

ART BRUSSELS

Ana María Caballero and Lena Marie Emrich

Booth 5A-33

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At **Art Brussels 2026** the presentation brings together two artists who treat language not as description but as substance: **Ana María Caballero** and **Lena Marie Emrich**. Both explore how poetry and text can be transformed into visual, spatial, and sensory experiences – tracing the moment when words begin to take physical form.

Ana María Caballero (Colombian-American) is an award-winning poet and multidisciplinary artist whose work examines how biological and cultural narratives shape intimacy, care, and authorship. Starting from her own poems, she develops diverse artistic translations – spanning text, sound, video, print, and digital media. In her practice, a poem may become an object, a gesture, a recording, or a screen-based work; each iteration explores how language can move between formats while retaining emotional precision. Caballero's works reflect on the ways in which contemporary technologies alter how poetry is read, circulated, and experienced.

Lena Marie Emrich (Germany) approaches poetry from a sculptural and conceptual perspective. Her installations and spatial compositions often emerge from words, fragments, or rhythms that inhabit materials and architectural gestures. Text for her is both structure and atmosphere – something that can be engraved, suspended, or whispered. Emrich's practice unfolds between object and narrative, tracing how contemporary subjects navigate systems of mobility, communication, and care.

Together, **Caballero** and **Emrich** open a dialogue between textual intimacy and spatial form, showing poetry as a living architecture – shifting between written line, voice, and body. Their works invite viewers to read, listen, and inhabit language as an evolving space of thought and sensation.

*All Prices are including German VAT.

Ana María Caballero

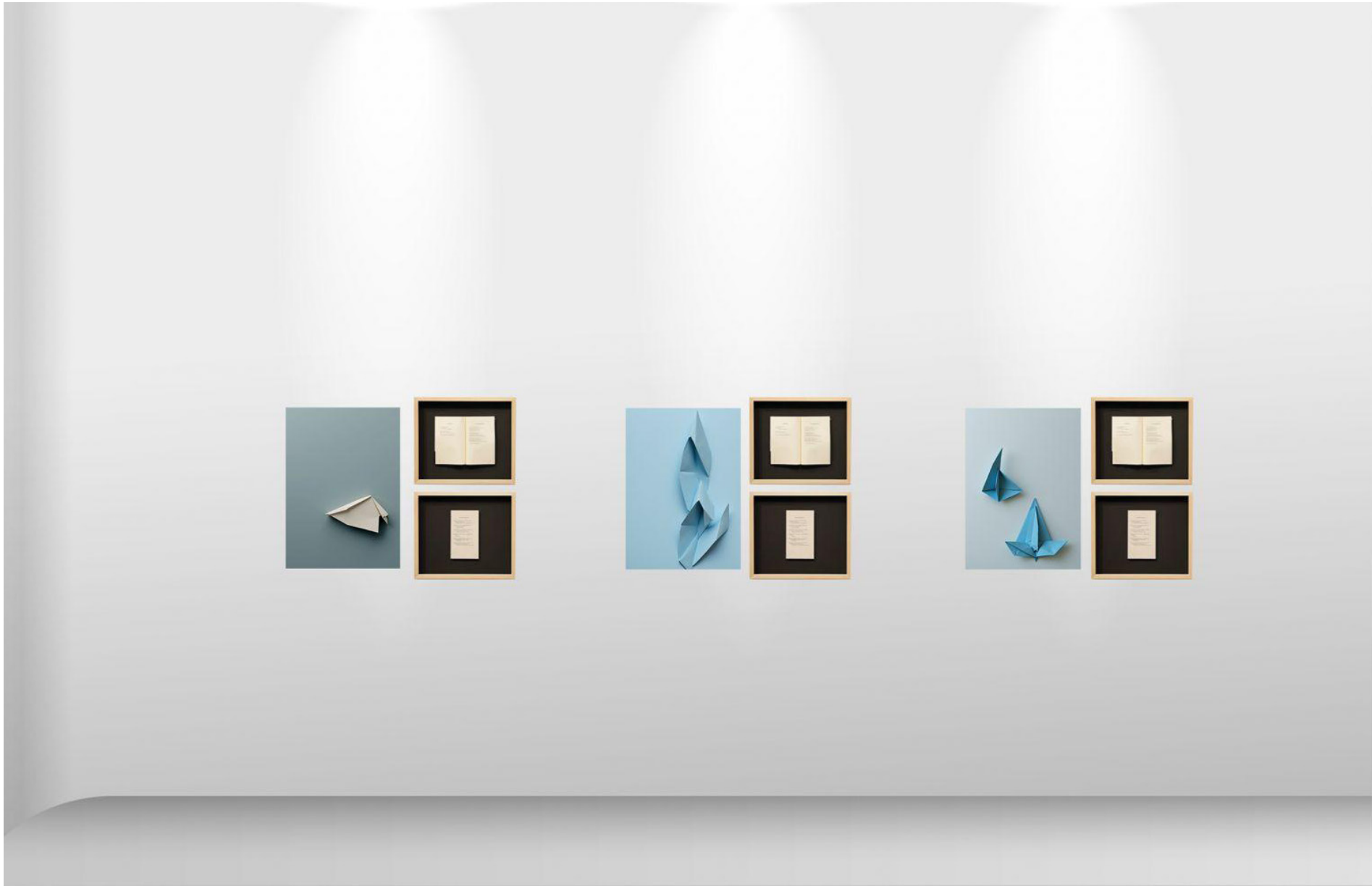
Ana María Caballero (b. 1981) is a multidisciplinary, award-winning Colombian-American poet and artist.

