

# Pilar Corrias



## Art Basel Paris

16–20 October 2024

Booth B50

51 Conduit Street  
London W1S 2YT

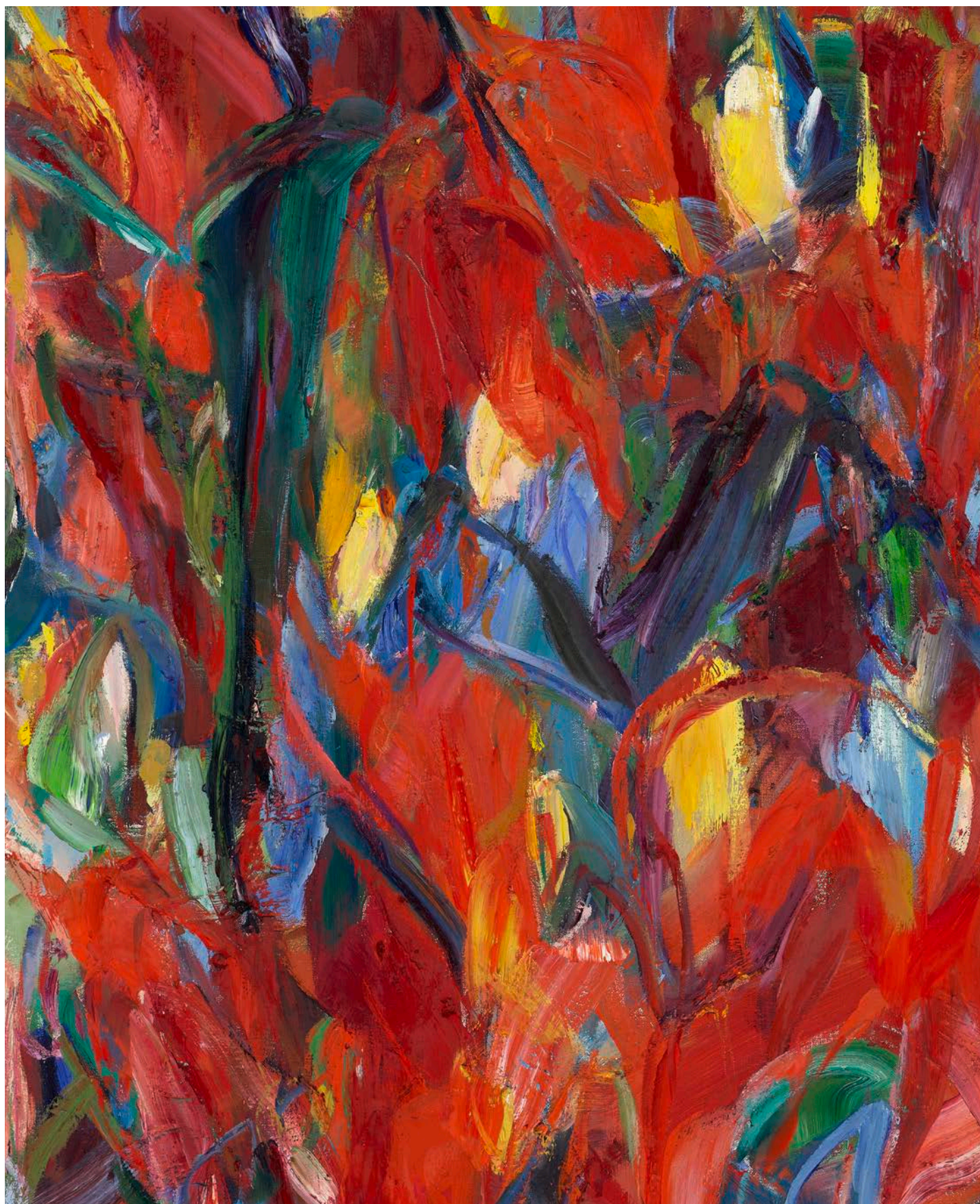
2 Savile Row  
London W1S 3PA

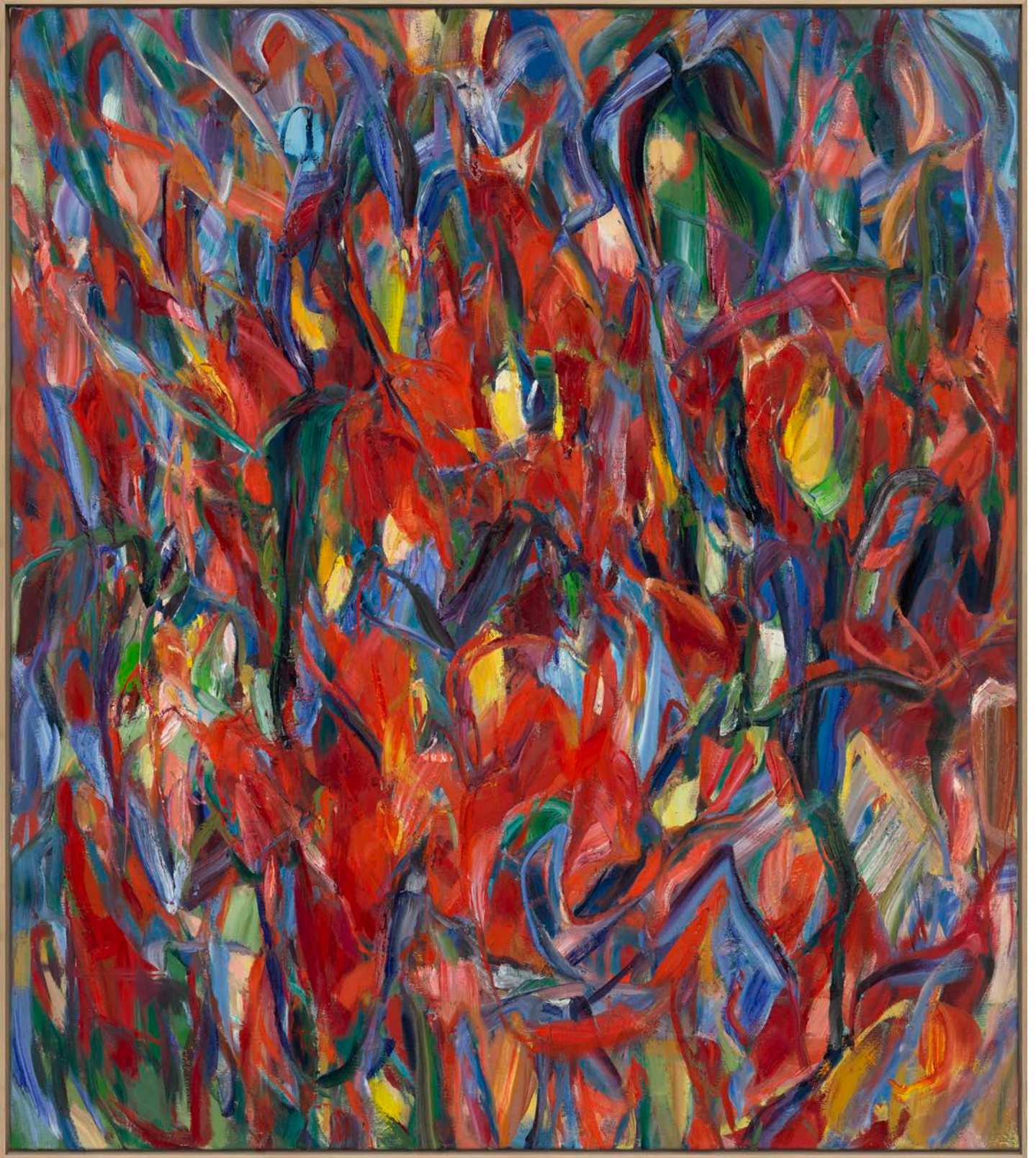
[sales@pilarcorrias.com](mailto:sales@pilarcorrias.com) +44 20 7323 7000

[pilarcorrias.com](http://pilarcorrias.com)

## Sabine Moritz

Sabine Moritz's work explores the dynamics of how memory is constituted and the way in which it is subject to a continual process of deformation and reformation. Described by Hans Ulrich Obrist in 2013 as "memories made visual – the fleeting impulses of the past rendered concrete in art", Moritz's paintings, by turns abstract and figurative, activate an awareness of time. They are records of specific, highly personal experiences that open out onto the general horizon of a collective history, from the artist's childhood in the East German town of Jena, to the abstract notions of transience, decay and seriality. Moritz's work may be interpreted, above all, as a protest against forgetting, while also stating in no uncertain terms the inherent fragility, mutability and immateriality of memory.





**Sabine Moritz**

*For the Lovers X*, 2024

Oil on canvas

Unframed:

170 × 150 cm

66 7/8 × 59 in

Framed:

174 × 154 × 6 cm

68 1/2 × 60 5/8 × 2 3/8 in

(MORI 2024018)

EUR 200,000.00 (plus applicable taxes)



**Sabine Moritz**

*Arbeit I (Work I)*, 2015

Charcoal, oil crayon and oil on paper

Unframed:

63 × 44 cm

24 3/4 × 17 3/8 in

Framed:

73 × 54.4 × 2.8 cm

28 3/4 × 21 3/8 × 1 1/8 in

(MORI 2015010)

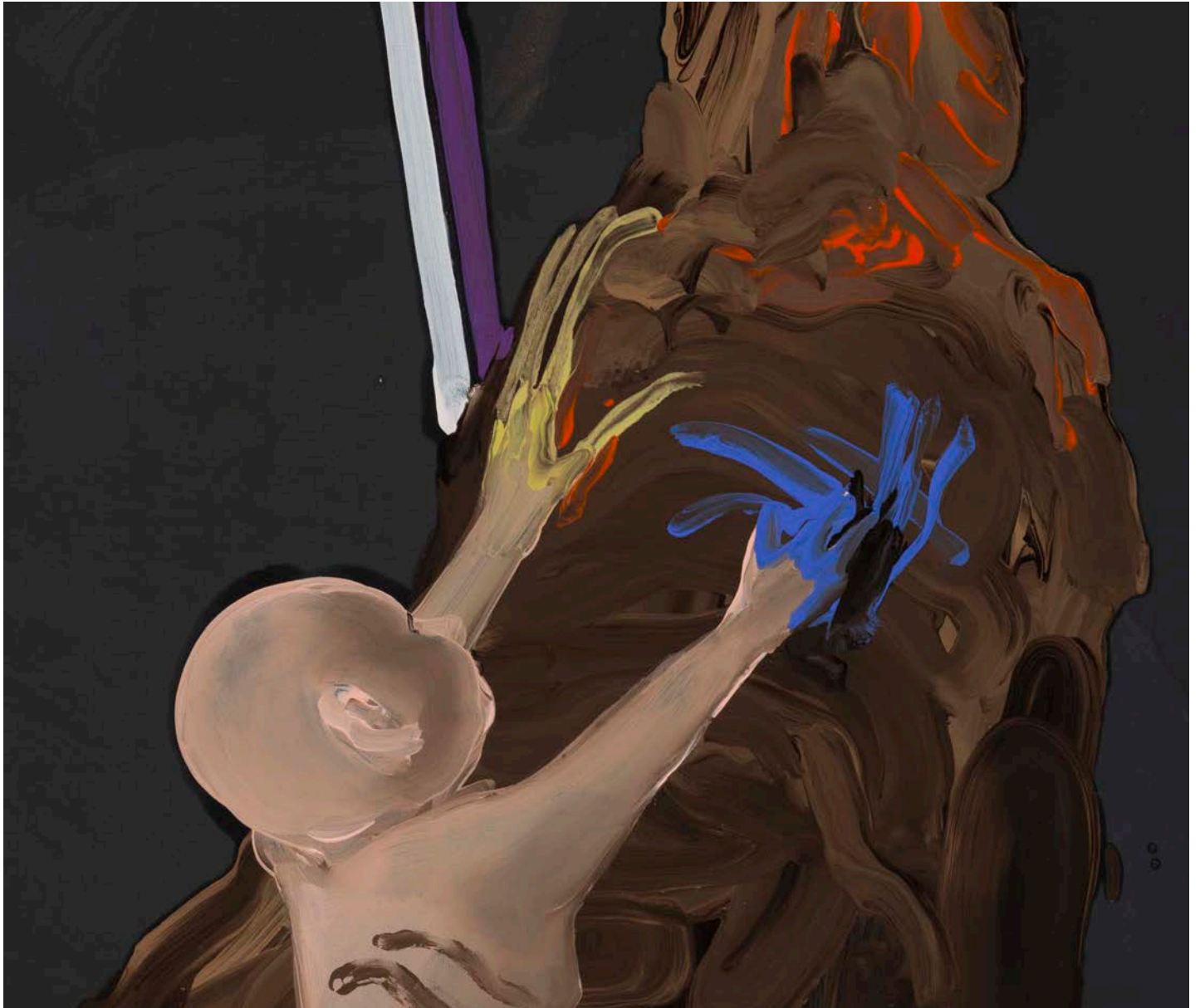
EUR 50,000.00 (plus applicable taxes)

## Tala Madani

This new painting 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; **Kunstmuseum St Gallen**, Switzerland and **Singer Laren**, Netherlands. The artist also has an upcoming solo exhibition at the **Henry Art Gallery**, Seattle in mid October.





**Tala Madani**

*Shit Mom with Colour, 2024*

Oil on linen

121.9 × 91.4 × 3.8 cm

48 × 36 × 1 1/2 in

(MADA 2024009)

USD 90,000.00 (plus applicable taxes)



**Tala Madani**

*Squeegee Man (Shadows)*, 2024

Oil on linen

121.9 × 91.4 × 3.8 cm

48 × 36 × 1 1/2 in

(MADA 2024022)

USD 90,000.00 (plus applicable taxes)







**Tala Madani**

*Squeegee Man*, 2024

Oil on linen

80 × 64.8 cm

31 1/2 × 25 1/2 in

(MADA 2024023)

USD 60,000.00 (plus applicable taxes)



## 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 is currently exhibiting at the **Cincinnati Art Museum**, **Phillips Collection**, Washington DC and the **Stedelijk Museum**, Amsterdam. The artist will also participate in group shows at the **Tinguely Museum**, Basel and the **Art Gallery of Ontario** later this year.





**Tschabalala Self**

Lenox, 2019

Fabric, ribbon, painted canvas, flashe and acrylic on canvas

172.7 × 127 cm

68 × 50 in

(SELF 2019034)

USD 200,000.00 (plus applicable taxes)

Exhibited:

*Mirror Mirror: On fashion & the Psyche*, MoMu - Fashion Museum Antwerp (2022–2023)

*Radical Figures: Painting in the New Millennium*, Whitechapel Gallery, London (2020)

Installation: *Mirror Mirror: On fashion & the Psyche*, MoMu - Fashion Museum Antwerp (2022–2023)



Installation: *Radical Figures: Painting in the New Millennium*, Whitechapel Gallery, London (2020)





**Tschabalala Self**

*The Refusal*, 2023

Collage with silkscreen, etching, cut paper, cast paper, cast resin, thread, and laser engraving on water colored, handmade paper

Unframed:

152.4 × 121.9 cm

60 × 48 in

Framed:

165 × 132.5 × 12 cm

65 × 52 1/8 × 4 3/4 in

Edition of 15 (#4/15)

(SELF 2023045)

USD 50,000.00 (plus applicable taxes)

+44 20 7323 7000    [sales@pilarcorrias.com](mailto:sales@pilarcorrias.com)

