

PRELUDE FACTORIA

CATALOGUE | CATÁLOGO

2026

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Artist biographies and statements follow the artwork pages.



Alejandro Grande

itzaes
2026
Hand-carved green cantera stone
30x10x 15

$26,620.00 MXN
Tax included



Alejandro Grande

itzaes
2024
Hand-carved volcanic stone
60x15 x30

$42,350.00 MXN
Tax included



Arquetipo

Jella Table
Resin
70 H x 120 cm diameter

$64,130.00 MXN
Tax included



Belinda Garen

DYOR I
2022
Fine-art print on cotton paper
70 x 49.3 cm

$2,662.00 USD
Tax included



Belinda Garen

DYOR II

2022

Fine-art print on cotton paper
70 x 49.3

$2,662.00 USD

Tax included



Belinda Garen

DYOR III

2022

Fine-art print on cotton paper
70 x 49.3

$2,662.00 USD

Tax included



Belinda Garen

DYOR IV

2022

Fine-art print on cotton paper
70 x 49.3

$2,662.00 USD

Tax included



Belinda Garen

DYOR V

2022

Fine-art print on cotton paper
70 x 49.3

$2,662.00 USD

Tax included



Cada Estudio

Mesa de Centro - Peltre
2026
Vitreous enameled steel (peltre)
150 x 95 x 40cm

$59,290.00 MXN
Tax included



Cada Estudio

Banca - Peltre
2026
Vitreous enameled steel and upholstery
150 x 40 x 48 cm

$67,760.00 MXN
Tax included



Cada Estudio

Poliflores Chico
2026
Cast Aluminum
19 x 15 cm

$25,410.00 MXN
Tax included



Cada Estudio

Poliflores Grande
2026
Cast Aluminum
27 x 15 cm

$37,268.00 MXN
Tax included



Cartú

Hunger
2026
Bronze
28 x 13 x 27

$9,371.45 USD
$193,600.00 MXN
Tax included



Cartú

Harajuku jar 1
2015
Ceramic
30 x 30 x 80

$2,912.47 USD
$50,820.00 MXN
Tax included



Cartú

Harajuku jar 2
2015
Ceramic
30 x 30 x 80

$2,912.47 USD
$50,820.00 MXN
Tax included



Cartú

Eclipse en blanco 1
2025
Ceramic and walnut wood
65x55x15

$16,645.97 USD
$290,400.00 MXN
Tax included



Cartú

Eclipse en blanco 2
2025
Ceramic and walnut wood
65x55x15

$16,645.97 USD
$290,400.00 MXN
Tax included



Cartú

Exvoto
2026
Ceramic and walnut wood
26x32x6

$2,504.70 USD
Tax included



César Pindter

Silla de metal
Metal and wood
90 x 60 x 126 cm

$72,600.00 MXN
Tax included



Clara de Tezanos

La suerte de la tierra II
2026
Cyanotype on naturally dyed fabric, unique piece
260 x 350 cm

$12,100.00 USD
Tax included



Cristina Riveroll

IMPASSE

2025

Unique, handmade, high-fired ceramic, fired at 1280°C
65 x 50 x 25

$72,050.00 MXN

Tax included



Cristina Riveroll

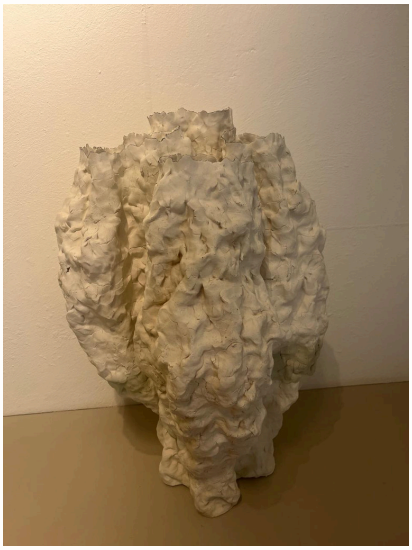
Infinito

2022

Unique, handmade, high-fired ceramic, fired at 1280°C
65x30

$52,400.00 MXN

Tax included



Cristina Riveroll

Blanco

2026

Unique, handmade, high-fired ceramic, fired at 1280°C
70x60x30

$64,190.00 MXN

Tax included



Cristina Riveroll

Recuerdos

Approx. 60 × 34 cm

$36,680.00 MXN

Tax included



Cristina Riveroll

Arbusto
36 × 26 cm

$22,270.00 MXN
Tax included



David Troice

Frequency 1
2025
3D printing and gold-leafed wood
140x100 cm

$169,400.00 MXN
Tax included



Diego Aizpuru

Aquel recuerdo que queda bajo la corriente #1
2025
Oil on canvas
180 × 360 x 8 cm

$90,750.00 MXN
Tax included



Do Studio by Diego Vides Borrell

Candelabros
2025
Blown glass; candles from Teotitlán del Valle, Oaxaca
Variable sizes; maximum height 48 cm

$82,280.00 MXN
Tax included



Fernanda Mereles

Blur 007
Discarded cotton tape, hand-woven on a pedal loom
120 x 70 cm

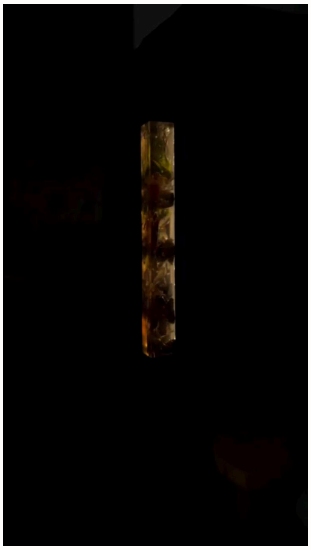
$58,443.00 MXN
Tax included



Jasmine Cadenhead

The space between Us
2025
Resin, wood, led, volcanic rock
15 inch x 21 inches

$8,228.00 USD
Tax included



Jasmine Cadenhead

Title: ensayo sobre la intuición
2025
Resin, leds, metal, linen cable
Description: Wall lamp with linen cable Dimension:
47 in.(H) x 5.5 in. (W) x 4.7 in.(D) Materials: oxidize...

$8,228.00 USD
Tax included



Jason Kriegler

TESTAMENT
2025-2026
Hand embroidered cloth with house paint with card board & painted aluminum foil.
117 x 188cm

$18,755.00 USD
Tax included



Jason Kriegler

REVERENCE I
2025
Hand embroidered cloth with acrylic paint.
81.5 x 70cm

$4,840.00 USD
Tax included



Jason Kriegler

REVERENCE II
2025
Hand embroidered cloth with acrylic paint.
81.5 x 70cm

$4,840.00 USD
Tax included



Jason Kriegler

FAMILY PRESERVATION
2024
Hand Embroidered Cotton Thread, Belgium Linen, Painted Cloth
167cm x 160cm

$22,385.00 USD
Tax included



Jason Kriegler

RESISTANCE
2025 - 2026
Hand embroidered cloth with house paint & painted aluminum foil.
117 x 188cm

