

**PORTFOLIO**  
**Patricia Domínguez**  
**2021**

Patricia Domínguez Claro ( b. 1984, Santiago de Chile ) is an artist, educator and defender of the living.

Her main projects have been exhibited at Gwangju Biennale, Gasworks London, Transmediale Berlin, Museo Thyssen Bornemisza, Seoul Museum of Art, Museo del Barrio, Bronx Museum, and FLORA ars+natura among others.

In 2021 she received the Simetria residency award to go to CERN and contributed to the book Documents for Contemporary Art Issue HEALTH DoCA. She is currently director of the ethnobotanical platform Studio Vegetalista.

Bringing together an experimental research on ethnobotany, healing practices and the corporatization of wellbeing, my practice focuses on challenging the increasingly globalized corporate cosmologies that are emerging, by tracing the precarious relationships between species that are contextualized the current digitization of the living.

My installations take the form sculptures, videos and publications which are designed to exorcise the effects of late capitalism and ecological destruction in the physical and social body, while exploring the emancipatory potential of artistic imagination as a form of psychic emancipation and as a path of healing our colonial trauma.

Following the traces of symbols and cultural objects as they enter digital grounds and come back to the physical world transformed, the movement that I perform is similar to a material hacking exercise: if the digital corporatism operation implies turning what is alive into pixels, stripping it of all traces of planetary and ancestral memory, my movement is inversely opposite; I materialize what is digital, in order to connect it with memory.

Relationships are my medium regarding the form and content of my work. I keep my work open by allowing materials that are coherent to the specific project I'm working with to permeate my work. For instance; humans, animals, cybernetic fetishes, colonial traced plants, and cheap plastic objects, can become part of my work as the bounding medium are their specific relationships.

All these materials get transformed and recombined through a non-lineal, non-patriarchal way of ordering and encoding the elements of the world, almost like a artist altars, searching for new ways of perceiving, desiring and coexisting, in order to allow new possible cosmologies, sustainable ways of living and possible livable futures to emerge.

## A VEGETAL ENCOUNTER (UN ENCUENTRO VEGETAL)

CURATED BY BÁRBARA RODRIGUEZ

La Casa Encendida (Madrid) and Wellcome Collection (London) present Un Encuentro Vegetal - A Vegetal Encounter, an exhibition that explores our symbiotic relationship with plants as shown through the work of Patricia Domínguez (1984, Santiago de Chile), Ingela Ihrman (1985, Kalmar, Sweden) and Eduardo Navarro (1979, Buenos Aires).

The plant world represents 85% of life and it sustains all living organisms on the planet thanks to photosynthesis. It is worth remembering that by means of this process plants convert inorganic substances like carbon and water into organic ones—carbohydrates—and they also release the oxygen for animals to breathe. Plants are sensitive beings. They bond with the elements and the living forms that surround them. Rooted in the ground, but constantly evolving, plants are able to construct alternative anatomies to survive and flourish. They breath, sense, feed and reproduce through their entire organism. They have memory, they communicate with each other, they create symbiotic communities and they influence the planet's climate. Contrary to our common perception, plants have transformed humans more than we have transformed them. And surely the key to our prosperity and survival lies in them.

We live on a vegetal planet. Thus, the exhibition and related activities are intended to make us reconsider plants' role beyond their use for human consumption, to show how complex and sensitive these beings are and, furthermore, to encourage us to thoughtfully reflect on the plant world and the knowledge we can obtain from it.

The exhibition A Vegetal Encounter. Patricia Domínguez, Ingela Ihrman and Eduardo Navarro is conceived as a dialogue between the practices of the three artists. Their work slowly deconstructs the omnipresent artificial wall there is between human beings and nature, the wall that is devastating our ecosystems, our life and our health.

Patricia Domínguez presents five futuristic totem figures containing ethnobotanical reproductions from Wellcome Collection (London) and the Museo de America (Madrid), and pieces from South America and Europe owned by the Real Jardín Botánico and the Real Academia de La Historia (Madrid). She thus gives voice to the narratives of violence and healing incarnated by the material displayed.

The ongoing collaboration with various partners, practitioners and collections will culminate with the exhibition Rooted Beings at Wellcome Collection in 2022.

Patricia Domínguez and Eduardo Navarro's commissions are developed in partnership with Delfina Foundation. Collection research and texts for Patricia Domínguez's commission: Kim Walker, Cinthya Lana and Dominic Neergheen. Exhibition designers: Futuro Studio

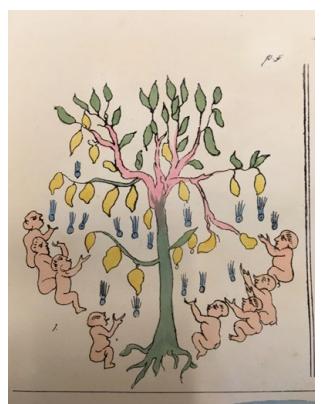
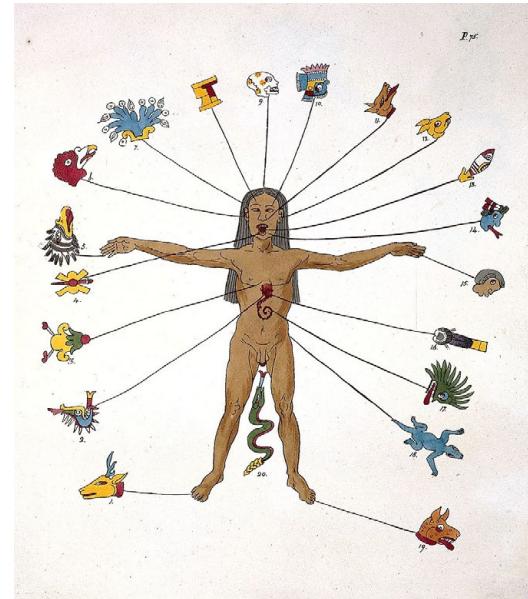
Virtual Tours

Bárbara Muñoz

<https://www.youtube.com/watch?v=B1eHEWKTWhM>

Violeta Janeiro

<https://www.youtube.com/watch?v=DfOqdLn6XQQ>

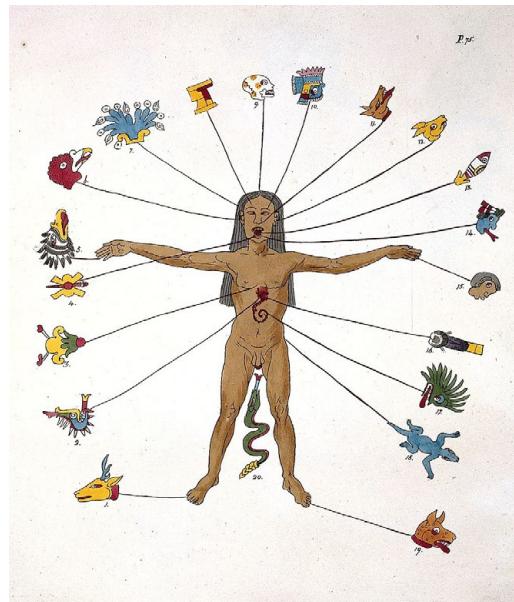


Ethnobotanical - Southamerican Archives from the Wellcome Collection.

By permission of the South American Missionary Society.  
A WITCH-DOCTOR OF ARAUCANIA.



**Matrix Vegetal**  
Five totems, archive from the WC, watercolors and dry plant offerings  
Installed at La Casa Encendida Madrid, 2021



Edward King, Viscount Kingsborough, Antiquities of Mexico [Antigüedades de México], 1831  
(Royal Academy of History, no. 14 / 4452-14 / 4458)

Plate 75 from the second volume of the work of Viscount Kingsborough, Irish scholar of ancient cultures. It is taken from Codex Vaticanus 3738, a European folio in the Mesoamerican tradition of accordion-folded codices, most probably illuminated in Mexico in 1562. Each of the twenty symbols represents one of the twenty names of the cyclical days of the Aztec calendar with which the tonalli, or energy of the month, is designated. In this imagery, European astrological ideas converge with those of the Aztecs, for whom illnesses had their origin in an imbalance between natural and supernatural forces.



Edward King, Viscount Kingsborough, Antiquities of Mexico [Antigüedades de Mexico], 1831  
(Wellcome Collection, no. F.2285, vol. 2)

In this image from folio 3 of Codex Vaticanus 3738 we see the Chichihuacuahco, or "udder tree" (a variant of the "tree of life"). The paradisiacal Xochatlapán, one of the realms of the Aztec "other worlds", is the place where the Chichihuacuahco eternally supplies milk to prematurely deceased children, making it one of the most nourishing spaces of the Aztec "afterlife".

**Matrix Vegetal**

Five totems, archive, watercolors and dry plant offerings  
Installed at La Casa Encendida Madrid. 2021



**Matrix Vegetal**

Five totems, archive, watercolors and dry plant offerings  
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"I have been analyzing the symbolic and spiritual ethnobotanical relationships between pre-Columbian South American thought and the living world, in which plants have been allies that have helped us create myths within our ancient vision quests. In collaboration with the non-human world, and with its help, humanity has dwelt throughout the centuries in the Plant Matrix, which contains information to expand our consciousness and reconnect with the planetary memory.

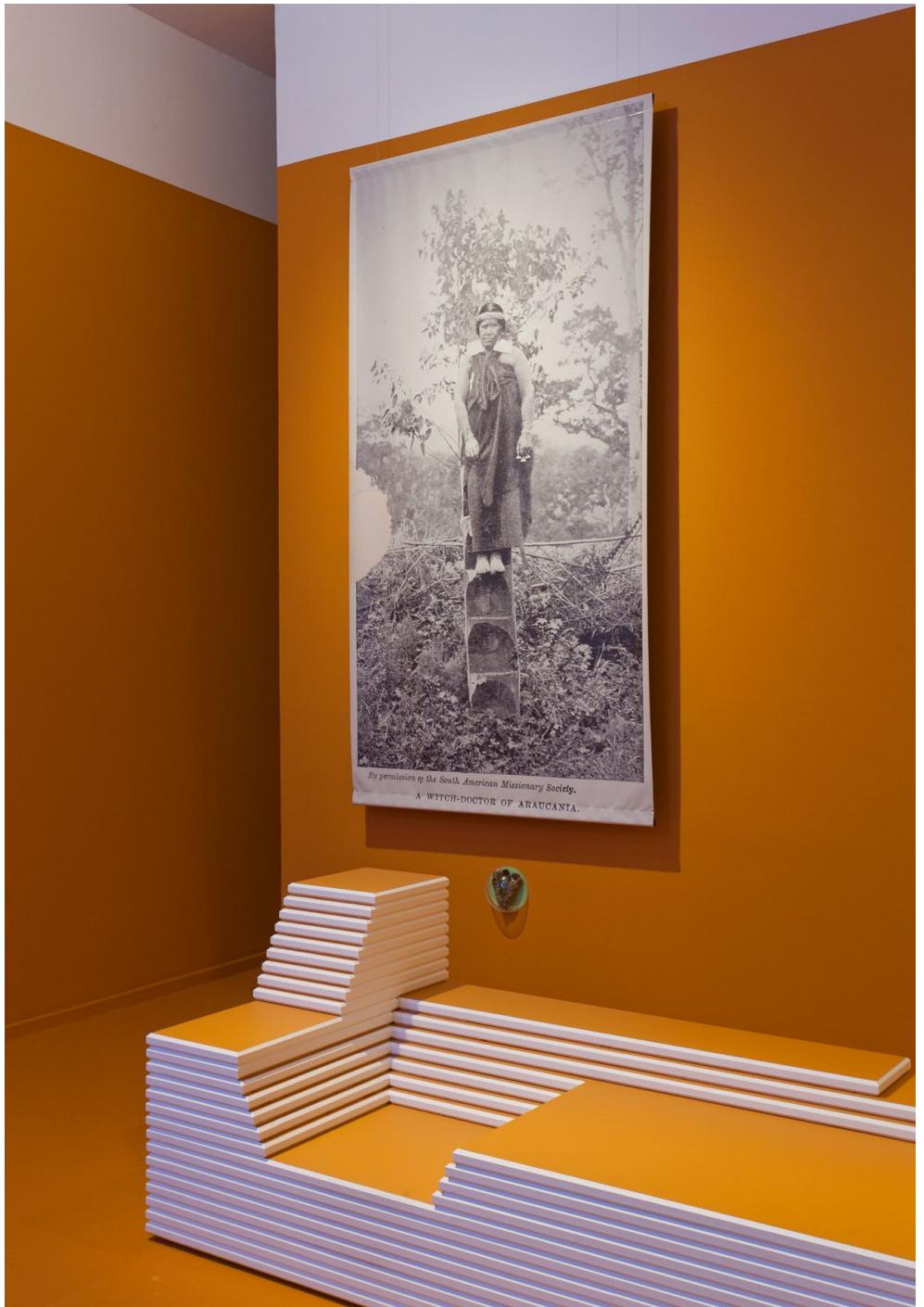
The alignment involved in conceiving of plants as companions, as organic technologies, and connecting with plant intelligence and plant spirits has brought us a multi-species interconnectedness. In many rituals, cacti are considered as allies and trees as axis mundi that link with other dimensions; there are mother trees with the power to feed dead children before they are reincarnated and there are also the tonallis, energies that open to connect with each month of the Aztec calendar. Within this alignment, the Earth is not a place to live in an unsustainable way or to see non-human living beings as products to profit from".

(Patricia Dominguez)



Machi in a rehue, Araucanía, Chile, n.d.  
(Wellcome Collection, no. 21494i)

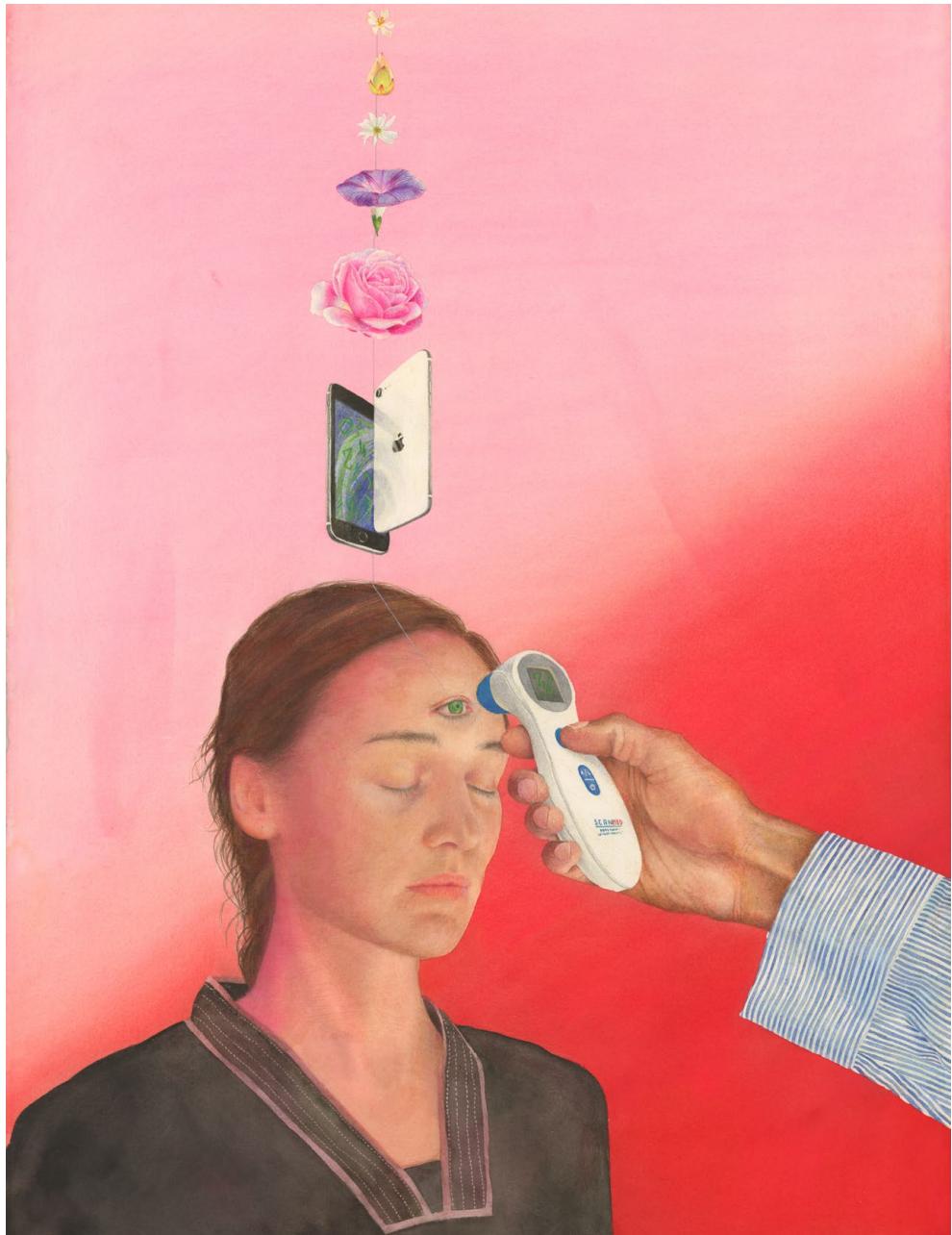
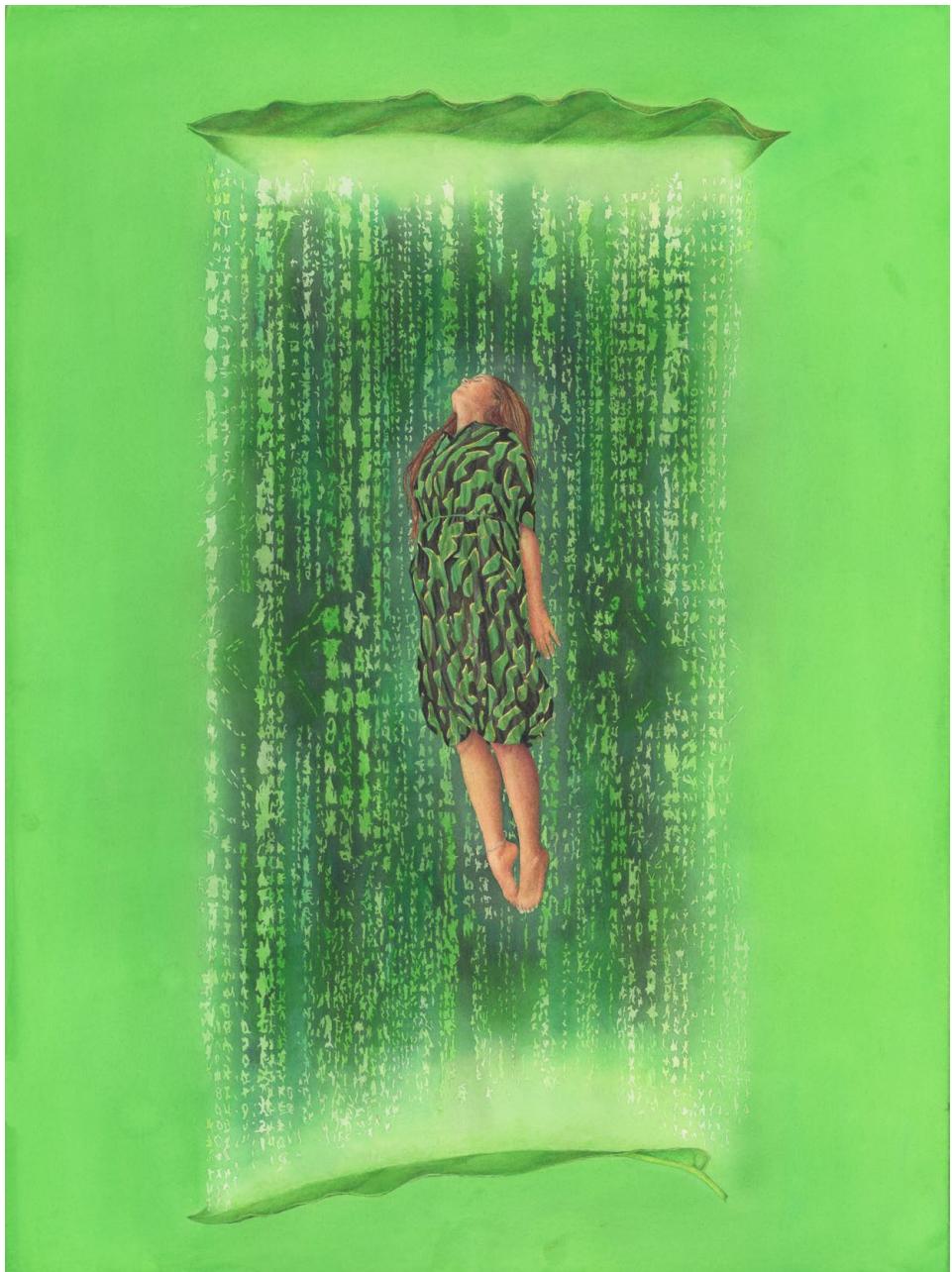
This photograph shows a Machi on a rehue, a seven-step altar used by the Mapuche people of south-central Chile and southwestern Argentina. Machis are healers and religious leaders with a deep knowledge of herbs and medicinal remedies and the power to connect with spirits. The rehue is the Mapuche representation of the axis mundi, or cosmic tree, which connects the machi with the celestial poles of the Earth, allowing him to summon allied spirits and obtain healing information.



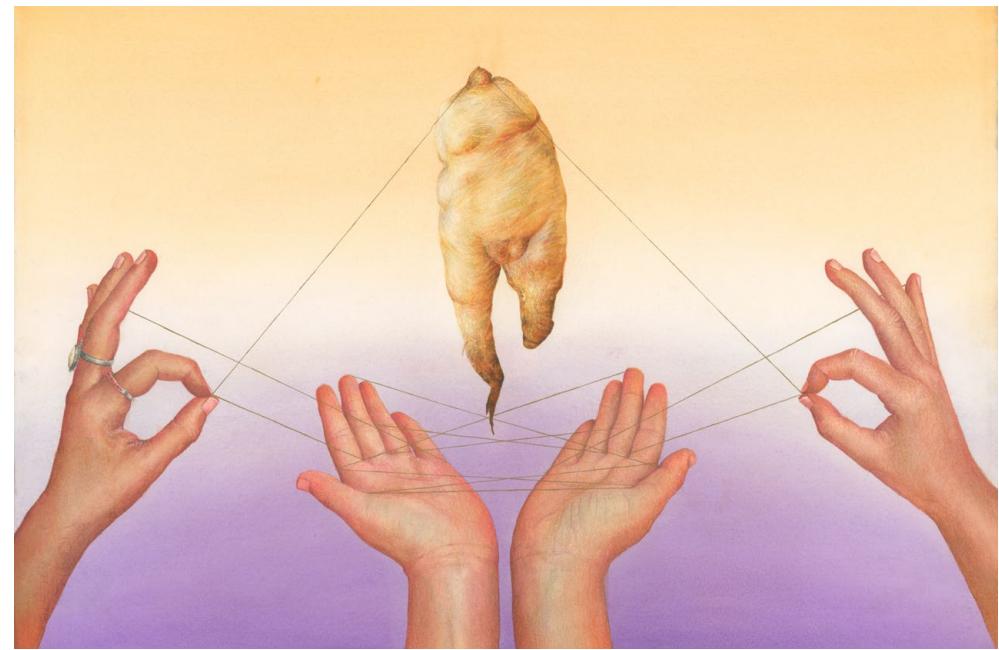
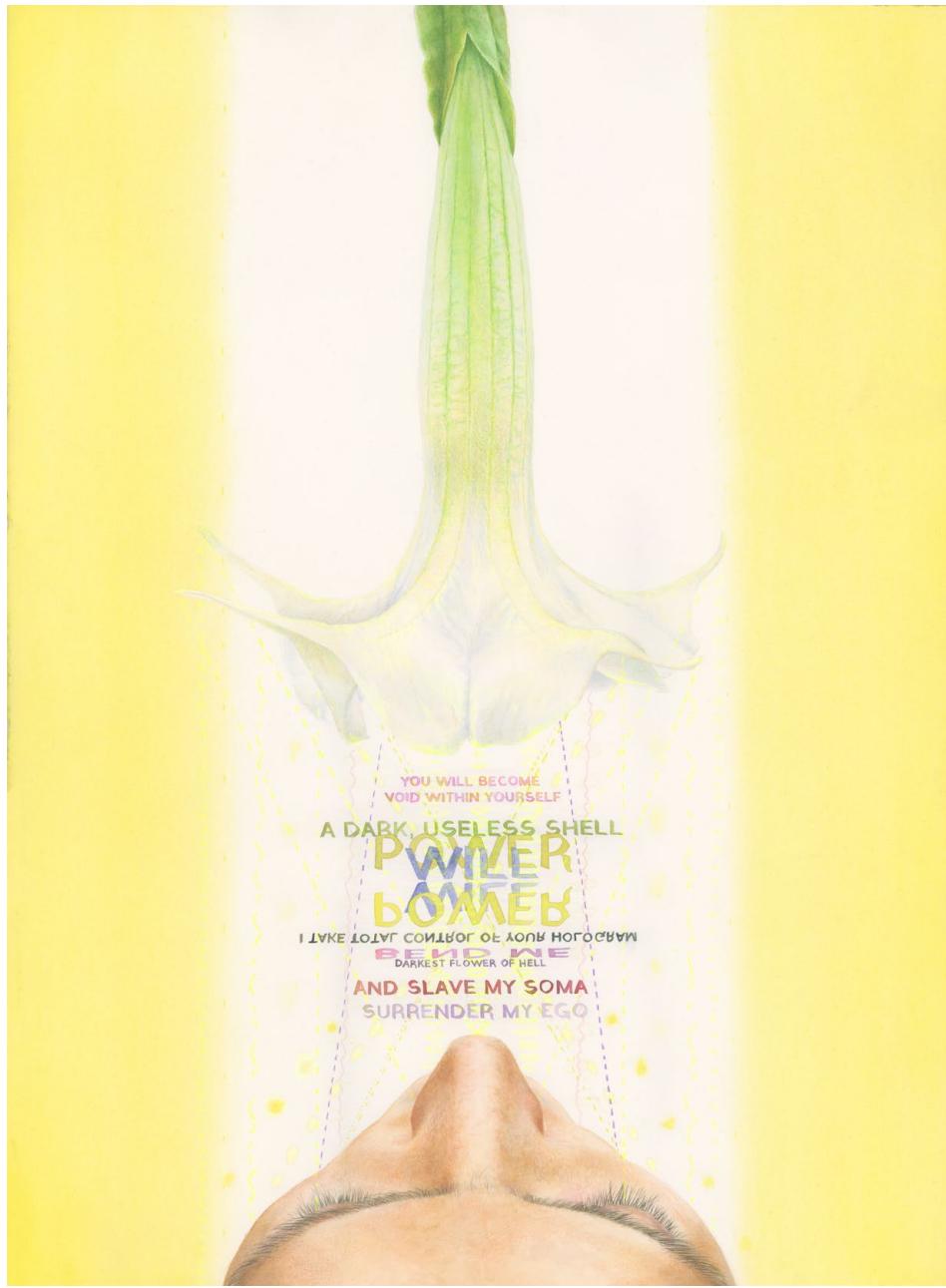


**Matrix Vegetal**

Five totems, archive, watercolors and dry plant offerings  
Installed at La Casa Encendida Madrid. 2021



**Matrix Vegetal; Vision and Ayahuasca**  
Watercolors made in dialogue with the archive material and installed behind the totems. 56 x 76 cms.  
Installed at La Casa Encendida Madrid, 2021.



**Matrix Vegetal; Brugmansia, Cinchona and Mandrake**  
Watercolors made in dialogue with the archive material and installed behind the totems. 56 x 76 cms.  
Installed at La Casa Encendida Madrid, 2021.

## VIDEO AND SOUND MEDITATIONS

During 2020-2021 I have been doing some experimental video and audio meditations. You can dwell in them here ;)

### Quartz, cactus and silicon chip meditation

Whitechapel Gallery Book, commissioned by Bárbara Rodriguez

Drawing from South American syncretic spiritual practices and Tibetan 'singing bowl's therapies, Patricia Domínguez will ask us focus on the behaviour of quartz crystals, their process of extraction and the healing properties of the sound this mineral creates. We will be guided to synchronise with each other, with our bodies, our technologies and the Earth under our feet.

Many thanks to María Jose Pineda from Altar de Luna, for opening her sacred space Nuna Wassi in Con Cón to us and for playing the crystal bowls for this video.

Camera: Emilia Martín

Sound editing: Cepams

3D animation: Alvaro Muñoz

Watch Video

<https://www.youtube.com/watch?v=r9BZWd5u5XI>



**Quartz, cactus and silicon chip meditation**  
Whitechapel Gallery Book, commissions by Bárbara Rodriguez  
London, 2020.

## VIDEO AND SOUND MEDITATIONS – PANDEMIA WORK

During 2020-2021 I have been doing some experimental video and audio meditations. You can dweel in them here ;)

Holographic Milk, made in colaboration between Patricia Domínguez & Nicole L'Huillier

La Leche Holográfica (Holographic Milk) is a meditative rogative to resonate and harmonize with different elements, so we can imagine the future as places that exist between spiral times. A non-extractivist communion among kingdoms that originates from the sweetness of the Leche Holográfica and the Gran Madre's nurturing songs. We received her chorro of information and vibrational sonic wisdom from her as we navigate these troubled times.

La Leche Holográfica nurtures the porvenir with the information of the future. We drink it, we swim in it, we live in it and we access our cosmic past through it. We have forgotten this, but we carry all the information we need to move forward within us. We now have to learn how to activate it. Spirituality and the quantum realm don't know about distances. As an effort to remember, we invite you to dive with us into a shapeshifting quantum trip of connection from the quartzs and silicon that conform our bones, the center of the Earth, the chips of our electronic devices, in order to call for what is common to us. We become many as we listen and travel through different registers and learn through multiple temporalities of planetary fractals in alliance with the digital kingdom.

This work is a collaboration between Nicole L'Huillier and Patricia Domínguez. It was commissioned by the Inter-American Development Bank for the exhibition "On the Way to Healing" / Esta obra es una comisión del Banco Interamericano de Desarrollo para la exposición "Camino a la sanación".

Texts written by Nicole Hullier and Patricia Domínguez

Camera by Uri Carrasco, Patricia Domínguez, Nicole L'Huillier , Emilia Martin + Cepams

Music by Breaking Forms, Futuro Fósil

Mixing and Mastering by Juan Necochea

3D Model by Álvaro Muñoz

Watch Holographic Milk

<https://www.youtube.com/watch?v=zE-RXRAhq30>



**Holographic Milk**  
Made in Colaboration with Nicole L'Huillier  
Chile - USA, 2021.

## THE BALLAD OF THE DRY MERMAIDS

Video installation, color, sound, 20 min

Commissioned and produced by Thyssen-Bornemisza Art Contemporary (TBA21) for

How to Tread Lightly

CURATED BY SOLEDAD GUTIÉRREZ

Exhibited at PHI, Canadá, Curated by Victoria Carrasco.

