

Tribute to Servando Cabrera pictorial exhibition at the National Museum of Fine Arts

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Havana, June 9 (RHC) --The pictorial exhibition "La memoria de los borrados" (The memory of the erased) opened the day before at the Cuban Art Building of the National Museum of Fine Arts (MNBA) with works by Cuban painter and draftsman Servando Cabrera Moreno (1923-1981), on the occasion of the artist's centennial.

The exhibition, which alludes to Cabrera Moreno's 1977 painting of the same name, contains pieces of different formats and techniques, including oil on canvas, ink and drawing, belonging to institutions such as the MNBA itself, the Servando Cabrera Moreno Museum Library and the Los Carbonell Foundation,

which holds the artist's largest private collection.

During the inauguration, Rafael Acosta de Arriba, writer and art critic, said that the best way for the National Museum of Fine Arts to celebrate the 110th anniversary of its foundation is with the exhibition of Servando Cabrera Moreno, which opens its doors to the public this Thursday.

Servando Cabrera was, is and will be one of the greatest artists of the Cuban plastic arts, whose career is just beginning despite the existing research on his trajectory, he said.

He added that we are in front of a painter who constantly changed movements, as he went from orthodox academism to abstraction, then he captured in his paintings the epic that the Cuban Revolution meant in a masterly way until he reached neo-expressionism and eroticism that characterized his works in the last 15 years of his life.

Of the erotic stage, Acosta de Arriba said he understood it fully because he went beyond painting genital organs to penetrate the essence of human sensations, where the violence of sex is sifted with lyricism and poetry.

He recalled how in 1971 Cabrera Moreno was a victim of censorship, when an exhibition of his work was dismantled in the MNBA's own facilities, a mistake that was not repaired until 1983, when the artist had already passed away.

The writer and critic emphasized his gifts as a teacher who always won the affection and respect of his students, who in the midst of his most difficult moments did not fail to visit him to exchange teachings with him.

According to Acosta de Arriba, "La memoria de los borrados" is an exhibition with an admirable curatorship by Rosmery Rodríguez and Teresa Toranzo, and with a friendly, attractive museography that manages to pay tribute to a key figure of Cuban painting in his centennial.

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