

OMIR



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FRIEZE NEW YORK

PIA CAMIL
JOSE DÁVILA
YANN GERSTBERGER
ARTUR LESCHER
TONY MATELLI
ADOLFO RIESTRA
EDUARDO SARABIA
SEBASTIAN SILVA
SUPERFLEX

BOOTH D04
MAY 07 → 11, 2025
THE SHED | NEW YORK CITY, USA





Pia Camil's sculptures remain in an intermediate state between the human and the non-living, due to the use of jeans – contributing to this intuitive sensation that the pieces are some kind of living organisms thus triggering a connection between the body and their functionality as clothing.

For the creation of the *Braguetas* series, Camil uses a piece of clothing that has become an integral part of contemporary society: a simple pair of jeans. Dissociated from the physicality of the human body and therefore emptied of its primary purpose, which is to protect and cover the naked body, Camil transforms this garment giving it a life of its own.

Through an opening, Camil creates an ambiguous form that can represent the female sex or a reference to the macho mentality that characterizes male society in Mexico. The body, the sexuality and the power that this can represent, are only cues for interpretation that can be associated with *Braguetas*.



Pia Camil

Bragueta XL No.1, 2022

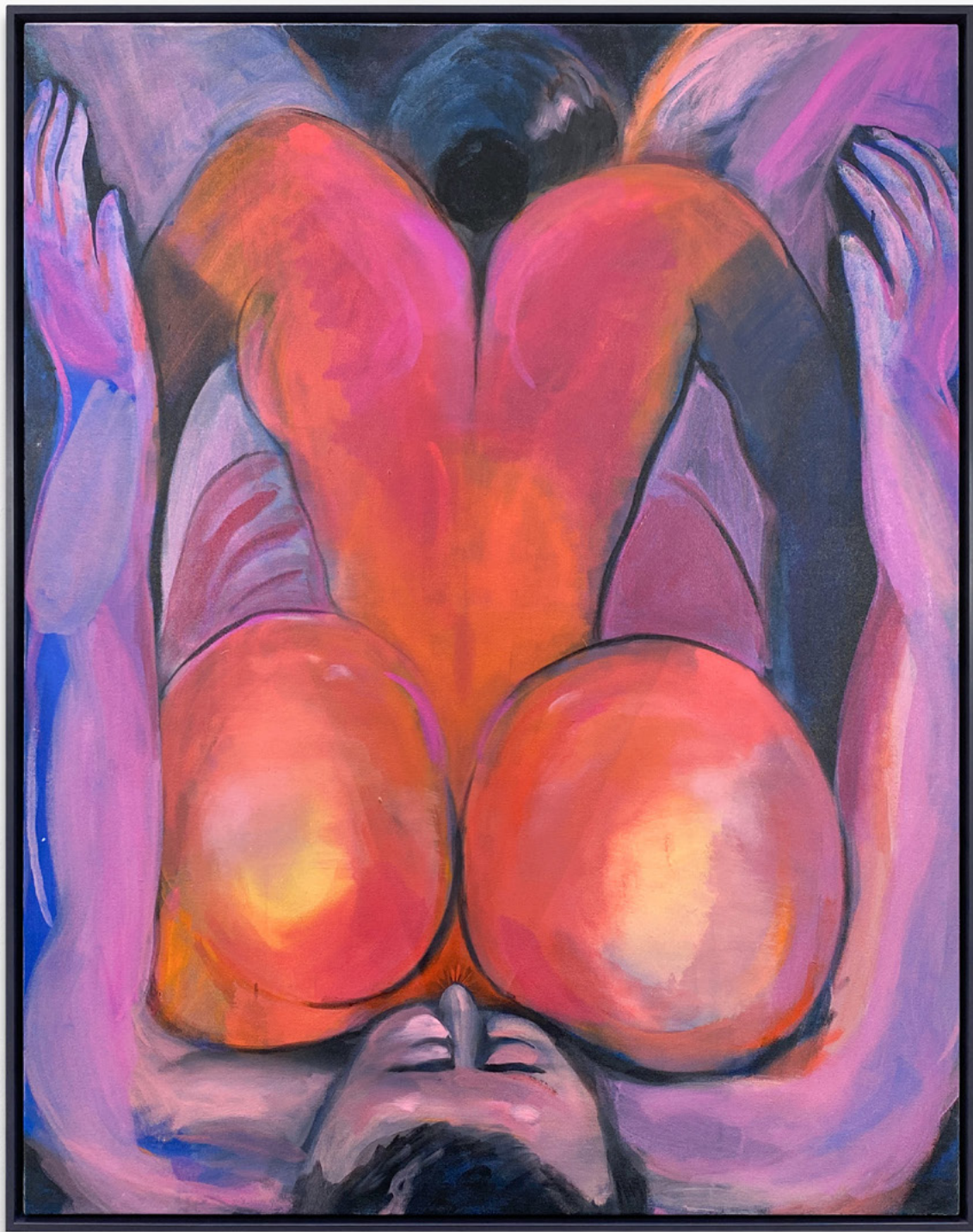
Acrylic on denim

32 1/2 x 32 1/2 x 1 1/8 in

82.5 x 82.5 x 3 cm

(PCA 0177)

