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FRIEZE NEW YORK, 2026

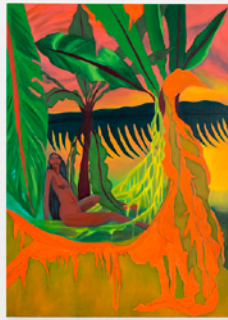
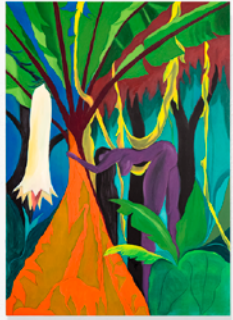
FRIEZE
NEW YORK
PART I

PIA CAMIL

BOOTH A6
MAY 13 → 17, 2026
THE SHED | NEW YORK CITY

Pia Camil's *Into the Wild* series anchors the booth. Developed through a return to painting after an extended period working primarily in textile and installation, these works build on a line of inquiry present in recent exhibitions such as *Deseo, deseo*, while marking a renewed engagement with the studio as a site of attention and continuity. Currently living in the forest, the artist works from direct observation of her immediate surroundings, where the Guembas, plantain trees that grow in dense, regenerative clusters, become both structure and companion.

Within these compositions, bodies appear in symbiotic relation with their environment, inhabiting a space where desire is present but not performed, unfolding through gesture, proximity, and rhythm. The series moves between observation and projection, allowing painting to register a more intimate negotiation between freedom, control, and the invisible conditions that shape both.





***Into the Wild* is a series of 8 paintings by Pia Camil about wildness and its relation to desire. The main subject of the paintings is the Guembas, the local name for the plantain trees outside the artist's home.**

Guembas are a regenerative plant often seen as the mother tree in Syntropic Agriculture (a practice the artist has delved into). Her day-to-day collaboration with the plant has been depicted in an 8-part scene that shows the different stages of the day, from dawn to dusk, referencing the cyclical nature of time.

Pia Camil
Into the wild (Sunrise), 2026
Oil on canvas
66 1/8 x 47 1/4 x 1 3/8 in
168 x 120 x 3 cm
(PCA 0303)
\$45,000 USD



Pia Camil

Into the wild (Dusk), 2026

Oil on canvas

66 1/8 x 47 1/4 x 1 3/8 in

168 x 120 x 3 cm

(PCA 0298)

\$45,000 USD





Studio Pia Camil, Valle de Bravo, Mexico (2026)



Pia Camil

Into the wild (Midday), 2026

Oil on canvas

66 1/8 x 47 1/4 x 1 3/8 in

168 x 120 x 3 cm

(PCA 0300)

\$45,000 USD

The presence of feral women in the landscape offers an alternative reading of our often disconnected relation to nature. These women are clearly mimicking nature or depicting a seamless interconnection to it. They are also challenging the role of women often depicted as objects of desire in the history of painting.

These women are presented as active subjects, free to explore their own sexuality. As Jack Halberstam puts it in his book "Wild Things", it is through wildness that we can "disorder desire, and desire disorder," thereby enabling the subject to shape and shift their narratives in a normative world, making them potent agents of change.

Pia Camil
Into the wild (Evening), 2026
Oil on canvas
66 1/8 x 47 1/4 x 1 3/8 in
168 x 120 x 3 cm
(PCA 0305)
\$45,000 USD





Pia Camil

Into the wild (Afternoon), 2026

Oil on canvas

66 1/8 x 47 1/4 x 1 3/8 in

168 x 120 x 3 cm

(PCA 0299)

\$45,000 USD





Pia Camil

Into the wild (Dawn), 2026

Oil on canvas

66 1/8 x 47 1/4 x 1 3/8 in

168 x 120 x 3 cm

(PCA 0302)

\$45,000 USD



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.

Camil revisits that foundation from a critical and spiritual perspective, questioning and reconfiguring traditional approaches to painting in order to explore the body through the erotic.

By addressing the erotic from a critical and personal angle, the artist builds a narrative that challenges imposed limitations, opening up space for a creative act that overflows both the intimate and the collective.

PART II

GELES CABRERA
LEONORA CARRINGTON
CLAUDIA COMTE
TONY MATELLI
SEBASTIAN SILVA

BOOTH A6
MAY 13 → 17, 2026
THE SHED | NEW YORK CITY

Across the booth, Camil's paintings establish a point of departure for the other works on view. Questions of growth, persistence, desire, and transformation unfold through different material languages, from Matelli's weeds emerging at the edge of visibility to Comte's carved corals, Silva's shifting abstract characters and pictorial gestures, Geles Cabrera's sculptural figures, and Leonora Carrington's mythic anatomies.

