

Marisa Cornejo

Portfolio

04.09—10.10.2026
El Taller de la Fragilidad
Marisa Cornejo

FR À l'occasion de sa première exposition monographique institutionnelle à Genève, Marisa Cornejo (*Santiago du Chili, 1971) présente un ensemble d'œuvres qui proposent une réflexion sensible sur les expériences de l'exil et les mémoires fragmentées qu'il produit. Née au Chili pendant l'Unité populaire et contrainte de quitter le pays avec sa famille après le coup d'État militaire de 1973, l'artiste explore les formes d'une appartenance rendue discontinue par un accès longtemps empêché à son pays d'origine. Photographies, sculptures, dessins, écrits et archives composent une œuvre où souvenirs et rêves se répondent. Sans prétendre reconstituer un passé perdu, *El Taller de la Fragilidad* (L'Atelier de la Fragilité) donne corps à une mémoire mouvante, où des expériences disjointes, parfois dissociées, continuent d'exister ensemble.

Marisa Cornejo (*1971, Santiago du Chili, vit et travaille entre Genève, Lausanne et Santiago) est une artiste et autrice chilienne. Formée à la danse contemporaine et aux arts visuels à l'Universidad Nacional Autónoma de México (UNAM), elle collabore dans les années 1990 avec le collectif La Panadería, acteur majeur de la scène artistique mexicaine. Depuis, elle développe une pratique transdisciplinaire mêlant performance, installation, dessin, sculpture, écriture et édition. Les rêves, qu'elle consigne quotidiennement depuis 1997, constituent l'un des fondements de sa recherche. Lauréate du Prix de la Fondation Francine Delacretaz (2023) et d'un Swiss Art Award (2024), elle a notamment exposé au Helmhaus Zürich, à la Maison Tavel / MAH Genève, au Centro Nacional de Arte Contemporáneo de Santiago du Chili et aux Gallatin Galleries de New York.

EN On the occasion of her first institutional solo exhibition in Geneva, Marisa Cornejo (*Santiago, Chile, 1971) presents a body of work that offers a sensitive reflection on the experience of exile and the fragmented memories it produces. Born in Chile during the Government of the Popular Unity and forced to leave the country with her family following the military coup of 1973, the artist explores forms of belonging rendered discontinuous by prolonged separation from her homeland. Photographs, sculptures, drawings, writings, and archival materials form a body of work where memories and dreams resonate with one another. Rather than seeking to reconstruct a lost past, *El Taller de la Fragilidad* (The Workshop of Fragility) gives shape to a fluid memory in which disjointed, at times dissociated, experiences may continue to coexist.

Marisa Cornejo (*1971, Santiago, Chile, lives and works between Geneva, Lausanne, and Santiago) is a Chilean artist and writer. Trained in contemporary dance and visual arts at the Universidad Nacional Autónoma de México (UNAM), she collaborated with the collective La Panadería throughout the 1990s, a key space within Mexico's contemporary art scene. Since then, she has developed a transdisciplinary practice encompassing performance, installation, drawing, sculpture, writing, and publishing. Dreams, which she recorded daily since 1997, form one of the cornerstones of her research. She received the Francine Delacretaz Prize in 2023 and a Swiss Art Award in 2024. Her work has been exhibited at Helmhaus Zürich, Maison Tavel / MAH Genève, the Centro Nacional de Arte Contemporáneo in Santiago, Chile, and the Gallatin Galleries in New York, among other venues.

Commissaires | Curators: Elise Lammer, Andrea Rodríguez Novoa, Verónica Valentini
Co-production avec | Co-produced with BAR Project, HAUS – Espaço de Arte y Prácticas Contemporáneas, Barcelona | Barcelona

The Politics of Dreams

(1996-2025)

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 received*¹.”

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 beliefs*²”. 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 agency*²”. 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 place*⁴”. 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.

Workshops

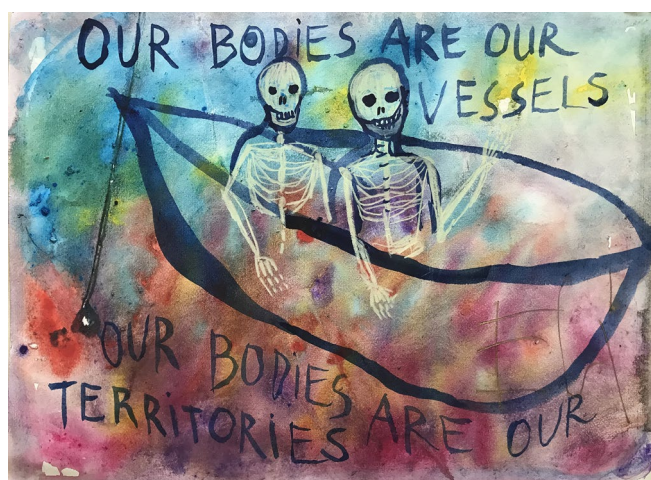
Workshops



Lectures alternatives, MEN, Neuchâtel, CH	2023
Atelier de dessin de rêves: La communauté autour de l'art, Société des Arts, Genève, CH	2026
«aquí estamos tambien a escribir», Plata, Dominican Republic	2021
Territoires et rêves / Ateliers pratiques, Utopiana, Genève, CH	2022

Drawings

(1996-2025)

