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# FRIEZE LONDON

PIA CAMIL  
CLAUDIA COMTE  
JOSE DÁVILA  
ALICJA KWADE  
TONY MATELLI  
JORGE MÉNDEZ BLAKE  
ANA MONTIEL  
GABRIEL RICO  
ADOLFO RIESTRA  
EDUARDO SARABIA  
SEBASTIAN SILVA  
TROIKA

BOOTH A26  
OCTOBER 09 → 13, 2024  
THE REGENT'S PARK | LONDON, UK



**Adolfo Riestra (1944–1989)**

*Bañista*, 1989

Acrylic on canvas

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 (1944–1989)**  
*Torso esgrafiado con niños*, 1989  
Bronze  
85.5 x 55 x 30.5 cm  
Edition 8 of 12 (#8/12)  
(ARO 3021)  
120,000 USD + VAT

**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)**

*Cara de luna*, 1989

Bronze

156 x 46.5 x 39 cm

Edition 4 of 12 (#4/12)

(ARO 3005)

80,000 USD + VAT





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







***Life and Death of an Algorhythm* is part of an ongoing series of works in which Troika bring together playing dice and computer algorithms borrowed from the invisible virtual backbone of our physical world. The work is constructed from tens of thousands of colored dice and generated, line by line, by manually emulating the rules of a simple computer binary program, a physical reenactment of an invisible process.**

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

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

**Troika**  
*Life and Death of an Algorhythm*, 2024  
33,915 ivory colored dice  
233.2 x 446.2 x 1.6 cm  
(TROI 0565)  
90,000 USD + VAT



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

**Troika**

*Irma Watched Over by Machines, 2024*

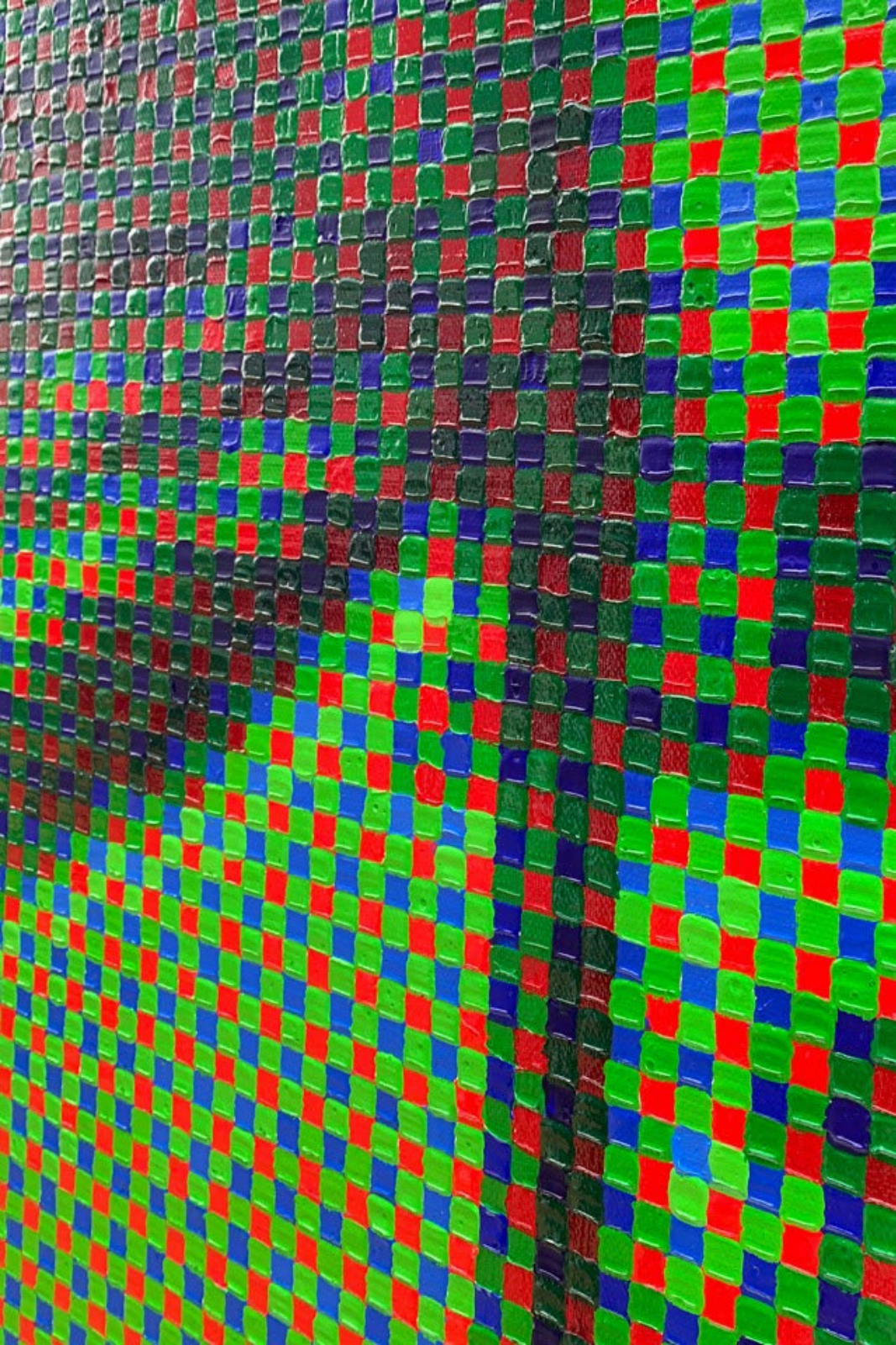
Acrylic on canvas

252 x 180 x 4.5 cm

(TROI 0560)

