
LISSON
ART BASEL MIAMI BEACH
2 - 6 December 2026
Booth D20



OTOBONG NKANGA
Cadence - Formation, 2025
Woven tapestry
Installed: 300 × 350 × 13 cm
Installed: 118 ⅛ × 137 ¾ × 5 ⅛ in
ed. 2 of 3 + 1 AP
Signed, titled and dated, verso; Otobong Nkanga / Cadence - Formation / 2025
NKAN250012-2

EUR 210,000





ANISH KAPOOR
Spanish & Pagan Gold to Garnet & Brandy Wine, 2026
Stainless steel, lacquer
150.5 × 150.5 × 21.5 cm
59 ¼ × 59 ¼ × 8 ½ in
KAPO260031

GBP 750,000

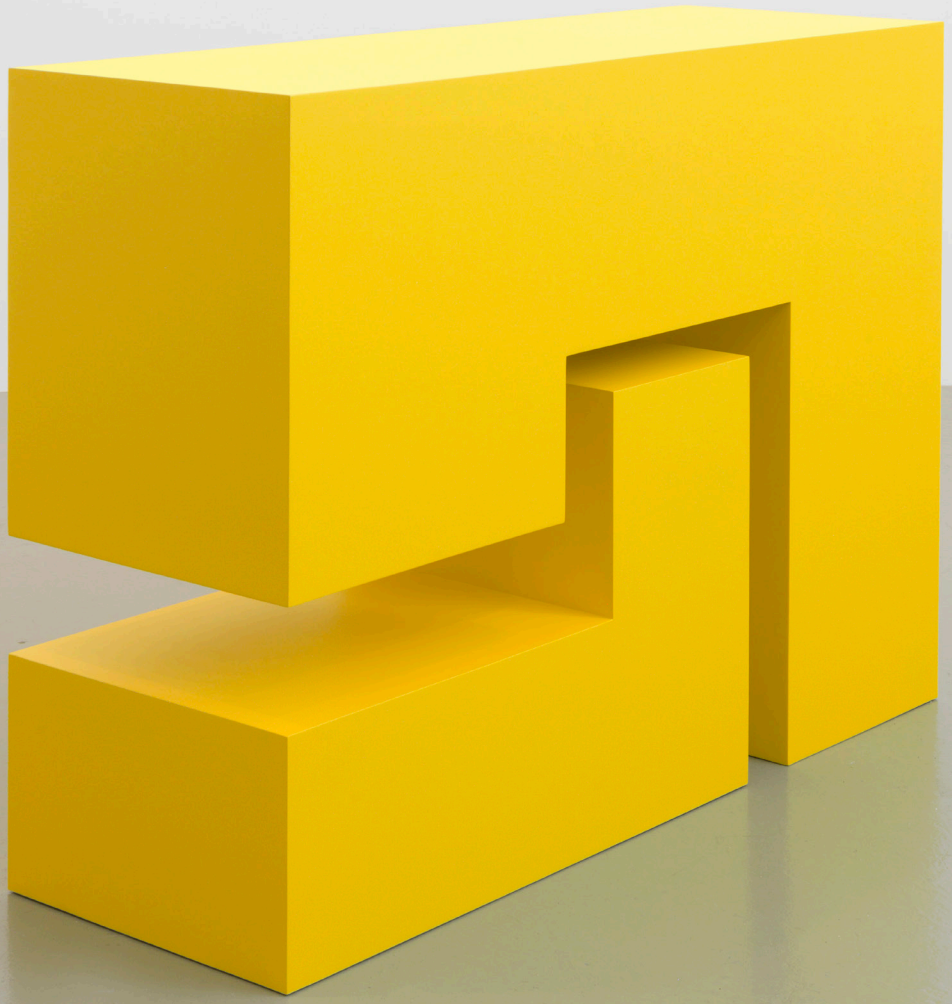




OLGA DE AMARAL
Sombra V, 2016
Linen, gesso, acrylic, and Japanese paper
205.7 × 106.7 × 2.5 cm
81 × 42 × 1 in
Signed, titled and dated, verso; Olga de Amaral / Sombra V / 2016
AMAR160020

USD 650,000





CARMEN HERRERA
Untitled Estructura (Yellow), 1962/2015
Acrylic and aluminium
92.4 × 122.9 × 43.8 cm
36 ⅜ × 48 ⅜ × 17 ¼ in
AP1 of 1 + 1 AP
Engraved, titled and dated
HERR150062-AP1

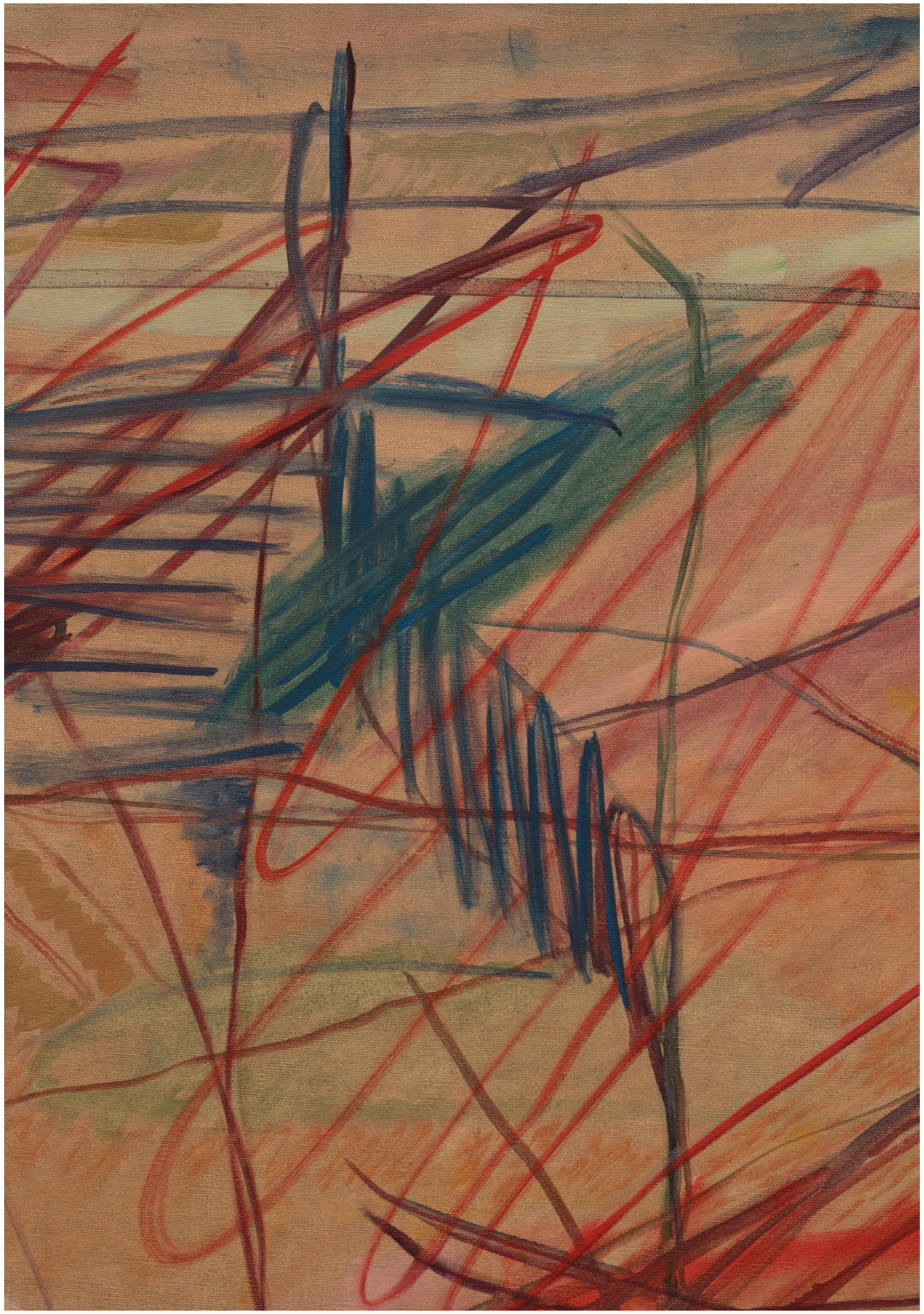
USD 750,000





CARMEN HERRERA
Habana Painting #14, 1951
Acrylic on canvas
61 × 95.9 cm
24 × 37 ¾ in
Framed: 63.5 × 98.4 × 4.4 cm
Framed: 25 × 38 ¾ × 1 ¾ in
Titled, verso; Habana # 14
HERR510005

USD 480,000



CARMEN HERRERA
Habana Painting #14, 1951

Provenance
The Artist
Latincollector Gallery, New York
Private Collection, Florida

Exhibited
Carmen Herrera: The Paris Years, 1948 –1953, Lisson Gallery, New York, NY, USA, 1 May 2025 - 1 August 2025
Carmen Herrera in Paris: 1949 – 1953, Dickinson, New York, NY, USA, 2 November 2020 - 27 February 2021



CARMEN HERRERA
Habana Painting #14, 1951

During the course of her prolonged stay in Paris, 1948-1953, Carmen Herrera made a brief visit to New York in 1950, where she produced a number of paintings in response to transnational developments in abstract expressionism. The artist christened this body of work the *Habana Series*, named in recognition of her first solo exhibition which was held in the Cuban capital at the prestigious Lyceum and Lawn Tennis Club, 23 December 1950 - 3 January 1951. In contrast to her Paris paintings from the two preceding years, with their structured geometric compositions and limited palettes of three or four colors, the *Habana* works are characterized by spontaneous brushstrokes of unruly lines, hatching and hurried dabs of color. This manner of expressionist painting bears a resemblance to the tachisme or écriture griffée (scratch writing) practiced by French abstract painters Georges Matthieu and Hans Hartung, whose works were shown alongside Americans Jackson Pollock and Willem de Kooning at the exhibition Véhémences Confrontées organized in Paris in the spring of 1951. Herrera continued working on this series upon her return to France in the spring of 1951, exhibiting another work from this series, *Habana Series #35*, at the 6th Salon des Réalités Nouvelles that year.