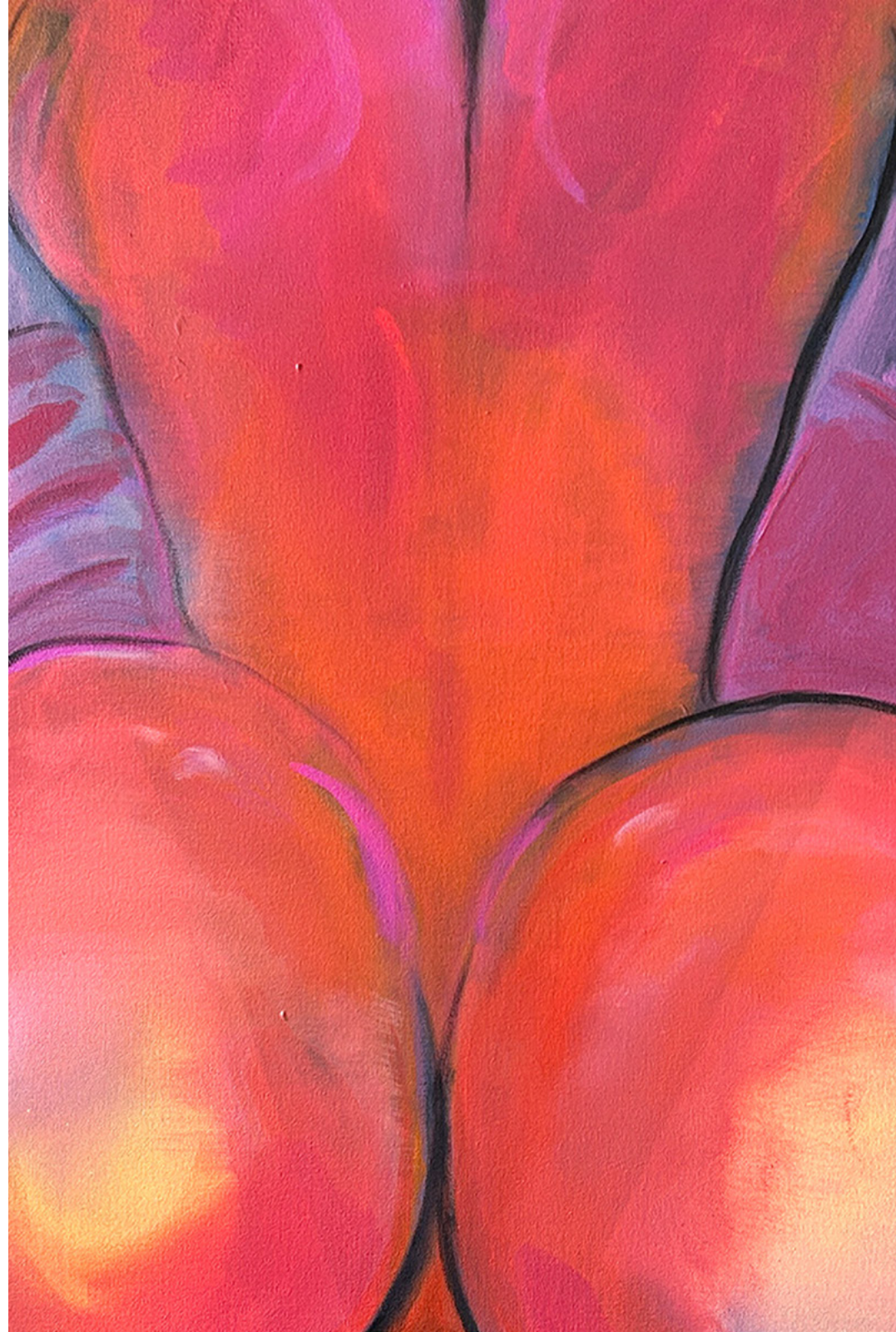
18,000 USD



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.

For her recent solo exhibition in OMR, *Deseo, deseo* (Sept. 2024), Camil revisited that foundation from a critical and spiritual perspective, questioning and reconfiguring traditional approaches to painting in order to explore the body through the erotic and the carnal.

This new series of paintings was created during Pia Camil's artist residency in summer 2024 at The Headlands Center for the Arts, Sausalito, California, USA.







Pia Camil

69, 2024

Acrylic on canvas

Framed: 56 3/4 x 44 7/8 x 2 1/8 in

144 x 114 x 5.5 cm

(PCA 0211)

45,000 USD





Installation view: Jose Dávila, *The act of being together*, Desert X 2025, Coachella Valley, USA (2025)

Jose Dávila's recent sculptural work refers to notions of balance and equilibrium, which are generated during the moment of withdrawal between two opposing forces that remained in conflict, finally ceding.

The artist seeks to extend this condition of precarious balance and indetermination by taking advantage of the natural disposition of materials to be arranged in relations of correspondence, even though they hold contrasting properties.

Fragility encounters solidity, flexibility is complemented by rigidity; angular edges from industrial materials interact with the more capricious forms found in organic objects.





Jose Dávila
Fundamental Concern, 2025
Concrete and rock
88 1/8 x 26 3/4 x 28 1/8 in
223.8 x 67.9 x 71.5 cm
(JDA 0847)
95,000 USD





Yann Gerstberger's new works created in his studio on the Pacific coast of Mexico encompass his multi-faceted practice, including paintings and tapestries.

Inspired by patterns found in Mexican popular culture, art history and nature, Gerstberger blurs the boundaries of abstraction and figuration, traditional techniques and mass-consumption products, suggesting craftsmanship as a possible continuation of the modernist pictorial project.

"In the beginning, my work celebrated traditional Mexican crafts quite literally. Over time, I developed a more personal visual language—moving more toward painting while still incorporating traditional and popular craft techniques. I feel that now, I have more control over my images."

