

ART BASEL  
MIAMI BEACH  
2023

BOOTH D32



OMIR





## PRESENTING

### ATELIER VAN LIESHOUT

*Ravenstein, Netherlands, 1963*

*Lives and works in Rotterdam, Netherlands*



### MATTI BRAUN

*Berlin, Germany, 1968*

*Lives and works in Cologne, Germany*



### PIA CAMIL

*Mexico City, Mexico, 1980*

*Lives and works in Acatitlán, Mexico*



### CLAUDIA COMTE

*Grancy, Switzerland, 1983*

*Lives and works in Basel, Switzerland*



### JOSE DÁVILA

*Guadalajara, Mexico, 1974*

*Lives and works in Guadalajara, Mexico*



### PABLO DÁVILA

*Mexico City, Mexico, 1983*

*Lives and works in Mexico City, Mexico*



### SIMON FUJIWARA

*London, UK, 1982*

*Lives and works in Berlin, Germany*



### ALICJA KWADE

*Katowice, Poland, 1979*

*Lives and works in Berlin, Germany*



### JORGE MÉNDEZ BLAKE

*Guadalajara, Mexico, 1974*

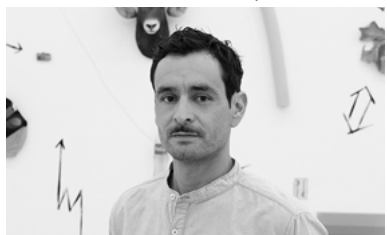
*Lives and works in Guadalajara, Mexico*



### GABRIEL RICO

*Lagos de Moreno, Mexico, 1980*

*Lives and works in Guadalajara, Mexico*



### EDUARDO SARABIA

*Los Angeles, USA, 1976*

*Lives and works in Guadalajara, Mexico*



### SEBASTIAN SILVA

*Santiago de Chile, Chile, 1979*

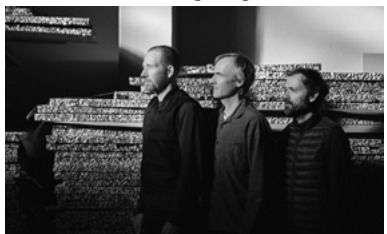
*Lives and works in Los Angeles, USA*



### SUPERFLEX

*Founded in 1993*

*Live and work in Copenhagen, Denmark*

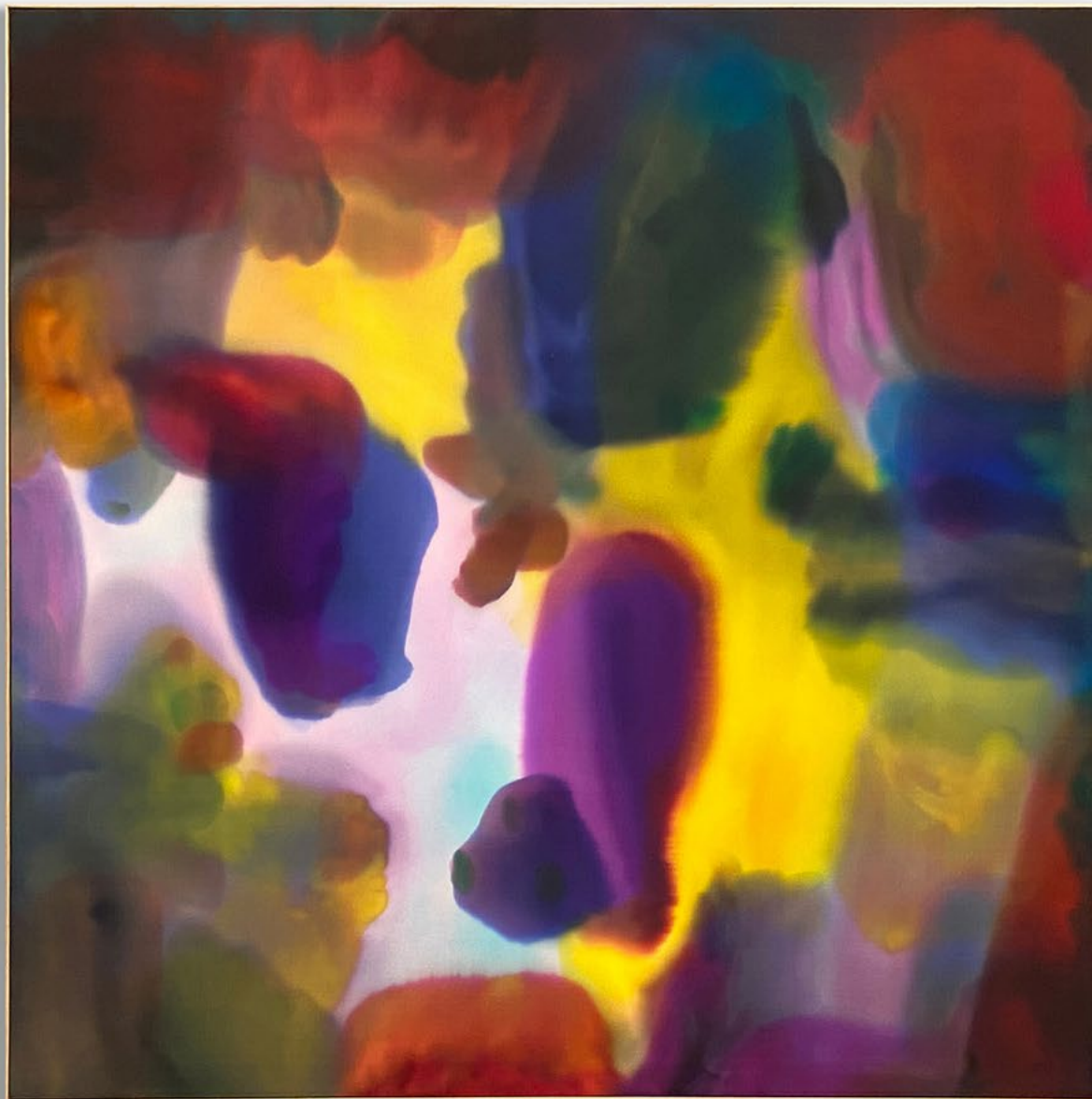


### TROIKA

*Founded in 2003*

*Live and work in London, U.K.*





**Matti Braun**  
Untitled, 2023  
Silk, dye and elm wood frame  
131 x 131 x 4.3 cm  
(MBR 0051)  
52,000 EUR



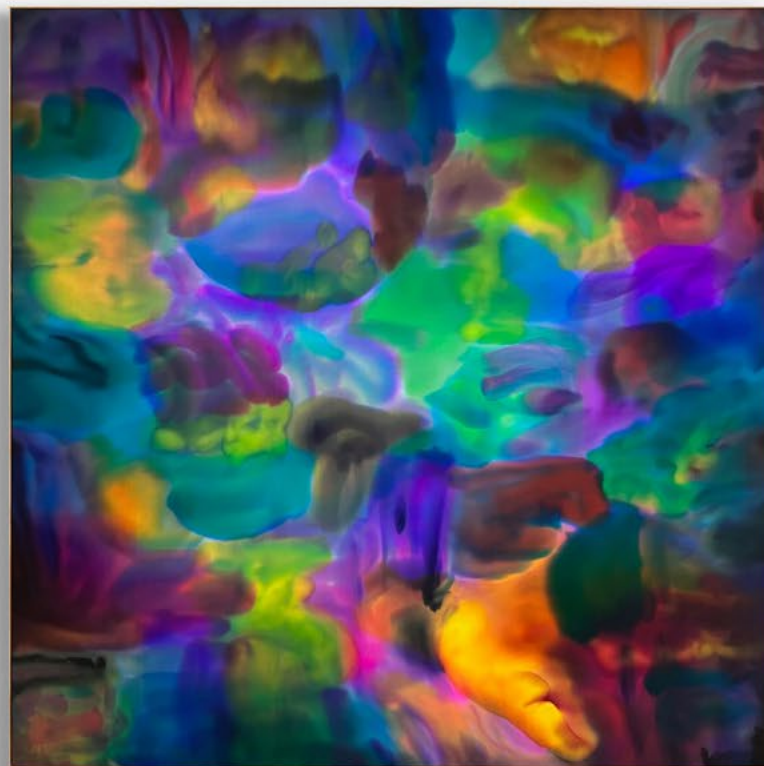
German-Finnish artist Matti Braun traces the intersection of research obscurities, exquisite materiality, and conceptual art to create richly beautiful paintings and objects that address understudied and unseen narratives of cross-cultural exchange and slippage.

He has returned time and again to glass and silk, in part for how they reflect and absorb light, and honoring their importance and ubiquity across cultures and times. Braun's works in these materials also challenge conventional categorizations and hierarchies of painting, sculpture, and craft.

–Beth Citron, Art Historian



**Matti Braun**  
Untitled, 2023  
Silk, dye and elm wood frame  
71 x 71 x 4.3 cm  
(MBR 0059)  
28,000 EUR



**Matti Braun**  
Untitled, 2023  
Silk, dye and elm wood frame  
131 x 131 x 4.3 cm  
(MBR 0054)  
52,000 EUR





"AS A SPECTATOR WE ARE FACED WITH THE IDEA  
OF HAVING TO GENERATE AN IMAGE IN A VACUUM ...  
IMAGINATION AND MEMORY HELP US FILL THAT VOID."



Just as William S. Burroughs and Brion Gysin developed and used the cut-up technique in order to create new writings with cropped and rearranged texts, Dávila employs a similar method to create these vertical compositions that merge the use of organic and industrial materials, minimalist and classic elements, found objects and construction materials.

For Jose Dávila, the world that surrounds us contains an infinity of geometric structures and sculpture must behave as an adhesive territory where not only weights are negotiated, but also the expressiveness of matter, fragility and hardness, resistance and adaptability, or the symbolic character of the present and the past, through the objects and the stories they represent.

