



photo base1

MILA MAYER
JULIEN SPIEWAK
GABRIEL WICKBOLD

June 16-21, 2026

L

art contemporain



Blue Mood

Bringing together the photographic practices of Mila Mayer, Julien Spiewak and Gabriel Wickbold, during Photo Basel 2026, unfolds through a subtle fil conducteur: blue as atmosphere, as sensation, as a space of projection. Long associated in art history with states of introspection and immateriality—from the melancholic tonalities of Pablo Picasso’s Blue Period to the immersive chromatic fields of Yves Klein—blue here operates less as a subject than as a condition.

Graduated at the University of Paris VIII, Spiewak has long investigated the relationship between the photographic image and the human body. Since 2005, his ongoing series *Corps de style* situates fragments of a living body within museum interiors and private collections. In these carefully composed images, classical furniture and historical settings are disrupted by the insertion of the body—an unexpected presence that introduces tension, desire, and estrangement. Within this framework, blue often emerges as a zone of suspension, amplifying the distance between object and subject, past and present.

Mayer’s trajectory follows a different rhythm. Born in Brazil and shaped between continents, she came to photography after a career in economics, bringing with her a sensibility attuned to lived experience and transformation. Her work, informed by both: an European visual tradition and a Brazilian sensitivity to color, approaches the image as an intuitive and immersive field. Blue, in her photographs, becomes tactile and expansive—rooted in nature, memory, and movement—inviting a slower, more contemplative gaze.

Within this trajectory, Gabriel Wickbold expands the symbolic dimension of blue through works from the *Brasileiros* series, in which the monochromatic blue background operates as a field of identity projection. The color ceases to function merely as visual support and instead becomes a device of unification. In these works, blue becomes simultaneously surface and depth — a territory in which identity, belonging, and representation remain in constant negotiation.

Together, their works construct a dialogue between interruption and immersion, between the body as a site of tension and the image as a space of absorption. The “blue mood” that emerges is not merely aesthetic, but perceptual: a condition in which time dilates, boundaries soften, and the viewer is drawn into a quiet, introspective encounter.

Leticia
Director of Espace_L



Mila Mayer

Mila Mayer began her career as an economist, but photography has been her silent companion since childhood — a lifelong practice of recording the world around her. Raised between Brazil and Europe, she inherited a rare creative duality: the refined aesthetic sensibility of her German father's European heritage and the vibrant sense of color that is unmistakably Brazilian.

After raising her children between Brazil and Switzerland, Mila turned fully to her true calling. She studied at the Escola Panamericana de Artes in São Paulo and deepened her practice through various courses, embracing the digital medium with remarkable ease. In 2011, she made her formal entry into the art world to great acclaim, and her work has since been exhibited at SP-Arte and SP-Photo, as well as in galleries across Brazil, Switzerland, Portugal, and the United States.

Today, Mila is an internationally recognized artist who divides her time between Brazil, the Bahamas, and Europe. Driven by an insatiable curiosity, she finds her subjects everywhere — in the faces of people, the grain of textures, the lines of architecture, and the rhythms of the natural world. In recent years, Mila has embraced a new creative chapter, devoted to collage and multimedia work — weaving her photographs into layered compositions that push the boundaries of the image. This evolving body of work will be presented in a solo exhibition in January 2027.



