



BEA
BEATRIZ ESGUERRA ART

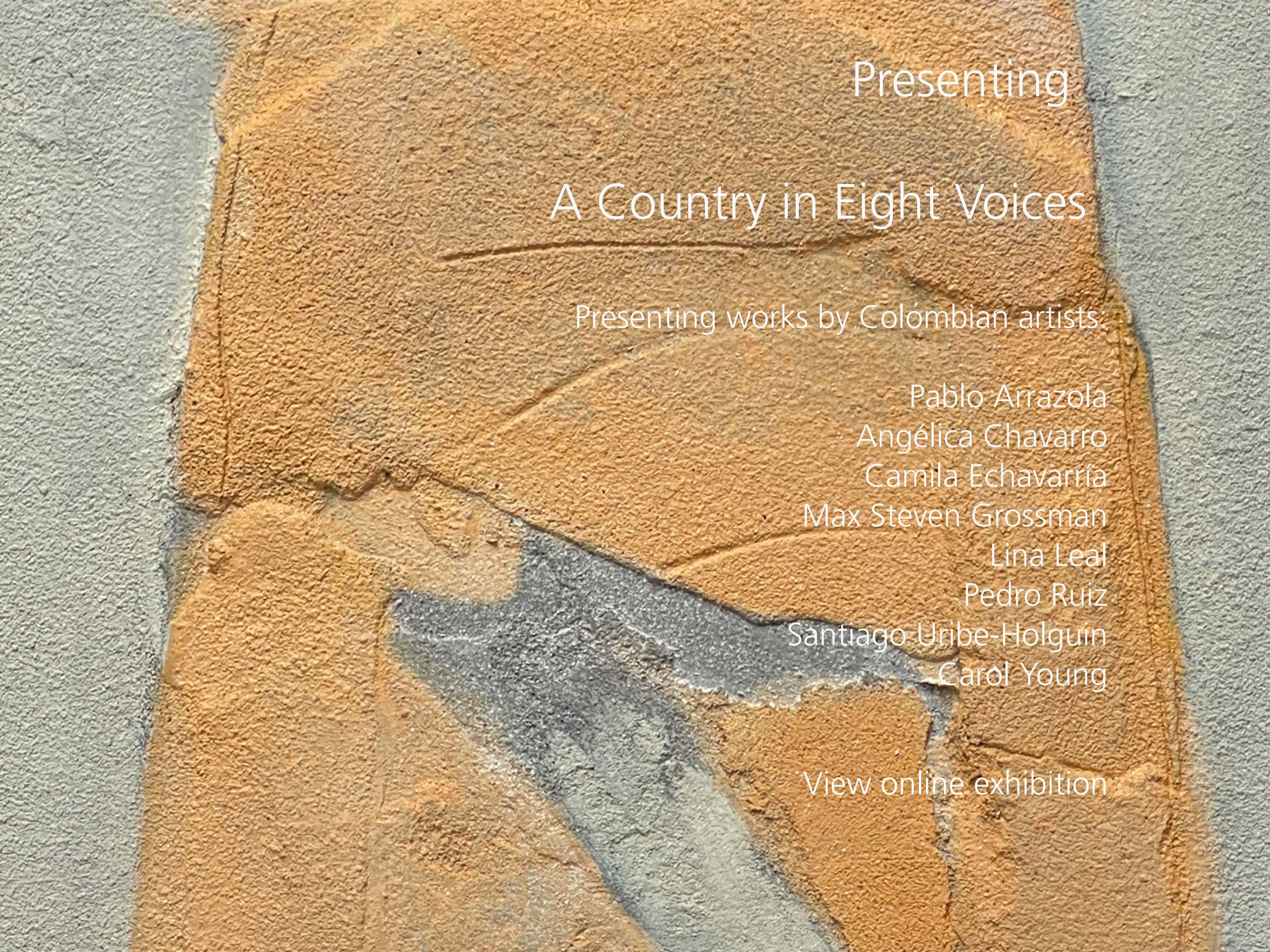
Press Deck

ARTBO
2026

Ágora Centro de Convenciones
Calle 24 # 38-47, Bogotá

Booth G8

September 24-27, 2026

The background of the image is an abstract artwork. It features a large, irregular shape in a warm, orange-brown hue with a rough, textured surface, resembling aged paper or leather. This shape is set against a lighter, greyish-blue background that also has a subtle texture. The orange shape has some darker, almost black, areas within it, particularly towards the bottom left, suggesting depth and shadow.

Presenting A Country in Eight Voices

Presenting works by Colombian artists:

Pablo Arrazola
Angélica Chavarro
Camila Echavarría
Max Steven Grossman
Lina Leal
Pedro Ruiz
Santiago Uribe-Holguin
Carol Young

[View online exhibition](#)

PRESS RELEASE
Bogotá, September

A COUNTRY IN EIGHT VOICES

Colombian art: diverse, rigorous, and generous to those who take the time to look.

Beatriz Esguerra Art is pleased to present **A Country in Eight Voices** at ARTBO, the Bogotá International Art Fair, September 24–27, 2026, at Ágora.

What does art made in Colombia look like today? There is no single answer, and that is exactly what makes it worth looking at. The eight artists gathered here share neither a style nor a generation. They share a country, a present, and an uncommon seriousness about their work.

