# TERZA NATURA

TANIA ALVAREZ ZALDIVAR

SEP 5
— DEC 5, 2026

ángulo cero



A GARDEN OF ARTIFICE

There are forms that seem to have grown, even though they were designed. There are structures that, while born from a set of rules, retain something unpredictable. Between what nature produces and what humans construct lies an intermediate territory: a place where observing and designing become one and the same act.

There is a historical precedent for naming this space. In 1541, the humanist Jacopo Bonfadio coined the term terza natura to describe the gardens of Lake Garda. In contrast to the classical distinction between a first nature—wild and untouched—and a second nature—transformed through cultivation—Bonfadio encountered a landscape that belonged fully to neither. There, nature shaped by art acquired a different condition: it remained nature, but was also artifice. Together, they produced a third nature.

The word artifice derives from the Latin ars and facere: that which is made with art, that which is made deliberately. It does not designate the opposite of the natural, but rather that which incorporates human intention. In this sense, artifice does not replace nature; it extends it.

Tania Zaldivar's practice can be understood through this same logic. If, for Bonfadio, industria referred to the human labor capable of producing a third nature, today that role is occupied by tools such as a Bézier curve, a parametric definition, or a line of code. These are the instruments through which the artist designs systems: structures capable of generating variations, behaviors, and entire families of forms. The mathematical precision of these processes never results in rigidity; instead, it produces surfaces and volumes that retain the irregularity, tension, and capacity for transformation inherent to living things.

This way of thinking about form emerges from a practice that moves across typography, graphic design, product design, and digital art. Designing a typeface means constructing a system of relationships in which each character responds to the same rules while remaining singular. This logic runs throughout Zaldivar's work: the pieces are not isolated results, but different manifestations of a shared language.

In JARDINES BÉZIER, made with masking tape and alcohol markers, nature appears as an intuitive geometry: an order revealed beneath the appearance of chaos. The compositions are constructed using Bézier curves—the same tool employed in typeface design—executed here entirely by hand. In JARDINES, these same curves are translated into textile through digital jacquard weaving, where the drawing becomes a woven structure. Between the two works, any hierarchy between the handmade and the digital disappears; one technique seems to contain the other.

The NOOLII and SOLEN series carry this investigation into three-dimensional space. Their forms emerge from observing the patterns through which nature organizes growth, balancing repetition and variation, stability and change. Generated through parametric definition, the pieces remain deliberately suspended between the handcrafted and the industrial.

NOOLII, fabricated in collaboration with Polish designer Ania Wolowska and the ITZ workshop in Bacalar, Quintana Roo, is constructed from a system of parametrically generated forms. More than tiles, it functions as an alphabet: each module can be expanded, compressed, or proportionally shifted, much as a typeface can alter its weight or width without losing coherence. SOLEN, produced with the same workshop, distills this vocabulary into a system of parametric waves whose combinations produce ever-changing volumetric configurations.

The paper series VERONA, VIRIDIÁN, and SCHEELE ultimately directs the gaze toward the algorithms themselves. By enlarging their structures until they become visible, the image ceases to represent a landscape and becomes the landscape itself: a territory where reality and artifice can no longer be understood as opposing categories.

TERZA NATURA thus proposes a garden where code can behave like an organism, and where artifice ceases to be understood as something that imitates nature and instead reveals itself as one of its possible forms of existence. None of these works attempts to conceal how it was made. On the contrary, it is precisely through the visibility of its systems, rules, and processes that artifice recovers its most fertile condition, demonstrating that what is constructed can also be read as alive.

# TANIA ALVAREZ ZALDIVAR

Tania Alvarez Zaldivar (Mexico City, 1985). Graphic designer and typographer with an interdisciplinary practice spanning visual arts, computational arts, surface design, and material research. She holds a Bachelor of Fine Arts with a Major in Design from Concordia University (Montreal, 2009)—where she worked as a research assistant at Hexagram Concordia—a Master's in Advanced Typography from EINA (Barcelona, 2010), a Master's in Type Design from the Royal Academy of Art (KABK, The Hague, 2013), and a Master of Fine Arts in Graphic Design from Yale School of Art (New Haven, 2019), completed under a full scholarship with a thesis centered on media translation as creative process. Additionally, she completed studies at Centro (Mexico City) and Emily Carr University of Art and Design (Vancouver).

