

barbican

BEATRIZ
GONZÁLEZ

25 Feb – 10 May 2026

Barbican Art Gallery,
London





Photo: Rafael Moure

In Spring 2026, the Barbican will present a major retrospective of groundbreaking Colombian artist, art historian and curator Beatriz González (b. 1938, Bucaramanga, Colombia) – the artist’s first solo show in the UK and her largest-ever exhibition in Europe.

Bringing together six decades of González’s work – spanning from the 1960s to the present – this exhibition celebrates the artist’s extraordinary and dynamic practice, in which she persistently engages with how images permeate the world. Considering the ways in which they determine how we understand each other, González unpicks how images shape and reflect power dynamics on a personal and political scale. With unnerving directness, she depicts tender everyday experiences, addresses the dominating influence of Western iconography in shaping historical (colonial) narratives, questions socially-constructed hierarchies of ‘taste’ and popular culture, confronts the brutal and recurring political violence in Colombia (from the decade known as ‘La Violencia’, 1948-58, to the present), and pays homage to displaced communities.



Gratia Plena (Tocador) (Full of Grace (Vanity)), 1971
Enamel on metal sheet assembled on vanity furniture, 150 × 150 × 38 cm
The Museum of Fine Arts, Houston. Museum purchase funded by the 2007 Latin American Experience Gala and Auction. 2007.1294



Encajera Almanaque Pielroja (Lacemaker Pielroja Almanac), 1964
Oil on canvas, 100 x 85 cm
Collection Beatriz González. Courtesy of Casas Reigner, Bogotá



Encajera cinematográfica, 1964
Oil on canvas, 80 x 90 cm
Collection Luis Fernando Lloreda, Bogotá



Vermeeriana V, 1964
Oil on canvas, 75 x 85 cm
Private collection, Bogota

Encajera in situ, 1973
Mixed media, 20 x 25 x 40 cm
Jose Dario Gutierrez



Los suicidas del Sisga I (The Sisga Suicides I), 1965
Oil on canvas, 120 x 100 cm
Collection of Diane and Bruce Halle, Phoenix, Arizona



Los suicidas del Sisga II (The Sisga Suicides II), 1965
Oil on canvas, 120 x 100 cm
Collection Museo La Tertulia, Cali



Los suicidas del Sisga III (The Sisga Suicides III), 1965
Oil on canvas, 100 x 85 cm
National Museum of Colombia, Bogotá

Refusing the hierarchies of value ascribed to specific mediums or cultures, González experiments with myriad media, including painting, sculptural furniture-objects (beds, tables, trays, TVs and cigar boxes), monumental curtains and backdrops, and environmental installations occupying public spaces. With a distinctive graphic style and bold palette, she draws from found images including vernacular painting, religious icons, art historical sources, popular culture and mass media (from photojournalism to advertising).



Salomé, 1973

Enamel on metal tray, 100 x 10 cm
Universidad de los Andes, Facultad de
Artes y Humanidades, Bogotá

Televisor en color (Colour Television), 1980

Commercial enamel on television, 45 x 64 x 40 cm
Collection Steinbruck, Brazil





*Telón de la móvil y
cambiante naturaleza
(Backdrop of a Moving and
Shifting Nature), 1978*
Acrylic on fabric, 700 x
1200 cm
Collection Beatriz
González. Courtesy of
Casas Reigner, Bogotá



Nací en Florencia y tenía veintiseis años cuando fue pintado mi retrato (esta frase pronunciada en voz dulce y baja) (I Was Born in Florence and I Was Twenty-Six When My Portrait Was Painted (Sentence Uttered in Low and Soft Voice)), 1974

Enamel on metal sheet assembled on wood furniture,
200 x 96 x 24 cm
Collection Beatriz González

Canción de cuna (Lullaby), 1970
Enamel on metal, 70 x 150 x 105 cm
The Museum of Modern Art, New York.
Latin American and Caribbean Fund
289.2009



Sun Maid, 1973
Enamel on metal tray, 100 cm diameter, 10 cm height
Banco de la República, Bogotá



Saluti da San Pietro. Trisagio, 1971
Esmalte sobre mesa de noche metálica, serie de tres
Tres muebles de 62 x 38 x 38 cm
Museo de Arte Moderno de Medellín



Botticelli Wash and Wear , 1976
Acrylic on towel
118 1/8 x 39 3/8 x 3 15/16 in. (300 x 100 x 10 cm)
Private collection

