

OMIR

ART BASEL 2026

MATTI BRAUN
GELES CABRERA
ÁNGEL CAMMEN
PIA CAMIL
JULIAN CHARRIÈRE
CLAUDIA COMTE
JOSE DÁVILA
PABLO DÁVILA
MARCEL DZAMA
CANDIDA HÖFER
ALICJA KWADE
ATELIER VAN LIESHOUT
JORGE MÉNDEZ BLAKE
ANA MONTIEL
GABRIEL RICO
EDUARDO SARABIA
SEBASTIÁN SILVA
SUPERFLEX
TROIKA

BOOTH L25
JUNE 16 → 21, 2026
MESSE BASEL | SWITZERLAND

For the 2026 edition of Art Basel, OMR presents a cross-generational selection of works spanning several mediums and brought together through shared reflections on perception, ecology, memory, and transformation.

Situated within a light-filled, multi-level space in the main hall, the booth unfolds through a series of softer gestures rather than rigid divisions. Linen curtains move through the architecture, replacing walls with moments of openness and pause.

Across the presentation, artists from different generations and geographies approach contemporary life through radically distinct sensibilities, yet arrive at unexpectedly shared tensions: fragility and resistance, technology and ritual, intimacy and scale, less as oppositions than as different ways of paying attention to matter, memory, and transformation.



Jose Dávila's new paintings are focused on themes that prevail consistently throughout his practice; a visual articulation of the force of gravity through precarious balance, and a desire to draw attention to historical references that have particular meaning for the artist.

Circular elements appropriated from paintings by artists like Hans Arp, Willys de Castro, Sonia Delaunay, and Frank Stella are juxtaposed and recontextualized. By bridging images from 20th and 21st century art history that would not typically intersect, Dávila allows viewers to create personal connections between the visible and the implied.



Jose Dávila

The fact of constantly returning to the same point or situation, 2026

Silkscreen print and vinyl paint on loomstate linen

210 x 170 x 6 cm

Weight: 11 kg

(JDA 0917)

\$85,000 USD





Jose Dávila's sculptural work is based on the specificity of the employed materials, their origin, symbolic value and their formal characteristics are elements that take great significance; industrial materials interact with organic raw materials. Influenced by his education in architecture, Dávila arranges objects as if they were basic elements of drawing for creating systems that exemplify notions of equilibrium, stability and permanence.

With these sculptures, Dávila intends to provide visibility to the physical processes that are required in order for things to maintain their shape and occupy space in a specific manner. Human intervention and the material disposition of things produce hybrid systems that respond to structural intuitions; technique unfolds itself as a poetic dimension.

Jose Dávila

Untitled, 2026

Metal, automotive paint, and boulder

163.2 x 227.2 x 32.1 cm

Weight: 414.2 kg

(JDA 0918)

\$ 110,000.00 USD





Much like his cinematic works, Sebastian Silva's paintings and drawings serve as a medium for compassionate and witty storytelling. His energetic oil paintings are distinguished by gestural brushwork and a distinctive abstract style, embracing the allure of curved lines and exaggerated forms.

Describing his most recent efforts as “an entropy of colors, shapes, rhythms,” the artist has also prosaically likened his compositions to “a birthday party.” Partially inspired by the artist’s dialogue with AI image generators, Silva’s serial canvases of hugs and parties burst with texture and rich colors. What may be perceived as abstractions crafted from colored blocks reveal themselves as figurative paintings depicting cartoonish, pixelated characters engaged in a state of hugging or celebration.

Sebastian Silva
Wendy boy, 2024
Oil on canvas
153 x 132.4 x 4.1 cm
(SSIL 0226)
\$ 50,000.00 USD



Studio View: Sebastián Silva, 2026





Sebastian Silva
I saw a dragon, 2024
Oil on canvas
173 x 183.2 x 4.1 cm
(SSIL 0225)
\$ 50,000.00 USD





Alicja Kwade is devoted to a diverse and prolific artistic practice spanning sculpture, expansive public installations, film, photography, and works on paper.

Deeply engaged with scientific and philosophical concepts, Kwade challenges conventional modes of perception through her exploration of perceptual illusions and transitions between object and function, as well as material and form. By employing ordinary materials such as glass, steel, and concrete, she investigates the conventions humanity has developed to explain natural phenomena.

Alicja Kwade

Principium, 2022

Bronze sculpture

Marble plinth

Sculpture: 30 x 16 x 16 cm

Weight: 9 kg. approx.

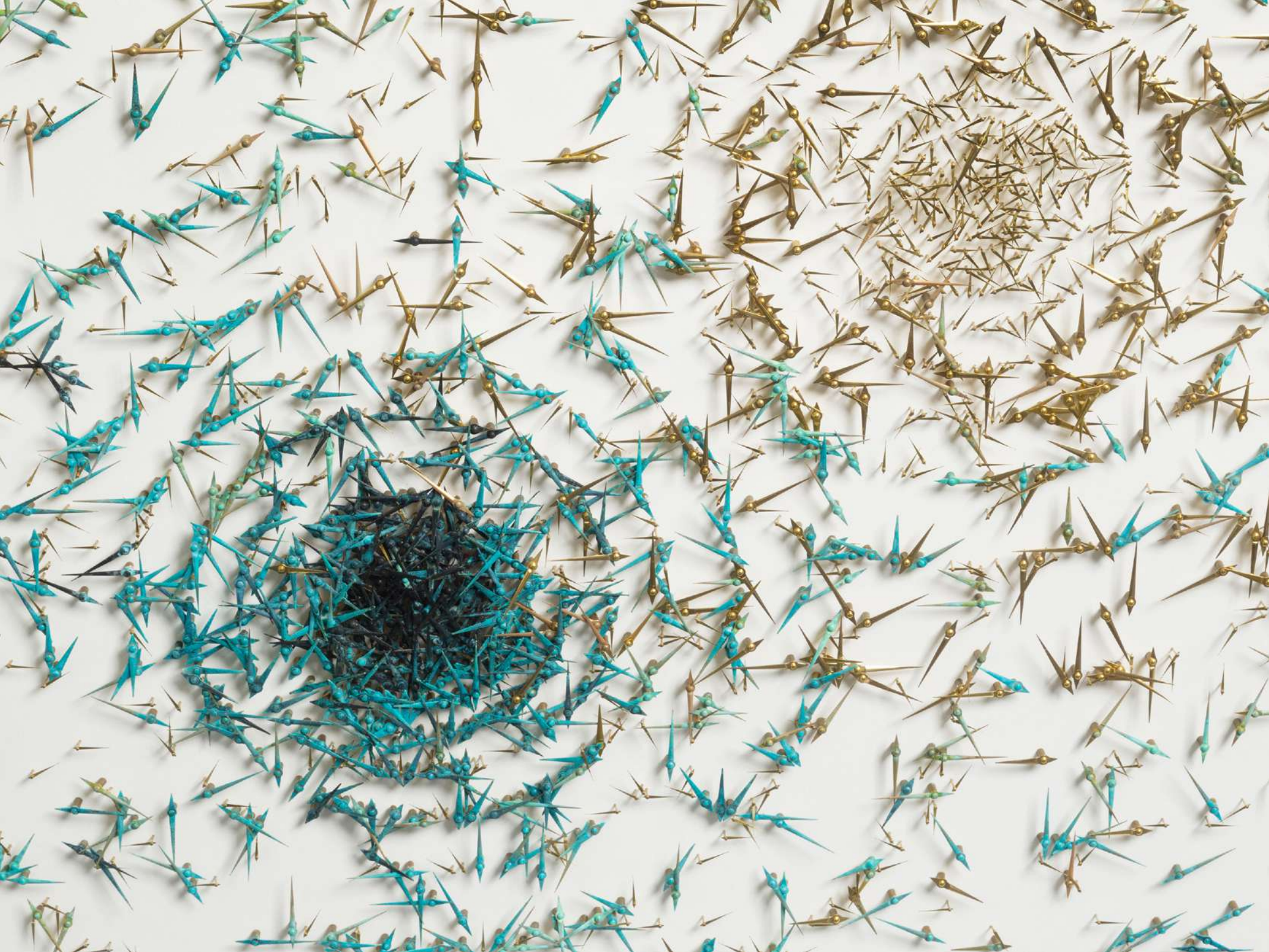
Plinth: 110 x 19 x 19 cm

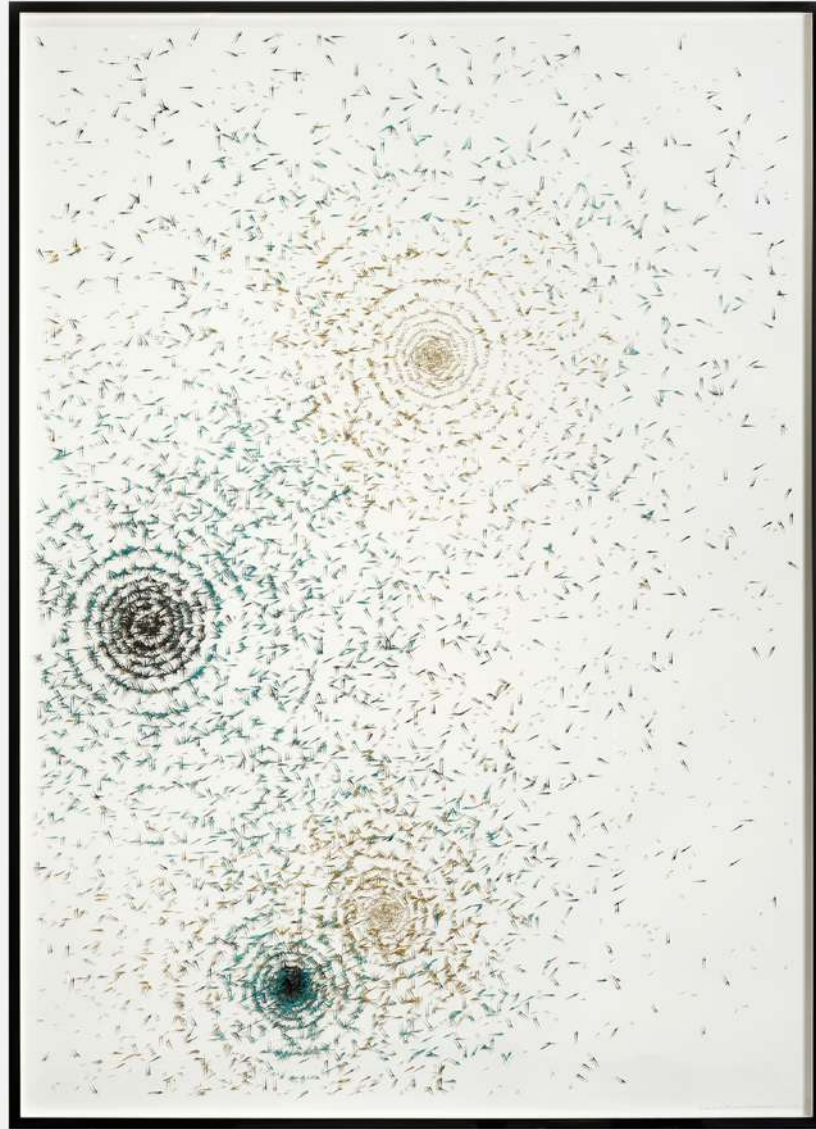
Weight: 106 kg. approx.

