



## MULTIPLE EYES

**Patricia Domínguez, Ines Doujak, Lubaina Himid**

Curated by Nuria Enguita and Rafael Barber Cortell

**14.05 — 25.10.26**

Floor -1

MAC/CCB

**Lubaina Himid, Ines Doujak, and Patricia Domínguez—three generations from distinct geographies (Zanzibar/UK, Austria, and Chile)—come together in the heart of Lisbon at MAC/CCB. Their artistic practices challenge official discourse and propose ways of narrating the world from beneath the surface, reflecting on the urgencies of the present through carnival, the bestiary, and botany as forms of knowledge. The exhibition surprises, moves, and unsettles in equal measure. Through a wide range of media (sculpture, painting, watercolour, collage, video, and installation) it offers a journey through global contemporary art. Curated by Nuria Enguita and Rafael Barber Cortell, *MULTIPLE EYES* presents itself as a space of listening and critical beauty, where official histories give way to an act of collective resistance.**

Committed to contemporary artistic practice and critical reflections on the present, MAC/CCB presents *MULTIPLE EYES*, bringing together works by Patricia Domínguez, Ines Doujak, and Lubaina Himid—artists from different generations whose practices converge around a shared question: what changes when we attend to subterranean ways of narrating the world? The three artists draw on

narratives that official history has ignored or cast aside: bastard, divergent accounts transmitted by word of mouth. Yet they do not simply recount them—they inhabit them, drawing on the carnivalesque, the grotesque, the symbolic, and the popular.

Each artist approaches this from a distinct position: Doujak through the political body, the capitalist bestiary, and the figure of the monster; Himid through the presences erased by colonial history, returning like ghosts; and Domínguez through botanical and spiritual forms of knowledge threatened by extractivism, embodied in hybrid figures permeated by technology. Together, they share a common conviction: that to narrate differently is to reimagine the present, and to recognise that care—for the land, for memory, for others—is an act of collective resistance.

The exhibition unfolds as a journey without beginning or end in which the works of the three artists move backwards and forwards, intertwining across time and generating a deliberate disorientation that echoes their narrative strategies. As curator Rafael Barber Cortell notes, the exhibition “offers an experience in which otherness emerges not as a threat but as a space for learning, reflection, and the co-creation of knowledge—where narration becomes, above all, an act of listening, of allowing oneself to be affected.”

*MULTIPLE EYES* is structured around three intersecting circles that overlap and generate zones of contact in which the artists’ practices meet, contaminate, and amplify one another. As Artistic Director Nuria Enguita argues, “what connects these artists to the museum, to MAC/CCB, is a shared urgency: to propose a porous territory where stories are transformed, where beauty and critique are inseparable, and where art continues to function as a practice of resistance—intimate, permeable, and polyphonic all at once.”

## **LUBAINA HIMID**

British artist, curator and professor Lubaina Himid was born in Zanzibar in 1954. She studied Theatre Design at Wimbledon College of Arts and completed an MA in Cultural History at the Royal College of Art. One of the pioneering artists associated with the UK Black Arts Movement, she was awarded an MBE (Member of the Order of the British Empire) for services to Black women’s art and later a CBE (Commander of the Order of the British Empire) for services to the arts. She has participated in the Gwangju Biennale (2014), the Berlin Biennale (2018), and the Sharjah Biennial (2019). In 2017 she won the Turner Prize, and she is representing the United Kingdom at the 2026 Venice Biennale.

Lubaina Himid works to recover erased presences, giving body and voice to figures historically excluded from official narratives. Her vibrant paintings capture

everyday moments: people in conversation, interiors suspended in states of uncertainty. In her installations, forgotten histories and theatricalised scenes interact satirically with the worlds of politics and art, reflecting on her own position within them.

Rather than merely recovering memory, Himid creates spaces in which these figures emerge with ease and lightness, softening the rigidity of history through colour and humble materials. Unafraid of the decorative or the domestic, her work creates its own form of monumentality.

## **INES DOUJAK**

Born in Klagenfurt, Austria, in 1959, Ines Doujak studied Carpentry and Applied Arts, and first exhibited in Vienna with an installation at the Secession as part of the 2002 Gay Pride March. Since then, she has exhibited internationally across a wide range of media—including collage, sculpture, photography, film, sound, and installation—in institutions such as Museo Nacional Centro de Arte Reina Sofía (MNCARS), the Royal College of Art, the Belvedere, MUMOK, the São Paulo and Liverpool Biennials, the Dhaka Art Summit, and documenta in Kassel.

Ines Doujak constructs a political bestiary in which human and animal beings, the organic and the mechanical, merge without hierarchy, assembling bodies, plants, and prostheses that neither illustrate nor resolve, but persist in a state of suspension. Her critical research exposes global conflicts and extractivist processes shaping contemporary wars, while tracing their origins to enduring historical injustices. Doujak employs strategies of dark humour and irony to expose inequities, merging the abject with the seductive to weave unsettling narratives. Through political satire, she identifies the true sites of systemic violence: not the hardships endured by the most vulnerable, but the elites who structure global economic processes—and the bodies these systems produce, exploit, and ultimately discard.

## **PATRICIA DOMÍNGUEZ**

Born in Santiago, Chile, in 1984, Patricia Domínguez lives and works in Puchuncaví. She studied Fine Arts at Hunter College and Botanical Illustration at the New York Botanical Garden. After completing a residency in quantum physics at the CERN Quantum Technology Initiative, she founded Studio Vegetalista in Chile. Her work has been presented at the Munch Triennale in Oslo, the Klima Biennale in Vienna, the Hammer Museum, Fundación Botín, and the Thyssen-Bornemisza Museum, which collaborated on this exhibition. She also co-curated *Future Ours* at the United Nations General Assembly in New York alongside Hans-Ulrich Obrist and Jeppe Ugelvig, and in 2025 received the Marta García-Fajardo International Art Prize from the María José Jove Foundation.

Patricia Domínguez’s practice operates at the intersection of colonial ethnobotanical research, spiritual knowledge and the use of technology to recover more intimate forms of technology, with a clear aim: to reimagine our place within the cosmos. Working within a ritual framework of her own making, conceived as a kind of “stomach,” she proposes new non-binary hierarchies that celebrate all living beings, especially bodies betrayed by the system. Her installations reinterpret elements of late capitalism—cheap commodities, digital technologies, and post-internet aesthetics—transforming them into rituals of multispecies resistance and healing. Domínguez works through a logic of deliberate contamination in which the animal and vegetal merge with the virtual, and the ancestral with the technological. For her, healing is not an individual act but a form of shared knowledge through which connections to planetary memory may be restored.

Exhibition with the collaboration of TBA21 Thyssen-Bornemisza Art Contemporary.

#### **PUBLIC PROGRAMMES:**

##### **Opening**

**6:30 pm** Talk at the MAC/CCB Auditorium with artists Ines Doujak and Patricia Domínguez, curator Rafael Barber Cortell, and MAC/CCB Artistic Director and curator Nuria Enguita

**7:30 pm** Opening in the exhibition space, Floor -1

**9:00 pm** Performance by Ines Doujak at the Museum Square

##### **Guided tours**

Free participation subject to prior booking via online form or by email:  
[servico.educativo.museu@ccb.pt](mailto:servico.educativo.museu@ccb.pt)

Sunday, 17.05.26, 5:00 pm, with MAC/CCB Artistic Director and curator Nuria Enguita, as part of International Museum Day

Sunday, 24.05.26, 11:00 am

Sunday, 05.06.26, 11:00 am

#### **FURTHER INFORMATION:**

##### **Manuela Costa**

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