

# Pilar Corrias




## Art Basel Hong Kong

26–30 March 2025

Booth 1B03



51 Conduit Street  
London W1S 2YT



2 Savile Row  
London W1S 3PA

sales@pilarcorrias.com +44 20 7323 7000

pilarcorrias.com



## Philippe Parreno

In Philippe Parreno's mesmerising and immersive installation *My Room Is Another Fish Bowl* (2016), up to 90 Mylar fish-shaped balloons delicately hover and surround the viewer. Three different species float within a given space, positioned according to atmospheric changes, producing what may be seen as a large architectural fishbowl. These artificial animals become a participatory artwork, gently ascending and descending depending on the touch of the audience, and the amount of heat and light within the space. As we walk amongst them, the elegantly suspended, multi-coloured fish balloons invite reflection and contemplation. They engender a dreamlike scenario in which the artwork produces a fictional environment within a real space.

Parreno created *100 questions, 50 lies (Storyboard)* (2024) in preparation for an upcoming film, which began production in 2023. Each painting offers a fragmentary glimpse of potential futures: scenes, landscape designs, and imagined realities to influence the cinematography of the film, and function as a storyboard for its production. The subjects of the paintings remain elusive and mysterious, following the artist's notion that they circumscribe a film that has always existed in the realm of potentiality, but whose realisation demands the invention of an origin.

Philippe Parreno is currently having a solo exhibition at **Haus der Kunst**, Munich and a group exhibition at **PoMo**, Trondheim, Norway. The artist will also have a solo exhibition in May at **Pilar Corrias Conduit Street**.







**Philippe Parreno**

*My Room is Another Fish Bowl*, 2016

90 screen printed mylar balloons

30 Salmon: 95 × 188 cm each

30 Smelt: 99 × 220.5 cm each

30 Roach: 100 × 218 cm each

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

(PARR 2016013)

EUR 350,000.00 (plus applicable taxes)

Installation: *Anywhen*, Tate Modern, London (2016–17)





Installation: *Anywhen*, Tate Modern, London (2016–17)





**Philippe Parreno**

*100 Questions, 50 Lies (Storyboard)*, 2024

Oil on paper mounted on canvas

30 × 40 cm

11 3/4 × 15 3/4 in

(PARR 2024031)

EUR 40,000.00 (plus applicable taxes)







**Philippe Parreno**

*100 Questions, 50 Lies (Storyboard)*, 2024

Oil on paper mounted on canvas

30 × 40 cm

11 3/4 × 15 3/4 in

(PARR 2024029)

EUR 40,000.00 (plus applicable taxes)







## Tschabalala Self

For the new paintings, Tschabalala Self takes *The Piano Lesson* by August Wilson as a starting point. The play centers on a Black American family in the 1930s and the part an heirloom piano plays in their lives – past, present and future.

“It is one of my favourite August Wilson plays and speaks to me so deeply because of its relationship to the home and inheritance. The Romare Bearden work from which the play is named is a beautiful rendering of a Black American home. When looking at the play’s origin within the context of American slavery, the significance of home for the characters in the play and the figures depicted in Bearden’s piece becomes all the more poignant when you realise the legacy of separation, loss and displacement inflicted on their ancestors.”

– Tschabalala Self

These paintings will be featured in the artist’s solo exhibition at **Longlati Foundation**, Shanghai in mid March. Tschabalala Self will also exhibit at **Guggenheim**, New York and the **Australian Centre for Contemporary Art**, Melbourne later this year.







**Tschabalala Self**

*Man in Frame 1, 2025*

Acrylic paint, grease pencil, fabric, thread and painted canvas on linen

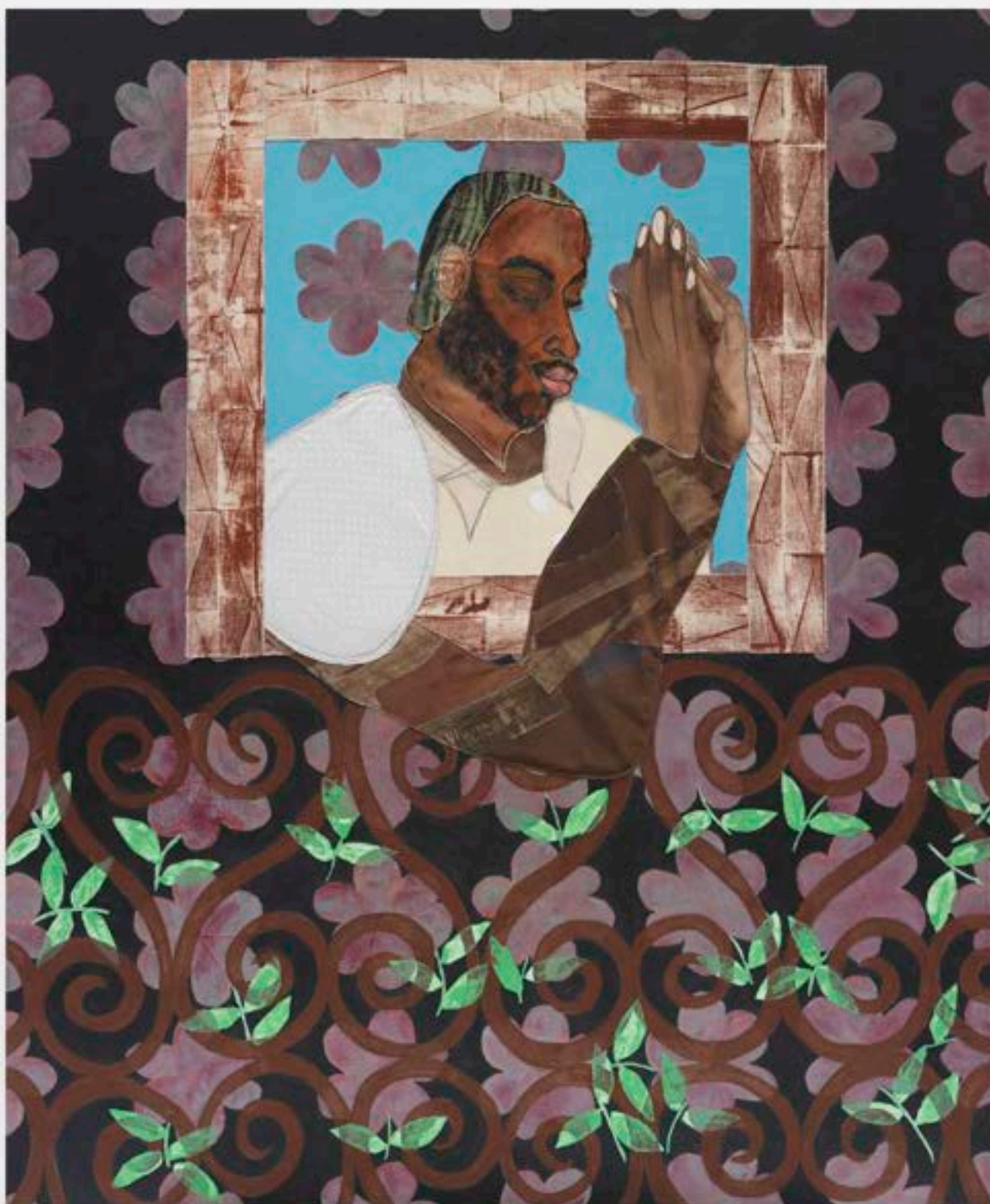
182.9 × 152.4 cm

72 × 60 in

(SELF 2025004)

USD 230,000.00 (plus applicable taxes)





**Tschabalala Self**

*Man in Frame 2, 2025*

Acrylic paint, grease pencil, colored pencil, fabric, thread and painted canvas on linen

182.9 × 152.4 cm

72 × 60 in

(SELF 2025005)

USD 230,000.00 (plus applicable taxes)





