

Upcoming Events

The Elizabeth Krief and Jacques Manardo
Artist Residency Program:
Fabia & Ryan Mendoza
March 1-31

Taking Care by Anne Mourier
A Performance Dinner at SAM
March 19 & 20

Look + Listen Festival:
Heard to Be Seen
May 2

Figurines by Yvonne Meier
May 5-10

Friend of a Friend: A Group Show
May 5-10

11th Annual Artists' Open Studios
May 9 & 10

Odalisque by Peter Clough
May 21 & 22

Project Highway HabitUS
by Summation Dance
May 28-30

FAD Market
May 16 & 17
June 6, 7, 20, 21
July 11, 12, 25, 26

A Shanda for the Goyim:
Airing White Jewish Dirty Laundry
Danielle Durchslag and
Dan Fishback
June 14

LGBT Pride & Migration 2020:
Looking Backward &
Moving Forward Together
June 17

Deep #3
Athena Malloy and Connor Voss:
Artists-in-Residence
August 16-30

THE INVISIBLE DOG



Lo que vi, Chile 1973 – 2019

by PAZ CORONA

March 7 – April 11

GALLERY HOURS

Thursday – Saturday: 1 – 7pm

Sunday: 1 – 5pm

Monday: Closed

Tuesday & Wednesday:

By appointment only

#51Bergen

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Lo que vi, Chile 1973 – 2019

by PAZ CORONA

The Invisible Dog is pleased to present *Lo que vi, Chile 1973–2019*, a new work by artist Paz Corona, who has been living in Paris since 1973. Corona's exhibition, which includes three films and a ceramic installation, is "a device for thinking."

It echoes the gift that Claude Monet offered France after the end of the First World War: the 22 oil painting panels which make up the *Water Lilies*. He requested them to be on permanent viewing at the Musée de l'Orangerie in Paris. The paintings are displayed all over in two contiguous oval rooms symbolizing the sign of the infinite.

Corona bridges this story with the one of Chile, her home country, where she has produced some of the pieces on display in the gallery.

The first film takes place in Atacama, one of the driest deserts in the world, in northern Chile, where many people who disappeared during the dictatorship of Augusto Pinochet were buried anonymously. This infinite shaped performance poetically restores the existence of those who were denied an identity. The infinity sign appearing in this work also evokes the Moebius band, an object where upward and downward, inside and outside melt which urges the viewer to consider the way the truth has been twisted in recent news and political events particularly in Chile.

The second film is the image of a tree that has left a hole when falling down. With this gesture, the 0 (the hole) and the 1 (the tree) force us to consider how, when we fail to acknowledge the missing, we deny everyone's existence. In other words, without the zero—the lack—it is impossible to count one by one. The power of this film lies in its simplicity, reducing the visual effect to what the camera offers: a fixed shot of a moving image, a logic symbol.

By a similar logic, the third film evokes this same notion: how the accumulation of "ones" produces a human Tsunami.

Lastly, throughout the gallery, the artist has placed ceramic flowers that link the different pieces—not only to each other, but to each visitor's own body. Placed on the ground in a seemingly random way, they must be circumvented in order to explore the room. This creates a theater scene where our own bodies in movement, one by one, become the actors.

Special Thanks

Thanks to Lucien Zayan for his confidence and support
Thanks to the team of The Invisible Dog—Arly Maulana and Paloma Rouillier

Thanks to la Galerie Les filles du calvaire
Thanks to Marie Magnier and Sébastien Borderie

Special thanks to Stéphane Magnan

Fanzines: Thanks to Pablo Jomaron of Red Lebanese

Flowers: Thanks to Zhuo Qi for his assistance in China

Atacama: Thanks to Stéphane Magnan for the production and to Pablo Jomaron for making the images.

Santiago, 1973-2019: Thanks to Charles Gillibert and Nina Poretzky of CG Cinéma. Thanks to the cameramen and the team—Francisco Almenara, Juan Ugarte, Pablo Salas, and Marco. Thanks to Celine Perrear and Aymeric Schoens for editing, Damien Boitel for the sound, and Laurent Ripoll for sampling.

Installation on site: Thanks to Camille Berthelin and Stephen Morrison for installing and tuning the projection system. Thanks to Tom Simon and the Peruvian friends for building the screens. Thanks to the volunteers and the family of The Invisible Dog for unpacking and scattering the flowers.

Thanks to Lou Jomaron for promoting the movies.
Thanks to Ines di Folco and Nino Jomaron di Folco for sharing my studio.
Thanks to all of you who supported me during the whole process of creating *Lo que vi, Chile 1973-2019*

Stéphane, Lou, Pablo, Ines, Nino I love you

About Paz Corona

Artist and also psychoanalyst, Paz Corona is a member of the School of the Freudian cause and the world association of psychoanalysis. In 2015, she presents *Face to Face* at the Alliance Française of Delhi and the Harrington Street Arts Center in Calcutta (India). She was part of *Le temps de l'audace et de l'engagement*, a collective exhibition at the IAC in Villeurbanne (France) and in Sèvres Outdoor at the Jardin de la Manufacture in Sèvres (France) in 2016. In 2017, she had a solo show at gallery Les filles du Calvaire. Her works are regularly presented at international fairs.

Paz Corona was born in Santiago, Chile in 1968. She lives and works in Paris, France. She is represented by la Galerie Les filles du calvaire.

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