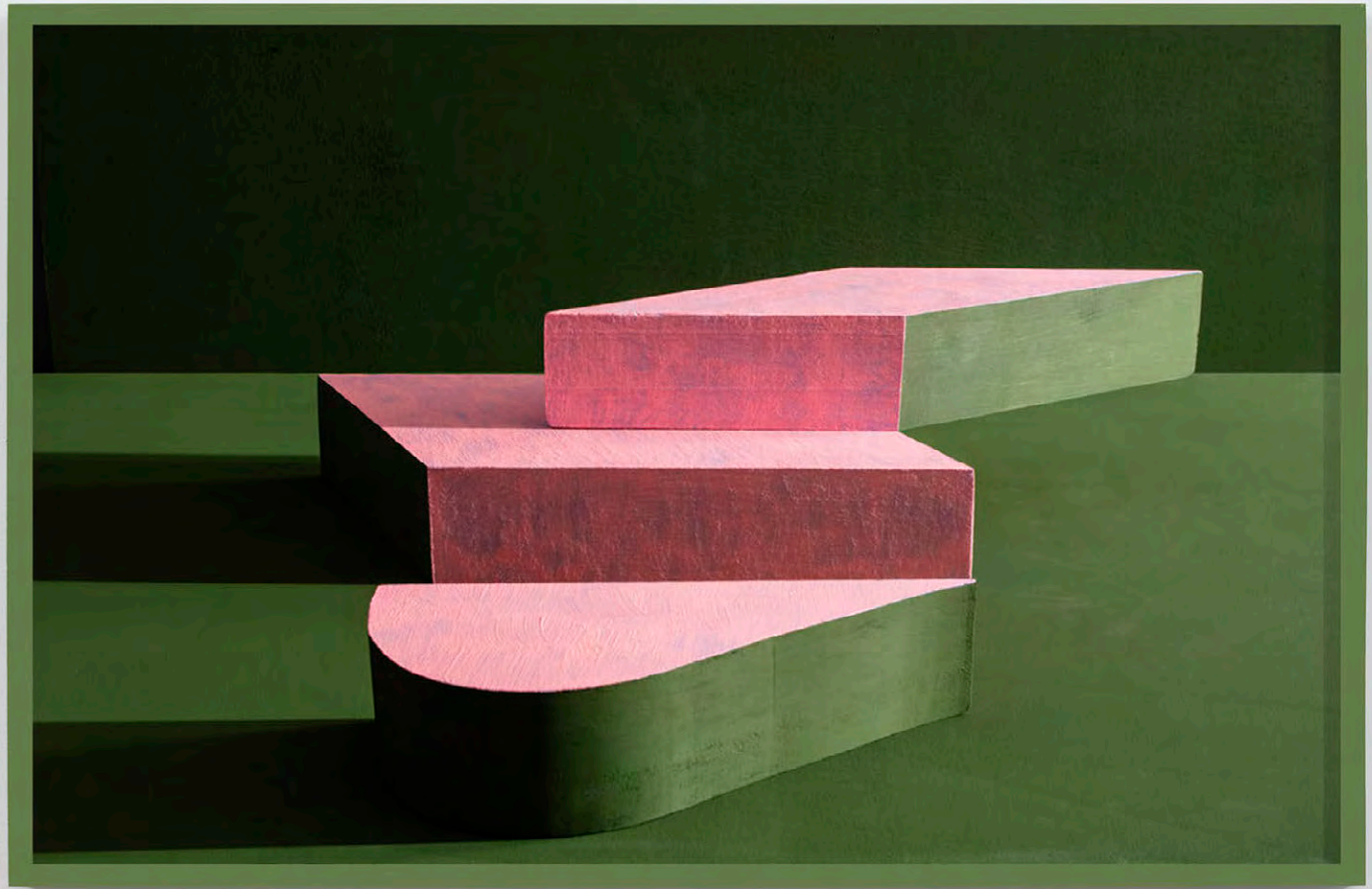
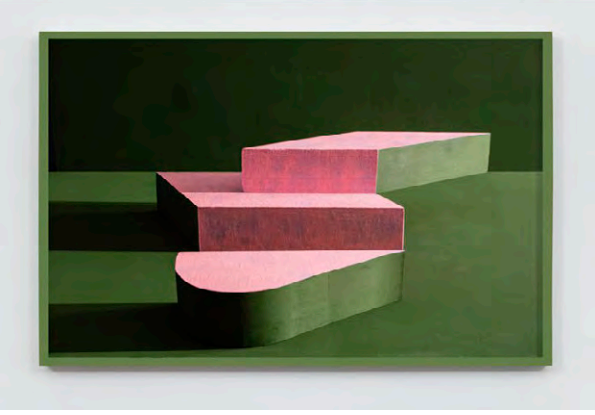
Frieze London 2026
Seventeen
Stand D8



