

ART BASEL 2025

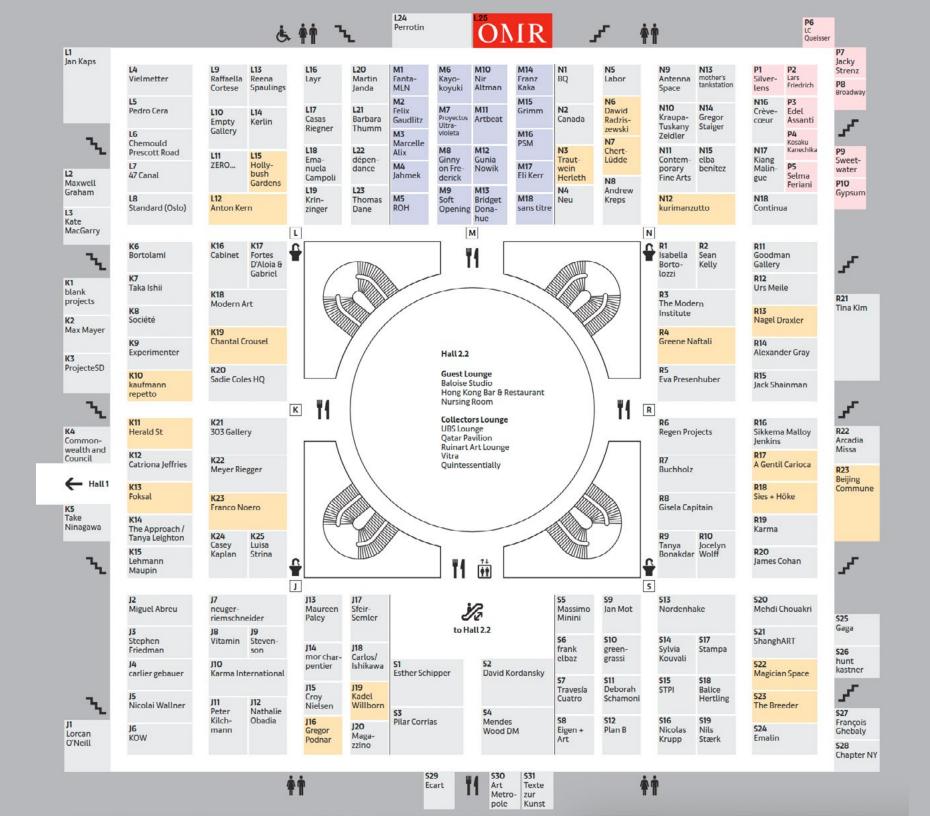
For the 2025 edition of Art Basel, OMR presents a selection of works that, across generations, languages, and materialities, engage with the tensions and possibilities of the present. At a time marked by ecological crises, technological transformations, and socio-cultural reconfigurations, our proposal does not seek to offer definitive answers but to activate imaginaries, generate sensitive frictions, and open up zones of critical resonance.

Conceived and designed as a space that accompanies and amplifies the formal and conceptual inquiries of the works, our new booth (L25) features a selection that, far from offering conclusive statements, points to fractures and proposes new ways of seeing and making meaning. In a time defined by uncertainty, we believe—and insist—that art endures as a bastion of freedom, a space of resonance and possibility, where we can still rehearse—with hope, desire, humor, and lucidity—other possible futures.

BOOTH L25 JUNE 17 → 22, 2025 MESSE BASEL | BASEL, SWITZERLAND

PRESENTING

PRESENTING







JULIAN CHARRIÈRE: Midnight Zone

MUSEUM TINGUELY

MUSEUM TINGUELY | BASEL, SWITZERLAND JUNE 10 → NOVEMBER 2, 2025



Over the past four decades, Atelier Van Lieshout has established a multidisciplinary practice that produces works on the borders between art, design, and architecture. By investigating the thin line between manufacturing art and mass-producing functional objects, he seeks to find the boundaries between fantasy and function, between fertility and destruction.

For a long time already rats have played a role in culture and science. Where the animals often invoke a sense of fear and horror, Atelier Van Lieshout would like to stress their positive sides. They are considered highly intelligent, are adaptive if the environment changes, agile and sensitive, and very able to take care of themselves – and of others. A friend that looks out for its peers and gives them a little squeeze when needed.

Atelier Van Lieshout

La Masseuse, 2021

Bronze

Bronze 23 5/8 x 19 3/4 x 15 3/8 in 60 x 50 x 39 cm Edition of 8 (#4/8) (AVL 0149) 28,000 EUR







Originally a typo, the title of this work SExpoPR Team, refers to the Sales, Exposition and PR team of Atelier Van Lieshout who will magically fix everything.

These oracles are spirits, or ghosts that we don't see. They are invisible and live behind the scenes, yet they are omnipresent and omnipotent. These figures represent the invisible force that brings art to the world.

Atelier Van Lieshout SExpoPR Team, 2023–2025 Fiberglass 78 3/4 x 78 3/4 x 63 in 200 x 200 x 160 cm (AVL 0148) 85,000 EUR



The Last Supper has been an important artistic subject for two millennia, from the second century catacombs of Rome, via Michelangelo and Da Vinci to Nitsch and Warhol. Its symbolic meaning is universally understood: a goodbye to life and the world as we know it.

In Atelier Van Lieshout's version every apostle has its own character: lethargically hanging in a corner, sneaking away or hiding under the table. The scene is framed by a cage-like structure that ties it together like a portable shrine, but also implies restriction, either physically or mentally.

Atelier Van Lieshout

Last Supper, 2020
Bronze
39 3/8 x 20 1/8 x 18 1/2 in
100 x 51 x 47 cm
Edition of 4 plus 1 artist's proof (AP 1/1)
(AVL 0151)
58.000 EUR







Pia Camil Bragueta No. 6, 2025 Acrylic on denim 17 3/4 x 17 3/4 x 1 in 45 x 45 x 2.5 cm (PCA 0256) 12,000 USD

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

Cuando lxs cuerpxs se encuentran de noche 3, 2025

Acrylic on cotton paper
Framed: 17 1/4 x 13 7/8 x 1 5/8 in

43.8 x 35.3 x 4 cm

(PCA 0253)

10,000 USD



Pia Camil

Cuerpas, 2025
Acrylic on cotton paper
Framed: 16 1/2 x 13 1/4 x 1 5/8 in
42 x 33.5 x 4 cm
(PCA 0250)
10,000 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





Julian Charrière

Love-In, 2018
Borosilicate glass, stainless-steel, lamp,
palm oil, isopropanol, distilled water
110 1/4 x 20 1/2 x 20 1/2 in
280 x 52 x 52 cm
(JCHA 0026)
Price Upon Request

Julian Charrière explores ideas of nature and its transformation over deep geological as well as human historical time. Addressing pressing matters of ecological concern, his work frequently stems from fieldwork in remote locations with acute geophysical identities, such as volcanoes, ice fields, oil palm plantations, and undersea and radioactive sites.

Love-In comprises an immense glass tube, set within a metal frame that resembles scientific laboratory equipment. Inside the vessel, palm oil, as red as magma from the planet's superheated mantle, is warmed from below. Viscous bubbles ebb and flow throughout this oversized lava lamp, creating a psychedelic play of light. This process of transformation echoes the state of environmental flux affecting oil palm-growing regions of the world. Global demand for palm oil—a common cooking oil and ingredient in packaged foods, cosmetics, and even biofuel is a significant driver of deforestation and attendant loss of biodiversity in Southeast Asia and Latin America. Amid today's multilayered ecological crisis, Love-In situates the profusion of environmental catastrophes within the cozy glow of our intimate interior domains.







