

CLAUDIA COMTE:  
*LOST IN THE FOREST*

APRIL 21, 2025  
FOR IMMEDIATE RELEASE



Claudia Comte, *Root #2 (The Roots Paintings)*, 2025. Sequoia dust on raw canvas, 96 x 64 1/8 x 13/4 in - 244 x 163 x 4.5 cm.  
Courtesy of the artist and OMR, Mexico City.

OMR IS PLEASED TO PRESENT CLAUDIA COMTE'S FIRST SOLO EXHIBITION  
SINCE ANNOUNCING HER REPRESENTATION IN 2023

**Claudia Comte: *Lost in the Forest***

April 30 – June 21, 2025

Opening Reception: Wednesday, April 30, 2025; 6pm–9pm

**OMR** → Córdoba 100, Col. Roma Nte., Mexico City

For her first solo exhibition in OMR, *Lost in the Forest*, Claudia Comte (b. 1983, Grancy, Switzerland) has created a large installation that explores themes like geological time, the fragility of human impact, and the natural forces that shape and disrupt our environment. The exhibition follows on Comte's immersive installation as part of LagoAlgo's 2023 exhibition *Desert Flood*, and her subsequent representation by the gallery in June of 2023.

At the center of the main gallery space, twenty marble columns form a grid in the gallery, resembling both architectural order and the dense vertical structure of a forest. The columns, made from four types of marble—two white Carrara marbles, Bardiglio grey, and black Marquina—create a gradient of greyscale throughout the space. On closer inspection, parts of Pablo Neruda’s poem “Lost in the Forest” – which reflects on the experience of being lost in nature – are etched into the columns, blending language with the timelessness of stone. The marble also features subtle engravings of leaves, as if they were frozen in motion, forever captured in the stone.

Surrounding the columns are nine paintings on canvas showing root systems, made with Sequoia dust—leftover from Comte’s sculptures and used as pigment. The dust becomes part of the image, adding its own history to the artwork. The branching patterns resemble both underground networks and lightning paths, suggesting hidden connections in nature and energy. These paintings carry the memory of Comte’s sculptures, holding the dust from the forms they came from, as if roots and branches briefly merged.



[Left]: Claudia Comte, *Root #1 (The Roots Paintings)*, 2025. Sequoia dust on raw canvas. [Right]: Claudia Comte, *Root #1 (The Roots Paintings)*, 2025 (DETAIL). Sequoia dust on raw canvas. Courtesy of the artist and OMR, Mexico City.

In the upstairs gallery, a different space is created: the carpeted floors and walls shift in color from cool blues to warm yellows and reds. On the floor are scattered 25 large marble apples, based on clay sculptures that were 3D-scanned and carved in stone. The texture of the original clay is preserved in the marble, keeping the feel of the hand’s work. Nearby, a single marble robin sits on a tree stump. These pieces suggest a garden, growth, and decay, as objects gain meaning over time. The apples represent both nourishment and petrification, referencing the still-life tradition in European art, where fruit symbolizes both abundance and decay.

*Lost in the Forest* explores the difficulty of understanding different scales of time—geological, ecological, and human. The exhibition presents time not as a straight line but as a collection of marks, materials, and actions. Comte combines elements like poetry, Sequoia dust, engraved marble, and changing colors to create a space where memory is always shifting. In light of climate change, the work highlights the instability of nature and the challenge of finding our place within it. Like Neruda's poem, the exhibition creates a sense of disorientation, blending past and present across language and form, where traces of the past emerge in shifting materials and shapes.



