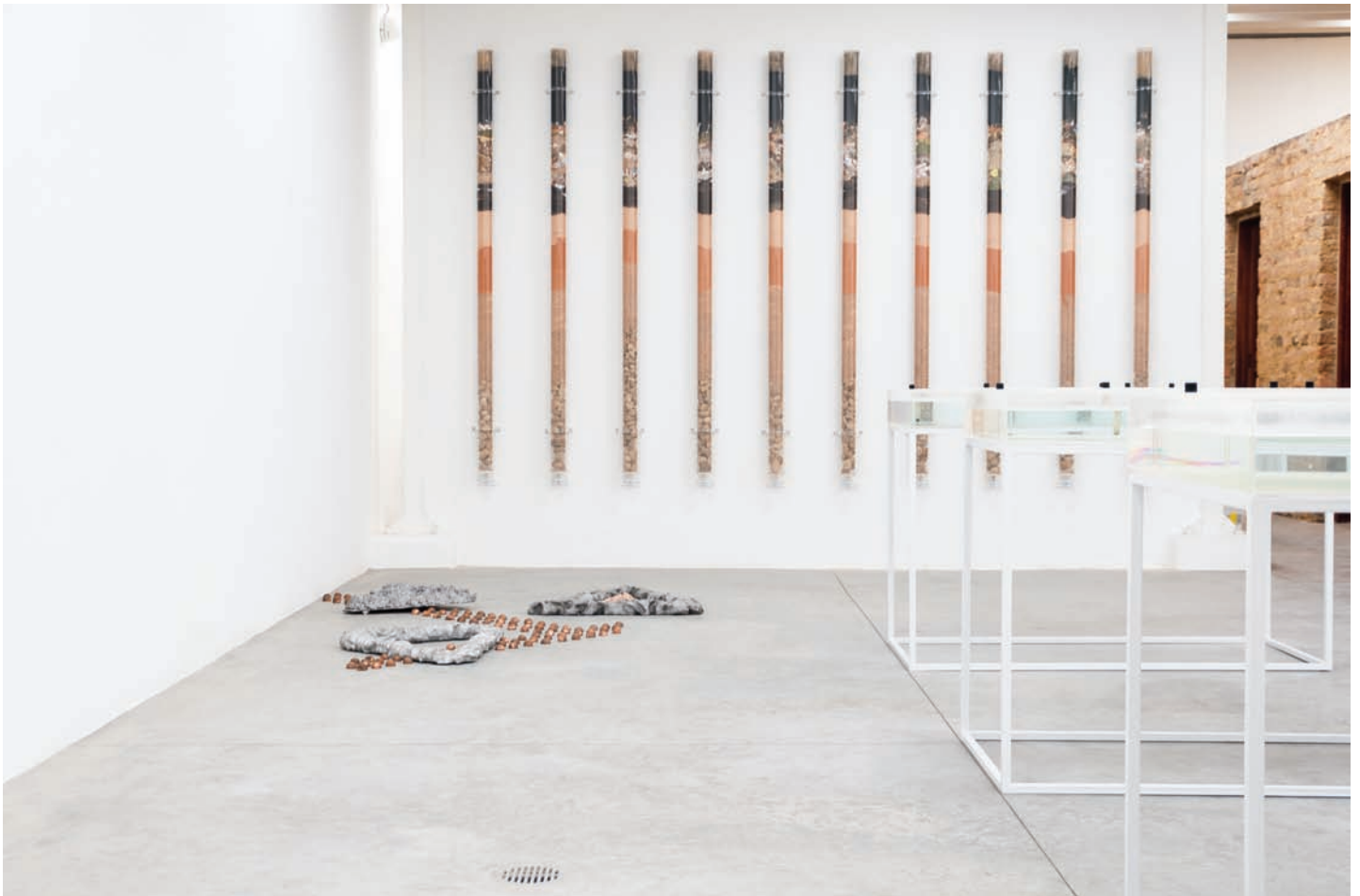


Alicia Barney



Instituto de Visión

Alicia Barney Utopian dump

"What today is called a work of art is a degraded understanding of a magical object"
Claes Oldenburg

The program Visionaries of the Instituto de Vision starts its history with a tribute to women in art, with a selection of a retrospective work of Alicia Barney (Cali, 1952). This pioneer of the visual arts in Colombia gave in the seventies a great step towards unexplored practices in Colombia, such as land art or ecologic art.