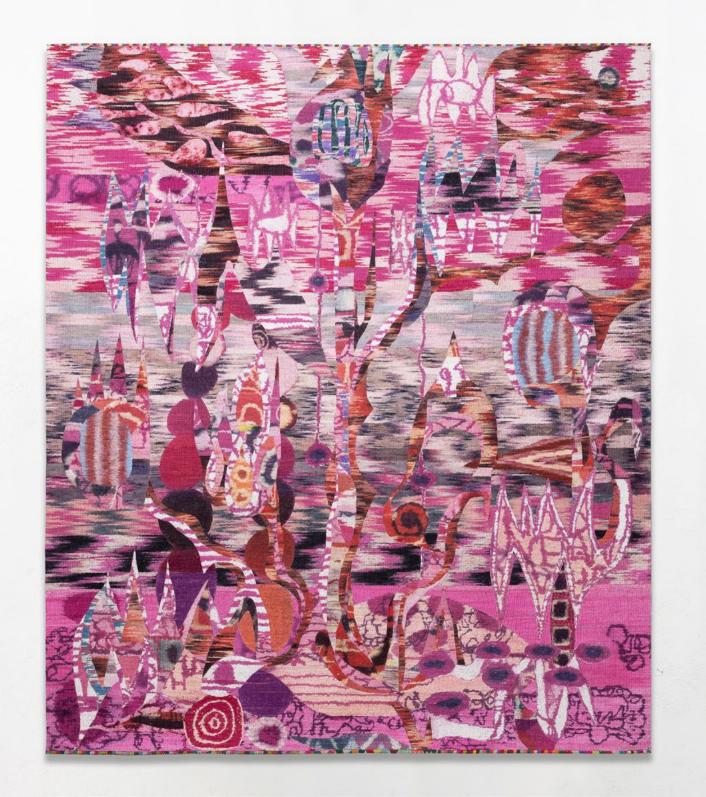




Sun Sets in Stone marks the continuation of Julian Charrière's experiments with analogue double exposure photography, an unpredictable process where the final image is subject to accident rather than the will of the photographer.

A medium format analogue camera is used that brings together two subjects, in this case an Ecuadorian cloud forest and a material trace from the Carboniferous period, layered onto a single black and white negative – a snapshot of biomes both past and present.

Printed using coal pigments, a method known as piezography, the artwork also brings to the foreground themes of resource extraction, explicating the liveliness which inhabits our fossil fuels. In the same way, the unexpected nature of the double exposure symbolizes our hubristic belief in being able to control biogeochemical cycles without disturbing them.



Created in his studio on the Pacific coast of Mexico, these new works encompass Yann Gerstberger's multi-faceted practice, including paintings and tapestries produced with an original technique conceived by the artist: he glues hand-dyed cotton fibers (originally from mops) on canvas to form colorful surfaces.

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

Yann Gerstberger

Automatic, 2025
Mix of cotton & polyester yarn died and sewn with synthetic and natural dyes then glued and sewn onto canvas 110 1/4 x 94 1/2 in 280 x 240 cm
Weight: 30 kg. Approx.
(YG 0152)
65,000 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 a 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 10 1/2 x 16 x 8 in 26.7 x 40.6 x 20.3 cm (TMA 0010)

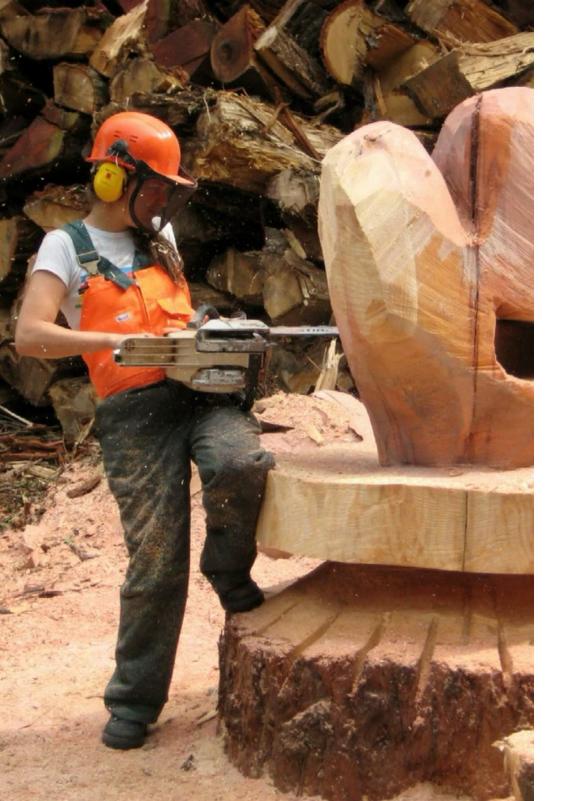
28,000 USD





Claudia Comte

The Tree Whose Roots are Alive (roots paintings), 2025
Sequoia dust on raw canvas
96 x 64 1/8 x 1 3/4 in
244 x 163 x 4.5 cm
(CCOM 0173)
45,000 EUR



Claudia Comte's work is shaped by her engagement with material memory and the evolving relationship between the hand and technology. Her practice, spanning painting, sculpture, and immersive installations, explores ecological change, the transformation of natural forms, and the intersections between organic and digital structures.

Root Paintings are a new series of paintings on canvas depicting root systems, made using Sequoia dust — collected remnants from Comte's sculptural process and repurposed as pigment. Here, material becomes image: the repurposed dust imprinting its own history onto the surface.

The branching forms recall both subterranean networks and the electrical paths of lightning, pointing to systems of connection, organic, energetic and unseen. These paintings carry the material memory of the sculptures, their surfaces holding the dust of the forms from which they came, as if root and branch had momentarily converged.







Jose Dávila

Homage to the Square, 2025
Polished stainless steel, epoxy paint and wire
35 3/8 x 35 3/8 x 35 3/8 in
90 x 90 x 90 cm
Weight: 11.6 kg. Approx.
(JDA 0851)
35,000 USD

Known for his three-dimensional works that combine familiar materials such as metal, glass, and boulders in a delicate equilibrium, Jose Dávila's artworks often quote and reflect on the work of 20th century artists and architects.

Since the 2010s, Dávila has repeatedly drawn on the series *Homage to the Square* by Josef Albers (1888-1976), one of the most important abstract artists. While Albers experimented with color schemes in his paintings by layering squares, Dávila develops these squares using materials such as stainless steel and ceramic to create three-dimensional works that change its forms and colors with time and light.





Jose Dávila

Homage to the Square, 2025
Polished stainless steel, epoxy paint and wire
47 1/4 x 47 1/4 x 47 1/4 in
120 x 120 x 120 cm
Weight: 22 kg. Approx.
(JDA 0854)
50,000 USD



Jose Dávila

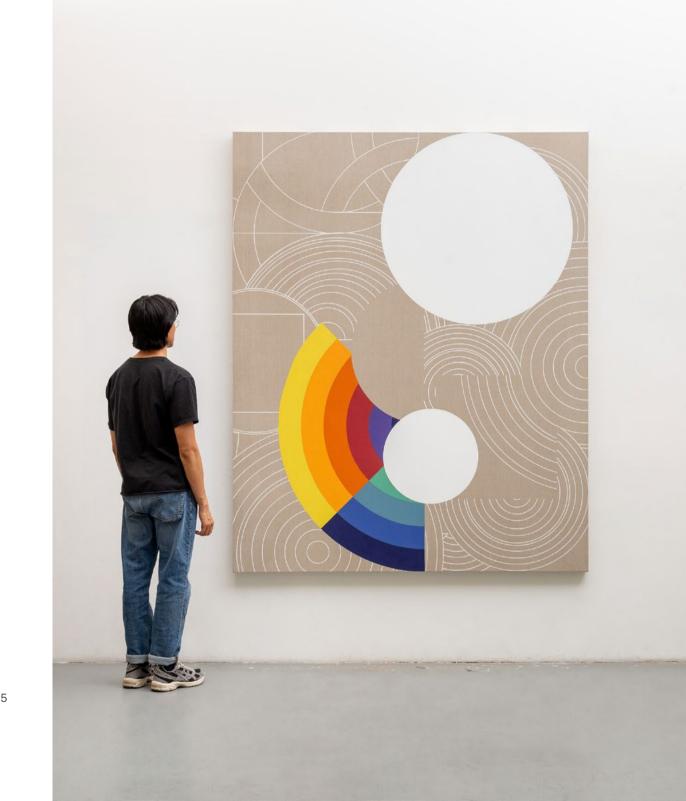
Homage to the Square, 2023
Polished stainless steel, epoxy paint and wire
70 7/8 x 70 7/8 x 70 7/8 in
180 x 180 x 180 cm
Weight: 36 kg. Approx.
(JDA 0853)
60,000 USD