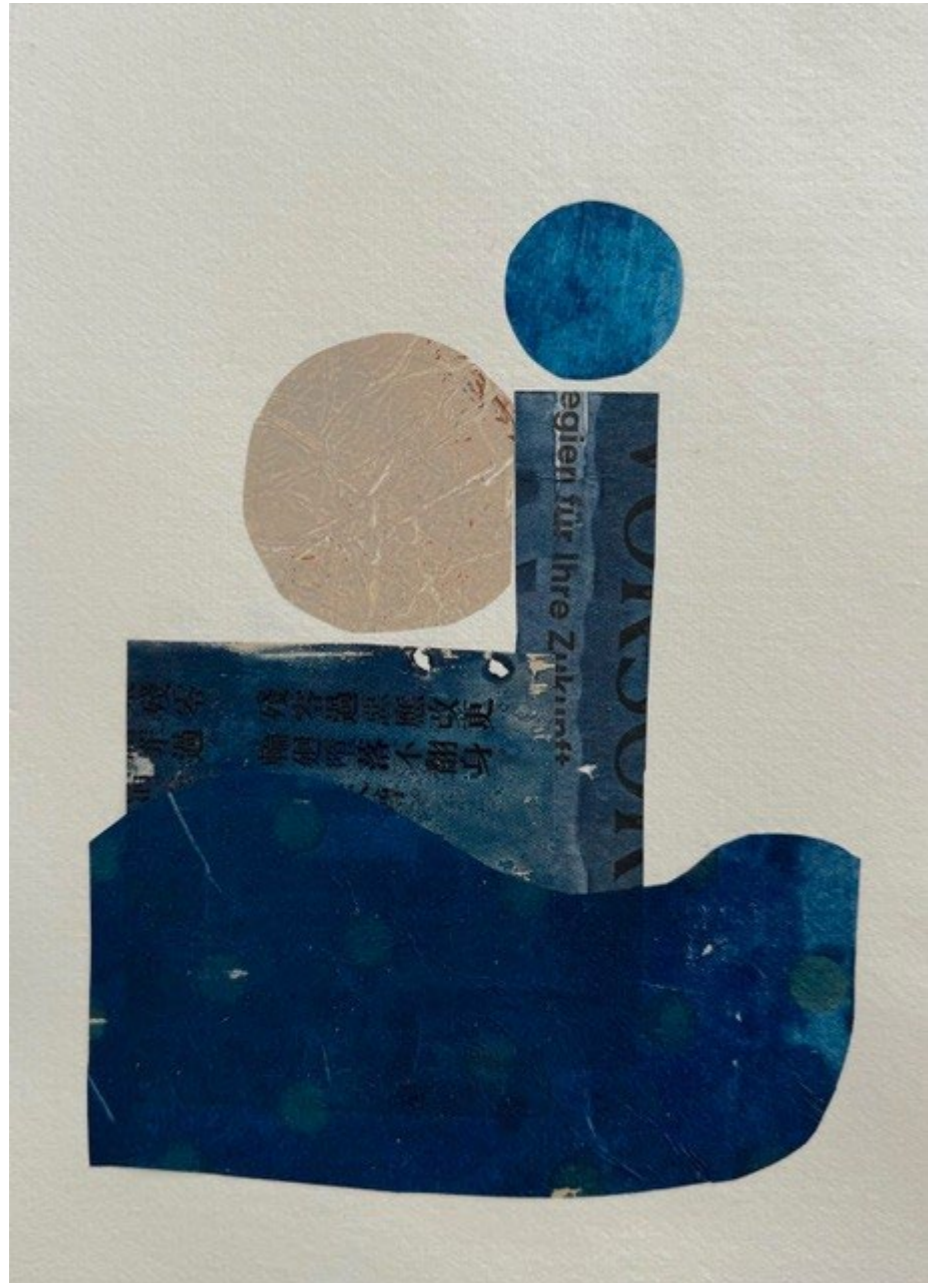
Antartica 1, 2025

90 x 60 cm
Editon 5 + 2 AP
Plexiglass photo print



Japan 1, 2019

90 x 60 cm
Editon 5 + 2 AP
Plexiglass photo print



Cyan 1, 2025

30 x 21 cm
Unique piece
Photo collage in cyanotype on rag paper



Cyan 2, 3 & 4, 2025

30 x 21 cm
Unique pieces
Photo collage in cyanotype on rag paper



Indigo Triptych 3, 2023

40 x 53 cm
Ed 5 +2 EA
Matte plexiglass photo print



Indigo Triptych 1 & 2, 2025

40 x 50 cm / 37,5 x 28 cm
5 + 2 AP / Pièce unique
Matte plexiglass photo print / Tissue paper collage



Julien Spiewak

Julien Spiewak (born in 1984) holds a Master's degree in photography and lives and works in Paris. He is an artist, photographer, and researcher who questions the relationship between the photographic image and the human body as an artistic expression. Since 2005, he has been working on an ongoing series entitled *Corps de style*, initially with private collectors and then in museums. He introduces fragments of naked bodies into these spaces. He has carried out this artistic project in the Prince's Palace of Monaco, the Museum of Hunting and Nature (Paris), the Doria Pamphilj Palace (Rome), the Ariana Museum (Geneva), and the Museum of the Republic (Rio).

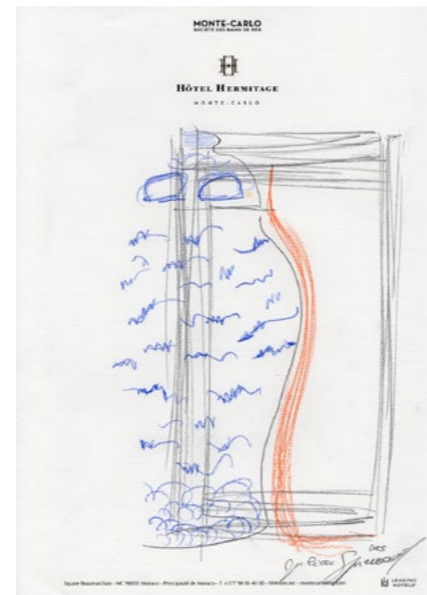
Institutional collections:

Paris Musées (France), Arario Museum in Seoul (South Korea), Van Loon Museum (Netherlands), Prince's Palace of Monaco, Maison de Balzac (France), Rio Art Museum - MAR (Brazil), Museum of Hunting and Nature (France), Museum of Romantic Life (France), Doria Castle (Italy), Siri Sala Private Thai Villa (Thailand), etc.



La galerie du HMS Calcutta (Portsmouth) de James Tissot, vers 1876,
reproduction du tableau de la Tate Collection à Londres (détail),
Jean-Baptiste. Hôtel Hermitage Monte-Carlo. 2025

44 x 35 cm - Edition 3/5
Inkjet print, 260g Hahnemühle satin photo paper
mounted on dibond, antique wooden frame, museum glass.



