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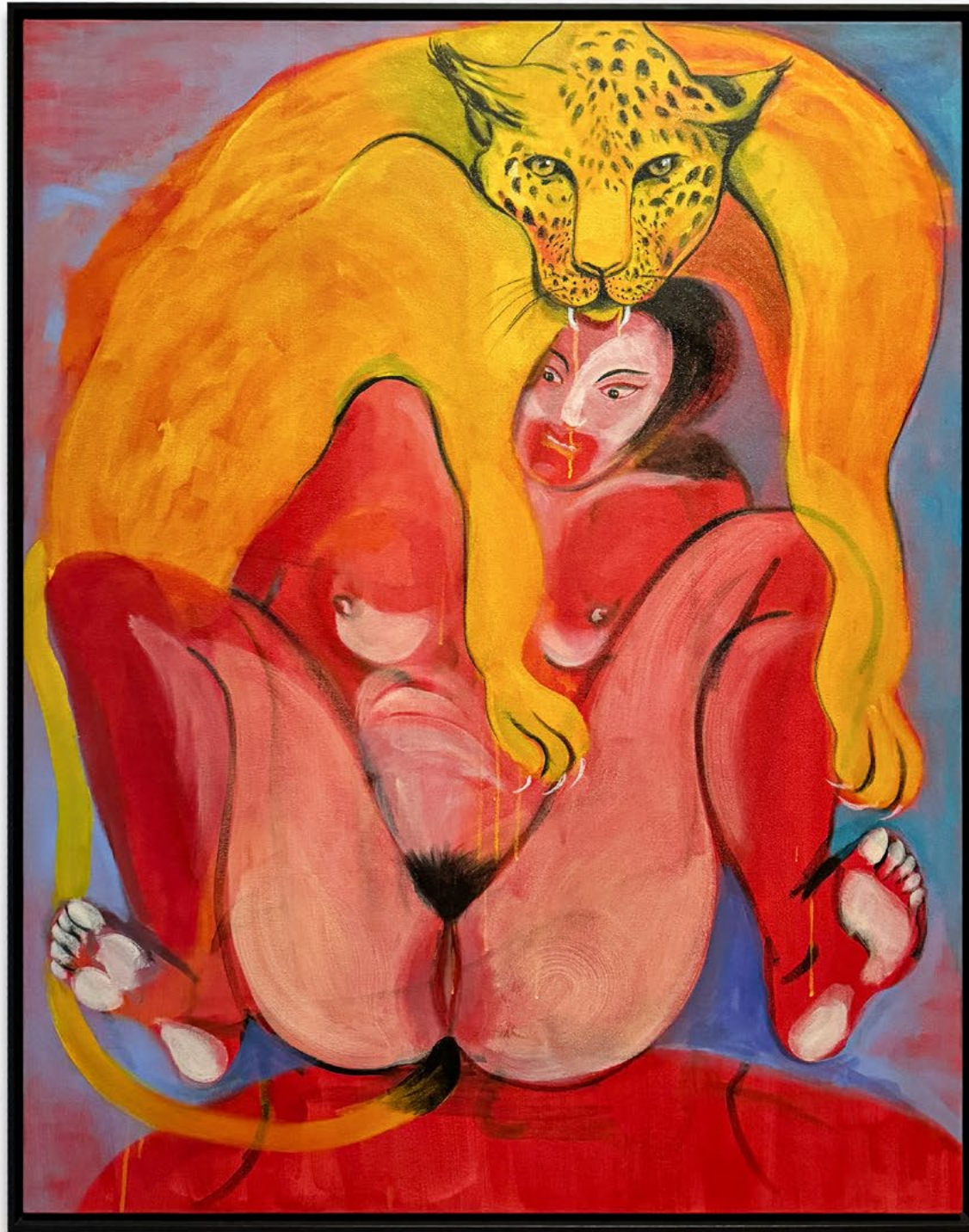


OMR

ART BASEL  
MIAMI BEACH

MATTI BRAUN  
PIA CAMIL  
JULIAN CHARRIÈRE  
CLAUDIA COMTE  
JOSE DÁVILA  
PABLO DÁVILA  
SIMON FUJIWARA  
ALICJA KWADE  
ARTUR LESCHER  
JORGE MÉNDEZ BLAKE  
ANA MONTIEL  
GABRIEL RICO  
ADOLFO RIESTRA  
SUPERFLEX  
EDUARDO SARABIA  
TROIKA

BOOTH H16  
DECEMBER 04 → 08, 2024  
MIAMI BEACH CONVENTION CENTER



**Pia Camil**

*Feral*, 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 0210)

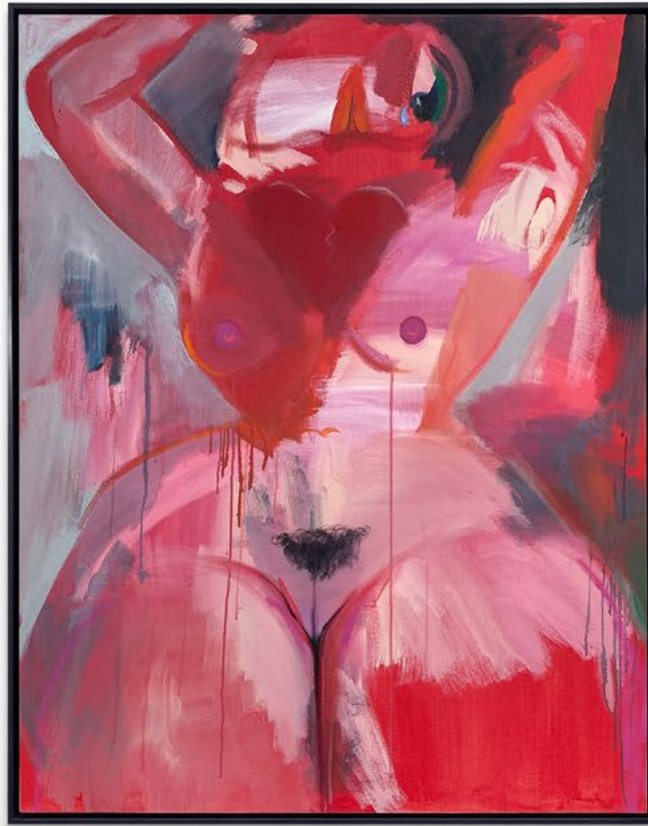
45,000 USD



**Pia Camil's artistic development is rooted in painting—a discipline that, starting at the age of 14, led her to an interest in representing the human body through her early life drawing classes.**

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**  
*Heartbreak*, 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 0207)  
45,000 USD



Exhibition view: Pia Camil, *Deseo, deseo* (solo exhibition), OMR, Mexico City (2024)





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

Her sculpture *Tunnel-Tell (Ceci Sera)* featuring a solid boulder effortlessly punctured by a stainless-steel tube both interrogates and examines the space and substance of brute matter by permitting viewers to peer through an otherwise solid mass. This simple act allegorizes our own limited view of what we call "reality", which is as porous as it is opaque.







**Alicja Kwade**

*Tunnel-Tell (Ceci Sera)*, 2024

Granite, stainless steel polished, concrete pedestal

Sculpture: 54 x 44 1/2 x 78 3/4 in - 137 x 113 x 200 cm; Weight: 863 kg

Plinth: 32 1/4 x 21 5/8 x 20 1/8 in - 82 x 55 x 51 cm; Weight: 506 kg

(AKW 0120)

*Price Upon Request*



DEFEND





**Jorge Méndez Blake's new series of colored pencil drawings *Defiende la democracia / Defend Democracy* attempts to represent poetry as the creator of comedy and tragedy of society and, therefore, of democracy.**

The amphitheater is presented as a symbol of the possibility for collective dialogue where we sit, listen, and discuss as a community. The history of the theater, as an architectural typology, is more than 2,500 years old. This building technique was developed just before Athens' golden age when the first theatrical performances took place.

Architects took advantage of the land's natural topography and constructed following the hills' slopes. This structure aimed to perfect acoustics and functionality for both the audience and the performers, it was then developed in to the Greek theater and centuries later into the amphitheater by the Roman empire. The concept of Democracy, as we know it, was conceived in the 5th century B.C., becoming the political structure of Athens for approximately two hundred years. However, many trace back the roots of this concept to the theatrical gatherings in Ancient Greece.

**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 I) / Defend Democracy (Theater I)*, 2024

Colored pencil on paper

Framed: 112 3/8 x 61 3/8 x 3 1/8 in

285.5 x 156 x 8 cm

Signed on the back of paper

(JMB 0701)

110,000 USD









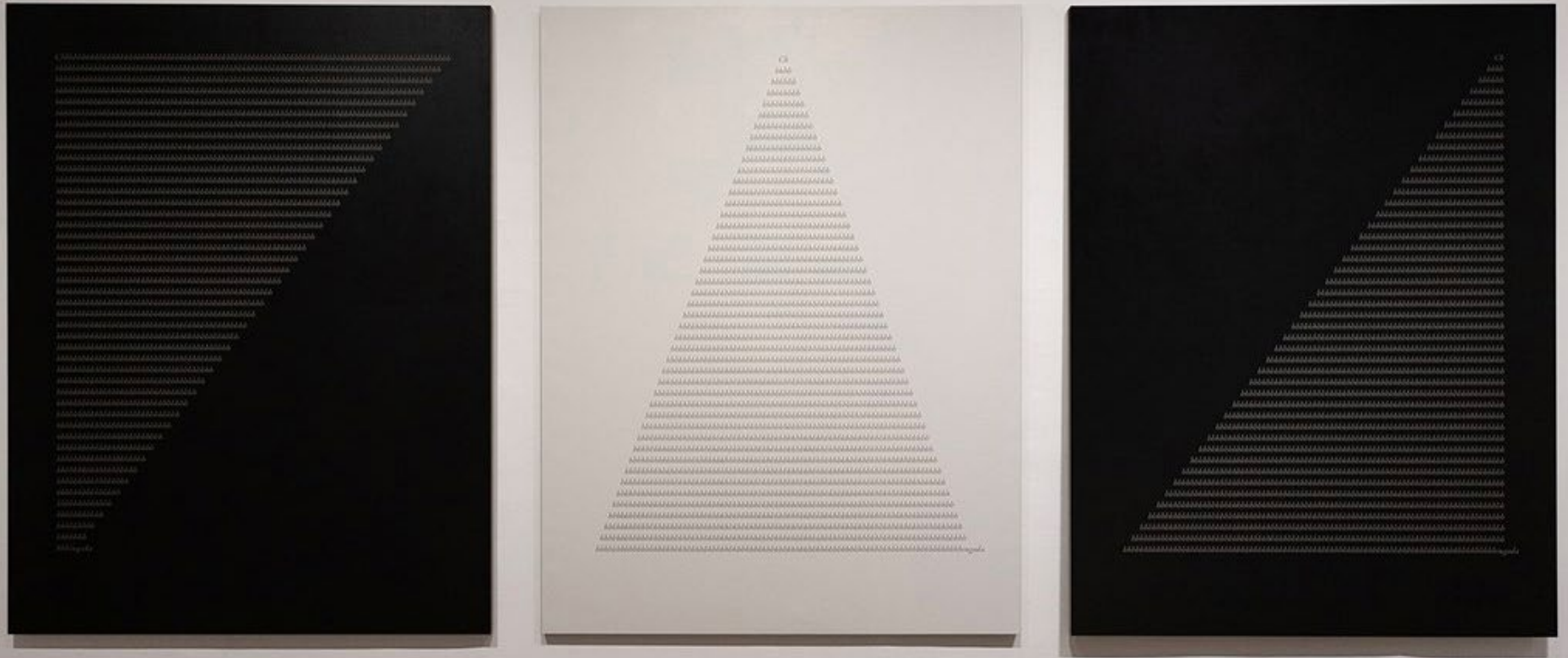


**Jorge Méndez Blake, who explores the intimacy of world literature in his work, has always been intrigued by French poet and playwright Guillaume Apollinaire.**

In a poem dedicated to his brother who was living in Mexico, Apollinaire makes two spelling mistakes in Mexican Spanish, which Méndez Blake picks up on. The poet omitted the H in “cingada” and writes a C instead of a J in “pendeco”.

