

Marisa Cornejo

Portfolio

Dreaming is free

(1996-2023)

Dream Drawing. Process & approach

Since 1996, I draw what I remember of my dreams and share them somehow. Something I learned from Jodorowsky's book: *Psicomagia*, and that he learned for the indigenous traditions of Mexican women. Later, I learned that there is also an indigenous practice called *pewma* – dream – in Mapudungun, from the Mapuches, the indigenous people of Wallmapu situated in the south of Chile and Argentina. And now, by reading a paper written by Irene Hirt in 2012, I learn that *“However, pewma are not simply dreams but those with individual and/or collective significance through which kimün (knowledge and wisdom) is transmitted and received¹.”*

I had to practice this on myself for years to develop a tool to navigate westernized modernity as a migrant – I had no other tool to find safety. *“For indigenous peoples, dreaming is a social act of communication that depends on a nexus of culturally shared beliefs²”*. This constant process gave me a tool to look at the world from my inner self and re-territorialized my body to solve spatial and cultural problems to adapt and adjust to new territories. Dreams digest in what some call the unconscious the experience of each unique life. Each person is a situated witness of local reality. Emotions determine what the subject selects to be important. The emotional memory collects from a given activity, in what is called consciousness, what is important, essential for the self to survive. So the narratives of our dreams become hard drives, seeds where the emotional intelligence tells us what is true and what is false, what is valuable, what we have not seen with our rational self in a seemingly logical world filled with the appearances of sameness that entertain and distract us all the time, as Adorno would say. Dreams are a helpful tool to develop a critical view of Western cultural

hegemony. Dreams are a part of our organic self, something that happens as a process. Dreaming is subversive as long as we act coherently on the



A big bad fish: abstract universality _____ [Espai 10, Barcelona] 2016
A shaman or medicine woman, Araucania, Chile _____ Iconographic Collections
Los visitantes _____ [Agent double, Genève] 2010

messages we receive. *“They transmit a holistic conception of territory as composed of tangible and intangible spheres where the living and the dead, human and non-human beings, all interact and are given a similar agency²”*. Providing this affective material a place in art is essential to keep the subversion alive, transmit memory that transcends catastrophe. Dreams help us visit and include *“emotional geographies and multiple experiences of place⁴”*. They build knowledge beyond the memory constructed by power structures. This “inner attitude” of elevating artistic process over final product, regardless of the form we give our dream as a drawing, a text, an object, a painting, a performance; regardless if we show it to others or not, transforms us as people. Our relationship with the living becomes a decolonial situated practice.

1-4 HIRT, Irène. «Mapping dreams/Dreaming maps: bringing Indigenous and Western Geographical Knowledge». In. *Cartographica*, 2012, vol. 47 n°2, p.12; Ibid. p.5, p.6, p.11.

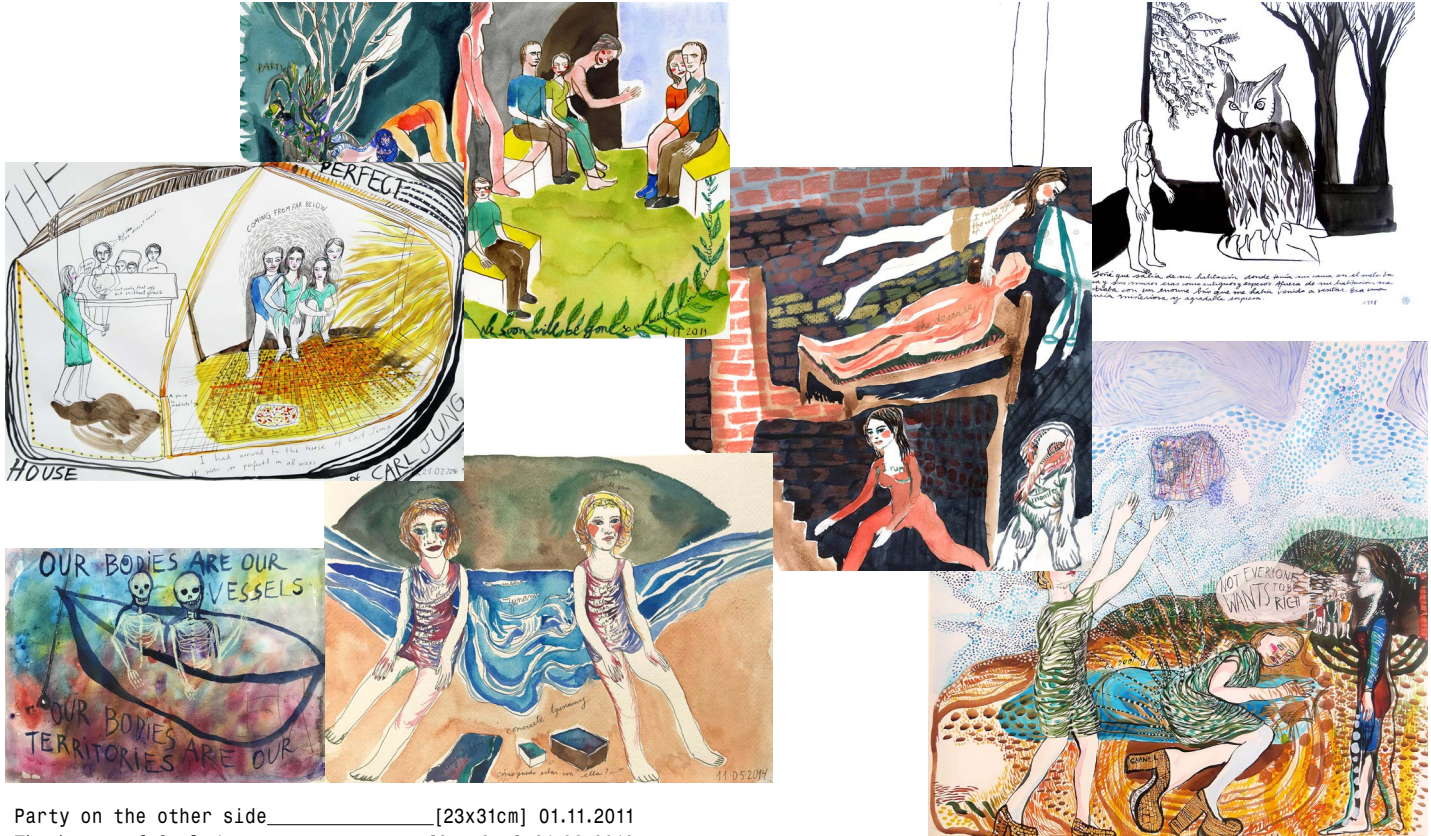
Dreams without borders

Workshops



Lectures alternatives, MEN, Neuchâtel, CH	2023
Inspire workshop, Utopiana, Genève, CH	2022
«aquí estamos tambien a escribir», Plata, Dominican Republic	2021
Territoires et rêves / Ateliers pratiques, Utopiana, Genève, CH	2022

