

PORTFOLIO
Patricia Domínguez
2023

Patricia Domínguez Claro (b. 1984, Santiago de Chile)

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

In 2022 she received Beca Botinn and in 2021 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.

Assembling experimental research on ethnobotany, healing practices, and the corporatization of wellness, my work focuses on tracing relationships of work, affection, obligation, and emancipation between living species in an increasingly corporate cosmos and on the current digitization of life.

I perceive my work as a stomach that digests the elements or hierarchies of the capitalist system, to re-code them into myths of multi-species resistance and the sacredness of planetary memory. My invocation is to activate a cosmological sensibility through these personal rituals of capitalist hacking, proposing a poetic vision of contemporary life deeply tied to the earth.

Staged in shrine-like settings, often illuminated by the fluorescent glow of LED lights, my time-based pieces reflect my research on the long mark of colonization in Southamerica and my own family history, as entangled across ecological, technological, spiritual, and therapeutic realms. Positioned in a hyper-commercialized, over-extracted world, my videos nonetheless propose a poetic vision of contemporary life as deeply connected to the earth. "I turn on my made-in-China LED therapy mask and set it to a green light frequency," I wrote in an illustrated essay that accompanies the video Eyes of Plants (2019). "I was told that I should irradiate myself in green if I want to see what a plant sees."

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, as pixels of information coming into us from the sky.

My projects are designed to exercise 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. I re-code pieces of the capitalist system in order to create multi-species resistance myths and open new perspectives in the cracks of this era.

ROOTED BEINGS

Curated by Bárbara Rodríguez

The Wellcome Collection (London) and La Casa Encendida (Madrid) present Rooted Beings, 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).

A new installation by artist Patricia Domínguez, co-commissioned by Delfina Foundation, is now on view as part of the group show, Rooted Beings at Wellcome Collection, London.

Rooted Beings invites visitors to embark on a meditative reflection on the world of plants and fungi. The exhibition considers what might be learned from plant behaviour, and the impacts of colonial expeditions on the exploitation of natural resources and indigenous knowledges.

Patricia Domínguez was selected in 2019 for a 12-week residency at Delfina Foundation, in partnership with Wellcome Collection, during which the artist was to be invited to engage with material from the institution and Kew Gardens' botanical collections and archives related to Latin America, working closely with the curators to intervene in the narrative and development of an exhibition to take place at Wellcome Collection in 2020 and La Casa Encendida, Madrid, in 2021.

The installation Patricia developed out of her research for the exhibition is comprised of a series of futuristic totems. Titled Vegetal Matrix (2021), material related to four particular specimens (brugmansia, Banisteriopsis carpi, cinchona and mandrake) are presented across dedicated totems, with a fifth central totem honouring Pre-Columbian symbolic, spiritual knowledge and vision.

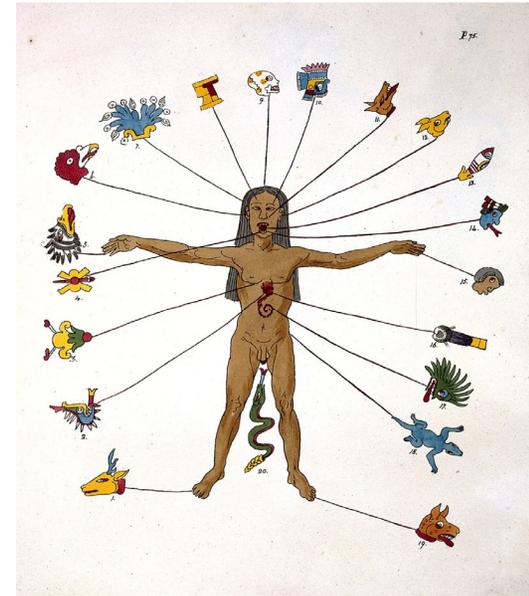
"I started from the scientific point of view by studying botanical gardens and natural science illustrations, and slowly opened my perception to a more energetic relationship to plants. I am in the process of understanding how powerful they are, their non-verbal and chemical communication with us. Plant permeate our cells, ourselves, we are living through plants."

The exhibition also includes botanical archives from Wellcome Collection and Royal Botanic Gardens, Kew and other works by artists Gözde İkin, Ingela Ihrman and Joseca, and other new commissions by Eduardo Navarro, RESOLVE Collective and Sop.

The exhibition is curated by Bárbara Rodríguez Muñoz with Emily Sargent. Rooted Beings is a collaboration between Wellcome Collection and La Casa Encendida, Madrid. Commission partners: Delfina Foundation, De La Warr Pavilion, West Dean College of Arts and Conservation. 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 Neergehen. Exhibition designers: Futuro Studio

Interview:

<https://www.delfinafoundation.com/platform/delfina-presents-patricia-dominguez/>



Ethnobotanical - Southamerican
Archives from the Wellcome Collection.



Matrix Vegetal
Five totems, archive from the WC, watercolors and dry plant offerings
Installed at Wellcome Collection, London, 2022

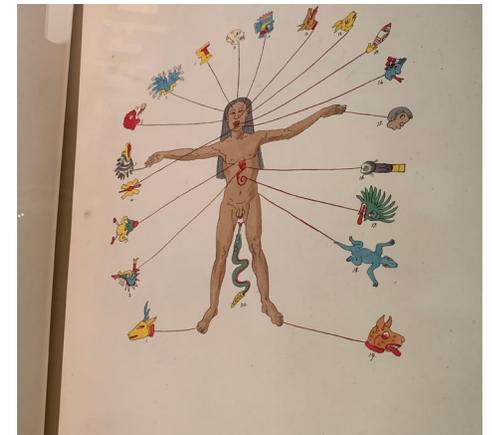


Matrix Vegetal
Five totems, archive from the WC, watercolors and dry plant offerings
Installed at Wellcome Collection, London, 2022



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.



Matrix Vegetal
Five totems, archive from the WC, watercolors and dry plant offerings
Installed at Wellcome Collection, London, 2022



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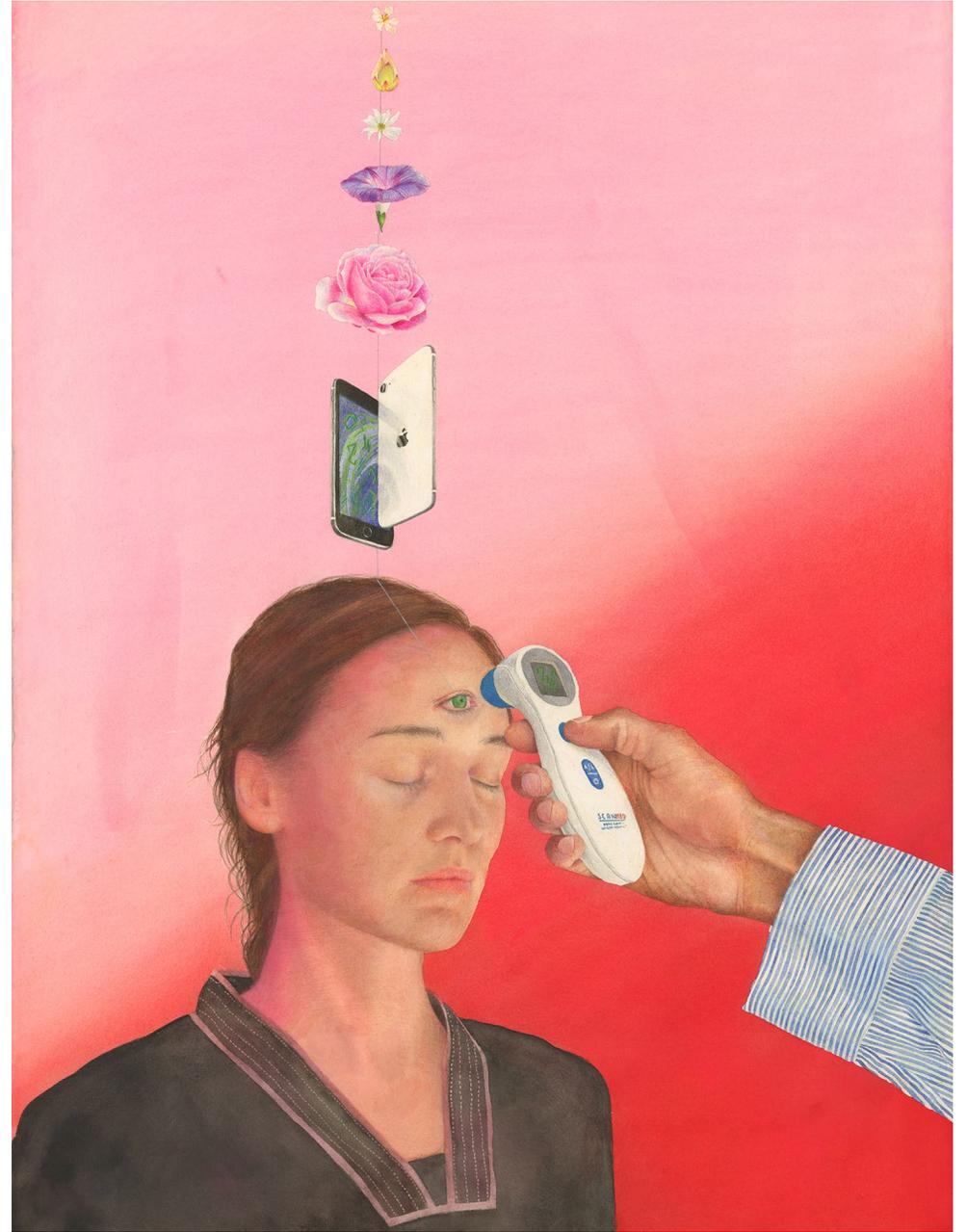
Matrix Vegetal
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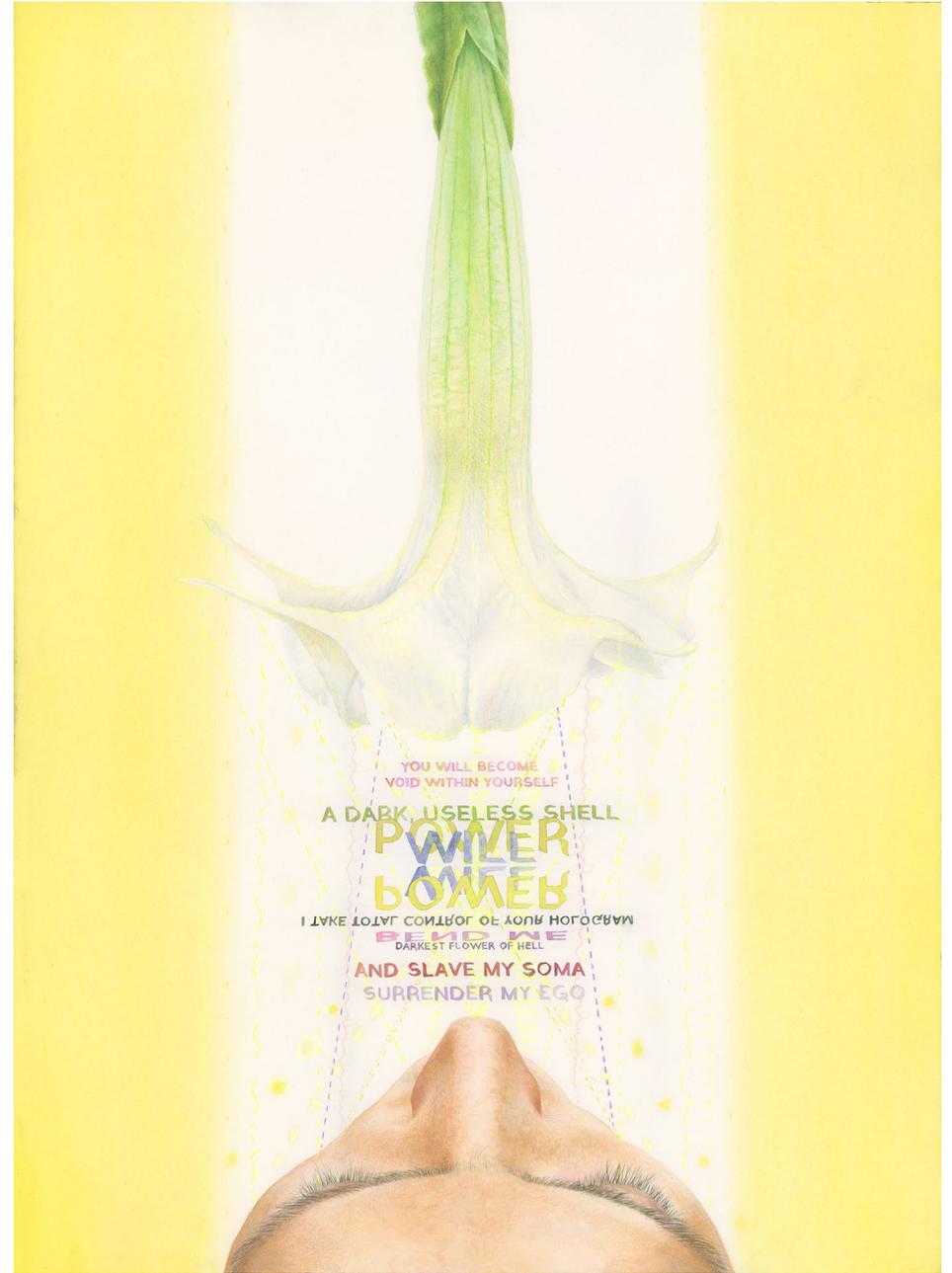
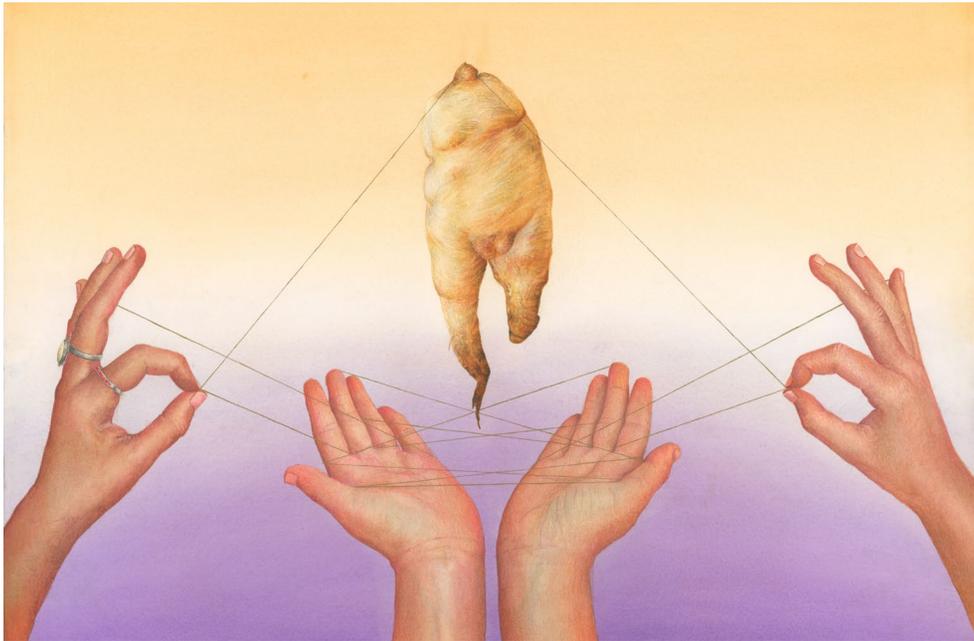
Matrix Vegetal
Five totems, archive from the WC, watercolors and dry plant offerings
Installed at Wellcome Collection, London, 2022



Matrix Vegetal
Five totems, archive from the WC, watercolors and dry plant offerings
Installed at Wellcome Collection, London, 2022



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 and The Wellcome Collection 2022.



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 and The Wellcome Collection 2022.

MATRIX VEGETAL

Curated by Daniela Arriado and Vanina Saracino

Patricia Domínguez (CL)

Matrix Vegetal (2021–2022)

4K video, installation with sculptures-totems and dry Brugmansia flowers

Duration: video 21:12 min

Commissioned by Screen City Biennial and Cecilia Brunson Projects

Location: Museum of Celestial Science, Archenhold Observatory

Departing from the artistic interpretation of Patricia Domínguez's learning in Madre de Dios (Peru) and at the Wellcome Collection, Matrix Vegetal grows as an inquiry from experimental ethnobotany, South American quantum thinking, dream fiction, and organic connection technologies to expand the perception of the vegetal and the spiritual world.

As part of her research to realize this work, the artist has spent a month of apprenticeship with Amador Aniceto, a healer and curandero living and practicing in Madre de Dios. Under his guidance, Domínguez has activated an intimate process of connecting with the living, multi-species language and knowledge of the vegetal world. In order to realize this, the artist aimed at achieving a temporary disengagement from the "digital matrix," activating an alliance with plants and the vegetal matrix instead, through patience and focus on the present moment. In doing so, Domínguez establishes a connection with the more-than-human language of the earth, and speculatively accesses a portal to the quantum world, revealing how plants and their multiple spirits operate.

At the Archenhold Observatory in Berlin, Matrix Vegetal can be found at the Museum of Celestial Science, next to a large iron meteorite. By experiencing this cosmic object in connection with the video installation, the work establishes a visual and conceptual relationship with questions about extraterrestrial life and plant minds, as well as speculative futures in connection with the vegetal world. Visitors are encouraged to sense these alternative universes by closing their eyes and touching the meteorite.

Watch

Matrix Vegetal

<https://youtu.be/DjPyeCsEk0Q>

















Matrix Vegetal
Analogue Pictures, Commissioned by Screen City Biennial, 2022



Matrix Vegetal
Analogue Pictures, Commissioned by Screen City Biennial, 2022



Matrix Vegetal
4k Video, Commissioned by Screen City Biennial and Cecilia Brunson, 2022. Installation at Macallune Arts Center, Beijing, 2023.



Matrix Vegetal
4k Video, Commissioned by Screen City Biennial and Cecilia Brunson, 2022. Installation at Macallune Arts Center, Beijing, 2023.



Matrix Vegetal
4k Video, Commissioned by Screen City Biennial, 2022. Installation at Archenhold Planetary, Berlin.



Matrix Vegetal
4k Video, Commissioned by Screen City Biennial, 2022. Installation at Archenhold Planetary, Berlin.

Interview to Amador Aniceto in Madre de Dios, Peru. 2021
4k video, 39:29 min.

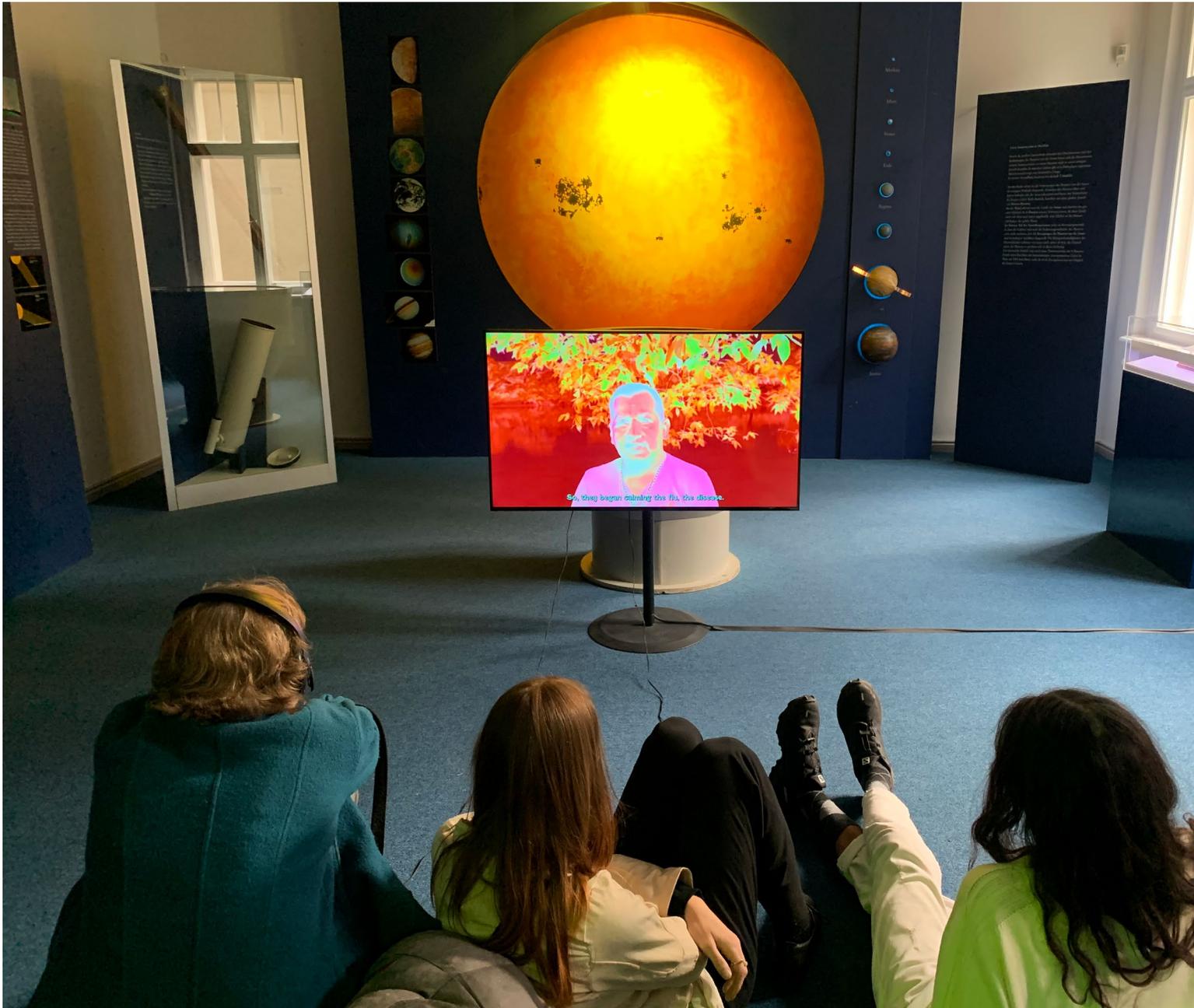
Matrix Vegetal also includes a video interview with Amador Aniceto, highlighting his personal view and experience of the plant world. Amador lives in Madre de Dios, Perú.