These mistakes - in two vulgar, insulting words - are the starting point for several works by Méndez Blake. Playing mischievously, the Mexican artist presents a minimalist painting where the word “chingada” is stretched out in a languorous SH-sound.

**Jorge Méndez Blake**  
*La falta de ortografía de Apollinaire II (Blanco) /*  
*Apollinaire's Misspell II (White), 2023*  
Acrylic on linen  
102 x 78 in  
259 x 198 cm  
(JMB 0705)  
50,000 USD



Exhibition view: Jorge Méndez Blake, *Proscenios Literarios* (solo exhibition), Museo Cabañas, Guadalajara, Mexico (2023)

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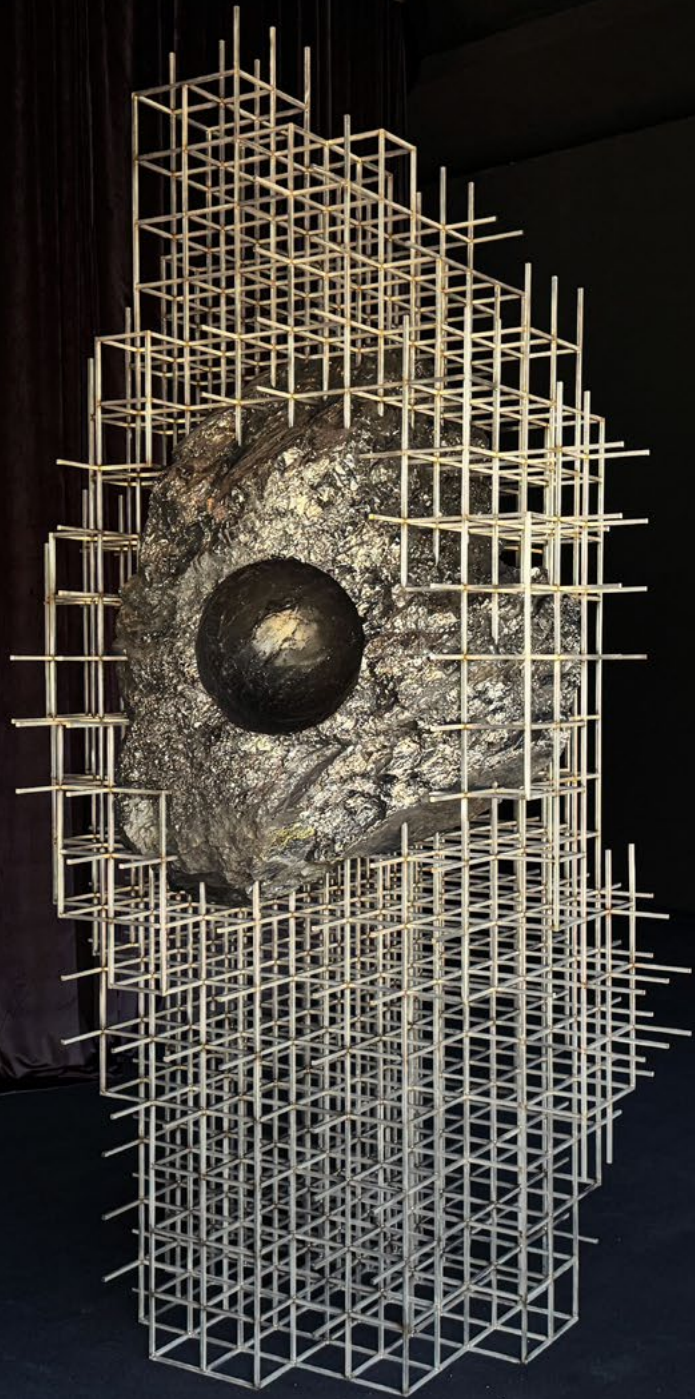
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**Julian Charrière**

*Soothsayer*, 2021

Anthracite coal and stainless steel

99 1/4 x 46 7/8 x 52 in

252 x 119.2 x 132 cm

(JCHA 0004)

165,000 USD



**With Julian Charrière's *Soothsayer*, the visitor encounters an enormous lump of coal, held aloft at eye level in intricate steel scaffoldings, ominously bearing a cavity large enough to accommodate a human head.**

The title of the sculptures suggests the presence of an entity or person with the magical or intuitive power to predict the future. In the hollow of this soothsayer, the visitor can listen both to the resonance of their own body, as well as the prophecies of the coal itself, arriving perhaps at what Sigmund Freud called the 'Dream's Navel' – the threshold where the meaning of a dream can no longer be unravelled and interpretation gives way to a cosmic unknown.

To stick one's head in the ground also connotes the all-too human impulse to ignore urgent matters – for example, the relation between climate change and the burning of fossil fuels such as coal. Charrière offers a meditation space that allows the visitor to contemplate their relation to this material, perhaps even to commune with the ghosts of the creatures whose fossilized remains power our present dreams and nightmares.





**In the photographic series *Buried Sunshines Burn*, Charrière dives into the seeping asphaltum and bituminous residues of industrialization, exploring the crude histories of oil extraction.**

For these works he utilizes heliography, one of the medium's oldest techniques developed in 1822 by French inventor Nicéphore Niépce. The process requires an emulsion to be made, for which Charrière collected naturally occurring tar from the La Brea, McKittrick and Carpinteria Tar Pits, geological formations around Los Angeles.

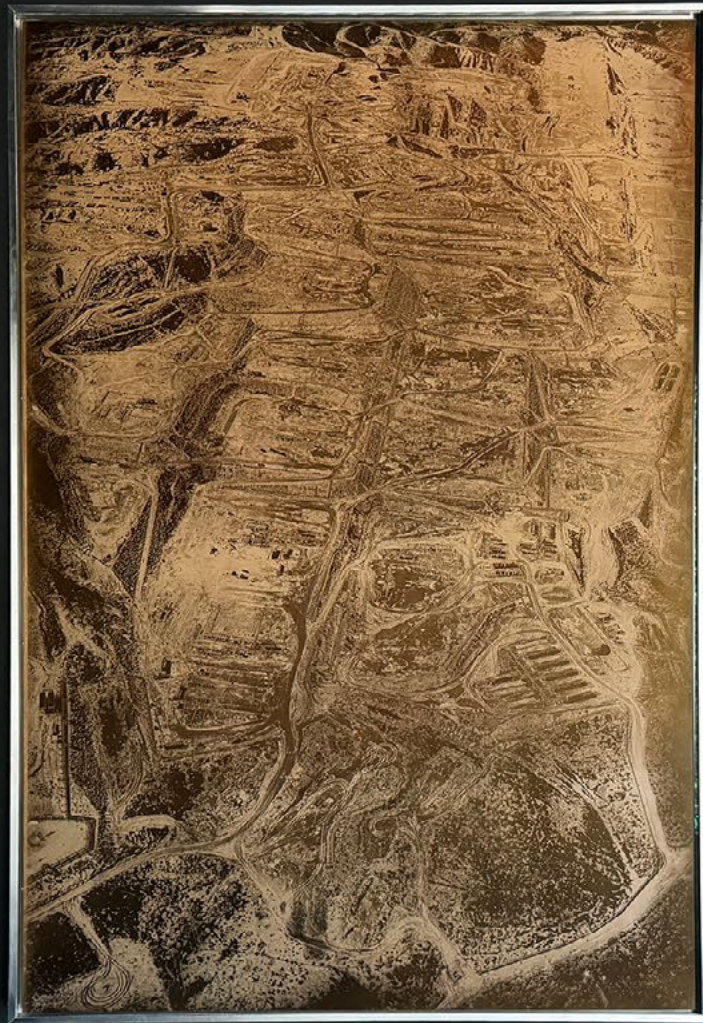
From a bird's eye perspective, the series surveys Californian oil fields, where the subterranean discovery of petroleum in the late 19th century transfigured a vast and desolate Los Angeles basin into a megacity sprawl. The aerial views of the oil fields reveal winding rivers of hydrocarbons, seemingly coagulating just below the surface of our reality. Coiled beneath our world, their psychedelic patterns mirror the progression of actual oil spills, where the life blood of ancient biomes pours forth iridescent and sticky.



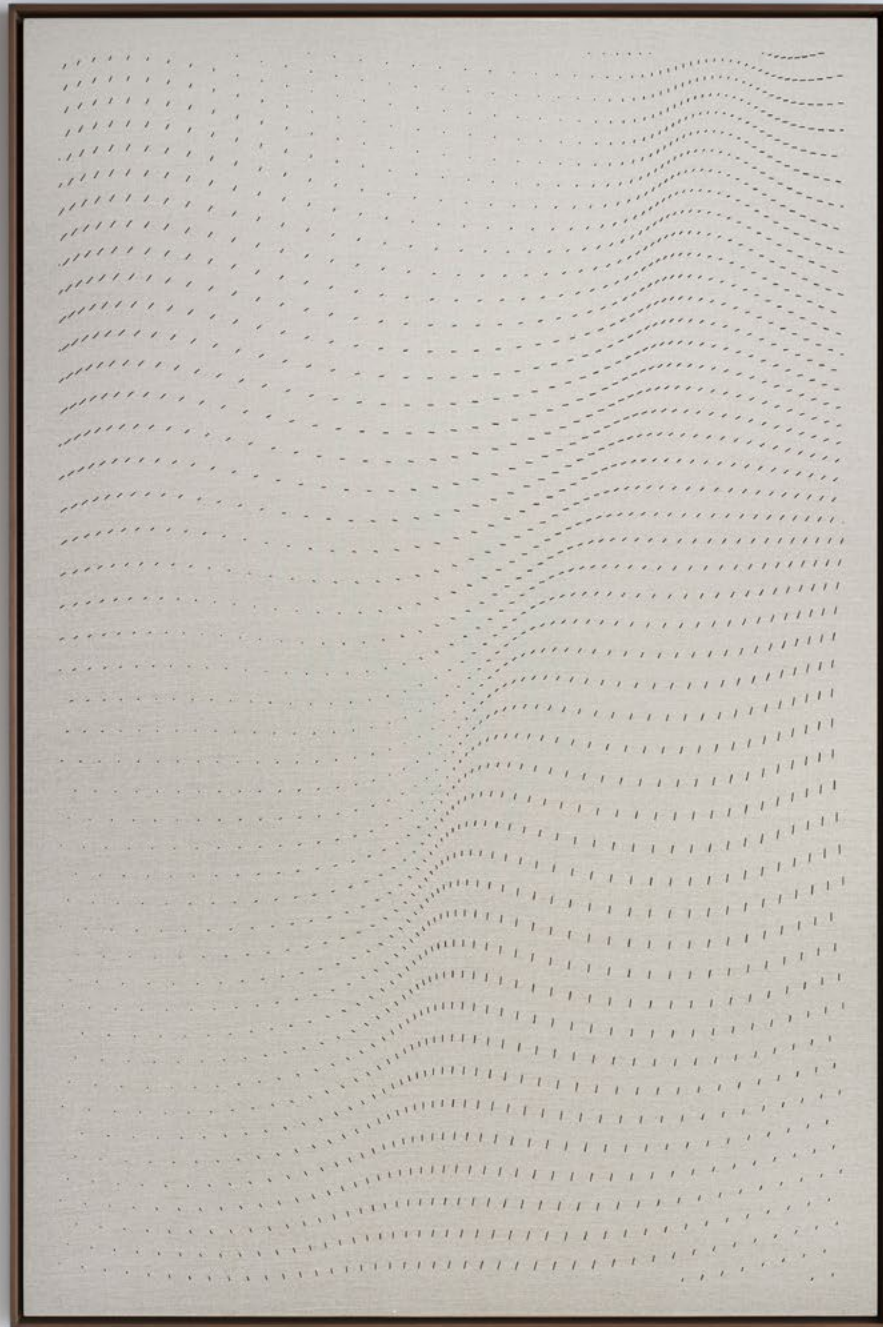
These toxic but alluring forms also allude to the counterculture of California, historically entranced by utopian thinking, mind-altering drugs and spiritual freedom.