Drawings (1996-2024)



Party on the other side _____ [23x31cm] 01.11.2011
 The house of Carl Jung _____ [25x42cm] 21.02.2016
 Concrete Tsunami _____ [23x31cm] 11.05.2014
 Our vessels _____ [23x31cm] 2016

Gran buho _____ [32x40cm] 1998
 The Disease _____ [30x30cm] 10.01.2017
 Not everyone wants to be rich _____ [113x114cm] 2016



More dreams

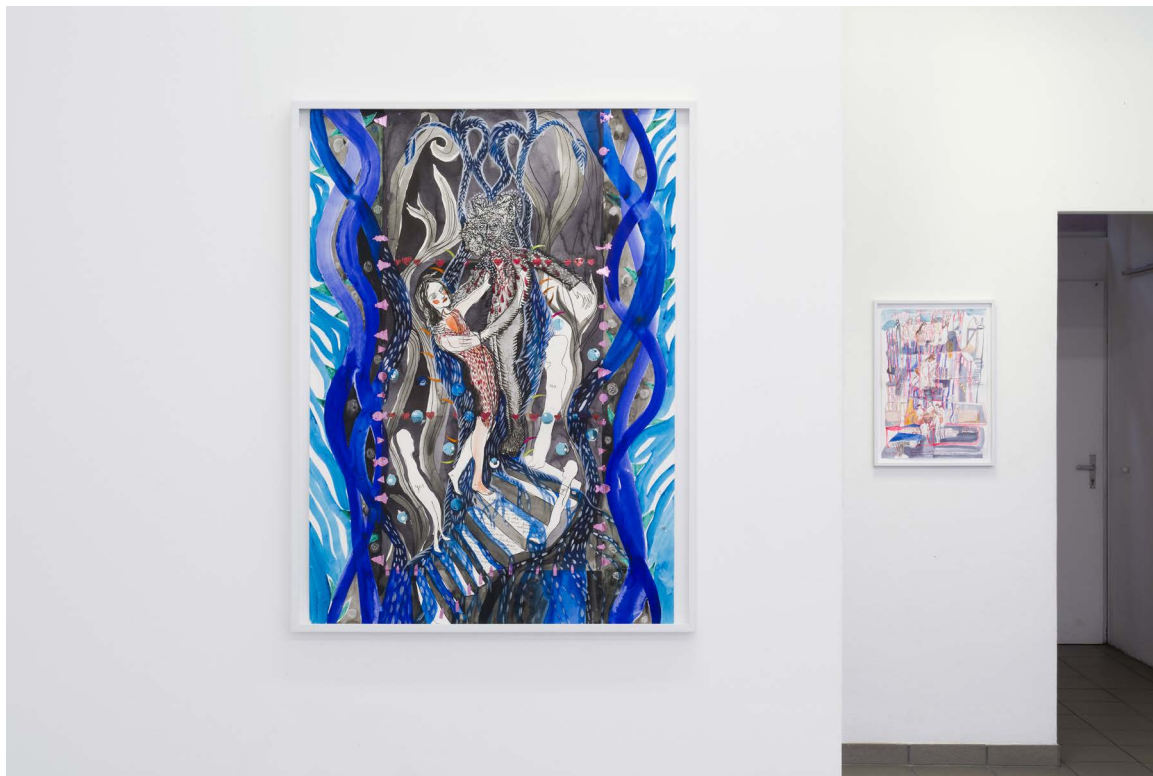
No me abandono _____ [29x21cm] 20.01.2008
 Todos los seres _____ [50x70cm] 05.06.2006
 God cats _____ [32x40cm] 2007
 Feminicidio _____ [23x31cm] 15.09.2011
 Blanca _____ [32x40cm] 16.09.2011

Disgusting shit _____ [23x31cm] 02.09.2018
 Gloom and Doom _____ [50x70cm] 27.03.2020
 Toxic masculinity _____ [50x70cm] 14.04.2020

High and Fragile

(Exhibition at Lovay Fine Arts, Geneva, 2024)

curated by Danniel Tostes
Photos: Claude Cortinovic



Yes and No _____ [Ink, sequins on paper, 84×59.5cm] 2011
High and Fragile _____ [Ink, crayon, watercolour on paper, 59.5×41.8cm] 2023

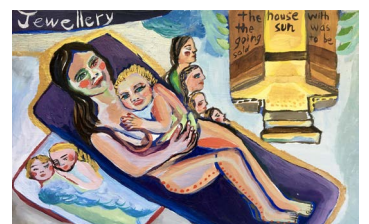
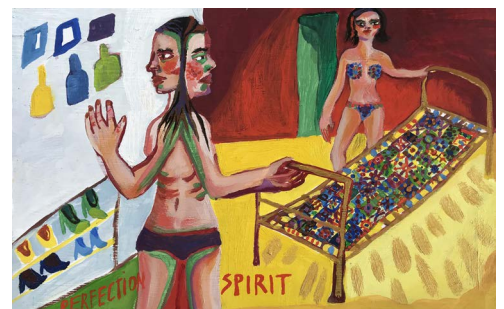
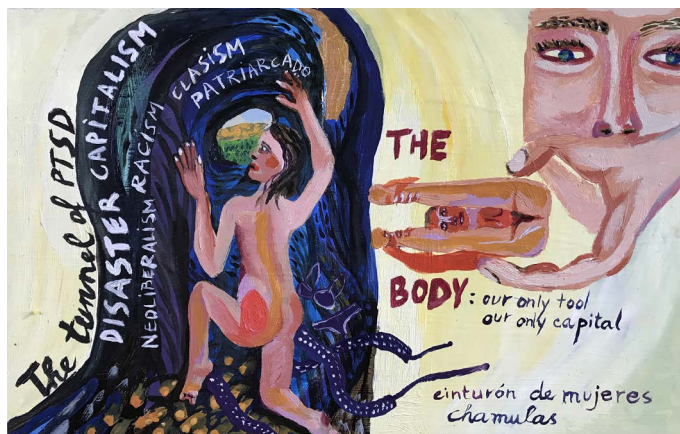