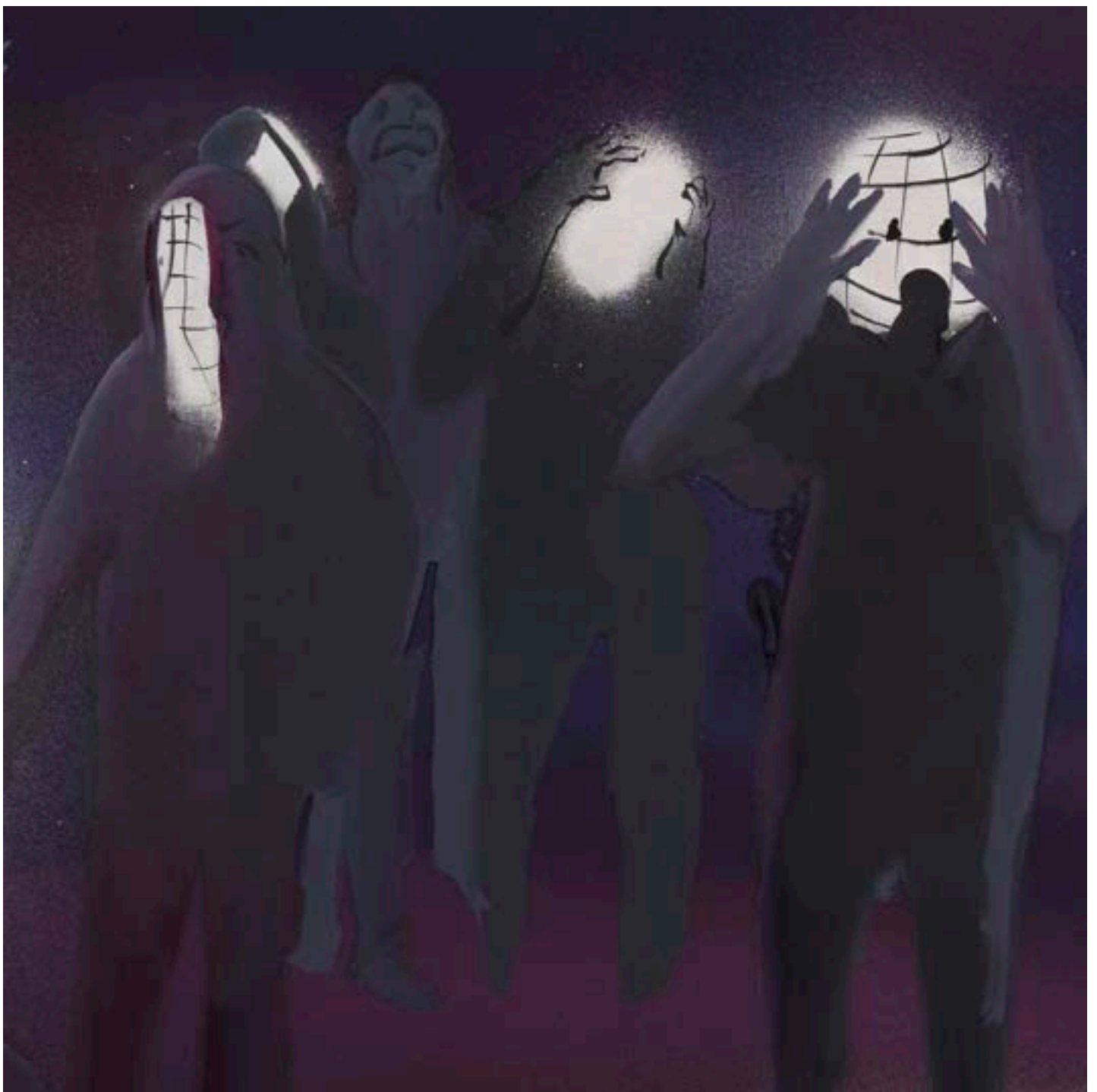


## Tala Madani

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

*Good Times* is set in Tala Madani's imagined nightclub, usually a space of ecstatic reverie and humour, but here conveying an eeriness and uncanny quality. A group of figures form a shadowy mass with largely indistinguishable features, some bearing a disco ball in the place of their head, another with a disco ball for a torso. Suspended above them is a man whose entire form has been supplanted with a disco ball. Some of the figures below cast their gaze upwards in confusion at this strange light fixture, whilst one of the revellers crawls through the shiny reflection on the nightclub floor. In this way, these mysterious disco dancers reveal the underbelly of human relationships.

Tala Madani is currently exhibiting at the **Henry Art Gallery**, Seattle and **MCA Chicago**. Madani's work will also be featured in **Museum van Bommel van Dam**, Venlo, Netherlands in April.







**Tala Madani**

*Good Times*, 2025

Oil on linen

121.9 × 91.4 × 3.8 cm

48 × 36 × 1 1/2 in

(MADA 2024052)

USD 90,000.00 (plus applicable taxes)



**Tala Madani**

*Shit Mom with Colour, 2024*

Oil on linen

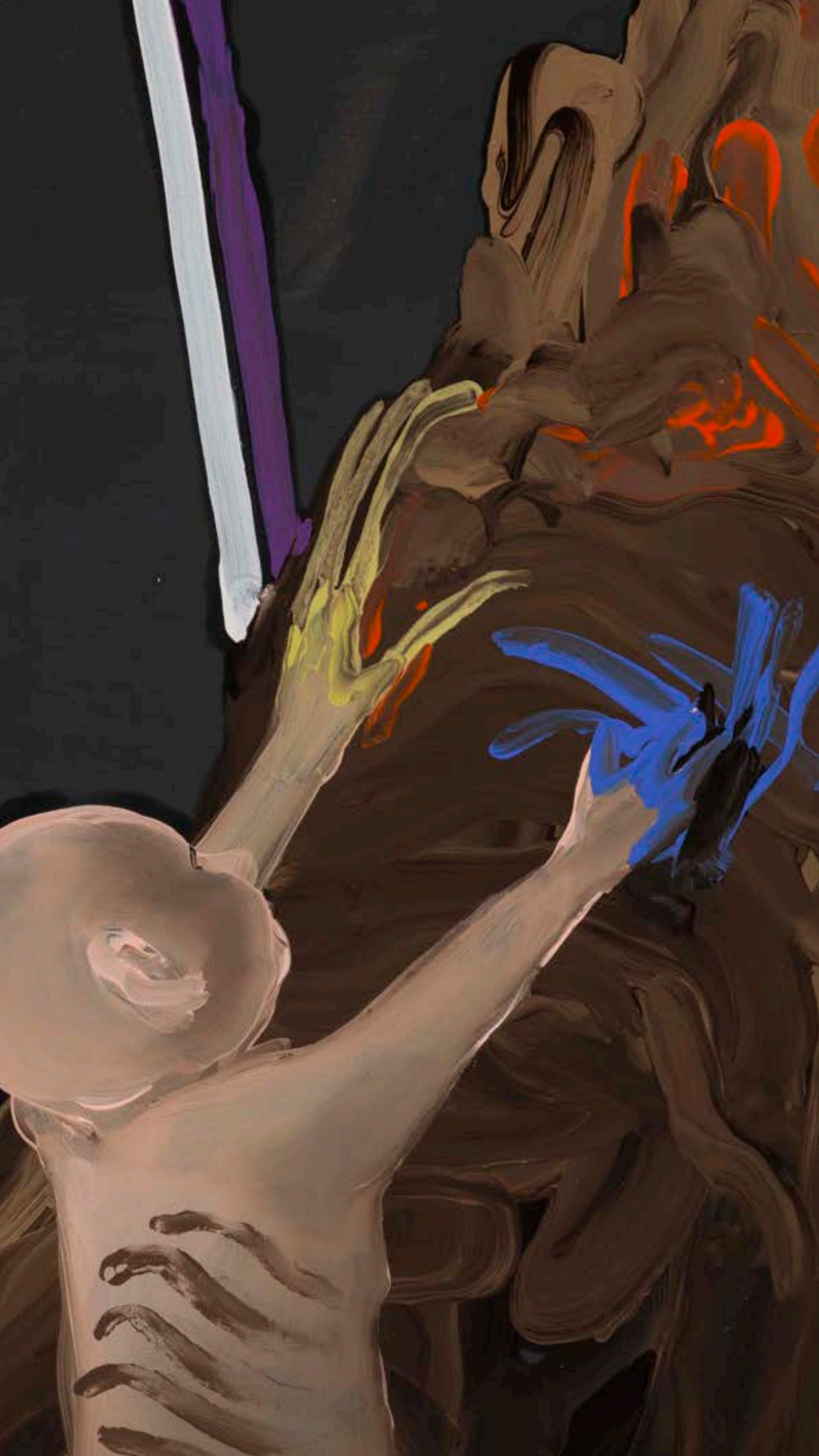
121.9 × 91.4 × 3.8 cm

48 × 36 × 1 1/2 in

(MADA 2024009)

USD 90,000.00 (plus applicable taxes)







## Cui Jie

Cui Jie creates paintings which explore the heterogeneous perspectives in various fields and geopolitical contexts by incorporating diverse layers. For the artist, the cities she depicts in her works are closely associated with her personal history: one can identify influences as vast as Bauhaus principles, ideologies of Chinese propaganda art, Soviet communist aesthetics, or the Japanese Metabolism architectural movement, among others. In rendering specific cities, architectures and landscapes, Cui explores the embedded histories of perspectives, and shrewdly proposes the political meanings of distance, angles and time.

Cui Jie's work was recently presented at **Centre Pompidou**, Paris. The artist is currently exhibiting at **Power Station of Art**, Shanghai and **PoMo Trondheim**, and will be featured in the **Singapore Biennial** later this year.







**Cui Jie**

*State Grid Corporation of China, Beijing, 2022*

Acrylic on canvas

200 × 160 cm

78 3/4 × 63 in

(CUI 2022008)

USD 80,000.00 (plus applicable taxes)

## Rirkrit Tiravanija

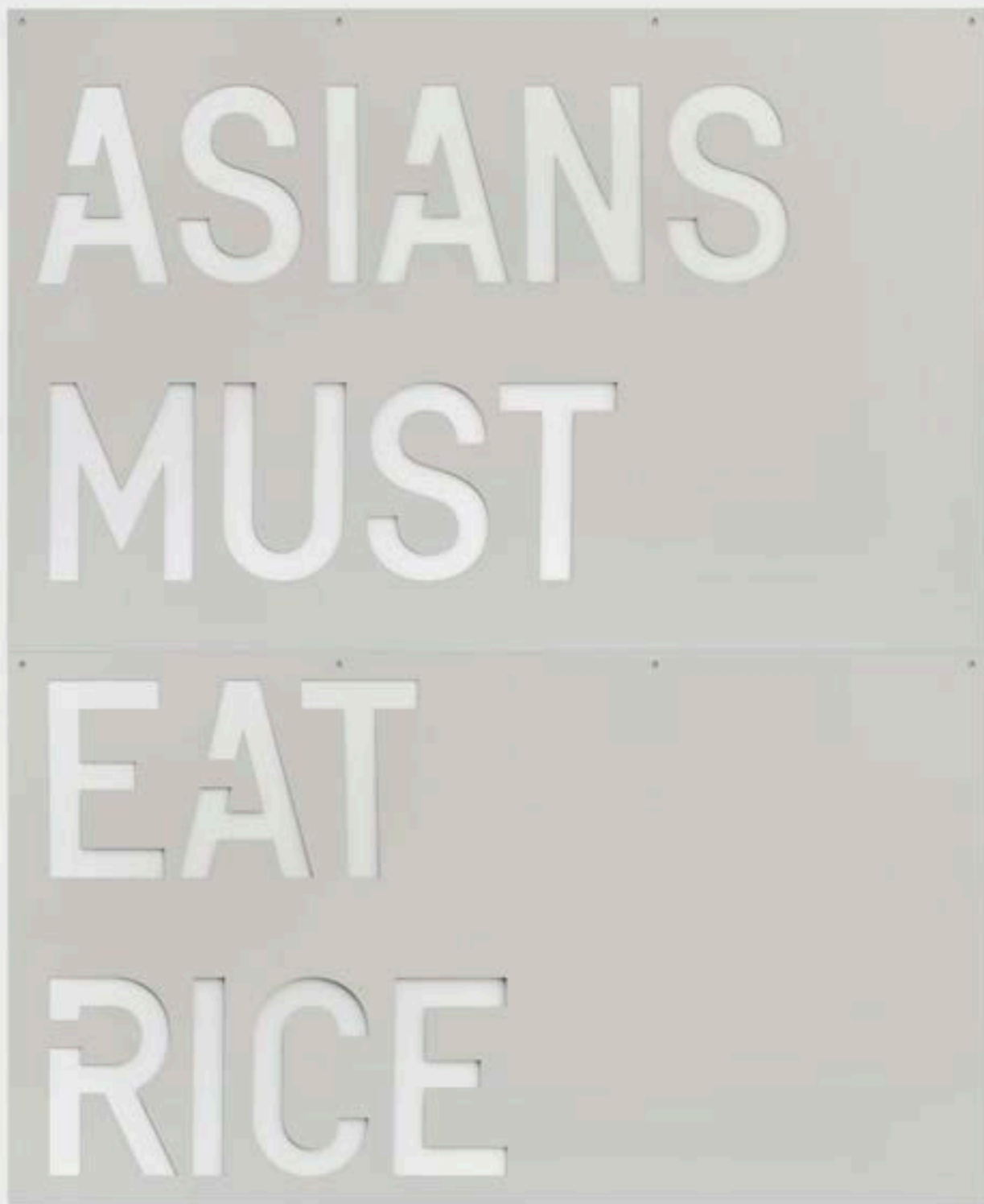
Renowned for his use of text and phrases, which function as political slogans, merging activism with commercial marketing, Rirkrit Tiravanija's stencil works function as a call to arms, politically activating the viewer that is reflected within the mirrored stainless steel medium. The artist is inviting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

The cultural and political possibilities of food are central to his practice and serve as a point of departure for many of his works, and the playfully insistent title examines racial stereotypes, while at the same time highlighting an ingredient which Tiravanija regularly cooks with during his performances to incite communal action and discussion.