$18,755.00 USD
Tax included



Jorge Antonio Lugo

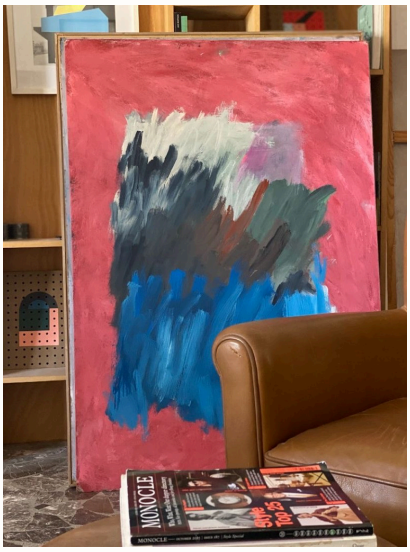
Personal archaeology

2026

Acrylic and oil on cardboard
.91 x 1.36 cm 4 cm

$786.00 USD

Tax included



Jorge Antonio Lugo

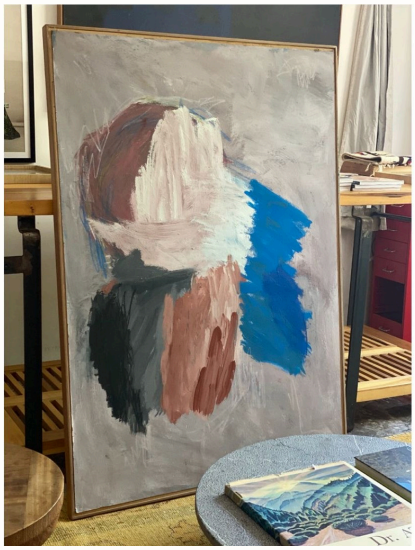
Personal archaeology - Untitled

2026

Acrylic and oil on cardboard
.91 x 1.36 cm 4 cm

$786.00 USD

Tax included



Jorge Antonio Lugo

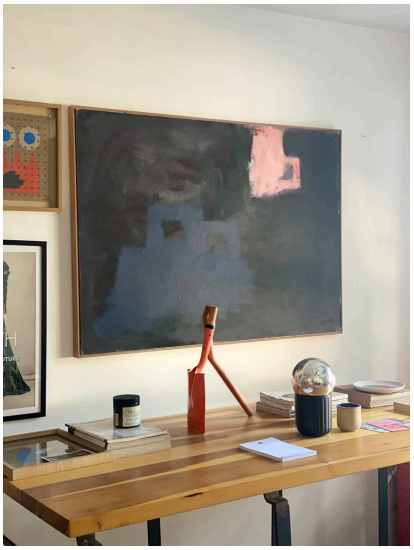
Personal archaeology - Untitled

2026

Acrylic and oil on cardboard
.91 x 1.36 cm 4 cm

$786.00 USD

Tax included



Jorge Antonio Lugo

Personal Archaeology - untitled

2026

Acrylic and oil on cardboard
.95 x 1.36 cm x 4cm

$786.00 USD

Tax included



Jorge Yázpik

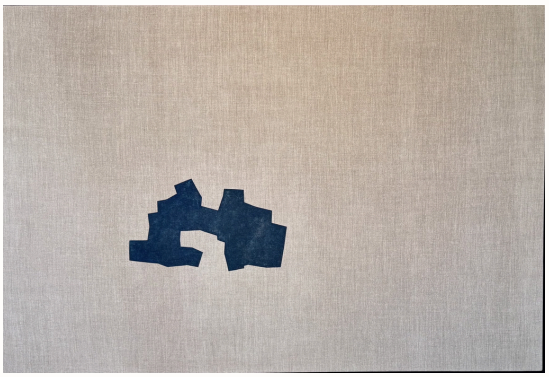
sin titulo

2026

Oil on linen canvas
210x133

$38,720.00 USD

Tax included



Jorge Yázpik

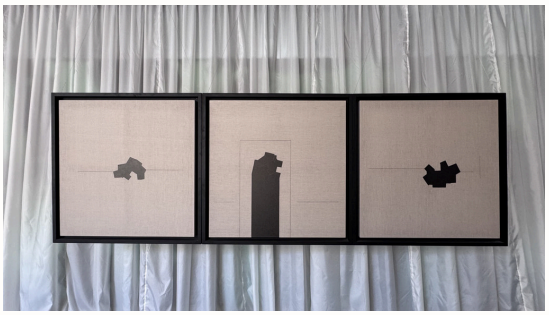
sin titulo

2026

Oil on linen canvas
120x180 cm

$38,720.00 USD

Tax included



Jorge Yázpik

sin tutulo

sin titulo

Ink on linen canvas
110x330x5.5 cm

$43,560.00 USD

Tax included



Jorge Yázpik

Untitled (Jade)

Jade, direct carving
24 × 23.4 × 19 cm

$62,920.00 USD

Tax included



José Romussi

CarpetPurples Carpet No. 1
2025
Alpaca wool, hand embroidered on linen
130 x 105 cm

$84,700.00 MXN
Tax included



José Romussi

ALBERTS Rug I
2026
Natural wool
180 X 120 cm

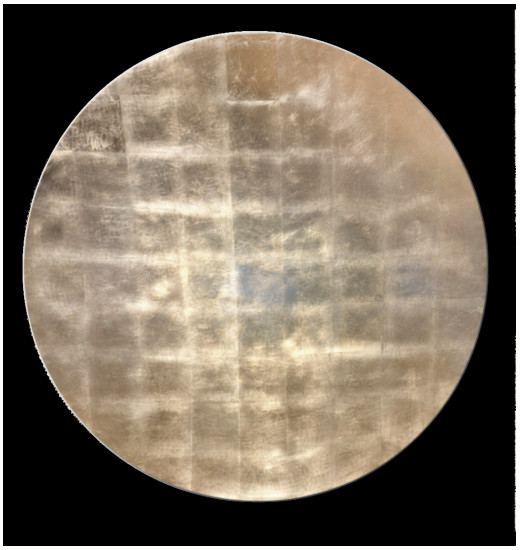
$54,450.00 MXN
Tax included



José Romussi

Starry-night Rug
2026
Natural wool; loom-woven
170 x 100

$36,300.00 MXN
Tax included



Karen Rumbos

Sun
2026
Gold leaf on steel
80 cm diámetro

$145,200.00 MXN
Tax included



Karen Rumbos

Diosa Psilocibina
Oil on canvas
140 x 200 cm

$266,200.00 MXN
Tax included



Lika Atelier by Liana Yaroslavsky

Stillness in Blue - Side Table
2025
Blue calcite · Blue tempered glass
44 × 57 × H.50 cm

$14,399.00 USD
Tax included



Lika Atelier by Liana Yaroslavsky

Encased Light - Desk Lamp
2026
Pena Verde onyx · Glass enclosure · Light source
Approx. 33 × 23 × H.30 cm — may vary slightly by stone, enclosure, and light source

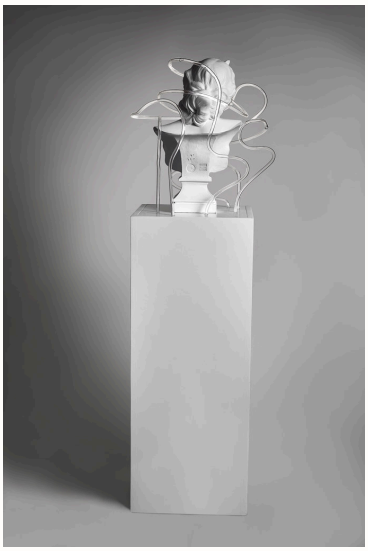
$5,082.00 USD
Tax included



Lika Atelier by Liana Yaroslavsky

Encased Light - Desk Lamp
2026
Orizaba Black Marble, Glass enclosure and light source
Approx. 33 × 23 × H.30 cm — may vary slightly by stone, enclosure, and light source

$5,082.00 USD
Tax included



Lika Atelier by Liana Yaroslavsky

La Nuit - Neon Sculpture
2017
French terracotta sculpture by André, “La Nuit” (Salon 1898) · Neon · Pedestal
47 × 47 × H.140 cm

$15,246.00 USD
Tax included



Lika Atelier by Liana Yaroslavsky

This Is Not a Chair - Uno - Red
2022
1950s industrial patina metal chair · Neon
43 × 47 × H.50 cm

$13,552.00 USD
Tax included



Lika Atelier by Liana Yaroslavsky

Tension Studies - Recinto Side Table
2025
Sculpted volcanic lava stone · Laminated colored glass
50 × 56.5 × H.45 cm

$8,470.00 USD
Tax included



Lika Atelier by Liana Yaroslavsky

Contradiction Study - Console
2025
Blackened steel · Volcanic stone · Pink onyx · Mirrored obsidian
150 × 36 × H.90 cm

$16,940.00 USD
Tax included



Lili Cortina

3 cuerpos terracota
2026

Hand-modeled, high-fired ceramic pieces
pigmented with clay and iron
22 cms x 55 cms x 40 cms (aproximado en conjunto)

$9,170.00 MXN
Tax included



Lili Cortina

Vasija cráter de dos partes
2025

Wheel-thrown and hand-assembled, with
studio-formulated high-fire glaze
36 cms x 26 cms diámetro

$5,895.00 MXN
Tax included



Lili Cortina

Conjunto Metabolístico de 8 piezas
2024

High-fired ceramic models
with glaze; mixed media
18 cms x 65 cms x 40 cms (aproximado de conjunto)

$15,720.00 MXN
Tax included

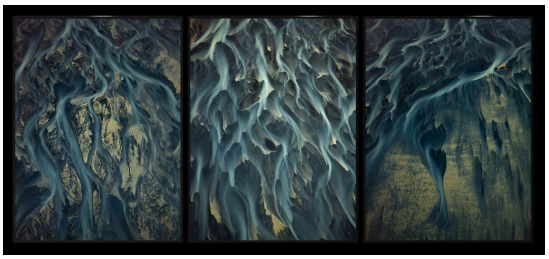


Lili Cortina

Sin Título

Set of 3 slab-built sculptures; made from
assembled high-fired ceramics; finished
with porcelain slip
Approx. 15 × 35 × 35 cm

$3,930.00 MXN
Tax included



Luis Fernando

Icelandic Triptych
2019
Photographic print on photographic paper, mounted on aluminum composite material and protected with laminate. Wooden frame.,
2.00 x 4.75 x 0.08 meters

$29,040.00 USD
Tax included



Mario Arroyave

Torus - Tríptico
2024
Italian quartz and carbon steel
180x98cm - 55x98cm c/u

$4,114.00 USD each
Complete triptych: $12,342.00 USD
Tax included



Mario Arroyave

Torus - Oxido
2025
Carbon steel, oxidized over 12 months
60x104cm

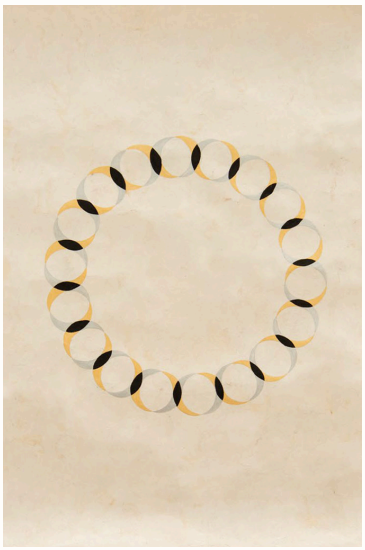
$3,630.00 USD
Tax included



Mario Arroyave

Disecciones del infinito - Meditación 011
2023
Mirror, wood, LEDs, Plexiglas and copper
130x130x12cm

$12,100.00 USD
Tax included



Mario Arroyave

Ouroboros

2024

Carbon and gold acrylic pigments on amate paper
130x90cm

$4,114.00 USD

Tax included



Mario Arroyave

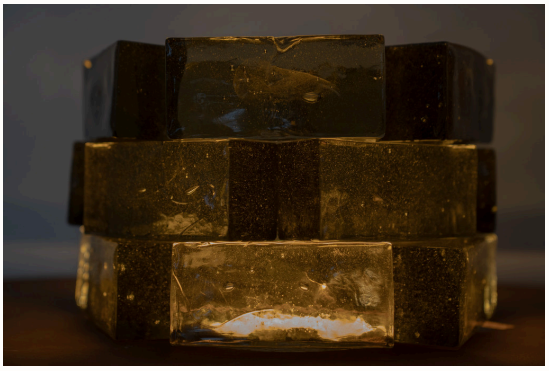
Ascensión

2025

Copper, quartz, marble, glass and LEDs
300x60x60cm (La altura puede ser variable)

