

INTRODUCTORY TEXT

ENSEMBLES

EIGHTH EDITION OF THE PROGRAM

ART | BANKNOTE | SHREDDED BANKNOTES | SHAVINGS | DESIGN

In its eighth edition, the Art | Banknote | Shredded Banknotes | Shavings | Design program presents works of art in a sculptural format for the first time. The exhibition is comprised of 16 pieces created through assembly processes using a novel material: compressed plates of shredded banknotes and shavings mixed with resin. This material was created exclusively for the exhibition by Banco de México Museum, who also collaborated with artists throughout the production process.

In this exhibition, the sculptures acquire a unique dimension and gain meaning through the presence of the visitor who acts as a co-creator of the experience, constructing an ensemble of perceptions through dialogue with the works. In the first section, the public strolls along a sculptural promenade where a collection of pieces unfold, highlighting themes related to money and the use of geometric forms. In the second section, the creative process of the works and the origin of the materials used are explored, bringing to light the banknote manufacturing process—from which the shredded banknotes and shavings are produced—, the experimentation carried out with this unique material for the creation of the resin plates, and the artists' creative processes.

At the end of the walkthrough, an interactive space invites the public to experiment with the same materials used by the artists. Through the creation of a collective ensemble and an interactive wall, visitors will discover the physical and expressive qualities of said materials.

The exhibition aims to bring the public closer to the objectives of Banco de México, the only institution with the authority to provide the country with national currency. In fulfilling this responsibility, Banco de México's primary objective is to ensure the stability of the Mexican peso's purchasing power, thereby contributing to the well-being of the national economy.

SECTION 1 Sculptural Promenade

This section invites visitors to explore, walk around, and observe each piece from different angles, fostering an active experience in which visitors establish connections between the sculptures through their own movement.

While each work reflects the creative freedom of its author, they all share a common principle: the use of ensembles as a formal strategy. These are geometric structures composed of various elements to form a whole.

One of the central interests of the artists was to reflect on the transformation of the urban environment. Some works were conceived as models or replicas of monumental projects designed for open-air public spaces. Others, due to their dimensions, reliefs, or techniques, were designed for interior spaces.

SECTION 2 The workshop

For the creation of the works in this edition, Banco de México Museum developed a durable material that integrates technological processes and innovative solutions. The development of this material is based on polymer substrate technology, a material that, due to its technical and security qualities, is used by Banco de México to manufacture banknotes.

The exhibition of these processes allows visitors to see what is normally invisible: the conceptual, technical, and material work involved in both banknote production, the creation of artworks, and the development of a museum exhibition.

This space showcases the collaboration between Banco de México Museum and the participating artists, creating a workshop equipped with tools and materials used in the artists production and in processes related to banknote manufacturing. Printing sheets, resin tests, sketches, models, and plans are displayed, revealing the creative process behind the exhibition.

INFORMATION CARDS



Tablet plates of shredded Banco de México 500-peso G-type banknotes with black polymeric resin, 2025

Tablet plates of shredded Banco de México 50-peso G-type banknotes with white polymeric resin, 2025

The plates used by the artists to create their works was created through an experimental process involving resin and shavings from the banknote manufacturing process. Multiple tests were conducted, mixing different quantities of resin and primary materials and pigments.

The result of these experiments were two types of square-shaped panels in black and white. Their composition incorporates shredded banknotes and shavings as the main structural elements, with 70% of these materials and 30% polymer resin. The compressed panel stands out for its rigidity, resistance, impermeability, malleability, and transparency, which allows the shapes and contours of the interior materials to show through, and evoke the marble of the central bank's Main Building's interior.



CISCO JIMÉNEZ

Silla de descanso (Resting Chair), 2025

Tablet plates of shredded Banco de México 500-peso G-type banknotes with black polymeric resin.

This chair is a proposal that bridges sculptural and utilitarian objects, standing out for its simplicity and functionality. The work was constructed from cube-shaped and sized resin plates provided to the artists.

The piece stems from the artist's practice, which focuses on designing objects that reinterpret popular Mexican artisanal forms developed in Cuernavaca, Morelos. It's designed for outdoor spaces as a large part of the daily activities in this region take place outdoors due to the high temperatures and humidity present throughout the year.

Traditional Mexican furniture has evolved distinctively across the country, with designs that reflect social uses and the human body while embodying the culture that produces them. This proposal draws on the characteristics of the traditional armchair, adding the durability of a new material and enabling industrial-scale production through the use of resin.



EDNA PALLARES

Columna (Column), 2025

Tablet plates of shredded Banco de México 500-peso banknotes with black polymeric resin, and tablet plates of shavings from Banco de México 50-peso type-G banknotes with white polymeric resin cut with a CNC router.

Constructed from a repeating system of white and black circles of identical dimensions, linked together and with a visible interior, this piece stands out for its modular, geometric design. The artist developed the proposal using a computer-controlled machine that allows cutting and shaping materials such as wood, metal, or plastic with high precision. The initial result was a vertical form; however, the modular design allows each element to interlace in different ways to produce varied constructions, lending the work a playful character. Its scale even allows it to be imagined as a monumental sculpture for public space.

