



Pilar Corrias

Art Basel Miami Beach

4–8 December 2024

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Tschabalala Self

Tschabalala Self builds a singular style from the syncretic use of both painting and printmaking to explore ideas about the black female body. The artist constructs exaggerated depictions of female bodies using a combination of sewn, printed, and painted materials, traversing different artistic and craft traditions. The exaggerated biological characteristics of her figures reflect Self's own experiences and cultural attitudes toward race and gender. "The fantasies and attitudes surrounding the black female body are both accepted and rejected within my practice, and through this disorientation, new possibilities arise," Self explains. "I am attempting to provide alternative, and perhaps fictional, explanations for the voyeuristic tendencies towards the gendered and racialised body; a body which is both exalted and abject."

Tschabalala Self will open solo exhibitions at **Longlati Foundation**, Shanghai, and **ACCA**, Melbourne in 2025.





Tschabalala Self

Spiral, 2024

Fabric, dye, thread, acrylic paint and oil paint on canvas

182.9 × 213.4 cm

72 × 84 in

(SELF 2024031)

USD 285,000.00 (plus applicable taxes)



Tschabalala Self

Bloom, 2024

Fabric, dye, thread, acrylic paint and oil paint on canvas

182.9 × 213.4 cm

72 × 84 in

(SELF 2024018)

USD 285,000.00 (plus applicable taxes)



Tala Madani

Shitmom (Boundaries) by Tala Madani is the latest in the artist's renowned series of *Shit Mom* works. The *Shit Mom* motif appeared in 2019 when, frustrated by an attempt at painting a mother and child, Madani then a new mother, smeared the image, leaving an oily smudge of brown paint across its surface. Madani immediately seized on the opportunity to portray in her paintings a colloquial phrase used to describe a woman who fails any number of her culture's "good mother" litmus tests, embarking on a new series of works rendering the maternal form in faecal shades of brown.

Highly conscious of the problematic position of the female nude in Western art history, Madani had, to this point, avoided painting women. *Shit Mom* resolved the issue by allowing the artist to present a female figure without depicting the female body. Her image points to the impossible standards to which mothers are held, while at the same time offering relief from them. Existing in unapologetic, undramatic mediocrity, *Shit Mom* is an oasis from any notions of perfection.

Tala Madani is currently exhibiting at the **National Museum of Contemporary Art EMST**, Athens and **Singer Laren**, Netherlands. The artist also has a solo exhibition at the **Henry Art Gallery**, Seattle which opened mid October.





Tala Madani

Shitmom (Boundaries), 2024

Oil on linen

152.4 × 147.3 × 3.8 cm

60 × 58 × 1 1/2 in

(MADA 2024028)

USD 130,000.00 (plus applicable taxes)



Tala Madani

Puzzle Pussy (Thought), 2023

Oil and spray paint on linen

248.9 × 203.2 × 3.2 cm

98 × 80 × 1 1/4 in

(MADA 2023015)

USD 180,000.00 (plus applicable taxes)



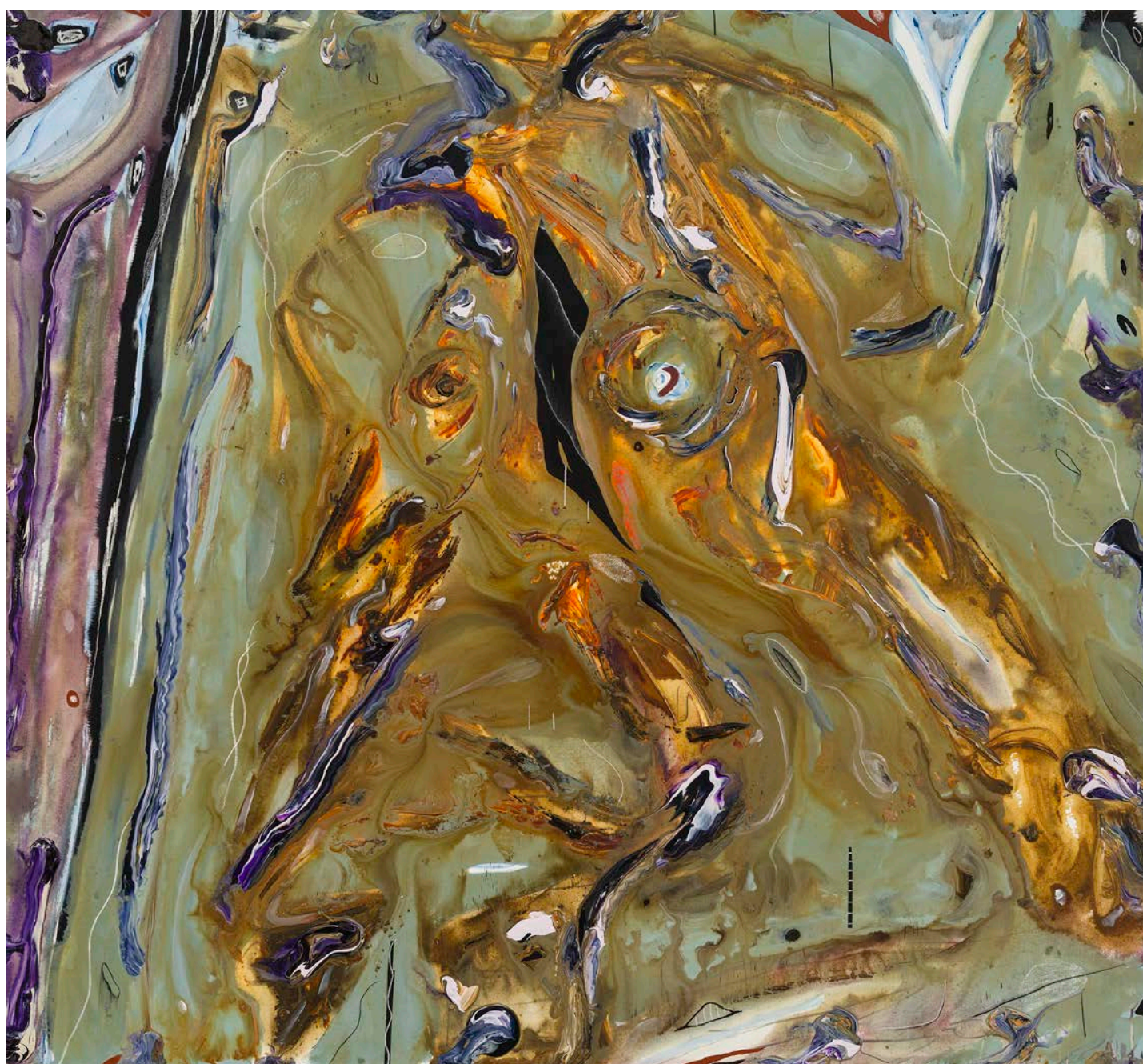
Manuel Mathieu

Manuel Mathieu's work investigates themes of historical violence, erasure and cultural approaches to physicality, nature, and spiritual legacy. Mathieu's interests are partially informed by his upbringing in Haiti, and his experience emigrating to Montréal at the age of 19. Freely operating in between and borrowing from numerous historical influences and traditions, Mathieu aims to find meaning through a spiritual or asemic mode of apparition.

Mathieu has developed a distinctive abstract visual language, used to create phenomenological encounters that confront our didactic traditions. Amorphous forms vacillate and dissolve into one another, creating boundless landscapes traversable through desire. The vibrational effect of his work elicits physical and emotional frequencies that offer alternative methods for navigating the world.

Manuel Mathieu is currently exhibiting his first short film, *Pendulum*, at the **Toronto Biennial of Art 2024**, which runs until 1 December.





Manuel Mathieu

Within the figure, 2023

Mixed media

190.5 × 203.2 cm

75 × 80 in

(MATH 2023014)

USD 75,000.00 (plus applicable taxes)

Exhibited:

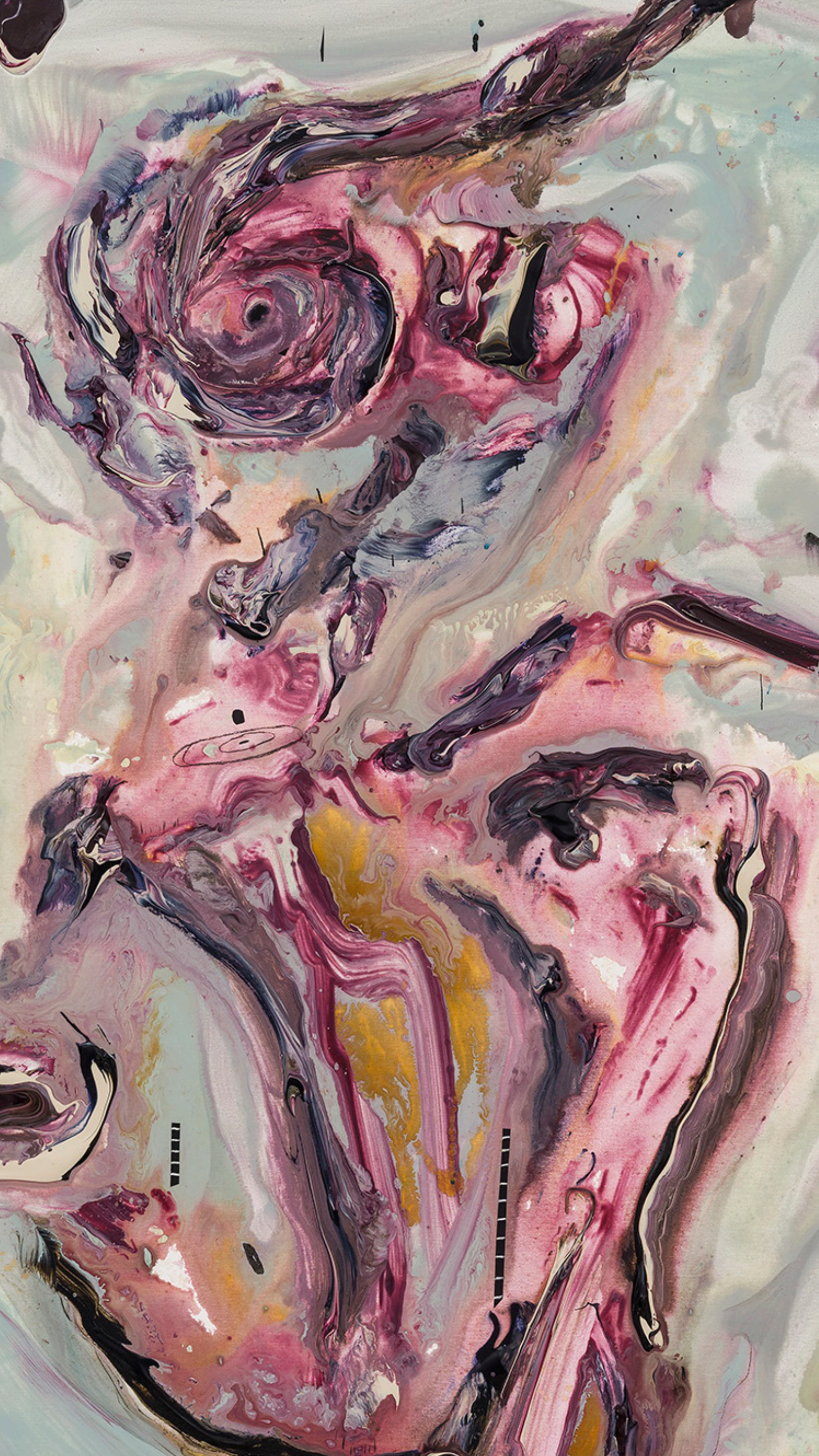
The End of Figuration, De La Warr Pavilion, Bexhill-on-Sea (2024)



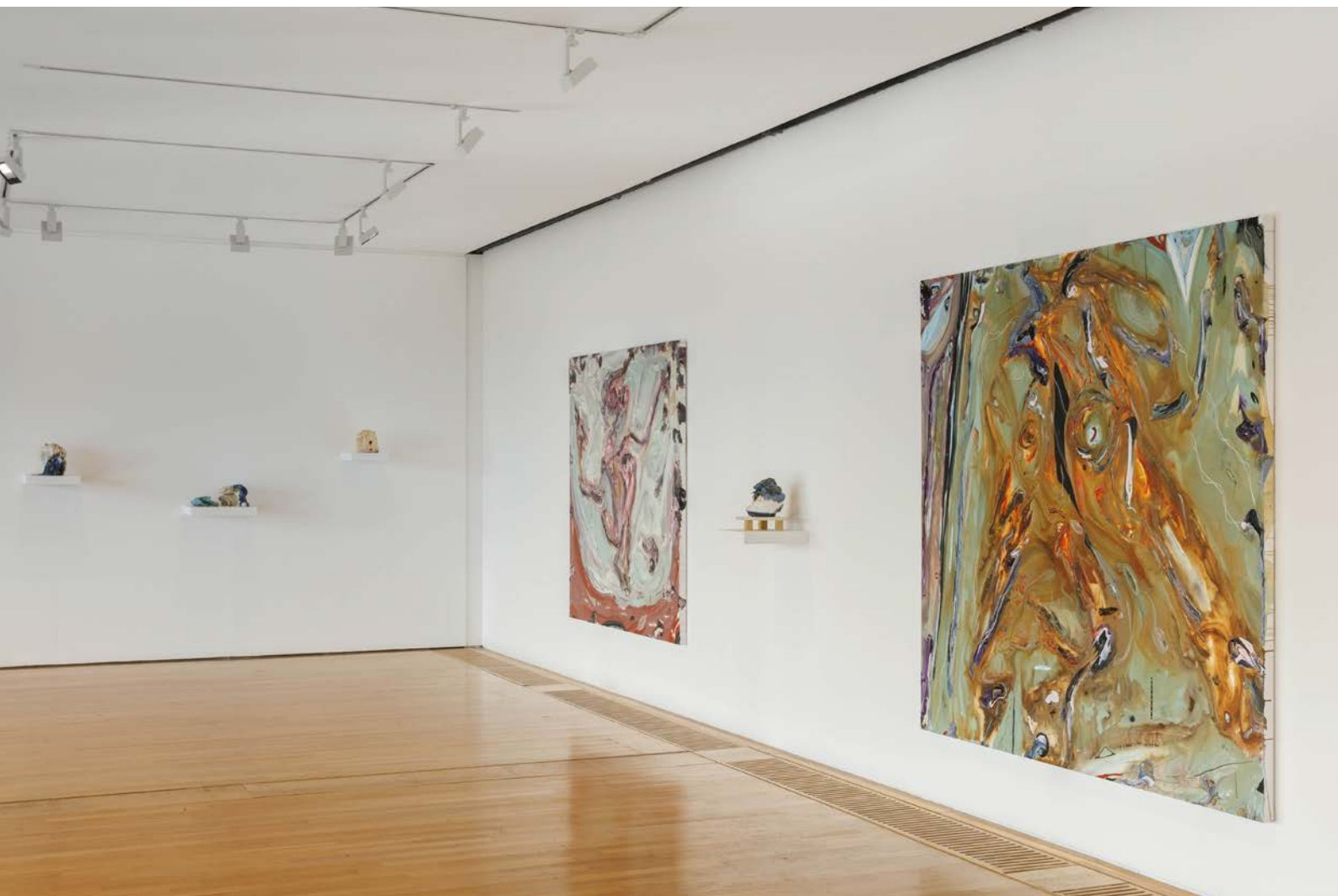
Manuel Mathieu
Anatomy, 2023
Mixed media
172.7 × 182.9 cm
68 × 72 in
(MATH 2023011)

