

PHI



DORA GARCÍA

TWO PLANETS HAVE BEEN COLLIDING FOR THOUSANDS OF YEARS

July 7 –
August 1, 2021

CURATED BY
Victoria Carrasco
Gallery Management and
Adjunct Curator – Public Programs

A DURATIONAL PERFORMANCE

Address: 465 Saint-Jean Street, Montréal, Québec H2Y 2R6

In Dora Garcia's *Two Planets Have Been Colliding for Thousands of Years*, two performers face each other, their gazes interlocked. Each is positioned inside one of two non-concentric circles. As one performer moves, the other must alter their position to maintain a constant distance, which they agreed to keep between them at the beginning of the performance. All of this happens while the performers maintain eye contact. At some point, however, this becomes impossible as the circles are not concentric. When this happens, the performers must start over in an endless game of continual negotiation.

The presentation of this performance by Dora Garcia offers the Montreal community an opportunity to reconnect during the pandemic and to experience ways of healing through movement. The coronavirus crisis has created a breach between the current practices of the performers and those of the past, even as negotiations with regard to space, meaning, and touch redefine the future of live artworks. *Two Planets Have Been Colliding for Thousands of Years* provides a space of mediation and collaboration for performers to react to one another and communicate body-to-body as instructed by the artist, and for the public to reflect on the length of time that we have passed in confinement in our city.

Reservations: The box office for this event will be activated on June 16, 2021.

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Dora Garcia, *Two Planets Have Been Colliding for Thousands of Years*, 2017. Durational performance. Courtesy of Kerenidis Pepe Collection, Paris. Photo: Isabelle Arthuis



BIOGRAPHIES

Dora García

Dora García studied fine art at the University of Salamanca, Spain, and the Rijksakademie in Amsterdam. She lives and works in Barcelona. García uses the exhibition space as a platform to investigate the relationship between visitor, artwork, and place. To this end, the artist often draws on interactivity and performance. With only minimal changes, a presentation space is converted into a sensory experience, each visitor departing with altered perceptions, or, at the very least, a degree of skepticism. García represented Spain at the 54th Venice Biennale, in 2011. Selected exhibitions include: Power Plant Contemporary Art Gallery, Toronto, 2015; Punkt Ø, Moss, Norway, 2015; Fonderie Darling, Montreal, 2014; documenta (13), Kassel, Germany, 2012; Frac Île-de-France, Paris, 2011; Gwangju Biennial, Korea, 2010, 2016; Lyon Biennial, France, 2009; Tate Modern, London, 2008; Centre Pompidou, Paris, 2008; Mudam, Luxembourg, 2008; SMAK, Ghent, Belgium, 2006; MUSAC, León, Spain, 2004; and the Museum of Contemporary Art of Barcelona, 2002.

Victoria Carrasco

Born in Montreal, Victoria Carrasco is a Chilean-Canadian curator. Currently she is Gallery Management and Adjunct Curator – Public Programs at the PHI Foundation for Contemporary Art. Carrasco holds an MA in performance curation from the Institute of Curatorial Practice in Performance (ICPP) at Wesleyan University, a BA in environmental design from the Université du Québec à Montréal (UQAM), and a BFA with a concentration in photography from Concordia University. In 2019, she was awarded the Ford Foundation ICPP Leadership Fellowship by Wesleyan University. Her research examines the limitations of public art as performance as a utopian concept through notions of space, medium, and legacy. Her curatorial practice extends from gallery management—challenging processes and promoting equality within workplace culture, and studying the visitor experience in a mediatory context of discussion and transmission of knowledge—as well as developing collaborations and relationships for the presentation of performance.