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ART BASEL

MATTI BRAUN
PIA CAMIL
JULIAN CHARRIÈRE
CLAUDIA COMTE
JOSE DÁVILA
PABLO DÁVILA
YANN GERSTBERGER
ALICJA KWADE
ARTUR LESCHER
TONY MATELLI
JORGE MÉNDEZ BLAKE
GABRIEL RICO
SEBASTIAN SILVA
SUPERFLEX
TROIKA

BOOTH L16, HALL 2.1
JUNE 11 → JUNE 16, 2024
MESSE BASEL | MESSEPLATZ 10, 4058, BASEL



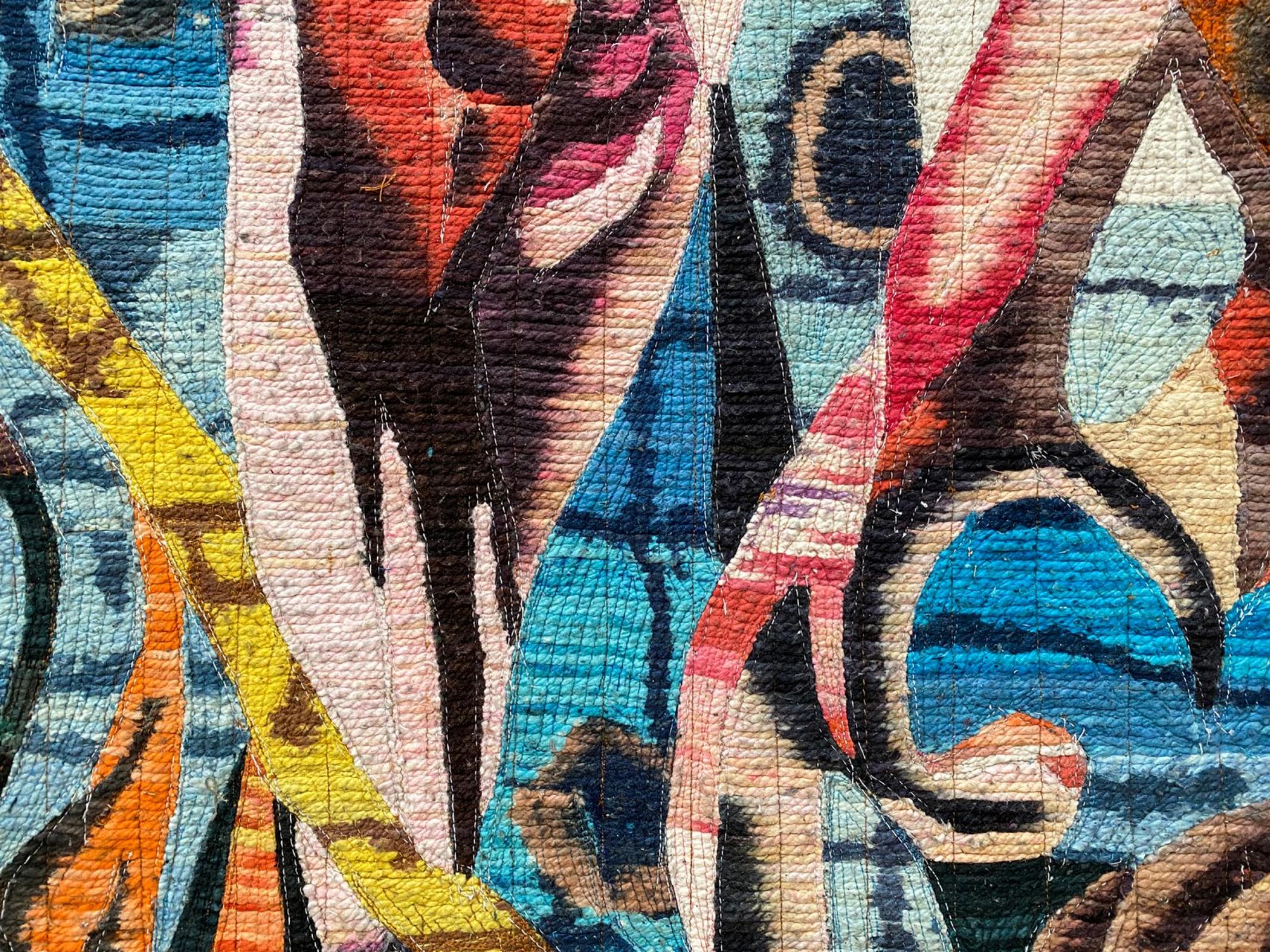


Jose Dávila's recent sculptural work refers to notions of balance and equilibrium, which are generated during the moment of withdrawal between two opposing forces that remained in conflict, finally ceding.

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.

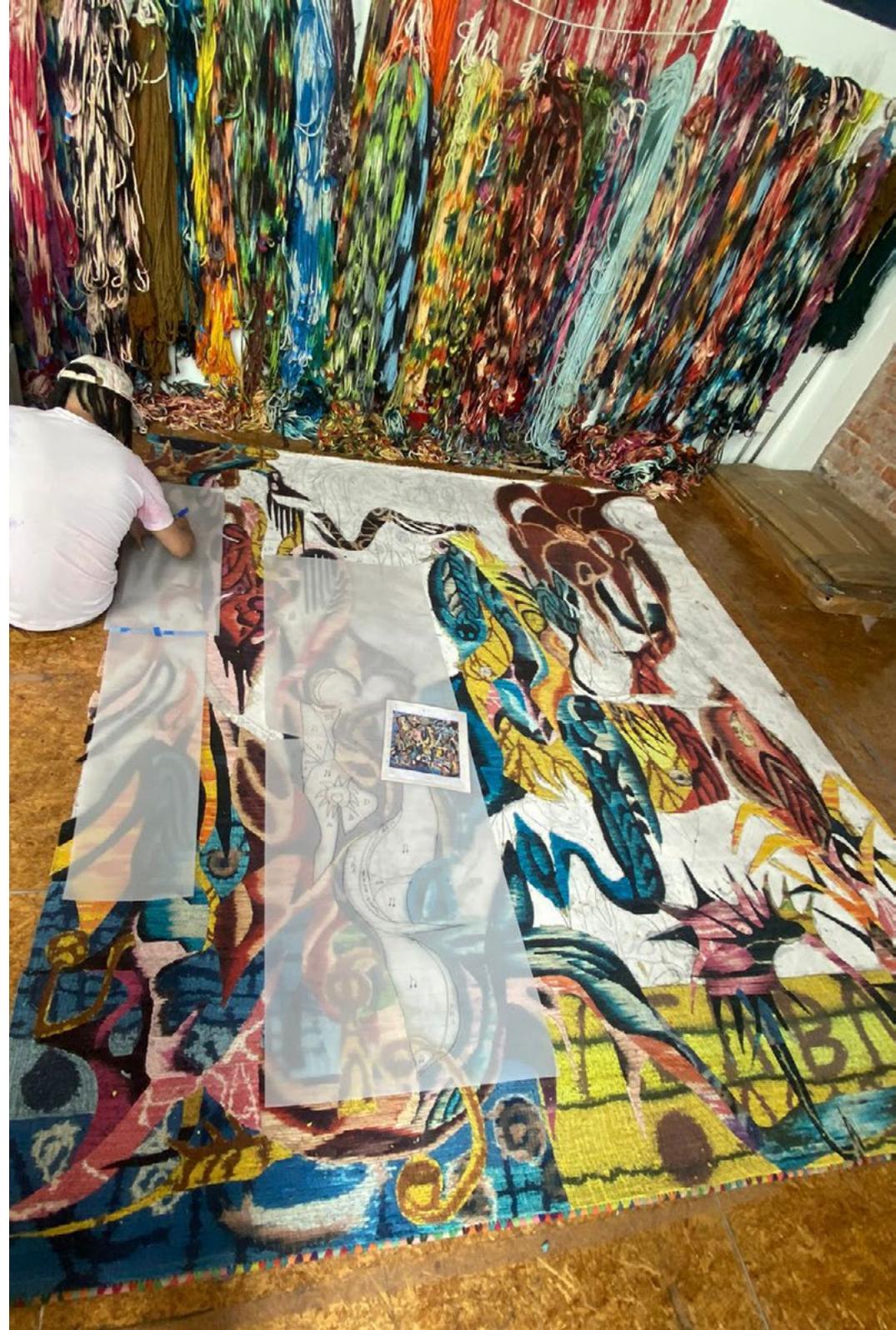
Fragility encounters solidity, flexibility is complemented by rigidity; angular edges from industrial materials interact with the more capricious forms found in organic objects.

