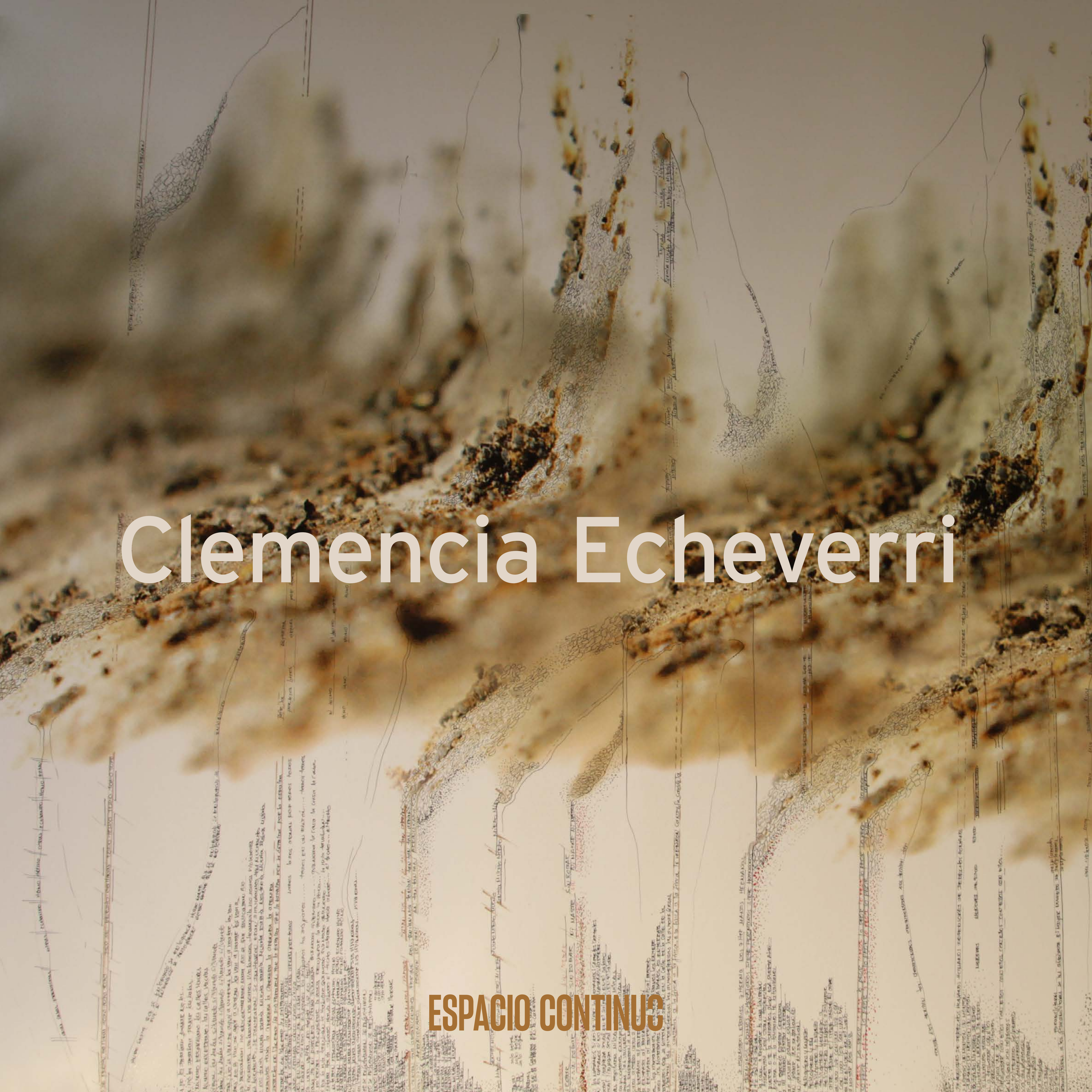


# Clemencia Echeverri

ESPACIO CONTINUO



Clemencia Echeverri, 1950.

Born in Salamina, Caldas, in 1950. She lives and works in Bogotá. She studied Visual Communication at the Universidad Pontificia Bolivariana and Visual Arts at the Universidad de Antioquia. At the postgraduate level, she completed a Master's degree in Visual Arts and later studied Contemporary Art History and Theory at Chelsea College of Arts in London.

She taught undergraduate and graduate art for 27 years at the Universidad de Antioquia and the Universidad Nacional de Colombia. Her artistic career began with an emphasis on painting and later on sculpture. Since the 1990s she has explored problems related to violence, memory and the force of nature in Colombia. Through drawing, video, photography, video-installation, sound and interactivity, she creates projects that require field trips, research, social commitment and technology.

# DESERERE

The geographical and cultural space of the La Guajira desert, which expands between the confronting projections and the texture of its soundscapes, is one that we enter without ever fully entering: it both invades us and prevents us from accessing it.

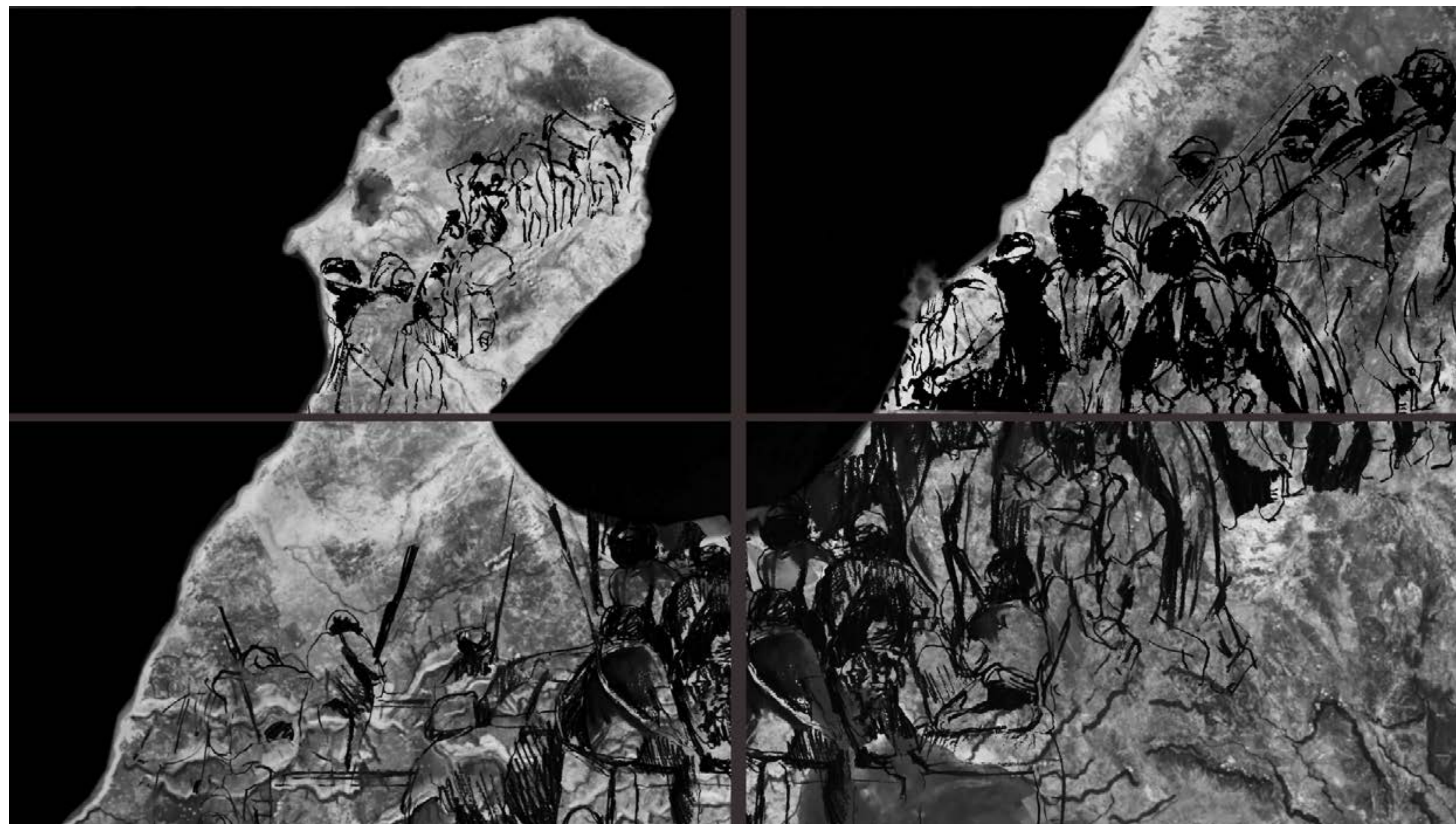
In the desert that this video installation by Clemencia Echeverri presents and evokes (the desert is not only what we see but also the gallery through which we walk aimlessly), everything is fragment, glimpse, secret: each instance of the journey through the interconnected rooms—each shot and each detail, each sound and each echo—is an entrance to the immensity of the Wayuu world whose presence, however, interrupts all promise of access.