Edition varied of 12 plus 3 artist's proof (#4/12)

(AKW 0147)

€ 22,000.00





Alicja Kwade

Tropisches Jahr in light and dark (365 days/8760 hours), 2025

Brass watch hands on cardboard, framed

254 x 184 x 7 cm

(AKW 0146)

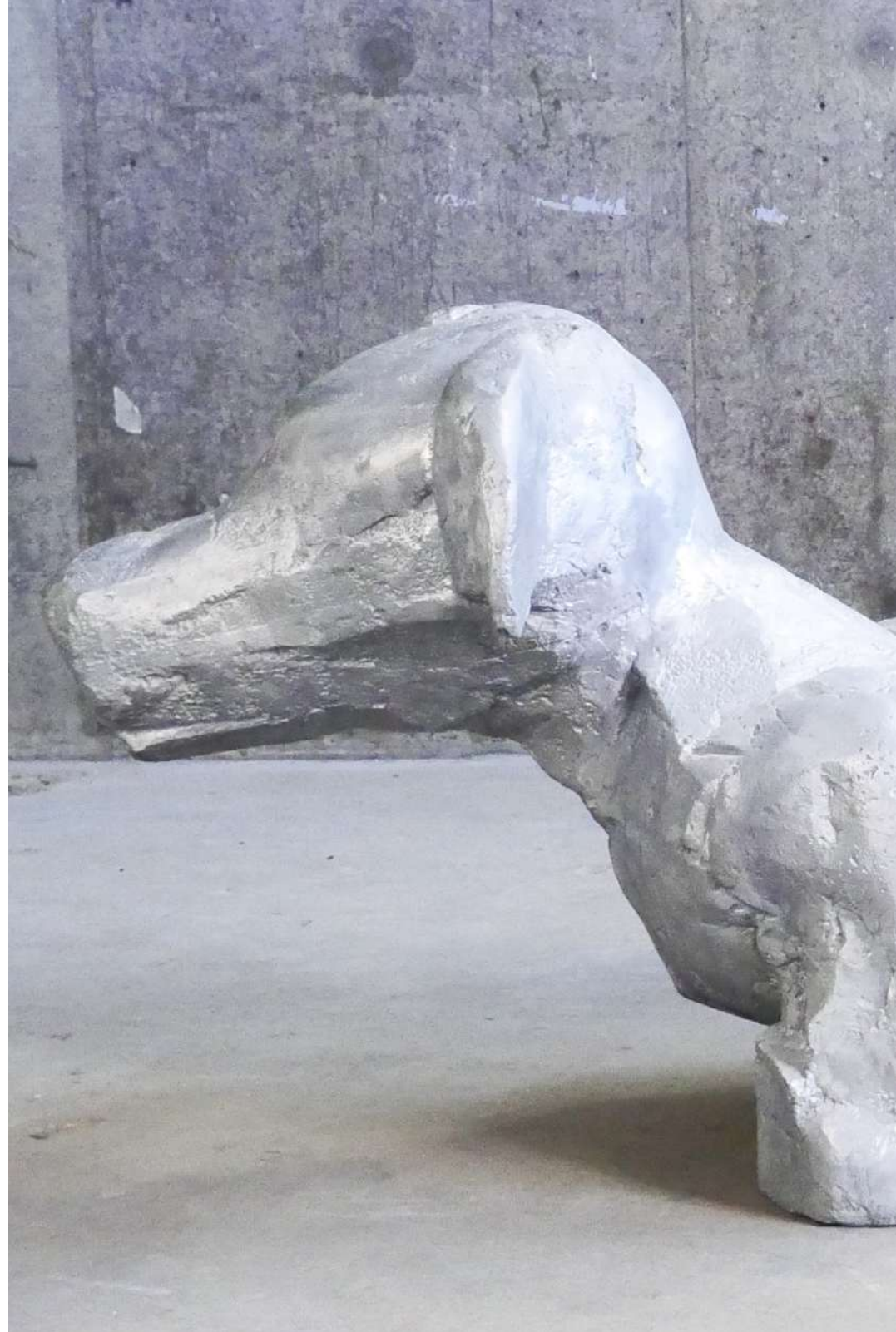
€ 90,000.00



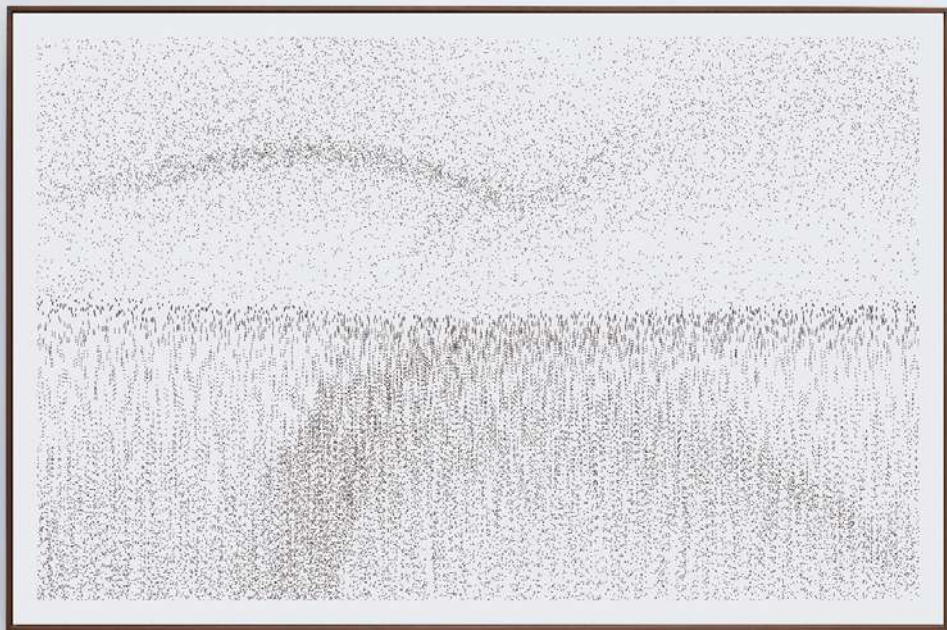
For three decades, Joep van Lieshout has produced work that balance on the boundary of art, design, and architecture; sharing recurring themes of systems, power, life, sex, death, and the human individual amidst the greater whole.

Since the early eighties, van Lieshout has produced objects in mainly bright colored polyester, the material that would become his trademark in subsequent years. In 1995, he founded Atelier Van Lieshout (AVL) in an effort to undermine the myth of the individual artistic genius. In the years since, Atelier Van Lieshout has attained international.

Atelier Van Lieshout
Wiener dog bench, 2025
Aluminium
100 x 335 x 90 cm
336 Kg. approx.
Edition of 8 (#1/8)
(AVL 0159)
€ 120,000.00







Pablo Dávila's (b. 1983, Mexico City) interests and series of works are a constant exploration into space and time consciousness. Recurring to a minimalist approach, his work is informed by science, music, poetry, cognitive sciences and physical phenomena, so as to delve into notions of perception, the fleeting nature of time and historical interpretations.

Phase paintings (The natural flow of forgetting) is a series that delves into the notions of time and movement, or rather, movement in time. Every painting depicts two instances that when overlapped and translated into visual terms generate a third moment of difference, interference and disruption. The discrepancy of the image is no other than the visibilization of the passing of time, and along with it, the memory, perception and the trace that leaves behind. The image evidences both the presence and the absence of a representation within the span of a millisecond.

Pablo Dávila

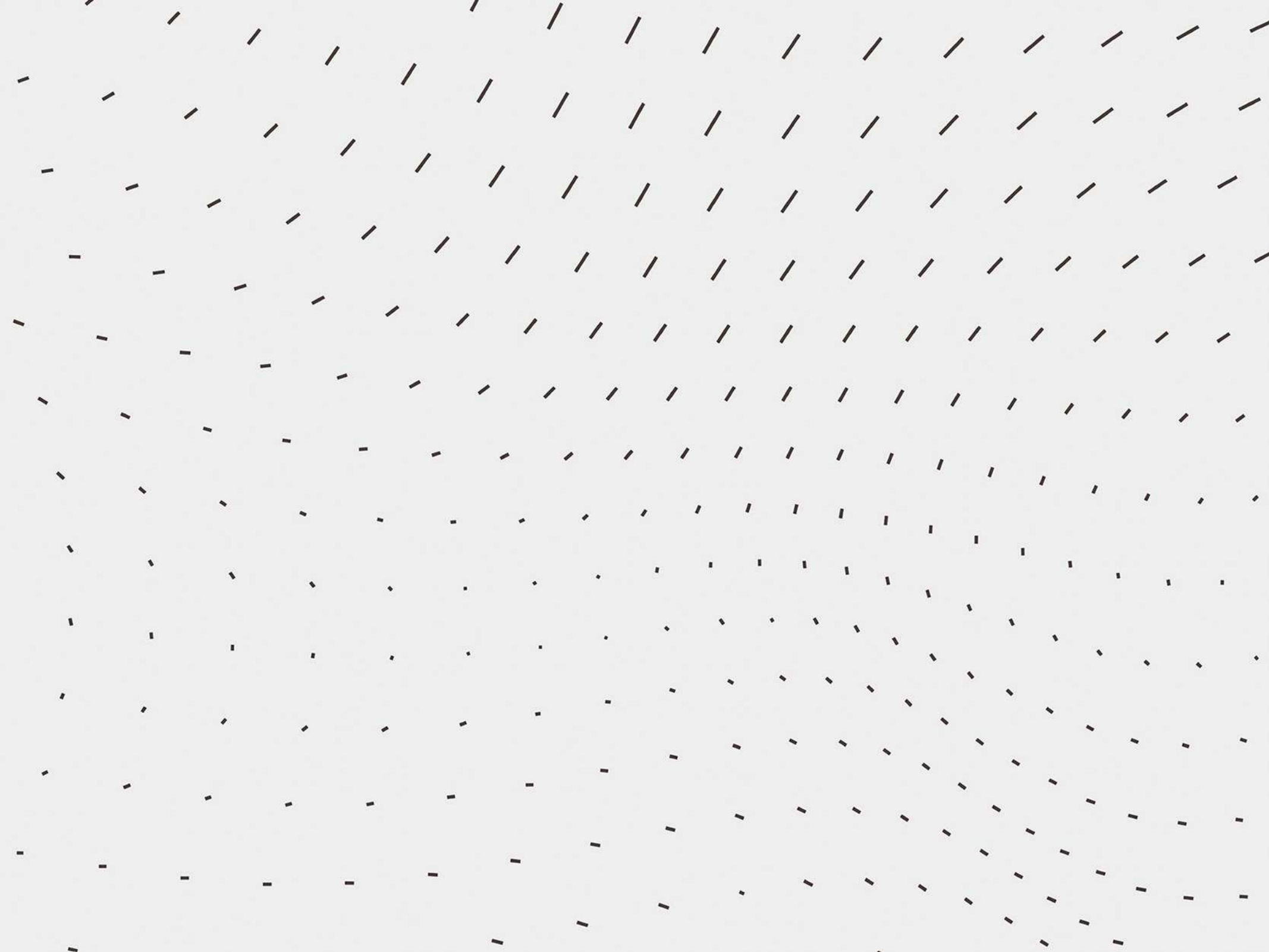
Phase paintings (Wind), 2026

Perforated canvas

127.2 x 192.5 x 4.5 cm

(DAV 0116)

\$ 22,000.00 USD





Pablo Dávila

Field paintings, 2026

Perforated canvas

192.5 x 127.5 x 4.4 cm

(DAV 0119)

\$ 22,000.00 USD



Geles Cabrera is recognized as the first woman to practice sculpture professionally in Mexico. With a career spanning over 60 years, her work focuses on the body and its form. Although her themes are common among other sculptors of her generation, her approach was always more lyrical, addressing fundamental human concerns such as loneliness, love, sexuality, and the experience of motherhood.

In 2024, Cabrera received the Gold Medal of Fine Arts, the highest award granted by the Mexican government. Her first major retrospective in Mexico opened in November 2025 at Palacio de Bellas Artes in Mexico City.

Geles Cabrera
Untitled, s/f
Bronze
46 x 18 cm
Weight: 8.6 kg
(GEL 0084)
\$40,000.00 USD





Geles Cabrera
Untitled, ca. 1950
Signed
Bronze
27 x 28 x 14 cm
Weight: 5.8 kg
(GEL 0051)
\$ 30,000.00 USD



Exhibition View: *Partituras Corporales* (solo show) Museo del Palacio de Bellas Artes, Mexico City, 2026





Geles Cabrera
Untitled, ca. 1986
Bronze
39 x 28.5 x 22 cm
Weight: 13.8 kg
(GEL 0039)
\$ 40,000.00 USD



***Night Vision* is part of Ana Montiel's ongoing series of entoptic paintings from the Greek *entos* (inside) and *opsis* (seeing)—which investigate the thresholds of perception and the architectures of vision. Conceived to reflect the blurred, uncertain reality of daily life, *Night Vision* bring attention to the unconscious mind: the hidden domain that receives, filters, and organises vast amounts of sensory and emotional information beyond the reach of conscious awareness.**

Montiel's technique involves the layering of acrylic paint through her signature spray-gun method. The resulting surfaces oscillate between shimmering, atmospheric fields and intricate constellations of dots. This duality echoes the operation of perception itself: shifting between clarity and ambiguity, between the known and the unknown, in an ever-changing negotiation of sight and meaning.