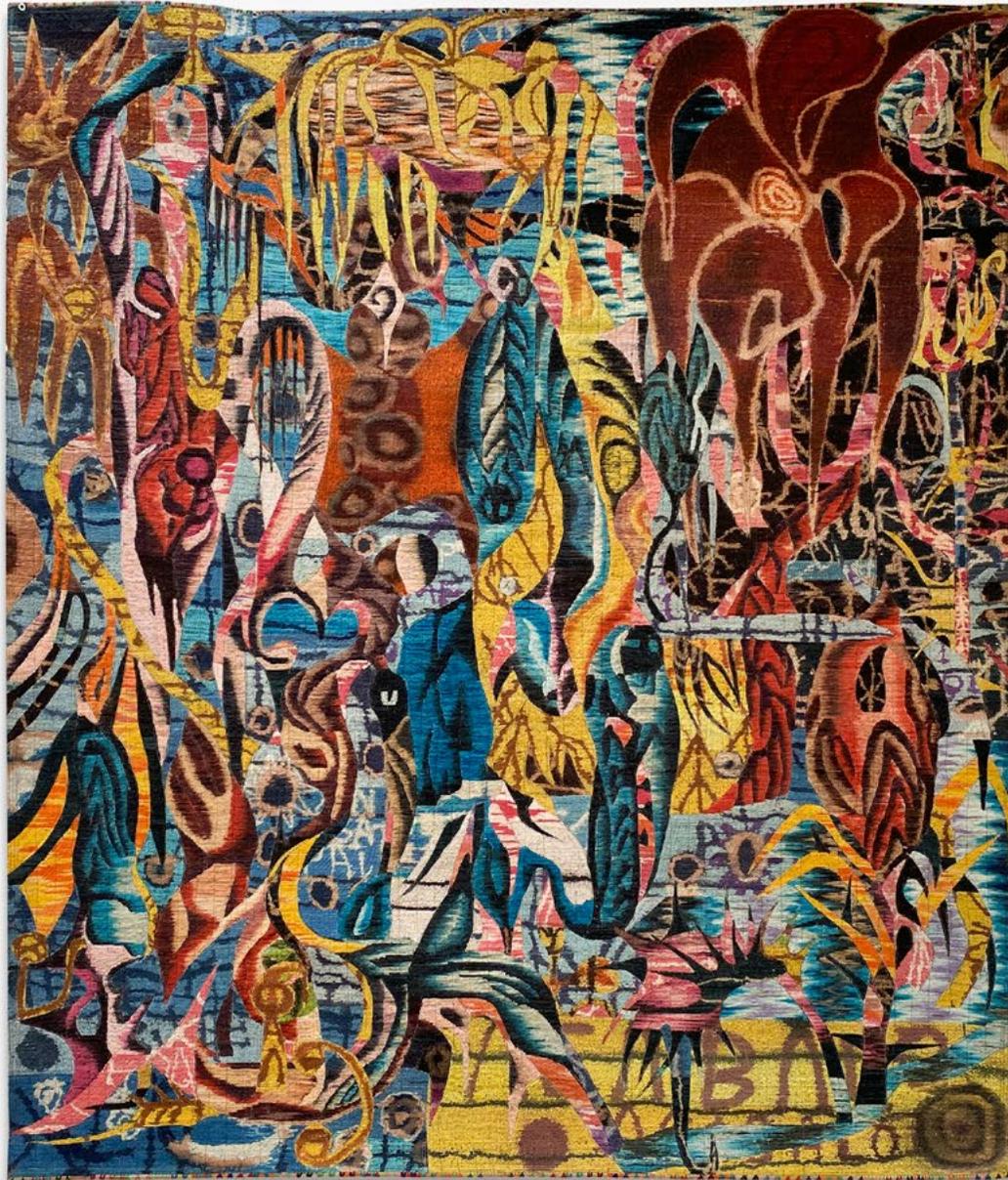
Jose Dávila
Los Límites de lo Posible, 2024
Concrete and rock
182 x 107 x 96 cm
Weight: 989 kg approx.
(JDA 0809)
95,000 USD + VAT



Yann Gerstberger's series of textile tapestries depict narratives inspired by patterns found in Mexican popular culture, art history and nature.

These works are produced with an original technique conceived by the artist: he glues fibers of cotton (mops, originally) on vinyl to form colorful surfaces, mixed with industrial fabric, preferably patterned or textured that he finds in markets in the city. The cotton fibers are dyed by hand, using a mixture of natural mexican dyes such as cochineal, and industrial ones like Citocol, the most basic dye that can be found in the supermarket.





Yann Gerstberger

acabalo, 2024

Collages assembled from mixed fabrics, glued
onto tarpaulin and augmented with oil pastels

283.5 x 242 cm

Signed on the back

(YG 0149)

50,000 USD + VAT



Gabriel Rico

XIII from the series - Freedom of manoeuvre, 2021

Mix of found objects, neon, shell & leaf

235 x 140 x 18 cm

(GRI 0288)

25,000 USD + VAT

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.





Sebastian Silva
last party for now, 2024
Oil on canvas
219.7 x 269.2 x 3.8 cm
(SSIL 0169)
85,000 USD + VAT

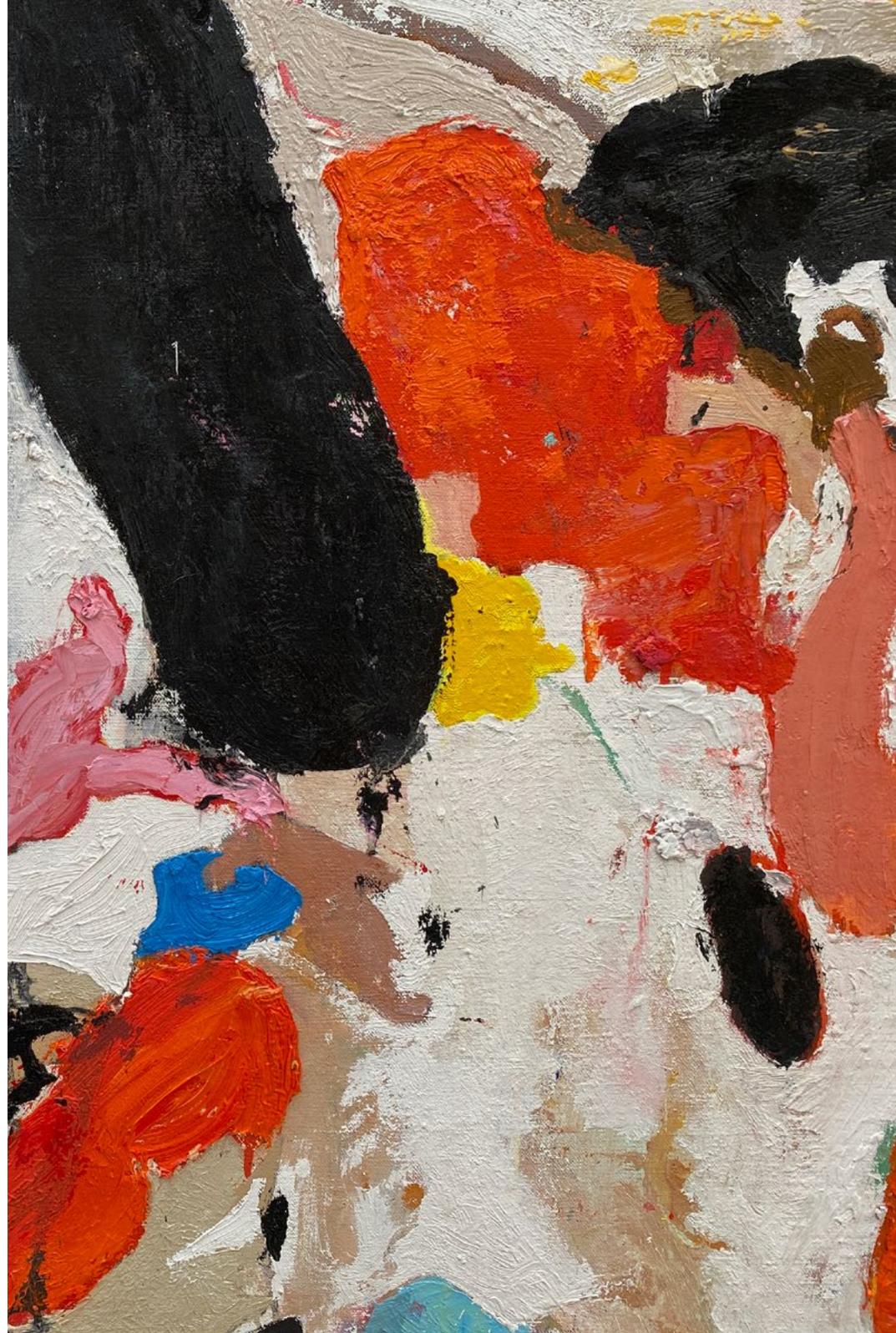


Exhibition view: Sebastian Silva, *My Party* (solo exhibition), OMR, Mexico City (2023)

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.”





