

barbican

Delcy Morelos

30 April – 31 July 2026

Barbican Sculpture court, London





CONFIDENTIAL

Delcy Morelos

Morelos's practice is rooted in ancestral Andean cosmovision and the aesthetics of Minimal Art. Her abstract works, with their formidable evocations, inspire rumination on the interplay between human beings and earth, the human body and materiality. In her early works, Morelos focused primarily on painting, applying natural red pigments to paper. Her chromatic research directed her attention to the intersection between body and violence. Over time, her material investigations extended into ceramics and textiles, and this work, along with her continued use of natural materials such as earth, clay, fabric, and plant fibres, led her to gradually develop a more sculptural practice, and, more recently, large-scale multisensory installations.

Born in 1967 in Tierralta in the region of Córdoba in Colombia, Delcy Morelos studied at the Cartagena School of Fine Arts. She lives and works in Bogotá.

Solo exhibitions include Profundis, CAAC Centro Andaluz de Arte Contemporáneo, Seville, Spain (2024); Interwoven, Pulitzer Arts Foundation, St. Louis, MO (2024); El Abrazo, Dia Chelsea, New York (2023); El lugar del alma, Museo Moderno, Buenos Aires, Argentina; Enie, Fundación NC-Arte, Bogotá (2018); Inner Earth, Röda Sten Konsthall, Göteborg, Sweden (2018). Morelos was awarded the Pérez Prize in Public Art & Civic Design (2024) and the ARTnews Awards Established Artist of the Year (2024).

Delcy Morelos at the Barbican

Over the summer 2026, c.150,000 visitors passing through the Barbican Centre will be invited to enter Delcy Morelos's site-specific installation, which blends her sculptural practice with the architectural traditions of the Andes and the Amazon. Access to the installation will be free.

The large-scale artwork responds to the Barbican's iconic brutalist architecture, exploring the connections between natural and designed environments through a framework of Indigenous relations to land. Located on the Barbican's Sculpture Court, Morelos' installation is an ovular, hollow structure built from soil, water-resistant clay, fragrant spices, and plant materials, spanning a circumference of c.24m.

Morelos states that 'there is a substantial difference between seeing and entering', when you enter an artwork, 'you allow yourself to be permeated by that which you are permeating'. Our visitors will be invited to circulate the artwork and become part of its ecosystem, to experience its shifting light and its fragrant smells, to eat, play and rest within its inner courtyard.

The installation celebrates the porosity and mutual dependency of the body with its surrounding environment, drawing from Indigenous Andean and Amazonian cosmovisions that challenge the binary thinking that is characteristic of European modernity. The dialogue between these differing world views will manifest itself materially, with the soil, clay and other organic materials of Morelos' artwork in direct conversation with the Barbican's iconic cement architecture.

A series of public conversations will expand on the themes of the Morelos's installation. A short film that documents the installation's construction process and includes an interview with the artist is being commissioned and will be shared online and within the Barbican.

In Andean ancestral traditions, the human being is living earth, I am a body, I am earth. In the exhibition space, the earth expresses itself; it is the centre and mirror of what we are.

There is a substantial difference between seeing and entering. When you enter, you experience. As in a symbiotic relationship, you allow yourself to be permeated by that which you are permeating.



El lugar del alma (detail), 2022, soil, tosca, clay, hay, peat, cinnamon, coffee, cacao and clove, courtesy the Museum of Modern Art in Buenos Aires



El Abrazo (The Embrace), 2023, soil, clay, coconut, hay, cinnamon, clove, fragrances, Installation view: Dia Chelsea



