# Presentation

Bogotá is a city that narrates itself through its spaces, its tensions, and its overlapping memories. Within that conversation—at times luminous, at times abrasive —contemporary art plays an irreplaceable role: it does not offer easy answers but expands the field of what can be thought; it does not close off meaning but opens it. With this conviction, the Instituto Distrital de las Artes– Idartes presents this catalogue of the 13th Luis Caballero Award (Premio Luis Caballero), a publication that brings together not only works and processes, but also questions that inquire into our ways of inhabiting the city, relating to time, listening to memory, and recognizing what persists within collective experience.

The Luis Caballero Award has consolidated itself as a public platform that brings into circulation artistic practices of high conceptual and formal rigor while also affirming an idea of the public: culture as a space for encounter, deliberation, and care. In a context in which urban life accelerates and fragments, this award reasserts the right of citizens to access complex aesthetic experiences, to participate in them, and to construct meaning through sensitive forms of expression. It is not only about exhibiting works: it is about sustaining the conditions for art to operate as a form of knowledge, a way of reading the world, and a practice that produces bonds.

In this edition, the nominated proposals configured a broad arc of approaches to contemporaneity that traverse the body, the image, the archive, ruin, mourning, and the domestic and territorial spheres. Although different in their languages and materialities, they share an interest in memory—urban, colonial, ancestral, individual, and collective—and in collaborative work as both an ethic and a methodology.

At the same time, this edition made evident the importance of production conditions: the expansion of the prize fund and the reduction in the number of nominees made it possible to develop more complex works and strengthen working teams without losing diversity of perspectives.

In this context, the selection of the winning proposal—defined by a jury also selected through an open call—condenses an institutional and critical reflection on which lines of inquiry are most pertinent for the field today: projects that assume formal and conceptual risks, that understand creation as situated research, and that, through diverse languages, activate questions about memory and collaborative forms of work.

This decision is also shaped by the recognition of improved production conditions, which made possible works of greater complexity and realized with essential teams.

Within this framework, Galería Santa Fe does not operate as a mere container: it is a space that transforms with each project and actively places itself at the service of artists, accompanying processes and sustaining the experimental character of the Award. At the same time, it articulates education and mediation as integral parts of the exhibition experience, understanding the exhibition space as a place for learning, reflection, and discussion.

This catalogue seeks to remain faithful to that plurality. More than a record, it is a device of memory: it gathers processes, decisions, and layers of meaning; it leaves traces of what occurred in exhibition halls, walkthroughs, conversations, and public programs, allowing what was once situated and temporary—an exhibition, an activation, or a visiting experience—to continue circulating as thought. In this sense, the publication also assumes a responsibility: to contribute to the construction of a symbolic heritage of the city, understanding heritage not as immobility but as an active memory, in dispute and under constant construction.

Within this framework, the jury's decision to grant the recognition to *Emotional Architecture: Havens & Dwellings (Arquitectura emocional: Cobijos & moradas)*, by María Angélica Teuta Echeverri, highlights a sensibility that dialogues with urgent questions of our time: what are we made of, affectively, as a society? What kinds of shelters—material and symbolic—do we build to navigate uncertainty? How do diverse forms of knowledge intertwine to imagine more hospitable ways of living, more conscious of their interdependence? The winning work emphasizes that contemporary creation not only invents forms: it also rehearses modes of relation, proposes grammars to name what we feel, and elaborates architectures to hold what we experience.

It is important to underline that the Luis Caballero Award does not end with a verdict. Its deeper meaning lies in sustaining an ecosystem—artists, curatorial practices, technical teams, mediation, research, and audiences—a network of efforts that makes these experiences possible and shareable. For this reason, this catalogue is also a recognition of all those who were part of the process: the nominated artists; individuals who accompanied the proposals; the production, installation, education, and mediation teams; and, especially, the audiences who explored the exhibitions, engaged in dialogue with them, and incorporated them into their own reading of the city.

Idartes understands culture as a field of rights: the right to create, to access, to participate, to decide, and to transform. This approach is not an abstract declaration; rather, it materializes in policies, budgets, infrastructure, teams, and programs that sustain the cultural life of Bogotá. The Luis Caballero Award is one of those materializations: a sustained commitment to contemporary art and to citizenship, recognizing in art not an ornament but a form of public thought.

May this catalogue circulate as what it is: an active memory. May it reopen the questions that emerged during the circulation of the works. May it allow us to recognize in artistic practices a singular capacity: that of imagining other ways of inhabiting — the city, the body, the bond — and of reminding us that what is common is also built from the realm of sensitive experience.

**María Claudia Parias Durán**

General Director

Idartes

# 1. Nowhere to Go (*Ningún lugar a donde ir*)

Caption: *Nowhere to Go* Azul and Lindy Márquez. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

Caption: *Nowhere to Go*. Azul and Lindy Márquez. Installation 2025. Photography: Juanita González, Santa Fe Gallery Archive, Idartes.

Caption: *Children*. Azul and Lindy Márquez. Video essay. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

Caption: *Children.* Azul and Lindy Márquez. Video essay (still). 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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Azul and Lindy Márquez

From November 13, 2025, to January 11, 2026

Galería Santa Fe

Caption: *Nowhere to Go*. Azul and Lindy Márquez. Installation 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

# 1.1. Curatorial Text

We look at the world only once, in childhood. The rest is memory.

Louise Glück

*Nostos*, 1996

Destiny connects our lives to events that often seem distant. Their impact is so profound that their effects transcend time and space. For the artists Azul and Lindy Márquez, the Armero disaster has meant everything: life and death, memory and oblivion, path and destiny. For them, the eruption of the Nevado del Ruiz volcano meant a premature birth, even though they were many kilometers away. This synchronicity made their childhood a shared territory not only between them, but also with the history of the people who died there and with those who were reborn through survival.

1985 was not just another year for Colombia. Our present is composed of decisions and consequences that emerged from that period. An affective and effective gaze upon this painful past requires a silence and a sensitivity that can only arise from collective commitment and empathy, which allow us to understand that the tragedy was not experienced by Armero alone, but by the entire country. It happened to all of us. This is another form of kinship, one of the challenges posed by the project Nowhere to Go (*Ningún lugar a donde ir*). Rather than adopting a critical or disenchanted stance toward a traumatic memory that continues to shape the present, the project reveals that our presence requires innocent eyes, a return to the state of childhood, in order to build a bridge between

personal memory and the memories of others. In that space it becomes possible to connect with the children who disappeared in Armero and, perhaps by extension—in an infinite constellation—to begin healing the wounds we carry as a nation.

In the autobiographical ethnofiction Children *(Niños)*, the artists address other childhoods through the lens of their own, combining and layering personal memories with what the tragedy left behind: losses, searches, and forms of resistance. In doing so, they generate new possible memories, far removed from simplistic readings of our complex reality.

The traditional structure of children's stories—beginning, middle, and end—makes Calls of Infinity (*Llamados de infinitud*) the consolidation of the constellation proposed in *Children* (*Niños*), where a community appears as individuals dissolve into an infinity that oscillates between the telluric and the celestial, between the volcano and the stars. Now we are immersed in the story, and our bodies are invited to cross through water, from which the children of memory emerge like an echo. The bridge is our will, connecting us with those who are absent despite the passage of time.

Nowhere to Go *(Ningún lugar a donde ir)* reaches its fullness with the video projection Faith *(Fe)*, in which an action upon the evocation of the place of tragedy and upon wounded memory proposes a renewed horizon, one in which the transmutation of pain, through compassion and presence, can not only activate memory but also begin to heal it. The art of the immediate future will be the art that becomes actively involved. Even if that future is uncertain, we will have to cross the bridge. That is what faith consists of.

Camilo Castaño Uribe

Artist and curator

**Credits and acknowledgments**

Gabriel Botero Serna

Daniela Henao Cadavid

Julián Pedraza Giraldo

Johan Gil Valderrama

Daniela Serna Gallego

Julián Serna Gallego

Margarita Pineda Arias

Gabriel Gallón Hoyos

Alejandro Forero Orrego

Carlos Andrés Muñoz Pertuz

Juan Camilo Castaño Uribe

Isabel Bernal Restrepo

Juan Carlos Botero Serna

Sergio Botero Serna

Fabián Mahecha Arévalo

Maru López

Juan David Osorio

Macondo Ensamble Vocal

Alejandro Betancourt

**Images (16 pages) Folder**

Caption: *Calls in the Infinite (Llamados en la infinitud)* Azul and Lindy Márquez. Video installation and reflecting pools. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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Caption: *Faith.* Azul and Lindy Márquez. Installation (open room). 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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Photo 14 14. Nowher_to_go_Azul_and_Lindy_Marquez_XIII_PLC.tif

Caption: *Memories of a Dream (Memorias de un sueño)* Azul and Lindy Márquez. Installation. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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Caption: *Cotton Words (Palabras de algodón)* Mediation station; Sara Luengas, Paula Gil, Jorge López, and Azul and Lindy Márquez. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

Caption: Score for the play *Called in Infinity (Llamados en la infinitud*I. Azul and Lindy Márquez. Installation 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

# 2. Public Program and Mediation

The public program of Nowhere to Go *(Ningún lugar a donde ir)*, conceived by the collective Azul and Lindy Márquez, unfolds as a field of resonances where the archive, the spoken word, and testimony activate a collective reflection on childhood, loss, and the impossibility of return. Through conversations such as “Light” and “In Words: A Literary Approach to the Tragedy,” *(“Luz” y “En palabras: tratamiento literario sobre la tragedia”)* the exhibition expanded into a dialogue between art, literature, anthropology, and geology, bringing together voices such as Valentina Arturo, Samuel Lasso, María Antonia León, Gabriela A. Arciniegas, Claudia Mercedes Ramírez, and Francisco González, director of the Fundación Armando Armero. Conversations, guided tours, and editorial presentations—such as those of the books *El oráculo térmico* and *A un volcán no quieres mirarlo directamente a los ojos*—proposed a sensitive reading of the tragedy of Armero, not grounded in historical data but in the persistence of questions, silences, and fragmented memories.

