

CASAS
RIEGNER

Art | Basel
Basel

PREVIEW

June 11 -16

BOOTH L17
HALL 2.1



Antonio Caro

Bogotá, 1950-2021



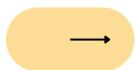
Beatriz González

Bucaramanga, 1932



Carlos Rojas

Facatativá, 1933- Bogotá 1997



Débora Arango

Medellín, 1907 - Envigado, 2005



Bernardo Ortiz

Cali, 1972



Luz Lizarazo

Bogotá, 1966



Carlos Alfonso

Popayán, 1986

Antonio Caro

Regarded as one of Colombia's most important conceptual artists, Antonio Caro has become widely recognized thanks to his superb ability to exploit the visual potential of words. Always employing non-conventional techniques and forms to communicate concise messages that address socio-political and cultural issues, Caro creates artworks that both manifest anti-conventional attitudes and stimulate critical reflection. Crucial to his conceptual strategy is the use of repetition, which not only reiterates communication, but emphasizes meaning, and provides new readings.

The Museum of Modern Art in New York (MoMA) recently acquired seven iconic works by the artist.

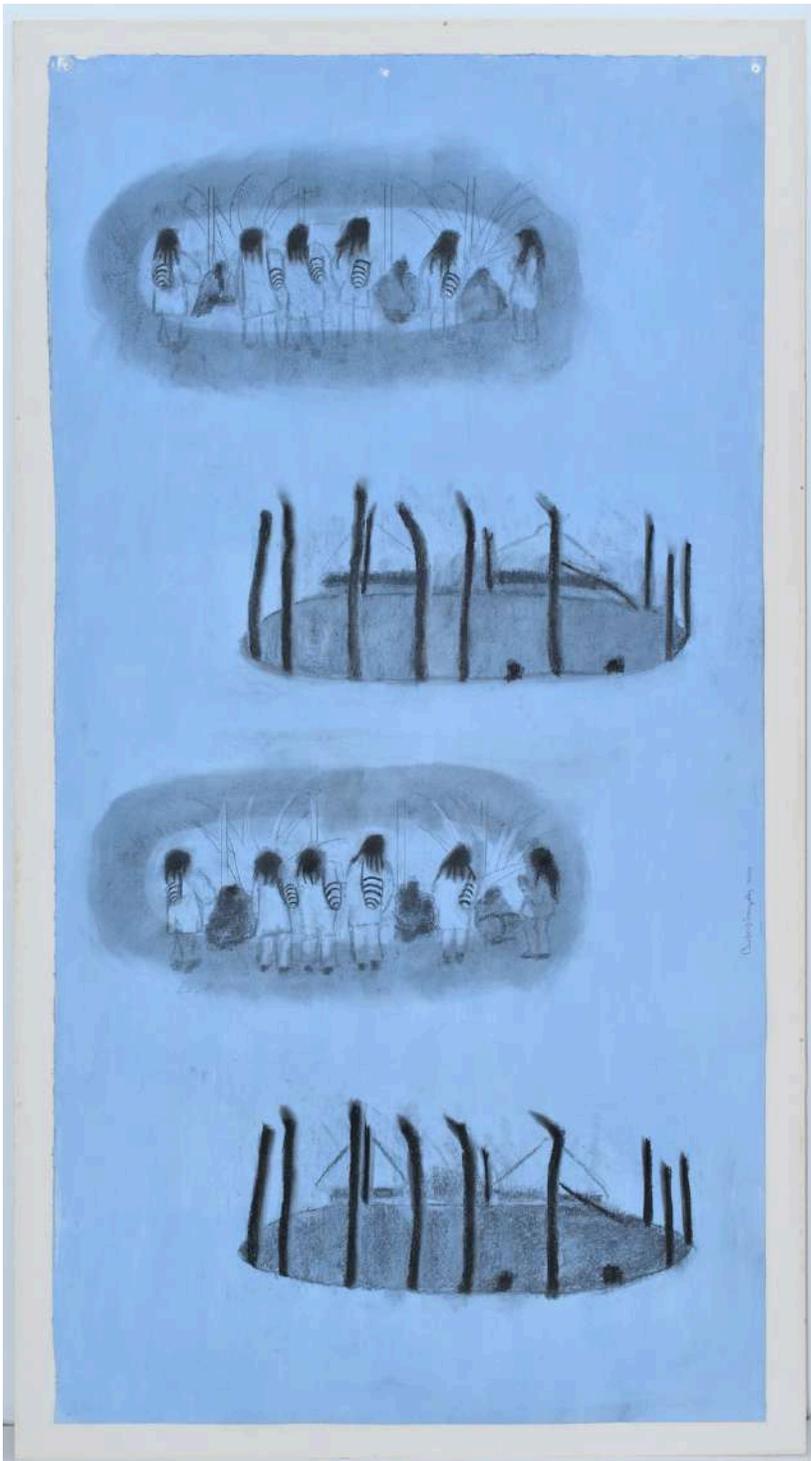


Antonio Caro
Proyecto 500, 1992
Achiote on paper
42 x 57.5 cm (Unframed)
USD \$15,000

Beatriz González

In her recent production, Beatriz González continues to use newspaper clippings extracted from the tabloid press to create images that through their formal compositions, enclose and highlight figures evoking pain. Moreover, these images emphasize the “anti-siluetas” (anti-silhouettes), a pictorial resource of great significance for the artist in which silhouettes of figures carrying out actions that evoke hardship, lack clear edges, thus creating indistinct yet highly evocative gestures.

At her 91 years of age, González continues to impact and move audiences through her poetic gestures as seen in her recently inaugurated exhibition curated by Cuauhtémoc Medina at MUAC in Mexico City, followed by a tour in Tilburg, Netherlands at the De Pont Museum of Contemporary Art in October 2024