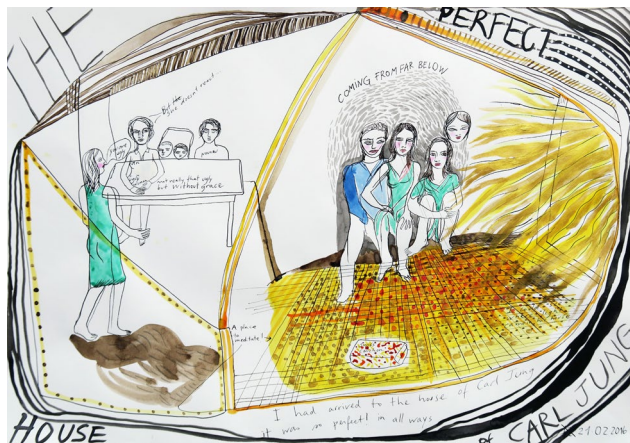
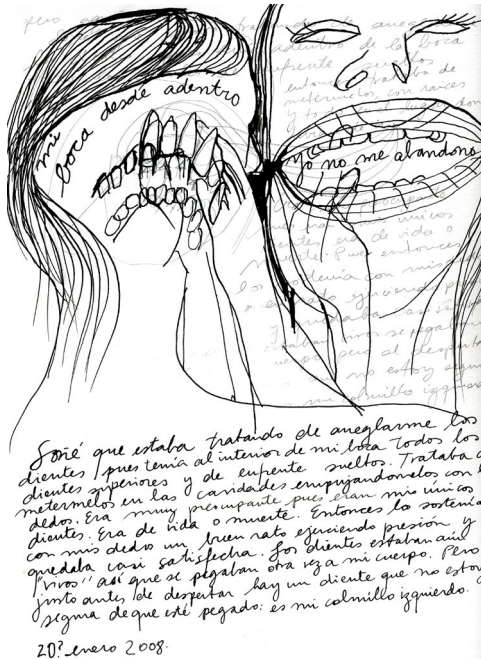


Party on the other side [23x31cm] 01.11.2011
 Our vessels [23x31cm] 2016
 Feminicidio [23x31cm] 15.09.2011

Not everyone wants to be rich [113x114cm] 2016
 Todos los seres [50x70cm] 05.06.2006

Drawings

(1996-2025)



More dreams

No me abandono [29x21cm] 20.01.2008
The house of Carl Jung [25x42cm] 21.02.2016
God cats [32x40cm] 2007

Concrete Tsunami [23x31cm] 11.05.2014
Gloom and Doom [50x70cm] 27.03.2020

Drawings

(2023)

