CAP III.
NEW
EVERYDAY

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ANIA
WOLOWSKA

LUISA
RESTREPO

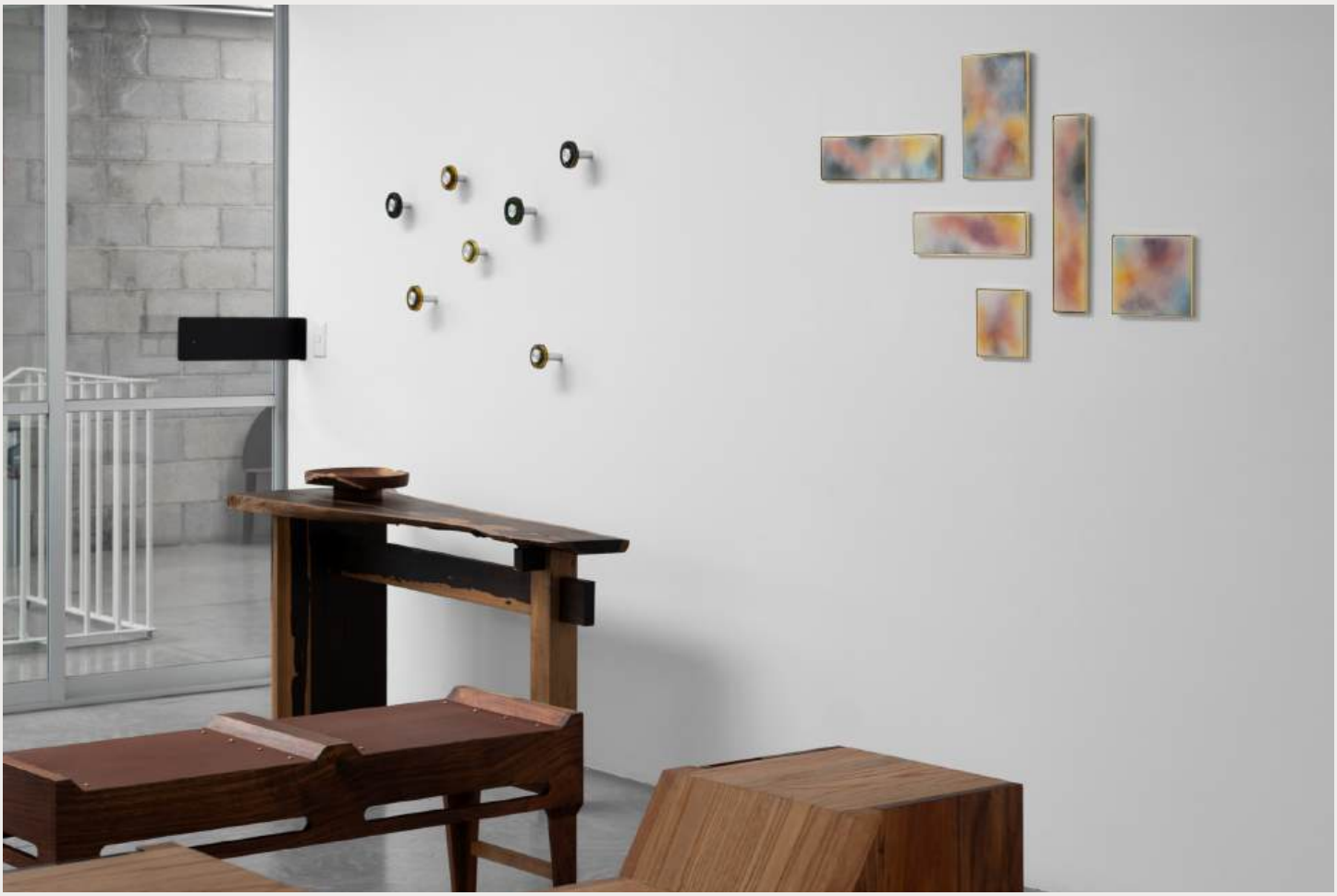
TANIA
ZALDIVAR

YANIRA
LÓPEZ

GEN 2025
ITESM

MAY 17
—AGO 1 2025

ángulo cero



NEW EVERYDAY celebrates a decade of Ángulo Cero as a dynamic meeting point for art and design, framing creative practice as both expression and survival. Coined by Soviet artist and educator Vladimir Tatlin—whose “new everyday” (новый быт) envisioned aesthetics, functionality and ideology fused in daily life—the concept underscores art’s capacity to shape society and project futures through teaching. For founder Montserrat Castañón, who has journeyed from curator and gallery director to art educator, this exhibition is also a personal manifesto: teaching, like Tatlin believed, is integral to artistic practice, a means of leaving a meaningful imprint on generations facing a rapidly transforming world.

