



pilarCorrias

# Art Basel 2023

13 – 18 June 2023

Booth R3

54 Eastcastle Street,  
London, W1W 8EF

2 Savile Row,  
London, W1S 3PA

sales@pilarcorrias.com +44 20 7323 7000

pilarcorrias.com

## Philippe Parreno

Philippe Parreno first made his helium *Speech Bubbles* for a labour union protest in France. The first in the series *Speech Bubbles (White)* (1997) were white foil balloons shaped as speech bubbles, typically drawn in comic books, that he made intending to have writing on them. He envisioned that each protester could write their own slogans on the balloon and yet be united by the balloons. While this action did not take place, the association with unspoken thoughts or discussions remain.

The balloons are filled with helium and always hover under the ceiling of the room they are installed in. Parreno has often referred them as being filled with words which are waiting to come out. As they jostle, waiting for their message to come to them, they occupy a space between announcement and silence.





**Philippe Parreno**

*Speech Bubbles (Transparent Orange)*, 2016

1500 Transparent Orange Mylar balloons, helium, certificate

Each:

68 x 109 x 25 cm

26 3/4 x 42 7/8 x 9 7/8 in

(PARR 2016010)

Price upon request

## Tschabalala Self

Tschabalala Self builds a singular style from the syncretic use of both painting and printmaking to explore ideas about the Black body. She constructs depictions of predominantly female bodies using a combination of sewn, printed, and painted materials, traversing different artistic and craft traditions. The formal and conceptual aspects of Self's work seek to expand her critical inquiry into selfhood and human flourishing.





**Tschabalala Self**

*Youth*, 2023

Fabric, digitally printed linen, thread, painted canvas and acrylic paint on canvas

213.4 x 182.9 x 5.1 cm

84 x 72 x 2 in

(SELF 2023006)

USD 240,000.00 (plus applicable taxes)





**Tschabalala Self**

*At Home - Man in Yellow in Yellow Room, 2022*

Coloured pencil, acrylic, oil based enamel silkscreen print on paper

Unframed:

121.9 x 91.4 cm

48 x 36 in

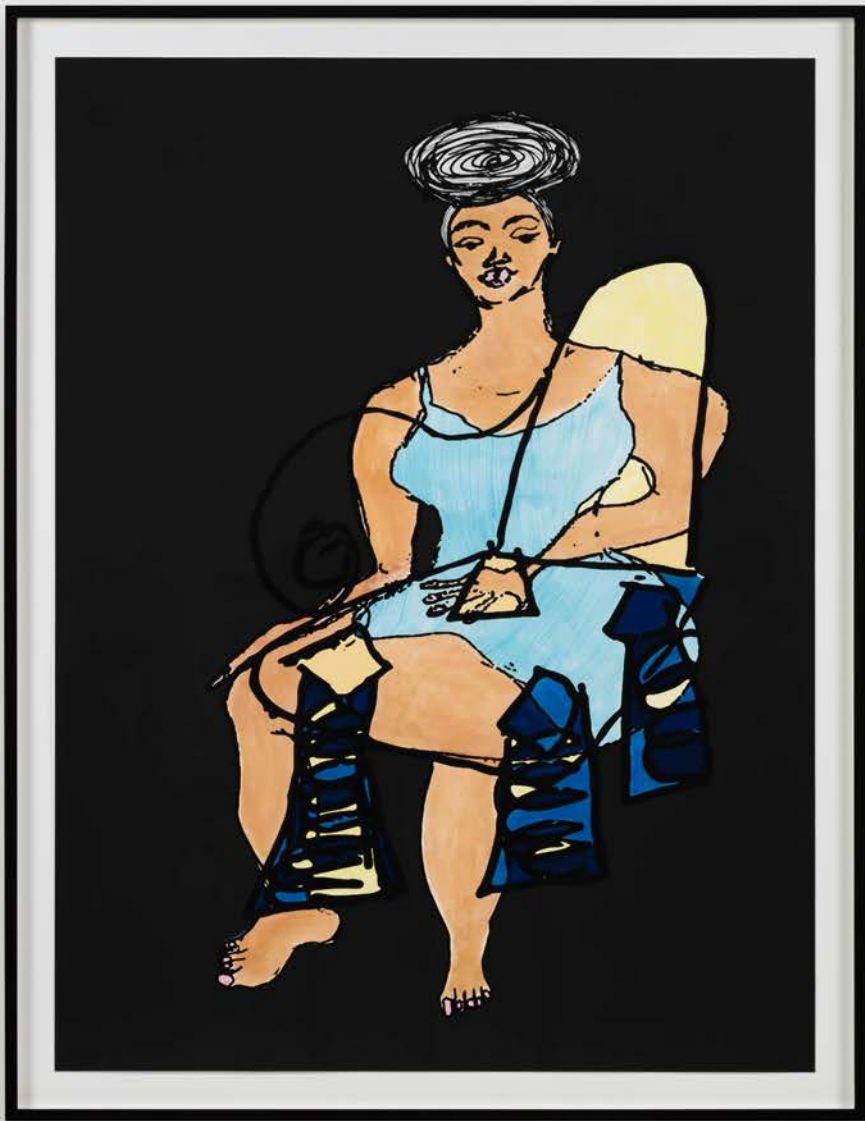
Framed:

134 x 103.5 cm

52 3/4 x 40 3/4 in

(SELF 2022035)

USD 75,000.00 (plus applicable taxes)



**Tschabalala Self**

*At Home - Lady in Blue Before Bed, 2022*

Coloured pencil, acrylic, oil based enamel silkscreen print on paper

Unframed:

121.9 x 91.4 cm

48 x 36 in

Framed:

134 x 103.5 cm

52 3/4 x 40 3/4 in

(SELF 2022042)

USD 75,000.00 (plus applicable taxes)



**Tschabalala Self**

*Homebodies - In Fall, 2022*

Monoprints (fabric collage, pigment wash, hand coloring, and enamel silkscreen on Saunders Waterford 425gsm paper)

Set of Two

Each print:

61 x 45.7 cm

24 x 18 in

Each frame:

70.5 x 55.5 cm

27 3/4 x 21 7/8 in

Unique in an edition of 18 plus 3 artist's proofs (#9/18)

(SELF 2022046)

USD 50,000.00 (plus applicable taxes)



**Tschabalala Self**

*Black Panther, 2022*

Etching with gold leaf and artist designed frame

Unframed:

111.8 x 172.7 cm

44 x 68 in

Framed:

117.2 x 178.3 cm

46 1/8 x 70 1/4 in

Edition of 15 plus 3 artist's proofs (#6/15)

(SELF 2022010)

USD 35,000.00 (plus applicable taxes)

## Christina Quarles

Christina Quarles' work is informed by her daily experience with ambiguity and seeks to dismantle assumptions of our fixed subjectivity through images that challenge the viewer to contend with the disorganised body in a state of excess. Quarles' paintings grow out of a layered process of inscription and mark-making. Her arm span determines the scale and reach of the figures, which she maps out directly onto the canvas in gestural and physical ways. Faces often remain vague and undefined, arresting our ability to distinguish one body from another. There is an inevitable frisson of eroticism provoked by the associations of nudity and intimacy, and yet sexual desire is quickly supplanted by the pleasure of trying to identify the subject itself – a task endlessly frustrated and deferred.





Christina Quarles  
*Butt Hidden in Lacy Groves (Hell Must be a Pretty Place)*, 2017  
Acrylic on canvas  
127 x 101.6 cm  
50 x 40 in  
(QUAR 2017033)

Price upon request



## Rirkrit Tiravanija

*Untitled 2013 (indexical shadow no.1)* (2013-2017) uses mirrors which reference Robert Smithson's seminal corner pieces from the late 60s. The use of three mirrors in a corner reflects both the space around it and multiplies the reflections in the other mirrors, which creates infinite symmetrical reproductions of an image. As in Smithson's combination of mirrors with fragments of the natural world – coral, sand, gravel or rocks – Tiravanija's use of mundane objects such as pressure cookers, barbecues, mussels and packaged pudding, or in this case a 3d printed white bonsai, translates social dynamics into matter. The 1960s dichotomy between "site" and "non-site" occurring in the transposition of elements from an outdoor site within the indoor space of the gallery are taken up in Tiravanija's presentation of material elements connected to daily actions.





**Rirkrit Tiravanija**

*Untitled 2013 (indexical shadow no. 1), 2013-2017*

Stainless steel base (3 panels), 3D printed plastic (bonsai tree), stainless steel cube (plinth)

Base: 90 x 90 x 90 cm | 35 3/8 x 35 3/8 x 35 3/8 in

Bonsai Tree: 65 x 65.9 x 71.8 cm | 25 5/8 x 26 x 28 1/4 in

Plinth: 25 x 25 x 25 cm | 9 7/8 x 9 7/8 x 9 7/8 in

Edition of 4 (#1/4)

(TIRA 2017002)

USD 100,000.00 (plus applicable taxes)



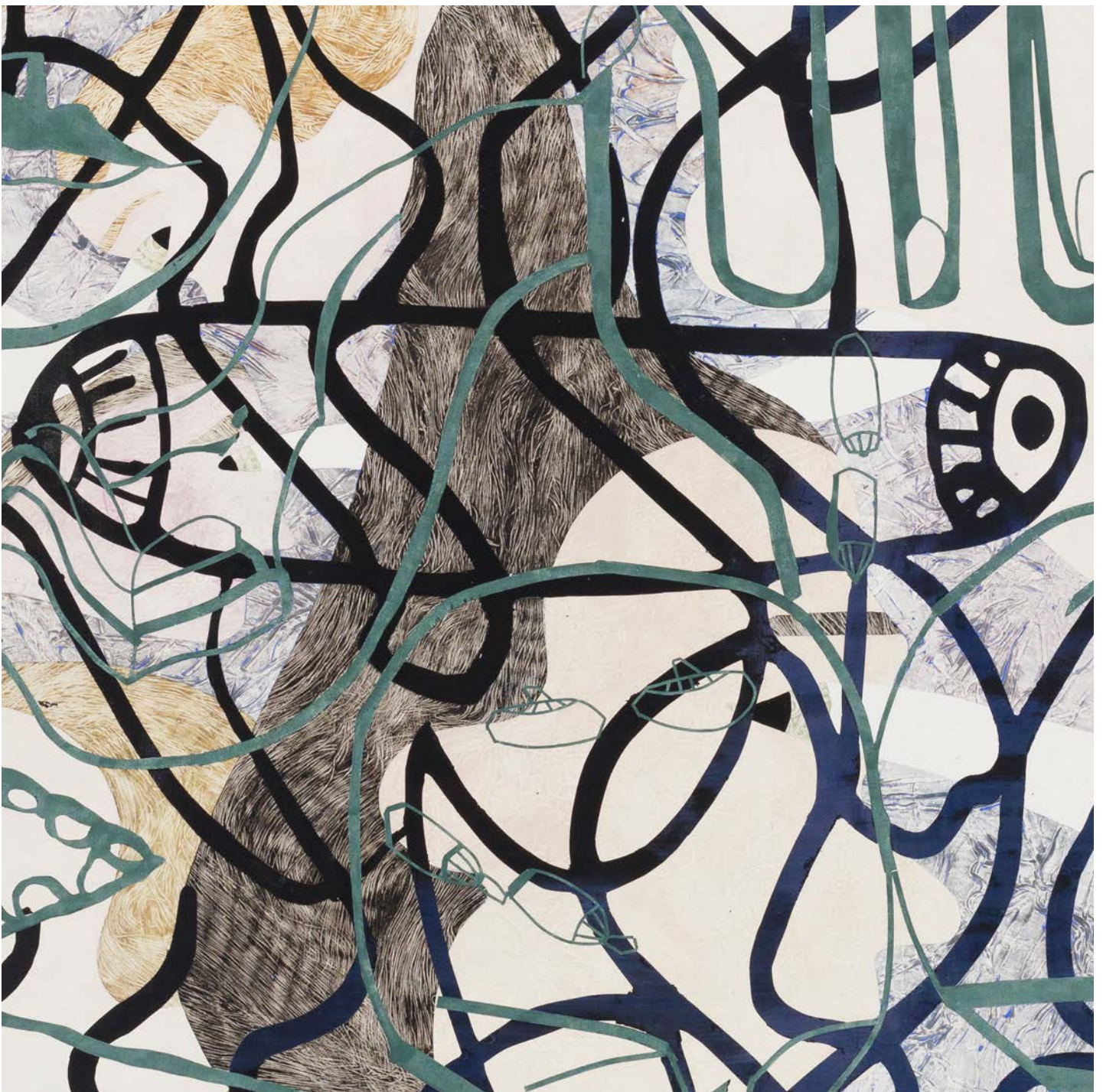
**Rirkrit Tiravanija**  
*Untitled 2017 (eclipse of the soul) (nation: november 14, 2009), 2017*  
Gold leaf and newspaper on linen  
164 x 142 cm  
64 5/8 x 55 7/8 in  
(TIRA 2017013)

USD 110,000.00 (plus applicable taxes)

## Helen Johnson

These works are created by Helen Johnson in conjunction with undertaking training as an art therapist in a psychiatric unit at a public hospital. The modes of observation and complex encounters between subjects that are fundamental to therapeutic work in this setting have fed the sensibilities of these paintings. Unconscious processing has come to the fore as both subject and process for these works, and notably this is the first body of work produced by the artist that does not contain external referents, but draws on a flow of imagery produced from the artist's mind. Much of this imagery originated in drawings produced whilst facilitating or observing art therapy groups in this setting.