**Jose Dávila**  
*Fundamental Concern*, 2023  
Recinto stone, volcanic rock, concrete and boulders  
230 x 55.5 x 41.5 cm  
(JDA 0786)  
85,000 USD







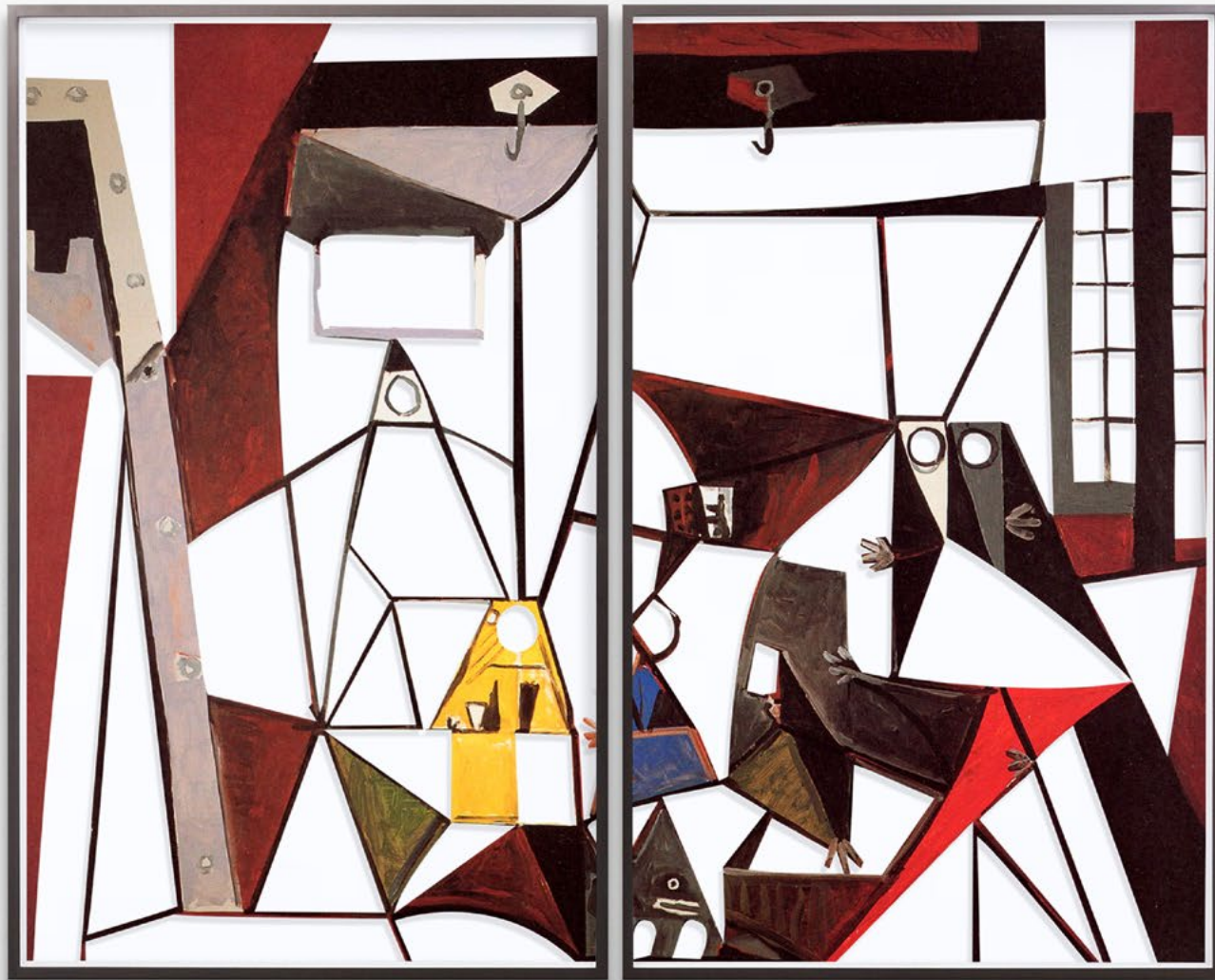




Jose Dávila's recent series of cutout works approach the pictorial language of Pablo Picasso, with a special emphasis on his portraits and paintings depicting human forms. The progressive dissection of elements from the photographic documentation of these works by Picasso transforms the brushstrokes and the colour blocks into autonomous three dimensional presence.

The background or primary subject become absent figures, creating compositions that exist only through imagination. These apophatic gestures pay homage and reinterpret art history. Even though the isolated brushstrokes render an ambiguous composition, they successfully reference their origin. The public's familiarity with Picasso's work leads to automatic visual identification. The pictorial consequences of cubism that took place in the canvas are replicated, staggering the medium of representation.





**Jose Dávila**  
*Untitled (Les Ménines)*, 2020  
Archival pigment print  
205.5 x 256.2 x 8 cm  
Edition of 4 plus 1 artist's proof (#4/4)  
(JDA 0747)  
85,000 USD



# WORLD OF WHO?



"I WANTED TO CREATE A CHARACTER THAT LIVES IN OUR WORLD  
AND A WORLD OF IMAGES, AND THE INTERNET  
AND THE PROBLEMS OF BEING A HUMAN ...  
THAT'S IN SOME WAYS AN INCREDIBLY DEPRESSING WORLD."







In 2020, Simon Fujiwara created his original cartoon character Who the Baer as a “Dada-esque response to an increasingly absurd and incomprehensible world.” Who the Baer, or ‘Who’ as they are lovingly known, is a cartoon bear with white fur, a golden heart and an impossibly long pink tongue that seemingly has no clear identity – no race, no gender, no sexuality and no nationality.

The character, which operates as both a conceptual artwork and a brand, can be seen as Fujiwara’s testing of the limits of art in the age of hyper-consumerism and total image saturation. As such, Who the Baer spills across the borders of high conceptualism and sensuous figurativism, Warholian mass production and nostalgic ‘craftiness’. Yet at its heart, Who the Baer is a simple fairytale that mirrors the story and concerns of the times we live in – the good, the bad and the ugly - all with the lightness of touch characteristic of Fujiwara’s artistic approach.

**Simon Fujiwara**  
*Whorinal? (Whochamp Who?)*, 2021  
 Collage of inkjet prints and colored paper  
 104 x 76.5 x 5 cm  
 (SFU 0004)  
 28,000 EUR



Exhibition view: Simon Fujiwara, *World of Who?* (solo exhibition), LagoAlgo, Mexico City (2023)



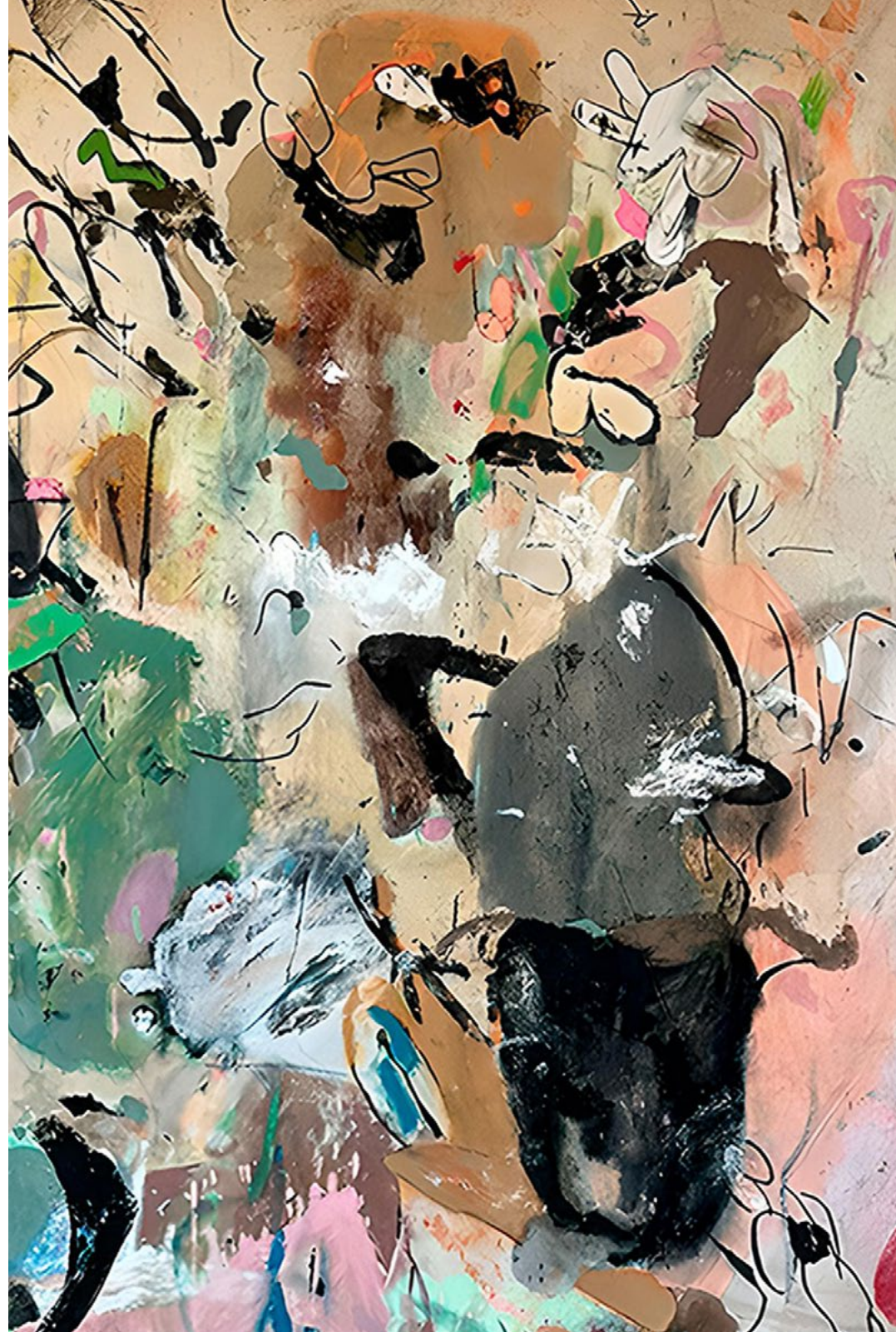


**Sebastian Silva**  
Untitled, 2023  
Oil on canvas  
226.1 x 193 x 2.5 cm  
(SSIL 0166)  
50,000 USD



Much like his cinematic works, Sebastian Silva's paintings and drawings serve as a medium for compassionate and witty storytelling.

Inspired by his childhood fascination with classic cartoons, Silva has spent most of his life drawing and sketching. The artist's energetic works are characterized by gestural brushwork and a distinctive abstract style, embracing the allure of curved lines and exaggerated forms.