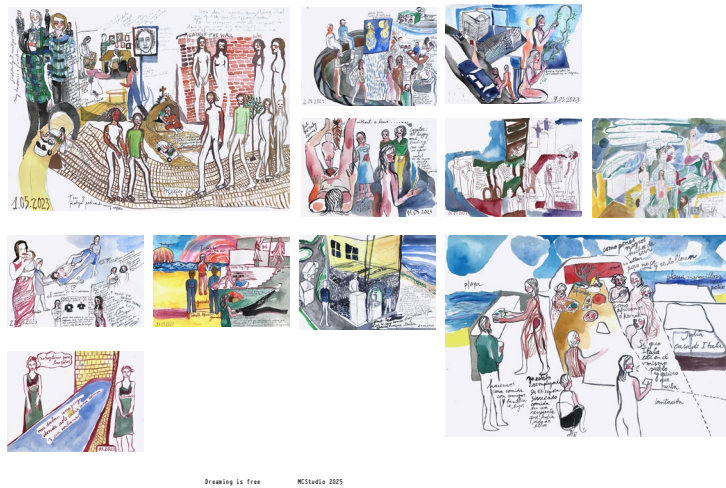
Janvier



Février



Mai



Septembre



Octobre



Mars



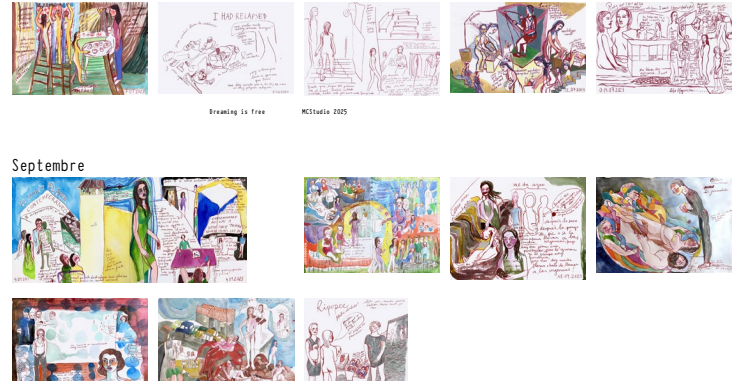
Avril



Juin



Juillet



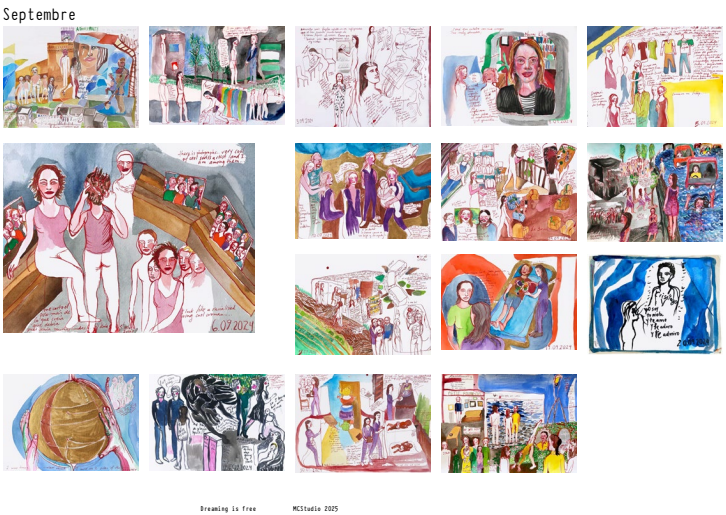
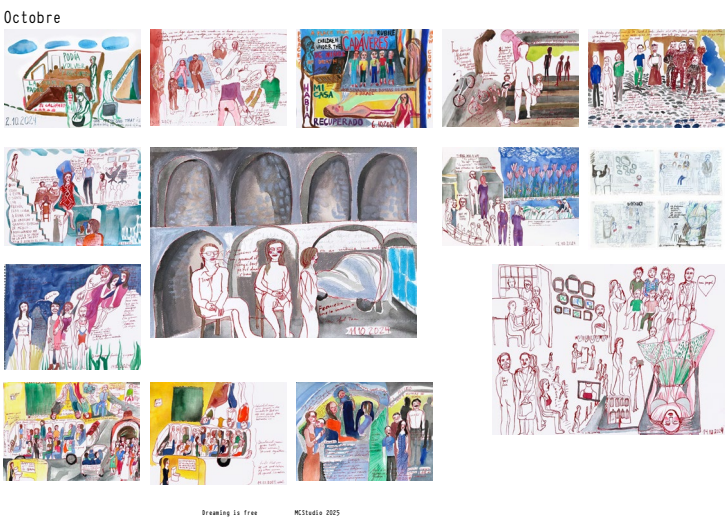
Septembre



A11 2023

Drawings

(2024)

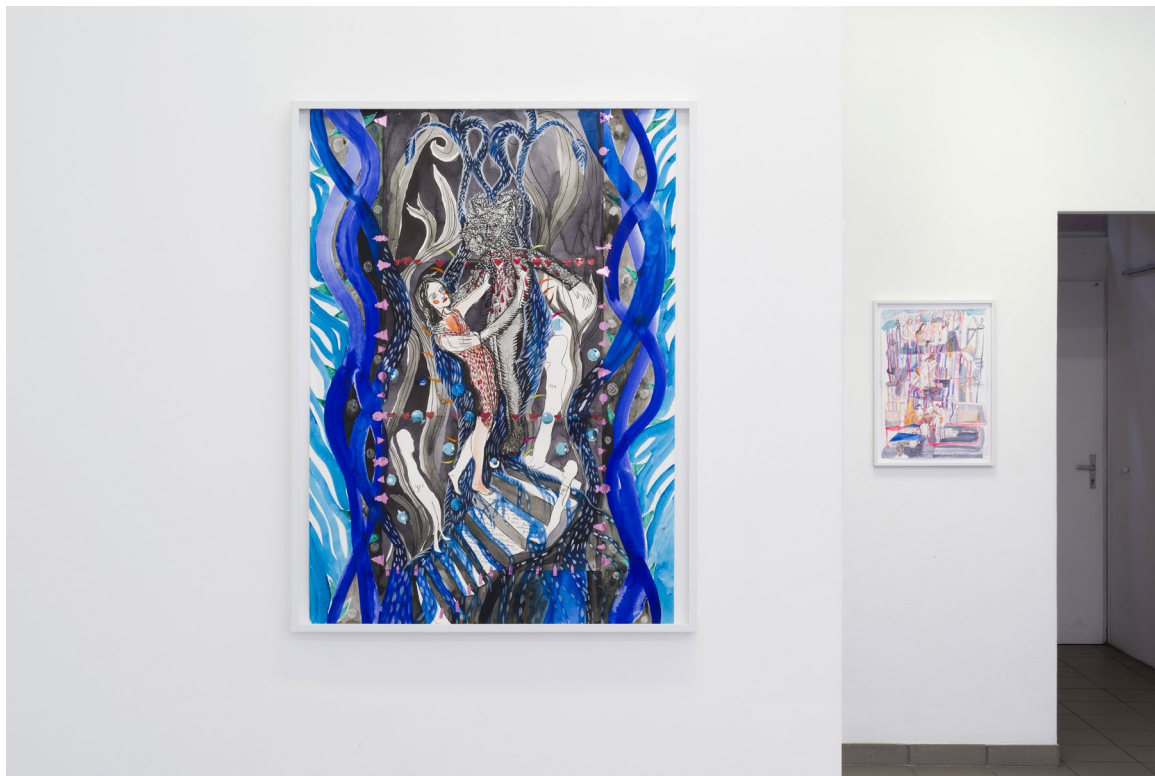


A11 2024

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

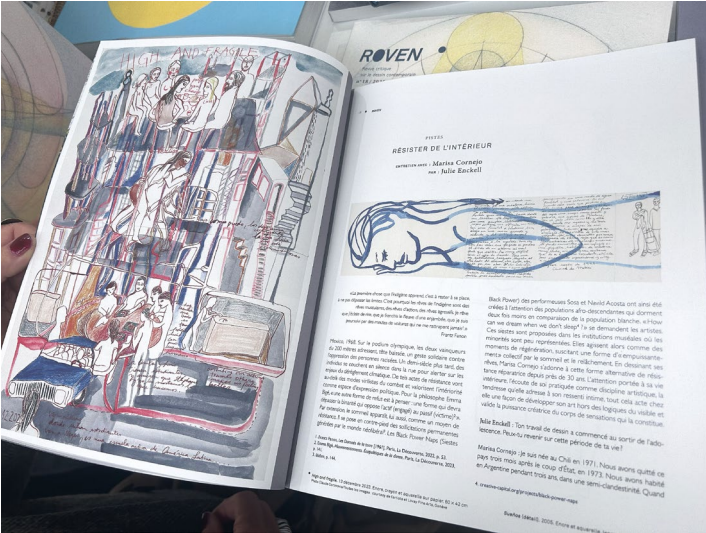


Fish Licking Our Feet _____ [Watercolour, ink, acrylic, pastel on paper, 114×113.5cm] 2015
The King _____ [Ink, watercolour on paper, 23×30.5cm] 2023
Nice Guy Who Loves Me _____ [Ink, crayon on paper, 50×70cm] 2020