Although the artist has worked with different materials throughout her career, this piece entailed an experimental process that presented several challenges. At first the material appeared fragile; however, the modulation provides strength and solidity, as well as the possibility of constructing on a larger scale. Its geometric elements and overall appearance evoke marble.



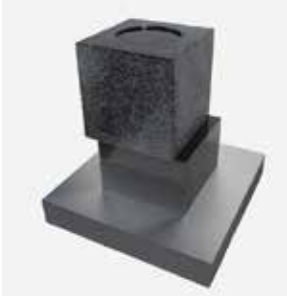
HORACIO CASTREJÓN

Naturalezas (Natures), 2025

Tablet plates of shredded Banco de México 500-peso banknotes with black polymeric resin, and tablet plates of shavings from Banco de México 50-peso G-type banknotes with white polymeric resin cut with a CNC router.

This sculpture addresses the dual nature of humanity: on one hand the biological, linked to the natural landscape; on the other the social, understood as a human construct. From this idea, a silhouette of a tree arises, alluding to the popular expression “money doesn’t grow on trees,” used to remind us to take care of money as it’s the fruit of hard work and effort.

The silhouettes of birds in mid-flight refer to common expressions that convey advice, such as “money flies” or “money comes and goes,” which alludes to the fleeting way money can be spent and to its constant circulation. The pyramid at the center, a symbol of power, projects a light perceptible throughout.



BEATRIZ CANFIELD

Esencia, 2025

Tablet plates of shredded Banco de México 500-peso G-type banknotes with black polymeric resin, crystal resin and black pigment, with shredded Banco de México 20, 50, and 500-peso G-type banknotes, and a base of intense San Gabriel black granite.

The cubic form of this work represents the earth and incorporates the element of water to highlight its sculptural essence, the container of which is at the center of the resin module. At the same time, water functions as a symbol of abundance, fertility, and fluidity, qualities of a stable economy: a productive system based on consumption, distribution, and the exchange of goods, as well as the proper management of natural resources.

The piece is constructed from two contrasting cubes: one of black resin and the other of black granite, a compact, hard rock composed of feldspar, quartz, and mica formed by the cooling of magma. The stability of the work is achieved through the balance of the offset cubes while this same material underscores the fragility of its structure.



BARRY WOLFRYD

Frases de un valor (Phrases of a Value), 2025

Tablet plate of shredded Banco de México 500-peso G-type banknotes with black polymeric resin engraved with a CNC router and 3D printed house model.

Los ahorros finales (Final Savings), 2025

Oil on tablet plate of shavings from Banco de México 50-peso G-type banknotes with white polymeric resin.



El nido (The Nest), 2025

Oil on tablet plate of shavings from Banco de México 50-peso G-type banknotes with white polymeric resin, shredded banknote nest and bird.

Un trofeo (Trophy), 2025

Tablet plate of shredded Banco de México 500-peso G-type banknotes with black polymeric resin engraved with a CNC router, wooden niche painted with oil and acrylic, plastic hand, plaster gauze, twine, synthetic roses, and acrylic base.



Wheels of Fortune, 2025

Tablet plates of shavings from Banco de México 50-peso type-G banknotes with white polymeric resin with a CNC-engraved wooden skateboard.



Putting Thing Together, 2025

Oil on tablet plate of shredded Banco de México 500-peso G-type banknotes with black polymeric resin with a wooden frame.

In these works, the artist explores a combination of techniques. One resin plate serves as a surface for oil paint, while the others are used for low-relief engraving, and everyday found objects are assembled, manipulated, and recontextualized to create new works imbued with a critical intent.

In the engraved black circle, a small red house appears—a recurring element in the artist's practice—symbolizing private property. It is surrounded by phrases taken from promotional emails that advertise real estate, extolling property features to attract buyers and suspiciously arrive in the spam folder.

The niche is inspired by the aesthetic of the makeshift urban shrines we see in taxi stands, street corners, markets, or in specific spots along city streets, where the community venerates sacred figures. Here, instead of a saint or a virgin, there is a plaque engraved with phrases taken from spam emails offering unrealistic sums of money. These emails are sent by people who exploit social crises, such as the COVID-19 pandemic, to commit fraud.



ROLANDO JACOB

Columna (Column), 2025

Tablet plates of shredded Banco de México 500-peso G-type banknotes with black polymeric resin on a carbon-steel structure, metal sheet, and magnets.

This piece replicates one of the Main Building's columns, a characteristic element of its architecture whose function is to give solidity and stability to its structure. Here, the pillar is presented unfinished to present the economy as a system under continuous construction.

The column's cladding of black resin plates alludes to a graph, a symbolic representation of economic movements that combines data to forecast scenarios or display results. The resin plates also evoke the marble found inside the building, a material prized for its beauty, rigidity, and luxury that was widely used in early 20th-century buildings for its aesthetic qualities and as a symbol of economic prosperity.