The series seeks to capture the delirium of the petroleum industry and the black material which when pumped out of the ground acts as an almost hallucinatory accelerant for technology. At the same time, it stands as a conceptual *mise en abyme*; a mirror reflecting ourselves, being both a view of and from the flow of hydrocarbons, addressing their impact on our modern powers of visualisation through a return to material sources.





**Julian Charrière**  
*Buried Sunshines Burn | 4CF.45Z, 2023*  
Heliography on high-polished stainless steel plate,  
stainless steel frame, museum glass (ArtGlass 70)  
Framed: 88 5/8 x 59 x 2 in  
225 x 150 x 5 cm  
(JCHA 0002)  
70,000 USD





**Pablo Dávila's series *Field Paintings* 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 visibility of the passing of time, and along with it, the memory, perception and the trace that it leaves behind.

All movement has been translated and interpreted from actual wind currents and gusts, in different geographical locations all along the earth in real time, therefore these patterns will never occur again.

**Pablo Dávila**  
*Field paintings*, 2024  
Perforations in canvas  
75 7/8 x 50 1/4 x 1 3/4 in  
192.8 x 127.6 x 4.6 cm  
(DAV 0082)  
20,000 USD





**In *Evolutionary Composite*, Troika juxtapose humankind's earliest tool – a lumpen biface made from flint – with a state of the art silicon wafer.**

Both are made of the same material, refined over 3.3 million years, as if salt through its own agency has forever driven human progress. Flint, of the silicate mineral family and thus a salt, is not only the first tool used by humankind, but also the first substance to be actively mined, thus harboring our silicate dependency.

Jump to our present-day obsession with silicon: The metal-oxide-silicon field-effect transistor, or MOSFET, was invented in 1959 and has since become the most widely manufactured device in our history, ushering in the Silicon Age.

**Troika**  
*Evolutionary Composite*, 2021  
Silicon wafer, flint biface, perspex  
12 5/8 x 12 5/8 x 2 in  
32 x 32 x 5 cm  
Weight: 2 kg  
(TROI 0453)  
9,000 USD



Exhibition view: Troika, *Pink Noise* (solo exhibition), Langen Foundation, Neuss, Germany (2024). Photo: Dirk Tacke.

**A mirror image. Although at first glance it might not look it. One element sophisticated the other crude. One smooth and thin, the other angular and lumpen. One produced by the mechanisms of a factory, the other by the mechanics of the Earth (and the mechanics of one stone hammering into another, with the aid of some sweaty human individual). One brand new, the other ancient. Opposites you might think. But, then again, most of the time appearances give little clue as to how one thing relates to the other.**

**You need to look at the underlying structures. Both are made of materials derived from the silicate family. Two tools, separated by thousands of years in terms of their manufacture. One for computing one for stabbing, cutting and bashing. Both at the technological cutting edge of their times. Juxtaposed rather than conjoined. A rock trapped in a disco ball. A sample being transported from Mars. It looks at once museological and futuristic.**

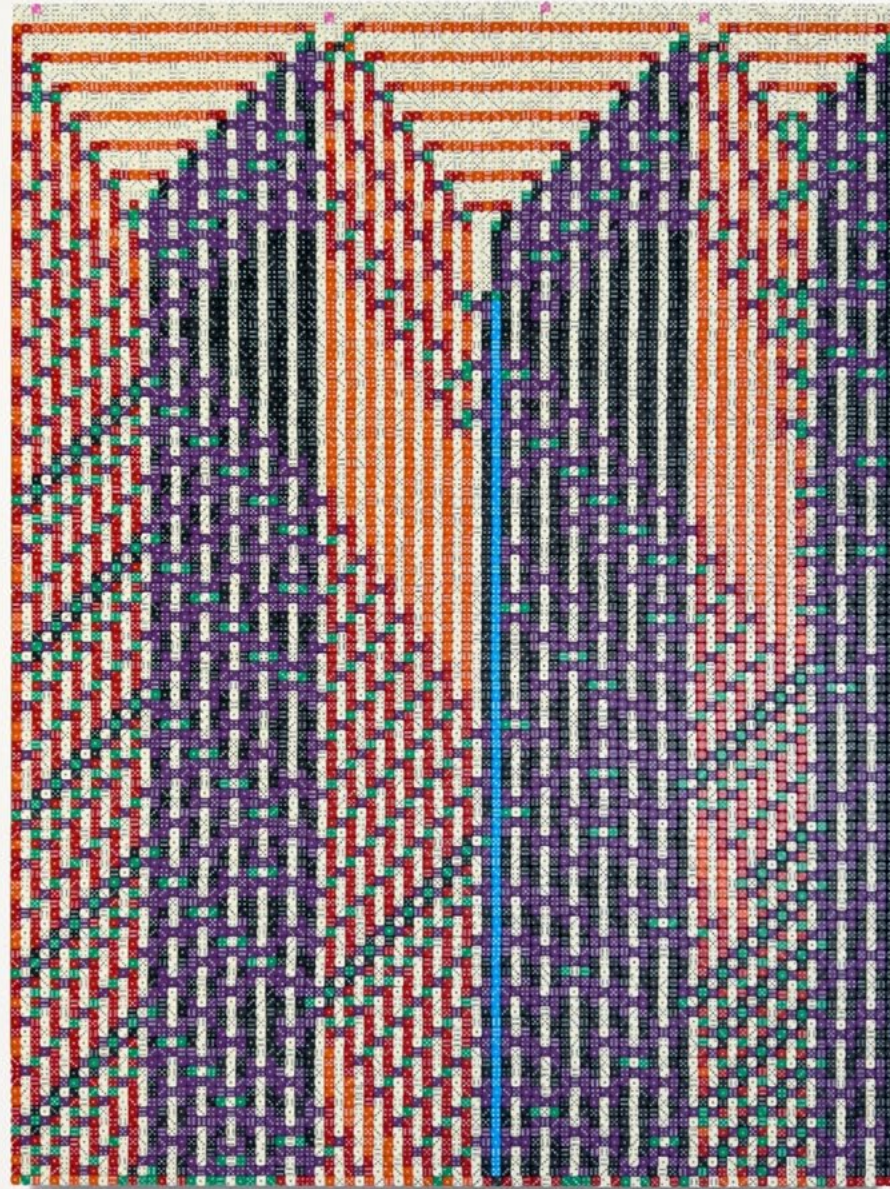
**–Mark Rappolt,  
excerpt from ‘Caught Knapping’**

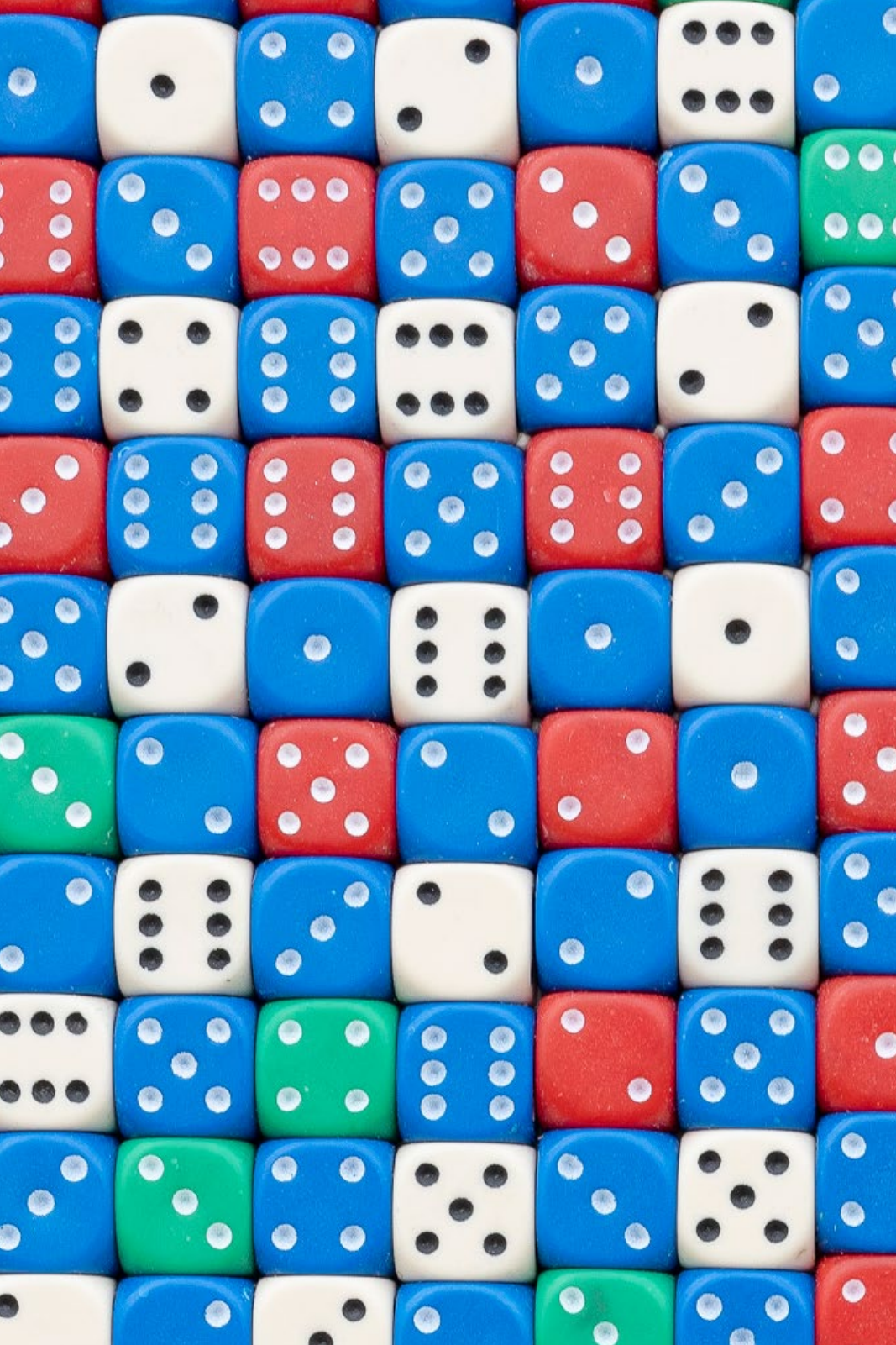






**Troika**  
*Evolutionary Composite*, 2021  
Silicon wafer, flint biface, perspex  
12 5/8 x 12 5/8 x 2 in  
32 x 32 x 5 cm  
Weight: 2 kg  
(TROI 0434)  
9,000 USD





***Reality is not always probable is constructed from tens of thousands of colored dice and is generated, line by line, by manually emulating the rules of a simple computer binary program.***

