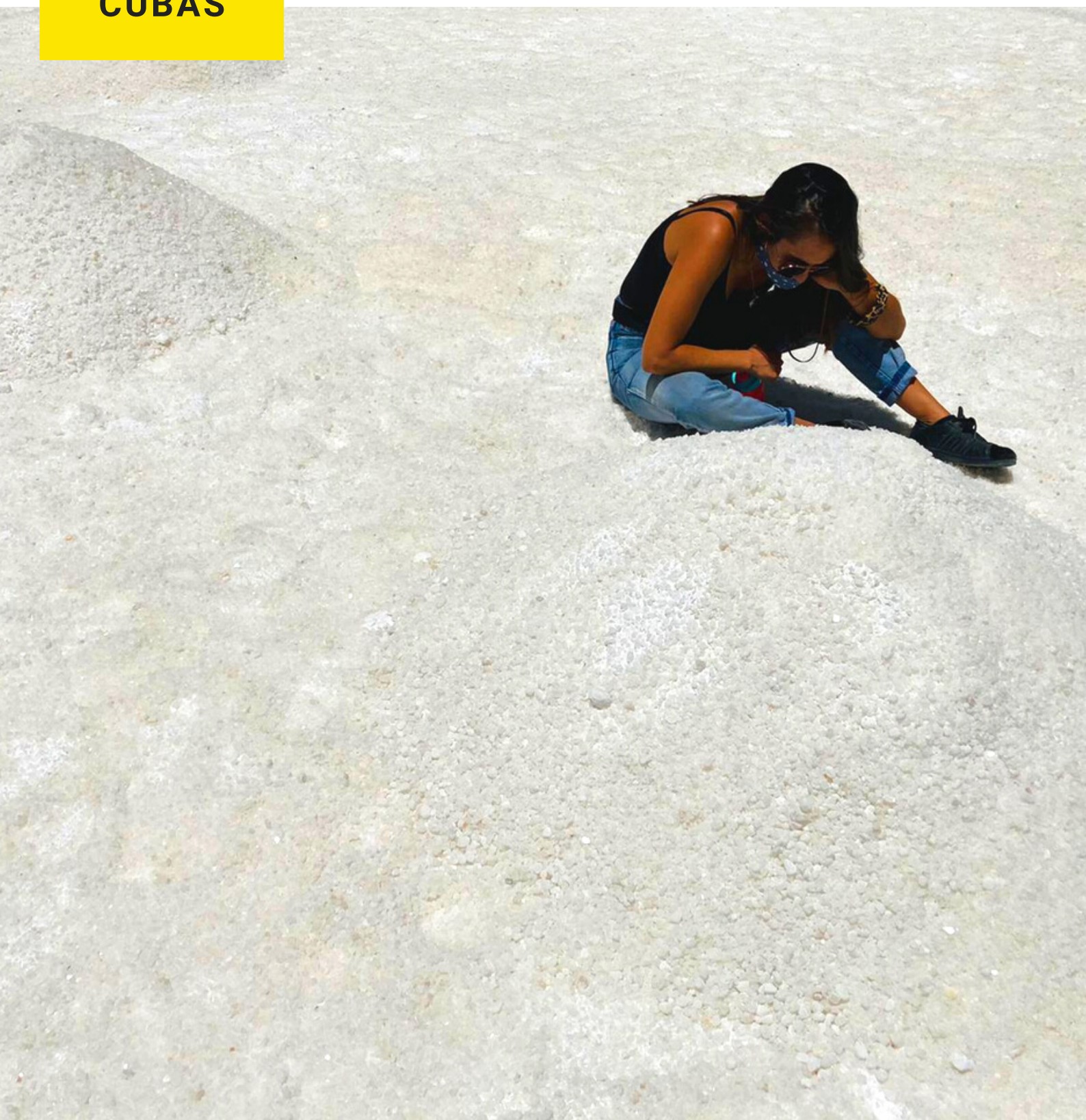


Installation
Sea of Silence project

SCULPTING THE SILENCE

2021

TAMARA
CUBAS





SCULPTING THE SILENCE

At the centre of a deep and unutterable paradox, a hole opens up - the silence will live there forever. The silence of what could not be foreseen, the silence of bankruptcy, the silence of the uprooting and the silence of the pieces that the road tore away from me. I - a woman, a migrant, a loner, a mother, a daughter, a sister. I – a woman, driven to move by a greater force, by the desire for something better, by the need for more oxygen, the need to flee, to get there, to find a less hostile home, moved by the need to become completely disheartened and to rebuild myself from the remains. Nothing has a name; everything is defined. Nothing is known; everything is reconstructed. When I fled in the early hours of the morning, my mother gave me a bag of salt: "Always keep it with you, hidden under your clothes. It will protect you and keep away the evil spirits. You can also use it to preserve some food, it can save your life".

FEMALE BODY

There are journeys and there are crossings; the first implies a cartography chosen with freedom and travelled with desire (even when the journey arises from a duty), the second, however - the crossing - implies a geographical and geopolitical passage whose conditions vary according to human circumstances, among thousands of variables. What happens to the individual, and more precisely to the woman, along a journey driven by a strong need to leave a conflictive origin in order to arrive at a desired, yearned for, fantasised about, imagined destination, as a place of salvation? The conditions of these journeys are usually terrible and the stories of their failures - dreadful and well known. What motivates a woman to venture out alone, or with her back loaded with small children and board the boat heading towards certain death? What makes her believe that she will not be shipwrecked, that her story will be different? What is she willing to lose, to change, to negotiate, to let die, in order to make sure that the journey is fulfilled? If the woman who undertakes the voyage was to ask herself all these questions and contemplate her answers before departure, she probably would not have even moved. But there is a desire that pulsates, empowers, drives the body crazy and pushes it to action and not to reason. Reasoning is the enemy of the journey. The silent body is the absolute protagonist, until it is in a state of absolute exhaustion. If it touches the threshold of death, reason is activated, in its most vital, essential, pure and necessary state. On the verge of madness, reason has never been so lucid.