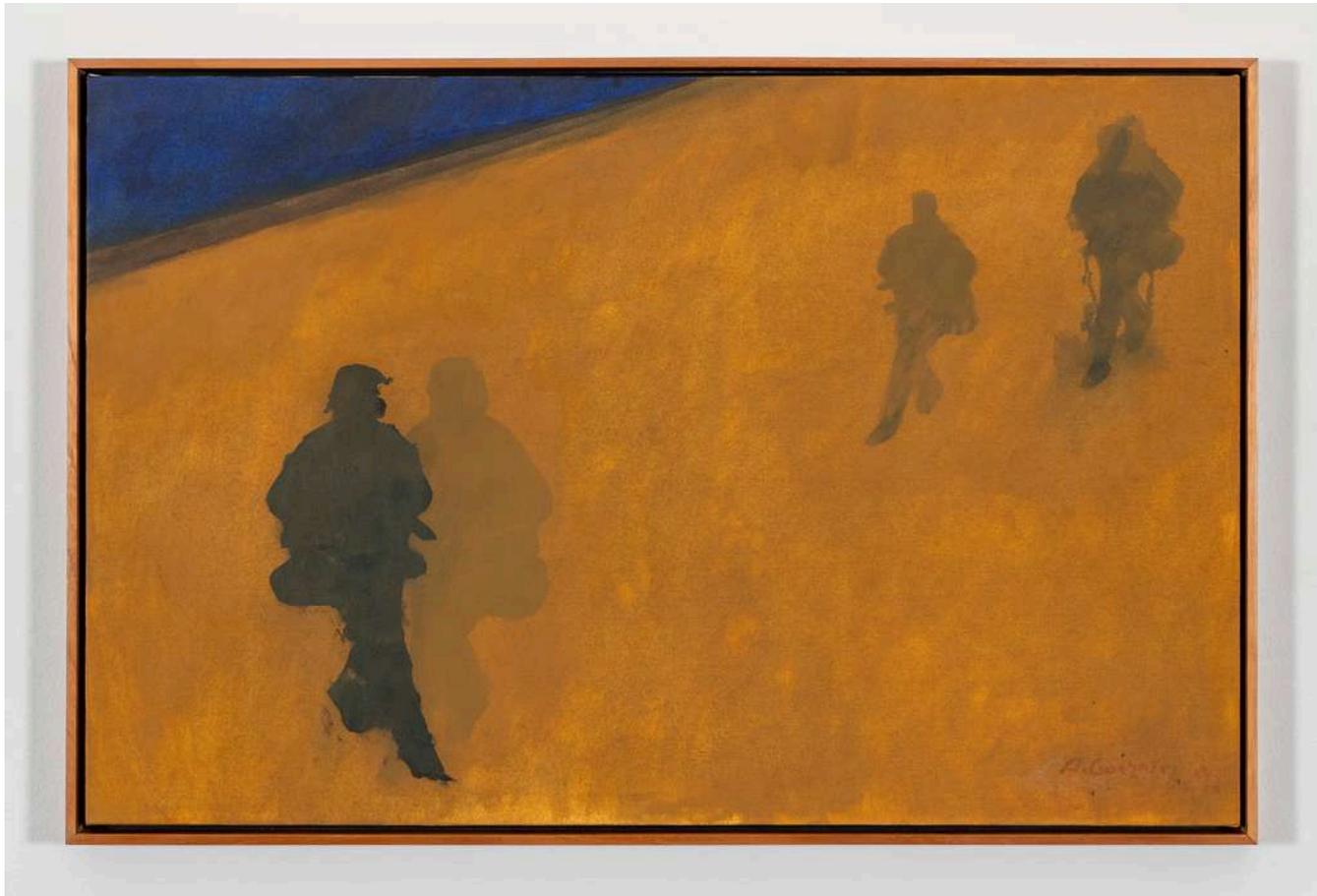
Beatriz González

Boceto Papel de Colgadura Historias Wiwa, 2015

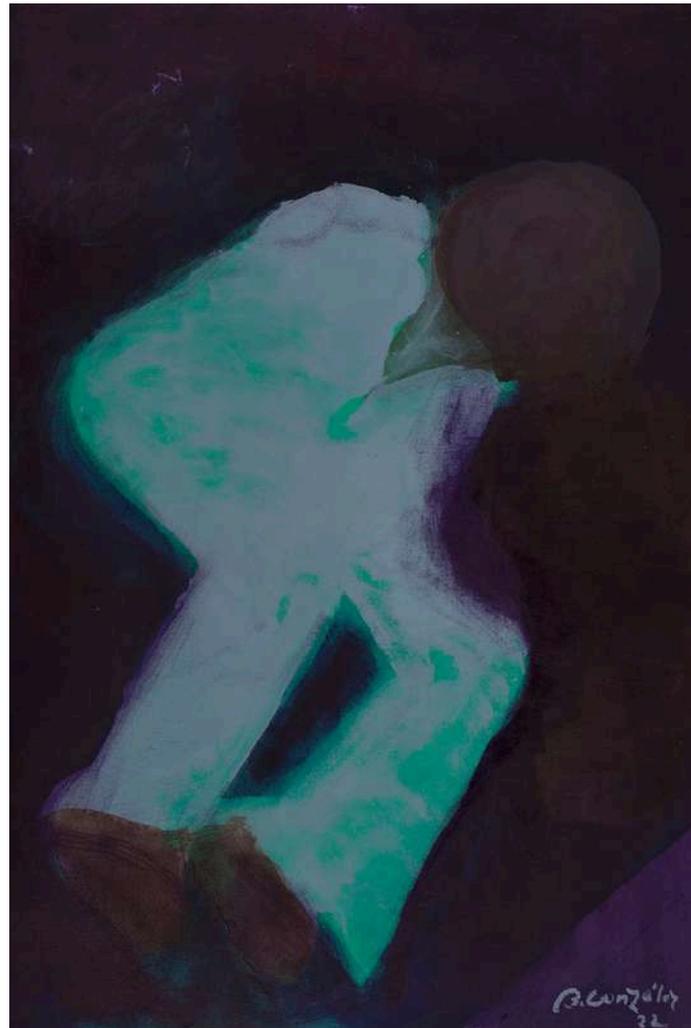
Oil and charcoal on paper

137 x 69 cm (Unframed)

USD \$90,000



Beatriz González
Desplazamiento regular, 2024
Oil on canvas
65 x 100 x 3 cm (Unframed)
USD \$90,000



