

ORIGEN / ORIGEN

ANIA
WOLOWSKA

CRISTINA
RODRÍGUEZ

FERNANDA
MERELES

KARIAN
AMAYA

LUISA
RESTREPO

MARÍA
GARCÍA IBÁÑEZ

MIGUEL ÁNGEL
CARRERA

JUN 13
— AUG 21, 2026

ángulo cero



What is small is not simple: it is primordial. The seed contains the tree it will become, and with it, the soil that will receive it, the water that will move it, and the time that will render it unrecognizable. The molecule outlines an invisible architecture that precedes the body. The anatomical fragment preserves, within its reduced scale, the memory of the complete form it once integrated.

Origen/Origen stems from this conviction to propose a dual reading: that of the materialities that compose the works in this room, and that of the trajectories—geographical, cultural, personal—that brought them here. Two origins, a single space of convergence.

The works that comprise this exhibition operate from a minimal scale: the seed in a state of dormancy, the molecule as a blueprint prior to the body, the anatomical fragment that no longer belongs to the whole, a phase within a ceaseless cycle, the woven pattern encoding its own language, the suspended duality between two substances. In each case, the smallest formal unit is also the densest: not a mere part, but a synthesis. The notion of dormancy runs through the entire collection: these are forms containing something yet unreleased, processes on pause that active contemplation sets in motion.

Materials are not neutral. Slumped glass bears the imprint of the temperature that bent it; stoneware fired with iron and ash provides evidence of the geological history of its extraction; endemic wood from the Mayan jungle arrives here after the felling that severed it from the ground where it grew; cut steel preserves the negative space of the form that conceived it; discarded thread finds a new syntax in weaving. Before it is an object, each material is a document of its own process.

The second origin that names this exhibition belongs to trajectories. The creators of Origen/Origen are not fixed points on a map: they are journeys. Poland to the jungle of Quintana Roo. Chihuahua to Guadalajara. Colombia to Oaxaca, with layovers on another continent. Spain and Colombia to Mexico City. The materials travel too: stoneware from Zacatecas, marble from the north, cotton from Michoacán, wood from the southeast. All these displacements—of people, of raw materials, of ways of making—converge in this room like the tributaries of a river: without losing what each one carries.

There is a tradition of thought, shared by cultures as distinct as Mesoamerican civilization and contemporary philosophy of language, which maintains that things contain an essence that persists beyond their visible form: something that resides within them before anyone names it, and that continues to act afterward. The Maya called this substance *itz*—the sap, the resin, the distillate of what is essential in each thing. It is a notion that requires no translation to be recognized: it is found in the density of a well-crafted object, in material that has traveled and arrives with a history, in a form that harbors something not yet released.

This tension—between what the piece already is and what it still contains—is what Origen/Origen offers the viewer. The trajectories of those who made these works, and of the materials from which they were crafted, end here in their visible form. Yet the journey does not conclude with contemplation: it continues within the observer, in the links each person establishes between one piece and the next, between one origin and another. The migration that structures this exhibition has no final destination. Instead, it finds a new starting point in every encounter.

ANIA WOŁOSKA

Born in Warsaw in 1986, Ania Wołowska's journey from a BFA in Industrial Design at the Academy of Fine Arts in Warsaw to postgraduate studies in Sustainable Materials at the University of the Arts London has shaped a practice deeply invested in the dialogue between material, place, and process. After residencies at the Josef and Anni Albers Foundation in 2015 and the Bacalar Eco-Residency in 2021, Wołowska settled in Bacalar, Mexico, where she cultivates a philosophy of "slow design." Rejecting the disposability of fast-produced goods, she works exclusively with salvaged or responsibly sourced tropical hardwoods from the Yucatán Peninsula, allowing the wood's grain, knots, and patina to inform each sculptural bench or seating object. Her studio practice, a careful choreography of hand-tooling and experimental joinery, seamlessly blends the rigor of Northern European craft traditions with the living heritage of Caribbean woodworking.

Wołowska's work has been featured in solo and group exhibitions across North America and Europe. In 2021, she presented "Slow Currents" at Design Miami/Basel, where her pieces were praised for their poetic union of form and ecology. The following year, her exhibition "Roots & Resonance" at Casa Luis Barragán in Mexico City offered a meditation on the relationship between local landscapes and global design narratives. In 2023, "Temporality in Timber" at the Museo de Arte de Quintana Roo in Chetumal further underscored her commitment to material longevity and environmental stewardship. Among her most notable collaborations is the 2024 "Bacalar Bench" commission for Fundación Jumex's public garden expansion, which introduced a zero-waste milling technique developed in partnership with Maya artisans that reduces sawdust by 40%. An avid ornithologist, Wołowska often credits local birdcalls as rhythmic prompts in her carving practice, a detail that speaks to her holistic approach: intertwining local ecology, cultural collaboration, and handcraft into enduring objects of utility and quiet poetics.

