



**Art | Basel**  
**Basel**

CASAS  
RIEGNER

**PREVIEW**

**BOOTH L17**  
**HALL 2.1**

June 17 – 22, 2025

# ARTISTS

**01** **Carlos Alfonso**  
Popayán, 1986

**05** **Luz Lizarazo**  
Bogotá, 1966

**02** **Camila Rodríguez  
Triana**  
Cali, 1985

**06** **Elena Del Rivero**  
Valencia, 1949

**03** **Leyla Cárdenas**  
Bogotá, 1975

**07** **Beatriz González**  
Bucaramanga, 1932

**04** **Bernardo Ortiz**  
Bogotá, 1972

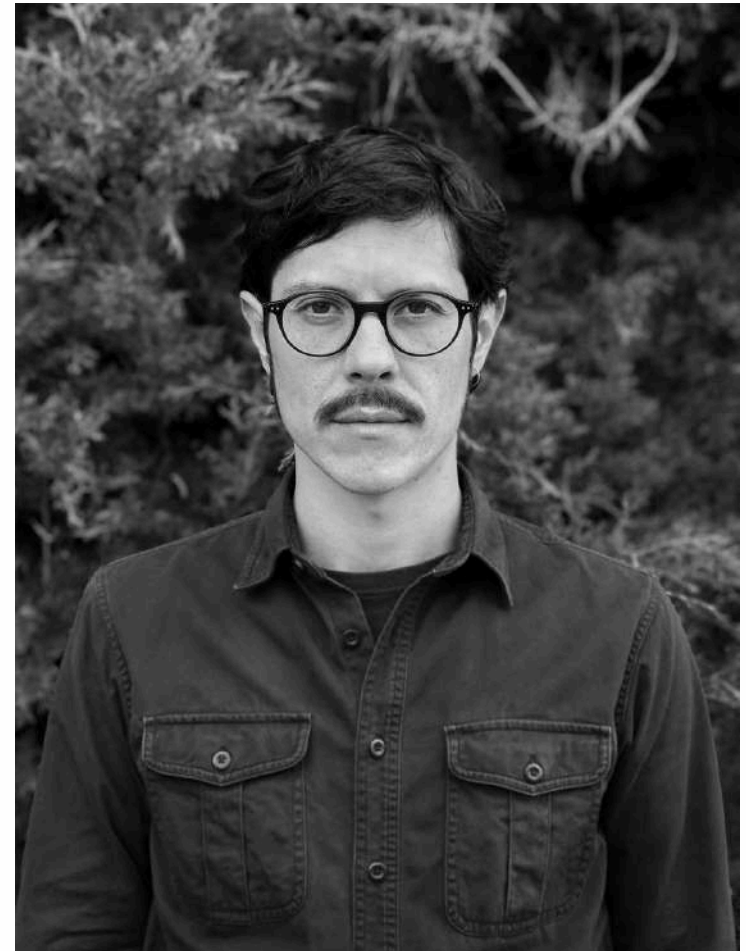
# Carlos Alfonso

CASAS  
RIEGNER

**Popayán, 1986**

Carlos Alfonso's practice centers on processes and interventions where painting, cooking, writing, sculpture, and editorial strategies create pathways for dialogue with territory and reflect collective construction. Co-creation, collaboration, and hospitality are central to his work, functioning as living tools for connection and reciprocity. His interest in the anthropology of food has led him to develop spaces of encounter, affection, and action—where oral tradition, anecdote, and narrative interpretation foster the exchange of knowledge.

For Art Basel 2025, he presents a selection of wooden assembled paintings that explore transformation and connection through the mystical lens of nature. Conceived as altars, these small-scale works merge image and text, forming hybrid mise-en-scènes that evoke manuscripts or codices. His multidisciplinary approach—rooted in territory, memory, and care—continues with a forthcoming mural commission in Mexico City by Ruta del Castor. His work is included in major collections, including the Denver Art Museum.



Carlos Alfonso

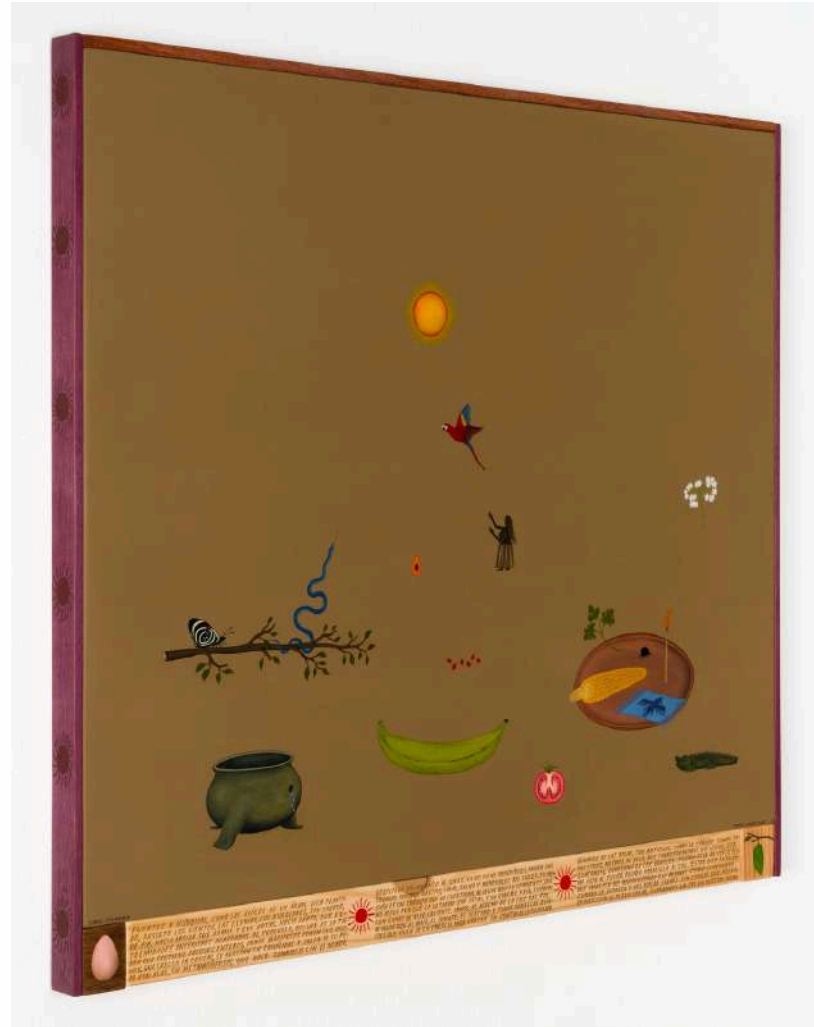
CASAS  
RIEGNER



**Volar en dirección al sol, 2025**  
Oil and acrylic on wood assemblage  
65 x 71.5 x 3 cm  
USD \$9,000



# Carlos Alfonso



CASAS  
RIEGNER



TABIO, COLOMBIA



FUERTES Y HUNDIDAS, COMO LAS RAÍCES DE UN ÁRBOL BIEN PLANTADO, RESISTE LOS VIENTOS, LAS LLUVIAS, LOS HURACANES, SIN CAERSE, DE PIE. HACIA ARRIBA SUS RAMAS Y SUS HOTAS. HACIA ABAJO, SUS EXTREMIDADES INFERIORES AGARRADAS AL SUBSUELO. OSCURA ES LA TIERRA QUE SOSTIENE BOSQUES ENTEROS, DONDE MARIPOSAS PONEN SUS HUEVOS, QUE CRECEN EN ORUGAS, SE ARROPLAN EN CRISÁLIDAS Y SALEN DE SU PUPA CON ALAS, SU METAMORFOSIS, QUE HACE SIMBIOSIS CON EL MUNDO.



Volar en dirección al sol, 2025  
detail





Carlos Alfonso



CASAS  
RIEGNER

**Búsqueda de visión, 2025**  
Oil and acrylic on wood assemblage  
48 x 51.3 x 3 cm  
USD \$ 7,000



## Carlos Alfonso



CASAS  
RIEGNER

BUSCAMOS ENTRE ESCOMBROS QUE NO NOS PERTENECEN, BUSCAMOS EN PENSAMIENTOS AJENOS, BUSCAMOS EN OTROS CUERPOS, BUSCAMOS EN RECUERDOS QUE SE DESVANECEN, BUSCAMOS EN SENDEROS QUE DESORIENTAN, BUSCAMOS EN ILUSIONES QUE ENGAÑAN, BUSCAMOS VÍNCULOS SIN PARENTESCO, BUSCAMOS EN MEMORIAS ABANDONADAS, BUSCAMOS HACIA AFUERA CON LA MIRADA DESVIADA, BUSCAMOS PROFUNDIDAD EN RELACIONES EPIDÉRMICAS, BUSCAMOS EN EL PASADO, BUSCAMOS EN EL FUTURO, PERO NO BUSCAMOS EN EL PRESENTE



EN EL PR  
VER CON  
PUEDE VE  
BIDO DEL  
DE SUS F  
INVERTI  
RA ESTIN



Búsqueda de visión, 2025  
detail





# Camila Rodríguez Triana

**Cali, 1985**

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

She was 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 “Patrimonio Mestizo” during the Rolex Art Weekend at BAM Fisher in Brooklyn (2022). She recently held her first solo exhibition in Colombia, *The First Turn of the Spiral*, at Casas Riegner in Bogotá. In 2025, Fundación ARCO acquired her work “Canción al agua” and will participate in “Vita Contemplativa”, curated by Sandrine Servent at Garage Centre d'Art d'Amboise in France.