USD 75,000.00 (plus applicable taxes)

Exhibited:
The End of Figuration, De La Warr Pavilion, Bexhill-on-Sea (2024)



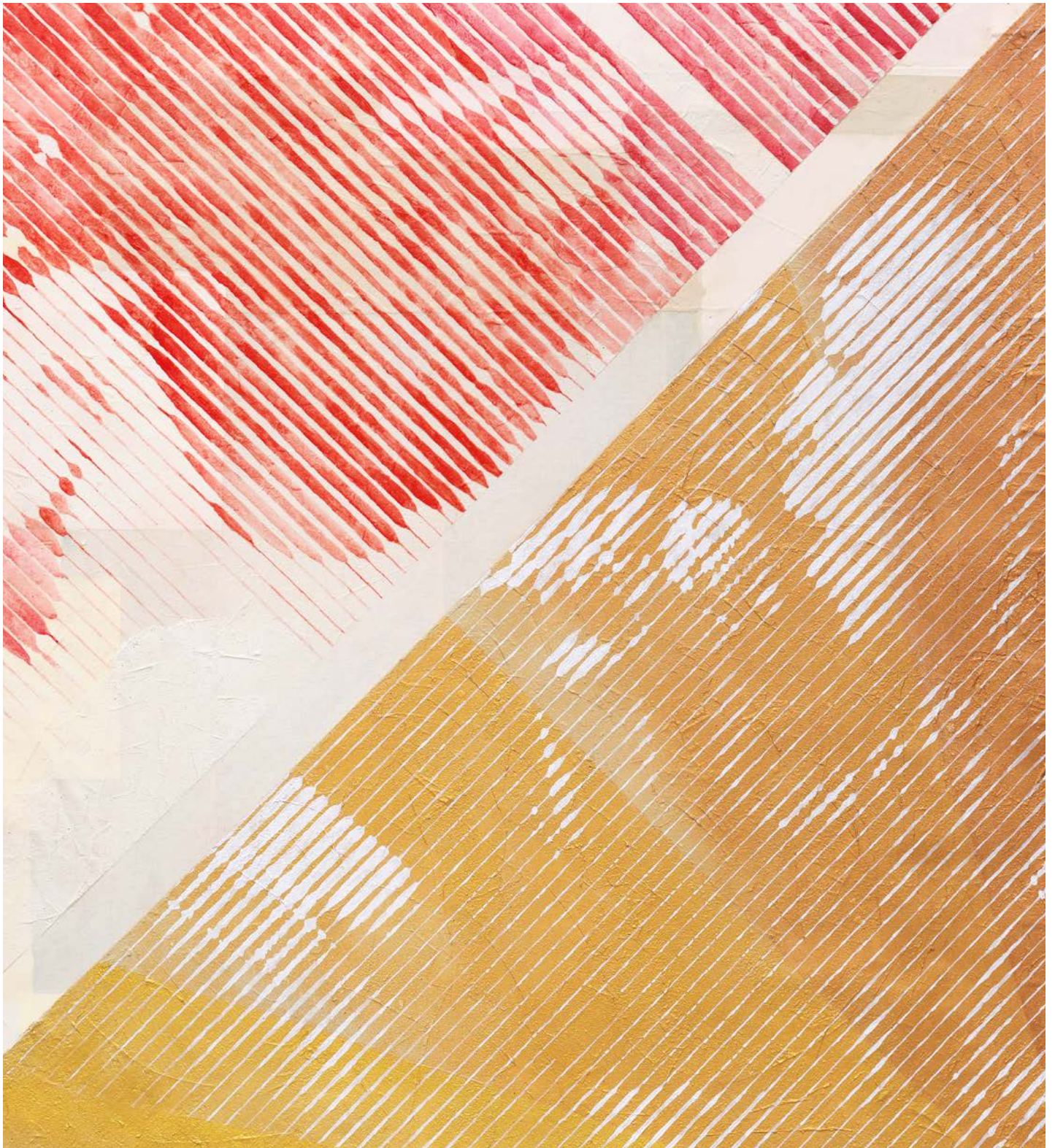
Installation: *The End of Figuration*, De La Warr Pavilion, Bexhill-on-Sea (2024)



Tomashi Jackson

Life Like It's Golden (Freestyle cypher in Leimert Park L.A. 1997/Grime show in London 2014) is made of a single piece of white linen fabric attached to a piece of raw cotton duck canvas. The title is drawn from lyrics in the 2004 song *Golden* by singer-songwriter Jill Scott from her album *Beautifully Human: Words and Sounds Volume 2*. The entire statement in Scott's song lyrics are repeated throughout the composition; "I'm livin' my life like it's golden, livin' my life like it's golden, livin' my life like it's golden, livin' my life like it's golden, livin' my life like it's golden. Golden!" The words illustrate a self-empowering spirit to live, fellowship, and create among generations of Black and Afro-Caribbean people in spite of historically consistent experiences with state governance being informed by general devaluation and dehumanising abuses of power.

Tomashi Jackson's travelling solo exhibition, *Across the Universe*, is currently being presented at **Tufts University Art Galleries** in Boston until 8 December.





Tomashi Jackson

Life Like It's Golden (Freestyle cypher in Leimert Park L.A. 1997/Grime show in London 2014), 2024

Acrylic, Yule marble paste, English China clay paste, stained white paper bags on raw canvas and white linen with brass grommets and gold leaf

190.5 × 175.3 × 17.8 cm

75 × 69 × 7 in

(JACK 2024007)

USD 90,000.00 (plus applicable taxes)

Installation: *Silent Alarm*, Pilar Corrias, London (8 March–6 April 2024)



Cui Jie

Cui Jie's new series takes as its point of departure the ubiquitous skyscrapers that dominate our contemporary megacities, questioning, within the context of our current climate crisis, whether this architectural form remains, or ever was, fit for purpose.

Modernist glass buildings from cities world-wide are juxtaposed with enlarged, anthropomorphised animal ceramics, towering and almost consuming the buildings beneath them. In these dream-like landscapes the buildings and sculptures helplessly morph and fade away as one. Commonplace in most Chinese homes, the animal sculptures Cui references were mass produced in China in the 1980s and 1990s for export to the West. Emblematic of the changes in China pre- and post-economic liberalisation, the sculptures can be seen as representative of China's developing cultural currency being subsumed into an economy of globalisation.

Cui Jie's work is currently presented in a group exhibition at **Centre Pompidou, Paris**. The artist will also participate in another exhibition at **Posten Moderne Museum, Trondheim** early next year.





Cui Jie

Ceramic Rooster and Etisalat Tower 1, Dubai, 2024

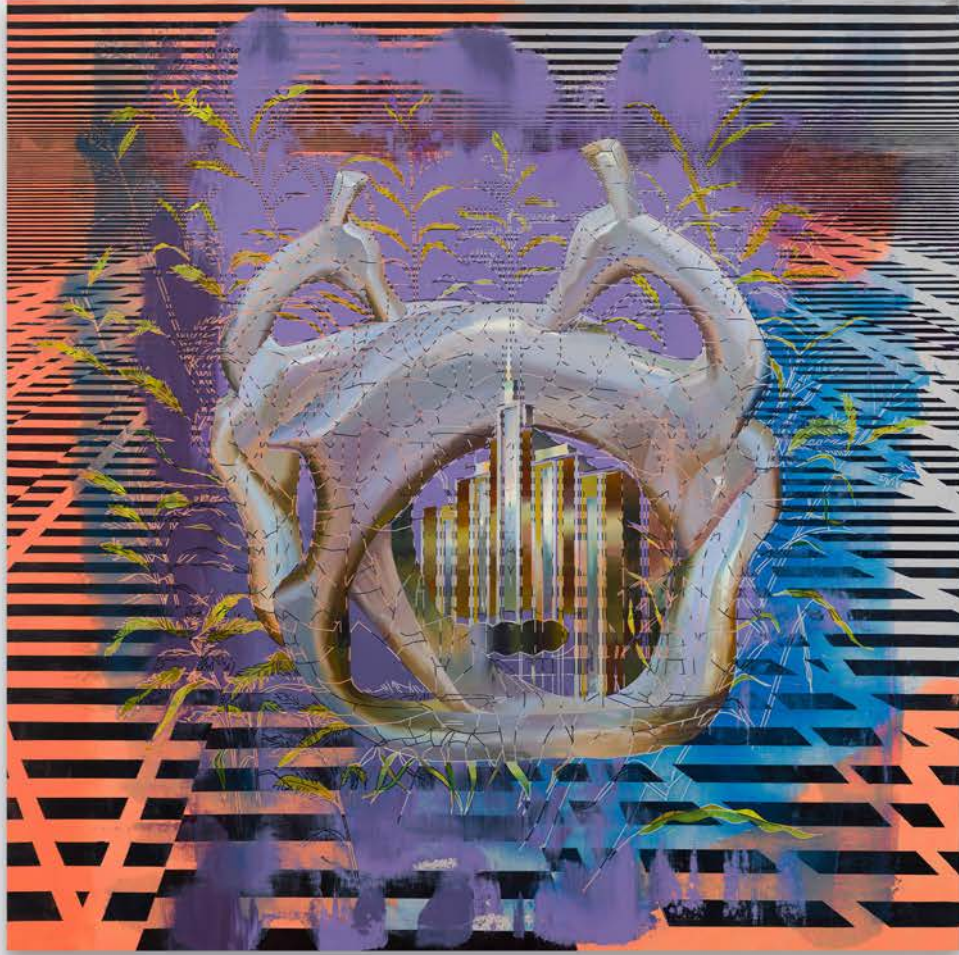
Acrylic on canvas

250 × 210 cm

98 3/8 × 82 5/8 in

(CUI 2024002)

USD 100,000.00 (plus applicable taxes)



Cui Jie

Porcelain Deer and Shanghai Cathay Cinema, 2023

Acrylic on canvas

200 × 200 cm

78 3/4 × 78 3/4 in

(CUI 2023018)

USD 90,000.00 (plus applicable taxes)



Rirkrit Tiravanija

Renowned for his use of text and phrases, which function as political slogans, merging activism with commercial marketing, Rirkrit Tiravanija's stencil works function as a call to arms, politically activating the viewer that is reflected within the mirrored stainless steel medium. By incorporating this reflective, chrome material, the artist is inviting the viewer into the work, bringing together the slogan it displays and the environment it is projected into. The works become cloaked in the reflection of where it is displayed, implicating the viewer into the message represented in the stenciled text.

Rirkrit Tiravanija is currently exhibiting at **Martin Gropius Bau**, Berlin and **Leeum Museum of Art**, Seoul; in addition to the immersive exhibition at **Pilar Corrias Conduit Street**, London which was on view until 23 November.





