

FRIEDMAN BENDA  
515 W 26TH STREET  
NEW YORK NY 10001

EVERYTHING HERE IS VOLCANIC  
CURATED BY MARIO BALLESTEROS  
JAN 12 – FEB 18 2023



*Vernacular Kitchen* by Tezontle

## "Alles hier ist vulkanisch." – Hannes Meyer

[EN]

**New York** – Friedman Benda presents its ninth annual guest-curated exhibition, the first dedicated to contemporary Mexico, entitled *Everything Here Is Volcanic*. Curated by Mario Ballesteros, the exhibition sparks from a statement by the radical Swiss architect Hannes Meyer, who lived in Mexico for over a decade from 1938 to 1949. "Everything here (in Mexico) is volcanic", he wrote, bewitched by an unexpected yet somehow familiar mountainous land, entangled in deep sociopolitical change, in a letter to his friend and fellow architect Hans Schmidt. Meyer was referring to both the unpredictable geological conditions and the surrounding lava landscape, but also to the challenge of introducing an orthodox modernism in Mexico, a supercharged and superposed culture with deep roots and atemporal deviances, where an obsession with the past lingers in the drive for the future.

*Everything Here Is Volcanic* encapsulates the same eruptive energy in an ultracontemporary survey of rare objects that embody Mexican culture now. Precarious boundaries, unstable categories and stylistic tensions spill into the gallery space, which is transformed into a postdomestic microcosm of unlikely fittings and furnishings.

Featuring new and recent works as well as especially commissioned installations by both established and emerging Mexican artists, designers, architects and makers – many of whom are debuting in New York City – *Everything Here Is Volcanic* captures the explosive energy of contemporary production in Mexico.

The exhibition's touchstone works include a peculiar take on a traditional vernacular Mexican kitchen by the art/architecture studio Tezontle; a delicate bead chair by Frida Escobedo; a floor lamp by Fernando Laposse made with cactus deadwood and spines; a pair of leather bucket-stools by the breakthrough fashion designer and artist Bárbara Sánchez Kane; a trio of large-scale ceramic and stone neo-prehispanic sculptures by SANGREE; an intricate fiber and ceramic bead sculptural curtain by Lorena Ancona; a hand-chiseled leather BDSM riding saddle by designer and artist Aldo Álvarez Tostado; an informally constructed lighting fixture by the research architect Andrés Souto; a sizeable ceremonial mirror by ceramic artist Alejandro García Contreras; a monolithic table by acclaimed artist Pedro Reyes; a hardcore stool and side table in aluminum and concrete by fashion wunderkind Victor Barragán and a bright, boisterous, cantilevered mosaic bench by the legendary organic architect Javier Senosiain. These functional art pieces are complemented by critical works by young artists Allan Villavicencio, Tony Macarena and Wendy Cabrera Rubio, that provide an additional narrative layer by way of material gloss.

Presented in a spatial array structured around notions of encounter, ritual and dream, the exhibition slides and shifts and solidifies like magma overflowing from a mutant material culture.

### About Mario Ballesteros

Mario Ballesteros is an independent design curator, editor and researcher. He is founder of Ballista, a new platform to propel emerging design talent from Mexico, as well as co-founder and curatorial director of Salón COSA, an itinerant, biannual gathering of contemporary objects. For over 15 years he has led projects focused on experimental or critical approaches to material culture in Mexico. In 2019 he was guest curator of the Abierto Mexicano de Diseño, an open-source design festival, where he organized *Pop, Populista, Popular* exhibition in the Museo del Palacio de Bellas Artes, the first design show to take place in the most important cultural venue in Mexico since Clara Porset's 1952 *Art in Daily Life*. He was previously Director and Chief Curator at Archivo Diseño y Arquitectura, Mexico's only space dedicated to collecting, exhibiting and rethinking design, as well as as founding editor in chief for the Mexican edition of *Domus*.

