

G A S W O R K S

Patricia Domínguez: Green Irises
4 July – 8 September 2019



Chilean artist Patricia Domínguez explores healing practices emerging from the points 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 ethnographic surrealism and science fiction, 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 exorcise 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.

The centrepiece of the altar is a 25-minute-long video entitled *Eyes of Plants*, which explores 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'.

Related Events

Artist Talk: The Museum of Seagulls

Saturday 6 July, 4-5pm

Patricia Domínguez invites the audience to embark on a virtual tour the Museum of Seagulls, her grandfather's one-man museum in the Atacama Desert, Chile. The museum houses curiosities ranging from prehistoric sharks and indigenous ceramics to colonial artefacts and transatlantic flotsam.

This event is free to attend, no booking required. Seats will be allocated on a first come, first served basis.

Gasworks Breakfast

Wednesday 28 August, 8:30-10am

Join us for a tour of the exhibition with coffee, tea and pastries, All welcome!

Biography

Patricia Domínguez is based in Santiago, Chile. Recent exhibitions include: SeMA Seoul Museum of Art, Korea; ARCO Madrid; Twin Gallery, Madrid (all 2018); Museo MAC, Santiago; Sala CCU, Santiago; CA2M, Madrid (2017); Pizzuti Collection, Ohio; Galería Patricia Ready, Santiago (2016); El Museo del Barrio, New York; FLORA, Bogotá (2013); The Watermill Center, New York (2010). She is the founder of Studio Vegetalista, an experimental platform for ethnobotanical research based in Santiago.

List of Works

Gallery I

1. *Eyes of Plants*, 2019. Single-channel video, 4K, sound, 24:53 min.
2. *Green Irises*, 2019. Two-channel video. 3D animation of scanned irises, 4K, silent, 24:53 min.
3. *Dear Friend (AliExpress Customer Service)*, 2019. Digital animation displayed on holographic fan, silent, 7 min loop.
4. *CCX (Coal Mining)*, 2019. 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.
5. *OGX (Oil Extraction)*, 2019. 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.
6. *MPX (Power Plants)*, 2019. Printed corporate shirt, plastic feet, dry leaves (rose and palm), lamp, television rack, styrofoam rock, 40 x 110 x 100 cm.
7. *MMX (Mining Company)*, 2019. Printed corporate shirt, mannequin torso, painted LED board, crow feather, synthetic feathers, yellow quartz, dry leaves (rose, bay, banana), avocado seed, television rack, styrofoam rock, 130 x 115 x 90 cm.
8. *OSX (Offshore Industry)*, 2019. Printed corporate shirt, everlasting rose, synthetic hair braid, fake gems, printed fabric, television rack, 164 x 130 x 124 cm.
9. *X Holder*, 2019. Plastic hand, yoga block, lemongrass, 35 x 20 x 20 cm.
10. *Shapeshifting Vase*, 2018/19. Ceramic vase from Pomaire (Chile), synthetic hair braids, plastic hand, 80 x 30 x 30 cm.
11. *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.
12. *Freedom Clinic*, 2017/19. Painted LED board, plastic hand, chicken feathers to relieve work-related stress, 85 x 70 x 7 cm.

Gallery 2

- 13.** *Ol a.k.a Tus Huevos*, 2018/19. 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.
- 14.** *Cosmic Weeping*, 2019. Printed running shorts, mannequin hips, plastic hands, brick, bamboo leaves, 310 x 75 x 30 cm.
- 15.** *Plant Saga*, 2019. Watercolour on paper, 56 x 43 cm.
- 16.** *Water: DNA Torrent*, 2019. Watercolour on paper, 42 x 33 cm.
- 17.** *Shapeshifting Lines*, 2019. Watercolour on paper, 42 x 33 cm.
- 18.** *Drones: Deadlines*, 2019. Watercolour on paper, 42 x 33 cm.
- 19.** *Yerbateras*, 2019. Two ceramic vases from Talavera de la Reina (Spain), synthetic hair braids, plastic feet, paint, 88 x 29 x 29 cm each.
- 20.** *My Spreadsheets Hurt (Flying Rock)*, 2019. Fake rock, synthetic hair braid, paper cut-outs from shopping catalogues, eye buttons, 60 x 35 x 35 cm.
- 21.** *Smoke Bath*, 2019. Fake rock, emoji mask, towel, copal incense, 55 x 50 x 40 cm.
- 22.** *Technologies of Enchantment*, 2019. Artist's publication in broadsheet format, offset printing, 20 pages, edition of 1,500.

Production Credits

Films written, directed and edited by Patricia Domínguez.

Camera and photography assistance: Cepams and Emilia Martí.

3D modelling and digital animation: Álvaro Muñoz.

Additional footage:

Drone footage by Andrés Pérez.

Ceramics shot and post-produced by Cristián Medina Payá.

Iris scan of the artist's eyes produced by Iris Love Art Gallery.

Soundtrack:

Music by Futuro Fósil (featuring a track with Galambó).

Sound design by Patricia Domínguez. Samples include pre-Columbian vases used as wind instruments and the sound recording of a knife sharpener in the streets of La Elipa, Madrid. Additional sound effects by Cepams.

Production assistance: Natasha Cabellos, Marco Godoy, Bárbara Valdovinos.

Costume design: Patricia Domínguez in collaboration with Luz Creativa.

Cast:

Elisita Balbontín Domínguez, Claudia Blin, Felipe Domínguez, Florencia Domínguez, Gonzalo Domínguez, Fanny Escobar, Lucía Miranda, Abuela Rock, Ricardo Vergara Muñoz, Rosa Zaldívar.

Publication and poster design: Futuro Studio.

Ethnobotanical mentoring:

José Luis de la Fuente (AMESANO), Amador y Rosa (Chimicuas House),

Nicole Postel (Frecuencia Licán), Vanesa Beytía (Fundación Alquímica).

Acknowledgements:

Marco Godoy, Elisita Balbontín Domínguez, Claudia Blin, Jaime Calleja,

Fernanda Claro, Alejandra Domínguez, Catalina Espejo, Roxana González,

Abuela Rock, Museo Las Gaviotas, Teatro Club Social.

Limited Edition

To accompany the exhibition, Patricia Domínguez has generously produced a unique series of 8 sculptures titled *My Spreadsheets hurt* (2019) exclusively for Gasworks.

Each sculpture is hand-made and consists of a painted ceramic vase with a braid attached. The braids come in a variation of colours and have been affixed with cut-out images sourced from various shopping catalogues.

To enquire about the work, please contact Alex White on 0207 587 5202 / alex@gasworks.org.uk.

About Gasworks Limited Edition Prints

Gasworks regularly produces exclusive limited edition artworks in collaboration with artists involved in our programmes. These beautiful and affordable artworks are kindly donated by the artists, allowing us to generate vital funds which ensure that we can continue to support emerging artists to research, develop, make and present new work.

Exhibition supported by

All works in *Green Irises* have been commissioned and produced by Gasworks, with generous support from Lazo Cordillera, Fundación Engel, Fundación AMA and SCAN. The work will later travel to CentroCentro, in Madrid.

Gasworks commissions are supported by Catherine Petitgas and Gasworks Exhibitions Supporters.



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