

NI LAS LÍNEAS NI LAS PALABRAS

MARÍA GARCÍA IBÁÑEZ

NOV 29
—DEC 6, 2025

ángulo cero



Before meaning, there was a gesture. A movement of the body encountering matter. In María García Ibáñez's work, we enter the territory of this contact from the asemic: a language that has abandoned the obligation to name, freeing the line from its servitude to the word. Here, writing does not remain silent, but speaks in a haptic language, prior to the dictionary.

Let us think of writing and drawing as grammars of traces, of differences that repeat themselves. In *Ni las líneas ni las palabras (Neither Lines nor Words)*, this repetition does not seek to fix a message, but to generate a rhythm. The rhythm of the body pressing the clay, of the finger furrowing the surface, of the hand calculating the contours and the negative space. Each tile is a canvas where the artist proposes a space, a text, and an image at the same time. A rhythm that is the heartbeat, breath, and beat of continuous doing.

Don't read, feel. Let your eye follow the movement. You will discover that each piece is not an isolated phrase, but an ecology that feeds back into itself with each reading. As in Jane Bennett's philosophy, here the world is a set of vitalisms and encounters between matter that affects each other. These pieces are not inert objects; they are bodies that relate, listen, and respond. The assembly is not a static composition, but rather a momentary constellation of forces and open-source messages.

Ceramics are the soul of this language. They are not a docile medium; they are a witness that has been through the four elements. Clay that holds in its memory the vibration of the gesture that formed it, which depends not only on the artist, but also on an ancient vocabulary, a context, and a collective agency that takes place every time a body inscribes something on the earth. Every crack, every glaze in the enamel worked like watercolor, every fingerprint, is a syllable in this poem. The weight of each piece speaks to us of gravity, of the earth from which it emerged and to which it tacitly returns. It reminds us that every body, however ethereal it may seem, is embodied.

In this dialogue of presences, negative space emerges as a silent protagonist. The voids between the forms and the pauses between the strokes are not simple absences, but active breaths. This space, so characteristic of María's work, opens an interval where the gaze rests and the drawing expands to reverberate in the air, inviting us to perceive not only what is, but also what could be.

Walking through this exhibition is a choreographic act. Our body moves among clay bodies, resonating with them. We perceive the small canvases not as images, but as energy suspended in matter.

Ni las líneas ni las palabras is, ultimately, an invitation to recognize our own pulse in contact with another imprint. To perceive the murmur of matter, the cadence of doing, and the thrill that arises when gesture connects with earth, body with sign, and us with the eloquent assemblage of a world that writes itself, over and over again, without the need to dominate anything.

Sandra Sánchez

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 Galería 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 Galería 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

