

# Pilar Corrias

Press Release

**Perpetual Motion Machines**  
9 July–20 September 2025

Pilar Corrias  
51 Conduit Street  
London W1S 2YT



Christina Quarles, *Yull Always Be a Part a Me*, 2025. Courtesy the artist, Pilar Corrias, London and Hauser & Wirth.

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# Pilar Corrias

## Press Release

Pilar Corrias is pleased to present *Perpetual Motion Machines*, a group exhibition featuring work by **Pacita Abad**, **Loie Hollowell**, **Christina Quarles**, **Tschabalala Self** and **Mickalene Thomas**.

Taking as its starting point the concept that perpetual motion machines create energy indefinitely, this exhibition brings together works that explore the tension between movement and stillness in painting. Painting, though traditionally a still medium, has long sought to capture movement, energy and the fluidity of thought and emotion. Within these new and historical works, there is an extraction and projection of energy that has been distilled to communicate the intricate lives of women. Unique approaches to painterly techniques fuse, playing with pace and impressions of movement.

**Pacita Abad** was a Filipino American visual artist whose pioneering work is characterised by vibrant colours and an accumulation of processes and materials. She is best known for her *trapunto* paintings, a form of quilted painting the artist originated by stitching and stuffing her painted canvases as opposed to stretching them over a wood frame. Abad's richly detailed abstractions are inspired by Korean ink brush painting and Indonesian Batik (a textile that uses wax and dyes to create dots widely arranged in stunning patterns and designs). Exploring a range of materials and textures, Abad's abstraction paintings play with line and colour to imbue energy through carefully constructed static patterning. Notes from musical genres such as Jazz and the Blues, both essential to Abad's life and studio environment, echo across the artist's abstracted canvases, shaping the physicality of her paintings.

**Loie Hollowell's** practice explores the intersections of abstraction, figuration and optical tensions drawn from the bodily landscape. Working with geometric symbolic shapes such as the mandorla, ogee and lingam, Hollowell anchors her compositions in a central, singular axis, melding sculpted, protruding forms that confound expectations of painting. References from the California Light and Space Movement and Neo-Tantric painters are woven into Hollowell's visual lexicon. Within her new suite of works, the concentric shapes and reverberations of colour create a visual play that hints at different anatomical imaginaries. Primary colours create formal spaces that hold and direct energy points within Hollowell's compositions. This sense of depth and gradual

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pulsation considers the dramatic evolutions of the female body in particular and the idiosyncracies of our interior worlds.

Through her paintings, **Christina Quarles** depicts entangled, ambiguous figures that defy rigid definitions, echoing the instability of identity and perception. Through expressive, gestural mark-making and a rejection of fixed perspective, Quarles creates compositions that appear to be in constant motion. Her work extends beyond the physicality of all-over painting to explore themes of personal and cultural hybridity, blurring the boundaries between body, space and abstraction. On *Yull Always Be a Part a Me*, 2025, Quarles writes: 'Forms, both in the figuration and the tree, are repeated and distorted, a shadow of what was, a projection of what is yet to be (or perhaps can never be). There's no way for me to hide my emotional state while making the work; there are moments of sadness with this painting, but also moments of vibrancy and a sense of liberation.'

**Tschabalala Self's** figures are kaleidoscopic and layered. Through the use of various materials and textiles, including cut canvas itself, her paintings are deconstructed and rearranged. Her works transform traditional spatial organisation. There is a cyclical energy evident in each work that transcends linear understanding. The complexity of her oeuvre reflects the dynamic quality of her figures, predominately women. The formal and conceptual aspects of Self's work seek to expand her critical inquiry into selfhood and human flourishing. Her work extends beyond the physicality of painting and explores themes of personal and cultural hybridity, the boundaries between body and mind, figuration and abstraction.

**Mickalene Thomas** brings a vibrant and layered approach to all-over composition, using collage, photography and sculptural surfaces to infuse her paintings with a palpable sense of motion. In her *Tete de Femme* series (translated as 'head of a woman'), Thomas merges 20th-century Cubism and contemporary pop references, playing with the formal qualities of portraiture whilst simultaneously reclaiming and reimagining representations of Black femininity and beauty. Thomas's geometric collaged cut-outs shimmer with energy as materials reflect layers of movement across the picture plane. Rather than focusing on a single subject or element, her paintings invite viewers to engage with every part of the surface, absorbing a complex interplay of patterns, textures and forms.