When the exhibition opened on November 13, 2025, marking exactly forty years since the Armero tragedy, the central challenge was to understand how to establish a mediation between pain and silence. The mediation team assumed that, in this space, the essential task was not to explain but to inhabit a state of respect and contemplation that would allow the public to process desolation with time and calm. This reflective approach materialized in the pedagogical device “Cotton Words” (*Palabras de algodón*) and in the collective writing gathering “Until Words Bring Us Together” (*Hasta que las palabras nos unan*). Inspired by references such as Christian Boltanski and Sophie Calle, participants wrote letters to the missing children with the purpose of transforming powerlessness into a poetic and performative act of broad participation.

Social engagement deepened in the expanded embroidery workshop “Threads of Memory” (*Hilos de memoria*). Across four sessions, participants of different ages intervened in archival photographs using the Japanese sashiko technique. Each stitch on the veil functioned as a metaphor for symbolic repair, enabling individual memory to intertwine with collective memory in order to honor the 587 missing boys and girls.

During the guided visits led by the artists and the mediation team, it became evident that Armero inhabits the collective DNA: both among those who have only heard the name

of that vanished town and among those who maintain direct ties to it. For national audiences, the impact of the tragedy proved profound and far-reaching; for international visitors, it represented a historical, political, and affective encounter with a Colombian wound. These encounters triggered reflections that resonated across multiple dimensions: poetic, political and social, emotional, and deeply historical.

The mediation program also committed itself to inclusion and accessibility. The multisensory visit, led by mediator Jefferson Ramírez with the support of audio description prepared by the artists and interpretation in Colombian Sign Language (LSC), allowed people with visual and hearing disabilities to access this memory through touch and poetic language.

In conclusion, *Nowhere to Go (Ningún lugar a donde ir)* demonstrated that art has the power to transform collective tragedies into spaces of healing. Mediation not only facilitated access to the work but also turned the gallery into a "contact zone," where words, embroidery, and silence enabled the public to re-engage with a painful past in order to construct a living and dignified memory grounded in symbolic gesture and sensitive dialogue.

*Caption:* *Cotton Words (Mediation station)* Mediation School; Sara Luengas, Paula Gil, Jorge López, and Azul and Lindy Márquez. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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Caption: *Nowhere to Go* Opening ceremony. Azul and Lindy Márquez. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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Caption: “Volcano: Destiny and Origin. A Literary Approach to the Tragedy.” Discussion. Valentina Arturo, Samuel Lasso, María Antonia León, Gabriela A. Arciniegas, Adriana Arciniegas Galindo, Jorge Manrique, Víctor Hernán Cubillos, Azul and Lindy Márquez. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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Caption: “The First Hand.” Discussion. Claudia Mercedes Ramírez, Azul and Lindy Márquez. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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Caption: “Behind the Souls of the Archives.” Discussion. Francisco González, Azul y Lindy Márquez. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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Caption: Nowhere to Go Guided tour Azul and Lindy Márquez. 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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Caption: Nowhere to Go Mediation, pedagogical module. Mediation School of Galería Santa Fe 2025. Photography: Juanita González, Galería Santa Fe Archive, Idartes.

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# 2.1. Activities. Public Program and Mediation

**Opening of the Exhibition *Nowhere to Go (Ningún lugar a donde ir)***

**Azul and Lindy Márquez, Galería Santa Fe**

**November 13, 2025**

The exhibition *Nowhere to Go (Ningún lugar a donde ir)* opened its doors at Galería Santa Fe on November 13, 2025, marking forty years since the eruption of the volcano that drastically altered the fate of the town of Armero and its inhabitants. Drawing on fragmented memories, silences, and evocations that emerged in each gallery space, the exhibition invited visitors to come into contact with memory.

**Public Talk "Light" (*Luz*)**

**Camilo Castaño Uribe (artist and curator) and Azul and Lindy Márquez (artists)**

**November 15**

**Galería Santa Fe**

This conversation brought together the artists to revisit the life experiences and creative process behind the project *Nowhere to Go (Ningún lugar a donde ir)*. Through anecdotes, reflections, and personal archives, the discussion explored how light, time, narrative, and silence have shaped a sensitive zone of encounters. The conversation allowed audiences to understand the emotional background of the project and its relationship to memory and permanence.

**Expanded Embroidery Workshop "Threads of Memory" (*Hilos de memoria*)**

**Documentation Center and Mediation School**

**November 20 and 27, December 4 and 11**

**Galería Santa Fe**

Across four sessions, participants of different ages embroidered photographs printed on fabric as a way to collectively reflect on the tragedy of Armero. While embroidering, they read excerpts from books about the Armero tragedy. The workshop became a space of collective listening where the act of stitching wove new bonds, opened necessary conversations, and evoked memories that still seek to be held.

**Public Talk "Volcano: Destiny and Origin" *(Volcán: destino y origen)***
**A Literary Approach to the Tragedy**
**November 22, 2025**
**Galería Santa Fe**

**Part 1**
**Valentina Arturo (anthropologist)**
**Samuel Lasso (artist)**

The book *A un volcán no quieres verlo directamente a los ojos* was presented, the result of a collaboration between Samuel Lasso and Valentina Arturo. The audience learned about the process of observation and documentation behind the work which, through fragile images and precise writing, invites visitors to regard the volcano as body, landscape, and living presence.

**Part 2**
**María Antonia León (writer)**
**Gabriela A. Arciniegas (writer)**
**Adriana Arciniegas Galindo (writer)**
**Jorge Manrique (researcher)**
**Víctor Hernán Cubillos (geologist)**

Various voices of writers, researchers, and a geologist, shared stories, reflections, and experiences related to the tragedy of Armero. The dialogue brought together poetic, scientific, and personal perspectives that helped illuminate the emotional and social magnitude of the disaster, attending to multiple sensitivities.

**Guided Tour**

**Azul and Lindy Márquez (artists)**

**November 29, 2025**

**Galería Santa Fe**

In this tour led by the artists, the concepts of the exhibition were discussed, along with the autobiographical elements and the aesthetic and technical aspects involved in the artistic creation of the installation. Participants engaged actively and emotionally in an exchange of memories related to the tragedy.

**Public Talk "The First Hand" *(La primera mano)***

**Claudia Mercedes Ramírez (researcher)**

**November 29, 2025**

**Galería Santa Fe**

This gathering proposed an intimate dialogue with Claudia Mercedes Ramírez, who has been the protagonist of a silent and persistent search since 1985. Attendees were able to listen to her story, marked by pain, resilience, and hope. The conversation revealed how the act of searching can become both a way of life and a source of strength for moving forward.

**Multisensory Visit "Listening with the Hands, Seeing with Memory" *(Escuchar con las manos, ver con la memoria)***

**Accessibility and Inclusion Program**

**Mediation School**

**November 30, 2025**

**Galería Santa Fe**

As part of the International Day of Persons with Disabilities, a multisensory tour of the exhibition by Azul y Lindy Márquez was held. Participants with and without visual or hearing disabilities explored the exhibition through touch, sound, and poetic language. With accessible supports and interpretation in Colombian Sign Language (LSC), the visit opened an emotional space in which the memory of Armero was approached through sensory diversity, inviting a collective recognition of pain and resilience.

**Collective Writing Gathering "Until Words Bring Us Together" (*Hasta que las palabras nos unan*)**

**Mediation School and Documentation Center**

**Azul and Lindy Márquez (artists)**

**December 05, 2025**

**Galería Santa Fe**

Artist Lindy Márquez spoke about the impact of letter-writing. Inspired by references such as Christian Boltanski and Sophie Calle, participants created affective and symbolic texts that wove bridges toward the absences left by the tragedy of Armero. The gathering unfolded as an act of memory and care in which writing made it possible to name what silence attempts to conceal.

**Public Talk "Behind the Souls of the Archives" *(Detrás de las almas de los archivos)***

**Francisco González (director of the Fundación Armando Armero)**

**December 06, 2025**

**Galería Santa Fe**

Francisco González, director of Fundación Armando Armero, spoke about his trajectory as a journalist who, after 1985, moved from searching for information to searching for people, names, and whereabouts. He recounted how these constant searches led to the creation of the Foundation, a space that for decades has fought against oblivion and loss. The conversation revealed the human dimension behind the archive and the urgency of continuing to build memory.

# 2.2. Letters from Visitors

- Dear Víctor, reality was not built to watch over childhood; it was designed to ensure the survival of children. Unfortunately, you and many like you had to suffer this firsthand, and there is no greater pain or lament for a society and its memory than the cry of its children. So please, cry as much as possible for yourself and for the others, because that is the greatest response and protest against the negligence of our State. On behalf of the Colombian people, forgive us. (Juliana)

- From the earth we admire your transcendence toward the light. The sky is the place where divinity resides. My sincere condolences to the fathers and mothers who search for every memory of those little faces, those scents. It seems that everything is inverted: the most intimate fragrance remains with those who survived without their loved ones. Nature teaches us how fragile we are before it. To those who suffered those terrible moments firsthand, a warm embrace and the wish that hope may grow within them to ease the pain in their hearts. (Alfredo Esparza Fonseca)
- Karol: that was the name of one of my sisters, and it is impossible to imagine life without her. Today I only want to say that loss passes through us. Today you do not live in oblivion, but in the memory of all those who remember your name. An embrace to the heavens. (Armando Edgar)
- Dear Carolina and Giovanni, I hope your encounter with the angels and with the infinite was gentle. I believe it must be more joyful to be there than here. Not much happens here, or rather, this world is falling apart, and humanity cannot fit within a stone or a floor of ash. An embrace that travels in waves toward the infinite. (Marcela R.)
- María del Pilar, For many, death is a curse, a tragedy; for me, it is a relief. The pain of death belongs to the earthly realm, to those of us who remain in this dense world. For me, death is a form of hope. May your non-earthly existence continue in peace. (Jimena Baraya)
- Iris, Your name sounds to me like color, like light. Perhaps you are no longer in this plane, but your light radiates through the memory of the children who once lived here. I honor your memory with melancholy, knowing that you continue to shine wherever you may be. An embrace from my soul.
- Forty years ago, I built a cenotaph on the esplanade of the vanished town of Armero. I built it with a friend, the artist Edgar Barón Oviedo, from Ibagué. We were about twenty-two years old. A cenotaph is a kind of monument in which nothing is buried. We built it for a family who had lost everything during that tragic night of November 13, 1985. Children, parents, uncles, everyone was buried beneath the gray layer of the avalanche. It remains an unforgettable memory of my life. I lived through this in Ibagué with my brothers and my parents.