Combining experimental research on ethnobotany, curative practices, and wellbeing, Patricia Domínguez's art focuses on the relationships between living species in an increasingly corporate cosmos. Her practice is directly connected to her activism, and she understands art as a field of possibility that can disrupt existing political narratives, challenge interpretation, and propose new ways of approaching problems.

First published online on st\_age, Gaiaguardianxs (2020) is an interactive publication that emerges from three years of research—a personal journey through conflicts connected to the issue of water in Latin America. Its origins lie in Bolivia, where drought and fires in the Chiquitanía region have destroyed more than 4 million hectares of forest in recent years. In her native Chile, Domínguez reached out to eco-social movements and raised awareness of people who have been blinded by the police during protests. The third part speaks about the privatization of water in Chile, and how fresh water has been diverted to irrigate large-scale corporate avocado plantations in the Petorca region. Since the 1990s, Chile has been plagued by the appropriation of water by the agriculture industry in collusion with politicians. Many people do not have clean water for drinking and basic sanitation, a situation made even more troublesome with the spread of Covid-19.

For How to Tread Lightly, Domínguez has transformed the latter chapter of the publication into a new sculpture–totem and video (*La balada de las sirenas secas* (The Ballad of the Dry Mermaids), 2020), for which she collaborated with Las viudas del agua (The Widows of the Water) a group of women who are devoting their lives to the fight for access to water resources within their communities. The Ballad of the Dry Mermaids examines the complex flows of water in terms of the possibilities for crying, healing, and spirituality in the digital era.

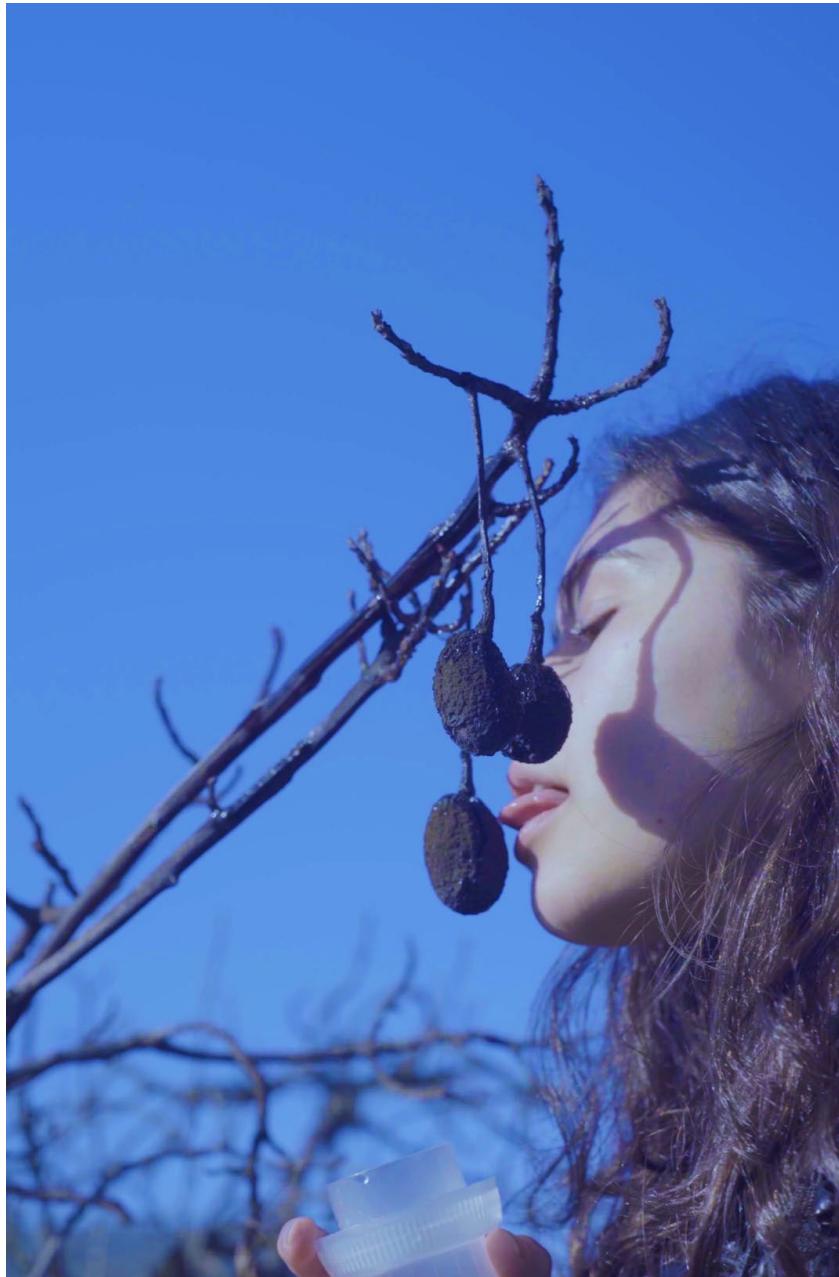
Watch Video

[https://www.youtube.com/watch?v=VWlveBJp\\_VI](https://www.youtube.com/watch?v=VWlveBJp_VI)

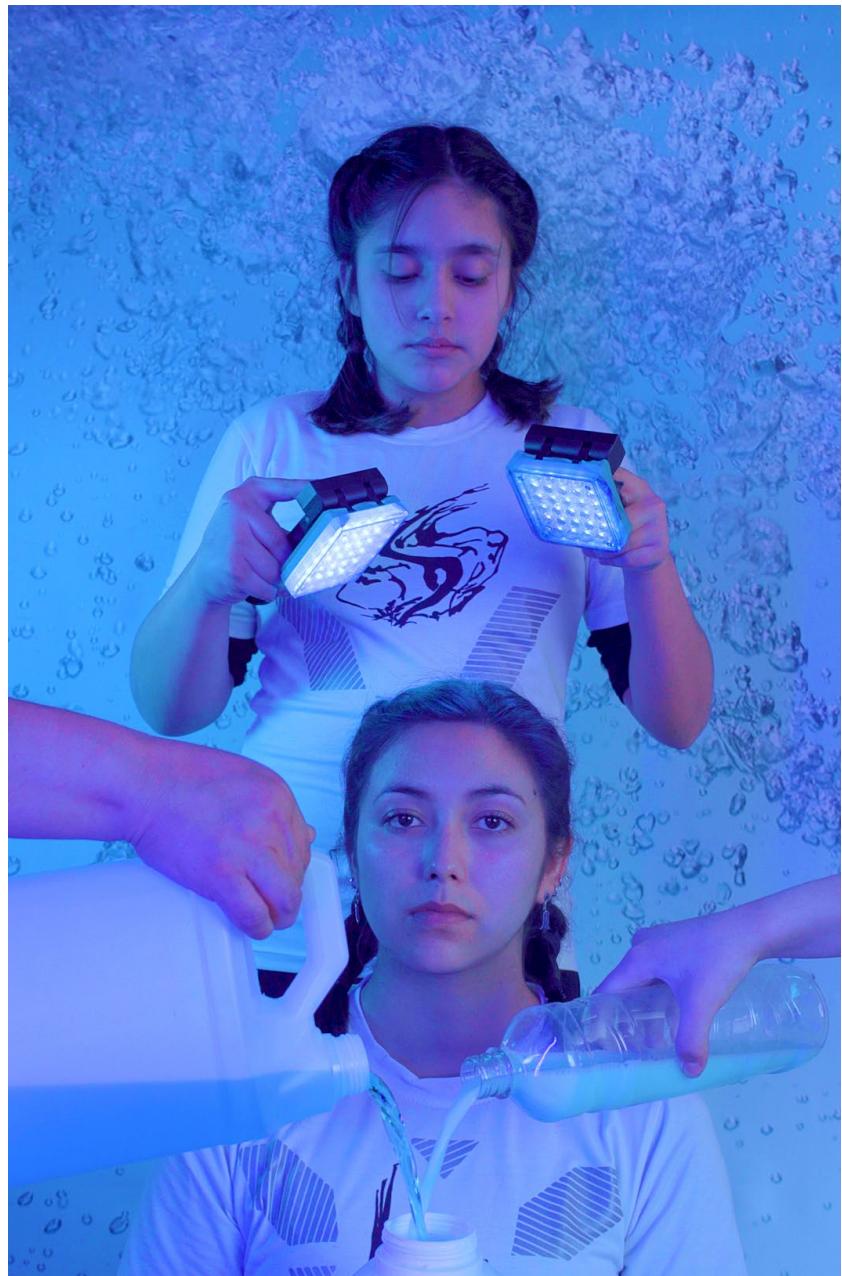


THE BALLAD OF THE DRY MERMAIDS

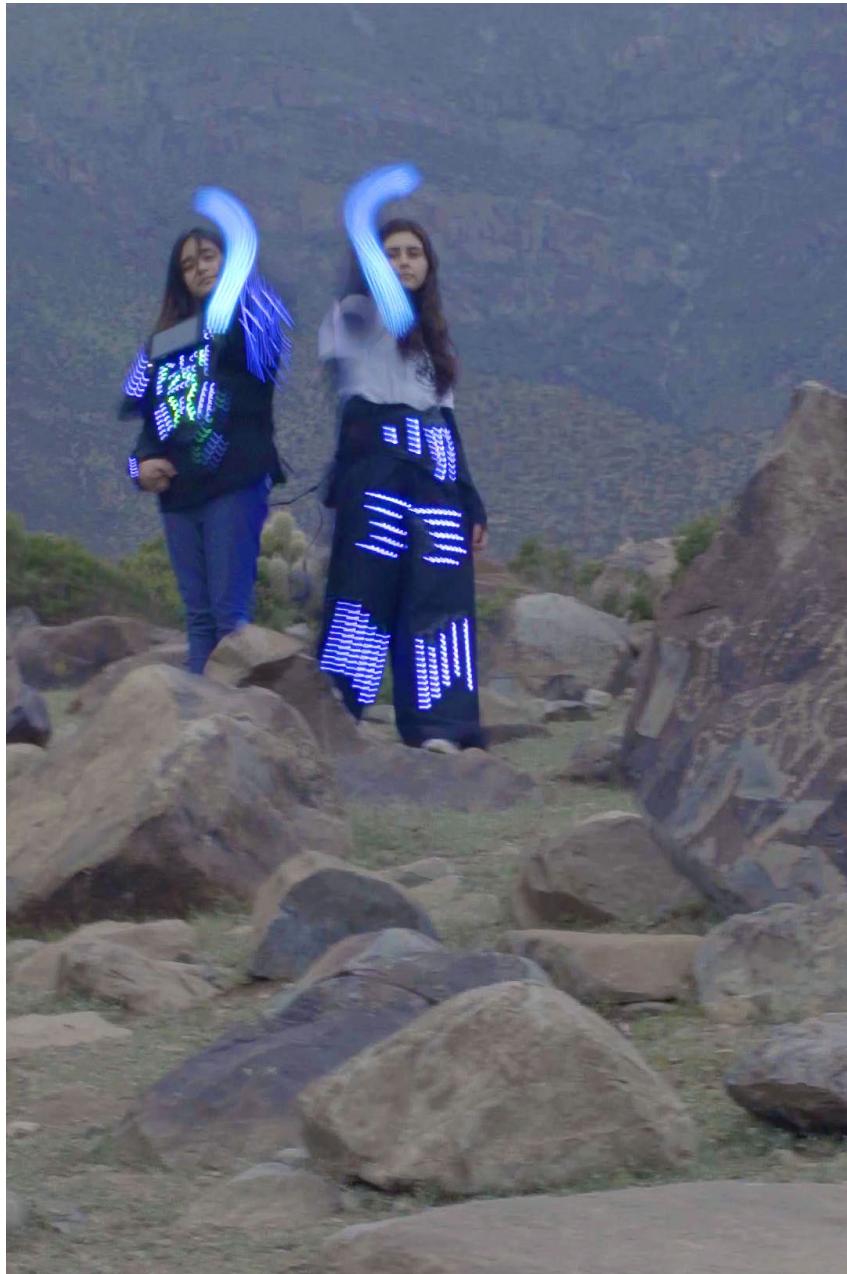
Video installation, 31 min video, waterfall, holographic projectors and dry LED mermaid  
Commissioned and produced by TBA21 for How to Tread Lightly, Thyssen Bornemisza Museum, 2020.



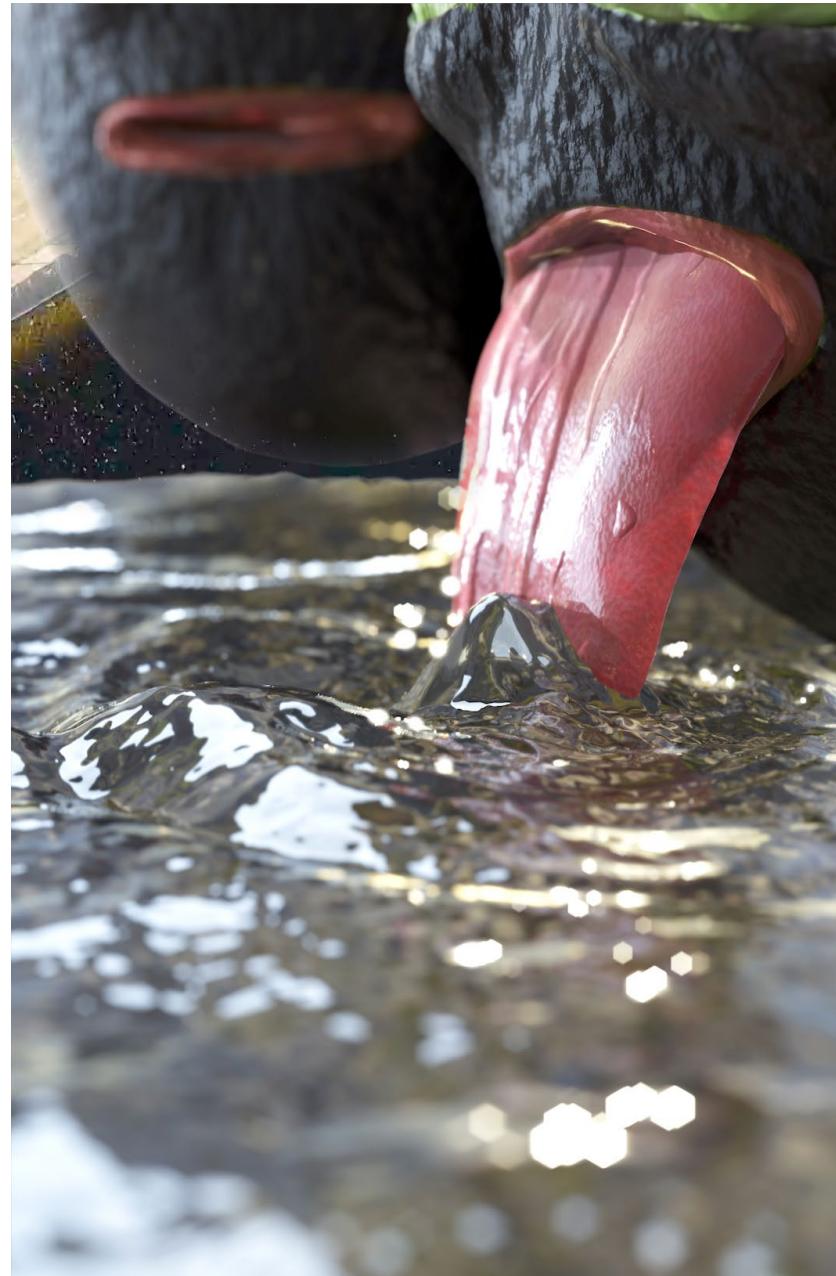
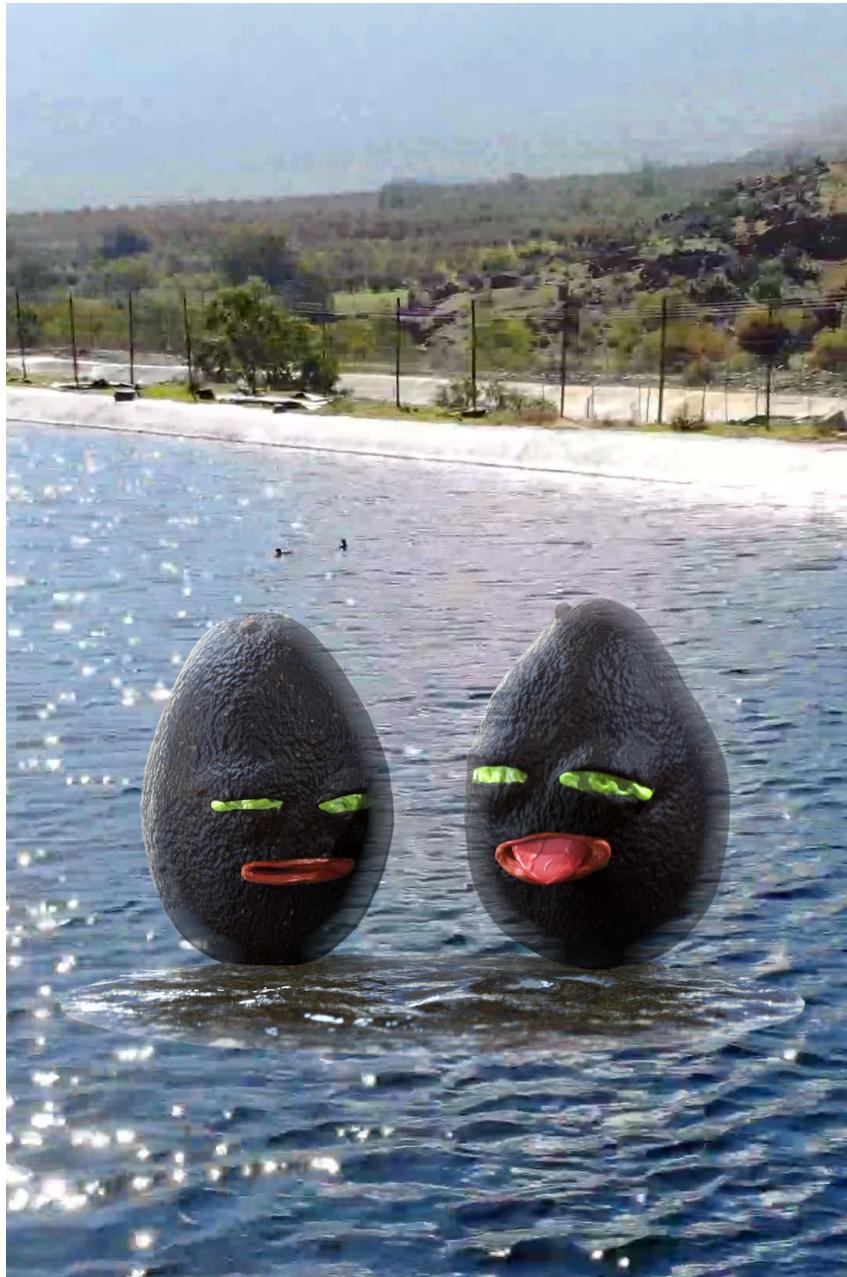
**THE BALLAD OF THE DRY MERMAIDS**  
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Video installation, 31 min video, waterfall, holographic projectors and dry LED mermaid  
Commissioned and produced by TBA21 for How to Tread Lightly, Thyssen Bornemisza Museum, 2020.

## PUBLICATION

*Gaiaguardianxs (Gaia's Guardians), 2020*

Interactive publication

Commissioned and produced by Thyssen-Bornemisza Art Contemporary (TBA21) for st\_age

*Gaiaguardianxs* (2020) is an interactive publication that emerges from three years of research—a personal journey through conflicts connected to the issue of water in Latin America. Its origins lie in Bolivia, where drought and fires in the Chiquitanía region have destroyed more than 4 million hectares of forest in recent years. In her native Chile, Domínguez reached out to eco-social movements and raised awareness of people who have been blinded by the police during the protests and social uprisings of October 2019. The third part speaks about the privatization of water in Chile, and how fresh water has been diverted to irrigate large-scale corporate avocado plantations in the Petorca region. Since the 1990s, Chile has been plagued by the appropriation of water by the agriculture industry in collusion with politicians. Many people do not have clean water for drinking and basic sanitation, a situation made even more troublesome with the spread of Covid-19. *Gaiaguardianxs* examines the complex flows of water in terms of the possibilities for crying, the environmental crisis, and spirituality in the digital era.

Text by Patricia Domínguez.

Designed in collaboration with Futuro Studio

Edited by Claudia Blin

READ ENGLISH

[https://www.nmenos1.xyz/storage/app/public/upload/doc/ENG\\_GAIAGUARDIANXS\\_allchapters.pdf](https://www.nmenos1.xyz/storage/app/public/upload/doc/ENG_GAIAGUARDIANXS_allchapters.pdf)

READ SPANISH

[https://www.nmenos1.xyz/storage/app/public/upload/doc/GAIAGUARDIANXS\\_allchapters.pdf](https://www.nmenos1.xyz/storage/app/public/upload/doc/GAIAGUARDIANXS_allchapters.pdf)

ST\_AGE Season 3

<https://www.stage.tba21.org/>



## MADRE DRONE

Produced in Kiosko Residency and Refugio Biotermal Aguas Calientes, Bolivia, 2019 and Santiago, 2020.

Exhibited at Madre Drone, CentroCentro, Madrid 2020. Curated by Rafa Barber.

Exhibited at Mind Rising, Spirits Tuning, 13th Gwangju Biennale, 2021. Curated by Defne Ayas and Natasha Ginwala.

Exhibited at Possessed, EMAF, 2021. Curated by Inga Seidler.

Multiple energies come together in this exhibition, all hoping to connect with yours; multiple encounters that form a dense world, a world that extracts meanings to unite and braid them, trying to create a new myth to narrate a different present. Madre Drone (Mother Drone), by Chilean artist Patricia Domínguez, orbits around the idea of cultural fusion to create a universe built from the encounters that intersect her life and that build a reality in which a drone weeps as it watches you, in which a robot dreams of luminous snakes.

The project was born from an investigation that the artist has been carrying out for years and that had a first episode in the exhibition Green Irises held in 2019 at Gasworks London. Myths, symbols and rituals are intertwined with ideas of extraction, cultural appropriation and the destruction of natural heritage due to wild industrialisation. All this element coexists within the of colonial encounters that mark her context. In the exhibition, energy crystals coexist with healing plants and business shirts whose prints remind us of the shapes of indigenous vessels in a sort of coincidence that, in Domínguez' hands, become a kind of amulet that tries to capture the spirit of the contemporary.

Madre Drone orbits around two audiovisual installations in the shape of cybernetic altars in which we see two videos: In one of them, Eyes of Plants, different cosmologies come together in a narrative that speaks of healing and the magical presence of roses, the fruit of colonial influence in Latin America. On either side, the artist's digitally scanned eyes are filled with forms that cover them, that interfere between her gaze and yours. In the second video, Madre Drone, produced especially for this exhibition during her residency in Kiosko in Santa Cruz, Bolivia, the same dreamlike aesthetic draws us into something akin to a mirage in which a woman-serpent has a luminous encounter with a robot that might well be human, a kind of cosmic annunciation in which the lights produced by this character connect with the laser lights used by the protesters in Chilean student riots to blind spy drones. The eyes of a toucan blinded the Amazon fire are witnesses to this bastard reality traverses by a thousand stories.

Groups of vessels, water-colours representing neoliberal dreams, and a series of totems composed of abundant objects in an accumulation that is by no means easy to describe, add even more content to this series of meanings and try to exorcise a reality that is impossible to grasp and overwhelms us with its thousands of signs, with its bombardment of objects. Faced with this blockage, the artist proposes that you look at it in a different way, that you use these objects that she thinks up with her hands, as antidotes to enter the world she creates, as strategies to inhabit this space of energy in which plants have eyes, in which drones weep, in which blind toucans can no longer see fire.

Text Rafa Barber.

Watch Video

<https://youtu.be/61rhpv-L2aA>

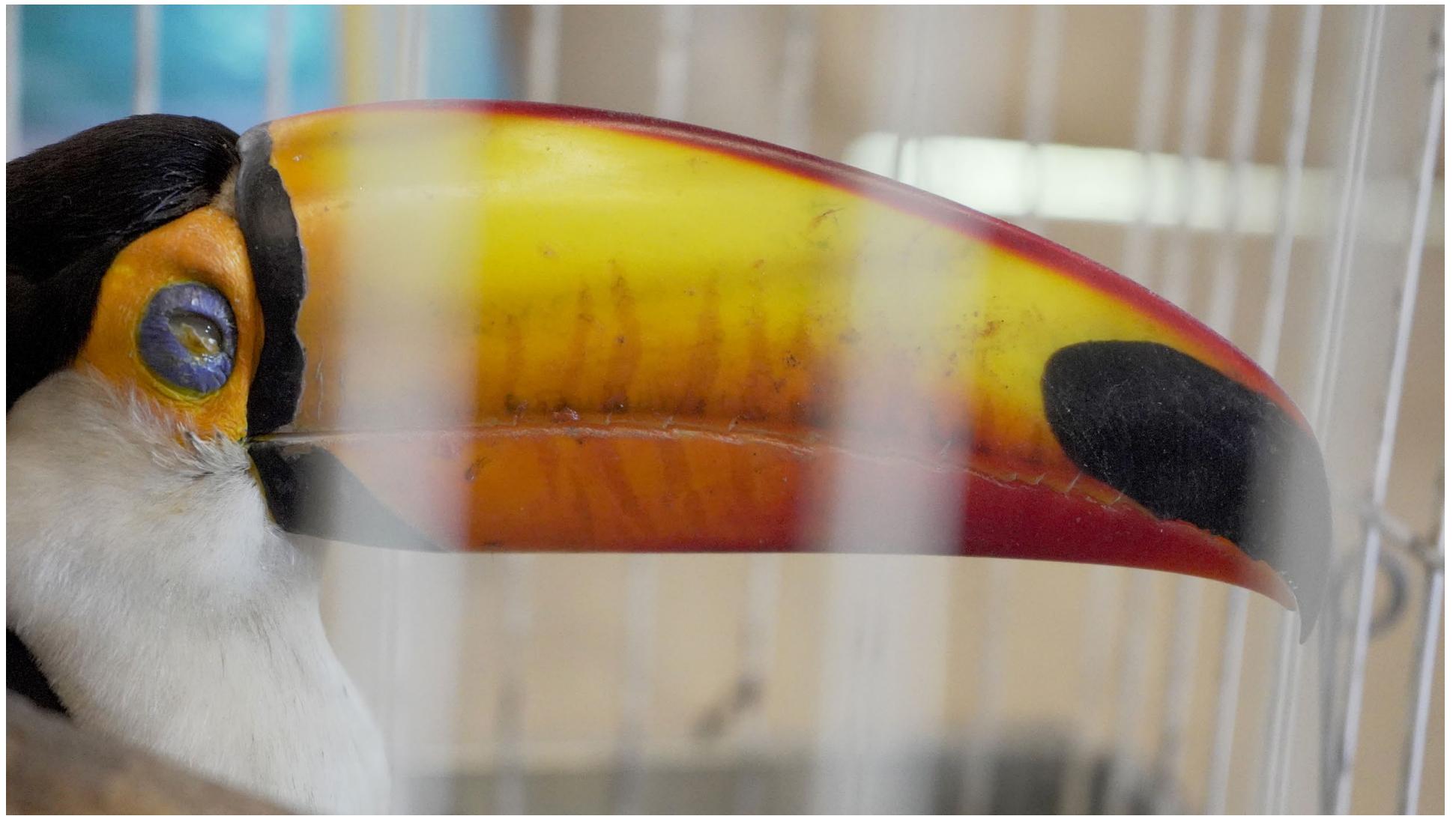
Read Colección Cisneros DEBATES

<https://www.colecccioncisneros.org/editorial/debate/contribution/blind-toucan>



Madre Drone

4k video, audio, loop, 20:51 min.  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



Madre Drone

4k video, audio, loop, 20:51 min.  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



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4k video, audio, loop, 20:51 min.  
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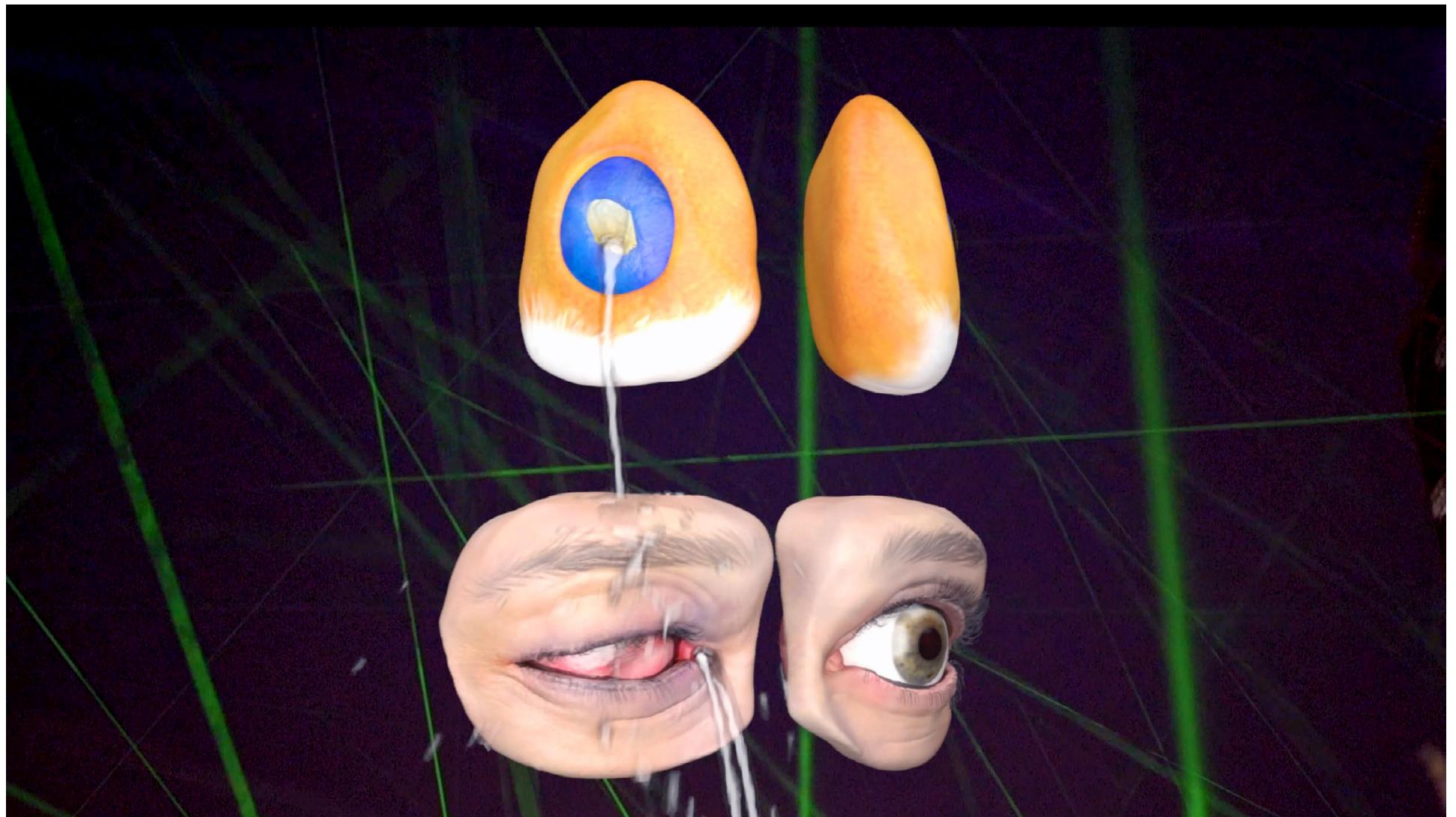
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Madre Drone

4k video, audio, loop, 20:51 min.  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



**Madre Drone**

4k video and 3d animation on holographic projector, audio, loop, 20:51 min, sculptures and stones.  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



**Madre Drone**  
Video Installation.  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



**Monsters of levitation + A.C.A.B, Madre Drone**  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



**Monsters of Levitations**  
Watercolor on paper 76 x 56 cms.  
Kiosko, Bolivia 2019.



**A.C.A.B, Madre Drone**  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



**A.C.A.B, Madre Drone**  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



**Blind toucan, Madre Drone**  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



**Blind toucan, Freedom Clinic, Monsters of Levitation, Madre Drone**  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



**Freedom Clinic, Madre Drone**  
Painted LED board, plastic hand, chicken feathers to relieve work-related stress, 85 x 70 x 7 cm.