Ana Montiel

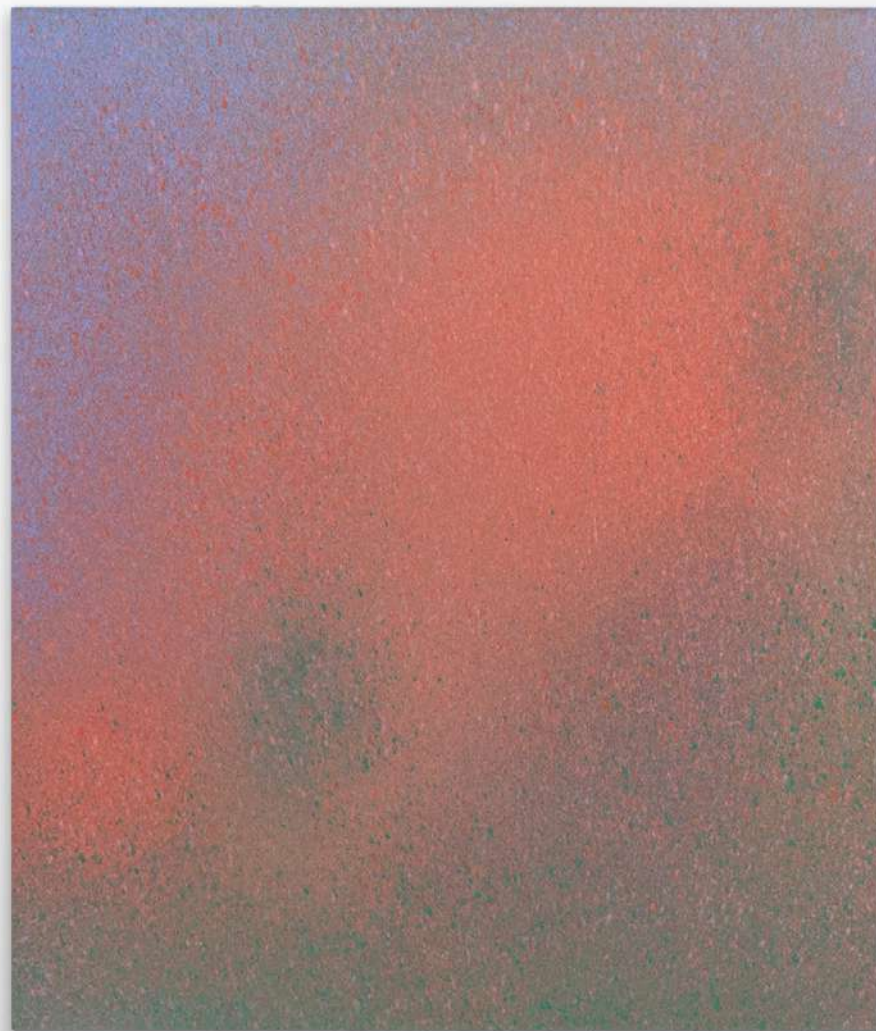
NIGHT VISION rswt / awakening # 15, 2026

Acrylic on canvas

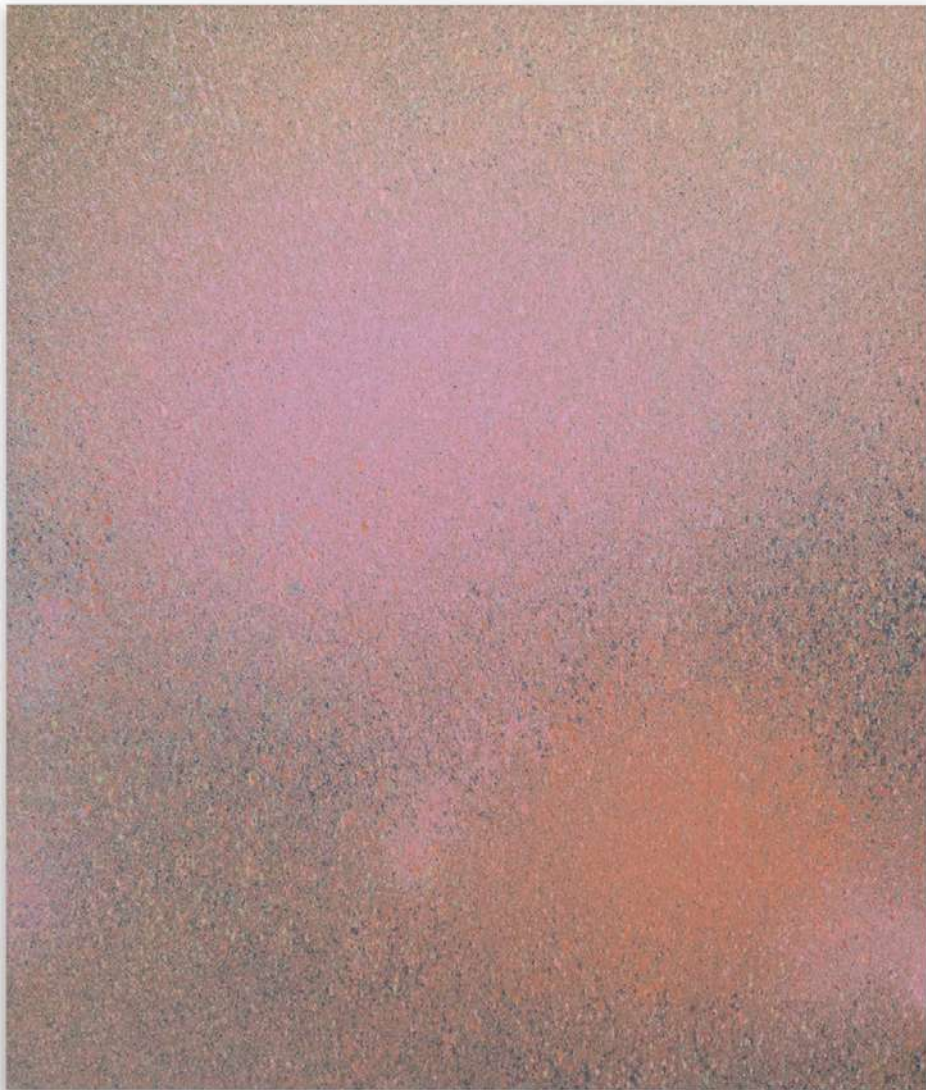
160 x 135 x 4 cm

(AMO 0141)

\$ 20,000.00 USD



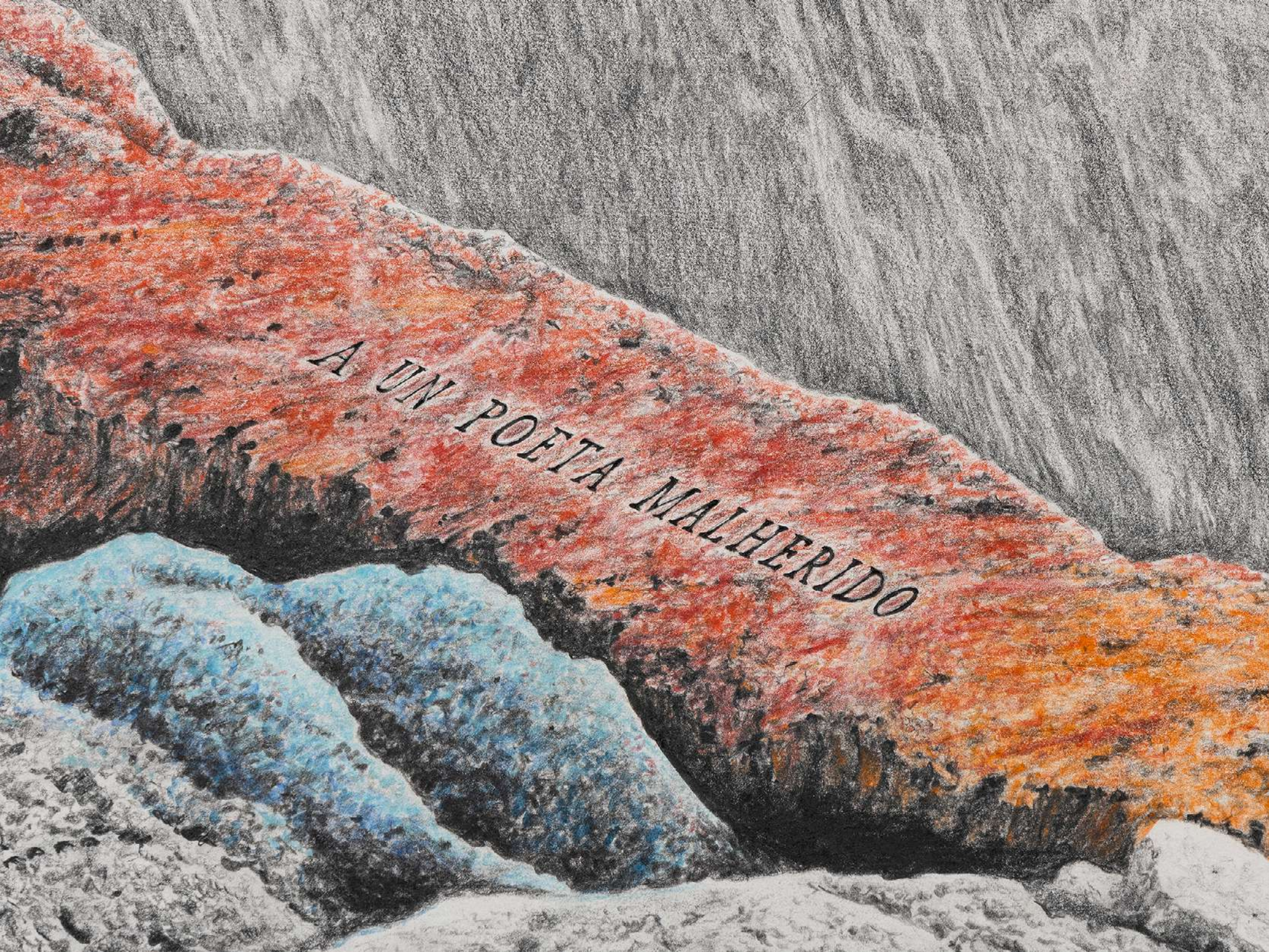




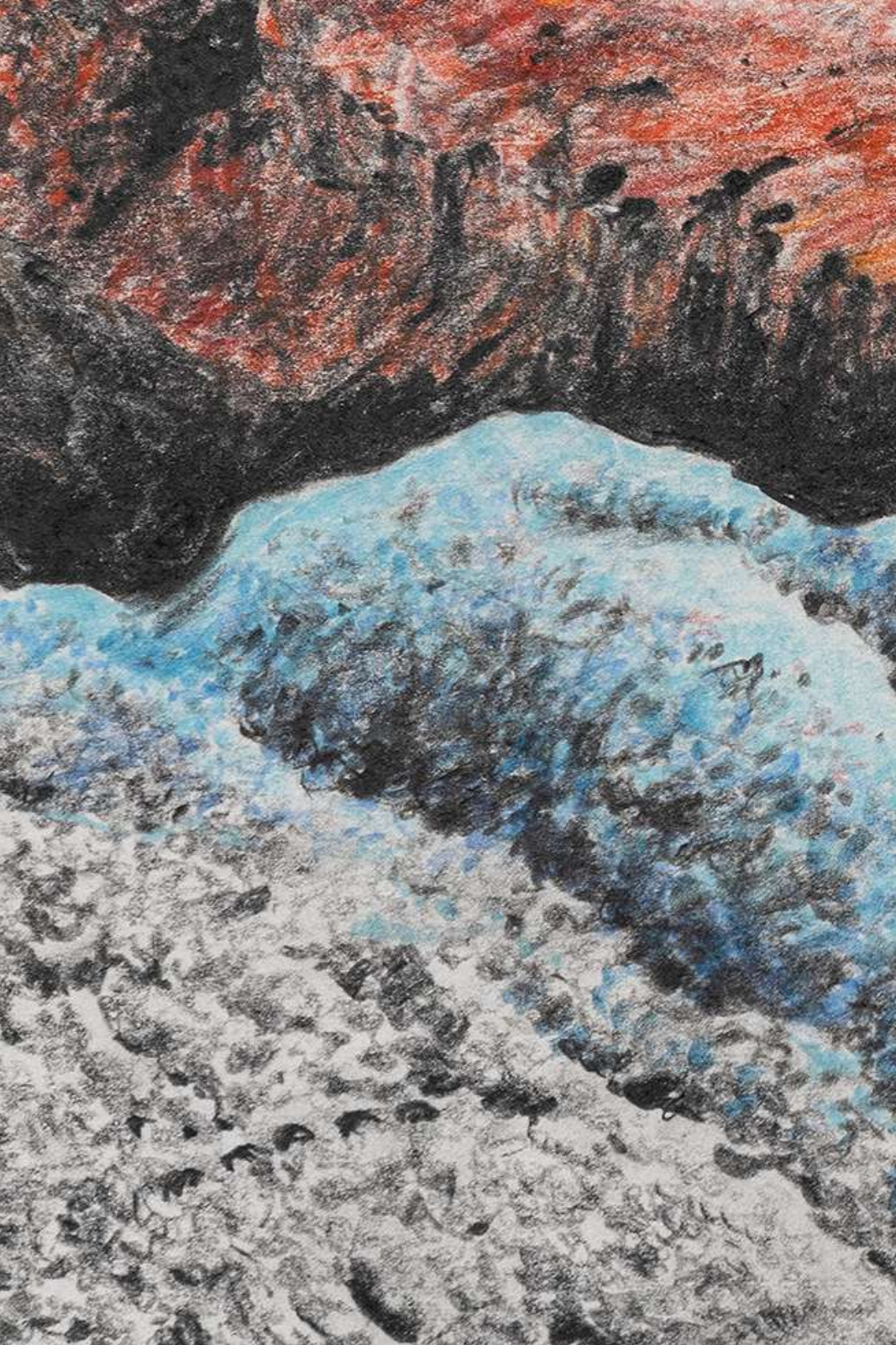
With Night Vision, Montiel deepens her inquiry into the unconscious dimensions of experience. The series gestures toward the subterranean currents that shape thought and behaviour, reminding us that what we call consciousness is only a thin surface film.