**Sebastian Silva**  
*a dog can walk himself*, 2023  
Oil on canvas  
223.5 x 241.3 x 2.5 cm  
(SSIL 0165)  
50,000 USD



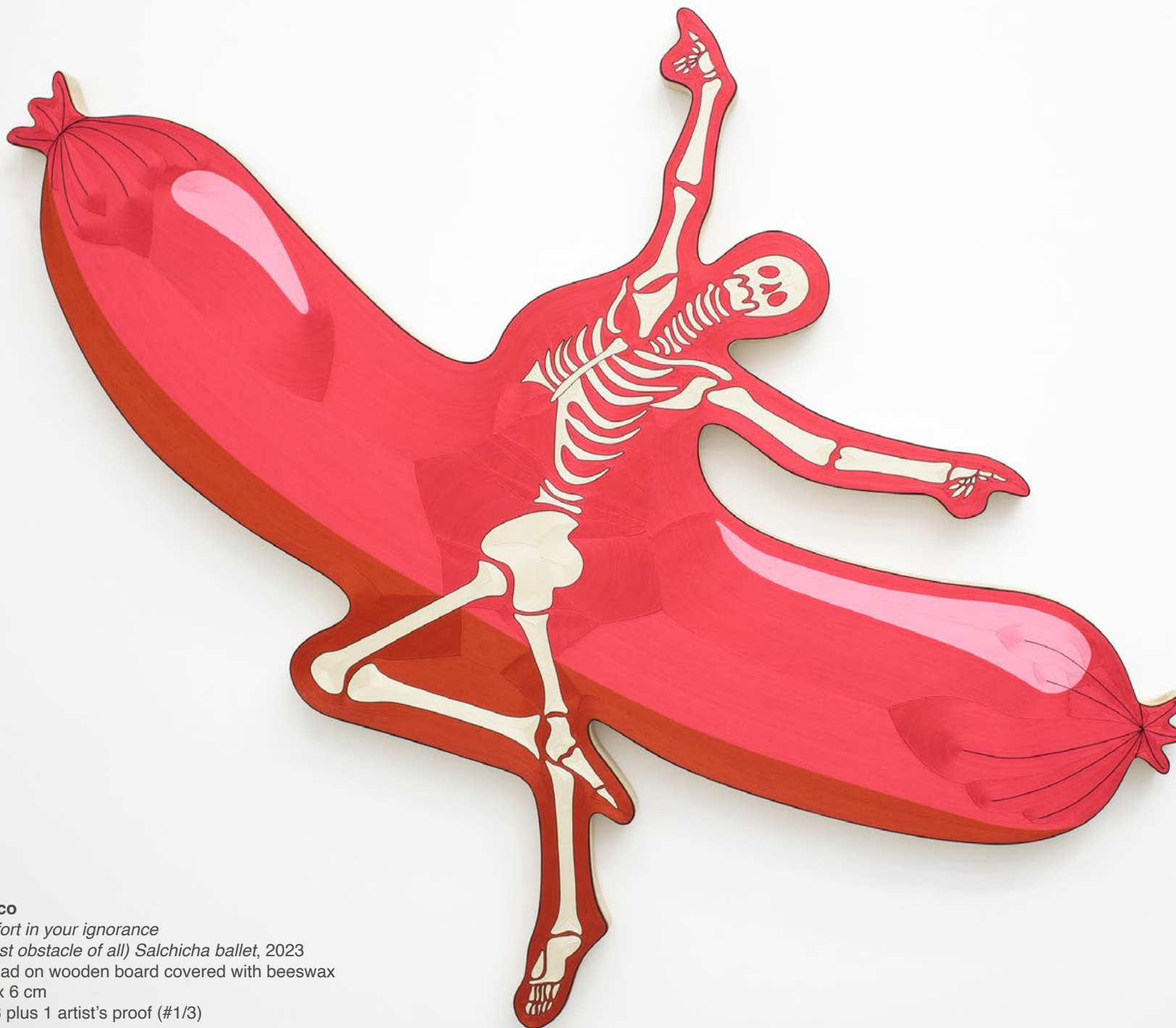


“THESE ARE SHAPES AND WORLDS AND COLORS THAT I NEED TO SEE.  
I NEED TO MAKE THEM COME TO LIFE, I NEED TO SEE HOW THEY EAT TOGETHER.”  
— SEBASTIAN SILVA









**Gabriel Rico**

*I take comfort in your ignorance*

*(the greatest obstacle of all) Salchicha ballet, 2023*

Cotton thread on wooden board covered with beeswax

150 x 170 x 6 cm

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

(GRI 0400)

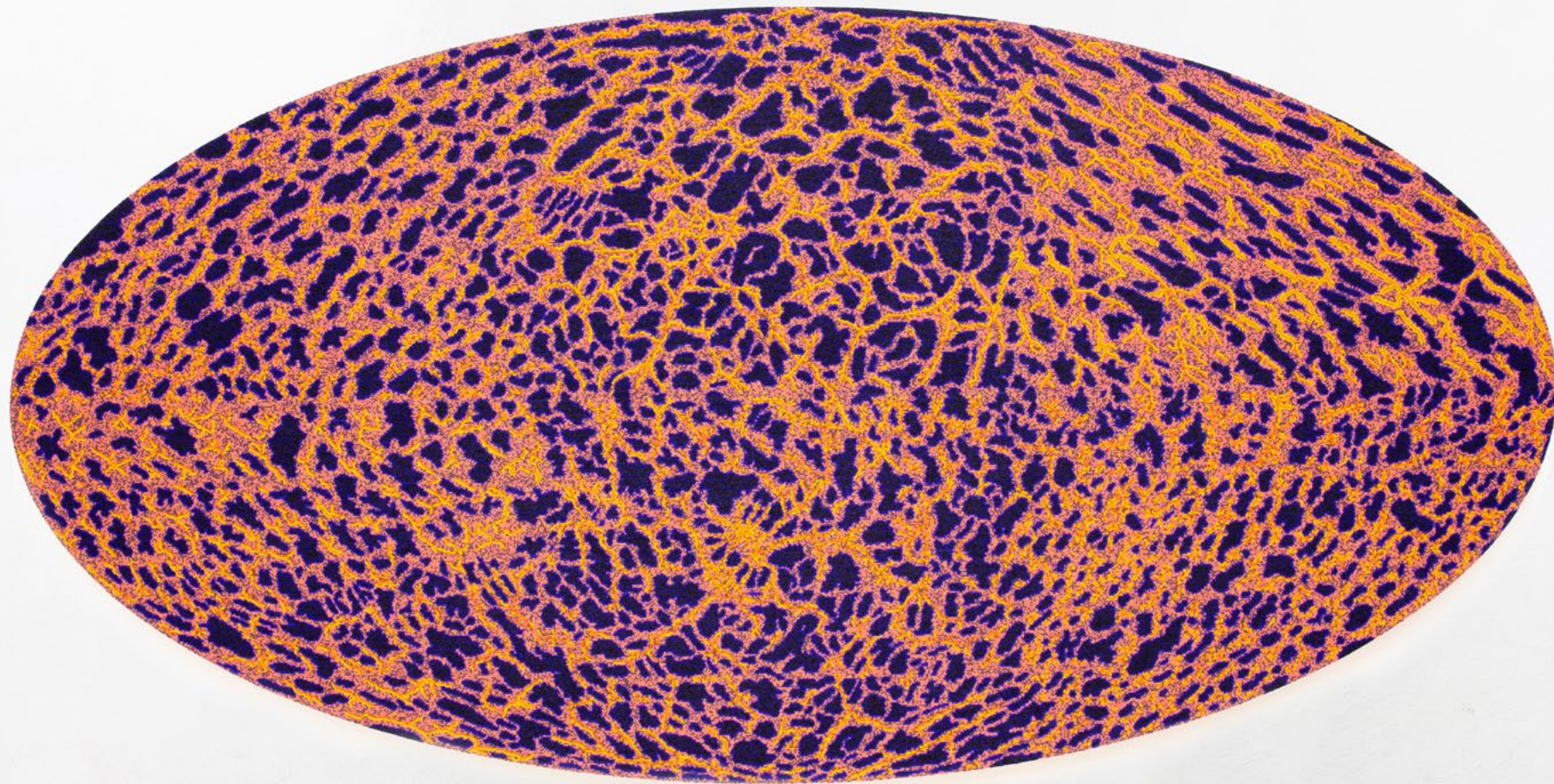
35,000 USD





Gabriel Rico's work featuring a skeleton on a sausage reduces the complexity of the human condition to mere flesh. Enjoying the ride with raised arms and dangling legs, the skeleton conveys a carefree attitude towards the pressing discourses and crises that define our contemporary reality.