Résister de l'intérieur

Roven n°18 (2025)
Entretien

Author: Julie Enckell
10 pages, 12 illustrations
Roven éditions, Paris
ISBN: 978-2-918450-43-6
Date: march 2025

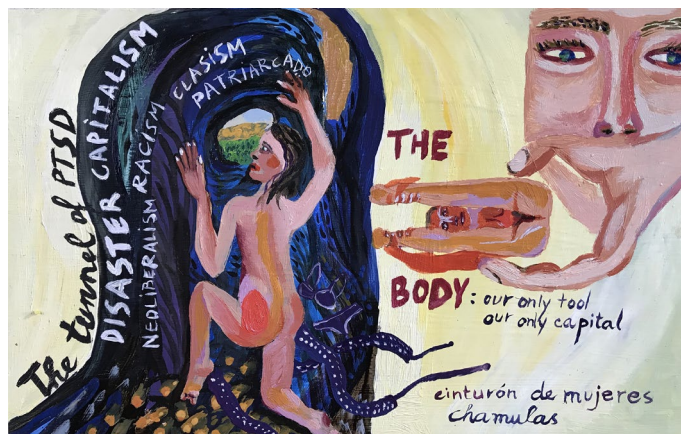


Paintings

(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 à dessein», 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 Fürstenberg

artists:

Marina Abramovic,
Clara Alloing, Anna
Barseghian, Marie
José Burki, Marisa
Cornejo, Fabiana
de Barros, Anjesa
Dellova, Silvina
Der-Meguerditchian,
Elena El Asmar,
Ekene Emeka-Maduka,
Kantarama Gahigiri,
Margherita Giusti &
Selinna Ajamikoko,
Mona Hatoum, Vanna
Karamaounas,
Varduhi Khachatryan,
Kimssooja,
Elisabeth Llach,
Keiko Machida,
Shirin Neshat,
Rosana Palazyan,
Maria-Carmen
Perlingeiro, Mai-
Thu Perret, Carmen
Perrin, Alexandra
Roussopoulos,
Davide-Christelle
Sanvee, Iris Sara
Schiller, Zineb
Sedira, Maria
Tsagkari, Vivianne
van Singer.



Dreaming is free, mixed media on paper

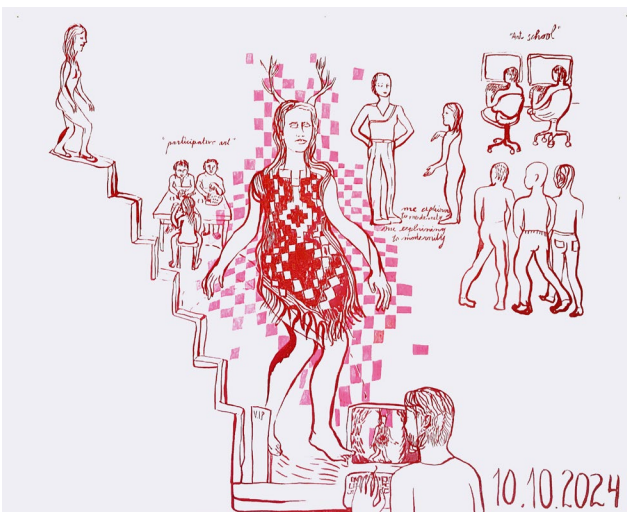
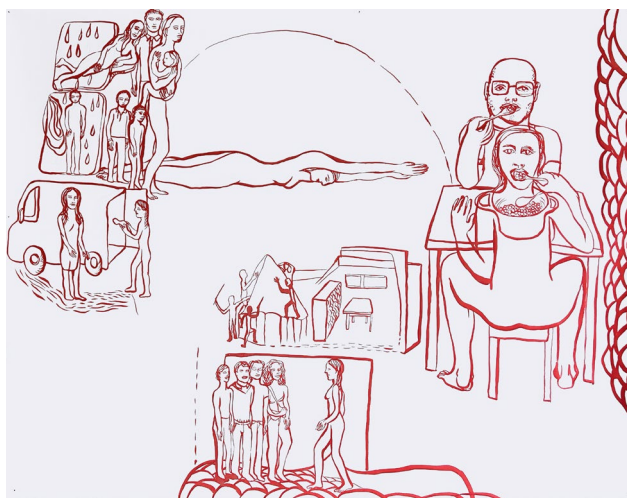
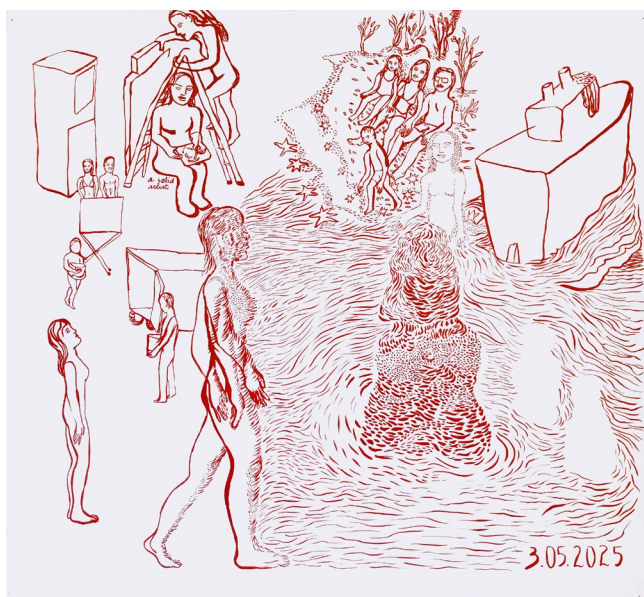
- 01. Investigar el cerebro de mi abuela, 2023, ink on paper, 23.1 • 31.1 cm
- 02. Extractionist Capitalism, 2007, ink, acrylic, pastel on paper, 152 • 161 cm
- 03. Transatlántico, 2010, 56.7 • 103.5 cm
- 04. Yes and No, 2011, Ink, sequins on paper, 84 • 59.5 cm