Rirkrit Tiravanija will open a solo exhibition at **Gammel Strand**, Copenhagen in early March.







**Rirkrit Tiravanija**

*untitled 2018 (asians must eat rice)*, 2018

Mirror polished stainless steel

226.7 × 186.1 cm

89 1/4 × 73 1/4 in

Edition of 2 (#2/2)

(TIRA 2018004)

USD 85,000.00 (plus applicable taxes)

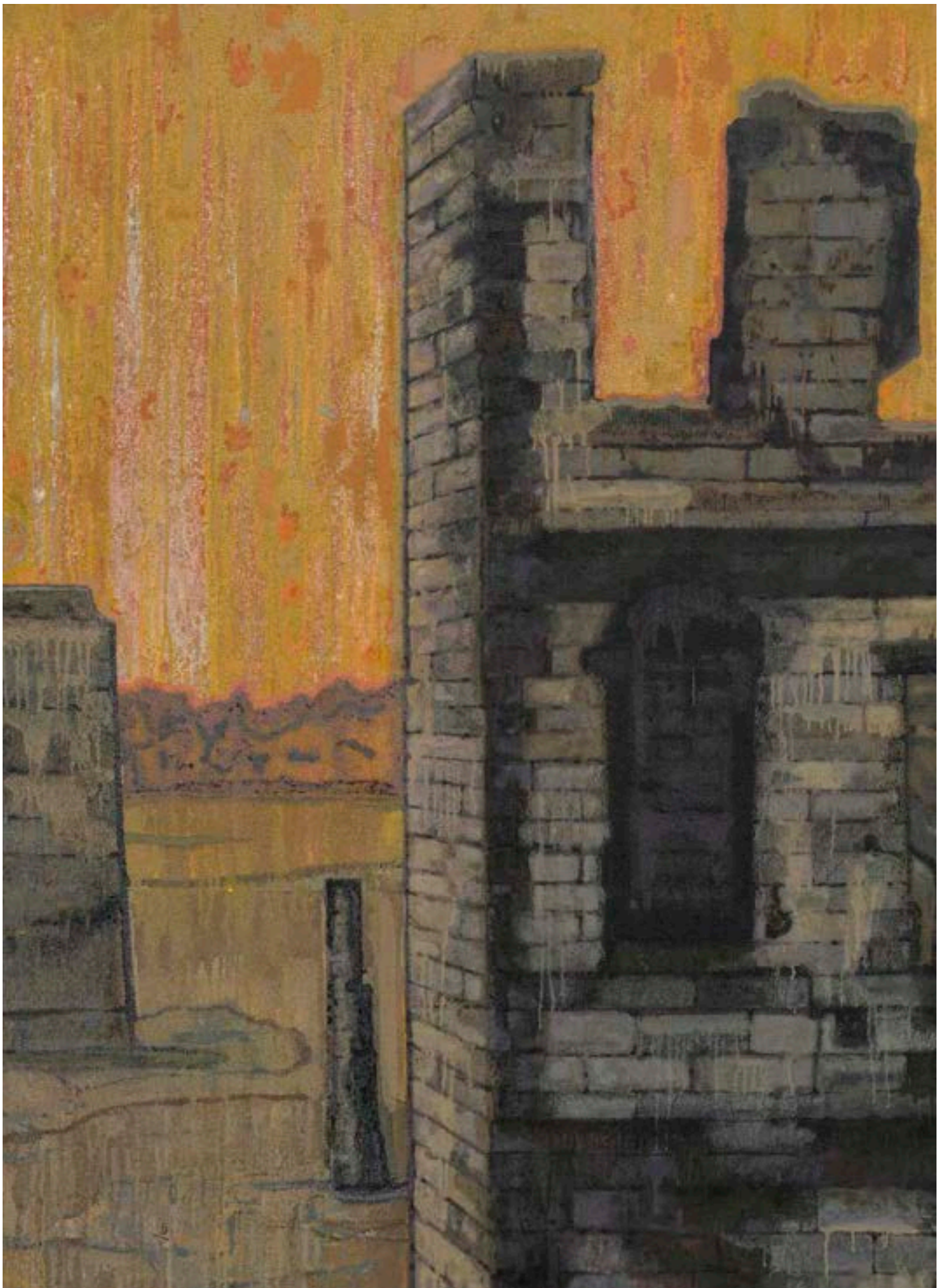
ASIANS  
MUST  
EAT  
RICE





## Sedrick Chisom

This painting marks the fictional starting point of Sedrick Chisom's retro futuristic world that his other paintings are situated within. The building has been destroyed and set on fire, a result of combat between opposing forces, which are in constant flux. This work is enigmatic as the viewer is unaware of who has caused this destruction, and the end result is continuous self-destruction. The yellow setting conveys both the toxicity of the setting and connects the initial historic event to expressionist colour field painting.







**Sedrick Chisom**

*A Certain Image From the Past was Viewed 81 years, 159 years, and 335 Years from The Moment that It was Captured, 2024*

Acrylic and casein on burlap

179.1 × 179.1 cm

70 1/2 × 70 1/2 in

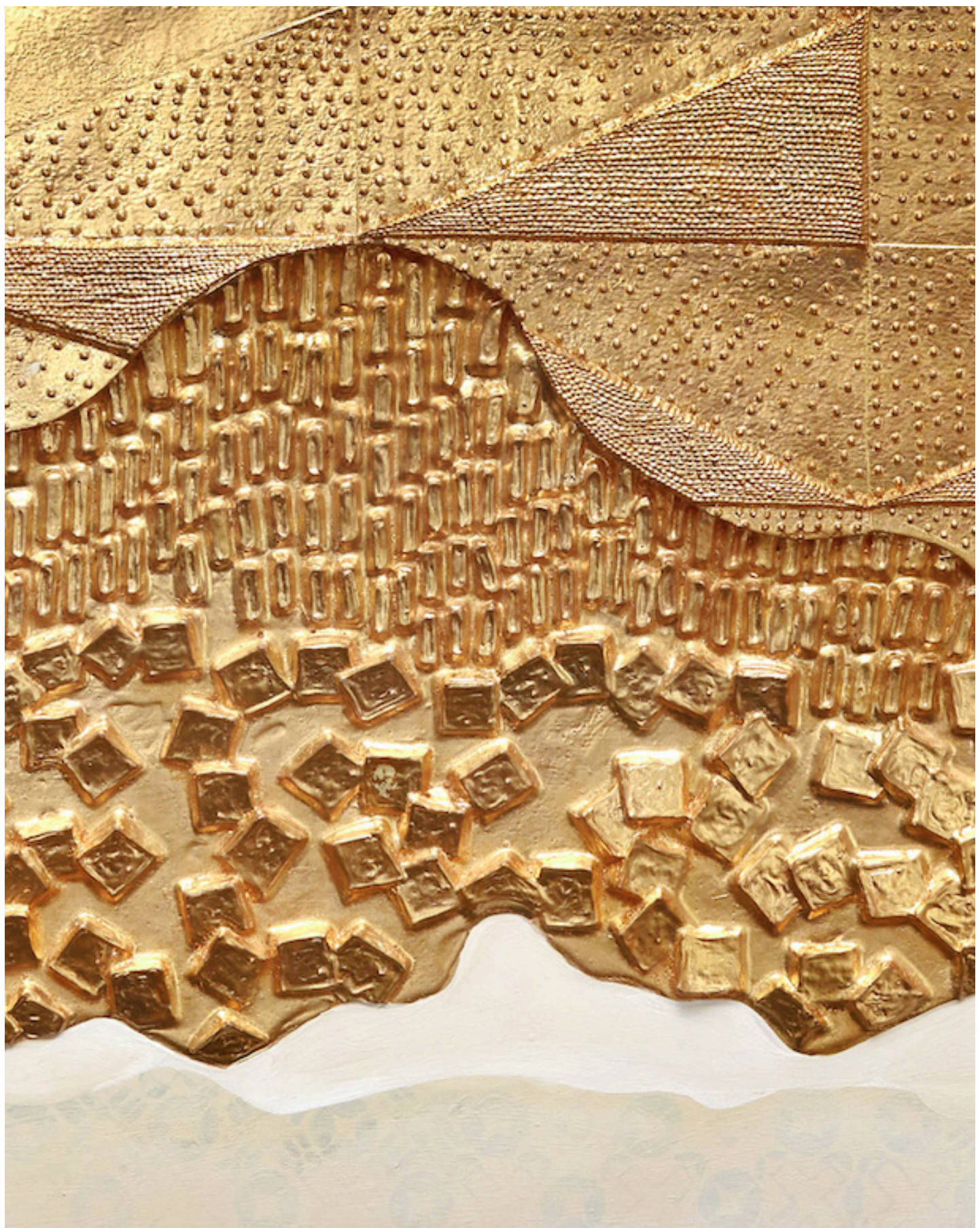
(CHIS 2024042)

USD 95,000.00 (plus applicable taxes)



## Lina Iris Viktor

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







**Lina Iris Viktor**

*Bambouk*, 2024

24 carat gold, acrylic, cut paper, linen, jute on wood panel

125 × 59.5 × 5 cm

49 1/4 × 23 3/8 × 2 in

(VIKT 2024015)

USD 75,000.00 (plus applicable taxes)





**Lina Iris Viktor**

*Ritual Throne II*, 2024

Gold gilded oak

101 × 59.4 × 51.5 cm

39 3/4 × 23 3/8 × 20 1/4 in

(VIKT 2023008)

USD 55,000.00 (plus applicable taxes)







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





## Koo Jeong A

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

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

Koo Jeong A represented the Korean Pavilion at the **Venice Biennale 2024**. The artist is currently having a solo exhibition at the **ARKO Art Center**, Seoul and will have another solo exhibition at **LUMA**, Arles this July.







