



Luz Lizarazo

Bogotá, 1966

Luz Lizarazo uses latticework as a formal and metaphorical matrix in her oeuvre. This architectural element, despite its ornamental character, creates a system based on looking from inside to outside, while obstructing the possibility of looking from the outside in. Lizarazo adopts this visuality, which combines desire and its impediment, and explores it through objects, such as cages and bars, nets, and baskets, which find a prominent place in her personal iconography.

These elements often mark the border between public and intimate spheres, even directly on the body. The artist relies upon this tension to demonstrate human ambivalence towards the relationship between freedom and captivity, protection and exposure, a relationship in which a sharp distinction can hardly be made between masters and slaves, heroes and villains, but in which there is an unbreakable bond, underscored by seduction and artifice.

In works associated with the project *Celosías: estéticas de la paranoia* [Latticework: Aesthetics of Paranoia] (2010) and *Paramento* [Covering] (2018), for example, Lizarazo observes the proliferation of ornamental grilles in her hometown, Bogotá, and recreates them, showing their double meaning: they are designed to complement and beautify facades, to mark the frontier between front yards and public space, while being a symptom of the instability and violence that raged through the city during the 1980s and 1990s, when terrorism associated with the war against drug cartels hit the main cities of Colombia, imprinting this feeling on the latticework of their inhabitants and visitors.

During her training as an artist, Lizarazo lived in Paris and Madrid, where she felt in her own flesh the tension generated by the condition of being a migrant. There are numerous stories of solidarity and rejection that make up her biography, and that contribute to her work unfolding within a symbolic horizon in which different narratives emerge from the female condition and processes of coloniality, migration, and mestizaje.

In projects such as *Xenogamia* [Xenogamy] (2007–08)—in which the artist resignifies the traditional Spanish comb by introducing iconographic elements that are typical of American, Asian, and African cultures, whose migration to Spain has had additional repercussions—and *Piel* [Skin] (2017)—in which she works with nylon stockings as metonymy of the human skin—Lizarazo resorts to ornamental objects of female clothing to show how the boundaries between one and the other are not only expressed in the construction of concrete barriers in space but are incarnated in bodies and their transit through cities, constituting a frontier that it is much harder to pass (either to enter or to leave) than to cross a grille. Therefore, critics often point out the decisive place of seduction in the syntax of her pieces.

Reflection on the female psyche occupies a crucial place in Lizarazo's practice. Her series "Animales de poder" ["Power Animals"] (2017)—where the female figure interacts, coexists with and mimics different species—highlights the importance of the symbolic potential of animals to reaffirm her female condition as a place of enunciation. In this sense, birds stand out due to their persistence and the total intimacy the artist displays between them and the psychic and emotional life of women. The appearance of her work *Pájaro real con cola de trenza* [Royal Braidtail Bird] (2012) symbolizes the triumph of an acute vision of the exercising of freedom, the recognition of one's own origin and history, through the force of migration.

Text by Leonor Nazaré.

Biennials



Ambular

**24 Bienal de Arte Paiz,
Guatemala, 2025-2026.**

To walk through life observing its processes (from birth to death and transcendence, only to be born again), an infinite loop, a spiral that rises and falls.

To make sense of my emotions around this idea of living, I created a cosmogony that I've been slowly nourishing with images that arrive and speak to me about wandering, about walking through life.. nourished not only by the experience of observing and feeling, but also by the root, by what lies behind, by the invisible—again the invisible, always present.

In this cosmogony, both the body and the soul are present. The body as the vehicle of the soul.

From an imagined and felt place, I narrate what the soul needs in order to land in a physical body that will eventually walk, speak, feel, think, form opinions, reproduce, die, transcend, and be born again.

There is a planet that accompanies that astral body in its first moment: the Moon, for it is the planet that repeats inheritance, lineage. This planet gradually hands over the role of caring to another planet as the soul settles, deepens, becomes solarized.

Lineage is not the same as memory.

With this in mind, I have created a cosmogony with different elements that accompany each stage of life, which I have divided into seven: birth, childhood, adolescence, adulthood, old age, death, and transcendence.

Each stage is inhabited by a plant, a planet, an organ of the body, an element, a part of nature, a metal, a stone, and an animal.

It is not the same to be a volcano as to be a lagoon, nor is it the same to be an eagle as to be a hare.

It is not the same to inhabit an air body than a fire body.

A body inhabited by the Sun and filled with fire is an adult body. Gold is the metal corresponding to the Sun, and its unconditional ally is the heart, filling and emptying itself, for everything it receives, it gives. Adult life is like a river in constant motion, a river that never stops because it is building, gently avoiding obstacles to follow its course, like a spider drawing a thread from its body to make a home.

Text by Luz Lizarazo



Exhibition view 'Ambular - Etapas de la vida'; 24 Bienal de Arte Paiz, Guatemala, 2025.



Nacimiento (Birth)

2025

Oil on canvas

287 x 290 cm



Infancia (Childhood)

2025

Oil on canvas

287 x 290 cm



Adolescencia (Adolescence)

2025

Oil on canvas

293 x 290 cm



Adulthood (Adulthood)

2025

Oil on canvas

284 x 290 cm



Vejez (Old Age)

2025

Oil on canvas

280 x 290 cm



Muerte (Death)

2025

Oil on canvas

286.5 x 290 cm



Trascendencia (Trascendence)

2025

Oil on canvas

290.5 x 290 cm

La boca del espíritu

**Bienal Internacional de Arte
de Antioquia y Medellín,
2025.**

In the gesture of creating altars, there is a profoundly human intention: to pay homage, to suspend time, to assign value to what—because it is everyday or diminutive—often goes unnoticed. This contemporary installation proposes the creation of a trench-altar that is non-religious yet deeply spiritual, built from humble elements and symbolic materials: sacks, glass flowers, and ceramic pieces that function as bird feeders and waterers.

The choice of these materials is not accidental. The sacks, with their rough texture and their associations with labor, burden, and transport, evoke the body, the earth, the weight of lived experience. They are containers of effort—objects that speak of the rural and the marginal. Arranged like a trench, they also recall the latent need for protection in a violent country such as ours; they are re-signified: no longer carrying grain or waste, but symbols, memory, and care.

The glass flowers, fragile and artificial, represent an aesthetic and contradictory gesture: arrested beauty, immobilized nature. They do not bloom, they do not die, yet they do not live either. They are a poetic replica of the natural world, made to endure, as if the intention were to hold on to beauty in the face of life's transience. Their fragility contrasts with their durability, reminding us that the sacred is often fragile. These flowers form a transparent crown that brings light to this space of reflection.

The ceramic bird feeders and waterers introduce a vital dimension to the altar: life. These pieces are not merely sculptural objects, but instruments of care. By offering food and water, they invoke the presence of birds—free visitors, messengers between sky and earth, symbols of the ephemeral. Through their light passage, their song, or their brief flight, they activate the altar. Ceramics, with their origin in the earth and their transformation through fire, also suggest an alchemy: the possibility of turning the everyday into art, the functional into ritual.

This altar is not erected for a specific deity, but for that which we have forgotten to look at: the small, the wild, the non-human. It is an act of reverence toward nature, a choreography of material elements that summons the intangible. In times when utility and speed dominate the landscape, this installation proposes a pause, a space for contemplation.

To create altars as a contemporary artist is, then, an act of resistance. It is to reclaim the right to the symbolic, the sensorial, the living. It is to remember that art, too, can be an offering.

Text by Luz Lizarazo



Exhibition view 'Mi cuerpo dice la verdad'; Bienal Internacional de Arte de Antioquia y Medellín, 2025.



(Detail)



Exhibition view 'Mi cuerpo dice la verdad'; Bienal Internacional de Arte de Antioquia y Medellín, 2025.



(Detail)

Mi cuerpo dice la verdad

Malta Biennale, 2024.

Some time ago I heard female victim of sexual violence say something that shook me: "My body speaks the truth". She was talking about what she felt then, and continues feeling, since she was abused, raped. The body speaks in languages beyond words. The female body has been considered a way to celebrate life, birth, transitions and death. It has also been treated as a weapon of war, a sexual object and a site for abuse, a part of an infinite list of territories upon which forces ranging from the political, to the social or the religious have exerted their power. Breasts are perhaps the most visually exposed and eroticized part of the female anatomy. At the same time, they are references to life, nursing, nourishment and strength. There is a patron saint for women who have been sexually abused, women with breast cancer, nurses, and wet nurses call on her, as well as women who have breast ailments, problems related to childbirth, and lactating. Saint Agatha was a martyr from the 3rd century, who was persecuted, had her breasts torn from her body and was then burnt alive, during the persecutions ordered by Roman emperor Decius. As an artist invited to this Biennial it is a great coincidence that she is also one of Malta's patron saints. Breasts, severed breasts, and martyrdom, as well as the idea of the protection of women, inspired "My body tells the truth", which creates territories covered in breasts that become mountains, nights, suns, skies, nature, grief, love and emotions. The base of this mountain chain is made from paper sheets made of "fique" a native plant from my country often used in hand crafted fabrics, which is dyed with "Palo Brasil", also a native plant that ads a red tint only when the process is done at night and during specific times of the year. The large sheets of paper on the floor create the boundaries of this territory covered by mountains of breasts, which also contains paintings of women with hollow breasts in which life occurs. A chain made of fique balls covered in gold leaf runs through it, as a reference to rosary beads, prayer beads or malas, used in many cultures to pray or meditate. An object that reminds us that life is sacred.

Text by Luz Lizarazo



Exhibition view 'Mi cuerpo dice la verdad'; Malta Biennale, 2024.



Mi cuerpo dice la verdad (My Body Speaks the Truth)

2024

Hand crafted paper made of fique, hand dyed using Palo Brasil. Fique fiber, glazed ceramic, gold leaf and paint on wood, (MDF) and local stones.



(Detail)



(Detail)

Solo exhibitions



En el ojo nace la rosa

The obsession of Luz Lizarazo to understand the mystery of human existence, coupled with a feeling of emotional emptiness that invaded her for many years—the result of a devastating loss—led her to a spiritual quest that has driven and permeated her artistic practice for more than two decades. That attempt to find meaning in life is now palpable in her exhibition “In the eye is born the rose,” which, in its conception, is a dialogue of polarities, a face-to-face encounter between light and darkness, Day and Night, two aspects of the Self that are integrated through the metaphor of the eclipse, providing a deep understanding of life.

With an artistic trajectory of more than thirty years, Luz Lizarazo today 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 without concealment leads her to create a sort of iconography or personal mythology, which, according to mythologist and writer Joseph Campbell, “is not ‘myth’ in the sense of a ‘false fantasy story’ but metaphorical language about direct experience.”¹ Thus, in Lizarazo’s mythology, specific symbols prevail, such as the naked female body, the eye (open and closed), the bed, animals, fire, earth, water, and air, that, 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.

The plastic inquiry of Day begins with the conformation of an intimate space, illuminated and warm, in which the presence of a bed stands out, decorated with crystals and protective plants from where ceramic torsos and representations of goddesses sprout, reborn from the center of a flower. The bed, being “the place where everything happens,” becomes an intimate territory, the epicenter of pleasure and kundalini energy,² the support of the body as a sacred temple that lives and then dies. Day, in Lizarazo’s words, “is the manifestation of life” with all its events; it is the moment when plants bloom and emerge from the most unexpected corners, the fluid and spontaneous movement of the female body, the nipples feeding a newborn, the human being exalting the animals.

Night, in contrast, invites us to pass through a portal dressed in open and closed eyes—symbols of external vision and internal light—that leads us to a deconstructed altar that sacralizes the exhibition room. It abounds with paintings, found and intervened objects as offerings and rituals, representing Lizarazo’s true nature. Likewise, the sacredness of the space is accentuated with a sort of candelabra, whose arms hold busts of animals, women, and hermaphrodites in a deep meditative state. With a candle, the artist points to the crown chakra—the energetic center of spiritual connection located at the crown of the head—of each being, reiterating her surrender and surrender to her own awakening of consciousness.

Luz Lizarazo uses the metaphor of the eclipse to refer to that constant dance, to that “complex dialogue of differences”³ between light and darkness in which the life of every human being takes place. Thus, this play of opposites serves as a catalyst, like a firefly that seduced the artist with its beautiful glow amid darkness, to honor herself and her artistic work and continue embracing her spiritual path.

Text by Paula Bossa

1. Pinkler, Leandro. “Prólogo” [“Prologue”], in Campbell, Joseph. *Mitos de la luz. Metáforas orientales de lo eterno* (Buenos Aires: Marea Editorial, 2005), p. 12.
2. According to Hinduism, kundalini is the primordial and creative energy that resides in the sacrum in the form of a serpent.
3. Aurora Morera Vega, *El diálogo de polares en Gestalt* [The Dialogue of Polarities in Gestalt]. <https://gestaltnet.net/sites/default/files/articulos/dialogo-polares-gestalt.pdf>



Exhibition view 'En el ojo nace la rosa' ;Casas Riegner, Bogotá, Colombia, 2023.



Eclipse #8

2023

Mixed media on paper

34.5 x 50 cm



(Detail)

Umbral

2023

Iron, bronze, agate

222 x 113 x 1 cm



Exhibition view 'En el ojo nace la rosa' ;Casas Riegner, Bogotá, Colombia, 2023.



La noche
2023
Oil on canvas
200 x 165 x 5 cm



Altar

2023

Oil on canvas, brass, iron, iron, amber, glass, bronze, ceramics, stone, paper, glass beads, beetles, thread, obsidian, selenite, silver, branch, and quartz

Variable dimensions, 38 elements



(Detail)

Mantener el fuego encendido

2023

Glazed ceramic, iron, bronze, silver, and candles

190 x 176 x 88 cm



Exhibition view 'En el ojo nace la rosa'; Casas Riegner, Bogotá, Colombia, 2023.



El día

2023

Oil on canvas

200 x 165 x 5 cm



Las tetas

2023

Dry gourd and pearls

Variable dimensions



Exhibition view 'En el ojo nace la rosa'; Casas Riegner, Bogotá, Colombia, 2023.



El día y la noche bailando

2023

Oil on canvas

185 x 150 x 5 cm



Circe

2023

Iron, bronze, quartz,
amethyst, obsidian

185 x 150 x 5 cm



Guardian

2022

Horns, bronze, iron

180 x 50 x 13 cm

Cicatrices

Through a distinctive visual language, the artistic practice of Lizarazo has confronted the systemic subjugation of the female voice and body, creating a space that recognizes and celebrates female autonomy, sexuality, and liberation. Her work adopts an intermedial approach, which inhabits her drawings, watercolors, stitches, sculptures, embroideries, and installations while embracing a heterogeneous and unconventional range of materials such as glass, clay, wood, bone, wool, hair, plaster, and tin. Lizarazo's body of work is characterized, among other things, by the exploration of fragmented and more vulnerable bodies, reflections on loss and uprooting, as well as by a persistent plastic and poetic inquiry into skin, organs, orifices, bodily fluids, and scars.

Text by Eugenio Viola.



Exhibition view 'Cicatrices'; Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2021-2022.



Exhibition view 'Cicatrices'; Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2021-2022.



Exhibition view 'Cicatrices'; Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2021-2022.



La lista de tus órganos (series)

2021

Blown glass

Variable dimensions



La lista de tus órganos (series)

2021

Blown glass, ceramic

Variable dimensions



Exhibition view 'Cicatrices'; Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2021-2022.



Exhibition view 'Cicatrices'; Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2021-2022.



Ejercicios de calentamiento

2021

Oil on canvas

198 x 223 cm



Recuerdo de infancia

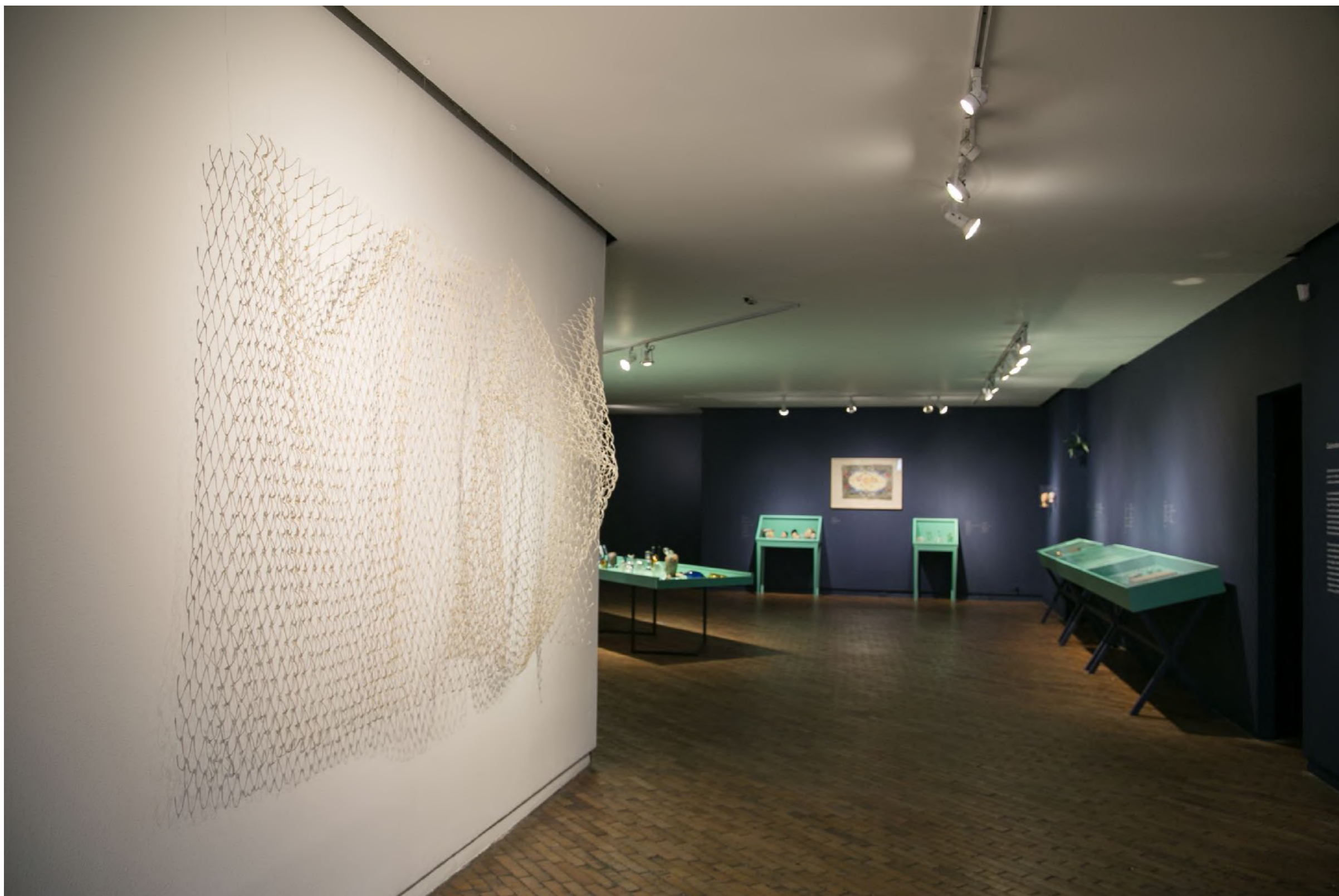
2021

Oil on canvas

240 x 191 cm



Exhibition view 'Cicatrices'; Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2021-2022.



