

COLOMBIAN
VIBES

Exhibition
CEUSTUDIO
601 NW 11th st, Miami



Exhibition Concept

Works by

DANIEL NYSTREÖM

MARÍA GARCÍA

VANESSA GÓMEZ

ADRIANA URIBE

JORGE JULIÁN ARISTIZABAL

DIANA FRASER

XANDRA URIBE

SUSANA MEJÍA

PABLO CAMILO URIBE

DESPENSA CREATIVA

SILVER ART

CEU STUDIO: About the Gallery

COLOMBIAN VIBES: A Tapestry of Nature and Art

Step into the enchanting world of Colombia, a realm of unparalleled diversity. “Colombian Vibes” is a poetic celebration, weaving together the essence of Colombia’s rich cultural tapestry and its natural wonders. In this collective exhibition, artists and designers sculpt with nature’s fibers, crafting pieces that breathe poetry and significance.

Immerse yourself in a sensory journey, where every piece tells a story—a story of creativity, tradition, and the vibrant soul of Colombia. Boundaries between art and design dissolve in an aesthetic conversation that pays homage to the contemporary talents shaping Colombia’s artistic landscape.

Curated by the discerning eyes of Catalina Echavarría, Ana María Fries, and Rafael Londoño, “Colombian Vibes” is a partnership between CEU Studio design gallery and La Cometa art gallery. Join us for an intimate encounter with the beauty that arises when art, design, and nature converge.

CEU Studio, 601 NW 11th st, Miami.

DANIEL NYSTREÖM



DANIEL NYSTRÖM

Swedish artist Daniel Nyström's work constantly straddles the boundaries of contemporary art, design, architecture, and textiles. Far from being problematic, Nyström has used the ambiguity and intangible boundaries of these disciplines to produce work that can encompass a wide number of audiences and heritages, even questioning the limits of contemporary society itself. When Nyström works, he enters a meditative state. He starts with an idea and tries to transform it with his hands, which allows him to connect with himself. That is why he does not believe in the concept of time because, for him, the measure of time is the extension of the work.

His body of work, instead of being geographically or contextually definable, is marked by a deeply general human characteristic: experimentation. The use of fire, almost transversal in his artistic career, has a component of universality like no other. The gathering of an enormous diversity of materials converges in his pieces, with the sensitivity to incorporate techniques from certain regions and communities - such as Colombian techniques of weaving with virgin wool, for example - generates that his work results in two simultaneous elements: the local, in its technique, but profoundly universal, in its essence.

Nyström approaches communities, understands them, and learns from them through observation. His memory is connected to his hands, which learn quickly. He is not interested in copying what the artisans do; on the contrary, he is interested in understanding how they do it and the origin of each of the practices. This artist found in Colombia's craft traditions an unexpected richness to incorporate into his artistic work.

DANIEL NYSTREÖM

CARBON ASSEMBLY
2023

Assembly of burned wood,
linseed oil, cable covered
by fabric and light bulb
300 x ø 15 cm



DANIEL NYSTREÖM

FIRST SAMPLE OF THE QUEEN CHAIR
2023

Ensamble de hierro
134 x 160 x 71cm



DANIEL NYSTREÖM

PINK SUN WITH BLACK MOON

2023

Virgin wool, bamboo, fique, acrylic,
tar and gasoline

184 x 181 x 9cm



MARÍA GARCÍA



M A R Í A G A R C Í A

Maria made a journey through contemporary art as a researcher, writer, and curator in France, Colombia, and England, to meet Primitive Art: Primitive Textiles and Pottery. These two media subsist through the extension of the mind, heart, and hands of master artisans, in connection with ancestral cultural and spiritual literatures of high artistic sophistication.

They are also a gateway to the botanical world of plants as medicines of color and the movement of the earth through clay. The geography of her work is that of plants, weaving and ceramics, botanical knowledge, and transcendence, influenced by mystical notions and experiences.

Maria has worked in Batik, Woodblock, Ikat, and other primitive techniques of textile construction, as well as in primordial processes of earth and fire in ceramics in Bali and Java (Indonesia), rural Oaxaca (Mexico) and currently with the master inhabitants of the Mitú River in Colombia.