– Yann Gerstberger



Yann Gerstberger

P.A.B.C.A.P.I., 2025

Charcoal, chalk and oil stick on sanded textile appliqué,
full wood frame

85 x 66 7/8 x 2 1/8 in

216 x 170 x 5.5 cm

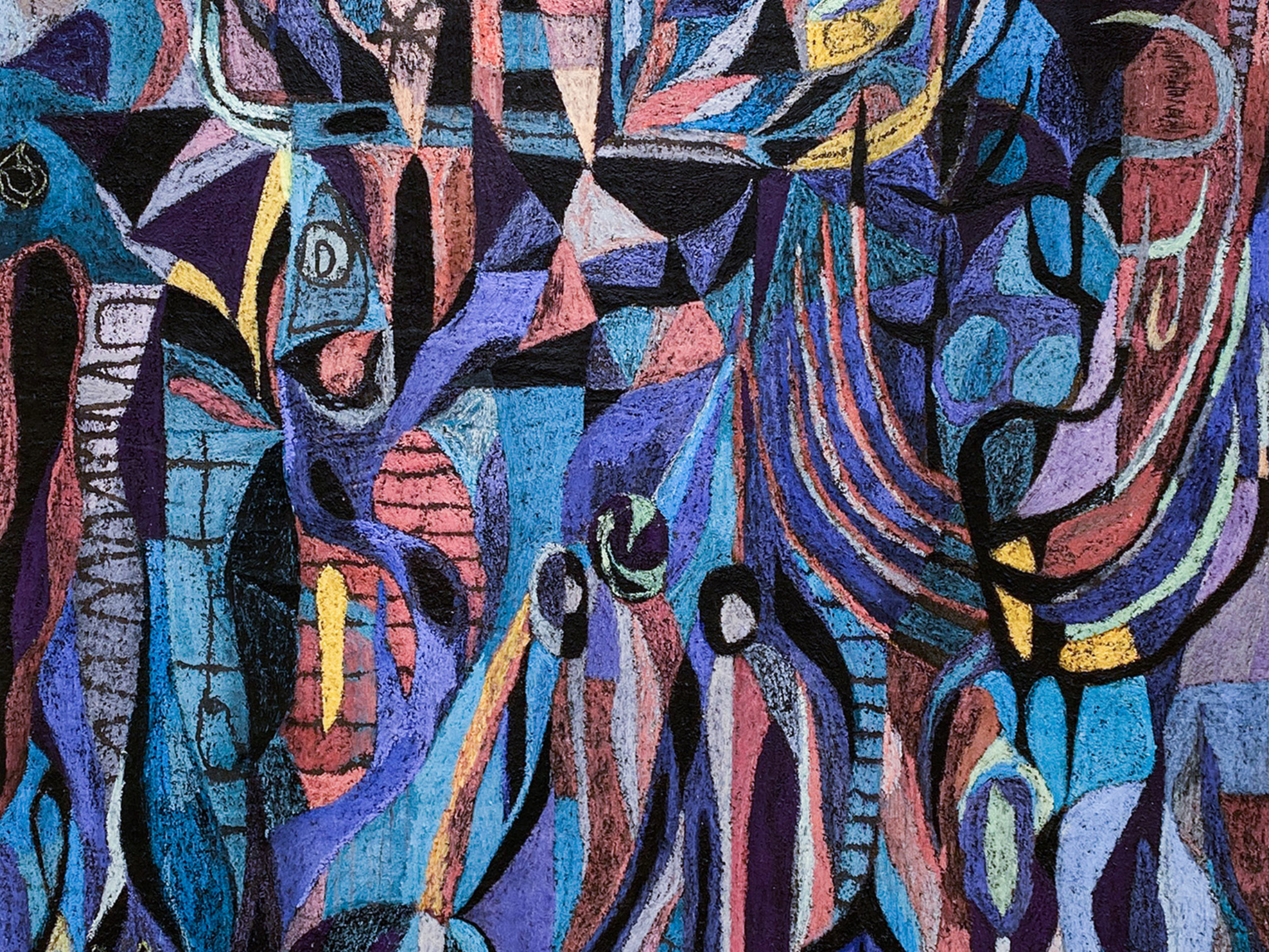
Signed on the back

(YG 0157)

55,000 USD



Exhibition view: Yann Gerstberger, *2 Feet in 1 Bucket of Ice* (solo exhibition), OMR, Mexico City (2025)





Yann Gerstberger
96 TAOB NUG, I HAVE YOUR NAME TATTOOED ON MY ASS, 2025
Charcoal, chalk and oil stick on sanded textile appliqué,
full wood frame
85 x 66 7/8 x 2 1/8 in
216 x 170 x 5.5 cm
Signed on the back
(YG 0158)
55,000 USD



A photograph showing seven houseflies arranged in a circular pattern on a white surface. The flies are positioned in a way that they appear to be looking at each other, creating a symmetrical and balanced composition. The flies are dark in color with visible wings and legs. The background is a plain, light-colored surface.