HIGH TEMP CERAMIC

24 × 24 CM EA

2025

SINGLE — \$820 USD

SET OF 9 — \$6,400 USD

SET OF 12 — \$7,100 USD

SET OF 18 — \$9,520 USD

SET OF 80 (PICTURED BELOW) — \$29,000 USD

**REFERENCE IMAGE. PIECES ARE INDIVIDUALLY HANDMADE AND VARY FROM EACH OTHER*





*REFERENCE IMAGE

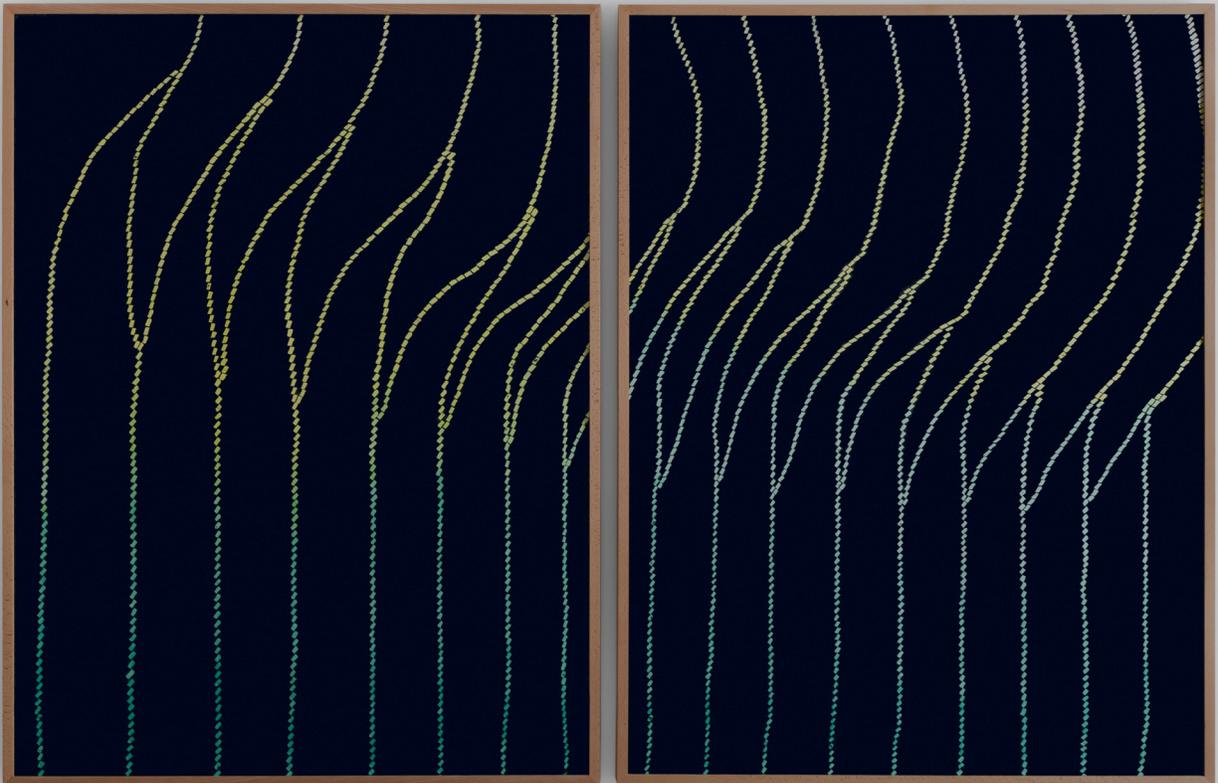
MARÍA GARCÍA IBÁÑEZ

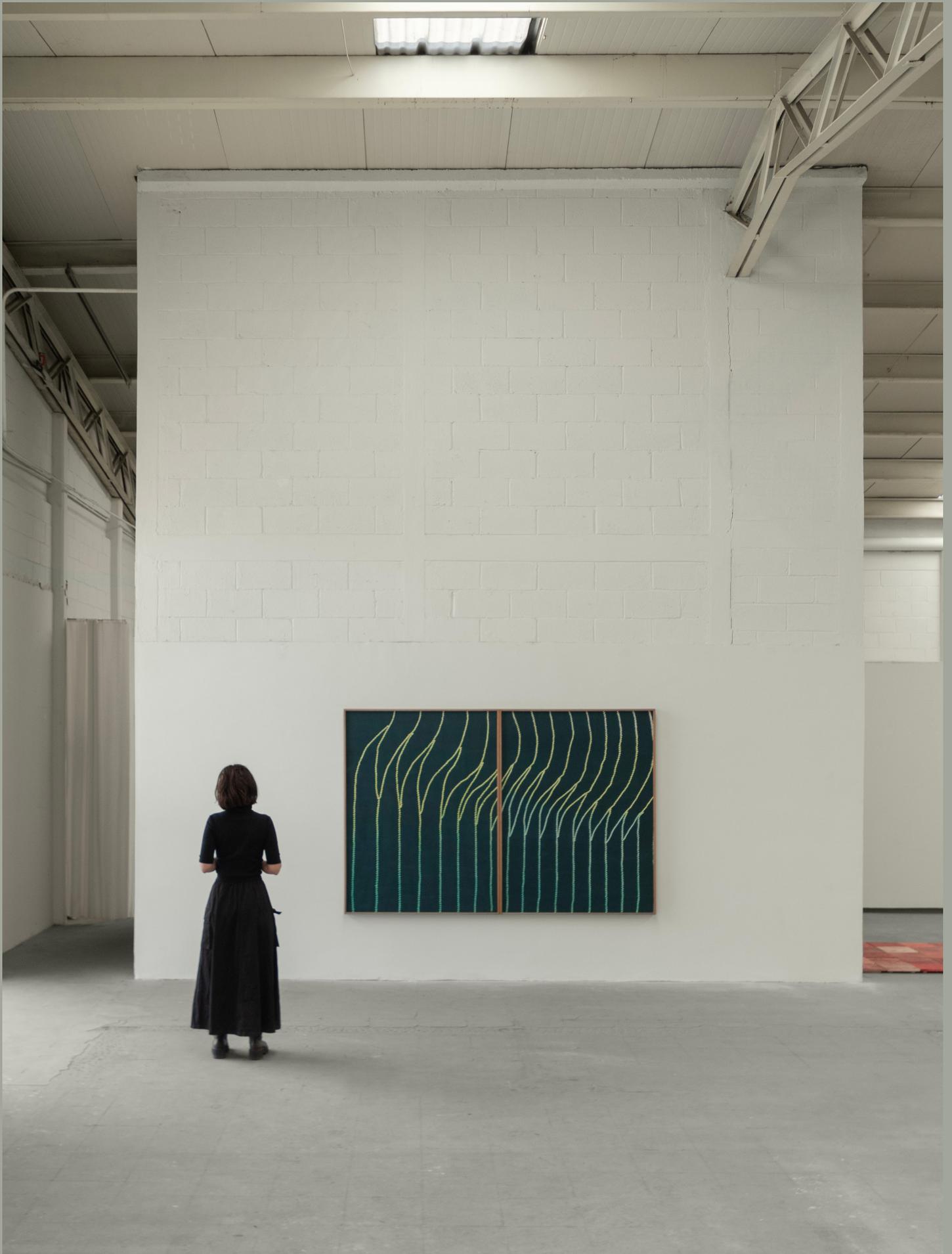