Her work explores how biology delimits our societal and cultural rites, questioning gendered notions of sacrifice and virtue.

The speakers in her poems find their voice by navigating the intellectual and the everyday, daring to name what's left unsaid in that all-important space of home.

Her poems are moments of private rebellion, made public.

[CV and more information here](#)



Ana Maria Caballero
Booth sketch, Art Brussels 2026

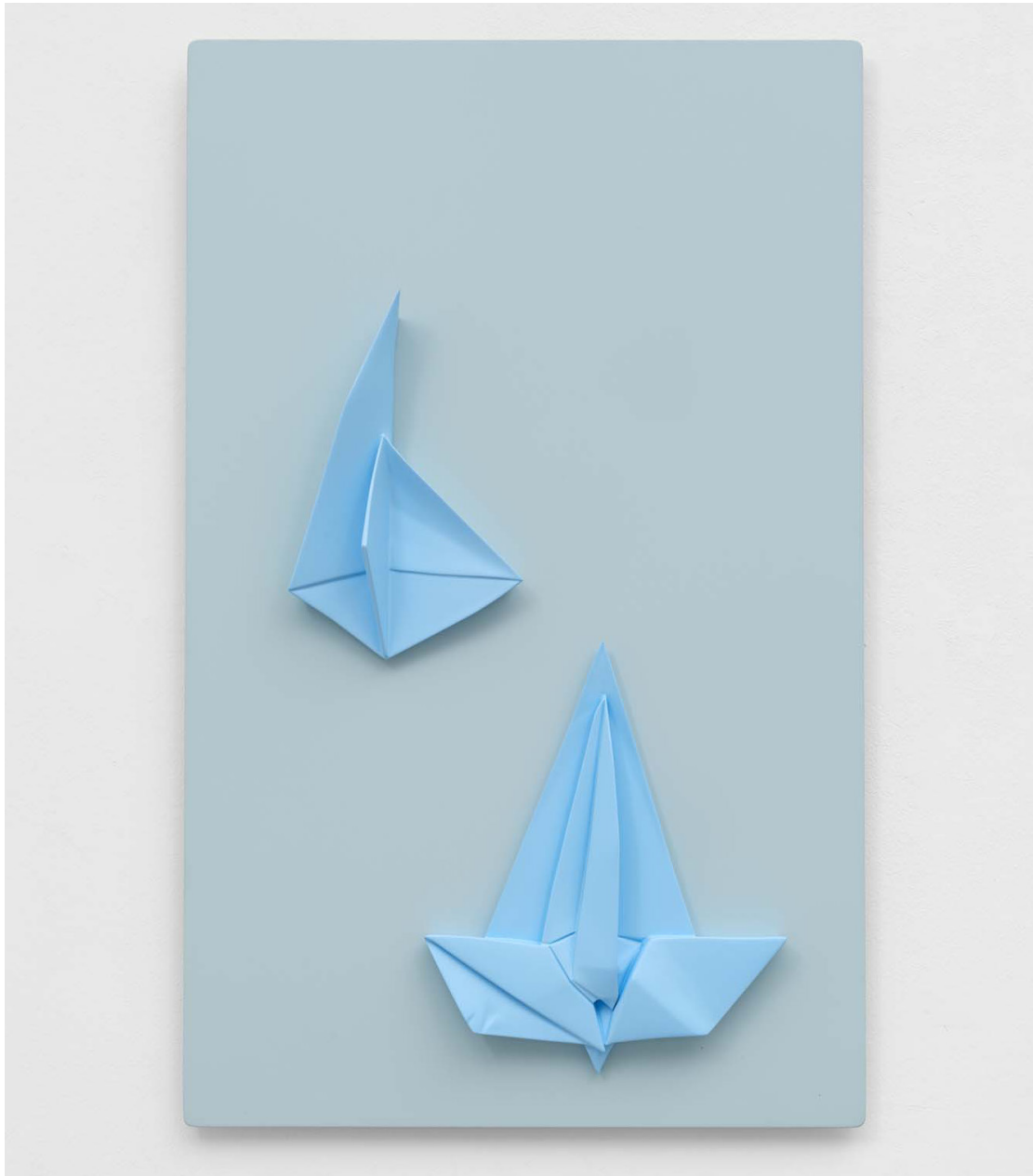
Speech Patterns, 2026

Speech Patterns marks a new chapter in Ana Maria Caballero's exploration of voice, form, and translation. In this series, the scripts she prepares for her performances become the originating material for sculptural works, both digital and physical, that translate live speech into three-dimensional form.

The works are generated not from interpretation, but from intent: from the structure, rhythm, and potential of language before it is spoken. In doing so, *Speech Patterns* explores the tension between preparation and spontaneity, script and utterance, and considers how performance can be materialised beyond the moment of delivery.

The sculpture becomes both archive and proposition: a speech-act given form. Three editions of *Speech Patterns* will be presented at Art Brussels, visualizing a trilingual performance Caballero delivered at the Venice Biennale in 2025. Each work corresponds to a reading of a poem in a different language: English, Spanish, and Italian.

Find more detailed information [here](#).



Ana Maria Caballero
Cerco Cosa Dire, 2026