ANIA WOLOWSKA

ZIRICOTE CONSOLE

ZIRICOTE SOLID WOOD

152 × 63 × 76 CM

\$105,000 MXN

2025





ANIA WOLOSKA

MESA DIÁLOGO

KATALOX SOLID WOOD

135 × 59 × 76 CM

\$46,000 MXN

2025





CRISTINA RODRÍGUEZ

In Oaxaca, Cristina became deeply rooted in the surrounding landscape, a bond that transformed her perception of time. Time is inscribed in the erosion that shapes the rocky walls of mountains; in the stalagmites and stalactites formed by the slow accumulation of mineral deposits carried in every drop of water; in the growth patterns on the surface of cacti; and in the precise, cumulative actions of insect colonies working together to build a structure. This awareness is precisely what inspires this body of work.

In the studio, Cristina turns to coil building and pinching—the most basic and universal ceramic techniques—as a way to echo how forms emerge in nature through repetition and accumulation. Gradually, the sculptures are woven into being, like an exoskeleton that contains space. The imprint left by one hand holding and the other pinching makes the interior and exterior surfaces resonate with one another. Although human-made, the forms evoke cacti, rock formations, corals, beehives, and other natural architectures.

The smallest formal unit is never isolated, but part of a constellation.

The sculptures are created in multiples and exhibited in groupings, just as in nature, an element is rarely found alone, but rather within a constellation. Iron and oak ash, gathered by the artist from Oaxacan kitchens, produce a spectrum of earth tones drawn directly from the surrounding landscape.

When placed outdoors, the larger-scale ceramics collaborate with nature and time: during the rainy season, the porous, unglazed areas harbor lichens and moss, drying up during the dry season, while cracks invite insects to inhabit them, allowing the works to merge with the environment. The smaller pieces function as sculptural vessels for plants or other organic matter, transforming in collaboration with those who live alongside them.

