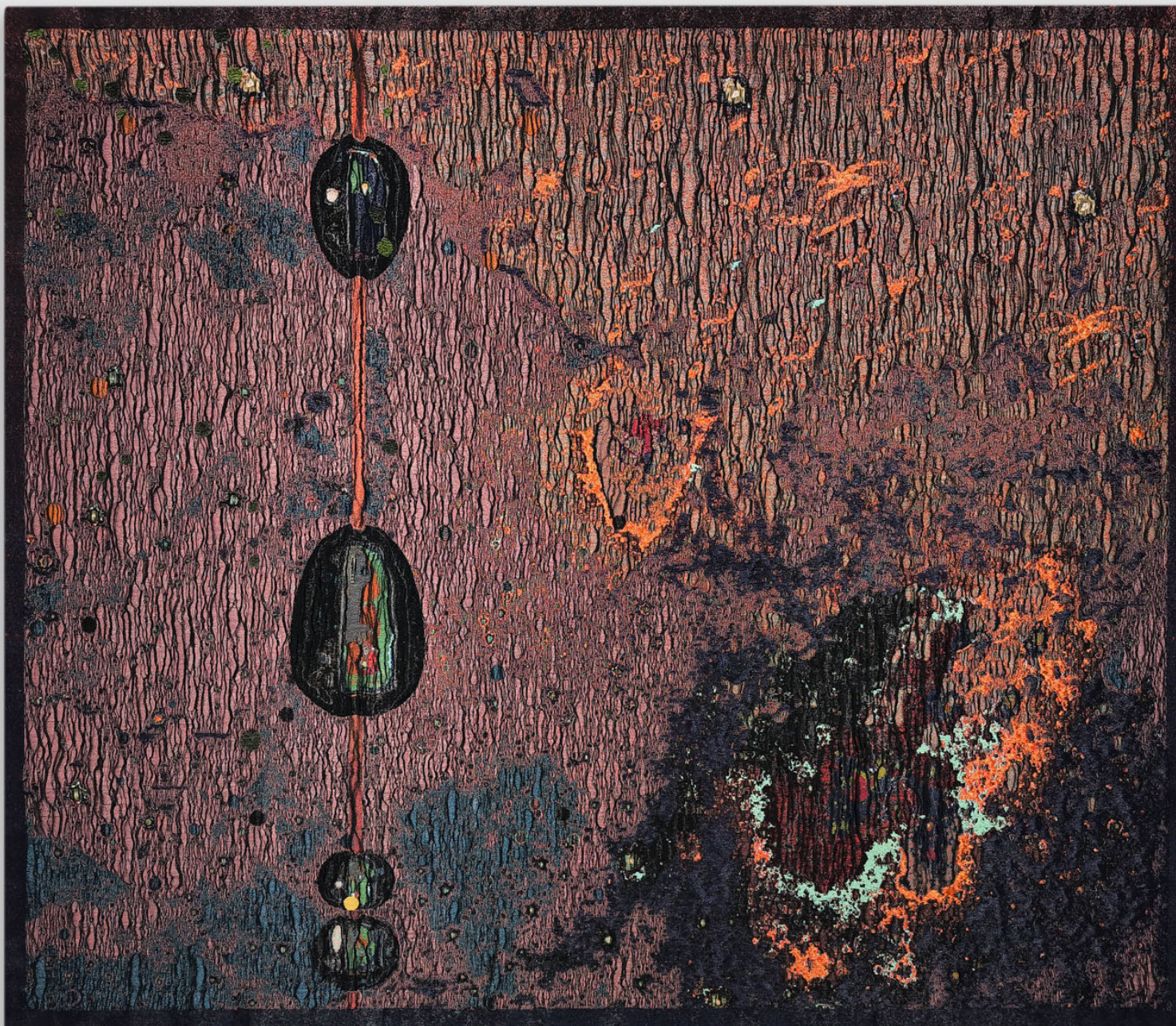


Art Basel  
19-22 June 2025  
Booth No. C16



LISSON GALLERY

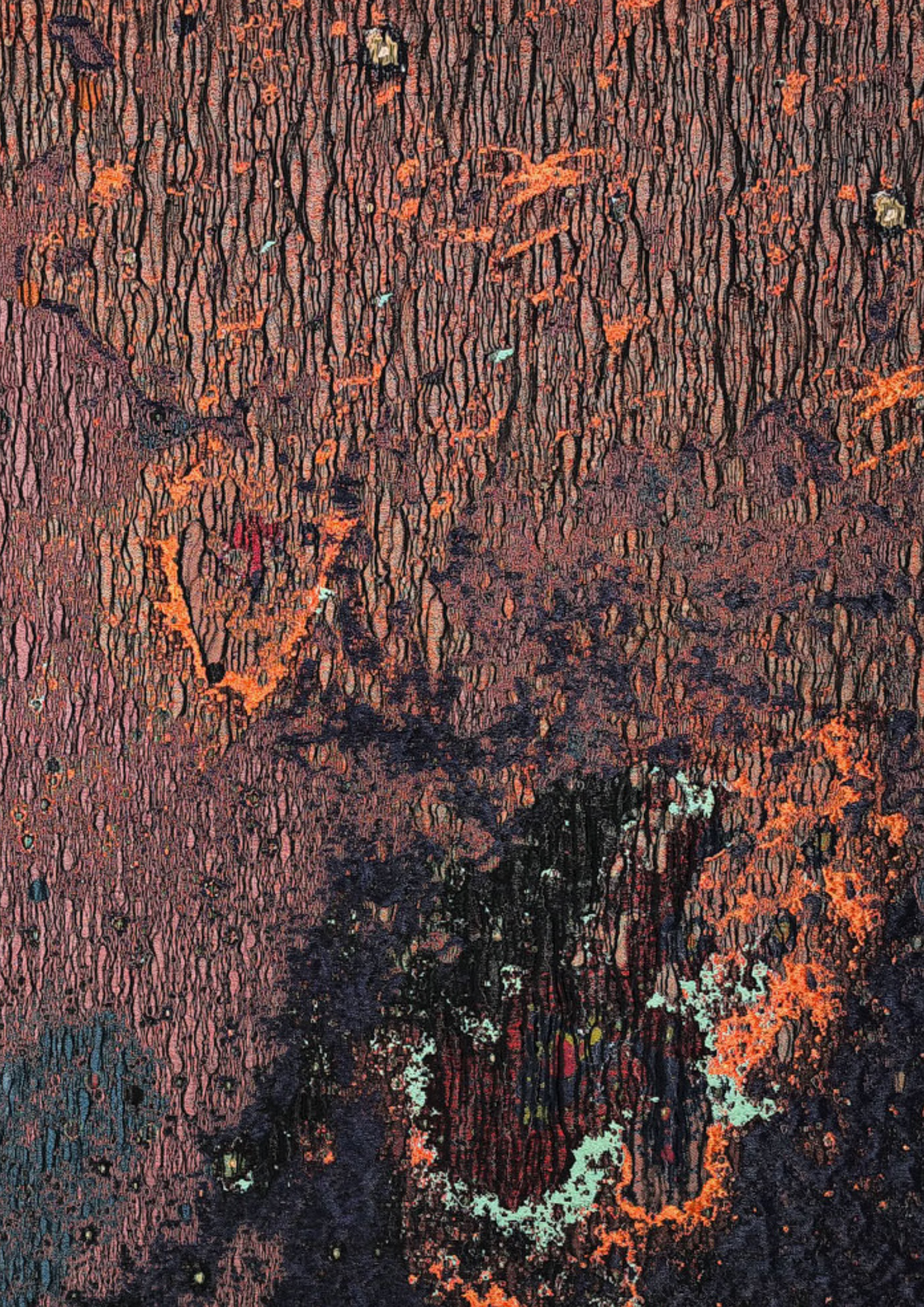




Otobong Nkanga  
*Cadence - Teardrop*, 2025  
Woven textile  
297 x 343 cm  
116 7/8 x 135 in  
ed. 1 of 3 + 1 AP  
NKAN250013-1