- Hello Luis, My name is Luis too. I was born two years before what happened in Armero, in December of 1983. For a long time I had only a vague idea of what had happened. Often it was something people did not talk about much. Yet it always remained in everyone's imagination; stories told with morbid curiosity or to frighten others, only recently have I begun to see them as something that affected all of us and helped shape who we are as human beings. I do not have much to tell you, really: the country is not much better than when it happened. It has simply kept moving forward, day after day. I hope you are alive somewhere, in a country that, although it took you away, has treated you well. May you one day return and find your family again. Even though I never knew you, I am sure I have always missed you. (Luis Catacoli)
- It was the day of our high school graduation…when we heard the explosions of the tanker truck in the city of Bogotá, in front of the now-destroyed Palace of Justice. The impact was so strong that we could barely hear the cries of anguish from all the families, the grandparents, the uncles, but above all the children who died that night. I witnessed it! (Marcel)
- The State failed Armero. Living memory in the wound of forgetting!
- Faith may be imaginary in worldly pursuits, but it can be preserved in collective memory. The missing children are our memory, the one that remind us how human and fragile we are.

# 3. GSF Radio

Episode 4 Lindy and Azul Márquez, the artists behind Nowhere to Go (*Ningún lugar a donde ir*), speak with Rossana Alarcón, who supports the Creation and Circulation line of the Red Galería Santa Fe at the Instituto Distrital de las Artes.

Listen to the full podcast.

- We know that emptiness is difficult, because any visitor may say, “Well, there is nothing in that room.” But within that nothingness it is very important that there is always a light, that there is something. I say light because there are projections; we cannot be completely alone. There is something, there is someone, even if it is simply a space where the visitor can encounter themselves or call out to themselves. That too is important.
- Everything is about softening. Then there is a video installation titled *Calls in the Infinitude (Llamados en la infinitud)* - I will not say much about it, so that visitors will go and see it. In it we return to the lost children of Armero, whom their parents and relatives are still searching for, even those who may still be alive. In their parents’ memory, they remain children. The image their parents hold of them is that of children, so they continue to search for children. Working with the extensive archive we have gathered, we found more than five hundred names of those children. And, of course, because they are generational names, there are twenty Carolinas, eight Juans, and many others. Of course everything becomes condensed. In that piece we call out to those children, but ultimately, we may also be calling the visitor, because the visitor is part of this story as well, because they too were once children, or perhaps still are —we don't know.
- It is therefore a very personal piece, a gesture that is exposed within the collective but remains personal: it is for you. In truth, this project is for each person. It is a work that evokes, or attempts to instill, silence. (…) We had to hold on to something, something that could differentiate the project, and that element is precisely silence and emptiness. That is the mark that distinguishes it. The final moment is a piece titled *Faith* (*Fe*), a video projection in which we want the visitor to become part of

the work. (…) There we use metaphor, a visual metaphor constructed from a photograph that exists in the archive and that many listeners and visitors may have seen. It is a photograph whose author we do not know, though the rights to the image belong to Colprensa. In the image, a boy and a girl appear kneeling before several crosses in a completely desolate valley. That photograph has always lived in our collective imagination. Through performative action, we replicate the gesture seen in that image in order to give that figure another life.

- For us, autobiographical data is the point of departure, but not the point of arrival. We are interested in reaching the other, or reflecting them, through the twin notion we hold of the mirror, of the mirror image. That reflection is also present in the other. Returning to our reflections, we feel that there is a bond of kinship that unites us, not only between the two of us, but with everyone, even with those who are no longer here. In fact, that is why in our childhood it was so important to maintain respect for those we did not know, because we also felt that connection. That self-referentiality turns toward an otherness that allows us to reflect on the past and its realities, and even on how political a poetic project might become.

# 4. Recommended Readings from the Documentation Center of Galería Santa Fe

Title: *Brotherhood Between Childhood–Memory–Forgetting: Narratives of Autobiography and the Documentary Self-Portrait*

Author: Lindy María Márquez Holguín

Year: 2023

Editorial Universidad de Antioquia, collection: Texts on Thought and Creation in the Arts"

*Brotherhood Between Childhood–Memory–Forgetting* proposes a profound reflection on how autobiography and the documentary self-portrait allow one to invent and reconfigure one's own childhood. From a place conscious of loss—"lost pages, the absence of words, the void, the black"—the author explores the fragility and, at the same time, the persistence of what continues to pulse within memory. Through the analysis of processes of self-creation by various artists and filmmakers, the book shows how intimate experiences become narratives capable of reaching a universal dimension, where origin, mourning, and new beginnings intertwine within the same narrative fabric.

The work offers conceptual and critical tools for thinking about the relationships between image, word, and body when recounting family memories, disappearances, silences, and returns. Its emphasis on the "siblinghood" between childhood, memory, and forgetting is particularly suggestive for approaching artistic projects that work with personal archives, voices that call out to those who are no longer here, and gestures that reactivate lost or suspended territories.

Consult this title at our Documentation Center.

*QR code:*

Title: *Armero: 40 Years, 40 Stories (Armero: 40 años, 40 historias)*

Author: Mario Villalobos Osorio

Year: 2025

Publisher: Aguilar, Penguin Random House Grupo Editorial

*Armero: 40 Years, 40 Stories (Armero: 40 años, 40 historias)* reconstructs, four decades later, one of the most significant and painful episodes in Colombia's recent history. Across forty interwoven accounts, the author combines journalistic research, archival consultation, and interviews with survivors, rescuers, specialists, and family members in order to trace the path of a foretold tragedy. The book explores both the early warnings and institutional decisions that preceded the eruption, as well as the small scenes of everyday life that were abruptly suspended on the night of November 13, 1985.

Far from limiting itself to the record of events, the volume examines the marks the catastrophe left on those who lost their homes and relatives, and especially on the children whose whereabouts remain uncertain. The stories reveal the persistence of the search, the many forms of mourning, the tensions between memory and forgetting, and the ethical questions that arise regarding the responsibility of the State and society. In this sense, the book offers a sensitive framework for thinking about how losses are narrated, how proper names are sustained, and what place emotions occupy in reconstructing lived experience.
Consult this title at our Documentation Center.

*QR code:*

Title: *Mists* (*Neblinas)*
Author: Adriana Rosell Richa
Year: 2020
Publisher: Nómada Ediciones / Instituto Distrital de las Artes

Mists *(Neblinas)* is a publication that emerged from the artist's journeys through the páramo of Verjón Alto, in Cundinamarca. From this high-mountain landscape, Rosell explores fog both as an atmospheric phenomenon and as an experience of perception: something that covers, reveals in fragments, blurs contours, and reorganizes distances. The drawings and sequences of images record how low clouds rise from the ground, fragment the landscape, and destabilize the possibility of recognizing a place, emphasizing the role of the páramo as a regulator of water and as a decisive ecosystem for life.

The book was developed within the framework of the Independent Editorial Projects Grant. It combines visual research with a quiet pedagogy of looking. Each page proposes a

slow rhythm of reading, in which the graphic line overlays gray veils and allows emptiness to function as a reserve of fog. Within this movement, an ethics of attention toward Andean landscapes is suggested, as well as toward the ways in which the body orients itself—or becomes lost—amid changes in climate, humidity, and light.

Through its way of linking drawing, walking, and contemplation of the territory, Mists *(Neblinas)* becomes a compelling reference for artistic and curatorial projects interested in landscape, ecology, water, and the ways of inhabiting fragile mountain ecosystems. The publication offers sensitive keys for thinking about the relationships between image and climate, between environmental care and the memory of places that sometimes only become visible when the fog lifts.

*QR code:*

Title: *You Don't Want to Look a Volcano Directly in the Eyes (A un volcán no quieres verlo directamente a los ojos)*

Authors: Samuel Lasso; texts by Valentina Arturo

Year: 2024

Publisher: Instituto Distrital de las Artes and Nómada Ediciones

*You Don't Want to Look a Volcano Directly in the Eyes* is an artist's book constructed through an oscillation between proximity and distance in relation to the Galeras volcano, in Nariño. Through drawing, brief texts, and archival materials, Samuel Lasso and Valentina Arturo explore the everyday life of those who live alongside the constant presence of the mountain: an active body that simultaneously protects, threatens, and organizes the rhythms of the territory. The pages function as a sequence of slow approaches in which the crater's mouth, clouds, fumaroles, and silences compose an affective geography that extends beyond the category of "natural hazard."

The book unfolds a critical reading of official discourses on risk and disaster, contrasting them with the memories and beliefs of the community that chooses to remain beside the volcano. The repetition of the line, the variations of the mist, and the inscription of subtle testimonies create a space where technical knowledge, myth, and intimate experience intersect. In this way, the publication becomes a poetic and political device that invites

reflection on fear, rootedness, rituality, and the forms of care that emerge when everyday life is sustained upon unstable ground.