MARÍA GARCÍA

GUARDIANS OF ORDER AND CHAOS (RAW)

2023

Gurumá, Carayurú palm fabric and squeezed annatto leaf

200 x 120 cm



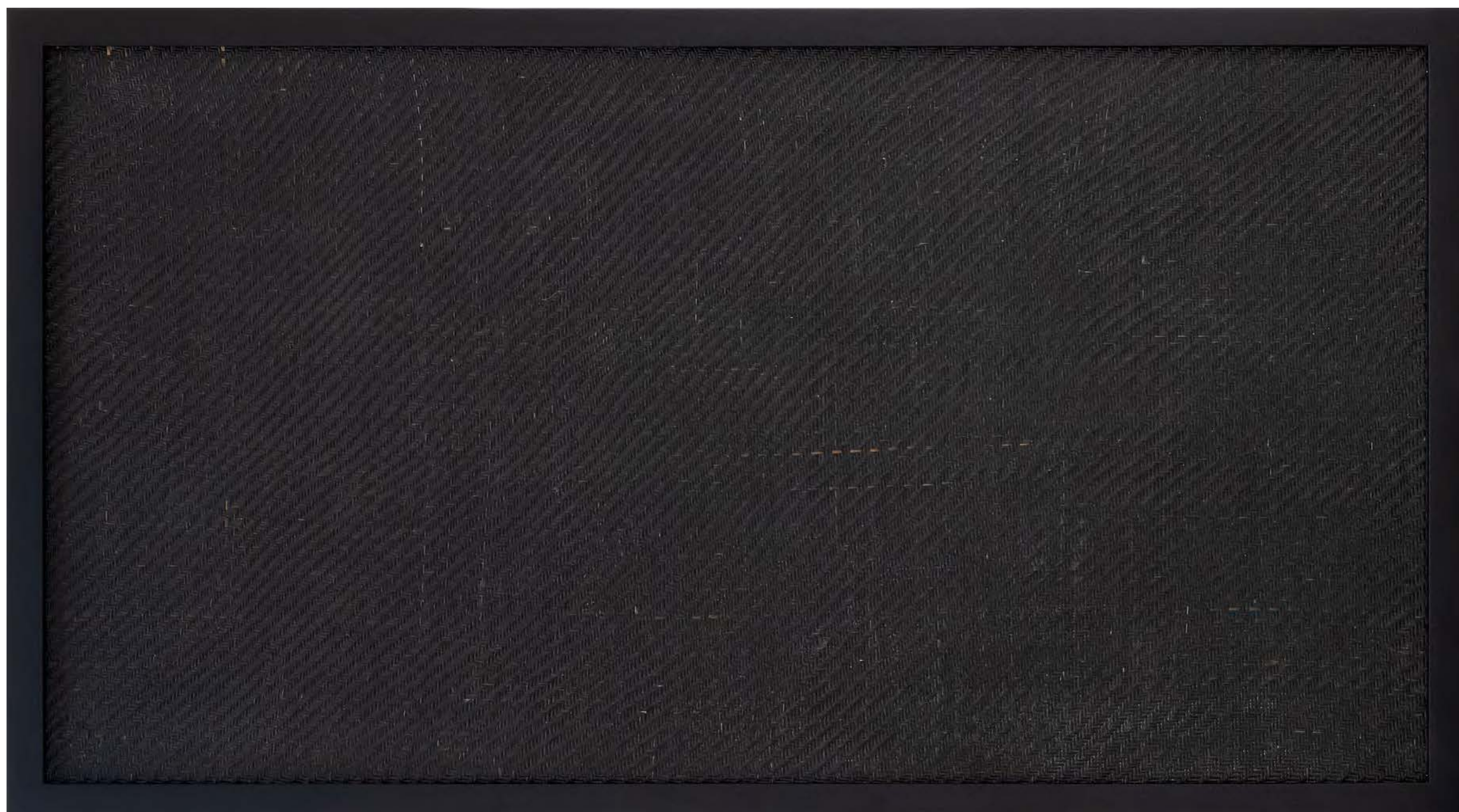
MARÍA GARCÍA

GUARDIANS OF ORDER AND CHAOS (BLACK)

2023

Gurumá palm fabric, mud, ash and squeezed annatto leaf

200 x 120 cm



MARÍA GARCÍA

GUARDIANS OF ORDER AND CHAOS (RED)

2023

Raw Gurumá palm fabric

200 x 120 cm



VANESSA GÓMEZ



VANESSA GÓMEZ

Vanessa Gómez's body of work is built around reflection on the crafts, particularly on traditional Latin American weaving techniques, which represent an activity of resistance against the fast rhythms of contemporary life and production. Her work involves loom and sewing developments where repetition, rhythm, and order contrast with the imprecision of mechanized processes, reflecting on the relationship between people and technology.