EUR 210,000









Lee Ufan  
*Response*, 2025  
Acrylic on canvas  
145 x 114 x 4 cm  
57 1/8 x 44 7/8 x 1 5/8 in  
Signed, titled and dated, verso; Lee Ufan / *Response* / 2025  
UFAN250001

USD 850,000





↑

L. Ufer '25





Olga de Amaral  
*Lienzos C y D*, 2015  
Cotton, linen, gesso and acrylic  
Each Panel: 210 x 90 cm  
Each Panel: 82 5/8 x 35 3/8 in  
Installed: 210 x 205 x 15 cm  
Installed: 82 5/8 x 80 3/4 x 5 7/8 in  
Signed, titled and dated, verso; Olga de Amaral / *Lienzos C y D* / 2015  
AMAR150015

USD 650,000



Olga de Amaral's use of the word *lienzo*, which in Spanish means both linen and canvas, began in 1987 with the *Lienzo Ceremonial* series. In the series, Amaral restricts her medium to acrylic paint on linen, leaving dyes behind. The *Lienzos Ceremoniales* marked an important point in Amaral's artistic exploration - by simultaneously departing from working exclusively with the language of textile and further contextualizing her work within the painting tradition. Through her deft knowledge of textiles, the artist incorporated the vocabulary of braiding, weaving, and knotting into a unique surface that invites paint to express in ways that the flat canvas cannot.

Structurally, the *Lienzos* are composed of tightly woven cylinders of cotton, bound together into a base. From there, layers of painted threads - sometimes woven into webs - drape down like grass or water, overlapping in carefully calculated ways as to create the sensation of depth and relief along the topography of the artwork. Amaral made the works human scale to invoke a mantle that could be draped over the body. In 2013, the *Lienzos* birthed her *Brumas* (Mists) installations, which featured prominently in her recent retrospective at the Fondation Cartier pour l'art contemporain in Paris. Works from the *Lienzos* series are in the permanent collections of the Museum of Fine Arts, Houston, USA; the Tacoma Art Museum, USA; and the Banco de la Republica, Colombia.











Yu Hong  
涌动 *Surge*, 2025  
Acrylic on canvas  
140 x 150 x 4.5 cm  
55 1/8 x 59 x 1 3/4 in  
Signed and dated, recto; Yu Hong / 2025  
HONG250003

USD 220,000









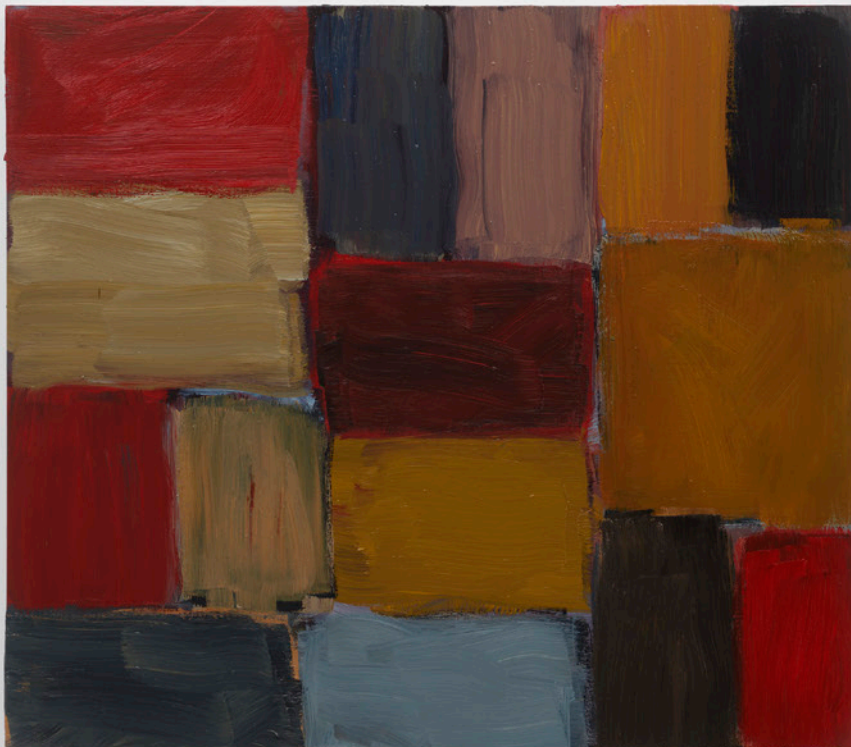
Anish Kapoor  
*Gold to Burgundy Over Gold Satin*, 2025  
Aluminium and paint  
193 x 193 x 32 cm  
76 x 76 x 12 5/8 in  
KAPO250006

GBP 950,000









Sean Scully  
*Wall of Light Tappan* 12., 2022  
Oil on linen  
106.7 x 121.9 x 5.4 cm  
42 x 48 x 2 1/8 in  
Signed, titled and dated, verso; Sean Scully / *Wall of Light Tappan* / 12.2022  
SCUL220029

USD 675,000









Dalton Paula  
*Xica Manicongo*, 2025  
Oil and golden leaf on canvas  
177.8 x 160.3 x 4.1 cm  
70 x 63 1/8 x 1 5/8 in  
Signed, titled, and dated, verso: Dalton Paula / *Xica Manicongo* / 2025  
PAUL250002

SOLD









Carmen Herrera  
*Untitled*, 1948  
Acrylic on burlap  
46 x 64.8 x 2.2 cm  
18 1/8 x 25 1/2 x 7/8 in  
Framed: 53.8 x 72.5 x 4.8 cm  
Framed: 21 1/8 x 28 1/2 x 1 7/8 in  
Signed and dated, recto; Herrera / 1948  
HERR490008