**Koo Jeong A**

*Annual Journey I*, 2013

Watercolour on paper

Unframed:

150.5 × 255 cm

59 1/4 × 100 3/8 in

Framed:

160.5 × 266 × 6.5 cm

63 1/4 × 104 3/4 × 2 1/2 in

(KOO 2013006)

GBP 45,000.00 (plus applicable taxes)



**Koo Jeong A**

*Flu*, 2013

Watercolour on paper

Unframed:

150.5 × 110 cm

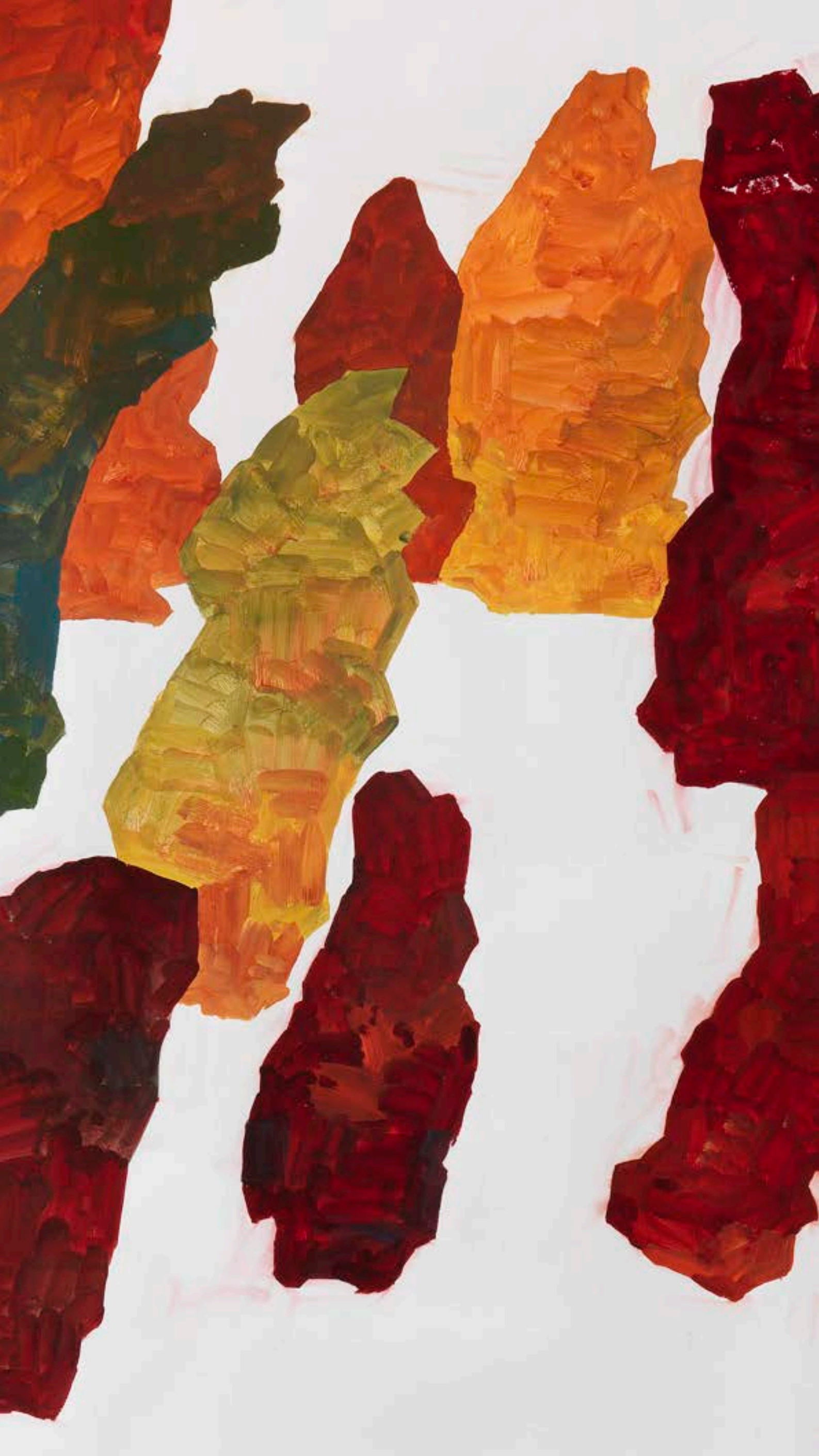
59 1/4 × 43 1/4 in

(KOO 2013015)

GBP 28,000.00 (plus applicable taxes)

This work will be sold framed.



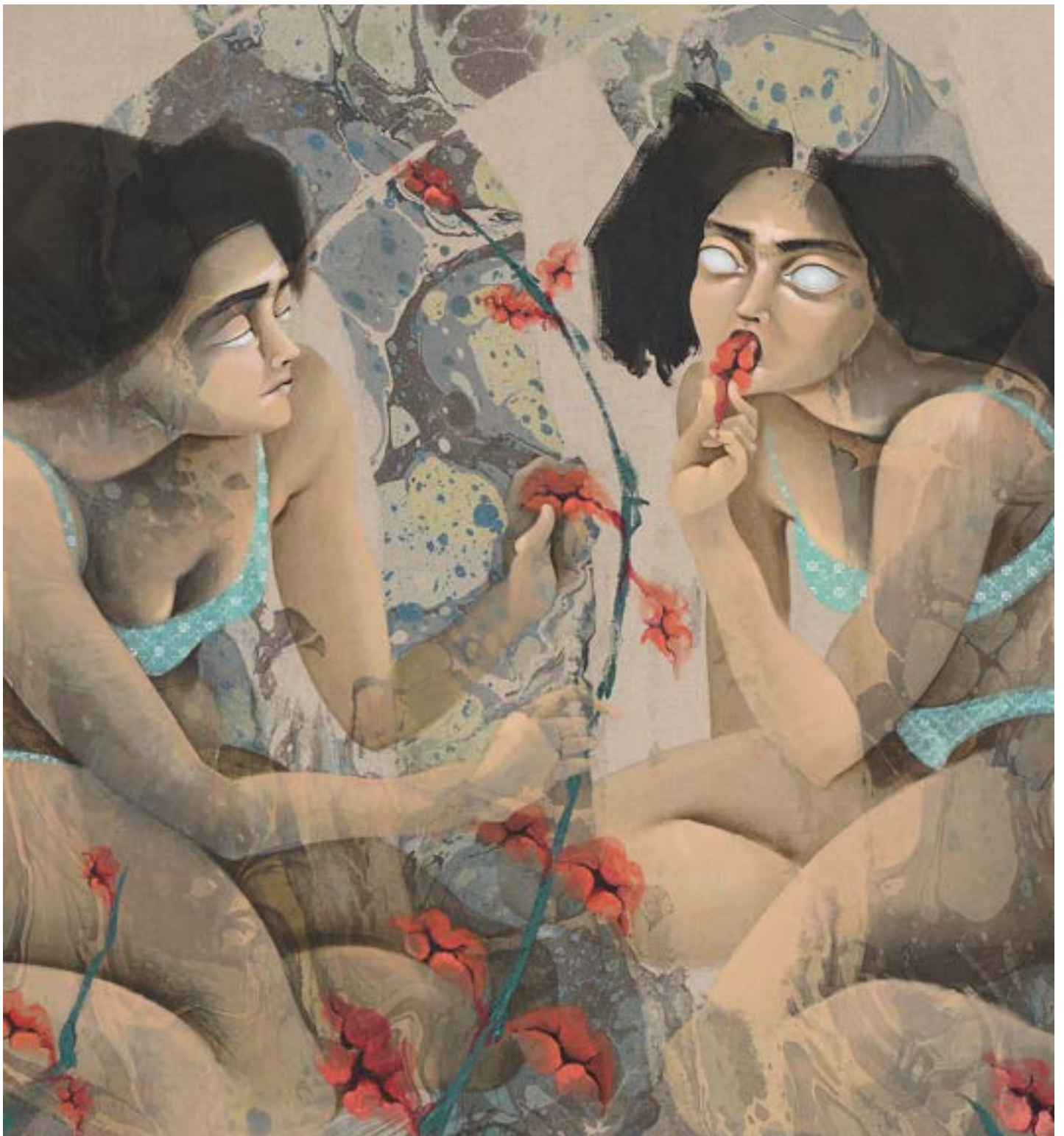




## Hayv Kahraman

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 was recently exhibiting at **ICA San Francisco** and **Frye Art Museum**, Seattle. The artist is currently participating in the **Hawai'i Triennial 2025**.







**Hayv Kahraman**

*Lip Plants*, 2023

Oil and acrylic on linen

203.2 × 292.1 cm

80 × 115 in

(KAHR 2023026)

USD 145,000.00 (plus applicable taxes)

Exhibited:

*Look Me in the Eyes*, Frye Art Museum, Seattle (2024–25)

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



**Hayv Kahraman**

*Look Me in the Eyes, No. 2, 2023*

Oil and acrylic on linen

94 × 94 cm

37 × 37 in

(KAHR 2023018)

USD 45,000.00 (plus applicable taxes)

Exhibited:

*Look Me in the Eyes*, Frye Art Museum, Seattle (2024–25)

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





**Hayv Kahraman**

*Look Me in the Eyes, No. 6*, 2023

Oil and acrylic on linen

94 × 94 cm

37 × 37 in

(KAHR 2023021)

USD 45,000.00 (plus applicable taxes)

Exhibited:

*Look Me in the Eyes*, Frye Art Museum, Seattle (2024–25)

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

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



Installation: *Look Me in The Eyes*, Frye Art Museum, Seattle (2024–25)





## Sojourner Truth Parsons

Sojourner Truth Parsons' new paintings act as indices for moments of intensity and intimacy. Through her use of rich, vibratory tones, the artist locates and extracts fleeting details from our quietest moments: the subtle interactions of light, the flickering of memory and thought.

The artist's new body of work has emerged in symbiosis with the growth of her garden and the changing of the seasons. The paintings were created partly in response to Louise Glück's poetry, where the garden is often employed as an allegorical space within which life, in all of its profound and prosaic registers, is tended and nurtured. The garden's cycle – the tedium of dormancy, the miracle of resurrection, rampant growth turning into grief – comes to stand for hard-to-grasp states of mind.