Rather than insisting on a single narrative, the presentation allows these works to meet through scale, material, and proximity, forming a field where the body, the organic, and the imagined remain in constant relation.



Tony Matelli
Weed, 2026
Painted bronze
18 x 9 x 7 in
45.7 x 22.9 x 17.8 cm
(TMA 0034)
\$ 32,000 USD

Weeds are markers along the paths of culture—of cultivation and its failure—and their sculptural representation carries social and political charge, however ambiguous.

Transformed by concept, process, multiplication and representation, Tony Matelli's weeds are intended to be about how things are valued and how we assign value in culture. For the artist, their power lies in the situational or contextual correctness, like feeling out of place, or persistence.

The painted bronze weeds present a spirit embracing rebellious thought, something Matelli sees as motivational, yet there is also an aspect of doom in the work. Depending on what the viewer brings to it, it can be both things.





Geles Cabrera

Untitled, 1975

Bronze

21 1/4 x 20 1/2 x 13 3/4 in

54 x 52 x 35 cm

(GEL 0030)

\$ 80,000 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.

Geles Cabrera

Untitled, 1956

Bronze

8 1/2 x 4 7/8 x 5 1/8 in

21.5 x 12.5 x 13 cm

(GEL 0060)

\$ 40,000 USD







Leonora Carrington's practice unfolds as a sustained act of resistance against fixed systems—of knowledge, identity, and hierarchy. Emerging from, yet ultimately departing from, the frameworks of European Surrealism, she developed a radically personal visual language in which myth, ecology, and feminist thought converge into a singular cosmology.

Today, Carrington's work resonates with renewed urgency. Her early interrogation of patriarchal structures and her insistence on a non-hierarchical relationship between species position her as a precursor to ecofeminist thought. Yet beyond these readings, her work retains something more elusive: a persistent sense of the mystical, where humor, transformation, and the unknown operate as tools to unsettle dominant realities and open space for alternative imaginaries.

Leonora Carrington

Sin título (mujer y centauro), s/f

Pencil and pastel on paper

11 3/4 x 8 5/8 in - 30 x 22 cm

17 7/8 x 14 3/4 x 5/8 in - 45.5 x 37.4 x 1.5 cm

(LCA 0006)

Price upon request





Claudia Comte has long been inspired by the wonders of nature. Her love of flora and fauna from different environments has resulted in magnificent sculptures in the form of cacti, coral, and leaves.

For Comte, corals represent exuberance, collaboration between animals and plants, and the production of oxygen. Corals are precious beings that have the uniqueness of producing skeletons that combine to form a single reef. These large collective entities, precious and fragile, complex ecosystems, provide living environments for a multitude of interdependent plant and animal life.

However, these gems of the oceans are in danger of perishing. The coral series is a fundamental exercise in understanding something crucial: how human impact alters the transformation of natural forms.

Claudia Comte
Branched Coral (five fingers), 2024
Yew wood
23 5/8 x 5 7/8 x 13 3/4 in
60 x 15 x 35 cm
11 kg. approx
(CCOM 0110)
€ 36,000



Behind the Scenes: Cláudia Comte in the studio (2025)



Claudia Comte
Branched Coral (three fingers), 2024
Yew wood
31 1/2 x 6 3/4 x 13 3/4 in
80 x 17 x 35 cm
18 kg. approx
(CCOM 0111)
€ 34,000





