



MANU BAÑO

UNEARTHING

The  
Alchemy of  
Mexican Metalwork

خيمياء

معدن

Manu Baño

EWE Studio

Héctor Esrawe

EDEN HOUSE JUMEIRAH GARDEN CITY 41ST ST AL SATWA

COLECCIONAL

Dubai

Gallery COLLECTIONAL presents

**UNEARTHING:** The Alchemy of Mexican Metalwork, the first group exhibition from Mexico City–based studios Manu Bañó, Héctor Esrawe, and EWE Studio in Dubai. Working individually and in concert, they pay homage to Mexico’s rich metallurgical traditions, delving into the country’s cultural and material roots to reveal the sacred and often hidden or forgotten techniques, stories, and rituals embedded in metals and the landscape itself.

For the pre–Columbian Mesoamerican civilizations, metals were linked to celestial bodies and spiritual forces, representing elements like the sun, moon, and blood.

The belief that metals carried divine properties shaped their use in religious and ceremonial objects, bestowing strength and status upon those who used them. With the Spanish arrival in the Americas, metals took on new roles in Mexican culture, merging pre–Hispanic traditions with foreign influences. Over centuries, the symbolic and functional use of metals evolved, becoming integral to the country’s identity.

Just as archaeologists unearth artifacts to understand a culture, the studios have mined and minted their medium — from steel and iron to copper, brass, and bronze — while demonstrating a profound respect for the integrity of materials and the land from which they are unearthed and shaped. The result is an alchemical transformation: age–old techniques reinterpreted to create contemporary design pieces.



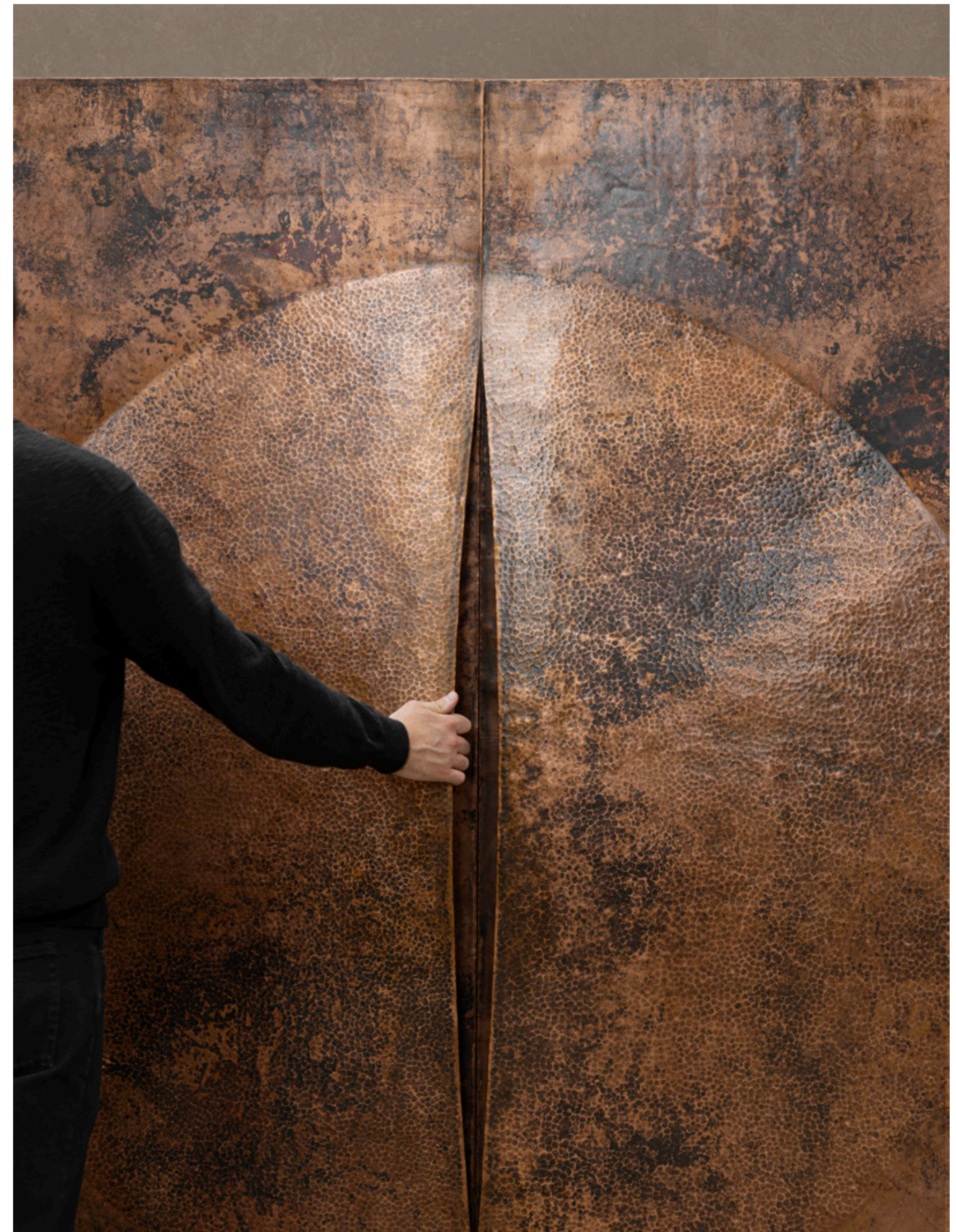


## OBJ-10 CABINET

OBJ-10 ESTABLISHES A DIALOGUE OF CONTRASTS. ITS DESIGN ORIGINATES IN THE DOORS, TWO SYMMETRICAL RECTANGLES THAT, WHEN HAMMERED IN THEIR CENTRAL AREA, DEFORM TO CREATE AN OPENING: A SLIT THAT INVITES YOU TO SLIDE YOUR HAND AND DISCOVER ITS INTERIOR. THIS DESIGN GESTURE CREATES A POINT OF TENSION BETWEEN THE GEOMETRIC AND THE ORGANIC, HIGHLIGHTING THE TRANSFORMATION OF COPPER THROUGH HUMAN MANIPULATION.

THE CABINET IS A MONO-MATERIAL PIECE OF COPPER, BOTH ON THE OUTSIDE AND INSIDE. THE EXTERNAL SURFACE RETAINS THE RAW FINISH OF THE COPPER, ALLOWING THE MARKS OF THE PRODUCTION PROCESS, THE HEAT OF THE FIRE AND THE ARTISAN'S FINGERPRINTS TO EXPRESS THEMSELVES. IN CONTRAST, THE MIRROR-POLISHED INTERIOR REVEALS A GLINT OF COPPER IN ITS PUREST STATE, OFFERING A DUALITY BETWEEN RAWNESS AND PRECISION.





OBJ-10 CABINET

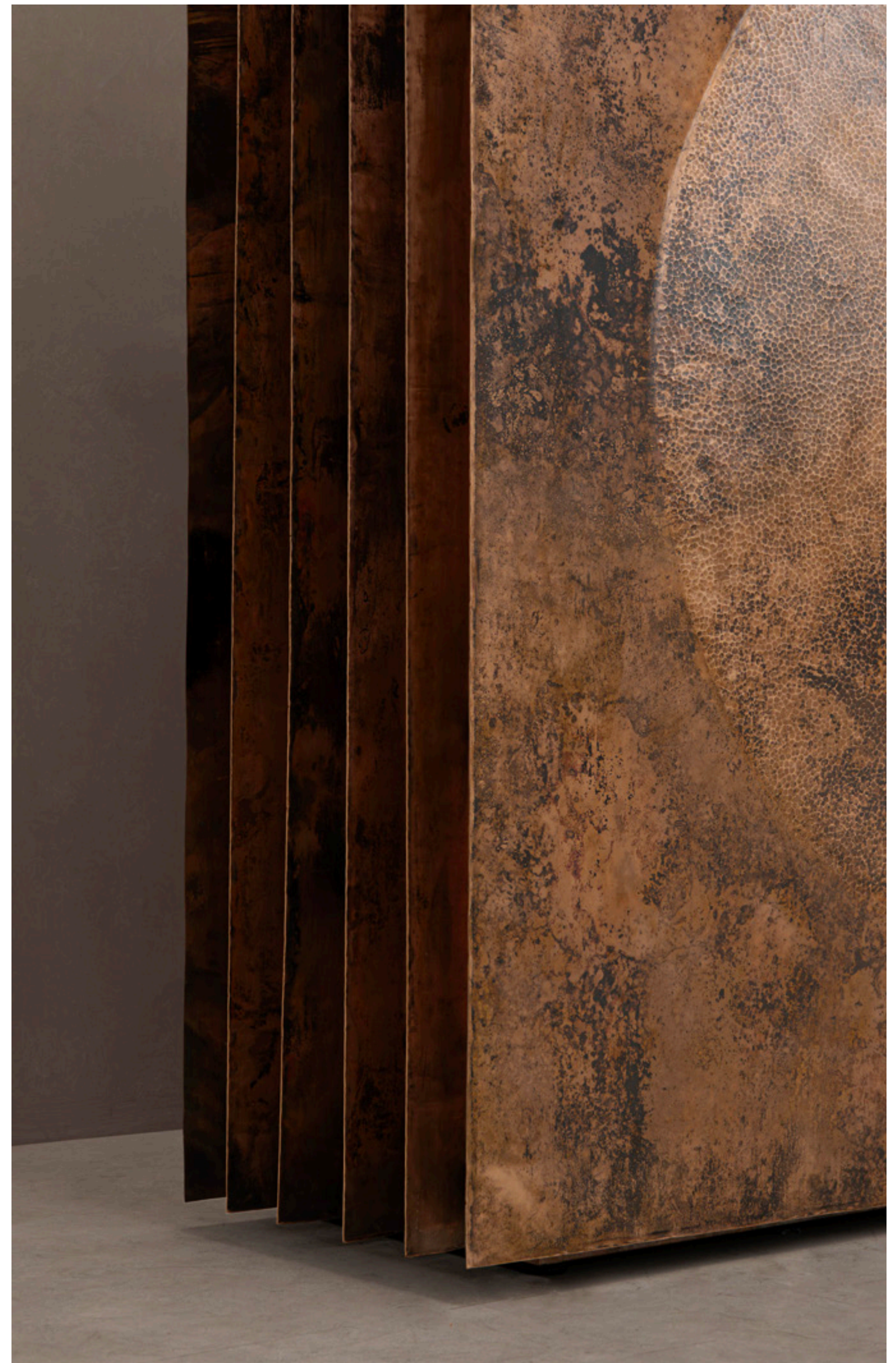
LIMITED EDITION OF 10

HAMMERED COPPER +  
POLISHED COPPER

200 X 200 X 70 CM  
79 X 79 X 27.5 IN







## OBJ-09 PENDANT LAMP

TWO SUSPENDED COPPER SHEETS, PARALLEL TO EACH OTHER, ARE HAMMERED TO CREATE OPENINGS AT THEIR TOP AND BOTTOM, ALLOWING LIGHT TO BE PROJECTED BOTH UPWARD AND DOWNWARD.

