



Art | Basel Basel

CASAS
RIEGNER

PREVIEW

BOOTH L17

HALL 2.1

June 16 – 21, 2026

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Beatriz González

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Bucaramanga, 1932 – Bogotá 2026

Beatriz González occupies a central place in the history of contemporary Colombian art. Since 1962, she built a unique visual language from found images clipped directly from daily newspapers, a bold color palette drawn from the burgundy, blue, green, and orange of the Colombian countryside, and flat compositions executed on unusual supports such as furniture, bedspreads, and large curtains. Her work is a poetic reckoning with tragedy and collective memory.

From the 1970s onward, she expanded her practice to include printmaking, drawing, and painting on metal, adopting acrylic paint after years of working with enamel on metal sheets, a technique rooted in the decoration of Colombian buses and trucks. Her work grew more reflective in the 1980s, turning toward violence and collective mourning, reducing figures to abstracted silhouettes bordering on geometric pattern. Her later work constantly reaffirmed art as an act of memory and resistance.

Beatriz González's work is held in major public collections across the globe, including the **Museum of Modern Art (Moma)** in New York, **Tate Modern** in London, the **Museum of Fine Arts** in Houston, the **Museo Nacional Centro de Arte Reina Sofía** in Madrid, **Deutsche Bank** in Frankfurt, **Museo del Barrio** in New York, and **De Pont Museum** in Tilburg. In Latin America, her presence is extensive: her work is part of the permanent collections of the **Museo Nacional de Colombia**, the **Museo de Arte del Banco de la República**, the **Museo de Arte Moderno**, and the **Museo de Arte de la Universidad Nacional** in Bogotá; the **Museo de Arte Moderno** and **Suramericana de Seguros** in Medellín; the **Museo de Arte Moderno La Tertulia** in Cali; and the **Museo de Bellas Artes** in Caracas.

Her retrospective, “**Beatriz González**”, is currently on view at the **Astrup Fearnley Museet, Oslo (2026)** as part of a touring exhibition that has also been presented at the “**Beatriz González**”, Barbican Centre, London (2026); “**Beatriz González: a imagem em trânsito**”, Pinacoteca de São Paulo (2025); “**War and Peace: A Poetics of Gesture**”, De Pont Museum, Tilburg (2024); and “**Guerra y paz: una poética del gesto**”, MUAC, Mexico City (2023).





Las delicias, 1999

Charcoal and oil on canvas

41 x 29 cm

EUR €43,500



Boceto libreta funebria, 2019

Oil on paper

23,5 x 107 cm

EUR €87,000



Remanentes III, 1991

Oil on cardboard

28.5 x 22 cm

EUR €34,800



Cinta amarilla, 2020

Print on plastic

9 cm x 500 mts

EUR €13,000

Edition of 56

Bernardo Ortiz

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Bogotá, 1972

Bernardo Ortiz is an artist whose practice articulates drawing, writing, and design through a sustained exploration of the page as a conceptual and material space. He generally intervenes on the surface, whether paper or canvas, in a seemingly minimal and subtle way: with lines drawn in hard-point pencil, thin layers of gouache, drops of Japanese ink, oil paint, or spray paint, and through words and phrases drawn from poems, song lyrics, and literary texts. He establishes a disquieting relationship between format and medium. In recent years, he has developed a research practice at the intersection of drawing, writing, and systematic thought that examines the tensions between the visible and the invisible, between presence and absence.

Beyond his artistic practice, Ortiz has maintained a sustained engagement with editorial and curatorial work. From 1995 to 2007, he co-edited Valdez magazine, selected for Documenta Magazines in 2007, and has co-curated exhibitions including the 7th Mercosul Biennial (Porto Alegre, 2009).

His recent solo exhibitions include "Um tumulto de titubeios", Luisa Strina, São Paulo (2026); "Balada tautológica", Casas Riegner, Bogotá (2024); "El pánico de los animales pequeños", Alarcón Criado, Seville (2023); and "Borrar", Museo de Arte Moderno de Buenos Aires (2016). He has participated in the Sydney Biennale (2016), the Bienal de São Paulo (2012), and the Biennale de Lyon (2011). In 2023, he was an artist in residence at **Amant, Siena**. His work is held in the collections of the **Museum of Modern Art (MoMA)** in New York, **Tate Modern** in London, the **Centre National des Arts Plastiques (CNAP)** in Paris, **Deutsche Bank** in Berlin, the **Colección Patricia Phelps de Cisneros** in New York, the **Kadist Collection** in San Francisco and Paris, the **Museo de Arte del Banco de la República** in Bogotá, the **Museo de Arte Moderno La Tertulia** in Cali, and the **Museo Moderno in Buenos Aires**, among others.