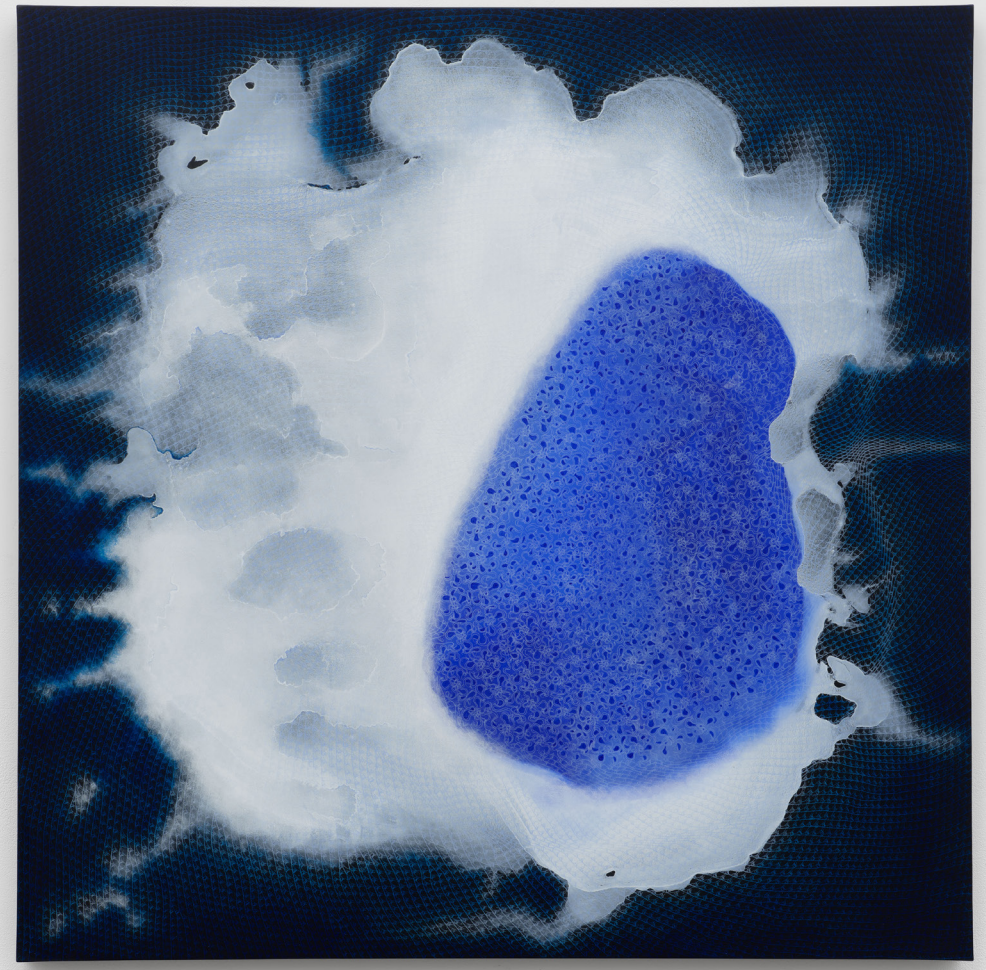
SHIRAZEH HOUSHIARY
Cleave, 2022
Glass and stainless steel
123 × 82 × 82 cm
48 ⅜ × 32 ¼ × 32 ¼ in
HOUS220003

GBP 360,000



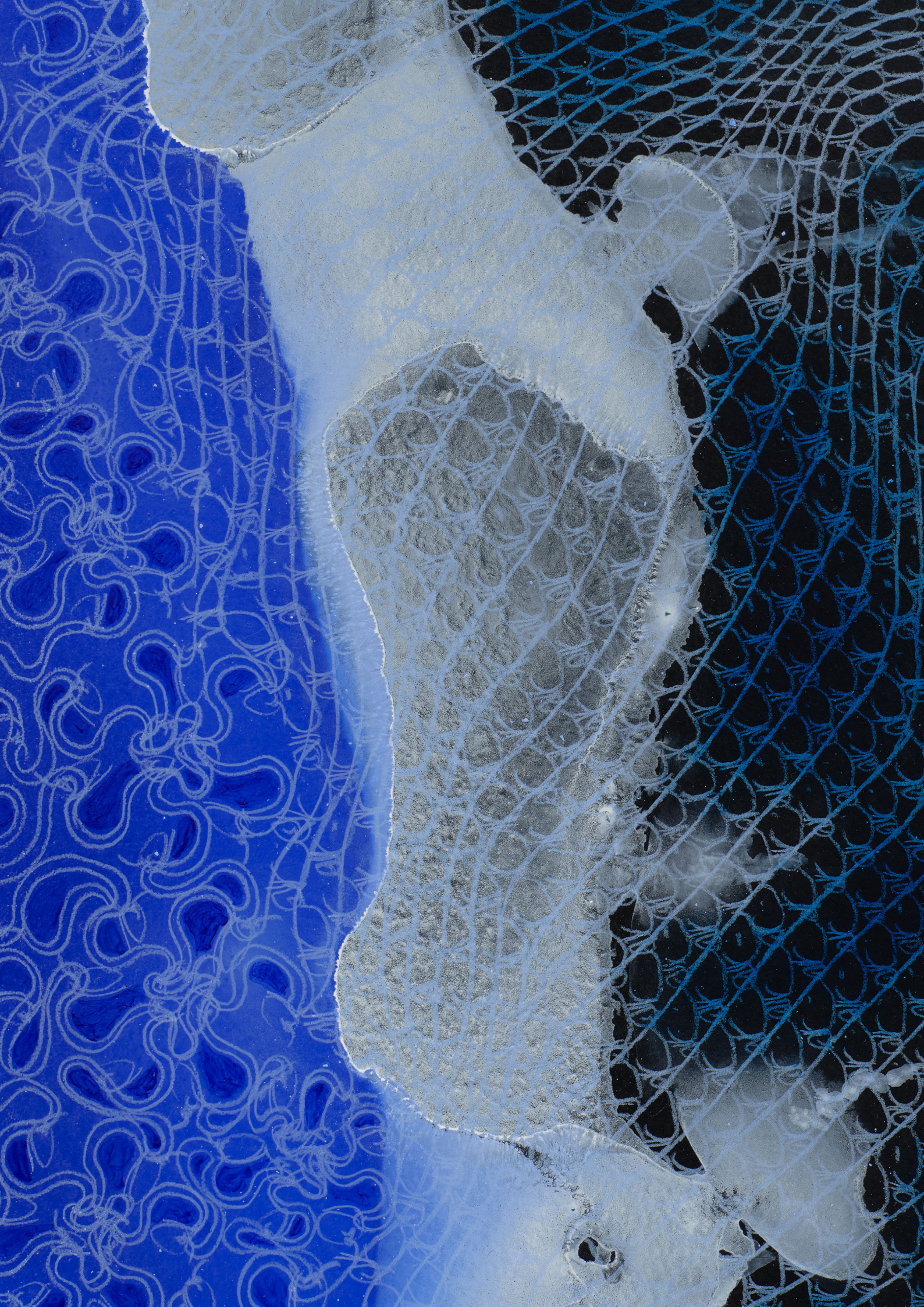
SHIRAZEH HOUSHIARY
Cleave, 2022

For Houshiary, the fold is the place where difference, asserted as a single field, begins to complicate itself internally in preparation for extension. In this sense it underlines an overall unity while making way for growth and change. The fundamental form of *Cleave* (2022) echoes with these processes – a splitting, double leaf of unicellular ellipses, almost at the point of division, revolving on the axis of the fold that both bisects and joins them.