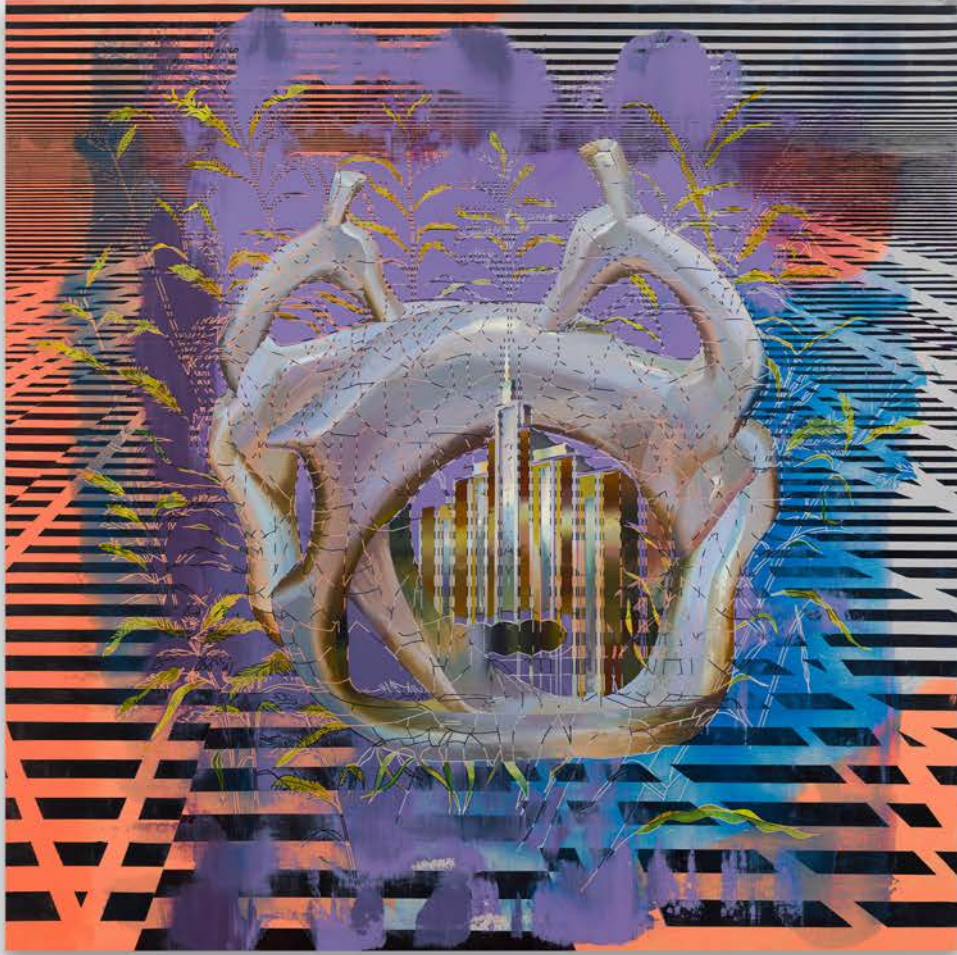
## Cui Jie

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**

*Porcelain Deer and Shanghai Cathay Cinema, 2023*

Acrylic on canvas

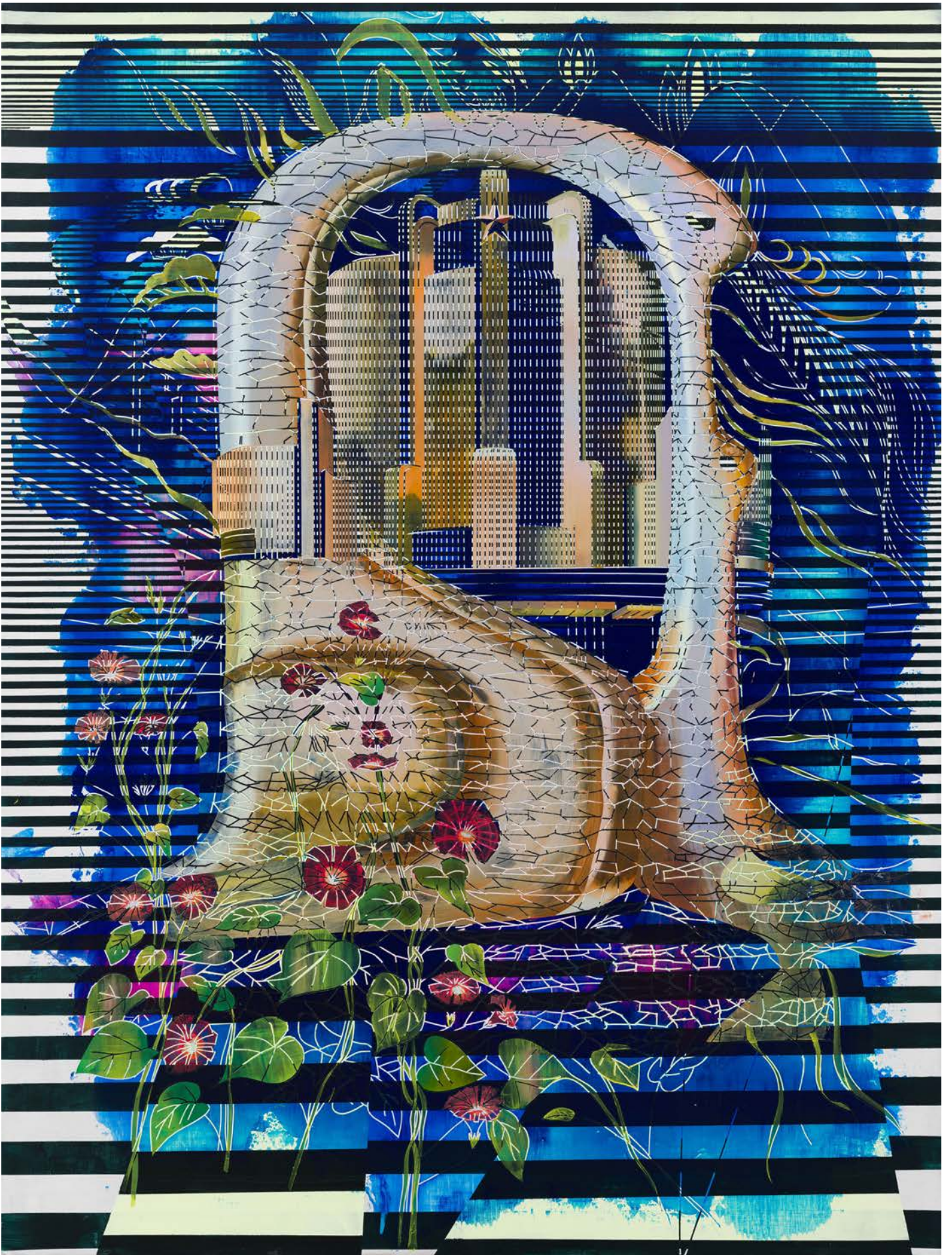
200 × 200 cm

78 3/4 × 78 3/4 in

(CUI 2023018)

USD 90,000.00 (plus applicable taxes)





**Cui Jie**

*Porcelain Kissing Geese and Shanghai Hengshan Movie Theatre, 2023*

Acrylic on canvas

200 × 150 cm

78 3/4 × 59 in

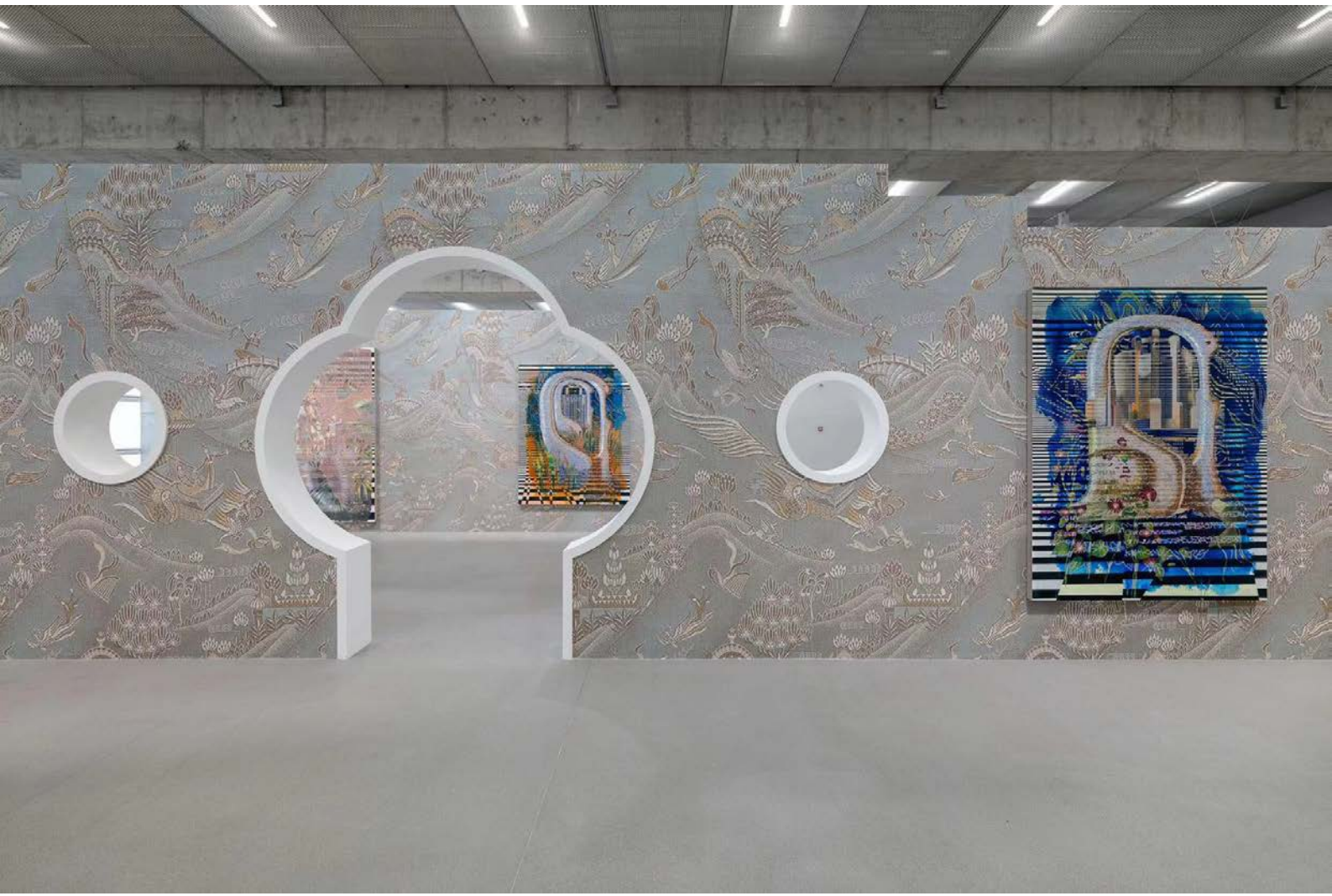
(CUI 2023019)

USD 80,000.00 (plus applicable taxes)

Exhibited:

*Species as Gifts, West Bund Museum, Shanghai (2023)*

Installation: *Species as Gifts*, West Bund Museum, Shanghai (2023)



## 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, **LUMA Arles**, France as well as **Leeum Museum of Art**, Seoul.





**Rirkrit Tiravanija**

*Untitled (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 (#2/2)

(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 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**

*Procession of the Solar Angels, 2024*

24carat gold, acrylic, linen, silk, raffia, gilded bronze beads, painted bronze beads on linen

Each panel:

198 × 136 × 10 cm

78 × 53 1/2 × 4 in

Overall:

198 × 272 × 10 cm

78 × 107 1/8 × 4 in

(VIKT 2024019)

USD 180,000.00 (plus applicable taxes)



**Lina Iris Viktor**

*Amma*, 2024

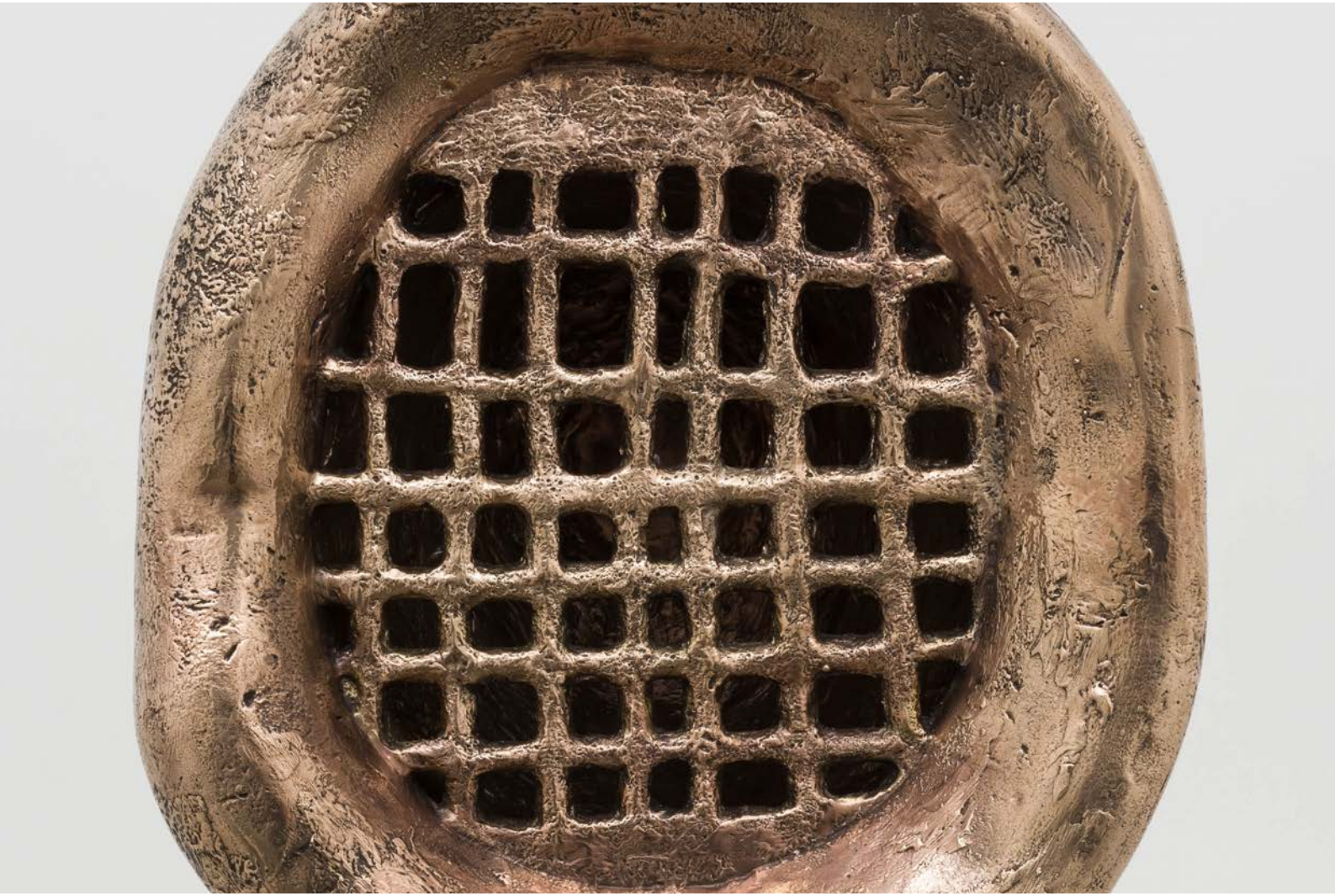
Lost waxcast silica bronze, stainless steel mounting brackets

212 × 68 × 68 cm

83 1/2 × 26 3/4 × 26 3/4 in

(VIKT 2024024)

USD 130,000.00 (plus applicable taxes)







**Lina Iris Viktor**

*No. XXIX The thick, forced quietude that wouldn't let us breathe . . .*, 2019

Pure 24 carat gold, acrylic, ink, print on cotton rag paper

Unframed:

25.6 × 21.6 cm

10 1/8 × 8 1/2 in

Framed:

42.7 × 37.7 × 7 cm

16 3/4 × 14 7/8 × 2 3/4 in

(VIKT 2019005)

USD 20,000.00 (plus applicable taxes)



**Lina Iris Viktor**

*No. XL We, the Night — the Giver of all Presences., 2019*

Pure 24 carat gold, acrylic, ink, print on cotton rag paper

Unframed:

25.6 × 21.6 cm

10 1/8 × 8 1/2 in

Framed:

42.7 × 37.7 × 7 cm

16 3/4 × 14 7/8 × 2 3/4 in

(VIKT 2019016)

USD 20,000.00 (plus applicable taxes)

## Koo Jeong A

Koo Jeong A's *DMZ* series depicts abstracted formations of volcanic rock. The subtle tonal variations create a sense of depth and a suggestion of an ambiguous topography. The wider landscape is erased, leaving the rocks floating and untethered in a void. Koo sees this void, an atmosphere of clarity and emptiness, as an essential component of the series.

Although enigmatic in its depiction, the series is based on a specific geography, the demilitarised zone (DMZ) that divides North and South Korea. Koo made a series of watercolours based on her work *Consciousness Dilatation* (2013), an installation of basalt rocks of varying sizes collected with residents from the fields surrounding Cheorwon, a small military town just south of the border. These rocks were then spread in a constellation-like form across the DMZ Peace Plaza. Koo sees this installation as utilising the internal energies of the volcanic rocks, like a connecting force field, as a means of re-connecting the two Koreas.

Koo Jeong A is currently representing the Korean Pavilion at the **Venice Biennale 2024**, and will have solo exhibitions at the **ARKO Art Center**, Seoul later this year and at **Leeum Museum of Art**, Seoul early next year.