The fabric, the protagonist in her work, not only has a poetic relationship with the utopian structure of society but is also directly related to the territory and therefore with the resources derived from nature. Her pieces are a tribute to the manual work carried out by weavers who extol the textile tradition and carry out their work consciously and responsibly with the environment.

But not only is the technique the protagonist in the artistic exploration of Vanessa Gómez; her choice of materials is essential to approach her concerns. Horsehair, feathers, cotton, nylon, thread, and beans, are all elements that have deeply complex relationships with the territories and their communities. These elements speak to us, through Vanessa's work, of how we relate to our environment.

VANNESA GÓMEZ

WHITE HORSEHAIR BIG DIAL I
2022
Metal structure and horsehair fabric
ø 150 cm



VANNESA GÓMEZ

MIXED BLACK HORSEHAIR SMALL DIAL I
2022
Metal structure and horsehair fabric
ø 70 cm



VANNESA GÓMEZ

WHITE HORSEHAIR SMALL DIAL I
2022
Metal structure and horsehair fabric
ø 70 cm



VANNESA GÓMEZ

MIXED BLACK HORSEHAIR SMALL DIAL I
2022
Metal structure and horsehair fabric
ø 70 cm



VANNESA GÓMEZ

FRÍJOL DÁLMATA
2022
String and bean curtain
220 x 97.5 cm



PABLO CAMILO URIBE



PABLO CAMILO URIBE

Born in 1969 in Medellín, Colombia, Pablo Camilo studied architecture at Los Andes University in Bogotá and The Architectural Association in London.

His early professional journey in London involved working with Lady Victoria Weymouth, where he contributed to the design of traditional English interiors for renowned rock stars. A stint with B&B Italia, a prominent furniture manufacturer, further enriched his diverse experience.

In 1999, Pablo Camilo founded studio uribe, dedicated to architecture, interiors, and special objects. Notably, one of the studio's commissions included designing a beach residence for Calvin Klein in Miami Beach. After spending 22 years in the UK and the US, Pablo Camilo made the decision to return to his hometown, Medellín.

In collaboration with his partner, Daniel Schaefer, Pablo Camilo has engaged in extensive research on Colombian and Mediterranean vernacular architecture. Their collective observations have influenced the development of contemporary architecture and design, guided by the principle "Less is more," echoing the sentiments of Mies van der Rohe.

Little Fellows (Honguitos), 2022/2023

The project started whilst on holiday in the Colombian Caribbean. The bright sun, the warm breeze, walking bare foot on the sand, the salty water, the elements surrounding them at the time, they epitomized sensuality. The mushrooms carved out of reclaimed wood, with curvy smooth sanded edges convey that same feeling, a moment in time worthy of being treasured.

