



"Rest and Support".
Installation, various media on paper, two videos of 5 min. each, ceramics, seating.
Variable measures.
2024.



"A group of modest-sized ceramics evoke fragments of architecture. Their volumes interpenetrate in an unending, formal dialogue, while the paintings on their sides tell of light, colour, and movement. Nicolás Sarmiento's work is rooted in his engagement with the things of everyday life. Neither his paintings nor his sculptures play the usual game of seduction; they are not embarrassed by manners. They are executed in a relationship to space, emptiness and construction that is wobbly and strange. They oscillate between the created and the uncreated. Nicolás Sarmiento is an artist of the ordinary who feeds off all things unspectacular. He finds his motifs on the street, in stairwells, at flea markets, in display windows, on the facades of buildings and in artist's books, in the most singular and trivial of banalities. He then fashions them into tools for conceptual experimentation and constantly evolving explorations of form. Pollinating the exhibition space, the simple seating arrangements that the artist has inserted into the Kunsthalle might easily be mistaken for the gallery's own furniture, were it not for their slightly battered appearance, hinting at a previous life elsewhere. Yet for visitors and museum attendants alike, the seating is a welcome opportunity to rest and relax, while creating a space in which they can fully perceive their environment."

Text by Séverine Fromaigeat.

Part of "Come as You Are", a group show curated by Séverine Fromaigeat, at Kunsthalle Basel

The exhibition shows works by the artists who in 2023 were awarded a grant by the Kunstcredit Basel-Stadt.
From the 08th to the 22nd of September, 2024.









"Rest and Support", 2024.
Photos: Serge Hasenböhler and Nicolás Sarmiento



"Basic theories of labor economics are based on the simplifying assumption that individuals can divide their daily available 24 hours between work and leisure only. Agents will then choose an allocation of time precisely in such a way that individual utility is maximized with respect to a monetary compensation of their work efforts and the gained gratification of leisure.

(...)

The individual drawings are snapshots, a collection of thoughts and reflections, which the artist usually records on paper in standard sizes. Sarmiento understands this practice as a kind of diary, easily transportable and interchangeable, with limited needs of space and capital, allowing continuity and endurance. Originally conceived outside of a possible exhibition context, repeatedly also functioning as sketches for video works and sculptures, they seem to attain a different legitimacy within a lacquered lime wood frame. Excluded from an output-driven cycle, also the assemblages of found objects find an alternative meaning through their exposure in Atelier Bella's shop-like showcases.

In Sarmiento's production, benefits of work, scarcity of resources, and the measurement of value play a central role. Often bordering on the absurd, conformities are rejected. Playing with the occurrences of the space, the exhibition Shells of Visibility brings together drawings and objects from different places and times and inquires about the beginning and end of an artwork. What do we value? What can we see? At what point are our assessments approaching their limits?"

Marius Quiblier.

Fragment from the exhibition text from the solo show
"Shells of Visibility" at Bella, Zürich. October 2023.



"Proficient sand I".
Collage, ballpoint pen, marker and ink on paper, artist's frame.
67 x 74 cm.
2020/23.



"Gebühren/Increased hearing abilities while paying fees".
Mixed media on paper, artist's frame.
77 x 104 cm.
2018/23.



"Shells of Visibility", installation view.
October, 2023.



"Bewerbung/Correspondences".
Pencil, marker and ink on paper, cinefoil, artist's frame.
67 x 74 cm.
2023.



"Spotlight, Side Light, Key Light and Cloud".
Mixed media on paper and cinefoil, artist's frame.
84 x 104 cm.
2023.



"Shells of Visibility", installation view.
October, 2023.



"Bandwagon (conditions)".
Collage, ballpoint pen, marker and ink on paper, artist's frame.
84 x 104 cm.
2023.



"Snowflake on Exhibition's Texts".

Inkjet print, wood, stone, frame points, paint, plastic bag, cardboard, highlighter pen, wood stain, unopened shell silver powder and japanese printing tool.

100 x 70 x 46 cm.