$2,178.00 USD

Tax included



Mario Arroyave

Crystal Brick Lamp

2026

Recycled glass, oxidized steel and LEDs
25x40x40cm

$1,452.00 USD

Tax included



Mario Arroyave

Frequency Lamp - Diptych

2026

Recycled blown glass and LEDs
66x70x70cm

$1,355.20 USD

Tax included



Marva Studio

Ananá Gigante

2026

Glazed Michoacán earthenware
90 x 55 x 55

$64,372.00 MXN

Tax included



Marva Studio

Ananá Barril

2026

Glazed Michoacán earthenware
80 x 45 x 45 cm

$49,126.00 MXN

Tax included



Marva Studio

Ananá Barrilito

2026

Glazed Michoacán earthenware
65 x 35 x 35 cm

$29,645.00 MXN

Tax included



Marva Studio

Candelabro Chemita

2026

Glazed Michoacán earthenware
45 x 30 x 30 cm

$7,453.60 MXN

Tax included



Marva Studio

Candelabro Chemita

2026

Glazed Michoacán earthenware
45 x 30 x 30 cm

$7,453.60 MXN

Tax included



Marva Studio

Candelabro Chemita

2026

Glazed Michoacán earthenware
45 x 30 x 30 cm

$7,453.60 MXN

Tax included



Marva Studio

Candelabro Chemita

2026

Glazed Michoacán earthenware
45 x 30 x 30 cm

$7,453.60 MXN

Tax included



Marva Studio

Luminaria Estela

2026

Glazed Michoacán earthenware
51 x 15 x 15 cm

$14,399.00 MXN

Tax included



Marva Studio

Quinto Elemento

2025

Glazed Michoacán earthenware
180 x 200 cm

$48,400.00 MXN

Tax included



Marva Studio

Muestrario Tiles

2026

Glazed Michoacán earthenware
40 x 35 x 35 cm

$9,075.00 MXN

Tax included



Marva Studio

Madiva 04

2026

Glazed Michoacán earthenware
43 x 43 x 43 cm

$18,755.00 MXN

Tax included



Miguel Ángel Carrera

digitus | umana

2022

Resins and mineral aggregates
195x45x45cm

$187,550.00 MXN

Tax included



Miguel Ángel Carrera

Mutter | Simbiosis hacia el alma
2020
Pigmented ceramic
75x30x37.5cm

$59,592.50 MXN
Tax included



Miguel Ángel Carrera

Inferno 09 | 02
2026
Ceramic with wooden structure
150x70x70cm

$236,857.50 MXN
Tax included



Mike Counahan

Punta pájaros
2022
Watercolor and tempera on paper
díptico 1.32 x 88 cm (2 modulos 66x88 c/u)

$96,800.00 MXN
Tax included



Monolith Studio

M_025 Speaker
2025
Sandblasted Grey Camberi
H125 W110 D30cm

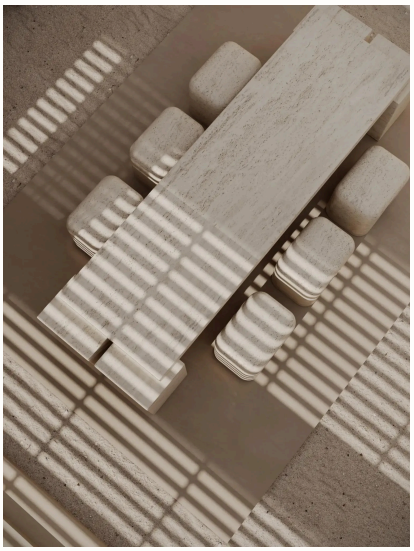
$78,650.00 USD (pair)
Tax included



Monolith Studio

M_004 Lamp
2023
Travertine
W37 D20 H42cm

$4,779.50 USD
Tax included



Monolith Studio

M_010 Dining Table
2026
Burned Pine
L650 W100 H72

$7,865.00 USD
Tax included



MX Atelier

Herencia
2026
Stiffened cotton fibers, unbleached cotton cloth, and cotton gauze.
450 X 90 X 10 cm.

$205,700.00 MXN
Tax included



Nicola Vinci

Sotto il peso del silenzio
2025
True giclèe print on dibond
190 x 150 cm

$12,100.00 USD
Tax included



Pedro Fernández Cortina

Tempo 0.2

2025

Ethereal material
120x120x25 cm

$117,273.20 MXN

Tax included



Pedro Fernández Cortina

Tlalli

2025

Ethereal material
40x40x165

$131,935.98 MXN

Tax included



Pedro Fernández Cortina

La Botella

2025

High-definition direct print; mixed media
100x150cm

$104,698.88 MXN

Tax included



Pedro Fernández Cortina

Cuerpos deseados: Inicio

2023

Mixed media
cubo: 40x40x40 altura 1.80cm

$234,740.00 MXN

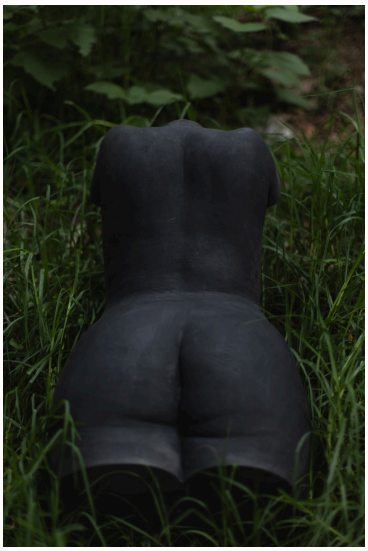
Tax included



Pedro Fernández Cortina

Brote pose 1
2026
Mixed media
Approx. 70 × 50 × 50 cm each

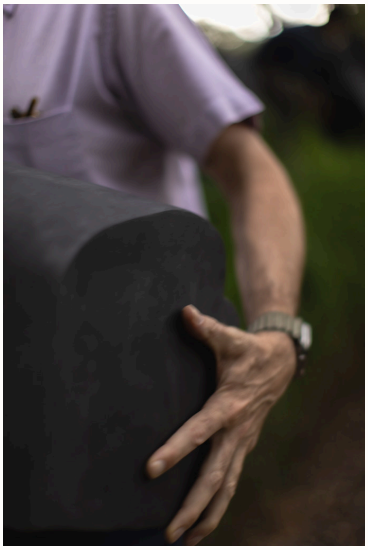
$161,389.80 MXN
Tax included



Pedro Fernández Cortina

Brote, pose 2
2026
Mixed media
Approx. 70 × 50 × 50 cm each

$152,919.80 MXN
Tax included



Pedro Fernández Cortina

Brote, pose 3
2026
Mixed media
Approx. 70 × 50 × 50 cm each

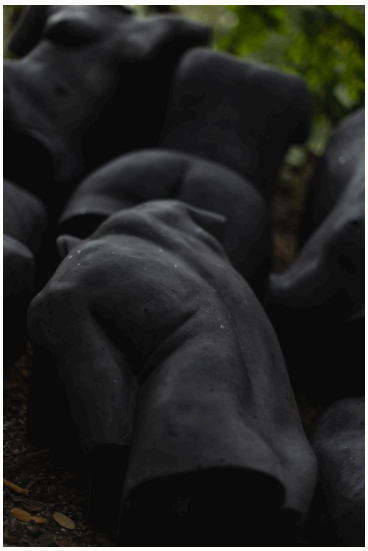
$152,919.80 MXN
Tax included



Pedro Fernández Cortina

Fruto, pose 1
2026
Mixed media
Approx. 70 × 50 × 50 cm each

$152,919.80 MXN
Tax included



Pedro Fernández Cortina

Fruto, pose 2
2026
Mixed media
Approx. 70 × 50 × 50 cm each

$152,919.80 MXN
Tax included



Pedro Fernández Cortina

Fruto, pose 3
2026
Mixed media
Approx. 70 × 50 × 50 cm each

$144,401.40 MXN
Tax included



Pedro Friedeberg

Silla Mano
2012
Wood sculpture, signed on the carved
hand-carved mahogany base
95x45x50 cm

$43,560.00 USD
Tax included



Pedro Friedeberg

Silla mano hoja de oro
1985
Handmade wood sculpture with gold leaf
signed on carved mahogany base; with certificate
95x45x50 cm

$43,560.00 USD
Tax included



Pilar Goutas

La puta orilla
2023
Ink on paper in a lightbox
70x105 cm

$8,470.00 USD
Tax included



Raul de la Cerda

Umbral
2025
Black marble; acid-etched finish
90 x 50 x 60 cm

$9,226.25 USD
Tax included



Samantha Michell

Porque las manos también miran
2026
Tzalam charcoal on canvas cloth
180 x 270 cm

$12,100.00 USD
Tax included



Santiago Barreiro Pacheco

ME GUSTARÍA SABER WONDERING
París, Francia / 2015
TECHNIQUE: mixed upscaling with chromatic interventions
PRINT: Ink on acid-free Ultrasmooth cotton paper / Hahnemühle 305 gsm; mounted on aluminum stretcher, waxed oak frame
Foto 135 x 90 cm / con marco 139 x 94 cm

$6,050.00 USD
Tax included



Santiago Barreiro Pacheco

PAREJA EN LA PLAYA

Cornualles, Reino Unido / 2015

TECHNIQUE: mixed upscaling with chromatic interventions
PRINT: Ink on acid-free Ultrasmooth cotton paper / Hahnemühle 305 gsm; mounted on aluminum stretcher, waxed oak frame
Foto 135 x 30 cm / con marco 139 x 34 cm

