

TORRE DE BABEL



ÁNGULO CERO, PECA, BALMACEDA STUDIO

SIERRA MADRE 380, MEXICO CITY
FEBRUARY 07 - 11, 2024



ÁNGULO CERO



ÁNGULO CERO IS PROUD TO PRESENT A SELECTION OF RECENT WORKS THAT PLAY A PROMINENT ROLE IN THE COLLABORATIVE EFFORT OF **TORRE DE BABEL**. THE CURATORSHIP DISPLAYS A WIDE RANGE OF TALENTS, WITH CONTRIBUTIONS FROM ABEL ZAVALA, ANIA WOLOWSKA, CARSTEN LEMME, COLECCIÓN ESTUDIO, LUISA RESTREPO, MARÍA GARCÍA IBÁÑEZ, JUSKANI ALONSO, SEBASTIÁN ARROYO, THIERRY JEANNOT, ADHOC, KARIAN AMAYA, AND OMAR WADE, EACH BRINGING THEIR DISTINCTIVE VISION AND OFFERING INSIGHT INTO THE EVOLUTION OF THEIR ARTISTIC TRAJECTORY.

IN KEEPING WITH OUR TRADITION OF UNITING CULTURAL HERITAGE WITH MODERNITY, EACH PIECE IN THIS COLLABORATIVE EXHIBITION IS METICULOUSLY CRAFTED BY ARTISANS FROM DIVERSE REGIONS OF MEXICO AND MEXICO CITY. THESE *OBJETS D'ART* TELL TRANSCENDENT STORIES OF THE SKILLED HANDS THAT BROUGHT THEM TO LIFE. BY PARTICIPATING IN THIS EXHIBITION, ÁNGULO CERO REINFORCES ITS DEDICATION TO PRESERVING AND PROMOTING THE RICH TAPESTRY OF MEXICAN CRAFTSMANSHIP, ENSURING THAT EACH PIECE BECOMES A TESTAMENT TO THE CULTURAL HERITAGE INTEGRATED INTO THE ARTISTIC LANDSCAPE. THIS SELECTION OF WORKS CELEBRATES THE HARMONIOUS BLEND OF TRADITION AND INNOVATION, AND SPEAKS OF THE ARTISANAL LEGACY ROOTED IN EACH STROKE, FORM AND TEXTURE.

TO RRE DE BA BEL

@ANGULOORO
@BALMACEA_STUDIO
@PECA_STUDIO

TIEMPO ATRÁS TODOS HABLÁBAMOS LA MISMA LENGUA, TODOS USÁBAMOS LAS MISMAS PALABRAS. BAJO ESE ENTENDIMIENTO, LA HUMANIDAD DECIDIÓ QUE EDIFICARÍA UNA CIUDAD Y COMO CENTRO DE LA CIUDAD, UNA TORRE. SU CÚSPIDE SERÍA TAN ALTA QUE NOS CONECTARÍA CON LO DIVINO Y EVITARÍA QUE NOS PERDIÉRAMOS Y NOS SEPARÁRAMOS, QUEDÁRAMOS UNIDOS Y RESGUARDADOS PARA SIEMPRE.

PERO ESE NO ERA NUESTRO DESTINO.

EL MITO CUENTA QUE UNA FUERZA SUPREMA FUE DECONSTRUYENDO, TAPIQUE A TAPIQUE, LA IDEA DE QUEDAR ASILADOS Y PROTEGIDOS EN LAS ALTURAS. CON LA TORRE EN RUINAS, EL VIENTO IMPULSÓ A LAS PERSONAS EN DIRECCIONES DIVERSAS. EN SUS CAMINOS, LAS PERSONAS ENCONTRARON MÁS DE UNA FORMA PARA EXPRESARSE. LAS PALABRAS CAMBIARON, CON LOS PIES EN LA TIERRA, MIRANDO HACIA EL CIELO -Y NO AL REVÉS-, SURTIÓ EL MUNDO, SUS IDEAS Y SUS LENGUAJES.

CON LOS PIES SOBRE EL SUELO, EL SER HUMANO SE ENFRENTA A LA INMENSIDAD Y LA WASTEDAD DE SU PROPIA NATURALEZA. EN SU PROPIA ESCALA ENCONTRA LA LIBERTAD PARA PENSAR, CONOCER Y CONSTRUIR.

CELEBRANDO LAS INFINITAS POSIBILIDADES A LAS QUE NUESTRAS SINGULARIDADES DAN ESPACIO, ANGILO CERO, BALMACEA STUDIO Y PECA REINTERPRETAN EL MITO DE LA TORRE DE BABEL. EN ESTA EXPOSICIÓN, CONSULTA LA CONVERSIÓN DE: DA, NO SOLO ENTRE LOS LENGUAJES ESTÉTICOS Y MATERIALES DE LAS PIEZAS, SINO ENTRE LAS IDEAS, HISTORIAS Y MANOS DE QUIENES LAS CREARON.

UNA SELECCIÓN CUIDADOSA QUE PROMUEVE LA INTERSECCIÓN ENTRE ARTE Y DISEÑO, TÉCNICAS ANCESTRALES REVITALIZADAS POR LA EXPERIMENTACIÓN CON MATERIALES Y DISCIPLINAS INDEPENDIENTES.













ABEL ZAVALA



ABEL ZAVALA IS AN ARTIST AND CERAMIST BORN IN XALAPA, VERACRUZ HE HOLDS A FINE ARTS DEGREE FROM UNIVERSIDAD VERACRUZANA.

USING VARIOUS TECHNIQUES SUCH AS PAINTING, CERAMICS AND EMBROIDERY WITH ANIMAL HAIR, HE FOLLOWS A LINE BASED ON A MINIMALIST AESTHETIC, EMPHASIZING THE OWN SUFFICIENCY OF THE MATERIALS.

THE CONSTANT IN HIS WORK IS THE DEEP INTEREST IN THE FORMAL QUALITY AND CLOSE ATTENTION TO DETAILS, INVITING THE VIEWER TO DO A CAREFUL READING. HIS WORK HAS BEEN EXHIBITED IN MEXICO, CANADA, BELGIUM, ENGLAND, UNITED STATES AND JAPAN.

ABEL ZAVALA



EPIPHYTES RAKÚ

PORCELAIN IN RAKÚ

- 38 X 11 CM
- 35 X 19 CM
- 32 X 10 CM
- 27 X 9 CM
- 22 X 8 CM
- 18 X 7.5 CM

2023

USD 3,000 (SET OF 6)







ADHOC IS A FURNITURE DESIGN STUDIO ESTABLISHED IN MEXICO CITY IN MARCH 2014 BY JUAN JOSÉ NEMER (INDUSTRIAL DESIGNER), AND MAURICIO ÁLVAREZ (ARCHITECT), BOTH GRADUATED FROM UNIVERSIDAD IBEROAMERICANA. INTERESTED ON DEVELOPING A FRESH AND INNOVATIVE PROPOSAL, THEY CREATE A DIALOGUE BETWEEN THE USE OF TECHNOLOGY AND TRADITIONAL TECHNIQUES, TO CREATE CONTEMPORARY, AESTHETIC AND FUNCTIONAL OBJECTS.

BELIEVING IN MATERIAL'S NATURAL BEAUTY, ADHOC DEDICATES TO DESIGN SPACES AND CREATE PIECES, WHICH REFLECT MEXICO'S ARTISAN LEGACY THROUGH THEIR OWN APPROACH, HIGHLIGHTING THE NATURE OF THE MATERIAL ITSELF AND MANUAL PROCESSES IN EVERY PRODUCT.

THROUGH TRANSFORMATION OF DAILY MATERIALS INTO USEFUL PIECES, ADHOC REBUILDS THE MEANING OF EVERYDAY OBJECTS. THIS WORKSHOP RECOVERS MEXICO'S CRAFTSMANSHIP'S LEGACY WITH CONTEMPORARY DESIGN PROCESSES.

ADHOC



13-25 COLLECTION

ONIX, WHEAT

55 X 50 X 150 CM

2024

USD 12,700

A TRIBUTE TO MEXICO'S CULTURAL WEALTH. IN AN ENDEAVOR TO INFUSE THE VERNACULAR INTO THE LAMP'S CREATIVE LANGUAGE, ADHOC HAS WOVEN A CONNECTION BETWEEN THE ANCESTRAL ROOTS OF OAXACA AND THE RICH ARTISANAL TRADITION OF MICHOACÁN. IN THIS DANCE BETWEEN THE TRADITIONAL AND THE CONTEMPORARY, 13-25 COLLECTION TAKES FORM.





