



PRESS DECK

DALLAS ART FAIR 2026

Booth F13

April 15-19, 2026

Fashion Industry Gallery

1807 Ross Avenue

Dallas, TX 75201



WHAT REMAINS, WHAT DISAPPEARS

Exhibiting the works of six Colombian artists.

Mario Arroyave

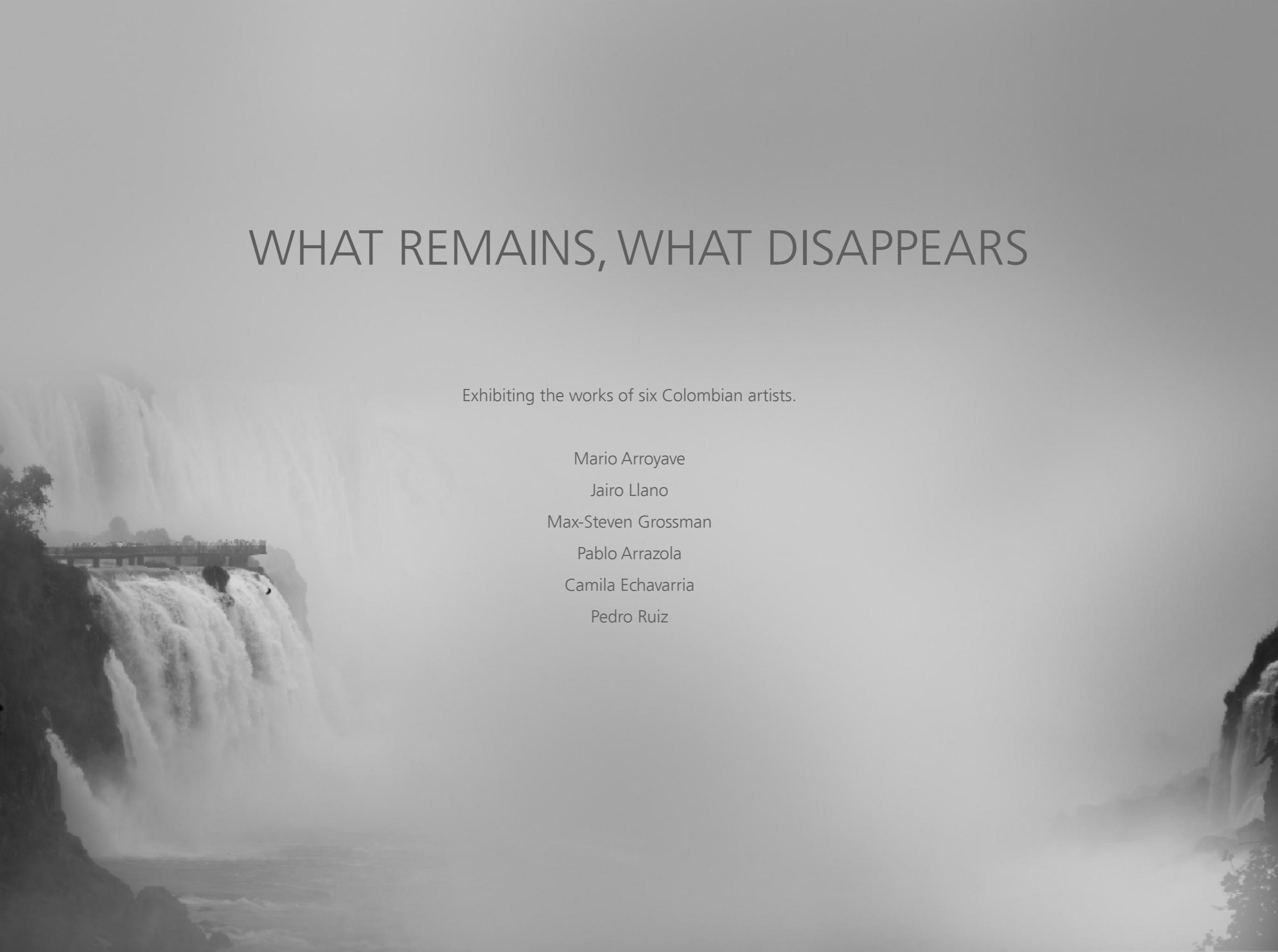
Jairo Llano

Max-Steven Grossman

Pablo Arrazola

Camila Echavarria

Pedro Ruiz



WHAT REMAINS, WHAT DISAPPEARS

Tracing the visible, sensing the absent

Six Colombian artists who question how we perceive memory, time, and image

For the Dallas Art Fair 2026, Beatriz Esguerra Art presents What Remains, What Disappears, a selection of six Colombian artists whose practices explore memory, time, and image. The presentation centers on works that stimulate the mind, open the imagination, and reveal what endures or slowly dissolves.

At the heart of the booth are three photographers who use the medium to examine the tensions between presence and absence.

Mario Arroyave presents works from his Timeline series alongside landscapes charged with spiritual intensity, captured during his journeys “to the end of the world.” Both bodies of work investigate how moments accumulate, fragment, or fade away, tracing the fragile boundary between reality and invention.

Jairo Llano records with his camera the instant when paper breaks into space and unfolds into almost architectural volumes. These ephemeral structures exist only long enough to be photographed, and his images function simultaneously as presence 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 of thousands of book covers and spines—evoke the idea of an ideal library that does not exist, while also reflecting on how knowledge, memory, and desire are shaped by what we choose to preserve and what we allow to disappear.

Complementing these photographic approaches, three Colombian artists deepen the exhibition’s reflective atmosphere.