CASAS  
RIEGNER





**Palabra sagrada, 2025**

Embroidery with metallic thread on altered book pages and wood

85 x 76 x 4 cm

USD \$8,600





Palabra sagrada, 2025  
detail



Camila Rodríguez Triana

CASAS  
RIEGNER



**Intersección, 2025**

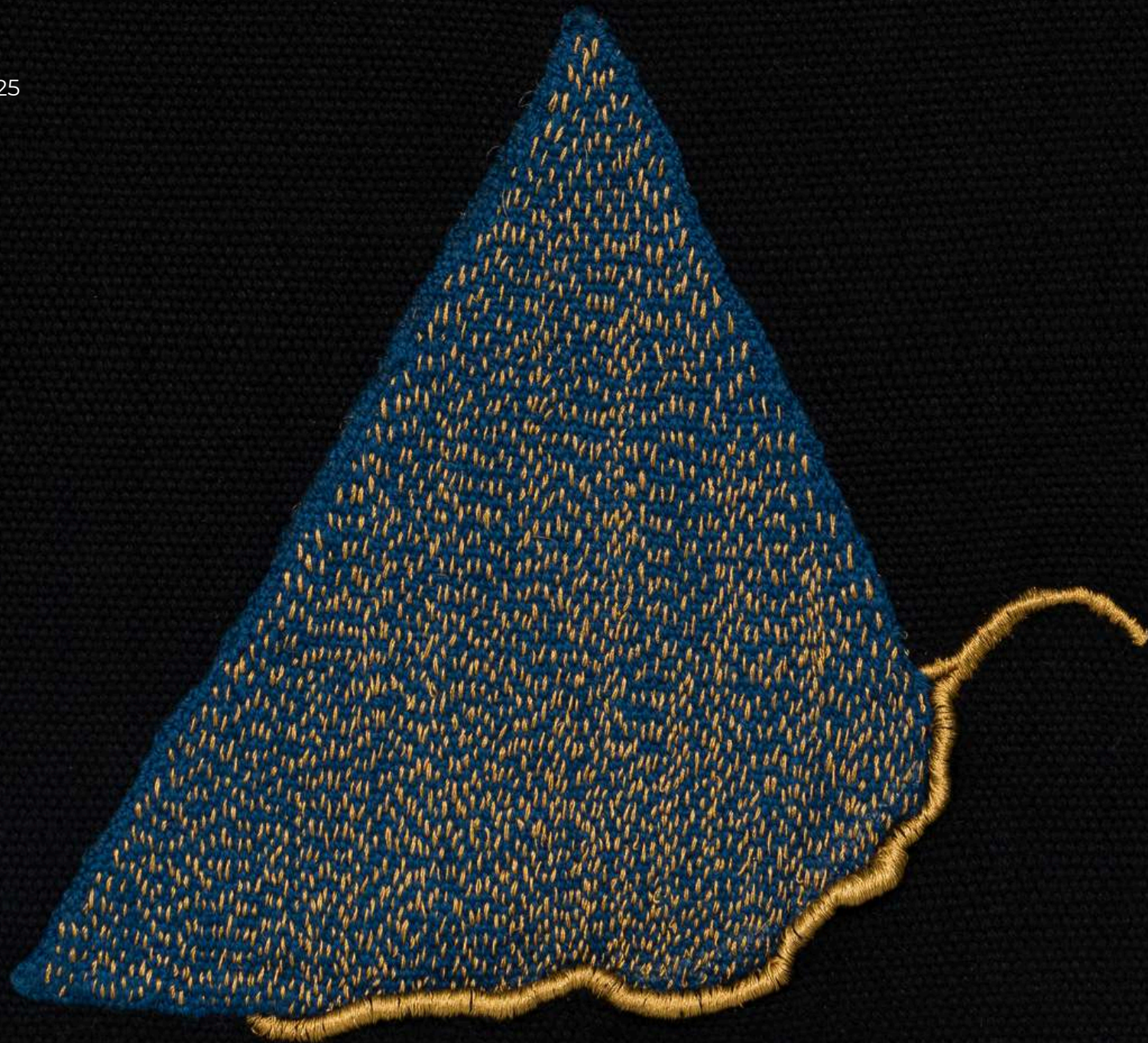
Horizontal weaving with wool and metallic thread

