

Pilar Corrias

Press Release



Pierre Knop, *Portrait of shadows*, 2026. Courtesy the artist and Pilar Corrias.



Mary Ramsden, *Wave Packet*, 2025. Courtesy the artist and Pilar Corrias.

Soft Spot

26 Jun–21 Aug 2026

Pilar Corrias is pleased to present *Soft Spot*, a thematic exhibition unfolding across two consecutive iterations at the gallery's Savile Row space. The first instalment, on view from 26 June to 21 August 2026, features works by Sophie von Hellermann, Pierre Knop, Manuel Mathieu, Mary Ramsden, Rachel Rose, Tschabalala Self and Lina Iris Viktor.

Soft Spot focuses on moments of yielding, where form loosens, surfaces bend and bodies twist, fragment and multiply. What emerges is not collapse but a charged instability, where forms give way and in doing so, become newly legible. Bringing together works that remain in states of transition rather than resolution, the exhibition explores the potential of malleability across material, image and figure.

The first iteration features several new works created especially for the exhibition, including two new paintings by Mary Ramsden, ahead of the artist's solo exhibition at Pilar Corrias opening in September 2026, alongside new paintings by Sophie von Hellermann and Pierre Knop. Across the exhibition, the artists explore states of softness and permeability, inviting viewers to consider form not as fixed but as continuously unfolding.

Questions of bodily transformation are central to works by Lina Iris Viktor and Tschabalala Self. Viktor's bronze and clay sculpture *Soul Vessel I* (2024), previously exhibited as part of the artist's 2024–25 exhibition at London's Soane Museum, merges organic and symbolic forms into a vessel-like presence that appears both ancient and in flux. Self's painting *Desire* similarly foregrounds the mutable body, presenting a fragmented figure through which the artist explores identity and selfhood.

A comparable sense of instability animates the paintings of Mary Ramsden and Manuel Mathieu. Ramsden's works move fluidly between figuration and abstraction as forms emerge, dissolve and reappear across layered surfaces. Mathieu's kaleidoscopic compositions likewise resist fixed interpretation, blending abstraction with evocative traces of people, places and memories. In both practices, meaning remains provisional, continually shifting between appearance and disappearance.

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