The tall vertical support—an architectural element that provides bearing and sustenance—functions as a metaphor for the support of the economy: a pillar that offers stability, while also serving as a decorative and monumental presence.





ERNESTO ÁLVAREZ

Entrada al infinito (Entrance to Infinity), 2025

Tablet plates of Banco de México shredded 500-peso G-type banknotes with black polymeric resin.

As part of his sculptural practice the artist has worked with various materials—primarily paper, metal, and wood—for both outdoor and indoor settings. In 2019 he produced a set of brass sculptures titled *Portales (Portals)*, presented in a solo exhibition, where circular forms with central hollows predominated, evoking symbolic entrances.

Continuing that line of reflection and experimentation on the concept of the portal—the main piece that grants access to other spaces—this sculpture furthers that search. The proposal presents a series of superimposed circles that suggest an entry to infinity or other dimensions and, through their materiality and geometry, convey the sensation of contemplating the universe.



SAÚL KAMINER

Ancestro del rumbo norte (Ancestor of the Northward Course), 2025

Compressed plates of shavings from Banco de México 50-peso G-type banknotes with white polymeric resin.

Kaminer's artistic practice is distinguished by linking graphic work with sculpture, as well as exploring the themes of the totem and the mask. This piece continues that sculptural trajectory by revisiting an ancestral figure in bronze and clay he developed in 1974, now interpreted as a character constructed from assembled geometric shapes.

Its dimensions and use of white material—polished to a matte finish that recalls marble, a material the artist has consistently employed—make it suitable for architectural contexts, where it can be integrated into spaces that seek a dialogue between interior and exterior worlds.



SERGIO GUTMAN

Sin título (Untitled), 2025

Compressed plate of shavings from Banco de México 50-peso G-type banknotes with white polymeric resin cut with CNC router, wooden structure, and bolts.

This piece is inspired by a car-engine gasket. The artist is particularly interested in the geometric, two-dimensional structures and designs produced by mechanical engineers in the automotive industry for their functional and compositional sense. This solution integrates that design with the new material supplied by Banco de México Museum and includes an internal support structure that preserves and showcases its forms.

The desire to build structures from geometric shapes, proportions and measurements is what guides the artist's creative process, instead of a preconceived idea. The duplicated form of the work, placed on parallel planes, was the solution he devised to meet the challenge of making a flat figure stand on its own, generating balance without altering its design.



HÉCTOR M. FLORES

Implosión estelar de la serie El universo (Stellar Implosion from the series The Universe), 2025

Compressed plates of Banco de México shredded 500-peso banknotes, type G, with black polymeric resin engraved with a CNC router machine, enameled carbon-steel structure, stainless-steel cable, and screws.

This work is part of the series El universo (The Universe). Two pieces from the series were previously shown in the program's fifth and seventh editions. In them the artist proposes compositions that relate the microcosm to the macrocosm, emphasizing the lines that connect both and alluding to celestial coordinates. On this occasion, the artist advances his reflection presenting a three-dimensional work that evokes a star's explosion. The coordinates reappear, now placed on the terminals of the six projections that radiate from the geometric stellar structure.

The coordinates are engraved on the resin plates, where flashes of light reveal their behavior and properties. With this work the artist continues his reflections on light and its interaction with material.



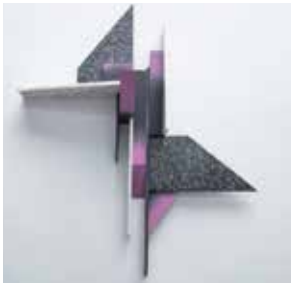
MARIO PALACIOS KAIM

Irreversible, 2025

Compressed plates of Banco de México shredded 500-peso G-type banknotes with black polymeric resin perforated and eroded with sand, ring, and steel cable.

Revisiting earlier works inspired by stones naturally perforated over years by the Pacific coast, this piece evokes that same aesthetic and process. Each plate was manually transformed, perforated and eroded with sand using a sandblast technique. The result is a lattice-like appearance that lightens the plates' original rigidity while preserving their square shape.

The heptagonal cabin invites free interpretation and observation of how the material continues to express itself with varied finishes.



QUIRARTE + ORNELAS

Anabel Quirarte y Jorge Ornelas

Extrapolación 68 (Extrapolation 68), 2025

Pressed plates of Banco de México shredded 500-peso banknotes with black polymeric resin, and pressed plate of shavings of Banco de México's 50-peso G-type banknotes with white polymeric resin, wood, synthetic paint, and lag screws.

The artists' creative process is defined by translating point, line, plane, and color from two-dimensional works—typically drawings or paintings—into three-dimensional forms to generate volume. Continuing their interest in extrapolating the plane into space, they present a stable structure of interlaced geometric forms.

This piece belongs to a broader series developed in recent years that explores sculpture, installation, and painting through the investigation of geometric shapes, volume, and color. For this project, the artists found a new focus in working with a material that integrates shredded banknotes and shavings as a way to give these residues a second life. The result is a set of juxtaposed geometric shapes that allude to a construction and that can be observed from different angles.