CRISTINA RODRÍGUEZ

SEMILLAS XI

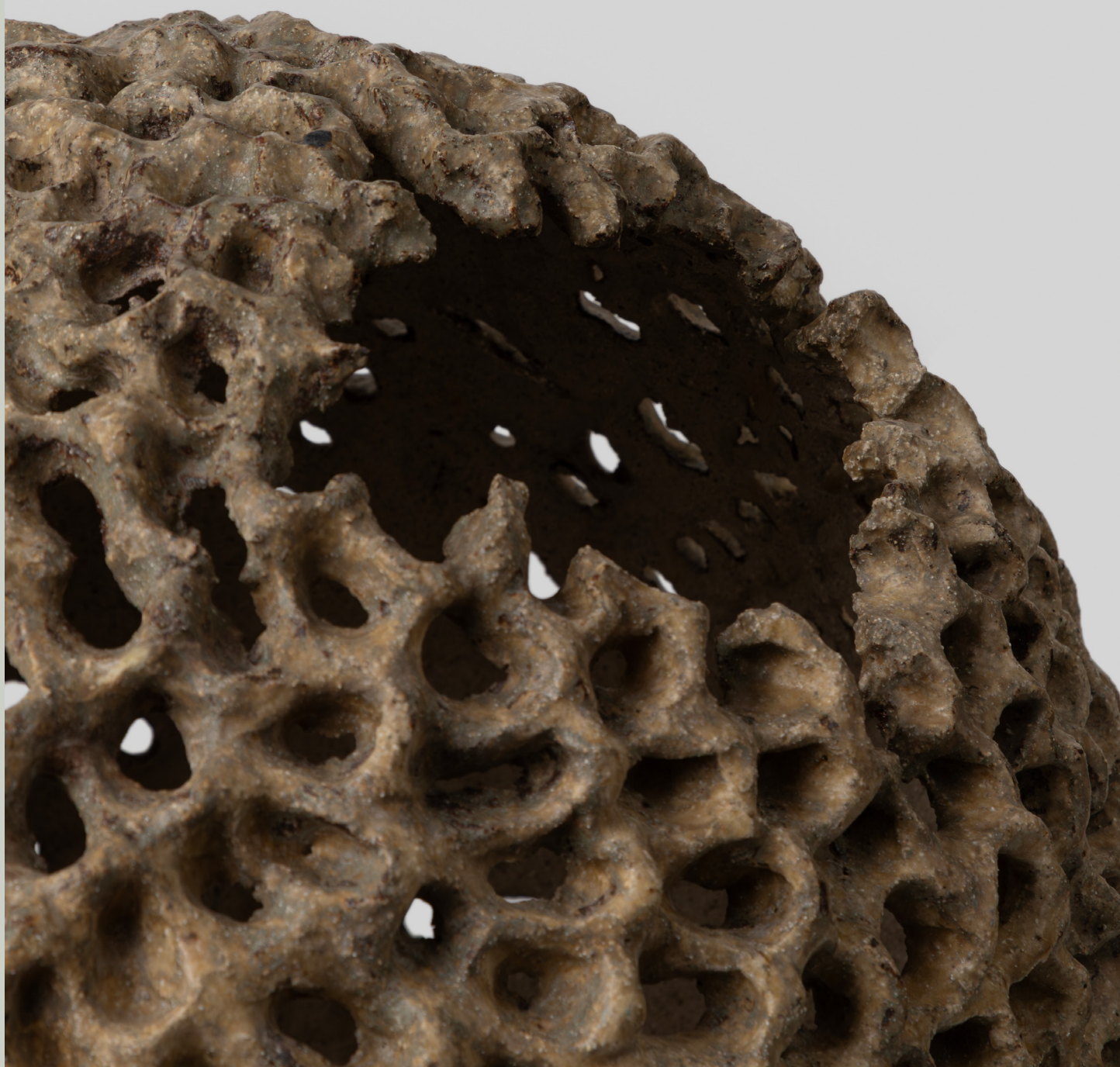
ZACATECAS STONEWARE WITH IRON AND ASH GLAZE

SØ52 CM

\$5,220 USD

2026





CRISTINA RODRÍGUEZ

SEMILLAS XII

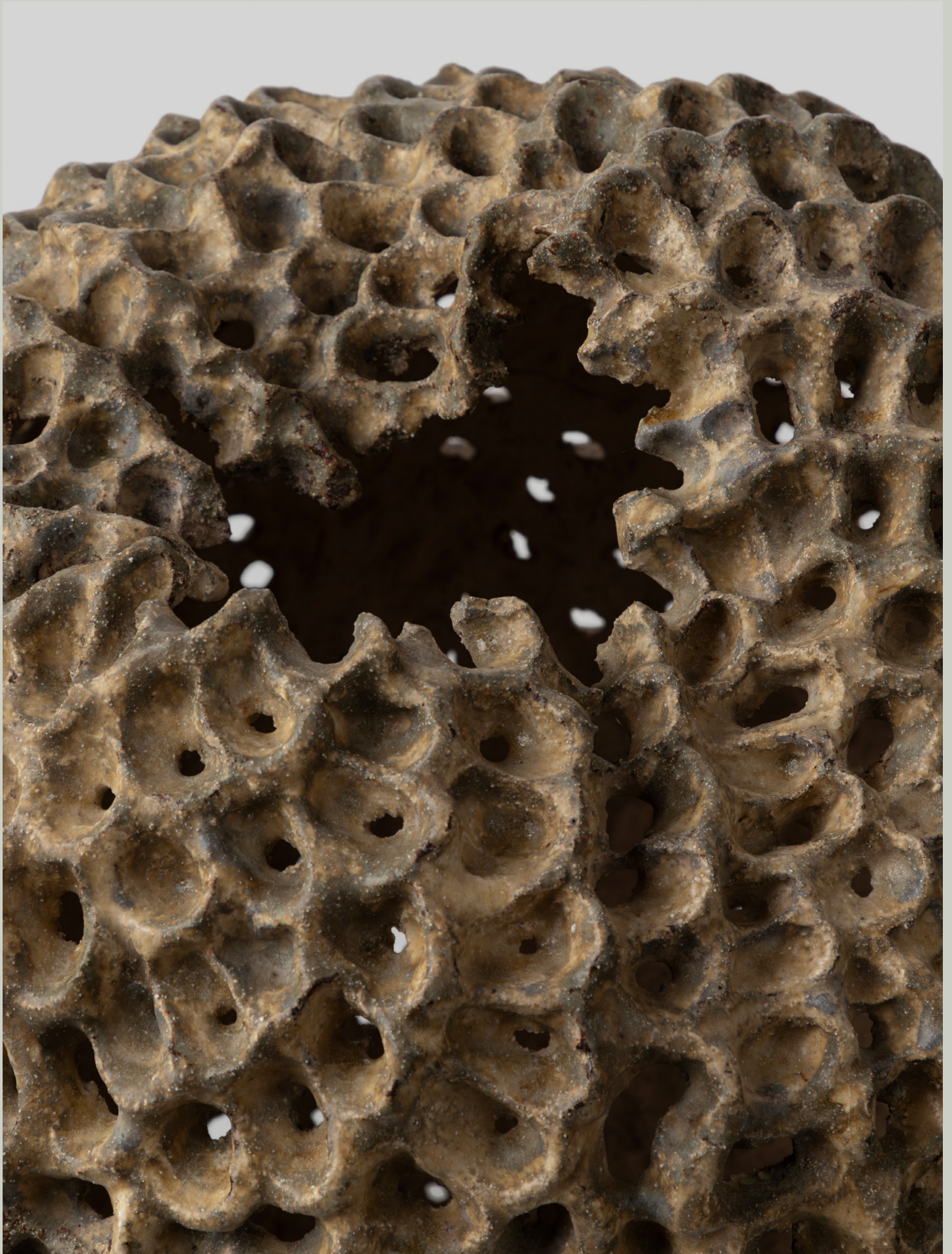
ZACATECAS STONEWARE WITH IRON AND ASH GLAZE

SØ52 CM

\$5,220 USD

2026





FERNANDA MERELES

Committed to sustainable practices and raising awareness about waste, I've long been searching for ways to repurpose the discarded thread and fabric scraps generated in our CANDOR workshop's textile production. As both a creator and producer, I feel a deep responsibility to ensure that these materials find a meaningful and longlasting second life.

It's easy to throw away what we no longer need and remove it from sight, but we rarely think about where that waste ends up. We brush it aside, freeing ourselves from the burden temporarily, without considering the lasting impact.

Art has always been a powerful and liberating force for me—an essential human need. Yet, running a brand often makes it difficult to carve out the time for those creative, exploratory moments that art requires.

Still, living among threads, fabrics, and machines that create daily, it feels impossible not to respond to the call of creation. There's a constant pull to push the boundaries of what textiles can become. Fabric is so ordinary and omnipresent, yet often undervalued, despite its essential role in our lives. Many struggle to see textiles as art or understand the depth of craftsmanship involved. Though textiles are three-dimensional objects, they often don't evoke the same appreciation as a piece of pottery, for instance.

This first phase of my textile exploration seeks to highlight the three-dimensionality of fabric, creating a more profound appreciation of its form and structure.

