

Yhuri Cruz proposes to us an exhibit-scene, a static space activated by theatricalities, scenes composed of body movements that place us, very gradually, within the fable and dream of the artist himself. “An echo chamber (...) in which words are not codes”, points out the dramaturgical text written by the artist for Revenguê. The exhibit is composed of a large red central lake that provides theatricality to the environment and, at the same time, makes us foresee the logic behind staging, for bleachers are provided to the spectators in a kind of arena. Scattered throughout the lake, sculptures of legs cut off from the calf to the foot. The scene then foretells fanciful disconnections, almost surreal, dissociative. However, if words do not comprise code strictly speaking, as the texts for Revenguê states, we need to activate the intelligence that exists in dreams, in origin myths, in legends, about which we will not always have something to say. From which cultural foundation do they come? What is their origin? The scene retreats and moves forward, giving us hints of ancestralities that send us both to past and future, or rather to the fiction of these times. Perhaps we may compare and cross out the words science fiction, to some extent dominated by white-European culture. But, through the words spoken by the characters, other desired concepts reach us immediately: old age, the rituals, the symbols, the stone, the straw, the paper, the person. To afrocenter? Which would be the anchor, the ship that would make us reach port or land on Revenguê? Throats, portals, gullets are porches present in the artist’s drawings. How we the world look if seen through the eyes of the throat? The mouth, which eats all, also emits the voice. Revenguê, revenge, payback, vendetta. Who decided to name things? Which are our shadows? And thus grow the files that do not tell our stories; on the contrary, both silence and cacophony generate the need to define and redefine what is being done.

“Nothing must be respected but the act of vengeance.” The title, which originated from the word “revenge”, activates dramaturgy, but does not necessarily place us in obvious and literal acts of struggle and revolt. In Revenguê, getting revenge means to remain present even against the extreme conditions of outer space. The planets invented in the narrative text, the environments, the colors, the materials, and the shapes summoned for the sculptures, for the drawings and reliefs come from symbolic features as well as from the desires of the artist to erase and nullify the syntax of shapes. The round shapes, the cells, the uvula (central shape of the throat), the bridges, the tracks. One question remains: no racialization? Won’t we avenge the colonial condition?

We have before us an artist and an exhibit which, though established here in the Museum, with much more magnification, that is, looking like the artist's first scene, already has a trajectory. *Revenguê* is Yhuri Cruz's seventh staging, which began with *Pretofagia* [Blackphagia]. Interested in the logic currently called "afrofuturism", a biased and controversial concept, the artist summons the most common repertoire in this category of fiction: the beings, the planets, strange and imaginative speech. Even though society in the story of *Revenguê* has a body made entirely of stone, with each scene, we see bonds and unbonds with philosophical and sociocultural relationships.

One of the main characters, Pã Musa Vassauli, comes on stage. Pã is part of community, she is a memory-stone apprentice, a sort of griot who tells the stories of the planet's inhabitants. Pã remembers the stories of the grandmothers of certain generations, and, to preserve them, Pã carves them on stone. But the character realizes that the life of memory must be given continuity by the groups, by the collectivity. Thus, the name Pã [Pan], a prefix that denotes totality and expansion, gains meaning. Pã will live alongside the groups, say things recorded from the oral culture of the grandmothers. A story of bonds with memory, with the importance of the community, with leadership, facts routinely experienced by black characters in our country.

But what does *Revenguê* feature? Sadness? No; to the artist, "apotheosis" and "contemplation". Contemplation was largely sought by colonial art theories: the rules of perspective, plein-air painting, the sublime. However, here, to us contemplation seems to activate the idea of observation and attention to what is further away, before or after, to an ecstatic and mistrustful look, to the way one moves about in space and defends themselves. "Open your mouth", commands the voice that interprets the dramatic text. Gaping, a common effect of contemplation, in the continuity of the narration, generates the stimulus for the speech, for the echoes of the speech, an action that sets off words, the name of people and of things. Can one name without symbolizing? Are words open to a review? Here, it is not up to us to give the narrative nexus: on the contrary, Yhuri calls upon us to pay attention to what is being dramatized, and, maybe, from there, incite the exercise of losing memory; the memory of the world, the memory of the drama, the memory of the trauma. But how can one feel without memory? Perhaps, to feel for the first time.

Trance and forgetfulness are relevant in Revenguê. On the one hand, not remembering personifies an apothecic symptom that may afflict anyone, but, here, we see associations with the possibility of overcoming an end. Not having an end. To wish to live. Pã, the character, wishes to live long and in all.