55,000 USD + VAT

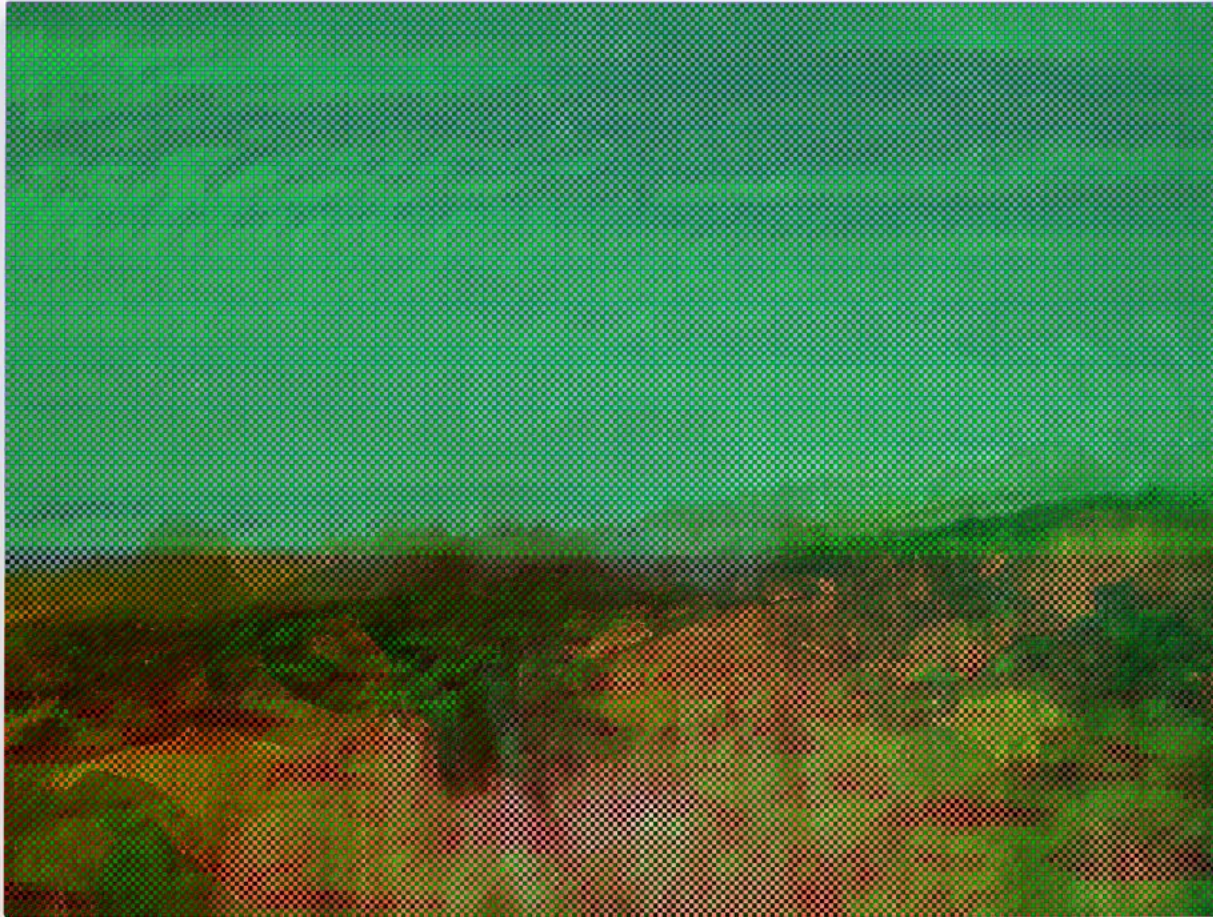




**How do cameras see? This is what Troika set out to understand; to bring computer vision back to painting, to try to internalize the machine way of seeing, its brute logic of dissecting the field of view in millions of tiny pixels, and the range of colors it perceives.**

