

# Philippe Parreno

The *Marquee* series was initiated in 2006. Parreno's *Marquees* are unique pieces: individual in their form, light effect and construction. The suspended *Marquee* spans the realms of sculpture, architecture and art.

The Marquee combines lighting techniques that are almost a relic of the past (such as incandescent bulbs and neon tubes) with modern acrylics that are milled, shaped and formed according to the latest fabrication methods.

The series was inspired by the glowing, flickering neon-lit marquees which were 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. Deprived of their original, intended context and placed in a gallery space or room, however, Parreno's *Marquees* acquire an altogether different meaning. For the artist, a Marquee is an intervention in the exhibition space that introduces the possibility of an event; no longer advertising a cinematographic show but still suggesting the presence of cinema. The work instead makes a tacit appeal to the imagination of the viewer, alluding to the possibility of some future, as yet unrealised occurrence or event.

Philippe Parreno's works are currently featured at **PoMo**, Trondheim, Norway; **The Warehouse Dallas Art Foundation**, Texas and **CaixaForum**, Barcelona. Other upcoming projects include group exhibitions at **Grand Palais**, Paris and **New Museum**, New York, as well as exhibiting at the **Okayama Art Summit 2025**.

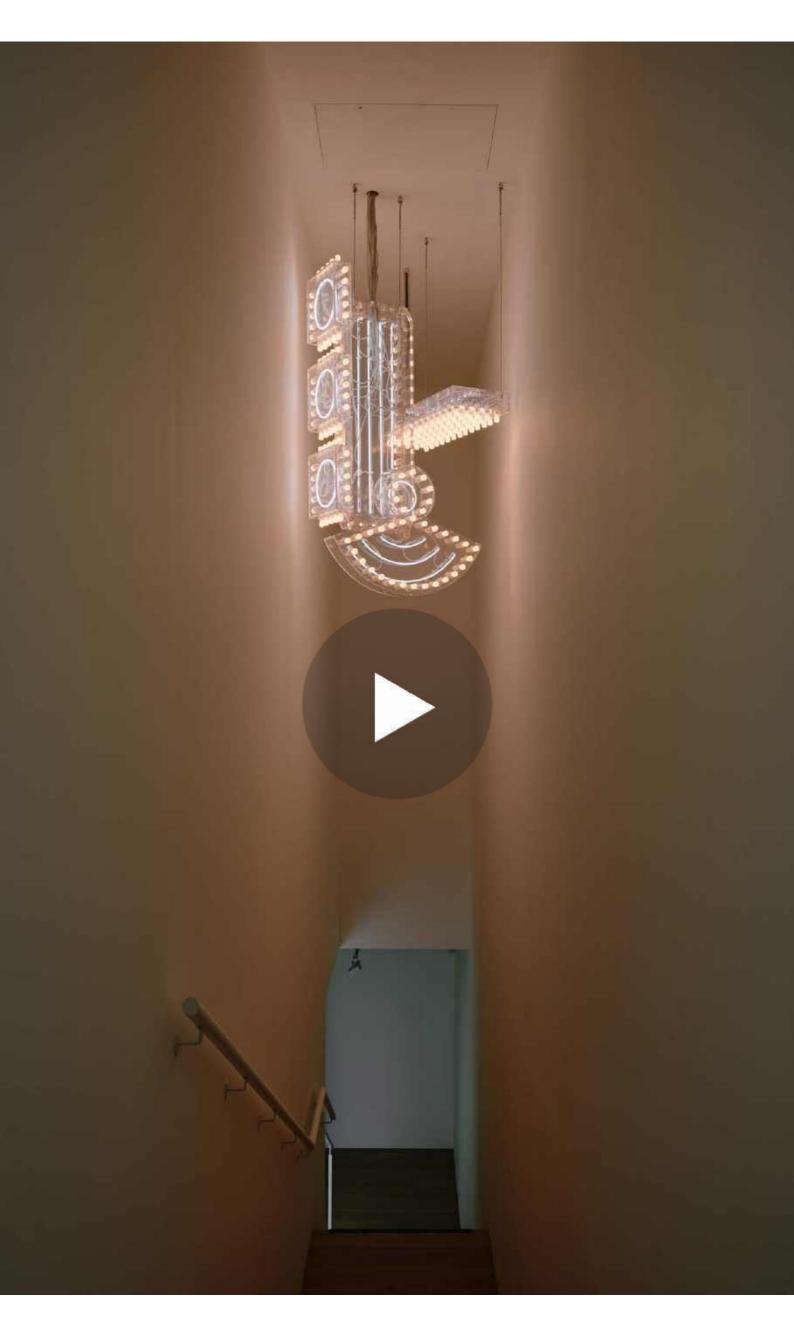




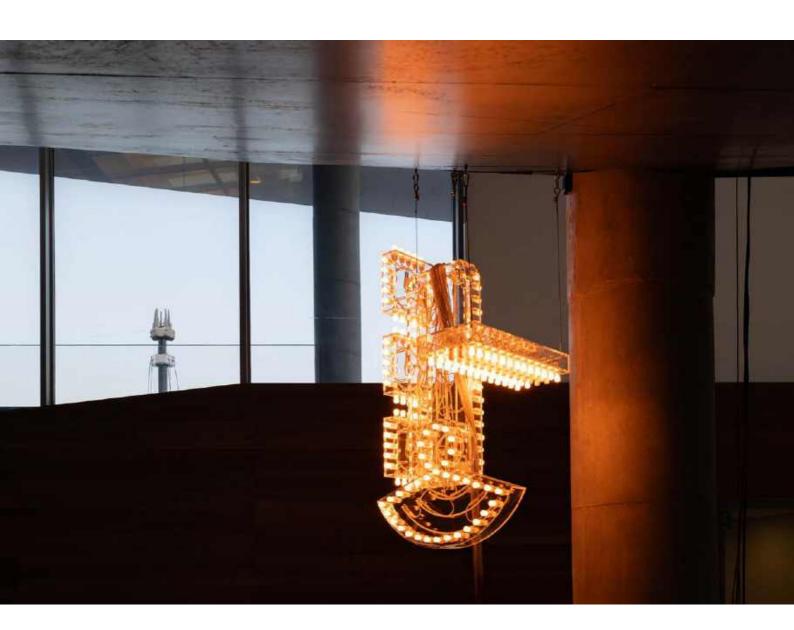
# Philippe Parreno

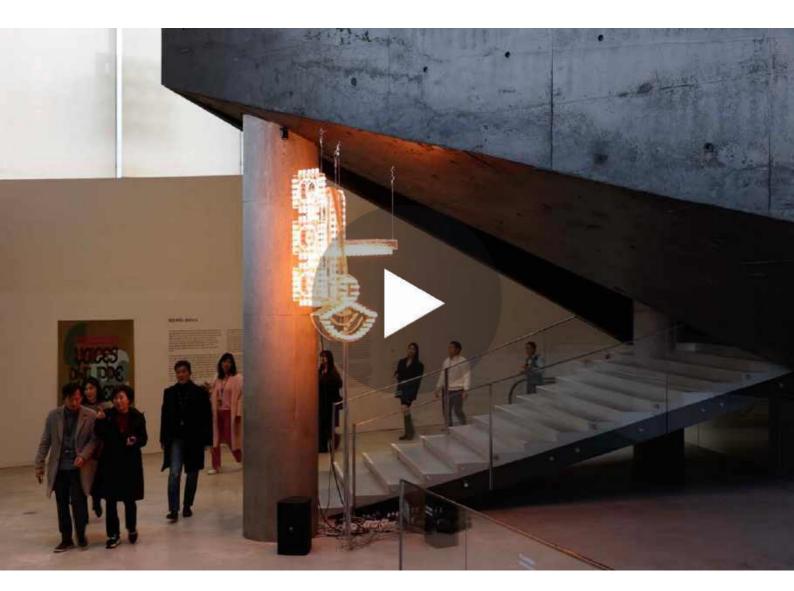
Marquee, 2023 6 Modules in transparent plexiglass, 203 lightbulbs, 12 neons  $166.9 \times 86.3 \times 81.7$  cm  $65.3/4 \times 34 \times 32.1/8$  in (PARR 2023031)

EUR 450,000.00 (plus applicable taxes)



# Installation: VOICES, Leeum Museum of Art, Seoul (2024)

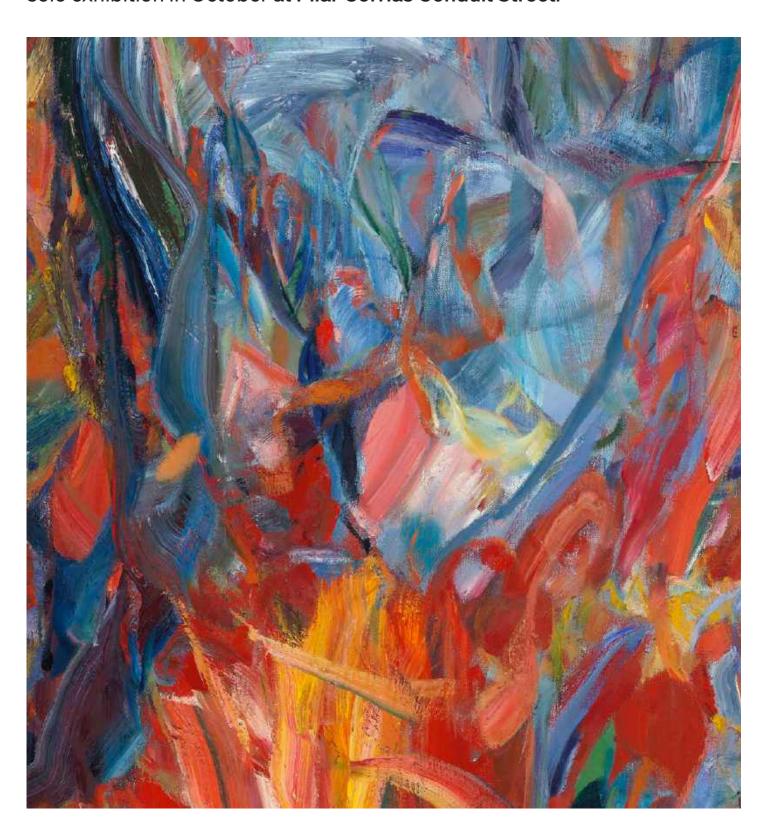




## Sabine Moritz

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. Mortiz'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 is currently having solo exhibitions at **Olivia Foundation**, Mexico City and the **Château d'Aubenas**, France. The artist will also have a solo exhibition in October at **Pilar Corrias Conduit Street**.





#### Sabine Moritz

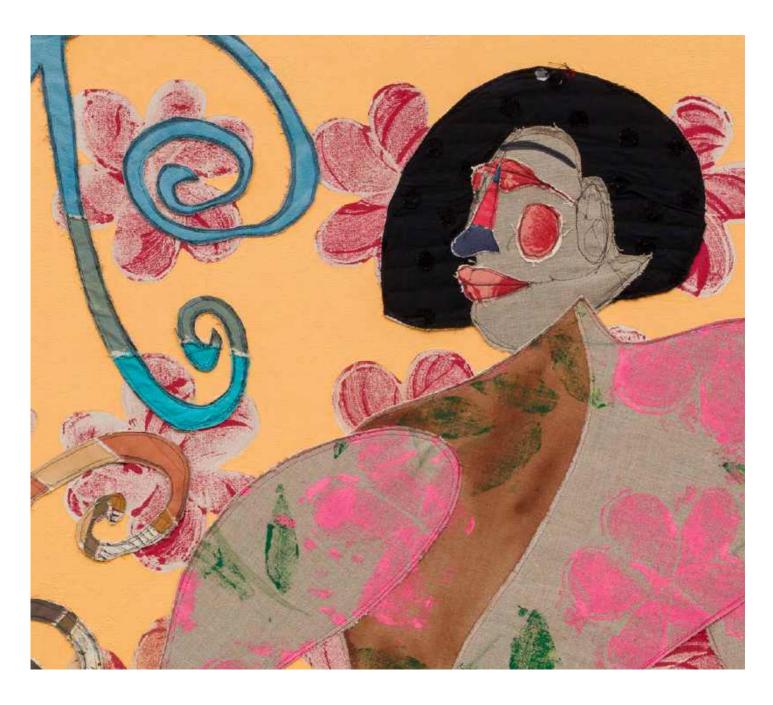
The Weimar Republic II, 2025 Oil on canvas Unframed: 200 × 170 cm 78 3/4 × 66 7/8 in Framed: 204 × 174 × 6 cm 80 1/4 × 68 1/2 × 2 3/8 in (MORI 2025003)

EUR 255,000.00 (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 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 having a solo exhibition at the Longlati Foundation, Shanghai. The artist has been commissioned for two major sculpture projects – the Fourth Plinth planned for September 2026 in Trafalgar Square, London; and the facade of New Museum, New York. Her works are also featured in group exhibitions at Guggenheim, New York; ArtZuid - Amsterdam Sculpture Biennial; Centre for Fine Arts, Brussels, and more. She will also have a major solo exhibition at the Australian Centre for Contemporary Art, Melbourne later this year.