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

America, 2023

Brass and multifilament lines

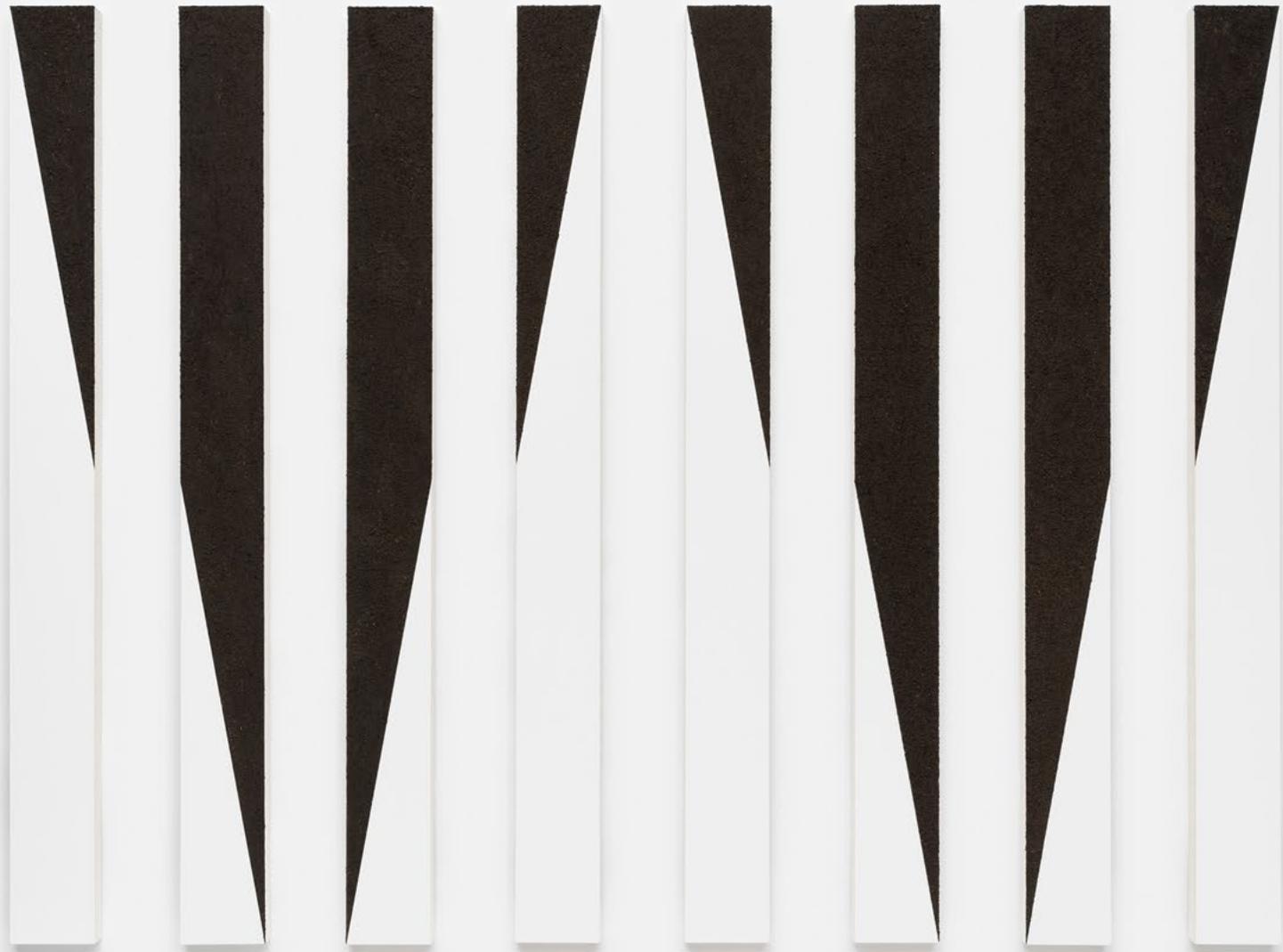
400 x 40 Ø cm

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

(ALE 0157)

63,000 USD + VAT





Claudia Comte
The Tasmanian Devil (soil painting), 2023
Acrylic and soil on canvas
8 pieces, 200 x 18 cm each
Signed on the back
(CCOM 0096)
38,000 EUR + VAT





Exhibition view: Claudia Comte, *Home Sweet Home* (solo exhibition), Vistamare, Milan (2024)

In this latest series, Claudia Comte diverges from traditional pigments, opting instead for a medium as elemental as it is evocative: soil. Sourced from her countryside garden near Basel, the earth assumes a central role in these works, where the tension between nature's resilience and humanity's intervention is embodied in the poetic coalescence of form and substance.

Comte's *Soil Paintings* continue a series of works characterized by their fragmented geometric abstractions, each spread across eight canvases. Comte begins the painting process by treating the eight panels as a unified whole, only to later deconstruct and reassemble them. This approach endows the work with a dynamic modularity that challenges static interpretation and blurs the boundaries between painting and sculpture.



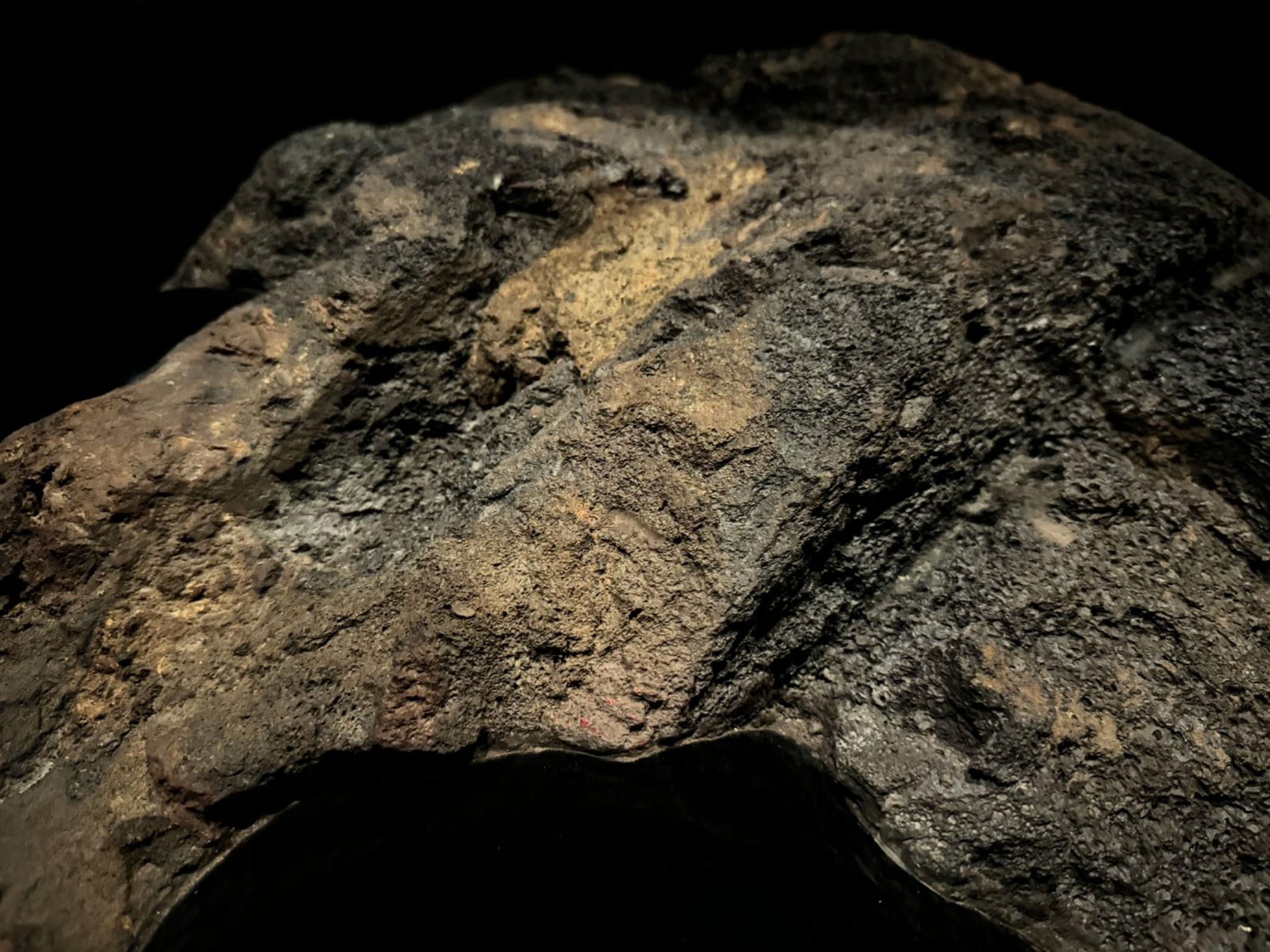




Claudia Comte
Rising Smoke (soil painting), 2023
Acrylic and soil on canvas
8 pieces, 200 x 18 cm each
Signed on the back
(CCOM 0097)
38,000 EUR + VAT