Fish Licking Our Feet _____ [Watercolour, ink, acrylic, pastel on paper, 114×113.5cm] 2015
The King _____ [Ink, watercolour on paper, 23×30.5cm] 2023
Nice Guy Who Loves Me _____ [Ink, crayon on paper, 50×70cm] 2020

Paintings (2020)

Art gallerists don't know	[24x28cm]	2021
The head of a migrant woman	[24x32cm]	2021
Perfection spirit	[22x32cm]	2020
Etica y politica	[22x32cm]	2020
Jewellery	[22x32cm]	2020
Una invitacion	[24x32cm]	2020
The road of ambition	[22x32cm]	2020
Seeds of infinite possibilities	[20x20cm]	2020
Toxic skin of shame and guilt	[22x32cm]	2020
The tunnel of PTSD	[22x32cm]	2020

More paintings



Love and Fear

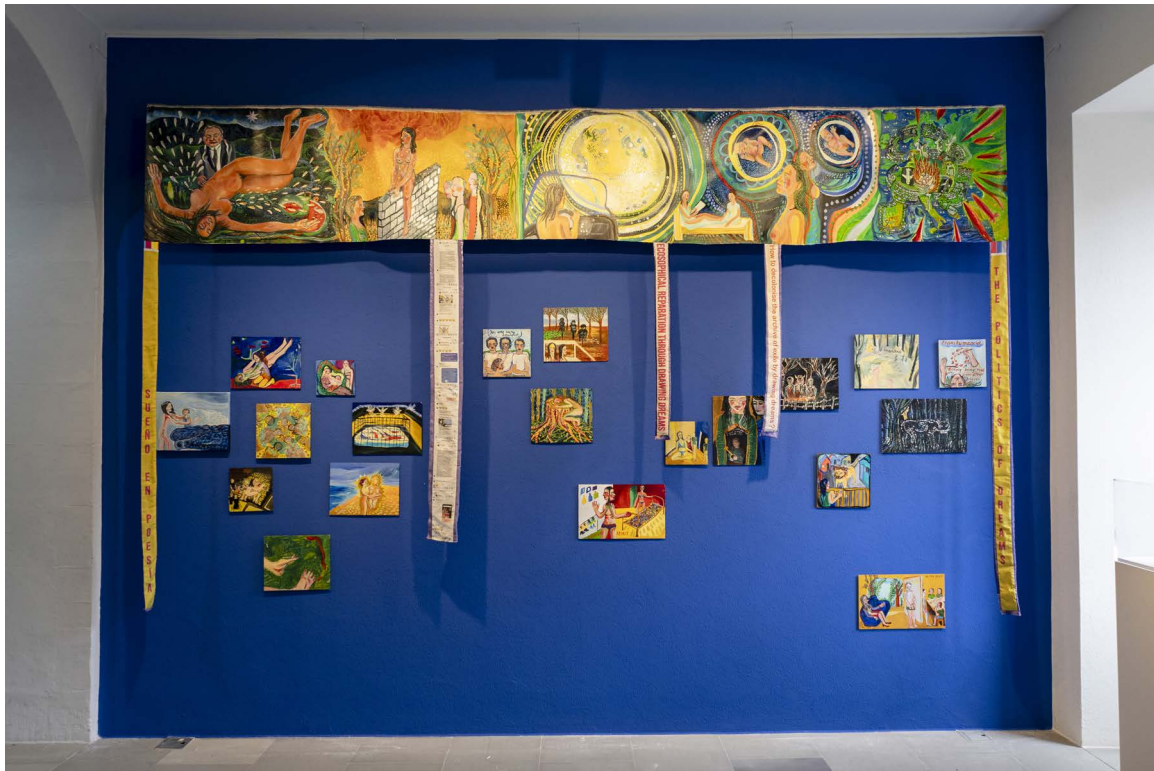
curated by Marie-Christine Gailloud Matthieu

Photos: Olivier Christinat

(«Seins á dessein» at Espace Arlaud, Lausanne, 2024)



Sueños _____ [Ink and watercolor on leporello] 2012
 Jewellery _____ [oil on metal plate, 4x7.5cm] 2020
 Walking in the jungle _____ [oil on metal plate, 4.1x6.6cm] 2020

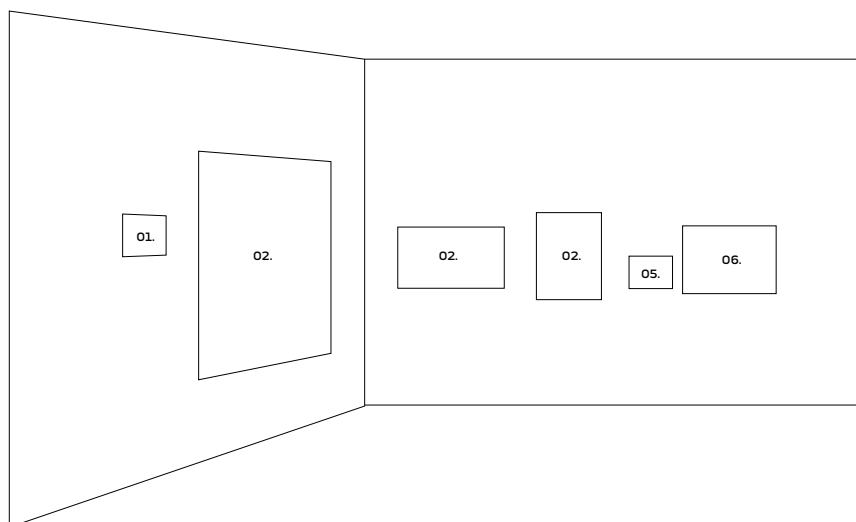


Metztli scroll _____ [394x60cm, oil on linnen and print] 2024
 Azufre y Mercurio _____ [oil on metal plate, 20 pieces, various sizes] 2012-2020

Home is where we start from

MAH - Maison Tavel, Genève, 20.2.-31.8.2025

curated by
Adelina von Fűstenberg



Dreaming is free, mixed media on paper

- 01. Investigar el cerebro de mi abuela, 2023, ink on paper, 231•311 cm
- 02. Extractionist Capitalism, 2007, ink, acrylic, pastel on paper, 152•161 cm
- 03. Transatlántico, 2010, 56.7•103.5 cm
- 04. Yes and No, 2011, Ink, sequins on paper, 84 • 59.5 cm

- 05. Ética Comunitaria, 2017, ink, acrylic, on paper, 29.7•42 cm
- 06. La Jupe parachute, 2006, ink, sequins on paper, 57.5 • 77 cm

Special thanks to:
Balthazar Lovay, Adelina von Fűstenberg and MCStudio

Sueños con mi padre (2002-2022)

69 drawings (mixed media) made between 2002 and 2023 in various formats, framed with lead. Wood step ladders.