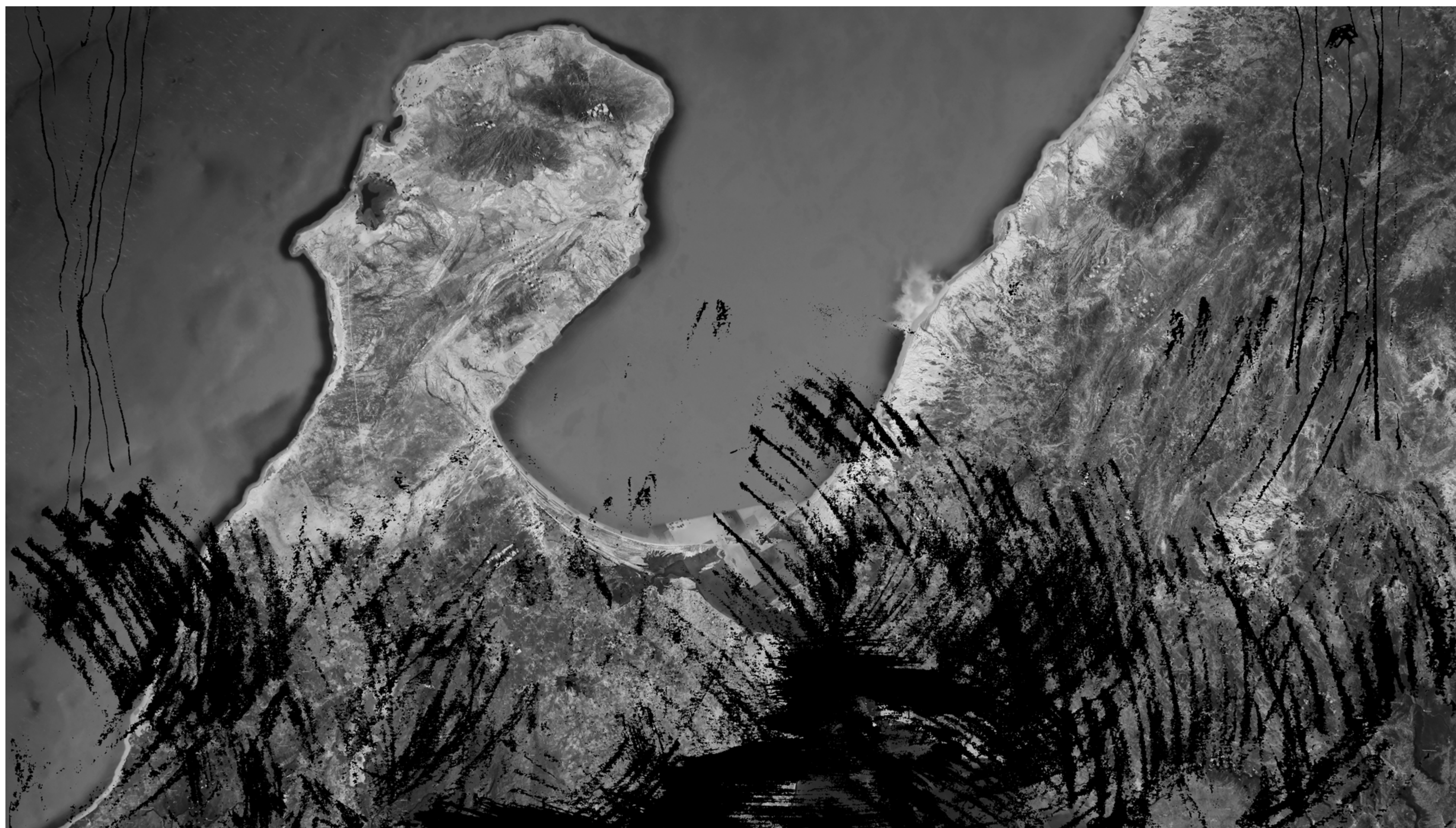
As suggested by the Latin root that gives the work its title, the desert is here, then, a place that cannot be located with certainty in the space and time of the known and the proper, that remains always out of field and thus mocks the presumed power of the gaze: the place of an abandoned, deserted, forgotten world, but also a world that evades the force of oblivion with its own forms of remembrance. [...]