Pablo Arrázola (drawing) depicts children transformed into superheroes—figures that embody the desire to reshape reality through imagination and action. His drawings explore childhood as a space of freedom and invention, where play becomes a way of testing limits and imagining other possible worlds. Behind their apparent lightness, these works reflect on vulnerability, courage, and the human impulse to transform one’s surroundings.

Camila Echavarría (painting) creates quiet landscapes of trees, where observation turns into reflection. The trunks shift—almost imperceptibly—into bar codes, as if nature were being catalogued, priced, or translated into data. Within these coded patterns, proportions and numerical echoes evoke the Fibonacci sequence, a model of harmony often associated with nature’s ideal order. Her paintings move between the living and the calculated, asking how beauty is perceived, quantified, and remembered.

Pedro Ruiz (painting) addresses landscape and territory as spaces shaped by social and political forces. Nature—understood as a power we cannot control but must learn to live in harmony with—runs through his work, alongside themes of displacement, extraction, and the tensions between rural and urban life. His images bring together poetic intensity and symbolic depth, translating complex histories into visual narratives that speak both to collective memory and lived experience.

Through different media, What Remains, What Disappears brings together a group of artists whose disciplined and reflective practices invite thoughtful observation. The booth invites a quiet, contemplative experience, encouraging viewers to consider not only what is visible, but also what is implied: what remains, and what inevitably fades.

“At Beatriz Esguerra Art, we promote Colombian artists whose work combines intelligence, imagination, poetry, and aesthetic rigor. What Remains, What Disappears reflects our commitment to an art that invites thoughtful observation: an art that captivates quietly, opens spiritual and mental spaces, and invites viewers to discover meanings beyond what is visible.”