Interview by Studio Vegetalista with the support of Screencity Bienial, Cecilia Brunson Projects and Galería Patricia Ready.

Camera direction: Emilia Martín
Sound: Ce Pams
Music: Futuro Fósil
Postproduction: Thomas Woodroffe
Video and sound editing: Patricia Domínguez

Watch
https://youtu.be/2Rwl15hAq_8





Matrix Vegetal, interview to Amador Aniceto
4k Video, Commissioned by Screen City Biennial, 2022. Installation at Archenhold Planetary, Berlin.



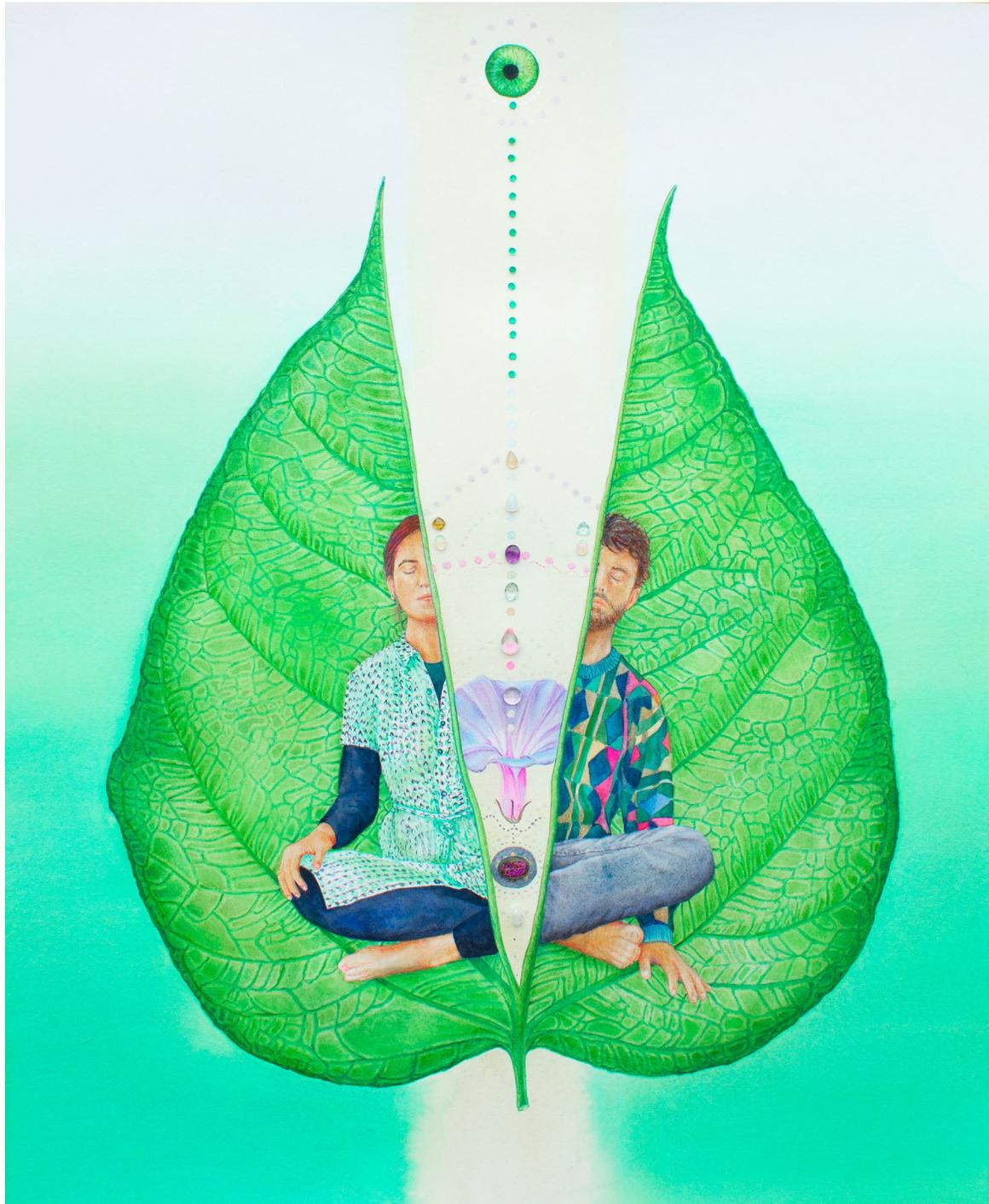
Matrix Vegetal
4k Video and watercolors, Commissioned by Screen City Biennial and Cecilia Brunson, 2022. Installation at Frieze London, 2022.



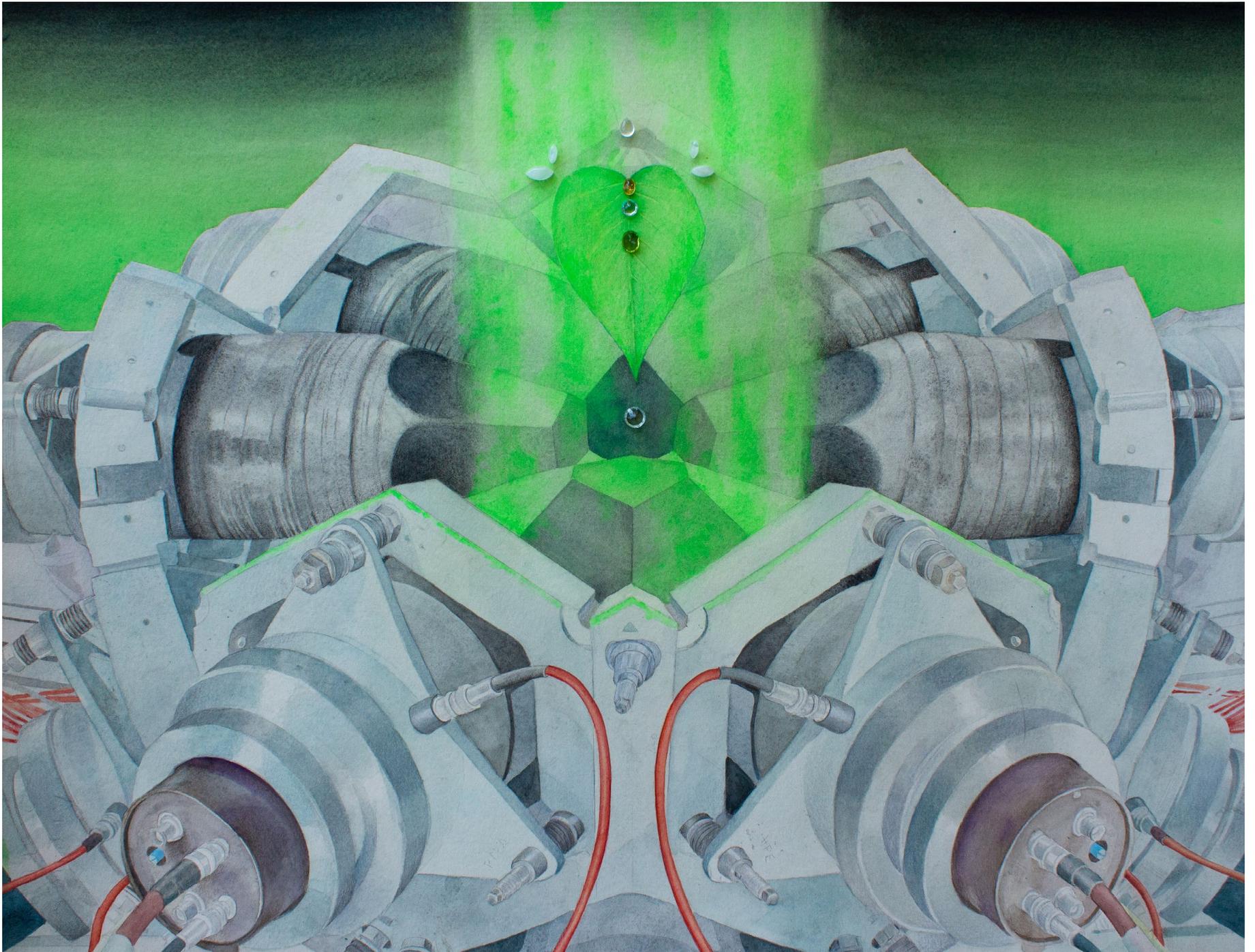
Matrix Vegetal
4k Video and watercolors, Commissioned by Screen City Biennial and Cecilia Brunson, 2022. Installation at Frieze London, 2022.



Matrix Vegetal - botanical watercolor series
You touch one, you touch them all
Watercolor on paper and stones, 56 x 56 cms, 2022.



Matrix Vegetal - botanical watercolor series
Vegetable chronicle of a death foretold, 46 x 56.3 cms
Watercolor on paper and stones, 2022.



Matrix Vegetal - botanical watercolor series
You touch one, you touch them all
Watercolor on paper and stones, 56 x 56 cms, 2022.



Matrix Vegetal - botanical watercolor series
The flower oracle of the quantum computer-clock, 56 x 76.2 cms
Watercolor on paper and stones, 2022.



Matrix Vegetal - botanical watercolor series
I am the drone that cries your doubt in the pool of my ancestors, 33.3 x 51.9 cms
Watercolor on paper and stones, 2022.

EVERY PLANT HAS A MOTHER

Curated by Mette Kjærgaard, commissioned by Holbaek Art, Denmark, 2022

Appearing almost like an alien spaceship, which has descended and attached itself to the wall of a former industrial building in the old harbour, *Every Plant has a Mother*, by Patricia Domínguez, is a form of organic technology for connection – a portal to the shared knowledge of plants – consisting of symbols inviting a viewer into a circular journey through the image and beyond.

The shape of the mural is itself a symbol for plants. The arrows pointing downwards symbolise a connection to the soil, and to our ancestries, while the arrows pointing upwards symbolise a connection to the cosmos, establishing a system of circulating energy between sky, ground and underground.

Hands are touching leaves that in turn connect to other leaves, symbolising a connection between plant and human, and between all plants, as they share a common spirit, so that if you touch one plant, you connect to them all.

The two persons on either side of the triangle symbolise the artist's sister and mother. Between them they hold bladder wrack (*Fucus vesiculosus*), local medicinal seaweed, rich in iodine.

That the mural faces the fjord, and celebrates the bladder wrack, found in plenty in the seas surrounding Denmark, does not only situate the work in its location, but is also a homage to the seas, the water that heals, create and connects us all.



EVERY PLANT HAS A MOTHER
Commissioned by Holbaek Art, Denmark 2022.



EVERY PLANT HAS A MOTHER
Commissioned by Holbaek Art, Denmark 2022.

The Museum of Ethics and Interplanetary Technologies – A Dowsing Poster

Collaboration with Suzanne Treister for Transmediale 2023.

In The Museum of Ethics and Interplanetary Technologies – A Dowsing Poster, Suzanne Treister and Patricia Domínguez, concerned about possible upcoming risks for planet Earth and the universe resulting from potential private and governmental space invasion technologies and programmes, have imagined six alternative technologies for non-invasive and peaceful interplanetary coexistence with other consciousnesses.

The front of their two-sided poster depicts the imaginary Museum of Ethics and Interplanetary Technologies, activated by Patricia's grandmother in 1956, situated in Valle del Choapa in the Chilean desert. The other side of the poster displays a dowsing chart surrounded by these six technologies contained within the museum. The dowsing chart is operated by converting the usb that contains the work into a dowsing pendulum by attaching a thread or string, enabling activation of the participatory nature of the work.

The chart offers possibilities for mind expanding experiences and personal change, over units of time from Planck time (the smallest measurable unit of time) to a Yottasecond (31688087814028948.0000 years). Activating the USB as a pendulum and using their poster as guide, Suzanne Treister and Patricia Domínguez point to the infinite possibilities of alliances with new information through this radiesthetic system that can detect radiation emitted by the cosmic realm.



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 Rodríguez

Drawing from South American syncretic spiritual practices and Tibetan 'singing bowl's therapies, Patricia Domínguez will ask us to 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, commissioned by Bárbara Rodríguez
London, 2020.

VIDEO AND SOUND MEDITATIONS - PANDEMIA WORK

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

Holographic Milk, made in collaboration 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 Chiquitania 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.

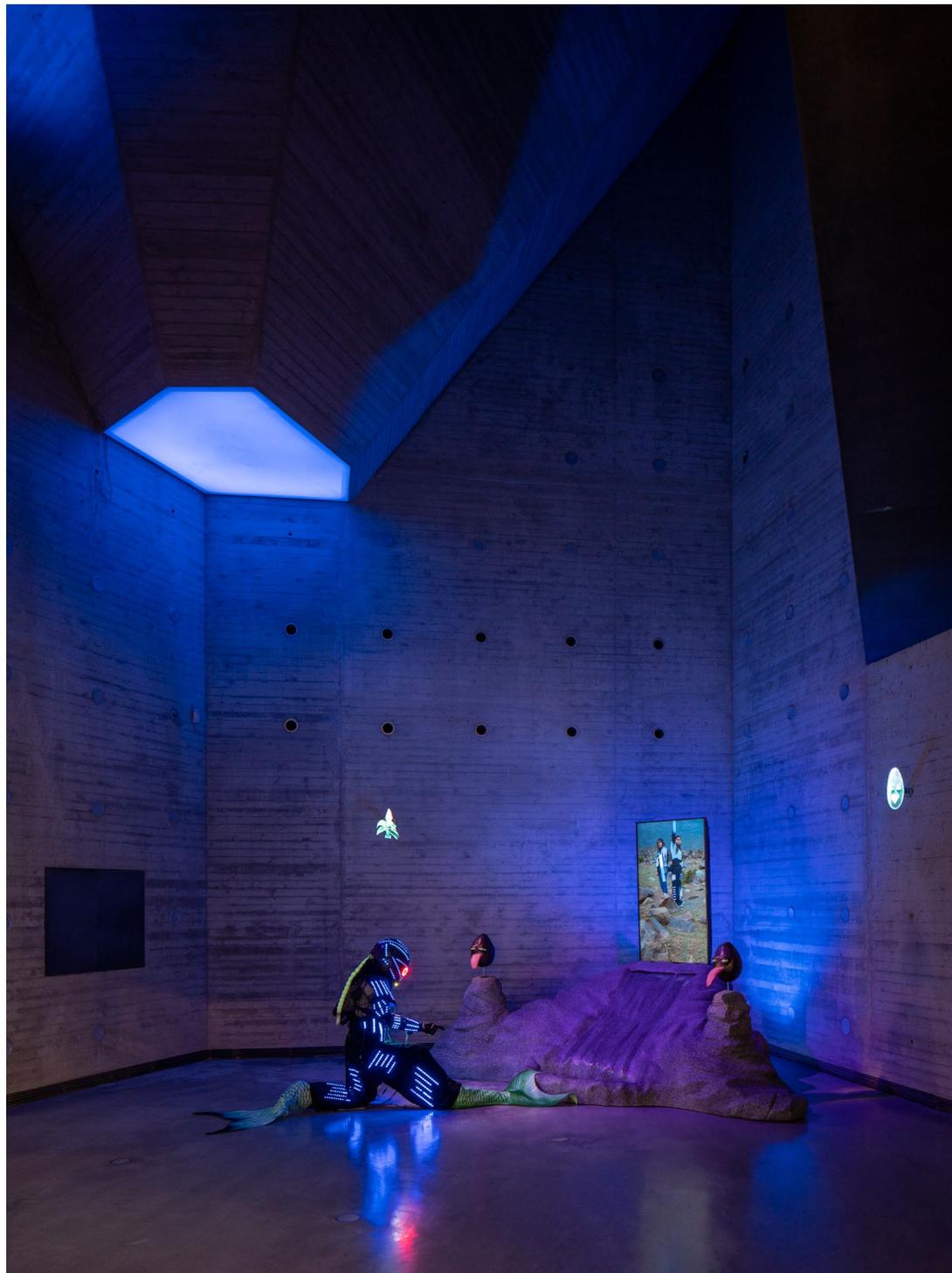
For *How to Tread Lightly*, Domínguez has transformed the latter chapter of the publication into a new sculpture–totem and video (*La balada de las sirenas secas* (The Ballad of the Dry Mermaids), 2020), for which she collaborated with *Las viudas del agua* (The Widows of the Water) a group of women 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



THE BALLAD OF THE DRY MERMAIDS
Video installation, 31 min video, waterfall, holographic projectors and dry LED mermaid, 2020.
Commissioned and produced by TBA21 for How to Tread Lightly, C3A Córdoba, 2022.



THE BALLAD OF THE DRY MERMAIDS
Video installation, 31 min video, waterfall, holographic projectors and dry LED mermaid, 2020.
Commissioned and produced by TBA21 for How to Tread Lightly, C3A Córdoba, 2022.

