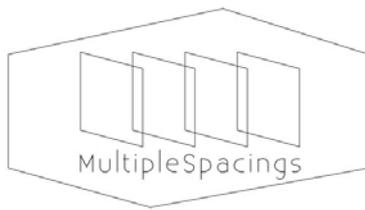


Beatriz Olano

LIMITES

If preciseness and equilibrium were to be measured in one instant after another, there would be no possibility of assessing them in terms of patterns or models. The conceptions of the world and reality would then be unstable issues in continuous reconstruction, and therefore, their representation would be subject to observations lacking in discourse or theory. This, consequently, would demand a constant critical position in every sense with regard to certitudes and proven systems. There would be no way of accepting them. The trick lies in the fact that inasmuch as it is impossible to build on unstable ground, there is an imperative need of defining limits and references. But within them, observation tends to become tamed and adjusted. However, the ability to perceive the innumerable placements and dimensions from where reality can be read is lost. And so, the world, and the universe become flat and predictable. In contradiction with these adjustments, artists such as Beatriz Olano, reflects on the fantastic narrowness of limits, as well as on the throbbing, many faceted richness that populates them and the world around them. Their work overthrows certainty without aggressiveness, and leads to an acknowledgement of beauty and power found in the unpredictable traits hidden in them. Beatriz Olano shares, from different venues, a sensitivity in her appreciation of geometry in order have it understood that the expression of preciseness and equilibrium does not necessarily have to adjust to defined roles, and in that sense, cannot become circumscribed to an absolute location. Beatriz Olano reinterprets those spaces which she inhabits, while she dislocates and renders evident many others that can be articulated in their interior, in a game of infinite possibilities. Initially, the artist faces a comprehensive cognition of the structure which she uses as a starting point, and then rebuilds it in other directions, in an analysis of total awareness. Thus, her work conveys the enormous value of silence and respectful contemplation. The matter from which she begins her work is not the absence of sound which arises while the artist observes attentively, without prior rhetorical, legitimated discourses; it is the subtle and unobserved melodies that move through space which lead her perception to other connections, other rhythms, colors, places and possibilities. Beatriz Olano offers these suggestions, silenced by the imposition of concreteness, an image with which she makes them come alive. And so she offers spectators spaces which they have forgotten how to interpret, or have simply neglected and left unappreciated, as paths to be traveled in many different ways. Thus it is clear that her proposal goes beyond architecture or the specific place to which it refers, and opens itself to a philosophical discussion on being and its surroundings, on the finitude that restrains observation, and at the same time on the infinitude of alternatives or choices that can emerge with every concept, parameter, event or situation. In this sense, circumstance acquires a radical value in this work. Every election in it depends on the specificity of circumstances. Therefore, space or construction becomes a far reaching metaphor. Under this logic, every Project proposed by Beatriz Olano is understood as unique and unrepeatable, singular in time and space, in the determined building where it is installed. This is one of the few opportunities where the artist has worked with color, as her work generally is developed in the simple elegance of black and white. But in Helio Oiticica's work as well as in that of Beatriz Olano, color is another great facet of the expression of structure and essence; reference to it implied its recognition and appreciation. Abstract art, precisely because it addresses the fundamental is complex and requires philosophical commitment. It makes reference to everything simultaneously. Political, formal, human, artificial and natural issues are ever present in this type of Works, but they are unapproachable from a simply literal perspective

María Iovino - Curator



LIMITES

Beatriz Olano (Medellín- Colombia) estudió en the School of Visual Arts of New York y concluyó su maestría en Bard College, en la misma ciudad. En esa escuela ha sido considerada por sus profesores como una de las más sobresalientes artistas que se han formado en la institución. Después de graduada ha expuesto ampliamente en Estados Unidos en Latinoamérica, en donde se ha visto su obra como una de las más ricas propuestas de la abstracción en el arte contemporáneo de su continente.

María Iovino - Curadora (Barranquilla- Colombia) es autora de investigaciones centrales del arte contemporáneo de Colombia y Latinoamérica. Como tal ha realizado curadurías que han itinerado con amplio reconocimiento por diversas ciudades de Latinoamérica, Europa y Estados Unidos. Ha sido profesora de historia del arte moderno y latinoamericano, conferencista y curadora invitada en eventos de arte contemporáneo en distintos países del mundo. En 2006 fue premiada en Argentina como el mejor crítico de arte en América Latina.

Beatriz Olano (Medellin-Colombia) studied at the School of Visual Arts of New York and completed her master's at Bard College. In this school has been considered as one of the most outstanding artists who have trained at the institution. She has exhibited widely in the U.S. and in Latin America, where her work has been seen as one of the richest proposals in contemporary art.

Maria Iovino - Curator (Barranquilla, Colombia) is the author of investigations of contemporary art in Colombia and Latin America. She has curated widely recognized exhibitions in Latin America, Europe and USA. She has taught History and Latin American Modern Art, lecturer and guest curator for contemporary art events in different countries. In 2006 he was awarded in Argentina as the best art critic in Latin America.