Rirkrit Tiravanija

untitled 2024 (happiness is not always fun), 2024

Pvd coated stainless steel

121.9 × 91.4 cm

48 × 36 in

Edition of 2 plus 1 artist's proof

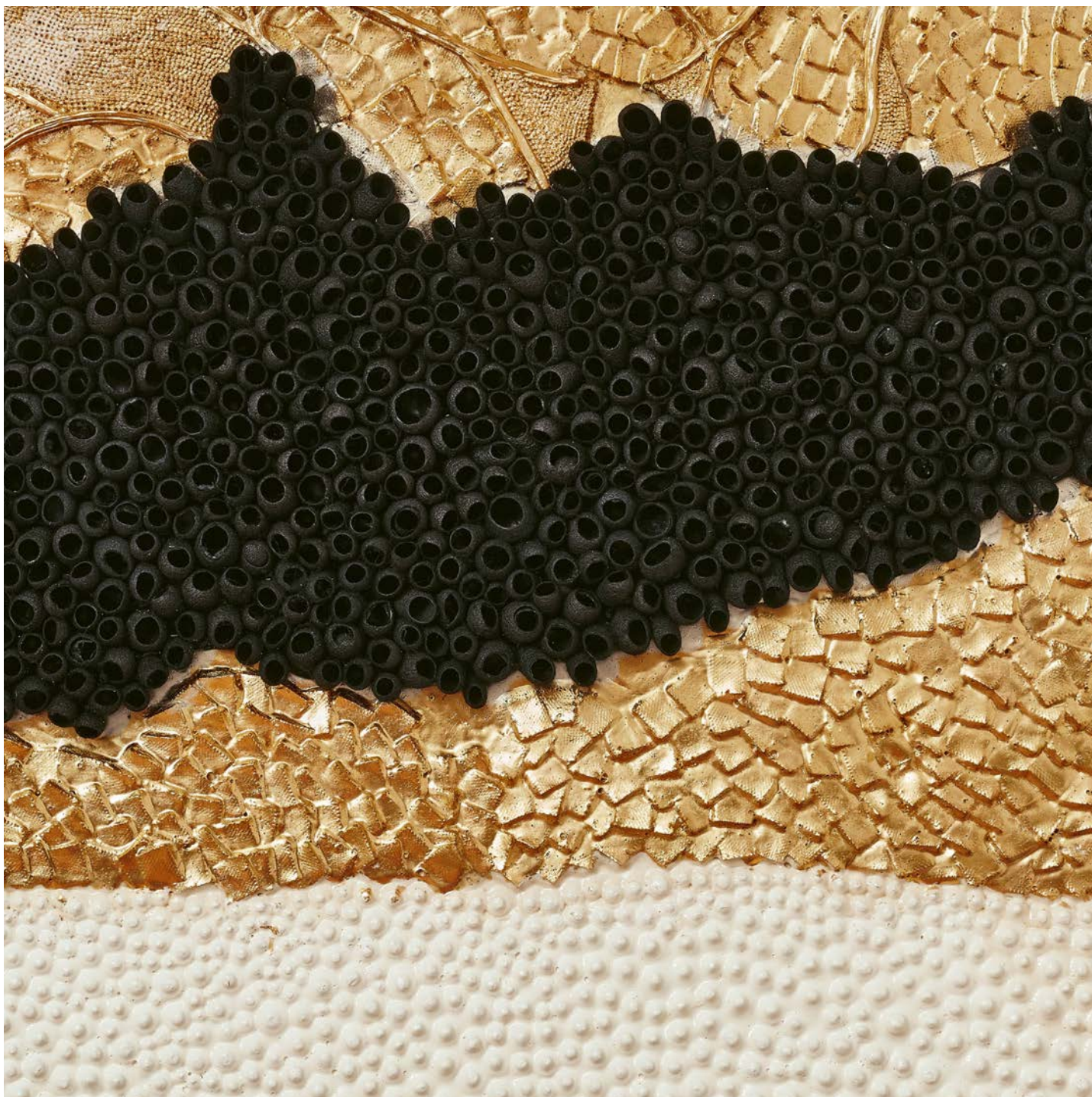
(TIRA 2024002)

USD 60,000.00 (plus applicable taxes)

Lina Iris Viktor

Within her work, Lina Iris Viktor embraces a rich tapestry of cultural references, symbolism and sensory experience, integrating forms from the West African visual cultures of the Ivory Coast, Ghana, and Benin. Ethically-sourced earthen materials – including silk from India, natural raffia from Madagascar, 24-carat gold, banana yarn and bronze – come together in formations that reference traditional West African pottery, jewellery and woodwork, as well as Modernist African architecture. Bridging geographical and historical boundaries, Viktor synthesises her ancestral heritage with contemporary modes of expression to foreground the political and aesthetic legacies of material extraction and exchange.

Lina Iris Viktor is having a solo exhibition at **Sir John Soane's Museum**, London, which debuts sculptures made in response to the museum's architectural features and Soane's own collections of ancient and modern sculptures. Viktor's paintings and works on paper reveal the ways in which the artist, like Soane, brings together fragments from multiple periods and cultures, from ancient Egypt to medieval illuminations and Indigenous Australian art.





Lina Iris Viktor

a world spun for billions of years before our birth, 2024

24 carat gold, acrylic, linen, raffia, silk, banana silk, dyed silk cocoons on wood panel

118 × 90 × 14 cm

46 1/2 × 35 3/8 × 5 1/2 in

(VIKT 2024023)

USD 95,000.00 (plus applicable taxes)

Hayv Kahraman

Reflecting on her early experiences as an Iraqi refugee in Sweden, Hayv Kahraman's new body of work examines the ways in which colonial practices in the field of botany continue to perpetuate hierarchical structures and gendered metaphors within the natural world and, by extension, sociopolitical contexts. The artist experiments with marbling her own handmade linen surfaces using the ebru technique, which translates as 'the art of clouds'. Inhabiting their intentionally irregular landscapes, Kahraman's defiantly anonymous female figures traverse and challenge grid-like systems designed to impose order and identification. In Kahraman's hands, the technique of marbling becomes an act of defiance, a means of building alternative architectures of refuge and resilience.

Hayv Kahraman is currently exhibiting at the **San Diego Museum of Art** and opened a solo exhibition at **Frye Art Museum**, Seattle in October. Kahraman will also participate in **Hawai'i Triennial 2025**.





Hayv Kahraman

Plucked, 2024

Oil and acrylic on linen

132.1 × 215.9 cm

52 × 85 in

(KAHR 2024011)

USD 85,000.00 (plus applicable taxes)

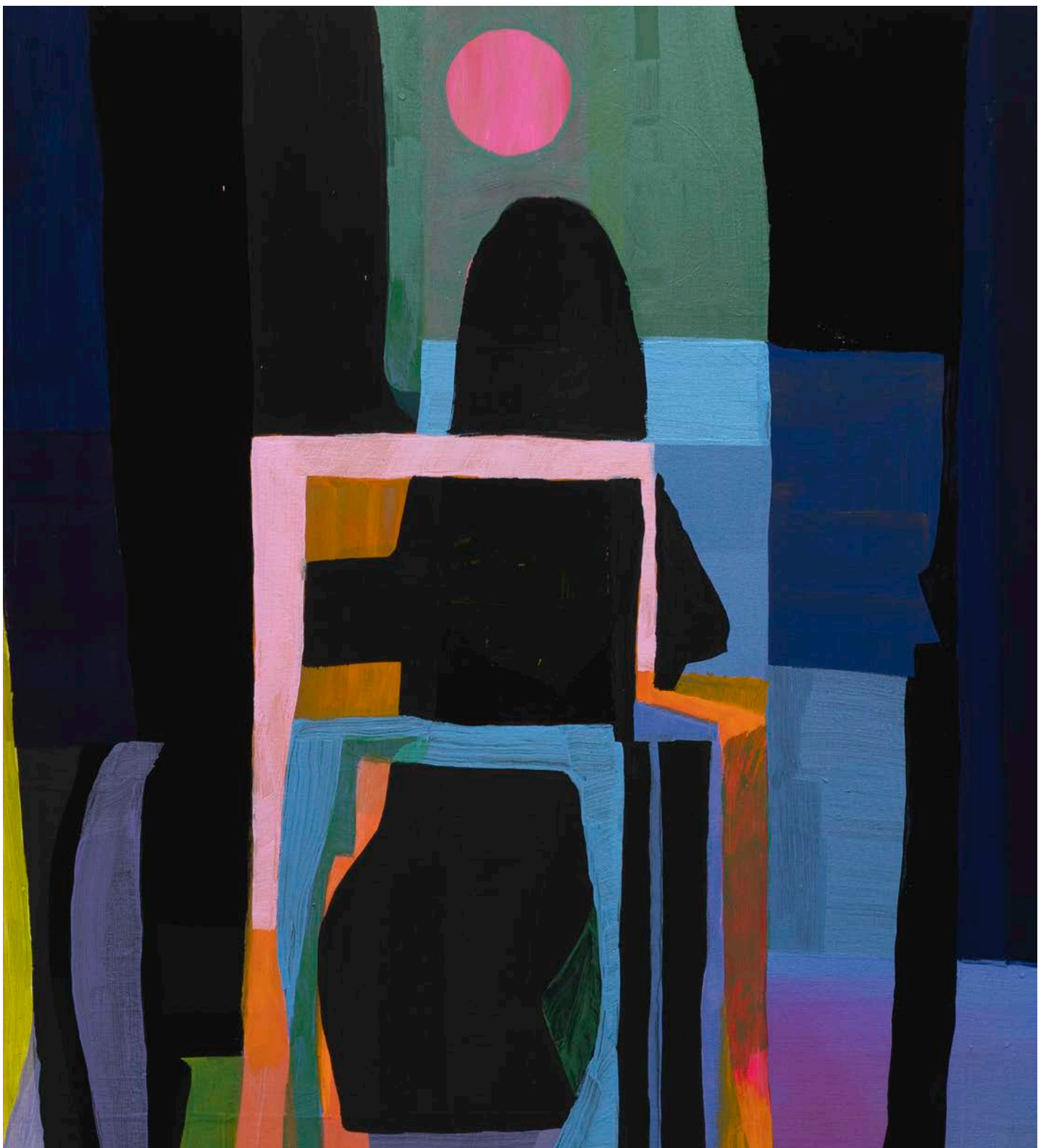
Installation: *She has no name*, Pilar Corrias, London (12 April–25 May 2024)

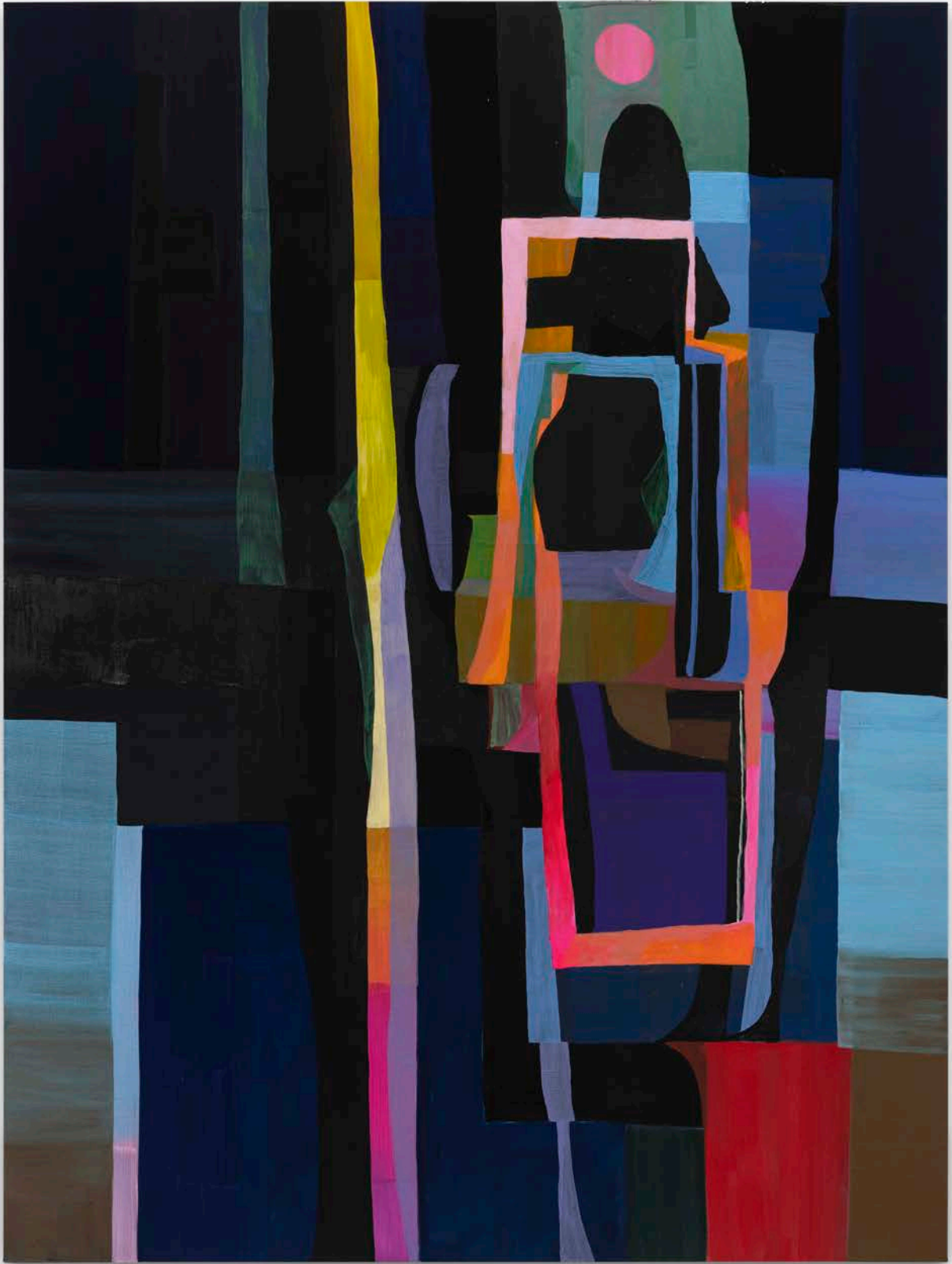


Sojourner Truth Parsons

Sojourner Truth Parsons's paintings act as indices for moments of intensity and intimacy, amplifying sensation, texture and tone. In the artist's compositions, flashes of saturated colour, flattened space and familiar motifs come into relation, fraying the border between interior and exterior worlds. Through her use of rich, vibratory tone, Parsons locates and elaborates the subtlety of brief details and moments that might otherwise go unnoticed: fleeting interactions of light, sound and provoked memory. Through a seemingly cool, graphic repose, the artist's depictions of transience are as ecstatic as they are mournful. The tableaux of silhouettes that emerge play with our sense of space: recognisable objects come forward and recede into darkness; narrative is held in stasis, creating moments of feeling rather than recognition.

Sojourner Truth Parsons will open her first solo exhibition with the gallery in mid January 2025.