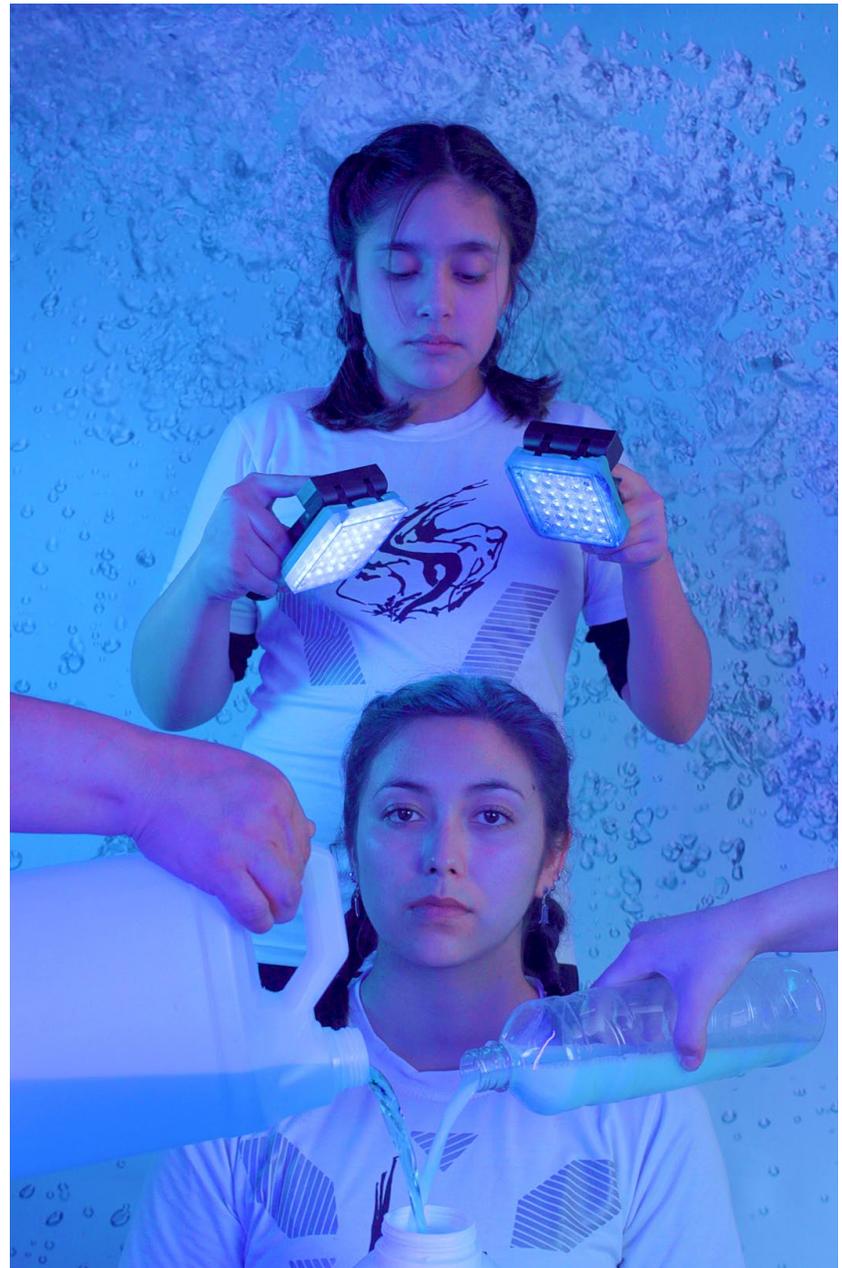


THE BALLAD OF THE DRY MERMAIDS

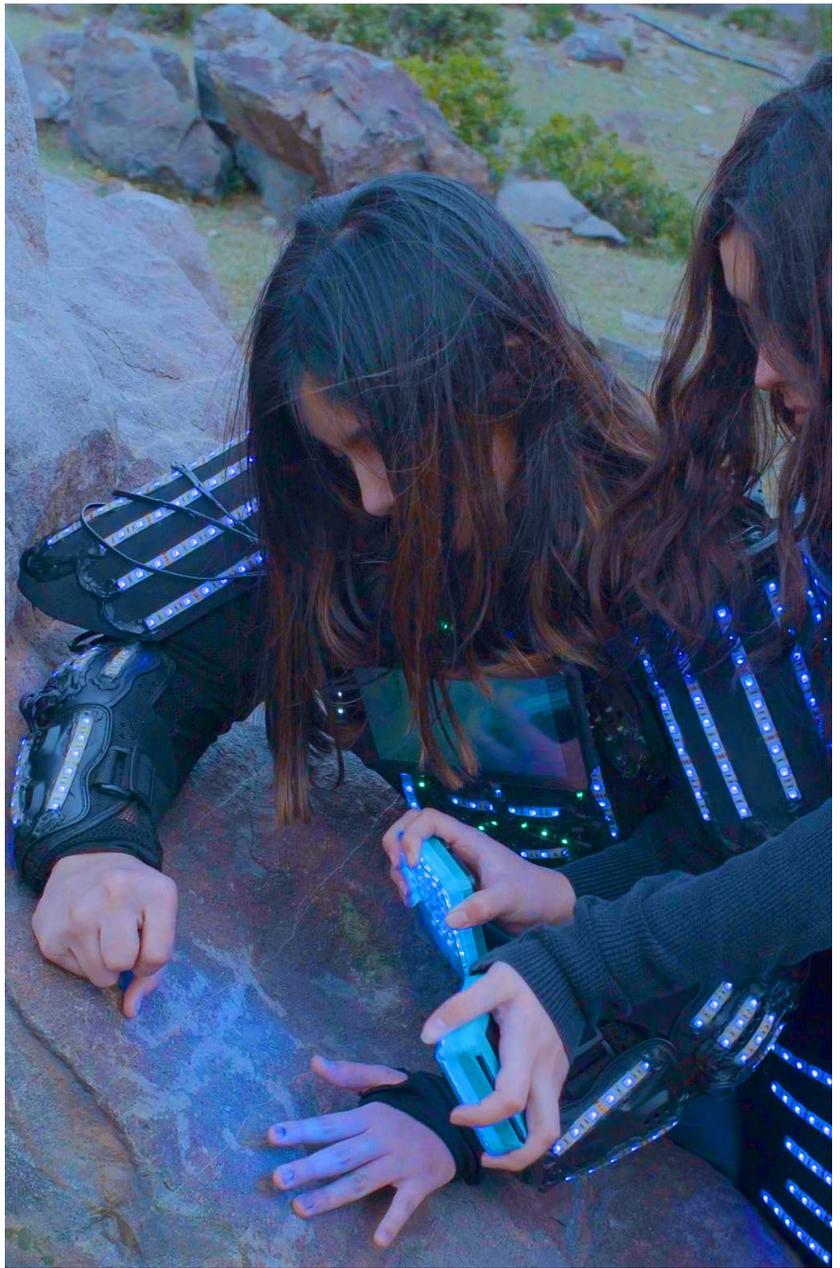
Video installation, 31 min video, waterfall, holographic projectors and dry LED mermaid
Commissioned and produced by TBA21 for How to Tread Lightly, Thyssen Bornemisza Museum, 2020.



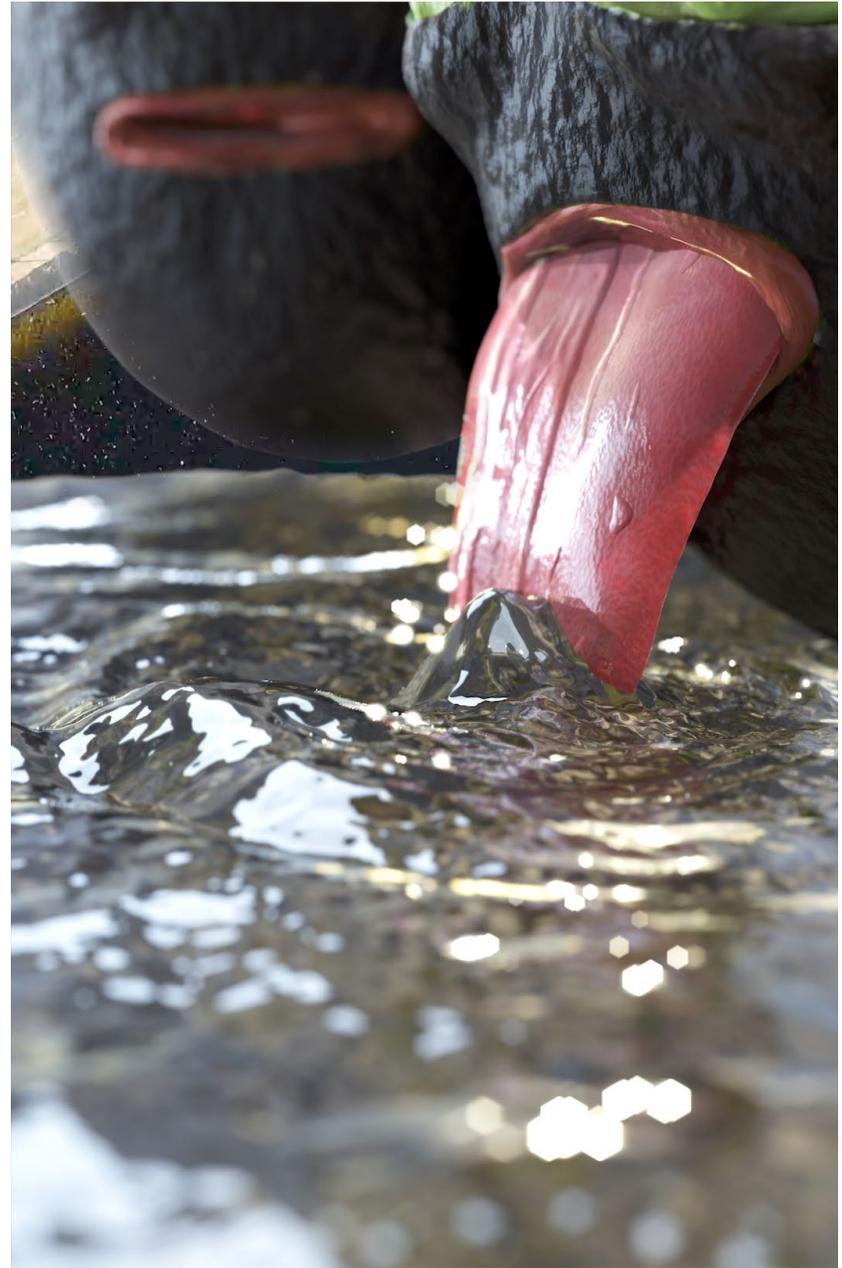
THE BALLAD OF THE DRY MERMAIDS
Video installation, 31 min video, waterfall, holographic projectors and dry LED mermaid
Commissioned and produced by TBA21 for How to Tread Lightly, Thyssen Bornemisza Museum, 2020.



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Video installation, 31 min video, waterfall, holographic projectors and dry LED mermaid
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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.

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

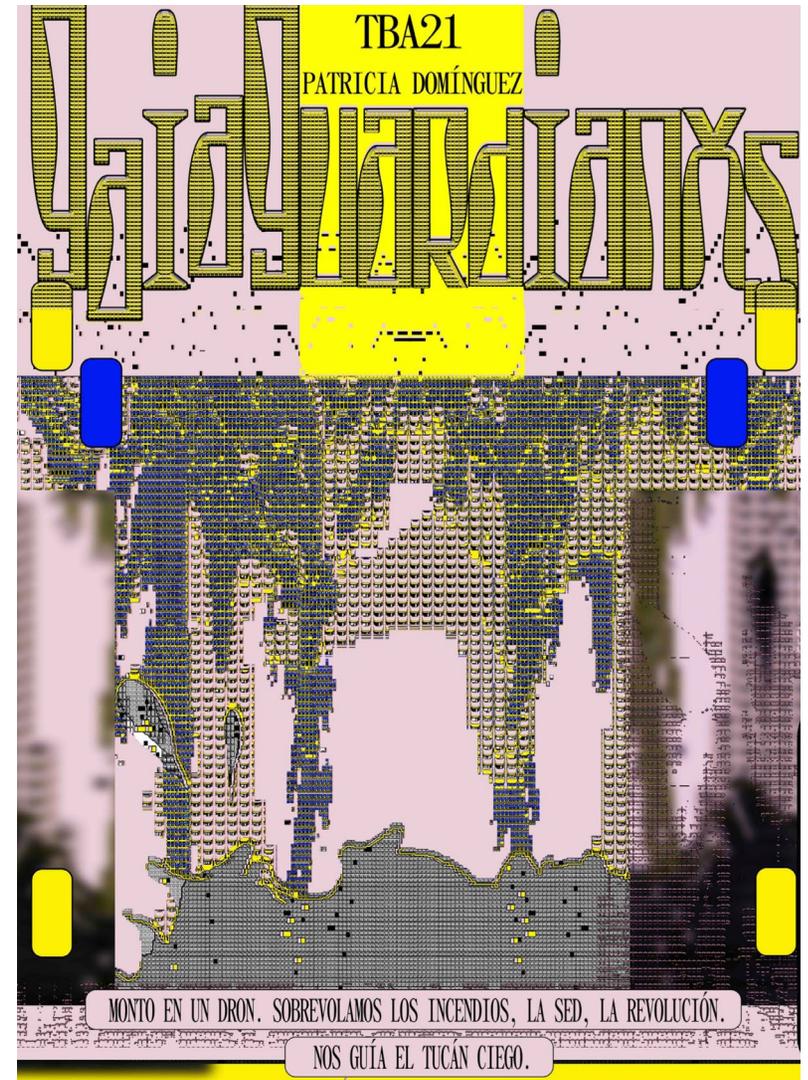
https://www.nmenos1.xyz/storage/app/public/upload/doc/ENG_GAIAGUARDIANXS_allchapters.pdf

READ SPANISH

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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 Tunning, 13th Gwangju Biennale, 2021. Curated by Defne Ayas and Natasha Ginwala.

Exhibited at Posseded, 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 ex- traction, cultural appropriation and the destruction of natural heritage due to wild industriali- sation. All this element coexists within the of colonial encoun- ters that mark her context. In the exhibition, energy crystals coexist with healing plants and business shirts whose prints remind us of the shapes of in- digenous 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 espe- cially 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 se- ries 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 (EN version)
<https://youtu.be/61rhpv-L2aA>

Read Colección Cisneros DEBATES
<https://www.coleccioncisneros.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.



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.



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.



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.



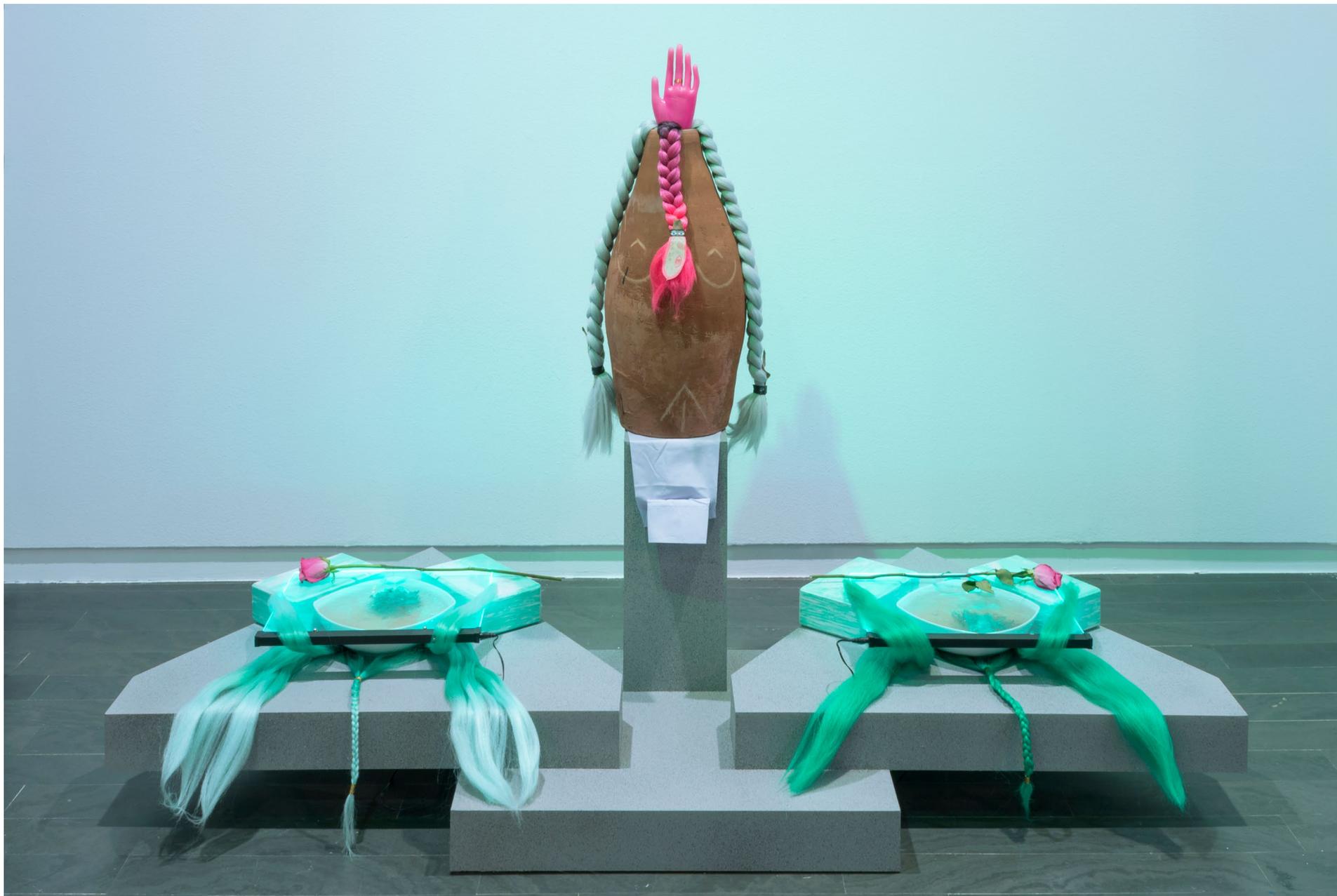
Cosmic Weeping, Shapeshifting Vase, OI A.K.A tus huevos, Madre Drone
Video Installation
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



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.
Installed at CentroCentro, Madrid, 2020.

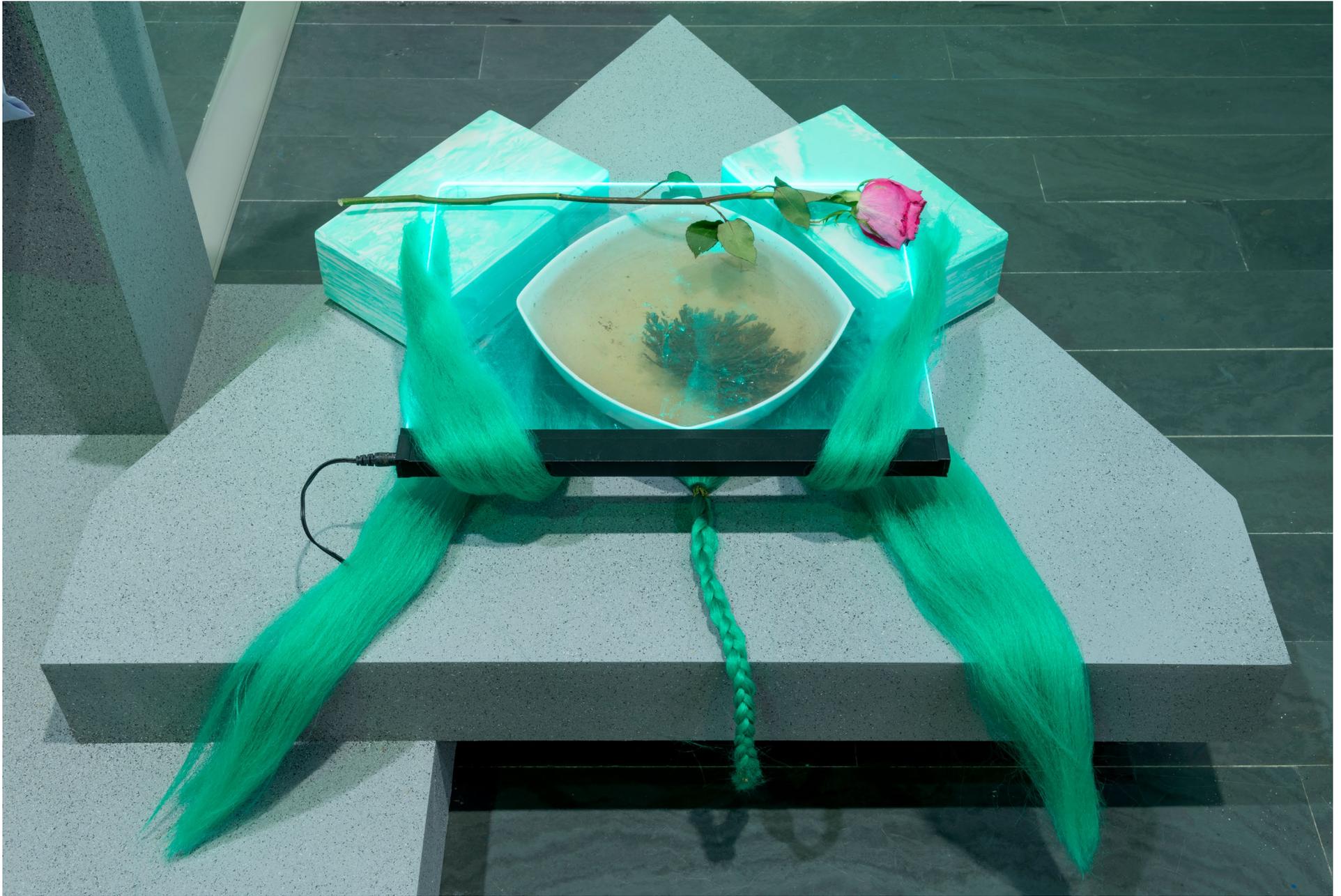


Shapeshifting vase, Island Health Clinic, Madre Drone

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.

Installed at CentroCentro, Madrid, 2020.



Shapeshifting vase, Madre Drone
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.
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 installation 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 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.

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.