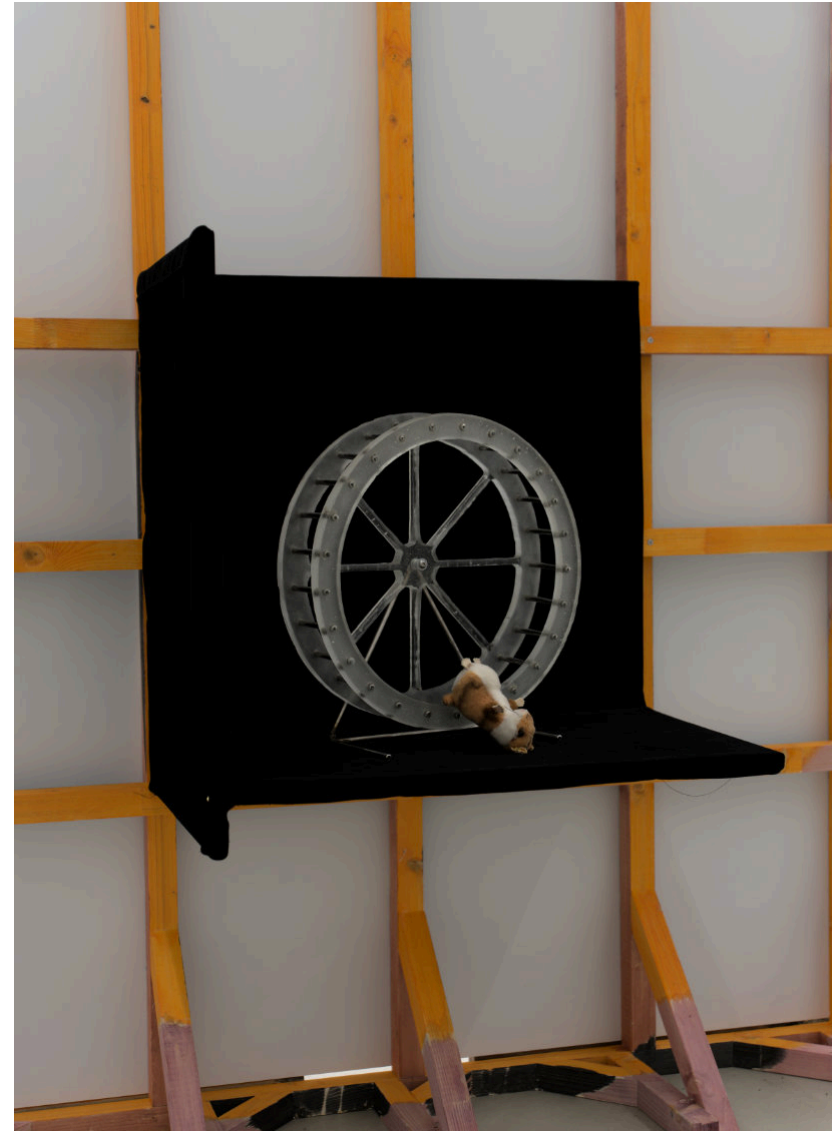
2023.



"Accountancy: Energy, Accountability and Fantasia".
Mixed media and collage on paper, artist's frame.
84 x 104 cm.
2019/2023.



"It is all grey out there. The floors are ash, the walls are dove, the table is slate, the rug is gunmetal"
(Display for "Career Ladder" from Karola Dischinger, based on a documentation from Giuseppe Biasco).
Wood, UV-Print on Stadurlon, wood stain, wax, velvet and pencil.
215 x 150 x 75 cm. 2022.



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"Live Reduction"

Cardboard honeycomb panels, green chroma fabric, trestles, video «Floor Mode» (full HD, color, no sound, 18'00", 2022), monitor 27", media player, video «_Traffic with reality_Like a 🍷 watching architectural digest II» (full HD, color, no sound, 51'49", 2022), tablet 11", wood, aluminum, glue, ink, paper, clay, metal tube, Eiermann table und Faraday-fabric.
275 x 180 x 170 cm.
2022.





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Cardboard honeycomb panels, green chroma fabric, trestles, video «Floor Mode» (full HD, color, no sound, 18'00", 2022), monitor 27", media player, video «_Traffic with reality_Like a 🍷 watching architectural digest II» (full HD, color, no sound, 51'49", 2022), tablet 11", wood, aluminum, glue, ink, paper, clay, metal tube, Eiermann table und Faraday-fabric. 275 x 180 x 170 cm. 2022.



propelling towards a meager shift in our ability to navigate, inhabit,
and define the spatial realm.

"Floor Mode", still frame.
Full HD video, color, no sound. 20:53 Min. 2022.



"The sculpture occupies space, displaces space, is itself space, and concentrates space. The piece is a work of art, an exhibition display and an exhibition all rolled into one. As an object, Live Reduction limits our scope for movement and action through its volume and placement at its location; but at the same time it stimulates visual perception and deals with the experience, exploration and appropriation of built space. On one of the two monitors standing next to each other on a raised drafting table, we are guided through a meticulously designed, deserted interior intended for private use; on the other, we are drawn into a landscape of scattered developments in which private and public use collide. The jury was impressed by the precise set-up at the location, the investigation of living space and, in particular, the way in which the work itself makes aspects of research, design and implementation visible."

Swiss Art Awards Jury.

[Link to the videos.](#)



"Public Possession", solo show at Amore, Basel.
March, 2022.



"Imminent Scarcity".

Ink, pencil and pen and perforations on paper, glues, cardboard, plastic, wood samples,
AAA battery powered light sticks and standardized object frame.

40 x 50 x10 cm.

2022.



"_Traffic with Reality_Like A 🌍 Watching Architectural Digest".
HD video, color, no sound.
40:04 min.
2022.



Previous page:

**"Double Soul (Industrial Design
Confabulations)"**

Ink, watercolor, pencil und perforations
on paper, plastic sheet, polyurethane,
silk, steel, glue, cardboard honeycomb
panels, furniture wood samples and
standardized object frame.

40 x 50 x 10 cm.

2022.



"Selbständig (Trance)"

Abandoned stone from GGG,
wood, steel, metal clip, wire,
plastic sheet, tickets from 2021
and found object with
embroidery.

40 x 36 x 15 cm.

2022.



"Energy, Accountability and Fantasia: Interior Decoration"

Parasol bases, paper, natural sponges, furniture wood samples, steel, wicker, printed bons valid for one drink, metal clips, found plastic object, leather bag, ceramics, lighter, plastic, cardboard honeycomb panels and coins.

120 x 140 x 50 cm.

2021.