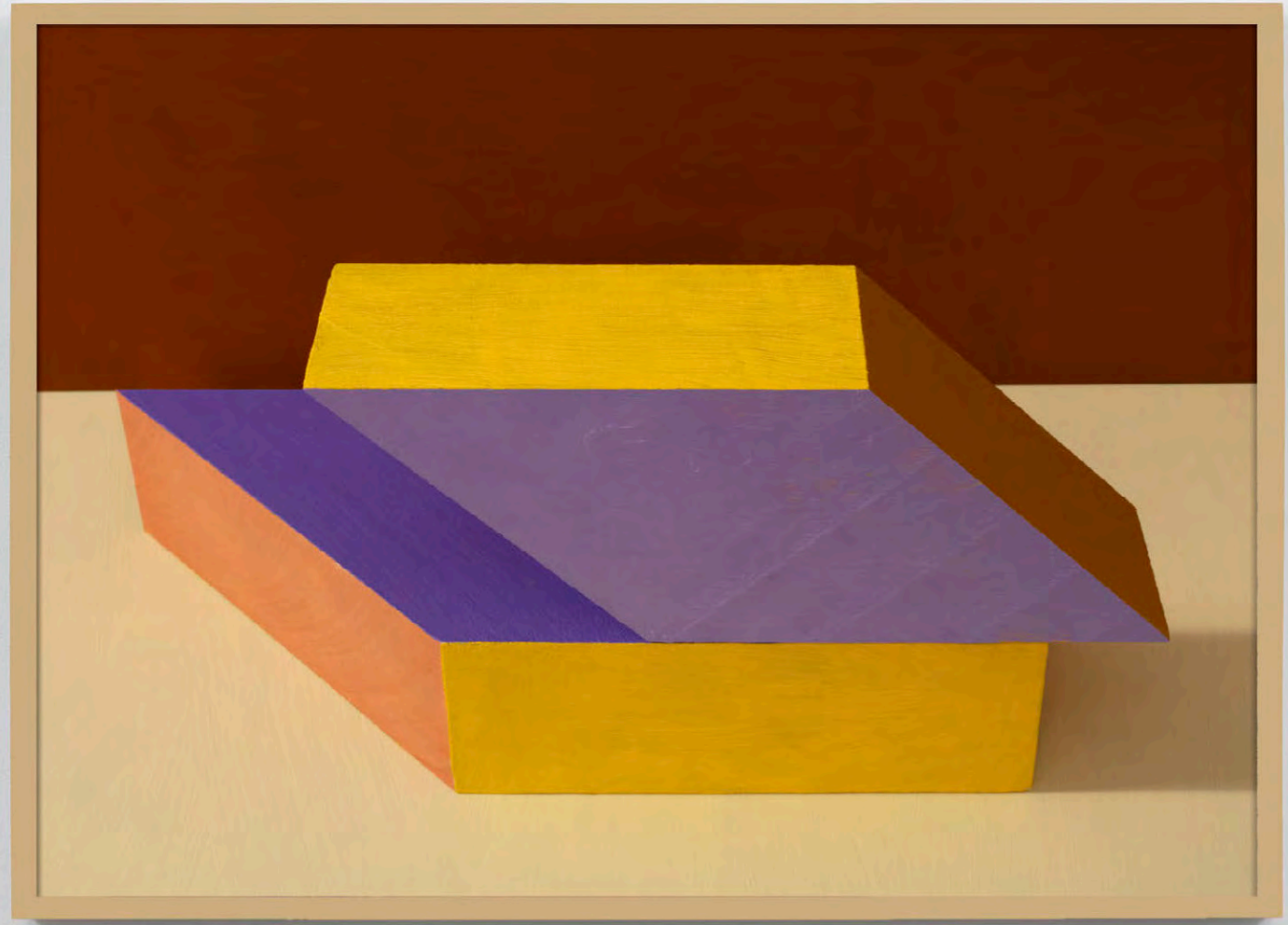


Erin O'Keefe
Pink Stack
2026
Unique archival pigment print on Hahnemuhle Photo Rag on Dibond aluminium, framed
25 ½ x 40 ½ inches (64.5 x 103 cm)
$15,000 / £11,250 + vat

Erin O'Keefe
Pairings
2026
Unique archival pigment print on Hahnemuhle Photo Rag on Dibond aluminium, framed
40 ½ x 30 ½ inches (103 x 77.5 cm)
$17,000 / £12,500 + vat

