*Cosmética*

Spinello Gallery, Miami, [2017]

*Cosmética*,
Various sizes,
Marble headstones, map dust and cosmetic metal pans
The word cosmetics derives from the Greek, κοσμητικός (kosmētikos), "skilled in ordering or arranging" and that from κόσμος (kosmos), meaning "order" and "ornament," referring also to the organization of the cosmos--its planetary and terrestrial formations. Woodgate has hand sanded more than 300 maps, eroding territorial marks and collecting and separating the dust by color in the process. The dust is composed of ink particles, historic and economic data, names of territories, and other references of land and water distribution. The dust emerges thick and dense ink from eroded paper pulp. The colors are pale, as paper maps are old. Sanding maps becomes the excuse for creating dust. A powder press machine compresses every last bit of this dust into cosmetic compacts. The dust appears as make-up, cover-up, an unusable palate to conceal an imperfect terrain, to perpetuate an illusion of smooth and clearly defined features. The powders are embedded and embossed in stone plaques, residue from Alliance Monument, a headstone company. 10 headstones are installed like a cosmetic display. The terrain of a face is a landscape condition, an imitation erosion, a planetary complexion, just as today’s landscape is a visage--accented, depleted, reformed--an augmented corpse.
$8,05

Spinello Gallery, Miami,
[2016]

$8,05,
150 × 61 × 25 cm each (set of 8)
Glass, Miami air, dollar bills ink
dust, stainless steel, concrete,
U.S. five-cent coin
$8.05 presents a series of eight hourglasses—one of the earliest tools for timekeeping. Each contain the value of Florida’s minimum wage as of 2016—now raised to $8.25. The handblown hourglasses, suspended horizontally, encapsulate Miami’s humid air and ink dust extracted from eight single U.S. banknotes. The stands contain a five cent nickel in their base. $8.05 also includes a series of paper works that display the residue of the process of sanding the banknotes. The contemporary equation of time and money generates a condition of precarious production that never accounts for the real costs of its power infrastructure.

$8.05 depicts economic measures of labor and value in a process of disintegration.
$8.05,
111.8 × 152.4 × 5.1 cm
U.S Banknote ink dust on paper,
U.S. five-cent coin
The Country in Flames
Spinello Gallery, Miami,
[2017]

130 × 200 cm,
Outdated American History pull down map
In January 2017, a collective process of erosion began. A dozen students came together, twice a week over the course of a month, to erase 13 pulldown maps of United States of America. Their mission was to reveal the cartography of the country. The map was printed around 1970 by the classic Rand McNally. It is the kind of map one might still find hanging above the classroom chalkboard. Its colors are super-saturated, finished with a clear, long-lasting coating to protect from the wear and tear of geography lessons. Outdated, this map no longer serves its educational function. I purchase this map for less than $100, an ebay collectible. This surplus is the story of a past geography. It is also recapitulated potential, a possible terrain.

The students cover their fingers to avoid sandpaper skins and cover their mouths with white masks. A set of instructions are given and then the rest is determined by the process itself: Leave a ghost behind: Don’t aim for a white surface, stop right before that. Sand and collect the dust by color. One color at a time. Every action creates a mark, a soft dent. Be mindful, kind and soft, discover repetition not aggression. There is no correct way of doing it, just different methods, find your own.

Don’t sand to erase, sand to reveal. Each map is reduced to a palimpsest, each land separated from its national dust.

Since this map was first printed around the 1970s, not much has changed. The United States of America is ignited with a violence that has been hiding, muted across the geography. Democracy is burning. The last of the 13 maps reads “The Country in Flames.”
Primaria, Argentina-Politico

Galeria Barro, Buenos Aires, [2017]

*Primaria en papel*,
500 x 150 cm,
Paper, linen, thread, metal hook, mahogany.

*Primaria en escala*,
58 x 6 x 2 cm,
compressed ink dust from maps, mahogany.
With the advent of digital mapping media and its ever increasing ease of access, the demand for maps is likely to continue to decrease, at least insofar as their use as a reference tool. Cartography is dying out as the technology of computerized GPS systems advance. The hand loses its efficiency, with our perception of the world and other satellites increasingly shaped by technology where territory, itself, becomes an even more unstable entity. By sanding away the topographical and political markers of six Political Argentina maps down to homogenous landmasses, Woodgate implies a kind of social, political, and economic implosion.