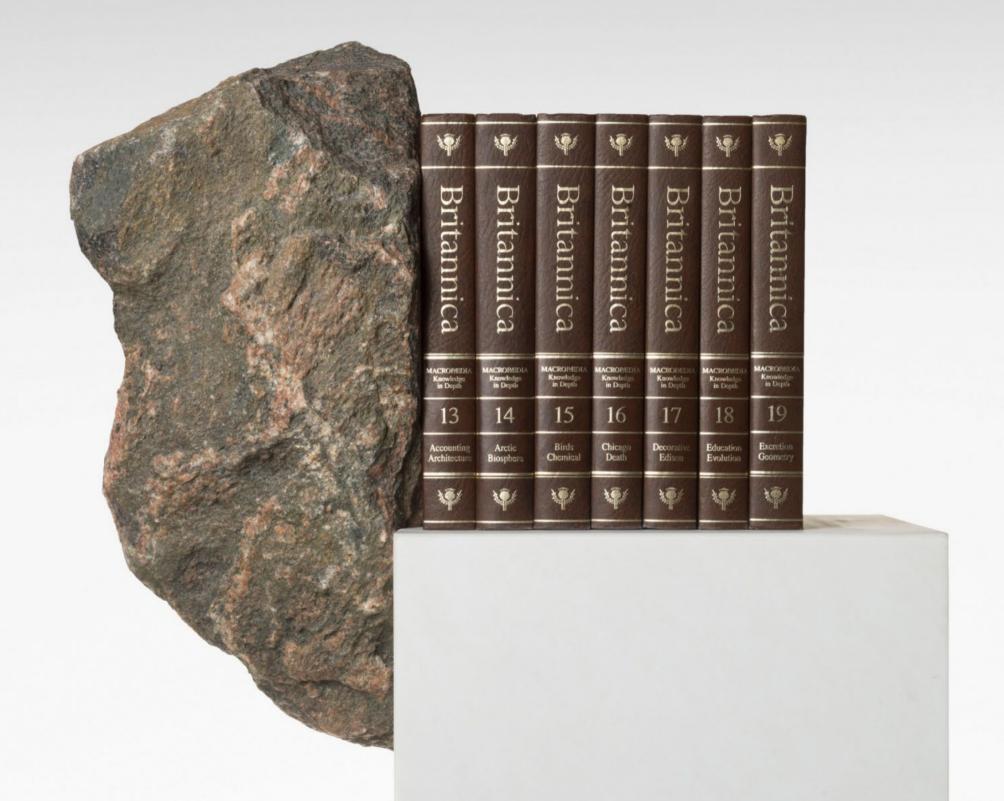
Jose Dávila's new paintings are focused on themes that prevail consistently throughout his practice; a visual articulation of the force of gravity through precarious balance, and a desire to draw attention to historical references that have particular meaning for the artist.

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, 2025
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
(JDA 0850)
85,000 USD



Deeply engaged with scientific and philosophical concepts, Alicja Kwade challenges conventional modes of perception through her exploration of perceptual illusions and transitions between object and function, as well as material and form.

Entitled *Know-ledge*, this new sculpture utilizes Encyclopedia Britannica books representing the consolidation of knowledge. Tethered on one end via a stainless steel funnel that appears to condense the entirety of human knowledge and time, the other end presents a symbolic stone that serves as a counterweight.

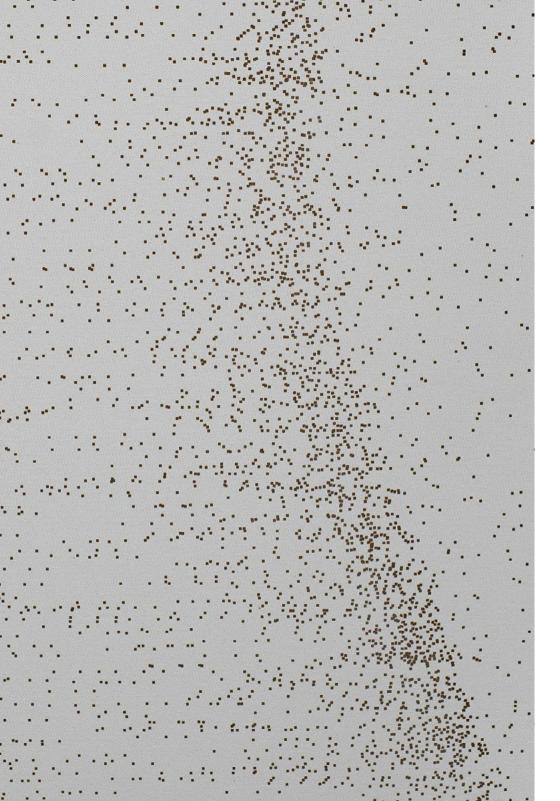


Alicja Kwade

Know-ledge (Jerez-Sarraut), 2024 Stone, marble, stainless steel, book 50 5/8 x 27 x 14 3/4 in 128.5 x 68.5 x 37.4 cm (AKW 0137) 70,000 EUR







Phase paintings (wind) is a series that delves into the fleeting nature of reality. 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.

In the *Wind* series, all movement has been translated and interpreted from actual wind currents and gusts, in different geographical locations all along Earth in real-time, therefore creating visual patterns will never occur again in nature...

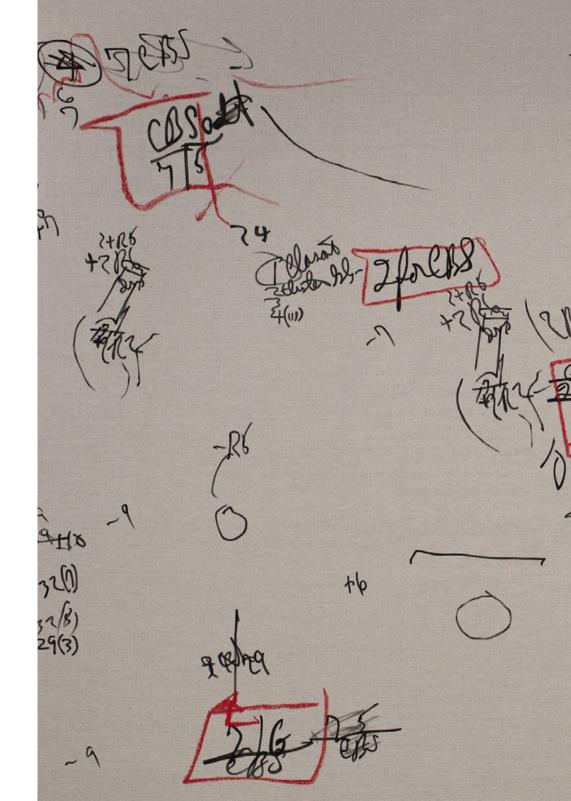


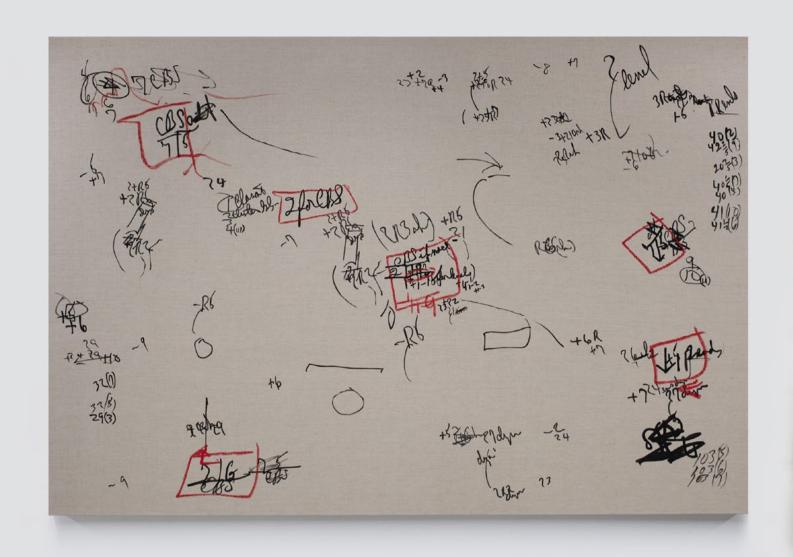
Pablo Dávila Phase paintings (wind), 2025 Perforations in canvas 71 3/4 x 49 7/8 x 1 5/8 in 182.1 x 126.8 x 4.2 cm (DAV 0099) 20,000 USD

Pablo Dávila's series of paintings And time yet for a hundred indecisions... (G.G) is based on Glenn Gould's annotations from his 1981 recording of Johann Sebastian Bach's Goldberg Variations.

