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Jorge Diego Etienne. Sumie García  
Abel Zavala. José María Balmaceda  
Lucía Prudencio. Comité de Proyectos  
María García Ibáñez. Daniel Berman  
Allan Villavicencio—*con Galería Karen Huber*



# New Works

04.27—06.25  
2021

—  
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 ángulo cero

SEMANA  
DEL ARTE.  
ZONA  
MACO.  
2021.

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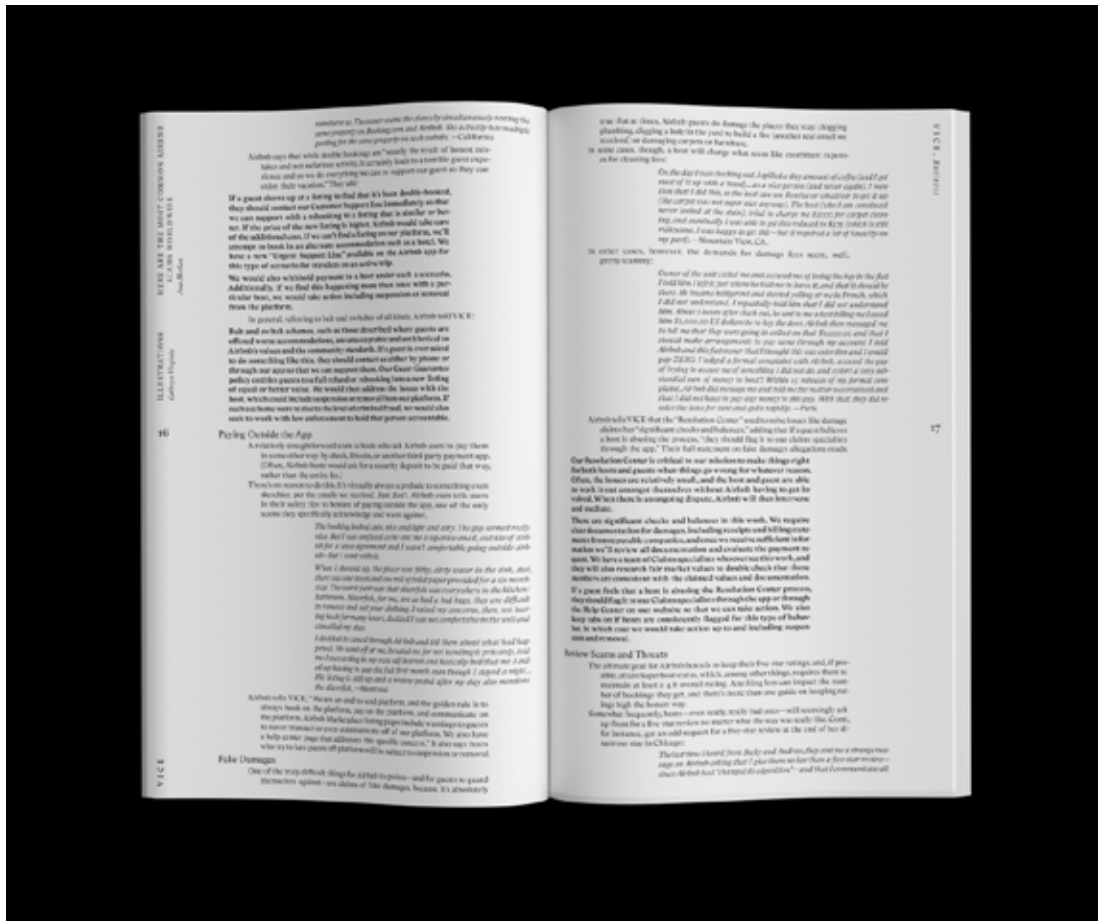
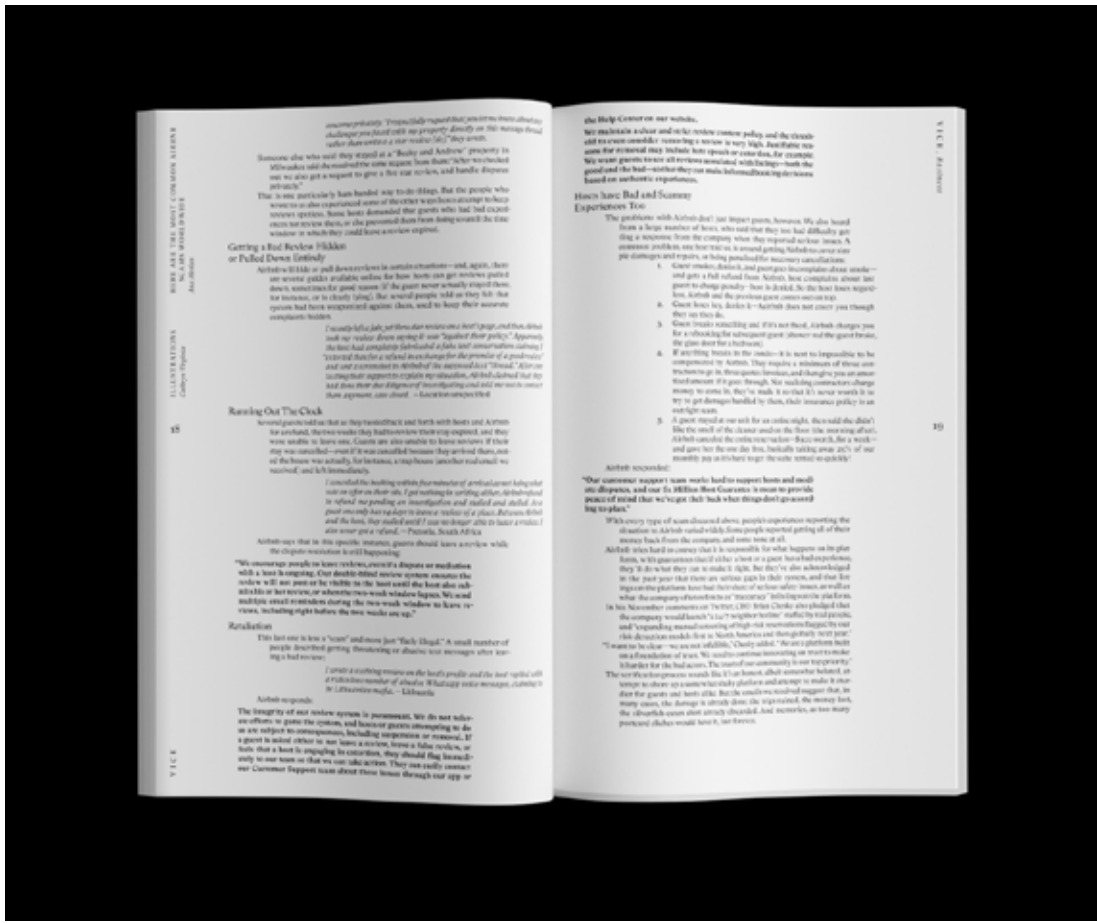