I have been drawing my dreams since 1995: miracles, happy events, but also warnings, admonitions and even nightmares. I transcribe the dreams visually as accurately as possible, without any attempt at interpretation or use of dream clues. Beyond recurring themes such as nostalgia, exile, uprooting, the sudden loss of a loved one, everyday concerns, as well as love and desire, the absurd reigns. When things are normal, they are forgotten; it is the absurd that helps me to remember my dreams. Then I can recover, draw, inventory the dark, challenging, insignificant

and strange aspects, so that a sense emerges that allows it to reconstruct itself as wholeness.

In the series of drawings «Dreams with my father» I made a selection of 30 dreams from 2002 to date, where he appears after his death or where the effects of his absence are noted. In this series my father helps me to understand the present, gives me advice about the archive and is a spirit that assists me in navigating life. As an artist and art teacher, his presence continues to nourish my work as an artist through dreams.



Installation view, «No Memorials», Le Commun, Geneva, 2023



La Huella (2013-2023)

Video installation

La Huella is a series of six performances that I have produced and documented over the last ten years, in different territories linked to the memory of both the detention and torture of my father, an art teacher and artist, and the places of exile with my family.

I worked on each of the performances from the reactivation of the artistic archive inherited from my father, rescuing a series of engraving plates that were part of his work processes in exile. The trigger for this series of performances was a dream with his engraving plates, which made me become aware of the value of a graphic piece, which records the moment when my father put my feet as a child on an inked plate, inviting me to

print with my feet on a sheet of paper that I signed and he kept.

The piece reflects in a humanist way on the brutality of the dictatorship and its aftermath, through personal and collective memory, which is activated through the printing of my father's engraving plates with my body on paper. The performative actions took place in an art space in Santiago, in the spaces used as a place of imprisonment, torture and death in the National Stadium, in the train station in Plovdiv, Bulgaria, where a group of Chilean exiles arrived during the dictatorship, among them my family, and in Geneva, Switzerland, where I currently live and work. The result is a series of

experimental pieces with a strong ritual component that propose to make visible the cracks and memories of the trauma and the silenced exiles.

The video installation *La Huella* requires a darkened room to allow the projection of the 6 videos of different lengths, in the same format, which will be looped to create serendipitous montages. The supports can be the walls of the room using projectors and a television screen for the last video, *Notas para la Huella* which requires a place-time for the public to sit and listen to the story narrated by the artist, during the development of the performance.



La Huella #01. Caja negra
Galería Espacio Flor, Santiago – 01.2013
Lenght: 6:08
Images / sound: Espacio Flor
Curador: Enrique Flores
Editing and mixing: Roberto Duarte



La Huella #03. Escotilla 8
Escotilla 8, Estadio Nacional, Santiago – 11.2013
Lenght: 16:59
Images / sound: José Miguel Guzmán
Host: Wally Kunstmann / Asociación de familiares de víctimas del Estadio Nacional
Editing and mixing: Roberto Duarte



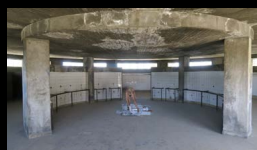
La Huella #04. Estadio Nacional
Estadio Nacional, Santiago de Chile – 11.2013
Lenght: 3:40
Images / sound: José Miguel Guzmán
Host: Wally Kunstmann / Asociación de familiares de víctimas del Estadio Nacional
Editing and mixing: Roberto Duarte



La Huella #06. Notas para la Huella
Usine Kugler, Ginebra – 13.11.2017
Lenght: 37:12
Images / sound: Bani Silva
Host: Asociación Cheminée Nord
Editing and mixing: Roberto Duarte



La Huella #02. Plovdiv
Plovdiv Station, Bulgaria – 08.2013
Lenght: 18:03
Images / sound: Valeria Deisler
Host: Vania Mincheva, Ana Salazar
Editing and mixing: Roberto Duarte



La Huella #05. El Caracol
El Caracol, Estadio Nacional, Santiago – 26.12.2015
Lenght: 14:24
Images / sound: José Miguel Guzmán
Host: Wally Kunstmann / Asociación de familiares de víctimas del Estadio Nacional
Editing and mixing: Roberto Duarte

> See preview



La Huella #01. Caja negra



La Huella #02. Plovdiv



La Huella #03. Escotilla 8



La Huella #06. Notas para la Huella



La Huella #05. El Caracol



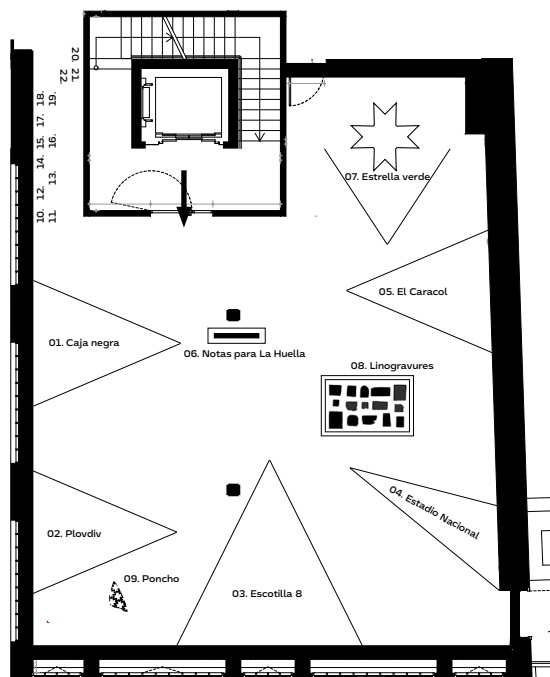
La Huella #04. Estadio Nacional

La huella

No memorial, Le Commun, Genève, 11.4.-9.6.2025



Marisa Cornejo's work consists of various performances and artistic actions in which she interacts with documents, objects, and artworks from the archives of the late artist Eugenio Cornejo, a Chilean political exile and the artist's father. The exhibition will feature a combination of Marisa's own works and original objects and documents from her father's archives, which she has used to create a post-memory body of work. Works by Eugenio Cornejo will also be exhibited, offering a historical perspective on the cultural heritage of Chileans in exile.



curated by
Cristóbal Barria Bignotti
Montage:
Anna Tretiakova.
Soutien technique:
Fred Duchêne,
Stefania Saladino,
Cristina Da Silva.
Accrochage et objets:
Stéphane Fretz,
Olaf Berkhuijsen,
Thomas Kasterine
and Zacharie Fretz.
Thanks:
Stéphanie Prizreni,
Edgar Soarès,
Maël Denegri.

