

Pilar Corrias



Art Basel

11 – 16 June 2024

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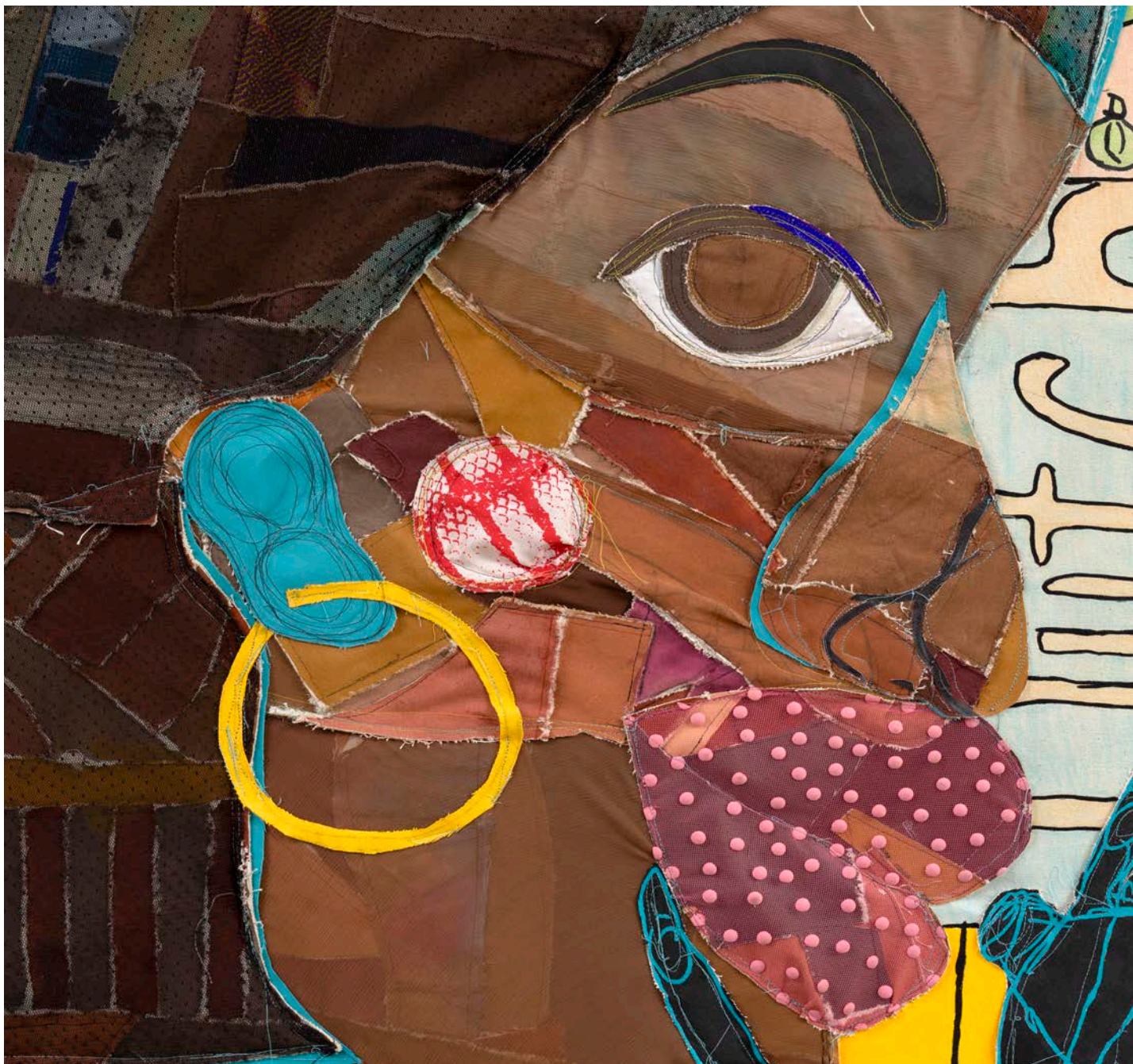
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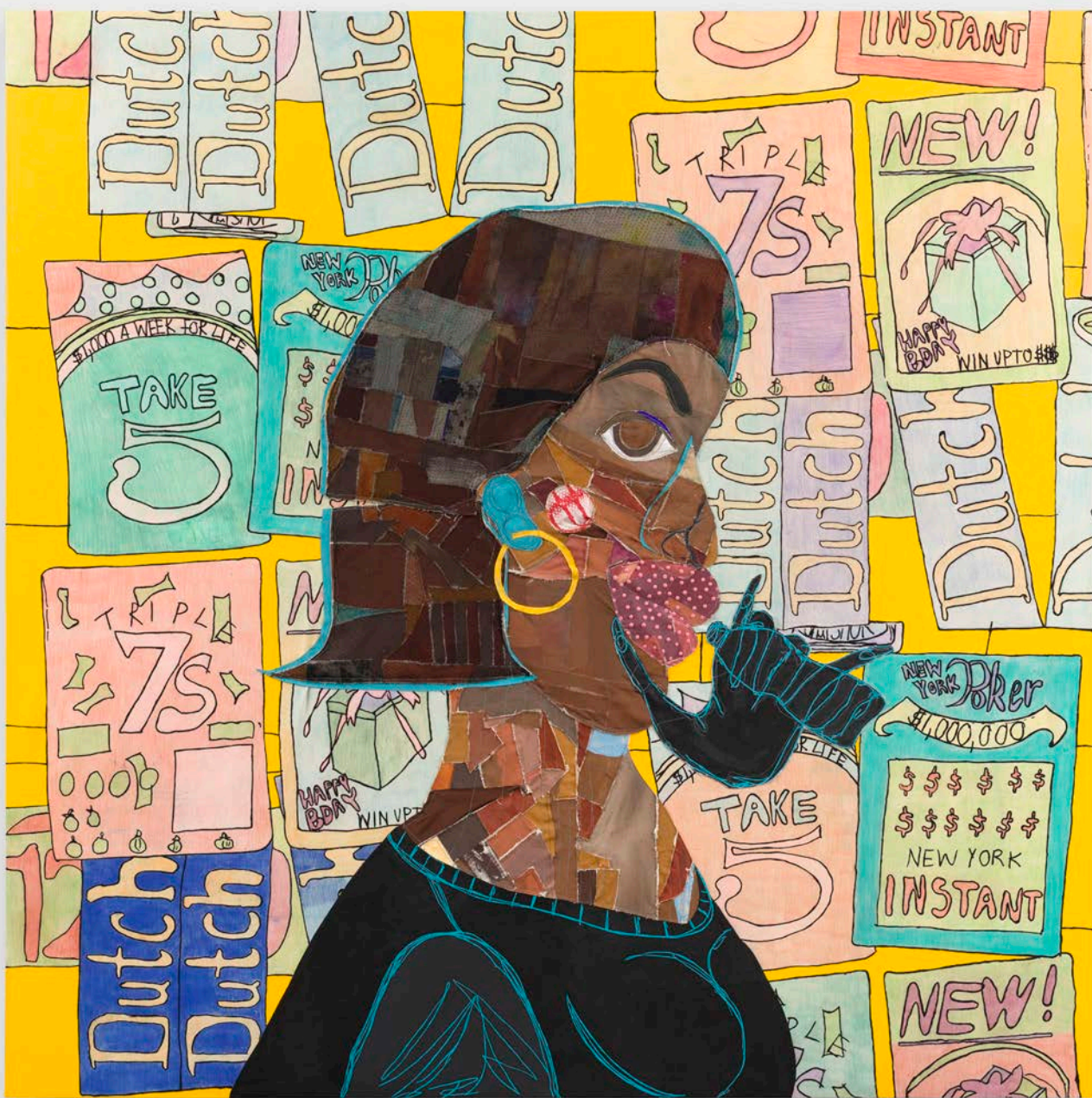
Tschabalala Self

Primarily owned by and serving communities of colour, the bodega is a central institution in the collective imagination and everyday realities of communities in New York City. Nearly inconspicuous through its ubiquity, its historical and cultural significance is widely overlooked. Ostensibly a neighbourhood deli, these family-run stores in reality become stand ins for much more, serving as spaces for local communities to meet, organise, and create their own local exchange economies. For Harlem-born Tschabalala Self, the bodega is a liminal site in which race, class, identity and consumerism collide.

Self comments, 'The bodega is both positive and problematic, and through this complexity its significance arises. The culture of the bodega is a reflection of so many aspects of Black and Brown city life. For this reason, it is the perfect avatar through which to speak on the community at large. My Bodega Run project hopes to explore, celebrate, and examine the significance of the bodega, a hood institution.'

Tschabalala Self currently has a solo exhibition at EMMA — Espoo Museum of Modern Art, Espoo, Finland, on view until 4 May 2025.





Tschabalala Self

Customer 4, 2024

Acrylic, colored pencil, fabric, painted canvas and thread on canvas

243.8 × 243.8 cm

96 × 96 in

(SELF 2024012)

USD 325,000.00 (plus applicable taxes)



Tschabalala Self

Customer 3, 2024

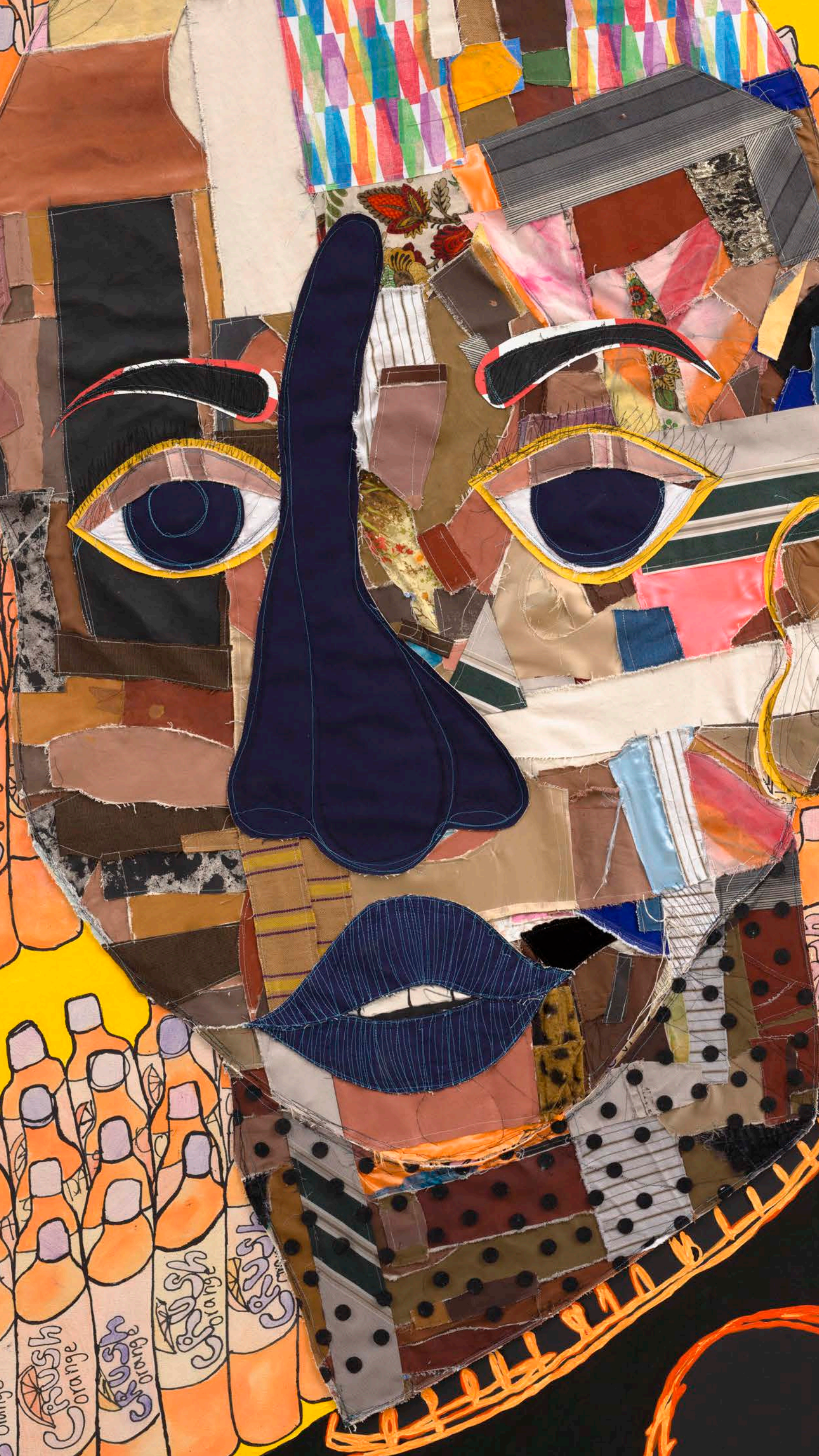
Acrylic, colored pencil, fabric, painted canvas and thread on canvas

243.8 × 243.8 cm

96 × 96 in

(SELF 2024014)

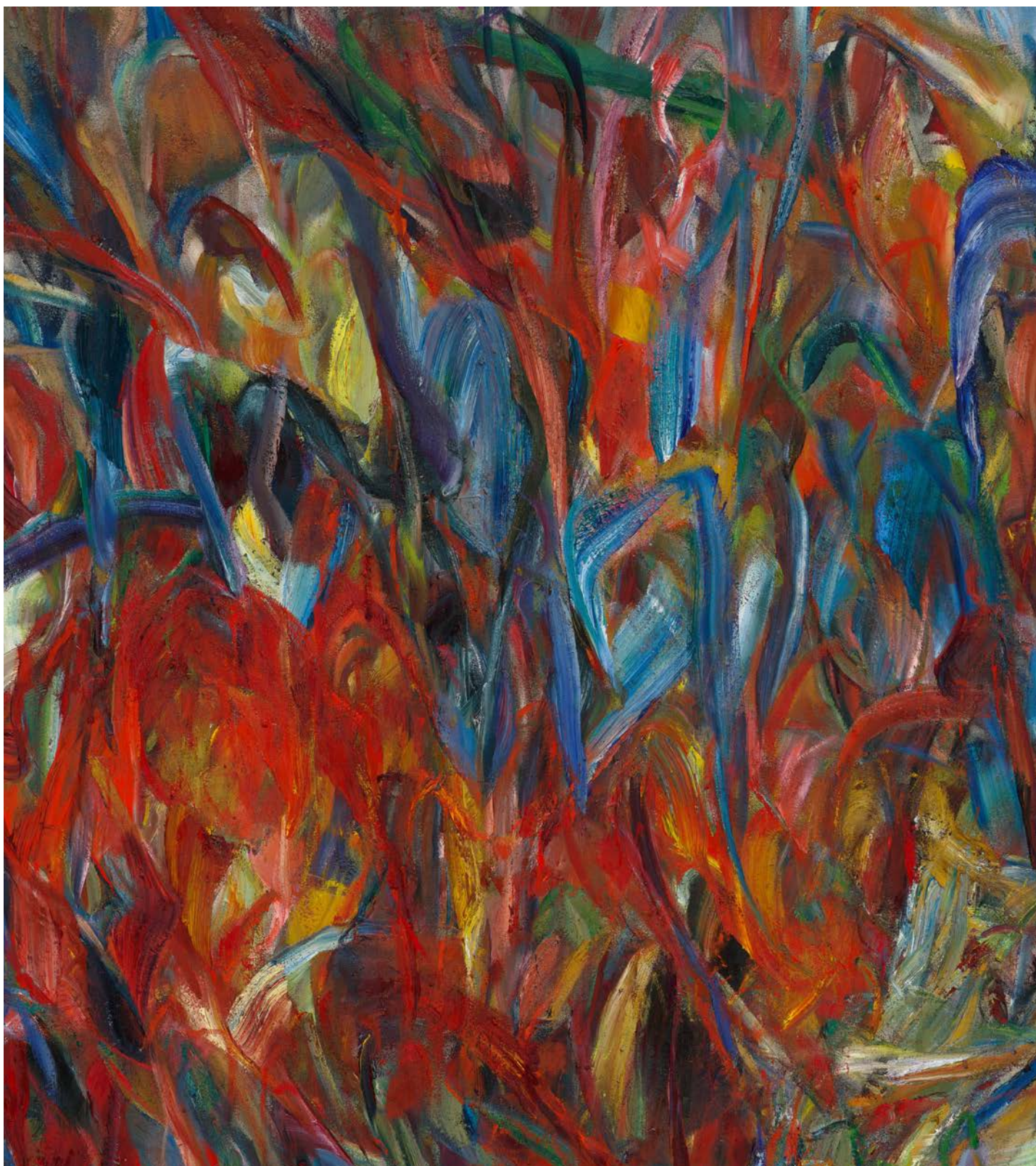
USD 325,000.00 (plus applicable taxes)