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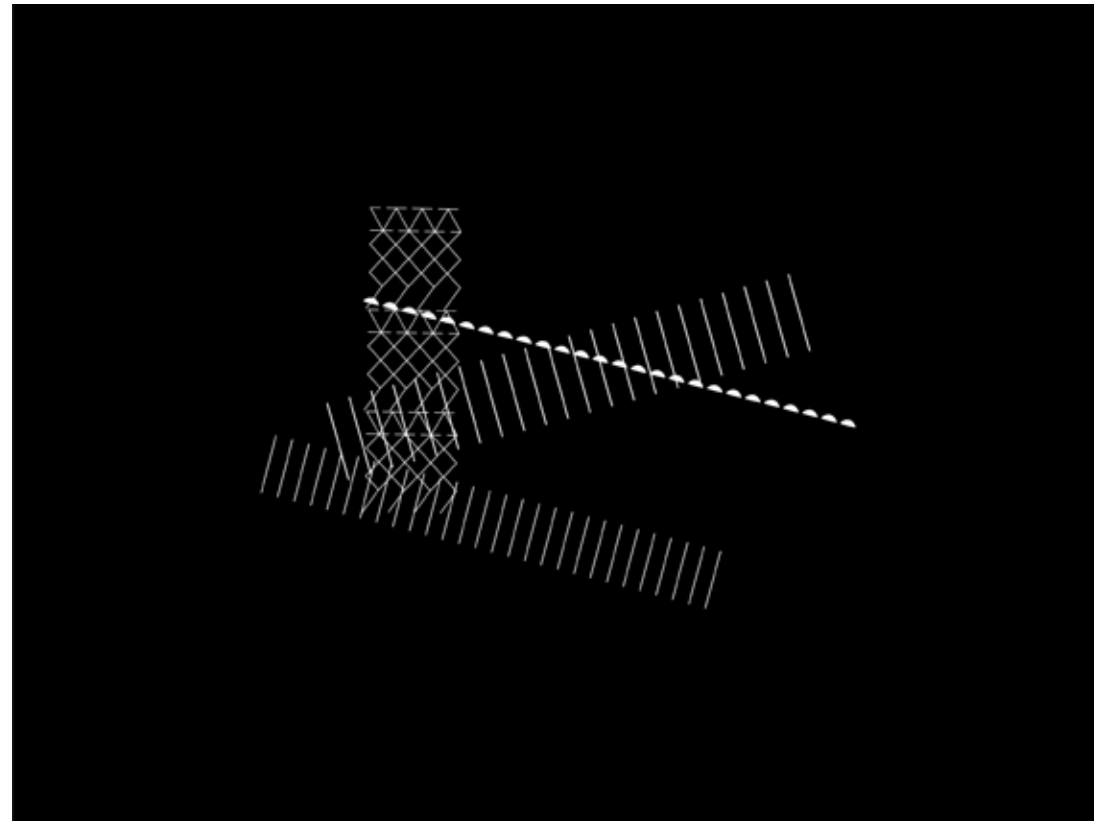
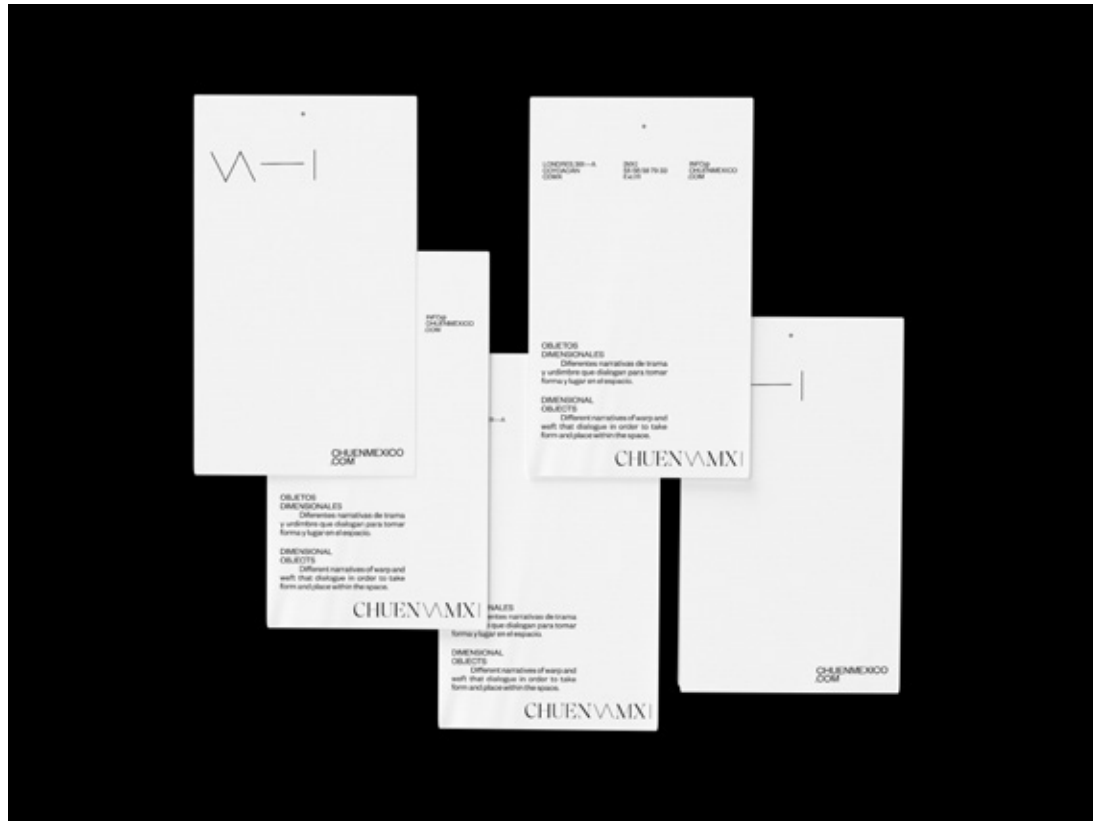
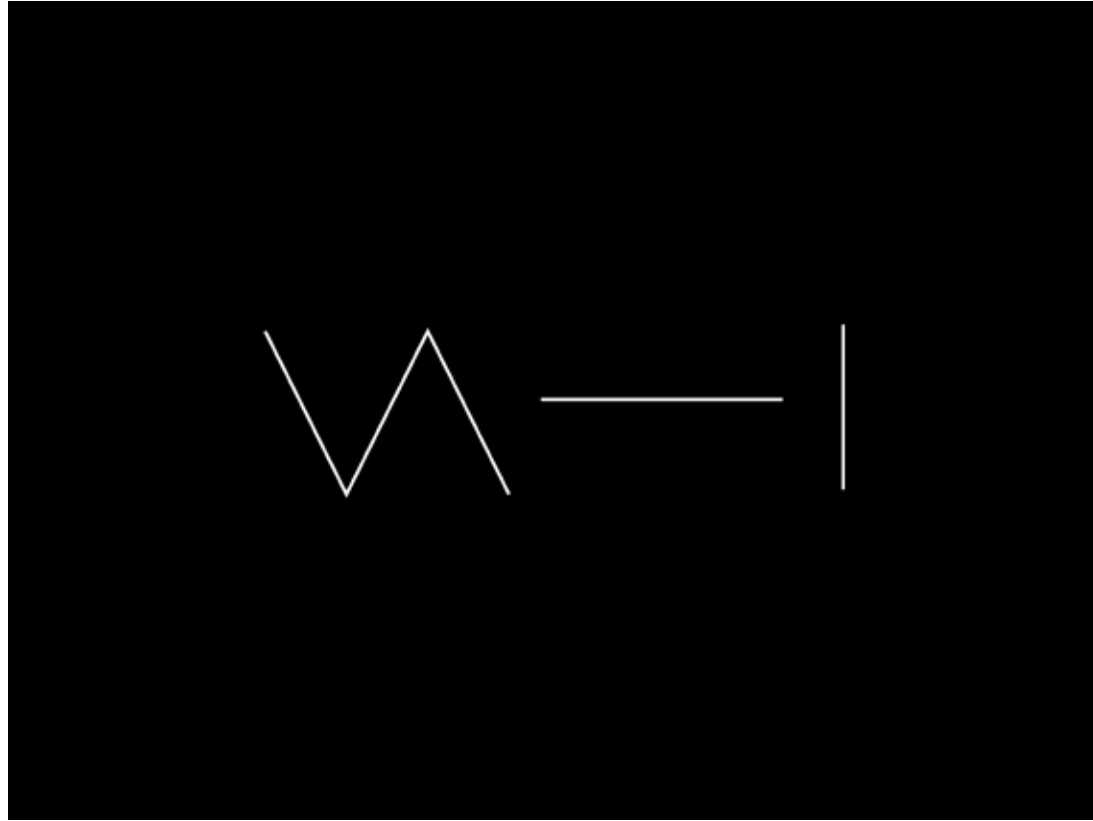
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ABC NEWS  
ABLE MUSE  
AEOS  
AESTHETICA  
AIR NET  
AIR & SPACE/SMITHSONIAN  
AL JAZEERA  
ALL ABOUT SPACE  
AMERICAN SCIENTIST  
AMERICAN SHORT FICTION  
AMERICAN MAGAZINE  
APOLLO MAGAZINE  
ARCHAEOLOGY  
ARCHITECTURAL DIGEST  
ARS TECHNICA  
ART FORUM  
ART NEWS  
ARTISTS NETWORK MAGAZINE  
ARTNEWS MAGAZINE  
ASSOCIATED PRESS  
ASTROLOGY  
AUSTRALASIAN SPACE  
AUSTRALIAN GEOGRAPHIC  
AXIOS
- B** BALTIMORE REVIEW  
BARN  
BBC NEWS  
BBC SCIENCE FOCUS  
BBC SKY AT NIGHT  
BLACK WARRIOR REVIEW  
BLIM VE TEKNIK  
BLOOMBERG  
BOULEVARD  
BRAIN PICKINGS  
BUSINESS INSIDER  
BUSTLE  
BUZZFEED
- C** CEREAL MAGAZINE  
CITYARTS MAGAZINE  
CITY JOURNAL  
CNN  
COMMENTARY  
CONJUNCTIONS  
COSMOS  
COUNTERPUNCH  
COUNTERPUNCH  
CREATIVE BOOM  
CURRENT AFFAIRS  
CURVE
- D** DATUM  
DESIGN OBSERVER  
DIZEN  
DISCOVER  
DISSENT
- E** EBSCO  
ECONOMIC AND POLITICAL  
WEEKLY  
EL PAIS  
ENTERTAINMENT WEEKLY  
ESQUIRE  
EUROZINE
- F** FINE ART CONNOISSEUR  
MAGAZINE
- G** GLIMMER TRAIN  
GQ
- H** HARPER'S MAGAZINE  
HARVARD INTERNATIONAL  
REVIEW  
HARVARD POLITICAL REVIEW  
HARVARD REVIEW  
HAYDEN'S FERRY REVIEW  
HIGH TIMES  
HISTORY CHANNEL  
HUCK  
HUFFINGTON POST  
HUNTER & COOK
- I** IDEAS AND DISCOVERIES  
INC MAGAZINE  
INVERSE
- J** JACOBIN  
JSTOR
- K** KINFOLK
- L** LA RECHERCHE  
LA SCIENZE  
LABORATORY NEWS  
LE MONDE  
LITTLE MAGAZINE MOVEMENT  
LOBSTER
- M** MARKET WATCH  
MASHABLE  
MEDIUM  
MICHIGAN QUARTERLY REVIEW  
MIRAGE  
MONOCLE  
MONTHLY REVIEW  
MUNDO LITERARIO  
MUSE
- N** NATIONAL GEOGRAPHIC  
NATIONAL REVIEW  
NATURAL HISTORY  
NEW ENGLAND REVIEW  
NEW INTERNATIONALIST  
NEW LETTERS  
NEW POLITICS  
NEW SCIENTIST  
NEWSWEEK  
NPR
- O** OPEN CULTURE  
OXFORD AMERICAN
- P** PARTISAN REVIEW  
PHYSICS WORLD  
PLANETARY REPORT  
POETRY  
POPULAR MECHANICS  
PROSPECT
- R** RAW STORY  
REASON  
RED PEPPER  
REUTERS  
ROLLING STONE
- S** SCI TECH  
SCIENCE & VIE  
SCIENCE ILLUSTRATI  
SCIENCE MAGAZINE  
SCIENCE NEWS  
SCIENCE REPORTER  
SCIENCE WORLD  
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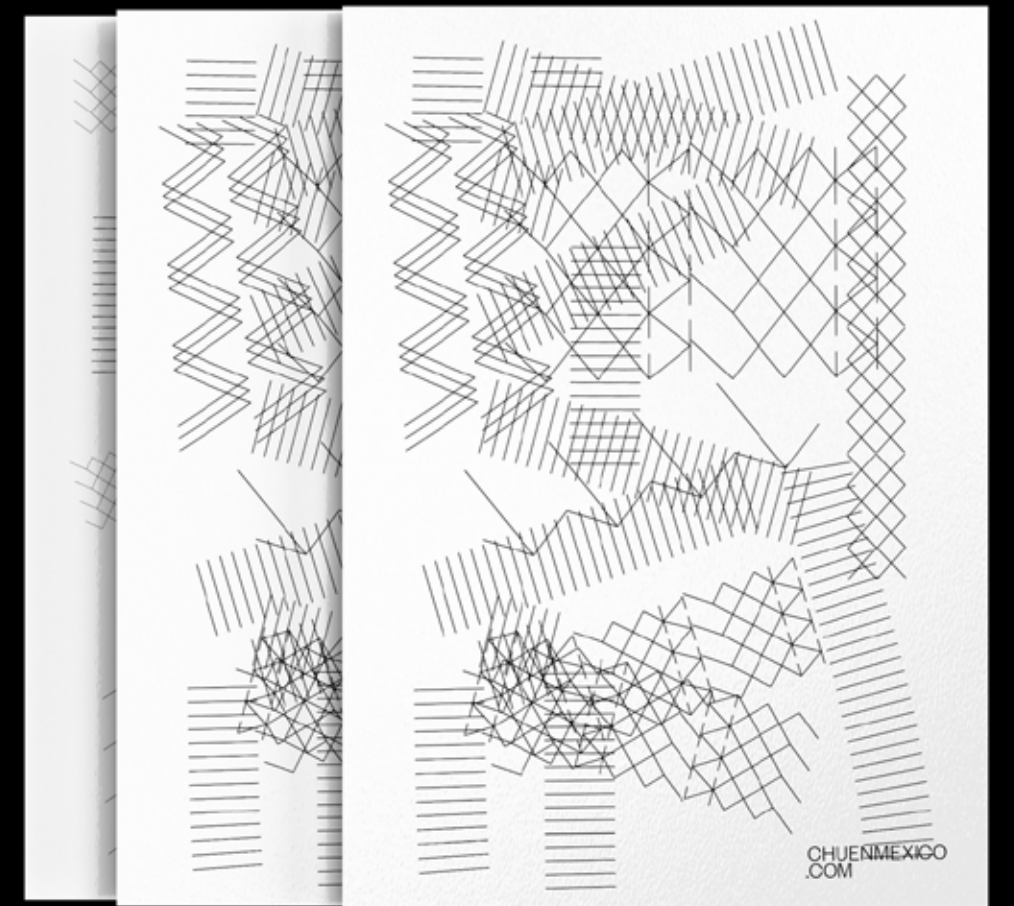
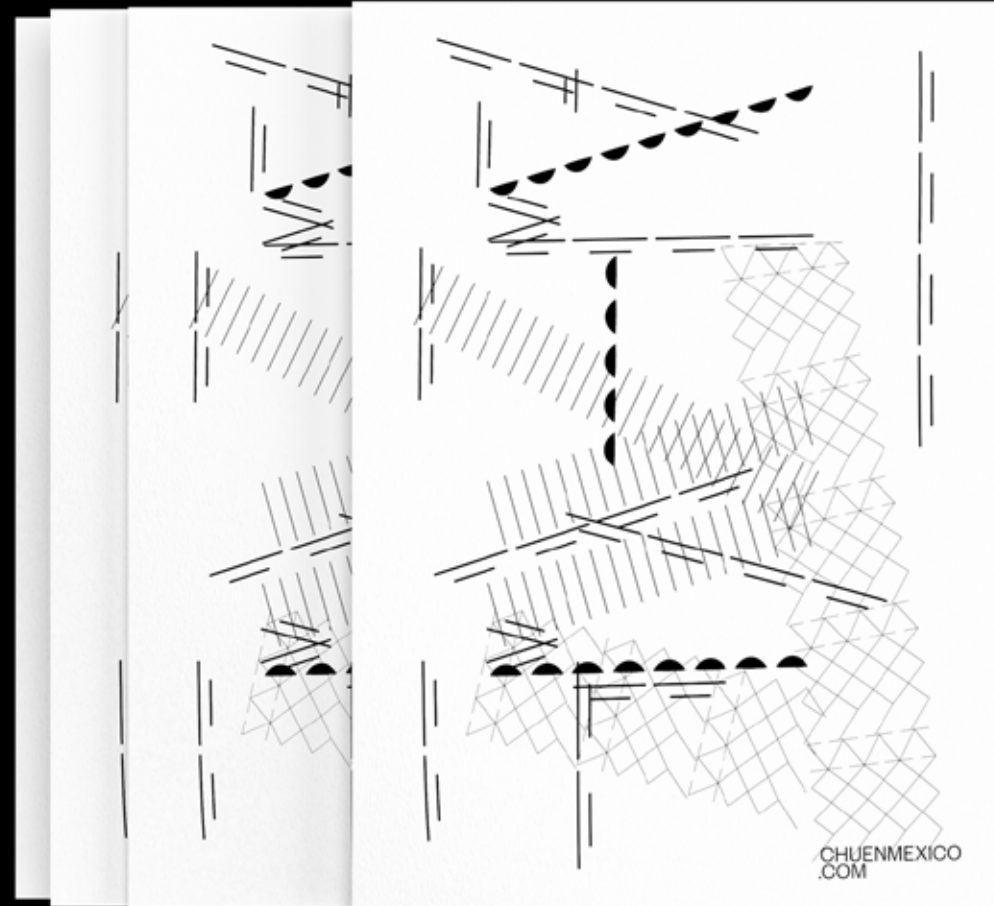
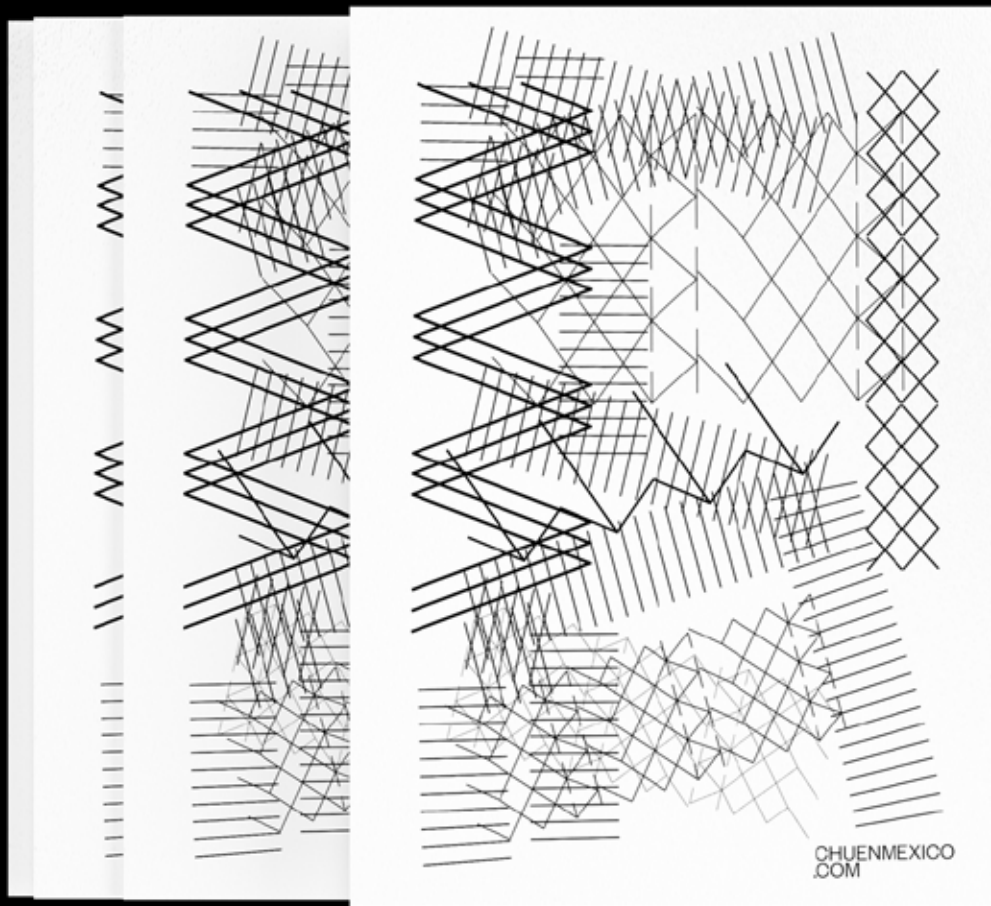
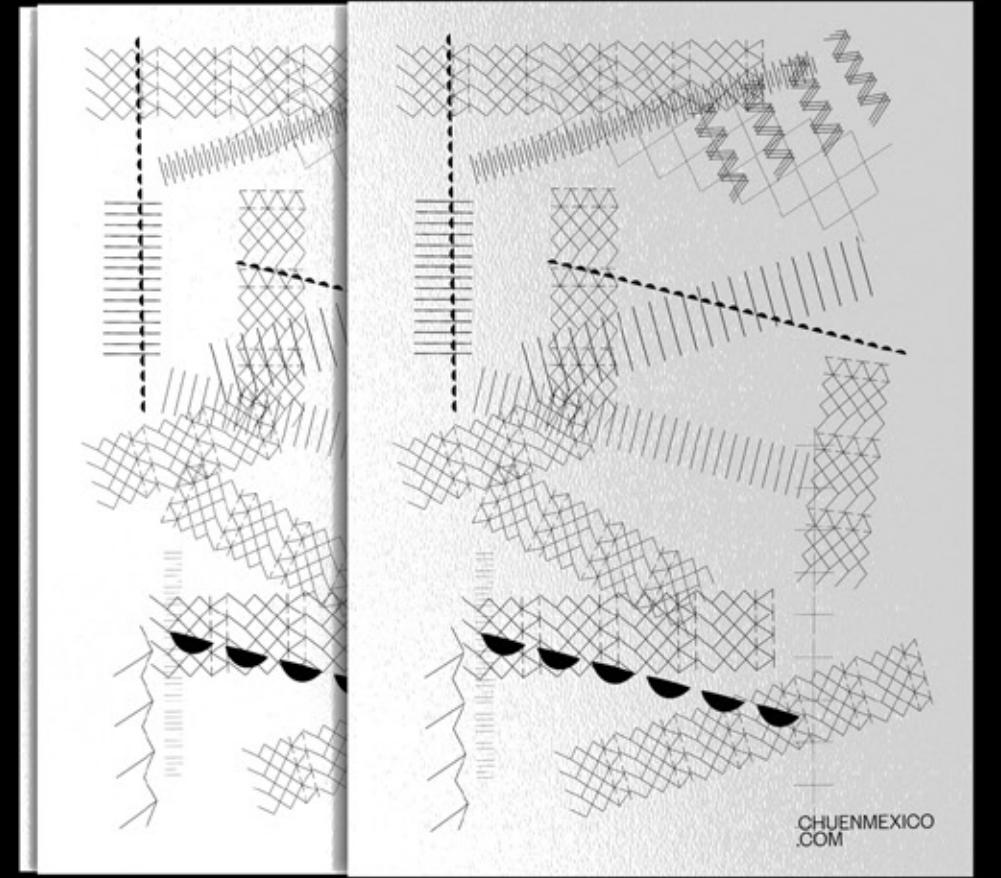
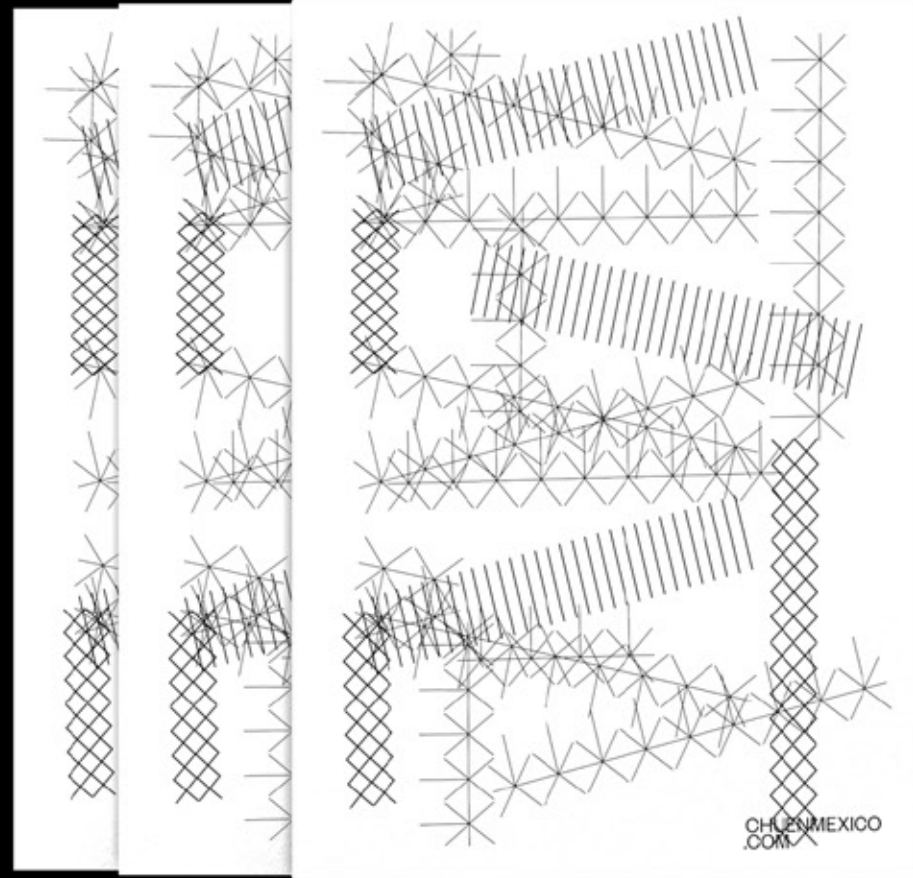
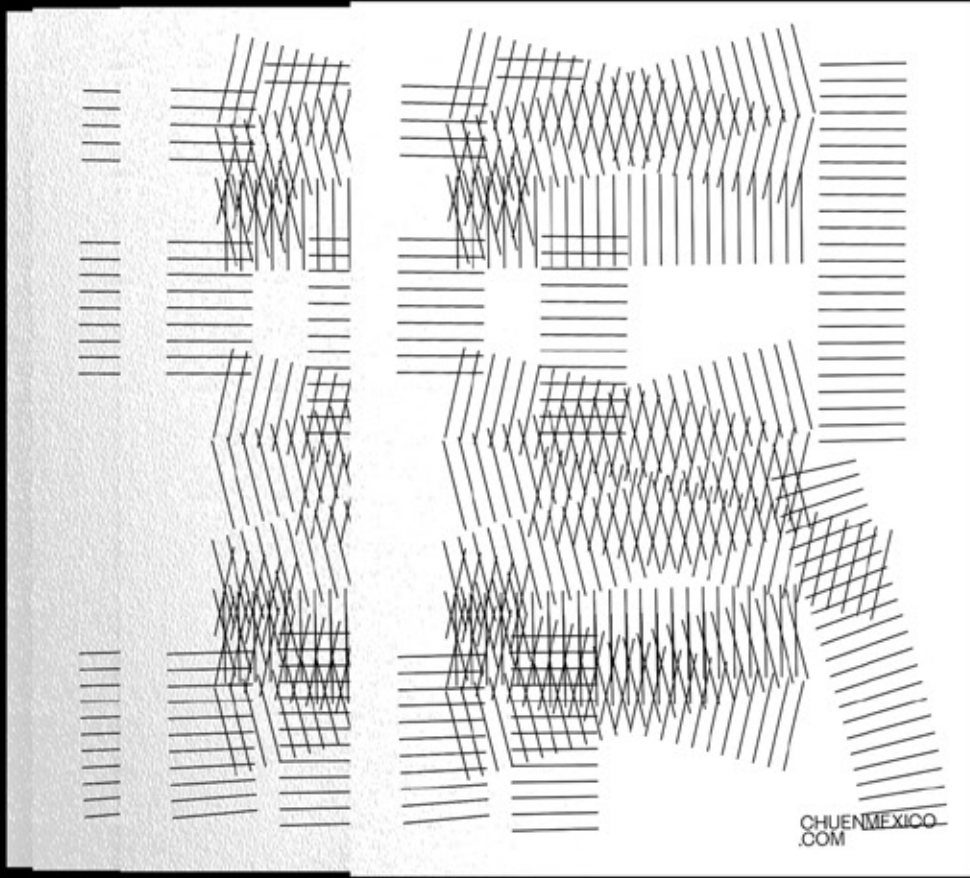


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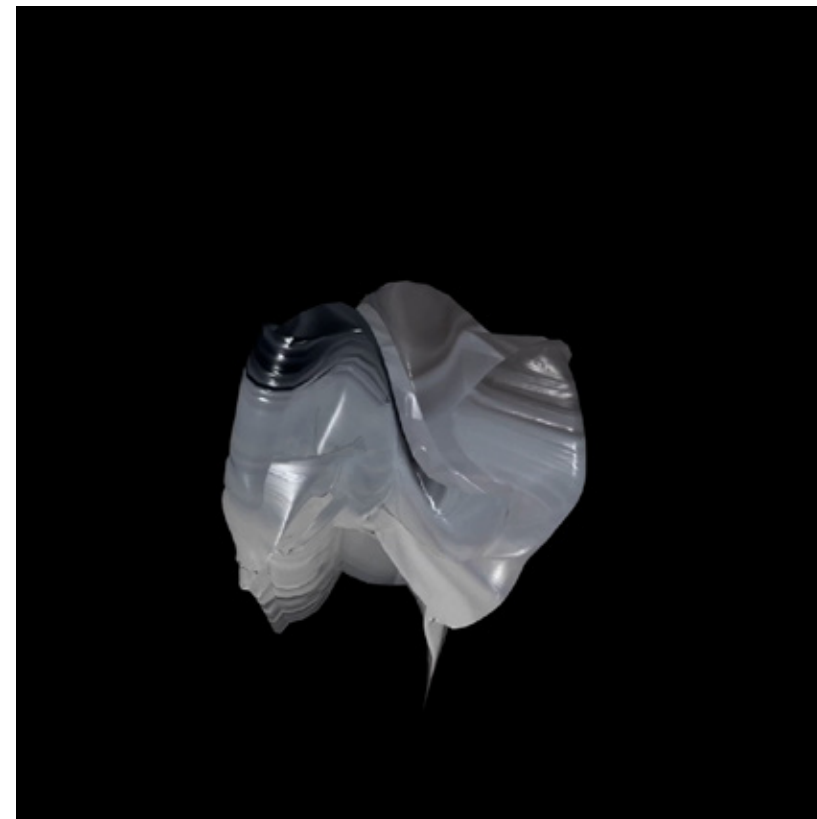
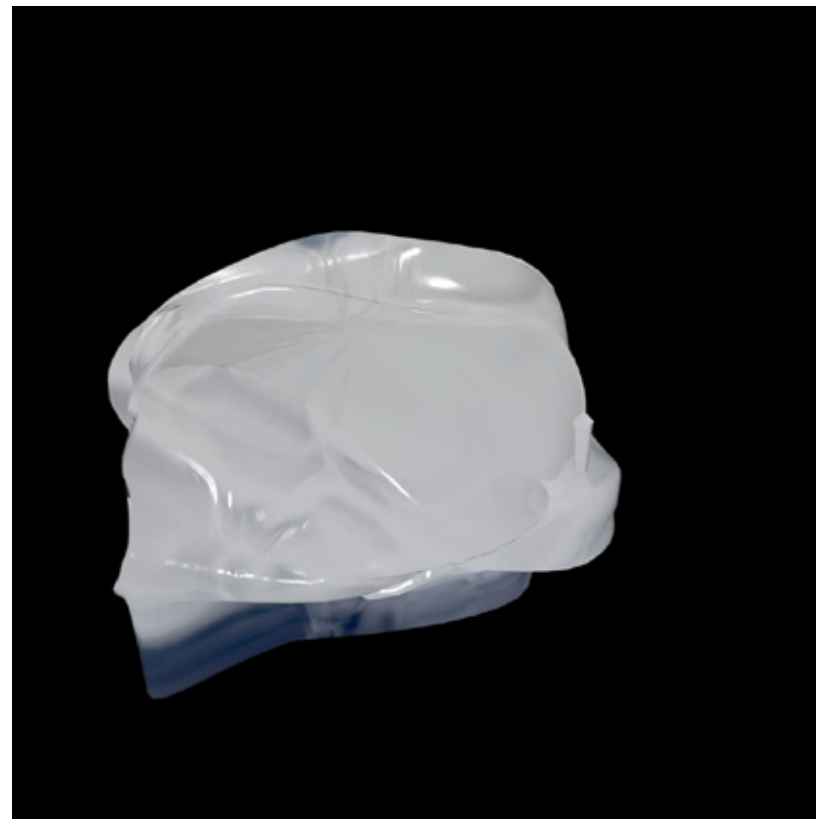
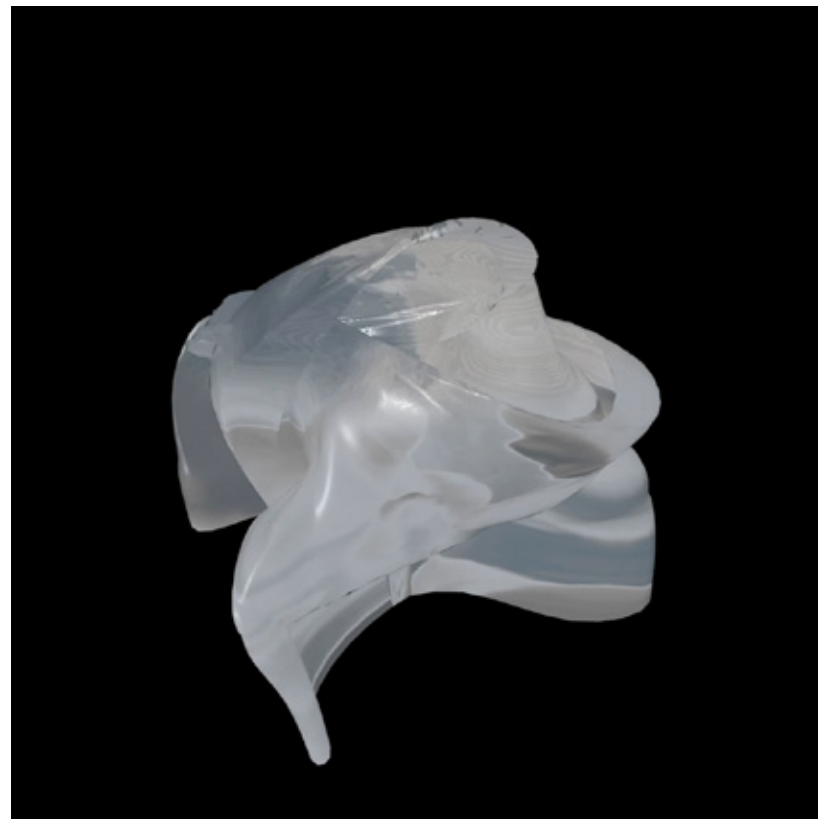