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In 2023, **Pacita Abad** (1946-2004) was the subject of a major retrospective that opened at the Walker Art Center, Minneapolis, and subsequently travelled to San Francisco Museum of Modern Art, MoMA PS1, NYC and the Art Gallery of Ontario, Toronto. Selected solo exhibitions include: Kunsthau Zurich; *Pacita Abad: Philippine Painter*, Metropolitan Museum of Manila; *I Thought the Streets Were Paved With Gold*, Jameel Arts Centre, Dubai; *Life in the Margins*, Spike Island, Bristol and *Pacita Abad: A Million Things to Say*, Museum of Contemporary Art and Design, Manila. Her work has been featured in notable group exhibitions including the 60th Venice Biennale; the 58th Carnegie International; 11th Berlin Biennale; 13th Gwangju Biennale and the 2nd Havana Biennial.

**Loie Hollowell** (b.1983, Woodland, California, USA) currently lives and works in New York City. Her work has been exhibited at museums and galleries worldwide including the Institute for Contemporary Art at VCU, Richmond, Virginia; The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Jan Shrem and Maria Manetti Shrem Museum of Art, University of California, Davis; Pace Gallery, New York, Los Angeles, London, Hong Kong, Seoul, Geneva, Tokyo; Jessica Silverman, San Francisco; Long Museum West Bund, Shanghai; White Cube Gallery, Paris; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art, Los Angeles; The Flag Art Foundation, New York; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Victoria Miro, London; and Ballroom Marfa, Texas among others.

**Christina Quarles** (b. 1985 Chicago, USA) currently lives and works in Los Angeles, CA. Selected solo exhibitions include: *Living in the Wake*, Kistefos, Norway (2025); *In the Shadow of Burning Light*, Gammel Strand, Copenhagen, Denmark (2024); *Tripping Over My Joy*, Pilar Corrias, London, UK (2023), *Collapsed Time*, Hamburger Bahnhof, Berlin (2023); *Christina Quarles*, Frye Museum, Seattle (2022); *In Likeness*, South London Gallery, London (2021); *Dance by the Light of the Moon*, X Museum, Beijing (2021); *Christina Quarles*, MCA Chicago (2021) and *I Won't Fear Tumbling or Falling/If We'll be Joined in Another World*, Pilar Corrias, London (2020). Quarles was included in the 59th Venice Biennale *The Milk of Dreams*, curated by Cecilia Alemani and the 16th Biennale de Lyon, curated by Sam Bardaouil and Till Fellrath.

**Tschabalala Self** (b.1990 Harlem, USA) lives and works in Hudson Valley, New York. Recent solo and group exhibitions include: Longlati Foundation, Shanghai (2025); Espoo Museum of Modern Art, Espoo (2024); Highline, New York (2024) Brooklyn Museum, New York (2024); FLAG Foundation, New York (2024); Barbican, London (2024); CC Strombeek, Grimbergen, Belgium (2023); Desert X, Coachella Valley (2023); Kunstmuseum St Gallen (2023); Le Consortium, Dijon (2022); Performa 2021 Biennial, New York (2021); Haus der Kunst, Munich (2021); Kunsthalle Düsseldorf, Düsseldorf (2021); Baltimore Museum of Art, Baltimore (2021); ICA, Boston (2020); Studio Museum Artists

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in Residence, MoMA PS1, New York (2019); Hammer Museum, Los Angeles (2019); Frye Art Museum, Seattle (2019), amongst many others.