The lot of six outdated maps was acquired by Woodgate from her elementary school. *Primaria* presents all the extracted dusts cataloged by color and organized by gradient. The dust has been compress with a make up power press forming a pale palette embedded on a wooden beam and displayed resting on the wall.
Cambio de divisas

Galeria Barro, Buenos Aires,

[2017]

*Cambio de Divisas (Currency Exchange)*,
10 x 15 cm,
One Dollar Coin, Ink dust from eight 2 Argentine Pesos, bronce

*Royal Sovereign*,
40 x 30 x 115 cm,
Bill counter machine, eight sanded 2 pesos banknotes
Cambio de Divisas (Currency Exchange) presents one of the first measuring tools. The unbalance suspension between the sides is due to the fact that dust is lighter than metal. On the left dish sits a one dollar US. coin, on the right one, the compressed ink dust extracted from eight 2 Pesos.

The bills have been carefully sanded and Royal Sovereign, a bill counter, holds in its trays these eroded banknotes. They Look fragile and paused, The bill counter is off.

Together they depict the current Argentine economic state.
Power-Line
Spinello Gallery, Miami, [2016]

National Times,
Site specific installation,
40 EX Series Synchronous analog clocks, 1 MC3 Master clock, gutter boxes, device boxes, 1900 boxes, electrical metallic tubing, set screw couplings, mineral lack straps, unistrut straps, spring nuts, lock nuts, fender washers, all thread, set screw connectors, #12 gauge copper wire, sanding twigs
National Times, Detail of slave clock on the first day of work
National Times, Detail of slave clock after one month of work
Común y Corriente

Galeria Barro, Buenos Aires, [2016]

El Palacio de las Aguas Corrientes,
Site specific installation,
Cement, metal, pvc water pipe,
pvc sewage pipe, water pump,
water filter, national water.

Yo Soy Gotita,
4:22 min.
sound and video installation
El Palacio de Las Aguas Corrientes is a set of 12 functional drinking fountains, reminiscent of the luxurious facade of the distribution plant built in the center of Buenos Aires City by the end of the 19th century. The plant was an enormous public project, the first governmental infrastructure of the city, which quickly became obsolete after waves of immigrants during those years expanded the population beyond the plant’s capacity. Today the plant stands as an elegant architectural monument hiding 16 empty water tanks inside.

Exhibited at Barro Gallery, located in La Boca, a neighborhood where clean drinking water reaches only a few, El Palacio de las Aguas Corrientes was connected to the water source, providing Aguas Argentinas to the gallery visitors.
Ballroom

Faena Art Center, Buenos Aires, [2014]

Ballroom,
Site specific installation,
200 hand sanded cardboard globes

The Agreement - legal document and invoice, 20 cm x 28 cm
Woodgate transforms the exhibition space into a Ballroom, literally. A constellation of 175 hand-sanded world globes is released to roll around the floor. By sanding away the topographical and political markers of the nations of the world down to homogenous landmasses, she implies a kind of cartographic implosion. Simultaneously, Woodgate acknowledges the nature of competitive sport and a child's play. Now, transferred into considerations of politics, the game clashes without referees, without scores and without "winners." Rather than nations or countries taking precedence as the visual anchor, over a hundred "new" Earths become the primary focus.

Visitors can manipulate the spheres and reinvent the landscape at will, which also happens through the random movement of the balls scattered on the floor rolling and responding to gravity while tracing the elevation of the floor.
DATE: February 4, 2014

Bill To: 3201 Hotel LLC
3201 32nd Street
Miami Beach, FL 33140

Ship To: Agustina Woodgate
Agustina Woodgate Studio
1750 Bay Road
Miami Beach, FL 33139

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This purchase requires the user to remove all printed content from the globe prior to use in any display. The globes can not be resold in whole or part for any reason.

Specifically the branded content must be removed before display or public use.