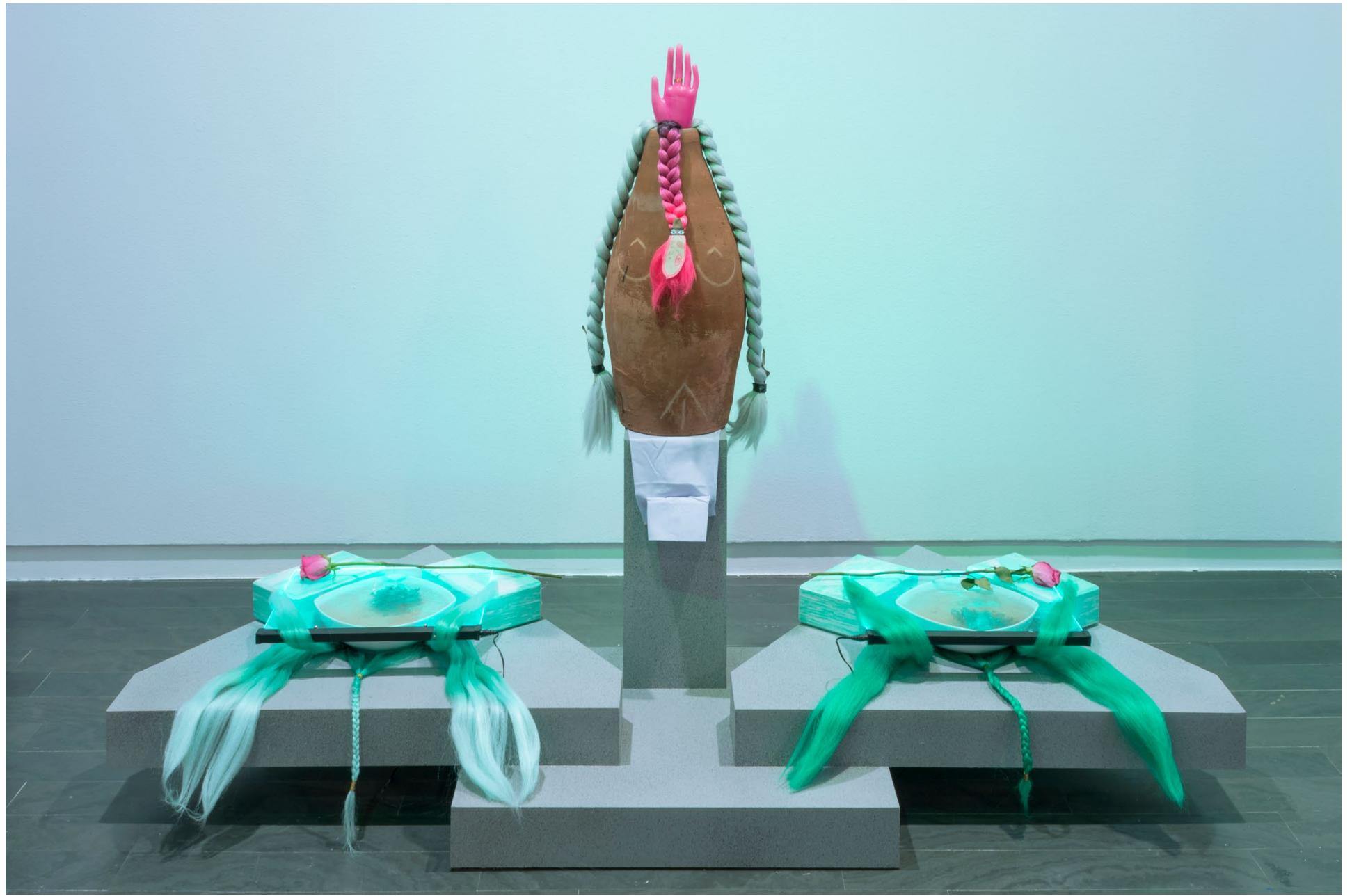
Cosmic Weeping, Shapeshifting Vase, OI A.K.A tus huevos, Madre Drone  
Video Installation  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



**Cosmic Weeping, Madre Drone**  
Printed running shorts and corporate shirts, mannequin hips, bamboo leaves, 310 x 75 x 30 cm.  
Installed at CentroCentro, Madrid, 2020.



**Cosmic Weeping, Madre Drone**  
Printed running shorts and corporate shirts, mannequin hips, bamboo leaves, 310 x 75 x 30 cm.  
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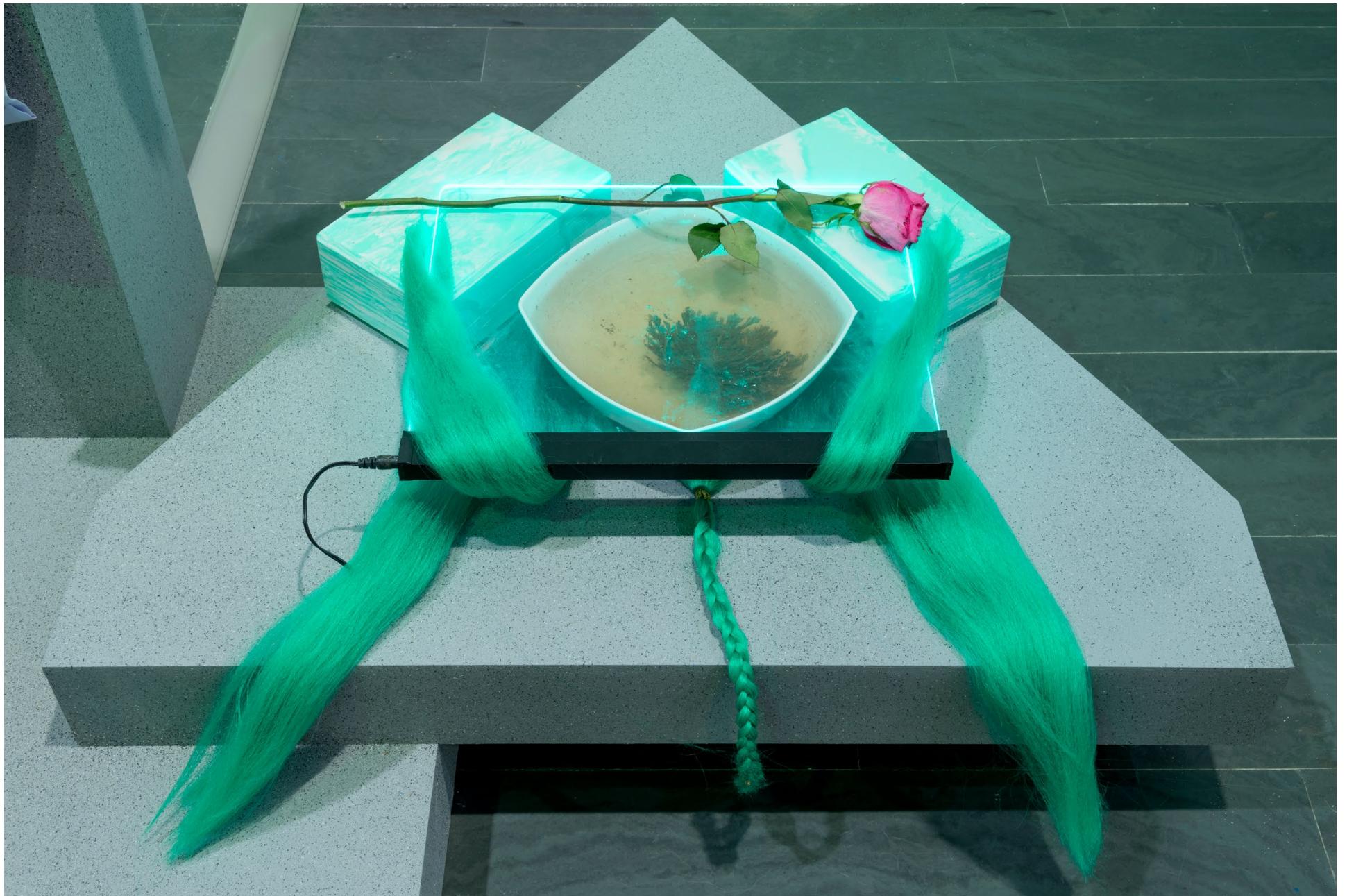


**Shapeshifting vase, Island Health Clinic, Madre Drone**

Ceramic vase from Pomaire (Chile), synthetic hair braids, plastic hand, 80 x 30 x 30 cm.

Island Health Clinic, 2017/19. Clear LED boards, synthetic hair braids, yoga blocks, dry roses, water and Rose of Jericho to absorb electromagnetic radiation from Wi-Fi networks, 13 x 65 x 60 cm each.

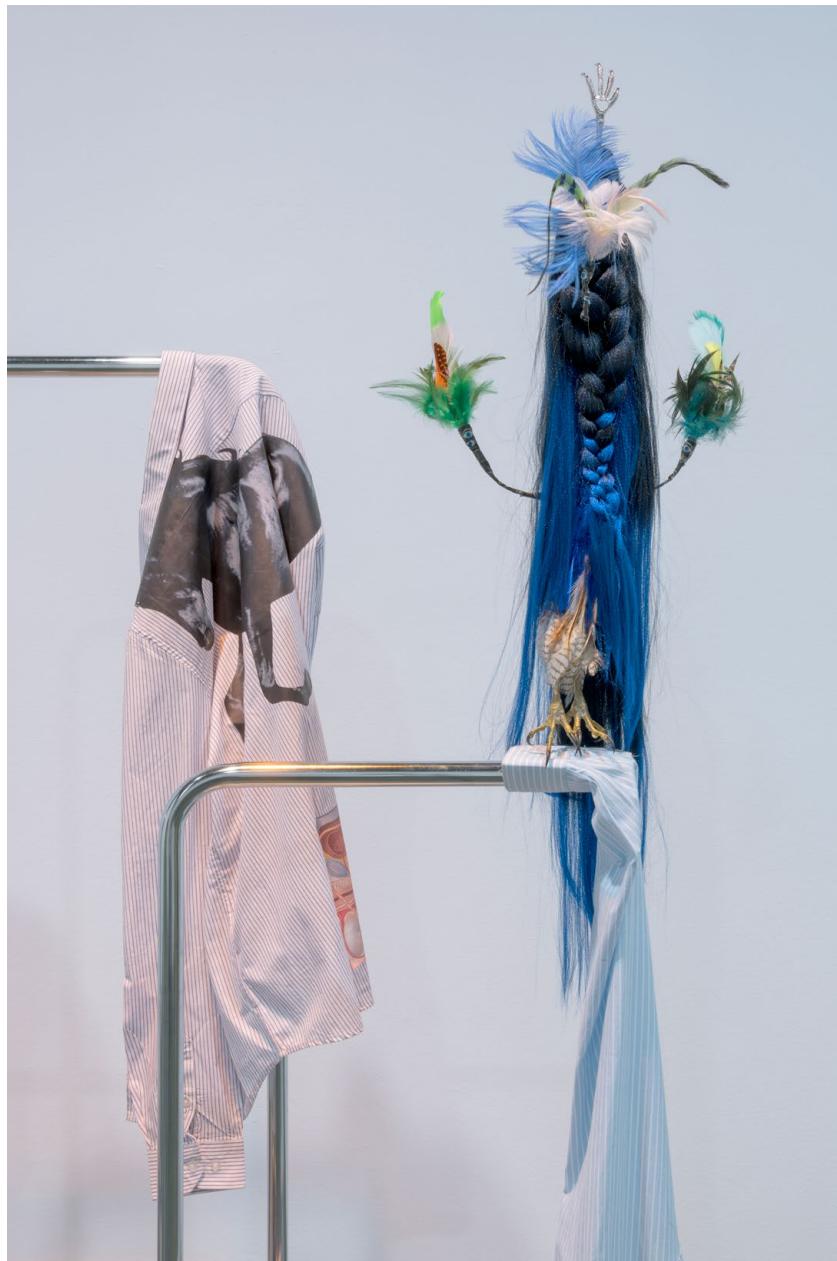
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Installed at CentroCentro, Madrid, 2020.



**O, A.C.A.B tus huevos, Madre Drone**  
Taxidermy chicken feet, synthetic hair braids, feathers, printed corporate shirts, Transformers beach towel, metal structure, Aloe-Vera leaves with pins, 200 x 135 x 60cm.  
Installed at CentroCentro, Madrid, 2020.



**O, A.C.A.B tus huevos, Madre Drone**  
Taxidermy chicken feet, synthetic hair braids, feathers, printed corporate shirts, Transformers beach towel, metal structure, Aloe-Vera leaves with pins, 200 x 135 x 60cm.  
Installed at CentroCentro, Madrid, 2020.



**Madre Drone**  
Video instalation at EMAF,  
Osnabrück, 2021.



**Minds Rising, Spirit Tuning**  
Install at 13th Gwangju Biennale  
Korea, 2021.

**GREEN IRISES**  
Gasworks, London  
July / Sept 2019.

Chilean artist Patricia Domínguez explores healing practices emerging from the areas where many worlds meet, clash and overlap as a result of colonial encounters. Rooted in the artist's ongoing investigation of ethnobotany in South America, her first UK solo exhibition invites the viewer to envision possible futures for humans and plants thriving in the cracks of modernity.

The exhibition presents a multi-screen video installation alongside a series of altars and totem figures. Combining science fiction and ethnographic surrealism, Domínguez's work embraces a range of myths, symbols and rituals shaped by extractivism and global finance, from the syncretic worship of Our Lady of Cerro Rico, an infamous silver mine in Bolivia where eight million natives died, to the archaeological museum inside Scotiabank's head office in Cusco, built on top of the ruins of an Incan palace.

Sculptures dotted around the show incorporate talismanic objects with business shirts and consumer electronics as a way to exorcize the effects of neoliberalism on the body, signalled by the presence of healing plants such as the Rose of Jericho, which is said to absorb harmful radiations from Wi-Fi networks; and Aloe Vera, used to relieve computer vision syndrome.

Domínguez's recycling of materials and symbols is testament to her encounter with an enigmatic bird-like totem in the collections of the Salesian missionaries in Punta Arenas, Chile. Envisioned by native children under colonial rule, this artefact —recreated in the show— epitomises cultural bricolage as a means to resist the erasure of indigenous worlds and livelihoods.

Ceramics, watercolours and assemblages of found objects are gathered around a video installation shaped like a cybernetic altar. At its heart, the hologram of a pre-Columbian vase representing a crying duck serves as an avatar to mourn the many worlds suppressed by colonial power.

Above it, the centrepiece of the altar is a 25-minute-long video entitled *Eyes of Plants*, exploring the practice of healing with roses and other mestizo rituals emerging in the contact zones between radically different cosmologies. Introduced by European settlers, roses acquired magical power in the colonial imaginary through the legend of Our Lady of Guadalupe, who chose the rose as a symbol to manifest herself to Juan Diego, the first indigenous saint from the Americas. Incorporating optical illusions, homemade props and close relatives as actors, Domínguez's video induces a hallucinatory experience.

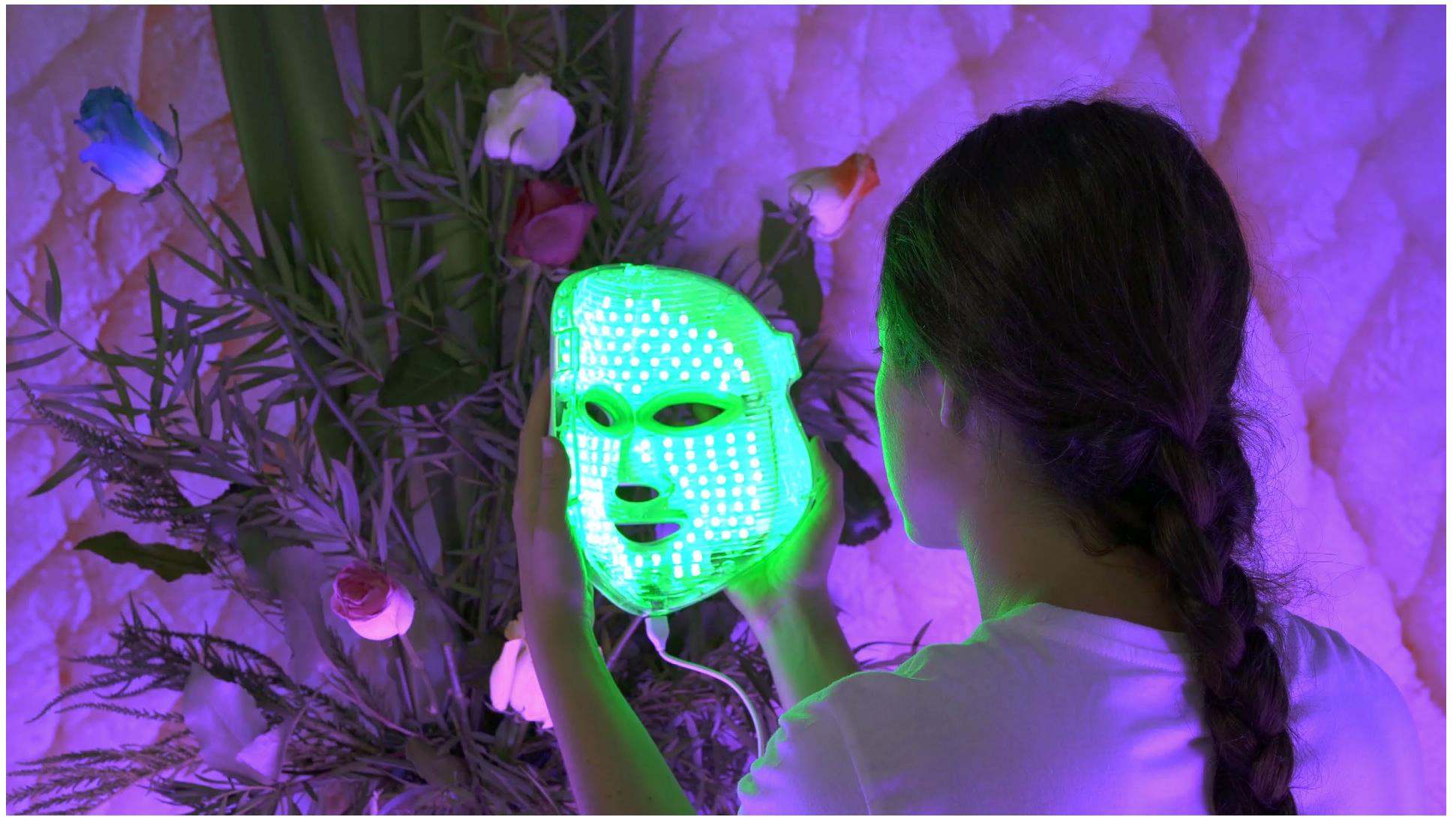
The main video is bookended by two oversized digital animations of the artist's scanned irises. Staring back at the audience, Domínguez's green eyes, a sign of European heritage, become an uncannily photorealistic record of colonial encounters.

The exhibition is accompanied by an artist's publication designed in collaboration with Futuro Studio. Conceived as an artwork, it includes an essay chronicling an ethnobotanical journey across indigenous lands in Bolivia, Chile and Peru. Approached with a sense of wonder, the text uncovers the histories buried beneath the surface of hydropower dams, petrol stations and other 'temples of extractivism'.

Text by Sabel Gavaldon.

Watch video

<https://www.youtube.com/watch?v=VqQrrTZ4oxk>



Eyes of Plants

4k video, audio, loop, 24:53 min.  
Commissioned by Gasworks, 2019.



Eyes of Plants

4k video, audio, loop, 24:53 min.  
Commissioned by Gasworks, 2019.



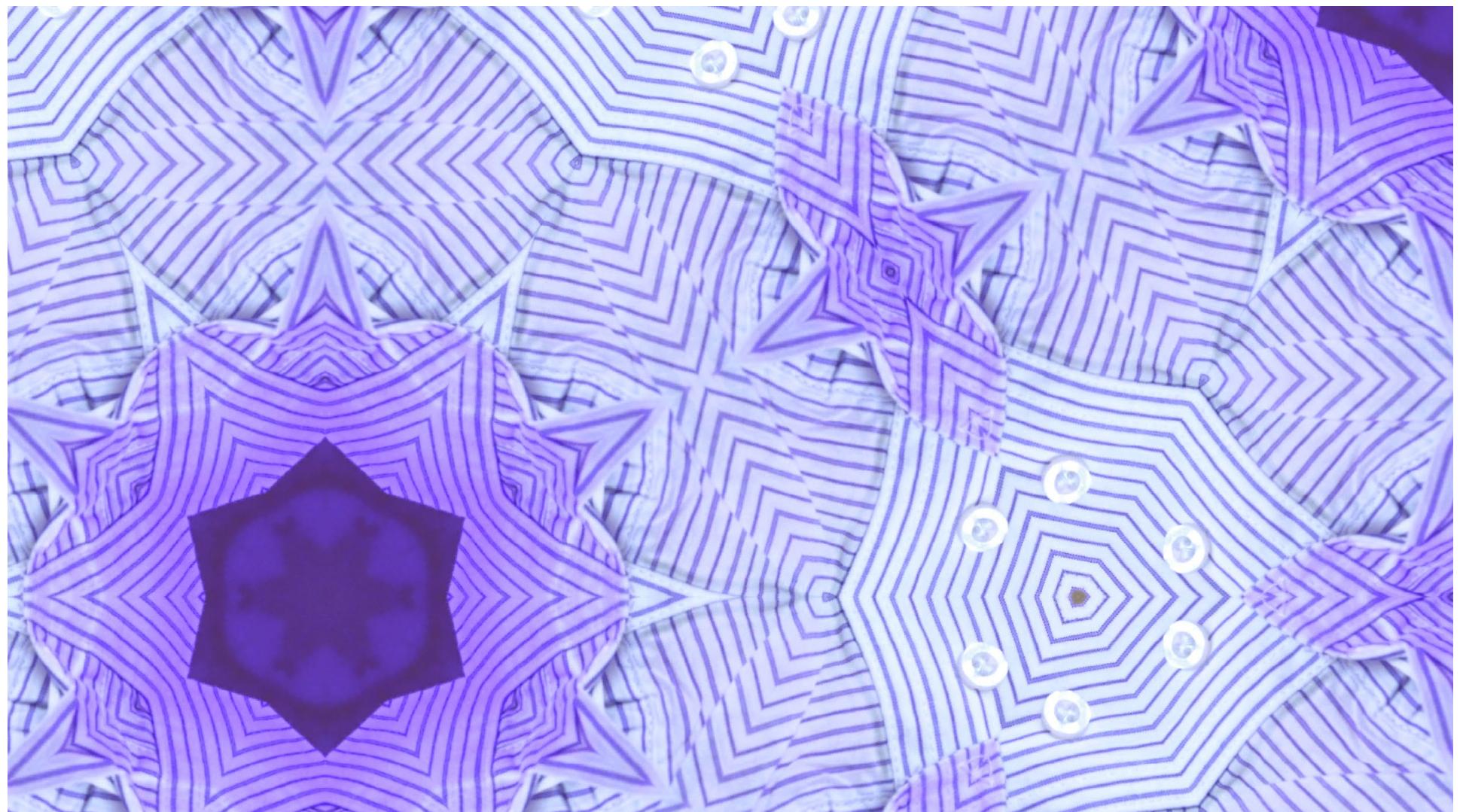
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Eyes of Plants

4k video, audio, loop, 24:53 min.  
Commissioned by Gasworks, 2019.

EYES OF PLANTS  
VIDEO STILLS



Eyes of Plants  
4k video, audio, loop, 24:53 min.  
Commissioned by Gasworks, 2019.



**Green Irises**

3 channel video installation, 3D animation on holographic projector and sculptures  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



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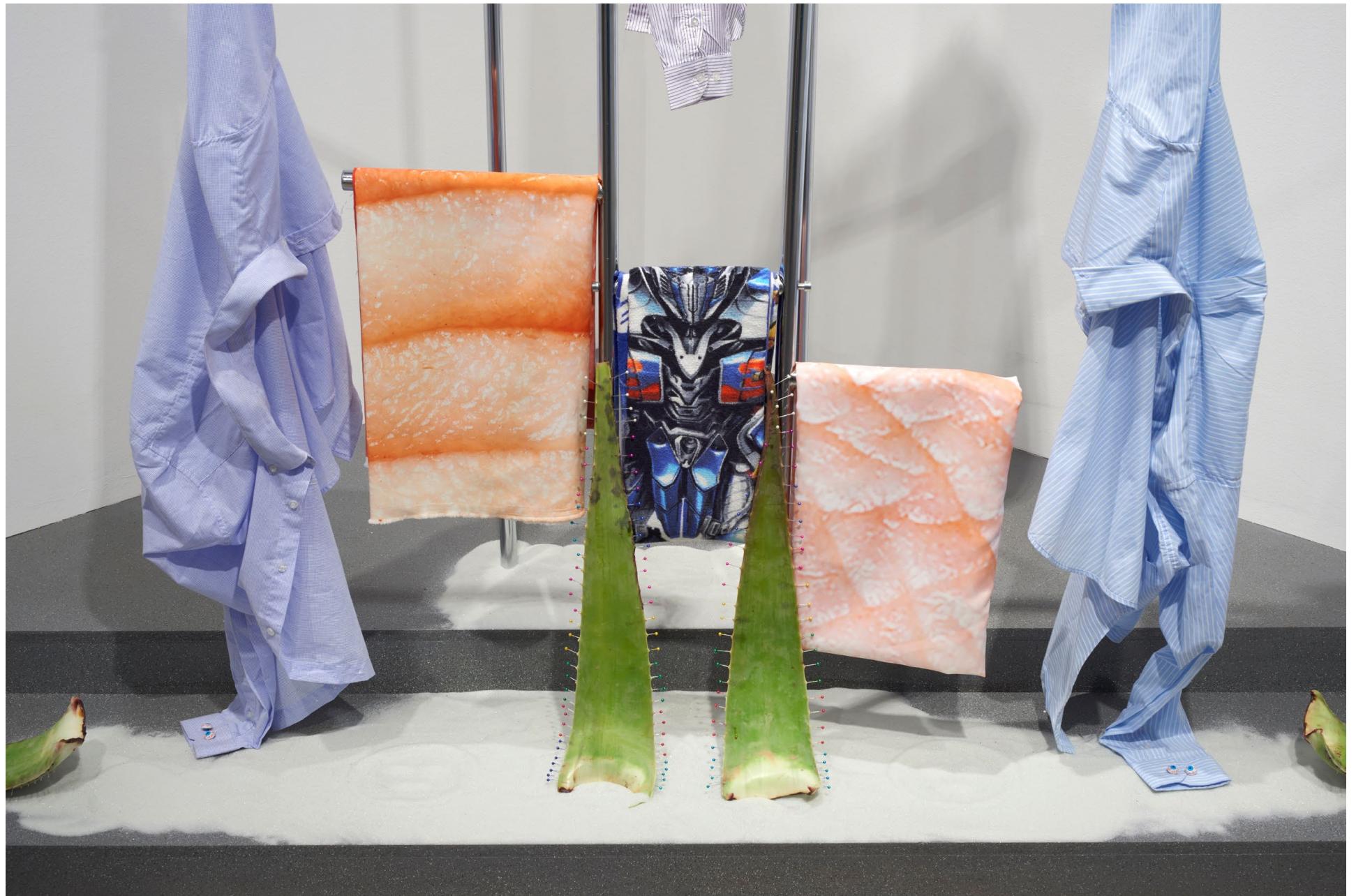
**Cosmic Weeping, OI A.K.A tus huevos, Green Irises**  
3 channel video installation, 3D animation on holographic projector and sculptures  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



**OI A.K.A tus huevos, Green Irises**  
3 channel video installation, 3D animation on holographic projector and sculptures  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



**OI A.K.A tus huevos, Green Irises**  
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**OI A.K.A tus huevos, Green Irises**