Les Choux Choux de Chardin, 1975
Mixed media, 70 x 20 cm
Erica Roberts



Decoración de Interiores
(*Interior Decoration*), 1981
Screenprint on fabric, 269 cm
× 1958 cm
Tate



González cutting up *Diez metros de Renoir* (*Ten Metres of Renoir*), 1977



Mural para fábrica socialista (Mural for a Socialist Factory), 1981
Synthetic enamel on hardboard, 10 panels, 224 x 1,220 cm
Contemporary Art Collection of Museo de Arte de la Universidad Nacional de Colombia, Bogotá



Plumario Colombiano [wallpaper], 1983

Screenprint on craft paper

Dimensions variable; sample: 26 × 50 cm

Edition: 5

The Museum of Modern Art, New York. Latin American &
Caribbean Fund. 334.2020



Amassing a vast archive – a selection of which will be on view in the exhibition – González digests, translates and transforms her sources, probing the power of images to communicate and determine how we perceive the world.





Zócalo de la comedia, 1983

Zócalo de la Tragedia, 1983

Set of six linoleum prints, each sheet approx.: 101.1 x 71 cm

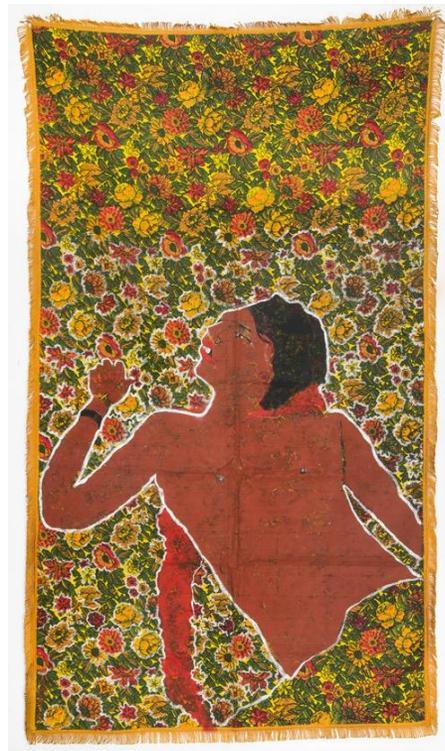
Publisher: Beatriz González, Bogotá

Printer: Unidentified, Bogotá

Edition: approx. 500



Asesinada Mujer En Hospedaje Positivo, 1985
Acrylic on fabric, 117 x 227 cm
Collection Beatriz González. Courtesy of Casas Reigner, Bogotá



Asesinada mujer en hospedaje positivo, 1985
Acrylic on fabric, 117 x 227 cm
Banco de la República, Bogotá



Catalino Diaz Izquierdo, 1985
Acrylic on fabric, 184 x 160 cm
Collection Beatriz González. Courtesy of Casas Reigner, Bogotá



Señor presidente, qué honor estar con usted en este momento histórico (Mr. President, What an Honor To Be with You at This Historic Moment), 1986
Pastel and charcoal on paper, 150 x 150 cm
Collection Museo Universitario de la Universidad de Antioquia (MUUA)



Señor presidente, qué honor estar con usted en este momento histórico, 1987
Oil on paper, 150 x 150 cm
Courtesy of Casas Reigner, Bogotá



Los papagayos (The Parrots), 1987
Oil on paper, 74.9 x 198.1 cm
Pérez Art Museum, Miami



El políptico de Lucho I. La apotesis de Lucho, 1988
Oil on paper, 150 x 150 cm
Seguros Bolivar Miguel Cortés a través de Silvia Martínez de Narvaez, Bogotá



El políptico de Lucho II. Lucho y Maripaz, 1988
Oil on paper, 150 x 75 cm
Lydia Azout, Bogotá