They depict the marks, indications, and notes Gould would make on Bach's scores, framing the historical context of decision-making. Bach rarely left any instructions or musical remarks regarding dynamics, tempo, and articulation in his compositions. Therefore, Gould's annotations relied on instinct, mood, judgment, knowledge, and subjectivity, much like any other interpretation in history.

Whether visible or not, every action, such as discarding, deleting, adding, or incorporating, leaves a trace and is a fundamental part of every process in any artistic expression. The paintings serve as a reminder of how each choice ultimately shapes how history is translated, narrated, archived, or remembered.





Pablo Dávila

And time yet for a hundred indecisions (GG), 2024
Acrylic and oil on linen
59 x 86 5/8 x 2 1/8 in
150 x 220 x 5.5 cm
(DAV 0093)
25,000 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
Miro, 2025
Wood, steel cable and brass
86 5/8 x 3 1/2 x 4 3/8 in
220 x 9 x 11 cm
Edition of 5 plus 2 artist's proofs (#1/5)
(ALE 0163)
44,000 USD





Candida Höfer Teatro della Pergola Firenze I 2008 C-print 70 7/8 x 96 in 180 x 244 cm Signed on the back Edition 6 of 6 plus III artist's proofs (#6/6) (CHO 0130) 66,000 EUR

The recurrent subject in 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.

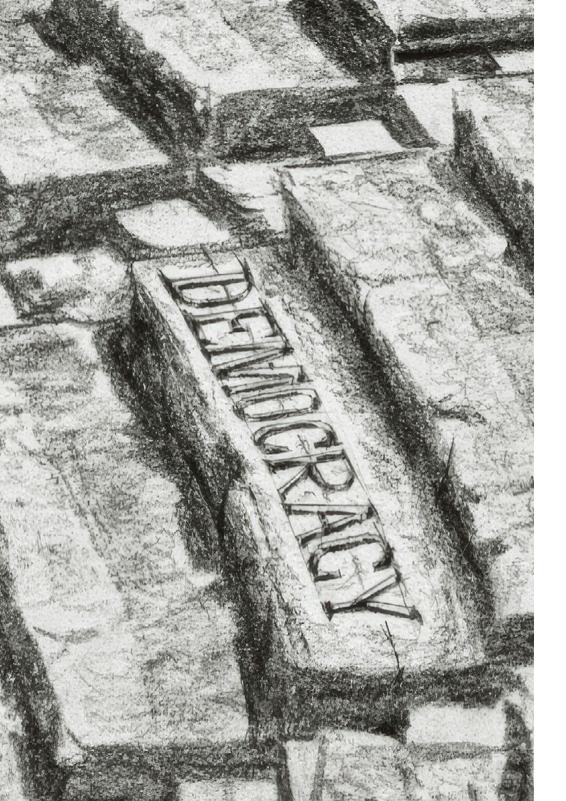
Candida Höfer

Neues Museum Berlin VI 2009
C-print
63 x 45 1/4 in
160 x 115 cm
Signed on the back
Edition 2 of 6 (#2/6)
(CHO 0100)
53.000 EUR









Most of the classical Greek theater preserved today was written by three prominent poets: Aeschylus, Sophocles, and Euripides. These poets wrote heroic stories and tragedies and never imagined the impact that their words would have on social order.

Their stories awakened for the first time a universal feeling of solidarity and empathy amongst the citizens, who, when laughing and crying at the same scenes, discovered that they were not alone. They lived in a community with shared goals and values.

It was there where Democracy was born. In the southern slope of the Acropolis, where they realized that the power belonged to the people, it was there that citizens noticed they had agency on the laws that shaped their nation and that they were capable of creating a free and sovereign community.

Jorge Méndez Blake

Defiende la democracia (Teatro III) /
Defend Democracy (Theater III), 2025
Colored pencil on paper
Framed: 59 x 110 1/4 in
150 x 280 cm
Signed on the back
(JMB 0709)
110.000 USD







Jorge Méndez Blake

Defenderé la poesía (Poemas sobre ruinas) VIII /
I Will Defend Poetry (Poems on Ruins) VIII, 2024
Colored pencil on paper
Framed: 28 1/8 x 39 7/8 x 2 in 71.4 x 101.3 x 5 cm Signed on the back (JMB 0706) 24,000 USD







As developments in Artificial Intelligence rapidly advance and technologies of our own making threaten our lifeworld, we are led to reassess established relationships between humans and the non-human.

Buttercup (Canticle of the Creatures) draws on 3D scans of historic sculptures with representations of animals depicting scenes of hunting and slaying. Troika have edited these monuments to the anthropocentric perspective to omit the human figure, bar arms and hands. Flipping the traditional subject-object relation of heroic tales, the human limbs suppressing the wild become incorporated as the extremities of a fantastical new being.

Working form 3D scans of the original marble sculptures, the work was transposed back into the real world by combining traditional techniques with the latest technologies. A block of Carrara marble, specifically chosen for its intricately veined character, was milled in a Tuscan workshop by anthropomorphic robots and then hand-finished using traditional stonemason techniques.







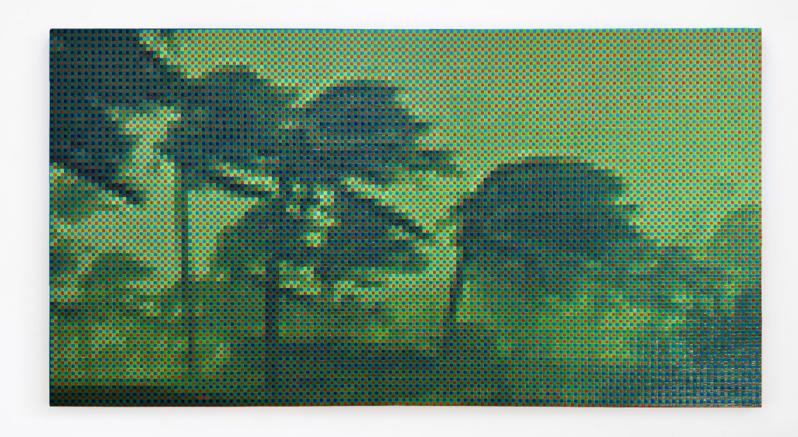
Troika *Buttercup (Canticle of the Creatures),* 2024
Carrara marble 39 3/8 x 70 7/8 x 39 3/8 in 100 x 180 x 100 cm Weight: 1300 kg. Approx. Edition of 2 plus 1 artist's proof (#1/2) (TROI 0569) 150,000 USD



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.





