



PRESS DECK

ZONA MACO FOTO 2026

Booth F15

Feb. 4-8, 2026

Centro Citibanamex, Av. del Conscripto 311,
Lomas de Sotelo, CDMX



A black and white photograph of a large waterfall, likely El Salto de Tequesquite in Colombia. The waterfall is wide and powerful, with water cascading over a rocky ledge. A wooden viewing platform with a railing is visible on the left side of the waterfall. The background is a misty, hazy landscape. The overall tone is somber and atmospheric.

WHAT REMAINS, WHAT DISAPPEARS

Exhibiting the works of five Colombian artists.

Mario Arroyave

Jairo Llano

Max-Steven Grossman

Pablo Arrazola

Camila Echavarria

WHAT REMAINS, WHAT DISAPPEARS

Tracing the Visible, Sensing the Vanished

Five Colombian Artists Challenging How We Perceive Memory, Time, and the Image

For Zona Maco Foto 2026, Beatriz Esguerra Art presents *What Remains, What Disappears*, a selection of five Colombian artists whose practices explore time, memory, perception, and the constructed image. The presentation focuses on artworks that challenge the mind, open the imagination, and reveal what persists—and what dissolves—beneath the surface of visual experience.

At the center of the booth are three photographers who work with constructed and manipulated imagery, each using the medium to examine the tensions between presence and absence.

Mario Arroyave presents works from his *Timeline* series—digitally built compositions assembled from hundreds of sequential photographs—alongside atmospheric landscapes captured during his travels. Both bodies of work investigate how moments accumulate, fracture, or slip away, charting the fragile boundary between reality and invention.

Jairo Llano creates ephemeral paper structures that exist only long enough to be photographed. His images serve simultaneously as evidence and disappearance, offering a meditation on impermanence, memory, and the quiet beauty of what vanishes.

Max-Steven Grossman continues his exploration of cultural organization and visual identity through fictional photographic spaces. His constructed libraries—composed from thousands of book spines—reflect on how knowledge and desire are shaped by what we choose to preserve and what we allow to fade.

Complementing these photographic approaches, two additional Colombian artists deepen the exhibition's reflective atmosphere.

Pablo Arrázola (drawing) portrays characters—often children—who reshape their surroundings with disarming imagination, while **Camila Echavarría** (painting) creates geometric compositions rooted in the Fibonacci sequence, suggesting forms that expand, dissolve, and recombine.

Across media, *What Remains, What Disappears* presents a group of artists whose disciplined, reflective approaches reward close attention. The booth draws viewers in through its quiet intensity, sparking curiosity and inviting sustained looking. These works captivate by revealing their depth gradually, encouraging the viewer to consider not only what is seen, but what is implied—what persists, and what inevitably slips away.

“At Beatriz Esguerra Art, we champion Colombian artists whose work combines intelligence, precision, and imagination. *What Remains, What Disappears* reflects our commitment to art that rewards close attention—art that captivates quietly, opens mental space, and invites viewers to discover meaning beyond the visible.”

— Beatriz Esguerra, Director, Beatriz Esguerra Art

EXHIBITED ARTISTS



Jairo Llano



Mario Arroyave



Max Steven Grossman



Pablo Arrázola



Camila Echavarría

MARIO ARROYAVE
Colombia, 1983

Arroyave's practice investigates time, perception, and the tension between reality and abstraction. Working with photography, video, and installation, he uses repetition, geometry, and sequencing to explore the rhythms that structure experience. His Timeline series constructs images from hundreds of sequential photographs, addressing while his atmospheric landscapes evoke thresholds between presence and dissolution.

[VIEW ARTIST'S INTERVIEW](#)

[MORE INFORMATION ON THE ARTIST](#)



Mario Arroyave, Prague's Astronomical Clock, 2025, photography and digital giclée print, 110 x 90 cm



Max Steven Grossman, Art RM, 2025, photography and digital print, 100 x 190 cm

MAX-STEVEN GROSSMAN

Colombia, 1971

Grossman constructs photographic spaces that do not exist in reality but feel uncannily familiar. Through digital assemblage, he builds vast libraries, thematic collections, and imagined environments composed from thousands of individual images. These works question how culture organizes itself—what we choose to catalog, preserve, or elevate—and how identity is shaped through systems of classification. In the context of *What Remains, What Disappears*, Grossman's photographs become visual meditations on the permanence of knowledge and the instability of memory. By presenting archives that are both meticulously constructed and inherently fictional, he blurs the line between what endures and what is invented, prompting viewers to reflect on how meaning is built, what is remembered, and what inevitably fades.

[MORE INFORMATION ON THE ARTIST](#)

JAIRO LLANO
Colombia, 1979

Llano creates ephemeral paper sculptures that exist only for the moment of the photograph. These delicate structures—engineered with precision yet destined to vanish—underscore the artist’s interest in fragility, temporality, and the boundary between the permanent and the fleeting. By constructing forms that collapse, dissolve, or transform moments after they are documented, Llano turns the camera into both witness and preservation tool.

His work invites viewers to consider the quiet tension between appearance and disappearance, and to reflect on the beauty that exists only briefly before slipping into memory.

[VIEW ARTIST'S INTERVIEW](#)

[MORE INFORMATION ON THE ARTIST](#)



Jairo Llano, Do You Know Pedro Páramo? 2022,
photography and digital print, 100 x 70 cm

PABLO ARRÁZOLA

Colombia, 1991

Arrázola explores imagination and identity through children who act with the freedom adults often lose. In his Übermensch series, these young figures echo Nietzsche's idea of the "superman" — not a being of physical power, but someone who dares to transcend what is given. By portraying children as superheroes, Arrázola emphasizes their natural ability to question limits, reinvent their surroundings, and imagine new possibilities. Their gestures reveal a quiet, profound strength: the human drive to grow beyond constraints and reclaim an authentic, self-directed way of being.

[VIEW ARTIST'S INTERVIEW](#)

[MORE INFORMATION ON THE ARTIST](#)



Pablo Arrazola, *Übermensch 40*, 2025, colored pencil and cut and folded paper on cotton paper, 76 x 56 cm

CAMILA ECHAVARRIA

Colombia, 1989

Echavarría's work balances mathematical precision with organic intuition. Inspired by the Fibonacci sequence and other natural geometries, she constructs geometric compositions that evoke movement, contemplation, and the quiet rhythms found in nature. Her paintings unfold through layered color and measured spatial relationships, suggesting forms that expand, contract, or dissolve at the edges of perception.

In the context of *What Remains, What Disappears*, Echavarría's work reflects on the enduring patterns that structure the world around us—those underlying harmonies that persist even as surfaces shift or fade. Her international exhibitions reveal a practice grounded in visual harmony and perceptual awareness, inviting viewers into a space where order and fluidity coexist, and where beauty emerges from the dialogue between the precise and the ephemeral.

[MORE INFORMATION ON THE ARTIST](#)



Camila Echavarría, *Purple Guayacan*, 2025, acrylic on canvas, 101 x 61 cm

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ABOUT BEA

ENRICHING LIVES THROUGH ART

Since 2000, Beatriz Esguerra Art has promoted Colombian artists locally and internationally through exhibitions, publications, art fair participation, and collaborative projects. The gallery represents artists whose work reflects skill, intelligence, harmony, and aesthetic refinement. BEA's mission is to enrich lives through art with integrity and professionalism.

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