These works do not seek resolution; instead, they invite the gaze to linger in uncertainty, to inhabit the flicker between presence and absence—where perception opens, and mystery remains.

Ana Montiel
*NIGHT VISION rswt /
awakening # 11, 2026*
Acrylic on canvas
160 x 135 x 4 cm
(AMO 0137)
\$ 20,000.00 USD



A UN POETA MALHERIDO



From the beginning of his career, Jorge Méndez Blake has explored the possible relationships between literature and fine arts, developing a large body of work that includes drawings, sound pieces, sculptures, and videos. His practice consistently references great masters of universal literature such as William Shakespeare, Jules Verne, Franz Kafka, and Jorge Luis Borges, among many others.

*He had always resisted
wounds to the arm shoulder chest
but this time he couldn't take it anymore
the rumble of the fall
made the whole canyon tremble
the echo was heard
for hundreds of years
even today in the summer
when it's windy
it is possible to hear it*

-Jorge Méndez Blake

Jorge Méndez Blake

A un poeta malherido (Su caída hizo temblar todo el cañón) / To a Seriously Wounded Poet (Their Fall Made the Whole Canyon Tremble), 2026

Colored pencil on paper

Unframed: 150 x 225 cm

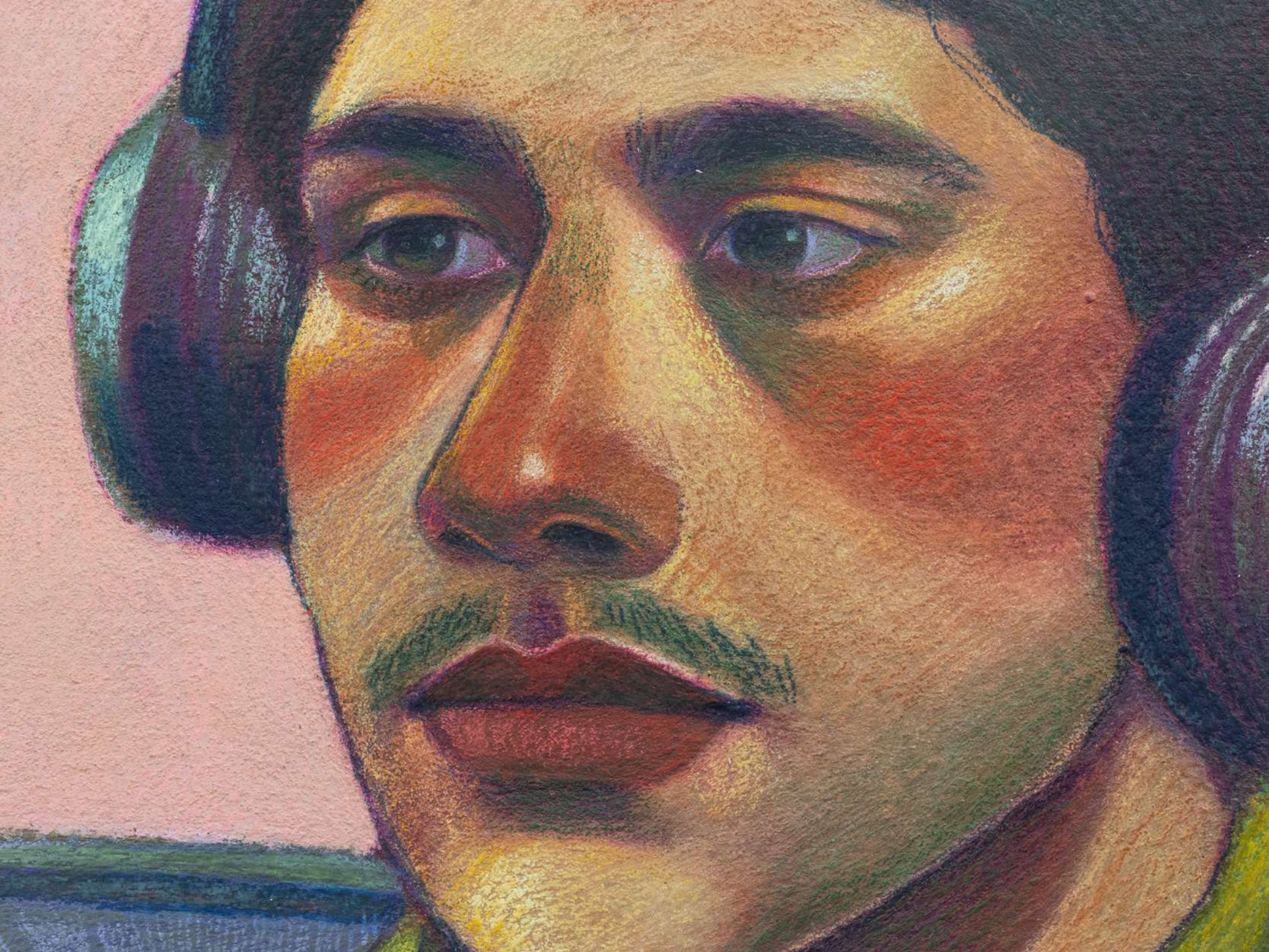
(JMB 0768)

\$ 98,000.00 USD



Studio View: Jorge Méndez Blake, 2026







Ángel Cammen (Nuevo León, 1997) has developed an intimate and introspective painting practice marked by strong narrative threads, where personal history, grief, queer experience, and affective genealogy intertwine.

His work does not illustrate but distills: it captures suspended moments —visions, dreams, or everyday scenes— that reveal a continuous search for identity and belonging.

Ángel Cammen

El mediterráneo, 2026

Pastels and colored pencils on paper

Unframed: 48 x 36 cm

Framed: 74.2 x 62.3 x 4.7 cm

(ACAM 0017)

\$ 3,000.00 USD



Exhibition view: SALAVERNA, Ángel Cammen, BODEGA OMR, Mexico City, 2025



Ángel Cammen
Sin título, 2026
Oil on canvas
50 x 40 x 5 cm
(ACAM 0016)
\$ 4,500.00 USD



Gabriel Rico's work is developed in a zone where one object crisscrosses with another's in the interobjective configuration space. Rico tries to create pieces that fragment the composition of contemporary humanity, evidencing the geometric imperfection in nature using gedankenexperiments as a starting point.

He uses deconstruction and recontextualization as methods to continue the development of his investigation in areas such as materializations of knowledge and the fragility of space. His work reflects on the nature of the pieces themselves, from the materials used to produce them to their arrangement within the final composition.

Gabriel Rico

IV from the series -The open sets

(The demand for organic unity of structure in the language), 2026

Cotton yarn on wooden board coated with wax

196 x 200 x 6 cm

(GRI 0510)

\$ 60,000.00 USD







Claudia Comte
Europe Faces a Future of Extreme Droughts
(haha marble painting), 2026
Acrylic paint and marble powder on raw canvas
244 x 163 x 4.5 cm
Weight: 27 kg
(CCOM 0237)
€ 50,000.00



Claudia Comte

*Extreme Weather Will Displace 200 Million People Within 20 years,
Disaster Relief Charity CEO Warns (haha marble painting), 2026*

Acrylic paint and marble powder on raw canvas

244 x 163 x 4.5 cm

(CCOM 0238)

€ 50,000.00

Claudia Comte's work is defined by her interest in the memory of materials and by a careful observation of how the hand relates to different technologies. The artist's practice is guided by a distinct rule-measurement system of her own creation, wherein each artwork specifically relates to one another.

Comte's minimalist approach to art making is equal parts methodical and dynamic; works are infused with a distinct sense of playfulness. Her artistic output incorporates a diverse range of mediums from sculpture, to painting, to various multimedia installations.



Claudia Comte

*Overfishing Is as Big a Threat to Humanity
as It Is to Our Oceans (haha marble painting), 2026*

Acrylic paint and marble powder on raw canvas

244 x 163 x 4.5 cm

Weight: 27 kg

(CCOM 0239)

€ 50,000.00



Claudia Comte
Red Algae (three arms), 2026
Arabescato marble
280 x 85 x 45 cm
Weight: 1200 kg. approx.
(CCOM 0240)
\$ 200,000 USD



Studio View: Claudia Comte, 2024





The present work is from a group of drawings that present fantastical visions of a lush and at-times flooded or aflame world where animals, anthropomorphized creatures, and dancing figures are set against dense junglescapes and expansive skies as is characteristic of Marcel Dzama's work.

These works reveal a wide range of influences, from the illustrations of Maurice Sendak (1928–2012) to the art of Canadian painter Tom Thomson (1877–1917) and the Group of Seven. Francisco Goya (1746–1828) and the surrealist poet Federico García Lorca (1898–1936)—one of Spain's most celebrated writers—held particular significance for the artist during the creation of these works, as did the parallels between the war-torn, uncertain times in which those artists lived and the political, social, and ecological upheavals of our own.

Marcel Dzama

Defiant spirit once more, 2023

Signed and titled recto; signed, titled, and dated verso

Pearlescent acrylic ink, watercolor, and graphite on paper

Unframed: 31.1 x 23.2 cm

Framed: 41.6 x 34 x 3.5 cm

Weight: 1.5 kg approx

(MDZ 0024)

\$ 18,000.00 USD



Marcel Dzama

Spring is here or In the course of this romance, 2014

Watercolor, gouache, and graphite on paper

Unframed: 69.5 x 55.6 cm

Framed: 82.2 x 66.7 x 2.5 cm

(MDZ 0043)

\$ 24,000.00 USD



C'était l'heure où l'essaim des rêves malfaisants Tord les bons adole.