**Mickalene Thomas** (b. 1971, Camden, NJ, USA) currently lives and works in Brooklyn, NY. Selected solo exhibitions include: *Mickalene Thomas: All About Love*, The Broad, Los Angeles (2024); *Beyond the Pleasure Principle*, Yale University Art Gallery, New Haven (2023); *Mickalene Thomas: Femmes Noires*, Art Gallery of Ontario, Toronto (2021); *Mickalene Thomas: Better Nights*, Bass Museum of Art, Miami Beach (2019); and *Origin of the Universe*, Brooklyn Museum, New York (2012). Her work has been featured in major international institutions including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; and the Smithsonian American Art Museum, Washington, D.C. Thomas was a co-producer on the Tony-nominated Broadway production *For Colored Girls* (2022) and has curated exhibitions globally, highlighting underrepresented artists and challenging dominant narratives in contemporary art. In 2023, she became the first Black queer femme artist to have a scholarship endowed in her name at Yale University School of Art, her alma mater.

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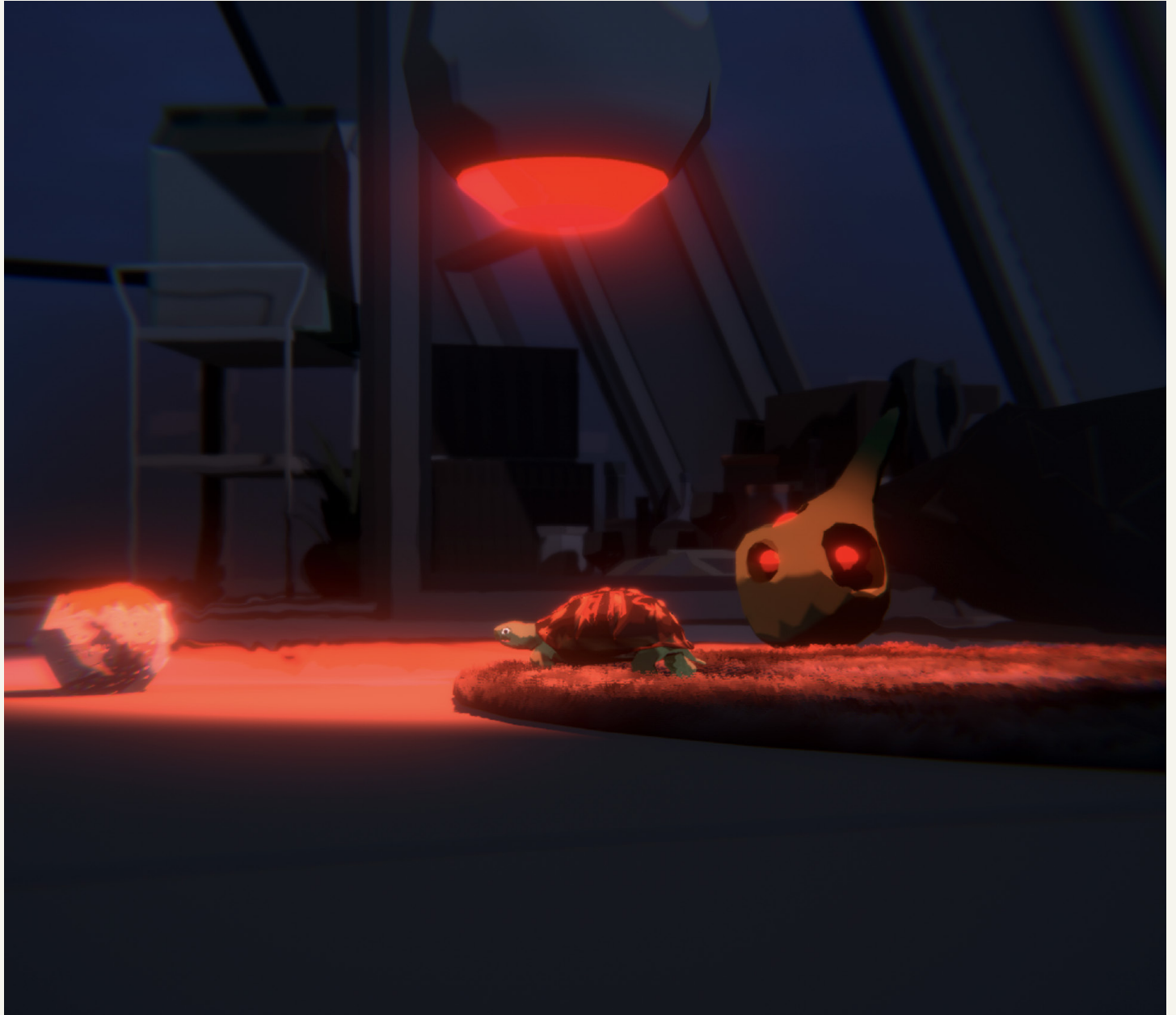
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# Pilar Corrias