**Koo Jeong A**

*Risen Eyebrow at Speechlessness*, 2013

Watercolour on paper

Unframed:

150.5 × 252 cm

59 1/4 × 99 1/4 in

Framed:

164.6 × 248 × 4.5 cm

64 3/4 × 97 5/8 × 1 3/4 in

(KOO 2013005)

GBP 40,000.00 (plus applicable taxes)



**Koo Jeong A**

*Untitled, 2013*

Watercolour on paper

Framed:

51.9 × 67.1 × 4.5 cm

20 3/8 × 26 3/8 × 1 3/4 in

(KOO 2013001)

GBP 12,000.00 (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 participating in the **Toronto Biennial of Art 2024**.





**Manuel Mathieu**  
*La jetée*, 2023  
Mixed media  
172.7 × 182.9 cm  
68 × 72 in  
(MATH 2023013)

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)







**Manuel Mathieu**  
*Untitled*, 2024  
Mixed media  
101.6 × 121.9 cm  
40 × 48 in  
(MATH 2024004)

USD 40,000.00 (plus applicable taxes)

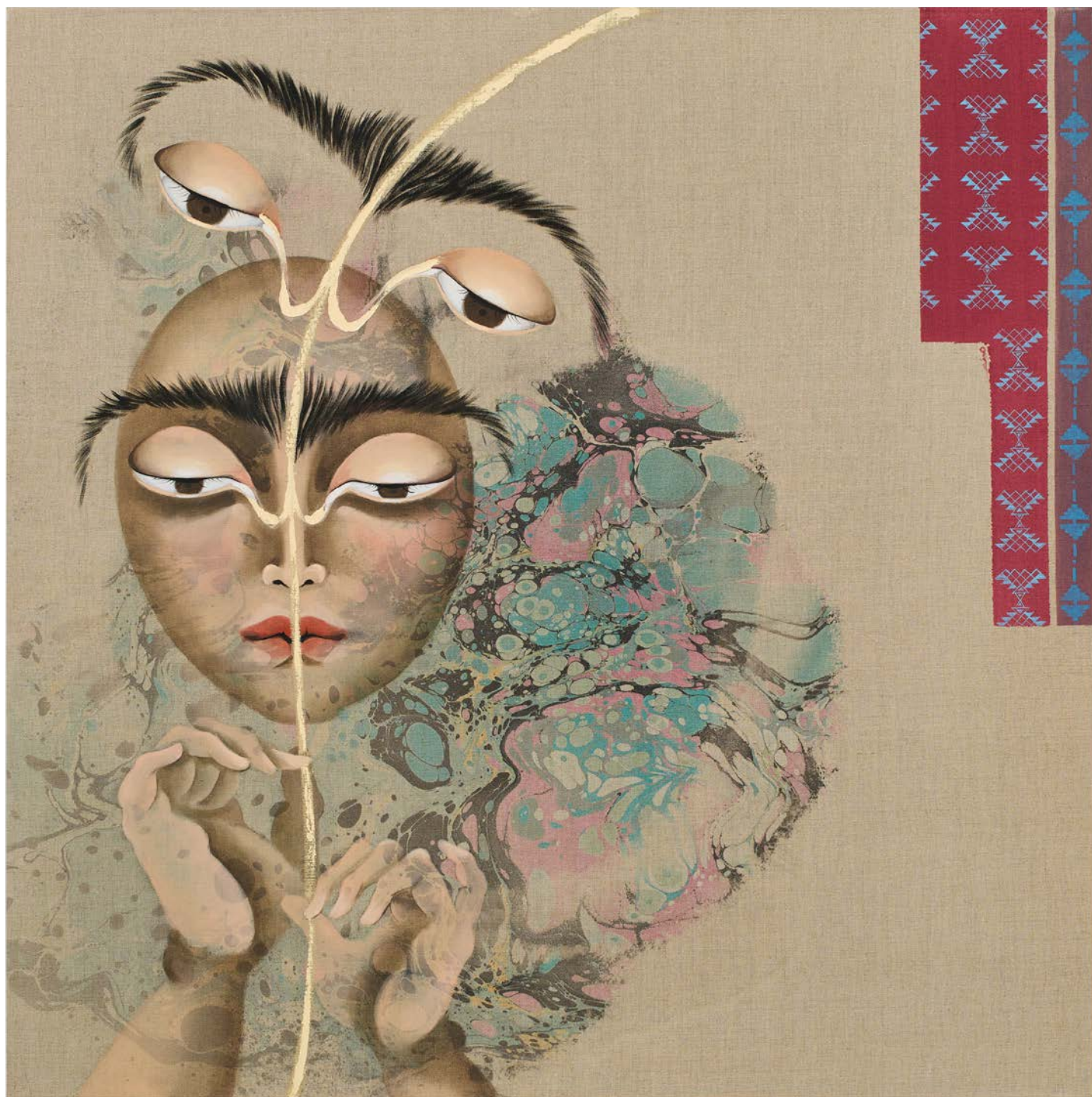


## Hayv Kahraman

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**, the artist's recent solo exhibition at the **ICA San Francisco** will travel to **Frye Art Museum**, Seattle next month. Kahraman will also participate in **Hawai'i Triennial 2025**.





**Hayv Kahraman**

*Look Me in the Eyes, No. 5, 2023*

Oil and acrylic on linen

94 × 94 cm

37 × 37 in

(KAHR 2023017)

USD 45,000.00 (plus applicable taxes)

Exhibited:

*Look Me in the Eyes*, Frye Art Museum, Seattle (upcoming 5 October 2024 – 2 February 2025)

*Look Me in The Eyes*, ICA San Francisco (2024)

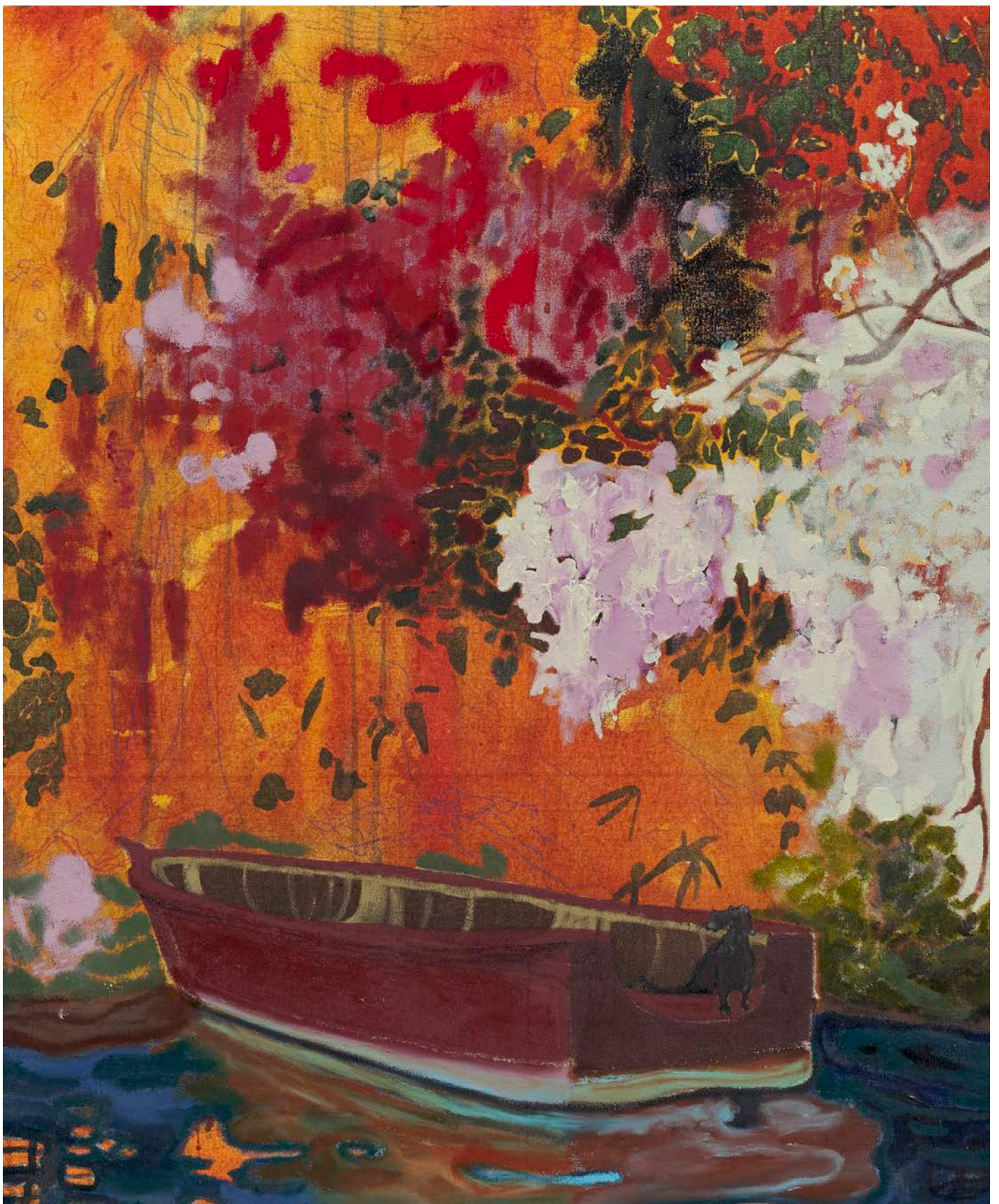
Installation: *Look Me in The Eyes*, ICA San Francisco (2024)



## 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 is currently presented at a group exhibition at **Museum MORE**, Gorssel until early October.





**Pierre Knop**

*Untitled, 2024*

Oil pastel, ink, watercolour and oil on canvas

160 × 140 cm

63 × 55 1/8 in

(KNOP 2024005)

EUR 30,000.00 (plus applicable taxes)



**Pierre Knop**

*Untitled, 2024*

Oil pastel, ink, watercolour and oil on canvas

150 × 170 cm

59 × 66 7/8 in

(KNOP 2024006)

EUR 32,000.00 (plus applicable taxes)





## 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.

### Sophie von Hellermann: *Dreamcatcher*

On the occasion of Art Basel Paris 2024, Sophie von Hellermann, equipped with her brushes, watercolours and a stack of fine paper, will be present at the Pilar Corrias booth painting the dreams of visitors.

Join us at booth B50 on Thursday 17 October, 2–4pm and Friday 18 October, 12–2pm to participate.

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





**Sophie von Hellermann**

*Who is changing the world?, 2024*

Four vintage Race Antelope chairs and Tulip table

Chairs (each):

75 × 54 cm

29 1/2 × 21 1/4 in

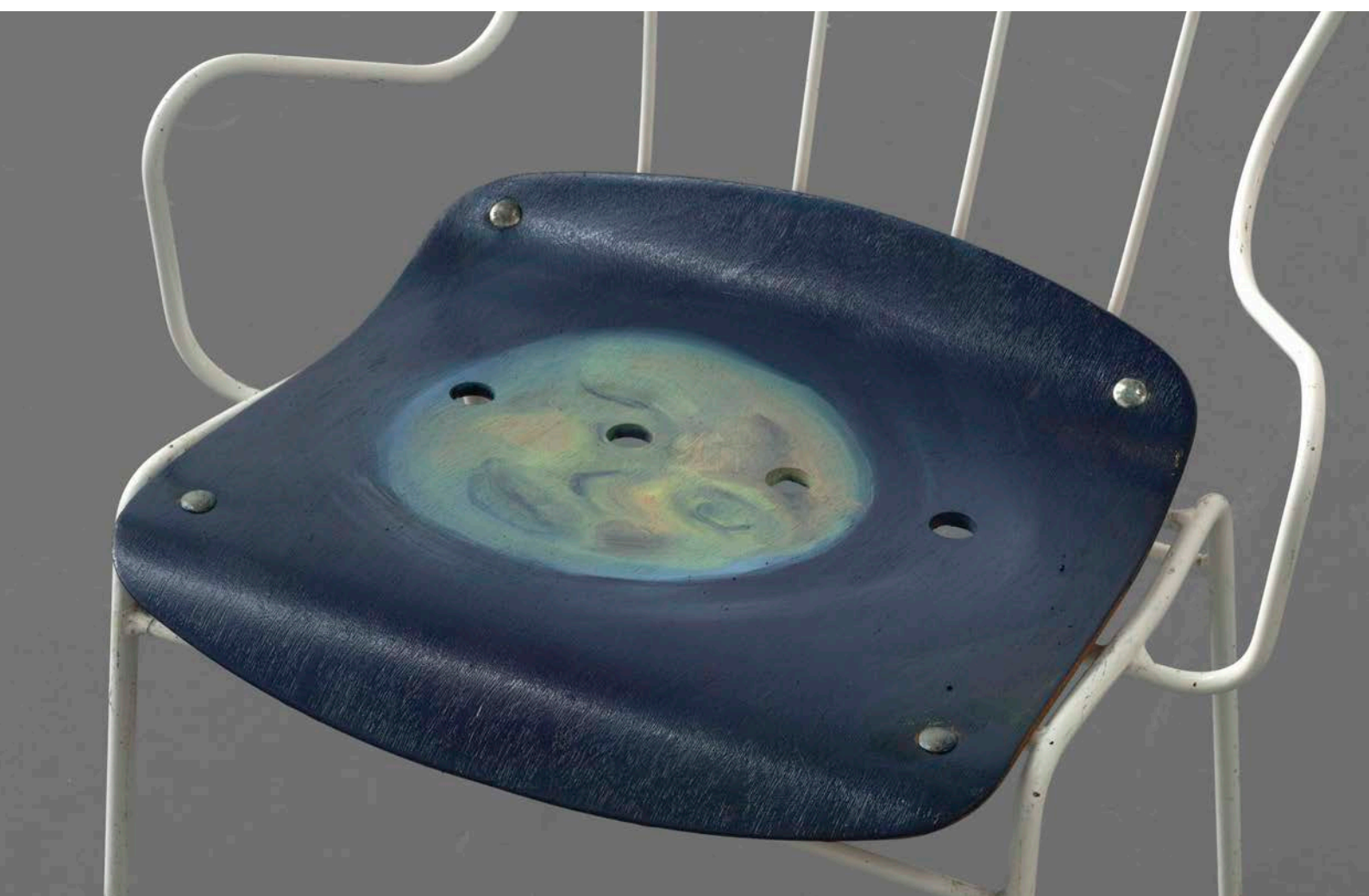
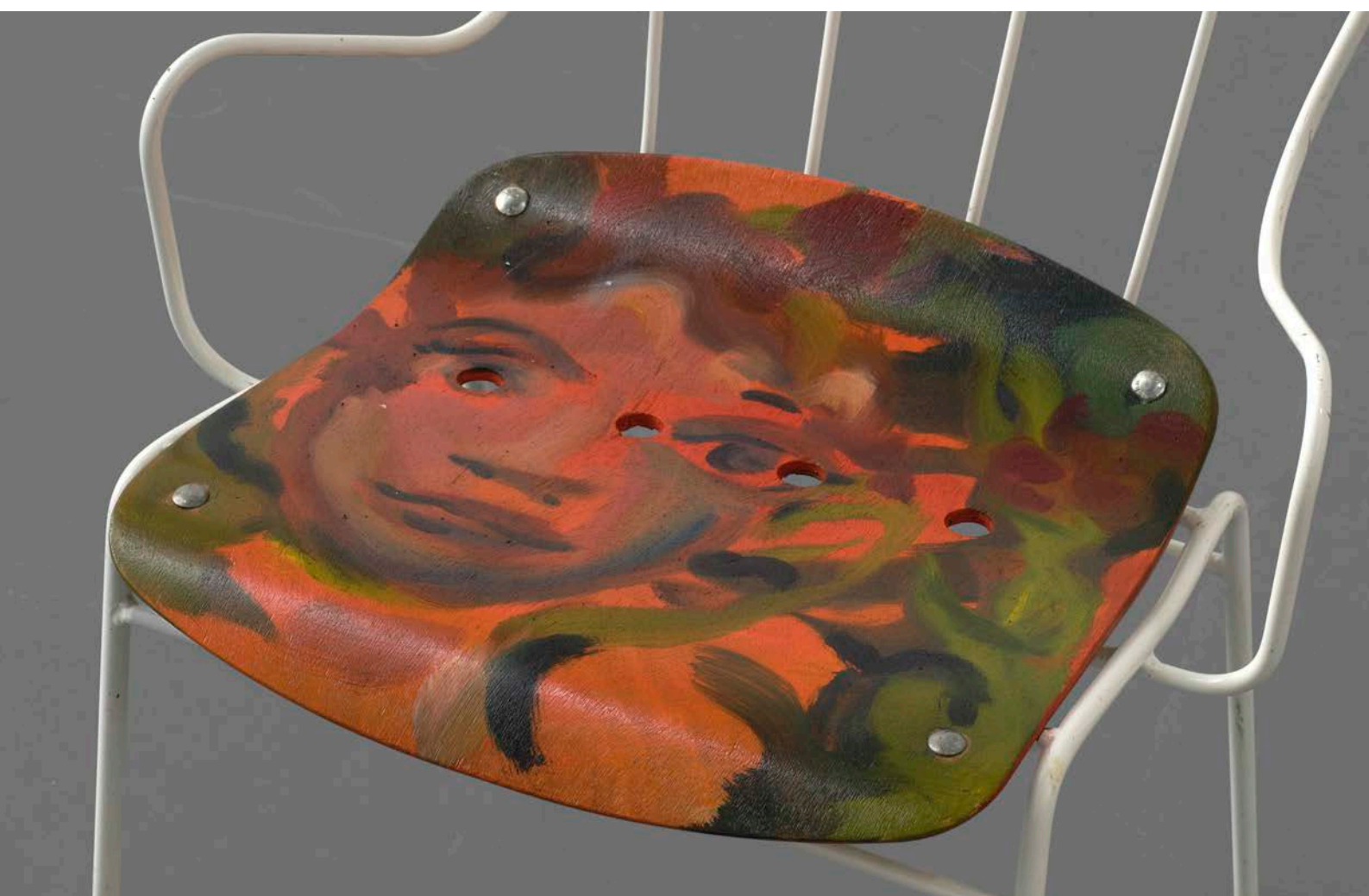
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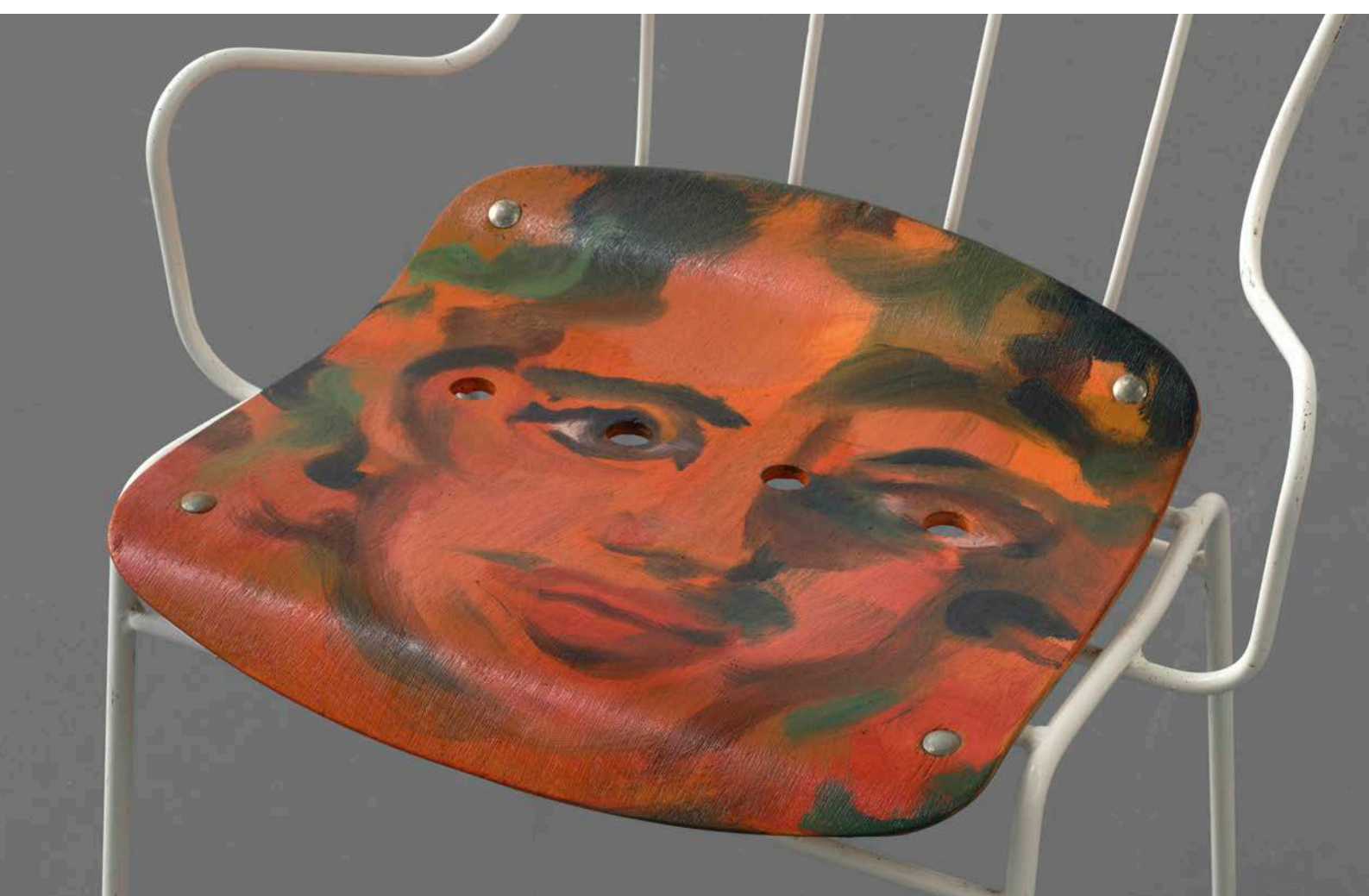
70 × 121.5 cm