PABLO CAMILO URIBE

HONGUITOS
2023
Wood

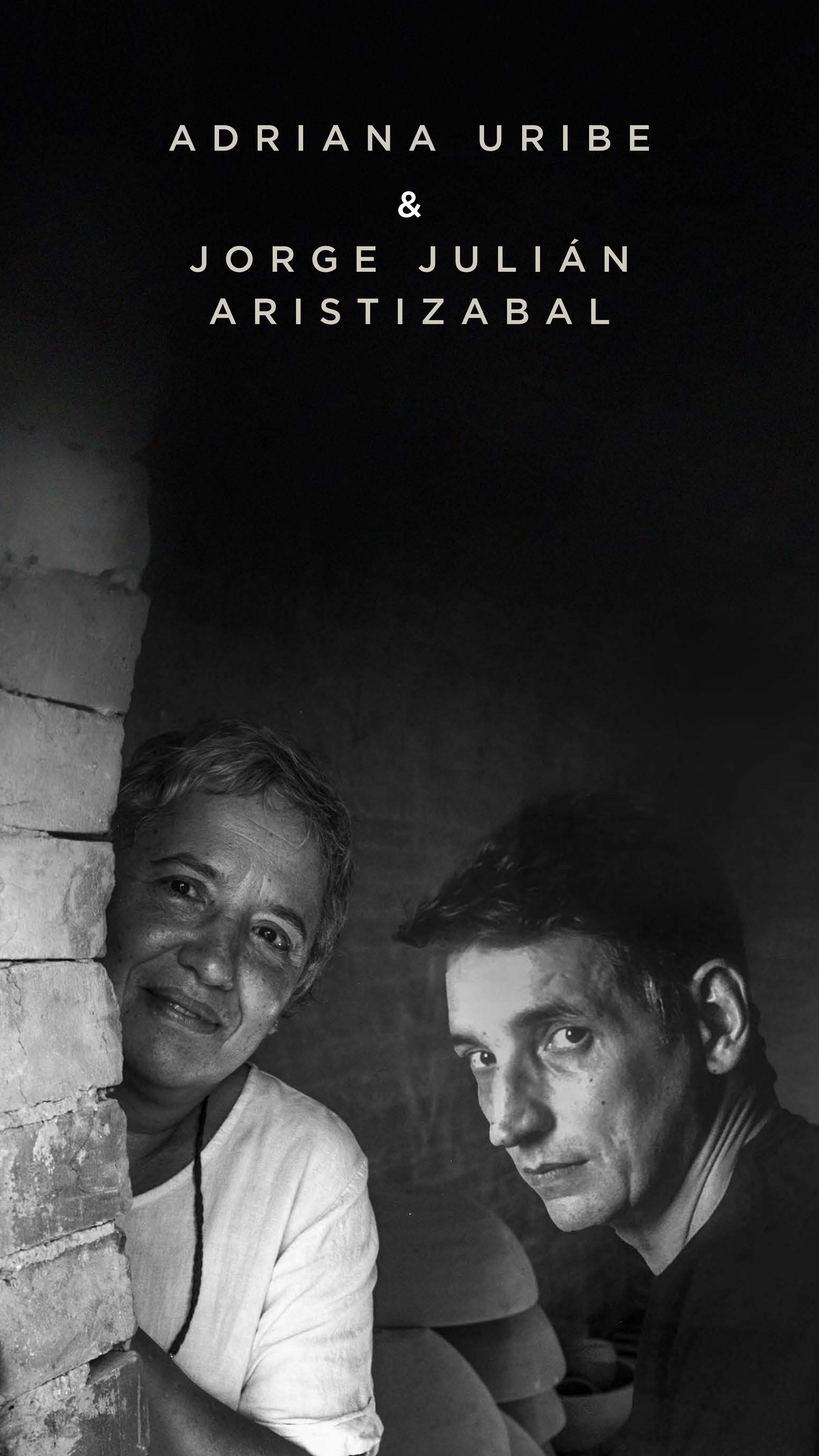


ADRIANA URIBE

&

JORGE JULIÁN

ARISTIZABAL



ADRIANA URIBE

Colombian graphic designer, from an early age she has had a fascination with the world of art and an innate connection with plants that have been her source of inspiration throughout her life.

For 15 years she dedicated herself to landscaping, designing and working with gardens, however, her desire to be closer to nature led her to make the decision to move to the coffee region where she immersed herself in the world of traditions of the Cartago sector as pottery and discovered that this art had been lost 70 years ago.

Moved by her love for nature and her desire to preserve traditions, she decided to undertake and open a clay workshop to create 100% natural pieces and return to the origin of traditional art focused on the green economy and the use of natural elements such as fire and water reflecting his passion for conservation and connection with nature.



JORGE JULIÁN ARISTIZABAL

Jorge Julián Aristizábal is a Colombian artist who studied art at the Otis/Parsons School of Art and Design in Los Angeles, California, and then completed a master's degree in art at Goldsmiths University in London, United Kingdom. He has exhibited his work in museums and galleries since 1989, both individually and in group exhibitions in several countries, including Colombia, the United States, England, Belgium, Greece, Australia, Israel and Peru.