Because of its attention to the memory of the territory, to the traces left by absent bodies, and to the way images summon what we do not see but which persists, You Don't Want to Look a Volcano Directly in the Eyes offers subtle resonances with contemporary artistic practices that work around childhood, loss, and searching, understood as central nodes of meaning, much as occurs in the installation project *Nowhere to Go (Ningún lugar a donde ir).*

*QR code:*

Title: *Armero: Returning to the Map (Armero: volver al mapa)*

Authors: Francisco González, Juan David Correa Ulloa, Germán Santamaría, Paola Guevara, María Antonia León, and Gabriela A. Arciniegas

Year: 2024

Publisher: MiCASa, Ministerio de las Culturas, las Artes y los Saberes

Armero: Returning to the Map *(Armero: volver al mapa)* brings together chronicles, testimonies, poems, and fragments of novels that reconstruct the city of Armero before, during, and after the avalanche from the Nevado del Ruiz in 1985. The publication gathers diverse perspectives—from journalistic writing to fiction and poetry—to address the experiences of survivors, the work of rescuers, life in the camps, and the ways in which the country has attempted to name what occurred. Accompanied by archival photographs and contemporary records of the territory, these texts situate the tragedy within a broader horizon of public policy and memory, in dialogue with initiatives such as Law 1632 of 2013 and CONPES 3849, which seek to safeguard the historical and cultural legacy of Armero.

The book offers readers a sensitive approach to the material and emotional traces left by the disappearance of the city: the erased houses, the names of those who are no longer here, and the stories passed down from generation to generation. Its woven voices illuminate the persistence of the searches -especially for the girls and boys whose fate remains uncertain- and the questions of mourning, responsibility, and reparation that remain unresolved.

*QR code:*

# 5. Artist Profile

We have been together since before we were born; that is why the collective we form has existed since always, even though only one of us pursued formal studies in the arts: a Bachelor's degree in Fine Arts at the Universidad de Antioquia (2008), a Master's degree in Plastic and Visual Arts at the Universidad Nacional de Colombia, Medellín campus (2011), and a Doctorate in Arts at the Universidad de Antioquia, Medellín (2017). This trajectory has led us to share knowledge and assume responsibility for it through teaching in the undergraduate Fine Arts program at the Universidad de Antioquia and, above all, through research and artistic creation processes in which childhood, memory, and forgetting function as points of departure and guides in the construction of gestures that eventually take form in video, medium that ultimately seeks to encounter others in space.

Among the "solo" exhibitions we have presented are: After the Universe (2021), La Balsa Arte, Medellín; Autobiography of the Universe, Sala U Arte Contemporáneo, Universidad Nacional de Colombia, Medellín (Mid-Career Artist Creation Grant, Arts and Culture Stimulus Program, Secretaría de Cultura Ciudadana, Alcaldía de Medellín), 2019; Universe, Timebag, The Blue House, Medellín, 2015; Cubo X2, Casa Tres Patios, Medellín, 2014; Reflejada, Cultural Center, Faculty of Arts, Universidad de Antioquia, Medellín (2011). We have also participated in the following group exhibitions: After. Nothing Will Ever Be the Same Again, Arte Cámara – ARTBO, Corferias, Bogotá (2022); Perfect Future, Museo de Antioquia, Medellín (2021); The Longest Path, Museo de Arte Moderno de Medellín, Medellín (2021); With This Mouth in This World, LOKKUS Arte Contemporáneo, Medellín (2020); Project Z, La Balsa Arte, Medellín (2019); PROYECTOR 2015, Espacio Labruc, Madrid (2015); IVAHM Festival, Centro de Artes de Vanguardia La Neomudéjar, Madrid (2015).

# 6. Jury Members

## 6.1. Nomination Jury

## 6.2. Award Jury

**Ana María Cifuentes**

https://www.instagram.com/cifuentesamaria/

Credit: Portrait of Ana María Cifuentes, FotoMonsalve/BOG25

Her professional trajectory combines teaching and academic leadership with extensive experience in the Colombian cultural and creative sector, both public and private. She has developed curatorial, museological, editorial, and cultural management projects focused on contemporary artistic practices, photography, heritage, memory, and the city. Among her curatorial projects are *The Silenced City, Dog Days Bogotá, and Beyond the Cliché: The Photographic Archive of Ernest Bourgarel,* presented during the France–Colombia 2017 Year, as well as the production of Model for *Dante, ovni*: *Unidentified Visible Objects* for the Bogotá Biennial of Art and City (BOG25). She holds a degree in Art History and master's degrees in Museology and Curatorial Studies. She is currently a professor at the Faculty of Creation at Universidad del Rosario.

Serving as a juror for the 13th Luis Caballero Award has been a highly enriching experience and entails a profound responsibility toward the artistic sector and the public at large, as it is the most significant institutional recognition for contemporary art in Colombia. This award has played a fundamental role in shaping and circulating a narrative of recent Colombian art.

Following closely the development of the four selected projects allowed me to appreciate the diversity and richness of the current creative landscape, as well as to gain a deeper understanding of the research and creative processes, the experimental horizons of each proposal, and the decisions and risks taken by each artist. It also represents a valuable

opportunity to engage in dialogue with the artists, to understand their creative universes, and to witness how each project reconfigures the exhibition space and expands the horizons of inquiry. The experience represents both an ethical and sensitive commitment to art and an ongoing learning process about its explorations, tensions, and potentials.

Although very different from one another, the projects share an interest in memory — urban, colonial, ancestral, individual, and collective— as well as in collaborative practices. For this edition, the increase in the production fund and the reduction in the number of nominees provided better conditions for developing the works and assembling essential teams.

***The Pothole*, by Santiago Reyes Villaveces**

Santiago Reyes Villaveces's installation is an expanded evocation, within the exhibition space, of the hollowed-out streets of Bogotá, deteriorated by multiple factors such as time and human and natural forces, among others. Within the space of Galería Santa Fe, the artist constructed an accumulation of islands and fragments —splashes, indentations, fissures, watery layers, uneven surfaces, perforations, juxtapositions, and vegetal presences— that together form a kind of urban diorama at a 1:1 scale. These pieces, assembled through sculptural strategies, recreate a territory in constant transformation, shaped by the friction between nature and artifice.

Reyes addresses Bogotá's relationship with water, puddles, and potholes through a reading that acknowledges the coexistence of natural and human forces in the formation of the territory. The Andean metaphor of "lo bravo" and "lo manso," which runs throughout the project, names this interaction: the untamed forces of water, earth, and climate enter into dialogue with human interventions that seek to channel, domesticate, tame, or simply coexist with them. Within the installation, water filters and adapts; fragments of brick, soil, and clay combine to create faults, micro-abysses, irregularities, and accidents. The result is an unstable landscape that demands attention and care.

The work proposes understanding the pothole as a territorial phenomenon charged with materialities and temporalities. Rather than a simple road imperfection, in the work the pothole becomes a stratigraphic structure, a container of historical, geological, social, scientific, and collective memories, as well as anecdotal individual ones. The artificial plays a central role: no fragment comes directly from the street; everything has been reconstructed

and staged, emphasizing the character of simulacrum and the scenographic dimension of the project. This operation does not seek documentary fidelity but rather aims to activate a reflection on how we inhabit and interpret the ground of the city.

The installation functions as a "patchwork quilt," in the words of paleoecologist Catalina González— with whom the artist engaged in dialogue —that is, a horizontal gathering of fragments, gestures toward logics of self-construction and everyday practices that are recognized at once through familiarity and strangeness. On this horizontal plane, the visitor to the installation is also a pedestrian in the city: avoiding potholes, navigating uneven surfaces, sidestepping potential stumbles, replicating the body's movements through urban space. The gaze of the visitor-pedestrian turns toward the horizontal plane of the ground. Yet the tension shifts: what outside is a threat becomes, inside, play, aesthetic experience, and estrangement.

This difference illuminates the central gesture of *The Pothole*: the deterritorialization of potholes from the urban landscape in order to denaturalize them within the exhibition space and reinterpret them, prompting the visitor to experience a new or different perception of them. By relocating the pothole —with its precarity and symbolic charge— into the interior of the gallery, the artist interrupts the normalization of urban deterioration and proposes a sharper gaze upon it. His approach is anti-catastrophist: it does not explicitly denounce corruption or the lack of urban planning, but instead explores the plasticity of the pothole, its multiplicity of causes, and its potential to reconfigure our perception of space.

In the gallery, the threat becomes contemplative and visitable, yet the contradiction remains: a pothole in the white cube of art endangers no one, while on the street it certainly does. The artist's gesture lies in proposing a different way of "learning to live with this landscape," by drawing sensitive attention to the material forces that produce it. Yet there remain an aura of frustrating resignation and a certain misalignment within the work's critical apparatus, emerging in the tension between aestheticization and warning, between play and danger, between critique and normalization.

***Last Night at Midnight (Anoche a la media noche),* by Ricardo Muñoz**

Ricardo Muñoz's project is a multichannel video installation that transformed Galería Santa Fe into a kaleidoscopic projection room composed of seven immersive moments, in which audiovisual, graphic, pictorial, and sculptural languages converged. Its point of departure is

a rereading of the octosyllabic poem *Last Night at Midnight*, written in 1819 by the physician and poet Gualberto Gutiérrez, which narrates the escape of Viceroy Sámano —the last ruler of the Viceroyalty of New Granada— after the defeat of his army in the Battle of Boyacá.

Muñoz translates this historical poem into a multidisciplinary language through the means of a hybrid aesthetic, establishing a parallel narrative between Sámano's exile and the exile of King Juan Carlos I of Spain in 2020, following the corruption scandals that forced him to take refuge in the United Arab Emirates. The decision to bring these episodes together, despite the two centuries that separate them, responds to several coincidences: their Spanish origin, the exercise of power marked by tyranny or abuse, and the nocturnal flight as a strategy for evading justice.