Exhibition view 'Cicatrices'; Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2021-2022.



La frágil piel de la memoria

2004

Ink on cotton fabric, beads



Serie Soy las Niñas

2020-2021

Mix media on paper

70 x 50 cm Each one



Exhibition view 'Cicatrices'; Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia, 2021-2022.



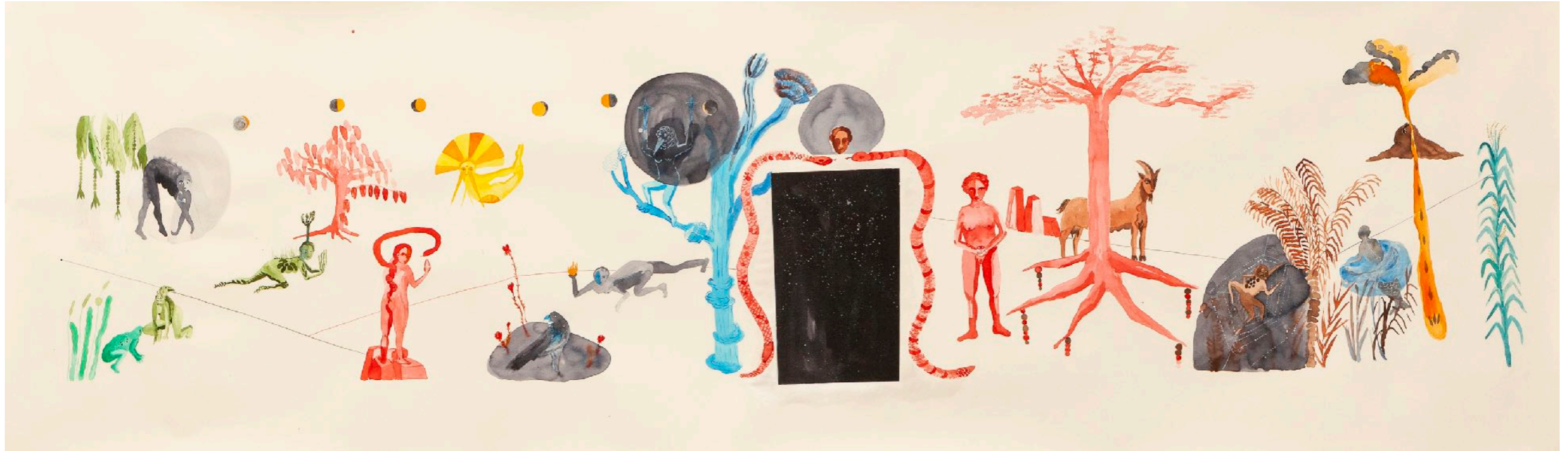
Group exhibitions

El trazo reconfigurado

Casas Riegner has long supported the work of artists whose practices are rooted in drawing, and this exhibition revisits that commitment. "El trazo reconfigurado " (Reconfiguring the Line) unfolds in two directions: on one hand, a return to drawing in its most traditional dimension—paper, pencil, color; on the other, an opening toward practices that conceive of it as a language that overflows its support, claiming new materials and spaces.



Exhibition view 'El trazo reconfigurado'; Casas Riegner, Bogotá, Colombia, 2025.



Lux Nova: una visión sobre Eva

2025

Ink on paper

70 x 236 cm



Exhibition view 'El trazo reconfigurado'; Casas Riegner, Bogotá, Colombia, 2025.



Partitura musical o insectario

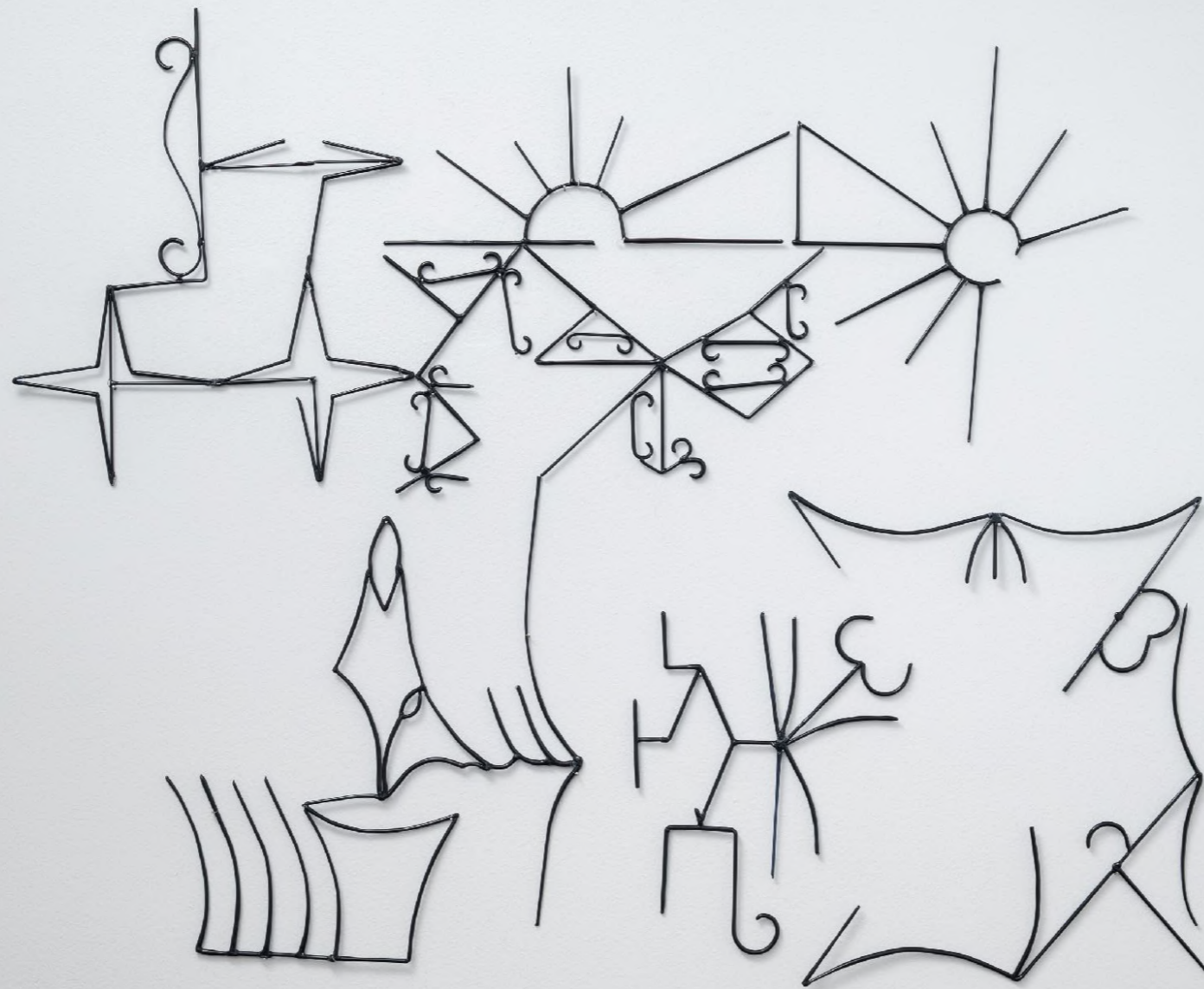
2017

Cut and knotted hosiery

Variable dimensions



(Detail)



Dibujo negro

2019

Blown glass

120 x 95 cm

Lemuria

It was January 2024, and the oracle's card read "Lemuria". It referred to a civilization and vast, vanished continent located in the Pacific Ocean, where thousands of years ago, life unfolded in harmony, cooperation, and balance. Its spiritually advanced inhabitants revered Mother Earth. The card—illustrated with a dreamlike landscape where waterfalls of water emanated from white and pink quartz as large as mountains, selenite stones peeked out from the "bones of the Earth," those towering mountains as green as emeralds that "hold the memories of history," and random clusters of rainbow drops formed a sort of floating protective grid—invited to bring Heaven to Earth. The image of this sanctuary and the fascination generated by the enigmatic history of Lemuria, with that ancestral echo that seemed to whisper from a forgotten time, triggered a deep search. The question: What is your idea of Heaven, and how do you create it? framed within an almost dystopian current reality, in which humanity finds itself disconnected, immersed in political, economic, social, environmental, cultural, technological, and energy crises that feel overwhelming and dizzying, gained so much significance that it became a mental fixation that penetrated the psyche and body.

Lemuria: Creating Heaven on Earth is the result of persistently reflecting on idyllic spaces, states, and moments that resemble sanctuaries, paradises, and personal refuges in the midst of a current reality marked by a collective state of separation and shadow. It also derives from questioning the discredited and subdued knowledge that modernity has left behind, to explore versions that go beyond the official history. It brings together works—mostly new—by fifteen artists from various generations and nationalities, addressing a multiplicity of aspects triggered by the history of Lemuria: geological ruin as a representation of the remnants of a past era; the map as a representation of the triumph of empirical science and the marginalization of ancestral knowledge; silence as refuge, revelation, and a requirement to access creativity, connection with the soul, and the Divine; the importance of honoring Mother Earth; the perception of the invisible and subtle world; memory as a bridge to the ancestral and the awakening of inner wisdom.

Conceived as a sort of oracle or space of revelation, in which each work is a message in the form of symbols and sensations, Lemuria: Creating Heaven on Earth invites intuitive exploration. It brings to the table the power of oral storytelling and mythology for the deep understanding of the human being. It also proposes rescuing forgotten memories, silenced stories at both the individual and collective levels, as remembering helps us reconnect with our own essence and wisdom. Bringing to light knowledge related to balance, nature, and spirituality is an act of reconnection with human evolution, as the past can be a powerful guide for navigating the present and the future.

This exhibition is, therefore, an invitation to seek spaces of silence and stillness in order to build versions of Heaven in our daily existence, to think about modes of existence that are more harmonious, different from those promoted by a deficient and arbitrary system that responds to economic, political, and cultural interests. Dreaming and honoring our own version of Heaven is not only an act of resistance, it is a reminder that spirituality is diverse and personal, and that it is essential for the very survival of the human being.

Text by Paula Bossa

1. Although the existence of Lemuria has not been proven by science, it was initially proposed by the British biogeographer Philip Sclater in 1864, who found lemur fossils in Madagascar and India; in 1870, the German biologist Ernst Haeckel suggested it as the cradle of humanity, the point from which our primate ancestors originated, dismissing Africa as the epicenter of that evolution. Years later, Lemuria would become a key source in the esoteric cosmology of Helena Blavatsky, the occultist and co-founder of the Theosophical Society, who claimed that the Lemurians were one of the seven primeval races of the world. In the early 20th century, in India, the idea of Lemuria's existence gained strength with the resurgence of Tamil culture. This civilization has also been linked to the enigmatic Mount Shasta in California, an energetic portal where mystical experiences are common.
2. Kai. Lemuria: memories of the hidden memories, (Málaga: Ishtar, 2023), 116.
3. Ibid., 116.
4. Sumathi Ramaswamy, "Catastrophic Cartographies: Mapping the Lost Continent of Lemuria" in Representations, Summer, 1999, No. 67 (1999): 99, https://www.jstor.org/stable/2902888?seq=1&cid=pdf-reference#references_tab_contents



Exhibition view 'Lemuria'; Casas Riegner, Bogotá, Colombia, 2025.

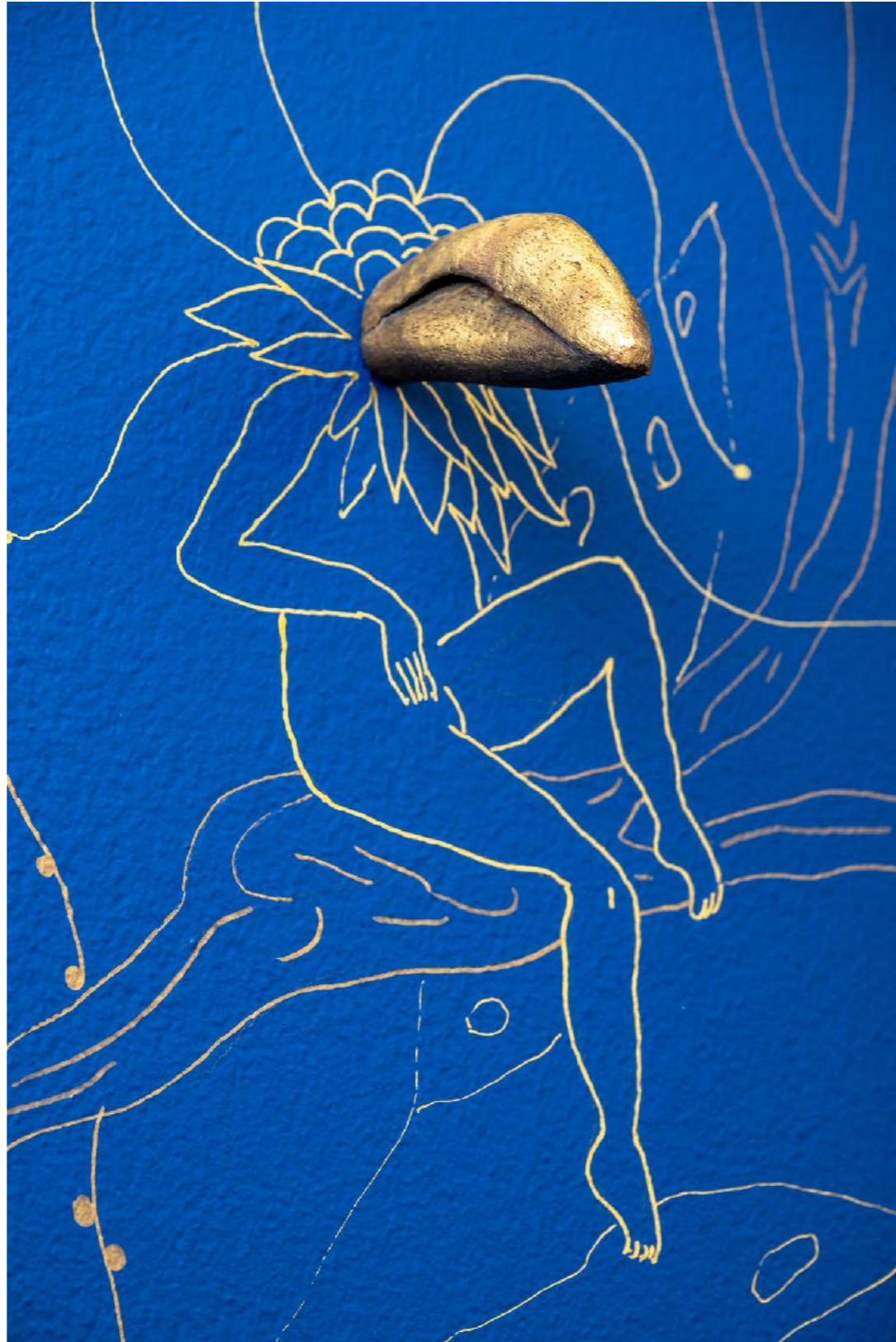


En el bosque duermen, anidan y cantan aves que con su canto van despejando la niebla. Afilan sus picos, se aparean y cortejan cantando alabanzas. Los conjuros se hacen con palabras, los encantamientos con cantos

2025

Drawing and 17 bronze bird beaks on the wall

322 x 448 cm



(Detail)



(Detail)

The background features a traditional East Asian decorative style with red ink or paint on aged, textured paper. It includes a large, multi-petaled flower in the upper right, several thin, curving stems with small buds and leaves, and two elongated, red, geometric shapes at the bottom that resemble stylized lanterns or decorative motifs. The text 'Special projects' is centered in a white, bold, sans-serif font.

Special projects

Lux Nova: La Nueva Eva

At the heart of the colonial cloister, Luz Lizarazo (Lux Nova) rewrites origin myths from a radically feminist perspective. Her fresco mural—executed using the ancestral technique of lime and pigments characteristic of colonial aesthetics—breaks away from Judeo-Christian impositions to give rise to a new Eve: an autonomous, rebellious, and cosmic woman, present in sacred cacao, in the stars, in the earth, and in the vital elements. The New Eve “is not subjected, is not born from a rib, and does not need permission to be born from a patriarch.” She “is present throughout the life of the ecosystem, in plants, in sacred cacao, in the sun, in the stars; she is animal, insect, flower, air, fire, earth.”

The exhibition expands through an audio installation of lamps and light that forms the figure of a serpent. This is not the biblical symbol of sin, but a spiritual and cosmic force, associated in Indigenous cosmogonies with rebirth and vital potency. The simplicity of this device evokes the domestic sphere and the historical confinement of women, yet the serpent shines, pulses, and breathes within that enclosure, reclaiming its place in the public sphere. The work was commissioned for the exhibition, produced in 2025.

In the cloister’s rear garden, **The Creation of the Earth** (1972) can be heard, a radio piece by composer Jacqueline Nova, a pioneer of feminism and sonic postcolonialism in Latin America. In dialogue with U’wa chants, the work recalls the mineral and cosmic origin of the earth: they are making the Earth—not as a myth of the past, but as creation in progress. “Within its electroacoustic vibration resounds a mineral memory: the earth remembering its own origin before human history.”

Text by María Belén Sáez de Ibarra



Exhibition view 'Lux Nova: la Nueva Eva'; Claustro de San Agustín, Bogotá, Colombia, 2025.



(Detail)



(Detail)



(Detail)



Exhibition view 'Lux Nova: la Nueva Eva'; Claustro de San Agustín, Bogotá, Colombia, 2025.



(Detail)



(Detail)



Series

A healing woman

"A Healing Woman," unlike in Spanish, in English means not only a woman who heals others, but also a woman who heals herself.

There is a force, an inner power that sometimes manifests itself, especially when I am in silence. It is a *clarifying* force. It clears the mind, lifts the veils, brings visions, opens other dimensions.

I find it difficult to call these works "works." They are more like diaries or rituals, as they are woven with hair or made using bones and other organic elements, both human and animal.

In this process, life and death become present, and one comes to understand the tenderness of being alive and the innocence of the one who dies without knowing why or for whom. One feels compassion, and in the act of understanding and becoming more human, life itself is healed.

List of almost everyday acts of a Healing Woman:

- Turning off my own inner noise.
- Surrendering to time.
- Delegating.
- Observing without judging.
- Concentrating so deeply that I feel the blood flowing through my body in every direction.
- Washing my hair.
- Choosing the longest strands to weave.
- Feeling no disgust.
- Untangling.
- Cleaning grease and blood with a brush.
- Boiling and washing again.
- Knowing that everything is valid because everything has been alive.
- Discarding nothing, because life must be honored.
- Seeing beauty in order and in chaos.
- Taming.
- Admiring the untamed.
- Respecting anger.
- Embracing uncertainty.
- Lowering the volume.
- Seeking the tingling sensation between the eyebrows or at the crown of the head.
- Looking into the eyes.
- Laughing.
- Stretching the palms of my hands until they hurt.
- Waking up early.
- Fitting the small bones of the pelvis into place.
- Checking the horoscope.
- Gathering the crumbs.
- Sweeping.