Textiles offer an endless world of possibilities, and I'm excited to continue down this path, where design, art, sustainability, and conscious creation intersect, leading to ever-deeper artistic exploration.

FERNANDA MERELES

CÓDIGO 001

COTTON TAPES AND YARN, HANDWOVEN ON A TREADLE LOOM

210 × 120 CM

\$102,370 MXN

2026





KARIAN AMAYA

Karian Amaya (b. 1986, Chihuahua, Mexico) is a visual artist based in Guadalajara whose multidisciplinary practice encompasses sculpture, installation, drawing, photography, and mixed media. Holding a Bachelor's degree in Visual Arts from the Universidad de Guadalajara, with complementary studies in mixed media at The Art Students League of New York, Amaya immerses herself in the raw poetry of material encounters. Inspired by her roots as the daughter of a miner, she investigates the waste—both physical and metaphorical—of extractive processes. Her work is rooted in the traditions of Land art and Post-minimalism, yet it is distinguished by a sensitive attunement to circular forms and the tensions between landscape, body, and object.

Through a rigorously reductive vocabulary, the artist engages in dialogues between matter and space that unfold as contemplative portals: rusted metals bearing the patina of time; ceramic constructions whose rigid geometry hides an organic vitality; and photographic prints that reclaim silence as much as the image itself. Each series operates as a formal “encounter” in which the viewer and the artwork negotiate the thresholds of perception and sensation. This discipline and restraint evoke the poetics of major museum collections, where the economy of gesture becomes a conceptual act in its own right.

Her work unfolds as a contemplative portal where economy of gesture becomes a conceptual act.