THE DESIGN STRIKES A BALANCE BETWEEN INDIRECT LIGHT WHICH ILLUMINATES THE CEILING AND A FOCAL LIGHT WHICH PROJECTS ONTO THE TABLE, WITH BOTH LIGHT SOURCES INDEPENDENTLY CONTROLLABLE. THE EXTERIOR OF THE LAMP IS PATINATED IN A DARK GRAPHITE SHADE, WHILE THE INTERIOR SHOWS THE NATURAL, WARM COLOR OF COPPER, OFFERING A VISUAL CONTRAST THAT ENHANCES ITS PRESENCE IN THE SPACE.



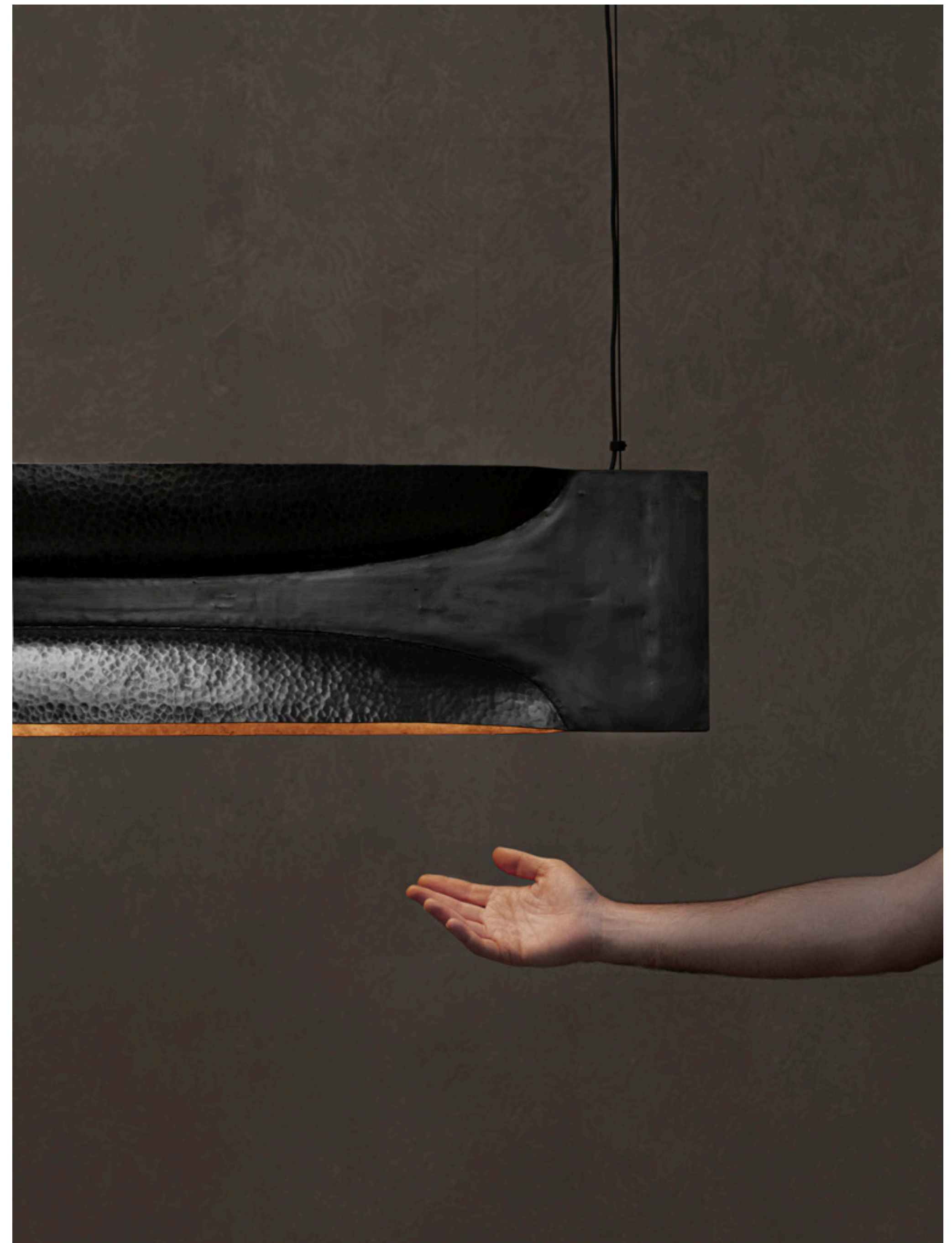


OBJ-09 PENDANT LAMP

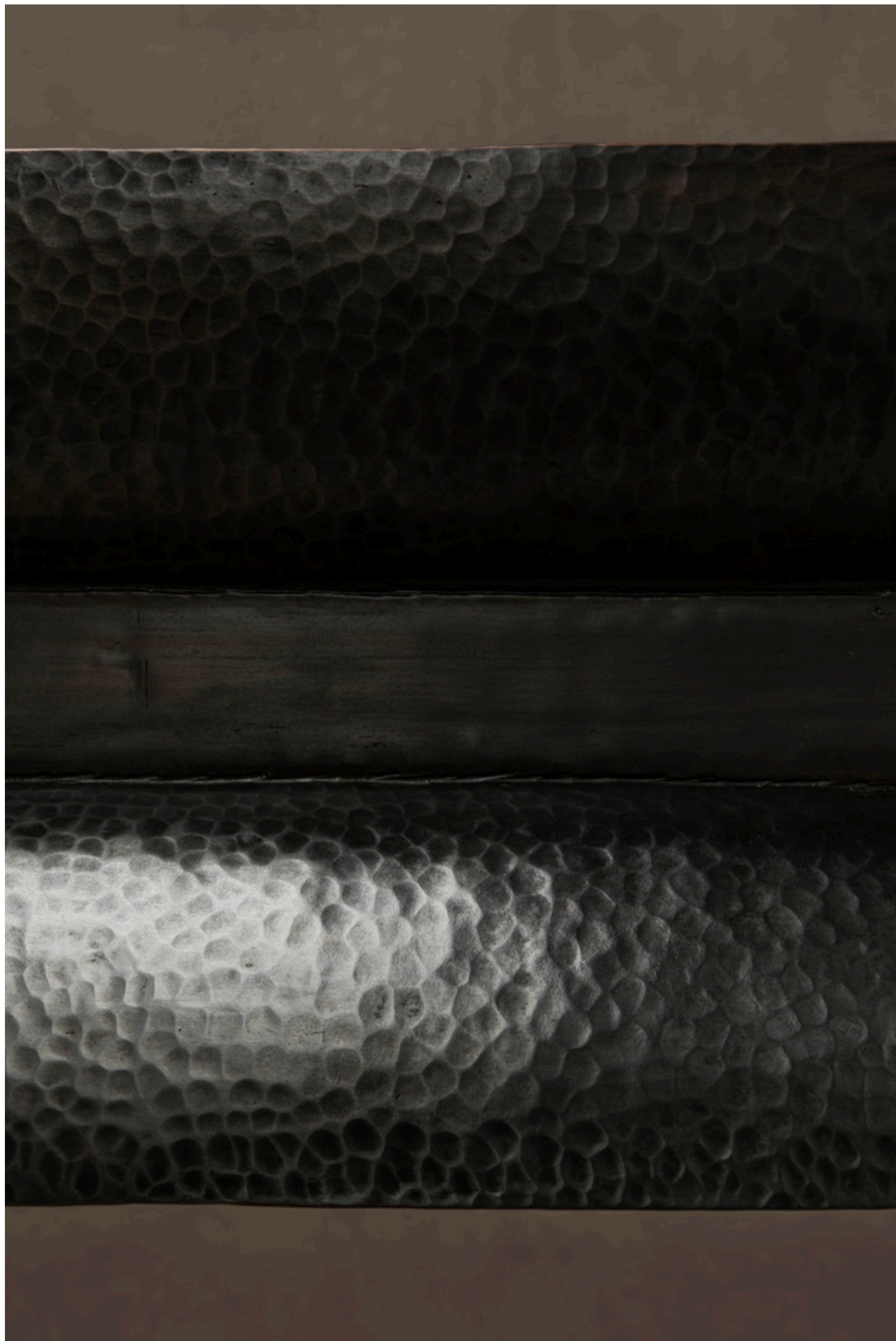
OPEN EDITION

HAMMERED COPPER +  