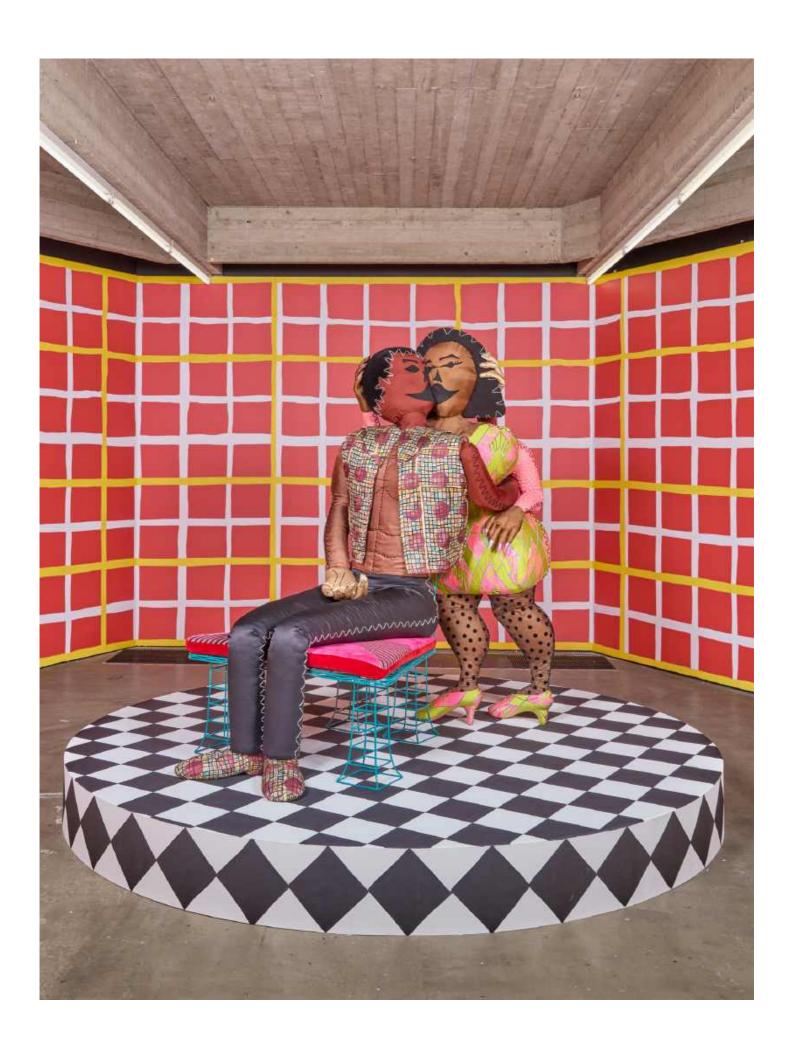




#### Tschabalala Self

Untitled, 2025
Fabric, dye, thread, acrylic paint and oil paint on linen
152.4 × 182.9 cm
60 × 72 in
(SELF 2025043)

USD 250,000.00 (plus applicable taxes)



#### Tschabalala Self

The Soft Kiss, 2023 Steel frame, wire, upholstery foam, wadding and textiles  $193 \times 150 \times 252$  cm  $76 \times 59 \times 99$  1/4 in (SELF 2023043)

USD 150,000.00 (plus applicable taxes)



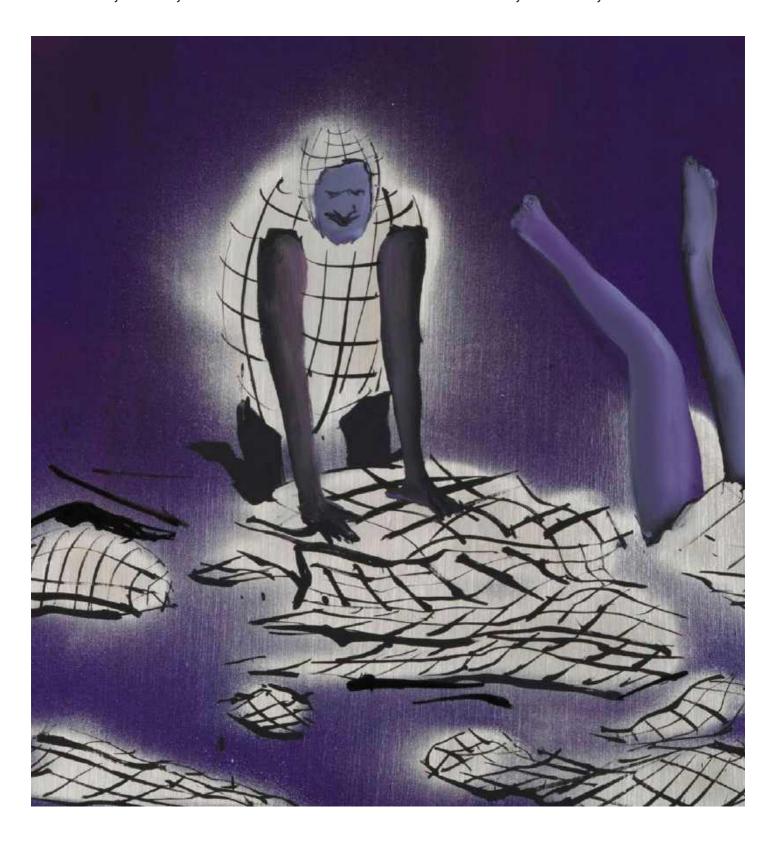


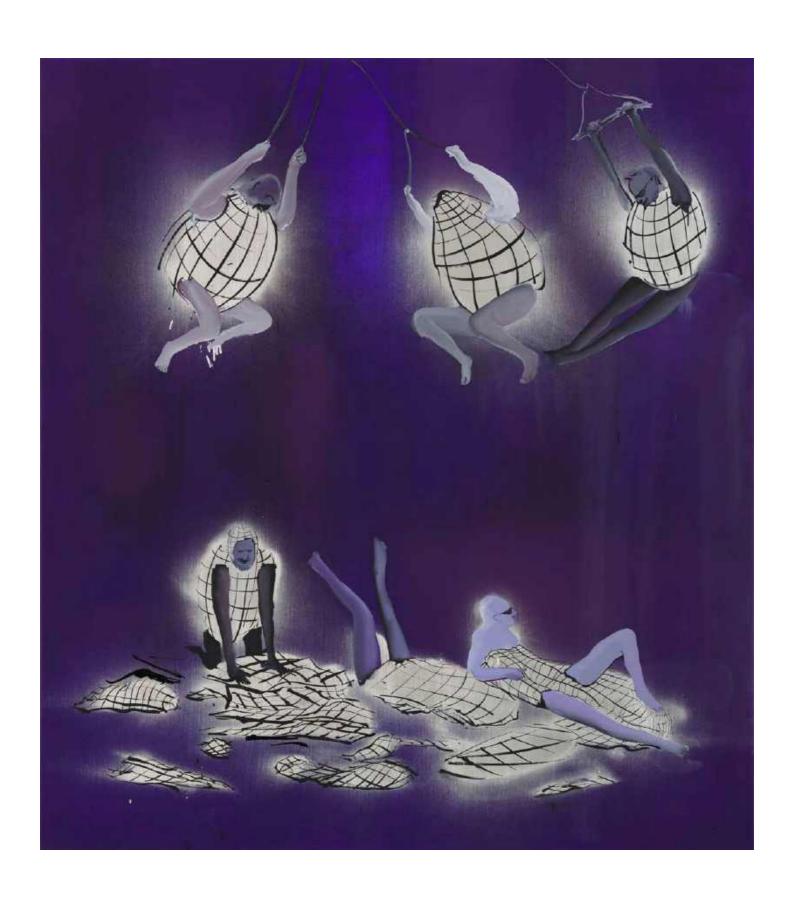
#### Tala Madani

This new painting by Tala Madani is the latest in the artist's renowned series of *Disco* works.

In *Disco Balls* a group of indistinguishable male figures are depicted in ecstatic reverie, while the celebration has gone awry. The men are swinging from the ceiling, having cast themselves in the disco balls, while others are enmeshing themselves in the glittery shards that have fallen to the floor, clamouring to hold onto the ability to shine amongst the crowd. While a rave is normally a place for connection, the men scrimmage with a child-like impulse, each intent on bedazzling their egos.

Tala Madani will have a major solo presentation at **MoMA**, New York this June and currently has a solo show at **Henry Art Gallery**, Seattle. Other current and upcoming presentations include **Palais de Tokyo**, Paris; **Museum van Bommel van Dam**, Venlo, Netherlands and **Centraal Museum**, Utrecht, Netherlands.





# Tala Madani Disco Balls, 2025 Oil and spray paint on linen 147.3 × 152.4 cm 58 × 60 in (MADA 2025002)

USD 130,000.00 (plus applicable taxes)

# Rirkrit Tiravanija

For the past 30 years, Rirkrit Tiravanija has been at the forefront of conducting a collective dimension for contemporary art. Known for producing participatory installations that engage viewers in communal rituals and activities – such as preparing and eating meals or playing ping pong – he works across a wide variety of media, including music, video, photography and assemblage.

A MILLION RABBIT HOLES is an installation reflecting the feverish atmosphere leading up to the U.S. election and the polarisation the country is undergoing. Viewers are surrounded by a wallpaper that features a roadside woodlot amid a forested landscape in upstate New York. Hanging atop the wallpaper are four brass-plated stencils with slogans that reflect the atmosphere of political debate in America.

A MILLION RABBIT HOLES is currently on view at **Gammel Strand**, Copenhagen until the end of August. The artist's work will also be featured at the **Shanghai Biennial** in November.





#### Rirkrit Tiravanija

untitled 2024 (a million rabbit holes, quartet), 2024 Pvd coated stainless steel Set of 4, each: 121.9 × 91.4 cm 48 × 36 in (TIRA 2024007)

USD 200,000.00 (plus applicable taxes)



#### Rirkrit Tiravanija

untitled 2024 (a different kind of nothing), 2024 Pvd coated stainless steel 121.9 × 91.4 cm 48 × 36 in Edition of 2 plus 1 artist's proof (#1/2) (TIRA 2024004)

USD 60,000.00 (plus applicable taxes)

Installation: A MILLION RABBIT HOLES, Gammel Strand, Copenhagen (2025)

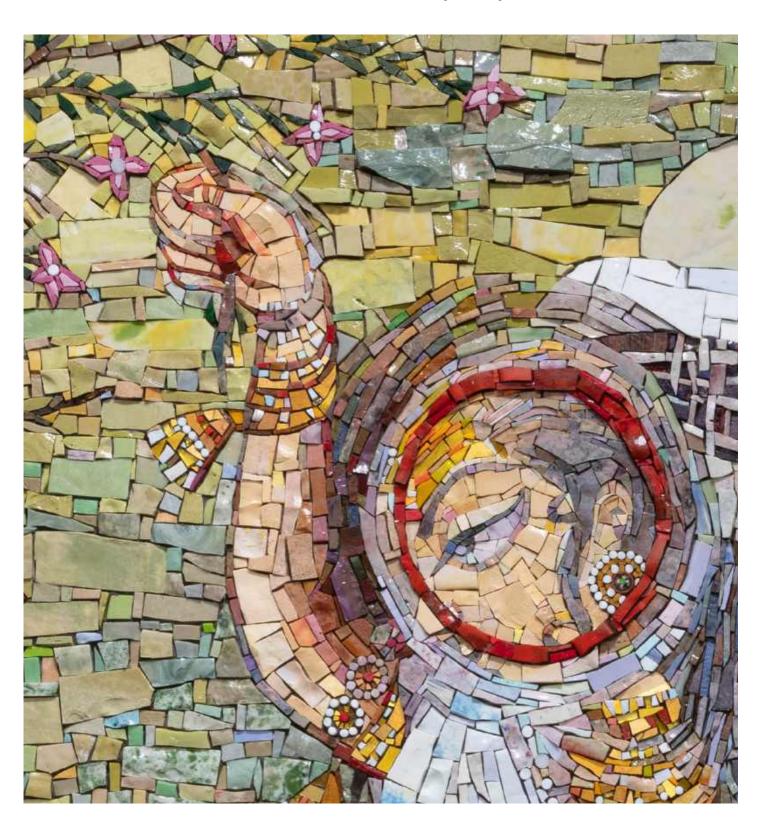




#### Shahzia Sikander

Since the early 1990s, Shahzia Sikander has been instrumental in the rediscovery, re-infusion, and recontextualisation 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. Encompassing painting; drawing; animation; installation; video, and film, Sikander's multi-dimensional praxis radically rearticulates the miniaturist tradition by inserting new dialogue that is often subversive and polemical in nature. 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's work will be featured in the National Museum of Norway, Oslo; Nordiska Akvarellmuseet and San Francisco State University and Cantor Arts Center at Stanford University this year.





#### Shahzia Sikander

Uprooted, 2021 Glass mosaic 183.5 × 122.2 × 2.9 cm 72 1/4 × 48 1/8 × 1 1/8 in Edition of 5 plus 2 artist's proofs (#5/5) (SIKA 2021016)

USD 200,000.00 (plus applicable taxes)

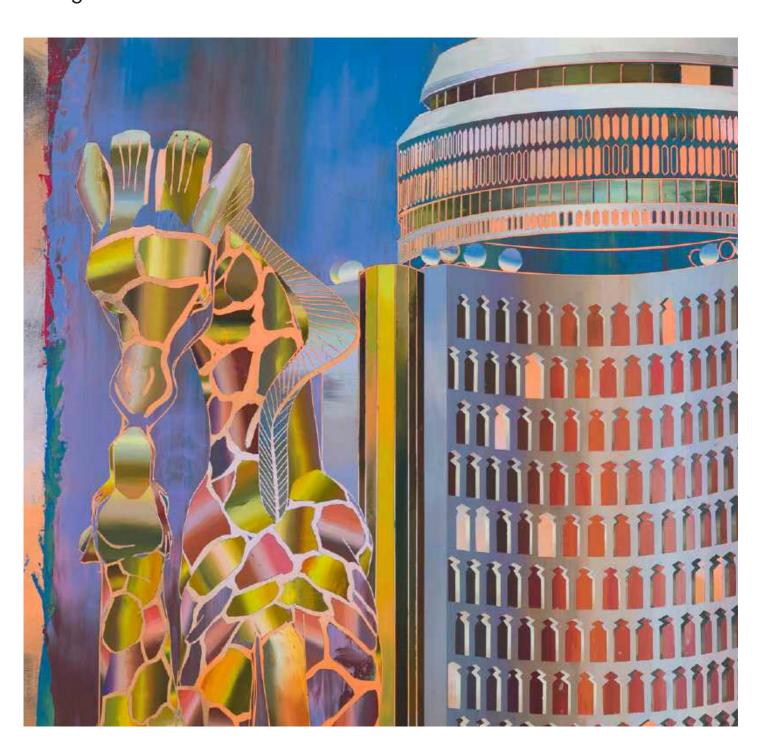


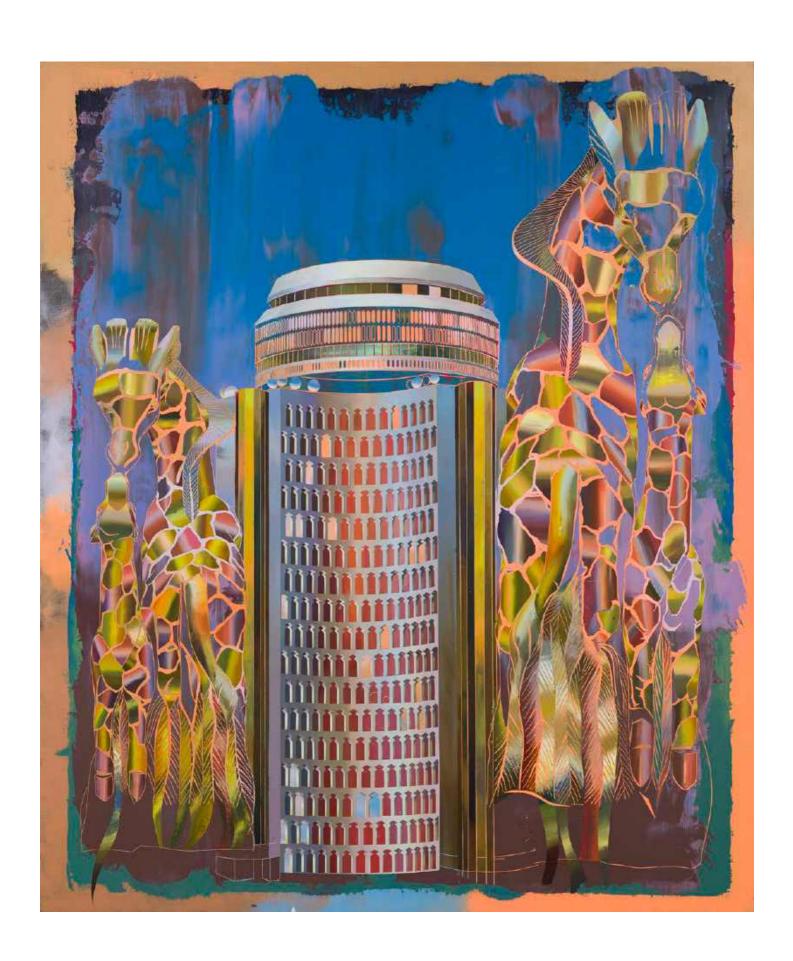
## Cui Jie

This 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 featured at **PoMo**, Trondheim, Norway. The artist was recently exhibited at **Centre Pompidou**, Paris and the **Power Station of Art**, Shanghai.