Amaya's work has been presented internationally in both solo and group exhibitions, including two editions of the Border Biennial at the El Paso Museum of Art and her New York solo debut, *La Nothingness*, at Java Project. Recent solo presentations such as *Simetría Rota* at Plataforma Arte Contemporáneo (2025) and *Reflejos de la Tierra* in Guatemala (2024) reveal an increasingly profound inquiry into the landscape as a palimpsest.

Her practice has been recognized with awards and residencies, including PECDA and FONCA grants, the Alfaro Siqueiros fellowship, the Grodman Legacy grant, and a residency at Casa Wabi. By weaving together ancestral memory, material rigor, and a minimalist poetics, Karian Amaya expands the boundaries of contemporary art, inviting the viewer into a meditative territory where form, void, and lived experience converge.

KARIAN AMAYA

FASE LUNAR

MARBLE AND STAINLESS STEEL

Ø60 × 5 CM

\$4,500 USD

2025



LUISA RESTREPO

Born in Medellín in 1988, Luisa Restrepo traverses the porous frontier between industrial design and fine art through rigorous explorations of glass. After completing a BDes in Industrial Design at Universidad Pontificia Bolivariana in 2010, she earned a postgraduate diploma in Glass Design from the Royal College of Art in London (2014) and honed her technical expertise in an apprenticeship at the Corning Museum of Glass in 2015. Restrepo's practice is marked by an unrelenting curiosity about the material forces that shape form: gravity, thermal expansion, and the refractive qualities of molten silica. Working in Bogotá and Mexico City, she engineers bespoke protocols—calibrated kiln schedules, custom molds, and bio-resin coatings—to yield objects of elemental clarity and structural precision.

Her nuanced approach to narrative and materiality has been showcased in major venues. In 2019, Museo de Arte Moderno in Bogotá featured her solo exhibition "Between Form & Light," highlighting her geometric vessels whose minimalist silhouettes belie the sophisticated production methods behind them. She brought these investigations to an international stage at the London Design Biennale in 2021 with "Glass Futures," where she debuted a series of monolithic forms that responded to shifts in ambient temperature. In 2023, her exhibition "Translucent Narratives" at Museo Jumex in Mexico City wove together references to pre-Columbian obsidian cups and contemporary laboratory processes, underscoring her capacity to bridge ancestral knowledges with cutting-edge material science. Co-founder of Atelier Cristal in Bogotá, an open-access hot-shop for emerging glass artists, Restrepo also invented a bio-resin finish in 2020 that increases scratch resistance by 30%, underscoring her commitment to sustainability alongside aesthetic refinement.

LUISA RESTREPO

RADIAL

BLOWN GLASS AND BRASS

Ø16 × 8.5 CM

\$22,970 MXN

2026





LUISA RESTREPO

CUERPO FRACCIONADO (AXILA)

THERMOFORMED MIRRORED GLASS

105 × 65 × 20 CM

\$4,200 USD

2021



MARÍA GARCÍA IBÁÑEZ

María García Ibáñez (b. 1978, Madrid) holds a Bachelor's degree in Fine Arts from the Universidad Complutense de Madrid, as well as a Master's degree in Visual Digital Technologies from the Centro de Estudios Visuales and the UCM.

Drawing functions as the backbone of her practice, serving both as a generative field of potential encounters and as an intuitive tool that links her research to archaeology, geology, anatomy, and artisanal processes such as ceramics and textiles. She conceives the creative process as a continuous narrative: each drawing, sketch, and experiment extends, rather than concludes, an evolving discourse.

Her recent work examines the construction of landscape and the appropriation of territory by investigating the dialectic between nomadism and home, ultimately questioning the nature of belonging. Through elemental structures and orders—rooted in body scales, natural formations, and graphic systems—she creates compositions that evoke both the immensity of place and the intimacy of personal memory. Lines fragment and recombine to suggest topographies that are simultaneously geological and psychological, mapping both internal and external terrains.

Drawing functions as the backbone of her practice, serving as a generative field of potential encounters.

She has presented solo and collaborative exhibitions such as *Esos ecos, esas pistas* in Mexico City (2022) and *Variaciones de un hexágono* at the Centro Cultural de España en México (2021). Her group presentations include *Invierno at Ángulo Cero* in Mexico City (2023), *An Exchange of Shifting Atmospheres* in Philadelphia (2022), and *Ruta Mística* at Museo Amparo and MARCO in Mexico (2013–14). Her work has traveled from Zurich and Seville to Puebla, Valencia, and Hong Kong, consistently maintaining drawing as the guiding thread of her inquiry.