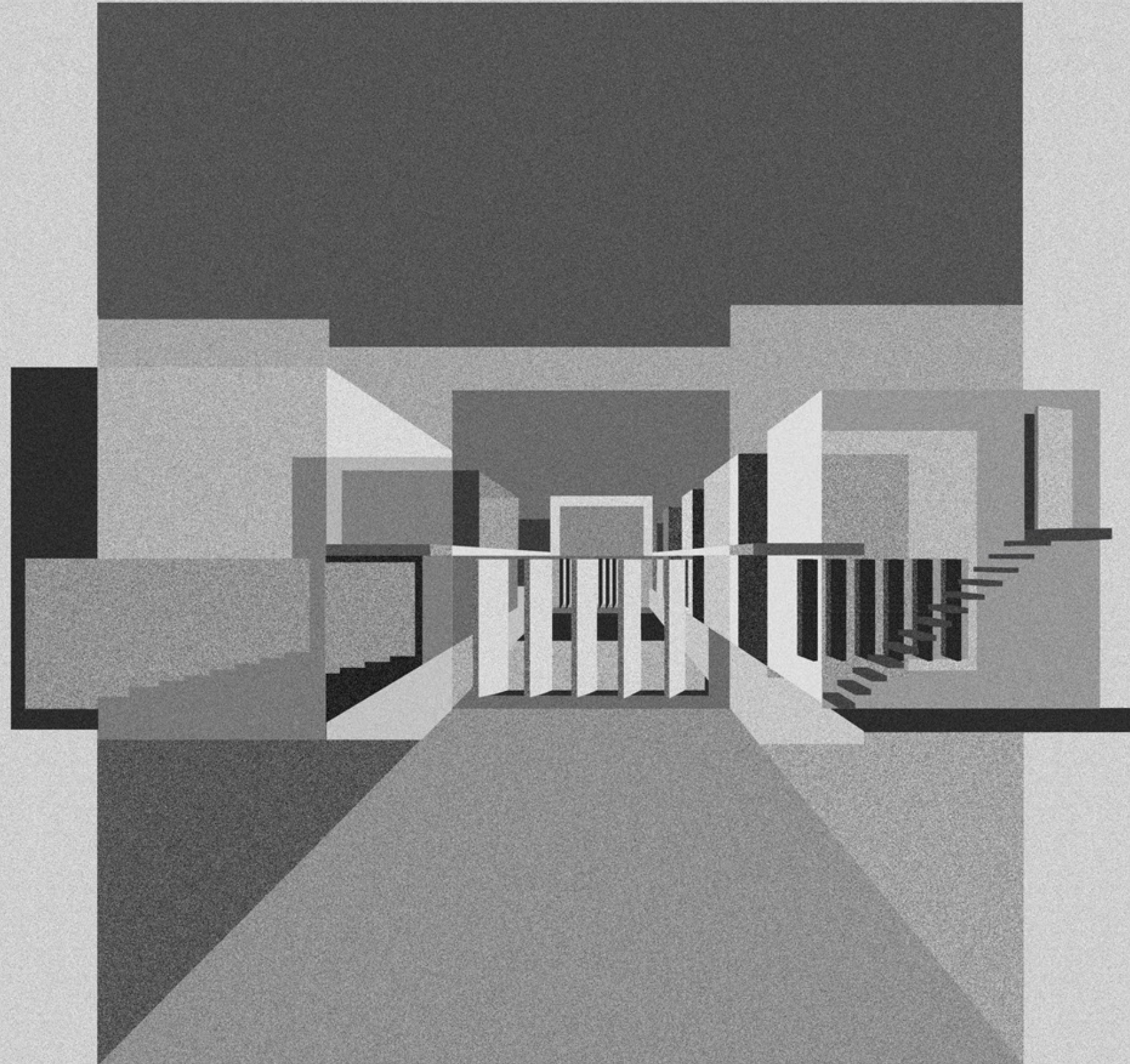
*Voice Box*—2020  
Motion Graphics, Art Commission  
Kangaroo (Grasshopper) physics simulation.

Commissioned by *Facebook*—*Open Arts*,  
Jae-eun Chung, Sun Helen Isdahl Kalvenes

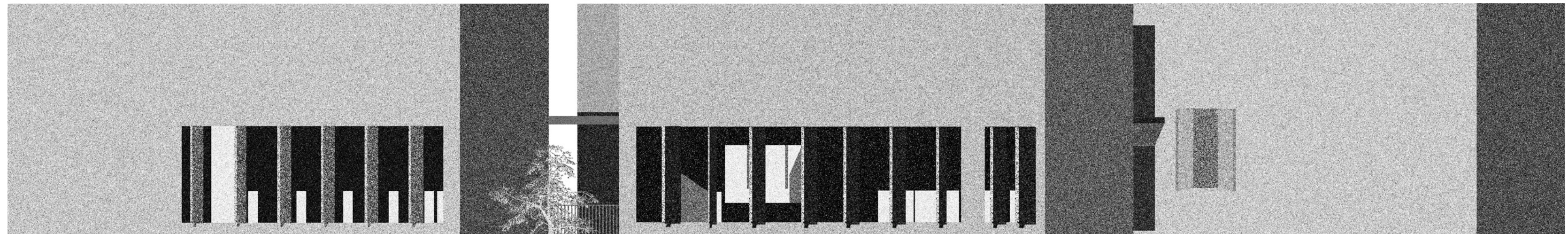
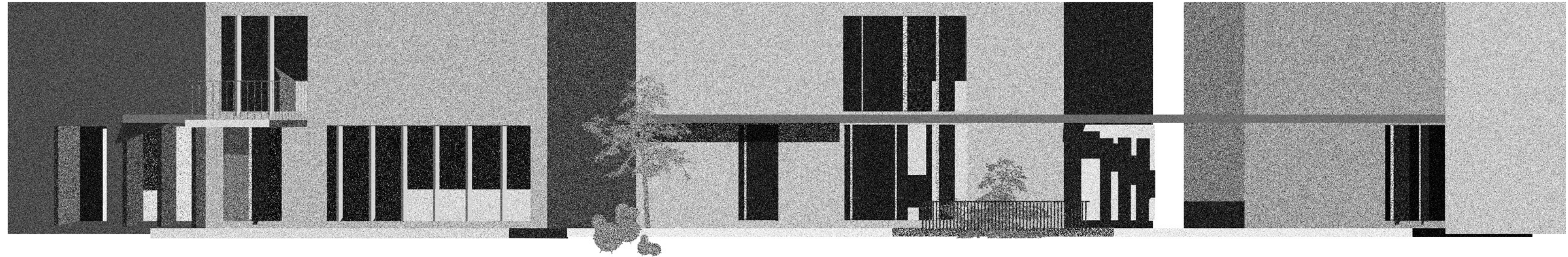
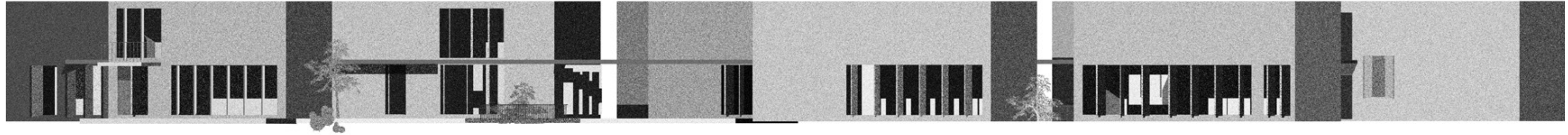
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ENDLESS OPENESS  
PRODUCES CIRCLES  
KUNSTHALLE BASEL,  
SWITZERLAND  
2014  
EXHIBITION IN  
COLLABORATION  
WITH RITA PONCE  
DE LEÓN

01. Endless openness produces circles, 2014  
Aluminum construction, variable dimensions  
02. Which point of view is actually mine? 2014  
Red drawing, aluminum construction, variable dimensions  
UNLTD, 2014  
03. No, sorry, colored pencil on paper, framed, 18.9 x 23 cm  
UNLTD, 2014  
04. No, sorry, colored pencil on paper, framed, 18.9 x 23 cm  
UNLTD, 2014  
05. More noise, 2014  
Mixed media, white, 100 x 120 cm  
UNLTD  
06. The opening, 2014  
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UNLTD  
07. The opening, 2014  
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UNLTD  
18. The opening, 2014  
Mixed media, white, 100 x 120 cm  
UNLTD  
19. The opening, 2014  
Mixed media, white, 100 x 120 cm  
UNLTD  
20. The opening, 2014  
Mixed media, white, 100 x 120 cm  
UNLTD

In our curiosity to understand space and how bodies relate to it, we collaborated with the artist Rita Ponce de León (Paris, 1982), a visual artist who focuses mainly on exploring, through drawings and installations, the connection and conversations generated between different realities, and how these can create new ones. Her starting point is the assumption that images are capable of communicating something real if they are based on genuine life experience and the knowledge generated by a particular event.

In collaboration with Pablo Pérez Palacios, this intention was translated into space. More specifically, how space affects relationships. When one spends time with people, one also shares a space with them, breathes the same air, touches the same objects. A dialogue is established even before verbal exchanges begin.

This experience is the result of a long line of experimentation and questioning our work, the way people related between themselves and others in a space and the perception of it. This collaborative game is the opportunity to take this relation out of our traditional frame seeing through the lens of art.



„The willingness to immerse oneself in this environment leads to the openness the artist here endeavours to address. The construction of two large intersecting aluminium frames protruding outside the window in the last gallery is mirrored inside the gallery by similar frames extending from the window. The door-window thus multiplied also multiplies the views one can experience, and elaborates the openness of the window as such. The visitor is moreover invited to change the frames' position inside the gallery and thus to modify the view from the window. The combination of the light medium with an equally discreet exhibition architecture invites the KUNSTHALLE visitors to involve and integrate themselves, to connect with their vis-à-vis, to give their emotions full scope, and to reflect on what they have experienced and what they would like to remember...“

Rita Schöwich, Assistant Curator

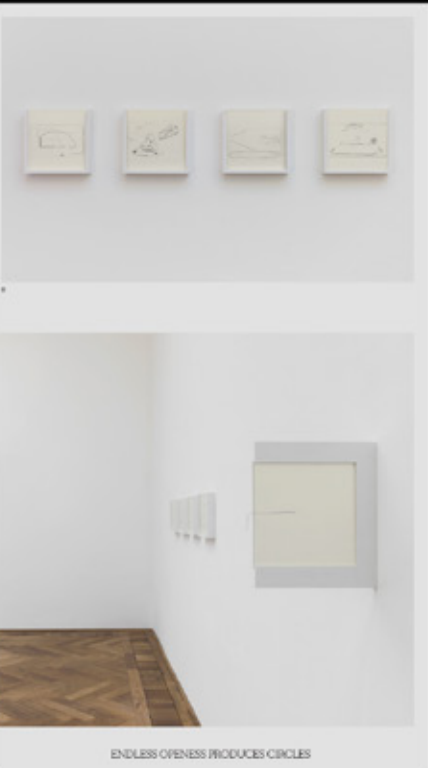
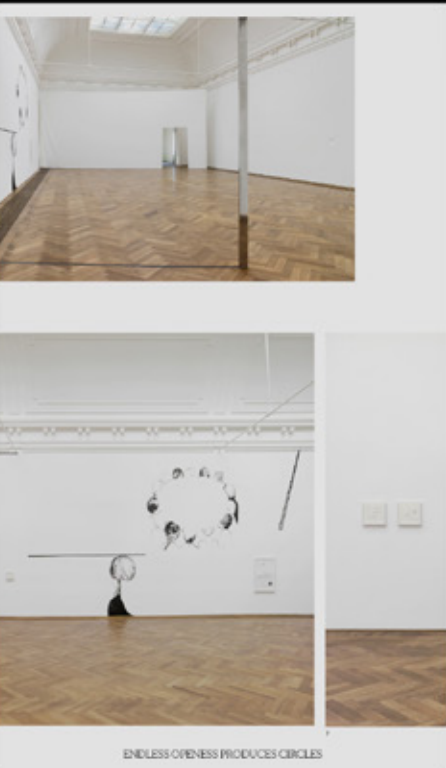
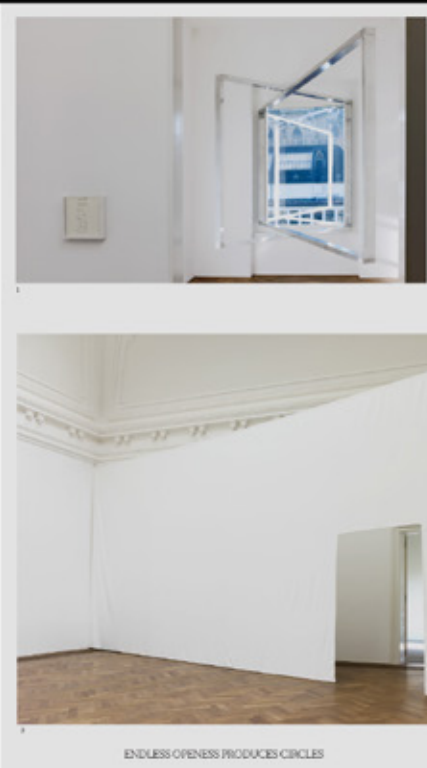
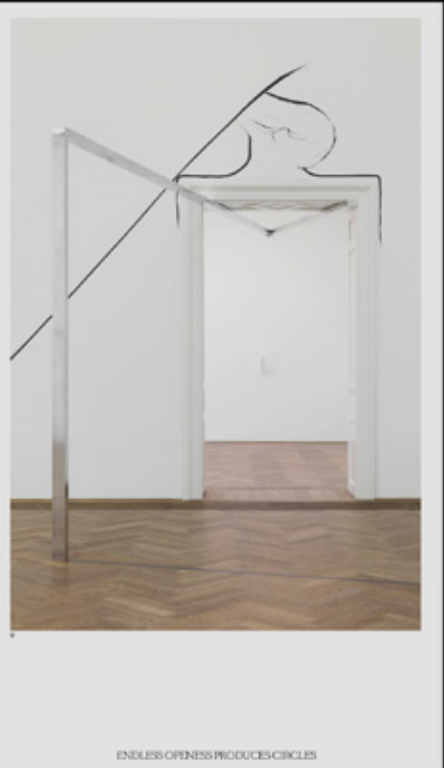
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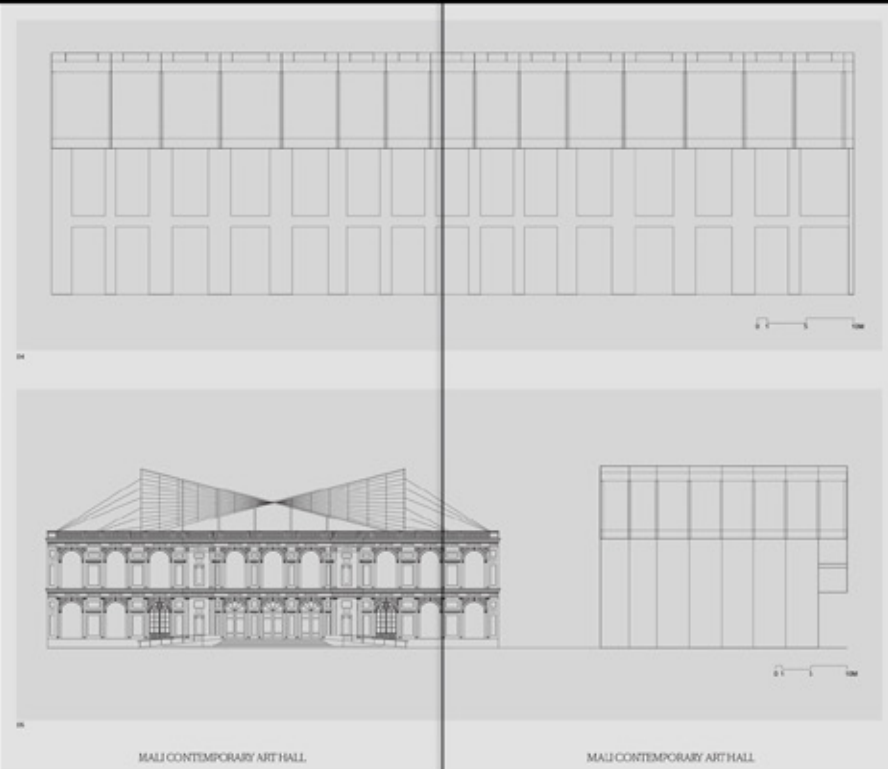


# MALI CONTEMPORARY HALL OPEN COMPETITION MUSEUM LIMA, PERU 2016 6,089 M2 PROPOSAL

- 01 Ground floor
- 02 First floor
- 03 Second floor
- 04 Elevation from street
- 05 Elevation of MALI Museum, left
- 06 MALI proposal extension, right
- 07 Lateral facade view
- 08 View from park Parque de la Exposición
- 09 Section B-B
- 10 Section A-A
- 11 MALI museum left, MALI proposal right

Within the midst of a chaotic intersection of important avenues in a busy area of Lima, there is a park. This park holds a historic building previously constructed as an annex hall in 1970 by Antonio Larco. Today it houses Malí, the Art Museum of Lima (Museo de Arte Lima). In an effort to keep up with changing times, the museum requested a new hall to house the contemporary art collection. This project proposes a particular view of how this new hall should be. We believe it should be a space that respects its predecessors, that inspires the future generations, and that reflects the present times. The way to do this, we suggest, is through an architectural dialogue between the outside and the inside, the public and the private, the present and the past.

The proposed building has three main aspects worth highlighting: protection, promotion and reflection. First, how it creates a safe and human-scale public space by defining the area with a 2.5 m wall that acoustically and visually protects the museum and park visitor from the hectic motor dominated streets, while at the same time respecting, by matching, the height of the historic building, suggesting with this that the past is as important as the present. The ground floor, which we envision as a sheltered open space for the park, not only seeks to offer cover from the weather inclemencies proper of Lima, it seeks to invite the visitors to gather in the courtyard, to offer free public exhibits and to house an amphitheater. Second, it seeks to underscore the importance of promoting pedestrian lifestyles, contact with nature, and slow interaction with fellow citizens. This is achieved by considering the main station proposed by the city council on the north face of the building, creating thus a transit flow from the mundane life of work into the life of art and culture. Third, the particular way this building assemblages museum and non-museum spaces. Life within a museum requires a seamless experience between admiring a painting or a sculpture, and being able to have a stroll through the shops, restaurants, libraries and services. This experience has to equally consider all possible users. In order to address this, we designed a ramp that goes through all the three public floors.

