

Press Release

Anish Kapoor

15 May – 22 June 2019
27 Bell Street, London
Opening: 14 May, 6 – 8pm

Anish Kapoor returns for his seventeenth exhibition at Lisson Gallery with a new body of work that brings together two fundamental directions of his practice: his iconic and formal geometric languages as explored in stone, in symbiosis with the entropic drive of works enacted in silicone, oil on canvas and in welded steel.

Though rarely exhibited until recently, painting has been an integral part of Kapoor's pursuit for the last 40 years. Far from an anomaly, Kapoor's works on canvas relate closely to his sculpture, both in their oscillation between two and three dimensions, as well as their shared existence at the threshold between form and formlessness.

This formlessness is at its most visceral and abject here in a series of relief works. The thin gauze stretched across their surface, barely containing the interior that presses against it. Their surface, seeped in the blooming impressions of red and black paint, signals the turbulence and chaos of a state of immanent breach beneath. Alongside these are radical new gestural paintings; on the edge of figuration, they seem to depict swollen and fecund organs that ooze and leak from their dark interiors.

Elsewhere an ovoid steel orifice, engulfed by a web of welded metallic shards, encapsulates the brutal eroticism of the works in the show. However, this is no easy seduction. Kapoor's new works do not present us with a symbolised sensuality, rather it is in the ineffable dark voids of these generative forms that the artist creates a space we might intuit an as yet unknown known.

Outside the gallery, three monumental carvings in Iranian onyx, pink onyx and granite, present a trio of sacred or perhaps profane standing stones, again flickering between image, frame, object and relief. Kapoor confounds the cool solidity of stone with form that feels in a state of becoming. In their swelling interiors, like the gauze-covered canvases, we sense a contained that is bigger than the container.

This show presents works by Kapoor that seem more urgently than ever to probe at the most hidden phantasies of our origin and being. Through the apprehensible dimensions of experience, in the shadows of form, these works enable us to intuit and experience the complexity of that which is utterly indefinable, and allow a space where the unknowable might emerge.

This year major solo exhibitions for Kapoor include Pitzhanger Manor & Gallery, London (16 March – 18 August) and Fundación CorpArtes, Santiago, Chile (28 April – 8 September), as well as a dual show across both Lisson Gallery spaces in New York (31 October – 21 December). In November, Kapoor will also present his first large-scale solo exhibition in China at the Central Academy of Fine Arts Museum and the Imperial Ancestral Temple, by the walls of the Forbidden City in Beijing.

About Anish Kapoor

Anish Kapoor was born in Mumbai, India in 1954 and lives and works in London. He studied at Hornsey College of Art, London, UK (1973–77) followed by postgraduate studies at Chelsea School of Art, London, UK (1977–78). Recent solo exhibitions include 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, Argentina (2017); MAST Foundation, Bologna, Italy (2017); Museo d'Arte Contemporanea (MACRO), Rome (2016); Museo Universitario Arte Contemporáneo (MUAC), Mexico City (2016); Couvent de la Tourette, Evreux, France (2015); Château de Versailles, France (2015) and The Jewish Museum and Tolerance Center, Moscow (2015). 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. In 1991 Kapoor won the Turner Prize. Large scale public projects include *Marsyas* (2002), Tate Modern, London; *Cloud Gate* (2004) in Millennium Park, Chicago, USA; *Temenos* (2010) in Middlesbrough, UK; *Leviathan* (2011), Grand Palais, Paris; *Orbit* (2012) in the Queen Elizabeth Olympic Park, London and *Ark Nova* (2013) the world's first inflatable concert hall in Japan.

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 develops 60 international artists across two exhibition spaces in London and two in New York as well as its new space in 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 as well as other artists of that generation from Carmen Herrera to the renowned estates of Leon Polk Smith, Ted Stamm and Roy Colmer.

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, Nathalie Djurberg & Hans Berg, Ryan Gander, Haroon Mirza, Laure Prouvost, Pedro Reyes and Wael Shawky.

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