Preparatory studies.
Hôtel Hermitage Monte-Carlo. 2025

29,7 x 21 cm - Unique pieces
Drawing, colored pencil on matte paper





Preparatory studies.
Hôtel Hermitage Monte-Carlo.
2025

29,7 x 21 cm - Unique pieces
Photograph printed on Canson paper, colored pencil.



Vase de Chine en porcelaine à décor bleu et blanc de dragons parmi fleurs et feuillages, Julien. Hôtel Hermitage Monte-Carlo.
2025

70 x 50 cm - Edition of 5
Inkjet print, Hahnemühle 260 gsm satin photo paper mounted on Dibond, white wooden frame, museum-quality glass.



Vase de Chine en porcelaine à décor bleu et blanc avec des motifs géométriques et floraux, Léane, Laetitia. Hôtel Hermitage Monte-Carlo.
2025

70 x 50 cm - Edition of 5
Inkjet print, Hahnemühle 260 gsm satin photo paper mounted on Dibond, white wooden frame, museum-quality glass.

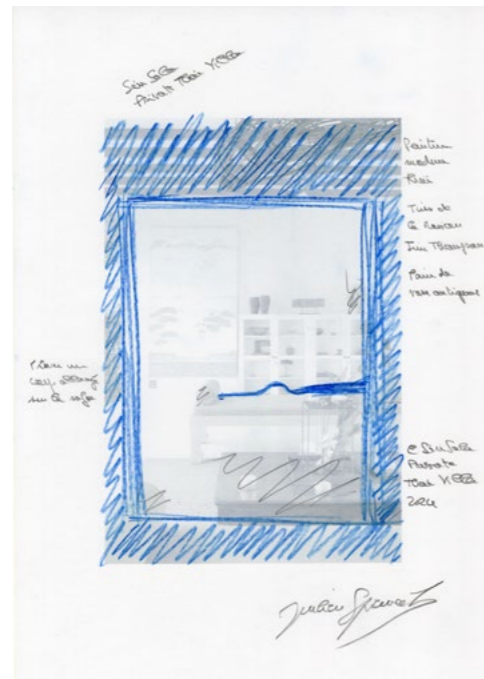


Julien Spiewak's "Monaco-Dolcecaqua 500" exhibition
at the Prince's Palace of Monaco, April 2023.



Marie-Adélaïde de Savoie, attribué à Pierre Gobert (1662-1744), Carole.
Palais Princier de Monaco. 2018

71 x 53 cm - Edition of 5
Inkjet print, 260g Hahnemühle satin photo paper
mounted on dibond, antique wooden frame, museum glass.



Étude préparatoire.
Siri Sala Private Thai Villa. 2024

29,7 x 21 cm - Unique piece
Photograph printed on Canson paper, colored pencil.

Peinture thaïlandaise moderne, Alex, numéro de maison sur
bois ancien. Siri Sala Private Thai Villa. 2024

100 x 70 cm - Edition 2/5
Inkjet print, Hahnemühle 260 gsm satin photo paper mounted
on Dibond, white wooden frame, museum glass.





Gabriel Wickbold

Born in Rio de Janeiro in 1984, Wickbold started his career as a photographer in 2006, after a period in poetry and music. The artist has produced 6 author series, and has had his work exhibited in cities like São Paulo, New York, Stockholm, Lisbon, London and Miami. At present, more than 15 of his works are part of permanent collections in important museums, such as Erarta (St Petersburg, Russia) and MAB (São Paulo, Brazil).

In 2019, in a partnership with BMW, Wickbold had his work exhibited during the opening week at the Paris Photo and in the same year received honors at the Xposure International Photography Festival, in the UAE.

For Photo Basel a choice over the blue color in the work of Gabriel Wickbold, using it to deepen the sensory and symbolic dimensions of his images. The inseparable relationship between body and texture in the artist's research is evident. The human body becomes surface, material, and a field of transformation. Texture acts as an extension of the body, revealing its tensions, its metamorphoses, and its layers of identity, turning the photographic surface into a symbolic, sensory, and embodied territory.



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Opened in 2011, Espace_L aims to be a leading venue for contemporary art in Geneva, Switzerland.

The gallery interacts with various sectors by presenting internationally renowned artists and offering artistic events in a sophisticated atmosphere conducive to reading.

Visitors can discover the most original and unusual aspects of the city in a unique style, which is also reflected in its distinctive location in Geneva's Quartier des Bains.

Photo basel strives to include and combine galleries that are young as well as those that are renowned, Swiss exhibitors as well as international ones, those with a bold contemporary program as well as others with strong historic positions.

The fair aims to provide its visitors and collectors with the ultimate chance to connect with galleries whose respective exhibition programs demonstrate a strong predilection for translating the DNA of momentous photographic practices, historic and contemporary, as well as a gift for revealing talents, from emerging or previously overlooked to underrated or established.

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