The figures in these paintings are not speculative beings, but ways of figuring our being in the world – our social relations that at times are simultaneously nurturing and extractive, inquisitive and vulnerable. The actual and the real – what we experience of the world on a conscious level, and the unbearable force that lies beneath the surface.





Helen Johnson

*Small pool (sisters)*, 2022

Synthetic polymer paint and pencil on canvas

248.5 x 167 cm

97 7/8 x 65 3/4 in

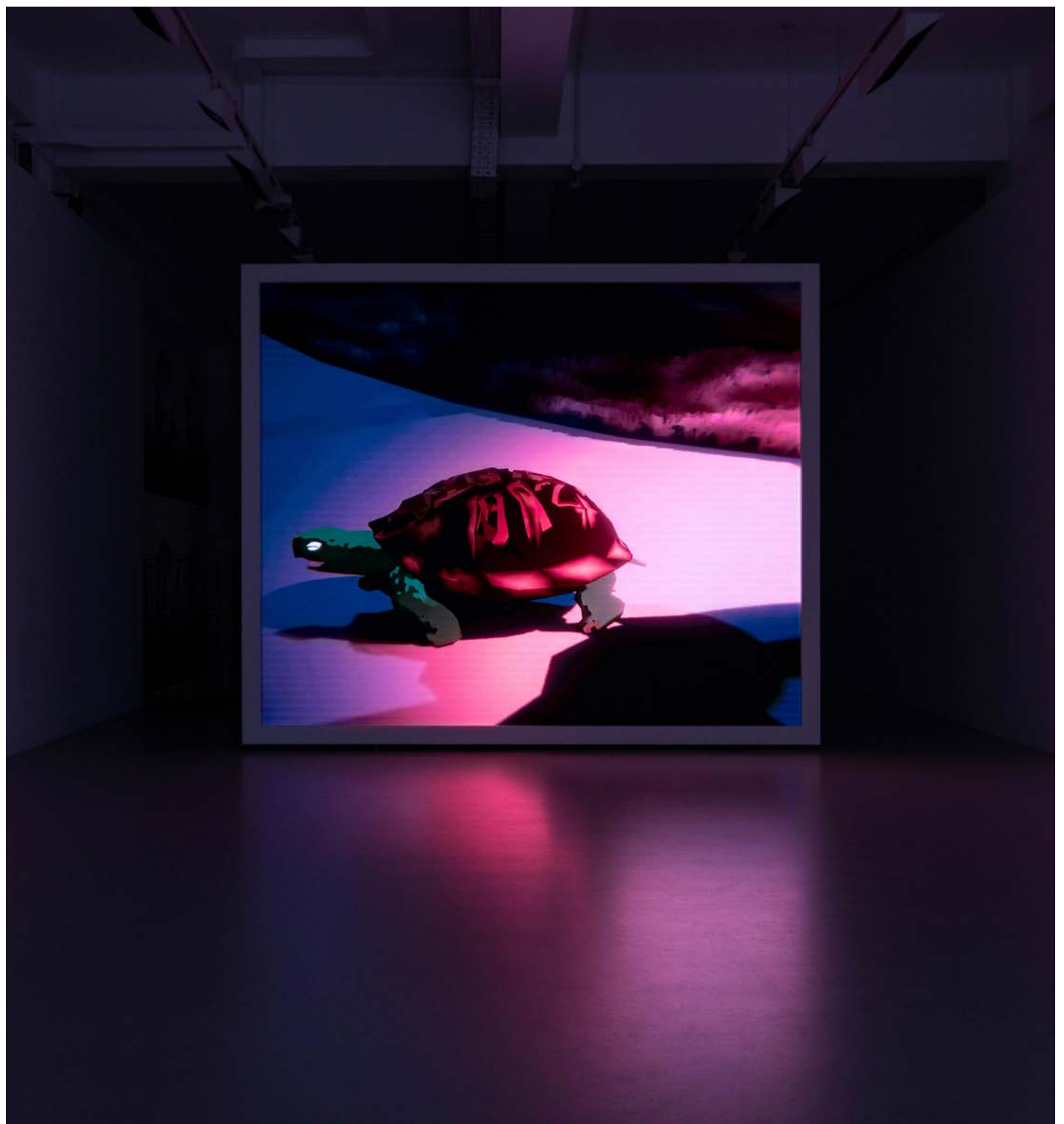
(JOHN 2022017)

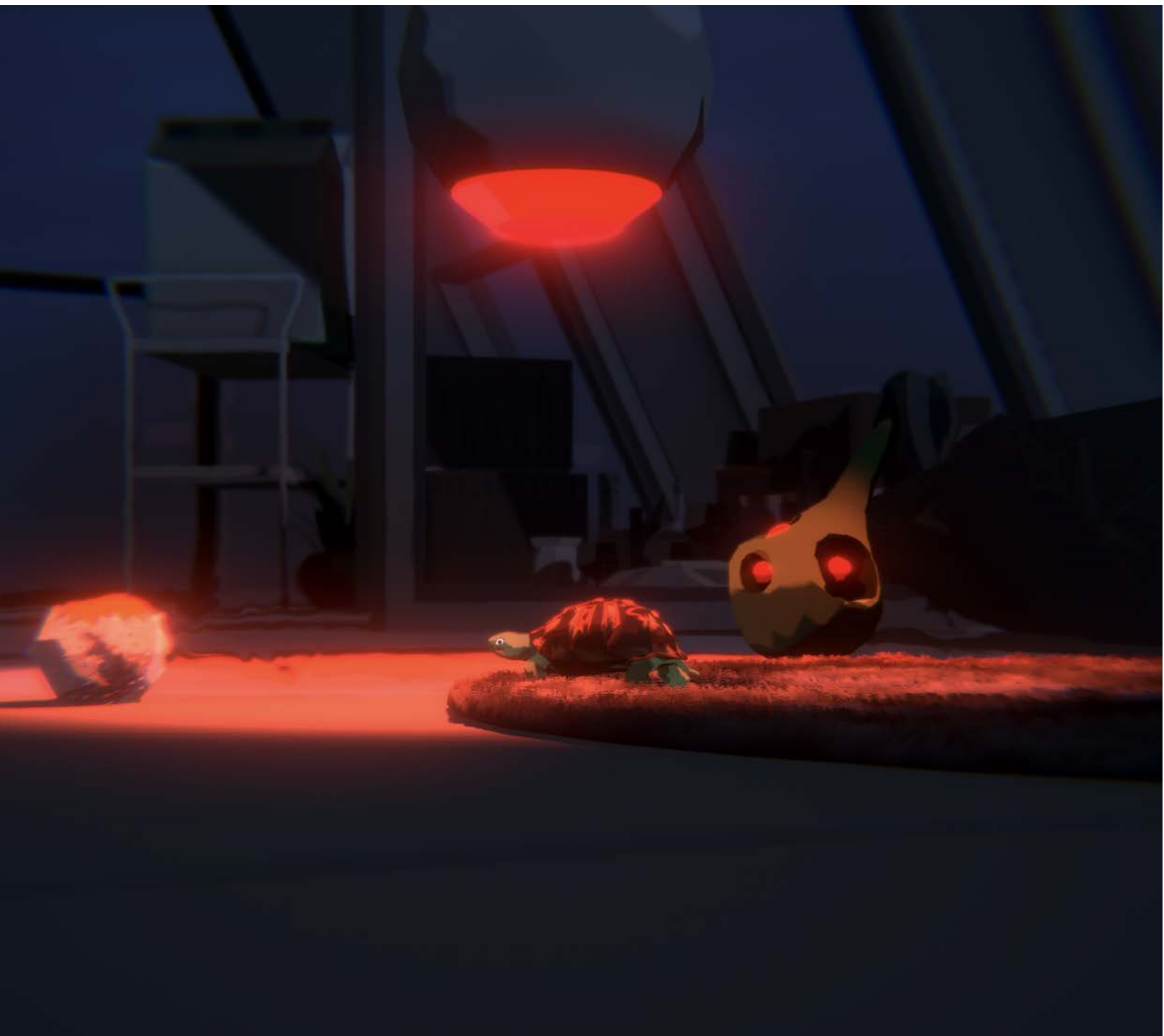
USD 100,000.00 (plus applicable taxes)

## Ian Cheng

Thousand Lives is a simulation that dramatises the daily life of Chalice's pet turtle, Thousand, a small but pivotal character from *Life after BOB*, whose nervous system acts as a living hard drive for Chalice's memories.

The reptile is driven by an inferential AI model – first explored in Cheng's 2019 work *BOB (Bag of Beliefs)* – that attempts to reconcile the animal's internal needs with the opportunities and threats it encounters within Chalice's apartment. Thousand must learn the relevance of everything it encounters, minimise upsets to its expectations and construct new motives to satisfy its competing urges. Cognitively developing in real time, it must assess the sensorial properties of objects to learn what is edible, poisonous, what poses a threat and what brings pleasure. As Thousand encounters new objects with different properties, it will have to use its developing biases and beliefs to decide what to do next.





Ian Cheng

*Thousand Lives*, 2023

Live simulation, infinite duration, sound

Infinite Duration

Unique in a series of 10 plus 1 artist's proof  
(CHEN 2023003)

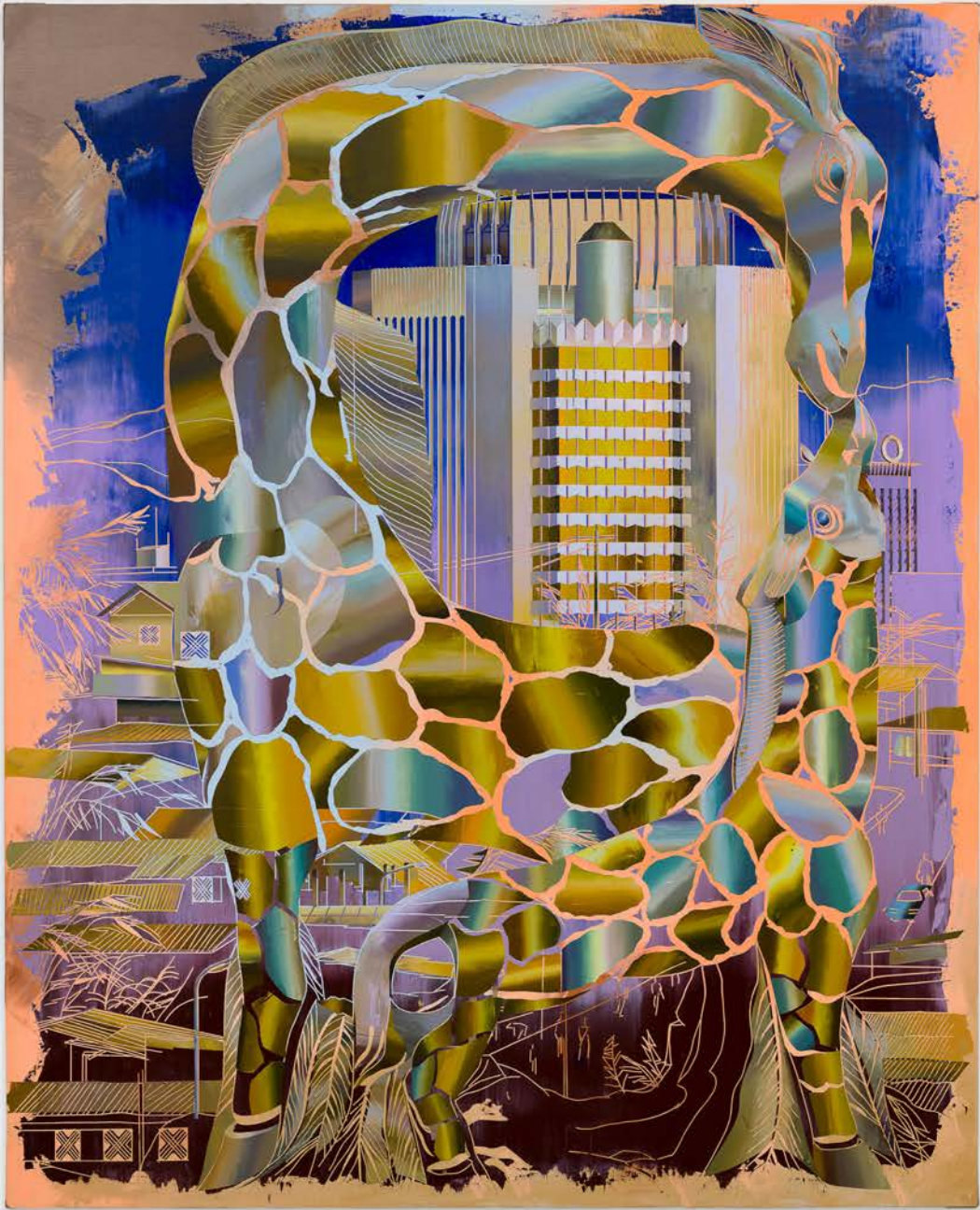
USD 100,000.00 (plus applicable taxes)

Click [here](#) to view a video of Ian Cheng talking about the work.