SUPERFLEX's *Seven Flies Staring at Each Other* consists of fastidious replicas of seven different houseflies positioned in a round, staring at each other.

Overly geometrically precise, the flies are arranged in a perfect formation that would be nearly impossible to find in nature. *Seven Flies Staring at Each Other* does not attempt to anthropomorphize flies, nor does it try to provoke empathy or understanding—rather, the work places the flies into a highly artificial arrangement, a recognizably human-made pattern. It gently mocks our tendency to see our behaviors mirrored in other species and treats our misunderstanding as a plaything.

At the same time, it recognizes that misunderstanding does not inhibit symbiosis: we can get along with other species without even knowing it. Houseflies have developed to be so dependent on human habitation—and human trash—that they cannot live without us. Despite the fact that we treat them as pests and intruders, we inadvertently help houseflies thrive. We can't know exactly what they see, but we know that they inhabit our orderly structures and use them for their own purposes.



SUPERFLEX

Seven Flies Staring At Each Other, 2024

Resin, 3D print, fly wings

3 3/4 Ø in

9.5 Ø cm

(SUP 0070)

18,000 EUR



Adolfo Riestra (1944–1989)

Mujer de Uranden, 1986

Oil on canvas

43 1/4 x 35 5/8 x 1 1/8 in

110 x 90.5 x 2.8 cm

(ARO 1868)

40,000 USD



Adolfo Riestra excelled as an artist whose vision was not only a measure of his time but also a guide for those who follow in his wake. His passion and commitment to art are a model to be admired and appreciated by all those touched by the artist.

Above anything else, Riestra deeply appreciated and fully understood the meaning of compassion. His work explores human process, existence and how individual actions affect the interconnectedness of humanity. He also considered the aspects of chaos and randomness that could disrupt routine comforts.

Adolfo Riestra's art contains a constant, underlying current; the magnet of an ambiguous restlessness centered on the unknown or unresolved. His subjects partly speak and recite poetic chants yearning to be heard. But like in ancient Greek tragedies, we mourn the unanswered questions, dying to know more about what Adolfo could have shared with us had his life not been cut short in 1989.



Exhibition view: Adolfo Riestra, *Cuerpo de obra* (solo exhibition), OMR, Mexico City (2024)

Bodies.

Bodies in ceaseless recreation, in fantastical iterations bodies and bodily forms; nonconforming bodies, beautiful bodies bodies until repetition makes them sound empty.

Bodies of work, work-bodies, bodies of engineers, collective bodies, bodies.

Adolfo Riestra committed to a bold repetition to dismantle a tradition and enable the emergence of an abnormal one.

–Mauricio Macin
Curator, *Cuerpo de obra* (2024)

Adolfo Riestra (1944–1989)

Mujer en amarillo, 1984

Acrylic and oil on canvas

39 3/8 x 31 1/2 x 1 1/8 in

100 x 80 x 3 cm

(ARO 1862)

40,000 USD











Artur Lescher's works attest to his constant experimentation with materials, their physical qualities and objectual characteristics. Through his works, the artist makes reference to natural elements, which when reproduced impeccably by means of industrial processes, reveal and deny these real allusions.

A key component in his body of work is architecture, both in synthesis and context. In an abstraction exercise of in-situ installations, the artist adopts the spatial situations of the exhibition space to transform corners, walls and doors into large-scale installations. His works emerge subtly as poetic gestures in space transmitting force and instability, balance and movement, tension and silence.

Artur Lescher

Caio, 2024

Wood, brass and steel cable

90 1/2 x 4 3/4 Ø in

230 x 12 Ø cm

Edition of 5 plus 2 artist's proofs (#4/5)

(ALE 0158)

49,000 USD





Sebastian Silva
Untitled, 2025
Oil on canvas
99 1/8 x 88 1/8 x 1 5/8 in
251.8 x 223.8 x 4.1 cm
(SSIL 0180)
80,000 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.”

“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. I want to see how they 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.