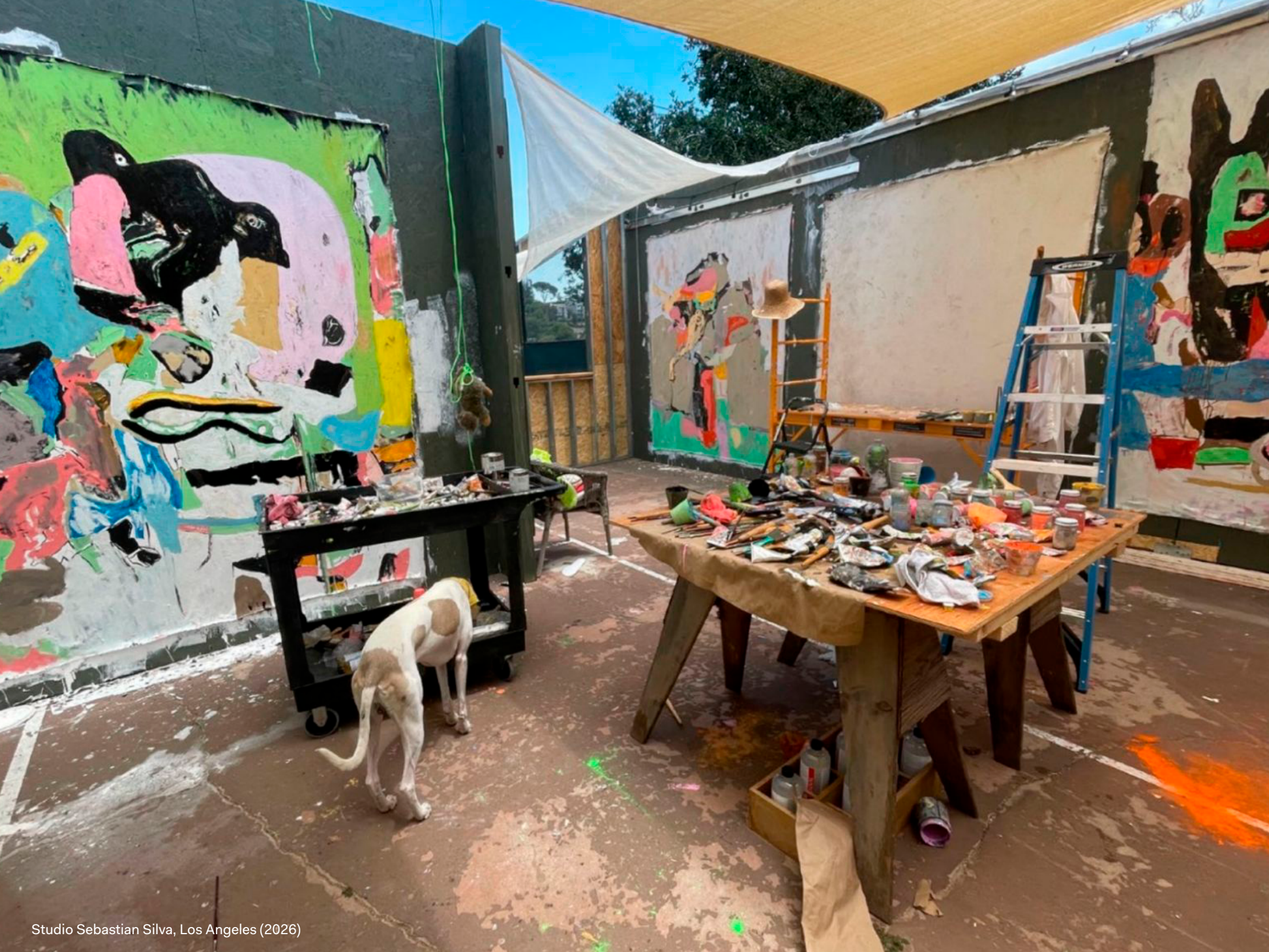
Much like his cinematic works, Sebastian Silva's paintings and drawings serve as a medium for passionate and witty storytelling. His energetic oil paintings are distinguished by gestural brushwork and a distinctive abstract style, embracing the allure of curved lines and exaggerated forms. Describing 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
Untitled, 2025
Oil on canvas
52 x 64 in
132.1 x 162.6 cm
(SSIL 0238)
\$ 50,000 USD



Sebastian Silva
Hurts so good, 2025
Oil on canvas
81 3/8 x 71 x 1 3/4 in
206.7 x 180.3 x 4.4 cm
(SSIL 0231)
\$ 60,000 USD



Studio Sebastian Silva, Los Angeles (2026)



Sebastian Silva
Untitled, 2025
Oil on canvas
78 x 79 in
198.1 x 200.7 cm
(SSIL 0217)
\$ 60,000 USD



Tony Matelli
Weed, 2026
Painted bronze
36 x 9 x 10 in
91.4 x 22.9 x 25.4 cm
(TMA 0030)
\$ 34,000 USD





Studio Tony Matelli, Long Island City, New York (2026)

Tony Matelli
Weed, 2026
Painted bronze
16 x 12 x 7 in
40.6 x 30.5 x 17.8 cm
(TMA 0033)
\$ 20,000 USD





Exhibition View: *ETHIOPS*, OMR, Mexico City (February 3 - April 11, 2026)



Leonora Carrington

Nöel (paquet surprise), 1959

Collage

10 7/8 x 9 1/2 in - 27.5 x 24 cm

17 1/2 x 16 3/4 x 2 3/4 in - 44.4 x 42.5 x 7 cm

(LCA 0005)

Price upon request



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



Geles Cabrera
Untitled, 1990
Bronze
9 1/4 x 11 1/4 x 5 1/8 in
23.5 x 28.5 x 13 cm
(GEL 0062)
\$ 50,000 USD

PRESENTING



Pia Camil

Into the wild (Dawn), 2026

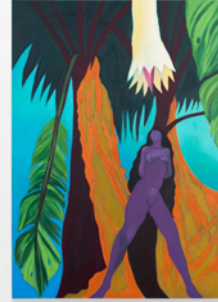
Oil on canvas

66 1/8 x 47 1/4 x 1 3/8 in

168 x 120 x 3 cm

(PCA 0302)

