ART SG 2025

DUQUE ARANGO

GALERÍA

Founded in 1980 in Medellín, Colombia, Duque Arango Galería is a gallery dedicated to Latin American art, fostering a dialogue between modern masters and contemporary practices. Through a carefully curated program, the gallery connects historical legacies with current artistic discourses, emphasizing rigor, material research, and conceptual depth.

For **ART SG 2026** (Art Singapore), Duque Arango Galería presents a selection of key works that allow for a deeper understanding of Latin American art history and its contemporary evolution. The booth brings together seminal pieces by major modern masters such as **Fernando Botero** and **Olga de Amaral,** whose practices have been fundamental in shaping the visual, material, and conceptual language of the region. These works serve as essential references to comprehend the foundations upon which much of contemporary Latin American art has been built.

In parallel, the gallery introduces a group of contemporary artists whose practices offer critical insight into the artistic and social contexts of Latin America today. The exhibition features works by Sair García, Ariel Cabrera, and Alejandra Aristizábal, creating a cohesive narrative between past and present.

Through this presentation, Duque Arango Galería proposes a nuanced reading of Latin American art, one acknowledging its historical masters while highlighting the contemporary practices that continue to redefine its narratives on a global stage.

01.

Fernando Botero

Fernando Botero was a painter and sculptor whose instantly recognisable style transformed Latin American art.

Botero's importance to Latin American art stems from two key aspects:

First, he created a visual language that was unmistakably his own —"Boterismo"—which allowed him to comment on themes such as identity, power, politics and everyday life, all while rooted in the cultural context of Colombia and the broader region. Second, by achieving international acclaim and placing his work in public spaces and institutions worldwide, he helped validate the notion that Latin American artists could define their own aesthetic on the global stage, unbound by simply mimicking European-American models.



Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
Woman, 1997
Signed and dated "Botero 97" on lower right
Pastel on canvas
150 x 120 cm
59 x 47 1/4 in



Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
Two men, 2002
Signed and dated "Botero 02" on the lower right
Pencil and coloured crayon on paper
38 x 28 cm
15 x 11 in



Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
Woman with necklace and cigarette, 2008
Signed and dated "Botero 08" on the lower right
Coloured crayon, pencil and estompe on paper
41.3 x 31.1 cm
16 1/4 x 12 1/4 in



Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
Horse, 1995
Signed and numbered back of the rear left leg
Bronze
52.1 x 31.8 x 26 cm
20 1/2 x 12 1/2 x 10 1/4 in
Edition of 6 (#6/6)



Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
Little bird, 1988
Signed and numbered "Botero 1/6" and stamped with a foundry mark (on the base)
Bronze
32.72 x 39.7 x 24.31 cm
12 7/8 x 15 5/8 x 9 5/8 in
Edition of 6 (#1/6)



Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
A family, 1997
signed and dated "Botero 97" (lower right)
Oil on canvas
161.1 x 187.7 cm.



Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
After Raphael, 2009
Titled, signed and dated "Afted Raphael Botero 09" on the lower right
Oil on canvas
76 x 64 cm
29 7/8 x 25 1/4 in



Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
La costurera, 1997
Signed and dated 97 (lower right)
Oil on canvas
117.2 x 98.1 cm
46 1/8 x 38 5/8 in

Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
Hand, 1976
Signed and numbered verso lower centre:
Botero 1/6.
Foundry Mark: Beside it foundry mark:
FONDERIA TESCONI PIETRA SANTA
Bronze
88 x 50 x 38 cm
34 5/8 x 19 3/4 x 15 in
Edition of 6 (#1/6)





Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
Rape of Europa, 1991
Signed and dated "Botero 91" on the lower right
Oil on canvas
83 x 100 cm
32 5/8 x 39 3/8 in

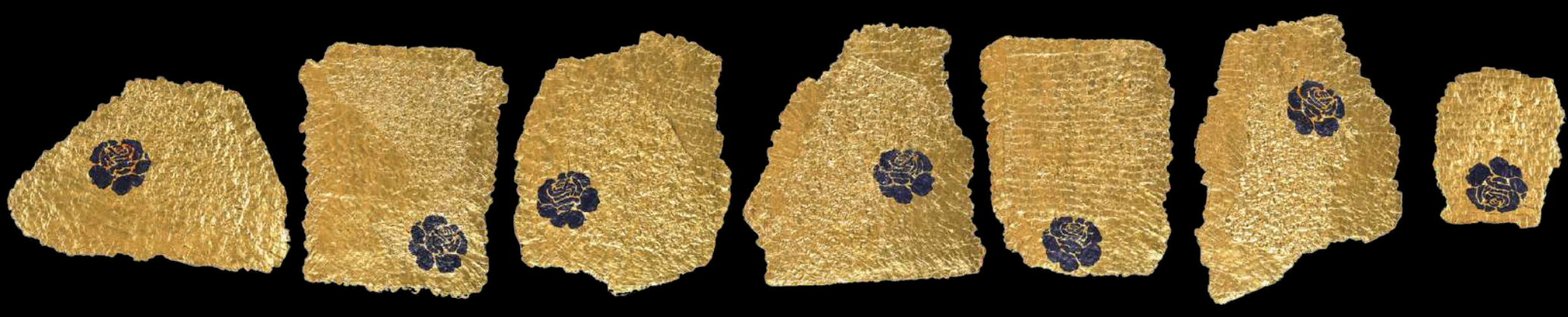


Fernando Botero
(Colombia, 1932 - Mónaco, 2023)
Painter of still lifes, 1994
Signed and dated "Botero 94" (lower right)
Oil on canvas
101 x 131 cm
39 3/4 x 51 5/8 in

02.