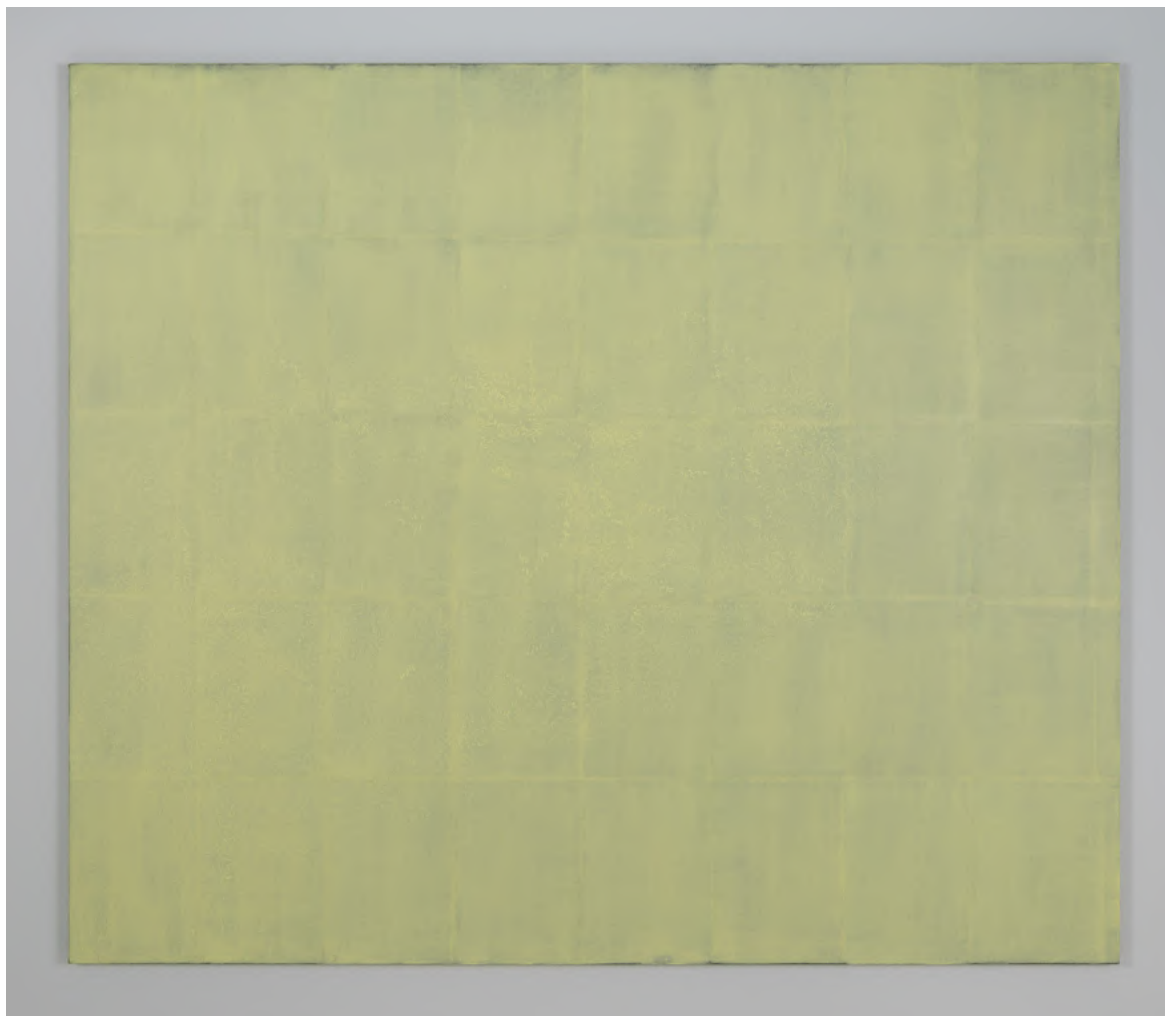
Sin título, 2026

Acrylic and collage on canvas

160 x 160 cm

EUR €18,000

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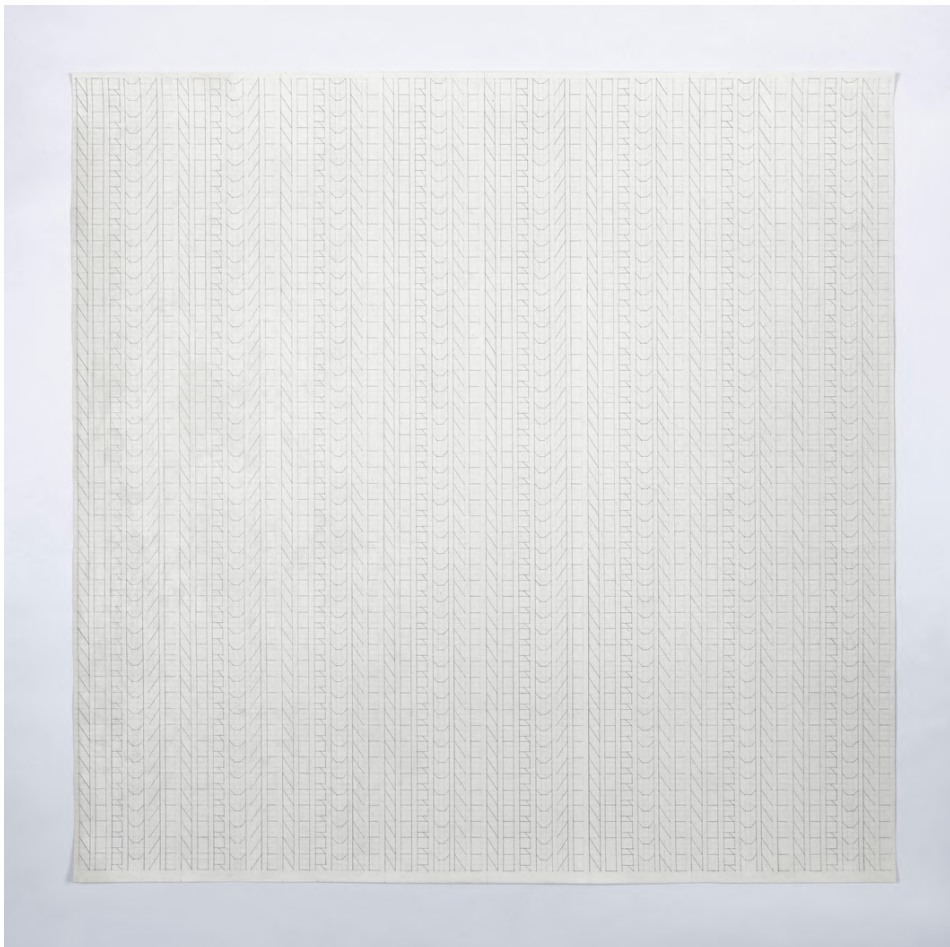


Sin título, 2026

Acrylic and collage on canvas

120 x 140 cm

EUR €17,000



Sin título (Words on White Field), 2024

Oil and pencil on linen

76 x 75 cm

EUR €10,500

Camila Rodríguez Triana

CASAS
RIEGNER

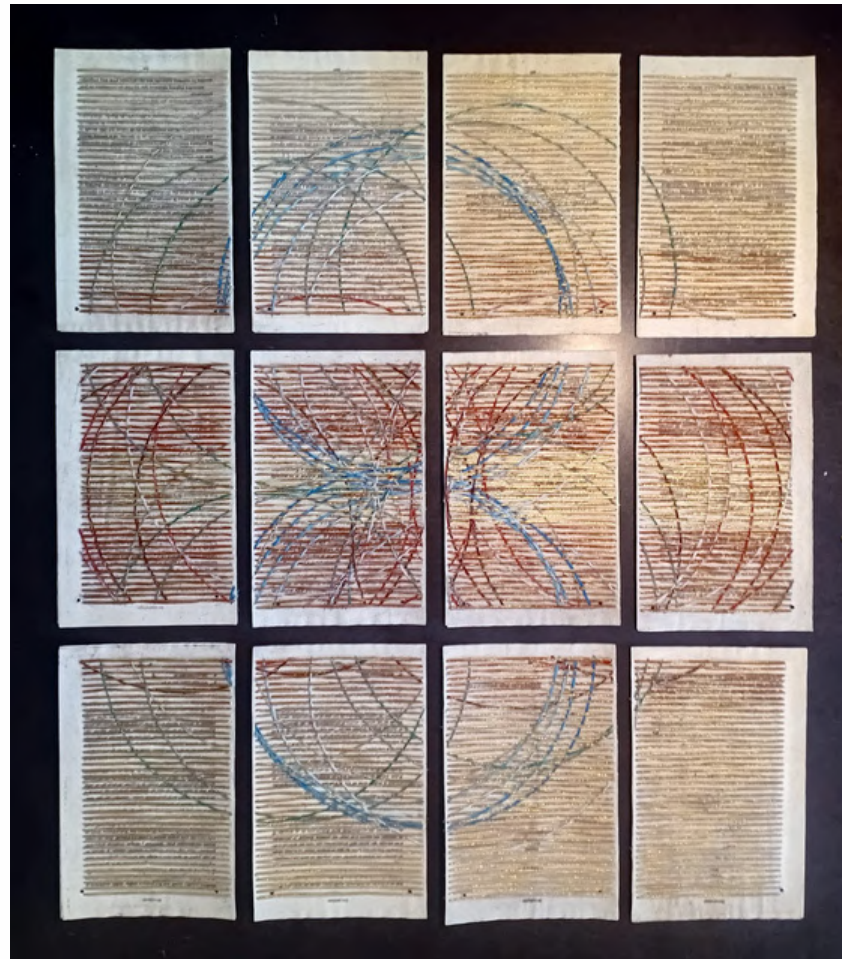
Cali, 1985

Camila Rodríguez Triana is a Colombian filmmaker and visual artist whose work encompasses installation, photography, performance, and video. Her practice focuses on decolonization and healing from the violence stemming from colonization. Through her art, she reconnects with her ancestral Muisca culture, which was largely lost due to mestizaje (racial and cultural mixing). Camila explores the dialogue between her mestizo identity, shaped by Western influences, and her Indigenous roots.

She has been awarded the prestigious **Rolex Mentor and Protégé Arts Initiative grant**, working alongside artist Carrie Mae Weems. Her work has been featured in exhibitions such as *Mestizo Heritage* during the Rolex Art Weekend at BAM Fisher, Brooklyn (2022). In 2024, she held her first solo exhibition in Colombia, *The First Turn of the Spiral*, at Casas Riegner, Bogotá. In 2025, the **ARCO Foundation** acquired her work *Song to Water* and she recently participated in *Vita Contemplativa*, curated by Sandrine Servent at Garage Centre d'Art d'Amboise, France.

Camila Rodríguez Triana has been selected as a **Fellow at the Columbia Institute for Ideas and Imagination, Columbia University** (2026–2027), based at Reid Hall in Paris. Recent exhibitions include “Tierra de Abrigo”, Sala de Arte Bancolombia, Bogotá (2026), and “La ley de origen”, a group exhibition at **Kulturhaus Villa Sträuli, Switzerland** (2026), where she is currently an artist-in-residence.



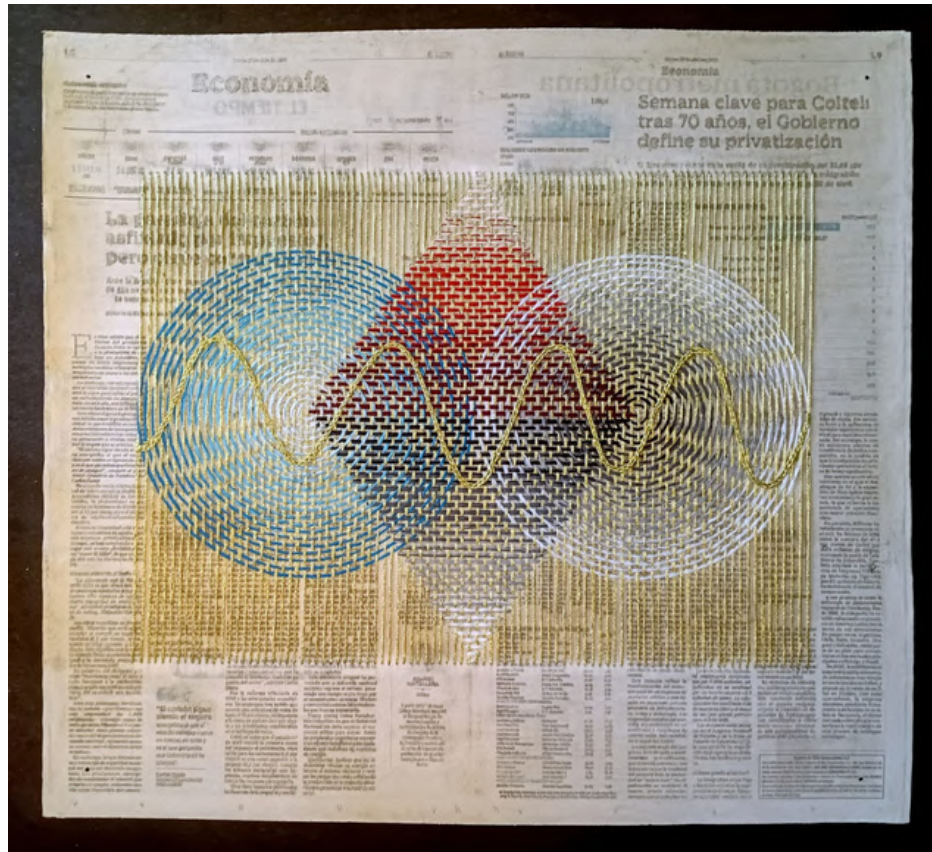


Colibrí III, 2026

Embroidery with cotton and metallic thread on intervened book pages
painted with soil, bronze and copper