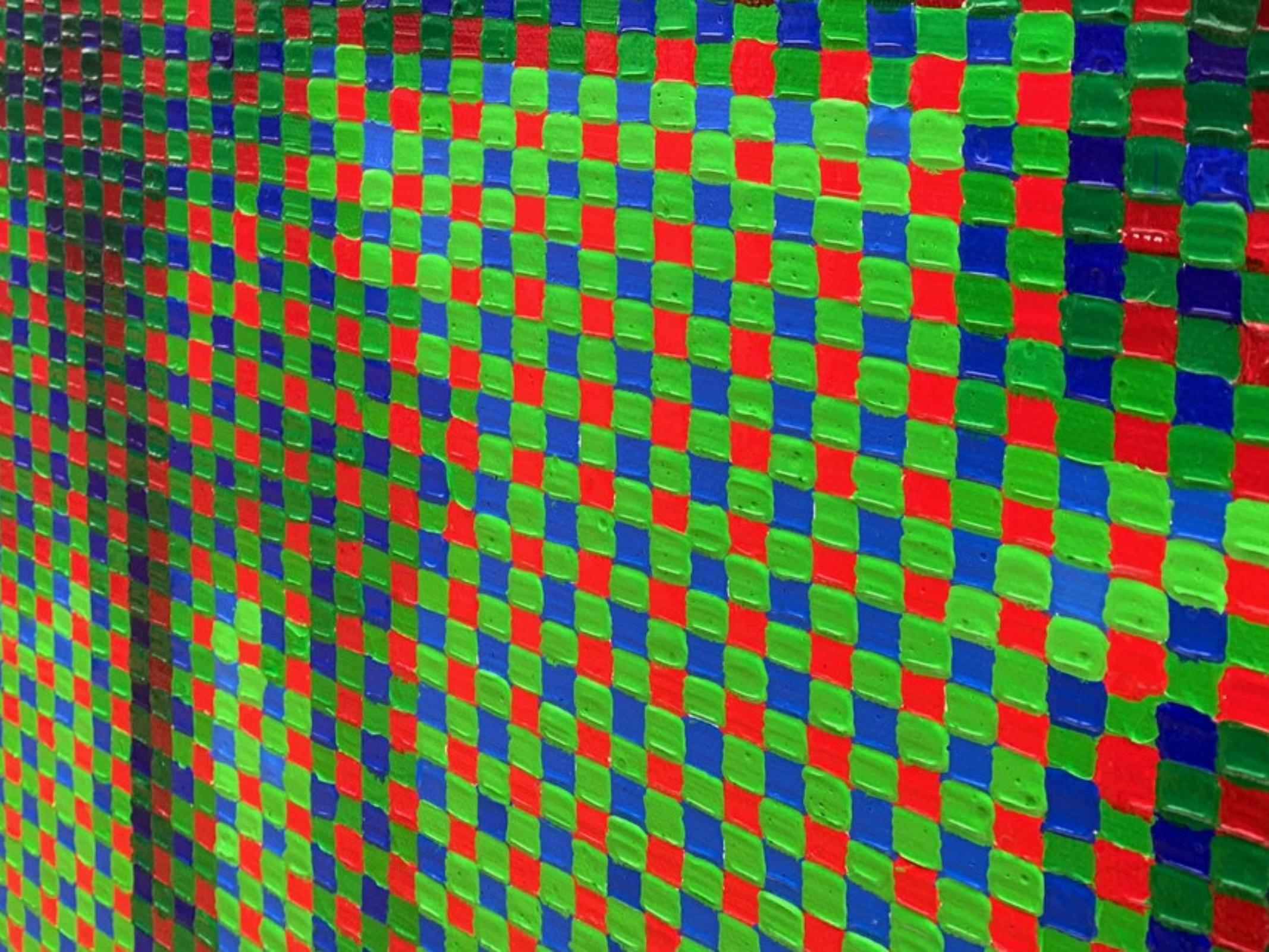
The work originates from Troika's interest in the human experience of digital production and the shift away from the material towards the virtual and the digital.

It is part of a series of works in which Troika adapt systems and methods, such as computer algorithms or mathematical sequences using materials such as copper and high tech tape or, here, dice to simulate digital sequences.

Troika arrive at these logically-derived compositions by setting initial conditions or frameworks and then introduce an unpredictable element, here an evolutionary algorithm, from which the unexpected emerges.



**Troika**  
*Reality is not Always Probable*, 2024  
12,480 10 mm colourful dice  
47 1/4 x 35 3/8 x 1 5/8 in  
120 x 90 x 4 cm  
(TROI 0598)  
24,000 USD





**Troika**

*Irma Watched Over by Machines, 2024*

Acrylic on canvas

63 5/8 x 52 1/4 x 1 3/4 in

161.6 x 132.8 x 4.5 cm

(TROI 0601)

35,000 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'.

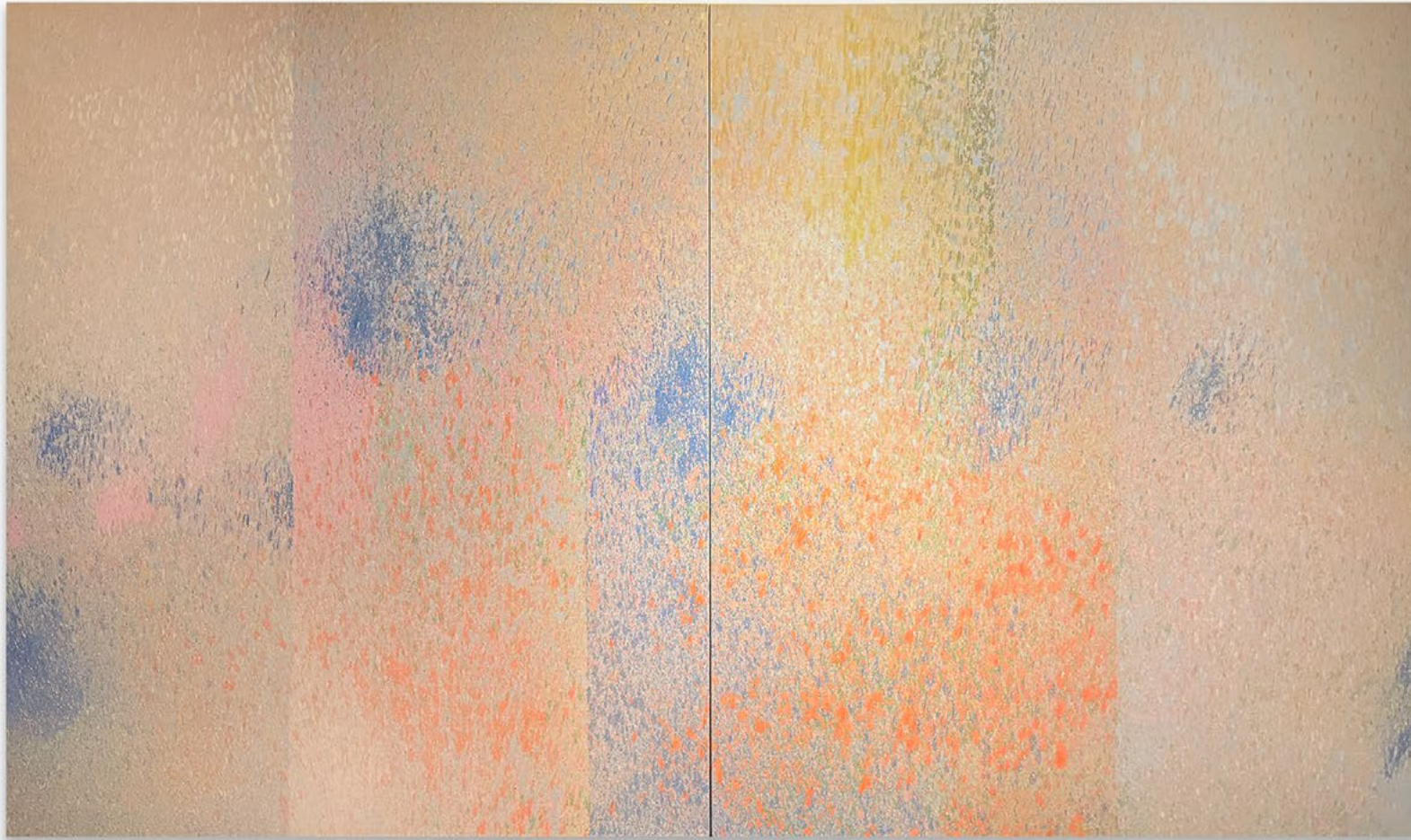
Troika has created an acrylic paint palette of 16 gradual colors of red, green and blues (48 colors in total), from dark to light. If downsampled - as the computer sees - 256 shades of RGB.



Exhibition view: Troika, *Pink Noise* (solo exhibition), Langen Foundation, Neuss, Germany (2024). Photo: Dirk Tacke.







**Ana Montiel**

*S.T.R.E.A.M.S (surrounding transdimensional realities  
experienced as mutable sentience) #4, 2024*

Acrylic, oil pastel, colored pencils on canvas,  
protected with matt UV varnish

Dyptich

Each: 63 x 53 1/8 x 1 3/4 in - 160 x 135 x 4.3 cm

Total: 63 x 106 1/4 x 1 3/4 in - 160 x 270 x 4.3 cm

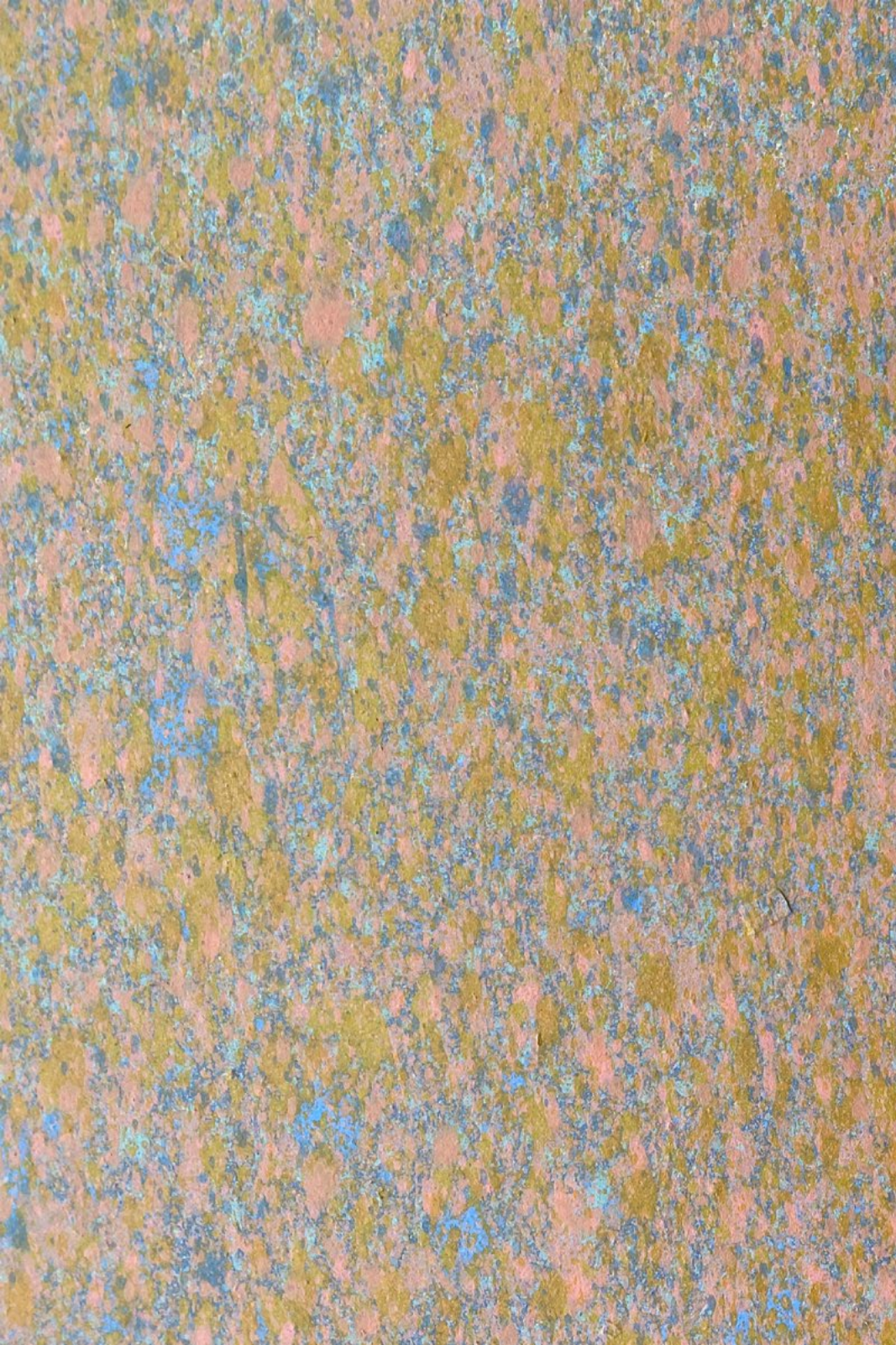
Signed on the back

(AMO 0108)