GRAPHITE PATINA

200 X 25 X 12 CM  
78.5 X 10 X 5 IN







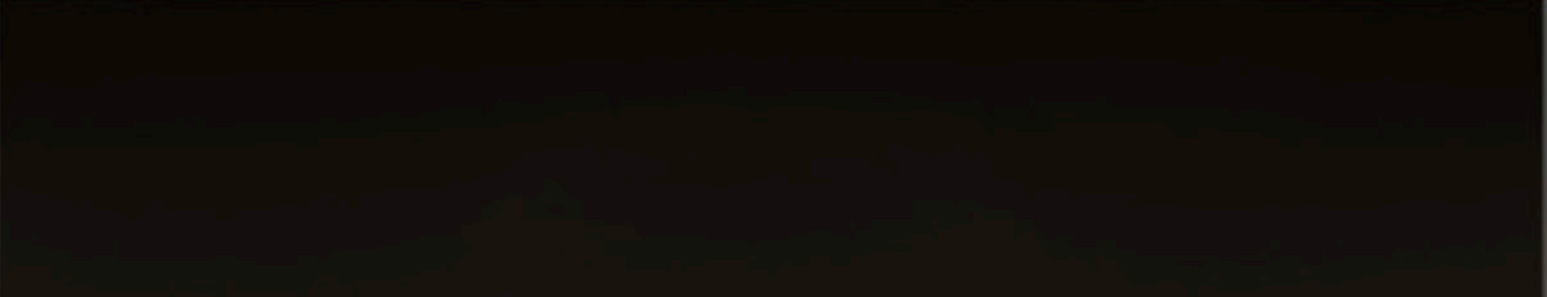
OBJ-09 PENDANT LAMP

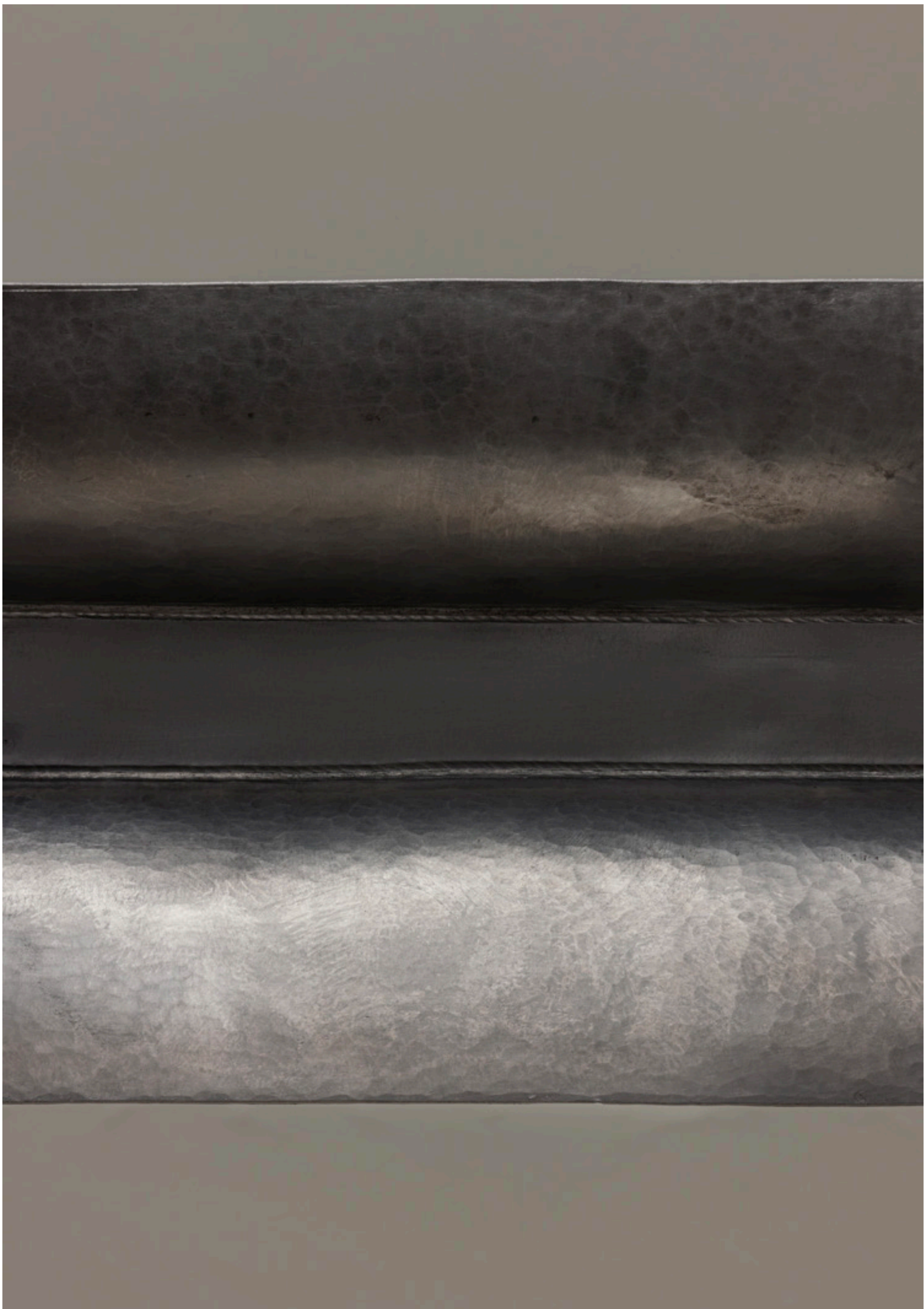
OPEN EDITION

HAMMERED ALUMINIUM

200 X 25 X 12 CM  
78.5 X 10 X 5 IN





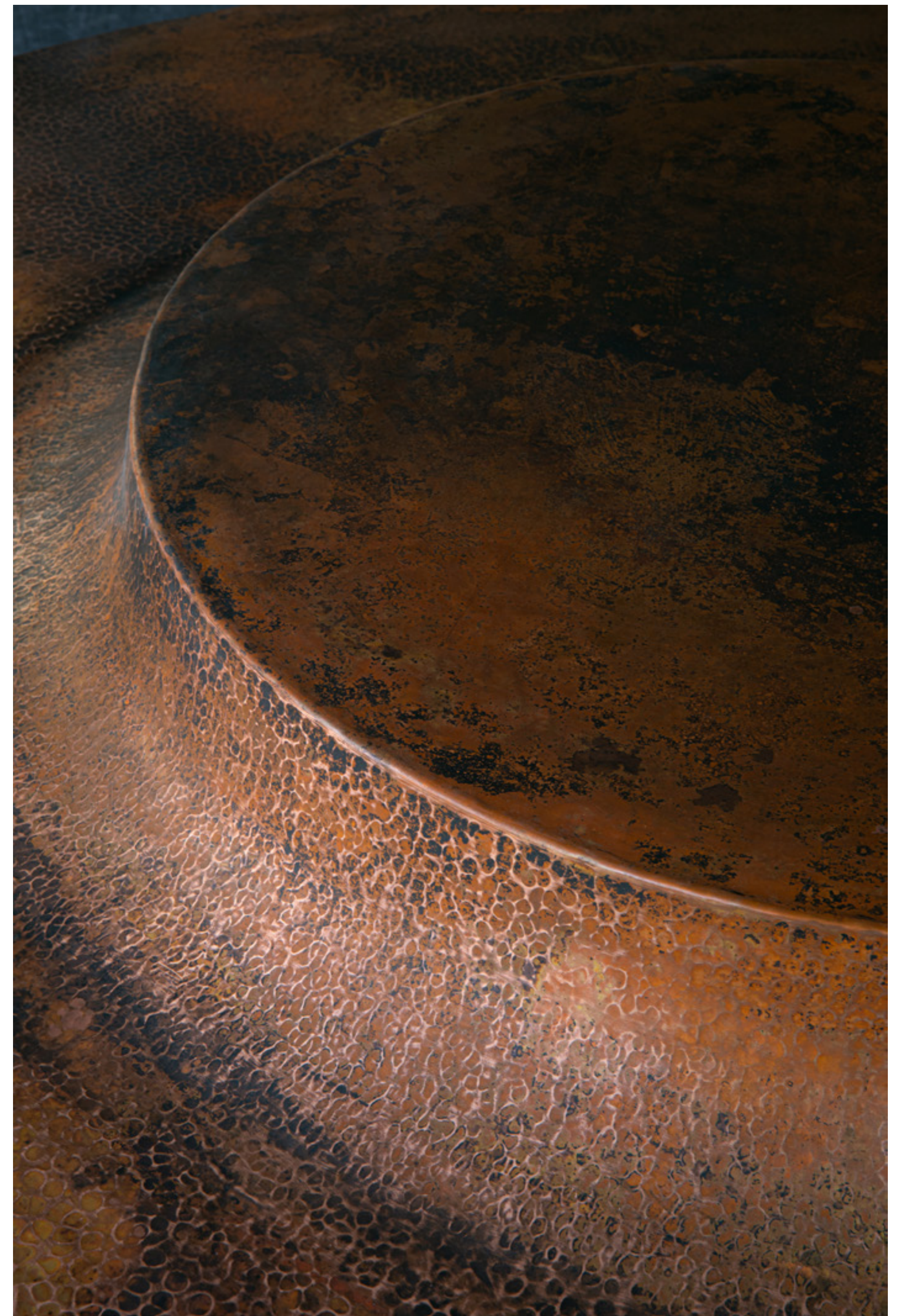




## OBJ-06 COFFEE TABLE

TEMPERED BY FIRE, COPPER ABANDONS ITS TWO-DIMENSIONAL FORM TO OCCUPY A THREE-DIMENSIONAL SPACE THROUGH HUMAN MANIPULATION. ITS SURFACE REFLECTS THE MATERIAL'S JOURNEY, THE PIECE RETAINS THE MARKS OF ITS PRODUCTION PROCESS.