**Sojourner Truth Parsons**

*Night sky II*, 2024

Acrylic on canvas

142.2 × 104.1 × 3.8 cm

56 × 41 × 1 1/2 in

(PARS 2024015)

USD 42,000.00 (plus applicable taxes)



## Manuel Mathieu

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

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

Manuel Mathieu was recently participating in the **Toronto Biennial of Art 2024**. The artist's work will be featured in **St. Louis Art Museum** later this year.







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

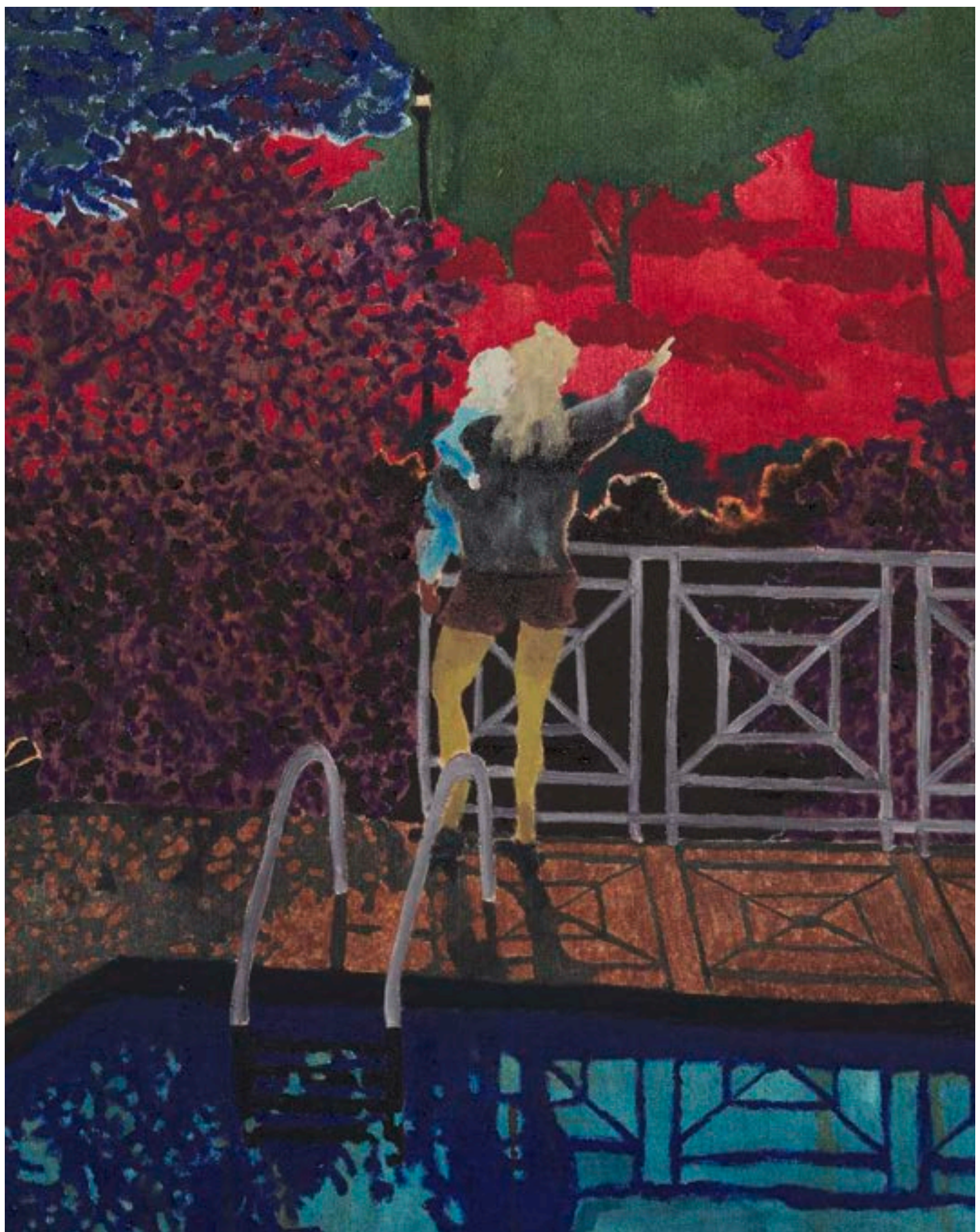
USD 40,000.00 (plus applicable taxes)



## Pierre Knop

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

Pierre Knop will have a solo exhibition in April at **Pilar Corrias Conduit Street**.







**Pierre Knop**

*Mallorca Pool, 2025*

Oil pastel, ink, watercolour and oil on canvas

140 × 140 × 3.5 cm

55 1/8 × 55 1/8 × 1 3/8 in

(KNOP 2025001)

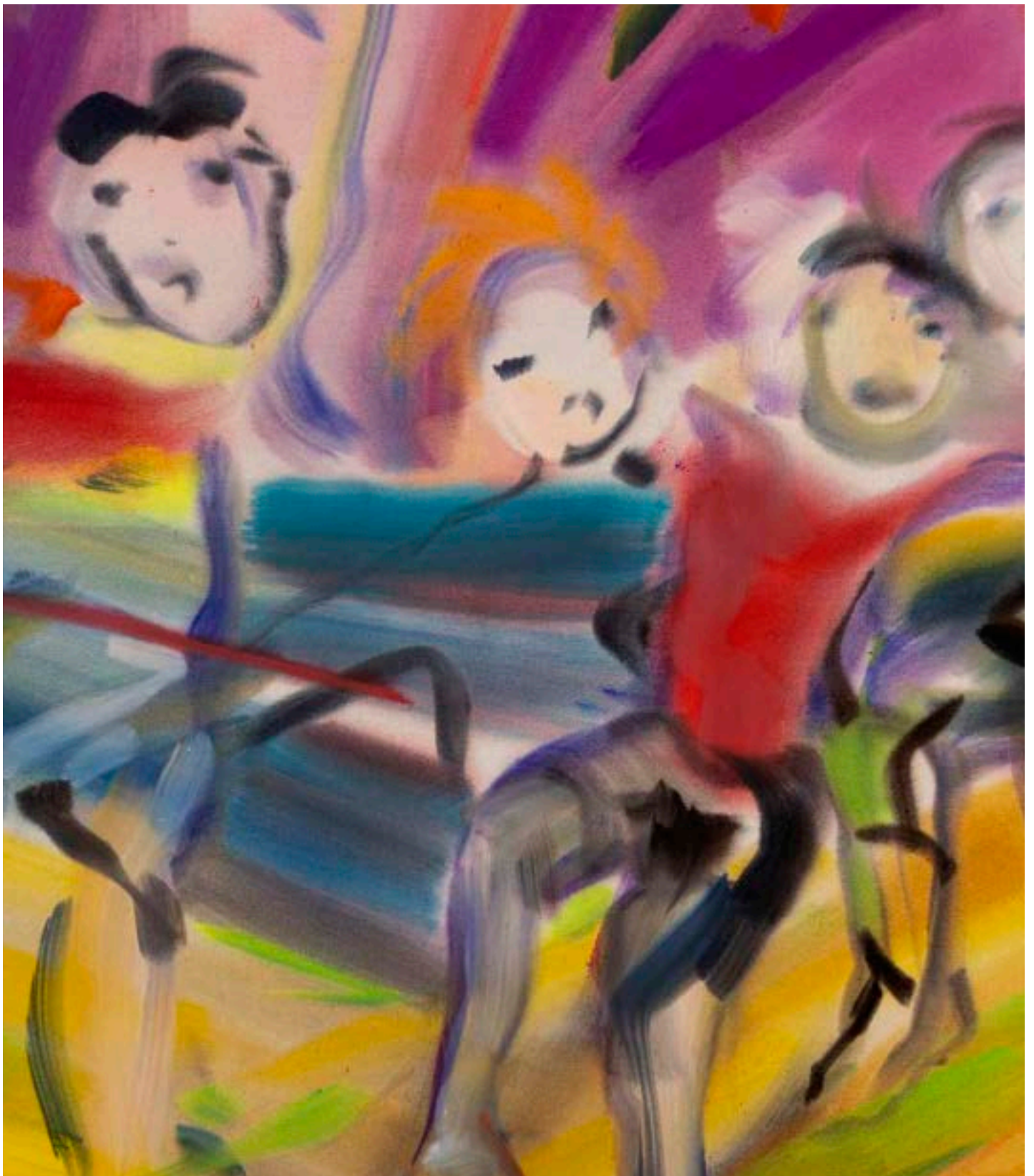
EUR 35,000.00 (plus applicable taxes)



## 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 exhibiting at **Pilar Corrias Conduit Street**, and will open her next solo exhibition at **Space K**, Seoul in April.