#### Cui Jie

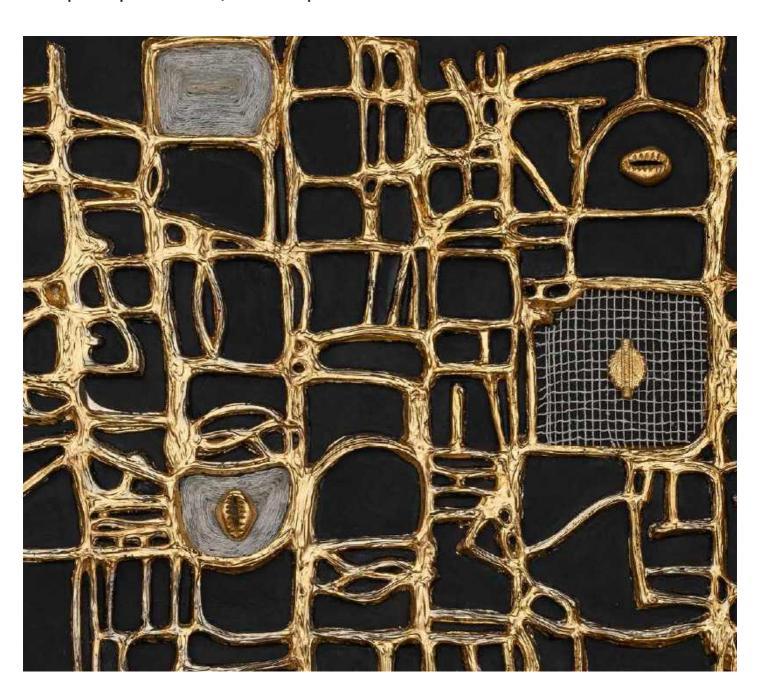
Deira Tower, Dubai, 2024 Acrylic on canvas 250 × 210 cm 98 3/8 × 82 5/8 in (CUI 2024003)

USD 100,000.00 (plus applicable taxes)

Lina Iris Viktor's practice is equally informed by her background in film, preceded by an early education in performance arts. Her synthesis of painting, sculpture, performance, photography and water-gilding with 24-carat gold produces a charged materiality that at once addresses philosophical ideas of the finite and the infinite, the microcosm and macrocosm, evanescence and eternity. In her recent sculptures and paintings, the use of materials once embedded deep within the earth – gold, black marble and volcanic rock – establishes a timelessness that is both intimate and intangible.

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.

The artist's interest in architecture, the materiality of objects and how they inhabit space informs many of the installations she envisions and builds. With an archaeological aesthetic impulse, and influences spanning West African sculptural traditions, ancient Egyptian iconography, classical astronomy and European portraiture, Viktor's practice traverses mortal and divine realms.





# Lina Iris Viktor II On golden Stool, 2024 Bronze (aged, patina), clay/ceramic, travertine 153.5 × 37 × 38.5 cm 60 3/8 × 14 5/8 × 15 1/8 in (VIKT 2023012)

USD 100,000.00 (plus applicable taxes)



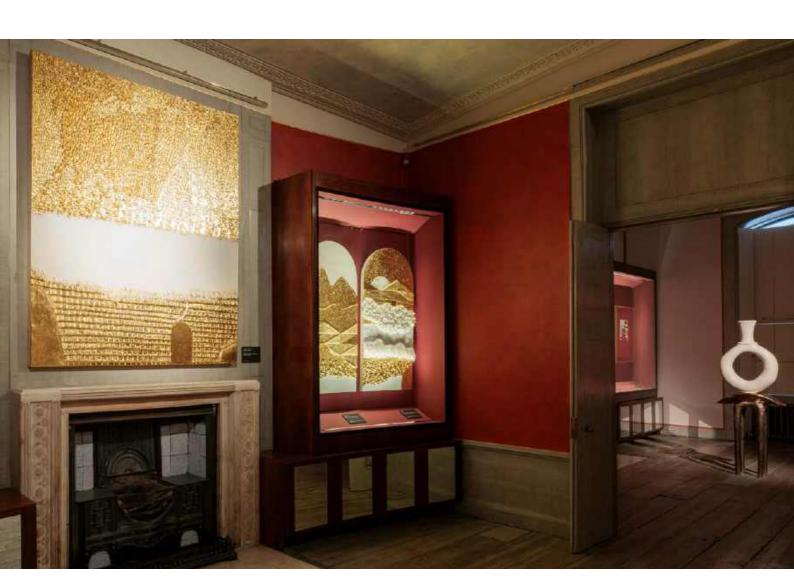


Bouré, 2024 24 carat gold, acrylic, cut paper, linen, silk, banana yarn, raffia, silk cocoons on wood panel  $125\times61\times6.5$  cm  $49\,1/4\times24\times2\,1/2$  in (VIKT 2024014)

USD 75,000.00 (plus applicable taxes)



Installation: Mythic Time / Tens of Thousands of Rememberings, Sir John Soane's Museum, London (2024–25)



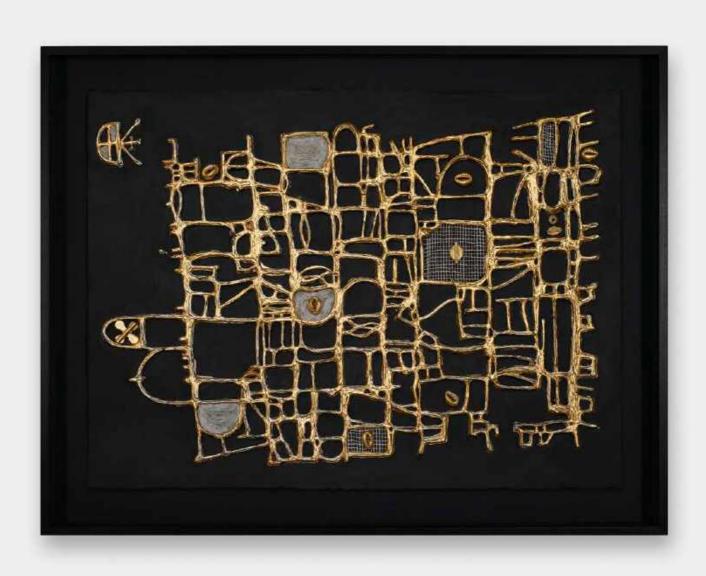




Metacosmia VII, 2025 24 carat gold, acrylic, gesso, silk, jute, painted bronze beads on paper Unframed:  $56\times76~\rm cm$   $22\times29~7/8~\rm in$ 

Framed: 68.9 × 88.4 × 5.2 cm 27 1/8 × 34 3/4 × 2 in (VIKT 2025005)

USD 30,000.00 (plus applicable taxes)



Metacosmia V, 2025

24 carat gold, acrylic, gesso, silk, jute, painted bronze beads on paper

Unframed:

 $56 \times 76 \text{ cm}$ 

22 × 29 7/8 in

Framed:

 $68.9 \times 88.4 \times 5.2 \text{ cm}$ 

 $27\,1/8 \times 34\,3/4 \times 2$  in

(VIKT 2025006)

USD 30,000.00 (plus applicable taxes)



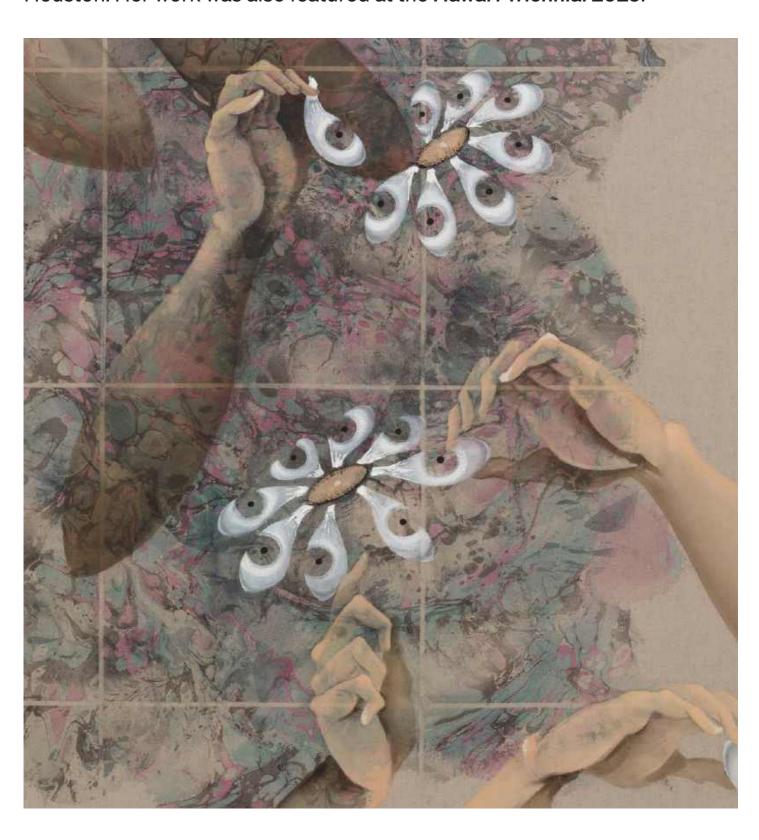
Metacosmia X, 2025 24 carat gold, acrylic, gesso, silk, jute, painted bronze beads on paper Unframed:  $56 \times 76$  cm  $22 \times 29$  7/8 in Framed:  $68.9 \times 88.4 \times 5.2$  cm 27 1/8 × 34 3/4 × 2 in (VIKT 2025001)

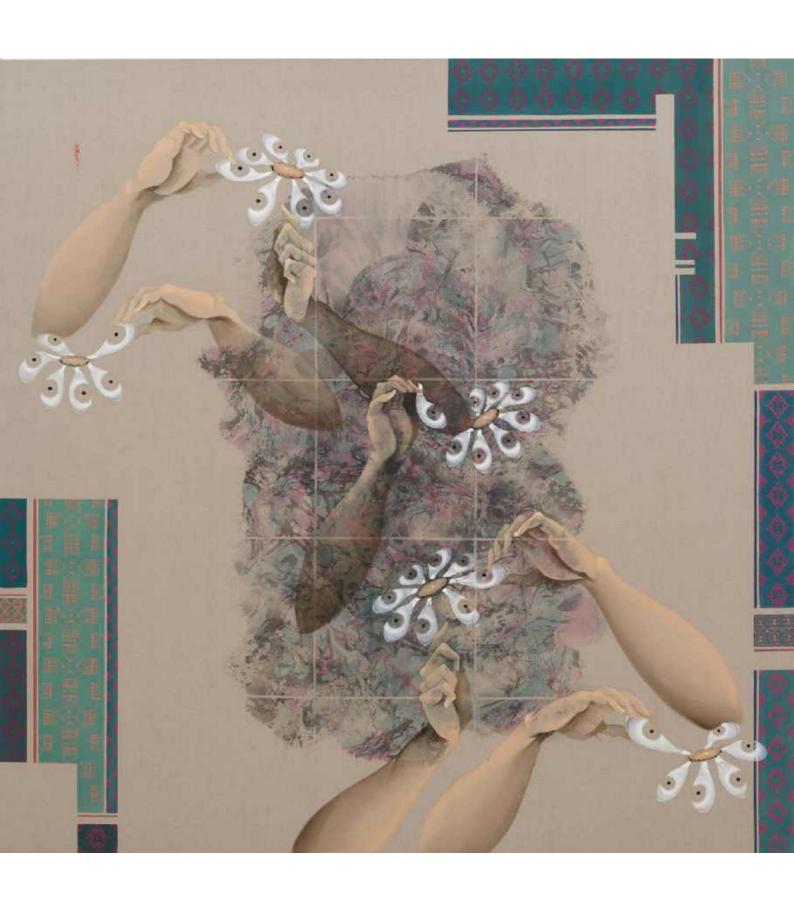
USD 30,000.00 (plus applicable taxes)

# 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 had several major solo exhibitions recently at ICA San Francisco; Frye Art Museum, Seattle and Moody Center For The Arts, Houston. Her work was also featured at the Hawai'i Triennial 2025.