Sojourner Truth Parsons

Rain on leaves, 2023

Acrylic on canvas

243.8 × 182.9 cm

96 × 72 in

(PARS 2023013)

USD 68,000.00 (plus applicable taxes)

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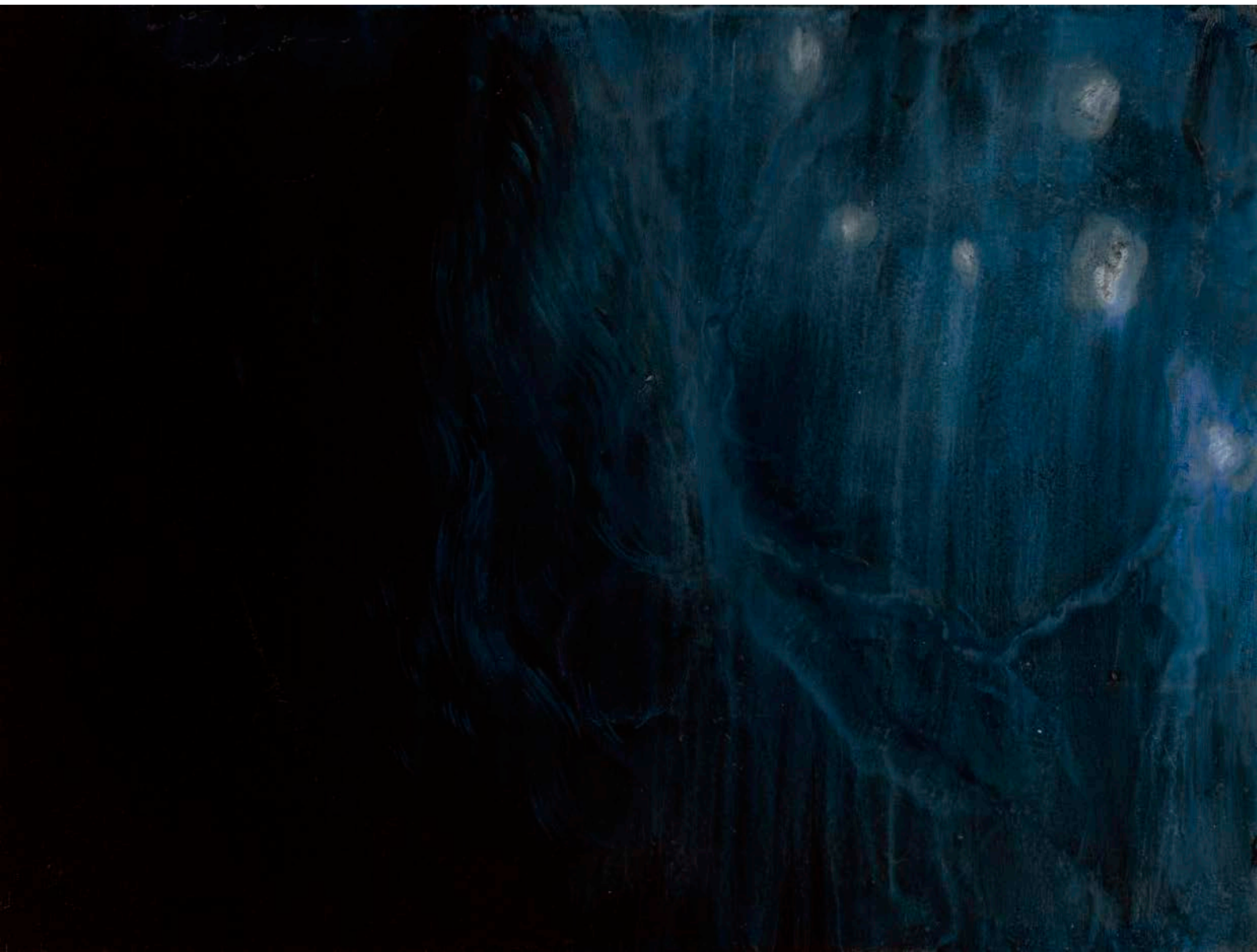
100 questions, 50 lies, (Storyboard), 2024

These paintings belong to a body of work entitled *100 questions, 50 lies (Storyboard)* that Philippe Parreno created in preparation for an upcoming film, which began production in 2023. Each painting offers a fragmentary glimpse of potential futures: scenes, landscape designs, and imagined realities to influence the cinematography of the film, and function as a storyboard for its production. The subjects of the paintings remain elusive and mysterious, following the artist's notion that they circumscribe a film that has always existed in the realm of potentiality, but whose realization demands the invention of an origin.

While Parreno is best known for his radical rethinking of the exhibition experience, placing its construction at the heart of his process, drawing and painting have remained an integral part of his practice throughout. For several of his film and installation works, including *Anywhere Out of the World* (2009–17), *C.H.Z* (2011) or *Marilyn* (2012), the artist produced extensive conceptual drawings that sometimes also functioned as storyboards. Following his *Fireflies* series (2012–16) of standalone drawings, the new series of paintings highlights Parreno's ongoing engagement with this medium.

Philippe Parreno had a solo exhibition at **Pola Museum of Art; Japan** until 1 December and has an upcoming solo exhibition at **Haus der Kunst; Munich** in mid December.





Philippe Parreno

100 Questions, 50 Lies (Storyboard), 2024

Oil on paper mounted on canvas

30 × 40 cm

11 3/4 × 15 3/4 in

(PARR 2024030)

EUR 40,000.00 (plus applicable taxes)



Philippe Parreno

100 Questions, 50 Lies (Storyboard), 2024

Oil on paper mounted on canvas

30 × 40 cm

11 3/4 × 15 3/4 in

(PARR 2024031)

EUR 40,000.00 (plus applicable taxes)

Installation: *Philippe Parreno: Places and Spaces*, Pola Museum of Art, Japan (8 June–1 December 2024)



Rachel Rose

The work of Rachel Rose explores how our changing relationship to landscape has shaped storytelling and belief systems. Altered reproductions of pastoral landscapes idealised in 18th-century paintings serve as the basis for a number of painting techniques Rose developed using pigments, clear mediums, oils, metallic dusts and latex combined to suggest a process of alchemical manipulation, proposing surfaces that are vulnerable to both chance and invention. The weights of the colours, their related dry times, the gravity of the artist developed mediums all work together in minuscule and large scale shifts, unearthing the surreal energies latent in these actual landscapes.





Rachel Rose

December 31st, 2024

Colour pigment, metallic powders and oil on wood panel

Unframed: 17 × 21 cm | 6 3/4 × 8 1/4 in

Framed: 48.6 × 52.5 × 2.5 cm | 19 1/8 × 20 3/4 × 1 in

(ROSE 2024001)

USD 25,000.00 (plus applicable taxes)



Rachel Rose

December 25th, 2024

Colour pigment, metallic powders and oil on wood panel

Unframed: 17.1 × 21 × 1.1 cm | 6 3/4 × 8 1/4 × 1/2 in

Framed: 48.6 × 52.4 × 2.5 cm | 19 1/8 × 20 5/8 × 1 in

(ROSE 2024004)

USD 25,000.00 (plus applicable taxes)

Kat Lyons

Venin Vein follows the development of research surrounding the use of scorpion venom as a pesticide in cabbages. This new study of genetic modification arose in popular culture after various publications highlighted the strange sciences of modern agroindustry, bringing awareness to the new and tedious interventions our food systems rely upon. At which point does human intervention mutate its subject into what is considered artificial?

The use of red to green gradients signifies the transmutation of identities such as: cabbage and scorpion, technology and nature, and body and tool. The textural likeness of leaf and scorpion armour compliment and visually merge the two bodies as they become integrated through a prick of venom. The prominent veins of the cabbage are stylised with bodily likeness, pumping the poison through its crevices both as a means of protection and harm. The merging of contrasting colours of reds and greens teeter between easy distinctions of acidic venom and lush vegetation. A looming sky sparks with lightning, mimicking the patterns of the veins and referencing Mary Shelley's *Frankenstein* - a new hybrid monster is now coming to life.





Kat Lyons

Venin Vein, 2024

Oil on canvas

228.6 × 203.2 cm

90 × 80 in

(LYON 2024007)

USD 50,000.00 (plus applicable taxes)



Kat Lyons
Root, 2024
Oil on canvas
152.4 × 203.2 cm
60 × 80 in
(LYON 2024004)

USD 45,000.00 (plus applicable taxes)



Ella Walker

Using both traditional and contemporary painting techniques and materials which reference the traditions of fresco painting, Ella Walker works from a myriad of source imagery – from Christian iconography, medieval manuscripts, and classical sculpture to modern ballet, fashion and the cinematic worlds of Fellini and Pasolini. Unifying historic and contemporary narratives and materials within a single picture plane, Walker reinjects a joyful spirit of punk feminism back into the past, a freedom that allows the messy woman all the levity, comedy and complexity she merits.

The Pleasures Dance calls to mind a striptease show, yet offers a little too much when it comes to baring all. While the women in the top left pose in bikinis, their gloved fingers dangling cigarettes, the central figure has little of the conventional chorus girl about her. The long, buttoned coat dress is open on one side, exposing not flesh but startling bare ribs. The artist, set- and cos-tume designer Pavel Tchelitchew comes to mind, whose work literally went beyond his subjects' skin to depict a trippy rainbow anatomy, and who developed a theory of metamorphoses in painting where separate moments and perspectives might coexist, simultaneously, indivisibly and independently.





Ella Walker

The Pleasures Dance, 2024

Acrylic dispersion, pigment, chalk and pencil on canvas

220 × 190 cm

86 5/8 × 74 3/4 in

(WALK 2024016)

USD 52,000.00 (plus applicable taxes)

Elizabeth Neel

Elizabeth Neel's paintings and sculptures blur relationships between architecture and the body, memory and action. Drawn from specific, real world subject matter—from anonymous images sourced from the Internet to found objects—Neel's "fictive situations" trace excavations of life, along with its contamination through death and decay.

While ostensibly abstract, Neel's paintings have an uncanny insistence on the representational residue of mark making. Her smears and punctuations of tape hint towards the reconstructive narrative potential of abstraction. Her sculptural assemblages extend the sensibility of perspective and proximity between disparate gestures into three dimensions, using a diverse array of materials including clay, wood, wax, tape, inkjet prints and found objects. Through stimulating relationships between her paintings and sculptures Neel returns to architecture as a narrative tool for framing objects and images.





Elizabeth Neel
January Girl, 2023
Acrylic on canvas
198.1 × 121.9 cm
78 × 48 in
(NEEL 2023012)

USD 50,000.00 (plus applicable taxes)

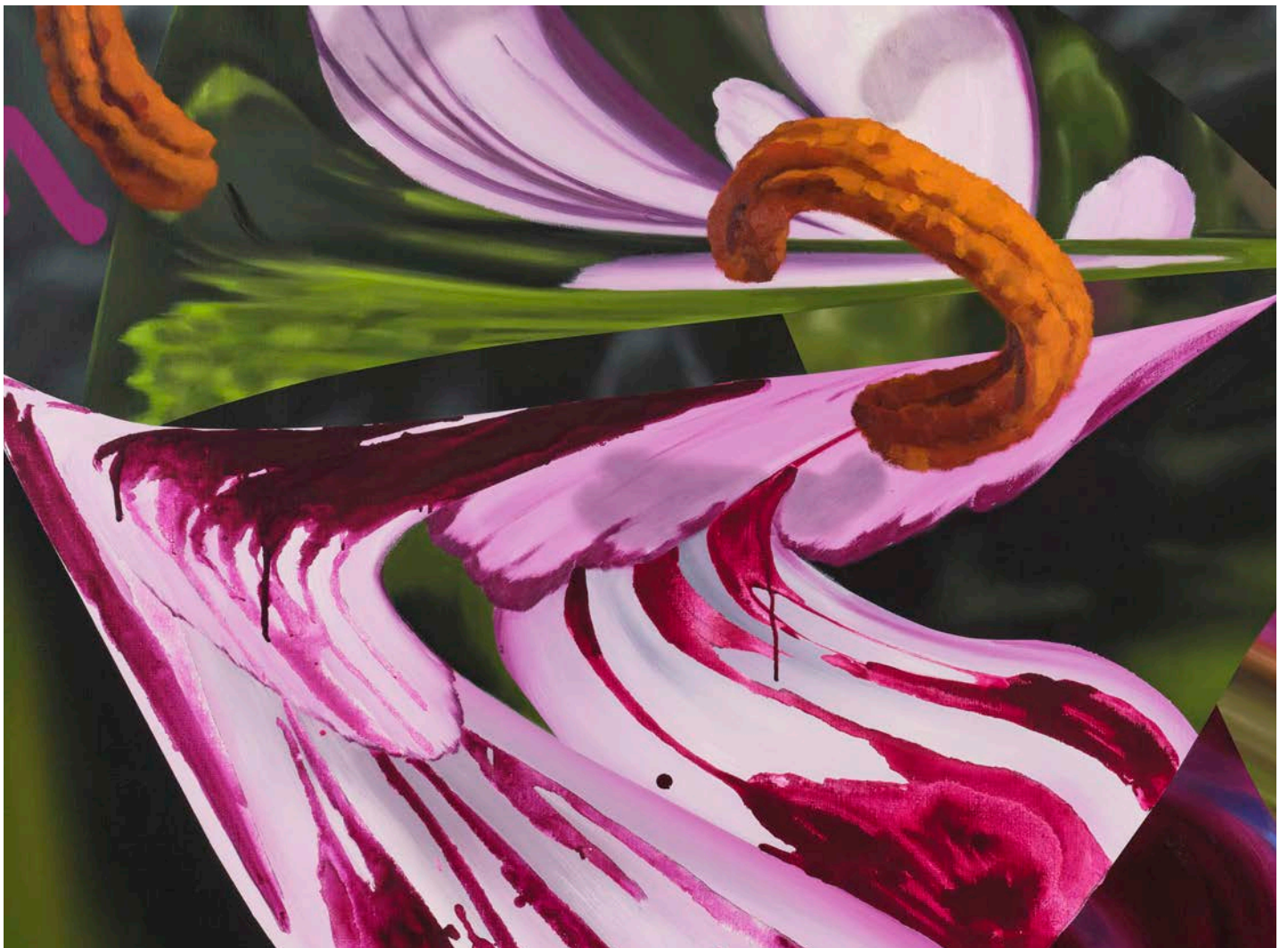
Vivien Zhang

Vivien Zhang looked at migratory butterflies as an analogy for her own identity. The white silhouette references the Cahill Butterfly map and the pattern on top is an abstracted version of the butterfly design. Zhang considers map projections the 'skin' of the globe and the pattern then becomes another layer on top of this. The evolutionary mimicry for survival displayed by these butterflies is symbolic of how we behave as an immigrant. Zhang sees these butterflies as vehicle to reflect on social behaviours and how one adapts within different societies. The title 'to be forgotten' is a reference to the right to disappear in the internet age, reflected in the disappearance of the original identities of the butterflies through mimicry.