Claudia Comte, *From Where We Rise* (freestanding wall, soil painting) (Permanent installation), Casa Wabi, Puerto Escondido, Mexico (2024)





Julian Charrière is known for his interdisciplinary approach, which mixes artistic speculation and storytelling with scientific methodologies, material studies and field work, exploring ideas of nature and how these tangle and transform over time.

With the bodies of work making up his 2024 solo exhibition at LagoAlgo, *Earth Listens When You Speak*, Charrière seeks to re-establish an emotional link between human beings and the Earth. The artist explores how our species relates to other stratified matters, particularly those which we appropriate as fuels, such as coal and petroleum.

Punctuated by the volcanic creatures from the series *A Stone Dream of You* (2024), these sculptures, made with local basalt rock and obsidian spheres, plunge the visitor into the geological underworld, where immense pressure and volcanic heat give birth to mineral chimaeras.



Exhibition view: Julian Charrière, *Earth Listens When You Speak* (solo exhibition), LagoAlgo, Mexico City (2024)



Julian Charrière

A Stone Dream of You, 2024

Tezontle and obsidian

45 x 90 x 75 cm

Weight: 95 kg approx.

(JCHA 0006)

50,000 EUR + VAT







In the studio: Jorge Méndez Blake, Guadalajara, Mexico (2022)



Jorge Méndez Blake's colored pencil drawing *Biblioteca de exploración. Estructura de biblioteca XXXII / Exploration Library. Library Structure XXXII* (2024) draws on the story of the English explorer Colonel Percy Fawcett, who was lost in Brazil in 1925, while leading an expedition looking for an ancient city in the unexplored part of the Amazon jungle.

This city, which Fawcett used to call "Z City," was supposed to be the last legacy from a forgotten civilization. The reference to the letter "Z" serves as the starting point for Méndez Blake's series, exploring themes of utopia, progress, colonization, and the delicate nature of knowledge structures. Through this artistic exploration, the shape and symbolism of the letter "Z" give rise to a unique blend of language and archeology, forming a captivating typology of construction.

Jorge Méndez Blake
*Biblioteca de exploración. Estructura de biblioteca XXXII /
Exploration Library. Library Structure XXXII, 2024*
Colored pencil on paper
Unframed: 280 x 150 cm
Framed: 298.7 x 169 x 10 cm
Signed on the back of paper
(JMB 0689)
110,000 USD + VAT







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.

The idea for this series of bronze cast fruit peels came to life while peeling a banana, the peel reminded Kwade of “strings” and furthermore the string theory, which assumes that the basic components of matter are vibrating strings, resembling those of a violin.

Each work within the series is in fact a self-portrait of the artist in the form of a banana, potato, orange, lemon or similar. As your own most elementary particle: a string - it vibrates as a string and generates itself, from the 0-dimensional particle to the shell (quantum mechanics). The string theory requires multiple dimensions, so the works also revisit the idea of a multiverse, bringing to question reality and our (limited) human perception of it.

Alicja Kwade
CitrusQuantum, 2023
Bronze
25.8 x 14.5 Ø cm
(AKW 0099)
18,000 EUR + VAT



Pia Camil follows the evolution of the different ways in which fabric has been explored and portrayed in the history of classical painting in the West. Through the observation of emblematic paintings of various historical periods, she selects some of the moments in which fabric has nurture artists's appetite for virtuosity, allowing to show their mastery in the basic concepts of classical painting such as depth, shape, crease, shadow or texture.

To make the paintings for the series *Deshechas*, Camil uses fabrics that have been discarded from textiles factories for being the last bit of the production; therefore they show printing errors. For the artist, these pieces evoke the relationship of contemporary subjects with mass production markets; moreover they serve as metaphors of the role of art within the market. By the format of the paintings and the folds that are generated, these works can be read from their resemblance to an undone bed and therefore understood from the field of intimacy.





Pia Camil
Deshecha en piel, 2017
Dyed fabric
240 x 170 cm
(PCA 0203)
40,000 USD + VAT





Tony Matelli
Weed, 2024
Painted bronze
24.5 x 13 x 8.5 cm
(TMA 0004)
28,000 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 weeds series, in which plants sprout from the space between gallery walls and floors.



Tony Matelli
Weed, 2024
Painted bronze
38.1 x 61 x 35.6 cm
(TMA 0003)
32,000 USD + VAT

Jose Dávila's series of cut-out works approach the pictorial languages of Roy Lichtenstein and Pablo Picasso, with a special emphasis on their portraits and paintings depicting human forms.

The progressive dissection of elements from the photographic documentation of these works transforms the brushstrokes and the color blocks into autonomous three-dimensional presences. The background or the primary subject become absent figures, creating compositions that exist only through negation. These apophatic gestures contribute to the possibilities of the homage and the reinterpretation of art history.

Even though the isolated brushstrokes render an ambiguous composition, they successfully reference their origin. This visual identification becomes almost automatic due to the familiarity the public has with the works by Picasso or Lichtenstein.







Jose Dávila

Untitled (Femme acrobate), 2023

Archival pigment print

203.3 x 154.5 x 8 cm

Weight: 52.95 kg

Signed on the back

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

(JDA 0808)

65,000 USD + VAT



Pablo Dávila
Phase Paintings Wind, 2023
Perforations in canvas
182 x 322 x 10.4 cm
(DAV 0038)
32,000 USD + VAT



***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.**

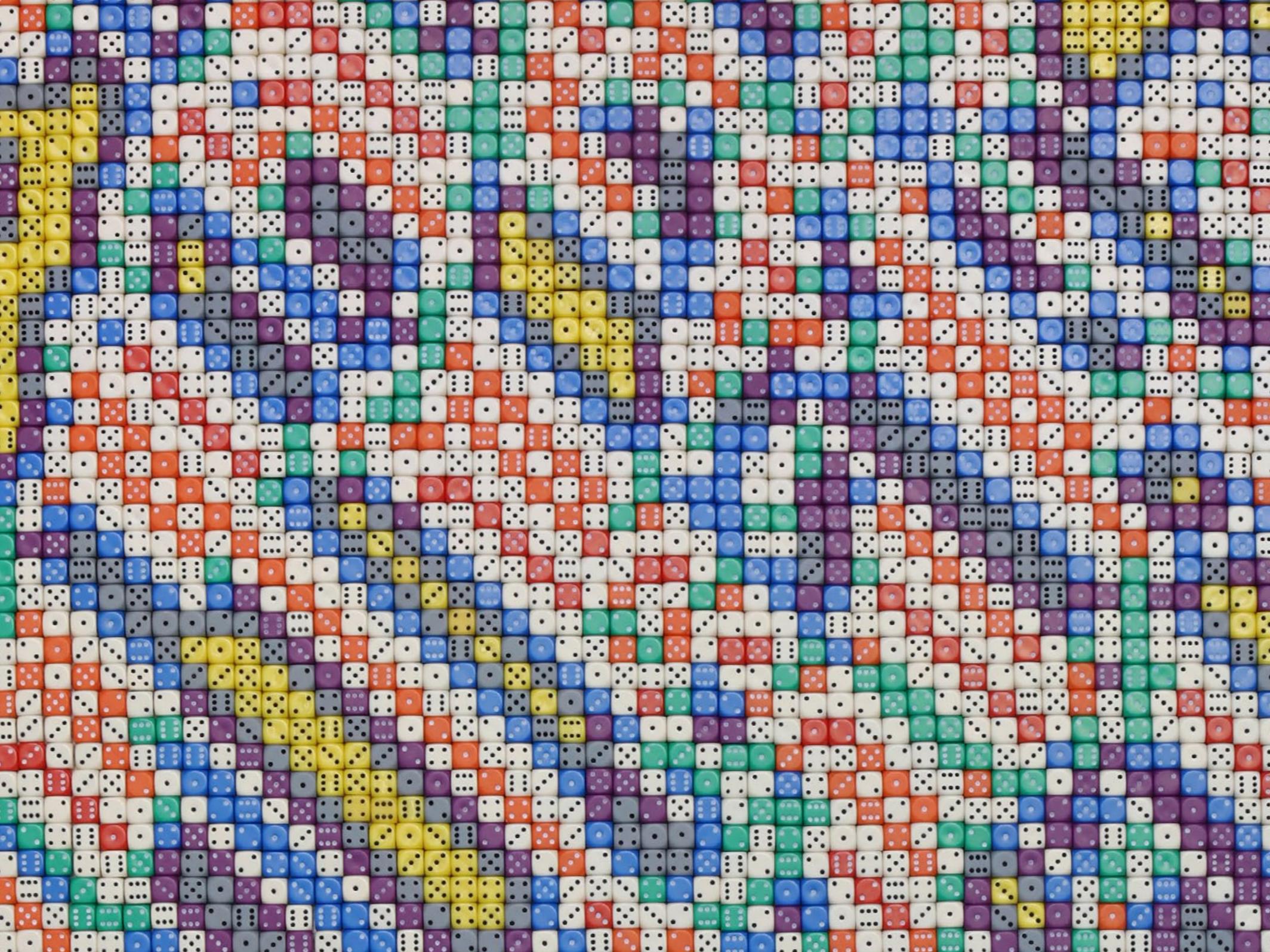
In the *Wind* series, all movement has been translated and interpreted from actual wind currents and gusts, in different geographical locations all along Earth in realtime, therefore creating visual patterns will never occur again in nature...