María del Rosario Acosta  
Juan Diego Pérez,



Deserere, 2022  
Video





Deserere\_Trupillo, 2022  
Frame by frame animation





Deserere\_Trupillo, 2022  
Drawing

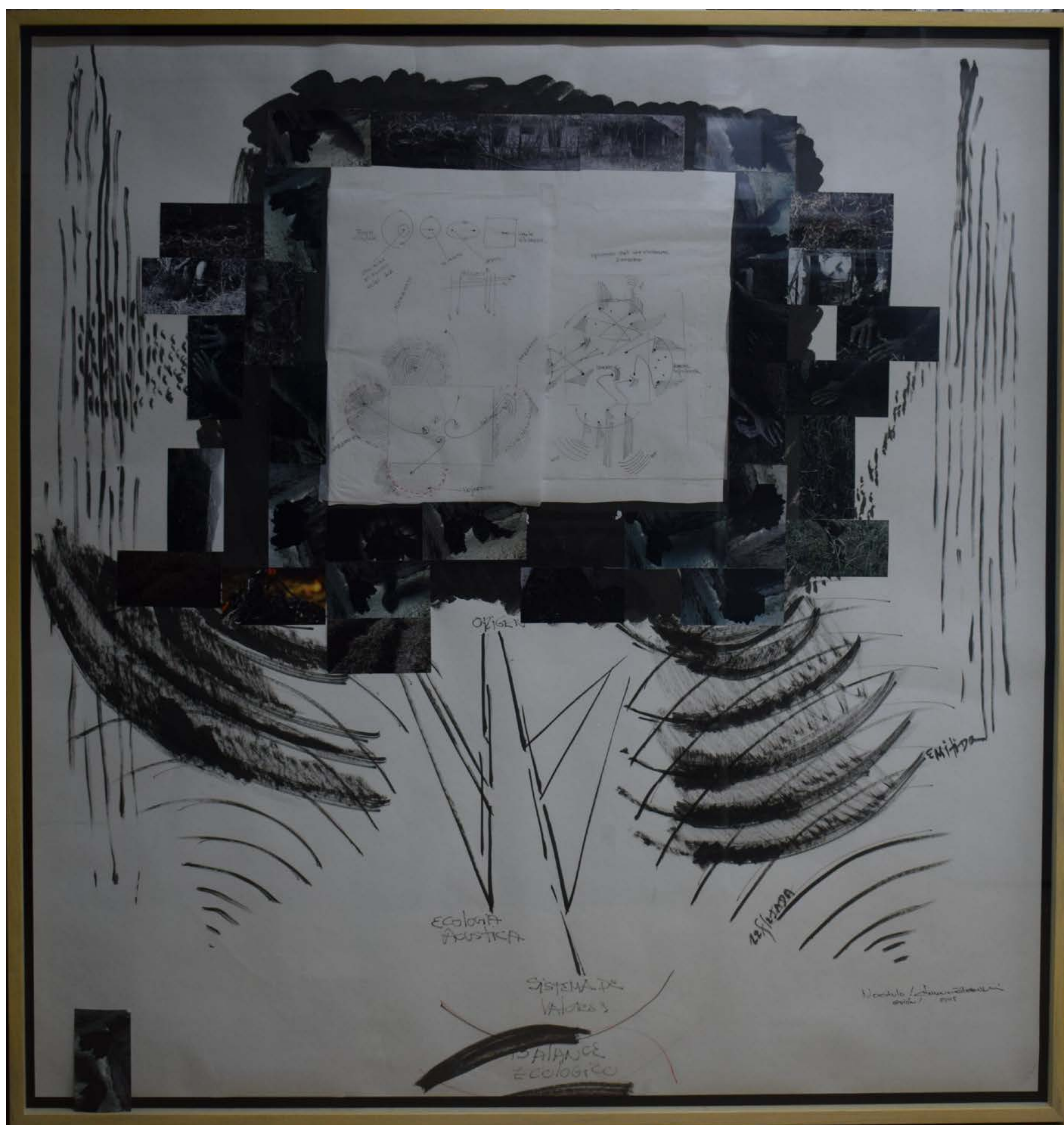
# Nóctulo

Nóctulo is a video-installation and multichannel sound project in two quadraphonic that proposes to produce an invisible and spatial mechanism from the ultrasonic sound of the bat (inaudible) in tune with the audible (its echo) territorial and the moving image of a space in abandonment. Four screens that form a closed cube generating the projections from the inside. It is a work that aims to bring the relationship between nature and culture in correspondence with the political and geographical distance in times of crisis, layers of memory and revitalization.



Nóctulo, 2015  
Collage  
195 x 90 cms





Nóctulo, 2015



Nóctulo, 2015  
Video installation  
4 monitors

[https://www.clemenciaecheverri.com/  
studio/index.php/proyectos/noctulo](https://www.clemenciaecheverri.com/studio/index.php/proyectos/noctulo)

# Juegos de herencia

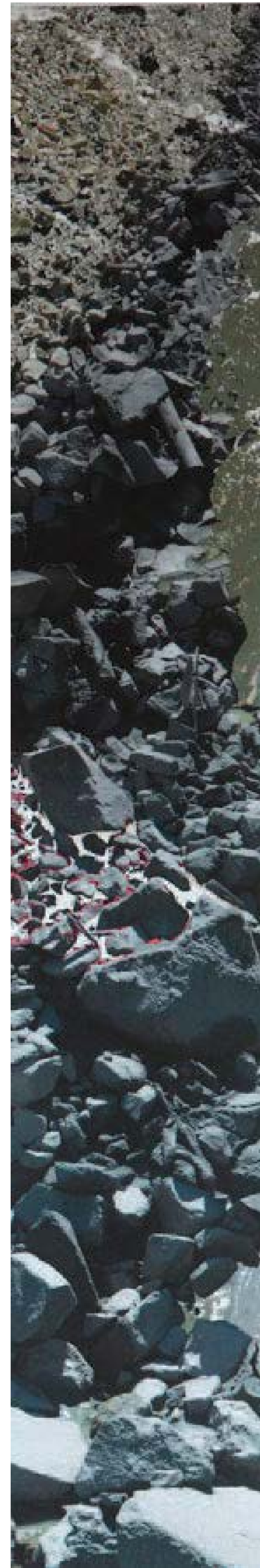
Multichannel sound video installation, 24 minutes long, that explores the heritage of a celebration held every July 20th in the town of El Valle, Chocó. This celebration was brought by Spanish immigrants and assimilated by a community from the Colombian Pacific at the beginning of the 20th century. The installation of the work is supported by two polyptychs of 8 horizontal projections on boards, four on each side of the room, which at times are in dialogue and at others unfold and propose circular paths. There is a ninth circular projection on the floor on sand. Among the sounds of the work, the sound of the machete bursts into the air, echoes and resounds in the space with its own cultural voice, replicating itself beyond its own border.



Juegos de herencia, 2018  
Digital print  
Edition of 7  
60 x 150 cms

# Sin Cielo

In fragments of images that are decomposed and recomposed on nine screens organized in a grid, the landscape in a place in northwestern Colombia (Marmato, Caldas) is transformed by aggressive marks left by gold mining. A poisoned, toxic and forgotten territory. This audiovisual action reveals traces of cyanide, of mercury in putrefying waters of sludge that leave devastation and drowning in their wake. It is a 'moral ruin' that has profound effects on the political, social and ideological dimension of the territory.

