

CAP I.
MAPAS
Y TRAZOS

.PUNTOYCOMA,

KARLA
SOTRES

MARÍA
GARCÍA
IBAÑEZ

NOV 23
—ENE 18 2025

ángulo cero



Ángulo Cero was born ten years ago with the purpose of generating crossroads between art and contemporary Mexican design. During this period our interest has been to position the most outstanding in the local scene on an international level, as well as to create spaces in which experimental and research projects can be developed, which nurture and broaden the creative panorama.

In this new stage we celebrate our past and our present in a new space that is aligned with the multidisciplinary and collaborative purposes of the gallery. .PUNTOYCOMA, is a special anniversary program that, through a series of exhibitions, revisits the different chapters of our history and connects them with what we are today and what we want to be.

This first exhibition, Chapter I: Maps and Traces, addresses the work of Karla Sotres and María García Ibáñez, who have found through ceramics a means to explore and develop cartographies. Their maps do not have the function of orienting, but rather are abstractions of memories, subjective landscapes and territorial deconstructions.

Personal maps by Sotres is a project that refers both to the trips made in different periods of her life to various places in Mexico, as well as to unexplored territories, only imagined. The lines drawn on the white ceramic create geographic formations and paths that emerge from the designer's memories.

In some of her other series, such as Botánica, Guajes, Conchiglie and Arquetípica, she approaches geography from another angle, from the clay itself, which comes from different soils and materializes in objects that carry fragments of territory with them, turning them into living maps. Sotres also resorts to the ancestral Japanese techniques of kintsugi and gintsugi, used to repair cracks in ceramics with resins mixed with gold or silver dust, thus creating new landscapes that harmonize with existing geographies.

On the other hand, García Ibáñez's pieces are the result of a research process of several years in which she has delved into the possibilities of line, space and matter. In the series Aquellos ecos, aquellos indicios the artist draws with her fingers topographies using fresh ceramics as a canvas. The solidified and textured tactile traces refer to mountain ranges, geological grooves or irregular roads. From the relationship between the corporeal and the geological, tangible ceramic territories emerge in the form of murals formed by tiles.

In Paramentos she develops the idea of inhabiting and the nomadic body. Inspired by zenithal images of archaeological ruins of towns or abandoned residences, she makes drawings following the linear forms formed by them, which she then translates into ceramics.

The result are geometric compositions, reminiscent of the shapes of architectural plans, where timeframes and collective memories are preserved.

For both artists, the processes of their particular approaches to maps and geographies are a crucial part of their work; this is what creates open works that can be continuously revisited and can continue to explore the endless possibilities of the relationships between ceramics, territory, memory and body.

KARLA SOTRES

Karla Sotres is a Mexican designer and ceramist whose work explores the intersection of design, territory, and the study of creative processes, both individual and collective. Drawing from the principles of slow design, her practice is rooted in the specific contexts she engages with, shaping her aesthetic inquiries.

Her journey into ceramics began before the age of 25, when she discovered a profound connection to clay. Its permeability, hospitality, and elasticity provided a sense of grounding and self-discovery. With a background in industrial design and three years of experience in the food design sector, ceramics became the medium through which she could fully articulate her creative vision.

In 2014, Karla relocated to Montebuono, situated between the Sabine countryside and Umbria. Here, her home became a workshop equipped with a potter's wheel and a small kiln. This space serves as the foundation for her creative process, as well as a site for teaching, co-organizing community projects, and nurturing her family. Her practice reflects a commitment to an honest, sustainable, and thoughtful approach—an ethos rooted in care, slowness, and kindness.