SHIRAZEH HOUSHIARY
The Eye of the Lake, 2026
Pigment and pencil on Aquacryl on canvas and aluminium
120 × 120 × 5 cm
47 ¼ × 47 ¼ × 2 in
Signed, titled and dated, verso; Shirazeh Houshiary / The Eye of the Lake / 2026
HOUS260001

GBP 180,000





ANISH KAPOOR
Ritual Expiation VII, 2025
Oil and gold leaf on canvas
244 × 183 × 4.5 cm
96 ⅛ × 72 × 1 ¾ in
Signed and dated, verso; Anish Kapoor / 2025
KAPO250029

GBP 600,000





ANISH KAPOOR
Untitled, 2023
Stainless Steel
230 × 125 × 105 cm
90 ½ × 49 ¼ × 41 ⅜ in
Ed. 1 of 3 + 1AP
KAPO230047-1

GBP 2,300,000



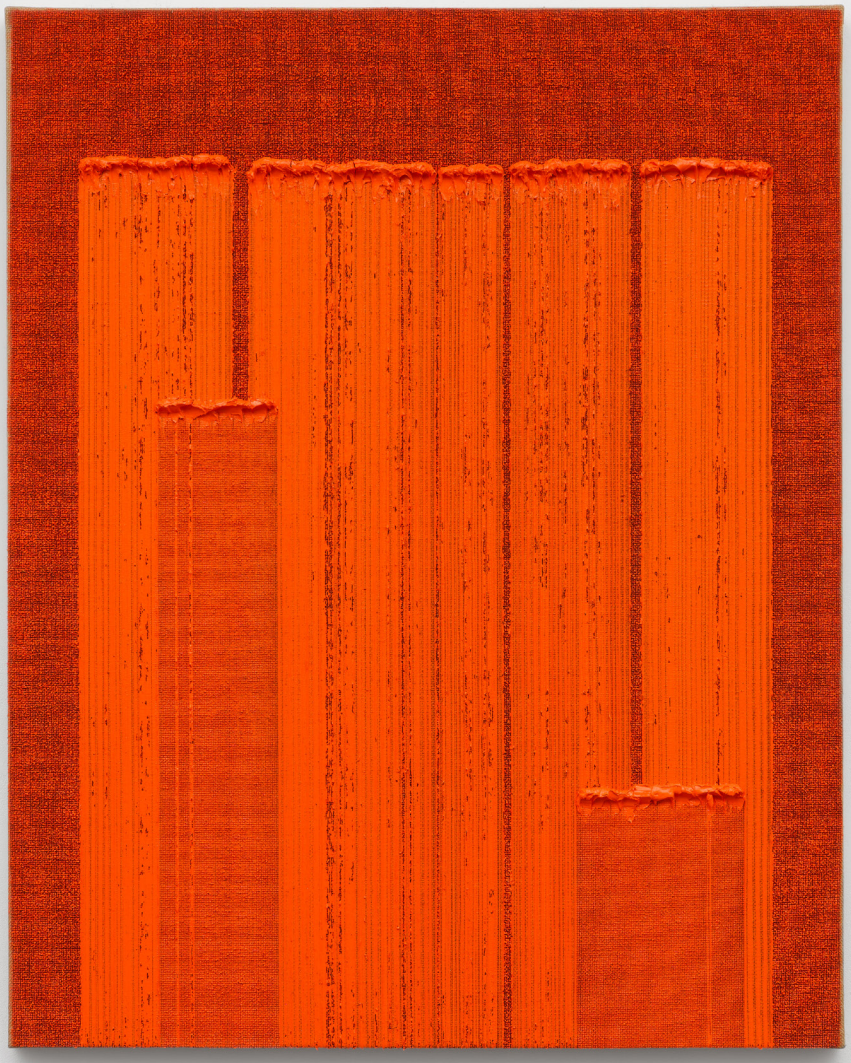
ANISH KAPOOR
Untitled, 2023

In 1995 Anish Kapoor started working on *Turning the World Upside Down* and *Turning the World Inside Out*, a series of works made of stainless steel and polished to a high degree, creating a very reflective surface. This was the first time the viewer was asked to engage and become a part of the work (in contrast to early void works). From this time the artist has been fascinated by and continued to examine these types of surfaces, both large and small scale.

'Untitled' is a large stainless steel cuboid with a rectangular void situated in the centre. Unlike many of Kapoor's other freestanding void works, 'Untitled' contains a reflective void rather than one covered in pigment. The artist's interest in the void is not limited to dark works set within the architecture of a space. Kapoor says: 'The void has many presences. Its presence as fear is towards the loss of self, from a non-object to a non-self. The idea of being somehow consumed by the object, or in the non-object, in the body, in the cave, in the womb, etc. I have always been drawn to the notion of fear, towards a sensation of vertigo, of falling, of being pulled inwards. This is a notion of the sublime which reverses the picture of union with light. This is an inversion, a sort of turning inside-out.'

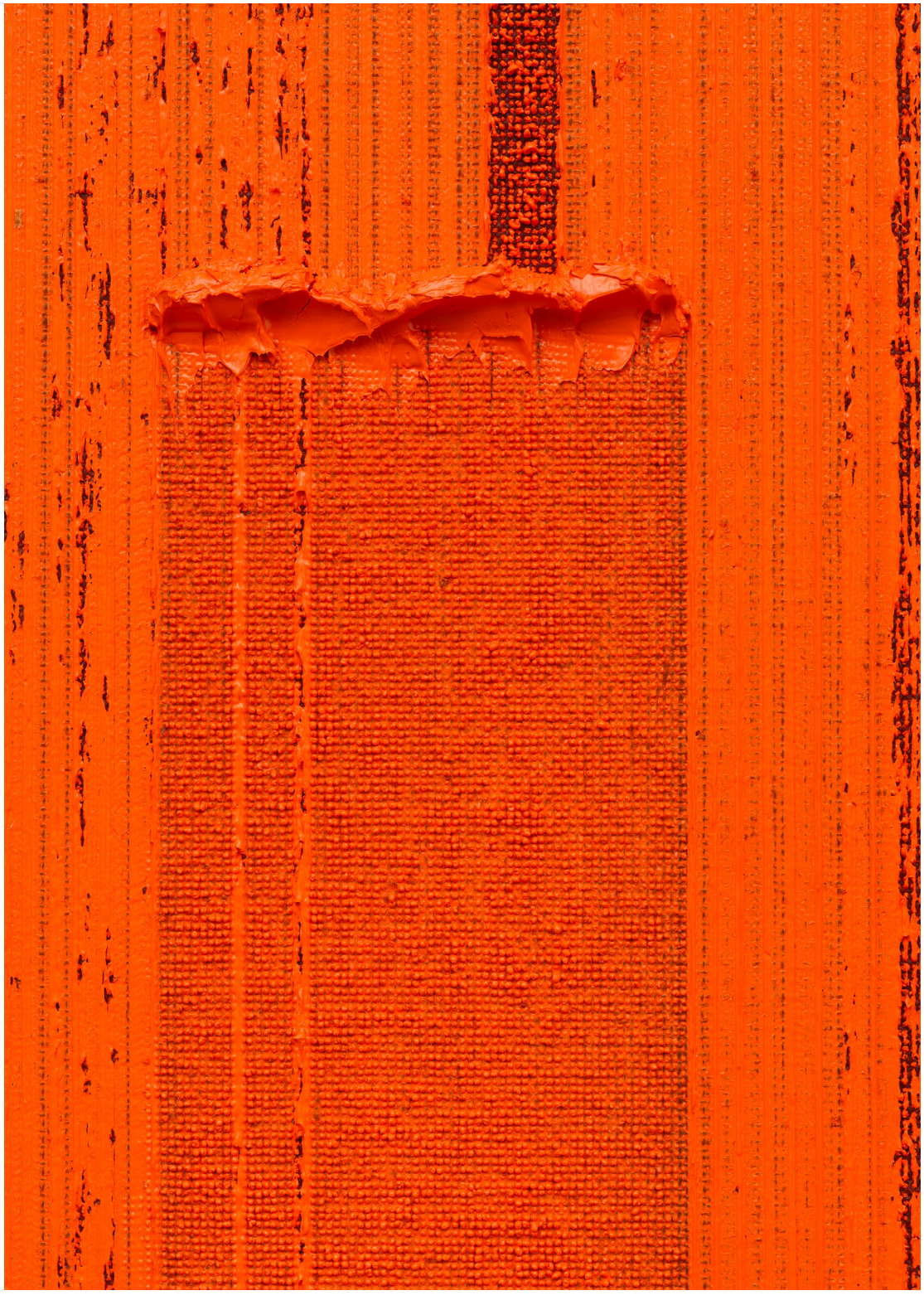
- Anish Kapoor, "I Have Nothing to Say", Anish Kapoor in discussion with Homi Bhabha, *Anish Kapoor,* Tel Aviv Museum of Art, 1993





HA CHONG-HYUN
Conjunction 24-92, 2024
Oil on hemp cloth
162 × 130 × 7 cm
63 ¾ × 51 ⅛ × 2 ¾ in
Signed, titled and dated, verso; Ha Chong-Hyun / Conjunction
24-92 / 2024
CHON240002