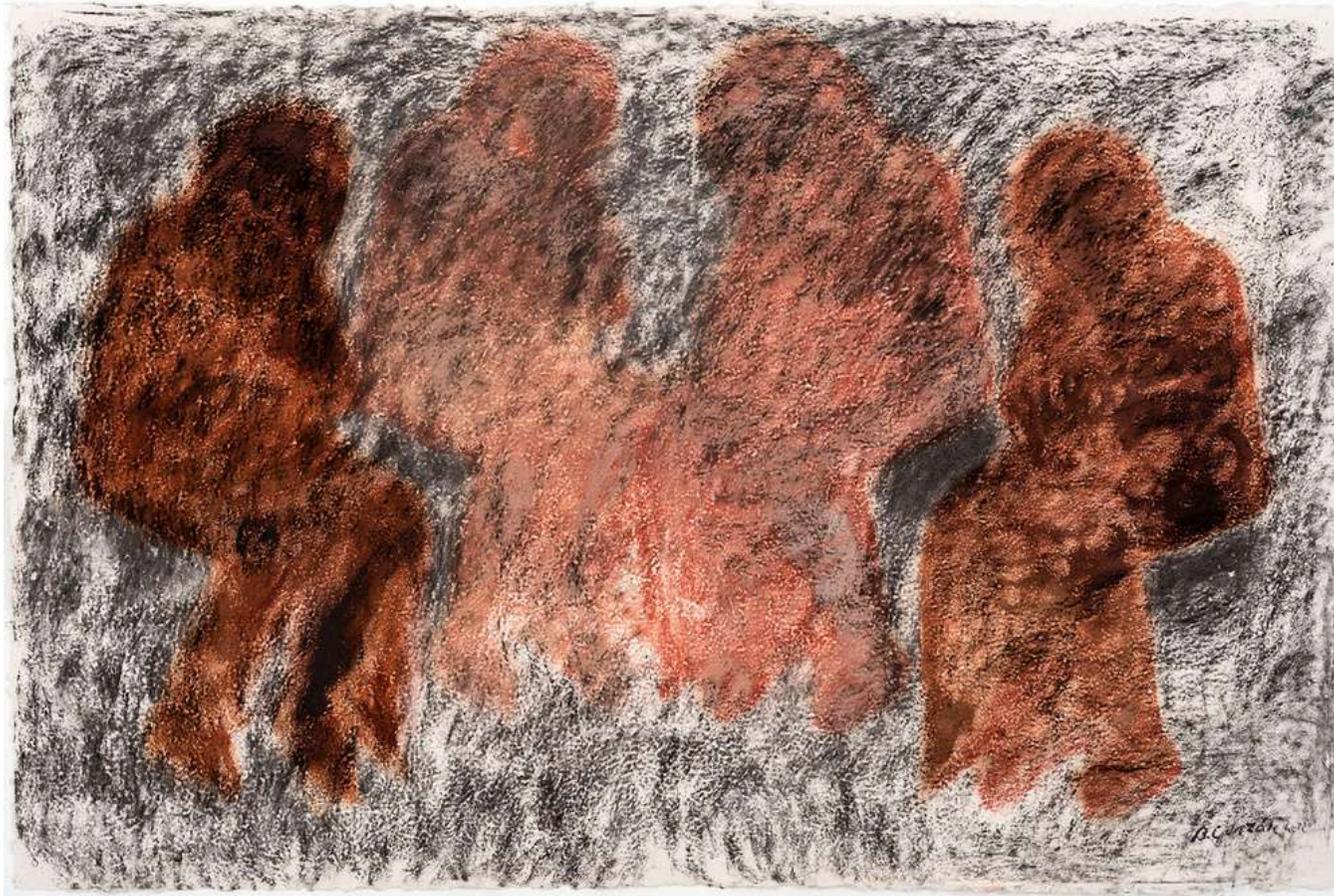
Beatriz González

Llano verde, 2022

Oil on canvas

84 x 54 x 3 cm (Unframed)

USD \$75,000



Beatriz González
Recuadro múltiple, 2022
Charcoal on Japanese paper
96 x 147 cm (Unframed)
USD \$75,000



Beatriz González
Boceto Segunda Piedad, 2005
Charcoal on Japanese paper
32 x 47 cm (Unframed)
USD \$18,000

Carlos Rojas

One of the great masters of Latin American abstraction, Carlos Rojas continues to be a crucial reference for multiple generations of Colombian contemporary artists. He consolidated an artistic project based on his fascination with nature, on his constant contemplation of the natural landscape, and on his search for the geometric structure underlying all phenomena and their connection to a higher truth.

In 1972, Rojas began *Horizontes* (Horizons), one of his most acclaimed series, which he continued to produce until his passing. Characterized by the use of horizontal lines painted in a variety of colors on flat surfaces, *Horizontes* alludes to Rojas' experiences and visual memories of mountains, plains and oceans; in other words these paintings became visual translations of specific attributes defining a territory including light, color, humidity and dimension.