At the heart of NEW EVERYDAY is the conviction that, in an age of fading disciplinary boundaries and unrelenting uncertainty, time—our scarcest resource—becomes the greatest luxury. Through work by six individual practitioners and a collective student project, the show explores how process, materiality and critical inquiry can cultivate depth, resistance and connectivity.

Polish-born, Bacalar-based designer Ania Wołowska presents a body of tropical-wood pieces that honor each material’s origin, history and temporal rhythms. Her practice, rooted in respect and care, resists the rapid churn of consumption by celebrating permanence and slowness, forging objects that feel both functional and poetic.

Graphic designer and typographer Tania Zaldívar brings an experimental lens to the handmade and digital alike. Through iterative processes, her work interrogates the very systems and techniques she deploys, laying bare the interplay between craft, technology and concept.

Similarly, designer-artist Luisa Restrepo navigates the nexus of product design and fine art through her glass investigations. With a rigorous focus on production processes, she shapes objects imbued with narrative, marrying technical mastery to an aesthetic of thoughtful simplicity.

Cuban multidisciplinary artist Yanira López (YaLo) channels her Caribbean upbringing and refugee experience into explorations of identity, memory and power. Her pieces examine how gentrification and political systems reshape collective recollection of urban spaces, inviting viewers to consider what—and who—is erased or valorized.

Rounding out the exhibition, students from Tecnológico de Monterrey’s Estado de México campus—Astridd Huerta, Hellen Castillo, Ximena Irazaba, Emiliano Sánchez, Lucía Hernández, Stephany Pacheco and Mayalen Ramírez—contribute “Tiempo de Calidad,” a furniture series that foregrounds the value of time and attention. Blending traditional Mexican motifs with contemporary design, these works transcend mere utility to become cultural statements, affirming design’s role in sustaining heritage.

As both curator and teacher, Montserrat Castañón invites audiences to inhabit this “new everyday,” to engage with the works and ideas on display, and to join in collectively constructing alternative futures—where art and design stand as tools of resistance, connection and lived transformation.

ANIA WOLOWSKA

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 WOOD

152 X 63 X 76 CM $8,200 USD

2025

ANIA WOLOWSKA

DIÁLOGO TABLE
KATALOX WOOD

135 X 59 X 76 CM $3,600 USD

2025

ANIA WOLOWSKA

DIÁLOGO TRAY LARGE
CHECHÉN WOOD

Ø55 X 8 CM $700 USD

2025

ANIA WOLOWSKA

DIÁLOGO TRAY SMALL
TZALAM WOOD

Ø32 X 8 CM $550 USD

2025

itz

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

SWEETNESS OF LIFE

FUSED GLASS AND GLASS FRIT

SET	$4,800 USD
23.5 X 18.5 CM	$950 USD
22 X 30 CM	$1,000 USD
16.5 X 16.5 CM	$750 USD
39 X 10 CM	$800 USD
46.5 X 10.5 CM	$900 USD
44 X 11 CM	$900 USD

2025

LUISA RESTREPO

FONDO DE BOTELLA HANGERS
GLASS, ALUMINUM

Ø7.5 - 8.5 CM $450 USD (PAIR)

2025

LUISA RESTREPO

CONIDIALES

FUSED GLASS AND GLASS FRIT

15 X 16 CM	$680 USD
12 X 13 CM	$680 USD

2025

LUISA RESTREPO

JOIE

BOROSILICATE GLASS

EARRINGS	$190 USD (PAIR)
PENDANTS	$175 USD

2025

LUISA RESTREPO

JOIE COLLAGE

COLLAGE ON ACETATE

29 X 28 CM	$190 USD
22 X 28 CM	$190 USD

2025

TANIA ZALDÍVAR

Born in Guadalajara in 1990 and now based in Mexico City, Tania Zaldívar has forged a practice at the intersection of analogue craft and digital experimentation. After earning her BA in Graphic Design from the University of Guadalajara in 2012, she pursued an MFA in Experimental Typography at the Rhode Island School of Design, where her thesis “Code & Calligraphy” explored the symbiosis of hand-drawn letterforms and generative algorithms. This hybrid approach—merging carved woodblocks, custom Processing scripts, and sonic field recordings—underpins works that reveal hidden textures and auditory resonances within typography itself. Raised in a family with a century-old printing press, Zaldívar’s sensibility is rooted in the lineage of printed matter even as her process speaks to the fluid, screen-mediated world of today.