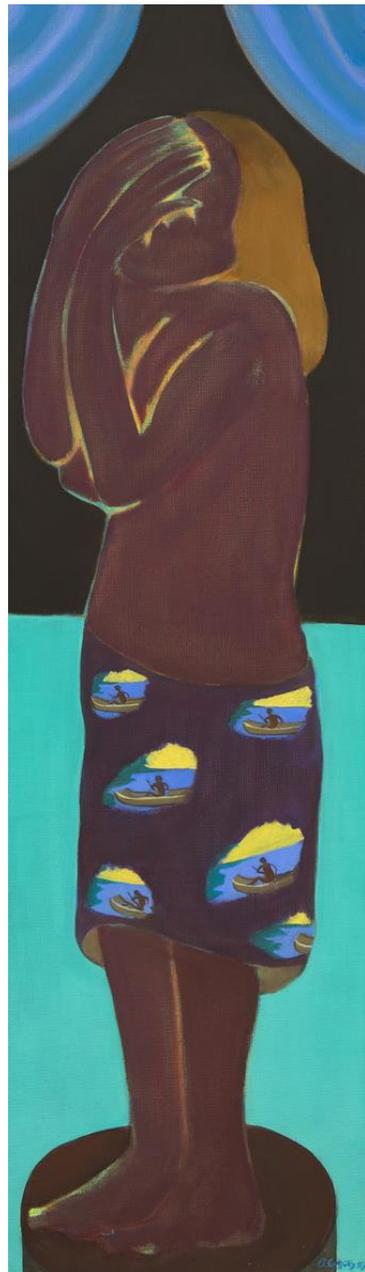
Bringing together over 100 works by González, reflecting the diverse and experimental range of her practice, the exhibition will set out to situate the artist within a specific Colombian and Latin American context, while at the same time revealing how resonant and urgently relevant her work remains to contemporary global politics and universal human experiences. Many previous exhibitions have framed the artist's work in relation to Euro-American ideas of Pop Art, however we hope that this exhibition will open up a more porous understanding of González's practice. The exhibition will also address her pivotal role as an educator and curator, striving to make art accessible and visible.

Her vast body of work is pioneering in its expansive and genre-defying materiality, while questioning the politics and circulation of images, addressing political violence, the climate crisis and the experiences of indigenous communities, among numerous other pressing concerns.

Villa María, 1985
Enamel on pottery, 96.5 x 19.8 x 19.8 cm
Pérez Art Museum, Miami



Entierro en el Museo Nacional (Burial at the National Museum), 1991
Oil on canvas, 112 x 153 cm
Private Collection, Colombia



Influential to numerous contemporary Latin American and international artists, González's striking body of work speaks to the lived experience of conflict, communion and everything in between.

Autorretrato desnuda llorando (Self-Portrait Nude, Crying), 1997
Oil on canvas, 161 x 45 cm
The Museum of Fine Art, Houston.
Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund. 2020.154

El paraíso (The Paradise), 1997
Oil on canvas,
161 x 45 cm
ARCO, CA2M
Madrid

El silencio (The Silence), 1997
Oil on canvas,
160 x 45 cm
Leo Katz, Bogotá,
Colombia



Rios de sangre (Rivers of Blood), 1992
Oil on canvas, 85.5 x 72.5 cm
Collection Ignacio Goñi, Fernando Goñi y Andrés Matute Echeverri



Empalizada, 2001
Oil on canvas, 120 x 205 cm
Collection Ignacio Goñi, Fernando Goñi y Andrés Matute Echeverri