Press Release

*Thousand Lives*  
Ian Cheng  
2 Mar–6 Apr 2023

Pilar Corrias  
54 Eastcastle Street  
London W1W 8EF



Ian Cheng, *Thousand Lives*, 2023, still. Courtesy the artist and Pilar Corrias, London

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# Pilar Corrias

## Press Release

Pilar Corrias is pleased to present *Thousand Lives*, an exhibition of new work by Ian Cheng.

The exhibition *Thousand Lives* features two projects: *Life After BOB: The Chalice Study* (2022), a 50min real-time anime, and *Thousand Lives* (2023), a new simulation. Featuring Chalice's pet turtle, Thousand, a key character in *Life After BOB*, *Thousand Lives* extends the metaversal world of *Life After BOB*.

*Life After BOB: The Chalice Study* is the first episode in an anime mini-series produced using the Unity video game engine and presented in real-time. It imagines a future world in which the internet extends into our nervous system, psychotropic foods unify physical and psychic realities, AI entities co-inhabit human minds, and anomie reigns. In episode one—*The Chalice Study*—neural engineer Dr. Wong installs an experimental AI named BOB into the nervous system of his ten-year-old daughter Chalice. Designed to guide Chalice through the challenges of growing up in an ever-changing world, BOB confronts more and more of the conflicts in Chalice's life on her behalf. As Dr. Wong begins to favour the BOB side of his daughter, and as BOB threatens to do the job of living Chalice's life better than she can, Chalice wonders: what is left for her classic human self to do?

*Thousand Lives* is a simulation that dramatises the daily life of Chalice's pet turtle, Thousand. Thousand is driven by an inferential AI model—first explored in Cheng's 2019 work *BOB (Bag of Beliefs)*—that attempts to reconcile Thousand's internal urges with the affordances (and threats) of Chalice's apartment environment. Thousand must learn the relevance of all it encounters, minimise upsets to its expectations and construct new motives to satisfy its competing urges. Every perception, inference, motive, decision and action form the ongoing drama of Thousand's lifetime in a new kind of 'slow story' achieved only via simulation. The sporadic appearances of Chalice challenge Thousand's AI model, demanding adaptations to the disruption of its routine.

*Life After BOB* was originally co-commissioned by The Shed, New York; Luma Foundation, Arles; and LAS (Light Art Space), Berlin. The interactive mobile application is supported by Leeum Museum of Art, Seoul. Research developed with the Transformation of the Human at the Berggruen Institute.

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***Thousand Lives***  
**Ian Cheng**  
2 Mar–6 Apr 2023

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**Screening times for *Life After BOB***  
Gallery 2 (downstairs)

Tuesday–Friday  
Worldwatching mode: 10am–2pm  
Cinema mode: 2pm, 3pm, 4pm, 5pm

Saturday  
Worldwatching mode: 11am–2pm  
Cinema mode: 2pm, 3pm, 4pm, 5pm

## Guide to Worldwatching

*Life After BOB* features a unique Worldwatching mode, which allows viewers to go beyond the narrative experience and explore the lore and details of the *Life After BOB* world. Using their phone, viewers can pause any scene and examine the artefacts, characters and concepts that form this complex narrative work. This ability to interact freely with the film highlights the simulation aspect of Ian Cheng's practice and gives viewers a deeper sense of the film's innovative production—an animated world rendered live and built in the Unity video game engine.

Worldwatching is connected to the *Life After BOB* wikipedia ([lifeafterbob.wiki](http://lifeafterbob.wiki)), which extensively catalogues artefacts and characters that make up the world of the film. The wiki is an open-source platform that allows viewers to create and edit entries, inviting an ongoing expansion of the world of *Life After BOB*.