Troika Katrina Watched Over by Machines, 2022 Acrylic on canvas 51 1/8 x 97 5/8 x 1 3/4 in 130 x 248 x 4.5 cm (TROI 0610) 55,000 USD





Ad Minoliti

Blancx, 2022

Acrylic on canvas

47 1/2 x 47 1/2 x 1 3/4 in

120.5 x 120.5 x 4.5 cm

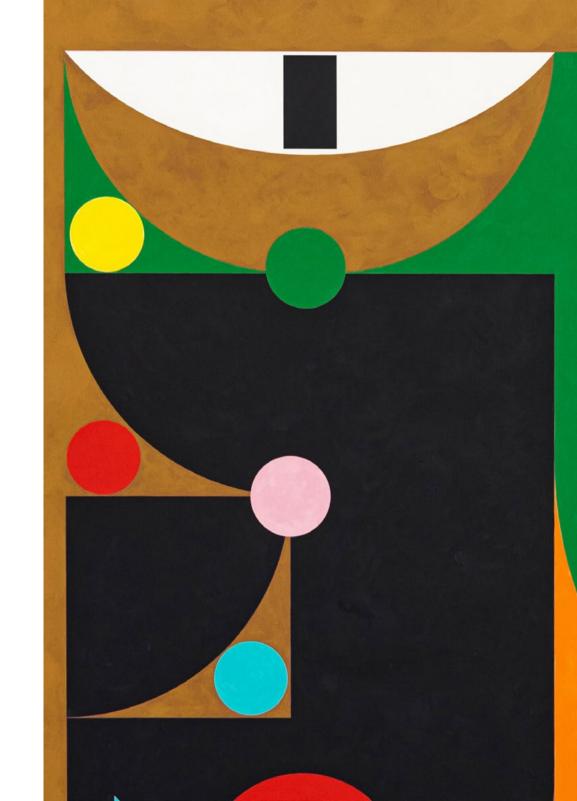
(ADM 0025)

35,000 USD



The work of Ad Minoliti uses geometry and color to build non-binary speculative fictions that are later translated into different bodies of work.

For Minoliti, geometry is the best tool to represent and investigate the possibility of a non-human heterotopia; an alternative universe, in which certain theories that interest them can be applied to pictorial language to help us understand and experience the visual world around us from another point of view.





Ad Minoliti Robby, 2022 Acrylic on canvas 47 1/4 x 47 1/4 in 120 x 120 cm (ADM 0028) 35,000 USD





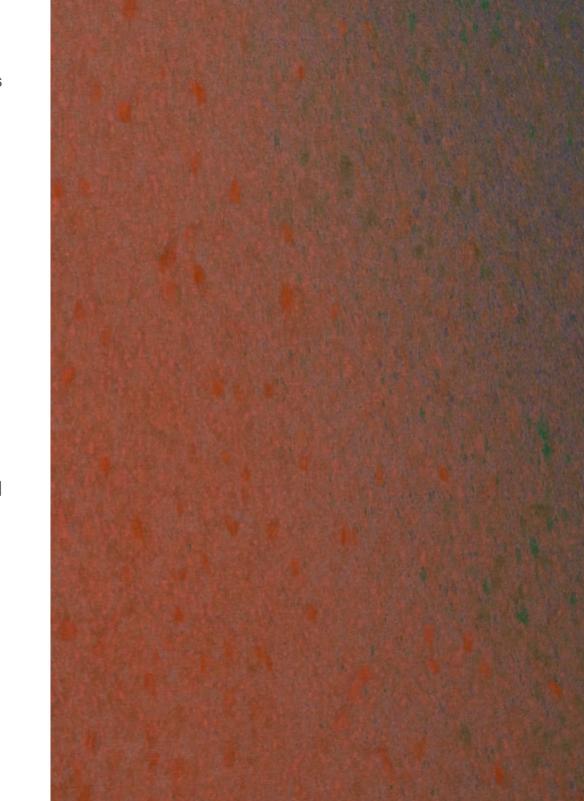
Ana Montiel WHITE FIRE #6, 2025 Acrylic on canvas 63 x 53 1/8 x 2 in 160 x 135 x 5 cm Signed on the back (AMO 0119) 20,000 USD

Ana Montiel paints color fields that ebb and flow across her canvases, conveying musings about consciousness and spirituality.

Mimicking radiant light, her paintings serve as portals to heightened states of perception and altered states of consciousness.

"I have always had a clear interest in the intersection of art and consciousness, but at first I did not link them in a direct way, at least consciously. I think that they started merging in a very organic way over the years... my personal and spiritual work showed me visual and ideological paths to explore with my art practice, and my practice makes me reflect on issues of metaphysics, phenomenology, consciousness, impermanence, etc."

-Ana Montiel

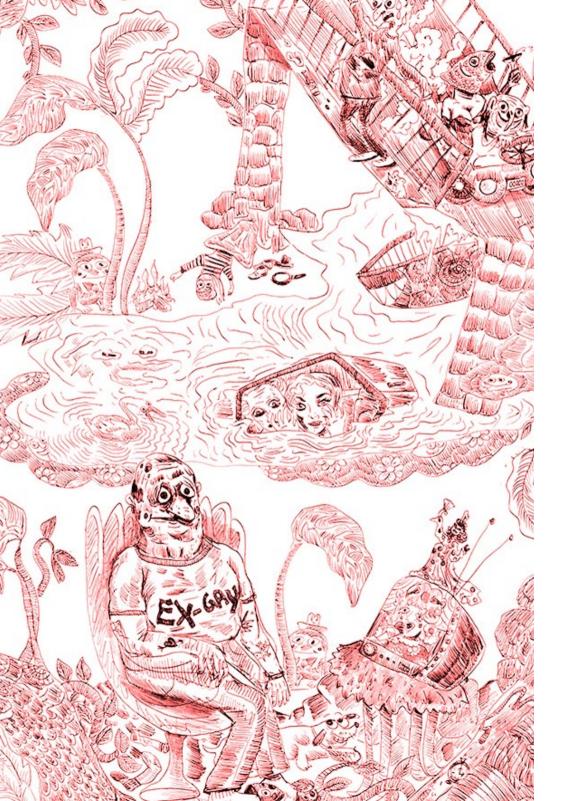




Ana Montiel
WHITE FIRE #5, 2025
Acrylic and colour pencils on canvas,
protected with matt UV varnish
63 x 53 1/8 x 2 in
160 x 135 x 5 cm
Signed on the back
(AMO 0123)
20,000 USD







The work of Alberto Perera, is an exploration of the grotesque and vulnerability. Through oil pastel drawings, performances, and ceramics, he delves into themes like identity formation, the notion of ruin, and naivety.

Drawing inspiration from Hitchcock and Ed Wood films, Spanish TV shows like "Crónicas Marcianas", self-critical humor, and kitsch aesthetics, Perera constructs a universe of characters navigating between reality and fiction.

Toile de Toilette (2024) is wallpaper illustrated by Perera, brimming with references that nourish his work, intertwining the mundane with the supernatural, horror, and artificiality. Perera questions our existence amidst failure, uncertainty, and criticism of social norms.

Alberto Perera

Toile de Toilette, 2024
Vinyl wallpaper print on wall
Variable measurements
Edition of 5 plus 1 artist's proof (#1/5)
(APE 0025)
6.000 USD + Production Costs / Meter





Dalton Gata Máscara para pedir, 2023 Acrylic on canvas 30 x 38 x 2 in 76.2 x 96.5 x 5 cm Signed on the back (DAG 0011) 25,000 USD





Dalton Gata's multidisciplinary practice draws from Surrealism, Afro- Caribbean culture, and his designer background to reflect upon traditional standards of beauty and gender while celebrating diversity, self-expression, and the importance of acceptance.

Gata doesn't limit himself to depicting the human—or the quasi-human—, he also turns his eye to botanical subjects. It is never about faithful representation, like the colonial catalogs of flora and fauna, no, just like his human-animal chimeras, his plants are in a state of mutant florescence: fruits that give birth to other fruits, branches growing maracas, cacti of disorienting proportions—a show of flamboyant, psychedelic exuberance.





Dalton Gata

The Endless January of 2025, 2025
Acrylic on cotton-canvas linen
60 x 60 x 2 in
152.4 x 152.4 x 5 cm
Signed on the back
(DAG 0001)
45,000 USD





Using neon, ceramics, taxidermy mounts, branches of trees, and even more personal objects from his own past, Gabriel Rico creates sculptural assemblages achieving a precise geometry in spite of the unwieldy organic nature of his materials.

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.