## Cui Jie

This new series of work from Cui Jie explores what she terms 'Thermal Landscapes'. She has been looking at the 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 worldwide are juxtaposed with enlarged, anthropomorphised animal ceramics, towering and almost consuming the buildings beneath them. Ubiquitous in most Chinese houses, the animal sculptures Cui references were adapted and mass produced in China in the 1980s and 1990s for export to the West. Symbolic of the change in China pre- and post-economic liberalisation, the sculptures can be seen as representative of China's developing cultural currency and being subsumed into an economy of globalisation. The glossy surfaces are lit with an orange glow from which the heat of the environment emanates. In these dream-like landscapes the buildings are transported, helplessly morphing and fading away as one.





Cui Jie

*Bank of Central African States, Yaounde #2, 2023*

Acrylic on canvas

200 x 160 cm

78 3/4 x 63 in

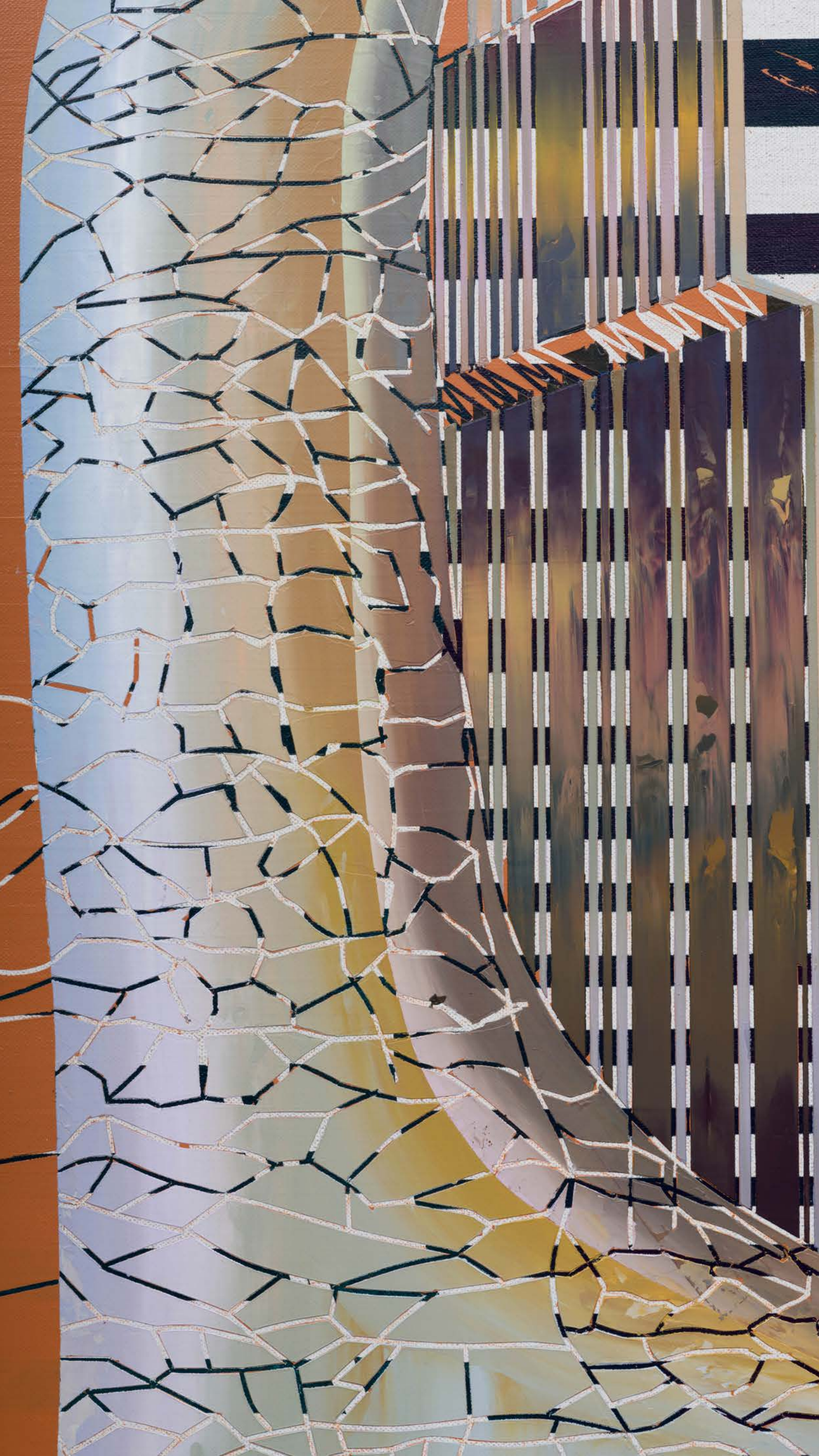
(CUI 2023001)

USD 80,000.00 (plus applicable taxes)



Cui Jie  
*Central Bank of West African States, Abidjan, 2023*  
Acrylic on canvas  
200 x 150 cm  
78 3/4 x 59 in  
(CUI 2023002)

USD 80,000.00 (plus applicable taxes)



## Shahzia Sikander

*Sub Blues* (2019-2020) is one of a series of works of so-called 'Christmas Trees', oil rigs that have come to symbolise the tragedy of capitalism premised on the instrumentalised extraction of the earth's natural resources to the point of depletion and planetary destruction. As Shahzia Sikander notes, the motif is based on a photograph of an oil pumping platform that she found in a 1962 BP (British Petroleum) magazine in which she discovered that the rigs were known colloquially as 'Christmas Trees' due to their conical shape, piped 'branches' and chain 'garlands'. The irony of the name stuck; a ghoulish dialectic between the gift-bearing properties of the trees that, as Ayad Akhtar notes, 'promised abundance while being engines of extraction, exploitation and planetary violence. Like a terrible, ineluctable seductive god.'





Shahzia Sikander  
*Sub Blues*, 2019-2020  
Ink and gouache on paper  
250.2 x 132.1 cm  
98 1/2 x 52 in  
(SIKA 2020014)

USD 125,000.00 (plus applicable taxes)

## Tomashi Jackson

The new paintings in the *Across the Universe* series are inspired by Black Colorado history and the 2022 documentary film *This is [Not] Who We Are*, which focuses on Black experiences in Boulder, Colorado. With the assistance of art historian Florence Blackwell, Tomashi Jackson gathered photographs of pivotal locations and periods in Colorado's history, with emphasis on spaces created for self determination, development, and joy. She translated these images into halftone line paintings and printed vinyl strips, assembled the painting surfaces from a mix of canvas, linen, and textiles given to her by Coloradans and embedded them with marble dust paste from the Yule quarry in Marble, Colorado – the same quarry that produced the marble for the Lincoln Memorial in Washington D.C., soil from Red Rocks Park, and sand from the Great Sand Dunes in the San Luis Valley.





Tomashi Jackson

*Seize The Time (Children of The Black School & Children of Camp Nizhoni, Lincoln Hills)*, 2023

Acrylic and Yule Quarry marble dust on canvas and textile with PVC marine vinyl and brass grommets and wood support

190.5 x 193 cm

75 x 76 in

(JACK 2023001)

USD 90,000.00 (plus applicable taxes)



Tomashi Jackson

*Let's Stay Together (1987 Colorado Students' Demonstration & the 1972 Second Baptist Church Choir), 2023*

Acrylic and Yule Quarry marble dust on canvas and textile with PVC marine vinyl and brass hooks and grommets on handcrafted wood awning structure

200.7 x 189.2 x 17.8 cm

79 x 74.5 x 7 in

(JACK 2023002)

USD 90,000.00 (plus applicable taxes)



## Tala Madani

Tala Madani's work is a form of cultural criticism that is intentionally literal, legible, and accessible to multiple audiences. Her paintings often include cadres of middle-aged male figures engaging in darkly comic, sometimes violent acts. The artist's work is 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.





Tala Madani

*Corner Projection (Dog)*, 2019

Oil on linen

Canvas 1

182.9 x 365.8 x 3.2 cm

72 1/8 x 144 1/8 x 1 1/4 in

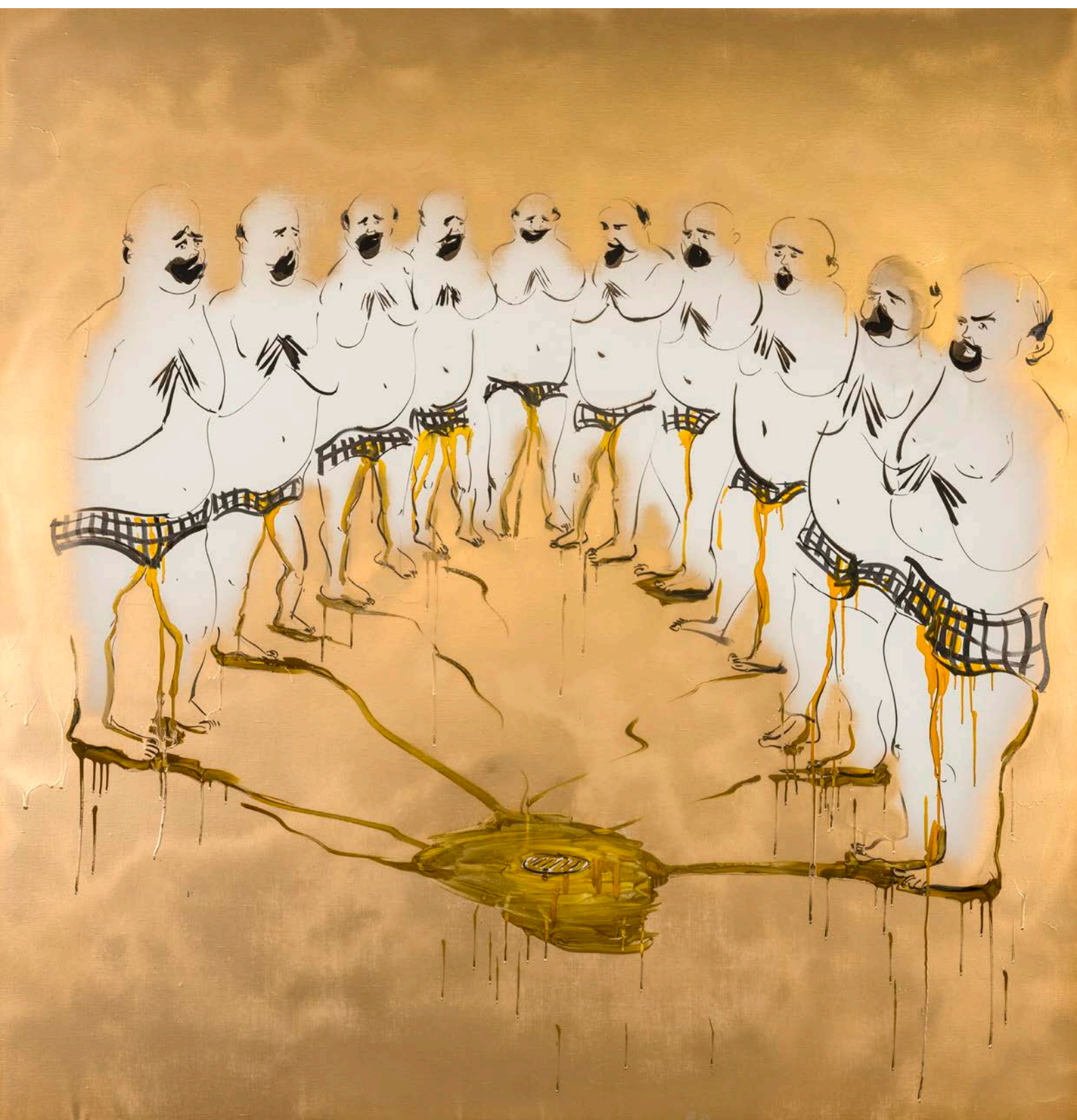
Canvas 2

182.9 x 182.9 x 3.2 cm

72 x 72 x 1 1/4 in

(MADA 2019018)

