
What won't happen in Cuba: Tania Bruguera and the frustrated puppeteer

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That was what Tania Bruguera came to Cuba for, her promoters and contractors counted on that, that's why they chose the Revolution Square, that's why the artist refuses again and again to use the spaces offered by the National Council of Fine Arts, neither factories, schools, galleries, nor universities, the Revolution Square or nothing.

Serbian Srdja Popovic, leader of OTPOR movement, declares in documentary *How to start a Revolution* “When Bob Helvey taught us Gene Sharp’s politics of nonviolent action I was amazed...., we learned how to destroy the pillars that support a government”.

One of the theses by former Colonel and Vietnam veteran Bob Helvey, the political jiu-jitsu, recommends to occupy public squares, organize marches, music concerts, plastic arts events, etc, to prompt the action of security forces.

Actually, the strategy of US special services seeks to bastardize youth and student movements turning them into NGOs that administer resources for sedition provided by IRI, NED and USAID, etc. **Subordinating them to these powerful organizations and institutions and committing them to increasing levels of violence.**

In the case of Cuba they considered the need to produce, first, the leaders of the future movements and later to create those movements faced with the non-existence of “opposition” groups with social support and prestige, an example of that was Genesis project, which included a comprehensive plan of scholarships to train leaders of change. This plan has ended up in the most regrettable failure.

The trips of youth “leaders” to U.S., Serbia, Italy, Spain, Poland, Germany and Norway is another way used, in their tours they’re instructed in tactics to obstruct pedestrian and vehicular traffic in order to stir up chaos and unrest, to intimidate and to make active propaganda, etc.

In 2004, **Srda Popovic and Slobodan Dinovic, two top leaders of OTPOR, created the “Center for Applied Nonviolent Action and Strategies (CANVAS)**, luring and profitable business funded by US government.

Thanks to the economic support of the **“United States Institute for Peace” (USIP)**, the “International Center for Nonviolent Conflict” (ICNC) and Freedom House, they published book “Nonviolent Struggle: 50 Crucial Points”, which becomes the “Bible” of seditious and terror movements in Arab and Latin American countries, even more than Gene Sharp’s, Bob Helvey’s and Ackerman’s manuals.

CANVAS has activists in over 100 countries and some of them have visited Cuba geared at promoting their “business” among local mercenaries.

Among the 50 crucial points of a struggle, which is not nonviolent at all, let us see only the latest cases of Ukraine and Venezuela, and we find the use of artistic activities of various kinds, in unauthorized spaces, because those spaces require special permissions, places of complex security structure, the authors recommend to occupy sites linked to government institutions, to study the laws of the country well, to look for points of conflict and to plan the actions taking into account this key element, that is, they propose to violate local laws in order to promote confrontation.

That was what Tania Bruguera came to Cuba for and her contractors and promoters counted on it, that’s why they chose the Revolugtion Square, that’s why the artist refuses again and again to use the spaces offered by the National Council of Fine Arts, neither factories, schools, galleries, nor universities, the Revolution Square or nothing.

The Revolution Square is a landmark, a symbol of struggle and resistance, an icon of the confrontation of an alternative project against the global hegemonic power of capitalism, but in addition, it houses the headquarters of important state, cultural, political institutions, etc, therefore, there are laws regulating the actions and activities that can be carried out there as there exist everywhere in the world.

In the vicinity of Buckingham Palace, UK, a woman was arrested in November 2003 for demonstrating against US President George W. Bush, then one can ask: Wasn’t this woman exerting her right to freedom of speech?, yes, but she was violating the laws, since then regulations and measures to protect the place have been reinforced.

At the White House and its surroundings there are strict security measures and regulations, which establish at what time, how many people and how long they can remain in the vicinity of the place. Nobody is allowed to stand outside the White House without permission, if anyone violates it, he or she would be arrested immediately, there are enough examples of the violent actions of the police against demonstrators in groups or isolated in front of that symbolic building.

Tania Bruguera and her sponsors maliciously tried to break Cuban laws around the use of public places, specially the measures and regulations that allow the use of the Revolution Square for any kind of activities, if her real intention had been to promote art, what better places than those kindly offered by the National Council of Fine Arts, despite knowing the devious intentions of Tania Bruguera in advance, or the thousands of spaces existing throughout the

country where no prior authorization from any authority is required.

Should we pay close attention to the development of events, it was a rough plan, inspired by the Soft Strike strategy, paid by the same lords, but shoddily planned and badly executed, the dimness of the plan is based on the ignorance of the country's reality, hence its failure, it is not directed against a dictatorship but against a democratic country, much more democratic than the one where the perpetrators of the plan live, much freer, much fairer.

Recycled characters of the counterrevolution were brought out for the media pact, Orlando Luis Pardo and others were taken out of the trunk by the puppeteer to pull the strings that tangled up and twisted before the truth of the Cuban Revolution, which acted within both the law and justice.

The plan backed up by all outlets of the counterevolution and the transnational mass media: El Nuevo Herald, Café Fuerte, TV y Radio Marti, el Diario de Cuba, Cubanet, CUBAENCUENTRO.com, 14ymedio.com, El Mundo, EL PAÍS or “independent” BBC Mundo, among others, failed because in addition its gross execution reveals desperation and shows the hand of the puppeteer, a hand that trembles because his time is over, because he fears the battle of ideas, because he fears the alternative culture that Cuba is building at present, it's a provocative plan that sought to darken the roads of coexistence that Cuba and U.S. are beginning to clear, a long and hard road, where the scenario of fight takes place in the field of culture and ideas and Miami's dinosaurs and imperial extreme right fear this the most.

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