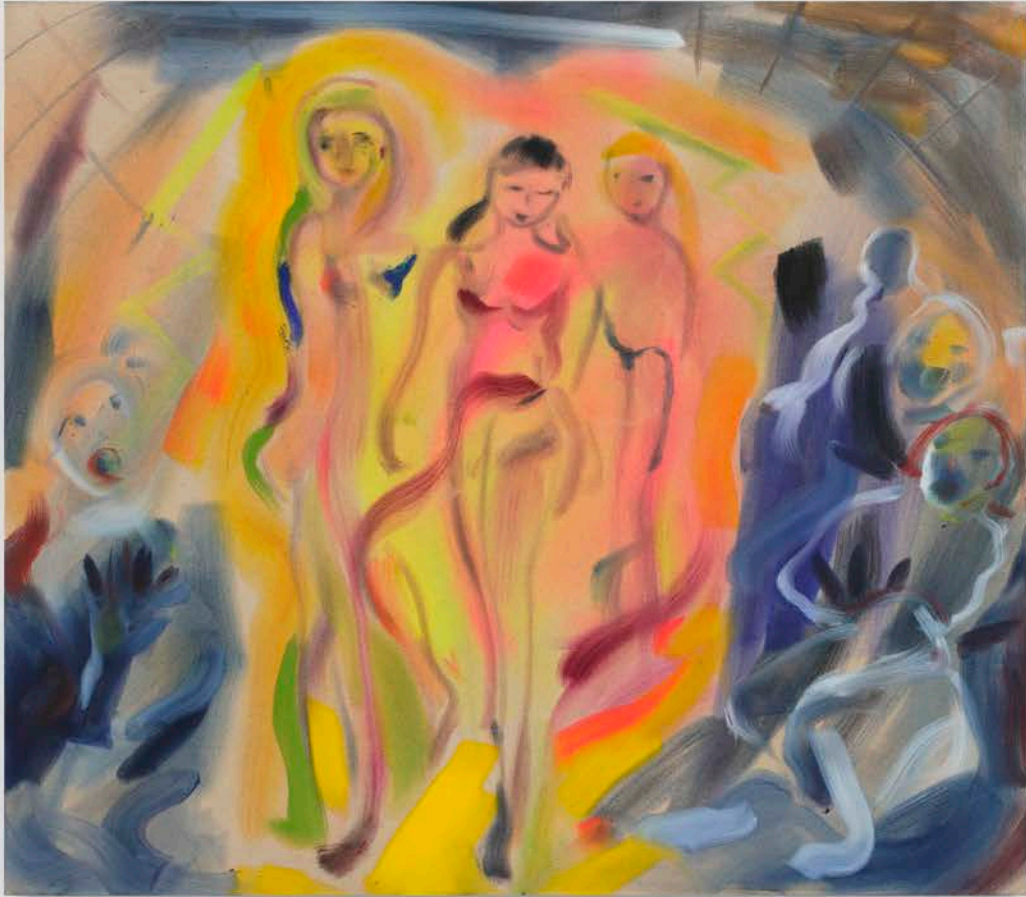
27 1/2 × 47 7/8 in

(HELL 2024019)

GBP 35,000.00 (plus applicable taxes)

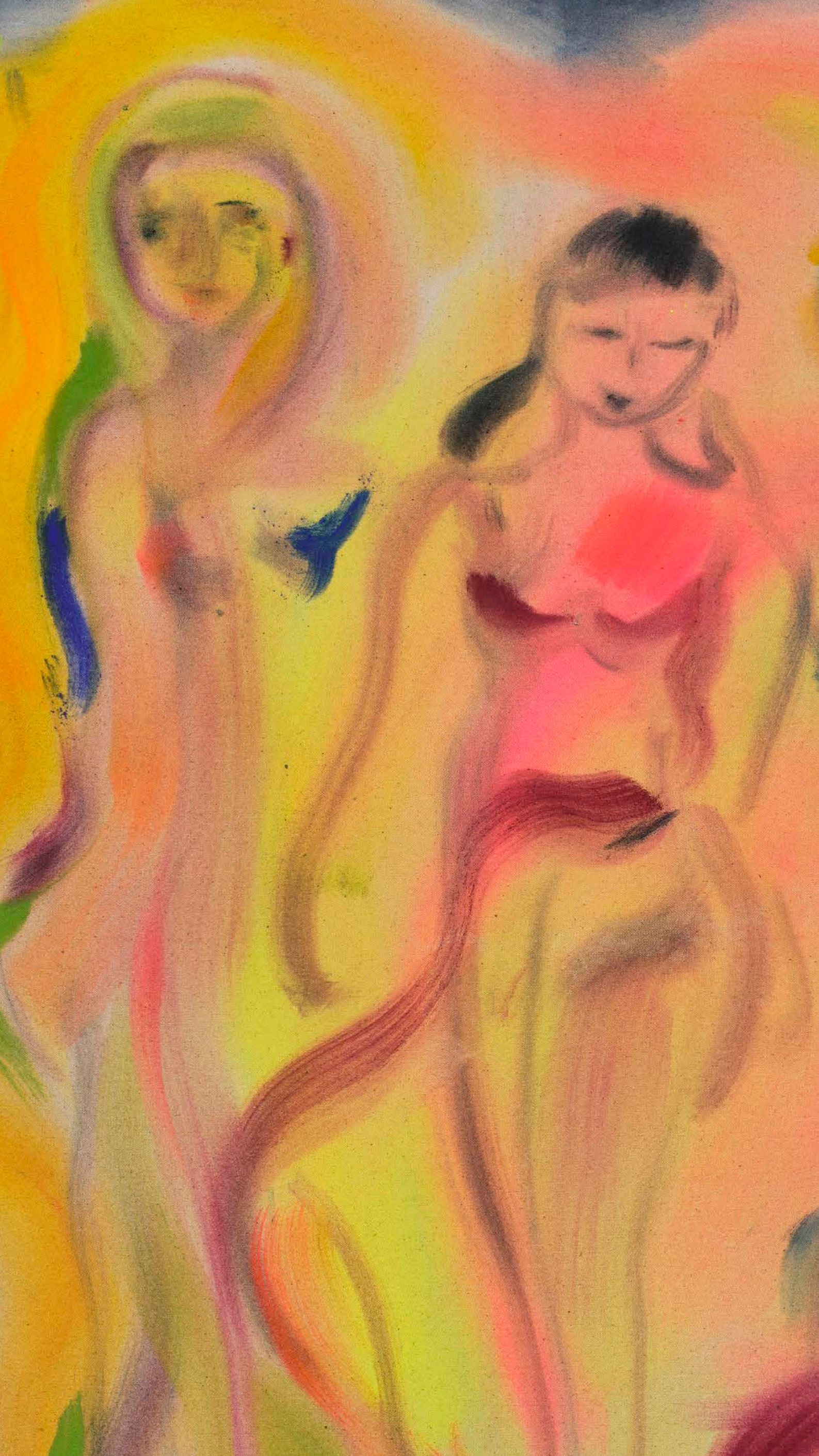


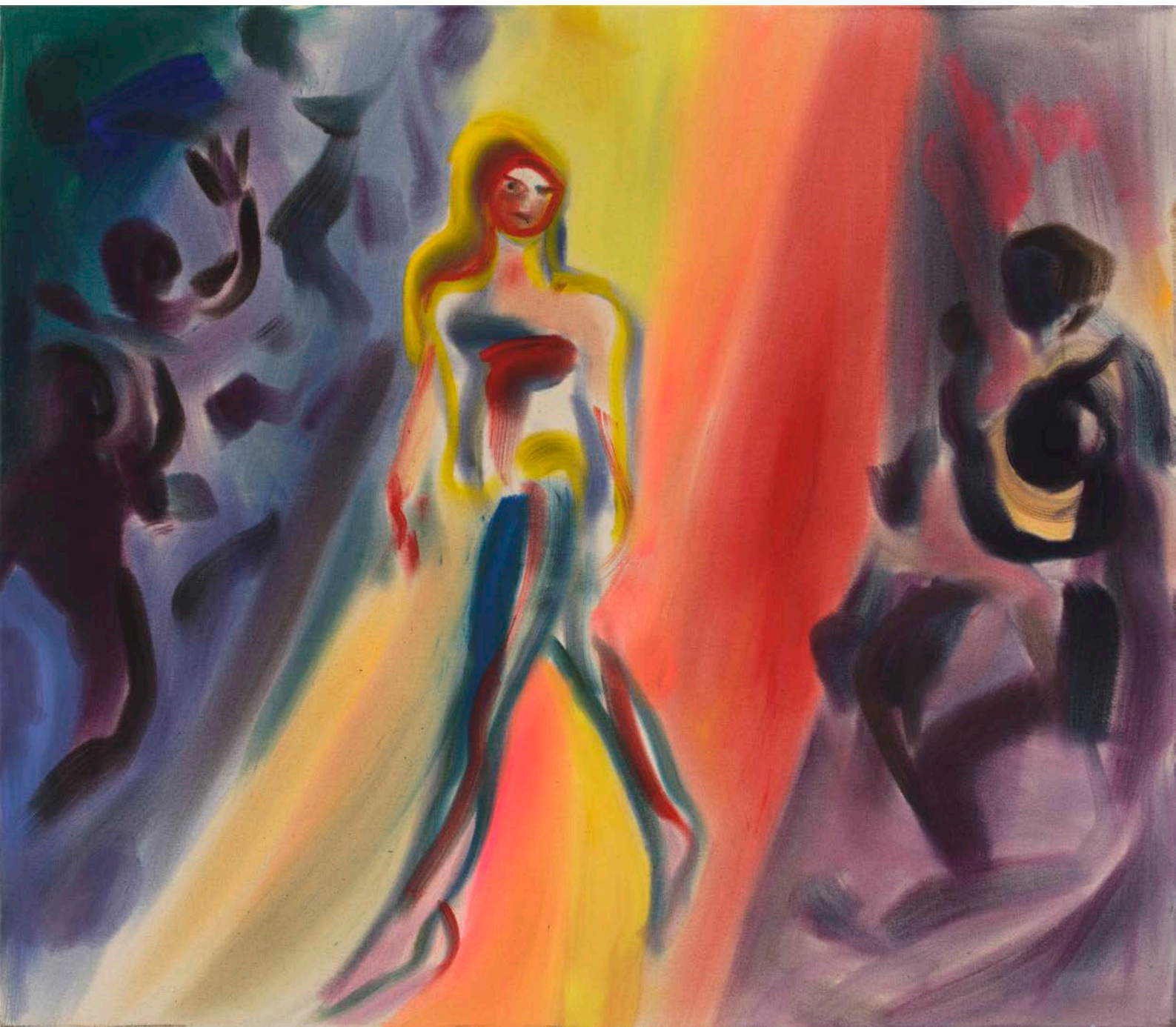




**Sophie von Hellermann**  
*Shock of the New*, 2024  
Acrylic on canvas  
140 × 160 cm  
55 1/8 × 63 in  
(HELL 2024020)

GBP 30,000.00 (plus applicable taxes)





