

LISSON GALLERY

Press Release

Anish Kapoor

11 February – 11 April 2026
504 West 24th Street

Anish Kapoor's groundbreaking explorations of scale, color, volume, and materiality unfold through a focused presentation of mirror works created between 2010 and the present. Building on the artist's enduring investigation of spatial illusion, these sculptures challenge viewers to experience their de-stabilized presence within reflective and immersive environments. Monumental stainless-steel forms anchor the exhibition, accompanied by a select group of painted mirrors that oscillate between stillness and transformation. The exhibition directly follows Kapoor's major museum presentation at the Jewish Museum in New York, and coincides with his first US institutional exhibition dedicated exclusively to painting at the SCAD Museum of Art (opening February 9, 2026). Preceding a landmark exhibition at Southbank Centre's Hayward Gallery, and an ambitious presentation at Kapoor's foundation, Palazzo Manfrin, this summer, this exhibition offers a timely opportunity to encounter new iterations in one of Kapoor's most influential bodies of work.

For over four decades, Kapoor has consistently explored new ways of thinking about form, material, and spatial experience. His practice resists purely optical engagement, instead situating the viewer within a phenomenological field where perception is unstable and meaning emerges through embodied encounter. Sculpture, for Kapoor, is not a fixed entity but a condition, an event that unfolds in relation to the human body, the surrounding architecture, and the mutable effects of light.

The presentation in New York brings together a group of stainless-steel works that exemplify this approach. In *Non Object (Plane)* (2010), a single folded sheet of highly polished stainless steel leans against the wall, seemingly weightless. Its reflective surface produces an image that is continuously reconfigured by movement and proximity. The work operates in a liminal register, suspended between objecthood and immateriality, as reflections expand beyond the physical limits of the sculpture itself. Viewers encounter their own distorted image within an indeterminate spatial field, prompting a heightened awareness of presence and scale.

Similarly, *Double Vertigo* (2012), in which paired concave forms generate a compounded optical effect that destabilizes orientation, creates a sense of inward pull, producing a subtle tension between attraction and disquiet. A recent large-scale sculpture, *Untitled* (2023), presents a stainless-steel cuboid structured around a central void. Rather than absorbing light in the manner of Kapoor's pigment voids, the interior reflects it, transforming absence into an active visual condition. The work extends Kapoor's sustained engagement with the void as a site of ambiguity and instability, where sensations of depth, containment, and loss of orientation converge.

In *Stave (Red)* (2015), Kapoor introduces a lacquered red surface to the polished steel, intensifying the sculptural presence of the work. Long associated with interiority and corporeality in the artist's oeuvre, the color operates as both surface and spatial agent, inflecting reflection with emotional resonance.

Complementing these freestanding works, a selection of three wall-mounted mirror sculptures lines the gallery, further expanding the exhibition's spatial complexity and the artist's investigations in the stainless-steel medium. Their subtly curved surfaces project warped reflections into the surrounding space, collapsing distinctions between painting, sculpture, and architecture. These works underscore Kapoor's ongoing interest in translating painterly concerns, such as color, surface, and illusion, into three-dimensional form.

About the artist

Anish Kapoor is internationally recognized as one of today's leading contemporary artists. Renowned for sculptures that are adventures in form and engage public space, Kapoor maneuvers between vastly different scales, across numerous series of work. Immense PVC skins flayed or inflated within architecture or landscape; paintings undulating with a viscerally abject physicality; mirrors which suck the viewer into the vertiginous concavity of their aura and pigmented voids, carved into stone or within the ground beneath us that confound our perception. Kapoor's work situates our inner world into the world around us, turned inside out, its inversions and protrusions summon up deep-felt metaphysical polarities of container and contained, being and non-being, that disrupt our quotidian reality.

Anish Kapoor was born in Mumbai, India in 1954 and lives and works in London and Venice, Italy. He studied at Hornsey College of Art, London (1973–77) followed by postgraduate studies at Chelsea School of Art, London (1977–78). Solo exhibitions in 2026 include SCAD Museum of Art, Savannah, USA; Southbank Centre, Hayward Gallery, London; Palazzo Manfrin, Venice, Italy; Selachius, Mänttä, Finland; and Lehmbruck Museum, Duisburg, Germany. Other recent solo shows include The Jewish Museum, New York (2025); Cidade Matarazzo, São Paulo, Brazil (2024); Liverpool Cathedral, UK (2024); ARKEN Museum of Contemporary Art, Ishøj, Denmark (2024); Palazzo Strozzi, Florence, Italy (2023-24); Gallerie dell'Accademia di Venezia and Palazzo Manfrin, Venice, Italy (2022); Modern Art Oxford, UK (2021); Museum of Contemporary Art and Urban Planning, Shenzhen, China (2021); Houghton Hall, Norfolk, UK (2020); Pinakothek der Moderne, Munich, Germany (2020); Fundación Proa, Buenos Aires (2019); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing (2019); CorpArtes, Santiago (2019); Pitzhanger Manor and Gallery, London (2019); Serralves Museum, Porto, Portugal (2018); *Descension* at Public Art Fund, Brooklyn Bridge Park Pier 1, New York, NY, USA (2017); Parque de la Memoria, Buenos Aires (2017); MAST Foundation, Bologna, Italy (2017); Museo Universitario Arte Contemporáneo (MUAC), Mexico City (2016). He represented Britain at the 44th Venice Biennale in 1990 with *Void Field* (1989), for which he was awarded the Premio Duemila for Best Young Artist and won the Turner Prize in 1991. Architecturally scaled public works include *Cloud Gate* (2004) in Millennium Park, Chicago, USA; *Ark Nova* (2013) the world's first inflatable concert hall in Japan and Monte Sant'Angelo Subway Station in Naples, Italy, opened to the public in 2025. Anish Kapoor was awarded a CBE in 2003 and a Knighthood in 2013 for services to visual arts.

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 60 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 as well as others of that generation from Carmen Herrera to the renowned estate of Leon Polk Smith. 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, Susan Hiller, Tatsuo Miyajima and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Ryan Gander, Van Hanos, Hugh Hayden, Haroon Mirza, Laure Prouvost, Pedro Reyes, Wael Shawky and Cheyney Thompson.

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