

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.

Ana María Caballero

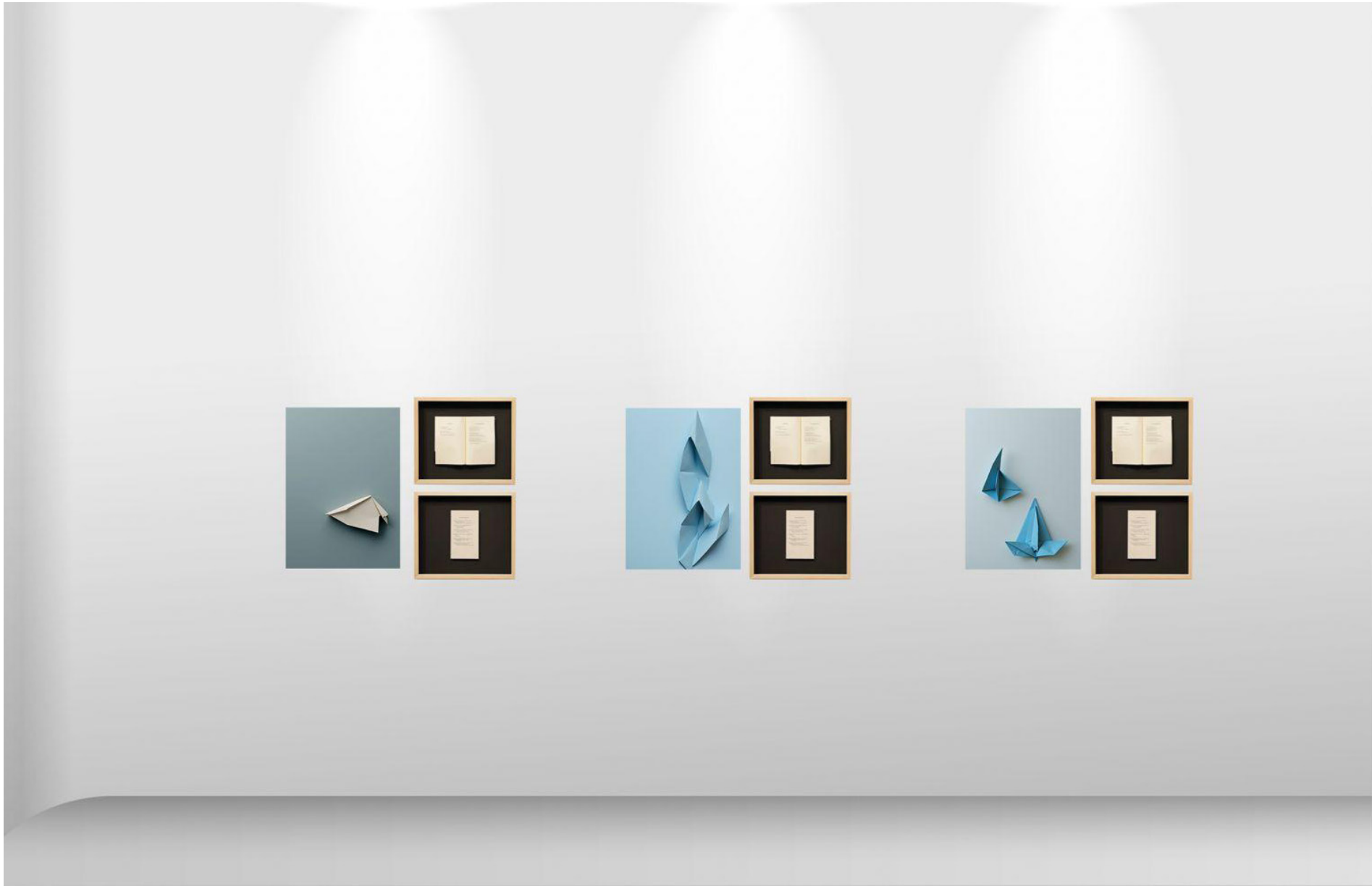
Ana María Caballero (b. 1981) is a multidisciplinary, award-winning Colombian-American poet and artist.