**VÍCTOR GUADALAJARA***Espiral (Spiral), 2025*

Pressed plates of Banco de México shredded 500-peso G-type banknotes with black polymeric resin, and pressed plates of shavings of Banco de México 50-peso G-type banknotes with white polymeric resin and acrylic.

This piece explores chromatic and volumetric interplay through resin plates shaped like gears, producing a sense of movement with precise rhythms reminiscent of a propeller's rotation. Laser-cut sheets were assembled to generate rhythm, while the material's translucency and the effects of light reinforce the sensation of dynamism. According to the artist, the composition could be imagined at a monumental scale.

The sculpture continues the artist's ongoing exploration of the spiral form, where movement, volume, and the repetition of geometric shapes generate new structures at different scales.

BIOGRAPHICAL SKETCHES

BARRY WOLFRYD

(Los Angeles, United States, 1952)

The artist's ideological foundation is rooted in the historical consciousness and social critique he developed during his time in New York and Connecticut in the early 1970s. Wolfryd built a pictorial language grounded in the use of symbols and iconographic elements, incorporating multiple disciplines such as printmaking, ceramic sculpture, collage, and object art. Since 2014, he has incorporated glass into his sculptural practice as a means of conveying the fragility of contemporary world narratives.

He began his artistic training at Housatonic Community College in Bridgeport (United States), later continuing at the Universidad de las Américas and the Instituto Allende (Mexico). He subsequently pursued studies in painting and drawing at the Instituto Nacional de las Artes in San Luis Potosí (Mexico) and at the School of the Art Institute of Chicago (United States).

Notable among his 45 solo exhibitions are *Identidades reconstruidas (Reconstructed Identities)* at Al Tiba9 Contemporary Gallery (Spain, 2024), *Spectacularizing the Margi* at the HDLU Museum (Croatia, 2023), and *The Fragility of the Absurd* at the Arocena Museum (Mexico, 2023). He has participated in more than 120 group exhibitions, including *Tale of Two Hearts* at the Museo de las Americas (United States, 2024) and *Anthropos e Kainos II* at Ex Cartiera Latina (Italy, 2023).

He received the distinction of Artistic Creator from the National System of Art Creators (2023) and was selected for the 6th Miradas de Tijuana Biennial (2014) and the 10th Monterrey FEMSA Biennial (2012). Wolfryd's work is represented in private and institutional collections in Mexico and abroad, including the Benetton Art Collection (Italy), Grupo Milenio (Mexico), the Museum of Contemporary Glass Art in Alcorcón (Spain), and the Royal Glass Factory Museum (Spain).

Beatriz Canfield

(Mexico City, 1972)

The artist's trajectory has evolved through a diverse and experimental sculptural practice that spans metalwork and performative processes with explosives. She continually explores temporality and space in her ongoing effort to expand the boundaries of sculpture.

She graduated from the National School of Painting, Sculpture, and Printmaking "La Esmeralda" of the National Institute of Fine Arts and Literature. She has presented more than twenty solo exhibitions and participated in over fifty group shows in Mexico and abroad. She lived and worked in Switzerland for seven years, where she founded the gallery Zone 30 Art Public and produced monumental public artworks, including the memorial at Lac Geronde (Switzerland, 2014) and the large scale sculpture in Parc Longemalle (Switzerland, 2013). Her notable solo exhibitions include El centro de las cosas (The Center of Things) at the Center for Complexity Sciences, UNAM (Mexico, 2025); Cuerpos de agua (Bodies of Water) at the Casa del Risco Museum (Mexico, 2025); Le vide de l'enveloppe (The Emptiness of the Shell) at Zone 30 Art Public (Switzerland, 2021); Escultura expandida (Expanded Sculpture) at the Juan Soriano Morelense Museum of Contemporary Art (Mexico, 2020); Recordar sus nombres (Remembering Their Names) at the Museum of Mexico City (Mexico, 2019); Anónimos (Anonymous) at Galerie Zur Schützenlaube (Switzerland, 2015); and Entre el cielo y el agua (Between the Sky and the Water) at the University Museum of Science and Art, Ciudad Universitaria campus (Mexico, 2003).

Canfield's work has been presented in various venues in Spain, France, England, and Switzerland. Alongside her artistic production, she has worked as a cultural manager and curator on various exhibition projects.

She has received several distinctions, including an honorable mention in sculpture at the National Young Art Encounter (2001). She was a recipient of the Young Creators grant (2000) and a member of the National System of Art Creators (2017 and 2022).

Cisco Jiménez

(Cuernavaca, Morelos, 1969)

The artist's proposal satirizes the cultural, social, and political contrasts and paradoxes of Mexico and Latin America. Through a discursive strategy that combines a rich palette of colors, textures, and forms with words that evoke local idioms, he seeks to establish a dialogue between the viewer and the artwork, inviting critical reflection. By employing language as an educational, political, religious, and commercial tool, the artist creates distinctive icons and titles his creations with humorous neologisms that add depth to his message.