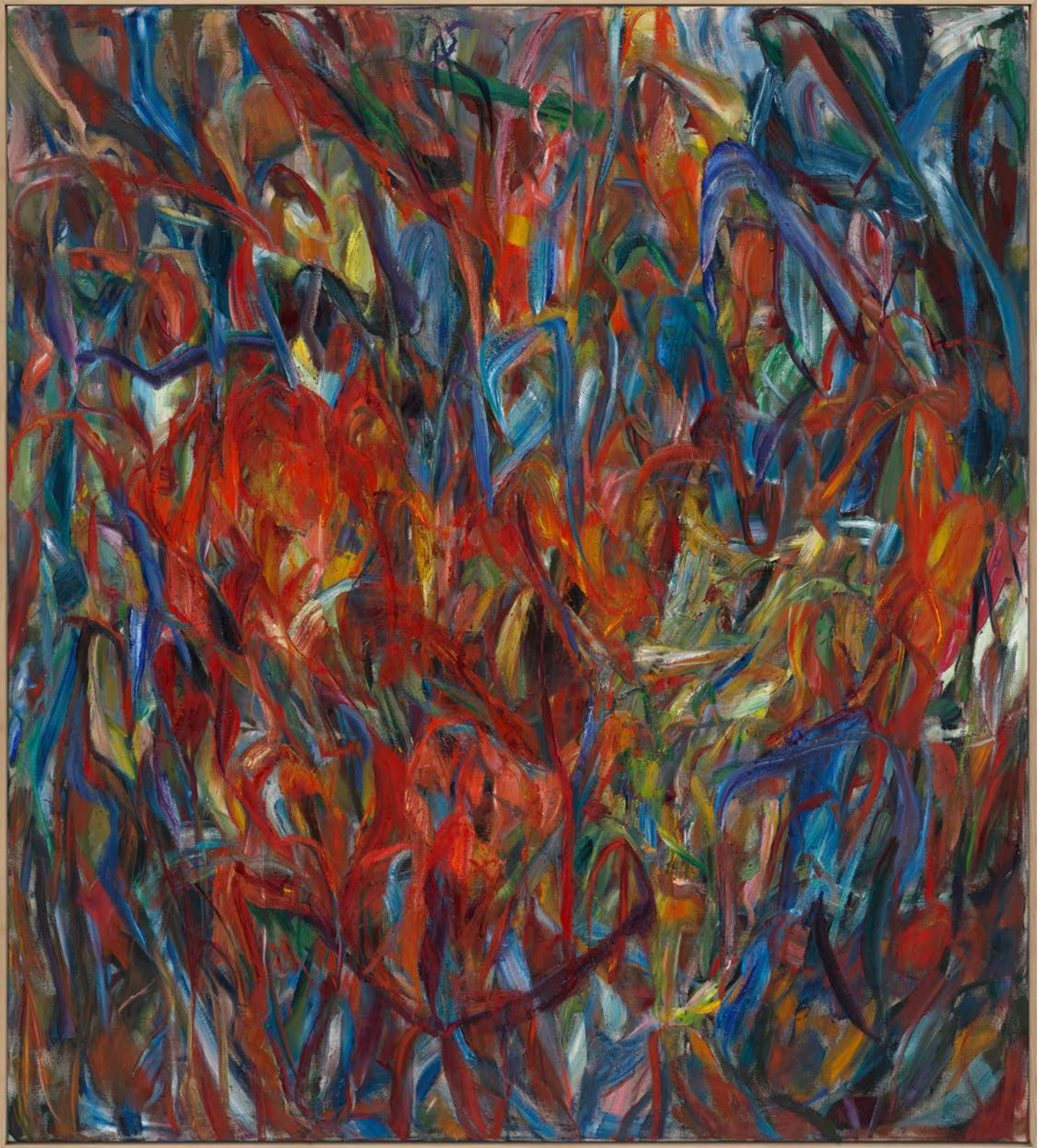


Sabine Moritz

The works of Sabine Moritz 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 oeuvre 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.

Moritz's new paintings continue her ongoing exploration of the dynamics of memory. The artist uses an unconscious process during the creation of each work, resulting in what she calls a 'fragmented beauty'. Sometimes tones clash and shapes collide, however, as in a symphony, each individual element in her paintings contributes to the overall composition.





Sabine Moritz

Weimar Republic, 2024

Oil on canvas

Unframed:

200 × 180 cm

78 3/4 × 70 7/8 in

Framed:

204 × 184 × 6 cm

80 1/4 × 72 1/2 × 2 3/8 in

(MORI 2024014)

EUR 210,000.00 (plus applicable taxes)



Sabine Moritz

Callisto, 2024

Oil on canvas

Unframed:

200 × 170 cm

78 3/4 × 66 7/8 in

Framed:

204 × 174 × 6 cm

80 1/4 × 68 1/2 × 2 3/8 in

(MORI 2024013)

EUR 200,000.00 (plus applicable taxes)



Tala Madani

Tala Madani's work is a form of cultural criticism inflected with a peevish sense of humour and brings to bear basic human feelings and emotions, such as anxiety, anger, fear, isolation, paranoia, envy and lust.

Part of Madani's celebrated 'Shit Mom' series, *Alpha Mother* is an antidote to the cultural messaging that women have been given for centuries. Simultaneously an iconoclast and a new icon; a new language and the making of a contemporary figure. For the artist the figure of the 'Shit Mom' represents freedom and the rejection of idealism, sitting alongside Madani's previous work that has always been about creating a space of "allowing", being free and pushing against sentimentality.

Alpha Mother is about the ideas of acceptance and release of anxieties around the expectations of idealism. Madani's works cast doubt over idealism's merits and promises and how prescriptive these can be. A welcome respite, the figure in *Alpha Mother* rejects the conventionally aspirational in favour of the "less than ideal" as a way forward — as a way of reaching something better.

Tala Madani's survey exhibition at the National Museum of Contemporary Art Athens opens 13 June 2024 and is on view until 27 October 2024.





Tala Madani
Alpha Mother, 2024
Oil on linen
43.2 × 50.8 cm
17 × 20 in
(MADA 2024004)

USD 40,000.00 (plus applicable taxes)

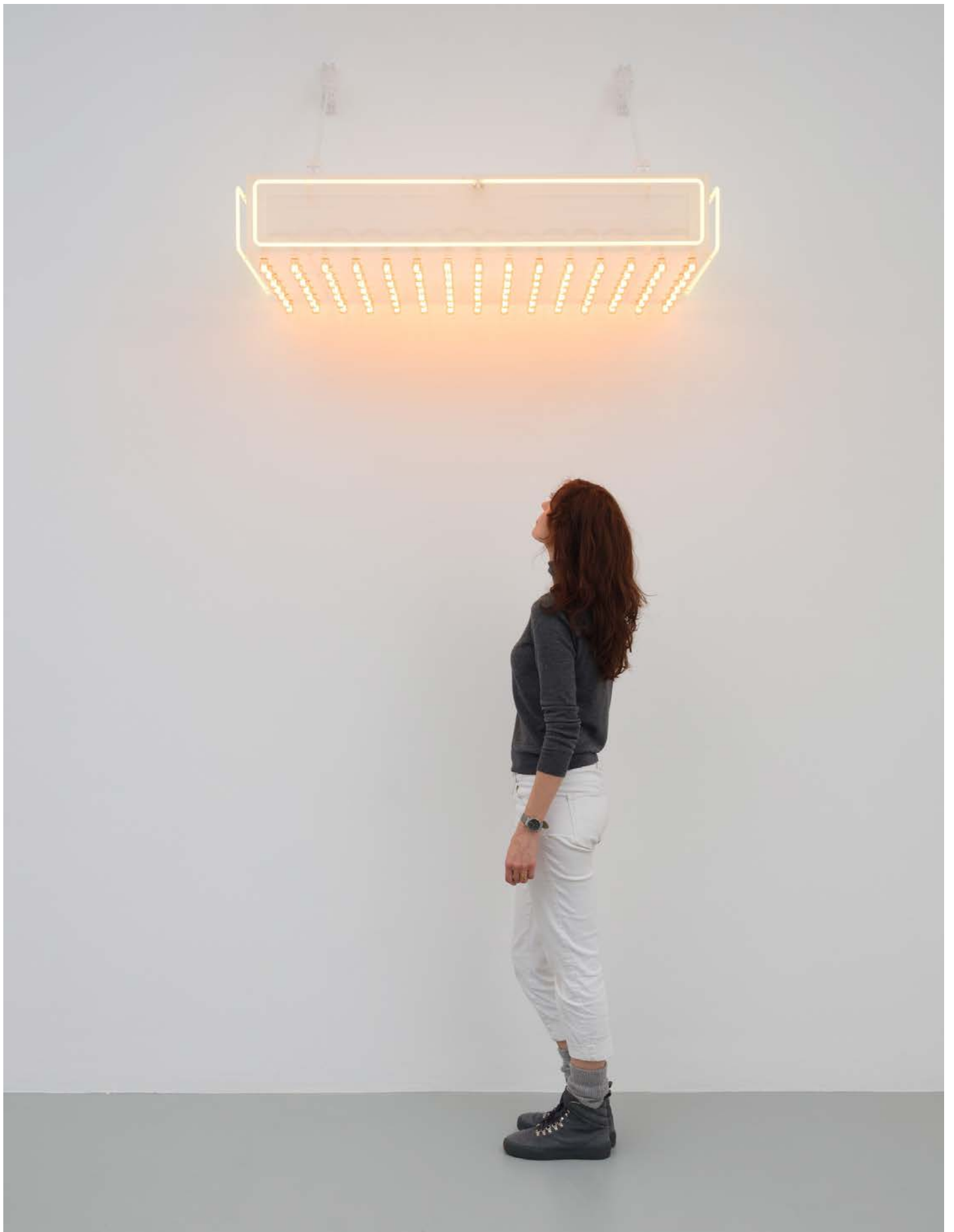
Philippe Parreno

Philippe Parreno's *Marquees* are individual in their form, light effect and construction. The series was inspired by the glowing, flickering neon-lit marquees placed above the entrances to cinemas and theatres in the mid-20th century, announcing the titles of films and plays, the names of actors, and screening times. Parreno's *Marquees* make a tacit appeal to the imagination of the viewer, alluding to the possibility of some future, as yet unrealised occurrence or event.

A new series of intimate and personal paintings and works on paper, titled *100 Questions, 50 Lies (A Recital of True Events)*, forefronts this lesser seen yet essential aspect of Parreno's conceptual practice. Akin to Stéphane Mallarmé's *The Book* (1957) – the poet's posthumously published collection of fragmentary notes, diagrams and mathematical calculations for the printing and recital of a total text whose exact purpose remains obscure – Parreno's new series prophesies the emergence of narratives that have always existed in the realm of potentiality, but whose realisation demands the invention of an origin.

Philippe Parreno currently has a major solo exhibition at Leeum, Samsung Museum of Art, on view until 7 July 2024, and he is part of the Fondation Beyeler's 25th Anniversary Summer Show.





Philippe Parreno

Marquee, 2022

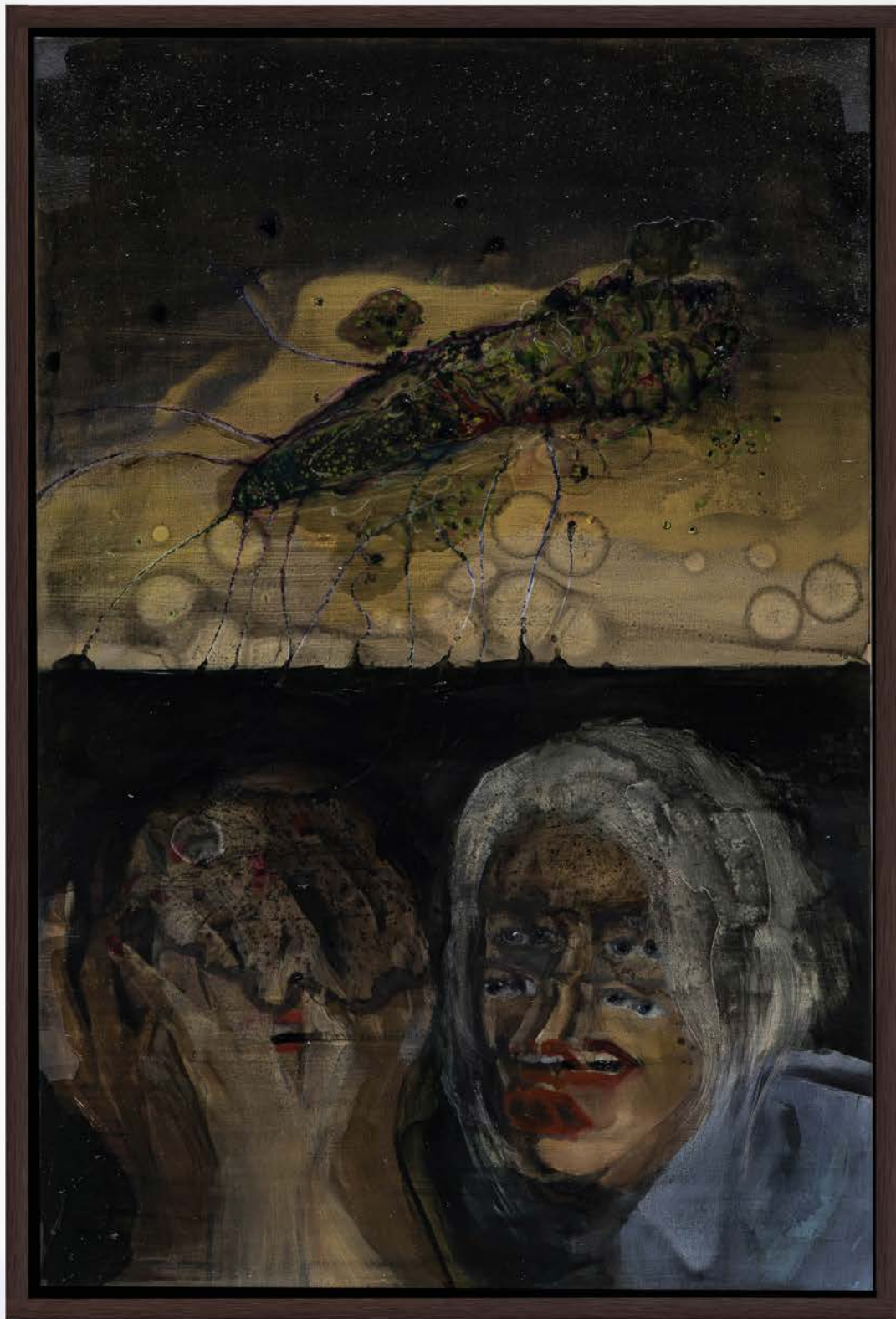
Frosted pmma, lightbulbs, neons, dimers, dmx player

24.5 × 126 × 62.5 cm

9 5/8 × 49 5/8 × 24 5/8 in

(PARR 2022015)

EUR 350,000.00 (plus applicable taxes)