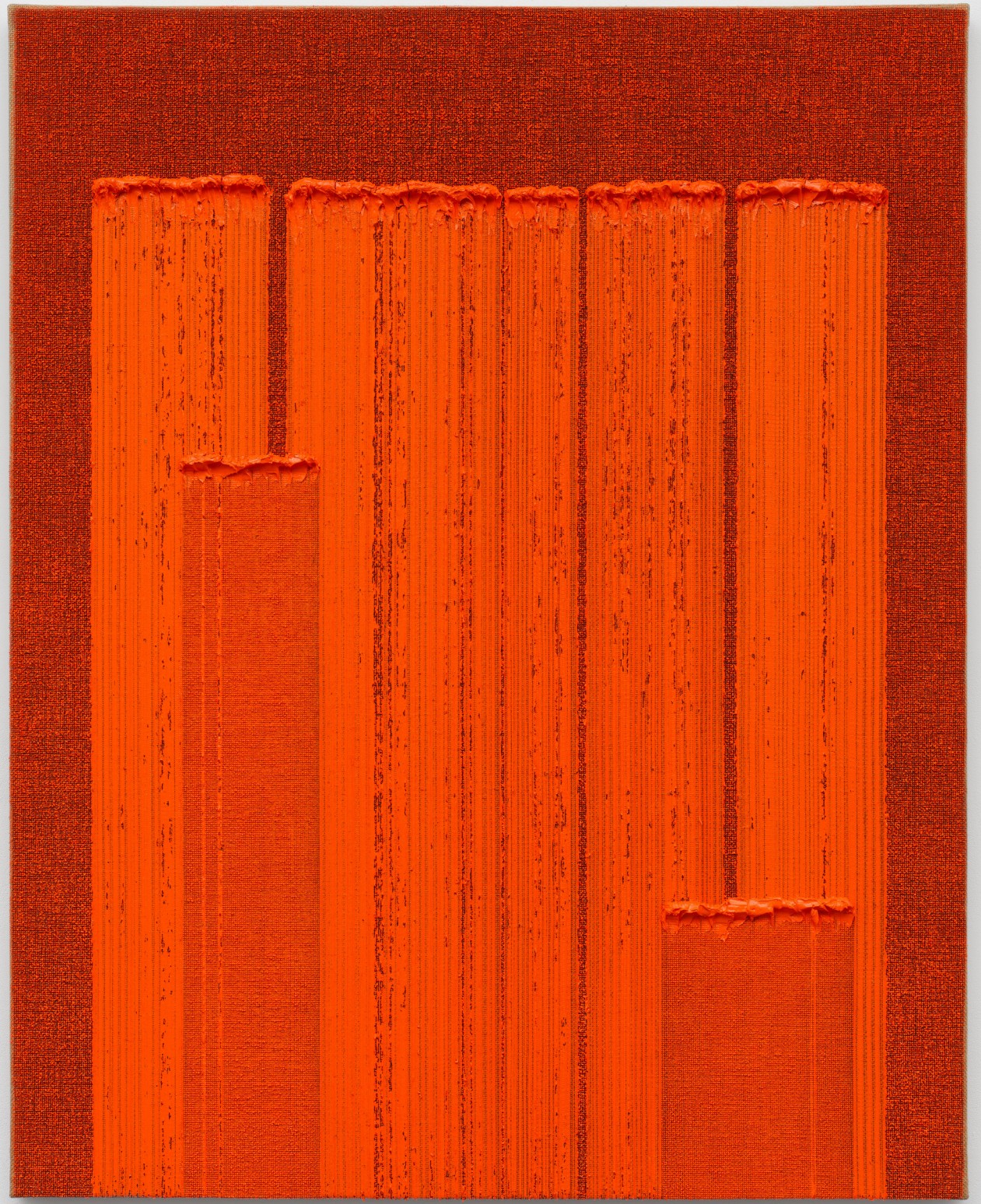
USD 390,000

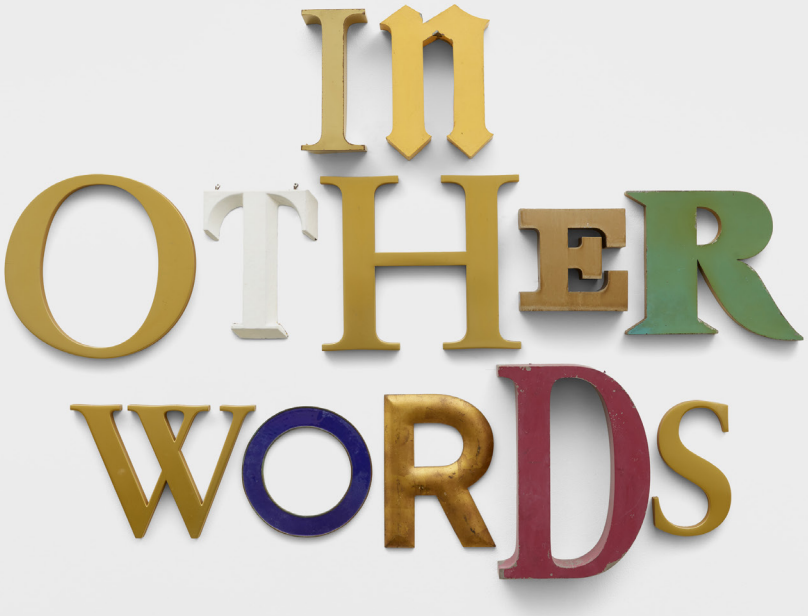


HA CHONG-HYUN
Conjunction 24-92, 2024

Ha Chong-Hyun is best known for developing a distinctive approach to painting in the early 1970s with the initiation of *Conjunction*, a series in which he pushes dense oil paint from the reverse side of coars hemp canvas to its surface. Through this technique, often referred to as the reverse pressure painting method or linked to the Buddhist use of colouring the reverse of images (known as *baechaebeop*), Ha altered the conventional relationship between front and back, surface and support, allowing material resistance to generate structure.

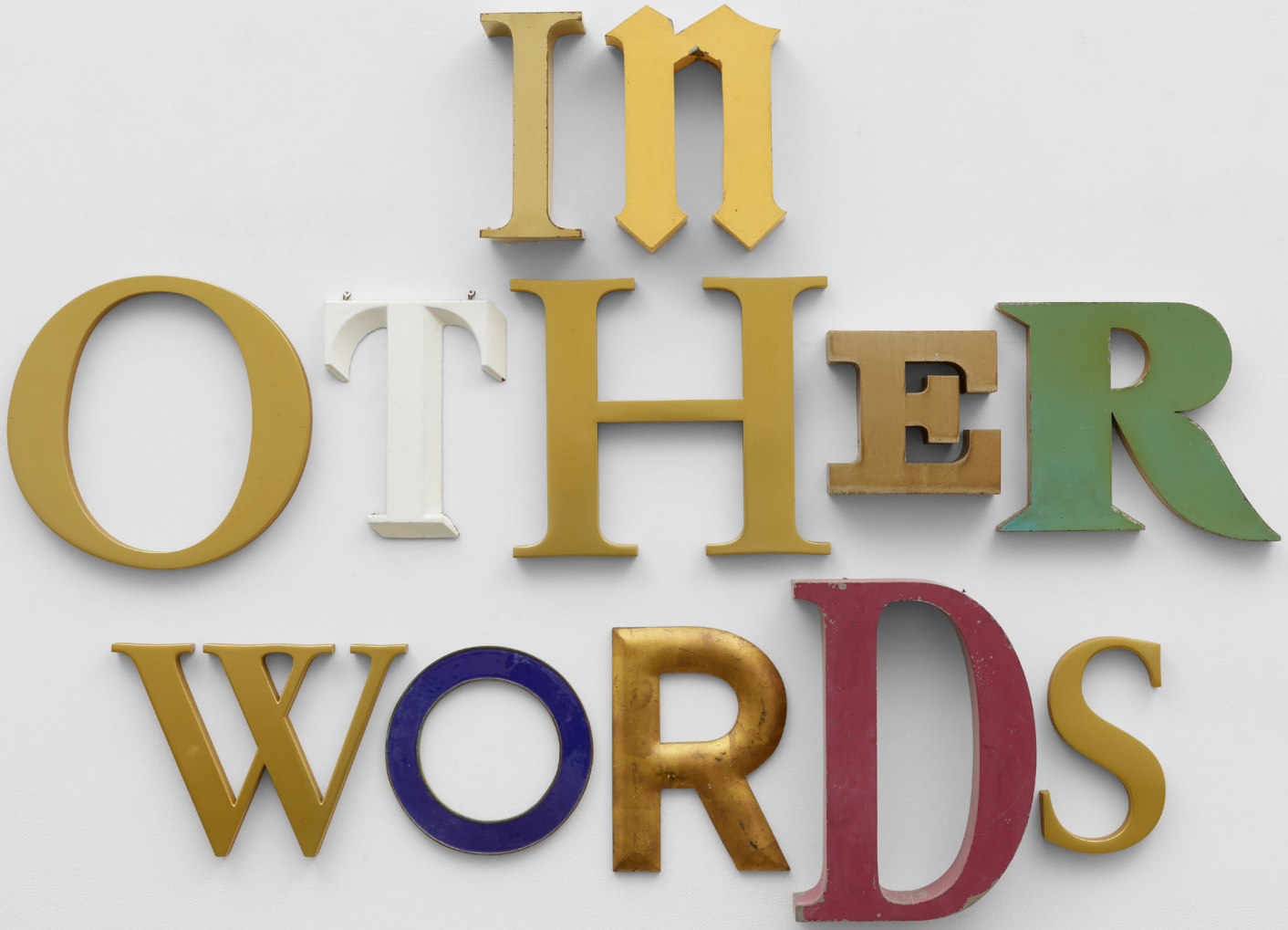
For over five decades, he has continued to refine this method, exploring variations in density, rhythm, and scale. Through sustained repetition and restraint, Ha has emphasized painting as a physical act grounded in labour and material presence rather than illusion or narrative.