40,000 USD



Exhibition view: Ana Montiel, *Topologies of Experience: Streams* (solo exhibition), LagoAlgo, Mexico City (2024)



**The intention behind *STREAMS* (short for *surrounding trans-dimensional realities experienced as mutable sentience*) is to cartograph not continents, but the currents the human experience.**

This is a pilgrimage of sorts that explores the subtle shifts between perceived realities and overlapping states of consciousness; together with their fractures and fluctuations. As Evan Thompson writes in “Waking, Dreaming, Being: Self and Consciousness in Neuroscience, Meditation, and Philosophy”—*Like a fish swimming back and forth between the banks of a wide river, we alternate between waking and dreaming. Yet the self never attaches fully to either state, as the fish never touches the riverbanks when it swims between them.*—

I think of *STREAMS* as a bardo not of death, but of being. A meditation in colour around the blurred tapestry of endlessly blended states of being.

Yours in liminality,

—Ana Montiel.



**Ana Montiel**  
*S.T.R.E.A.M.S (surrounding transdimensional realities  
experienced as mutable sentience) #17, 2024*  
Acrylic, oil pastel, colored pencils on canvas,  
protected with matt UV varnish  
51 1/8 x 86 5/8 x 1 5/8 in  
130 x 220 x 4 cm  
Signed on the back  
(AMO 0112)  
35,000 USD



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

For a recent series, *Birds and Trees*, Comte has chosen birds of great emotional and ecological importance to her to be carved in Carrara marble – a symbol of eternity – formed 30 million years ago from fossilized microorganisms in the sea.

Beyond the beauty of these creatures, Comte points to their fragile existence within a world where urbanization and human expansion increasingly shrink the habitat of birds and other species.

**Claudia Comte**

*A Robin on a Stump, 2024*

White Carrara marble

38 5/8 x 29 1/8 x 36 1/4 in

98 x 74 x 92 cm

Weight: 320 kg

(CCOM 0108)

125,000 USD

*Images as reference*

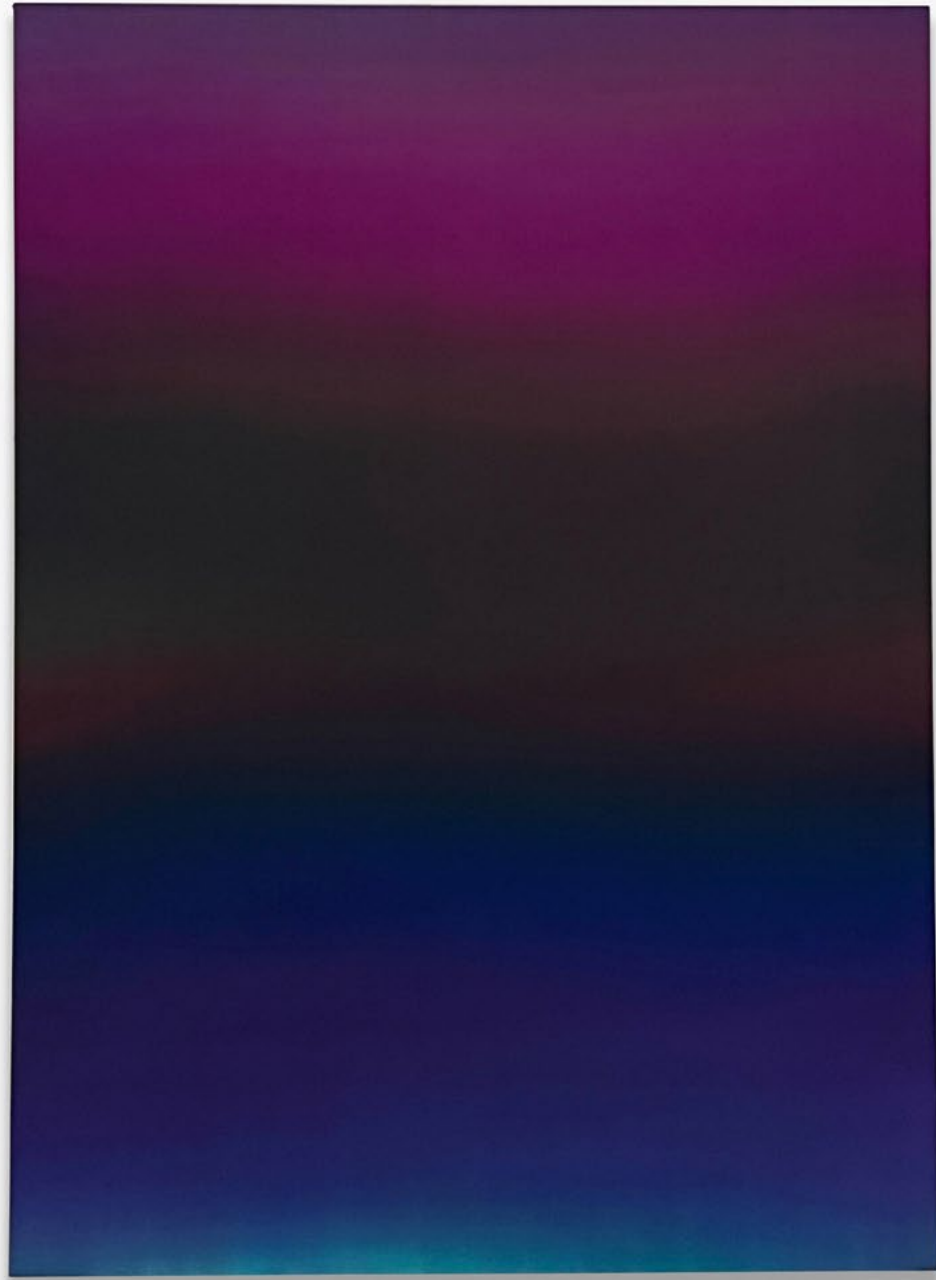








Installation view: Claudia Comte, *Birds and Trees* (permanent installation), COSMOS quarter in Dübendorf (Zürich), Switzerland (2024)





**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, 2020

Silk, dye, powder-coated aluminum

Framed: 70 7/8 x 51 1/8 in

180 x 130 cm

Signed on the back

(MBR 0094)

66,000 USD





**A key component in Artur Lescher's body of work is architecture, both in synthesis and context. His pendulums emerge subtly as poetic gestures in space transmitting force and instability, balance and movement, tension and silence.**

In the work *Jaja #03* there are two brass needles, both symmetrical bodies with their rounded ends touching each other. It is through this subtle encounter that the dynamic of forces is established.

The parties point in opposite directions, producing a tense balance, and this is what allows the structure to sustain itself. Brass, being a metallic alloy of copper and zinc, presents greater malleability and, despite being resistant, it brings a liquid appearance to the work.