Barney's work is profoundly ritual and, in turn, makes aggressive but silent screams of protest; it is subtle to the extent that her poetry, though tough and cynical, is intimate, feminine and calm. Her practice is silent because art, despite utopian attempts and efforts, has failed to change society. This tension lies beneath Barney's work that started young to lose faith in the contemporary society.

Ever since she started in the seventies, her work shows an interest for significant works, almost metaphysical, in which essential problems of the society are questioned, such as destruction of the surroundings and nature, overpopulation and hunger. But, beyond the critical discourse against politics and aggressive consumption, which was prevailing among the youngsters at the time, Barney's pieces revealed a unique character.

Maintaining a critical and daring position, Barney generates her work through rituals and creative processes that depart from a spiritual and intuitive horizon and enable mystical connections with the art. Her works about the impacts of industry on nature were precursor in the country, not only in artistic terms, but in environmental ones. Her work has been named as bio-avant-garde. Río Cauca (Cauca River) (1981-82) —in which water was collected in different points of the river in order to show the degree of contamination— is for instance a sublime artistic piece as well as a scientific document of political complaint.

Another study field for Barney is passage of time and daily life. From a very early age she had interest in the Incan calendars and many of her pieces such as the iconic Yumbo (1980) emphasize periodicity. Her Diary objects (1977 y 1979) are works based on tours around streets or mountains in which the artist picks up leaves, objects and waste material, which are fragments of the everyday life and with which she maps her own existence.

Stratification of an Utopian Dump (1985) is a piece that emerges from the esthetic principles of minimalism, in the sense of the repetition of the same geometric element. However, this purist aesthetic of this artistic movement is perverted by a social and political sense. Ten acrylic tubes were filled with elements of a geological stratification, and the top was filled with garbage, charcoal and sand. This way of sealing garbage allows its decomposition and in 5 years the land can be reused.

Even though she was described as eccentric for using concepts such as Biodegradable, Barney has maintained an active stance regarding the relation between art and nature.



Río Cauca

Installation

Three clear acrylic tanks, test tubes, water, photographic record (35 photographs) and 5 water drums.

1981

*Installation View
Instituto de Visión*



Río Cauca

installation

Three clear acrylic tanks, test tubes, water, photographic record (35 photographs) and 5 water drums.