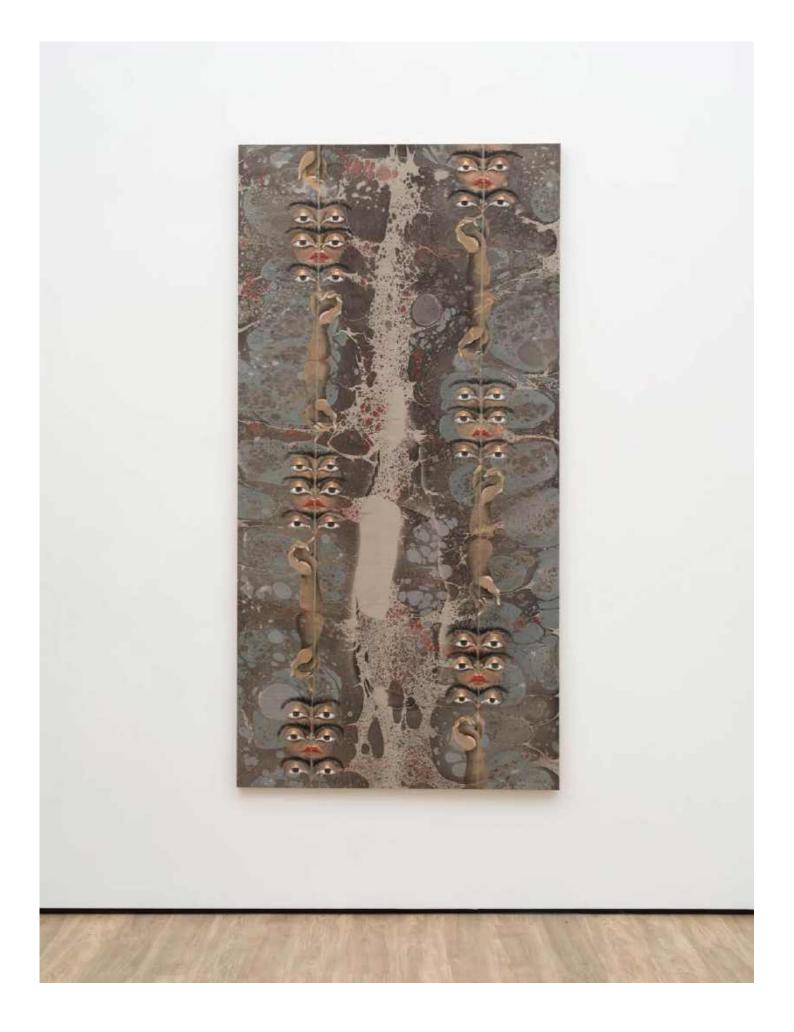




#### Hayv Kahraman

Eye plants in Blue, 2024 Oil and acrylic on linen 203.2 × 203.2 cm 80 × 80 in (KAHR 2024008)

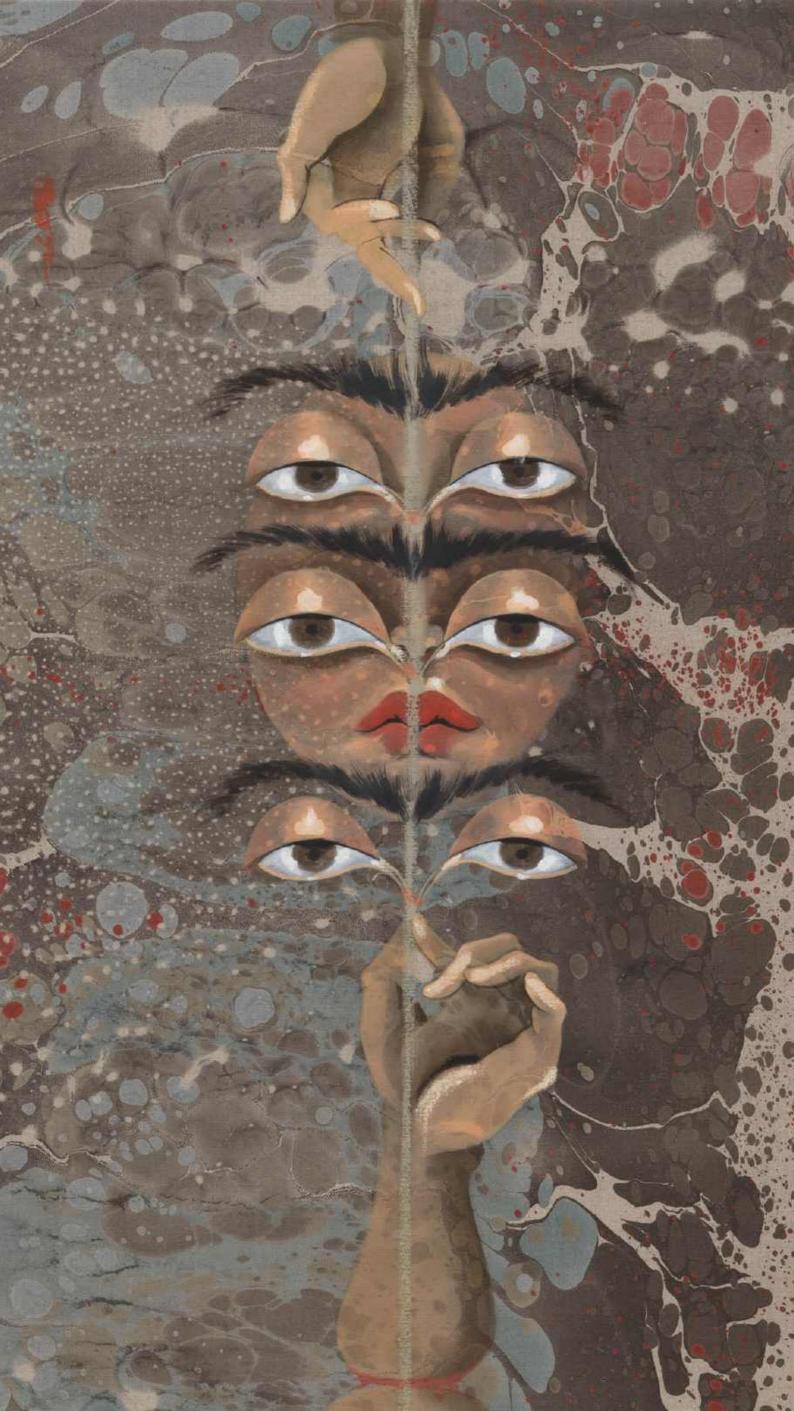
USD 110,000.00 (plus applicable taxes)



#### Hayv Kahraman

Generational Eyebrows, 2024 Oil and acrylic on linen 279.4 × 127 cm 110 × 50 in (KAHR 2024015)

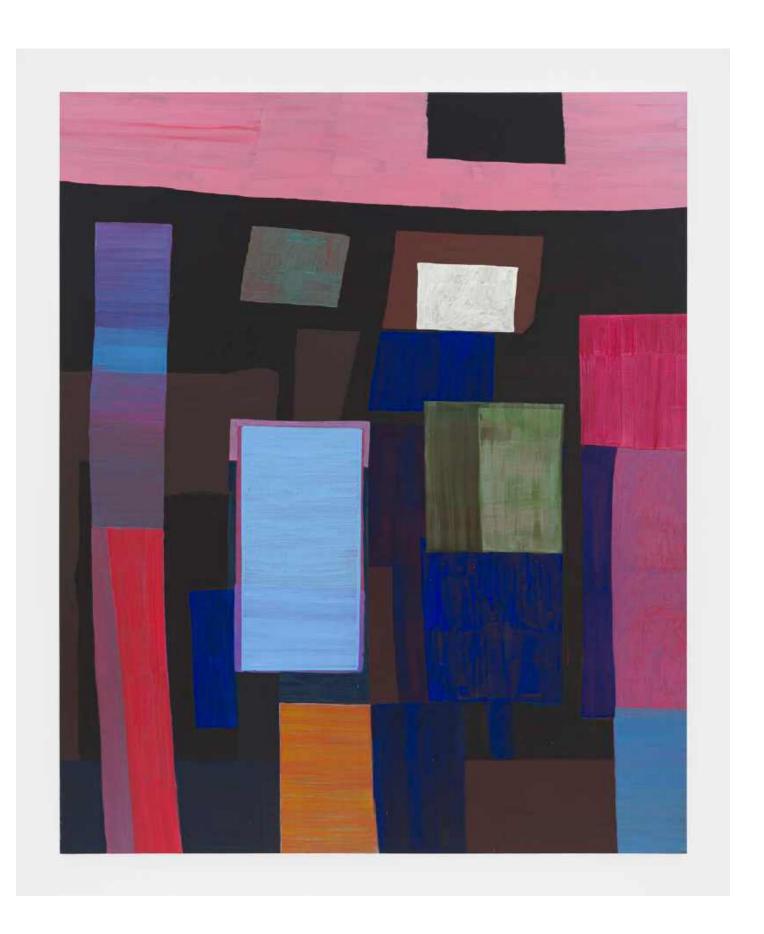
USD 120,000.00 (plus applicable taxes)



# Sojourner Truth Parsons

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





## Sojourner Truth Parsons

New York, 2025 Acrylic on canvas 262.3 × 213.4 cm 103 1/4 × 84 in (PARS 2025001)

USD 75,000.00 (plus applicable taxes)



# **Sojourner Truth Parsons** *Before*, 2024

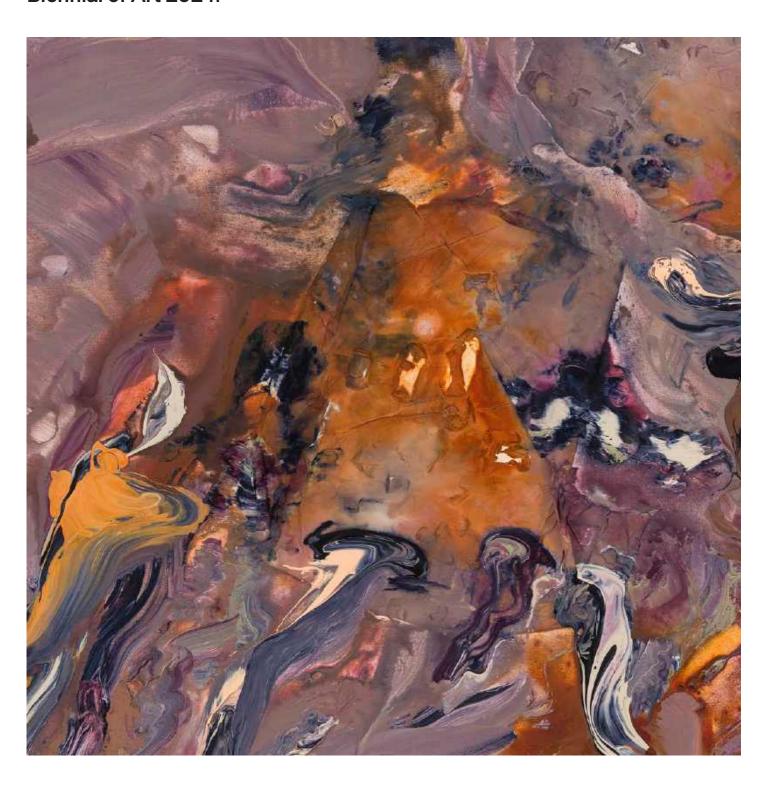
Acrylic on canvas 167.6 × 121.9 × 3.8 cm 66 × 48 × 11/2 in (PARS 2024007)

USD 50,000.00 (plus applicable taxes)

## **Manuel Mathieu**

Trajectories and memories of a black hole takes the metaphor of a black hole and translates it into a visual language that deals with compression and the weight of memory. The composition is dense and turbulent, with layers of paint that pull inward and gestures that collapse into each other. The central mass of warm colours is surrounded by cooler, more muted tones to create a sense of internal gravity. It's almost like shapes begin to form in a figurative manner, though they quickly dissolve while being overtaken by the energy of the surface. The painting doesn't settle; it resists narrative structure and suggests that what is left behind after impact or loss is not a clear image but a set of fragments. The 'trajectories' point to remnants of past events and 'memories' point to the emotional and psychological traces that remain. 'Black hole' becomes a metaphor for how some experiences are absorbed so completely that they distort everything around them.

Manuel Mathieu's work is currently featured in X Museum, Beijing and Saint Louis Art Museum, Missouri. The artist recently participated in the Toronto Biennial of Art 2024.

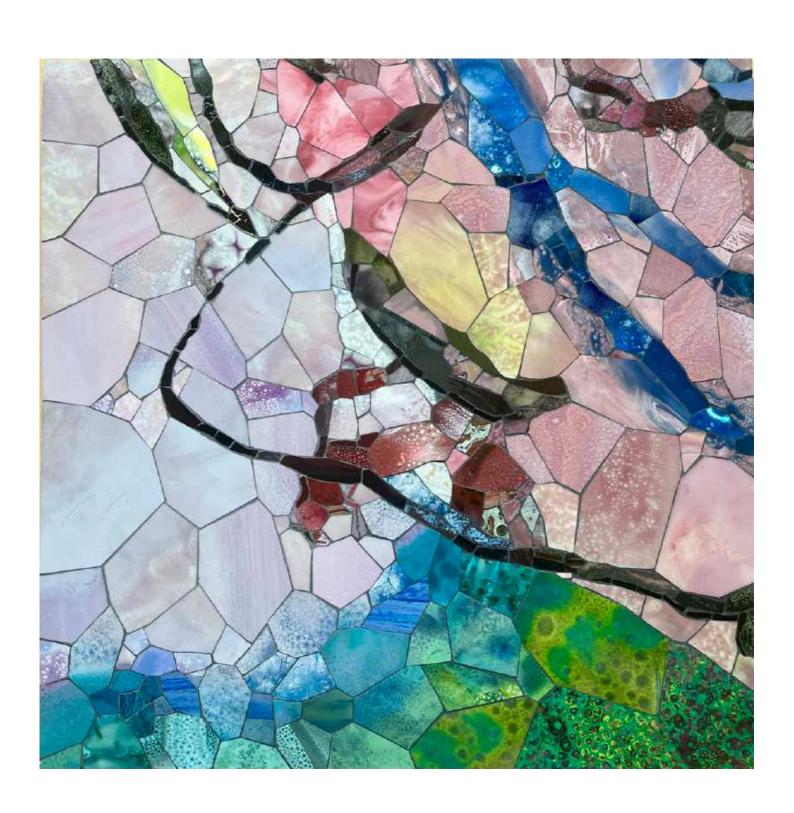




#### Manuel Mathieu

Trajectories and memories of a black hole, 2025 Mixed media on canvas  $182.9 \times 172.7$  cm  $72 \times 68$  in (MATH 2025002)

USD 75,000.00 (plus applicable taxes)