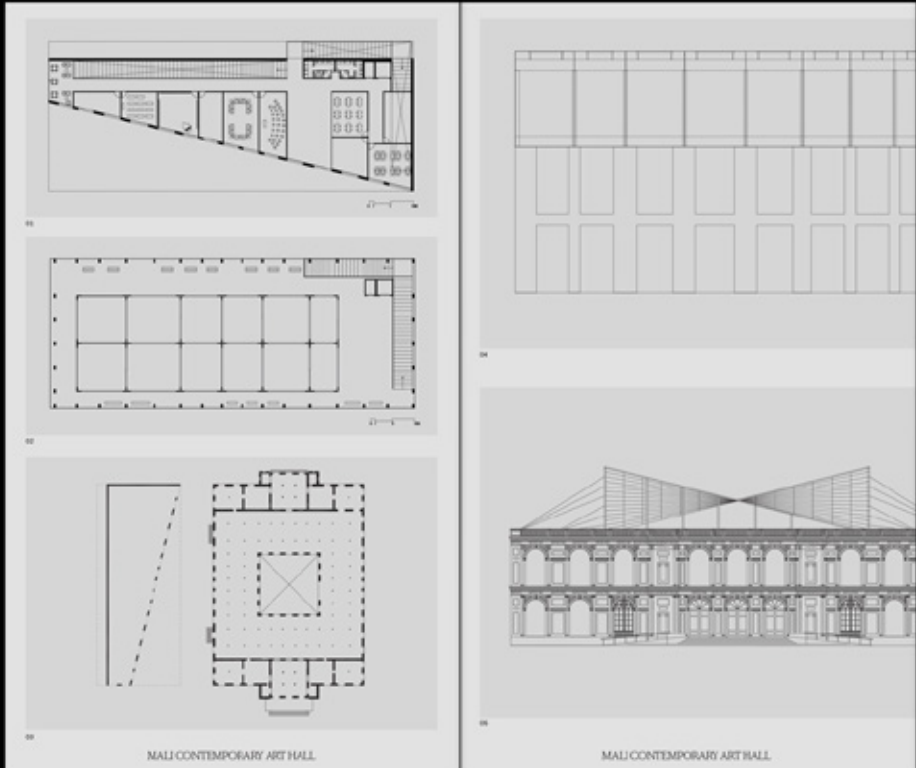
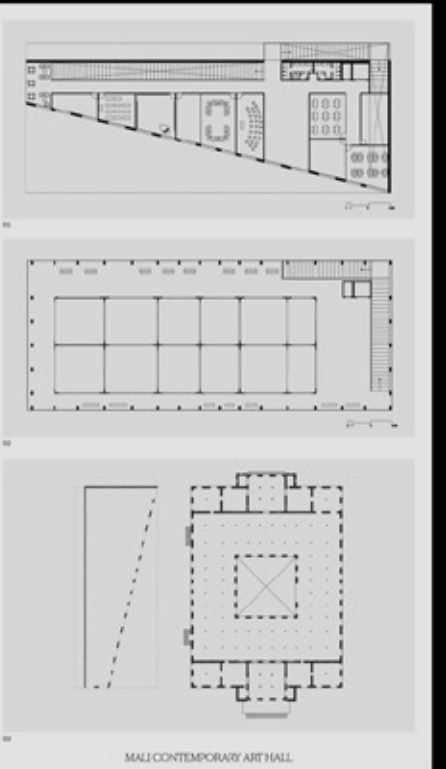


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### CERRADA REFORMA RESIDENTIAL HOUSE SAN ANGEL, MEXICO CITY 2012 300 M2 BUILT

01 Space between  
 02 Backyard terrace  
 03 Interior view  
 04 Staircase  
 05 Terrace  
 06 Living facade section  
 07 Main bedroom  
 08 Backyard view  
 09 Kitchen exterior view  
 10 Living facade  
 11 Staircase  
 12 Front view  
 13 Section view  
 14 Concept

Photography  
 — Germán López

Cerrada Reforma 300 is a residential project located in a rectangular plot (10 x 20 meters) owned by three, one of which is a lacandon. It was designed for a couple in their mid 30s without children. They were looking for a house that would accommodate their active lifestyle.

Our proposal follows the conceptual idea that the positive and a negative define and delimit each other. In this case, the void marked in open and closed spaces. We aimed at creating both a balance of courtyards and a process of construction, where each space virtually contains the other. This meant constructing closed spaces in only half of the plot, a longitudinal block of 5 x 20 meters that corresponds to the house. The negative space is conceived as the open space. The closed block — the house — dialogues with its open counterpart — the patio — through a transparent facade of along the side, leaving open one of its faces. In this way, the only closed elements are the service areas such as bathrooms and kitchen. The counterpart of the transparent facade is a solid wall with the same height that contains the open space. This helps to create privacy towards the neighbors. The idea of contrast, of positive and negative, is reinforced with the finishes: all the exterior is black and all the interior is white.

The house, which is ten stories high, was built using bricks that were handmade on site of compacted soil. These bricks, which are a sort of adobe, have thermal properties and give the house an earthy feeling. The house functions mainly as a one bedroom house which is connected to the rest of the public and service areas by the main staircase as well as from the library.

CERRADA REFORMA

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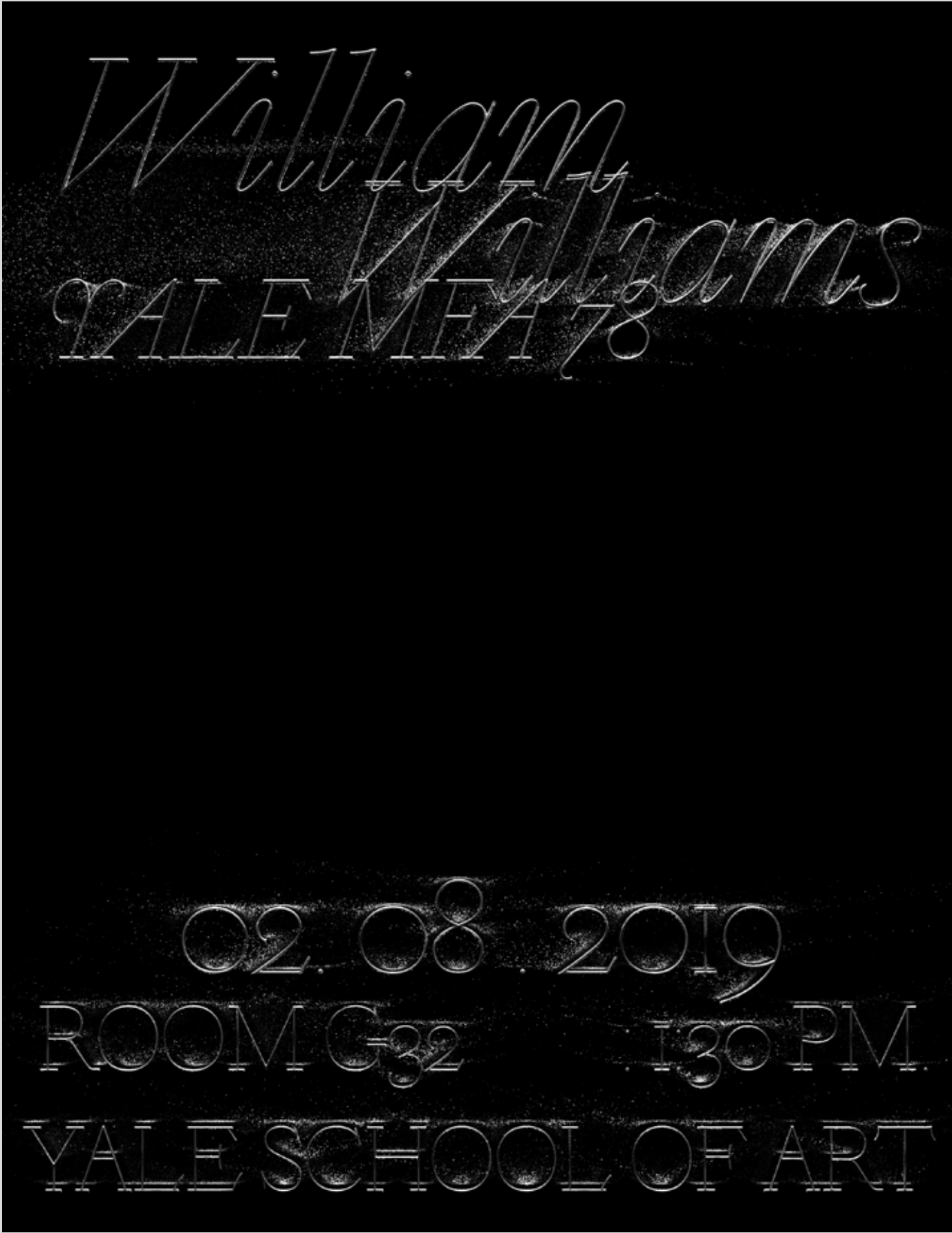
CERRADA REFORMA













ART AND

MALCOLM GLADWELL CHARLES RANDOLPH

02.05.18 6.30 PM

E.I.K  
32 EDGEWOOD  
AVENUE

PHOTOGRAPHY  
LECTURE  
SERIES

YALE  
SCHOOL  
OF ART

PROCESSES

ART AND

MALCOLM GLADWELL CHARLES RANDOLPH

PROCESSES

02.05.18 6.30 PM

E.I.K  
32 EDGEWOOD  
AVENUE

PHOTOGRAPHY  
LECTURE  
SERIES

YALE  
SCHOOL  
OF ART

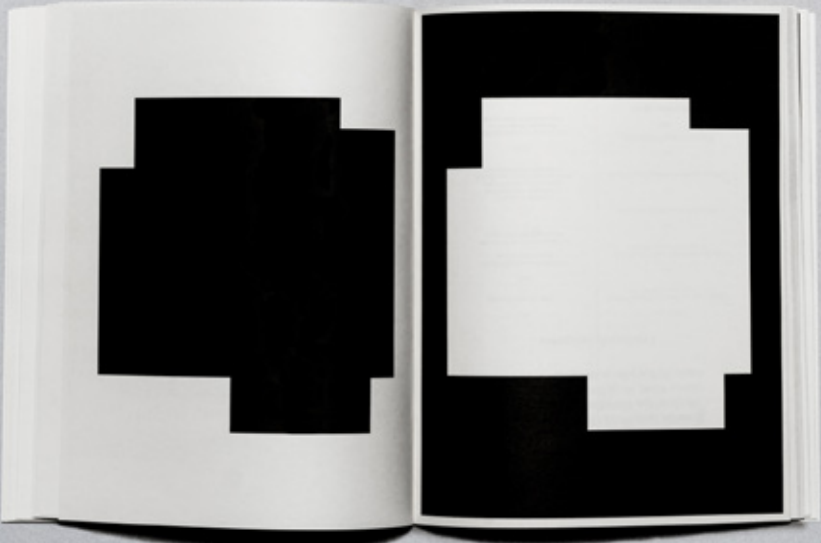
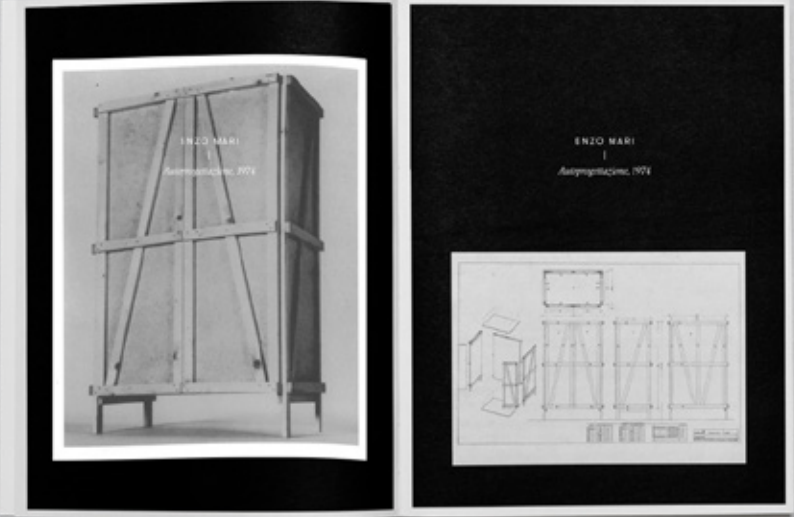


*Maria  
Gaspar*

Thursday,  
October 12,  
2017

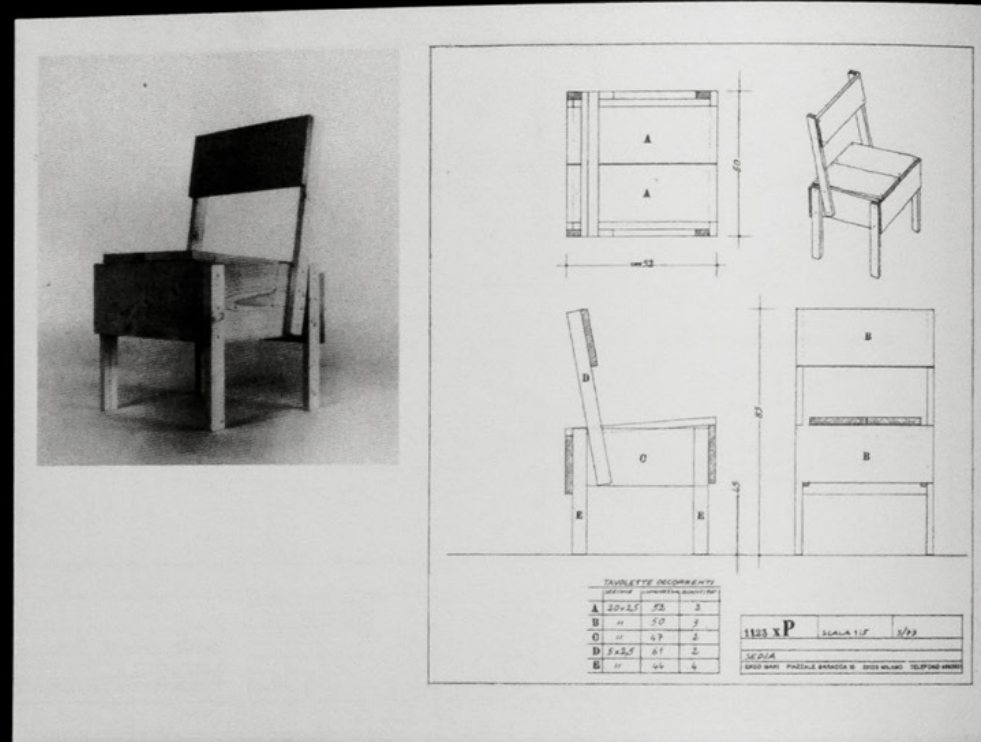
353 CROWN  
ROOM C220

Do, Flex, Test : Dialogues in Design Making, 2016  
 Art Direction & Editorial Design  
 British Council México