ANIA WOLOWSKA



ANIA WOLOWSKA IS A POLISH-BORN PRODUCT DESIGNER.

FOR THE PAST 12 YEARS, SHE HAS BEEN RESIDING IN BACALAR, QUINTANA ROO, WHERE SHE DISCOVERED THE WORLD OF TROPICAL WOODS, THE LANGUAGE OF CARPENTRY, AND THE PROCESSES THAT TRANSFORM WOOD INTO OBJECTS. FROM THERE, ITZ WAS BORN; A WOODWORKING WORKSHOP AND DESIGN STUDIO THAT USES ENDEMIC TROPICAL WOOD FROM SOUTHERN MEXICO TO CREATE CONTEMPORARY FURNITURE.

ANIA CLOSELY COLLABORATES WITH LOCAL CARPENTERS AND ARTISANS, BLENDING DESIGN WITH REGIONAL TALENT. SHE FINDS INSPIRATION IN NATURE, JAPANESE WOODWORKING TECHNIQUES, ANCESTRAL CULTURES, RITUALS, AND ORIGIN STORIES.

ANIA WOLOWSKA



COCOM SERIES

AVAILABLE IN MAHOGANY,
TZALÁM, MACHICHE,
KATALOX, CHECHÉN OR
ZIRICOTE

57 X 53 X 83 CM

2023

TZALAM - USD 1,800

CHECHÉN - USD 1,900

THE DESIGN OF COCOM CHAIR DRAWS ITS INSPIRATION FROM THE WICKER ROCKERS AND ARMCHAIRS TRADITIONALLY WOVEN IN YUCATAN.

THIS ITEM IS PART OF THE COCOM COLLECTION, WHERE PIECES MERGE TRADITION WITH MODERNITY AND ELEVATE CRAFTSMANSHIP TO ITS HIGHEST EXPRESSION IN TERMS OF ATTENTION TO DETAIL FOR ITS PRODUCTION, A WIDE VARIETY OF TROPICAL WOODS ENDEMIC TO SOUTHERN MEXICO ARE USED, EACH OF WHICH GIVES THE PIECES NOT ONLY A TROPICAL VIBE BUT ALSO A UNIQUE AND DISTINCTIVE PERSONALITY.

CHAIRS, ARMCHAIRS, AND ROCKING CHAIRS ARE AVAILABLE WITH WOVEN FABRIC IN VARIOUS COLORS.





CARSTEN LEMME



CARSTEN LEMME IS A GERMAN-BORN DESIGNER, WHO CURRENTLY RESIDES AND WORKS IN MEXICO CITY. HIS ARTISTIC EXPLORATION REVOLVES AROUND METHODOLOGY, MATERIALS, AND FORM, WHICH LEADS TO A DIVERSE RANGE OF CREATIVE OUTPUTS. HE GRADUATED FROM THE DESIGN ACADEMY EINDHOVEN, WHERE HE SPECIALIZED IN INDUSTRIAL DESIGN.

FOLLOWING HIS STUDIES, HE GAINED EXPERIENCE AS A SCULPTOR AND DESIGNER, COLLABORATING WITH VARIOUS DESIGNERS ACROSS EUROPE AND MEXICO. PRESENTLY, HE FOCUSES ON AUTONOMOUS WORK WHILE ALSO SHARING HIS EXPERTISE AS A TEACHER AT THE UNIVERSITY ANAHUAC NORTE AND CENTRO DISEÑO, CINE Y TELEVISION IN MEXICO CITY.

CARSTEN LEMME



A LITTLE REST

STAINED ASH WOOD

86 X 47 X 22 CM

2024

USD 5,500

ORIGINALLY INFORMED BY A FOUND FRENCH BENCH OF THE EARLY 1900, IT TOOK OFF TO CREATE A LIFE ON ITS OWN. THE DIRECTION WAS DRIVEN BY THE CONSTRUCTION METHOD FOUND IN THE FIRST. BY DRAWING AFTER DRAWING A NEW SILHOUETTE EMERGED.

SLIM AND LIGHT. DEFINED BY ITS STRONG SILHOUETTE FROM THREE DIRECTIONS IT STANDS PROUD. THE SEATING IS HIGHER AND NARROWER THAN MOST. IT INVITES A MOMENT OF OBSERVATION AND REST BEFORE MOVING ON.



COLECCIÓN ESTUDIO



COLECCIÓN ESTUDIO IS THE RESULT OF A COLLABORATION BETWEEN THREE TALENTED INDUSTRIAL DESIGNERS: DANIEL MARTINEZ, MANUEL LÓPEZ, AND ANDRÉS CACHO. THIS CREATIVE PARTNERSHIP THRIVES ON THE COMBINATION OF INDIVIDUAL INSIGHTS AND COLLECTIVE BRAINSTORMING, RESULTING IN SLEEK AND FOCUSED DESIGNS THAT ARE FIRMLY EMBEDDED IN MEXICO'S STORED TRADITIONS OF ART, DESIGN, AND CRAFTSMANSHIP. OPERATING FROM MEXICO CITY, LONDON, AND QUERÉTARO, THE STUDIO DOESN'T HAVE A TRADITIONAL PHYSICAL LOCATION, AND INSTEAD THRIVES AS A SHARED CREATIVE LANGUAGE BETWEEN THE THREE DESIGNERS.

COLECCIÓN ESTUDIO



MOLINILLO 322

STAINED AYACAHUITE AND
OAK WOOD; AVAILABLE
ALSO IN TZALAM AND
ROSEWOOD

168 X 76 X 46 CM

2024

USD 6,900

THIS PIECE IS THE LATEST ITERATION OF COLECCIÓN ESTUDIO'S INAUGURAL COLLECTION, MOLINILLOS. IT IS A RESULT FROM THE STUDIO'S EXPLORATION OF THE CULTURAL IMPORTANCE OF CRAFTSMANSHIP IN MEXICO.

THIS PIECE'S MULTIPLE LEGS WERE CRAFTED THROUGH A METICULOUS WOODTURNING TECHNIQUE INSPIRED BY THE MOLINILLO, A COMMON MEXICAN TOOL USED FOR BLENDING CHOCOLATE INTO MILK.



JUSKANI ALONSO



JUSKANI ALONSO STUDIED AT THE CENTRO DE INVESTIGACIONES DE DISEÑO INDUSTRIAL DE LA UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO [CIDHUNAM] AND AT THE POLITECNICO DI TORINO, ITALY.

AS AN INDUSTRIAL DESIGNER HE HAS COLLABORATED WITH COMPANIES AND STUDIOS SUCH AS TUPPERWARE BRANDS, KIKKERLAND, THIERRY JEANNOT, PEKKA-HARNI, GRUPO ECO, TANE, TALLER LUUM, AMONG OTHERS. HIS PIECES HAVE BEEN PART OF EXHIBITIONS INSIDE AND OUTSIDE THE COUNTRY, IN FAIRS SUCH AS DESIGN WEEK MEXICO, ABIERTO MEXICANO DE DISEÑO, BRERA DESIGN DISTRICT (MILAN), CASA BRASIL (BENTO GONÇALVES), WANTED DESIGN (NEW YORK) AND UNESCO WORLD WIDE THINGS COLLECTION (GRAZ) AND THE UNIVERSITY MUSEUM OF CONTEMPORARY ART (MUAC), WITHIN THE EXHIBITION "A MODERNITY MADE BY HAND".

IN 2019, HE WAS SELECTED BY THE ITALIAN INTERNI MAGAZINE AS ONE OF THE "YOUNG DESIGNERS TO WATCH". IN 2021, HE WAS AWARDED THE YOUNG CREATORS GRANT BY THE MINISTRY OF CULTURE THROUGH THE SYSTEM OF SUPPORT FOR CULTURAL CREATION AND PROJECTS (SACPC).

