

ONIR

ART BASEL
2023

HALL 2.1
BOOTH P22

OMR

Atelier Van Lieshout
Matti Braun
Pia Camil
Claudia Comte
Jose Dávila
Yann Gerstberger
Jorge Méndez Blake
Gabriel Rico
Eduardo Sarabia
Sebastian Silva
Troika

HALL 2.1
BOOTH P22

Digital Index - Click to jump to a section:

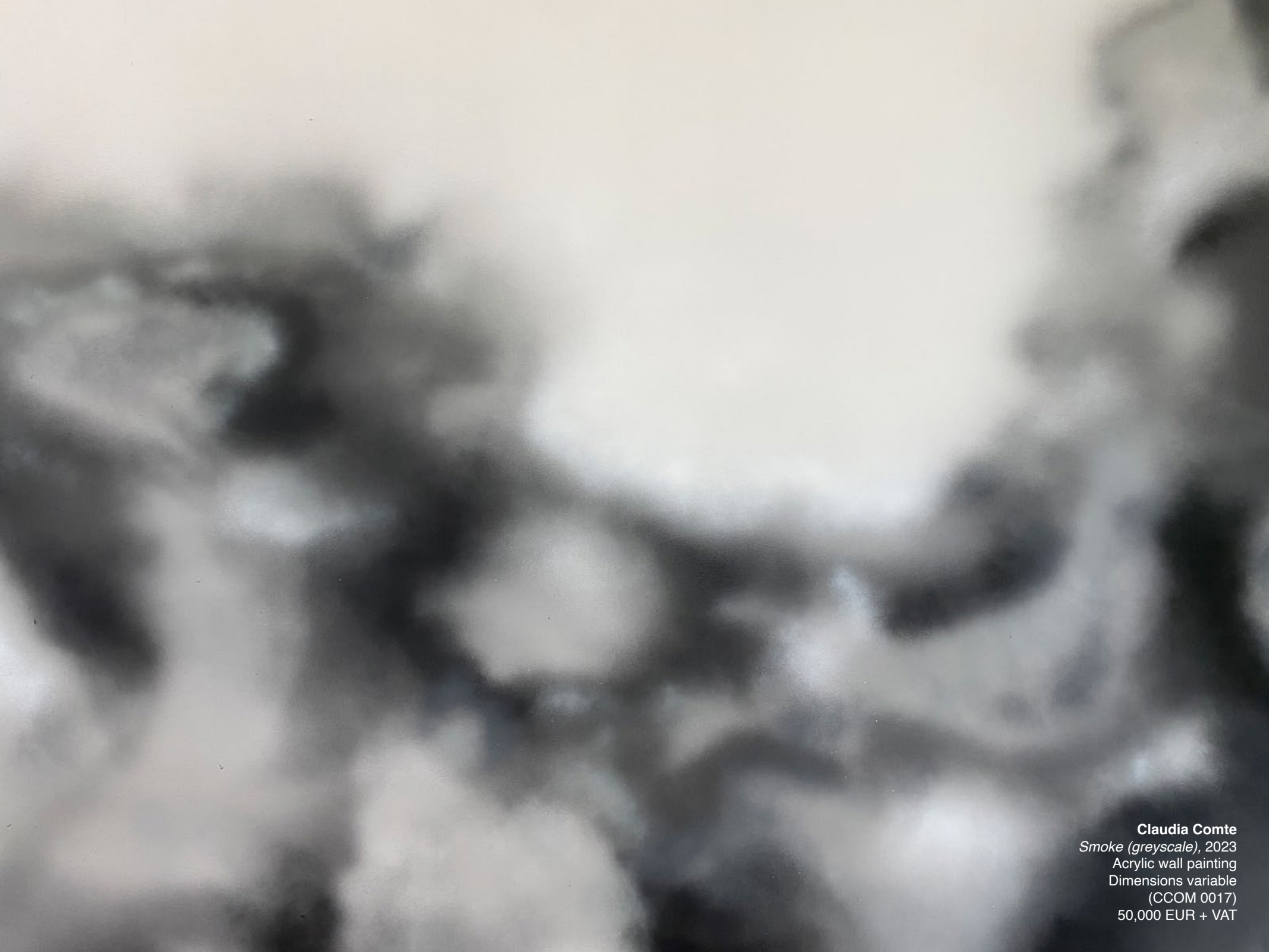
**Please note that crating, shipping and taxes are not included in prices.*

OMR is pleased to participate in Art Basel in Switzerland for the 22nd consecutive year. The diversity of works presented shifts from addressing the status quo and its urgent challenges to depicting utopian concepts, all serving as a powerful catalyst for action.

With the opening of its second space, LagoAlgo, in Mexico City, OMR has created a cultural hub that fosters connections between the local and the global, where diverse perspectives can converge and interact. This idea is also reflected in this year's Art Basel presentation, creating a dialogue that begins with new OMR artist Claudia Comte filling the booth's walls.

Comte's spray-painted mural *Smoke (greyscale)* resembles thick emerging clouds of smoke created by polluting industries, providing a captivating backdrop to the other artworks on view; Jose Dávila's dominant oil barrels, held together by a ratchet strap, allude to the commanding presence of financial institutions while also hinting at an imminent action. Troika's paintings of California wildfires are sourced from webcam footage, documenting the unfolding events for us from the danger zone. Amidst this impending destruction, Atelier van Lieshout's *The Steel Knights* present a thought-provoking dichotomy, appearing both resilient and naive simultaneously.

In turn, Jorge Méndez Blake's poetic compositions remind us of the hidden treasures found in research and literature. Pia Camil's creations, crafted from second-hand clothing, embody a sense of shared identity, highlighting the idea of community that transcends geographical boundaries and nationalistic ideals. Sebastian Silva's vibrant paintings of *group hugs*, partly inspired by his programmed AI figurations, emphasize feelings and senses over narratives.



Claudia Comte
Smoke (greyscale), 2023
Acrylic wall painting
Dimensions variable
(CCOM 0017)
50,000 EUR + VAT



Installation process: Claudia Comte, *Blazè (leaves and sparks)*, 2021. Acrylic wall painting; dimensions variable, KÖNIG GALERIE, Artissima Turin, Italy (2021)



Jose Dávila's conceptual work employs the principles of Minimalism and Arte Povera to raise a critical inquiry into the boundaries of created environments and the human potential to create a useful environment. The artist's approach revolves around realigning the context of items. To that purpose, the reconfiguration of shape and form results in a reinterpretation of meaning. As the exhibition's static well-balanced framework falls, it quietly draws visitors' attention to the continuing world crises, whether sociopolitical, ecological, or economic.

The title of Jose Dávila's work, *The rope sometimes bursts*, hints at an imminent action, inviting contemplation about the potential consequences of pulling the ratchet strap. This artwork seamlessly merges painting and sculpture, as the metal drums bear graphical imprints, creating a composition of circles across their surfaces and bottoms. Gravity and movement play significant roles in Davila's creation, as the sculpture appears suspended in an oblique plane, capturing a moment frozen in time.

Jose Dávila

The rope sometimes bursts, 2022

Metal drums and ratchet strap

217 x 89 x 170 cm

Weight: 111 kg.