Marcel Dzama

A night of guilty dreams, 2014

Watercolor, gouache, and graphite on paper

Unframed: 35.6 x 83.8 cm

Framed: 46 x 94.3 x 2.5 cm

(MDZ 0044)

\$ 28,000.00 USD



Exhibition View: *I Am The Sun, I Am The New Year*, OMR, Mexico City, 2026



Marcel Dzama

The Ned Kelly armour defense, 2013

Ink, gouache, graphite, and collage on paper

Unframed: 58.7 x 41.3 cm

Framed: 72 x 54 x 2 cm

(MDZ 0046)

\$ 20,000.00 USD



Marcel Dzama

Cat ladies assemble, 2024

Pearlescent acrylic ink, watercolor, and graphite on paper

Framed: 113 x 82.5 x 4.8 cm

(MDZ 0020)

\$ 55,000.00 USD



Marcel Dzama

Lady midnight, 2024

Pearlescent acrylic ink, watercolor, and graphite on paper

Framed: 52.5 x 49 x 4.5 cm

(MDZ 0022)

\$ 28,000.00 USD



Marcel Dzama

All of my Pawns will be Queens, 2026

Bronze and wood

9 7/8 x 29 1/2 x 29 1/2 in

23 x 75 x 75 cm

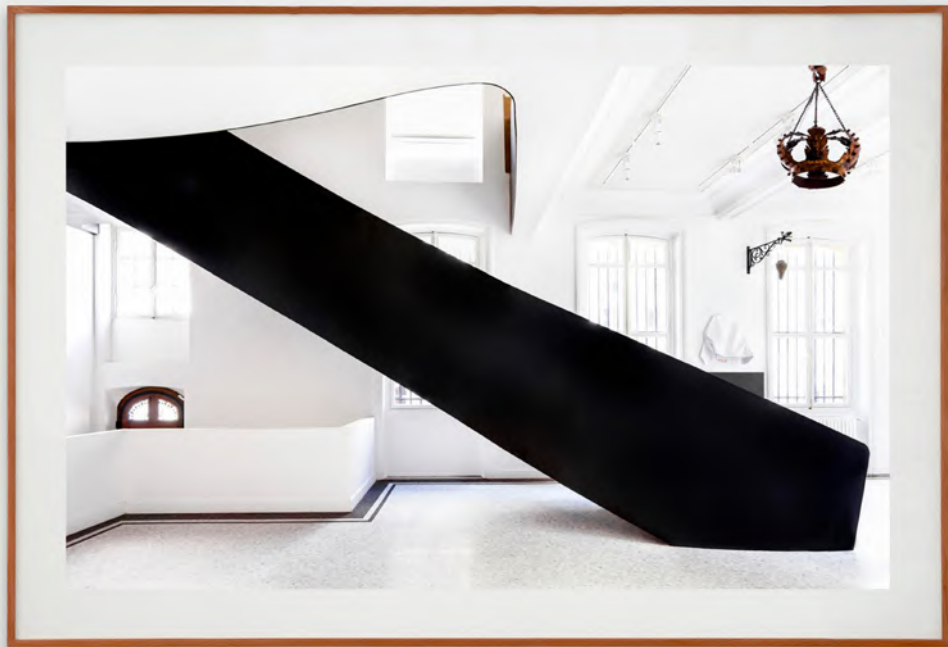
Edition of 10 plus 1 artist's proof (#2/10)

(MDZ 0057)

\$ 20,000.00 USD







The recurrent subject on Candida's Höfer work, since the 70's, is the space that human beings produce through architecture and the way they live in it. The artist places herself in the spectator's point of view that is at the same time the user's point of view.

Her work consists on identifying and perceiving the existence of compositions that existed before she was aware of them and that she leaves unabridged. Photographs of indoor spaces, of public and semi-public buildings where the order and disorder that derives from its communitarian function is revealed. The purpose of this examination is to visualize the architectonic space as a frame of human relations. Each one of the represented spaces belongs to a social space, a space that constitutes or is constituted by social relations.

Candida Höfer

Musée Carnavalet Paris I, 2020

Ink Jet print

Unframed: 180 x 260 cm

Framed: 184 x 264 cm

Edition of 6 (#4/6)

(CHO 0244)

€ 80,000.00



Pia Camil's artistic development is rooted in painting—a discipline that, starting at the age of 14, led her to an interest in representing the human body through her early life drawing classes. *Into the Wild* and *Seeing Outside to See Inside* are studies for recent paintings that explore the natural world and our relationship to it.

In Into the Wild, I approach these images as explorations of wildness and its relation to desire. As Jack Halberstam writes in "Wild Things," wildness allows us to "disorder desire, and desire disorder," enabling subjects to reshape their narratives within a normative world.

-Pia Camil



Pia Camil

Into the wild (Study II), 2026

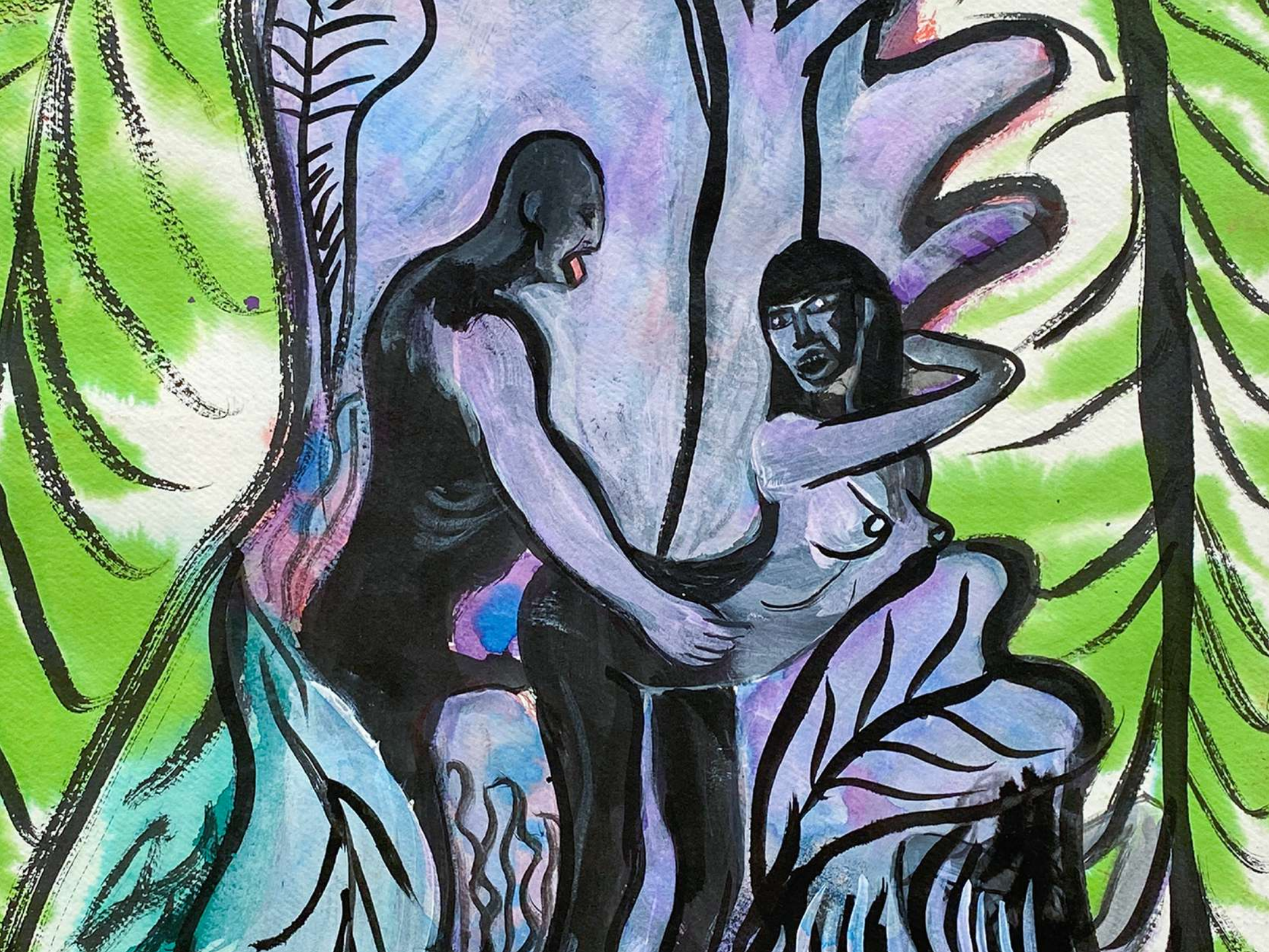
Watercolor, acrylics and ink on cotton paper

Unframed: 69.8 x 50.8 cm

Framed: 81.5 x 62.5 x 5.3 cm

(PCA 0312)

\$ 12,000.00 USD





Pia Camil

Into the wild (Study I), 2026

Watercolor, acrylics and ink on cotton paper

Unframed: 69 x 50.5 cm

Framed: 81.5 x 62.3 x 5.2 cm

(PCA 0316)

\$ 12,000.00 USD



Pia Camil
Stronger together I (diptych), 2026
 Ink on cotton paper
 Framed: 55.3 x 47.8 x 5.2 cm
 (PCA 0317)
 \$ 6,000.00 USD



Pia Camil
Stronger together II (diptych), 2026
 Ink on cotton paper
 Framed: 55.3 x 47.8 x 5.2 cm
 (PCA 0315)
 \$ 6,000.00 USD





These works originate from the landscapes Charrière encountered while climbing volcanoes for his sound piece “Stone Speakers” (2024). While on site, he collected mineral samples, including volcanic ash, lava, obsidian, and sulfur, which were later ground in the studio and transformed into pigments for the printing inks.

In each work, the photographic image converges with the material trace of the place from which it originates. The prints not only depict landscape, but are also formed from it.

His images seldom accept the role of mere documentation; rather, they behave like thresholds, places where the visible is haunted by what exceeds it: heat, radiation, extraction histories, glacial durations, and oceanic pressures. In these prints, photography is neither rejected nor celebrated. It is made porous.

Julian Charrière

After the Smoke Cradle / Litli-Hrutur I, 2025

Four-color photolithograph printed with pigments from obsidian, volcanic ash, lava, and sulphur; basalt frame

Framed: 186.8 x 146.8 x 4.5 cm

Weight: 95 kg

(JCHA 0109)

€ 50,000.00







Julian Charrière

After the Smoke Cradle / Cumbre Vieja, 2025

Four-color photolithography printed with pigments from obsidian,
volcanic ash, lava and sulphur; basalt frame

Framed: 57 3/4 x 73 1/2 x 1 3/4 in - 146.8 x 186.8 x 4.5 cm

Weight: 95 kg

Edition of 3 plus 2 artist's proofs (#2/3)

(JCHA 0120)

€ 50,000.00



RECYCLE

RECYCLE

Without limiting himself to a critique of the “exoticization” of Mexican culture, Eduardo Sarabia examines the gap separating definitions of taste (and, more bluntly, of legality). Having researched traditional ceramics across diverse countries and cultures, Sarabia has drawn inspiration from his findings: One notable aspect is the use of vases as a medium for storytelling through decoration, encompassing Greek jars, Japanese porcelain, and the vibrant.

Mixing romantic visual narratives in regards to illegal matters, fine arts and commerce, creating an environment that slips between the oneiric and the openly materialistic, Sarabia’s work takes on an important exploration of understanding the physical and human consequences of economic forces.

Eduardo Sarabia

Untitled (Sriracha), 2025

Hand painted ceramic vase and wood box

Ceramic: 33.5 x 22.6 x 22.6 cm

Box: 30.3 x 40 x 29.5 cm

(ESAR 0392)

\$ 16,500.00 USD







Eduardo Sarabia

Untitled (Amazon), 2025

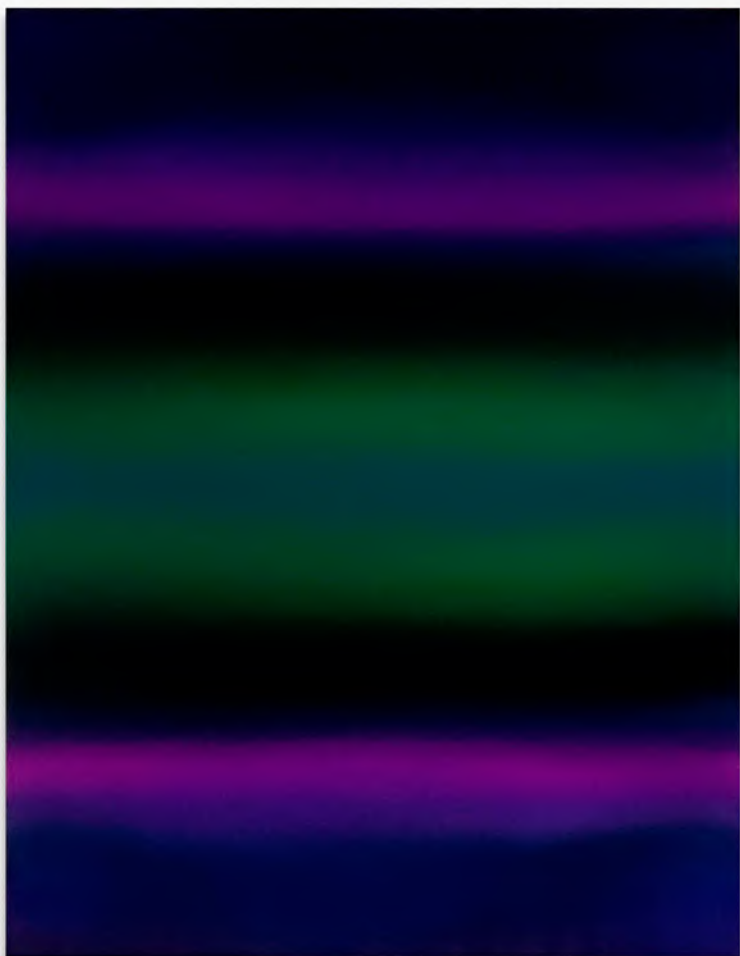
Hand painted ceramic vase and wood box

Ceramic: 29 x 26 x 24 cm

Box: 31 x 35 x 32 cm

(ESAR 0391)

\$ 16,500.00 USD



Matti Braun's series of silk works continues his in-depth research on the historical production and trade routes of silk. The artist's fascination with textile arts was sparked by Rudolf Smend, a collector of antique textiles and batiks from Cologne, who introduced him to various techniques and artisans of the field.