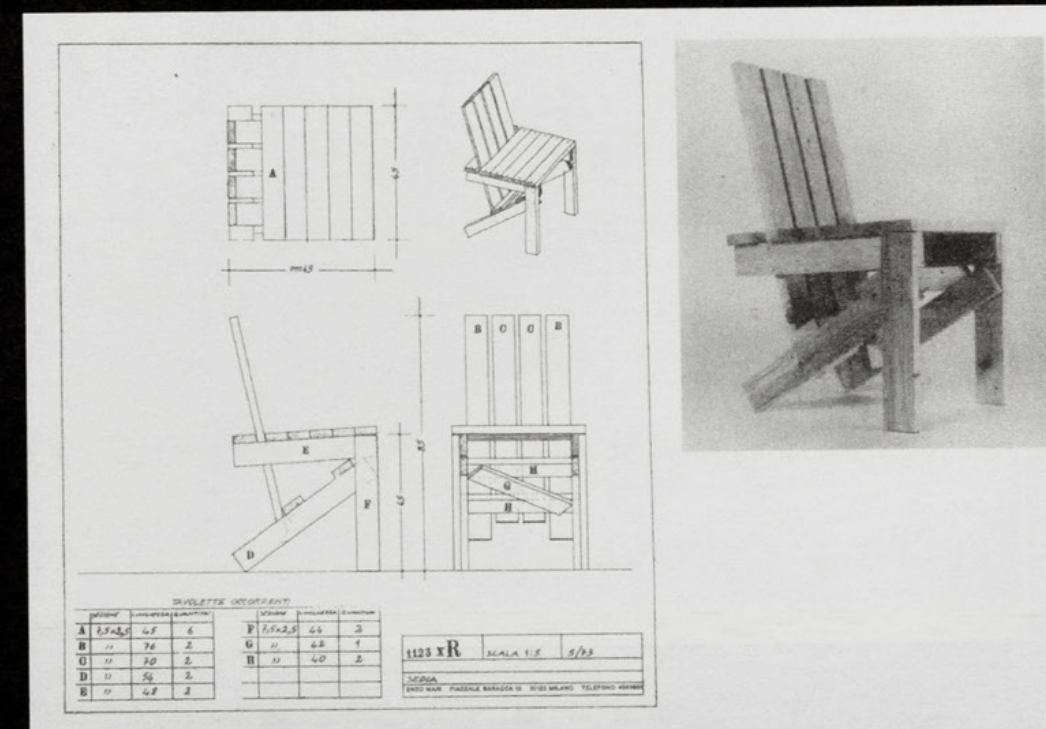




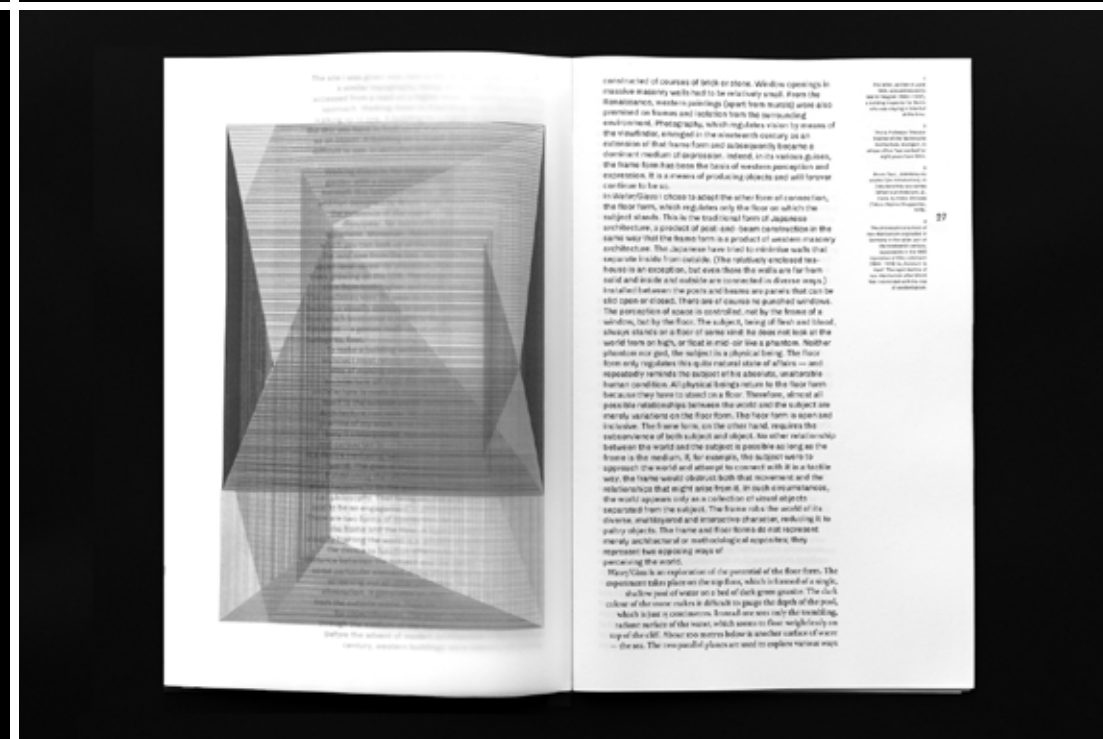
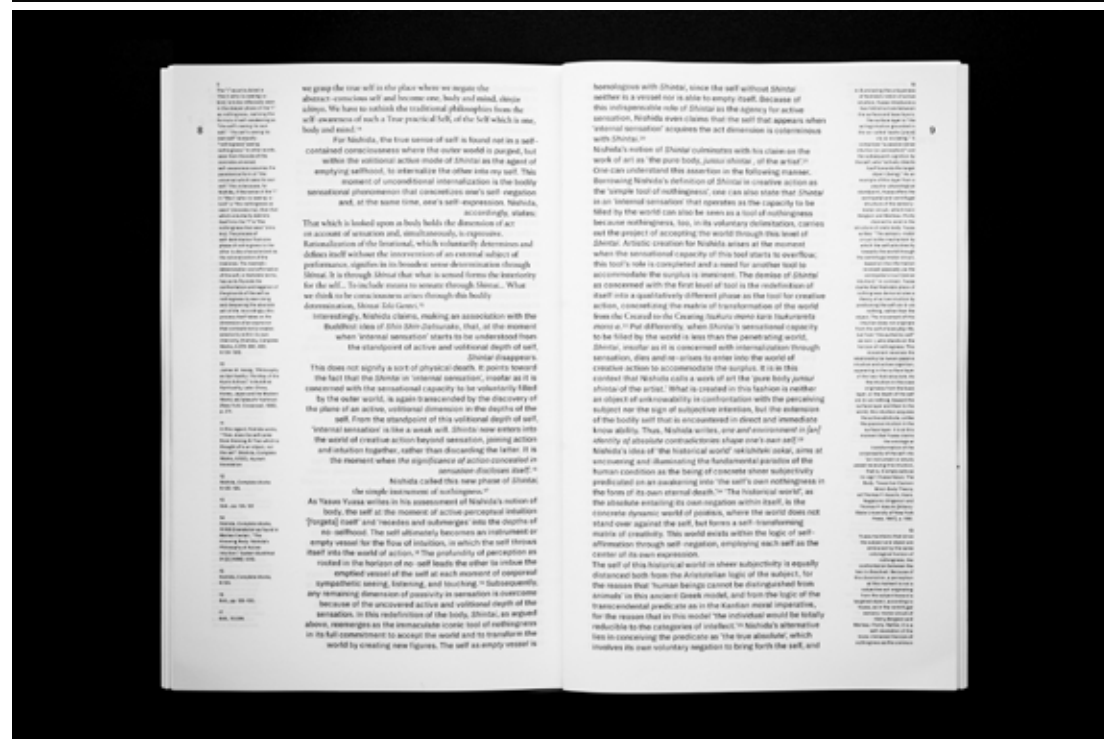
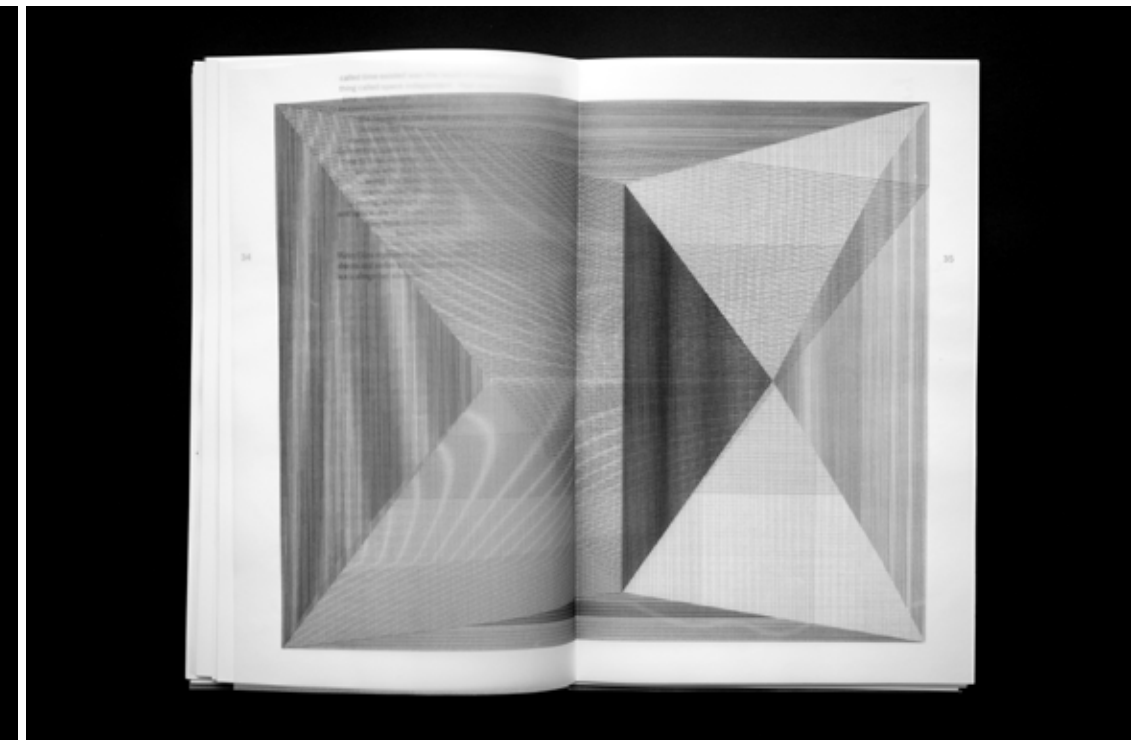
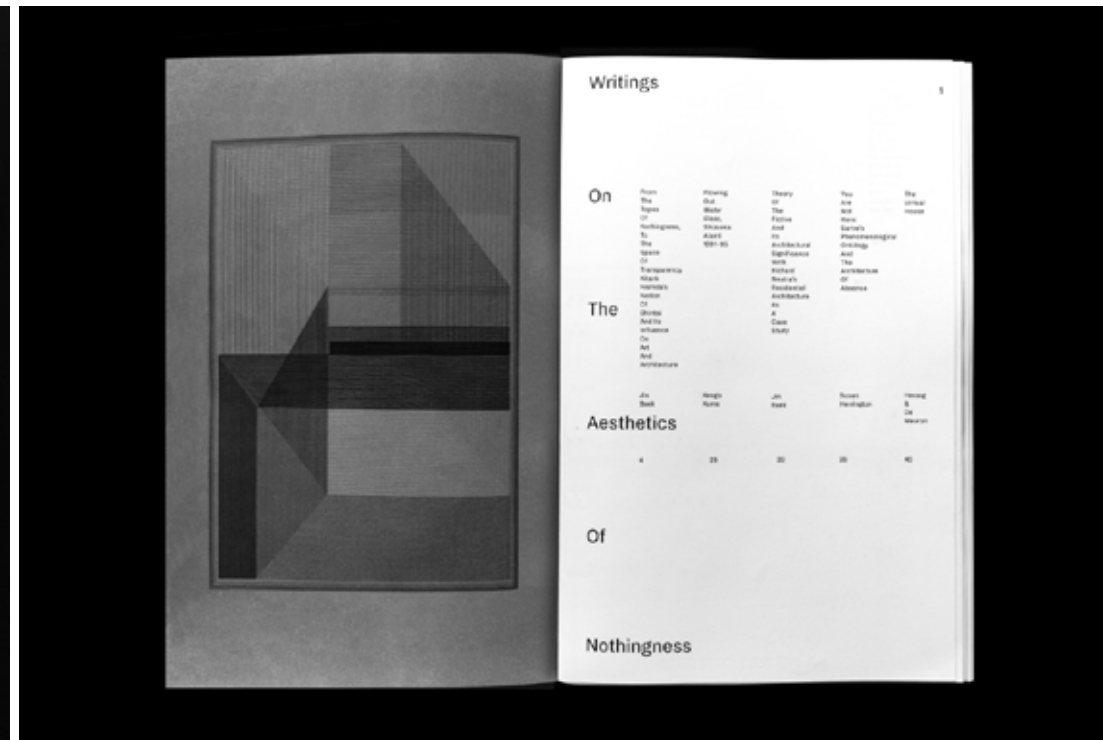
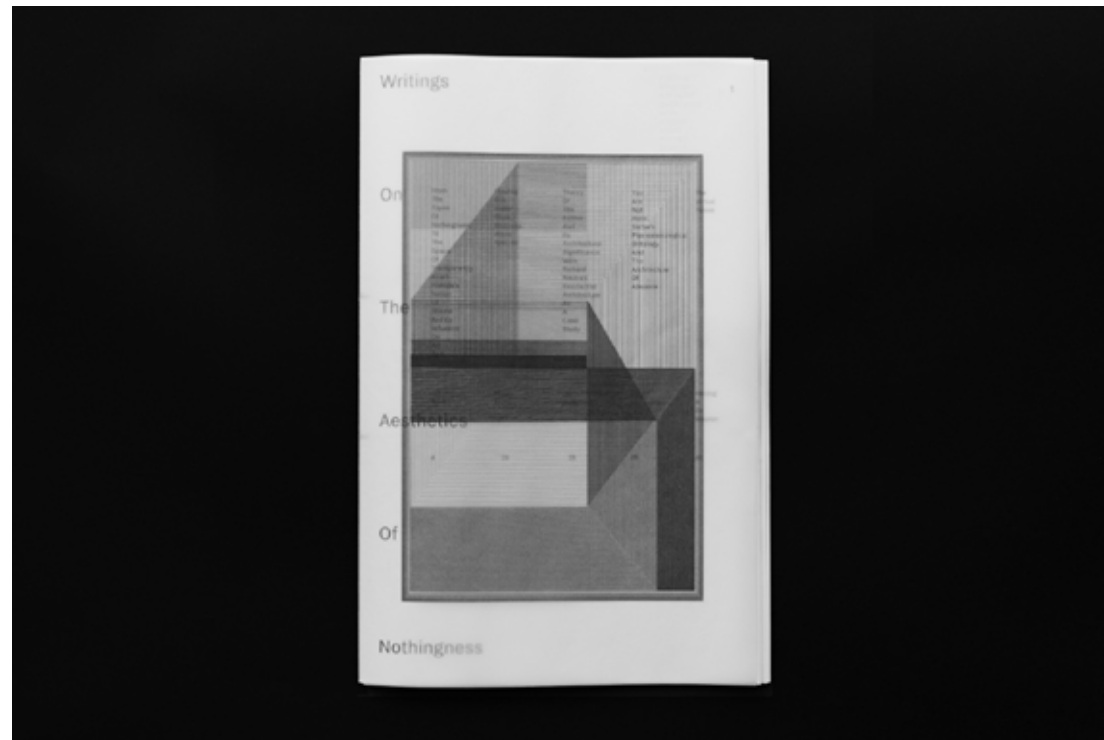
ENZO MARI  
|  
*Autoprogettazione, 1974*



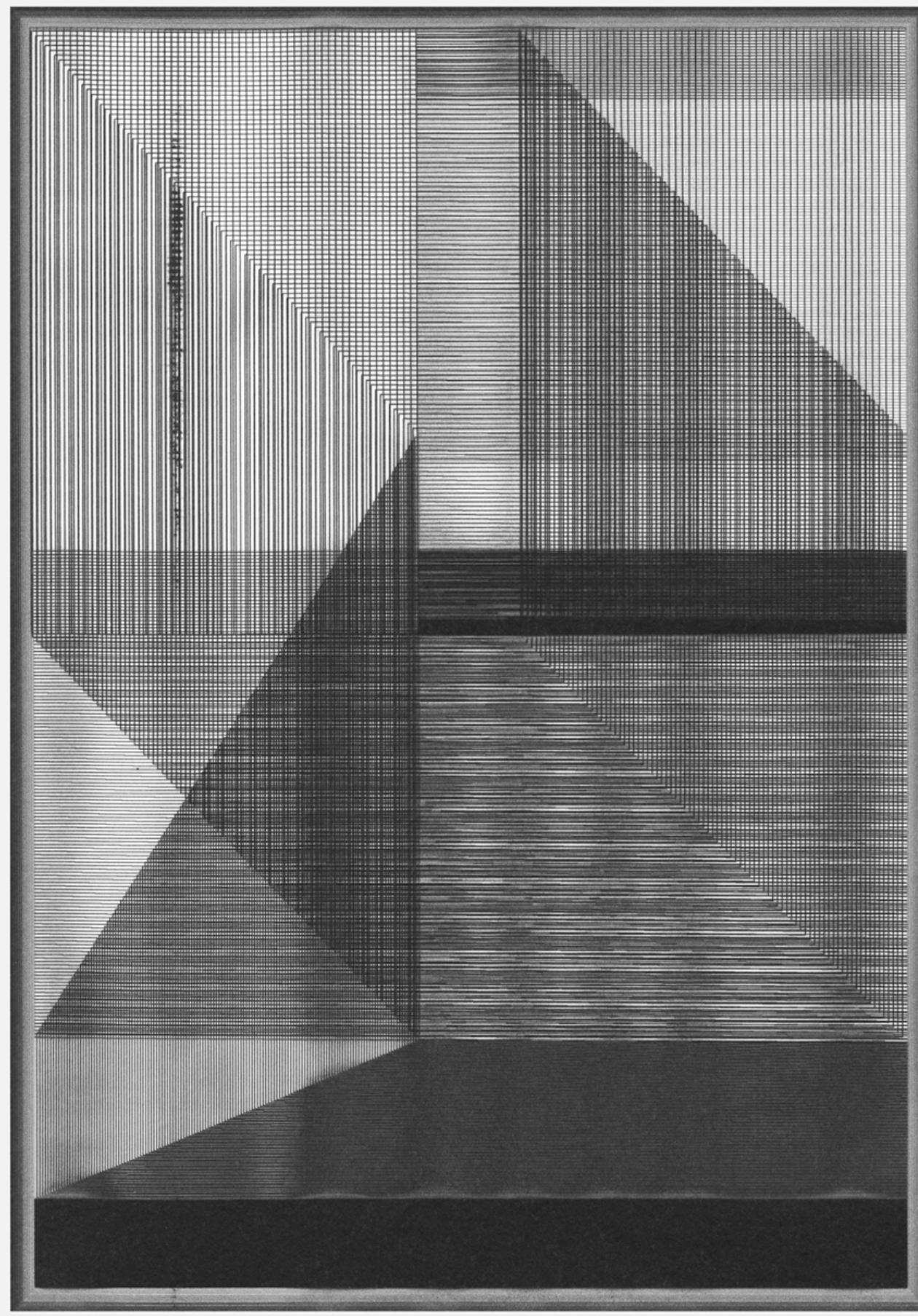
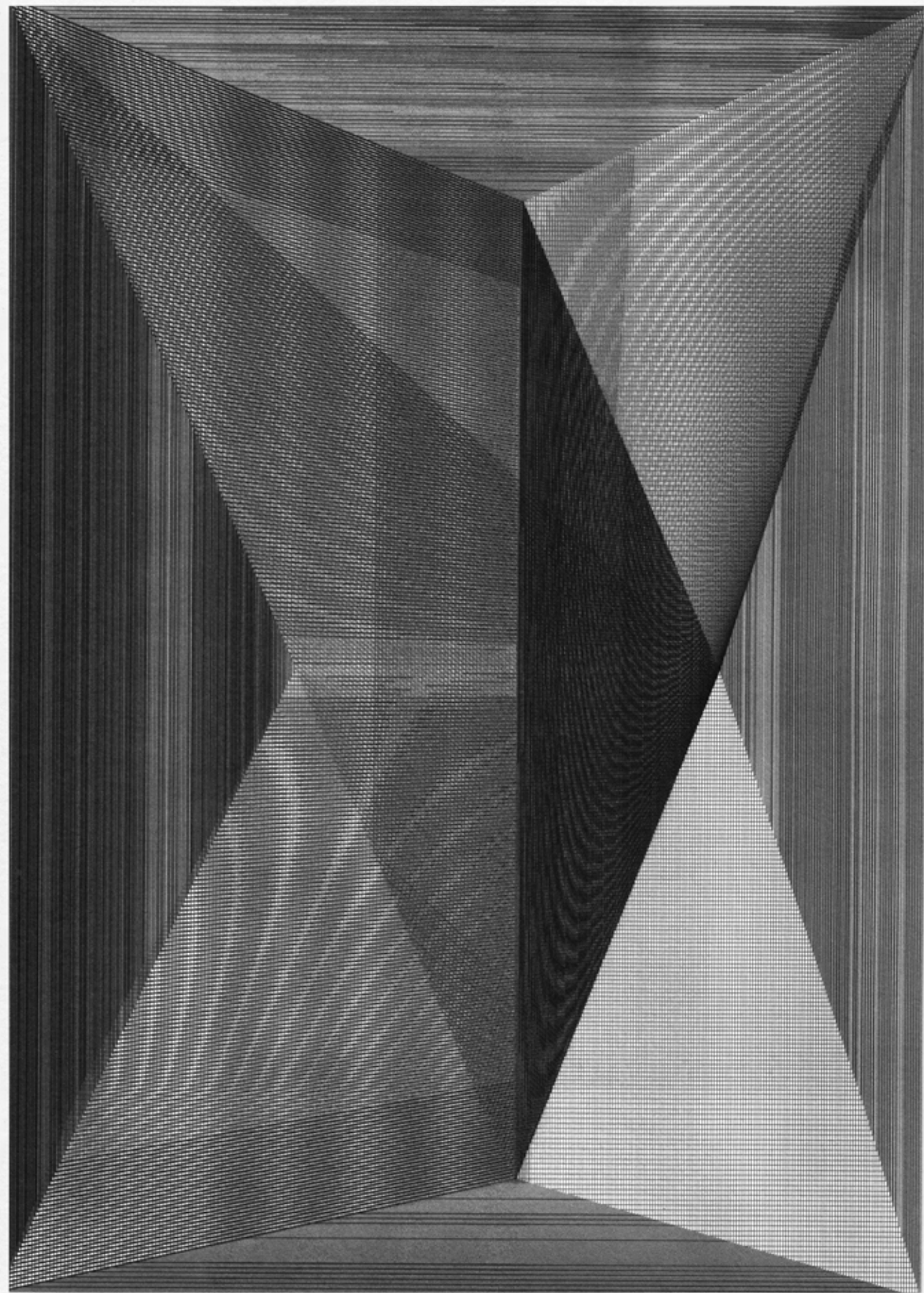
ENZO MARI  
|  
*Autoprogettazione, 1974*



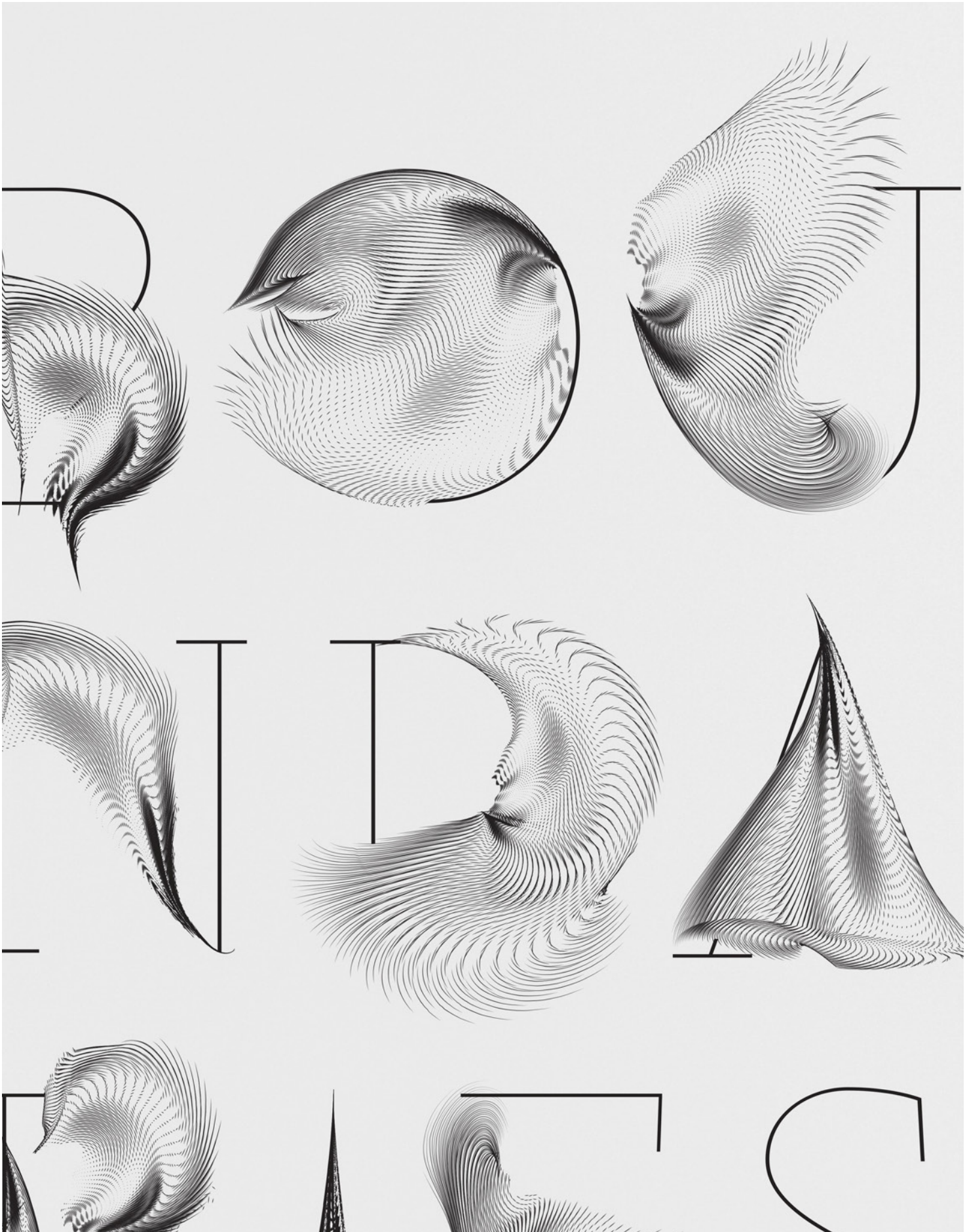
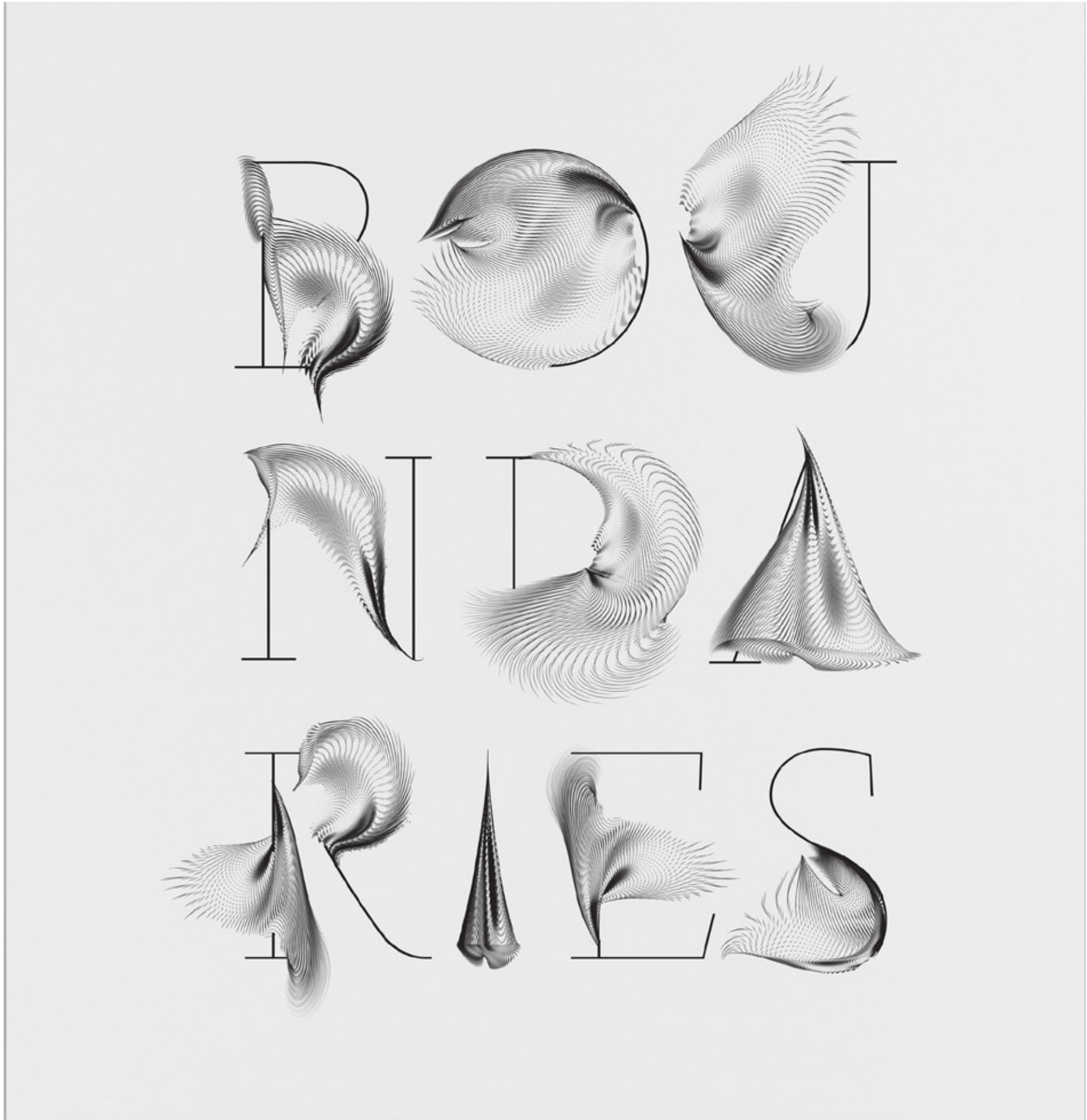