74 x 63 x 6 cm

EUR €5,700

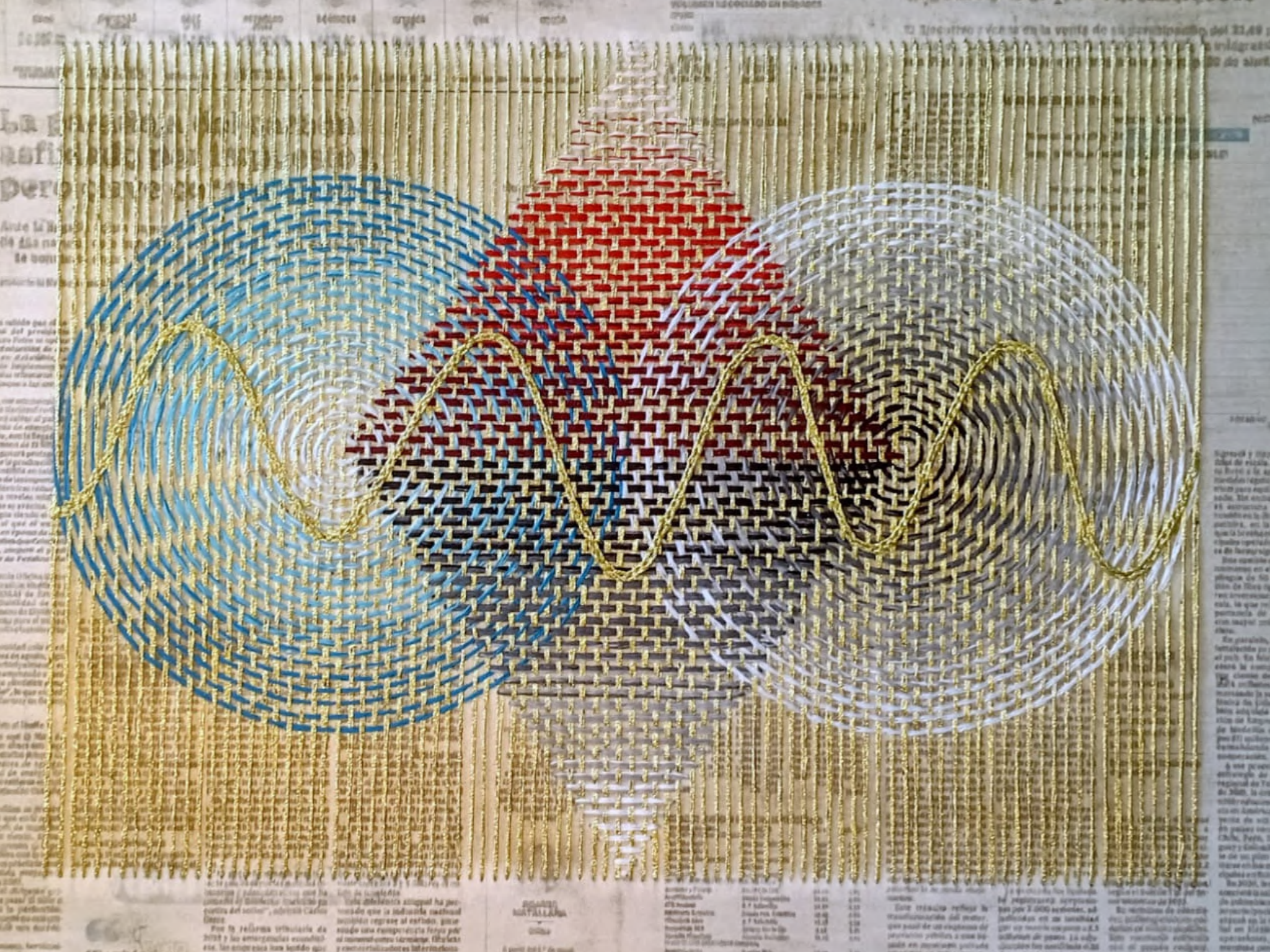


El inicio de la materia, pirámides I, 2026

Embroidery with cotton and metallic thread on intervened newspaper
painted with soil, bronze

55,5 x 59,5 x 6 cm

EUR €5,000



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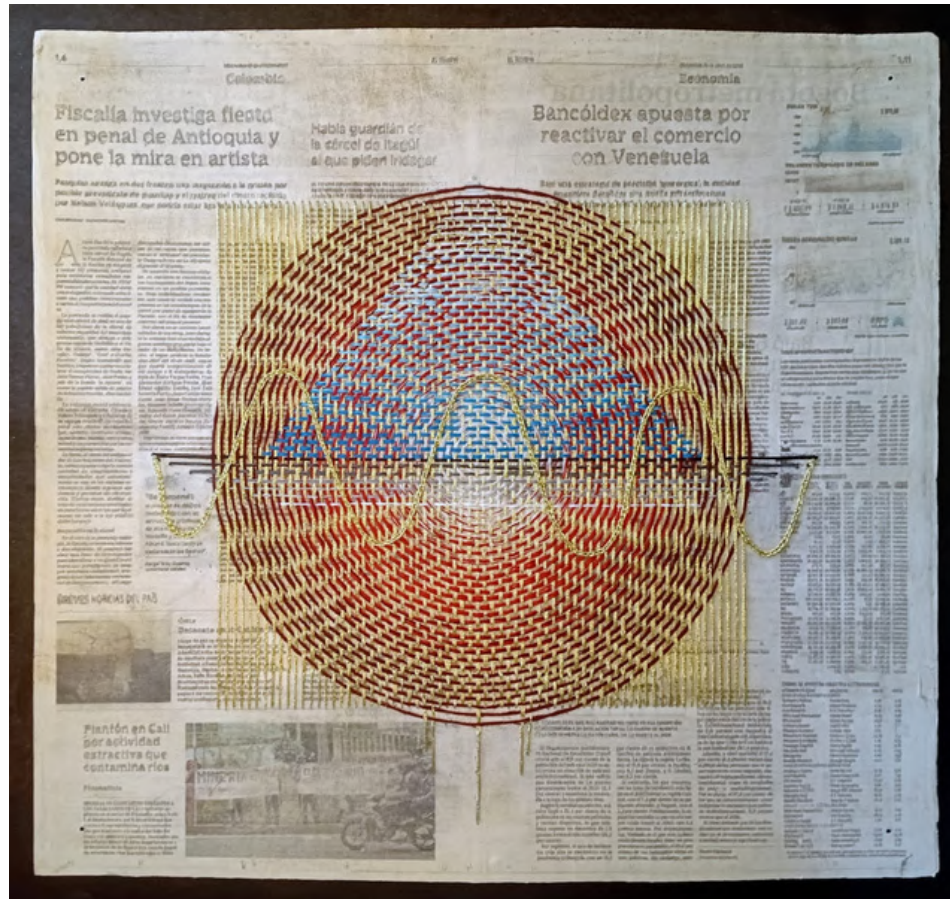
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El inicio de la materia, pirámides II, 2026

Embroidery with cotton and metallic thread on intervened newspaper
painted with soil, bronze

55,5 x 59,5 x 6 cm

EUR €5,000

pone la mira en artista

Presupuesto asignado en dos frentes una vez que se le pida por posible presupuesto de municipio y el pago del dinero recibido por Nelson Velázquez que podría estar ligado a la...