The operation of juxtaposing characters and stories distant in time aligns with the experimental logic that organizes the entire installation: the coexistence of diverse media, among which, much like the poem itself, drawing acts as the trigger for the visual device. Both literature, particularly poetry, and drawing have been constants in Muñoz's practice, whose imaginary draws from the Beat Generation, from Mallarmé and Kafka, and from the aesthetics of the bizarre, the excessive, and the panic aesthetics. His practice integrates the poetic, the scatological, the dreamlike, and the grotesque to articulate a visual universe that oscillates between the irrational and the playful.

At first glance, the work emerges as a system of associations linking images, concepts, and temporalities in a dynamic that appears random but actually responds to a deliberate exercise in experimentation. The artist invokes the free combination of times, languages, and references through sculpture, drawing, audiovisual media, and theatre. His satirical and ironic tone reinforces the psychedelic and mocking aesthetic that characterizes his work. In this way, Muñoz explores visual narratives born from the friction between history, fiction, and imagination, generating unsettling encounters between past and present.

In this site-specific project, the exhibition hall became a black cube where narrative zones with screens and soundscapes were arranged, producing resonances and cacophonies that intensified the delirious atmosphere. At the center of the route stood a diorama that gathered sculptural objects appearing in the videos and functioned as a meta-narration of the project. There, the multidisciplinary coordinates that structured the work converged: a rich iconography, expanded drawing filtering into the installation and sculptural elements,

and homages to carnival, Méliès's moon, the imagination of Bosch, medieval fantasies, comics, and fanzines. Unusual figures and objects coexisted, like golden bullets shaped like excrement, a unicorn, emotional hats, an unoccupied wig, a UFO, a hen, a virus, and a model of the Abu Dhabi hotel, elements that together formed a hybrid landscape oscillating between the pictorial and the object-based.

This central space operated as a manifesto of the artist's practice: an interval in which images ceased moving and transformed into scenographic objects. It functioned as both prelude and epilogue to the movement unfolding on the screens, a three-dimensional counterpoint within the black cube, whose lighting evoked theatre and cinema. Thus, the project transformed the gallery into a large device of memory that contained, at its core, this central black box condensing its conceptual, aesthetic, and narrative dimensions.

***Emotional Architecture:*** **Havens & Dwellings, by Angélica Teuta**

Emotional Architecture is a transdisciplinary project that constructs shared spaces through a spiral journey inhabited by gestures and diverse creative moments: collective drawings, textile habitats, digital and audiovisual projections, habitable sculptural spaces, play devices, a gathering house, and the living presence of plants. The installation brings together the coordinates the artist has developed over more than a decade: collaborative work, the relationship between art and community, the care of affective bonds, the recovery of ancestral knowledge, diverse cosmovisions, and interspecies relationships among humans, non-humans, and nature.

The concept is inspired by the Manifesto of Emotional Architecture (1953) by Mathias Goeritz, who, in opposition to the functionalism of the twentieth century, advocated for an architecture capable of generating profound emotions. For Goeritz, architecture is a spiritual art that produces sensory experiences connected to the human dimension. Teuta reinterpret these ideas to formulate a work that is at once experience, lived encounter, experimentation, and manifesto. Her project creates a space where art and life enter into dialogue, and where the sensory unfolds as a collective experience.

Vitality is central to her proposal, both in its formal dimension —encompassing real and symbolic space— and in everyday life, conceived as a place of encounter, contemplation, enjoyment, care, and transmission. The artist reflects on the act of dwelling through two fundamental metaphors: the shelter, as an organic, intuitive, and affective space, and the

dwelling, as a constructed, shared, and communal space. From this tension and dialogue emerge the places that shape the project.

Galería Santa Fe was used as a “host space,” a site that welcomed and transformed itself according to the coordinates of the work. The gallery thus became an emotional space where Goeritz’s legacy was revisited and Angélica’s recent explorations were materialized, oriented toward generating multiple experiences of connection: with something, with someone, with oneself, or with others. The spaces created responded to these intentions: a coat-like shelter, a refuge, a dwelling for play, and finally a sanctuary or ritual space conceived as a mother house or gathering house.

The spiral, symbol of life in many cosmogonies, organized the journey and invited collectivity. The gallery became a place for napping, contemplation, play, observation, and rest. The artist transformed the space into a “parchadero”, an informal hangout, where it was possible to discover the works and participate in various activities, such as talking circles, herbal-letter exchanges with traditional plant practitioners, play sessions, or a dream workshop with a Kamëntsá knowledge keeper.

The installation rethought the way one visits and inhabits an exhibition space. The experience was immersive but not rigid: the spiral suggests a direction without imposing a route or a temporality. Visitors could sit, walk, lie down, listen, play, or converse. Layers of sound accompanied the enveloping atmosphere.

Collective work was fundamental. The artist acknowledges the work of her team and the dialogue with Indigenous communities in Bogotá to design the project’s dynamics and articulate territory, knowledge, and horizons of experimentation. Although questions about cultural appropriation may arise, Angélica acts driven by a genuine, careful, and sincere vital search that seeks the pollination of different ways of inhabiting the world, prioritizing emotional and relational dimensions as urgent paths for imagining more generous forms of coexistence in this critical context.

The heart of the journey was the gathering house —house of thought or mother house— serving as both final space and symbolic threshold. There it was possible to converse, rest in hammocks, sit on stools made from skateboard decks, participate in ritual gatherings, or simply be. Upon leaving, a question lingered about the meaning of the exhibition space and the multiple ways of inhabiting it through art and life.

***Nowhere to Go*, by Azul and Lindy Márquez**

Azul and Lindy Márquez's project unfolds as a narrative guided by their own experience: that of having been born "because of the volcano," in the midst of the tragedy of the Armero avalanche. This video installation was structured in three moments that commemorated and invoked, forty years later, the children who died or disappeared during the catastrophe of November 13, 1985.

The project's transversal axes —childhood, sisterhood, memory, and the vital cycle of life and death— were shaped by the binary condition the artists embrace as twins and as members of a creative duo. This logic of pairing permeated both conceptual and material decisions: memory appeared as a space oscillating between fullness and emptiness, remembrance and forgetting, life and death, individual pain and collective mourning, the scream and silence. The work was built upon and sustained by this dialectic.

Its formal structure also responded to this dual condition: the videos were silent and gestural, while the sound, developed independently, constructed its own sensory field. The artists explore the interaction between video and performance, and the first gallery was configured as a binary composition consisting of two pools of water, four sound bars, two on each side, and two monumental images.

Another fundamental pairing was the relationship between water and the volcano. The tragedy of Armero arose from the encounter between these elements: the eruption that unleashed the avalanche and the mud that swept through the town and interrupted life. Yet that same volcano also triggered the premature and accidental birth of Azul and Lindy: death and life intertwined. As adults, they returned to the volcano to symbolically claim the return of the dead and disappeared children. In the work, their silent screams enter into dialogue with a choir lamenting their names. A requiem in the gallery.

Water appeared as well, mirror, and surface where waves reverberated carrying the children's names inscribed within them. There, the myth of Hades and the rivers of the underworld —guardians of the passage between life and death— intertwined with the stories of the Brothers Grimm, particularly *The Water Nixie*, a tale that fascinated the artists during childhood. Water became the place where memory resonated: the sonic field faded like remembrance itself, and reverberation became the project's horizon of meaning. Images also reverberate, multiplying in their reflection on the water and on the retinas— the watery surfaces— of those who move through the installation as if on a pilgrimage.

The choir crossing the gallery was a sound suspended in emptiness, an echo "coming from the past," as Lindy described it, reviving the painful existence of those voices lost in the avalanche: "the water carried voices," it was said. This aqueous condition of memory also appeared in the treatment of the photographic archives in the first video, where water dissolves and, as Lindy notes, "softens" the archival images of the disaster. The installation also summoned the colors of memory: black and white operated as a chromatic duo sustaining the visuality of memory.

For the artists, the project represented a significant challenge: it was their first large-scale video installation, involving a complex editing process, and it also required traveling to the volcano to symbolically reclaim the return of the deceased children.

The final journey left a sensation of pilgrimage, of funeral procession and requiem that, nevertheless, also celebrated life and the return of the cotton fields.

**Ana María Lozano**

Image credit: Carlos Saavedra (2025).

Independent researcher and curator. Assistant Professor at the Universidad Nacional de Colombia (UNAL) and the Pontificia Universidad Javeriana (PUJ). MA in Cultural Studies (PUJ), PhD in Art and Architecture (UNAL).

Recent written work: "Walking along the río El Vacilón: A Conversation between Alexandra Gelis, Ana María Lozano and a Carara Territory Fragment," in *Eco-Operations*, Diaphanes, 2024; *Encounters in the Dust Factory: Anthological Exhibition of María Elvira Escallón*, BanRep, 2024.

Recognitions

Recognition for "Career in curatorial, management, and research processes in the visual arts," Ministry of Cultures, Arts and Knowledge, 2025.

Award for "Outstanding Work by Cultural Managers for Contributions to the Development of Bogotá's Cultural and Artistic Sector," Idartes, 2019.

**The Luis Caballero Award: Looking at its Past/Present to Open the Way for its Present/Future**

Rain falls outside on the street. Schools and universities have already closed their cycles, and Bogotá has begun to fill with lights. The year 2025 is coming to an end and, with it, the thirteenth edition of the Luis Caballero Award, an event that is now approaching its third decade. At this moment of reflection on the event, it seems worthwhile to look back in order to better understand the processes and transformations it has undergone, and to consider what it has meant for ecosystems of more experimental art, for culture, and for education.