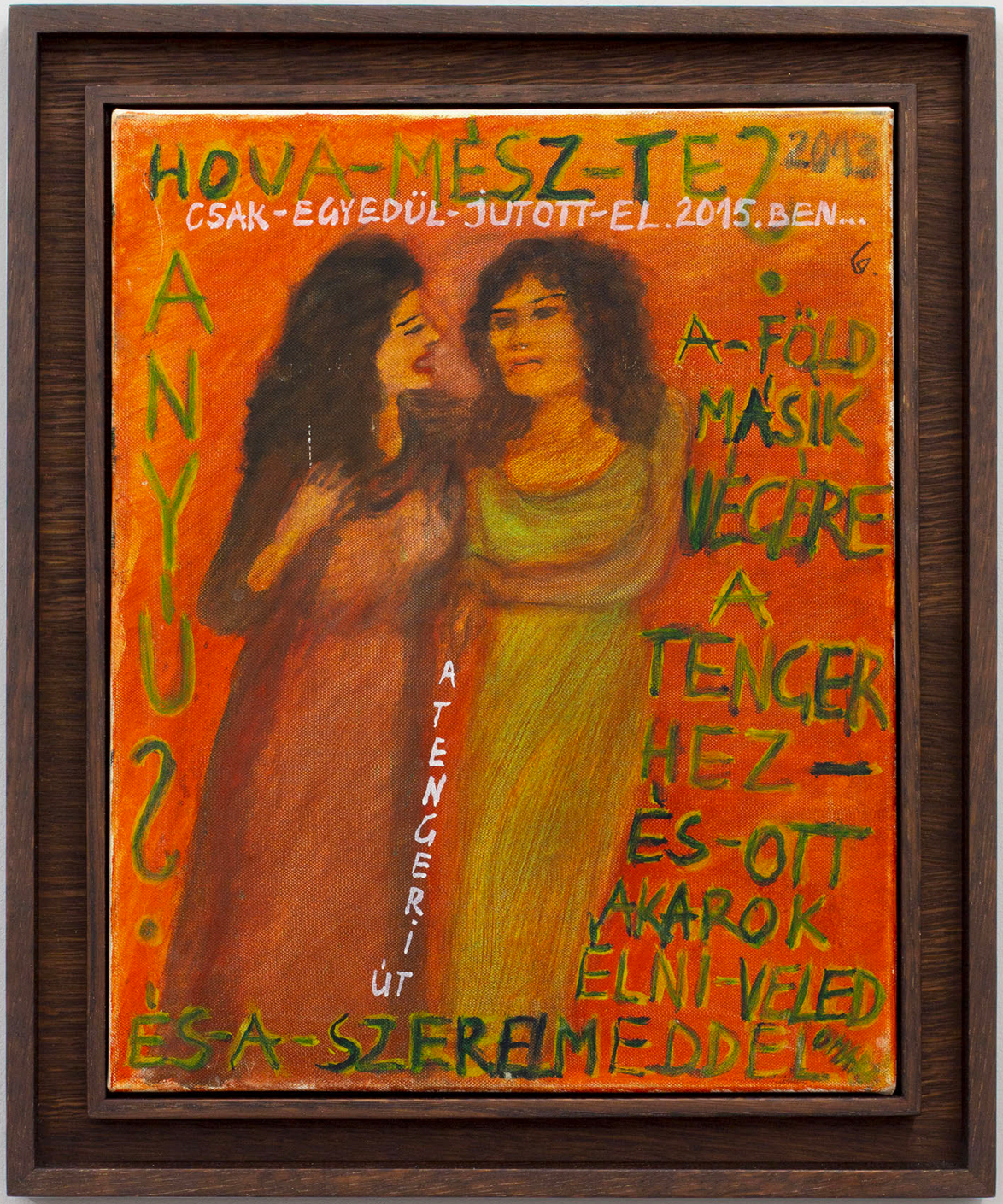
Erin O'Keefe
Pillow Talk
2026
Unique archival pigment print on Hahnemuhle Photo Rag on Dibond aluminium, framed
25 ½ x 20 ½ inches (64.5 x 52 cm)
$10,500 / £7,800 + vat

Erin O'Keefe
Walking and Talking
2026
Unique archival pigment print on Hahnemuhle Photo Rag paper mounted to Dibond aluminium, framed
20 ½ x 25 ½ inches (52 x 65 cm)
$10,500 / £7,800 + 8.334% vat



Erin O'Keefe
Slider
2026
Unique archival pigment print on Hahnemuhle Photo Rag on Dibond aluminium, framed
23 x 32 inches (58.5 x 81 cm)
$12,000 / £8,900 + vat

Erin O'Keefe
Two Step
2026
Unique archival pigment print on Hahnemuhle Photo Rag paper mounted to Dibond aluminium, framed
30 ½ x 23 inches (77.5 x 58.5 cm)
$12,000 / £8,900 + vat


HOVA-MÉSZ-TE? 2013
CSAK-EGYEDÜL-JUTOTT-EL.2015.BEN...
6.
ANYU?
A-FÖLD MÁSIK VÉGÉRE A TENGER HEZ — ÉS-OTT AKAROK ÉLNI-VELED
A TENGERI ÚT
ÉS-A-SZERELMEDDEL

OMARA (Mara Oláh) (b.1945 d.2020)
Where are you going? Mum? (HOVA MÉSZ TE? ANYÚ?)
2015
Oil on canvas
50 x 40 cm (20 x 16 inches)
£22,000 +8.334% vat

Where are you going? Mum? (2015) occupies an unusual and particularly significant place within OMARA's oeuvre. The painting bears two dates, 2013 and 2015: the question inscribed into the work originates in 2013, while the painting itself was completed two years later.

It belongs to one of only two bodies of work OMARA ever produced on canvas, rather than on the fibreboard support that became characteristic of her practice. The other canvas series, a part of her blue paintings, was made on commission for an American collector. This small group of four-five paintings exceptionally rare within her wider body of work.

The series is dedicated to and centred on OMARA's daughter, who was both a central figure in the artist's life and a recurring presence throughout her work. Here, this intimate familial relationship is linked to another persistent motif in OMARA's visual and emotional vocabulary: the sea. Throughout her life, the sea represented a deeply desired destination, somewhere she longed to reach. In her work, it consequently takes on a significance that exceeds its physical geography, becoming an aspirational, fantastical and dreamlike space: at once a real destination and an imagined horizon.