Zaldívar’s typographic experiments have been shown internationally. In 2021, she exhibited “Ephemeral Scripts” at the Museo de Diseño Oaxaca, where her iterative approach—reworking letterforms through multiple touchpoints of manual and digital intervention—challenged conventions of permanence in graphic design. Her installation “Glyphs Unbound” at the Typographics Festival in Brooklyn (2023) invited audiences to witness the transformation of raw sound into dynamic, projected typography. Most recently, her 2024 solo show “Type as Terrain” at Museo Tamayo in Mexico City received acclaim for its immersive environments, in which large-scale letterforms responded in real time to ambient urban noise. Beyond the gallery, she led a sold-out Whitney Museum Off-Site workshop in 2022 on “Handwriting in the Digital Age,” and her ongoing project “Pulse” translates recordings of Mexico City’s street life into kinetic typographic compositions. An accomplished DJ, Zaldívar integrates her bespoke fonts into motion-graphics sets for underground music events, further demonstrating how her work continually transcends the boundaries between graphic design, sound art, and performance.

TANIA ZALDÍVAR

JARDINES

ALCOHOL BASED INK ON ADHESIVE TAPE

30 X 42 CM EA $1,740 USD EA

2025

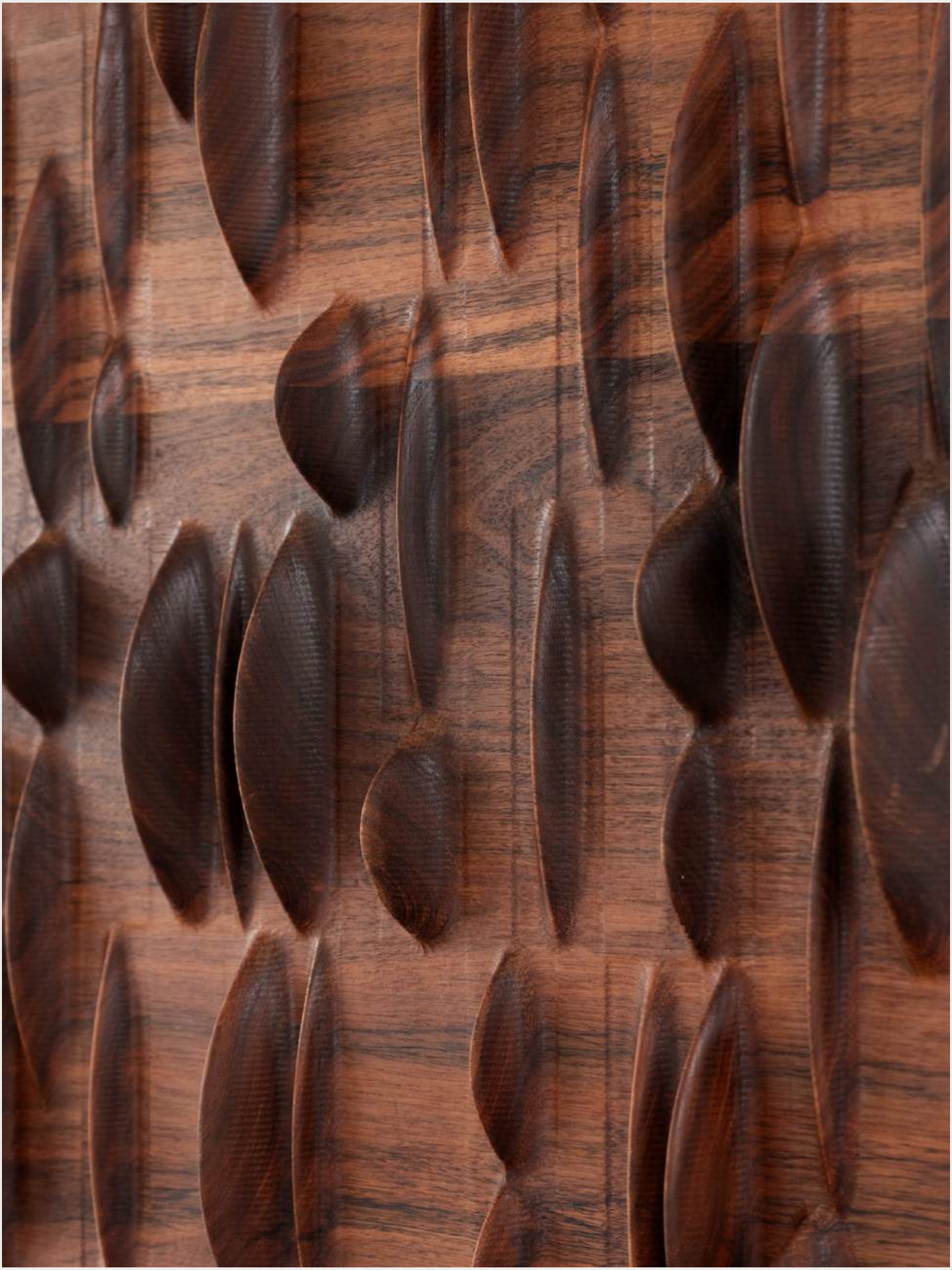
TANIA ZALDÍVAR

NOOLII

CNC MACHINED TZALAM WOOD

99 X 60 CM $2,400 USD

2025



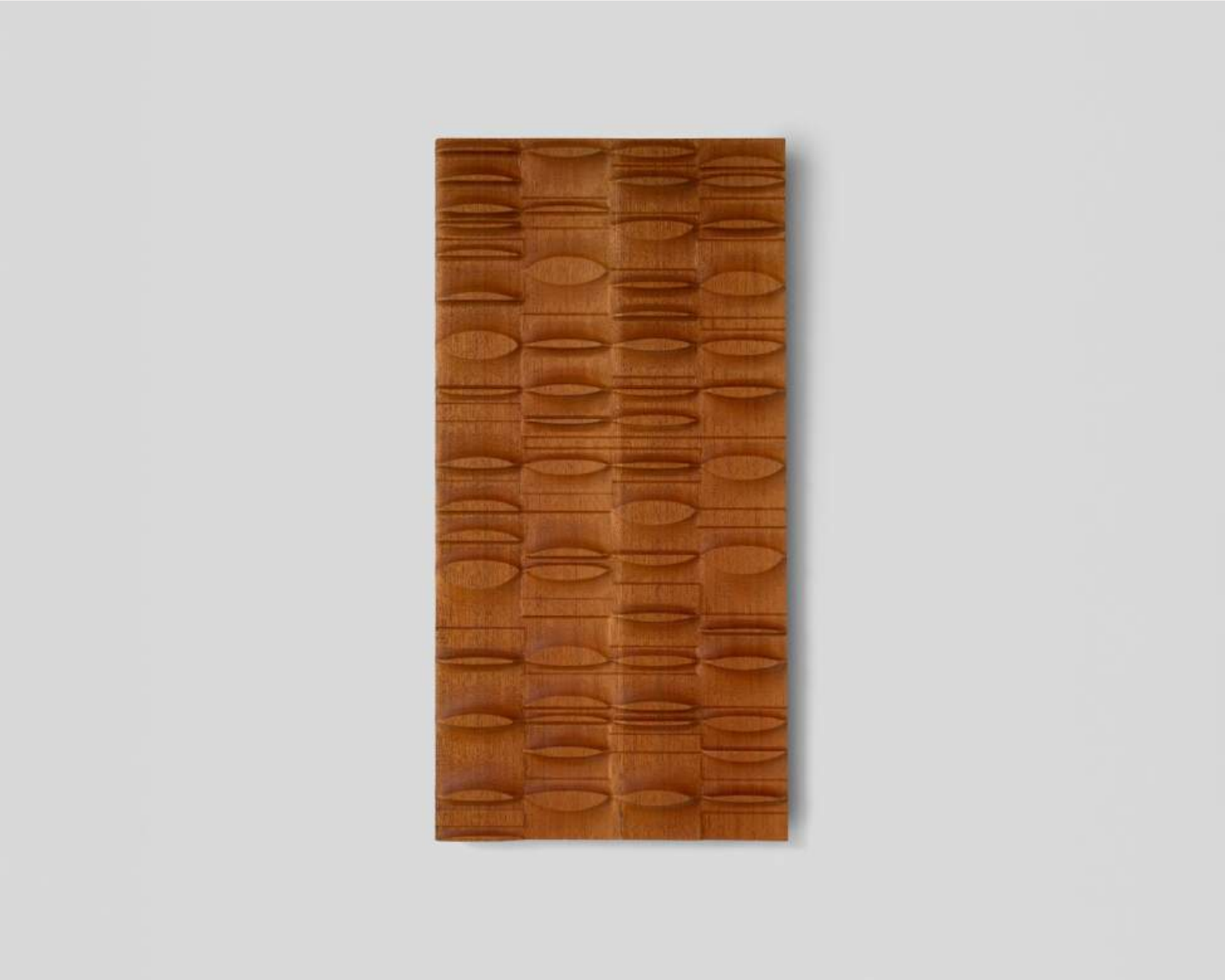
TANIA ZALDÍVAR

NOOLIITJE

CNC MACHINED MAHOGANY WOOD

37 X 64 CM $1,300 USD

2025



YANIRA LÓPEZ