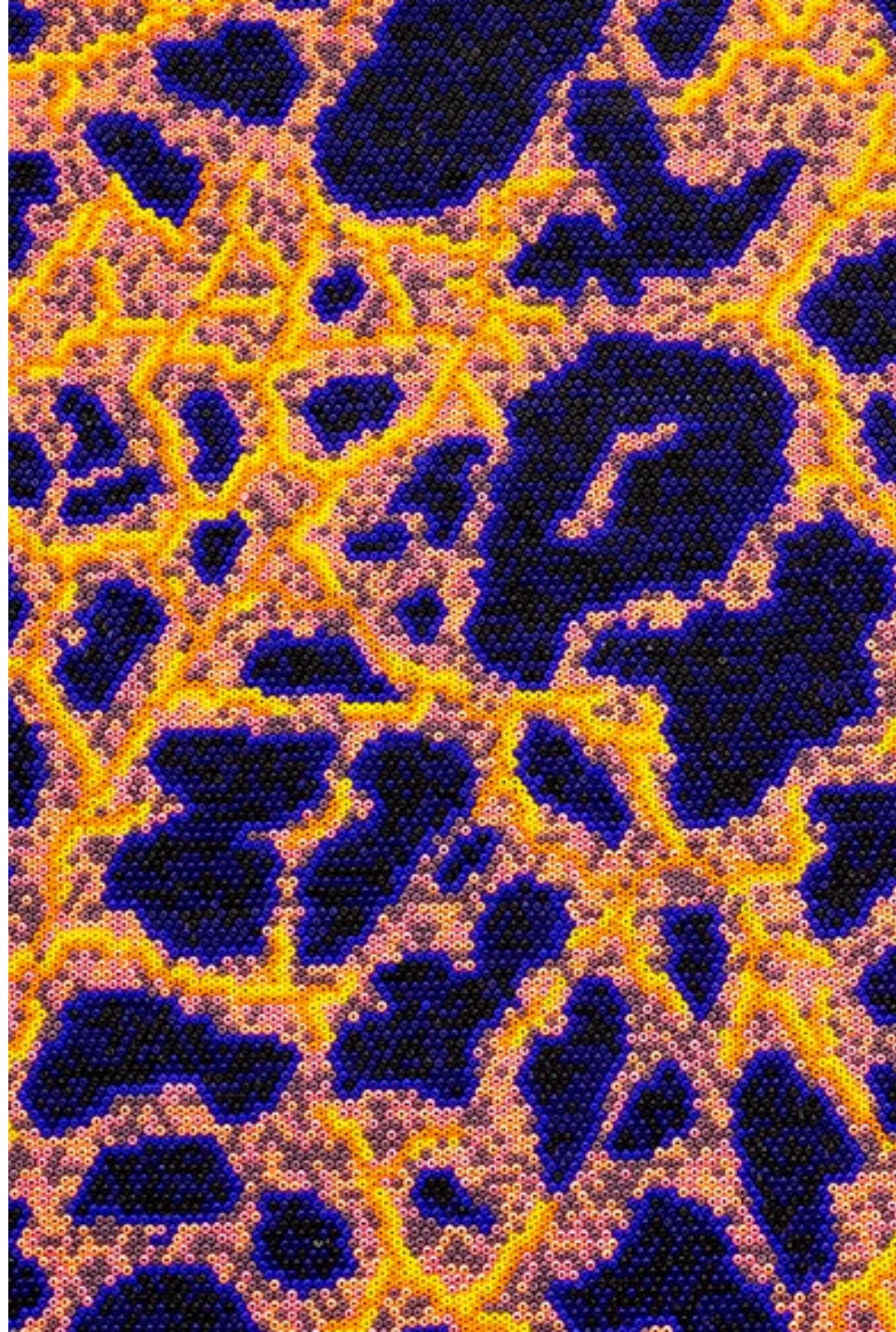
For some time, Gabriel Rico was looking for a technique that would allow him to translate the aesthetic of his sculptures into a two dimensional format. Seeking a way to harness the visual power and the essence of his pieces, he chose a technique known as *nierika*. The yarn paintings were produced by Wixárika artisans in the village of San Andrés Cohamitata, located in the highlands of northern Jalisco in Mexico.



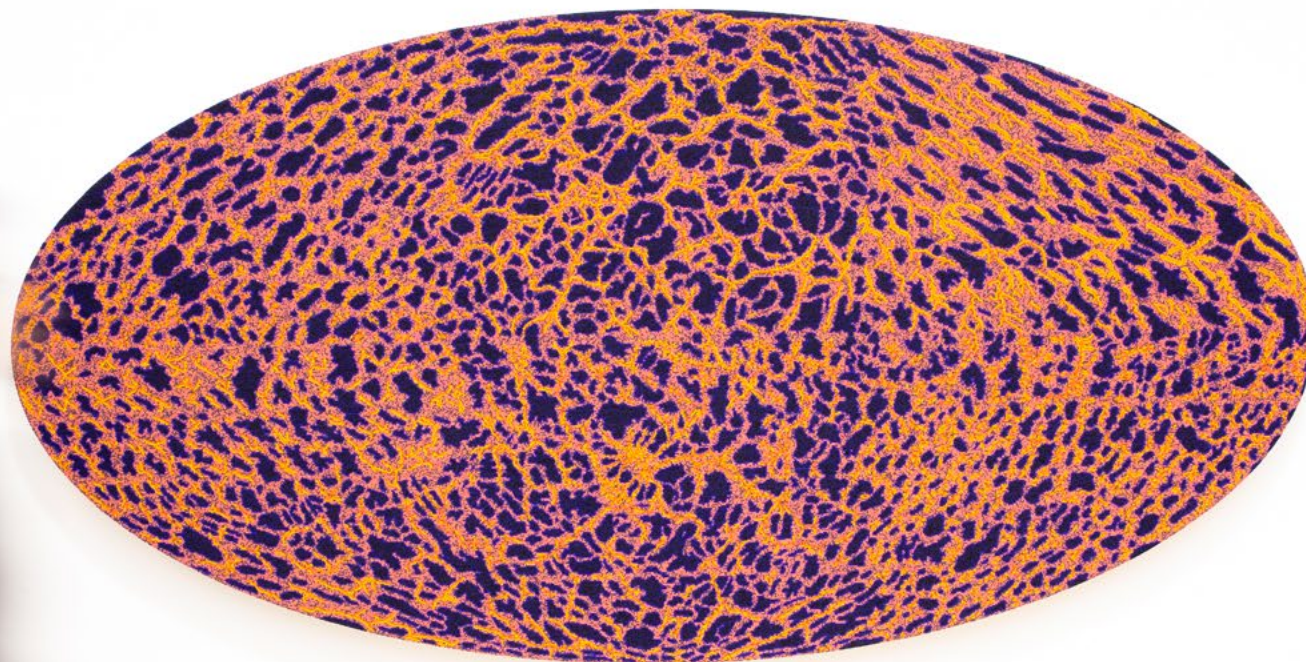


In these artworks, Gabriel Rico uses the image of a simulation of the observable universe created by the Millennium TNG project. The digitization of this image is seen as the ultimate mecca of consciousness, drawing an analogy to the Greek atomist school's ideas. Specifically, Democritus proposed that reality was configured by very small blocks called atoms, which Rico metaphorically references with the use of small glass beads in these artworks.

Colored glass beads are one of the materials used by the Wixárika community to create their artifacts and ritual crafts. The ethnic group lives in the Sierra Madre Occidental range, spanning the Mexican states of Nayarit, Jalisco, Zacatecas, and Durango. They created these universal compositions based on the artist's images and their own interpretation.







**Gabriel Rico**

*To compound the small differences*  
(PURPLE UNIVERSAL WEB), 2023

Beads on wooden board  
coated with epoxie resin

100 x 200 x 6 cm

Edition of 2 plus 1 artist's proof (#1/2)  
(GRI 0398)

35,000 USD





"ARTISTS ARE THE SPEAKERS OF OUR TIME.  
THEY TELL STORIES ABOUT WHAT IS HAPPENING IN OUR WORLD.  
WE HAVE TO CHANGE, BUT WE HAVE TO CHANGE MASSIVELY.  
PEOPLE ARE NOT AWARE OF HOW FAR WE ARE INTO THE PROBLEM."

Known for her environments combining painting and sculpture that bring together what could be thought of, at first glance, as paradoxical aesthetics, the Swiss artist Claudia Comte confronts us with the future of terrestrial ecosystems.

In her work, the artist plays with a formal and complex economy, to better reveal the frictions of the references she calls upon. On the one hand, she plays with vernacular forms, simplified and recognizable, derived from cartoons as well as from handcrafts. On the other, she turns to more erudite forms of minimal or optical art, diverting the clichés of modernity. Through this meeting of an apparent lightness, she holds a committed discourse on nature and the urgency of its preservation.







**Claudia Comte**  
*Leo (marble cactus), 2022*  
White Carrara Marble  
148 x 98 x 35 cm  
Weight: 560 kg  
(CCOM 0004)  
100,000 EUR

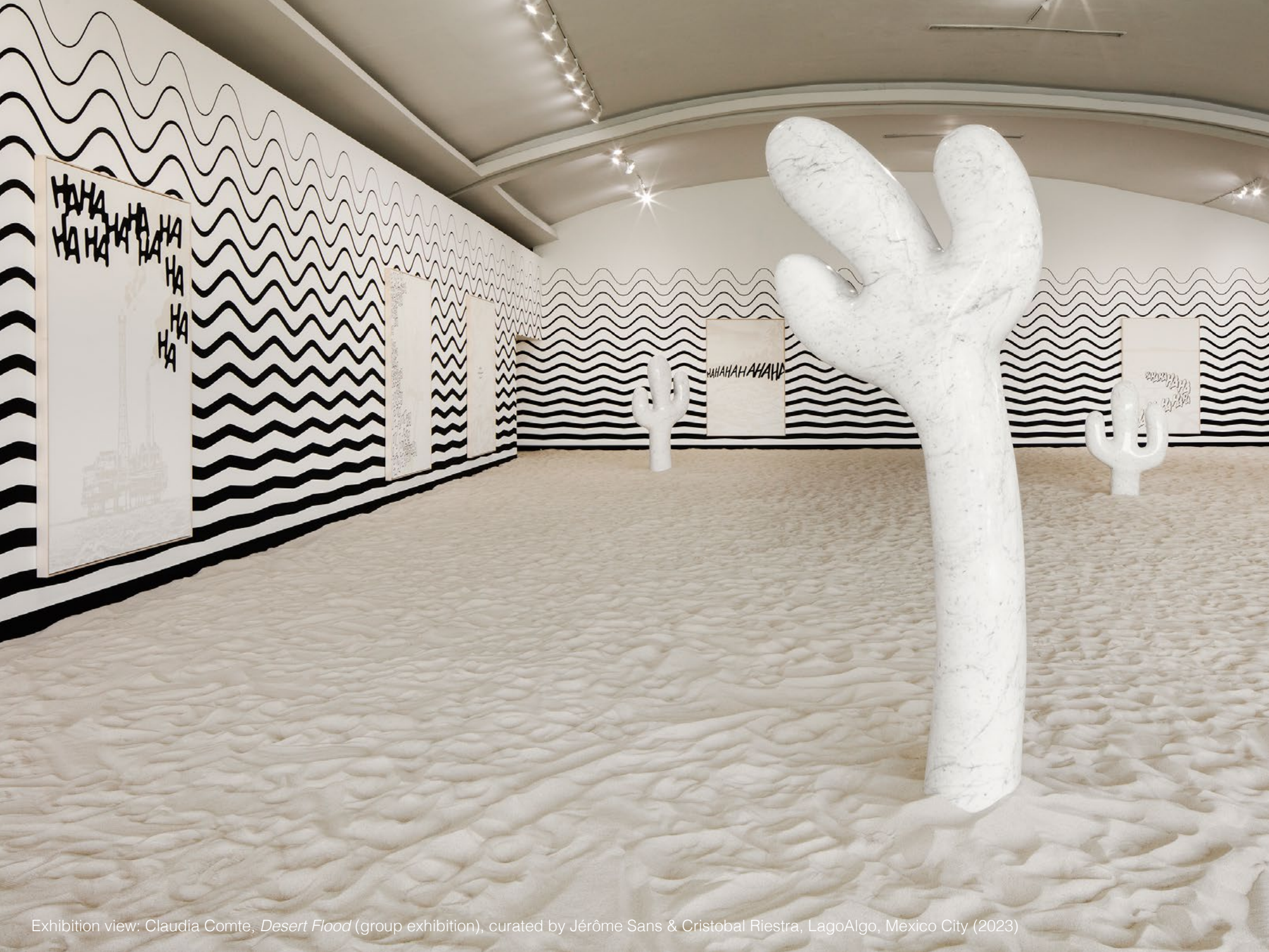
Often camouflaged within a cartoonish environment that is both joyful and optimistic, the cactus is inscribed in Comte's artistic vocabulary as a symbol of desertification. Resilient and adaptive to the increasing aridity of land in many parts of the world, the cactus stands as a remnant of life, reminiscent of a fossilized plant or animal, preserved for its beauty.