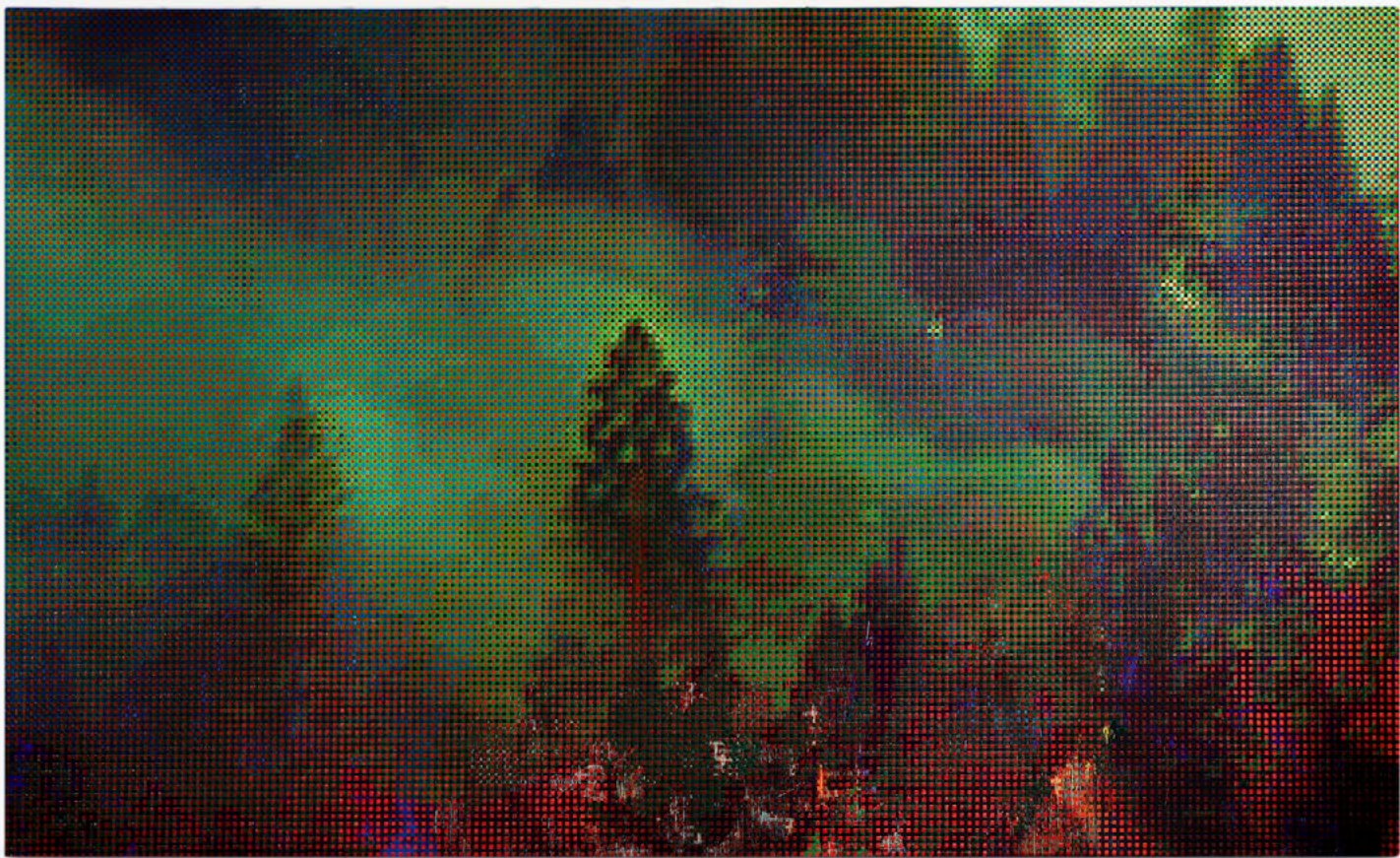
(JDA 0698)

85,000 USD + VAT





Exhibition view: Jose Dávila. *Memory of a Telluric Movement* (solo exhibition), Museum Haus Konstruktiv, Zurich, Switzerland (2022)



Troika

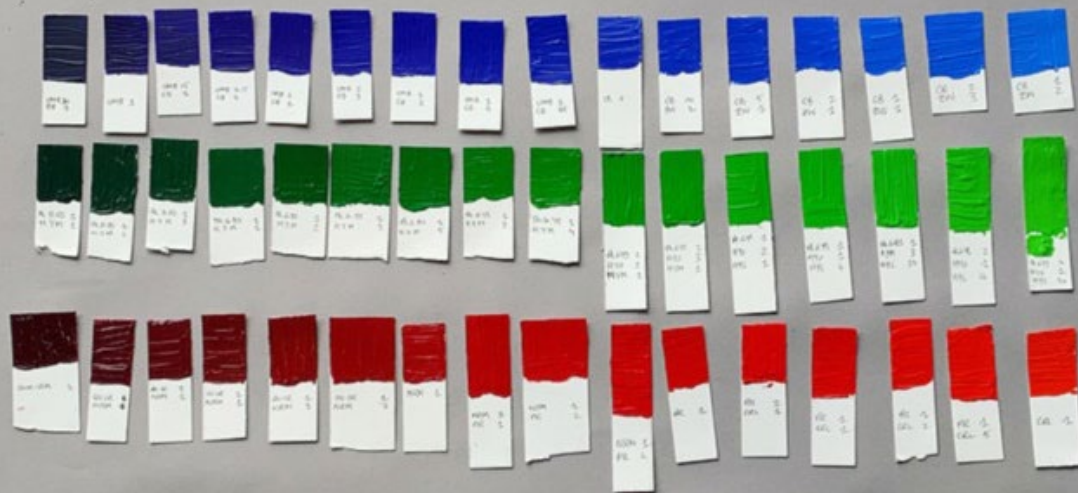
Forest Filled with Pines and Electronics, 2023

Acrylic on canvas

180 x 295 cm

(TROI 0523)

60,000 USD + VAT



How do cameras see? This is what Troika set out to understand; to bring computer vision back to painting, to try to internalize the machine way of seeing, its brute logic of dissecting the field of view in millions of tiny pixels, and the range of colors it perceives.

Troika's paintings are deconstructed into pixels of shades of Red, Green and Blue, reconstituting the way that networked cameras, CCTV, aerial drones and all digital cameras see and record the world: in raw format, in digital RGB. They depict publicly accessible webcam imagery of extreme natural weather conditions and events as a technique for visualizing the world with the detached, indifferent and disengaged eye of CCTV or 'webcam vision'.