JACK PIERSON
IN OTHER WORDS, 2026
Metal and wood
159.4 × 110.5 × 8.3 cm
62 ¾ × 43 ½ × 3 ¼ in
Signed and dated, verso; Jack Pierson / 2026
PIER260003

USD 175,000


In
OTHER
WORDS



HIROSHI SUGIMOTO
Birds of Japan, 2025
Pigment print on washi paper, mounted on a folding screen
Installed: 185.1 × 324.49 x 2.54 cm
Installed: 72 ⅞ × 127 ¾ × 1 in
ed. 1 of 3
Stamped; Hiroshi Sugimoto
SUGI250011-1

USD 400,000





HIROSHI SUGIMOTO
Opticks 658, 2025
Type-C print
Framed: 152.4 × 152.4 × 7.6 cm
Framed: 60 × 60 × 3 in
ed. 1 of 1 + 1 AP
Signed, verso; Sugimoto
SUGI250016-1

USD 250,000





OLIVER LEE JACKSON
Untitled Painting (3.25.26), 2026
Artist oil paints, oil paint sticks, oil-based enamel, chalk, fixative on tinted panel
241.3 × 182.9 cm
95 × 72 in
Framed: 246.4 × 188 × 5.1 cm
Framed: 97 × 74 × 2 in
Signed and dated, verso; OLJ / 3.25.26
JACK260002

USD 150,000





TONY CRAGG
Incident, 2022
Corten steel
150 × 43 × 43 cm
59 × 16 7⁄8 × 16 7⁄8 in
Engraved ; Tony Cragg
CRAG220005-1

EUR 390,000





LEIKO IKEMURA
Appearing Pink Sky, 2025
Tempera and oil on jute
100 × 150 × 5 cm
39 ⅜ × 59 × 2 in
IKEM250018

EUR 150,000

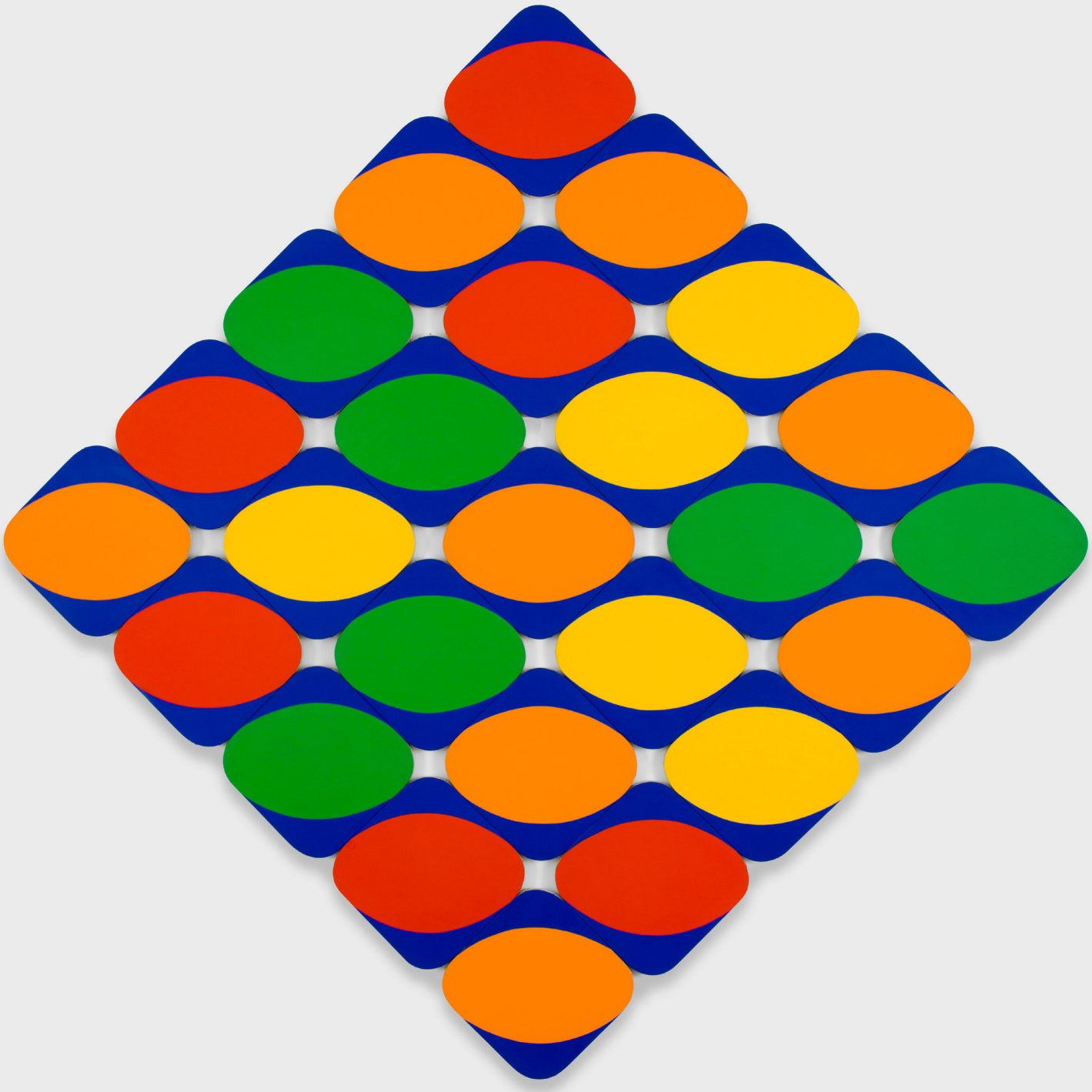




LEIKO IKEMURA
Hasen-Säule III / Hare-Column III, 2021/2024
Patinated bronze
300 × 70 × 70 cm
118 ⅛ × 27 ½ × 27 ½ in
ed. 3 of 5
IKEM210005-3

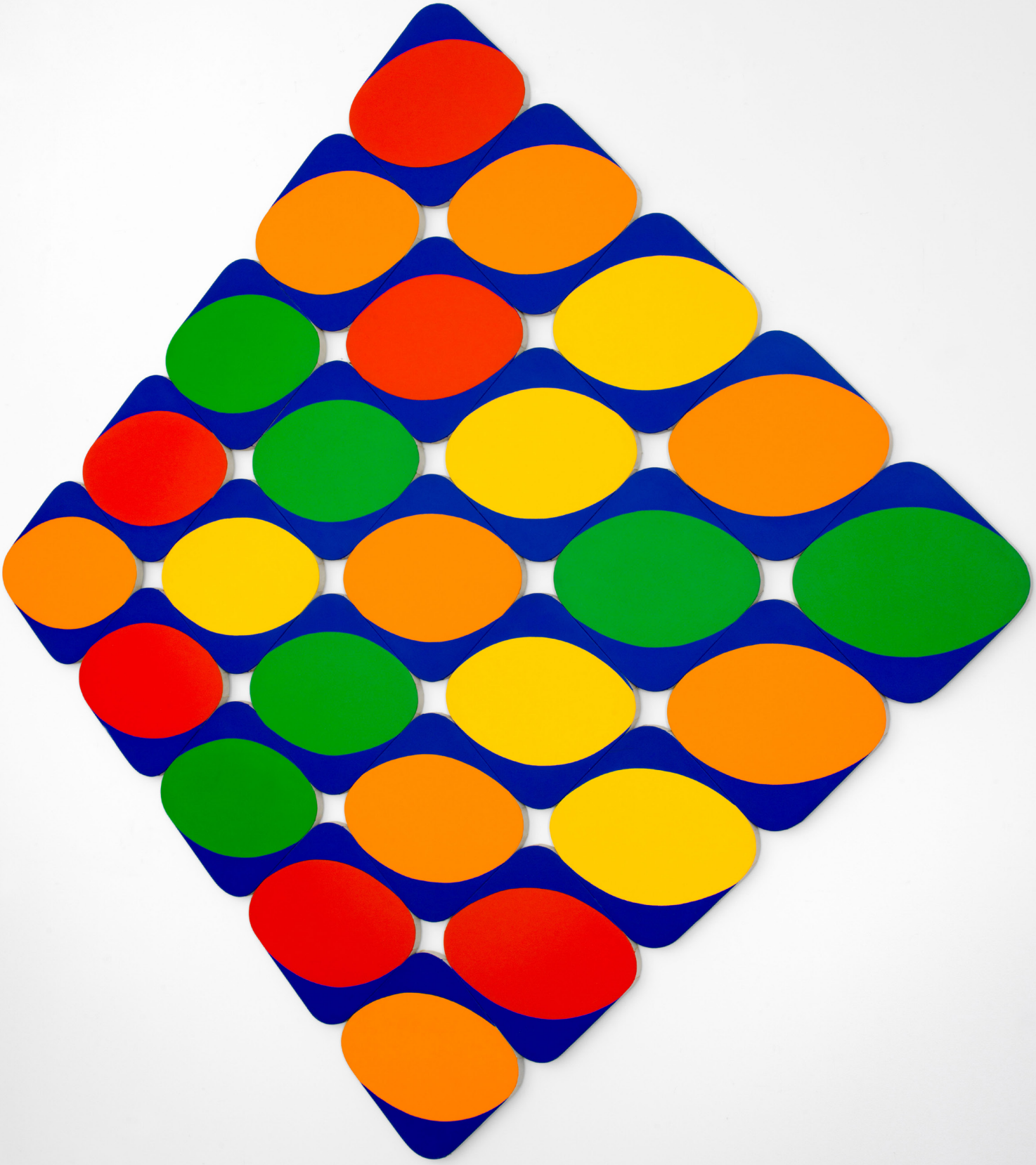
EUR 200,000





LEON POLK SMITH
25 modules, 1969
Acrylic on canvas
Overall dimensions: 240.5 × 240.5 × 2.5 cm
94 ⅝ × 94 ⅝ × 1 in
Signed, titled and dated, verso; Leon Polk Smith / 25 modules /
1969
SMIL690010