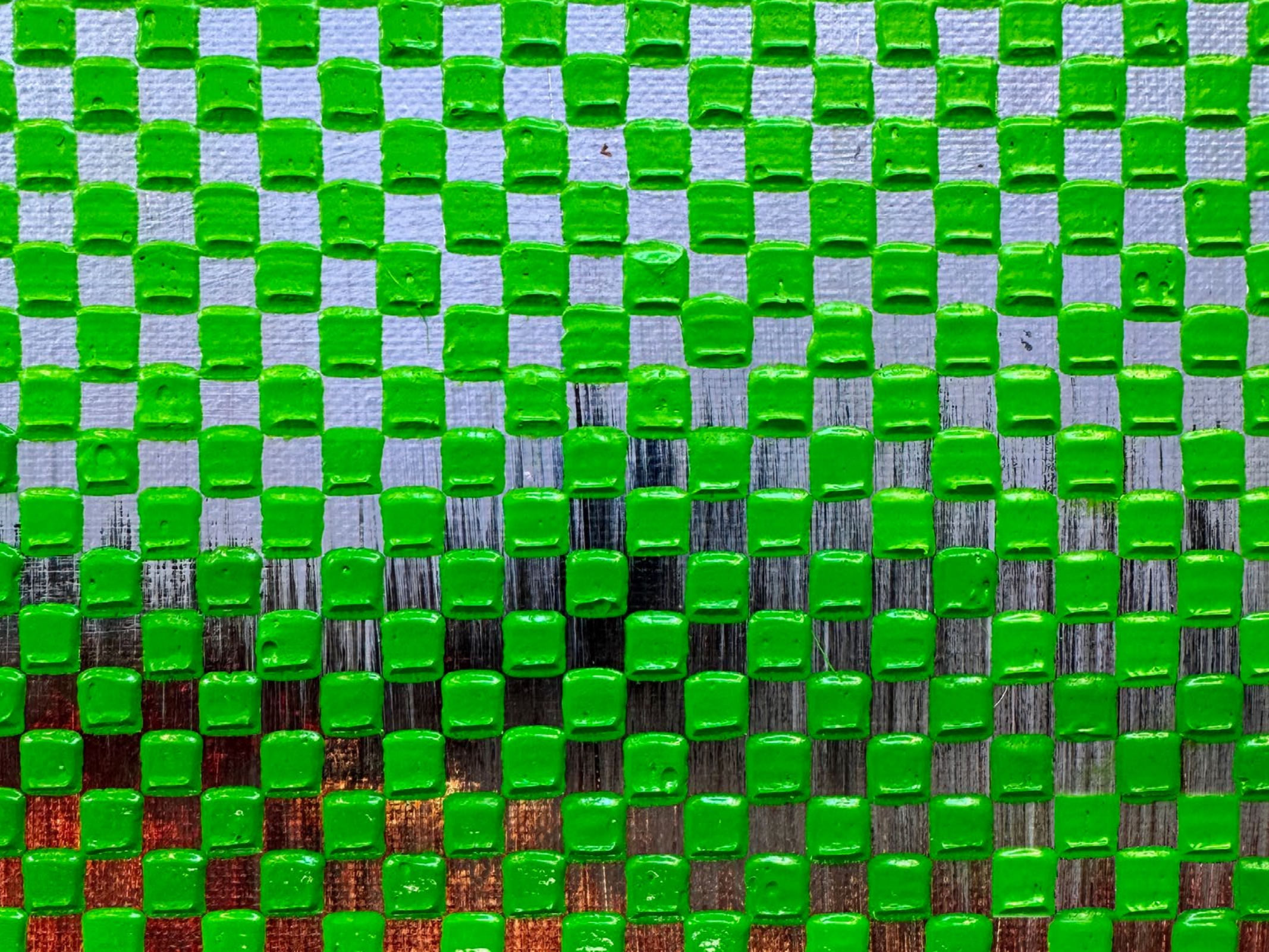
Troika's paintings are deconstructed into pixels of shades of Red, Green and Blue, reconstituting the way that networked cameras, CCTV, aerial drones and all digital cameras see and record the world: in raw format, in digital RGB. They depict publicly accessible webcam imagery of extreme natural weather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

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



**Troika**  
*Programming Harmony Touching Clear Sky, 2024*  
Acrylic on canvas  
162 x 216 x 4.5 cm  
(TROI 0564)  
50,000 USD + VAT

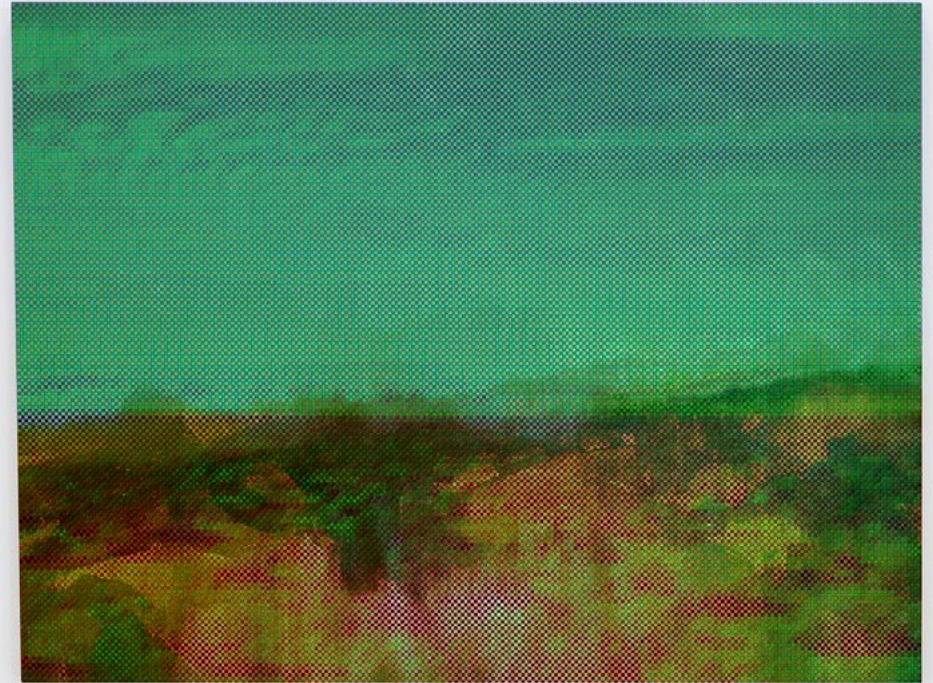




***Programming harmony touching clear sky* (2024) shows the remote Mojave desert painted in a pattern appropriated from the way that digital cameras, CCTVs or satellites record imagery. This net-like painted pattern made up of sixteen shades of green acts as a filter obscuring our view onto what lays behind.**