Philippe Parreno

100 Questions, 50 Lies (A Recital of True Events), 2023

Oil on paper mounted on canvas

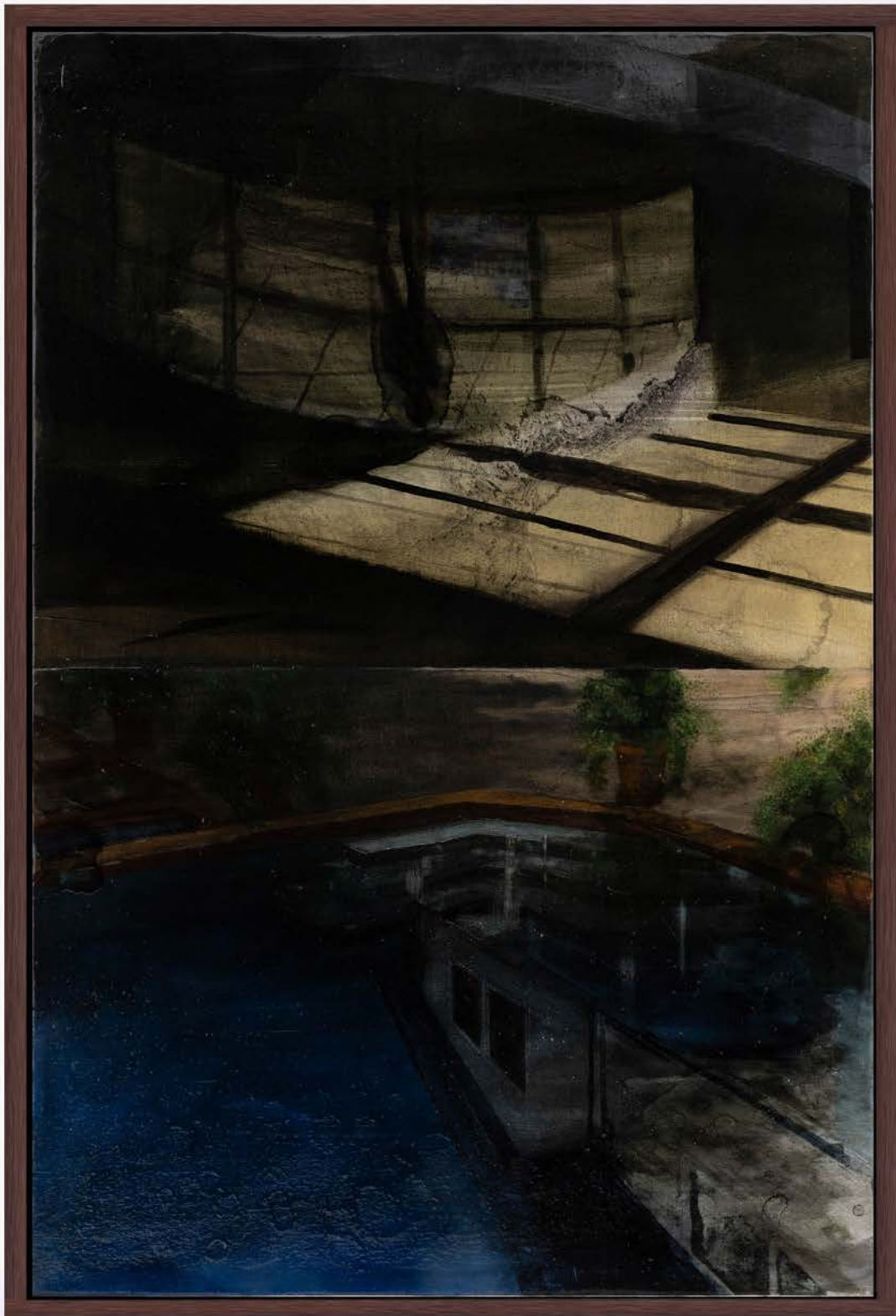
Unframed:

60 × 40 cm

23 5/8 × 15 3/4 in

(PARR 2023030)

EUR 80,000.00 (plus applicable taxes)



Philippe Parreno

100 Questions, 50 Lies (A Recital of True Events), 2023

Oil on paper mounted on canvas

Unframed:

60 × 40 cm

23 5/8 × 15 3/4 in

(PARR 2023028)

EUR 80,000.00 (plus applicable taxes)



Philippe Parreno

100 Questions, 50 Lies (A Recital of True Events), 2023

Left: Ink and pigment on paper

Right: Oil on paper

Framed:

70 × 104 cm

27 1/2 × 41 in

(PARR 2023012)

EUR 60,000.00 (plus applicable taxes)



Philippe Parreno

100 Questions, 50 Lies (A Recital of True Events), 2023

Right: Oil on paper

Framed:

70 × 104 cm

27 1/2 × 41 in

(PARR 2023008)

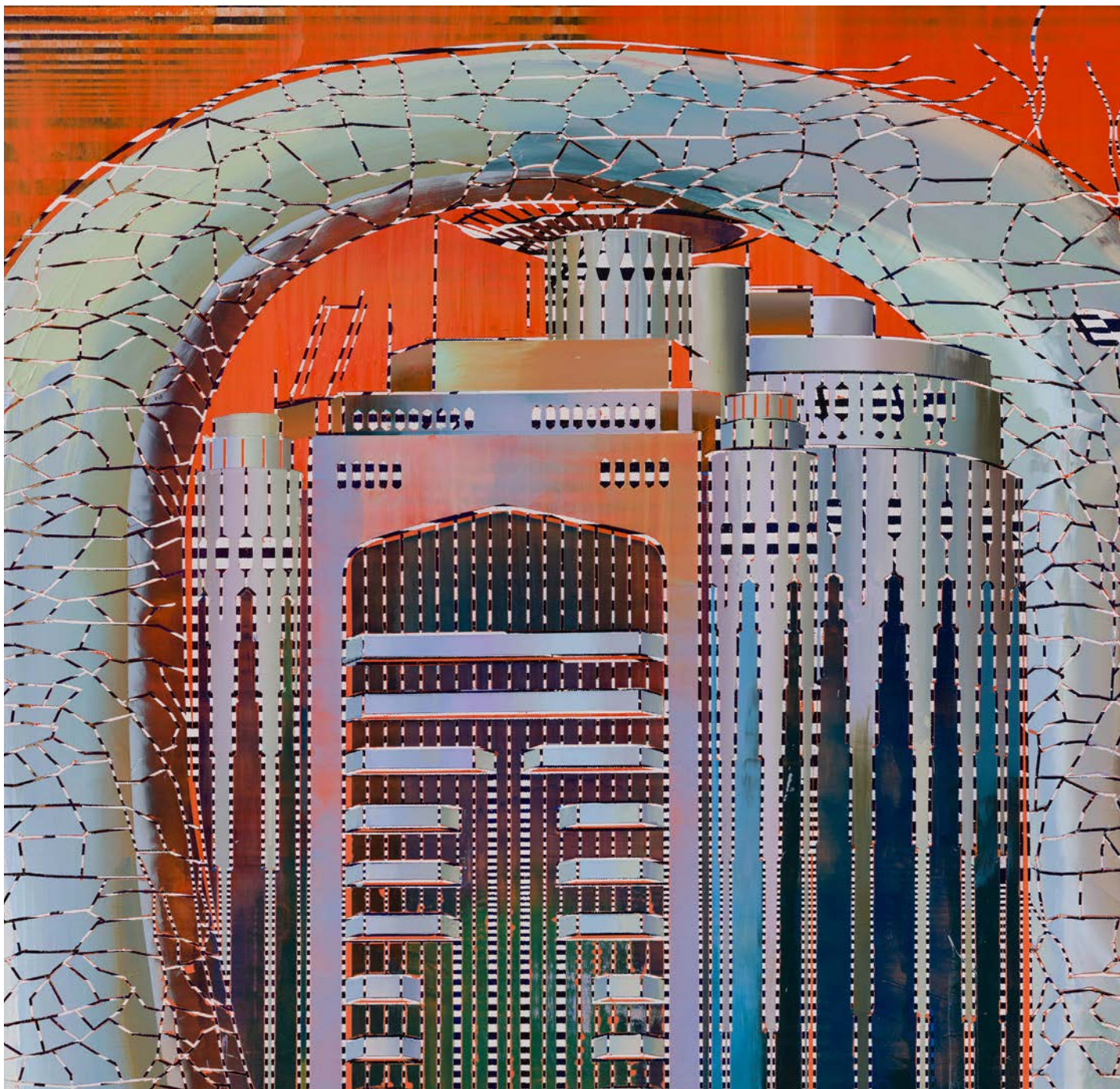
EUR 60,000.00 (plus applicable taxes)

Cui Jie

Cui Jie's painting *Ceramic Kissing Geese and Creek Tower, Dubai, 2023* 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. In this series, modernist glass buildings from cities worldwide 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 was recently part of the 14th Shanghai Biennale, and was the subject of a solo exhibition at the West Bund Museum in Shanghai.





Cui Jie

Ceramic Kissing Geese and Creek Tower, Dubai, 2023

Acrylic on canvas

250 × 210 cm

98 3/8 × 82 5/8 in

(CUI 2023010)

USD 100,000.00 (plus applicable taxes)

Hayv Kahraman

Hayv Kahraman's work primarily deals with the body politics of migrant consciousness. Often blended with her personal history as a refugee to Europe and ultimately to the United States, she creates a unique visual language that reflects her nomadic background and challenges various notions of hegemonic control.

Kahraman explores the transition that happens between a normative human and the other. Some of her figures are placed in seemingly impossible poses, attracting the voyeuristic gaze through an eroticisation and fetishisation of the 'other'. Yet their faces are undeterred; the gaze is tolerated. This interplay allows for the subjects to be both looked at and to 'look back at', subverting the coloniser's power, and calling attention to the dehumanisation of the colonised.

Hayv Kahraman has just been the subject of two major solo exhibitions at the Rice University Moody Center for the Arts, Houston, and the ICA San Francisco. Her work is currently part of the 24th Biennale of Sydney.





Hayv Kahraman
Collecting Tears, 2024
Oil and acrylic on linen
203.2 × 203.2 cm
80 × 80 in
(KAHR 2024009)

USD 110,000.00 (plus applicable taxes)



Hayv Kahraman

Eye plants in Blue, 2024

Oil and acrylic on linen

203.2 × 203.2 cm

80 × 80 in

(KAHR 2024008)

USD 110,000.00 (plus applicable taxes)



Manuel Mathieu

Manuel Mathieu is a Haitian-Canadian multidisciplinary artist, working with painting, drawing, film, ceramics and installation. His work investigates themes of historical violence, erasure and cultural approaches to physicality, nature, and spiritual legacy.

Mathieu writes, 'If art making makes me an artist I would say that being an artist is a way of relating to the world. As an incomplete entity myself, art is the way that I manage to find a balance within myself. It's an exercise that intensifies my presence and at the same time reminds me of my ephemerality — the different sides of the same coin. Figuration is the psychology of creating content. The end of figuration is meant to create a space where we face the many ways that figuration functions for us to realize that figuration never comes alone.'

Manuel Mathieu currently has a major touring survey show on view at MOCA North, Miami. His exhibition The End of Figuration was recently on view at the De La Warr Pavilion, UK. His work is part of a major survey show of contemporary abstraction at Le Consortium, Dijon, on view until 8 September.





Manuel Mathieu

The Poetry in Our Disappearance, 2023

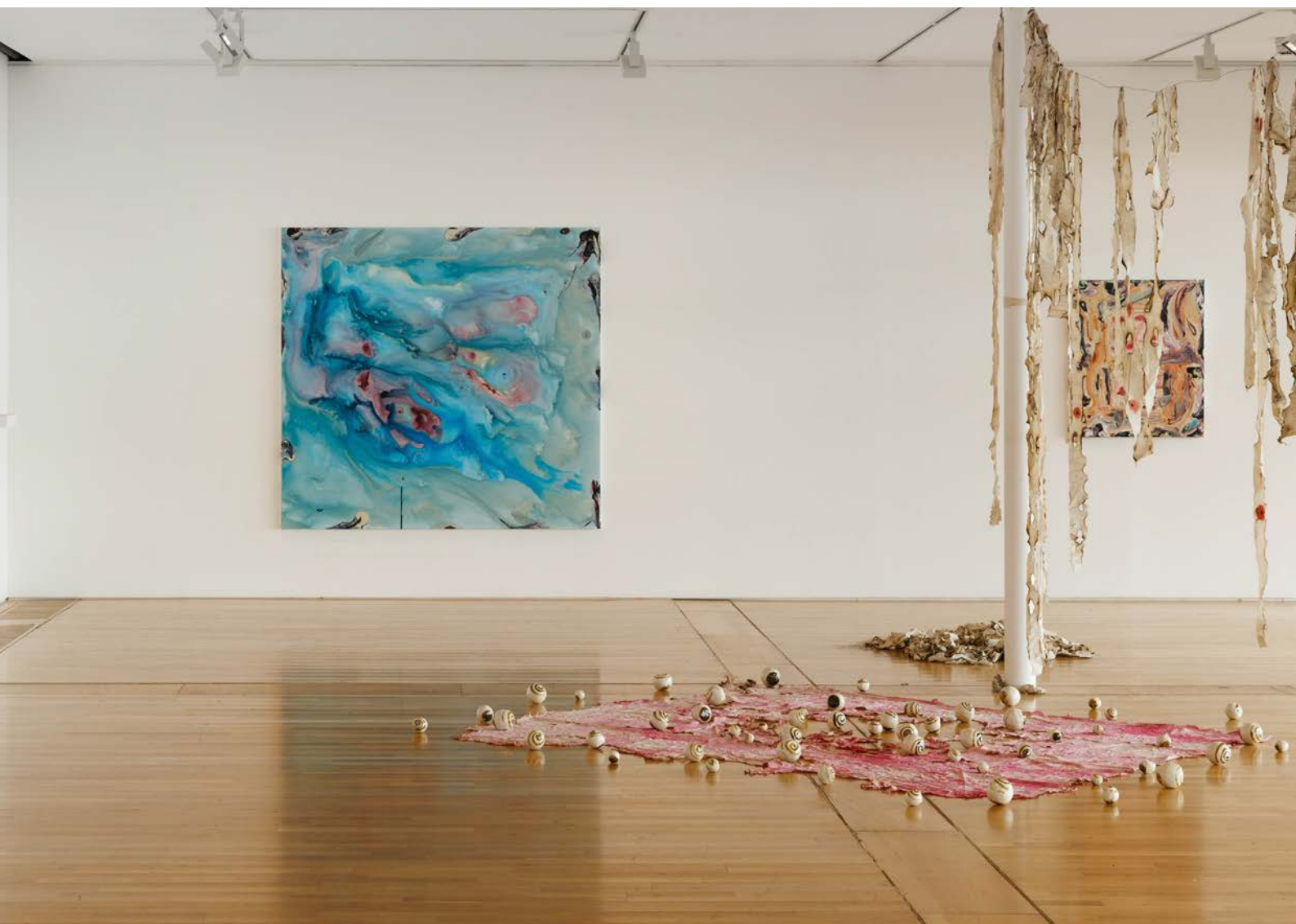
Mixed media on canvas

172.7 × 182.9 cm

68 × 72 in

(MATH 2023009)

USD 75,000.00 (plus applicable taxes)



Installation view, *Manuel Mathieu: The End of Figuration*, De La Warr Pavilion, Bexhill-On-Sea, 17 February — 27 May 2024



Manuel Mathieu
Omnipresence, 2023
Mixed media on canvas
91.4 × 76.2 cm
36 × 30 in
(MATH 2023012)

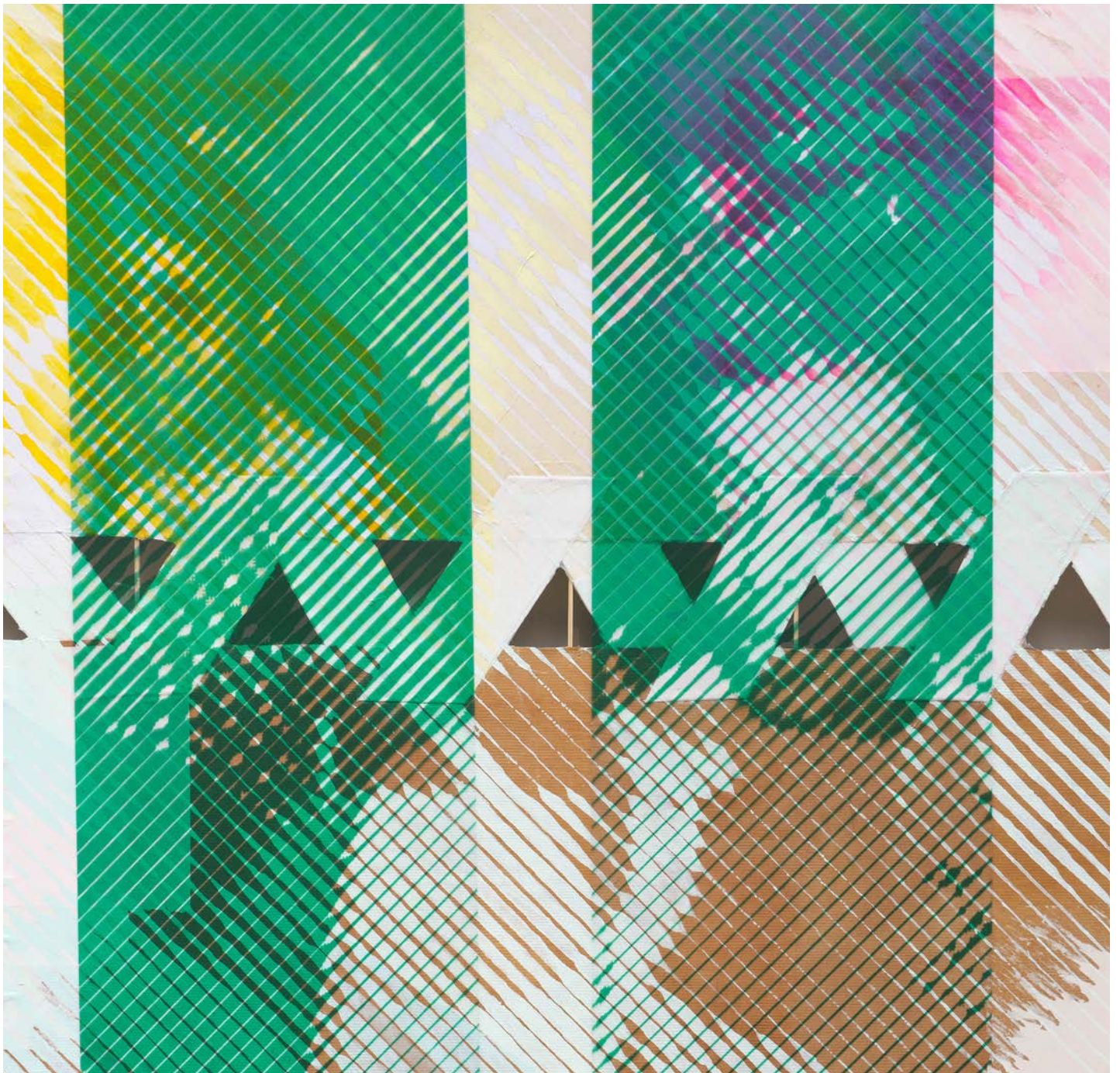
USD 32,000.00 (plus applicable taxes)

Tomashi Jackson

For Tomashi Jackson, the sound system is an open category that includes sonic art forms, venues and methods of self-organisation used by communities who are disproportionate targets for over-policing and abuses of power. Modes of the sound system include: indoor and outdoor speaker components for projecting audio, festivals, dancehalls, clubs, open mics, drum circles, house parties, and spaces for gathering and enjoyment.