USD 300,000





TUNGA
Untitled (Morphologicals), 2014/2017
Silver patinated bronze
53 × 41 × 44 cm
20 7⁄8 × 16 1⁄8 × 17 3⁄8 in
Ed. 2 of 3 + 2APs
TUNG140007-2

USD 90,000



TUNGA
Untitled (Morphologicals), 2014/2017

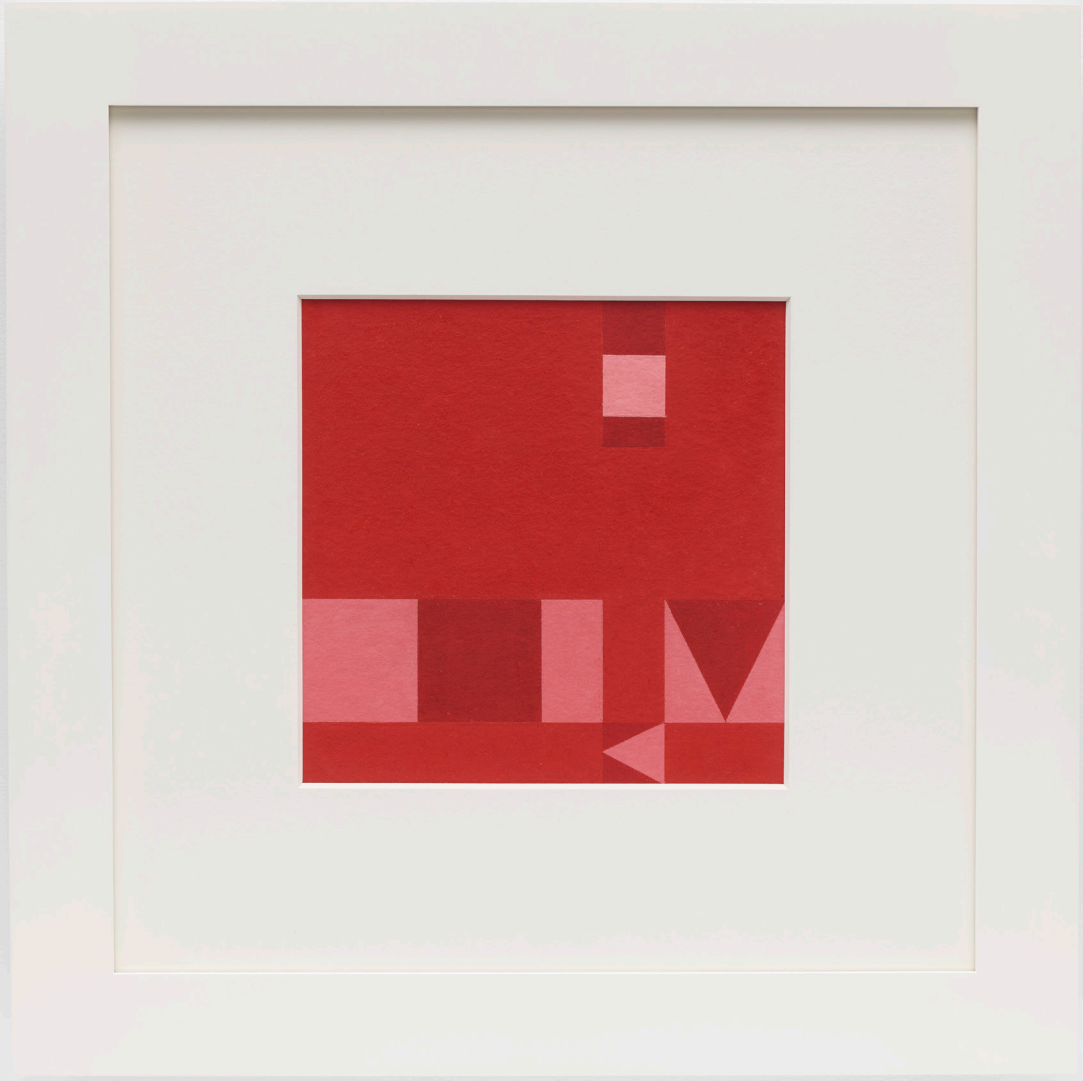
Developed in the years leading up to his death in 2016, Tunga's *Morfológicas* series represents a profound, tactile exploration of the human form, archaeological memory, and the mutability of matter. Evoking classical tendencies in their form and composition, these deeply sensual objects stand as visceral meditations on the body's physicality as well as its connection to the earthly realm.

As art historian Catherine Lampert notes in her monograph on the artist:

'The small plasticine models that were studies for From la Voie Humide generated an extensive series of sculptures that were later enlarged and cast in ceramic, plaster, bronze and rubber. Some of these sculptures joined with other elements to create new compositions, and others are exhibited on simple iron supports similar to those used to display relics in archaeological museums.

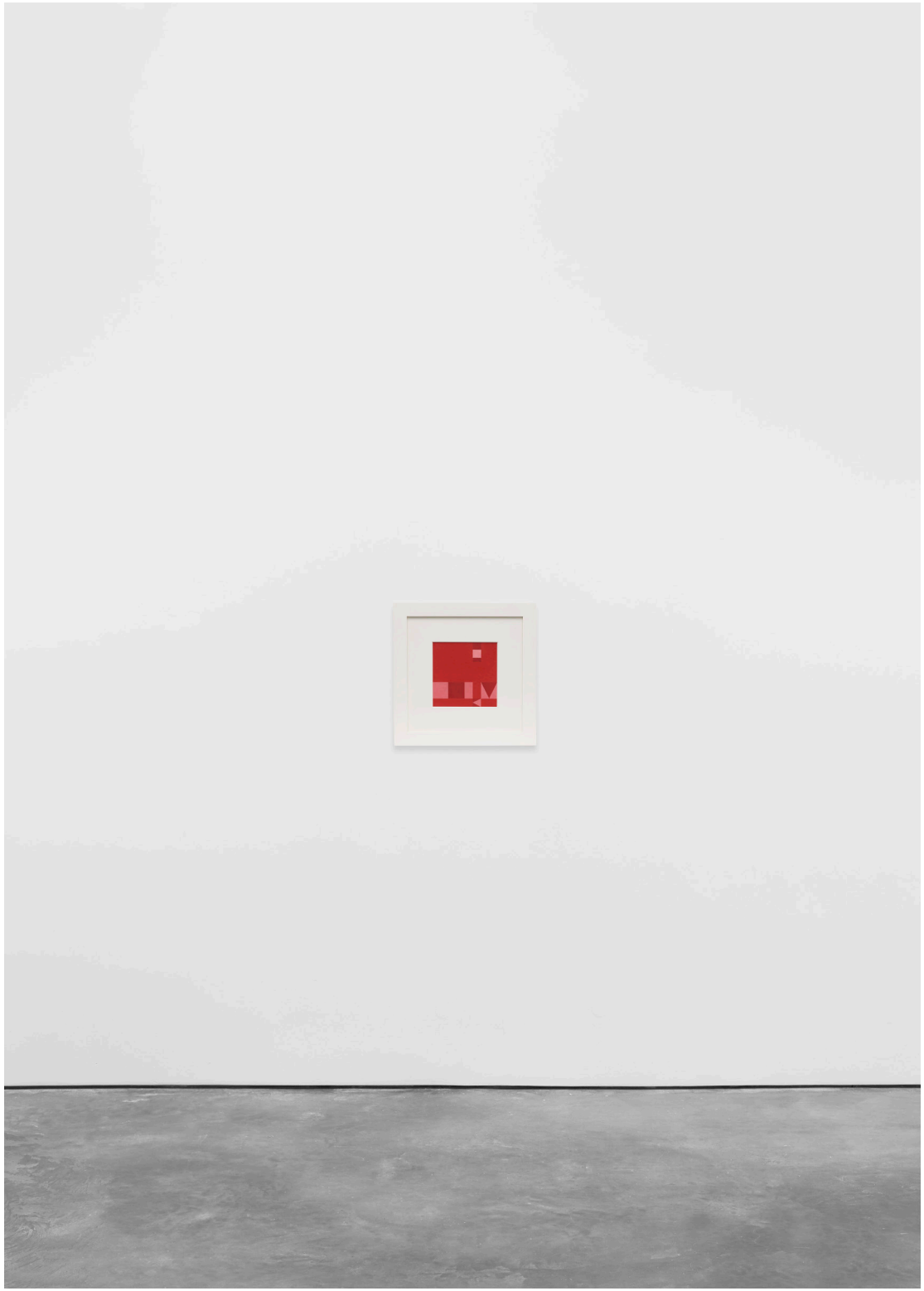
The different human parts meld together to form new bodies around several symmetrical axes. This had happened previously in Cipó-Cinema, with the lizards that endlessly consumed each other. The two-pronged finger, a recurrent image, seems to be pointing at something, or wanting to touch or draw something. The works entitled Morfológicas make an oblique reference to the drawings from the series From la Voie Humide: the implication is perhaps 'the body I think I know, at some point, reminds me of a part of a body I imagine having known'."