He began his artistic training at the Regional Fine Arts Institute (Mexico). His academic path later shifted toward Industrial Design at the Metropolitan Autonomous University (Mexico) and The Art Students League (United States). He worked alongside the American abstract painter Bruce Dorfman. His interest in social critique and comic art led him to collaborate with the Mexican cartoonist Eduardo del Río, known as RIUS.

He has presented his work in countries such as Germany, Brazil, Ecuador, the United States, the Netherlands, and Portugal. Among his most notable solo and group exhibitions are Anatómica (Anatomical) at the Amparo Museum (Mexico, 2022), Desastrerama (Disaster-ama) at the Jardín Borda

Cultural Center (Mexico, 2016), and Espías del cosmos (Spies of the Cosmos) at the Museum of Modern Art (Mexico, 2014). He collaborated with American artist Jimmie Durham at the Venice Biennale (2001) and received the Rufino Tamayo Painting Biennial Prize (2018). He has been a member of the National System of Art Creators on several occasions (2014, 2020, and 2025), solidifying his presence in the national art scene.

His work is held in national and international collections, including the Coppel Collection (Mexico), the Jacques and Natasha Gelman Collection (Mexico), the Fundación Cultural Televisa (Mexico), the McNay Art Museum (United States), the Amparo Museum (Mexico), the Museum of Modern Art (Mexico), the National Museum of Graphic Arts (Mexico), the University Contemporary Art Museum (Mexico), and the Museum of Latin American Art (United States).

Edna Pallares

(Mexico City, 1965)

The artist's practice is characterized by her exploration of identity, memory, and the emotional bonds between human beings and their surroundings. Her study of disciplines such as sculpture, drawing, and installation led her to develop visual languages that blend the figurative and the abstract. A distinctive feature of her work is her ability to create atmospheres that evoke both the dreamlike and the introspective.

She holds both a master's and a bachelor's degree in Visual Arts from the School of Arts and Design at the National Autonomous University of Mexico (Mexico). Her training includes specialized studies in France and an artist residency in Canada. She is currently a research professor at the School of Arts of the Autonomous University of the State of Morelos (Mexico).

She has presented her work in numerous galleries and museums, with standout exhibitions including: *El brillo de la forma* (The Shine of Form) at the Drexel Gallery (Mexico, 2025); *Yo ya estuve aquí, pero ahora es diferente* (I Have Been Here Before, but Now It Is Different), at the Chopo University Museum (Mexico, 2024); and *Objeto Coaptado: memoria, identidad, mito, sacrificio* (Co-opted Object: Memory, Identity, Myth, Sacrifice) at the University Museum of Science and Art Roma (Mexico, 2021). Notable group exhibitions in which she has participated include *50 mujeres, 50 obras, 50 años* (50 Women, 50 Works, 50 Years) at the Museum of Mexico City (Mexico, 2020) and *Paradigmas, una década de esculturas* (Paradigms, a Decade of Sculptures) at the Federico Silva Museum of Contemporary Sculpture (Mexico, 2013).

She was selected to create a sculpture for the Art Object Collection of TANE Jewelry and participated in the II Stone Sculpture Symposium "Tunich Ka" (2013). She received third place at the International Snow Sculpting Symposium (United States, 1999) and the acquisition prize awarded by the Centre Régional des Oeuvres Universitaires et Scolaires (Regional Center for University and School Services) (France, 1989). She is a member of the National System of Art Creators (2025).

Ernesto Álvarez

(Mexico City, 1955)

The artist's work has consisted primarily of sculptures, reliefs, and drawings. Inspired by ancient cultures, spirituality, the cosmos, and nature, his pieces employ signs and symbols to evoke meaning. His sculptures are defined by geometric compositions with organic finishes, a synthetic visual language, and the use of diverse materials and colors.

He completed both his master's and bachelor's degrees in Visual Arts at the School of Arts and Design of the National Autonomous University of Mexico (Mexico). His solo exhibitions include Signos (Signs) at the Museum of Contemporary Art of Isfahan (Iran, 2005), which later traveled to the Cultural Center of the Korea Foundation (Seoul, 2006) and the Umeda Sky Building (Japan, 2006); Portales (Portals) at the Manuel Felguérez Museum of Abstract Art (Mexico, 2019), and Recinto (Enclosure) at the Museum of Modern Art (Mexico, 1993).

Over more than thirty years of artistic practice, he has participated in nearly 350 group exhibitions in museums and galleries in South Korea, the United States, Japan, and Poland. These include the Toyamura International Sculpture Biennial (Japan, 2005, 2003, 1997, and 1995), the International Sculpture Triennial (Japan, 1995 and 1992), and the Henry Moore Grand Prize (Japan, 1991).

He joined the National System of Art Creators (2000), received a grant from the Pollock Krasner Foundation (United States, 1995), and was awarded support from the Cultural Projects Promotion Program of the former National Fund for Culture and the Arts (Mexico, 1994). He also won the Special Prize at the International Sculpture Triennial (Japan, 1992) and the Prize at the Henry Moore Biennial of the Utsukushi Ga Hara Open Air Museum (Japan, 1991).