USD 800,000

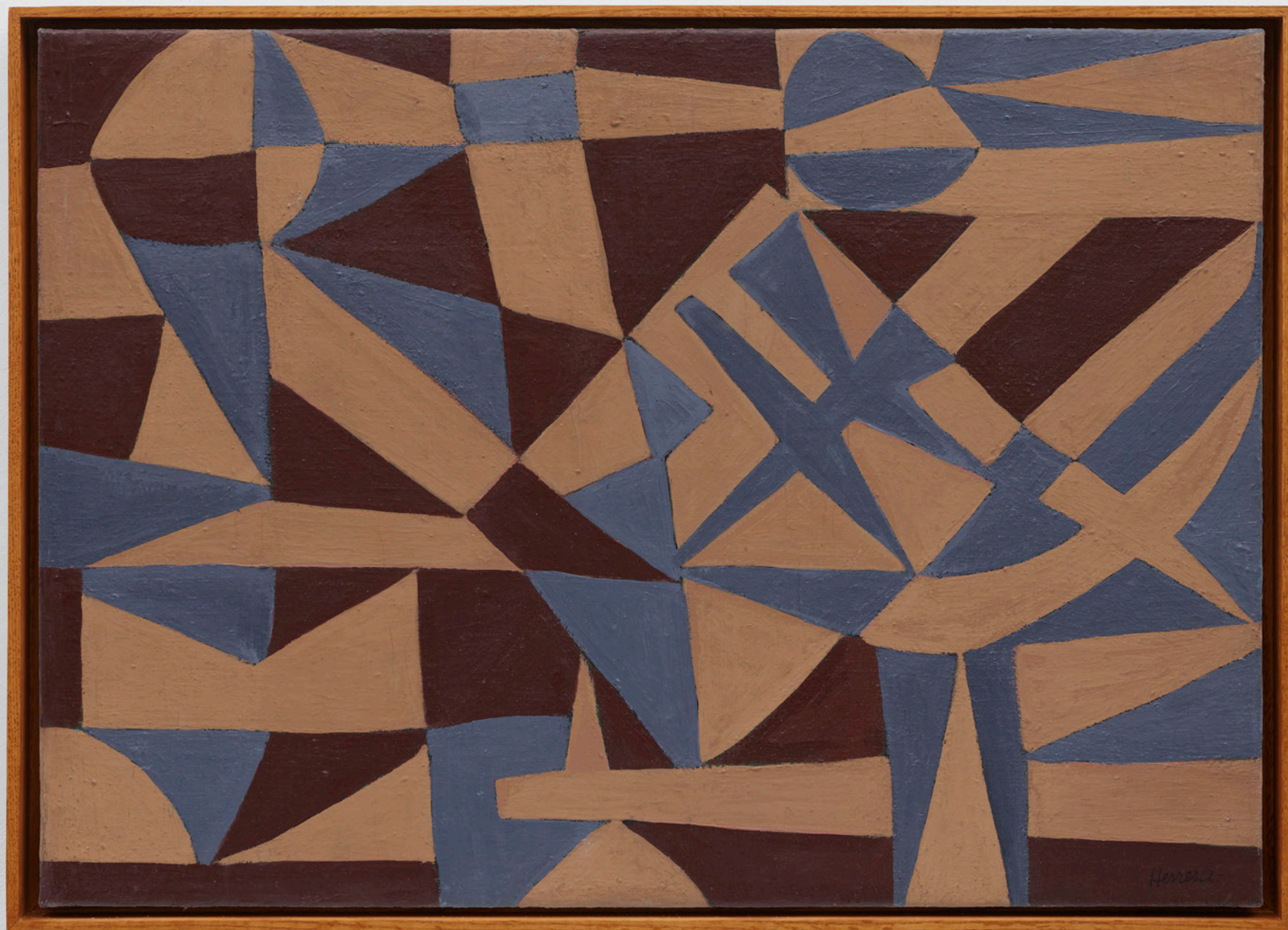


Carmen Herrera's Paris period (1948-1953) is defined by the artist's affinities toward modernist abstract masters as well as a freshly discovered, rhythmic language of geometric abstraction consisting of organic forms controlled through dynamic linear edges. In Paris, Herrera combined her expanded knowledge of the history of abstraction with her background in architecture. The composition of this 1948 painting fractures the picture plane into distinct 'places', creating an architectonic interplay between organicity and geometry. The bold colors of the painting are contained within these spaces, heightening the relationship between the forms. This hard-edged, architectural linearity, exemplified in the experimentation of *Untitled*, will characterize Herrera's practice for the rest of her career.

Ever concerned with perfecting the balance between color and form, Herrera would often return to the same ideas in multiple paintings. *Flight of Colors #16*, 1949, has the exact same composition as *Untitled*, but the canvas is larger and the colors are remarkably different. These companion paintings offer an interesting insight into the artist's practice. One can almost track the artist's exploration of abstraction throughout the canvases of the period, with similar shapes and forms also appearing in the paintings *Iberic*, 1949, in the permanent collection of the Metropolitan Museum of Art, NY; and *Green Garden*, 1950, in the permanent collection of the Tate, UK.











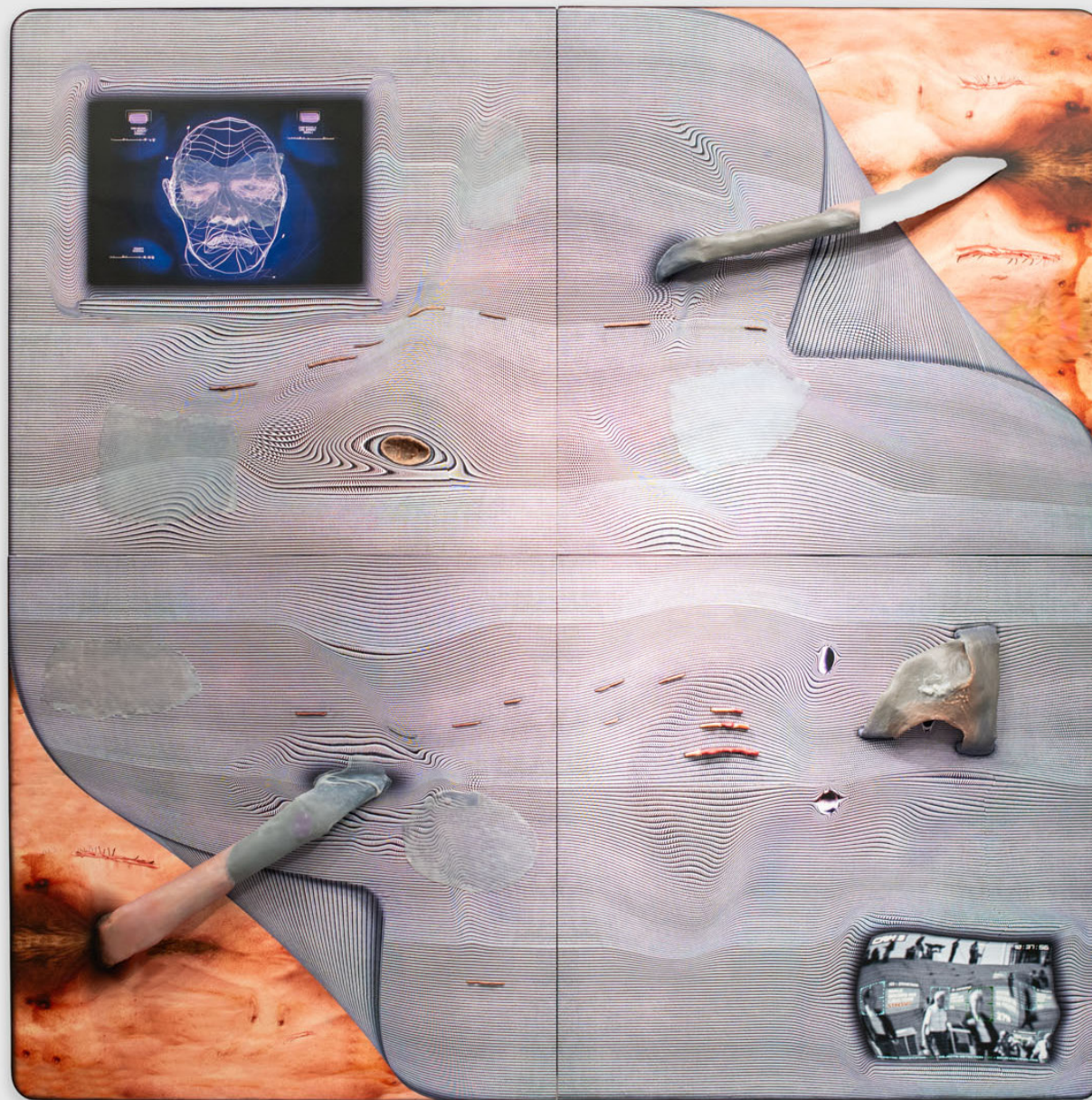
Hugh Hayden  
*The Odd Couple*, 2025  
Aluminum, stainless steel  
61 x 81.3 x 15.2 cm  
24 x 32 x 6 in  
HAYD250003