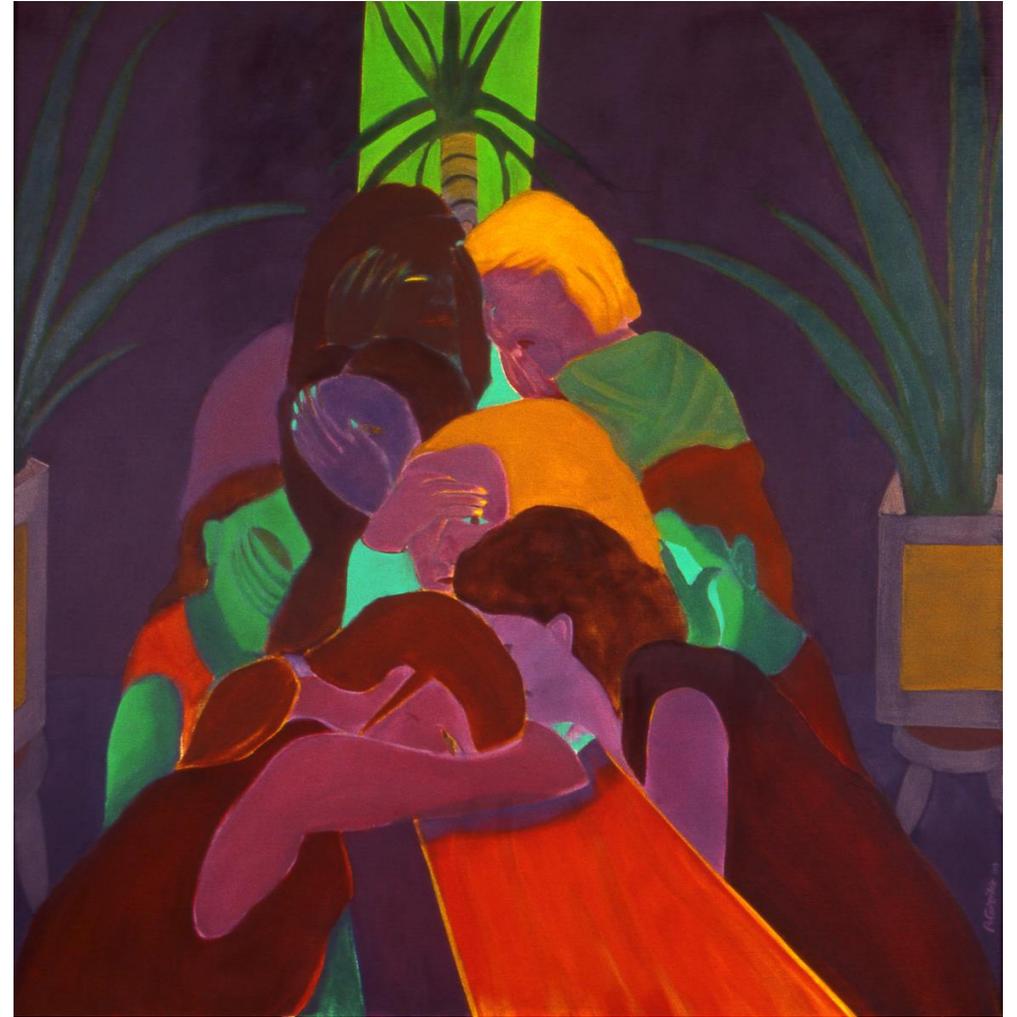
El remero (The Oarsman / The Rower), 1992
Oil on canvas, 150 x 150 cm
Colección de Arte SURA



Entreguerras (Between Two Wars), 1992
Oil on canvas, 150 x 150 cm
Private Collection, US



Contrapaezas (Counterparts), 1996
Oil on canvas, 150 x 150 cm
Museo de Antioquia



Dolores (Pain), 2000
Oil on canvas, 150 x 150 cm
Private collection (Virginia Aranda), Cali, Colombia



Los Predicadores (The Preachers), 2000
Charcoal and pastel on canvas, 123.35 x 209.55 x 4.44 cm
Pérez Art Museum Miami

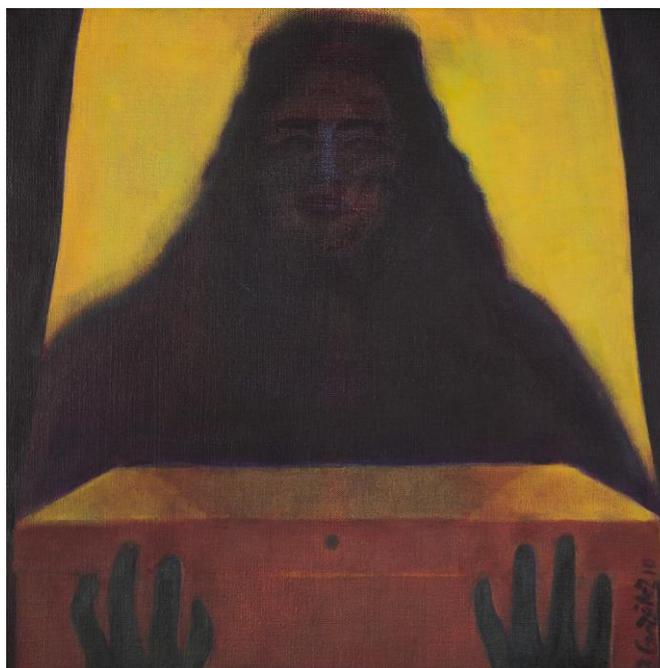
Papel de colgadura Predicadores (The Preachers), 2002
Wallpaper, 199 x 51.5 cm c/u





Auras Anónimas
(Anonymous Auras),
2007-2009. Installation
on four Columbaria of the
central cemetery of
Bogotá: 8947
tombstones, silk screen
printed on polypropylene
plates. Courtesy the artist
and Galerie Peter
Kilchmann, Zurich. Photo:
Laura Jiménez





Ceremonia de la caja (Ceremony of the Crate), 2010
Oil on canvas, 180 x 99,7 cm
De Pont Museum, The Netherlands. 2021.BG.02