His work is part of the collections of the Utsukushi Ga Hara Open Air Museum (Japan), the Osaka Contemporary Museum (Japan), the Sculpture Garden of the Cultural Center of Manila (Philippines), and the Art Stilon Museum (Poland).

Héctor M. Flores

(Mexico City, 1980)

The artist's primary source of sculptural inspiration is the radiance of the observable universe. Through his works, he explores the interaction of light with matter and space, applying a wide range of techniques. His mastery of solid transparent glass has allowed him to integrate multiple processes into his sculptural practice.

His first encounters with glass art took place in childhood, in his father's stained glass workshop. He later continued his training through specialized studies in the United States and Turkey.

Flores's work has been exhibited across the Americas, Asia, Europe, and the Middle East. Notable exhibitions include Energía y Materia: de la serie El Universo (Energy and Matter: from The Universe Series) at Casamarilla Arte Contemporáneo (Mexico, 2023), and Cosmos at the Museum of the Centro Cultural Mexiquense Bicentenario (Mexico, 2018). He has participated in group exhibitions such as Walk with the Light at Quimo Art Gallery (China, 2024), Invited Artists at the Seto City Art Museum (Japan, 2021 and 2014), and Loading at the Tolima Art Museum (Colombia, 2024). He also took part in the fifth and seventh editions of the Program ART | BANKNOTES | SHREDDDED BANKNOTES | SHAVINGS | DESIGN of Banco de México (2021 and 2023) and completed an artist residency supported by the Seto Ceramic & Glass Art Exchange Program (Japan, 2013).

He joined the National System of Art Creators (2018). He received an honorable mention at the 5th National Biennial of Visual Arts of Yucatán (Mexico, 2011) and second place at the 2nd International Biennial of Contemporary Artistic Glass (Mexico, 2008).

His work is held in the collections of the Glass Museum (Mexico), the Ministry of Finance (Mexico), the Ministry of Culture of the State of Mexico (Mexico), the Eskişehir Glass Museum (Turkey), the Seto City Art Museum (Japan), the Tolima Art Museum (Colombia), the Taoxichuan International Art Center (China), and the Guemgang Nature Art Collection (Korea). His work is also included in the Dictionary of 20th-Century Mexican Sculptors.

Horacio Castrejón

(Mexico City, 1965)

He is an artist, researcher, and academic. His artistic interests revolve around urban art, sculpture, and design. His creative process draws on traditional materials—stone, metal, wood, copper, and ceramics—alongside alternative elements such as snow, ice, and fire for the making of his works. He engages interdisciplinary methodologies, moving between the visual arts, poetry, and literature. He holds a PhD in Arts and Design and a master's degree in Visual Arts from the San Carlos Academy (Mexico), and a bachelor's degree in Visual Arts from the National School of Plastic Arts at the National Autonomous University of Mexico (UNAM, Mexico).

He is the coordinator of the Bachelor's Program in Visual Arts at the School of Arts and Design (FAD UNAM, Mexico) and a faculty member at Universidad Anáhuac Norte (Mexico). Since 1990, he has devoted himself to teaching art, offering courses in illustration, sculpture, painting, and experimental drawing at the bachelor's and master's levels. He has been a speaker at academic events and activities at both the graduate and undergraduate levels and has also served as coordinator of colloquia and conferences. He organized the workshop Textures and Colors: Alebrijes Created with the Felting Technique at the San Agustín Arts Center (Mexico, 2019).

He has taken part in projects such as the 5th International Conference on Sustainable Art at the Complutense University of Madrid (Spain, 2024) and the Mexico–Spain International Exhibition: Letters Between Octavio Paz and Chillida, organized by FAD UNAM and the Complutense University of Madrid (Mexico–Spain, 2024). He has also participated in national and international competitions and symposia as a sculptor and installation artist in Germany, Canada, the United States, Estonia, France, Italy, and Lebanon.

Mario Palacios Kaim

(Mexico City, 1953)

With more than fifty years dedicated to the visual arts, his work spans a wide range of techniques, including painting, performance, printmaking, and installation. His visual language centers on the possibilities of abstraction, both gestural and geometric, the latter conceived as an experience that reveals archetypal symbols and the forces that give rise to the phenomenological manifestation of the world. In his installations, he employs materials that allow him to explore the impact of time and the effects of light. He is a self-taught artist whose training has been defined by deep personal research that includes artistic workshops, travel, and extensive reading, all guided by the expressive needs that emerge in his work. His innovative and experimental approach to intervening objects has led him to exhibit in Brazil, China, the

United States, France, Hungary, Japan, and the United Kingdom.