In the studio: Pablo Dávila, Mexico City (2023)



Pablo Dávila
Phase Paintings Wind, 2024
Perforations in canvas
192 x 127 x 9 cm
(DAV 0080)
20,000 USD + VAT



Troika

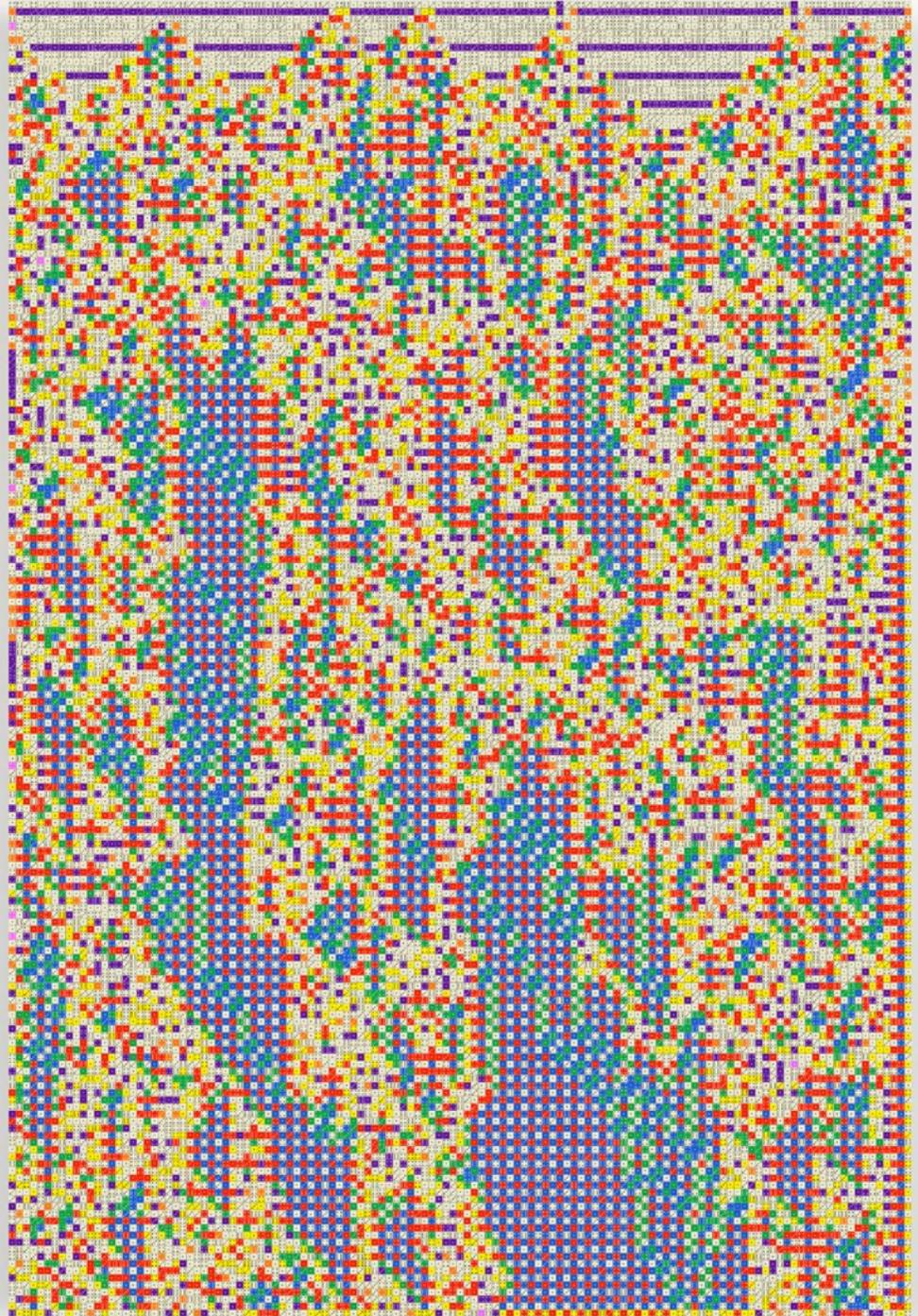
Reality is not always probable, 2023

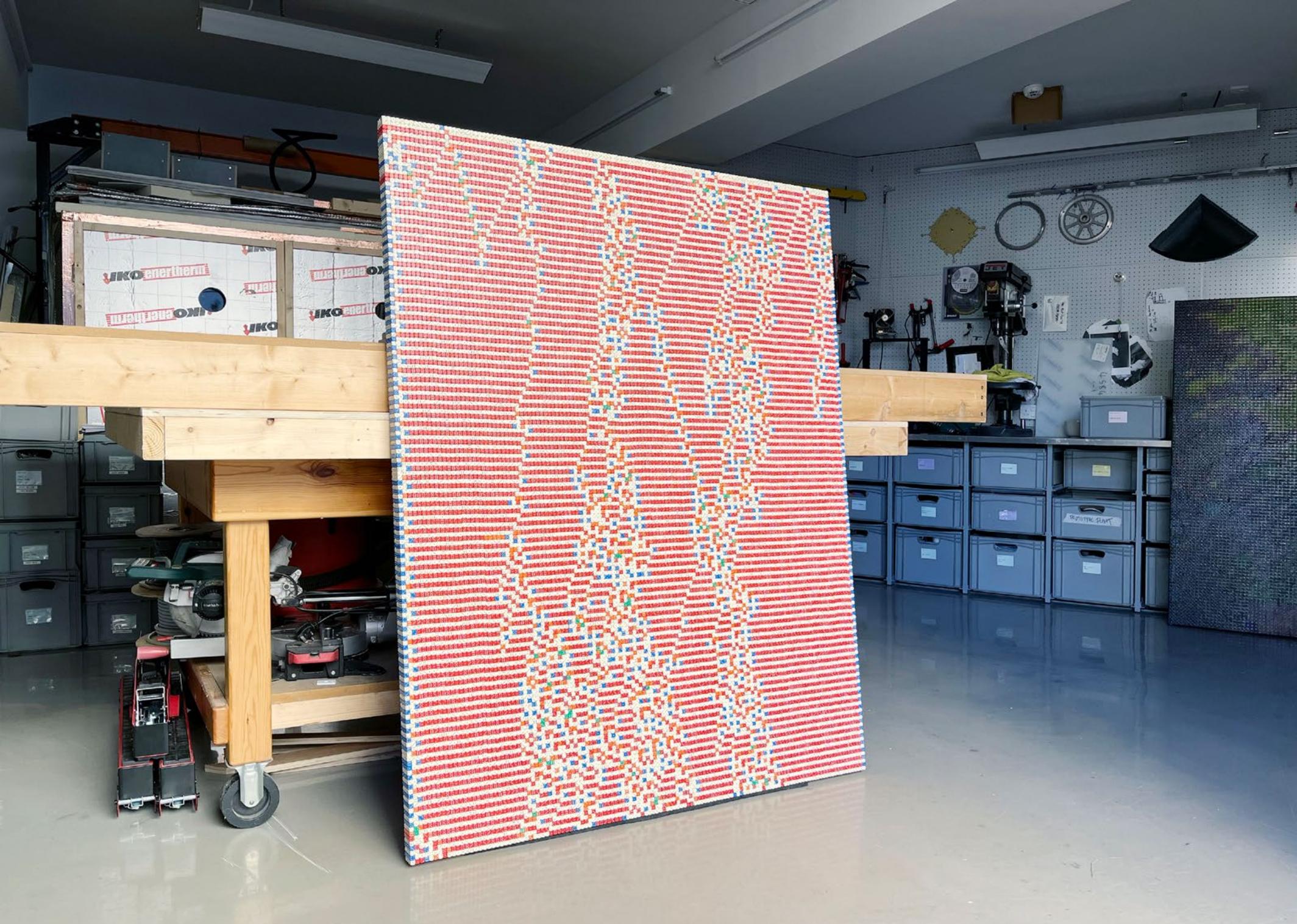
25,542 10mm colourful dice

185 x 128 x 4 cm

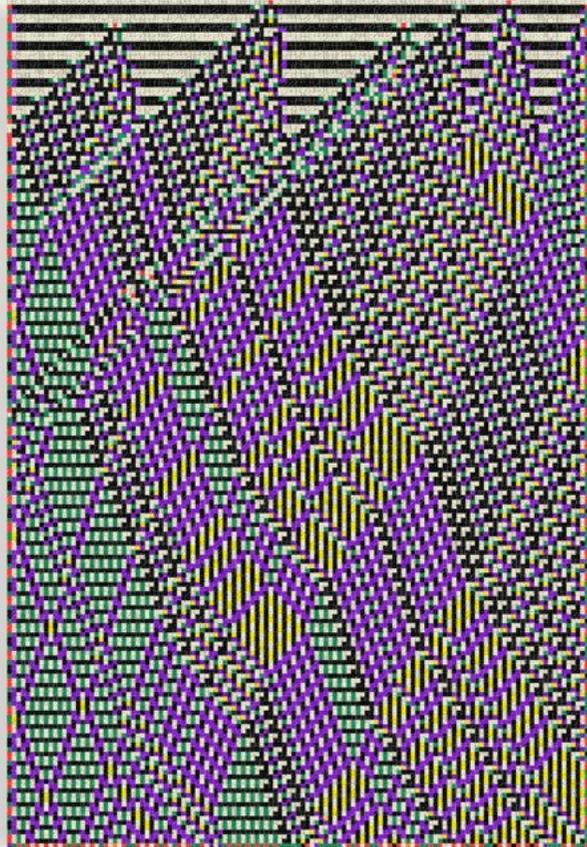
(TROI 0544)

35,000 USD + VAT





In the studio: Troika, London (2023)



Reality Is Not Always Probable 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
Reality is not always probable, 2023
25,542 10mm colourful dice
185 x 128 x 4 cm
(TROI 0546)
35,000 USD + VAT



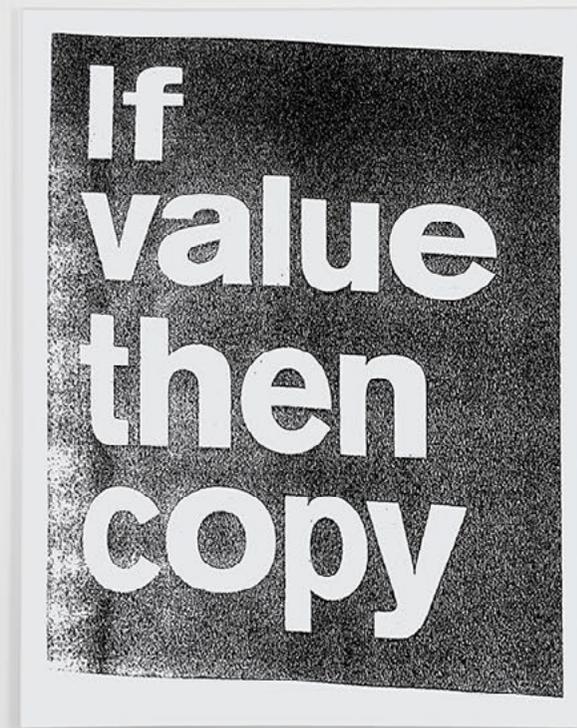
