

Mise en Abyme

The sculptures developed by Ilca Barcellos in recent years have inevitably approached the already problematized area of Brazilian Neo-Concrete Art, in both its material and conceptual aspects. The similarity between the uneasiness present in Ilca's work and that pertinent to the constructivist heritage in general, and the work of Lygia Clark in particular, is striking. It is, of course, a relation between distant orders as much in the origin as in the understanding of the field of sculpture. Nevertheless, in spite of this, points of contact have been established precisely where the artist's recent sculptures radicalize her vocation.

Ilca has developed, over the years, a prolific production marked by visual characteristics that refer to the apparently disordered proliferation of nature. Her sculptures in ceramic present, both in their fabrication and in their representational state, the obsessive movement of the incessant procreation of living beings. Gradually, her sculptures have been relativizing the base of support and taking to extremes some possibilities and technical limits of the ceramic medium. Simultaneously, her works have departed from the conventional spaces of the exhibition hall and joined with the garden, the forest.

In the current works, however, there is a qualitative leap in the understanding of what constitutes, in depth, its production. In addition to abandoning the base of support definitively, her works place themselves as the point of tension between different densities of matter; the moment in which the struggle between one and another material becomes the very form and reason of the sculpture. Fabric, ceramics, and expanded foam are now the protagonists of a developing drama that alludes, in a sense, to the daily challenge of all nature on earth.

Ilca's current works surpass the well-adjusted notions of techniques and operate from an expanded field of sculpture, in which there are no limits for the proliferation of its three-dimensional structures. An obliquitous allusion to the very condition of beings in the chain of life.

Fernando Lindote, Visual Artist