$5,082.00 USD

Tax included



Santiago Barreiro Pacheco

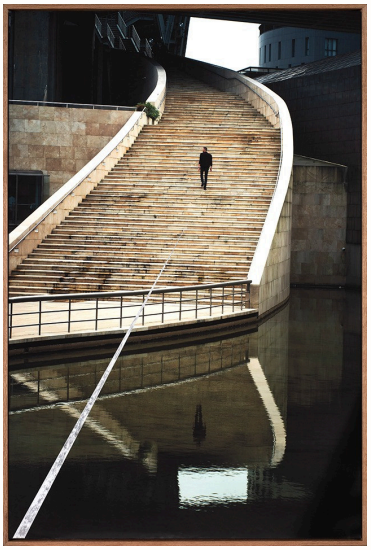
JARDÍN DE REFLEJOS

Ciudad de México, México / 2012

TECHNIQUE: mixed upscaling with chromatic interventions
PRINT: Ink on acid-free Ultrasmooth cotton paper / Hahnemühle 305 gsm; mounted on aluminum stretcher, waxed oak frame
Foto 135 x 90 cm / con marco 139 x 94 cm

$6,050.00 USD

Tax included



Santiago Barreiro Pacheco

DESTINO DESCONOCIDO

Bilbao, España / 2021

TECHNIQUE: mixed upscaling with chromatic interventions
PRINT: Ink on acid-free Ultrasmooth cotton paper / Hahnemühle 305 gsm; mounted on aluminum stretcher, waxed oak frame
Foto 135 x 90 cm / con marco 139 x 94 cm

$6,050.00 USD

Tax included



Sebastián Ángeles

Pájaros

2025

Cerámica

15 x 10 x 24 cm / 8 x 6 x 24 cm / 18 x 6 x 24 c,m

$18,876.00 MXN

Tax included



Sebastián Ángeles

Camino
2022
Metal
30 x 30 x 169 cm

$47,190.00 MXN
Tax included



Sebastián Ángeles

Camino
2022
Brass
30 x 30 x 169 cm

$94,380.00 MXN
Tax included



Siouzana Melikian

Material Nocturno
Volcanic stone, agate, bugle beads, crystal, blown glass and wood
27 x 33 cm

$36,300.00 MXN
Tax included



Siouzana Melikian

Cartografía Nocturna
Volcanic stone, agate, bugle beads, crystal, blown glass and wood
34.5 x 35 cm

$36,300.00 MXN
Tax included



Siouzana Melikian

Fragmento de Noche

Obsidian
24 x 25 cm

$16,940.00 MXN

Tax included



Siouzana Melikian

Entre Luz

Volcanic stone, quartz, moonstone, bugle beads, seed beads, blown glass and crystal
30 x 39 cm

$42,350.00 MXN

Tax included



Stellah De Ville

Oil & Water | Diaspora Series

2023
Hand built mid fire Manganese & iron black clay (unique)
11” h x 11” w 28cm x 28cm

$1,179.00 USD
$20,960.00 MXN

Tax included



Stellah De Ville

Polska | Diaspora Series

2023
Mid Fire Stoneware
19”h x 7” w 48.26 cm by 17.78 cm

$982.50 USD
$17,685.00 MXN

Tax included



Stellah De Ville

The Descent
2025
High fire porcelain, milk glaze
23"H x 6"D

$1,572.00 USD
$28,230.50 MXN
Tax included



Stellah De Ville

Corazon
2025
High fire porcelain, milk, rose and volcanic glaze
15" H x 11" D

$1,768.50 USD
$31,702.00 MXN
Tax included



Stellah De Ville

Sappho | Diaspora Series
2020
10 day Anagama fired Porcelain, Wood Ash surface
13"H x 9" D

$655.00 USD
$11,659.00 MXN
Tax included



Stellah De Ville

Vulnerability | Vessel 1
2026
Mid Fire Iron and Manganese rich Clay, Hematite Glaze
16"H x 6"D

$655.00 USD
$11,659.00 MXN
Tax included



Stellah De Ville

Vulnerability Series | Vessel #2
2026
Mid Fire Iron and Manganese rich Clay, Hematite Glaze
17"h x 6" D

$655.00 USD
$11,659.00 MXN
Tax included



Stellah De Ville

Vulnerability Series | Vessel #4
2026
Mid Fire Iron and Manganese rich Clay, Hematite Glaze
16"H x 6"D

$655.00 USD
Tax included



Stellah De Ville

Vulnerability Series |Vessel #5
2025
Mid Fire Iron and Manganese rich Clay, Hematite Glaze
15"H x 6"D

$655.00 USD
Tax included



Stellah De Ville

Vulnerability Series |Vessel #6
2026
Mid Fire Iron and Manganese rich Clay, Hematite Glaze
16" x 6"

$655.00 USD
Tax included



Stellah De Ville

Vulnerability Series | Set
2025/2026
Mid Fire Iron and Manganese rich Clay, Hematite Glaze
Various

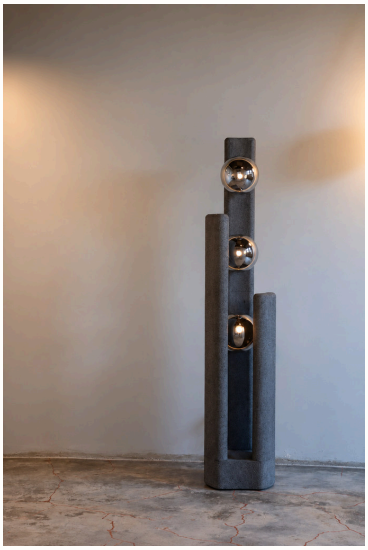
$3,930.00 USD
$70,740.00 MXN
Tax included



Stellah De Ville

Vulnerability Series | Vessel #3
2026
Mid Fire Iron and Manganese rich Clay, Hematite Glaze
16"H x 6"D

$655.00 USD
Tax included



Ximena Gamboa, Paulina Contreras y Natalya Meneses

Noor
2025
Hand-carved volcanic stone and blown glass
130 x 25 x 25 cm

$79,860.00 MXN
Tax included

Alejandro Grande

VIEW ARTWORKS ↗

@grandestudio.001 ↗

BIOGRAPHY

Alejandro Grande is an industrial designer and visual artist who graduated from Universidad Iberoamericana. His practice is shaped by observing his surroundings and exploring different disciplines and traditional craft techniques, with an emphasis on honoring the earth.

ARTIST STATEMENT

He works with traditional craft techniques and materials including wood, resin, and stone, consistently seeking to express the balance inherent in matter.

Arquetipo

VIEW ARTWORKS ↗

@arquetipo_estudio ↗

BIOGRAPHY

Arquetipo is the studio of conceptual artist and designer Alejandro de León (Mexico City, 1983). He studied architectural design at IADE Madrid and in 2012 founded Arquetipo Estudio, an ideas laboratory specialized in concept creation, lighting, atmospheres, furniture and interior design, with projects in Mexico City, Miami and Amsterdam.

His practice translates light and matter into architecture, furniture and art, driven by a playful curiosity. Long drawn to science fiction, he understands design as another way of interpreting space, from the home to the outer reaches of the universe. Between minimalism and a retro-futuristic vision, his work spans architecture, furniture, lighting, video and installation.

Belinda Garen

VIEW ARTWORKS ↗

@belindagaren ↗

BIOGRAPHY

Born in Mexico City in 1979, Belinda Garen studied art history at the Centro de Arte Mexicano between 1999 and 2002, alongside courses in art, iconography, literature, comparative religion, and philosophy at the National Museum of Anthropology. She went on to study photography in Toronto in 2003 and the history of photography in Mexico in 2005. She later pursued graduate studies in Mexican modern and contemporary art and international contemporary art.\n\nHer work has appeared in solo and group exhibitions at venues including Galería Patricia Conde, Paris Photo Los Angeles, Fountain Art Fair Miami, the Open Realization Contemporary Art Center in Beijing, and Mexico's Franz Mayer Museum. Her photographs have been published in Fahrenheit, Caras, and Tiempo de Relojes, among other magazines.\n\nGaren approaches photography not simply as documentation but as a complex language. Through interdisciplinary processes she investigates the expressive capacity of the photographic image and its performative, ethical, and conceptual dimensions.

ARTIST STATEMENT

In recent years, my practice has moved toward performance and art objects, developing projects that ask us to experience the photographic image differently. I am interested in the enormous quantity of images produced and circulated every day, and in what happens when photography is brought into dialogue with installation and poetry.\n\nThe ritual of making an image is central to my work. I construct a setting for the fleeting performance of the photographic act, knowing that the moment will be lost as the plate is veiled immediately after the exposure. The image is not simply a record of what happened. Its production, disappearance, and the experience of witnessing it are all part of the work.

Cada Estudio

VIEW ARTWORKS ↗

@cada_estudio ↗

BIOGRAPHY

Cada Estudio was founded in Mexico City by Astrid Diehl, an architect and landscape architect born and raised in Paris. Diehl has directed architecture, landscape, art, and industrial design projects at scales ranging from sculpture to major cultural landscapes.\n\nAfter fifteen years working in Los Angeles, she established the studio in Mexico City. Cada is rooted in collaboration, community, and an interest in how people inhabit space. Its work draws on the experience of large-scale projects while retaining the intimacy of a hands-on practice.\n\nWorking with designers and skilled craftspeople, the studio develops objects and environments that respond to their setting and the lives unfolding within them.

ARTIST STATEMENT

We are space makers and scenographers of the everyday. Working across architecture, interiors, and objects, we choreograph experiences rather than static images.\n\nWe are committed to celebrating the skills and materials of Mexico, because we believe authenticity is fundamental to luxury. Whether shaping a garden, a house, or an object, we seek to make routines a little extraordinary through interaction with people and things.\n\nOur practice moves between intimate objects and large spaces. We aim to create thoughtful, provocative environments that bring people together and honor the knowledge of those who make them.

