

A close-up photograph of a person's arm and shoulder. The person is wearing a light-colored, possibly beige or cream, short-sleeved shirt. The sleeve is slightly rolled up, revealing a bit of skin. They are also wearing dark-colored pants with a visible zipper on the side. The background is plain white.

De palabra en palabra

The Mirror Has No Memory

This interview was conducted between Ingrid Wildi and Katya García-Antón in Geneva during November 2003.

Katya García-Antón: You work with video and photography. Your video practice is based on the interview format, as quasi documentaries, and your photographic practice revolves around the issue of urban iconography. In both the narrative impulse figures strongly. Relating stories, letting others tell them. Narrating your stories, those of others or those of a nation, all of which are more or less integral to the same investigative concerns. Your aesthetic practice therefore values narration. Yet many critics have gone as far as proclaiming the death of narration today. In a culture which banalizes and devalues the story, where stories are ubiquitous in Internet chat rooms, reality shows and soap operas, you support a narrative activity. Why?

Ingrid Wildi: Above all its orality, the voice, that interests me. Metaphorically speaking the voice can serve as a weapon. Added to this is my own biography as an emigrant. My grandparents, my parents, and I were all emigrants. And oral transmission is an essential part of the culture of emigration.

But yes, to answer your question, narration is important to me because "the mirror has no memory" so to speak.¹ It's vital to inscribe history, specially that of those who have no platform from which to express themselves. Obviously I construct my works. People speak for me, I manipulate this material and speak for them. It isn't just telling stories for the sake of it, but leaving a testimony behind, a personal history of people's existence. I am interested in charting different types of landscapes, both physical and mental. In "*¿Aquí vive la señora Eliana M...? (Does Eliana M. live here?)*" it is that of Chile, my family, and other people I meet. In "*Si c'est elle (If it's her)*," it is the collective memory of a group of people discussing the figure of their respective mothers. They offer multiple narrations of one same subject. To acknowledge the plurality of narrative is an important part of my work.

Almost all the films (mostly documentaries) I have ever seen about Chile have followed a political line. I wanted "*¿Aquí vive la señora Eliana M...? (Does Eliana M. live here?)*" to enter the collective subconscious of a country, which is of course also subject to political, economic, historical, or religious factors. But I wanted to do so through the everyday, through simple events, without any type of exoticism. The problem is the gaze, who is looking and how. When I first arrived in Switzerland, I felt I was being looked at with a gaze I didn't recognize, and which was dissociated from my own experience.

You seem to be arguing that because of our postmodern condition of globalization, travel, dislocation and disjunction, narration is more important than ever in the construction of identity, both communal and individual.

Several characters featured in "*¿Aquí vive la señora Eliana M...? (Does Eliana M. live here?)*" are people, who exist in between cultural identities. They are sometimes emigrants and social outcasts. Their existence could be characterized by a so-called aesthetic of negation. They are non-people, in non-places. Why are they important to your work?

I am not particularly interested in marginality or in migration, but in the individuals themselves. I am interested in the different levels in which one feels displaced, whether it's through emigration or it's in an everyday situation. I feel identified with them. They have similar experiences to my own. I feel myself reflected in their own intellectual, moral, and political affinities. These people confirm my intuition of those aesthetics of negation that you mention, with their non-places, non-languages, non-identities, and also through the imaginary places they evoke in the telling of their memories.

Memory occupies an essential role in your works. You ask people to remember something or someone. Are you interested in how memory functions in the construction of identity of a person, a culture, a nation?

To salvage memory is to rescue the spirit of a person. As memory builds itself up so does culture and vice versa. Ours is a time of historical loss. We live such accelerated lives that we often don't even remember what happened a few days ago. We forget our past. Yet, our past is what helps us to build not just our present but also our future. In my works I listen to people, they hear themselves in the video, other people hear them. There is a sort of an echo going on, of voices bouncing back and forth, which I value. In a video like "*¿Aquí vive la señora Eliana M...? (Does Eliana M. live here?)*" I also rely on the memory of the viewer. The work consists of a series of interspersed sequences of different people who are connected to my disappeared mother, Eliana, and who help me in my search for her and to complete my own story. I find Eliana at the very beginning of the video, and the viewers will hopefully realize that the video plays with the linear progression usually expected of a narrative, a progression that often parallels the ailinear structure of memory. I am also interested in the invention of memory. When people don't remember someone or something, they make a memory of it. These constructions, or creative moments, are made of details taken from the person's immediate surroundings.