#### Manuel Mathieu

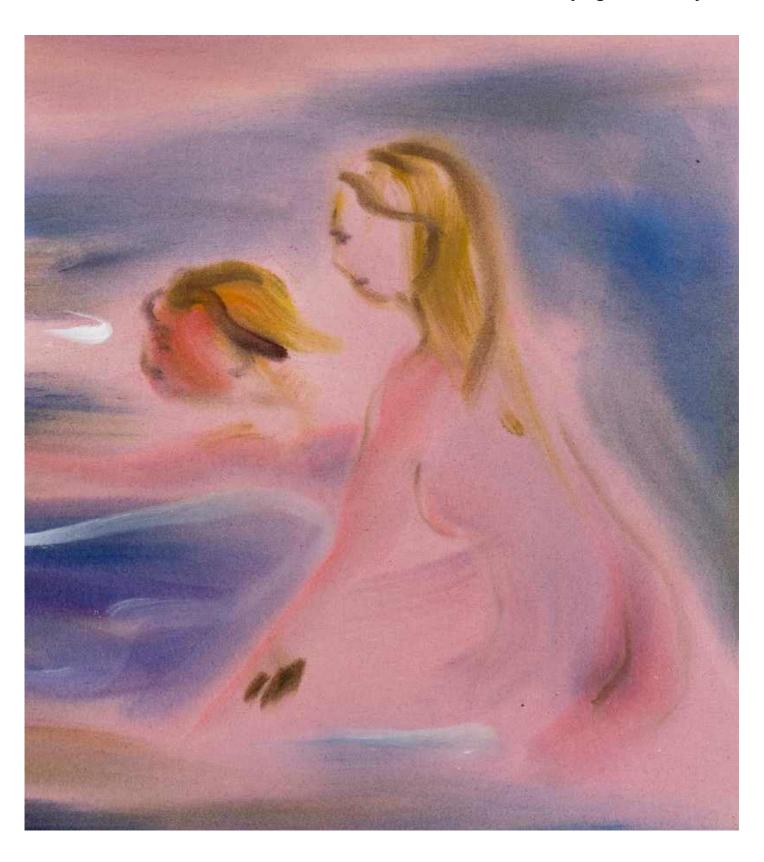
Habité I, 2025 Mosaic 38.1 × 38.1 cm 15 × 15 in (MATH 2025003)

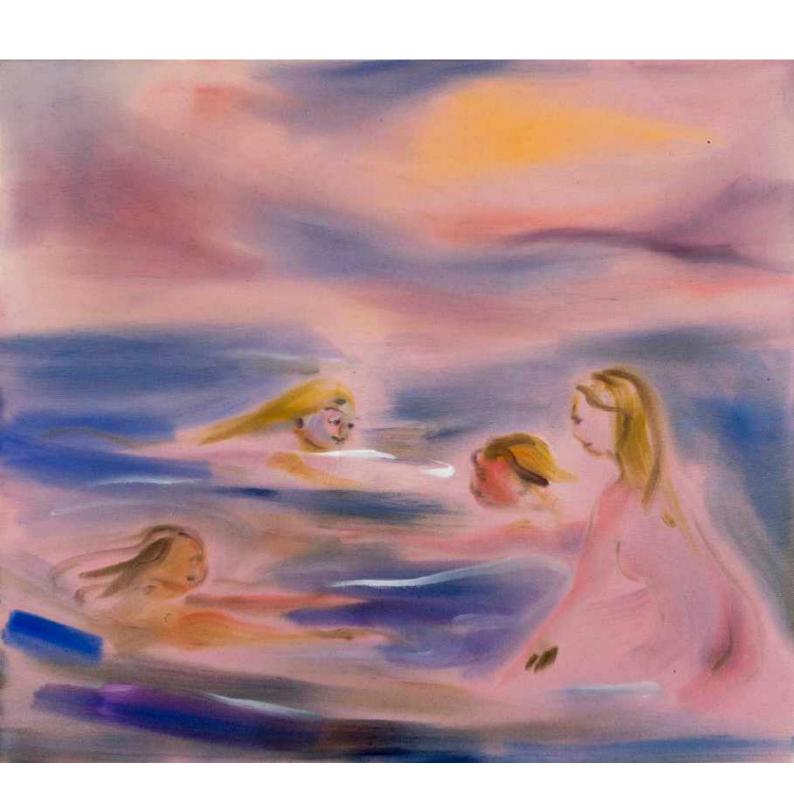
USD 25,000.00 (plus applicable taxes)

# 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 is currently having a major solo exhibition at **Space K**, Seoul. The artist will have upcoming exhibitions at **Kunsthalle Wien**, Vienna; **Cranford Collection**, London and **Sixi Museum**, Nanjing later this year.





## Sophie von Hellermann

Negation Elation, 2025 Acrylic on canvas 140 × 160 cm 55 1/8 × 63 in (HELL 2025086)

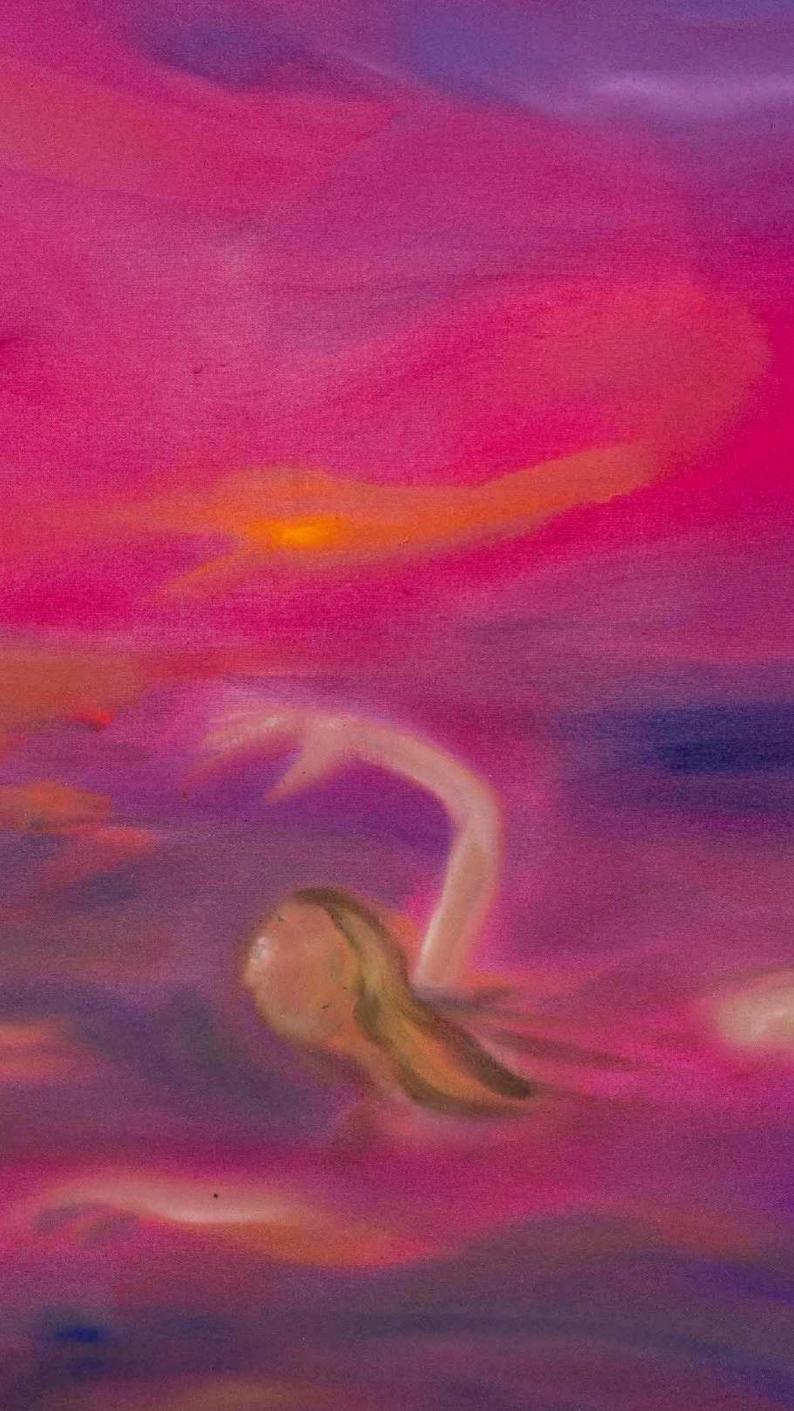
GBP 30,000.00 (plus applicable taxes)



## Sophie von Hellermann

Swimming Shallow Seas, 2025 Acrylic on canvas 140 × 160 cm 55 1/8 × 63 in (HELL 2025087)

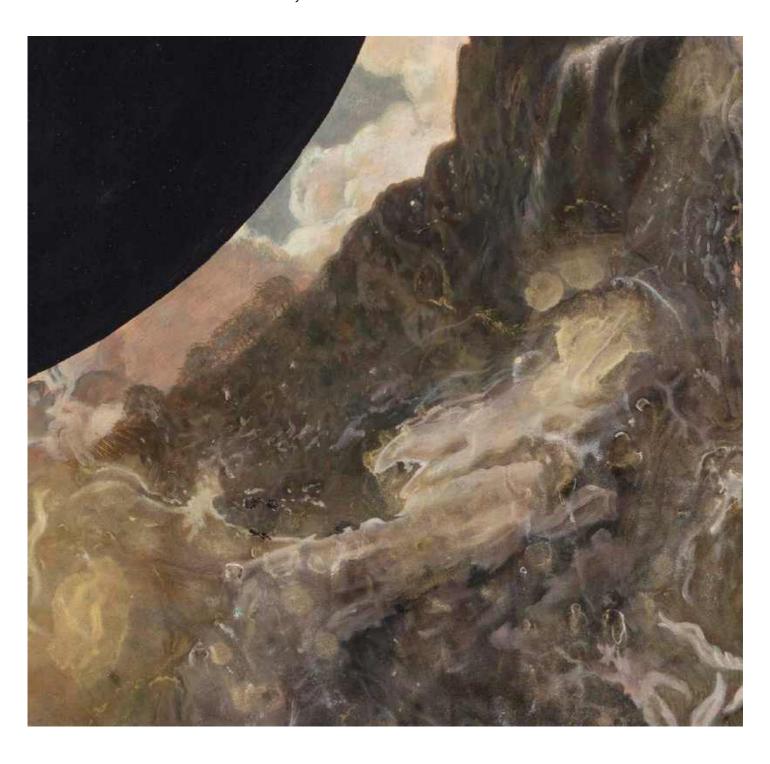
GBP 30,000.00 (plus applicable taxes)



In these works, pastoral landscapes idealised in 18th-century paintings by Old Masters serve as the basis for a number of painting techniques Rachel Rose developed using pigments and metallic dusts. 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. The material surrealism of these paintings expresses the mystical dimension of experience of landscape before industrialisation.

The Loop sculptures are composed of one material, silica, in two different states: glass and mineral. Rocks form over millions of years. Rock pulverised becomes sand. Sand heated and blown sets instantaneously and becomes glass. Together, blown glass and rock meet to produce an unnatural superimposition.

Rachel Rose's work is currently presented at **MAC Montréal**. The artist will open her solo exhibition at **Luma Westbau**, Zurich in June, followed by a group exhibition at **Haus der Kunst**, Munich.





Orb (1780), 2025 Colour pigment, metallic powders and oil on wood panel Unframed:  $62.2\times76.2$  cm  $24\ 1/2\times30$  in Framed:  $84.8\times102.6\times3.5$  cm  $33\ 3/8\times40\ 3/8\times1\ 3/8$  in (ROSE 2025001)

USD 75,000.00 (plus applicable taxes)



Inside Orb (1780), 2025 Colour pigment, metallic powders and oil on wood panel Unframed:  $62.2\times76.2$  cm  $24\ 1/2\times30$  in Framed:  $84.8\times102.6\times3.5$  cm  $33\ 3/8\times40\ 3/8\times13/8$  in (ROSE 2025002)

USD 75,000.00 (plus applicable taxes)





August 1st, 2024
Colour pigment, metallic powders and oil on wood panel
Unframed:
16.8 × 21 × 1 cm
6 5/8 × 8 1/4 × 3/8 in
Framed:
48.3 × 52.4 × 2.5 cm
19 × 20 5/8 × 1 in
(ROSE 2024006)

USD 25,000.00 (plus applicable taxes)



Loop (30 million BC) morning, 2023 Gogotte Oligocene epoch rock, blown glass  $30.2 \times 16.2 \times 19.1$  cm  $11.7/8 \times 6.3/8 \times 7.1/2$  in (ROSE 2023015)

USD 50,000.00 (plus applicable taxes)





Loop (30 million BC) night, 2023 Gogotte Oligocene epoch rock, blown glass 32 × 15 × 32 cm 12 5/8 × 5 7/8 × 12 5/8 in (ROSE 2023016)

USD 50,000.00 (plus applicable taxes)



#### **Arlene Shechet**

Arlene Shechet creates ceramic sculptures combining a range of materials, arrangements, and visual paradoxes. She pushes against the boundary of classical techniques in ceramics through her experiments with glazes, hybrid forms, and unconventional pedestals. Arlene follows a general impulse when creating, with the physical process of making the works being intuitive and unpredictable to the final result. Humour is a big part of the artist's practice. Her work is playful whilst knowingly investigates the history of sculptural production. Through colour and a lack of sculptural convention, she invites the viewer to marvel at her works' uniqueness.

A buoyant orange form, as foreign as it is seductive, hovers above a concrete plinth, like some ghost of modernism. Shechet began her *Together* series in 2020, during the early days of the Covid-19 pandemic. Rather than focusing on her own feelings in that shared trauma, Shechet decided to make new works that was an antidote to the uncertainty and instability of that moment. "One thing I felt we all certainly needed was joy, and one of the things that give me joy is colour." Moving around the sculpted body, you come to understand that colour completely embodies the form.