The flowers were chosen to reference the wider natural environment of insects. They are lifted from a Japanese print book from the early twentieth century, Shin-Bijutsukai. Zhang was interested in the idea of bringing a two-dimensional print into a painting investigating three-dimensional space.

The butterfly pattern referenced in this painting is that of the Ithomia butterfly which is a clear wing butterfly. A clear wing butterfly has transparent wings so they blend into their surroundings for camouflage. The circles on either side of the butterfly refer to Tissot's indicatrix, a technique to indicate distortion in map projections.

Vivien Zhang is currently exhibiting at **Leeum Museum of Art, Seoul.**





Vivien Zhang

Found in Translation, 2024

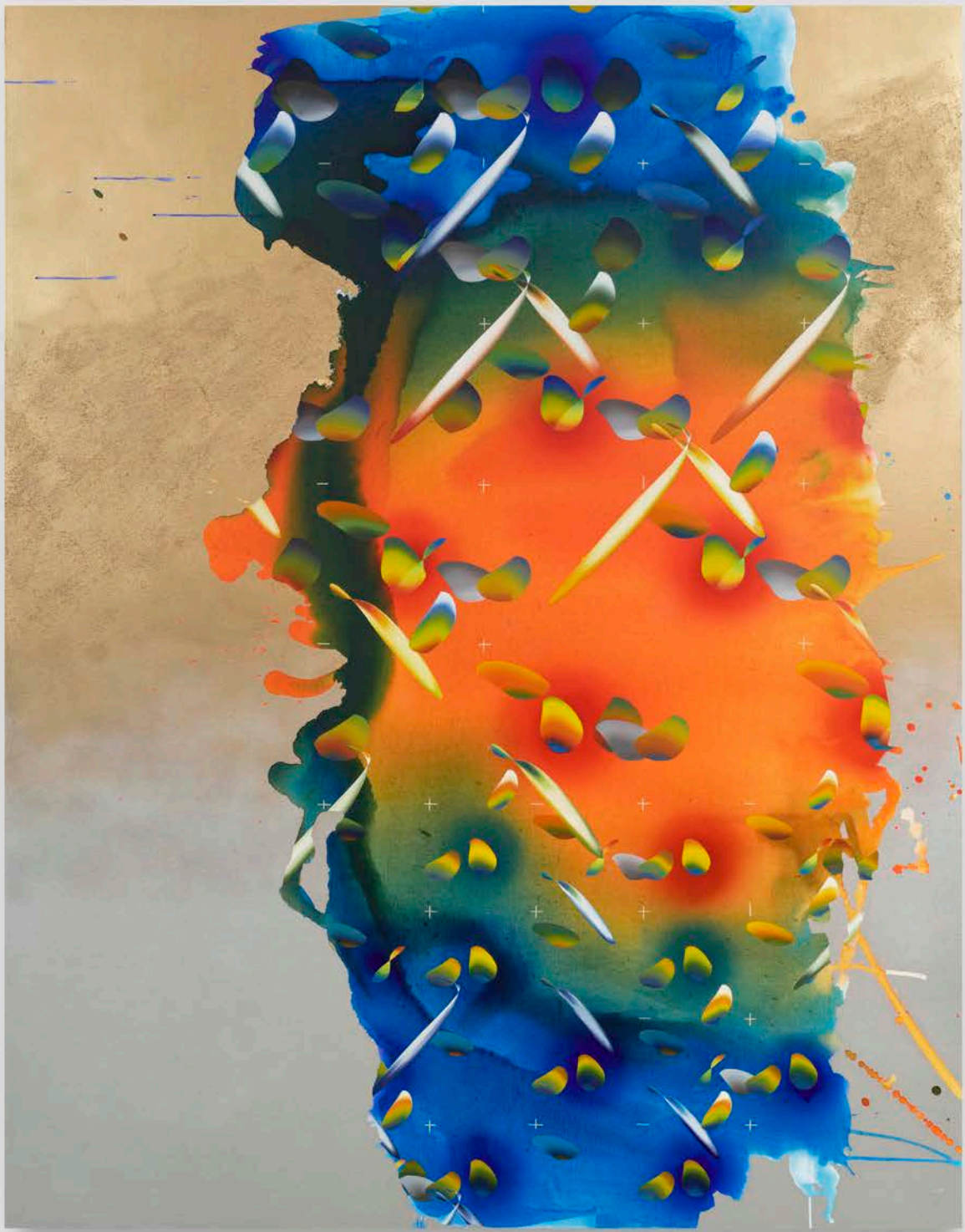
Acrylic and oil on linen

220 × 190 cm

86 5/8 × 74 3/4 in

(ZHAN 2024037)

GBP 45,000.00 (plus applicable taxes)



Vivien Zhang

Latent Heat, 2024

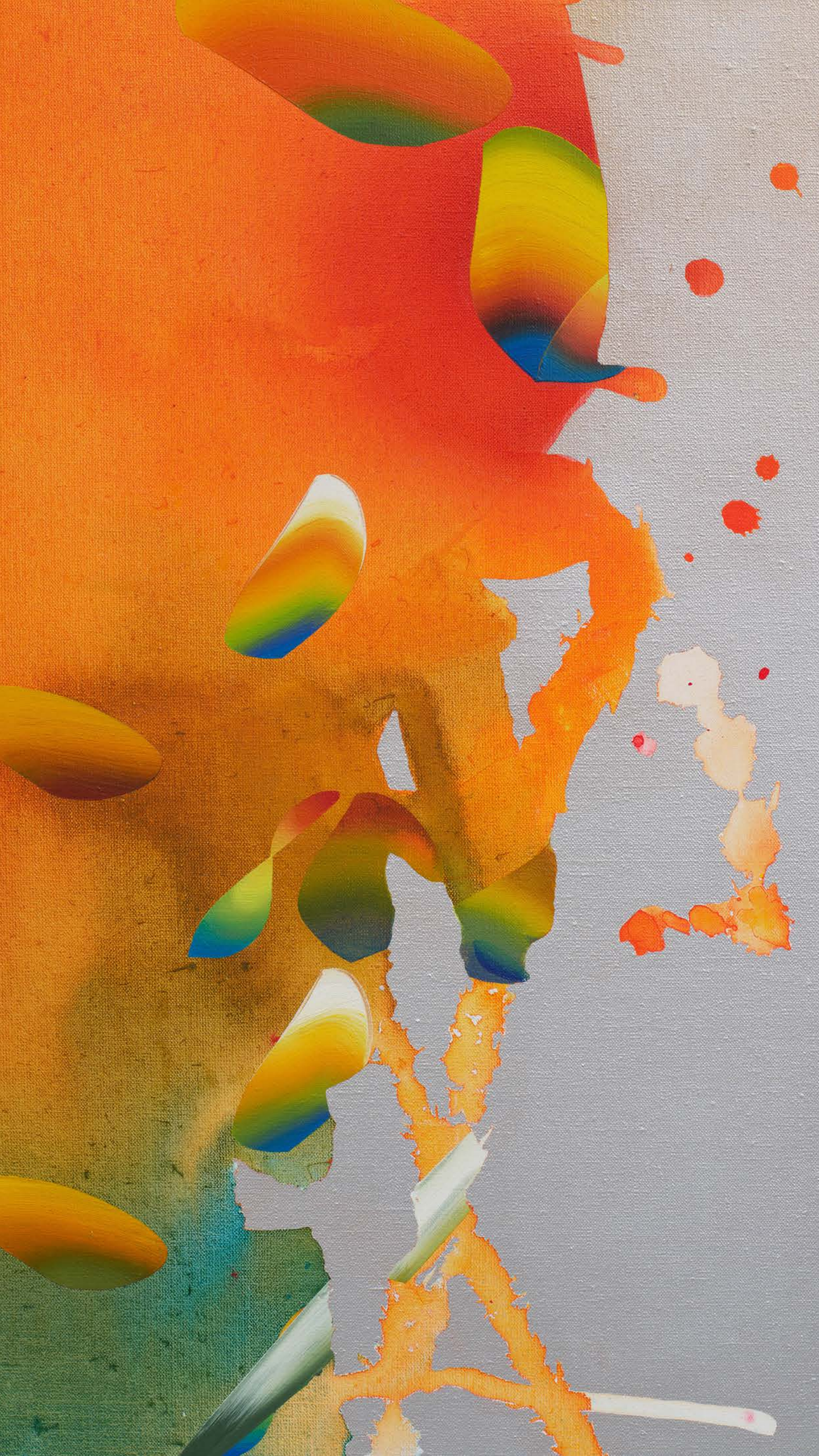
Acrylic, oil and spray paint on canvas

230 × 180 cm

90 1/2 × 70 7/8 in

(ZHAN 2024034)

GBP 45,000.00 (plus applicable taxes)

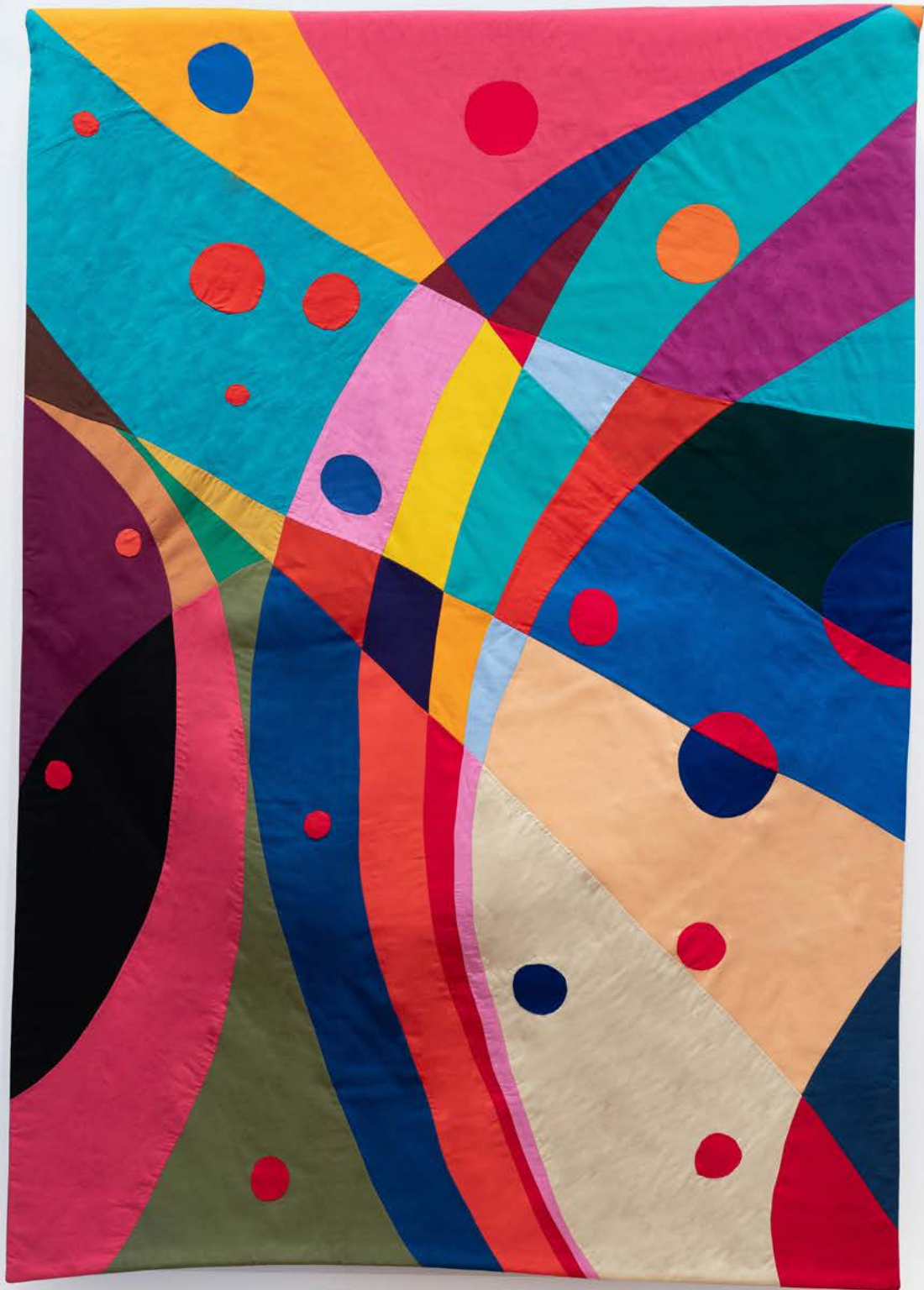


Ulla von Brandenburg

Drawing upon enduring influences in the histories of abstraction and modernism, such as occultism, synaesthesia and surrealism, Ulla von Brandenburg's vibrant quilt and ceramic sculpture are inspired by Sonia Delaunay. Trained as a set designer, von Brandenburg has a richly complex and multifaceted practice that is realised through a combination of installation, performance, film, painting and drawing. The artist's vocabulary comes from a basis of using approaches and methods of the theatre, the stage and rules of performance to engage with cultural or social issues from different moments in history, exploring how stories, rituals and symbols of the past have constituted our societies.