The everyday experience is at the heart of your investigations around narrative and memory. As are the notions of ambiguous and transitional states. These issues are also central to postcolonial theory in contemporary cultural studies. Do you see a relationship between your interest in people's quotidian experiences, the ambiguity and in-betweenness of situations, and postcolonial thinking on a social, aesthetic, and critical level?

1 Mario Benedetti, "Poemas cortos, despistes y franquezas, ..."

With regards to the everyday, I'd say that I work with what is close to me. A good example is "Quelquepart I (Somewhere I)". At the time of making it, I had a studio in the Grütli (an arts complex in Geneva), and I would often see the film projectionists of the Grütli cinema entering their dark projection rooms. I became intrigued by their work and the action of projecting images all day for others. I thus decided to ask these men what they felt during their work and what was their relationship with the images they projected. This video weaves together the testimonies of these projectionists with a certain phenomenology of cinema. In the case of "¿Aquí vive la señora Eliana M...? (Does Eliana M. live here?)" the people I interview are people I know or who know Eliana. So my engagement with the everyday comes from proximity, but also from what I mentioned before, a desire to record individual stories and histories through simple, quotidian experiences. I hope these may offer a greater complexity of interpretations when compared to very specific frameworks within which stories are often told.

Yes, but I was thinking about it in wider terms. For example, in the 20th century critics involved in mass observation such as Walter Benjamin, the Surrealists or Henri Lefebvre were interested in studying the everyday because it evidenced a range of temporalities that made it impossible to think of 'modernity' as a straightforward narrative. Everyday modernity was seen as a patchwork of different times and places. The question that the everyday makes vivid for cultural theory therefore is the question of how to attend to the social. Something which is central to your work I think.

Also I find a sense of ambiguity to be often present in your practice. In "¿Aquí vive la señora Eliana M...? (Does Eliana M. live here?)" the viewer identifies with your search for your mother, but may also be sceptical regarding the outcome of this search. Perhaps ambiguity is a way for you to reveal the complexity within identity, memory, and history. This ambiguity is not far from Chileans' (or from an emigrant's) own relationship to their troubled past.

A sense of the transitional occupies a central part of our experience of the world today. The social and cultural terrain are characterized by a sense of shifting, dissolving, bordering, traversing, being in an intermediary state, nomadism, and hybridity. Permanence, whether on the abstract level of identity, or on the concrete level of geography, seems an impossibility. In the aesthetic field this takes the shape of a kaleidoscope of perspectives and making of meaning. To engage with knowledge production under these conditions needs an approach which is open, interminable, self-reflexive in its process and style. On top of this many cultural producers today themselves speak from a postcolonial placelessness, like yourself. They form part of a world of transitions, where issues of diaspora, dislocation, and migration are central. Therefore it's not surprising that many artists are engaged in re-writing the historical dimension of place. There has been a fundamental shift in the video essay practice into the terrain of postcolonial studies, which is very much due to the video essay's strong commitment to theory, and the possibility of building the discontinuity of content and experience, through visual language.

I am not someone who feels strongly connected to critical theory, such as the theories of the quotidian or of postcolonialism that you mention. But I can relate, through my own biography and my work, to the elements they touch on. For example, the fact that since I had to leave my native country, I have always been dislocated due to my experience of emigration and the difficulties of language. This has become a source of motivation for my work. The language handicap is particularly relevant. For socio-economic and political reasons, my family and I had to leave Chile to live in the Germanic part of Switzerland, and I later came to the French part of Switzerland. I couldn't speak Swiss German to start off with. I worked as a labourer in a factory which was full of Turks and Yugoslavs. To begin with I thought they spoke was Swiss German, but in fact it was a mixture of their own languages. Similarly at the arts school there was always a difference between me and other students. I had greater difficulties in reading some German philosophers, particularly Wittgenstein, who were obviously 'closer' to them because of the language. This is where my predilection for language stems from. It is based on my own handicap. Even these days, whilst making work in Switzerland, there are times when people don't quite understand my questions, and answer something totally different.

What I like about the text that you are in the process of constructing is not only that you are using the interview format with me, in the same way as I use it in my video works. And that inevitably you will cut and paste like I do. But also that here we are in Geneva, conducting the interview in Spanish, which will be transcribed into English and then translated into French and German. And on top of this we share experiences of hybridity and of dislocation, don't we?