#### Arlene Shechet

Together, At Sunrise, 2024 Glazed ceramic, powder coated steel Overall: 45.7 × 45.7 × 38.1 cm | 18 × 18 × 15 in Ceramic: 29.2 × 45.7 × 38.1 cm | 11 1/2 × 18 × 15 in Stand: 24.1 × 17.8 × 17.8 cm | 9 1/2 × 7 × 7 in

(SHEC 2024002)

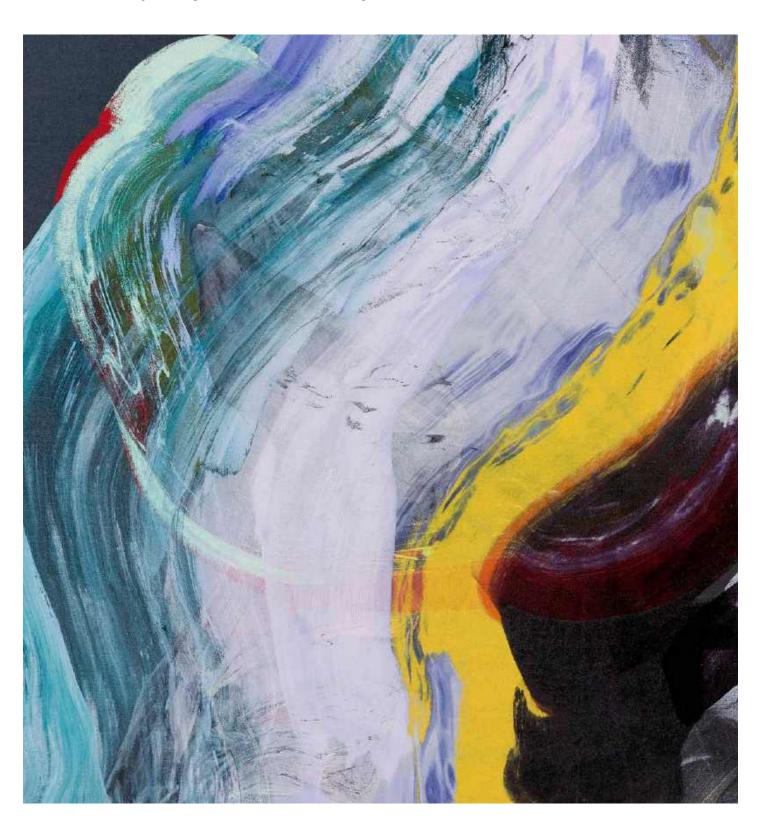
USD 75,000.00 (plus applicable taxes)





The large, sweeping brushstrokes that define much of Ragna Bley's recent work, are developed using spatulas and custom-made tools, rather than traditional brushes. This method induces a mechanical aspect which is controlled, but not fully, and allows for painterly gestures to be disguised. The paint absorbs into the canvas through the application of pressure and the passage of time. This process, and collaboration with the materials and their interactions, results in a dynamic tension between intention and unpredictability, giving the paintings a life of their own. The careful balance of technique and spontaneity speaks to Bley's dedication to both the technical and emotional dimensions of her work, reinforcing her ability to navigate the forces she seeks to embody and explore.

Ragna Bley is currently having a solo exhibition at **Pilar Corrias Savile Row**, London. The artist will also be exhibiting at **HAM Helsinki Art Museum** and **The Contemporary Austin** later this year.





Chimeral Breath, 2025
Acrylic and oil on linen canvas
207 × 150 cm
81 1/2 × 59 in
(BLEY 2025016)

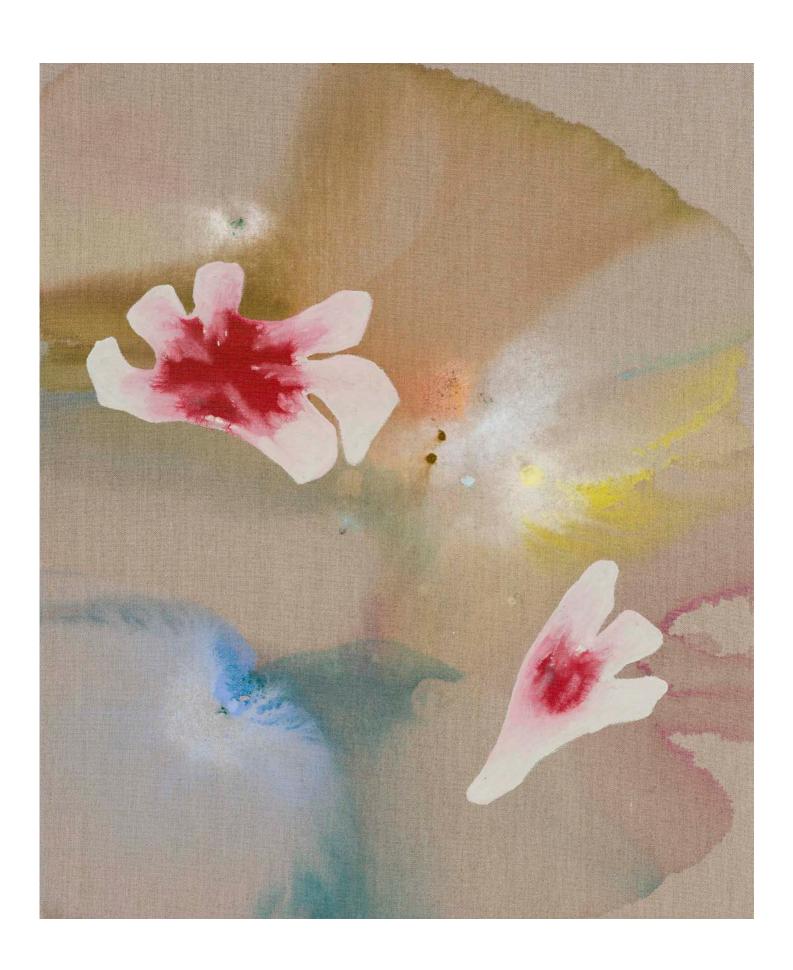
USD 40,000.00 (plus applicable taxes)



Still Rush, 2025 Acrylic, oil and vinyl paint on linen canvas 116 × 207 cm 45 5/8 × 81 1/2 in (BLEY 2025003)

USD 35,000.00 (plus applicable taxes)





Mother's Eye, 2025 Acrylic paint and snow on linen canvas 60 × 50 cm 23 5/8 × 19 3/4 in (BLEY 2025010)

USD 15,000.00 (plus applicable taxes)

# Vivien Zhang

Vivien Zhang's paintings ask us to question the flawed linguistic, visual and taxonomic systems that we use to understand all facets of life. She examines our consumption of images and information in a technologically mediated world.

Zhang assembles motifs collected from personal experiences and intensive research into abstract fields within her paintings. The canvas becomes a site for the motifs from multiple contexts and cultures to collide and defy their origin, generating what Zhang considers 'alternative landscapes'. Precise, digitally constructed sections of painting sit with expressive washes which drip and pool. Her paintings straddle the tension between the perfection of a digital image and the chance of painterly composition.

Vivien Zhang is currently having a solo exhibition at the **Aranya Art Center**, Beidaihe, China. Her works are also exhibiting at **X Museum**, Beijing and **BY ART MATTERS**, Hangzhou.





#### Vivien Zhang

Call Me By My Name (Pseudotrillium), 2025 Acrylic and oil on linen 210 × 180 cm 82 5/8 × 70 7/8 in (ZHAN 2025016)

GBP 40,000.00 (plus applicable taxes)

# **Kat Lyons**

Kat Lyons's practice explores the complexities of earthly life to question the limitations of human categorisation and understanding. Drawing from an extensive research practice which references fables, medical and scientific documentation, contemporary advertisement, and personal experience on a livestock farm, Lyons' work offers a multifaceted approach to the category of 'animal'.

Wild boars in parts of Europe, particularly in regions affected by the Chernobyl disaster, exhibit unusually high levels of radioactivity, especially in their meat. They have adapted to living in these 'exclusion zones', despite that these are deemed to be uninhabitable for all living beings. This "wild boar paradox" has been a long-standing mystery, but recent research suggests that the high levels of radioactivity are not solely due to Chernobyl, but also due to contamination from Cold War nuclear weapons testing.

Kat Lyons will open a solo exhibition at **Marquez Art Projects**, Miami later in December.





## Kat Lyons

Exclusion Zone, 2024
Oil on canvas
198.1 × 223.5 cm
78 × 88 in
(LYON 2024005)

USD 50,000.00 (plus applicable taxes)



### Kat Lyons Elegy in Light, 2023 Oil on canvas 90.2 × 90.2 cm 35 1/2 × 35 1/2 in (LYON 2023015)

USD 32,000.00 (plus applicable taxes)



#### Kat Lyons

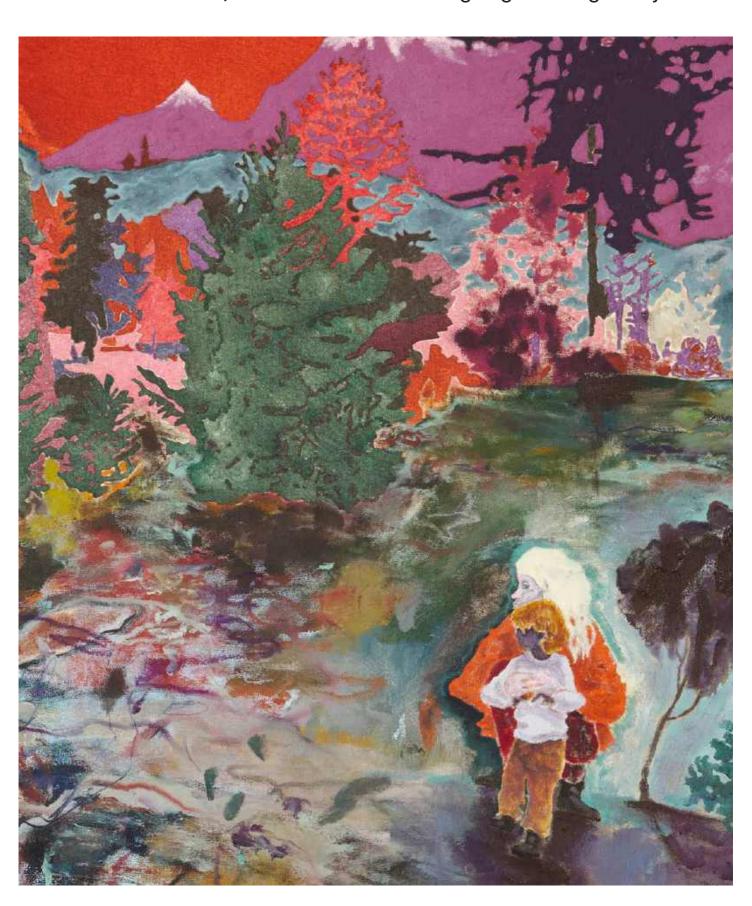
Season of the Beetle, 2025 Oil on canvas Custom Frame: Dirt dyed muslin and acrylic paint  $47.6 \times 57.8$  cm  $18\ 3/4 \times 22\ 3/4$  in (LYON 2025001)

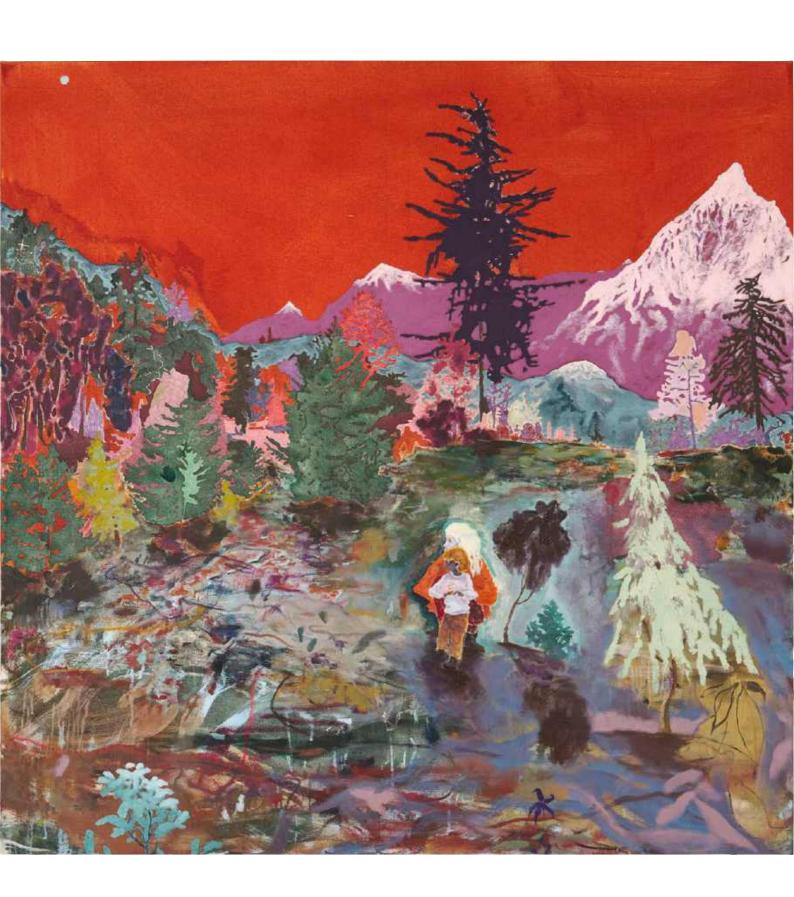
USD 18,000.00 (plus applicable taxes)

# Pierre Knop

From cosy interiors to magnificent landscapes, Pierre Knop is a maker of vibrant tableaux. The artist begins each painting with a personal archive of images, whether a personal photo or a scrap of art history, transmuting these small pictures into grander vistas. Knop's process allows him to work on several canvases at once, resulting in groups of paintings that share palettes and atmospheres.

