

The image features three large, glossy, stylized masks hanging on a wall. The masks are in shades of red, purple, and blue. The red mask on the left is the largest and most prominent, with a wide, open mouth and large, almond-shaped eyes. The purple mask on the top right is smaller and has a more serene expression with closed eyes. The blue mask on the bottom right is also large and has a similar expression to the red one. The masks are mounted on a light-colored wall with a gold-colored metal strip. The overall aesthetic is modern and artistic.

LISSON

FRIEZE SEOUL 2026
Booth B07

2 - 5 SEPTEMBER 2026



HUGH HAYDEN
The blacker the berry the sweeter the juice, 2026
Powder-coated aluminum skillets
121.9 × 132.1 × 30.5 cm
48 × 52 × 12 in
HAYD260008
USD 220,000

Working from the premise that Southern food represents the only true American cuisine, Hugh Hayden's *Melting Pots* are underpinned by the reality that the first cooks in the American South were of African origin. In his 2026 sculpture, *The blacker the berry the sweeter the juice*—an assemblage of cast-iron skilletes recast here in berry-hued powder-coated aluminum—Hayden superimposes traditional modes of African art and representation with an icon of American culinary imagery, the skillet.

The blacker the berry the sweeter the juice, 2026 explores the role of Southern cooking as the first uniquely American cuisine, having originated in kitchens run by the enslaved cooks who infused recipes with African tastes, ingredients and techniques. For the Texas-born and New York-based artist, the African origins and contributions in the creation of America's cuisine are equally embedded in the country's cultural and economic development and lasting infrastructure. More specifically, Hayden is "interested in celebrating the indebtedness to African origins in the cooking – as a form of creation of America, Western culture and Modern Art".





HUGUETTE CALAND
Untitled (Self Portrait), 1980
Acrylic on canvas
Framed: 62.2 × 62.2 × 6.7 cm
Framed: 24 ½ × 24 ½ × 2 ¾ in
CALA800001

USD 200,000



Huguette Caland painted *Untitled (Self Portrait)* while she was living in Paris. Here we see the artist facing the viewer directly, as in the style of European portraiture, in one of her signature kaftans. Caland began wearing her identifiable white painter's smock in 1980, which often contained marks and gestures as a continuation from her work.

As in many of the artist's self-portraits, the eyes are missing, so we are instead greeted with her open visage. Caland's early self-portraits from the 1960s are characterised by more traditional features where in the 1970s, Caland's self-portraiture manifests in the *Bribes de corps* works, which are intentionally abstracted. The context of when this painting was created thus highlights a significant break from Caland's production of the previous decade. It would not be until her move to Los Angeles in 1987 that the artist would return to the self-portrait in a number of mediums, further setting this serene yet powerful work apart.