**Sophie von Hellermann**

*She's a model, 2024*

Acrylic on canvas

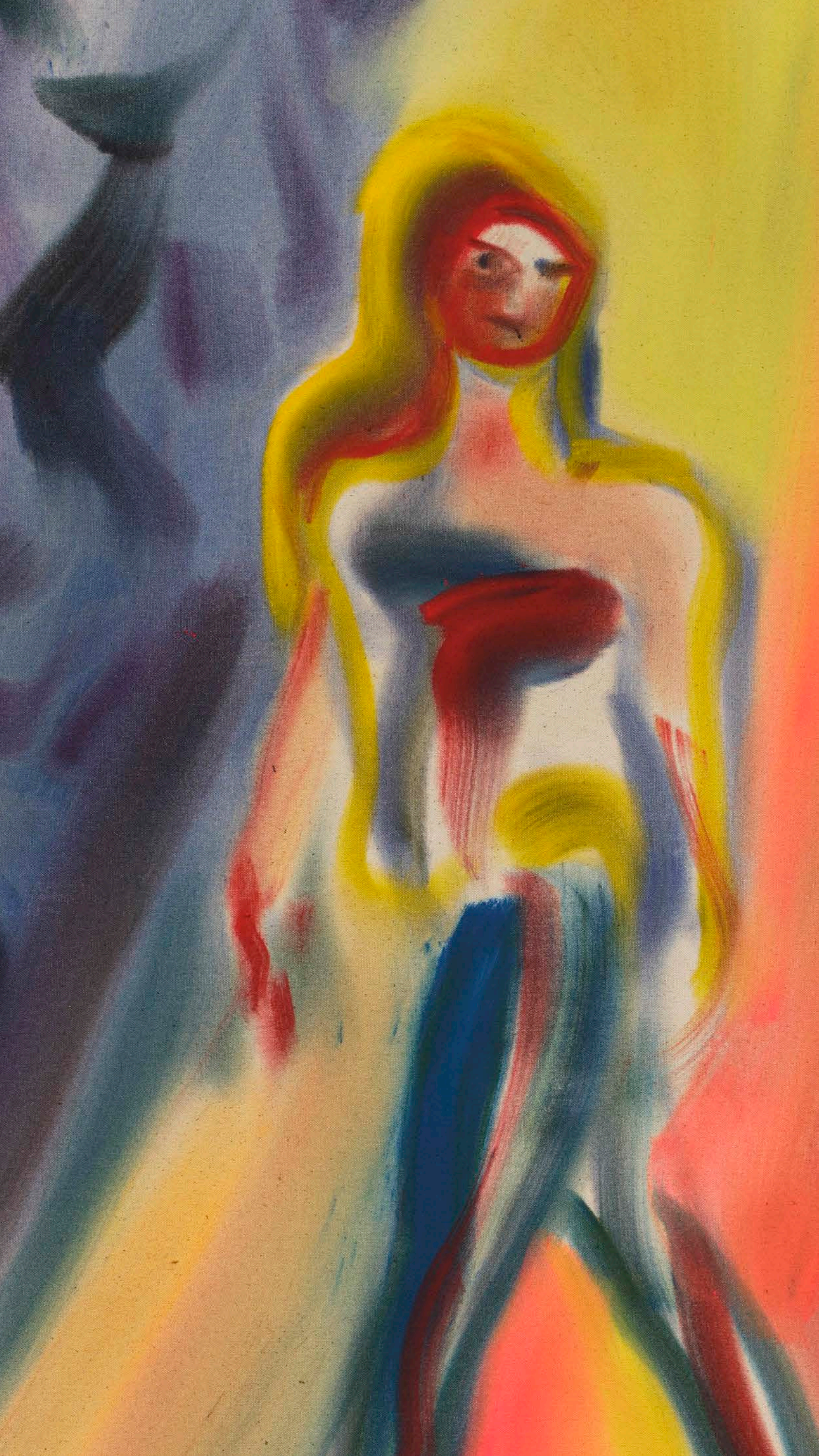
130 × 150 cm

51 1/8 × 59 in

(HELL 2024021)

GBP 28,000.00 (plus applicable taxes)







**Sophie von Hellermann**

*Evening Sail, 2024*

Acrylic on canvas

61 × 66 cm

24 × 26 in

(HELL 2024022)

GBP 14,000.00 (plus applicable taxes)

## 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 Rachel 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.

Rose created her sculpture series when she was pregnant and was feeling directly in growing an alchemy of long and fast time. The sculptures are composed of silica, in two different states: glass and mineral. The meeting of materials presents an analogy with conception embodied in the egg as an embryonic vessel from which life grows.





**Rachel Rose**

*Loop (4.6 billion BC), 2022*

Aragonite Archean epoch rock, blown glass

53.3 × 38.1 × 43.2 cm

21 × 15 × 17 in

(ROSE 2022018)

USD 50,000.00 (plus applicable taxes)



**Rachel Rose**

*Untitled, 2024*

Color pigment, metallic powders and oil on canvas

Unframed:

15.2 × 22.5 cm

6 × 8 7/8 in

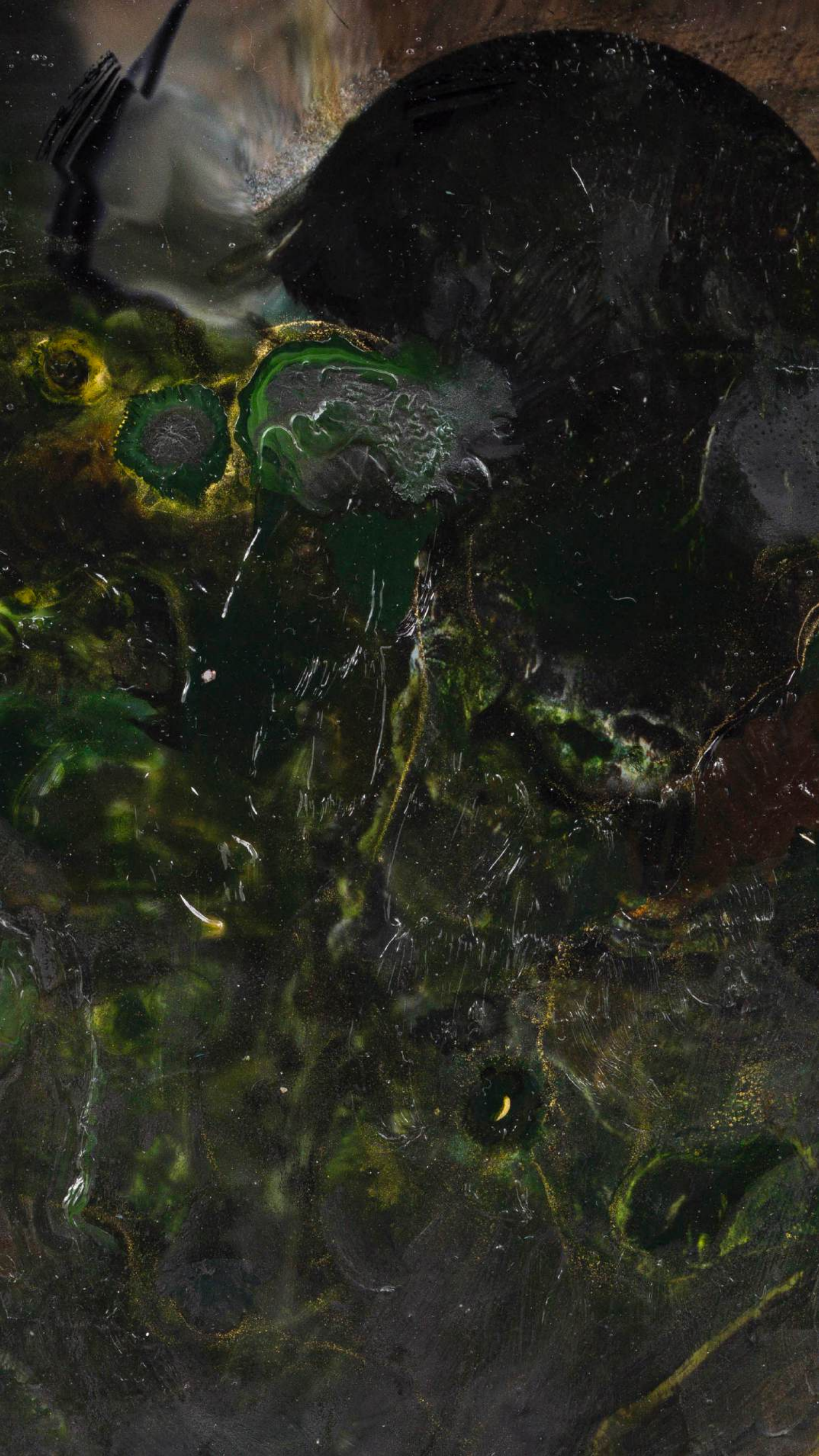
Framed:

43.8 × 51.1 × 4.8 cm

17 1/4 × 20 1/8 × 1 7/8 in

(ROSE 2024002)

USD 25,000.00 (plus applicable taxes)





**Rachel Rose**

*Untitled, 2024*

Color pigment, metallic powders and oil on canvas

Unframed:

17 × 51.4 × 4.8 cm

6 3/4 × 20 1/4 × 1 7/8 in

Framed:

45.6 × 51.4 × 4.8 cm

18 × 20 1/4 × 1 7/8 in

(ROSE 2024003)

USD 25,000.00 (plus applicable taxes)







**Rachel Rose**

*Untitled, 2024*

Color pigment, metallic powders and oil on canvas

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)



## 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, mediaeval 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.

In *The Muse* (2024), a female figure stands triumphantly in the centre of the canvas, baring her torso. Her feet are rooted to the ground, her posture mirroring the tree on the right side of the canvas and the column on the left. She stares directly at the viewer with a faint smile on her face, a puzzling expression. Is she inviting us in or warning us of the perils of coming too close? The work is set up like a stage, its title already making a direct reference to the world of literature and theatre. The tilting of the floor contributes to the stage-like quality of the work – bringing the figures to the foreground of the painting.

Ella Walker's is currently exhibiting for the first time in London at **Pilar Corrias Savile Row**, it will be on view until November this year.





**Ella Walker**

*The Muse, 2024*

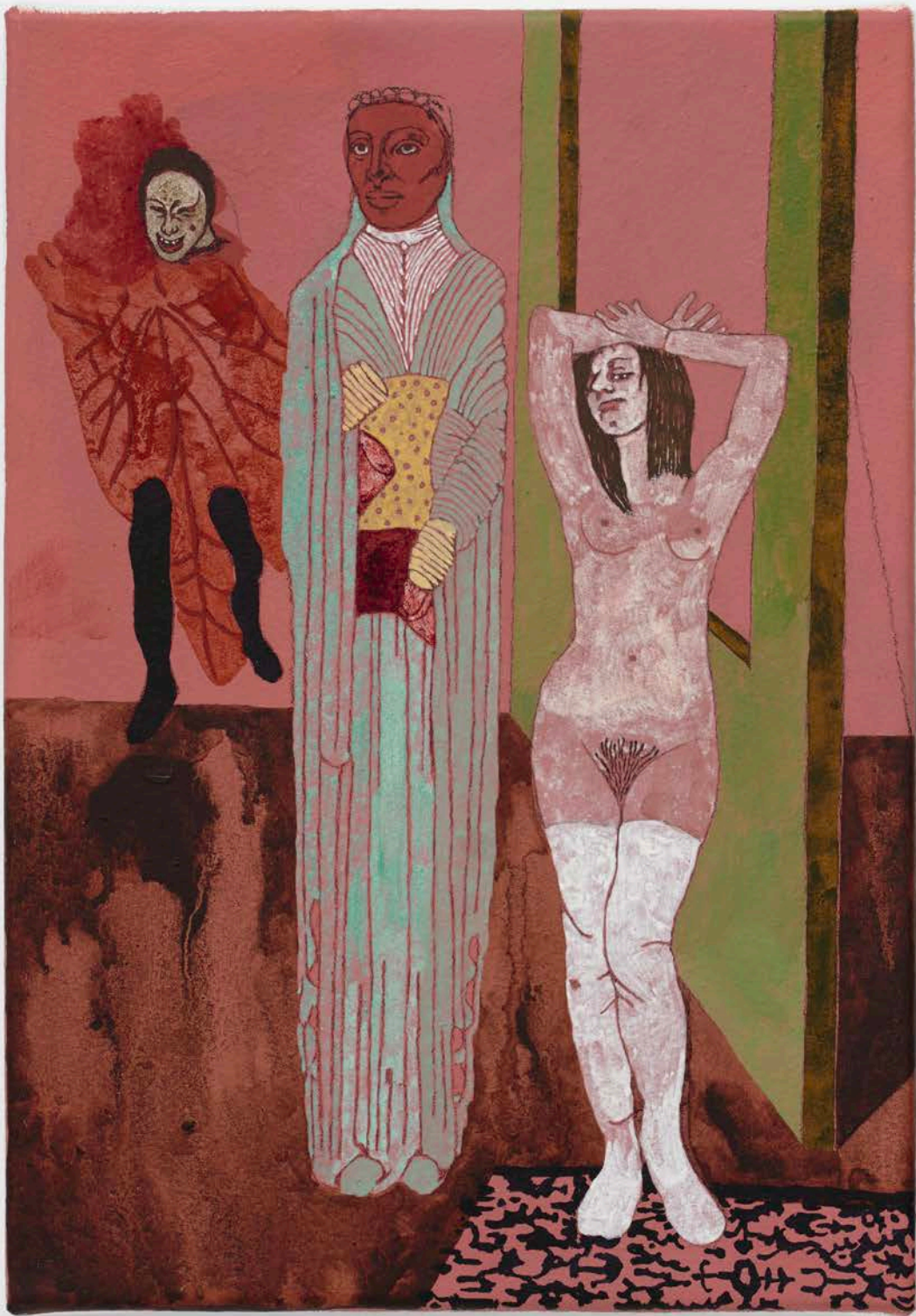
Acrylic dispersion, pigment, chalk and pencil on canvas

180 × 100.7 cm

70 7/8 × 39 5/8 in

(WALK 2024021)

USD 35,000.00 (plus applicable taxes)



**Ella Walker**

*Madder Lake*, 2024

Tempera and pencil on stretched paper

30 × 21 cm

11 3/4 × 8 1/4 in

(WALK 2024020)

USD 12,000.00 (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 is currently featured in a group exhibition at **Fondation Carmignac**, France until November this year.





**Sofia Mitsola**

*Super Luna, 2024*

Oil on linen

190 × 220 cm

74 3/4 × 86 5/8 in

(MITS 2024041)

GBP 32,000.00 (plus applicable taxes)



**Sofia Mitsola**

*Pet*, 2024

Oil on linen

90 × 70 cm

35 3/8 × 27 1/2 in

(MITS 2024042)

GBP 16,000.00 (plus applicable taxes)





**Sofia Mitsola**

*Dandelions, 2024*

Oil on linen

70 × 90 cm

27 1/2 × 35 3/8 in

(MITS 2024043)

GBP 16,000.00 (plus applicable taxes)

## Kat Lyons

Kat Lyons grew up in Louisville, Kentucky, where the currency and exchange of horses became for her a foundational experience for relating to nonhumans. *Broodmare (Ceremony of Roses)* looks at the generational life of horses living in the sporting economy. Referencing equestrian portraiture, Lyons highlights a conflicting history of a simultaneous reverence and commodification of its subjects, whose portraits were often painted as symbol of status and pedigree. A horse stands centrally, surrounded by what may be reflections of the self, offspring, or imagined horses – living examples of their histories separate from the racetrack that consider their collective past and futures. These horses are depicted in a visceral red which highlights their exposed muscular bodies, underscoring this commodified attribute.

At first glance, the exposure of their flesh may signify violence enacted upon them, though Lyons' stripping of the external layer is a symbolic gesture that hopes to express the unknowable inner emotional lives of the subjects rather than infliction; this raw representation aims to express vulnerability, a stripping of knowledge to probe the essential experience of the subject beyond external and human projections. Referencing Juan Correa de Vivar's *The Nativity* (1535), a cascade of horses sit angelically above the central subject in a cloud. This scene also holds particular reference to imagery of racing horses reaching for the finish line in a dusty uproar, a common and exciting moment of the sport and its imagery.