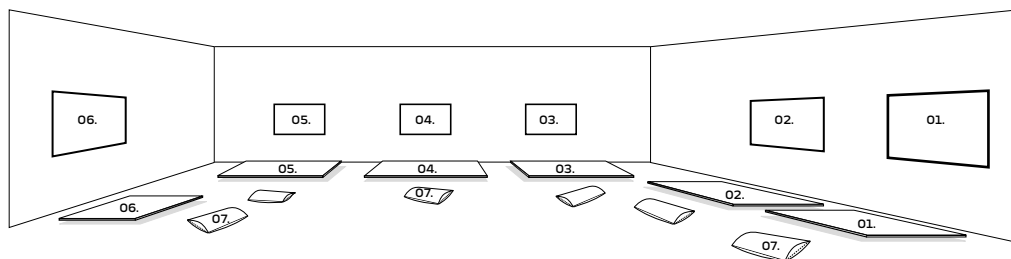
08. 15 plaques de linéolum gravées, formats div., 1977
09. Poncho de Lonko. Couverture en laine de mouton tissée sur un vitral (métier à tisser traditionnel mapuche. Acheté par les Cornejo en 1968 env.
10. Sans titre, 1977, linogravure imprimée par les pieds de Marisa (6 ans), 45x33 cm, Plovdiv (BG).
11. Carcel I, 1979, encre sur papier, 66x42cm, Ghin (B).
12. Ojos I, 1979, encre sur papier, 66x42cm, Ghin (B).
13. La marcha, 1980-1990, photocopie, crayon et encre sur papier, 14,5 x 12,5 cm, Puebla, (MX).
14. Allende presente, 1979, linogravure, 23.3x40 cm, Plovdiv (BG).
15. Ojos II, 1979, encre sur papier, 66x42cm, Ghin (B).
16. Carcel II, 1979, encre sur papier, 66x42cm, Ghin (B).
17. Yankys fuera de Granada, 1983, stencil, 21.5x34cm Puebla, (MX).
18. Carcel III, 1979, encre sur papier, 66x42cm, Ghin (B).
19. Ojos III, 1979, encre sur papier, 66x42cm, Ghin (B).
20. Marcha con ojo, 1980-1990, linogravure, 40x28.5cm, Puebla, (MX).
21. Étude pour Carcel III, 1979, encre, 35.5 x 26.5cm, Ghin (B).
22. Manos en la cara, 1979, linogravure, 40x28.5cm Plovdiv (BG).

La huella del sueño

Passato Presente, Helmhaus, Zürich, 11.4.-9.6.2025



Die in Lausanne lebende Künstlerin beteiligt sich mit der Installation «La huella del sueño», 2013–2023, die aus sechs Videos unterschiedlicher Länge besteht. Die Videos zeigen Performances, in denen sich Marisa Cornejo mit persönlichen und kollektiven Traumata im Zusammenhang mit Diktatur und Exil auseinandersetzt. In einem Video erzählt sie die Geschichte ihrer Familie, der die Flucht gelang, nachdem ihr Vater, der chilenische Künstler Eugenio Cornejo, kurz nach der Machtübernahme durch Augusto Pinochet 1973 von der Junta entführt und gefoltert worden war. Für das Stück ging die Künstlerin an Orte zurück, die mit der Folter des Vaters und den Schmerzen des Exils verbunden sind, so das Estadio Nacional in Santiago und der Bahnhof im bulgarischen Plovdiv. In einem Ritual bedruckt sie mit Linoleumplatten ihres Vaters ihren nackten Körper, den sie als Stempel einsetzt. Drucke aus jeder Performance sind als Relikte in Vitrinen ausgelegt. Wie oft bei Marisa Cornejo wurde auch diese Arbeit durch einen Traum angeregt von einem realen Moment, als der Vater mit ihren Kinderfüssen einen Linolschnitt druckte. Das existentielle Motiv des Fussabdrucks gibt dem Werk seinen Titel. – Medea Hoch



curated by
Nathalie Killias and
Cristiana Contu

artists:
Marisa Cornejo
Pascale Eiberle
Esther Ernst
Mark Formanek
Michel Gilgen
Johanna Müller
Jos Nápflin
Lea Schaffner
Jonathan Steiger
Sabine Troendle
Franz Wanner
Olivia Wiederkehr
Uwe Wittwer

- 01. *La Huella #01. Caja Negra*, 2013-2023
with 22 prints, 220x110 cm
- 02. *La Huella #02. Plovdiv station*, 2013-2023
with 19 prints, 220x110 cm
- 03. *La Huella #03. Escotilla 8*, 2013-2023
with 19 prints, 220x110 cm
- 04. *La Huella #04. Estadio Nacional*, 2013-2023
with 4 prints, 220x110 cm

- 05. *La Huella #05. El Caracol*, 2013-2023
with 12 prints, 220x110 cm
 - 06. *La Huella #06. Notas para la Huella*, 2017-2023
with 21 prints, 220x110 cm
 - 07. *Privilege*, 2024-25, seeds and textile, 67 x 56 x 15 cm each
 - 08. *Grabados*, 04.11.2012, ink on paper, 30x42 cm
- Special thanks to:
Robi, Simon, Nathalie, Cristiana, Medea, and MCStudio