Our earth is dotted with millions of CCTV and surveillance cameras, many of which are located in the most remote regions of the planet allowing live streams from the summit of Mount Everest, the polar regions of Antarctica or remote desert regions; places the vast majority of people will never set foot on.

Yet, from the comfort of our own living room, we are able to log into remote sensing networks and see these locations from a distance. Distance allows to disassociate. The same technology which assists us to zoom in on nature, serves to reinforce our lack of connection with – or understanding of – natural realities. Might our relationship with nature similarly reflect a growing detachment from the world?







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

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

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



Exhibition view: Alicja Kwade, *Silent Matter* (solo exhibition), OMR, Mexico City (2024)



**Alicja Kwade**  
*Superheavy Skies*, 2023  
Mirror polished stainless steel, stones, motor  
291.9 x 377.6 x 377.6 cm  
Weight: 112.5 kg  
(AKW 0104)  
110,000 EUR + VAT





**Much like his cinematic works, Sebastian Silva's paintings and drawings serve as a medium for passionate 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.”

**Sebastian Silva**  
Untitled, 2024  
Oil on canvas  
217.2 x 284.5 x 3.8 cm  
Signed on the back  
(SSIL 0170)  
80,000 USD + VAT





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





Installation view: Claudia Comte, *FIVE MARBLE LEAVES* (temporary installation), presented by Paris+ par Art Basel, Jardin des Tuileries, Paris (2023)

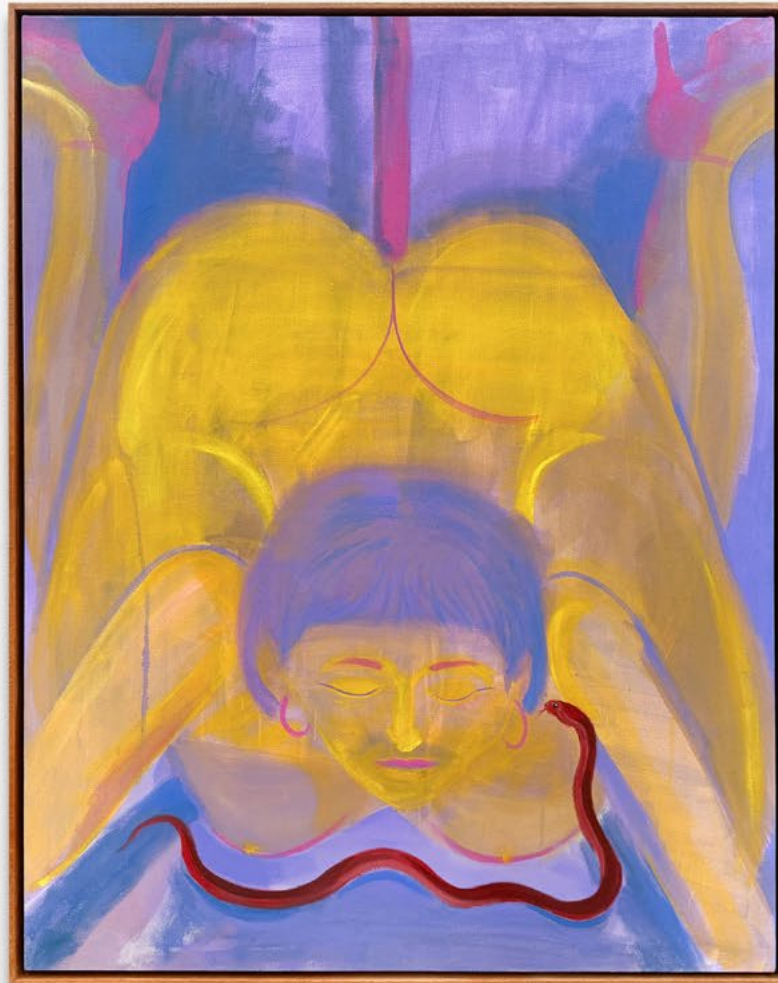
**Claudia Comte has long been inspired by the wonders of nature. Her love of flora and fauna from different environments has resulted in magnificent sculptures in the form of cacti, coral, and leaves.**

Inspired by an intensive study of various oak species, Comte developed the series *FIVE MARBLE LEAVES*. The enlarged leaves' "star-like" shape led to totemic, yet whimsical sculptures carved from Carrara marble.