Gabriel Rico

XVI from the series -Excessive butter-, 2024 White-tailed deer taxidermy & different balls $41\,3/8\,x\,19\,3/4\,x\,25\,5/8$ in $105\,x\,50\,x\,65$ cm (GRI 0410) 40,000 USD



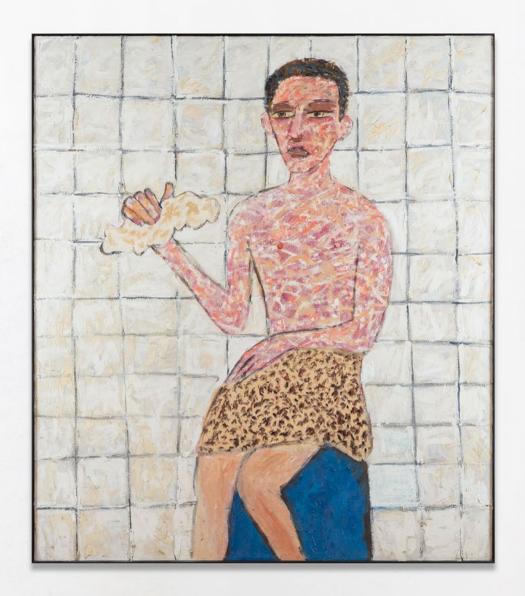




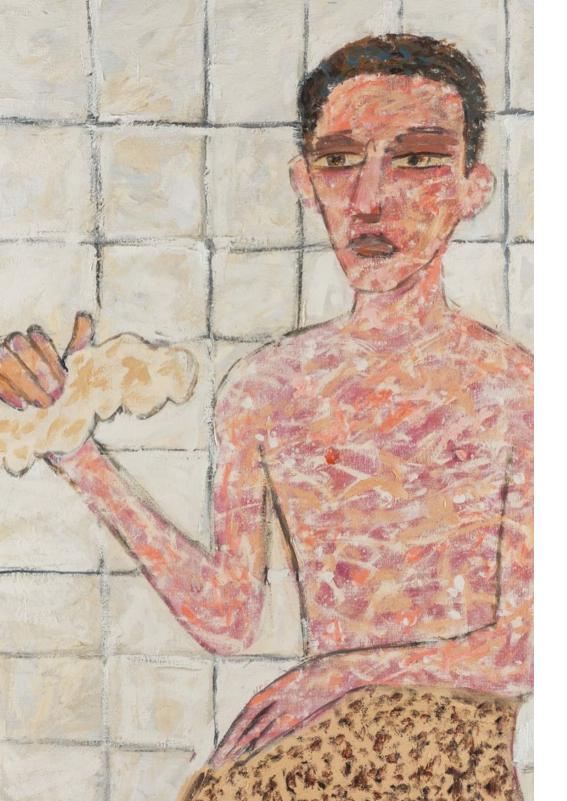
Adolfo Riestra (1944–1989)

Muscle woman, 1981

Collage on paper
Framed: 17 1/8 x 13 5/8 x 2 in 43.5 x 34.7 x 5.2 cm Signed lower right (ARO 1132) 8,000 USD



Adolfo Riestra (1944–1989)
Bañista, 1989
Acrylic on canvas
63 x 55 1/8 in
160 x 140 cm
(ARO 1895)
Price Upon Request



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.





Adolfo Riestra's body of work is often described in terms directly tied to Mexican artistic traditions. Until now, most attention given to his art and expression has focused on his sculpture, but it is in his drawings and paintings where one can find his passionate and vigorous interest in color and gesture.

In this arena, Adolfo expanded the dimension of his work, successfully celebrating his world with an extensive palette. Like other artists of his period, Adolfo Riestra responded to stimuli, assigning and adapting to an aesthetic expressionism to meet specific needs relevant to time, place, and environment. He broke through traditional "base-sites" of art, incorporating images that allowed him to create expressions that responded to specific forms of thought and inquiry.

Adolfo Riestra (1944-1989)

Calavera en bacinica, 1970
Pastel on paper
Framed: 25 1/8 x 31 1/4 x 2 in
63.9 x 79.5 x 5.2 cm
Signed lower right
(ARO 0263)
15.000 USD







Adolfo Riestra (1944–1989) Masturbación, 1981 Ink on paper Framed: 19 3/4 x 16 3/8 x 2 in 50 x 41.5 x 5.2 cm Signed lower right (ARO 1217) 5,000 USD





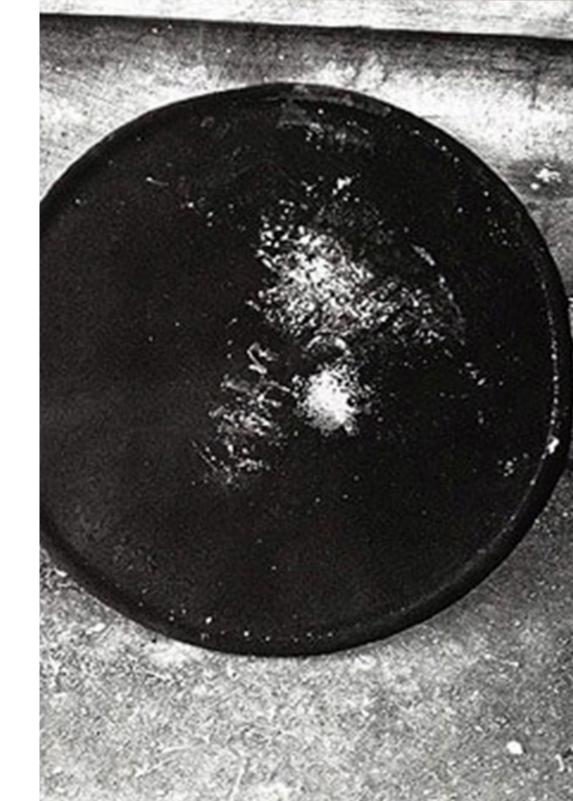


Maruch Sántiz Gómez

Para curar a alguien que ronca mucho, 1994 Silver on gelatin and text in Tzotzil Image: 18 3/4 x 22 5/8 in - 47.5 x 57.5 cm Framed: 34 7/8 x 26 3/8 x 1 in - 88.5 x 67 x 2.5 cm Edition 4 of 20 (#4/20) (MSG 0005) 2,500 USD Maruch Sántiz Gómez is a Tzotzil photographer, writer, embroidery and textile designer, and actress. Through her artistic work, Sántiz Gómez seeks to document and reclaim the Tzotzil worldview and symbolism using a minimalist aesthetic language.

Her projects have focused on exploring various aspects of her culture: Tzotzil myths and beliefs that explain natural and social phenomena in various communities; community herbal medicine used to cure various ailments and illnesses; Tzotzil cuisine and clothing; and the flora and fauna of the region where she was born.

Sántiz Gómez's work is documentary, but at the same time, she possesses the artistic ability to imbue her images with an intimate, reflective perspective. Her compositions have been described as almost conceptual. Indeed, in them, objects or people always appear devoid of any additions, isolated, as if they were symbols that lead us into a deeper understanding, one that lies beyond the image, or that can be accessed through it.





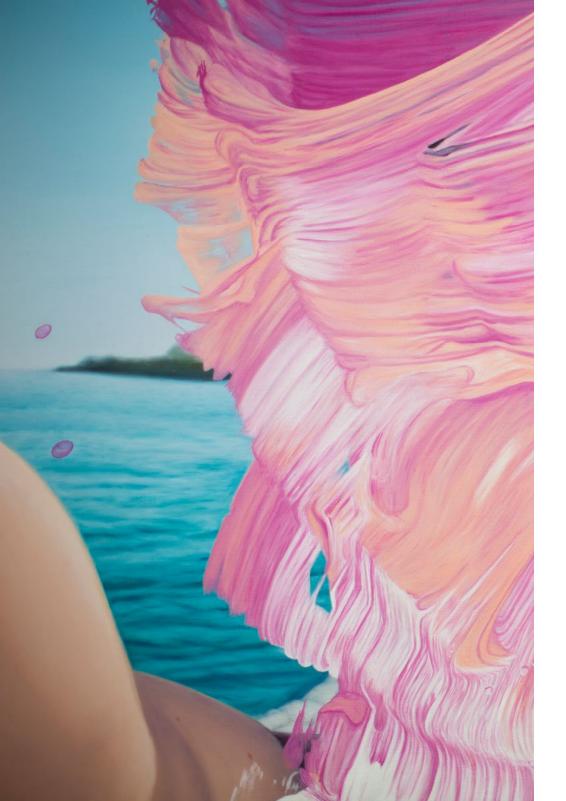
Maruch Sántiz Gómez

No deben verse los brillos del comal al sacarlo del fuego, 1994
Silver on gelatin and text in Tzotzil
Imagen: 17 1/2 x 11 3/4 in - 44.5 x 29.7 cm
Framed: 31 7/8 x 26 3/8 x 1 in - 81 x 67 x 2.5 cm
Edition 5 of 20 (#5/20)
(MSG 0006)
2,500 USD









Eduardo Sarabia presents a series of paintings that feature everyday images covered with daubs of colored paint. The images appear to be family snapshots of vacations or past gatherings with friends, yet the subject matter is obscured and unreadable due to the overlay of color.