USD 200,000.00 (plus applicable taxes)



Tala Madani  
*Sun worship*, 2012  
Oil on Linen  
68 inch x 66 inch  
172.7 cm x 167.6 cm  
(MADA 2012011)

USD 150,000.00 (plus applicable taxes)



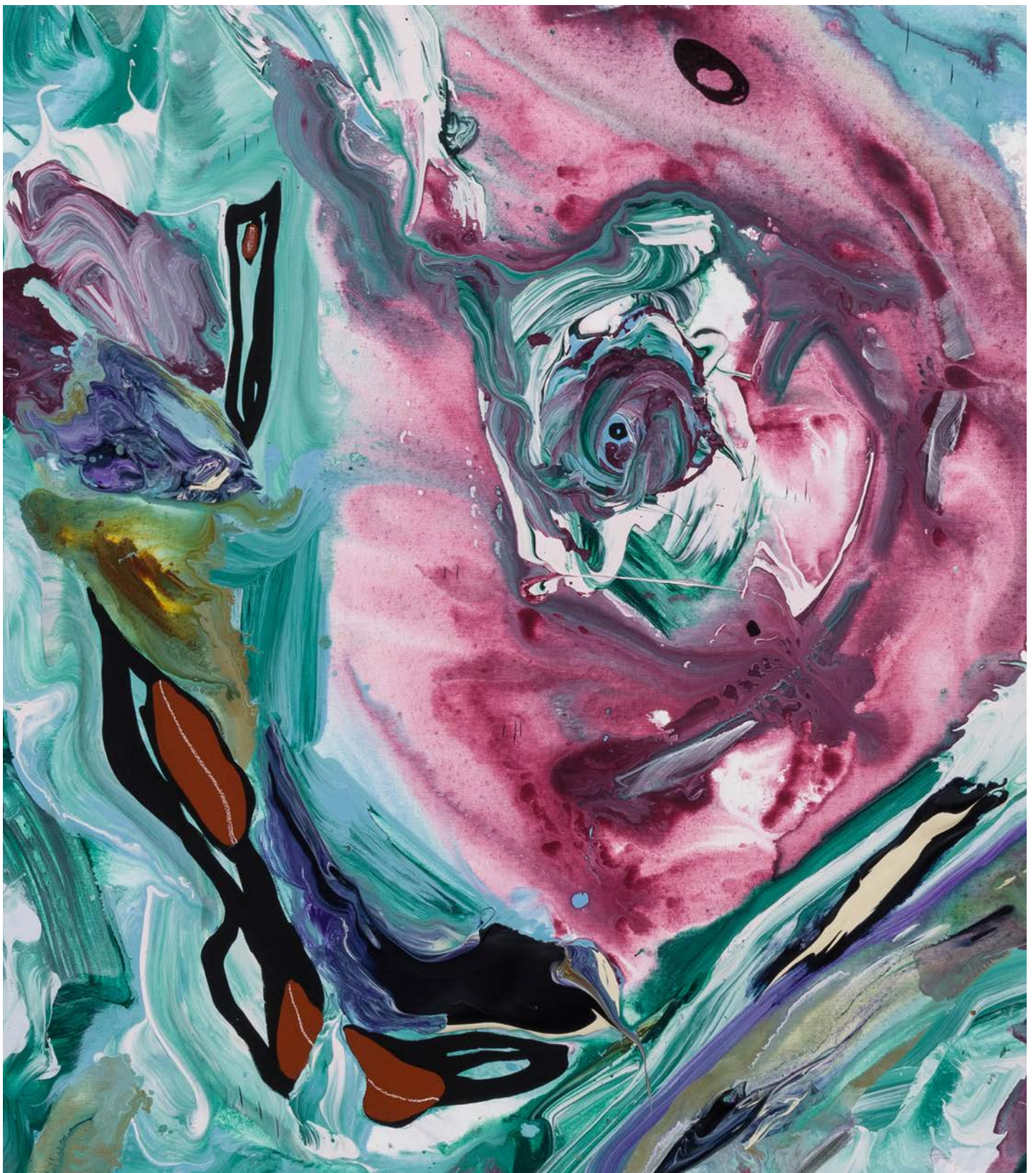
Tala Madani  
*Untitled*, 2022  
Oil on linen  
54 x 43.5 x 2.5 cm  
21 1/4 x 17 1/8 x 1 in  
(MADA 2022018)

USD 40,000.00 (plus applicable taxes)

## Manuel Mathieu

Manuel Mathieu's work investigates themes of historical violence, erasure and cultural approaches to physicality, nature and spiritual legacy. The artist's interests are partially informed by his upbringing in Haiti, and his experience emigrating to Montréal at the age of 19.

Mathieu has developed a distinctive abstract visual language, used to create phenomenological encounters that confront our didactic traditions. Through his quest for meaning, transparency and openness he undertakes a process of discovering his work, as opposed to creating it; by doing so the work holds its autonomy and can be assimilated into a space of collective consciousness. The vibrational effect of his work elicits physical and emotional frequencies that offer alternative methods for navigating the world.





Manuel Mathieu  
*The Oracle*, 2023  
Mixed media  
203.2 x 190.5 cm  
80 x 75 in  
(MATH 2023007)

USD 75,000.00 (plus applicable taxes)



Manuel Mathieu  
*The vibration within*, 2023  
Mixed media  
182.9 x 172.7 cm  
72 x 68 in  
(MATH 2023006)

USD 70,000.00 (plus applicable taxes)



## Rachel Rose

The work of Rachel Rose explores how our changing relationship to landscape has shaped storytelling and belief systems. Rose's films draw from and contribute to the long history of cinematic innovation; whether investigating cryogenics, the American Revolutionary War, or an astronaut's space walk, Rose directs our attention to sites and histories in which the sublime and the everyday blur. She translates this in her paintings, sculptures and drawings, which materially reverberate with one another, connecting the immediate to deep time.





Rachel Rose

*The Epiphany (1520)*, 2022

Colour pigment, metallic powders and oil on canvas

Unframed:

78.5 x 134.6 cm

30 7/8 x 53 in

Framed:

82.1 x 138.1 x 5.7 cm

32 3/8 x 54 3/8 x 2 1/4 in

(ROSE 2022032)

USD 85,000.00 (plus applicable taxes)



Rachel Rose

*The Rest (1518)*, 2022

Color pigment, metallic powders and oil on canvas

Unframed:

53.34 x 66.78 cm

21 x 26 1/4 in

Framed:

56.8 x 70.3 x 5.7 cm

22 3/8 x 27 3/4 x 2 1/4 in

(ROSE 2022030)

USD 65,000.00 (plus applicable taxes)





**Rachel Rose**

*Loop (4.6 billion BC), 2022*

Aragonite Archean epoch rock, blown glass

53.3 x 38.1 x 43.2 cm

21 x 15 x 17 in

(ROSE 2022018)

USD 50,000.00 (plus applicable taxes)



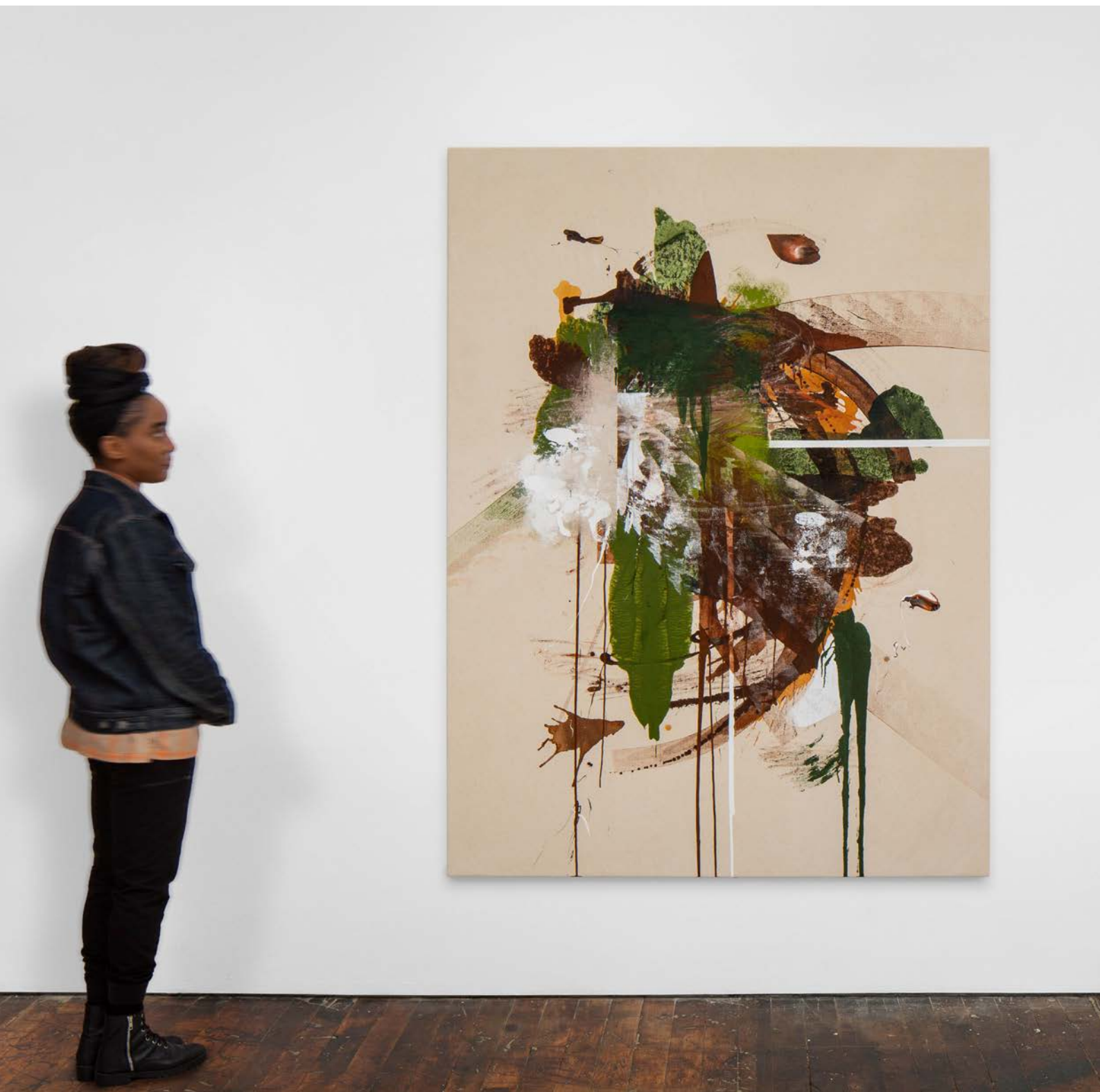
## Elizabeth Neel

Elizabeth Neel's paintings 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.

"April is a fraught month for most people - spring entices but winter refuses to fully relinquish its grip. Known in literature as the 'cruellest' month, it is also the time of manic, vibrating energy associated with change."

— Elizabeth Neel





Elizabeth Neel  
*Things About April*, 2023  
Acrylic on canvas  
198.1 x 147.3 cm  
78 x 58 in  
(NEEL 2023001)

USD 55,000.00 (plus applicable taxes)



Elizabeth Neel  
*Double Wrangle*, 2017  
Acrylic on canvas  
266.7 x 198.1 cm  
105 x 78 in  
(NEEL 2017009)

USD 70,000.00 (plus applicable taxes)

## Gisela McDaniel

Gisela McDaniel works with her 'subject-collaborators' to articulate dynamic visibility beyond the bodily form. McDaniel takes an active approach in disrupting the White Supremacist, Capitalist, Patriarchal foundations of Western painting by deliberately amplifying people who have existed on the periphery of Western interest. This act is a means of creating visibility for the historically erased and a simultaneous opposition to the continued encroachment of contemporary Colonialism throughout the world.