A healing woman / Quidditas

2024

Tejido de canas

122 x 170 cm



(Detail)



El resplandeciente

2024

Bronce

250 x 6 x 4 cm



(Detail)

Oráculo

I have made a list of the forces and virtues necessary to awaken the spirit. We need the Sun and the Moon, the celestial bodies—all of them—including the stars and the planets with all their powers. The medicine of animals and plants. All the elements. Our ability to see in the dark and our intuition.

An oracle consists of images we choose at random in order to receive a message about a question. In that act we must put on the witch's/warlock's attire. Lower the head beneath the heart in order to receive. The mind surrenders.

Text by Luz Lizarazo

"I am the woman who was only born.
I am the woman who fell alone.
I am the woman who waits.
I am the woman who examines.
I am the woman who looks inward.
I am the woman beneath the water.
I am the sacred swimmer because I can swim in the vast.
I am the moon woman.
I am the woman who flies.
I am the aerolite woman.
I am the huarache constellation woman.
I am the staff constellation woman.
I am the star woman, God, because I have been traveling through
places since their origin.
I am the woman of the breeze.
I am the woman of the cool dew.
I am the woman of dawn.
I am the woman of twilight.
I am the woman who sprouts.
I am the woman torn away.
I am the woman who weeps.
I am the woman who whistles.
I am the woman who makes things sound.
I am the woman drummer.
I am the woman trumpeter.
I am the woman violinist.
I am the woman who brings joy because
I am the sacred clown.
I am the sun-stone woman.
I am the daylight woman.
I am the woman who makes things turn.
I am the woman of the sky.
I am the good woman.
I am the spirit woman because I can enter and I can leave the
realm of death."

María Sabina.



Serie Oráculo

2023

Ink and gouache on paper

25 x 17.5 cm



La tejedora

2023

Ink and gouache on paper

25 x 17.5 cm

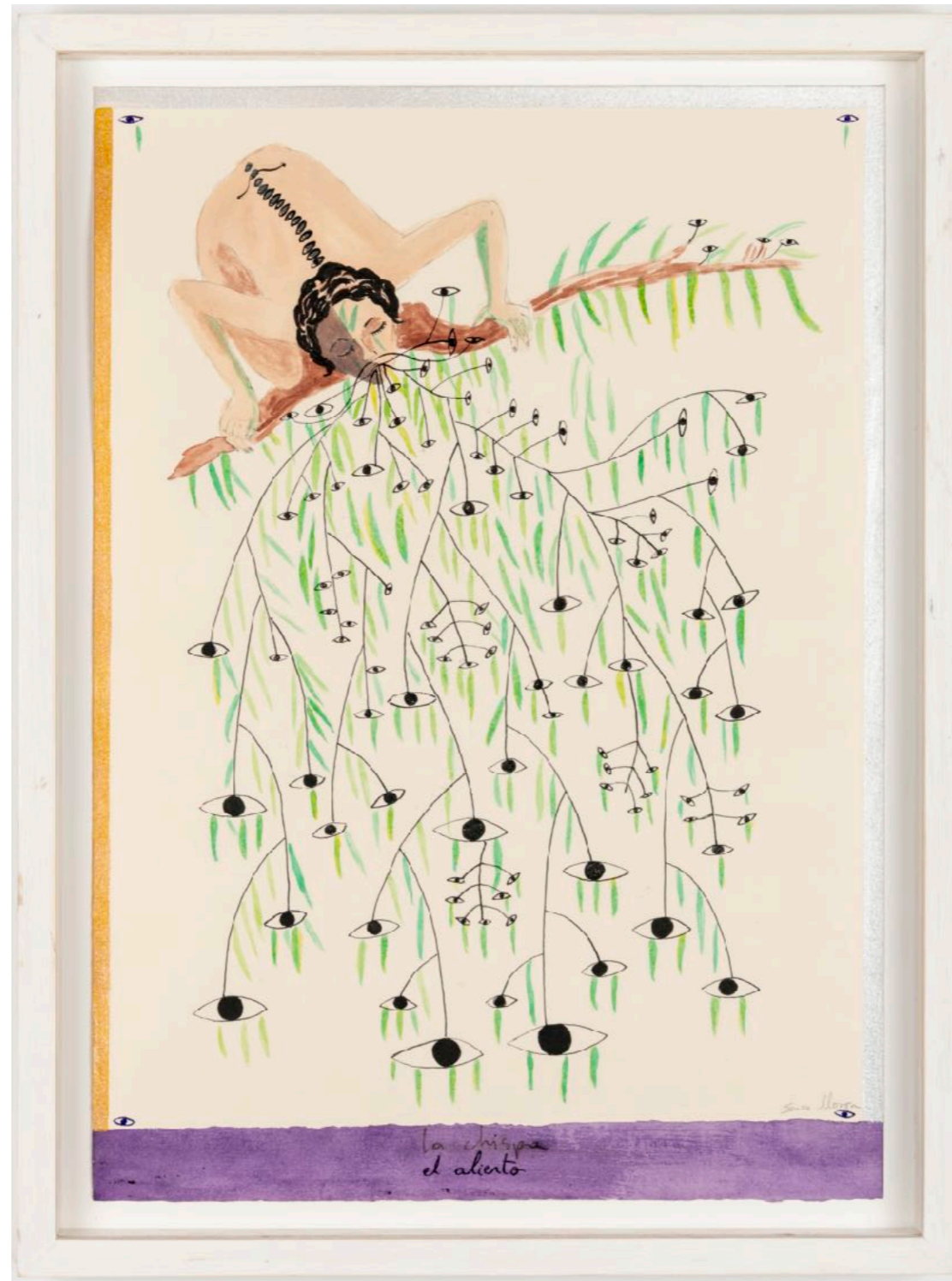


La luna

2023

Ink and gouache on paper

25 x 17.5 cm

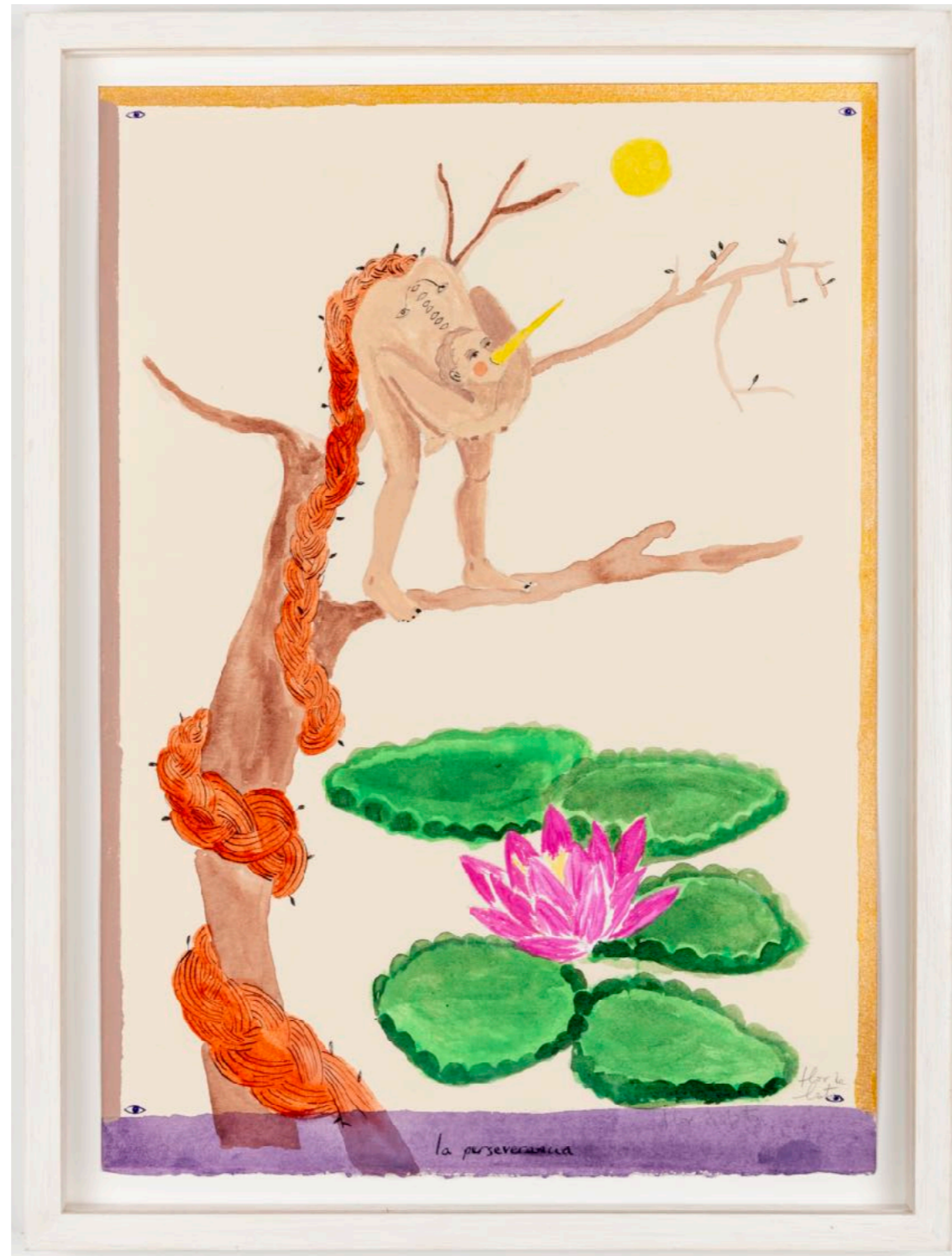


El aliento

2023

Ink and gouache on paper

25 x 17.5 cm



La perseverancia

2023

Ink and gouache on paper

25 x 17.5 cm



La luz, el sol, el día

2023

Ink and gouache on paper

25 x 17.5 cm



La lucidez

2023

Ink and gouache on paper

25 x 17.5 cm



El fuego

2023

Ink and gouache on paper

25 x 17.5 cm



La consciencia

2023

Ink and gouache on paper

25 x 17.5 cm



La madre

2023

Ink and gouache on paper

25 x 17.5 cm

Piel

Skin is the human body's largest organ. It's printed with all the signs that make us unique, like our race, given by the color of our skin; freckles; moles; scars, that remind us of events from our past; wrinkles, that show the passing of time and our daily gestures that leave a print on our faces, marking us, making us unique, different.

Skin is power, it contains us. It shows on the outside how we are on the inside. I choose some power animals, to cover and accompany the human beings by joining two forces. As if this wasn't enough, we draw on it with tattoos to differentiate ourselves from the rest, to yell out who we are, what we believe in, and what we want to be.

Stockings allow me to talk about the body and the skin. I choose different skin tones to make different weavings that come from tearing apart these veiled skins in circles, in straps. I play with them as a taxidermist or a forensic doctor would, making cuts with a scalpel to extract different weavings, lines, and drawings in space from these skins, heels, toes, or prints from a thumb's nail. The range of skin tones and colors from the stockings allows me to create a color palette for drawings and paintings.

"The pantyhose works as a container. In these drawings they contain everything. They are like another womb that carries life, one's own. They contain what we have been building. Likewise, they carry the house. They carry that self landscape, which is unique. They carry the territory of these women. To make life is also to load and unload things. To load and unload experiences. And those pantyhose stretch, like a second skin (...)"