Carlos Rojas

Manjui / Serie América Horizontes, 1983

Acrylic on canvas

170 x 170 cm

USD \$80,000



Carlos Rojas

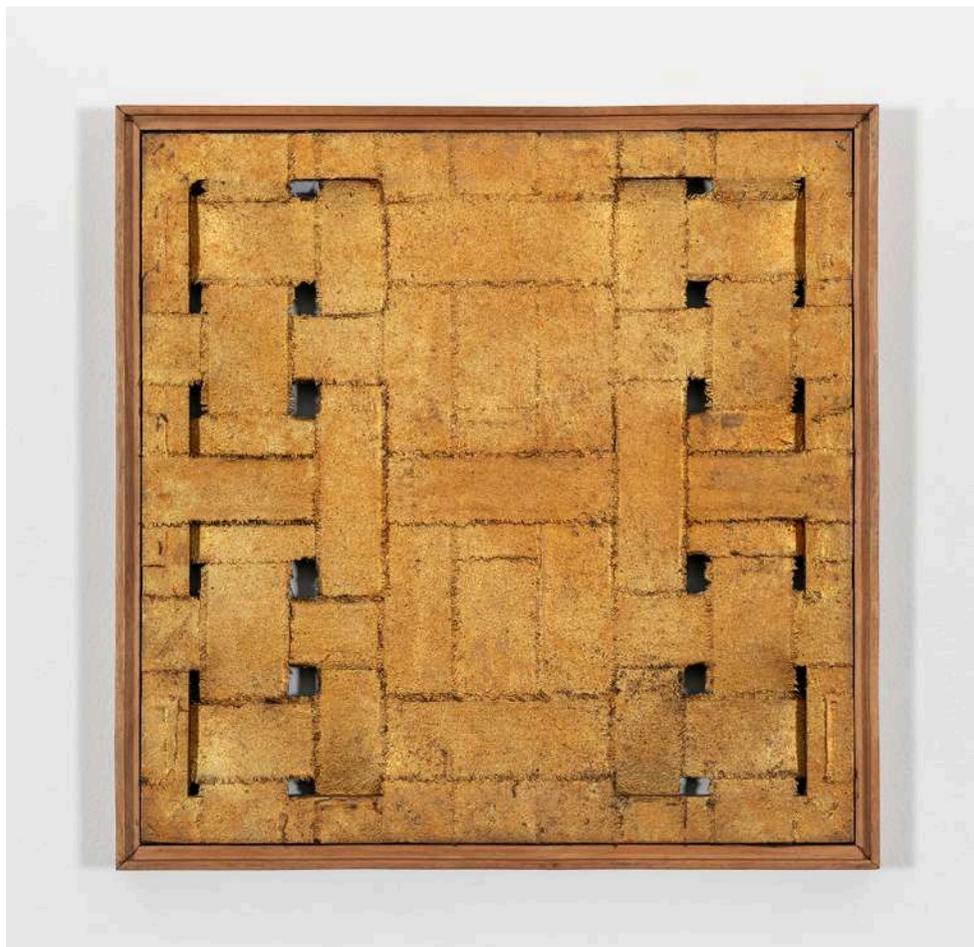
Serie El Dorado, 1975

Gold pigment and tar on canvas

150 x 150 cm

USD \$71,000





Carlos Rojas

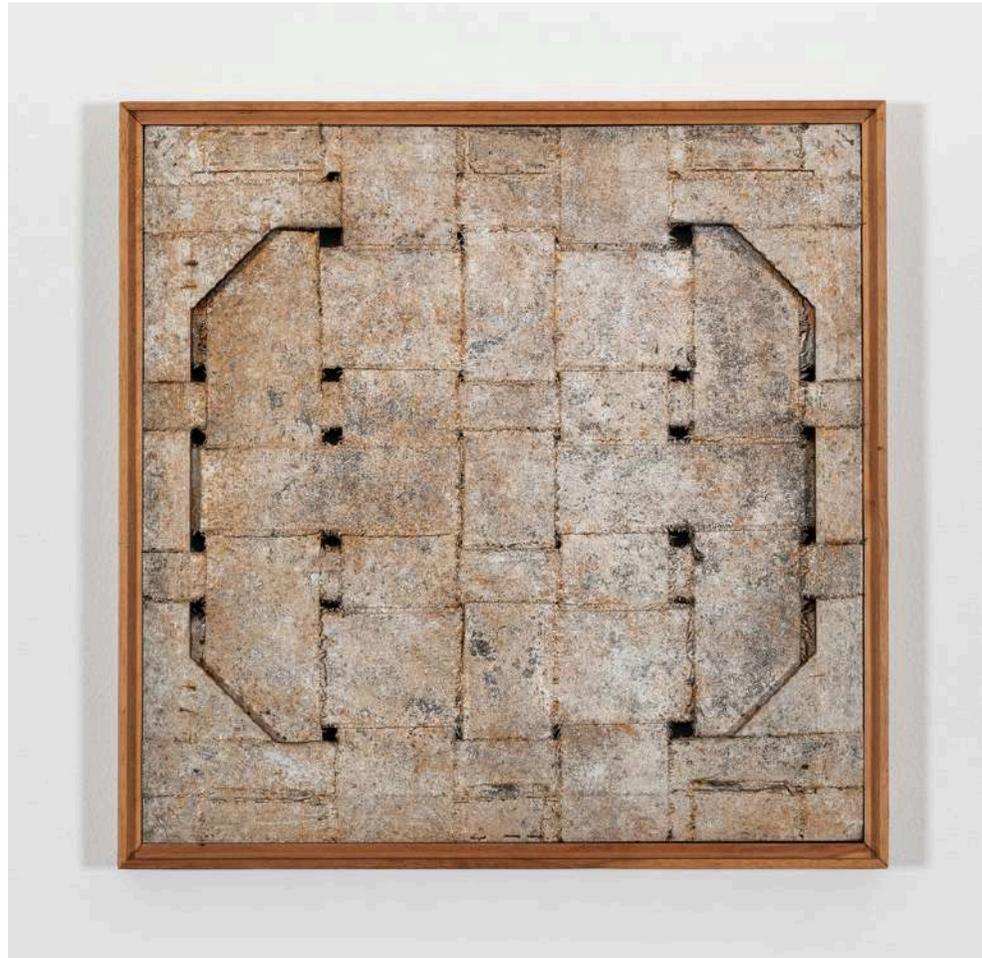
Sin título / Serie El Dorado, 1971 - 1975

Metallic powder on canvas

60 x 60 cm

USD \$35,000





Carlos Rojas

Sin título / Serie El Dorado, 1971 - 1975

Metallic powder on canvas

60 x 60 cm

USD \$35,000



Débora Arango

Recognized as the pioneer of modern art in Colombia, Debora Arango (1907-2005) left behind a valuable artistic legacy that gave a voice to a social, political and cultural Colombian past that was constantly censured and neglected by an ultra catholic and conservative elite. Arango refused to conform to women's traditional roles thus refusing to get married and build a family. Rather, she dedicated her life to an artistic practice that defied good taste, academic painting and rejected the official narratives of history books. Her practice centered on reflecting the lowliness of humanity with power and emotion in a grotesque and humorous manner. Women were protagonists in Arango's drawings, paintings and watercolors. They were rendered by the artist as social subjects that expressed the aftereffects of life itself, therefore prostitutes, mothers, female workers, women living in the streets and nuns were represented as subjects that expressed hardship and pain, a reality that the Colombian society chose to ignore.

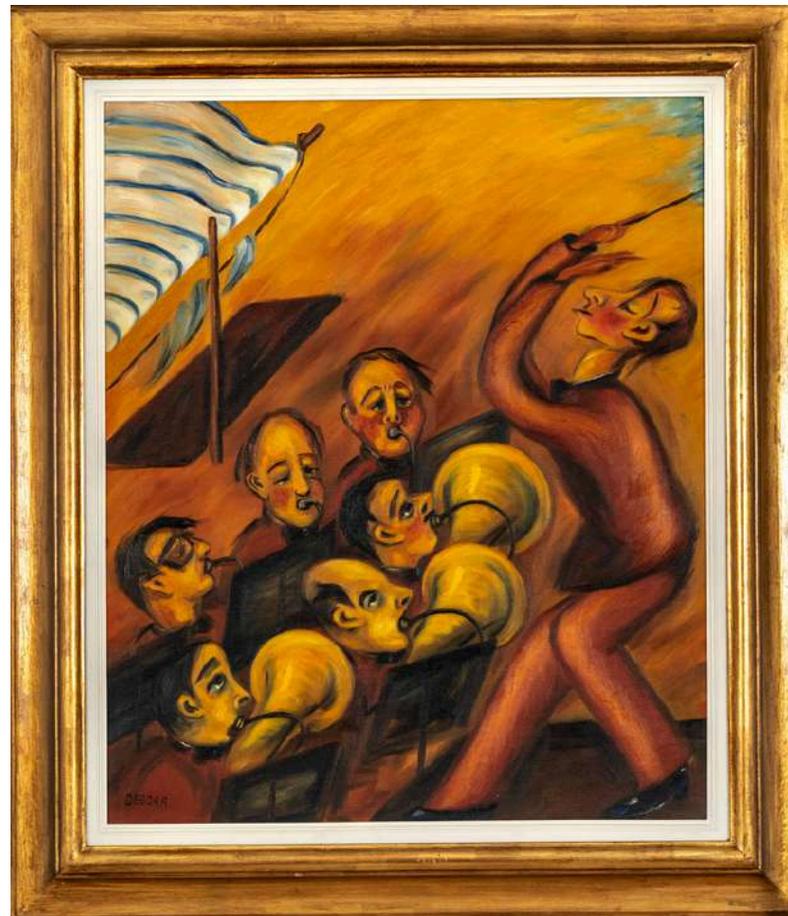
Debora Arango is a crucial name in the history of Colombian art, yet it is due to be discovered and recognized by the international art world. Iconic and provocative, Arango fearlessly challenged the conservative society that constantly censored her work during the 1930's and 40's. She questioned women's traditional roles, religion, education, and social inequity, while highlighting the working class and the transformative power of art by using bold colors and distorted human forms to reveal harsh realities and universal truths. Hand in hand with the Museum of Modern Art in Medellin that owns the vast majority of her works, Casas Riegner is advocating for Arango's legacy not only through the promotion of her work in significant international platforms, but through the creation of "Justicia", a think tank headed by curator and researcher Jennifer Burris and gallerist Catalina Casas, whose main role is to reclaim and emphasize the significance of Arango's practice in the history of art.



