

What if we play?

Polish Dagmara Wyskiel, resident seventeen years ago in Antofagasta. She is currently one of the most influential artists in northern Chile. She combines her creative work with her work as a curator, manager and educator around the practices of the visual arts. He collaborated repeatedly for the dissemination of Bolivian art in the neighboring country.

The work that presents us in Bolivia is a dialogue with the last thoughts and concerns of the artist. Entitled Mixed Game B, it is the materialization of the bifurcations and questions that are raised daily and in each territory that it crosses. The proposal that takes shape in his doctoral research at the University of Fine Arts in Krakow (Poland, 2016) finds a new series of pieces in La Paz. Wyskiel frequently interacts with the meanings of the places he visits, and Bolivia is no exception.

The works of the exhibition raise questions in the form of games that interpellate religious, historical and political power. Faced with the exercise of human domination, he proposes the playful as a strategy of resistance. The joy of the creator when listening to the echo of her heels while walking through the hall of the National Museum of Art, because the space was transformed into a sacred environment where a golf ball is worshiped. It is then, where religious power and all its ideological apparatus is questioned through art.

The work Mixed Game, which consists of a golf ball over dimensioned that runs through different places, invites us to ask about the British presence in northern Chile. Giant and lost in the desert after an entertainment of the English, sought to be returned to the United Kingdom, without getting an answer. Lacking responsibility for recovering his lost ball in South America. After no one rescued her in London, she arrives in La Paz and enters into a dialogue with the history of Bolivia. Precisely now, this October of 2018, where we have just felt the outrage over the verdict of the International Court of Justice in The Hague that does not find meaning in the maritime demand that for Bolivians is deeply important and felt. Possibly, another wrong shot. In this scenario, golf is a perverse game. British economic interests were in the middle of the war scene during the Pacific War (1879-1883).

Bolivians have many questions to ask about this British golf ball. The work does not refer to any English. It evokes the owner and merchant of saltpeter and guano, the capitalist, who was able to play some of the most elite sports in the world at the end of the 19th century and the beginning of the 20th. What if we play with them at the exhibition?

On the other hand, in the works we can recognize an investigation about scale as a formal element in art, but in the proposal it becomes rather an artistic strategy to conceptually question the power over humans. Changes of scale invite us to question ourselves about our individual and existential relationship with history, landscape and politics. Small chairs that formally and conceptually dialogue with large spaces.

Finally, it is important to recognize the art of Wyskiel as a tool of dialogue, criticism, reflection and construction of thought that also seeks to generate cultural exchanges. This exhibition is one more step in the construction of links to get to know each other and solve symbolically the problems we face. Relations between Chile and Bolivia are not easy. The present sample is the possibility of creating bridges instead of walls.

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