- Catherine Lampert, *Tunga*, Cosac Naify, 2019, p. 353



HÉLIO OITICICA
Untitled (Grupo Frente), 1956
Gouache on cardboard
39.1 × 38.1 cm
15 ⅜ × 15 in
Framed: 52.4 × 52.4 × 2.9 cm
Framed: 20 ⅝ × 20 ⅝ × 1 ⅛ in
Inscribed, verso; Projeto HO / N. 104 / GFR 082
OITI560019

USD 250,000



HÉLIO OITICICA
Untitled (Grupo Frente), 1956

Oiticica's *Grupo Frente* compositions represent a working through of positions, fueled by his own intensive reading on art, theory and philosophy. He had been raised in an intellectual environment – his father was a mathematician, entomologist and experimental photographer, his grandfather a philologist and anarchist publisher – and he had been home-schooled until the family lived in Washington DC (1947-50), when his father worked at the Smithsonian. In the early '60s Oiticica was to work for his father as an assistant, cataloguing butterflies and moths at the Museu Nacional da Quinta da Boa Vista in Rio. This training in taxonomy was a skill he was to apply to his own work. During his years of study, he began to make notes on his research, an activity that was to evolve into a body of extensive writings he continued to produce throughout his life, and often published in journals and catalogues. Writer and curator Guy Brett observed that, "He wrote continuously as an accompaniment to his work, so much so that it is best, perhaps, to think of the two as a single activity, a continuous stream of invention and thinking." From 1956, a refining process ensued in Oiticica's work, in which colour was applied more sparingly, using a more limited palette, to isolated geometric forms dynamically positioned on unprimed card supports. These important early experiments then evolved into his series of *Metaesquemas* (1957-58).

—Excerpt from 'Like a Fireball: A Brief Trajectory of Hélio Oiticica,' Ann Gallagher, *Hélio Oiticica*, Lisson Gallery, 2021



HUGH HAYDEN
The Apple and the Tree, 2026
Waxed bronze
Overall: 51 × 67 × 8.5 cm
Overall: 20 ⅛ × 26 ⅜ × 3 ⅜ in
HAYD260002

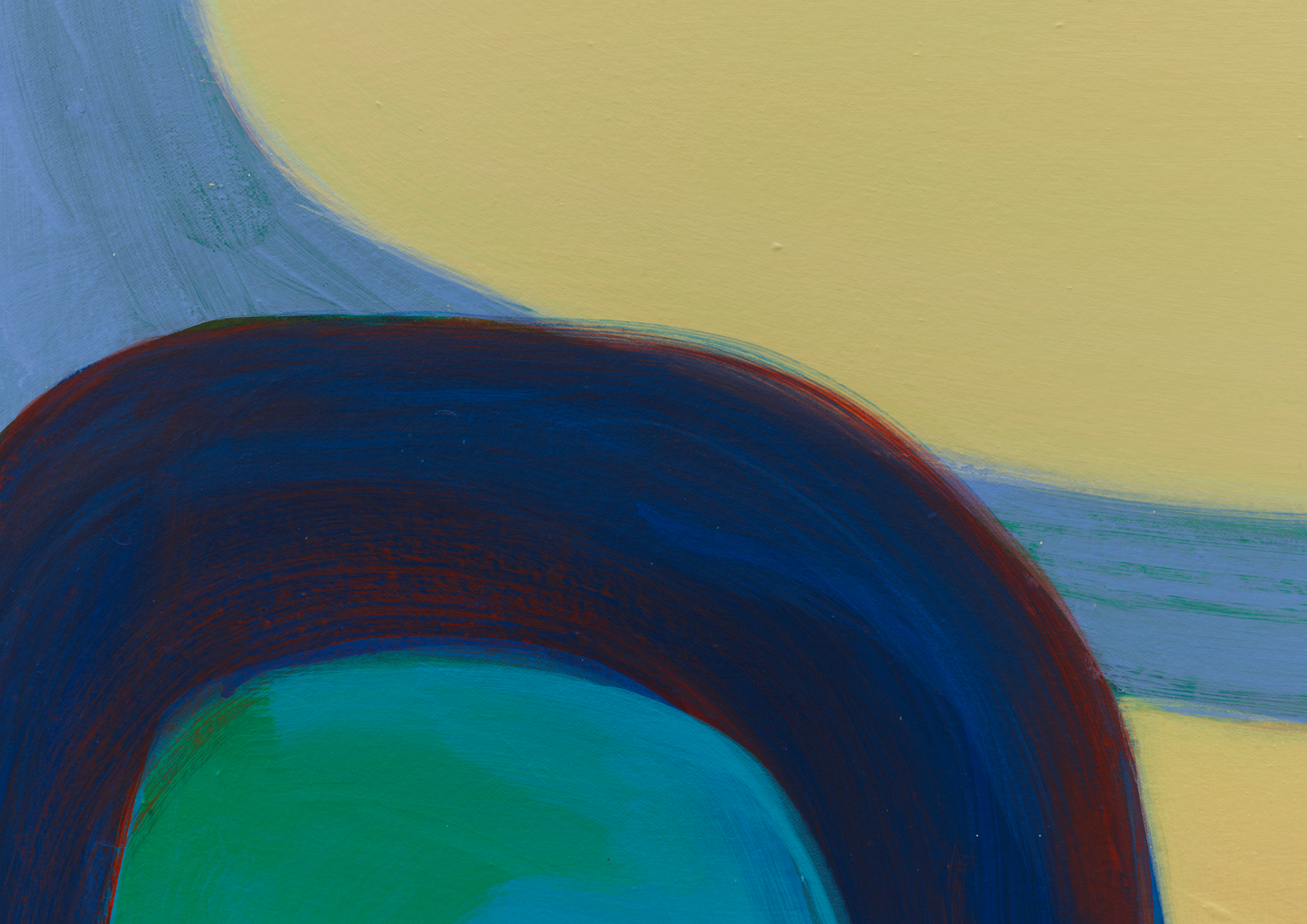
USD 80,000





JOANNA POUSETTE-DART
Untitled, Provence #1, 2025-2026
Acrylic on canvas on wood panel
161.3 × 107.3 × 2.9 cm
63 ½ × 42 ¼ × 1 ⅛ in
Signed, titled and dated, verso; J. Pousette-Dart / Untitled,
Provence #1 / 2026
POUS260004

USD 95,000

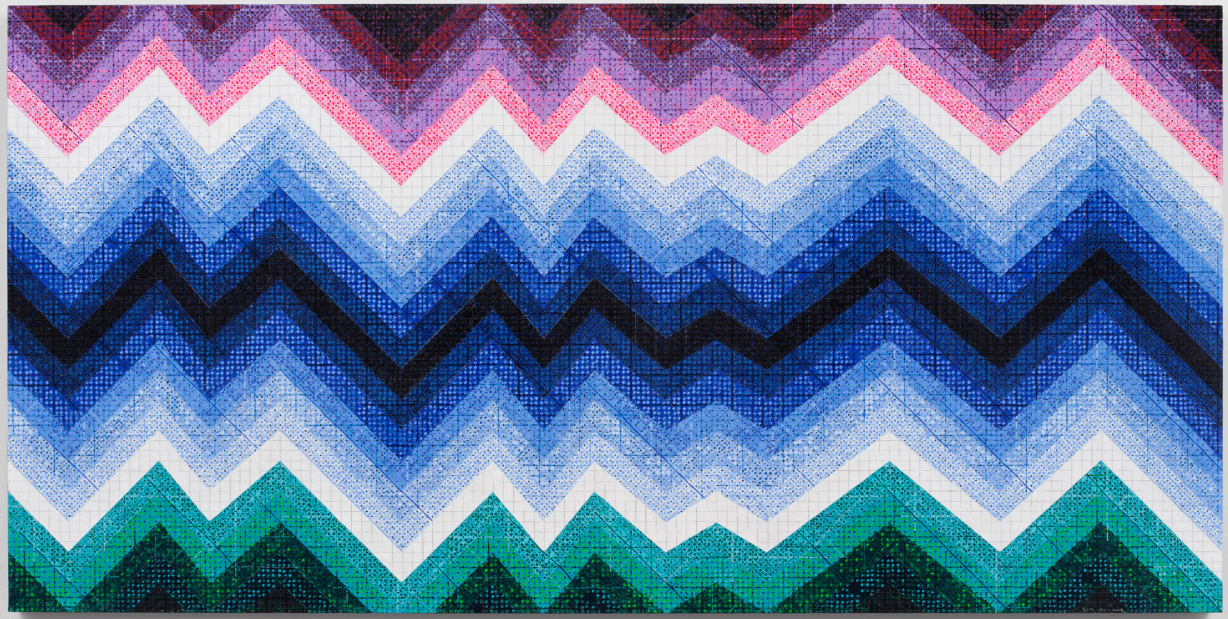




MASAOMI YASUNAGA
Mosaic Vessel, 2026
Glaze, coloured glaze, slip, tile, silica and kaolin
112 × 33.5 × 38 cm
44 ⅛ × 13 ¼ × 15 in
YASU260005