WATERCOLOR, GOUACHE, MASKING LIQUID ON PAPER

112 × 148 CM EA

\$8,700 USD

2021





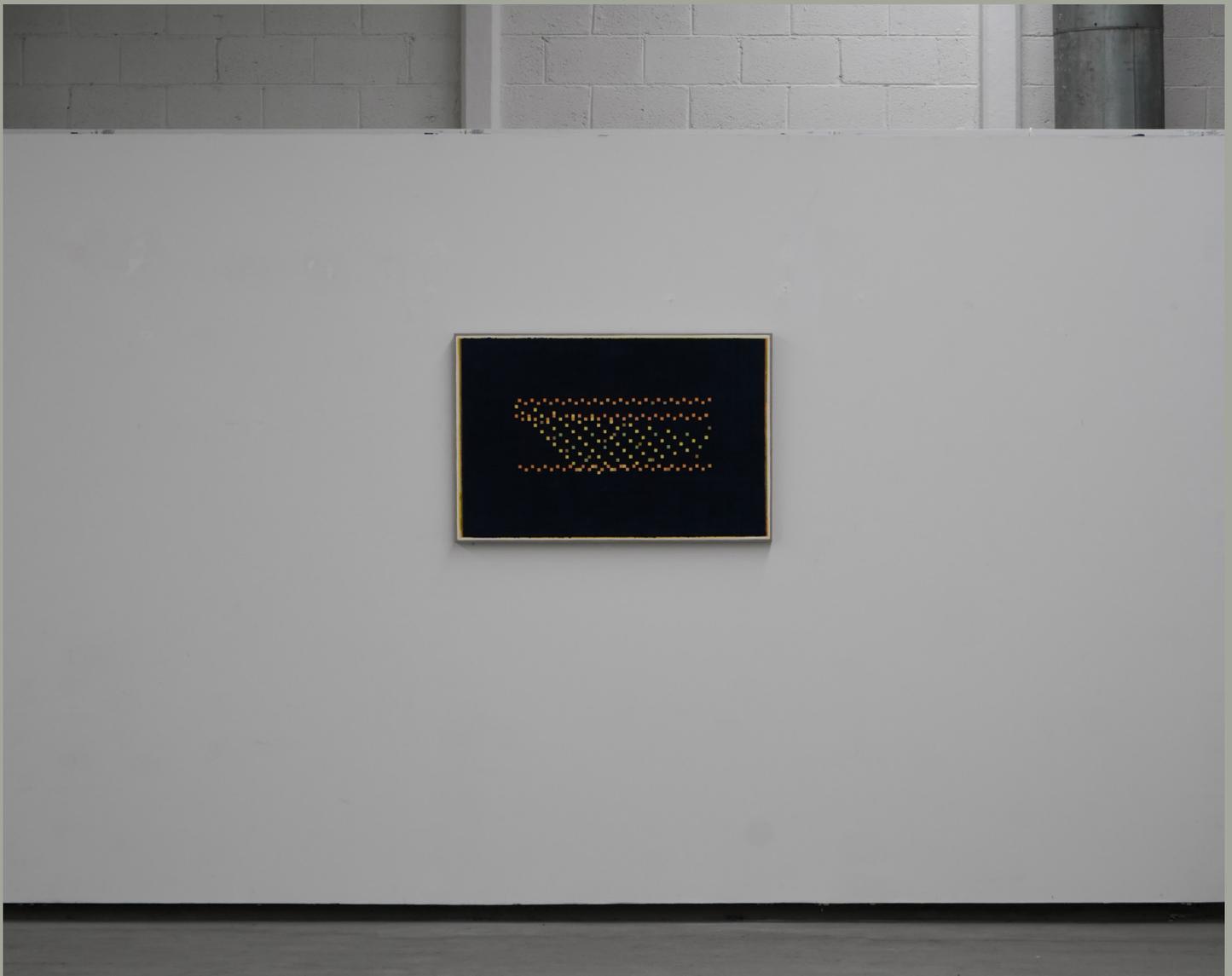
MARÍA GARCÍA IBÁÑEZ

WATERCOLOR, MASKING LIQUID ON PAPER

100 × 66 CM

\$4,200 USD

2021













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

All prices include taxes and fees.

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