

NEWS RELEASE

**ORTIZ HERNANDEZ STUDIO**  
ART + DESIGN

**FOR IMMEDIATE RELEASE**

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**NEW COLLECTION TO DEBUT AT ICFE 2016 #0981**



Gloria Ortiz-Hernandez is Colombian-born, and her work as an artist and sculptor can be found in many private collections internationally as well as in the permanent collections of a number of institutions including: **The Museum of Modern Art**, New York, NY, **The Fogg Museum at Harvard University Art Museums**, Cambridge, MA, **The Morgan Library**, New York, NY, **The Museum of Fine Arts and The Menil Drawing Institute and Study Center**, Houston, TX, **The Museum of Fine Arts**, Boston, MA, **The Balon Art Collection**, London, England.

With this new collection, her lifelong dedication to creating art has resulted in a remarkable design achievement. Each piece is undeniably unique and yet the collection as a whole is coherent.

The designs are not constrained by computer programs but emerge as direct drawings, the intimate, creative work of the mind, and heart, and hand.

Her furniture collection, while uncompromisingly functional, reflects the same aesthetic concerns that inform her art. Mass, weight, proportion, balance, form, clarity of line, restraint--all these elements engage the deep response of the viewer.

The pieces are original, not copies, not adaptations, and they keep looking new every day. Striking in their simplicity and sense of inevitability, they fascinate the viewer, presenting ever-changing facets with each glance.

The materials Ortiz Hernandez employs-- steel with a warm and durable patina, wood, and glass--are not mute. They have a voice. As an artist, and as a designer, Ortiz Hernandez enables their qualities to emerge.

The finishes do not obscure the nature of the steel or wood. Materials, she feels, should not be silenced, or overemphasized. Nor should they be forced or subjugated. Honesty plays a part here, and explains the gratifying sense of integrity the viewer experiences when looking at each piece. The form is true, the materials honest.

Each piece she designs reflects both rigor and warmth.

An observer of Ortiz-Hernandez' furniture recently commented: *"Her work, based firmly on geometry, does not strain for originality by addition or distortion, but achieves a startling inevitability by taking away the extraneous and revealing the essential."*