Cartú

VIEW ARTWORKS ↗

@cartu_studio ↗

BIOGRAPHY

Cartú (born 1987) is a multidisciplinary artist and architect whose practice encompasses sculpture, ceramics, drawing, painting, and design. His work explores the body, vulnerability, time, and transformation, connecting personal experience with references to architecture and diverse cultural traditions.\n\nHe studied architecture at UNAM, where he received the Abraham Zabludovsky Award, and earned an MFA in Fine Arts from Parsons School of Design in New York, graduating with departmental honors. His practice is characterized by an ongoing investigation into materials and their symbolic possibilities, working with ceramics, bronze, stainless steel, resin, and mirrors.\n\nThrough a precise, pared-back aesthetic, Cartú addresses tensions between fragility and permanence, loss and transformation, creating objects and installations in which the body becomes a site of memory, identity, and change.

ARTIST STATEMENT

Cartú’s practice explores the body as a territory of memory, vulnerability, and transformation. Informed by an architectural perspective, he works across sculpture, ceramics, drawing, and installation to investigate the tensions between fragility and permanence, desire and loss, matter and time. His work often begins with autobiographical experiences, which he transforms into images and objects with a universal resonance. Through materials including porcelain, bronze, steel, resin, and mirrors, he develops a restrained visual language in which the human figure, fragmentation, and emptiness become vehicles for exploring identity, change, and transcendence.

César Pindter

VIEW ARTWORKS ↗

BIOGRAPHY

Trained as a graphic designer, his practice has evolved organically toward furniture and objects of an artistic nature. His vision draws on the structural and constructive logic of his family heritage —between architecture and industrial design— and is refined through constant self-directed learning, in which photography was an essential chapter for sharpening his eye.

His process moves from pure abstraction to materialization. Driven by a curiosity he experiences as a creative catharsis, Pindter searches tirelessly through alternatives until he finds the precise piece: the tangible form that faithfully embodies what he imagined.

Clara de Tezanos

VIEW ARTWORKS ↗

@mamushcka ↗

BIOGRAPHY

Clara de Tezanos (born 1986) is a Guatemalan artist based in Antigua, Guatemala. Between 2005 and 2007, she studied photography at Parsons Paris and Spéos Photography School. From 2009 to 2018, she co-founded and directed La Fototeca, the Center for Contemporary Photography, and the GuatePhoto Festival, leading academic, curatorial, and editorial projects.\n\nIn 2018, her photobooks Piedra-Padre, Universo and Por Maniobras de un Terceto were shortlisted for international photobook awards associated with Paris Photo–Aperture, PhotoEspaña, and Rencontres d’Arles.\n\nHer recent solo exhibitions include Faites un Voeu at Galerie La La Lande (2024) and La Fuente es el Sol at Galería Rebelde (2022). Group exhibitions include Americanas at Casa Wabi (2024) and Prendre le Soleil at HangarY (2023). Her practice moves between photographic images, installation, fiction, and memory.

ARTIST STATEMENT

La Suerte de la Tierra begins with an early twentieth-century hand-painted photographic backdrop, originally made as an imagined landscape before which people could pose for portraits. Transferred into cyanotype and altered, the scene becomes a cloud forest saturated with time, memory, and images.\n\nWithin Música de Cámara, the landscape is no longer a background but a psychic territory: a damp forest where a barely visible path leads into the unknown. Looking toward that path becomes a way of imagining. As with memory, something emerges while something else disappears. As with photographic fiction, what has been constructed can come to feel true. The work finds wonder in this encounter with a world that is both familiar and invented.\n\nThe submission also includes an accompanying critical text by Andrea Dardón. This excerpt has not been folded into the artist's own statement.

Cristina Riveroll

VIEW ARTWORKS ↗

@cristina_riveroll ↗

BIOGRAPHY

Cristina Riveroll studied at the School of Design and Crafts of Mexico’s National Institute of Fine Arts, the Academy of San Carlos, and in England with Harry Stinger. In Mexico, she trained with Gustavo Pérez and Gerda Gruber, two important figures in contemporary ceramics. She complemented her artistic training with studies in Spanish and Latin American literature at the National Autonomous University of Mexico and psychology at Universidad Iberoamericana.\n\nIn 2003, she received second place in the unique-piece category of the First Biennial of Functional Ceramics, organized by the Franz Mayer Museum. Her work has been selected for the Ceramic Art Biennial and the Slovenia Triennial, and she received honorable mentions in the Grupo de los 16 Contemporary Art competition (2005–2006). In 2017, she served on the jury of the Franz Mayer Museum’s eighth Biennial of Functional Ceramics.

ARTIST STATEMENT

I pinch the clay. My work is more a poetic consequence than a learned craft. My dialogue is direct and raw. I believe in clay as a guide, and I allow it to show me the way. I touch it, explore it, and willingly surrender. I give myself over to the laws of materiality in pursuit of what I seek: harmonious chaos before form.\n\nMy art searches through the natural states of matter and things, moving away from fixed forms and elevating error. Although 'fair is foul, and foul is fair,' my artistic judgment does not depend on fixed values. It is a tribute to transformation.

David Troice

VIEW ARTWORKS ↗

@davidtroice ↗

BIOGRAPHY

David Troice (born 1990) is a Mexican-American artist based in Mexico City whose steel-origami sculptures draw on geometry and the physics of the universe. Influenced by M. C. Escher, Victor Vasarely, and Anish Kapoor, he investigates how form and dimensionality change with the viewer's perspective.\n\nTroice folds and assembles sheets of steel into intricate three-dimensional structures. Precision, planning, and patience are essential to his process, while varied finishes, including matte black, gold, and reflective surfaces, produce shifting interactions of light and shadow.\n\nHe is fascinated by the mathematical principles linking seemingly unrelated natural phenomena, from the spirals of galaxies to the hexagonal structure of honeycombs. His practice seeks to make such hidden structures perceptible.\n\nTroice studied industrial design in Mexico City before completing a BFA in Boston in 2015, combining industrial design and sculpture. His work has been presented in exhibitions in Mexico, the United States, and Europe.

ARTIST STATEMENT

My work explores the relationship between geometry, material, and perception. By folding and assembling sheets of steel, I bring the principles of origami into sculpture, creating structures in dialogue with light and shadow.\n\nInspired by the patterns of nature and the universe, each piece invites the viewer to discover how volume and space transform with a change in viewpoint. Surface, reflection, and shifting perspective become integral to the work rather than secondary effects.

Diego Aizpuru

VIEW ARTWORKS ↗

@diego.aizpuru ↗

BIOGRAPHY

Diego Aizpuru (born 1995 in Mexico City) is a visual artist and painter. He studied visual arts at the Faculty of Arts and Design of the National Autonomous University of Mexico (UNAM) from 2014 to 2018, and pursued a master's degree in visual arts with a focus on painting at the same institution between 2023 and 2026.\n\nHis practice investigates relationships between landscape, memory, and lived experience through personal spaces, daily journeys, and family archives. Rather than treating landscape as a fixed scene, his work considers it a space shaped by perception and recollection.\n\nAizpuru has presented solo exhibitions at the former Academy of San Carlos, the Palace of the School of Medicine at UNAM, the UAEMéx cultural center in Tlalpan, and Casa de Arte La Araucaria. His work has also appeared in exhibitions, fairs, residencies, and projects across Mexico, including at Galería Libertad, Art Latinou, Galería Unión, CLAVO, and Universidad Iberoamericana.

ARTIST STATEMENT

My painting explores landscape as a sensitive construction shaped by memory, perception, and the experience of inhabiting a place. I begin with domestic spaces, everyday routes, natural surroundings, and archival photographs, but I do not seek to reproduce them as documents. Through painting, I fragment, layer, and transform them into territories where lived experience merges with imagination.\n\nI understand memory not as a stable storehouse but as a creative force that changes what it tries to preserve. This appears in the tension between figuration and abstraction and in my use of veils, transparency, texture, and undefined areas. Red functions as an emotional axis, reorganizing the landscape and giving it an affective temperature.\n\nThrough painting, printmaking, and monotype, I create remembered landscapes that do not faithfully reconstruct the past but bring its persistence into the present. I want viewers to inhabit these images and find echoes of their own spaces.

Do Studio by Diego Vides Borrell

VIEW ARTWORKS ↗

@do_studio_mx ↗

BIOGRAPHY

We are a studio focused on product design using high-quality blown glass. By combining traditional and contemporary techniques, we bring a new design sensibility to the Mexican glass movement.

ARTIST STATEMENT

Our practice explores the boundaries and intersections of craft, art, and design to develop a personal aesthetic language. We honor traditional processes while communicating ideas through objects. It is in these meeting points that the questions driving our research and exploration emerge.

Fernanda Mereles

VIEW ARTWORKS ↗

BIOGRAPHY

Fernanda Mereles is a textile designer based in Pátzcuaro, Michoacán. Raised among folk textiles and handwoven details, she trained in textile design and found in the pedal looms of Pátzcuaro a space to bring together contemporary design and inherited weaving techniques.

She works in a collaborative workshop alongside local weavers and seamstresses, many of them from families who have passed the craft down for generations. The workshop operates horizontally, built on collaboration and shared knowledge.

Her work is made at a slow, deliberate pace, using Mexican cotton and, whenever possible, discarded or upcycled materials. Guided by sincerity, simplicity and a quiet elegance, she understands textile as a place where time and intention become matter.

Jasmine Cadenhead

VIEW ARTWORKS ↗

@jjasminecadenhead ↗

PROJECT TEXT

Jasmine Cadenhead's submission centers on Memories of the Future, a collection of sculptural furniture exploring the idea of objects as vessels for geological memory. The works combine volcanic rock with hand-cast reclaimed and eco resin, bringing together materials with radically different histories.\n\nRock formed through geological forces retains its porous structure, fractures, and mineral traces, while discarded resin is recast into highly polished architectural forms. In this dialogue, furniture becomes an artifact carrying evidence of the landscape.\n\nThe project emerged from research into the ways lava flows, sediment, erosion, and mineral formations record time. Against the short life cycles of contemporary domestic goods, Cadenhead proposes objects whose endurance may arise from emotional and cultural attachment, not simply material efficiency.\n\nNo separate biographical information was supplied; this text describes the submitted project rather than introducing unsupported personal details.