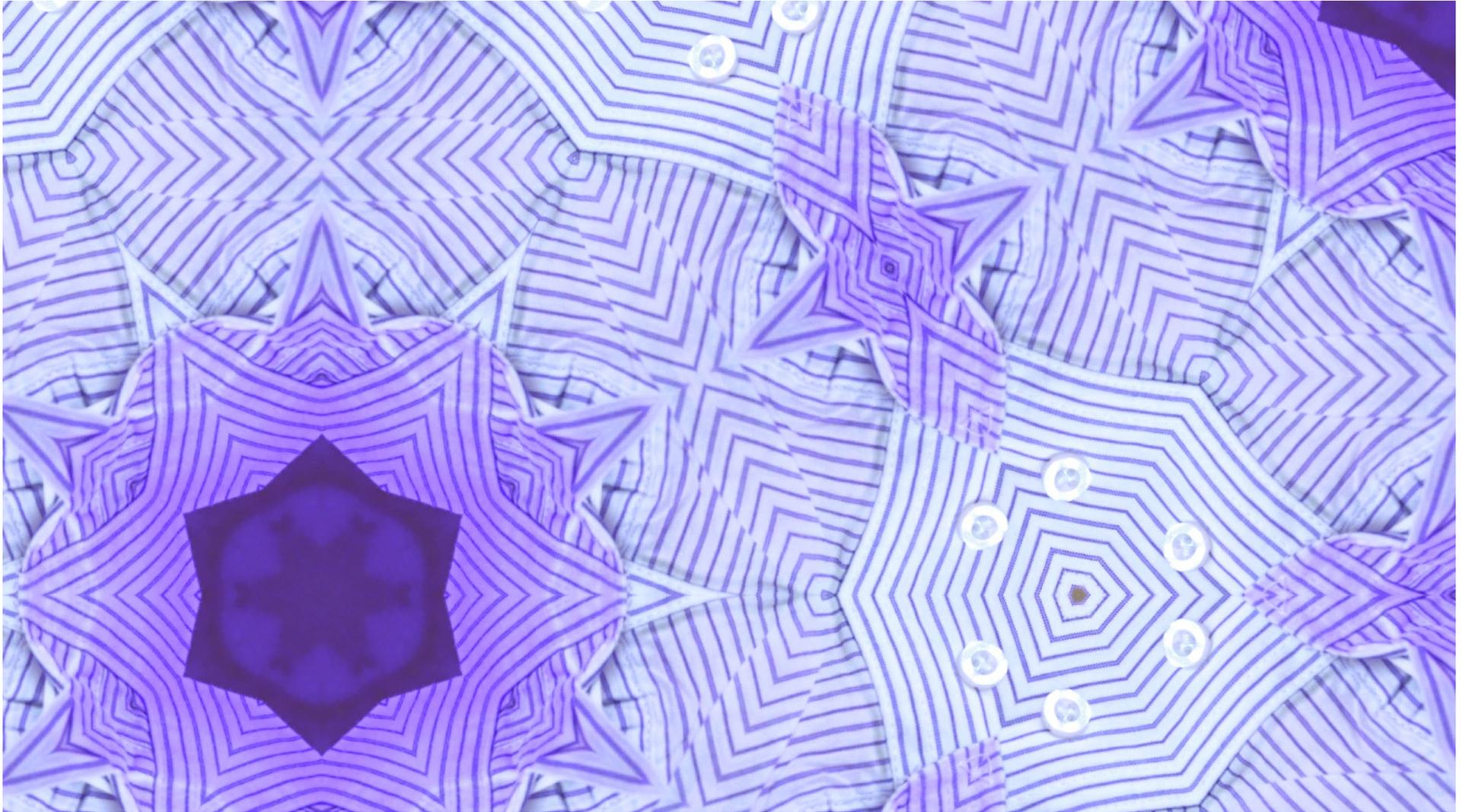
Eyes of Plants
4k video, audio, loop, 24:53 min.
Commissioned by Gasworks, 2019.



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.





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

EYES OF PLANTS
VIDEO STILLS





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



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



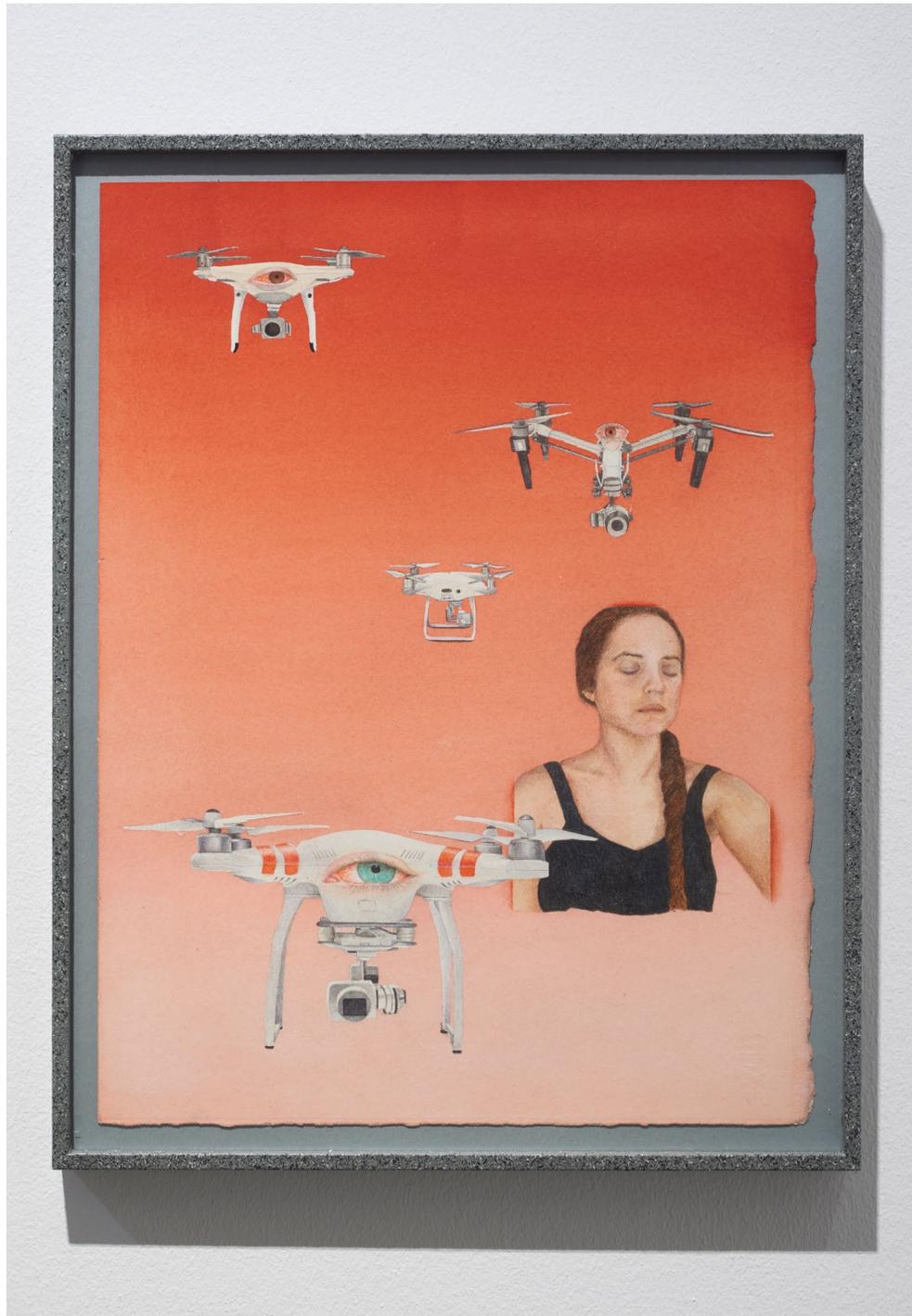
OI A.K.A tus huevos, Green Irises
3 channel video installation, 3D animation on holographic projector and sculptures
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



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



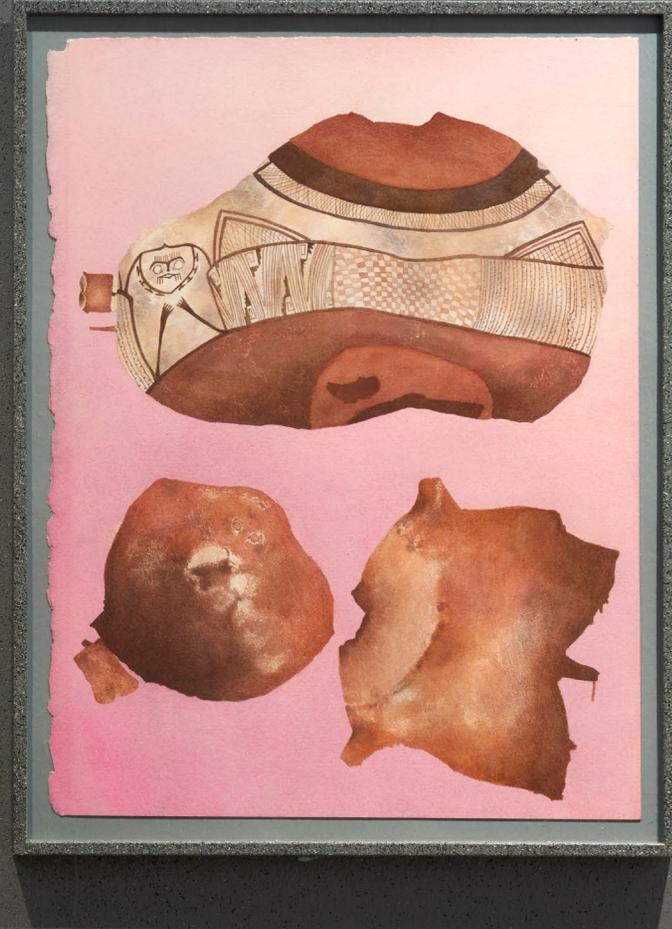
Green Irises
3 channel video installation, 3D animation on holographic projector, watercolors, vases and sculptures .
Commissioned by Gasworks and curated by Sabel Gavaldon, 2019.



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
Five 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.



Yerbateras CEO, Madre Drone
Five 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.



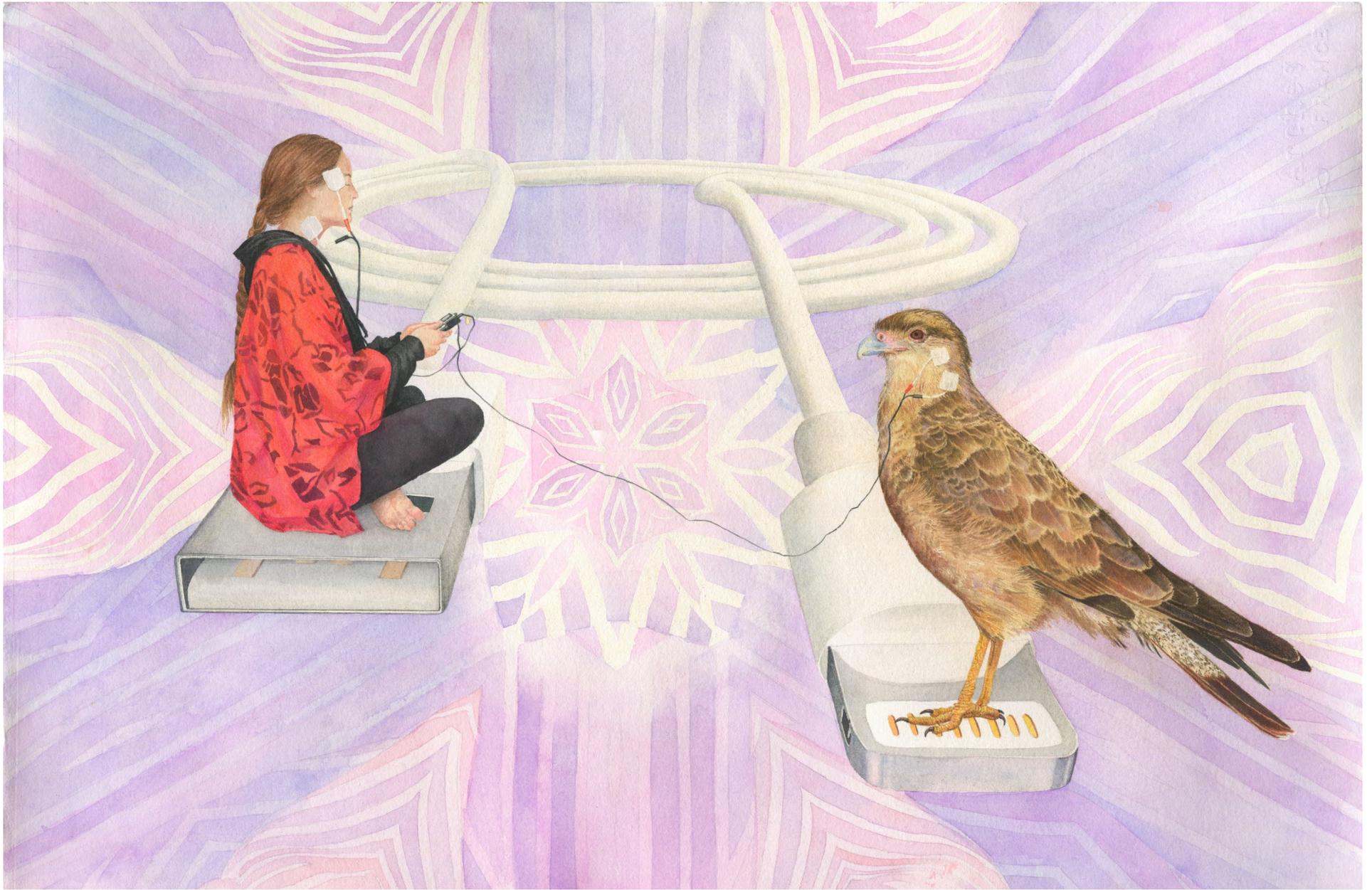
X Holder, Madre Drone
Plastic hand, yoga block, lemongrass, 35 x 20 x 20 cm.
Installed at CentroCentro, Madrid, 2020.



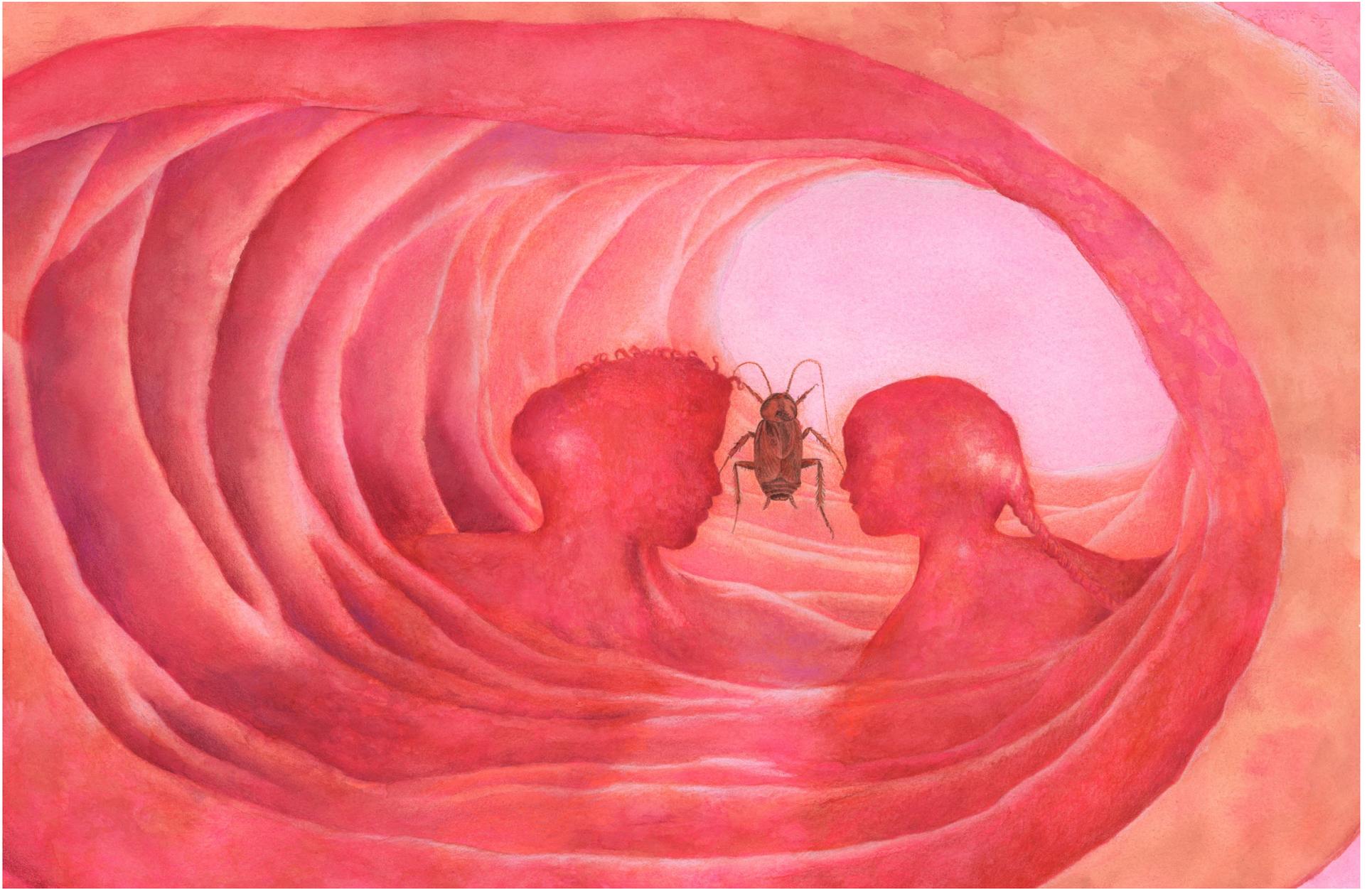
Color Cancas, we are tumors, Plant Saga and Yerbateras CEO, Madre Drone
Two ceramic vases from Talavera de la Reina (Spain), synthetic hair braids, plastic feet, paint, 88 x 29 x 29 cm each.
Installed at CentroCentro, Madrid, 2020.



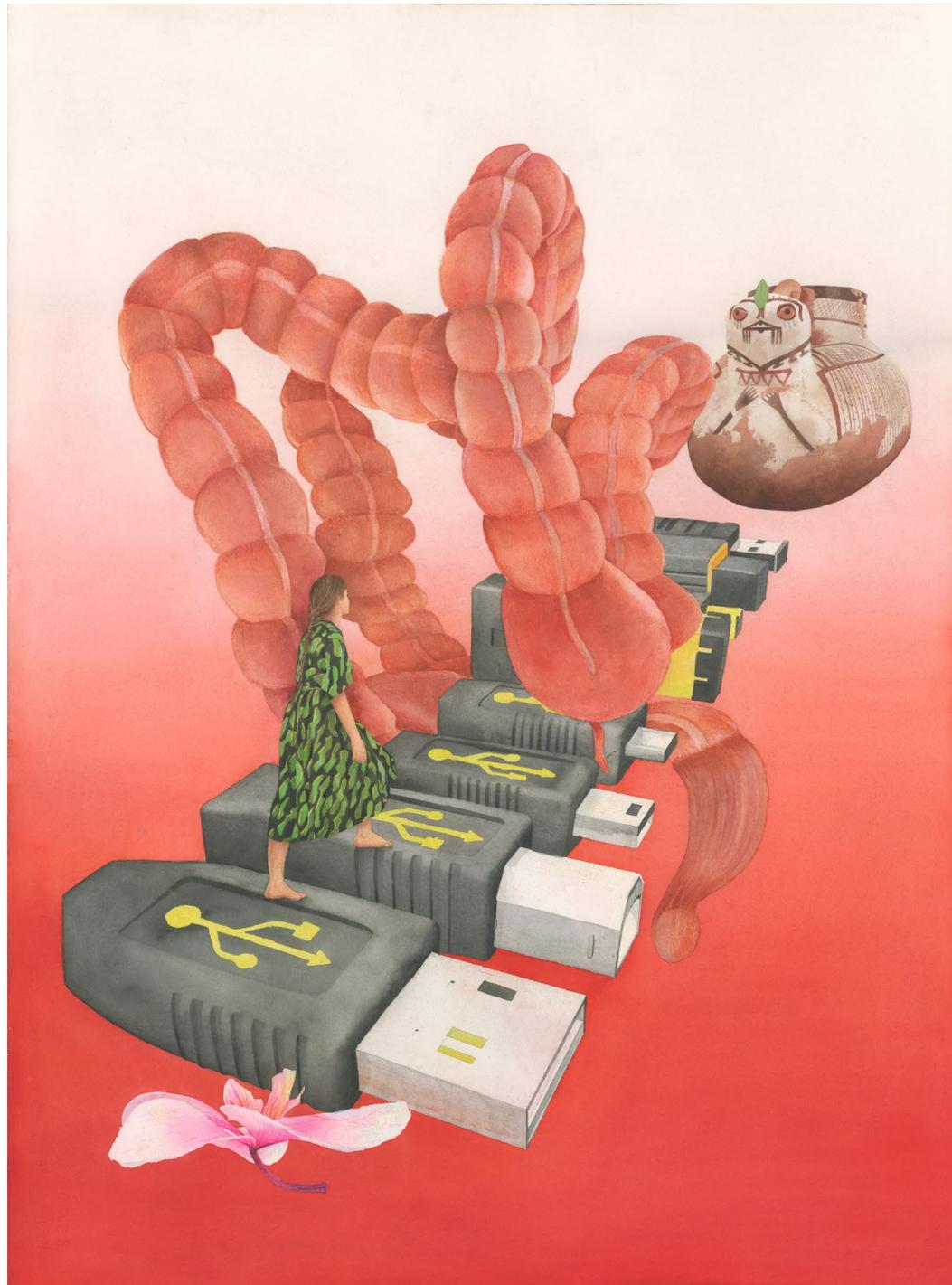
Madre Drone
Installed at CentroCentro, Madrid. Made in Bolivia and Chile, 2019 - 2020.