Exhibition view: Sebastian Silva, *My Party* (solo exhibition), OMR, Mexico City (2023)





Sebastian Silva
Untitled, 2025
Oil on canvas
87 1/8 x 69 1/8 x 1 5/8 in
221.3 x 175.6 x 4.1 cm
(SSIL 0181)
65,000 USD





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.



Eduardo Sarabia

A Message of Love, 2024

Acrylic, silver and gold leaf on paper

Framed: 14 5/8 x 11 5/8 x 1 3/4 in

37 x 29.5 x 4.5 cm

Signed on the back

(ESAR 0270)

8,500 USD





Eduardo Sarabia

Eclipse Dreaming, 2023

Acrylic and gold leaf on paper

Framed: 14 5/8 x 11 5/8 x 1 3/4 in

37 x 29.5 x 4.5 cm

Signed on the back

(ESAR 0267)

8,500 USD



Tony Matelli
Weed, 2024
Painted bronze
13 x 11 x 8 in
33 x 27.9 x 20.3 cm
(TMA 0016)
20,000 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.

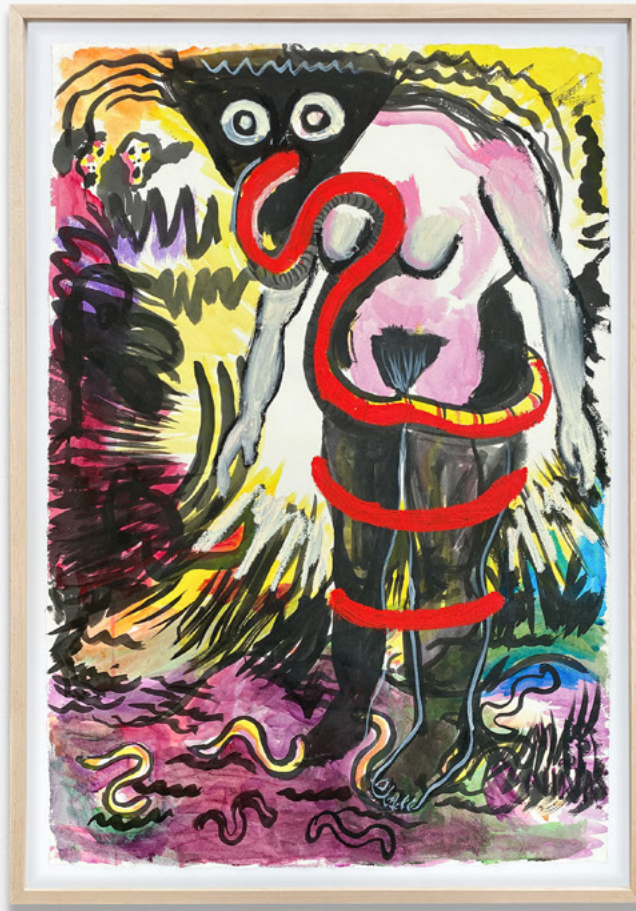
Transformed by concept, process, multiplication and representation, Matelli's weeds are intended to be about how things are valued and how we assign value in culture. For the artist, their power lies in the situational or contextual correctness, like feeling out of place, or persistence.

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.



Tony Matelli
Weed, 2024
Painted bronze
12 1/4 x 5 3/4 x 4 7/8 in
31 x 14.5 x 12.5 cm
(TMA 0017)
36,000 USD





Pia Camil

La transformación, 2024

Indian ink and acrylic on cotton paper

Framed: 42 7/8 x 30 1/2 x 1 7/8 in

109 x 77.4 x 4.7 cm

(PCA 0236)

25,000 USD



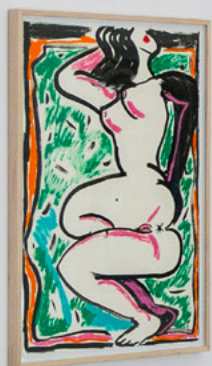
For these new works, Pia Camil reflected on processes of personal reconstruction, using painting as a medium to reconnect with life and desire through art. By addressing the erotic from a critical and personal angle, the artist builds a narrative that challenges imposed limitations, opening up space for a creative act that overflows both the intimate and the collective.