- 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 Fürstenberg and MCStudio

Magas (laca roja)

(Work in progress, La Chaux-de-Fonds, 2025)



A solid artist	_____	[encre sur papier, 140 x 140cm] 2025
Two kipus	_____	[encre sur papier, 140 x 140cm] 2025
I snob my father	_____	[encre sur papier, 120 x 120cm] 2025
Siento amor [I feel love]	_____	[encre sur papier, 140 x 120cm] 2025

La madre que me enseña a respirar

El Taller de la Fragilidad, Halle Nord, Genève, 2026

Solo show
curated by
Elise Lammer
Photos:
Thomas Maisonnasse



La madre que me enseña a respirar _____ [353x300cm, encre et aquarelle sur papier] 2026
16 dessins de rêve avec figure maternelle _____ [techniques mixtes sur papier] 2022-2020

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



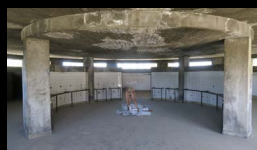
La Huella #04. Estadio Nacional
Estadio Nacional, Santiago de Chile – 11.2013
Lenght: 3:40
Images / sound: José Miguel Guzmán
Host: Wally Kunstmann / Asociación de familiares de víctimas del Estadio Nacional
Editing and mixing: Roberto Duarte



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 #03. Escotilla 8



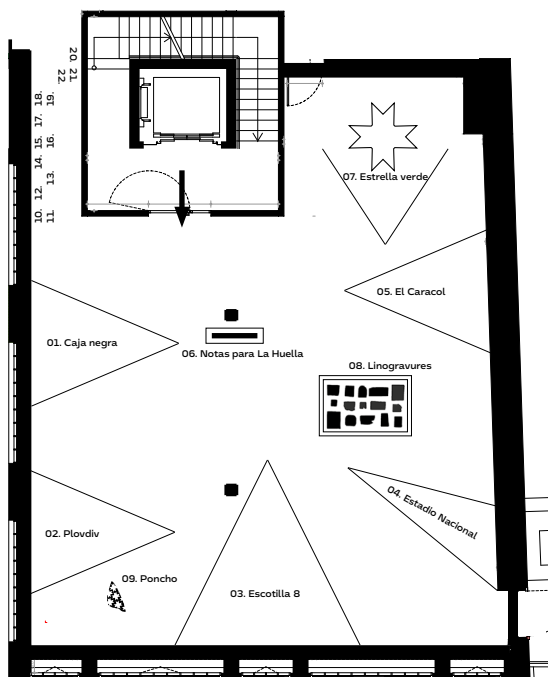
La Huella #06. Notas para la Huella

La huella

No memorials, Le Commun, Genève, 3.8.–15.9.2023



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.

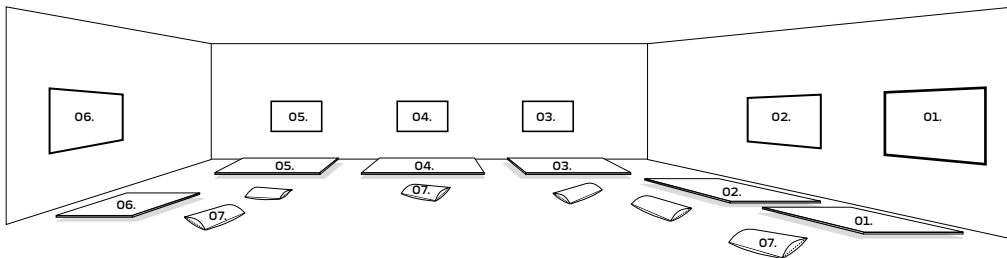
08. 15 plaques de linéolum gravées, formats div., 1977
09. Poncho de Lonko. Couverture en laine de mouton tissée sur un vitral (métier à tisser traditionnel mapuche. Acheté par les Cornejo en 1968 env.
10. Sans titre, 1977, linogravure imprimée par les pieds de Marisa (6 ans), 45x33 cm, Plovdiv (BG).
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 Näpflin
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