Yes, we do. I live in Switzerland but I am half English, half Spanish. Not quite fitting makes you see things in a different way. To return to your work, the medium of video seems particularly appropriate to investigating the themes that interest you. On the one hand editing requires the use of memory: to cut, erase and adjoin images often in a non-linear fashion, in an atemporal manner. Codified in the video itself therefore is the sense of rupture, fragmentation, displacement, loss, and multiplicity which also conceptually drives your work. Video allows you not so much to document things but to present their multiple facets². Furthermore, there is the artist's actual intent behind image production, that is, the production itself of an image can question its own meaning. So video allows all times to slide back and forth between perceptions of reality and fiction. In other words, theory is encoded in the process and product. With this in mind, you could be described as working within a field mentioned earlier, and which has been called the video essay. A discipline that plays with the documentary format, reflecting upon it and the production of meaning.

Yes, video allows me to weave together the different levels of expression that I deal with, such as the remembrance, the oral or the musical dimension of the interviews. As in "Kontinuum I", a work which I produced together with Chilean artist Mauricio Gajardo, for Switzerland's Expo.02

² Ursula Biemann recently edited a collection of texts on the subject of the video essay, which I have found particularly enlightening. See Ursula Biemann, "Stuff it. The video essay in the digital age," Edition Voldemeer, Zurich / Springer, Vienna New York, 2003.

exhibition. Following the interview format, the video featured various people from Switzerland's German- and French-speaking parts talking to me about a particular object, and in doing so I found they revealed aspects of themselves they wouldn't have otherwise. This work intermingled two languages, with different punctuations and musicalities. It was difficult to fit images in sequence with varying vocal rhythms, but the editing process allowed me to play with these aspects. The immediacy of video is another facet that interests me. I work with people, and their presence is somehow maintained through the video image. In Latin 'video' means to see or to make seeing possible. Furthermore, everyone can relate to this medium, since the video image is such an omnipresent characteristic of contemporary life. So the initial spectators approach to the medium is one of familiarity, which I can then complexify through the concept and content. But you are right in saying that video embodies physically the theatics in which I am interested in. The fact that there isn't just one reality to connect to, but various realities. And that this fragmentation of meaning is present in the mechanism of montage inherent to my work.

The word 'essay' was conceived in the 16th century by the French social critic and philosopher Montaigne, whose "Essais" had a significant effect on the French Revolution and the period of the Enlightenment. Montaigne's essays investigated society, much as the word explains, in order to evaluate certain ideas. He questioned fundamental issues regarding human frailty, the opposite positions held by our understanding of fact and fiction, as well as their consequences for social order and disorder. Bearing in mind this historical frame, how do you feel about the term 'video essay'?

The way I edit my videos gives them something close to the essay, though very different from the documentary fashion where everything is meant to be a direct reflection of the outside world. My 'essays' incorporate different realities. If I were to film the same person, and ask the same question, but on different occasions, I would get different answers. My videos play with the documentary format, but complexify it. My reference is the document, one which can then become fictional, and therefore question reality itself. This is why my work is between video documentary and video art, probably in the field of the video essay, an area which is itself in transformation.

The Lagos avenue, in outskirts of Santiago de Chile, became well known for a fiction of its own. The government allowed various building companies to construct a residential area, which appeared luxurious at first sight (they used the same architectural language as the residential houses found in middle-class US, and recognizable to a Chilean public through the US films they would have seen from the US and which represented progress, comfort, and wealth). However, no adequate surveillance of the project was implemented, and as a result these residential areas turned out to be riddled with unsolvable problems which made the houses practically unliveable. They still looked great from the outside, and became therefore mirages

in their own right. This is an example of the presence of fiction in reality. For me reality incorporates fiction within it.