THE TABLE, WITH CONCENTRIC HAMMERING, CREATES A SUPPORT SURFACE THAT, WHEN DUPLICATED ON ITS UNDERSIDE, SHAPES THE BASE. THE SEPARATION BETWEEN THE TWO SHEETS NOT ONLY AIMS TO DISPLAY BOOKS BUT ALSO, IN AN AESTHETIC AND DELIBERATE ACT, REVEALS THE TWO SIDES AS DISTINCT, DETACHED, SYMMETRICAL, AND IDENTICAL.





OBJ-06 COFFEE TABLE

LIMITED EDITION OF 15

HAMMERED COPPER

180 X 180 X 35 CM

71 X 71 X 14 IN





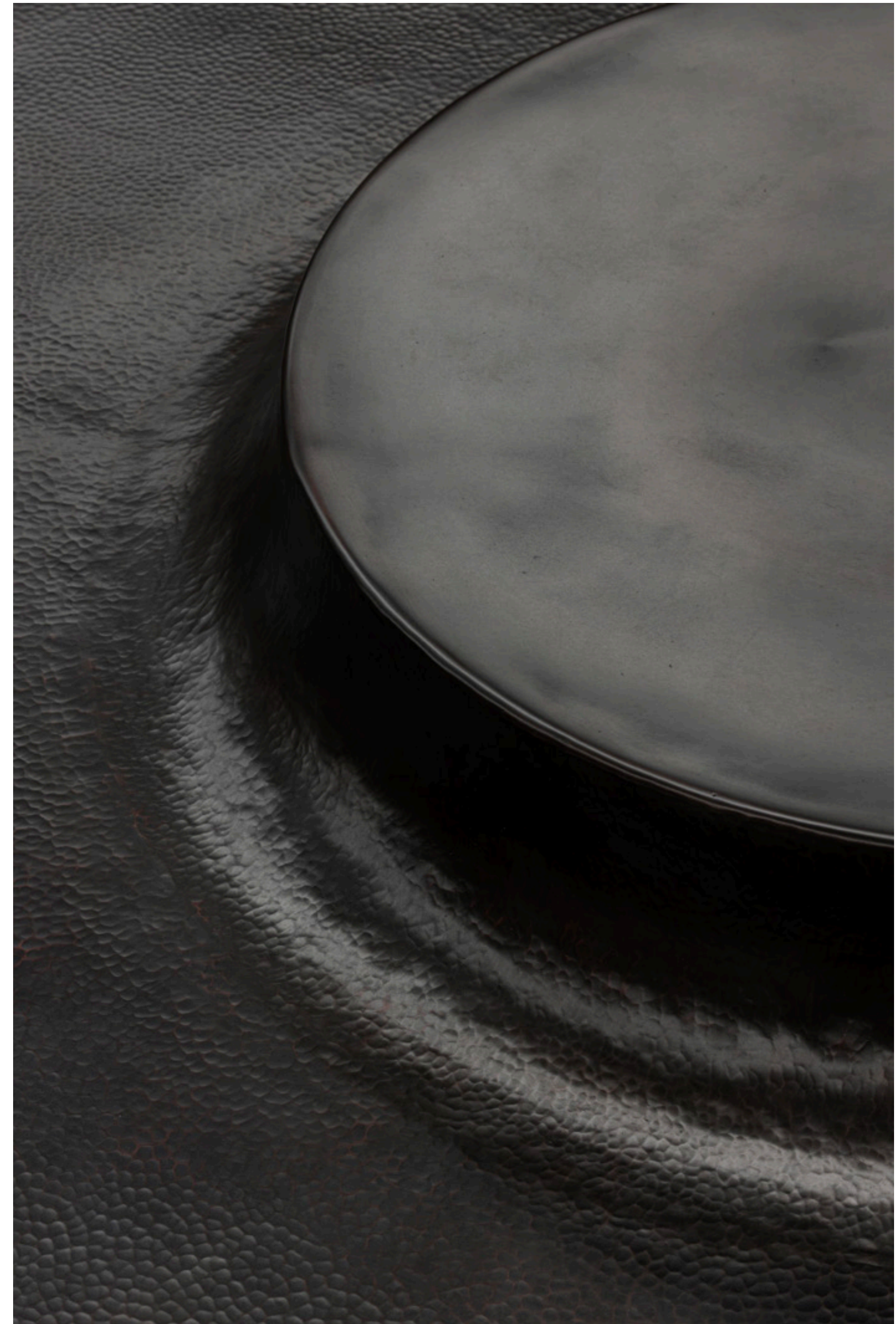
OBJ-06 COFFEE TABLE

LIMITED EDITION OF 15

HAMMERED COPPER +  
GRAPHITE PATINA

180 X 180 X 40 CM  
71 X 71 X 16 IN







OBJ-06 COFFEE TABLE

LIMITED EDITION OF 15

HAMMERED COPPER +  
SATIN FINISH

180 X 180 X 40 CM  
71 X 71 X 16 IN







## OBJ-08 SCULPTURAL WALL MIRRORS

THIS SERIES EXPLORES THE REFLECTIVE PROPERTY OF COPPER, WHICH, WHEN POLISHED, GENERATES A MIRROR SURFACE. WITH THE PURPOSE OF BEING SCULPTURAL PIECES, THEY OCCUPY THE SPACE THAT WOULD NORMALLY BE TAKEN BY A PAINTING ON A WALL. IT CONSISTS OF THE SAME OBJECT DUPLICATED IN SYMMETRY, ONE CONCAVE AND THE OTHER CONVEX, DESIGNED TO BE DISPLAYED TOGETHER AS A SINGLE WORK.

COPPER, TEMPERED BY FIRE, ABANDONS ITS TWO-DIMENSIONAL FORM TO OCCUPY A THREEDIMENSIONAL SPACE THROUGH HUMAN MANIPULATION. IN ITS FINISH, THE MARKS OF THE MATERIAL'S PRODUCTION PROCESS ARE EVIDENT, WITHOUT PATINAS OR POLISH.



OBJ-08 WALL MIRRORS

OPEN EDITION

HAMMERED COPPER +  
POLISHED COPPER

100 X 100 X 15 CM  
39.5 X 39.5 X 6 IN









## OBJ-08 OVAL WALL MIRROR

THIS SERIES EXPLORES THE REFLECTIVE PROPERTY OF COPPER, WHICH, WHEN POLISHED, GENERATES A MIRROR SURFACE. WITH THE PURPOSE OF BEING SCULPTURAL PIECES, THEY OCCUPY THE SPACE THAT WOULD NORMALLY BE TAKEN BY A PAINTING ON A WALL.

COPPER, TEMPERED BY FIRE, ABANDONS ITS TWO-DIMENSIONAL FORM TO OCCUPY A THREE-DIMENSIONAL SPACE THROUGH HUMAN MANIPULATION. IN ITS FINISH, THE MARKS OF THE MATERIAL'S PRODUCTION PROCESS ARE EVIDENT, WITHOUT PATINAS OR POLISH.