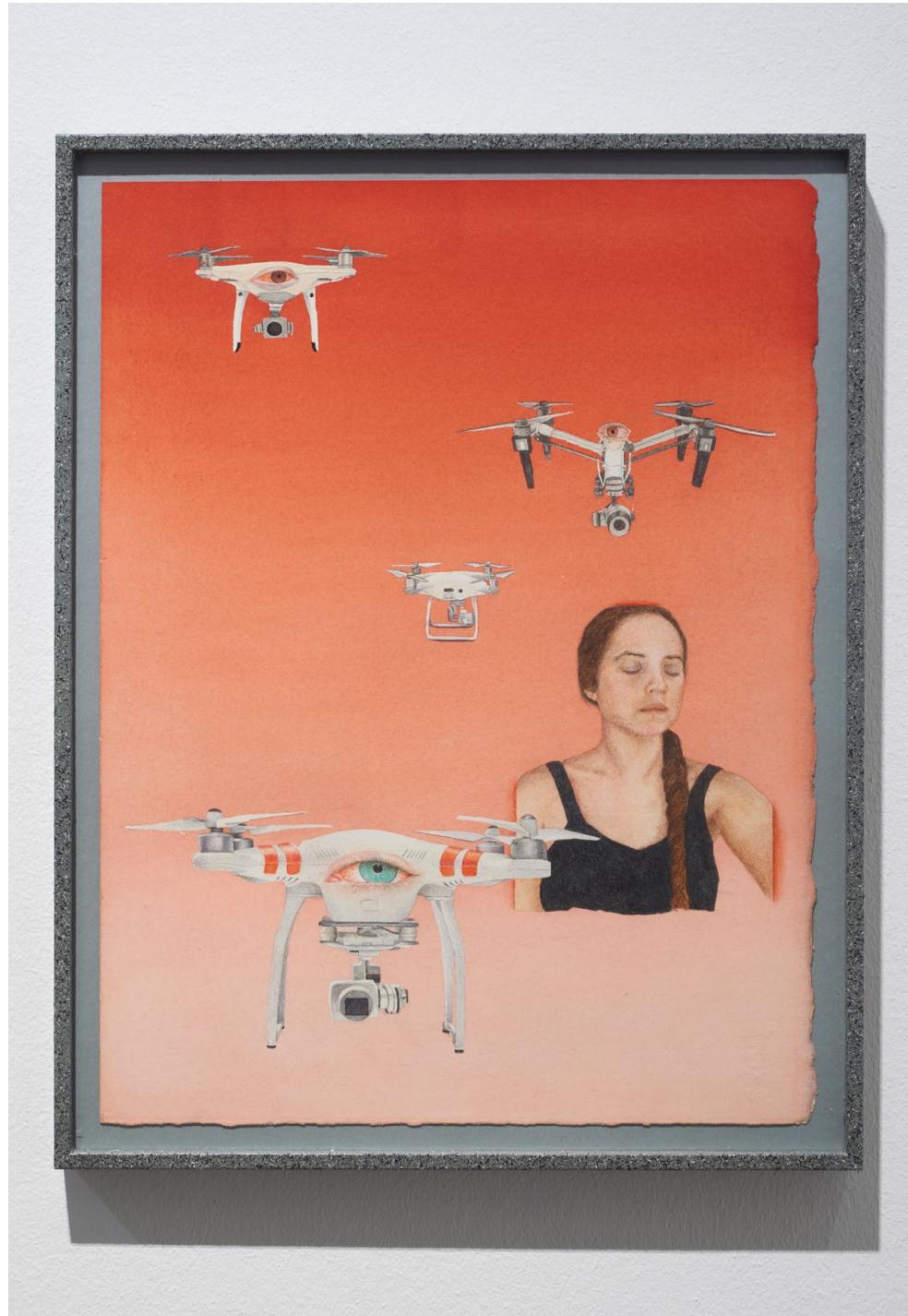
3 channel video installation, 3D animation on holographic projector and sculptures  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



**Green Irises**  
3 channel video installation, 3D animation on holographic projector, watercolors, vases and sculptures .  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



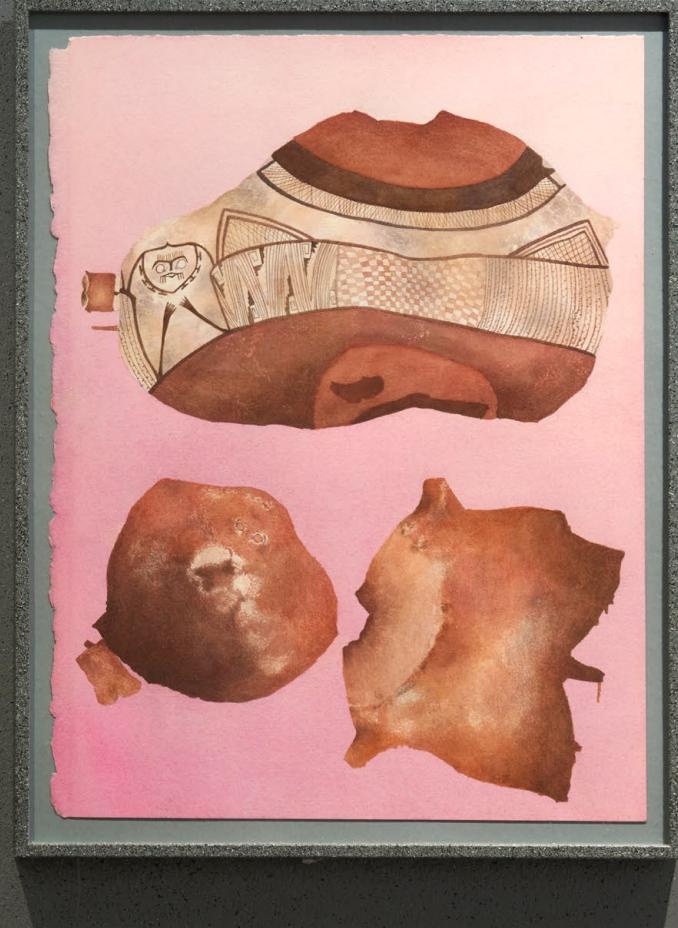
**Green Irises**  
3 channel video installation, 3D animation on holographic projector, watercolors, vases and sculptures .  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



Drones: deadlines, Green Irises  
3 channel video installation, 3D animation on holographic projector, watercolors, vases and sculptures .  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



**Plant Saga**  
Watercolour on paper, 56 x 43 cm, 2019.



**Shapeshifting lines, Water; DNA torrent, Green Irises**

Watercolour on paper, 42 x 33 cm.each.  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



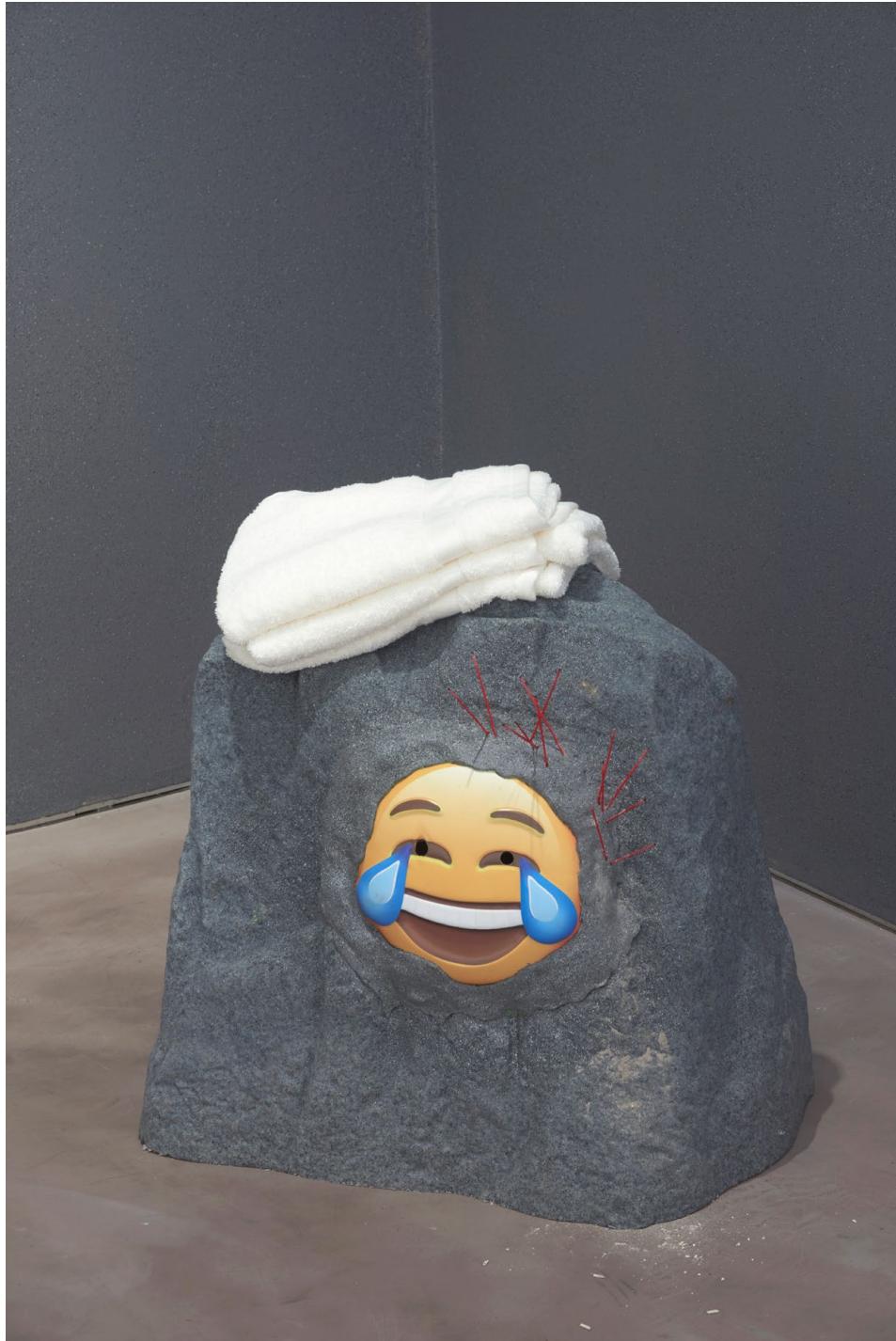
**Yerbateras CEO, Green Irises**

Ceramic vases.

Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



**Green Irises**  
Printed Shorts, Plastic hands and ceramic,  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



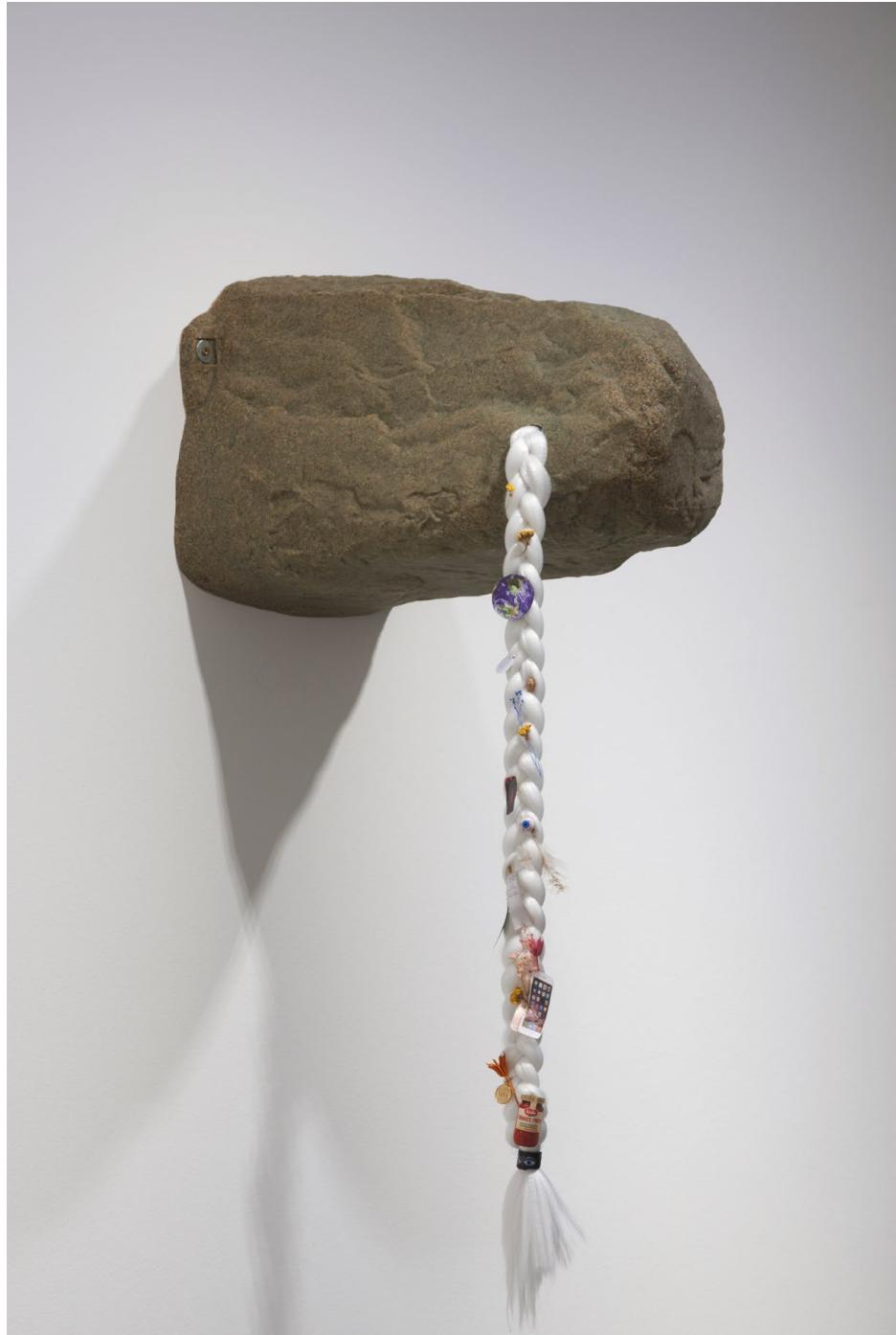
Green Irises

Fake rock, emoji mask, towel, copal incense, 55 x 50 x 40 cm.  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



**Smoke bath, Green Irises**

Fake rock, emoji mask, towel, copal incense, 55 x 50 x 40 cm.  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



**My Spreadsheets Hurt (Flying Rock), Green Irises**  
Fake rock, synthetic hair braid, paper cut-outs from shopping catalogues, eye buttons, 60 x 35 x 35 cm.  
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



**Green irises, Madre Drone**

Three channel video installation, 4k videos, 3D animation on holographi fan, audio, loop, 24:53 min.  
Installed at CentroCentro, Madrid. 2020.



**Green Irises, Madre Drone**  
Installed at CentroCentro, Madrid, 2020.



**Green Irises, Madre Drone**

Detail of installation,

Installed at CentroCentro, Madrid, 2020.



**CCX (Coal Mining), MMX (Mining Company), Madre Drone**

Printed corporate shirt, plastic hands, white quartz, Amethyst, dry leaves (rose, bay, palm, bamboo, banana, pineapple), synthetic hair braids, beach towel, paper cut-outs from shopping catalogues, eye buttons, television rack, styrofoam rock, 182 x 130 x 90 cm.

Printed corporate shirt, mannequin torso, painted LED board, crow feather, synthetic feathers, yellow quartz, dry leaves (rose, bay, banana), avocado seed, television rack, 130 x 115 x 90 cm.

Installed at CentroCentro, Madrid, 2020.



**MPX (Power Plants), OGX (Oil Extraction), OSX (Offshore Industry Madre Drone)**

Printed corporate shirt, painted LED board, synthetic hair, plastic hands, costume rings, salt lamp, coloured sand, television rack, styrofoam rock, 204 x 150 x 104 cm.

Printed corporate shirt, plastic feet, dry leaves (rose and palm), lamp, television rack, styrofoam rock, 40 x 110 x 100 cm.

Printed corporate shirt, everlasting rose, synthetic hair braid, fake gems, printed fabric, television rack, 164 x 130 x 124 cm.

Installed at CentroCentro, Madrid, 2020.



**Yerbateras CEO, Madre Drone**  
Fivw Vases made at Talavera de la Reina. hair and plastic hands-  
Installed at CentroCentro, Madrid, 2020.



**Yerbateras CEO, Madre Drone**  
Fivw Vases made at Talavera de la Reina. hair and plastic hands-  
Installed at CentroCentro, Madrid, 2020.



**Yerbateras CEO, Madre Drone**  
Fivw Vases made at Talavera de la Reina. hair and plastic hands-  
Installed at CentroCentro, Madrid, 2020.



**Yerbateras CEO, Madre Drone**  
Five Vases made at Talavera de la Reina. hair and plastic hands-  
Installed at CentroCentro, Madrid, 2020.



**Plant Saga, Water:DNA torrent, Drones; Deadlines, Shapeshifting lines, Color Cancer, we are tumors, Yerbateras CEO, My spreadsheet hurts, Smoke Bath, Madre Drone**  
Installed at CentroCentro, Madrid, 2020.



**X Holder, Madre Drone**

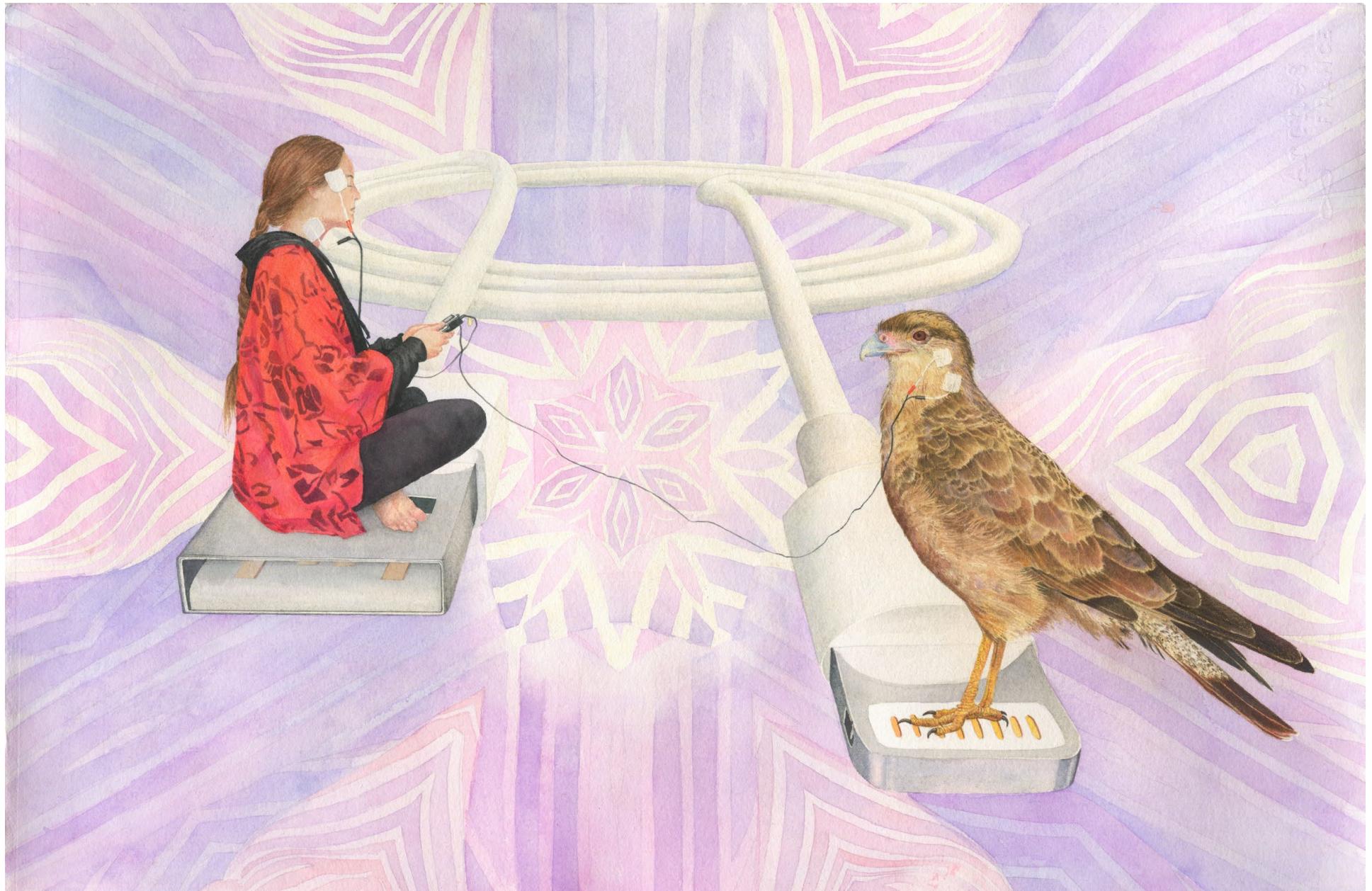
Plastic hand, yoga block, lemongrass, 35 x 20 x 20 cm.  
Installed at CentroCentro, Madrid, 2020.



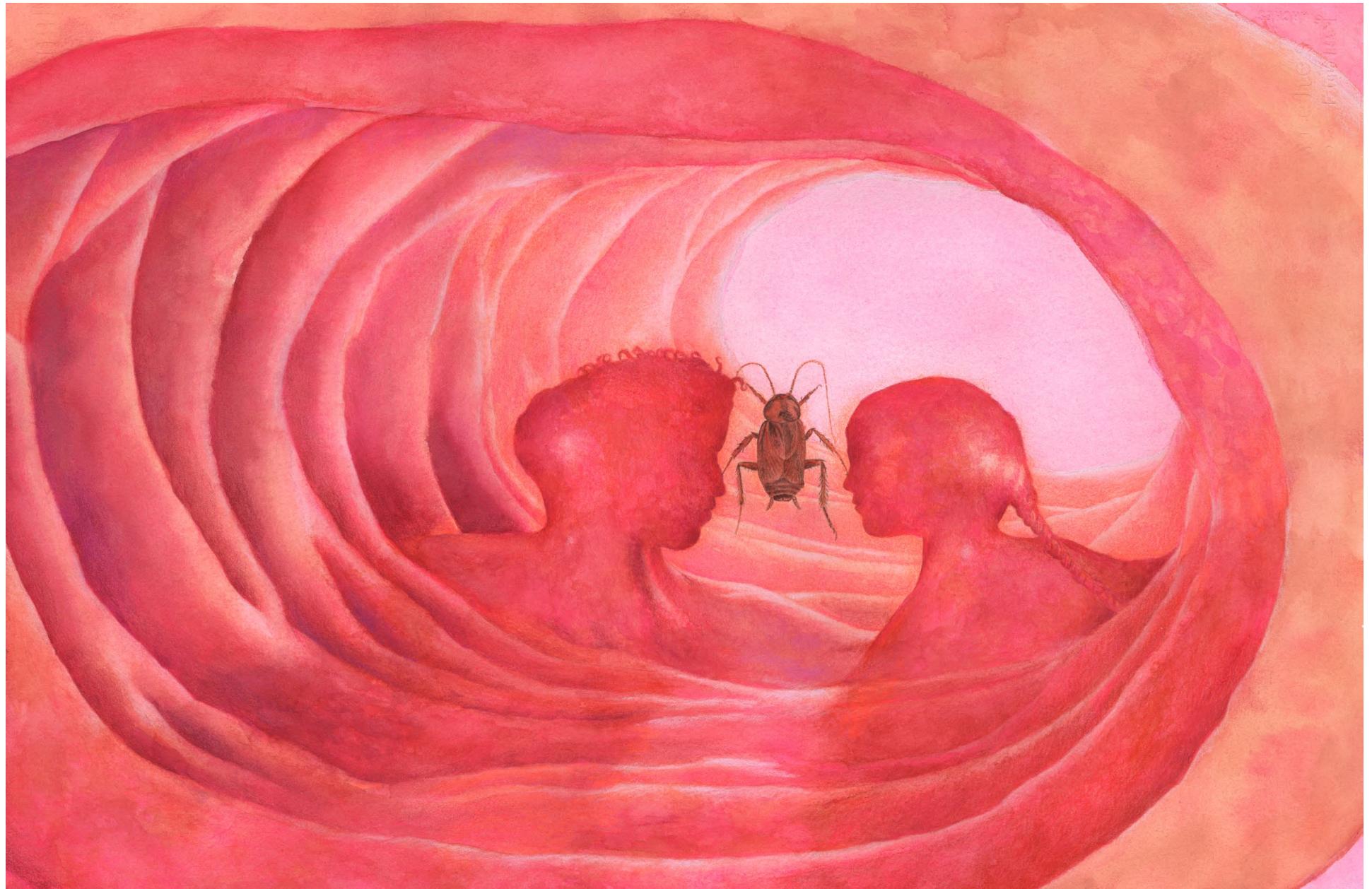
**Color Cancés, we are tumors, Plant Saga and Yerbateras CEO, Madre Drone**  
Two ceramic vases from Talavera de la Reina (Spain), synthetic hair braids, plastic feet, paint, 88 x 29 x 29 cm each.  
Installed at CentroCentro, Madrid, 2020.



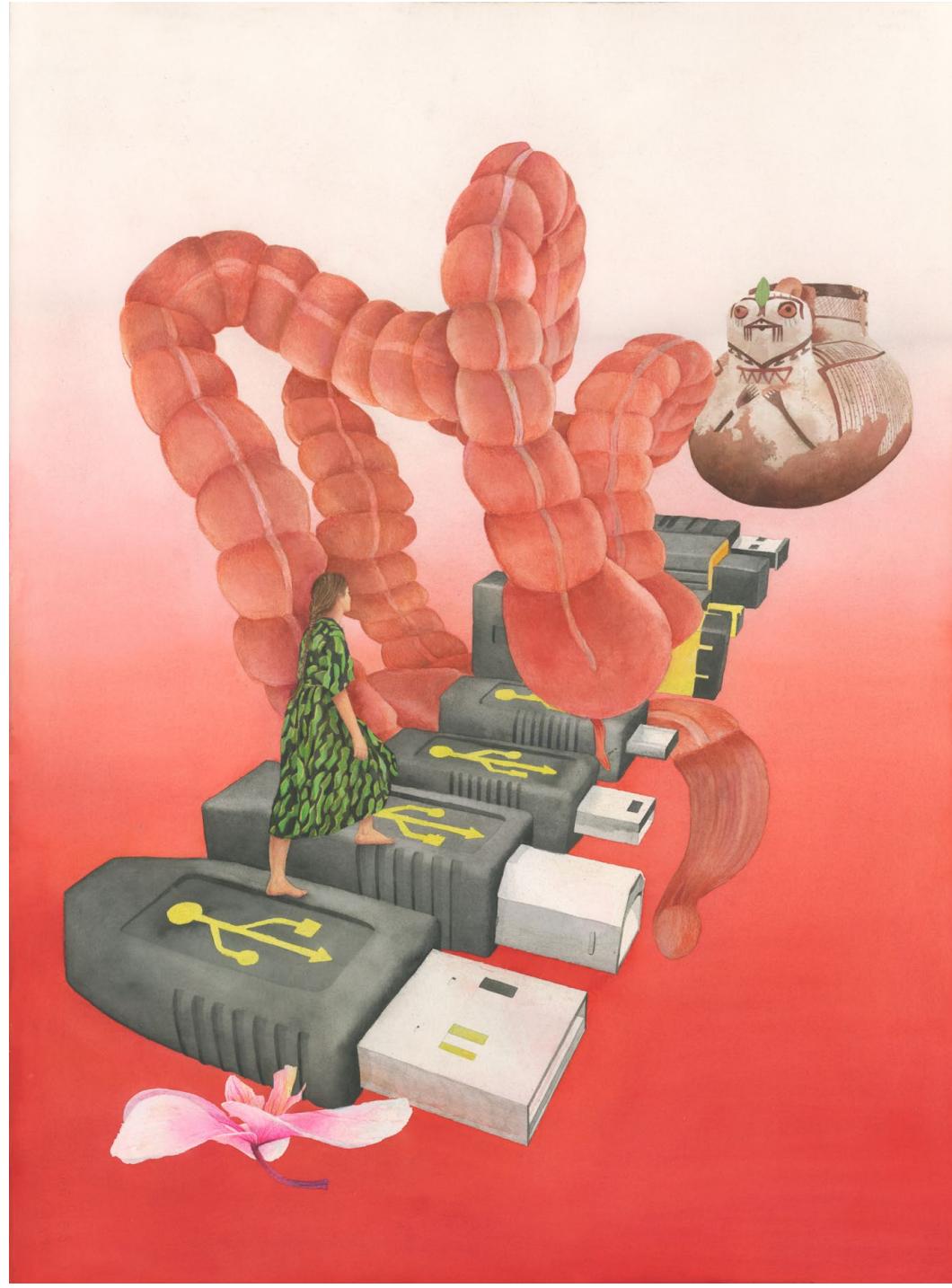
**Madre Drone**  
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



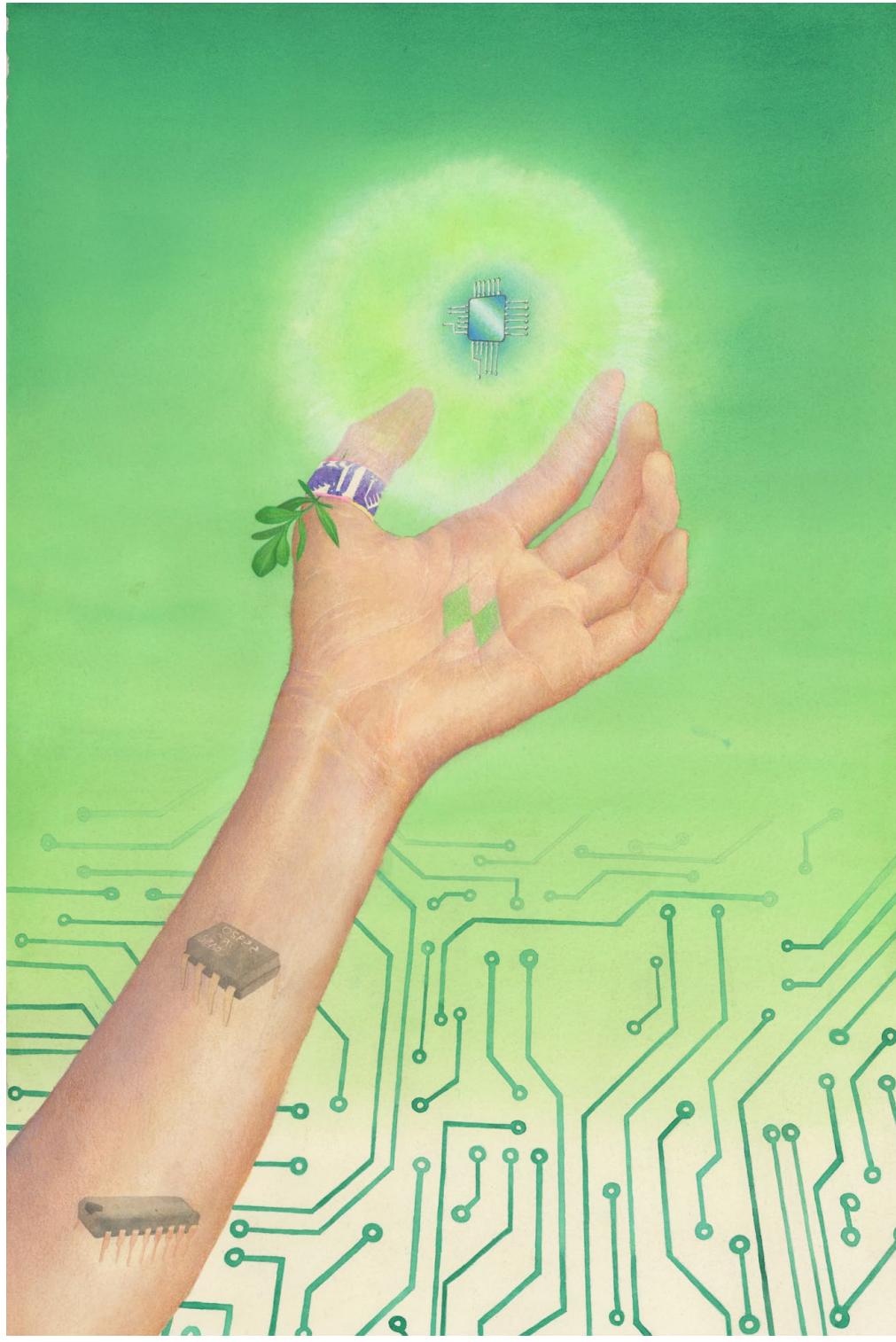
Tiuque; spirit animal  
Watercolour on paper, 2020.