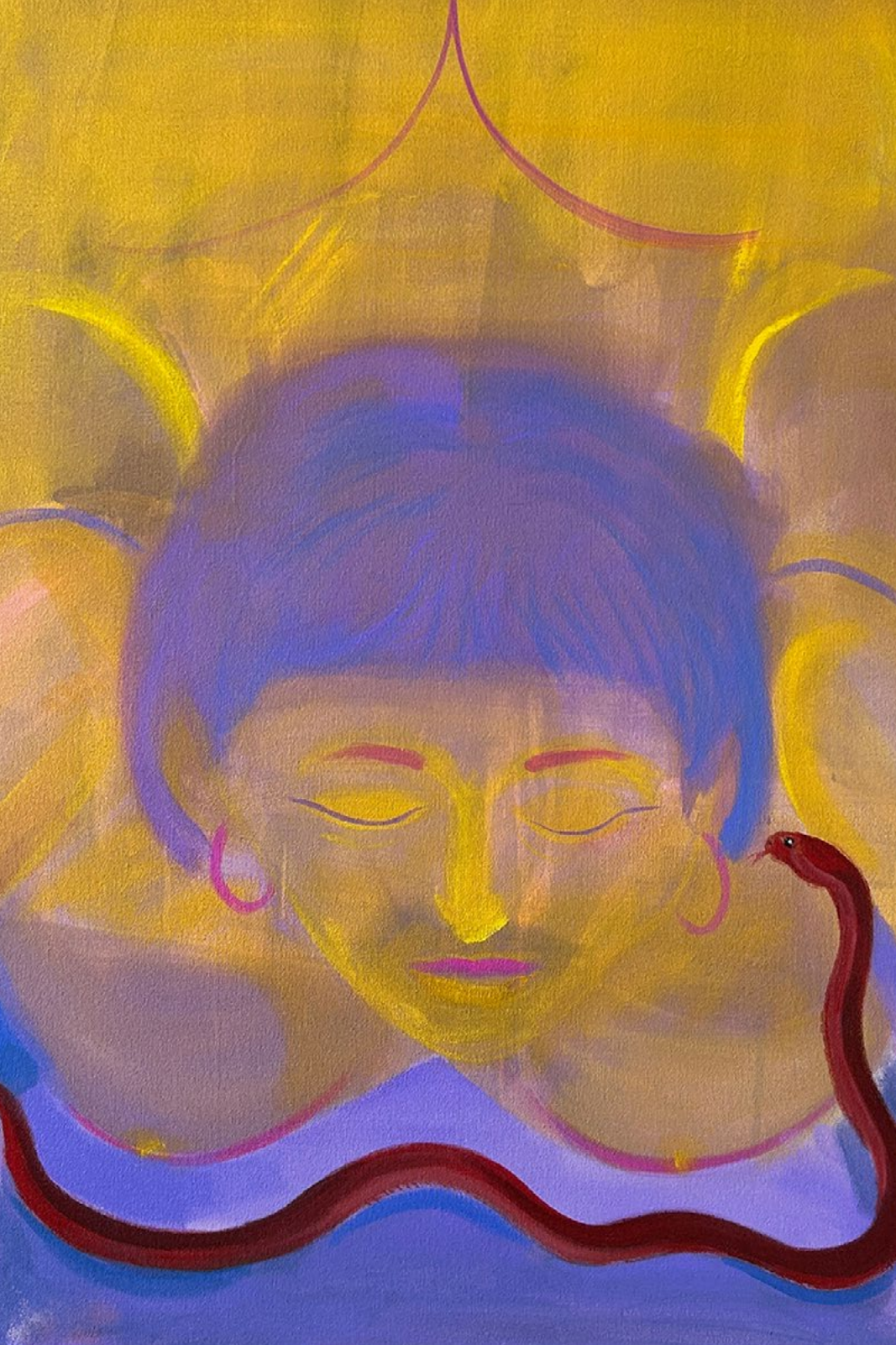
The works reflect the seasonal cycle of leaves, falling in autumn and growing back in spring, highlighting the often-overlooked miracle of nature. Recognizing that humans are above all emotional beings, Comte combines sentiment, play, and information to help engender love for nature and the environment.

**Claudia Comte**  
*Marble Leaves VII 2022*  
White Carrara marble  
132 x 53 x 20 cm  
Weight: 123 kg  
(CCOM 0107)  
75,000 EUR + VAT





**Pia Camil**  
*Ella baila sola*, 2024  
Acrylic on canvas  
Framed: 144 x 114 x 10.5 cm  
(PCA 0213)  
45,000 USD + VAT



**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 current solo exhibition in OMR, *Deseo, deseo* (Sept. 2024), 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 and the carnal.

*Deseo, deseo* is an autobiographical exhibition where Camil reflects on processes of personal reconstruction, using painting as a medium to reconnect with life and desire through art. By addressing the erotic from a 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.