Gisela McDaniel

*Twice as good*, 2023

Oil on panel, found objects, resin, flower, sound

157.5 x 121.9 x 10.2 cm

62 x 48 x 4 in

(MCDA 2023004)

USD 40,000.00 (plus applicable taxes)



Gisela McDaniel  
*Find my voice again*, 2022  
Oil on canvas, found objects, sound  
101.6 x 152.4 cm  
40 x 60 in  
(MCDA 2022016)

USD 32,000.00 (plus applicable taxes)

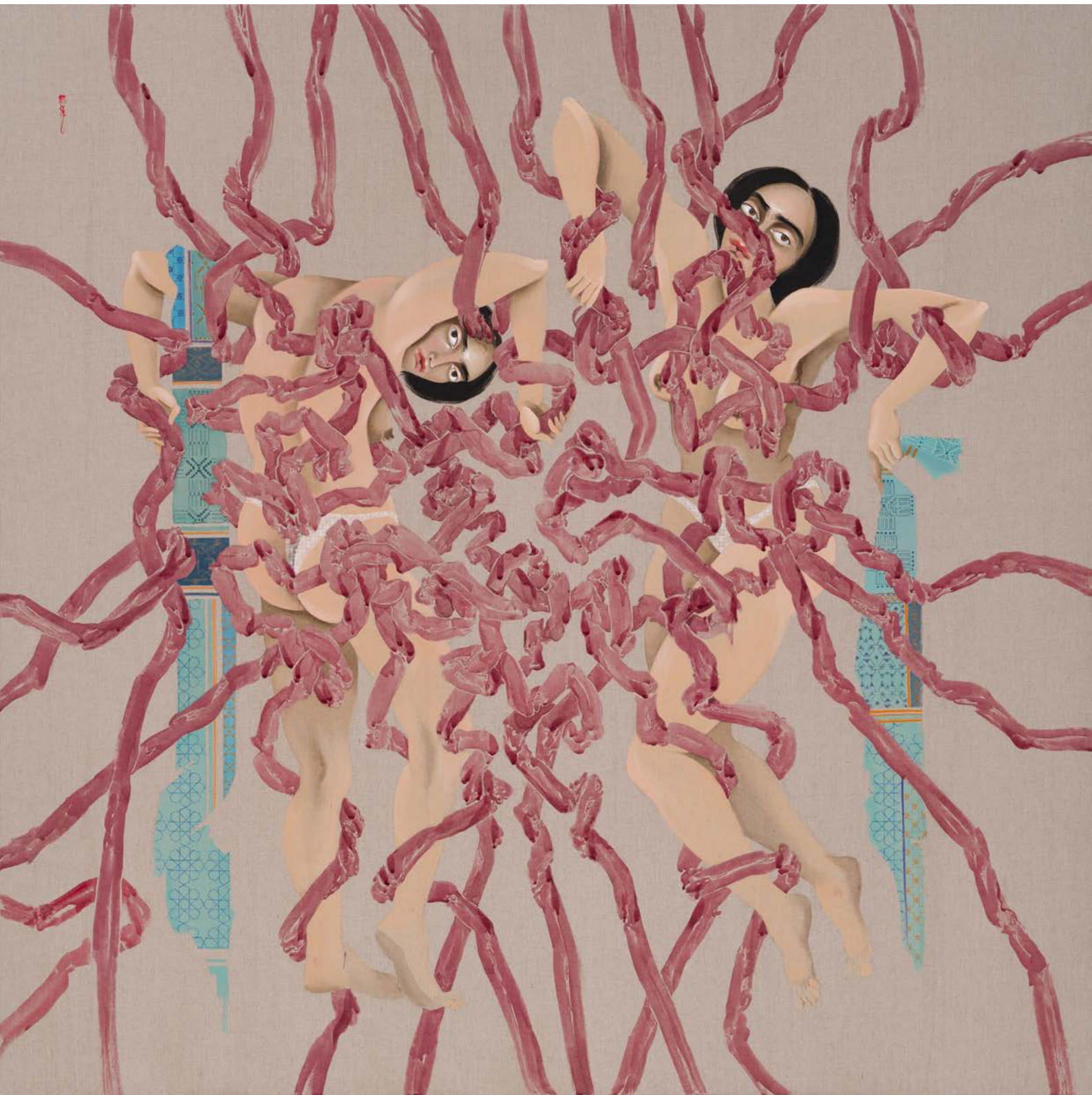


## Hayv Kahraman

The painting builds upon the artist's scientific research into psychotherapeutic neurological models of 'neurosculpting' – the potential to rewrite neural pathways. Hayv Kahraman radically reclaims the gut – our so-called 'second brain' – as an alternative epistemological engine through which to develop, digest and share new ways of thinking, seeing and relating to disenfranchised peoples.

Emphasising the impact of socio-cultural forces on our somatic states, Kahraman's artworks centre the digestive organs as the nexus between pain and psychological transfiguration. Female bodies are held in suspension across the canvases, weightless yet shackled by webs of jet-black guts, which they unravel to only then tangle again, knit then unknot, do, undo, learn and unlearn. By their dignified, intent expressions, this is a reality they are accustomed to – re-routing trauma is a task that must be seen to daily. Kahraman confronts the familiar condition of feeling 'stuck', suggesting that the only way to free oneself from this state is not to struggle against it but to accept and work through it.





Hayv Kahraman  
*Torshi vine*, 2022  
Oil and torshi on linen  
177.8 x 177.8 cm  
70 x 70 in  
(KAHR 2022007)

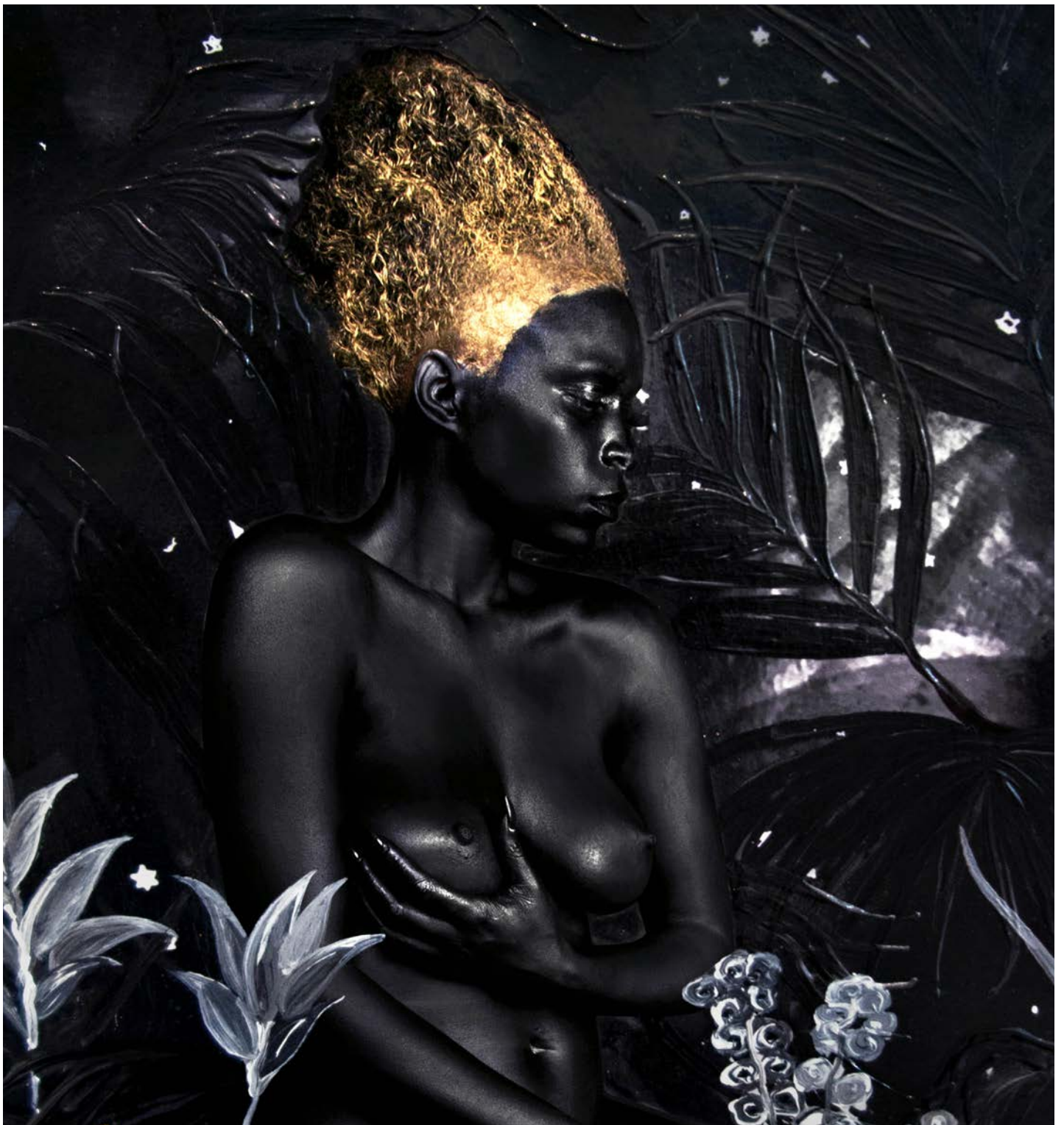
USD 84,000.00 (plus applicable taxes)



## Lina Iris Viktor

The solitary female figure in a monochromatic landscape in Viktor's *Dark Continent* series is illuminated by gilded solar and lunar symbols. The figure is the artist's own form, her body shrouded in deep, matt black paint, her hair golden; at times contemplative and elusive, at other times provocative and alluring. These works represent an imaginary riposte to imperial narratives of empire and expansion, and the nineteenth-century myth of Africa as the 'dark continent'.

Viktor authors an idiosyncratic mythology that threads through deep time, knitting together a diasporic past with an expansive present in order to divine future imaginaries. Within Viktor's cosmology, black as matter and as colour plays the lead role of materia prima or the primordial source of life, both a provocation and a challenge to the sociopolitical and historical preconceptions surrounding 'blackness' and its universal implications.





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

25.6 x 21.6 cm

10 1/8 x 8 1/2 in

(VIKT 2019015)

USD 20,000.00 (plus applicable taxes)



Lina Iris Viktor

*No. XLIII In suspension we built a World in my image — a cornerstone.*, 2019

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

25.6 x 21.6 cm

10 1/8 x 8 1/2 in

(VIKT 2019019)

USD 20,000.00 (plus applicable taxes)



Lina Iris Viktor

*Diviner V*, 2023

Bronze, rouge france, rouge collemantina, volcanic stone, black marquina

213 x 95 x 87 cm

83 7/8 x 37 3/8 x 34 1/4 in

(VIKT 2023001)

USD 150,000.00 (plus applicable taxes)

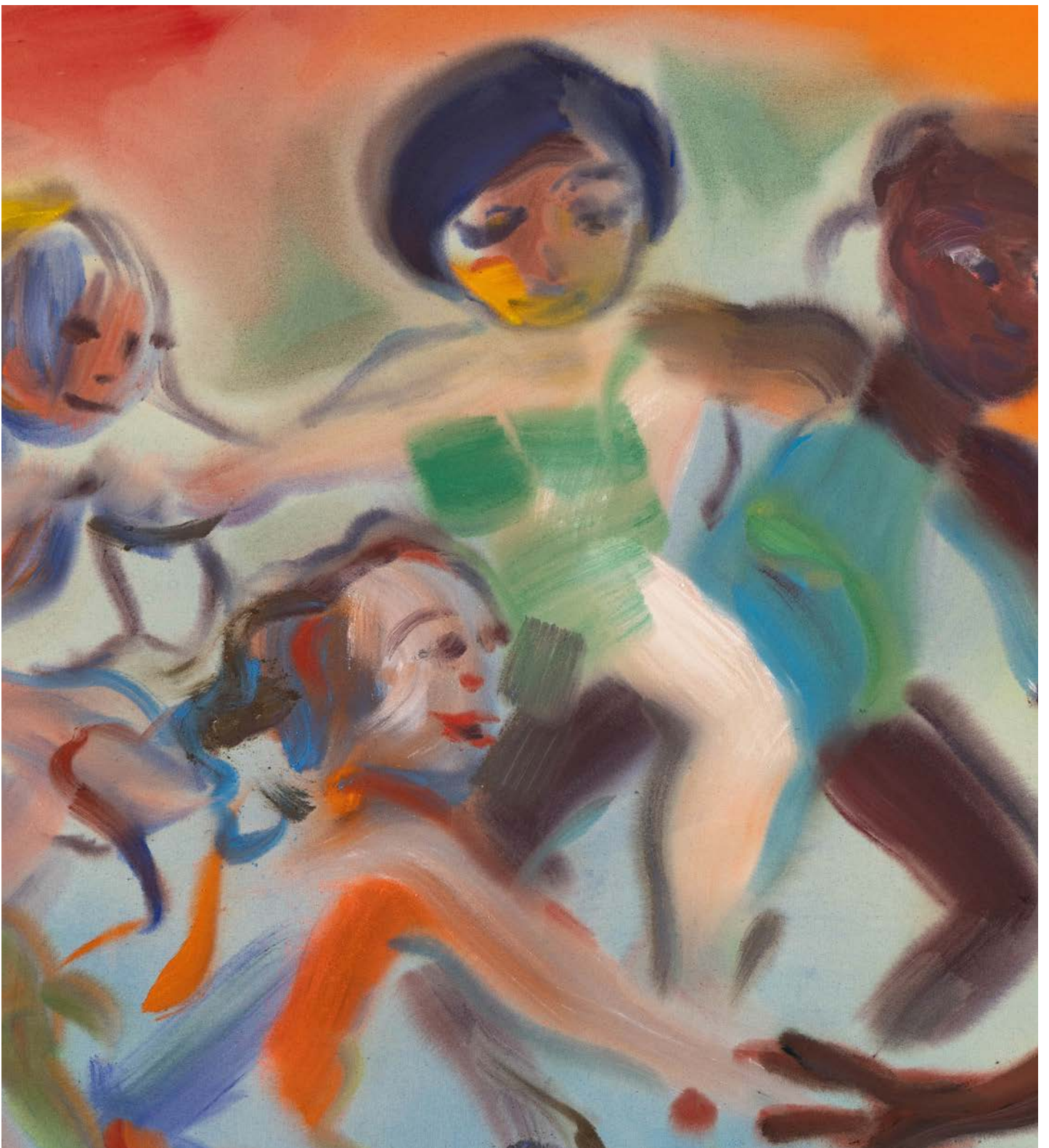
Work in production, image for reference only.