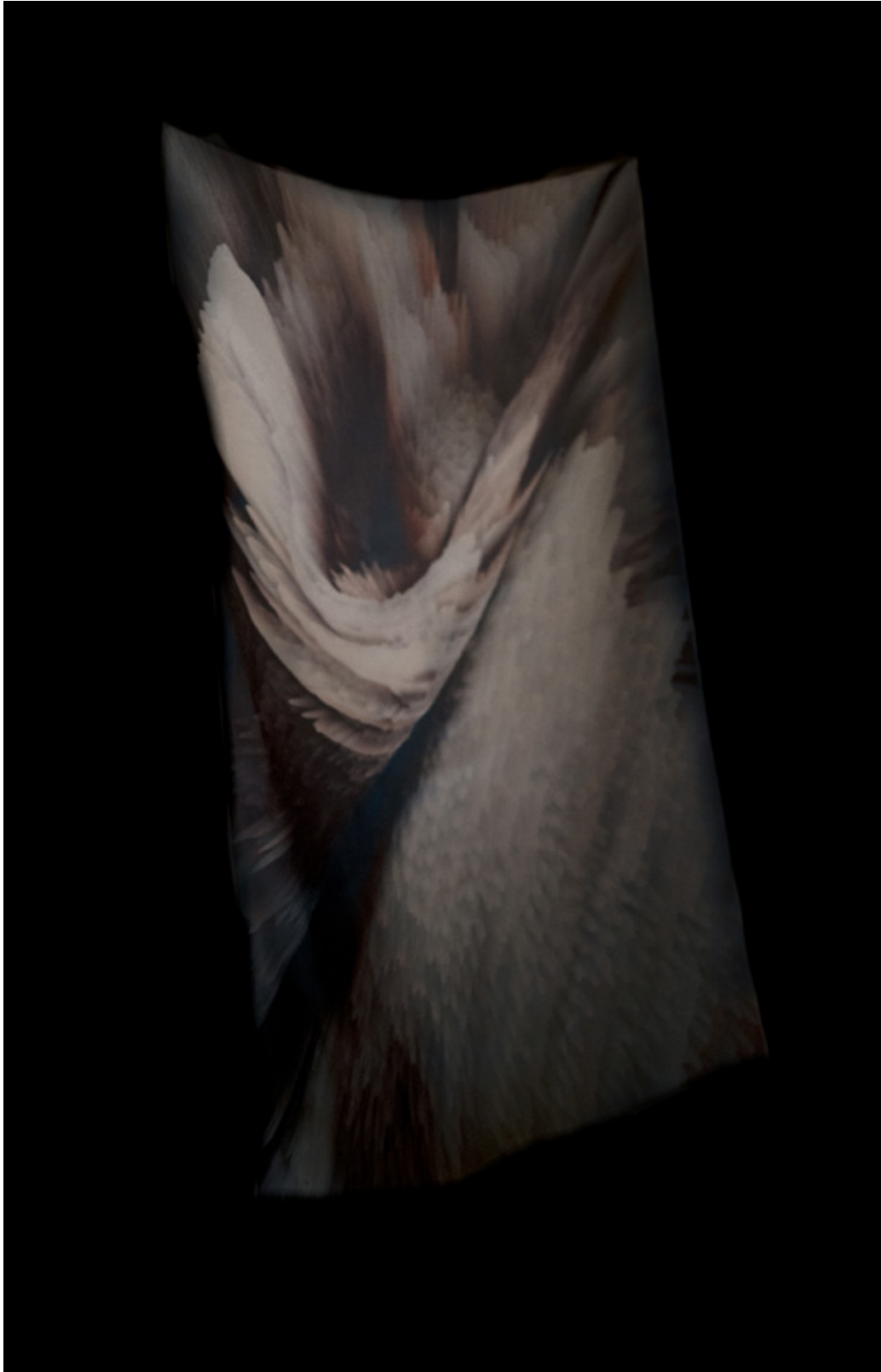
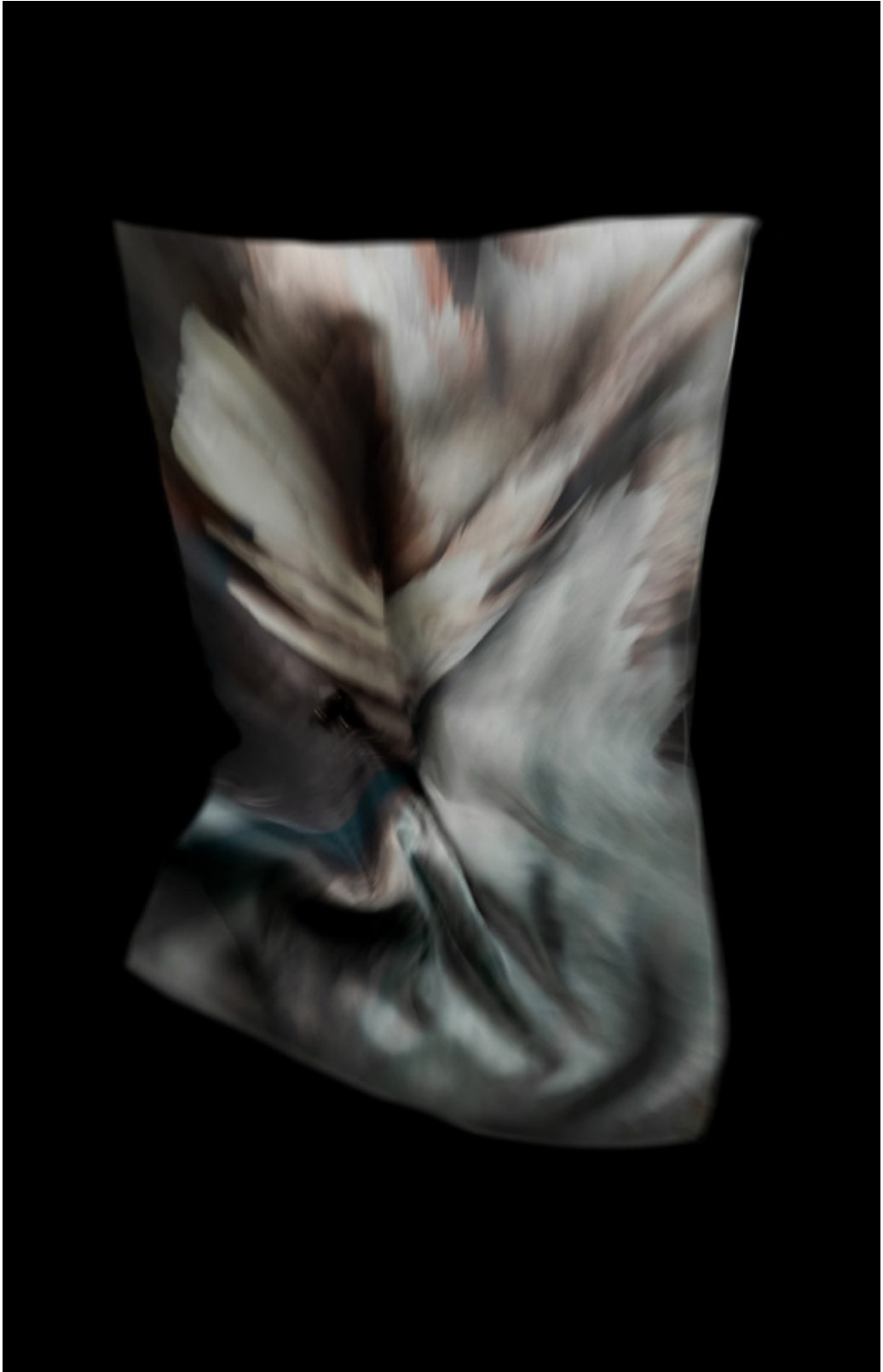






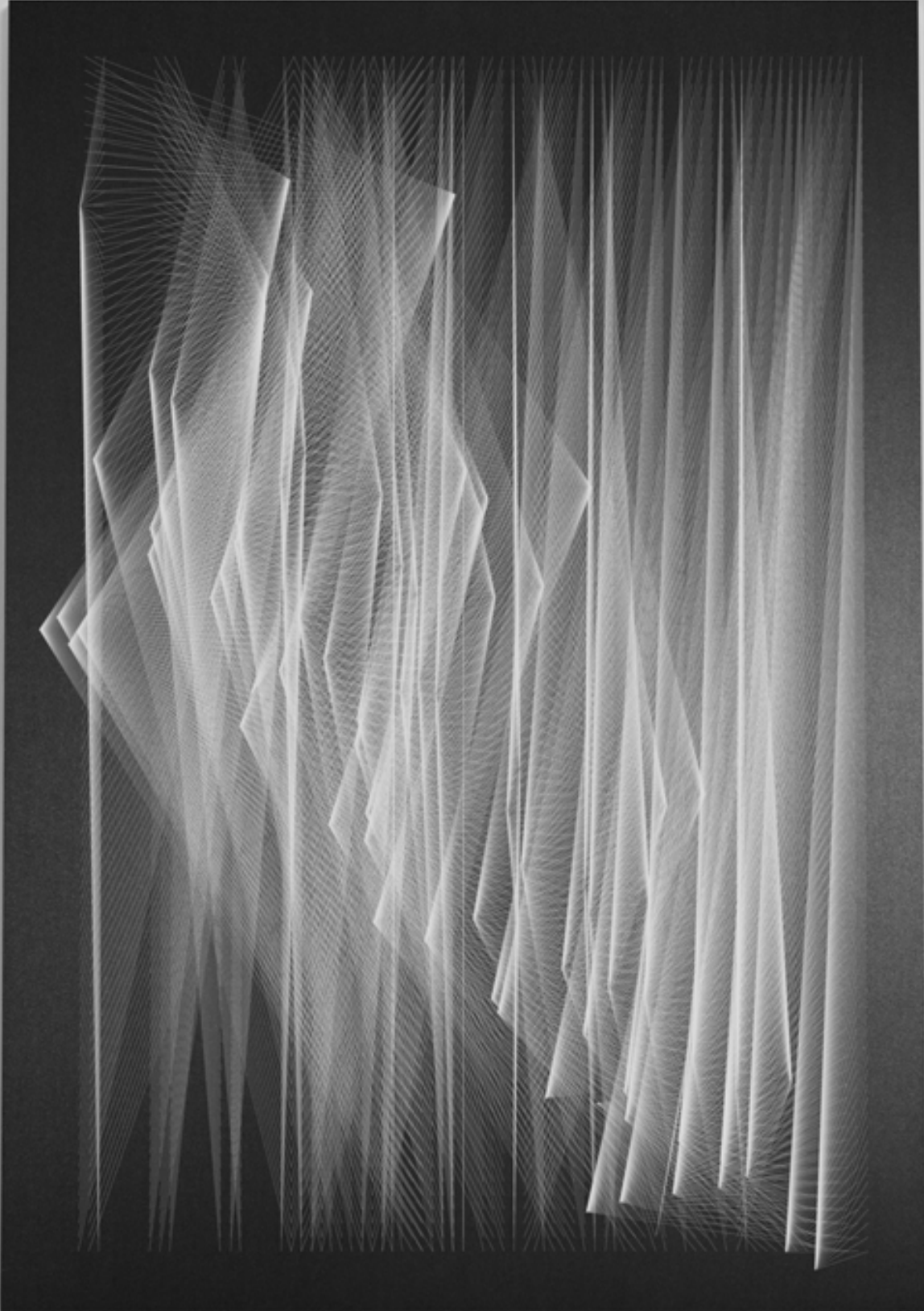


System I, 2018  
Yale School of Art.  
Advisors: Allen Hori & Susan Sellers.