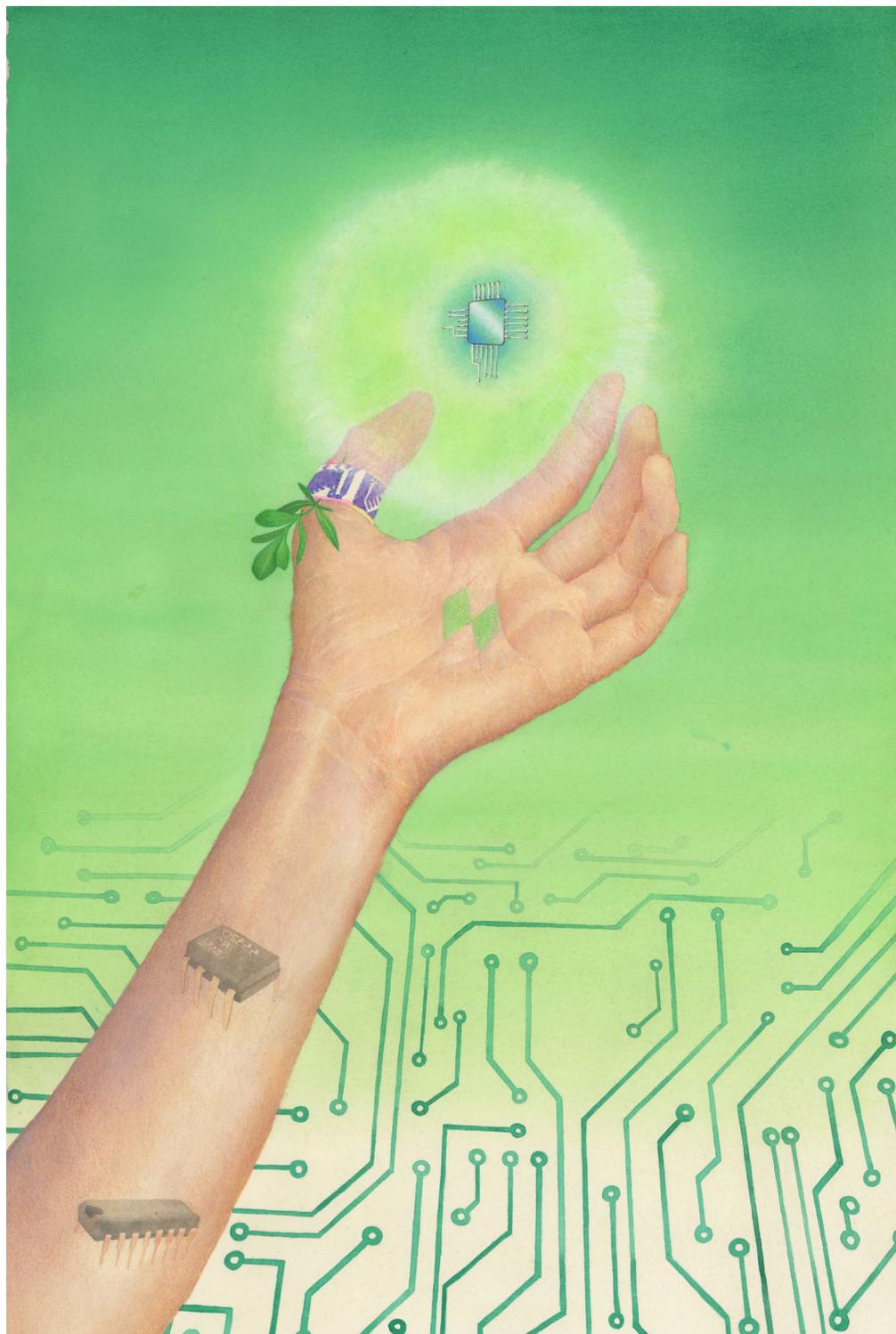
Tiuque; spirit animal
Watercolour on paper, 2020.



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



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





Eyes of Plants
3 channel video, 3D animation on holographic projector, audio, 24:53 min and plant offers.
WAMX, Turky, Finland., 2021.



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



Eyes of Plants
3 channel video, 3D animation on holographic projector, audio, 24:53 min and plant offers.
FotoNoviembre Bial, 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

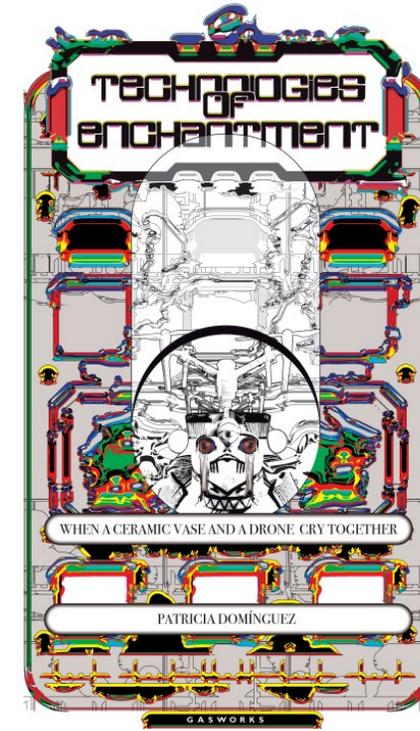
Technologies of Enchantment; when a ceramic vase and a drone cry together.

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



DEADINGS: DRONES

There is not much left in the forests of the mine. It's 2019, there are still mines in Peru and the land is still under the worst conditions. They chew coca leaves to make an illegal energy drink. The coca is used to make the world's most powerful drug. The coca is used to make the world's most powerful drug. The coca is used to make the world's most powerful drug.

With opening for the ATM, one can see the world of the future. The world of the future is a world of the future. The world of the future is a world of the future. The world of the future is a world of the future.

Looking for an altar. Many are at the Madre de Dios. They are at the Madre de Dios. They are at the Madre de Dios. They are at the Madre de Dios.

The only one that could read the altar was the museum's head. The museum's head was the only one that could read the altar. The museum's head was the only one that could read the altar.

In a corner with a religious altar, in one corner there is a religious altar. In one corner there is a religious altar. In one corner there is a religious altar.

Beneath the earth to the surface of an ancestral. Beneath the earth to the surface of an ancestral. Beneath the earth to the surface of an ancestral.

While I follow the adhesive tape lines on the floor that guide me through the bank's premises, I also reconnect with the earth beneath my feet.

Next to the museum's ATM, there is a small open space. Thirty customers get the benefits for 2000 and one of their children who is waiting for his mother. An ancestral voice. The ancestral voice is a voice that is not dead. The ancestral voice is a voice that is not dead.

They have fallen to see the same phenomenon in Peru. They have fallen to see the same phenomenon in Peru. They have fallen to see the same phenomenon in Peru.

They have fallen to see the same phenomenon in Peru. They have fallen to see the same phenomenon in Peru. They have fallen to see the same phenomenon in Peru.

THERE ARE HEALING VASES BURIED ALONGSIDE THEIR OWNERS.
THERE ARE MINDS EXTRACTING SILVER FOR FOREIGN EMPIRES.
THERE ARE ROBOTS WAITING TO GET A REMOVAL FROM THE LAZARUS.
THERE ARE STARBUCKS CUPS WAITING TO GET TO A RECYCLING CENTRE.

THERE ARE CERAMICS STANDING AT TOURISTS THROUGH A GLASS CANOPI.
THEY ARE REMINDING THAT THERE IS NOT ONE BUT MANY MEANS OF EXISTING.

ON THAT NIGHT, NOT SO FAR FROM THE MADRE DE DIOS RIVER, AS WE APPROACHED THE PERUVIAN AMAZON, I HAD A DREAM. DRONES SURROUNDED ME. EACH OF THEM HAD ONE RED EYE, LIKE A CYCLOPS. JUST ONE EYE RED AND THE OTHER BLIND.

I COULDN'T HELP BUT FEEL A SENSE OF EMPOWERMENT. DID THESE DRONES BELONG TO ME? I HAD FEEL A SENSE OF EMPOWERMENT. DID THESE DRONES BELONG TO ME? I HAD FEEL A SENSE OF EMPOWERMENT.

EVERYTHING IN THEIR HANDS, DUTIES AND WOUNDS.
EACH DRONE HAD ONE RED EYE, DEBILITATED, WEeping.

HEARDING'S BELL, ONLY HEARD.
WHERE ONCE ARROWHEADS BY THE PEOPLE CALLED, NOW WE FIND DRONES. BOTH DRONES AND ARROWS ARE FLYING MACHINES. WAR MACHINES. THEIR FLIGHT OF INVISIBILITY, EXISTENCE, FIRING AND UNEXPECTED FORBID. IT'S AN ANCESTRAL FLIGHT BEGUN WITH THE MOST FUNDAMENTARY OF TECHNOLOGIES. THE WHISTLE OF AN ARROW RESONATES IN THE HUMAN OR EVERY DRONE.

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, where Patricia Domínguez created her own corporate - healing mythologies, in reaction to 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, corporate 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.



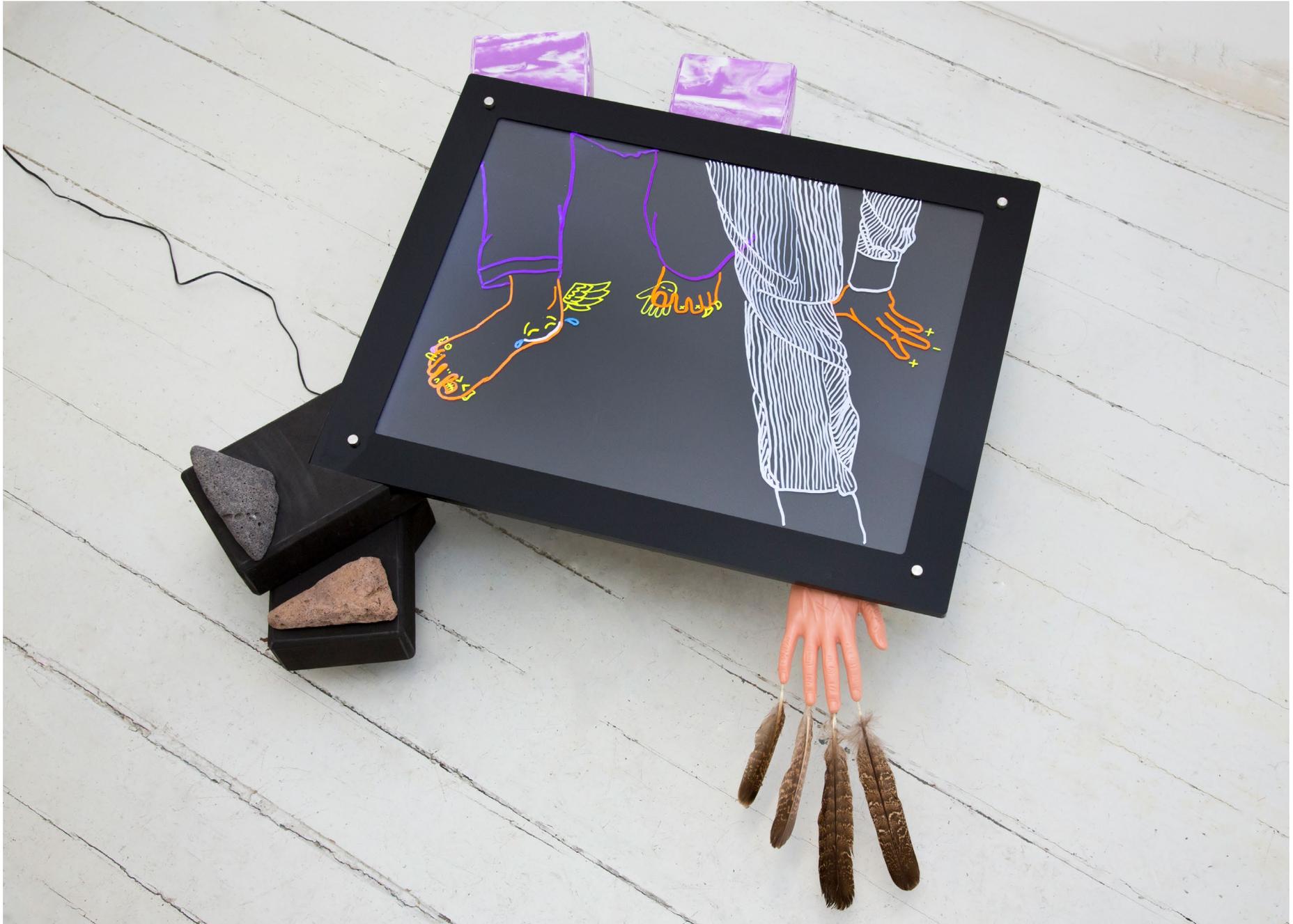
The isle of dogs; a curse in reverse
Installation of five painted led boards, corporate shirts, yoga blocks, jackfruit and aloe vera plants with pins, chicken and parrot feathers, fake braids, pineapple leaves, leopard tanga, copal incense and a rose of Jericho.
Gasworks Studios, London, 2017.



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



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



The isle of dogs; a curse in reverse
Installation of five painted led boards, corporate 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 Jericho.
Gasworks Studios, London, 2017.



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



The isle of dogs; a curse in reverse
Studio installation of five painted led boards, corporate 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.
Installation at Momenta Biennale de l'imagen, Canadá, 2019.



The isle of dogs; a curse in reverse
Studio installation of five painted led boards, corporate 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.
Installation at Momenta Biennale de l'imagen, Canadá, 2019.



The isle of dogs; a curse in reverse
Studio installation of five painted led boards, corporate 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.
Installation at Momenta Biennale de l'imagen, Canadá, 2019.



The isle of dogs; a curse in reverse
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Installation at Momenta Biennale de l'imagen, Canadá, 2019.



The isle of dogs; a curse in reverse
Studio installation of five painted led boards, corporate 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.
ARCO MADRID, 2018



The isle of dogs; a curse in reverse
Studio installation of five painted led boards, corporate 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. ARCO MADRID, 2018



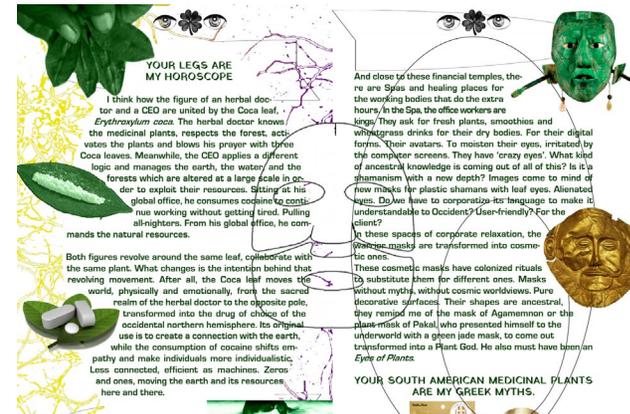
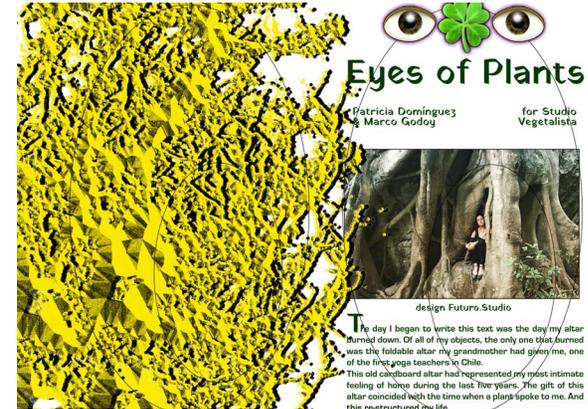
Museum of the shining ceramics: The Herbalists CEOS
Ceramic vases, 78 - 83 cm height, oil, rock spray and shirts,
ARCO MADRID, 2018.

Blue of Plants

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

READ

<https://drive.google.com/open?id=1fSChJ821N0lwqw-NMGvZdkiFxasEJZ8Y>



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 an 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

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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 Anibal 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, Anibal 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."

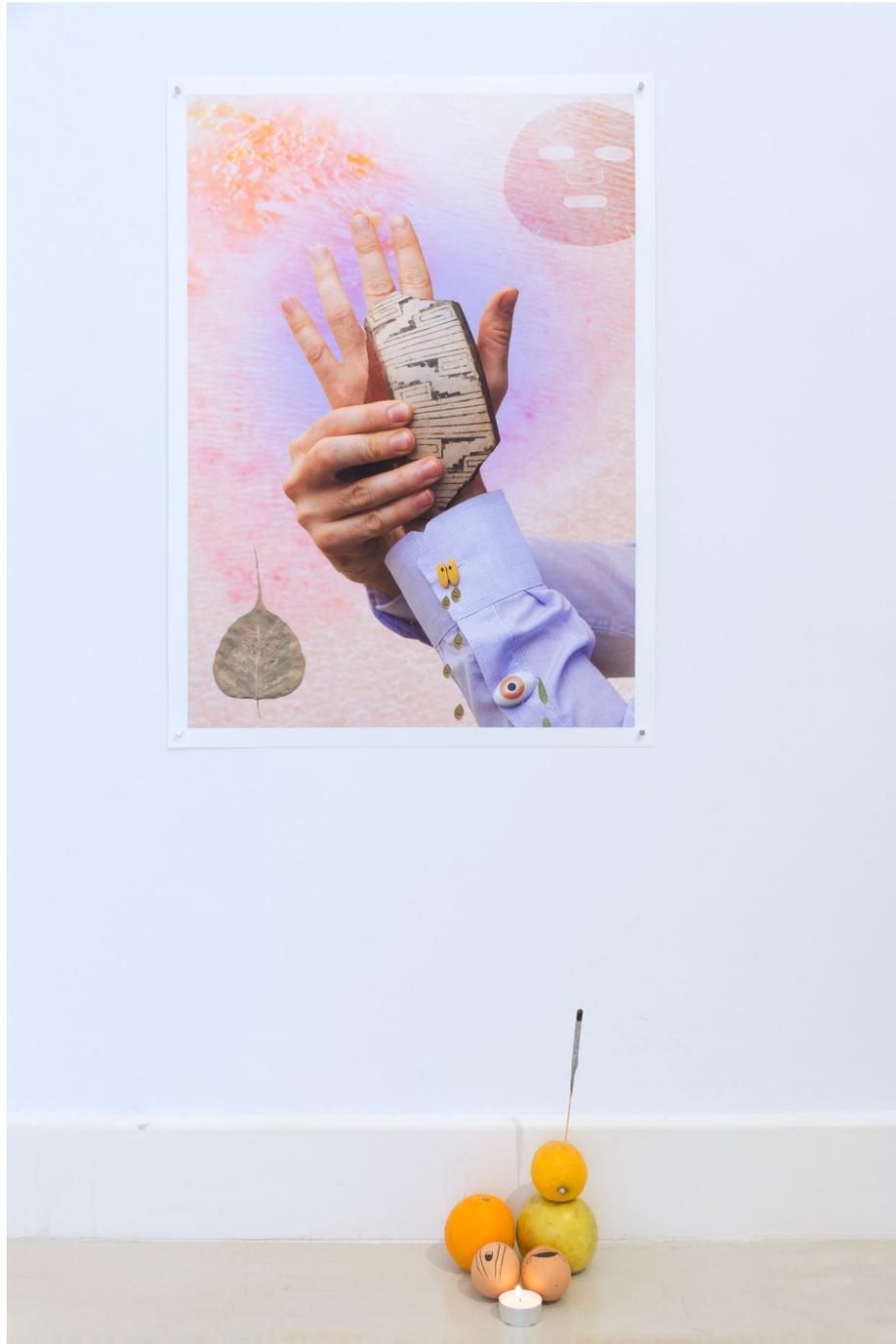
The freedom with which Patricia creates an imaginary that escapes any cultural imposition when speaking of identity, makes it possible for them to coexist uncomfortably past, present and future. The artist manages the combined pre-Columbian and colonial cultural transference and reinterprets it in an 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









Lianto Cósmico
Twin Gallery, Madrid 2018





Lianto 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 cosmivision, 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.

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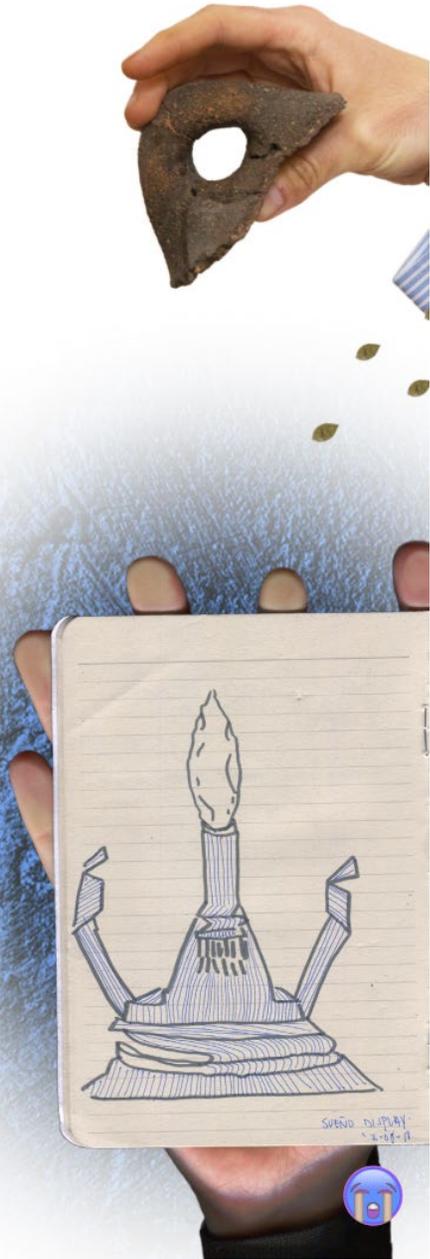
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Text by Violeta Janeiro



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

READ TEXT

https://drive.google.com/open?id=1F7Zc_h1R3UQCWAAdBn4z7WOycqx-Q9WSL

Líneas cambia-formas

Patricia Domínguez

Translated to English by Simone Rafael

Sofé con un museo de paredes metalizadas y vitrinas oscuras en donde objetos Precolombinos eran iluminados con luces LED y sujetados sobre estructuras construidas con camisas corporativas. Los camisas habían sido planchadas y abolladas para crear estructuras geométricas y asimétricas. Plegadas y dobladas como orgánicas. En sus pliegues superiores, sostenían un cachillo Diaguita¹ de piedra de obsidiana negra. Fine cerámica la pirámide de líneas de camisas.