JUSKANI ALONSO



EBTÚN

TZALAM, WICKER, YELLOW
ONYX

Ø36 X 62 CM

Ø36 X 43 CM

2024

SM - USD 5,500

LG - USD 5,700

THROUGH THE LINKING OF ARTISANAL PROCESSES SUCH AS THE WEAVING OF NATURAL FIBERS AND THE FINISHING OF WOODS WITH THE TECHNOLOGIES OF NUMERICAL CONTROL CUTTING (CNC), THIS PAIR OF PIECES COMBINE TZALAM, WICKER, AND YELLOW ONYX IN A SCULPTURAL MORPHOLOGY THAT SHINES FROM ITS INITIAL PURPOSE

TO ILLUMINATE THE LIT NATURE OF ITS MATERIALS AND, WITH THAT LIGHT, TRANSFORM SPACE



KARIAN AMAYA



THE ARTISTIC PRACTICE OF **KARIAN AMAYA** (CHIHUAHUA, MÉXICO 1986) REVOLVES AROUND THE NOTION OF THE ENCOUNTER. THROUGH SCULPTURE AND PHOTOGRAPHY, THE ARTIST QUESTIONS THE DIALOGUES AND RESISTANCES THAT ORIGINATE BETWEEN MATTER, LANDSCAPE AND THEIR SOCIAL AND TERRITORIAL CONTEXTS. DEEPLY INFLUENCED BY THE LAND ART AND POST-MINIMALISM MOVEMENTS, HER WORK IS ROOTED IN THE FORMAL AND NARRATIVE ENCOUNTER OF RAW, NATURAL AND INDUSTRIAL MATERIALS.

KARIAN AMAYA HAS A DEGREE IN VISUAL ARTS FROM THE UNIVERSITY OF GUADALAJARA AND STUDIED MIXED MEDIA AT THE ART STUDENTS LEAGUE OF NEW YORK. HER WORK HAS BEEN EXHIBITED IN MEXICO, THE UNITED STATES AND EUROPE. IN 2015, SHE PARTICIPATED IN THE MENTORING PROGRAM FOR IMMIGRANT ARTISTS AT THE NEW YORK ARTS FOUNDATION. IN 2016 SHE PARTICIPATED IN THE BIENNIAL OF THE BORDER HELD AT THE EL PASO MUSEUM OF ART. SHE HAS RECEIVED NUMEROUS AWARDS

KARIAN AMAYA



LENTO ATARDECER (SERIES)

MARBLE, COPPER

88 X 120 X 9 CM

2024

USD 9,700

THIS PIECE IS PART OF AMAYA'S SLOW SUNSET SERIES, FOR WHICH SHE GATHERS MATERIAL FROM DIFFERENT MARBLE DEPOSITS IN DIFFERENT REGIONS OF MEXICO. OVER TIME THE EXTRACTION HAS CAUSED DAMAGE TO THE ENVIRONMENT, AS WELL AS FRAGMENTED AN IMPORTANT NATURAL RESOURCE IN THE COUNTRY.

THE PIECES ARE ALSO ABSTRACTIONS OF SUNSETS AND ARE INSPIRED BY THE ROCKY LANDSCAPE OF THE DESERT.





LUISA RESTREPO



LUISA RESTREPO, COLOMBIAN BORN, NOW RESIDING IN MEXICO CITY WHERE SHE HAS HER STUDIO, SPECIALIZES IN WARM GLASS TECHNIQUES WITH HER WORK RANGING FROM CONTEMPORARY JEWELRY, TO COLLECTIBLE DESIGN AND PERFORMATIVE ACTIONS.

HER PRACTICE HAS MAINLY BEEN BASED ON EXPLORING FORM AND ITS PERMUTATIONS, EXPERIMENTING WITH RHYTHM AND PATTERN; THE ESSENTIAL AND THE AMBIGUOUS; PROPORTION AND EXCESS.

SHE ATTENDED WOLVERHAMPTON UNIVERSITY, ENGLAND, WHERE SHE STUDIED THREE-DIMENSIONAL DESIGN SPECIALIZING IN GLASS AND DID HER MASTERS IN DESIGN STUDIES AT CENTRO DISEÑO, CINE Y TELEVISIÓN UNIVERSITY IN MEXICO CITY, MEXICO. SHE HAS BEEN PART OF THE NORTH LANDS CREATIVE AND CGSC RESIDENCY PROGRAMS AND HAS TAUGHT IN DIFFERENT SCHOOLS, INCLUDING PILCHUCK GLASS SCHOOL AND URBAN GLASS. SHE WAS AWARDED FIRST PRIZE AT THE BOGOTA MUSEUM OF GLASS BIENNALE, COLOMBIA, AND BY THE INSTITUTO EUROPEO DI DESIGN, MILAN. MOREOVER, SHE HAS BEEN FINALIST IN THE MONTERREY GLASS MUSEUM BIENNALE, IN MONTERREY, MEXICO; EMERGE 2012, US; AND YOUNG GLASS 2007, DENMARK. IN THE PAST YEARS SHE HAS BEEN INVITED TO TAKE PART OF MACO CONTEMPORARY ART AND DESIGN FAIR, AND DESIGN WEEK, BOTH IN MÉXICO. HER WORK HAS BEEN SHOWCASED BOTH NATIONALLY AND INTERNATIONALLY.

LUISA RESTREPO PEDRO CERISOLA



CORIOLIS (SERIES)

FUSED STAINED GLASS

52 X 52 CM

48 X 70 CM

47 X 63 CM

2024

USD 7,200 (EA)

IN 2019, LUISA FIRST COLLABORATED WITH MEXICAN DESIGNER PEDRO CERISOLA, FROM ESTUDIO CERISOLA, TO CREATE THE CORIOLIS WALL SCULPTURE SERIES. THE PIECES EMERGED FROM THE DIALOGUE OF THE WORK OF PEDRO, SPECIFICALLY HIS COLLECTION CÚMULOS AND THE MATERIAL DISCOURSE OF LUISA.

LUISA'S MASTERY OF WORKING WITH GLASS HAS ALLOWED THIS GEOMETRY TO BE CONSTANTLY REINTERPRETED, GIVING IT A DIFFERENT RHYTHM WHERE THE SYMMETRY IS LOST BUT NOT THE REPETITION, TRANSFORMING GEOMETRIC RIGOR INTO A LOOSE MOVEMENT OF AN ORGANIC FLOW.





MARÍA GARCÍA IBÁÑEZ



MARÍA GARCÍA IBÁÑEZ IS A SPANISH-BORN ARTIST WHO HAS RESIDED AND BASED HER WORK IN MEXICO CITY FOR OVER 15 YEARS. MARÍA EMBARKED ON HER ARTISTIC JOURNEY THAT SPANS BOTH SPAIN AND MEXICO IN 2008, WHEN SHE RECEIVED A SCHOLARSHIP FROM THE EMBASSY OF MEXICO IN MADRID. PREPARED WITH A DEGREE IN FINE ARTS FROM THE COMPLUTENSE UNIVERSITY OF MADRID AND A MASTER'S IN DIGITAL TECHNOLOGIES FROM THE CENTER FOR VISUAL STUDIES IN MADRID AND THE UCM, MARÍA'S ARTISTIC EXPLORATION FOUND ITS ROOTS IN DRAWINGS, AND THE MANY INTERPRETATIONS AND MEDIUMS SHE FOUND FOR THEM.

FOR MARÍA, DRAWING SERVES AS THE FOUNDATIONAL FRAMEWORK FOR MUCH OF HER INQUIRY. SHE VIEWS IT AS A VAST LANDSCAPE, OFFERING NUMEROUS POSSIBILITIES THAT SHAPE THE TRAJECTORY OF HER PROJECTS. BEYOND A MERE MEDIUM, DRAWING BECOMES AN INTUITIVE TOOL, FOSTERING CONNECTIONS WITH DIVERSE DISCIPLINES SUCH AS ARCHAEOLOGY, GEOLOGY, ANATOMY, AND ARTISANAL PROCESSES LIKE CERAMICS AND TEXTILES.

HER CREATIVE PROCESS UNFOLDS AS A PERPETUAL GENERATOR, POSITIONING HER ARTISTIC PRODUCTION AS AN ONGOING, TIME-EXTENDED NARRATIVE RATHER THAN A FINITE CONCLUSION. RECENT WORKS DELVE INTO THEMES OF LANDSCAPE FORMATION AND TERRITORY APPROPRIATION, EXPLORING THE INTRICATE DYNAMICS BETWEEN NOMADISM AND THE CONCEPT OF HOME. THIS EXPLORATION BECOMES A REINTERPRETATION OF THE NOTION OF BELONGING, AS MARÍA CONSISTENTLY SEEKS FUNDAMENTAL STRUCTURES AND CODES WITHIN THE REALMS OF BODY, SCALE, LANDSCAPE, AND NATURE.