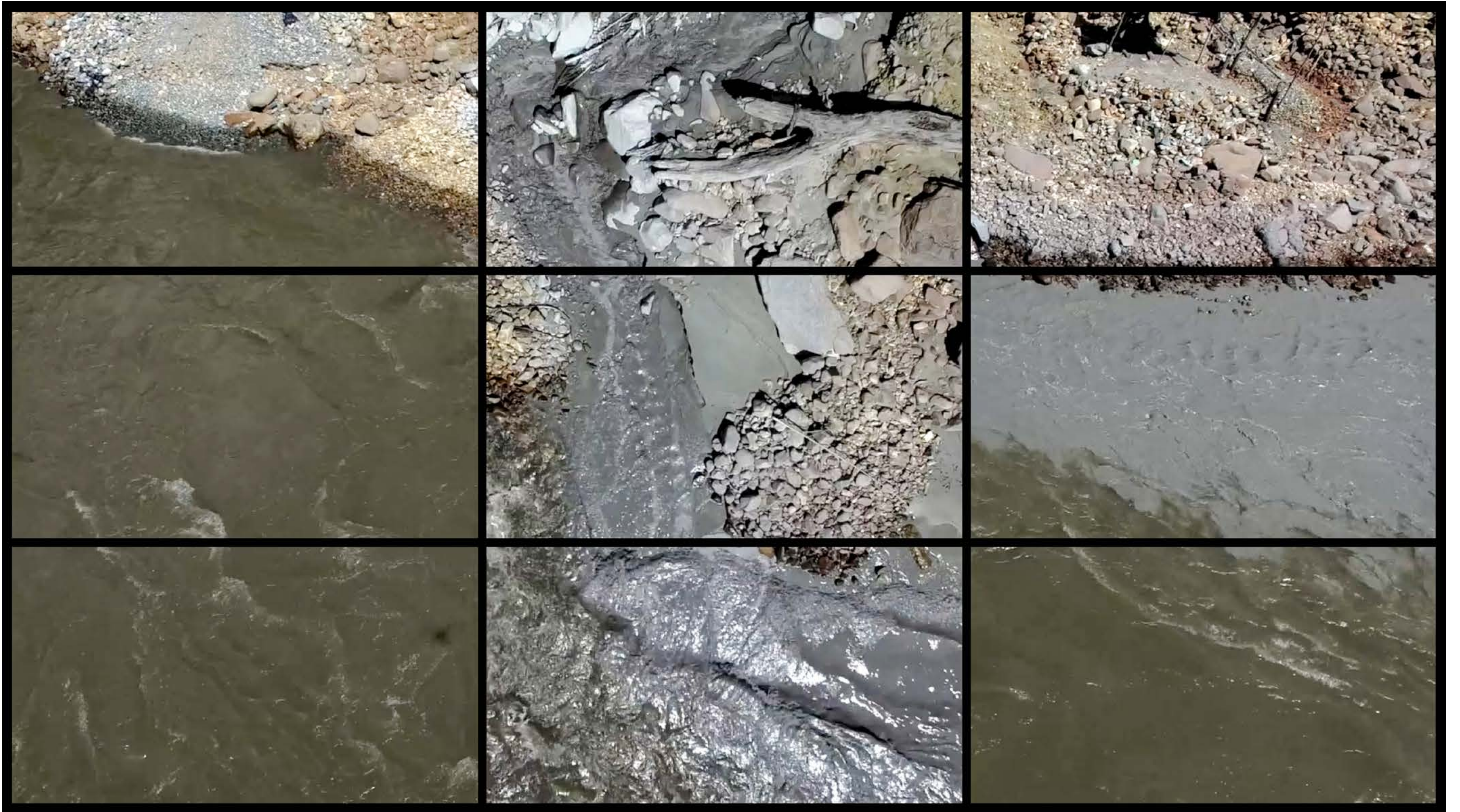


Quebrada, 2017  
Sin Cielo  
Collage

190 x 40 cms

ARTWORKS

ESPACIO CONTINUO



<https://www.clemenciaecheverri.com/studio/index.php/proyectos/sin-cielo>

Sin Cielo  
Video and Video Wall, 1 monitor



Desborde, 2017

Sin Cielo

Collage

213 x 87 cms



Palafito, 2017  
Sin Cielo  
Collage  
213 x 87 cms



Sub\_terra, 2017  
Sin Cielo Collage  
212 x 91 cms

# Versión Libre

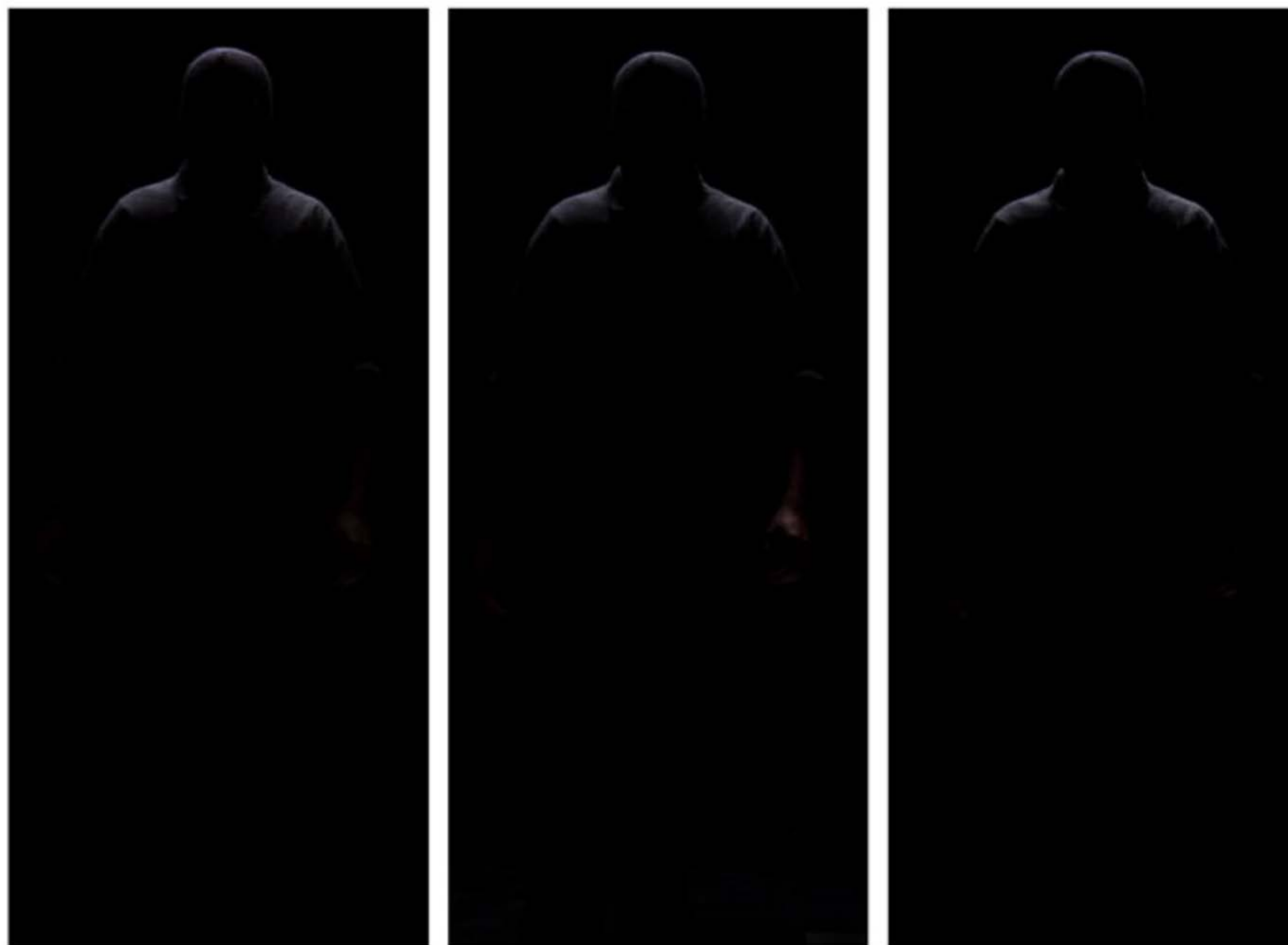
It is a video/sound installation of 5 simultaneous projections, 5.1 sound and five large format photographs. This work is a confluence between the poetic and the political, where the viewer, under an experience that questions him, is placed in an unstable way between inaccuracies of the image and the voice, preventing him from approaching the testimony of demobilized combatants of the conflict. The installation is located in various parts of the room. In a central axis there is a large format video from which sound and voice are emitted. In addition, in another part of the room, there are three narrow, larger than life-size projections that move bodies through the space without end and in continuous appearance and disappearance. The installation continues with a video in which people circulate with their backs to the infinite. The 5.1 sound overflows penetrating the space as a material that supports the various axes of the work.