Cada uno con su ofrenda, 2010
Oil on canvas, 27 x 23 cm
Collection Alonso Garcés Galería, Bogotá



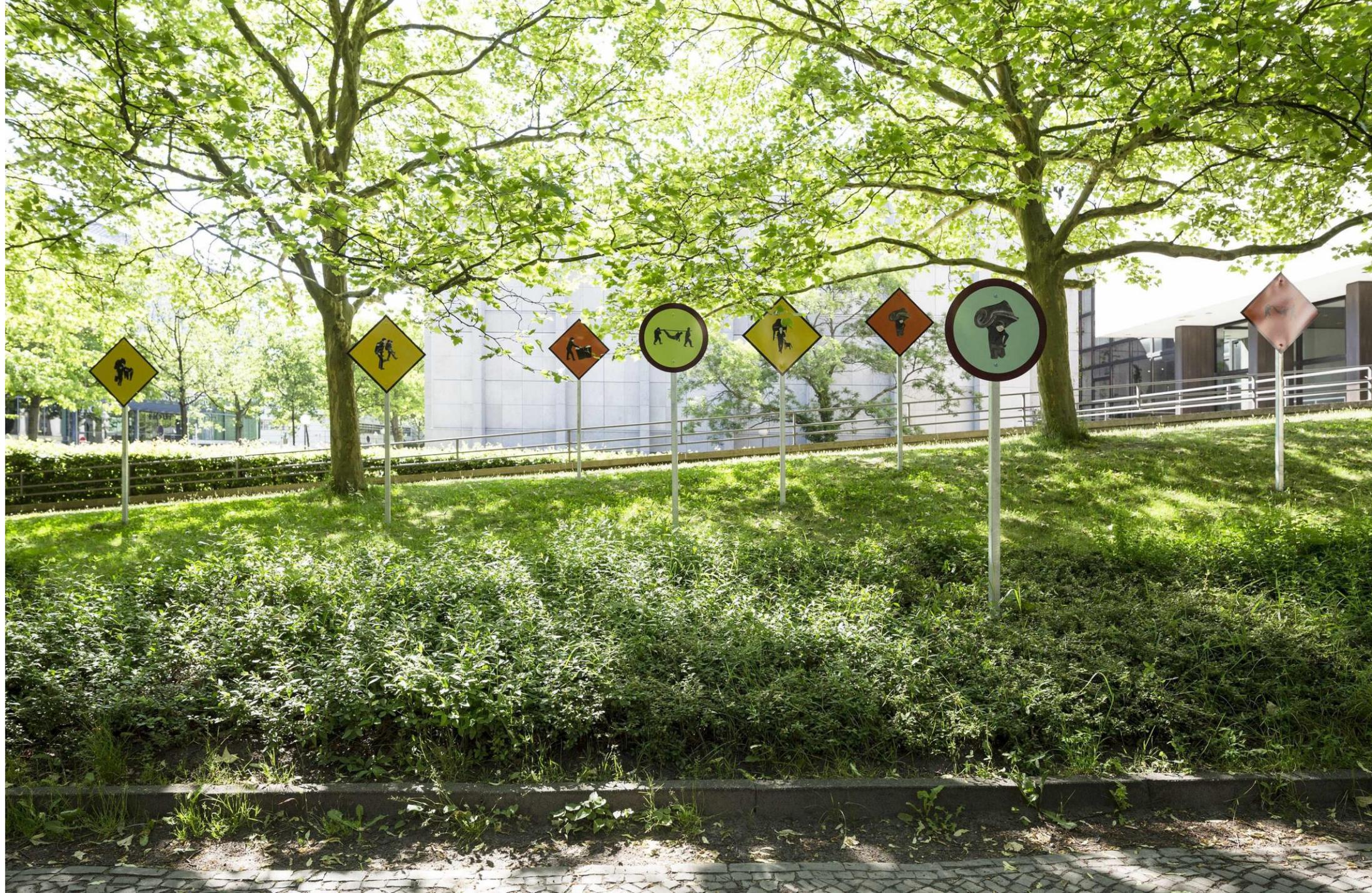
Cada uno con su ofrenda II, 2010
Oil on canvas, 27 x 23 cm
Collection Alonso Garcés Galería, Bogotá



Los inundados I (Flooded People I), 2012
Oil on canvas, 120 x 205 cm
Private collection



Wiwa Stories I, 2015
Wallpaper installation



*Pictografías
particulares, 2014*
Series of 200 digital
prints on metal, each
60 x 250 cm
Colección CIAC A.C.