MARÍA GARCÍA IBÁÑEZ



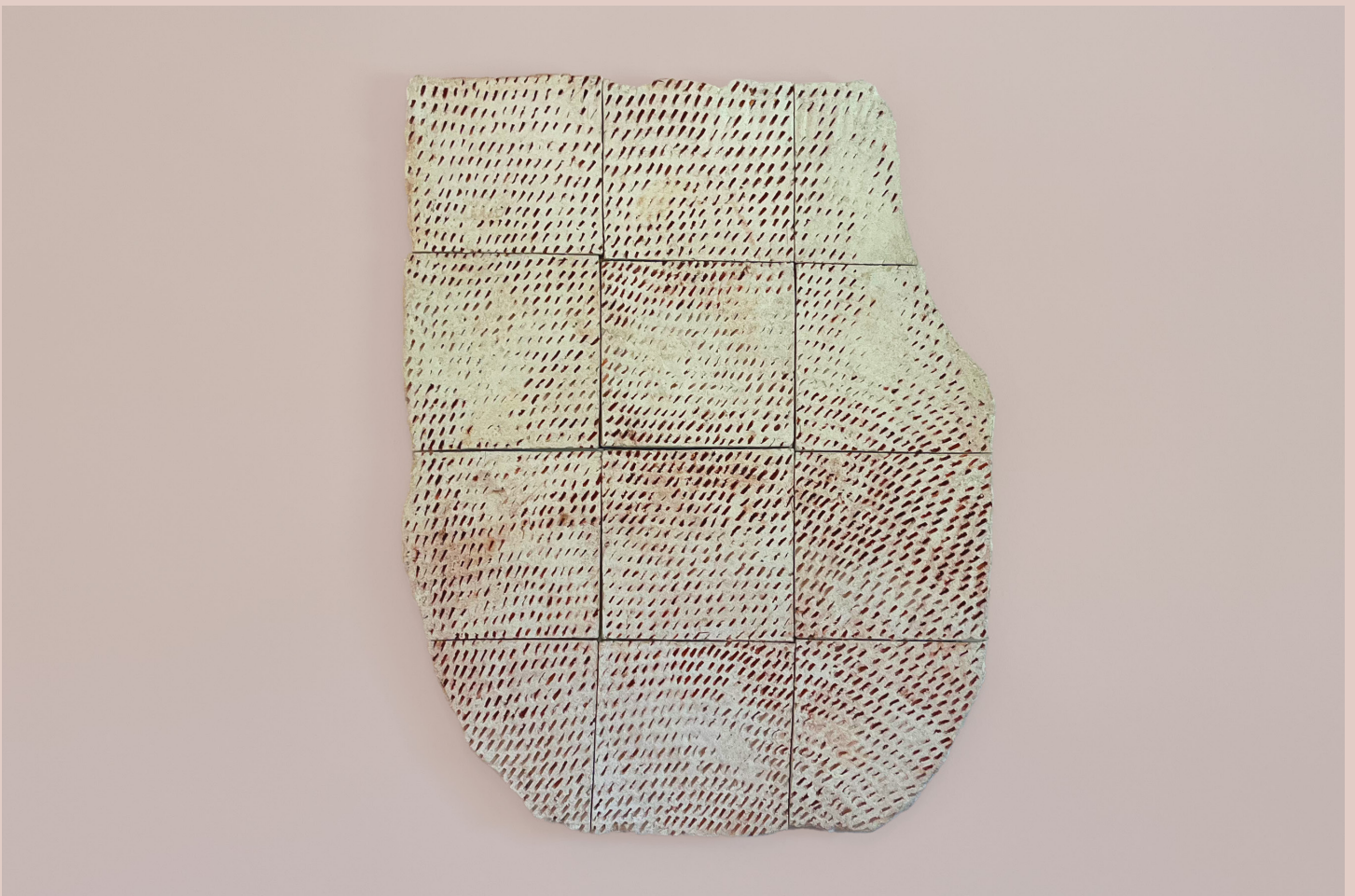
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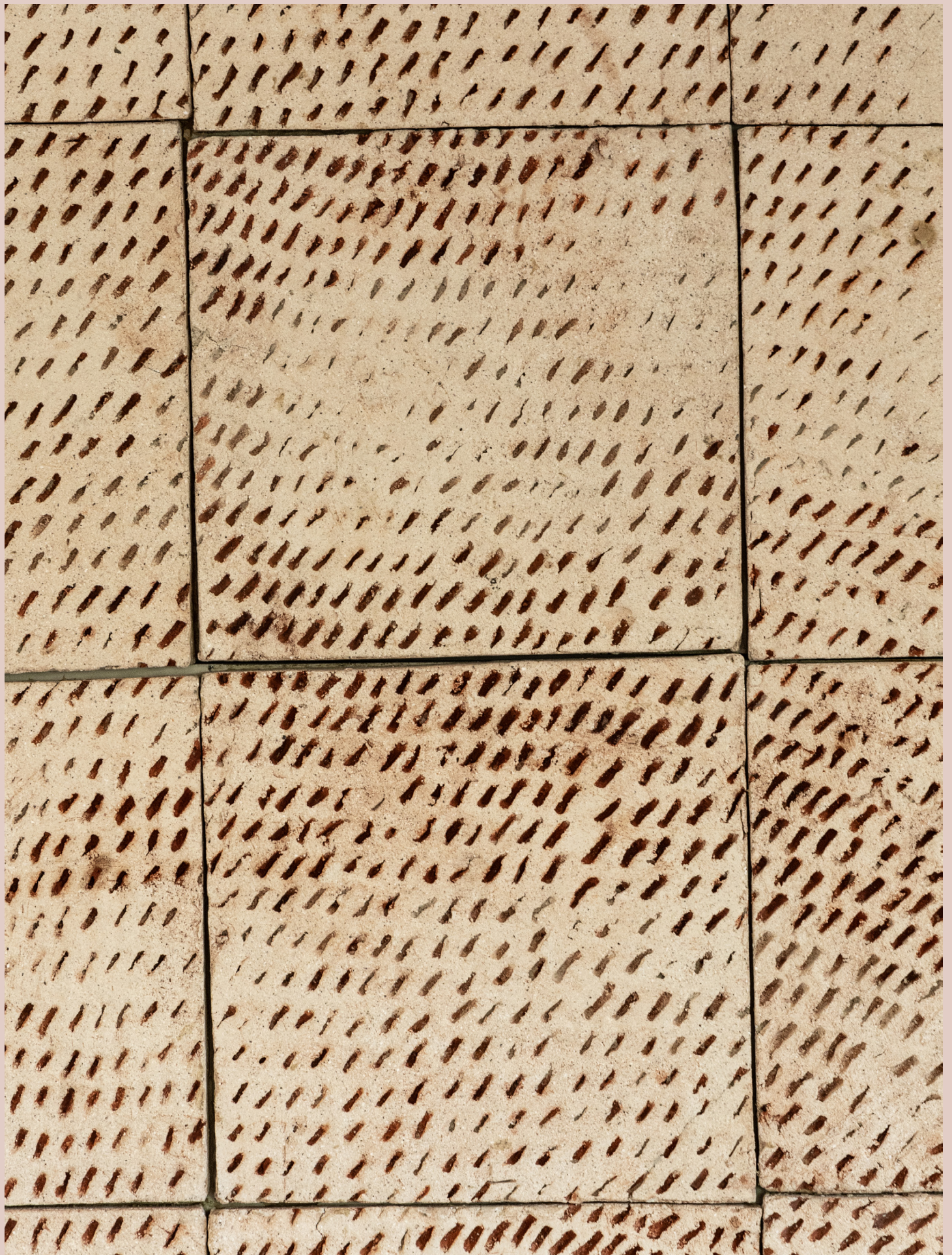
HIGH TEMPERATURE
CERAMIC

100 X 78 X 4.5 CM

2024

USD 8,400





OMAR WADE



OMAR WADE GRADUATED FROM UNIVERSIDAD IBEROAMERICANA IN ARCHITECTURE IN 2010, AND IS CURRENTLY A PARTNER AND WORKSHOP MANAGER AT OW ARQUITECTOS, AN ARCHITECTURE FIRM FOUNDED IN MEXICO CITY IN 2000 BY OSCAR AND OMAR WADE. IN 2011 OMAR VENTURED INTO THE UNIVERSE OF SCULPTURE AT THE ACADEMIA DE SAN CARLOS IN MEXICO CITY, WHICH WOULD HAVE AN OBVIOUS IMPACT ON HIS FUTURE WORK. OMAR'S WORK EXPLORES THE CONSTANT RELATIONSHIP BETWEEN ARCHITECTURE, SCULPTURE AND DESIGN, THROUGH THE CREATION OF GEOMETRIC AND FUNCTIONAL PIECES THAT EXALT THEIR MATERIALITY AND SIMPLICITY.