LUZ LIZARAZO



Piel extendida

2021

Pantyhose

19.5 x 14.5 x 1.7 m



Piel extendida
2021
Pantyhose
19.5 x 14.5 x 1.7 cm



Piel extendida

2021

Pantyhose

Variable dimensions

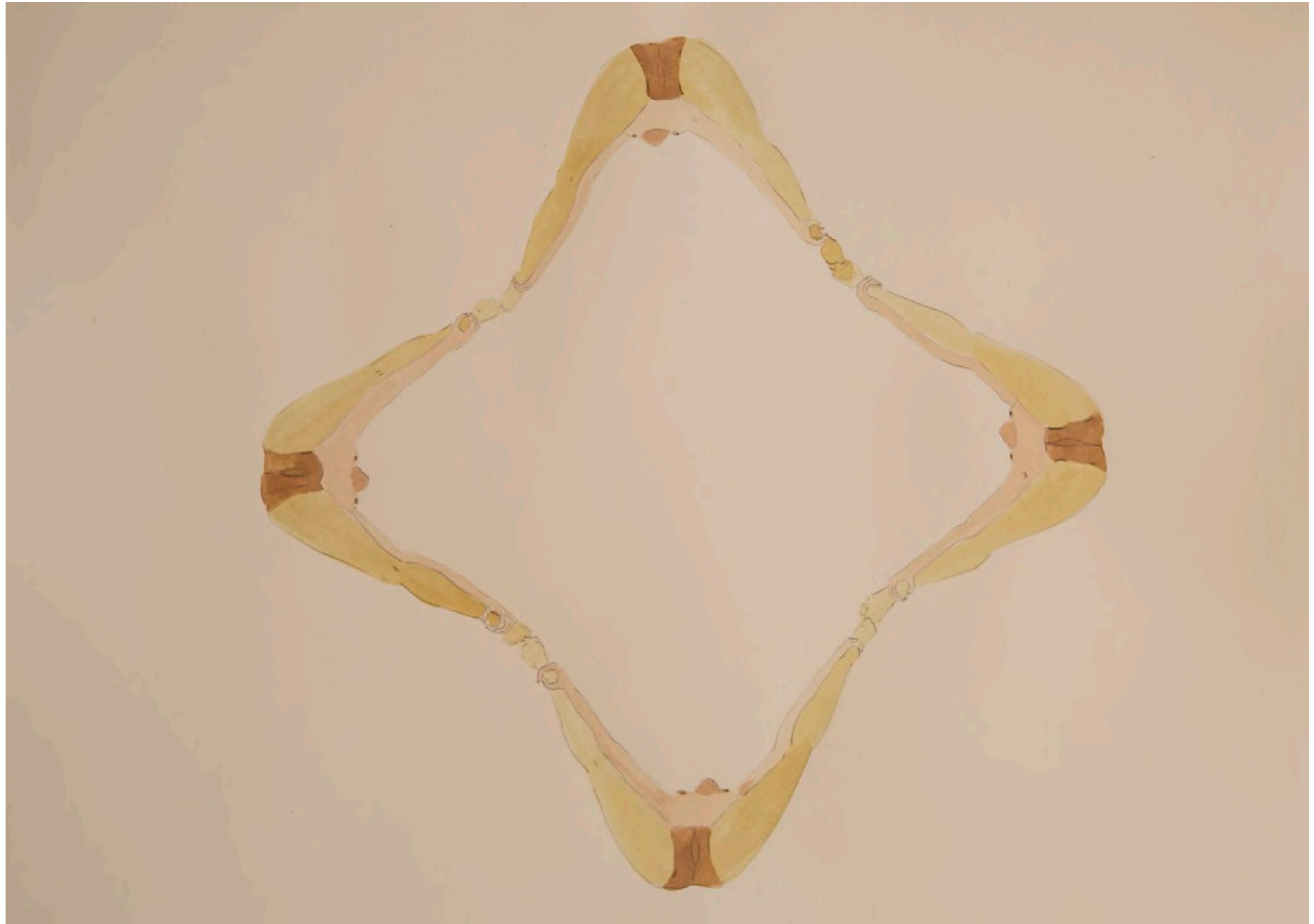


La piel

2019

Embroidery on mosquito net

150 x 240 cm

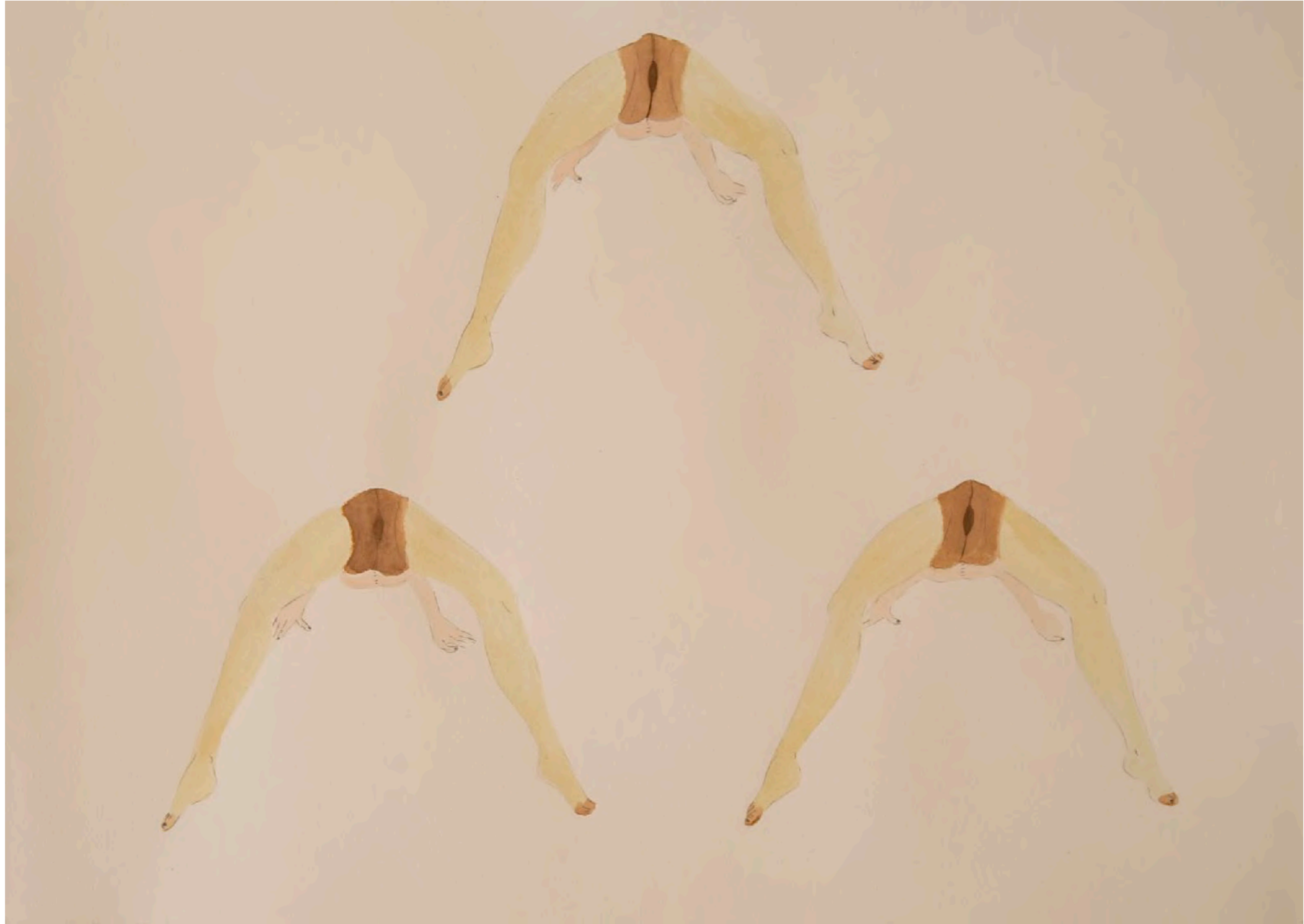


Ejercicios de calentamiento I

2019

Watercolors

50 x 70 cm

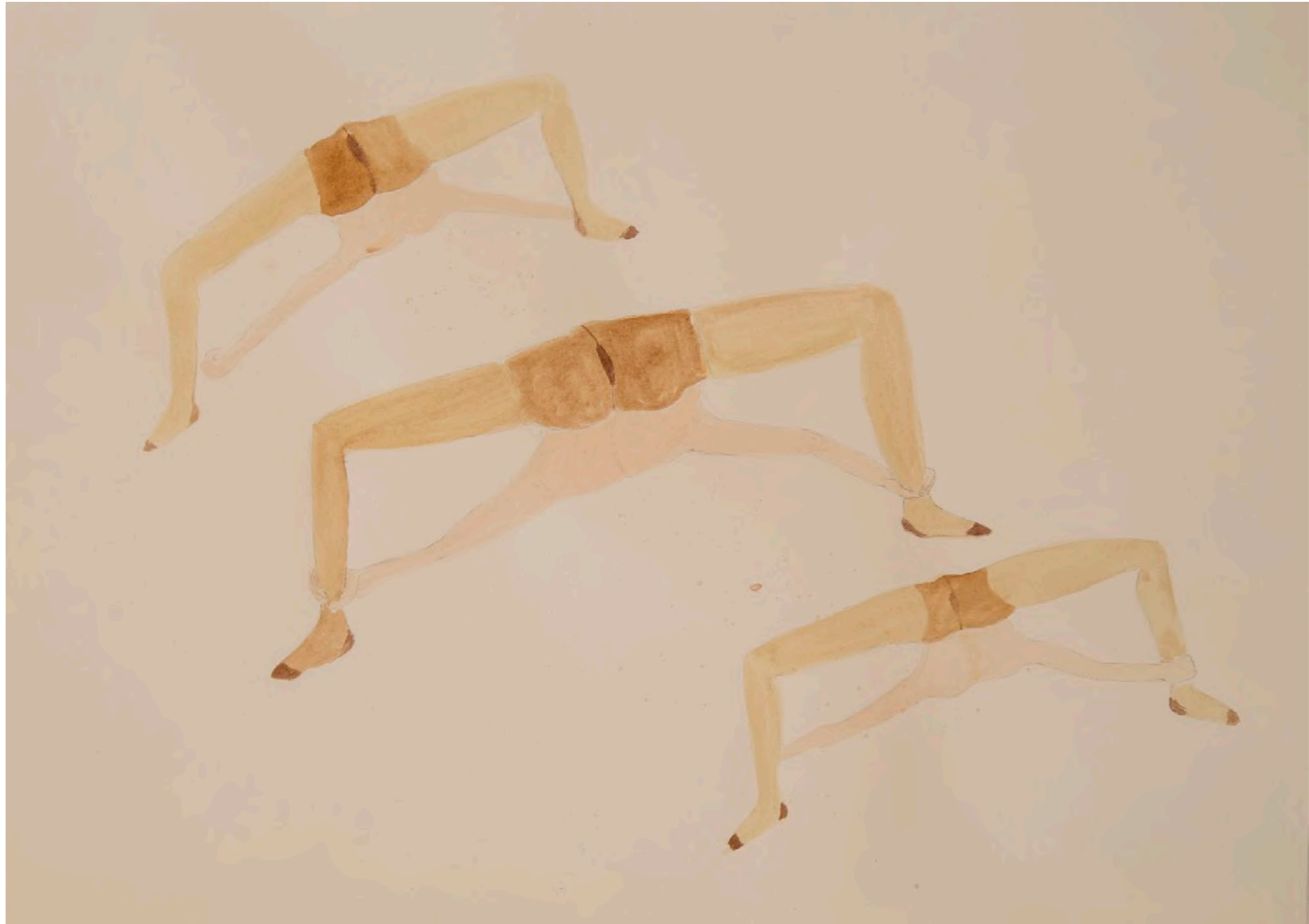


Ejercicios de calentamiento II

2019

Watercolors

50 x 70 cm



Ejercicios de calentamiento III

2019

Watercolors

50 x 70 cm

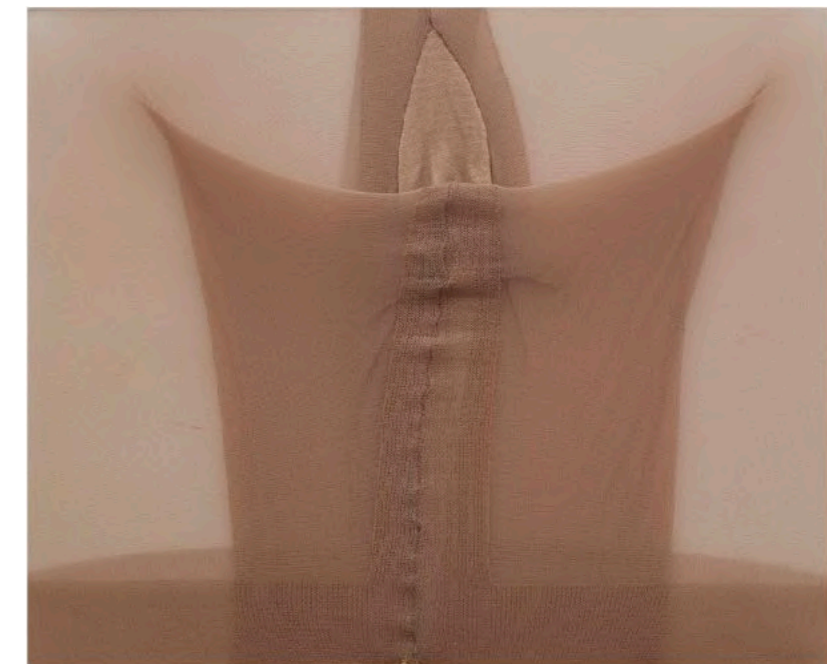
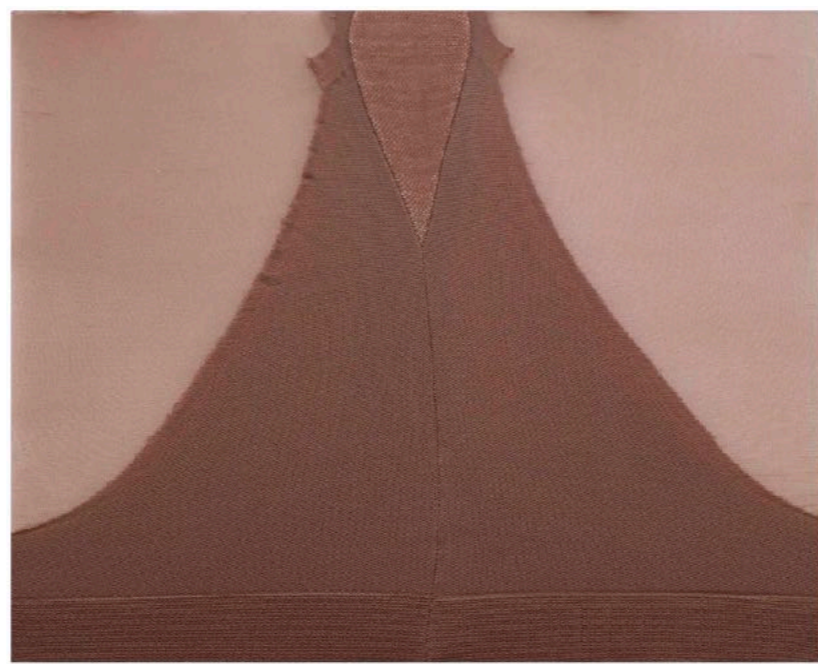
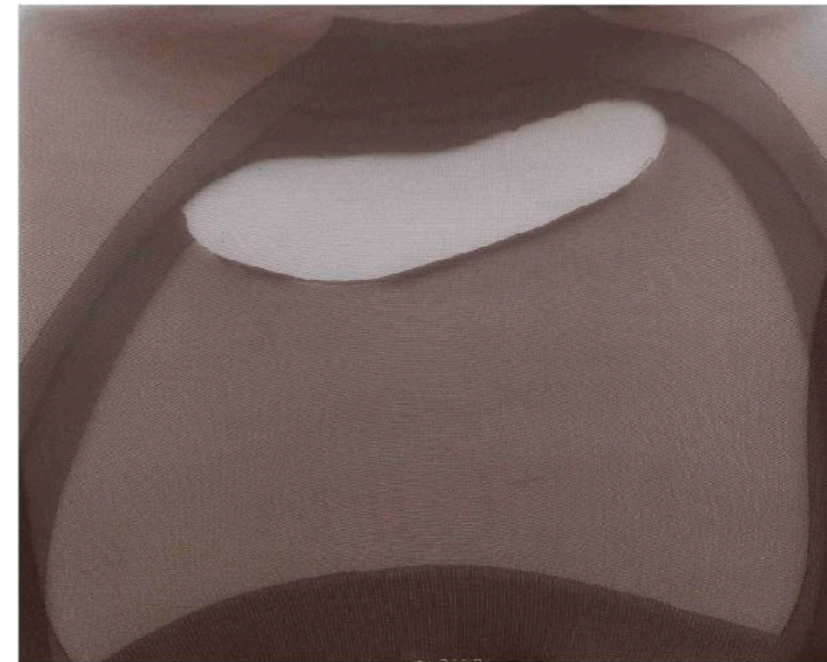
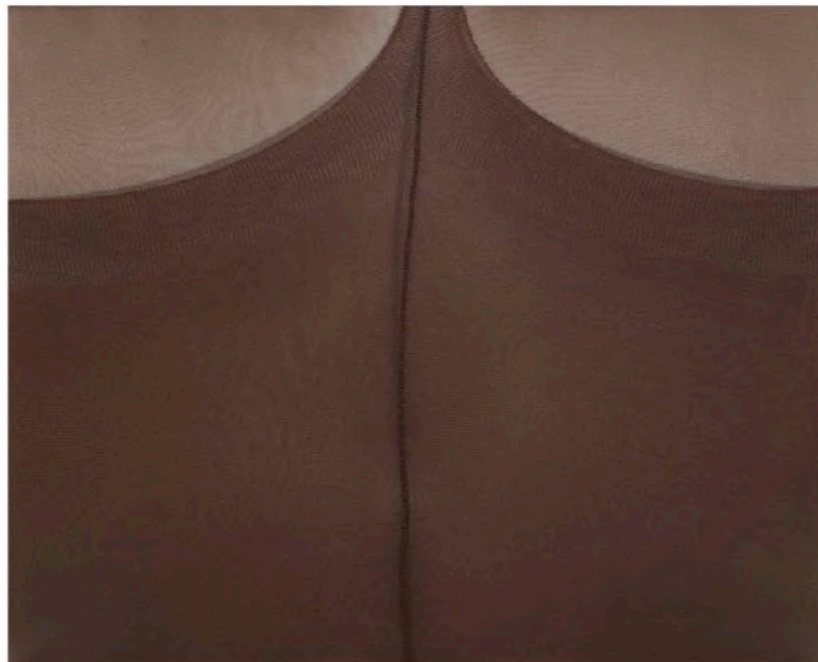


Ejercicios de calentamiento IV

2019

Watercolors

50 x 70 cm



Hacer un paisaje tensando la piel

2017

Pantyhose

35 x 25 x 5 cm each

Todas mis bestias

Drawing is a fluid intimate exercise for the artist, it happens as a form of meditation in which she delivers her visual ideas on the surface of paper or other material that suits her purposes. "These drawings are emerging from me," says Lizarazo. In this series in particular, she presents the struggle between bodies, between bodies and objects. Women, animals, plants, and things, configure intimate universes in which the feminine is being played or posed. Likewise, the symbols that constitute life itself are being held, the gesture of cementing life. Here Lizarazo shows us *what a body can do*, that provocative idea that is essential in this exhibition. These women wallow, they squeeze through orifices, they fragment, they push each other, and in others, they stand, resisting the weight of all those things they carry between their pantyhose or between their underwear. These women put their bodies on display. They inhabit the space naked next to those animals and plants of power that Lizarazo brings back in these images: a bear, a wolf, the aloe vera, the mother-in-law's tongue, and the palm trees.

The drawings that consolidate the series "Todas mis bestias" are exciting for us precisely because the artist has let the feminine instinct *be* in all its splendor. While we are in front of the works we want to discover everything contained in those veiled pantyhose that seem to be about to break, or we want to lift those mattresses to delight us with the pleasurable maneuvers they hide. The erotic is revitalized in these works as an inexhaustible force, those female bodies challenge each other. The iron desire of the body itself to give all of itself, to be aware of the other bodies. Beds and mattresses are - in some drawings - the surfaces on which the rites of seduction take place, two domestic objects that have had a reiterative presence in Lizarazo's work, the bed: that horizontal form on which the bodies rest, the allegorical object of the sexual act, the plane on which birth is given, there the body lies to await sleep, on that surface intimacy seems to find its climax, it is the space where private pains exude. In those beds that Lizarazo draws occurs the excess of the feminine.

Emily Dickinson "let her beasts out" through her lyrics precisely because she spent long periods enduring hunger due to complex economic conditions, this emptiness was filled by her writing: "extreme hunger often causes unusual visions, when Dickinson deals with the subject of human love, her excess is absurd, if not blasphemous" (Juhasz, p.11).

Text by Érika Martínez Cuervo



**Todas mis bestias - Amanecer sobre un
jardín de hongos**

2022

Fabric paint on fabric

244 x 194 cm



Todas mis bestias: Fuerza en el mismo sentido

2021

Mixed media on paper

50 x 70 cm



Todas mis bestias: Sembrando

2021

Mixed media on paper

50 x 70 cm



Todas mis bestias: Sembrando

2021

Mixed media on paper

50 x 70 cm



Todas mis bestias: Plantas protectoras

2021

Mixed media on paper

70 x 50 cm



Todas mis bestias: Encuentro con plantas sagradas

2021

Mixed media on paper

70 x 50 cm



Todas mis bestias: Encuentro con plantas sagradas

2021

Mixed media on paper

70 x 50 cm



Todas mis bestias: Mudanzas

2021

Mixed media on paper

70 x 50 cm



Todas mis bestias: Aves y palmeras

2021

Mixed media on paper

70 x 50 cm



**Todas mis bestias:Una más una más
una más (Columna II)**

2021

Mixed media on paper

35 x 50 cm



**Todas mis bestias: Llevando
montañas tierra y raíces (Columna I)**

2021

Mixed media on paper

35 x 50 cm



Todas mis bestias: Encuentro amoroso entre un oso y una pantera

2020

Mixed media on paper

50 x 70 cm



Todas mis bestias: Bestias en equilibrio

2020

Mixed media on paper

35 x 50 cm



**Todas mis bestias: Sábila para la protección, oso
hormiguero y serpiente**

2020

Mixed media on paper

35 x 50 cm



Todas mis bestias: Guardianas de la tierra

2020

Mixed media on paper

50 x 70 cm

Soy las niñas

In all the watercolors of this series, the artist portrays herself as often in her work. Lizarazo offers herself in her naked fragility to the viewer in various gestures: defenseless, winking, frightened, prone, chained but always indomitable. In the background, a thought blood-color balloon hosts a sentence dramatically linked to the events that recently shocked the country.

The series *Las Niñas*, one of Lizarazo's most political works, is exhibited both within the exhibition and as an urban intervention in the Carrera Sexta. Here *Las Niñas* are magnified at a human scale. Their thought balloons are deliberately left blank to let the Museum's visitors freely express their comments, or even people who didn't visit the exhibition but are walking down the street.

Soy Las Niñas sin Ejército was the first work of this series. It was the indignant artist's reaction to the atrocious news of an 11 years old Embera Chamí girl from the Gito Dokabú community, kidnapped and raped for 15 hours by seven soldiers from the San Mateo Battalion in Risaralda.

Lizarazo's self-portrait strategy within the work is a radical act, both social and political. The artist does not only denounce the excess of violence against women in Colombia. Still, she universalizes it in a bitter and general reflection on the excess of social, political, and cultural violence which afflicts contemporary society.



Serie Soy las Niñas

2020-2021

Mixed media on paper

70 x 50 cm



Serie Soy las Niñas

2020-2021

Mixed media on paper

70 x 50 cm



Serie Soy las Niñas

2020-2021

Mixed media on paper

70 x 50 cm

Animales de poder

Animales de poder [Animals of Power] (2017-2019) and El mundo intermedio [The Intermediate World] (2019) are two series of drawings, watercolors, and painted fabric emblems. Lizarazo employs an enchanted, fairy-tale style, to create a personal microcosmos, populated by a vivid vocabulary of images, figures, and symbols, many of which reappear throughout her oeuvre.

In Animales de poder, the artist uses the hybridity between the (female) human (often self-portraits) and its association with the animal force: the bird woman, the wolf, the deer, the spider, the butterfly. Many famous hybrids have existed in various mythologies throughout history worldwide. They have played varying roles: from trickster or villain to serving as divine heroes in different contexts, depending on the given culture.



Animales de poder: Insectas en el jardín

2020

Mixed media on paper

50 x 70 cm



Animales de poder: Insectas en el jardín

2020

Mixed media on paper

50 x 70 cm



Animales de poder: Loba con libélula

2019

Mixed media on paper

50 x 70 cm



Animales de poder: Sueño con Jaguar (1)

2019

Mixed media on paper

32 x 44.5 cm



Animales de poder: Sueño con Jaguar (2)

2019

Mixed media on paper

32 x 44.5 cm



Animales de poder - La Mente

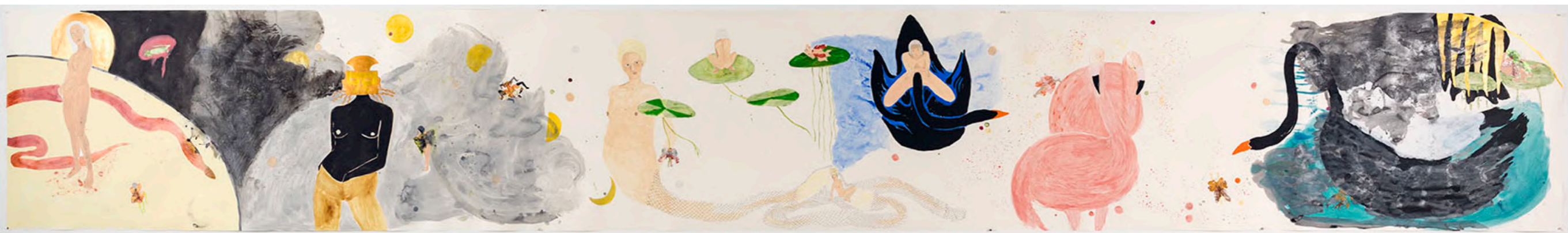
2019

Mixed media on paper

150 x 600 cm



Detail



Animales de poder - Cuarentena

2019

Mixed media on paper

78 x 106,5 cm



Detail



Animales de poder: Amanecer

2018

Ink and graphite on paper

25 x 36 cm

Visceral

The body exhibited here is a visceral body: it shows itself, it hurts, it moans, it is cut into pieces, it deforms, it rises, it enjoys, it is threatening. It is a body made of other bodies that exposes what was in the entrails, an abrupt manifesto on life and death. A violent act that speaks to us about violence. An autobiographical act that questions us. Fragments that sentence the terrible beauty that engenders the human corpus. It is the (all) exquisite image that the artist has created to know us as vulnerable as invincible. If power needs a space, that space is the body, where unthinkable forces reside. Luz Lizarazo gives us a body that transcends its anatomy: it is her own body inhabited by a power that she did not know or that she had not let out of herself before.

