ANA MARÍA CABALLERO

poem = work of art

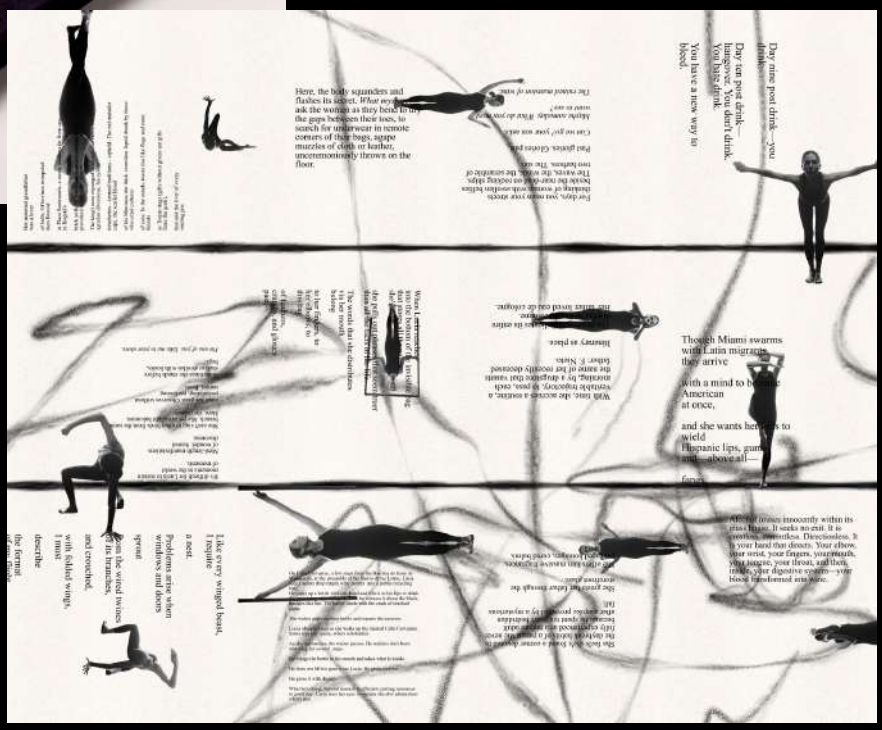
Ana María Caballero

Ana María Caballero is a multiple award-winning, transdisciplinary artist. Her work explores the tension between physicality and selfhood, between biological processes and their cultural implications, and between ecology and the storylines we construct to explain (and thus attempt to contain) them.

She's the recipient of an Academy of American Poets Prize, the Beverly International Literature Prize, Colombia's José Manuel Arango National Poetry Prize, the Steel Toe Books Poetry Prize, the Clay Reynolds Novella Prize, a Future Art Writers Award, a Sevens Foundation Grant, among other recognitions.

She's the first living poet to sell a poem in the history of Sotheby's and the first artist ever to receive a triple finalist nomination for the Lumen Prize. Her work is often featured by publications like artnet, Observer, Monopol, Poetry International, ArtNews, BOMB, Poets.org, and El País. Her work is in the collection of some of the world's top institutions, such as the Reina Sofía, the MACBA, the Ashmolean, HEK Basel, the Francisco Carolinum, Spalter Digital, the Stahlberg Collection, and has been presented at leading venues including Art Basel, the Venice Biennale Vernissage, the V&A, Museo de Arte Miguel Urrutia, Fundación March and ICA Miami.

A graduate of Harvard and the author of eight books, she also co-founded the digital poetry gallery theVERSEverse.



Ropa sucia (The Wash), 2025

Ropa sucia (The Wash) is a limited edition artist book by Ana María Caballero.

Written in Caballero's signature, straightforward style, each edition of this artist book includes a different set of 12 poems extracted from /*Cortadas*, a novel-in- verse written by Caballero as **an homage to Julio Cortázar's *Rayuela*.**

Referencing the different ways readers and authors can construct each other while navigating our modular and fragmented minds, **these poems can be read, hung, and arranged in multiple ways.**

Each handbound book includes a PNG file resulting from an **elaborate algorithmic system that tracked Caballero's choreographic interpretation of these poems and translated them into visual digital lines.**

ANA MARÍA CABALLERO

Installation view, Close Reading Exhibition, Office Impart, Berlin, 2024

Being Borges, 2023 -

Being Borges is a poetic and (post)photographic **recasting of Jorge Luis Borges and Margarita Guerrero's *Book of Imaginary Beings*.**

In this series, Caballero takes Jorge Luis Borges and Margarita Guerrero's *The Book of Imaginary Beings* (a vast compendium of humanity's imagined creatures) and its 1970 English translation by Norman Thomas di Giovanni as points of departure from which to explore how AI interprets Spanish versus English text, unmasking biases ingrained in large data sets.

This 12- part series begs the question: **What's at stake when language becomes literal via the visual?**

Being Borges delves into **the impossibility of translation–AI cannot "read" Spanish and English** in the same way because they are different sign systems, with nuances and meanings that exist beyond their constructed signifiers, their words.