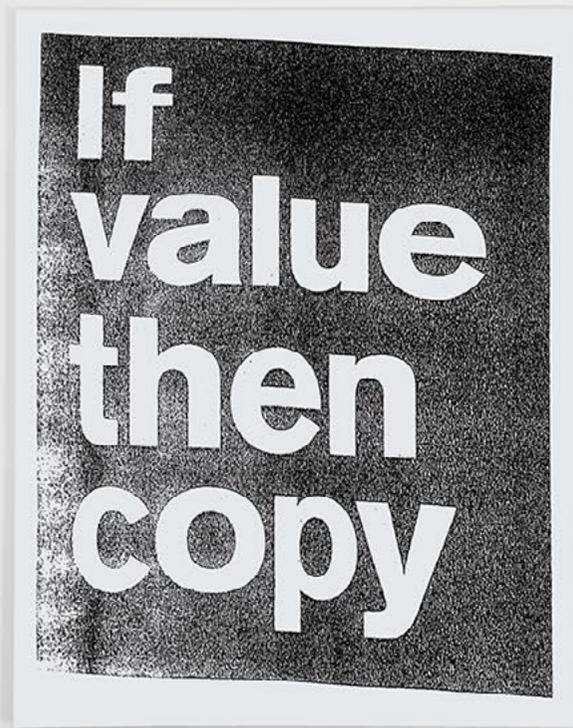
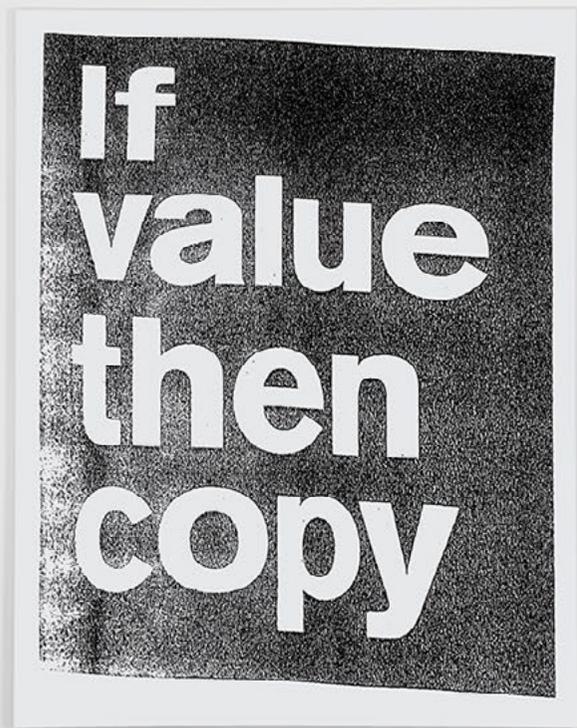




In the series *Because Nothing is More Pleasant to the Eye Than Green Grass Kept Finely Short*, Gabriel Rico develops a work based on concepts of the morphological psychology theory, recognizing that the mind is in a constant state of flux, being shaped and shaping at the same time.

In this way, the artist applies morphological tension as a means to geometric structure, assuming a position to all the elements that compose it in order to contain a visually determined but clearly unfinished form – in this case – the circumference determined by the tips of the knives.