Ulla von Brandenburg is currently exhibiting at **The Bass Museum of Art**, Miami until July next year. The artist will also exhibit at **Ernst Barlach Haus**, Hamburg from next February.





Ulla von Brandenburg
Thoughts are Things 1, 2024
Mixed fabrics
200 × 140 cm
78 3/4 × 55 1/8 in
(BRAN 2024011)

EUR 35,000.00 (plus applicable taxes)



Ulla von Brandenburg

Stage 4, 2024

Ceramic

Sculpture:

20 × 50.5 × 28 cm

7 7/8 × 19 7/8 × 11 in

Overall:

100.2 × 50.5 × 28 cm

39 1/2 × 19 7/8 × 11 in

(BRAN 2024014)

EUR 15,000.00 (plus applicable taxes)

Installation: *Ulla von Brandenburg : In dialogue*, The Bass Museum of Art, Miami (9 April 2024–6 July 2025)



Ragna Bley

Ragna Bley's colours vacillate over the surface and seep into the canvas, intermixing like currents and creating infinite possibilities of grouping and regrouping form. Through this process, Bley traverses the relationship between abstraction and representation. She creates layers and transparencies that hint at familiar shapes and organic matter, though the visual associations that arise from Bley's paintings are completely individual – and may at times resemble forms that are imperceptible to humans. Certain areas of Bley's canvases are painted, while some are left bare, alluding to the instability of images, and more broadly, to the slippages between our frameworks of understanding.

Ragna Bley's works was included in a landmark exhibition on contemporary abstract painting at **Le Consortium**, Dijon and a group exhibition at **Buffalo AKG Art Museum**, New York, earlier this year.





Ragna Bley

Novel, 2024

Oil and acrylic on Dacron sailcloth

235 × 170 cm

92 1/2 × 66 7/8 in

(BLEY 2024001)

USD 45,000.00 (plus applicable taxes)



Ragna Bley

Ambit, 2024

Oil and acrylic on Dacron sailcloth

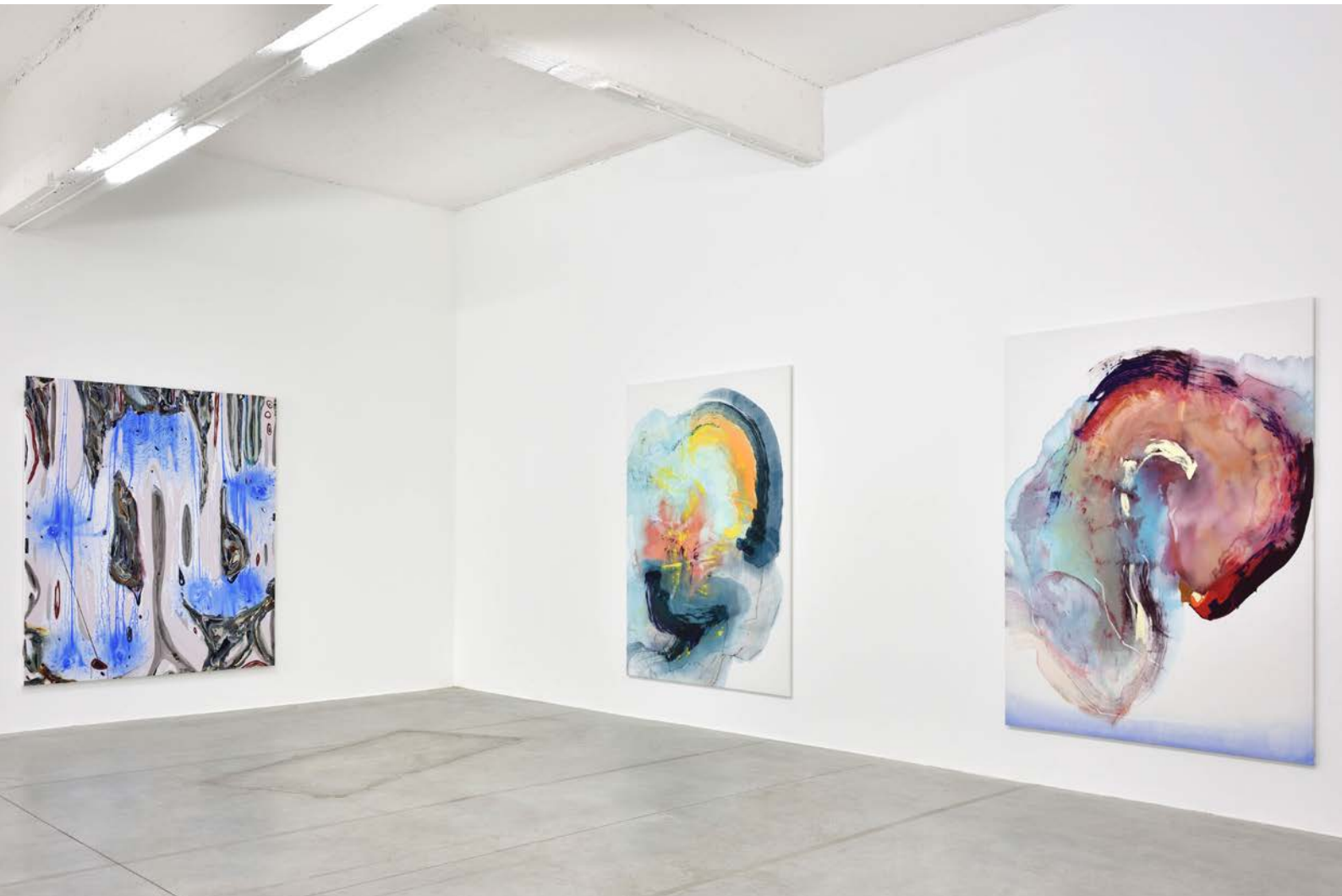
235 × 170 cm

92 1/2 × 66 7/8 in

(BLEY 2024002)

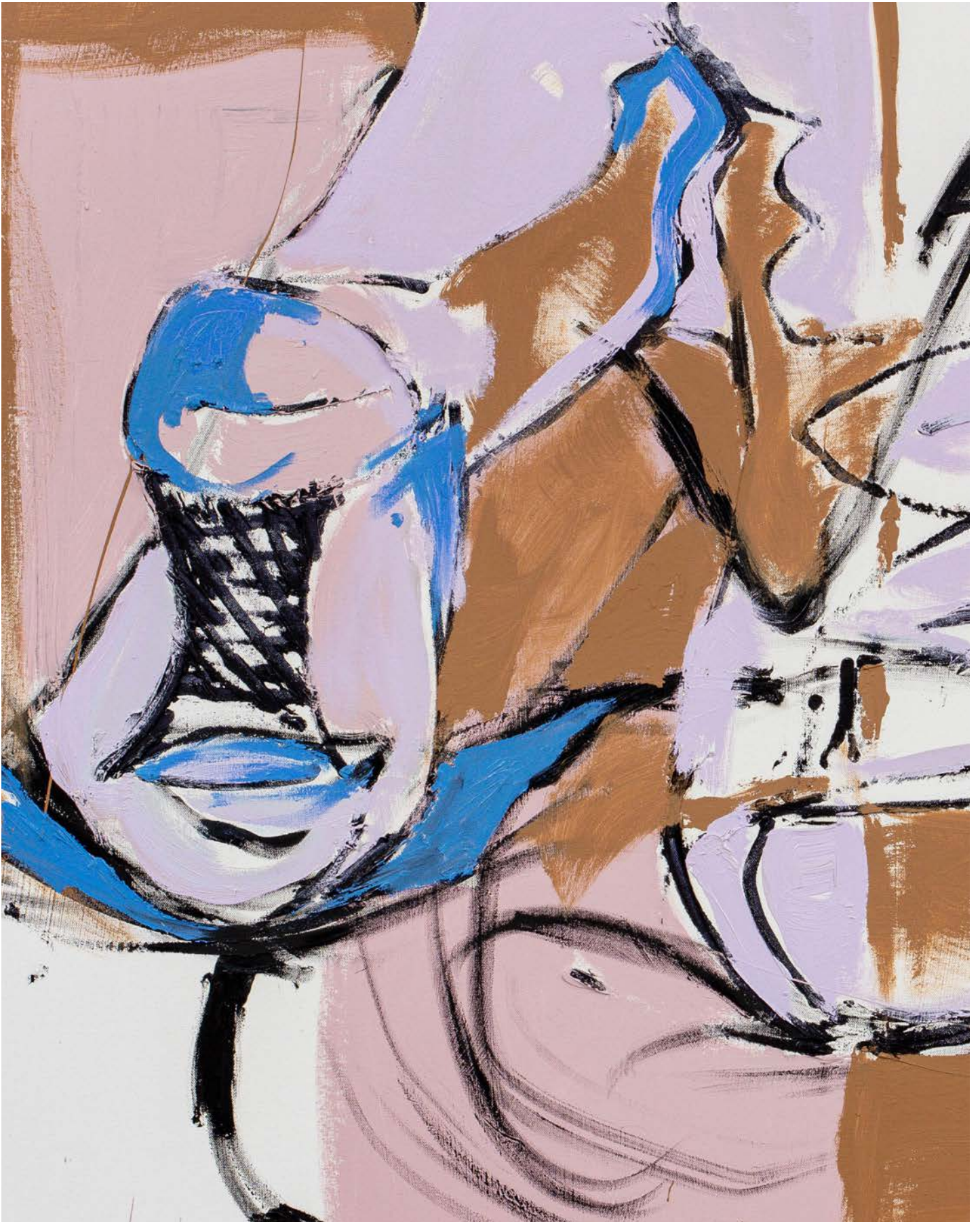
USD 45,000.00 (plus applicable taxes)

Installation: *Abstraction (re)creation – 20 under 40*, Le Consortium, Dijon
(26 April–8 September 2024)



Gerasimos Floratos

A first generation Greek American and native New Yorker, Gerasimos Floratos' paintings and sculptures play with the idea of site specificity and the notion of what it means to be 'rooted' in a single place. His works employ psycho-figurative bodies as mechanisms for charting space in many forms; psychogeography of the globalised world, societies or microcosms built through commonalities of practice, and the internal space of the mind. For the artist, the slouchy alter egos present throughout his work operate as sites for exploring the relationship between the material and psychological bodies. The coded visual language present throughout his practice is partnered with a unique lexicon from which he draws titles for the works and exhibitions.





Gerasimos Floratos

Scrapitude, 2024

Oil and acrylic on canvas

152.4 × 152.4 cm

60 × 60 in

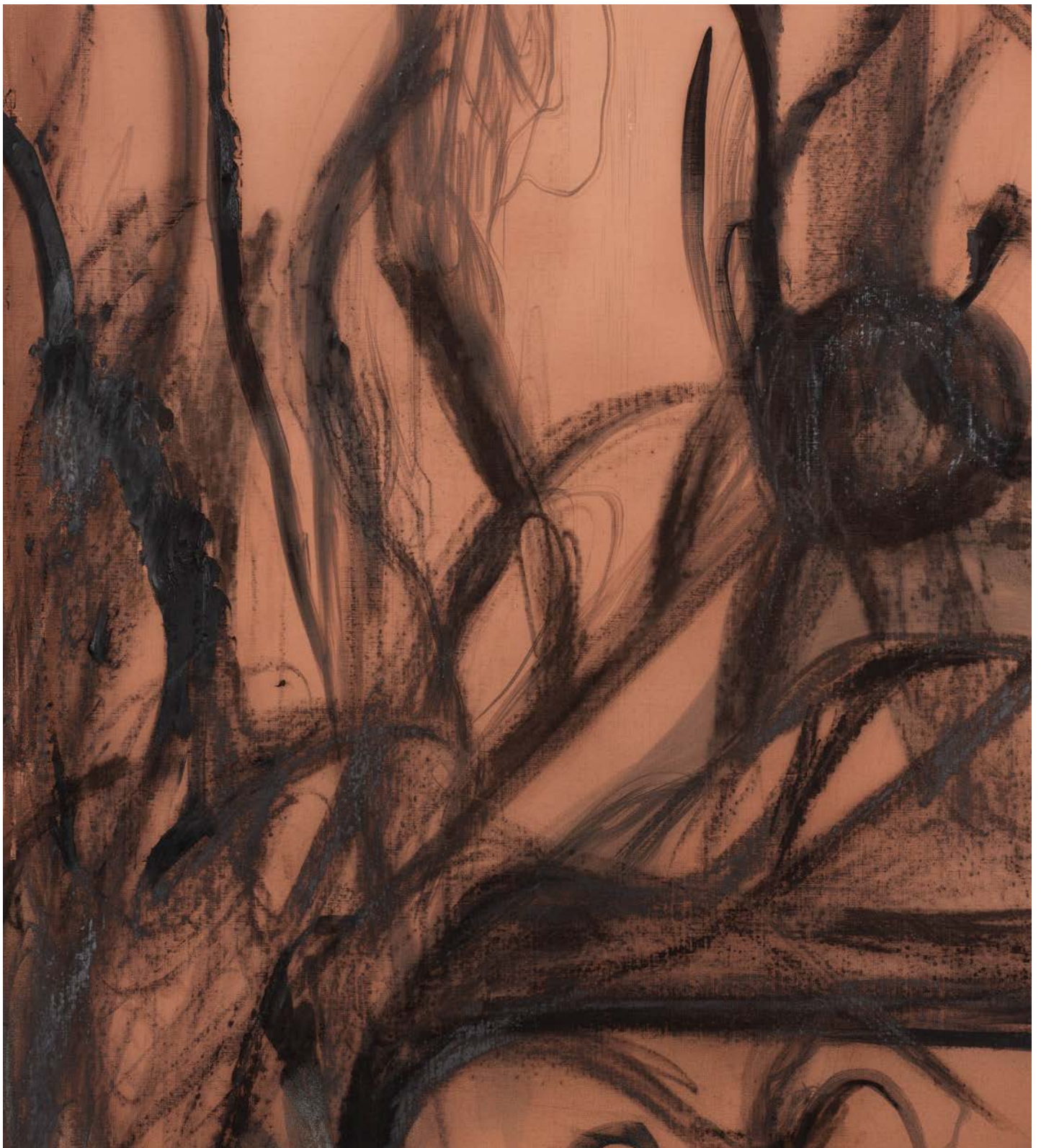
(FLOR 2024001)

USD 40,000.00 (plus applicable taxes)

Peppi Bottrop

Peppi Bottrop explores the unique materiality of copper mesh. Copper, unlike linen or canvas, does not stretch in the manner of traditional painting supports. Suspended by stretchers over plywood board, the finely woven mesh establishes a concrete spatial relationship with its support – casting secondary marks where black pigment falls through the weave onto the painting's physical architecture beneath. Scaffold and surface, and the fragmentary images that exist in between, become one.