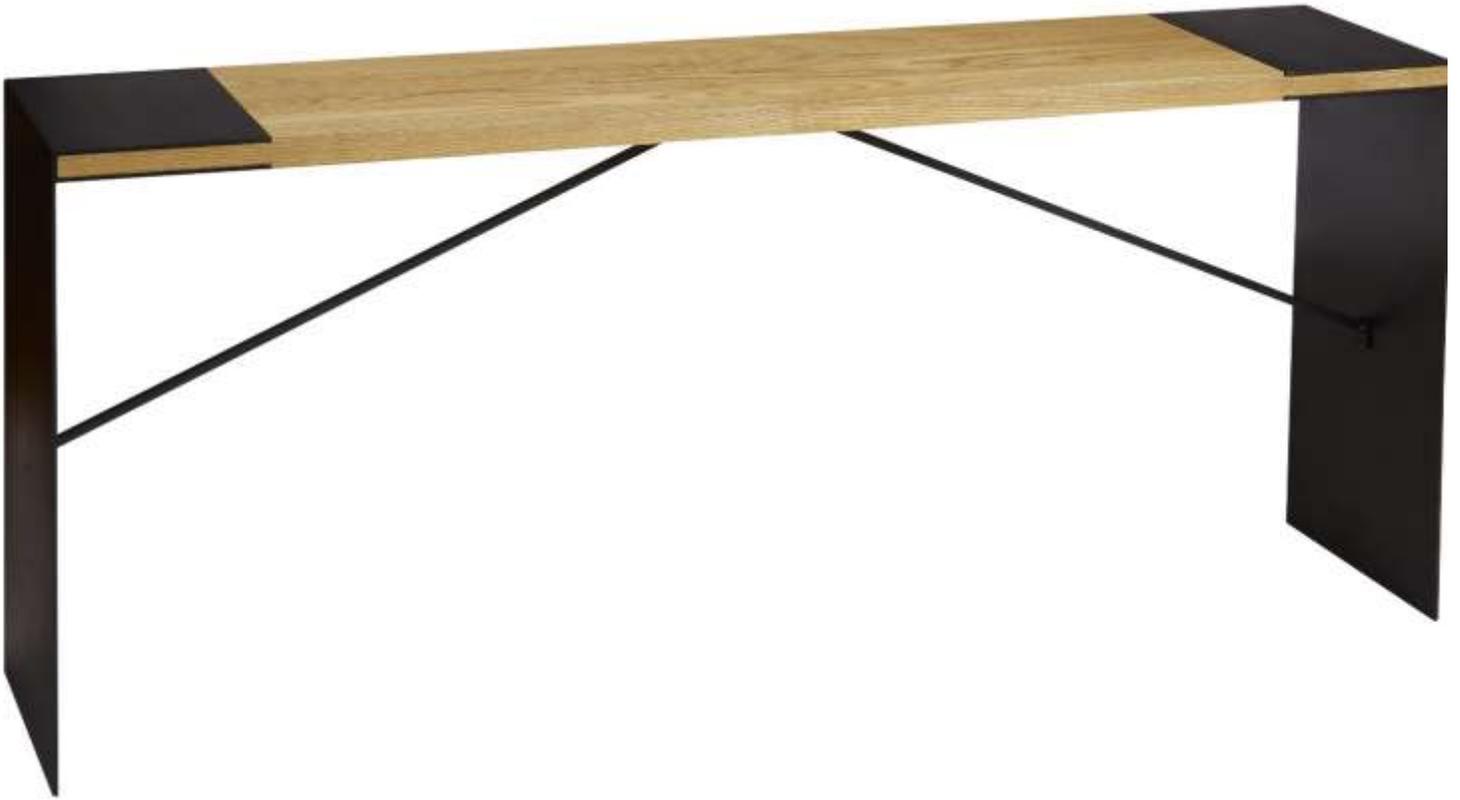
Most of her pieces combine hardwoods and steel. It took two years of intense experimentation to arrive at a patina for the steel that has depth, warmth, beauty, high resistance to abrasion, and extreme durability. The pieces shown below are available in a number of hardwoods, including walnut, cherry, ash, mahogany, white and red oak, and others. The Ortiz-Hernandez Studio will work with designers to customize any design.

***Coromoro***, console table 16"x72"x30" Cherry and steel.



In ***Coromoro***, bands of steel shift perspective as viewer moves. The 1" elevator bolts are finished in the same patina as the steel and are countersunk into the cherry, relating and revealing the relationship above and below.

**Guatavita**, console table 16"x72"x30" Ash and steel.



With **Guatavita**, the feeling began with compression, a bite. A right angle of steel corresponds to a right angle below, the wood compressed between them. The steel plate is flush with the ash top, the inserted wood has a dimension of  $1\frac{1}{4}$ ", the full dimension is  $1\frac{1}{2}$ ".



**Casanare**, Bench Live-edge birch, steel. 56" x 8-12" +/- x 17"



The wood is supported by two sheets of steel measuring 56" in length. They come together at the center of the bench for 20" and then split open at both ends. The plates are shifted so that when they reach the end, they present an unequal finish.



This disparity reflects the movement of the live edge above, and allows light and

air to enter. The countersunk bolts again anchor and relate the steel below to the wood above.