En la vitrina del lado, había un jarro pato sostenido por un torso de hombre que se echaba la espalda bajo con el mismo jarro. Pese a ser un objeto más contemporáneo que el jarro pato diaguita² lo un jarro de cerámica que bron ligrimas. Ligrimas que su significado se ha desdibujado debido a la transferencia de cosmologías indígenas, mutadas en la colonia y vuelta a cambiar formas por las actuales cosmologías corporativas.

Transferencias que en mis pesadillas se remueven, mientras sueño con camisas que sostienen los objetos del museo de mi abuelo. En el desierto de Atacama, mi abuelo ha inventado un nuevo género, donde arte indígena, artesanas populares, mitos industriales y arte contemporáneo se han hecho compatibles. Este género se alberga en el Museo Las Gaviotas. Con los objetos disponibles en el desierto, ha reconfigurado la memoria en un gesto personal e íntimo. Este museo personaliza su propia visión de mundo en un terreno ahora dominado por industrias de extracción de cal y mega empresas de generación eléctrica a carbón.

Las líneas pintadas en rígido, doble zigzag, ondas y cadenas sobre las cerámicas Diaguitas definen su identidad, encarnando la manera en que esa cultura organizó un segmento particular de su mundo. *Lineas negras y blancas.* Abierta esta línea han montado a líneas blancas, cobijas y maderas, que estampadas en las camisas de oficinistas, delimitan brazos, muñecas y espaldas mientras sus manos firman contratos de inversiones. *Las líneas del contrato y las de las camisas ave recién.* Un contrato firmado en una oficina en Alemania mueve casi instantáneamente recursos naturales en Chile. Ciudades aparecen en el desierto, montañas homogéneas surgen de la nada, cauces del agua se modifican, nuevos soles de las industrias dibujan los cielos nocturnos 24 horas día durante.

Pero no todo es gratis. Muchas horas sentada al computador produce profundos dolores en la espalda baja y en la posición corporal. Muchas horas frente al computador irritan los ojos y modifican la visión, el cuello produce dolor de articulaciones. Los huesos duelen. Mientras sé que la espalda de las mujeres / especuladoras, las camisas van quedando más, más dobladas.

En mis sueños, los oficinistas se sobaban las cerámicas sobre sus cuerpos cansados para buscar algún alivio, mirando el paso del tiempo sobre sus huesos agitados. Entre objetos sanadores con los que he soñado, pertenecen a la colección del Museo de las Gaviotas: un fragmento de cerámica pintada, un jarro pato y una ave de vaipé. Todos Diaguitas.

1. Se da el nombre de Diaguita chileno a los parientes de una cultura agropastora de las actuales regiones de Antofagasta y Copiapó que poblaban lugares desde el este de los Andes al occidente de los Andes y Y. Y. limitando posiblemente de manera violenta los territorios del Collapú-Las Animas. Se desdibujaron en un área ubicada entre los parajes 27 y 31 (límite geográfico aproximado) y el 27 y 31 (límite morfológico aproximado), poblados los valles de Copiapó, Hualpo, Hualpo, Limar y Choapa.

I dreamed of a museum with metallic walls and dark displays where Pre-Columbian objects were illuminated with LED lights and mounted on structures built with corporate uniforms. The uniforms had been ironed and starched to form geometric and asymmetrical structures. Pleated and folded like organic. In their upper planes, they held a Diaguita¹ knife made of black obsidian stone. This crowned the pyramid of lines of shirts.

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. In there a more meaningful object than the Diaguita duck jug. It is a ceramic duck jug that cries tears. Tears that its meaning has been blurred due to the transfer of indigenous cosmologies, mutated in the colony and changed again by the current corporate cosmologies.

Transferences that in my nightmares stir me, while I dream of shirts 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 genre is housed in the Museum of Gaviotas. With the objects available in the desert, he has reconfigured his memory into a personal and intimate gesture. This museum embodies his own vision of the world in a land now dominated by the mining of iron and magenta coal-fired power companies.

The lines painted in rigid, double zigzag, waves, and chains on the Diaguita ceramics defined their identity, embodying the way in which this culture organized a particular segment of their world. *Black and white lines.* Now those lines have mutated to white, blue, and pink lines, which, stamped on the shirts of office workers, delineate arms, wrists, and backs, 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 suns illuminate 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 body's position. 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 investments / 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 hurried bones. These healing objects with which I have dreamed belong to the collection of the Museum of Gaviotas: a fragment of painted pottery, a duck jug and a veep bird. All Diaguitas.

1. The name Chilean Diaguitas is given to the bearers of an agro-otomic culture from the current regions of Antofagasta and Copiapó who could have come from the east of the Andes around the 5th and 6th centuries, possibly making the territories of the Collapú-Las Animas. They settled in an area located between the parishes 27 and 31 (approximate geographical limit) and 27 and 31 (approximate morphological limit), populating the valleys of Copiapó, Hualpo, Hualpo, Limar 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 futurible 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.

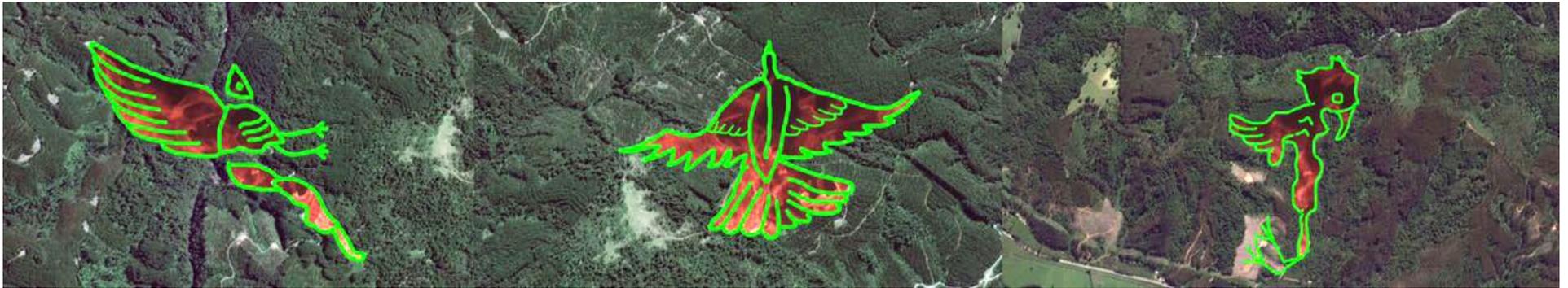
The movement which Patricia is performing in soñé@cerámicas.cl, is similar to a material hacking exercise: if the digital corporatism operation implies turning what is alive into pixels, stripping it of all traces of planetary and ancestral memory, Patricia's movement is inversely opposite; she materializes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

Text Pablo Jose Ramirez

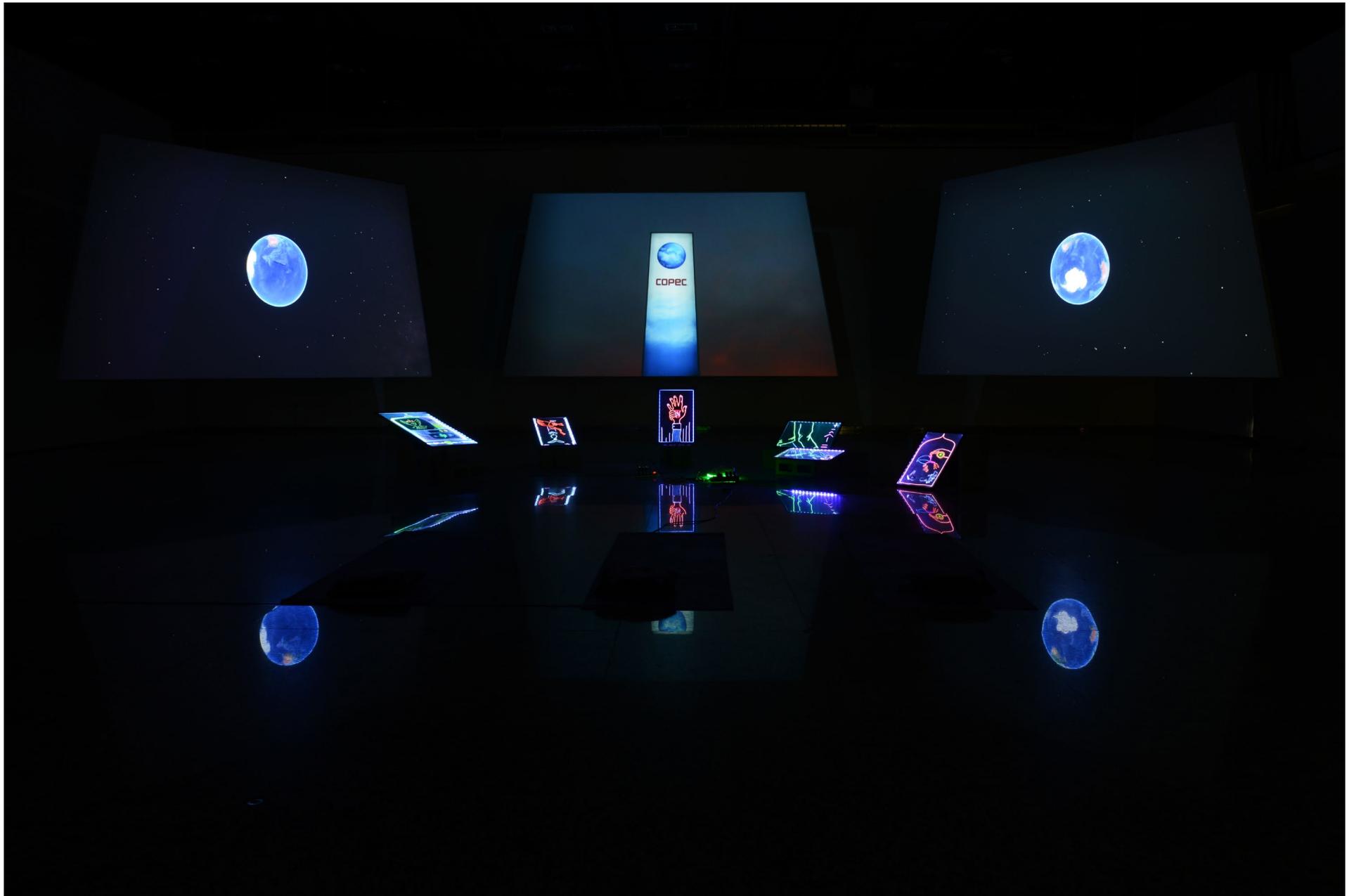
VIDEO LINK

<https://drive.google.com/file/d/0BxxeWQxxa0ywZ1ZSOVVFbIZudkE/view>

IDREAMT@CERAMICS.CL
VIDEO STILLS



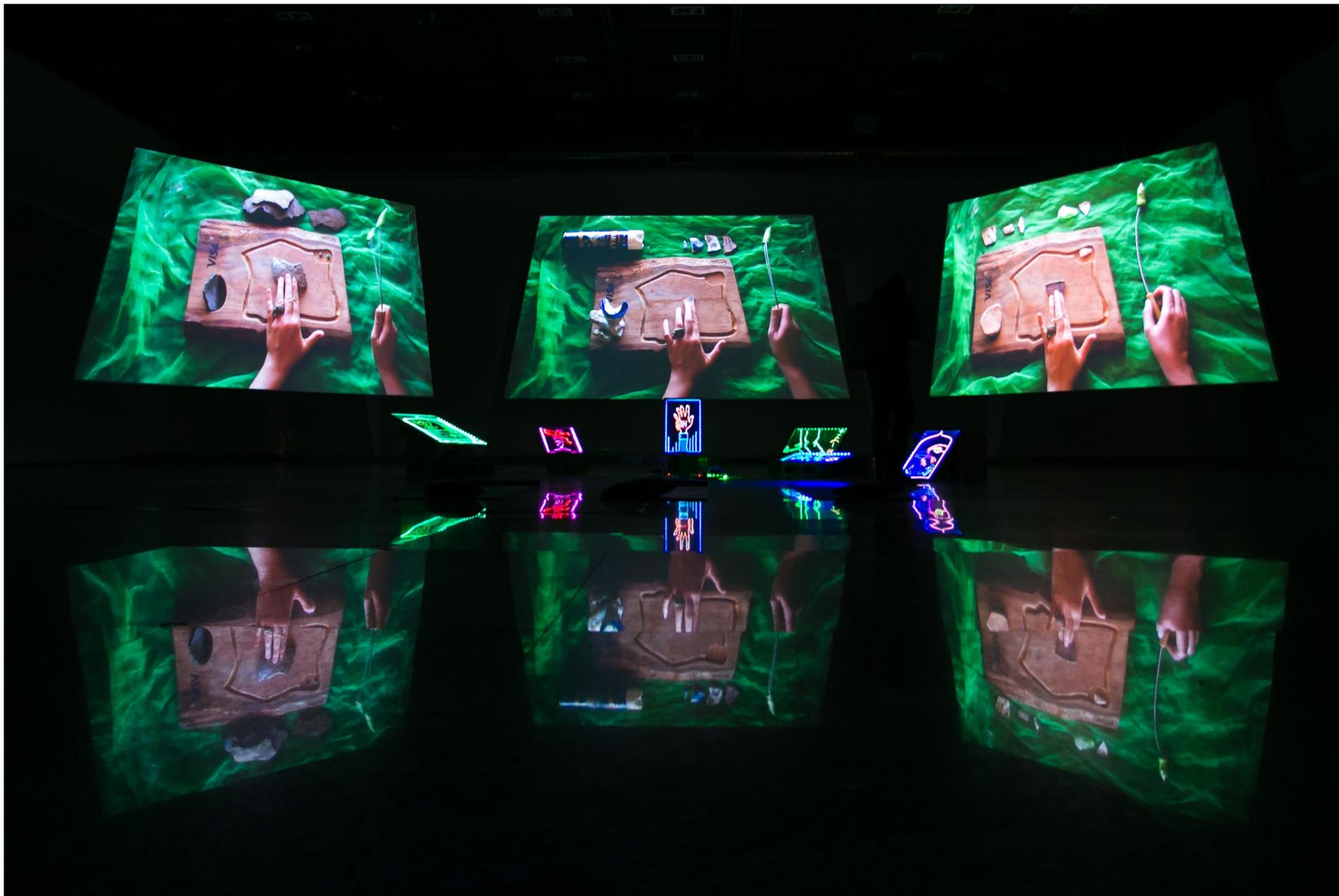




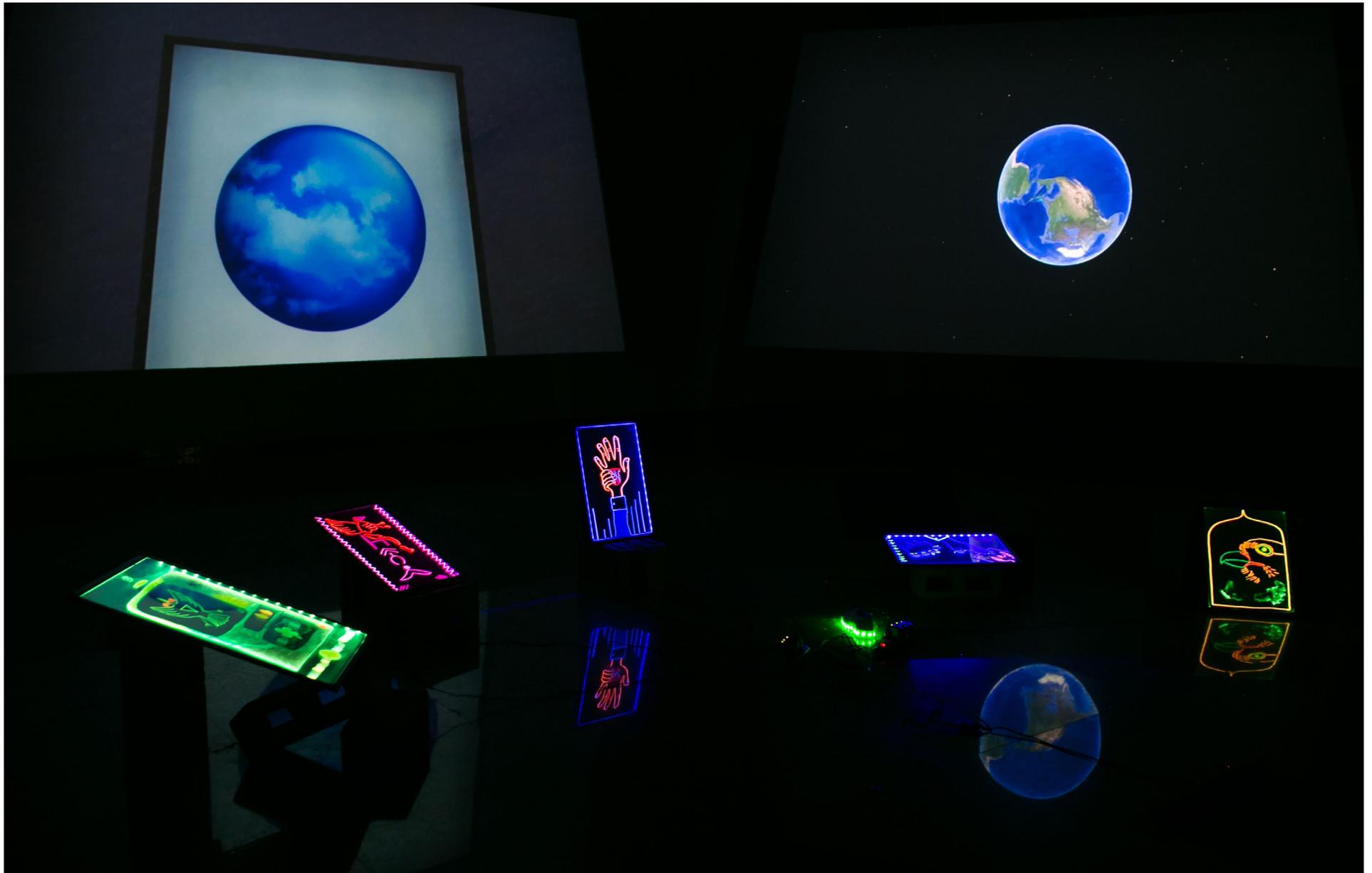
soñé@cerámicas.cl
Video installation, three HD videos 18:03 min, seven LEDS boards, cinder blocks, ceramic vases and mural,
Sala CCU, Santiago, 2017.