OBJ-08 OVAL WALL MIRROR

LIMITED EDITION OF 12

HAMMERED COPPER+  
POLISHED COPPER

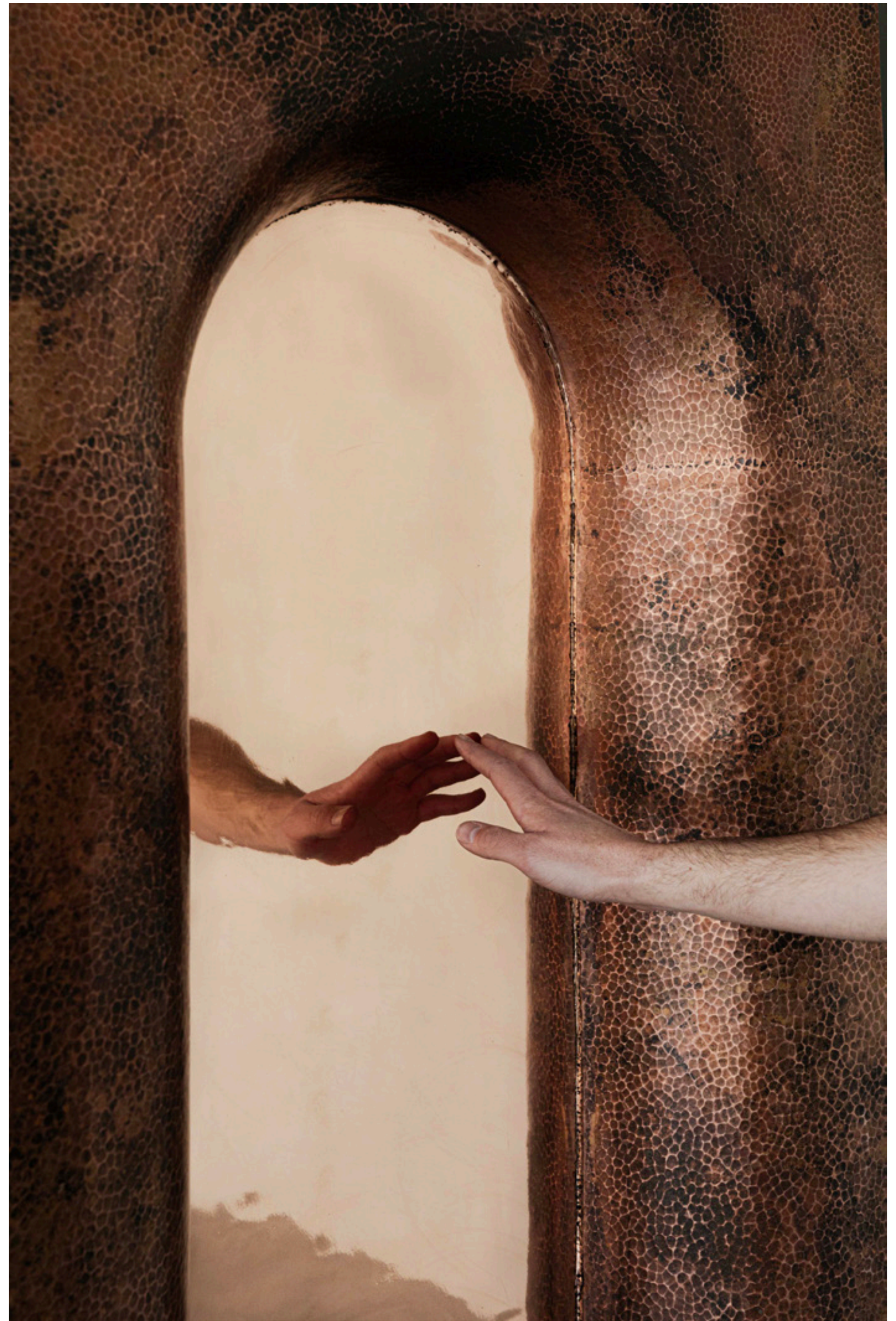
200 X 80 X 15 CM  
79 X 31.5 X 6 IN





## OBJ-08 SCULPTURAL FLOOR MIRROR

TWO IDENTICAL AND SYMMETRICAL PIECES, POLISHED ON BOTH FACES, MAKE UP THE FLOOR MIRROR. HAMMERING NOT ONLY AIMS TO GIVE TEXTURE TO THE PIECE BUT ALSO TO DEFORM IT TO CREATE VOLUME AND STRUCTURE, ALLOWING IT TO STAND ON ITS OWN. IT IS A MONOLITHIC OBJECT THAT OCCUPIES THE SPACE NORMALLY TAKEN BY A SCULPTURE. THE PIECE IS APPROACHED AS AN HONEST TESTIMONY TO ITS OWN MANUFACTURING, A FORMAL EXERCISE WITHOUT INTELLECTUAL PRETENSIONS.

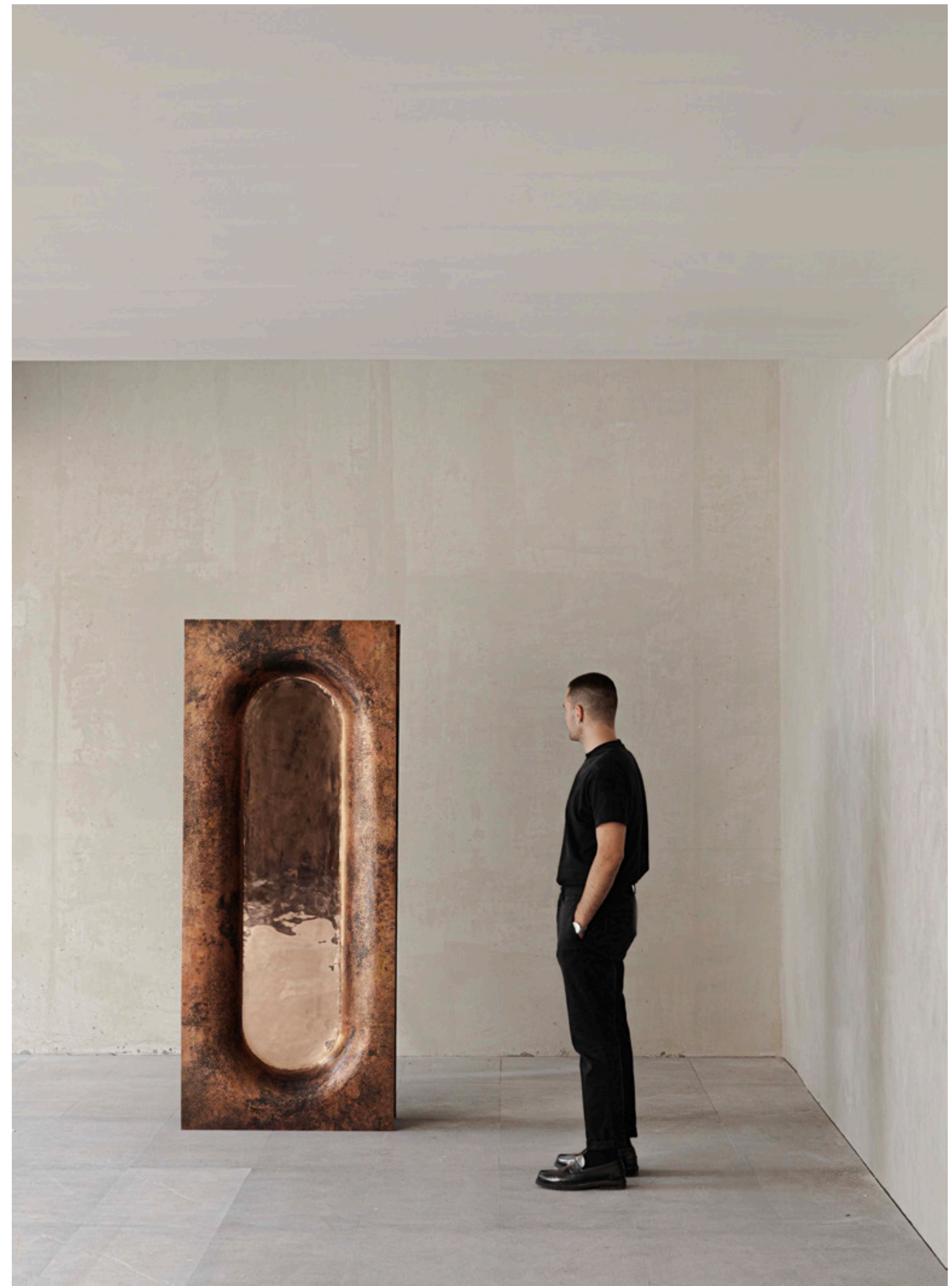


OBJ-08 FLOOR MIRROR

LIMITED EDITION OF 12

HAMMERED COPPER +  
POLISHED COPPER

85 X 30 X 205 CM  
33.5 X 12 X 80.5 IN





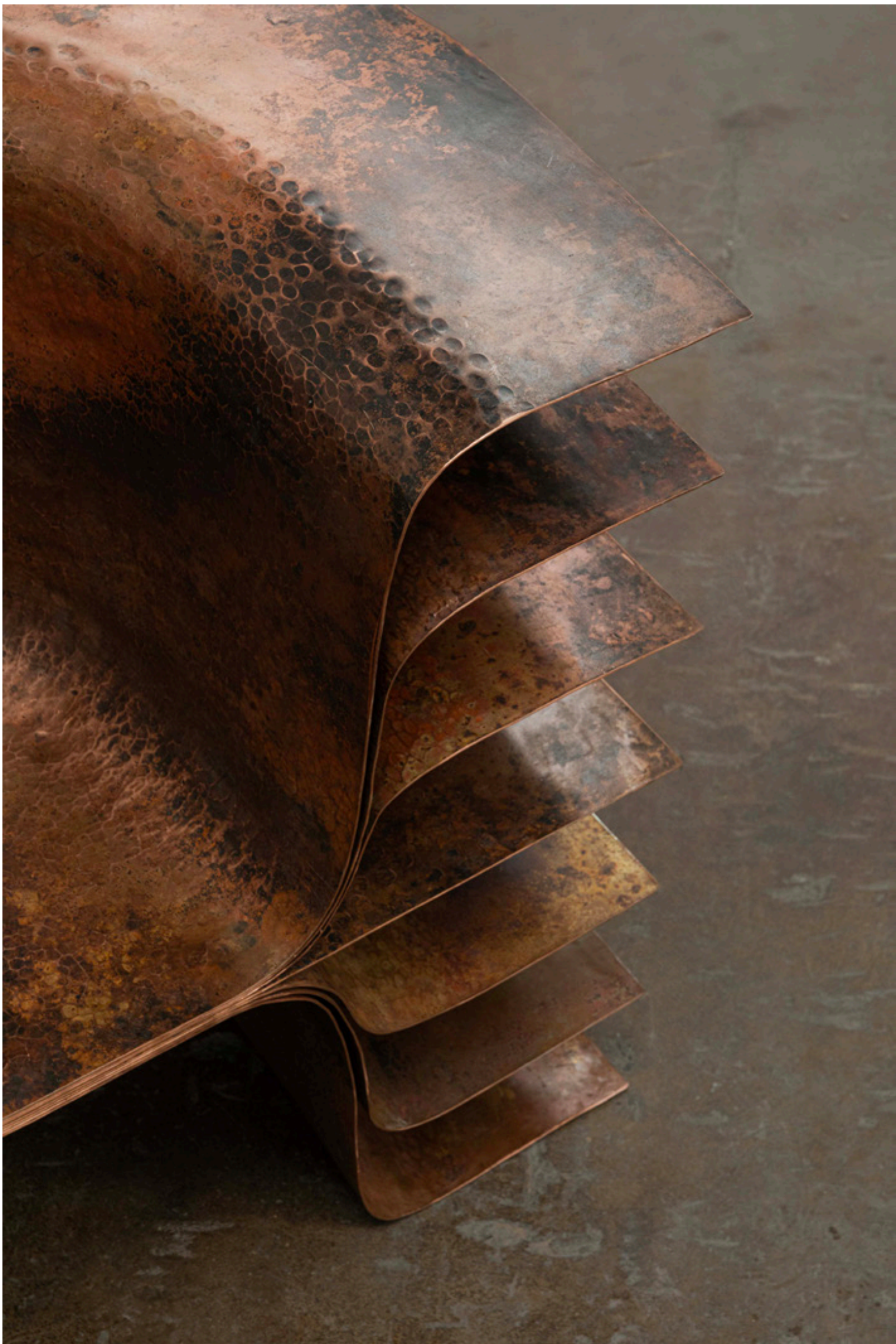




## OBJ-05 CHAIR

THIS UTILITARIAN SCULPTURE SERVES AS A GRAPHIC AND ALMOST DIDACTIC TESTIMONY TO ITS OWN FABRICATION. STARTING AS AN UNALTERED SHEET IN THE CENTER, IT GOES THROUGH THREE SUCCESSIVE STAGES OF DEFORMATION, CULMINATING IN THE SEAT AND LEGS. EACH PHASE MATERIALIZES, COMPOSING A PIECE THAT TELLS THE STORY OF ITS PRODUCTION.