USD 80,000





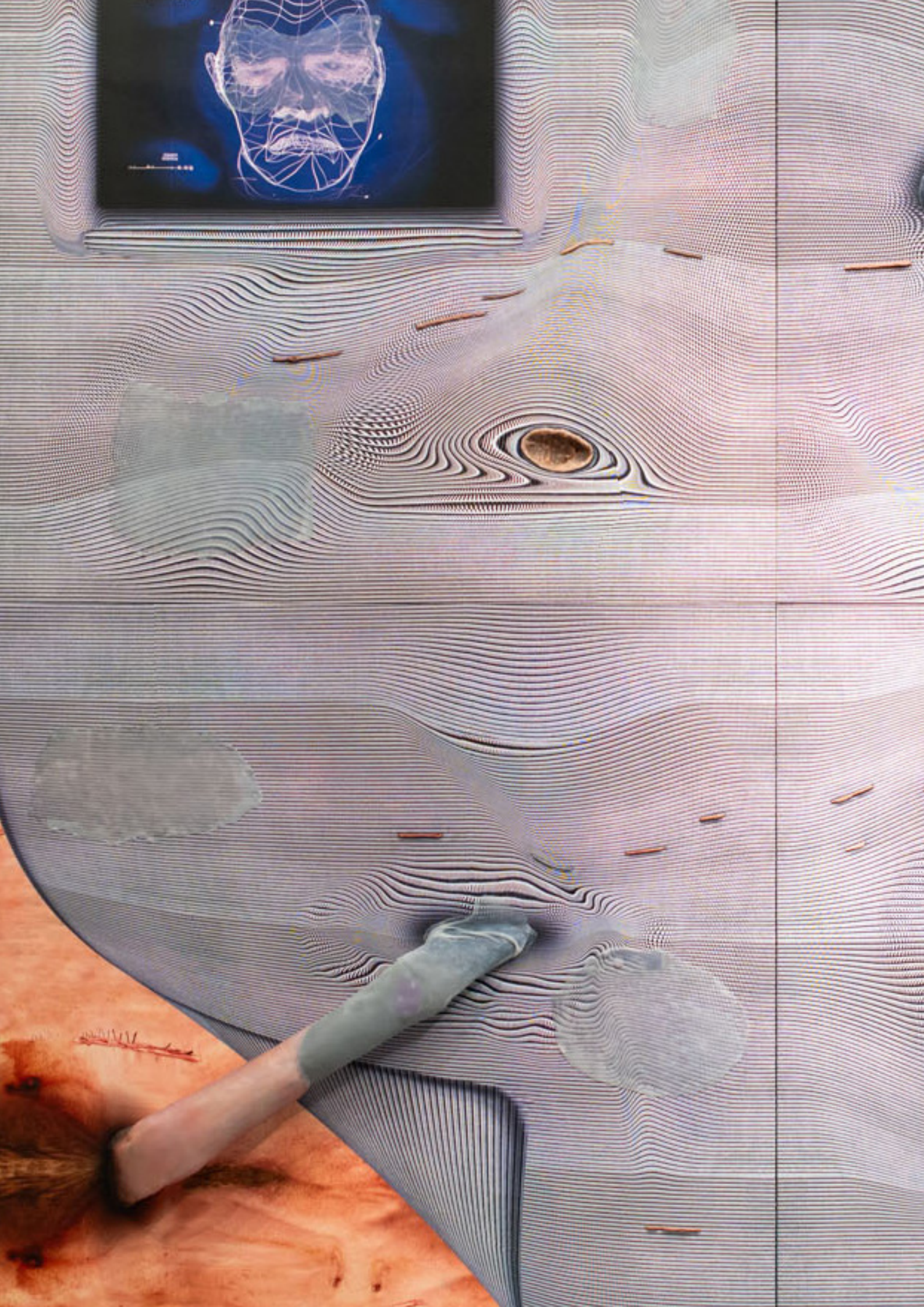




Tishan Hsu  
*Skin-screen: revealed (quadriptych)*, 2023  
 UV-print, silicone, ink, acrylic, stainless steel, on wood  
 304.8 x 304.8 x 15.2 cm  
 120 x 120 x 6 in  
 Each panel: 152.4 x 152.4 x 15.2 cm  
 Each panel: 60 x 60 x 6 in  
 Signed and dated, verso; Tishan Hsu / '23  
 THSU230001

USD 300,000







Leiko Ikemura  
*Bird Column*, 2011  
Patinated bronze  
193.5 x 5 cm diameter  
76 1/8 x 2 in diameter  
Base: 35 cm diameter  
Base: 13 3/4 in diameter  
ed. 2 of 5  
IKEM110002-2

SOLD











Hiroshi Sugimoto  
*Past Presence 001, Tall Figure, III, Alberto Giacometti, 2013*  
Gelatin-silver print  
Framed: 182.6 x 152.7 x 7.6 cm  
Framed: 71 7/8 x 60 1/8 x 3 in  
ed. 1 of 5  
Signed, verso; Sugimoto  
SUGI130005-1

USD 200,000









Anish Kapoor  
*Untitled*, 2012  
Oil on canvas  
213 x 153 x 3.5 cm  
83 7/8 x 60 1/4 x 1 3/8 in  
Signed and dated, verso; Anish Kapoor / 2012  
KAPO120120

GBP 500,000









Tunga  
*Untitled (Steel Pod Series)*, 2013  
Stainless steel, iron, and seashell  
120 x 50 x 50 cm  
47 1/4 x 19 5/8 x 19 5/8 in  
TUNG130002

USD 120,000









Hiroshi Sugimoto  
*Opticks 637*, 2024  
Type-C print  
Framed: 152.4 x 152.4 x 7.6 cm  
Framed: 60 x 60 x 3 in  
ed. 1 of 1 + 1 AP  
Signed, verso; Sugimoto  
SUGI24001 I-I

USD 250,000









Hélio Oiticica  
*Untitled*, 1955  
Gouache on cardboard  
12 x 17.5 cm  
4 3/4 x 6 7/8 in  
Framed: 31.8 x 37.1 x 2.9 cm  
Framed: 12 1/2 x 14 5/8 x 1 1/8 in  
Inscribed, verso; Projeto HO N. 422 / GFR 138  
OIT1550018

USD 100,000







Tony Cragg  
*Incident*, 2022  
Corten steel  
150 x 43 x 43 cm  
59 x 16 7/8 x 16 7/8 in  
Stamped and signed, back; Tony Cragg  
CRAG220005-I

EUR 390,000











Wael Shawky  
*Frog 1*, 2022

Ceramic

Installed: 49.5 x 28 x 40.5 cm

Installed: 19 1/2 x 11 x 16 in

WSHA220026

EUR 50,000







YOU  
ARE  
THE  
MOON  
TONIGHT

Jack Pierson  
*YOU ARE THE MOON TONIGHT*, 2025  
Metal, plastic, wood

196.9 x 137.2 x 5.1 cm

77 1/2 x 54 x 2 in

Signed, titled and dated, verso; Jack Pierson / *You Are The Moon Tonight* / '25

PIER250003

USD 200,000





Oliver Lee Jackson  
*Untitled Painting (10.6.24)*, 2024  
Artist oil paints, oil enamel, chalks, fixative on panel  
Framed: 246 x 188 x 5 cm  
Framed: 96 7/8 x 74 x 2 in  
Signed and dated, recto; Oliver Lee Jackson / 2024  
JACK240008