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



Artist in Residence: Pia Camil, Headlands Center for the Arts, Sausalito, California, USA (2024)







**Pia Camil**  
*Snake attack*, 2022  
Ink and oil stick on paper  
Framed: 137.5 x 102.5 x 5.5 cm  
Signed on the back  
(PCA 0152)  
30,000 USD + VAT





**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**

*The Act of Perseverance VI, 2019*

Concrete, volcanic rocks, and ratchet straps

200 x 64.4 x 52 cm

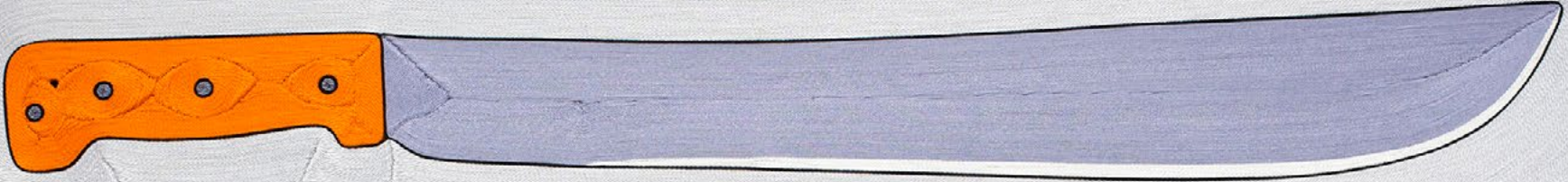
Weight: 201 kg

(JDA 0822)

85,000 USD + VAT







***Bring the Justice into an Oblique Line (Feathers and Knives)*** is a series in which Gabriel Rico explores a morphological similarity between feathers and knives through the composition of altarpieces crafted with traditional Wixárika techniques.

These aesthetic similarities are based on the functional practice in which both elements are used. For example, knives are made to cut solid materials, while feathers, on the other hand, are designed to cut through the air.

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.





**Gabriel Rico**

*Bring the justice into an oblique line (Feathers and knives) I, 2024*

Cotton yarn on wooden board coated with beeswax

100 x 100 x 6 cm

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

(GRI 0421)

15,000 USD + VAT



**Characterized by hyperrealism and a twisted depiction of everyday objects like flowers and leftover consumer goods, Tony Matelli's sculptures often straddle the boundaries of absurdity and humor, raising broader existential questions.**

Over the past two decades, Matelli's artistic concerns have centered around the human condition, imbuing his sculptures with a surprising and deeply human vulnerability. This quality can be found in the most unlikely of objects, such as his polychrome bronze flower arrangements – or his renowned weeds series, in which plants sprout from the space between gallery walls and floors.

**Tony Matelli**  
*Arrangement, 2024*  
Painted bronze and stainless steel  
68.6 x 35.6 x 35.6 cm  
(TMA 0008)  
75,000 USD + VAT







**Tony Matelli**

*Weed*, 2024

Painted bronze

40.6 x 43.2 x 30.5 cm

(TMA 0009)

34,000 USD + VAT

**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  
72.4 x 58.4 x 30.5 cm  
(TMA 0011)  
34,000 USD + VAT









**Ana Montiel**  
*THE I IN THE EYE (8)*, 2023  
Acrylic, oil pastel, colored pencils on canvas,  
protected with matte UV varnish  
150 x 200 cm  
Signed on the back  
(AMO 0096)  
25,000 USD + VAT





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.