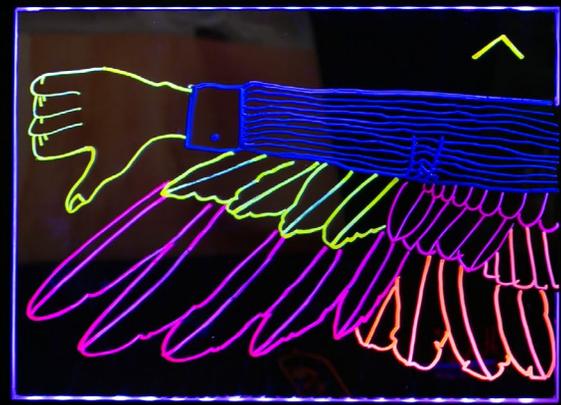
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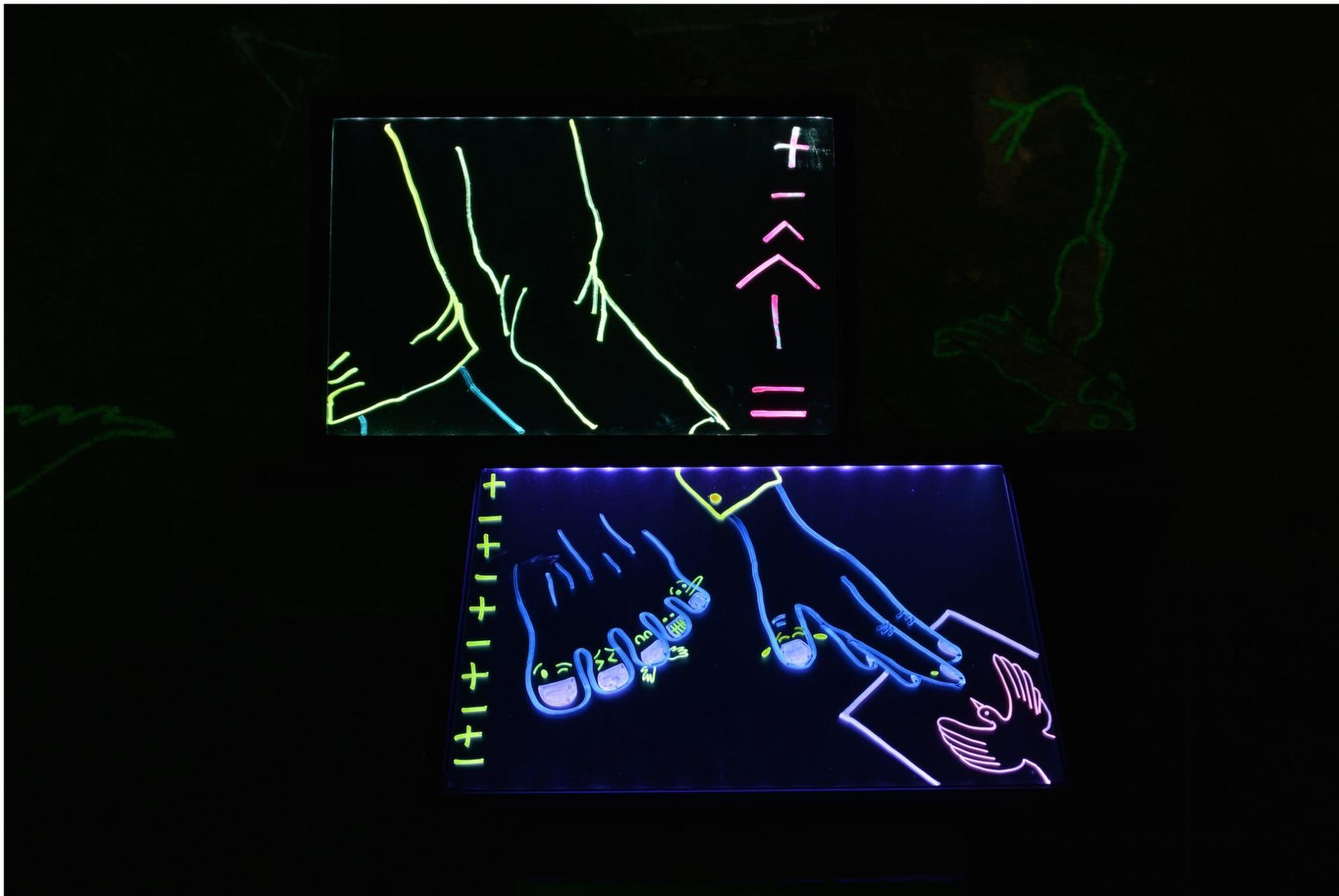


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Sala CCU, Santiago, 2017.

idreamt@
ceramics
.cl



by
patricia
domínguez



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 Domínguez'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-senales-futurabilidad-y.html>

ONLINE VERSION OF THE CATALOGUE

<http://www.ccuenelarte.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.

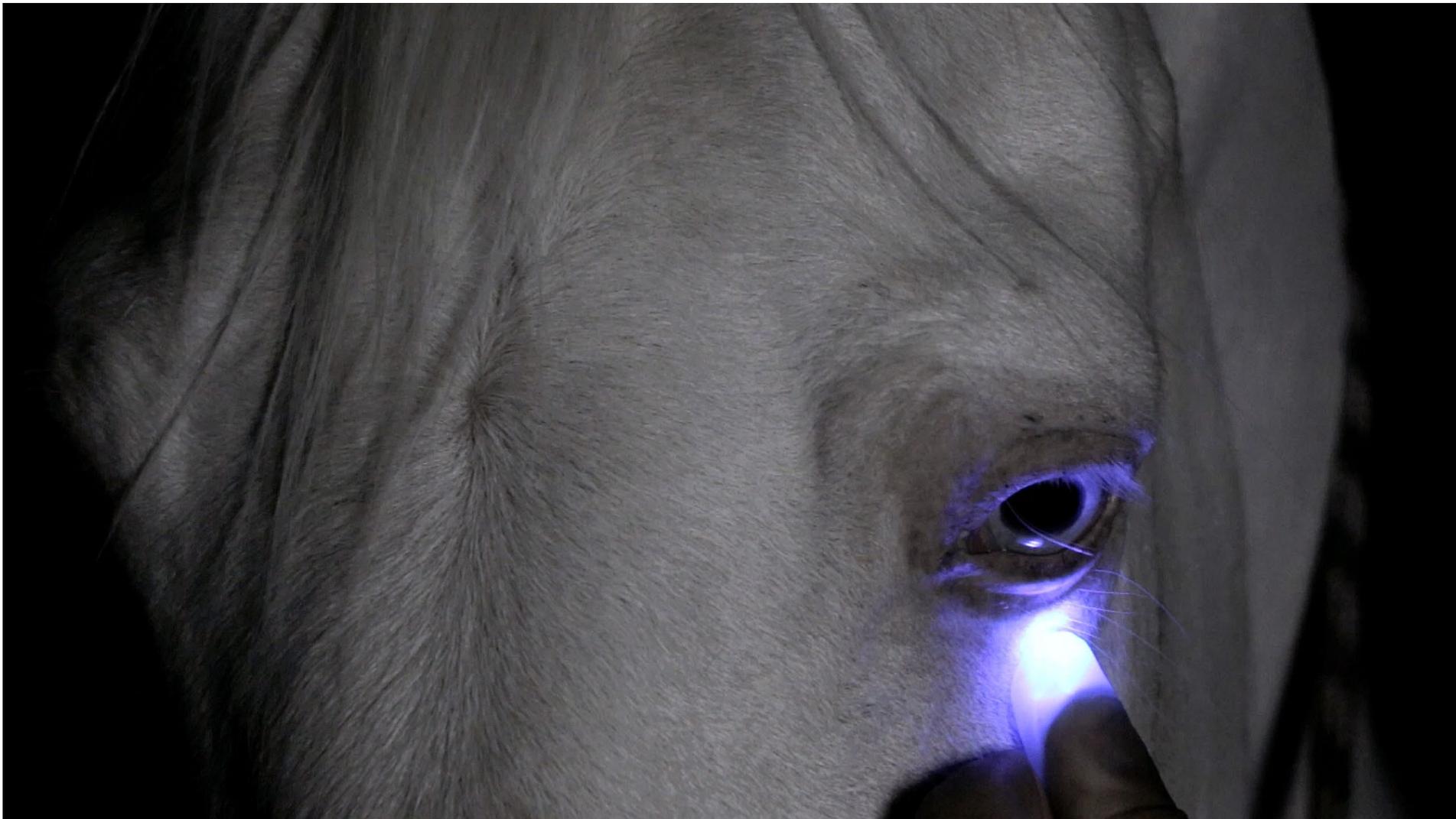
Dominguez worked with horses subjected to equestrian training at the main equestrian schools in Spain and Chile, researching the use of this animal no longer as a war object but as a folklore worker. At these schools horses form equestrian ballets, a discipline that trains them –through an arduous and 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 electromog 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.

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

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

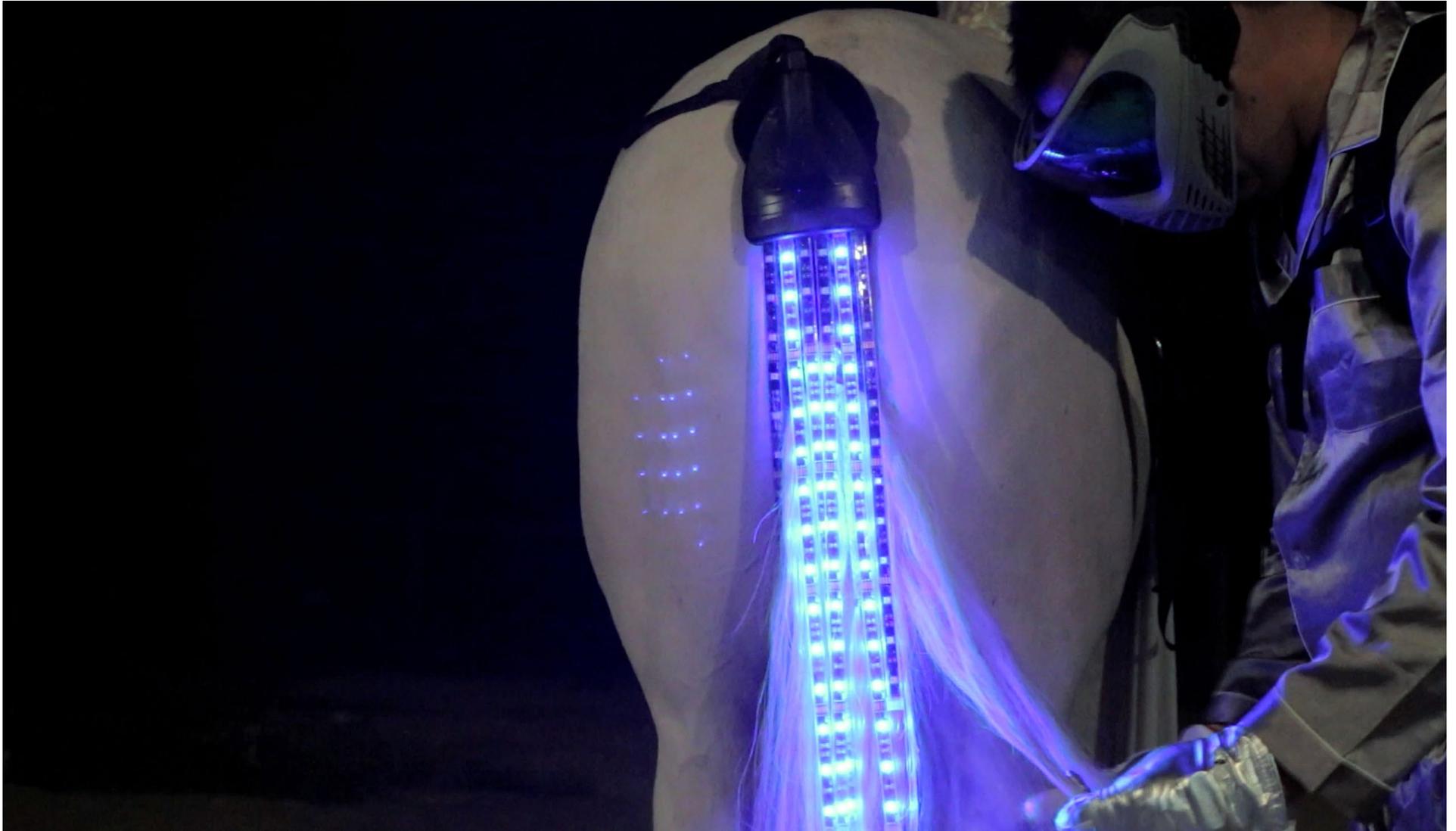
THE EYES WILL BE THE LAST TO PIXELATE
VIDEO STILLS



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



The eyes will be the last to pixelate
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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 Galería Patricia Ready,
Santiago, 2016.



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
Install at Seoul Museum of Arte SeMA,
Seoul, 2018.



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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Seoul, 2018.



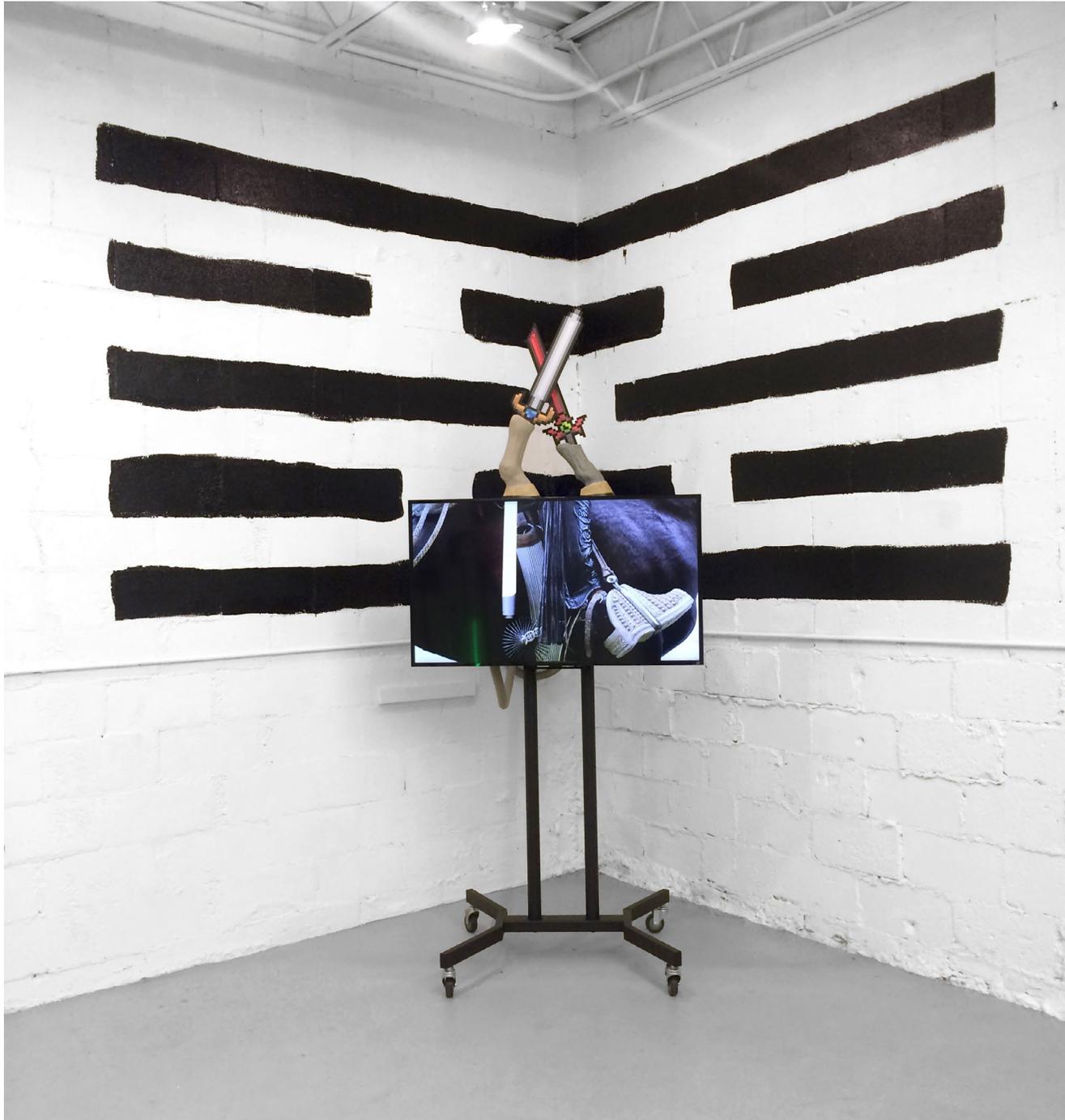
Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate
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Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate
Install in Urlaub Projects,
Berlin, 2017.



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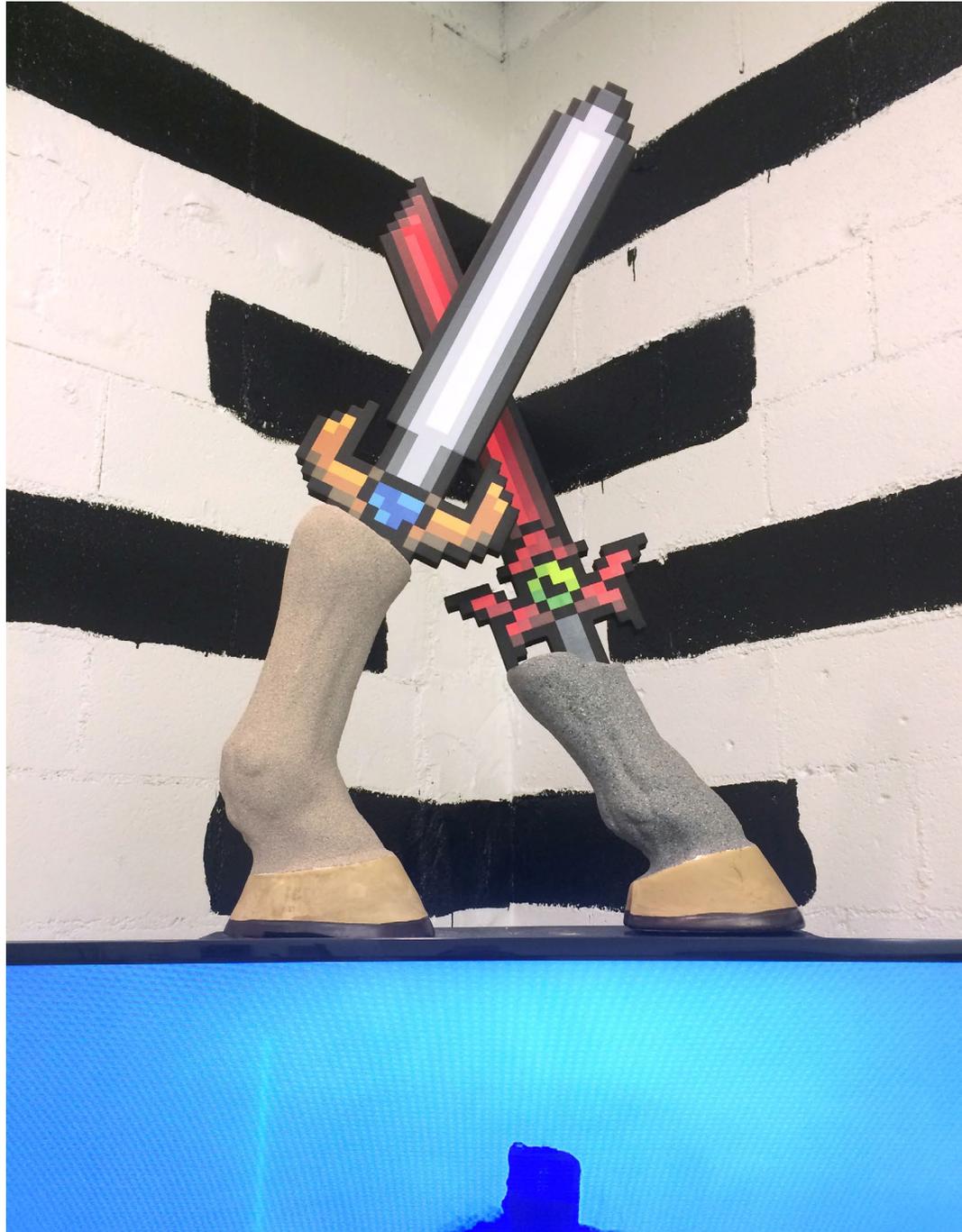
Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate
Install in Mulberry Gallery,
Richmond VA, 2016.



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



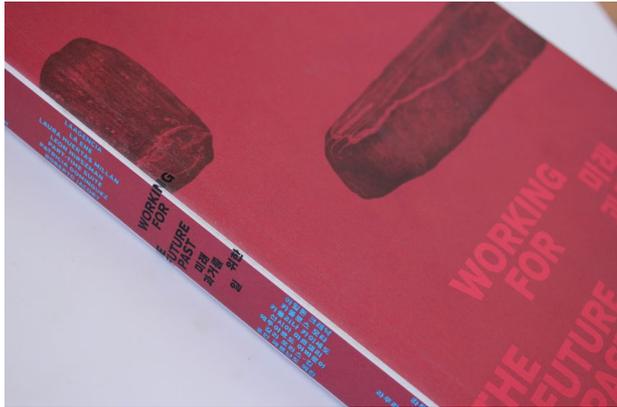
Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate
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Los ojos serán lo último en pixelarse / The eyes will be the last to pixelate
Install in Mulberry Gallery,
Richmond VA, 2016.



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



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 Marcelle, 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 Princeso 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 Domínguez' 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 harkens back to a tradition of molding the other (from the land, the language, to subjectivities, to the body).

El Princeso 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, Bial 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

Bial 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 Princeso
Four channel video installation, audio, 03:28 min, Centro Cultural Espana, 2016.