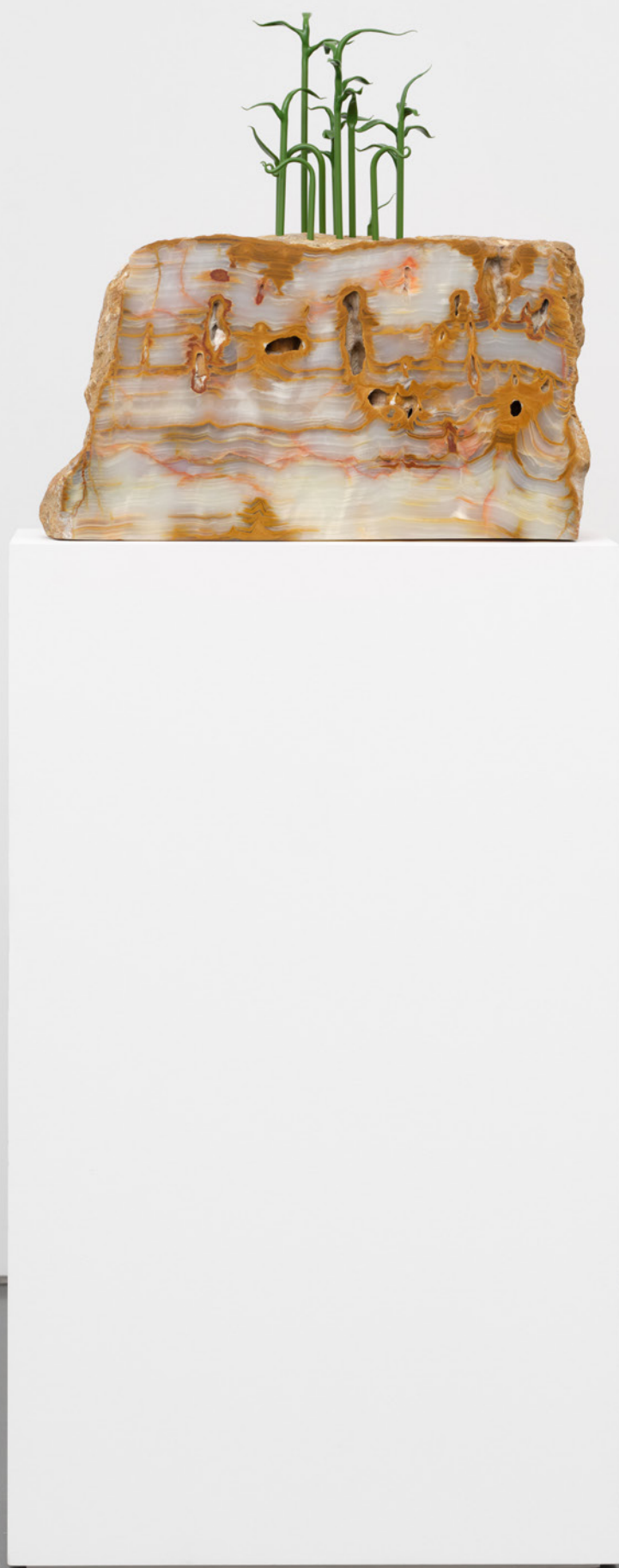
USD 120,000







Kelly Akashi  
*Monument (Survival)*, 2025  
Polished onyx, flame-worked borosilicate glass  
55.2 x 52.1 x 22.9 cm  
21 3/4 x 20 1/2 x 9 in  
AKAS250018  
USD 75,000











Ryan Gander  
*I be... (lxxxij)*, 2024  
Antique mirror; cold cast marble  
160 x 104 x 21 cm  
63 x 41 x 8 1/4 in  
GAND240013

GBP 95,000









Rodney Graham  
*Untitled*, 2022  
Oil and sand on linen  
Framed: 197.2 x 166.7 x 7 cm  
Framed: 77 5/8 x 65 5/8 x 2 3/4 in  
GRAR220022

USD 265,000





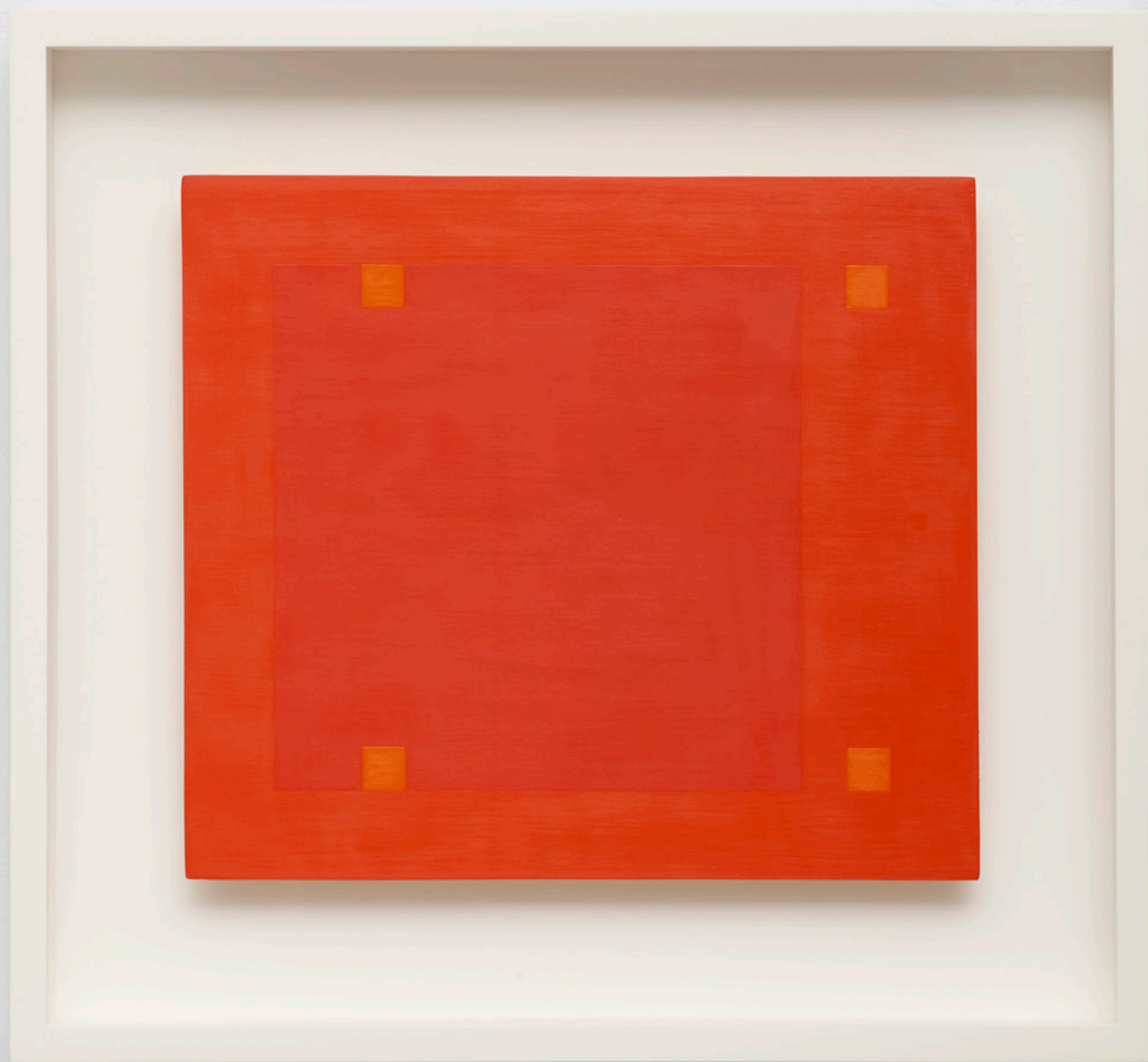




Antonio Calderara  
o.T., 1969-70  
Oil on wood in artist's frame  
23.8 x 26.7 x 2.5 cm  
9 3/8 x 10 1/2 x 1 in  
Framed: 35.9 x 38.7 x 5.1 cm  
Framed: 14 1/8 x 15 1/4 x 2 in  
Signed, verso; Antonio Calderara  
CALD700004