Versión Libre  
Video 1 monitor

<https://www.clemenciaecheverri.com/studio/index.php/proyectos/version-libre>





Versión libre, 2012  
Tryptich  
Photography

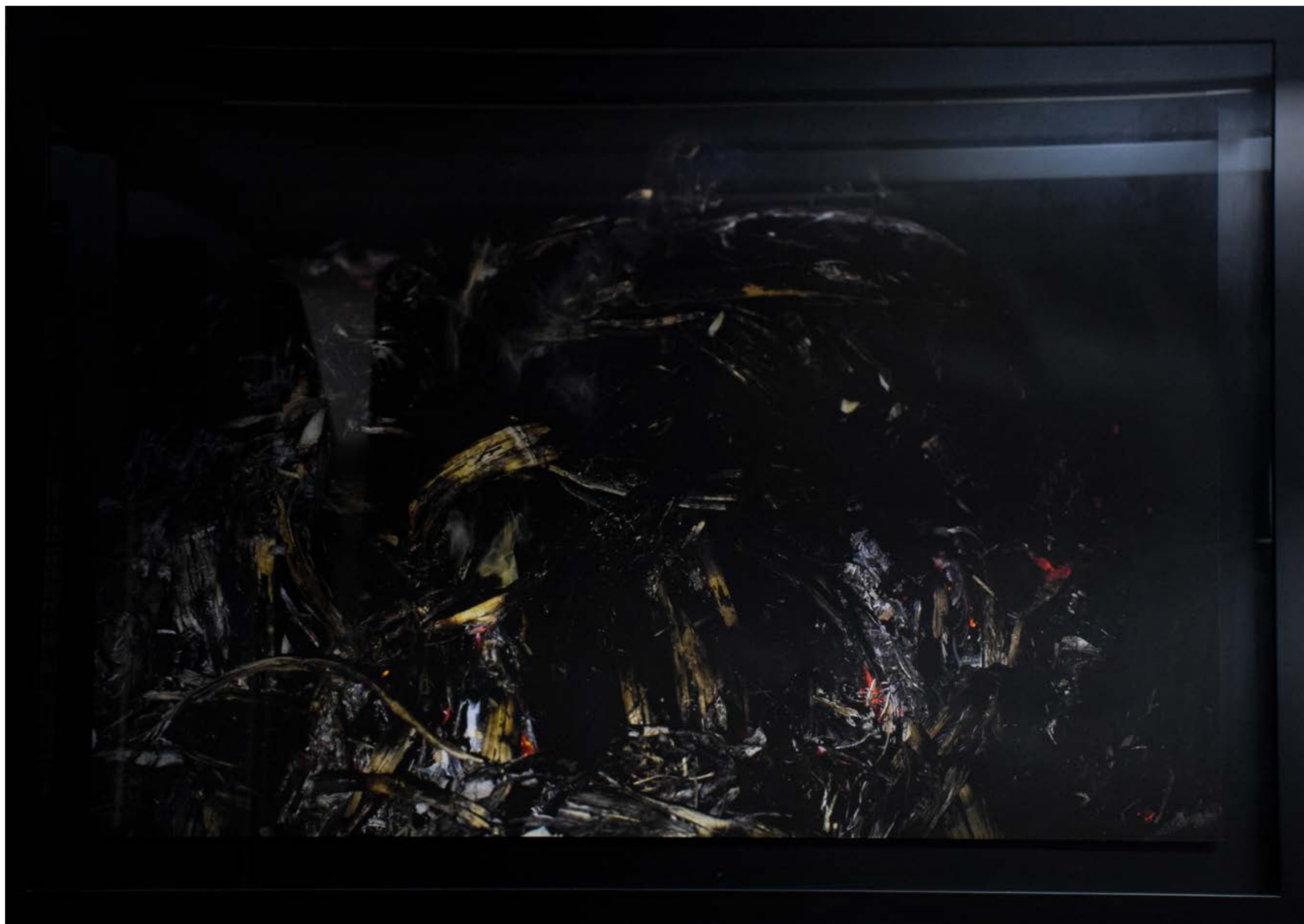
Edition of 5

# Sacrificio

Sacrificio is a video installation work with 6-channel sound in synchrony. This work unfolds in a room of ample space to generate a journey of immersive character.

The work plunges into the whirlpool of a collective, noisy, apocalyptic public sacrifice. A fury unleashed with the force of fire in an ancestral altar that contrasts with the house, that other altar of mute and small sacrifices. The two works are united, however, by rhythm, by that same circular movement, by that impossibility of the linear unfolding of space and time, reaffirmed by the over-darkness of the rooms, the containment, the claustrophobia.

