The artist becomes a maker who has seemed to obey the assignment, but he makes a parody and simulates the use of the objects re-composed in other functions he has re-interpreted.

Santana has created a parody, which is half reality and half fiction, made the spectator part of it from his own questions; he interprets them getting his “pleasing assignment” upset the passive acceptance imposed to the objects around us by consumption. Think of the cart carrying the errands turned in to an automobile or the wheel box to go for milk. Those are nameless objects which, because of the ubiquity of the concept, have given the artist the chance to transfer the artistic value to the parody and sham that life itself is made of. These values have never come from the exclusive character of the piece, which has rather been made up by following the patterns of the technical reproductive ness. It is the wit that pieces have shown us, the effect that has boosted the aesthetic autonomy: a cross with a door knocker in the shape of a drawer, a paintbrush-spoon, a pat form in the shape of a bathroom, software for the art jury.

As a matter as a fact, today in Cuba, everything is metamorphosed because of the circumstances. All that originally had a destiny may take a different function from that of its nature and appear in another context distorting that very context. Santana never tricks us nor are mocks, his parodies realistic. His day to day dialogue is guilty. That kind of guilt art has carried and few are able to understand it.

“Do It On Your Own” (Catalog Presentation, 1997)

Dr. Magalys Espinosa

Santana’s work, viewed in a holistic sense, could be classified as coherent. Since his irruption in the Cuban art gallery networks, almost 20 years ago, this author made evident his preference towards less conventional morphologies, in contrast to the regular praxis and uses in the early 90s. Instead of using only the almost prevalent painting or sculptural ceramic, Santana bet for a hybrid conception that has shaken the environment of the most refined plastic arts in Camagüey. Gradually, his installations became more common in every exhibition space. His pieces of art gave the object a new meaning, and most of all tended to model an effective poetry-like visual speech.
Thus, the artist has trained and gotten both the critic and the public, into the habit of a rather unfinished, open dialog, which seeks lot more profound readings, still in times of simplicity. Rechargeable is a display which springs from several concepts. Firstly, memory, which allows us to exist sometimes in a past one has not even lived in, and re-read such a past without the contamination that comes with promptness. In this case, our memory finds reference to texts expressed in previous works and that are now re-presented as mere semantic triggers of already distant images. Secondly, the discursive interconnection among the art pieces, once every single piece can work not only as self-sufficient individual entities, but also as possible inter-textual complements for more complex levels of significance. And, finally, it is worth mentioning the ways this author uses the daily lexicon in order to change the literal expression into evident elevated metaphors: probably one of the most staggering cornerstones of Santana´s work. By systematizing a very personal poetic interpretation, Rechargeable displays the visual versatility of Jorge Luis Santana´s, who accurately manages both environments and foundations. Therefore, from the election of the title up to the way in which the pieces are mapped, this is an exhibition that evokes an immediate past to chart, as a fortuneteller does, the future of the artist´s work.

**RECARGBALE / (Catalog Presentation, 2011), Dra. Teresa Bustillo**

This is Jorge Luis Santana´s seventh exhibition in which his reflections show an spectrum of assessments of “remote control” as an almost absolute mediator of the current men´s relations. In this exhibition we appreciate interactive installations and sculptures referring all to the communicative universe resulting from a sharp “craft” work based on risky but fruitful conceptual speculations. Santana showed an early addiction to plastic artifacts and fragments of electrical appliances which were abundant in his father´s workshop and became part of his first artwork interests. The artist confirms these present pieces are some of his best artwork today.

**“Remote Control” (Catalog Presentation, 2001)**

*Dr. Eduardo Albert*

Web: [http://jorgesantana.posterous.com](http://jorgesantana.posterous.com)
[http://www.youtube.com/watch?v=0HhF-UAYAIY](http://www.youtube.com/watch?v=0HhF-UAYAIY)
[http://www.youtube.com/watch?v=tG4bjYdU30](http://www.youtube.com/watch?v=tG4bjYdU30)
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