Ostensibly intended to preserve specific notions of civic order, the policing of noise can eventually inspire overt, political acts of resistance and rebellion. Loudness — through noise, music or even fashion — is almost always equated with antisocial behaviour and non-assimilation. In her latest body of work, Jackson asks: which communities and gatherings are considered 'too loud', and thus deemed a threat to social stability?

Tomashi Jackson has a major touring survey show, Across the Universe, currently on view at the ICA Philadelphia and travelling to Tufts University Art Galleries, ICA San Francisco, and one further major US institution.





Tomashi Jackson

The Talking Drum (Drummer singing and playing in Notting Hill 1976/Audience at Club Alabam Central Avenue Los Angeles, 1953), 2024

Acrylic and stained white paper bags on raw canvas, white canvas, corduroy with brass grommets and PVC vinyl strips

215.9 × 175.3 × 17.8 cm

85 × 69 × 7 in

(JACK 2024006)

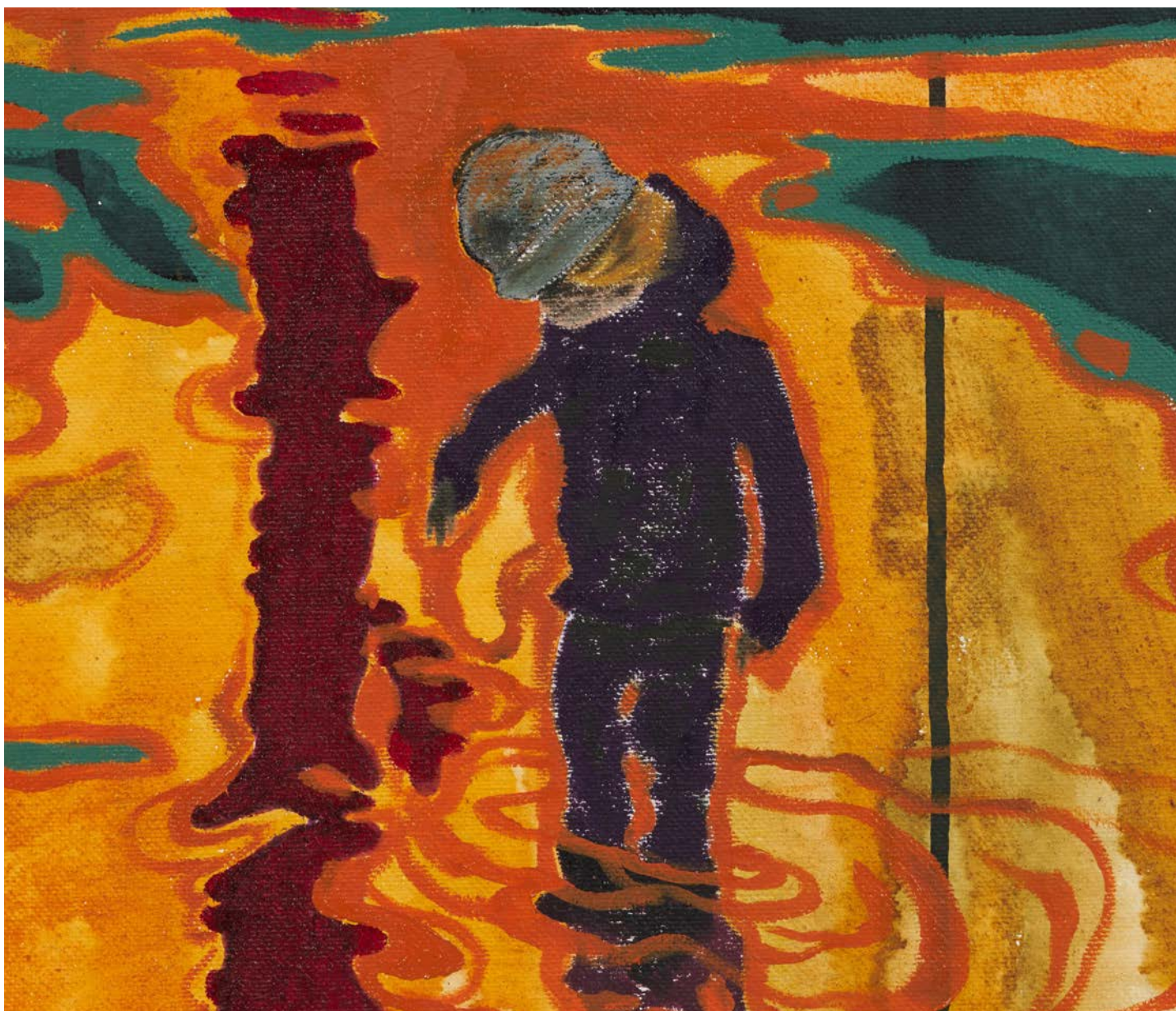
USD 95,000.00 (plus applicable taxes)

Pierre Knop

Referencing a diverse range of artists, from Nicolas Poussin or Caspar David Friedrich to Pierre Bonnard, as well as contemporary photography, Knop extends the tradition of European landscape painting. While figures small or large often populate his paintings, architecture is also a key motif in his work, from residences with vast alpine views to cabins or hotels dwarfed by a backdrop of mountains. 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. A tree takes on its own abstract form, a tsunami rises out of nowhere to engulf some bystanders, a puff of smoke rises into the sky as a gigantic arabesque.

In *Silvester Baptiste* (2024), a small boy splashes around in a puddle under a canopy of red branches. Based on a photograph of the artist's son, the painting conveys the boy's enchantment with the rippling colours and reflections in a winter puddle. Yet the pulsating red branches framed by an orange sky has a wild openness, possibly expressing a sense of alarm, or excitement, with the world. At once light-hearted and sublime, the artist always takes the viewer on a playful journey.

Pierre Knop's work is on view as part of an exhibition at Museum MORE in Gorssel, Netherlands until 6 October 2024.





Pierre Knop

Silvester Baptiste, 2024

Oil pastel, ink, watercolour and oil on canvas

200 × 180 × 3.5 cm

78 3/4 × 70 7/8 × 1 3/8 in

(KNOP 2024001)

EUR 38,000.00 (plus applicable taxes)

Koo Jeong A

Known for her minimal and poetic installations, Koo Jeong A makes works that are seemingly casual, yet at the same time remarkably precise, deliberate, and considered.

In their large-scale watercolour paintings, Koo returns to the meaning of rocks in their personal symbology following their celebrated installation of basalt rocks, *Consciousness Dilation*, which took place in the Korean Demilitarised Zone (DMZ) in 2014. These rocks were collected with local residents and spread in a constellation-like form across the DMZ Peace Plaza. The constellation format was key as there is no beginning or end within it, instead it is all about how elements connect and relate to one another — both through the material and metaphorical stratification of the existing rice fields and rocks, the memory of the Korean War, and the DMZ as an ecological park.

Koo Jeong A is currently representing Korea at the 60th Venice Biennale, and will open a solo exhibition at Malmö Konsthall on 30 May. Their work is part of the Fondation Beyeler's 25th Anniversary Summer Show.





Koo Jeong A

Miraculous Efficacy, 2013

Watercolour on paper

Unframed:

150 × 247.5 cm

59 × 97 1/2 in

Framed:

160 × 258 × 6.5 cm

63 × 101 5/8 × 2 1/2 in

(KOO 2013025)

GBP 40,000.00 (plus applicable taxes)



Koo Jeong A

It is not yet an Universe where Saturn is, 2013

Watercolour on paper

Unframed:

150.5 × 238 cm

59 1/4 × 93 3/4 in

Framed:

168.5 × 260 × 6.5 cm

66 3/8 × 102 3/8 × 2 1/2 in

(KOO 2013017)

GBP 40,000.00 (plus applicable taxes)



Koo Jeong A

Untitled, 2012

Watercolour on paper

Framed:

56.2 × 41.2 × 4.5 cm

22 × 16 × 2 in

(KOO 2012008)

GBP 9,500.00 (plus applicable taxes)

Sofia Mitsola

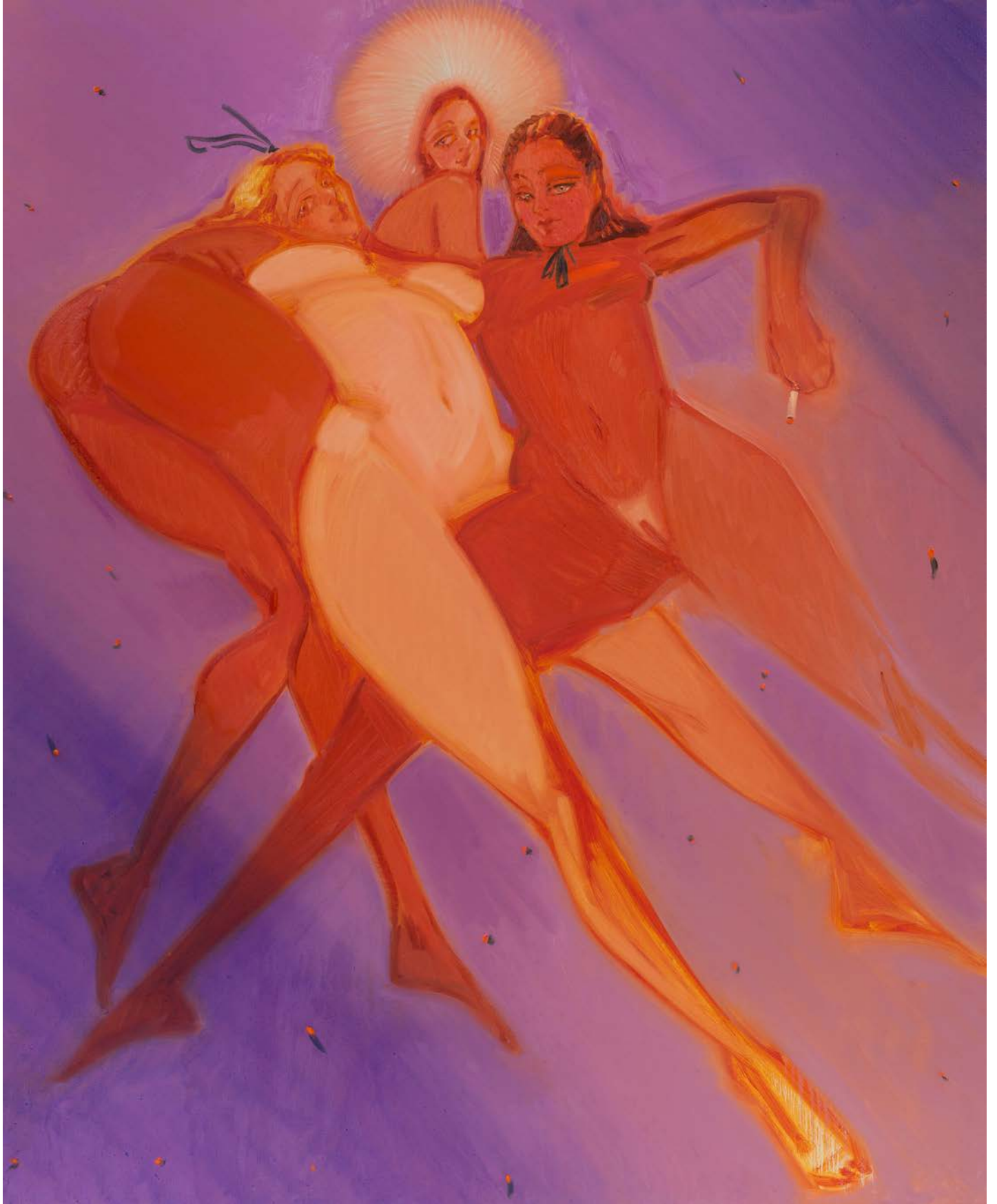
In various states of repose, the protagonists of Sofia Mitsola's paintings inhabit palatial spaces with self-possession and ease, in turn demanding that the viewer reckon with the direction of their own gaze. Do these figures pose for our gratification or their own? Are their brazen stares invitations or predatory?

The latest body of work takes 'Villa Venus', the chain of brothels described in Vladimir Nabokov's novel, *Invitation to a Beheading* (1969), as its point of departure to explore the staging of fantasy and eroticism, and broader questions of autonomy, freedom, artifice and fetishism. In Nabokov's novel, an architect builds a chain of decadent, temple-inspired brothels across the world. These 'parodies of paradise' soon crumble into nefarious dens of squalor.

In her paintings, Mitsola also acts as an architect of fantasy. Her environments share the flatness of the stage, where a whole world can be built upon the surface of things. Up close, the onlooker, becoming aware of the performance, must accept their complicity in the suspension of disbelief, upon which all modes of fantasy rely, thus interrogating the concept of utopia and its inherent contradictions.

Sofia Mitsola will be the subject of a major solo exhibition at Longlati Museum, Shanghai, opening 31 August 2024.





Sofia Mitsola

Afterglow, 2024

Oil on linen

220 × 180 cm

86 5/8 × 70 7/8 in

(MITS 2024033)

GBP 32,000.00 (plus applicable taxes)



Sofia Mitsola

Caryatids, Starry Skies, 2021

Watercolour on paper

Unframed:

75.5 × 57 cm

29 3/4 × 22 1/2 in

Framed:

82 × 63.5 cm

32 1/4 × 25 in

(MITS 2021074)

GBP 7,000.00 (plus applicable taxes)



Sofia Mitsola

Angel Bay, 2022

Watercolour on paper

Unframed:

75.5 × 57 cm

29 3/4 × 22 1/2 in

Framed:

82 × 63.5 cm

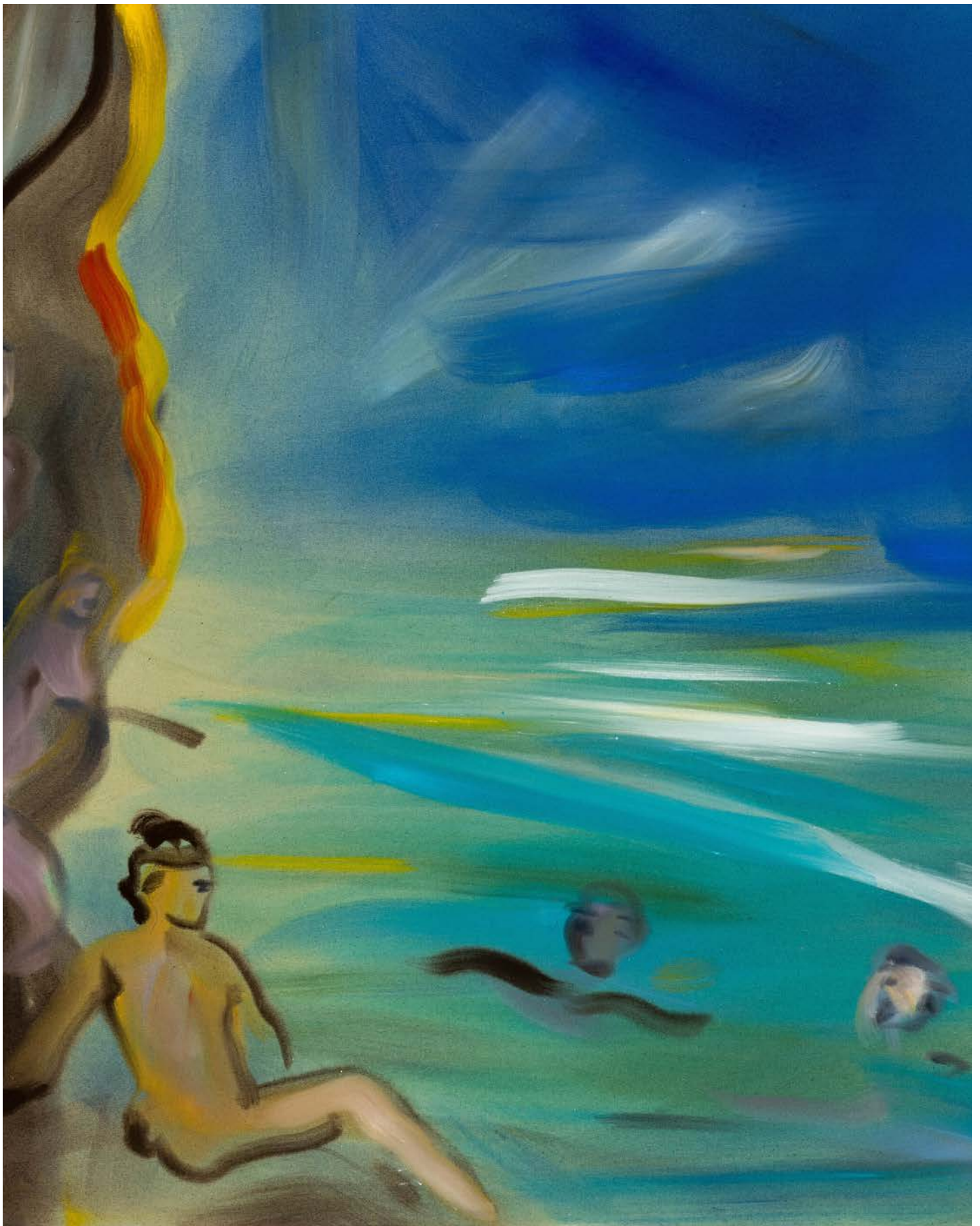
32 1/4 × 25 in

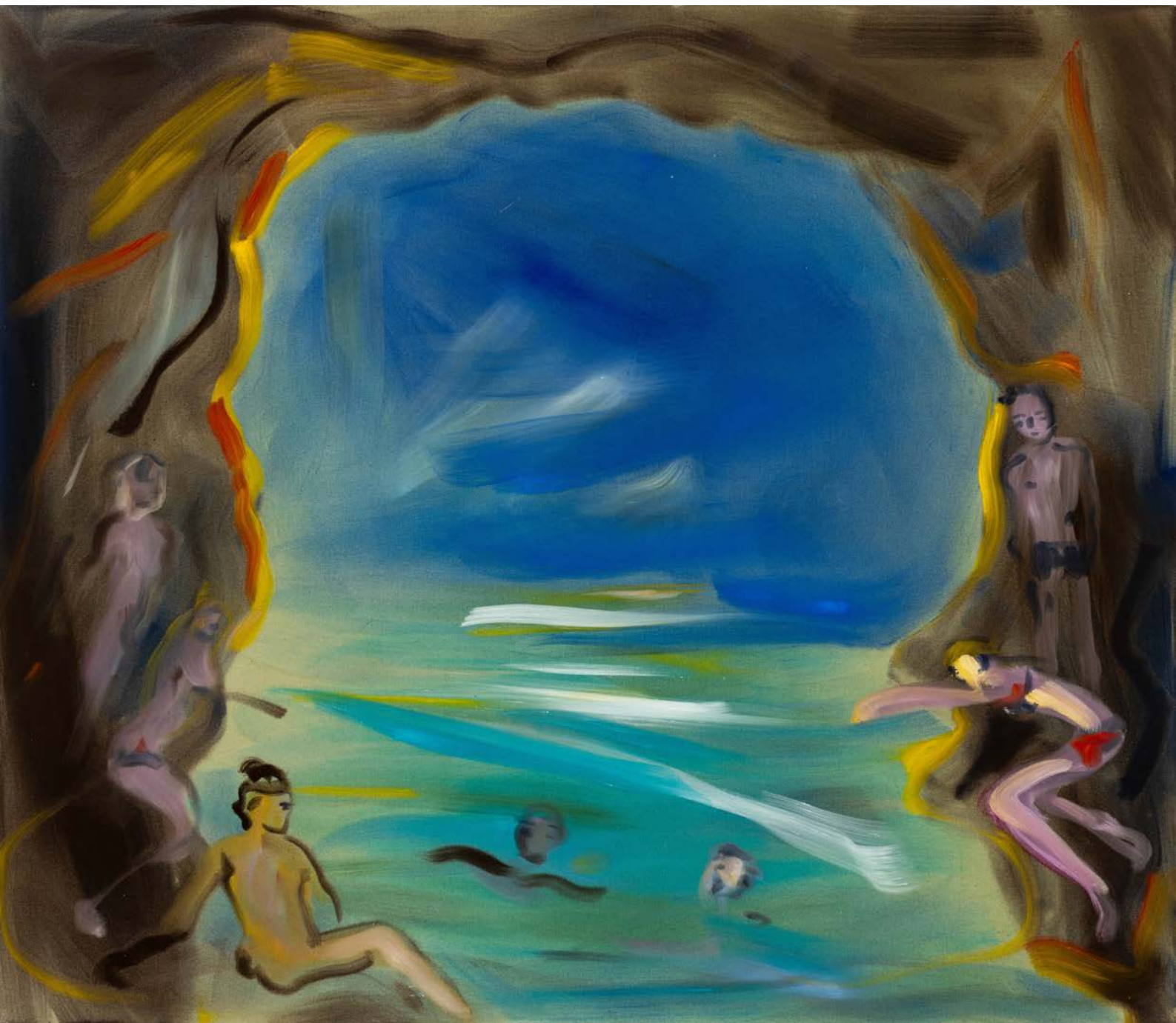
(MITS 2022038)

GBP 7,000.00 (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

Puglia, 2024

Acrylic on canvas

140 × 160 cm

55 1/8 × 63 in

(HELL 2024012)

GBP 30,000.00 (plus applicable taxes)



Sophie von Hellermann

Rhinefall, 2024

Acrylic on canvas

140 × 160 cm

55 1/8 × 63 in

(HELL 2024013)

GBP 30,000.00 (plus applicable taxes)



Sedrick Chisom

Sitting within the Afrofuturist tradition, Sedrick Chisom's work portrays a post-apocalyptic America. His imagined future is a mystical, speculative narrative which considers the histories of racism and otherness. At the centre of 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, the artist 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 who is committed to the acceleration of new imaginative possibilities.

Untitled portrays a barren landscape within Chisom's mythology. A single shed with a well is situated in the landscape, without any apparent use for humans. Both the acrid orange sky and the noxious appearance of the land seem to ooze a sense of toxicity. Rather than a source of water, of life, there is an intensely dark energy that emanates from the well, resonating with horror imagery. Chisom imagines this work to capture a moment of anticipation, or a sense of impending doom, comparing the well to a volcano about to erupt.





Sedrick Chisom
Untitled, 2024
Oil on canvas
45.7 × 50.8 cm
18 × 20 in
(CHIS 2024002)

USD 20,000.00 (plus applicable taxes)

Kat Lyons

Several miles into her long and routine drive home from her Connecticut studio, Kat Lyons would reach a portion of the road that intersected with the local frogs' nightly journey to the neighbouring pond. The game of Frogger always came to mind, though here Lyons became the desperate maneuverer, attempting intricate dances of her car's wheels to avoid hitting the many 'commuters'. The migratory patterns, watering holes and homes of many animals are unseen or unconsidered casualties of human infrastructure, which has rerouted millennia of communication networks and instincts. *Cross*, 2024 considers the intersections of these human and nonhuman channels.

Century Bloom presents a scene of vibrant regrowth in the wake of ecological destitution. From a post-historical perspective, we look toward a future of ecological life as non-viable and in some sense, already dead. Our past is similarly wrought with complications of 'the natural' through idealism, extraction and partitioning - a dead space to be rendered. The fantastical future emanating from the fruiting body is reminiscent of Rococo-style landscape painting, highlighting the way the environment has been idealised through the practice and history of painting - at the same time the embodiment of fruit itself holds the memory of a once abundant life. This landscape considers the present moment as constructed through these pasts and futures, while signifying our planet's remarkable instinct toward regeneration and life, despite our increasing technological imprint on the world.





Kat Lyons

Cross, 2024

Oil on canvas

167.6 × 5.1 × 228.6 cm

66 × 2 × 90 in

(LYON 2024002)

USD 42,000.00 (plus applicable taxes)



Kat Lyons

Century Bloom, 2024

Oil on canvas

121.9 × 5.1 × 182.9 cm

48 × 2 × 72 in

(LYON 2024003)

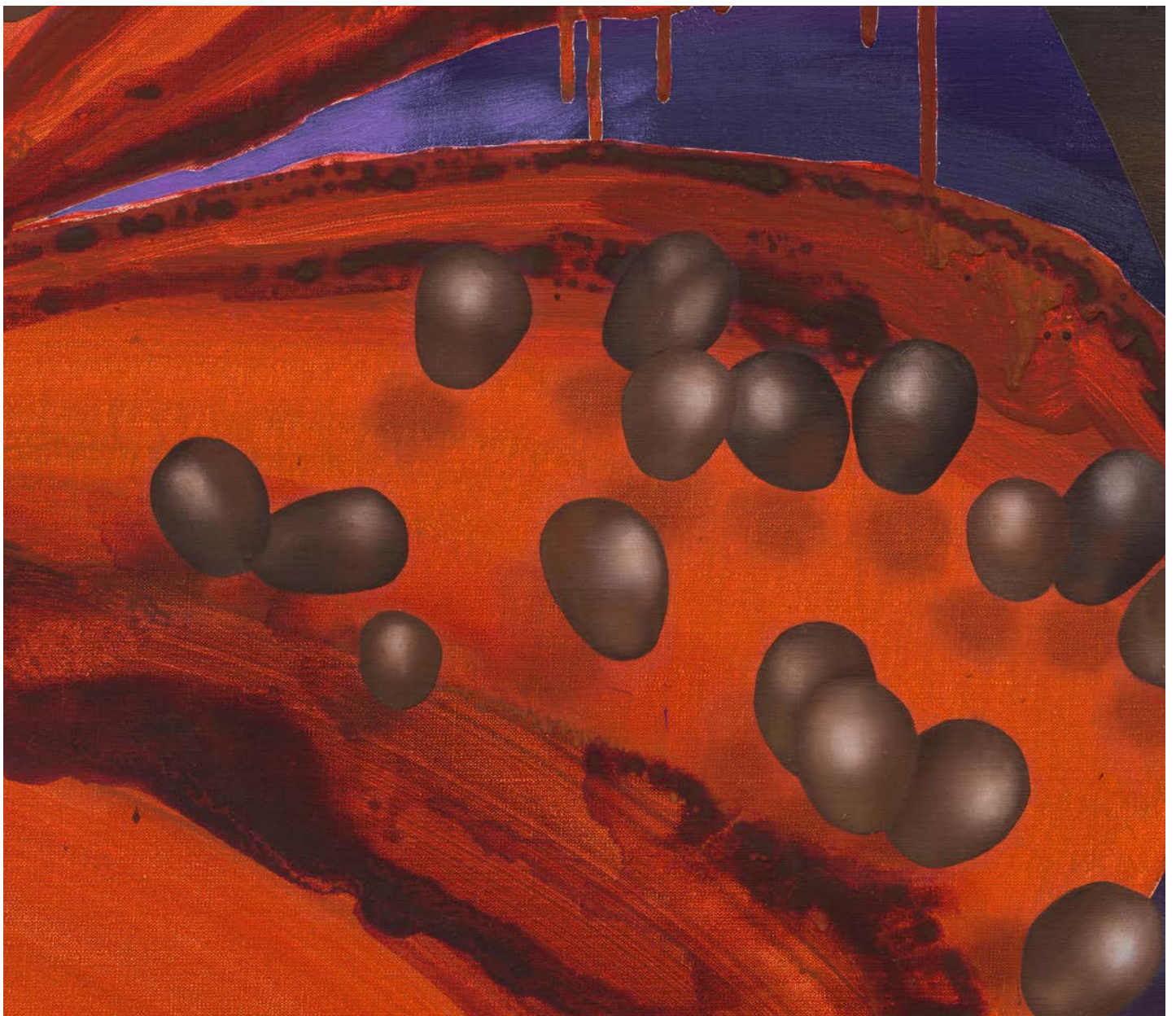
USD 50,000.00 (plus applicable taxes)

Vivien Zhang

Vivien Zhang's paintings present a cultural and geographical fluidity which interrogates the palimpsestic nature of contemporary culture and the paradoxes of our information age. As a digital native, Zhang assumes the role a passive recipient in an increasingly digitally-mediated world, and makes apparent the fragmented and sporadic ways in which we consume information.

Zhang collates motifs from personal and collective shared experiences and manifest them in various combinations in her paintings. These motifs are often derived from multiple contexts and cultures, or share properties of ambiguity. Assembled in the space of her canvases, the motifs collide and defy their origin interpretations, generating open networks and "alternative landscapes" for an imagined generation of third-culture (individuals who were raised in a culture other than that of their parents' or the culture of their country of nationality), digital inhabitants. Examples include the mathematical shape Gömböc, Central Asian kilims, "manicules" found in early European manuscripts, and spiral columns from Baroque churches.

Vivien Zhang's work is part of a major survey show of contemporary abstraction, currently on view at Le Consortium, Dijon, until 8 September 2024.





Vivien Zhang

Untitled (Quadrants), 2024

Acrylic and oil on linen

190 × 220 cm

74 3/4 × 86 5/8 in

(ZHAN 2024008)

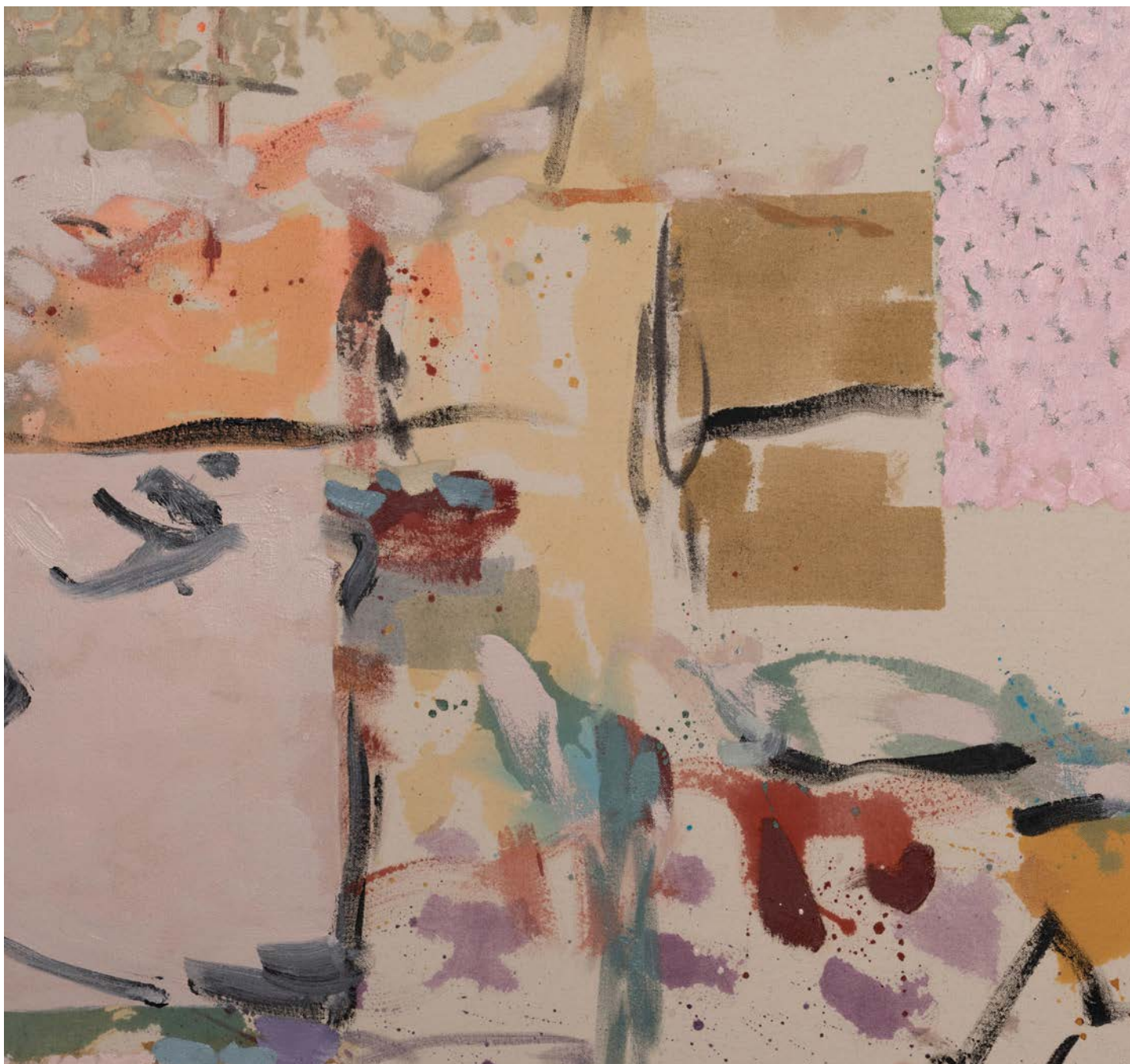
GBP 40,000.00 (plus applicable taxes)