With painstaking attention to detail, the artist employs a complex, multi-step process to create his works of silk, drawing on a rich tapestry of stories and cultural-historical meanings surrounding the precious material. By exploring the materiality and cultural significance of silk, Braun's works address broader themes such as globalization, identity, and the interplay between tradition and modernity.

Matti Braun
Untitled, 2025
Silk, dye, powder-coated aluminum
Unframed: 180 x 130 cm
Framed: 180.6 x 130.6 x 3.5 cm
(MBR 0102)
€ 62,000.00



Matti Braun
Untitled, 2025
Silk, dye, powder-coated aluminum
Unframed: 130 x 100 cm
Framed: 130.6 x 100.6 x 3 cm
(MBR 0101)
€ 46,000.00





***Out of Place, Out of Time* reflects on environments in flux and the systems, technological and cultural, that attempt to capture, preserve, or replace them. Landscapes conjured in split seconds by text-to-image generators have been committed to a medium designed to endure for centuries: platinotypes.**

This 19th-century photographic process uses platinum and palladium salts—materials employed in the early days of photography as well as in today's semiconductor technology. The choice of this durable medium gives the image a material presence that extends far beyond the ephemeral input of digital algorithms, creating a paradoxical alliance that renegotiates the relationship between time, memory, and image production.

Troika

Out of Place Out of Time (Lost Peak), 2025
Palladium Platinum print on Tosa Washi paper
55.7 x 149.4 x 4 cm
Edition of 3 plus 1 artist's proof (#1/3)
(TROI 0650)
\$ 25,000.00 USD







Like echoes of expeditions past, these works question what it means to map and possess worlds increasingly mediated by artificial vision. What becomes of “nature” when it is not only represented but also reconstructed through algorithmic processes? Which images and narratives emerge, and which are lost in the process?

Here, on the black volcanic shores of Deception Island, a Round Hurricane Palm stands alone, impossibly distant from the warm Indian Ocean where its species once thrived. The island itself—named for its deceptive formation, which once misled passing ships about its topography as a flooded volcanic caldera—becomes the stage for a tropical palm at the edge of the world.

Troika

Out of Place Out of Time (Deception Island), 2025

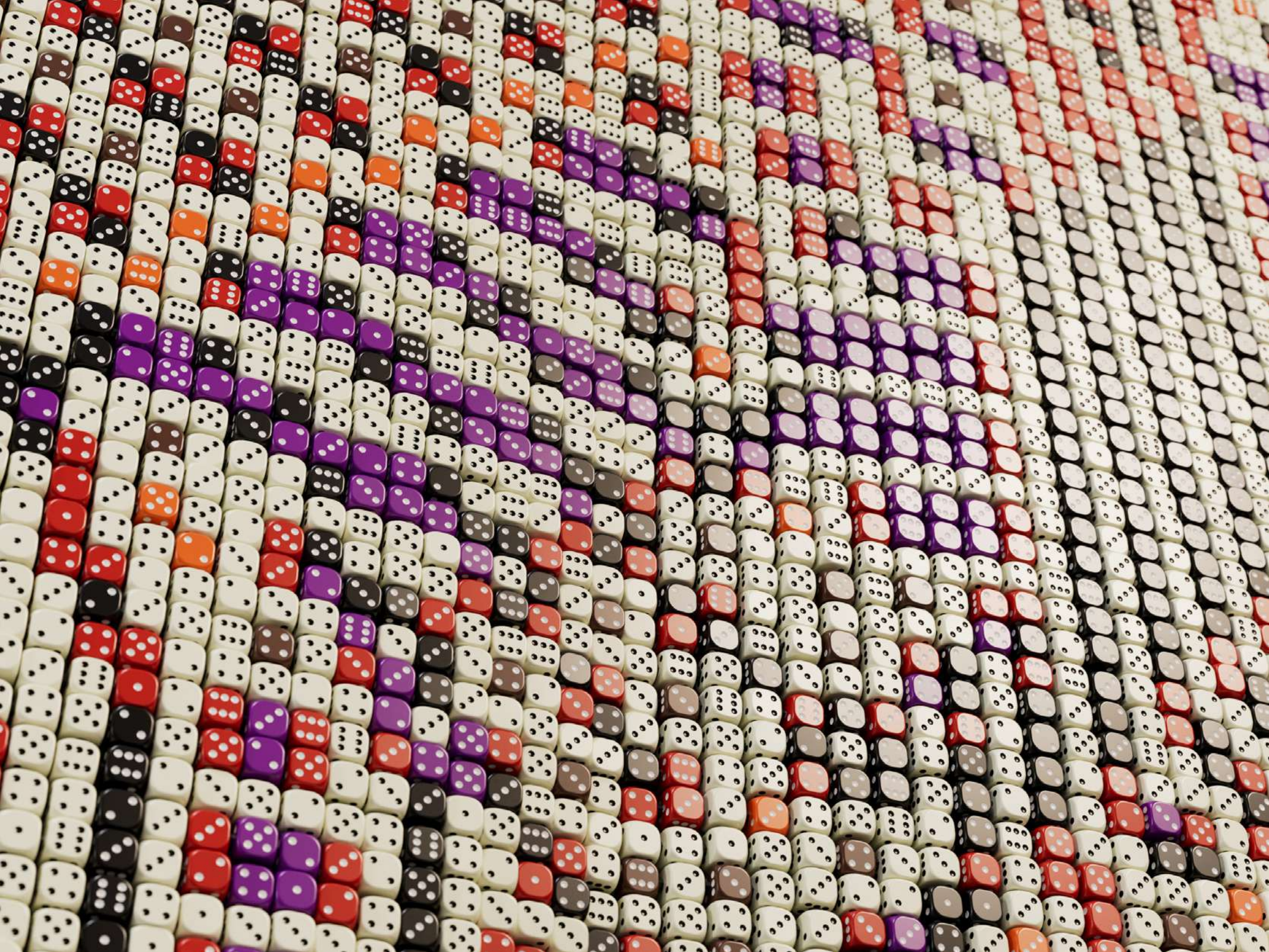
Palladium Platinum print on Tosa Washi paper

191.5 x 146.5 x 4 cm

Edition of 3 plus 1 artist's proof (#2/3)

(TROI 0632)

\$ 40,000.00 USD



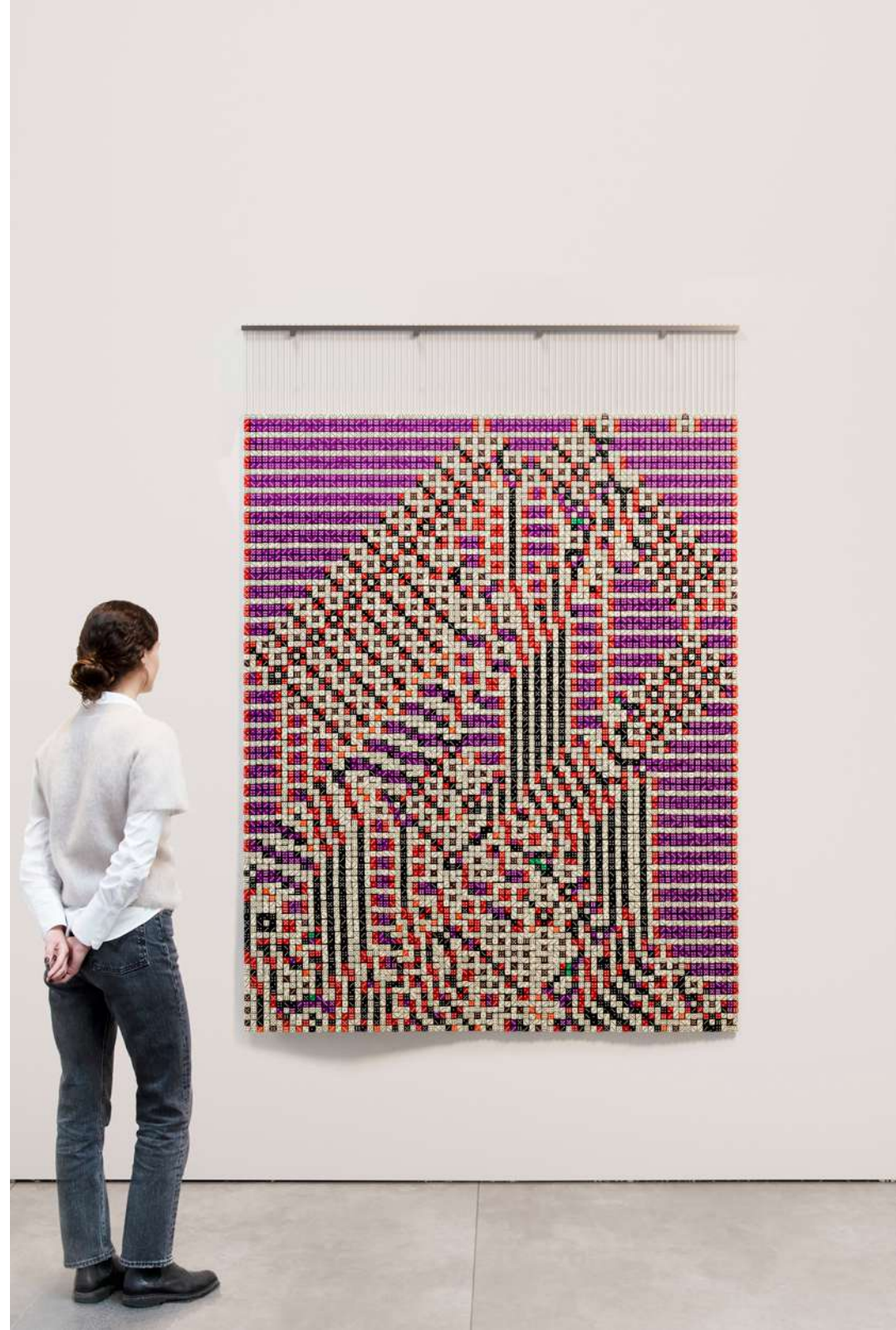
***Reality is not Always Probable* is constructed from eight thousand colored dice and is generated, line by line, by manually emulating the rules of a simple computer binary program.**