**Ian Cheng** (born 1984, Los Angeles) lives and works in New York. He has exhibited widely including solo presentations at Serpentine Galleries, London; MoMA PS1, New York; Leeum Museum of Art, Seoul; The Shed, New York; LUMA Foundation, Arles; Light Art Space, Berlin; Carnegie Museum of Art, Pittsburgh; Fondazione Sandretto Re Rebaudengo, Turin; Julia Stoschek Collection, Berlin; and group presentations at Venice Biennale, Venice; Museum of Modern Art, New York; De Young Museum, San Francisco; Moderna Museet, Stockholm; Whitney Museum of American Art; New York; Hirshhorn Museum; Washington DC; Tate Modern, London; Louisiana Museum, Copenhagen; Fondation Louis Vuitton, Paris; Sculpture Center, New York.

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# Pilar Corrias

Press Release

*Home Body*  
**Tschabalala Self**  
6 Oct–17 Dec 2022



Performance view: Tschabalala Self, *Sounding Board*, 2021, Performa, New York. Photo: Sergio Gutierrez

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## Press Release

Pilar Corrias is pleased to present *Home Body*, an exhibition of new paintings, drawings, sculptures and functional art objects by Tschabalala Self.

Working as windows into the home, groupings of intimate vignettes across both gallery spaces situate Self's chorus of imagined characters within domestic scenes. A colloquial term for an introvert who prefers to stay within the confines of home, the show's title *Home Body* underscores the inherent tensions at work in domestic settings, where socially prescribed identity and gender politics still furnish our so-called 'safe spaces'.

Depicting moments of intimacy, a new series of paintings, on view at Eastcastle Street, have been constructed as assemblages, combining various modes of expression such as sewn, painted and printed materials. The exhibition introduces Self's functional art objects, tables and chairs to London, a recent development in the artist's practice. These geometric props of quotidian items heighten the theatricality found within her two-dimensional works.

Since 2020—a period that forced us all to confront our private environments, habits and relationships newly—Self has been examining the domestic space as a site for both personal expression and performance. In addition to her visualisations of the physical trappings of home, the artist has fashioned a world where relational dynamics between various archetypes are played out. Primary figures of unnamed women and men, unknown yet strangely familiar, interact with one another in various scenes, giving each other knowing looks across the gallery walls.

Shown alongside these new works is a screening of Self's performance *Sounding Board* (2021). Written and directed by the artist, the play, which premiered at the 2021 Performa Biennial in New York City, explores issues of domesticity, race and gender. The dialogue is interspersed with music by Boney M., and the hand painted, sculpturesque stage—set in the bandstand of Harlem's Jackie Robinson Park—employs the distinctive, brightly-coloured geometry and pattern found in her two-dimensional works. Wearing costumes and shoes designed by the artist, the characters appear as if they are moving through her paintings, existing quite literally as living pictures. At Savile Row, the sculptures and paintings on display focus on the motif of the seated

## *Home Body*

Tschabalala Self

6 Oct–17 Dec 2022

figure, a connection to *Seated* (2022), Self's first public sculpture that has been commissioned by Avant Arte. A further interrogation into what separates the public from the private, the works introduce new iterations of the archetypal characters depicted in *Sounding Board*.

Two life-sized bronze figures—a material synonymous with monuments of the important and mighty—sit on chairs, becoming part of the furniture. Surrounded by large-scale paintings on paper and canvas, the abstracted figures form props for Self's stage, where the home and the body can only be one.

## In conversation: Tschabalala Self and Ekow Eshun

Saturday 15 October 2022, 12pm

Pilar Corrias Eastcastle Street

Tschabalala Self will be in conversation with Ekow Eshun, writer and curator of *In the Black Fantastic*, currently on view at Hayward Gallery, London. Please reserve your place here.

## Public Art Commission

Wednesday 5th October through till early 2023

Coal Drops Yard, King's Cross, London

Tschabalala Self will also be unveiling her first public sculpture, *Seated* at Coal Drops Yard in King's Cross, London—a new commission by Avant Arte as part of their inaugural public art programme. The work features a monumental seated female figure in bronze, exploring what it means to take a seat and take up space in the public realm.