Cuban-born Yanira López, known professionally as YaLo, emerged from Havana's Instituto Superior de Arte in 2007 and refined her sculptural practice with an MFA from Yale University in 2012 under a Fulbright Scholarship. Now based in Miami, her multidisciplinary work examines the entangled histories of colonial power, migration, and urban transformation. As a former political refugee, López channels personal and collective memories into installations that layer reclaimed concrete, archival maps, and textile fragments—materials that bear the imprint of displacement and erasure.

YaLo's projects often unfold as site-specific interventions. In 2019's Havana Biennial, her installation "Borders & Beyond" mapped the shifting shorelines of Cuba's capital, inviting viewers to reflect on the mutable boundaries of nation and identity. Her 2022 participation in the Whitney Biennial featured "Thresholds," an immersive environment of suspended slabs of reclaimed drywall etched with narratives of gentrification. In 2024, Pérez Art Museum Miami hosted her solo exhibition "Palimpsests of Power," where she distributed cement bricks inscribed with historical street names as a guerrilla gesture reclaiming erased urban legacies. Collaborating with community organizations and urban planners, López integrates oral histories into neighborhood revitalization projects, advocating for memory as a form of civic resilience. Her 2023 chapbook, After the Rubble, interweaves poetry and photographic documentation to extend her sculptural inquiries into the literary realm. Through her layered practice, YaLo invites audiences to confront the material and ideological foundations of the spaces we inhabit, making her a vital voice in contemporary dialogues on architecture, memory, and social justice.