Visceral concretizes a part of the research and creation process that the artist has been conducting in the last year linked to the action of strengthening her narrative on the body as an integrated whole container of memory and contradictory experiences that occur in reality, but which are also crossed by the ways in which the irrational manifests itself. The works reveal this dispute between the subtle and the wild with which Lizarazo has established her own unique language to express the complexity that a body carries on its journey through life.

Spinoza [1] said in one of his best-known premises: "No one knows what a body can do", precisely referring to the power that a body possesses to invent, resist, delight, imagine, build, love, etc. It is precisely this power that Lizarazo activates with her creations. In her images appear creatures filled with power. They are possessed by the vigor of other corporealities, some animal, others vegetable; feminine creatures whose bodies seem to be able to do everything, they wallow in pleasure, they carry their world, they unfold.

Lizarazo's approach demolishes the earthly dimension without getting rid of the physical vulnerability of the bodies, nor of their most intimate fragilities; her drawings, installations and objects also show us fallen bodies: the images of the inevitable consummation.

[1] To Spinoza's question, "Do we know what a body can do?", it is a simple no. In a body, there are powers of improvisation, powers of inventiveness, which we have barely begun to probe. There are faculties of the body that do not require the presence of brain (Brian Massumi in Errata Magazine No. 19. June 2018). For Spinoza the study of the affections was fundamental in the framework of his postulates on ethics, precisely affections that traverse the behaviors of the body: "By affections I understand the affections of the body, by which the power of acting of that same body increases or diminishes, is favored or harmed, and I understand, at the same time, the ideas of those affections (. . .) Thus, if we can be the adequate cause of any of these affections, then I understand by "affection" an action; in other cases, a passion. (Spinoza, 193)

"This time I allowed the beast to possess me"

LUZ LIZARAZO



'Visceral'; Galeria Lokkus, Medellín, Colombia, 2021.



Detail

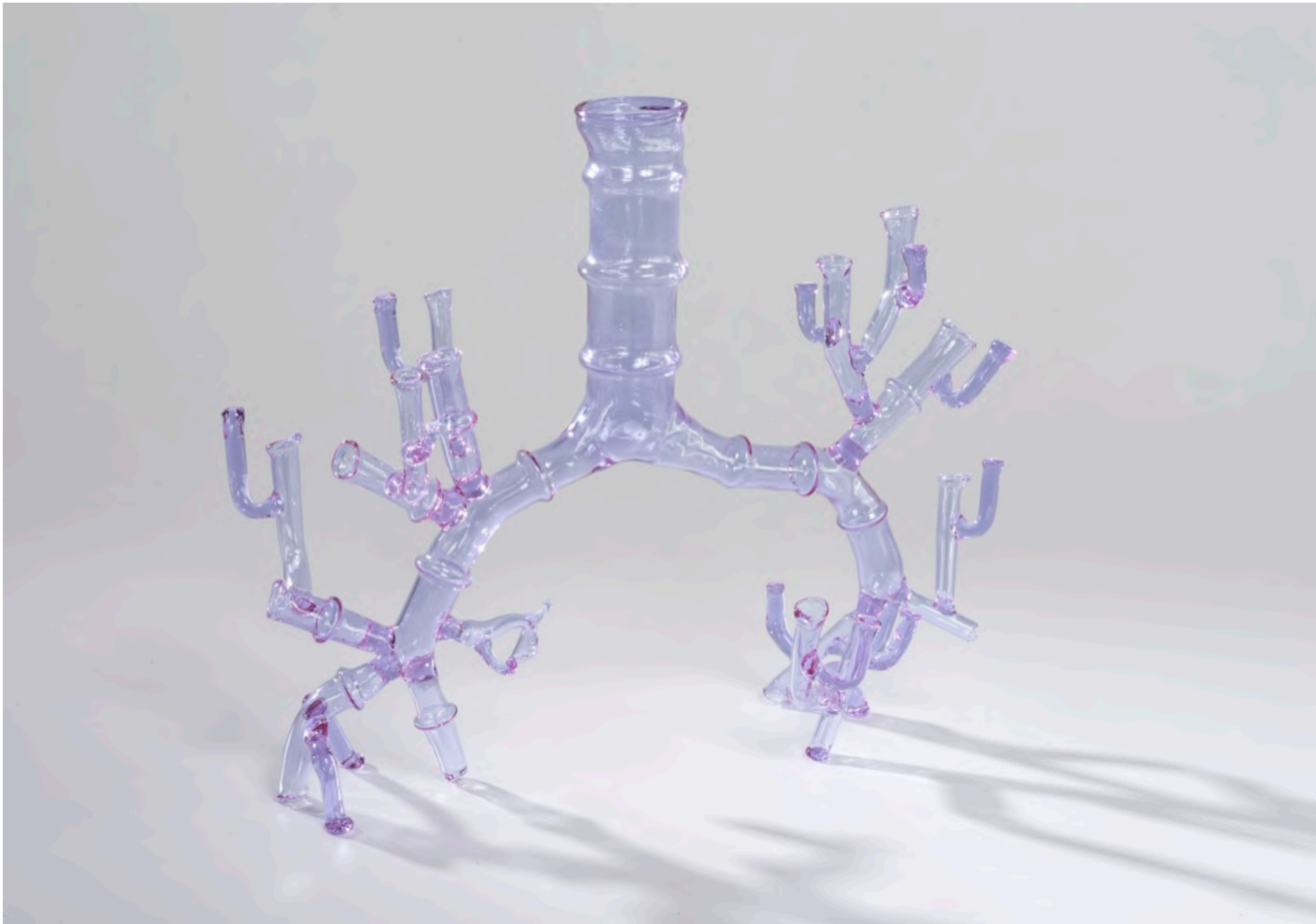


Útero

2021

Blown glass

38 x 25 x 13 cm



Tráquea

2021

Blown glass

35 x 32 x 11 cm

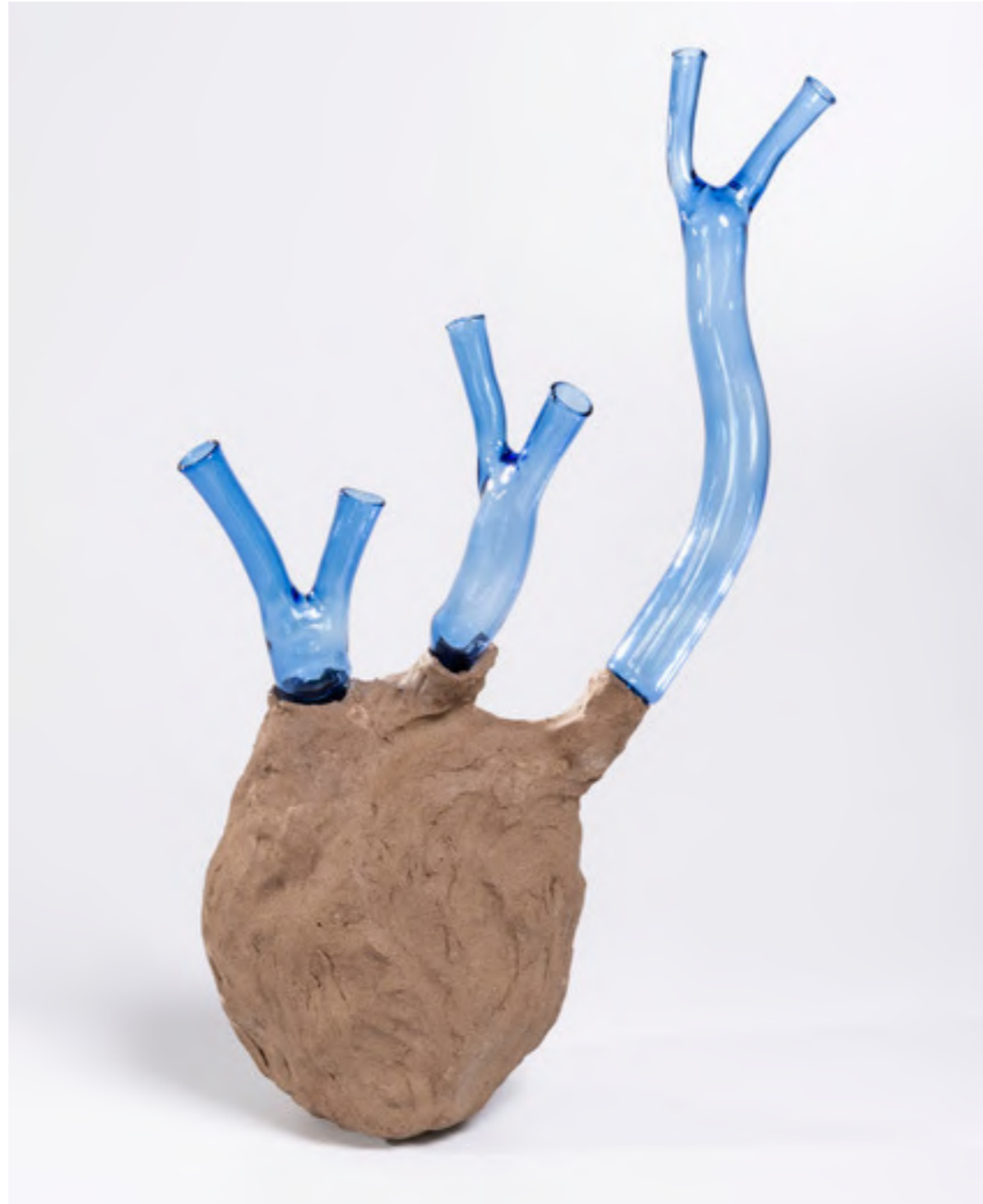


Pulmón

2021

Blown glass

34 x 27 x 11 cm



Corazón

2021

Blown glass and ceramic

52 x 12 x 24 cm



Hígado y vesícula

2021

Blown glass

24 x 20 x 14 cm



Cerebro

2021

Blown glass and ceramic

27,5 x 24 x 29 cm



Visceral - el esqueleto del esqueleto

2021

Bones, a plant and mattress skeleton

95 x 160 x 20 cm



Estómago

2020

Blown glass

15 x 22.5 x 7.5 cm

El mundo Intermedio

El mundo intermedio is inspired by Colombian Indigenous Cosmogony: Lizarazo explores Sikuani, Huitoto, Muisca, Desana, and Miunane mythical tales. In the ancient imagination, women had a higher centrality than what we can glimpse today. It is evident in many divine female figures whose incarnation of powers is both creative and destructive, positive and negative. In addition, some myths seem to indicate the primary role of the female sex in creating and configuring the cosmic and social order.

Drawing on mythic stories from various Indigenous Colombian cultures, Lizarazo invests texts from the past with the politics of the present, shifting from notions of womanhood into more complex narratives of violence, subjectivity, and liberation.



El mundo intermedio, El jaguar y la cierva construyen una casa (Mito Bará-Macú)

2019

Mixed media on paper

50 x 70 cm



El mundo intermedio - la creación del yagé. Mito Desana
2019
Mixed media on paper
50 x 70 cm



El mundo intermedio - La creación de los astros

2019

Mixed media on paper

50 x 70 cm



El mundo intermedio (Mito Desana. Lacreación de los astros)

2019

Mixed media on paper

50 x 70 cm



**El mundo intermedio (Mito Tukano -
la creación del día y al noche)**

2019

Mixed media on paper

70 x 50 cm



El mundo intermedio - La gran serpiente. Mito Miunae

2019

Mixed media on paper

70 x 50 cm



Mundo Intermedio - buscando la luz

2019

Gold leaf and silver ink for fabric
on sheet

236 x 192 cm



Mundo Intermedio - ciclos lunares

2019

Gold and silver leaf on sheet

250 x 158 cm

“Y”

The processes demanded by this work determine in a decisive way the elaboration of meanings that the artist achieved in the exhibition Visceral. In her previous proposals, Lizarazo had already worked with animal bones.

In her series "Y" ("and") she used chicken forculae to weave the diverse structures that configured her works. On this occasion, they were beef bones that she managed to obtain from the accumulation of leftover cows slaughtered for the meat trade. The artist wanted to recover these bones to honour the deaths of the animals and the barbaric methods with which these bodies were killed and cut open. The arrival of the bones, with their scent of death, represents for the artist the transcendental moment of this project. Death and life in dispute were from that precise instant the poetic choice that removed the symbolic values of each of the works that were in process at the time. In the monologue that follows, the artist narrates her encounter with the load of bones that came to her from a place on the Atlantic Coast:

"These dead were meant to come to me. I think they are 260, maybe a little more, a little less. They came from far away, from another territory. They made a long journey through this country. A country used to death, a numb, indolent country. Those bones arrived at my home. The odor was dreadful. I had to run out and get them out of my house. And I was left smelling like death. My clothes, my face, my hands; but not my heart or my soul. That death was heavy, very heavy; and above all, it smelled. When I saw all those dead people, I felt that I had to honour them, that they had come to me so that I, with my witch spirit, with my warrior soul, could do something for them, and somehow justify their death. I reconnected with the most painful deaths of my life. And with the brush and the water, I try to clean the pain, the moment of death and I try to honour that living being that came here to have the last chance to be taken care of, to not end up rotten. And here I am with my sleeves rolled up, with my whole body, facing all the little deaths that I have felt, that I have lived, that I have ignored. Here I am death, I am ready to confront you, I can look you in the eyes. I already know what your smell is like."

The work is completed when Lizarazo decides to embed each of the bones in the holes of a mattress spring that she had found lying on the street. She had previously stripped the mattress of its noble materiality to leave only the skeleton and its springs. The metaphor that the artist raises with material states cannot be put into words. She loaded, unfolded, observed, and cleaned each bone over and over again, insistent day after day she dedicated herself to that ritual. "Death stuck to my body (...) I realized that that penetrating smell was the way those bodies shouted to me that they were still alive (...) I also realized that nothing breaks those bones," Lizarazo says.

This work contains the presence of two skeletons, that of a mattress, that the object invented for the body to rest, to sleep, to rest, but also for that same body to die, to enjoy, to get sick, to recover; and there is the skeleton of all those animals; they are two skeletons together. It is death talking about death, a tautology. In this work, there is no more subtleness. It is bestiality made into an object.

*"Part of my body was left in that process of
cleaning and care, there went a vital force
that has no return"*

