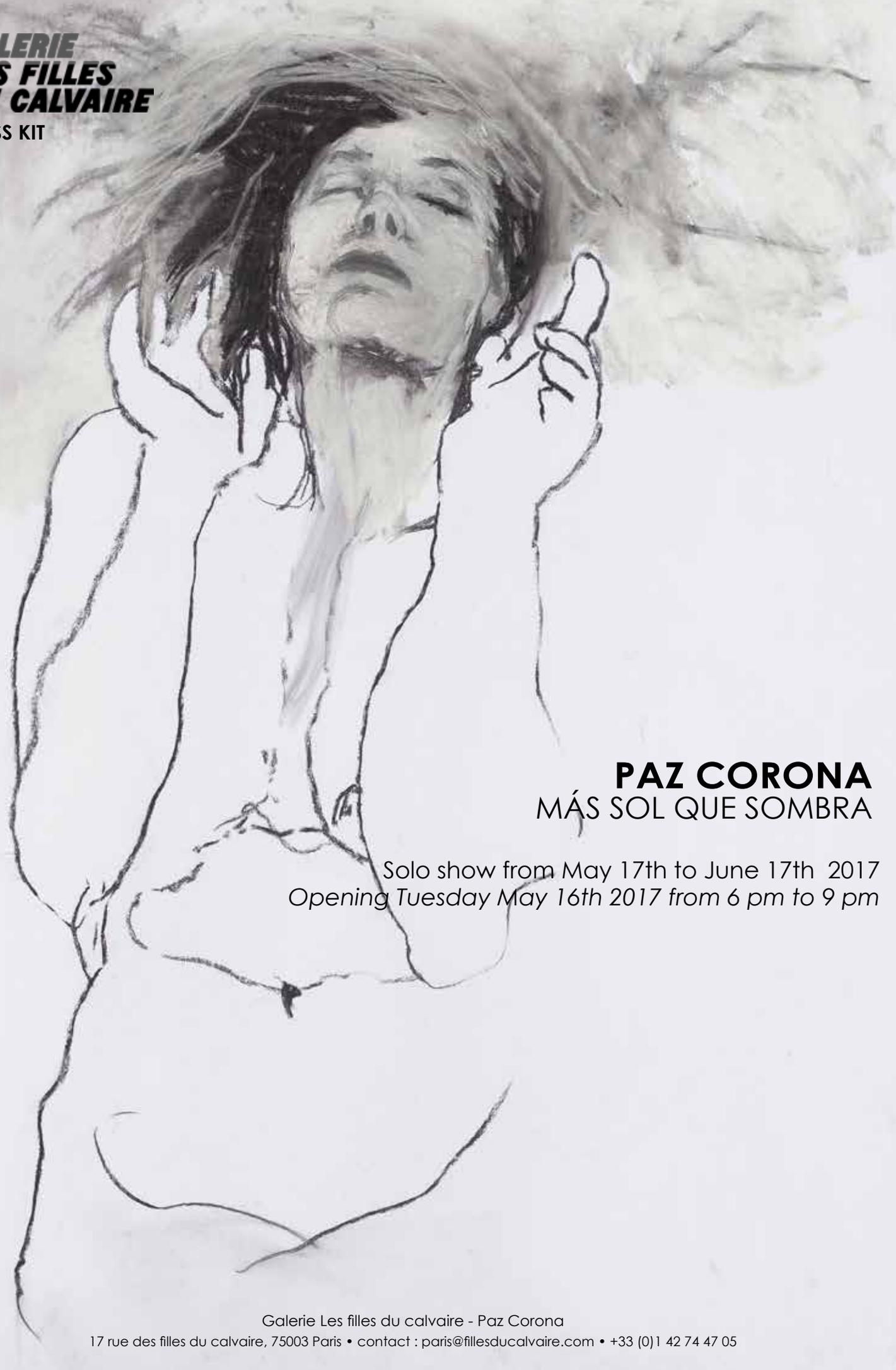


**GALERIE
LES FILLES
DU CALVAIRE**

PRESS KIT



PAZ CORONA
MÁS SOL QUE SOMBRA

Solo show from May 17th to June 17th 2017
Opening Tuesday May 16th 2017 from 6 pm to 9 pm

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ORO 1, 2017, Oil on canvas

On the cover:
Eros 2, 2016,
Charcoal and chalk on
paper

On the occasion of her third exhibition at the Galerie Les Filles du Calvaire, French-Chilean artist Paz Corona presents a series of brushed canvases: portraits and bodies as vibrant as their style is genuine. Through this new corpus of paintings and drawings, she continues her formal research around the theme of identity while methodically exploring the possibilities of portrait.