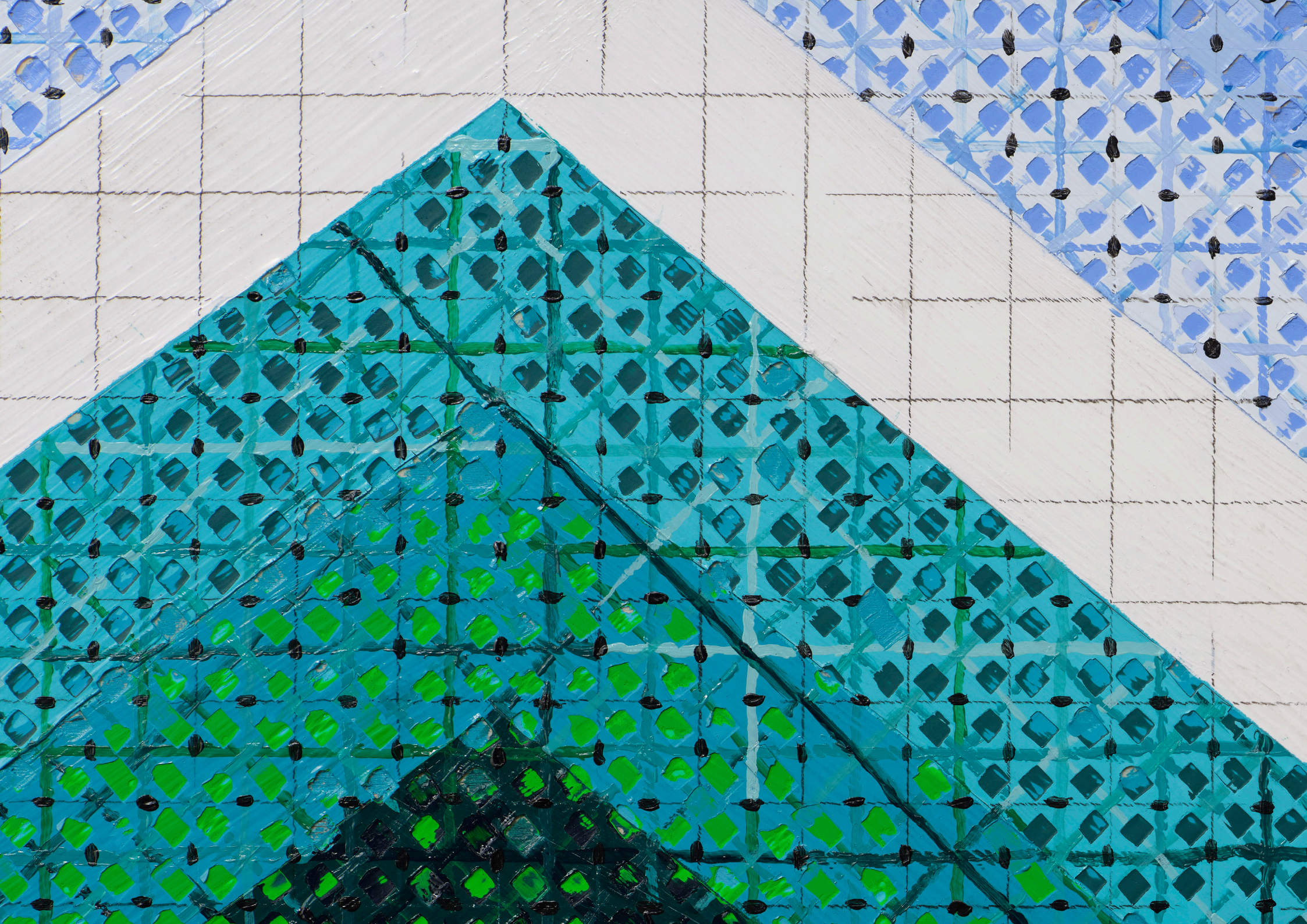
USD 35,000





DING YI
Appearance of Crosses 2025-8, 2025
Acrylic, water-soluble color pencil and woodcuts on basswood
120 × 240 × 6.7 cm
47 ¼ × 94 ½ × 2 ⅝ in
Signed and dated, recto; Ding Yi / 2025
DINY250004

USD 280,000





TONY OURSLER
ExTra 2024, 2024
Acrylic paint, computer screen, plexiglass lens, cloth, aqua-resin, wood, steel, digital media player, volume controlled sound
185.4 × 55.9 × 43.2 cm
73 × 22 × 17 in
15min 51seconds
Signed and dated, back; Tony Oursler / 2024
OURS240002

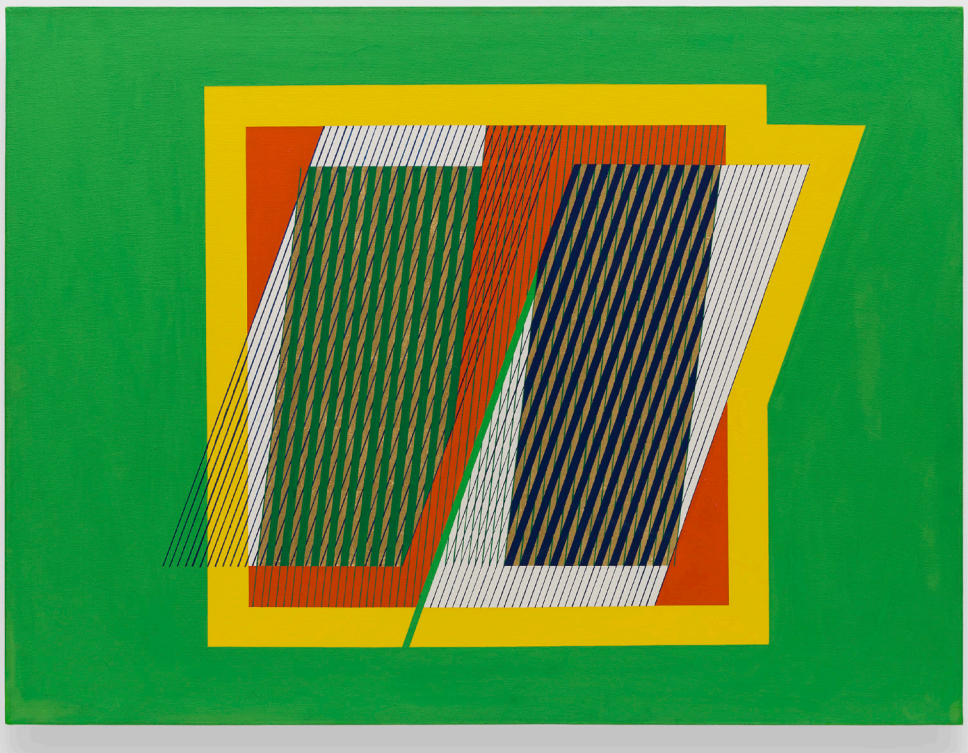
USD 90,000



TONY OURSLER
ExTra 2024, 2024

Through a combination of ephemeral, multisensory media and a grounded, colorfully adorned figure, Tony Oursler continues his inquiry into contemporary folklore as a cultural means of making sense of the natural world. Oursler invites the viewer to consider the projective nature of our social mythologies and the creatures—real and imagined—that they produce.

In *ExTra 2024* a figure, referred to by Oursler as a "miniature human," stands tall against a perspectival wedge of earth, with an expressive, human face rendered on a miniature digital screen. A rainbow of faerie-like pastel-colored hair springs from the figure's head while its hands and feet are painted in unnatural greens and purples—colors which echo in the surface of the constructed landscape on which it stands. The figure's identity is not revealed but rather questioned; Oursler suggests something between counterculture and cryptozoology, earthly and alien, simultaneously arising from both new age philosophy and ancient myth.



CHANNA HORWITZ
Rhythm of Lines, 1993
Gold leaf and flashe on canvas
91.4 × 121.9 × 3.8 cm
36 × 48 × 1 ½ in
Signed, titled and dated, verso; Channa Horwitz / Rhythm of Lines / 1993
HORW930006

USD 150,000





JULIAN OPIE
Yellow phone., 2023
Paint on resin
145.4 × 72 × 23 cm
57 ¼ × 28 ⅜ × 9 in
ed. 2 of 2
OPIE230068-2

GBP 25,000

LISSON