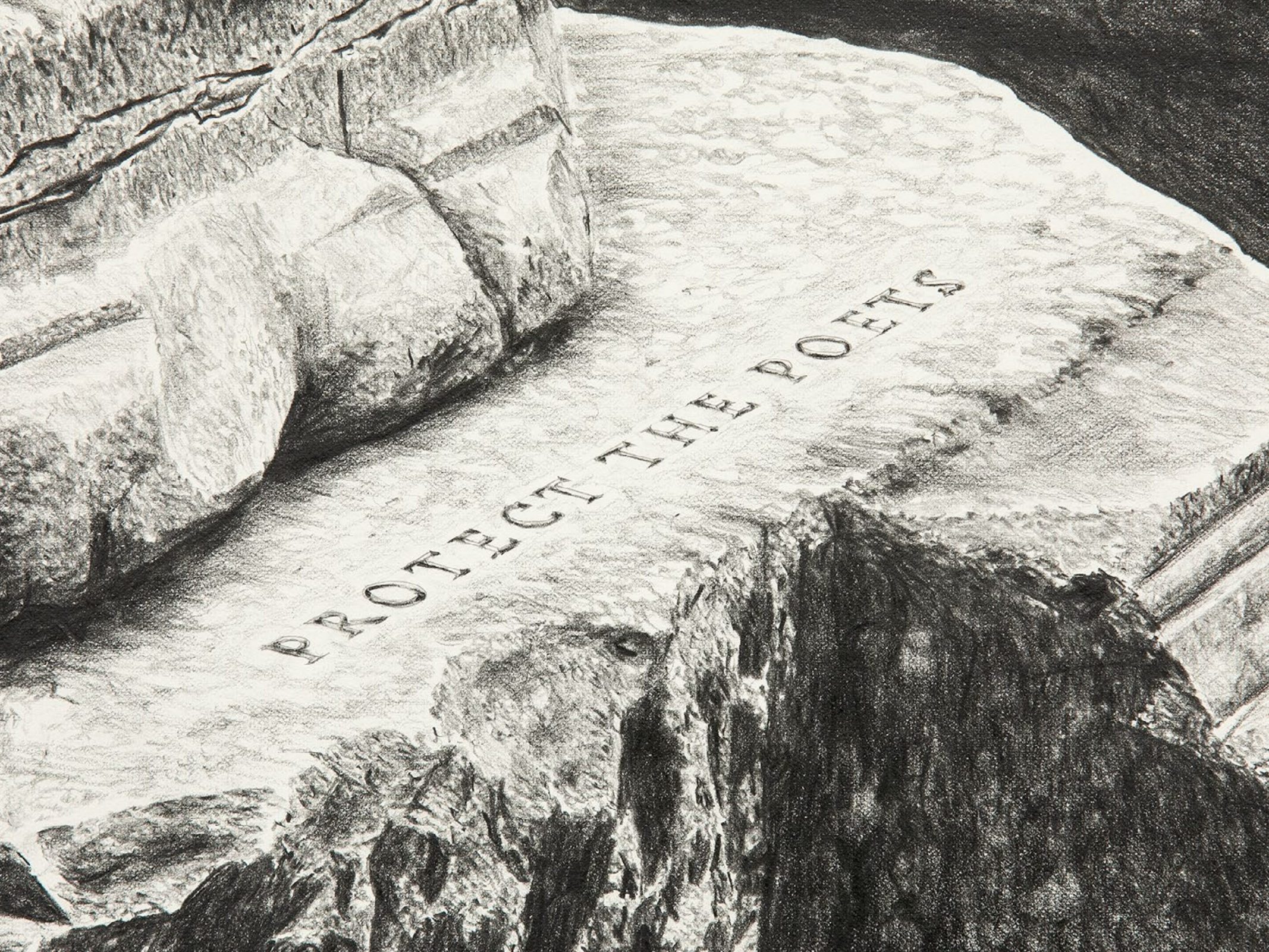
Yours in liminality,

—Ana Montiel.



**Ana Montiel**  
*S.T.R.E.A.M.S (surrounding transdimensional realities experienced  
as mutable sentience) #18, 2024*  
Acrylic, color pencils and oil pastels on canvas,  
protected with matte UV varnish  
160 x 205.8 x 4.2 cm  
Signed on the back  
(AMO 0113)  
25,000 USD + VAT

PROTECT THE POETS







**Jorge Méndez Blake's colored pencil drawings from the series *I Will Defend Poetry (Poems on Ruins)* are not an epitaph on a dying art, but a call to arms to rekindle the power of ancestral futures.**

The Greek ruins, the stones and debris evoke an ethos: we need to fight the challenges of the 21<sup>st</sup> century. The purpose of the poetic approach within the arts towards true contemporaneity in Méndez Blake's understanding is neither simply to share Western and Non-Westerns own particular and situated constructions of knowledge and art, but rather to co-create multiple knowledges thus expanding everyone's own perspective beyond the situated bounds of each of our respective singular contexts and traditions.

**Jorge Méndez Blake**  
*Defenderé la poesía (Poemas sobre ruinas) VII /*  
*I Will Defend Poetry (Poems on Ruins) VII, 2024*  
Colored pencil on paper  
Framed: 71.5 x 101.4 x 4.5 cm  
Signed on the back of paper  
(JMB 0700)  
24,000 USD + VAT









**For the works in her recent exhibition *Deseo, deseo*, Pia Camil revisits her artistic development in painting 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.**

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**  
*I touch myself*, 2024  
Watercolor on cotton paper  
Framed: 65 x 84 x 4.7 cm  
(PCA 0232)  
15,000 USD + VAT





**Pia Camil**  
*Summer Bliss, 2024*  
Watercolor on cotton paper  
Framed: 84 x 65 x 4.7 cm  
(PCA 0239)  
15,000 USD + VAT

**Extra**

**DESDE**

**1925**



**LA  
CERVEZA  
MAS  
FINA**



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

Having researched traditional ceramics across diverse countries and cultures, Eduardo Sarabia has drawn inspiration from his findings: One notable aspect is the use of vases as a medium for storytelling through decoration, encompassing Greek jars, Japanese porcelain, and the vibrant *Talavera de la Reina* tradition in Mexico.



**Eduardo Sarabia**

*Untitled (Corona Extra)*, 2022

Hand painted ceramic vase and wood box

Vase: 33 x 21 x 21 cm

Box: 28 x 38.5 x 27 cm

(ESAR 0147)

15,000 USD + VAT



Exhibition view: Eduardo Sarabia, *Four Minutes of Darkness* (solo exhibition), OMR, Mexico City (2024)



**Eduardo Sarabia**

*Untitled (Vegetables)*, 2021

Hand painted ceramic vase and wood box

Vase: 56 x 37 x 37 cm

Box: 45 x 61 x 45 cm

(ESAR 0013)

18,000 USD + VAT





**Without limiting himself to a critique of the “exoticization” of Mexican culture, Sarabia examines the gap separating definitions of taste (and, more bluntly, of legality).**

Mixing romantic visual narratives in regards to illegal matters, fine arts and commerce, creating an environment that slips between the oneiric and the openly materialistic, Sarabia’s work takes on an important exploration of understanding the physical and human consequences of economic forces.

