

E U L A L I A D E
V A L D E N E B R O

P r i o r w o r k

2 0 0 7 - 2 0 1 8

<http://eulaliavaldenebro.com>

S T A T E M E N T G E N E R A L

All my work is born from a fundamental question regarding the relation that human beings establish with vegetal beings, a question that belongs to a broader issue, namely the relation with the oikos (the home).

These relations are usually relations of dominion, and are based in the belief that there is a separation between nature and the human. In my work, my intention is to show the opposite, to say that such division does not exist because our lives are intimately tied together.

My work always begins with the acknowledgement of the conditions of the specific site, where my body appears as an element of measurement. It appears as a reference of the human scale compared to the forces of nature, because I believe that having lost the notion of such scale is one of the causes of the current ecological crisis. In my artworks, these forces embrace each other, are summed, are joined together both as an act of love, and a critical outlook toward the relation that is normally established. Drawing is another essential element of my work, it accompanies all of the creative process and is a part of the exhibited registry of the in situ experiences.

Eulalia De Valdenebro 2010
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S E M B R A R E L R I O

Guachaca river joins the sea in a spin parallel to the waves, creating a beach with two shores, one of saltwater and the other of fresh water. That sand dune is like a sieve that interrupts everything that the jungle gives to the river; all sorts of carved wood and vegetal matter, all sorts of traveling seeds - Hydrocoria - that use the force of water to move and to colonize new territories. These seeds make a symbiosis with the river, they are latent and can still deploy the life they contain, if they are able to land in a fertile place.

I collect seeds in the beach and go river up with them. I look for the plant and trust them to the river. This is a big vine that grows on the treetop (Fabaceae. entry S. P.).

I add myself to this symbiotic agreement between the vine and the river, and I deliver the latent seed with the gesture of one who plants the river.



Video 2'30" 2017.
Action performed in the Guachaca River.
With the collaboration of Charlotte Charbonnel.
Sound edition: Diana María Restrepo.

C O N S A G R A C I Ó N



The human dimension lies implicit in the pictorial and traditional comprehension of the landscape: Its viewpoint and scale bring together this particular spatial perception where the horizon is determinant.

In Consagración, I situate myself in this possible comprehension of the landscape while, simultaneously, I imitate the gesture that belongs to the Eucharist by making the body sacred. In this case, the place of the host and the gold is visualized through a segment of espeletia, a moor where the fog has erased the horizon. Thus, I transpose the place of the sacred (body/ bread) toward the beings and forces of nature.



E L E V A R E L A G U A



The molten bronze
has copied the
form that the water
used to have inside
the body of this
bromeliad.

Now, it also reveals
the volume of the
water that this
body could have
contained during
its life.

Elevate the water is an installation conformed by the text, a container that shows a specific amount of water, and a bronze piece that has been melted using a bromeliad as a mold. The melting wax and the metal reveal the shape and volume that the water used to occupy in the body of the bromeliad. These two elements are suspended and connected by bronze threads and pulleys.

C U E R P O E R M E A B L E I



Each body -alive or not- is the result of the encounter with what is near. The works entitled *CUERPOPERMEABLE* (PERMEABLEBODY) approach the encounter between bodies that admit fluxes between them, folds that embrace flows, forces that leave traces, porous elements pierced by fluid elements. All of them happen in the *Páramos*.



Video 4' 2013
Action performed in *páramo Los Verjones*
camera: Andres Borda
Edition: Sheryl Suárez
Thanks: Natalia Orozco

Cuerpopermeable I

(Permeablebody)

To be embraced by the *espeletia* after profound exhaustion:

Before a community of *espeletia*, I believe we have all experienced the strangeness of recognizing a certain humanity in those vegetal bodies. I try to be permeable to them, to lose the will of my actions through exercises of profound exhaustion (a strategy of contact dance, not visible in the video).

In this state of vulnerability and exhaustion, finally a muscular inertia emerges. Only by this, I believe to have experienced a becoming-*espeletia*, when I am swayed by the wind, when I feel half of my body rooted to the earth, when I feel embraced by a vegetal community in a hug that is barely tactile.

To be embraced by a *espeletia* differs from the sensation of a human embrace; it appears to be transmitted by its hairiness, it barely needs a superficial touch to connect and transmit, to my permeablebody, the force of a community rooted in one place.



C U E R P O E R M E A B L E I I

Cuerpopermeable II

(Permeablebody)

To attempt a geologic temporality in the body.

There is a force of the moor that is manifested in the form and surface of the rock, its procedures imperceptible to human temporality, because this force is of geologic temporal dimensions: It is the force of the wind that sculpts the surface of the rock. I try to make it visible for a human temporality.

The paper, the charcoal, and my body, are the tools with which I intend to steal the trace of the extensive relation there is between the rock and the wind. I also want to produce a drawing as the two of them have done. However, being between them with a huge paper and charcoal resulted in a struggle that only calmed down when I allowed myself to be wrapped by the paper; it calmed only when my body became still rock, stable, and precariously sustained (as human life) between gravity and wind.