la cárcel de Itagor al que piden indagar

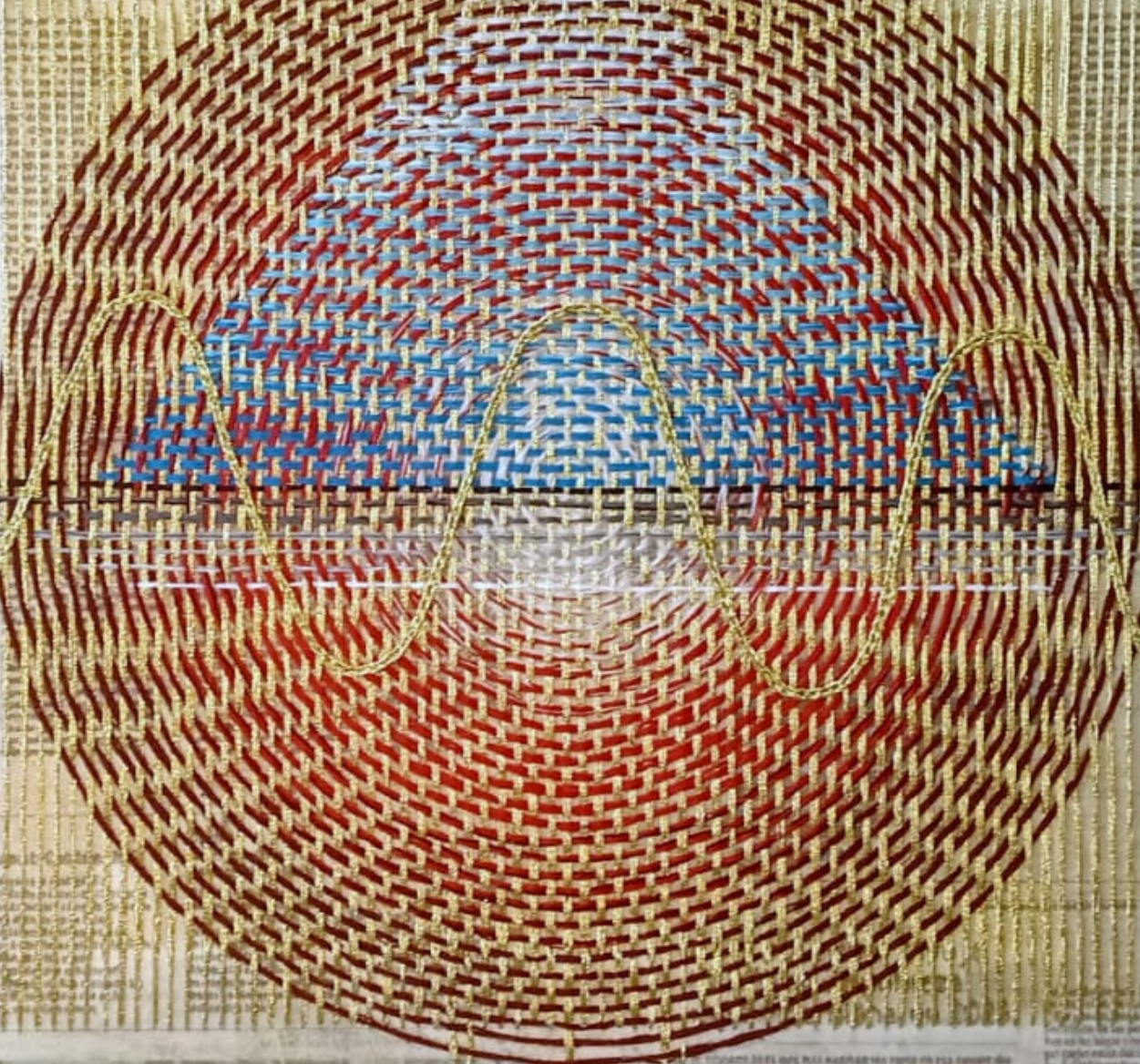
El Tribunal Penal de la Corte Suprema de Justicia... el arresto y el pago del dinero recibido...

con Venezuela

Con una estrategia de presión 'económica', la entidad... muestra de que una misma preferencia...

Ahora que se le piden... en la cárcel de Itagor... el pago del dinero recibido...

El Tribunal Penal de la Corte Suprema de Justicia... el arresto y el pago del dinero recibido...



El Tribunal Penal de la Corte Suprema de Justicia... el arresto y el pago del dinero recibido...

El Tribunal Penal de la Corte Suprema de Justicia... el arresto y el pago del dinero recibido...

diversas noticias del país



Donde
Declaración de la Corte
El Tribunal Penal de la Corte Suprema de Justicia... el arresto y el pago del dinero recibido...

Plantón en Cali
por actividad extractiva que contamina ríos

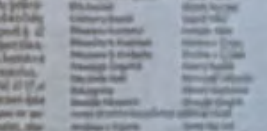
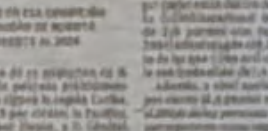
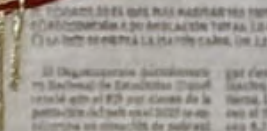
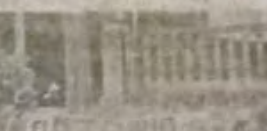


Tabla de precios de los productos básicos		Unidad	Precio
Arroz	kg	1.20	1.20
Harina	kg	1.50	1.50
Leche	l	1.80	1.80
Carne	kg	2.50	2.50
Pescado	kg	3.00	3.00
Huevo	kg	4.00	4.00
Fruta	kg	5.00	5.00
Verdura	kg	6.00	6.00
Grain	kg	7.00	7.00
Alcohol	l	8.00	8.00
Tobaco	kg	9.00	9.00
Medicamento	kg	10.00	10.00
Químico	kg	11.00	11.00
Plástico	kg	12.00	12.00
Metales	kg	13.00	13.00
Textil	kg	14.00	14.00
Electrónico	kg	15.00	15.00
Automóvil	kg	16.00	16.00
Avión	kg	17.00	17.00
Barco	kg	18.00	18.00
Tractor	kg	19.00	19.00
Camión	kg	20.00	20.00
Autobús	kg	21.00	21.00
Triciclo	kg	22.00	22.00
Patinete	kg	23.00	23.00
Motor	kg	24.00	24.00
Generador	kg	25.00	25.00
Refrigerador	kg	26.00	26.00
Televisión	kg	27.00	27.00
Radio	kg	28.00	28.00
Grabadora	kg	29.00	29.00
Reproductor	kg	30.00	30.00
Altavoz	kg	31.00	31.00
Microfono	kg	32.00	32.00
Teclado	kg	33.00	33.00
Mouse	kg	34.00	34.00
Monitor	kg	35.00	35.00
Impresora	kg	36.00	36.00
Escáner	kg	37.00	37.00
Fotocopiadora	kg	38.00	38.00
Proyector	kg	39.00	39.00
Webcam	kg	40.00	40.00
Altavoz	kg	41.00	41.00
Microfono	kg	42.00	42.00
Teclado	kg	43.00	43.00
Mouse	kg	44.00	44.00
Monitor	kg	45.00	45.00
Impresora	kg	46.00	46.00
Escáner	kg	47.00	47.00
Fotocopiadora	kg	48.00	48.00
Proyector	kg	49.00	49.00
Webcam	kg	50.00	50.00



Raíz Alada, 2026

Embroidery with cotton and metallic thread on canvas; vegetable dyes

41 x 35 x 2,5 cm

EUR €3,500

Carlos Alfonso

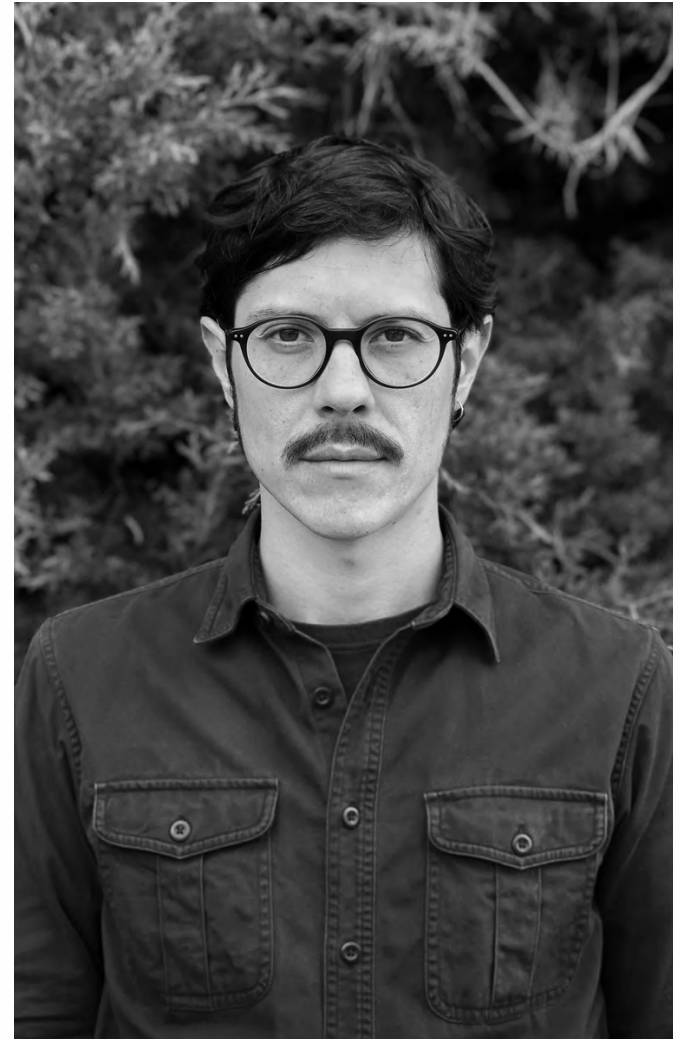
CASAS
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Popayán, 1986

Carlos Alfonso is a visual artist interested in positioning alternative forms of knowledge — through anecdotes, narratives, and oral traditions — as an abstract process for rethinking our relationships with nonhuman and more-than-human dimensions that define our species as interdependent with others. Through an anthropological and speculative approach, his multidisciplinary practice encompasses writing, cooking, image-making, sculpture, performance, and publishing as ways to disseminate information and resonate with collective constructs.