To do so, it is worth mentioning that on three occasions I have served as a member of the award jury, which allows me to maintain a panoramic view of its trajectory. The first two times were in 2003 and 2007, during the third and fourth editions of the award, when María Elvira Escallón, with *New Flora*s, and Fernando Uhía, with *Critical Mass*, respectively, were selected as winners. These dates point to an important aspect: during that period, artists presented their projects sequentially over the course of a year, or sometimes longer, in the same venue, Galería Santa Fe, when it was located in the difficult curved gallery on the second floor of the Bogotá Planetarium, a space that housed it, somewhat reluctantly, for thirty-three years.

The first six editions of the award were presented there, an event conceived and launched by Jorge Jaramillo. Passing through that gallery were artists such as Víctor Laignelet, Wilson Díaz, María Teresa Hincapié, Danilo Dueñas, Nadín Ospina, Johanna Calle, Libia Posada, Beatriz Eugenia Díaz, and Luis Roldán, among others. Some of them are no longer with us, including Antonio Caro, Jaime Ávila, Hugo Zapata, and John Castles. We might say that this moment marks the first stage of the award, as I propose in another text.[1]

The second stage of the award was marked by the gallery's period of itinerancy. When it was forced to leave the Planetarium in 2012, it occupied other spaces, such as the house in the La Magdalena neighborhood. During that time, artists presented their works in various venues, including MAMBO, the Archivo de Bogotá, the Centro de Memoria, Paz y Reconciliación, and the Sabana Station, among others. In this way, the award continued to operate for several years, even after settling into a permanent venue. Once its current headquarters was built, adjacent to the La Concordia market square, the model continued

[1] A. M. Lozano Rocha (2011). Quince años del Premio Luis Caballero: reminiscencias de la Galería Santa Fe. *Revista Errata* (5), 254–260.

to function as before, with the difference that some artists could choose the venue where they preferred their works to be exhibited. In the thirteenth edition, the value of the production grant was increased in response to protests from artists who, in order to carry out ambitious and complex works, often ended up in debt. However, the increase in financial resources allocated to each artist significantly reduced the number of participants. Historically, the average had been eight participants, but after the adjustment it was reduced to four. On the other hand, we have returned to a scheme present in the early editions of the Award, in which all the artists measure their efforts by confronting the same space, under equal conditions and facing similar challenges. In my view, this edition therefore constitutes the third stage of the Award.

As I write this, I understand that working groups are currently being held to discuss the Award —to which I have not been invited—and that, I imagine, they are discussing its issues. For the moment, regarding the model of this edition, I would like to point out that I have sensed the artists are satisfied with the financial support they received. Second, I believe the time between projects has been more relaxed and generous, perhaps even too relaxed. Finally, I have perceived a strong articulation between the Documentation Center and the exhibitions, which helps generate dynamics that connect the editorial world with the expressive and sensory one.

I close this brief text by mentioning how the Galería Santa Fe, through its Education and Mediation departments, has been developing a solid program of accompaniment for the exhibitions. The idea proposed by Luis Camnitzer, María Elena Bernal, Marta Combariza, and many artist-educators, that the exhibition space is a place for learning, reflection, and discussion, for bodily as well as reflective experience, for emotional as well as logical engagement, can be stimulated through critical and highly experimental artistic projects such as those that tend to be presented at the Galería Santa Fe, including, of course, the projects nominated for the Luis Caballero Award.

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**The pothole as the Liminal and the Unintelligible**

A common complaint among residents of Bogotá concerns the city's potholes. In everyday speech, in fact, they become familiar characters: the crater on such-and-such street, the pothole on the corner. They even become part of the humorous descriptions used to refer to certain streets or neighborhoods. Each new mayor is charged with the task of eliminating the potholes, but, as Santiago Reyes Villaveces notes, this task is futile, given that the geological composition of the city's subsoil is clayey. It retains the lacustrine and maritime memory derived from its geological history, and therefore the pothole will inevitably reappear; the subsidence in a given section of the TransMilenio will surely appear again.

Reyes recognized, with humor and ingenuity, the sculptural and installation challenge involved in placing a convincing portrait of the city's topography within the exhibition hall of the Galería Santa Fe. Thus, inside the gallery space, for a few months there existed a kind of urban exterior filled with references and identities that visitors to the exhibition could recognize.

But how does one represent a pothole, an anti-object, an absence? The challenge, I imagine, consisted of thinking about fullness and emptiness, matter and its absence, unevenness, the non-Euclidean geometries that could emerge around a collapse, a crack, a loss of asphalt. He also had to consider certain cases in which materiality becomes a pothole, such as the various infrastructures of the street and sidewalk, inspection wells, sewer openings, and drains. To this he had to add the intervention of thieves and vandals who turn what was originally an inspection chamber into a pothole. Then there is the cautious neighbor who inserts a broomstick with a plastic bag attached to warn drivers or pedestrians that danger lies ahead. In this way, the vital and fluid public space is constantly changing and mutating, and this phenomenon is deeply sculptural. On the street, human and non-human phenomena accumulate and overlap.

The description of the installation process is particularly interesting. To create a pothole, the floor level first had to be raised and then an operation of subtraction, of excavation, had to begin. In a certain sense, Santiago Reyes had to carry out actions contrary to those that Robert Smithson describes as characteristic operations of a non-site. The construction process carried out in the space consisted precisely of raising the floor in order to carry out the extractions. Textural reflections were not overlooked either: the different types of soil, the tiles and cobblestones that embellish our streets all appeared in

this patchwork quilt that, in some sense, is a city: a city-collage, as Rowe and Koetter called it.

The potholes of the city, as Santiago mentions, to a certain extent, highlight the state of decay amidst the frenzy of construction. Hence the idea of the city as a wild place, according to the perception that Andean inhabitants historically had of certain territories that were dangerous, elusive, and difficult to tame.

**Of Horses, Chickens, and a Very Cowardly Viceroy**

*Last Night at Midnight* invited the visitor to enter, at their own risk, a labyrinthine and dark space. In fact, at the beginning of the journey, the visitor was greeted by a video projection in which someone vomits onto their head.

In the initial project, Muñoz states that he would grant independence to the different components of a moving-image piece. And indeed, in the exhibition hall the image seems to have spilled out, exceeding the limits of the screens and overflowing onto frames, furniture, and walls. This delirious exercise in installation and creation allows us to speak of an expanded experimental video that also includes drawing, sound, the creation of props and artifacts, mural work, and body paint. The starting point for this overflow is an octosyllabic poem by Juan Gualberto Gutiérrez, the only physician present at the Battle of Boyacá. By chance, Muñoz found it in a printed document and became interested in it. In his poem, with sarcasm and contempt, Gutiérrez describes the flight of Viceroy Sámano after learning of the defeat of his general Barreiro at the hands of the patriots in Boyacá. Muñoz takes each verse of Gutiérrez and transforms it into grotesque sequences that are also beautiful, cruel, and scatological, very much in line with the Panic aesthetic of Arrabal and Jodorowsky.

One fascinating moment in this videographic journey occurs in the sequences depicting the escape, with Sámano awkwardly mounted on a horse, something like a cousin to Gondry's. Muñoz's ability to move from a certain realism to fictionalization, and from there to surreal experiences, is enormous. Another brilliant moment is the anomalous parade of those fleeing behind the viceroy, including the chickens.

Revisiting national history is always an interesting exercise. In this case, turning to a deplorable fragment of our history and supporting it with a satirical poem is remarkably ingenious and original. However, the critical decolonial register fades or, even becomes somewhat trivialized amid the strength demonstrated by the art direction, expanded

cinematography, props, and video editing, among other elements.

Moreover, the inclusion of another anecdote of disappearance, that of King Juan Carlos I of Spain, seems somewhat unfortunate. Instead of contributing insight into the final moments of Sámano as viceroy of New Granada, it slightly blurs the historical narrative by introducing a degree of confusion, partly because it forms something like a narrative island within the historical sequence.

To conclude, one is left with the sense that if the project had relinquished its decolonial —rather than postcolonial— pretensions of undertaking a revision of a very specific moment in national history, the proposal might have flowed more naturally, as can be seen in Muñoz's earlier videographic projects, in which nonsense accompanies the aesthetic in a dazzling way.

**Between Solitude and Connection, Between Inside and Outside: On Shelters, Havens & Dwellings**

The final scene of *Melancholia*, by Lars von Trier (2011), shows the minutes preceding the collision of a planet with Earth. Faced with the imminence of death, two women and a child climb a hill and enter a fragile shelter made of a few branches loosely joined at the top. The evident disproportion between the event that is about to occur —the collision of two celestial bodies, the end of life on Earth— and the refuge they adopt appears as a response emerging from the maximum intensification of symbolic and affective space: the primary psychic refuge.

I begin this commentary on the project *Emotional Architecture: Havens & Dwellings*, by Angélica Teuta, with that image, beautiful, desolate, and at the same time powerful. In doing so, I touch upon several aspects that have interested Teuta for many years, perhaps even always.

On the one hand, after the rise of a vast number of works supposedly belonging to relational art, and the abuse that many of them inflicted upon the communities with which they worked —or which they simply used— it is a relief to encounter a work genuinely rooted in the common, in participation, and in the accumulation of knowledge. From the outset, Angélica acknowledges that many experts participate in her project: weavers, the team of illustrators, the sound designer, the architect, herbalists, knowledge keepers, the artists with whom she conversed, and the communities that offered her "key words"

through which to enter other cosmologies and spiritual spaces. Within the cold architecture of the Galería Santa Fe, different forms of knowledge and expertise intersected to offer a pause amid the agitation of the city and to welcome the bodies of visitors. In this sense, I see a significant effort to dislocate the image of the self-sufficient and individualistic artist, a modern and capitalist invention, and instead invite us to think of the artist as an articulating subject who, through their practice, convenes the presence of diverse voices and forms of knowledge.

