

Bursztyn frequently installed her works in the garden of her home and studio. The articles written about Bursztyn often emphasized how the sculptures in her garden seemed to imitate the natural environment despite being made of industrial debris. Also visible in the photo is one of the artist's early works from the *Color* (Colour Series) series, composed of car parts. There is a biographical element inscribed in this series of works: in 1968 Bursztyn was involved in a terrible car accident while travelling with her friend, fellow artist Beatriz Daza. Daza was killed and Bursztyn severely injured. She would suffer pain for the rest of her life and undergo multiple surgeries in the years following the crash. In 1981, García Márquez wrote: "Feliza has never done something more subversive than turning car accidents into artworks".

Feliza Bursztyn in her studio in Bogotá, c. 1979
Courtesy of the Archive of Pablo Leyva. Photo: Rafael Moure



Bursztyn's decision to be a sculptor was a scandal in a country that considered art, in general, and sculpture, in particular, to be male pursuits. The artist consistently challenged these perceptions by sharing pictures of herself emphatically dressed in feminine attire. Here, she welds one of her *Color* (Colour Series) pieces in a silk kimono and pearls.

The artist welding in her studio in Bogotá, c. 1980
Courtesy of the Archive of Pablo Leyva. Photo: Pablo Leyva