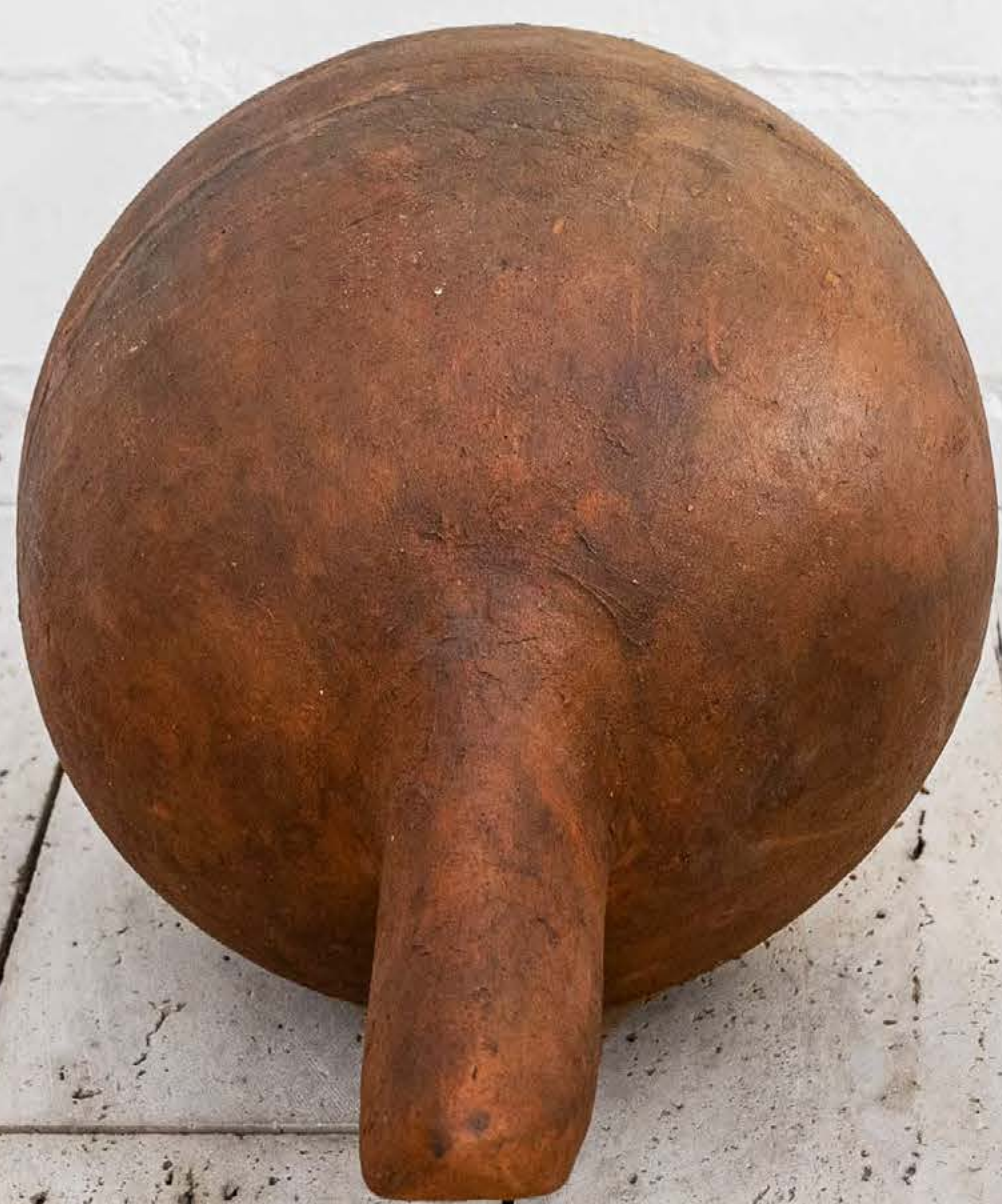
Some of his notable solo exhibitions include “Progresiones” in Bogotá, “Almost All Together” at the Museum of Modern Art in Medellín, and “Invisible Wounds” in New York. He has received multiple distinctions throughout his career, such as a scholarship from the Cisneros-Fontanals Art Foundation in Miami.

He has participated in multiple international collections such as Espacio 23, Miami, Florida, USA, Kaddist, San Francisco, USA and CIFO, Cisneros Fontanals Art Foundation Miami, USA.

His work is found in important collections in Colombia, such as the Museum of Modern Art of Medellín and the Museum of Antioquia, as well as in other institutions such as the Banco de la República in Bogotá. Additionally, his work has been reviewed in books, catalogs and magazines, and some of his works have been acquired by art foundations in San Francisco, Paris and Miami.