Some time ago, Sarabia decided to repurpose personal photos he had lying around his studio and began to use the prints to mix colors while he drew or painted, or to practice his strokes before he took the brush to his works.

What remained on these prints were thick bursts of colors shaped into circular blobs by varying painterly gestures. Functional more so than intentionally improvisational, the compositions of covered portraits and landscapes became messy experiments similar to the sloppy notes in a writer's journal; they were bits of ideas, incomplete thoughts—attempts to achieve something.











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).

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.

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

15.000 USD

Untitled (Snackerz), 2024
Hand painted ceramic vase and wood box
Ceramic: 10 5/8 x 7 1/8 x 7 1/8 in - 27 x 18 x 18 cm
Box: 9 7/8 x 13 x 9 1/2 in - 25 x 33 x 24 cm
(ESAR 0361)







Eduardo Sarabia

Untitled (Roma), 2025
Hand painted ceramic vase and wood box
Ceramic: 30 1/8 x 15 3/4 x 15 3/4 in - 76.5 x 40 x 40 cm Box: 18 1/2 x 32 1/2 x 18 1/8 in - 47 x 82.5 x 46 cm (ESAR 0370) 22,000 USD



Sebastian SIIva pagan altar, 2023 Oil on canvas 96 5/8 x 116 7/8 x 1 5/8 in 245.5 x 297 x 4 cm (SSIL 0079) 85,000 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."







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, 2021
Silk, dye, powder-coated aluminium
51 1/8 x 39 3/8 in
130 x 100 cm
Signed on the back
(MBR 0099)
46,000 EUR



Matti Braun Untitled, 2025 Silk, dye, powder-coated aluminium 70 7/8 x 51 1/8 in 180 x 130 cm Signed on the back (MBR 0098) 62,000 EUR

COME HELL OR HIGH WATER

Reminiscent of the commercial signage frequently found in urban landscapes and generally located on the tops of façades or buildings, Come Hell Or High Water translates the familiar phrase into a text-based installation, consisting of an illuminated signboard made with ocean blue LED letters mounted on a wall.

Come Hell Or High Water repurposes the aesthetics of commercial signage to rebrand the end of humanity. As our surroundings are changing at an increasing pace we seem unable to change our behaviour and patterns of consumption. Perhaps our footprint on this planet has already set an inevitable course from which it is too late to deviate. Perhaps we overestimate our ability to self preserve. Regardless, the evolution of planet Earth continue.

SUPERFLEX

Come Hell Or High Water, 2020 Led lights, plexiglas, aluminum letters 82 5/8 x 14 5/8 x 3 1/8 in 210 x 37 x 8 cm Edition of 5 plus 1 artist's proof (#2/5) (SUP 0075) 45,000 EUR





Atelier Van Lieshout SExpoPR Team, 2023–2025 Fiberglass 78 3/4 x 78 3/4 x 63 in 200 x 200 x 160 cm (AVL 0148) 85,000 EUR



Atelier Van Lieshout

La Masseuse, 2021

Bronze
23 5/8 x 19 3/4 x 15 3/8 in
60 x 50 x 39 cm

Edition of 8 (#4/8)
(AVL 0149)
28,000 EUR



Atelier Van Lieshout
Last Supper, 2020
Bronze
39 3/8 x 20 1/8 x 18 1/2 in
100 x 51 x 47 cm
Edition of 4 plus 1 artist's proof (AP 1/1)
(AVL 0151)
58,000 EUR



Matti Braun Untitled, 2025 Silk, dye, powder-coated aluminium 70 7/8 x 51 1/8 in 180 x 130 cm Signed on the back (MBR 0098) 62,000 EUR



Matti Braun
Untitled, 2021
Silk, dye, powder-coated aluminium
51 1/8 x 39 3/8 in
130 x 100 cm
Signed on the back
(MBR 0099)
46,000 EUR



Pia CamilBragueta No. 6, 2025

Acrylic on denim

17 3/4 x 17 3/4 x 1 in

45 x 45 x 2.5 cm

(PCA 0256)

12,000 USD



Pia Camil
Cuando lxs cuerpxs se encuentran de noche 3, 2025
Acrylic on cotton paper
Framed: 17 1/4 x 13 7/8 x 1 5/8 in
43.8 x 35.3 x 4 cm
(PCA 0253)
10,000 USD



Pia Camil
Cuando lxs cuerpxs se encuentran de noche 6, 2025
Acrylic on cotton paper
Framed: 17 1/4 x 13 7/8 x 1 5/8 in
43.8 x 35.3 x 4 cm
(PCA 0258)
10,000 USD



Pia Camil
Cuerpas, 2025
Acrylic on cotton paper
Framed: 16 1/2 x 13 1/4 x 1 5/8 in
42 x 33.5 x 4 cm
(PCA 0250)
10,000 USD



Julian Charrière
Love-In, 2018
Borosilicate glass, stainless-steel, lamp, palm oil, isopropanol, distilled water
110 1/4 x 20 1/2 x 20 1/2 in
280 x 52 x 52 cm
(JCHA 0026)
Price Upon Request



Julian Charrière
Sun Sets in Stone | Pecopteris - Esmeraldas 23.0s,
2024
Piezography on Hahnemühle Photo Rag
Framed: 58 7/8 x 44 1/4 in - 149.4 x 112.4 cm
Edition of 3 plus 2 AP (#3/3)
(JCHA 0042)
25,000 EUR



Claudia Comte
The Tree Whose Roots are Alive (roots paintings), 2025
Sequoia dust on raw canvas
96 x 64 1/8 x 1 3/4 in
244 x 163 x 4.5 cm
(CCOM 0173)
45,000 EUR



Jose Dávila

The fact of constantly returning to the same point or situation, 2025 Silkscreen print and vinyl paint on loomstate linen $82\,5/8\times66\,7/8\times2\,3/8$ in $210\times170\times6$ cm (JDA 0850) 85,000 USD



Jose Dávila

Homage to the Square, 2025
Polished stainless steel, epoxy paint and wire 35 3/8 x 35 3/8 x 35 3/8 in 90 x 90 x 90 cm
Weight: 11.6 kg. Approx.
(JDA 0851)
35,000 USD



Jose Dávila

Homage to the Square, 2025
Polished stainless steel, epoxy paint and wire 47 1/4 x 47 1/4 x 47 1/4 in 120 x 120 x 120 cm
Weight: 22 kg. Approx.
(JDA 0854)
50,000 USD



Jose Dávila

Homage to the Square, 2023
Polished stainless steel, epoxy paint and wire 70 7/8 x 70 7/8 x 70 7/8 in 180 x 180 x 180 cm
Weight: 36 kg. Approx.
(JDA 0853)
60,000 USD



Pablo Dávila

And time yet for a hundred indecisions (GG), 2024 Acrylic and oil on linen 59 x 86 5/8 x 2 1/8 in 150 x 220 x 5.5 cm (DAV 0093) 25,000 USD



Pablo Dávila

Phase paintings (wind), 2025 Perforations in canvas 71 3/4 x 49 7/8 x 1 5/8 in 182.1 x 126.8 x 4.2 cm (DAV 0099) 20,000 USD