Art Print  
Ediciones Línea

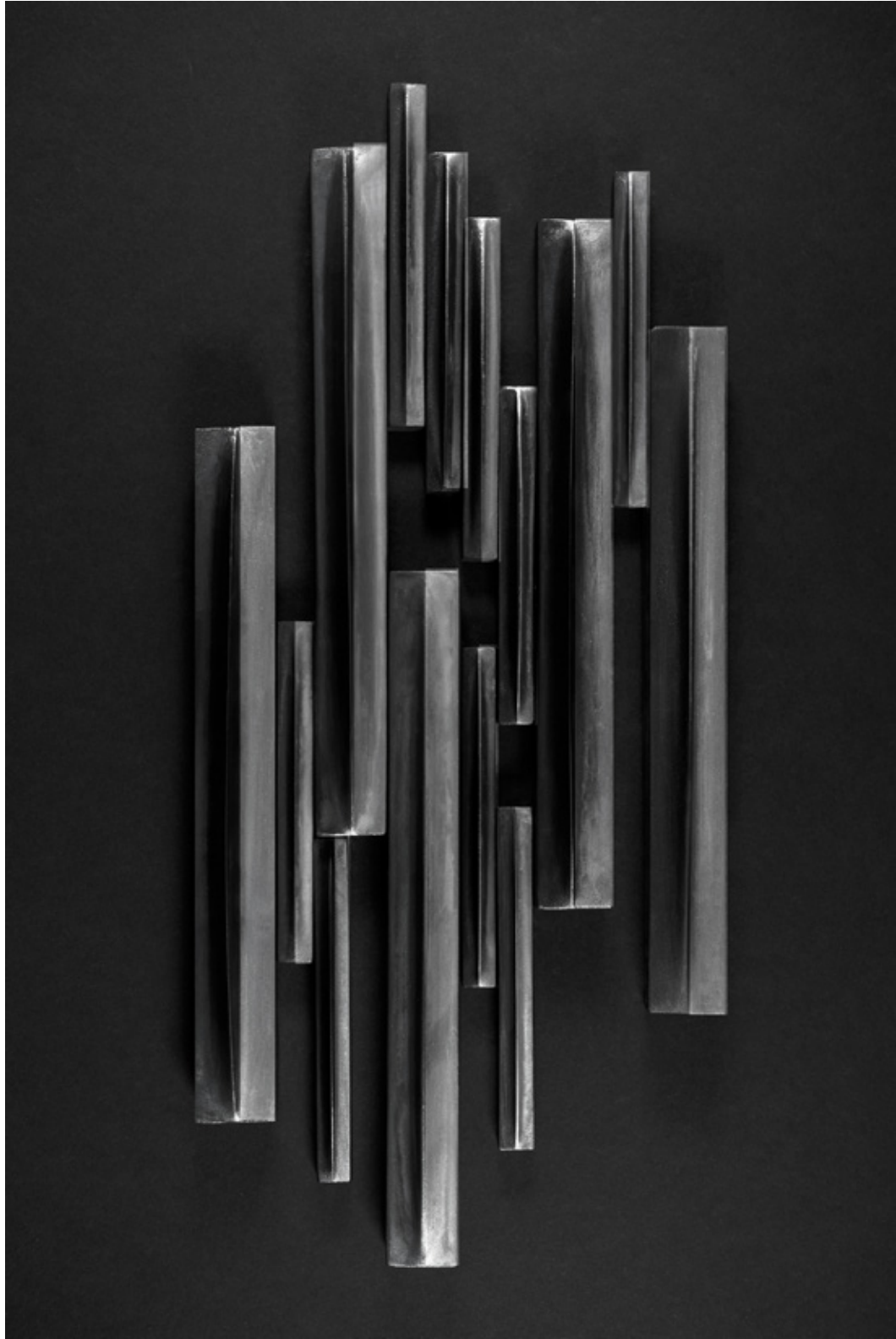




System II, 2019  
Yale School of Architecture. Advisor: Kevin Rotheroe

Material Research/Sculpture

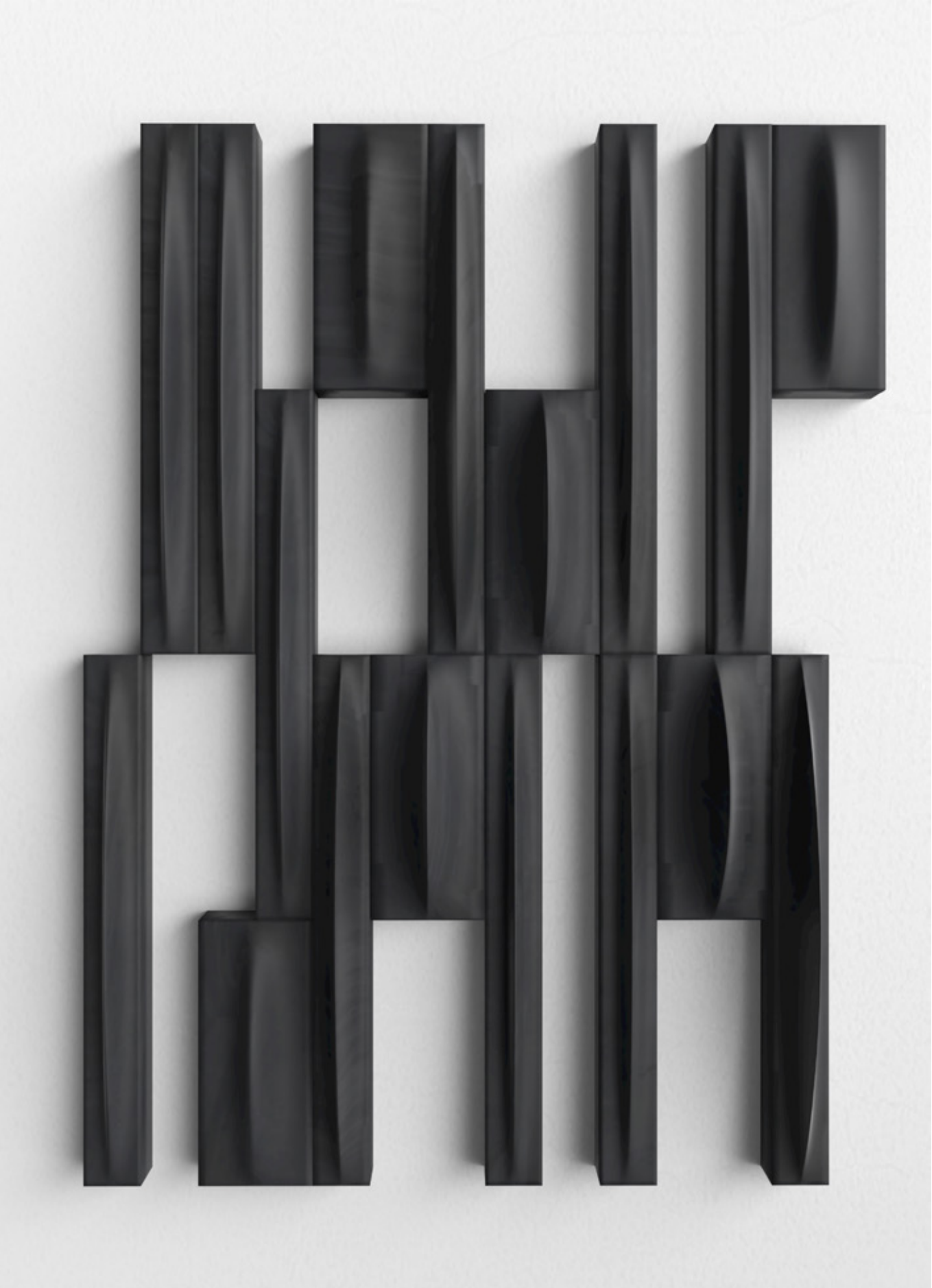
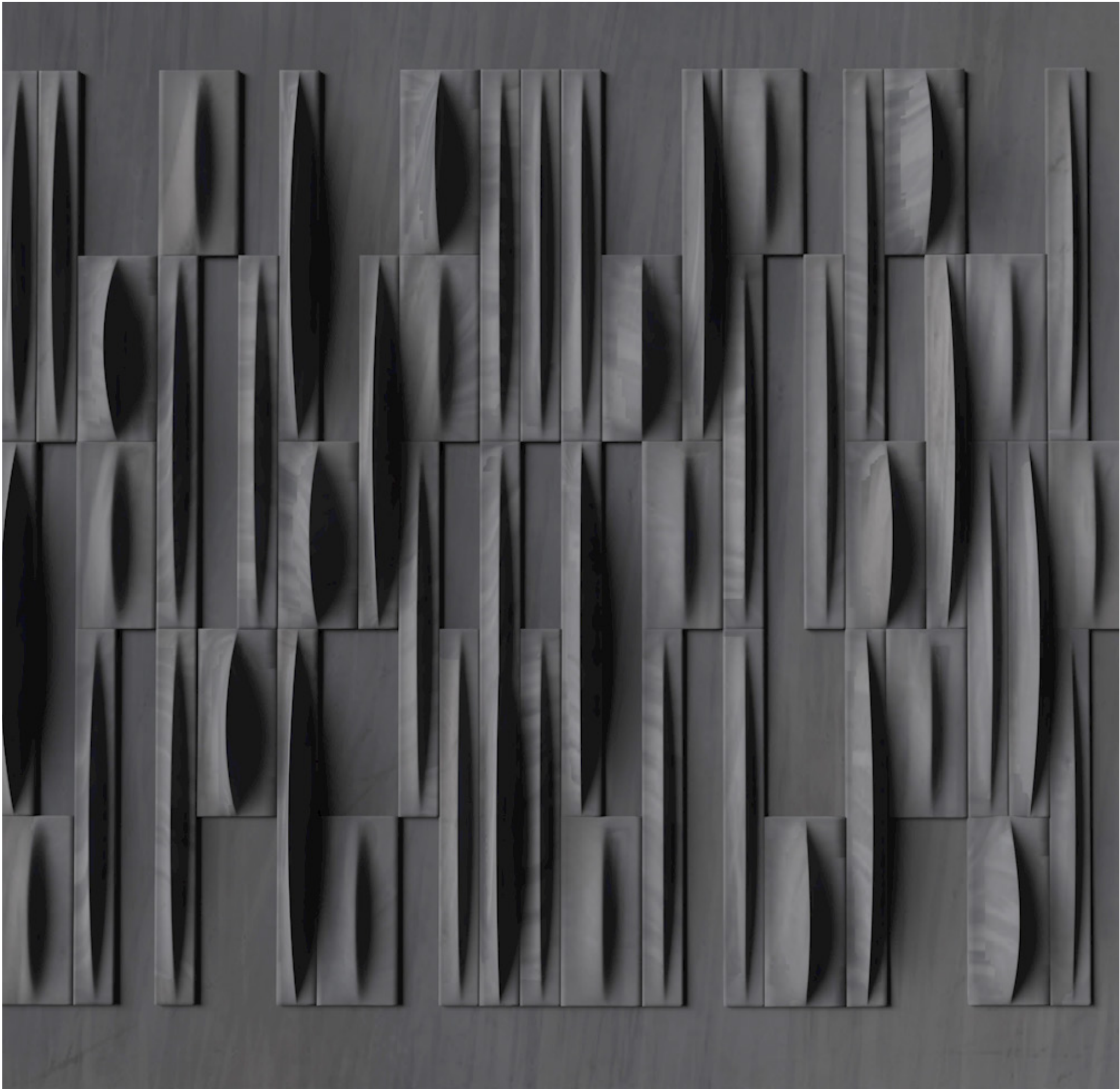
Tiling studies for surface design, applied arts.  
Developed with programming (Grasshopper) and 3D printing.  
Final models are built out of rockite and painted with metallic pigments and chinese ink. Approximate dimensions are 4 × 6".

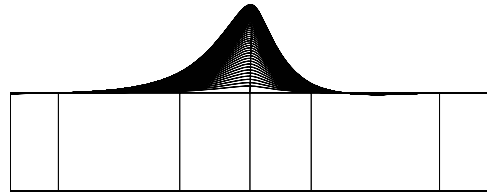
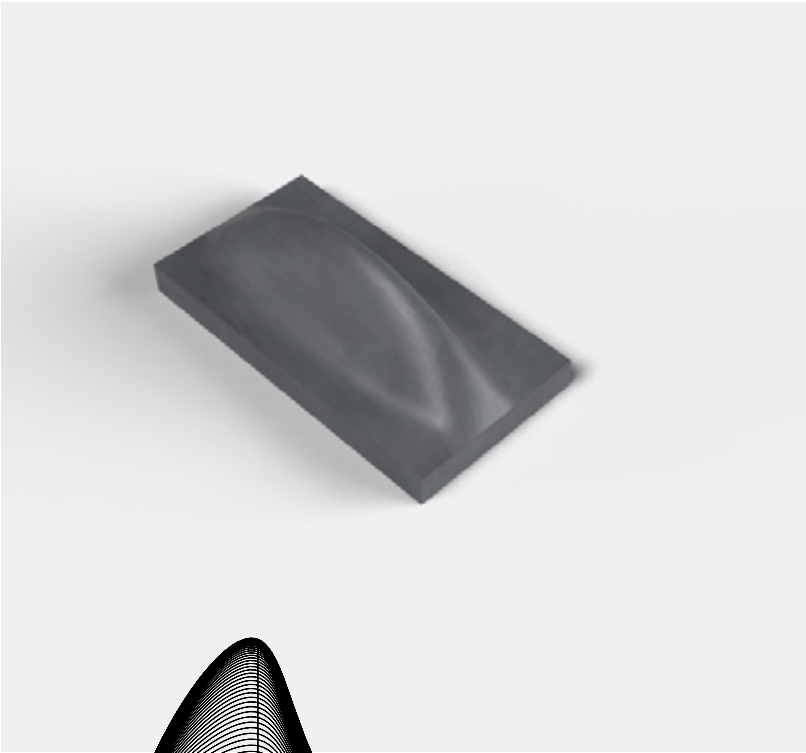
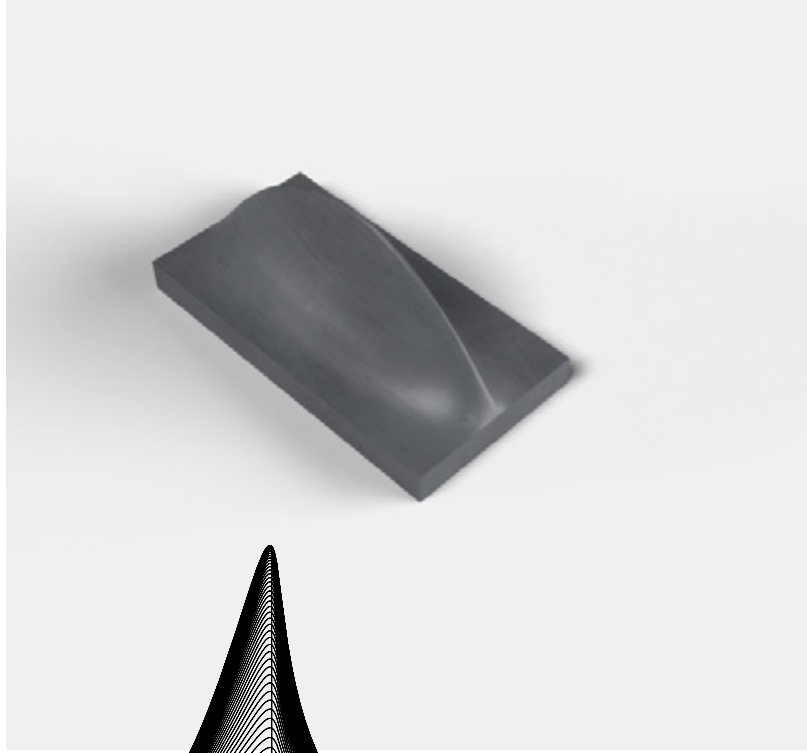
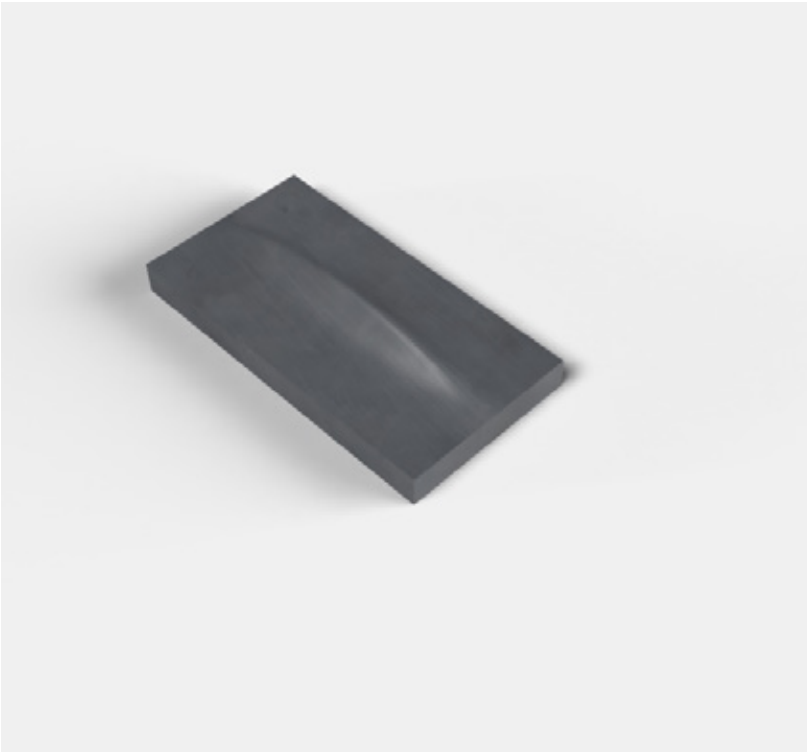




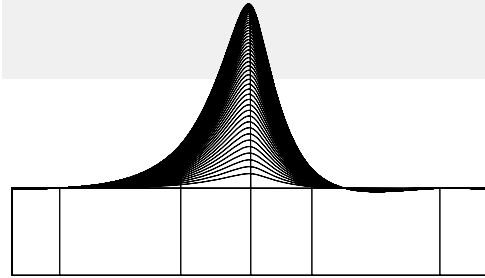


System II—V2, 2020  
In progress

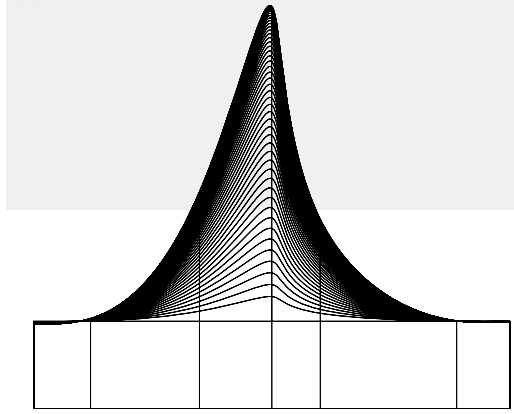




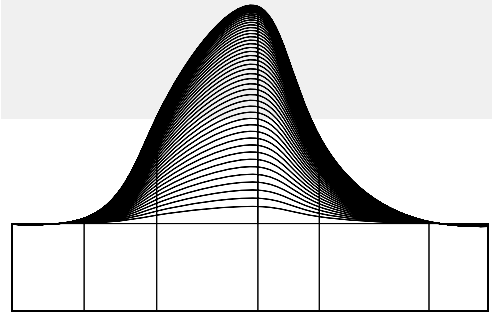
A 1



C 1



E 1



F 1

Geometry A — Proportion 3 x 2



Geometry C — Proportion 3 x 1



Geometry E — Proportion 3 x 2



Geometry F — Proportion 3 x 1





System O  
Yale School of Architecture.  
Advisor: Turner Brooks

Silk prints, studies for volume.  
Compositions in soft structures.









S P C O P I A

Civilté Types is a name given late in their career to typesfaces of the second half of the 16th century modelled on a Gothic cursive hand. Robert Granjon, punchcutter and printer, put the first type of the kind, a version of the hand-writing of French humanists in the first half of the 16th century, on the market at Lyon in 1557. Granjon intended his invention to be a nationalistic, French reaction to the pressure of Italic. It's a piece of Gallicanism avant la lettre.

Devyhet, Hendrik D. L. Sixteenth Century Printing Types of the Low Countries. H. de Graaf. 1968. P. 52-53.



Handwritten text in a highly decorative, calligraphic script, likely representing the 'Courante' typeface mentioned in the caption. The text is arranged in approximately 20 lines, showing a variety of character forms and ligatures.

Granjon sold to Plantin, probably in 1567,<sup>1</sup> the punches and matrices for a lower case, which, mated with the capitals and punctuation of

A sample of the 'Bastarde' typeface, showing a wide range of characters including lowercase letters, ligatures, and punctuation. The characters are highly stylized and decorative, consistent with the 'Bastarde' style.

FIG. 27. The characters of Granjon's Courante and Bastarde cast in matrices at the Museum Plantin-Moretus. Types A5, A6.



Concept for interiors.



Concept for exteriors.







We are an art and design gallery seeking to highlight new rising Latin American talent in different creative fields including:

*ceramics, glasswork, industrial design, jewelry design, visual arts*

and more. We curate our collection looking for projects that are rooted in regional culture and craftsmanship; mixing design, art and craftsmanship; resulting in the creation of memorable unique or limited edition pieces.

ángulo cero

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Karla Sotres  
Glazed Bottles

AO Shop

— Opening January 2017  
El Bazaar Sábado  
San Jacinto #11, Ground Floor  
Col. San Angel, Mexico City





Lagos del Mundo

OBJETOS BÁSICOS



ベーシックなオブジェクトを通じてシンプルなライフスタイルを提案するブランド Lagos del Mundoです。生の素材をそれぞれの特性を活かしながら、機能的、装飾的に優れたオブジェクトに変化させます。根本的なライフスタイルと現代的なライフスタイルの、バランス良いミックスを提案しています。すべての製品はメキシコ各地の職人やワークショップの手によって丁寧にハンドメイドされています。

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+52 (55) 5510.4578. +52 (55) 5510.4845. LAGOSDELMUNDO.COM | INFO@LAGOSDELMUNDO.COM

2016

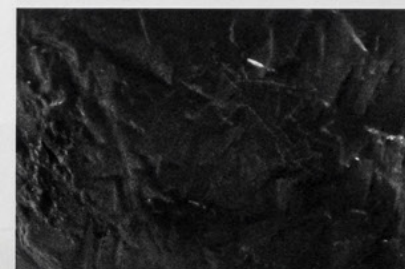
10 - 11

Our products put emphasis on *simple shapes* and the *quality and character of the materials*, proposing a balance between the **primary aspects and the current context.**

10 Black Bowl - 11 White Bowl

## STONEWARES

1 10



1 11



**Lagos del Mundo**  
OBJETOS BÁSICOS

ベシクなオブジェクトを通じてシンプルでタイムレスなデザインを提案するブランド Lagos del Mundoです。生の素材をそれぞれの特性を活かしながら、機能性、美観性に優れたオブジェクトに変化させます。最新のライフスタイルと現代的なライフスタイルの、バランスの取れたデザインを提案しています。すべての製品はメキシコ各地の職人やワークショップの手によって丁寧にハンドメイドされています。

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+52 (55) 5616 4876, +52 (55) 5616 4895, LAGOSDELWORLD.COM | INFO@LAGOSDELWORLD.COM 2016

**CONTAINERS II**  
私たちの製品は、多くの伝統的なアートを尊重しながら、現代のライフスタイルに合わせてデザインされています。それは、自然の中での生活と現代のライフスタイルの、バランスの取れたデザインを提案しています。

**KITCHEN & BATH**  
All of our products are manufactured in collaboration with mexican craftsmen and small workshops all over the country.

\*Tumbler SET OF 4 \*Flower Vase \*Pitcher Black \*Small Plates Clay White SET OF 4  
\*Mugs SET OF 2 \*Plunger \*Bowl Plates Clay White SET OF 4 \*Large Plates Clay White SET OF 4  
\*Shot Glasses SET OF 4 \*Bowl Plates Black SET OF 4

\*Knife \*Natural Black Candles \*Natural Candles \*Large Plates Black SET OF 4  
\*Small Plates Black SET OF 4 \*Chopping Board \*Honey Soap \*Mud Soap \*Myrrh Soap

**CONTAINERS**  
We are a brand of basic objects inspired by the primitive artifacts and tools, where we combine both functional & decorative aspects.

**STONEWARES**  
Our products put emphasis on simple shapes and the quality and character of the materials, proposing a balance between the primary aspects and the current context.

\*Black Bowl \*White Bowl

\*Tote Bag \*Basket \*Glass Tumblers SET OF 4 \*Container A \*Container B  
\*Container C \*Container D \*Container E \*Container F

**WOOL, COTTON**  
私たちの製品の多くは、多くの伝統的なアートを尊重しながら、現代のライフスタイルに合わせてデザインされています。それは、自然の中での生活と現代のライフスタイルの、バランスの取れたデザインを提案しています。

**STAINED GLASS**  
All of our products are manufactured in collaboration with mexican craftsmen and small workshops all over the country.

\*Speckled Mirror \*Black Mirror



**peca**

Para este estudio de diseño ubicado en Guadalajara, México, los detalles son todo. Desde el 2007, Caterina Moretti le ha aportado a la marca su habilidad especial para trabajar con materiales naturales de forma única, explorando nuevas posibilidades de forma y textura para traer la naturaleza al interior. El espíritu creativo de Peca se ha enriquecido con las colaboraciones de artesanos locales y diseñadores invitados, resultando en un catálogo que honra la tradición tanto como la innovación. Peca le da la bienvenida a las solicitudes especiales de sus clientes. Combinamos nuestro trabajo en las colecciones de diseño con proyectos individuales que incluyen diseño de mobiliario, accesorios y diseño de interiores.

For this design studio based in Guadalajara, Mexico, it's all in the details. Since 2007, head designer and studio director Caterina Moretti has infused the brand with her unique ability to work with natural materials, explore texture and form, and bring nature indoors in surprising ways. Collaborations with local artisans and invited designers have contributed to the spirit of Peca, resulting in a catalogue that is rich in both tradition and innovation. Peca welcomes requests from clients, and combines its work on design collections with custom projects that include furniture, accessories and interior design.