Painted aluminum backing, handcrafted
polystyrene, NFT PNG file
80 x 50 cm
Edition: 1/3
Price: 9.000 €



Ana Maria Caballero
Quiet as Grotto, 2026
Painted aluminum backing, handcrafted
polystyrene, NFT PNG file
Edition: 1/3
Price: 9.000 €



Ana Maria Caballero, Quiet as Grotto, 2026



Ana Maria Caballero
Igual de Callada, 2026
Painted aluminum backing, handcrafted
polystyrene, NFT PNG file
80 x 50 cm
Edition: 1/3
Price: 9.000 €

Page Break, 2025/2026

Page Break is a conceptual series that extends Caballero's ongoing effort to take poetry beyond the page while preserving a deep reverence for its most intimate and enduring vessel: the book.

In this series, Caballero frames her published poetry books and removes a single page from each volume, presenting it alongside the corresponding open book from which it was taken. The act of extraction is made deliberately visible—the remaining edge of paper protrudes jaggedly from the spine, marking the physical force required to separate poem from object.

This gesture foregrounds the labor, resistance and insistence involved in presenting poetry as fine art, a recurring concern throughout Caballero's practice.

For **Art Brussels 2026**, Ana María Caballero picked the three poems corresponding to the Speech Patterns.

Domenica 1

In città piccole
 smette d'importare la velocità
nel nominare l'angolo,
il taxi o la pizza.

Il coltello opera uguale in silenzio.

Se squilla il telefono,
 vibra,
sotto un lenzuolo
 chiuso,
e un bicchiere mite di vino bianco
 si rovescia
nel succo di mela.