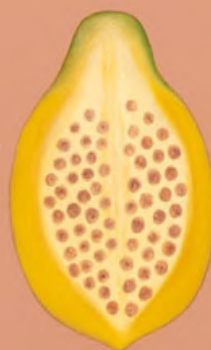
His recent exhibitions include “La luz, el fuego y la ceniza”, curated by Ana Ruiz Valencia, **Museo de Arte Moderno de Medellín** (MAMM, 2026). His work is part of the collections of the **Denver Art Museum**, Colorado; the **Banco de la República**, Bogotá; and other private collections.

Alfonso holds an MFA from LUCA School of Arts (Brussels, 2015) and a degree in Industrial Design from Universidad de los Andes (Bogotá, 2010). He has been a resident at **Flora ars+natura (Bogotá, 2019)**, **Agora** (Berlin, 2013), and **Bijlmair, Stichting Flat** (Amsterdam, 2013). He has received the Artist Book Publication Grant (Estímulos IDARTES, 2020), the CONSCAR Grant (2019), and the National and International Circulation Grant for Artists and Visual Arts Agents (Ministry of Culture, Colombia, 2013). He has published independently and in collaboration with Cajón de Sastre and La Silueta.





El encantador de abejas, 2026
Oil and acrylic on wood assemblage
65,5 x 71 x 3 cm
EUR €12,000





ZUM ZUM ZUM, RESPLANDECE LA ESTRELLA DEL ALBA, ZUM ZUM ZUM, ANUNCIA EL DESPERTAR, ZUM ZUM ZUM, LAS FLORES DESPLIEGAN SUS PÉTALOS, ZUM ZUM ZUM, LAS FLORES ABREN SUS OÍDOS, ZUM ZUM ZUM, RESUEÑA EL ALETEO DE SUS ALAS, ZUM ZUM ZUM, EL NECTAR SALEN A BUSCAR. ZUMBAN PARA COMUNICARSE ENTRE SÍ, ZUMBAN PARA HABLAR CON LAS PLANTAS, ZUMBAN PARA AFINARSE EN FRECUENCIA CON SU EXISTIR, ZUMBAN CUANDO HAY PELIGRO Y CUANDO UNA AMENAZA HAY QUE COMBATIR.



EN UN MUNDO EN Desequilibrio y en contingencia, escuchar sus zumbidos trae esperanza y un aire de resistencia. Se nos olvida que nuestra especie depende de estos pequeños seres, sin su agencia, no hay seguridad alimentaria, sin su labor, se desvanecen todos los colores y entramos en un estado de emergencia. A simple vista, no parece un riesgo, la inteligencia artificial niega nuestro parentesco y nos separa de la madre en un devenir muy grotesco.



He tejido una cesta en forma de panal, la he recubierto con barro y tiene un hueco para ser portal. He tallado un silbato, entonado con su canto y respiro el polen para que me acepten en su simbicado. Admiro al murciélago, arquitecto del bosque; admiro al colibrí, mensajero de los cielos; admiro al resto de sus colegas polinizadores, por sostener la vida en zumbidos que brindan paz y calma, para conciliar con lo opuesto y no cargar con dolor nuestra alma.

“Zum zum zum” opens as an incantation, mimicking the sound of wings at dawn as flowers open their eyes and bees set out in search of nectar. They hum to communicate, to speak with plants, to attune themselves to existence, and to signal danger. It positions the bee as both ecological actor and cosmic communicator.

The text then turns urgent: in a world of imbalance, their hum carries hope and resistance. Without these small beings, food security collapses and color disappears from the world. Artificial intelligence is indicted as a force that denies our kinship with nature and separates us from the mother in a grotesque unfolding.

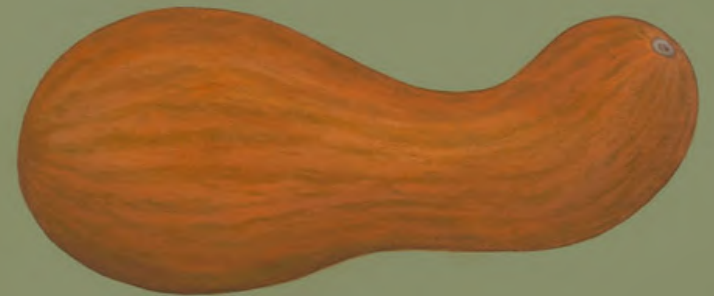
In response, the speaker turns to ritual, weaving a honeycomb basket, carving a whistle tuned to the bees' song, breathing in pollen to seek initiation into their union. The bat and the hummingbird are invoked as fellow pollinators and guardians of balance. To live in resonance with these beings, the text proposes, is to find peace and spare the soul from pain.

CASAS
RIEGNER



(detail)







7410 - COLOMBIA

BUSCA Y BUSCA EN LO ALTO, ALLÁ ARRIBA, LO INALCANZABLE, CON LA ILUSIÓN DE CONQUISTAR LA CIMA, TOCAR EL GRAN PICO Y APRESAR LA CÚSPIDE QUE NO LOGRA VER, NUBLADA Y BORROSA, LA CUMBRE SE ESBOZA EN UN DIBUJO MENTAL, LA OBSERVA CON ANHELO, SIENDE PRISA Y FANTASEA EN CORONAR SU AMBICIÓN MONUMENTAL PINTO UNA MONTAÑA SOBRE UN ESCAPULARIO, LA LLEVA EN SU PECHO COMO UN AMULETO Y CREE QUE LE DA SUERTE PARA ALCANZAR SU PROPOSITO. DOCTRINARIO, HA COMPRADO LO QUE VENDEN EN LAS TELENUELAS Y EN LOS CUENTOS DEL EXITO: LA RECOMPENSA, EL PREMIO, EL TROFEO, LA GRATIFICACIÓN, LA FELICIDAD Y TODO. AQUELLO QUE SE ESFUMA EN LO MATERIAL, PORQUE NUNCA SERA SUFICIENTE Y SIEMPRE HABRA UN VACIO PERTURBADOR EN ESTA CACERÍA VERTICAL. ES COMÚN, QUE AL PISAR EL APICE MÁS ALTO, SE ENCUENTRE CON EL PROFUNDO CRATER DE UN VOLCÁN.



PARA LIBERARSE DE ESTE ENGAÑO, SE INVIERTE LA MIRADA HACIA ABAJO Y HACIA ATRÁS, SE COCINAN UNAS CHUGUAS PARA SINTONIZAR CON LOS GUARDIANES DEL ALTIPLANO, SE ACOMPAÑA CON UN PUÑADO DE QUINUA REAL PARA LA SACIEDAD Y SE SIEMBRA GUATILA PARA IMITAR SU DESTREZA DE TREPAR. MASCAR UNAS HOJAS DE COCA, VAN BIEN PARA LA CONCENTRACIÓN Y EVADIR CUALQUIER DISTRACCIÓN. UN HUEVO DE OBSIDIANA EQUILIBRA EL SUELO PÉLVICO, PARA CAMINAR CON PASOS FIRMES COMO UNA LLAMA QUE ANPA CON TODA SEGURIDAD. AL MAÍZ LE VA METOR SI CRECE EN COMUNIDAD, UN ESPEJO PARA CO-CREAR EN ALIANZAS CON MENOS ENVIDIA Y VANIDAD. COMO UN CLARINERO, SUBE Y BATA EL CERRO SIN PRETENSION NI ESMEÑO, ES UNO CON EL CERRO, SON ETE CÓSMICO, SON EL MISMO TEMPLO Y ESTE SE LLEVA A DENTRO, AL FINAL, TODOS LOS CAMINOS CONDUCE AL MISMO LUGAR.

