

LISSON GALLERY

Press Release

Lisson Gallery at Frieze London 2025

15 – 19 October 2025

Booth D1

Lisson Gallery's presentation at Frieze London 2025 brings together works by Sarah Cunningham, Ryan Gander, Hugh Hayden, Leiko Ikemura, Otobong Nkanga, Laure Prouvost, Tishan Hsu, Allora & Calzadilla, Lucy Raven, Hiroshi Sugimoto and Tunga—artists whose practices probe the complex relationship between humanity and the natural world. Through sculpture, installation, tapestry, painting, film and photography, the presentation reflects on the fragile beauty of our environment and the far-reaching consequences of human activity on the Earth's ecosystems.

On the exterior of the booth is Otobong Nkanga's monumental tapestry *Cadence – While We Wait and Watch* (2025), debuting here for the first time. Tracing the entangled histories of land, resources and exploitation, Nkanga evokes the cyclical patterns of mineral extraction, migratory journeys and regeneration—poetic meditations on both the resilience and vulnerability of ecosystems.

Also on view is Hugh Hayden's *Zelig* (2024), a striking trompe l'oeil sculpture composed of Sharptail grouse feathers meticulously applied to cardboard tubes to mimic the texture of wood. Evoking both natural form and human intervention, the piece explores themes of transformation, identity, and perception. This presentation coincides with his solo exhibition *Hughmanity* at the gallery's London space, on view through 1 November 2025.

Ryan Gander's *In the very beginning* (2021) reimagines elemental materials in cast bronze, a mutable work that shifts each time it is displayed, while two paintings by Leiko Ikemura conjure hybrid beings of human and natural form, suggesting nature as a site of refuge, healing and transformation. Laure Prouvost extends this notion through immersive, humorous works that envision nature empowered—a new chandelier by the artist, featuring her recurring motif of the breast, anchors the booth.

Tishan Hsu's *stomata-skin* (2025) extends his exploration of an embodied technological emergence that encompasses both the human and non-human, the technological and organic. The work uses material and virtual presence to propose unfolding interfaces that are forming an emerging “human” syntax, materially, conceptually, and cognitively. The use of the microscopic image of the leaf stomata as a plant skin echoes Hsu's recurring use of bodily orifices and medical imagery from human skin as an interface between the organic and technological realm.

Allora & Calzadilla's *Graft (Tabebuia Rosea)* (2021) spreads across the floor in thousands of hand-painted blossoms, cast from Caribbean roble trees in varying states of decomposition. The work reflects on biodiversity, climate change and the enduring legacies of colonial exploitation. Similarly, Lucy Raven interrogates the hidden costs of industry and infrastructure in *Deposition, Dam Breach 12* (2024). Formed from the sediment of a demolished dam, these silk-lined works embody the force of displacement, recalling both geological processes and the romanticized landscapes of 19th-century painting.

A photograph from Hiroshi Sugimoto's *Seascape Series, Lake Superior, Eagle River* (2003), deepens this meditation on time, stillness and the sublime, while works by Sarah Cunningham and Tunga further entwine natural and human expression through alchemical transformations of material and form.

Together, these artists propose a critical and poetic reflection on the precarity of the natural world. Lisson Gallery's Frieze London presentation is at once a lament and a call to attention—an invitation to rethink our place within the vast, interconnected systems of life that sustain us.

About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and promotes the work of more than 70 international artists across spaces in London, New York, Los Angeles, Shanghai and Beijing. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, John Latham, Sol LeWitt, Richard Long and Robert Ryman among many others. It still works with many of these artists and others of that generation, from Carmen Herrera and Olga de Amaral to Hélio Oiticica and Lee Ufan. In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, Ai Weiwei, John Akomfrah, Liu Xiaodong, Otobong Nkanga, Pedro Reyes, Sean Scully, Hiroshi Sugimoto and Wael Shawky. It is also responsible for raising the international profile of a younger generation of artists including Dana Awartani, Cory Arcangel, Garrett Bradley, Ryan Gander, Hugh Hayden, Haroon Mirza, Laure Prouvost and Cheyney Thompson.

For press enquiries, please contact

Mara Gans, Communications Manager

+1 201 575 4513

mara@lissongallery.com

i: @lisson_gallery

fb: LissonGallery