## Sophie von Hellermann

Sophie von Hellermann's pastel-washed canvases draw inspiration from fables, legends and classical mythology. She applies pure pigment directly onto unprimed canvas, using broad-brushed washes to imbue her paintings with a sense of weightlessness.

“After listening to Hasfat Abiola and Mary Robinson talking about the Dandelion Project I was thinking about the ways in which women are rising to power at the cusp of extinction. The seven continents of the world are uniting around the wisdom of indigenous peoples regarding the planet – dancing together into a hopefully fossil-fuel free future. Together we are reorganising our thinking – like a dance.”

— Sophie von Hellermann





Sophie von Hellermann

*Dandelion*, 2023

Acrylic on canvas

140 x 160 cm

55 1/8 x 63 in

(HELL 2023001)

GBP 28,000.00 (plus applicable taxes)



Sophie von Hellermann

*Liliac*, 2023

Acrylic on canvas

130 x 150 cm

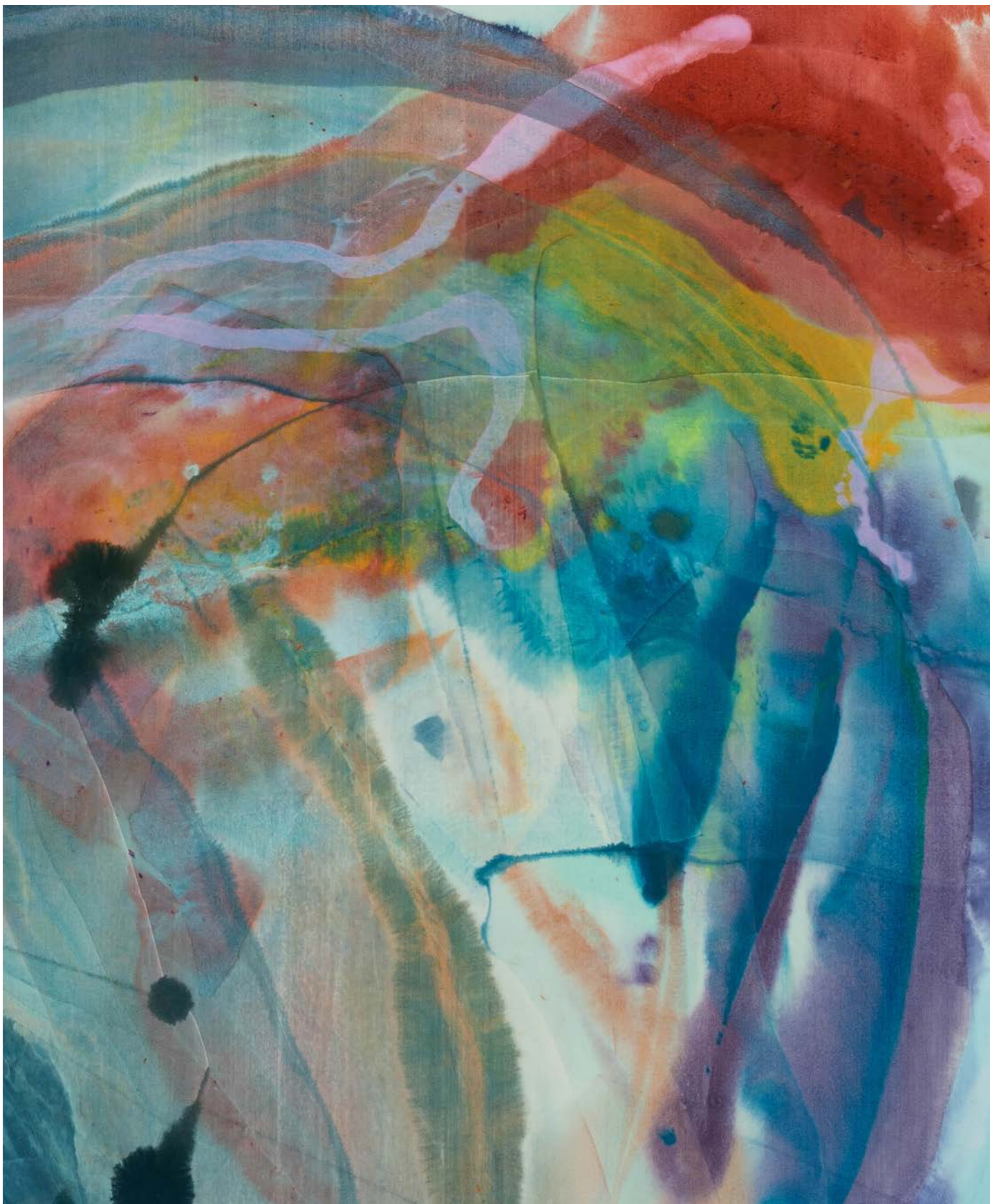
51 1/8 x 59 in

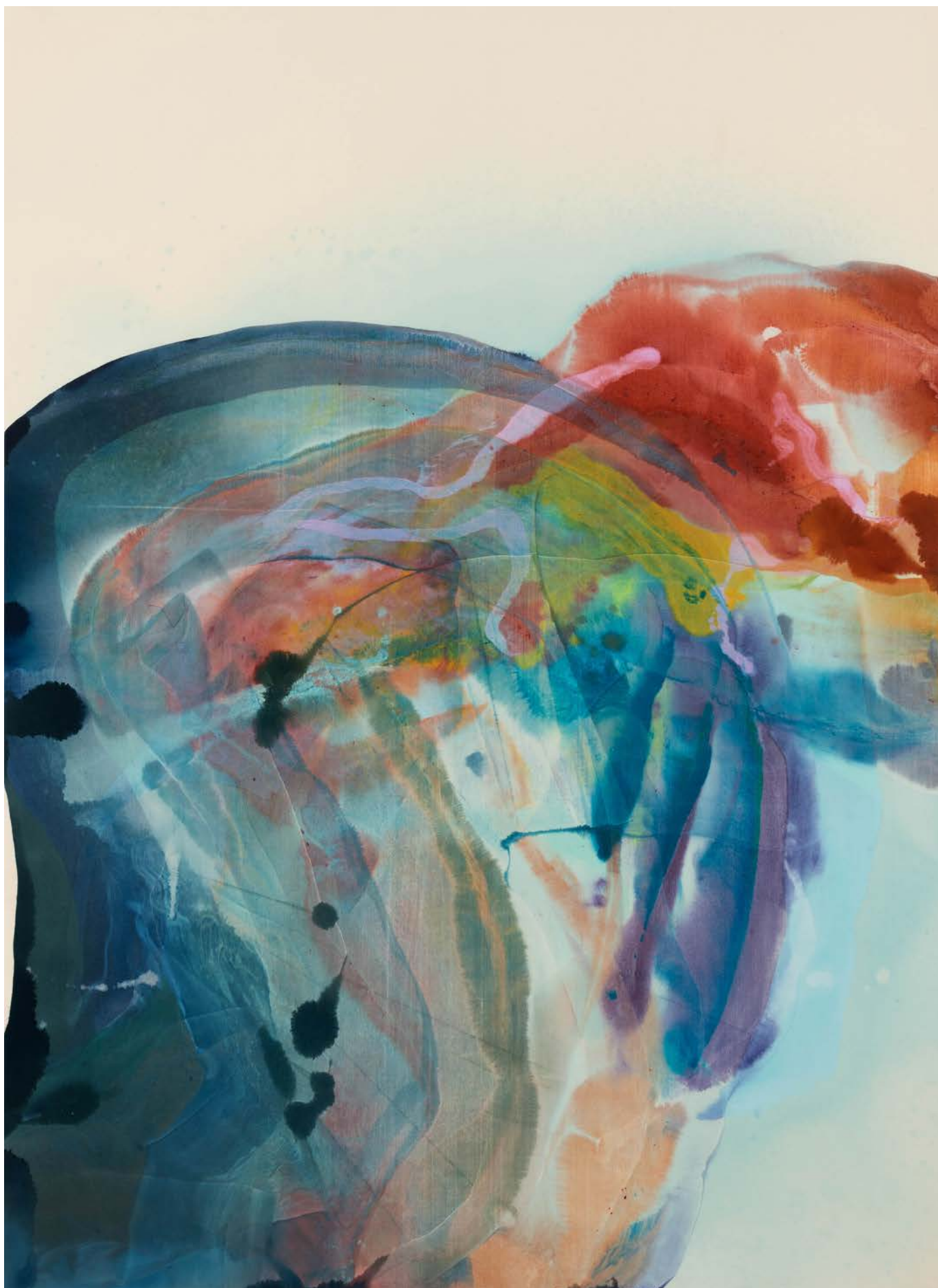
(HELL 2023003)

GBP 25,000.00 (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 re-grouping 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

*Drift*, 2023

Acrylic on cotton sailcloth

207 x 150 cm

81 1/2 x 59 in

(BLEY 2023001)

USD 40,000.00 (plus applicable taxes)

## Sofia Mitsola

Sofia Mitsola works investigate the female form. Her invented characters are informed by ancient Greek and Egyptian sculptures, usually depictions of goddesses or mythical creatures. Through them, she is playing with ideas about voyeurism, confrontation, and power. For Mitsola everything starts from drawing. This can be sketching, mark-making, writing down thoughts, and words. Using charcoal drawings as a way to loosen her hand and lines, she gets to understand the forms of her figures and the synthesis. Through this process she is memorising the gesture and rhythm which is then applied to the canvas.