Bottrop, who bears the name of the German town in which he was born, grew up in the industrial districts of the Ruhrgebiet, once the country's largest and most prosperous coal-mining region. As one mine after another shut down, the expression "industrial nature" was coined to describe the wild vegetation that developed on abandoned production sites, and it is this very dichotomy, or schism, between industry and nature, that Bottrop explores in his practice.





Peppi Bottrop

C29.wtfg.02, 2024

Oil, acrylic, charcoal, graphite and paper on copper mesh

189.9 × 170.2 cm

74 3/4 × 67 in

(BOTT 2024002)

EUR 30,000.00 (plus applicable taxes)

Gisela McDaniel

Gisela McDaniel is a diasporic, Indigenous CHamoru artist who explores the effects of trauma, displacement and colonisation through portraiture and oral histories. Interweaving audio interviews, assemblage and oil painting, she intentionally incorporates the portrait sitters' voices in order to subvert the traditional power relations of artist and sitter. Working primarily with women and non-binary people who identify as Black, Micronesian, Indigenous to Turtle Island, Asian, Latinx, and/or mixed-race, her work disrupts and responds to the systemic silencing of subjects in fine art, politics and popular culture.

Gisela McDaniel will open a solo exhibition at **Ogunquit Museum of American Art, Maine** in 2025.





Gisela McDaniel

Meeting my soul, 2024

Oil on canvas, found object, bead, resin, clay, audio

127 × 157.5 × 12.7 cm

50 × 62 × 5 in

(MCDA 2024025)

USD 45,000.00 (plus applicable taxes)



Gisela McDaniel

Metamorphic, 2024

Oil on canvas, found object, audio

120 × 78 cm

47 1/4 × 30 3/4 in

(MCDA 2024018)

USD 30,000.00 (plus applicable taxes)

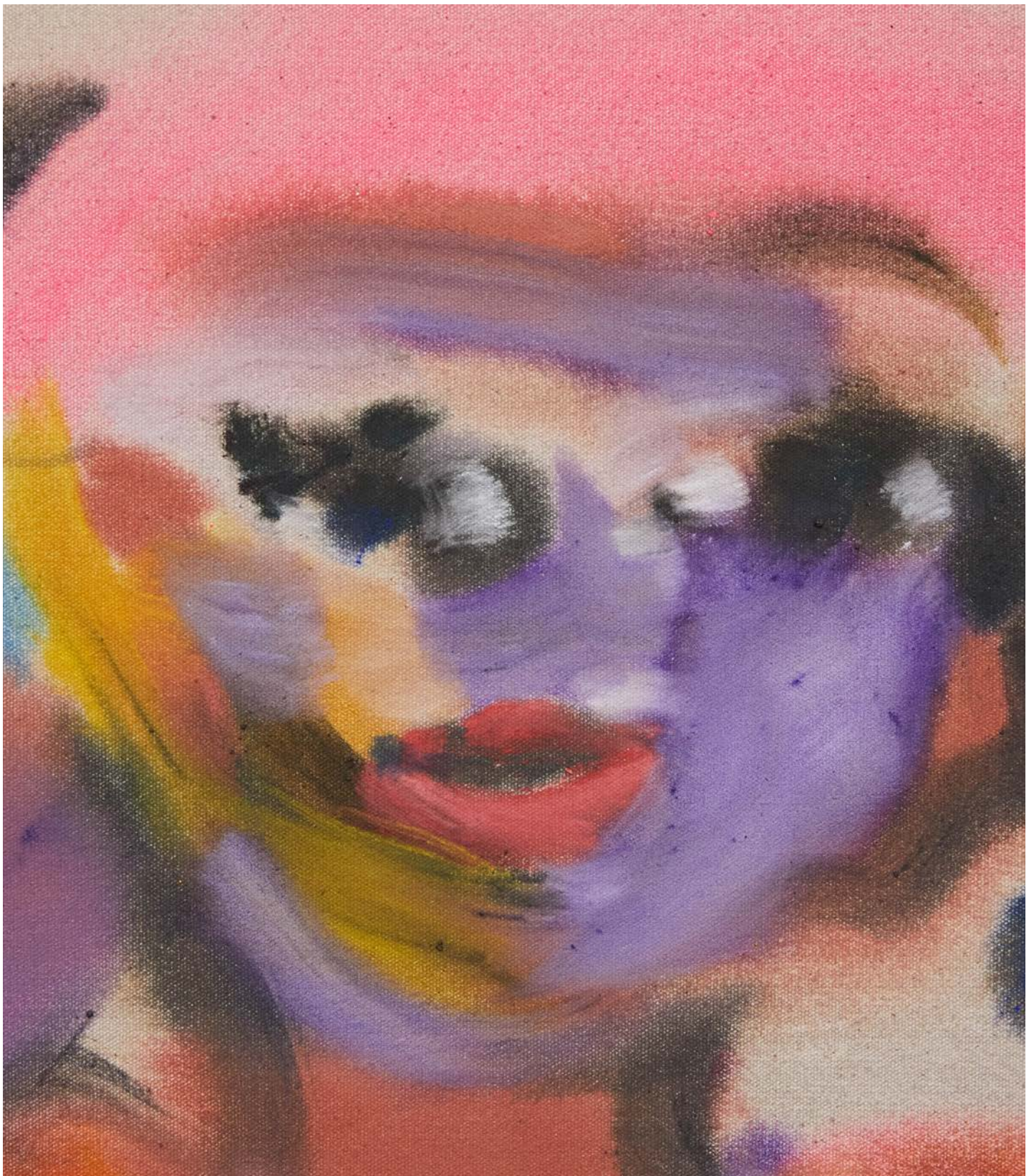
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Sophie von Hellermann

Sophie von Hellermann's paintings recall the look of fables, legends, and traditional stories that are imbued with the workings of her subconscious rather than the content of existing images. Her romantic, pastel-washed canvases are often installed to suggest complex narrative threads. Von Hellermann applies pure pigment directly onto unprimed canvas, her use of broad-brushed washes imbues a sense of weightlessness to her pictures. The paintings draw upon current affairs as often and as fluidly as they borrow from the imagery of classical mythology and literature to create expansive imaginary places. In subject matter and style, von Hellermann tests imagination against reality.

Pilar Corrias will host a solo exhibition with Sophie von Hellermann in January 2025.





Sophie von Hellermann

Lucky Fuckers, 2023

Acrylic on canvas

200 × 190 cm

78 3/4 × 74 3/4 in

(HELL 2023083)

GBP 38,000.00 (plus applicable taxes)



Sophie von Hellermann

Never leave, 2024

Acrylic on canvas

130 × 150 cm

51 1/8 × 59 in

(HELL 2024003)

GBP 28,000.00 (plus applicable taxes)



Mary Ramsden

Mary Ramsden's paintings track a ceaseless, ever-supple reckoning with her medium: its materiality and histories, its complex deals with figuration and abstraction, the points where it yields, the points where it resists. Drawing on ways of seeing that are both long-established and acutely contemporary (not least those inaugurated by new technology), there is an archaeological quality to the way she lays down, and excavates, strata of marks and pigments, buried deposits of time and space.

Ramsden has spoken of painting as 'thinking with the hand', and her works bear the traces of a restless, embodied cognition. Uncertainty abides, along with persistent reaching for (hard-won) self-actualisation. The intellectual and the sensory are not so much translated as transfused into form and colour. A work's limit conditions are defined, then tested, and sometimes extravagantly breached. Where depiction is in evidence in these paintings, it has a fugitive quality, as if Ramsden's marks were not quite willing to be wholly subsumed into the pictorial, preferring to retain a measure of autonomy as an arrangement of pigment on a support. This is a glitch that is also a feature: a way of capturing and sequencing those concrete abstractions, time and space.

Mary Ramsden currently has a solo exhibition at **Pilar Corrias Savile Row**, London until January 2025.





Mary Ramsden

Thwait, 2024

Oil on canvas

Unframed: 190 × 140 cm | 74 3/4 × 55 1/8 in

Framed: 193.4 × 143.7 × 5.5 cm | 76 1/8 × 56 5/8 × 2 1/8 in

(RAMS 2024017)

GBP 32,000.00 (plus applicable taxes)



Mary Ramsden

Fuzzy Matter, 2024

Oil on canvas

Unframed: 190 × 140 cm | 74 3/4 × 55 1/8 in

Framed: 193.2 × 143.2 × 5.5 cm | 76 × 56 3/8 × 2 1/8 in

(RAMS 2024018)

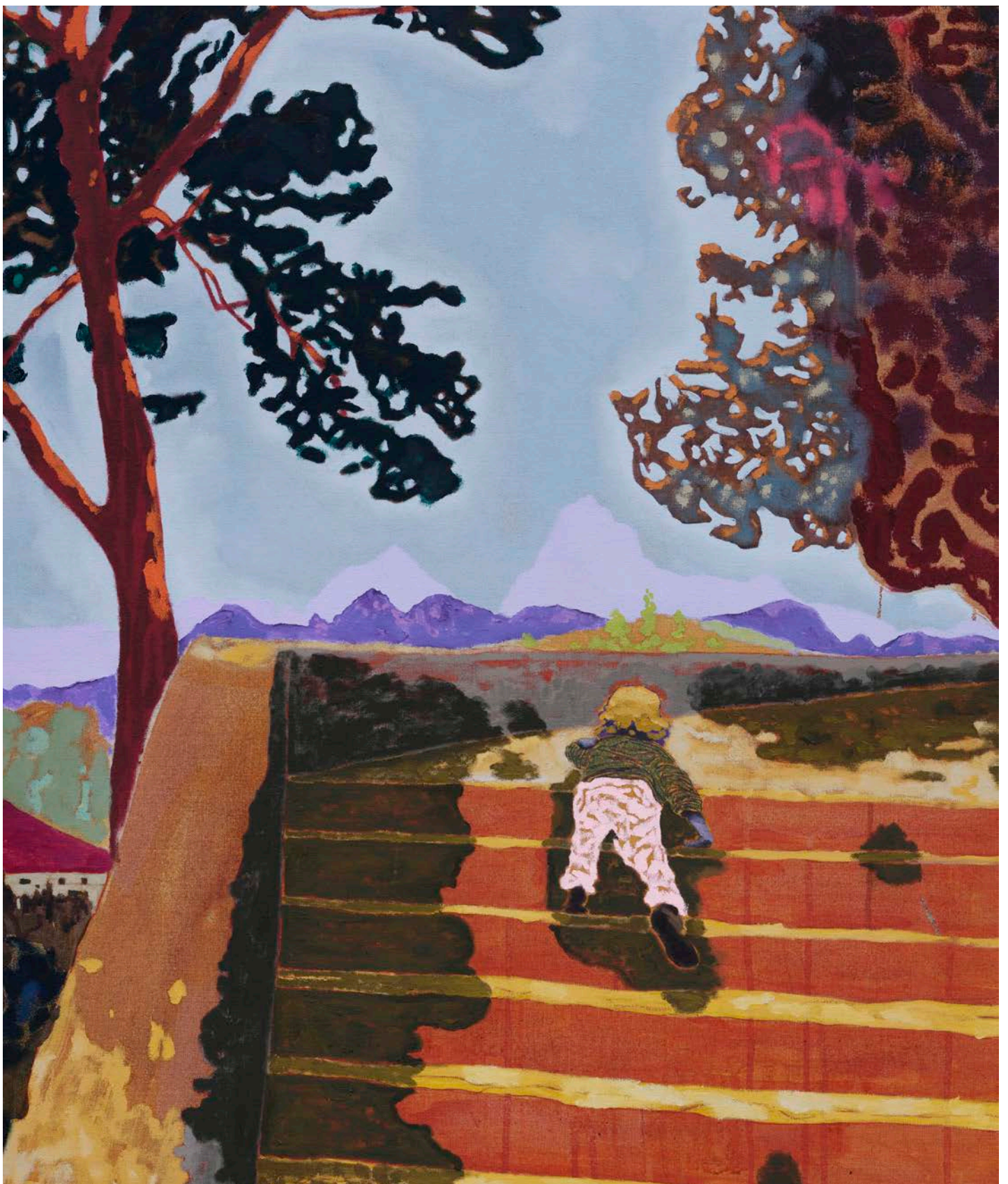
GBP 32,000.00 (plus applicable taxes)



Pierre Knop

From cosy interiors to magnificent landscapes, Pierre Knop is a maker of vibrant tableaux. The artist begins each painting with a personal archive of images, whether a personal photo or a scrap of art history, transmuting these small pictures into grander vistas. Knop's process allows him to work on several canvases at once, resulting in groups of paintings that share palettes and atmospheres. Often infused with a sly wit and a sense of menace, his paintings are embedded with fragments of unresolved narratives, with hints that something might soon go awry.