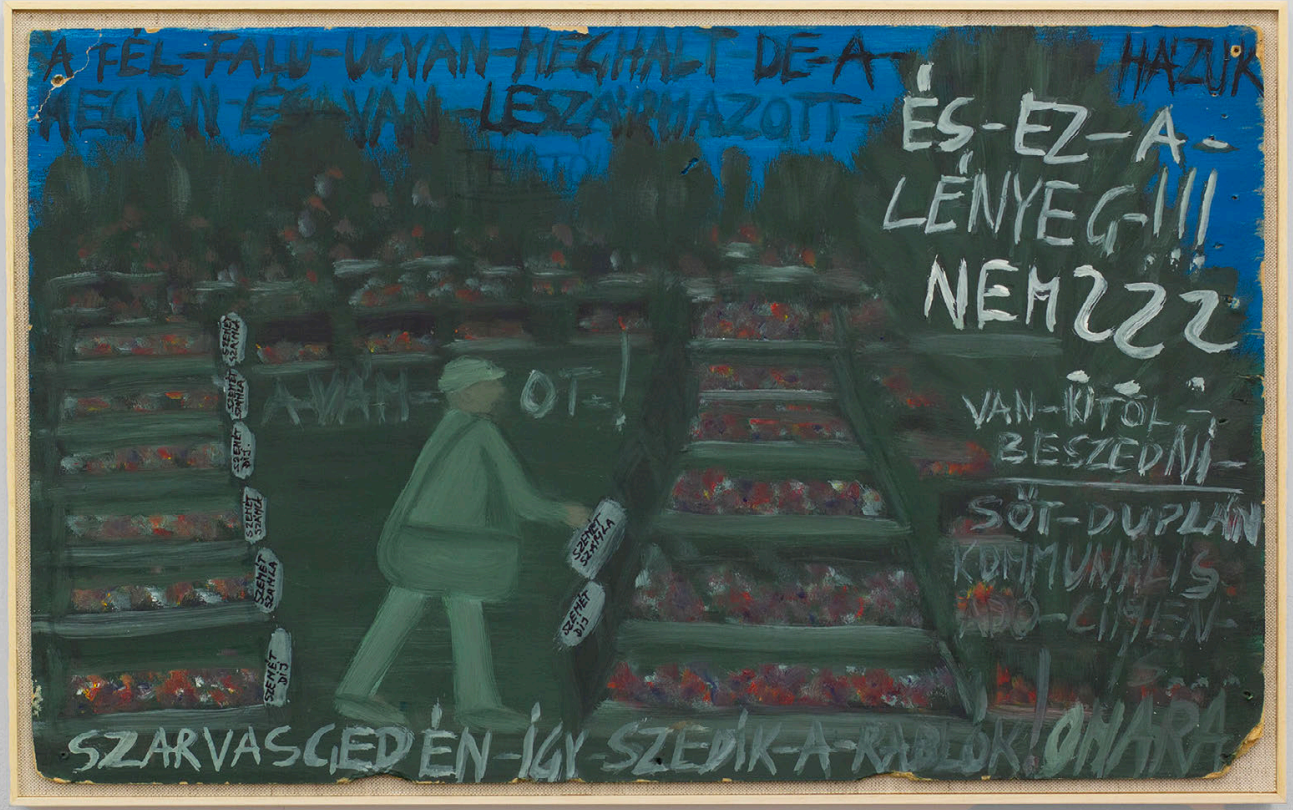
In *Where are you going? Mum?*, the sea therefore operates simultaneously as a physical and psychological location, carrying ideas of longing, possibility and escape. This aspirational image recurs elsewhere in OMARA's work, where the sea repeatedly appears less as a specific place than as a space onto which another life might be projected.

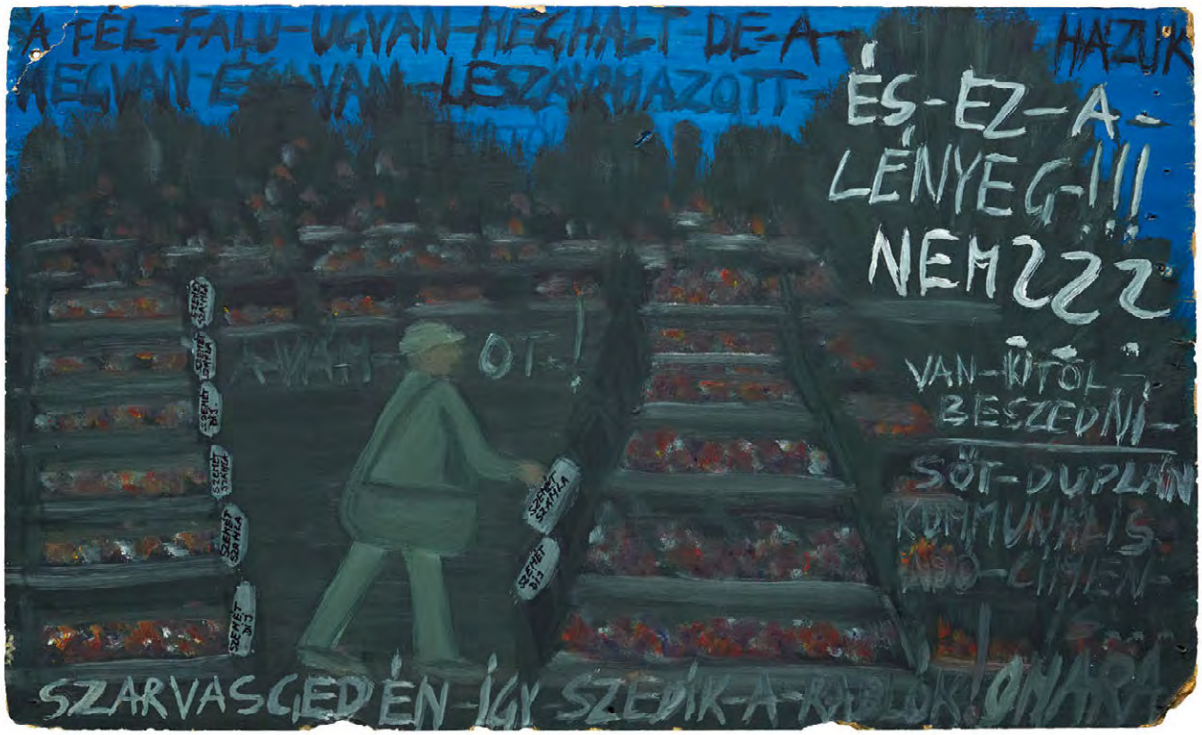
Inscription in Hungarian:
Hova mész te? Anyu? A föld másik végére a tengerhez és ott akarok élni veled és a szerelmeddel
Csak egyedül jutott el. 2015.ben...
A tengeri út.