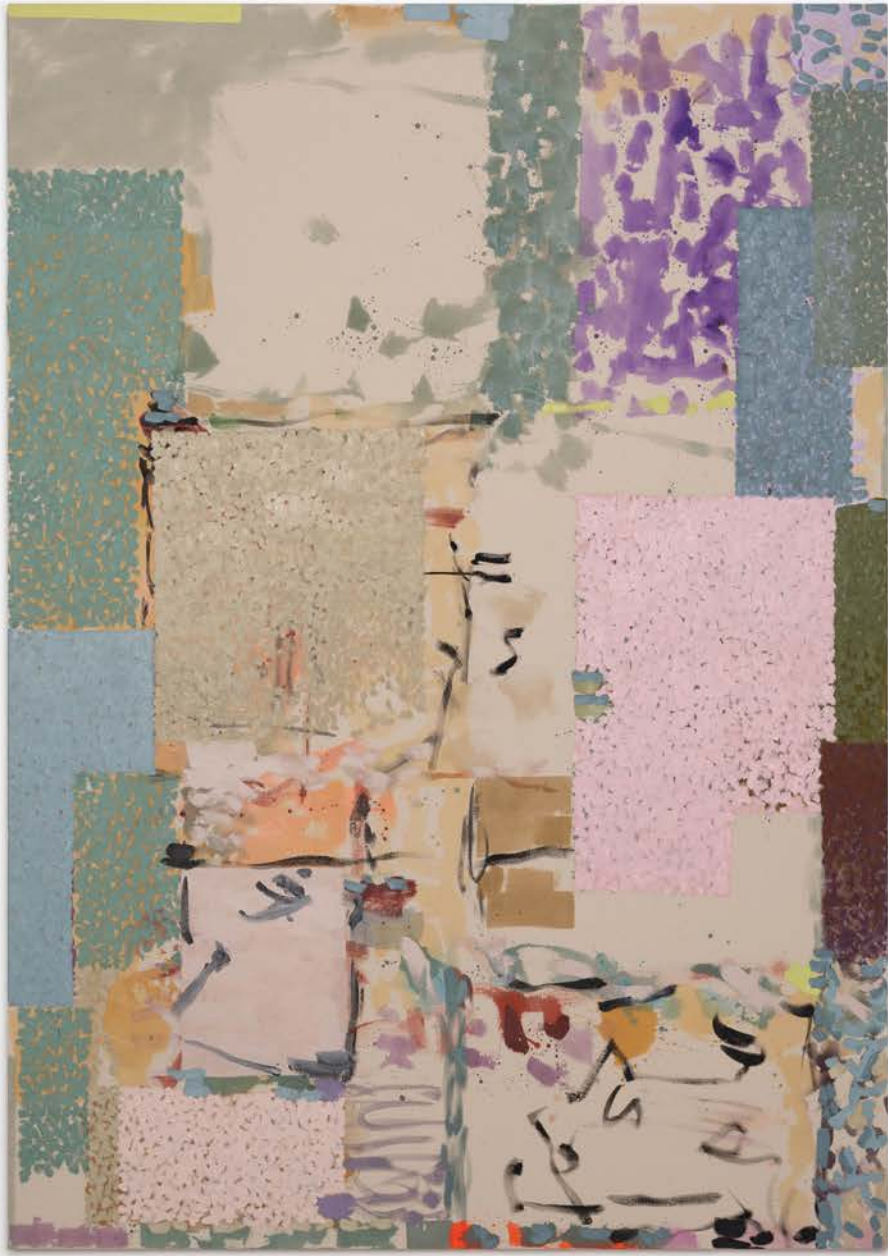
Mary Ramsden

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.

The present series of new paintings are inspired by a dialogue with the writings of Anne Carson, in particular her collection of prose pieces, *Wrong Norma* (2024). The artist keeps the paintings in a state of flux as if the overlaid components could be reconfigured at any point, or the execution could keep happening. Ramsden holds contradictions in electric tension with macro/micro, tight/fast, bright/dark jostling for space in the paintings, the paint behaving like a stream of consciousness from the mind to the hand, always conversational.

Drawing on a deeply poetic range of references, from a dialogue between two ex-lovers (*quiet, it's starting*, 2024) to a depiction of birds dancing on a roof as night falls after a storm (*don't keep saying you don't hear it too*, 2024), Ramsden's paintings insist on the impossibility of their reduction to a mere image.





Mary Ramsden

don't keep saying you don't hear it too, 2024

Oil on canvas

170 × 120 cm

66 7/8 × 47 1/4 in

(RAMS 2024001)

GBP 26,000.00 (plus applicable taxes)



Mary Ramsden
quiet, it's starting, 2024
Oil on canvas
170 × 120 cm
66 7/8 × 47 1/4 in
(RAMS 2024002)

GBP 26,000.00 (plus applicable taxes)

Lina Iris Viktor

Lina Iris Viktor's *Dark Continent* series contains within them a story-map of/to another world. This map is instructional as well as descriptive. It opens up a black geography anachronistic to and out of reach of all imperial time-space. This continent has always been here and still is yet to come. From this statement of origins to the refusal of the possessive impulse, this world, populated by the artist's own unclothed body, resists the abuses of the ethnographic gaze that its clothlessness and location evokes.

For Viktor, the figure is "a universal body that appears as a female form but is not really attached to the idea of gender at all." Instead, it attends to the universality of a life-giving experience coded as female but extending beyond its human associations into ecological and cosmic origins and possibilities.

Lina Iris Viktor's next institutional solo exhibition opens at Sir John Soane's Museum, London, on 9 July 2024.





Lina Iris Viktor

from dawn to dusk, the soil is rich within us, 2024

24 carat gold, acrylic, gesso, raffia, silk, banana silk, jute, dyed

silk cocoons on wood panel

215 × 140 × 14 cm

84 5/8 × 55 1/8 × 5 1/2 in

(VIKT 2024022)

USD 160,000.00 (plus applicable taxes)



Lina Iris Viktor

No. XXXIX You are in the Womb of Time, when so cradled., 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 2019015)

USD 20,000.00 (plus applicable taxes)

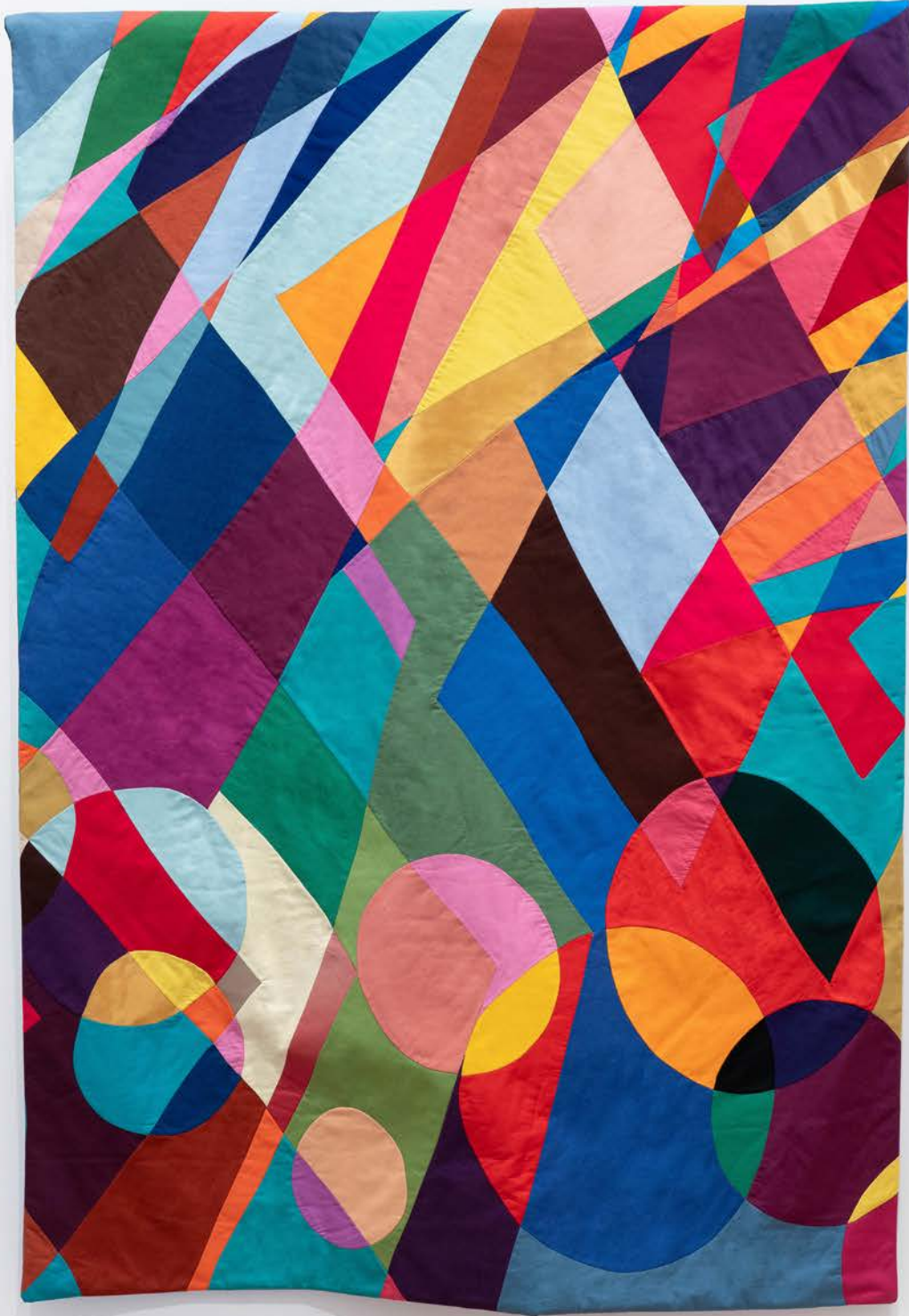
Ulla von Brandenburg

Ulla von Brandenburg has a richly complex and multifaceted practice that is realised through a combination of black & white film, installation, performance, drawing, and painting. The vocabulary of von Brandenburg's work 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 to explore how stories, rituals, and symbols of the past have constituted our societies. Permeated by recurring themes and images sourced from literature; expressionist theatre; early cinema, and pre-Freudian psychoanalysis, von Brandenburg's practice cross-references various media creating a language that loops back on itself: endlessly repeating and developing.

Drawing upon enduring influences in the histories of abstraction and modernism, such as occultism, synaesthesia and surrealism, the artist leads the viewer through a dreamlike, playful maze in her latest works. Ceramic sculptures, vibrant quilts and hypnotic works with Japanese ink all combine to create an immersive experience comparable to a visual symphony.

Ulla von Brandenburg recently closed a solo exhibition at the Reina Sofia Palacio de Velázquez. A major solo show at the Bass Museum, Miami opens in September 2024.





Ulla von Brandenburg
Thoughts are Things 7, 2024
Mixed fabrics
200 × 140 cm
78 3/4 × 55 1/8 in
(BRAN 2024008)

EUR 35,000.00 (plus applicable taxes)



Ulla von Brandenburg
Thoughts are Things 3, 2024
Mixed fabrics
200 × 140 cm
78 3/4 × 55 1/8 in
(BRAN 2024010)

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

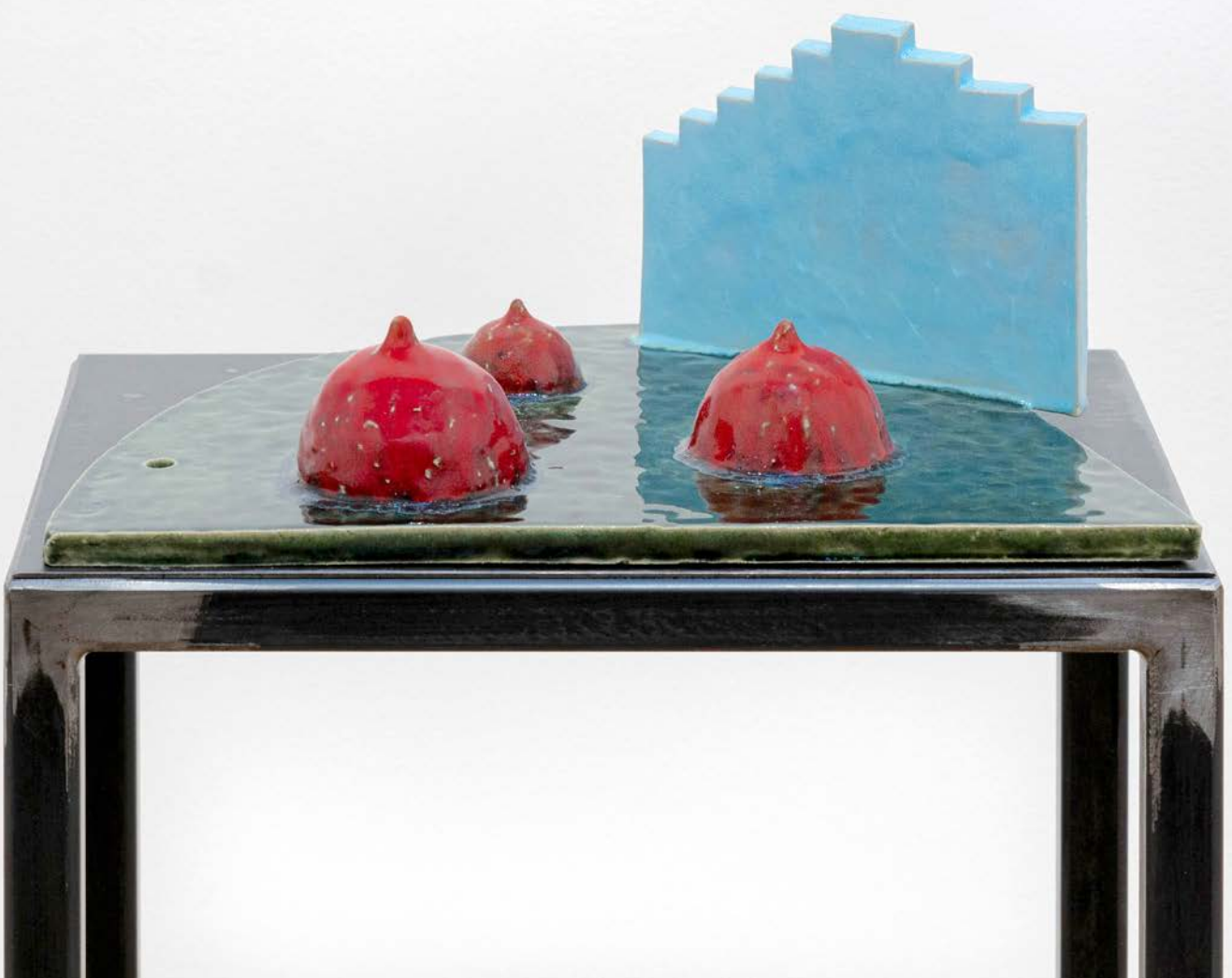
Overall:

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)



Ulla von Brandenburg

Stage 3, 2024

Ceramic

Sculpture:

17.5 × 45 × 31.5 cm

6 7/8 × 17 3/4 × 12 3/8 in

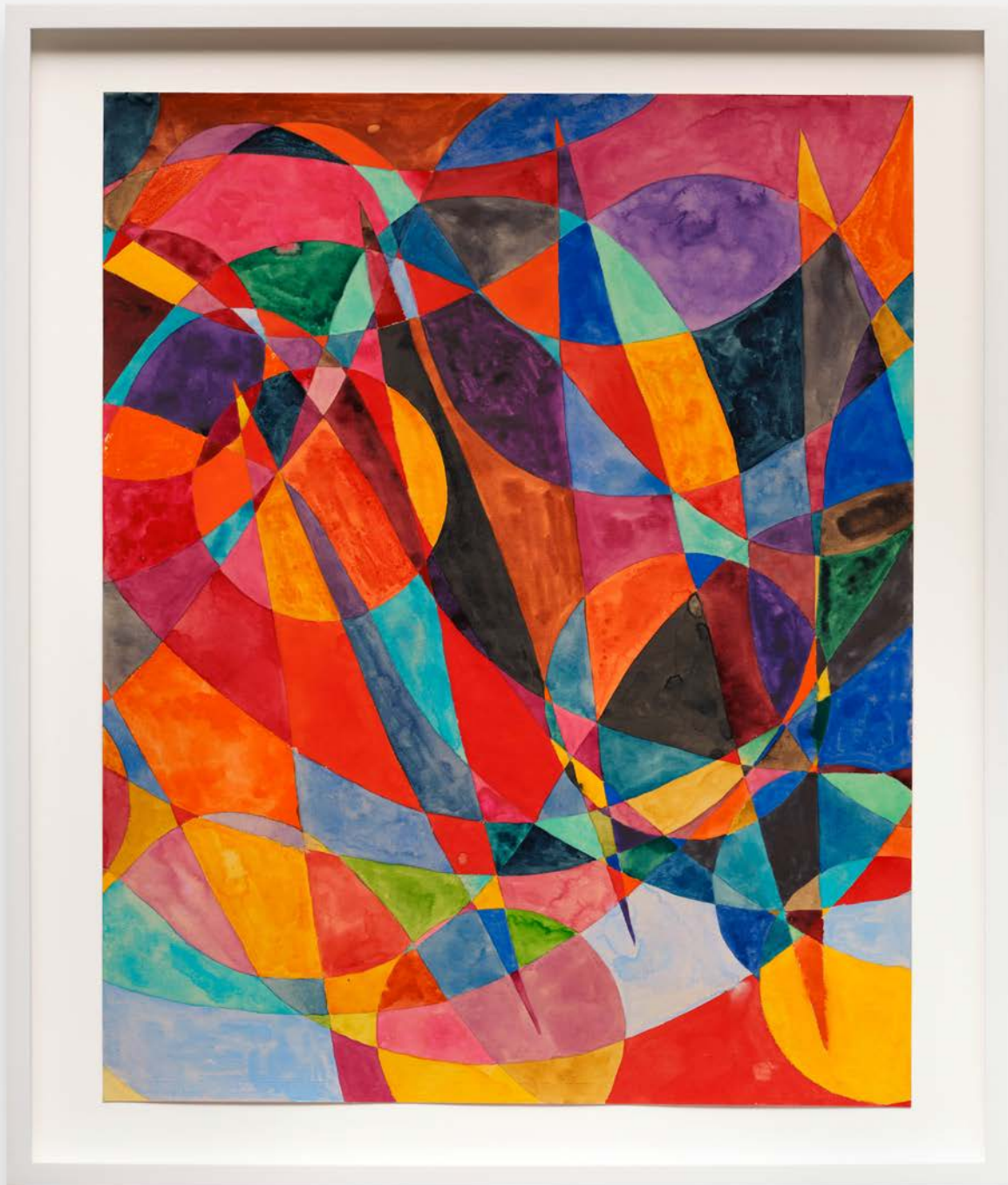
Overall:

88 × 47 × 33 cm

34 5/8 × 18 1/2 × 13 in

(BRAN 2024013)

EUR 15,000.00 (plus applicable taxes)



Ulla von Brandenburg

Things are Thoughts 2, 2024

Japanese ink on paper

Unframed:

50 × 40 cm

19 3/4 × 15 3/4 in

Framed:

58.5 × 49.5 × 4 cm

23 × 19 1/2 × 1 5/8 in

(BRAN 2024022)

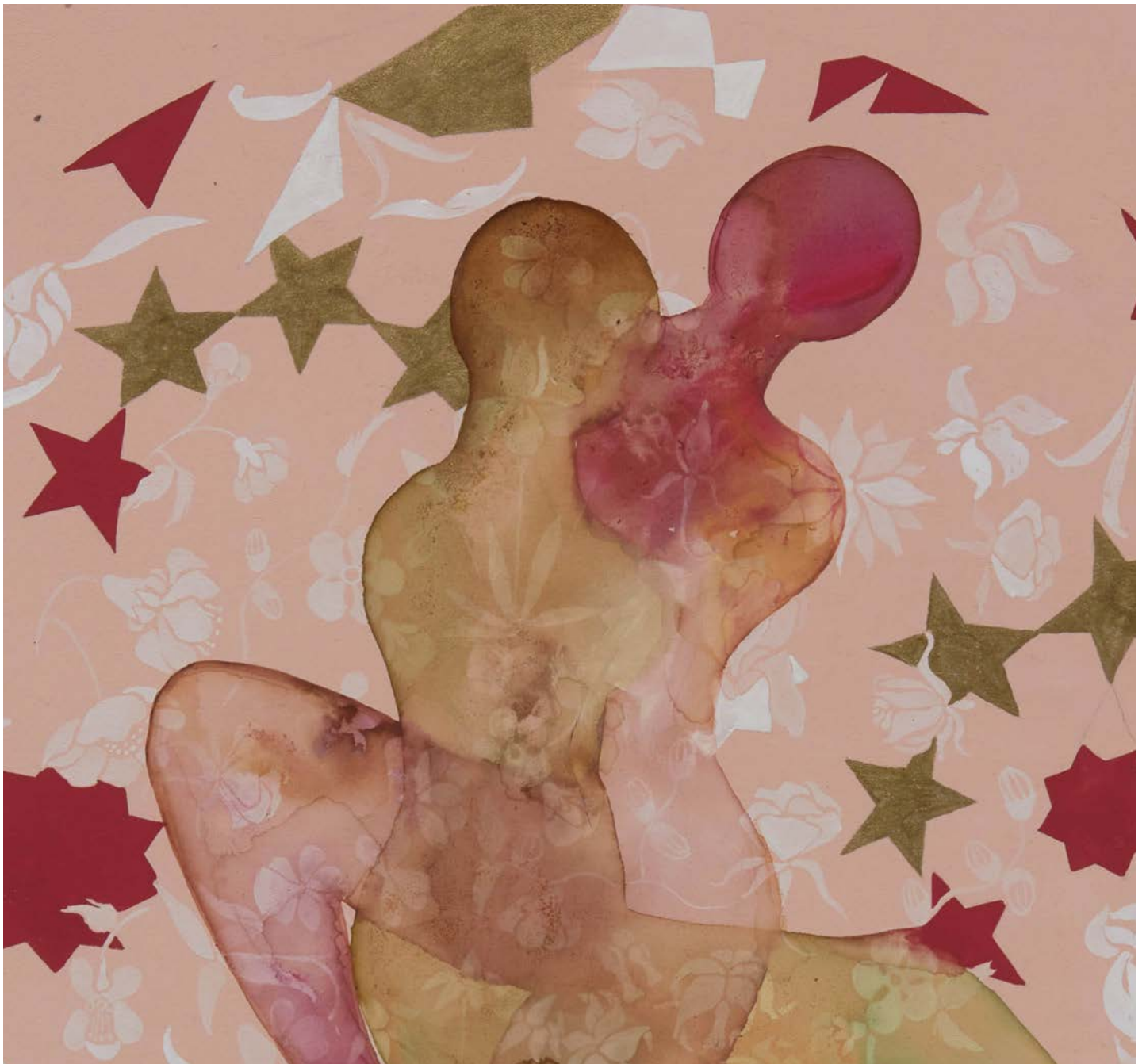
EUR 10,000.00 (plus applicable taxes)

Shahzia Sikander

Khilvat means ‘privacy’ in Persian and Urdu and it appears in the inscriptions for each of the manuscript paintings of a seventeenth-century album from the Fitzwilliam Museum in Cambridge. The inscriptions in the album read “dar khilvat-i X ruler” or “in the privacy of X Rajput or Mughal ruler.” In the series Shahzia Sikander is playing with how eros occurs within the privacy of two connected figures, that are almost genderless, queer, composite and layered.

Sikander’s control with spilled watercolour allows her to blur lines between various figures and also create ambiguity regarding their gender roles. *Khilvat* also carries a double-meaning because the archives that Sikander is mining for her work are often confined and limited to the view of an elite group of people. Kept within British collections and outside of the subcontinent, these albums and their erotic images are in the *khilvat* of new colonizers.

Shahzia Sikander is currently the subject of a major travelling solo exhibition, Collective Behaviour, which is on view at Palazzo Soranzo van Axel as an official collateral event of the 60th Venice Biennale. The show will travel to the Cincinnati Art Museum and the Cleveland Museum of Art, US.





Shahzia Sikander

Khilvat I, 2021

Watercolour, ink and gouache on paper

Unframed:

38.1 × 29.2 cm

15 × 11 1/2 in

Framed:

57.5 × 48.7 × 3.2 cm

22 5/8 × 19 1/8 × 1 1/4 in

(SIKA 2021012)

USD 50,000.00 (plus applicable taxes)



Shahzia Sikander

Khilvat II, 2021

Watercolour, ink and gouache on paper

Unframed:

38.1 × 29.2 cm

15 × 11 1/2 in

Framed:

57.5 × 48.7 × 3.2 cm

22 5/8 × 19 1/8 × 1 1/4 in

(SIKA 2021013)

USD 50,000.00 (plus applicable taxes)

Rachel Rose

Rachel 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.

The image in Rose's photographic work *North Salem Moon (1993), 2022*, was taken when she was seven years old in the rural farmland of North Salem where she grew up. In them, the moon rises above a nearby hill, exposing the delicacy of a single, perfectly intact dandelion. Its florets are delicate, and a single blow of breadth could disperse them across the field. This moonlit landscape is reminiscent of the 19th-century paintings Rose worked over in her *Colores* series, and of the landscape in *Enclosure*, where the sky and the moon frame and dramatise the dramas of everyday human life in the land.

Rachel Rose was recently the subject of a solo exhibition at the Science Gallery, London. She is part of the Fondation Beyeler's 25th Anniversary Summer Show.





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

North Salem Moon (1993), 2022

Pigment print on Photo Rag Baryta

Unframed:

139.7 × 92.7 cm

55 × 36 1/2 in

Framed:

147 × 99.5 × 4 cm

57 7/8 × 39 1/8 × 1 5/8 in

Edition of 3 plus 1 artist's proof (#1/3)

(ROSE 2022020)

USD 15,000.00 (plus applicable taxes)

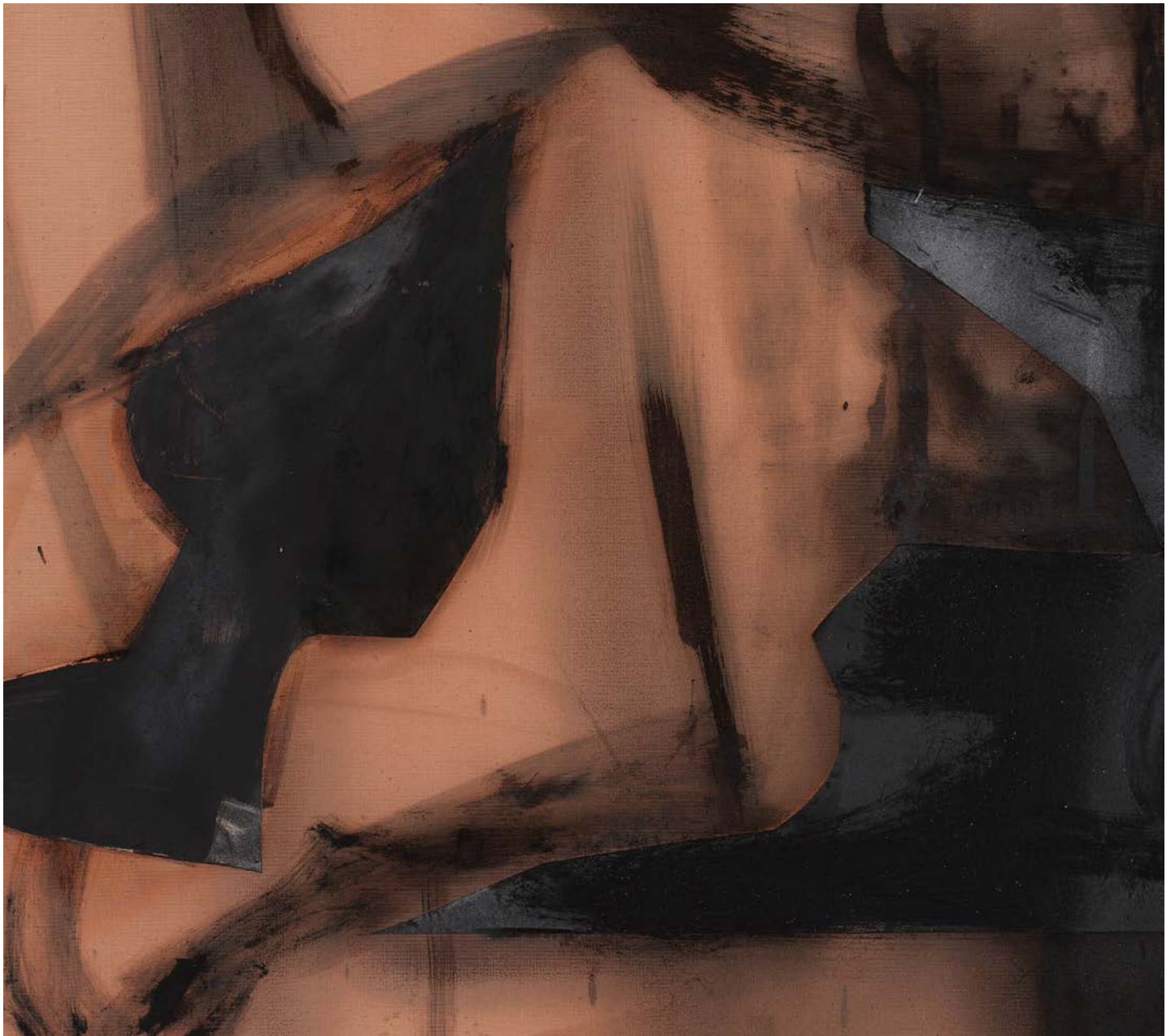
+44 20 7323 7000 sales@pilarcorrias.com

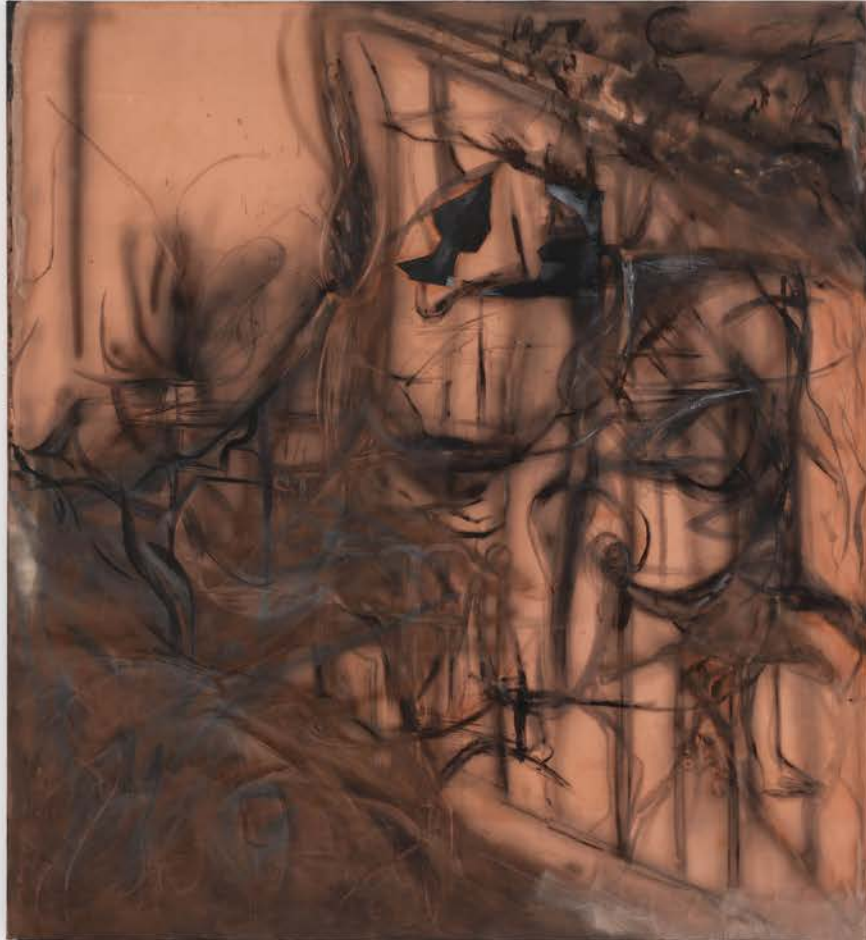
Peppi Bottrop

Peppi Bottrop's latest body of work 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.

