

La terquedad de las cosas
The Stubbornness of Things

*A Sunday rain was taking place in complete error, for
it was Tuesday, a dry day of the week par excellence.
But nothing was happening with all this: the order of
repose of events was being fulfilled.*

Macedonio Fernández, 1973

In the early twentieth century, philosopher Henri Bergson presented the concept of *la dureé*—duration—as part of a philosophical reflection on the notion of the mobility of being outside a quantitative reading of space, and provoked many criticisms from his contemporaries, who assumed that time cannot be separated from space as a means of understanding it. By freeing the ego and time from a physical-spatial reading, Bergson was promoting an introspective gaze that scientific positivism had not contemplated yet, and considered that there were more aspects to humankind's transition through the world beyond those responsible for its corporeal nature, assuming that, in its narrative, the succession told is not confused with the one lived. The intuition of duration thus implied a concept of great complexity encompassing not only a new notion of time, but also an entire theory of conscience, perception, memory, and even society.

Years after this essay, Maurice Merleau-Ponty declared that when Bergson explained at length that experience cannot be

expressed, he outlined a theory of charming, metaphorical language that provides arguments to the reader and that, through multiplied images, places him or her at the centre of philosophical intuition. In this case, Merleau-Ponty

proposes that intuition be replaced with perception, exchanging the mystical coincidence of things for a true conscience of them, and therefore exchanging poetical and metaphorical language for critical and analytic discourse.

Intriguingly, the concept of *la dureé* can be interpreted from film construction, which allows narrative drifts in the characters within a general story and expands the timeframe of events as multiple situations of conscience. This fact is identified as *analepsis* or flashback. The interpretation of the concept of *la dureé* can take place from a film medium, for Bergson defines the relationship of identity between conscience and duration, suggesting that duration is “the form which the succession of our conscious states assumes when our ego lets itself live.”

Artist Javier M. Rodríguez (Guadalajara, Jalisco, 1980) has developed a production platform after identifying conceptual fissures in the scientific norms that order the world as material for poetic speculation. With a consistent reading of his preoccupations, he underscores the inefficiency of the contemporary conception of future and generates spaces for reflection, inspired on meditating on the logic of perception of the material world and its absurdities.

This time, Rodríguez proposes *The Stubbornness of Things* for El Eco Experimental Museum. Inspired on speculations

on the concept of *la dureé* through the action of recording different areas of the museum and its surroundings on video, the artist projects different gazes on the site and of the site, generating an analepsis of sorts in spectators of what they have just experienced on the street before reaching the Daniel Mont Hall, where this piece is being shown.

Rodríguez alters the documentation and recording of space by manipulating it during edition. He provides a different storytelling quality with regards to the time that has passed. He inscribes his work in the discussion of ideas of duration and simultaneity as a conscience of the world's experience. With the installation of his videos and photograms in El Eco's architecture as a starting point, he expands the devices for perception of the place—all of this as a response to the conventional idea of time based on the superimposition of spatial concepts. What happens if we understand space in temporal terms?, Rodríguez wonders. The result is an open dialogue with Mathias Goeritz's emotional architecture, which reconciles us with the nature of time from a personal, free, and experiential place.

David Miranda