LUZ LIZARAZO



Hamaca

2018

Weaved wishbones and silk



Muro de los deseos

2014

Weaved wishbones

150 x 300 cm



Detail



Bolsa de Mercado

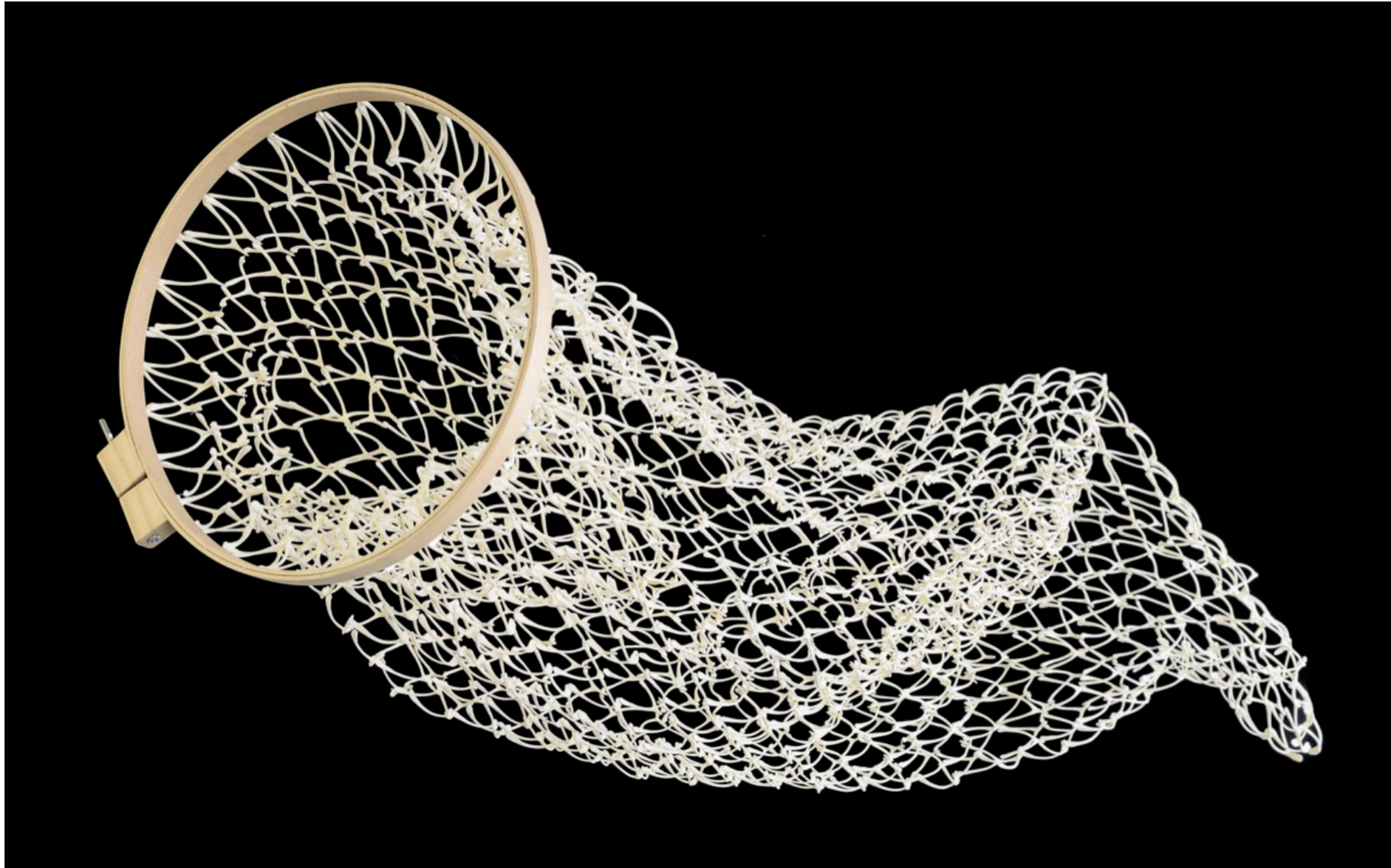
2014

Weaved wishbones

77 x 26 x 12 cm



Bolsa de Mercado
2014
Weaved wishbones
77 x 26 x 12 cm
*installation view



Bolsa de Mercado

2014

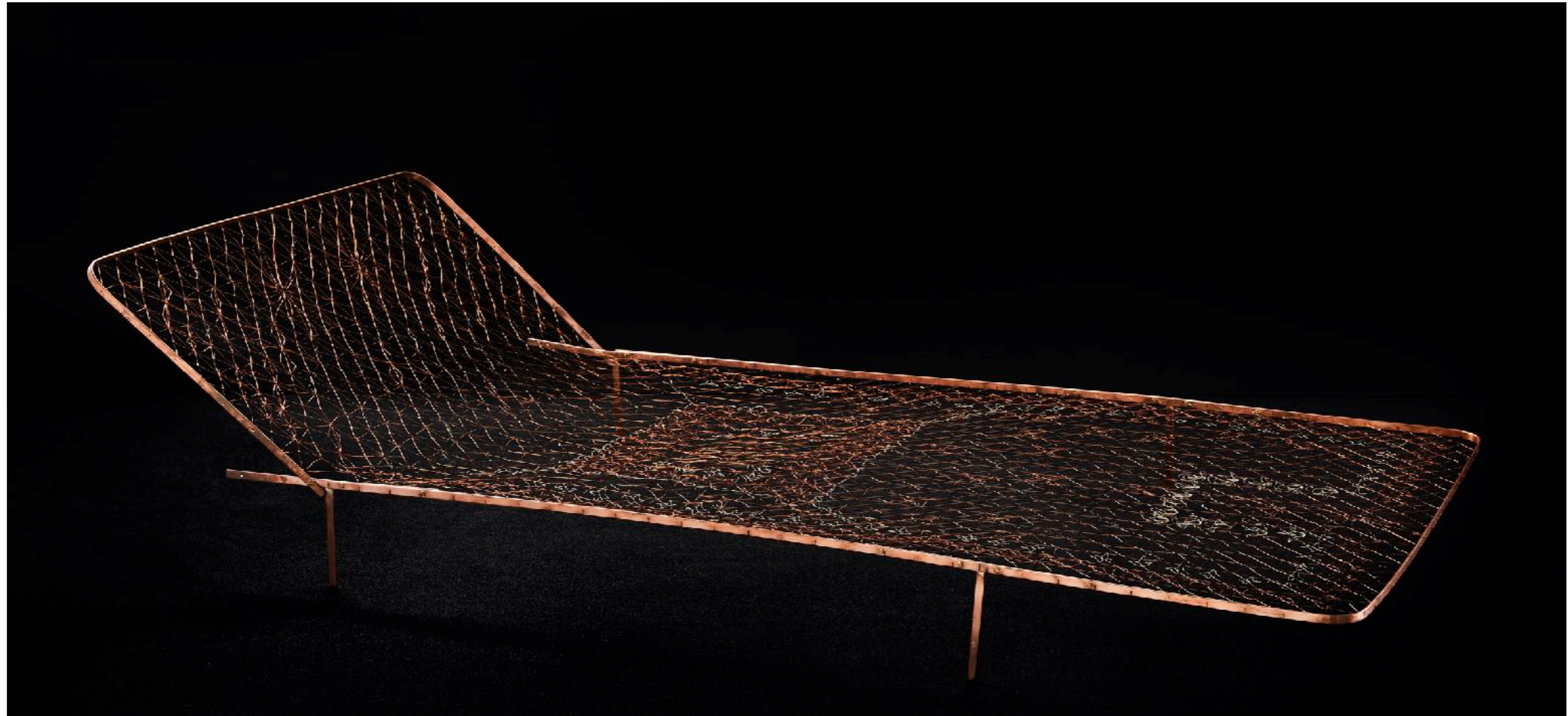
Weaved wishbones

77 x 26 x 12 cm

Celosías

Celosías: estéticas de la paranoia, is at the heart of the artist's approach: in her country, the house's threshold is a territory of thread and defense, the place of paranoia and excess, safety and danger. Colombia's history of conflict is responsible for the existence of so much metal latticework on garden gates and windows; she records this photographically but she also draws, reproduces, or recreates it in various materials. The decorative aesthetic does not erase the underlying social tension, the collective restlessness: the motifs designed in wrought iron show beauty and nature, while also pointing to violence and anxiety.

Text by Leonor Nazaré

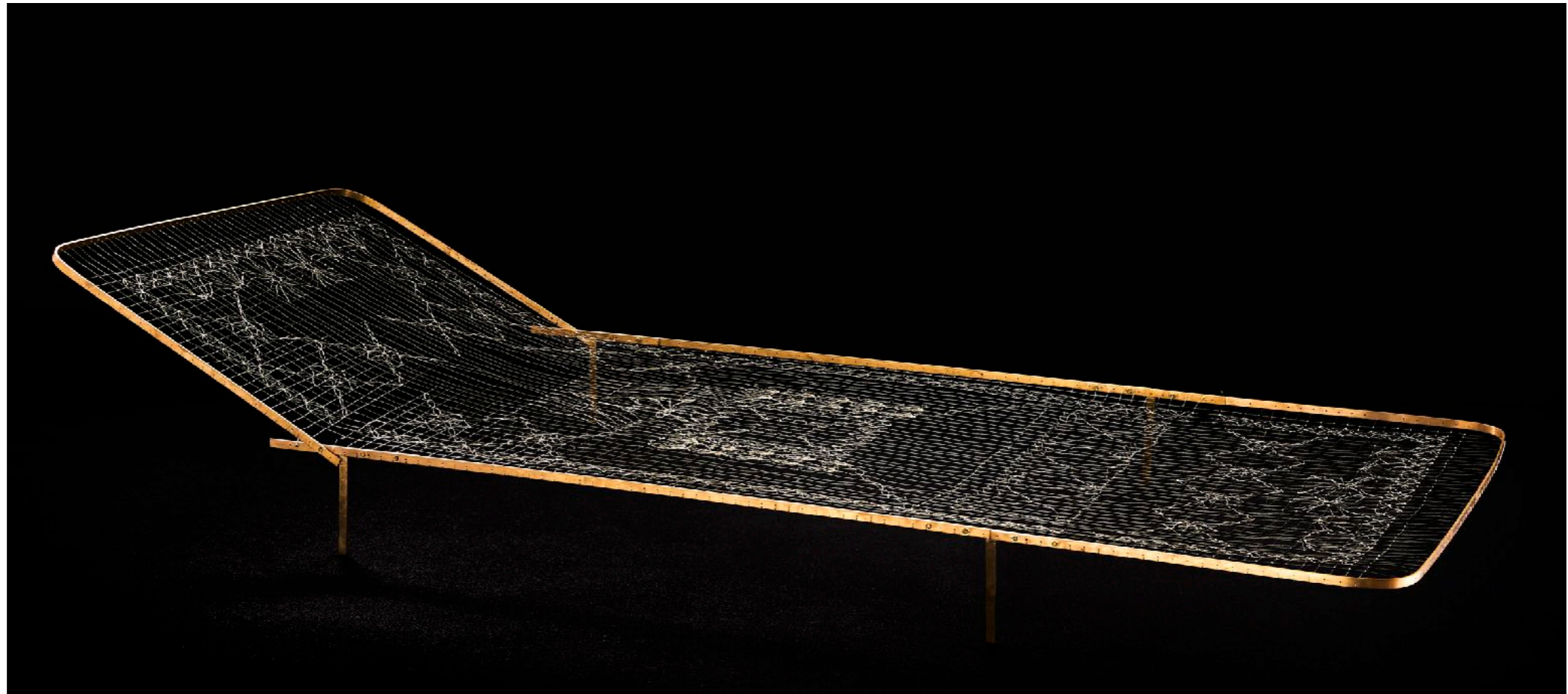


Celosías, estéticas de la paranoia (Cama encendida)

2018

Woven in bronze and bronze thread

93 x 214 x 17 cm

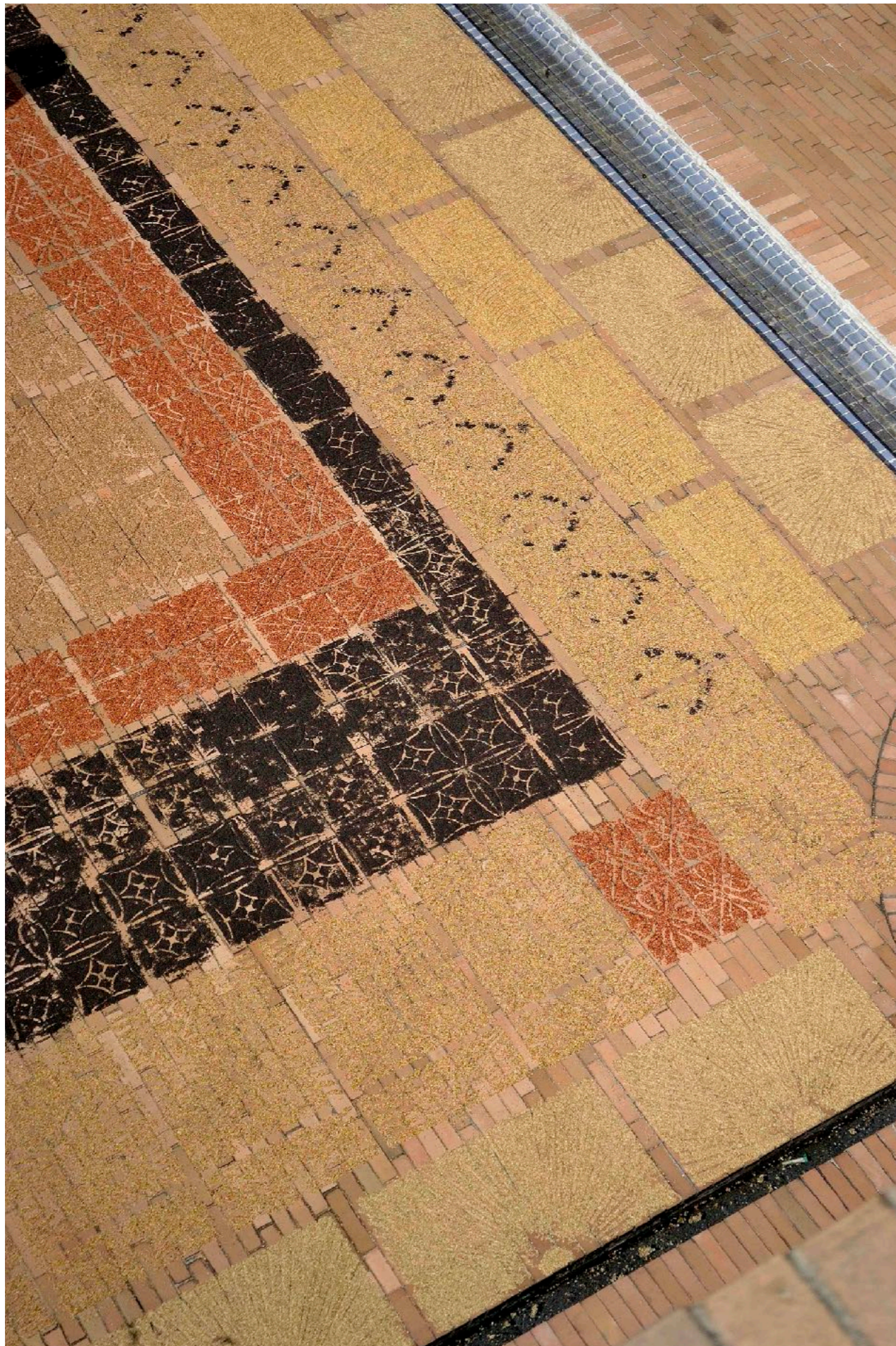


Celosías, estéticas de la paranoia (Cama encendida)

2018

Woven in bronze and bronze thread

93 x 214 x 17 cm

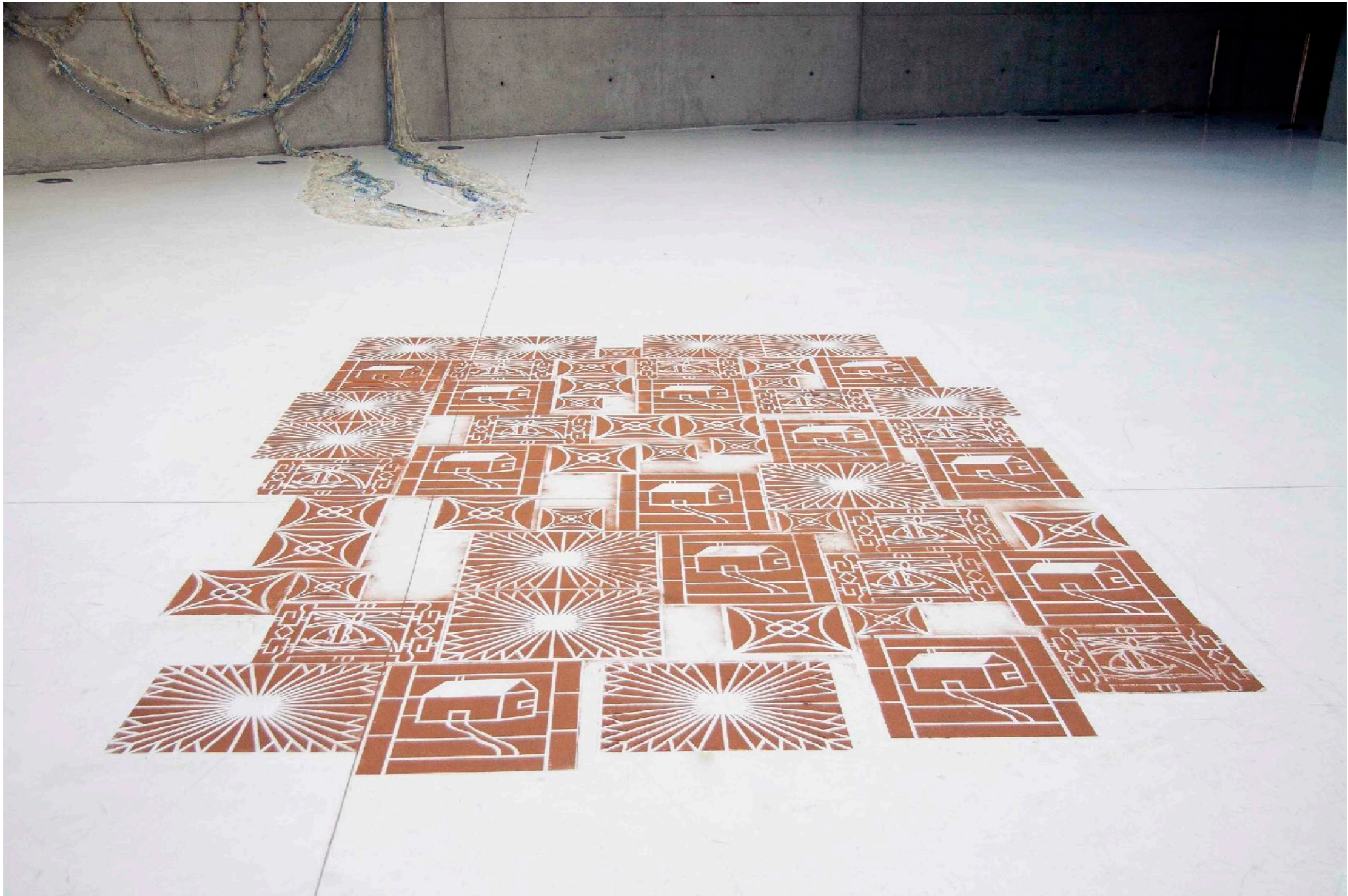


**Celosías, estéticas de la paranoia
(Historias de Jardín)**

2018

Seeds for birds

Variable dimensions

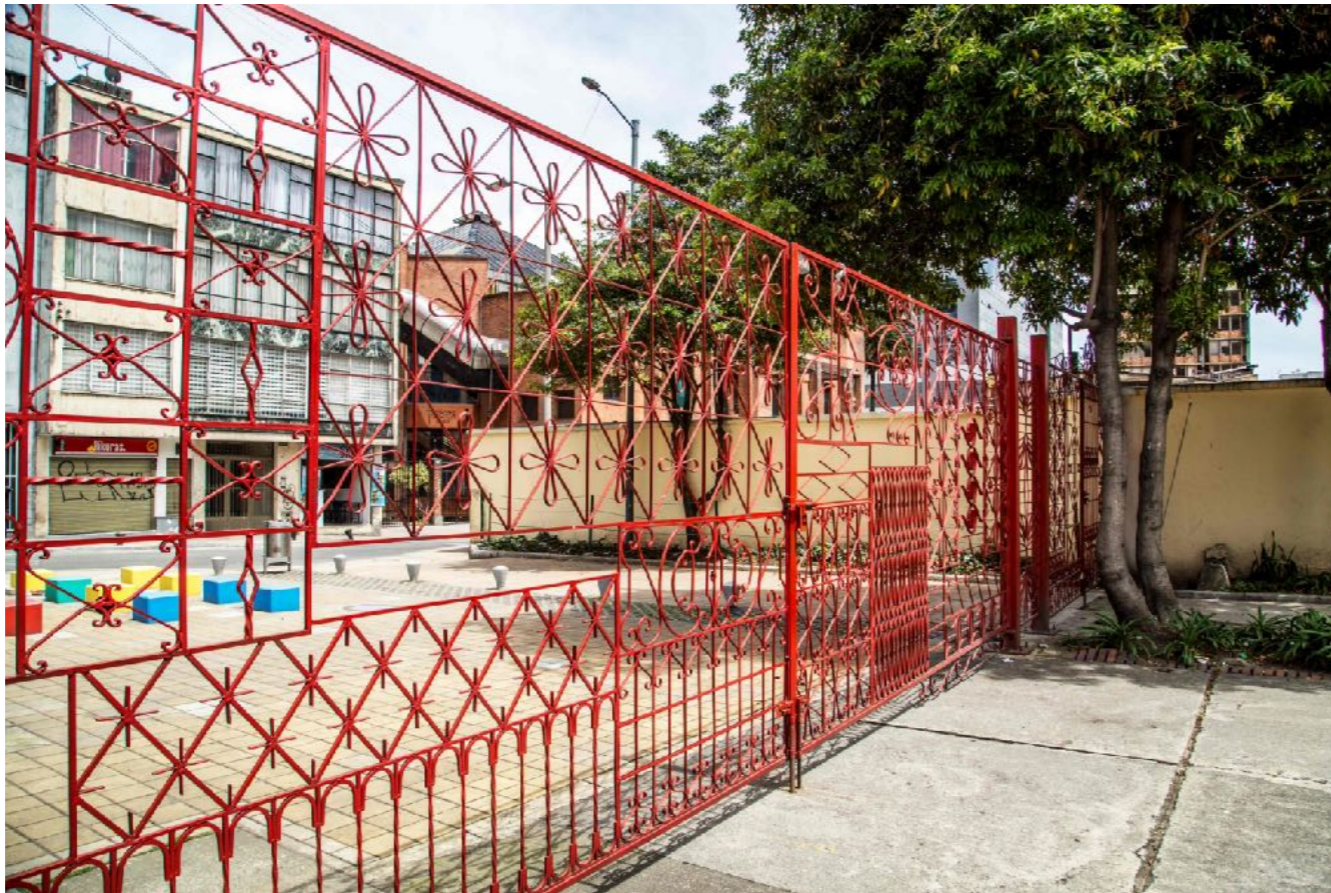


Celosías, estéticas de la paranoia (Garden tales)

2018

Cinnamon powder

Variable dimensions



Cerramiento

of the project "Celosías: estéticas de la paranoia", 2017. Installation with recovered iron gates, Museo de Arte Moderno de Bogotá. Above and center: Calle 24 gates: 2.90 x 13.57 m. Below: Gates from Nuevo Parque Bicentenario: 3.20 x 8.15 m. Weaved wishbones 150 x 300 cm



Celosías Garitas

2014

Window bars and mirror

300 x 280 x 250 cm



Celosías Jaula de oro / A golden cage

2010

Window bars and mirror

320 x 310 x 340 cm

De tripas corazón

"De tripas corazón" is a project I carried out for the **Luis Caballero Prize** in 2006 and presented at **Galería Santa Fe**. These works reflect my interest at that time, focused on the interior of the human body, specifically the female body.