Since 2014, she runs her own independent studio in Mexico City, directing creative and art direction for visual communication systems that operate between computational construction and physical translation across print, digital, photography, and spatial contexts.

Her work has been commissioned and presented by major institutions, publications, and design platforms in Mexico, the United States, Canada, Spain, France, Russia, India, and the United Arab Emirates. Notable collaborations include The New York Times Sunday Magazine, Harvard GSD / New Geographies, British Council Mexico, Museo del Chopo, Laboratorio para la Ciudad, Abierto Mexicano de Diseño, Design Week México, Zona Maco, Indian Type Foundry, Design Days Dubai, and Typomania Festival (Russia).

# TANIA ALVAREZ ZALDIVAR × ITZ

**NOOLII SPECIES**

HAND-CARVED TILED PANEL. MAHOGANY FRAME.
PUCTÉ, JABIM, TZALAM, ZIRICOTE, AND KATALOX.

90 X 70 CM

$3,300 USD

2026





# TANIA ALVAREZ ZALDIVAR × ITZ

**NOOLII MAHOGANY**

HAND-CARVED TILED PANEL.
MAHOGANY TILES AND FRAME.

95 × 50 CM

$2,800 USD

2026



# TANIA ALVAREZ ZALDIVAR × ITZ

**SOLEN**

HAND-CARVED MAHOGANY

60 × 80 CM $2,400 USD

2026







# TANIA ALVAREZ ZALDIVAR

**JARDINES BÉZIER — R17 NARANJA**

ALCOHOL BASED INK AND ADHESIVE TAPE ON PAPER

30.5 × 42.5 CM $1,000 USD

2026



# TANIA ALVAREZ ZALDIVAR

**JARDINES BÉZIER — 94 ROJO LADRILLO**

ALCOHOL BASED INK AND ADHESIVE TAPE ON PAPER

40.5 × 47 CM $1,000 USD

2026





# TANIA ALVAREZ ZALDIVAR

**JARDINES BÉZIER — BG9 GRIS**

ALCOHOL BASED INK AND ADHESIVE TAPE ON PAPER

51.5 × 45.5 CM $1,300 USD

