
ana teresa barboza

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1981 / Lima, Perú

Ana Teresa Barboza's characteristic use of crafts such as patchwork, knitting or embroidery combined with other media on her artistic work, bestow a poetic quality to depictions of plants and their growth - which defy our serial and industrialized times.

Since she graduated from the Art Faculty of the Pontifical Catholic University of Peru, Barboza's use of manual crafts became the means to convey a meditative and powerful observation with the environment and her relationship with reality.

Her laborious use of traditionally feminine handicraft has become her trademark, where her interest was centered initially on depictions of herself and the relationship with her body and in "*Familiar Animals*" on the liaison of herself and her relation with others by the use of animal metaphors.

In "*Knitting the Moment*" she concentrates on the similarities of the processes of knitting and embroidery to the effortless and permanent structures of the plants growth as metaphors to draw us into the present and makes us aware of our senses - those taken for granted in our daily life.

tejiendo el instante

*knitting the moment

“At the beginning of The XX century Viennese biologist Raoul Francé (1874-1943) threw out the, surprising and even scandalous, idea for the natural philosophers at that time, that plants move their bodies with the same freedom, easiness and grace as the most skilful animal or human being; and that the only reason we do not notice this is because they do it to a much slower pace than human beings. Men, according to Francé, believe that plants neither move nor feel because one does not take the sufficient time to observe them. ” (Peter Tompkins and Christopher Bird, The secret life of the plants)

Plants crown the passage of their natural life without hurrying and at present. It occurs in a deep deployment of a silent dynamic of the “still” in time; a continuous and condensed motion that establishes major nearness with the language of aesthetics; clearly distant from our current order in life.

Referring to the connection we establish with the world, Nietzsche used to say, “our understanding is superficial [...] it knows by means of concepts: our thinking is a ranking, a naming, therefore, something that [...] does not reach the thing itself”. The decoding of the world is a closed formula we have built for efficiency, overthrowing affectivity and sensitivity. Our lack of contact with the world around us has made us to turn invisible, every instant in life and to discard curiosity about discovering the daily changes that occur in it.

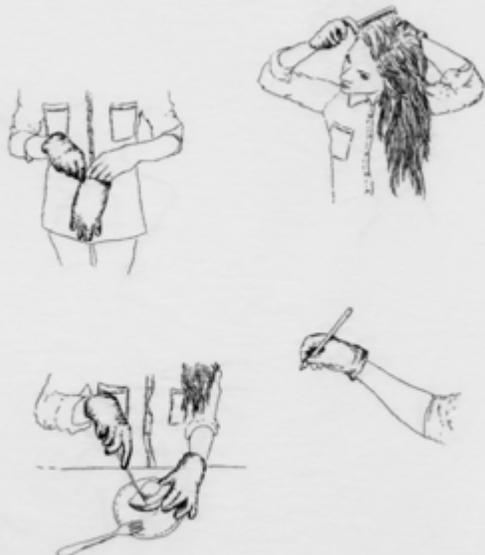
With our hands, we start to transform nature in order to manufacture tools, hoping to introduce comfort in our daily household chores. Within these practices are the ways of artisan production techniques such as knitting and embroidering which still maintain their affinity with the rhythm of natural processes. In this way, weaving/knitting and embroidering resemble the invisible growth of the plants structure; a slow, manual job, that freezes and overlaps different fragments of time in an image composed by thin threads.

tejiendo el instante
graphite, knitting and
embroidery on canvas
44 x 58 cm
2013



DESCUBRE TUS SENTIDOS

Colócate unos guantes y haz lo que haces todos los días.



Piensa, come, escribe, usa la computadora.
Tu sentido del tacto empezará a sentir, o mejor dicho, a no sentir lo que usualmente
sientes, y te darás cuenta que lo tienes.

DESCUBRE A LA TIERRA

Quítate los zapatos y píntala por la tierra. Sentirás cada detalle del suelo y general saber de
que está compuesto y porqué se hace así.



COMPARATE CON LA NATURALEZA

Ahora equívate los guantes y recoge una hoja del suelo. Olfatea las líneas de tu mano y la hoja.



los sentidos
embroidery on canvas
3 pieces of 45 x 63 cm
2013



series "estructura de raíz" (hand)
graphite on canvas
37 x 49 cm
2013



series "estructura de raíz" (flowerpot)
graphite on canvas
46 x 67 cm
2013



series "estructura de raíz" (succulent plants)
embroidery on canvas
62 x 73 cm
2013