Some of them look outward. **Pedro Ruiz** has spent decades painting Colombia as what it is: a land of extraordinary beauty carrying displacement, mining and loss, where nature appears as a force we cannot control and must learn to live alongside. **Lina Leal** begins from the conviction that in the midst of life's hardships all of us hang by a thread — a reason, an unfulfilled desire, a deep longing that keeps us alive despite adversity. She follows that thread into the voices behind silence and gives those stories back their visibility. **Max Steven Grossman** constructs photographs of what is on the verge of disappearing, culturally and literally; his imagined libraries are portraits of what we choose to keep.

Others turn inward, and travel just as far. **Pablo Arrázola** cuts, folds, and perforates white paper until absence becomes the most eloquent part of the drawing, returning again and again to

childhood as a state of freedom and open questions. **Angélica Chavarro** brings together natural fabrics, needlework, painting, light and shadow in abstract compositions born of silence and self-observation. **Carol Young** works clay intuitively into organic forms that are inspired in nature's forms and vibrations.

And others let the question be pictorial. **Camila Echavarría** brings barcodes and nature together, using the Fibonacci sequence to turn chaos into harmony: monochrome fields broken by a sudden burst of color. Santiago Uribe-Holguín's sand works, texture is the protagonist: a skin of earth that is wet and volatile while he works it and then hardens like a wall. His telluric materials allude to an interior geography, where the same accidents that suggest a landscape also chart the subconscious, and a form emerges from the depth of the material in a warm climate of color.

Eight practices with almost nothing in common on the surface, and something essential underneath: all of them are made here and now, out of a reality that is complex, contradictory, and very much alive.

What we bring to ARTBO 2026 is not a thesis about Colombian art, but a portrait of where it stands today — plural, rigorous, and generous with anyone willing to stop and look.

EXHIBITED ARTISTS



Pablo Arrázola



Angélica Chavarro



Camila Echavarría



Max Steven Grossman



Lina Leal



Pedro Ruiz



Santiago Uribe-Holguin



Carol Young

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 Arrázola, Übermensch 33, 2025, Colored pencils on cut cotton paper, 76 x 56 cm

Angélica Chavarro
Colombia, 1976

Angélica Chavarro invites us to quiet the constant noise of the mind and discover the textures, vibrations and whispers that hide in plain sight. Working with natural fibers, needlework, etchings, texts, gold paper, light and shadow, the Colombian artist builds mostly abstract compositions that make visible the layers and dualities of our existence. Her practice is a contemplative ritual: every trace and every stitch both reveals and conceals her own search for meaning. Minimal in appearance yet deeply personal, these works ask us to look with the eyes, the spirit and the instinct — to pause, breathe, and listen to what lies beneath silence.

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Angelica Chavarro, Landscapes of Thought 24, 2026,
Assemblage of intervened and mixed media canvases, 141 x
56 x 8.5 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.

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 works 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, *The Flower of the Bridges*, 2025, Acrylic on canvas, 100 x 50 cm



Max Steven Grossman, Rock AM 2025, 2025, Lightjet print on metallic paper on 3mm dibond, 94 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. 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](#)

Lina Leal
Colombia

Lina Leal explores hope as the thread that holds a life together. Her work begins from a simple conviction: that in the midst of life's hardships, all of us hang by a single thread — a reason, an unfulfilled desire, a deep longing that keeps us alive in spite of adversity. She follows that thread and makes it visible, giving form to what usually stays unspoken. What emerges is not a story of hardship but of persistence: the quiet force that keeps a person going when everything else gives way.

[MORE INFORMATION ON THE ARTIST](#)



Lina Leal, Acrylic ex coat hanger, 2017, Acrylic, resin, and thread, 36 x 28 x 9 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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Pedro Ruiz, Displacement 314, 2025, Acrylic on canvas, 130 x 60 cm

Santiago Uribe Holguín
Colombia, 1957

Santiago Uribe-Holguín explores memory and inner landscape through texture. In his sand works, telluric materials form a skin of earth that is wet and volatile while he works it and then hardens like a wall, and the same accidents that suggest a terrain also chart a cartography of the subconscious. He paints in reverse: the layers are not there to cover but to search the depths for a trace that lets him sense a line, or a form that completes itself in a warm climate of color. Once close to Greco-Latin iconography and the images of Pompeii, his work is now informalist, looking for freedom within geometry. What remains is the memory of the surface, of the material, and of painting as a daily necessity — what Borges called the curious happiness of things that are almost an archetype.

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Santiago Uribe Holguín, Untitled (Orange), 2025, Mixed media on wooden board, 40 x 40 cm

Carol Young
Uruguay, 1952

Using ceramics as her primary medium, Carol Young's installations and sculptures transcend the standard perception of the material, creating work that is unique, challenging and beautiful. Her relationship with ceramics is intimate, the creation of her pieces, intuitive. She has the ability to emulate the organic, to mold and manipulate the material, producing objects that could almost appear in nature. However, Carol Young's work cannot exist on its own. It relies on the attention, the contemplation of the viewer; for it is them who will ultimately endow these forms with meaning.

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Carol Young, Viriditas 1, 2022, ceramic, 64 x 20 x 3 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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