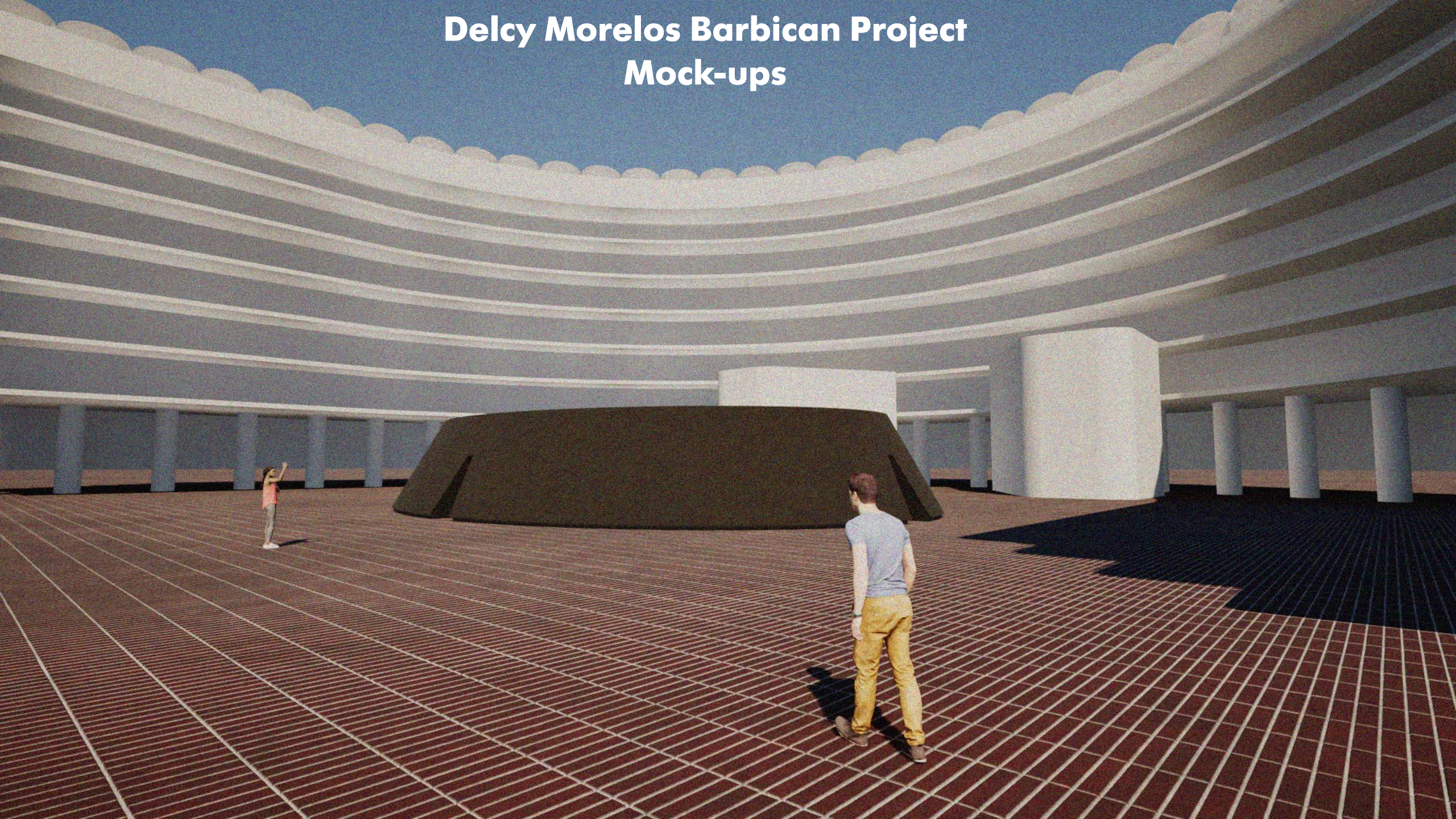
Barbican's Sculpture Court

Early in the Barbican's history, the Sculpture Court served as the backdrop for celebrated exhibitions and concerts by the London Symphonic Orchestra. It is currently used as the site for our Outdoor Cinema programme and, in the past twenty years, artists including Jenny Holzer and Doug Aitken have created new work for this space.

Despite being a widely circulated space, it has not activated by a site-specific artwork since 2015. Morelos' commission has been conceived in close dialogue with the court's distinctive circular shape. Framed by Frobisher Crescent's semi-circular architecture, its balconies will provide an aerial vantage point from which to see Morelos' new work.



Delcy Morelos Barbican Project Mock-ups



All
measurements
in metres