**Kat Lyons**

*Broodmare (Ceremony of Roses)*, 2024

Oil on canvas

152.4 × 188 cm

60 × 74 in

(LYON 2024001)

USD 45,000.00 (plus applicable taxes)

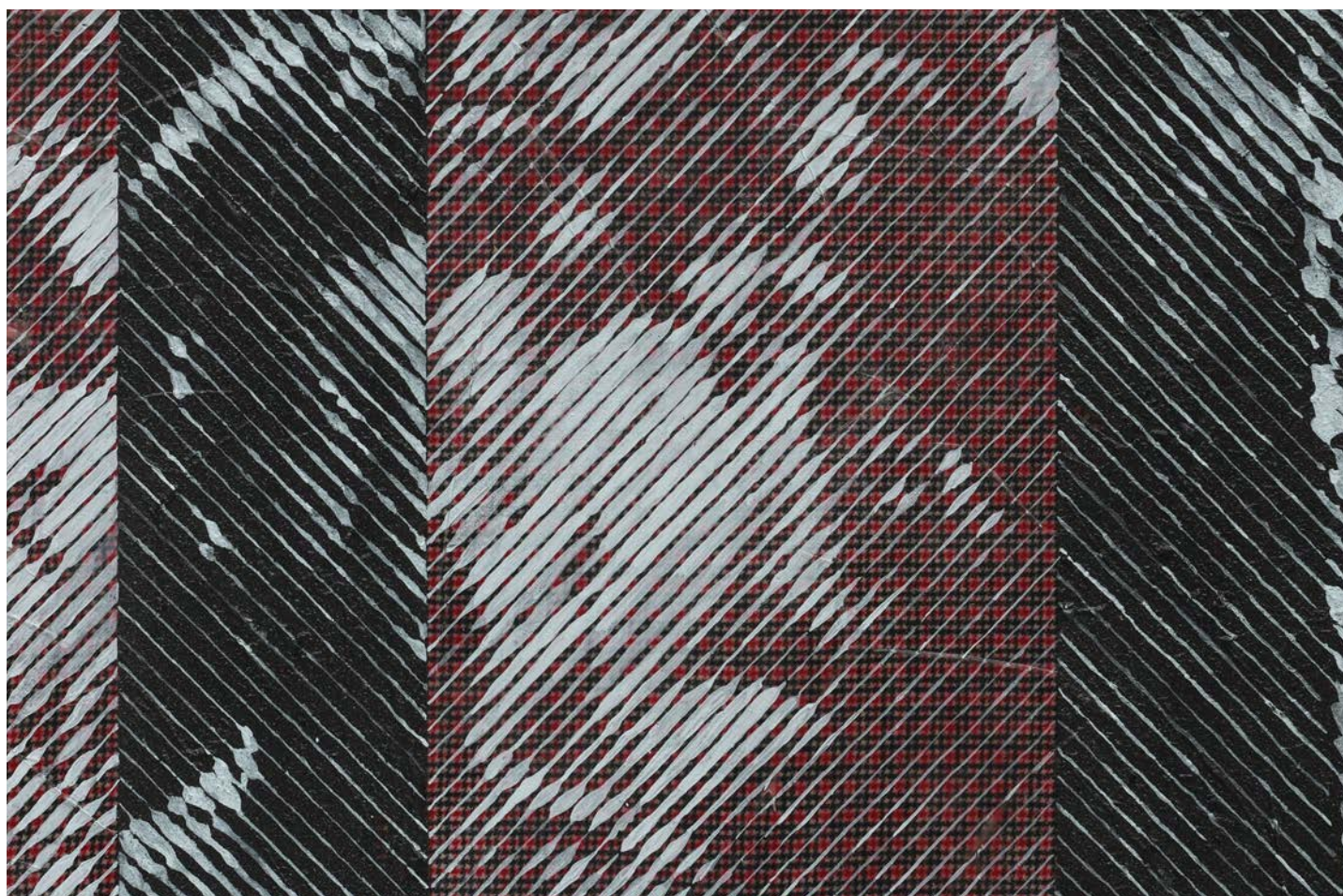
## Tomashi Jackson

*Hair of the Dog II* (2024) employs houndstooth wool surfaces quadruple sealed with acrylic matte gel and clear acrylic gesso, and embedded earthen materials with symbolic meaning. The primary title of the work plays upon the saying, “Bite the hair of the dog that bit you.”

The work is embedded with a vertical rectangle window made from a paste of acrylic medium and the ash of burned palm tree fronds. The 1992 Los Angeles Uprising was precipitated by a number of horrifically dehumanising events, one of which was the 1992 murder of 15 year old Latasha Harlins by a Korean American shop owner who executed the child and was punished with a fine and probation with no time served. Painted with blue tinted white acrylic paint into the black ash paste are halftone lines that translate a studio portrait taken of Harlins as held in her mother’s hand during an interview with news media. The portrait image became widely used and modified by broadcasters of that era.

Painted into the houndstooth with blue tinted white acrylic lines is a still image of digitised footage of the streets of London following the New Cross house fire massacre in 1981 that killed thirteen young individuals. In both tragedies, there has never been any real accountability for loss of the lives of these children and the circumstances of their deaths added to rising tensions in 1981 London and 1992 Los Angeles leading to uprisings that lasted for many days and nights.

Tomashi Jackson is currently having a solo exhibition at **Tufts University Art Galleries**, Boston until December this year.





**Tomashi Jackson**

*The Hair of the Dog II (People in the streets after the New Cross Fire 1981/Studio portrait of Latasha Harlins 1991), 2024*

Acrylic and Los Angeles palm tree frond ash paste on matte gel sealed houndstooth wool with brass grommets

Unframed:

91.4 × 76.2 cm

36 × 30 in

Framed:

99.5 × 84.5 × 4.5 cm

39 1/8 × 33 1/4 × 1 3/4 in

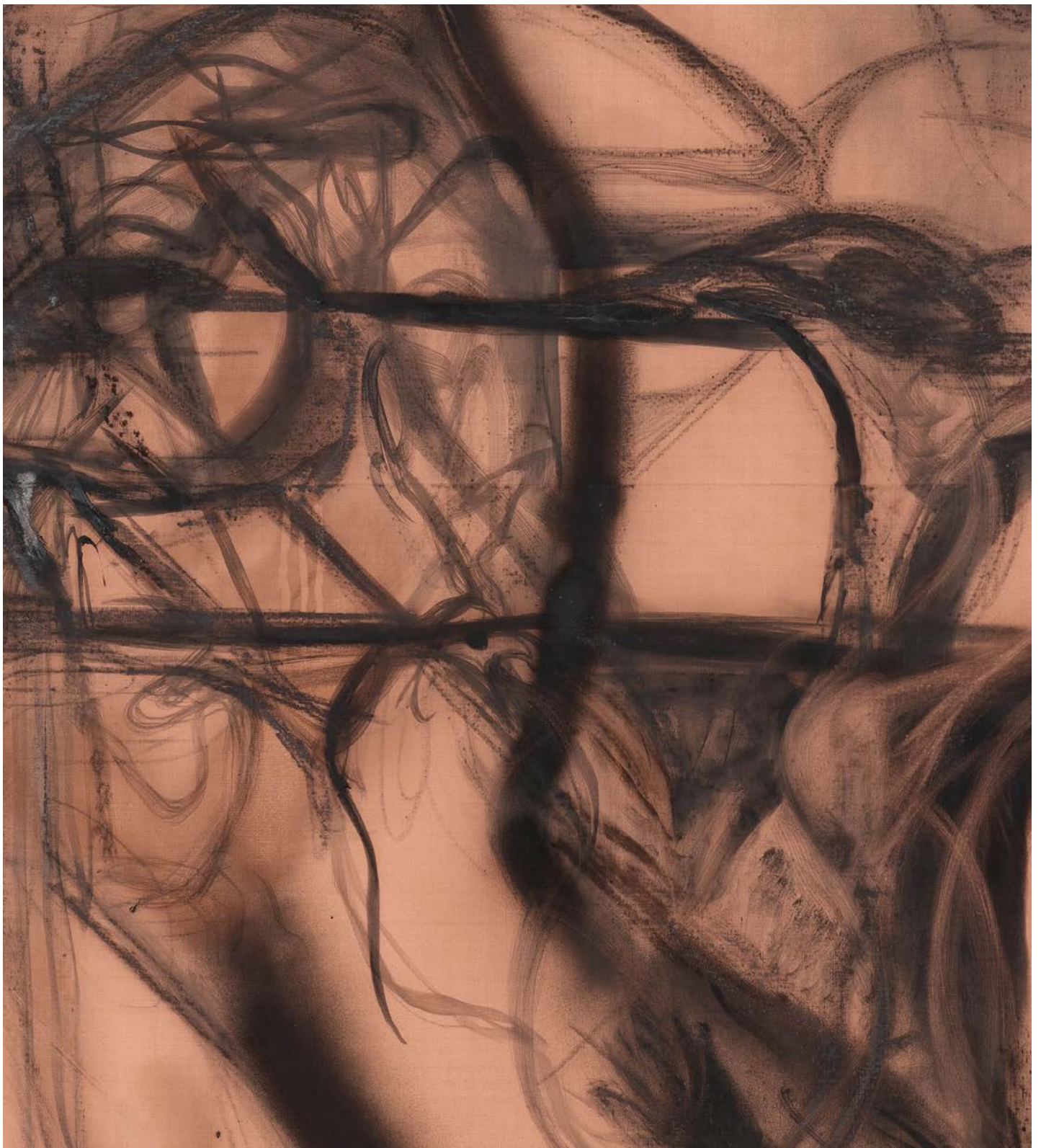
(JACK 2024002)

USD 42,000.00 (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.07, 2024*

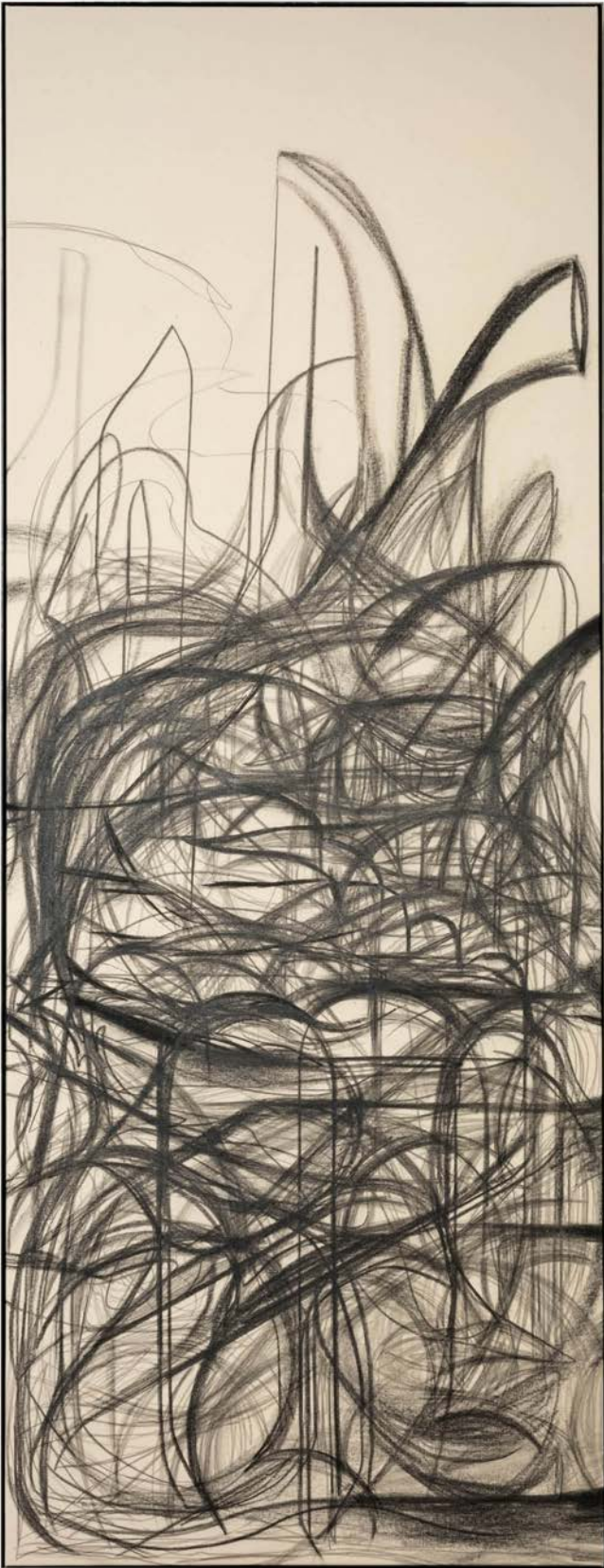
Oil, acrylic, charcoal, graphite and paper on copper mesh

170.2 × 140.3 cm

67 × 55 1/4 in

(BOTT 2024007)

EUR 28,000.00 (plus applicable taxes)



**Peppi Bottrop**

*ML.XII & ML.XIII, 2024*

Graphite, charcoal and acrylic medium (Firniss) on canvas

Diptych, overall dims:

211.5 × 163 cm

83 1/4 × 64 1/8 in

Each part:

211.5 × 81.5 cm

83 1/4 × 32 1/8 in

(BOTT 2024025)

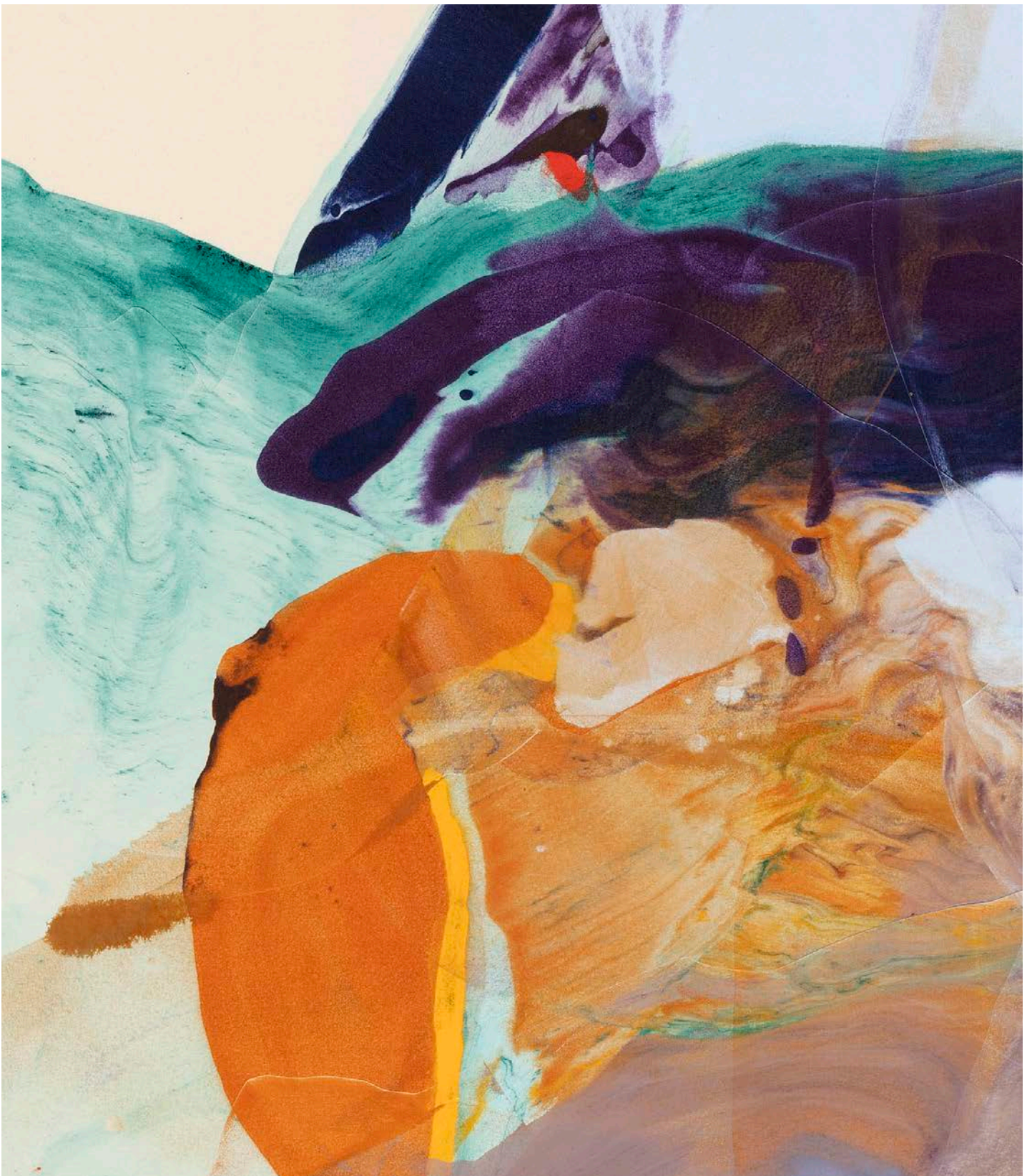
EUR 38,000.00 (plus applicable taxes)