OLGA DE AMARAL

Nébula 16, 2016

Japanese paper, linen, gesso, and acrylic

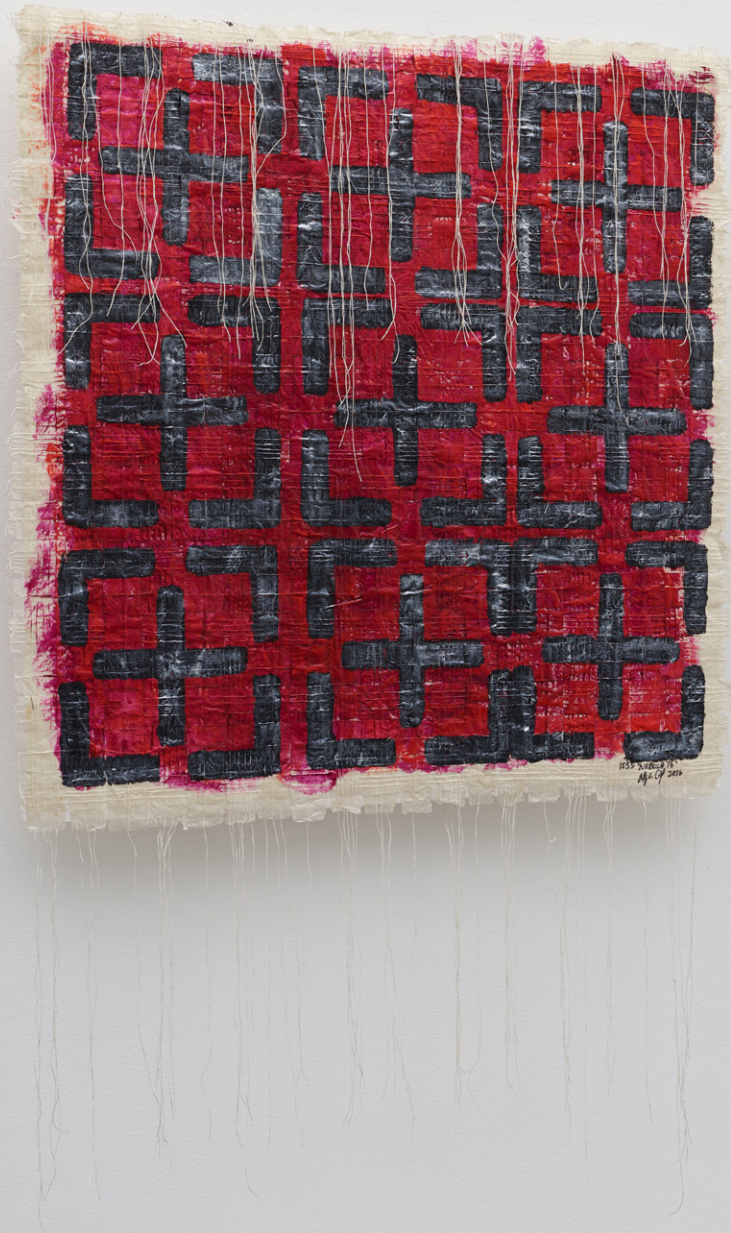
Installed: 127 × 83.8 × 1.3 cm

Installed: 50 × 33 x ½ in

Inscribed recto: 1535 Nebula 16 / Olga de Amaral 2016

AMAR160017

USD 280,000



Olga de Amaral's *Nébula* series consists of 27 works created between 2014 and 2019, and sits within the artist's mature practice, where surface becomes a site of both construction and perception.

Following two pivotal visits to Japan in the 1960s and 1980s, Amaral introduced washi as a fundamental structural element in her work. The *Nébulas* are composed of a layered grid of Japanese paper that hides painted threads left visibly loose around the edges of the work.

In *Nébula 16*, the surface is painted a vibrant hue of red and overlaid with flat 'L' and cross-like figures in silver paint. Color, for Amaral, is never fixed or purely visual; it is shaped by lived experience, particularly the intensity of Colombian landscape, where light amplifies chromatic presence. Red carries particular weight in her vocabulary, and is associated with bodily presence, emotional intensity, and Indigenous traditions - "Red can be found on the painted faces of the native women."

Nébula 16 demonstrates the confluence of Amaral's chromatic language, her expansive engagement with craft, and her position within the broader context of geometric abstraction.



HIROSHI SUGIMOTO
Opticks 616, 2023
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
SUGI230018-1

USD 250,000



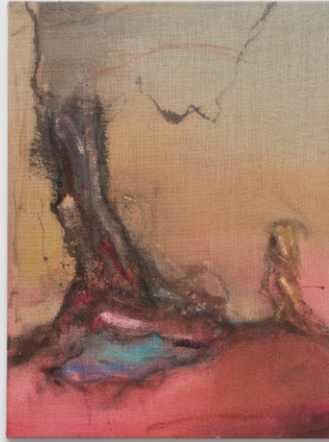
ANISH KAPOOR
Tangerine over Red and Spanish and Pagan Gold, 2020
Stainless steel and lacquer
150 × 150 × 20.2 cm
59 × 59 × 8 in
Signed and dated, verso; Kapoor / 2018
KAPO200012