Gabriel Rico
Because Nothing is More Pleasant to the Eye Than Green Grass Kept Finely Short (150 cm), 2020
Different knives
205 x 210 x 5 cm
(GRI 0220)
25,000 USD + VAT

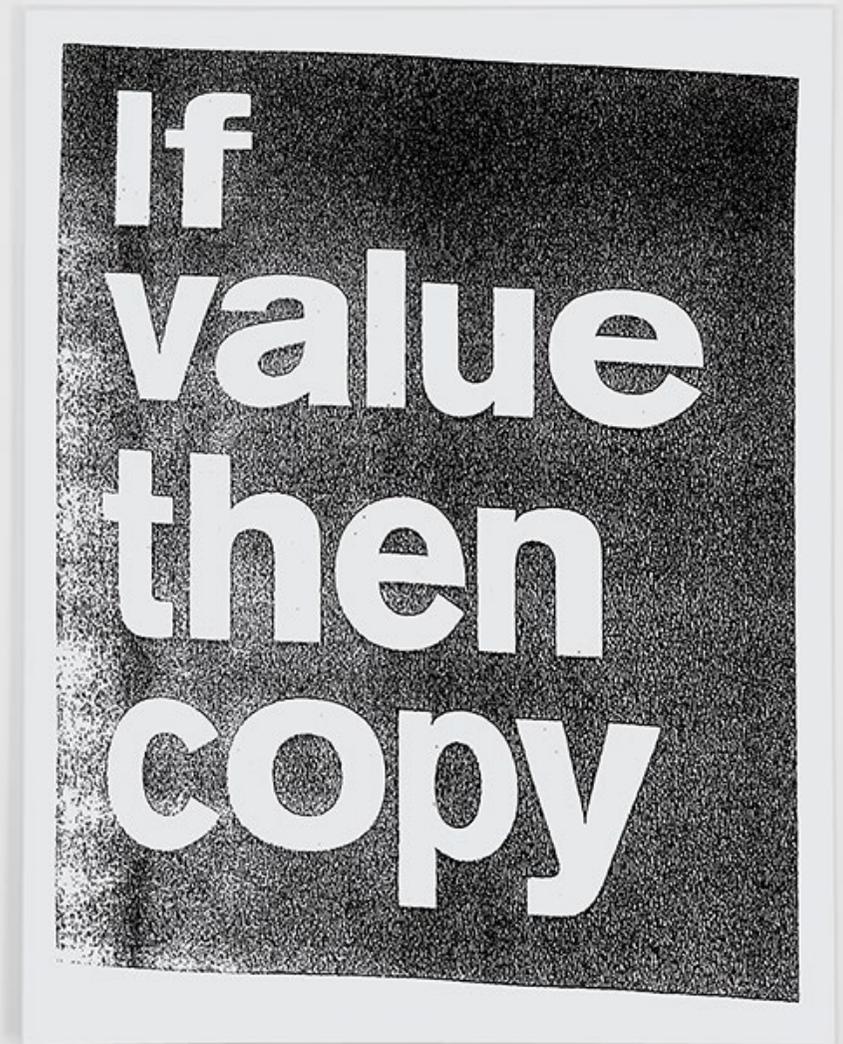


SUPERFLEX
If Value Then Copy, 2019
Oil on canvas
Triptych: 230 x 180 cm, each
(SUP 0068)
60,000 EUR + VAT

If Value Then Copy is a series of text paintings by SUPERFLEX. First conceived as a slogan for the work *Copyshop*, it questions the idea of rights to immaterial works and ideas.

Within the copyright regime, every commodity and concept is assigned ownership and thus becomes incorporated within a global system that functions to protect and defend its perceived value. The dictum “if value then right” is used by copyright advocates to suggest that anything that could be valuable should therefore be copyrighted, and that all unauthorized copying should be considered theft and be punishable by law.

Each iteration of *If Value Then Copy* consists of three identical paintings; this repetition points to the uniformity of commercial mass production. At the same time, the slogan challenges the very idea of originality, authorship and value. Is any idea truly original? Can one claim ownership of immaterial goods? How do we evolve if not by mimicking and copying what is already surrounding us?





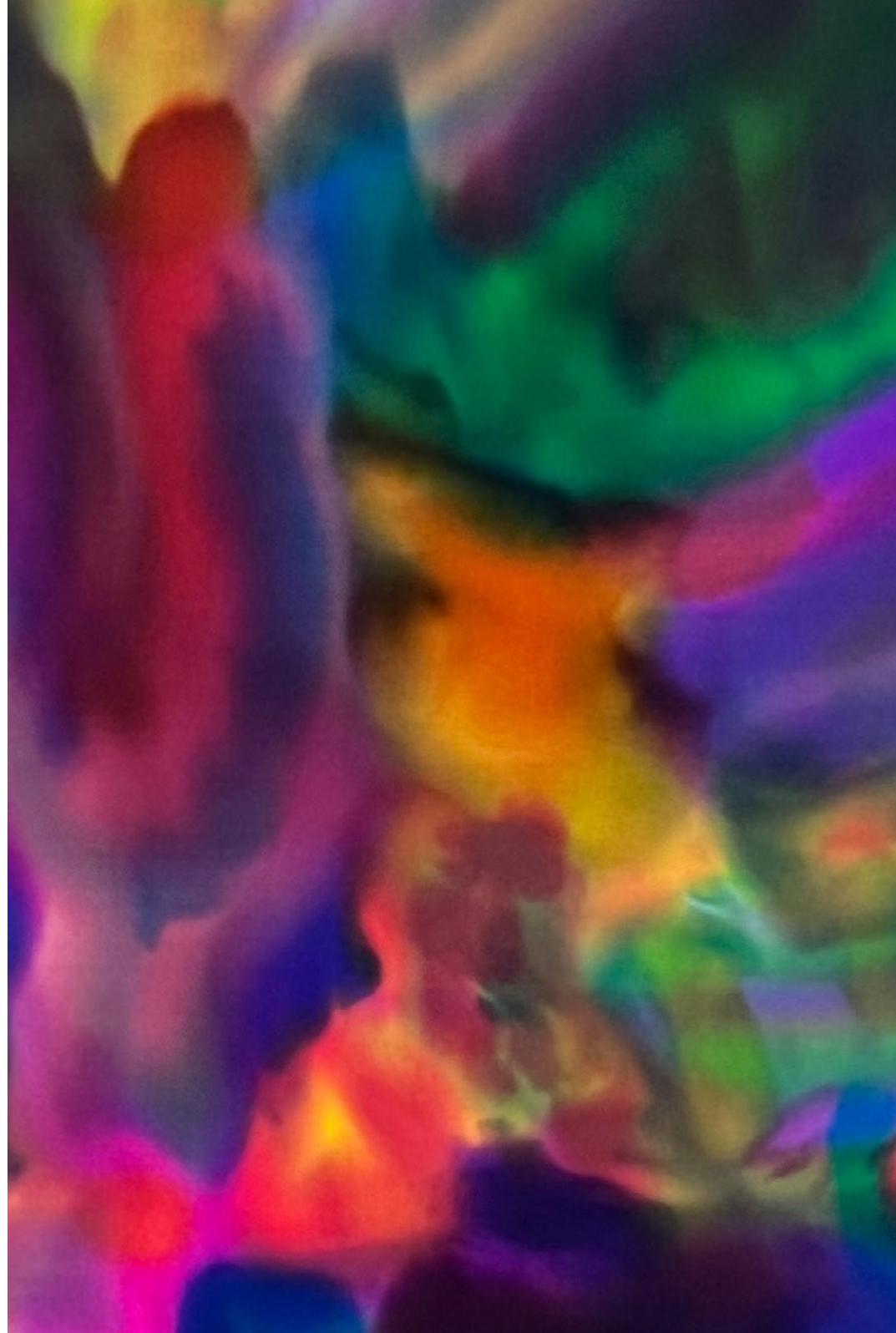
Exhibition view: SUPERFLEX, *There Are Other Fish in the Sea* (solo exhibition), OMR, Mexico City (2019)