**Sophie von Hellermann**

*Party of Life*, 2025

Acrylic on canvas

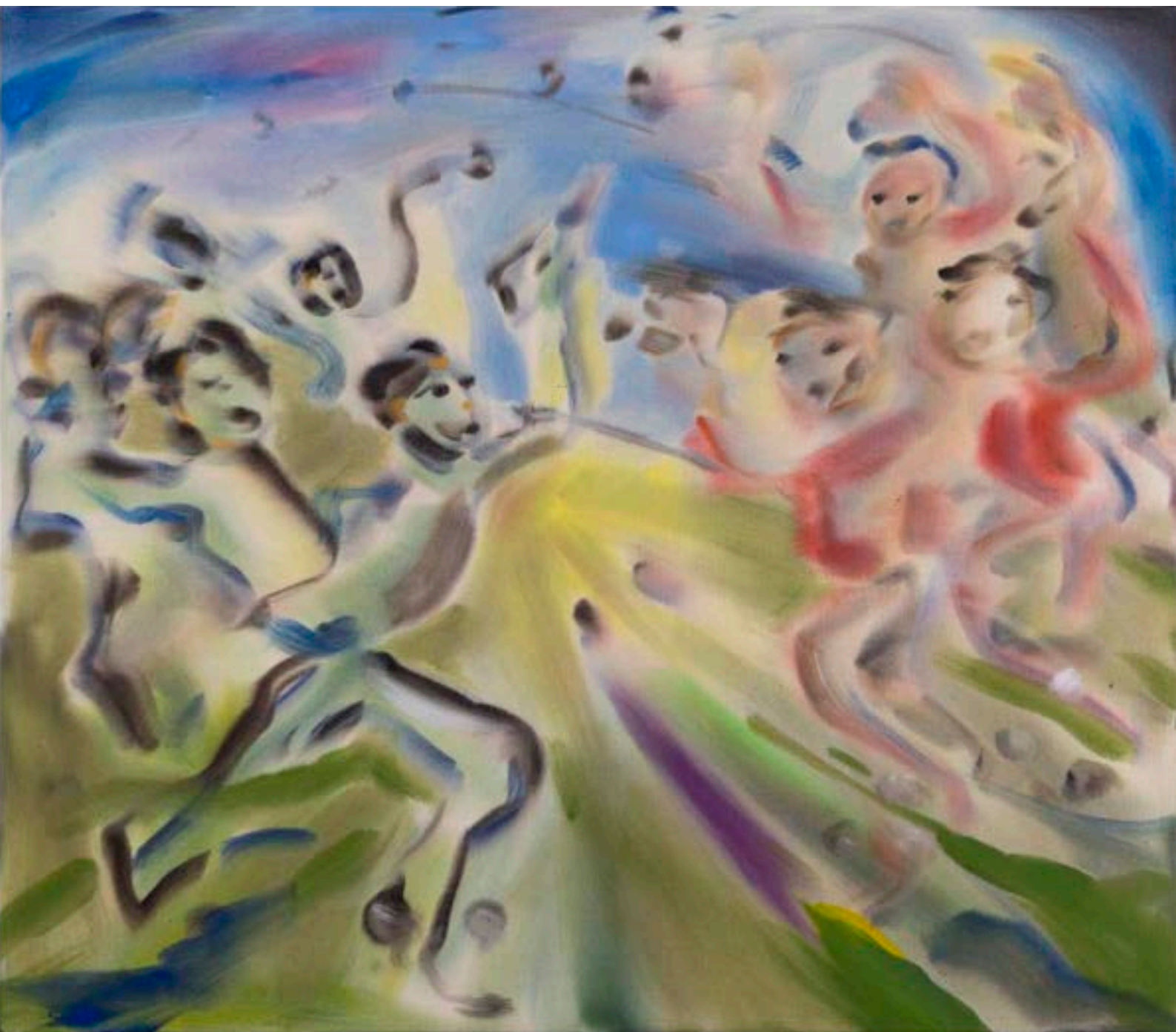
140 × 160 cm

55 1/8 × 63 in

(HELL 2025051)

GBP 30,000.00 (plus applicable taxes)





**Sophie von Hellermann**

*Seokjeon*, 2025

Acrylic on canvas

130 × 150 cm

51 1/8 × 59 in

(HELL 2025052)

GBP 28,000.00 (plus applicable taxes)





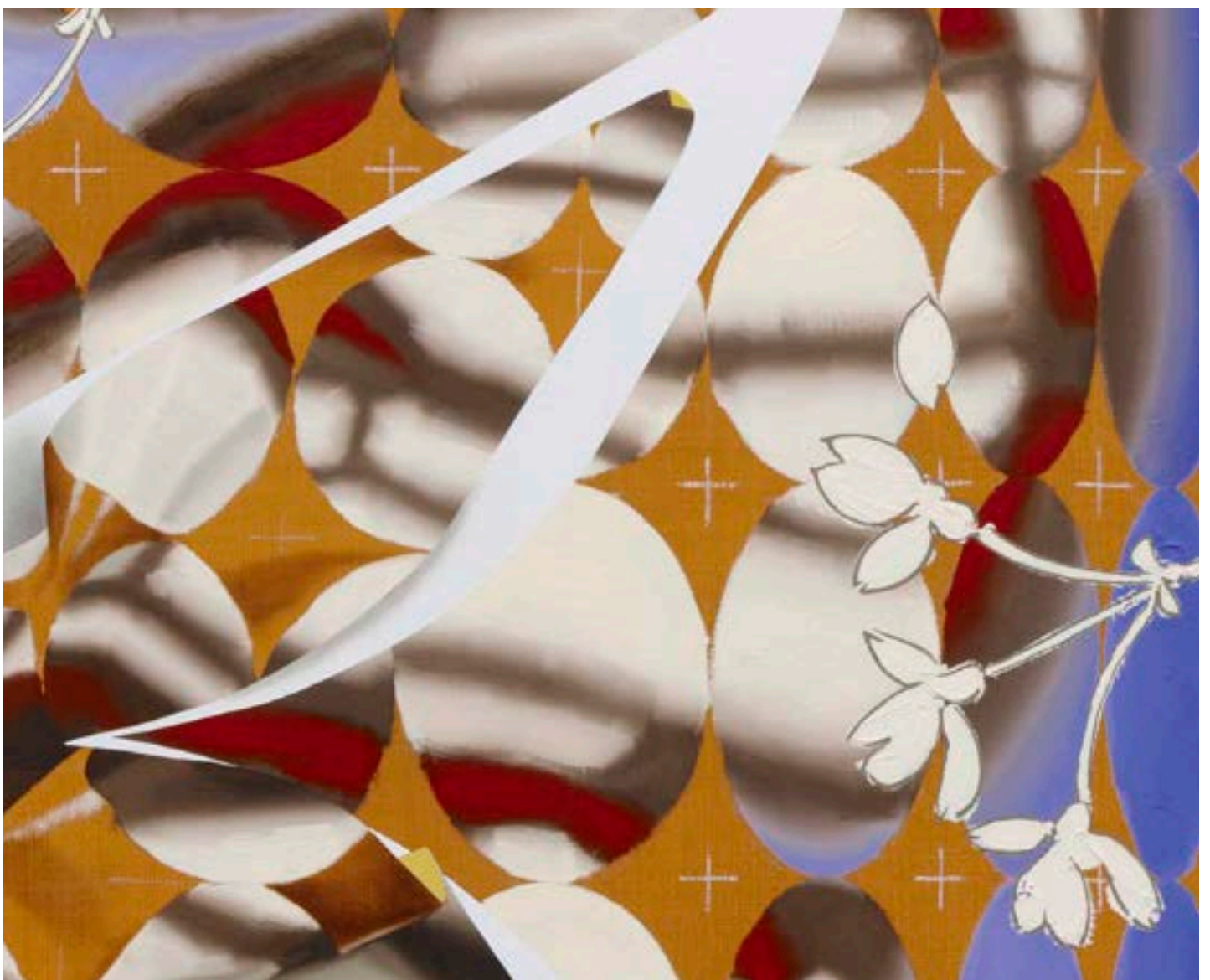


## Vivien Zhang

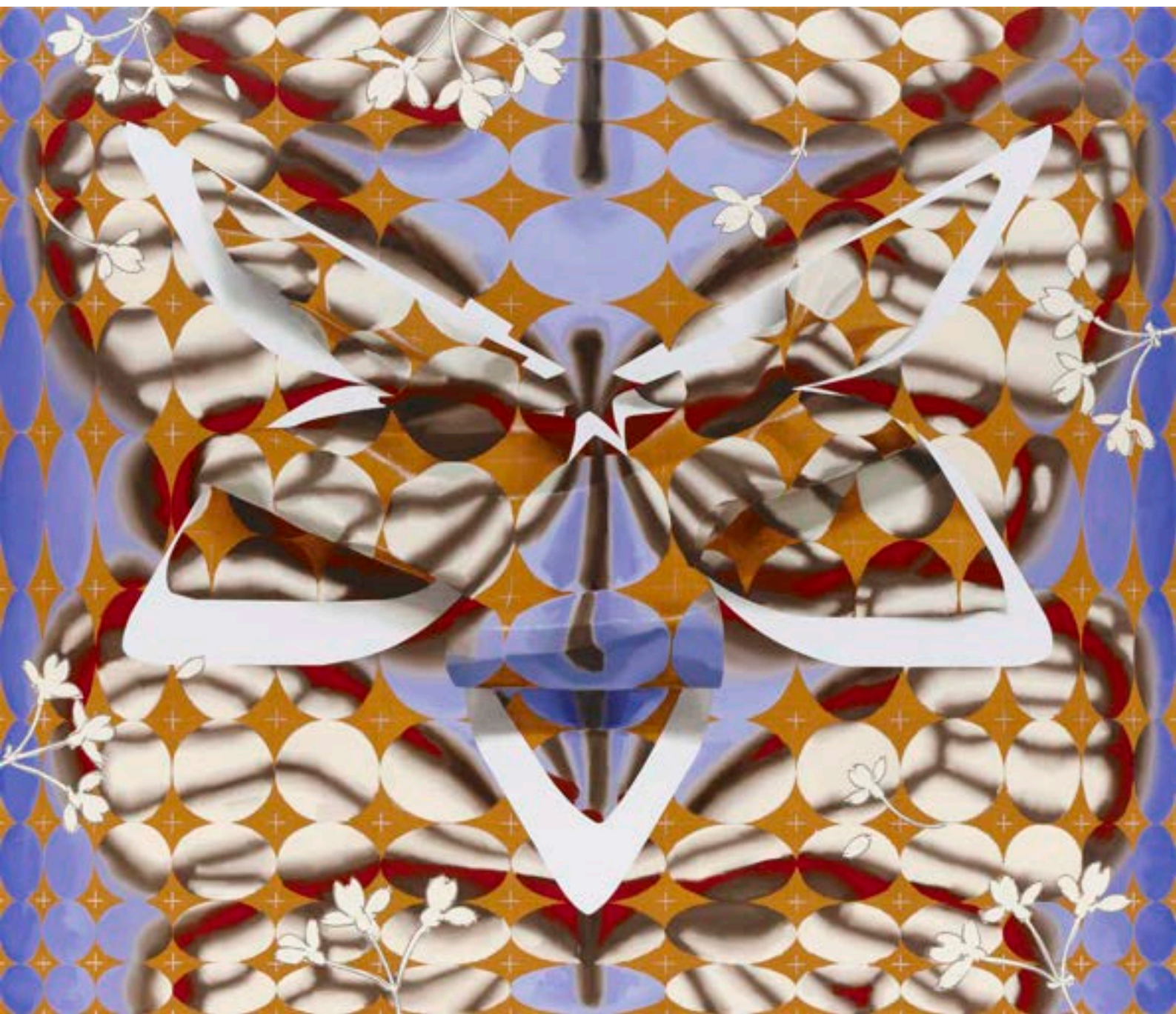
Vivien Zhang looked at migratory butterflies as an analogy for her own identity. The white silhouette references the Cahill Butterfly map and the pattern on top is an abstracted version of the butterfly design. Zhang considers map projections the 'skin' of the globe and the pattern then becomes another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

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

The butterfly paintings will be featured in Vivien Zhang's forthcoming solo exhibition at **Aranya Art Center**, Beidaihe, China. The artist's work will also be featured in group exhibitions at **X Museum**, Beijing; **BY ART MATTERS**, Hangzhou and **Luigi Pecci Contemporary Art Center (Centro Pecci)**, Prato later this year.