**Tschabalala Self** (b.1990 Harlem, USA) lives and works in the New York Tri-State. 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. Recent solo exhibitions and performances include *Le Consortium*, Dijon (2022); *Performa 2021 Biennial* New York City, New York (2021); *Baltimore Museum of Art*, Baltimore (2021); *ICA*, Boston (2020); *Hammer Museum*, Los Angeles and *Frye Art Museum*, Seattle (2019).

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# Pilar Corrias

Press Release

Sabine Moritz  
27 Apr–3 Jun 2023

*Under the Skin*  
Pilar Corrias  
Savile Row

*Heart of Drought*  
Pilar Corrias  
54 Eastcastle Street



Sabine Moritz, *Kamchatka III*, 2022. Courtesy the artist and Pilar Corrias, London

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## Press Release

Sabine Moritz  
27 Apr–3 Jun 2023

*Under the Skin*  
Pilar Corrias  
Savile Row

*Heart of Drought*  
Pilar Corrias  
Eastcastle Street

Pilar Corrias is pleased to present a series of new paintings by Sabine Moritz across both gallery spaces. *Under the Skin* and *Heart of Drought* focus on the juxtaposition of the external and internal world, setting the works within a larger continuum of an ever-immediate present.

The artist's exploration of the dynamics of memory—how it is constituted, and the ways in which it is subjected to continuous processes of deformation and reformation—is a recurring and prominent concern. Playing with repetition and difference on the canvas, Moritz confronts the viewer with uncertainty, questioning whether memory can ever be an unmediated representation of the past. Moritz uses an unconscious process during the composition and creation of each work, resulting in what she calls a 'fragmented beauty'. In this new series of paintings Moritz dissects these concerns of beauty and hope—holding onto beauty in defiance of the despair surrounding us.

Moritz adds layer upon layer of colour and form, at times overpainting, or scraping away, until she knows that the work is complete. The result often consists of a plethora of colours and lines that relate to one another without necessarily existing in harmony. Sometimes colours clash and shapes collide. However, as in a symphony, where each instrument adds a layer that is crucial for the music as a whole, the individual elements of her paintings contribute to the overall composition of the work. As themes appear and reappear through a composition, colours and shapes reappear in different areas on the canvas, holding the work together.

The mysterious, blue-toned *Kamchatka III* and *Kamchatka IV* refer to the Russian Peninsula, evoking a faraway place, too distant to understand. Is this an idyll or a realm of natural disasters?

Themes of human fragility, sensuality and strength are reflected in the painting *Artemis and Actaeon*, inspired by Titian's rendition of the same subject in which the goddess Artemis turns Actaeon into a deer upon him seeing her naked, only for him to then be devoured by his hounds. Without portraying nature figuratively, Moritz's abstractions are grounded in the natural world; they evoke a longing not for a specific place, but a lost idyll that cannot be reached again. She pays homage to the German notion of 'Heimat', which the philosopher Ernst Bloch described in the book *The Principle of Hope* (1954) as 'something that shines into everyone's childhood and where no one has ever been.'

Described by Hans Ulrich Obrist as 'memories made visual—the fleeting impulses of the past rendered concrete in art', Moritz's work may be interpreted, above all, as a protest against forgetting, while also depicting the inherent fragility, mutability and immateriality of memory.

**Sabine Moritz** (b. 1969, Quedlinburg) lives and works in Cologne. Moritz started her studies at Hochschule für Gestaltung Offenbach (1989–1991) and completed her studies at Kunstakademie Düsseldorf in 1994. Moritz has been widely exhibited in group and solo exhibitions in Düsseldorf, Brussels, Paris and London. Selected solo exhibitions of Moritz's work include: *Lobeda oder die Rekonstruktion einer Welt*, Lyonel-Feininger-Galerie, Quedlinburg (2022); *Mercy*, Pilar Corrias, London (2021); *Journal Entries*, HENI Leviathan, London (2020); *Sterne und Granit*, Kunsthalle, Rostock (2019); *Neuland*, Kunstverein Bremerhaven (2017); *Harvest*, Pilar Corrias, London (2015); Sabine Moritz, Von der Heydt-Kunsthalle, Wuppertal (2014); *Concrete and Dust*, Foundation de 11 Lijnen, Oudenburg (2013); *Lobeda*, Kunsthau sans titre, Potsdam (2011). Selected group exhibitions include: *Age of Terror: Art Since 9/11*, Imperial War Museum, London (2017); Faber-Castell International Drawing Award 2012, Neues Museum—Staatl. Museum für Kunst und Design, Nuremberg (2012); and *The Good, The Bad & The Ugly*, Cultuurcentrum Mechelen, Mechelen (2010).

