

Between Bridges
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Sofía Reyes
Alucinación

11 September–16 November 2025
Opening: 12 September 2025, 6–10pm

Between Bridges is honoured to present *Alucinación*, a solo exhibition by Bogotá-based artist Sofía Reyes. The exhibition marks the artist's first solo presentation in Europe and opens as part of the *Featured* program of Berlin Art Week.

Alucinación by Sofía Reyes is a collage, a visual essay composed out of fragments that speak to and about the banality of events. In her own words: "This exhibition feels like many things at once, a portrait, a document, a test, a love letter, a diagnosis, a cry for help." Reyes' work is often created from an expanded understanding of what a self-portrait is. In *Alucinación* she explores the idea of individual identity being constructed through a fleeting, unstoppable stream of data, images, thoughts – all deprived of any moral or ethical mediation or consideration. Although this may sound as a cynical or nihilistic approach to reality, it is more about a particular expression of innocence: deprived of cuteness, and closer to what we could call a cold tenderness.

A hallucination is defined as "something that you see, hear, feel or smell that does not exist": in the context of this exhibition, the term can be better understood as a particular mode of perception, one that removes transcendence from events and questions the limits of the categories we use to compartmentalize the lived experience: reality, fiction, simulacra, intoxication, etc. Life just happens all the time; there is no need to seek profound meaning beyond sensorial experience.

Despite sharing contemporary art's ongoing interest in surrealism, Reyes' work does not engage in a romanticised idea of the subconscious, or of a dream-like state as grounds for the production of transcendent meaning. This show is better understood as a statement on the velocity of everyday life, an unstoppable succession of happenings and data that dissolve the barriers between the subject and what it consumes. A flow of normalcy, where everyone is doing the same in different manners: nobody is that special or we are all very special.

Sofía Reyes is a visual artist based in Bogotá, Colombia. Her practice uses different media to explore the contemporary human experience, and how it is constantly pierced by relentless flows of information and image production. Her work is deeply subversive without seeking to vindicate any philosophical or political ideology. What she claims through her work is a space for herself, and her understanding and grasping of what it is to be alive. Her work is a brave and honest manifestation of intimacy, the inner life of her spirit: a series of gestures that seek to build bridges and paths to connect her to the outside and to the other. In her videos, installations and interventions in public space, she plays with poetry and appropriation in order to produce images that function

sometimes like a flow of consciousness, and other times are akin to the languages of advertisement or even propaganda, in whichever case her strategies can often be linked to materializations of the subconscious and/or the collective unconscious.

Sofía Reyes work has been presented in international solo and group exhibitions. *Alucinación* follows Reyes' recent solo presentations *LAS NUBES* at NADA, Bogotá (2024) and *DE NOCHE TAMBIÉN SALE EL SOL* at Galería SGR, Bogotá (2023). The artist has co-organised *DD/MM/AAAA*, A biennial, a fair, a museum, a party, an exhibition, a process, an excuse in Bogotá since 2021. The artist's work has been shown in group exhibitions at Casa Encendida, Madrid, ODEÓN, Bogotá and Galeria Páramo, Guadalajara. Her work is part of the public collection Banco de la República de Colombia and Frac Bretagne, France. Film works are *AQUARIUM* (2020), *NOS VEMOS EN EN OTRO LADO* (2019), *BALA* (2018) and *Nuevas ansiedades* (2017).

Exhibition text and biography by Maria Adelaida Samper.

BERLIN
ART 10—14 SEP 2025
WEEK

Ground level

AUTOTRANSFUSIÓN, 2024

Video collage, 37:04 min

Wallpaper, dimensions variable

DAPHF, 2018–2022

61 pieces

Otoba wood, rubber, mixed media

Dimensions variable

Lower level, gallery

MASSES, 2025

4K film, 9:10 min