ADRIANA URIBE & JORGE JULIÁN ARISTIZABAL

AVES
2023
Clay sculptures
46 x 28 x 28 cm



ADRIANA URIBE & JORGE JULIÁN ARISTIZABAL

AVES
2023
Clay sculptures
46 x 28 x 28 cm



ADRIANA URIBE & JORGE JULIÁN ARISTIZABAL

VOLUMEN
2023
Clay sculpture
83 x 77 x 51 cm



ADRIANA URIBE & JORGE JULIÁN ARISTIZABAL

MATERA
2023
Clay sculpture
1.45 x 74 cm



DIANA FRASER



DIANA FRASER

Holds a BA in Philosophy and Literature, a MA in English Literature and a MA in History from the University of Pittsburgh. She found her way as a Ceramist in Japan where she studied for six years in various pottery towns such as Kasama, Chiba, Kyoto, Kamakura and Bizen as an apprentice under different masters with techniques that differed greatly from region to region. Her sense of functional and utilitarian ware is marked by Buddhist philosophy and the Zen Tea Ceremony, where one is centered by bringing the sacred into simple everyday acts. What characterizes her work is the raw, unobtrusive beauty of the unembellished: containers and flat surfaces with no pretension other than embracing space and the void within the texture of clay.

Her studio El Umbral is set in a land reserve in the Paramo mountains on the outskirts of Bogotá, Colombia. The silent vibrance of the colors inborn in the mountains she faces while working mark her work. She has done multiple solo and collective exhibits in Japan, Colombia and the US, and her work has been featured in various publications.