Inscription in English:
Where are you going? Mum? To the other end of the earth, to the sea, and I want to live there with you and your love.
She only made it there alone. In 2015...
The sea voyage.

PEDIG A VILÁG LEGJOBB
NAGYMAMÁJA LETTEM
LEGBOLDOGABB
VOLNA
EZT NEKEM ISTEN NEM ADTA MEG
2004.
MÁRA

OMARA (Mara Oláh) (b.1945 d.2020)
I would've made the best and happiest grandmother in the world... but God didn't give this to me!!! (PEDIG A VILÁG LEGJOBB LEGBOLDOGABB NAGYMAMÁJA LETTEM VOLNA!!!…EZT NEKEM ISTEN NEM ADTA MEG)
2001
Oil on fibreboard
20 x 40 cm
€22,000 + 8.334% vat


A FÉL-FALU-UGYAN-MEGHALT-DE-A-
HÁZUK
MEGVAN-ÉS-VAN-LESZÁRMAZOTT-
ÉS-EZ-A-
LÉNYEG-!!!
NEMZZZ
A-VÁM-OT-!
VAN-KITŐL-
BESZEDNI-
SÖT-DUPLÁN
KOMMUNÁLIS
ADÓ-CIMEN-
SZARVASGEDÉN-ÍGY-SZEDIK-A-RABLÓK!
ONARA



OMARA (Mara Oláh) (b.1945 d.2020)
This is how thiefs collect tax in Szarvasgede! (A VÁMOT SZARVASGEDÉN ÍGY SZEDIK A RABLÓK!)
2016
Oil on fibreboard
37 x 61 cm (14 ½ x 24 inches)
£24,500 + 8.334% vat

This is how thieves collect tax in Szarvasgede! (2016) is an important example of the social criticism that runs throughout OMARA's practice. Rooted in her own experience as a Roma woman in Hungary, her work frequently addressed racism, poverty, discrimination and institutional inequality. Yet her position was never uncritical or idealising: OMARA directed the same candour towards the Roma community itself, approaching social reality through personal observation rather than fixed political categories.

The painting relates to the artist's move to Szarvasgede, where a number of houses stood empty following the deaths of their former inhabitants. Rather than move into one of these properties, OMARA chose to build her own house, ordering the materials and constructing what she characteristically referred to as her "luxury shack."During this period, she became acquainted with the local postman and discovered that municipal waste-tax bills continued to be delivered to houses whose owners were already deceased. Outraged by the persistence of these charges, OMARA translated the episode into the cemetery scene depicted here: the postman appears among the graves, as though continuing to collect the tax from the dead themselves.

Characteristic of OMARA's work, a specific and seemingly minor incident becomes the basis for a broader critique of bureaucratic indifference and the mechanisms through which economic pressure is imposed on already marginalised communities. The painting's emphatic title, *This is how thieves collect tax in Szarvasgede!*, turns the artist's indignation into an accusation, while the absurdity of the scene gives the work its characteristic strain of dark humour.

The painting was included in *DIKH OMARA* at gta exhibitions, ETH Zürich, in 2024, the first comprehensive monographic exhibition of OMARA's work in Switzerland.

Inscription in Hungarian:
A fél falu ugyan meghalt de a házuk megvan és van leszármazott és ez a lényeg!!! Nem??? Van kitől beszedni a vámot! Sőt duplán kommunális adó címen is... Szarvasgedén így szedik a rablók az adót. Szemétadó.(*A sírokra írva*)

Inscription in English:
Half the village may have died, but their houses are still there and they have descendants, and that is what matters!!! Isn't it??? There is someone to collect the toll from! In fact, twice over, under the heading of municipal tax as well... This is how the thieves collect tax in Szarvasgede.
Waste collection tax (*written over the graves*)

Exhbition History

Solo exhibition: *DIKH OMARA*, gta exhibitions, ETH Zürich, Zurich, 2024.