OMAR LIVES AND WORKS IN MEXICO CITY.

OMAR WADE



CUATRO CHAIR

PAROTA WOOD AND
STAINLESS STEEL

60 X 63 X 74 CM

2024

USD 3,200



SEBASTIÁN ARROYO



SEBASTIÁN ARROYO HOEBENS IS A DESIGNER WHO WAS BORN IN MEXICO CITY AND GREW UP IN BETWEEN MEXICO AND THE NETHERLANDS. HE CURRENTLY LIVES AND WORKS IN NEW YORK CITY, INFLUENCED BY HIS PERSONAL EXPERIENCES, PHYSICAL SURROUNDINGS, MEXICAN AND DUTCH CULTURES AND HOW THIS BICULTURAL TILLAGAGE HAS YIELDED HIS PECULIAR ARTISTIC PERCEPTION AND HIS WAY OF LIVING AND SHAPING HIS WORLD.

THE DICHOTOMY BETWEEN SCULPTURE AND FUNCTIONALITY IS A RECURRING ELEMENT IN HIS WORK, AS ALSO AN OBSESSIVE PREFERENCE FOR CRAFT, SUSTAINABILITY COMBINED WITH THE USE OF DIGITAL TECHNOLOGIES IN DESIGN, AND FABRICATION.

SEBASTIÁN ARROYO



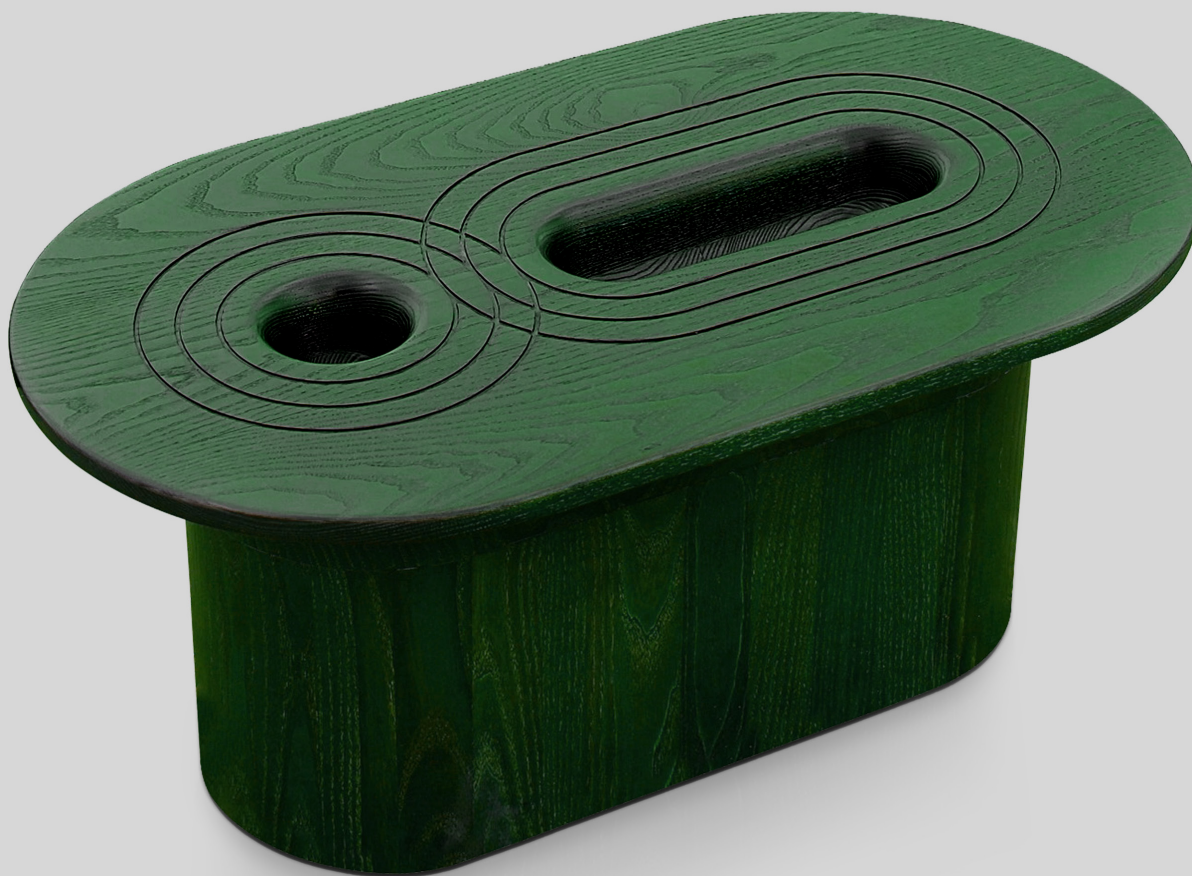
CAKE

STAINED ASH WOOD WITH
CNC CARVINGS.

46 X 81 X 36 CM

2023

USD 7,600





SEBASTIÁN ARROYO



AKOPECHTLI KOMALI

HAMMERED COPPER

Ø57 X 57 CM

2024

USD 5,800



SUMIE GARCÍA



SUMIE GARCÍA (MEXICO CITY, 1986) GRADUATED SUMMA CUM LAUDE FROM SAVANNAH COLLEGE OF ART AND DESIGN WITH A BACHELOR OF FINE ARTS FOCUSED ON FILM DIRECTION.

HER WORK AS A VISUAL ARTIST HAS BEEN SHOWCASED IN INTERNATIONAL GALLERIES AND FAIRS; INCLUDING THE OCCENTER FOR CONTEMPORARY ART IN CALIFORNIA (2014), PINK ART FAIR IN SEOUL, SOUTH KOREA (2015), SALÓN ACME 6 (2018) IN MEXICO CITY, ACACIA GALLERY IN HAVANA, CUBA (2018) AND ZUECCA PROJECT SPACE SPAZIO RIDOTTO DURING THE FRAME OF THE VENICE ARCHITECTURE BIENNALE (2018). SHE HAS BEEN AWARDED THE NATIONAL FONCA YOUNG CREATORS GRANT (JÓVENES CREADORES) ON TWO OCCASSIONS: 2015-2016 AND 2017 - 2018.

HER WORK IN FILM PRODUCTION AND POST-PRODUCTION INCLUDES FILMS SUCH AS ECHO OF THE MOUNTAIN BY NICOLÁS ECHEVARRÍA, RESURRECCIÓN BY EUGENIO POLGOVSKY AND RED PRIVADA BY MANUEL ALCALÁ. SHE IS PRODUCER OF THE GAZE OF THE SEA BY JOSE ÁLVAREZ, WHICH PREMIERED AT VISIONS DU RÉEL IN 2017.

SUMIE GARCÍA



PRIMERA DERROTA

GICLÉE PRINT ON COTTON PAPER, METALLIZED GOLDEN STRING, BRASS.