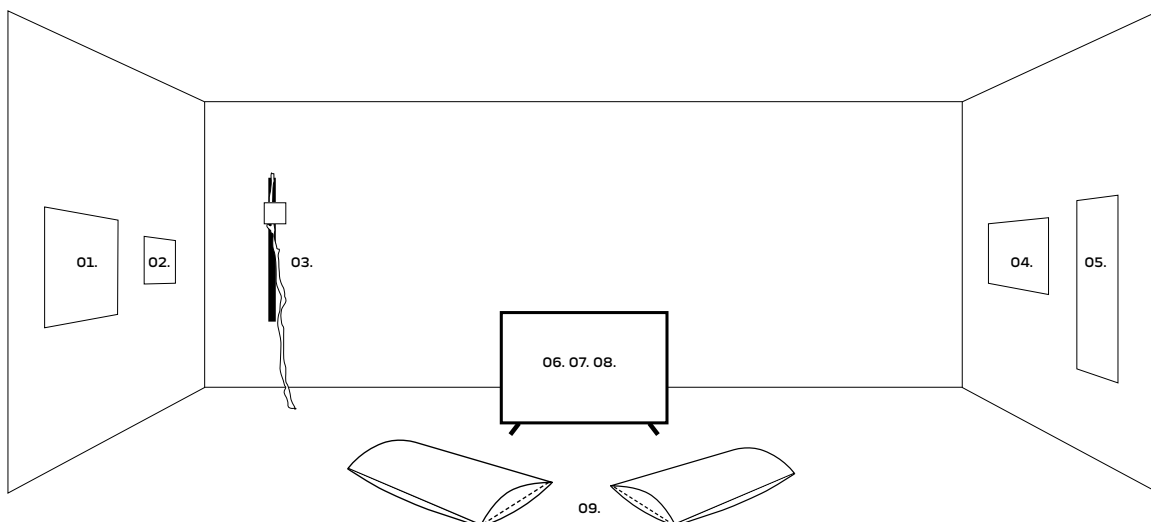
Sintiendo las dos lunas

Swiss Art Awards, Basel, 2024

curated by Danniel Tostes
Photos: Gina Folly, OFC



Marisa Cornejo's installation is a distillation of her practice over the last ten years. On the wall, drawings populated with translucent creatures transcribe her dreams in a kind of self-analysis that is at once surrealist and political. A monitor placed on the ground replays a series of filmed performances in which the artist uses her body to print sheets of linoleum engraved by her father, all the while telling her story and that of her family, involving a Chilean artist who was abducted and tortured by the junta shortly after Pinochet came to power in 1973. The jury was particularly impressed by the coherence and emotional power of this work, in which the autobiographical narrative is brought to life, proposing an experience of art as a way of healing the intergenerational trauma associated with exile and dictatorship. – Mai-Thu Perret



- 01. *Sintiendo las dos lunas*, 2016, ink and crayon on paper, 50 x 65 cm
- 02. *The corpses of the men I had to kill*, 2022, ink on paper, 32 x 42 cm
- 03. *Transhumancia*, 2024, mixed media, 210 x 22 x 22 cm
- 04. *My home could be very simple*, 2020, ink on paper, 70 x 50 cm
- 05. *Post Truth / Fake News*, 2018 ink and acrylic on paper, 90 x 40 cm
- 06. *La Huella #03. Escotilla 8*, 2013-2023
Images / sound: José Miguel Guzmán
Editing and mixing: Roberto Duarte
- 07. *La Huella #04. Estadio Nacional*, 2013-2023

- Images / sound: José Miguel Guzmán
Editing and mixing: Roberto Duarte
- 08. *La Huella #06. Notas para la Huella*, 2017-2023
Images / sound: Bani Silva
Editing and mixing: Roberto Duarte
- 09. *Privilege*, 2024, earth and textile, 67 x 56 x 15 cm each

Special thanks to:
Danniel Tostes, Stéphane Fretz, Nora Gatica Krug and MCStudio

L'empreinte. Une archive d'artiste soustraite au terrorisme d'État

(2023)
Publication

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Graphic design:
Maïssane Escur
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90 illustrations
Published by: art&fiction
Series: Pacific//Terrain
ISBN: 978-2-88964-031-7
Date: 6 janvier 2023

Marisa Cornejo



L'EMPREINTE
UNE ARCHIVE D'ARTISTE SOUSTRAITE AU TERRORISME D'ÉTAT

En 2006, une caisse est déposée devant une villa d'un joyeux dandy des années 1960. Elle arrive du Mexique et renferme quelques meubles, des objets d'art, des œuvres et des milliers de photographies.

*Chili 1973
Les images que nous emportions
étaient celles d'un pays qui
n'existait plus.*

Pacific/Terrain

XII



L'EMPREINTE

Trouver les structures



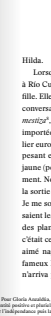
LA NINA DE RUIZ ORDOÑEZ

68



L'EMPREINTE

This départs



L'EMPREINTE

26 | LIVRES

EMPREINTES CHILIENNES



Documentaire > Entre archives familiales et histoire collective, deux volumes biographiques tout juste parus combattent l'absence des années Pinochet.

Cette image, d'abord, l'atmosphère d'Alfama, le père qui subit un contrôle comme une nouvelle humiliation sur la route infime de l'exil. La lumière de son visage qui s'efface, devenant un soi des centaines de disparus. Et la fille, enfante, qui aide à rassembler, ranger, réparer cette mosaïque de l'errance. Un geste qui répète tout au long d'un bouillonnement réticent, à la fois intime et universel, pour répondre à l'histoire, apaiser les traumas.

Plasticienne d'origine chilienne désormais active entre Genève et Paris, Marisa Cornejo vient de publier *L'empreinte*, plongée dans l'histoire de son père, Pinochet ou elle cherche, à travers une archive d'œuvres, de documents et de photographies, la lumière fugitive de son père Eugenio, artiste engagé ayant subi l'impitoyable politique et la torture.

«Récuser une absence»
Un gouffre historique dont la mémoire traumatique est toujours à reconstruire. Preuve en est ces autres réticent, la seule preuve à la faveur d'une belle collection d'œuvres, qui sont des vases familiaux pour y verser également dans l'épave de la dictature chilienne.

Dans Paris, 1985, la jeune Marisa Cornejo part sur les traces d'un fondateur, son grand-père Boris Vendeled, né en URSS puis en Iran. États-Unis avant de disparaître lors d'une randonnée au pied des Andes. L'œuvre prend la forme d'un journal, ou les perceptions de la politique se trouvent au fil biographique lacunaire de ce mathématicien et grand randonneur. La piste se perd au sommet de la Colombie Dignidad,

secte allemande ayant servi de centre de torture sous Pinochet, où l'humain n'est qu'un objet capable du pire. Le mystère demeure, insaisissable.