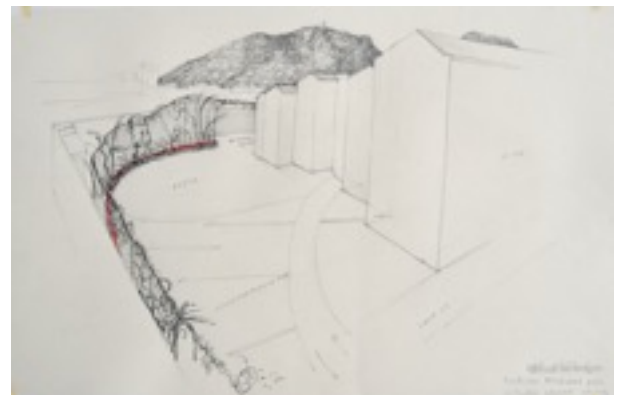
Video 3'2014
Action performed in *páramo Los Colorados*
camera: Camilo Andrés Daza
Edition: Sheryl Suárez



N A T I V A S / F O R A N E A S



2014
Live sculpture, permanent intervention, variable dimensions.
Universidad Jorge Tadeo Lozano, Bogota.
Carrera23#4-26



Sculpture project and small square, recovery
of the western facade.



Nativas foráneas (Native Foreign) is a live sculpture made with eleven species of andean vines in the city of Bogota. The selected species are in the paradoxical situation of being, at the same time, Native and Foreign to this territory.

Nativas/Foráneas initially intends, through a series of maps made to a scale 1:1, to speculate about the growth of the vines in a grid, which represents the basic structure of the sculpture as well as the urban growth of the modern city. The superposition of the two types of lines emphasizes the possibility and the urgency of coexisting with the living beings that surround us.

The project is also accompanied by a series of photographs that are projected, which document the creative process, the construction of the garden center to make the sculpture, and the sample take for the imprint that originate the maps on a scale 1:1.





2010

Study of the species.
30 x 30 cm, Acrylic and ink
on two layers of traslucid
paper and tarlatan.

Map scale 1:1 of the
sculpture, 6 x 1.50 m.
Acrylic and graphite over
two layers of translucent
paper.
150 x 600 cm



2010

Project for a live sculpture
With ten species of andean vines over a
metallic structure

12 m x 4 m (in its higher edge)

G N O M O N



WINNING PROJECT

NATIONAL PROGRAM OF INCENTIVES -
MINISTRY OF CULTURE 2012

Artistic residencies Colombia-Banff Center Canada

A gnomon is the vertical element of a solar clock. To mark its shadow and read in it the passage of time is a precarious gesture of localization that binds an individual body together with a local space. This situation is completely opposed to the contemporary experience of living in a globalized and homogenous time/space. The contemporary experience unbinds one's own body from the place it inhabits.

The project GNOMON proposes a critical outlook towards the relations we establish between the rhythms of nature and those of one's own body at work.

With the objective of finding a Gnomon, during the residency in Banff I establish daily paths that I trace with nomadic marks of different kinds. Finally, I copy with ink and water, the shadow of a common Asteraceae over a rock during four days of monitoring.

The ink marks indicate the local irregularity of this situation, determined by the weather conditions, the rhythms of the foods, the social agreements of the place, and my own body. All of this makes of GNOMON and inexact agreement of time that is made visible through a photo and video registry of this experience.



2013

In situ intervention, aquatint over
rock
7 photographs of 35 x 50 cm
Video 5'.

H E T E R O G É N E A S / C R I M I N A L E S



2012
Detail Local Corn Seed.
Watercolor over paper



Heterogéneas/Criminales (Heterogenous/Criminals) is a series of watercolor drawings, using the classic technique of scientific botanical illustration. Each series (one is corn, the other is bean) is made of two rows:

The superior row illustrates eight local seeds of the same species, but with notable variations of color and shape.

The inferior row repeats a digital reproduction of a transgenic seed.

This artwork was made in November 2012, in the context of an attempt of the Colombian government to introduce the Law 1518, and the Decree 9.70, which penalize and turn local seeds and the farmers that work with them into criminals. it is inserted in it. Both things are a critical call before the hierarchy that



2012
Detail Local bean Seed.
Watercolor over paper

F R A I L E J O N M E T R Í A C O M P A R A D A



Before the strangeness of the empathy for my own body and that of an espeletia (*Espeletia grandiflora*), I draw in a sketchbook a body inside another, in real scale (1:1), thus comparing their measurements.

The title refers to the drawing of the idealized Vitruvian man, but, this time, the main measurement is the plant with the drawing of the profile of my body, completely integrated to this vegetal body.

2012

Different qualities of graphite over the paper of a sketchbook.

1,70 x 60 cm.