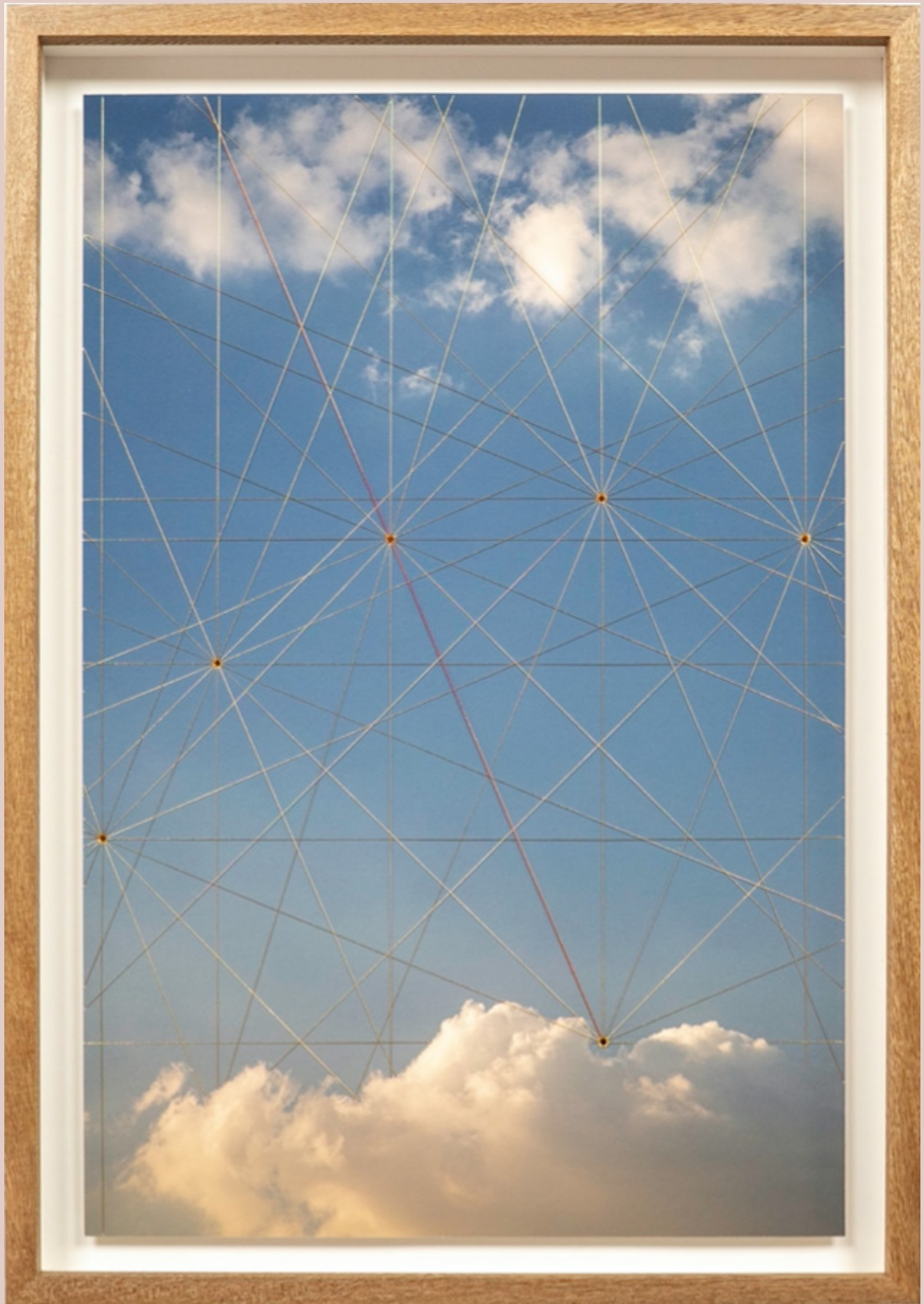
35 X 50 CM

2024

USD 3,800

IN SPANISH, THE COURSE A BOAT FOLLOWS FROM PORT TO PORT IS CALLED DERROTA. IN ENGLISH, A DIRECT TRANSLATION OF THE WORD IS DEFEAT. USING THE PLAY ON WORDS AND ITS NAUTICAL AND COLOQUIAL MEANING, PRIMERA DERROTA (FIRST DEFEAT) REFLECTS ON THE EPHEMERAL, ARBITRARY AND CHANGING NATURE OF MAPS. THE ISLANDS OF CLOUDS, CAPTURED IN AN INSTANT, ARE INTERVENED WITH LINES EMULATING THE DIRECTIONS OF WIND ROSES ON PORTOLAN CHARTS USED FOR NAVIGATION, TYPICAL OF THE 14TH AND 15TH CENTURIES.





THIERRY JEANNOT



THIERRY JEANNOT (B.1963) IS A FRENCH-BORN DESIGNER LIVING IN MEXICO FOR THE LAST 20 YEARS. WORKING ACROSS PRODUCT DESIGN, FURNITURE AND SOCIAL DESIGN, HIS FOCUS GENERATES HIGH ADDED VALUE TO RECYCLED MATERIALS THROUGH DESIGN.

HE IS INTERESTED IN TRADITIONAL TECHNIQUES AND MATERIALS AND HAS WORKED CLOSELY WITH CRAFTS-PEOPLE BOTH IN PARIS (BACK IN THE 80S WITH FASHION GURU THIERRY MUGLER) AND LATER WITH THE WORKSHOPS HE DISCOVERED IN MEXICO CITY. HE FOLLOWS A DESIGN PHILOSOPHY WHERE DESIGN AND THE PRODUCTION PROCESS ARE NEVER SEPARATED.

IN THE 1980S HE BEGAN WORKING WITH A RANGE OF UNCONVENTIONAL OR 'OUTLANDISH' MATERIALS, LIKE FOR EXAMPLE ACRYLICS AND PLASTICS. FOR THE LAST TEN YEARS HE HAS BEEN WORKING MAINLY WITH THE PET BOTTLE AS HIS RAW-MATERIAL. HE EXPLORES VARIOUS TECHNIQUES OF USING THE BOTTLE AND TO TRANSFORM ITS MATERIALITY AND STATUS TO FAVOURABLE ACCLAIM BOTH IN MEXICO AND THE UNITED STATES.

HE IS ALSO DEVELOPING HOME BASED EMPLOYMENT FOR DISADVANTAGED COMMUNITIES IN MEXICO CITY SUCH AS WOMEN, UNEMPLOYED, DISABLED, HIV SUFFERERS ET AL. MORE ON THE SOCIAL ASPECTS OF THIERRY'S WORK SEE BELOW.

THIERRY JEANNOT



MASK I

PET, ACRYLIC, ALUMINUM

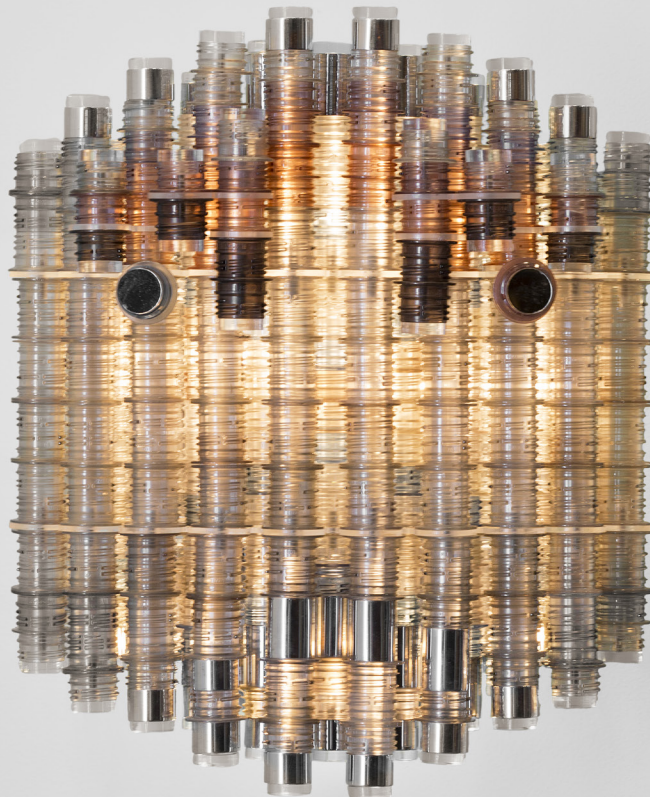
40 X 40 X 13 CM

2022

USD 6,800

JEANNOT'S CREATIONS, CHARACTERIZED BY THEIR BAROQUE AESTHETICS WITH THEIR ARRAY OF ELEMENTS AND INTERPLAY OF CONCAVE AND CONVEX SHAPES, ENGENDER CONTEMPLATION THAT TRANSCENDS THE REALM OF MERE FURNITURE OR OBJECT PRODUCTION. THESE PIECES TESTIFY TO THE POSSIBILITY OF TRANSFORMATION ON MULTIPLE LEVELS, ILLUMINATING THE BEAUTY THAT OFTEN LIES IN THE OVERLOOKED SHADOWS.