The work's material, marble, embodies the very essence of marine life, as it is formed by microscopic organisms that govern the intricate carbon cycle within the ocean. Over millennia, these organisms accumulate, calcify, and ultimately evolve into the majestic marble quarries that now grace Carrara, Italy. In making an embodied connection between her work and the geological history of marble, Comte illustrates the harmonious coexistence of the forest and the ocean, an evocative testament to the deep-rooted interconnectedness of our natural world.



**Claudia Comte**  
*Kai (marble cactus), 2022*  
White Carrara Marble  
191 x 99 x 37 cm  
Weight: 530 kg  
(CCOM 0002)  
125,000 EUR

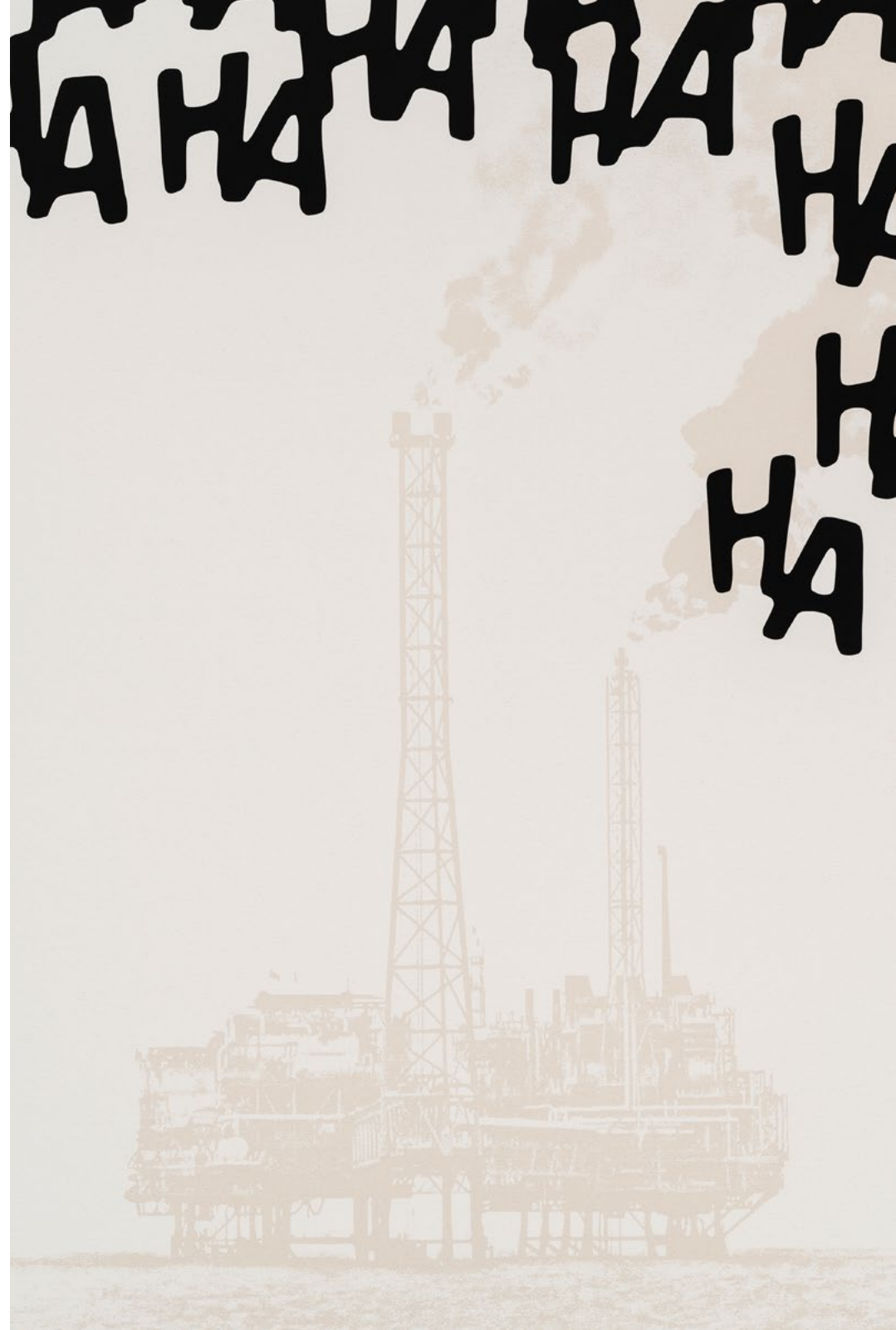




Exhibition view: Claudia Comte, *Desert Flood* (group exhibition), curated by Jérôme Sans & Cristobal Riestra, LagoAlgo, Mexico City (2023)

Deceivingly light, or detached from the world, Claudia Comte's paintings of evanescent images of the disastrous consequences of the Anthropocene take on all their weight and power through contrasts. Whether it is the raucous and Machiavellian laughter of politicians or of the leaders of polluting industries, or the nervous or cynical laughter of people trying to redeem their mistakes, laughter becomes a silent and heavy form.

In the face of the ecological disaster images' loss of power, the laughter, while serious at first, offers us the possibility of another type of awareness: practical, intimate, shared or communicative.







## Claudia Comte

*An Offshore Oil Refinery (hahaha painting), 2022*

## Direct digital print and acrylic on canvas

244 x 163 x 4.5 cm

(CCOM 0011)

45,000 EUR









**Eduardo Sarabia**  
*Untitled (Un día cosmico en Sinaloa)*, 2022  
Hand painted ceramic tiles  
223 x 120 x 1 cm  
Weight: 60 kg  
(ESAR 0099)  
60,000 USD





Exhibition view: Eduardo Sarabia, *THIS MUST BE THE PLACE* (solo exhibition), Dallas Contemporary, Dallas (2023)

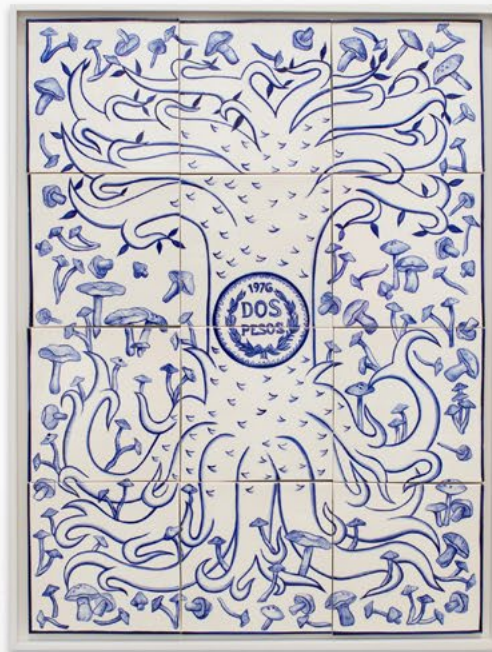




Sarabia's work has largely been inspired by the independent economies and folk history of northern Mexico. He frequently works with the materials favoured by local craftspeople, using ceramic tiles, hand-woven textiles, and glass to create sculptures and installations that address the complex exchanges—social, cultural, and material—that occur when this region and its history encounters outsiders.

Without limiting himself to a critique of the “exoticization” of Mexican culture, Sarabia examines the gap separating definitions of taste (and, more bluntly, of legality). 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 (Ceiba & mushrooms)*, 2022  
Hand painted ceramica tiles  
86.4 x 66.4 x 4.5 cm  
Weight: 15 kg  
(ESAR 0145)  
12,000 USD



Having researched traditional ceramics across diverse countries and cultures, Eduardo 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 Talavera de la Reina tradition in Mexico.





**Eduardo Sarabia**  
*Untitled (Pacifico), 2022*  
Hand painted ceramic vase and wood box  
Vase: 50 x 21.5 x 22.5 cm  
Box: 28.5 x 56 x 27.5 cm  
Weight: 11.4 kg  
(ESAR 0150)  
16,000 USD





**SUPERFLEX**

*Investment Bank Flowerpots/ CitiGroup, 2019*

Glazed ceramic

59 x 23.5 x 13 cm

Edition of 5 plus 1 artist's proof (#4/5)

(SUP 0065)

17,000 EUR

*Investment Bank Flowerpots* are models of the headquarters of some of the world's largest investment banks, including Goldman Sachs, Deutsche Bank, Citigroup and JP Morgan Chase & Co. Each model serves as a flowerpot for hallucinogenic plants. The work shrinks large-scale, prominent architectural structures into small-scale objects of everyday use, transforming symbols of domineering power into tranquil flowerpots with which one can form a new, domestic and even symbiotic relationship.

Each version of the work contains a different plant growing from the models, including Peyote, San Pedro cacti, and marijuana. The euphoric effects of these plants are reminiscent of the effects of monetary transactions and greenwashing: the unstrained free market can be intoxicating, shaping the global economy with a delirious power while ignoring its consequences of climate change.

*Investment Bank Flowerpots* exist in various scales and materials, ranging from smaller ceramic versions to larger ones cast in concrete, all with a white finish. The title of each work is a combination of bank and the plant's name, as seen in examples like *Investment Bank Flowerpots/Deutsche Bank Cannabis sativa*.







**SUPERFLEX**

*Investment Bank Flowerpots/Deutsche Bank, 2021*

Glazed ceramic

50 x 40 x 43 cm

Edition of 5 plus 1 artist's proof (#4/5)

(SUP 0063)

17,000 EUR









**Troika**

*Forest Filled with Pines and Electronics, 2023*

Acrylic on canvas

180 x 295 cm

(TROI 0523)

60,000 USD





In a new variation of the series of paintings on computer vision, Troika shifts their focus towards another type of disaster that is becoming more frequent in our time: wildfires.