Fragment of the catalog



Sacrificio, 2013  
Photography



<https://www.clemenciaecheverri.com/studio/index.php/proyectos/sacrificio>

Sacrificio, 2013  
Video installation, 4 monitors



Ganado, 2013  
Sacrificio  
Photography

# Supervivencias

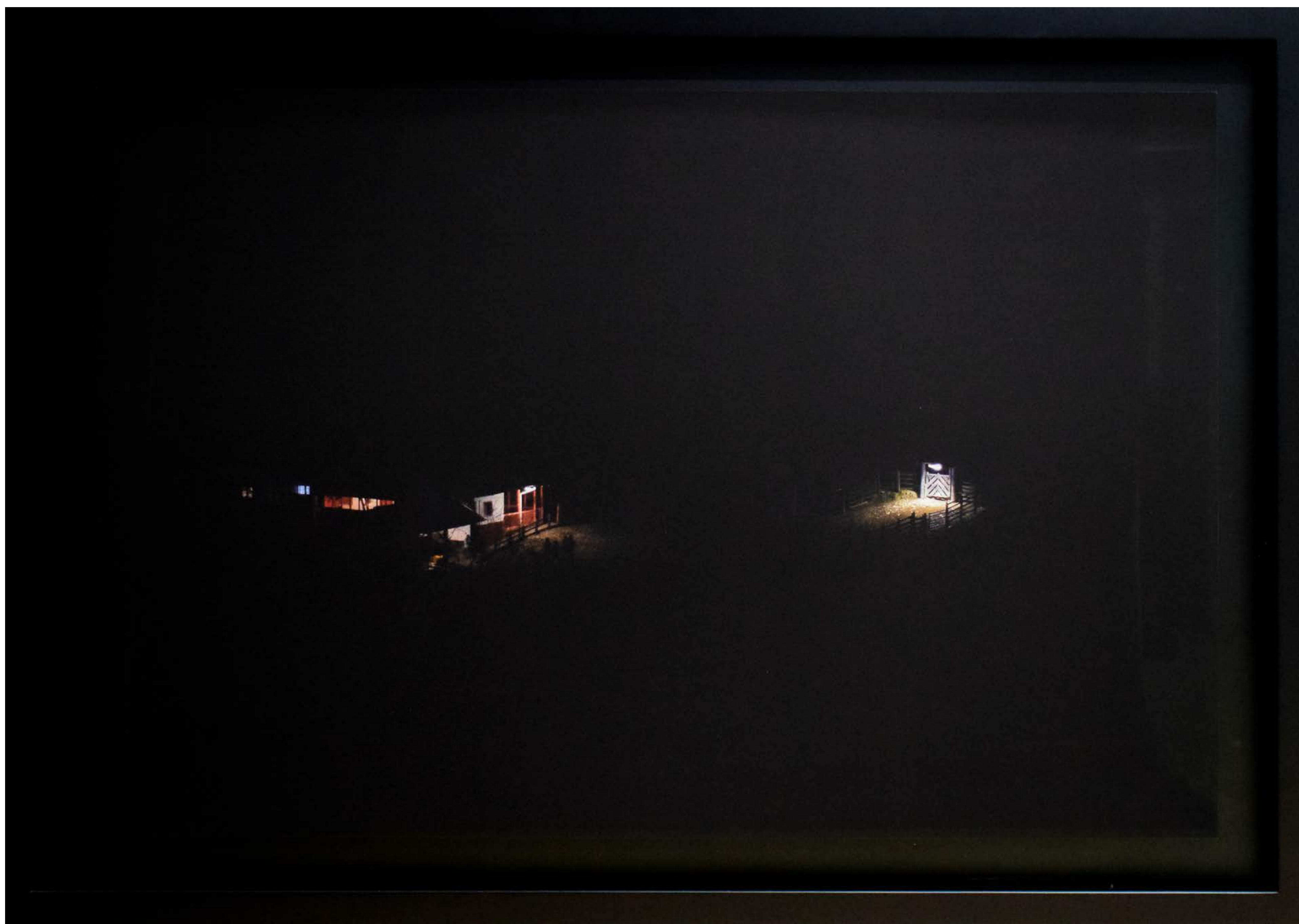
It is in the midst of this darkness, thanks to and in spite of it, where the bodies emerge. The work envelops the viewer through the arrangement of the screens in the space, through the omnipresent sound that fluctuates between different intensities. The experience, however, is not that of an immersion in traditional terms. We do not move from the gallery space to a specific, recognizable place. The asynchronous time of video dislocates the experience of a definable place, the security of a decipherable narrative. We move to a dynamic territory, which does not allow itself to be apprehended.

Juan Carlos Arias, art historian and filmmaker.

Canelo, 2013

Obra: Supervivencias  
Digital print on Hahnemuhle paper  
Edition of 5

95 x 59 cms



# Cal y canto

A 16:30 minute video installation sound installation located in two rooms. This work, through visual layers, crosses the city of Bogota from the restlessness, destitution and abandoned children, like ghosts that cry out for location and presence. The video moves from one side to the other among multiple medium-format screens in the manner of demonstration banners. The work involves, as matter, both the dark enclosures in which it is installed, the video images and the screens on which they are projected, and the sound that is heard in unison with the passage of the images, made up of urban noises, among them the hawking of a woman who trades with bottles and paper. It is a persistent sonority that brings with it the vertigo of the city, the congested streets, places of transit in constant movement where an amalgam of engine noises and human voices invade us without us realizing it, a kind of urban opera or, as she calls it, a sound embedded in our memory.

Marta Rodriguez



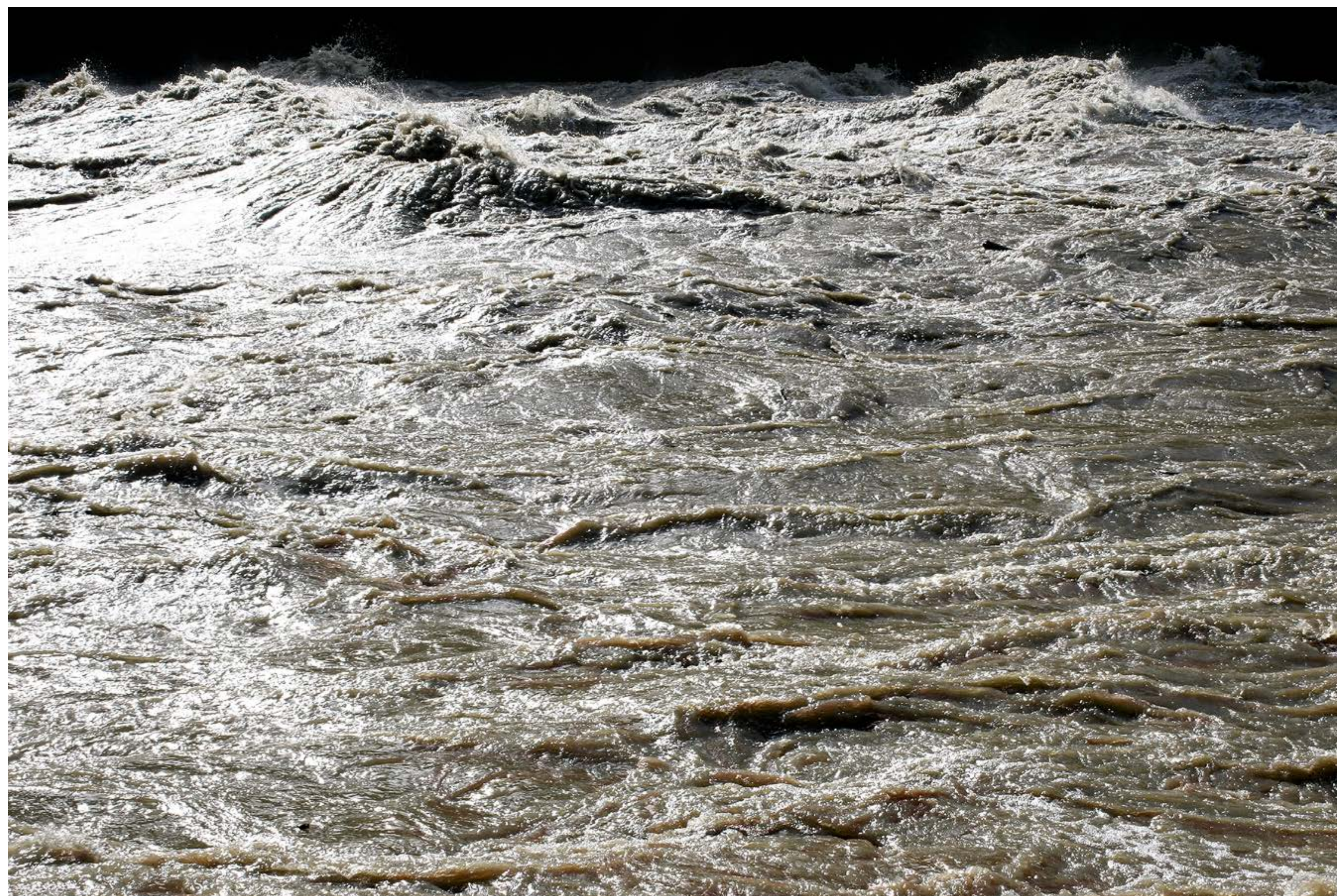
Fila, 2003  
Cal y canto  
Photoserigraphy on stainless steel plate