Cede la porta;
 mi stendo silenziosa.
Sono il primo astronauta –
cerco cosa dire.



Ana Maria Caballero
Domenica 1 - Page Break, 2026
Framed diptych containing a book
and a single page
44 x 38 x 4.5 cm
1/1 + 1AP
Price: 4.200 €

IF FEMALE, THE BODY PREPARES

for the possibility of child—builds walls of sustenance, cushions of
clay.

Quiet as grotto,

awaits insemination, conceivable fertilization—the shuffle of nucleic
matter we

sort as epithet:

discreet, thick, slight, brave. Though we absorb them as custom, as
culture, the syndromes

of our organs'

labors result not from endeavor but from fact—blood runs down the
inner thigh

of a grown

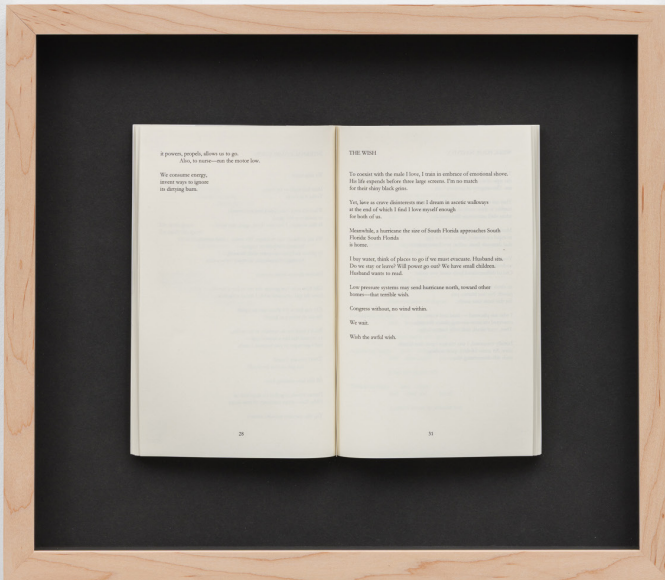
girl. Once I spot red, I can claim I've lived enough, seen enough, to
come of age:

to walk as

latter lady, little woman, ripened daughter. My girl mind, my girl soul,
lime green mangos

fallen—ovular in their form.

Poem by Ana María Caballero: *If female, the body prepares*
from her book MAMMALS



Ana María Caballero
If female, the body prepares -
Page Break, 2026
Framed diptych containing a book
and a single page
44 x 38 x 4.5 cm
Edition: 1/1 + 1AP
Price: 4.200 €

DOMINGO 1

En ciudades pequeñas
deja de importar la velocidad
al nombrar la esquina,
el taxi o la pizza.

La navaja opera igual de callada.