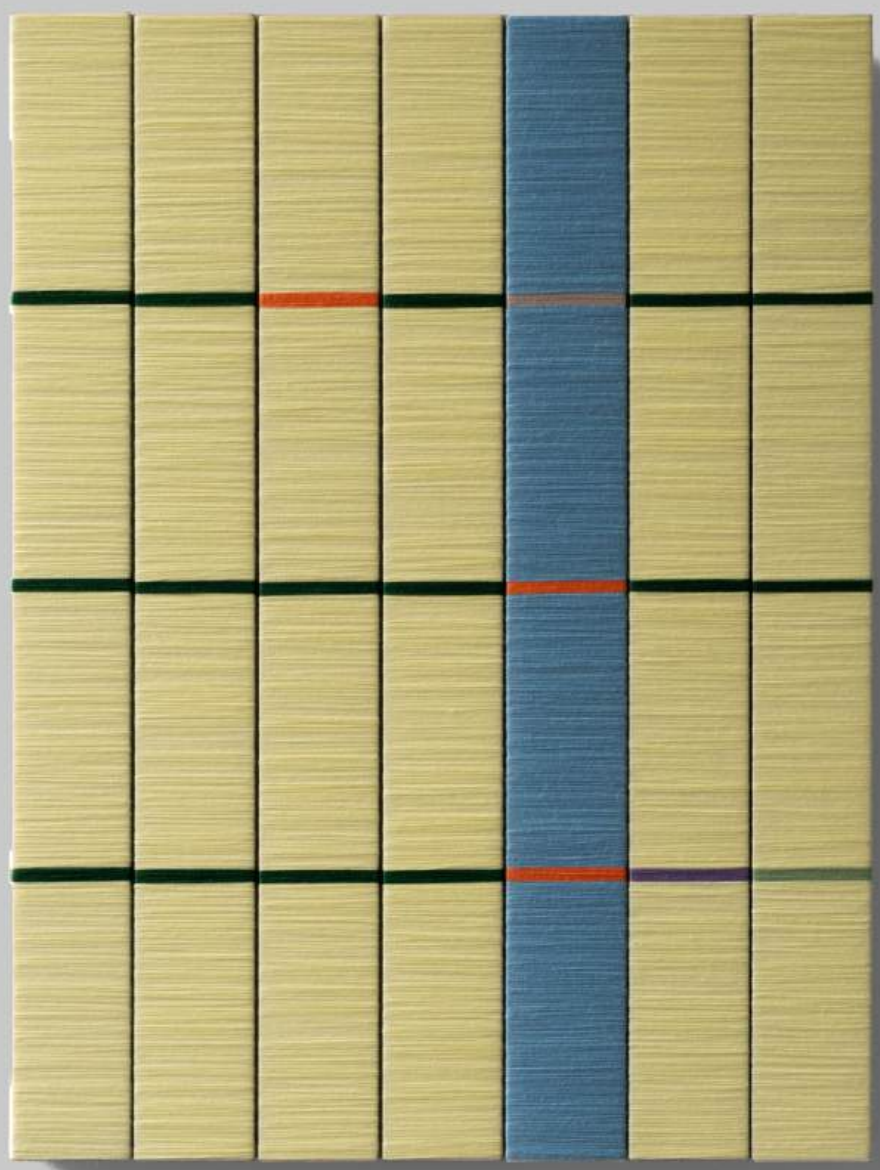
YANIRA LÓPEZ

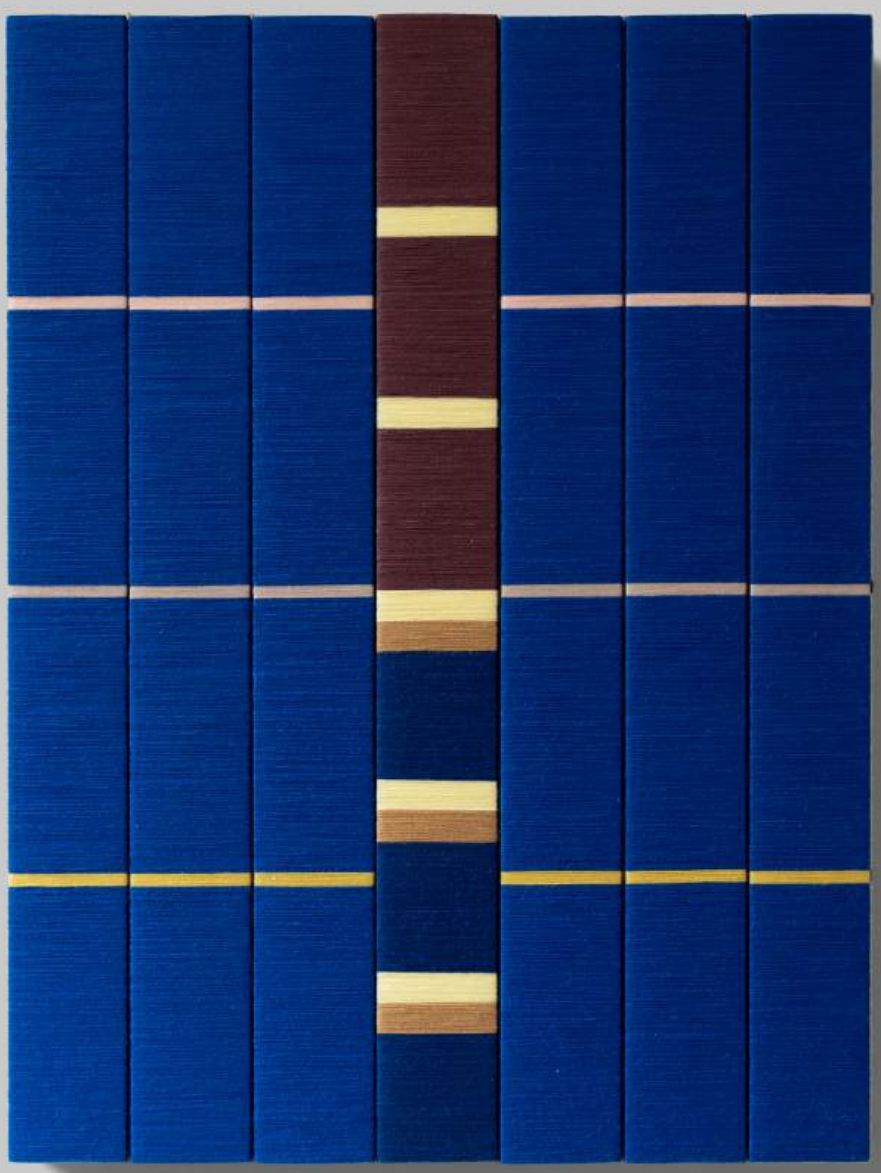
TILES

THREAD ON WOOD

23 X 30 CM EA $1,740 USD EA

2025





TIEMPO DE CALIDAD

Ángulo Cero proudly presents its first capsule collection, *Tiempo de Calidad*, a collaborative project developed by the gallery's director alongside students from Tecnológico de Monterrey, Campus Estado de México: Emiliano Sánchez, Lucía Hernández, Hellen Castillo, Astridd Huerta, Stephany Pacheco, Mayalen Ramírez, Ximena Irazaba, and Regina Contreras.