Here, the artist exhibits vague portraits and fragmentary bodies. She has no fear for the non finito, but instead likes to play with unfinished effects. Her painting is mostly about mental projections and associations. When in front of her canvas, Corona lets her hand wander and follows the train of her "uncontrollable" thoughts, as she describes them. Distant or fixe gazes constitute the characteristic and intimate off-camera style of the painter, reminiscent of Michelangelo's aerial presence or the history of painting

itself with the implicit reference to Berthe Morisot. After laying the foundation of a face, the act of painting alone decides in which direction the portrait will evolve, with its share of remorse but also certainties from the artist's hand.

The painter operates exactly as our mind does: through association of ideas, memories, dreams and sometimes feeling of rejection. Bathed in a mental and fictitious light, the carnation of her silhouettes is made out of the canvas' fabric, in shades of grey, red and blue. To probe the identity of her models, she sorts out forms and details, gets rid of the superfluous and applies vigorous yet refined brushstrokes to make them stand out from the background. On a closer look, one surprisingly discovers that the apparent roughness of her touch leaves room to a delicate treatment, patiently built up through the accumulation of layers and glazing. Paz Corona employs the same process for all her pieces but under deliberately varied forms.

Whether for large portraits or sleek bodies painted on the raw linen of the canvas, the artist's hand speaks the same tongue. When combining different ways to represent faces, Corona seeks the right balance of forms. It shows no indecision but a discernment that gives us the opportunity to see and understand her gesture.

“Sketches frequently have a fire that the finished paintings lack; they’re the moment of the artist’s zeal, his pure verve, undiluted by any carefully considered preparation, they’re the painter’s soul freely transferred to canvas.”

This selection of drawings and portraits is the result of a research conducted on the various “states of painting”. It reveals a non-linear artistic process both in the conception of the painting and its protocol of execution. “Where is the border beyond which a self ceases to be a self?” asked Kundera in front of Bacon’s portraits. Even though Paz Corona does not give in to the radical distortion of her figures, she casts doubts on their true personality and clouds interpretations. Whether real or imaginary, her models’ facial expression is diffuse just like thoughts. The artist’s intentions undoubtedly go beyond mere resemblance, even for self-portraits. Since “I is another”, Paz Corona revisits

the relationship between identity and alterity through putting bits of herself and others in her canvas.