## 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 early this year.





**Ragna Bley**

*Mars, 2024*

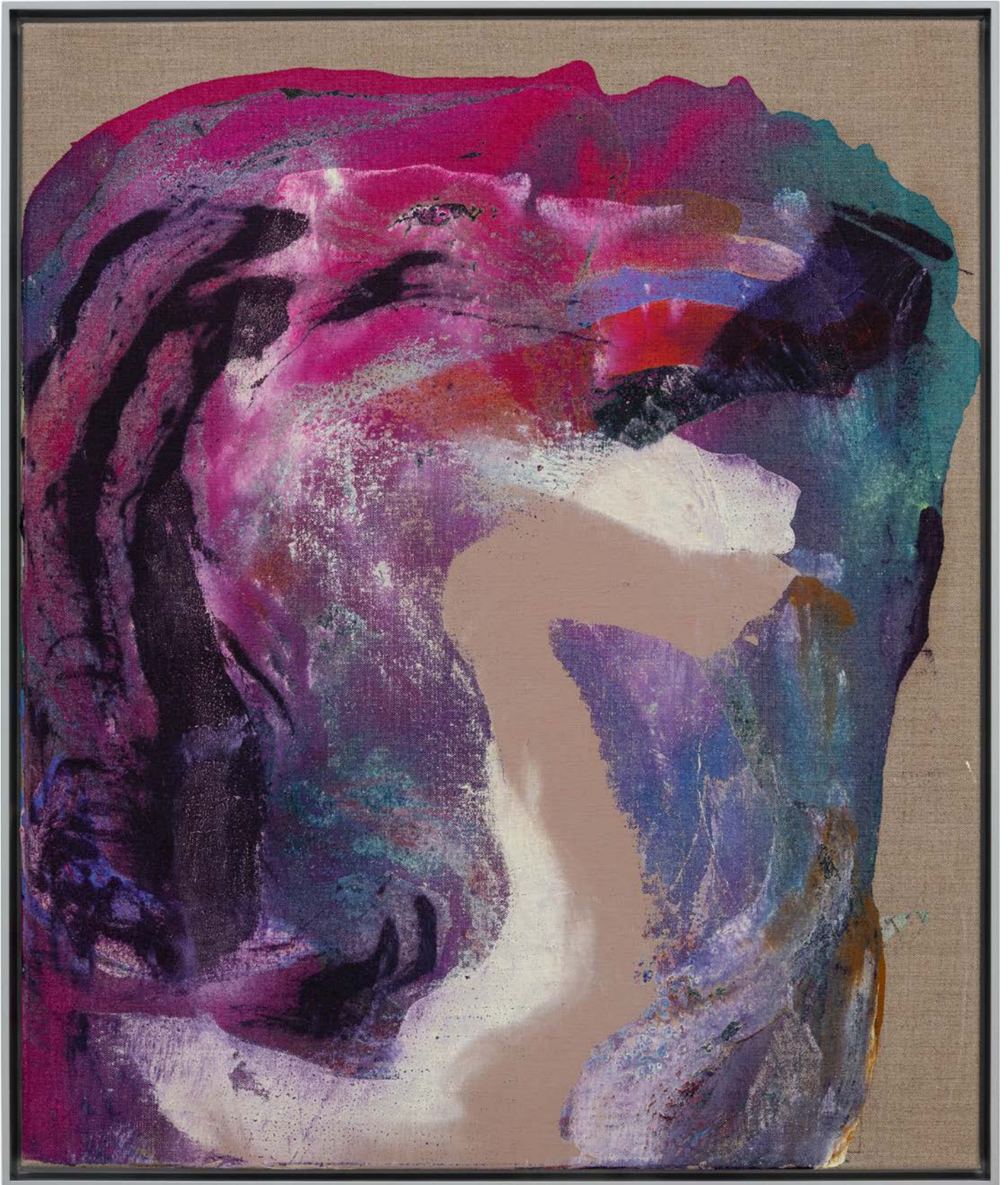
Acrylic on cotton sailcloth

104 × 198 cm

41 × 78 in

(BLEY 2024011)

USD 35,000.00 (plus applicable taxes)



**Ragna Bley**

*Gale*, 2024

Oil and acrylic on linen

Unframed:

60 × 50 × 2.2 cm

23 5/8 × 19 3/4 × 7/8 in

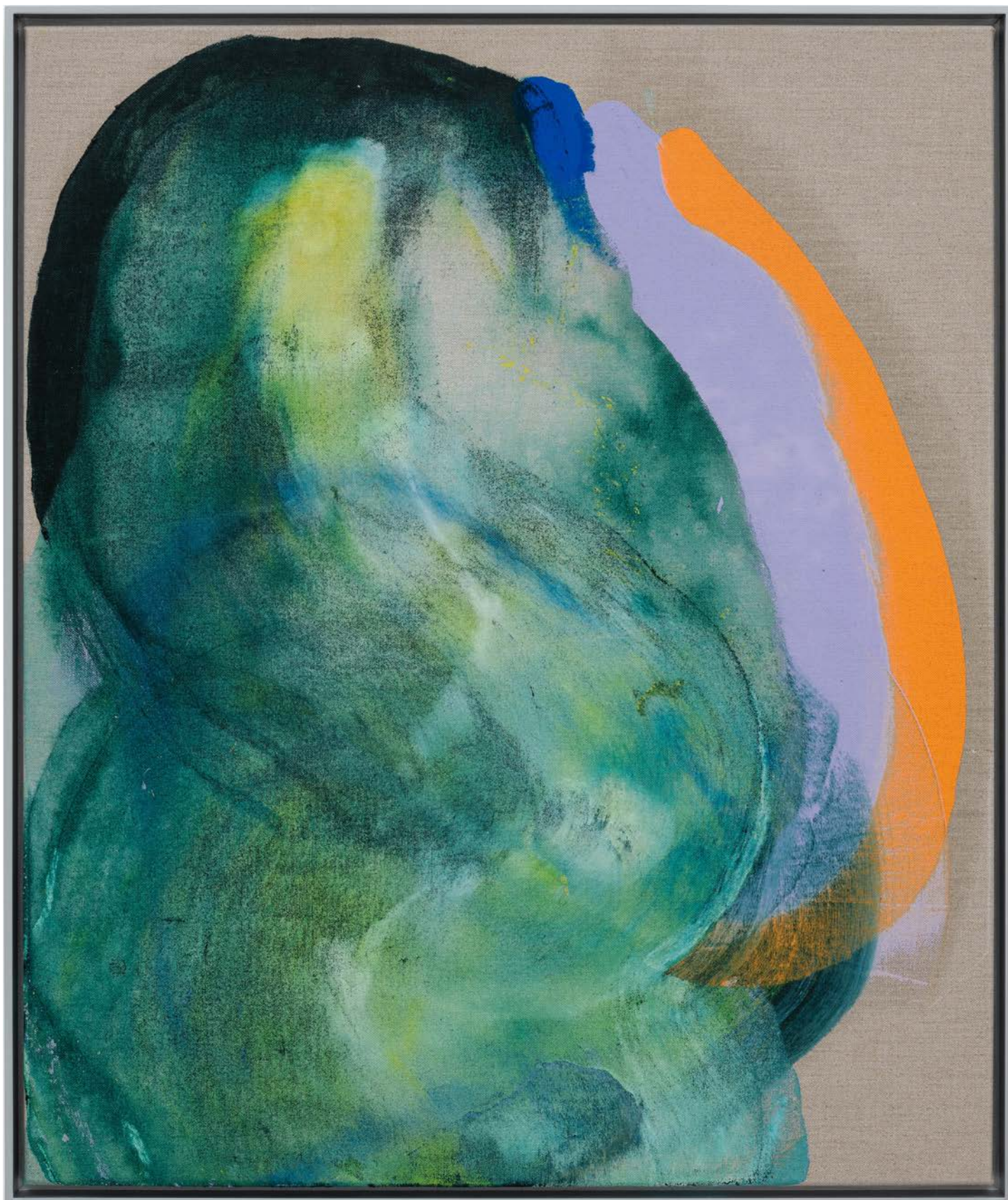
Framed:

62.2 × 52.1 × 3.2 cm

24 1/2 × 20 1/2 × 1 1/4 in

(BLEY 2024004)

USD 15,000.00 (plus applicable taxes)



**Ragna Bley**

*Nightride*, 2024

Oil and acrylic on linen

Unframed:

60 × 50 × 2.2 cm

23 5/8 × 19 3/4 × 7/8 in

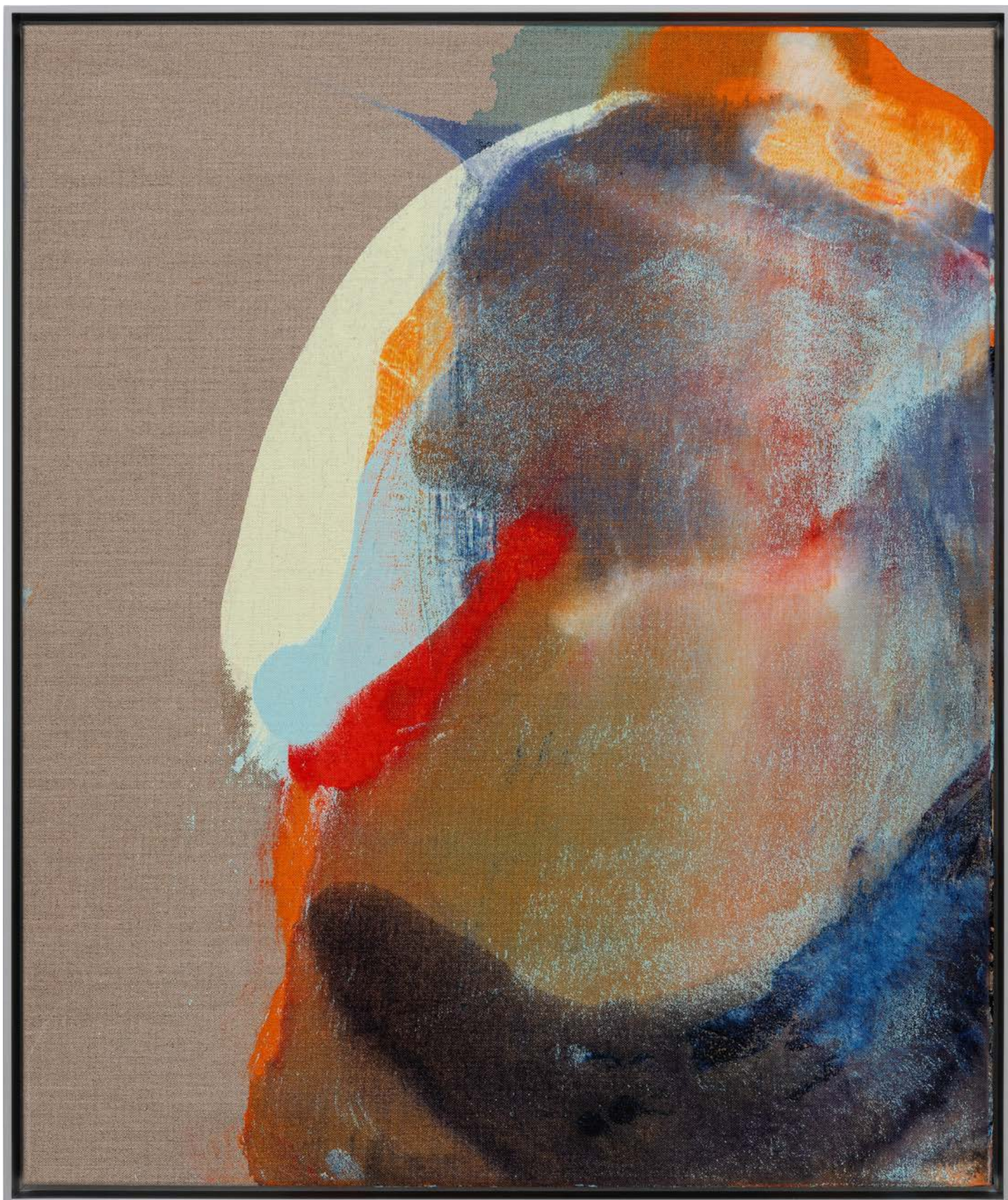
Framed:

62.2 × 52.1 × 3.2 cm

24 1/2 × 20 1/2 × 1 1/4 in

(BLEY 2024009)

USD 15,000.00 (plus applicable taxes)



**Ragna Bley**

*Near Us*, 2024

Oil and acrylic on linen

Unframed:

60 × 50 × 2.2 cm

23 5/8 × 19 3/4 × 7/8 in

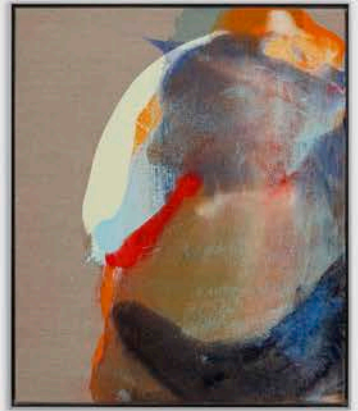
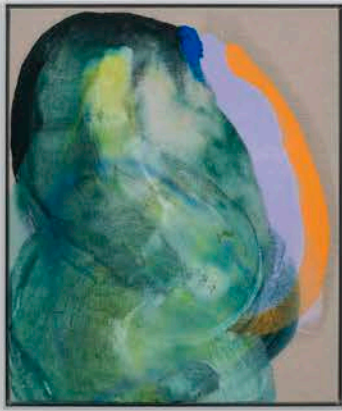
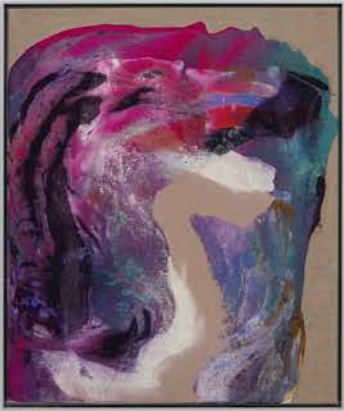
Framed:

62.2 × 52.1 × 3.2 cm

24 1/2 × 20 1/2 × 1 1/4 in

(BLEY 2024008)

USD 15,000.00 (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.

On the occasion of Art Basel Paris 2024, Gisela McDaniel is presenting works made in Paris during her residency at Art Explora.





**Gisela McDaniel**

*New Page / New Soil (Finding the Sun)*, 2024

Oil on canvas

150 × 190 × 3.6 cm

59 × 74 3/4 × 1 3/8 in

(MCDA 2024020)

USD 50,000.00 (plus applicable taxes)





**Gisela McDaniel**  
*Earth Side, 2024*  
Oil on canvas  
71 × 74 × 1.8 cm  
28 × 29 1/8 × 3/4 in  
(MCDA 2024017)

USD 30,000.00 (plus applicable taxes)



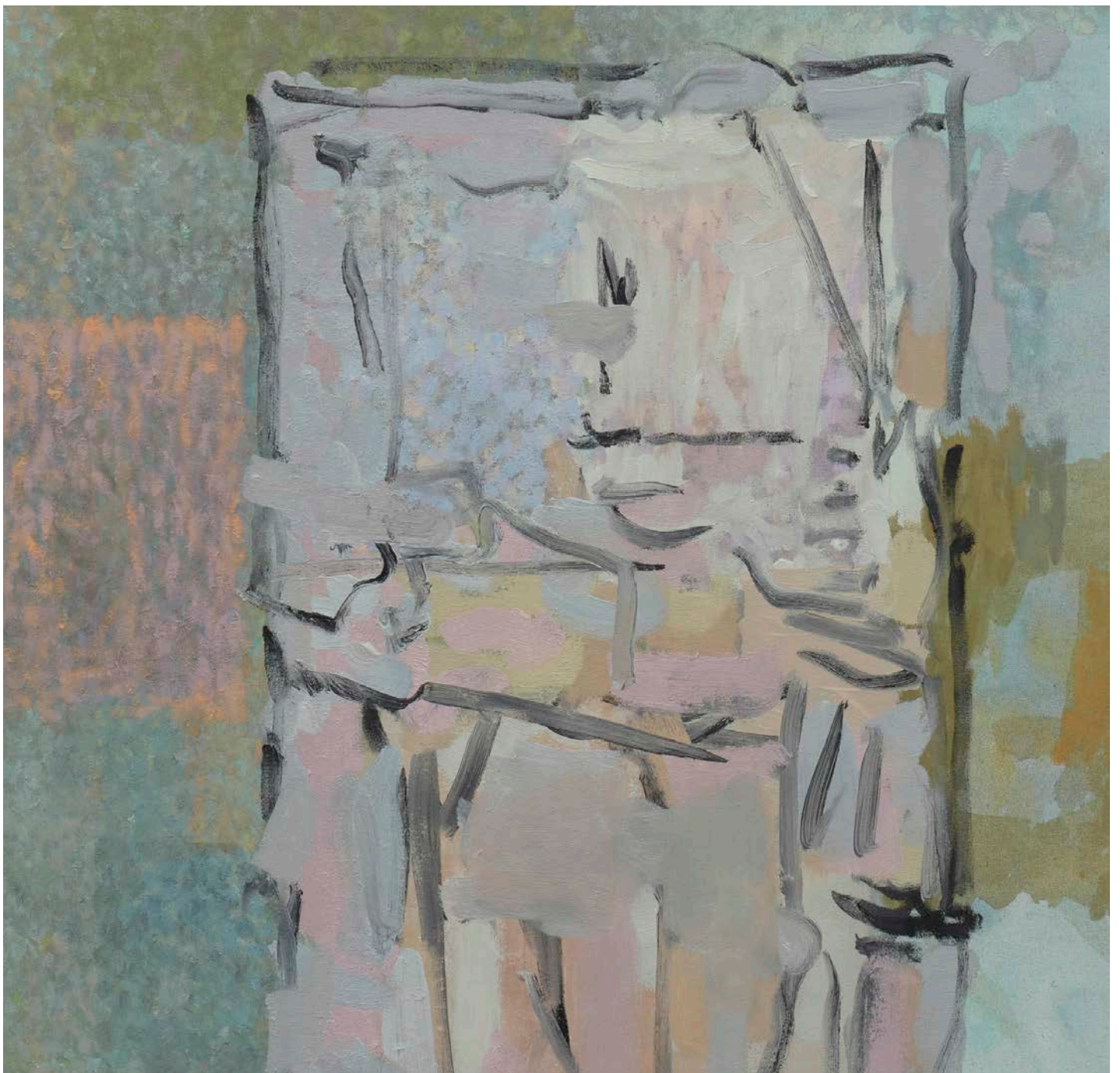
## Mary Ramsden

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.