EUR 135,000







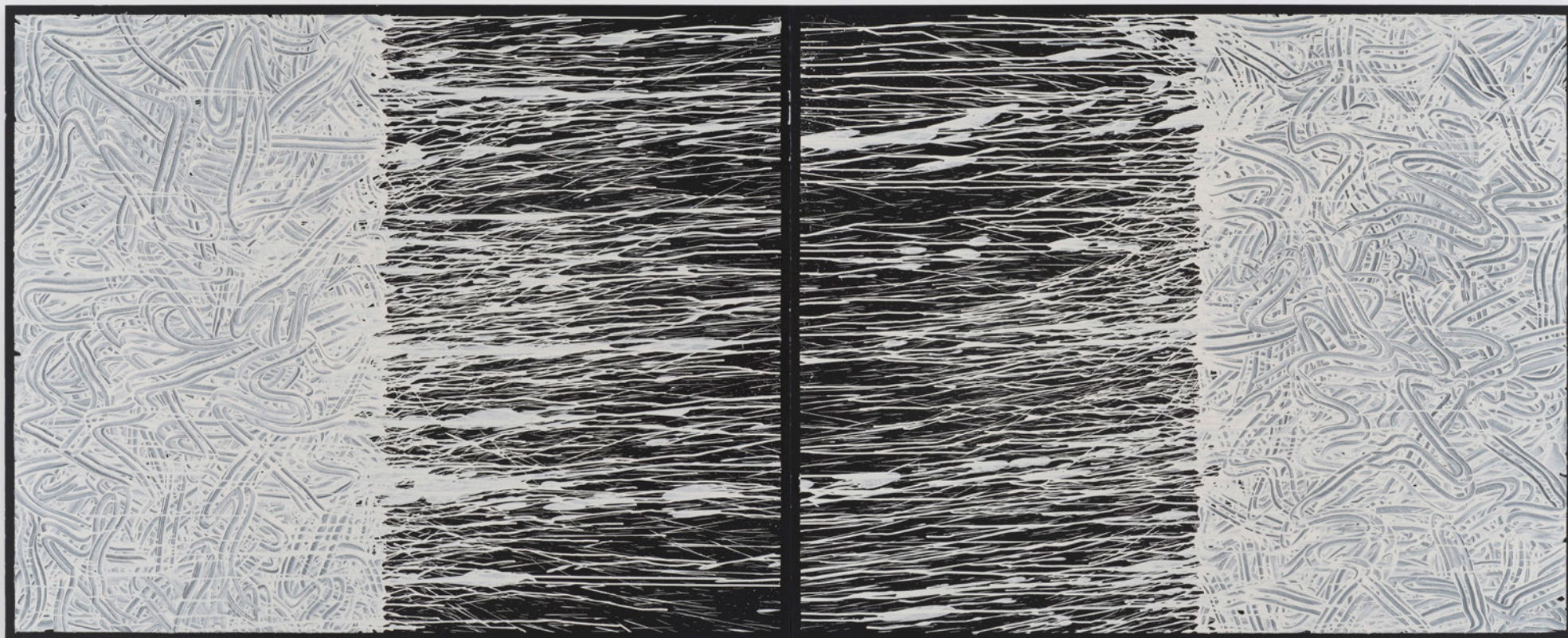
Pedro Reyes  
*Yollotl*, 2025  
Green onyx  
40 x 38.6 x 24.6 cm  
15 3/4 x 15 1/4 x 9 5/8 in  
REYE250011

USD 100,000









Richard Long  
*Untitled*, 2024  
China Clay on aluminium with black gesso  
150 x 370 x 3 cm  
59 x 145 5/8 x 1 1/8 in  
Signed and dated, verso; Richard Long / 2024  
LONG240010

USD 320,000







Ai Weiwei  
*Iron Root*, 2023  
Cast iron  
69 x 169 x 48 cm  
27 1/8 x 66 1/2 x 18 7/8 in  
WEIW230010