120 x 83 x 4 cm

USD \$9,000



Intersección, 2025  
*detail*







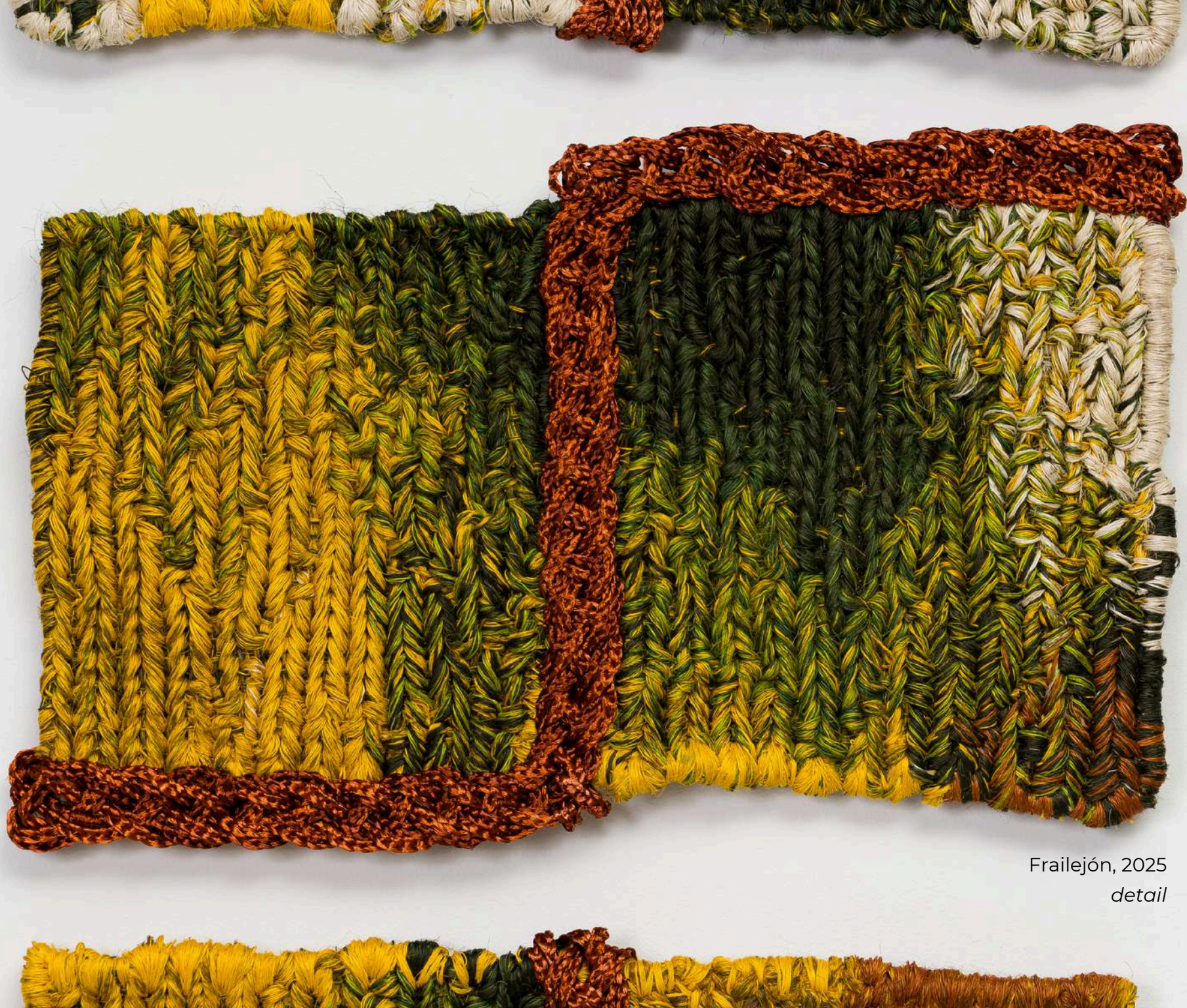
**Frailejón, 2025**

Vertical weaving with figue and copper thread

129 x 75 x 7 cm

USD \$10,000





Frailejón, 2025  
*detail*



## Camila Rodríguez Triana

CASAS  
RIEGNER



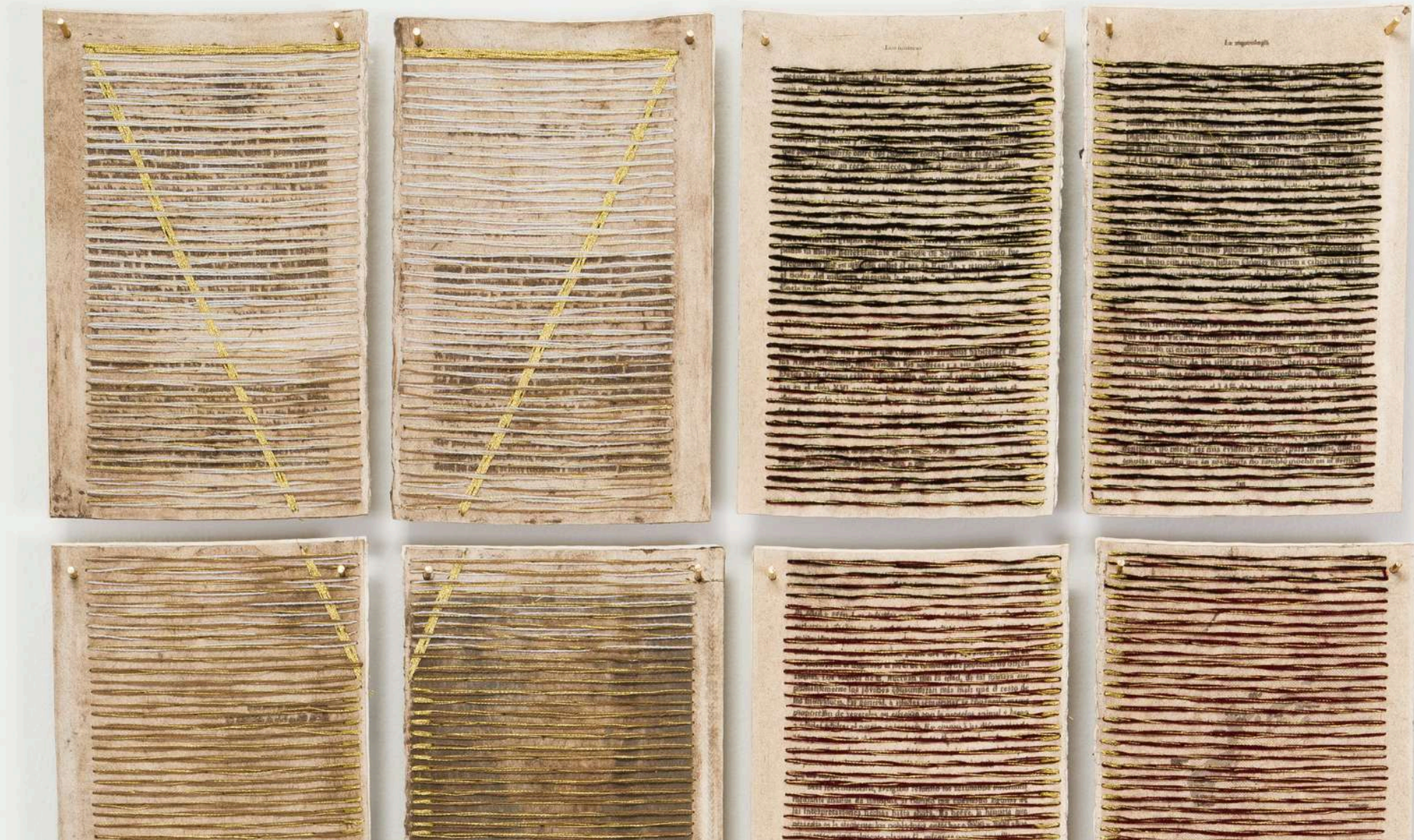
### **Como es arriba es abajo, 2025**

Embroidery with cotton and metallic threads on book pages

140 x 62 x 5 cm

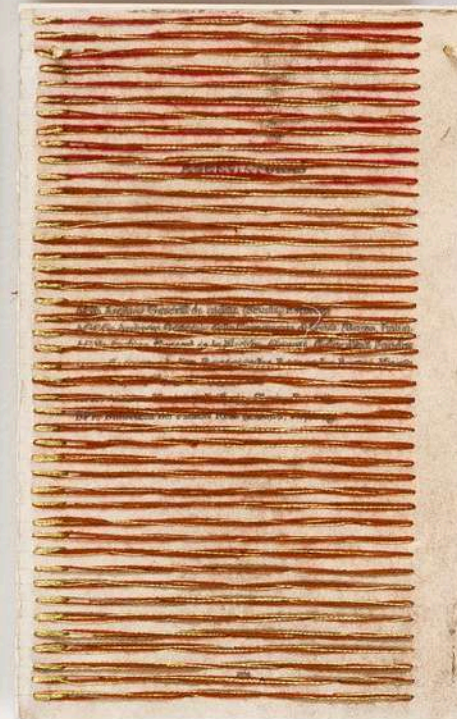
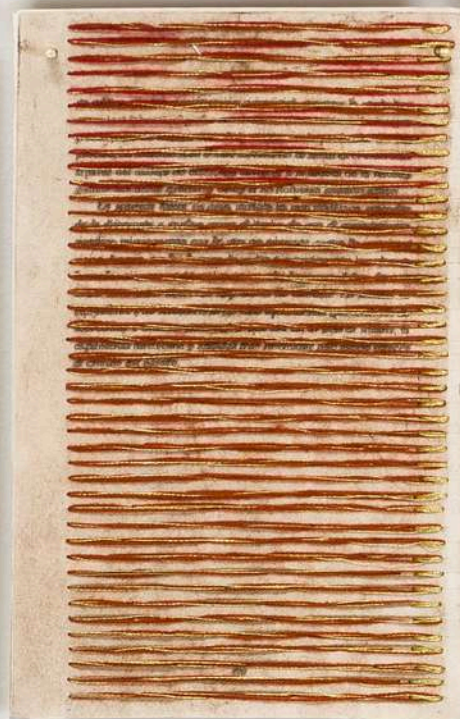
USD \$12,000





Como es arriba es abajo, 2025  
detail







# Leyla Cárdenas

Bogotá, 1975

CASAS  
RIEGNER



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

At Art Basel, she presents photographs of Swiss caves, which she unweaves to reveal their internal structures—reflecting on erosion, transformation, and material fragility. Cárdenas has been invited to the 2025 Hangzhou Triennial of Fiber Art and participated in the 2022 Lyon Biennale. Her work has been shown at institutions such as Palais de Tokyo and Los Angeles County Museum of Art (LACMA), and she has received awards including the Bogotá Biennial (2012) and the MOLAA Awards (2008).