DIANA FRASER

CORAZÓN
2023
Ceramic
ø 15 x 16 cm
ø 14 x 15 cm



DIANA FRASER

ZEN GARDEN
2023
Ceramic
ø 52.5 x 5 cm



DIANA FRASER

NURSERY
2023
Ceramic
ø 17 x 14 cm
ø 17 x 15 cm



DIANA FRASER

HANGING GARDEN
2023
Ceramic
ø 13 x 106 cm

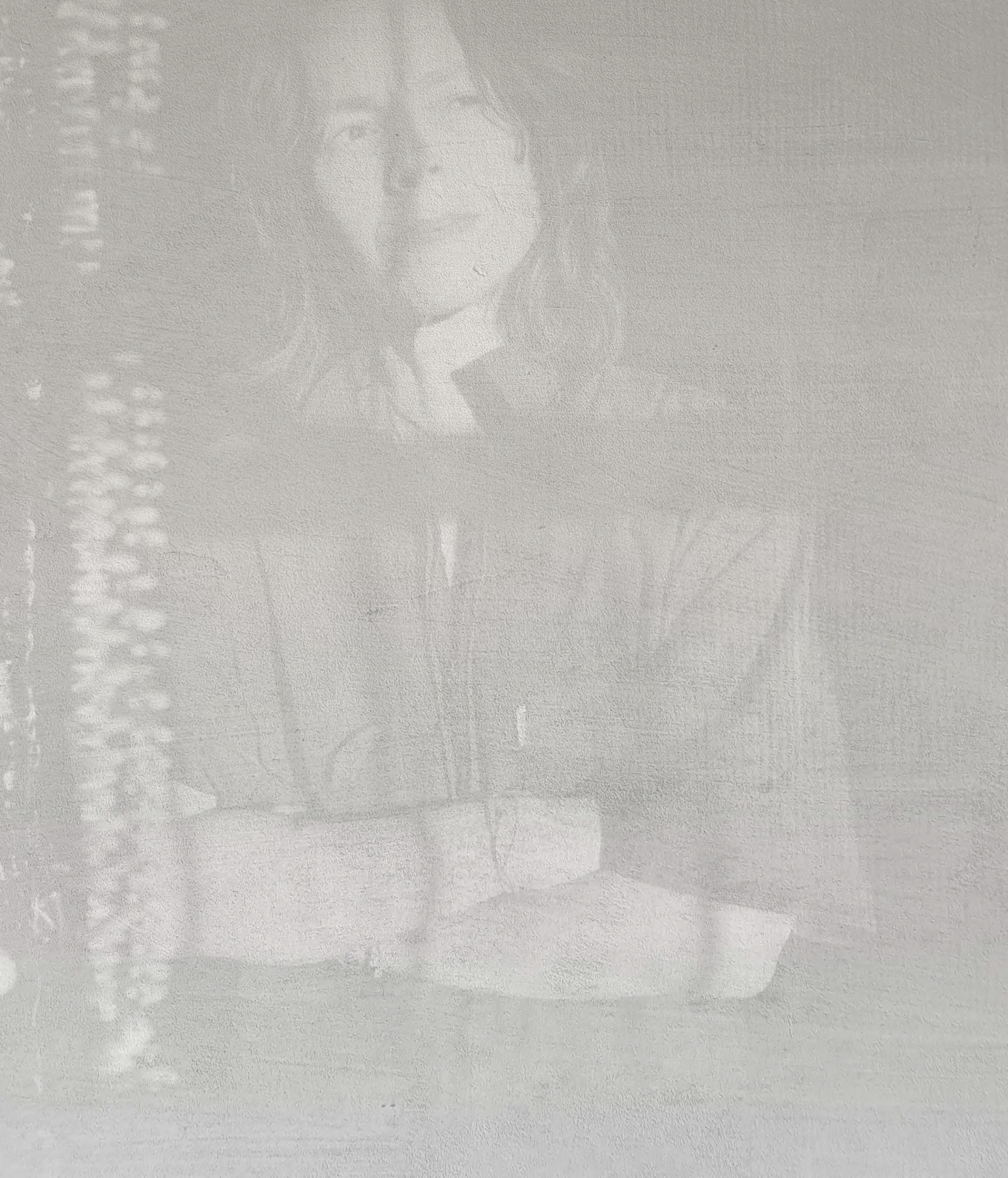


XANDRA URIBE



X A N D R A U R I B E

Creative producer, entrepreneur, artist, and designer. Her work is infused by Colombian soil and soul. With her two brands, ByXan and Frijolatorio, she develops products and projects inspired by beans. Her work has stood out in the fields of advertising, fashion, performing arts, and literature. Uribe has a Bachelor of Arts from Boston College, and remains committed to exploring Colombia's geography, biology, culture, and history. Her home, studio and garden are in Medellín.



XANDRA URIBE



XANDRA URIBE



X A N D R A U R I B E



SUSANA MEJÍA



SUSANA MEJÍA

Susana Mejía (born in Medellín, 1978) is an artist deeply rooted in the exploration of nature, having made her mark in the art world with her project Color Amazonia. This endeavor, a convergence of scientific rigor and the spirituality of ancestral cultures, offers a fresh and respectful perspective on the natural world. Mejía combines the meticulousness of a chemist and the discipline of a botanical biologist with the sensitivity of an alchemist, achieving a balance between scientific classification and artistic expression. Her work ranges from botanical taxonomy to creating imprints and herbariums, and also ventures into the magical chaos of art, using humble and natural materials like dyed fique.

The heart of her project lies in her journeys to the Colombian Amazon, where Mejía and her team explored botanical species and the colors they produce. In close collaboration with the Uitoto indigenous community, led by Kasia Morales and her family, they studied eleven plants, emphasizing the importance of sustainable processes for pigment extraction and dyeing natural fibers from social and environmental perspectives. This intercultural work allowed Mejía, trained in academic painting, to erode any preconceived notion of “art” and focus on natural matter and indigenous knowledge.

Beyond the aesthetic focus, Mejía erases her individuality to highlight collective and artisanal knowledge. Her methods for extracting colors, passed down through generations, are noted for their careful “know-how”, reflecting a deep respect for nature over domination.

Collaborating with botanical illustrators, biologists, photographers, and indigenous people who see art as an extension of nature, Mejía emphasizes the interconnection of disciplines. Her work reaffirms that art, in its essence, is the creation and exchange of practical knowledge for a more harmonious future.

Color Amazonia is more than an artistic project; it's a call to respect the grandeur of nature, showing that true magic lies between science and ancestral wisdom. This project, granting the jungle a space for expression, deeply touches the spirit and underscores the importance of reconnecting with our natural and cultural roots in an increasingly industrialized world.

Inspired by María Wills' text “Encounters in the Jungle”. Part of the second edition of the book Color Amazonia, to be published in 2024.

SUSANA MEJÍA





DESPENSA CREATIVA



ANA MARÍA FRIES

Architect, curator, editor and promoter of creativity, art and Colombian design. She has played a role in diverse scenarios: interior architecture, furniture and object design, ephemeral architecture and museographic exhibitions. She was AXXIS magazine chief editor, the leading Colombian architectural and design publication (2000-2015), and General Manager at Artesanías de Colombia (2015-2022).