The collection features five carefully crafted pieces, each designed to emphasize the time, care, and dedication poured into every stage of their making. Blending traditional and contemporary elements, the collection reflects Mexico's rich design heritage through a modern, formal language.

Each piece goes beyond functionality to express a deeper cultural and artistic narrative. From material selection to final finishes, the collection highlights a passion for craftsmanship and an appreciation for thoughtful, enduring design.

The Ecos de la Calle series is inspired by the mobility and diversity of Mexico City's street food vendors and their iconic carts. These objects—like the chip cart, tamal tricycle, and sweet potato cart—evoke urban dynamism while combining movement, elegance, and simplicity.

The Xylocopa series draws from the hexagonal structure of beehives, symbolizing strength and efficiency. The joinery is not only structurally sound but also visually striking, offering a sleek and contemporary aesthetic.

Calli references the humble huacal, a wooden crate used in markets to transport goods. Often overlooked, it is reimagined here as a symbol of labor and resilience—an anonymous yet familiar object elevated through design.

Lastly, Alabeo includes a bench and coffee table that adapt to their surroundings. Inspired by the circle, it plays with contrast—between sobriety and playfulness, simplicity and complexity—while celebrating transparency through visible joinery.

EMILIANO SÁNCHEZ & LUCÍA HERNÁNDEZ

ECOS DE LA CALLE

BLEACHED OAK, POWDER-COATED STEEL, TEXTURED GLASS

120 X 40 X 110 CM $3,000 USD

2024

HELLEN CASTILLO & ASTRIDD HUERTA

XYLOCOPA
OAK, TZALAM

160 X 45 X 71 CM $2,500 USD

2024

STEPHANY PACHECO & MAYALEN RAMÍREZ

CALLI

BEECH, TZALAM, COWHIDE LEATHER, BRASS

126 X 45 X 51 CM $2,200 USD

2024

XIMENA IRAZABA

ALABEO

ROSA MORADA, PAROTA

160 X 50 X 50 CM $2,200 USD

2024

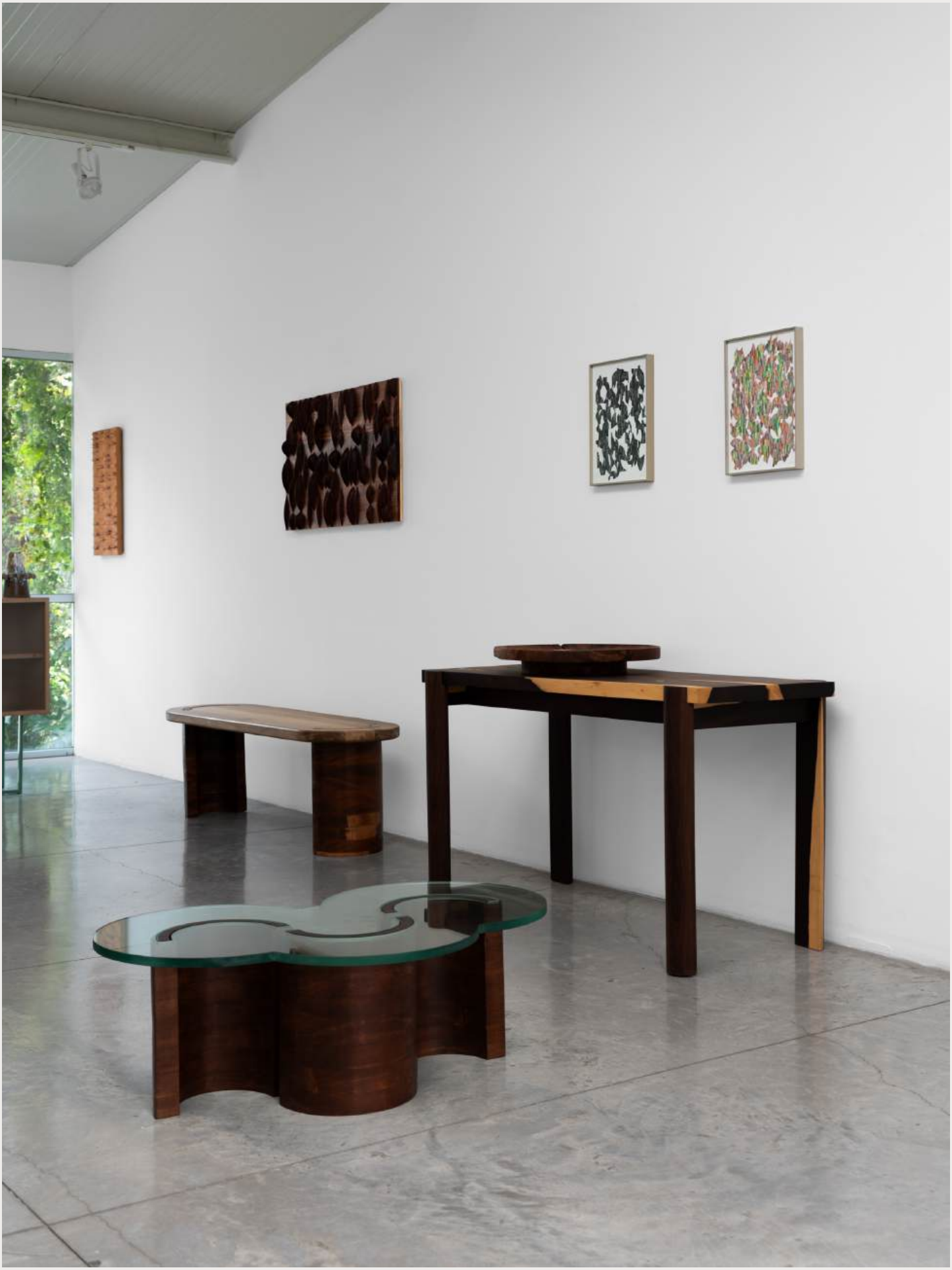
XIMENA IRAZABA

ALABEO

STAINED POPLAR, GLASS

100 X 64 X 34 CM $2,200 USD

2024



ALDO ALCÁNTARA