As visitors moved through the space, shaped like a spiral shell, they encountered opportunities to be, to inhabit, and to perform within it. These ranged from the possibility of resting, listening in stillness, and lingering, to curling up inside one of the cocoons, perhaps jumping on a tire, or simply meditating while seated in a "thinking chair." I believe that in this intense journey, perhaps with an excess of content, the spectator experienced in their own body a politics of presence, a hypothesis about ways of inhabiting, something so often proclaimed and emphatically established in modernity, something that was and continues to be an obsession of modern urban planning and architecture, but which has not been sufficiently articulated by art as an expanded behavior.

Finally, I would like to mention the vitalism that permeated the exhibition space: laughter, silence, sound, encounters between generations, and enjoyment. There was and it manifested itself, a genuine pleasure in remaining in the space, transforming it into a place.

### ***Nowhere to Go*: Giving Image to the Unrepresentable**

How can one give form to something that, because it is so terrible, has none? How can one give an image to the unrepresentable? The project *Nowhere to Go* addresses precisely this task: it attempts to give images to a terrible event: the erasure, in a matter of hours, of a thriving and expanding city, vibrant and populous. Thousands of people, within minutes, lost their relatives, their homeland, their possessions, or their lives. And among those who survived, whose everyday lives were abruptly reset, there were many children, youngsters who, after the events, were seen alive and well in photographs, videos, or by witnesses. Lindy Márquez, who has studied the case extensively, since Armero, unknowingly, became forever sealed to her own life story and that of her twin sister, Azul Márquez, speaks of five hundred surviving children who later "disappeared."

The chaos that followed the disaster was colossal in scale. The government was still

reeling from the seizure and retaking of the Palace of Justice siege, which had occurred barely a week earlier. Hospitals collapsed, victims were dispersed across different cities, siblings were separated, and parents were separated from their children. There was no system, no records, no method. For the minors, this improvised and irresponsible handling led to situations that added to the horror of the event, the horror of error, irresponsibility, and greed. The phenomenon created a kind of micro-diaspora of children, a dispersion, a fragmentation. In just a few hours, the children lost many of the elements that constitute the self: their names, their families, their territory, their memories. Thus, *Nowhere to Go* centers on those children, now men and women around forty years old.

To explain the project, Lindy Márquez clearly proposes the narrative structure: beginning (*Children (Niños)* — video essay), knot (*Calls in the Infinitude* (*Llamadas en la infinitud)* — sound video installation), and resolution (*Faith (Fe)* — video installation). In this narrative, the absence of objective information and traceable data is countered by a poetics grounded in myth and imagination.

The second and third parts of the narrative give image to psychic time. In *Calls in the Infinitude*, the dimness of the space allows the spectators' bodies to focus on listening, reflections, and fleeting glimpses. The two basins and their whirlpools reflect the two videos presented as a diptych, somewhat softening their aestheticism and the somewhat unfortunate choice of location. With regard to this part of the project, the predominance of the sonic environment is particularly suggestive, especially considering that numerous accounts from survivors emphasize auditory impressions, since the town had been left without electricity and the night was completely dark.

*Nowhere to Go* is an operation of naming, an imagined act of encounter. That chant promises the existence of hidden stories waiting to be told. Through this powerful gesture, the traumatic loss of territory, family members, and even one's own name is framed, through the act of calling, in a way that makes self-recognition possible. At the same time, Lindy and Azul are themselves recognized in the act of recognizing this group of people so often and so misleadingly referred to as "Lost children of Armero."

**María Sol Irene Barón Pino**

Social media and website

Photography: Juanita González, Galería Santa Fe, Archive Idartes.

María Sol Irene Barón Pino is a Colombian professor, researcher, and curator. She studied Fine Arts at the Universidad de los Andes (1998) and completed a master's degree in History and Theory of Art and Architecture at the Universidad Nacional de Colombia (2007). In 2008 she created, together with Camilo Ordóñez Robayo, the collective Equipo TRansHisTor(ia), which develops research, curatorial projects, and publications linking artistic practices and visual culture in order to consider different forms of political imagination. Her most recent projects include: *Counterinformation: The Reverse Side of the Plot, 45 sna* (Ministry of Culture, 2019); *Showcase: Memory, Mobilization, and Political Imagination* (Idartes, 2022); *Planetary Movements: Possible Worlds* (Artecámara ArtBo, 2023); *and Mobilization* (Casa Hoffmann, 2024). Barón is a professor in the Department of Visual Arts at the Pontificia Universidad Javeriana in Bogotá, Colombia.

***Sites for Memory and Dwelling***

Text by María Sol Irene Barón Pino

Juror of the 13th Luis Caballero Award

Bogotá, December 6, 2025

The geography and history of the place now occupied by the Galería Santa Fe bring together a superimposition of layers that reveal different ways of conceiving, using, and inhabiting the territory. The gallery stands near the site where the colonial city was founded, an area historically contested for its abundant water sources on the slopes of the eastern hills, territory that the Muisca people reserved and cared for as land for food cultivation. The location and context of the gallery inspired several of the questions and reflections proposed in some of the projects included in this edition of the Award.

In this version of the 13th Luis Caballero Award, the projects considered two major issues related to the geography and history of the site occupied by the Galería Santa Fe. On the one hand, questions and problems concerning territory, modes of inhabiting, and architecture were addressed through sculptural proposals that completely transformed the

spatiality of the gallery in order to evoke other places, worlds, and spaces. On the one hand, *The pothole* did so by drawing on the geological and urban phenomena of Bogotá; on the other, *Emotional Architecture* created a space suitable for communal, sensory, and affective experiences through an intercultural dialogue with different Indigenous worldviews. The other two projects took historical anniversaries as their starting point in order to stage social disputes over history and memory, a central issue in a country such as ours, and one that has stimulated many contemporary artistic practices in recent decades. *Last Night at Midnight* began with a poem that exposes the greed and avarice of those who lost power during the War of Independence in Colombia, while *Nowhere to Go*, linking history with autobiography, alludes to the wound left in the country by the Armero tragedy.

I believe this edition of the Award was very rich and varied. Although the number of participants in the nomination phase was reduced, the projects were highly diverse, and the trajectory of each artist reveals a wealth of questions, resources, and languages pointing in different directions. As a juror and as a member of the public, it was very interesting to see the four proposals in the same space, to witness how each project radically transformed the Galería Santa Fe, and how each one proposed different themes and questions. Below, I will describe and comment on each project.

***The Pothole***

Santiago Reyes Villaveces has developed a body of work that investigates the composition, structure, and physical qualities of different materials. Through drawing, sculpture, installation, and audiovisual media, he has built structures and assemblages that modify both the uses and the perception of physical space. Recently, his work has turned toward examining how some of the problems currently observed in the natural and urban spaces of our territory originate in the colonial power system.

With The Pothole, Reyes constructed inside the Galería Santa Fe a fragmentary image of the city: an absurd and compressed collage of corridors and sidewalks from Bogotá, filled with potholes, puddles, and accidents. He brought the chaos of the city's urban space into the gallery to emphasize the anarchic, labyrinthine, and absurd character of many areas of Bogotá. The installation presented the city as a dystopian space that, contrary to human will, remains in a state of constant ruin. There, a dispute becomes visible between the domestication, or taming, attempted by its inhabitants and the telluric, hydric, and

geological forces that resist that onslaught.

The installation addressed the geological character of the city and pointed to the resistance of an unstable territory resulting from its hydrological richness. The work is referential to the very space it occupies: The Pothole is inside a pothole, which is itself inside another one: an excavation of 4500 cubic meters of earth beneath the market square created the space for the "Pothole" where the Galería Santa Fe now stands.[2] The gallery, in turn, is located in a city that occupies the pothole, or void, left by a lagoon thousands of millions of years ago.[3]

The project exposed the conditions of precarity common in Latin American cities and reproduced certain traditional construction practices, such as "cutting back" on materials in order to reduce costs, a common practice in public works contracts where corruption is widespread. The installation offered visitors a space characterized by instability: it reiterated the urban habit of placing objects, materials, and resources that warn of the risk of accidents, tires, rods with flags or safety tape, and displayed common patchwork repairs, fleeting solutions that reveal improvisation. However, the faithful representation of so many accidents, placed one after another, limited the possibilities of imagination and reiterated everyday experience: the visitors' engagement often became restricted to recognizing, identifying, and stepping over the potholes —and also feeling indignation— just as happens on the street. Taken as a whole, the installation describes the failure of urban planning in a city founded on a territory that, long before the colonial period, had been conceived and preserved by the Muisca people as a water reserve and an area for cultivation.

A point of contrast within the installation was the placement of sculptures covered in graphite over everyday objects. One of the most beautiful images created by Reyes was a small mountain range made from earth of different colors —ochres, browns, and blacks— arranged along the edge of the glass that leads to the staircase, poetically recreating the geological layers on which Bogotá stands and revealing the fragility and instability of its territory. Finally, The Pothole becomes a symbol of the unease and fragility of a city and a

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[2] C. Lleras (2013, July 11). *Galería Santa Fe Project, new headquarters*. Public Sphere. https://esferapublica.org/proyecto-galeria-santa-fe-sede-permanente/

[3] M. J. Duzán (2025). *El Hueco.* Interview with *Santiago Reyes Villaveces* [Video]. YouTube. https://www.youtube.com/watch?v=2htQBPmZkCs

reflection of a country that moves forward with difficulty, constantly building itself in pursuit of the promise of one day becoming fully consolidated.

***Emotional Architecture: Havens & Dwellings***

In the artistic trajectory of Angélica Teuta, material, perceptual, and spatial elements are aspects that modulate human emotions. Her works often function as spaces for collective encounter and seek to create vital experiences, similar to those that occur in public space. Architecture has been a recurring device in her work because it allows her to imagine and create spaces —both tangible and intangible— that are designed to be inhabited and to bring solace to the human soul.