In our discussions you have mentioned that some people have described your work as having a surreal element, and that you were concerned that this may be related to you being Latin American. I think your work relates to the definition of reality. In the 1980s the international art world witnessed a strong interest in art from Latin America. This can be explained by many reasons amongst others, due to a more global vision of the world from the art centers, the existence of a larger constituency of Latin American practitioners and critics in the US, and therefore a stronger art lobby; as well as a need in the market for cheaper works³. The problem was that their premises revolved all too easily around the surreal, the other, and the exotic or fantastical, that could at first glance be found in much artistic practice. No doubt inspired by the presence of so-called surrealist artists in the early part of the 20th century, such as Wilfredo Lam in Cuba, Frida Kahlo in Mexico, etc. The conception of Latin American identity conveyed through the 'fantastic' came to signify something out-side the real, predicated in opposition to the real, and articulated around the Latin/European irrational/rational dichotomy. Critics and curators from the region rallied against this categorization of Latin American artists and the description of the continent itself as surreal and fantastical in nature. This mounting critique culminated in the compilation of a landmark publication entitled "Beyond the Fantastic," edited by Cuban critic Gerardo Mosquera, which launched a rigorous attack against this trend, and helped to change curatorial practice in this respect⁴.

Various critics have reaffirmed the position of the 'marvelous' within the real in the Latin American experience. The concept of 'lo real maravilloso' (the real marvelous) has in fact been present in Latin American culture since the 1940s⁵. French surrealism, as proclaimed by Bataille in his "Documents," for example, was an opportunity to ask questions about reality, a sort of critique of the everyday, a critique of the bourgeoisie. It is this critical approach to reality which has had, and has today, a vital role to play in Latin American culture. What could be described as the 'détournement of reality' is a critical tool, particularly bearing in mind that social issues maintain such a crucial presence in Latin American culture.

Surrealism is a movement founded in Europe and its link with other extra-European artistic practices, for instance Latin American, can only correspond to its own experience. I think that the gaze cast from Europe onto different Latin American artistic experiments, cannot be very sharp, it's rather complex. The surrealist practice corresponds to a historical and artistic experience with no equivalence in Latin America, surrealism arrived there coming from Europe and it eventually transformed itself through various transatlantic round travels, randomly feeding itself with diverse cultural elements. I think it is time to stop a labeling that cannot

3 Testifying to this are several landmark exhibitions organized in the US and in Europe such as "Art of the Fantastic: Latin America 1920-1987," Indianapolis Museum of Art, 1987; "Art from Latin America, Hayward Gallery," London, 1988.

4 Gerardo Mosquera (in association with Oriana Baddeley), "Beyond the Fantastic. Contemporary art criticism from Latin America," inIVA, London, 1995.

5 Cuban writer Alejo Carpentier's 'real maravilloso' or Argentine writer Jorge Luis Borges's fantastical literature stand not for an irrational but rather for a rational project charged with connotations of independence and freedom from the Euro-American cultural context.

be transposed from one cultural context to another, because there is the risk for the development of a postcolonial colonialism.

I see your work, therefore, more along the lines of a document engaged in a critique of the real, by questioning our understanding of what is real and what is fictional, and as you said before affirming that (as we understand these terms) the fictional can form part of the real. Your critique of the real, or your engagement with 'surrealism,' operates along the lines of the poetic-critical photographic 'documents' of French artist Jean-Luc Moulène, or the understanding of surrealism found in sculptures and photographs of Mexican artist Gabriel Orozco (see his Venice Biennial 2003 exhibition on the surrealist object). I would go as far as affirming that understanding this critical engagement with the real in Latin American culture under this light, allows us to have a deeper, more open approach to surrealism, one which reaches back to its aesthetic inception in the early 20th century.

The radio program France Culture recently replayed an interview with the Chilean poet Pablo Neruda, recorded to commemorate the anniversary of September 11, 1973. Neruda was asked if he was a surrealist. He replied that he wasn't but that he knew André Breton and others, and was interested in their work. His negative response was rooted in the belief that the presence of different realities within daily life is a vital component of the Latin American experience. And that this has been the result of the various political, historical, and religious elements present in daily life. That, in fact, there is a sort of syncretism of realities in operation. It's not that Latin America is a surreal continent, and that artists make surreal work, but that there are many coexisting, parallel realities. Now, turning back to the question of a critique of the real, I see, however, a connection between alternative realities, fragmented narratives, madness, and the condition of the emigrant.

If we define fragmentary narrative, consisting of segments or multiple facets, we can determine an interesting link to hysteria, feminist thinking, and literary psychology. This can be illustrated through the case history of Dora, which became something of a 'cause célèbre' in Freudian psychotherapy. Ida Bauer was a young Jewish patient in Vienna, otherwise known as Dora. Published in 1905 under the title "Fragment of an Analysis of a Case of Hysteria," it soon became the most famous study of its times of hysterical amnesia and narrative recovery. Freud believed he could cure his patient's symptoms if only he could reconstitute the 'missing pieces' in Dora's fragmented story. The hypothesis was that to cure Dora one had to help her symbolically recover, in and through narrative, her repressed drives and traumas. Helping her to retrieve her 'full' story, Freud's specific approach to Dora was criticized for eliciting in her confabulations rather than actual memories. And Freud himself admitted that it was ultimately impossible to distinguish between fact and fiction in narratives deriving from the unconscious.