1981

*Installation View
Instituto de Visión*



Río Cauca

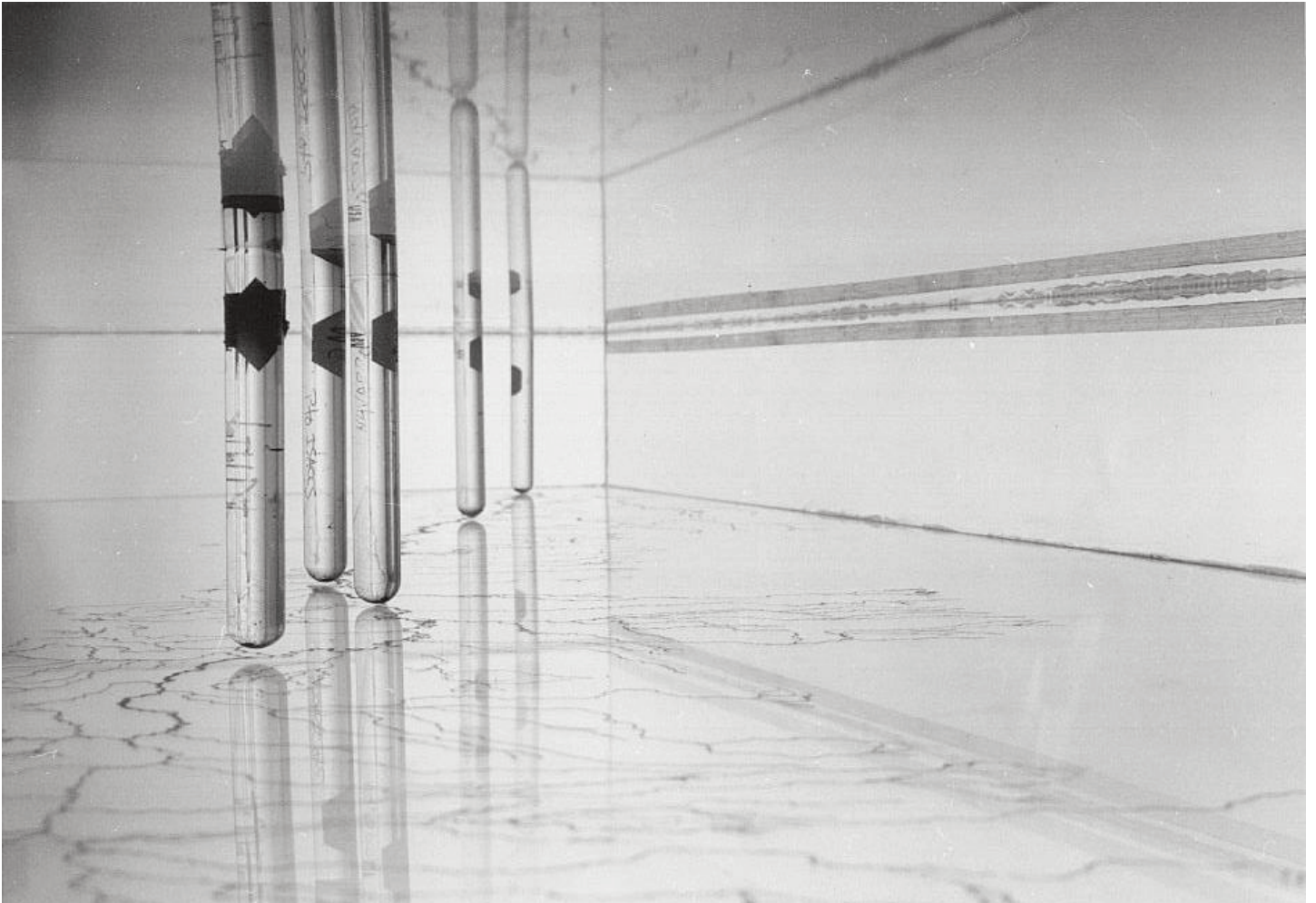
installation

Three clear acrylic tanks, test tubes, water, photographic record (35 photographs) and 5 water drums.

1981

Detail

Test tubes, acrylic water tank.



Río Cauca

installation

Three clear acrylic tanks, test tubes, water, photographic record (35 photographs) and 5 water drums.

1981

*Detail
Vintage photo of the test tube
in the acrylic tank.*



Río Cauca

installation

Three clear acrylic tanks, test tubes, water, photographic record (35 photographs) and 5 water drums.

1981

*Detail
Photographic record and
water drums.*



Río Cauca

installation

Three clear acrylic tanks, test tubes, water, photographic record (35 photographs) and 5 water drums.

1981

*Detail
Photographic record*



Estratificación de basurero utópico

10 acrylic tubes with organic residues, sand, stones, vegetal charcoal and soil

180 x 5 cm

1987 - 2014

Edition of 1 + 1A/P

*Vista de la instalación
galería Instituto de Visión*



Estratificación de basurero utópico

10 acrylic tubes with organic residues, sand, stones, vegetal charcoal and soil.

180 x 5 cm

Detail



Estratificación de basurero utópico

10 acrylic tubes with organic residues, sand, stones, vegetal charcoal and soil.
180 x 5 cm

Detail



la Requisa

Installation

3 Aluminum casted triangles, 140 rustic copper semi-spheres, and ten dental acrylic corncobs with human molars.
Variable dimensions