Colon Cancer; we are tumors together  
Watercolour on paper, 2020.



**Technologies of Enchantment**  
Watercolour on paper, 56 x 76 cm, 2021.



**Organic Technologies**  
Watercolour on paper, 2021.



**Eyes of Plants**

3 channel video, 3D animation on holographic projector, audio, 24:53 min and plant offers.  
FotoNoviembre Bienal, TEA Tenerife, 2019.



**Eyes of Plants**

3 channel video, 3D animation on holographic projector, audio, 24:53 min and plant offers.  
FotoNoviembre Bienal, TEA Tenerife, 2019.



**Planetary Tears**  
4k video, 24:53 min, 3d animation on holographic projector, marble objects, watercolor, publication and plant offerings.  
YEH Art Gallery, New York, 2020.



**Planetary Tears**

4k video, 24:53 min, 3d animation on holographic projector, marble objects, watercolor, publication and plant offerings.  
YEH Art Gallery, New York, 2020.



**Planetary Tears**  
4k video, 24:53 min, 3d animation on holographic projector, marble objects, watercolor, publication and plant offerings.  
YEH Art Gallery, New York, 2020.



**Minds Rising, Spirit Tuning**  
Install at 13th Gwangju Biennale  
Korea, 2021.

## PUBLICATION

## *Technologies of Enchantment; when a ceramic vase and a drone cry together.*

Text by Patricia Domínguez.

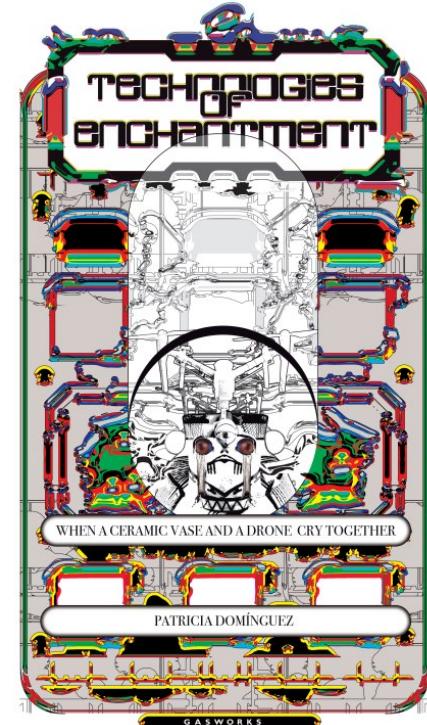
Edited by Sabel Gavaldon.

Edited by Gasworks, 2019.

The exhibition Green Irises is accompanied by an artist's publication designed in collaboration with Futuro Studio. Conceived as an artwork, it includes an essay chronicling an ethnobotanical journey across indigenous lands in Bolivia, Chile and Peru. Approached with a sense of wonder, the text uncovers the histories buried beneath the surface of hydropower dams, petrol stations and other 'temples of extractivism'.

[READ ONLINE](#)

[https://www.gasworks.org.uk/2019/07/02/Artist\\_publication\\_Technologies\\_of\\_Enchantment.pdf](https://www.gasworks.org.uk/2019/07/02/Artist_publication_Technologies_of_Enchantment.pdf)



## THE ISLE OF DOGS, A CURSE IN REVERSE

This project was made during the residency at Gasworks, London in 2017 thanks to BECA AMA.

The isle of dogs; a curse in reverse, consists in an installation of abstract cabinets / totems in which the Pre-colombian iconography coexist with the new mythologies and cosmologies around corporate symbols. In this installation, culturally opposed objects are arranged to create altars, where the cabinets function as plastic totems for new figures of financial power, bringing healing plants and feminine energy alongside corporate shirts and modified advertisement screens, that display handmade drawings that blink and shine as mobile phones.

The title: The isle of dogs; a curse in reverse refers to an area in which the financial centre of London is located, where Domínguez has infiltrated in its hidden healing centers to identify some of the main contemporary illness that are common in office settings and its corporate visual language.

This series of work was developed in London while researching at Gasworks, were Patricia Domínguez created her own corporate - healing mythologies, in reaction the ideas of fake shamans and instant healing that are usually related by exoticizing and selling identities of Central and South America related to anthropological ceramic fragments. She worked with the artifacts that are hosted at the Museum of The Seagulls, a museum put together by her grandfather in the Atacama Desert. The project is specific to the corporate cosmology of The Isle of dogs, but touches on cultural appropriation process that is happening globally, where the expropriation of the symbolic meanings and cultural traditions is transforming heritages through an epistemic extraction.

### 1. Healing Earth Center

Anti - inflammatory pineapple leaves good for tachycardia and irritable bowel syndrome.  
Keep leaves in your shirt pocket for 3 hours a day.

### 2. Nomad Travel Clinic

Single palm tree leaf brings cooling breeze to alleviate stiff hands and arthritis.  
Attach it to the back of your chair for 16 days.

### 3. Freedom Clinic

Chicken feathers to release stress and anxiety accumulated through overworking.  
Attach 5 feathers to your hand and stroke the ground.

### 4. Island Health Clinic

Rose of Jericho to clean electromagnetic fields from Wifi.  
Sprinkle around the office.

### 5.1 Vital Skin Clinic

Aloe vera to hydrate tired eyes.  
Jackfruit to release pressure on the head and erase face wrinkles.  
Pin them continuously to transfer your pains into the plants.

### 5.2 Mobile Male Massage

For treating back pains.  
Rub ceramics on spine.



*The isle of dogs; a curse in reverse*  
Installation of five painted led boards, corporare shirts, yoga blocks, jackfruit and aloe vera plants with pins, chicken and parrot feathers, fake braids, pineapple leaves, leopard tanga, copal incense and a rose of Jerichó.  
Gasworks Studios, London, 2017.



***The isle of dogs; a curse in reverse***  
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Gasworks Studios, London, 2017.



*The isle of dogs; a curse in reverse*

Studio installation of five painted led boards, corporarte shirts, yoga blocks, jackfruit and aloe vera plants with pins, chicken and parrot feathers, fake braids, pineapple leaves, leopard tanga, copal incense and a rose of Jeritchó.  
Installation at Momenta Biennale de l'Imagen, Canadá, 2019.



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ARCO MADRID, 2018



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ARCO MADRID, 2018



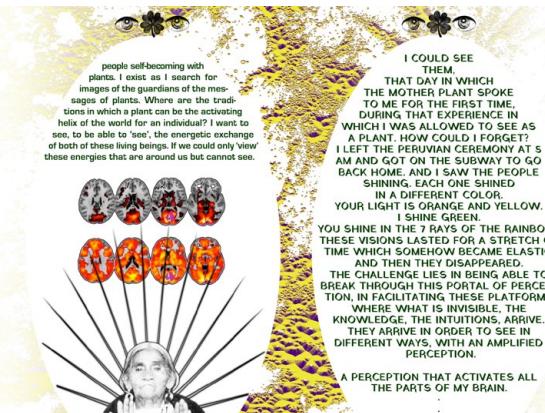
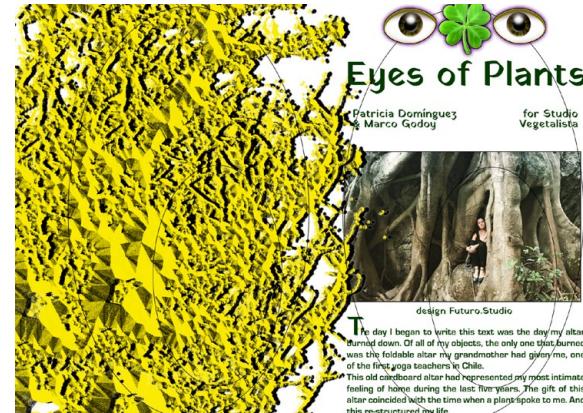
Museum of the shining ceramics: The Herbalists CEOS  
Ceramic vases, 78 - 83 cm height, oil, rock spray and shirts,  
ARCO MADRID, 2018.

## Eyes of Plants

Experimental ethnobotanical text written in collaboration with artist Marco Godoy, first published in *Tongue, Taste, Apetite*. Two Forty Publishers, New York 2018.

READ

<https://drive.google.com/open?id=1fSChJ821N0lwqw-NMGvZdkFxaEJZ8Y>



## **What is going to happen is not the future, but what we are going to do**

The title of this publication is based on a quote by Jorge Luis Borges, which invites us to be alert and adopt a hands-on approach with the present, suggesting the future is a concept that does not exist any longer, having arguably finished with Modernity in the 1950s.

This publication presents three essays with case studies sparking reflection on such ideas: Chus Martínez uses the recent ARCOMadrid as an example of what art fairs have become and what philosophical tools such event can provide. Elise Lammer reflects on the concept of human evolution, with an essay questioning the role of curiosity and empathy in the safekeeping of atomic waste. Finally, Rosa Lleó discusses experimental education, care and overlapping temporalities with Santiago Alba Rico, philosopher and scriptwriter of a now cult 80s Spanish TV program for children. Alongside the three texts are included images of works by nineteen artists featured in The Future, the exhibition at the origin of this project, as well as a excerpt from 'La bola de Cristal', the TV show whose true intention was to teach satirical Marxism to children.

Texts by: Santiago Alba Rico, Elise Lammer, Rosa Lleó, Chus Martínez.

Edited by Chus Martínez, Elise Lammer and Rosa Lleó

With: Hugo Canoilas, Salvador Dalí, Patricia Domínguez, Eva Fàbregas, Regina Giménez, Petrit Halilaj, Maryam Jafri, Barbara Kasten, Július Koller, Pedro Neves Marques, Ad Minoliti, Eduardo Navarro, OPAVIVARÁ, Lili Reynaud-Dewar, Lin May Saeed, Teresa Solar, Ramaya Tegegne, Goran Trbuljak, Alvaro Urbano

Co-published with ARCOMadrid/IFEMA, Feria de Madrid

ISBN: 978-88-8056-047-0

Format: 12 x 19 cm.

Pages: 116

Language: Eng./Es.

Edition of 500 copies

Year: 2018



## LLANTO CÓSMICO

Twin Gallery, Madrid, 2018, Curated by Violeta Janeiro.

Llanto Cósmico (Cosmic Cry) is the title of the solo exhibition by Chilean artist Patricia Domínguez, who, through her work identifies and transforms those healing strategies that resort to their own cosmovision, to appease the ailments caused by the ways of being and existing of a society stubbornly focused on performance.

In recent decades, New Age spiritualist currents have spread throughout the modern world, mixing and fusing traditions from all over the world by virtue of their own success and optimism. This is one of the exits found by the individual who suffers from the systemic oppression so characteristic of these times, and who, in order to heal, seeks to recreate body and mind through a long journey of positions and mantras alien to his verbal and corporal language.

From the anthropological point of view, human beings have evolved incorporating and reinterpreting traditions. I would like to begin by referring to sacred art -not religious-, which was the origin of the artistic act. We can say that the first manifestations were born with a ritualistic vocation towards the incomprehensible. The bison of Altamira, for example, are a cave painting from the Palaeolithic period. They are studied within an artistic context but in the background they are representations made with the purpose of religious invocation. The human being has always needed artifacts or images that supplant reality, so we could say that he understands it by the will of the object or image that accompanies him. The referent exists but needs a sign to invoke it.

In relation to the signs that a culture handles, with the constitution of America -concept that is born from colonization-, relations of dominion are established that go far beyond politics and economy when they disappear. The Peruvian sociologist Aníbal Quijano speaks of other forms of control through the cultural relationship with the West: "It consists, in the first place, in a colonization of the imaginary of the dominated. In other words, it acts in the interiority of that imaginary. (...) From now on, the survivors will not have other modes of formalized and objectified intellectual plastic expression, but through the cultural patterns of the dominant, even if subverting them in certain cases, in order to transmit other needs of expression".

When La Tirana (a town in the desert of Tarapacá in Chile) celebrates its Virgen del Carmen festivities, it lets its traditions, dances and costumes glimpse the true origin of this festivities that sinks its roots in Andean traditions, mixing customs and ways of developing them. La Tirana not only brings together cosmovisions, but also incorporates elements of global culture, such as leds Made in China that reflect all that world of references in this age of communication of the 21st century. This festivity reflects the universe of symbols that nourishes the work of Patricia Domínguez, who with her work, endows her artifacts with a sacred condition of a very personal nature, exceeding the

form to turn it into an event. From a practice situated in a Latin American context and sensitive to the extractive policies of raw materials that originate in that geography, the work of this Chilean artist reflects the frictions that exist between both worlds, that of the oppressors and the oppressed. Her body of work represents in white collar shirts those who exploit natural resources to turn them into merchandise, but who in turn, prisoners of a society of control, resort to the healing powers of ancient cultures that have survived the pyramidal organization of a state that reduces all cultural manifestation into something universal. Once again, Aníbal Quijano wrote: "nothing less rational, finally, than the pretension that the specific cosmovision of a particular ethnicity be imposed as universal rationality, even though such ethnicity is called Western Europe. Because that, in truth, is to claim for a provincialism the title of universality."

The freedom with which Patricia creates an imaginary that escapes any cultural imposition when speaking of identity, makes it possible for them to coexist uncomfortably past, present and future. The artist manages the combined pre-Columbian and colonial cultural transference and reinterprets it in an aesthetic that in terms that she herself describes: it is "sci-fi sudaca-futurist", to reveal cosmologies saddened by the excesses that are committed with nature. Her works not only seek the forces that underlie matter, but they also recover a space to consolidate a thought around their own culture that has not had the time to reinforce itself. A culture that knew how to overcome events, to continue latent through the energy of small communities that mocked any centralising force of a pyramidal government. Bolivian sociologist Silvia Rivera Cusicanqui imagines a new collectivity from Che'je (which means "stained" in Aymara). Silvia proposes an ecology of knowledge that puts all communities into dialogue, to gather the most appropriate from each side and give space to forms of knowledge that arise from the exchange between human and non-human subjects.

Patricia Domínguez works from the stimuli that reveal the volatility of the meanings transmitted by our operating systems. Thus, as a list of emoticons, they simplify the psychology of the individual who inhabits the hyper-reality of social networks today. It also shows how human beings are increasingly unable to create their own rites and ceremonies to cultivate a spirituality, reducing their capacity for projection to induced customs that enter our eyes through the pixels of the new media.

Text by Violeta Janeiro



Llanto Cósmico  
Twin Gallery, Madrid 2018



Llanto Cósmico  
Twin Gallery, Madrid 2018



Llanto Cósmico  
Twin Gallery, Madrid 2018



**Llanto Cósmico**  
Twin Gallery, Madrid 2018



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Twin Gallery, Madrid 2018



Llanto Cósmico  
Twin Gallery, Madrid 2018

**COSMIC CRY.**  
**Patricia Domínguez**  
**Curated by Violeta Janeiro**

**14 November - 22 December, 2018**

**Cosmic Cry** is the title of the solo exhibition by Chilean artist Patricia Domínguez, who, through her work identifies and transforms those healing strategies that resort to their own cosmovision, to appease the ailments caused by the ways of being and existing of a society stubbornly focused on performance.

In recent decades, New Age spiritualist currents have spread throughout the modern world, mixing and fusing traditions from all over the world by virtue of their own success and optimism. This is one of the exits found by the individual who suffers from the systemic oppression so characteristic of these times, and who, in order to heal, seeks to recreate body and mind through a long journey of positions and mantras alien to his verbal and corporal language.

From the anthropological point of view, human beings have evolved incorporating and reinterpreting traditions. I would like to begin by referring to sacred art -not religious-, which was the origin of the artistic act. We can say that the first manifestations were born with a ritualistic vocation towards the incomprehensible. The bisons of Altamira, for example, are a cave painting from the Palaeolithic period. They are studied within an artistic context but in the background they are representations made with the purpose of religious invocation. The human being has always needed artifacts or images that supplant reality, so we could say that he understands it by the will of the object or image that accompanies him. The referent exists but needs a sign to invoke it.

In relation to the signs that a culture handles, with the constitution of America -concept that is born from colonization-, relations of dominion are established that go far beyond politics and economy when they disappear. The Peruvian sociologist Aníbal Quijano speaks of other forms of control through the cultural relationship with the West: "It consists, in the first place, in a colonization of the imaginary of the dominated. In other words, it acts in the interiority of that imaginary. (...) From now on, the survivors will not have other modes of formalized and objectified intellectual plastic expression, but through the cultural patterns of the dominant, even if subverting them in certain cases, in order to transmit other needs of expression".

When La Tirana (a town in the desert of Tarapacá in Chile) celebrates its Virgen del Carmen festivities, it lets its traditions, dances and costumes glimpse the true origin of this festivities that sinks its roots in Andean traditions, mixing customs and ways of developing them. La Tirana not only brings together cosmovisions, but also incorporates elements of global culture, such as LEDs made in China that reflect all that world of references in this age of communication of the 21st century. This festivity reflects the universe of symbols that nourishes the work of Patricia Domínguez, who with her work, endows her artifacts with a sacred condition of a very personal nature, exceeding the form to turn it into an event. From a practice situated in a Latin

**twin**

GALLERY

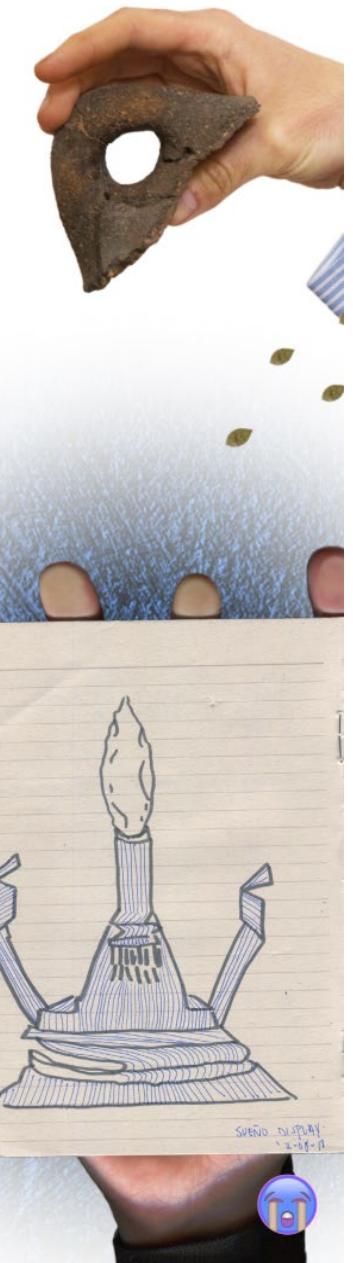
San Hermenegildo 28, 28015 Madrid - España  
info@twingallery.es www.twingallery.es

American context and sensitive to the extractive policies of raw materials that originate in that geography, the work of this Chilean artist reflects the frictions that exist between both worlds, that of the oppressors and the oppressed. Her body of work represents in white collar shirts those who exploit natural resources to turn them into merchandise, but who in turn, prisoners of a society of control, resort to the healing powers of ancient cultures that have survived the pyramidal organization of a state that reduces all cultural manifestation into something universal. Once again, Aníbal Quijano wrote: "nothing less rational, finally, than the pretension that the specific cosmovision of a particular ethnicity be imposed as universal rationality, even though such ethnicity is called Western Europe. Because that, in truth, is to claim for a provincialism the title of universality."

The freedom with which Patricia creates an imaginary that escapes any cultural imposition when speaking of identity, makes it possible for them to coexist uncomfortably past, present and future. The artist manages the combined pre-Columbian and colonial cultural transference and reinterprets it in an aesthetic that in terms that she herself describes: it is "sudaca sci-fi futurism", to reveal cosmologies saddened by the excesses that are committed with nature. Her works not only seek the forces that underlie matter, but they also recover a space to consolidate a thought around their own culture that has not had the time to reinforce itself. A culture that knew how to overcome events, to continue latent through the energy of small communities that mocked any centralizing force of a pyramidal government. Bolivian sociologist Silvia Rivera Cusicanqui imagines a new collectivity from Cheje (which means "stained" in Aymara). Silvia proposes an ecology of knowledge that puts all communities into dialogue, to gather the most appropriate from each side and give space to forms of knowledge that arise from the exchange between human and non-human subjects.

Patricia Domínguez works from the stimuli that reveal the volatility of the meanings transmitted by our operating systems. Thus, as a list of emoticons, they simplify the psychology of the individual who inhabits the hyper-reality of social networks today. It also shows how human beings are increasingly unable to create their own rites and ceremonies to cultivate a spirituality, reducing their capacity for projection to induced customs that enter our eyes through the pixels of the new media.

Text by Violeta Janeiro



## Shapeshifting lines

Contribution for Revista Erizo, MX 2018

### READ TEXT

[https://drive.google.com/open?id=1F7Zc\\_h1R3UQCWAAdBn4z7WOycqx-Q9WSL](https://drive.google.com/open?id=1F7Zc_h1R3UQCWAAdBn4z7WOycqx-Q9WSL)

14

Líneas cambia-formas

Patricia Dominguez

Translated to English by Simone Rafael

Soné con un museo de piedra macilenta y cerámica que se encuentra en donde se juntan Precolombinos con la modernidad, para hacerlo el LIDIS\* lo sujetaron sobre un terreno que se remarcaba con caminos corporativos. Las caminos habían sido planchados y remarcados para marcar estructuras geométricas y simétricas. Plegadas y dobladas como origami. En sus pliegues superiores, sostienen un cuchillo Daguata<sup>\*\*</sup> de piedra de obsidiana negra. Este coronaba la pirámide de líneas de caminos.

En la vitrina del lado, había un jarro pato sostenido por un torso de hombre que se sobaba la espalda baja con el mismo jarro. Este acaso es un objeto más que recordar que el jarro para agua que se usaba en la cultura de los diaguitas. Los diaguitas eran agricultores y siguiendo se ha desdoblado debido a la transferencia de cosmologías indígenas, mestizas en la colonia y vuelta a cambiar formas por las actuales cosmologías corporativas.

Tradicionalmente que en mis pesadillas me renuevan, mientras sueño con caminos que sostienen los objetos del museo de alabado. En el desierto de Atacama, mi abuelo ha inventado un nuevo género, donde arte indígena, artesanías populares, artes indumentarias y arte contemporáneo se han fusionado en una sola obra que se ha titulado "Casa de los Caminos". Con los objetos disponibles en el desierto, ha reconstruido la memoria en un terreno agro doméstico e industrial. Este museo personaliza a su propia visión de mundo en un terreno agro dominado por industrias de extracción de sal y mega empresas de generación eléctrica a carbón.

Las líneas pintadas en zigzag, doble zigzag, ondas y cadenas sobre las cerámicas asfixian denotan su identidad, encierran la memoria en esa cultura que sigue siendo parte fundamental de la memoria. Unos negros y planos. Otros tienen manchas en líneas blancas, celestes y rojas, que estampado en las canecas de oficinas, delorean brasos, manteles y espaldas mientras sus manos firman contratos de inversiones. *Las líneas del contracto y las de las camas son rectas.* Un contrato firmado en una oficina en Alemania muestra que en la noche de la firma, las montañas se elevan y se desplazan. Chocan contra el desierto, montañas homogéneas surgen de la tierra, cauces del agua se modulan, nubes caen de las industrias alumbra las cielos oscuros de cal y negro horas sin descanso.

Pero no todo es gratis. Muchas horas sentado al computador producen profundos dolores en la espalda baja y en la posición corporal. Muchas horas frente al computador irritan los ojos modifican la vista, el teclado produce dolor de articulaciones. Los huesos duelen. Mientras si gue la memoria, la memoria se pierde.

Entiendo también la cerámica y sus formas, sobre todo porque me gusta mirar para buscar algún alivio, sonando o fijando del tiempo sobre mis húmedas garras. Estos objetos sacanadores con los que he soñado, pertenecen a la colección del Museo de las Gavotas, un fragmento de cerámica pintado, un jarro pato y una asa de viaje. Todos Daguatas.

1. La de la noche. Diaguata alberga a los perroquetos de sus colores apagados por la noche. Regiones de Atacama y Coquimbo que podrían haber figurado desde el este de los Andes alrededor de los siglos V y VI, incluyendo posiblemente de manera violenta las tierras los del Complejo Los Andes que se originó en un área que comprende la cordillera de los Andes, el lago Titicaca y el lago Poopó (el lago Titicaca meridional aproximadamente), poniendo los valles de Copiapo, Huasco, Elqui, Limarí y Choapa.

I dreamt of a museum with mud-like soil and dark displays where Pre-Columbian objects were exhibited with LED lights and lanterns in dark tunnels with corporate uniformity. The uniform had been ironed and starched to form geometric shapes and symmetric structures. Pleated and folded like origami. In their upper plies, they held a Daguata knife made of black obsidian stone. This enveloped the pyramid of short lines.

In the next display, there was a duck jug supported by the torso of a man who rubbed his lower back with the same jug. Is there a more moving object than the *diaguita* duck jug? It is a ceramic duck jug that cries tears. Told that its morning has been blurred due to the transfer of indigenous cosmologies, manifested in the colony and changed again by the current corporate cosmology.

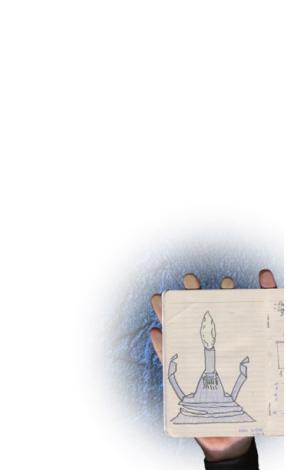
Traditional that in my nightmares sit me, while I dream of others that hold the objects of my grandfather's museum. In the Atacama Desert, my grandfather has invented a new genre, where indigenous art, folk crafts, industrial remains, and contemporary art have become compatible. This new genre is housed in the Museum of Seogüe. With the objects available, he has reconstructed the memory in a desert agro domestic. This museum embodies vision of the world in a land now dominated by the mining of lime and mega coal-fired power companies.

The lines painted in zigzag, double zigzag, waves, and chains on the *diaguita* ceramics define their identity, embodying the way in which this culture organized a particular segment of their world. *Black and other colors.* Some chose lines that emanate to white, blue, and pink lines, while others chose them to be plain. Others have manchas in white, celeste and red, that stamp on the mugs of offices, let loose brasos, manteles and spines while their hands sign investment contracts. *The lines of the contract and those of the shirts are straight.* A contract signed in an office in Germany almost instantly moves natural resources in Chile. Cities appear in the desert, homogeneous mountains emerge from nowhere, water channels change, industry's new sun illuminates the dark skies 24 hours a day without rest.

But not everything is free. Many hours sitting at the computer produces deep pains in the lower back and in the body posture. Many hours in front of the computer irritate the eyes and modify vision; typing produces joint pain. The bones hurt. While the speed of the keyboard / speculations continues, the bodies are left behind, in pain.

In my dreams, the office workers rubbed the ceramics on their tired bodies to seek some relief, skimming the passage of time on their burned bones. These healing objects with which I have dreamed belong to the collection of the Museum of Seogüe: a fragment of painted pottery, a duck jug and a vessel handle. All *Daguatas*.

1. The name "diaguata" designation is given to the bearers of an agro-ceramic culture from the current region of Atacama and Coquimbo. They were located in the eastern Andes, between the lagoons of the Ichu and Ichu, possibly including the territories of the Complexo Los Andes. Settled in an area that includes the Cordillera de los Andes, Lake Titicaca and Lake Poopó (the southern end of Lake Titicaca), populating the valleys of Copiapo, Huasco, Elqui, Limarí and Choapa.



**SONE@CERAMICAS.CL**

This project was made thanks to BECA CCU Prize.

Sala CCU, Santiago Chile.

August - September 2017.

Patricia Dominguez' video installation project soñé@cerámicas.cl, is an artistic exploration on corporate cosmologies operating in the Chilean territory, that continue with its history of colonialism. Dominguez carries out two non-generic revivals of the history of Chile. The first, through the Museo Las Gaviotas (The Seagulls Museum), built by her self-taught archeologist grandfather, Gonzalo Dominguez, an interesting example of "discovering" what has been buried by colonialism, from a critical métissage viewpoint. The other, from an interview to Lorenzo Aillapan, Bird-Man, who has dedicated many years to the cultivation and development of a unique and original literary genre: the interpretation of bird singing, who speaks of a sort of critical indigeneity which resists folklorization, both of them searching from different sides of the same mirror, re-combining and re-choreographing the elements of collective memory that encircle them with emancipatory gestures.

The Bird-Man doesn't represent a bird, but becomes a bird. The Museo Las Gaviotas doesn't archeologize, but creates a new narrative. None of this would be possible, if not from a certain collective colonial memory –perhaps somewhat closer to cosmological aspects– because otherwise, if we were to extract memory, the Bird-Man would be no more than an eccentric poet, if we were to disengage the futurable archeology (a particular form of memory) of the Museo Las Gaviotas, we would encounter a collection of archeological objects.

What happens when corporatization meets colonialism? How do these forces become a creative act, in a bird's line of flight, resisting normalization and the discipline of what is identical? The neo-colonial ontology in Latin America continues to be a place where the same realities are being duplicated, where the future is being manufactured identical to the past. Places such as ancestral and indigenous realities are continuously being sieged by the speech of multicultural neoliberalism; the act of exoticizing being the viewpoint of what is identical on the realm of the unknown and untranslatable; Patricia's work could be therefore viewed as an antithesis of the act of exoticizing, as it is linked to silence and futurability, beyond any form of identity reproduction.