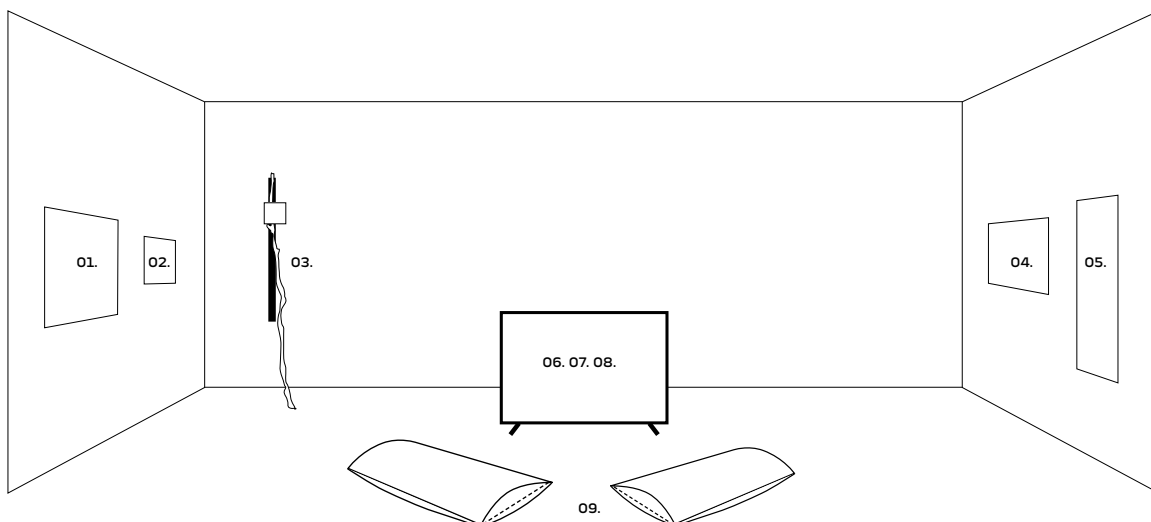
Sintiendo las dos lunas

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

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.



Contracanto general

(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

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.

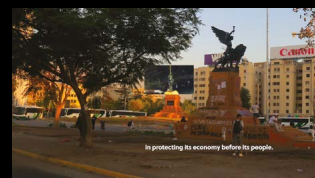
Chile was an exception to the phenomenon, the statue was removed from the place by the government of the millionaire president Piñera, where it had remained for 93 years, as a consequence of the demonstrations unleashed by the explosion and that were provoking its deterioration, that was the government's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

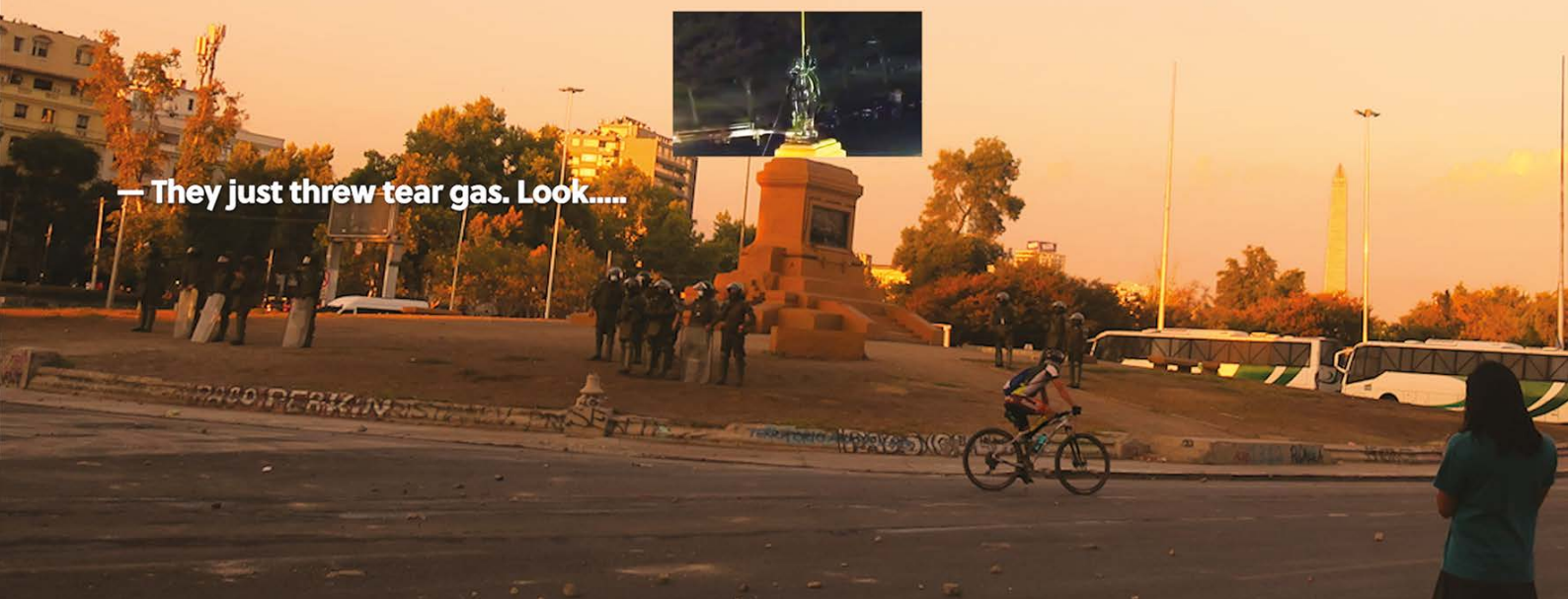
Joaquín Figueroa, a friend from exile who returned to Chile a few years ago, accompanied me, and together we entered the emblematic scene of the war zone that the Plaza de la Dignidad had become. The recording allows me to record some of the voices of the demonstrators who are still resisting, in a movement 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.