GBP 750,000



LEIKO IKEMURA
Pink Earth, 2019
Tempera on jute
80 × 60 × 1.8 cm
31 ½ × 23 ⅝ × 0 ¾ in
IKEM190010

EUR 75,000





LEIKO IKEMURA
Miko, 2008/2024
Patinated bronze
77 × 28.5 × 31 cm
30 3/8 × 11 1/4 × 12 1/4 in
ed. 1 of 5
IKEM080003-1

EUR 90,000



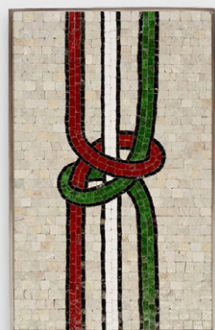


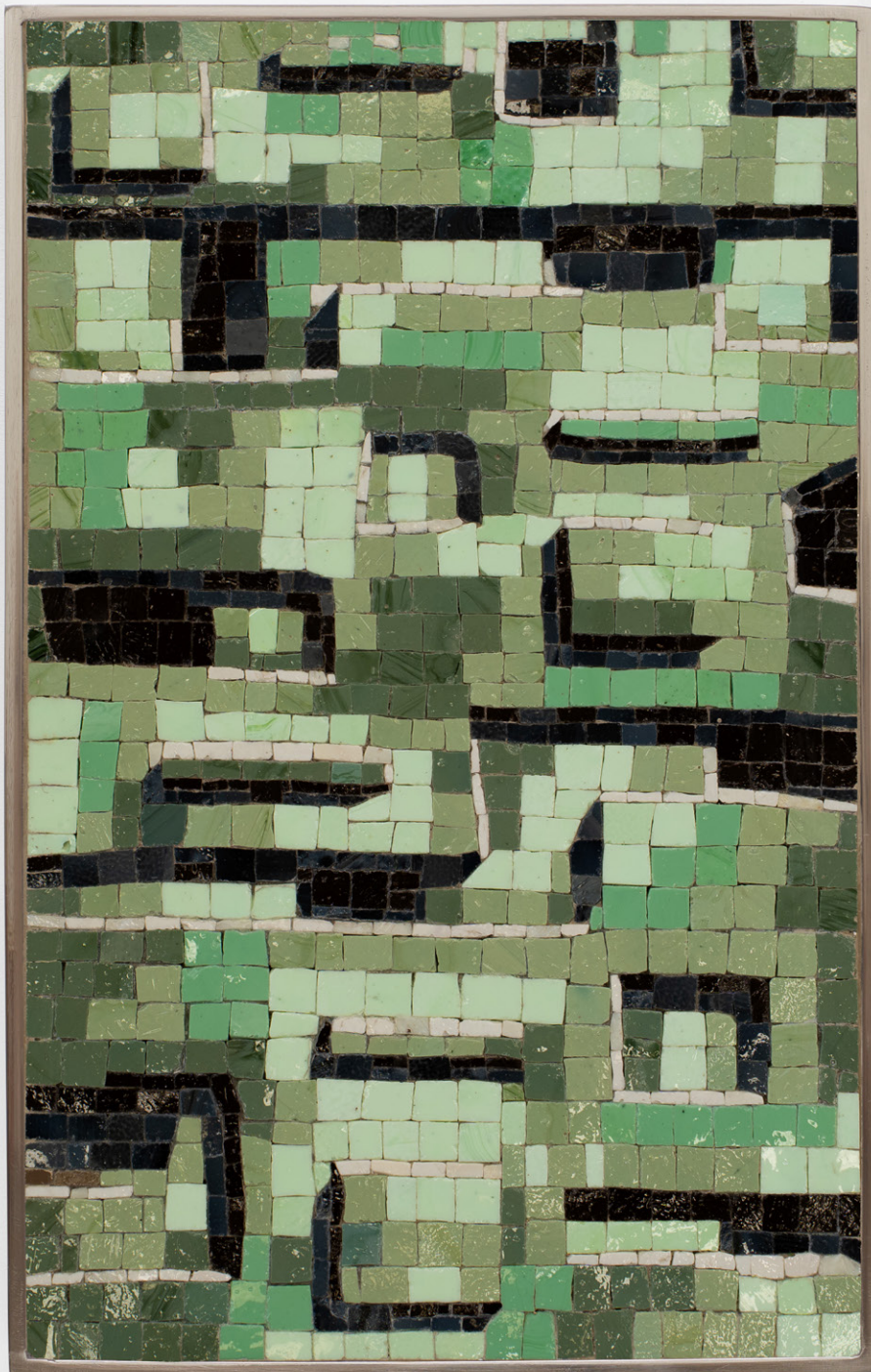


DALTON PAULA
Babá Egun, 2025
Watercolour on paper
Framed: 39.7 × 63.5 × 3.8 cm
Framed: 15 5/8 × 25 × 1 1/2 in
Signed, titled and dated, verso; Dalton Paula / Babá Egun / 2025
PAUL250013

USD 25,000







PEDRO REYES
Tecpan, 2026
Glass mosaic
42.2 × 29.3 × 3.8 cm
16 7/8 × 11 1/2 × 1 1/2 in
REYE260020