Leyla Cárdenas

CASAS  
RIEGNER



**Tectonic Friction IV (from Elm), 2025**

Two layers of dye-sublimated polyester silk, partially unwoven and bronze

115 x 158 x 1.5 cm

USD \$22,800



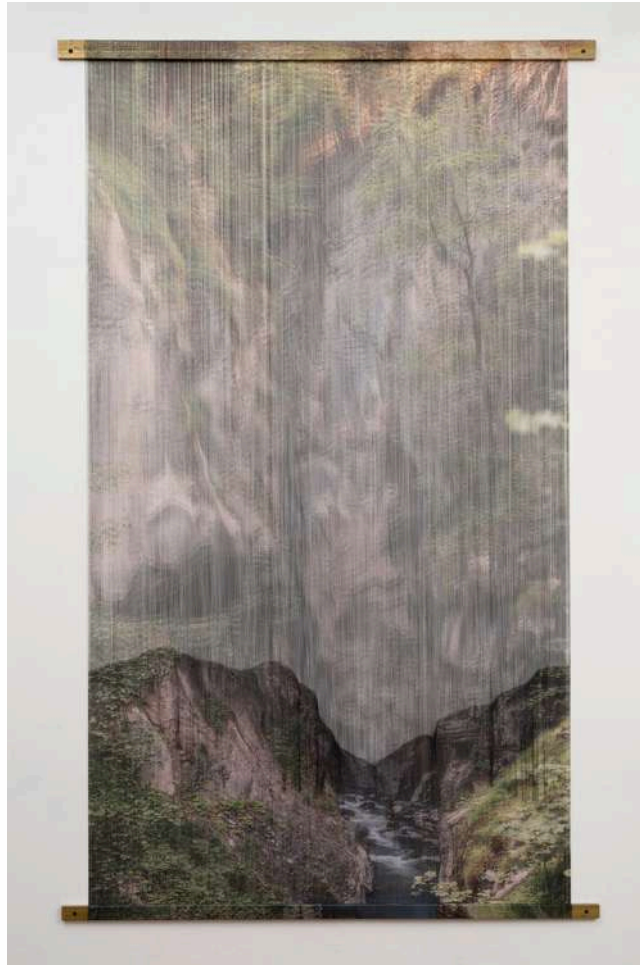


Tectonic Friction IV (from Elm), 2025  
*detail*



Leyla Cárdenas

CASAS  
RIEGNER

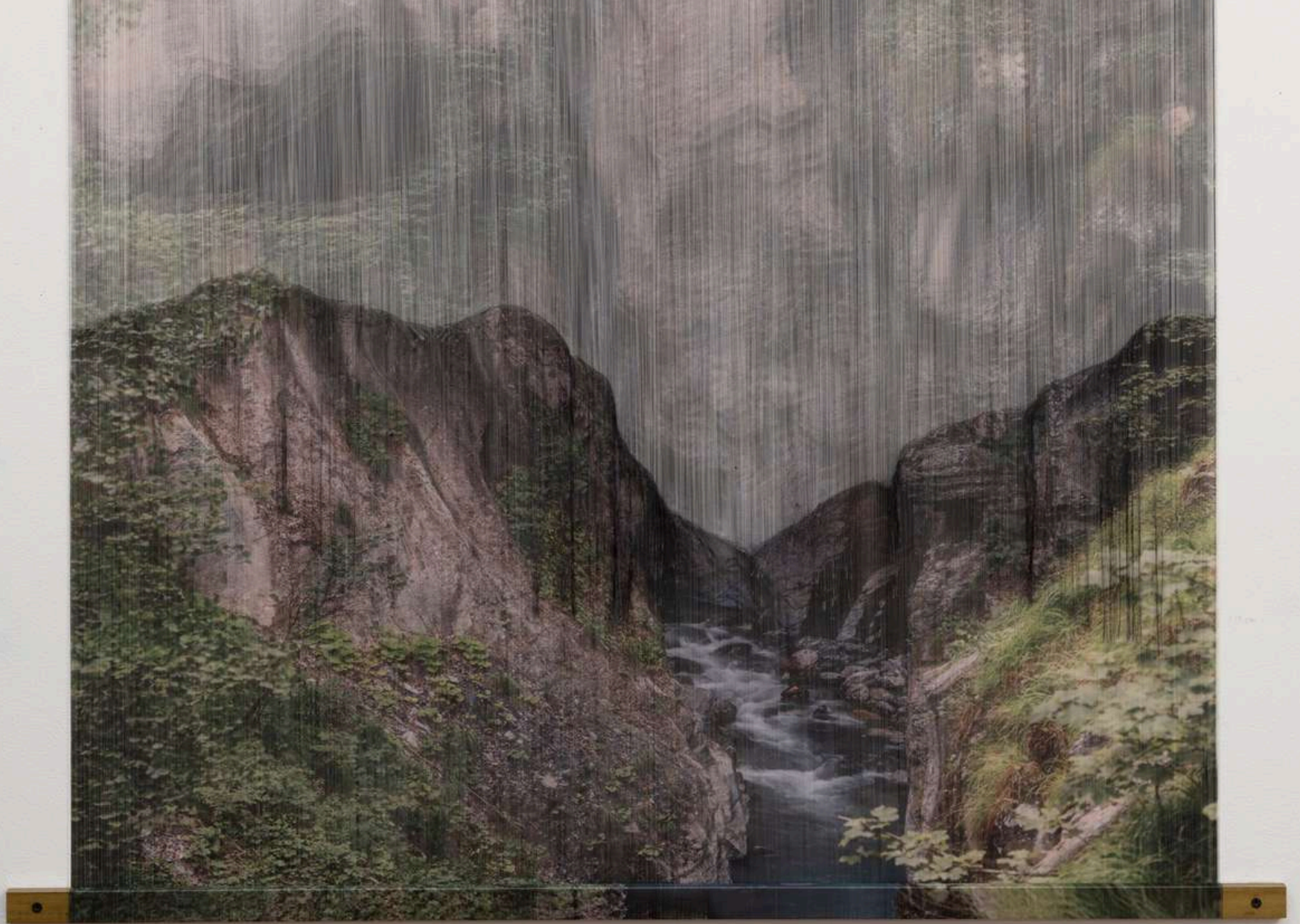


**Erosional Boundary (from Pfäfers), 2025**

Two layers of dye-sublimed polyester silk, partially unwoven and bronze

103 x 167.2 x 1 cm

USD \$22,800



Erosional Boundary (from Pfäfers), 2025  
*detail*



Leyla Cárdenas

CASAS  
RIEGNER



**Tectonic Friction V (from Elm)**

Dye-sublimed polyester silk, partially unwoven and bronze

113 x 126.5 x 1 cm

1 + AP

USD \$16,000



Tectonic Friction V (from Elm)  
*detail*



# Bernardo Ortiz

Bogotá, 1972



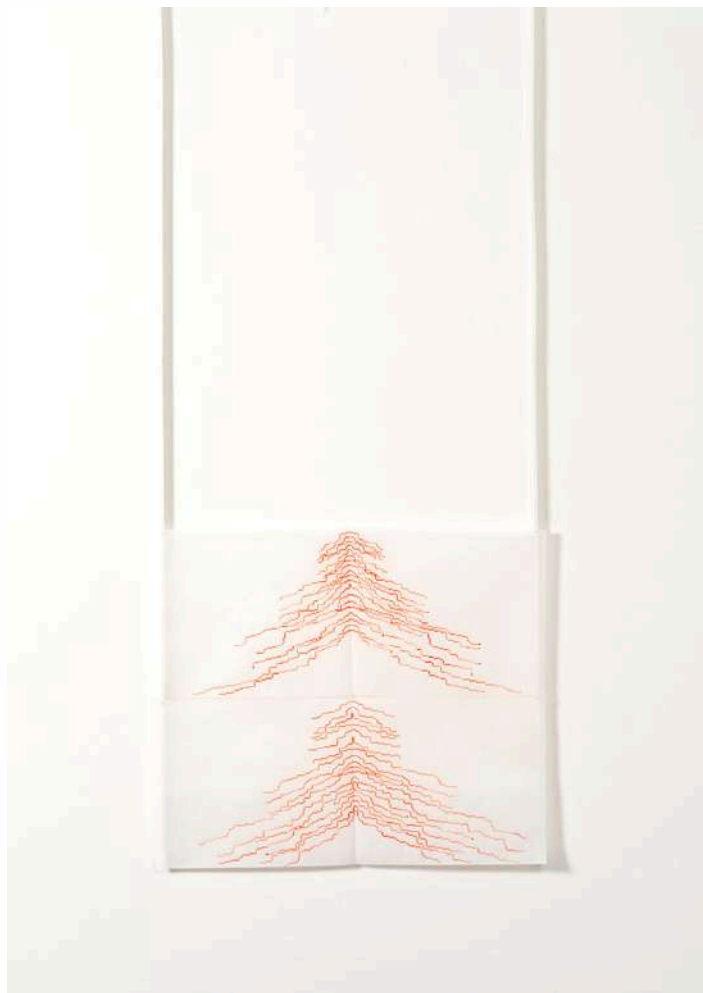
CASAS  
RIEGNER

In Bernardo Ortiz's works, the surface whether paper or fabric, acts as a material support but also as a discursive space in which design, drawing, and writing converge. In general, he intervenes that surface in seemingly minimal and subtle ways: with hard-point pencil lines, with thin layers of gouache, drops of Japanese ink, oil, enamel, spray paint, or by using words and phrases taken from poems, song lyrics, and literary pieces, thus establishing an uneasy relationship between the format and the media he uses.

Ortiz is a mid-career artist whose work merges drawing, writing, and design through a sustained exploration of the page as both a conceptual and material space. In summer 2025, he will join the residency at Kulturhaus Villa Sträuli in Switzerland, supported by Pro Helvetia, focusing on socially engaged and interdisciplinary practices. Earlier, in 2023, following a residency at Amant in Siena, Ortiz presented Tautological Ballad at Casas Riegner—an exhibition whose themes continue in the works he will present at Art Basel 2025. His practice, rooted in minimal gestures and fragments of text, reflects on language, painting, and reproduction. Ortiz's work is included in major collections such as Tate Modern, MoMA, CNAP, the Jorge M. Pérez Collection, and Deutsche Bank, and among others. He has exhibited in biennials including Mercosur, Lyon, São Paulo, Denver, and Sydney, and held his first solo museum show, Borrar, at the Museo de Arte Moderno de Buenos Aires in 2017.