Ediction of 11

# Río por asalto

Artists fly higher and farther than our politicians and businessmen usually do. And this very week has come to prove it the opening of the XII edition of the Shanghai International Art Biennale, a mega art exhibition that brings together works by a hundred long artists from around the world, among which stands out Clemencia Echeverri's Rio by Assault. A striking video installation of six floor-to-ceiling screens that responds to the lasting concern of this great artist for the fate of Colombia's rivers. Rivers that she has incorporated into her work to evoke the horrors of the nameless war that we have suffered for so many years and that still strikes deadly blows. [...]

Carlos Jiménez



Río por asalto, 2018

4 monitors video

<https://www.clemenciaecheverri.com/studio/index.php/proyectos/rio-por-asalto>



Río por asalto, 2018

Photography

130 x 103 cms

# De doble filo

"Clemencia Echeverri points out the intensity of the catastrophe produced by the destructive capacity of human beings, comparable to the power of the forces of nature. Only that the impetus of the devastation generated by groups and individuals takes increasing proportions and does not seem to obey cycles where construction and destruction alternate... in this work Echeverri carries out a metaphorical treatment of the image, which does not exacerbate the emotion in a primary way but rather leads to a reflexive observation as well as a sensitive one... The woman who incessantly draws one house after another, knowing that they will be swept away an equal number of times by a torrent of rust-colored water, also suggests the destruction of the family fabric, of the nucleus of wider communities".

Carmen María Jaramillo, curator. Excerpt from the catalog "Otras Miradas".



De doble filo, 1999

1 monitor video

<https://www.clemenciaecheverri.com/studio/index.php/proyectos/de-doble-filo>



# Apetitos de familia

Single-channel video based on the celebration of the New Year in the family, through the sacrifice of a pig. During 8 minutes the moving image and the still image, builds links more sensorial than visual to enter into the affective. It is a piece that brings the memory to the present, chaining fragile encounters with the real with the instant.



<https://www.clemenciaecheverri.com/studio/index.php/proyectos/apetitos-de-familia>

Apetitos de familia, 1998  
1 monitor video

# Treno

Canto fúnebre, 14 minutes long, is a sound video installation of two or more projections facing each other. It constructs a dialogue between two banks of the Cauca River in Colombia, submerging the spectator between the growth of the water and the screams through unanswered calls. We witness a trenodia: a funeral dirge for a political catastrophe. It is a lament for the victims. In this case the lament is both visual and sonorous, the space between the two screens is filled with image and sound, silences and shadows. The Dolby 5.1 sound acts as a platform for a territory where the flow of water and the voice evoke loss and violence.



<https://www.clemenciaecheverri.com/studio/index.php/proyectos/treno>

Treno  
1 monitor Video

# Sub\_Terra

Like the earth that in it shatters to the vortex of the absurd and its anguished terror, Sub\_terra is a work that does not allow itself to be completely stabilized by thought, that resists the fixation of a "geography" -literal and symbolic- of meaning, that swallows ideas by making them explode from within by the affections it arouses. Perhaps what beats under the earth, under the skin of the earth, in that sub-cutaneous and sub-earthly region that emerges in the fractures that the work reveals, is the movement, the spasm or the symptom, so to speak, of a "telluric pain", of affections inscribed in the body of the landscape that speak to us of the violence of which the landscape itself is a mute witness in its radical precariousness.

Juan Diego Pérez

Monochannel video  
1 monitor



<https://www.clemenciacheverri.com/studio/index.php/proyectos/sub-terra>

## CV

## Solo exhibitions

2022

- DESERERE galería Espacio Continuo, Video instalación

2020

- En proceso: Campo de Batalla. Video instalación-sonido. Comisionada por Espacio V. Ciudad de México, México.
- Sin Cielo. Art Gallery of Guelph. Curaduría por Sally Frater. Septiembre 17 a Enero 3 (2021). Canadá.
- Volver. Convocatoria nacional de artistas para representar los efectos de la pandemia. Museo de Arte Moderno de Bogotá (MAMBO) y periódico El Tiempo. Bogotá.

2019

- Liminal. Retrospectiva, Museo de Arte Miguel Urrutia, Banco de la República, Bogotá. Curadora: María Margarita Malagón. Octubre.
- Duelos. Videoinstalación. Espacio de Arte y Memoria. Museo Nacional de Colombia, Bogotá. Ministerio de Cultura.

2018

- Río por Asalto. Bienal de Shanghái. Shanghái, China. Noviembre.
- Elegía. Premio Oma - ArtBo. Video instalación. Espacio de ArtBO. Octubre.

2017

- Sin Cielo/Skyleless and Treno, Galería Sicardi.
- La Vuelta. 28 artistas colombianos. Arles, France. Les Rencontres de la Photographie. Curadores, Carolina Ponce de León and Sam Stordzé.
- Desde Medellín, una escena artística Colombiana. Musee d'Art Les Abattoirs. Toulouse, France. Curadores, Valentin Rodriguez and Nydia Gutierrez.

- Sin Cielo/Skyleless, Energética. Curado por Jose Ignacio Roca e Isaac Dyner. Video proyección.

2016

- Sin Cielo/Skyleless, Video wall y video de un canal. Comisionado por el Museo de Arte, Banco de la República.
- Sub-terra. ArtBo - Premio OMA. Video monocal.
- Sacrificio, (Díptico). Museo Nacional de Colombia. "La Tierra como recurso, hall".