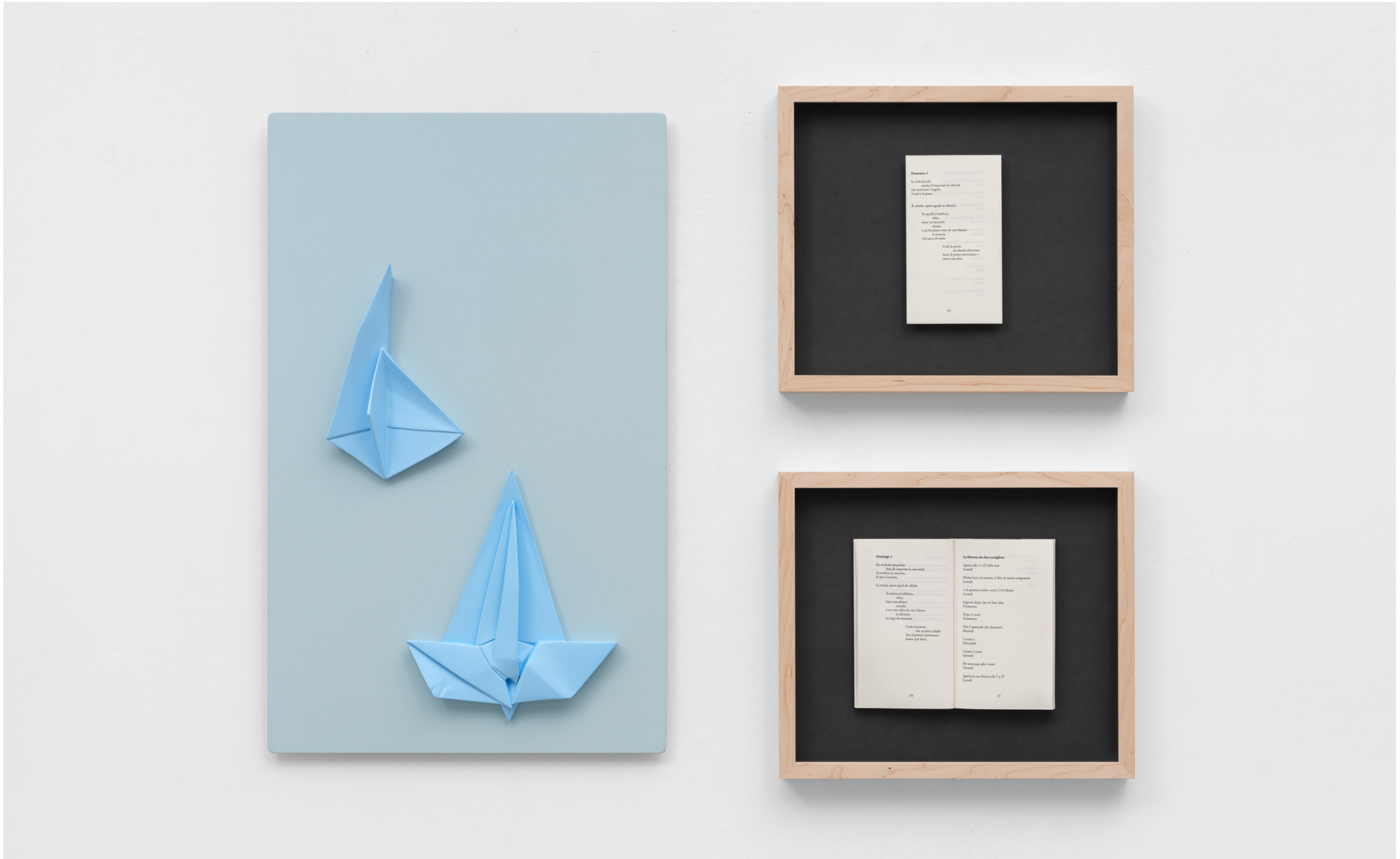
Si timbra el teléfono,
vibra,
bajo una sábana
cerrada
y un vaso tibio de vino blanco
se derrama
en jugo de manzana.

Cede la puerta;
me acuesto callada.
Soy el primer astronauta—
busco qué decir.

Poem by Ana María Caballero: *DOMINGO 1*
from her book *Entre dominigo y domingo* (Spanish)



Ana Maria Caballero
Domingo 1 - Page Break, 2026
Framed diptych containing a book
and a single page
44 x 38 x 4.5 cm
1/1 + 1AP
Price: 4.200 €



Ana Maria Caballero
Cerco Cosa Dire, 2026 & Domenica 1 - Page Break, 2026
Price: combined 11.000 €



Ana Maria Caballero
Quiet as Grotto, 2026 & If female, the body prepares - Page Break, 2026
Price: combined 11.000 €



Ana Maria Caballero
Igual de Callada, 2026 & Domingo 1 - Page Break, 2026
Price: combined 11.000 €

Lena Marie Emrich

In her work, Lena Marie Emrich (*1991) focuses on the marginal and the social - both topics that are key elements in her artistic practice. Car tuning races, abandoned airports, arenas, hip-hop videos - all these are cultural references that nourish her multidisciplinary practice. Emrich interweaves performance, documentation and sculpture and sheds light on the characteristics of these unique communities. Her works tell of the encounter between supposedly rigid everyday objects and human longings, and conserve them in a simple formal language.