THE TRANSFORMATION PROCESS THROUGH HAMMERING GUIDES THE COLLECTION, TURNING FLAT SHEETS INTO THREE-DIMENSIONAL OBJECTS WITH SPECIFIC FUNCTIONS AND PROVIDING THEM WITH A PURPOSE. ALL PIECES EXPLORE EXACT SYMMETRY, WITHOUT ADDITIONS OR EMBELLISHMENTS. THE FORM IS THE RESULT OF GESTURES THAT PROVOKE FUNCTIONS, WHERE THE MALLEABLE QUALITY OF COPPER ALLOWS IT TO DEFORM AND INCREASE ITS SURFACE THROUGH STRIKES AND HEAT.



OBJ-05 CHAIR

LIMITED EDITION OF 10

HAMMERED COPPER

100 X 70 X 72 CM  
39.5 X 27.5 X 28 IN









## OBJ-07 WALL LAMP

A SQUARE CUT OF COPPER SHEET DEFORMS UNTIL ENDING IN A PERFECT CIRCLE. THIS CREATES A CONICAL, HYPERBOLIC SHAPE, SOMEHOW UNINTUITIVE DUE TO ITS GEOMETRIC COMPLEXITY. THE LIGHT ILLUMINATES BOTH THE INTERIOR OF THE LAMP AND THE WALL ON WHICH IT IS INSTALLED, AND THE RESULTING REFLECTION IS TINGED WITH RED DUE TO THE COLOR OF COPPER. DESIGNED WITH THE INTENTION OF BEING SCULPTURAL PIECES, THEY OCCUPY THE SPACE THAT WOULD NORMALLY BE RESERVED FOR A PAINTING. THEIR BROWN TONE IS A RESULT OF THE MATERIAL'S PRODUCTION PROCESS, WITHOUT PATINAS OR POLISH.

OBJ-07 WALL LAMP

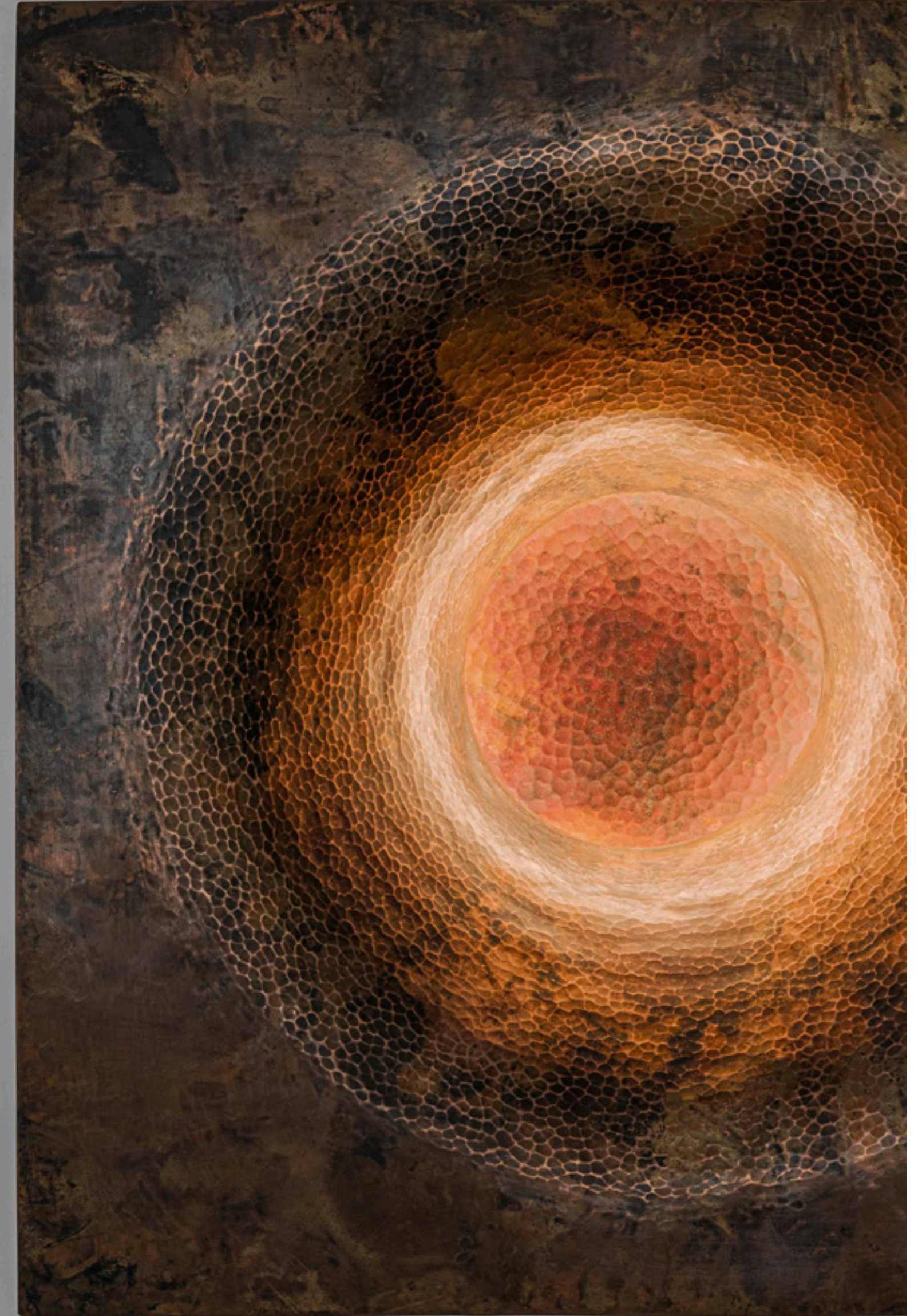
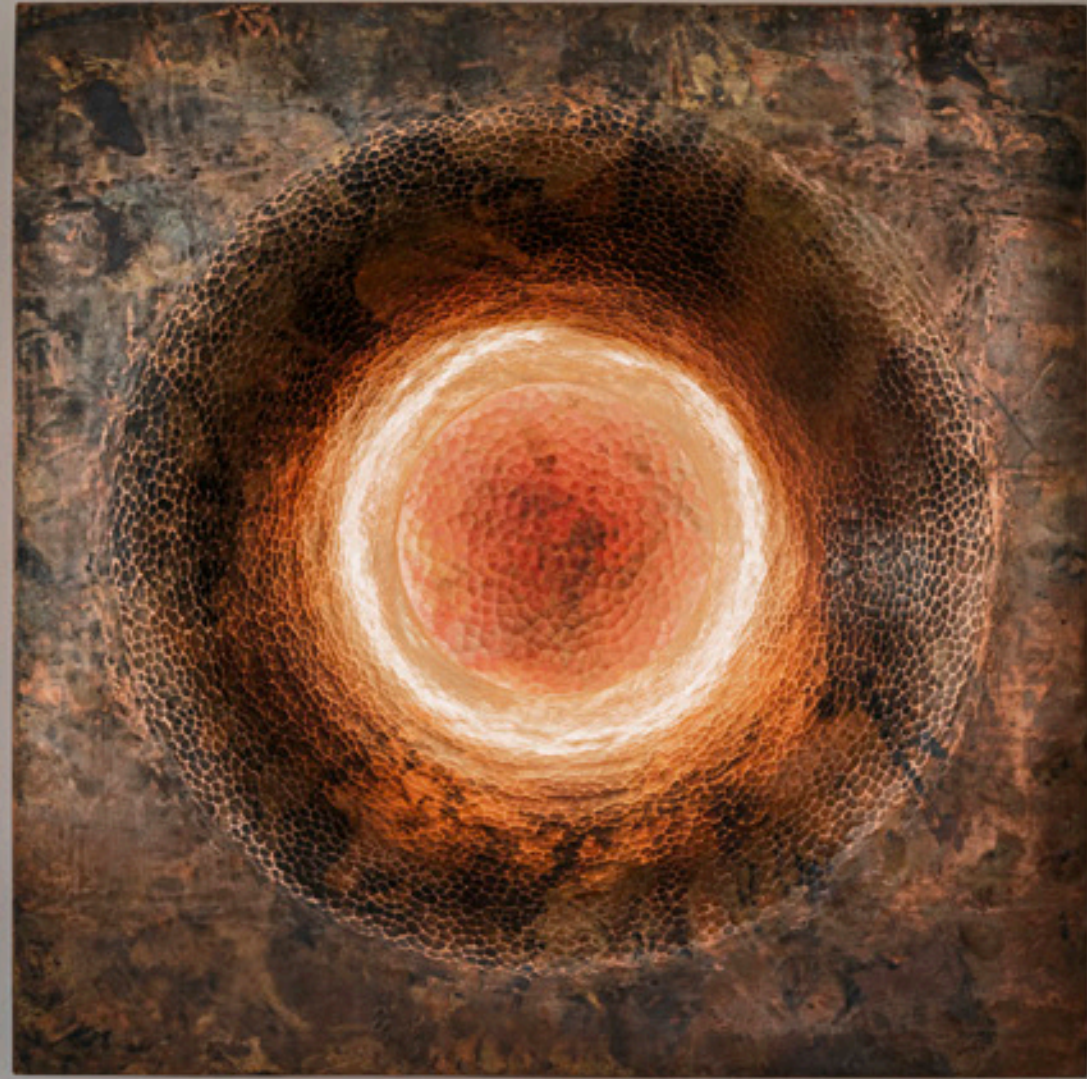
OPEN EDITION

HAMMERED COPPER

60 X 60 X 15 CM  
24 X 24 X 6 IN









que como coral,  
en su interior gestos  
de la mano son  
de la mano.

una común por  
los diferentes  
en la manipulación  
de los objetos  
comunes a los que  
se les da forma.  
El arte creativo no se  
tiene una etapa de  
su vida.

en su infancia  
Marcelo empieza  
a leer y el proceso  
de aprendizaje  
se da de forma  
natural. El pro-  
ceso de leer es  
natural, en su  
infancia, como  
había sido la  
lectura de su  
padre y la  
de su madre.

esta vida se inicia  
con la lectura en  
la poesía.