Further we ask that the branded content not be photographed or reproduced in any fashion.

This quote is valid for 60 days.

Origin of Materials: The United States of America.

Price quotes are in U.S. dollars.
New Landscapes
Art Positions, Art Basel Miami, [2012-2013]

The Times Atlas of The World (Book) Sanded World Atlas (515 pages), 43.5” x 19” x 25” Brass and Iron Book stand

Globe, 2013
36” x 14”
12” Paul McCobb globe sanded, Brass stand

The Times Atlas of The World (Dust diptych)
33” x 41” x 2” Each
Dust of Sanded World Atlas (515 pages), Walnut Frame

Simplified Map, 2013,
Installation view, Cutlog, NY
Agustina Woodgate takes the three representations of the planet Earth, an outdated copy of *The Times Atlas of the World*, a Planisphere World Map and a vintage World Globe. She creates positive and negative matter from a single action. The negative is produced by sanding away the topographical and political markers of the nations of the world down to homogenous landmasses: a cartographic implosion. Consequently, the positive is produced by collecting all the dust and forming a new sheet of paper composed of the soft, organic material left behind. Each World representation gives birth to a new object, a new cartography. The complete series of these ‘new’ maps is laid out in the mode of the classic atlas itself; an enormous, almost iridescent grid of brilliant color derived from the pure pigments of the old maps’ pages.

The sanding of these maps, bolstered by the self-imposed authority of cartographers, explorers, politicians and writers combined, is a proposal for a new kind of territorial exploration. Rather than nations or countries take precedence as the visual anchor, the Earth as a whole (all at once rendered mute, but equal) becomes the primary focus. This process, for Woodgate, is the cycle of death and rebirth rendered as a contemporary cultural dialogue: the old notions of territory buffed away, while their residue creates new landscapes for mass contemplation. From the violent, aggressive gesture of erasing political borders and imagined national spaces, Woodgate offers a signal of hope: an optimistic realization of a world both beautiful to behold and comforting to imagine. The apocalyptic is inferred from the erasure of images and text, but yields a richly organic new being rising from the ashes.
If These Walls Could Talk

Former FCAA Kindergarten School, Miami, [2010]

Site specific intervention, Found chalkboard, dust from sanded wall
Using a dysfunctional family and social services building that once belonged to a local Christian organization, Woodgate’s newest solo exhibition *If These Walls Could Talk* reflects on the inherent issues of education and its message delivery to children in their formative years. This site-specific installation also walks the line in considering global politics and how its ruthless cycles of injurious transformation are delivered in the form of lessons, lectures and homework. Woodgate absorbs the native environment of a disavowed classroom and defiantly erects a positive concept: to intimate wisdom versus facts, empathy versus information and new ideas versus current events. In a symbolic act similar to that of community groups buffing, sanding and cleaning a wasted public space to render it shiny and new, Woodgate removes and moves elements in an effort to enhance sensations of newness, memory and affirmation in a dynamic, not disused, arena.
ARC - Animal Rug Company

[2011-current]

Various sizes,
Stuffed animal toy skins
The Animal Rug Company is a social entrepreneurship fabricating functional rugs from used stuffed toys pelts.

Together with an advisory board of investors, we finalized the business plan and strategic economic model that would support ARC as a sustainable, socially and ecologically responsible company producing high end luxury items carefully crafted out of garbage. An exaggerated amount of used stuffed animals that wait for owners on shelves of second hand stores, now become dismantled, unstitched by the seams, and reorganized into floor carpets. A collage of soft discarded toys and stories assembled together bringing forward a function as an outcome. This carpets are the alternative vegan option to the animal pelt that most luxury furniture houses offer today.
Jardin Secreto, 2017, Stuffed animal toy skins, 8 ft x 6.5 ft
Larosa, 2017, Stuffed animal toy skins, 10 ft x 8 ft
Seven Seas, 2013, Stuffed animal toy skins, 15 ft x 10 ft
ABC Berlin, 2015, Exhibition View
Milky Ways, 2013, Stuffed animal toy skins, 18 ft x 11 ft
Hopscotch
Various Locations,
[2010-2015]

Site specific intervention,
Various locations
white paint
Number 1 was painted in Buenos Aires, in Plaza Cortazar, in 2014, since then, and with the collaboration of different communities, this game has been extending to the side walks of various cities. Each segment comes out of a drain and goes into a street drain, thus utilizes the city's sewage system to travel.