EUR 500,000







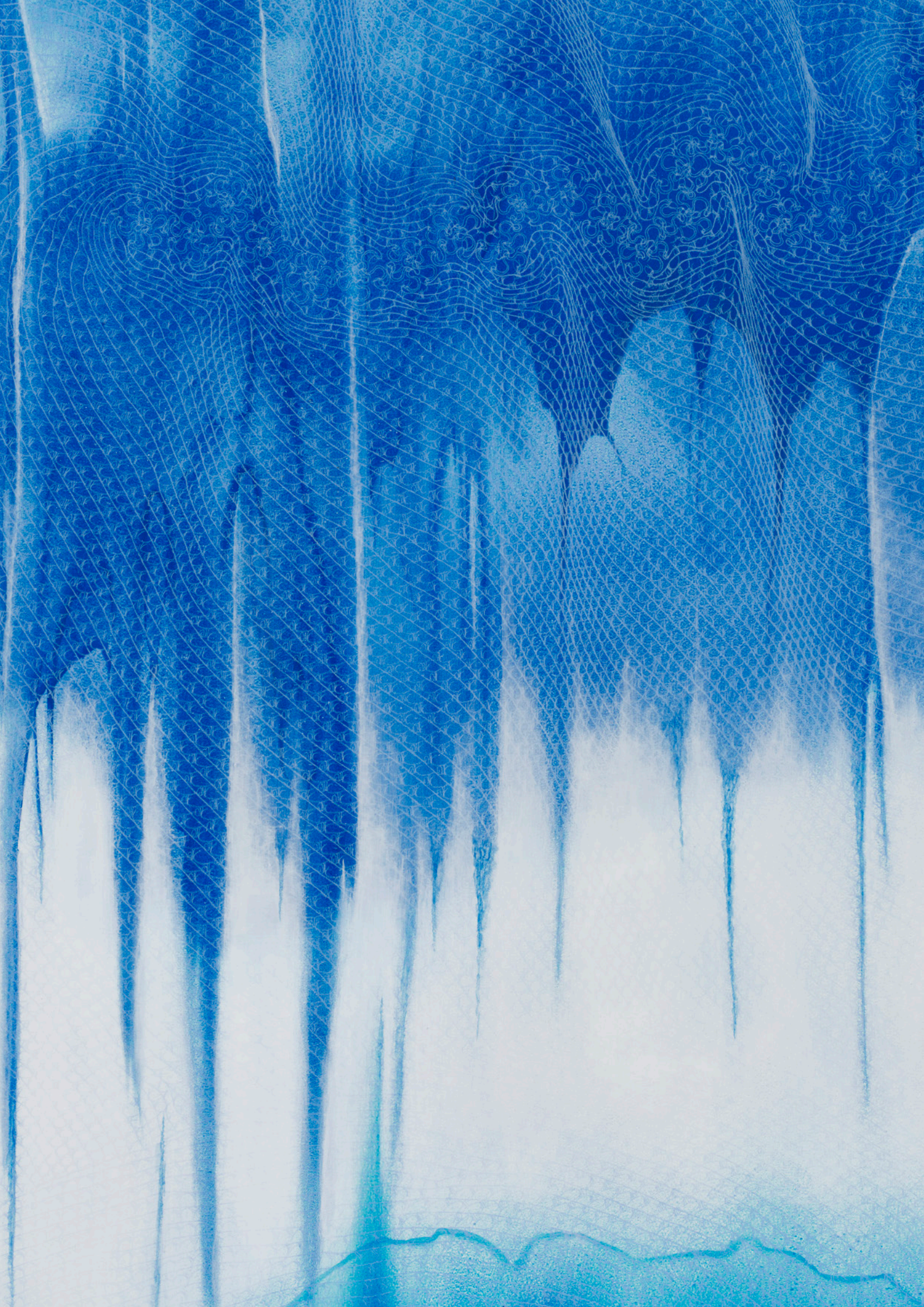




Shirazeh Houshiary  
Rite of Passage, 2024  
Pigment and pencil on Aquacryl on canvas and aluminium  
190 x 190 x 5 cm  
74 3/4 x 74 3/4 x 2 in  
Signed, titled and dated, verso: Shirazeh Houshiary / Rite of Passage / 2024  
HOUS240007

GBP 275,000









Laure Prouvost  
*Piek*, 2024  
Handblown Murano glass and bronze  
115 x 40 x 16 cm  
45 1/4 x 15 3/4 x 6 1/4 in  
ed. 1 of 1 + 1 AP  
PROU240013-1

EUR 40,000









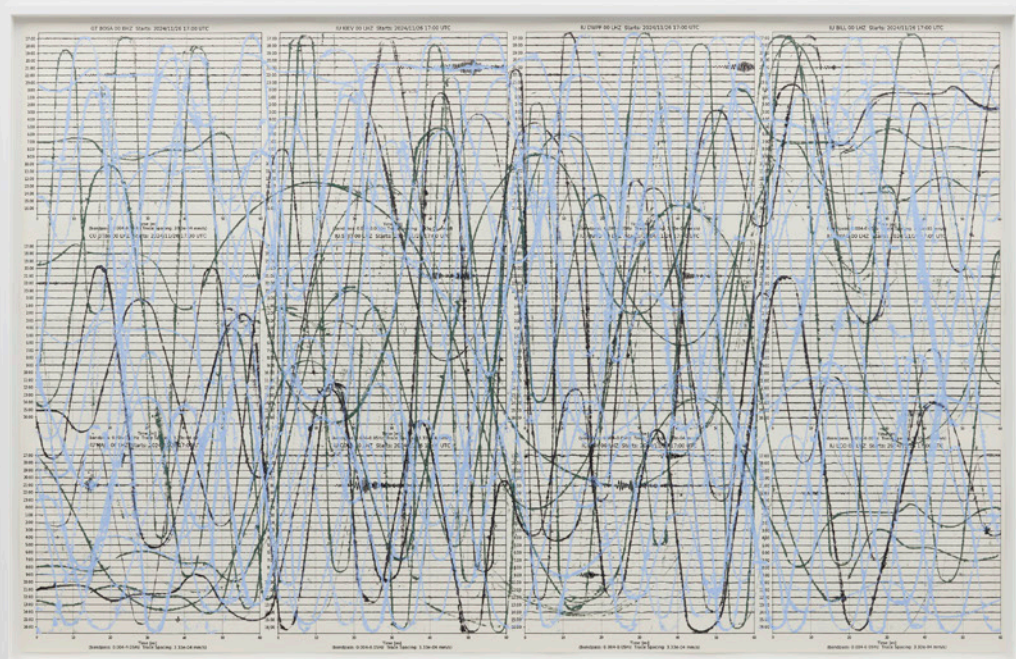
Carolee Schneemann  
*Untitled (from Dust series)*, 1983  
Ink, ashes, acrylic paint, string, vegetable dye, glass particles and circuit board on heavy rag paper  
Framed: 94 x 114.3 x 8.9 cm  
Framed: 37 x 45 x 3 1/2 in  
Signed, recto; Schneemann  
CSCH830003