OMARA (Mara Oláh) (b. 1945, Monor, Hungary; d. 2020, Szarvasgede, Hungary) was a Hungarian Roma artist based in Hungary, working across painting, drawing, photography, and text. She is considered one of the most significant contemporary Roma artists.

Omara's practice is characterised by an intensely autobiographical and diaristic visual language, developed outside formal artistic training. She began making art at the age of forty-three, turning to drawing and painting as a means of processing physical and emotional experiences, including illness, recovery and the problems of everyday life. Her works frequently combine image and handwritten text, using direct, declarative language to anchor meaning and resist misinterpretation. As she stated, "I paint the story of my life, which consists of a series of conflicts".

Working from personal memory, OMARA developed a distinctive approach in which scenes from her own life—family relations, illness, conflict, and moments of care—are rendered with immediacy and narrative clarity. Her daughter appears as a recurring and central subject, forming an emotional anchor within a broader body of work grounded in lived experience. Alongside these depictions, she consistently addressed the realities of marginalisation, drawing on her position as a Roma woman to confront systemic discrimination, poverty, and social exclusion. Her tone is marked by a combination of humour, directness, and fearlessness: often ironic, at times confrontational, and always grounded in a refusal to soften or obscure lived realities.

Text plays a central role throughout her practice. From the early 1990s onward, OMARA incorporated handwritten statements directly into her paintings and photographic works, producing a form of diaristic narration that is at once personal and political – candid images are overlaid with reflections that are confessional, humorous and didactic, extending her practice beyond painting into a broader engagement with image, language, and self-representation. Her work frequently moved beyond the confines of the studio: she covered the exterior of her home with painted scenes and text, transformed her living space into an exhibition site, and engaged in performative and activist gestures that challenged institutional structures and asserted her presence within them. As she emphasised, "With all my pictures, I want to express emotions, tell stories, fight for freedom against injustice."

OMARA exhibited widely in Hungary and internationally. Early solo presentations include exhibitions at Naïv Művészeti Múzeum, Kecskemét (1992); American Embassy, Budapest (1993), and the Hungarian Institute, Paris (2000); Kultiplex Cultural Centre, Budapest (2000). Her work entered a broader institutional context through group exhibitions including The Hidden Holocaust, Kunsthalle Budapest (2004); Basic Instinct – Contemporary Roma Art in Hungary, Hungarian Institute, Berlin (2004); Common Space – Issues of Ethnical Minority and Cultural Identity in the Carpathian Basin, Ernst Múzeum, Budapest (2006); Lost Paradise (Roma Pavilion), Venice Biennale, Venice (2007); Gender Check: Femininity and Masculinity in the Art of Eastern Europe, MUMOK (2009).

Selected solo exhibitions include The Jewelry of One-Eyed Omara is Only Visible With a Magnifying Glass, Liget Galéria, Budapest (2011); Think What You Want, aqb Project Space, Budapest (2017); OMARA – Mara Oláh, Pina, Vienna (2022); An eclectic attempt to complete the torso in my head + Omara (Mara Oláh), UGM Studio, Maribor (2022); Omara (Mara Oláh), Longtermhandstand, Budapest (2023); DIKH OMARA, gta exhibitions, ETH Zürich / ONA Fokushalle, Zurich (2024); Guess what, I'm still here, Margot Samel (2025).

Selected group exhibitions include Handle with Care, Ludwig Museum – Museum of Contemporary Art, Budapest (2023); Not Either Or, But And, Das Weisse Haus, Vienna (2023); Darker, Lighter, Puffy, Flat, Kunsthalle Wien, Vienna (2024); The Museum Between the Square and the Palace: Warsaw Under Construction 16, Museum of Modern Art, Warsaw (2025); Passing the Fugitive On, 13th Berlin Biennale, KW Institute for Contemporary Art, Berlin (2025). Crucially, her work was also included in One Day We Shall Celebrate Again: RomaMoMA, documenta fifteen, Fridericianum, Kassel (2022), where her paintings and a film by János Sugár were presented within the RomaMoMA curatorial framework.

Her works are included in major public collections including Tate, UK; Ludwig Museum, Budapest; Victoria and Albert Museum, London and the Museum of Ethnography, Budapest among others.