There is a figure here consumed by vertical desire always reaching for the summit, the peak, the ultimate prize. He carries a mountain painted on a scapular, worn against his chest like a lucky charm, a doctrinal object. He has bought into the mythology of success sold by soap operas and self-help stories: the reward, the trophy, the happiness that dissolves the moment it is held, because there is always another peak, and the hunger never fills. What he often finds upon reaching the highest point is not glory but the deep crater of a volcano.

The antidote is a reversal of gaze; downward and backward, toward the Earth. The artist turns to the foods and plants of the Andean highlands: chuguas cooked to commune with the guardians of the altiplano, quinoa for sustenance, guatila for its natural gift of climbing without striving. Coca leaves for concentration and clarity. An obsidian egg to ground the body, so one walks with the steady certainty of a llama. And corn, which grows best in community, as a mirror for co-creation, for alliance built on less envy and less vanity.

Like the *clarinero* bird, which moves up and down the hillside without pretension, the artist becomes one with the mountain. Together they are a cosmic axis, a living temple that is carried within. All paths, in the end, lead to the same place.



(detail)



Azúcar, 2026

Oil and acrylic on wood assemblage

54 x 42.5 x 3 cm

EUR €8,000



LA SED ES PERSISTENTE Y EL DESEO DE COMER ES INVOLUNTARIO, EL HAMBRE ES INCONTROLABLE Y DE NUEVO TIENE MIEDO, EN GASTAR TODO EL SALARIO. CON ESTE APETITO INSACIABLE, SE ALIMENTA A DESHORAS Y SOSPECHA QUE HABITA DENTRO DE SÍ, UNA FUERZA INVASORA. TAL ES SU CONJETURA, QUE SU VOZ INTERNA SE HA VUELTO AFÓNICA, SILENCIADA, POR LAS ÓRDENES QUE CONTROLAN SU CONDUCTA AUTOMÁTICA, ENTRE MANDATOS INTRUSOS QUE ESTIMULAN LA SATISFACCIÓN INMEDIATA. AZÚCAR AL CAFÉ, AZÚCAR AL AGUA, AZÚCAR AL PAN, AZÚCAR SIN LEGISLACIÓN. LA CAÑA DE AZÚCAR NO TIENE LA CULPA, SON LOS TRUCOS DE SUS EMBATADORES QUE EN TODO LA CAMUFLAN Y ESTO ES LO QUE MÁS PREOCUPA. INVOKA AL GUSANO BARRENADOR PARA PLAGAR SUS CULTIVOS Y SE HACE UN BAÑO DE MANZANILLA PARA RECUPERAR SU VOLUNTAD Y CONFIANZA. UNAS SEMILLAS DE CHÍA, UNAS GUAYABAS DE MONTE Y UNA AGÜITA DE HOJAS DE INSULINA AYUDAN A REGULAR LA GLUCOSA EN LA SANGRE, AHORA CORRE COMO SI ESTUVIERA EN LLAMAS PARA QUEMAR LAS CALORÍAS, MIENTRAS QUIERE SER GATO PARA OLVIDAR SU GUSTO POR LO DULCE Y HACER CAMPAÑA EN CONTRA DE LA DICTADURA DEL AZÚCAR QUE TANTO SEDUCE.



Thirst that won't quit, hunger that arrives uninvited, fear at the end of the month when the salary runs out. This is a body at war with itself, ruled by cravings it did not choose. The inner voice has gone hoarse, drowned out by automatic impulses that demand immediate satisfaction. Sugar in the coffee, sugar in the water, sugar in the bread, everywhere and unlegislated, camouflaged in everything by an industry that profits from the craving. Sugarcane itself is innocent; it is its ambassadors who are guilty.

The response, again, is rooted in Andean natural knowledge. The artist invokes the borer worm to plague the sugar crops themselves. He takes a chamomile bath to recover his will. Chia seeds, wild guavas, and an infusion of hoja de insulina help regulate blood sugar. He runs as if on fire to burn what the body has stored.

Underneath it all is a longing to be like a cat, indifferent to sweetness, sovereign over appetite, and a call to resist what the artist names plainly as the dictatorship of sugar: seductive, structural, and quietly totalizing.



(detail)

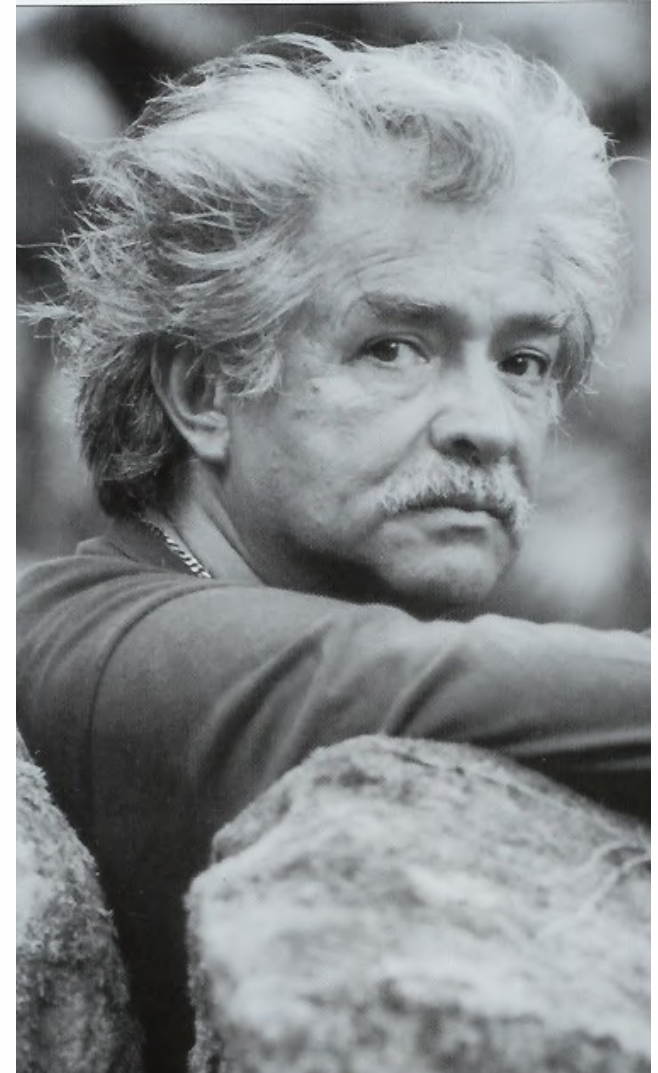
Carlos Rojas

CASAS
RIEGNER

Facatativá, 1933 - Bogotá 1997

Considered one of the foundational figures of abstract art in Colombia and a key reference for abstraction in Latin America, Carlos Rojas pursued his training in Architecture and Fine Arts in Bogotá and Rome, though he was largely self-taught, prioritizing the freedom to forge his own path over formal credentials. Rooted in a restless and wide-ranging curiosity, his vast and singular body of work emerges from a constant search for knowledge and experience, where music, architecture, craft, design, technology, nature, and mystical expression converge into a coherent yet ever-evolving vision. Moving fluidly across painting, sculpture, textile, and object-making, he treated each medium as an extension of a unified spiritual and aesthetic inquiry — weaving together the rational and the transcendent, the local and the universal — in a career that unfolds a language of its own, best understood through the gradual knowledge of his creative evolution.

His work is held in major collections including the **Museum of Modern Art (MoMA)** in New York, the **Museum of Fine Arts Houston**, the **Cisneros Fontals Art Foundation (CIFO)** in Miami, the **THOMA Foundation** in Dallas, and the **Museu de Arte Moderna do Rio de Janeiro**, as well as the **Museo Nacional de Colombia** and the **Colección de Arte del Banco de la República** in Bogotá. Among his distinctions are the **First Prize at the XXIV Salón Nacional de Artistas** (1973), the **International Prize at the São Paulo Biennial** (1975), the **First Prize CIME** in Geneva (1971), and the **decoration as Chevalier des Arts et des Lettres** by the French Ministry of Culture (1995).





Sin título. Serie Mater Materia, 1985

Mixed media on canvas

80 x 80 cm

EUR €41,800





Sin título. Serie Mater Materia, 1985

Mixed media on canvas

80 x 80 cm

EUR €41,800



Sin Título, de la de la Serie America Horizonte, 1975

Natural pigment on textile

16.5 x 15 cm

EUR €8,700



Sin Título, de la de la Serie America Horizonte, 1975

Natural pigment on textile

16 x 16 cm

EUR €8,700

Leyla Cárdenas

CASAS
RIEGNER

Bogotá, 1975

Leyla Cárdenas explores memory, absence, and the passage of time through large-scale installations made from architectural remnants. Her work addresses notions of destruction, accumulation, and mutability through extractive processes that make the elusive concept of time perceptible. By removing layers from the surfaces of old and abandoned buildings and reconstructing fragments, she makes visible the traces of erased pasts. This act of excavation becomes a gesture of resistance against oblivion, as the layers of history are reassembled to reconfigure the present.