[CV and more information here](#)



Lena Marie Emrich
Portal No.1 (Intercom), 2026
Natural Acrylic Stone, Bronze Mirror, Post-it,
Wooden frame
Each 51 x 10,5 x 2 cm
Price: 4.800 €



Lena Marie Emrich
Portal No.2 (Avenue Chateau de Walzin) , 2026
Natural Acrylic Stone, Bronze Mirror, Post-it,
Wooden frame
Each 51 x 10,5 x 2 cm
Price: 4.800 €



Lena Marie Emrich
LAS CICADAS, Art Residency Ibiza, 2026

SHAPE SHIFTERS, 2026

Emrich's new series *SHAPE SHIFTERS* begins with *DIASPARAGMOS*. In ancient ritual, diasparagmos names the tearing apart of the body. Here, the gesture is architectural. A former support structure becomes a red metallic outline; a strained square, slightly torqueing inward. The pearl particles in the paint vibrate under sunlight; what seems industrial becomes emanative. The fragment has been separated from function and staged as perimeter.

Emrich's sculptures perform a comparable operation materially. They interrupt the flow of optimized design. They detach a fragment from the circuit of functionality and transform it into a site of sensory intensity. Fragmentation becomes method, reconstruction becomes critique.

SHAPE SHIFTERS touches what Franco Bifo Berardi describes in *Chaos and Poetry*: poetry as a rupture within automated systems of meaning. When language is accelerated into code, poetry slows it down, thickens it, re-sensitizes the nervous system.



Lena Marie Emrich
AUSSTRAHLUNG, 2026
Sunbed covered with Car paint
59 x 64 x 12 cm
Unique
Price: 4.500 €



Lena Marie Emrich
AUSSTRAHLUNG, 2026
details



Lena Marie Emrich
EXTIMACY, 2026
Sunbed covered with Car paint
58 x 47 x 12 cm
Unique
Price: 4.500 €



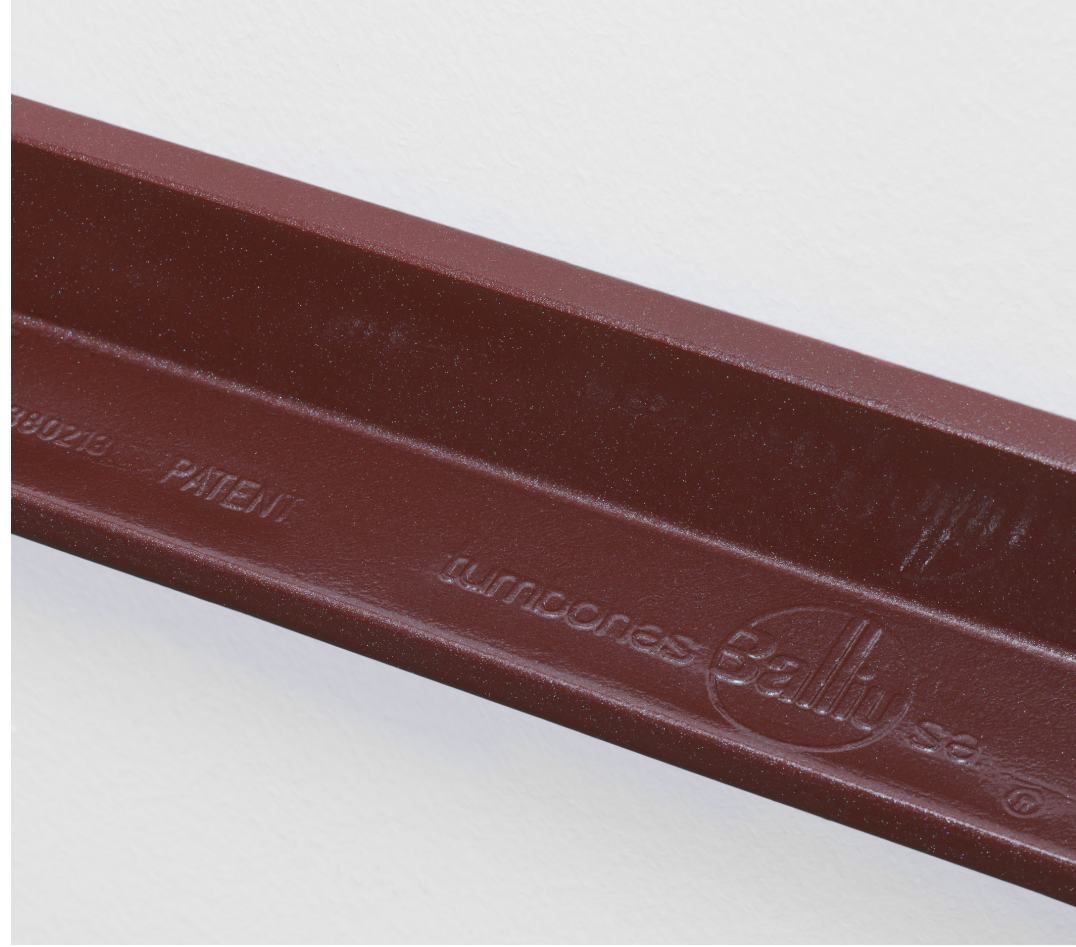
Lena Marie Emrich
DIASPARAGMOS, 2026
Sunbed covered with Car paint
58 x 47 x 12 cm
Unique
Price: 4.200 €