— Beatriz Esguerra, Director, Beatriz Esguerra Art

EXHIBITED ARTISTS



Jairo Llano



Mario Arroyave



Max-Steven Grossman



Pedro Ruiz



Pablo Arrázola



Camila Echavarría

MARIO ARROYAVE
Colombia, 1983

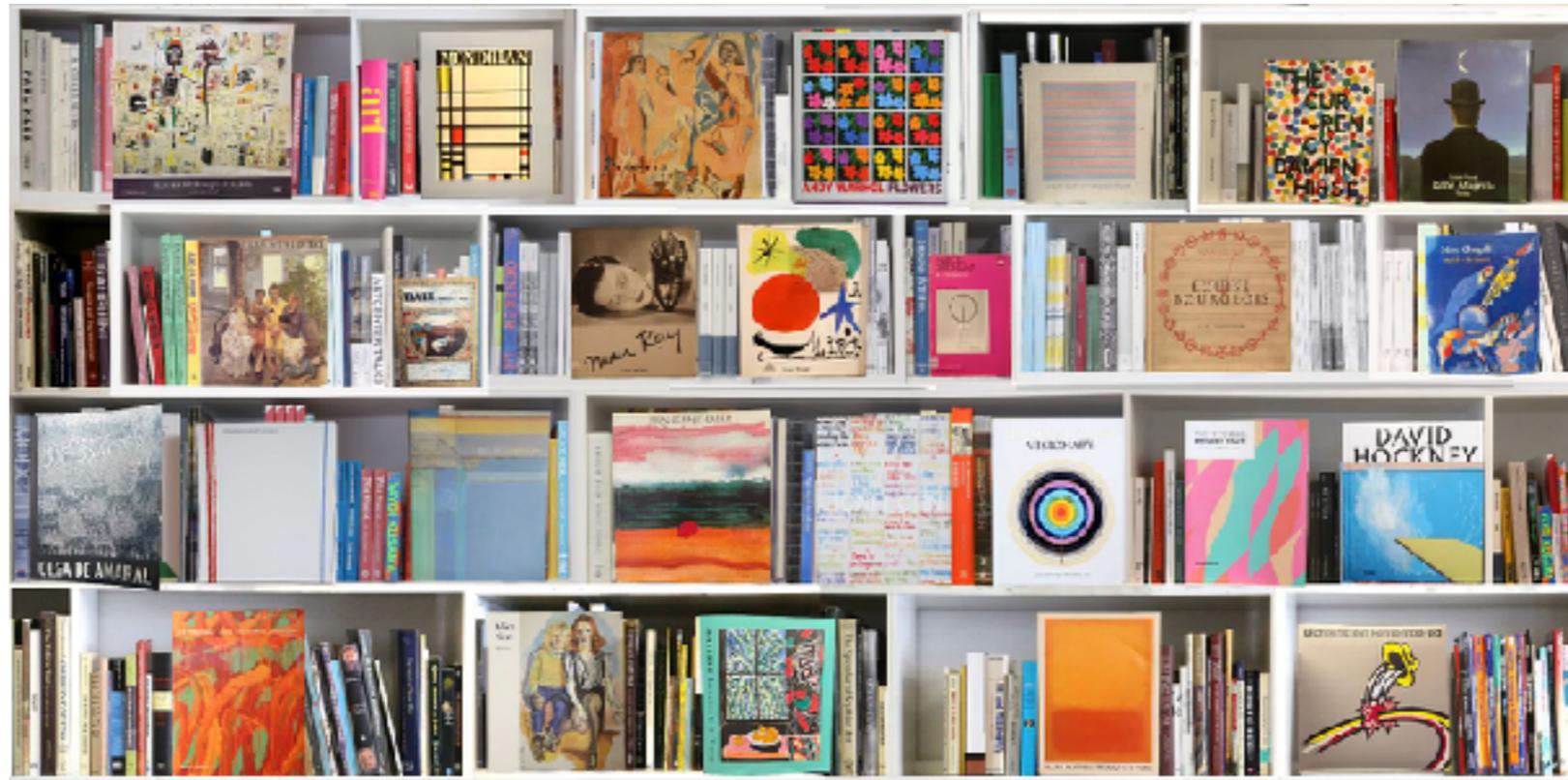
Arroyave's practice investigates time, perception, and the tension between reality and abstraction. Working with photography, video, and installation, he uses repetition, geometry, and sequencing to explore the rhythms that structure experience. His Timeline series constructs images from hundreds of 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.

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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.

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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



Pedro Ruiz, Strangers in Paradise (A Birdseye view), 2024, acrylic on canvas, 49 x 150 cm

PEDRO RUIZ

Colombia, 1957

Pedro Ruiz addresses landscape and territory as spaces shaped by social and political forces. Nature—understood as a power we cannot control but must learn to live in harmony with—runs through his work, alongside themes of displacement, extraction, and the tensions between rural and urban life. His images bring together poetic intensity and symbolic depth, translating complex histories into visual narratives that speak both to collective memory and lived experience.

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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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