Dalton Gata
The Endless January of 2025, 2025
Acrylic on cotton-canvas linen
60 x 60 x 2 in
152.4 x 152.4 x 5 cm
Signed on the back
(DAG 0001)
45,000 USD



Dalton Gata
Máscara para pedir, 2023
Acrylic on canvas
30 x 38 x 2 in
76.2 x 96.5 x 5 cm
Signed on the back
(DAG 0011)
25,000 USD



Yann Gerstberger
Automatic, 2025
Mix of cotton & polyester yarn died and sewn with synthetic and natural dyes then glued and sewn onto canvas 110 1/4 x 94 1/2 in 280 x 240 cm
Weight: 30 kg. Approx.
(YG 0152)
65,000 USD



Candida Höfer
Neues Museum Berlin VI 2009
C-print
63 x 45 1/4 in
160 x 115 cm
Signed on the back
Edition 2 of 6 (#2/6)
(CHO 0100)
53,000 EUR



Candida Höfer
Teatro della Pergola Firenze I 2008
C-print
70 7/8 x 96 in
180 x 244 cm
Signed on the back
Edition 6 of 6 plus III artist's proofs (#6/6)
(CHO 0130)
66,000 EUR



Alicja Kwade Know-ledge (Jerez-Sarraut), 2024 Stone, marble, stainless steel, book 50 5/8 x 27 x 14 3/4 in 128.5 x 68.5 x 37.4 cm (AKW 0137) 70,000 EUR



Artur Lescher Miro, 2025 Wood, steel cable and brass $86\,5/8\times3\,1/2\times4\,3/8$ in $220\times9\times11$ cm Edition of 5 plus 2 artist's proofs (#1/5) (ALE 0163) 44,000 USD



Tony Matelli *Weed*, 2024

Painted bronze

10 1/2 x 16 x 8 in

26.7 x 40.6 x 20.3 cm

(TMA 0010)

28,000 USD



Jorge Méndez Blake
Defenderé la poesía (Poemas sobre ruinas) VIII /
I Will Defend Poetry (Poems on Ruins) VIII, 2024
Colored pencil on paper
Framed: 28 1/8 x 39 7/8 x 2 in
71.4 x 101.3 x 5 cm
Signed on the back
(JMB 0706)
24,000 USD



Jorge Méndez Blake
Defiende la democracia (Teatro III) /
Defend Democracy (Theater III), 2025
Colored pencil on paper
Framed: 59 x 110 1/4 in
150 x 280 cm
Signed on the back
(JMB 0709)
110,000 USD



Ad Minoliti

Blancx, 2022

Acrylic on canvas

47 1/2 x 47 1/2 x 1 3/4 in

120.5 x 120.5 x 4.5 cm

(ADM 0025)

35,000 USD



Ad Minoliti Robby, 2022 Acrylic on canvas 47 1/4 x 47 1/4 in 120 x 120 cm (ADM 0028) 35,000 USD



Ana Montiel
WHITE FIRE #6, 2025
Acrylic on canvas
63 x 53 1/8 x 2 in
160 x 135 x 5 cm
Signed on the back
(AMO 0119)
20,000 USD



Ana Montiel
WHITE FIRE #5, 2025
Acrylic and colour pencils on canvas, protected with matt UV varnish
63 x 53 1/8 x 2 in
160 x 135 x 5 cm
Signed on the back
(AMO 0123)
20,000 USD



Alberto Perera
Toile de Toilette, 2024
Vinyl wallpaper print on wall
Variable measurements
Edition of 5 plus 1 artist's proof (#1/5)
(APE 0025)
6,000 USD + Production Costs / Meter



Gabriel RicoXVI from the series -Excessive butter-, 2024
White-tailed deer taxidermy & different balls
41 3/8 x 19 3/4 x 25 5/8 in
105 x 50 x 65 cm
(GRI 0410)
40,000 USD



Adolfo Riestra (1944–1989) Bañista, 1989 Acrylic on canvas 63 x 55 1/8 in 160 x 140 cm (ARO 1895) Price Upon Request



Adolfo Riestra (1944–1989)
Calavera en bacinica, 1970
Pastel on paper
Framed: 25 1/8 x 31 1/4 x 2 in
63.9 x 79.5 x 5.2 cm
Signed lower right
(ARO 0263)
15,000 USD



Adolfo Riestra (1944–1989)

Muscle woman, 1981 Collage on paper Framed: 17 1/8 x 13 5/8 x 2 in 43.5 x 34.7 x 5.2 cm Signed lower right (ARO 1132) 8,000 USD



Adolfo Riestra (1944-1989)

Masturbación, 1981 Ink on paper Framed: 19 3/4 x 16 3/8 x 2 in 50 x 41.5 x 5.2 cm Signed lower right (ARO 1217) 5,000 USD



Maruch Sántiz Gómez

Para curar a alguien que ronca mucho, 1994 Silver on gelatin and text in Tzotzil Image: $18\ 3/4\ x\ 22\ 5/8\ in$ - $47.5\ x\ 57.5\ cm$ Framed: $34\ 7/8\ x\ 26\ 3/8\ x\ 1\ in$ - $88.5\ x\ 67\ x\ 2.5\ cm$ Edition 4 of 20 (#4/20) (MSG 0005) $2,500\ USD$



Maruch Sántiz Gómez

No deben verse los brillos del comal al sacarlo del fuego, 1994 Silver on gelatin and text in Tzotzil

Imagen: 17 1/2 x 11 3/4 in - 44.5 x 29.7 cm Framed: 31 7/8 x 26 3/8 x 1 in - 81 x 67 x 2.5 cm Edition 5 of 20 (#5/20)

(MSG 0006) 2,500 USD



Eduardo Sarabia
Paradise Dreams, 2023
Oil on linen
72 x 48 x 1 3/4 in
183 x 122 x 4.5 cm

(ESAR 0250) 52,000 USD



Eduardo Sarabia

Falling Stars IV, 2024
Acrylic and gold leaf on paper 33 1/4 x 25 1/8 x 1 3/4 in 84.5 x 63.7 x 4.5 cm
Signed on the back
(ESAR 0358)
22,000 USD



Eduardo Sarabia Untitled (Obsidian Eye), 2023 Hand painted ceramic tiles 24 1/8 x 16 1/8 x 3/8 in 61.2 x 41 x 1 cm Signed on the back (ESAR 0359) 7,500 USD



Eduardo Sarabia

Untitled (Snackerz), 2024

Hand painted ceramic vase and wood box

Ceramic: 10 5/8 x 7 1/8 x 7 1/8 in - 27 x 18 x 18 cm

Box: 9 7/8 x 13 x 9 1/2 in - 25 x 33 x 24 cm

(ESAR 0361)

15,000 USD



Eduardo Sarabia
Untitled (Roma), 2025
Hand painted ceramic vase and wood box
Ceramic: 30 1/8 x 15 3/4 x 15 3/4 in - 76.5 x 40 x 40 cm
Box: 18 1/2 x 32 1/2 x 18 1/8 in - 47 x 82.5 x 46 cm
(ESAR 0370)
22,000 USD



Sebastian SIIvapagan altar, 2023
Oil on canvas
96 5/8 x 116 7/8 x 1 5/8 in
245.5 x 297 x 4 cm
(SSIL 0079)
85,000 USD



Come Hell Or High Water, 2020 Led lights, plexiglas, aluminum letters 82 5/8 x 14 5/8 x 3 1/8 in 210 x 37 x 8 cm Edition of 5 plus 1 artist's proof (#2/5) (SUP 0075)

SUPERFLEX

45,000 EUR



Troika

Buttercup (Canticle of the Creatures), 2024

Carrara marble

39 3/8 x 70 7/8 x 39 3/8 in

100 x 180 x 100 cm

Weight: 1300 kg. Approx.

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

(TROI 0569)

150,000 USD



Troika
Katrina Watched Over by Machines, 2022
Acrylic on canvas
51 1/8 x 97 5/8 x 1 3/4 in
130 x 248 x 4.5 cm
(TROI 0610)
55,000 USD

OMR

info@omr.art
enquiries@omr.art
omr.art