experimento
colored pencil on canson paper and flashlight
33 x 38 x 76 cm
2013

crecimiento de la planta
12 embroidery on canvas
34 x 27cm each
2013

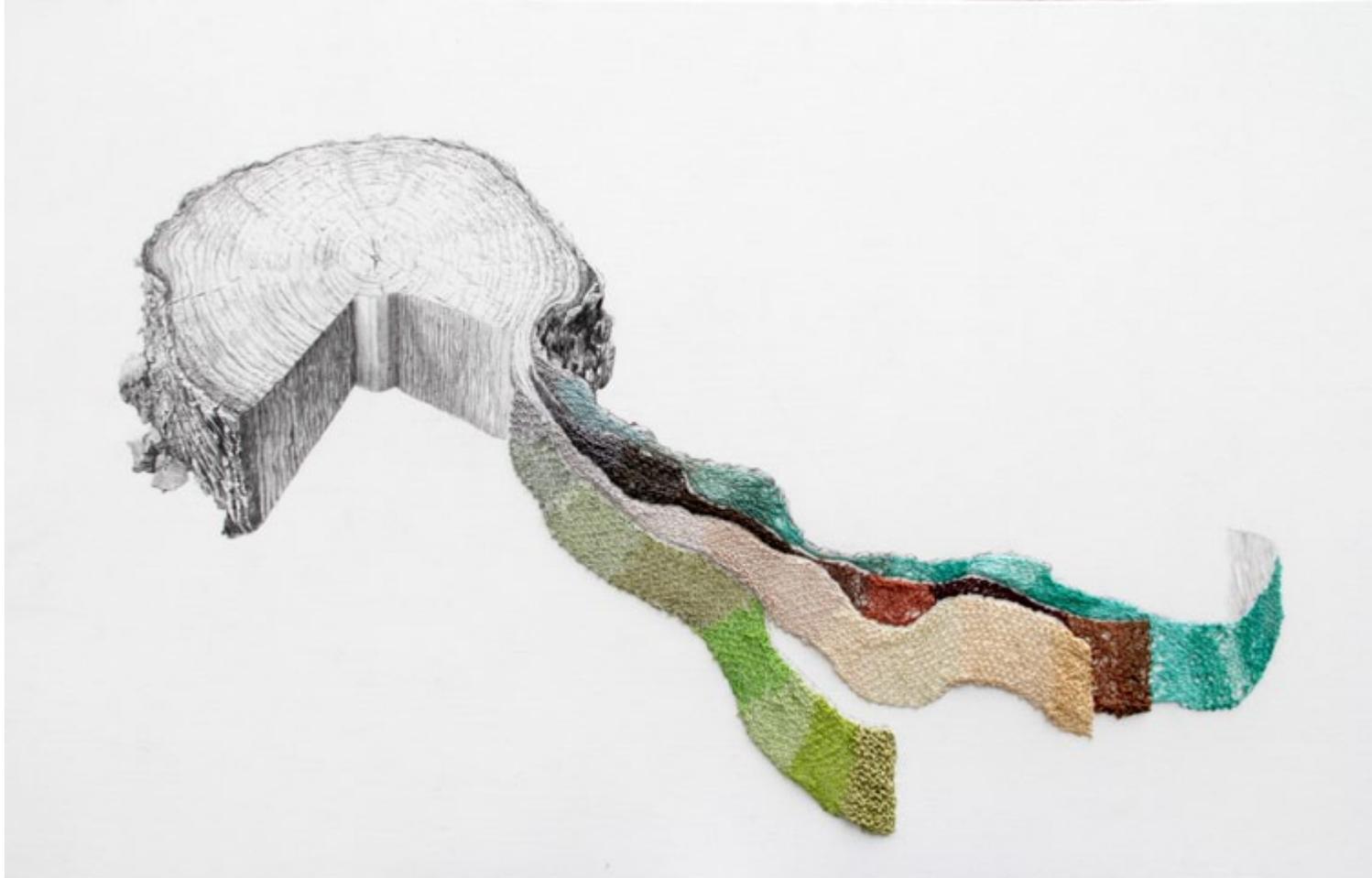




untitled
embroidered photograph
38 x 28.5cm
2013



injertos
embroidery on canvas
33 x 38cm
2013



untitled
graphite, knitting and embroidery on canvas
53 x 93cm
2013



untitled
installation with lug and weave
190 x 260 cm
2013

exhibition





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EDUCATION

1999-2004 Study in Fine Arts in Pontificia Universidad Católica del Perú
2007 Clothing patterns - Mod'Art Paris
2009 Clothing patterns - Sofía Cenzano

SOLO SHOWS

2013 "Tejiendo el instante". Wu Galería. Lima
2011 "Animales Familiares". Wu Galería. Lima
2009 "Modos de vestir". Galería Revolver. Lima

GROUP SHOWS

2013 "Expedición Amazonas". Galeria Pancho Fierro, Lima.
2012 "Intersecciones", Wu Galería, Lima
"La Tiranía de la Intimidación", Centro Cultural España, Lima
"Terra Incógnita", Centro Cultural España, Lima
2009 "Coser, dibujar, colorear", Convento de Santo Domingo - Qorikancha. Cusco
"I have a dream". International tribute to Martin Luther King Jr. The Gabarron Foundation
House Center for the Arts. New York
2008 "Visiones del arte contemporáneo en el Perú". Galería Lucía de la Puente. Lima
"La Generación del espectáculo". Galería Kiosko. La Paz, Bolivia
"El fantasma de la libertad". Tribute to movie director Luis Buñuel. Centro Cultural España. Lima
"Re-género". Muestra colectiva. Centro Cultural España. Lima
"8 dones 8 països". Ayuntamiento de Sitges. Barcelona
"Retando al video". Centro Cultural de España. Lima

- 2007 "Linen Portraits". Redbud Gallery. Houston, Texas
"Atlas de Anatomías comparadas". Bipersonal show. Galería Vértice. Lima
- 2006 "Pulso impulso". Ediciones Wu. Lima
"Pasaporte para un artista". IX Concurso de Artes Visuales organize by France Embacy in Lima
Centro Cultural de la PUCP. Lima
"El amor,...ahhh". Muestra colectiva en el Centro Cultural Ricardo Palma. Lima
- 2005 "Rehuso al desuso" deconstrucción del vestido. Muestra del taller de Christiane
Isenberg. Punctum. Lima
III Concurso de Arte Joven en Miraflores. Sala Miró Quezada Garland. Lima
"Arcángel San Miguel". Sala Belisario Suárez. Lima
- 2004 "En la negociación del dolor". Proyecto curatorial de Max Hernández Calvo. Centro
Cultural de la PUCP. Lima

AWARDS

- 2010 First Plnace in the II Concurso Nacional de Pintura del Banco Central de Reserva del Perú. Lima
- 2006 First Plnace in the IX Concurso de Artes Visuales "Pasaporte para un Artista".
organized by the french embassy. Lima
- 2005 Mention in the III Concurso de Arte Joven in Miraflores. Lima