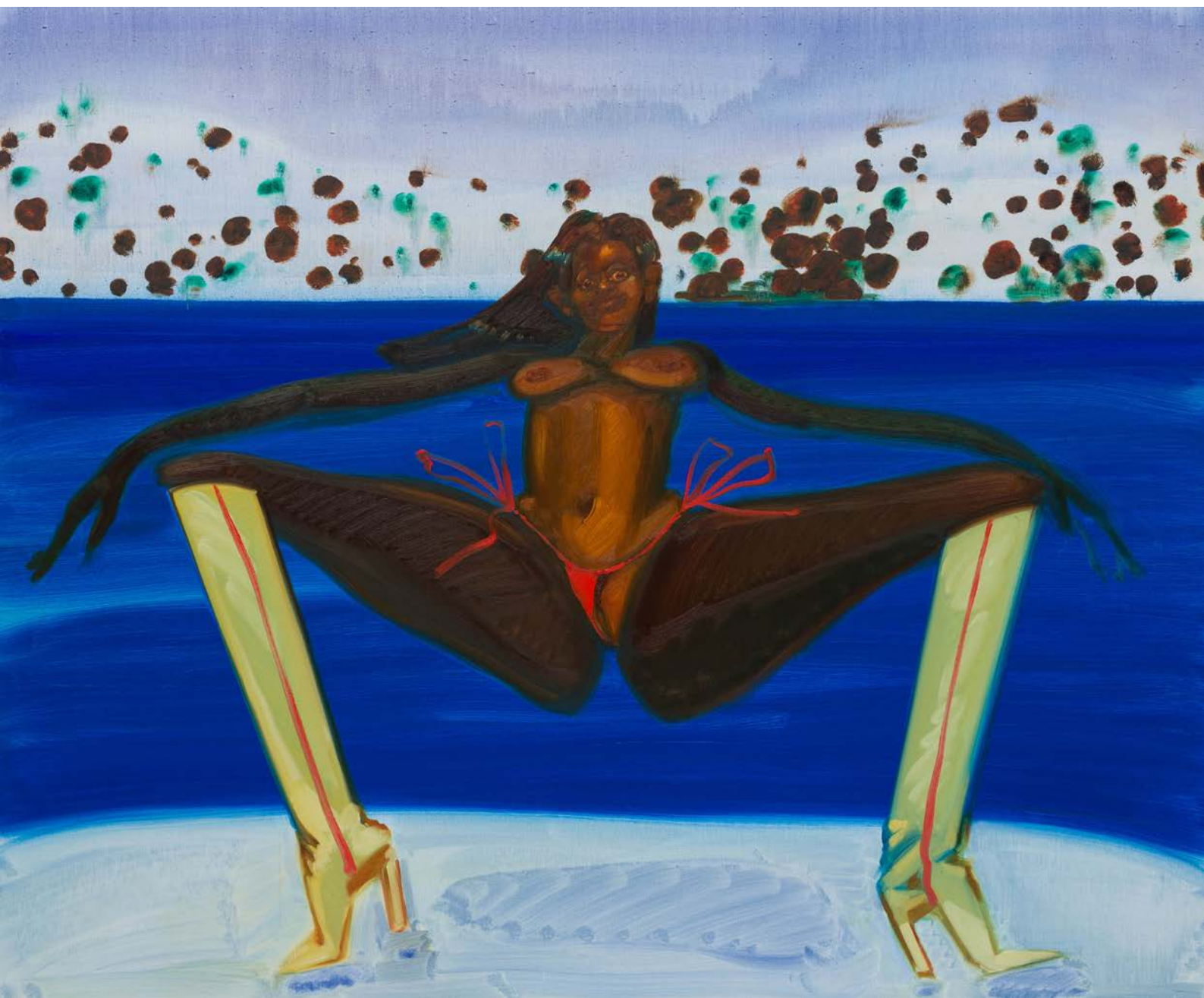
This series begun at the end of 2022, which revolve around an imagined, utopian Republic on the Cyclades islands in Greece which Mitsola is developing and mapping through both writing and drawing. The creation of this new matriarchal civilisation is a way for Mitsola to examine and reinvent entrenched power structures and Western beauty ideals.





Sofia Mitsola  
*Pipette*, 2023  
Oil on canvas  
270 x 250 cm  
106 1/4 x 98 3/8 in  
(MITS 2023005)

GBP 40,000.00 (plus applicable taxes)



Sofia Mitsola  
*Untitled*, 2023  
Oil on canvas  
180 x 220 cm  
70 7/8 x 86 5/8 in  
(MITS 2023004)

GBP 28,000.00 (plus applicable taxes)

## Kat Lyons

Kat Lyons' practice explores the complexities of earthly life to question the limitations of human categorisation and understanding. Her compositions aim to transcend anthropocentric realities to welcome the natural world as a force of agential and moral significance. Presenting her subjects across various planes of existence, Lyons challenges normative frameworks of perception. Her theatrical vignettes of animals and insects are wrought with an eeriness that is indicative of the anxiety and grief materialised amongst non-humans living in the Anthropocene.





Kat Lyons  
*Covenant*, 2023  
Oil on canvas  
157.5 x 121.9 cm  
62 x 48 in  
(LYON 2023004)

USD 35,000.00 (plus applicable taxes)



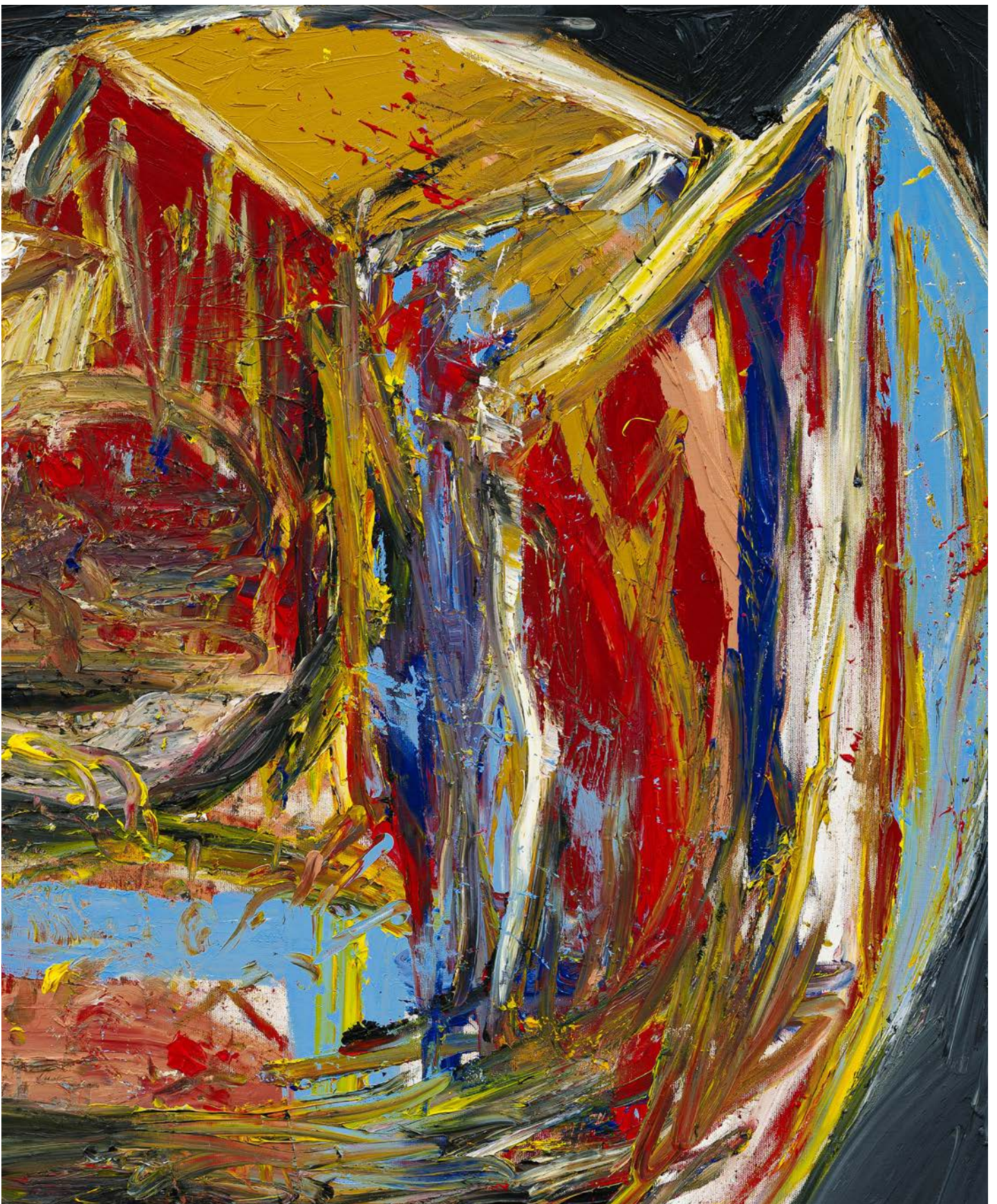
Kat Lyons  
*EX-VIVO*, 2022  
Oil on canvas  
91.4 x 182.9 x 3.8 cm  
36 x 72 x 1 1/2 in  
(LYON 2022005)

USD 35,000.00 (plus applicable taxes)



## Gerasimos Floratos

A first generation Greek American and native New Yorker, Gerasimos Floratos' paintings 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  
*Untitled*, 2022  
Oil and acrylic on canvas  
121.9 x 121.9 cm  
48 x 48 in  
(FLOR 2022034)

USD 29,000.00 (plus applicable taxes)



Gerasimos Floratos

*Untitled*, 2022

Oil and acrylic on canvas

121.9 x 213.4 cm

48 x 84 in

(FLOR 2022032)

USD 40,000.00 (plus applicable taxes)

## Ulla von Brandenburg

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, Ulla's practice cross-references back and forth between media creating a language that loops back on itself: endlessly repeating and developing; she creates work positioned uncertainly at the point at which reality ends and the illusion of life, emotions and events begins.





Ulla von Brandenburg

*Seele (Soul)*, 2023

Various fabrics

170 x 159 cm

66 7/8 x 62 5/8 in

(BRAN 2023003)

EUR 40,000.00 (plus applicable taxes)



Ulla von Brandenburg  
*Dompteur [Animal Trainer]*, 2014  
Watercolour on paper  
152 x 121 x 5.2 cm (framed)  
59 7/8 x 47 5/8 x 2 1/8 in (framed)  
(BRAN 2014002)

EUR 15,000.00 (plus applicable taxes)

## Mary Ramsden

Mary 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  
*Malkuth*, 2023  
Oil on canvas  
170 x 110 cm  
66 7/8 x 43 1/4 in  
(RAMS 2023001)

GBP 24,000.00 (plus applicable taxes)