Pierre Knop's work was recently presented at a group exhibition at **Museum MORE**, Gorssel and will open his first solo exhibition with the gallery in March 2025.





Pierre Knop

Climbing the Stairs, 2024

Oil, ink and oil pastel on canvas

180 × 160 cm

70 7/8 × 63 in

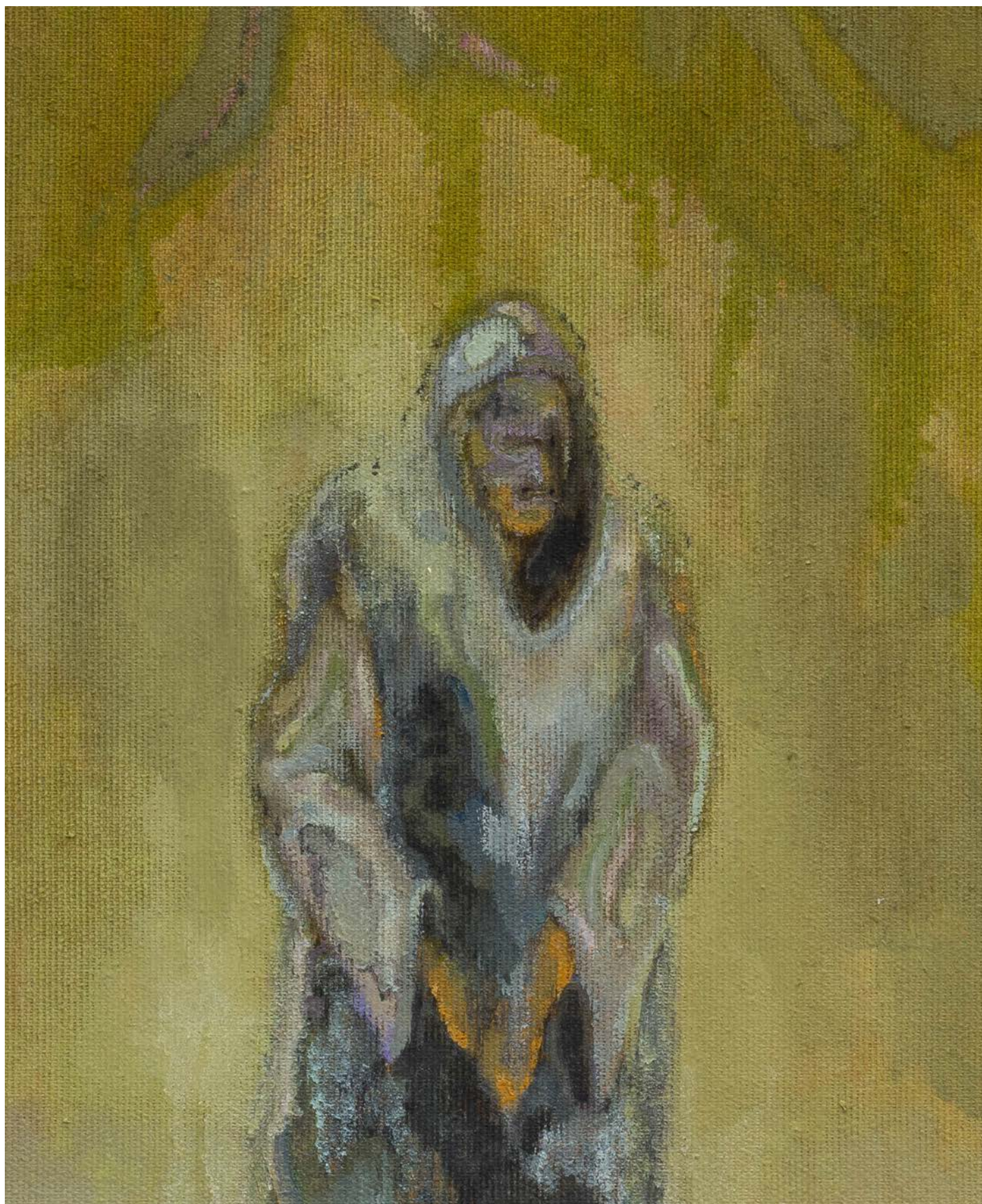
(KNOP 2024007)

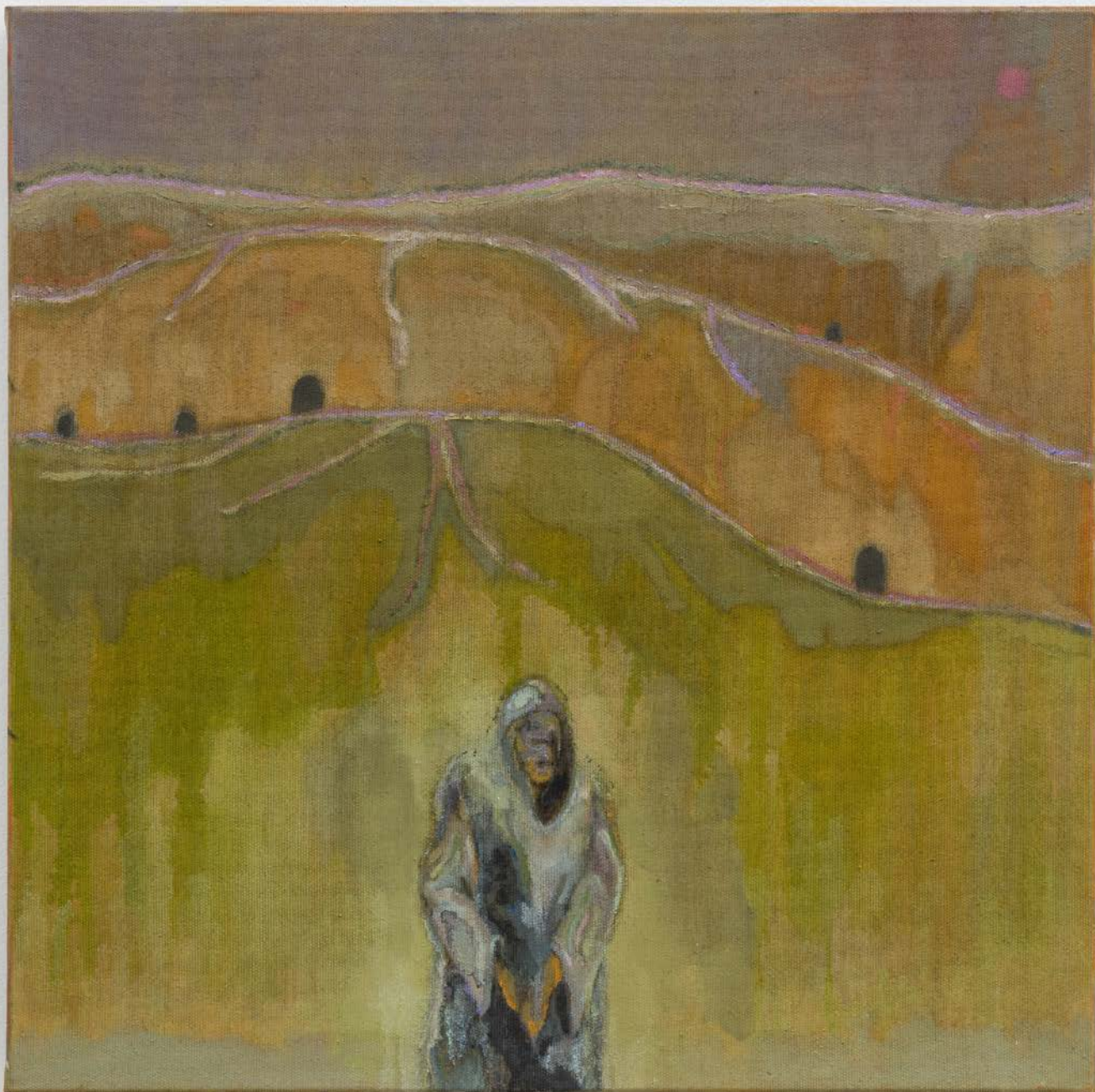
EUR 35,000.00 (plus applicable taxes)

Sedrick Chisom

At the centre of Sedrick Chisom's practice is a commitment to confounding racial origin myths and pseudosciences toward creating apocalyptic fantasies in writing and painting. Appropriating imagery from Black Lives Matter demonstrations, medieval Christian iconography, and Greek mythology, Chisom questions who has the power to construct natural and social worlds, upending the authority of those worlds in the process. Chisom appoints himself a new mythmaker, one whose motivation is fundamentally pro-Black and who is committed to the acceleration of new imaginative possibilities.

Sedrick Chisom currently has a solo exhibition at **Pilar Corrias Conduit Street**, London until 21 December.





Sedrick Chisom

Untitled, 2021

Oil on linen

50 × 50 × 2.5 cm

19 3/4 × 19 3/4 × 1 in

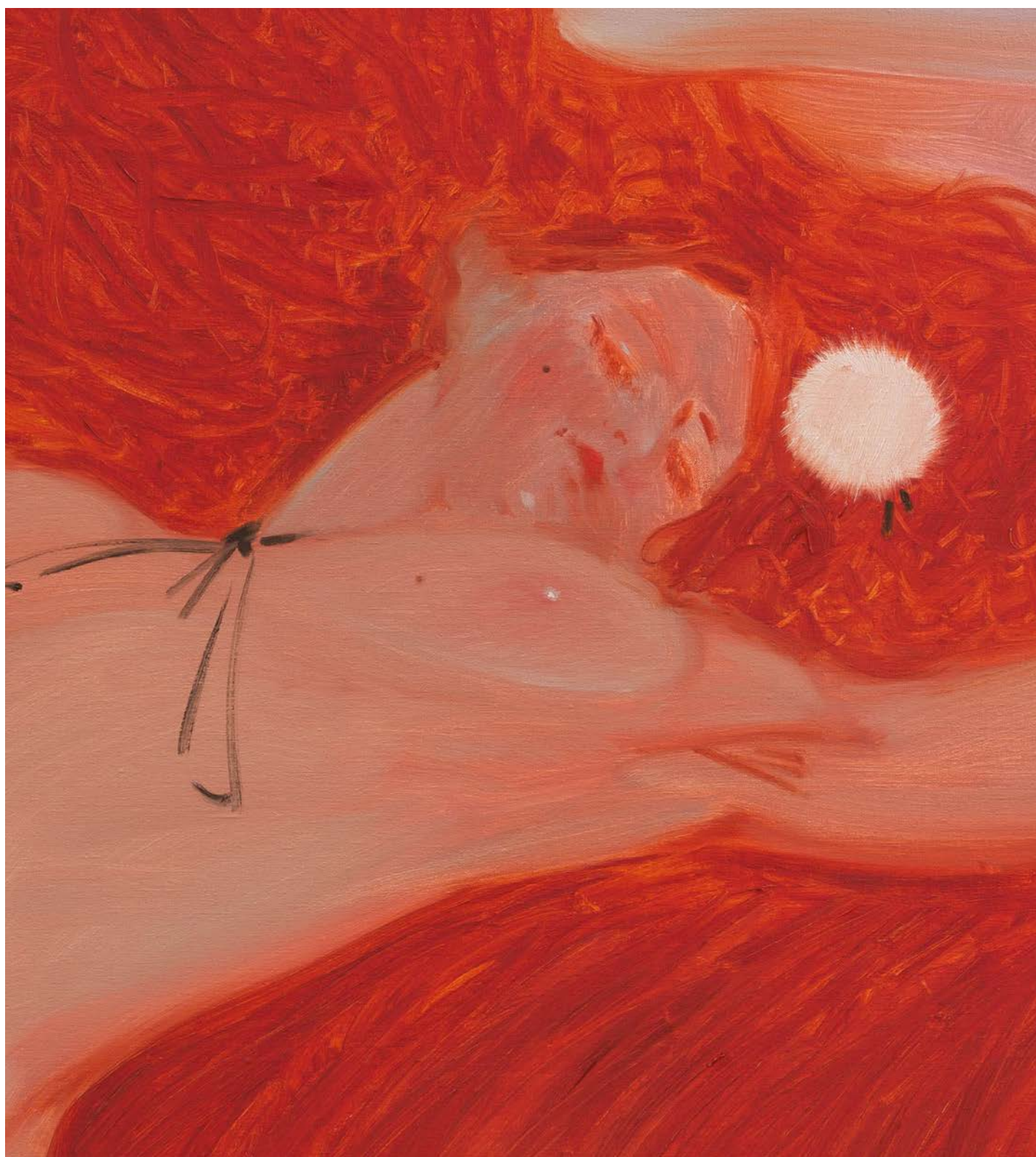
(CHIS 2021021)

USD 25,000.00 (plus applicable taxes)

Sofia Mitsola

Sofia Mitsola works within paintings in which she investigates the female form. Her invented characters are informed by ancient Greek and Egyptian sculptures, usually depictions of goddesses or mythical creatures. These are set in simple geometric backgrounds with intensely bright and almost flat colours and are depicted naked and larger than human scale. Through them, she is playing with ideas about voyeurism, confrontation, and power. With references from mythology, Japanese animation, and pornography she shows her figures longing, fantasizing, touching themselves and glowing. The motifs of sphinxes and medusas have now become a background supportive system that protect her figures, taking the form of intertwined hair, snakes, and feline tails.

Sofia Mitsola's work was recently featured in a group exhibition at **Fondation Carmignac**, France until November earlier this year.





Sofia Mitsola

La Cremosa, 2024

Oil on linen

120 × 150 cm

47 1/4 × 59 in

(MITS 2024044)

GBP 32,000.00 (plus applicable taxes)



Sofia Mitsola
Cosplay, 2024
Oil on linen
120 × 150 cm
47 1/4 × 59 in
(MITS 2024045)

GBP 16,000.00 (plus applicable taxes)





Pilar Corrias

Art Basel Miami Beach

4–8 December 2024

Booth F19

Works of art described are subject to changes in availability and price without prior notice.

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