1998

*Installation View
Instituto de Visión*



la Requisa

Installation

3 Aluminum casted triangles, 140 rustic copper semi-spheres, and ten dental acrylic corncocks with human molars.

*Installation View
Instituto de Visión*



Ia Requisa

Installation

3 Aluminum casted triangles, 140 rustic copper semi-spheres, and ten dental acrylic corncobs with human molars.

Detail



Ia Requisa

Installation

3 Aluminum casted triangles, 140 rustic copper semi-spheres, and ten dental acrylic corncobs with human molars.

Variable dimensions

1998

Detail



Los Estados que Compré

Wood, Metal, postcards and leather

30 x 37 x 3 cm

1976

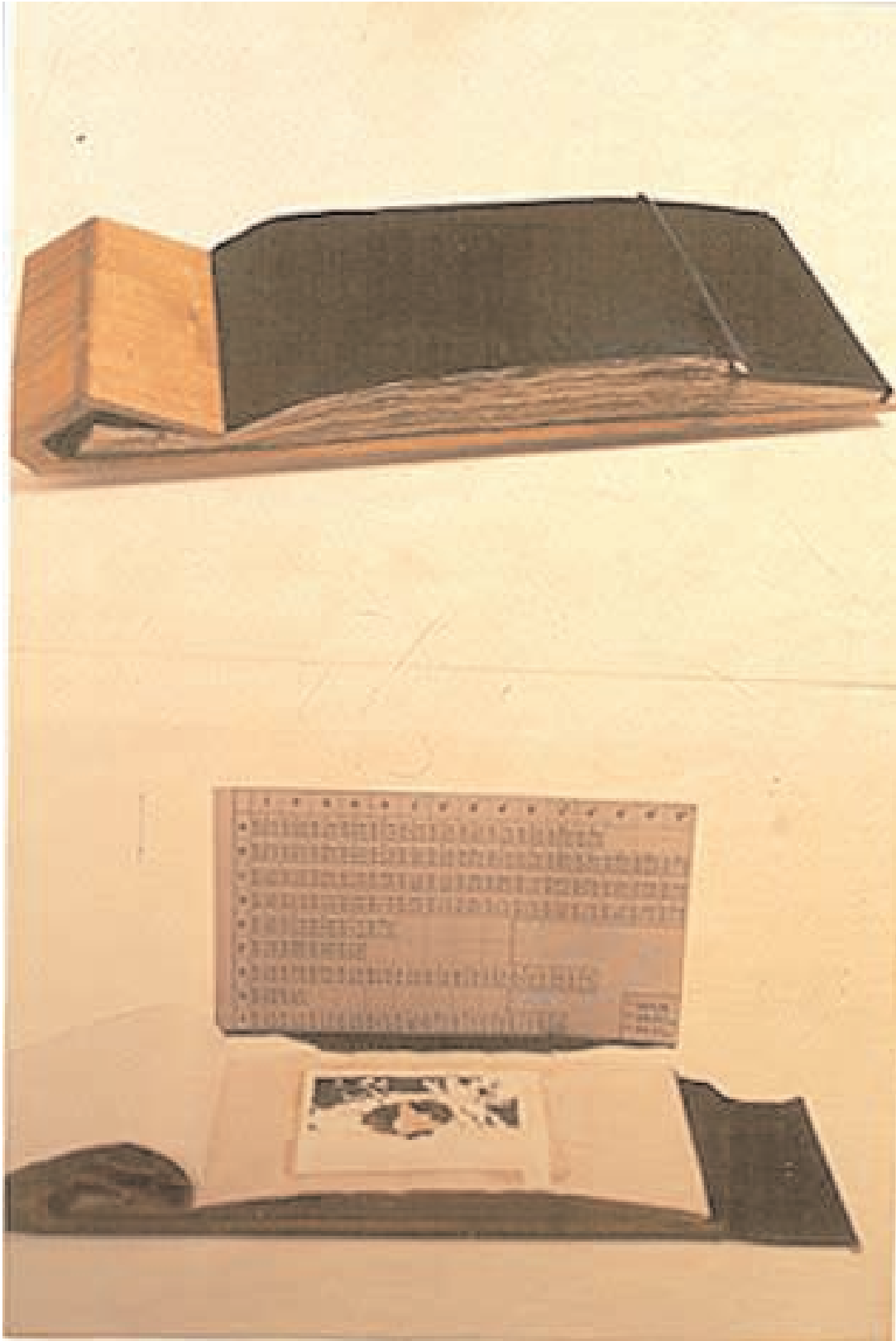


Los Estados que Compré
Wood, Metal, postcards and leather



Los Estados que Compré
Wood, Metal, postcards and leather

Detail



Tiempo de quema

Wood, metal, paper and leather

30 x 90 x 13 cm

1976



Tiempo de quema
 Wood, metal, paper and leather
 30 x 90 x 13 cm
 1976



Diario Objeto - Un día en la montaña

Vegetation, copper wire, plastic bags and acrylic

89 x 66 x 8 cm

1978 - 1979



Diario Objeto -
Found objects, plastic bags and acrylic
1978 - 1979



Diario Objeto -
Found objects, pigments and acrylic
1978 - 1979