**Eduardo Sarabia**

*Untitled (Karaoke), 2021*

Hand painted ceramic vase and wood box

Vase: 67 x 48 x 48 cm

Box: 60 x 82 x 60 cm

(ESAR 0234)

30,000 USD + VAT







**Long under the influence and style of cartoonists and animators from Tex Avery to Matt Groening, Sebastian Silva's most recent canvases also channel mid-20th century painters: from Joan Mitchell to Cy Twombly to Philip Guston.**

Of these, Guston is the clearest inspiration, though it is the démodé Guston of the 1950s—the painter of non-representational canvases composed of shimmering clusters of brushstrokes that occupy the center of his paintings. As one might expect, Silva's invocation is double edged. Never an artist prone to hero worship or self-seriousness, his lively—if not slashing—brushstrokes and their general jaggedness chart a uniquely vigorous painterly course. Looked at closely they are far more Ab Sex than Ab Ex.

– Christian Viveros-Fauné

Except from *My Party* exhibition text, 2023

**Sebastian Silva**  
Untitled, 2024  
Oil on canvas  
251.5 x 223.5 x 3.8 cm  
Signed on the back  
(SSIL 0171)  
80,000 USD + VAT









**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: 63.9 x 79.5 x 5.2 cm

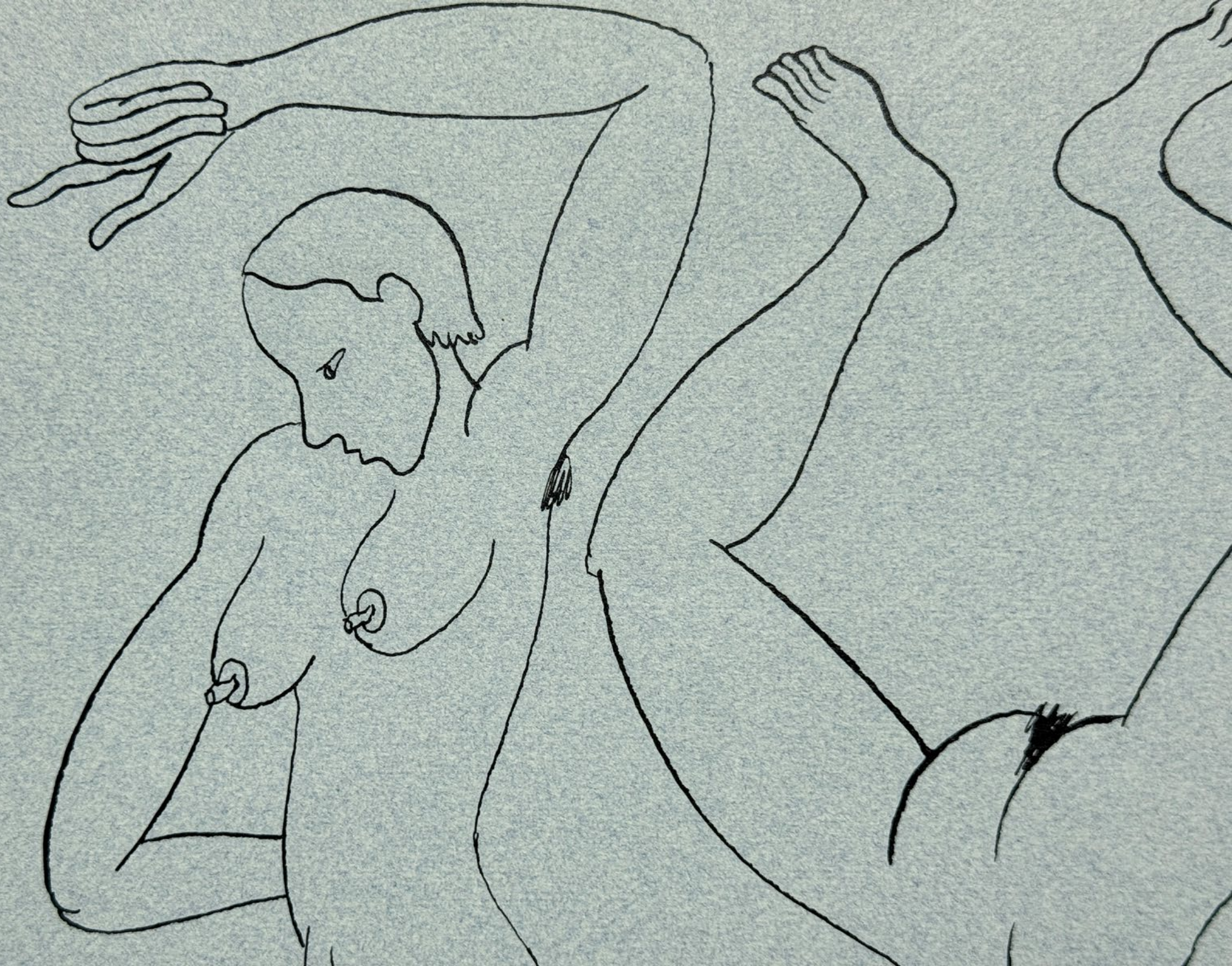
Signed lower right

(ARO 0263)

15,000 USD + VAT









**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)**

Sin título, 1979

Ink on paper

Framed: 55.5 x 45.5 x 5.2 cm

Signed lower center

(ARO 0914)

8,000 USD + VAT







**Adolfo Riestra (1944–1989)**  
*Muscle woman*, 1981  
Collage on paper  
Framed: 43.5 x 34.7 x 5.2 cm  
Signed lower right  
(ARO 1132)  
8,000 USD + VAT



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

PRESENTING













# OMR

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