Bottrop is attracted to the commonplace material — used as a conductor of heat and electricity, a universal building material, and an essential mineral to all living organisms — for its modesty and ubiquity. In the rhythmic forms of Bottrop's paintings, the viewer can find echoes of the artist's body as he toiled with the labourer's material. The artist also uses this basic metal to create a charged dialogue between high art and low material, the profane and the sublime, adding a new dimension to the 'transcendent' ambitions of traditional abstraction.

Peppi Bottrop has just opened a major solo exhibition at the Oldenburger Kunstverein, in Oldenburg, Germany. He is part of a major survey show of contemporary abstraction at Le Consortium, Dijon, on view until 8 September 2024.





Peppi Bottrop

C29.wtfg.08, 2024

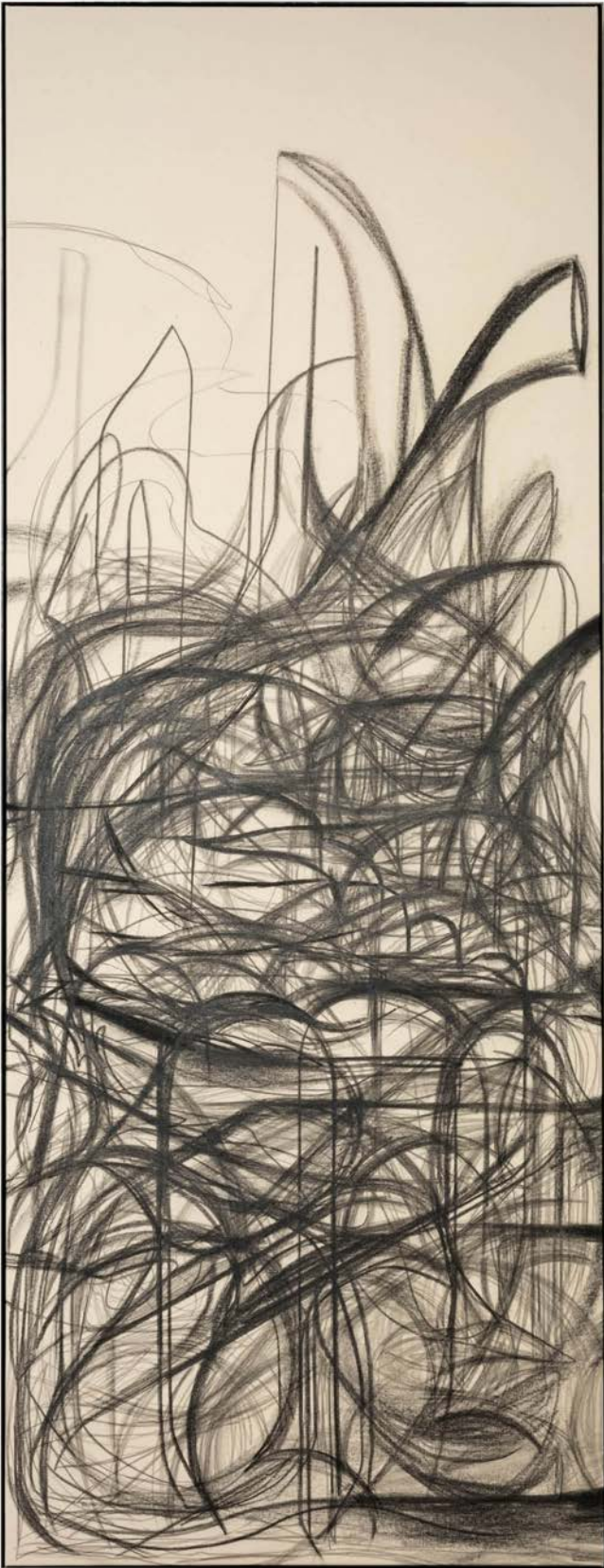
Oil, acrylic, charcoal, graphite and paper on copper mesh

190 × 170 cm

74 3/4 × 66 7/8 in

(BOTT 2024008)

EUR 30,000.00 (plus applicable taxes)



Peppi Bottrop

ML.XII & ML.XIII, 2024

Graphite, charcoal and acrylic medium (Firnis) 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)



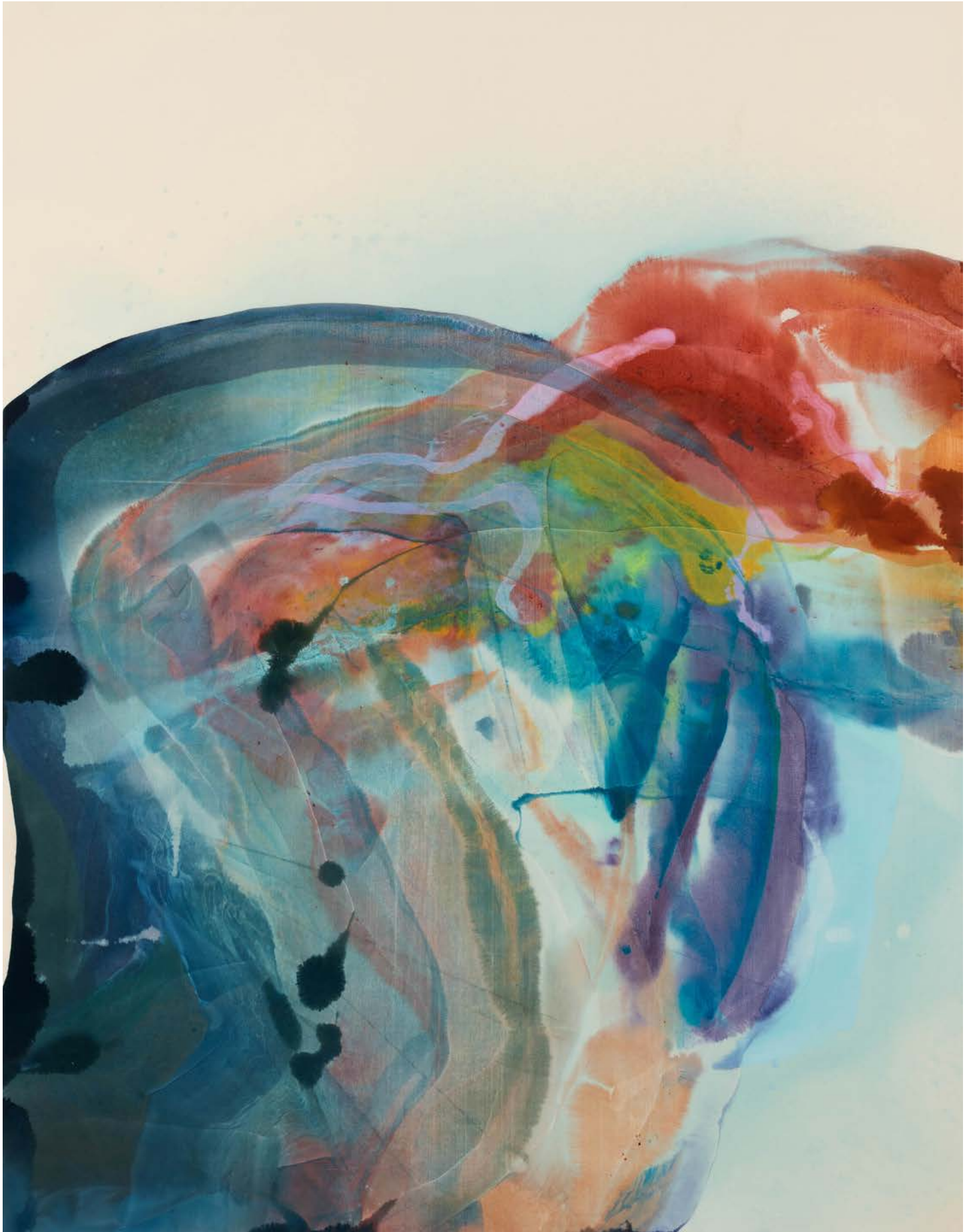
Installation view, *Memory Lines: An Exhibition with Bernd and Hilla Becher*, Pilar Corrias, London, 26 April — 25 May 2024

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 has just unveiled a major new commission at the Buffalo AKG Museum, New York. Her work is part of a major survey show of contemporary abstraction at Le Consortium, Dijon, on view until 8 September 2024.





Ragna Bley

Drift, 2023

Acrylic on cotton sailcloth

207 × 150 cm

81 1/2 × 59 in

(BLEY 2023001)

USD 40,000.00 (plus applicable taxes)



Ragna Bley

Cast, 2024

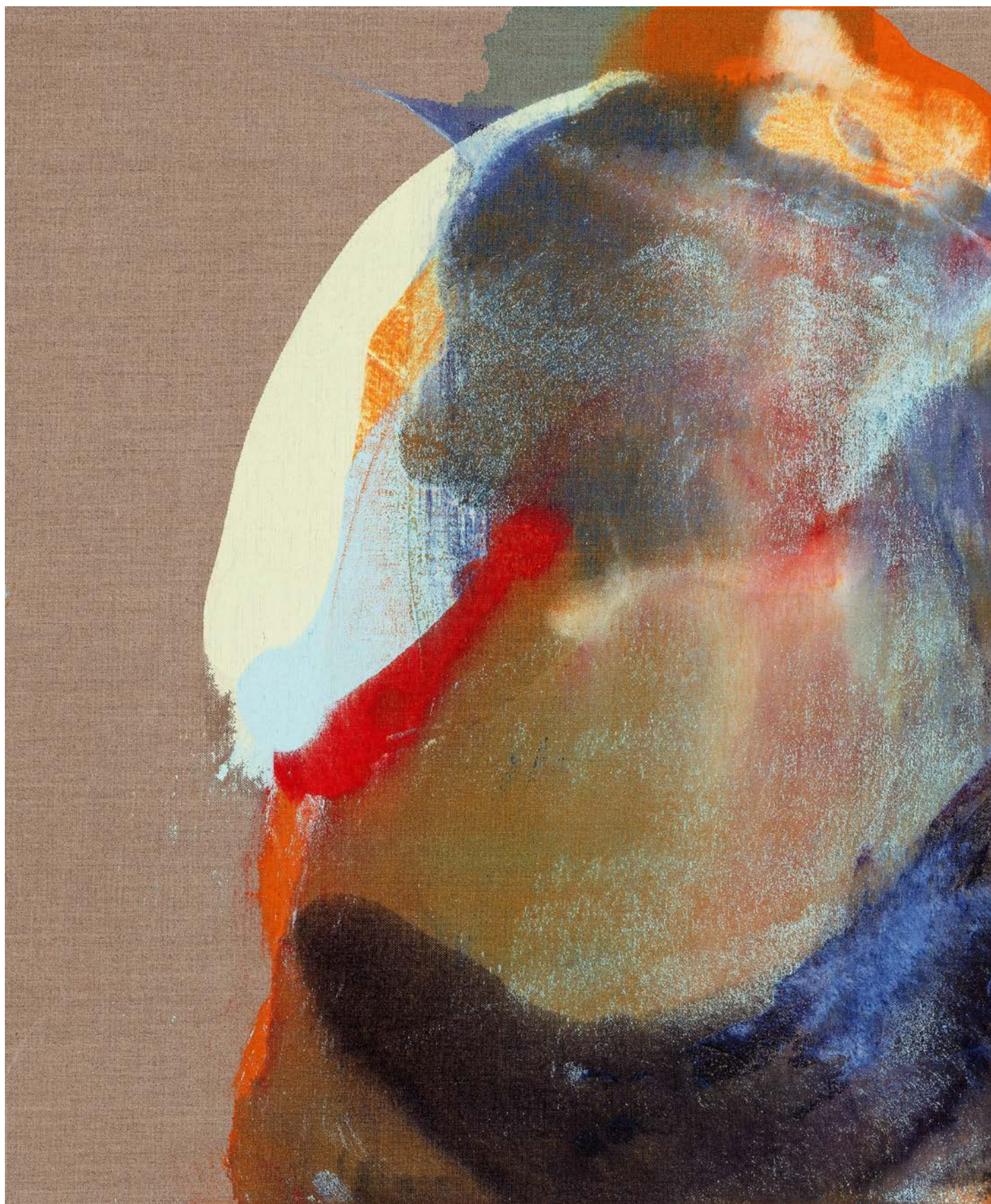
Oil and acrylic on polyester sailcloth

50 × 60 × 2.2 cm

19 3/4 × 23 5/8 × 7/8 in

(BLEY 2024010)

USD 15,000.00 (plus applicable taxes)



Ragna Bley

Near Us, 2024

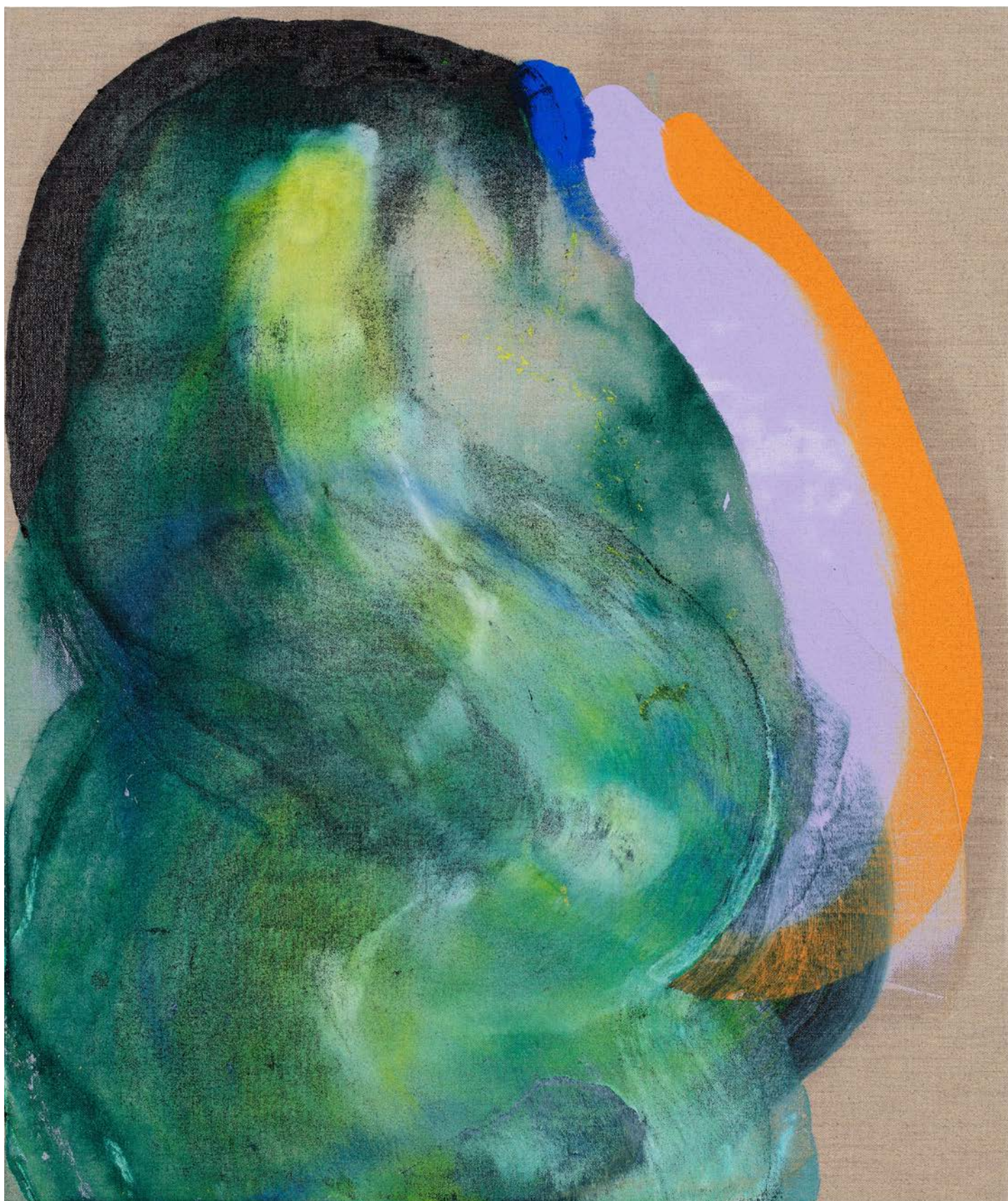
Oil and acrylic on linen

50 × 60 × 2.2 cm

19 3/4 × 23 5/8 × 7/8 in

(BLEY 2024008)

USD 15,000.00 (plus applicable taxes)



Ragna Bley

Nightride, 2024

Oil and acrylic on linen

50 × 60 × 2.2 cm

19 3/4 × 23 5/8 × 7/8 in

(BLEY 2024009)

USD 15,000.00 (plus applicable taxes)

Pilar Corrias



Art Basel

11 – 16 June 2024

Booth R3

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

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