2026





# TANIA ALVAREZ ZALDIVAR

**JARDINES BÉZIER—71 COBALTO**

ALCOHOL BASED INK AND ADHESIVE TAPE ON PAPER

38 × 47 CM $1,200 USD

2026



# TANIA ALVAREZ ZALDIVAR

**JARDINES BÉZIER—171 JADE**

ALCOHOL BASED INK AND ADHESIVE TAPE ON PAPER

33 × 46.5 CM $1,700 USD

2026





# TANIA ALVAREZ ZALDIVAR

**JARDINES BÉZIER — 24 MARIGOLD**

ALCOHOL BASED INK AND ADHESIVE TAPE ON PAPER

40 × 51.5 CM $1,000 USD

2026



# TANIA ALVAREZ ZALDIVAR

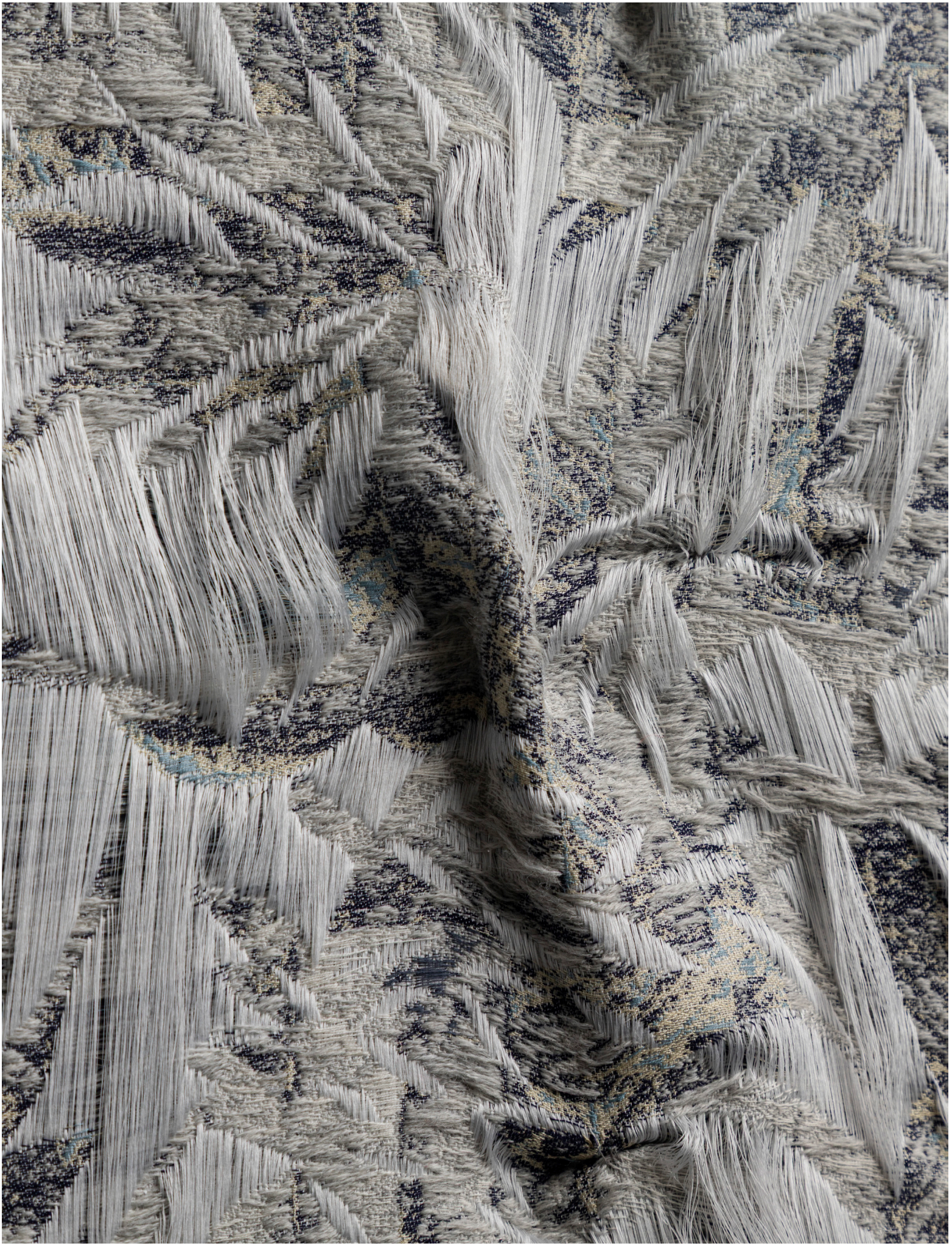
**JARDÍN — 171**

COTTON, WOOL, AND NYLON THREADS WOVEN IN DIGITAL JACQUARD

80 × 110 CM $3,800 USD

2026





# TANIA ALVAREZ ZALDIVAR

**JARDÍN — 24**

COTTON, WOOL, AND NYLON THREADS WOVEN IN DIGITAL JACQUARD

80 × 110 CM $3,800 USD

2026





# TANIA ALVAREZ ZALDIVAR

**BESTIARIO II**

GICLÉE PRINT ON ILFORD METALLIC GLOSS

80 × 115 CM $2,500 USD

2026





# TANIA ALVAREZ ZALDIVAR

**BESTIARIO IV**

GICLÉE PRINT ON ILFORD METALLIC GLOSS

80 × 115 CM $2,500 USD

2026



# TANIA ALVAREZ ZALDIVAR

**VERONA**

GICLÉE PRINT ON HAHNEMÜHLE COTTON PAPER

40 × 50 CM $1,300 USD

2026



# TANIA ALVAREZ ZALDIVAR

**VIRIDIÁN**

GICLÉE PRINT ON HAHNEMÜHLE COTTON PAPER

40 × 50 CM $1,300 USD

2026



# TANIA ALVAREZ ZALDIVAR

**SCHEELE**

GICLÉE PRINT ON HAHNEMÜHLE COTTON PAPER

40 × 50 CM $1,300 USD

2026









# TERZA NATURA

SEP 5
— DEC 5, 2026

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|---|---|
| WEEKDAYS | 10:00 - 18:00 |
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All prices include taxes and fees.

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