Cárdenas has undertaken residencies at **CCA Andratx, Mallorca** (2024); **Utopiana, Geneva**, and **Kulturhaus Villa Sträuli, Winterthur**, supported by Pro Helvetia (2022); and **Bellas Artes Projects**, Philippines, supported by a CIFO grant (2019). Her work has been exhibited internationally at institutions such as the **Palais de Tokyo, Paris**, and the **Los Angeles County Museum of Art (LACMA)**, and she has participated in the **5th Hangzhou Fiber Art Triennial, China** (2025), the **Bogotá and Medellín Biennials** (2025), and the **Lyon Biennial** (2022).

Leyla Cárdenas's work is held in significant public and private collections across the Americas, Europe, and Asia, including the **Museum of Latin American Art in Long Beach**, the **Cisneros Fontanals Art Foundation (CIFO)** in Miami, **El Espacio 23 — Pérez Collection** in Miami, the **West Collection** in Philadelphia, the **Banco de la República** in Bogotá, the **Fundación Gilberto Alzate Avendaño (FUGA)** in Bogotá, **Odinsa S.A.** in Medellín, the **Fundación Ernesto Ventós — colección olorVISUAL** in Barcelona, and **Asiaciti Trust** in Singapore.





Substrate in Four Sections I - Sustrato en cuatro secciones I, 2026

Sculpted photography sublimated into polyester silk, bronze

120 x 94.5 x 3 cm each

EUR €21,800 (diptych)



Substrate in Four Sections II - Sustrato en cuatro secciones II, 2026

Sculpted photography sublimated into polyester silk, bronze

120 x 94.5 x 3 cm each

EUR €21,800 (diptych)

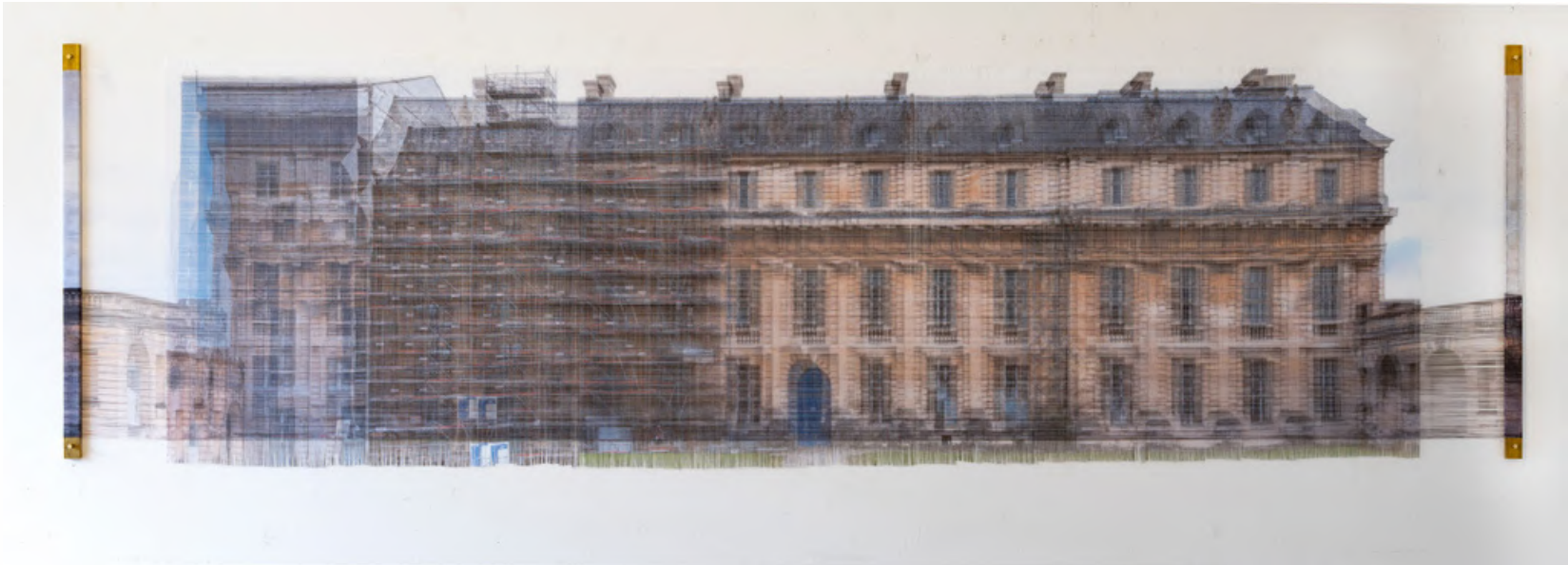


Substrate in Four Sections - Sustrato en cuatro secciones, 2026

Sculpted photography sublimated into polyester silk, bronze

120 x 94.5 x 3 cm each

EUR €39,200 (polyptych)

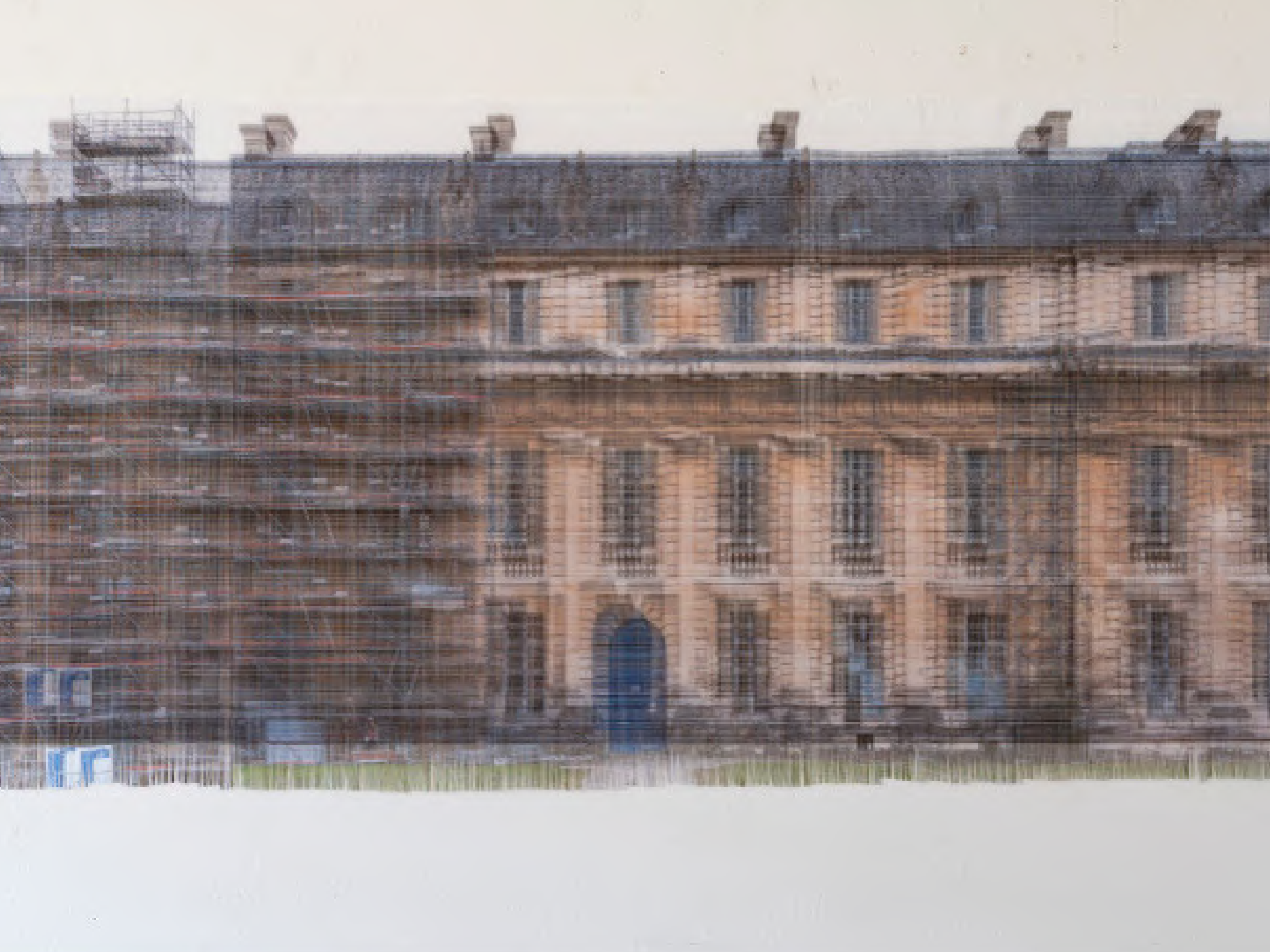


Interwoven Structure, 2026

Two layers of photography sublimated into polyester silk, bronze

222 x 60 x 3 cm

EUR €22,600





Differential Settlement I - Asentamiento diferencial I, 2026

Sculpted photography sublimated into polyester silk, bronze

119 x 160 x 3 cm each

EUR €27,800 (diptych)



Differential Settlement II - Asentamiento diferencial II, 2026

Sculpted photography sublimated into polyester silk, bronze

119 x 160 x 3 cm each

EUR €27,800 (diptych)



Differential Settlement - Asentamiento diferencial, 2026

Sculpted photography sublimated into polyester silk, bronze

119 x 160 x 3 cm each

EUR €45,200 (polyptych)

A close-up photograph of a classical bronze sculpture, likely a head of a deity or hero. The sculpture is highly detailed, showing the texture of the metal and the features of the face, including a large, prominent nose. The lighting is dramatic, highlighting the contours and textures of the bronze.

