



CARLOS BETANCOURT
The Persistence of Objects

Octavia Art Gallery, New Orleans
April 18 – May 30th, 2026

Studio News
Miami, Florida — 2026

The past year has been an exciting and productive period for the studio of [Carlos Betancourt](#), marked by major exhibitions, collaborations, and international recognition across multiple platforms.

This April, [The Persistence of Objects](#), a solo exhibition, opened at [Octavia Art Gallery](#) in New Orleans. The exhibition includes a selection of artworks produced over the last 30 years. For more than three decades, Carlos Betancourt has built a body of work that explores memory as both material and experience. His multidisciplinary practice—spanning photography, painting, sculpture, installation, and mixed media—treats images, objects, symbols, and fragments as vessels of remembrance. Across time, places, and mediums, Betancourt constructs visual systems that examine how memory expands, transforms, and persists. The exhibition runs through May 30th.

Currently, his artwork is also part of [This Is Not a Toy](#), an exhibition from the permanent collection of the [Orlando Museum of Art](#). His work can also currently be seen at [The Bunker](#) as part of an exhibition of the Beth DeWoody collection curated by Maynard Monrow.

Also recently, his work has been presented in several group exhibitions, including: [We AmeRicans](#) at [Claire Oliver Gallery](#) in New York; [Demain L'Océan ?](#) at the Direction des Affaires Culturelles Salle d'Exposition, Monaco; [One is Two and Two Are Many More](#), a group exhibition curated by Gean Moreno; and [We Walk These Grounds](#) at the University Galleries Florida Atlantic University, curated by Veronique Côté.

In the last year, Carlos Betancourt's work has been featured in leading publications including [The New York Times](#), [Gagosian Quarterly](#), [Artforum](#), and [Art Basel MB Magazine](#). His work was also selected as the cover artwork for Elisa Turner book [Miami's Art Boom](#), published by University Press. A limited-edition print of the book cover artwork is available through the artist's website.

And this year, Netflix is featuring the documentary [Naked Ambition](#), with Betancourt as part of the cast. The film celebrates the life and legacy of the late Bunny Yeager, an influential photographer and friend of Betancourt.

In 2026, the studio also launched a collection of art wallpapers with [Casamonte](#) now available internationally.



A major public art and environmental milestone is also on the horizon. [The Miami Reef Star](#)—a large-scale collaborative project with architect [Alberto Latorre](#) and part of [The ReefLine](#) initiative by Ximena Caminos—is expected to be deployed off the shore of Miami Beach in 2026-27. The installation, the second to be realized following artist Leandro Erlich's project, is composed of more than 50 monumental 3D-printed sculptural elements forming a giant star. Designed as both public art and living infrastructure, *The Miami Reef Star* will function as an artist-made reef and thriving marine ecosystem, and has already received significant international media attention.



This last year the studio welcomed visits from numerous curators and institutions, including the Seattle Art Museum, ICA Miami, The Bass Museum of Art, the Museum of Contemporary Art Jacksonville, and Locust Projects.

Betancourt's work is held in various public and private collections, including The Metropolitan Museum of Art, New Orleans Museum of Art, Smithsonian National Portrait Gallery, San Antonio Museum of Art, Perez Art Museum Miami, and The Bass Museum of Art among others. His monograph [Carlos Betancourt: Imperfect Utopia](#) was published by Rizzoli/Skira in 2015. That same year, a highly acclaimed 30-year survey exhibit of his artworks titled *Re-Collections* opened at the Museo de Arte de Puerto Rico. The artist artworks work have been exhibited internationally at art fairs such as Art Basel, Arco and Zona Maco. His projects and exhibitions have been featured in multiple art publications internationally. Betancourt and Latorre continue their philanthropic work through the [Betancourt-Latorre Foundation](#).

Betancourt's work is held in numerous public and private collections, including The Metropolitan Museum of Art, New Orleans Museum of Art, Smithsonian National Portrait Gallery, San Antonio Museum of Art, Pérez Art Museum Miami, and The Bass Museum of Art, among others. His monograph, [Carlos Betancourt: Imperfect Utopia](#), was published by Rizzoli/Skira in 2015. That same year, a highly acclaimed 30-year survey exhibition of his work, titled *Re-Collections*, opened at the Museo de Arte Contemporáneo de Puerto Rico. The artist's works have been exhibited internationally at art fairs such as Art Basel, ARCO, and Zona Maco. His projects and exhibitions have been featured in numerous art publications internationally. Betancourt and Latorre continue their philanthropic work through the [Betancourt-Latorre Foundation](#).

Connect

Select works from recent series, editions, and special releases are currently available.

To inquire about available works, commissions, or to schedule a private studio visit, please reach out to the galleries representing the artist:

[Walter Otero Gallery](#)

[Claire Oliver Gallery](#)

[Dio Horia Gallery](#)

[Octavia Art Gallery](#)

or contact **Alberto Latorre, Studio Director** at studiocbpelican@gmail.com

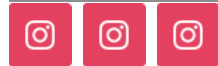
You can also explore recent and available artworks and new editions online: www.carlosbetancourt.com

We also invite you to follow the initiatives of the [Betancourt-Latorre Foundation](#) for updates on current projects and programming made possible through recent donations.

Regards!



Alberto Latorre
studio director
CB Pelican, Carlos Betancourt Inc
www.carlosbetancourt.com



[Website and the Shop.](#)

CONFIDENTIALITY NOTICE: This e-mail message including attachments, if any, is intended only for the person or entity to which it is addressed and may contain confidential and/or privileged material. Any unauthorized review, use, disclosure or distribution is prohibited. If you are not the intended recipient, please contact the sender by reply e-mail, destroy all copies of the original message, and do not disseminate it further. If you are the intended recipient but do not wish to receive communications through this medium, please reply to this e-mail with the word *REMOVE* inserted in the subject box. Thank you.