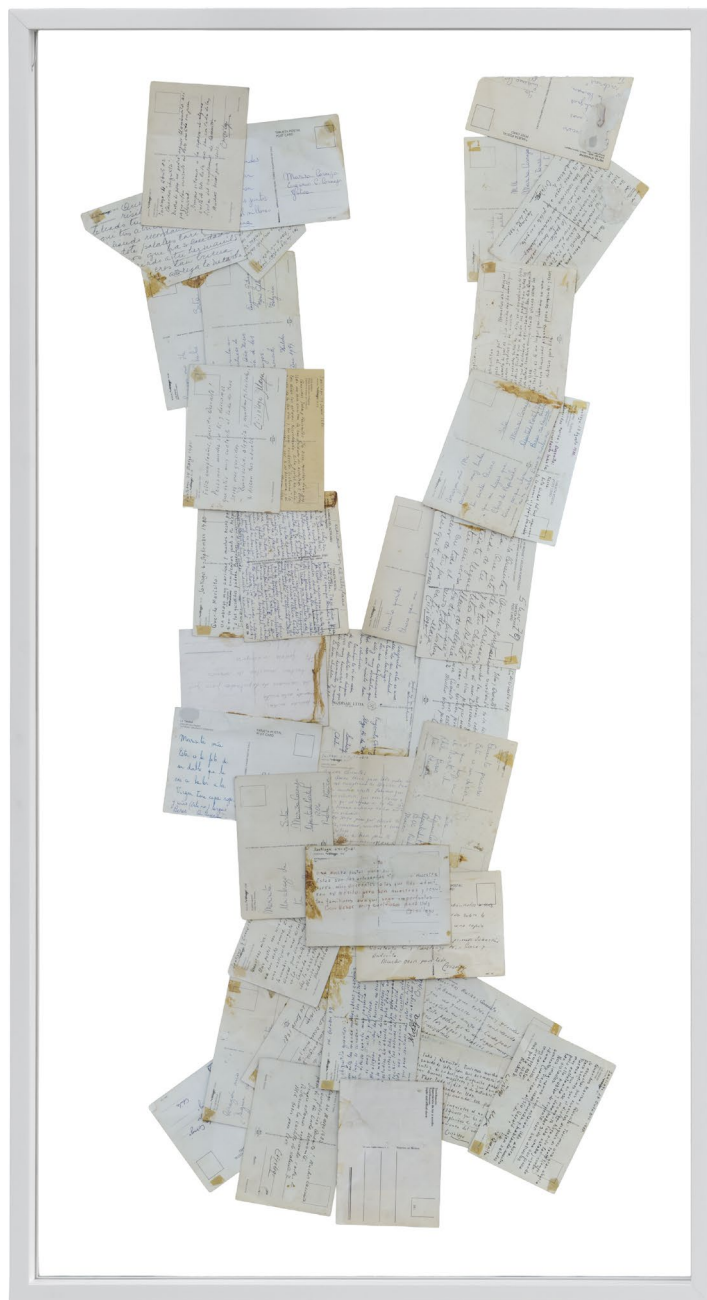
> See the video



Icara

El Taller de la Fragilidad, Halle Nord, Genève, 2026

Solo show
curated by
Elise Lammer
Photos:
Thomas Maisonnasse



Icara [38 cartes postales, 82 x 130 cm] 1994

Los tótems de nuestra re-existencia

El Taller de la Fragilidad, Halle Nord, Genève, 2026

Solo show
curated by
Elise Lammer
Photos:
Thomas Maisonnasse



Los tótems de nuestra re-existencia_____ [objets en plâtres, couverts sur une face de cartes postales,
75×46×38 cm / 67×36×32 cm / 75×52×26 cm / 74×44×38 cm /
70×46×36 cm / 81×43×37 cm / 73×52×35 cm / 87×39×43 cm] 2026

Actions, performances

(2021-2025)



Me vuelve un guñelwe, Helmhaus, Zurich	2025
Love's Demonstrations, Lovay Fine Arts, Genève	2024
A counter catastrophic performance, curated by Valeska Romero Curiqueo & Cecilia Moya, EEEH!, Nyon	2022
The artist is not present, Galería Metropolitana, Supermarket Independent Art Fair Stockholm	2021

Mal terreno

(recherche, performance, 2026)

se trouvent désormais chez moi en Suisse, sont devenues une source d'informations précieuse à laquelle je fais également référence dans le texte afin de donner une voix à cette histoire que le maccarthysme et la chute du mur ont voulu effacer. La mémoire de mon grand-père Crisológo Gatica devient une excellente alliée pour engager la conversation après le 7 octobre 2023 à Varsovie.

Mon récit part de ma propre voix, celle d'une migrante et artiste du Sud Global qui se trouve en Europe en raison de l'exil et qui, en tant que témoin des violences néocoloniales que l'Occident a imposées à l'Abya Yala, et plus précisément à mon corps, à ma famille et à mon pays, le Chili, avec le coup d'État de 1973, me fait résonner sensiblement à toutes les injustices qui me rappellent cette blessure.

Depuis la voix réduite au silence, ma chronique de la rencontre «OPEN SPACE / INSPIRE» d'artistes à Varsovie du 9 au 12 octobre 2023, à laquelle j'ai participé en tant qu'artiste et curatrice, financée par le PRIO (Peace Research Institute of Oslo), cherche dans les voix de la littérature et de la pensée décoloniale du Chili, où existe toute une tradition de chroniques, de lettres et d'essais, pour répondre au pouvoir de ceux qui m'ont réduite au silence et m'ont désinvitée du projet.

En prenant l'exemple d'auteurs chiliens tels qu'Arturo Bolaño, Mónica Echeverría et Elicura Chihuailaf, qui m'ont nourri et qui utilisent l'écriture comme réponse à l'impunité, je voudrais répondre aux projets qui se disent de gauche, libéraux et humanistes, mais qui restent superficiels, incapables d'intégrer des changements, et qui utilisent les budgets publics pour maintenir le système sans le changer, en extrayant de nos histoires douloureuses ce qu'ils appellent la « légitimité ».