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

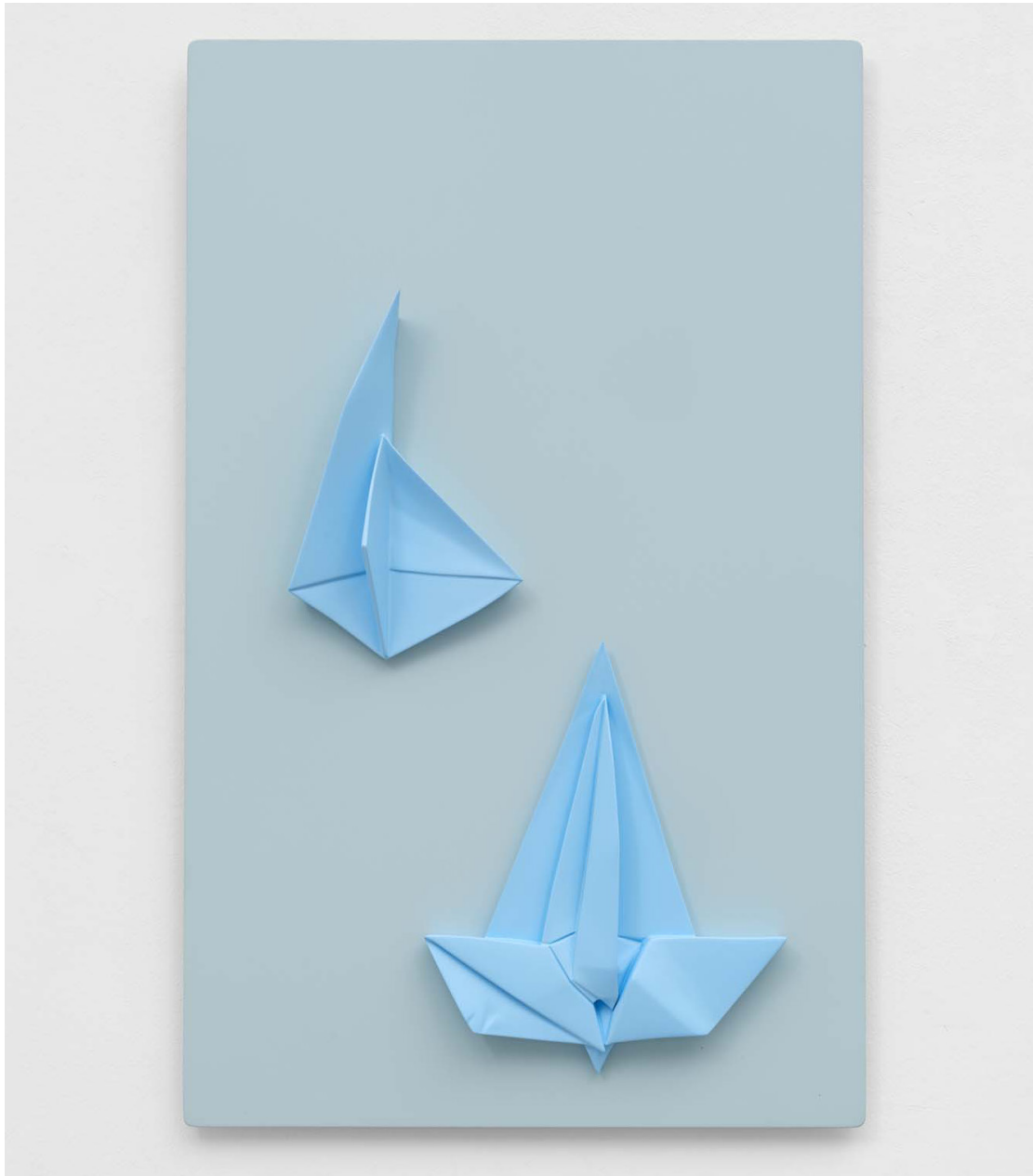
Speech Patterns, 2026

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 by Colombian artisans, NFT PNG file
80 x 50 cm
Edition: 1/3
Price: 7.500 € excl. VAT



Ana Maria Caballero
Quiet as Grotto, 2026
Painted aluminum backing. Handcrafted polystyrene by Colombian artisans, NFT PNG file
80 x 50 cm
Edition: 1/3
Price: 7.500 € excl. VAT



Ana Maria Caballero
Igual de Callada, 2026
Painted aluminum backing. Handcrafted poly-
styrene by Colombian artisans, NFT PNG file
80 x 50 cm
Edition: 1/3
Price: 7.500 € excl. VAT

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.

Poem by Ana María Caballero, *Domenica 1*
from her book *Tra Doemnica e domenica* (Italian)



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: 4.000 € excl. VAT

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: 4.000 € excl. VAT

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

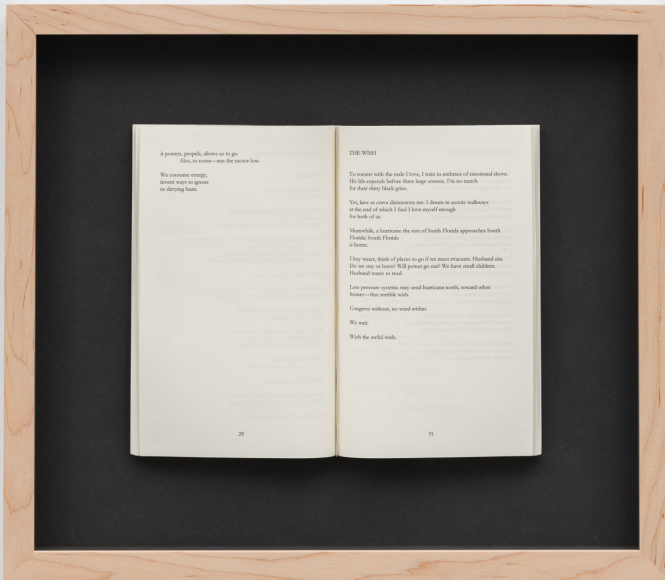
girl. Once I spot red, I can claim I've lived enough, seen enough, to
come of age:

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: 4.000 € excl. VAT



Ana Maria Caballero
Cerco Cosa Dire, 2026 & Domenica 1 - Page Break, 2026
Price: combined 10.000 € excl. VAT



Ana Maria Caballero
Quiet as Grotto, 2026 & If female, the body prepares - Page Break, 2026
Price: combined 10.000 € excl. VAT



Ana Maria Caballero
Igual de Callada, 2026 & Domingo 1 - Page Break, 2026
Price: combined 10.000 € excl. VAT

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