### About Friedman Benda

Friedman Benda identifies and advances key narratives that intersect contemporary design, craft, architecture, fine art, and cutting-edge technological research. The gallery promotes synthesis between leading creative thinkers and makers by creating opportunities to advance new connections within the global design community. Friedman Benda is committed to a critical view of design history. We aim to expand the design dialogue from its established sources, exploring perspectives that have previously been marginalized. Spanning five continents and four generations, Friedman Benda represents a roster of seminal established and emerging designers, as well as historically significant estates. With locations in New York and Los Angeles, the gallery's exhibitions, publications and collaborations with institutions have played a vital role in the development of the contemporary design market and scholarship since 2007. For further information please visit [www.friedmanbenda.com](http://www.friedmanbenda.com) and the gallery's Instagram [@friedman\\_benda](https://www.instagram.com/friedman_benda) and YouTube channel.

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*Feliz Navidad* by Fernando Laposse



*Creek Chair* by Frida Escobedo

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CURADA POR MARIO BALLESTEROS  
JAN 12 – FEB 18 2023



*Vernacular Kitchen* by Tezontle

## "Todo aquí es vulkanisch." – Hannes Meyer

[ES]

**Nueva York** – Friedman Benda presenta su novena exhibición anual de la serie de curadores invitados, la primera dedicada al México contemporáneo, titulada *Everything Here Is Volcanic* (Todo aquí es volcánico). Curada por Mario Ballesteros, la exposición parte de una frase del arquitecto radical suizo Hannes Meyer, quien vivió en México durante más de una década, de 1938 a 1949. "Todo aquí (en México) es volcánico", escribió a su amigo arquitecto Hans Schmidt, hechizado por esta tierra montañosa, inesperada pero de alguna manera conocida, sumida en cambios sociopolíticos álgidos. Meyer se refería tanto a la naturaleza impredecible de la geografía y el paisaje pedregalesco, pero también a la imposibilidad explosiva de establecer un modernismo ortodoxo en México, en una cultura supercargada y superimpuesta, con raíces profundas y desviaciones atemporales, donde una obsesión por el pasado persiste en el impulso hacia el futuro.

*Everything Here Is Volcanic* encapsula la misma energía eruptiva en una muestra ultracontemporánea de objetos raros que encarnan la cultura de diseño en México hoy. Límites precarios, categorías inestables y tensiones estilísticas se desbordan en el espacio de la galería, transformada en un microcosmos posdoméstico de accesorios y muebles improbables.

A través de obras nuevas y recientes –la mayoría comisionadas especialmente para la exposición– de artistas, diseñadores, arquitectos y creadores mexicanos emergentes, muchos de los cuales se presentan por primera vez en Nueva York, *Everything Here Is Volcanic* captura la energía explosiva de la producción creativa actual en México.

Estas piezas incluyen una versión peculiar de una cocina tradicional por el estudio de arte/arquitectura Tezontle; una delicada silla de cuentas metálicas de la arquitecta Frida Escobedo; una lámpara de tronco y espinas de cactus del diseñador Fernando Laposse, un par de taburetes de cuero del la artista y diseñadora de moda Bárbara Sánchez Kane; un trío de esculturas neoprehispánicas de cerámica y piedra a gran escala del duo SANGREE; una intrincada cortina escultórica de fibra de agave y cuentas de cerámica de Lorena Ancona; una silla de montar BDSM de cuero cincelado a mano por el diseñador y artista Aldo Álvarez Tostado; una luminaria construida informalmente por el arquitecto e investigador Andrés Souto; un espejo ceremonial de gran tamaño del artista ceramista Alejandro García Contreras; una mesa monolítica del aclamado artista Pedro Reyes; un taburete y una mesa auxiliar en aluminio y hormigón de Víctor Barragán y una banca voladiza de mosaico del legendario arquitecto orgánico Javier Senosiain.

Estas piezas de arte funcional se complementan con obras críticas de los jóvenes artistas Allan Villavicencio, Tony Macarena y Wendy Cabrera Rubio, que brindan una capa narrativa adicional a modo de anotaciones materiales.

Presentada en un acomodo espacial estructurado en torno a las nociones de encuentro, ritual y sueño, la exposición se desliza, cambia y se solidifica como magma de una cultura material mutante.