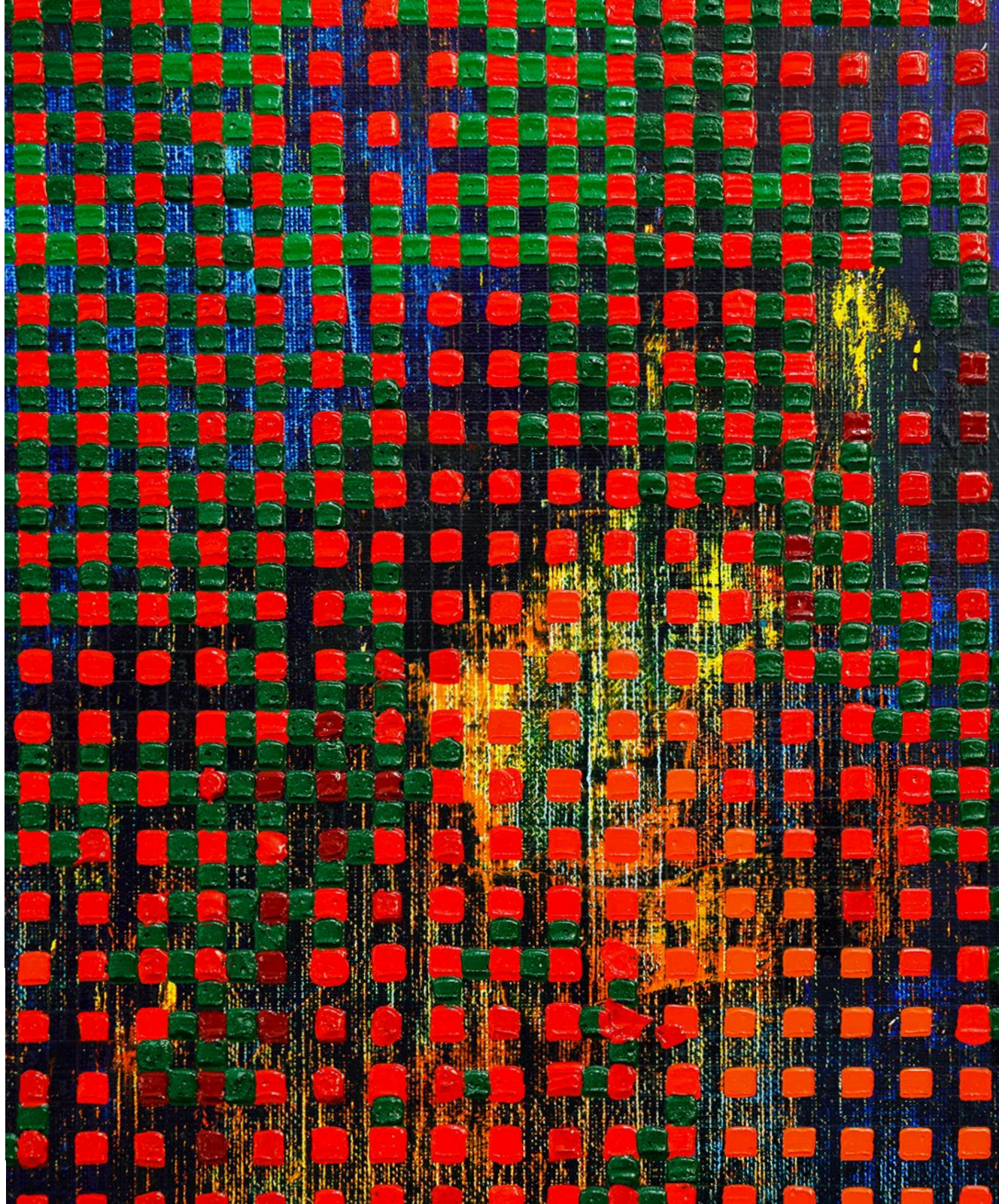
Troika has created an acrylic paint palette of 16 gradual colors of red, green and blues (48 colors in total), from dark to light. If downsampled - as the computer sees - 256 shades of RGB.

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

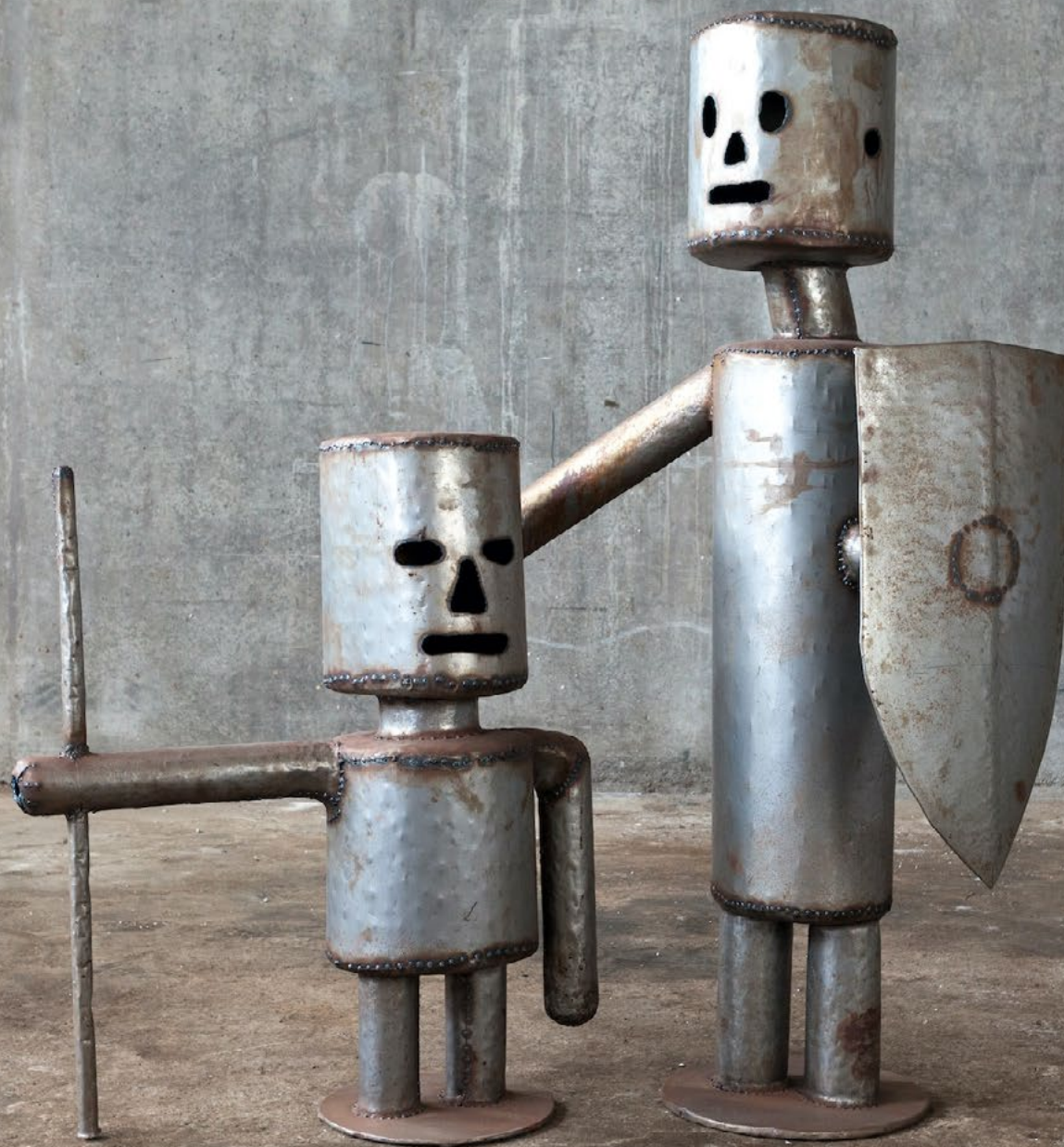
For *Forest Filled with Pines and Electronics*, the artists came across webcam footage of the Californian Dixie Fire in 2021 engulfing a forest camera that was placed there originally by the Department of Forestry and Fire Protection, and that was now falling victim to its own creation when flames were 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 Brautigam's poem "All Watched Over By Machines Of Loving Grace" that presents a technological utopia in which machines protect the lives of humans.







Atelier Van Lieshout
The Steel Knights, 2022
Steel

88 x 33 x 104 cm (left); 115 x 50 x 168 cm (right)
(AVL 0137)
42,000 EUR + VAT

The work *The Steel Knights* by Atelier van Lieshout features two forged-steel figures that present an intriguing dichotomy: While their surface exudes strength and resilience, their facial expressions convey a contrasting tale. With their carefree grins, the two little knights emanate a sense of charm and naivety.