Pour approfondir encore davantage mon récit, j'aimerais

Le projet *Mal Terreno* consiste en un texte que j'ai commencé à écrire en 2023 sous forme de chronique, un diaporama construit avec les photos de mon grand-père Crisológo Gatica, des photos personnelles et des références visuelles et un notebook de textes de différents auteurs. Un état du projet a été donné au printemps 2025 au cours de deux performances parlées au Helmhaus à Zurich [Photos].

Le titre *Mal Terreno* (terrain impropre) vient du fait que je suis devenu un mauvais terrain de recherche, lorsqu'au cours d'une rencontre d'artistes à Varsovie, entre le 9 et le 12 octobre 2023, une anthropologue a réuni un groupe d'artistes survivants des conflits armés, afin d'étudier comment nos pratiques de travail pouvaient apporter des solutions à la société actuelle.

Le texte est né du moment où j'ai pris conscience de l'instrumentalisation, du white washing et du tokenisme dont je suis victime en tant qu'artiste travaillant sur la mémoire et le traumatisme, en raison de ma biographie et de mes origines. Le cœur du projet est le moment où nous faisons une visite guidée dans le ghetto de Varsovie et les similitudes avec Gaza me donnent envie d'alerter mes collègues, mais je suis réduite au silence. Pendant les trois jours où je dois rester silencieuse, je dialogue avec mon grand-père, Crisológo Gatica (1908, Victoria, CL-1991, Santiago du Chili, CL), un militant communiste qui a été invité à plusieurs reprises dans les pays de l'Est et non alignés qui est le seul ancêtre dont j'ai connaissance à avoir visité Varsovie avant moi. Crisológo, un Chilien qui a voyagé en Union soviétique, en Allemagne de l'Est, en France, en Italie, au Mexique, en Tchécoslovaquie, en Pologne, en Algérie, à Cuba et dans d'autres parties du monde dans les années 1950 à 1970, pratiquait l'héritage internationaliste du marxisme anticolonial. Ses archives de diapositives, qui

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Marisa Cornejo Studio



he is working
in a
peaceful
place

políticos.
Yo con los ojos bien abiertos
Como una estrella
Cad
lo cru
m
m



White shirt...
cut asymmetrical
You are
almost
in London
or something
like this
has just happened
me
no
pesta
boy
me
vuelvo
una
estrella
BPA
DE
ARTE
meso
rejo
que pi
en pa
venen

explorer l'autre tradition et généalogie qui a causé mon exil : le marxisme. J'aimerais lire la correspondance de Karl Marx, où il traite de la «question irlandaise» dans des dizaines de lettres adressées à Friedrich Engels, Luis Kugelmann, Sigfrido Meyer et August Vogt, tous amis personnels et camarades de Marx, tous liés, au mouvement socialiste londonien et figures éminentes de la Première Internationale. Je lirai les Lettres d'Alger de Marx (1882), afin de mieux comprendre les images que j'ai trouvées dans les archives de mon grand-père Crisólogo, datant de son séjour en Algérie dans les années 1960, où l'on peut voir des rassemblements politiques, la figure d'Ahmed Ben Bella.

En ces temps où le capitalisme couronné par le fascisme n'a plus honte de détruire la vie, il me semble essentiel de chercher des réponses dans le marxisme, ce qui demande du temps. Si le marxisme a été si farouchement combattu, c'est qu'il doit bien y avoir une raison. D'autres auteurs pourraient être consultés pour aborder le texte et développer le thème de la libération de l'oppression, notamment Dionisio Inca Yupanki, Doménico Losurdo, Eduard Said, Naomi Klein, Sarah Schulman et Pankaj Mishra. Le film *Ciné-Guerrillas : Scènes des archives Labudovi* de Mila Turajli (2022) constituera aussi une référence. À une époque où il est nécessaire de résister au fascisme, je considère cet essai nécessaire pour répondre avec des arguments bien réfléchis aux personnes qui s'approprient le travail des artistes décoloniaux, terme très à la mode actuellement, tout en niant le colonialisme actuel. Un essai visant à répondre aux voix fascistes qui s'approprient les discours de la gauche et nos projets, sans réellement tenir compte de nos voix, est essentiel à notre époque, mais cela demande du temps et de la patience.

*se va
seguir
fundo*



Probably members of World Federation of Trade Unions my grandfather was part of.

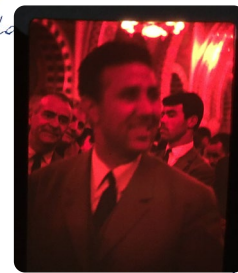
*¿donde está
Dami?
Dami?*

siglo

*echo mucho trabajo
viendo y limpiando*

.2024

Ahmed Ben Bella photographié par mon grand-père, Grande mosquée d'Alger, 1953



*voy
dormiendo*

*Voy como durm
en un carro,
de pronto me
estoy apoyada en
no lo puedo creer,*



Méthodologie de mes performances

Mes rêves me disent comment réaliser mes performances et quels sont les rituels nécessaires pour activer mes archives de l'exil. J'habite mes actions comme des rituels, je ne répète pas des mots exacts: je parle depuis le présent et ma mémoire. C'est de l'expérimentation. Ce sont des rituels improvisés, individuels ou collectifs, et où le public peut participer ou pas. Quand j'ai besoin d'aide, il y a des alliés.



Swan dive, Port Bou, 2021

La pña de la Avenida Bustamante, Santiago de Chile, 2021



A counter catastrophic performance, Nyon, Espace Eeéh, 2022



La Huella #3, Escotilla 8, Estadio Nacional, Santiago, 2013