\$45,000 USD



Pia Camil

Into the wild (Midday), 2026

Oil on canvas

66 1/8 x 47 1/4 x 1 3/8 in

168 x 120 x 3 cm

(PCA 0300)

\$45,000 USD



Pia Camil

Into the wild (Sunrise), 2026

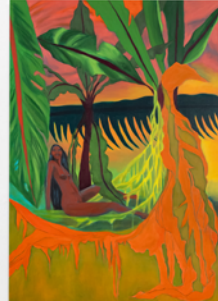
Oil on canvas

66 1/8 x 47 1/4 x 1 3/8 in

168 x 120 x 3 cm

(PCA 0303)

\$45,000 USD



Pia Camil

Into the wild (Afternoon), 2026

Oil on canvas

66 1/8 x 47 1/4 x 1 3/8 in

168 x 120 x 3 cm

(PCA 0299)

\$45,000 USD



Pia Camil

Into the wild (Morning), 2026

Oil on canvas

66 1/8 x 47 1/4 x 1 3/8 in

168 x 120 x 3 cm

(PCA 0301)

\$45,000 USD



Pia Camil

Into the wild (Evening), 2026

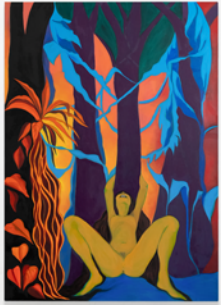
Oil on canvas

66 1/8 x 47 1/4 x 1 3/8 in

168 x 120 x 3 cm

(PCA 0305)

\$45,000 USD



Pia Camil

Into the wild (Dusk), 2026
Oil on canvas
66 1/8 x 47 1/4 x 1 3/8 in
168 x 120 x 3 cm
(PCA 0298)
\$45,000 USD



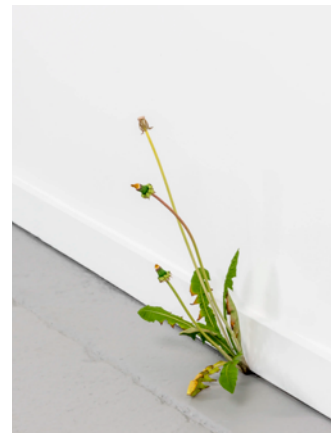
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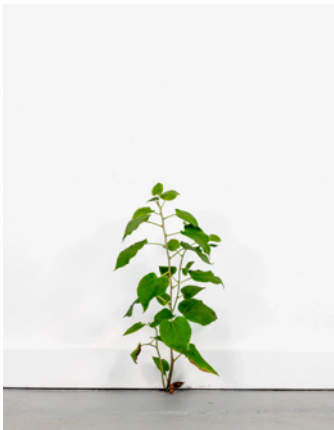
Pia Camil

Into the wild (Night), 2026
Oil on canvas
66 1/8 x 47 1/4 x 1 3/8 in
168 x 120 x 3 cm
(PCA 0304)
\$45,000 USD



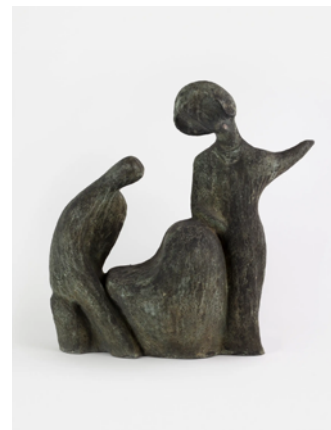
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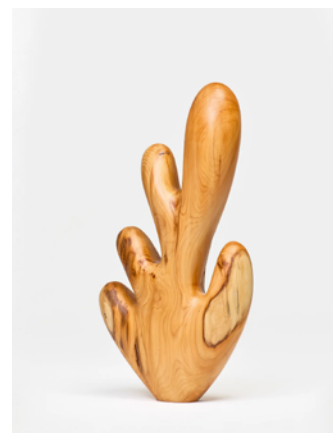
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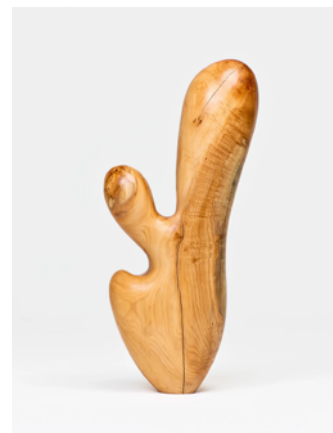
Claudia Comte

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Yew wood
23 5/8 x 5 7/8 x 13 3/4 in
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