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Shang Yang: The Rain Bird

The Double

The Chinese Unicorn

Oración, 2023

In *Oración (Prayer),* which takes its name from a poem by acclaimed Colombian poet María Mercedes Carranza, Caballero proposes a **new form of literary translation, breaking down the process to probe the subliminal connotations of prayer, the poetics of prompts and the semiotic entanglements of metaphor.**

Caballero's textual translation is gestural–a personalized recasting of Carranza's desperation in ways that speak to Caballero's own relationship with devotion. By concentrating on the poem's undercurrent of despair, Caballero accentuates poetry's ability to capture ephemeral, personal moments and preserve them within poetic time and space so they may be felt by others. **Caballero also transposed phrases from the poem, along with nuanced interpretations of its symbolism, into prompts, creating a vast compendium of images.**

The semantics, sounds, palettes, architectures, garments, kinesics, iconographies of prayer have been conditioned by institutionalized faith over centuries. Despite this, Caballero found **honesty in her dialogue with the machine,** curating a visual narrative that evokes the privacy, hope and despair of prayer, at once **an experience of intense selfhood and acknowledgement of otherness.mages.**

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artifacts, 2023 -

artifacts is a long-form generative AI project created by Ana María Caballero and Alex Estotrick. This project imagines a **new token economy where both image and coinage challenge tired histories.**

Artifacts are the products of humanity and of machine learning. They are also errors of perception and representation. At the end, **they are traces of what has been and what might be — evidence of our majesty and fallibility.**

Caballero and Estorick inserted alternative histories into the complex of ancient and medieval money, thereby posing the question: **what might images of pregnancy, of family, and of domesticity mean when minted onto currency?**

These tokens tell simple stories of private lives but the identities of their subjects remain unknown and exist in a space of contested histories, displacing value from established, patriarchal power and situating it in our homes.

In 2025, Caballero and Estorick created a bespoke version of the project for Oxford's Ashmolean Museum, pictured above to the right.

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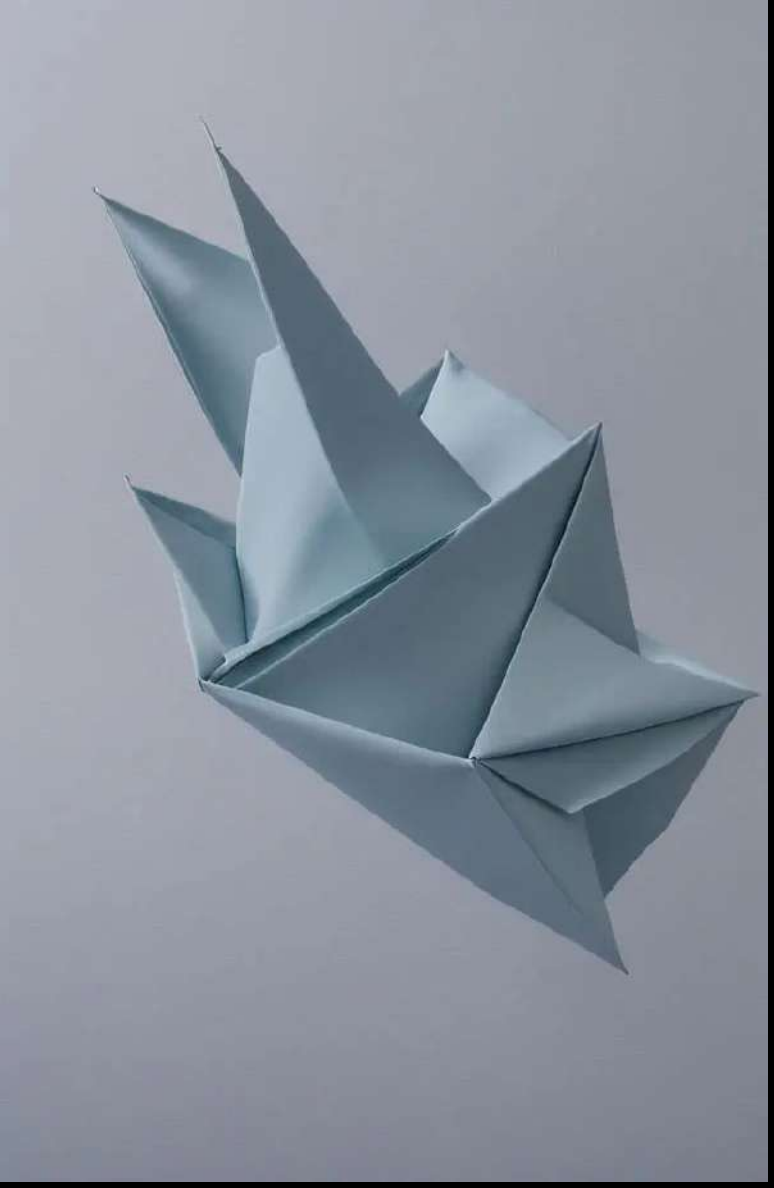


"futuro hoy"

"reconocimiento"

Paperwork, 2023 -

Paperwork is a performance-based, long-form generative **AI collection of digital paper sculptures carved from individual emotional responses to Caballero's performed poetry.**

Throughout 2023, Caballero performed her poems in numerous venues across the world, **inviting audience members to write down one word in response to her verse on sheets of paper.**

She gathered these slips of paper—these distilled, private moments of connection to her readings—and used each word to actuate Paperwork's compositions from latent space, honoring paper's haptic eloquence and materializing lived experiences via the digital form.