Sébastien Borderie

**Publication of her monograph «Más sol que sombra»,
by Editions Du Regard on the occasion of the exhibition.**



Eros couronné de roses 10, 2016
Graphite and oil on paper

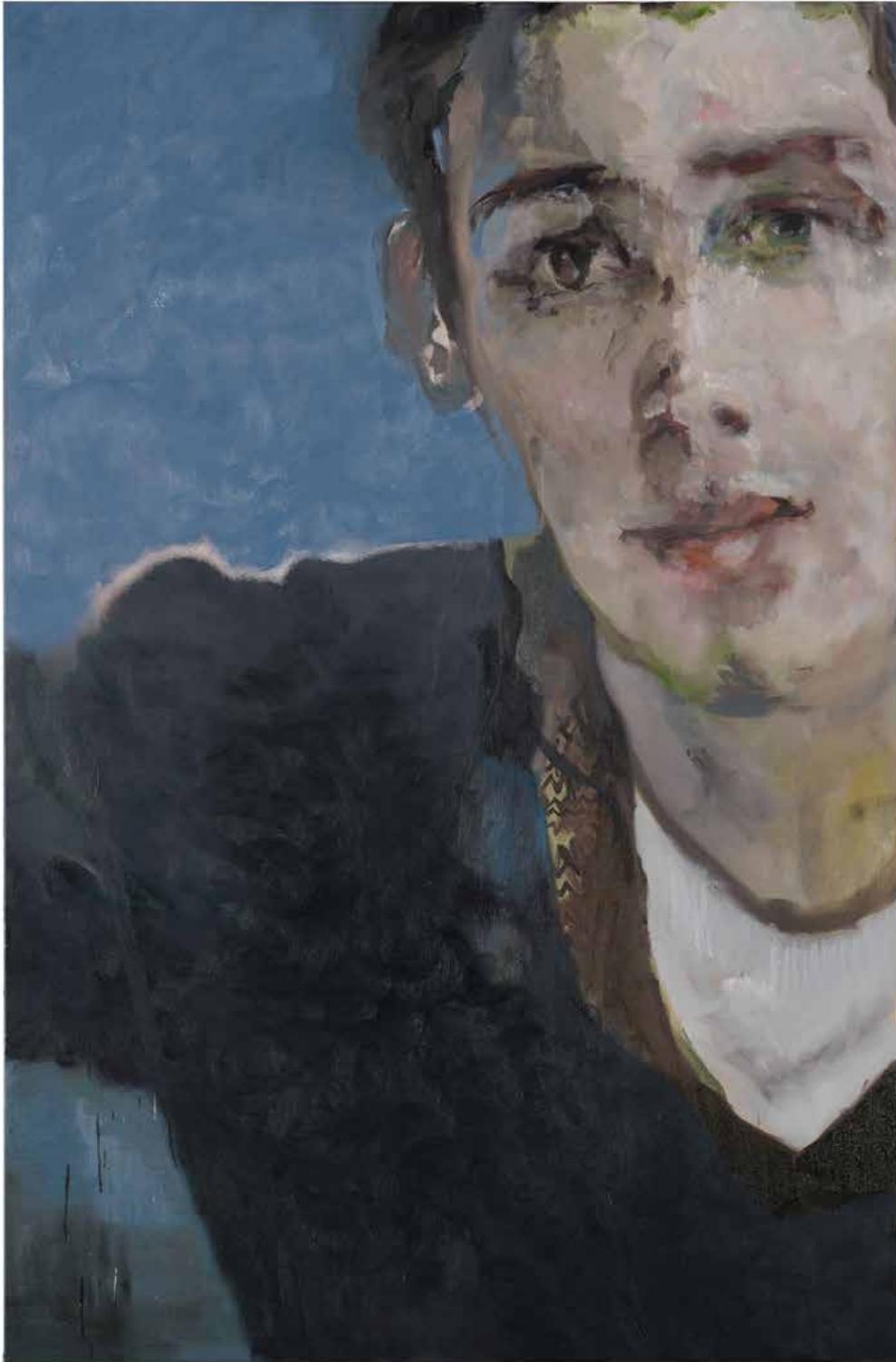
¹ Diderot, Salon of 1765.

“As Marianne or Medusa, from one portrait to another, Paz Corona surfaces in both bodies and faces, as if all figures, persons or characters, partly absorbed her. She shows through without imposing herself or intruding. It is always her but not entirely.”

Catherine Bédard, excerpt from « Más sol que sombra »,
Edition du Regard, 2017



ORO 5, 2016
Oil on canvas



ORO 3, 2017
Oil on canvas

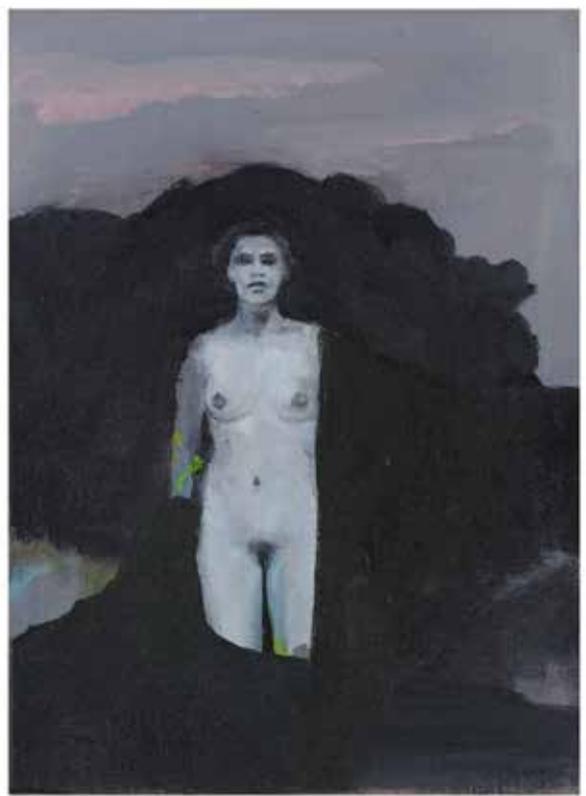
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“In Paz Corona’s work, there is something like a rapture, a rapture of exposed bodies. It shows in each painting. Rapture of anonymous, unidentified and naked bodies, humans only too human.”

Gérard Wajcman, excerpt from « Más sol que sombra »,
Edition du Regard, 2017



NERÓ 2, 2016
Oil on canvas



NERÓ 3, 2016
Oil on canvas

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