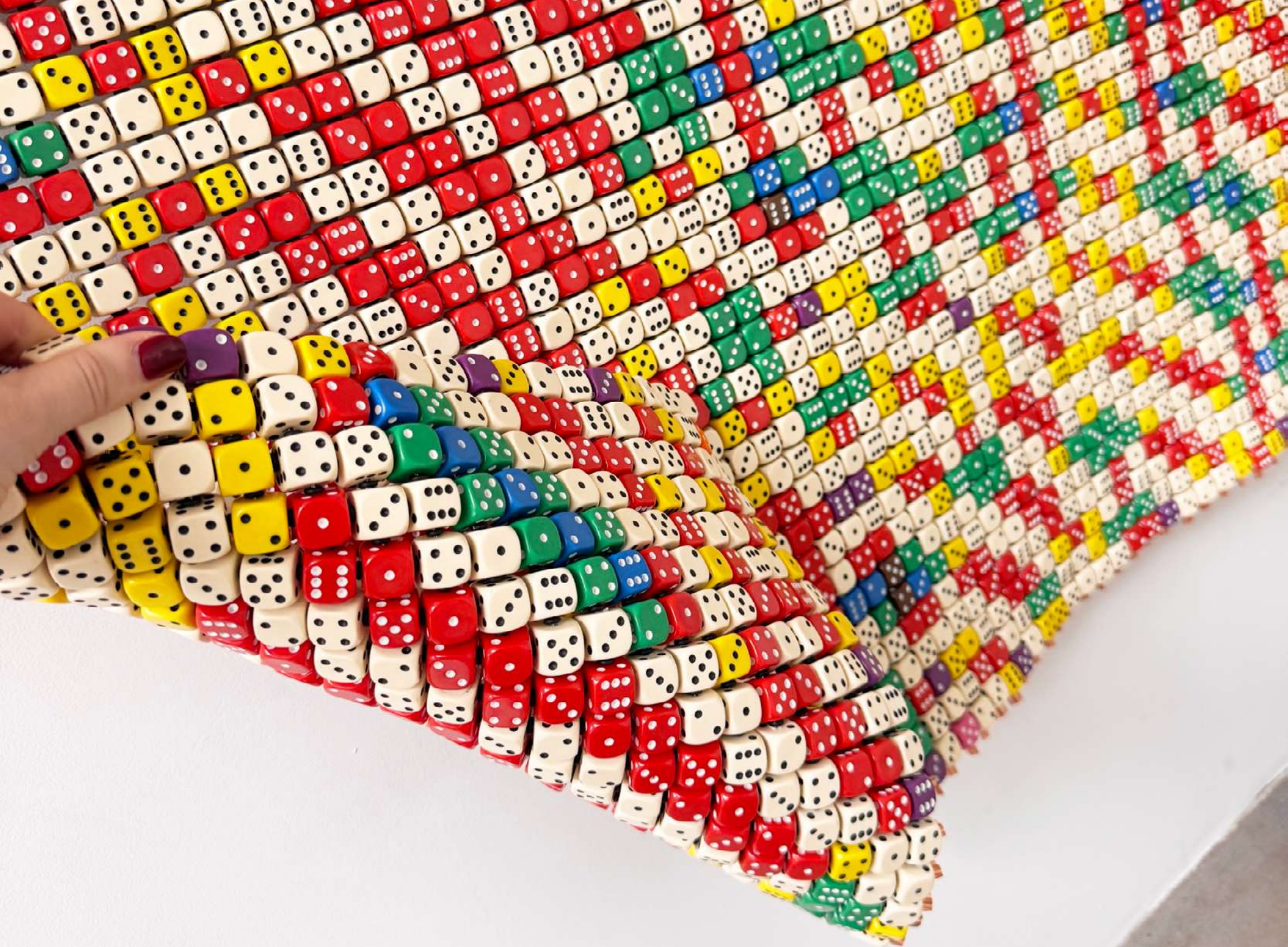
The work originates from Troika's interest in the human experience of digital production and the shift away from the material towards the virtual and the digital. It is part of a series of works in which Troika adapt systems and methods, such as computer algorithms or mathematical sequences using materials such as copper and high tech tape or, here, dice to simulate digital sequences.

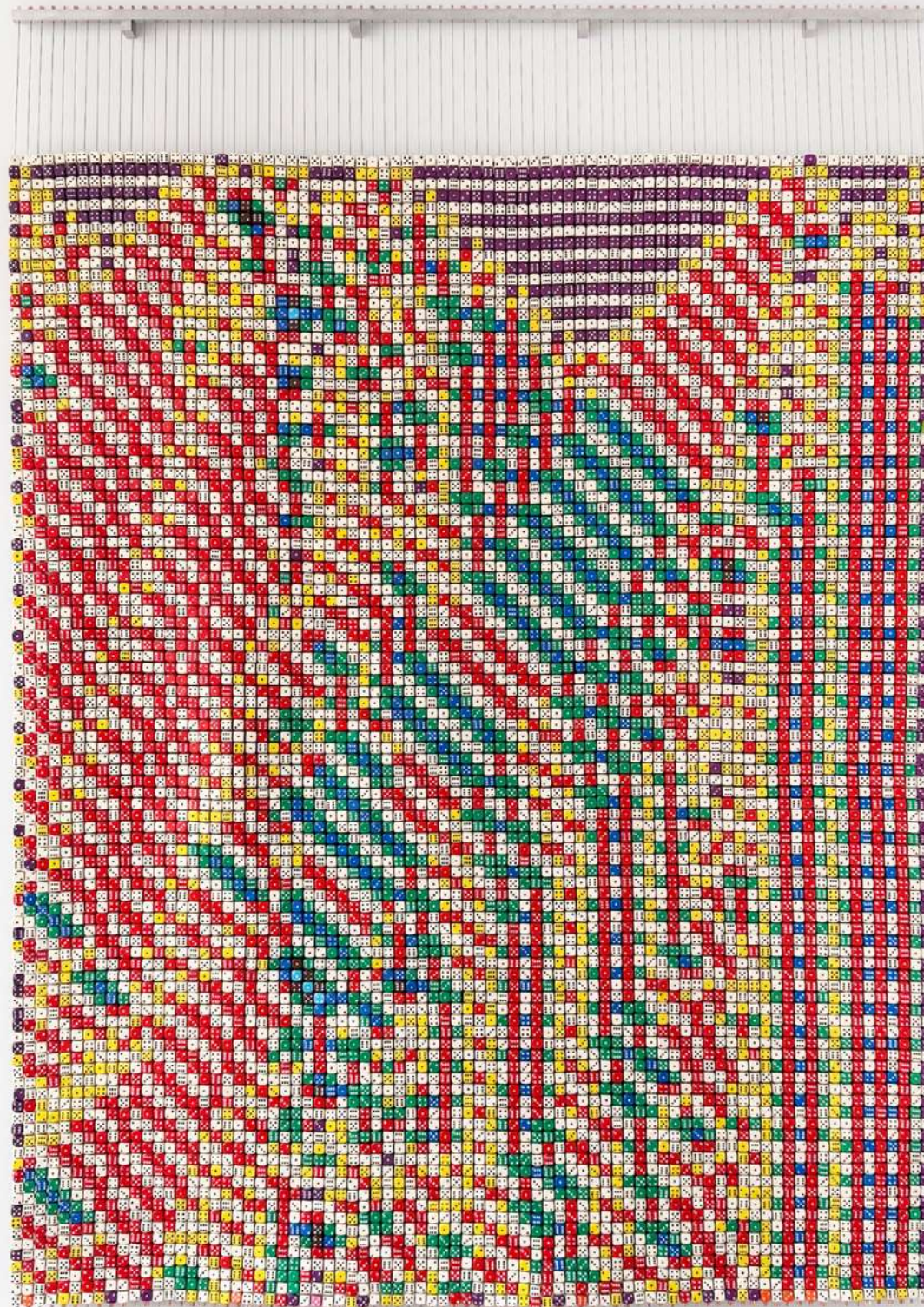
Troika arrive at these logically-derived compositions by setting initial conditions or frameworks and then introduce an unpredictable element, here an evolutionary algorithm, from which the unexpected emerges.

Troika

Reality is not always Probable, 2025
8,000 coloured 16mm dice
198.5 x 140 x 4 cm
(TROI 0645)
\$ 50,000.00 USD







Troika
Reality is not always Probable, 2025
8,000 coloured 16mm dice
198.5 x 140 x 4 cm
(TROI 0640)
\$ 50,000.00 USD



Studio View: Troika (2026)

NOW WHAT

SUPERFLEX was founded in 1993 by Jakob Fenger, Bjørnstjerne Christiansen, and Rasmus Rosengren Nielsen. Conceived as an expanded collective, **SUPERFLEX** has consistently worked with a wide variety of collaborators, from gardeners to engineers to audience members.

Now What uses a familiar phrase to rebrand uncertainty. As the semblance of a stable world order breaks down, previously-held assumptions about the durability of economy, rights, and democracy must be rapidly adjusted. As each change comes on the heels of another, with no sense of resolution or time for reflection, there's a widespread sense of not knowing precisely what to expect. *Now What* seems to linger in this moment between certainty and uncertainty.

SUPERFLEX

Now what, 2026
Acrylic on canvas
119 x 119 x 3 cm
(SUP 0082)
€ 30,000.00



NOW WHAT



Jose Dávila

The fact of constantly returning to the same point or situation, 2026

Silkscreen print and vinyl paint on loomstate linen

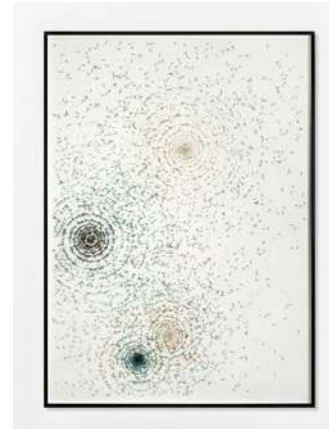
82 5/8 x 66 7/8 x 2 3/8 in

210 x 170 x 6 cm

Weight: 11 kg

(JDA 0917)

\$ 85,000.00 USD



Alicja Kwade

Tropisches Jahr in light and dark (365 days/8760 hours), 2025

Brass watch hands on cardboard, framed

100 x 72 1/2 x 2 3/4 in

254 x 184 x 7 cm

(AKW 0146)

€ 90,000.00



Gabriel Rico

IV from the series -The open sets

(The demand for organic unity of structure in the language), 2026

Cotton yarn on wooden board coated with wax

77 1/8 x 78 3/4 x 2 3/8 in

196 x 200 x 6 cm

(GRI 0510)

\$ 60,000.00 USD



Sebastian Silva

Wendy boy, 2024

Oil on canvas

60 1/4 x 52 1/8 x 1 5/8 in

153 x 132.4 x 4.1 cm

(SSIL 0226)

\$ 50,000.00 USD



Alicja Kwade

Principium, 2022

Bronze sculpture

Marble plinth

Sculpture: 30 x 16 x 16 cm

Weight: 9 kg. approx.

Plinth: 110 x 19 x 19 cm

Weight: 106 kg. approx.

Edition varied of 12 plus 3 artist's proof (#4/12)

(AKW 0147)

€ 22,000.00



Sebastian Silva

I saw a dragon, 2024

Oil on canvas

68 1/8 x 72 1/8 x 1 5/8 in

173 x 183.2 x 4.1 cm

(SSIL 0225)

\$ 50,000.00 USD



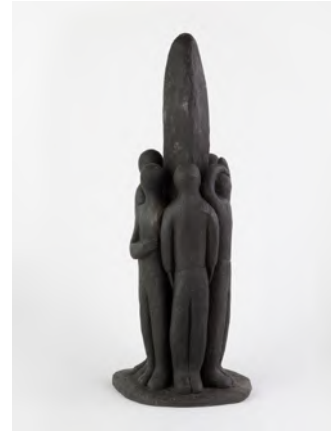
Atelier Van Lieshout
Wiener dog bench, 2025
 Aluminium
 39 3/8 x 131 7/8 x 35 3/8 in
 100 x 335 x 90 cm
 336 Kg. approx.
 Edition of 8 (#1/8)
 (AVL 0159)
 € 120,000.00



Geles Cabrera
 Untitled, 1980
 Signed
 Bronze
 13 x 29 x 13 cm
 Weight: 2.6 kg
 (GEL 0043)
 \$ 40,000.00 USD



Pablo Dávila
Pablo Dávila
Phase paintings (Wind), 2026
 Perforated canvas
 127.2 x 192.5 x 4.5 cm
 (DAV 0116)
 \$ 22,000.00 USD



Geles Cabrera
 Untitled, s/f
 Signed
 Bronze
 46 x 18 cm
 Weight: 8.6 kg
 (GEL 0084)
 \$ 40,000.00 USD



Pablo Dávila
Field paintings, 2026
 Perforated canvas
 Perforaciones en tela
 75 5/8 x 50 x 1 3/4 in
 192.5 x 127.5 x 4.4 cm
 (DAV 0119)
 \$ 22,000.00



Geles Cabrera
 Untitled, ca. 1986
 Signed
 Bronze
 39 x 28.5 x 22 cm
 Weight: 13.8 kg
 (GEL 0039)
 \$ 40,000.00 USD