## ***Lost in the Forest***

Pablo Neruda

*Lost in the forest, I broke off a dark twig  
And lifted its whisper to my thirsty lips:  
Maybe it was the voice of the rain crying  
A cracked bell, or a torn heart.*

*Something from far off it seemed  
deep and secret to me hidden by the earth,  
a shout muffled by huge autumns,  
by the moist half-open darkness if the leaves.*



*Wakening from the dreaming forest there, the hazel-sprig  
sang under my tongue, its drifting fragrance  
climbed up through my conscious mind*

*as if suddenly the roots I had left behind  
cried out to me, the land I had lost with my childhood--  
and I stopped, wounded by the wandering scent.*



## **ABOUT CLAUDIA COMTE**

Claudia Comte (b. 1983, Grancy, Switzerland) works across site-specific installation, painting and sculpture. Her practice is guided by a longstanding interest in teasing out the history and memory of biomorphic forms through traditional hand processes, industrial and machine technologies. At the heart of Comte's installations are monumental wall paintings and serial sculptures inspired by organic patterns and morphology such as waves, sonar, cacti and rock strata, that are playfully recomposed within fluid and immersive environments.

Drawing on the powers of communication, knowledge and symbiosis between animal and plant life, Comte's dynamic and shape-shifting objects pay testament to the intelligence and transformative capacities of the ecological world.

Comte lives and works in Basel, Switzerland. She studied at the Ecole Cantonale d'Art de Lausanne, ECAL (2004-2007) followed by a Masters of Art in Science of Education at Haute Ecole Pédagogique, Visual Arts, Lausanne, Switzerland (2008-2010). Her body of work is best known for her site-specific installations. The artist's practice is guided by a

distinct rule-measurement system of her own creation, wherein each artwork specifically relates to one another. Comte's minimalist approach to art making is equal parts methodical and dynamic; works are infused with a distinct sense of playfulness. Her artistic output incorporates a diverse range of mediums from sculpture, to painting, to various multimedia installations.

Her work has been widely presented in solo and group exhibitions, including *There Was No Up, There Was No Down, There Was No Side to Side*, Rockbund Art Museum, Shanghai (2024), *The Origin of the Shockwave Ripple Effect (yellow and turquoise)*, EMST, Athens (2024), *The Bright Side of the Desert Moon*, Noor Riyadh (2023), *Solo Summer Group Show III*, Solo Houses, Matarraña (2023), *Waves, Cacti and Sunsets*, Globus Public Art Project in collaboration with Fondation Beyeler, Basel (2023), *Marine Wildfire & Underwater Forests*, Gladstone Gallery, Seoul (2023), *The Liberation of Form. Barbara Hepworth - A Master of Abstraction in the Mirror of Modernism*, Lehmbruck Museum, Duisburg (2023), *Desert Flood*, LagoAlgo, Mexico City (2023), *From Where We Rise*, Casa Wabi, Puerto Escondido, Mexico (2023), *Through Dry Ocean Forests*, Albarran Bourdais, Madrid (2022), *An Impending Disaster (HAHAHA)*, König Galerie im KHK Wien (2022), *Geometric Opulence*, Museum Haus Konstruktiv, Zurich (2022), *Desert X AlUla*, Saudi Arabia (2022), *Tree Line Curve*, Rolex Learning Center, EPFL Lausanne (2021), *The Dreamers*, 58th October Salon, Belgrade Biennale (2021), *After Nature*, Museo Nacional Thyssen-Bornemisza, Madrid (2021), *Jungle and Corals*, König Galerie, Berlin (2021), *The Sea of Darkness*, Kunstraum Dornbirn (2020), *How to Grow and Still Stay the Same Shape*, Castello di Rivoli (2019), *I have Grown Taller from Standing with Trees*, Copenhagen Contemporary (2019), *Zigzags and Diagonals*, MOCA Cleveland (2018), *Swiss Performance Now*, Kunsthalle Basel (2018), *KölnSkulptur #9*, SkulpturenPark Köln (2017), *NOW I WON*, Messeplatz, Art Basel (2017), *10 Rooms, 40 Walls, 1059 m2*, Kunstmuseum Luzern (2017), *The Language of Things*, with the Public Art Fund, New York (2016) and *Heavy III*, Haus Konstruktiv, Zurich (2014).

Passionate about using art as a tool for connecting marine conservation, policy change and climate education, she has collaborated with several organisations on projects, including a residency and underwater commission developed with TB21-Academy in 2019 to raise awareness of coral health around the Alligator Head Foundation in Jamaica.

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