ANA MARÍA CABALLERO

Pace, Installation view, Berlin Art Week, 2025

Pace, 2025

Combining a live studio performance, spoken-word poetry, cinematic AI, choreography, custom- coded visuals, photography, and blockchain provenance, ***Pace*** **transcends the page, pushing the boundary of how poetry can be exhibited**, experienced and transacted in the digital age.

In this multifaceted rendition of self, the artist speaks her poem via movement, **exploring how body language ties into spoken language**. Caballero pays homage to Pipilotti Rist's *Ever Is Over All* and proposes an evolution in personal empowerment. Whereas Rist's protagonist symbolically takes down failed systems, Caballero's main character practices radical repair.

Pace posits that private joy is as powerful a form of resistance as destruction.

Pace: Cinematic AI

Pace: Coded-visuals

ANA MARÍA CABALLERO

Echo Graph, Exhibition view, Office Impart, Berlin 2025

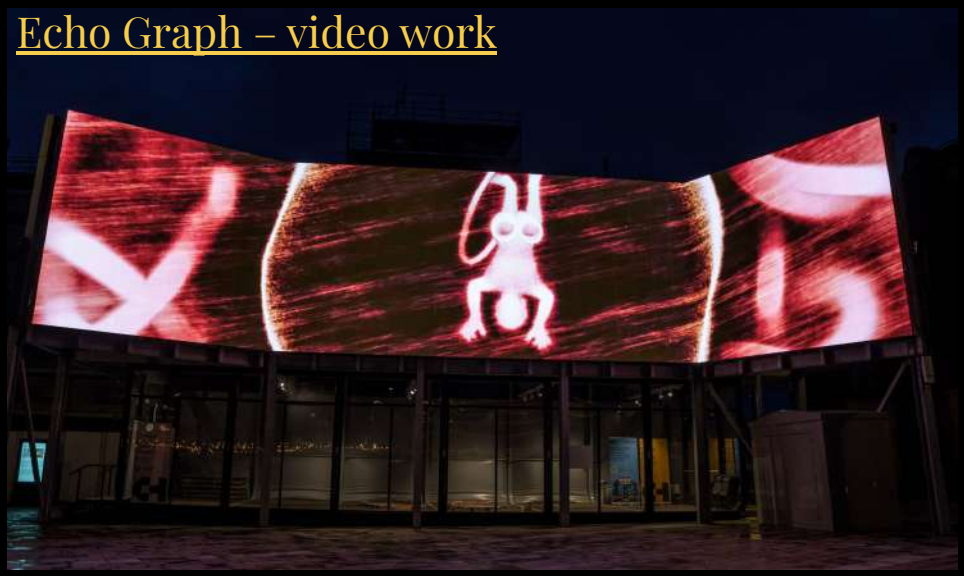
Echo Graph, 2025

Echo Graph, a solo exhibition by Ana María Caballero, **presents a single poem in multiple ways,** exploring how the medium through which verse is experienced affects the meaning it conveys.

Echo Graph **brings together Caballero's acclaimed performative, sculptural, conceptual and written work**–crossing over from digital into analog realms with such ease that the boundary between these becomes blurred to the point of irrelevance.

The pieces in this exhibition **challenge notions of materiality and immersion**, asking us to bear witness to the ways language takes hold within and without our bodies.

Echo Graph – video work



In this multi-faceted rendition of self, **Caballero expands her *Literal Litoral* series of choreographic poems to place her body where it began—the womb**.

Milk, Book Sculpture Series, Phillips Auction House, London 2024

Book Sculptures

Caballero's Book Sculptures **question how society values poetry and propose the book as a sculptural object.**

Each book exists as a single edition and contains one eponymous **poem printed 197 times in its pages**. When taken as integers, the digits in **197 add up eventually to 8, a number that represents abundance.**

Each book also has a unique ISBN and the anatomy and structure of a traditional book.

The work includes a video of **a single page of the book endlessly turning while Caballero reads the poem in addition to an inscription of the poem onto the Bitcoin blockchain,** accentuating the artist's expansion of the ways poetry can be experienced, exhibited, recorded and transacted in the digital age.

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Fifty Ways of Looking at a Poem, 2024

Caballero invited fifty different people to read and annotate the same poem, **performing their experience of its verse via hand-written marginalia.**

Fifty Ways of Looking at a Poem is an **analog generative system**, one that celebrates the ways in which **writers and readers construct each other.**

Readers give literature life within their minds, honoring words when they make them their own by leaving a mark.

The combined, iterative interventions in this series represent **the collective evolution of readership.** Language is universal—yet personal—and every reading pulls and pushes it forth.

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