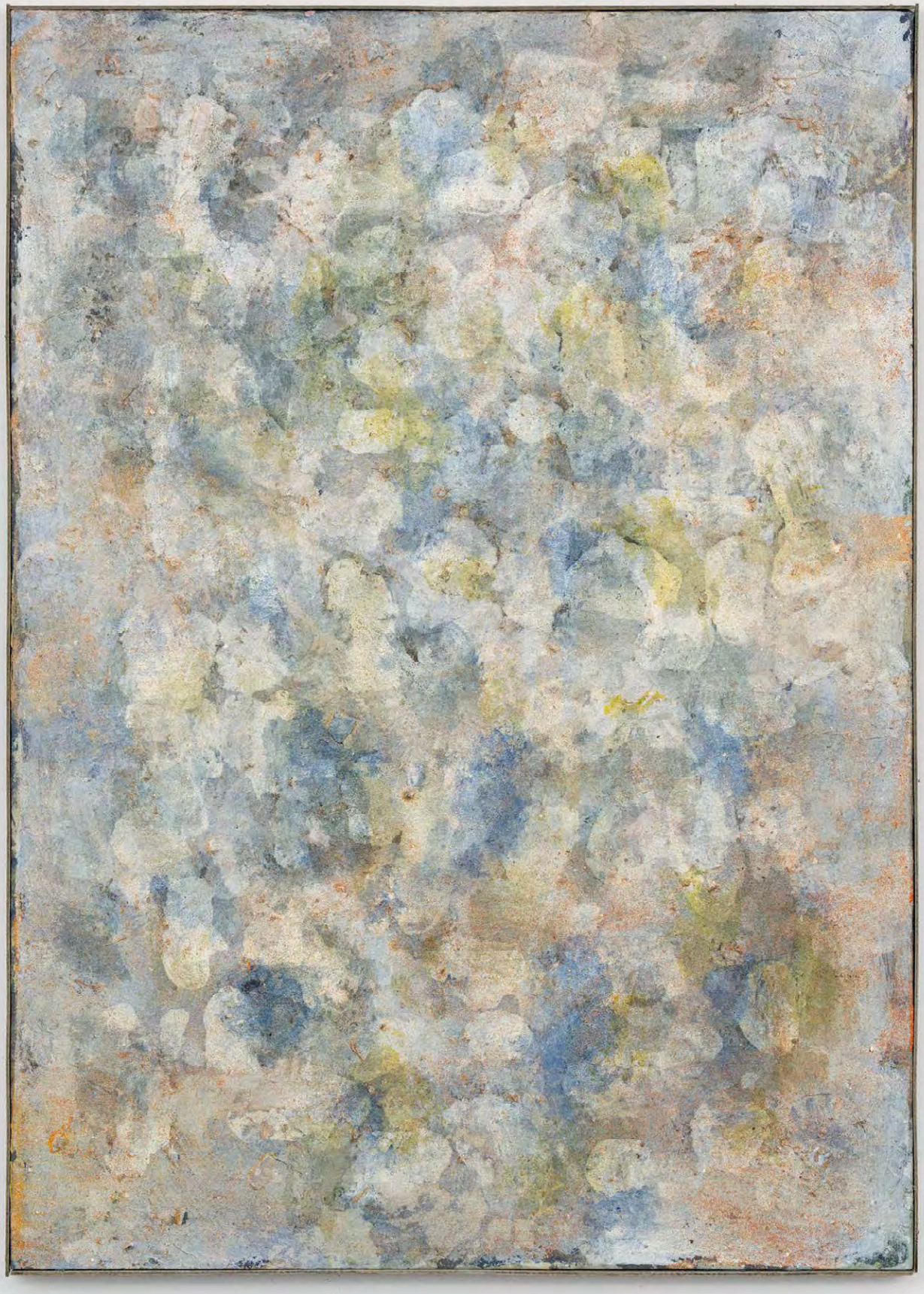
Gabriel Hartley
Cay
2026
Pigment, binder and ink on Tenjiku cotton
151 x 201 cm (59 ½ x 79 inches)
£17,500 + 8.334% vat

Gabriel Hartley
Leaved
2026
Pigment, binder and ink on Tenjiku cotton
226 x 191 cm (89 x 75 inches)
£20,000 + 8.334% vat

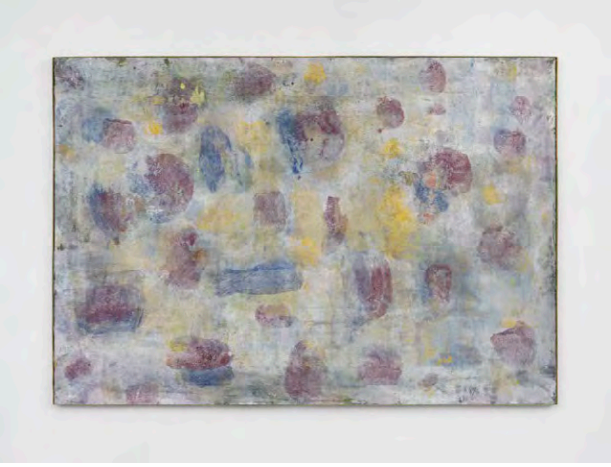
Gabriel Hartley
Seasoned
2026
Pigment, binder and ink on Tenjiku cotton
195 x 161 cm (89 x 75 inches)
£17,500 + 8.334% vat

Gabriel Hartley
Seasoned
2026
Pigment, binder and ink on Tenjiku cotton
201 x 161 cm (79 x 75 inches)
£17,500 + 8.334% vat

Gabriel Hartley
First Cicadas
2026
Pigment, binder and ink on Tenjiku cotton
191 x 305.7 cm (75 x 120 ¾ inches)
£27,000 + 8.334% vat



Gabriel Hartley
Stone Time
2026
Pigment, binder and ink on Tenjiku cotton
91.5 x 66 cm (36 x 26 inches)
£8,500 + 8.334% vat



Gabriel Hartley
Petrichor
2026
Pigment, binder and ink on Tenjiku cotton, artist's frame
92 x 117 cm (36 x 46 inches)
£11,000 +8.334% vat