The Steel Knights was included in *Utopia*, an outdoor sculpture exhibition consisting of 10 works by Atelier Van Lieshout at Château Saint-Maur in Saint Tropez, France in 2022. Making the journey itself the ultimate destination, the exhibition explored our shared longing for an alternate time, space, or rhythm. This assemblage of sculptures served as a captivating punctuation to a leisurely stroll, enticing visitors with an idyllic getaway, a place where they can momentarily transcend reality.





Exhibition view: Atelier Van Lieshout, *Utopia* (solo exhibition), Château Saint-Maur vineyard in Saint Tropez, France (2022)



Yann Gerstberger
Untitled, 2023
Textile collage
290 x 250 cm
(YG 0141)
50,000 USD + VAT



Best known for his vibrant and intricate textile works, which are often inspired by the rich cultural heritage of Mexico and other parts of Latin America, Yann Gerstberger's artistic practice is deeply rooted in his interest in anthropology and indigenous cultures. His works frequently incorporate motifs and designs from traditional textiles and other crafts, yet at the same time, he also draws on a variety of references from Modernism, popular culture, the Internet, and graffiti.

Gerstberger has produced textile tapestries since moving to Mexico City in 2012. The works are produced with an original technique conceived by the artist: he glues fibers of cotton (mops, originally) on vinyl to form colorful surfaces, mixed with industrial fabric, preferably patterned or textured that he finds in markets in the city.



Exhibition view: Yann Gerstberger, *Otrxs Mundxs* (group exhibition), Museo Tamayo, Mexico City (2020)



Claudia Comte
Morphing Sculpture IV, 2023
Larch wood, 3D milling
238 x 200 x 120 cm
(CCOM 0023)
180,000 EUR + VAT

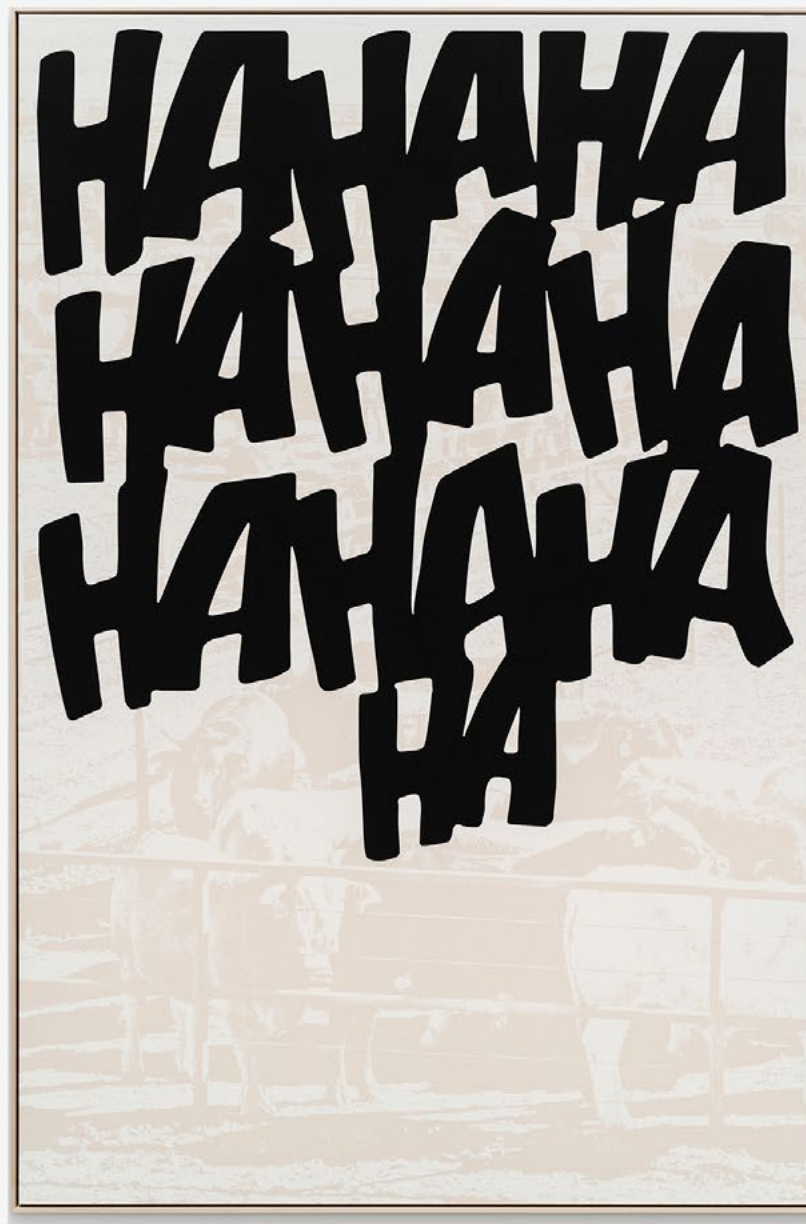


Exploring the possibility of a material embodiment of a form is a recurring theme in Claudia Comte's work. As with many of the artist's sculptures, her process begins with a tree trunk and a chainsaw, from which an amorphous or abstracted form evolves. Each form is scanned in 3D and can then be extruded in various iterations in new materials and sizes.

In the case of *Morphing Sculpture IV*, however, Comte took a different approach: The artwork originates from animated 3D renderings whose solid form a program transforms into viscous, fluid matter. The animations *Time Varying Viscosity* and *Sculpture Invasions* (2018) were produced in collaboration with the Computer Science Department of the University of Freiburg. From these animations, a single image was extracted and sent to a 3D wood-milling robot. The resulting output is *Morphing Sculpture IV*, where the sculpture undergoes multiple translation and transformation processes, transitioning from wood to digital articulation and back to wood.



Studio visit: Claudia Comte, Basel, Switzerland (2023)



Claudia Comte

A Feed Lot (hahaha painting), 2022
Direct digital print and acrylic on canvas
244 x 163 x 4.5 cm
(CCOM 0012)
45,000 EUR + VAT

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 + VAT





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



Jorge Méndez Blake

Biblioteca de exploración. Estructura de biblioteca XXVI /

Exploration Library. Library Structure XXVI, 2023

Colored pencil on paper

Unframed: 150 x 280 cm

Framed: 169 x 299 x 10 cm

(JMB 0651)

110,000 USD + VAT





Jorge Méndez Blake's work *Biblioteca de exploración. Estructura de biblioteca XXVI / Exploration Library. Library Structure XXVI* (2023) draws on the story of the English explorer Coronel 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.

Exploration Library. Library Structure XXVI continues a series of works that Méndez Blake has developed around the concept of the library. For him, the idea of the "library" (a building historically used for keeping books and spreading knowledge) surpasses its traditional definition. In Méndez Blake's libraries, the building goes beyond a typical single construction. Instead he gathers from several different sources and joins them to create microsystems.

Explore the series [online](#).



In the studio with Jorge Méndez Blake



Pia Camil
Multi-Organism (Red), 2022
Dyed second-hand jeans
360 x 150 Ø cm
(PCA 0159)
45,000 USD + VAT

Pia Camil skillfully composes numerous of her sculptures and installations using second-hand clothing acquired through public exchanges with residents of Mexico City and bartering in bustling markets. In addition to donating clothing, participants have at times shared audio recordings of their personal memories attached to their donated items.

Camil's works serve as collective portraits, bearing witness to her belief that communities are based on personal relations and stories, rather than borders and nationalistic values. Through her use of recycled materials and her engagement with local communities, Camil creates a compelling and socially engaged practice that speaks to contemporary issues of waste, consumption, and identity, with a formal yet critical dialogue with modernism.