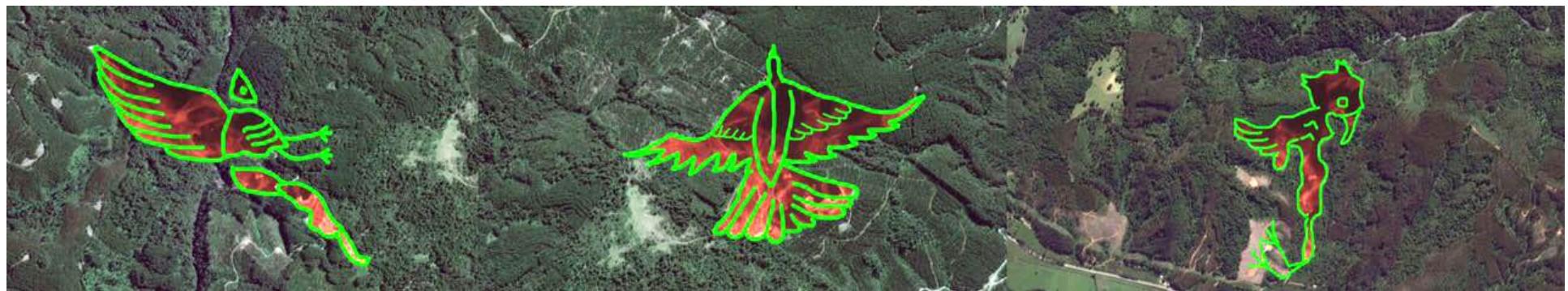
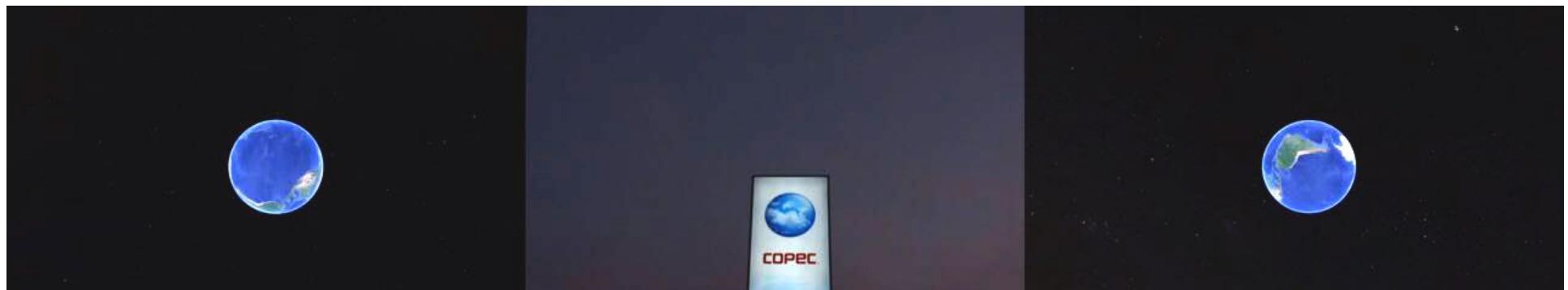
The movement which Patricia is performing in soñé@cerámicas.cl, is similar to a material hacking exercise: if the digital corporatism operation implies turning what is alive into pixels, stripping it of all traces of planetary and ancestral memory, Patricia's movement is inversely opposite; she materializes what is digital, in order to connect it with memory.

Text Pablo Jose Ramirez

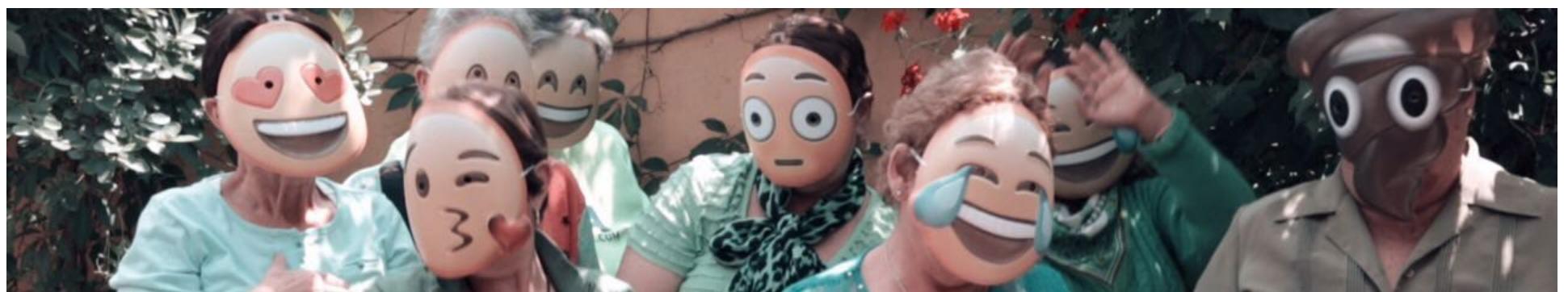
VIDEO LINK

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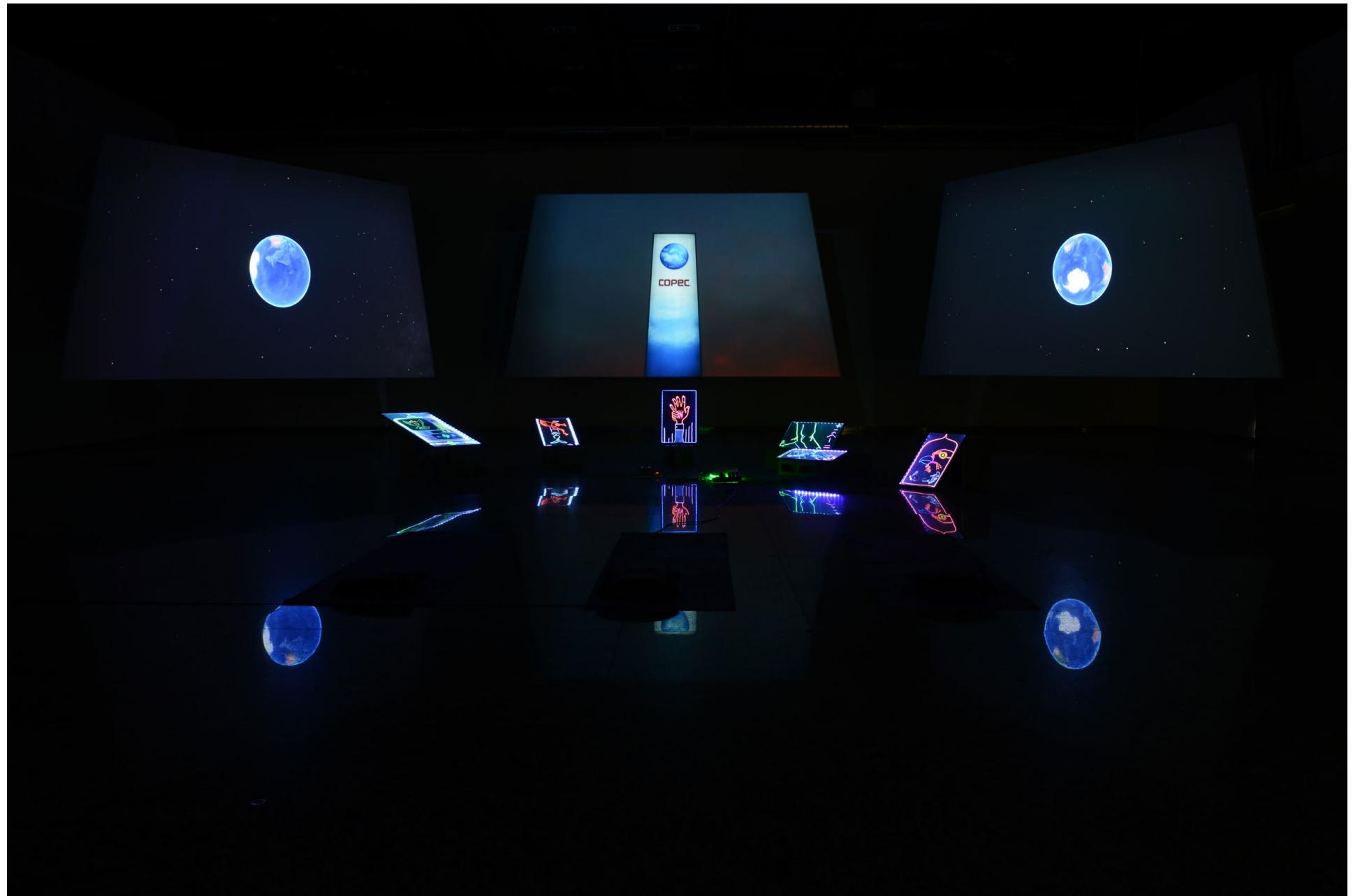
IDREAMT@CERAMICS.CL  
VIDEO STILLS



soñé@cerámicas.cl  
Stills from the three channel video, audio, 18:03 min, loop.  
Sala CCU, Santiago, 2017.



soñé@cerámicas.cl  
Stills from the three channel video, audio, 18:03 min, loop.  
Sala CCU, Santiago, 2017.



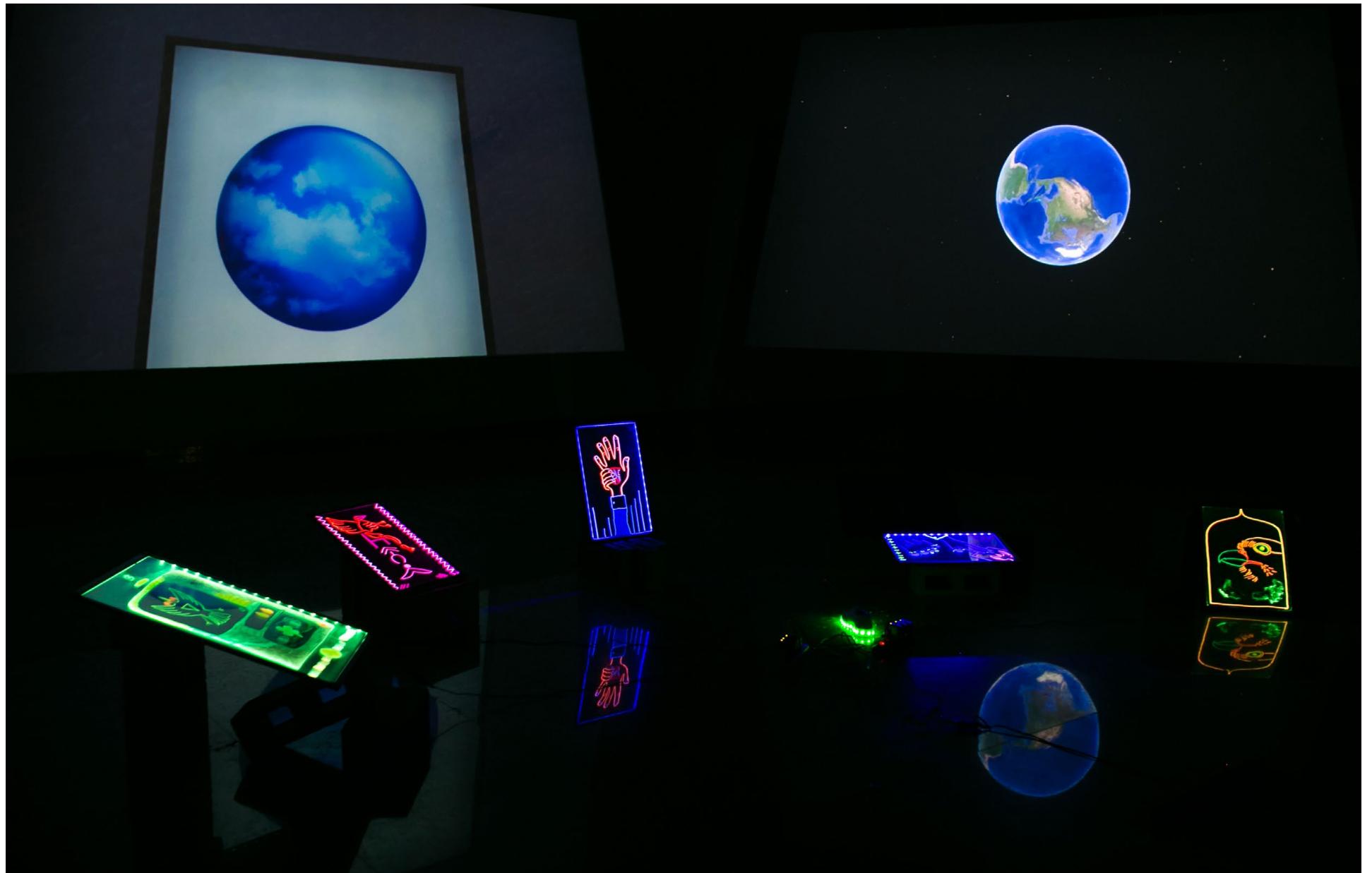
[soñé@cerámicas.cl](http://soñé@cerámicas.cl)  
Video installation, three HD videos 18:03 min, seven LEDS boards, cinder blocks, ceramic vases and mural,  
Sala CCU, Santiago, 2017.



[soñé@cerámicas.cl](mailto:soñé@cerámicas.cl)  
Video installation, three HD videos 18:03 min, seven LEDS boards, cinder blocks, ceramic vases and mural,  
Sala CCU, Santiago, 2017.



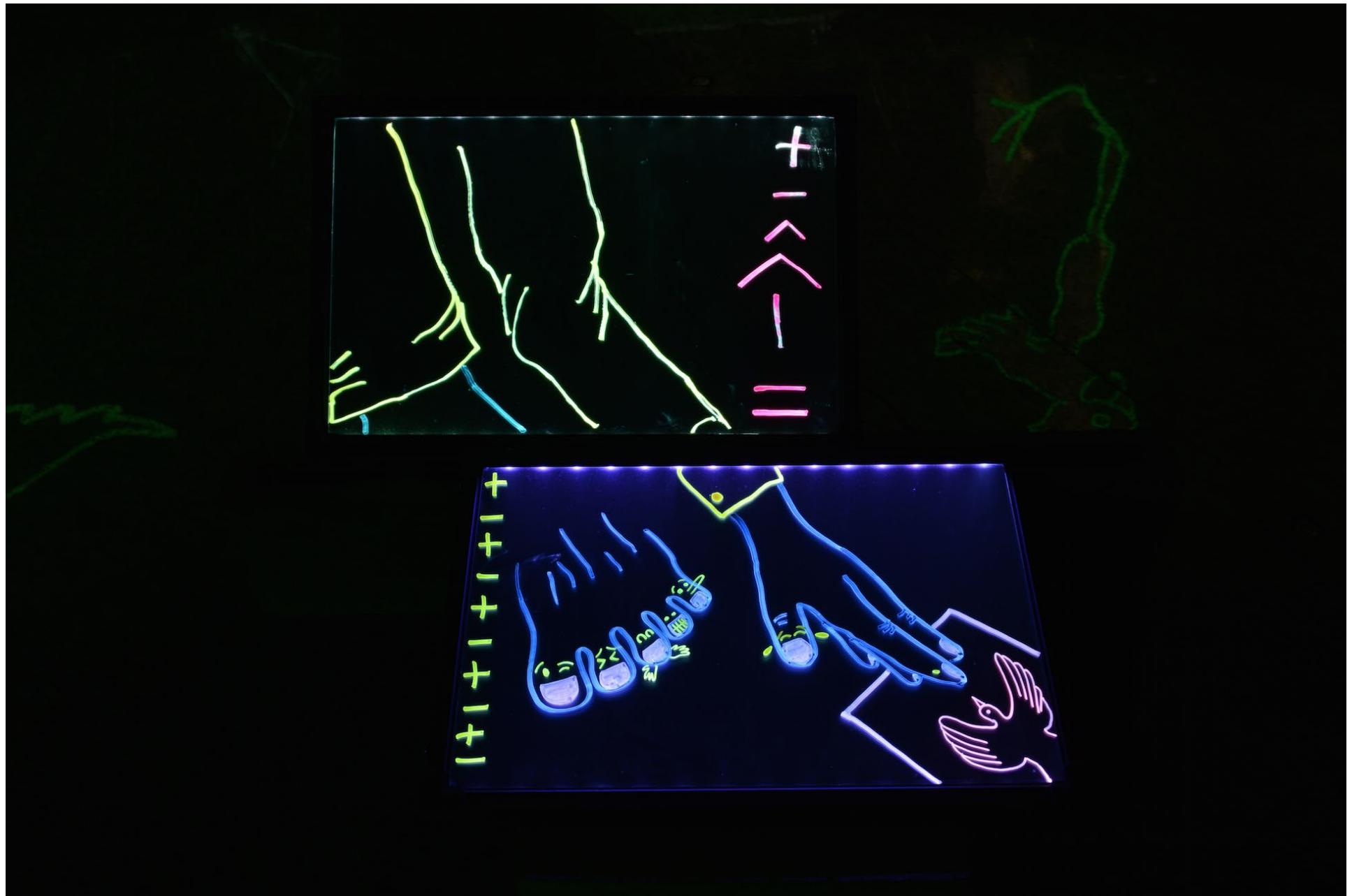
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Video installation, three HD videos 18:03 min, seven LEDS boards, cinder blocks, ceramic vases and mural,  
Sala CCU, Santiago, 2017.

# idreamt@ceramics .cl



by  
patricia  
domínguez



[idreamt@ceramics](mailto:idreamt@ceramics)

Visual essay by Patricia Domínguez as a text contribution for Artalk Revue: Issue Extraction edited by Jan Zalesak, Prague, 2018.

Walking and crossing borders - geographical borders, as well as the boundaries of cultures and states of consciousness - is a leitmotiv and, at the same time, the organizational principle of Patricia Dominguez's text. In the essay, whose visual interpretation was taken by Terezie Štindlová and Radim Lisa, the author accompanies us through the territory of Chile. Despite the "folklore" festival in the Tarapacah region, the Atacamá desert, where the grandfather built for nearly half a century the Rack Museum, and the forests in the southern Araucanía region, where the bird man Don Lorenzo lives, leads the road to Santiago where the dream path opens to overcome the binding coordination of the neoliberal mutation of colonialism.

The essay is available for download in PDF format in this link:  
<http://artalk.cz/2018/02/28/idreamtceramics-cl/>

An experimental sound piece made after the visual essay can be found at Wave 1 on Infrasonica.

<https://infrasonica.org/>



ARTIST BOOK

soñé@cerámicas.cl

Published by Beca CCU, Santiago, Chile, 2017  
Edition of 1000.

Este libro cuenta con una obra en flip book, con el texto creativo de Patricia Domínguez “El Museo de las Gaviotas” y con el texto curatorial ‘Sólo siga las señales. Futurabilidad y Desdoblamiento en la obra de Patricia Domínguez; del curador Pablo José Ramírez, (Guatemala).

<http://botanicadeconstruida.blogspot.cl/2017/08/solo-siga-las-señales-futurabilidad-y.html>

## ONLINE VERSION OF THE CATALOGUE

<http://www.ccuanelarte.cl/sala-de-arte-ccu/catalogos-arte-curatorial/45-sone-ceramicas/>

## THE EYES WILL BE LAST TO PIXELATE

This video installation was produced at "El Ranchito" at Centro Matadero, Madrid and at Centro Cultural España, Santiago in 2015.  
This project was possible thanks to the support of Consejo Nacional de la Cultura y las Artes de Chile, AECID and Patricia Ready Gallery.

"The eyes will be the last to pixelate" tracks and updates the Latin-American figure of the Spanish conqueror and his horse to its origin in Spain, in a symbolic approach to the relations of dominance and liberation related to cultural molding between Spain and Chile. The video also proposes a reflection on the ongoing processes of digitization and technocratization of the living beings and its consequential precarization, domestication and reduction.

Dominguez worked with horses subjected to equestrian training at the main equestrian schools in Spain and Chile, researching the use of this animal no longer as a war object but as a folklore worker. At these schools horses form equestrian ballets, a discipline that trains them –through an arduous and repetitive routine- to perform pirouettes and movements unnatural to them. The artist uses these movements as metaphors of the shaping of the living and the wild that occurred with the arrival of the conquerors in Latin America; a molding that has evolved into the current transformation and global reduction of the living into pixels and light. In the video, the horses are not used to perform the tricks they have been trained for, but are being cherished and scanned by the LED hands of their trainers, who apply abstract logics of marketing and merchandising in their organic bodies, to document the horse's bodies, textures and temperatures by touching them in order to record the information, in case they become pixels in the near future.

The symbol for fighting the electrosmog is used to unburden the wave of electromagnetic excess produced by electronic equipments. To use it, one must stare at it for three minutes in order to get cleared. The symbols that appear in the video have a dual function: they clear the electromagnetic excess of viewers while they are watching the video, and at the same time they protect the bodies of the horses in the fictional process of being reduced to pixels.

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ORIGINAL <https://youtu.be/SUHPioFoPI0>

ENGLISH <https://www.youtube.com/watch?v=9tSmeHg0nek>

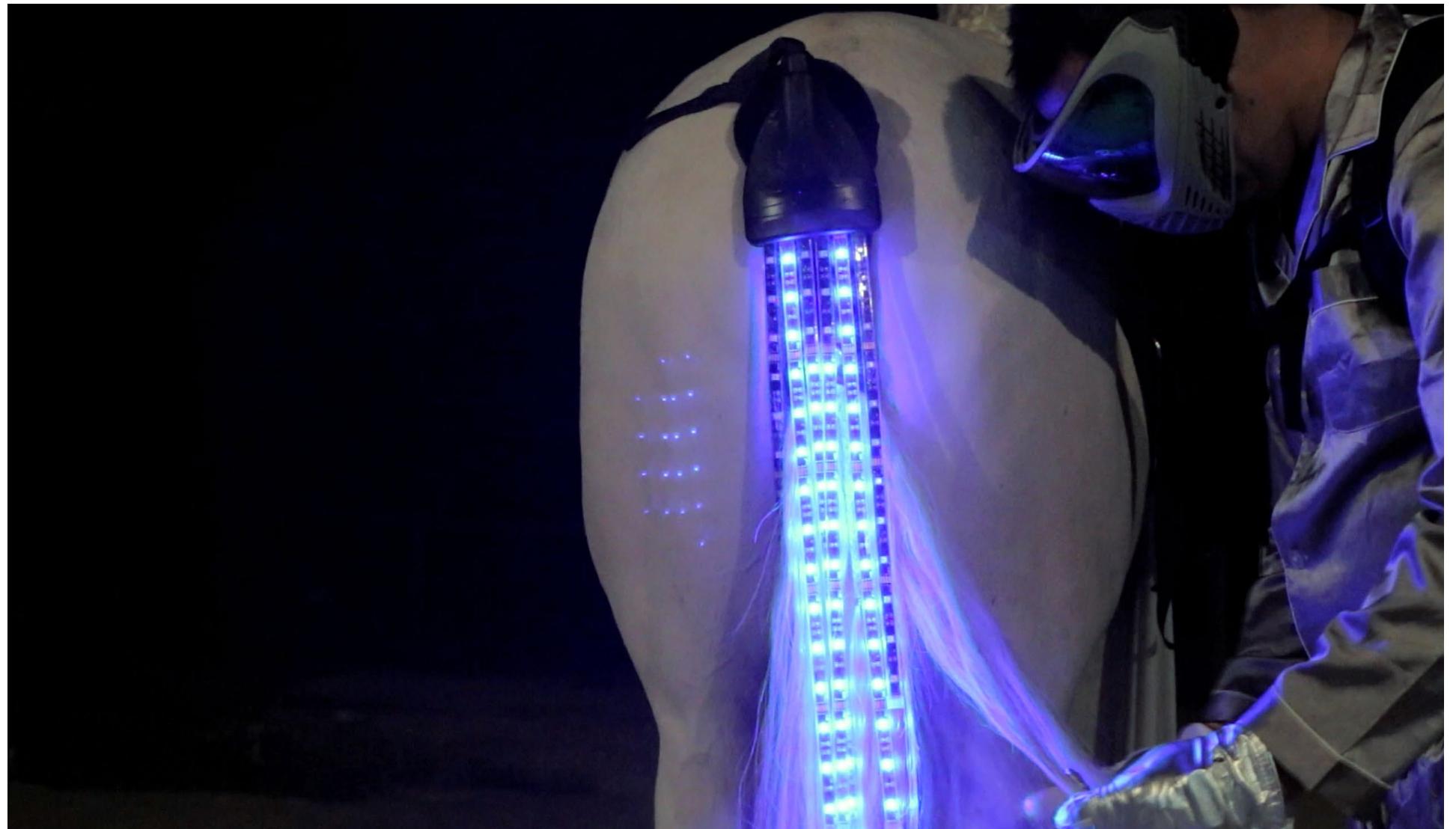
THE EYES WILL BE THE LAST TO PIXELATE  
VIDEO STILLS



The eyes will be the last to pixelate  
HD video, color, audio, 09:00 min, 2016.



The eyes will be the last to pixelate  
HD video, color, audio, 09:00 min, 2016.



The eyes will be the last to pixelate  
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The eyes will be the last to pixelate  
HD video, color, audio, 09:00 min, 2016.



Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate  
Install at Galería Patricia Ready,  
Santiago, 2016.



Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate  
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Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate  
Install at Seoul Museum of Arte SeMA,  
Seoul, 2018.



Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate  
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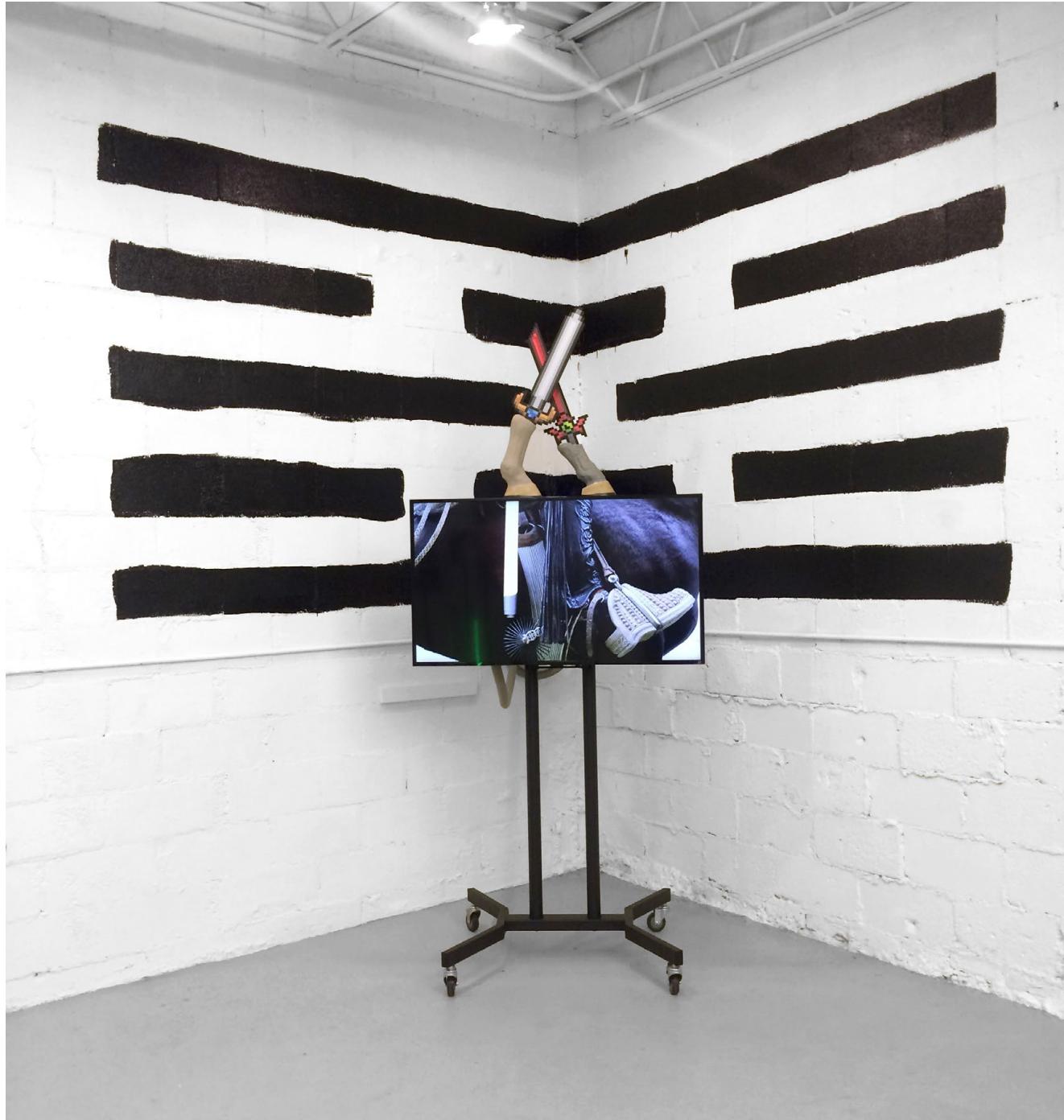
Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate  
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Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate  
Install in Urlaub Projects,  
Berlin, 2017.



Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate  
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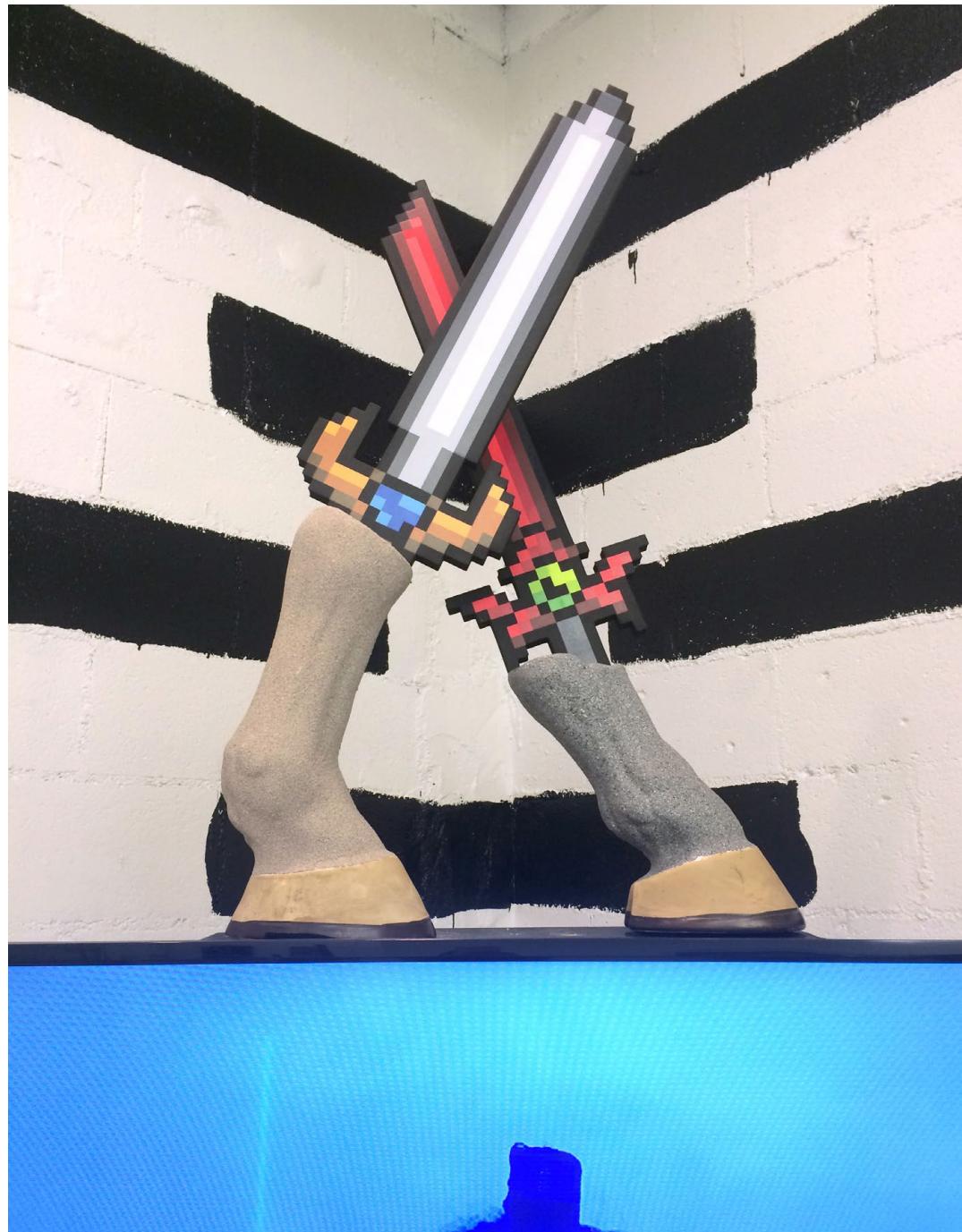
Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate  
Install in Mulberry Gallery,  
Richmond VA, 2016.



Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate  
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**Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate**  
Install in Mulberry Gallery,  
Richmond VA, 2016.



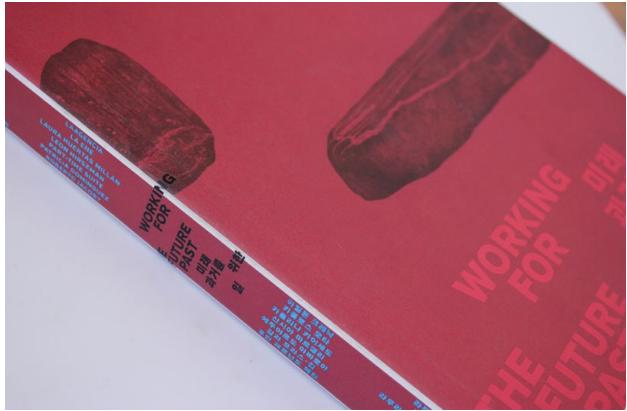
Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate  
Install in Mulberry Gallery,  
Richmond VA, 2016.



The eyes will be the last to pixelate  
Install at Solo Projects Focus Latinoamerica,  
ARCO Madrid, 2016.



**Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate**  
Artist Book of 44 pages with the visual research for "The eyes will be the last to pixelate video", 2016.  
<http://patriciadominguez.cl/galeria/galeria1gbc.html>



SeMA, Seoul Museum of Art  
Working for the Future Past  
December 12, 2017–March 4, 2018

Conceived as the non-western art series of SeMA, this exhibition Working for the Future Past resists against the thesis that the future is a logical and linear result of the past. Instead, it suggests to comprehend and to practice contemporary art within the possibility of synthetic and circular time. Inviting Latin American artists, the exhibition attempts to approach a history of fragments disconnected from the future; a future intervening through the retrieved past; and the present within possibilities to create elements unprecedented in the past. More precisely, the exhibition is a place for considering how this leap to another time could be connected to the actual operation of contemporary art.



The narrative of this exhibition starts from the background of global political radicalization in the 1960s. However, this starting point is set to accentuate neither the details of political events recorded or still being recorded by these histories nor the importance of social meaning of avant-garde art then. The purpose of reflecting on avant-garde through this exhibition is to survey how the “synthesis of art and life” proposed by historical avant-garde divided and articulated according to the change of previous social order and how art gains its vitality into an aesthetically format. Art’s vitality can operate when it becomes a cultural and political index addressing on a society, before being a simply beautiful matter or act. Therefore this exhibition investigates the inside of the complex beauty deeply engraved in the sociopolitical context of colonial modernity that non-western regions including Korea commonly experienced and how its aesthetic processes created the region’s own visuality and morphology.

The 14 individuals and collectives are invited in this exhibition, not because of their geographical status, but because they are conscious about the problem of a postcolonial perspective, subjectivity and their community after passing through the experience of the Western imperialism; the cultural hierarchy; hybrid of culture and the history of modernization and dictatorship. However, Working for the Future Past is not other’s culture, by enumerating the works and the artists of other regions. It is rather suggested to be aware of the actual and unavoidable constraints and borders that operate the local art in the language of Western-modernity and to look through Latin America as the way to cross the boundaries. We deny neither returning to the unidentified past nor promising the fantastic future in this process of crossing boundaries, but only viewing their idea as a mirror to examine the distances between us. A deeper understanding of Latin America could provide a route to enter the common dimension of “global and local contemporary art.”

With works by Ailton Krenak, Carlos Motta, Carolina Caycedo, Eduardo Abaroa, Cinthia Marcellé, Gala Porras-Kim, Juan Fernando Herrán, Laagencia, La Ene, Laura Huertas Millán, Leon Hirszman, Part-time Suite, Patricia Domínguez, Roberto Jacoby

Text contributors: Ana Longoni & Mariano Mestman, Miguel Lopez, Park Sookyung, Shin Seung-cheol

Curated by Jin Kwon



## **ERES UN PRINCESO (YOU ARE A PRINCE-SS)**

This project was made during the residency at FLORA, Bogotá Colombia in 2013. Thanks to CNCA Prize.

Eres un Princoso is a large-scale video installation by the Chilean artist Patricia Domínguez that came out of her research into the relationship between humans, horses, and flora in the town of Honda, Colombia product of the second colonization of the land by the narco culture and its territorial conquest after the Spanish one. Domínguez created this work during a 2013 FLORA Ars + Natura residency in Colombia where she spent a month at the Santa Leticia stables with these remarkable horses and those who care for and train them. In the stables, these caretakers, who are typically young boys, have an intimate relationship with the horse that is characterized by work, emotion, obligation and affection.

In Colombia, these horses take on a quasi-mythical status that began during the Spanish conquest as indigenous peoples first saw horses and their riders as one unified being, considered divine through the lens of the colonialist narrative. Centuries later, as narcotics trafficking culture dominated the region, these horses became trophies, marking wealth and power. In Dominguez' video, the horses continue to embody an idea that extends beyond any one being. The figure of the caretaker on horseback with palm leaves adorning his back becomes one unified silhouette. The palm leaves that decorate the rider's back are part of Domínguez' cultural botanical research that identifies these plants as the decorative mark of territorial conquest at the magnificent entrances to the locations of Colombian fincas. The rhythmic particularities of Paso Fino, Trochadores, Criollo, and Spanish horses' gaits become a cultural march that hearkens back to a tradition of molding the other (from the land, the language, to subjectivities, to the body).

El Princoso embodies the political, the physical, and the emotional by merging man, horse, and flora into a fictional hybrid being that emerges from this context but transcends it as an animist force both primitive and contemporaneous.

### **PRIZES**

Premio Muestra Monográfica Media Arts de Fundación Telefónica de Venezuela 2014

3r Premio Norberto Griffa a la Creación Latinoamericana, Bienal de la Imagen en Movimiento, 2014

### **EXHIBITIONS**

ArteBa, Buenos Aires, 2019

SEMA Seoul Museum of Art, 2018

Pizzuti Museum, 2016

Momenta Art, New York 2016

AIM Biennial, Bronx Museum, New York 2015

Fundación Telefónica, Venezuela 2015

14 Festival Internacional de la Imagen, Universidad de Caldas, Colombia 2015

Bienal de la Imagen en Movimiento, Argentina 2014

Agora Gallery, New Jersey 2014

Centro Cultural España, Santiago Chile 2014

FLORA Bogotá 2013

### **VIDEO LINK**

<https://www.youtube.com/watch?v=1Cjivo44Q38>



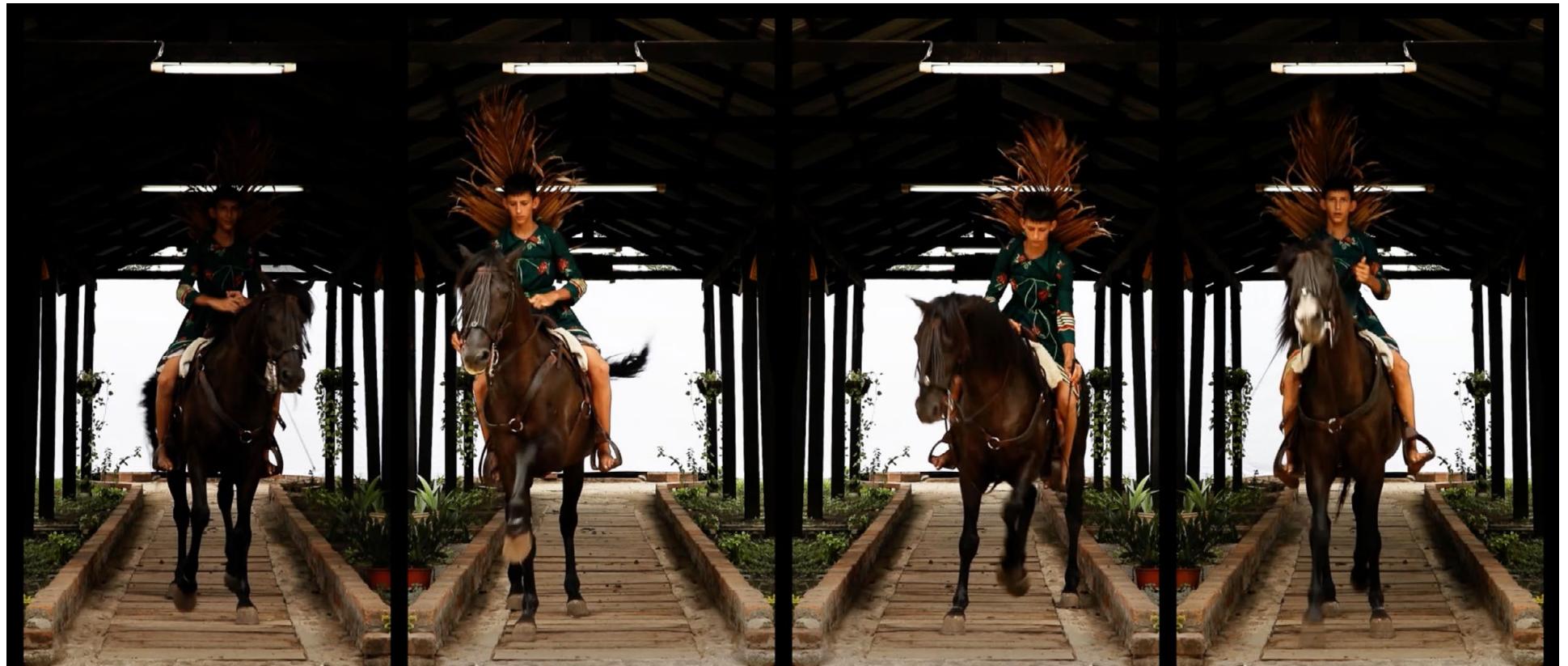
Eres un Príncipe  
Digital Print, 2014.



Eres un Príncipe  
Digital Print, 2014.



**Eres un Principe**  
Four channel video installation, audio, 03:28 min, Centro Cultural Espana, 2016.



Eres un Príncipe  
Four channel HD video, audio, 03:28 min, 2014.

## THE PATRON OF CERAMICS

This project was made at Cancha Residency, Santiago, 2014.

“The Patron of Ceramics “ is an investigation on the coexistence of cultural landscapes in the heritage of Santiago, Chile due to immigration. Domínguez worked with “Chinese Ceramic Exhibition”, an illegal chinese market in the center of Santiago that was banned a few days after finishing the project. The vases and the sellers were sent back to China. For three months, Domínguez received from the hands of Ding, one of the Chinese workers, the fragments of their broken pots. She recomposed the fragments and combined them with references to Santiago’s labor/offices dynamics, transforming industrially produced objects into crafts again. The pieces are adoring the “Patron”, who has objects that related to bureaucratic processes in his hand in an absurd adoration to capitalism, which moves the goods from country to country and the workers that follow, them sometime in very difficult ways.

## PRIZES

1ra Mención Honrosa Concurso Entre Chaco y Finlandia

## EXHIBITIONS

2014 Residencia Cancha, Santiago

2015 Concurso Entre Chaco y Finlandia, Santiago

2015 Casa MUTT, Santiago

2017 Museo MAVI, Santiago



**The Patron of Ceramics**  
Installation at Museo Mavi, Santiago 2017.



The Ceramics Patron

Installation of broken ceramics, objects, horse hair, plastic objects, drawing, oil painting and car light, variable dimensions,  
Produced during Cancha Residency, Santiago, 2014



The Ceramics Patron

Installation of broken ceramics, objects, horse hair, plastic objects, drawing, oil painting and car light, variable dimensions,  
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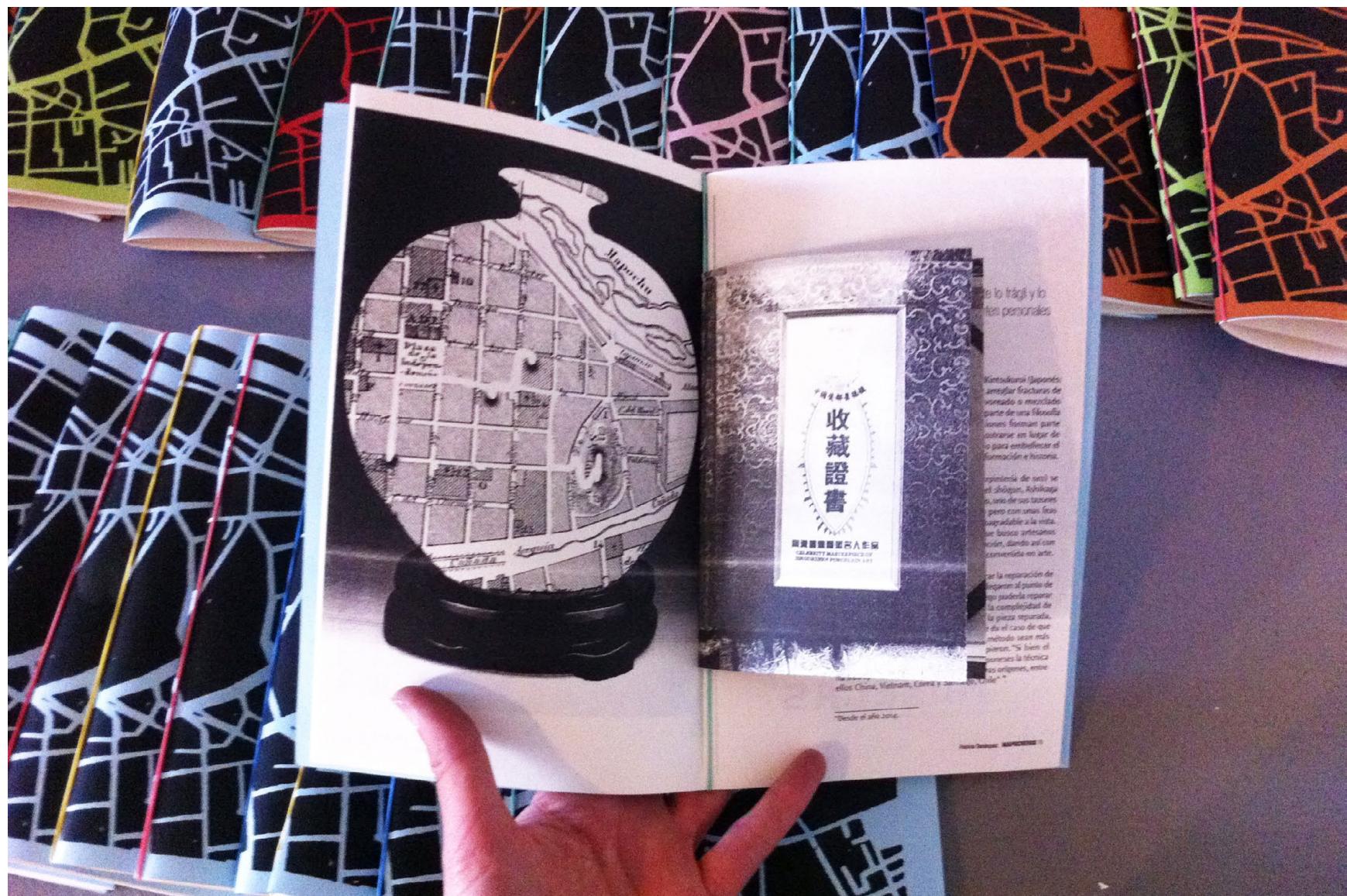
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Produced during Cancha Residency, Santiago, 2014



The Ceramics Patron  
Publication produced during Cancha Residency, Santiago, 2014

## OBJECTS HISTORY

This exhibition was possible thanks to a 'Consejo Nacional de la Cultura y las Artes' Prize in collaboration with Galería Gabriela Mistral and Centro Cultural espana. Curated by José Roca.

### 'The Ecstatic Traveller'

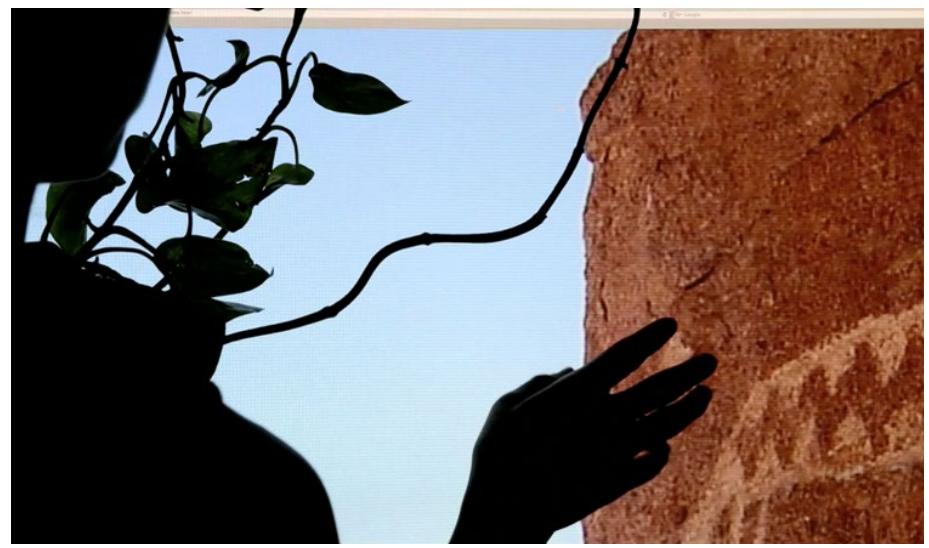
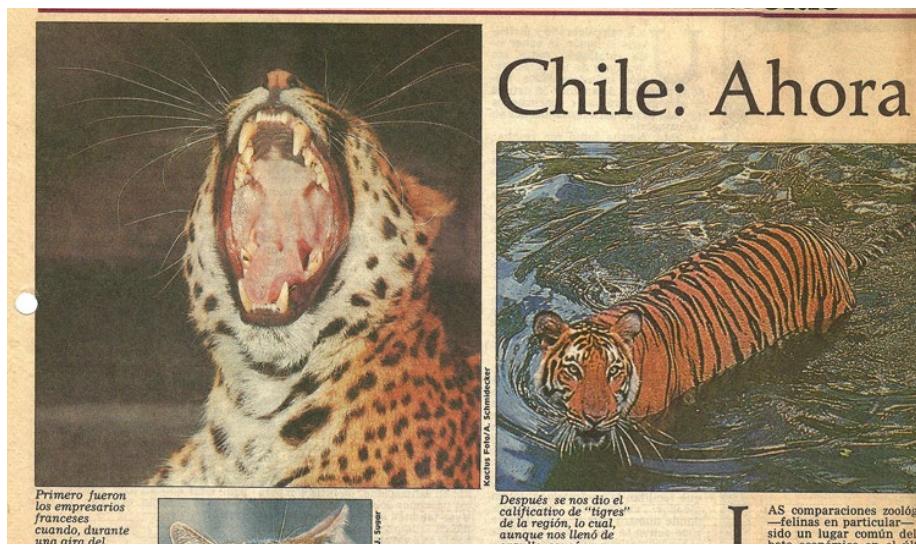
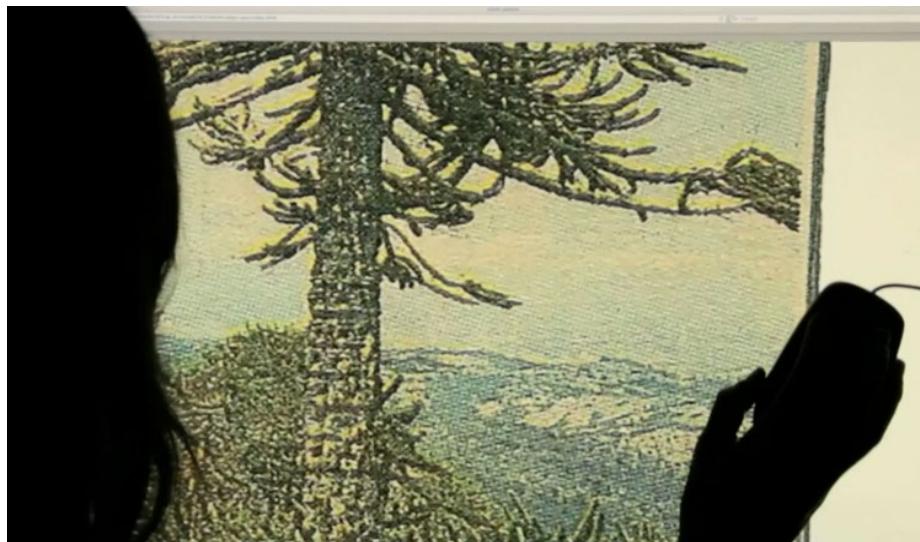
An avid reader and lucid interpreter of texts about the cultural construct known as Natural History, Patricia Domínguez experienced a kind of epiphany when she realized that her own thought process about the natural realm had been unconsciously learned simultaneously as she developed as a social being. This was when she realized that what truly interested her were the relationships established between living beings. In this sense the distinction between nature and culture takes on a more relative meaning, given that everything we call 'natural' is predetermined necessarily by an anthropocentric gaze—and that even includes the idealistic, romantic ecological gaze that views nature as the collateral damage of development. In *El viaje extático* (The ecstatic voyage), Domínguez combines botanical, zoological and minerals, both real and fake, with obsolete office furniture, junk fair trinkets, and videos with a refreshing touch of the absurd, to conjure up a fantastic cabinet of curiosities relating to natural/cultural history.

José Roca, curator of the show at Galería Gabriela Mistral.

Dominguez mixed obsolete office furniture from the Chilean Government, botanical specimens, animal and minerals, persian fair trinkets and videos with a refreshing touch of absurdity, to configure a fantastic cabinet of natural history / culture about how Chilean Society constructed the concept of nature during the 90's. She designed a digital code that allows people enter images through a very specific detail; the viewer can only move from one image to the other by pressing a button that is hidden in some or other pixel. This operation forces the viewer to establish visual proximity with the images because it involves an occasionally tedious level of time and attention, as the viewer searches for the entrance point to the next image. The image reveals itself quite slowly to the viewer, requiring attention, and making sense very slowly through the observation of the successive details, which are sometimes abstract. The image refuses to be colonised by the viewer's first impression.



Ceremony for domestic plants ingestion + four element"  
Video HD, color, audio, 15:03 min,  
Galería Gabriela Mistral, Santiago, 2013.



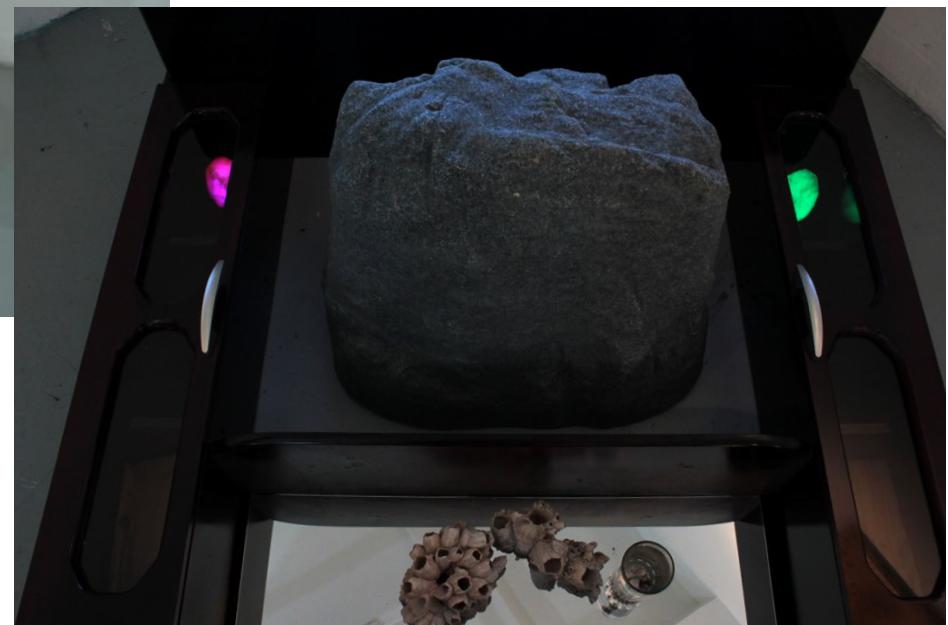
Stills from videos of "The Ecstatic Travel"  
Eight channel video installation. HD videos, different lengths,  
Galería Gabriela Mistral, Santiago, 2013.



**The Ecstatic Travel**  
Eight channel video installation, institutional furniture and objects,  
Galería Gabriela Mistral, Santiago, 2013.



**The Ecstatic Travel**  
Eight channel video installation, institutional furniture and objects,  
Galería Gabriela Mistral, Santiago, 2013.



**The Ecstatic Travel**  
Eight channel video installation, institutional furniture and objects,  
Galería Gabriela Mistral, Santiago, 2013.

## THE ECSTATIC TRAVEL

This project was presented as the Thesis Project at Hunter College MFA, New York, 2013.

"The Ecstatic Travel" is a fictional digital travel through a contemporary digital plant archive that traces plant relationships to humans. The installation was made with old institutional furniture that was transformed in order to become a cabinet that held and illuminated the videos and a series of fake specimens. The sound of the installation pretended to be an ethnographic recording, but actually is sound appropriated and abstracted from static running machines and McDonald's ads to play with the idea of contemporary folklore.

The Ecstatic Travel proposed a new ordering of things that affected the way of assimilating knowledge. It's a detour that forces the viewer to see and read information in a new way that is against linear readings. It tips in a new paradigm that tries to understand the non-human by proposing a new territory, which has its genealogies completely modified in relation to the real terrain.

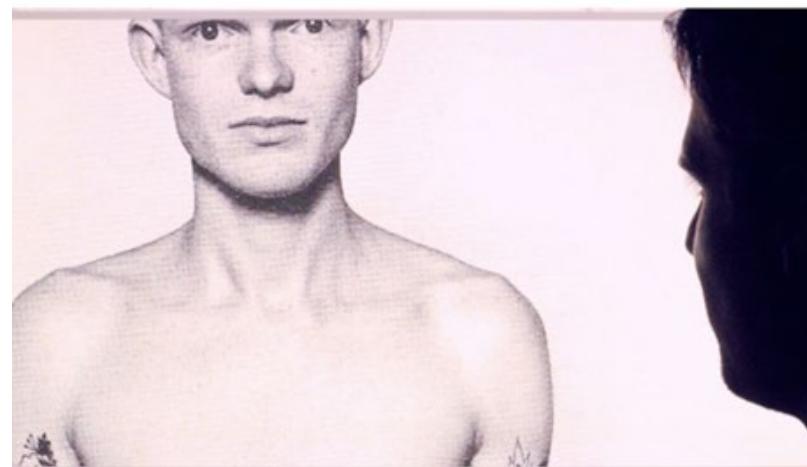
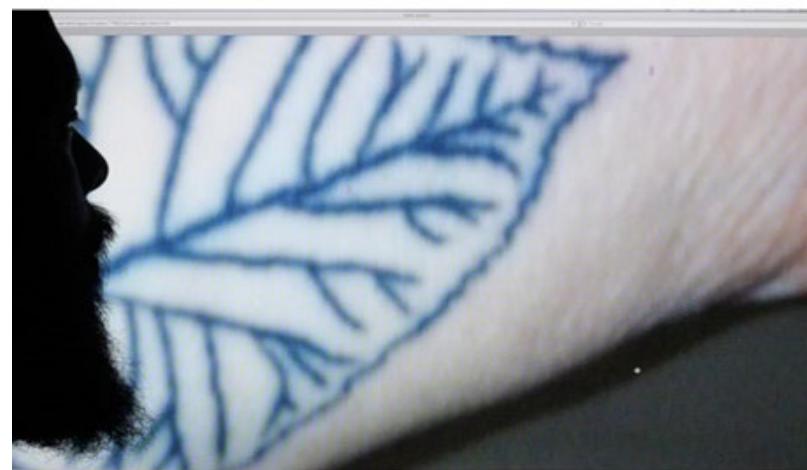
These videos are hosted by abstract modernist furniture, assembled to fulfill an old botanical painting original function. An Indian painting of a palm that was meant to be sent to Europe to be included in a Victorian furniture, but for some reason, didn't happen. It is painted in the miniature style, which was forced to look as western botanical illustration. This image contains the complex genealogy of colonialism and domination in its impure visual traits.

In order to fulfill its original purpose to be included in Western furniture and to push this situation one step forward, I assembled fictional furniture, consisting in found pieces of institutional office-style furniture at the Hunter MFA Building. This furniture hosts the palm image and at the same time it acts as a cabinet to host my subjective collection of artifacts and images of plants and rocks.

The layers of the installation work as archaeological excavations of different systems that have failed to provide an accurate read of the non-human: Institutional structures that reflect an impossible order of the world in forms of furniture, cements rocks and corporate images of people relating to plants. The basic materials of the installation are inserted in the Western paradigm, but I have transformed them in order to estrange them. The furniture was flipped and re-arranged abstractly, the images of the videos were estranged through the magnification of their fragments. Similarly, the artifacts included in the collection are specimens that exist in between spaces; petrified wood that resembles rock, vegetal fossils that look like indigenous carved stones and real plants in front of fake landscapes.

The Ecstatic Travel proposes a new ordering of things that affect the way of assimilating knowledge. It's a detour that forces the viewer to see and read information in a new way that is against linear readings. It tips in a new paradigm that tries to understand the non-human by proposing a new territory, which has its genealogies completely modified in relation to the real terrain.

As the installation is anchored in 21st Century language, it raises questions such as which is the contemporary primitivism? Where is the new otherness, now that the whole planet is colonized? Which would be the analogue of the exotic that the XVII Century naturalists were looking at? I suspect that it has to do with the new systems that have appeared in the last years: The web, which is a complete ecosystem in itself and some of the few places that are physically banned for human beings such as Involuntary Parks. Those are the only places that resist nowadays tourist colonization. They are places that can only be accessed by images.



The Ecstatic Travel Performance Series  
HD videos, audio, variable length, 2013.



**The Ecstatic Travel**  
Six channel video installation, institutional furniture and objects,  
42th Street Gallery, Hunter College, 2013.