**Bernardo Ortiz**

CASAS  
RIEGNER



**Sin título, 2021**

Watercolor on waxed and folded paper

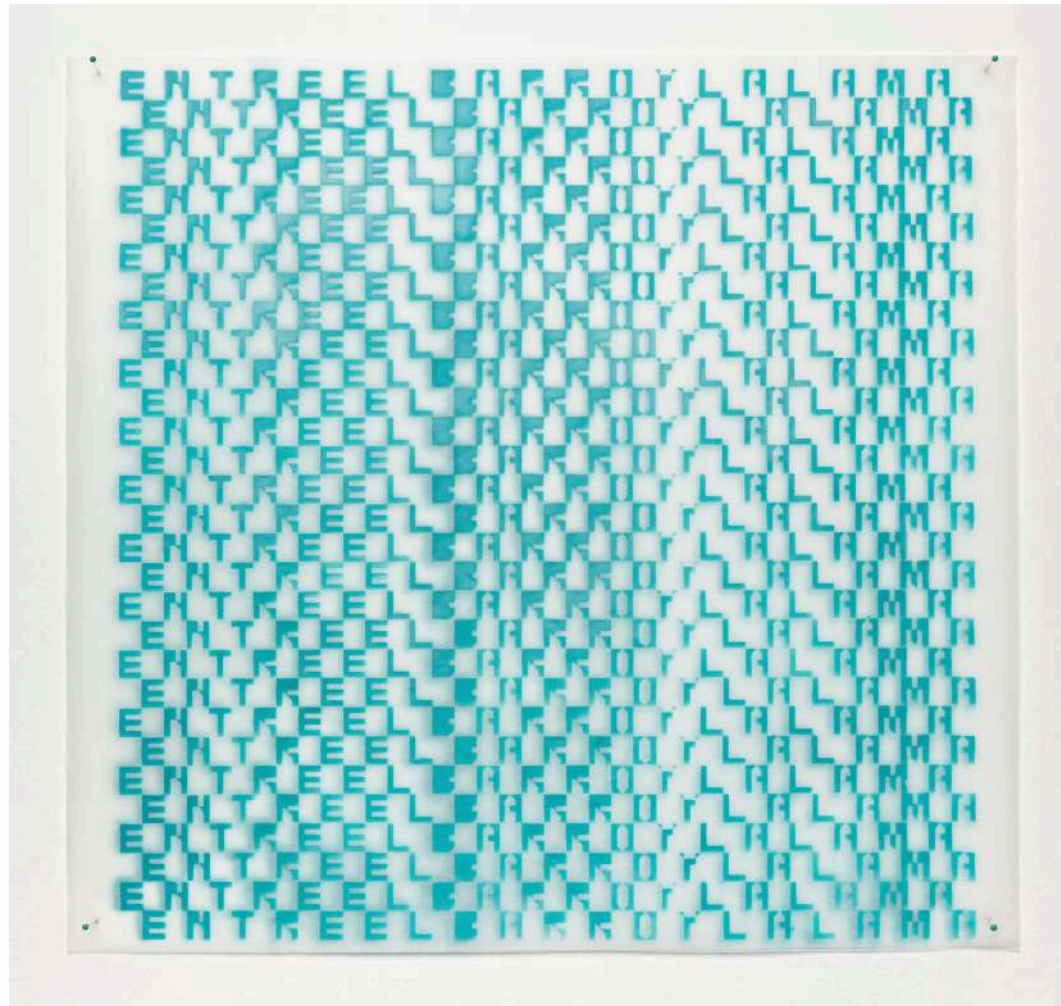
61 x 70.5 x 2 cm

USD \$8,000



Bernardo Ortiz

CASAS  
RIEGNER

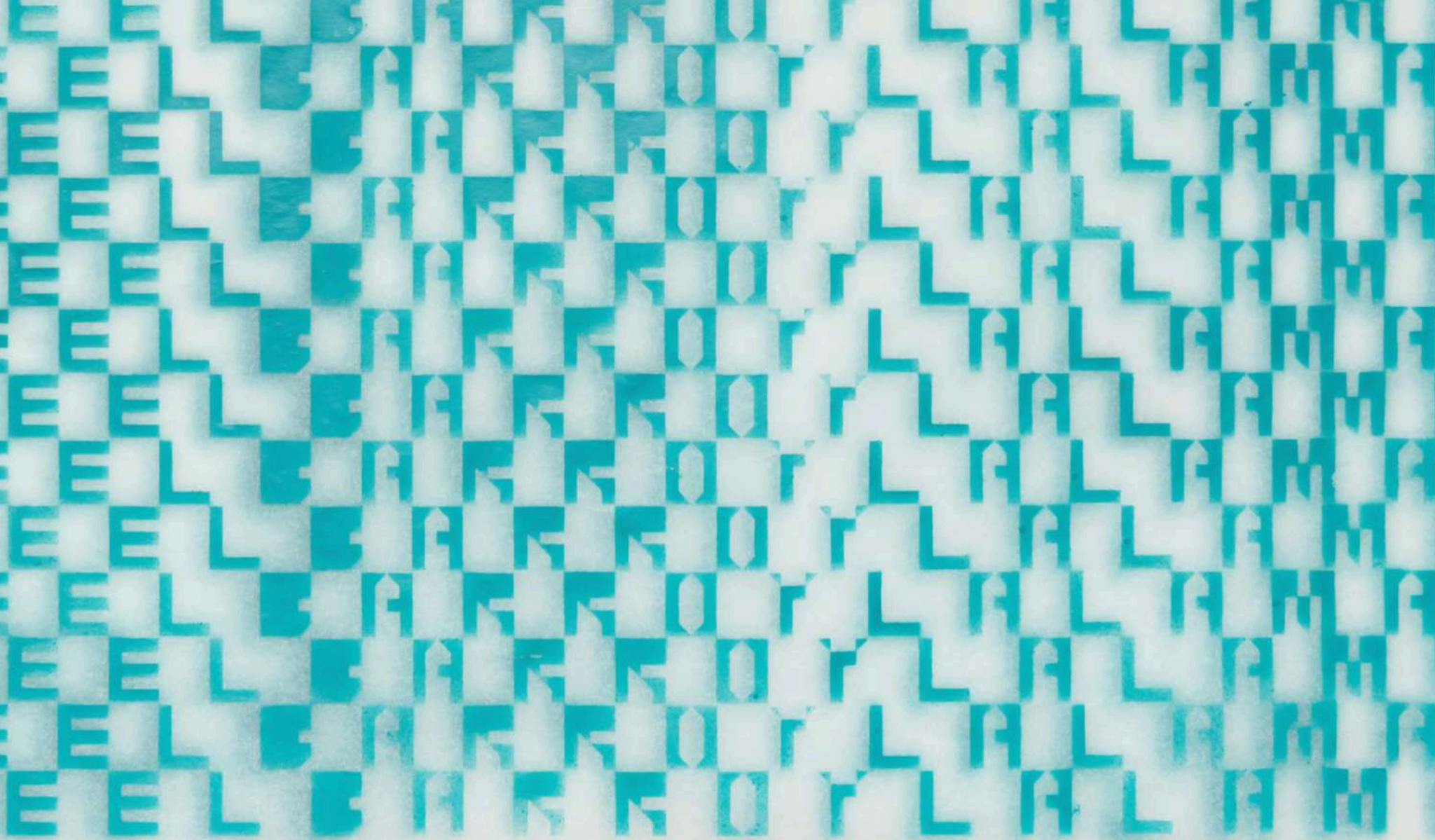


**Dibujo con letras verdes, 2023**

Synthetic enamel on paper

43 x 40 cm

USD \$5,000

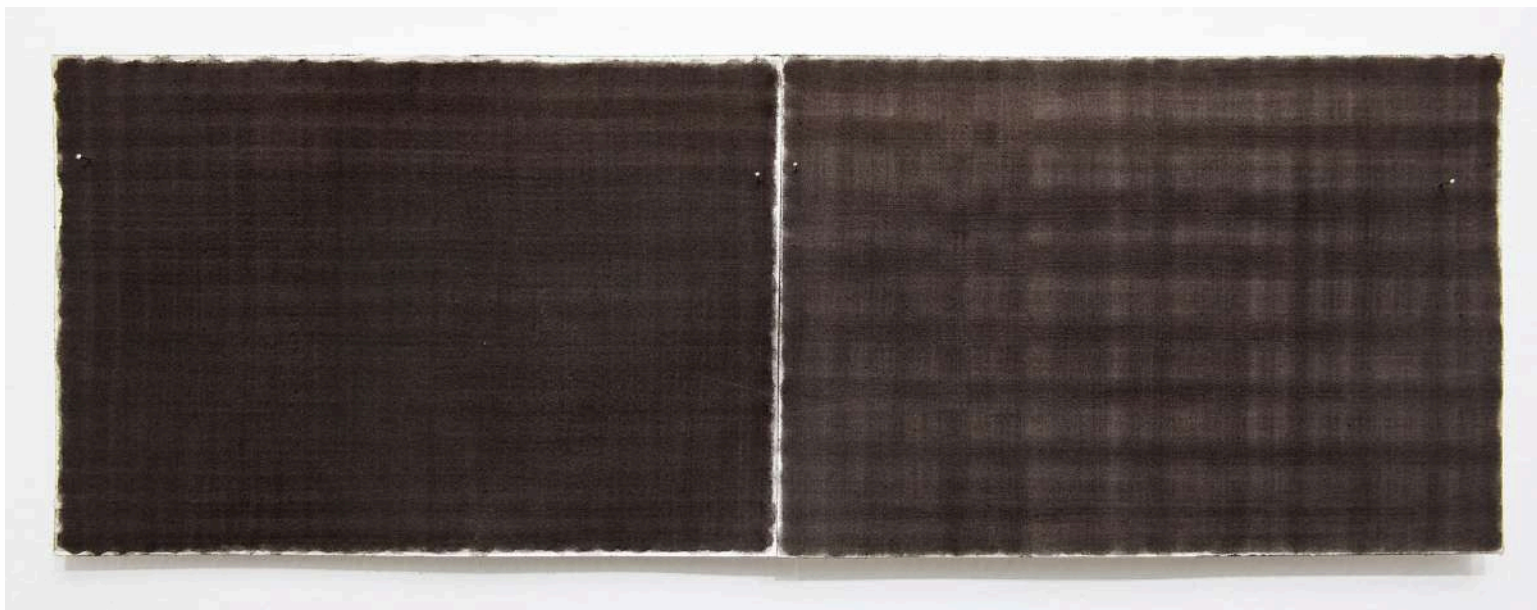


Dibujo con letras verdes, 2023

*detail*



Bernardo Ortiz



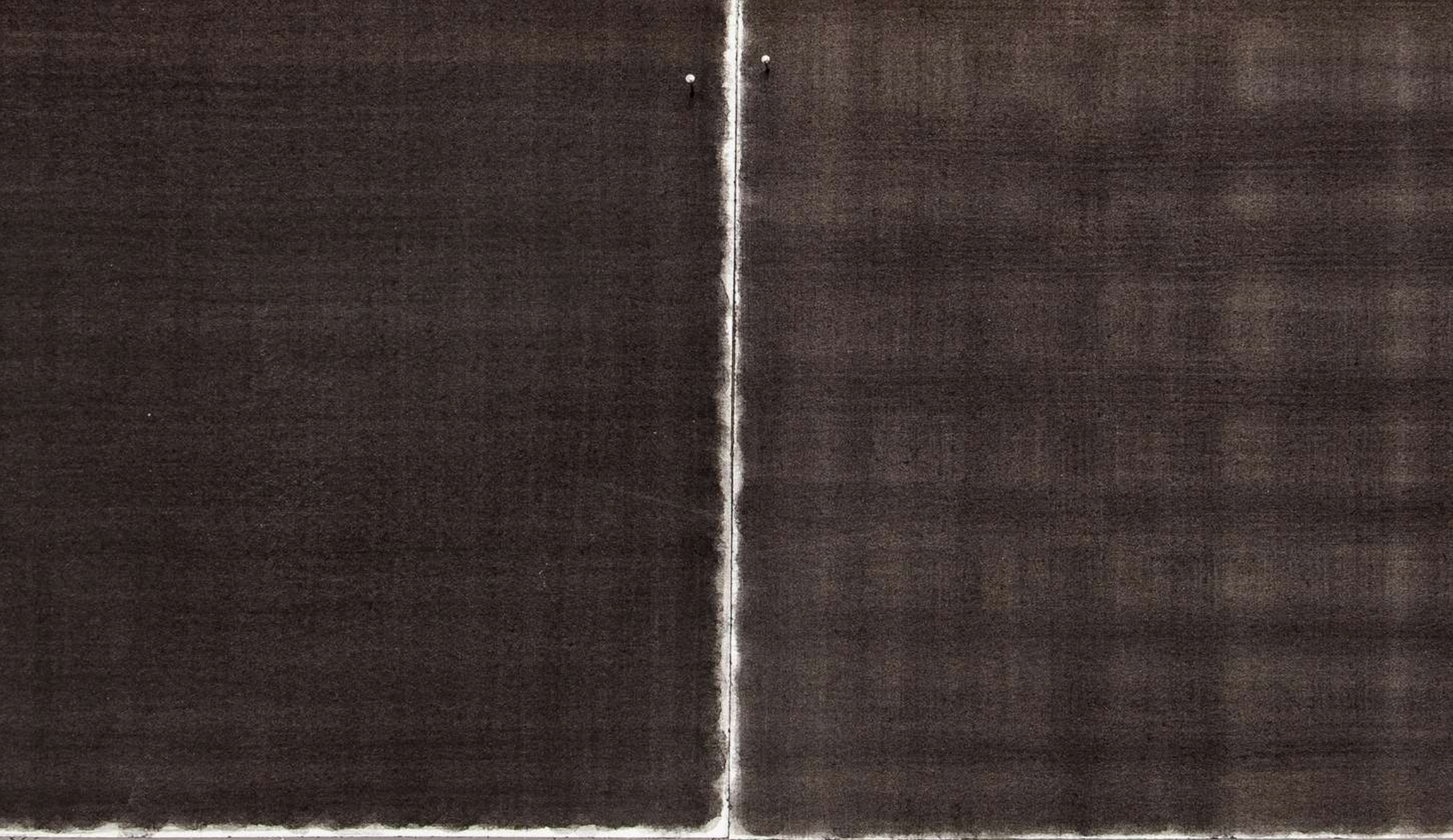
**Sin título, 2021**

Watercolor on paper

18 x 52 cm

USD \$6,000



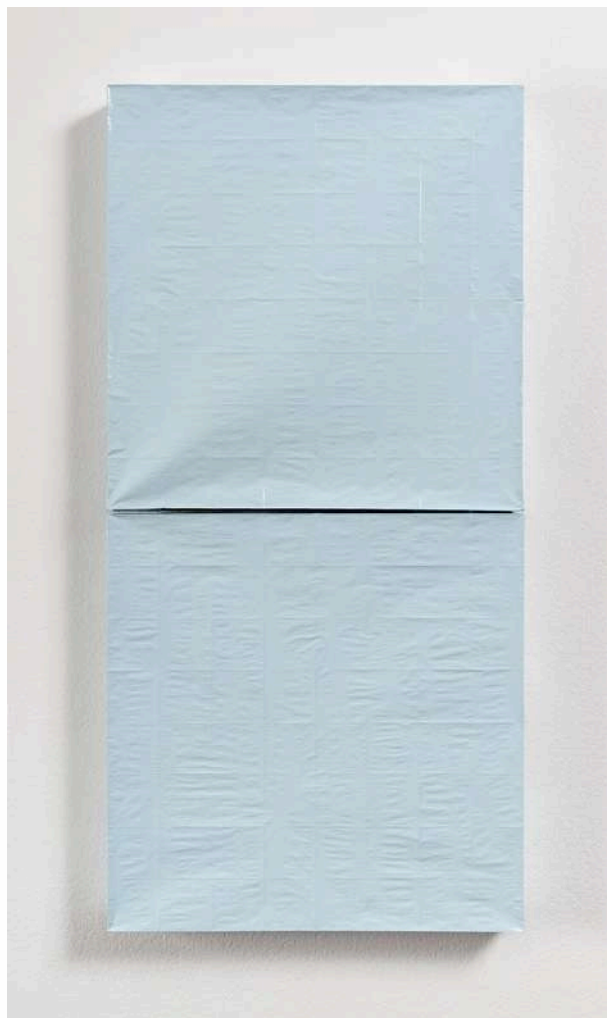


Sin título, 2021  
*detail*



**Bernardo Ortiz**

CASAS  
RIEGNER

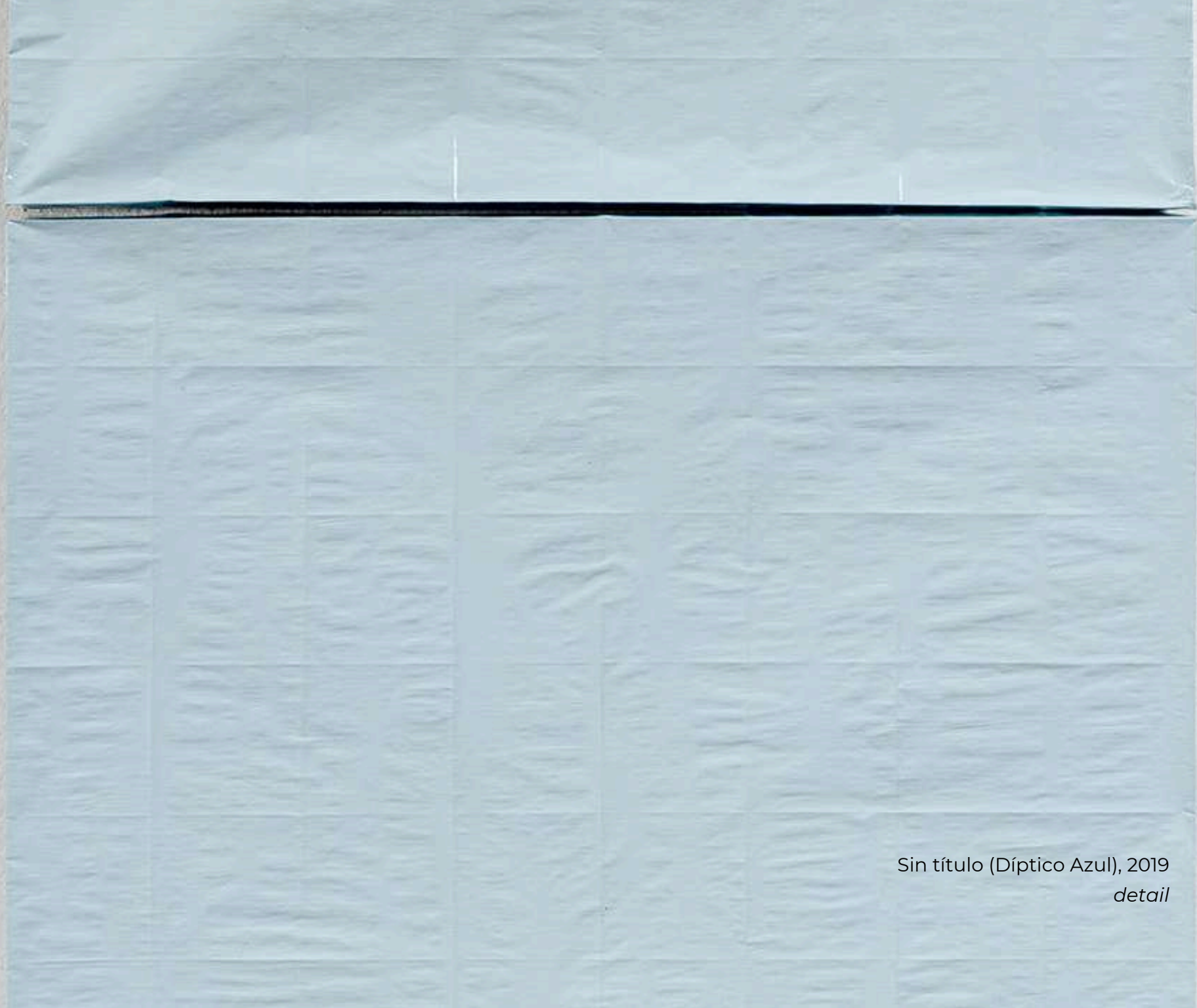


**Sin título (Díptico Azul), 2019**

Enamel on folded paper

40 x 80 x 5 cm

USD \$8,000