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. 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

Lai Nair, 2024 Ink, crayon, oil pastel and oil on canvas 140 × 140 cm 55 1/8 × 55 1/8 in (KNOP 2024008)

EUR 35,000.00 (plus applicable taxes)



## Pierre Knop

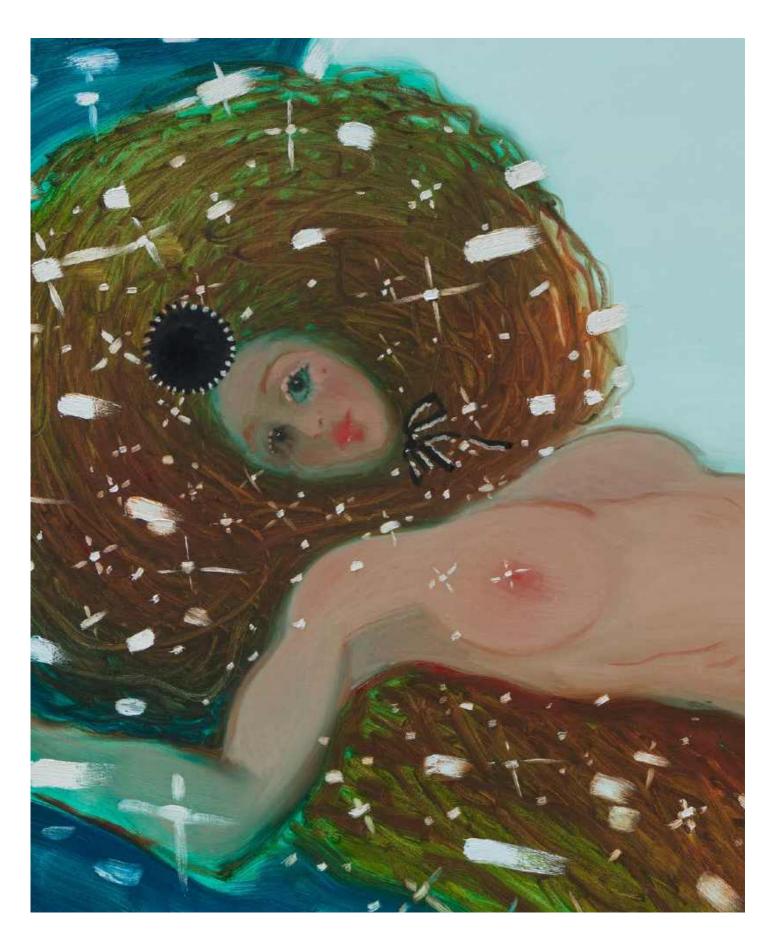
High Mountain Hike, 2025 Ink, crayon, oil pastel and oil on canvas 140 × 140 cm 55 1/8 × 55 1/8 in (KNOP 2025015)

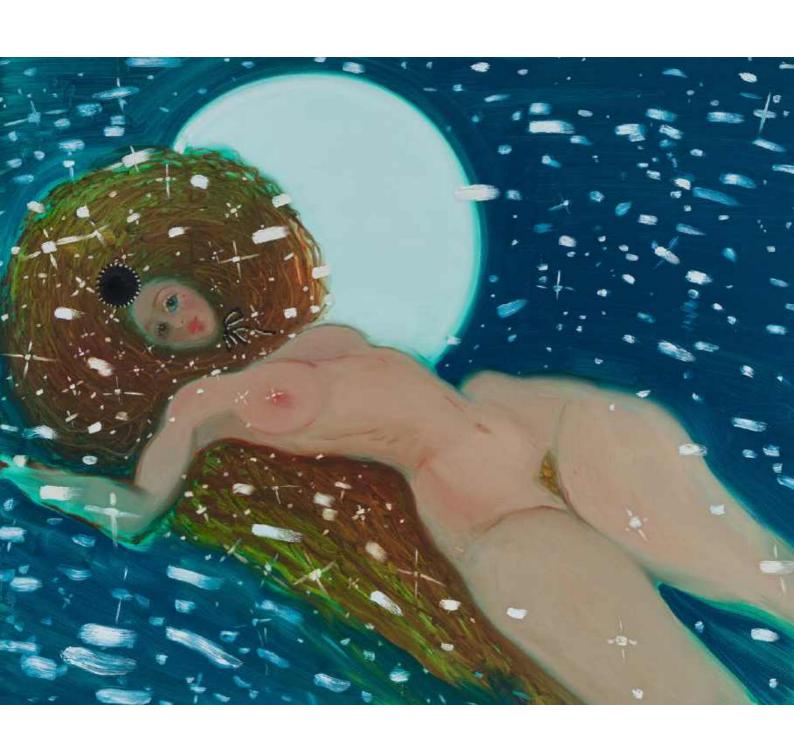
EUR 35,000.00 (plus applicable taxes)



## 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, fantasying, 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.

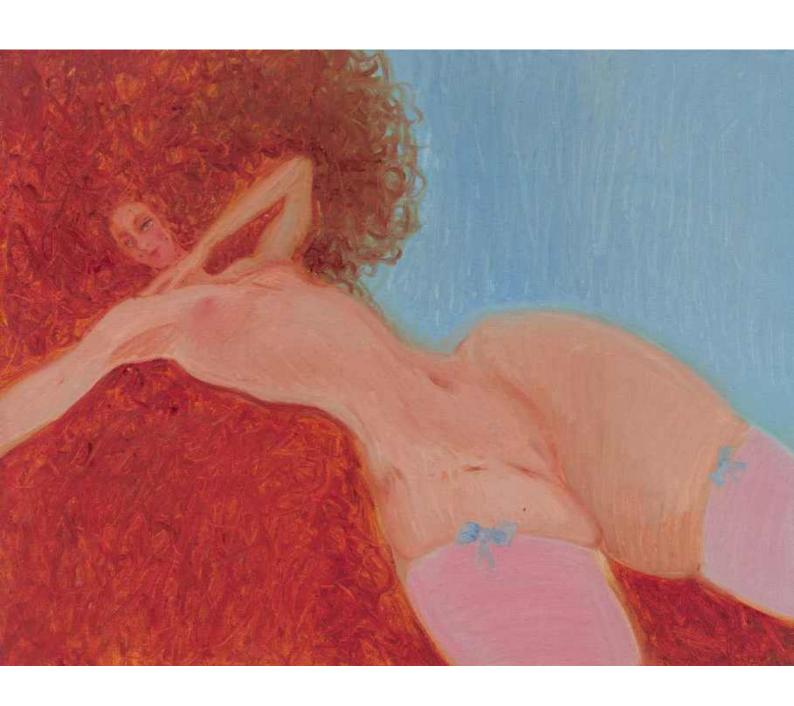




### Sofia Mitsola

Super Stella, 2025 Oil on linen 180 × 220 cm 70 7/8 × 86 5/8 in (MITS 2025007)

GBP 32,000.00 (plus applicable taxes)



## Sofia Mitsola

Du Barry, 2025 Oil on linen 70 × 90 cm 27 1/2 × 35 3/8 in (MITS 2025005)

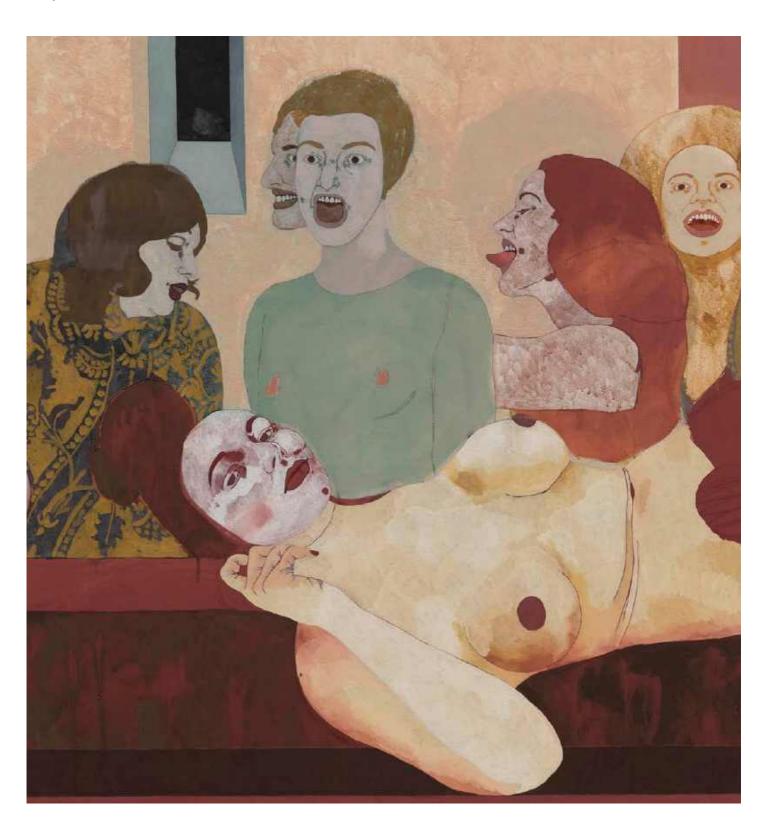
GBP 16,000.00 (plus applicable taxes)

## Ella Walker

Using both traditional and contemporary painting techniques and materials, Ella Walker works from a myriad of source imagery – iconography, medieval manuscripts, and classical sculpture to modern ballet, fashion and the cinema of Fellini and Pasolini – unifying historic and contemporary figures and narratives within a single picture plane.

Walker applies light washes of acrylic dispersion, pigment, chalk and marble dust, with selective intensity to an absorbent and textured ground. Employing the spatial logics of fresco and its shallow depth of field, Walker builds her tableaux, placing her painted subjects within stage-like scenes that defy easy delineation between ecstasy, eroticism and suffering.

Ella Walker is currently having a major solo exhibition at **Le Château – Centre for Contemporary Art and Heritage of Aubenas**, South of France until September.

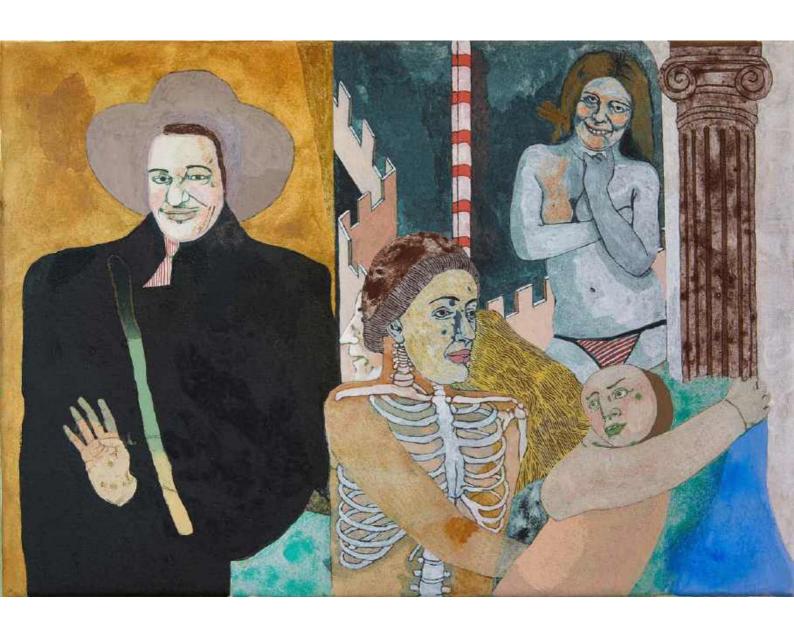




## Ella Walker

The Entombment, 2025
Acrylic dispersion, pigment, chalk
and pencil on linen
160 × 270 cm
63 × 106 1/4 in
(WALK 2025002)

USD 55,000.00 (plus applicable taxes)



### Ella Walker

Mamma, 2025 Tempera on stretched paper 21 × 30 × 3.2 cm 8 1/4 × 11 3/4 × 1 1/4 in (WALK 2025004)

USD 12,000.00 (plus applicable taxes)

# Installation: *Idolâtrie*, **Le Château – Centre for Contemporary Art and Heritage of Aubenas**, South of France (2025)

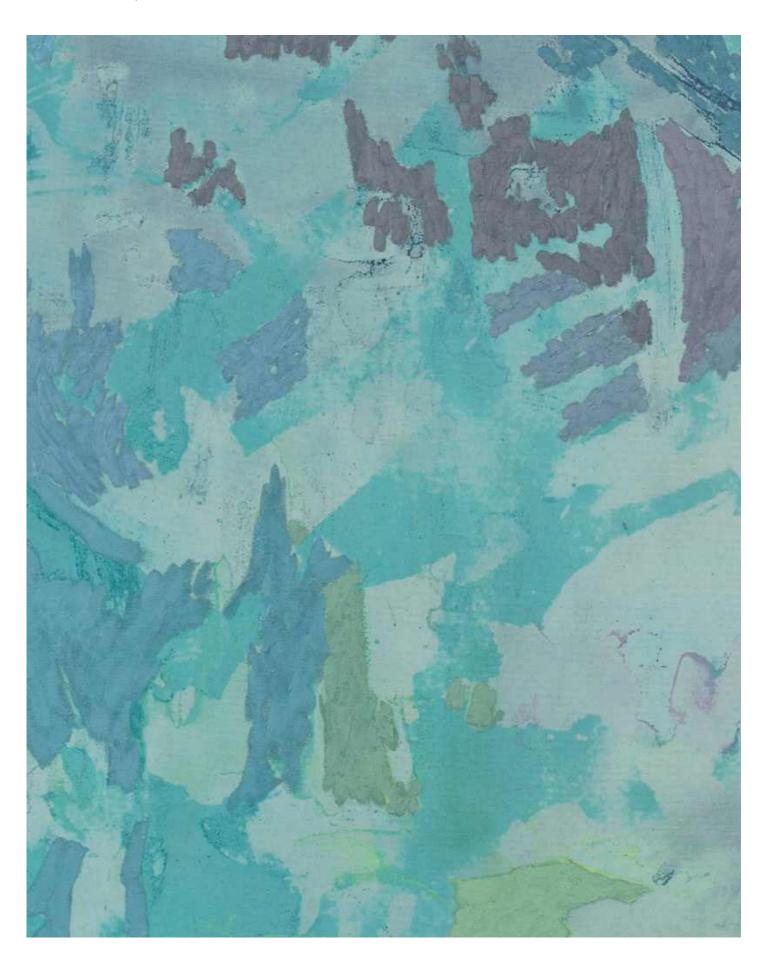


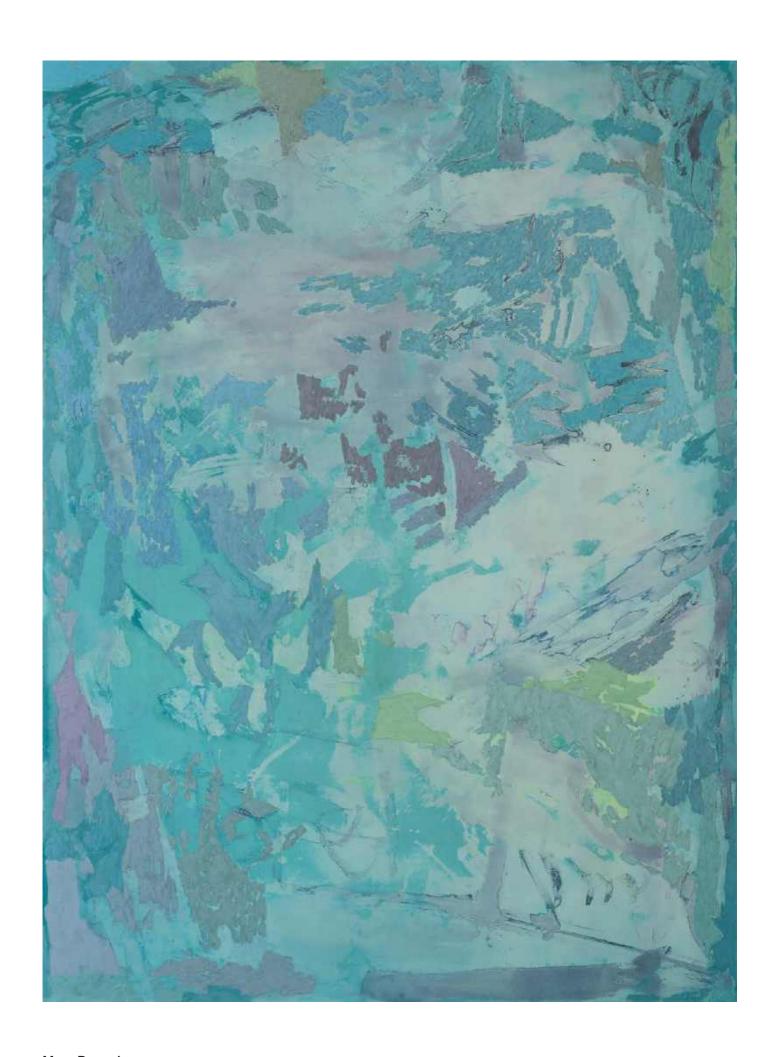


## Mary Ramsden

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.

