

PENUMBRA

ABEL ZAVALA

FEB 3
— MAY 1, 2026

ángulo cero



In the fog of Xalapa, Veracruz, the hills merge with the night. PENUMBRA, by Abel Zavala, is an exhibition in which the renowned ceramist returns to painting to convey this experience through its materiality—layer after layer.

More than a faithful exploration of the meteorological phenomenon that pushes clouds to ground level, the paintings are based on what happens to perception when it opens up to humid weather, which amplifies what is close by. Fog as a tactile gauge that distorts the gaze; darkness as an eye-skin that extends beyond a single body. The artist shares this perceptual reality through canvases that range from those that fit in the hands—which, despite their small size, still contain constellations—to larger formats that approach the tradition of landscape as horizon.

Following art historian Georges Didi-Huberman: the image is not the visible, but what emerges on the threshold of the invisible. The fog shows the proximity of what cannot be seen but can be felt, connecting night with sleep and the hill with memory. Each canvas is a transition—a geographical thought between observation and intuition—in which the territory is produced by feeling it as temperature and mist, and from there, enunciating and reworking it.

In addition to the paintings, Zavala presents ceramics that seem to emerge from the depths: what lies between and beneath the thick fog. The forms are based on conidiospores: asexual spores produced by many fungi that can cluster together like beads on a rosary or form more complex structures such as spheres. In his hands, these structures become architectures and shelters in which movements inaccessible to the eye can be sensed. This interplay is important because it emphasizes that life never reveals itself completely, and that man's illusion of dominion over nature is merely a display of power and violence.

The sculptures are smoked, a process in which fire and smoke leave their mark on the clay. This technique seeks collaboration both with organic matter—which is brought close to the ceramic surface to leave its imprint—and with chance: smoke stains, temperature breaks, fire transforms.

PENUMBRA, in its misty quality and perceptual finitude, leads us to the astonishing moment when we understand that seeing is not configuring a surface from the absolute reticular and sharp, but rather welcoming among bodies—human, vegetable, celestial, animal—the non-whole that constitutes us.

ABEL ZAVALA

Xalapa, Veracruz; 1986. Bachelor of Fine Arts from the Universidad Veracruzana. He has exhibited individually in Mexico, Canada, the United States, Japan, and Germany, as well as collectively in Mexico, Belgium, the United States, Japan, Germany, Switzerland, the United Kingdom, and France. Notable exhibitions include “Contemporary Ceramics” (2024) Ammann Gallery, Cologne, Germany; “Guardapelo” (2015) Andrea Pozzo Gallery, Universidad Iberoamericana, Mexico City; ‘Epiphyte’ (2013) Thomas Hunter Project Space, The City University of New York; “Petrified Epiphyte” (2016) PromoArte Latin American Art Gallery, Tokyo. Collectively, he has exhibited in venues in Mexico such as the Tamayo Museum, Celda Contemporánea del Claustro de Sor Juana, Franz Mayer Museum, National Museum of Printmaking, San Luis Potosí Arts Center, Oaxaca Institute of Graphic Arts (IAGO), and the Querétaro City Museum, among others. Abroad: Galerie La Marotte (Belgium), Kanazawa Citizens Art Center (Japan), Ammann Gallery (Germany), and at national and international fairs such as Zona Maco (Mexico City), Design Miami/Basel (United States and Switzerland), PAD London (United Kingdom), PAD Paris (France), The Salon Art & Design New York (United States). He has received the FONCA Young Creators Grant in the discipline of sculpture for the periods 2020-2021, 2016-2017, and 2011-2012, as well as the PECDA Veracruz Grant (Fonca – IVEC) in 2014 and 2010. He won third place at the 8th Franz Mayer Biennial of Utilitarian Ceramics in 2017. He follows a line based on minimalist aesthetics, emphasizing the importance of the materials used. He has explored various techniques and materials such as textiles with animal hair (Guardapelo series) and ceramics, a technique in which he has specialized since 2009, creating work inspired by the behavior of plants (series such as Epífita, Hiperparásitas, and Esporulación) or elements of the landscape (series such as Mineralidad and Niebla).