Obsessively, through drawings and sculptures, I learned how to open—without opening—a body, to touch and extract its organs and arrange them arbitrarily in order to create a red landscape or a white landscape. To weave with bones, veins, arteries, intestines, glands, and distinct secretions—different structures, unusual corporealities that found a new skin in sheep's wool, on fabric, or on cotton paper.

Two series of drawings were produced for this exhibition: **Dibujos Relicario**; small-format self-portraits to which I added porcelain objects made from molds taken from my own body, such as my palate, the fists of my hands, and my fingerprints; and **Roja piel**, portraits of people from the country who were murdered for political reasons, whose bodies disappear to be inhabited by a set of bones and muscles that give them an arbitrary form.

I would highlight, without hesitation, the work "**Entierro**" (*Burial*), a sheep's wool ruana embroidered with a drawing that can be read as a landscape or as a set of organs and bones, which covers a block of trampled earth that also germinated during the exhibition.

I liked that visceral way of confronting my own body, which was perhaps a way of healing my own fears.

Text by Luz Lizarazo



De Tripas corazón (Entierro)

2006

Embroidered ruana over rammed earth

135 x 123 x 60 cm



De Tripas corazón (Cuerpo ausente)

2006

Embroidered ruana

122 x 150 cm



De tripas corazón (Estómago)

2006

Horsehair and ink on fabric

130 x 60 cm



De tripas corazón (Cuerpo ausente)

2006

Variable dimensions



De tripas corazón (Tripa)

2006

Ink on fabric

40 x 150 x 150 cm



Muro de tierra
2018
Knitted pantyhose
200 x 400 cm



Piel - Vulva

2017

Knitted pantyhose

120 x 70 x 25 cm

Bajo los párpados

The series "Bajo los párpados" (Under the Eyelids"), confers a literal body to thought, a subtle reality with a vibrational frequency much higher than that of the body, with whose matter it ideally converses and where it is only seen as a symptom or as a facial and bodily expression. Several porcelain heads emerge covered or adorned with flowers and birds.

Text by Leonor Nazaré



Chismosa

2013

Glazed ceramic

33 x 10 x 8 cm



Cabeza hueca
2013
Glazed ceramic
14 x 17 x 13 cm



Cerrar para ver los ojos

1999-2010

Polaroids

10,2 x 10 cm each

A glass sculpture of a plant with red flowers and green leaves, set against a white background. The sculpture is made of clear glass and features several stems with leaves and flowers. The flowers are a vibrant red color, and the leaves are a translucent green. The stems are intricately designed, with some showing a textured, crystalline appearance. The overall composition is balanced and aesthetically pleasing.

***Other
works***

Drawings

Lizarazo makes drawings, objects and installations that allude to the feminine condition, the fragility of life, vulnerability and the need for protection. The domestic realm appears as a recurring theme in her work, as do crafts traditionally associated with women like sewing or knitting; images such as flowers and birds; jewellery techniques like lost-wax casting; and delicate materials like porcelain, glass, gauze and human hair. But her images, paradoxically, are not "feminine" in the stereotyped sense of the term, revealing themselves as deeply disturbing and uncomplacent.

Text by José Roca



Sueño lúcido

2025

Ink on paper

70 x 50 cm



La danza del abrazo

2025

Ink and gouache on paper

50 x 70 cm



La profecía

2025

Ink and gouache on paper

50 x 70 cm

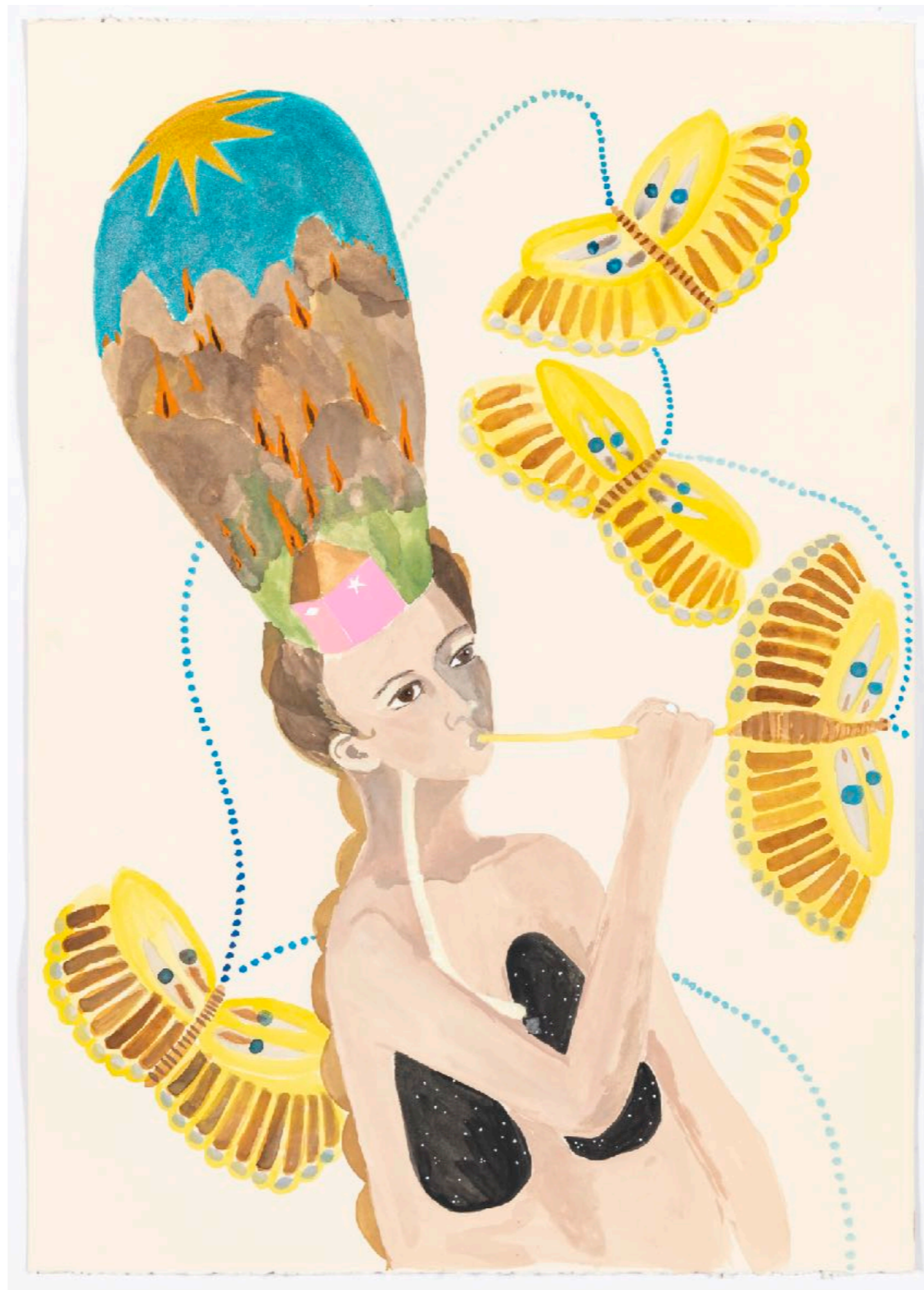


La revelación

2025

Ink and gouache on paper

50 x 70 cm



La sopladora

2022

Mixed media on paper

70 x 50 cm



**Un momento de reparación entre
nosotras**

2022

Mixed media on paper

100 x 70 cm

*"The body has been my vehicle to translate
everything that moves my soul and everything
I want to go deep inside in my work"*

LUZ LIZARAZO

Painting

In his 2017 book *Connaissance, ignorance, mystère*, Edgar Morin emphasizes that matter does not constitute the first reality, but a reality that emerges from another!

Four ideas from this text can be useful with regard to Lizarazo's work: the first is a reference to the principle of decoherence, a term that in physics designates the accumulation of microphysical elements that, from a certain threshold, make a space-time universe emerge.

This threshold is the passage from an idea to its expression, from wave to twilight, from light to matter, from subtlety to density. It is in this threshold where the artwork arises, where it comes into existence. In Lizarazo's case, dreams and the derivation of symbols expand within it. The second idea, also borrowed from science, considers the void as a plenitude of potentialities that creation (and artists) might draw from or not. The third is the complexity of the real at its various levels. And the fourth is that of the Universe as self-creation, implosion and explosion, all cyclical and eternally repeatable.

Text by Leonor Nazaré



La noche llega con luciérnagas

2022

Oil on canvas

200 x 200 x 4,5 cm



**Coger la serpiente por la cabeza y
mantener el fuego encendido**

2022

Oil on canvas

200 x 165 x 4 cm



**Guardianas del jardín de las plantas
medicinales hablando sobre lo indestructible**

2022

Oil and forged iron on linen

200 x 200 cm

Glass

The transparency of glass and the lightness of transparency lead Lizarazo to work with this material in a sensitive way (Dibujos en vidrio (Drawings in Glass) 2008-12)), and to state the fragility - "a force without rules," according to her - is one of the subjects she is obsessed with.

The idea of *inframince*, a concept created by Duchamp to refer to an imperceptible - and sometimes only imaginable - difference between two things or two phenomena, applies to the intention Lizarazo dedicates to details and to the fragility of her glass pieces, especially when we feel at the threshold of strength in front of them: the violence of barbed wire, the mineral solidity of a thorn, the complexity of a ball of yarn, the intelligence of cloth or a plant, the dynamics of a symbol, the beauty of an ice crystal or a fractal, the expansion of a fabric or the intimidation of the word "border"

Text by Leonor Nazaré

*"Fragility is one of my obsessive themes.
Glass, its transparency, and its apparent
sensation of something that can disappear at
any moment, allow me to play with this
sensation by drawing different elements such
as fabrics from nature, plants that I have
chosen by name, and barbed wires"*

LUZ LIZARAZO



Traquea

2022

Blown glass

35 x 32 x 11 cm



**Mujer que mira hacia arriba
y quiere contarnos todo lo
que ve y piensa.**

2022

Glazed ceramic and blown glass
30 x 21 x 7.5 cm

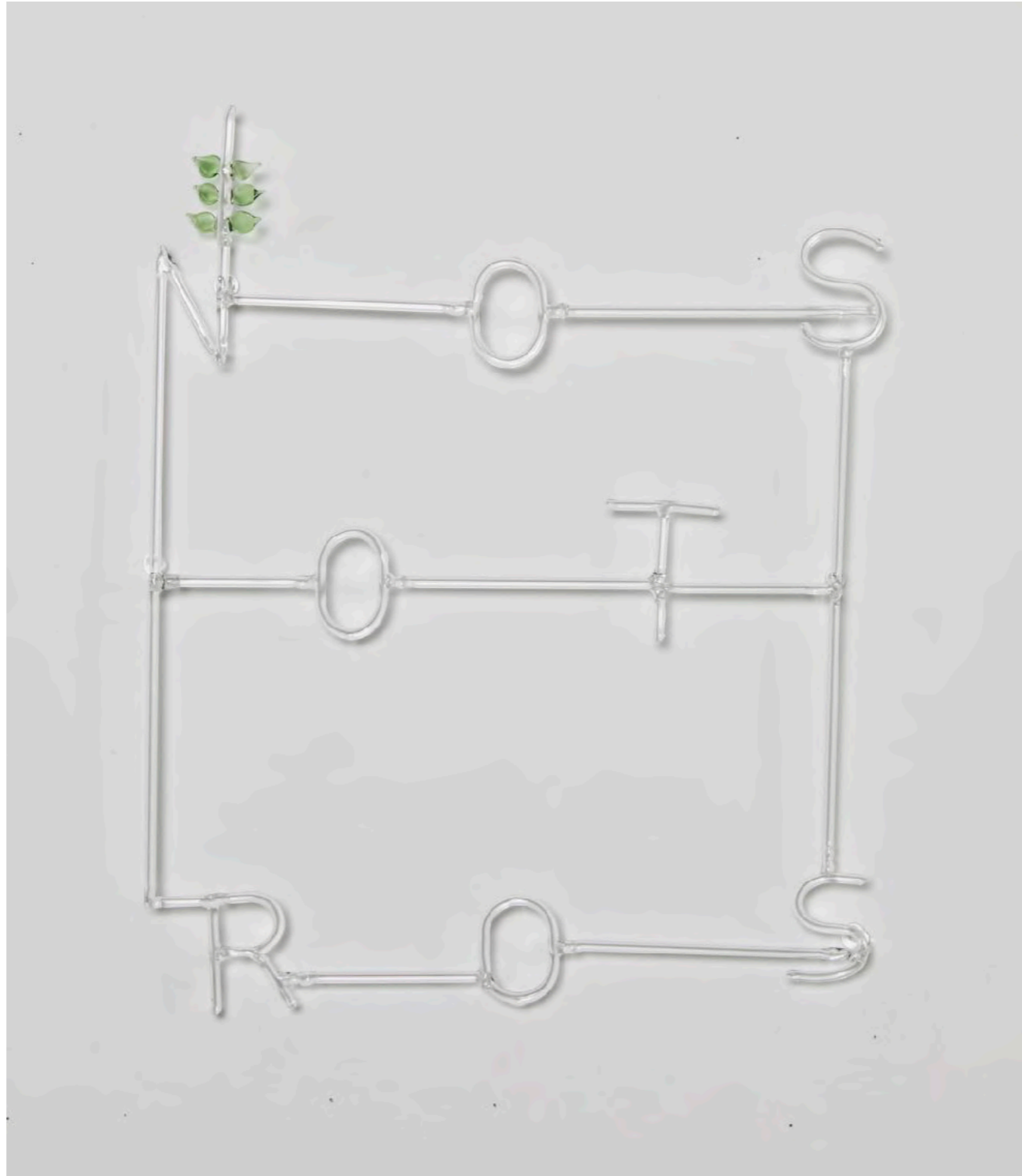


Pulmones

2021

Blown glass

34 x 27 x 11 cm



Nosotros

2019

Blown glass

34 x 24 cm



Órgano musical - siringue 1

2016

Blown glass

19 x 10 x 10.5 cm



Órgano musical - siringue 2

2016

Blown glass

20 x 13 x 8 cm



Órgano musical - siringue 3

2016

Blown glass

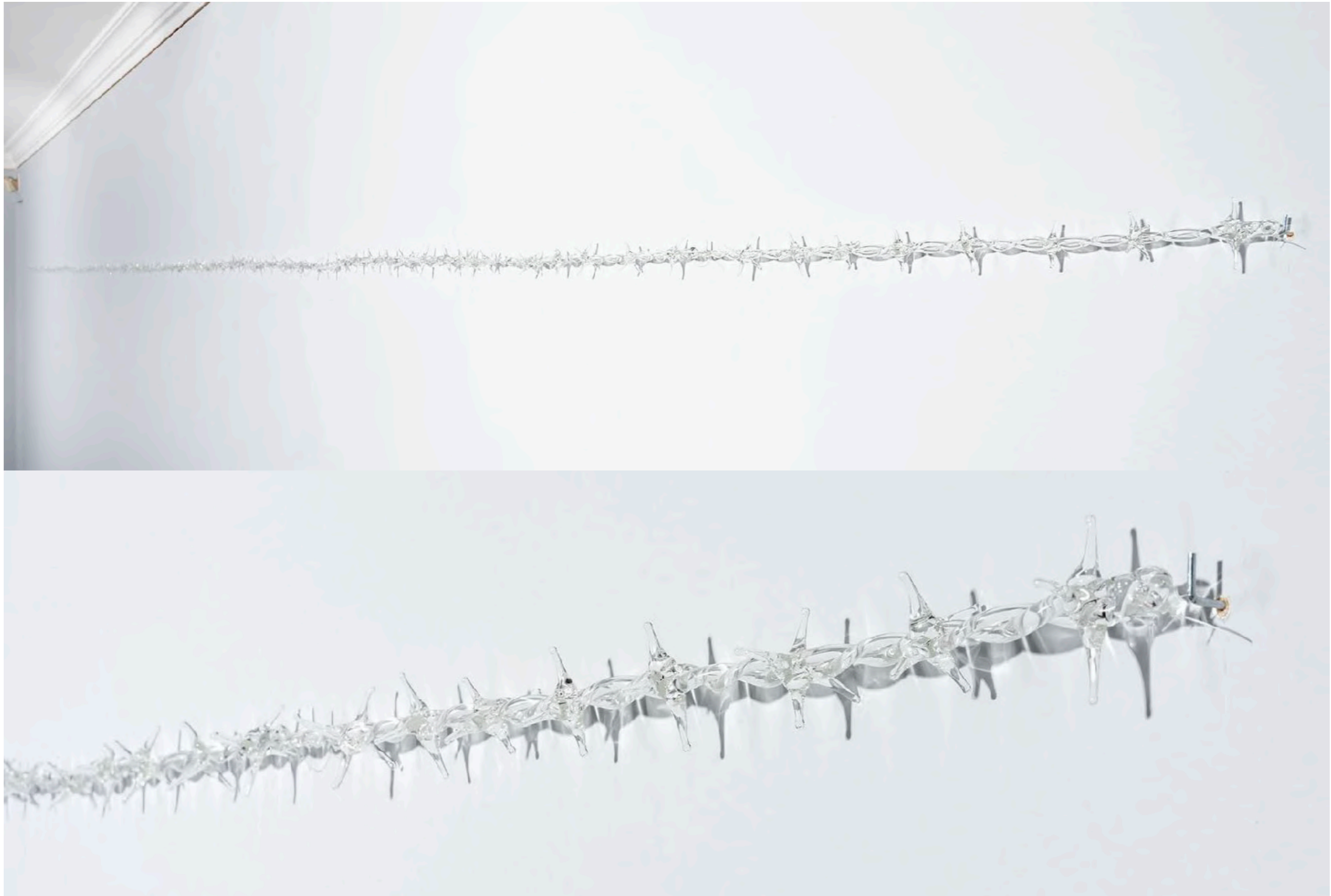
19.5 x 14.5 x 1.7 cm



Caucheras o una reflexión sobre la imposibilidad de herir
2014

Blown glass, rubber cannula

1: 21x8x5 cm / 19x9x4.5cm. 2: 28x13x5cm / 29x12x4.5cm. 3: 34x13x5cm /
33x11x4cm. 4: 46x15.5x6 / 46x14x6