**Artur Lescher**

*Jaja #03*, 2022

Brass

82 5/8 x 3 1/2 x 3 1/2 in

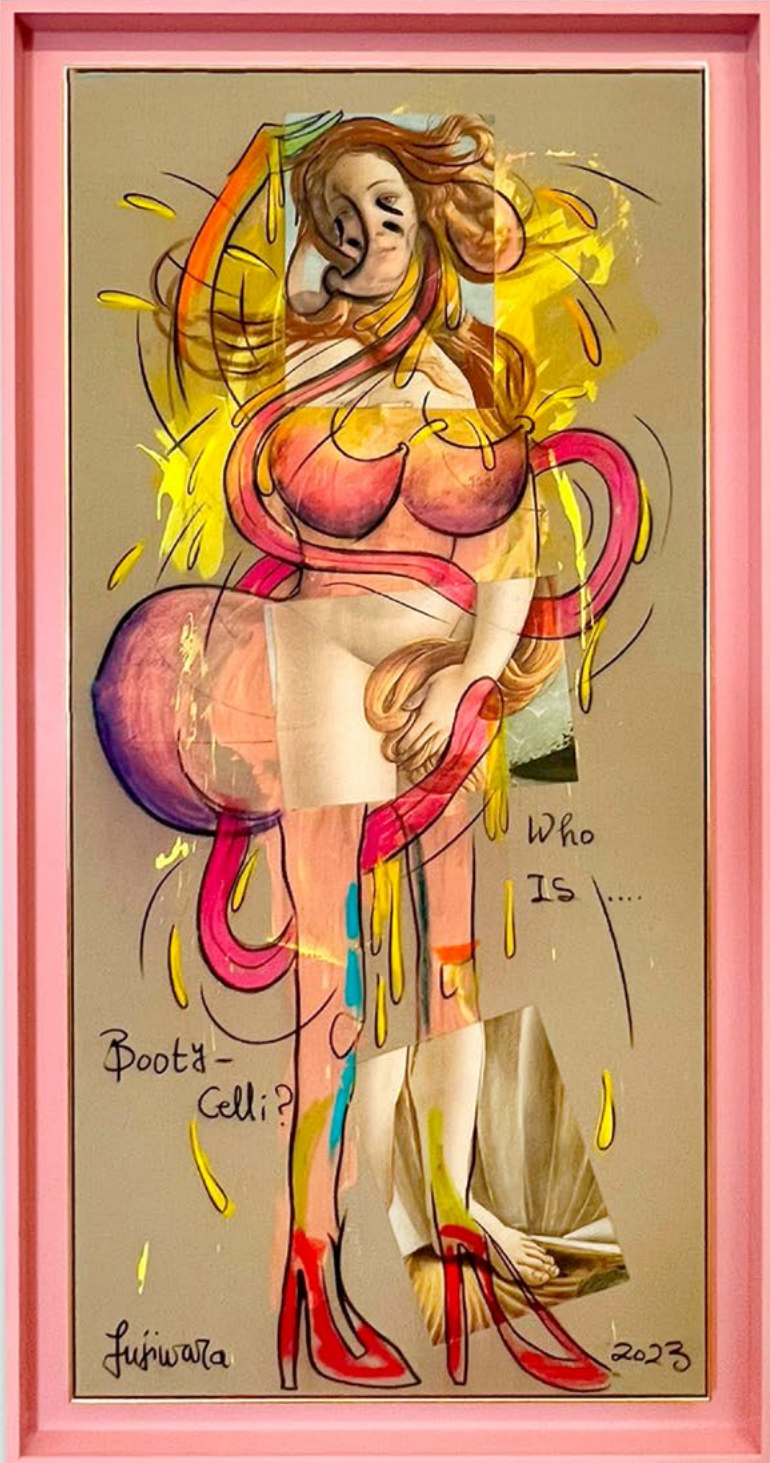
210 x 9 x 9 cm

Weight: 42 kg

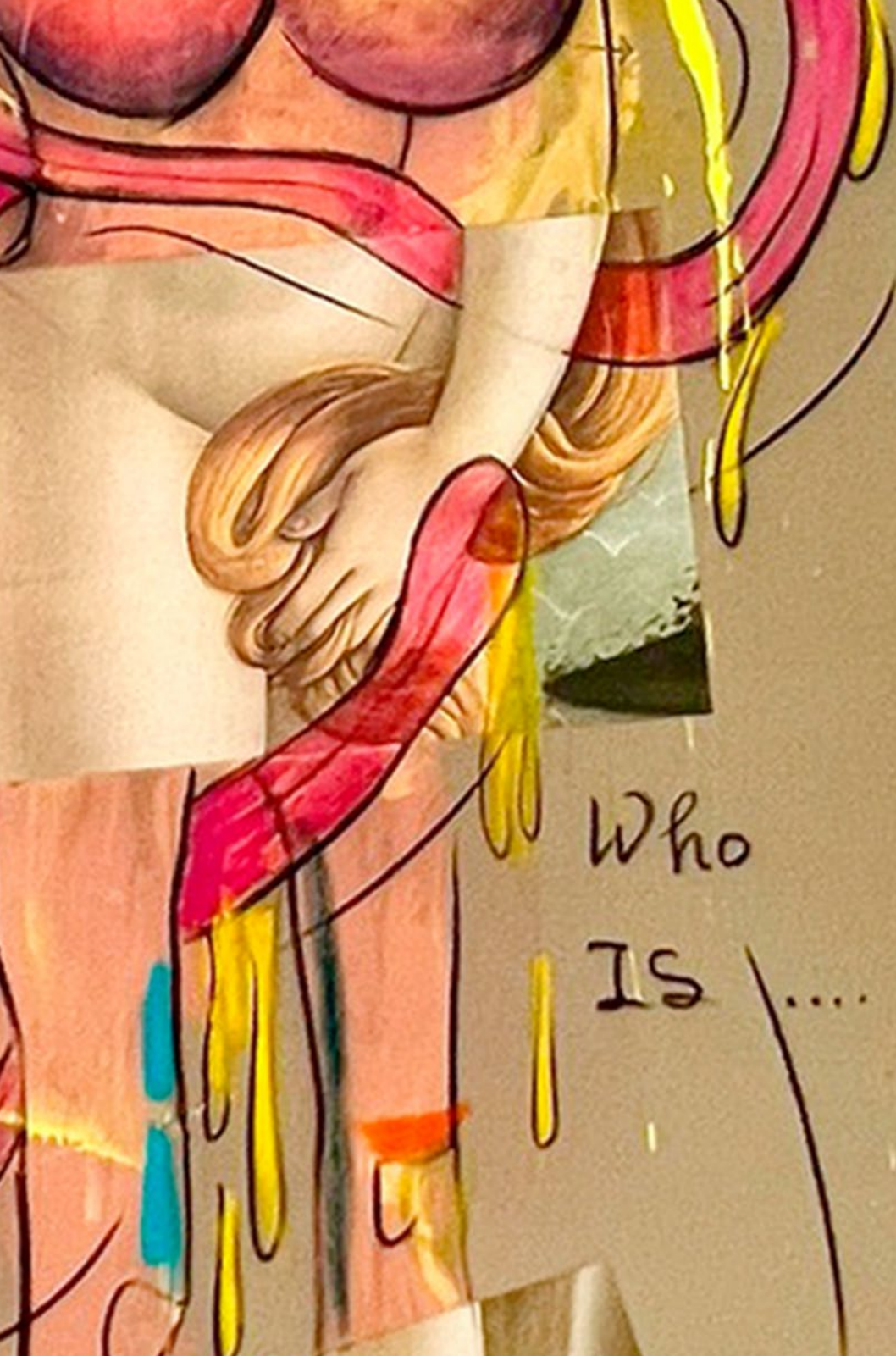
Edition of 5 plus 2 artist's proofs (#2/5)

(ALE 0149)

48,000 USD

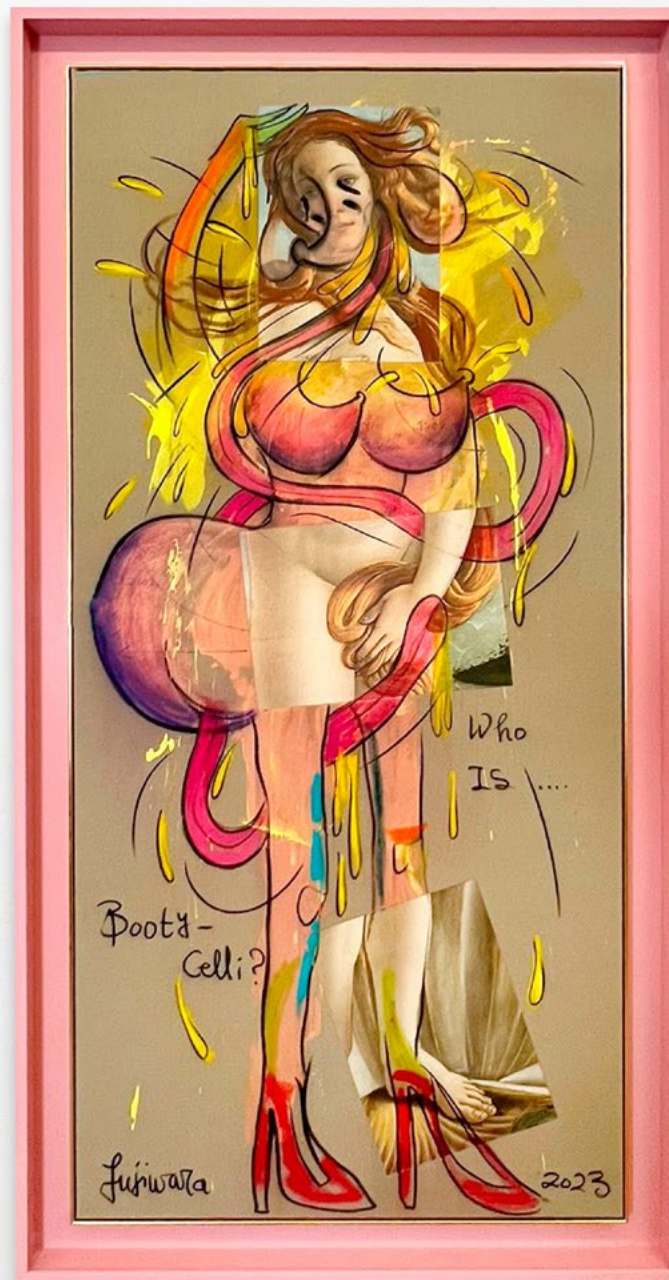






**In 2020, Simon Fujiwara created his original cartoon character Who the Baer as a “Dadaesque response to an increasingly absurd and incomprehensible world.” Who the Baer, or ‘Who’ as they are lovingly known, is a cartoon bear with white fur, a golden heart and an impossibly long pink tongue that seemingly 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**

*Who is Bootycelli?*, 2023

Acrylic, pastel, charcoal, inkjet print on canvas

Framed: 82 1/8 x 42 7/8 x 3 in

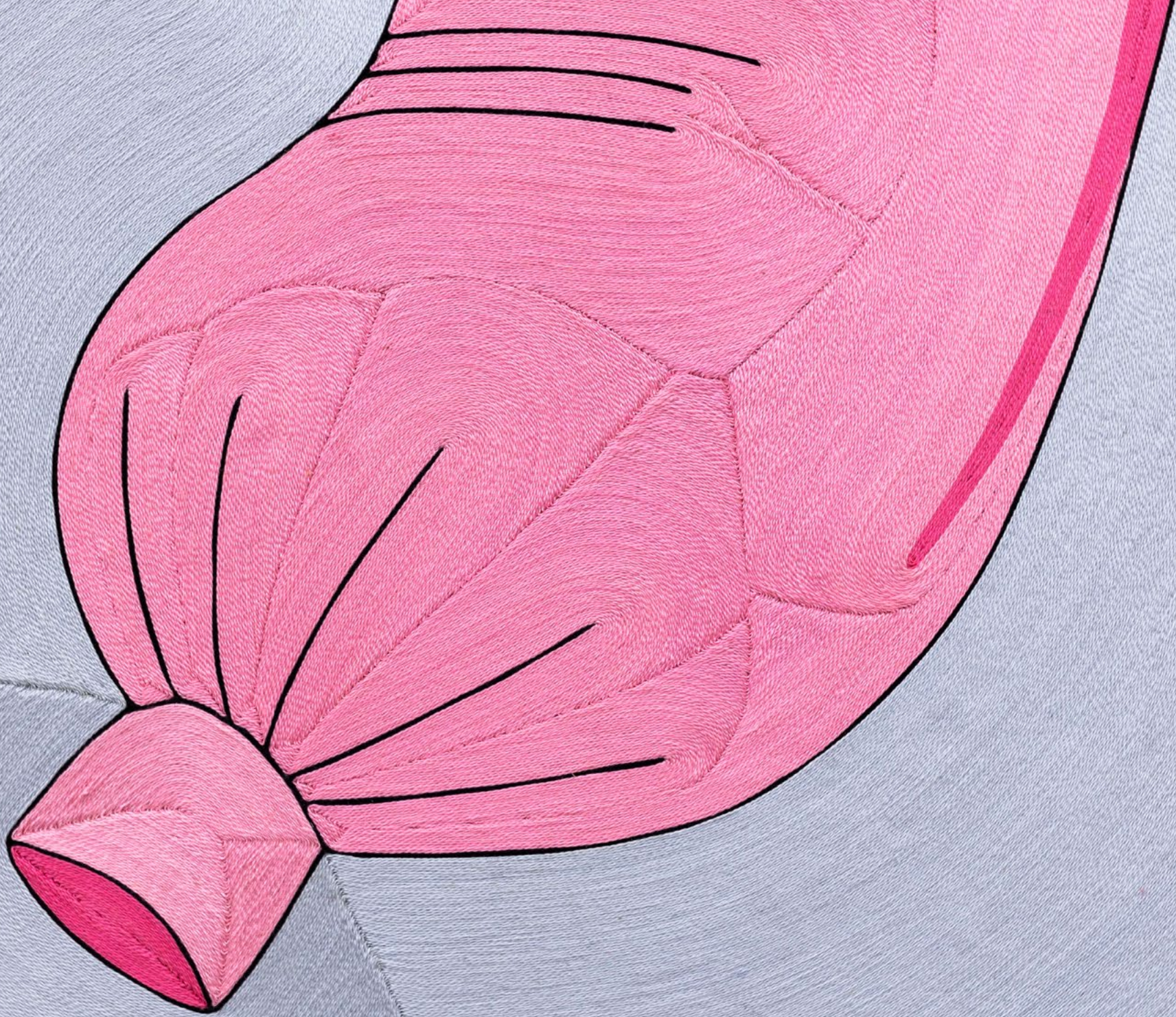
208.7 x 109 x 7.5 cm

Signed lower left

(SFU 0071)

95,000 USD





***The second cause is meant to be an explanation of the first is a series in which Gabriel Rico explores the pictorial possibilities which can be achieved by using traditional technique known as *Nierika*.***

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.