ABEL ZAVALA

CIELO NOCTURNO

OIL ON PANEL

16.5 × 16.5 CM EA

\$24,000 MXN EA

2026





ABEL ZAVALA

HORIZONTE I

OIL ON PANEL

60 × 23 CM

\$70,000 MXN

2026



ABEL ZAVALA

HORIZONTE II

OIL ON PANEL

83 × 18 CM

\$80,000 MXN

2026



ABEL ZAVALA

HORIZONTE III

OIL ON PANEL

27.5 × 13 CM

\$24,000 MXN

2026



ABEL ZAVALA

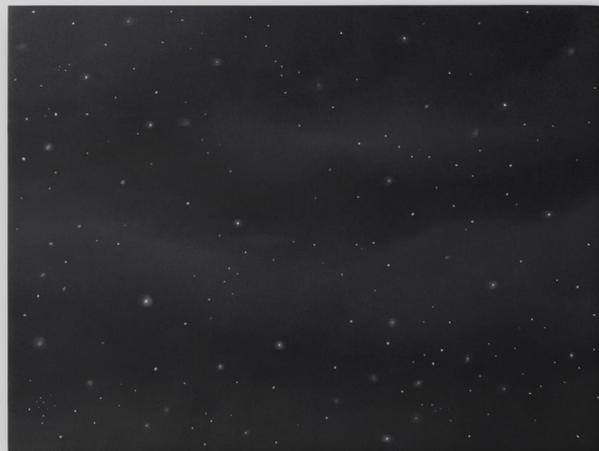
CIELO ESTRELLADO

OIL ON PANEL

25 × 19 CM

\$35,000 MXN

2026



ABEL ZAVALA

FIRMAMENTO

OIL ON PANEL

20 × 20 CM

\$35,000 MXN

2026



ABEL ZAVALA

FRAGMENTOS DE NOCHE

OIL ON PANEL

8 × 9.5 CM EA

\$45,000 MXN

2026





ABEL ZAVALA

CERRO NOCTURNO I

ACRYLIC AND LACQUER ON PANEL

122 × 122 CM

\$170,000 MXN

2026



ABEL ZAVALA

CERRO NOCTURNO II

ACRYLIC AND LACQUER ON PANEL

122 × 122 CM

\$170,000 MXN