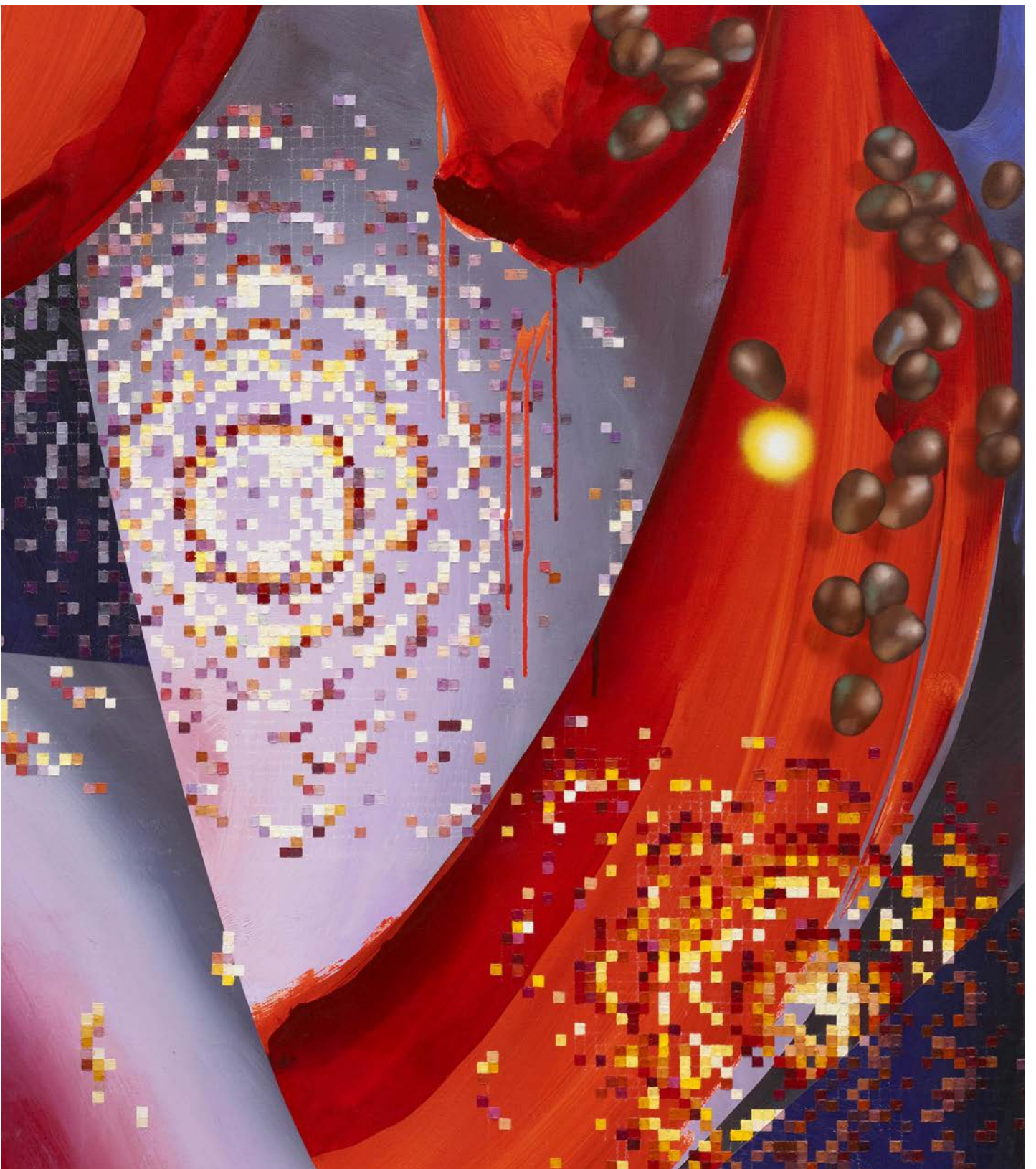


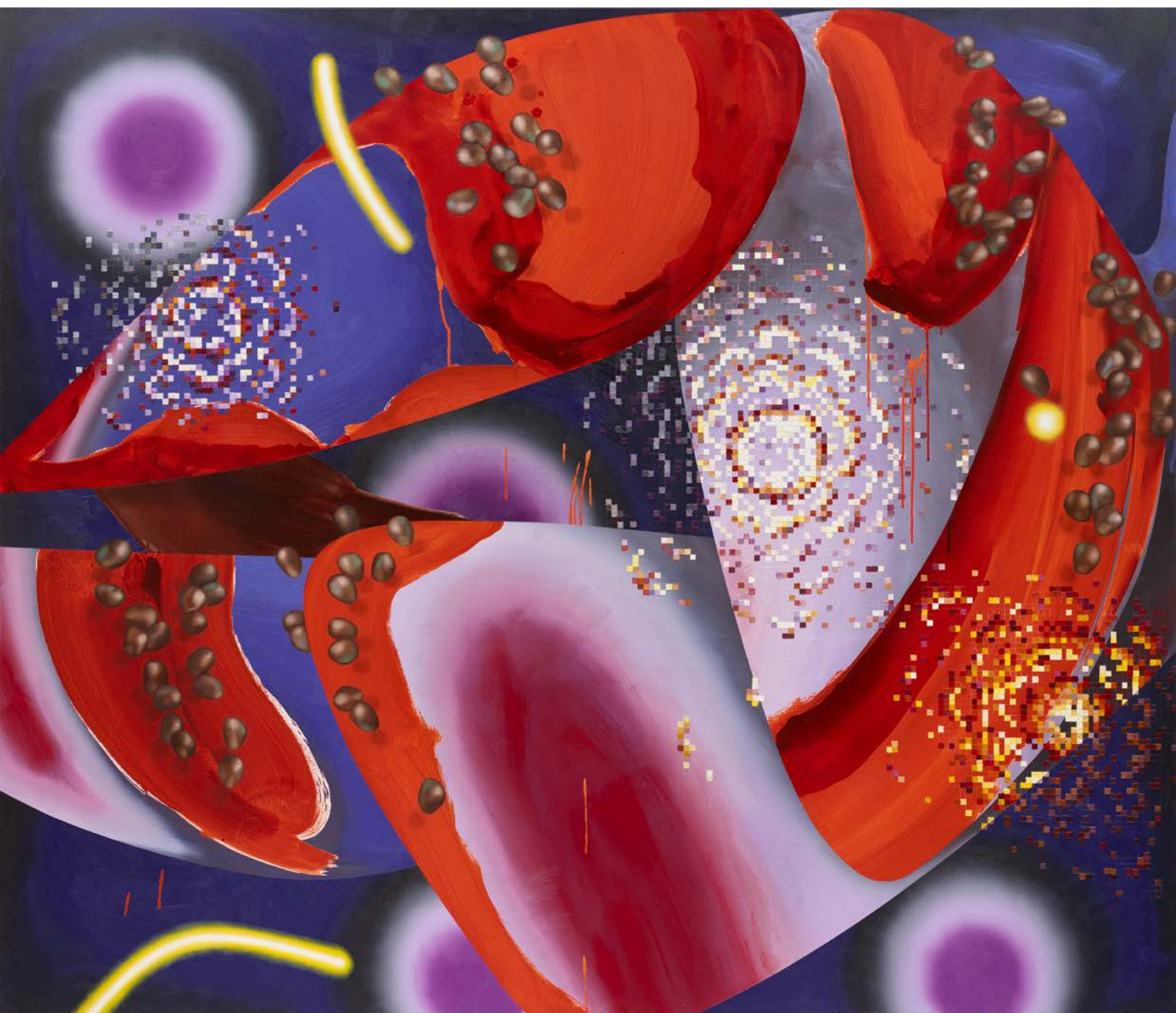
Mary Ramsden  
*Yesod*, 2023  
Oil on canvas  
170 x 110 cm  
66 7/8 x 43 1/4 in  
(RAMS 2023002)

GBP 24,000.00 (plus applicable taxes)

## Vivien Zhang

Vivien Zhang's work considers the disjunctions that one experiences as a "third-culture" citizen and also as a digital native. Her painting presents a cultural and geographical fluidity that interrogates the nature of contemporary culture, the casual appropriation of visual tropes, and the role of post-production in art today. Her latest body of work continues the artist's exploration of the various typographies with which she engages as a means of unravelling the often flawed systems through which we experience the world. The painting is composed by interweaving diverse motifs and visual fragments, often sourced from her life experience in different cultures. By layering motifs and fragments, Zhang critically explores social and geographical hierarchies, while exploring how information is transmitted and converted in our hyper-globalised present.





Vivien Zhang  
*Sterculia, Enveloped Wound*, 2023  
Acrylic, chalk, and oil on canvas  
180 x 210 cm  
70 7/8 x 82 5/8 in  
(ZHAN 2023004)

GBP 32,000.00 (plus applicable taxes)



Vivien Zhang  
*Sterculia iii*, 2022  
Acrylic and oil on canvas  
30.5 x 25.4 cm  
12 x 10 in  
(ZHAN 2022030)

GBP 6,000.00 (plus applicable taxes)

## Peppi Bottrop

Peppi 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 this new painting. One can find traces of it in his scrawling charcoal marks like severed pipes.





**Peppi Bottrop**

*Untitled, 2022-2023*

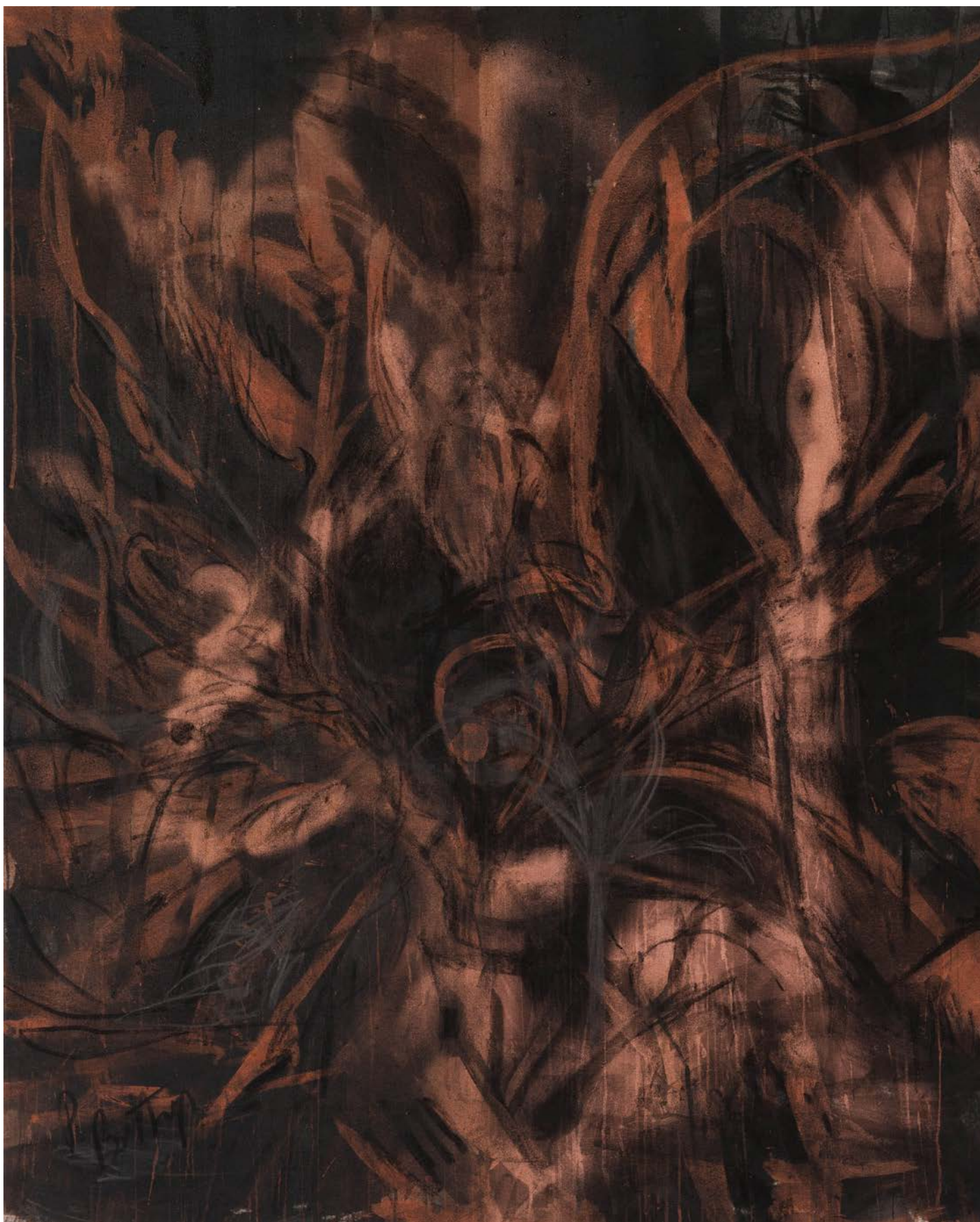
Acrylic, charcoal and graphite on canvas

200 x 180 cm

78 3/4 x 70 7/8 in

(BOTT 2022021)

EUR 32,000.00 (plus applicable taxes)



Peppi Bottrop  
*Untitled, 2022-2023*  
Acrylic, charcoal and graphite on canvas  
150 x 120 cm  
59 x 47 1/4 in  
(BOTT 2022019)

EUR 22,000.00 (plus applicable taxes)

## Mary Reid Kelley

The *Septembrist* and *Aristocrat* portraits are a pair of oppositional characters from the French Revolution and are based on characters from a forthcoming short film by Mary Reid Kelley and Patrick Kelley based on Marie Antoinette.

The *Aristocrat* sports the powdered wig and ostrich feather of court fashions, and the red ribbon around the neck which was a gesture of remembrance and protest against the excesses of the guillotine.

The *Septembrist* wears the Phrygian cap with the red and blue ribbon of the new republic (before the monarchical white was added). *Septembrist* refers to the September massacres of 1792, a wave of terrible mob violence that preceeded the Reign of Terror, and made political moderation impossible. One was either accused of being a 'Septembrist' – a murderer – or proudly called oneself one in acknowledgement of the willingness to perform the difficult acts that the Revolution demanded.

The playing cards in both paintings refer to the gamble of revolutions, and have Tarot meanings – the *Aristocrat's* 2 of hearts have a 'fulfilment in love' meaning and the *Septembrist's* 5 of clubs indicate provocation and battle.





Mary Reid Kelley  
*Septembrist*, 2023  
 Watercolor, goache, and acrylic on collaged paper  
 Unframed:  
 61 x 43.2 cm  
 24 x 17 in  
 Framed:  
 68.6 x 50.8 cm  
 27 x 20 in  
 (KELL 2023001)

USD 12,000.00 (plus applicable taxes)



Mary Reid Kelley

*Aristocrat*, 2023

Watercolor, gouache, and acrylic on collaged paper

Unframed:

61 x 43.2 cm

24 x 17 in

Framed:

68.6 x 50.8 cm

27 x 20 in

(KELL 2023002)

USD 12,000.00 (plus applicable taxes)

## Keren Cytter

Keren Cytter creates films, performances, drawings and photographs on topics of social alienation, language representation, and the function of individuals in predetermines cultural systems through experimental modes of storytelling and human perception. Recalling amateur home movies and video diaries, these montages of impressions, memories, and imaginings are poetic and self-referential in composition. The artist creates intensified scenes drawn from everyday life in which the overwhelmingly artificial nature of the situations portrayed is echoed by the very means of their production.





Keren Cytter  
*Mexican Mask*, 2019  
Pen on paper  
41.5 x 41.5 cm  
16 3/8 x 16 3/8 in  
(CYTT 2019006)

USD 5,000.00 (plus applicable taxes)



Keren Cytter

*The bottom of Kenneth Anger's poster, 2019*

Pen on paper

41.5 x 41.5 cm

16 3/8 x 16 3/8 in

(CYTT 2019007)

USD 5,000.00 (plus applicable taxes)



pilarCorrias

# Art Basel 2023

13 – 18 June 2023

Booth R3

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

54 Eastcastle Street,  
London, W1W 8EF

2 Savile Row,  
London, W1S 3PA

sales@pilarcorrias.com +44 20 7323 7000

pilarcorrias.com