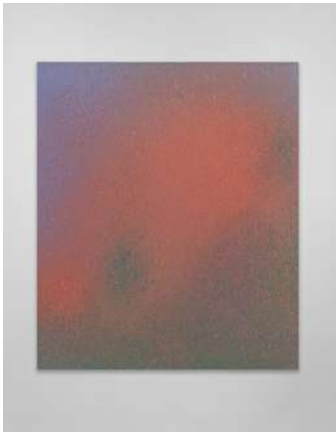
Geles Cabrera

Untitled, ca. 1950
Signed
Bronze
27 x 28 x 14 cm
Weight: 5.8 kg
(GEL 0051)
\$ 30,000.00 USD



Jorge Méndez Blake

A un poeta malherido (Su caída hizo temblar todo el cañón) / To a Seriously Wounded Poet (Their Fall Made the Whole Canyon Tremble), 2026
Colored pencil on paper
Unframed: 150 x 225 cm
(JMB 0768)
\$ 98,000.00 USD



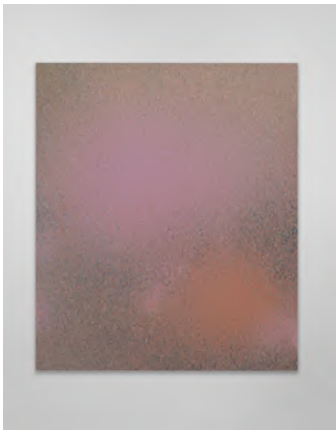
Ana Montiel

NIGHT VISION rswt / awakening # 15, 2026
Acrylic on canvas
63 x 53 1/8 x 1 5/8 in
160 x 135 x 4 cm
(AMO 0141)
\$ 20,000.00 USD



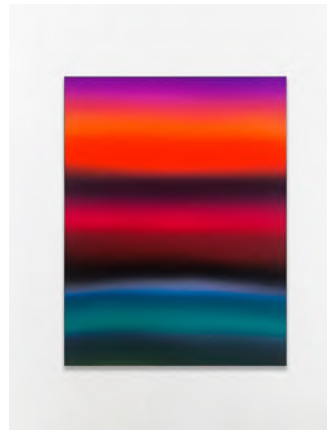
Matti Braun

Untitled, 2025
Silk, dye, powder-coated aluminum
Unframed: 70 7/8 x 51 1/8 in - 180 x 130 cm
Framed: 71 1/8 x 51 3/8 x 1 3/8 in - 180.6 x 130.6 x 3.5 cm
(MBR 0102)
€ 62,000.00



Ana Montiel

NIGHT VISION rswt / awakening # 11, 2026
Acrylic on canvas
63 x 53 1/8 x 1 5/8 in
160 x 135 x 4 cm
(AMO 0137)
\$ 20,000.00 USD



Matti Braun

Untitled, 2025
Silk, dye, powder-coated aluminum
Unframed: 51 1/8 x 39 3/8 in - 130 x 100 cm
Framed: 51 3/8 x 39 5/8 x 1 1/8 in - 130.6 x 100.6 x 3 cm
(MBR 0101)
€ 46,000.00



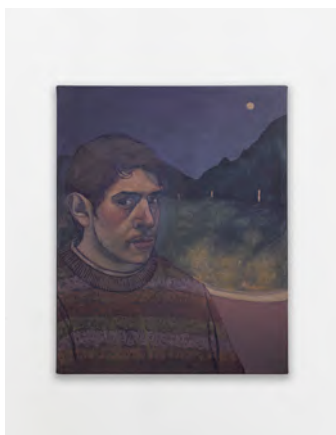
SUPERFLEX

Now what, 2026
Acrylic on canvas
119 x 119 x 3 cm
(SUP 0082)
€ 30,000.00



Ángel Cammen

El mediterráneo, 2026
Signed in the lower left corner
Pastels and colored pencils on paper
Framed: 74.2 x 62.3 x 4.7 cm
(ACAM 0017)
\$ 3,000.00 USD



Ángel Cammen

Sin título, 2026
Oil on canvas
50 x 40 x 5 cm
(ACAM 0016)
\$ 4,500.00 USD



Claudia Comte

Europe Faces a Future of Extreme Droughts (haha marble painting), 2026
Acrylic paint and marble powder on raw canvas
96 x 64 1/8 x 1 3/4 in
244 x 163 x 4.5 cm
Weight: 27 kg
(CCOM 0237)
€ 50,000.00



Claudia Comte

Overfishing is as Big a Threat to Humanity as it is to Our Oceans (haha marble painting), 2026
Acrylic paint and marble powder on raw canvas
96 x 64 1/8 x 1 3/4 in
244 x 163 x 4.5 cm
Weight: 27 kg
(CCOM 0239)
€ 50,000.00



Claudia Comte

Extreme Weather Will Displace 200 Million People Within 20 years, Disaster Relief Charity CEO Warns (haha marble painting), 2026
Acrylic paint and marble powder on raw canvas
244 x 163 x 4.5 cm
(CCOM 0238)
€ 50,000.00



Claudia Comte
Red Algae (three arms), 2026
 Arabescato marble
 280 x 85 x 45 cm
 Weight: 1200 kg. approx.
 (CCOM 0240)
 \$ 200,000 USD



Marcel Dzama
A night of guilty dreams, 2014
 Signed recto; signed, titled, and dated verso
 Watercolor, gouache, and graphite on paper
 Unframed: 14 x 33 in - 35.6 x 83.8 cm
 Framed: 18 1/8 x 37 1/8 x 1 in - 46 x 94.3 x 2.5 cm
 (MDZ 0044)
 \$ 28,000.00 USD



Marcel Dzama
Defiant spirit once more, 2023
 Signed and titled recto; signed, titled, and dated verso
 Pearlescent acrylic ink, watercolor, and graphite on paper
 Unframed: 31.1 x 23.2 cm
 Framed: 41.6 x 34 x 3.5 cm
 Weight: 1.5 kg approx
 (MDZ 0024)
 \$ 18,000.00 USD



Marcel Dzama
The Ned Kelly armour defense, 2013
 Signed recto; signed, titled, and dated verso
 Ink, gouache, graphite, and collage on paper
 Unframed: 23 1/8 x 16 1/4 in - 58.7 x 41.3 cm
 Framed: 28 1/4 x 21 1/4 x 3/4 in - 72 x 54 x 2 cm
 (MDZ 0046)
 \$ 20,000.00 USD



Marcel Dzama
Spring is here or In the course of this romance, 2014
 Signed, titled, and dated verso
 Watercolor, gouache, and graphite on paper
 (4) parts
 Unframed: 27 3/8 x 21 7/8 in - 69.5 x 55.6 cm
 Framed: 32 3/8 x 26 1/4 x 1 in - 82.2 x 66.7 x 2.5 cm
 (MDZ 0043)
 \$ 24,000.00 UDS



Marcel Dzama
Cat ladies assemble, 2024
 Signed and titled recto; signed, titled, and dated verso
 Pearlescent acrylic ink, watercolor, and graphite on paper
 Unframed: 41 1/4 x 29 3/8 in - 104.1 x 74.6 cm
 Framed: 44 1/2 x 32 1/2 x 1 7/8 in - 113 x 82.5 x 4.8 cm
 (MDZ 0020)
 \$ 55,000.00 USD



Marcel Dzama

Lady midnight, 2024

Pearlescent acrylic ink, watercolor, and graphite on paper

Unframed: 17 1/2 x 15 7/8 in - 44.6 x 40.3 cm

Framed: 20 5/8 x 19 1/4 x 1 3/4 in - 52.5 x 49 x 4.5 cm
(MDZ 0022)

\$ 28,000.00 USD



Pia Camil

Into the wild (Study I), 2026

Signed back

Watercolor, acrylics and ink on cotton paper

Unframed: 27 1/8 x 19 7/8 in - 69 x 50.5 cm

Framed: 32 1/8 x 24 1/2 x 2 in 81.5 x 62.3 x 5.2 cm
(PCA 0316)

\$ 12,000.00 USD



Marcel Dzama

All of my Pawns will be Queens, 2026

Bronze and wood

9 7/8 x 29 1/2 x 29 1/2 in

23 x 75 x 75 cm

Edition of 10 plus 1 artist's proof (#2/10)

(MDZ 0057)

\$ 20,000.00 USD



Pia Camil

Stronger together I (diptych), 2026

Ink on cotton paper

Unframed: 12 5/8 x 9 5/8 in - 32 x 24.3 cm

Framed: 21 3/4 x 18 7/8 x 2 in - 55.3 x 47.8 x 5.2 cm
(PCA 0317)

\$ 6,000.00 USD



Pia Camil

Into the wild (Study II), 2026

Signed back

Watercolor, acrylics and ink on cotton paper

Unframed: 27 1/2 x 20 in - 69.8 x 50.8 cm

Framed: 32 1/8 x 24 5/8 x 2 1/8 in - 81.5 x 62.5 x 5.3 cm
(PCA 0312)

\$ 12,000.00 USD



Pia Camil

Stronger together II (diptych), 2026

Ink on cotton paper

Unframed: 12 3/8 x 9 5/8 in - 31.5 x 24.3 cm

Framed: 21 3/4 x 18 7/8 x 2 in - 55.3 x 47.8 x 5.2 cm
(PCA 0315)

\$ 6,000.00 USD



Eduardo Sarabia

Untitled (Sriracha), 2025

Hand painted ceramic vase and wood box

Ceramic: 13 1/4 x 8 7/8 x 8 7/8 in - 33.5 x 22.6 x 22.6 cm

Box: 11 7/8 x 15 3/4 x 11 5/8 in - 30.3 x 40 x 29.5 cm

(ESAR 0392)

\$ 16,500.00 USD



Troika

Out of Place Out of Time (Deception Island), 2025

Palladium Platinum print on Tosa Washi paper

75 3/8 x 57 5/8 x 1 5/8 in

191.5 x 146.5 x 4 cm

Edition of 3 plus 1 artist's proof (#2/3)

(TROI 0632)

\$ 40,000.00 USD



Eduardo Sarabia

Untitled (Amazon), 2025

Hand painted ceramic vase and wood box

Ceramic: 11 3/8 x 10 1/4 x 9 1/2 in - 29 x 26 x 24 cm

Box: 12 1/4 x 13 3/4 x 12 5/8 in - 31 x 35 x 32 cm

(ESAR 0391)

\$ 16,500.00 USD



Troika

Reality is not always Probable, 2025

8,000 coloured 16mm dice

78 1/8 x 55 1/8 x 5/8 in

198.5 x 140 x 1.6 cm

(TROI 0644)

\$ 50,000.00 USD



Troika

Out of Place Out of Time (Lost Peak), 2025

Palladium Platinum print on Tosa Washi paper

21 7/8 x 58 7/8 x 1 5/8 in

55.7 x 149.4 x 4 cm

Edition of 3 plus 1 artist's proof (#1/3)

(TROI 0650)

\$ 25,000.00 USD



Troika

Reality is not always Probable, 2025

8,000 coloured 16mm dice

78 1/8 x 55 1/8 x 1 5/8 in

198.5 x 140 x 4 cm

(TROI 0640)

\$ 50,000.00 USD



Julian Charrière

After the Smoke Cradle | Litli-Hrutur I, 2025

Four-color photolithograph printed with pigments from obsidian, volcanic ash, lava, and sulphur; basalt frame
Framed: 73 1/2 x 57 3/4 x 1 3/4 in - 186.8 x 146.8 x 4.5 cm
Weight: 95 kg.

Edition of 3 plus 2 artist's proofs (#1/3)

(JCHA 0109)

€ 50,000.00



Julian Charrière

After the Smoke Cradle | Cumbre Vieja, 2025

Four-color photolithography printed with pigments from obsidian, volcanic ash, lava and sulphur; basalt frame
Framed: 57 3/4 x 73 1/2 x 1 3/4 in - 146.8 x 186.8 x 4.5 cm
Weight: 95 kg

Edition of 3 plus 2 artist's proofs (#2/3)

(JCHA 0120)

€ 50,000.00



Candida Höfer

Musée Carnavalet Paris I, 2020

Ink Jet print

Unframed: 180 x 260 cm

Framed: 184 x 264 cm

Edition of 6 (#4/6)

(CHO 0244)

€ 80,000.00

PRESENTING

PRESENTING

PRESENTING

OMR

info@omr.art

omr.art