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# Pilar Corrias

Press Release

Hayv Kahraman  
12–16 Oct 2022

Frieze London  
Booth A21



Hayv Kahraman, *Torshi and Eyes*, 2022. Courtesy the artist and Pilar Corrias, London

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Pilar Corrias is delighted to present a selection of recent and never-before-seen paintings and drawings by Hayv Kahraman at Frieze London 2022.

The body of work on display builds upon the artist's scientific research into psychotherapeutic neurological models of 'neurosculpting'—the potential to rewrite neural pathways. 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.

Several works have been painted with the lilac dye from torshi—a staple Middle Eastern dish of fermented vegetables said to improve the balance of good and bad bacteria in the gut, and in turn boost brain health. Other works have been painted or drawn on handmade flax fabric, a diaphanous material produced via microbial activity in the soil before it is spun and 'refined' into linen. Using bacteria as an allegory for 'othered', vulnerable bodies, Kahraman employs materials that break down and rebuild structures and create sources of nourishment to bodies in need.

**Hayv Kahraman**  
12–16 Oct 2022

Frieze London  
Booth A21

**Hayv Kahraman** was born in Baghdad, Iraq in 1981 and lives and works in Los Angeles. Recent solo exhibitions include Gut Feelings, The Mosaic Rooms, London (2022); Touch of Otherness, SCAD Museum of Art, Savannah (2022); Not Quite Human: Second Iteration, Pilar Corrias, London (2020); Shangri La Museum of Islamic Art, Culture, and Design, Honolulu, HI (2019); De La Warr Pavilion, Sussex, UK (2019); Pomona College Museum of Art, Claremont, California (2018); and Contemporary Art Museum St. Louis, St. Louis, Missouri (2017). Recent group exhibitions include Reflections: Contemporary Art of the Middle East and North Africa, British Museum, London (2021); Blurred Bodies, San Jose Museum of Art, San Jose (2021); New Time: Art and Feminisms in the 21st Century, Berkeley Art Museum, Berkeley (2021); Henry Art Gallery, Seattle (2019); ICA Boston (2019); and MASS MoCA, North Adams, (2019). Kahraman's work is in several important international collections including the British Museum, London, UK; Museum of Contemporary Art, San Diego, California, US; Los Angeles County Museum of Art (LACMA), California, US; Birmingham Museum of Art, Alabama, US; The Rubell Family Collection, Florida, US; The Barjeel Art Foundation Sharjah, UAE; MATHAF: Arab Museum of Modern Art Doha, Qatar; Pizzuti Collection of Columbus Museum of Art, Ohio, US; North Carolina Museum of Art, Raleigh, US; Pérez Art Museum Miami, Miami, US.