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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OBJECTS HISTORY

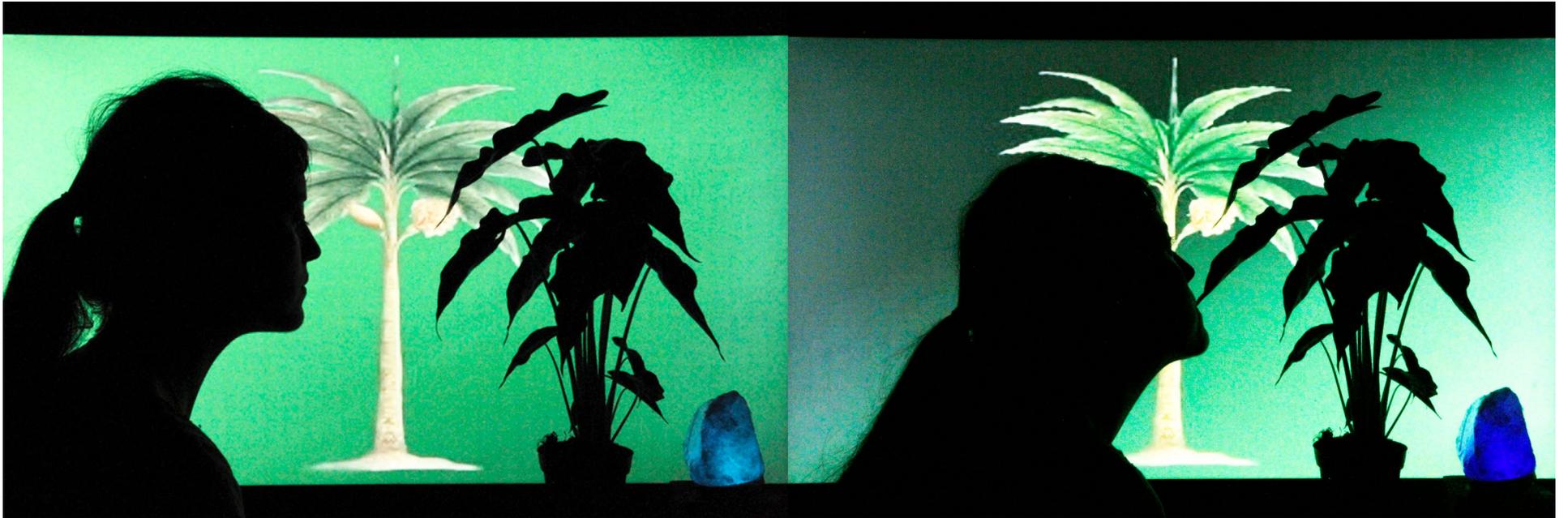
This exhibition was possible thanks to a 'Consejo Nacional de la Cultura y las Artes' Prize in collaboration with Galería Gabriela Mistral and Centro Cultural espana. Curated by José Roca.

'The Ecstatic Traveller'

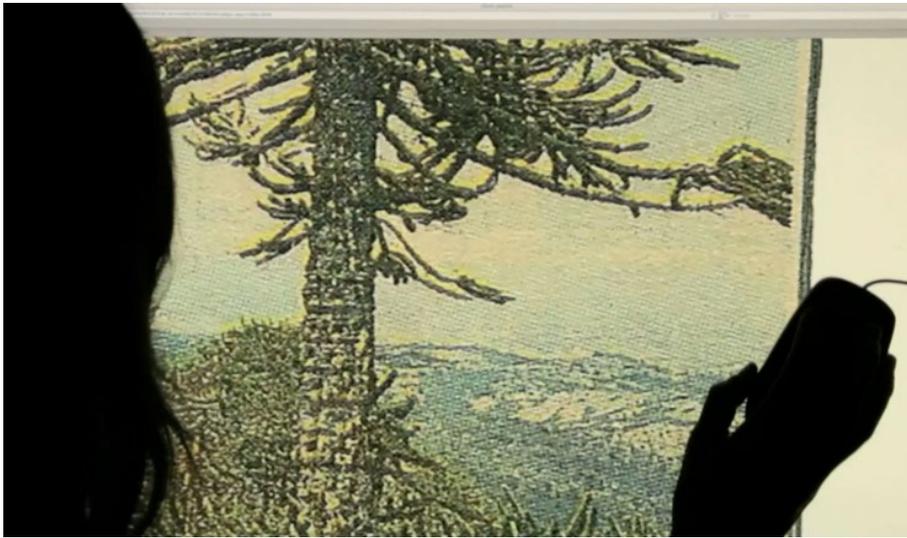
An avid reader and lucid interpreter of texts about the cultural construct known as Natural History, Patricia Domínguez experienced a kind of epiphany when she realized that her own thought process about the natural realm had been unconsciously learned simultaneously as she developed as a social being. 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.



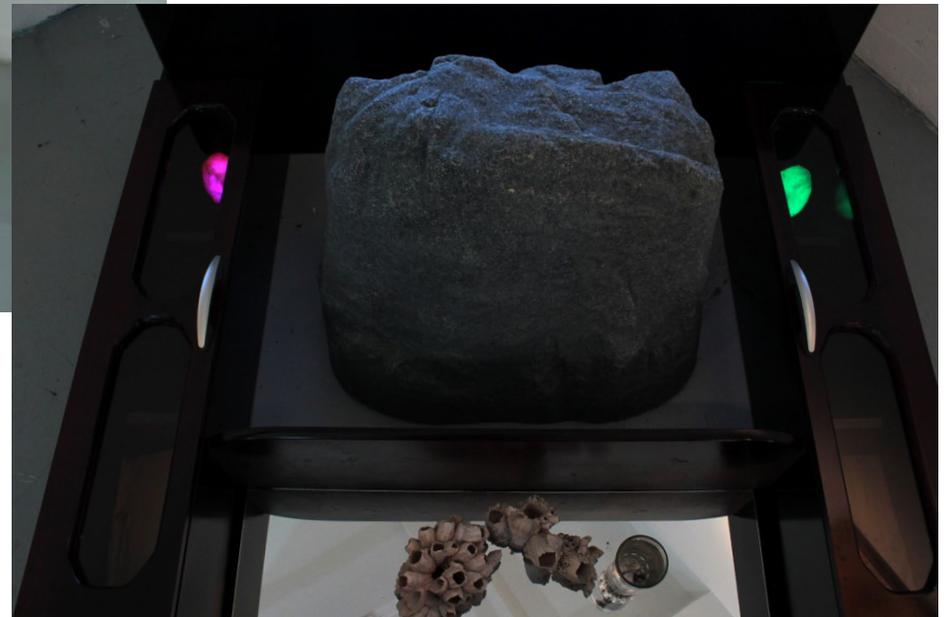
Stills from videos of "The Ecstatic Travel"
 Eight channel video installation. HD videos, different lengths,
 Galería Gabriela Mistral, Santiago, 2013.



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.

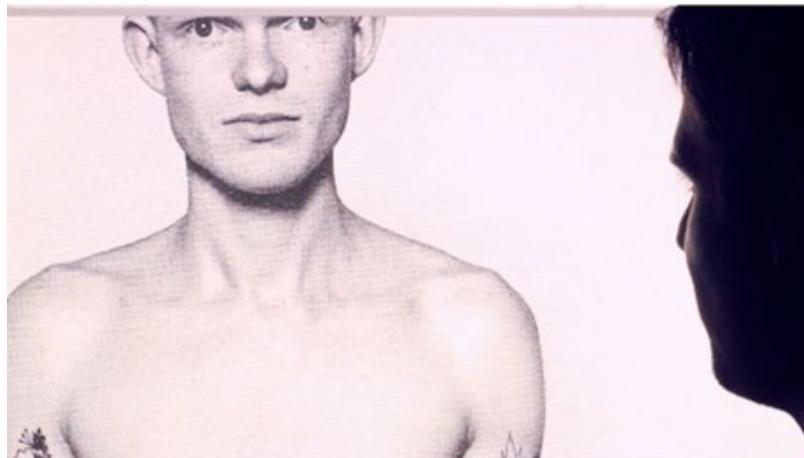
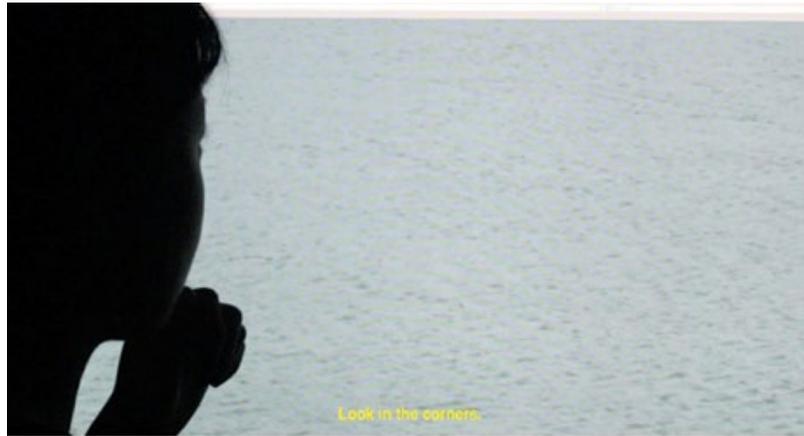
These videos are hosted by abstract modernist furniture, assembled to fulfill an old botanical painting original function. An Indian painting of a palm that was meant to be sent to Europe to be included in a Victorian furniture, but for some reason, didn't happen. It is painted in the miniature style, 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
Six channel video installation, institutional furniture and objects,
42th Street Gallery, Hunter College, 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.

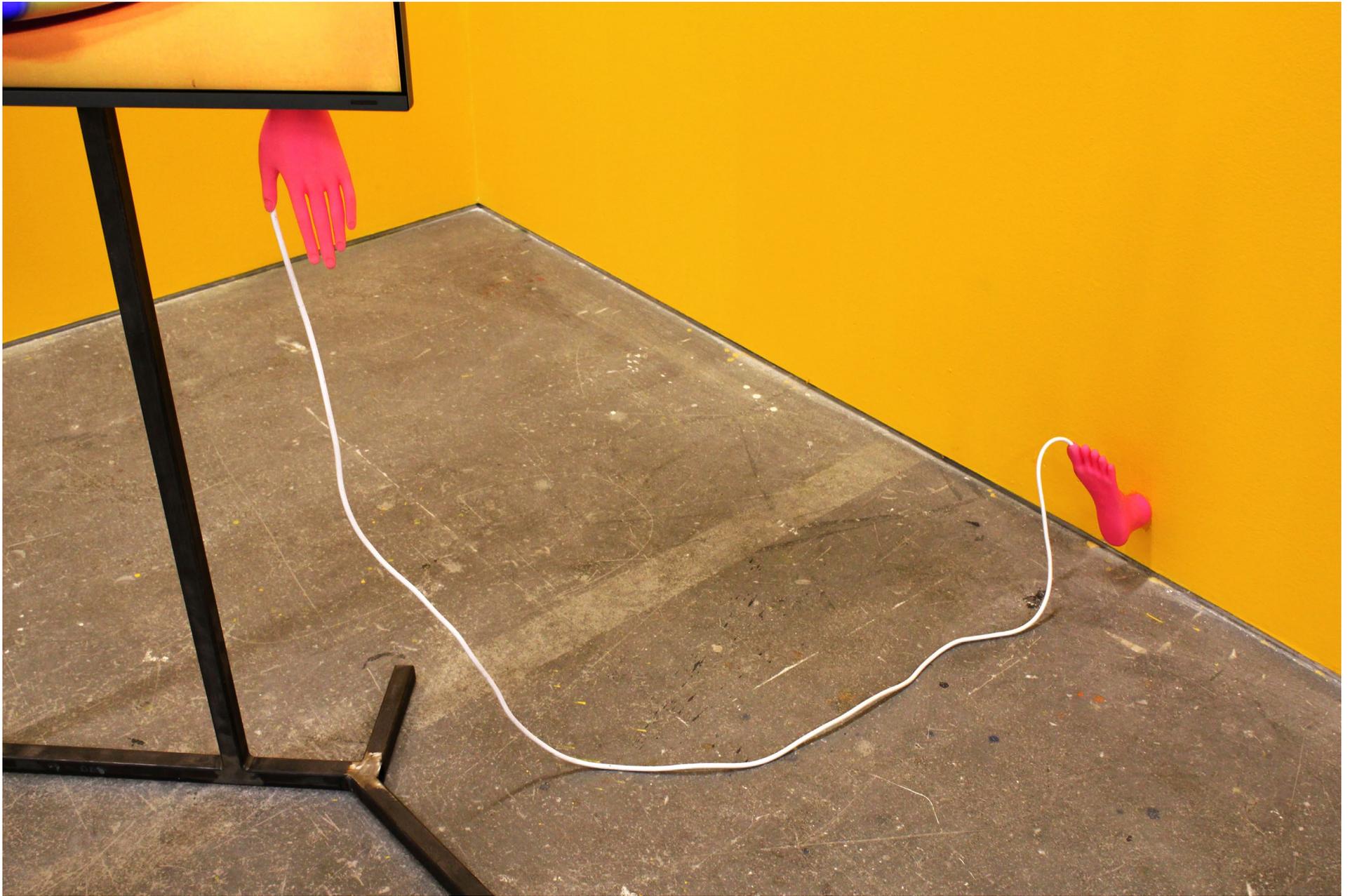


Singing the Cactus

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,
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Emil Filla Gallery, Czech Republic, 2016.

HD video, audio, 05:00 min, cosmetic plastic hands, shrimp neck pillow, hand painted nails, prints and cosmetic powder mixed with paint,



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Emil Filla Gallery, Czech Republic, 2016.



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 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.



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 CLARO

Santiago Chile, 1984. Lives and works in Puchuncaví, Chile

EDUCATION

2016–2022 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 SCREEN SERIES, curated by Madeline Weisburg, New Museum NY

2022 FRIEZE Solo Project, curated by Sandhini Poddar, Cecilia Brunson Projects, London

2021 GREEN IRISES, curated by Lucia Aspeci, WAMx, Finland

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, curated by Daniela Arriado and Vanina Saracino, Berlin

2022 MATTER OF ART, Curated by Piotr Sikora, Prague CR

2022 CORNELL BIENNIAL, curated by Timothy Conway, , US

2022 15 BIENAL DE ARTES MEDIALES, curated by Enrique Rivera, CL

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

2019 MOMENTA BIENNIAL, curated by Maria Willis, Montreal CA

2019 FOTONOVEMBER, 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

2022 Every Plant has a Mother, curated by Mette Kjaergaard, Public Mural, Holbaek Art, DK

2022 The Wave, curated by Carolina Martinez, Collectours, NY

2022 SALTS How to be Organic, curated by Mónica Bello, SC

2021 Broken Archive series, HKW, DE

2021 Backroom, curated by Jaime Ruiz, Museo Tamayo MX
2021 New Mystics, curated by Alice Bucknell
2021 Life Futures, curated by Carolina Rito, Warwick University, EN
2021 Archivo Invisible, Felipa Manuela, SP
2020 st_age, TBA 21, curated by Soledad Gutierrez, Madrid SP
2020 Participation in Documents of Contemporary Arts, edited by Bárbara Rodríguez, Issue Health, MIT and Whitechapel press
2020 Futuridades/ Mundeidades, curated by Sara Garzón, Colección Cisneros, US
2020 INFRASONICA, Curated by Pablo José Ramirez
2020 Contribution to NMENOS1, curated by Juan Covelli, Bogotá, CB

CURATORIAL PROJECTS

2022 Emerald Technologies, C.A.S.T., curated screening program, including artist: No Más Metáforas and Ursula Biemman, UK (upcoming)
2018 EXPOSICIÓN INTERNACIONAL DE ILUSTRACIÓN BOTÁNICA DE FLORA CHILENA, CINC, Biblioteca Patrimonial Recoleta Domínica, Santiago CL
2015 Animismo Digital, vol 1, including artists Cecilia Vicuña, Darren Bader, Zachary Fabri, Ben Hagari, Leandro Katz, Irvin Morazán, Shana Moulton y Cristián Wenuvil Centro de Arte Digital Juan Downey, Puerto Varas and Centro Cultural España, Santiago, Chile

SELECTED GROUP SHOWS

2023 THE COSMOS WITHIN, Aros Museum, DK (upcoming)
2023 TRANSMEDIALE, Collaboration with Suzanne Treister, Berlin (upcoming)
2023 IMAGES FESTIVAL, Canada (upcoming)
2023 TOTA CLIMATE, Nicolletti, London (upcoming)
2022 MULTISPECIES CLOUDS, Macalline Art, Beijing (upcoming)
2022 ABUNDANT FUTURES, TBA21, Curated by Daniela Zymann, Cordoba, SP
2022 SUPER NATURAL, EDEN PROJECT, UK
2022 TECNOLOGIAS HUMEDAS, International Image Festival, curated by JP Pacheco, Bogotá CO
2022 AS IF THEY HAD A SOUL, Ryder Projects, curated by Rafa Barbar, Madrid
2022 46 SALON COLOMBIA, CO
2022 ROOTED BEINGS, Curated by Barbara Rodríguez Muñoz, Wellcome Collection, London UK
2022 DO NOTHING, FEEL EVERYTHING, Kunsthalle Wien DE and Kunsthalle Bratislava
2022 LANDSCAPES OF LABOUR, KAU 19, Dusseldorf
2022 MANUALES DE REPARACIONES Y SONIDOS CÓSMICOS, Macba Barcelona, SP
2022 THE CORE OF FANTASY, etcgalerie, Prague, CZ
2022 TECNOLOGIAS HUMEDAS, curated by Juan Pablo Pacheco, Festival de la Imagen, Bogotá CO
2020 46 SALON DE ARTISTAS DE COLOMBIA, Ibagué CO
2021 DRAWING ROOM, London EN
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 PRECOG, Nars, Brooklyn, NY
2021 FLOATING I, In plano, Paris FR
2021 UNDER THE WAQWAQ TREE, Slash Art, San Francisco US
2021 GEOGRAFÍAS DESCONOCIDAS, Centro Cultural España, Santiago CL
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, Svilova, Sweden
2020 VECTOR Festival, Toronto, CN
2020 INSTITUTO TELE ARTE, Galería Metropolitana, Santiago CL
2020 CONTAGIO, Cecilia Brunson Gallery, London UK
2019 THE TROUBLE IS STAYING, Curated by Ines Gerales, 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, Berlín 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

2022 BECA BOTÍN, Santander Spain
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

2023 SIMETRINA, ALMA OBSERVATORY (upcoming)
2022 DELFINA FOUNDATION + WELLCOME COLLECTION, London UK
2021 SIMETRÍA, CERN (Organización Europea para la investigación nuclear, Suiza)
2019 INTERCONEXIONES 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

2023 MATRIX VEGETAL, Screencity Biennial (Upcoming)
2023 CERN 10th Anniversary, Contribution (Upcoming)
2020 GAIAGUARDIANXS, TBA21, Madrid SP
2019 TECHNOLOGIES OF ENCHANTMENT, edited by Gasworks London, 1500 copies, London EN
2019 SHAPESHIFTERS LINES, Revista Erizo, 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
2022 ARTIST TALK, Harvard University,
2022 ARTIST TALK, Columbia University, NY
2022 ARTIST TALK, Universidad de Valdivia, CL
2022 ARTIST TALK, C3A Cordoba, TBA21 SP
2022 Educator at Frecuencia Lican
2022 Educator at La Escuela, Miguel Braselli, NY
2022 Transmediale Symposium, GE
2022 Matrix Vegetal Workshop, Nottingham Contemporary, EN
2022 Matrix Vegetal Workshop, The Mosaic Room, EN
2021 ARTIST TALK, Universidad Católica Valparaíso, CL
2021 Podcast BALTIC + Wellcome Collection, For All I Care, London UK
2021 Podcast TRANSMEDIALE, with Eli Cortiñas and Lorena Juan, Berlín
2021 Podcast PHI Foundation, with Victoria Carrasco, Lynn Sachs and Jean Jacques Martinod, Canada
2021 Educator BISAGRA, Perú
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 TV Program, OYE, VAMOS EL TALLER, TVN y Nube, CL
2021 ARTIST TALK, Latin American Media Art. History and Praxis, CIFO + Ars Electronica,
2021 ARTIST TALK at FIBER, New Mystics, UK
2021 ARTIST TALK at Gasworks, UK
2021 ARTIST TALK SLAS, UK
2021 ARTIST TALK, Fine Art Academy in Milan NABA, Milan
2021 ARTIST TALK, Universidad del Bosque, CO
2021 ARTIST TALK, Universidad Católica, CL
2021 ARTIST TALK, Taller de Arqueología de Gloria Cabello, UC
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 Qué es ser Diaguita? 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

2022 Abundan Futures Catalogue, Text contribution, TBA 21, Taschen
2022 Book Contemporary Art and Climate Change, Thames & Hudson's World of Art series
2022 Book Technics Improvised: Activating Touch in Global Media Art. Tim Murray, University of Minnesota Press
2022 Book Parched Narratives: Rethinking Lament and Ruins in Chile's Central Valley", Ahmerst University Press
2022 Interview Unearthing Plant Knowledge, CLOT Magazine, Berlin
2022 Podcast, Zeitgeist 19, UK
2022 Podcast, Redesigning Humanity. UK
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
2021 Interview Proyecto Sin Nombre, El Gocerío, 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
The Ryder, Madrid SP