S E M I L L A S D E E S C U L T U R A

The sculpture seeds are the mobile manifestation of the project Nativas/Foráneas.

I elaborate this live, unstable, changing volumes by studying the designs and strategies of seeds, by understanding them as the traveling organs of plants, and by embodying the idea of being the mammal that scatters the seeds of the andean forest.



2013

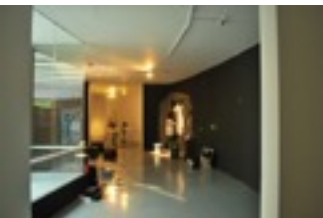
Gathered soil, various species of andean vines, hanging structure in a plastic net, and a steel cable.

Very variable dimensions. Average weight: 30 Kg.

V E G E T A L M A Q U Í N I C O

Vegetal Maquínico is a project where drawing is understood as an experience, as a practice that implies the time taken to realize it in the specific location that is Galería Santa Fe.

It expects to bear witness to the direct connection that drawing has with thought and its processes of vital growth, developing it as a fortuitous and territorial branch, as an encounter of forces between the works of the artists.



2011

Drawing process opened to the public.

Mixed technique over wall.

A project of Luisa Roa and Eulalia de Valdenebro,

winners of the call for applications of the "2010 Program of Awards and Encouragements of the District". Galería Santa Fé.

S E R C R E C I E N T E



2009

In situ intervention, wood
6 Photographs, each one of 100 x 70 cm.
Total composition of 510 x 150 cm.



Ser Creciente is an *in situ* intervention where Eulalia de Valdenebro builds a flood along the limit between a native forest and a recently cut down crop forest.

The intervention wishes to make visible the encounter of forces that takes place there: the expansive force of the native seeds against the pressuring force of the crop/culture. It also expresses the issue of scaling as the ground of perception of the global ecological problem.

D R A W I N G T A C T I L

F O R S E R C R E C I E N T E



2009
Charcoal over three layers of
translucent paper
of 510 x 120cm

The drawing appears as another recording strategy for the in situ intervention performed on the limits between the two forests. It repeats the shaping process of Ser Creciente, where the mayor elements determine the formation of clusters and valleys of the minor elements.



Detail

S E R R A I Z

I prepare myself to strain my own force with the one of the root of a cut down tree. I expect to discover the way in which it has penetrated the soil by digging around the trace that it's own body is. I remove the material that the root has pierced and that covers it from our sight, I chase it's gestures remembering the sculptural practice of unraveling the form contained within the material.



ESCALA 1:1

ACTO RITUAL CON UN IF

Before the difficulty of perceiving the dimensions and speed in the life of a tree, I measure myself, body against body with an "If", I have relationship on a scale of one to one with it. It is like an act of acknowledgement of our differences and our lives. A rope knotted around its trunk is the trace-drawing of this encounter of bodies, the measuring instrument that bears witness to the hugging experience on a scale of 1:1.



2007
In situ intervention, carried out during the artistic residence,
Remalard, France.
Drawings in charcoal
Video 5'

EN MEMORIA



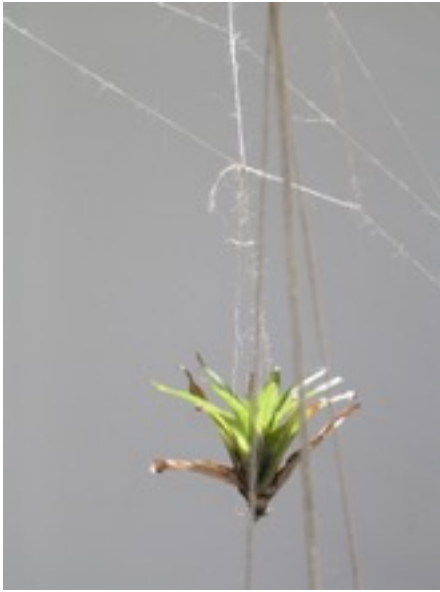
EN MEMORIA is an *in situ* intervention where Eulalia de Valdenebro performs a sealing wax inlay in the cracks of a cut down eucalyptus, around which the building of the Faculty of Arts of the Universidad Javeriana in Bogotá was built.

2009

The sealing wax appears like a witness of a sealed monument; red like blood which also refers to the sacrifice, and seals, as a document, the life of this tree.

In situ intervention
Sealing wax and cut
down tree
Universidad Javeriana

D E S - A R R A I G O



Des-arraigo is an installation of 40 photographs of bromeliads that were rescued from the residues of an urbanistic process that took place nearby Bogotá, where the rainforest becomes garden.

The bromeliads seem to be floating in the white space, they are in the non-site, invading it with their desolated situation: it's a place where their roots hold on to nothing. However, life strives in them, hanging by a rope and a precarious knot. With this simple act the artist shows, simultaneously, the absurdity of its uprooting and the persistence of their lives.



2008
Instalación
Photographs