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 Correo: info@peca.mx  
 Web: www.peca.mx

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 www.peca.mx

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**peca**

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**Hauri**  
Candelabros - Candleholders



Mármol  
Latón



**Umo**  
Chimenea - Fire Pit



Mármol  
Metal  
Roca volcánica  
Vulcanita  
Roca



**Isia**  
Mesa - Table



Madera de Eucalipto  
Látex  
Piedra  
Bataig  
Miel  
Mármol



**Lava**  
Platos - Plates (3)



Piedra volcánica  
Latón

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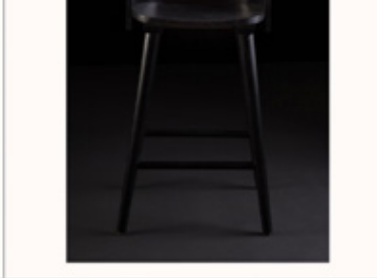
**Tam**  
Bancos - Stools



Madera de Fresno  
o  
Tuloni

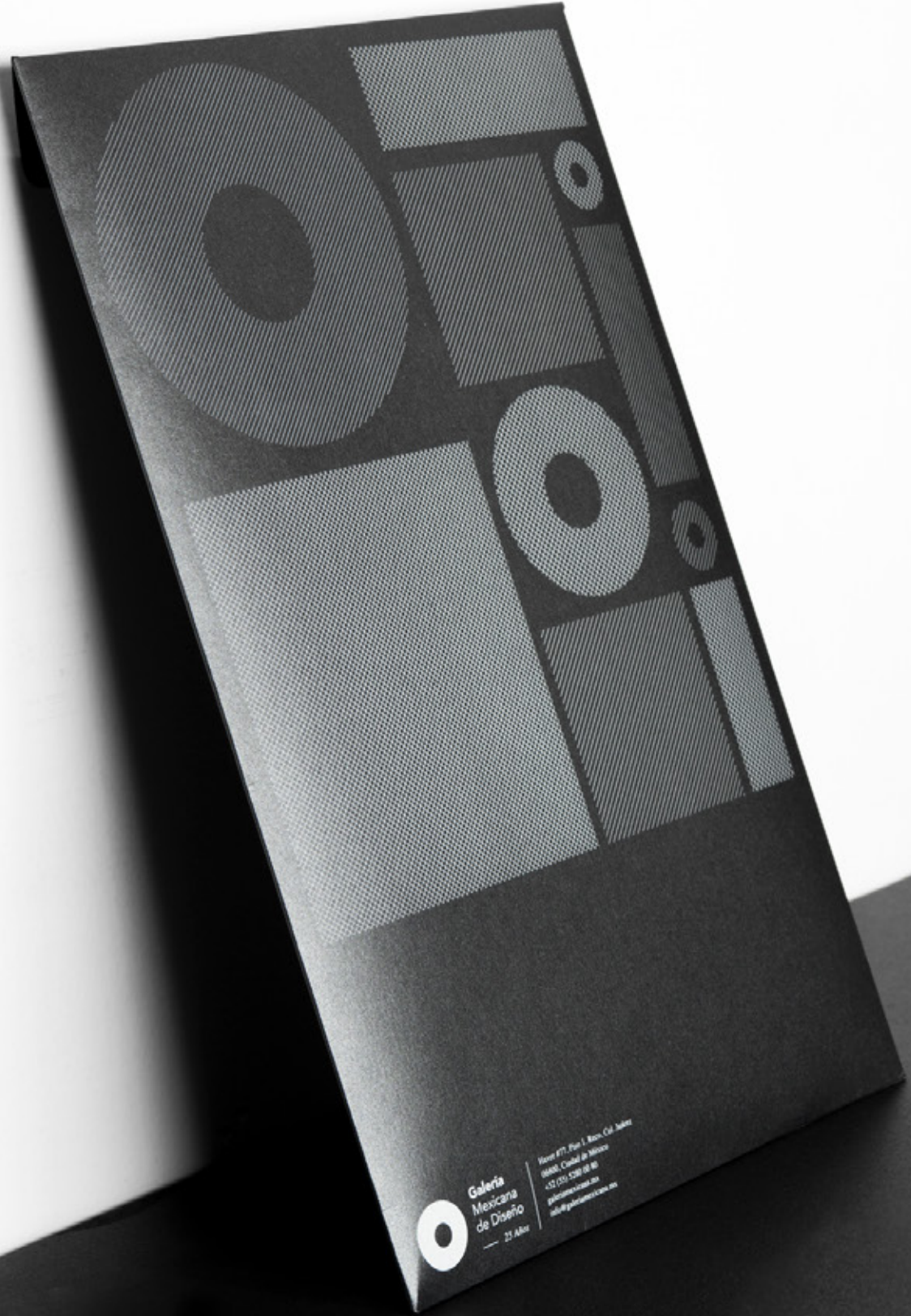


**Ola**  
Bancos Altos - Counter Stools



Madera de Eucalipto  
o  
Tuloni







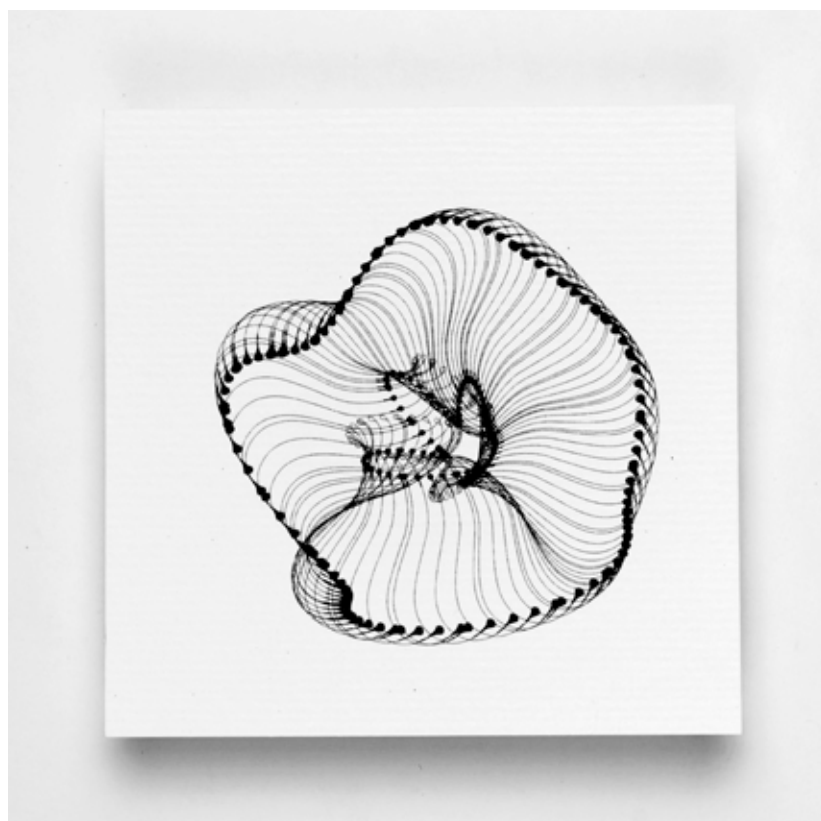
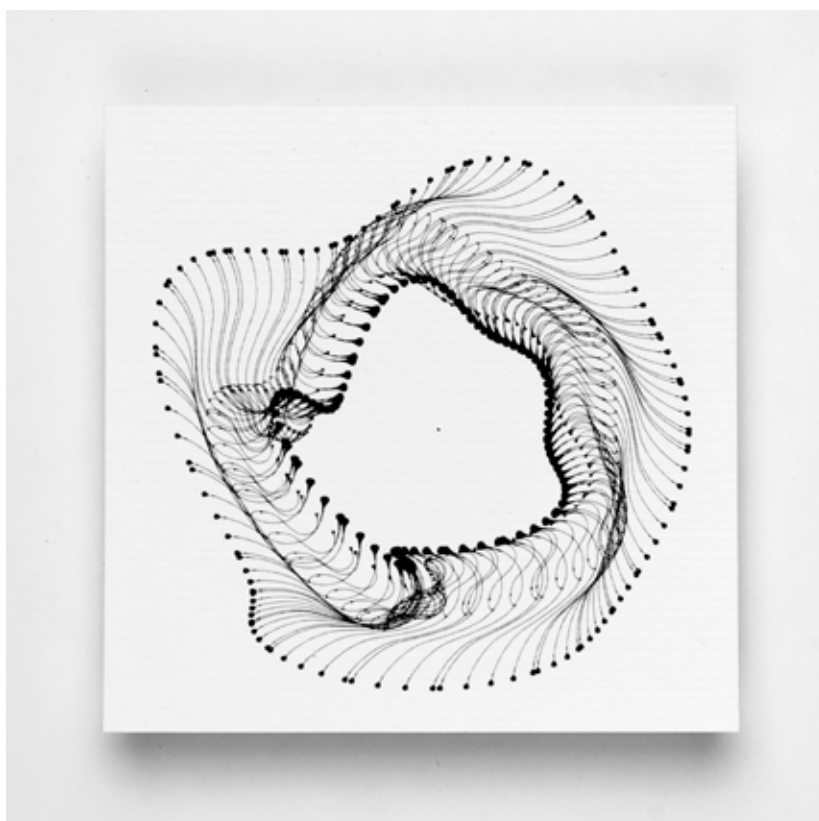
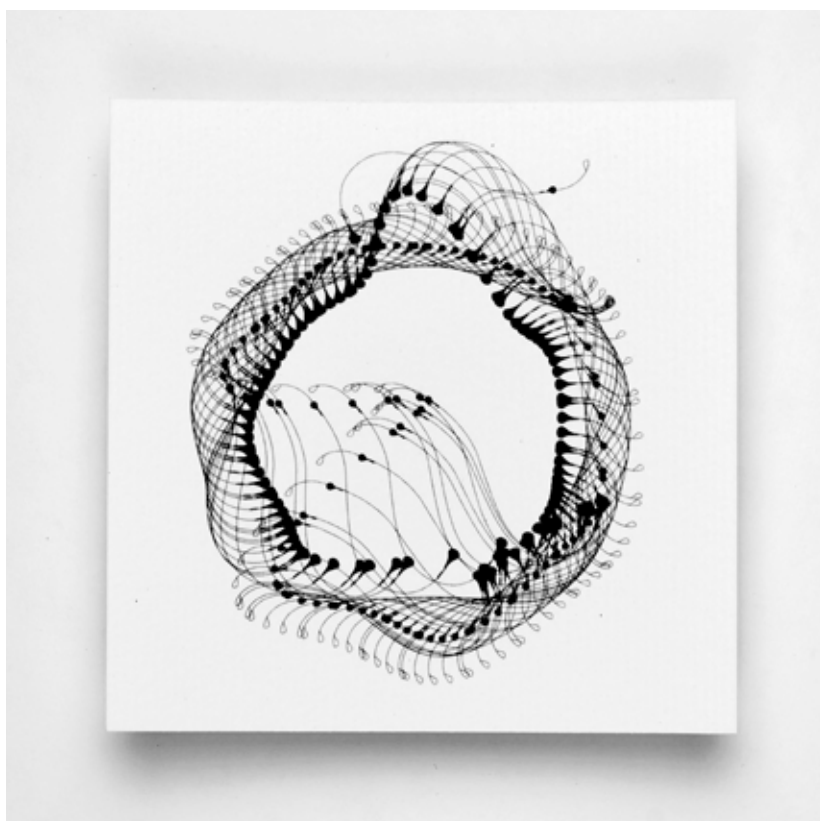
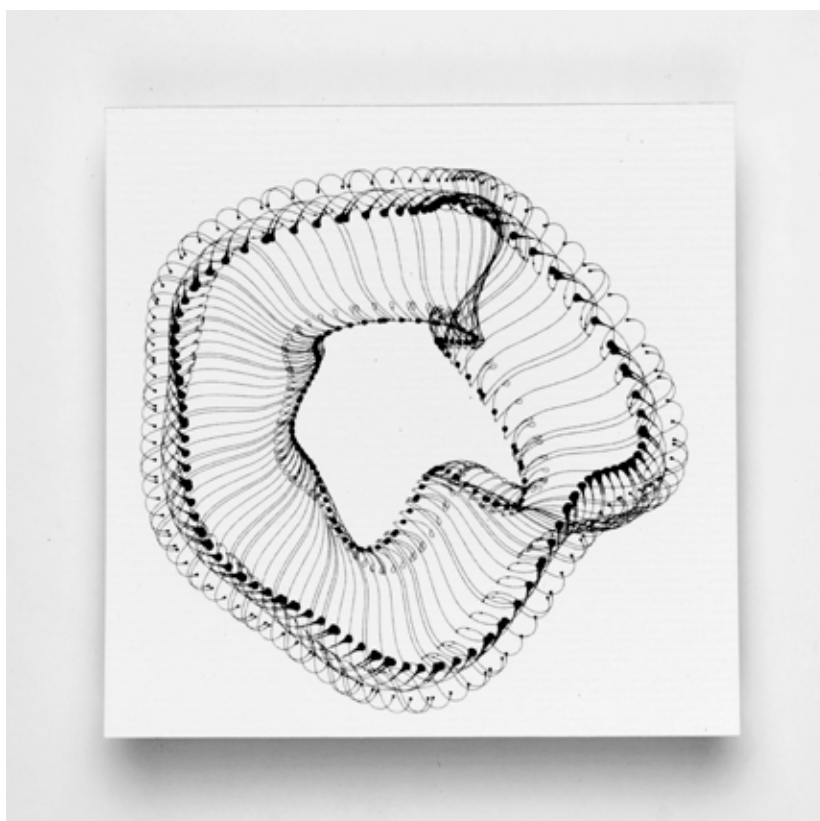
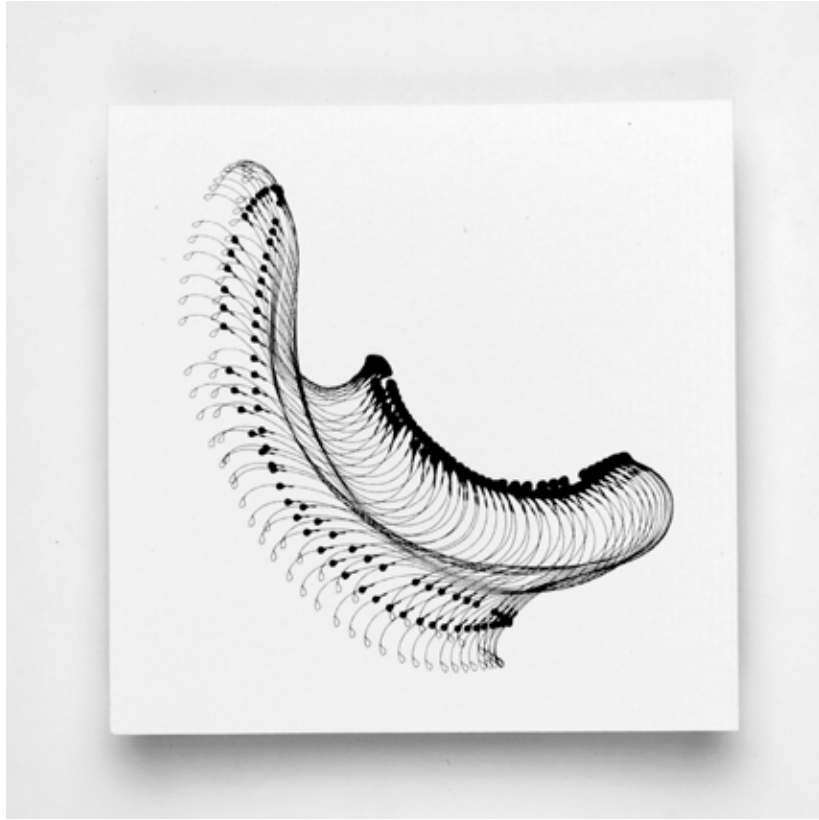
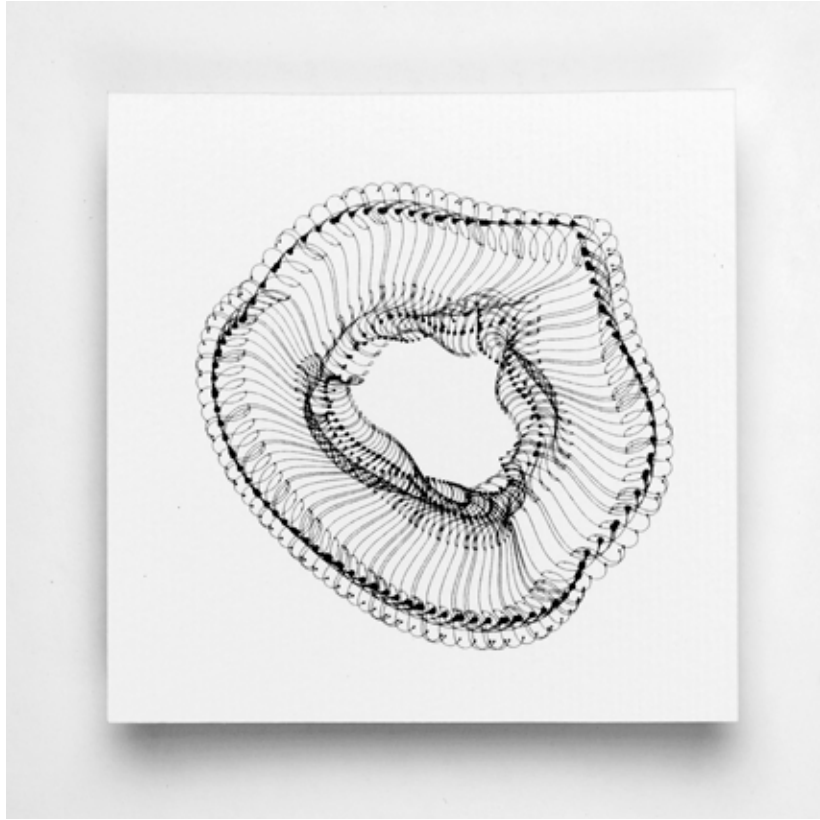
ITZ, Mayan Wood Furniture, 2016  
Wanted Design 2016 (NYC) fair brochure.



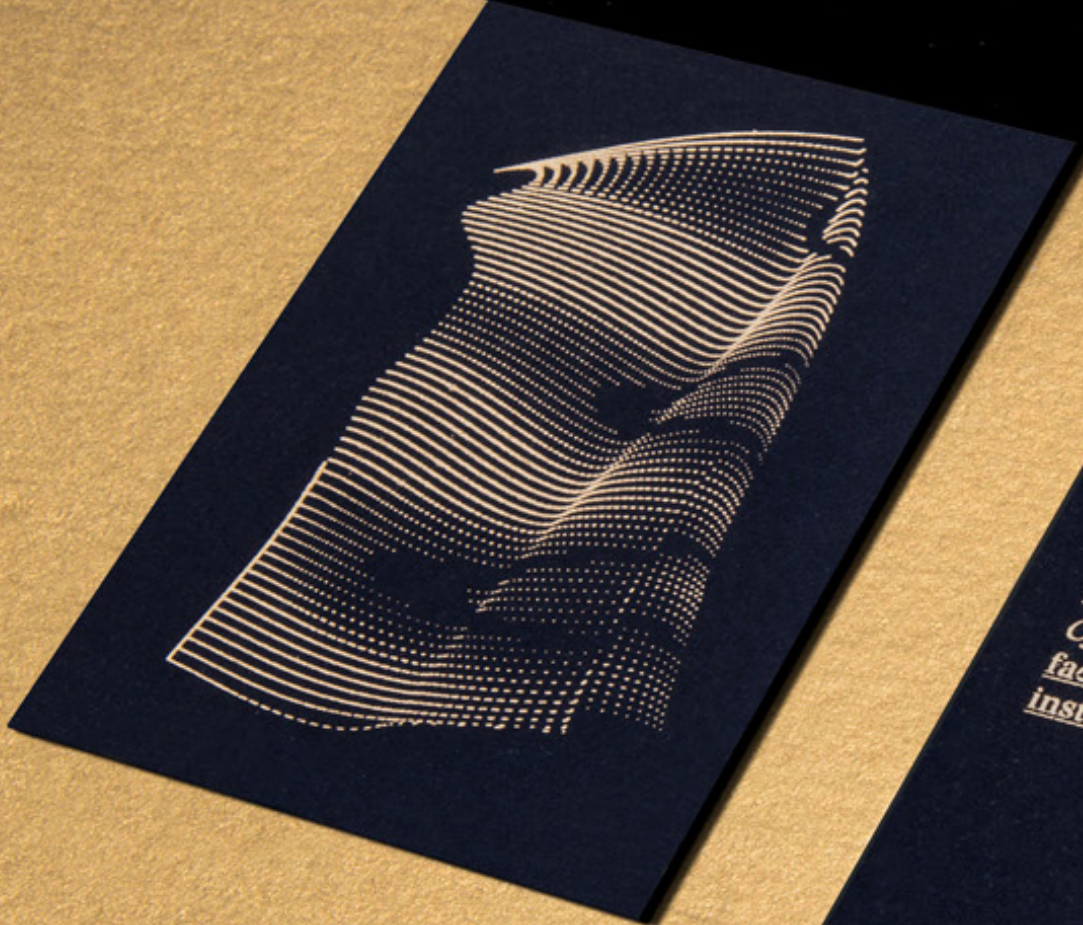


Moda Barcelona—2010  
Artwork for Graphic System  
Interpolation with Scriptographer (JavaScript)

Commissioned by *Lo Sient Studio*, Barcelona







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[instagram.com/txt.ure.mx](https://www.instagram.com/txt.ure.mx)



Parque Galería, 2016  
Print invitations for vernissage.



Marks

1 Cherem Arquitectos  
Architecture Studio

2 Peca  
Design Studio

3 Txt.ure  
Design Studio

4 Arredondo Arozarena  
Art Gallery

5 Ortega Arquitectos  
Architecture Studio

6 Parque Galería  
Art Gallery

7 Akurat Arquitectura  
Architecture Studio

8 Chuen MX  
Design Studio

9 Sofia Prado  
Design Studio

10 Copias  
Exhibition

11 Breck Woolsey  
Design Studio

12 TorresHanhausen  
Design Studio

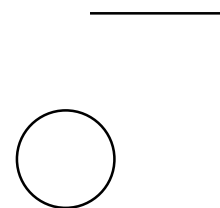
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**Cherem**, *arqs*

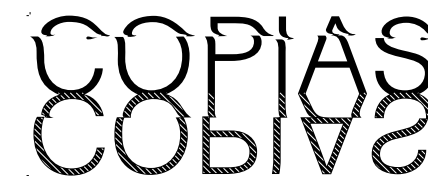
4

Arredondo \ Arozarena

7



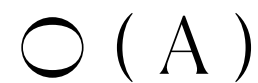
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2

**peca**

5



8



11



3

**txt.ure**

6



9



12