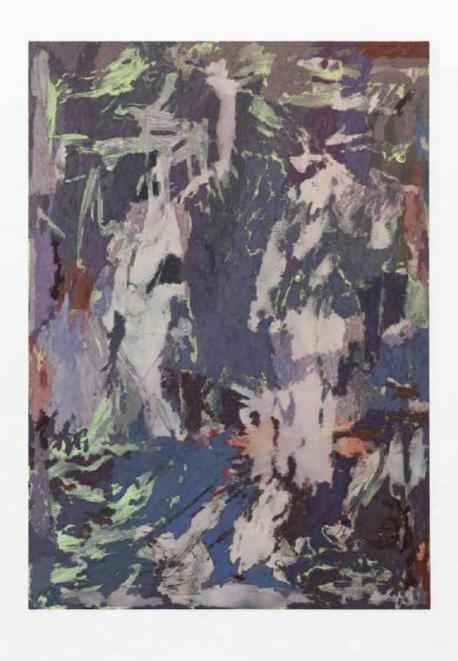
Mary Ramsden's work was recently featured at the **Green Family Art Foundation**, Dallas.





### Mary Ramsden Your Interiority, 2025 Oil on canvas 190 × 140 cm 74 3/4 × 55 1/8 in (RAMS 2025008)

GBP 30,000.00 (plus applicable taxes)



## Mary Ramsden

Colossal Fracture, 2025 Oil on canvas 170 × 120 cm 66 7/8 × 47 1/4 in (RAMS 2025001)

GBP 26,000.00 (plus applicable taxes)



Mary Ramsden

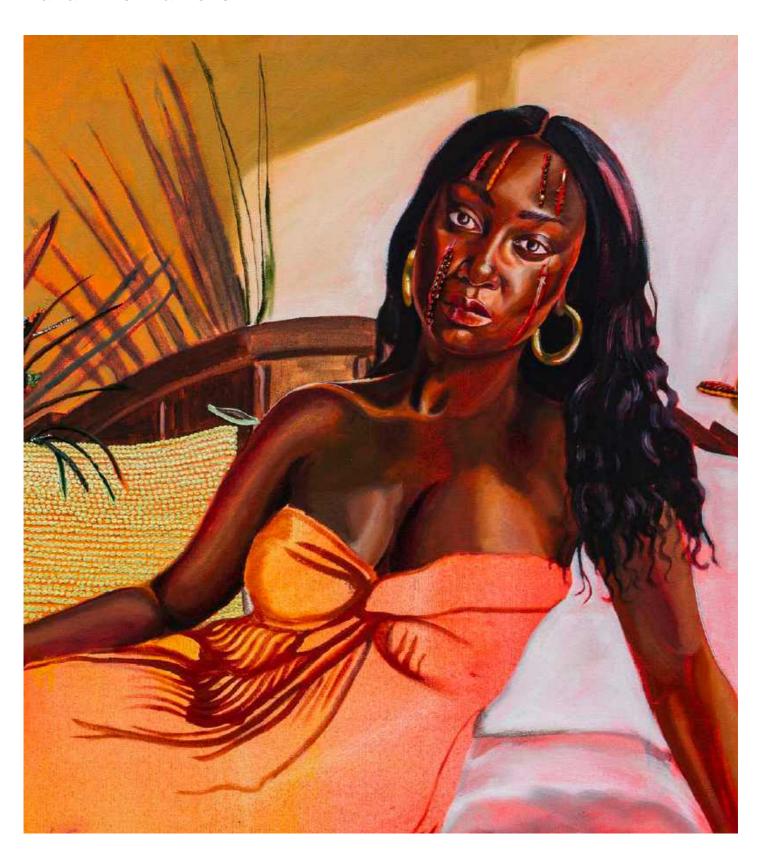
Exoplanet, 2025
Oil on canvas
170 × 120 cm
66 7/8 × 47 1/4 in
(RAMS 2025002)

GBP 26,000.00 (plus applicable taxes)

## Gisela McDaniel

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

Gisela McDaniel will have her first institutional solo exhibition at the **Ogunquit Museum of American Art**, Maine in August. Her work is currently featured at the **Museum of Fine Arts**, Boston. She was also featured at the **Hawai'i Triennial 2025**.





#### Gisela McDaniel

Meeting my soul, 2024 Oil on canvas, found object, bead, resin, clay, audio  $127 \times 157.5 \times 12.7$  cm  $50 \times 62 \times 5$  in (MCDA 2024025)

Listen to the audio component of the work here.

USD 45,000.00 (plus applicable taxes)



#### Gisela McDaniel

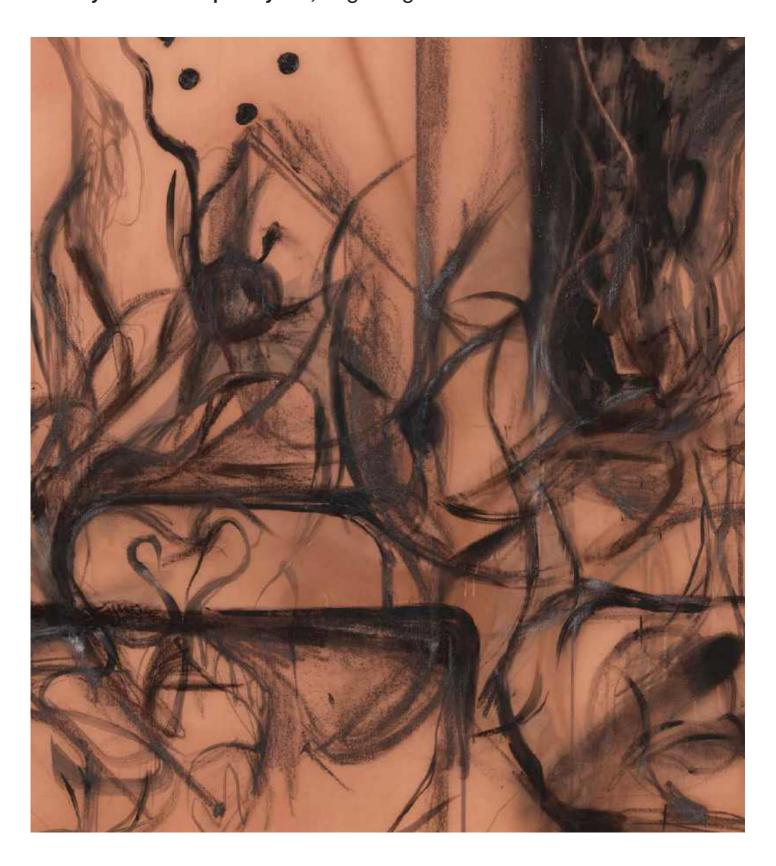
Faininok, 2024
Oil on panel, shell, found object
25.4 × 25.4 × 15.2 cm
10 × 10 × 6 in
(MCDA 2024012)

USD 8,000.00 (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 his practice. Treating the canvas as a privileged site to exorcise his memories of place, Bottrop psychically mines his own past to create frenetically rendered cartographic recollections, which, though profoundly personally, are open-ended enough to allow the viewer to project their own urban reminiscences.

Peppi Bottrop's work is currently featured in X Museum, Beijing and the Society for Contemporary Art, Augsburg.





## Peppi Bottrop C29.wtfg.02, 2024

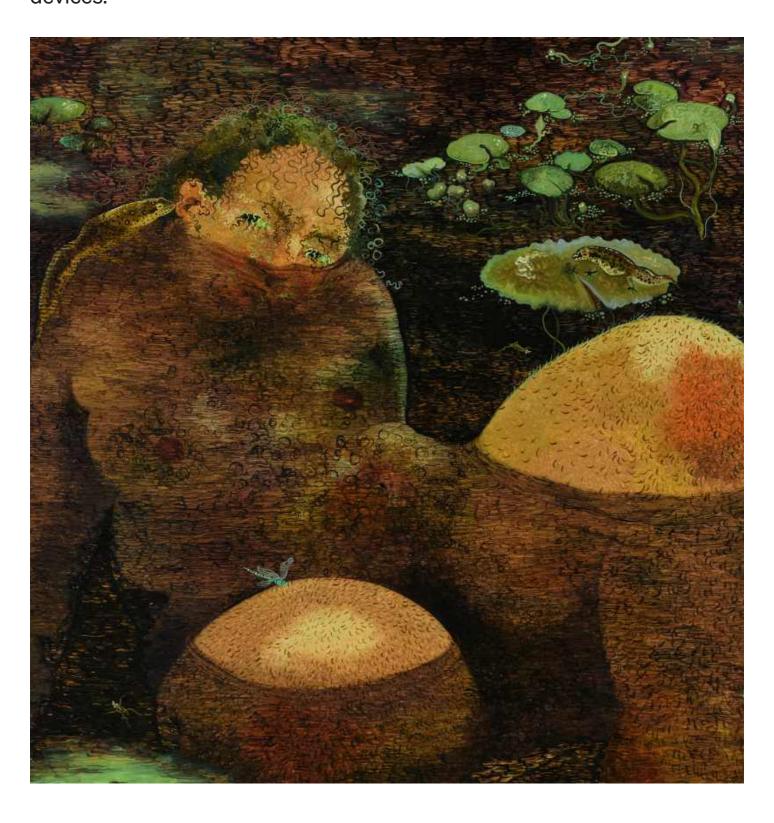
Oil, acrylic, charcoal, graphite and paper on copper mesh 189.9 × 170.2 cm 74 3/4 × 67 in (BOTT 2024002)

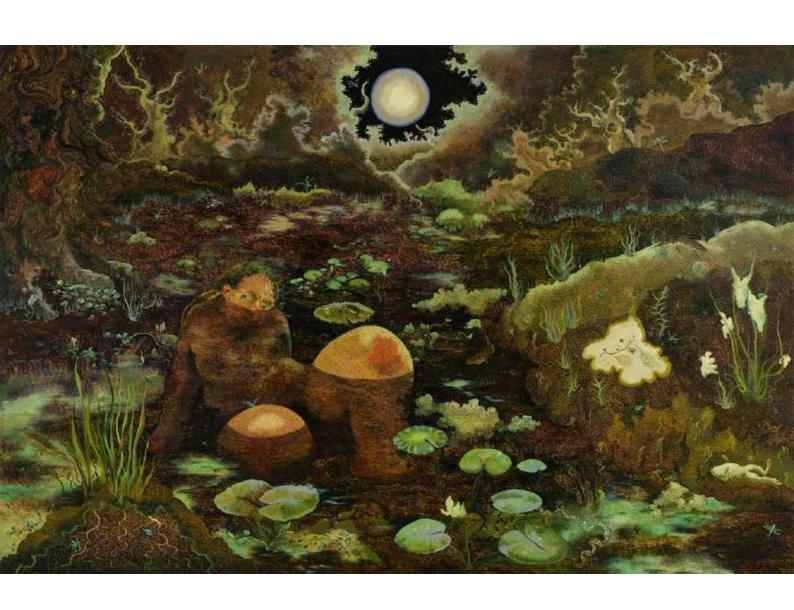
EUR 30,000.00 (plus applicable taxes)

## **Georg Wilson**

Painting with the seasons, Georg Wilson's practice channels the cyclical rhythms and forces of nature, where new life welcomes growth, growth meets death and death awaits resurrection. Drawing inspiration from ancient English folklore, poetry and painting, the artist depicts bountiful landscapes that exceed the natural; devoid of human presence, they are instead inhabited by wildling creatures that live harmoniously with the land.

Wilson's world-building is enriched by her unique approach to texture and mark-making that unifies all surfaces, forms and beings. Each swirling, overlapping brushstroke reflects the gilded light that bathes England on an early autumn morning; such intense golden hues dominate the artist's palette, which can be likened to that of the British landscape painter Samuel Palmer (1805–1881). Wilson's pastoral visions of the English countryside are nostalgic yet also present a non-human realm where ownership and extraction are not present; a world that can flourish when left to its own devices.





### Georg Wilson

The Newt Moon, 2025 Oil on linen 200 × 300 cm 78 3/4 × 118 1/8 in (WILS 2025003)

GBP 40,000.00 (plus applicable taxes)



## **Georg Wilson**

The Awakening, 2025 Oil on panel 250 × 170 cm 98 3/8 × 66 7/8 in (WILS 2025004)

GBP 32,000.00 (plus applicable taxes)



## **Current and Upcoming Projects**

## **Pilar Corrias Conduit Street**

# Philippe Parreno

El Almendral 23 May-28 June 2025

# Mickalene Thomas, Tschabalala Self, Christina Quarles, Pacita Abad, Loie Hollowell

Perpetual Motion Machines 9 July–20 September 2025

#### Sabine Moritz

10 October-15 November 2025

## **Pilar Corrias Savile Row**

# Ragna Bley

Move Baby, Move 16 May–28 June 2025

#### Manuel Mathieu

11 September – 1 November 2025

#### **Art Fairs**

### **Art Basel**

17-22 June 2025

#### **Art Basel Paris**

22-26 October 2025