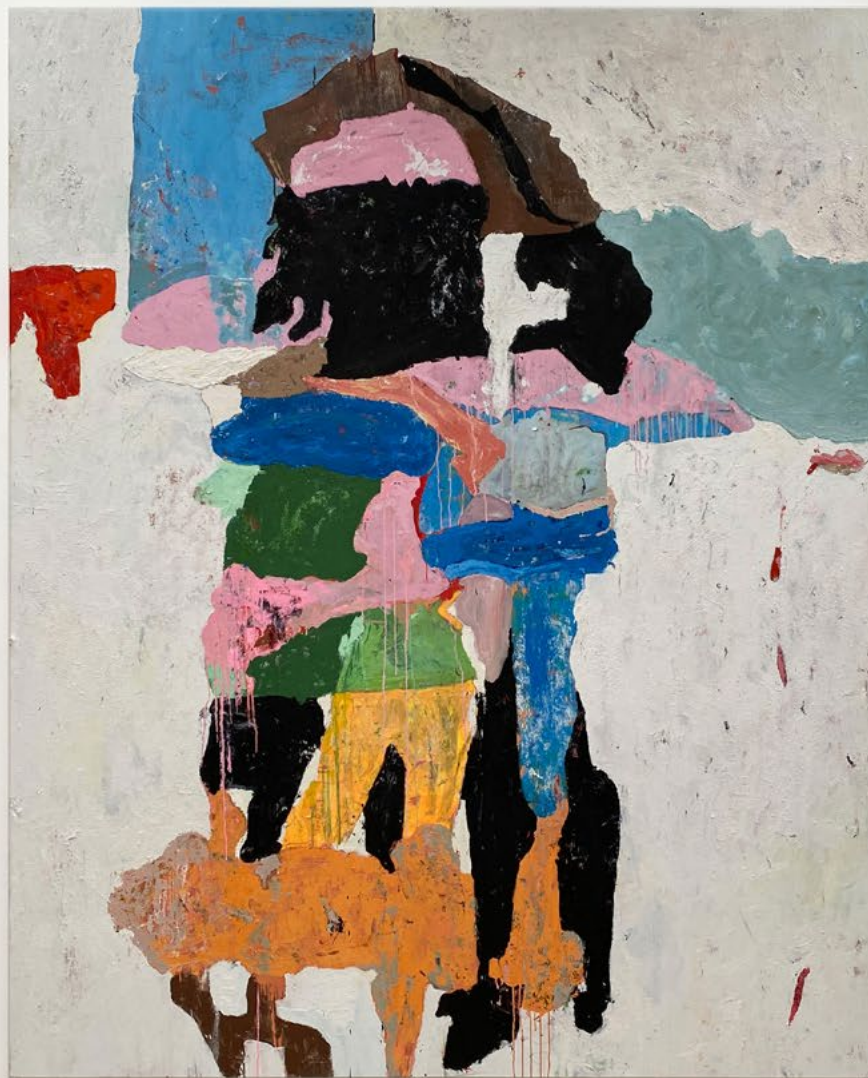
Exhibition view: *BEAUTIFUL REPAIR: Mending in Art and Fashion* (group exhibition), Copenhagen Contemporary, Denmark (2023)



"Pia opens up space to question systems—systems of production, of value, of culture, of commerce. I was interested in how her work both questions and expands upon these established structures, and how brilliantly she extends these strategies to specific contexts in galleries, public spaces, and museums. Her work encourages viewers to reflect on their own positions within these systems, and how they might too transcend or transform them."

— Margot Norton, Senior Curator, New Museum

Pia Camil
Multi-Organism (Dots), 2020
Dyed second-hand jeans
320 x 130 Ø cm
(PCA 0160)
45,000 USD + VAT



Sebastian Silva
group hug 01, 2023
Oil on canvas
235.5 x 190.5 x 4 cm
(SSIL 0085)
35,000 USD + VAT



Sebastian Silva's colorful abstractions in oil on canvas burst with vibrant energy. In his work, the artist comments on pop culture under the guise of his witty black humor while addressing themes such as racial and political incorrectness, the innuendos found in children's animations, homosexuality as well as representations of love and sex.

Silva's latest works explore the power of human connection and the idea of rituals. Through abstract depictions of group hugs, Silva captures the essence of celebration and interconnectedness. The artist's figurative paintings emphasize feelings and senses over narratives, inviting viewers to reflect on the transformative nature of human embrace.





Gabriel Rico

Fish begin to stink by the head (Rider), 2021
Copper, mirror, can, coins, neon, gold-plated ceramic
213 x 70 x 70 cm
(GRI 0286)
30,000 USD + VAT

Gabriel Rico's series *Fish begin to stink by the head* continues his exploration of how our surroundings shape not only health, but also human psychology, as well as our eternal quest for happiness. By assembling various objects chosen for their symbolic power into anthropomorphic agglomerates, Rico creates sculptures that evoke a strange empathy towards the non-living.

For Rico, materials function as analogies for one of the main themes in his work: the fragmentation of the contemporary human being. The syntax of this sculpture reflects on just how humanoid a precise combination of materials and objects can be, and on the empathy, awakened in the viewer when these materials and objects are arranged in a certain way.





Exhibition view: Gabriel Rico, *Unity In Variety* (solo exhibition), ICA San Diego, USA (2021)



Jorge Méndez Blake

*In the Silence You Don't Know, You Must Go on,
I Can't Go on, I'll Go on, 2023*

Colored pencil on paper

Unframed: 140 x 280 cm

Framed: 160 x 300 cm

(JMB 0649)

85,000 USD + VAT



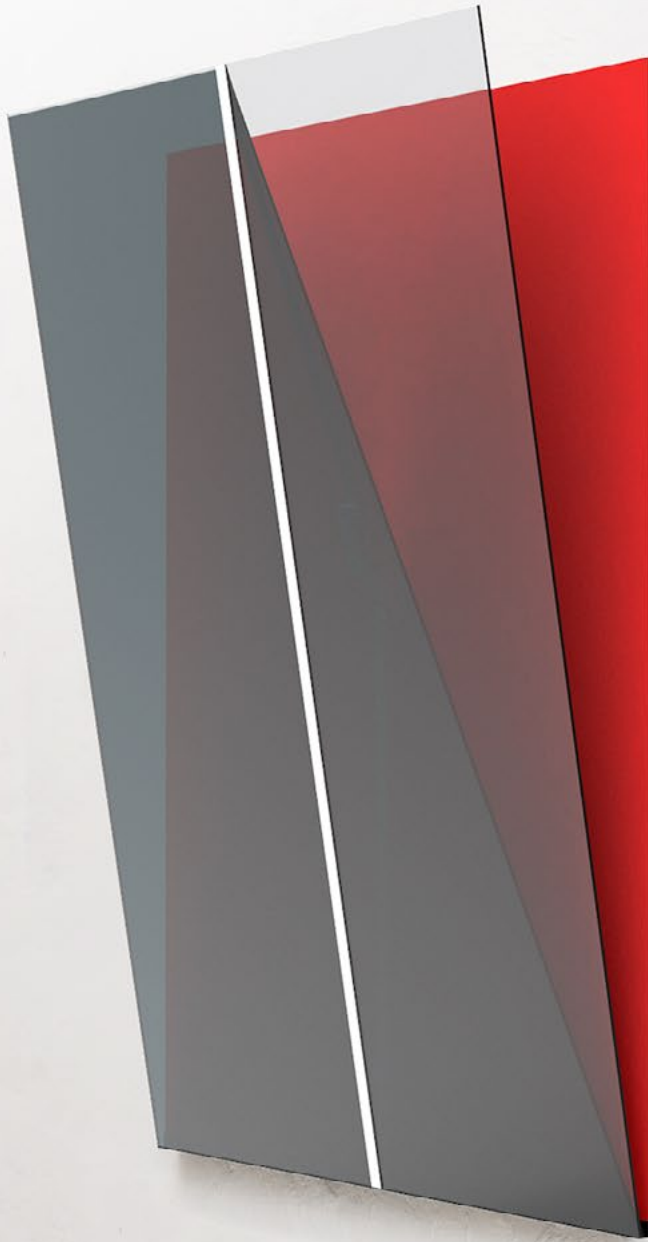
Jorge Méndez Blake's flower drawings find their inspiration in photographs the artist takes near his studio in Guadalajara, Mexico. They have a very subtle, almost invisible materiality, like if they were appearing or vanishing, suspended in time.

