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## Omar *Ibáñez*

B. 1991, Mexico

Having graduated in visual arts from the National Autonomous University of Mexico (UNAM), Omar Ibáñez's work is rooted in painting and is the result of an extensive research on the formal relation between the artistic object in terms of geometry and its links with space. Through his exploration, the artist has developed a practice where he eliminates the limits among canvas and painting. Transforming the painting into an object, or the transition from two-dimensional to three-dimensional, is the first step to analyze how an artwork interacts with its environment; geometric language turns into a privileged tool to understand the links that arise. The result are assemblies that Ibáñez uses to propose a visual exploration of mathematical conceptions that analyze how forms develop in space.

His most recent work goes beyond classical geometry and turns deep into researching much more modern visions on the connections among forms, turning concrete about transformations, transitions, and the fluidity of work in space. Abstraction becomes an indication of natural patterns: understanding space and geometry is the starting point for understanding the reason for the objective world.

Currently, he lives and works in Mexico City.

### **Statement**

Omar Ibáñez's work is comprised of a sequence of material responses to theoretical hypotheses surrounding painting and its relationships with geometry, image perception, and the analysis of movement. His practice follows an almost-scientific process, resulting in works that embrace construction criteria derived from empirical learning around these questions, and that allow both Ibáñez and the viewer to pave the way for subsequent inquiries.

One of the lines of exploration pursued by Ibáñez, stemming from dialogues with historical artists like Rauschenberg and Stella, focuses on the physical construction of the medium of painting. He reconsiders the support as an area of plastic exploration not secondary to representation. Thus, in several of his works, Ibáñez exposes the presence of the stretcher bars, revealing the intrinsic three-dimensional dimension of the canvas and its physical structure as the protagonist. From these processes of unfolding, Ibáñez also derives his interest in the plastic integration that results in pieces in which structure and representation respond to each other in a necessary and inseparable way. More recently, the artist pushes these processes to abandon the conventional spatial relationships of painting in the gallery, confronting the landscape to the point of relinquishing any constraints and even gravity.

In his work, the artist is also interested in exploring on the border between the illusion of geometry and abstract representation and its possible dissolution. When Ibáñez approaches the idea of the wall as emancipation from the painting-canvas relationship, he makes direct interventions in it that delve into its interior, constructing a three-dimensional negative image that requires the viewer's movement to be deconstructed. In this way, the work offers two simultaneous possible views: that of the apparent image and that which reveals the spatial trickery behind its appearance. Similarly, Ibáñez creates works that

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avoid a stable configuration to favor the presence of elements that can be combined differently, giving rise to multiple images.

Ibáñez's entire work can be understood as an exercise that arises from the retrieval of a strong manual connection with artistic work. It proposes a dual conceptual direction in which the artist is dedicated to reveal the structures that underpin fiction in representation, while simultaneously seeking to create new illusions.

## Solo exhibitions

- 2021 Módulo de integración, Galería RGR, CDMX, México
- 2019 Superficie de revolución, StudioBlock M74, CDMX, México
- 2018 Madera para cosechar, Casa Equis, CDMX, México
- Puntos de tensión, Galería MYL Arte Contemporáneo, CDMX, México
- 2014 Coordenadas pictóricas, COP, CDMX, México

## Collections

- Colección Lumen
- Colección Art Energy
- Colección GEPP
- Colección Fintual
- Obra en colecciones particulares en México, Alemania, Panamá, Perú, Estados Unidos, España, Reino Unido y Guatemala

## Group exhibitions (selection)

- 2025 Creación en movimiento, Centro Cultural Los Pinos, CDMX, México
- 2024 El primer paso, El Programa, Ciudad de Guatemala, Guatemala
- III Salón de Arte y Ciudad Arco Norte, CDMX, México
- 2021 Takeover México, Marion Gallery, Ciudad de Panamá, Panamá
- 2019 Nada existe si no a través de las manos, Galería RGR, CDMX, México
- Pabellón de las escaleras, Guadalajara 90210, Jalisco, México
- 2018 Creación en movimiento, Museo de las Identidades Leonesas, Gto, México
- Nogal 218, CARPA, CDMX, México
- Piñata soporte, Kuntsverein, Alemania
- 2017 Creación en movimiento, Foto Museo Cuatro Caminos, CDMX, México
- 2016 Creación en movimiento, Capilla de Arte UDLAP, Puebla, México
- 2015 Parámetro, Museo de Arte Carrillo Gil, CDMX, México

## Biennials and festivals

- 2022 Bienal Nacional de pintura Julio Castillo 2022, Galería Libertad, Querétaro, México.
- XL Encuentro Nacional de Arte Joven 2020. Centro Nacional de las Artes (CNART), CDMX, México
- 2020 VI Bienal Pedro Coronel, Zacatecas, Mexico
- 2019 XXXIX Encuentro Nacional de Arte Joven, Aguascalientes, México

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Bienal Nacional de pintura Julio Castillo 2019, Galería Libertad, Querétaro, México.

## **Awards, scholarships and residences**

2024	FONCA Jóvenes creadores, en la disciplina de escultura
2020	XL Selección en Encuentro Nacional de Arte Joven
2019	XXXIX Selección en Encuentro Nacional de Arte Joven Bienal Pedro Coronel - Mención honorífica Selección - Salón Acme No.7 Selección en la Bienal de Pintura Julio Castillo
2018	FONCA Jóvenes creadores, en la disciplina de pintura
2016	FONCA Jóvenes creadores, en la disciplina de pintura

## **Fairs**

2022	Zona Maco, Ciudad de México, RGR
2021	Material Art Fair, Guadalajara, RGR
2020	Zona Maco, Ciudad de México RGR
2019	Salón Acme, Ciudad de México
2019	Swab Barcelona, Casa Equis
2018	Swab Barcelona, Satélite Galería
2018	Trámite, Querétaro, Satélite Galería