Lena Marie Emrich
DIASPARAGMOS, 2026
details



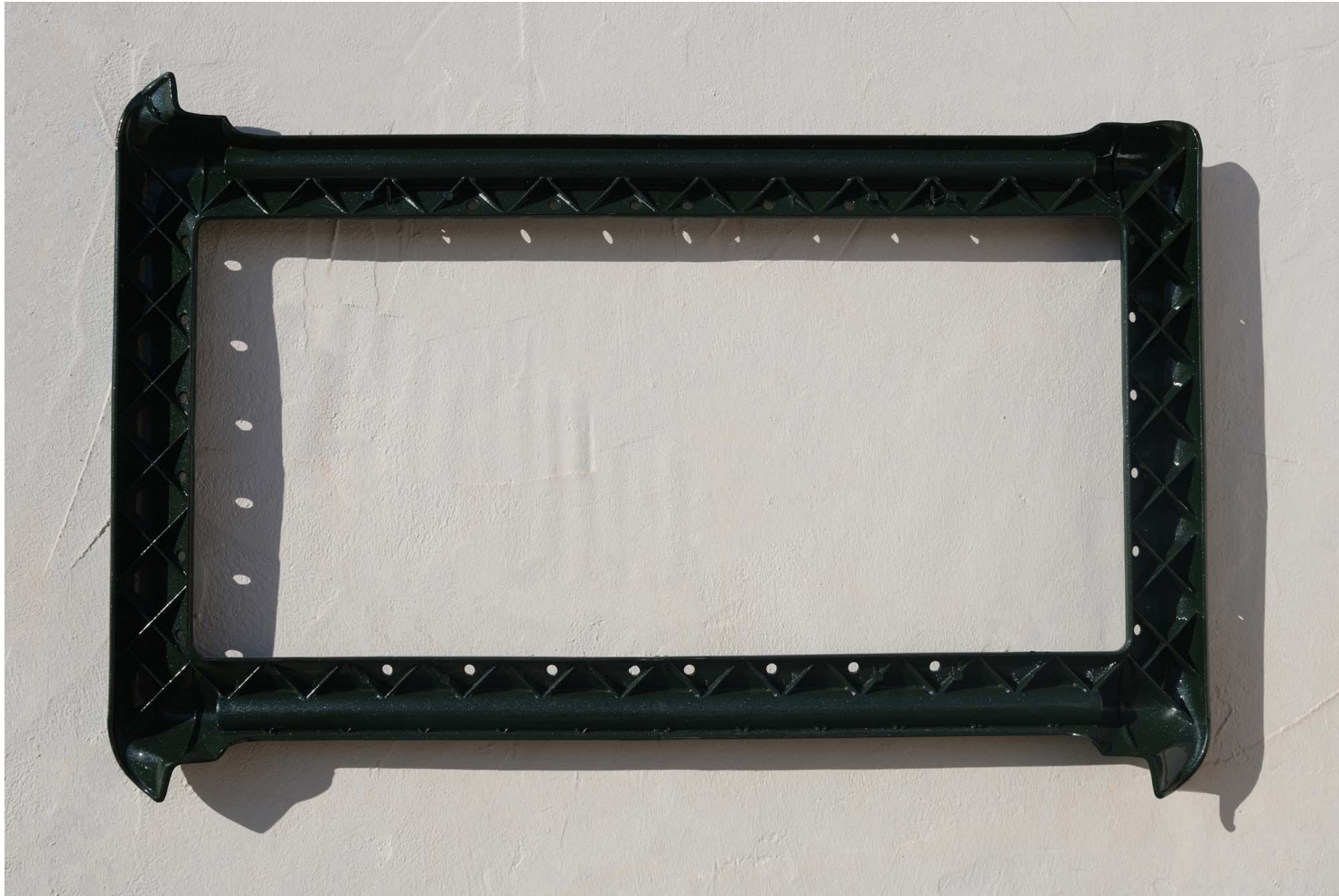
Lena Marie Emrich
ANAMNĒSIS, 2026
Sunbed covered with Car paint
65 x 57 x 12 cm
Unique
Price: 4.200 €