Jason Kriegler

VIEW ARTWORKS ↗

@jasonkriegler ↗

BIOGRAPHY

Jason Kriegler lives and works in Mexico City and has exhibited in the United States and internationally. His practice is informed by a longstanding engagement with textiles, painting, abstraction, and the possibilities of fiber as an artistic medium.\n\nWhile studying art in the mid-1980s, he became interested in the artists and ideas reshaping contemporary art and modernism. His influences include Robert Rauschenberg, Brice Marden, El Anatsui, Franz Kline, Helen Frankenthaler, Sheila Hicks, Oscar Murillo, Ruth Asawa, and Lee Krasner.\n\nThese artists helped expand his understanding of what textile and fiber art could be. In his work, painting and textile processes are neither separate nor hierarchical; each offers a way to explore material, gesture, and composition.

ARTIST STATEMENT

I am deeply interested in the stories, uses, materials, and techniques carried by textiles and by the people who make them. Across regions, villages, and communities, handmade objects preserve intricate knowledge passed through making.\n\nTextiles can be ceremonial, practical, wearable, traded, or decorative. Men and women contribute to the unique histories embedded in these objects. Shape, pattern, color, and ideas unfold through the act of making, allowing each textile to hold both its function and the stories of its makers.

Jorge Antonio Lugo

VIEW ARTWORKS ↗

@jorge_antonio_lugo ↗

BIOGRAPHY

Jorge Antonio Lugo (born 1975 in Torreón, Mexico) is a graphic artist and architect. After fifteen years working in architecture, he began exploring art in 2010, alongside his practice of conceptualizing spaces.

ARTIST STATEMENT

Lugo is a graphic artist and architect who explores forms and figures situated within imagined architectures and abstract interior spaces. His compositions achieve delicate aesthetic balances, creating moments of reflection and tension.

Jorge Yázpik

VIEW ARTWORKS ↗

@jorge_yazpik ↗

BIOGRAPHY

Jorge Yázpik was born in Mexico City in 1955 and began his formal studies at the National School of Visual Arts, San Carlos, in 1977. His sculptural practice explores relationships between mass and void, body and space, and contrasts between roughness and smoothness, fragility and hardness.\n\nThrough sustained experimentation, he works with stone, obsidian, glass, wood, clay, porcelain, stucco, concrete, iron, and steel, sometimes introducing gold and silver leaf. This material range allows him to reconsider form, surface, and the physical presence of each work.\n\nHis sculptures bring the temporal and the enduring into contact, privileging construction over ornament while holding conceptual and aesthetic values in dialogue with the properties of matter.\n\nYázpik has participated in solo and group exhibitions in Mexico and abroad, including the First International Biennial of Montevideo in 1980 and presentations in Lima, Cali, Paris, and Santa Fe. In Mexico, his work has been shown at the Museo de Arte Moderno, Galería Juan Martín, Galería Metropolitana, and Museo del Pueblo de Guanajuato.

ARTIST STATEMENT

My practice is grounded in a rigorous exploration of volume, balance, and presence. The sculptures do not seek to impose a narrative, but to activate space through formal restraint. Each work is conceived as a contained event, a measured gesture revealing the relationship between weight and void, stability and fragility.\n\nWithin an exhibition, the surrounding architecture becomes more than a container: it enters into an active conversation with the work.

José Romussi

VIEW ARTWORKS ↗

@jose_romussi ↗

BIOGRAPHY

José Romussi (born 1979 in Chile) is an artist trained in landscape design. His practice draws on textile materials and a range of techniques, including collage, embroidery, weaving, and patchwork, allowing the materials themselves to guide the development of unique pictorial and textural compositions. Inspired by memory, everyday life, and landscapes, Romussi explores natural dyeing, wool and thread, geometric forms, and organic structures. His work brings together formal and conceptual elements of modernist abstraction while challenging traditional conventions of textile art.

ARTIST STATEMENT

José Romussi’s practice centers on textile materials and techniques, incorporating embroidery, weaving, collage, and patchwork to construct images and surfaces. Materiality is fundamental to the conceptual development of his work: the properties, structures, and possibilities of each material directly inform both the composition and its final form.\n\nHis work addresses memory, everyday life, and landscape through geometric and organic forms, relationships of color and texture, and natural dyeing processes. The use of wool, thread, and textile supports creates a tension between painting and objecthood, positioning his work between representation and abstraction.\n\nThrough manual processes of repetition and material transformation, Romussi questions traditional categories associated with textiles and explores their potential as a contemporary language of painting and abstraction.

Karen Rumbos

VIEW ARTWORKS ↗

@karenrumbosart ↗

BIOGRAPHY

Karen Rumbos (born 1987 in Venezuela) is a self-taught artist who has lived in Mexico for more than seventeen years. Her diverse visual practice is united by a central concern: consciousness. Through art, she reflects on humanity’s impact on the natural world, addressing animal suffering, the climate crisis, and behaviors that threaten our collective future.\n\nRumbos explores creative approaches to sustainability, encouraging a shift in perspective that recognizes individuals as active participants in the planet’s healing. Her recent work focuses on reconnecting people with nature and their inner lives through meditative experiences, positioning art as a vehicle for empathy, well-being, and personal and collective transformation.\n\nShe has undertaken studies at the Barcelona Academy of Art (2022), La Esmeralda in Mexico City (2023), and the Florence Academy of Art (2025). Her exhibitions include solo presentations at Proyectos Público Prim (2023) and Ricardo Reyes ARTE Gallery (2025), alongside group exhibitions and auctions at Museo Soumaya, Museo Nacional de Arte (MUNAL), Galería Óscar Román, and Grupo de los 16.

Lika Atelier by Liana Yaroslavsky

VIEW ARTWORKS ↗

@atelier__lika ↗

BIOGRAPHY

Liana Yaroslavsky is a design artist and founder of LIKA Atelier, based in Mexico City. Born in Saint Petersburg and raised in Israel, she studied sculpture, painting, and design at Parsons School of Design in New York. After working in art direction and interiors in Paris, she developed a practice spanning collectible furniture, lighting, and sculpture.\n\nHer work brings together materials and objects with different histories, from antique chandeliers and Murano glass to volcanic stone, steel, and neon. Having also lived and worked in Los Angeles, she now collaborates with artisans in Mexico to explore new forms and materials.\n\nHer work has been presented at Maison & Objet, Salone del Mobile, Pratt Manhattan Gallery, and Zona MACO. One of her pieces is in the permanent collection of the Shanghai Museum of Glass.

ARTIST STATEMENT

I am drawn to the tension between materials that seem unlikely to belong together. Stone has weight and permanence; glass holds light and appears fragile. I bring them into the same form and look for the point where neither loses its character.\n\nObjects with a past are equally important to me. An antique chandelier, a found chair, or a piece of sculpture can become the beginning of a new work. I want its history to remain visible, even as its meaning changes.\n\nIn Mexico City, I work closely with artisans whose knowledge of stone, metal, and glass opens possibilities I could not arrive at alone. My pieces move between furniture, lighting, and sculpture. They may serve a function, but I want them to invite a second look and reveal something unexpected over time.

Lili Cortina

VIEW ARTWORKS ↗

@lilicortina ↗

BIOGRAPHY

Lili Cortina (born 1972 in Mexico City) is a ceramic artist and architect. After several years working in architectural design, she began exploring ceramics in 2011 and established her own workshop in 2013. Since then, she has dedicated her practice to designing and producing high-fired ceramic works.\n\nShe has collaborated as a designer with brands including Omet, Casa Quieta, and Hiperlocalidad, and has participated in collaborative projects with artisans, some of which were exhibited at the National Museum of Anthropology. Her work has appeared in group exhibitions focused on art objects and collectible design, and she has been an invited speaker at gatherings of ceramic artists. In 2026, she participated in 'Barro y Cerámica en México. Poéticas de lo Utilitario,' curated by Ana Elena Mallet and Juan Coronel for Fomento Cultural Banamex at the Palacio de Iturbide.

ARTIST STATEMENT

Lili Cortina’s work explores the nature of clay through traditional methods and processes of her own development, seeking to reveal the trace and expression of each stage of making.\n\nShe works primarily with high-fired ceramics and devotes much of her practice to researching glazes, slips, and clay bodies. Her work combines techniques selected according to the formal intention of each piece. This ongoing experimentation gives rise to forms that move between the organic and the geometric, always in dialogue with the particular qualities of the techniques and finishes.\n\nTrained as an architect, Cortina maintains a sustained interest in form and function, and in the tension between structural rigor and the inherent flexibility of clay. Her work seeks the point of balance where craft, matter, and intuition converge.

Luis Fernando

VIEW ARTWORKS ↗

@hola_LF ↗

BIOGRAPHY

Luis Fernando holds undergraduate and master's degrees in environmental engineering from the Royal Melbourne Institute of Technology. For fifteen years, he has worked as a visual artist, presenting his work at art fairs and private exhibitions in the Hamptons, Singapore, Brussels, Chicago, Amsterdam, New York, Basel, Miami, and Mexico City.\n\nHis work has entered the collections of both emerging and established collectors. He has also been invited as a guest lecturer at Florida International University, the University of Colorado, Miami Dade College, and IPADE in Mexico.

ARTIST STATEMENT

I create conceptual works using photography as my primary medium, focusing on stories and ideas that connect the collector with their inner daemon.