The work's title, *In the Silence You Don't Know, You Must Go on, I Can't Go on, I'll Go on*, pays homage to the ambiguous ending of Samuel Beckett's novel "The Unnamable" from 1953: "You must go on, I can't go on, I'll go on" has become a widely recognized and often-quoted line that embodies the existentialist themes present in Beckett's work. In "The Unnamable," the narrator, who remains nameless and without a distinct identity throughout the novel, speaks these words as he contemplates his own existence and struggles with the idea of continuing to exist despite the apparent pointlessness of his life.



Studio visit: Jorge Méndez Blake, Guadalajara, Mexico (2023)





Jose Dávila's series *Shadows* showcases captivating arrangements of glass panes and metal plates. The glass panes, mounted at an angle and held by industrial ratchet straps, create a layered effect in front of the painted metal plates. The color of the metal plate transforms, adopting different shades and hues depending on the number and type of glass panes. The varying opacity of the glass creates fluctuations in color perception and interacts with the surrounding lighting.

The panels serve as canvases for chromatic studies, as Dávila explores unconventional mediums to achieve pictorial results. Angular, abstract gestures emerge on these panels, reminiscent of architectural shadows. While the results are geometric, Dávila's technique addresses classical painting concerns, such as manipulating light to produce color. This approach echoes his previous exploration of Josef Albers' iconic *Homage to the Square* paintings, where glass superimposition on a colored surface created color variations. In *Shadows*, the suspended panels exist in the realm between painting and sculpture, blurring boundaries and inviting contemplation.

Jose Dávila

Shadows, 2022

Glass, metal, epoxy paint, and ratchet straps

175.6 x 120 x 38 cm

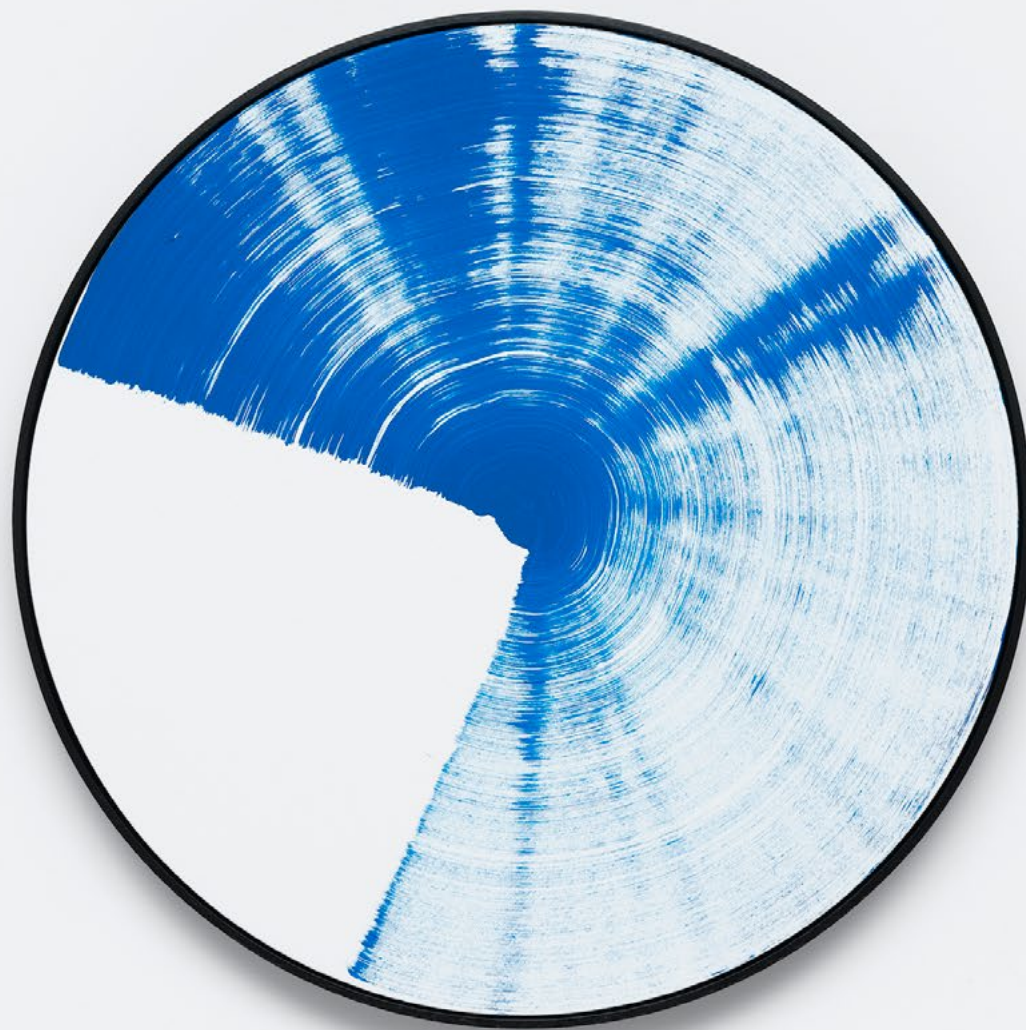
Weight: 100 kg approx.

(JDA 0704)

40,000 USD + VAT



Exhibition view: Jose Dávila, *Memory of a Telluric Movement* (solo exhibition), Museum Haus Konstruktiv, Zurich, Switzerland (2022)



Claudia Comte
Turn and Slip 90, cyan, 2022
Acrylic on canvas
90 Ø cm
(CCOM 0025)
19,000 EUR + VAT



Turn and slip 90, cyan and Turn and Slip 120, red black sparks belong to a series of circular paintings whose diameters range from 40 to 200 cm. They were made using a brush whose width matched the radius of the support, which was applied in a single movement of the hand. The progressive unloading of the paint produced striations and then white when there was no more acrylic left on the brush.

As is her habit, Claudia Comte has followed simple rules. Here, too, she explores the random dimension of a compositional method that, by its principle, demands scrupulous application. The pictorial condition of abstraction is reduced to a protocol, the execution of which is calibrated by an instrument, a gesture and a geometrical support, and therefore by the 'turns' and 'slips' of the brush mentioned in the title.



Claudia Comte

Turn and Slip 120, red black sparks, 2022

Acrylic on canvas

120 Ø cm

(CCOM 0026)

22,000 EUR + VAT



Gabriel Rico

A technology of correspondence I, 2023

Chromed branches, blown glass, brass
& mix of found objects

205 x 265 x 20 cm

(GRI 0390)

50,000 USD + VAT

Gabriel Rico's series *A technology of correspondence* explores the aesthetic similarities and symbiotic relationships between the human body and trees. Drawing inspiration from the structural support found in both the human body and trees, Rico emphasizes the formal resemblances between branches and bones. The utilization of these materials highlights the profound connection and symbiosis that exist between these two living entities.

