

LISSON GALLERY

Press Release

Lisson Gallery at Art Basel Paris 2025

24 – 26 October 2025

Lisson Gallery is pleased to announce its presentation at Art Basel Paris 2025, featuring a dynamic selection of works by artists across generations and geographies, including Marina Abramović, Olga de Amaral, Huguette Caland, Ding Yi, Ryan Gander, Hugh Hayden, Carmen Herrera, Oliver Lee Jackson, Anish Kapoor, Otobong Nkanga, Laure Prouvost, Leon Polk Smith, Tunga, Hiroshi Sugimoto and Jack Pierson. Spanning textile, painting, photography, and sculpture, the presentation highlights the range of the gallery's program while coinciding with major institutional exhibitions and gallery shows across Paris, London, New York, Los Angeles, and beyond.

At the heart of the booth is *Untitled* (1978) by Huguette Caland, a quietly radical oil on linen that encapsulates the artist's signature approach to abstraction and the body—intimate, playful, and unbound by traditional form. In conversation with Caland's work, Otobong Nkanga presents *Cadence – Growth* (2025), a newly completed tapestry that continues her exploration of ecological fragility, industrial extraction, and social transformation. The work debuts in tandem with Nkanga's solo exhibition *I dreamt of you in colours* at the Musée d'Art Moderne de Paris (10 October 2025 – 22 February 2026). Nearby, Carmen Herrera's late-career canvas *NY NY* (2011) underscores her enduring commitment to precision and spatial tension.

Elsewhere on the booth, Olga de Amaral's diptych *Dos medios (Two Halves)* (2015) layers gold leaf, fiber, and pigment into a luminous architectural form. Her work, rooted in Colombia's artistic traditions yet profoundly contemporary, anticipates her first solo exhibition in Los Angeles in over a decade, opening at Lisson Gallery this November. This deep engagement with materiality continues in Ding Yi's *Appearance of Crosses 2025-15* (2025), a newly completed painting that extends his decades-long exploration of mark-making as a system of symbolic and cosmological mapping, here informed by the motifs of the Naxi people. This presentation runs concurrent to the artist's inaugural exhibition with the gallery, currently on view in London. Similarly, Leon Polk Smith's bold hard-edge composition nods to his ongoing influence beyond the art world, as evidenced by his current collaboration with fashion designer Albert Kriemler for Akris's Spring 2026 collection, which draws directly from Smith's vibrant visual language.

Themes of time, ritual, and reflection surface in works across media. Hiroshi Sugimoto contributes a new *Seascape* taken at his Enoura Observatory on New Year's Day 2025, part of his longstanding annual practice of capturing the horizon as a timeless threshold between sea and sky on the first of each year. Marina Abramović's *The House with the Ocean View Model* (2024), a sculptural maquette of her seminal 2002 performance, invites viewers to consider the power of stillness, discipline, and presence, while Ryan Gander's *The storyteller: The sense that you are a part of a flow of a thing* (2025) offers a more playful engagement with time and narration: an animatronic mouse, voiced by Gander's daughter, emerges periodically from a wall, blending conceptual inquiry with intimate storytelling.

The booth will also feature paintings in tempera and oil on jute by Leiko Ikemura, known for her evocative, dreamlike imagery. Additionally, Ikemura's *Usagi Greeting (440)* (2023–2025), a patinated bronze sculpture, will be part of the fair's public programme in the 8th arrondissement, Avenue Winston Churchill, Paris. Open daily from October 21–26, 11am–7pm, the presentation showcases her iconic *Usagi* figure, part human, part rabbit, a symbol of resilience and renewal. With its shrine-like form, the sculpture invites reflection on healing and the interconnectedness of all life.

Sculptural works by Laure Prouvost and Tunga speak to transformation and interconnectedness. Prouvost's *Jasper* (2024), a Murano glass and bronze hybrid of human, bird, and fish forms, reflects on migration, climate change, and the porous boundaries between species. In contrast, Tunga's *Untitled (Steel Pod Series)* (2011) juxtaposes steel and quartz in a surreal, alchemical configuration—simultaneously fragile and elemental. A similar engagement with the body and

form animates *Incident* (2022) by Tony Cragg, whose Corten steel sculpture from his recent body of work will also be on view in his forthcoming solo exhibition at Lisson Gallery London, opening 18 November 2025. Nearby, Anish Kapoor's satin mirror piece, shifting in tone from tangerine to clear, continues the artist's ongoing investigations into perception, void, and material instability.

Other highlights include Jack Pierson's *MIRAGE* (2024), a metal word sculpture which draws attention to the slippages between image and meaning. Hélio Oiticica's gouache-on-cardboard *Metaesquema* (1957–58) revisits a key moment in Brazilian modernism. His work is currently featured in an exhibition at Lisson Gallery Los Angeles. Hugh Hayden's *Juke Joint* (2025), a brass vessel with instrument forms protruding from within, pays homage to the communal architecture of musical space; the piece is presented concurrently with the artist's solo exhibition at the gallery in London. Oliver Lee Jackson's *No. 9, 2018 (5.2.18-II)* (2011) offers a densely layered field of color and gesture, reflecting his unique fusion of figuration, abstraction, and improvisational rhythm.

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, and Shanghai. 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.

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