Lena Marie Emrich
ANAMNĒSIS, 2026
details



Lena Marie Emrich
THE LOSS OF NON-INSTRUMENTAL TIME, 2026
Sunbed covered with Car paint
Each 25 x 46 x 16 cm
Unique
Price: 5.600 €



Lena Marie Emrich
MORE THAN A STEP IN ANY DI-
RECTION, 2026
Sunbed covered with Car paint
58 x 47 x 12 cm
Unique
Price: 5.200 €



Lena Marie Emrich
MORE THAN A STEP IN ANY
DIRECTION, 2026
details

In **Portal No.1 (Intercom)** and **Portal No.2 (Avenue Chateau de Walzin)**, the intercom becomes a threshold between inside and outside – architectural and bodily at once. The bronze mirror folds the exterior back onto the viewer, opening a second interior where reflection becomes encounter. Post-its rest on the surface as fragile activators, fleeting signals that set the work into motion without fixing it. A drawing of dry leaves introduces a passing outside, while the natural acrylic stone appears almost petrified. As Gianni Jetzer writes, “time stands still... the ordinary becomes the exemplary.” Between ephemerality and permanence, the works hold a suspended present, where surface becomes atmosphere.

These pieces operate like quiet trophies – not of achievement, but of attention. They mark a return: to one’s surroundings, and to oneself. The act of looking becomes reciprocal, as if meeting one’s own gaze within the mirror, held in a space that resists urgency and invites duration.

In **Corpsing** four laughing mouths – rendered on Post-its – overlay the mirrored surface, interrupting the viewer’s reflection with an immediate, bodily intensity. Corpsing, the involuntary breaking into uncontrollable laughter, becomes a trace of what Nuar Alsaadir describes as a lost access to primal expression – a moment where personality emerges beyond control or performance.



Lena Marie Emrich
Corpsing, 2026
Bronze Mirror, Four Post-its, Wooden frame
25,5 x 18,5 x 4 cm
Price: 3.000 €



Lena Marie Emrich, River of disobedience (leaking truth), 2026,
Natural Acrylic Stone, Layered veneer
121 x 69 x 4 cm
Price: 10.800 €

River of disobedience (leaking truth), 2026

In this work, a young woman occupies a residual space between two parked cars. The gap in the urban fabric becomes both shelter and exposure. She squats, drinking a beer, caught in an act that oscillates between necessity and defiance. The scene is mundane, almost banal, yet charged: a moment shaped by the absence of infrastructure. What appears as a private gesture unfolds in full visibility, quietly pointing to the structural exclusions embedded in everyday environments.

Rendered in natural acrylic stone, the image takes on the visual authority of permanence. As in an intarsia, the individual fragments are meticulously inlaid, forming a surface that recalls altarpieces or triptychs that are devotional formats historically reserved for sacred narratives. Here, however, the subject resists elevation in the traditional sense. Instead, the ordinary is monumentalized. While the composition suggests immediacy, a fleeting bodily urgency, the medium denies transience. What would normally pass unnoticed becomes petrified.

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info@officeimpart.com