Rico further explores the aesthetic potential of blending human-made objects with slightly altered natural elements. This deliberate inclusion of man-made objects, possessing morphological similarities to their natural counterparts, exemplifies his ongoing exploration of artistic possibilities.

The branches are enhanced with a chrome gilding, accentuating their quasi-divine quality and emphasizing their historical significance as a construction material. Conversely, the bones are adorned with a silver burnish, lending them a silvery or yellowish hue at different times.







Sebastian Silva
a breeze, 2023
Oil on canvas
192 x 270.4 x 4 cm
(SSIL 0082)
40,000 USD + VAT





Eduardo Sarabia
Magical Universe, 2023
Acrylic and gold leaf on paper
Framed: 76.2 x 55 cm
(ESAR 0223)
22,000 USD + VAT

Eduardo Sarabia's newest series of drawings extol the past and the future represented as a dream diary of the artist, where reverie and mystical knowledge such as alchemy, palmistry, tarot or ancient Judeo-Christian graphics become highly relevant.

The drawings recreate a card game, where the hand takes center stage in the majority of the pieces comprising this series. The symbolism of the hand has gained importance throughout history up to the present day with various meanings such as the first artistic manifestations, a symbol of union or an element of sign language representation.





Exhibition view: Eduardo Sarabia, *TÚ ERES OTRO YO* (solo exhibition), CAC Málaga, Spain (2022)





Eduardo Sarabia
Magic Realm, 2023
Acrylic and gold leaf on paper
Framed: 76 x 54.5
(ESAR 0222)
22,000 USD + VAT



Atelier Van Lieshout
Mother with Eggs, 2022
Bronze
210 x 65 x 90 cm
Edition of 8 (#1/8)
(AVL 0139)
120,000 EUR + VAT



Traditionally, the wolf has been closely associated with fertility and protection. One of the most famous examples of the wolf in antiquity is the creature that nurtured and raised Romulus and Remus, who would go on to become the legendary founders of Rome.

In the interpretation of Atelier Van Lieshout, however, the wolf takes on a different role: rather than caring for two human children, it stands guard over four shining, golden eggs. These eggs serve as a symbol of promise, representing the potential for new life and hope. In their radiant glow - rendered in bronze - they offer a sense of optimism and possibility that is both powerful and uplifting.



Jose Dávila

The fact of constantly returning to the same point or situation, 2023

Silkscreen print and vinyl paint on loomstate linen

210 x 170 x 6 cm

(JDA 0765)

85,000 USD + VAT

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.





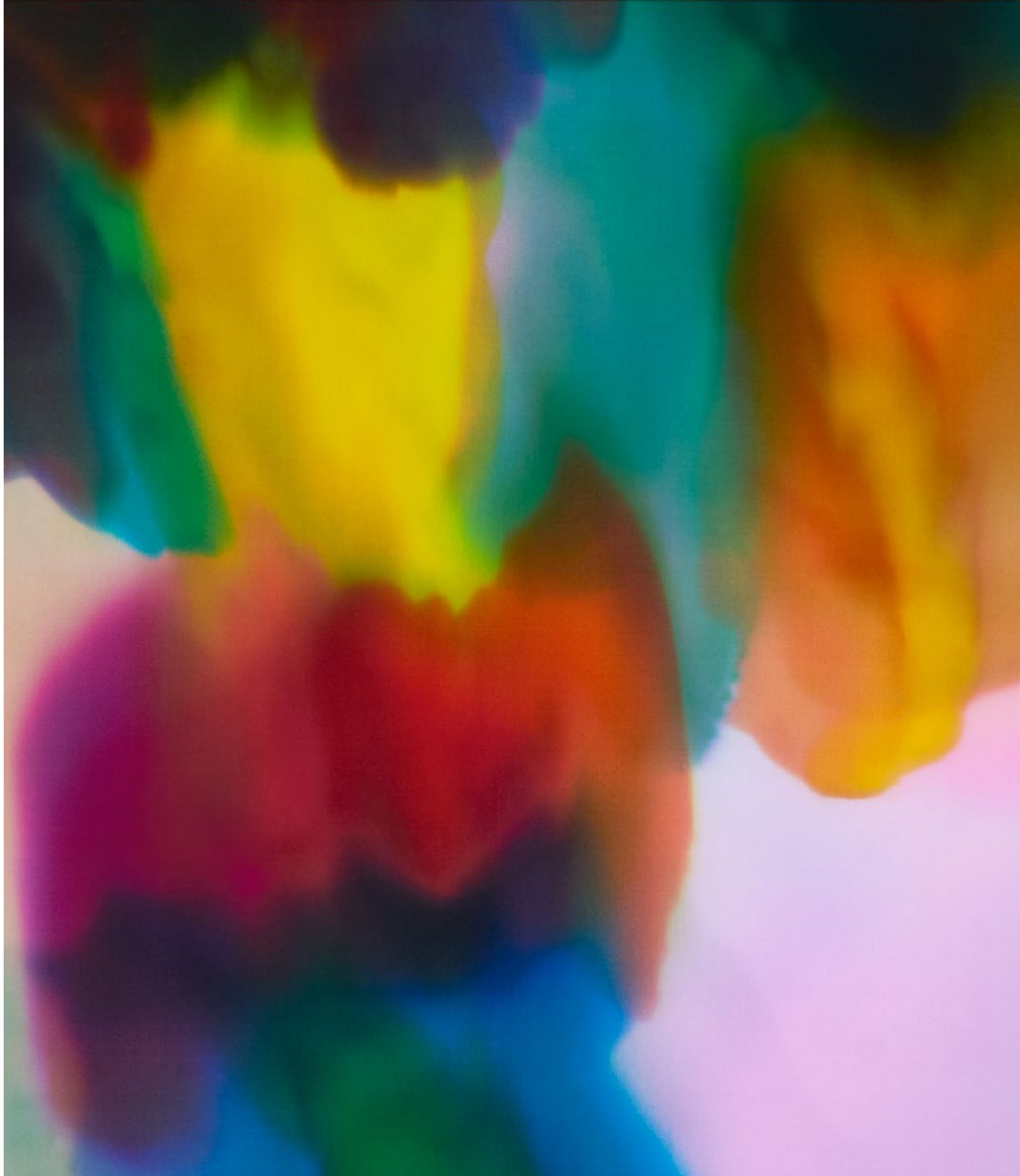
Exhibition view: Jose Dávila, *Grava Suelta* (solo exhibition), OMR, Mexico City (2022)



Matti Braun
Untitled, 2023
Silk, dye and elm wood frame
Unframed: 70 x 70 cm
Framed: 71 x 71 x 4.3 cm
(MBR 0057)
28,000 EUR + VAT

Matti Braun's new 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.