USD 90,000





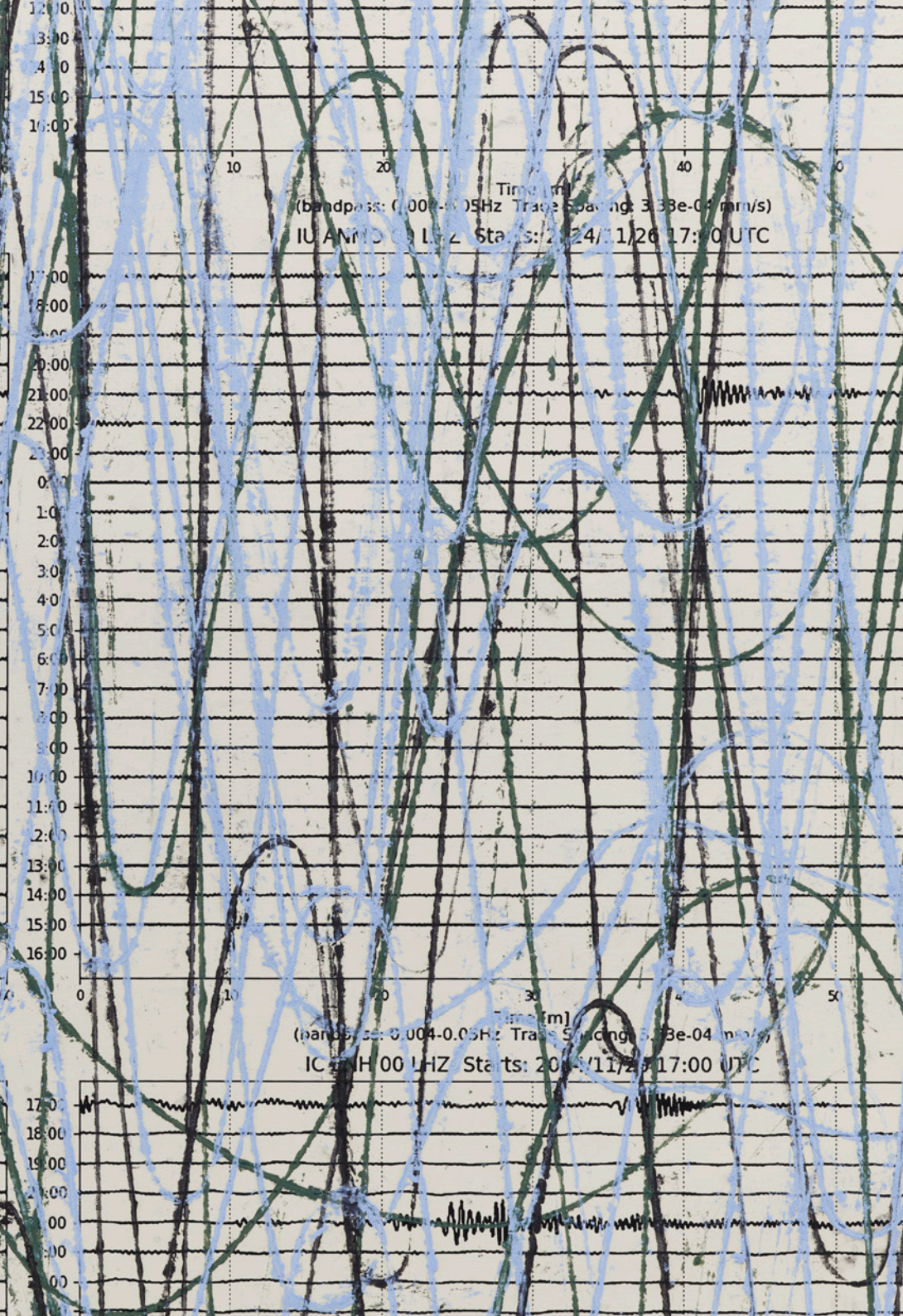
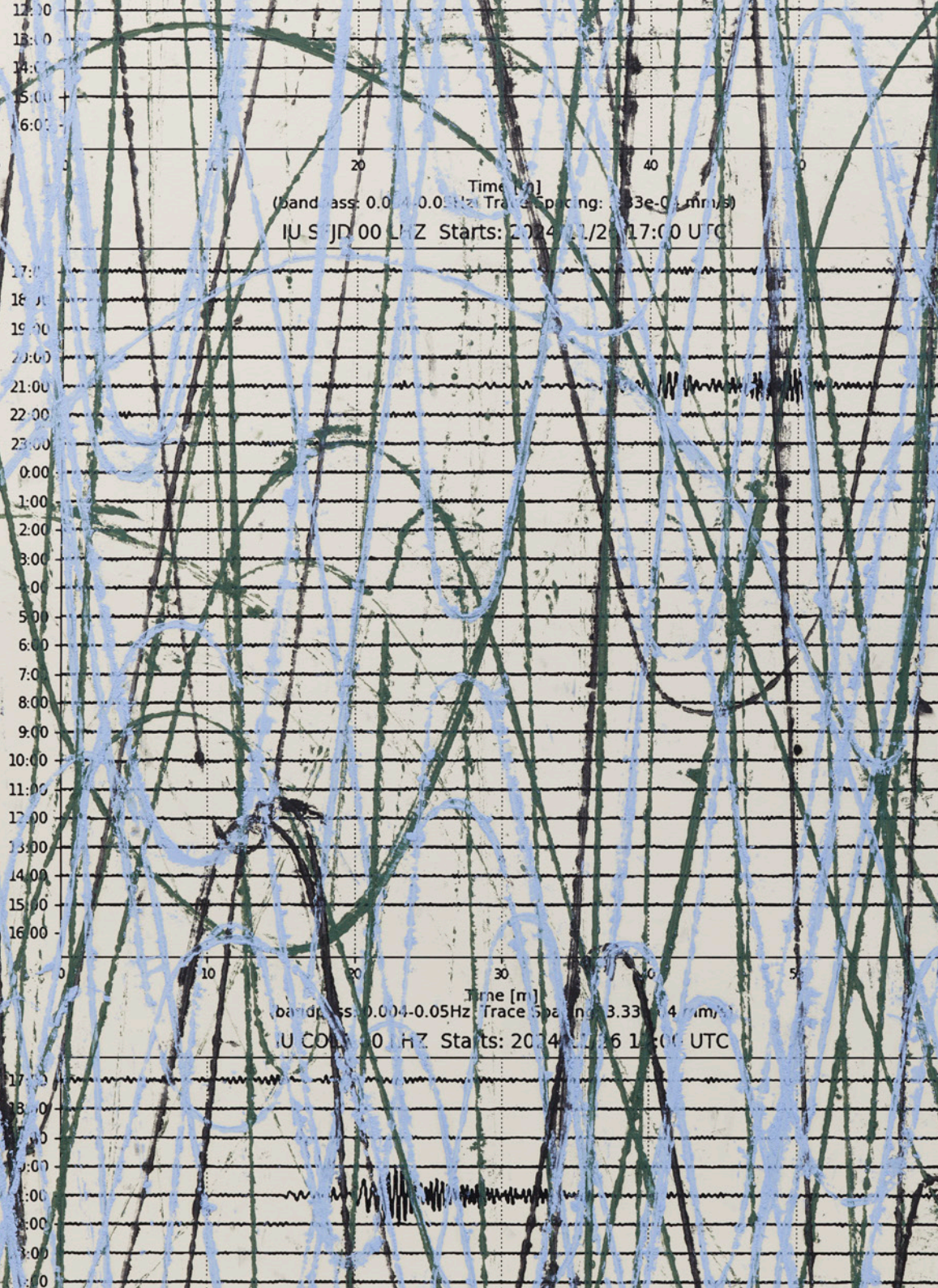




Allora & Calzadilla  
*Pulse*, 2024  
Silkscreen on canvas  
Framed: 132.4 x 204.8 x 5.1 cm  
Framed: 52 1/8 x 80 5/8 x 2 in  
A&C240006

USD 95,000









Van Hanos  
*Seealpsee*, 2025  
Oil on Canvas  
30.8 x 25.7 x 2.5 cm  
12 1/8 x 10 1/8 x 1 in  
Signed, titled and dated, verso; Van Hanos Brother of Patrick Hanos / *Seealpsee* / 2025  
HANO250002

USD 15,000









Tatsuo Miyajima  
*Forty Eight Lives -02*, 2023

Light Emitting Diode, IC, electric wire, aluminium panel, stainless steel, switching power supply

66.8 x 87.6 x 7 cm

26 1/4 x 34 1/2 x 2 3/4 in

Titled, verso; *Forty Eight Lives - 02*

MIYA230014

USD 100,000





LISSON GALLERY





Lee Ufan  
*Relatum - Dialogue, 2005-2023*

LISSON GALLERY



Lee Ufan's *Relatum* sculptures present a profound dialogue between nature and human intervention, seamlessly blending natural stone and industrial steel to evoke a dynamic and harmonious material tension. Each piece in the series is a meditation on balance, space, and materiality, inviting viewers to reflect on their relationship with the natural world.

The raw stones, untouched by human hands, represent the enduring and organic forces of nature, while the sleek, geometric steel plates and beams symbolize the precision and logic of human creation. By placing these elements in conversation with one another, Ufan highlights their contrasts—softness versus hardness, permanence versus impermanence—but also their interdependence.

For Lee Ufan, restraint in creating art—even letting what has been created disappear—shifts the status of his works from that of material objects to fleeting lived experiences, and his nonproduction emerges as a nuanced critique of the Western societal prevalence of surplus and overproduction. *Relatum*, the title of all Lee's sculptures, is a philosophical term denoting things or events between which a relation exists. This radical approach to the artwork, not as an object but as a network of relationships, shifts artistic experience to an act of encounter, an occasion that unfolds around the viewer in a particular time and space. Since his early Mono-ha period, Lee has restricted his choice of materials to steel plates and stones, focusing on their precise conceptual and spatial juxtaposition. The steel plate—hard, heavy, solid—is used to build things in the modern world; the stone, in its natural, as-is state, “belongs to an unknown world,” as the artist puts it, beyond the self and outside modernity, evoking the Other or “externality.”<sup>1</sup>

Ultimately, Ufan's *Relatum* works transcend mere physicality, offering an experience of mindful presence. They challenge viewers to slow down, to feel the weight of materials, the pull of gravity, and the silent exchanges between man, nature, and the cosmos.

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<sup>1</sup> Lee Ufan: Marking Infinity', Published by Guggenheim Museum Publications, New York (2011)







*Relatum - Dialogue*, 2005-2023  
Steel and natural stone  
Plates: 220 x 360 x 2 cm  
Plates: 86 5/8 x 141 3/4 x 0 3/4 in  
Stones: 100 x 100 cm  
Stones: 39 3/8 x 39 3/8 in  
UFAN050001

USD 700,000



