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CHORROS
**AGUSTINA
WOODGATE**

PRESS RELEASE

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Opening
March 11.2023
3 pm

Closing
May 06.2023
6 pm

Monday to Friday
12_6 pm
Sat 3_6 pm

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CHORROS

Agustina Woodgate

Chorros penetrates the city infrastructure of Buenos Aires, constructing a water processing and distribution system. *Chorros* is composed of three bodies of work– *The Plant*, *The Bags* and *The Laundry*.

BARRO is located four blocks away from the Riachuelo River, part of the Matanza-Riachuelo basin, which holds the Puelche Aquifer. *The Plant* is an autonomous water-purification system pumping directly from the phreatic zone of the Puelche Aquifer. The phreatic zone is the top layer that forms a saturation zone fed by river water and urban infiltration derived from human activities. It is, therefore, its most polluted portion.

Drilling began inside the galley on February 17, 2023. The drill went through the concrete floor, soil, and then clay, sand, and other layers. At a depth of 6 meters a pump was installed to extract the water located there bringing it to the surface. The raw water passes through a reverse osmosis filter and is distributed in 10 tanks of 1000 liters each. 8 cream-colored water tanks contain purified water, also called “Product Water”, and 2 gray tanks contain “Reject Water” rich in heavy metals, salts and hydrocarbons removed during the treatment process.

The tanks rest on pedestals, like monuments to the functions of water, like busts of heroes: *The Shower*, *The Lunch*, *The Lithium*, *The Soccer*, *The Craving*, *The Wine*, *The Leak*, *The Fire*, *The Loss* and *The Value*. They display correlations of consumption scales in agriculture, irrigation, mining, domestic use, economy and even emergency.

Each pedestal hides another tank inside from which the water is recirculated: the upper tank is emptied, filling the hidden one, and vice versa. The constant movement of water overwhelms the sound field. *The Plant* is adorned with stainless steel rings that rise and fall with the water levels. The entire pipeline is exposed to reveal the infrastructure that makes this purification process possible. This water is still not drinkable; to be so, it must undergo a disinfection treatment and a remineralization process to then follow a bureaucratic certification process.

The Bags, 10 clear glass containers that resemble garbage bags are filled with the water from each of the tanks. All bags are sealed: 8 bags with Product water, 2 bags with Reject Water.

The Laundry is composed of 10 light boxes framing plain white papers. When the light is on, a watermark becomes visible. Puns in Argentine slang related to the economy of water are revealed: *Canilla Libre*, *Todo Turbio*, *El Dólar Azul* are some examples. These texts and others throughout the exhibition are written in classic porteño fileteado typeface anchoring *Chorros* as a context-specific effort.

Chorros presents environmental, economic and legal risks. A monitoring well needs justification. No one authorizes a water perforation for art - there is no legal framework for it. After two months this well will be plugged again, blinded. It is an absurd proposition to purify water as polluted as this. The extraction furthers the edge of water infrastructure to test its limits and exhibit its work.

Agustina Woodgate's (1981, Argentina) practice focuses on the politics of landscapes and infrastructures as a conceptual and public geography. Her work comes about through a logical process of discovery rather than invention, utilizing displacement as a strategy. Woodgate's approach is speculative, practical, and site and context-responsive, presenting critical possibilities to concepts on social orders, resource management and information distribution bringing clarity, scale, and accessibility.

In 2011 she co-founded [radioee.net](#) a nomadic, translingual, online radio station focusing on mobility, migration and climate transformation as its core themes. In 2015 she co-founded [TVGOV](#), a media company providing ecological data visualization. And in 2018 she co-initiated [PUB](#), an experimental publishing platform within Sandberg Instituut, Amsterdam. Currently she is the co-director of the collaborative [Fanfare](#), a platform and design studio for cross-disciplinary collaboration and visual communication in Amsterdam, NL and a tutor at the Design department at Sandberg Instituut.

Agustina Woodgate's projects have been commissioned by the 2021 BIENALSUR, 2019 Whitney Biennial, New York; IX Berlin Biennial, IV Istanbul Design Biennial; New Terrains, The Bay Area; Bienal de las Américas, Denver; PlayPublik, Poland; Peabody Essex Museum, Massachusetts, DC Commission on the Arts and Humanities, Washington, DC; The Bass Museum of Art, Miami; Art in Public Places, Miami; Kulturpark, Berlin and KW Institute for Contemporary Art among others. Some of her most recent solo exhibitions include *Surfacing Earth* (George Mason University, DC, 2020), *Cosmética* (Spinello Projects, 2017), *Común y Corriente* (Barro, Buenos Aires, 2016), *Faena Arts Center* (Buenos Aires, 2014), *Rugs* (Arts and Culture Center of Hollywood, 2015). Her permanent public works can be found in Crans Montana, Switzerland (*The Source*, 2021); ArOmi Sculpture Park, New York (*The Source*, 2019); Miami-Dade County sidewalks (*Concrete Poetry*, 2015-2022) and Quilems Park, Buenos Aires (*El Palacio de las Aguas Corrientes*, 2016). She lives and works between Amsterdam and Buenos Aires.