

sobering

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## Press release

### ***Against a conspiracy of invisibilities***

Curated by Rodrigo Arteaga

Sobering Galerie

April-June 2016

II

*no*

*words*

*do not make love*

*they make absence*

*if i said water would i drink?*

*if i said bread would i eat?*

III

*in this night*

*in this world*

*extraordinary silence of this night*

*the thing about the soul is it doesn't see itself*

*the thing about the mind is it doesn't see itself*

*the thing about the spirit is it doesn't see itself*

*where does this conspiracy of invisibilities come from?*

*not one word is visible*

<sup>\*</sup>1

Against a conspiracy of invisibilities is a collective exhibition curated by the Chilean artist Rodrigo Arteaga and is composed by a selection of 12 Young Contemporary Chilean artists: Aymara Zegers, Claudia Müller, Lautaro Veloso, Benjamín Ossa, María Edwards, Javier Toro, Mariana Najmanovich, Raisa Bosich, Bernardita Arís, Marcela Serra, Pablo Rodríguez, Martín La Roche.

The show will open from Thursday 28<sup>th</sup> of april until the 4<sup>th</sup> of june 2016 in Sobering Galerie, 87 Rue de Turenne, 75003 Paris. The 30<sup>th</sup> of april there will be a presentation and discussion about Latinamerican and Chilean Art held by Rodrigo Arteaga (artist and curator of the exhibition) and Ignacio Szmulewicz (art historian and critic).

The exhibition is composed by 12 artists who are part of a new generation of artists in Chile to which Rodrigo Arteaga is also a part of. This group of young artists is active in Chile therefore the exhibition is a possibility to examine how the respective meanings of their works change

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<sup>1</sup> Fragments from: *In this night, in this world. Texts of shade and last poems* by Alejandra Pizarnik

and dialogue with the new local cultural context. It is when the works speak inevitably about Chilean identity. From this point of view the curator chose artists that raise questions about such an identity expanding to different areas of thought, from cultural to natural. Aymara Zegers delves into themes relating to biology, ecology, the cycle of life; Mariana Najmanovich with themes regarding politics, memory and history; Lautaro Veloso to mythology; Claudia Müller to hydrography; Raisa Bosich to architecture and urbanism; Martín La Roche to storytelling and collecting; Bernardita Arís with found imagery, collage and the meaning of inhabiting; Benjamín Ossa to light, time and perception; Javier Toro Blum to a phenomenology of perception; María Edwards to astronomy, poetry, music and mathematics; Pablo Rodríguez with the urban landscape; Marcela Serra to representation, error and analogue video. This group represents an important part of the most interesting production being made in Chile.

The title refers to a poem by Alejandra Pizarnik that has to do with the inherent limit of language, beautifully depicted through language of course. How then does this apply to visual language? Encyclopaedias, or other depictions of the world through representation can be understood as representations of themselves, as mirrors. If one is making a book about botany then the book will also represent the author in its making, through its trace of decisions, context and form. If one is investigating an ecological problem the result is likely to be also an ecological problem. The limit upon which the works reach their own suggestions is what constitutes their materiality threshold. The way in which they appear from and project onto life, using the world around us as content and material. To be able to see the process through form, to reveal how it came together, or came apart; whether if it's the release of the act of sculpting to the metaphorical explosions and recompositions in Aymara Zegers's videos and sculpture; or by watching the mechanisms upon which a specific water circuit system operates in Claudia Müller's installation; this is present in the texture of wire spreading over a music score book in the poetic interventions of María Edwards Books; from the most common of the places we inhabit, home, to fill it with suspicion through the juxtaposition of found paper cut-outs and paint reclaiming the right to understand it in Bernardita Arís's paperworks; to become aware of one own perceptive system through light and space in Benjamin Ossa's contemplative structure; through the tracking of one element found in the urban landscape and carrying of its fragility in Pablo Rodríguez sculptural photographs; or in the mythological content of Lautaro Veloso's meditative drawings; in the unfolding of our ways of understanding the world through collections in Martín La Roche's unfoldable book project; in the appropriation of space and the self-awareness of the audience in Javier Toro Blum's Light box; the exposure of man's weakness to succumb to power and it's dark consequences in Mariana Najmanovich paintings; in the perfect depictions of flaws and glitch in analogue video animation by Marcela Serra's paintings; in the recognition of the absurd repetition of unused Billboards found in cities in Raisa Bosich's ludic sculptures; these remains as evidence for the limit they reach towards their own impulse. The exhibition intends to visualize how this conspiracy of invisibilities can be analysed through visual language, transcending and expanding also a geographical limit. How much of what we think is local is actually universal, and how much of what we think is universal is actually local? Is the image/form more effective in transcending limits and expanding than words?