



ANA TISCORNIA

Portraits II, 1999-2002

Set of eighteen framed digital prints with text

Installation size varies

This installation: 42 x 66 inches (106.7 x 167.6 cm)

Edition of 5, Artist Proof

Signed 'Ana Tiscornia', dated, titled and numbered on reverse of last frame, bottom far right

(Inventory #25045)

In general, it is a piece on memory. In particular, it was triggered by the people that have disappeared in Uruguay and throughout Latin America during the dictatorships of the 1970's-1980's. The texts are fragments Tiscornia took from interviews with people that went through terrible war experiences. One of them, the longest, is from an interview with a man that was tortured in Chile and then thrown into the river by the military as the soldiers thought he was dead. Luckily, he wasn't and managed to get to the shore, helped by peasants, and he survived. The other texts are from people that survived the holocaust. One was in a train to a concentration camp and speaks of what he saw through the window.

For a long time Tiscornia has been concerned with the issue of 'social oblivion'. She used to insist that, in general, her work is like a silent charge against forgetting. Forgetfulness and silence are alike, both marking the place where what has been avoided stirs. Silence makes possible that which is sayable: forgetfulness, repetition.