Sin título (Díptico Azul), 2019  
*detail*



**Bernardo Ortiz**

CASAS  
RIEGNER

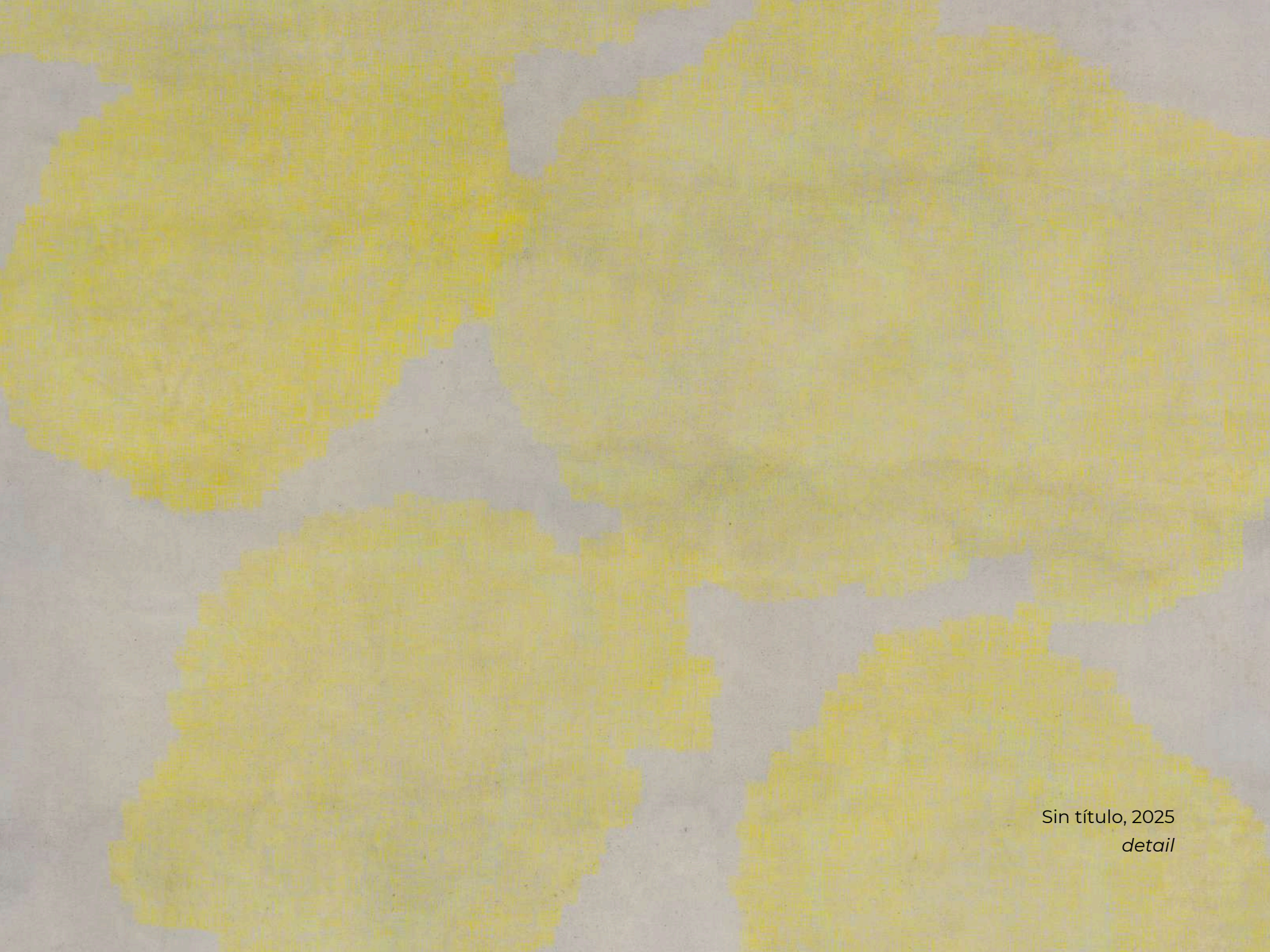


**Sin título, 2025**

Rabbit-skin glue and gouache on canvas

140 x 140 cm

USD 22,500



Sin título, 2025

*detail*



# Luz Lizarazo

Bogotá, 1966

CASAS  
RIEGNER



Luz Lizarazo is a mid-career artist with a trajectory spanning over thirty years. Her introspective practice explores the feminine through a symbolic language centered on the body, the eye, and natural elements such as fire, water, earth, and air. These recurring motifs—alongside others like the bed, animals, and the act of seeing—form a personal mythology that she revisits repeatedly, functioning as visual mantras in her ongoing search for inner truth and clarity. Her work approaches the invisible aspects of life and the feminine realm without concealment, favoring internal exploration over external spectacle.

In 2025, the Museo Reina Sofía in Madrid acquired her work *Piel Extendida*, a significant milestone in her career. She has been invited to participate in the 24th Arte Paiz Bienal in Guatemala, curated by Eugenio Viola, and the artist is currently participating in a residency at El Espacio 23 in Miami. In 2024, she participated in the Malta Biennale with her installation *My Body Speaks the Truth*, a powerful reflection on the systemic silencing and subjugation of women's voices and bodies. In 2022, she held her first institutional solo exhibition at the Museo de Arte Moderno de Bogotá (MAMBO), showcasing key works from the last 15 years. Most recently, her work has been on view at the Claustro de San Agustín in Bogotá.