Recognized with residencies at Jardin Rouge (Marrakech, 2023) and Index Freiraum (Zurich, 2022), as well as awards from the Basu Foundation and inclusion in the DKV Collection in Madrid, she has also been selected for the FEMSA Biennial and supported by numerous grants from the Ministries of Culture of Spain and Mexico. Continuously expanding the conceptual and material boundaries of her mediums, María García Ibáñez offers an ever-unfolding exploration of drawing, installation, and hybrid media.

MARÍA GARCÍA IBÁÑEZ

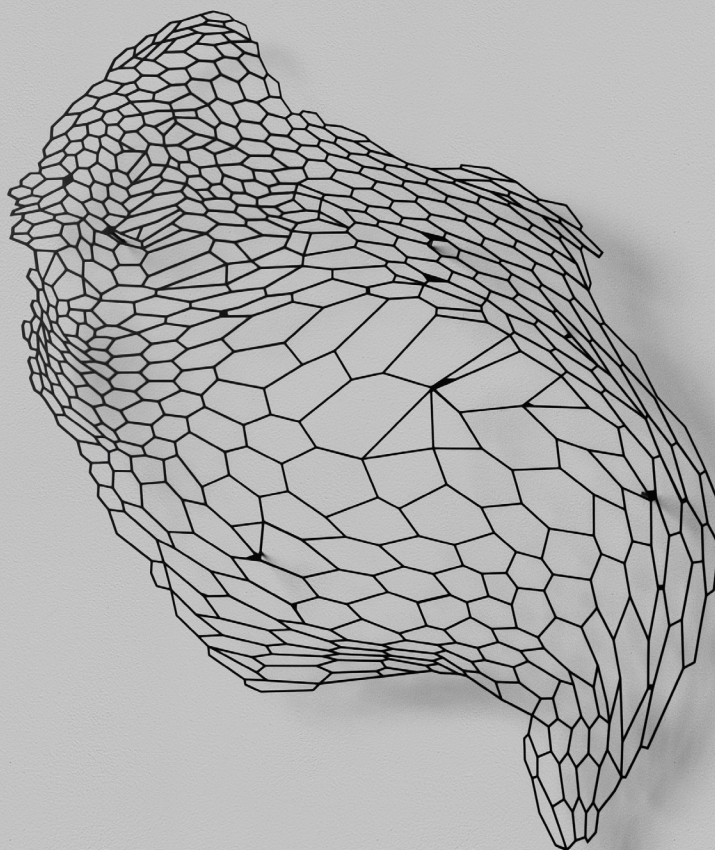
MOLÉCULA I

LASER CUT AND PAINTED STEEL

113 × 170 CM

\$6,960 USD

2026



MARÍA GARCÍA IBÁÑEZ

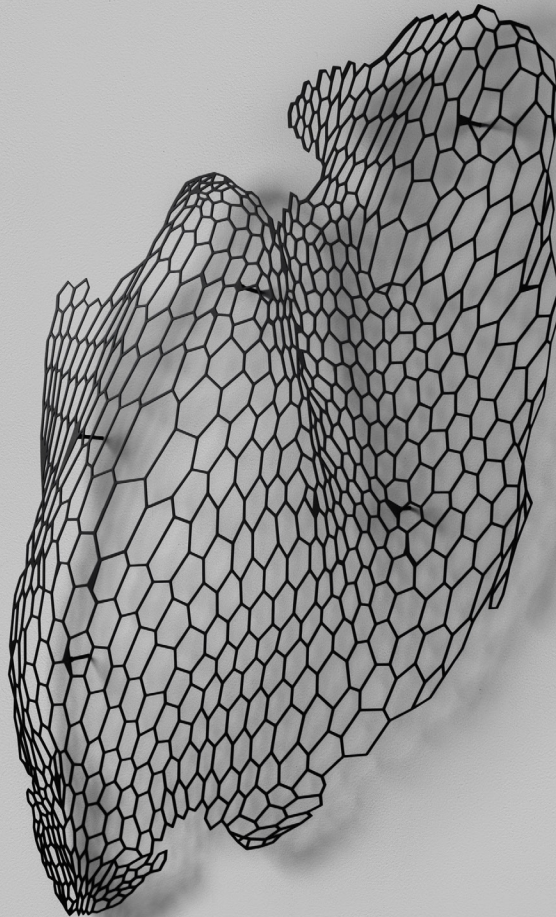
MOLÉCULA II

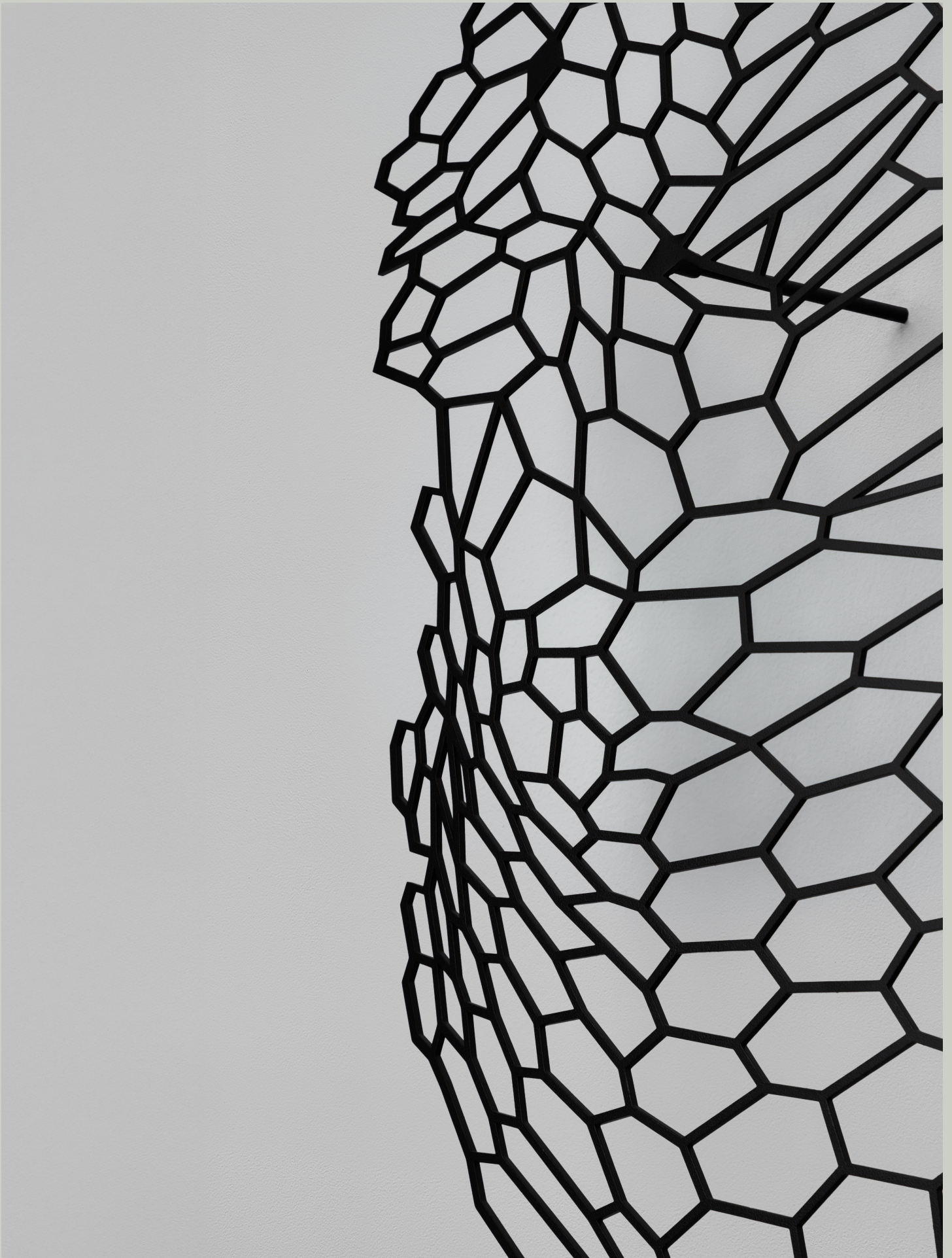
LASER CUT AND PAINTED STEEL

133 × 170 CM

\$6,960 USD

2026





MIGUEL ÁNGEL CARRERA

Miguel Ángel Carrera explores the materialization of human thought through sculptural and design processes rooted in conceptual inquiry. His practice emerges from dialogues with uncertainty, driven by a curiosity to construct new universes and an ambition to transcend the individual through the embodiment of ideas. From the spark of a concept, sketch or diagram, Carrera respects and represents human values by transfiguring the intangible into the tangible. Beginning his artistic trajectory in 2015 through direct engagement with design production, he recognized the transformative potential of applying those methods to fine art. His creative process starts with conceptual development founded on the curiosities and contradictions inherent in human relationships, and this ethos is expressed through experimental interventions in form and material.