Her aesthetic and social sensibility along with her knowledge about design and artisan techniques allowed her to be creative director of 33 Design Labs located in all departments of Colombia. She implemented the Innovation and Design Strategy as a massive tool to preserve cultural heritage and to broaden the Colombian craft's portfolio with over 8.000 new references which generated income for thousands of artisan families. She consolidated the Diseño Colombia, Moda Viva, Arte Vivo and Arquitectura Viva at Artesanías de Colombia, and thanks to a united work between artisans designers and artists, an internationally celebrated creative movement with Colombian identity was created.

In 2023 she founded Despensa Creativa (Creative Pantry) to peruse her relentless labor of promoting Colombian talent, with the firm conviction that creativity, art and design positively transform human lives, and with the strong conviction that intelligence and collective creation truly make a difference.

DES PENS A C R E A T I V A

BASKETRY
Weaved in natural
fiber, (fique) and
copper. Guacamayas
community, Boyacá,
Colombia



DESPENSA CREATIVA

BASKETRY
Weaved in natural
fiber, (fique) and
copper. Guacamayas
community, Boyacá,
Colombia



DES PENS A C R E A T I V A

TOTUMO
Coconut shelve
with copper.
Colombian
artisans located
in Pacific coast



DESPENSA CREATIVA

CENTER BASKET
Weaved in natural
fibers (Chocolatillo)
created by
Eperara Siapidara
indigenous
community, Cauca,
Colombia



HARÉ BASKET
Woven with
natural fibers
(Yaré) crated
by indigenous
community in
Vaupes, Colombia



DESPENSA CREATIVA

CENTER BASKET
Woven in natural
fiber (werregue
palm) created by
Wounaan indigenous
community, located
in Chocó, Colombia



SILVER ART

The ancient trade of precious-metal craftwork gains prominence in the master hands of Colombian silversmiths formed through the transmission of ancestral knowledge and through technical schools that contribute to trade preservation and the sustainability of artisan families.

SilverArt values artisan ancestry with which artists transform silver 999 malleable material using diverse techniques like chiseling, hammering or beating, to create handmade functional sculptures filled with art and expression.

Organic forms inspired in nature are molded with time, love and patience to make dazzling unique pieces that stand out in contemporary decoration.

SILVER ART

HOJA DE PLÁTANO
Silver 999, created
by colombian master
silversmiths



SILVER ART

CUENCO
Silver 999 created
by Colombian
master silversmiths



SILVER ART

YARUMO
Silver 999 created
by Colombian
master silversmiths



CEUSTUDIO



About the Gallery

CEU Studio, the esteemed design firm founded by Colombian designer Catalina Echavarría and her daughter Cristina Landes, is dedicated to crafting impeccable environments distinguished by their spatial qualities. These environments are complemented by functional sculptures—furniture and objects—that beckon individuals into refreshing spaces. The organic forms and natural pieces curated by CEU Studio enrich everyday life with art, inspiration, and consciousness. The essence of their designs lies in creating a contemplative spatial experience and fostering a wellness sensation that enhances daily life rituals. This achievement is the result of a subtle and ongoing dialogue between artists, artisans, users, and designers, all with the aim of seamlessly incorporating nature into everyday life.

CEU Studio's overarching goal is to bridge two worlds: modern urban world and remote territories, through the infusion of the best in natural, urban, and contemporary design. This is achieved while preserving ancestral legacies, fostering a cultural conversation that reciprocates the communities and contributes to the physical and spiritual well-being of those who inhabit their designs.

CATALINA ECHAVARRÍA

Catalina's journey began with the study of anthropology at Boston College (U.S.A) and architecture at the University of São Paulo (Brazil). Throughout her life, she evolved into a nomadic constructor and entrepreneur, designing architectonic works featured in renowned international magazines such as Wallpaper, Open House, How to Spend It, AXXIS, among others. CEU spaces and objects draw inspiration from the expansiveness of Brazilian spaces and the Asian reverence for everyday objects.

CRISTINA LANDES

Immersed in a world of design, art, and the exploration of materials, furniture, and object development guided by master artisans, Cristina pursued Economics at Brown University (U.S.A). After a decade in New York's fashion industry, she discovered her true passion for daily living spaces and objects. Cristina formally joined her mother's work at CEU Studio, where she had always been present.

COLOMBIAN
VIBES

CEU

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AGUARDIENTE
JUBILO
SUPER-PREMIUM