Simple as  
a child in  
the way of  
of Marusa.

both ways  
manipulation  
of the objects  
common to the  
artistic process.  
The creative process  
is not a stage of  
its life.

During  
his childhood  
Marcelo begins  
to read and the  
learning process  
is natural. The  
process of reading  
is natural, in his  
childhood, as it  
was for his father  
and mother.

This life begins  
with reading in  
poetry.

## OBJ-02 CHAIR

CRAFTED FROM THE REPETITION OF STEEL OR BRASS TUBES, OBJ-02 IS A LOW CHAIR WHERE EACH TUBE IS SPLIT IN HALF AND INDEPENDENTLY BENT TO FORM THE BACKREST, SEAT, AND LEGS. THE PIECE PROUDLY RETAINS ALL THE INHERENT DEFECTS OF ITS MANUFACTURING AND HANDLING. ADDITIONALLY, TO ACHIEVE THE CORRECT BENDING OF THE TUBE HALVES, HEAT IS APPLIED, RESULTING IN THE DARKER VISIBLE PARTS OF THE CHAIR.





OBJ-02 CHAIR

LIMITED EDITION OF 10  
BRASS

100 X 60 X 60 CM  
40 X 24 X 24 IN





OBJ-02 CHAIR

LIMITED EDITION OF 10  
STEEL

100 X 60 X 60 CM  
40 X 24 X 24 IN





OBJ-02 BENCH

LIMITED EDITION OF 10  
BRASS

240 X 40 X 45 CM  
102 X 16 X 18 IN







...es como cortar,  
...er, mínimos gestos  
...obre la materia son  
...jo de Marusela

...eda común por  
...ran diferentes  
...an la manipulación  
...ales de origen  
...comercial a los que,  
...ánicos simples,  
...reculturales  
...iso creativo no se  
...tiene una etapa de  
...asa su  
...o en la intuición.  
...Marusela entiende  
...mento y el proceso  
...o inseparable,  
...dando importancia  
...a componen. Estos  
...ano de diez gastado  
...del son, en su  
...destrucción, obra  
...flexiona sobre la  
...ca al paisaje que  
...espectador y la  
...sus obras que  
...es miramos

...tra todo se inclina  
...m lo superfluo en  
...poesía

Simple actions such as cutting, folding, gluing or ripping, minimal gestures applied to raw material are what connect the work of Marusela Granell and Manu Baño.

In a common search for beauty, both explore different processes involving manipulation. Manu takes materials of industrial origin in standard format and, through simple mechanical gestures, turns them into sculptural and functional objects. His creative process does not draw on references nor does it have a prior research stage; he bases his approach to design on intuition.

Marusela, on the other hand, understands both the thought process and the creative process as being inseparable, she deconstructs painting by emphasizing the elements of which it is composed. These elements, such as the worn-out tube of oil paint or the piece of paper, are, in her process of creation-destruction, both artwork and model at the same time. She reflects on the old romantic view of the landscape that put distance between the spectator and nature and evokes with her works that, looking at nature today, means looking at ourselves.

In this exhibition everything leans towards beauty because, without the superfluous in the world, there would be no poetry.



**OBJ-02 STOOL**

**LIMITED EDITION OF 10  
BRASS**

**90 X 32 X 45 CM  
35 X 13 X 18 IN**

OBJ-02 STOOL

LIMITED EDITION OF 10  
STEEL

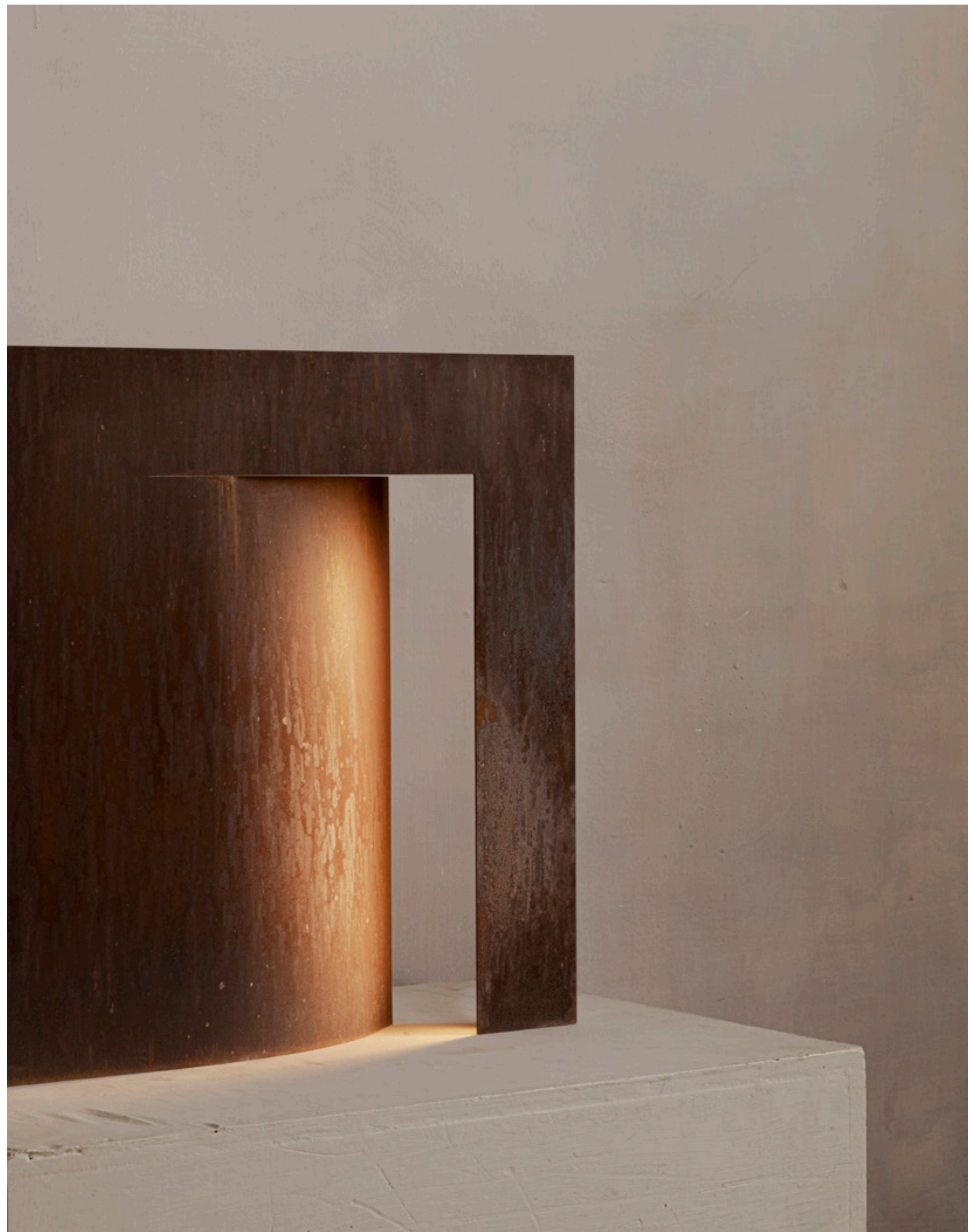
90 X 32 X 45 CM  
35 X 13 X 18 IN



## OBJ-03 TABLE LAMP

OBJ-03 EMERGES FROM A SHEET OF PAPER: A GESTURE, A CUT, AND A FOLD. THE CUT, ONCE FOLDED, ALLOWS THE SHEET TO STAND ON ITS OWN, WITHOUT FALLING, AND ALSO SERVES AS A SCREEN TO RECEIVE LIGHT. THE LED STRIP, HIDDEN AT THE BACK AND CONTAINED IN A SOLID STEEL BAR, ADDS ESSENTIAL WEIGHT TO ENSURE THE LAMP'S STABILITY. EACH PART SERVES AN INDISPENSABLE FUNCTION FOR THE OBJECT.

THE LAMP IS A MINIMALIST EXERCISE, DESIGNED WITH THE MINIMUM POSSIBLE ELEMENTS AND A SINGLE MATERIAL: STEEL. COMPRISING AN 18-GAUGE METAL SHEET SQUARE AND, ON ITS BACK, A MACHINED STEEL BAR CONTAINING THE LED LIGHTING, THE ENTIRE LAMP IS RUSTED FOR A MATTE FINISH, SOFTENING AND DIFUSING THE LIGHT REFLECTION.