Feminist theorists consider Dora's case as emblematic. Hysteria, their argument goes, is by its very nature an experience of fragmentariness, and its truthfulness derives from its uncompromising resistance to attempts by omnipotent father figures to 'fill in' the fissures of the story in order to sign off a 'total account.' Dora's narrative thus became in certain feminist circles illustrative of feminist resistance, hysterical or otherwise, to the phallocentric demands to 'tell everything.' According to this view, it is precisely the cryptic, elusive, and obscure elements in Dora's own version that constitute a necessary refuge from the male imperative to know and appropriate everything alien to it. Jane Gallop has argued persuasively that hysterical discourse is a paradigm of 'woman's story.' It is also invoked by Stephen Marcus in his literary psychological account "Freud and Dora: Story, History, Case History"⁶ where he cites Dora's story as an exemplary instance of modernist fiction, displaying four of its central features: the impossibility of access to truth; the dissolution of linear narration and its explosion into multiple, often competing, perspectives; the existence of an unreliable narrator (Freud); and the undecidable relation between fiction and reality, both inside and outside discourse. All of which relate to the narrative structures you work with.

The fragmentation of the emigrants' experience, their outsideness of mainstream society, their dislocation, are all related to the kind of narratives in the videos I make. Think of "¿Aquí vive la señora Eliana M...? (Does Eliana M. live here?)" and her 'outsider-visionary' position (her possible internment in a psychiatric asylum), or when my granduncle talks of madness. This is where I start to weave the elements together: the fragmentation and even absence of memory, my mother, and the emigrant's condition.

There is also a relevant scene in "¿Aquí vive la señora Eliana M...? (Does Eliana M. live here?)." Ricardo Loebell is talking about emigration, the usual journey across water, and the 'role' of this water in dissolving identity. And you mentioned to me a connection here to madness, via Foucault.

In "A History of Madness in the Classical Age," Michel Foucault writes that "One could almost state that water has a lot to do with madness. And water has also a lot to do with emigration. Many important episodes of emigration consisted of traversing the sea, often by boat,"⁷ and in my video, Ricardo Loebell says, "The liquid that dissolves and erases, that disables our ability to remember our origins." Foucault discusses the symbolic presence of the sailing vessel in the imaginative landscape of the Renaissance period. The "Boat of the Mad" (originally called the "Narrenschiff" in German) occupied a privileged position in the metaphoric-maritime discussions of the time. Foucault remarks on how, in the early part of the 15th century, vessels were used to carry away the mad and the infirm. The Narrenschiff was, in fact, used to transport those expelled from the walled city of Nuremberg, and embark them on an errant existence. They no longer belonged anywhere.

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There is a dynamic equilibrium between the macro and microcosmic parameters of your work. The weight of recent Chilean history is present in the more personal aspects of the events presented, and viceversa. Specially in "¿Aquí vive la señora Eliana M...? (Does Eliana M. live here?)" there is a recurring allusion to appearances and disappearances, to collective amnesia. I am interested in how you use a biographical narrative to expose a dimension of experience that is important to an understanding of the past, of your families or of your countries.

My identity has a lot to do with 'disappearance.' My mother disappeared from my history and reappeared in the history of Chile, in the newspapers, announcing her predictions of natural disasters. And she also looked for other disappeared people, which is how I found her eventually. This axis disappearance-appearance has remained ingrained in my way of thinking. And of course there is the wider backdrop of Chile's obscure past of making people disappear for political reasons. Whilst disappearance itself is an important motif, the reasons for it may not be the same. The very cutting of my videos makes people appear and disappear from one sequence to the other.

The relationship between my mother's biography and the history of Chile is symptomatic precisely because it is ambiguous and idiosyncratic. There is also a contradictory simultaneity of identification and distancing that shapes the attitude of various characters in the film towards my mother. The clips when various people talk about murder or disappeared people show also an attitude toward the collective past characteristic of the difficulties encountered by the Chilean people in dealing with the profound upheavals in their society, of the idiosyncratic relationship they have to the history of their country. I think the life story takes on the status of a model biography that not only describes a single human destiny, but may also be representative of the lives of others.