He has participated in both solo and group exhibitions, among which the following stand out: Zona de indiferencia (Zone of Indifference) at the Museum of Mexico City (Mexico, 2024); Mobiles, seventh edition of the Program ART | BANKNOTES | SHREDDED BANKNOTES | SHAVINGS | DESIGN of Banco de México (Mexico, 2023); and Arte Mexicano: Legacy of the Masters at the Crocker Art Museum (United States, 2014). For more than a decade, he has incorporated installation into his practice as an experimental tool, presenting works such as El Quinto Muro (The Fifth Wall) at the Historic Justo Sierra Synagogue (Mexico, 2014) and Abismo superficial (Shallow Abyss) at Celda Contemporánea Gallery (Mexico, 2013).

He participated in the 6th Monterrey FEMSA Biennial (Mexico, 2003) and the 11th Rufino Tamayo Painting Biennial (Mexico, 2002). His work is held in the collections of the Museum of Contemporary Art of Oaxaca (Mexico), the Library of Alexandria (Egypt), and the Ministry of Foreign Affairs (Mexico).

Quirarte + Ornelas

Anabel Quirarte and Jorge Ornelas
(Mexico City, 1980 and 1979)

The artists explore the possibilities of mentally inhabiting space, establishing a dialogue between opposites such as painting and sculpture, and between three dimensionality and two dimensionality, seeking the connections that emerge between them. This exploratory process allows them to create structures that reconsider the very notion of the object, emphasizing its divisible and transformable nature.

The duo's rapport emerged at the National School of Painting, Sculpture, and Printmaking "La Esmeralda" of the National Institute of Fine Arts and Literature. After receiving support from the Baden Württemberg Foundation for a residency at the Staatliche Akademie der Bildenden Künste Karlsruhe (Germany, 2004), their work consolidated into a collaborative practice.

With twenty years of experience in the art field and more than 85 solo and group exhibitions, their works form part of national and international collections, including the Sonora Museum of Art (Mexico), the Luciano Benetton Foundation (Italy), and the Würth Museum (Germany). Their recent collaborations include the RONDO artist residency (2024) and the seventh edition of the Program ART | BANKNOTES | SHREDDED BANKNOTES | SHAVINGS | DESIGN of Banco de México (Mexico, 2023). They have presented their work in group exhibitions such as Geometric Abstraction in Latin America at George Mason University (United States, 2019), Líneas en el espacio (Lines in Space) (Mexico, 2019), and Constructed Otherness (United Kingdom, 2015).

Their work has been recognized with various awards and distinctions, including the Acquisition Prize at the third edition of the Lumen Art Biennial (Mexico, 2018), first place in the Premio Luna: Una expresión artística (Luna Award: An Artistic Expression) (Mexico, 2009), and an honorable mention at the 13th Rufino Tamayo Painting Biennial (Mexico, 2006). They have been members of the National System of Art Creators in different editions (Jorge Ornelas, 2019 and 2024; Anabel Quirarte, 2021).

Rolando Jacob

(Reynosa, Tamaulipas, 1984)

The artist's work unfolds in Mexico City, shaped by his training as an architect, through which he explores the tensions between human beings and their built environment. Through drawing, painting, installation, and the creation of spatial atmospheres, his artistic practice investigates the relationships between architectural objects, conflict, and memory. His work alludes to twentieth century architectural utopias and to the idea of modernity from the periphery, materializing—through the distortion of form—the contradictions inherent in hegemonic narratives of progress and the Mexican modern dream.

He holds a degree in Architecture from the Autonomous University of Nuevo León (Mexico) and a master's degree in Art Research from the Complutense University of Madrid (Spain). His work has been presented in national and international institutions and spaces, including the Carrillo Gil Art Museum (Mexico), the Antiguo Colegio de San Ildefonso (Mexico), the University Museum of Science and Art, Ciudad Universitaria campus (Mexico), the Matadero Madrid (Spain), and the Monterrey Arts Center (Mexico).

He has been a recipient of the Program for the Promotion of Artistic Creation and Development (2015), the Young Creators program of the National Fund for Culture and the Arts (2013 and 2017), and support from the Patronato de Arte Contemporáneo (2017 and 2023). He participated in the sixth edition of the BBVA MACG Program and in the SOMA Educational Program, class of 2019. He is currently a member of the National System of Art Creators.

Saúl Kaminer

(Mexico City, 1952)

In his artistic practice, geometry emerges as a language that seeks to reconstruct order out of fragmentation. His use of lines, curves, shadows, and volumes creates an abstract universe in which floating structures seem to search for an anchor. His aesthetic and archetypal exploration—rooted in synthesis—is as an act of healing that, through form, seeks to preserve the memory of an emotional and natural universe. Kaminer's art takes shape as a kinetic and minimalist language that reestablishes a dialogue between chaos and the cosmos.

He completed a master's degree at the Institut d'Urbanisme de Paris (France) and holds a bachelor's degree from the School of Architecture at the National Autonomous University of Mexico (Mexico). He is co founder of the group Magia Imagen, composed of eight Latin American artists, whose relationship with the surrealist painter Roberto Matta was fundamental to the development of their proposals.