Jill Tate
Part Way Here
2026
Oil & wax on board
120 x 150 cm (47 ¼ x 59 inches)
£14,000 + 8.334% vat

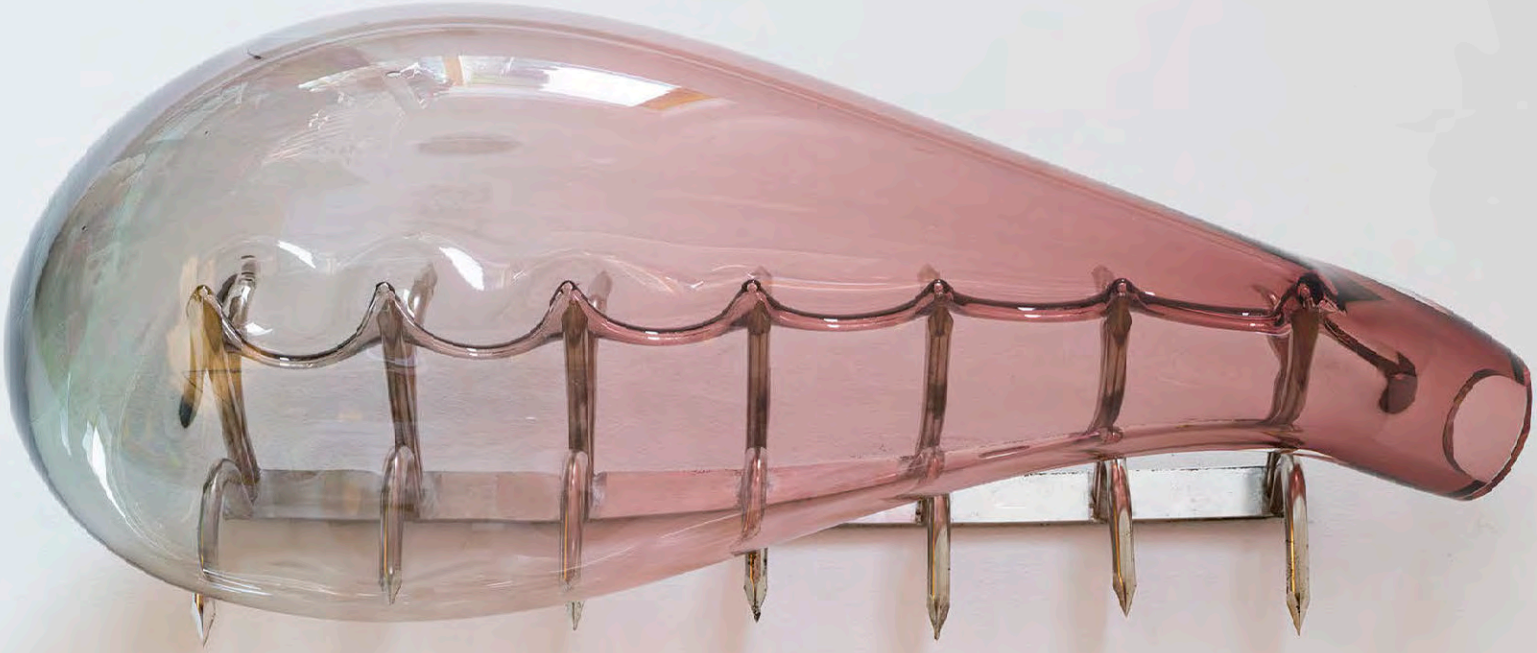
Jill Tate
Hold Space
2026
Oil and wax on board
80 x 100 cm
£8,000 + 8.334% vat

ONE HOMELAND

Chino Moya
M-Psy M-Deals
2026
Five-channel digital video installation on custom five-screen LED cube
75 × 75 × 75 cm
3 minutes 34 seconds, looped
Edition 1 + 1AP
£20,000 + 8.334% vat

Gabriele Beveridge
Accumulations
2026
Hand-blown-glass, chromed steel towel rails
90 x 75 x 50 cm (35 ½ x 29 ½ x 19 ¾ inches)
£16,000 + 8.334% vat

Gabriele Beveridge
Loom
2026
Hand-blown-glass, hand-carved red oak
75 x 55 x 20 cm (29 ½ x 21 ½ x 8 inches
£12,500 + 8.334% vat



Gabriele Beveridge
Spine (VI)
2026
Hand-blown-glass, chromed steel
55 x 30 x 15 cm (21 ½ x 12 x 6 inches)
£9,000 + 8.334% vat

Gabriele Beveridge
Spine (VII)
2026
Hand-blown-glass, chromed steel
55 x 30 x 15 cm (21 ½ x 12 x 6 inches)
£9,000 + 8.334% vat

Gabriele Beveridge
Behind the silence
2026
Found sun-faded poster, chromed brass frame, rock
20 x 30 x 6cm
£8,000 + 8.334% vat

Bex Massey
Legs to ham on show, the rest concealed
2026
Oil on canvas
100 x 100cm
£9,000 + vat

Bex Massey
All the weight of everything weighs down
2026
Oil on canvas
50 x 40 cm (19 x 15 inches)
£4,500 + 8.334% vat

Bex Massey
Where the sun is mute
2026
Oil on canvas
115 x 80cm
£10,000 + vat