The numbers pick up where it was left off in the previous location, counting forward and tracing another kind of map on the existing territory. The last segment up to date was painted on November 6th, 2015 between Tira, (Palestina) and Beit Horon (Israeli settlement in the occupied territories) ending on number 5101.

Previous appearances:

Highway 443 underpass, Tira / Beit Horon, Israel, 2015
Biennial of the Americas, Denver, US, 2015
Greensboro, NC, 2015
Krakow, Poland, 2014
Buenos Aires, Argentina, 2014
radioee.net

Online, nomadic translingual, radio station

[2011-current]

Time specific radio event,
Various locations
We host 24-hr broadcast events on mobility and movement. Transmitting while on the move, radioee.net broadcasts open a channel for local conversation, music, storytelling, and sonic experiments. The transmission integrates at least two languages at once, focusing on language incorporation and integration rather than translation.

Each broadcast generates a sonic portrait of a place in time, shared with our network of 5000+ global listeners and is co-broadasted with local partner radio stations.

Since 2011, radioee.net has produced broadcasts in partnership with museums, alternative art spaces, academic conferences, and public festivals such as, Haus der Culture der Welt, Berlin; Bau. Stelle Parliament, Vienna; KW Institute for Contemporary Art, Berlin; The DC Commission for Arts and Humanities, Washington DC; Storefront for Art and Architecture, St. Paul MN; CIFO Foundation, Miami; The Underline, Miami; Love the Everglades Movement, Florida International University; Faena Arts Center, Buenos Aires and Southern Methodist University, Dallas.

radioee.net is a collective project by artist Agustina Woodgate, curator Stephanie Sherman, designer Sebastian Bellver, and technician Hernan Woodgate.
Name TBD (upcoming)
A School of Schools
4th Istanbul Design Biennial
September 22, 2018

AUTOPILOTO (upcoming)
New Terrains: Mobility + Migration
Bay Area, California
November 15, 2018

EVERYTHING SPEAKING
Forecast Forum, HKW, Berlin
May 6-12, 2018

POD SAVE AUSTRIA
Wiener Festwochen
Bau Stelle Parliament, Vienna
May 14-20 2018

MIAMI?IFICATION by
Armen Avanessian book launch
in collaboration with Sternberg Press
December 12, 2017

CLAMOR
Brickell City Center
December 2-4 2017

TRANSMISSAO FORDLANDIA.
Apex Art Fordlandia, Amazon, Brasil
September 15-16, 2017

AGUAS ALTAS
Miami-Dade Art in Public Places, FL
April 29-30, 2017

CICLO
The Underline Miami, FL
January 13-15, 2017

SOLARIO
New Cities Future Ruins Dallas, TX
November 11-14, 2016

THE RIGHTS OF THE WATER
Love the Everglades Conference, FL
August 22-23, 2015

AUTO BODY
Faena Art Center Bs As, Argentina
May 29-June 1, 2015

AUTO BODY
Giant Motors, Art Basel Miami, FL December 4-7, 2014

DAYLIGHT SAVINGS
5x5 Festival, DC Commission for the Arts and Humanities Washington, DC
November 2, 2014

HMONGTOWN MARKET
World Wide Storefront, Storefront for Art and Architecture St. Paul, MN.
October 17-19, 2014

INTERNATIONAL MIGRANTS DAY
Key West, FL
December 18, 2012

VOICING RESPONSIBILITY
KW Institute for Contemporary Art, Berlin
July 20-21, 2012

KULTURPARK
Planterwald, Treptower, Berlin
June 28-July 1, 2012
DAYLIGHT SAVING
Washington DC 2014
For more information contact:

hello@agustinawoodgate.com

SPINELLO PROJECTS, United States
gallery@spinelloprojects.com

BARRO GALERIA, Buenos Aires
galeria@barro.cc