LISSON

Art Basel Miami Beach 2026

PRESS RELEASE

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BOOTH: D20



Lisson Gallery returns to Art Basel Miami Beach with a presentation spanning new painting, sculpture, photography and textile works by artists across its international roster, alongside significant historical works. Bringing together Olga de Amaral, Ha Chong-Hyun, Carmen Herrera, Shirazeh Houshiary, Oliver Lee Jackson, Anish Kapoor, Leiko Ikemura, Otobong Nkanga, Jack Pierson, Hiroshi Sugimoto and others, the presentation traces a range of material and conceptual approaches to abstraction, perception, geometry and the natural world.

Highlights include Olga de Amaral's *Sol rojo doble 3* (2015), part of a rare eight-work series developed between 2012 and 2015. Composed as a diptych, the work explores the tension between two interdependent forms, suggesting and dissolving the geometry of a circle through subtle shifts in position, angle and light. The presentation coincides with renewed institutional attention to Amaral's practice: *Olga de Amaral: Weaving the Infinite*, a major retrospective currently on view at the Pulitzer Arts Foundation. Following its presentation in St. Louis, the exhibition will travel to the Cooper Hewitt, Smithsonian Design Museum in New York in April 2027. Lisson New York will also present a solo exhibition of work by the artist this May.

Elsewhere on the booth, two works by Anish Kapoor demonstrate the artist's continued investigation of color, reflection and the void. The new *Spanish & Pagan Gold to Garnet & Brandy Wine* (2026) extends his mirror works into a field of deep burgundy luminosity, recalling the concentrated use of pure color in his early pigment sculptures. In contrast, *Untitled* (2023), a large stainless-steel cuboid, incorporates a central reflective void, reconsidering the relationship between reflective surfaces and the sculptural absence that has long informed his practice.

A significant historical work by Carmen Herrera, *Habana Painting #14* (1951), offers insight into a formative period in the artist's career. Made during a brief stay in New York, the painting belongs to the *Habana* series, in which Herrera explored gestural abstraction and Informalism in dialogue with transnational developments in Abstract Expressionism. The work anticipates the artist's major retrospective at the Guggenheim Museum Bilbao, opening in April 2027.

Nearby, Ha Chong-Hyun's *Conjunction 24-92* (2024) exemplifies the artist's radical approach to painting, in which pigment is pushed through the woven structure of the canvas rather than applied to its surface. The resulting compositions are shaped by pressure, resistance and the physical properties of the material. This presentation follows the artist's inaugural solo exhibition with Lisson in London in autumn 2026.

In Hiroshi Sugimoto's *Birds of Japan* (2025), photography expands into sculptural and spatial form. Part of his Diorama series, the work is printed on washi paper and mounted as a folding screen, or byōbu, produced through traditional Kyoto craftsmanship. Drawing on the constructed perspectives of museum dioramas, Sugimoto transforms the photographic image into an immersive surface, while introducing color into a body of work largely defined by black-and-white photography. The presentation on the booth follows a significant year for the artist, including exhibitions at the Singapore Art Museum, the National Museum of Modern Art, Tokyo, and Lisson New York, as well as the reopening of the Hirshhorn Sculpture Garden in Washington, D.C., designed by Sugimoto.

Further highlights include Otobong Nkanga's tapestry *Cadence – Formation* (2025), which considers cycles of ecological fragility and regeneration; Jack Pierson's *RESPECT* (2026), a new word sculpture following his major solo exhibition at The Bass in Miami this past year; and a new painting by Oliver Lee Jackson, *Untitled Painting (3.25.26)* (2026), on display following his solo exhibition in Los Angeles this fall.

Leiko Ikemura's *Appearing Pink Sky* (2025), executed in tempera and oil on jute, is presented following her solo exhibition at the Gallerie dell'Accademia in Venice and alongside her participation in the Bangkok Biennale. Two works by Shirazeh Houshiary further explore the relationship between unity, division and transformation. In *Cleave* (2022), the fold becomes a site of both separation and connection: a paired, leaf-like form of ellipses poised at the threshold of division, held together by a shared axis.

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.

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