KARLA SOTRES

ARQUETÍPICA POTS

HIGH-TEMP CERAMIC

Ø14 X 19.5 CM \$6,800 MXN

Ø10 X 21 CM \$6,500 MXN

Ø11 X 20 CM \$6,500 MXN

Ø13 X 15 CM \$5,400 MXN

Ø19 X 15 CM \$7,600 MXN

Ø11 X 8 CM \$2,200 MXN

2020 - 2024













KARLA SOTRES

SAND ARQUETÍPICA POTS

HIGH-TEMP CERAMIC

Ø13.5 X 20.5 CM \$6,800 MXN

Ø12.5 X 11.5 CM \$3,300 MXN

Ø12.5 X 14.5 CM \$4,100 MXN

2024







KARLA SOTRES

SAND ARQUETÍPICA VASES

HIGH-TEMP CERAMIC

Ø19 X 15.5 CM \$6,500 MXN

Ø13 X 12 CM \$3,300 MXN

Ø18.5 X 9 CM \$4,600 MXN

2024







KARLA SOTRES

PLATO PRIMARIA

URUSHITSUGI ON HIGH-TEMP CERAMIC

Ø25.5 X 2 CM \$4,900 MXN

2020



KARLA SOTRES

SET BOTÁNICA

GINTSUGI ON PORCELAIN

Ø14 CM

\$7,600 MXN

Ø9 CM

11 X 14 CM

16.5 X 11 CM

2022



KARLA SOTRES

BOTÁNICA (SET)

HIGH-TEMP CERAMIC

Ø10 X 5 CM

\$5,000 MXN

17.5 X 15 CM

13 X 11 CM

2024



KARLA SOTRES

PERSONAL MAPS

GOLD ENAMEL ON PORCELAIN

Ø17.5 X 4.5 CM \$6,800 MXN

Ø13.5 X 8.5 CM \$6,800 MXN

Ø17.5 X 6.5 CM \$4,100 MXN

2024



KARLA SOTRES

PERSONAL MAPS

GINTSUGI ON HIGH-TEMP CERAMIC

Ø14 X 9 CM \$5,400 MXN

Ø10 X 14 CM \$6,800 MXN

2016





KARLA SOTRES

BLACK GUAJES (SET)