For *Forest Filled with Pines and Electronics*, the artists came across webcam footage of the Californian Dixie Fire in 2021 engulfing a forest camera that was placed there originally by the Department of Forestry and Fire Protection, and that was now falling victim to its own creation when flames were chewing first through the trees then submerging the camera in the wildfire's flames. Taking this moment of final destruction as the starting point, stills of webcam footage of forest fires are painted in the grid of red, green and blue whilst parts of the image are breaking away, filled instead with the inter blended pigments that would have made up the missing parts of the grid.

The work's title references a line from Richard Brautigan's poem "All Watched Over By Machines Of Loving Grace" that presents a technological utopia in which machines protect the lives of humans.



MY SCULPTURES ARE RELATED TO LIFE,  
HUMANS, NATURE, AND TO THE CYCLE OF LIFE.”  
– JOEP VAN LIESHOUT



Permanent view: Atelier Van Lieshout, *Humanoids*, commissioned by City of Miami Beach Art in Public Places, Collins Canal Park, Miami Beach



Atelier van Lieshout's sculpture, made from fiberglass on styrofoam, depicts two abstract figures caring for a third person.

Having sculpted various versions of *The Caretakers*, human feelings such as love, empathy, compassion, sorrow or charity remain ongoing themes in Atelier Van Lieshout's work. These emotions underscore what sets humans apart from animals, as we care for one another, nurse the ill, and console the sad.





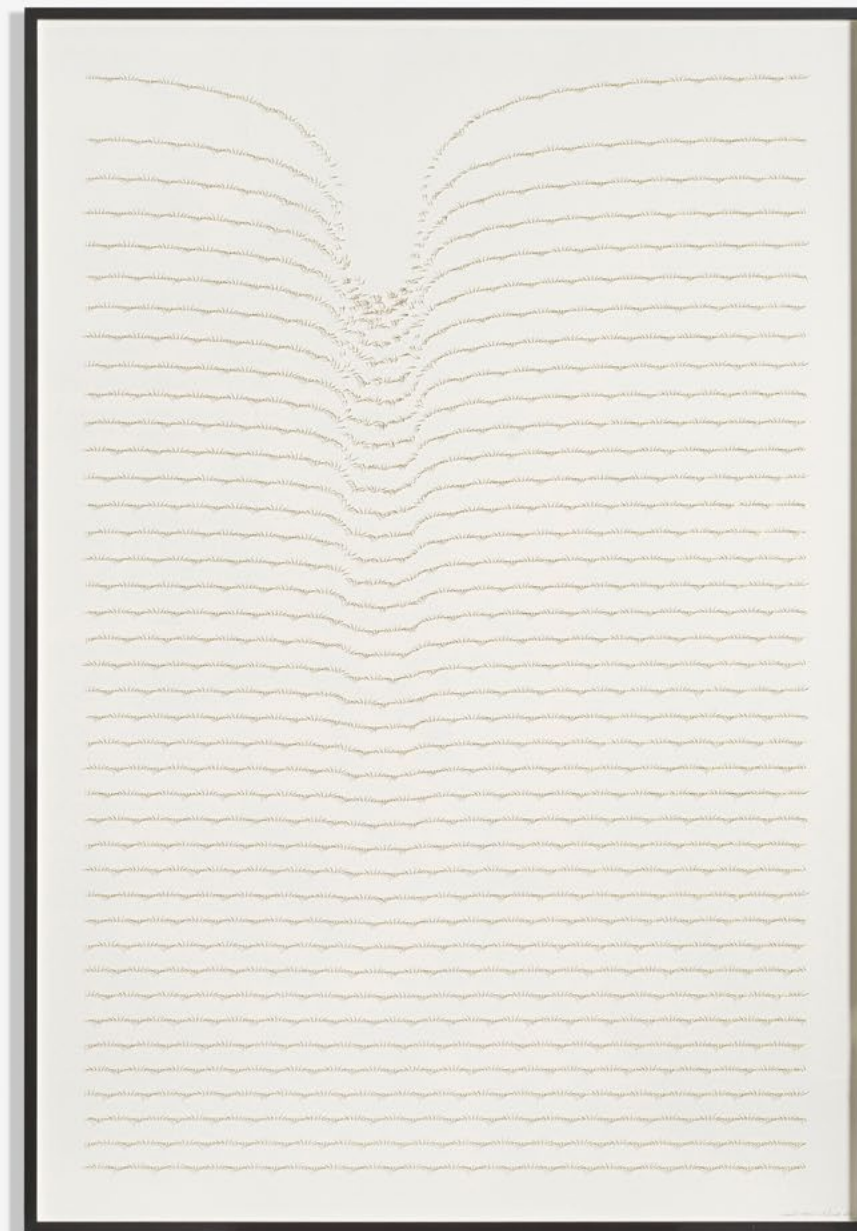


**Atelier Van Lieshout**  
*The Caretakers*, 2005  
Fiberglass on styrofoam  
100 x 200 x 100 cm  
Weight: 30 kg  
(AVL 0140)  
90,000 EUR





"WE TRY TO DEVELOP ALL THESE KINDS OF SYSTEMS ...  
AND I WAS TRYING TO SOMEHOW UNFOLD THE SYSTEM,  
AND SEE WHAT IS HAPPENING IF I TRY TO SWAP THE MEASURE SYSTEM  
WITH THE TIME SYSTEM. SO I STARTED TO MEASURE SPACE IN TIME."



Alicja Kwade

*Impact I*, 2023

Galvanized brass watch hands on cardboard

218 x 152 x 5.5 cm

(AKW 0066)

70,000 EUR





With the series *Impact*, Alicja Kwade references her series *Ein Jahr* and takes the concept of time and its representation and meaning one step further. The amount of hours of one specific year are visualized by using clock hands in consecutive order thus forming a rhythmic, wavy pattern. The pattern reminds the viewer of the graphical description of light and sound (waves). It emerges by itself without being formally manipulated.

In Kwade's work, the 'order' of time has been disrupted, seemingly influenced by another force, such as gravity. Although this force cannot be seen directly, its impact on other elements becomes apparent. The clock hands appear to be falling through, prompting a reflection on time passing without being utilized.



**Alicja Kwade**  
*Heavy Skies*, 2023  
Gold-plated steel, stones  
117.3 x 66.8 cm  
Weight: 5 kg  
(AKW 0090)  
35,000 EUR





**Alicja Kwade's sculptures are an exploration of three-dimensional space and the parameters of our perception.**

Mobiles were introduced into art history especially through Alexander Calder in the 1930s. Like Calder, Kwade also uses a movable metal construction that allows the individual elements of the mobile to float freely in the air.

Kwade, however, challenges the visual experience of the viewer by attaching massive cobblestones to thin metal threads, which in their materiality are the exact opposite of Calder's delicate sculptures. The balanced arms of the mobile, set in motion by physical forces, poetically allude to the delicate equilibrium of the world.



Exhibition view: Alicja Kwade, *Silent Matter* (solo exhibition), OMR, Mexico City (2023)









During her recent stay at an Ayurvedic healing village in Southern India, Pia Camil has created a unique series of six drawings based on the theme of *Transformation or Lighting The Fire From Within*. Each drawing has been crafted on a single sheet of Indian handmade paper, made from recycled scraps of clothing that otherwise would have gone to waste.

Throughout the creation process, the artist's focus was her own personal healing and humans' connection to the five elements: Earth, Fire, Water, Wind and Ether (as represented in the drawings). Understanding this connection through the heart rather than the mind, and nurturing it with deep appreciation, is seen as one of the ways we can heal ourselves and our planet. The five elements are the core of Ayurvedic principles, representing ideas fundamental to nature and matter.





**Pia Camil**

*Fire, 2023*

Oil crayons on Indian handmade paper from recycled clothes

130 x 97 x 7 cm

(PCA 0192)

30,000 USD



"THIS SERIES IS PART OF A LONG TERM RESEARCH ON LIBRARIES  
AS A TYPOLOGY AND AS A SYMBOL OF CULTURE AND COLLECTIVE MEMORY."





Jorge Méndez Blake's work *Biblioteca de exploración. Estructura de biblioteca XXX / Exploration Library. Library Structure XXX* (2023) draws on the story of the English explorer Colonel Percy Fawcett, who was lost in Brazil in 1925, while leading an expedition looking for an ancient city in the unexplored part of the Amazon jungle.

This city, which Fawcett used to call "Z City," was supposed to be the last legacy from a forgotten civilization. The reference to the letter "Z" serves as the starting point for Méndez Blake's series, exploring themes of utopia, progress, colonization, and the delicate nature of knowledge structures. Through this artistic exploration, the shape and symbolism of the letter "Z" give rise to a unique blend of language and archeology, forming a captivating typology of construction.







**Jorge Méndez Blake**

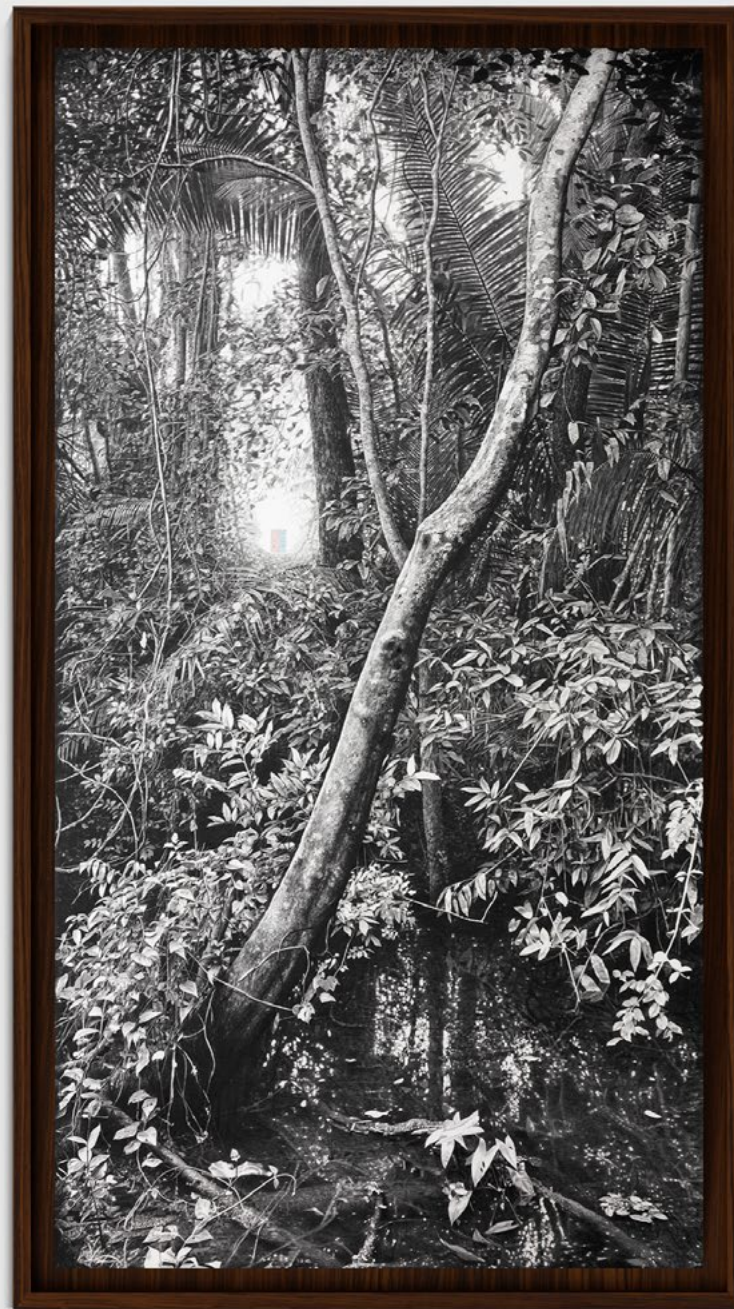
*Biblioteca de exploración. Estructura de biblioteca XXX / Exploration Library. Library Structure XXX, 2023*