THESE INNOVATIVE ENDEAVORS HAVE ALLOWED JEANNOT TO TRANSCEND THE BOUNDARIES OF CONVENTIONAL DESIGN, DELVING INTO THE REALM OF ARTISTIC EXPLORATION.



THIERRY JEANNOT



MASK III

PET, ACRYLIC, ALUMINUM

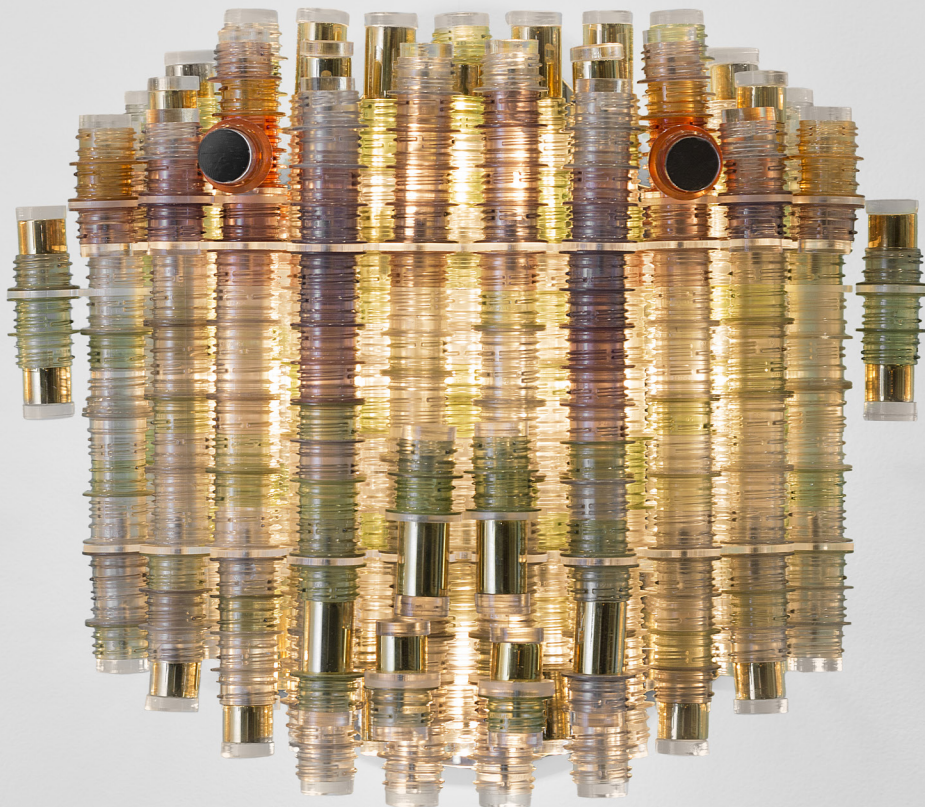
50 X 36 X 18 CM

2022

USD 6,800

JEANNOT'S CREATIONS, CHARACTERIZED BY THEIR BAROQUE AESTHETICS WITH THEIR ARRAY OF ELEMENTS AND INTERPLAY OF CONCAVE AND CONVEX SHAPES, ENGENDER CONTEMPLATION THAT TRANSCENDS THE REALM OF MERE FURNITURE OR OBJECT PRODUCTION. THESE PIECES TESTIFY TO THE POSSIBILITY OF TRANSFORMATION ON MULTIPLE LEVELS, ILLUMINATING THE BEAUTY THAT OFTEN LIES IN THE OVERLOOKED SHADOWS.

THESE INNOVATIVE ENDEAVORS HAVE ALLOWED JEANNOT TO TRANSCEND THE BOUNDARIES OF CONVENTIONAL DESIGN, DELVING INTO THE REALM OF ARTISTIC EXPLORATION.



THIERRY JEANNOT



BLOSSOM

BRONZE, BRASS,
THERMOFORMED OPALINE
PERSPEX

234 X 145 X 114 CM

CUSTOM SIZES AVAILABLE

2023

USD 20,900

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THIERRY JEANNOT



ORION

PET, STAINLESS STEEL

Ø50 X 80 CM

2023

USD 15,100

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THESE INNOVATIVE ENDEAVORS HAVE ALLOWED JEANNOT TO TRANSCEND THE BOUNDARIES OF CONVENTIONAL DESIGN, DELVING INTO THE REALM OF ARTISTIC EXPLORATION.







TÓTEC IS A MEXICAN DESIGN STUDIO FORMED BY LEONARDO DÍAZ AND JAVIER MARÍN, IN COLLABORATION WITH ARTISANS FROM DIFFERENT STATES OF THE COUNTRY, WHOSE OBJECTIVE IS TO CREATE UNIQUE, TRANSCENDENT AND TIMELESS PIECES INTEGRATING DESIGN, ARTISANAL TECHNIQUES AND SUSTAINABLE MATERIAL.

ITS NAME IS A TRIBUTE TO THE GOD XIPE TÓTEC WHO WAS A SYMBOL OF REGENERATION FOR OUR ANCESTORS; THEY SYMBOLIZE RENEWAL IN NATURE AND IN HUMAN BEINGS.

IN ANCIENT TIMES IT WAS BELIEVED THAT THE GRASSHOPPER HAD THE ABILITY TO JUMP BETWEEN TIMES (PRESENT, PAST AND FUTURE). THUS THEY REFLECT THEIR PROCESS, CONTEMPLATING ARTISANAL TECHNIQUES, BRINGING THEM TO THE PRESENT THROUGH DESIGN AND CREATING OBJECTS THAT WILL ENDURE INTO OUR FUTURE.

TÓTEC



ZEA

ANODIZED AND
POWDERCOATED
ALUMINUM

Ø40 X 50 CM
Ø40 X 75 CM

2023

SM - USD 1,400
LG - USD 1,500

FROM ZEA MAYS (TAXONOMIC NAME), COMMONLY KNOWN AS CORN, A PLANT SPECIES NATIVE TO MESOAMERICA. ITS NAME IS A TRIBUTE TO THE GOD XIPE TÓTEC, WHO WAS A SYMBOL OF THE REGENERATION OF CORN.

THIS PAIR OF TABLES REFERS TO THE FLOWERING STAGE OF CORN, WHERE THEY SEEK TO SIMULATE THIS ACTION/FUSION THAT IS THE FERTILIZATION FOR THE GROWTH OF THE FRUIT. ABSTRACTING THIS PROCESS TO ORGANIC FORMS, WITH SOFT AND ELEGANT CURVES, THEY REPRESENTED THE EARS, WHICH ARE THE CARRIERS OF POLLEN AND ITS SPREADING (INITIAL PART OF THE STAGE) WITH THE BASE OF THE TABLE, ON THE LEGS.





PECA



PECA X KARLA VÁZQUEZ



AURUM VASES

BLOWN GLASS, GOLD LEAF

- (1) 15 X 12 X 15 CM
- (2) 15 X 12 X 30 CM
- (3) 15 X 19 X 225 CM
- (4) 15 X 22 X 15 CM

2024

- (1) USD 1,230
- (2) USD 1,420
- (3) USD 1,410
- (4) USD 1,410

ARCHITECTS KARLA VAZQUEZ OF KV AND CATERINA MORETTI OF PECA COLLABORATIVELY CREATE A SCULPTURAL WORK WITH PIECES THAT PROPOSE UNREPEATABLE LOOKS AND HONEST DIALOGUE WITH THE MOST PRECIOUS OBJECTS.

METICULOUSLY CRAFTED WITH ARTISANAL TECHNIQUES, THE AURUM CABINETS COLLECTION HONORS TRADITIONS, THE TALENT OF MASTER CRAFTSMEN AND THE GREATNESS OF THE MATERIALS THAT MAKE IT UP. THE WOOD HOLDS THE HISTORY OF THE TREE IN ITS VEINS, UNIQUE AS THE LINES OF A FINGERPRINT, AND THE GOLD, SYMBOL OF THE SACRED AND MYSTICAL, REPRESENTS THE SUN, FREEDOM AND IMMORTALITY.