USD 50,000

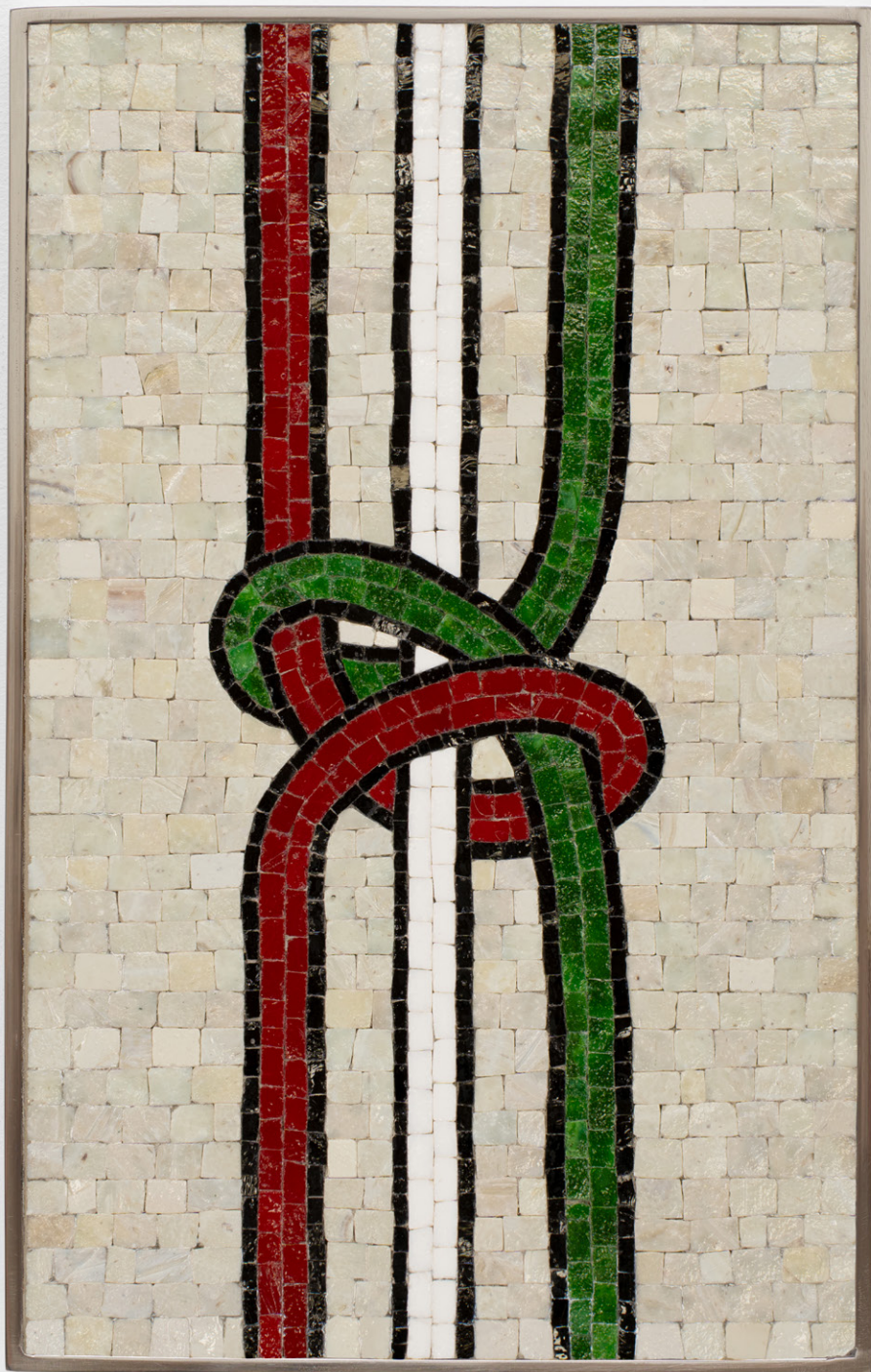


Técpán [TEK-Pan]

Técpán means 'palace', and when making this piece, I was thinking particularly on the Mayan palaces that were crowned with a lattice called cresteria, which were known to produce sound when the wind blew through their holes. I love this idea of a musical architecture, one that is activated by the wind.

– Pedro Reyes, 2026

Smaller in scale and intricately composed, Pedro Reyes' recently developed mosaics introduce a refined and rhythmic counterpoint to the larger stone sculptures in his practice. Composed of tesserae made from volcanic stone, marble, glass, silver, and gold, the mosaics radiate with vibrant color and material richness. Reyes' mosaics act as portals—offering moments of reflection and pause. They bring heightened attention to pattern, detail, and material intimacy while maintaining the thematic depth that defines his work.



PEDRO REYES
Imanti, 2026
Glass mosaic
42.2 × 29.3 × 3.8 cm
16 7/8 × 11 1/2 × 1 1/2 in
REYE260021