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

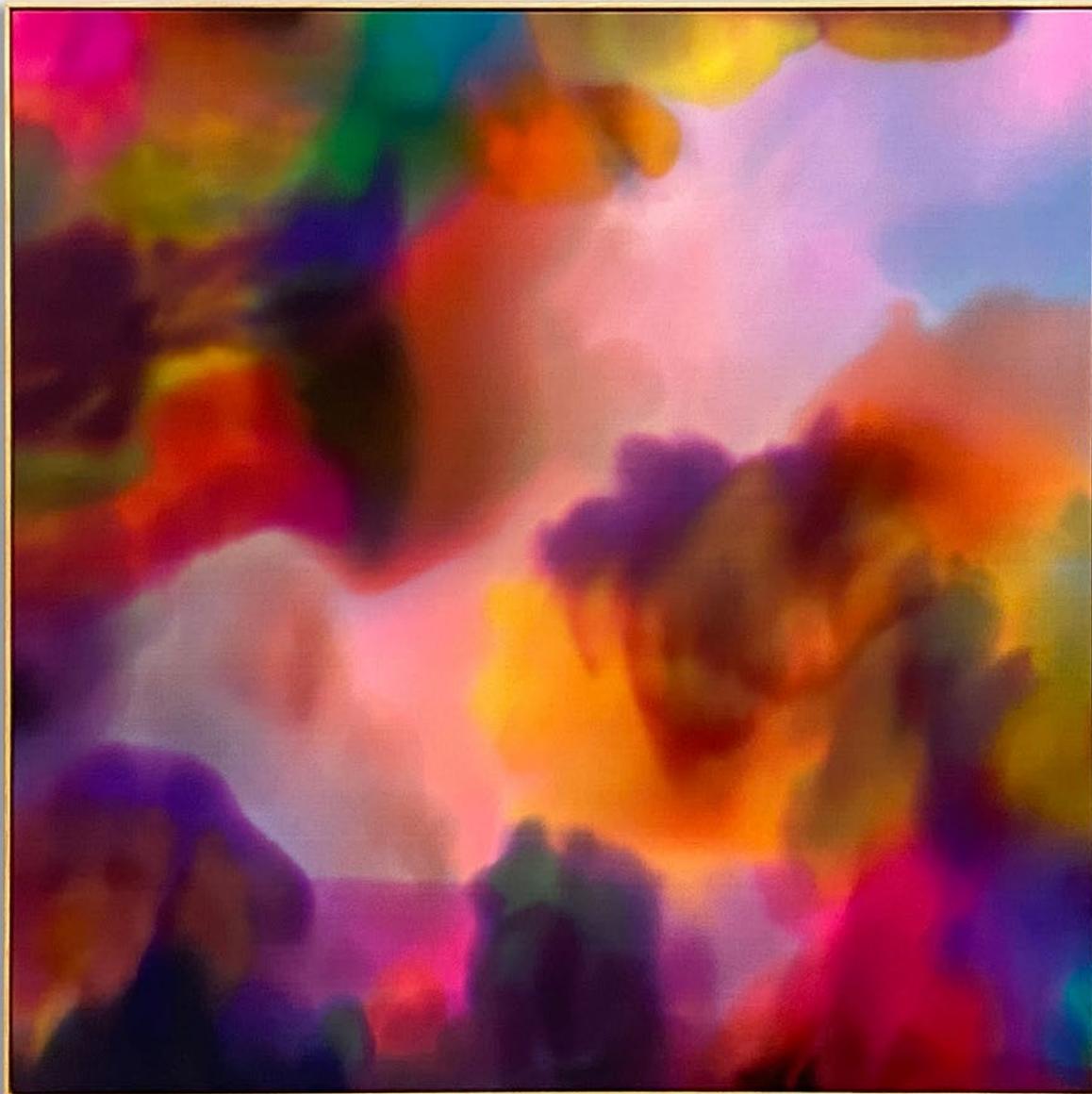




Matti Braun
Untitled, 2023
Silk, dye and elm wood frame
Framed: 71 x 71 x 4.3 cm
(MBR 0059)
28,000 EUR + VAT

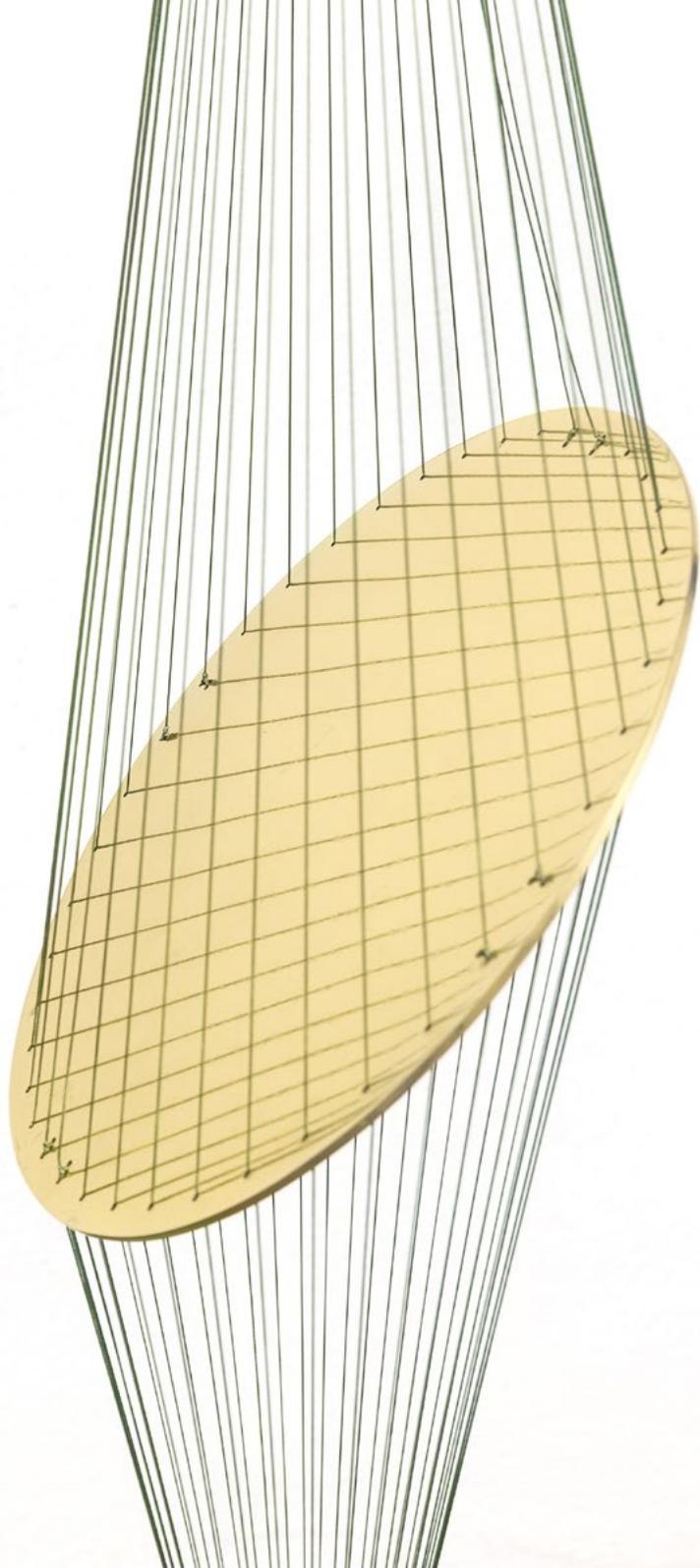


Behind the scenes: Matti Braun, *La Ku*, OMR, Mexico City (2023)



Matti Braun
Untitled, 2022
Silk, dye and elm wood frame
Framed: 71 x 71 x 4.3 cm
(MBR 0055)
28,000 EUR + VAT





Besides the levity imparted by his earlier metal and wood pieces, Lescher's newest series explores transparency by using multifilament wires.

Since the beginning of his career, at age 22, Lescher has highlighted his interest in ideas of synthesis, tension and instability when it comes to shapes and space as a means of constructing uncommon landscapes.

Artur Lescher

Ecliptica #02, 2022

Brass and multifilament lines

240 x 27 x 25 cm

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

(ALE 0156)

40,000 USD + VAT







Throughout his career, Jorge Méndez Blake has explored the intersections of literature, visual arts, and architecture. He skillfully translates language and narratives into visual compositions, including sculptures, drawings, paintings, installations, murals, and videos, often paying homage to the great masters of universal literature such as William Shakespeare, Jules Verne, Franz Kafka, and Jorge Luis Borges.

Part of a series based around the book “Utopia” by Sir Thomas More, *Si hubieras estado conmigo en Utopia / If You Had Been With Me in Utopia* (2021) reproduces the title page from the 1518 Basel third edition first published in 1516 with a subtle black color. The original woodcut by Hans Holbein the Younger has been transformed by adding red color to the faces of the young characters holding the title.

Jorge Méndez Blake
*Si hubieras estado conmigo en Utopia /
If You Had Been With Me in Utopia*, 2021
Colored pencil on paper
Framed: 150 x 100 cm
Signed on the back
(JMB 0596)
22,000 USD + VAT



A condition can be asymptomatic if a patient doesn't present the notable symptoms with which the condition is normally associated. It is under this principle that Gabriel Rico assumes the objects that compose this series as exercises in which the geometry forms an integral part of the aesthetic of the piece, yet it does not define it, and thus makes it impossible to read as part of a method.

This series began with the selection of elements that Rico uses to give dimension to a figure, such as the circle, the ellipse, or the frame, supposing that these elements are conditions to achieve an asymptomatic form.



Gabriel Rico
Asintomática VI, 2019
Brass, deer leg, knife & neon
51 x 71 x 3.5 cm
(GRI 0344)
14,000 USD + VAT





Jose Dávila
Aporía, 2024
Concrete, metal, and marble
190 x 140 x 116.7 cm
(JDA 0799)
85,000 USD + VAT



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