Cerca

2009

Blown glass

6,5 linear meters



Enredos

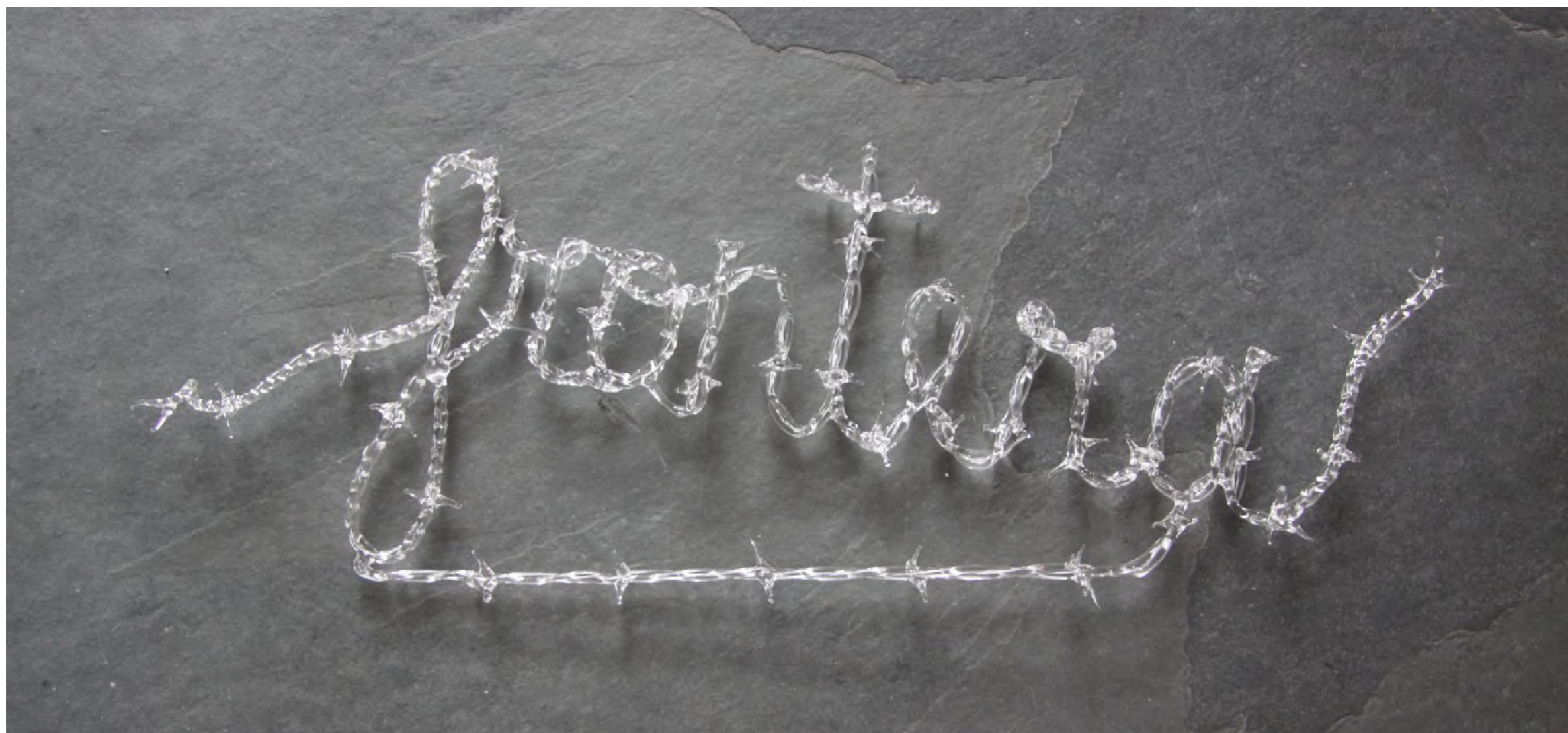
2008

Blown glass

Variable dimensions



Detail



Frontera

2008

Blown glass

40 x 20 cm

Xenogamia

This botanical word defines the union between two species to create a stronger one. Lizarazo uses this natural phenomenon to reflect upon human migratory processes and their cultural, genetic, and social results. Through a simple object such as the Spanish comb, Luz Ángela creates a personal cosmogony that is sustained by the particular poetics of the crossing of two cultures.



Corazón

2010

Wicker weaving

45 x 70 x 69 cm



Exhibition view 'elDorado'; Galería Magda Bellotti, Madrid, Spain, 2008.



Xenogamía - Peineta Guerrero

2008

Gliceé printing on cotton paper

50 x 70 cm

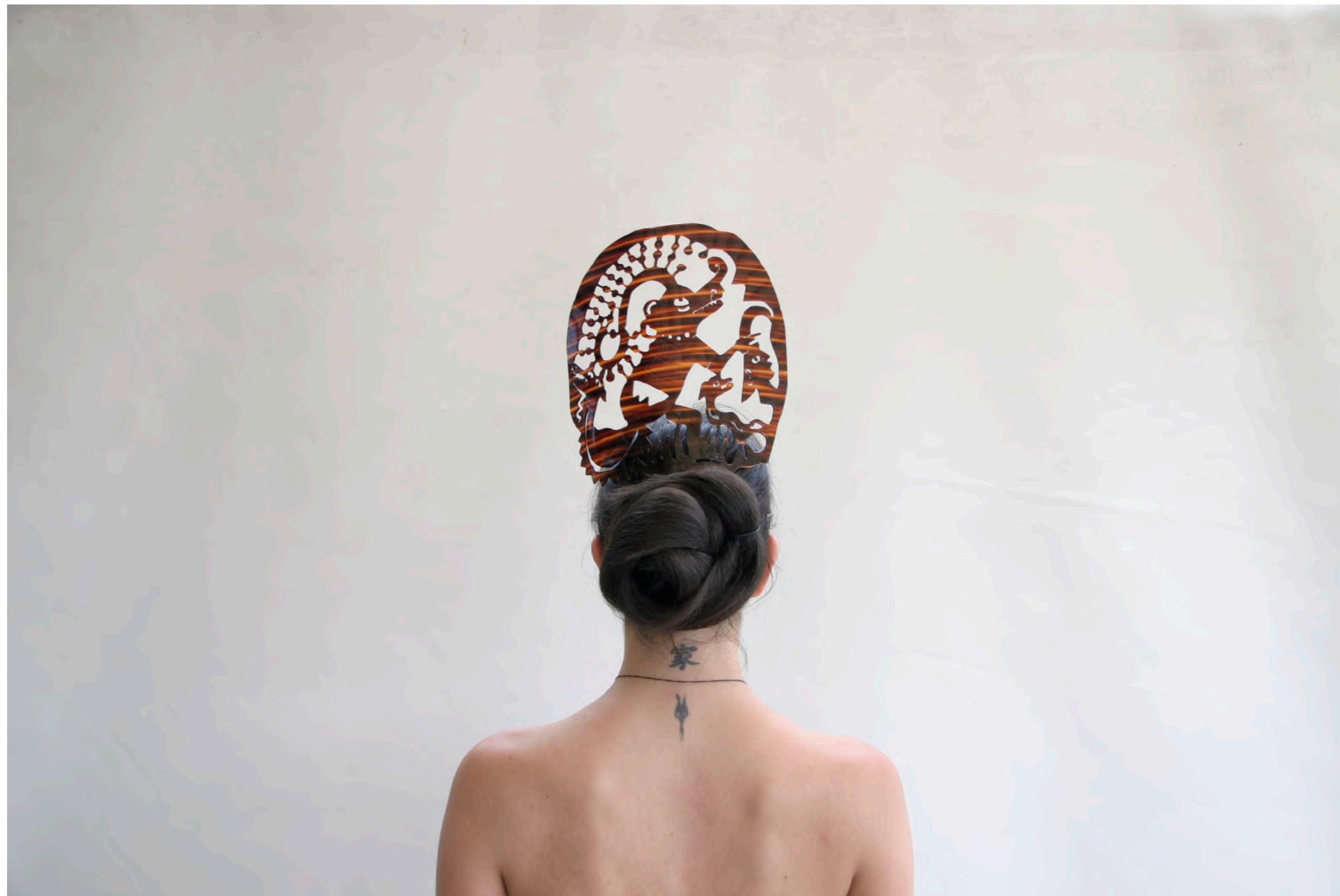


Xenogamia - Quimbaya

2008

Molded faux nacre

24 x 34 x 4 cm



Xenogamía - Peineta Mochica

2008

Gliceé printing on cotton paper

50 x 70 cm



Xenogamia - Peineta Mochica

2008

Molded faux tortoiseshell

24 x 34 x 4 cm

"The body has been my vehicle to translate everything that moves my soul and everything I want to go deep inside in my work. I study the human body to understand all that supports us as humans, not only physically but energetically and spiritually. Our organs and our vital processes, the skin that surrounds us and gives us shape. Silence and voice, breath, and thoughts pass through our body and our mind. I see our 'kingdom', the human kingdom as a small part of the universe with all the other kingdoms, nature, animal, those from the earth, and those from the sky, and translate them into my creations by using different materials. In that order, I have said goodbye to my deaths and received life in different ways"

LUZ LIZARAZO



Roja piel

2006

Ink on velvet

25 x 35 cm



Roja piel

2006

Ink on velvet

25 x 35 cm

Curriculum Vitae

Collections

Museo de Arte Moderno (MAMBO) Bogotá, Colombia.

Museo Reina Sofía, Madrid, Spain

Shanghai Museum of Glass (SHMOG), China

Centro Gallego de Arte Contemporáneo (CGAC), Santiago de Compostela, Spain

Fundación Caja Madrid, Madrid, Spain

Instituto Figueiredo Ferraz, São Paulo, Brazil

Museo de Arte Moderno de Bogotá (MAMBO), Colombia

Museo La Tertulia, Cali, Colombia

Museo de Arte Contemporáneo, Santa Marta, Colombia

Fundación Museo de Bellas Artes, Caracas, Venezuela

Biblioteca Luis Ángel Arango, Bogotá, Colombia

Artist Pension Trust (APT)

Jorge M. Pérez Collection, El Espacio 23, Miami, United States

Solo exhibitions

2026 Upcoming "Todas mis bestias". Casas Riegner. Bogotá, Colombia.

2025 "Lux Nova: la nueva Eva". Claustro de San Agustín de la Universidad Nacional de Colombia. Bogotá, Colombia.

2023 "En el ojo nace la rosa". Casas Riegner. Bogotá, Colombia.

2022 "Cicatrices". Museo La Tertulia. Cali, Colombia.

2021/2022 "Cicatrices". Museo de Arte Moderno de Bogotá. Bogotá, Colombia.

2020 "Visceral". Galería Lokkus. Medellín, Colombia.

2019 "El mundo intermedio" Galería Jenny Vilá Arte Contemporáneo. Cali, Colombia.

2018 "Paramento". Librería Central Contemporánea. Bogotá, Colombia.

2017 "Piel" Galería Eduardo Fernandes. São Paulo, Brazil.

2017 "Ornitografías" Museo de arte Moderno de Barranquilla. Barranquilla, Colombia.

2017 "Taxidermia" Galería SGR. Bogotá, Colombia.

2016 "Pasar en Silencio" La Casita. Bogotá, Colombia.

2016 "Ornitografías" Galería Jenny Vilá Arte Contemporáneo. Cali, Colombia.

2016 "Por aquí pasa el viento" Plecto Galería. Medellín, Colombia.

2015 "Red de niebla" Sitio Solo Projects. Artbo. Galería Eduardo Fernandes. Bogotá, Colombia.

2014 "Y" Galería Eduardo Fernandes. São Paulo, Brazil.

2014 "Una línea un hilo" Museo de artes visuales. Universidad Jorge Tadeo Lozano. Bogotá, Colombia.

2013 "Xenogamia" Galería La Central. Bogotá, Colombia.

2013 "Desde el Antejardín". Cámara de Comercio de Bogotá, Bogotá, Colombia

2012 "Hexágono Irregular.". San-Art. Ho Chi Minh City, Vietnam. CerModern. Ankara, Turkey.

2010 "Celosías. Estéticas de la Paranoia" Galería Magda Bellotti. Madrid, España.

2010 "Celosías. Estéticas de la Paranoia" Festival La Mar de Músicas. Cartagena, España.

2009 "Injerto de Antejardín" Galería Jenny Vilá Arte Contemporáneo. Cali, Colombia.

2008 "elDorado" Galería Magda Bellotti. Madrid, Spain.

2007 "Xenogamia" MCOArteContemporâneo. Oporto, Portugal.

2006 "De Tripas Corazón" Premio Luis Caballero. Galería Santa Fé. Bogotá, Colombia.

2006 Galería Leme. São Paulo, Brazil.

2005 "Piel en flor" Galería Jenny Vilá Arte Contemporáneo. Cali, Colombia.

2004 "Peinar la piel" Galería Magda Bellotti. Madrid, Spain.

2003 "Vasos Comunicantes" Galería Rafael Ortíz. Sevilla, Spain.

2001 "La Bella Durmiente". Alianza Francesa, Bogotá, Colombia.

Group exhibitions

2025 Upcoming "Nos habitan pájaros y montañas". Museo de Arte Moderno de Medellín, Medellín, Colombia.

2025 "El trazo reconfigurado". InFocus, Casas Riegner, Bogotá, Colombia.

2024 "Signos de los tiempos". Claustro de San Agustín de la Universidad Nacional de Colombia. Bogotá, Colombia.

2024 "Doméstico" Fundación San Lorenzo de Barichara. Santander, Colombia.

2024 "Memoria Vegetal" Casas Riegner. Bogotá, Colombia.

2023 "Las cosas no terminan, somos su continuación" Casas Riegner. Bogotá, Colombia.

2023 "La belleza será convulsa o no será" Museo de Arte Moderno de Medellín. Medellín, Colombia.

2023 "Hot Summer Pt 2." Swivel Gallery. New York, USA.

2022 " Pintura no pintura" Casas Riegner, Bogotá, Colombia.

2022 "Canto Hondo" Casas Riegner. Bogotá, Colombia.

2020 "CO-RELATION: The Art of Unity" Centro cultural BID. Washington D.C, USA.

2020 "La vida oculta de los objetos" Casas Riegner. Bogotá, Colombia.

2020 "Diálogos". Casas Riegner. Bogotá, Colombia.

2020 "Dos a dos", Sala de Suramericana de Medellín. Medellín, Colombia.

2020 "Dos a dos" Sala de arte Colombo Americano de Medellín. Medellín, Colombia.

2020 "Mikrón" Casa Hoffmann. Bogotá, Colombia.

2019 "Lujuria" Casa Hoffmann. Bogotá, Colombia.

2019 "Arte del tejido en expansión" Uniandinos. Bogotá, Colombia.

2019 "In house" Galería Elvira Moreno. Bogotá, Colombia.

2018 "Wie weiblich ist die Stadt / Que femenina es la ciudad". Museum Frauenkultur Regional - International, Fürth - Germany. Wunder-Kammer.

2018 "La cámara del príncipe. Artistas y arquitectos" El Castillo, Medellín, Colombia.

2018 "Totems and Trophies" Proxyco Gallery. New York, USA.

2017 "Deseo. Una exposición sobre el sexo, el amor y la lujuria". Museo de arte Modernos de Medellín. MAMM. Medellín, Colombia.

2017 "Come Together : Collaborative Lithographs from Tamarind Institute." IMU Black Box Theater. University of Iowa Stanley Museum of Art. U.S.A

2017 "Multiverse" .Bogotá, Colombia.

2016 "Deconstrucción" Permanente. Bogotá, Colombia.

2016 "Tres décadas de arte en expansión". Banco de la República. Bogotá, Colombia.

2015 "Museo Efímero del Olvido". Salón Regional de artistas. Universidad Nacional. Bogotá, Colombia.

2015 "Tandem" Galería Magda Bellotti. Madrid, España.

2015 "Conexao" Galería Eduardo Fernandes. São Paulo, Brazil.

2015 "Lenguaje de papel" Galería El Museo. Bogotá, Colombia.

2015 "Historias particulares y la circunstancia de las cosas" Galería Plecto. Medellín, Colombia.

2015 "La Quinta Pared. 5 Años de NC arte" NC arte. Bogotá, Colombia.

2014 "La Novia del Viento" MUUA, Museo Universidad de Antioquia. Medellín, Colombia.

2014 "Pequeño Formato" Museo El Castillo. Medellín, Colombia.

2014 "Materia" Casa Hoffmann. Bogotá, Colombia.

2014 "Correr el telón" Real Academia de España en Roma. Rome, Italy.

2013 "Keep it Glassy" SHMOG, Shanghai Museum of Glass. Shanghai, China.

Selected Bibliography

2023 "Una exposición luminosa". Interview with Fernando Gómez. El Tiempo, may 2023.

2023 "Aprender a abrazar las sombras" Interview with Danelys Vega. El Espectador, june 2023.

2023 "Luz Lizarazo: El arte como la magia". Exclama, june 2023.

2022 "Luz Lizarazo. Museo de Arte Moderno de Bogotá - MAMBO". ArtNexus, june 2022

2022 Remains-Tomorrow. Themes in Contemporary Latin American Abstraction. Cecilia Fajardo-Hill Editora. Hatje Cantz.

2021/2022 Cicatrices. Libro de artista diseñado para la exposición. Museo de Arte Moderno de Bogotá. MAMBO.

2021 Luz Lizarazo, El aire en los huesos. Colección de arte contemporáneo Seguros Bolívar, dirección editorial Jose Roca y Sylvia Suárez.

2019 Jodas elementales, textos de Daniel Samper Pizano. Alonso Garcés Galería y Ediciones Arte Dos Gráfico

2017 Celosías, estéticas de la paranoia. Ediciones Absurdas. Bogotá.

2012 Transpolítico: Arte en Colombia 1992- 2012. José Roca y Sylvia Suárez. J.P Morgan, Paralelo 10, Lunweg Editores. Bogotá

2012 Reflexiones Expansivas : seis murales efímeros. NC-arte . Bogotá.

2008 Destilando Territorios Comunes. La Mar de Músicas. Cartagena - España

2006 Libro de Anatomía. Piedad Bonnet - Luz Ángela Lizarazo. Ediciones Arte Dos Gráfico. Alonso Garcés Ediciones y Marcela Caldas Editora. Bogotá.

2005 Peinar la Piel. Galería Magda Bellotti. Madrid

2002 Libros de Artista. Tamarind Institute. Editorial Turner.

1994 Amor y Desamor. Maria Mercedes Carranza - Luz Ángela Lizarazo. Ediciones Arte Dos Gráfico. Bogotá

Special Projects/ Interventions

2025 "Lux Nova: la nueva Eva". Permanent intervention at Claustro de San Agustin de la Universidad Nacional de Colombia. Bogotá, Colombia.

2024 "Entraña, el cuerpo quiere seguir siendo cuerpo". Intervención en el Cubo Blanco. Galería Casas Riegner. Bogotá, Colombia.

2024 "Atelier Tropical" diseño y ornamentación de todas las estructuras de hierro y bronce para las escaleras y balcones. Diego García director de arte y Antonio Yemail arquitectura.

2024 "Dimensiones de una joya". Proyecto en colaboración con la diseñadora de joyas Paula Mendoza para su tienda en Bogotá.

2024 "Artists against the bomb". Una invitación del taller Pedro Reyes. Ciudad de México. Una campaña de carteles que piden el desarme nuclear.

Bienales

2025 "Bienal de Arte Paiz", Ciudad de Guatemala, Guatemala

"BIAM - Bienal Internacional de Arte de Antioquia y Medellín", Medellín, Antioquia, Colombia

2024 "*Biennale di Malta*", La Valeta, Malta.

2012 "*BIC. Primera Bienal Internacional de Casablanca*", Casablanca, Marruecos.

2006 "*XI Bienal de Pamplona*", Pamplona, España.

1998 "*VI Bienal de Arte*", Museo de Arte Moderno de Bogotá, Bogotá, Colombia.

Artistic Residencies

2024 El Espacio 23, Miami, United States