USD 50,000

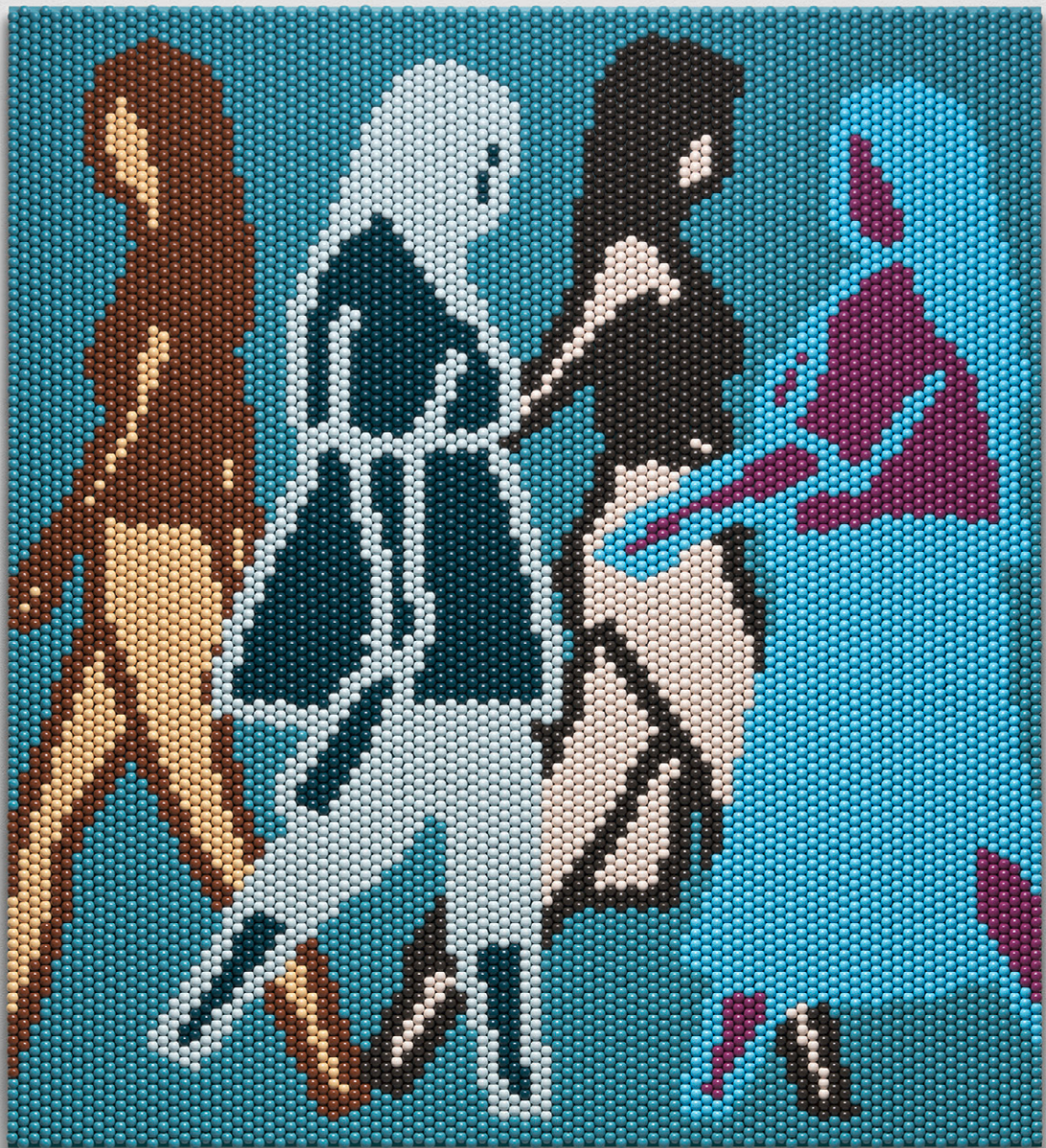
Imanti [ee-MAN-tee]

Imanti means 'to be prudent' in the ancient language of Nahuatl.

Three strings, two of them embracing a central one. This piece is a meditation on the union of two that is connected through a third force. Green and red as symbols of life and white as symbols of the symbol of peace. It is a celebration of an alliance.