Born in Barcelona in 1984, Aldo Alcántara is a Catalan ceramist whose practice explores the expressive potential of clay through repetition, endurance, and material intimacy. Originally trained in architecture and fine arts at the Universitat Politècnica de Catalunya and later at Escola Massana, Alcántara shifted his focus to ceramics after a formative encounter with traditional pottery in La Bisbal d'Empordà. He deepened his training through residencies in Shigaraki, Japan, and Guldagergaard in Denmark, where he studied firing atmospheres, vernacular forms, and the cultural intersections of craft. These experiences profoundly shaped his approach to ceramics—not as static objects, but as living containers of time, process, and place.

Working from a rural studio near Montseny, Alcántara produces large, coiled vessels and abstract sculptural forms that blur the line between function and ritual. His palette is deliberately restrained, favoring natural clays, local grogs, wood ash, and slips, which he often processes himself. The surfaces of his works bear the mark of elemental forces—fire, gravity, oxidation—resulting in pieces that seem both ancient and contemporary. His preference for wood-firing and anagama kilns reflects his interest in process as a temporal and collective experience, one in which the kiln becomes collaborator as much as tool.

Alcántara's work has been exhibited widely across Europe and Asia. In 2021, his solo show Terra Contenida at the Museu del Disseny de Barcelona was celebrated for its meditative balance between mass and fragility. Other recent exhibitions include Stillness in Form at the Mashiko Museum of Ceramic Art in Japan (2023), and Materia Vuelta at Galería Elvira González in Madrid (2024). An advocate of slow, intentional making, Alcántara views ceramics as a form of embodied knowledge and quiet resistance—a way of engaging with the world through touch, rhythm, and geological memory.

ALDO ALCÁNTARA

LUGAR AL OTRO LADO 1

HIGH TEMPERATURE CERAMIC

Ø14 X 23.5 CM $350 USD

2024

ALDO ALCÁNTARA

LUGAR AL OTRO LADO 2

HIGH TEMPERATURE CERAMIC

Ø14 X 27 CM $360 USD

2024

Dr. Lucio 181, Doctores, Cuauhtémoc, 06720 Ciudad de México, CDMX
Weekdays 10:00 - 18:00
Saturdays by appointment only

All prices include taxes and fees.

@angulocero
info@angulo0.com
www.angulo0.com

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