Olga de Amaral



Olga de Amaral
(Colombia, 1932)
Estudio, 2017
Linen, gesso, acrilyc and gold leaf
Variable dimensions, 85 x 400 cm aprox. - seven panels polyptych
Variable dimensions, 33 x 157 in aprox. - seven panels polyptych

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Olga de Amaral is a visionary textile and visual artist whose bold and singular practice has transformed the medium of weaving into a complex language of abstraction, materiality and cultural reflection.

From the 1960s onward she evolved beyond traditional tapestry forms into monumental woven-walls and sculptural textile works that integrate linen, horsehair, gesso, acrylic paint and precious metals such as gold and silver leaf.

She occupies a foundational place in the development of post-war Latin American abstraction—not by following dominant international models, but by harnessing indigenous and artisanal weaving traditions of Colombia and the Andean region, and merging them with modernist concerns of surface, texture and space.

She is highly recognized by major institutions (including a 1973 Guggenheim Fellowship) and inclusion in some 40+ museum collections worldwide, underlining her global relevance and reinforcing why she stands among the most important artists from Latin America.

Olga de Amaral
(Colombia, 1932)
Nebula 17, 2016
Japanese paper, linen, gesso,
acrylic and gold leaf
80 x 80 cm
31 1/2 x 31 1/2 in

03.
Sair García



Sair García is a painter, sculptor and installation artist whose practice spans over two decades and is deeply rooted in the social, environmental, and political realities of the Colombian region of the Magdalena Medio and beyond. He holds a Master in Fine Arts from Universidad Nacional de Colombia and his professional career gained momentum when he won the Premio Philips de Arte para Jóvenes Talentos in Bogotá in 2001, then represented Colombia in São Paulo and took first place in the Latin American competition.

García's work is characterised by a sustained reflection on conflict, displacement, memory and the river-landscape of the Magdalena. Growing up along the river, he witnessed how it transformed—from a lifeline for communities to a scarred terrain under the pressures of violence and extractive economies. In his series "Magdalena", for example, he uses oil on stainless-steel panels to depict the sometimes paradoxical beauty and hidden tragedy of the riverbanks, suggesting that nature itself bears witness to violence and displacement.



Sair García
(Barrancabermeja - Colombia, 1975)
De la serie Magdalena, 2025
Oil on stainless steel
130 x 300 cm.
51 1/8 x 118 1/8 in.



Sair García
(Barrancabermeja - Colombia, 1975)
De la serie Magdalena, 2025
Oil on stainless steel
130 x 200 cm.
51 1/8 x 78 3/4 in.



Sair García
(Barrancabermeja - Colombia, 1975)
De la serie Magdalena, 2025
Oil on stainless steel
140 x 140 cm.
55 1/8 x 55 1/8 in.

04.

Alejandra Aristizabal

Alejandra Aristizábal is an artist whose practice weaves together contemporary sculptural form and ancestral fibre-techniques. From 2015 onward she adopted the native Andean fibre fique (from the plant Furcraea andina) as her primary material: collaborating with local growers and craft communities, she develops large-scale hanging sculptures, tapestries and sculptural textile works that pair organic texture with fine art sensibility.

Aristizábal's significance in the Latin American art scene lies in the way she fuses material, cultural memory and ecological awareness into a visual language that resonates globally. Her work not only elevates a traditionally utilitarian fibre into the realm of contemporary art, but also brings attention to indigenous practices and sustainable production in Colombia.



Alejandra Aristizabal
(Manizales, Colombia - 1987)
Moss, 2025
Fique fiber and tin
120 x 104 cm.
47 1/4 x 41 in.



05.
Ariel Cabrera

Ariel Cabrera Montejo is a painter whose work draw from archival materials: photographs, documents and motifs from the late nineteenth and early twentieth-century Cuban history, and translates these into richly layered paintings. His exhibitions span international venues—Italy, Spain, the United States, Mexico—and his work features in major collections such as the Pérez Art Museum Miami (PAMM) in Miami and the Collezione Maramotti in Italy.

Cabrera's significance in Latin American art lies in the way he interrogates official histories through visual means: his paintings stage re-imagined episodes of the Cuban War of Independence and the Belle Époque in Cuba, not as heroic tableaux but as intimate, ambiguous, human dramas. By blending traditional painting techniques with a contemporary sensibility that questions power, identity and historical narrative, he positions himself at the forefront of a regionally rooted yet globally connected artistic practice. His ability to channel archival research into vivid pictorial worlds speaks to why he is counted among the most important artists coming from Latin America today.



Ariel Cabrera
Gateway on the Hudson, 2025
Signed and dated on the reverse
Oil on canvas
168 x 213 cm.
66 1/8 x 83 7/8 in.



Ariel Cabrera
(Camagüey - Cuba, 1982)
The guest, 2025
Oil on canvas
200 x 200 cm.
78 3/4 x 78 3/4 in.

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