***Tiribiri*** Console table White maple, steel, H 30" L 72" D16"



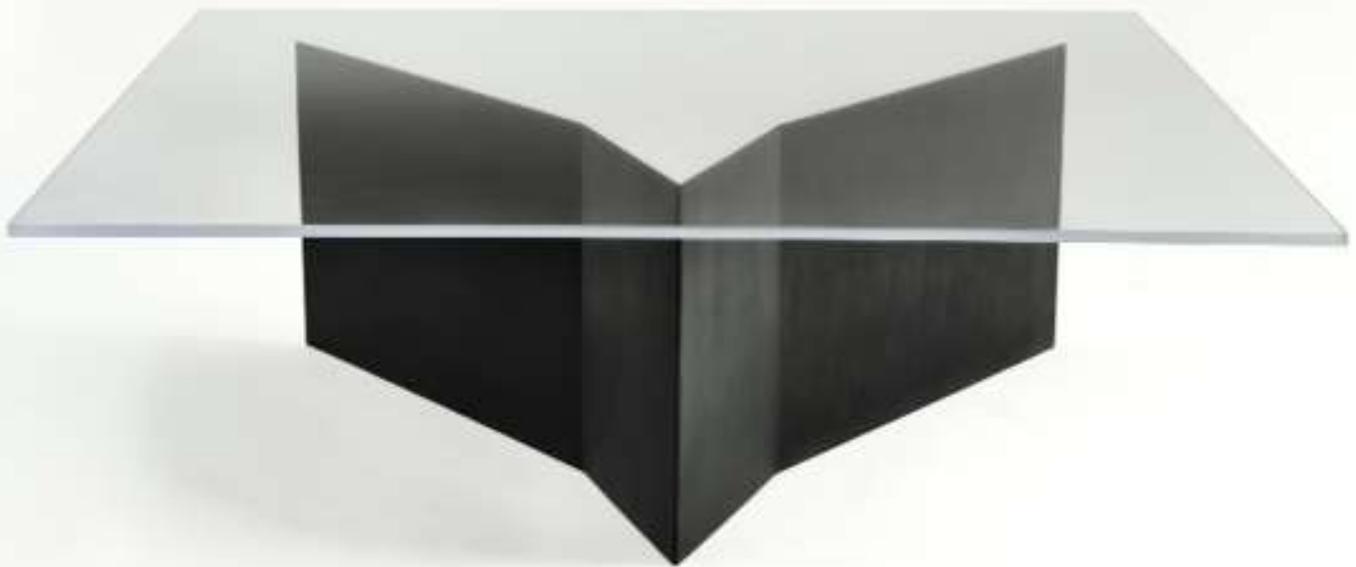
The pleated base of Tiribiri is about movement in two directions.

Seen from either side, the distance that separates the folds appears to pile up, the folds seeming to overlap and press on each other.

Confirming the movement suggested by the base, the five points where it joins the wood surface are revealed by countersunk bolts.

Hard maple, the wood selected for the top surface, is a contrast to the base. The dark metal joins a light, luminous expanse of wood. The juxtaposition of the two elements, dark and light, is certain and precise, unequivocal and sure.

**Tolima** Coffee table Glass and steel 4' x 4' x15"



A sheet of steel starts out with a tight triangle that lengthens, expands, and opens like extended arms reaching out right and left. It is a simple but dynamic form. The two ends are the same length but appear to differ with each perspective.

The transparent glass table surface allows us to see the steel as it moves, in, and out. Together, and apart.

**Kotatzu** Coffee/fire table Steel 4' x 4' 15"



Inspired and named after the traditional Japanese warming tables, *Kotatzu* provide both heat and light. A fire that family and friends can gather *around*, indoors or out, these unique steel tables can be placed in any location, require no flue, and produce no fumes. *Kotatzu* are highly functional sources of heat, provide the elemental satisfaction of watching and sitting *around* a fire, and have all the uses of the ordinary coffee table.

Appearing to be a one-inch slab of steel almost levitating in space, it combines a high-design aesthetic with a ecologically sound, earth-based appeal.

The visual power and expressive strength of Kotatzu, combined with the magic of living flame, lend unsurpassed drama to both contemporary and traditional settings. See more at [www.kotatzu.com](http://www.kotatzu.com)

*Kotatzu* can also be fabricated without the burner, making a statement both



dramatic and serene.

Each piece is unique, made-to-order, numbered and signed. Again, the Studio will work with designers to customize any design.

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