The technique is used to represent the gods of the Wixárika community, and also to represent the visions that their shamans have, clarifying the relationship between the images depicted in the series and their meaning.



**Gabriel Rico**

*The second cause is meant to be an explanation of the first (Change the obvious), 2022*

Cotton yarn on wooden board coated with beeswax

39 3/8 x 39 3/8 x 2 in

100 x 100 x 5 cm

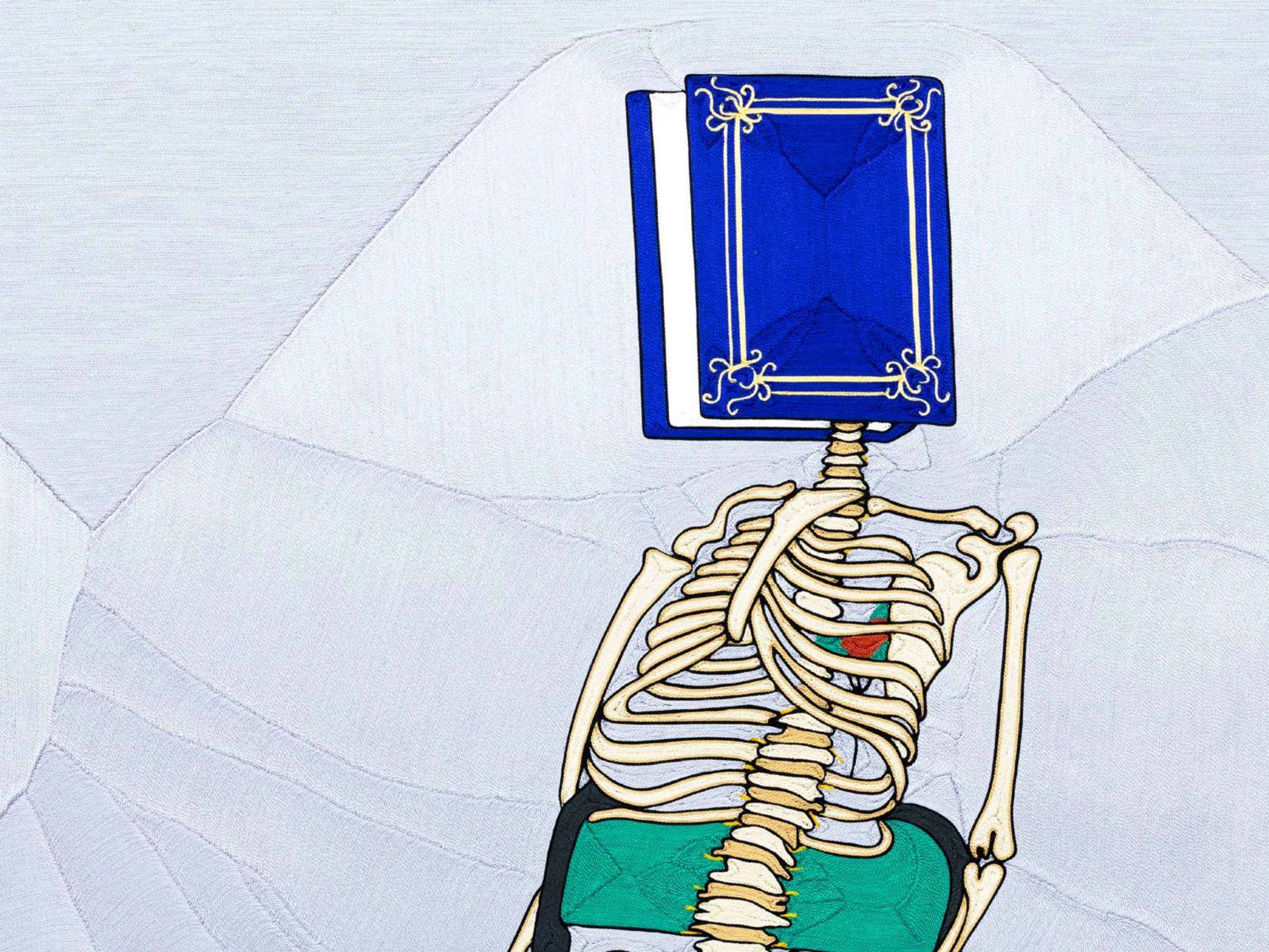
Edition of 5 plus 2 artist's proofs (#1/5)

(GRI 0372)

15,000 USD



Exhibition view: Gabriel Rico, *Monos del Espacio* (solo exhibition), OMR, Mexico City (2024)





**Gabriel Rico**

*The second cause is meant to be an explanation of the first (Libro), 2022*

Cotton yarn on wooden board

coated with beeswax

39 3/8 x 39 3/8 x 2 in

100 x 100 x 5 cm

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

(GRI 0332)

15,000 USD







**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*, 2024  
Travertine Marble, concrete, volcanic rock, and boulders  
98 x 18 1/8 x 18 1/4 in  
248.8 x 46 x 46.5 cm  
Weight: 426.35 kg  
(JDA 0829)  
95,000 USD





**Jose Dávila**

*Fundamental Concern, 2024*

Travertine marble, concrete, rock and boulder

99 3/8 x 18 1/2 x 18 1/2 in

252.5 x 47 x 47 cm

Weight: 371.66 Kg

(JDA 0828)

95,000 USD





**Jose Dávila's wide variety of paintings on canvas share the same conceptual intention, the overlapping of already existing images coming from different sources.**

These recent works by Dávila display new methods of association, replacement, juxtaposition and fusion. A series of geometric elements interrupt silkscreened descriptions coming from different sources: books about art history, the nature of human perception or anatomy.

The graphics, on the other hand, come directly from some of Dávila's artistic references: Ellsworth Kelly, geometric abstraction, the Brazilian neo-concrete movement, Russian constructivism, Hilma af Klint, among others. At the same time, it is an exploration on composition, one of the formal aspects of painting, where the artist takes conscious controlled aesthetic decisions of the distribution of shapes and color.

**Jose Dávila**

*The fact of constantly returning to the same point or situation, 2024*

Silkscreen print and vinyl paint on loomstate linen

66 7/8 x 82 5/8 x 2 3/8 in

170 x 210 x 6 cm

(JDA 0826)

85,000 USD







AMOR  
PAZ





**In work that blurs fact and fiction, Eduardo Sarabia explores the fraught U.S.-Mexican border zone, Mexican cultural stereotypes, and his own identity as a Mexican-American.**

Sarabia infuses his sculpture, painting and installations with references to the traditional Mexican folklore that influences him, as well as to such headline-grabbing issues as drug violence, contraband, and other illegal activities plaguing the border region.

*Amor y paz* forms part of a series of *gobelinos* that evoke the *narcomantas* that the cartels have used in Mexico as a system of communication with citizens and opposing groups. Attracted by this “explanatory” way of communicating the intentions and actions of some drug lords in order to safeguard their reputation, Sarabia appropriates this socialization custom to build a vehicle for personal transmission. In this series of tapestries, fragments of songs about peace and love become powerful and disturbing messages with which the artist attempts to establish a dialogue with the public.



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



**Eduardo Sarabia**

*Narcomanta número 7. Amor y Paz, 2018*

Hand made wool tapestry

61 3/8 x 76 3/8 x 3/8 in

156 x 194 x 1 cm

Weight: 4.5 kg

(ESAR 0219)

35,000 USD





**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

Ø 3 3/4 in

Ø 9.5 cm

(SUP 0070)

20,000 USD







**For the works in her recent exhibition *Deseo, deseo*, Pia Camil explored the body through the erotic and the carnal.**

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”.<sup>1</sup>

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.

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

**Pia Camil**  
*Yes!*, 2024

Watercolor on cotton paper  
Framed: 33 1/8 x 25 5/8 x 1 7/8 in  
84 x 65 x 4.7 cm  
(PCA 0231)  
15,000 USD





**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





# KABINETT: ADOLFO RIESTRA

OMR is pleased to present the work of Adolfo Riestra as part of Kabinett, an invitation to select galleries in Art Basel Miami Beach's main sector to exhibit a thematic presentation in a distinct section of their booth.

**Adolfo Riestra** (1944–1989) 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.



**Adolfo 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.**

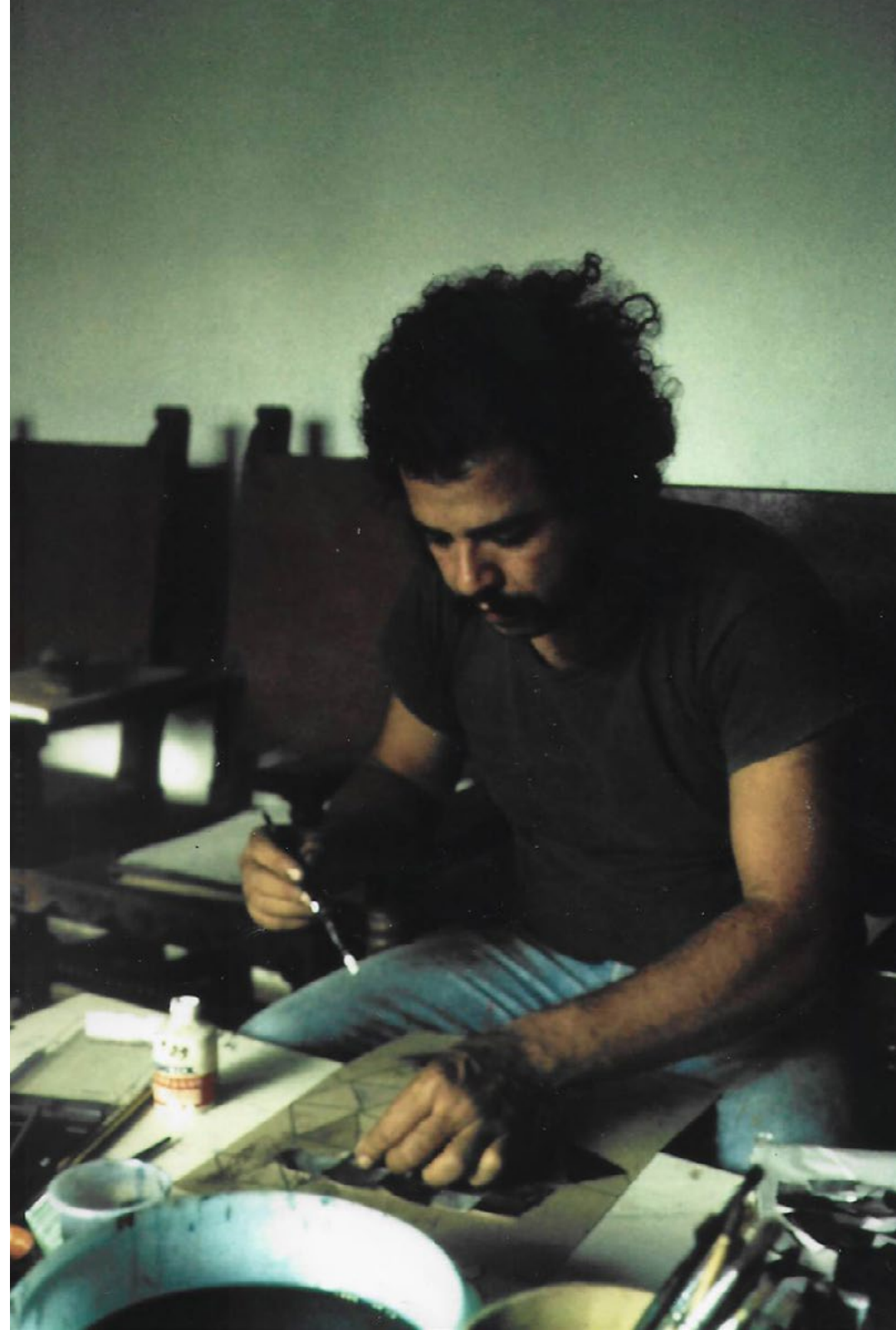
Riestra's art contains a constant, underlying current; the magnet of an ambiguous restlessness centered on the unknown or unresolved. To his credit and genius, he succeeded in producing a profound body of work; however, we lament that much will never be revealed to us.