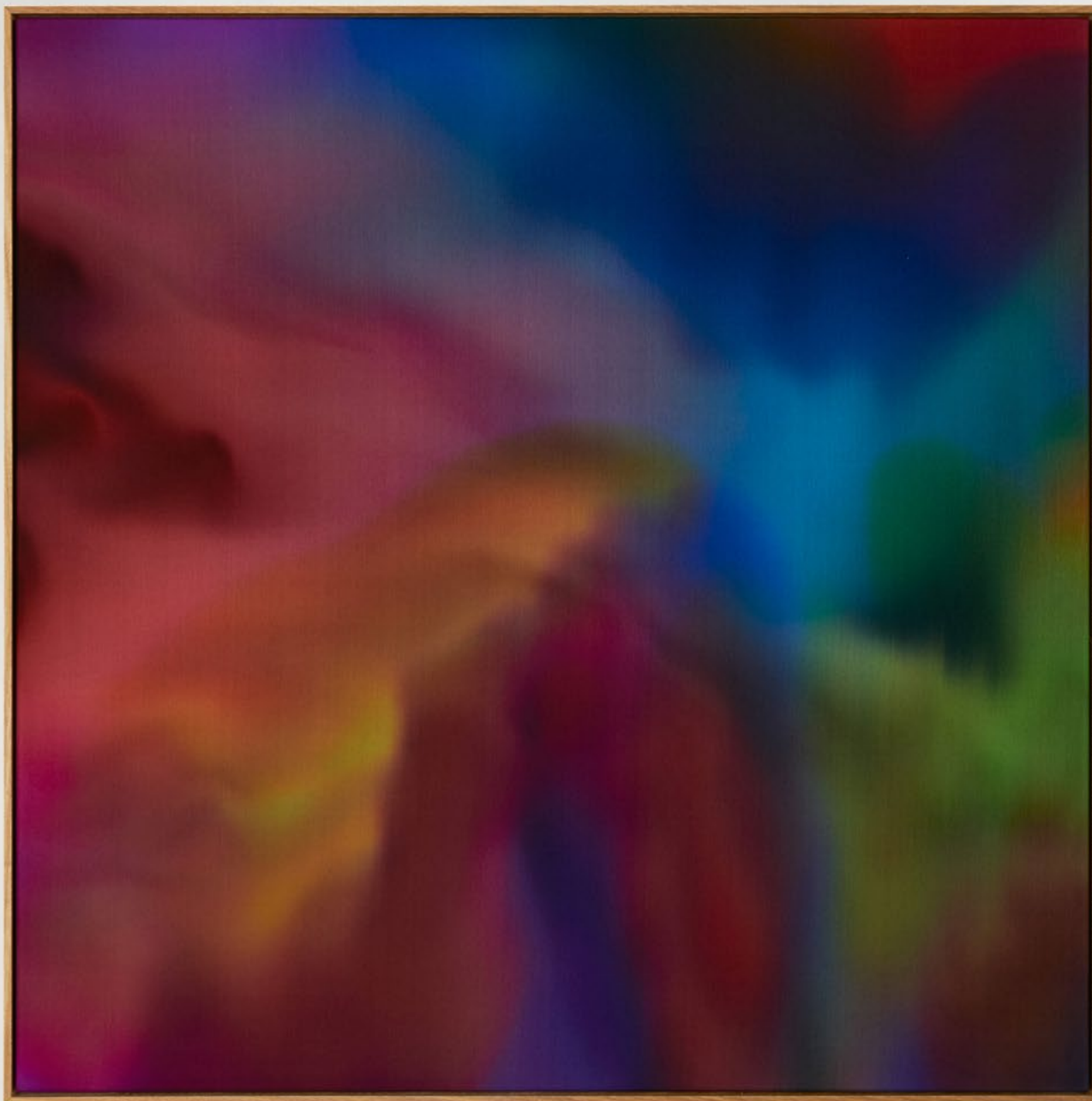




Matti Braun
Untitled, 2023
Silk, dye and elm wood frame
Unframed: 130 x 130 cm
Framed: 131 x 131 x 4.3 cm
(MBR 0052)
52,000 EUR + VAT



Exhibition view: Matti Braun, *La Ku* (solo exhibition), OMR, Mexico City (May-June 2023)

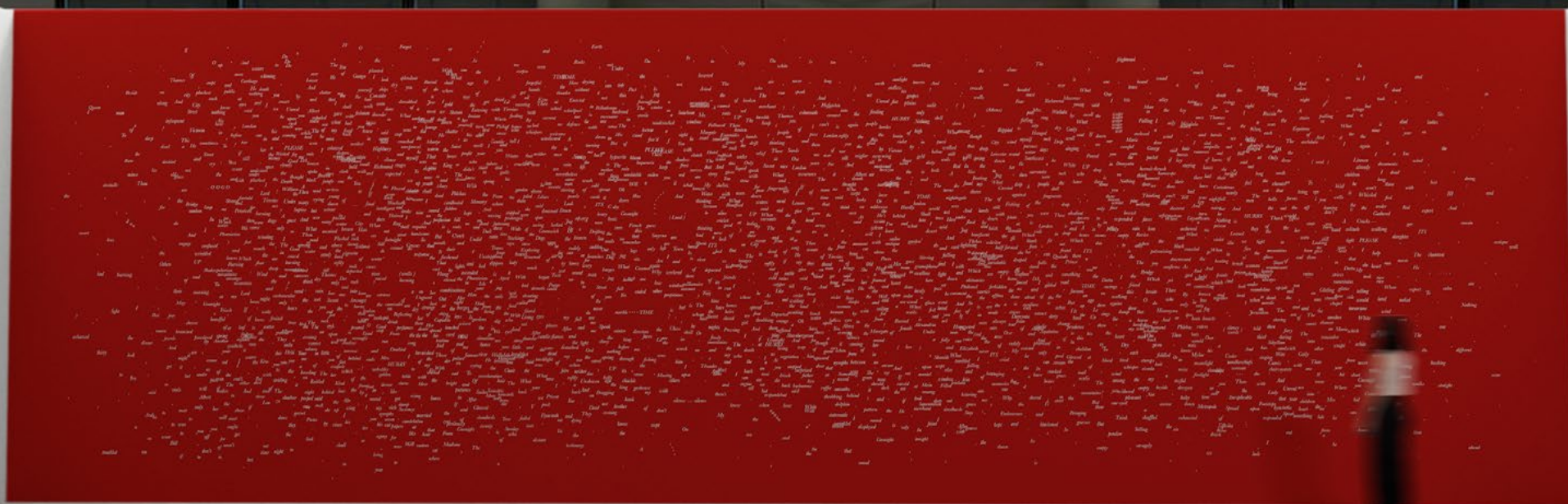


Matti Braun
Untitled, 2023
Silk, dye and elm wood frame
Unframed: 40 x 40 cm
Framed: 41 x 41 x 4.3 cm
(MBR 0063)
16,000 EUR + VAT

JORGE MÉNDEZ BLAKE

Dismantled Wasteland
(Proposal for a Landscape)

ART BASEL UNLIMITED
BOOTH U18



Jorge Méndez Blake

*Tierra baldía dismantelada (Propuesta de paisaje) / Dismantled
Wasteland (Proposal for a Landscape), 2023*

Paint and vinyl adhesive foil

400 x 1000 cm

(JMB 0653)

120,000 USD + VAT

Jorge Méndez Blake's artistic exploration delves into the potential connections among literature, visual arts, and architecture, blending diverse historical and geographical elements to evoke fresh interpretations of language's significance in our society.

Following his practice of *language dismantling*, in which every word of a text is used to create a new work, the artist takes the poet T. S. Eliot's "The Waste Land" from 1922 and translates it into a large-scale composition. The poem's 3055 words – exploring social upheaval and psychological collapse – are scattered across the wall creating an unruly cacophony that invites the reader to decipher their own meanings. The landscape is defined by the relevance of certain words, creating tension between the visual and the written. Méndez Blake employs a modernist poem as a point of departure, a reflection of the current humanitarian global crisis, international conflicts, inequality, and ecological emergency.







On view: Jorge Méndez Blake's permanent installation at Bass Museum of Art, Miami, USA (2022)

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