HIGH-TEMP CERAMIC

Ø8.5 X 13 CM \$7,600 MXN

Ø11 X 16.5 CM

2022



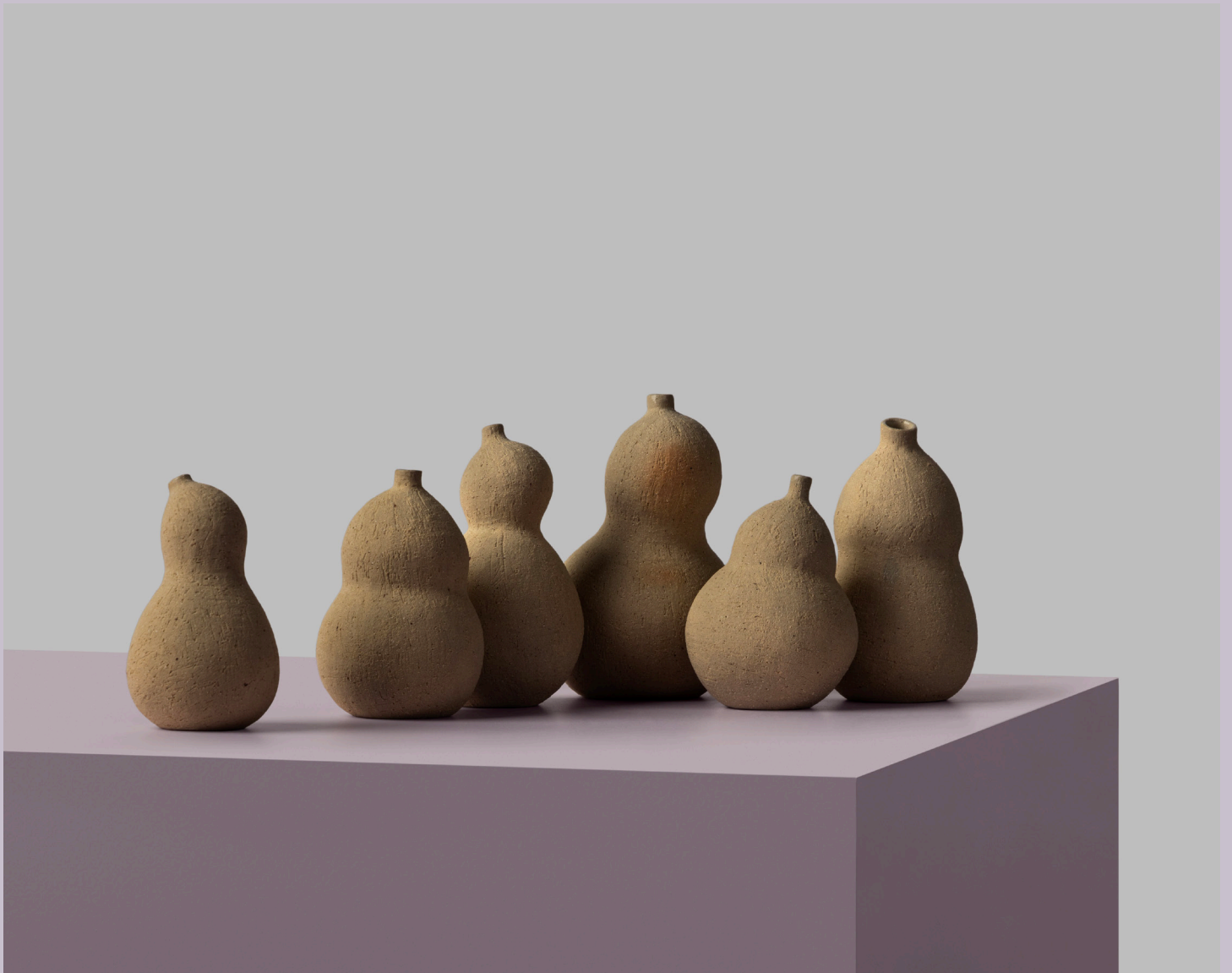
KARLA SOTRES

SAND GUAJES (SET)

HIGH-TEMP CERAMIC

Ø8 - 10.5 CM \$25,800 MXN

2011



KARLA SOTRES

CONCHIGLIE (SET)

KINTSUGI, GINTSUGI, AND
URUSHITSUGI ON HIGH-TEMP CERAMIC

Ø6.5 - 9.5 CM \$10,200 MXN

2020 - 2022



MARÍA GARCÍA IBÁÑEZ

María García Ibáñez was born in Madrid (Spain) in 1978. In 2008, she traveled to Mexico thanks to a scholarship granted by the Embassy of Mexico in Madrid, and since then, she has lived between both countries. She has 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.

Drawing is the initial structure that helps shape the majority of her investigations. She considers drawing as a land to wander about, full of possible encounters that determine the course of her projects, and works, at the same time, as an intuitive tool that allows her to get close and establish links to other disciplines such as archeology, geology, anatomy, and with artisan processes such as ceramics and textiles.

The creative process is a permanent generator that leads her to understand her artistic production as part of a continuing and extended-in-time narrative, instead of something concluded.

Her recent proposals around landscape formation and territory appropriation allow her to go into the relationships between nomadism and home that ultimately are a sense of belonging review. A permanent search for elementary structures and codes in relation to body, scale, landscape, nature.