Among his more than seventy solo exhibitions, highlights include Decir luz es decir sombra (To Say Light is to Say Shadow) at the National Print Museum (Mexico, 2024); Órbitas, rumbos y sombras (Orbits, Paths, and Shadows) at the Museum of Mexico City (Mexico, 2018); and Masques (Masks) at the Thessa Herold Gallery (France, 2014). His work has been shown in more than 170 group exhibitions, including Babel y la reparación (Babel and Repair) at the Grand Palais (France, 2026); Abstracción, transformación y no figuración (Abstraction, Transformation, and Non-Figuration), which traveled to 18 venues; and Peintres contemporains du Mexique (Contemporary Painters of Mexico) at the Picasso Museum (France, 1980). He participated in the first edition of the Program ART | BANKNOTES | SHREDDED BANKNOTES | SHAVINGS | DESIGN of Banco de México (Mexico, 2017).

He has received numerous awards and distinctions, among them honorable mentions at the Salon of Vitry

sur Seine (1987) and the National Salon of Plastic Arts (1982). He was awarded the artistic research grant from the Conseil régional de l'Île de France (1983) and the Fortabat Prize at the Maison de l'Amérique Latine in Paris (1994). Since 1997, he has been a member of the National System of Art Creators. Kaminer's work is held in the collections of the Museum of Modern Art (Mexico), the Federico Silva Museum of Contemporary Sculpture (Mexico), the Fonds national d'art contemporain (France), and the National Library of France (France).

Sergio Gutman

(Mexico City, 1960)

A visual artist drawn to the School of the South, the aesthetic movement that formed part of the Latin American version of Constructivism initiated by Uruguayan artist Joaquín Torres García. Gutman understands structure as the origin of all; therefore, art is structure. Guided by this conviction, he became a precursor of Constructivism in Mexico, using materials such as construction wood and cement in the creation of his pieces. According to the artist, Constructivism is an impersonal art and a timeless style that never changes.

He studied photography at the School of Visual Arts (United States) and took various workshops with Catalan artists Frederic Amat, Albert Ràfols Casamada, and Josep Guinovart.

His career includes notable solo exhibitions such as Feliz conciliación de lo cúbico y lo plano (Happy Reconciliation of the Cubic and the Flat) at the Museum of Mexico City (Mexico, 2024); Magic Squares at Galería Cecilia de Torres (United States, 2011); Círculo cuadrado (Squared Circle) at the Recoleta Cultural Center (Argentina, 2006); and Cuatro cilindros (Four Cylinders) at the Chopo University Museum (Mexico, 2004). A highlight among his group exhibitions is Une Conquête de l'Art de l'Amérique Latine (A Conquest of Latin American Art) at Espace Bellevue (France, 2006).

He has participated in international art fairs such as Pinta (United States, 2009), dedicated to the promotion of Latin American art in New York; Arte Américas (United States, 2008 and 2009); ArtBo (Colombia, 2008); and ARCO (Spain, 2005). Most recently, he was invited to the 15th Havana Biennial (Cuba, 2024), where he presented his monumental work Contramatices (Counter-Nuances).

His work is held in private collections including the Alon Foundation for the Arts (Argentina), the Daniela Chappard Foundation (Venezuela), the Jean Cherqui Collection (France), and the Emilio Pacheco and Harriet Rabinowitz Collection (United States).

Víctor Guadalajara

(Mexico City, 1965)

Through his work, he explores art as an aesthetic phenomenon grounded in principles such as color, composition, movement, light, and balance. His inquiry centers on the creative possibilities of geometry and color as a method for challenging the flat boundaries of the canvas. Employing organic and geometric forms as constructive resources, he generates metamorphic objects that invite reflection.

He holds a bachelor's degree in Graphic Design from the School of Design of the National Institute of Fine Arts and Literature.

Guadalajara's work has been exhibited in national and international museums and venues. His artistic trajectory includes more than 27 solo exhibitions and nearly 110 group exhibitions of painting, sculpture, and printmaking in Germany, Argentina, Canada, the United States, Japan, Singapore, and Switzerland.

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Notable solo exhibitions include Trepidante/Exultante (Thrilling / Elated) at the MN Contemporáneo Gallery (Mexico, 2017); 4A2G at the Museum of Modern Art (Mexico, 2001); and Elipsis (Ellipsis) at the Carrillo Gil Art Museum (Mexico, 1996). He participated in the fifth and seventh editions of the Program ART | BANKNOTES | SHREDDED BANKNOTES | SHAVINGS | DESIGN of Banco de México (Mexico, 2021 and 2023), as well as in Yo también (So Do I) at Ethra Gallery (Mexico, 2013) and Encuentros de Primavera (Spring Encounters) at the Museum of Modern Art (Mexico, 1993).

He joined the National System of Art Creators (2007) and later served as a juror in the sculpture category of the same program (2017). He was selected to create the monumental sculpture Renacimiento de la luz (Rebirth of Light), commemorating the 100th anniversary of the Asociación para Evitar la Ceguera en México (Association to Prevent Blindness in Mexico) at the Hospital de la Ceguera (Mexico, 2018).