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.

**His work resulted in dialogues of creation that addressed political and social issues. In retrospect, Adolfo and these other artists were pioneers, anticipating much of the current popular discussion on issues related to globalization.**

Through his hybridized aesthetic expressionism, Riestra developed a visual lexicon connecting the issues affecting his community and himself. When inspecting his art, this is identified in the presence of a grand narrative; stimulated, full of drama, emotion, and humor.

We can recognize in his work references to Posada, Goitia, Orozco, and Cuevas. Similarly, we see the presence of Goya, Schiele, Munch, and Dix. In his character studies, there are distant historical relations to the works of Da Vinci and Daumier.







**Riestra is often described as a complex artist, undoubtedly enhanced by his ability to distill complex subjects and ideas into an appearance of simplicity, if not naive forms of representation. However, his paintings and drawings are works demonstrating his capacity to explore his interests with intense bursts of energy confined within the borders of pictorial imagery.**

Throughout his work in the 1980s, he fearlessly opened doors to taboos traditionally associated with identity and gender. In these explorations, he revealed a personal approach to developing a visual language that captured the essence of body and soul. During this same period, many of his pieces now form series, edges of an obsessive repetition of form.

Presented in a “naive” form, his works often seem to have been made by a child or an inexperienced artist. However, this is the character and taste for the popular that directed his attention to those individuals or objects he decided to represent. Throughout Riestra’s graphic and pictorial work, there is a tactile quality full of visceral longing. Moreover, his particular way of using color, line, and volume commands attention, so much so that one cannot ignore a certain sense of urgency.



**Adolfo Riestra (1944–1989)**

*Celuta y el caimán*, 1989

Acrylic, charcoal, and oil on canvas

55 1/8 x 66 7/8 x 1 1/8 in

140 x 170 x 2.8 cm

Signed on the back

(ARO 1899)

70,000 USD



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



**Adolfo Riestra's 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, Riestra 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)**

*Cantante de opera*, 1988

Acrylic on canvas

66 7/8 x 55 1/8 x 1 in

170 x 140 x 2.5 cm

(ARO 1889)

*Price Upon Request*



***[Adolfo Riestra] occupies a special position in Mexican figurative painting of the 1980s. Riestra neither worked with certain folklorisms, which at the time formulated “the Mexican” as a cliché, nor made use of identitarian or even nationalistic themes. He wasn’t perceived as part of the so-called Neomexicanismo movement, which often parodied Mexican culture and its clichés with the aim of criticizing it. On the contrary, his works are always characterized by self-exploration, even if they are rarely self-portraits. They ask: Who is Adolfo Riestra? What sorts of relationships does he have, and with whom? What forms can his body take, and how is he connected to the many other bodies around him?***

— Franz Thalmair

Excerpt of exhibition review of *Cuerpo de obra*  
ARTFORUM, November 2024





**Adolfo Riestra (1944–1989)**

*Figura de tres bolas*, 1989

Bronze

16 1/8 x 8 5/8 x 5 7/8 in

41 x 22 x 15 cm

Edition 1 of 20 (#1/20)

Signed on the back

(ARO 3017)

12,000 USD





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



**Adolfo Riestra (1944–1989)**

*Perro echado*, 1987

Bronze

5 7/8 x 9 1/8 x 19 3/4 in

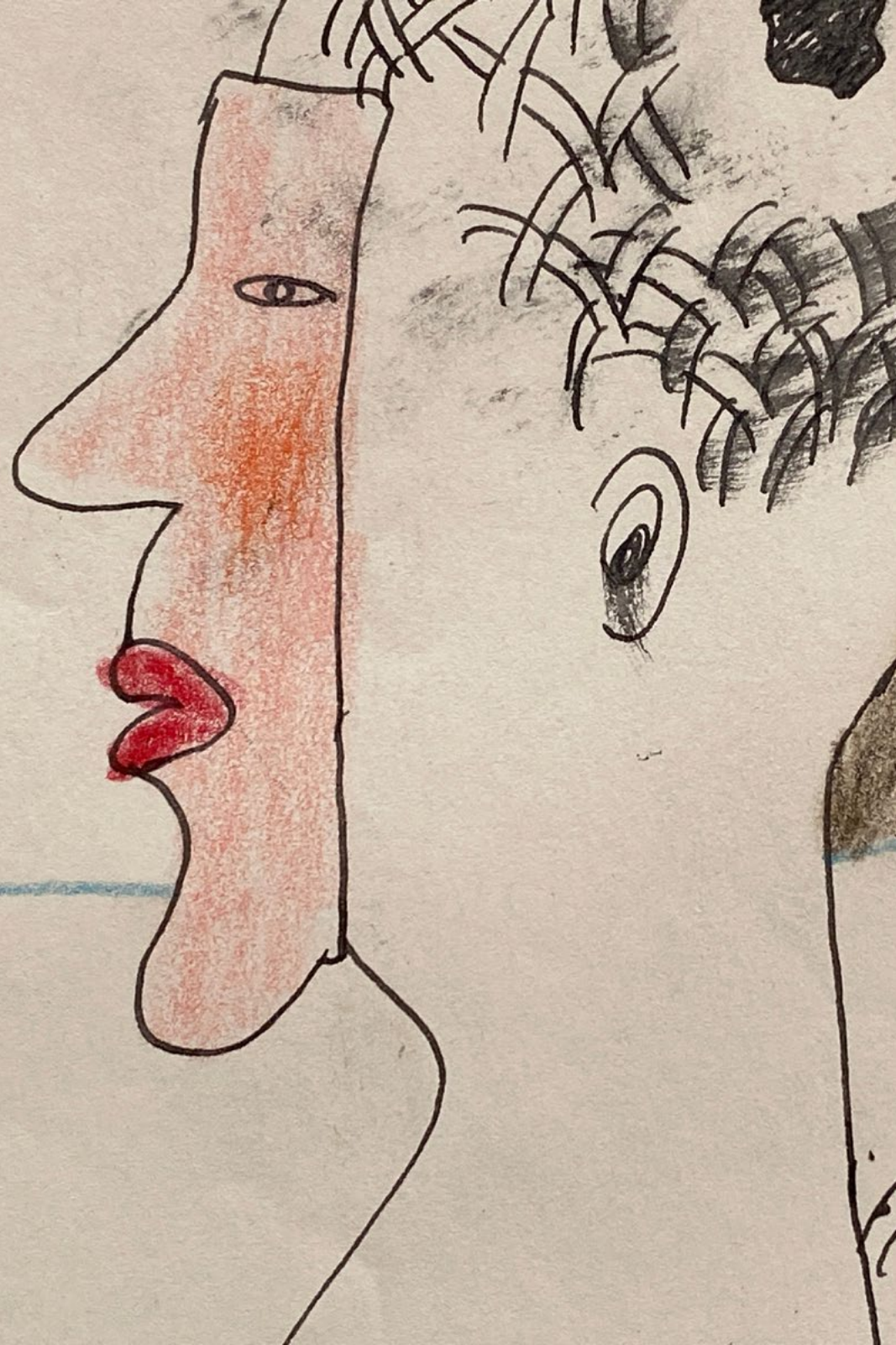
15 x 23 x 50 cm

Edition of 20, plus 1 artist's proof (#4/20)

(ARO 3037)

15,000 USD





**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)**  
*Arco Iris*, 1975  
Colored pencil and ink on paper  
Framed: 19 3/4 x 16 3/8 x 2 in  
50 x 41.5 x 5.2 cm  
(ARO 0701)  
8,000 USD





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





**Adolfo Riestra (1944–1989)**

*Corredores*, 1985

Acrylic, charcoal, ink, and watercolor on paper

Framed: 34 3/4 x 27 x 2 in

88.4 x 68.5 x 5.2 cm

Signed lower right

(ARO 1568)

20,000 USD



**Bodies.**

***Bodies in ceaseless recreation, in fantastical iterations bodies and bodily forms; non-conforming 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 Marcin, Curator

Excerpt of exhibition text for *Cuerpo de obra*  
OMR, July 2024

**Adolfo Riestra (1944–1989)**

*Mujer en el mar*, 1976

Acrylic, marker, and pastel on paper

Framed: 21 7/8 x 17 7/8 x 2 in

55.5 x 45.5 x 5.2 cm

Signed lower right

(ARO 0730)

8,000 USD







**Adolfo Riestra (1944–1989)**  
*Muchacho en Zihuatanejo, 1989*  
Watercolor on paper  
Framed: 21 7/8 x 17 7/8 x 2 in  
55.5 x 45.5 x 5.2 cm  
Signed lower left  
(ARO 1692)  
15,000 USD

**Riestra's oeuvre maintains a subtle but constant theme that lyrically resonates throughout his work. We find explicit pre-Hispanic references associated with the characteristics of Xipe-Totec; the god of spring, an image of metamorphosis, rebirth, and transformation.**

His sculpture is always monumental in appearance, projecting tranquility and an eternal sense of stability that goes beyond time. Beyond pre-Hispanic references, Riestra's sculpture also brings to mind various ancient and modern cultures: Cycladic, Chinese, Egyptian, and African tribal art. In most of these works, there is a strong sense of cultural continuity, especially in what is rooted beyond the pre-conquest of Mexico.

**Adolfo Riestra (1944–1989)**

*Bombonera grande*, 1989

Bronze

37 x 21 1/4 x 21 1/4 in

94 x 54 x 54 cm

Edition of 12 (#5/12)

(ARO 3065)

60,000 USD





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



***Riestra, who had relationships with both women and men, does not emphasize his preferences, neither in his choice of subjects nor in his technique or format. But what today is described as “queer,” a word that was used as a slur during the artist’s lifetime, manifests itself in many works: In the collage ‘Contorsionista’, 1981, he has elongated the neck of a bodybuilder in such a way that it protrudes from the torso like an oversize penis, at its tip not a glans but a human head. In ‘Muscle man’, 1981, the figure with green and blue limbs wears a braided tail in the style of Frida Kahlo. In ‘Muscle woman’, 1981, on the other hand, the cutout of a female model’s head is pasted onto the neck of a man drawn from the rear. Distinctions dissolve.***

— Franz Thalmeier

Excerpt of exhibition review of *Cuerpo de obra*  
ARTFORUM, November 2024



**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)**

*Muscle man*, 1981

Acrylic, collage, gouache, and ink on paper

Framed: 17 1/8 x 13 5/8 x 2 in

43.5 x 34.7 x 5.2 cm

Signed upper right

(ARO 1125)

8,000 USD





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



**Adolfo Riestra (1944–1989)**

*No te metas los dedos a la boca, 1980*

Ink on paper

Framed: 21 7/8 x 17 7/8 x 2 in

55.5 x 45.5 x 5.2 cm

Signed upper right

(ARO 0936)

8,000 USD



GIVOTE  
METAS  
LOS  
DEODS  
A LA  
BOCA

PINO  
YINO

## PRESENTING

















# OMR

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*info@omr.art*

*enquiries@omr.art*

*omr.art*