## Luz Lizarazo



CASAS  
RIEGNER

### **A Healing Woman: El clarividente, 2025**

Bronze

300 x 7 x 4 cm (60 elements)

2.5 x 7 x 4 cm each

USD \$25,000



A healing woman:  
El clarividente, 2025  
*detail*



**Luz Lizarazo**



CASAS  
RIEGNER

**Camino de órganos, 2006**

Woven wool

26 x 294 cm

USD \$15,000





Camino de órganos, 2006  
*details*

Luz Lizarazo

CASAS  
RIEGNER



**Corazón no te pares, 2025**

Ink and gouache on paper

50 x 70 cm

USD \$4,000



# Elena del Rivero

**Valencia, 1949**

Spanish-born and based in New York, Del Rivero presents a contemplative approach to domestic spaces and themes of resilience. Known for her large-scale installations, paintings, and works on paper, she explores private life through objects and textures marked by use and history. A recurring motif in her work is the act of stitching and mending, symbolizing healing and the passage of time.

Del Rivero's exploration of domesticity transcends the private sphere, becoming a powerful commentary on politics and the ongoing struggle for equality. Her work is held in major public collections, including the Metropolitan Museum of Art (MoMa), the National Gallery of Art, the Instituto Valenciano de Arte Moderno, and the Museo Nacional Centro de Arte Reina Sofía, among others. In 2025, she will open a major solo exhibition at the Fundació Antoni Tàpies in Barcelona, further reaffirming the resonance of her practice in contemporary discourse. Her recent performance La Quema (2024) was widely covered in the Spanish press, signaling a shift toward more urgent and publicly engaged forms of expression. She was most recently awarded the John S. Guggenheim Fellowship (2019) and the Anonymous Was A Woman Award (2020).



**Elena Del Rivero**

CASAS  
RIEGNER



**Letter to the Mother, 13, 2016 - 2021**

Oil on linen and thread, fabric, graphite and 4,130 needles

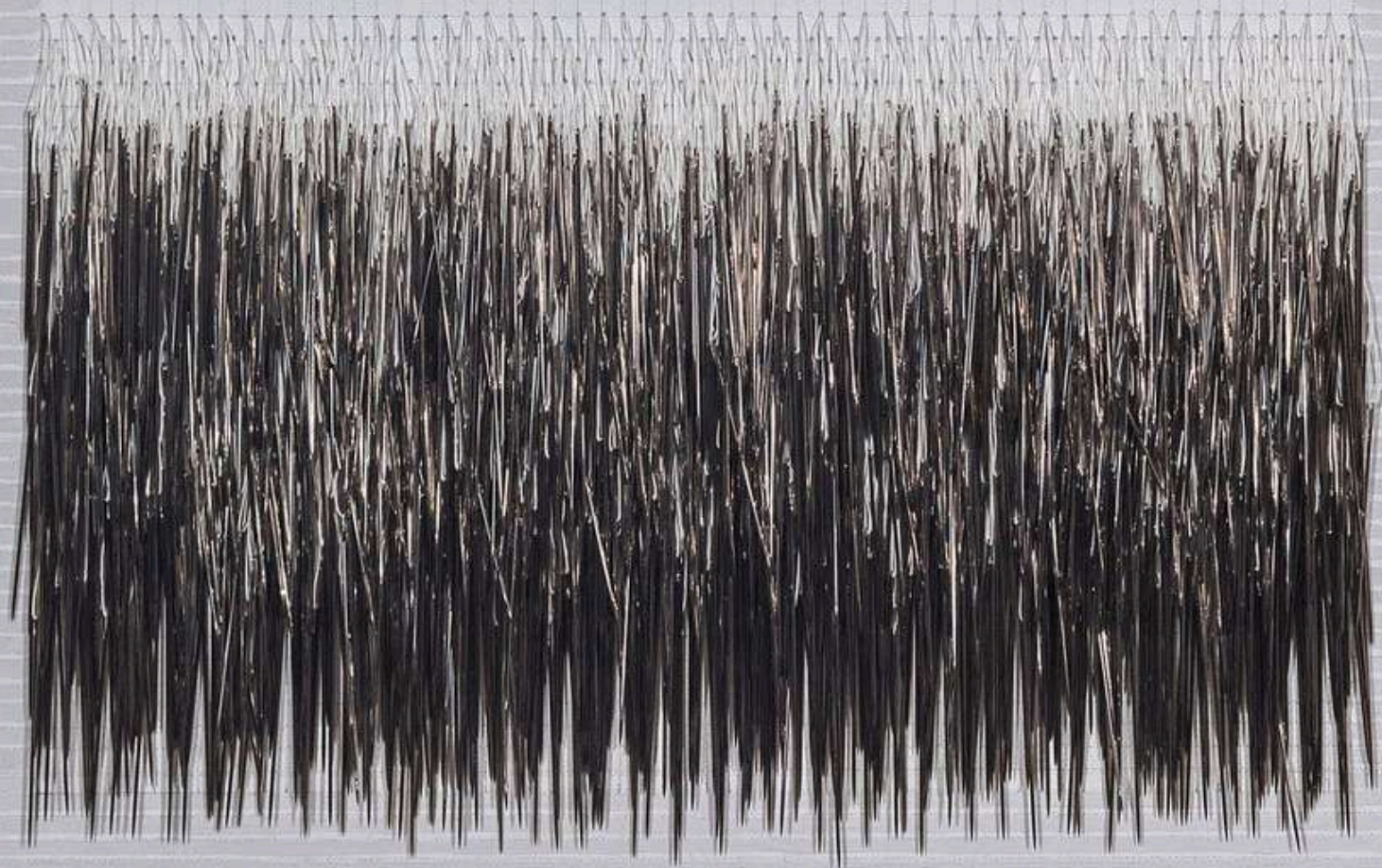
55.8 x 45.7 cm

USD \$50,000



Letter to the mother, 13, 2016 - 2021

*detail*





**Elena Del Rivero**

CASAS  
RIEGNER



**Letter From Home, 10, 2016**

Acrylic on primed canvas with stitched canvas loop

99.06 x 69.85 cm

USD \$25,000



**Elena Del Rivero**

CASAS  
RIEGNER



**Letter From Home, 3 For Icarus, 2013**

Acrylic on soiled primed canvas with stitched canvas loop and a needle and a feather

99 x 73,6 cm

USD \$25,000



Letter From Home, 3 For Icarus, 2013  
*detail*



**Elena Del Rivero**

CASAS  
RIEGNER



**Letter From Home, Blue Square, Small, 2014**

Soiled Dishtowel, oil on linen with brass, and a handle

25.4 x 25.4 cm

USD \$10,000

Letter from Home, blue square, small, 2014  
*detail*





# Beatriz González

CASAS  
RIEGNER

**Bucaramanga, 1932**

Beatriz González is a seminal figure in Latin American art whose six-decade career has profoundly shaped the region's visual culture. At Art Basel 2025, she presents two paintings honoring the anonymous victims of Colombia's armed conflict through tombstone silhouettes—one empty, the other depicting *Los Cargueros*, figures bearing bodies wrapped in plastic. These works reference her iconic public art project *Auras Anónimas* (2009 – 2017), for which she was awarded the 2024 Regional Grant for Latin America at the International Award for Public Art.

Now 92, González continues to move audiences with her poetic imagery, as seen in *War and Peace: A Poetics of Gesture*, recently exhibited at Museo Universitario Arte Contemporáneo (MUAC), Mexico City and the De Pont Museum, Netherlands. Upcoming exhibitions include a 2025 monograph at the Pinacoteca do Estado de São Paulo and a major retrospective at the Barbican Centre in London in 2026. Her legacy includes retrospectives at the Museo Reina Sofía, KW Institute, Pérez Art Museum, Museum of Fine Arts Houston (MFAH), and MUAC. Her work is held in major collections such as MoMA, Tate Modern, El Museo del Barrio, Pérez Art Museum Miami, Museum of Contemporary Art Chicago, and Museum of Fine Arts, Houston.



**Beatriz González**

CASAS  
RIEGNER



**Boceto A Posteriori I, II, 2022**

Oil on paper

59 x 53 cm

USD \$120,000



**Beatriz González**



CASAS  
RIEGNER

**Beatriz González**



CASAS  
RIEGNER





Boceto A Posteriori II, 2022

*detail*



Beatriz González

CASAS  
RIEGNER



**Carguero, 2014**  
Charcoal on paper  
23 x 31.5 cm





Carguero, 2014  
*detail*

Beatriz González

CASAS  
RIEGNER



**Cargueros 4, 2007**

Charcoal on paper

30 x 45 cm




# CASAS RIEGNER

For inquiries: [info@casasriegner.com](mailto:info@casasriegner.com)

 |CASASRIEGNER

 CASASRIEGNER

 (+57) 3156780810