2015

- Nóctulo. Video multicanal e instalación de sonido. Fotografía y dibujos. NC- Arte, Bogotá.
- Nóctulo. Conexao, Colectiva Galería Eduardo Fernandes, Sao Paulo.
- Treno. "Waterweavers, The River in the Colombian Contemporary Visual and Material Culture". Bard Graduate Center. New York. 2014, Casa de América. Washington 2015, Conde Duque, Madrid. 2015. Curaduría: José Ignacio Roca.

- Nóctulo. La 5ª. Pared. NC-arte. Revisión de cinco años.

2014

- Sacrificio. Bienal de Cartagena de Indias.
- Supervivencias. Rencontres Internacionales, París 1 al 7 de diciembre 2014. Colombia, 2013. Screened: at Gaité Lyrique.
- Juegos de Herencia. Museo de Arte Moderno de Barranquilla, Colombia.

2013

- Juegos de Herencia, monocal. Instants Video Festival Marseille, 50Ans d'Art Video. France.
- Sacrificio. 43 SNA Salón (inter)nacional de Artistas. Medellín, Colombia.
- Supervivencias, video instalación multicanal y fotografía. Galería Alonso Garcés, Bogotá.
- Treno, video instalación multicanal. A group show "Y Creemos en un solo Dios" en el Museo de Arte Universidad Nacional de Colombia.
- Sacrificio, video instalación multicanal en el Salón Nacional de Artistas.

2012

- Quietud. Video instalación multicanal y sonido. "Homenaje a John Cage". Universidad Nacional de Colombia.
- Frontera. Kratkol Plus Video Festival Baria Luka, Bosnia Herzegovina.
- Frontera. Screen Video Festival. Barcelona. Arts Santa Monica.

2011

- Frontera. MDE11. International Fine Arts Project Medellin, Colombia.
- Juegos de Herencia, un canal. Cosmovideografía Latinoamericanas, CENART Mexico DF.

- Versión Libre. VI Luis Caballero Award. Video instalación multicanal.
- Juegos de Herencia. Video instalación multicanal y fotografía. Galería Alonso Garcés. Bogotá. Exhibición individual.

• Frontera. Video instalación y fotografía. MDE11 International Fine Arts Project. Medellín, Colombia.

- Juegos de Herencia. Un canal. "Instant Video Festival". Marselle, France

2010

- VOZ. Liverpool Biennial. England. Sound image installation. No Longer Empty sound curatorial project.

• Treno. Primera Bienal de Bellas Artes. Lista Corta. Fundación Gilberto Alzate Avendaño. Bogotá., Video

- Voz/net. CD ROM. Apoyado por Arts Council. Londres.
- Art NET, Colombia project , Voz/net. Biblioteca Luis Angel Arango. Bogotá.

• Treno. Festival internacional de la Imagen, Manizales, Colombia.

- Voz. Liverpool Bienal. England. Instalación de imagen y sonido. Septiembre - Noviembre.

2009

• Treno. "Actos del Habla" Museo de Arte Universidad Nacional. Bogotá. Curadora, María Belén Sáez de Ibarra.

- Treno. "For You" Daros-Latinamerica Museum. Zurich. April 25 - Sept 6, 2009.

• Treno. "Dont stare at the sun". Centro de Arte Contemporáneo "Znaki Czasu", Torum.

• Treno. Torum 27.06.2009 - 13.09.2009, Obras de Daros Latin American Collection, Polonia.

Artists: Mauricio Alejo, Juan Carlos Alom, María Fernanda Cardoso, Clemencia Echeverri, Regina José Galindo, Teresa Margolles, Ana Mendieta,

Ernesto Neto, Javier Téllez. Curated by: Agnieszka Pindera, Joanna Zieli ska.

- La muerte está viva. Galería Mundo. Bogotá.
- Juegos de Herencia. Impresión de acero inoxidable. Feria ArtBo. Bogotá.

• Voice/net. CD-ROM. To be disseminated in ve English prisons and Art Institutions. Supported by the Arts Council London.

2007

- Voz/net. Suported by Arts Council. Londres.
- Voz/net. Art NET Colombia proyecto, Biblioteca Luis Ángel Arango. Bogotá.

• Treno. Video instalación de sonido y fotografía, Galería Alonso Garcés. Bogotá

2006

- Obra Viva. Banco de la República, Colombia.
- Quiasma, proyecto con Bárbara Santos, Andrés Burbano, Santiago Ortíz.

• Voz-resonancias de la prisión, Video instalación sonora interactiva. Museo Nacional de Colombia. Bogotá.

• Frontera. Performance móvil con video y fotografía. Banco de la República, Manizales. Apoyado por el Banco de la República. Bogotá.

• Muta. Instalación de sonido interactiva. Salón Nacional de Artistas. Teatro Colón, Bogotá.

• Clima Zero. Galería Alonso Garcés. Fotografía. 5 artistas: Clemencia Echeverri, Hiroshi Sugimoto, Luis Fernando Peláez, Luis Morales, Bernardo

Salcedo.

• Acidia. Acción de escritura. Salón Regional de Artistas, Tunja, Colombia.

• Muta. Instalación de sonido interactiva. Palco presidencial, Teatro Colón, Casa de Opera; Salón Nacional de Artistas, Bogotá.

• De Doble Filo. Video, sonido e instalación. Exhibición itinerante. Otras Miradas 10 Artistas Colombianas. Touring: Francia, Venezuela, Argentina, Brasil, Uruguay, Chile.

• Frontera. [Live Work] - Acto móvil colectivo de video y sonido. Banco de la República, Manizales.

2005

• Artrónica, Bogotá.

• Ars Electronica, Austerlitz Banquet. Arts Electronica Festival, Madrid.

2004

• Quiasma. ISEA2004, Arts Electronic Festival, Helsinki, Stockholm, Tallinn. Metal Residence, London.

2003

• Cal y Canto. Video-sonido instalación. Universidad EAFIT, Medellín.

• Mutismo. Fragmentos para un video amoroso - proyecto colectivo. Galería Santa Fe, Planetario Distrital, Bogotá.

2002

• Quiasma. Oráculo y Paisaje. Con Bárbara Santos, Andrés Burbano and Santiago Ortíz.

2000

• Exhausto aún puede pelear. Video-sonido instalación para el Premio Luis Caballero. Mención honorífica.

• Casa Intima. VI Bienal de Cuba. Habana

# Prizes and awards

- Duelos, premio a la creación 2019. Fragmentos, Espacio de Arte y Memoria.
- OMA premio, ARTBO, 2017. Patrocinador, compañía OMA.
- Premio Tributo a Artistas, 2015. Secretaría de Cultura, Recreación y Deporte. Bogotá.
- Residencia artística, Yaddo, Saratoga Springs, New York, 2014.
- Biennial Prize of Fine Arts. 2010. For the work: Treno.
- Beca de creación para artistas individuales, 2005-2007. Arts Council London.

# ESPACIO CONTINUO

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