PECA X KARLA VÁZQUEZ



AURUM CABINETS

ROSEWOOD, GOLD LEAF
COVERED ASH WOOD

(PETIT) 33 X 20 X 33 CM

(VERT) 33 X 27 X 110 CM

(HOR) 110 X 27 X 33 CM

2024

(PETIT) USD 2,990

(VERT) USD 7,240

(HOR) USD 8,960

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PECA X KARLA VÁZQUEZ



AURUM CREDENZA

ROSEWOOD, GOLD LEAF
COVERED ASH WOOD

200 X 52 X 73 CM

2024

USD 20,350

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PECA X CARLA HERNÁNDEZ



LIANA DE BARRO

OAXACAN BLACK OR
NATURAL CLAY

Ø17 X 200 CM

2024

200 CM - USD 2,370

100 CM - USD 1,230

LIANA DE BARRO IS A PIECE CREATED BY LANDSCAPE ARTIST CARLA HERNÁNDEZ AND IS INCORPORATED INTO PECAS CATALOG THROUGH THE STUDIO'S DESIGN EDITING PROCESS, TRIGGERED BY THE AFFINITY IN IDEAS AND WAYS OF WORKING. THE PIECE ADDS TO ITS ORIGINAL BEAUTY, THE KNOWLEDGE, CARE AND ARTISAN HISTORY OF TWO POTTERY WORKSHOPS OF GREAT TRADITION: THAT OF RUFINA RUIZ LÓPEZ, IN SANTA MARÍA ATZOMPA, AND THAT OF AMANDO PEDRO, IN SAN BARTOLO COYOTEPEC.





PECA X TANIA ZALDÍVAR



PÁRAMO TILES

OAXACAN BLACK OR
NATURAL CLAY

100 X 200 CM

2024

USD 7,170

ALSO AVAILABLE FOR
PURCHASE BY SQM

PÁRAMO IS A SET OF MOSAICS CREATED BY TANIA ZALDIVAR WITH PARAMETRIC DESIGN AND HANDMADE BY AMANDO PEDRO IN CLAY FROM OAXACA. THE EIGHT DIFFERENT MODELS OF MOSAICS MAKE POSSIBLE INFINITE VARIATIONS TO CREATE ORIGINAL COMPOSITIONS. CLAY HAS SHAPED EACH MOSAIC, FIRE HAS TRACED ITS LINES AND STONE HAS PROVIDED THE SHINE. PÁRAMO ACHIEVES A BALANCE BETWEEN SINGULARITY AND MATHEMATICAL CONCEPTION.





PECA X MELISSA ALDRETE



LAZO COFFEE TABLE

TORCHED WOOD,
TERRACOTTA WITH
BRONZE POWDER

Ø120 X 35 CM

2024

USD 12,800

THE RESULT OF A CREATIVE DIALOGUE BETWEEN CATERINA MORETTI AND MELISSA ALDRETE, THE LAZO TABLE TOOK SHAPE THROUGH A BRAVE AND SURPRISING EXPLORATION. EMBRACING THE STRENGTH AND SPECIFIC TEMPERAMENT OF THE MATERIALS, DESIGNER AND ARTIST WORKED AROUND IMAGINATION, PERSEVERANCE AND THE KNOWLEDGE STORED IN THE MOST TRADITIONAL TECHNIQUES.

ON THE MESA LAZO SHINES THE MILLENNARY TRACE OF THE KNOWLEDGE THAT PAVED THE WAY FOR HUMANITY.

EARTH, FIRE, WOOD AND METAL



PECA X MELISSA ALDRETE



LAZO LAMP

LINEN, TERRACOTTA WITH
BRONZE POWDER

Ø29 X 120 CM

2024

USD 3,560

.THIS PIECE TELLS WITH A FRANK VOICE THE STORY OF ITS
PROCESS. THE HANDS THAT PATIENTLY GIRDED IN TERRACOTTA
THE SHAPE OF ITS BASE. THE SOFT CRACKLING OF THE WOOD
UNDER THE FLAME MINERAL AND METALLIC, THE EXACT MOMENT
IN WHICH COPPER MADE EACH PART A WHOLE

CO-CREATION



BALMACEDA



BALMACEDA STUDIO



MONUMENTO VIII

SILK, WOOL, FLOPPY

300 X 400 CM

2024

USD 32,000





BALMACEDA STUDIO



MONUMENTO III

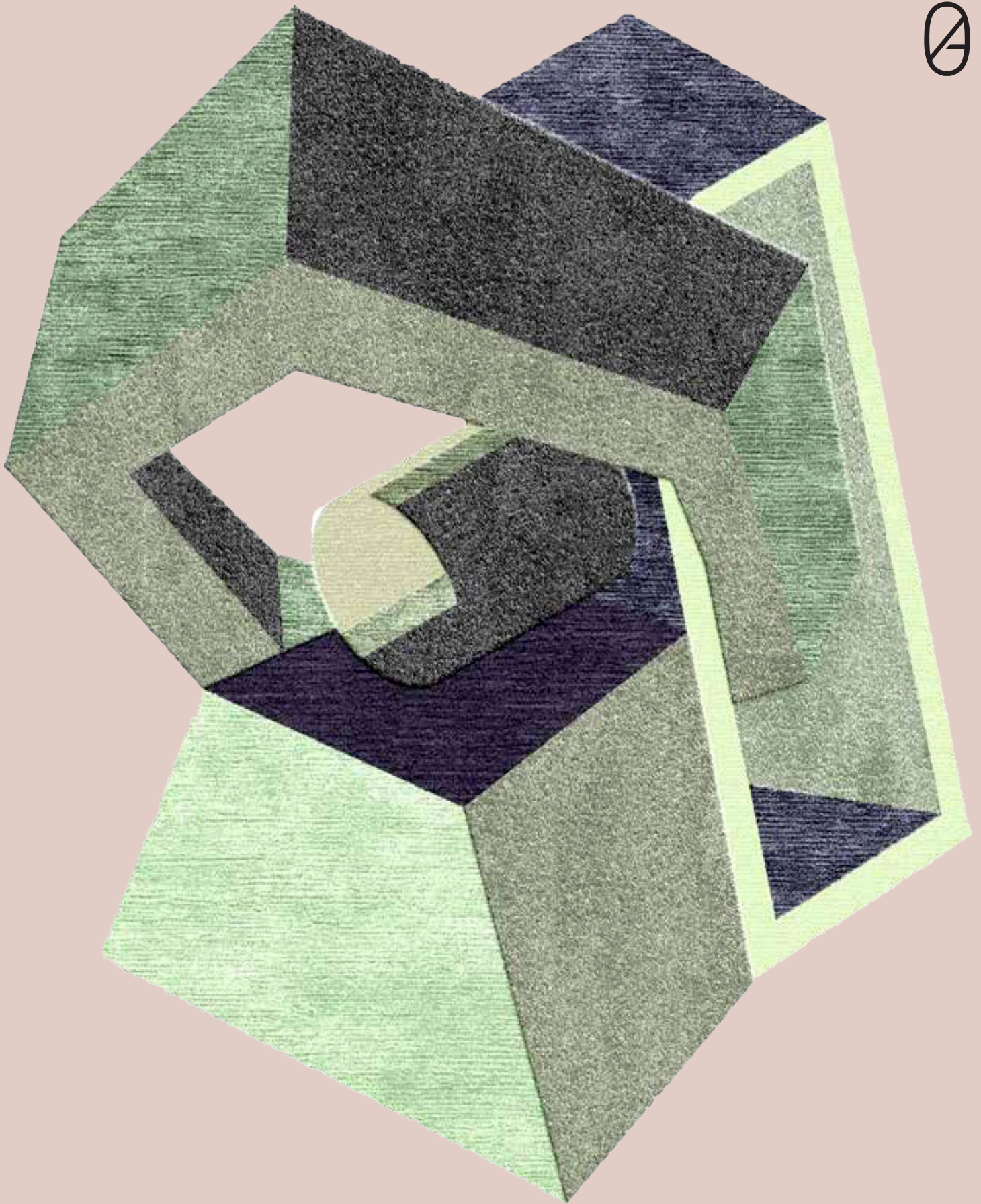
BAMBOO SILK, WOOL,
FLOPPY

300 X 370 CM

2024

USD 27,100





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