

PRESS RELEASE

FAIR DATES:  
18–21 JUNE, 2026

BOOTH: C16

Lisson is pleased to return to Art Basel 2026 with a presentation of new and historic works by artists from its international programme, spanning painting, sculpture, textiles, and photography. Alongside major projects by Ryan Gander and Wael Shawky at Art Unlimited, the booth brings together works by Olga de Amaral, Dana Awartani, Huguette Caland, Tony Cragg, Ding Yi, Ha Chong-Hyun, Hugh Hayden, Carmen Herrera, Leiko Ikemura, Anish Kapoor, Ken Price, Hélio Oiticica, Dalton Paula, Jack Pierson, Pedro Reyes, Hiroshi Sugimoto, Tunga and Yu Hong, among others.

At Art Unlimited, Ryan Gander presents *I've felt everything I'm going to feel – The Unspeakable World* (2026), the latest work in his celebrated series of animatronic mice. Emerging from the debris of a hole in the wall, a striped field mouse delivers a philosophical monologue exploring the nature of language, consciousness and attention. Voiced by the artist's twelve-year-old daughter, the work transforms an intimate encounter into a meditation on perception, inviting viewers to kneel and listen rather than be overwhelmed by spectacle.

Wael Shawky presents a site-specific extension of *I Am Hymns of the New Temples*, continuing the ambitious project first unveiled at LUMA Arles. Monumental vitrines populated by masks, bronzes and glass works connected to the film expand Shawky's exploration of mythology, archaeology and collective memory. Drawing upon the layered histories of Pompeii and the Mediterranean world, the installation reimagines ancient narratives through sculpture, performance and cinematic storytelling. Shawky's acclaimed film *Drama 1882* will also be presented at the Grand Palais, Paris, from 10 June through 26 July 2026.

The presentation coincides with a significant moment for several Lisson artists participating in major exhibitions and commissions across Venice during the 61st International Art Exhibition of La Biennale di Venezia and its collateral programme. Dana Awartani is represented on the booth by *When the Dust of Conflict Settles: Baalshamin Temple III* (2025), a hand-carved stone sculpture that continues her sustained engagement with architectural heritage, memory and cultural preservation. The work follows the artist's presentation for the National Pavilion of Saudi Arabia, *May your tears never dry, you who weep over stones*, her most ambitious project to date, which draws upon mosaic traditions and sites across the Arab world affected by conflict and destruction.

The booth also includes two significant works by Anish Kapoor: the mirror *Spanish and Pagan Gold to Garnet and Brandy Wine* (2020) and the painting *Untitled* (2012), demonstrating Kapoor's longstanding fascination with perception, material transformation and the symbolic resonance of colour. Their presentation coincides with an exceptional year of institutional exhibitions for the artist, including solo exhibitions at Palazzo Manfrin in Venice, the Hayward Gallery in London, Stiftung Wilhelm Lehmbruck Museum in Duisburg and the Savannah College of Art and Design Museum of Art.

Elsewhere on the booth, Ha Chong-Hyun's *Conjunction 23-83* (2023) marks the first presentation of the artist's work by the gallery and anticipates his forthcoming solo exhibition at Lisson London. New paintings by Yu Hong, entitled *Unbound* (2025) and *Susurration* (2026), also precede the artist's forthcoming solo exhibition at Lisson New York this November.

Among the presentation's historical highlights are two works by Carmen Herrera, *Untitled* (1975) which exemplifies the artist's rigorous exploration of colour as structure, and a work from her Estructura series entitled *Gemini (black)*, realised from a conceptual drawing first conceived in 1971. Together they demonstrate Herrera's lifelong



commitment to geometric precision and the dynamic relationship between painting, sculpture and space. Additional highlights include Hélio Oiticica's *Spatial Relief Amarelo 22* (1959/2012), significant evolution in the artist's experiments with geometric abstraction, anticipating his turn towards increasingly interactive, environmental works in the late 1960s and early 1970s.

A major textile work by Olga de Amaral, *Rojo y oro* (2016), exemplifies the artist's synthesis of weaving, painting and sculpture. Combining gold leaf, pigment and handwoven structure, the work reflects Amaral's enduring engagement with material transformation, spiritual symbolism and the chromatic intensity of the Colombian landscape.

Ahead of his solo exhibition at Lisson New York this September and the reopening of the Hirshhorn Museum Sculpture Garden later this year, Hiroshi Sugimoto presents *Past Presence 001, Tall Figure, III, Alberto Giacometti* (2013), a photograph from the artist's acclaimed *Past Presence* series in which museum displays become meditations on time, memory and cultural continuity.

A work from Huguette Caland's celebrated *Cityscape* series is presented to coincide with *My Home*, the artist's current exhibition at Lisson New York. Created in the final decade of her life, this composition draws upon embroidery, cartography and urban planning to examine notions of place, belonging and personal geography.

Nearby, Dalton Paula's *Criança Babá Egun* (2025) explores how children sustain cultural and spiritual traditions through play, embodying ancestral spirits and transforming inherited rituals, gestures, and memories into living expressions of continuity across generations.

Sculptural works by Leiko Ikemura, Hugh Hayden, Tony Cragg, and Pedro Reyes further underscore the breadth of the presentation. Ikemura's *Golden Rabbit* (2023) merges human and animal symbolism within a contemplative bronze form; Hayden's *Free Fro* (2025) transforms the familiar language of sport into a pointed reflection on identity and social structures; Cragg's *Incident* (2025) exemplifies the series' signature upright, anthropomorphic form; and Pedro Reyes' *Tonaltepetl* (2026), a carved red onyx sculpture whose volcanic and mountainous shape draws upon both geological processes and pre-Columbian cosmologies. The presentation also includes a ceramic sculpture by Ken Price, coinciding with the artist's current exhibition at Lisson London, and Jack Pierson's word sculpture *EROS* (2026), presented alongside the artist's solo exhibition at The Bass Museum in Miami.

New works by Ding Yi belong to a recent body of work inspired by the Twenty-Eight Mansions, an ancient Naxi constellation system rooted in observations of the heavens and seasonal change. Presented alongside the artist's major exhibition *Cosmotronics* at Fondazione Querini Stampalia in Venice, the works reflect Ding Yi's ongoing investigation of abstraction as a system of knowledge, ritual and cosmological inquiry.

## ABOUT LISSON

Lisson is a global gallery dedicated to shaping the art of today. Creating meaningful dialogues and robust markets between artists and audiences across six venues in the UK, US and China, Lisson exhibits the most engaging and challenging work, adding value and narrative through decades of experience and innovation.

Building significance and reputation with our artists, Lisson nurtures and amplifies their vision at every turn, supporting opportunities to show beyond the gallery's walls in museums, the public realm and through international partnerships. The gallery's heritage and its foundational role in contemporary art since 1967, allows for a deeper perspective and more thoughtful relationships when furthering the career and voice of an artist.