In recent years, Teuta has approached the ancestral cosmogonies of several Indigenous communities and their ritual practices. This intercultural dialogue has allowed her to deepen and complicate her proposal. Many of these interests are visible in *Emotional Architecture: Havens & Dwellings*, where the artist transformed the large, gray, and cold hall of the Galería Santa Fe into a warm, welcoming, and organic space that invited visitors to spend time and experience different sensory and bodily encounters, intentions that have become increasingly central to her work. At the center of the project was the question of how we inhabit space, and the consideration of different manifestations of home: refuge, shelter, dwelling, house. The work invited reflection on the spaces we inhabit as places where emotions are articulated and relationships are built, where individuals are formed both individually and collectively, across intimate and public, private and communal dimensions.

The installation proposed a spiral path, a figure that for several Indigenous communities represents the cycle of life. Four large-scale drawings, produced collectively with colored pencils, served as a prologue to the journey. Each space evoked different places through which life passes: first, the maternal womb, an organic space made with soft, burgundy-colored materials, an allusion to blood and origin, where the sounds of an enveloping uterine matrix could be heard and felt. Then the shelter-den placed visitors in a kind of animal forest, where small soft caves made of threads and brightly colored textiles were arranged for individual refuge and for reflecting on sexual diversity and new gender identities, a space where recognition of oneself and of others prepares us to face the external world.

The third space, dedicated to dwelling, alludes to the public space of the city with a playful dimension. It was constructed from fragments of objects and recycled materials taken from domestic and urban furniture, intervened and assembled for play, like a small amusement park erected according to the precarious modes of neighborhood self-construction. Finally, we encounter a circular space for community gathering, resembling a maloca: medicinal plants, small benches, and hammocks surround a central area with offerings. It is a space for collective exchange arranged for resting and meditation, or for listening to and dialoguing with Indigenous knowledge keepers and women who are experts in medicinal plants.

The installation revealed Angélica Teuta's fascination with architecture and nomadic furnishings as sites of encounter, as well as her interest in investigating how humans invent multiple temporary structures for shelter and play, and how, through bricolage and other creative strategies, they modify spaces in order to feel at home. The work activates visitors' memories: which places have we inhabited, even before we were born? This environmental space for encounters with others also activated the spiritual memory of the territory surrounding the Galería Santa Fe: the eastern hills of Bogotá were considered by the Muisca people, since pre-Hispanic times, sacred sanctuaries and a refuge for the city we inhabit today.

***Last night at midnight (Anoche a la medianoche)***

Drawing, painting, and sculpture have allowed Ricardo Muñoz to create a body of work populated by irrational characters and surreal worlds. For more than a decade he has combined and interwoven these media to produce a precarious and expressive cinema in which stories filled with humor, terror, and confusion reveal his fascination with the Panic Theatre aesthetic. It is common to find in his works iconographic references drawn from literature, history, and visual culture.[4]

*Last Night at Midnight* continued along this path, though its point of departure was a poem by the physician Juan Gualberto Gutiérrez that humorously and satirically recounts an episode of national history: the cowardice and flight of the viceroy Juan de Sámano and his supporters after the defeat of the Spanish forces in the Battle of Boyacá. Muñoz is not

[4] L. F. Ramírez Celis (2018). *Cuerpos celestes y otras aberraciones.* Banco de la República. https://issuu.com/ricardomunozizquierdo/docs/manizales

interested in historical accuracy; he is drawn instead to the aberrant ideas and bizarre images that the poem amplifies, linking them with a contemporary event: the self-exile of Juan Carlos I to the United Arab Emirates in 2020 in order to evade justice.

Drawing on languages such as cinema, theater, circus, and comics, Muñoz transformed the Galería Santa Fe into a stage where these two stories intersect, highlighting the pettiness, greed, and abuse of power of two sovereigns. As on circus posters, where the performers are announced with faces and names, Muñoz portrayed his characters in a caricatured and grotesque manner: flags and banners whose coats of arms were swirling piles of brown excrement with human legs welcomed visitors to an absurd spectacle.

The installation offered a journey through a darkened hall with several video stations in which the story of the defeat was reinvented through episodes filled with scatological, grotesque, and bizarre symbols and references. In the scenes, set either in enclosed spaces or in open nocturnal environments, figures and allegories of colonial power appeared in caricatured form: the viceroy Sámano's final attempt at governing, his trunk filled with gold ingots shaped like excrement, the deceitful face of King Juan Carlos I gesticulating an absurd speech, soldiers lying asleep or dead in the central courtyard of a colonial house, women with spasmodic movements, giant chickens dancing beneath an enormous tree, and Sámano fleeing atop his galloping horse. The story ends with a violent and grotesque act of justice: the king participates in a sadomasochistic sexual ritual before a downpour of excrement falls from the ceiling.

One of the most striking stations of the installation consisted of a diorama created by Muñoz using mural painting and painted cardboard props: masks, characters, a horse, and a chicken. It formed a theatrical and material stage that allowed visitors to interact and imagine other nonexistent episodes of history.

*Last Night at Midnight (Anoche la media noche)* relates to the geography surrounding the Galería Santa Fe by addressing a colonial episode that unfolded in the house of Juan de Sámano, located only a few blocks from the exhibition site. Unlike traditional history, its narrative is neither epic nor heroic; it does not seek truth through coherence. On the contrary, farce threads together a series of delirious, extravagant, and contradictory episodes in which reality and imagination are constantly disrupted. Reiterating the contradictory and ambiguous nature of its narrative, the exhibition closed on another national commemorative date: July 20.

***Nowhere to Go (Ningún lugar a donde ir)***

The work of Lindy Márquez and Azul Márquez has been characterized by the frequent use of *performance* and video to poetically address what they consider central to existence: silence, loss, memory, and forgetting. Like archaeologists of the past, they deploy simple gestures with their bodies to pose questions about the meaning of human life, and they regard language and writing as devices for reinterpreting, recreating, and staging memory once again.

In *Nowhere to Go*, Lindy and Azul continued investigating an event that marked their lives and triggered their premature birth: the natural disaster of Armero tragedy. This autobiographical reference serves as a point of departure to bring individual memory into dialogue with collective memory, to recall the missing children of Armero, and to propose an experience filled with metaphors through which we may approach the experience of pain and mourning.

The work is a video installation composed of two spaces and three moments. In the first room, a video essay brings together several types of images: press photographs of the disaster, images many of us recognize, overlaid with a moving layer of water that alludes to the fragility of memory; photographs from the artists' family archive, in which they search for signs of how the tragedy left its mark; and several staged scenes in which the artists evoke gestures suggesting ways of enduring pain and loss. It is a narrative in which the personal and the collective intertwine through a subjective lens filled with metaphors.

Turning toward the opposite wall, we see two large pools of water that open the path toward two screens. According to the artists, the bodies of water evoke the image of Lethe and Mnemosyne, the two rivers of Hades that, in Greek mythology, allow one either to forget or to remember. The scenes in the video-performances recall Romantic landscapes in which the immensity and majesty of nature were depicted in contrast to human smallness: before the immense and arid mountainous landscape of the Valley of the Tombs and the volcano of the Nevado del Ruiz, Azul and Lindy scream desperately, though we cannot hear them. Meanwhile, in the gallery space we hear a choral composition singing the first names of the children who disappeared in Armero —but also the names of any visitor present. Each time a name is sung, small whirlpools of water are activated, marking its forgetting or remembrance.

In the second and final space, a gigantic audiovisual projection appropriates and recreates the image of two photographs taken days after the tragedy. We see the bodies of Lindy and Azul enter the scene, dressed in black —multiplied eleven times— as they kneel before a valley of crosses. Suddenly, a mist renders the entire landscape invisible, and their faces turn toward us, confronting us, calling us into mourning. When they turn their gaze back toward the horizon, the mist disappears and a field of cotton flowers emerges, a plant that once characterized the landscape and was central to the economy of Armero. The scene invites us to close the cycle of mourning and to imagine a horizon for peace and hope for the victims of this tragedy and, by extension, for many others.

*Nowhere to Go* succeeded in bringing back a painful event and collectively redeeming it through a suggestive and innovative subjective narrative, radically different from the way mass media have portrayed it for decades. As a tribute to the children lost in Armero tragedy, the work opened on November 13, 2025, marking the fortieth anniversary of the disaster.

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In the thirteenth edition of the Premio Luis Caballero, we had the opportunity to see four proposals presented exclusively at the Galería Santa Fe throughout the 2025 calendar year. This had not happened since 2011, when the sixth edition took place in the curved hall of the Planetario de Bogotá, the first temporary home of the gallery. Although the gallery's permanent headquarters in La Concordia opened at the end of 2019 —specifically with the exhibition *Claustros, liceos y gimnasios* by Juan David Laserna, winner of the ninth edition— in the last three versions (X, XI y XII), only half of the nominees used this space; the other half presented their projects in different venues.

The Visual Arts Department of Idartes designed the call for the thirteenth Premio Luis Caballero with very specific guidelines: to propose only four nominations, to require that all proposals be installed at the Galería Santa Fe, and additionally to occupy its entire space (720 $m^2$). At the same time, the institution doubled the production budget for the realization of each project. All of this gave this edition a distinctive character: it generated greater interest in participation, gave new momentum to the country's most renowned public Award for national artists, with nearly two decades of history, and continued the

effort to build audiences for contemporary art through a program at the gallery focused exclusively on the exhibition of the Award.

The four projects in this edition managed to recover the original objective of the award: to develop previously unseen proposals that entered into dialogue with elements of the exhibition space's context and enriched it through approaches related to the vortex generated between territory and memory.