OBJ-03 TABLE LAMP

OPEN EDITION  
OXIDIZED STEEL

43 X 10 X 43 CM  
17 X 4 X 17 IN







## OBJ-03 MODULAR SHELVING

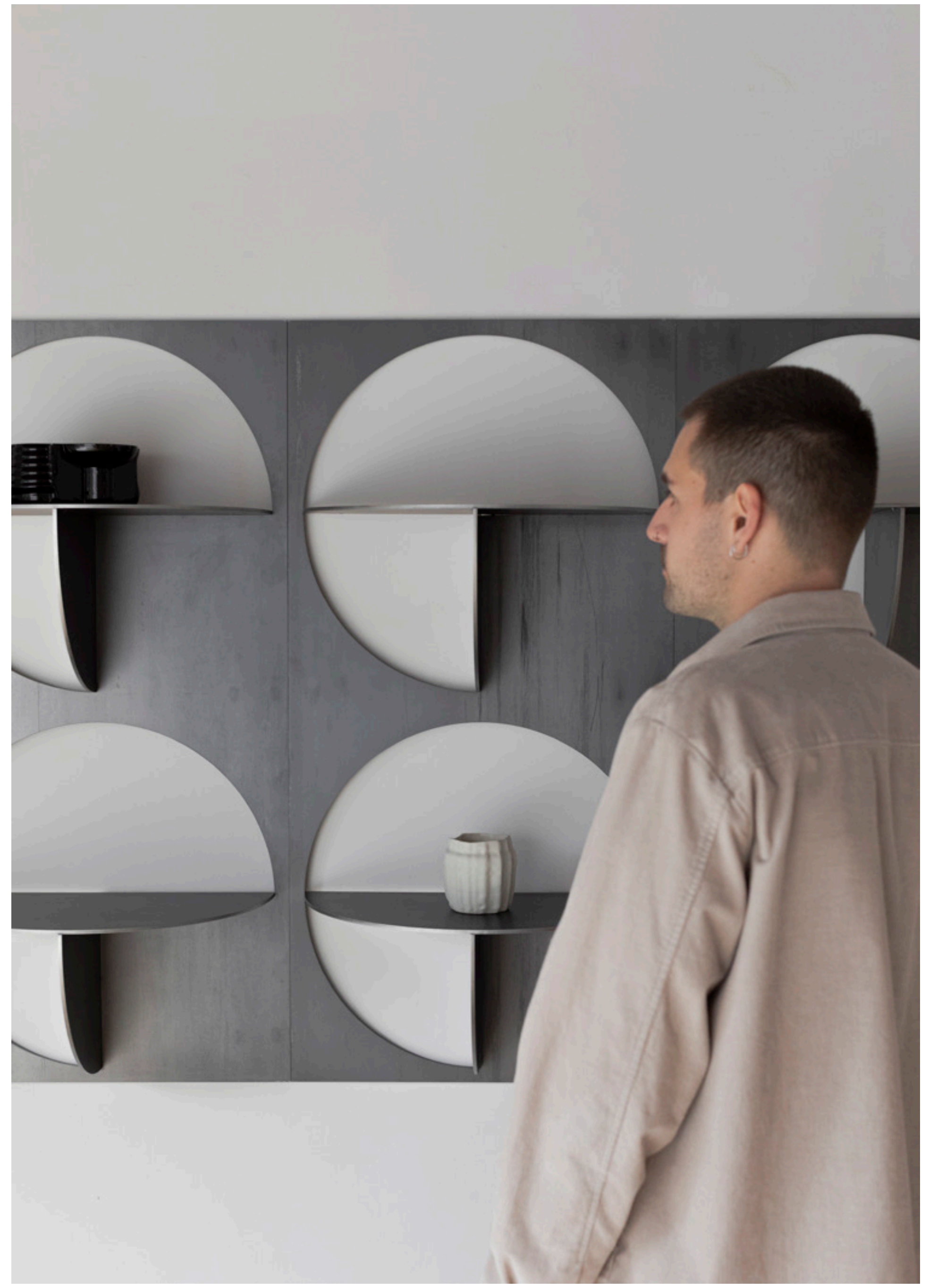
CRAFTED FROM LASER-CUT HOT-ROLLED STEEL, LEFT RAW WITHOUT REMOVING SCRATCHES OR MANUFACTURING DEFECTS, THIS SHELVING SYSTEM CAN GROW IN ANY DIRECTION, BOTH VERTICALLY AND HORIZONTALLY, AS DESIRED. THIS MODULAR SHELF CAN FUNCTION AS A DISPLAY FOR SELECTED OBJECTS OR REMAIN EMPTY AS A SCULPTURAL PIECE, ELEVATING ITS AESTHETIC AMBITION BEYOND ITS PRACTICAL FUNCTION. THE PLATE IS DIVIDED INTO FOUR INDEPENDENT MODULES, WITH THE GOAL OF ALLOWING A SINGLE PERSON TO MANIPULATE AND INSTALL IT.

OBJ-04 MODULAR SHELVING

OPEN EDITION  
STEEL

200 X 25 X 100 CM  
80 X 10 X 40 IN











## OBJ-01 LAMP

AT A GLANCE, OBJ-01 REVEALS ITS ESSENCE, SHOWCASING ITS MATERIAL, MANUFACTURING PROCESS, AND FUNCTION. CRAFTED FROM A RAW METAL SHEET, WHETHER STEEL, STAINLESS STEEL, OR BRASS, PRECISELY CUT BY LASER AND METICULOUSLY ASSEMBLED BY HAND WITH A RUBBER HAMMER, OBJ-01 HAS NO WELDS. ITS DIMENSIONS CONFORM TO THE MODULATION AND FORMAT DICTATED BY THE MATERIAL'S COMMERCIAL STANDARDS.

THE OBJECT TAKES SHAPE THROUGH PURE GEOMETRIC FIGURES: A RECTANGLE, A CIRCLE, AND A CYLINDER AT THE BACK HOUSING THE LED LIGHT SOURCE. THE CIRCLE, ONCE CUT, ASSUMES THE FUNCTION OF A SCREEN AND CAN ROTATE 360 DEGREES TO DIRECT THE LIGHT AS DESIRED. STARTING FROM A COMPREHENSIBLE GESTURE, OBJ-01 IS A MONOMATERIAL PIECE THAT REQUIRES NO ELABORATE EXPLANATION.





OBJ-01 TABLE LAMP

OPEN EDITION  
STEEL / STAINLESS STEEL / BRASS

22 X 7 X 38 CM  
39 X 3 X 15 IN







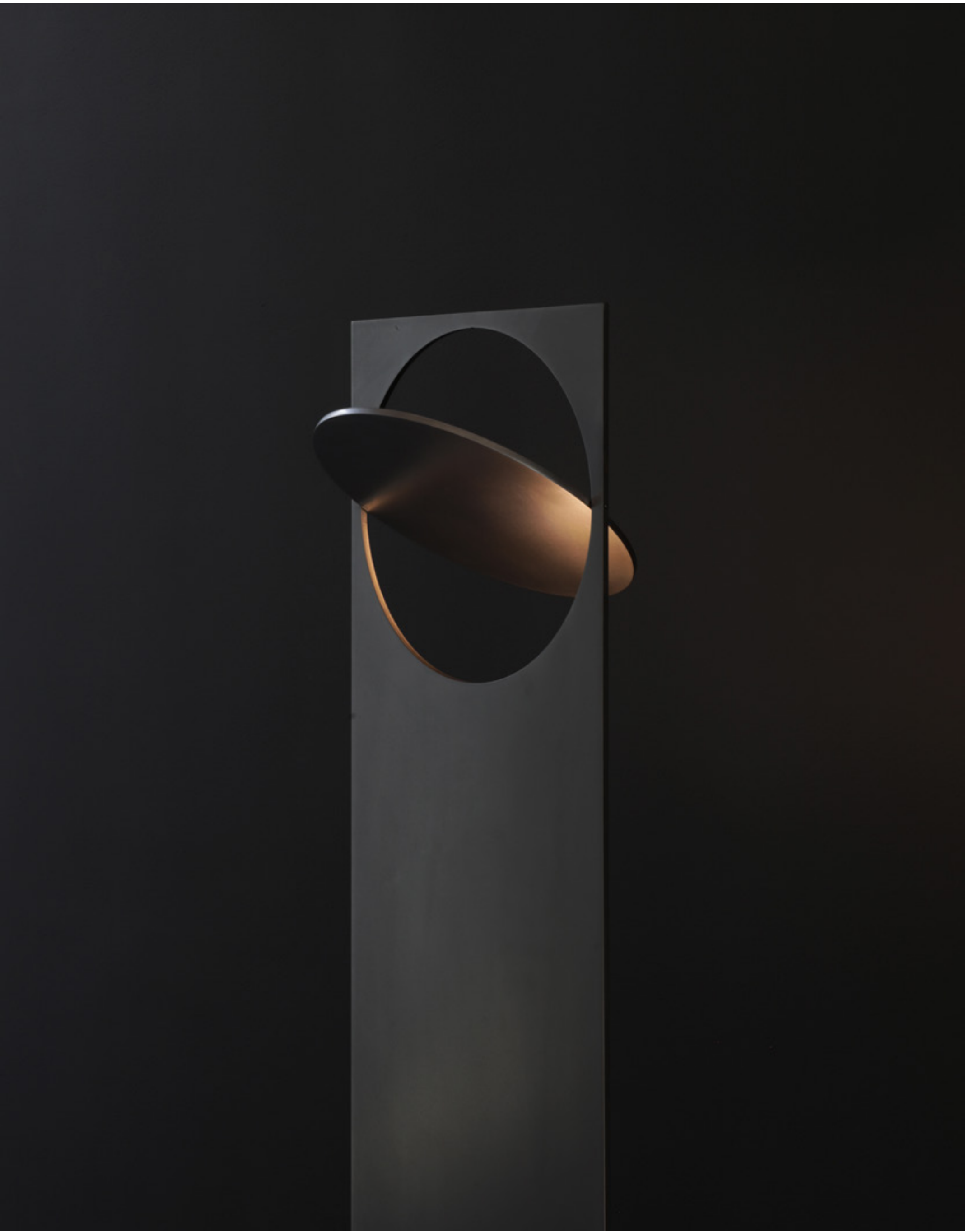
OBJ-01 FLOOR LAMP

OPEN EDITION  
STEEL / BRASS

24 X 10 X 122 CM  
10 X 4 X 48 IN















[HOLA@MANUBANO.COM](mailto:HOLA@MANUBANO.COM)

[WWW.MANUBANO.COM](http://WWW.MANUBANO.COM)