*"This is the colour of the road (2024) is more or less trying to be definitive about something that lacks specificity but also touches on the sense of momentum or journeying that i'm trying to achieve in the works at the moment. It's about the decision you make to be certain when things really aren't, a confidence inside of doubt."*

– Mary Ramsden

Mary Ramsden will have a solo exhibition at **Pilar Corrias Savile Row**, London this November.





**Mary Ramsden**

*This is the colour of the road, 2024*

Oil on canvas

200 × 140 cm

78 3/4 × 55 1/8 in

(RAMS 2024003)

GBP 32,000.00 (plus applicable taxes)



**Mary Ramsden**  
*Pyralise*, 2024  
Oil on canvas  
170 × 120 cm  
66 7/8 × 47 1/4 in  
(RAMS 2024004)

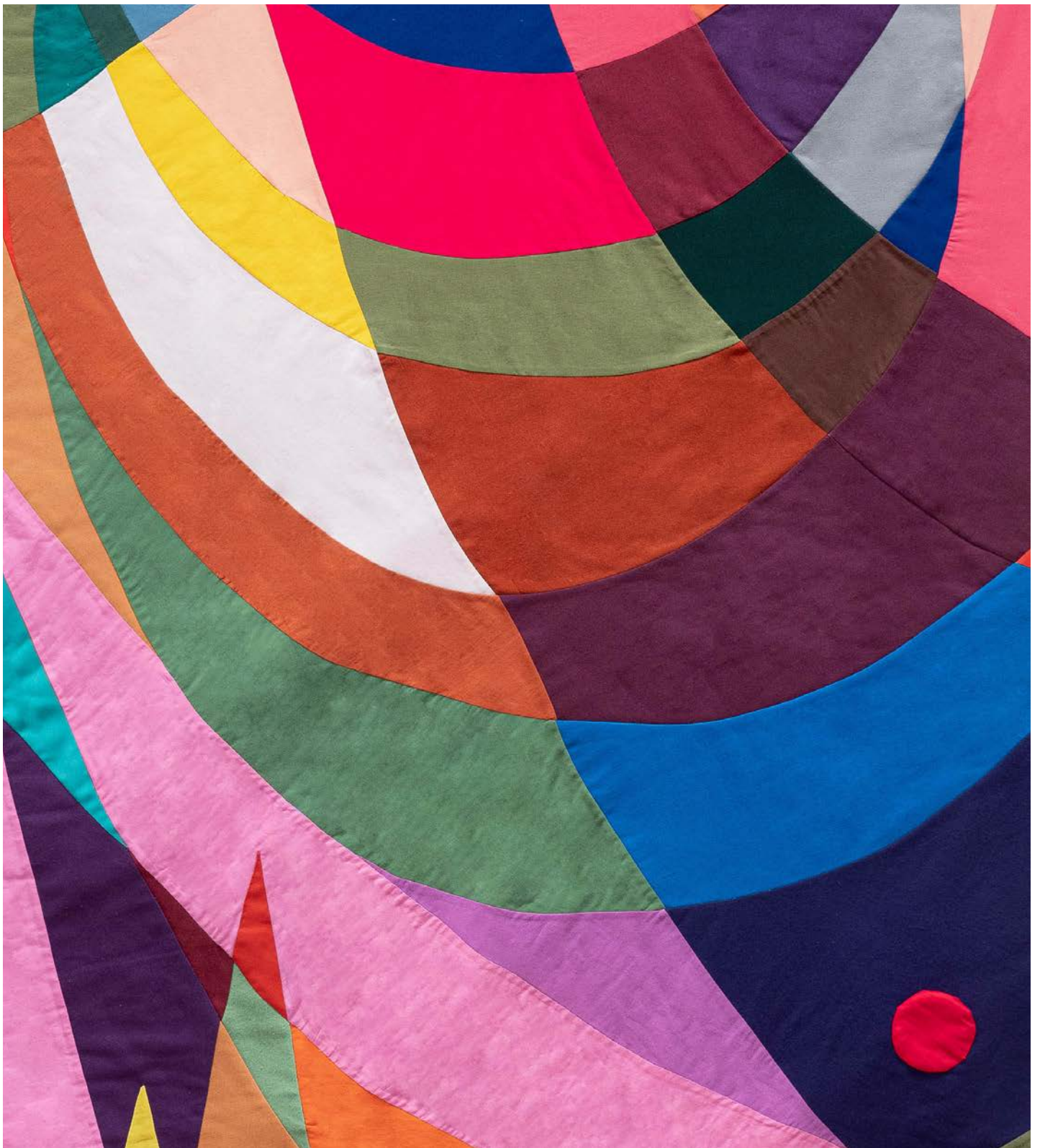
GBP 28,000.00 (plus applicable taxes)



## 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 5, 2024*  
Mixed fabrics  
200 × 140 cm  
78 3/4 × 55 1/8 in  
(BRAN 2024006)

EUR 35,000.00 (plus applicable taxes)





**Ulla von Brandenburg**

*Stage 2, 2024*

Ceramic

Sculpture:

10 × 45 × 32.5 cm

4 × 17 3/4 × 12 3/4 in

Overall:

95.5 × 45 × 33.5 cm

37 5/8 × 17 3/4 × 13 1/4 in

(BRAN 2024012)

EUR 15,000.00 (plus applicable taxes)

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



## Shahzia Sikander

Since the early 1990s, Shahzia Sikander has been instrumental in the rediscovery, re-infusion, and recontextualization of Indo-Persian miniature painting. Trained as a miniaturist at the National College of Arts, Lahore, Sikander has pioneered an experimental approach to the anachronistic genre. Working from a rich 'mental archive of imagery', Sikander's visual vocabulary engages a multiplicity of themes including transformation as narrative, the exploration of disruption as a means to cultivate new associations, and issues concerning labour, scale and time.

Shahzia Sikander is having a solo exhibition at **Palazzo Soranzo Van Axel**, Venice until mid-October. The artist is also featured in a group exhibition at **Fondation Carmignac**, France until November this year.





**Shahzia Sikander**

*The Shadow Series I, 2021*

Watercolour, Ink and Gouache on paper

Framed:

45 × 36 × 4 cm

17 3/4 × 14 1/8 × 1 5/8 in

Unframed:

38.1 × 29.2 cm

15 × 11 1/2 in

(SIKA 2021010)

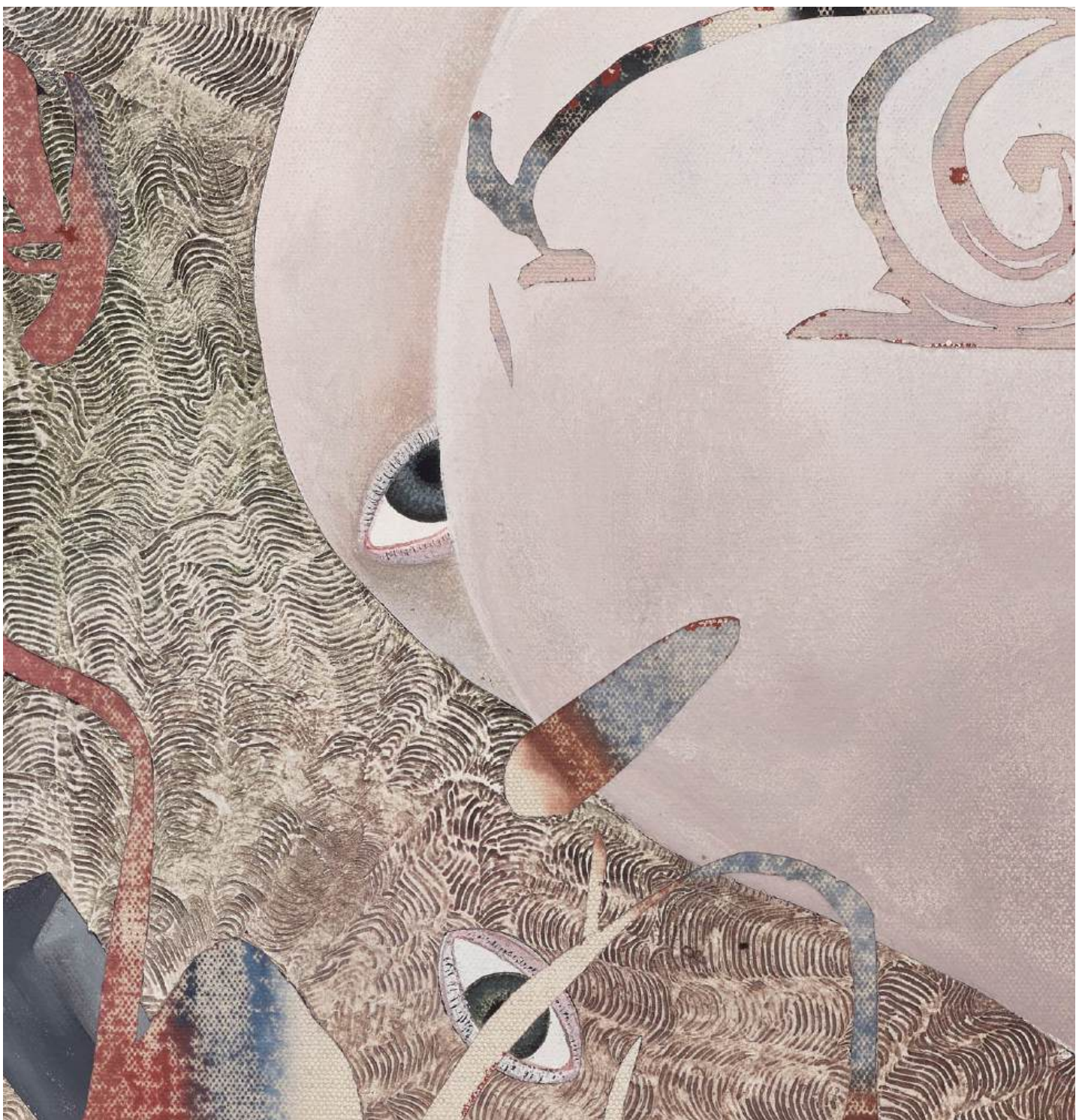
USD 50,000.00 (plus applicable taxes)

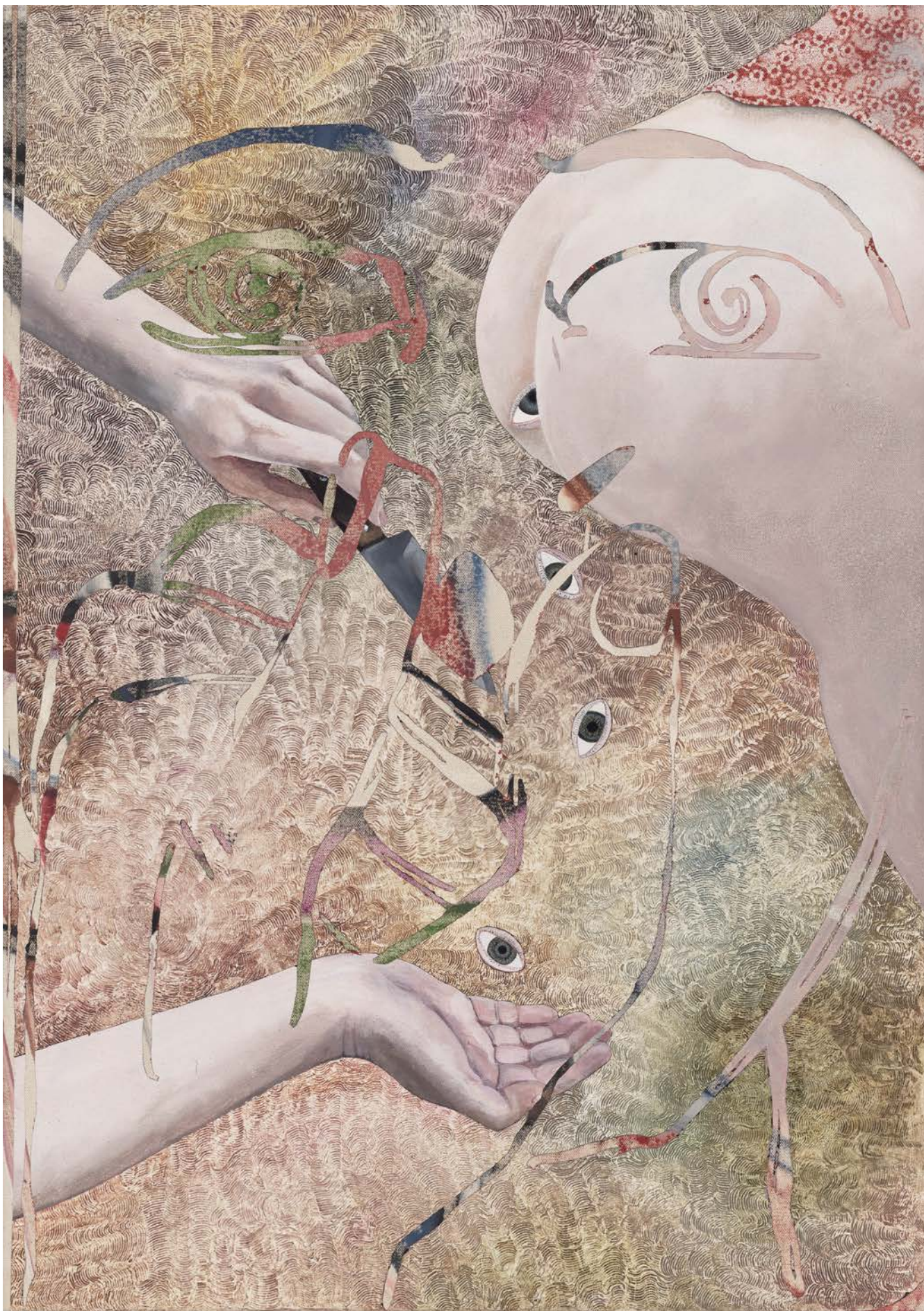
## Helen Johnson

Inspired by Lacanian psychoanalytic theories, Helen Johnson's paintings produce distinct affective registers for intimate explorations of love, loss, subjecthood and belonging.

“There is a sort of glitch in the logic of this painting. Disembodied eyes are excreted from an arse, slipping out like the round little shits of ruminants; a sharp knife is wielded beneath as though having made a cut, like a pick-pocket stealing coins from a traveller, but there is no cut to speak of. Instead there is a request to sit with the visceral encounter; an imaginary cut, an excretion that has this erotic aspect, and on another register, a figure holding an object between finger and thumb, mesmerised. More questions than answers regarding what is being offered and what is being taken. At this point though, a questioning stance feels more tenable than the fool's errand of seeking to assert a truth.”

– Helen Johnson





**Helen Johnson**

*Gaze fell, constituted, 2023*

Synthetic polymer paint on canvas

87 × 61.5 cm

34 1/4 × 24 1/4 in

(JOHN 2023009)

USD 35,000.00 (plus applicable taxes)

# Pilar Corrias



## Art Basel Paris

16–20 October 2024

Booth B50

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

51 Conduit Street  
London W1S 2YT

2 Savile Row  
London W1S 3PA

[sales@pilarcorrias.com](mailto:sales@pilarcorrias.com) +44 20 7323 7000

[pilarcorrias.com](http://pilarcorrias.com)