**Vivien Zhang**

*to be forgotten (Ithomia) 2, 2025*

Acrylic and oil on linen

180 × 210 cm

70 7/8 × 82 5/8 in

(ZHAN 2025002)

GBP 40,000.00 (plus applicable taxes)





**Vivien Zhang**

*Migratory Map (Painted Lady)*, 2025

Acrylic and oil on linen

180 × 200 cm

70 7/8 × 78 3/4 in

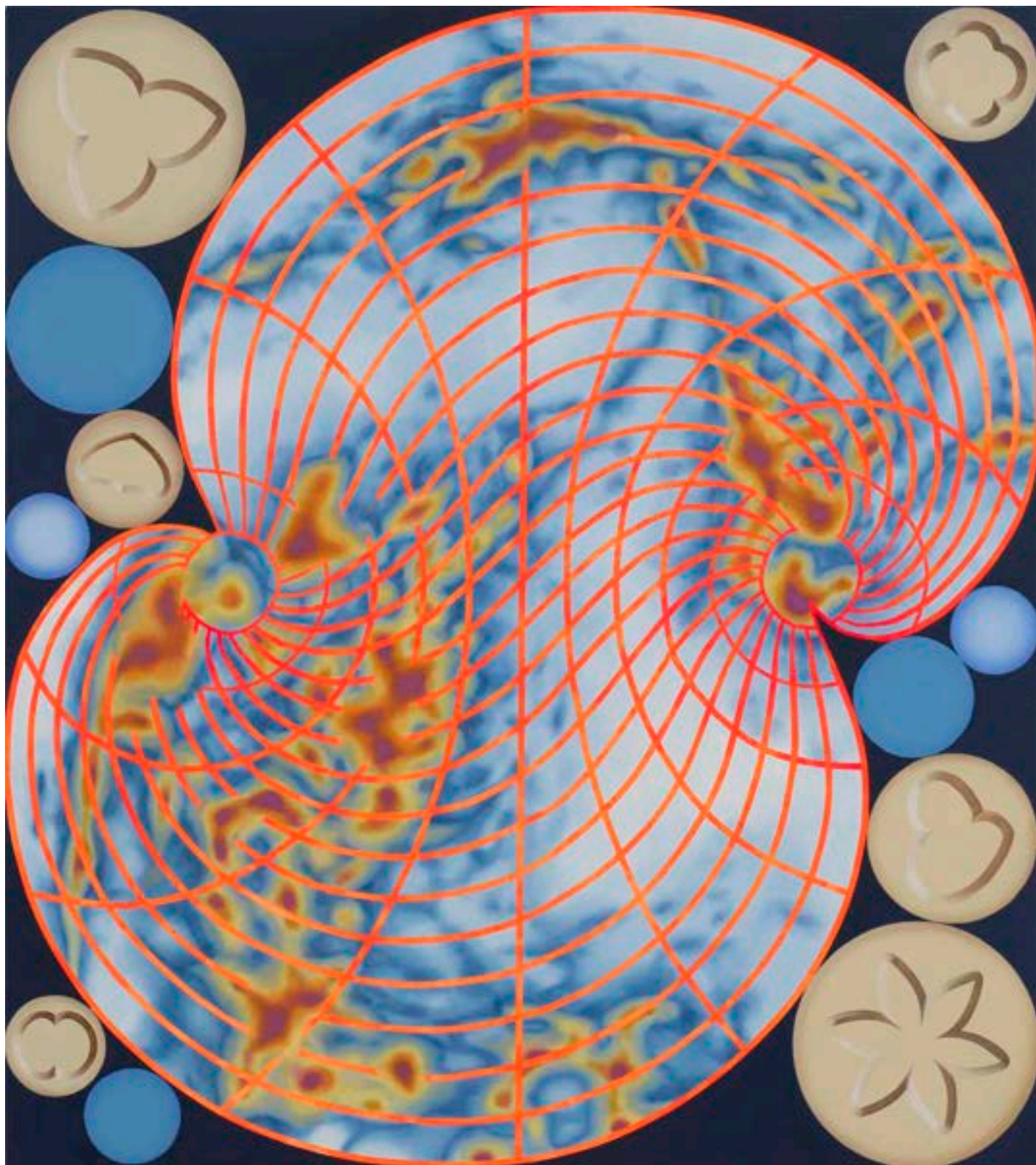
(ZHAN 2025003)

GBP 40,000.00 (plus applicable taxes)









**Vivien Zhang**  
*Mapping*, 2024  
Acrylic and oil on canvas  
90 × 80 cm  
35 3/8 × 31 1/2 in  
(ZHAN 2024022)

GBP 20,000.00 (plus applicable taxes)



## Ella Walker

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

Ella Walker will have a solo exhibition at **Chateau d'Aubenas**, France later this year in May.







**Ella Walker**

*The Pleasures Dance*, 2024

Acrylic dispersion, pigment, chalk and pencil on canvas

220 × 190 cm

86 5/8 × 74 3/4 in

(WALK 2024016)

USD 52,000.00 (plus applicable taxes)





## Sofia Mitsola

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





**Sofia Mitsola**

*La Cremosa*, 2024

Oil on linen

120 × 150 cm

47 1/4 × 59 in

(MITS 2024044)

GBP 25,000.00 (plus applicable taxes)





**Sofia Mitsola**

*Piaffe*, 2024

Oil on linen

85 × 80 cm

33 1/2 × 31 1/2 in

(MITS 2024027)

GBP 16,000.00 (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'. Lyons's interest in histories of nonhuman use for human advancement seeks to reckon with our current and future relations, including: biomedical studies, agricultural modifications, and technological explorations. Her theatrical vignettes of nonhuman animals and vegetation are wrought with both an eeriness and beauty to emphasise the inextricable nature of these experiences, and our estrangement and discomfort among other species. By presenting her subjects across various planes of existence her compositions aim to highlight nonhuman contributions to humankind, the challenges they face, and their rich emotional lives that bond all phenomena in the common experience of life on earth.







**Kat Lyons**

*The Raven, 2024*

Oil on canvas

96.5 × 121.9 cm

38 × 48 in

(LYON 2024014)

USD 35,000.00 (plus applicable taxes)





**Kat Lyons**

*Broodmare (Ceremony of Roses)*, 2024

Oil on canvas

152.4 × 188 cm

60 × 74 in

(LYON 2024001)

USD 45,000.00 (plus applicable taxes)









**Kat Lyons**

*Echoes*, 2024

Oil on canvas

40.6 × 50.8 cm

16 × 20 in

(LYON 2024010)

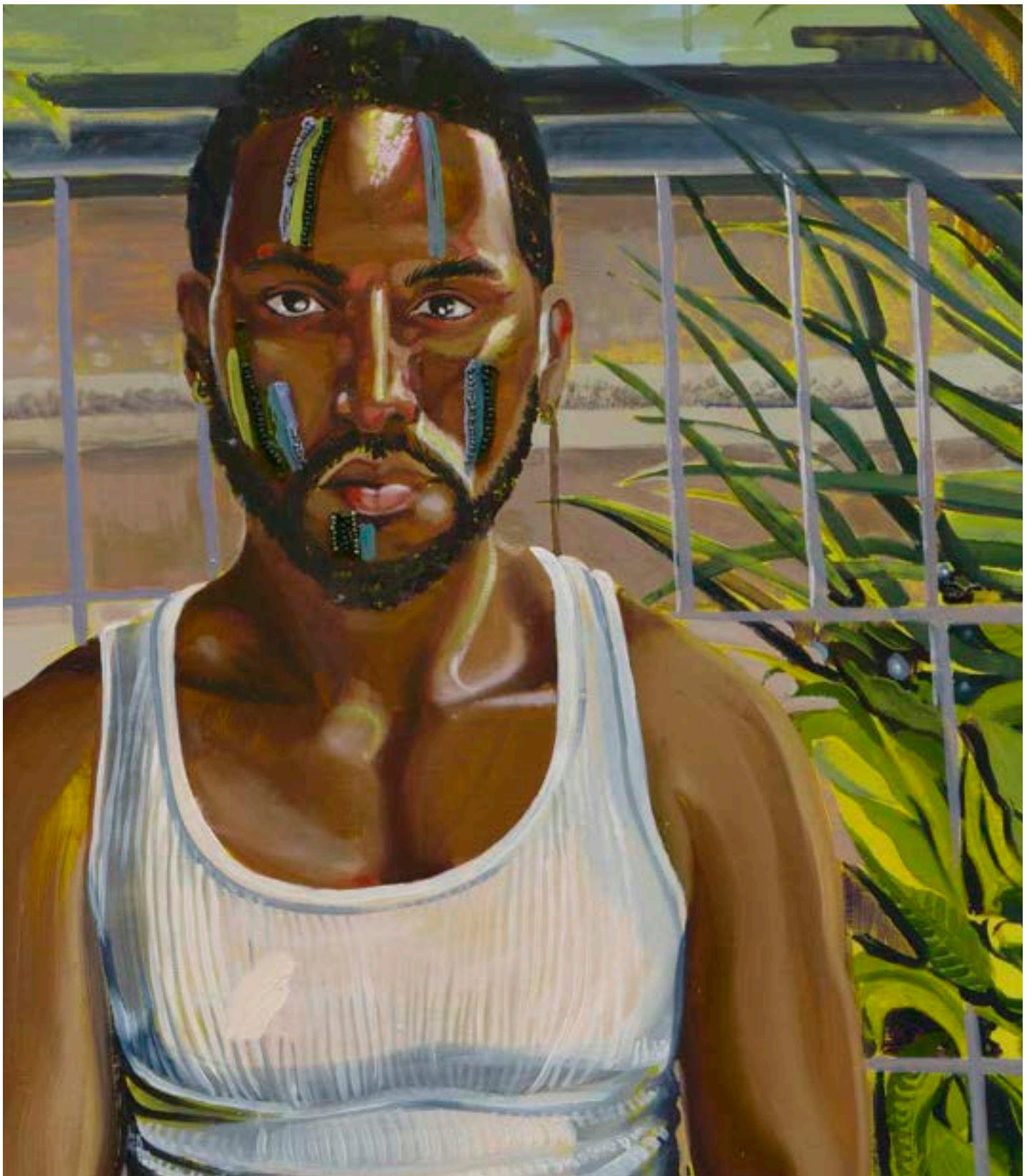
USD 16,000.00 (plus applicable taxes)



## 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 is currently exhibiting at the **Hawai'i Triennial 2025**. The artist will have her first institutional solo exhibition at the **Ogunquit Museum of American Art**, Maine later this year in August.