Débora Arango
Velorio, 1944
Watercolor on paper
50 x 59 cm (Unframed)



Débora Arango
La escalera de la generación, nd
Oil painting on canvas
159.5 x 89.0 cm (Unframed)



Débora Arango
Los músicos, nd
Oil painting on cavas
71.5 x 59.0 cm (Unframed)



Débora Arango
Maternidad, nd
Watercolor on paper
26 x 22 cm (Unframed)



Débora Arango
Desnudo en el paraíso, nd
Oil on canvas
119 x 170 x 6.5 cm (Framed)

Bernardo Ortiz

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. All of his formal strategies hint at the passage of time while raising questions about that complex relationship between "surface" and "materiality".

In 2023 he was one of the seven artists honored with the Amant Residency in Sienna, which served as inspiration for his solo exhibition currently on view at Casas Riegner in Bogotá. Likewise, the works presented in Art Basel are conceived as a continuation of his solo show at the gallery titled *Tautological Ballad*, exploring the conceptual foundations of his practice from a more evocative and nostalgic point of view.



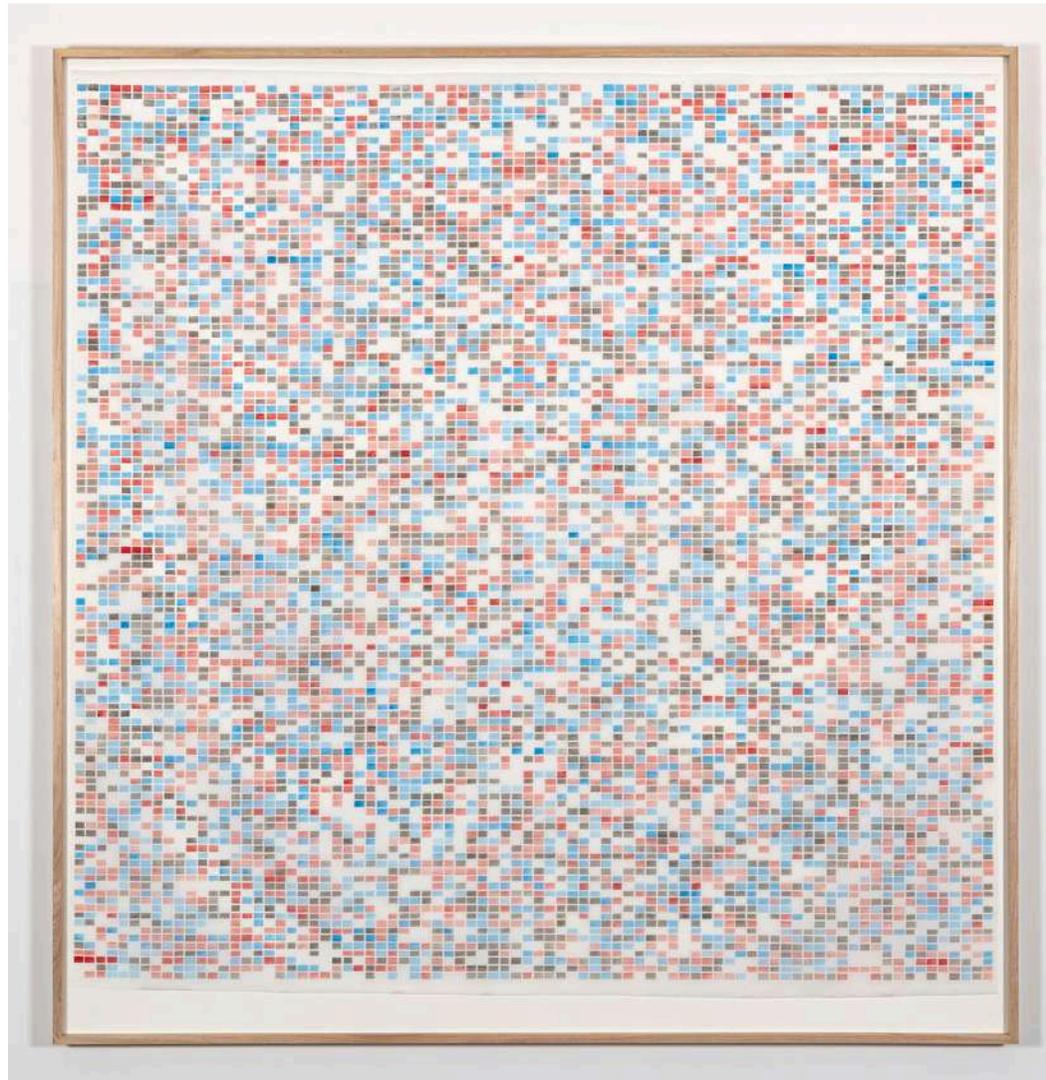
Bernardo Ortiz

Sin título, 2012 - 2024

Synthetic enamel, acrylic and collage on paper

180 x 175 cm

USD \$25,000



Bernardo Ortiz
Sin título (marzo 30), 2024
Sumi-e ink on synthetic silk
180 x 175 cm (Unframed)
USD \$25,000