«Espérer résoudre une absence», écrit Dina Loefer, l'œuvre pour le lyrisme et le poème pour l'histoire. Mais document, n'est pas ce qui est documenté, qui fait que l'histoire n'est pas la somme des pages somptueuses ou la continuité avec l'absence, mais la rupture avec l'absence, la rupture avec l'absence, la rupture avec l'absence.

«Ce legs, j'ai été désignée pour le porter dans mon corps où que j'aille»
Mais par-delà l'errance, une thérapie du texte, qui par son très juste et du pouvoir maternel, recrée tout cela, mais ne peut pas le porter, c'est tout ce que l'histoire et la politique que cette histoire n'est pas la somme des pages somptueuses ou la continuité avec l'absence, mais la rupture avec l'absence, la rupture avec l'absence, la rupture avec l'absence.

La brume des rêves
Deux histoires familiales pour donner vie, rendre justice et faire mémoire de ce qui a été fait, de ce qui a été fait, de ce qui a été fait.

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Un gouffre historique dont la mémoire traumatique est toujours à reconstruire. Preuve en est ces autres réticent, la seule preuve à la faveur d'une belle collection d'œuvres, qui sont des vases familiaux pour y verser également dans l'épave de la dictature chilienne.

Dans Paris, 1985, la jeune Marisa Cornejo part sur les traces d'un fondateur, son grand-père Boris Vendeled, né en URSS puis en Iran. États-Unis avant de disparaître lors d'une randonnée au pied des Andes. L'œuvre prend la forme d'un journal, ou les perceptions de la politique se trouvent au fil biographique lacunaire de ce mathématicien et grand randonneur. La piste se perd au sommet de la Colombie Dignidad,

24 ENTRETIENS Ouverture

L'exil de père en fille

Dans *L'empreinte*, Marisa Cornejo forge un texte d'une force rare autour de sa famille victime de la violence du régime de Pinochet

Leila Kischitzky-Arman

En 2006, une caisse est déposée devant une villa d'un joyeux dandy des années 1960. Elle arrive du Mexique et renferme quelques meubles, des objets d'art, des œuvres et des milliers de photographies.



Marisa Cornejo



Marisa Cornejo



Marisa Cornejo



Marisa Cornejo

More publications

10

Marisa Cornejo Studio

L'exil, c'était faire semblant, devant mes camarades d'école, que finalement je n'étais pas si grand chose du monde pour qu'ils ne croient pas que je fabule

Marisa Cornejo

Marisa Cornejo

Entretien

Date: march 2025



Un archivo de luz

This is a collection of 1,500 slides created by the Chilean artist and art professor Eugenio Cornejo (1940-2002) between the years 1960 and 1980, spanning the period before and after the 1973 military coup in Chile. Before the coup, Cornejo documented vernacular arts, indigenous techniques, and landscapes in the southern Andes, capturing his love for his country and its people.

After the coup, he lived in exile in Argentina, Europe, and Mexico, and continued to document the experience of exile with his family through slides. His images now serve as a testimony to the resilience of the human spirit in the face of adversity.

This collection is a tangible link to a past that remains relevant and unknown

to new generations in Chile. The materiality of the slides contains the evidence of their authenticity and the life they have lived in the form of scratches, dust, fading colors, and signs of wear and tear. They were captured on film, using the techniques of their time, which adds a layer of historical context to each slide. As physical objects, they encapsulate the real photons that struck them at the moment of exposure.

This archive is an ode to the fragility and resilience of the medium, the dedication to preserving memories, and the unwavering commitment to bridge the past and the future. The slides represent a perspective on Chile's history, the personal journey of a refugee in exile who will never return, as is

happening now with thousands of Chileans who will die outside of Chile. They are time capsules, silent witnesses, and vibrant narrators waiting for their moment to share their light.



(Photography)



Contracanto general. Diálogos con un archivo de luz #12	2023
Contracanto general. Diálogos con un archivo de luz #07	2023

La niña de tus ojos

(slideshows)



La niña de tus ojos. Diálogos con un archivo de luz, Maison Gaudard, Lausanne, CH 2021
La niña de tus ojos. Diálogos con un archivo de luz, Gallatin Galleries, NYU, New York, USA 2023

Estrella Verde

(2023)

Video installation

Santiago de Chile / Madre Selva – 12.2019–12.2022

Length: 17:03

Images / sound: Marisa Cornejo

Collaboration: Nora Gatica Krug / Stéphane Fretz

Voices: Mónica Pizarro, Inés Erazo, Nadia Poblete, María Rosa Verdejo, Semiramis Lobos, Lissien Corvalán and Lena Kirberg.
Editing and mixing: Roberto Duarte

Estrella Verde is an audiovisual work made in 2023, which crosses two moments in dialogue. On the one hand, a record of women's voices in a meeting of the Agrupación de Mujeres Democráticas de Ñuñoa in December 2019, analyzing the damage that state terrorism inflicted on Chilean society, due to a colonial and classist education system. My grandmother Amalia Krug (1908-1990) and my mother Nora Gatica (1944-) have been

part of this group, which is rooted in the Movement for the Emancipation of the Women of Chile, MENCH (1935-1953). A genealogy of women committed to the struggles for spaces of equality and rights for all.

On the other hand, a video I made walking along the trails of the native forests of the Coillaco area, in the Cañi mountain range, in the Araucanía in December 2022. A territory of life for the Pehuenche, also known as the Mapuche of the Andes, nowadays territories in dispute and in danger of irreversible affectations by global capitalism and its interests. At the end of the walk, I am embraced

by a forest of millenary araucarias, like a ritual of encounter, I feel the need to return to the earth, to the origin. In this way the spectator walks with me through the native forest, while listening to the reflections of the democratic women.

Estrella Verde is projected inside the contours of an 8-pointed star that in Mapudungun is called Guñelve, which in Spanish means «bearer of the dawn». This video is an invitation to move in a constructive and hopeful direction, necessary to continue working towards life, through the struggles of contemporary resistance of minorities, in communion with

the right and care for the earth and all who inhabit it.

A darkened room and a projector are required for the installation.

[> See preview](#)



La implantación a la fuerza del modelo neoliberal y todo lo que eso significa, incluyendo la parte bio-psicosocial, porque una cosa es la educación y las escuelas de los niños de los que todos hablan aquí son escuelas miserables. Miserables en todos los aspectos. Si ves sus hogares, también son miserables. Su entorno es miserable, no tienen ni siquiera árboles. No tienen ninguna posibilidad de áreas verdes, olvídate. Entonces, no son unos pocos chicos que están ahí, pero no es así.