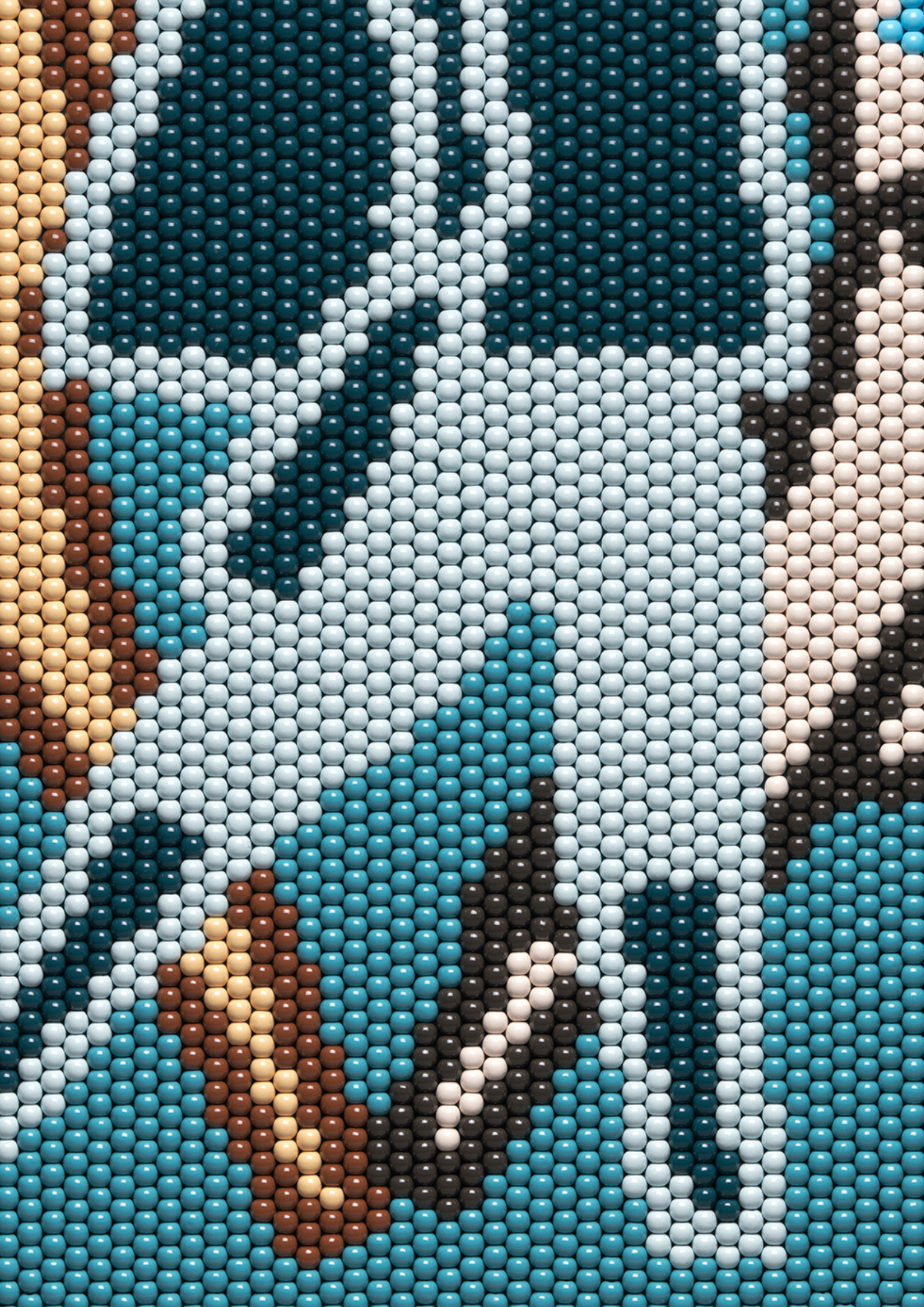
– Pedro Reyes, 2026





JULIAN OPIE
Busan 2., 2025
Painted wooden beads
133 × 120 × 3.5 cm
52 3/8 × 47 1/4 × 1 3/8 in
Signed, recto; Julian Opie
OPIE250027

GBP 65,000





RYAN GANDER
A moving object, I thunked, 2026
Bronze, enamel paint
18 × 12.6 × 8 cm
7 1/8 × 5 × 3 1/8 in
GAND260004

GBP 25,000



RYAN GANDER

The thermals made me lazy, or The squatters (Smoky meet Monk's Deflated Sculpture II (2009)), 2020

Wood, latex, resin, synthetic fur, paint, animatronics

10.2 × 50.8 × 34.3 cm

4 × 20 × 13 ½ in

Plinth: 48 × 62 × 62 cm

Plinth: 18 ¾ × 24 ¾ × 24 ¾ in

GAND200031

GBP 55,000





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