Chile is undergoing a phase of historical and cultural recuperation, of re-construction, with regards to the events which took place in the last thirty years. The erasure and collective amnesia of political and social events as well as the forced exile of the intellectual and political community. Much archival material has been destroyed, material which is vital to the formation of national identity. What are your thoughts with regards to this?

From my position of a migrant artist with a hybrid identity, I am Chilean 'and' Swiss, who had not been back to Chile for 11 years, I feel part of this but wouldn't like to be seen as opportunistic. My latest work, "¿Aquí vive la señora Eliana M...? (Does Eliana M. live here?)" may contribute to this re-inscription of history in the collective unconscious. Many of my peers, artists, historians, and art historians, who live and work in Chile, are in the process of salvaging information with the aim to reconstruct the history and cultural identity of Chile.

Der Spiegel hat kein Gedächtnis

Dieses Interview zwischen Ingrid Wildi und Katya García-Antón fand im November 2003 in Genf statt.

Katya García-Antón: Du arbeitest mit Video und Fotografie. Deine Videoarbeiten basieren auf Interviews und haben eine dokumentarische Form. Deine fotografischen Arbeiten drehen sich um das Thema der urbanen Ikonografie. Bei beiden steht das Narrative stark im Vordergrund. Geschichten zusammentragen und sie von anderen erzählen lassen. Deine Geschichten, ob nun von anderen Menschen oder einer Nation, folgen im Wesentlichen dem gleichen investigativen Anliegen. In deiner Ästhetik hat die Erzählung deshalb oft einen hohen Stellenwert. Allerdings haben viele Kritiker das Narrative für tot erklärt. In einer Kultur, die Geschichten banalisiert und entwertet, in der Geschichten in Chatrooms, Reality-Shows und Seifenopern allgegenwärtig sind, bedienst du dich nach wie vor des Narrativen. Warum?

Ingrid Wildi: Es geht mir vor allem um das Gesprochene, die Stimme interessiert mich. Die Stimme kann, metaphorisch gesprochen, als Waffe dienen. Hinzu kommt meine eigene Biografie als Emigrantin. Meine Grosseltern, meine Eltern und ich sind alle Emigranten. Mündliche Überlieferungen sind ein wichtiger Bestandteil der Kultur der Emigranten. Aber um deine Frage zu beantworten: Erzählung ist wichtig für mich, denn «der Spiegel hat kein Gedächtnis», wie Benedetti es auszudrücken.¹ Es ist wichtig, Geschichten festzuhalten, besonders die jener Menschen, die keine Plattform besitzen, um sich Gehör zu verschaffen. Natürlich konstruiere ich meine Arbeiten. Leute reden für mich, ich bearbeite das Material und spreche dann für sie. Es geht mir nicht einfach darum, Geschichten zu erzählen, sondern ein Zeugnis zu hinterlassen, persönliche Geschichten von Existenzien. Ich will unterschiedliche Landschaften aufzeichnen, physische und seelische. In «¿Aquí vive la señora Eliana M...? (Lebt hier Eliana M.)» ist es die Landschaft Chiles, meiner Familie und anderer Leute, denen ich begegnete. In «Si c'est elle» geht es um drei Männer, die sich an ihre Mutter erinnern. Es ergeben sich mehrere Erzählungen über das gleiche Thema, etwas, was ich wichtig finde in meiner Arbeit. Sich der Vielfältigkeit erzählter Geschichten bewusst zu sein. Die meisten Filme, die ich bisher über Chile gesehen habe, zum grössten Teil Dokumentarfilme, thematisierten die Politik. In «¿Aquí vive la señora Eliana M...? (Lebt hier Eliana M.)» wollte ich auf das kollektive Unbewusste eines Landes eingehen, das selbstverständlich auch Gegenstand politischer, wirtschaftlicher, historischer oder religiöser Faktoren ist. Aber ich wollte dies durch alltägliche Situationen tun, durch einfache Begebenheiten, ohne Exotik. Das Problem ist der Blick: Wer schaut und wie tut er das? Als ich in die Schweiz kam, hatte ich das Gefühl, mit einem Blick betrachtet zu werden, den ich nicht verstand und der nichts mit meinen bisherigen Erfahrungen zu tun hatte.

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