Hand-made in Mexico using local craftsmanship, his sculptures occupy the liminal space between object and idea, probing the thresholds where utility gives way to pure abstraction. By collaborating with galleries such as Ángulo Cero, KAYA, Estudio Actual, ZO Contemporary, CAOS and Marion Friedman, and working alongside collaborators from Francisco Esnayra to Javier Marín, Carrera situates his work within both design and fine-art contexts. He has served as invited juror and speaker at Anáhuac University colloquia (Bienal Anáhuac 2021; MASS Colectivo 2018–22) and earned recognition in competitions—among them second place in the 2017 Vonhaucke YPASA and a Silver Mention in a! Diseño 2018.

His sculptures occupy the liminal space between object and idea, probing the thresholds where utility gives way to pure abstraction.

His exhibition record spans museum projects at Museo Franz Mayer and Museo Rufino Tamayo (2016–18), juried design fairs including Zona Maco and Design Week México (2017–24), and international platforms such as Ventura Future Milano and ICFF Wanted Design New York. Publications from Glocal Design and Elle Decoration to Architectural Digest (2024) have chronicled his evolving vision. By weaving conceptual rigor, material experimentation and collaborative dialogue, Miguel Ángel Carrera forges objects that act as vessels for collective imagination and intimate reflection.

MIGUEL ÁNGEL CARRERA

DĀUBUS | DUNAS DEL EQUILIBRIO

RESINS AND MINERAL AGGREGATES

180 × 35 × 35 CM

\$226,200 MXN

2023

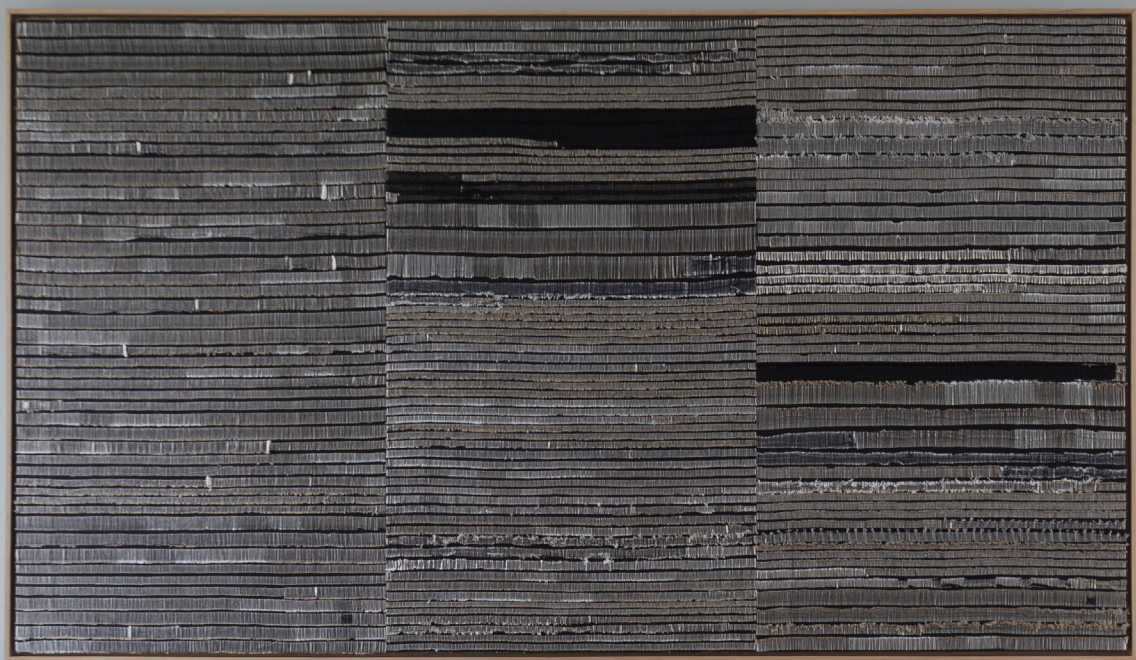












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Weekdays 10:00 - 18:00
Saturdays by appointment only

All prices include taxes and fees.

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