Colored pencil on paper

280 x 150 cm

(JMB 0667)

110,000 USD







Studio visit: Jorge Méndez Blake, Guadalajara, Mexico (2022)





**Jorge Méndez Blake**

*Recuerdo que llovía (La Lluvia. Federico García Lorca) / I Remember It Was Raining (La Lluvia. Federico García Lorca), 2023*

Acrylic and vinyl on linen

210 x 160 cm

(JMB 0664)

40,000 USD

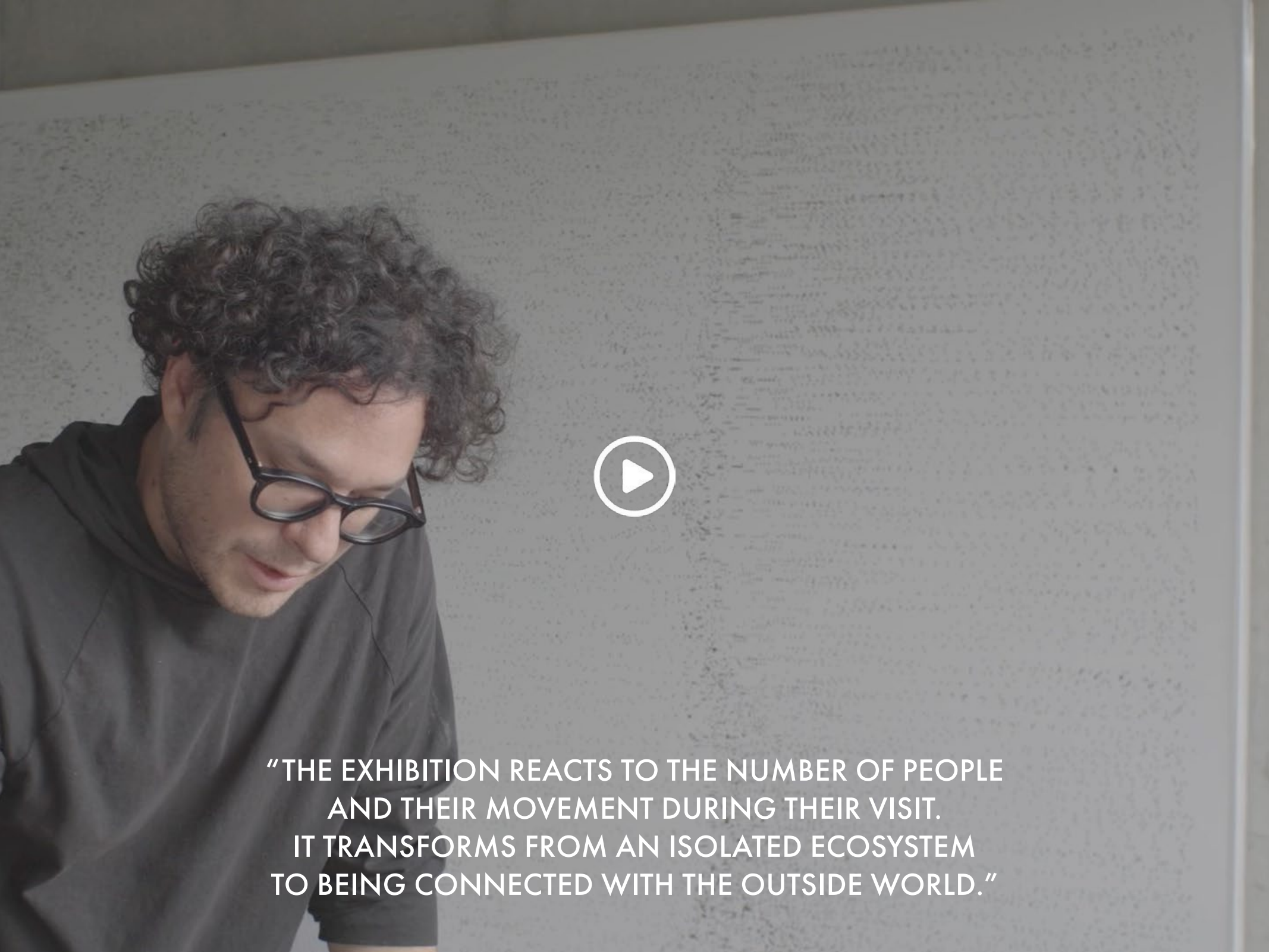


**Jorge Méndez Blake**  
*Recuerdo que llovía (Diluvio. Salvador Novo) / I Remember It Was Raining (Diluvio. Salvador Novo)*, 2023  
Acrylic and vinyl on linen  
210 x 160 cm  
(JMB 0663)  
40,000 USD









"THE EXHIBITION REACTS TO THE NUMBER OF PEOPLE  
AND THEIR MOVEMENT DURING THEIR VISIT.  
IT TRANSFORMS FROM AN ISOLATED ECOSYSTEM  
TO BEING CONNECTED WITH THE OUTSIDE WORLD."





**Pablo Dávila**  
*Phase Paintings Wind, 2023*  
Perforations in canvas  
183 x 323 x 10 cm  
(DAV 0037)  
32,000 USD





For his large-scale *Phase paintings (Wind)*, Pablo Dávila has translated real-time weather data into minimalist, ephemeral images that delve into the notions of interconnectivity, time and movement.

Every painting depicts two instances from actual wind currents and gusts in different geographical locations worldwide, which were meticulously punched into the canvases by hand. Overlapped and translated into visual structures, these instances generate a third moment of difference, interference and disruption. The discrepancy of the image makes visible the passing of time, and along with it, the memory, perception and the trace that is left behind.



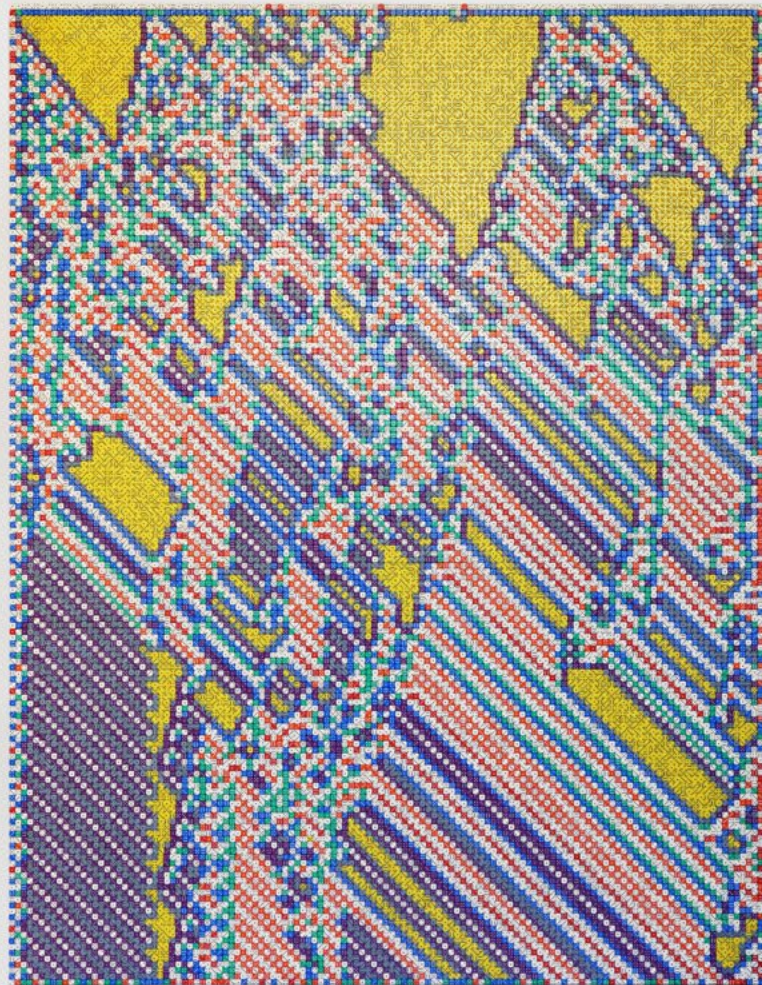


**Pablo Dávila**  
*Phase Paintings Wind, 2023*  
Perforations in canvas  
181.7 x 322.5 x 10 cm  
(DAV 0059)  
32,000 USD



Exhibition view: Pablo Dávila, *It comes out of thin air, spreads, shifts, becomes something else* (solo exhibition), OMR, Mexico City (2023)