María García Ibáñez's recent projects and exhibitions include: "Aquellos ecos, aquellos indicios" (with Beatriz Ezban, Galería Banda Municipal, CDMX, 2022), "Variaciones de un hexágono" (Intervención mural, Centro Cultural de España, CDMX, 2021), "Extremos absolutos" (with Marina Camargo at Punto Gallery, Valencia, 2021), "Levantamiento" (Solo show at Spanish Cultural Center, Mexico City, 2019), "Territorios compartidos" (Collective show at Puerta Roja Gallery, Mexico City, 2019), "Visions in Motion" (Collective show at Puerta Roja Gallery, Hong Kong, 2019), "Geometría de un hueco" (Solo show at Pazy Comedias Gallery, Valencia, 2016), "Anamnesis" (with Javier León Pérez at Puerta Roja Gallery, Hong Kong, 2016), "Cóncavo" (Solo show at Galeria Paula Alonso, Madrid, 2015), "Arada" (Solo show at Guijarro de Pablo, Mexico City, 2015), "Fühlst du nicht an meinen Liedern dass ich eins und doppelt bin" (Collective show at Gallery Peter Kilchmann, Switzerland, 2015), "Tierras Continuas" (Solo show at AJG Gallery, Seville, 2014), "The Prehistory of the Image" (STUK Center, Belgium, 2014), "Recollective" (Solo show at Galeria Puerta Roja, Hong Kong, 2014), "Micrographia" (Puerta Roja & Cat Street Gallery, Hong Kong, 2013), "Apuntes para una Madriguera" (Solo show at Miscelánea, Mexico DF, 2012).

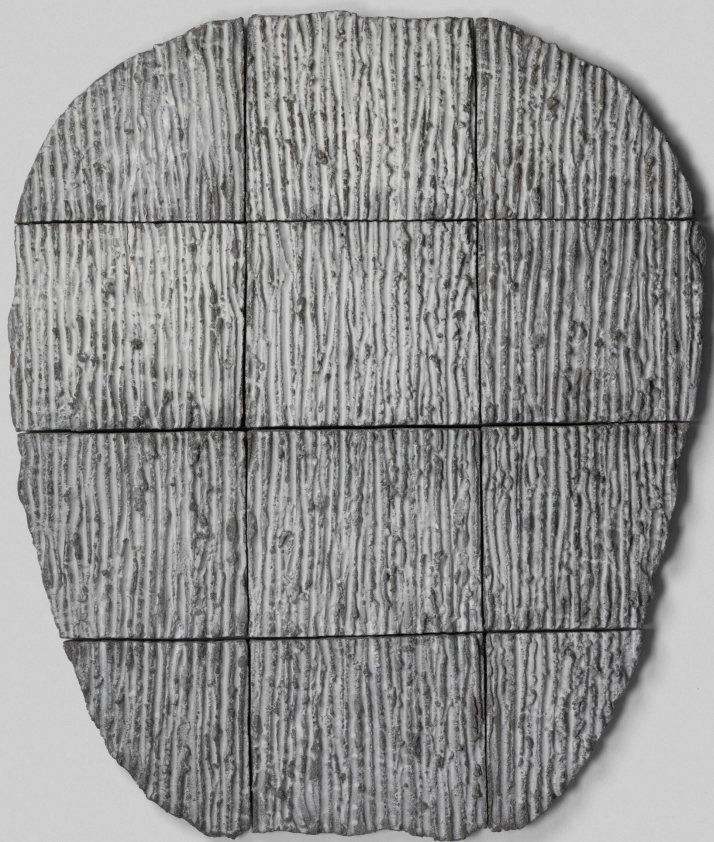
MARÍA GARCÍA IBÁÑEZ

AQUELLOS ECOS, AQUELLOS INDICIOS I

HIGH-TEMP CERAMIC

120 X 100 CM \$10,000 USD

2023



MARÍA GARCÍA IBÁÑEZ

AQUELLOS ECOS, AQUELLOS INDICIOS II

HIGH-TEMP CERAMIC

122 X 100 CM \$10,000 USD

2023



MARÍA GARCÍA IBÁÑEZ

PARAMENTOS I

GLAZED HIGH-TEMP CERAMIC

94 X 52 CM

\$5,220 USD

2024



MARÍA GARCÍA IBÁÑEZ

PARAMENTOS II

GLAZED HIGH-TEMP CERAMIC

60 X 46 X 7 CM \$3,596 USD

2024



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Weekdays 10:00 - 18:00
Saturdays by appointment only

All prices include taxes and fees.

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