Kabinett Sector

The Force of the Feminine

Luz Lizarazo

Through her practice, Lizarazo reveals the inherent strength of the feminine — one deeply tied to nature, life, and the processes of women as both holders and creators. It is a force that erupts in its full power as the artist's figures reclaim their voice, visibility, and processes of healing. Lizarazo draws on animals as living presences that connect her to an inner, instinctive, and diverse world — one she understands as the true and essential realm deserving our attention. In doing so, she renders visible the persistent inequality between the feminine and the masculine in a society where machismo and patriarchal structures continue to hold a dominant voice.

The Force of the Feminine celebrates the strength — with all its nuances — embodied by the feminine. What appears to be a wall covered in wallpaper is in fact a "skin" made from women's nylon stockings that, as a whole, stretch and contain a versatile body of work — drawings and breasts cast in bronze — referencing diverse aspects of the feminine realm: intuition, instinct, nurturing essence, and sensuality.

Luz Lizarazo

CASAS
RIEGNER

Bogotá, 1966

Luz Lizarazo is an artist with a career spanning over thirty years. Her introspective practice explores the feminine through a symbolic language centered on the body, the eye, and natural elements, forming a personal mythology in an ongoing search for truth and inner clarity.

Central to this practice is an investigation into skin, which she explores through sheer stockings in different flesh tones, tearing, cutting, and weaving them into forms that speak of identity, race, time, and the marks that life inscribes on the body.

Recently, she created "Lux Nova: the New Eve", a site-specific mural permanently installed at the Claustro de San Agustín in Bogotá. She has participated in the **24th Arte Paiz Biennial in Guatemala (2025)**, the **BIAM — Bienal Internacional de Arte de Antioquia y Medellín (2025)**, and the **Malta Biennale (2024)**, where she presented "My Body Speaks the Truth", a reflection on the silencing and subjugation of women's voices and bodies.

Her work is held in collections including the **Museo Reina Sofía** in Madrid, the **Museo de Arte Moderno (MAMBO)** in Bogotá, the **Centro Gallego de Arte Contemporáneo (CGAC)** in Santiago de Compostela, the **Shanghai Museum of Glass**, the **Instituto Figueiredo Ferraz** in São Paulo, the **Fundación Caja Madrid**, the **Jorge M. Pérez Collection — El Espacio 23** in Miami, and the **Museo La Tertulia** in Cali, among others.





Eva antes, 2026

Bronze

11 x 22 cm

EUR €7,000



Eva después, 2026

Bronze

12 x 20 cm

EUR €7,000



Eva sombrada, 2026

Bronze

13 x 20 cm

EUR €7,000



Eva viva, 2026

Bronze

16 x 16 cm

EUR €7,000



Eva visible, 2026

Bronze

21 x 22 cm

EUR €8,000



(detail)



La Virtusosa, 2026

Bronze

290 x 7 x 4 cm

EUR €26,000





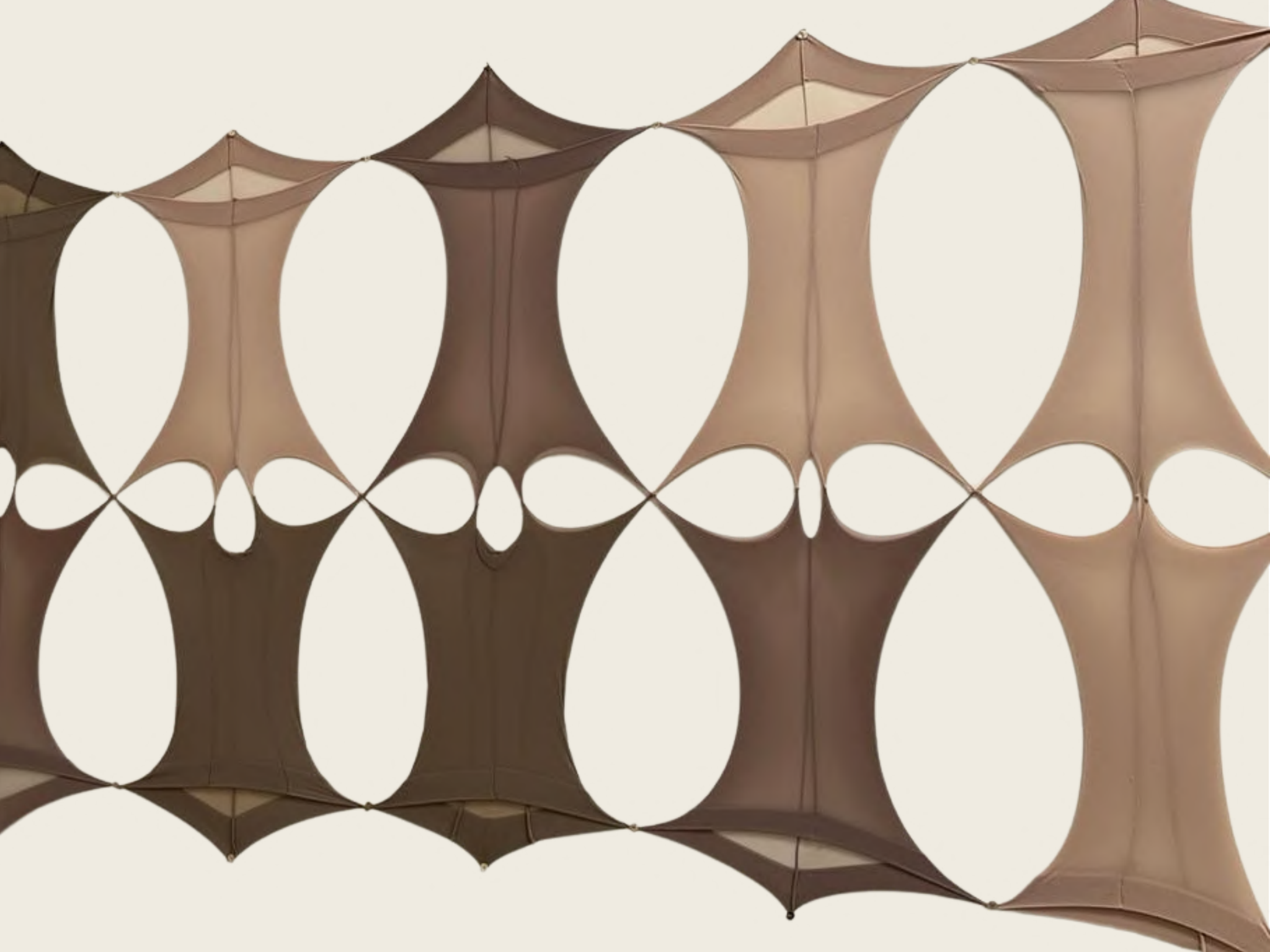


Piel expandida, 2026

Pantyhose

360 x 250 cm

EUR €25,000





Llenas del espíritu de la noche, 2026

Ink on cotton paper

100 x 70 cm

EUR €6,000



Llenas del espíritu solar, 2026

Ink on cotton paper

100 x 70 cm

EUR €6,000



Larga noche, 2026

Ink on cotton paper

100 x 70 cm

EUR €6,000



Las opuestas, 2026

Ink on cotton paper

100 x 70 cm

EUR €6,000



Un sueño, 2025

Ink on cotton paper

70 x 50 cm

EUR €4,000



Pasos de fuego, 2025

Ink on cotton paper

50 x 70 cm

EUR €4,000



Un momento de gran felicidad 2025

Ink on cotton paper

70 x 50 cm

EUR €4,000



Mi sonido genera mi percepción del mundo, 2025

Ink on cotton paper

50 x 70 cm

EUR €4,000



Visiones elementales: la noche y las mariposas, 2025

Ink on cotton paper

50 x 70 cm

EUR €4,000



Amor, 2025

Ink on cotton paper

70 x 50 cm

EUR €4,000



Eclipse y ciclos solares, 2025

Ink on cotton paper

50 x 70 cm

EUR €4,000

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