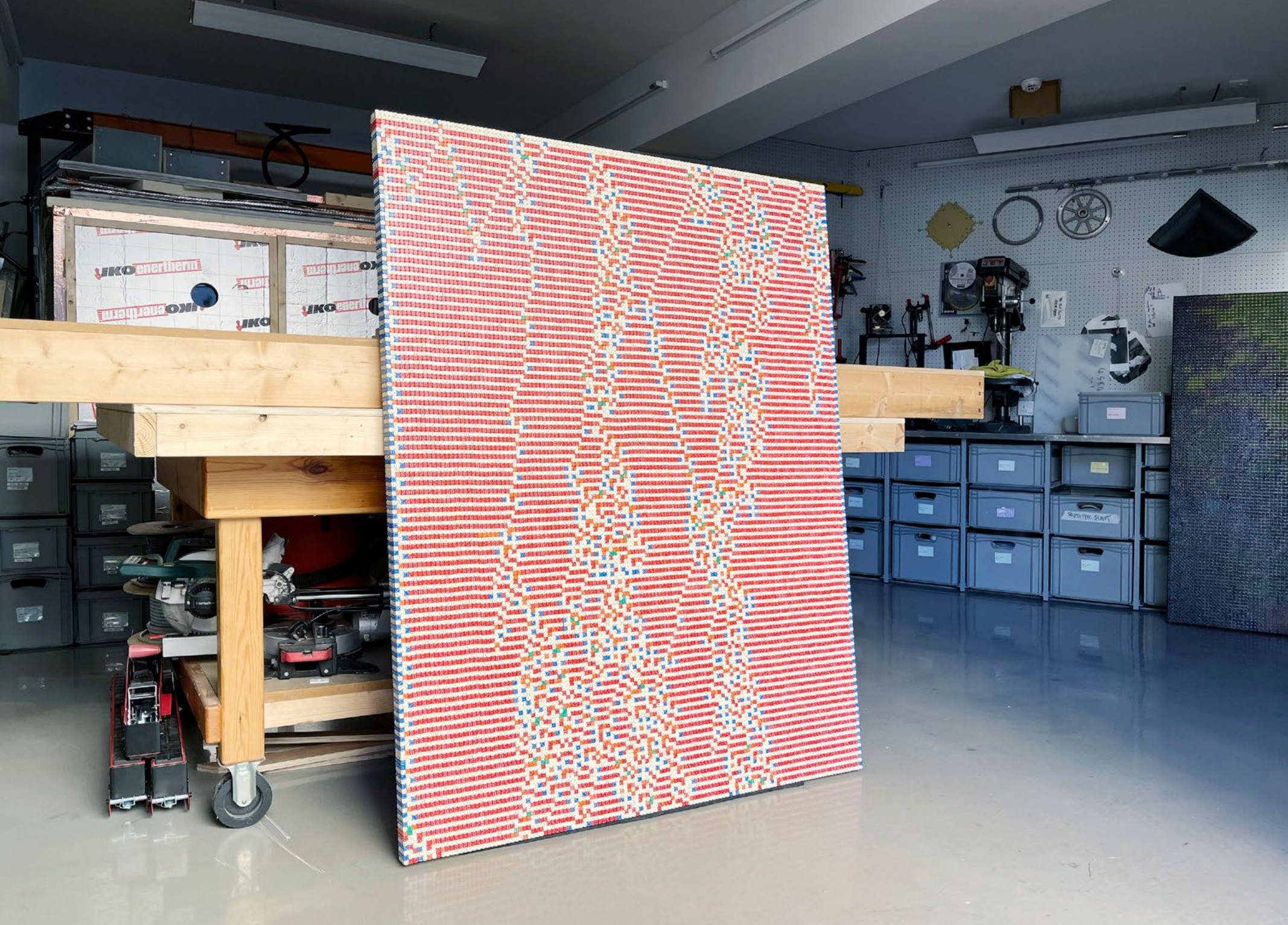




**Troika**

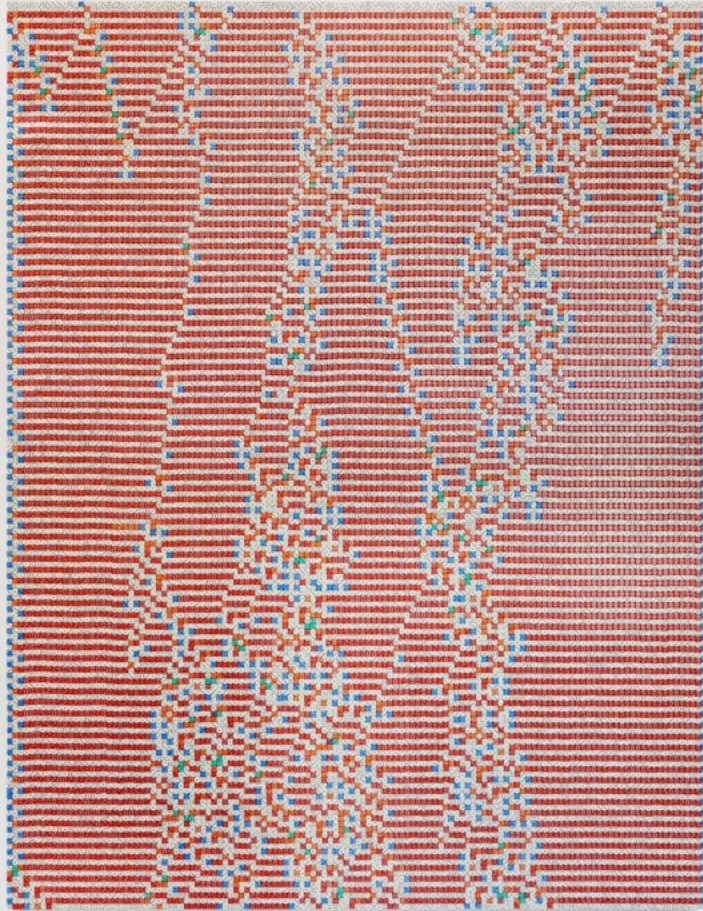
*Reality is not Always Probable*, 2022  
22,695 10 mm colorful dice  
165 x 127 x 4 cm  
(TROI 0520)  
32,000 USD





In the studio: Troika, London (2023)





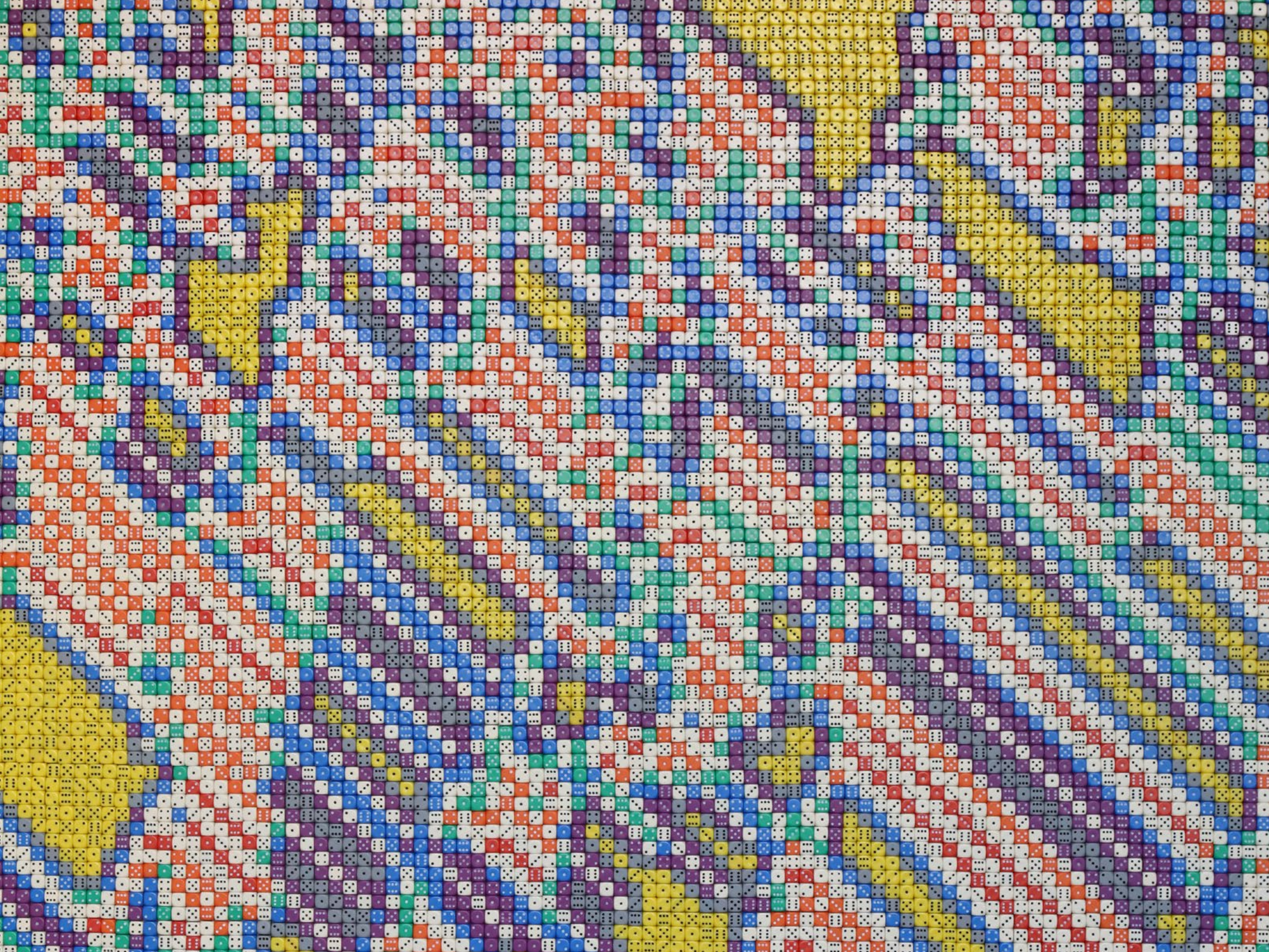
*Reality Is Not Always Probable* is part of an ongoing series of works in which Troika bring together playing dice and computer algorithms borrowed from the invisible virtual backbone of our physical world. The work is constructed from tens of thousands of colored dice and generated, line by line, by manually emulating the rules of a simple computer binary program, a physical reenactment of an invisible process.

It originates from the artists' interest in the human experience of digital production and the shift away from the material towards the virtual and the digital – towards a new everyday reality, in which the material and immaterial are increasingly interchangeable, compressed as if all of life could be reduced to 1's and 0's.

Humans have used dice for centuries; they are a symbol of fate, chance and luck. By using this everyday material to simulate digital sequences, Troika reflect on how the digital world increasingly reaches out into the physical one and the role algorithms play in determining our future.

**Troika**  
*Reality is not Always Probable*, 2022  
22,695 10 mm colorful dice  
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