Mario Arroyave

VIEW ARTWORKS ↗

@marioarroyave ↗

BIOGRAPHY

Mario Arroyave (born 1983 in El Espinal, Colombia) lives and works in Mexico City. He began exploring photography at thirteen, developing his interest in images alongside studies in systems engineering and advertising. These disciplines shaped his attention to the visible and invisible structures organizing human experience.\n\nHis practice now encompasses sculpture, light objects, painting, and photography, examining how human life operates within more complex systems. Drawing on physics, mathematics, and computer science, he investigates the patterns, frequencies, and dynamics sustaining those structures.\n\nHis artistic career began in 2010 with the opening of The Warehouse Art Gallery, now SGR Gallery. He has participated in solo and group exhibitions in Bogotá, Mexico City, São Paulo, Miami, Dallas, New York, Singapore, and Tokyo. His work is held in collections including that of Jorge M. Pérez in Miami.

ARTIST STATEMENT

This project brings together marble sculpture, painting, and light objects around a single form: the torus. In topology, a torus is a finite surface without edges, where a straight path can return to its starting point. Related structures have been considered in cosmology, mechanics, and the neural activity involved in mapping space. The same geometry thus appears across scales, from the universe to perception.\n\nIn the marble works, intersecting discs reverse color at each crossing, preventing any form from being read definitively as foreground or background. The paintings reinterpret the ouroboros, an ancient image of a self-containing system, as linked rings, while the spiral introduces a return that shifts rather than closes.\n\nA mirrored LED object from the series Disecciones del infinito extends this recursive structure into apparent depth.

Marva Studio

VIEW ARTWORKS ↗

@_marva_studio ↗

BIOGRAPHY

MARVA Studio is a multidisciplinary design project founded in Mexico City by José Bañuelos. Working closely with artisan families, particularly in Michoacán through glazed clay and other traditional techniques, MARVA develops artistic and functional collections ranging from ceramics and furniture to large-scale installations.\n\nEach piece embodies a story of community empowerment, cultural continuity, and social innovation. Beyond design, MARVA operates as a social-economy model in which artisans are not simply producers but co-creators who share both authorship and economic value.\n\nThis approach has brought MARVA into dialogue with architecture, hospitality, and cultural institutions internationally, while remaining deeply rooted in local traditions and knowledge.

ARTIST STATEMENT

José Bañuelos Vargas is a Mexican creative director and designer, born in Zacatecas in 1995. He is the founder and creative director of MARVA Studio, a practice developing projects at the intersection of art, design, space, and contemporary culture.\n\nHis practice is distinguished by a curatorial approach that brings together form, material, and narrative with clarity and coherence, producing works with a distinct identity, depth, and an enduring presence.

Miguel Ángel Carrera

VIEW ARTWORKS ↗

@ma_carrera_ ↗

BIOGRAPHY

Miguel Ángel Carrera began his artistic career in 2015, when his involvement with design production processes led him to recognize their possibilities for making art. His practice seeks to reinterpret and materialize human thought through curiosity, uncertainty, and the desire to create new worlds.\n\nThe work begins with conceptual development, often rooted in contradictions within human relationships. Ideas move through drawing and material experimentation until something intangible takes physical form. The resulting pieces reflect an interest in human values, transformation, and the expressive possibilities of processes associated with art and design.\n\nCarrera approaches making as an open-ended search: materials and techniques become ways to explore the space between an initial concept and its eventual physical presence.

Mike Counahan

VIEW ARTWORKS ↗

@eltallerdemike ↗

BIOGRAPHY

Miguel 'Mike' Gómez Counahan studied architecture at the National Autonomous University of Mexico and visual arts at La Esmeralda, the National School of Painting, Sculpture and Printmaking, both in Mexico City. He later earned a master's degree in artistic production at the Autonomous University of the State of Morelos.\n\nHis work has been exhibited individually and collectively in Mexico, France, Spain, Italy, Ireland, the United States, Argentina, Brazil, and Uruguay. In 2008, he received the XVI José Guadalupe Posada National Printmaking Award. He participated in a FONCA residency at the Banff Centre for Arts and Creativity in Canada in 2010 and was an artist in residence at Casa Wabi in 2019. In 2024, he participated as a gallery at Paris Photo.\n\nHis photographic practice is shaped by travel, historical processes, and the physical qualities of analogue image-making.

ARTIST STATEMENT

My personal archive follows an intimate journey through the mountains of Mexico, from the sea, through forests, and toward their summits. By inhabiting places as though I were a stranger, everything I encounter becomes new, and surprise and wonder become ways of recording the journey.\n\nThe choice of methods and supports is essential. I make images that resist a clear scale or time reference, seeking landscapes that seem untouched even as they disappear. Whether using cameras once owned by my grandfather, uncoated lenses, or heliographic printing, I work through analogue photographic processes.\n\nThe softened, eroded quality of these images is inseparable from my devotion to older forms of making and to the origins of photography.

Monolith Studio

VIEW ARTWORKS ↗

@monolith.studio ↗

BIOGRAPHY

Founded by designer Marc Personick, Monolith works with raw materials including volcanic stone and wood to create sculptural forms that blur the boundary between furniture and collectible design.\n\nCollaborating closely with skilled craftspeople in Mexico, the studio produces objects by hand, allowing the natural character of each material to emerge. Its work is characterized by substantial proportions, minimal lines, and an emphasis on material presence.

ARTIST STATEMENT

Monolith is a design studio and gallery presenting a collection of monolithic furniture and objects. Each minimalist piece uses purity of line and substantial proportions to reveal the natural beauty and sophistication of its materials.

MX Atelier

VIEW ARTWORKS ↗

@mx.atelier ↗

BIOGRAPHY

Paloma Santacruz is a Colombian textile artist who approaches art as a means of expressing emotions, experiences, and her vision of the world. Her work grows from a fascination with patterns, composition, chaos, and change.\n\nHer evolving practice allows each piece to develop its own identity, carrying something of her personal history. Through textile art, Santacruz explores how making can register both individual feeling and ongoing transformation.

ARTIST STATEMENT

MX Atelier is a textile art studio exploring the relationship between material, memory, and space. Through traditional craft techniques, the studio transforms fibers into contemporary sculptural works made by hand to enter into dialogue with architecture.\n\nEach piece expresses the sensibility of its maker and honors knowledge passed between generations.

Nicola Vinci

VIEW ARTWORKS ↗

@nicolavinci ↗

BIOGRAPHY

Nicola Vinci was born in Castellaneta, Italy, in 1975. After graduating from the Academy of Fine Arts in Bari, he began collaborating with galleries in Italy and abroad.\n\nPhotography is his preferred medium for analyzing and reinterpreting reality and for investigating the boundaries of pleasure, pain, and fear in human experience. His images operate between the extraction of details from reality and their transformation into a new visual language.\n\nVinci lives and works in Verona, Italy.

ARTIST STATEMENT

My artistic research explores the fragility of existence. Photography is not simply a record of what can be seen; it is a means of examining reality and revealing the intimate complexities of the human condition.\n\nMy work considers suffering, misunderstanding, and the anxieties beneath contemporary society. I construct each image with a painterly attention to composition and detail. Light, texture, and visual balance create a suspended space in which nothing is merely decorative; each element carries meaning.\n\nThrough this dialogue between painterly aesthetics and introspection, individual vulnerability becomes a broader reflection on the shadows and poetry of existence.

Pedro Fernández Cortina

VIEW ARTWORKS ↗

@pedrofdzc ↗

BIOGRAPHY

Pedro Fernández Cortina (born 1985 in Guadalajara) is an architect, designer, and multidisciplinary artist. His practice begins with an enduring curiosity about how light, materials, objects, and everyday gestures transform our perception of the world.\n\nTrained as an architect at ITESO, he has developed a career in which architecture, design, and art intersect. Through spatial projects, furniture, objects, and his firm Rokam, he has established a visual identity rooted in the exploration of matter, light, and space.\n\nHis artistic practice now focuses on sculpture, installation, light, photography, and objects. His process moves from observation and questioning toward the mental construction of an idea and its eventual realization in matter. His work has received international recognition and has been presented through art and design platforms in Mexico and abroad.

ARTIST STATEMENT

My practice begins with an interest in how time, matter, and perception transform our relationship with the world. Through sculpture, light, objects, and installation, I turn ideas into physical and sensory experiences.\n\nThe human body is central to this investigation. In Cuerpos deseados, I explore its stages of transformation across a lifetime, from Inicio to Brote and Fruto, affirming beauty across different forms, ages, and dimensions. Desire does not disappear with change; bodies remain desired bodies.\n\nIn parallel, I investigate architecture, rhythm, earth, and perception. Tempo brings the pulse and geometry of the drum to a spatial scale; Tlalli reflects on earth, origin, and permanence; La Botella uses light and viewpoint to question how we interpret a single moment.\n\nThe work offers a pause, an invitation to look, perceive, and recognize that the same reality can hold multiple readings.

Pedro Friedeberg

VIEW ARTWORKS ↗

@pedrofriedeberg ↗

BIOGRAPHY

Pedro Friedeberg (1936–2026) was a Mexican artist, architect, and designer born in Florence, Italy. He moved to Mexico as a child and studied architecture at Universidad Iberoamericana. His career developed under the encouragement of sculptor Mathias Goeritz.\n\nA singular figure in Mexican modern and contemporary art, Friedeberg worked across painting, drawing, printmaking, sculpture, furniture design, and conceptual architecture. His art combined geometry, ornament, imaginary architecture, esoteric symbols, and humor.\n\nHe is especially known for the Hand Chair, conceived in 1962, a sculptural seat in the form of a human hand, with the palm as the seat and the fingers rising to form the backrest. His richly patterned compositions and fantastical objects offer an idiosyncratic counterpoint to minimalism.

Pilar Goutas

VIEW ARTWORKS ↗

@pilargoutas ↗

BIOGRAPHY

Pilar Goutas is a Mexican artist whose work draws on Latin American magical realism, the surrealist tradition, and the Indigenous cultural heritage of Mexico. Through staged photography, photomontage, collage, and digitally manipulated imagery, she creates portraits that unsettle familiar ideas of representation.\n\nHer drawings and paintings are equally charged with symbols and codes, constructing a personal visual language through gesture and layered meaning. Her series Parteaguas proposes a mythical, abstract, and timeless world, a theater that resists conventional categorization.\n\nGoutas studied graphic and fashion design. She lives and works in Mexico, and her work has been exhibited at galleries and museums in Beijing, Berlin, Venice, New York, and Mexico City.