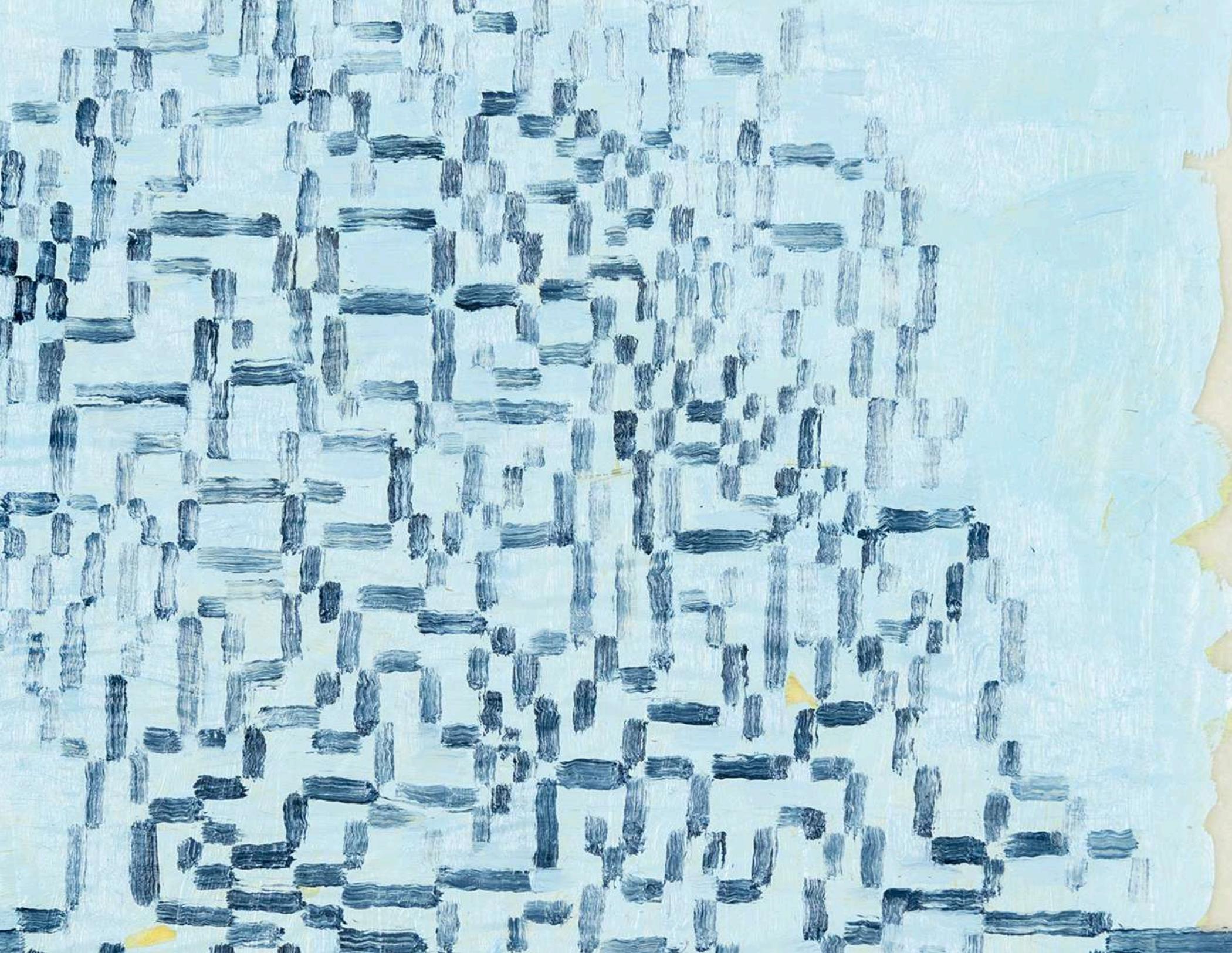


Bernardo Ortiz
Sin título, 2024

Graphite, oil, and egg tempera on paper, mounted on a wooden
structure made by the artist

23 x 23 x 5 cm (Framed)

USD \$7,000





Bernardo Ortiz

Sin título, 2024

Rabbit-skin glue and acrylic on jute mounted on a wooden structure
made by the artist

76 x 31 x 7 cm (Framed)

USD \$10,000





Bernardo Ortiz

Sin título, 2024

Rice glue, graphite, oil on fabric mounted on a wooden
structure made by the artist

23 x 23 x 5 cm (Framed)

USD \$7,000





Bernardo Ortiz

Dibujo vinotinto con pintura crema, 2015-2024

Oil paint on silk mounted on a wooden structure made by the artist

38 x 26.5 cm

USD \$6,000

Luz Lizarazo

With an artistic trajectory of more than thirty years, Luz Lizarazo chooses to look at her reality without distortions, placing her inner search, with all that it entails, before the constant exploration of the external world. This insistence on approaching the invisible aspects of life and the realm of the feminine without concealment, leads her to create a sort of iconography or personal mythology in which specific symbols prevail. The naked female body, the eye (opened and closed), the bed, animals, fire, earth, water, and air, in the manner of mantras, are revisited and repeated by the artist over and over again, as fundamental tools that bring her closer to her personal enlightenment process.

She is part of the first edition of the Malta Biennale featuring her installation titled 'My Body Speaks the Truth', a work that delves into the systemic subjugation of the female voice and body. She had her first monographic exhibition at Museo de Arte Moderno de Bogotá (MAMBO) in 2022, bringing together some of Lizarazo's most representative works created over the last 15 years.

Luz Lizarazo

A healing woman/ El resplandeciente, 2024

Bronze installation

200 x 7 x 4 cm (49 elements)

USD \$25,000







Luz Lizarazo

A healing woman/Quidditas, 2024

Woven gray hair

117 x 190 cm

USD \$25,000





Luz Lizarazo

Silencio, 2023

Ink and gouache on paper

35 x 50.3 cm (Unframed)