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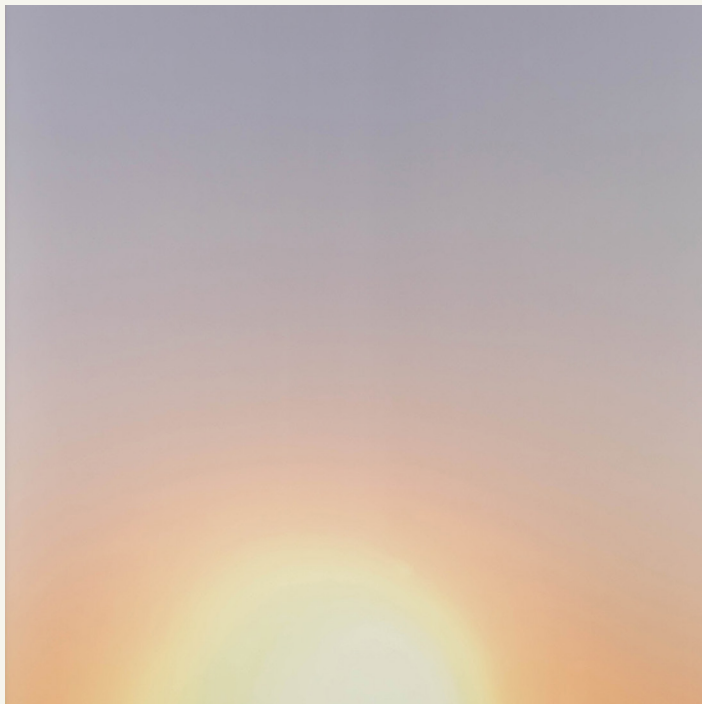
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# Pilar Corrias

## Press Release



Lina Iris Viktor, No. XXV We once sought refuge there, 2019



Rachel Rose, Good Morning Midnight, 2022

## *Let the Sunshine In*

12 Jan–18 Feb 2023

Pilar Corrias is pleased to present a group exhibition of works by Ann Craven, Cui Jie, Freya Douglas-Morris, Sophie von Hellermann, Kat Lyons, Tala Madani, Manuel Mathieu, Sofia Mitsola, Sabine Moritz, Philippe Parreno, Mary Ramsden, Rachel Rose, Shahzia Sikander, Rirkrit Tiravanija, Lina Iris Viktor and Vivien Zhang.

While the dark, frosty days of January can be an eerie harbinger of the extremes to come, they are also a moment for reflection and new beginnings. Borne from conversations amongst the exhibition's artists about the current state of affairs, *Let The Sunshine In* brings together propositions by a group of contemporary artists that reconsider the uncertainties, and the possibilities, of our future.

Released in the pivotal year of 1969, the 5th Dimension's song *Let the Sunshine In* from the musical *Hair* was an anthem to a burgeoning sociopolitical movement that for many signalled the dawn of a new consciousness. That sun has set in the decades since, with the counterculture's many promises having gone unrealised. We now find ourselves at dusk, with global conflict and social inequities proliferating, the spectre of nuclear warfare looming, 'culture wars' raging, the recent repeal of *Roe v. Wade* undoing hard-won bodily autonomy, and abuses of the natural environment threatening the viability of our ecosystems.

The future appears shrouded by an inevitable gloom. Commonly understood as a marker of impending doom, such darkness can instead be used as the basis—a *materia prima*—for the emergence of a renewed world. While the sunrise may represent a time for creation, the sunset is an 'overture', a spectacular window of time before 'the night's insurrection' for the world's 'architecture' to be dismantled and reconstructed (Claude Lévi-Strauss, *Tristes Tropiques*, 1955). Art and the imagination can be sources of abundance from which to envision new kinds of connections to nature, spirituality and the universe.

Presenting a selection of new and recent paintings, photography, sculpture and works on paper, the artists in this show offer us portals through which we might reimagine the evolutions of the natural and built world, politics and society. The reminder to let the sun shine into our lives is not a sign of defeat, nor does it deny the fraught times we live in; rather it is a memento vivere to continue to strive for a better, more luminous future.

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# Pilar Corrias

## Press Release

14 Nov 2022

For immediate release



Portrait of Lina Iris Viktor, 2022. Courtesy the artist and Pilar Corrias, London

## Lina Iris Viktor

Pilar Corrias is thrilled to announce representation of Lina Iris Viktor.

Lina Iris Viktor is a Liberian-British multidisciplinary artist who lives and works between Italy and the UK. Interweaving disparate materials, methods and visual lexicons associated with contemporary and ancient art forms, Viktor authors an idiosyncratic mythology that divines future imaginaries. 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, whilst provoking sociopolitical and historical preconceptions of 'blackness' and its universal implications.

Most recently, Lina participated in *In The Black Fantastic* at the Hayward Gallery (2022), and a selection of the artist's work will be presented in *Let The Sunshine In*, a forthcoming group show across both Pilar Corrias spaces in January 2023.

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