PROJECT DESCRIPTION

The installation is composed of several tons of salt and audios distributed under the mounds of salt

This installation is part of the Sea of Silence project

Direction: Tamara Cubas
Dramaturgy: Gabriel Calderón
Curatorship: Verónica Cordeiro
Production and artistic collaboration: Alicia Laguna
Edition and sound composition: Francisco Lapetina
Photography and artistic collaboration: Rodolfo Andaur
Produced by Teatro Línea de Sombra (Mexico)
Premiere: Festival Santiago a Mil 2021.







TAMARA CUBAS

Tamara Cubas (°1972) lives and works in her home country Uruguay. She received a bachelor's degree in Visual Arts from the National School of Fine Arts Institute at the University of the Republic of Uruguay (IENBA/UDELAR). She holds a master's degree in Art and Technology from the School of the Arts (EMMA) in Utrecht, The Netherlands where she became an EMMA Award winner – Image & Technology. Tamara Cubas studied contemporary dance at the Contradanza School in Montevideo

In her stage practices, Tamara Cubas has developed two lines of research - one that delves into the performative body in a constant search for the autonomy of the body based on her own concepts such as the Aesthetics of Precarity. In this line, she investigates the power of Latin American bodies endowed with memories, history, and particular experiences and their constant search for decolonization (Cannibal Series 2019 / Anthropophagic Trilogy 2017-2019 / Puto Gallo Conquistador 2016).

The second line refers to the Other, where she develops projects with non-artistic populations and communities. In this path the recurring themes are History, The Homeland, Power, The political, interpersonal relationships, heterogeneity, and dissent. (Lost Acts of Love 2011 / Multitude 2014 / La Brisa 2016 / and the current projects Trilogy of Time and Sea of Silence). She is interested in and explores the personal story of hers and others as a strategy that contrasts and resists the Official Story. The projects are developed in collaboration with dramaturgs such as Gabriel Calderón (UY) and other writers.