USD \$3,800



Luz Lizarazo

Umbrales / mirar hacia adentro, 2024

Ink and gouache on paper

70 x 50 cm

USD \$3,800



Luz Lizarazo

Umbrales / mirar hacia adentro, 2024

Ink and gouache on paper

70 x 50 cm

USD \$3,800



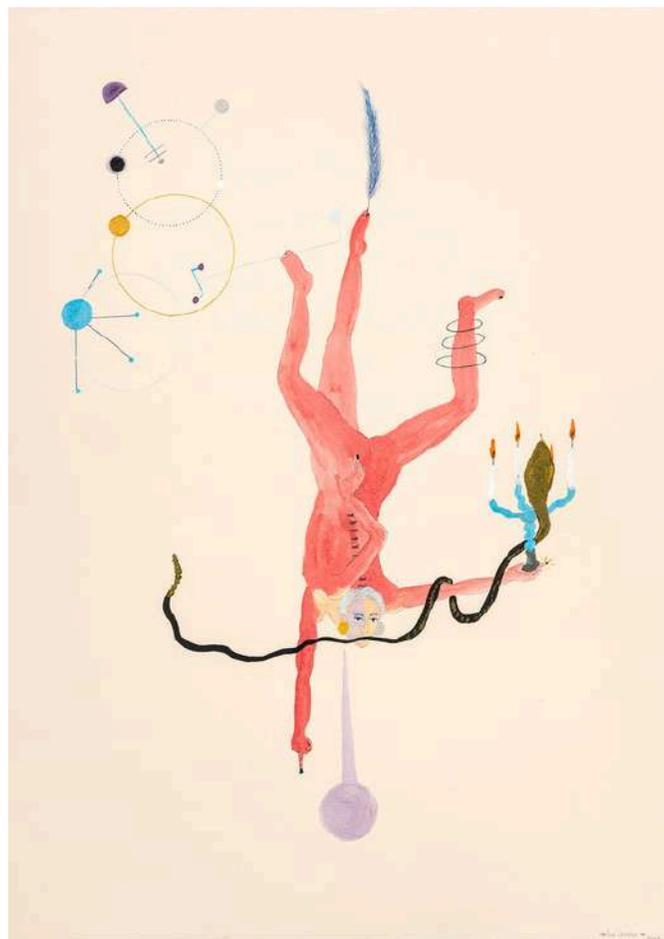
Luz Lizarazo

Umbrales / mirar hacia adentro , 2024

Ink and gouache on paper

70 x 50 cm

USD \$3,800



Luz Lizarazo

Sobre las emociones/ el enojo, 2024

Ink and gouache on paper

70 x 50 cm

USD \$3,800

Carlos Alfonso

Carlos Alfonso has a multidisciplinary body of work that engages with writing, culinary processes, image-making, sculpture, performance, and editorial practices from an anthropological and speculative approach, as ways of disseminating information and mirroring collective constructs. Carlos Alfonso has emerged as a rising star in the Colombian contemporary art scene, after capturing the attention of Casas Riegner through an open call launched by the gallery in 2021. In 2023, he had his first solo exhibition at the gallery titled "Altars of the Ground Are Animated with Fire", a highly relevant exhibition addressing issues of connection, transformation, healing and protection.

His work can be found in the Denver Art Museum's permanent collection as well as that of the Museo de Arte Miguel Urrutia (Bogotá, CO). His work was recently featured in the publication *Arte à mesa – Diálogos entre arte e comida na América Latina* by Act editorial.



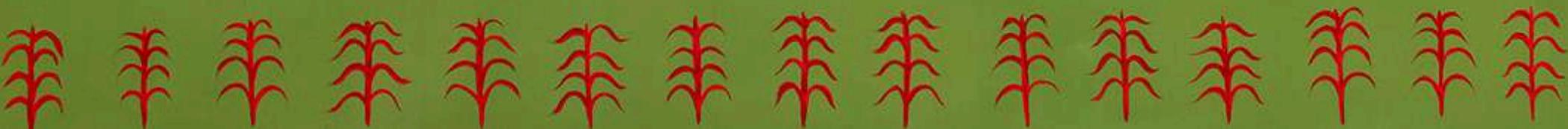
Kabinett Sector

Carlos Alfonso

For the Kabinett sector in Art Basel 2024, Casas Riegner presents a selection of wooden assembled paintings by Alfonso that speak of transformation and connection, highlighting the mystic character of the natural world. Conceived as altars, these paintings are displayed within an intimate space generated by a wooden folding structure, functioning as a support to frame the narrative of the elements at play.

The paintings are small-scale reinterpretations of still life paintings that unite image and text, creating a hybrid *mise-en-scène* in which the two elements form a sort of manuscript or codex. The paintings contain representations of objects and species associated with the culinary world, the domestic environment, myths and narratives related to plants, medicine and magic that somehow belong to a South American imaginary all of which harmoniously coexist in one single plain.

The manuscripts—of equal value to the constellation of represented elements—operate as a sort of story, recipe, myth, or social critique woven from diverse sources of knowledge. In words of curator Jennifer Burris, “The incantatory writings move between familial recipe, instruction, accusation and the tonality of a loved one imparting blueprints for generational health...Each work, as replete with encoded information as a seed, moves deftly between narratives of individual and collective illness and an accumulation of received restorative wisdom”.





Carlos Alfonso

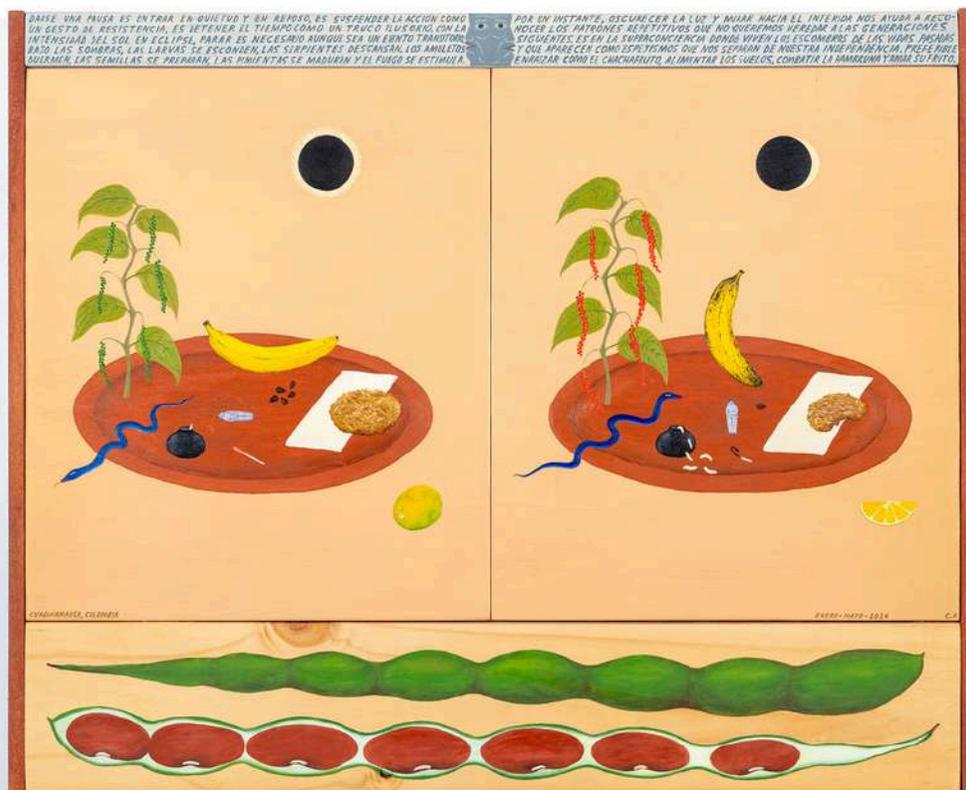
Fragmentos de un microcosmos (Fragments of a microcosm), 2023-2024