2026







ABEL ZAVALA

CONIDIOSPORA I

GLAZED HIGH-TEMPERATURE CERAMIC

18 × 17 × 16 CM

\$70,000 MXN

2026



ABEL ZAVALA

CONIDIOSPORA II

GLAZED HIGH-TEMPERATURE CERAMIC

19 × 17 × 16 CM

\$70,000 MXN

2026



ABEL ZAVALA

CONIDIOSPORA III

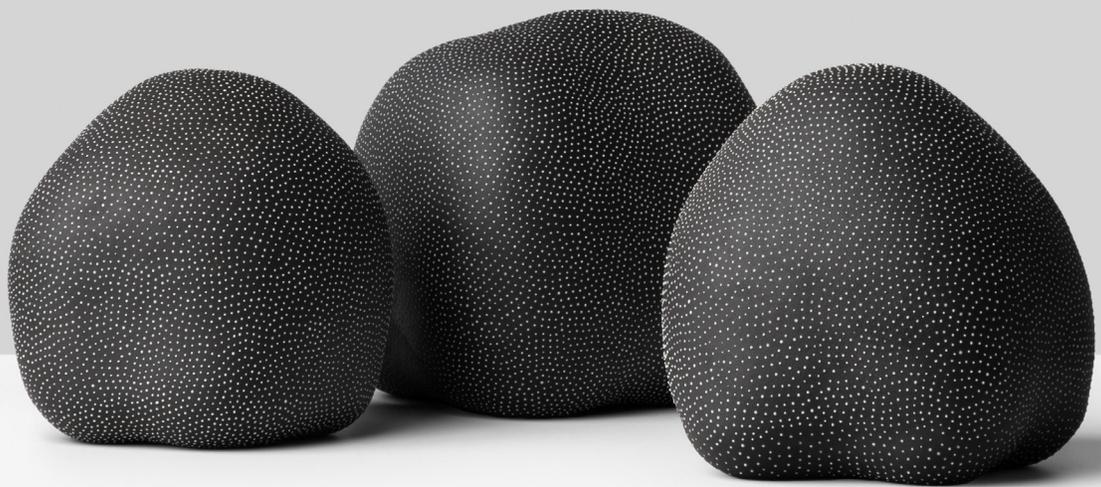
GLAZED HIGH-TEMPERATURE CERAMIC

20 × 18 × 16 CM

\$75,000 MXN

2026





ABEL ZAVALA

HIPERPARÁSITA

GLAZED HIGH-TEMPERATURE CERAMIC

63 × 19 × 19 CM

\$58,000 MXN

2026





ABEL ZAVALA

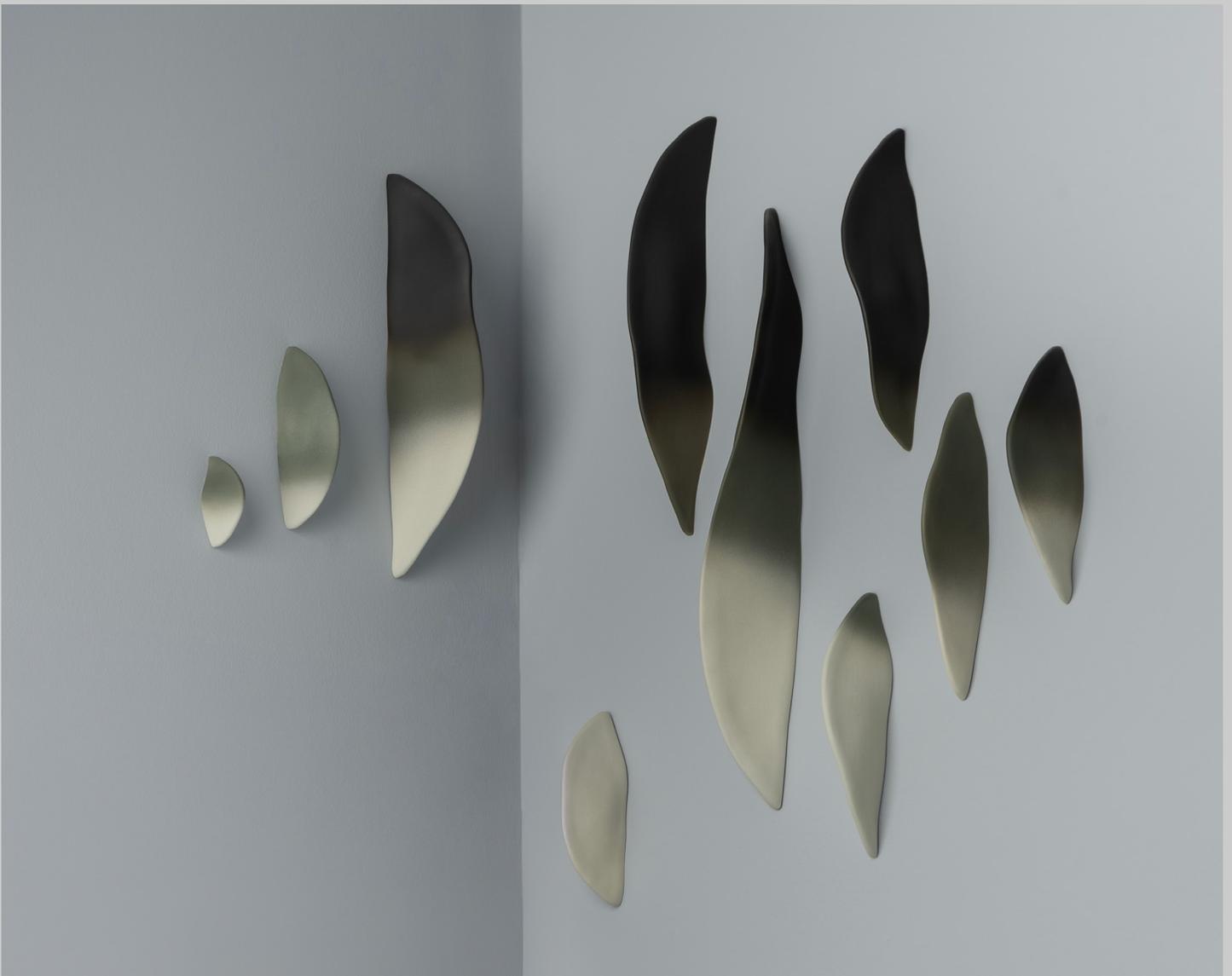
EPÍFITAS PENUMBRA

GLAZED PORCELAIN

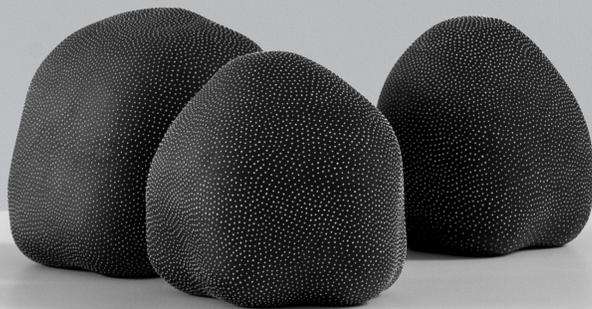
7.5-53 CM

\$65,000 MXN

2026











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

All prices include taxes and fees.

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