ARTIST STATEMENT

My work interweaves reality and imagination in a language close to surrealism and magical realism. Through painting, drawing, and photographs altered by collage and photomontage, I construct images charged with symbols that evoke the unconscious.\n\nThese compositions invite viewers to explore mystery and the many possible readings of what is visible.

Raul de la Cerda

VIEW ARTWORKS ↗

@rauldelacerda_ ↗

BIOGRAPHY

Raúl de la Cerda (born 1988) is an interdisciplinary designer whose work has been presented at Salone del Mobile and SaloneSatellite in Milan, London Design Festival, Dutch Design Week, Tokyo Biennale, Spazio Rossana Orlandi, Zona MACO, and Design Week Mexico, among other international platforms.\n\nIn 2015, Wallpaper named him among its emerging talents in design. In 2019, he became the first Latin American to be named World Youth Designer by Guangzhou Design Week in China.\n\nHis work has appeared in Dezeen, Architectural Digest, Elle Decor, Frame, Domus, Forbes, Monocle, and other publications. He has collaborated with brands including Starbucks, Louis Vuitton, Grey Goose, Audi, and Bombay Sapphire.\n\nTrained in Mexico, Paris, and Madrid, De la Cerda creates products and spaces through a conceptual approach rooted in identity, context, and the particular character of each project.

ARTIST STATEMENT

I return to the origins of the materials I use most often: wood, stone, and metal. Rather than concealing them beneath unnecessary layers, I reduce each design to its essence.\n\nInspiration comes from life itself: curiosity, travel, art, family, the people around me, and Mexico, with its history and cultural identity. My practice is driven by the desire to create something different while respecting the character of materials and the context of each work.

Samantha Michell

VIEW ARTWORKS ↗

@sammichell_ ↗

BIOGRAPHY

Samantha Michell (born 1989) explores time, memory, and self-discovery through a practice informed by poetry and the body. Her work opens a dialogue between past and present, attending to the transient nature of experience.\n\nThrough precise decisions about line and color, Michell constructs images that register the layered complexity of human identity. Figures become sites of convergence, embodying the continuing process of becoming.\n\nHer compositions are guided less by narrative than by atmosphere: a psychological and sensory space shaped through restrained marks and close attention to form and tone. They engage with presence and absence, and with the ways memory remains in motion.\n\nRather than offering closure, Michell's work invites ambiguity and considers remembrance as something held in the body, through experience, emotion, and the traces of what has been endured.

ARTIST STATEMENT

Two premises guide Michell's research. The first expands her approach to the human body from the felt experience of inhabiting it, recognizing oneself as flesh and mass. Subjectivity becomes an unstable territory of decomposition and reconfiguration.\n\nThe second develops her material experimentation. Paper, fabric, ink, and charcoal made from tzalam wood offer distinct possibilities. The charcoal is rubbed, diluted into translucent veils, or built into dense layers marked by incisions. Matter ceases to be passive and becomes something that resists, disperses, absorbs, and transforms.\n\nAt the center of this practice lies the friction between the inert body of charcoal and the living body that works with it. Control and impulse become visible in the hands: the right draws with calculation; the left responds intuitively. The resulting image gathers time, gesture, and memory through a negotiation between forces that differ without being opposed.

Santiago Barreiro Pacheco

VIEW ARTWORKS ↗

@santiagobp ↗

BIOGRAPHY

Santiago Barreiro Pacheco is a Mexican cinematographer whose visual practice explores the meeting points of image, territory, and consciousness. Over more than twenty years, he has worked with platforms including Netflix, HBO, Sony, and ViX, as well as international brands such as Nike, Adidas, Bimbo, and Under Armour.\n\nHe began exhibiting his artwork in June 2025 with TWO TU SER 1.1, developed in collaboration with the University of Texas at San Antonio (UTSA) and curated by Arturo Almeida Infante.\n\nIn 2025, his work entered UTSA's permanent art collection, joining works by artists including Manuel Álvarez Bravo, Mary Cassatt, Alexander Calder, and Graciela Iturbide.

ARTIST STATEMENT

My images occupy a space of contemplation and pause. Rather than narrate, they suspend moments from everyday life that seem to interrupt the flow of time.\n\nPhotography becomes a way of slowing down. I invite the viewer to inhabit an image through sensory experience and personal memory.\n\nI intervene in photographs with geometric chrome forms that emphasize the human presence. These symbolic mirrors unsettle, question, and reshape the original image, returning the viewer's own reflection.

Sebastián Ángeles

VIEW ARTWORKS ↗

@sebastian__angeles ↗

BIOGRAPHY

Sebastián Ángeles is a Mexican designer specializing in collectible furniture. He is creative director of Dórica, a contemporary furniture design brand in Mexico. His practice combines craftsmanship, cultural heritage, and modernist aesthetics with a strong conceptual approach.\n\nHis work has been recognized internationally through collaborations with design brands and institutions. His Frequency collection received the Iconos del Diseño award from Architectural Digest, and his projects have appeared in publications and platforms including Design Milk, Forbes, ArchDaily, and Amazing Architecture.\n\nHis approach places material knowledge, carefully developed form, and cultural context at the center of collectible design.

ARTIST STATEMENT

My design philosophy is grounded in creating furniture that moves beyond form and function. I seek to make objects with a lasting impact, works that carry meaning and establish a relationship with their users.\n\nUnderstanding the history and cultural context of materials is essential to my practice. I treat them with respect, allowing their inherent beauty to remain visible. Meticulous attention to detail and craftsmanship shapes each piece.\n\nBy combining minimalist forms with organic influences drawn from nature, I create furniture intended to feel both recognizable and timeless, inviting a slower, more contemplative encounter.

Siouzana Melikian

VIEW ARTWORKS ↗

BIOGRAPHY

Siouzana Melikian is a visual artist, actress, designer, writer and producer. Her relationship with material began at a very young age in the circus, where she collected the stones and small elements that came loose from the costumes after each performance. That gesture of rescuing, accumulating and transforming materials would, years later, become an essential part of her artistic practice.

Her work is rooted in handwork and slow, repetitive processes in which stones, threads, textiles and other elements build surfaces with volume, texture and movement. Each piece retains the trace of the time invested in it and changes with the light and the viewer's position, functioning as a living work.

Her practice crosses art, design, body and craft, territories she has also explored for more than a decade through HUA, her fashion project. She is currently researching increasingly organic materials and the relationship between gesture, intention and matter, understanding each work as a way of transforming time and experience into surface.

Stellah De Ville

VIEW ARTWORKS ↗

@stellahdeville ↗

BIOGRAPHY

Stellah De Ville is a multidisciplinary artist working across ceramics, sculpture, installation, drawing, photography, and video. Her practice explores entropy, transmutation, repair, and impermanence, with material often acting as a proxy for the body: holding pressure, collapse, restraint, and transformation.\n\nWorking primarily with clay, De Ville approaches making as a physical dialogue with matter. Process is inseparable from outcome, with each gesture, fracture, and firing leaving an irreversible trace in the work.\n\nBorn in Melbourne and shaped by a life lived between Australia, the United States, Oaxaca, and Mexico City, her practice is informed by migration, memory, belonging, and cultural exchange. Across disciplines, she is drawn to objects and surfaces that retain evidence of touch, time, and the hand that made them.

ARTIST STATEMENT

I work with material as a record of change.\n\nClay, in particular, holds evidence of what has happened to it: pressure, restraint, collapse, fracture, heat. I am interested in the point where control gives way to transformation, and in the beauty that can emerge through damage, repair, and irreversibility.\n\nMy work often begins with the body, not as an image but as a condition. Weight, tension, vulnerability, memory, and endurance move through the objects I make. Process is not simply a means to an end; it becomes part of the meaning of the work.\n\nAcross ceramics, sculpture, installation, drawing, photography, and video, I return to questions of impermanence and belonging. I am drawn to surfaces that retain touch, objects that carry history, and the ways time and experience leave their marks.

Ximena Gamboa, Paulina Contreras y Natalya Meneses

VIEW ARTWORKS ↗

@nodos_studio · @ximegamb ↗

BIOGRAPHY

Nodos Studio is a Mexico City-based design collective formed by Natalya Meneses, Paulina Contreras, and Ximena Gamboa, all industrial design graduates of Universidad Iberoamericana. Their practice operates between design and art, understanding each piece as a meeting point between different perspectives, idea and matter, and the object and the person who inhabits it.\n\nMaterial experimentation is central to their process. They combine traditional techniques with contemporary languages to explore memory, relationships, identity, and the passage of time. Beyond function, they conceive of each object as a vessel for meaning, emotion, and history.\n\nTheir work has been presented at Zona MACO, the Franz Mayer Museum, Design House México, WantedDesign New York, and Ideare e Fare il Design in Italy, and has been featured in Design Milk, Forbes México, and T Magazine México.

ARTIST STATEMENT

Nodos Studio develops a practice situated between design and art, exploring the connections formed between matter, memory, and identity. Each project begins with conceptual research aimed at translating ideas and experiences into forms, textures, and materials. Experimentation is essential to their process: the studio combines artisanal techniques, traditional processes, and contemporary tools, understanding each material as a bearer of its own qualities, memory, and meaning.\n\nTheir pieces explore the passage of time, relationships, and human experience, conceiving of objects not solely in terms of function, but as systems capable of holding stories, evoking emotions, and creating encounters.\n\nEditorial note: The MARVA submission’s 'artist statement' is written as a third-person description of José Bañuelos; it has been translated as submitted rather than rewritten into a first-person statement.