Oil and acrylic on wood; painted wooden folding screen

180 x 280 x 4cms (folding screen)

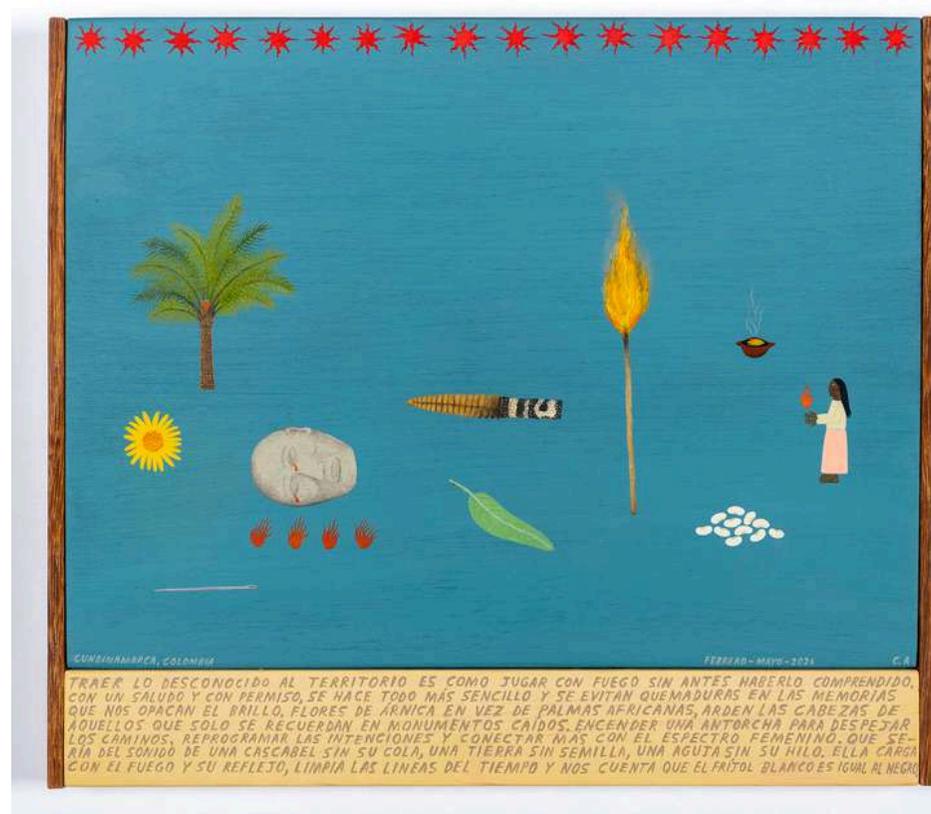
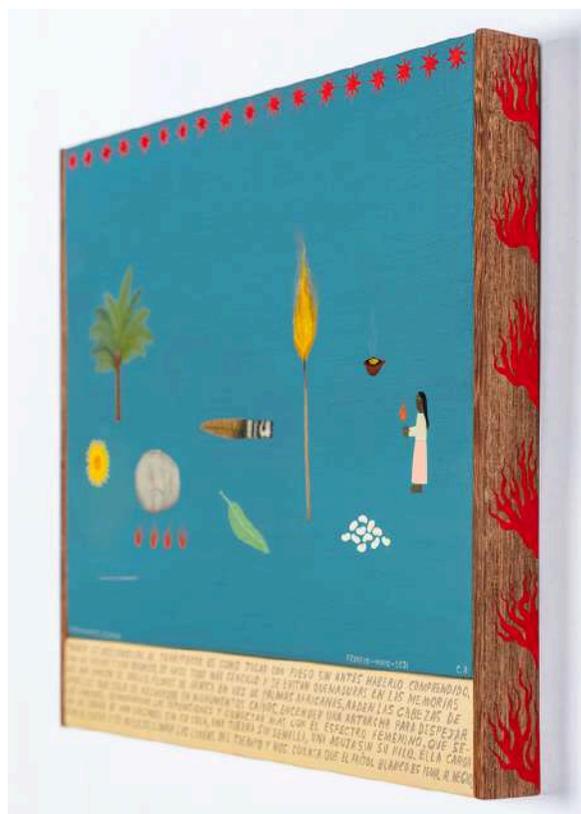
USD \$35,000





Carlos Alfonso
Espejismo, 2024

Oil and acrylic on wood assemblage
 42 x 52 x 2.5 cm



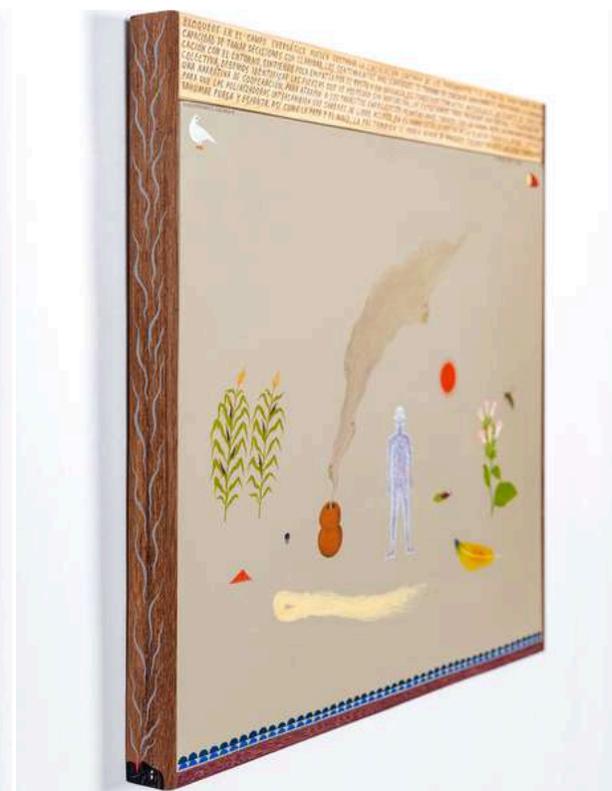
Carlos Alfonso
Jugar con fuego, 2024
 Oil and acrylic on wood assemblage
 27 x 31.3 x 2.5 cm



Carlos Alfonso
Creadoras del cosmos, 2024
Oil and acrylic on wood assemblage
45 x 62 x 3 cm



Carlos Alfonso
Lluvia de abundancia, 2024
 Oil and acrylic on wood assemblage
 31.5 x 33.8 x 2 cm



Carlos Alfonso
Purgar con humo, 2024
Oil and acrylic on wood assemblage
37 x 41.3 x 2.5 cm

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 (+57) 601 3132508