**Gisela McDaniel**

*Untitled, 2024*

Oil on canvas, found object, audio

134 × 108 cm

52 3/4 × 42 1/2 in

(MCDA 2024023)

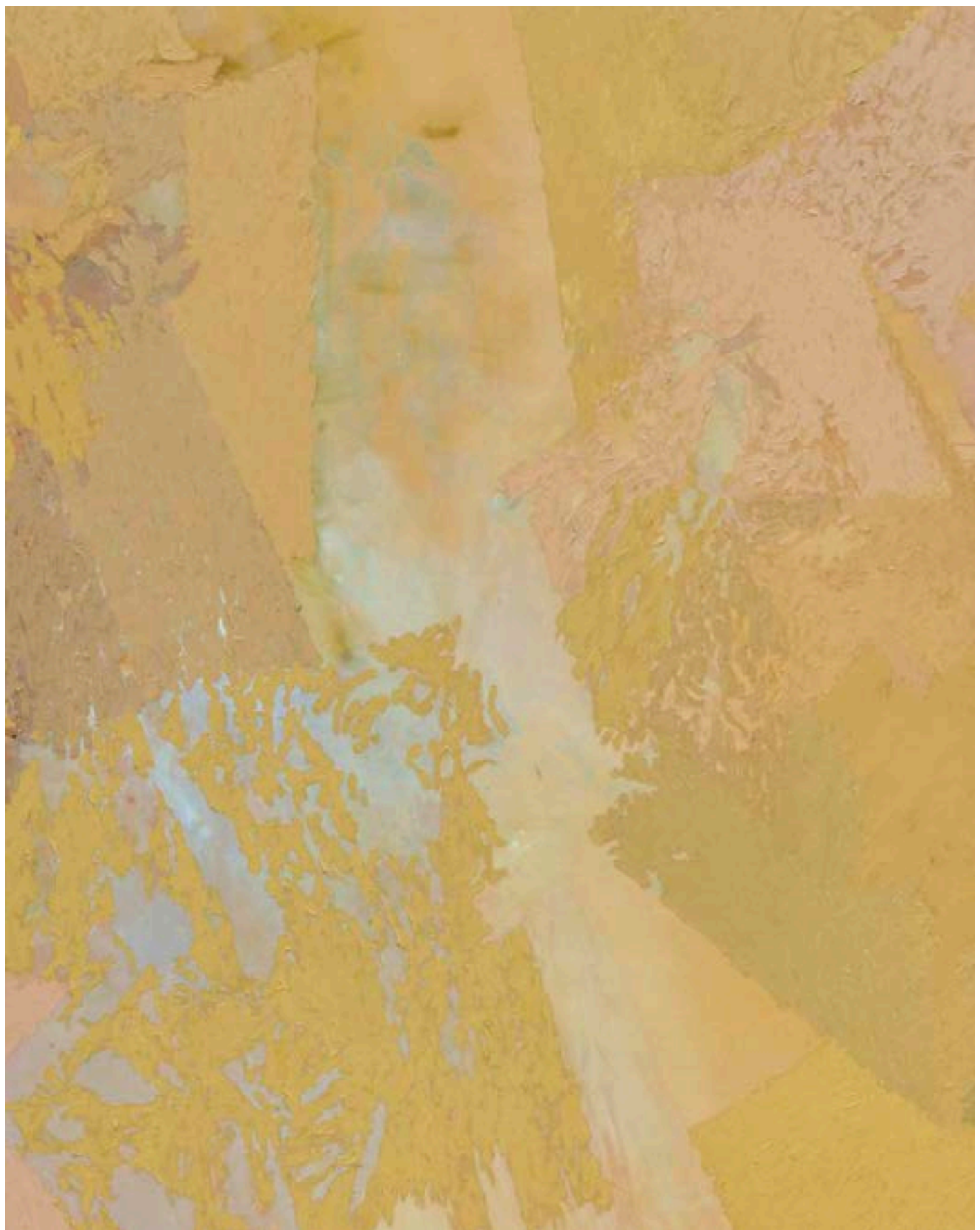
USD 38,000.00 (plus applicable taxes)



## Mary Ramsden

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

Mary Ramsden's work is currently featured in a group exhibition at the **Green Family Art Foundation**, Dallas until May.





**Mary Ramsden**

*Fend*, 2024

Oil on canvas

230 × 180 cm

90 1/2 × 70 7/8 in

(RAMS 2024019)

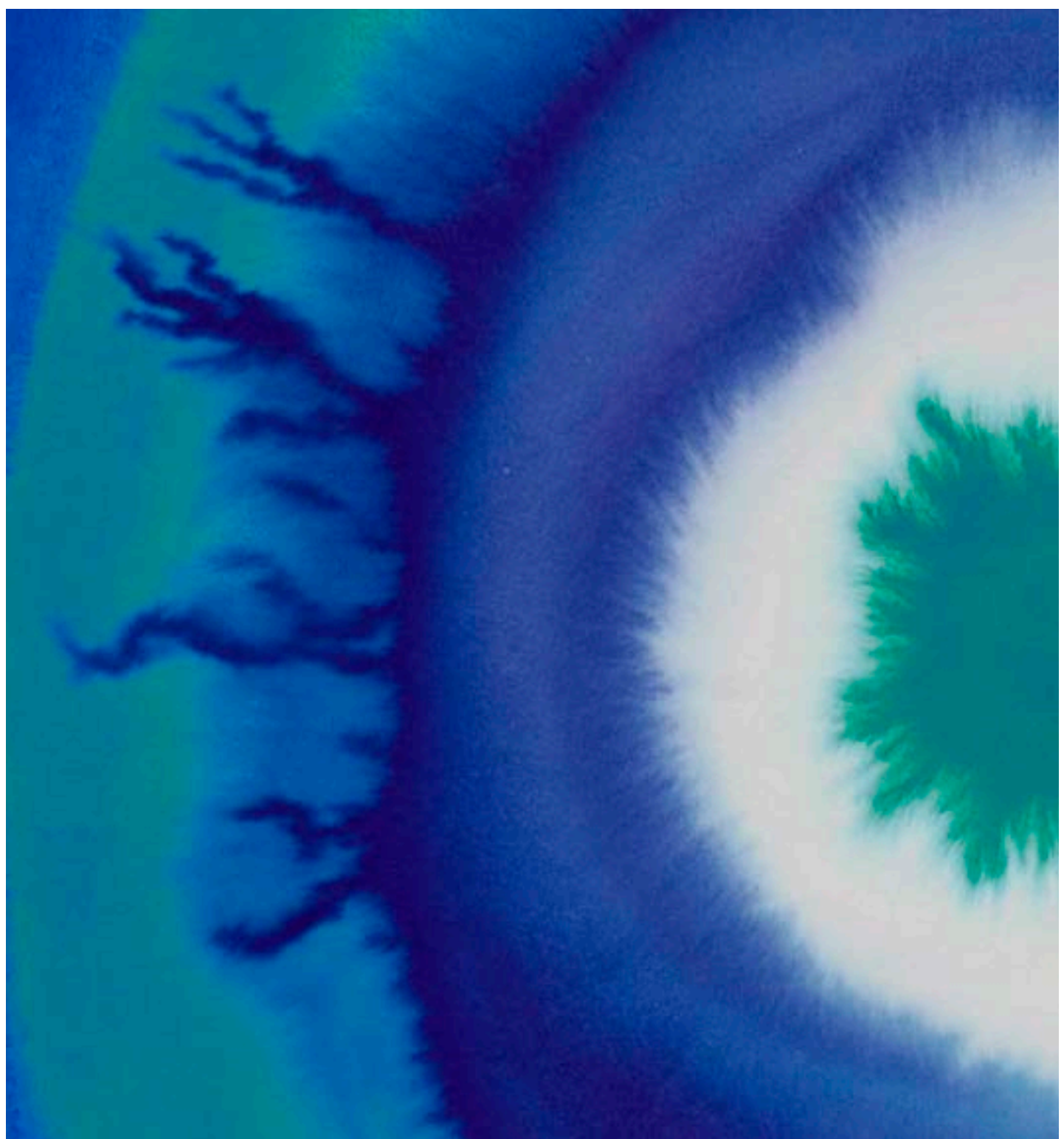
GBP 40,000.00 (plus applicable taxes)



## Prafulla Mohanti

The works were all painted in London, where Prafulla Mohanti moved in the early 1960s from rural India to work as an architect, and later as a town planner. Struggling with the grey landscape, he initially found his life in the UK isolating, and suffered from the racist, anti-immigrant rhetoric of the 1970s. Withdrawing from architecture, he found his escape in painting, which brought to his new life the colours and joys of home.

For Mohanti painting is a form of meditation, and the efforts to control the paint's flow can be likened to a person's attempts to control their life. The universal symbol of the circle, a recurring form in his work, returns the artist to his childhood, when he was taught to practice the Hindu holy trinity of Brahma, Vishnu and Maheshwara. Although deeply rooted within the Indian landscape and Tantric material culture, Mohanti translates these sources through the language of abstraction to produce paintings as transcendent as they are personal.





**Prafulla Mohanti**

*Blue Moon*, 1990

Watercolour on paper

Unframed:

76 × 54 cm

29 7/8 × 21 1/4 in

Framed:

84.4 × 64.4 × 4 cm

33 1/4 × 25 3/8 × 1 5/8 in

(MOHA 1990001)

GBP 15,000.00 (plus applicable taxes)





**Prafulla Mohanti**  
*Shunyata*, 1998  
Watercolour on paper  
Unframed:  
76 × 54 cm  
29 7/8 × 21 1/4 in  
Framed:  
84.4 × 64.4 × 4 cm  
33 1/4 × 25 3/8 × 1 5/8 in  
(MOHA 1998001)

GBP 15,000.00 (plus applicable taxes)

# Pilar Corrias



## Art Basel Hong Kong

26–30 March 2025

Booth 1B03

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

51 Conduit Street  
London W1S 2YT

2 Savile Row  
London W1S 3PA

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

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