### Acerca de Mario Ballesteros

Mario Ballesteros es curador, editor e investigador de diseño independiente. Es fundador de Ballista, una nueva plataforma para impulsar diseño emergente en México, así como co-fundador y director curatorial del Salón COSA, un encuentro bianual de objetos contemporáneos. Por más de 15 años ha liderado proyectos enfocados en aproximaciones experimentales o críticas a la cultura material en México. En 2019 fue curador invitado del Abierto Mexicano de Diseño, donde organizó la exposición *Pop, Populista, Popular* en el Museo del Palacio de Bellas Artes, la primera muestra de diseño que ocupó el recinto cultural más importante de México desde el *Arte en la Vida Vidaria* de Clara Porset en 1952. Anteriormente fue director y curador en Archivo Diseño y Arquitectura, el único espacio en México dedicado a coleccionar, exhibir y repensar el diseño, así como editor fundador de la edición mexicana de *Domus*.

### Acerca de Friedman Benda

Friedman Benda identifica y empuja narrativas clave que se intersectan entre diseño contemporáneo, artesanía, arquitectura, artes plásticas e investigaciones tecnológicas de vanguardia. La galería promueve una síntesis entre pensadores y fabricantes al crear oportunidades para desarrollar nuevas conexiones dentro de la comunidad global de diseño. Friedman Benda apuesta a una visión crítica de la historia del diseño. Nuestro objetivo es ampliar el diálogo de diseño desde sus fuentes establecidas, explorando así perspectivas que han sido previamente marginadas. Abarcando cinco continentes y cuatro generaciones, Friedman Benda representa a una lista de diseñadores establecidos y emergentes, así como colecciones y patrimonios históricos. Con sedes en Nueva York y Los Ángeles, nuestras muestras, publicaciones y colaboraciones institucionales han tenido un papel fundamental en el desarrollo del mercado y diálogo de diseño contemporáneo desde 2007. Para más información, visite nuestra página web [www.friedmanbenda.com](http://www.friedmanbenda.com), Instagram [@friedman\\_benda](https://www.instagram.com/friedman_benda) y canal de [YouTube](https://www.youtube.com/friedmanbenda).

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*Feliz Navidad* by Fernando Laposse



*Greek Chair* by Frida escobedo

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**Everything Here Is Volcanic. Curated by Mario Ballesteros**

Friedman Benda, New York, NY  
January 12 - February 18, 2023



**Aldo Álvarez Tostado [Mexican, b. 1987]**

*jinete nocturno (night rider)*, 2022  
Leather, silver, horsehair, lacquered pine,  
wool, obsidian  
51.5 x 32 x 23.75 inches  
131 x 81 x 60 cm



**Lorena Ancona [Mexican, b. 1981]**

*Water dance*, 2022  
Ceramic beads weaved in henequen net,  
copper tube and wood  
67 x 46.5 x 6 inches  
170 x 118 x 15 cm



**Victor Barragán [Mexican, b. 1992]**

*FLORELO 2*, Sept. 2021  
Concrete and aluminum  
6 x 2.5 x 2.5 inches  
15.2 x 6.4 x 6.4 cm  
Unique series of 10



**Victor Barragán [Mexican, b. 1992]**

*Side Table*, Sept. 2021  
Concrete and aluminum  
22.25 x 16 x 16 inches  
56.5 x 40.6 x 40.6 cm  
Unique series of 3



**Victor Barragán [Mexican, b. 1992]**  
*STOOL CEMENTO*, Sept. 2021  
Concrete and aluminum  
17.75 x 17.75 x 17.75 inches  
45.1 x 45.1 x 45.1 cm  
Unique series of 3



**Wendy Cabrera Rubio [Mexican, b. 1993]**  
*Modern Art and Architecture in Cold War Mexico (series)*, 2022  
Felt, synthetic filling  
35.5 x 35.5 x 2 inches  
90 x 90 x 5 cm



**Frida Escobedo [Mexican, b. 1979]**  
*Creek Chair*, 2022  
Stainless steel structure, nickel ball chain  
32.5 x 24 x 21.5 inches  
82.6 x 61 x 54.6 cm



**Alejandro García Contreras [Mexican, b. 1982]**  
*Mirror Universe Portal*, 2022  
Ceramic, glass, and wood  
51.25 x 44.5 x 10.75 inches  
130 x 113 x 27 cm



