate that Oslo does not have as many historical monuments as all the ones I can find in Lima, in every single square of the city. I do not know if there is not much to remember here or simply Norwegians have developed the ability to remember far from the physical experience.

For some reason the historical monuments irritate me, almost all of them, I do not understand; I do not want to understand. I prefer to live the present and talk about the future.

Commemorate? Commemorate what? We always obscured the present, putting a metal roof on top, made of things from the past.

Out there someone is talking about obedience and about immortalizing an action. I do not understand how you can immortalize something that is constantly in motion. Like history for example, but I guess it responds to the attachment to physical representation that we as human beings have not been able to let go yet.

I believe, on the contrary, that the ephemeral is more powerful. I believe that the temporal remains inserted in your memory forever- even though what the contradictory meaning of this phrase can reveal.

It is fleeting, it is an earthquake, it is a shake, and then eventually you succeed in understanding and assimilating. It is no longer there, in the physical sense, there is no way to return to it except through memories and emotions. It is interestingly invisible.

What is more powerful than community remembrance? To keep an action, a performance or an event afloat, keep it alive. However, it can be a fragile memory, something easily destroyed in comparison to a massive monument from decades ago.

But I wonder if this almost sickening repetition of the word authority - both in the past and the present with the traditional conception of the monument and now with the so-called performative monument - is indispensable to describe and remind the monument untouchable from any threats, whatever these threats mode of representation could be.

Monumental authority. I think we should deeply talk about something that I believe is more important than authority, is authorship. One that I would describe as a multi-monumental one, in terms of present time. It would be impossible to validate a work made by Hirschhorn, for example, without validating all those involved in his project, these live witnesses are the experience in itself.

We, I believe, cannot speak more of a one and only unit anymore, nor a unique monument nor a single moment. We have to talk about a multi-monumentality, a roulette of events, moments, feelings, memories and people randomly or consciously chosen, that ended up forming a context of particular social interaction where what remains, however paradoxical it sounds, is the physically invisible.

This unique and unrepeatable context, I believe is what I would like to call a "monument".