A mí me ha tocado vivir en tantos años, diferentes sociedades, pero en todo esto, como siempre, había una cosa en común: la lucha primero por el derecho a voto, por la paridad... Ahora, la otra cosa de la que quiero hablar, aparte de las escuelas, es también la importancia que tuvo el gran auge del movimiento femenino que se destapó primero. Eso fue una de las causas, no la única, del destape. Hay que pensar que eso también fue muy importante, esa gran movilización femenina para que después la gente saliera a las calles sin miedo. Nosotros, claro, siempre tenemos miedo por lo que hemos pasado, pero quiero decir que estos jóvenes que se lanzaron a la calle en millones, no en miles, algo que nunca se había visto antes.



Installation view, «No Memorials», Le Commun, Geneva, 2023

No Monument (2022)

Video

Format: 16:9, ultra HD

Length: 5:21

Images / Sound: Marisa Cornejo

News footage: CNN, 13.03.2021

Fixer: Joaquín Figueroa

Editing: Stefan Fretz

Special thanks to: Gene Ray, Anna Papaeti,
Joaquín Figueroa, Máximo Corvalán
Pincheira, Mireia Sallarés, Nora Gatica
Krug, Katya Kasterine, Ana Maya Kasterine,
Miguel D. Norambuena.

The Plaza Italia, or Plaza de la Dignidad, since 18 October 2019 was the epicentre of a social outburst in Santiago de Chile. On 13 March 2021, the statue of General Baquedano, had been removed from the centre of the Plaza in the silence of that early morning. I filmed the images that afternoon, when the demonstrators began to return, as they did every Friday, to the Plaza de la Dignidad.

In recent years, voices and diagnoses of the phenomena of destruction of monuments representative of colonial or dominant power have emerged in different parts of the world, from resistance movements, in the Global South, in Bristol, the United Kingdom, the United States, to name but a few examples.

Chile was an exception to the phenomenon, the statue was removed from the place by the government of the millionaire president Piñera, where it had remained for 93 years, as a consequence of the demonstrations unleashed by the explosion and that were provoking its deterioration, that was the government's argument, as it became the central point of the revolt. That the

action of removal was an act of power is a paradoxical situation that prompted me to document with a video piece the now empty space of the symbolic representation of power.

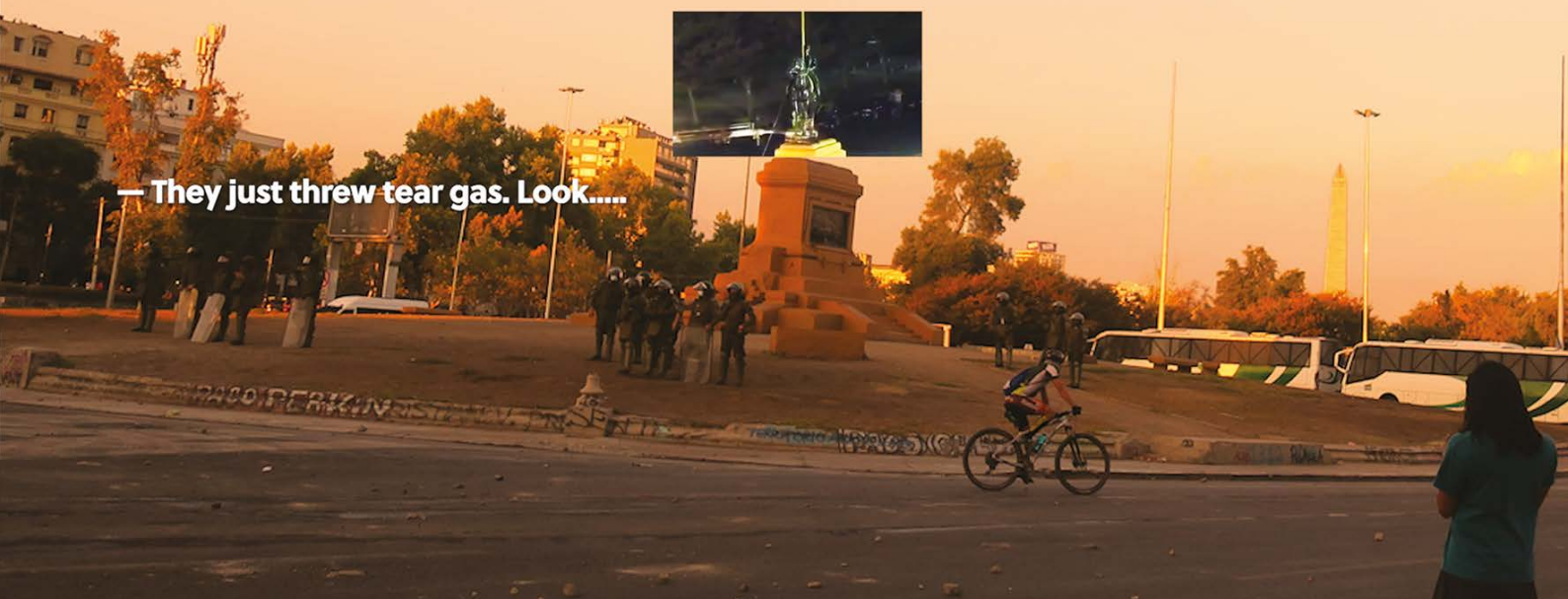
Joaquín Figueroa, a friend from exile who returned to Chile a few years ago, accompanied me, and together we entered the emblematic scene of the war zone that the Plaza de la Dignidad had become. The recording allows me to record some of the voices of the demonstrators who are still resisting, in a movement worn out by time, the so-called «lumpen» by the hegemonic media. Listening to their stories as I edit, I could only find the voice of the forgotten of history,

as Walter Benjamin named them, those who keep class consciousness to transform justice into dignity.

A darkened room and a projector are required for the installation.



> See the video





— That's what pisses them off... people gathering together...



Actions, performances (2021-2024)



Swan Dive, Portbou	2021
Loves Demonstrations, Lovay Fine Arts, Genève	2024
A counter catastrophic performance, curated by Valeska Romero Curiqueo & Cecilia Moya, EEEEH!, Nyon	2022
The artist is not present, Galería Metropolitana, Supermarket Independent Art Fair Stockholm	2021