**Fernando Laposse [Mexican, b. 1988]**  
*Feliz Navidad*, 2022  
Cactus wood, cactus thorns, stained beech wood, 3D printed eco-resin, electrical components, patinated steel  
67.75 x 49.25 x 47.25 inches  
172.1 x 125.1 x 120 cm



**Tony Macarena [Established, 2019] and Ángela Esteban**  
*Maceta Marcelino AE01*, 2022  
Modeled clay  
8.5 x 8.25 x 8 inches  
22 x 21 x 20 cm



**Tony Macarena [Established, 2019] and  
Angela Esteban**

*Maceta Marcelino AE02, 2022*

Modeled clay  
11 x 9 x 9 inches  
28 x 23 x 23 cm



**Tony Macarena [Established, 2019] and  
Angela Esteban**

*Maceta Marcelino AE03, 2022*

Modeled clay  
12.75 x 9.5 x 9.5 inches  
32 x 24 x 24 cm



**Tony Macarena [Established, 2019] and  
Angela Esteban**

*Maceta Marcelino AE04, 2022*

Modeled clay  
11.75 x 9.75 x 8.75 inches  
30 x 25 x 22 cm



**Tezontle [Mexican, f. 2014]**

*Vernacular Kitchen, 2022*

Copper, volcanic rock, concrete  
72 x 59.25 x 40.5 inches (variable)  
182.9 x 150.5 x 102.9 cm (variable)



**Pedro Reyes [Mexican, b. 1962]**

*Volcan Table, 2019*

Volcanic stone  
30.25 x 59.75 x 39 inches  
77 x 152 x 99 cm  
Edition of 5



**Bárbara Sánchez-Kane (Mérida, b.1987)**

*Body fillers and plastified diet, 2022*

MDF, Pine wood and leather  
19 x 12 x 12 inches  
48 x 30.4 x 30.5 cm  
Edition of 15



**Bárbara Sánchez-Kane (Mérida, b.1987)**

*Body fillers and plastified diet, 2022*

MDF, Pine wood and leather

19 x 12 x 12 inches

48 x 30.4 x 30.5 cm

Edition of 15



**SANGREE (Mexican)**

*Andean Heartbroken Cat with Clovers and Crosses Spots, 2022*

Recinto stone, high temperature glazed ceramic inlays, labradorite inlays

23 x 38.5 x 18 inches

58 x 98 x 46 cm



**SANGREE (Mexican)**

*Andean Heartbroken Cat with Speed Motion Gradient Spots, 2022*

Recinto stone, high temperature underglaze ceramic inlays, tiger's eye inlays

26 x 39.5 x 17 inches

66 x 100 x 43 cm



**SANGREE (Mexican)**

*Hikuri Brothers 1, 2022*

High temperature ceramic with an iron oxide patina, iron cable and zinc fixtures

7 x 15.75 x 15.75 inches

18 x 40 x 40 cm



**SANGREE (Mexican)**

*Ocean of Shapes, 2022*

High temperature underglaze ceramics, steel and paint

48 x 19.75 x 19.75 inches

122 x 50 x 50 cm



**Javier Senosiain [Mexican, b. 1948]**

*Vulcan or Hephaestus cast out of Olympus, 2022*

Ferrocement, pieces of Mexican tile and black tile grout

37.5 x 80.25 x 27.5 inches

95 x 204 x 70 cm

Edition of 8





**Andrés Souto [Mexican, b. 1986]**

*cHaRcO Lamp, 2022*

Cast concrete, rebar, plastic bucket,  
plaster, wood and marble texture  
adhesive sticker

94.5 x 68.5 x 7 inches

240 x 174 x 18 cm

Edition of 20



**Allan Villavicencio [Mexican, b. 1987]**

*Frutero, 2015-2022*

Fragments of recycled works, linen and  
acrylic resin

10 x 24 x 12.25 inches

25 x 61 x 31 cm



**Allan Villavicencio [Mexican, b. 1987]**

*Jarrita, 2015-2022*

Fragments of recycled works, linen and  
acrylic resin

15.25 x 12.75 x 7.5 inches

39 x 32 x 19 cm



**Allan Villavicencio [Mexican, b. 1987]**

*Olla, 2015-2022*

Fragments of recycled works, linen and  
acrylic resin

12.75 x 15.75 x 11.5 inches

32 x 40 x 29 cm