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Six channel video installation, institutional furniture and objects,  
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## PALO CHÁÁN COLLECTIVE

Palo Cháán is a animistic collaborative project between  
Patricia Domínguez (CHILE) and Guadalupe Maravilla former Irvin Morazán (EL SALVADOR - NY).

## SINGUNG THE CACTUS

Made by Palo Cháán (Patricia Domínguez and Guadalupe Maravilla).

HD video, audio, 05:17 min, 2016.

Exhibited in Emil Filla Gallery, Usti nad Labem, Czech Republic, 2016.

When we visited the pyramids in Teotihuacan we were searching for animist traces and instead found cultural imprints graffitied on agave plants and sacrificial daggers that reminded us of emoji's. The plants told us about fragments of the current state of consciousness of global culture; SEXY SUSHI, \$, AMERICA, BLACK/ WHITE, ROSA LOVES JUAN, I LOVE YOU and YOU MISS ME.

This video proposes a visual constellation of current migrations that are taking place in Latin America. Horizontally from east to west, it is an abstract approach to new forms of capitalism through global plastic commodities (cheap or luxury items) made by invisible hands. The commuting of industrial products produce new ways of understanding border crossings where the capital is what flows while humanity gets stranded in the process of transition.

The video is a dream like ritual built from our own crossings and inspired by video game structures where protagonists go through processes of obstacles and rewards. Vertically, from South to North, multiple levels are crossed by current migrants escaping the violence and corruption of Latin America. Automatic drawings transform the borders of North, South and Central American countries through magical thinking into entities, demons, vehicles, sacred animals and guns. The constellation of this ritual is expressed through the disorientation of absurdity, prayer, humour and sacrifice that occurs during the navigation of the journey.

### WATCH

<https://www.youtube.com/watch?v=PmtJbJVbseM&feature=youtu.be>



**Singing the Cactus**  
HD video, audio, 05:00 min, Emil Filla Gallery, 2016.



**Singing the Cactus**

Video installation by Palo Cháán

HD video, audio, 05:00 min, cosmetic plastic hands, shrimp neck pillow, hand painted nails, prints and cosmetic powder mixed with paint,  
Emil Filla Gallery, Czech Republic, 2016.



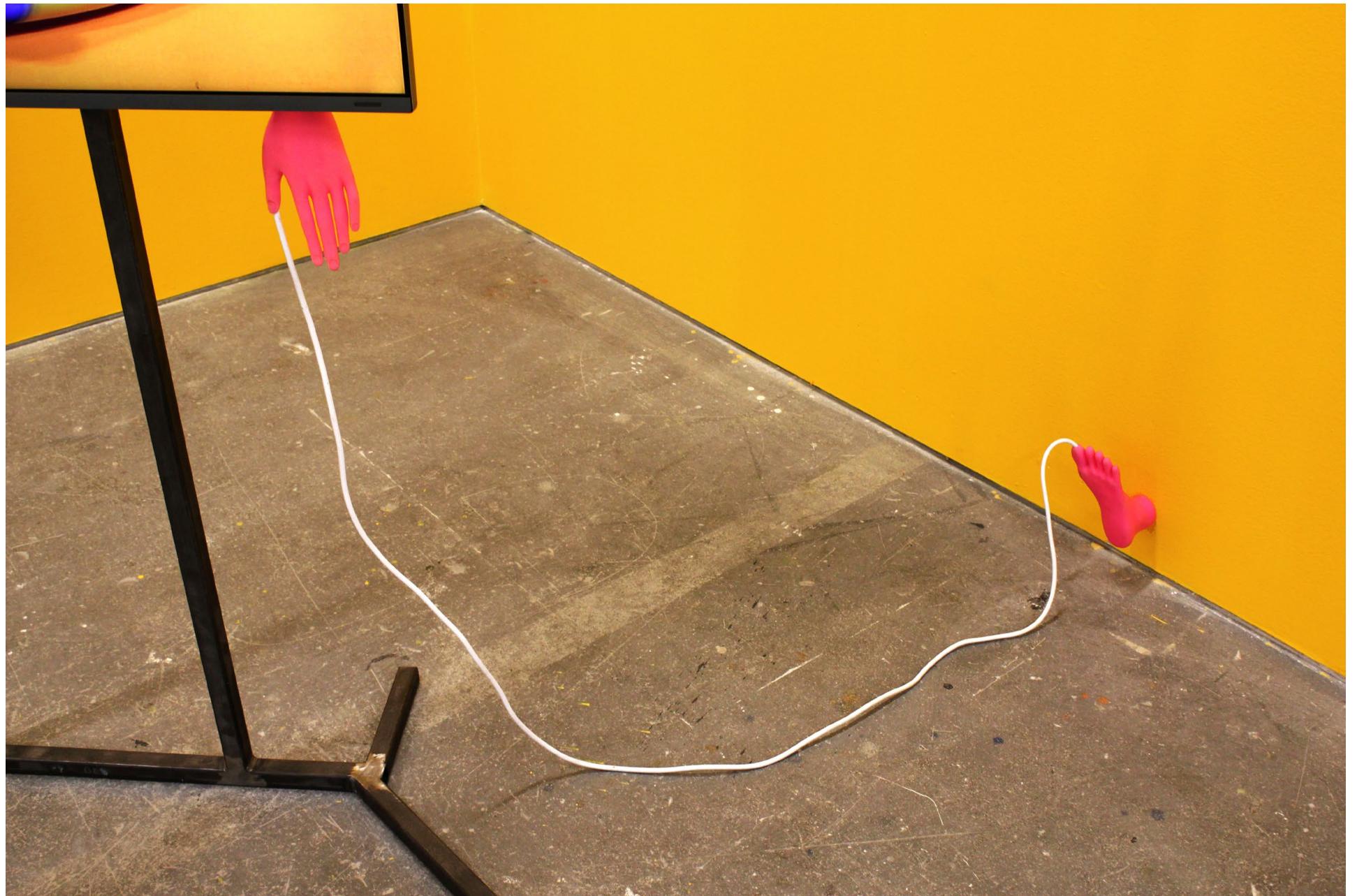
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## ALPHABET OF HANDS AND CLAWS FOR A SONG IN THE DISTANCE

Palo Cháán - Collaboration with Guadalupe Maravilla (El Salvador) through Palo Cháán, at Residencia R.A.T, Mexico City, 2014.

Sexy Sushi Sil Nil Lion. Carlos 13. AyR. Your name. xo. Alex was here. Luztx. Blanca Uhu. América. VI - MMXII - VI - X- MMXIII. BYF Licko. Black. 2013. Breeze. are words graffitied on the agaves of the Mexican landscape, carved with their own thorns; a tourist landscape where the remains of the past are silenced by these new geoglyphs made on plant material. As the anthropologist Jay Griffiths comments, if the ancient dialects built their words by imitating sounds of their ecosystem, one could say that a dialect sings its land or its land is sung by the dialect. When other languages are imposed on existing ones, the earth stops being sung and the inhabitants begin to sing distant lands that they have never heard. Based on this song of lands in the distance, Palo Cháán, an animistic collaboration, proposes a visual song about the commercial center of the Federal District, Mexico City. A song that sings about a city that has been built on an indigenous cosmology and about the strange emergencies that this collision entails.

In an artistic excavation of the commercial exchange area of Mexico City, looking for mass reproduction objects and others of local production, Palo Cháán extracted new figures, which combine products from a consumer society with archaic thought. Imaginary and ambiguous figures that interfere with fixed preconceptions about what is or should be a current Latin American narrative of indigenous thought. The installation "Alphabet of Hands and Claws for a song in the distance" is constructed from the alteration of fixed relations between decorative plastic, ceramic and mineral objects, built to decorate domestic and the bodily space of the inhabitants of this city. By reconsidering their logical interactions and freeing the used objects from their utilitarian condition, they are activated as absurd myths. Myths written from the visual alphabet of the context of the center of Mexico City.

The color palette of the objects excavated from the stores of the center are in visual harmony with that of traditional Mexican handicrafts, which originally arise from visions of experiences of medicinal plants; These colors are similar to those used to paint cosmetic nails or make sponge agglomerates for mattresses. "Alphabet of Hands and Claws for a song in the distance" inscribes a type of abstract craftsmanship that reveals a new technique of using ceramics: a technique that breaks and carves existing ceramic objects, which reproduces and manipulates images of utilitarian objects and that uses ceramics to write and paint on a wall.

At the same time, the installation works as a stage for a performance created from the identification of contemporary rites in the public space of the center: cosmetic rites made in Mansanares Street, where people are waxed publicly of street that has It has been transformed into an open-air beauty salon, open to the gaze of the public body. During the performance and through the game Capichún or 'stone, paper or scissors', the audience is invited to be part of a ritual in which facial masks are made. These masks are installed in an ambiguous area between cosmetic mask and indigenous facial paint, between facial cleansing and spiritual cleansing. The patterns of the facial paintings are based on rhythms, lines and images identified in the land in the DF, becoming a form of writing or symbolic drawing within the abstract alphabet proposed by Palo Cháán. A reversal of formal knowledge unveiled by visual structures and contemporary patterns. The installation is completed at the end of the performance with a double gesture: The destruction of a ceramic vase that allows the extraction of cucumbers to finish the facial mask and produce a meditative state among the participants and obtaining the remains of the vase, which complete the installation with a random and unstable composition.



**ABC for hands and claws. Singing at a distance**  
Mural painted with cosmetic ceramic powder, cosmetic nails painted by hand, prints, foam, ceramic vases, plastic hands and feet, lentejuelas images and a chair by Pedro Friedeberg,  
R.A.T, Mexico City, 2014.



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## PATRICIA DOMINGUEZ

Santiago Chile, 1984

Lives and works in Puchuncaví, Chile

## EDUCATION

2016-2021 Energy Reading, Frecuencia Licán CL

2013 MFA in Combined Media, Hunter College, New York US

2011 Botanical and Natural Science illustration Certificate, New York Botanical Garden, New York US

2007 BFA, Universidad Católica de Chile, Santiago CL

## SOLO EXHIBITIONS

2022 Cecilia Brunson Projects, London (Upcoming)

2021 WAM, Finland (Upcoming)

2020 MADRE DRONE, curated by Rafa Barber, CentroCentro, Madrid SP

2020 COSMIC TEARS, curated by Owen Duffy, Yeh Art Gallery, New York US

2019 GREEN IRISES, curated by Sabel Gavaldon, Gasworks, London UK

2018 LLANTO CÓSMICO, curated by Violeta Janeiro, Twin Gallery, Madrid SP

2017 SONÉ@CERAMICAS, Sala CCU, Santiago CL

2016 LOS OJOS SERÁN LO ÚLTIMO EN PIXELARSE, Galería Patricia Ready, Santiago CL

2016 ERES UN PRINCESO, Pizzuti Museum, Ohio US

2016 SOLO PROJECT: Focus Latinoamérica, ARCO Madrid SP

## BIENNIALS

2022 SCREEN CITY BIENNIAL, Oslo, (Upcoming)

2021 GWANGJU BIENNALE, curated by Defne Ayas and Natasha Ginwala, Gwangju SK

2021 DRAWING ROOM, London EN

2019 MOMENTA BIENNIAL, curated by Maria Willis, Montreal CA

2019 FOTONOVIEMBRE, curated by Mette Kjaergaard, Tenerife, SP

2016 BIENAL DE LA IMAGEN EN MOVIMIENTO BIM, Buenos Aires AR

2015 AIM BIENNIAL, curated by Lia Zaaloff, Bronx Museum, New York US

2015 12va BIENAL DE NUEVOS MEDIOS, Concurso Juan Downey, Museo Bellas Artes, Santiago CL

2014 BIENAL DE LA IMAGEN EN MOVIMIENTO BIM, Buenos Aires AR

2013 LA BIENAL: FROM HERE WE JUMP, curated by Rocío Alvarado y Raúl Zamudio, Museo del Barrio, New York US

## SPECIAL PROJECTS

2021 Broken Archive series, HKW, DE

2021 Backroom, Museo Tamayo MX

2021 New Mystics, Alice Bucnkell

2021 Life Futures, Warwick University, EN

2020 TBA 21, st\_age Season 3, Madrid SP

2020 Participation in Documents of Contemporary Arts, Issue Health, MIT and Whitechapel press

2020 Futuridades/ Mundeidades, Colección Cisneros, curated by Sara Garzón, US

2020 INFRASONICA, Curated by Pablo José Ramírez

2020 Contribution to NMENOS1, Bogotá, CB

#### SELECTED GROUP SHOWS

2022 Wellcome Collection, London UK (upcoming)

2021 THE NEGATIVE SPACES OF NATURAL HISTORY, Times Museum, China (upcoming)

2021 Slash Art, San Francisco US (upcoming)

2021 Centro Cultural España, Santiago CL (upcoming)

2021 UN ENCUENTRO VEGETAL, curated by Bárbara Rodríguez, Casa Encendida, Madrid SP

2021 TRANSMEDIALE, Kunstraum Kreuzberg, Curated by Lorena Juan, Berlin DE

2021 EMAF European Media Arts Festival DE

2021 GETTING WET, Kunsthalle Wien DE

2021 SEVERING THE IMPACT OF MEMORY, Curated by Victoria Carrasco, PHI Foundation, Montreal, CA

2021 HEALING A BROKEN WORK, IDB Summit, US

2021 SUBVERSIVE WOMEN IN NEW MEDIA, Generation Equality Forum UN Women, MX and France

2021 DHARAMSHALA INTERNATIONAL FILM FESTIVAL, NP

2020 HOW TO TREAD LIGHTLY, Curated by Soledad Gutiérrez, Thyssen-Bornemisza Museum, Madrid SP

2020 37th KASSEL DOCUMENTARY AND VIDEO FESTIVAL, KASSEL

2020 LOOP, Watery Witnesses and Daniela Zyman, Curated by Soledad Gutiérrez, Barcelona, SP

2020 EYES OF PLANTS, Svi洛va, Sweden

2020 VECTOR Festival, Toronto, CN

2020 CONTAGIO, Cecilia Brunson Gallery, London UK

2019 THE TROUBLE IS STAYING, Curated by Ines Geraldès, Meet Factory, Prague CZ

2019 WHOSE VESTIGES SUBSISTS, Curated by Alva Mooses and Florencia Escudero, The Clemente, New York US

2018 EL FUTURO NO ES LO QUE VA A PASAR, SINO LO QUE VAMOS A HACER, curated by Chus Martínez, Rosa Lleó y Elise Lammer, ARCO, Madrid SP

2018 WORKING FOR THE FUTURE PAST, Curated by Jin Kwon, Seoul Museum of Arts SeMA, Seoul SK

2018 WHO CARES, A RADIO TALE, RCA Curatorial Project, Gasworks Project Space, London UK

2018 BY INDIRECTIONS FIND DIRECTIONS OUT, Curated by Paula Zambrano, Gallery Yamakiwa Gallery, Japan

2018 HABITAR, curated by One Moment Art, Santiago CL

2017 HASTA QUE LAS COSAS Y LOS CUERPOS SEAN COMO QUERAMOS QUE SEAN, Curated by Quiela Nuc, Centro CA2M, Madrid SL

2017 POST 90, Museo Arte Contemporáneo MAC, Santiago CL

2017 8.000 AÑOS DESPUES curated by Pablo José Ramírez, Galería Liberia, Bogotá CO

2017 COLECCION FINLANDIA, Museo MAVI, Santiago CL

2017 LOS CIMIENTOS, LOS PILARES Y EL FIRMAMENTO, curada por Angels Miranda, Museo MAC, Santiago CL

2017 FIT FRAME TO CONTENT, Urlaub Projects, Berlin DE

2017 LO QUE HA DEJADO HUELLAS: COLECCIÓN GALERÍA GABRIELA MISTRAL, Centro Nacional de arte contemporáneo Cerrillos, Santiago CL

2017 HERE, THERE, AND THE IN-BETWEEN, curated by Chloe Courtney and Lara Goldman, Albuquerque US

2017 CANTOS DE TARAPACÁ, curated by Rodolfo Andaur, CCE, Santiago CL  
2017 VER, Universidad Pedagógica Nacional, Bogotá CO  
2017 LÍNEAS DE DESTINO, Balmaceda Arte Joven, Santiago CL  
2017 THE WHITNEY HOUSTON BIENNIAL, curated by Christine Finley, New York IS  
2016 APOCALYPSE ME, Emil Filla Gallery, curated by Jan Zalesak, Usti nad Labem CZ  
2016 Magical (un)real: Entraced Land Momenta Art, Brooklyn US  
2016 REMEMBER WHEN WE WERE OBJECTS, curated by Owen Duffy, Mulberry Gallery, Richmond US  
2016 TRÁFICOS Y OTROS POEMAS DE SHILE, curated by Rodolfo Andaur, Nube Gallery, Santa Cruz BO  
2016 NACIONALISMOS Y DESTERRITORIALIDADES, Itinerancia Colección Galería Gabriel Mistral en Chillán, Concepción y Puerto Montt, CL  
2015 NUEVAS ADQUISICIONES, Galería Gabriela Mistral, Santiago CL  
2015 NOSOTRAS, DE LAS SIN RAZÓN VERTIDAS, Museo MAVI, Santiago CL  
2015 MEDIA ART PRIZE MONOGRAPHIC SHOW, Fundación Telefónica, Venezuela VE  
2015 DETENER CONTINUAR, Centro Matadero, Madrid SP  
2015 THE SUBLIME OF THE MUNDANE, Fivemyles Gallery, Brooklyn US  
2015 #DEPRESIONESINTERMEDIAS, Parque Cultural Valparaíso, Valparaíso CL  
2015 XIV FESTIVAL INTERNACIONAL DE LA IMAGEN, Manizales CO  
2015 GANADORAS CHACO FINLANDIA, Casa Mutt, Santiago CL  
2014 DE NATURALEZA VIOLENTA curated by José Roca, Centro Cultural España, Santiago CL  
2014 YAP MoMA PS1 + Constructo, curated by Mario Navarro, Santiago CL  
2014 DIEZ, Curated by Claire Breukel, Marte Museum, El Salvador SV  
2014 ABECEDARIO DE MANOS Y GARRAS PARA UN CANTO A LA DISTANCIA collaboration with Guadalupe Maravilla, R.A.T., Ciudad de México MX  
2014 HOW TO EXPLAIN PICTURES TO A DEAD HARE curated by Raúl Zamudio, Monterrey MX  
2014 THE WHITNEY HOUSTON BIENNIAL, curated by Christine Finley, Dumbo, New York US  
2014 SUB 30, curated by Coco González Lohse, MAC Quinta Normal, Santiago CL  
2014 FUERO INTERNO FUERO EXTERNO, Galería Gabriela Mistral, Santiago CL  
2013 DE NATURALEZA VIOLENTA, curated by José Roca, FLORA, Bogotá CO  
2013 HISTORIAS DEL OBJETO, curated by José Roca, Galería Gabriela Mistral, Santiago CL  
2013 HUNTER MFA THESIS SHOW, Hunter College, New York US  
2013 TRANSMEDIATION CAA, Media Lounge, curated by Micol Hebron, New York US  
2013 TEMPORAL VIDEO ART Chilean Consulate, New York US  
2013 TRISKAIPHOBIA, Parade Ground Gallery, New York US  
2013 SMALL SHRINES curated by Natalie Grandinetti and Staci Offutt, Sweetwater Center for the Arts, US  
2012 8va ISLAND collaboration with Anne Montt, Partapur, India IN  
2012 ROCK GARDEN collaboration with Macarena Molina, Museo de Historia Natural, Santiago CL  
2011 VOLUPTUOUS PANIC The Watermill Center, New York US  
2011 LA CARTE D'APRES NATURE 2 Center for Contemporary Art CC300, New York US  
2011 DIGITAL MEDIA COLLECTIVE Hunter College, New York US

## PERFORMANCES

2014 ABECEDARIO DE MANOS Y GARRAS PARA UN CANTO A LA DISTANCIA collaboration with Guadalupe Maravilla, R.A.T., Ciudad de México MX

#### AWARDS + HONOURS

2021 SIMETRÍA, CERN + Corporación Chilena de Video SR  
2017 BECA AMA - GASWORKS, Santiago CL  
2015 2nd PRIZE, Beca CCU, Santiago CL  
2015 CENTRO MATADERO PRIZE, Consejo Nacional de la Cultura y las Artes CNCA, SP  
2015 1st Honorable Mention, Concurso Entre Chaco y Finlandia, CL  
2014 MEDIA ART PRIZE, Fundación Telefónica, Venezuela, VZ  
2014 3r PRIZE NORBERTO GRIFFA, Bienal Imagen en Movimiento BIM, Buenos Aires AR  
2013 FONDART GRANT for FLORA RESIDENCY, Consejo Nacional de la Cultura y las Artes CNCA  
2012 WILLIAM GRAF TRAVEL GRANT, Hunter College, New York US  
2010 CONICYT GRANT for Postgraduate MFA studies in Hunter College, New York US  
2010 FONDART GRANT for studying at the New York Botanical Garden, Consejo Nacional de la Cultura y las Artes  
2009 YOUNGER THAN JESUS ARTIST DIRECTORY Publication by New Museum and PHAIDON Press

#### RESIDENCIES

2022 DELFINA FOUNDATION + WELLCOME COLLECTION, London UK (upcoming)  
2021 SIMETRÍA, CERN (Organización Europea para la investigación nuclear, Suiza), (upcoming)  
2019 INTERCONECCIONES DESDE PUNTA DELGADA, Magallanes CL  
2019 KIOSKO, Santa Cruz BO  
2018 CAMPO ADENTRO INLAND, Madrid SP  
2018 MANAGING NEW DISPLACEMENTS FROM GEOGRAPHY, Tarapacá CL  
2017 GASWORKS, London UK  
2017 MEET FACTORY, Prague CZ  
2015 CENTRO MATADERO, Madrid SP  
2015 CENTRO CULTURAL ESPAÑA, Santiago CL  
2014 CANCHA, Santiago CL  
2014 RESIDENCIA ARTÍSTICA POR INTERCAMBIO RAT, DF México MX  
2014 AIM PROGRAM Bronx Museum, New York US  
2013 FLORA ARS + NATURA, Bogotá CO  
2012 THE INSTITUTE OF CRITICAL ZOOLOGISTS, Singapore SG  
2012 SANDARBH ARTISTS, Partapur India IN  
2011 AMERICAN MUSEUM OF NATURAL HISTORY, Visiting Artist Program, New York US  
2011 THE WATERMILL CENTER, International Residency Program, New York US

#### PERSONAL PUBLICATIONS

2022 MATRIX VEGETAL, (Upcoming)  
2020 GAIAGUARDIANXS, TBA21, Madrid SP

2019 TECHNOLOGIES OF ENCHANTMENT, edited by Gasworks London, 1500 copies, London EN  
2019 SHAPESHIFTERS LINES, Revista Erijo, México MX  
2018 EYES OF PLANTS ( in collaboration with Marco Godoy), edited by Taste, Tongue and Appetite, Two Forty Publishers, New York US  
2017 IDREAMT@CERAMICS, edited by Jan Zalesak, Artalk Revue, Prague CZ  
2017 SONE@CERAMICAS.CL, Artist book, Sala CCU, Santiago CL  
2017 THE MUSEUM OF THE SEAGULLS, Issues : Failure, CA  
2016 THE EYES WILL BE THE LAST TO PIXELATE, Artist book, Galería Patricia Ready, CL  
2015 ARTIST CITIES Colección Cisneros, Miami – Venezuela VZ

#### TALKS + WORKSHOPS

2010-2021 Educator at Studio Vegetalista CL  
2021 Tutor MFA University of the Arts Utrecht (HKU)  
2021 Educator LAS ALIANZAS ESQUIZO CHAMÁNICAS, Universidad Autónoma Indígena Intercultural + Paris8  
2021 Educator MATRIX VEGETAL, Workshop, La Casa Encendida, SP  
2021 Educator At Universidad Católica de Chile, Certificado Ilustración Botánica, CL  
2021 Podcast BALTIC + Wellcome Collection, For All I Care, London EN  
2021 Podcast TRANSMEDIALE, with Eli Cortiñas and Lorena Juan, Berlín  
2021 ARTISTS TALK at FIBER, New Mystics, EN  
2021 ARTISTS TALK at Gasworks, EN  
2021 ARTISTS TALK SLAS, EN  
2021 ARTISTS TALK, Universidad del Bosque, CO  
2021 ARTISTS TALK, Universidad Católica, CL  
2020 Backst\_age, a live conversation with artists Joan Jonas and Patricia Domínguez hosted by, Francesca Thyssen-Bornemisza, TBA21 , SP  
2020 ARTIST TALK, Worldmaking Practices, a Take on the Future, Colección Cisneros and Delfina Foundation, London EN  
2020 Educator TALLER DE ILUSTRACIÓN BOTÁNICA DECOLONIAL, Centro de Arte Digital Juan Downey, Santiago CL  
2020 ARTIST TALK, ARTBO, Sensoria, CO  
2020 ARTIST TALK, MAVI Museum, CL  
2020 ARTIST TALK, Ecoscience CL  
2020 ARTIST TALK, Escuela de Arte UC CL  
2020 ARTIST TALK, Universidad Andrés Bello CL  
2020 ARTIST TALK, YEH Art Gallery NY  
2020 ARTIST TALK, Kiosko, Bolivia BL  
2020 CONTINGENCIA Y MEDIO AMBIENTE junto a Rodrigo Mundaca, GAM, Santiago, CL  
2019 WORKSHOP Centro Cultural España, Santiago CL  
2019 BOTÁNICA DECOLONIAL, Valparaíso CL  
2019 MUSEUM OF THE SEAGULLS, Gasworks, London  
2019 ARTIST TALK, Kiosko, BO  
2019 WORKSHOP La Abuela de Reinaldo Arenas, experimental ethnobotany, Kiosko, BO  
2018 ARTIST TALK, Twin Gallery, Madrid SP

2018 WORKSHOP, Campo Adentro, Inland, Madrid SP  
2018 WORKSHOP, Museo de Historia Natural Río Seco, Punta Arenas CL  
2017 ARTIST TALK, Gasworks, London UK  
2017 ARTIST TALK with Regina de Miguel, Centro CA2M, Madrid SP  
2017 ARTIST TALK, El Validadero, Bogotá CO  
2016 ARTIST TALK, Pizzuti Museum, Columbus Ohio US  
2016 ARTIST TALK with Guadalupe Maravilla, Tranzitdisplay, Prague CR  
2015 ARTIST TALK, La Sebastiana, Valparaíso CL  
2014 ES.KA.KE DE BARRIO, Parque Giordano Bruno, DF México MX  
2013 ARTIST TALK with Dominica Kasel, STORYLINE Museo del Barrio - La Bienal, New York US  
2013 CULTURAL BOTANY, Artist Talk Museo del Barrio - La Bienal, New York US  
2013 MUSEO LAS GAVIOTAS Performative Lecture, Flux Factory, New York US  
2013 MUSEO LAS GAVIOTAS Performative Lecture, Hunter College, New York US  
2012 TALK / WORKSHOP, The Institute of Critical Zoologists, Singapore SG  
2011 BOTANICAL WORKSHOP, The Watermill Center, New York US  
2009 ARTIST TALK, Instituto Chileno - Norteamericano, Santiago CL

#### SELECTED PRESS AND REVIEWS

2021 Book Contemporary Art and Climate Change, Thames & Hudson's World of Art series  
2021 Book Technics Improvised: Activating Touch in Global Media Art. Tim Murray, University of Minnesota Press  
2021 Book Mujeres en las artes visuales en Chile, CNCA CL  
2021 Book Soy el agua, soy la vida. Conversaciones con artistas por la defensa de las aguas en Abya Yala, María José Barros, CL  
2020 HEALTH, Documents of Contemporary Arts DoCA, MIT and Whitechapel press  
2020 Espíritu Terrestre, Reino Digital, conversación con Elisa Balmaceda, Rotunda Magazine, CL  
2019 Interview by Carolina Jiménez, Revista Utopía, México and Madrid  
2019 Interview by Antonia Taulis, Revista Artishock, Santiago CL  
2018 Book What is going to happen is not the future, but what we are going to do, Chus Martínez, Rosa Lleó y Elise Lammer, Nero Publishers, Madrid SP  
2018 Article Es la bola de cristal, El País, Madrid SP  
2018 Article El futuro ya está aquí, Juan Canela, Revista Made in Madrid, Madrid SP  
2018 Article Arco, el futuro fue ayer, El Cultural, Madrid SP  
2018 Article El futuro ya está aquí, RTVE, Madrid SP  
2018 Interview La Tierra Solloza, by Irene Calvo, Time Out, Madrid SP  
2017 Interview to Patricia Domínguez, Neo2 Magazine, by Mit Borras, Madrid SP  
2017 Interview La Cosmovisión Generadora, Soledad García Huidobro, Revista MasDeco, Santiago CL  
2016 Book Apocalypse Me, Jan Zalesak, Czech Republic CZ  
2016 Article Arco names Argentina as next year guest country, The Art Newspaper, London UK  
2016 Review Arco Madrid 2016, Rosa Lleó, Revista Terremoto, México MX  
2016 Article El Caballo, representante de una era, Revista La Panera, Elisa Cárdenas, Santiago CL  
2016 Article Sanación en tiempos digitales, Carolina Castro, Revista Artishock CL

2016 The Unturned, London UK  
2015 Interview La Premiada Artista Patricia Domínguez, Daniela Silva, Diario El Mercurio CL  
2015 Interview Zoología cultural de Patricia Domínguez, Francisca Gabler, Diario La Tercera CL  
2015 Article Artistas Jóvenes que destacan en la escena nacional, Cecilia Valdés, Diario El Mercurio CL  
2014 Article La Escena se Renueva: Una mirada a los artistas chilenos que sorprenden, Diario El Mercurio CL  
2014 Article Chilena Patricia Domínguez obtiene premio de la Bienal del Movimiento, Revista Artishock CL  
2014 Article De naturaleza violenta, José Roca, Revista Artishock CL  
2014 Book Sub 30 Pintura Chilena, Santiago Chile CL  
2014 Review Palo Cháán: Abecedario de Manos y Garras, Revista Artishock, CL  
2013 Article New Latin American Talents emerge in New York, Diario El Mercurio, CL  
2013 Essay CULTUREHALL Spring Issue, a juried selection of artworks and essay by David Andrew Frey, New York US  
2013 Review Tres Propuestas Irritadas, Diario El Mercurio, Waldemar Sommer, CL  
2013 Article Autonomía: la Bienal de Artes Mediales y su enfoque artístico cultural y educacional, Revista Artishock CL  
2013 Review Patricia Domínguez y Rodrigo Lobos MFA Thesis Show, Revista Artishock CL  
2013 Q+A Rocío Alvarado, Raul Zamudio and Patricia Domínguez, Museo El Barrio, New York US  
2009 Book Younger than Jesus Artist Directory – New Museum of Contemporary art + PHAIDON press, New York US

#### GALLERY REPRESENTATION

Patricia Ready, Santiago CL  
Cecilia Brunson Projects, London UK  
Twin Gallery, Madrid SP