Audre Lorde defines the erotic as “a measure between the beginnings of our sense of self and the chaos of our strongest feelings. It is an internal sense of satisfaction to which once we have experienced it, we know we can aspire”.

She also asserts, “when I speak of the erotic, then, I speak of it as an assertion of the life force of women; of that creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives.”¹

Stripped of the patriarchal gaze, the erotic becomes a powerful force that not only sustains and generates life but also serves as a bridge between the social, political, and spiritual. However, this force is continuously threatened by heteronormative and capitalist systems that attempt to reduce the erotic to the purely pornographic and carnal.

¹ Lorde, Audre. *Sister Outsider: Essays and Speeches*. Crossing Press, 1984. “Uses of the Erotic: The Erotic as Power,” pp. 53-59.







Pia Camil

El cambio es la constante, 2024

Indian ink and oil stick on cotton paper

Framed: 42 7/8 x 30 1/2 x 1 7/8 in

109 x 77.4 x 4.7 cm

(PCA 0233)

25,000 USD

PRESENTING

JOSE DÁVILA

Guadalajara, Mexico, 1974

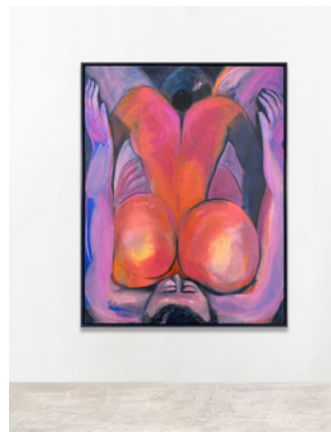
Lives and works in Guadalajara, Mexico





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32 1/2 x 32 1/2 x 1 1/8 in
82.5 x 82.5 x 3 cm
(PCA 0177)
18,000 USD



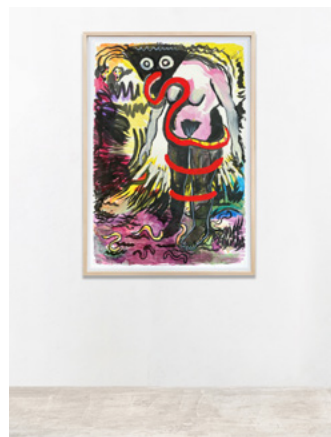
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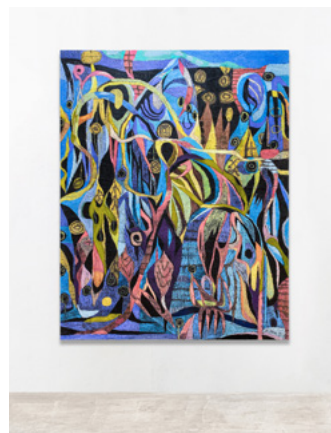
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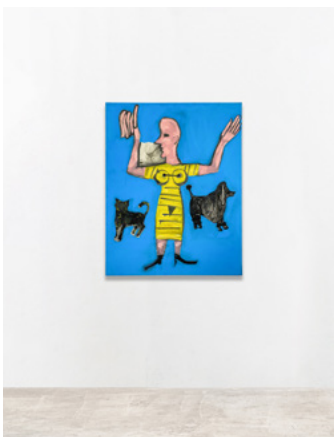
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36,000 USD



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Mujer en amarillo, 1984

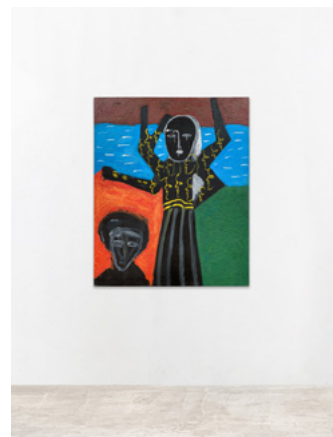
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100 x 80 x 3 cm

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(ARO 1868)

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Resin, 3D print, fly wings
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info@omr.art

enquiries@omr.art

omr.art