

An abstract painting of a human figure, possibly a woman, rendered in a style that combines realism with abstraction. The figure is composed of thick, expressive brushstrokes in various shades of brown, purple, and white. The face is in the upper right, with a prominent nose and lips. The torso and arms are the central focus, with a large white circular shape on the chest. The background is a solid light blue. The overall effect is one of dynamic energy and emotional intensity.

TEFAF New York
9 -13 May 2025
Booth No 342

LISSON GALLERY



Dalton Paula
Zacimba Gaba, 2025
Oil and golden leaf on canvas
180.3 x 160 x 3.8 cm
71 x 63 x 1 1/2 in
Signed, titled, and dated, verso; Dalton Paula / Zacimba Gaba / 2025
DALT250001

USD 200,000

Zacimba Gaba (2025) belongs to Dalton Paula's *Full Body Portraits* series, a significant body of work comprising 16 paintings that form part of Paula's reimaginings of influential Afro-Brazilian historical figures from Brazil's colonial past.

The subject of this work, Zacimba Gaba, was a princess from Cabinda in northern Angola. Zacimba was forcibly brought to Espírito Santo, Brazil, in the early 19th century as an enslaved individual. Within her enslaved community, Zacimba demonstrated extraordinary resilience and continued to be honored as royalty. After escaping enslavement, she established a quilombo near the Riacho Doce River and led strategic resistance efforts between the 1830s and 1850s.

This particular portrait is a great example of Paula's iconic use of symbolism: a wooden chair, signifying dignity, authority, and bodily sustenance, and a glass of water, symbolizing purification, spiritual healing, and the power to cleanse historical wounds. These components deepen the narrative dimension, reinforcing themes of resilience, identity, and spiritual reclamation.





Otobong Nkanga
Silent Anchor V, 2024
Rope, glass, ceramic, blue chamomile oil
129 x 82 x 67 cm
50 3/4 x 32 1/4 x 26 3/8 in
NKAN240027

EUR 45,000



Silent Anchor V presents a circuitry of hand dyed rope and biomorphic glass forms that Nkanga conceives as a spatial cleanser or talisman. Just as a personal amulet is used to protect its wearer against perceived negative forces, Nkanga's sculpture amplifies and extends the concept of energetic intervention beyond the body and into the spatial realm, suggesting a permeable boundary between the two domains.

The internal volume of one glass element is impressed upon so that a recess forms on its surface. This shallow well holds an offering of blue chamomile oil, a substance believed to have healing, balancing and anti-inflammatory properties.

By deploying an organic medium that is both fugitive and formless, and empowering this substance to 'activate' the formal elements of the work, Nkanga invites an anti-monumental dimension into her sculpture, bringing olfactory and energetic qualities into dialogue with the visual and material. In this context, the gradient colouring of the rope suggests a mycelial network in which energies seep, migrate and permeate in an evolving interaction between the work and its environment.







Hélio Oiticica
Untitled (Grupo Frente), 1955
Gouache on masonite
38.7 x 42.5 x 0.6 cm
15 1/4 x 16 3/4 x 1/4 in
Framed: 69.2 x 65.1 x 3.8 cm
Framed: 27 1/4 x 25 5/8 x 1 1/2 in
Inscribed, verso; Projeto HO / N. 91
OIT1550009

USD 450,000

Hélio Oiticica began experimenting with geometric forms at the age of sixteen while studying under the artist Ivan Serpa. In 1954, Oiticica became a key member of Serpa's Rio de Janeiro-based Grupo Frente alongside artists such as Aluisio Carvão, Lygia Clark, and Lygia Pape, who rejected the figuration and nationalism of the predominant modernist Brazilian painting style. During this time Oiticica was highly influenced by European modernism, particularly Paul Klee, Kazimir Malevich, and Piet Mondrian. Oiticica had been exposed to Klee and others at an early age at the São Paulo Bienal in 1953-54 as well as in the National Gallery of Art while his family briefly lived in Washington DC. In 1955 Oiticica combined his interest in Modernism with Serpa's Neo-concretist ideas of non-representation to begin making abstract gouaches on cardboard, and very rarely, on masonite. His radical play with geometric forms embodied in these early works demonstrates an intuitive understanding of color and sensitivity to rhythm that he would later translate into physical space.



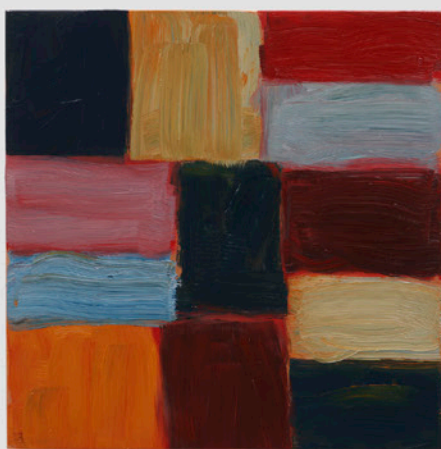




Anish Kapoor
Cobalt Blue to Clear Satin, 2025
Stainless steel, lacquer
110 x 110 x 9 cm
43 1/4 x 43 1/4 x 3 1/2 in
KAPO250002

GBP 625,000

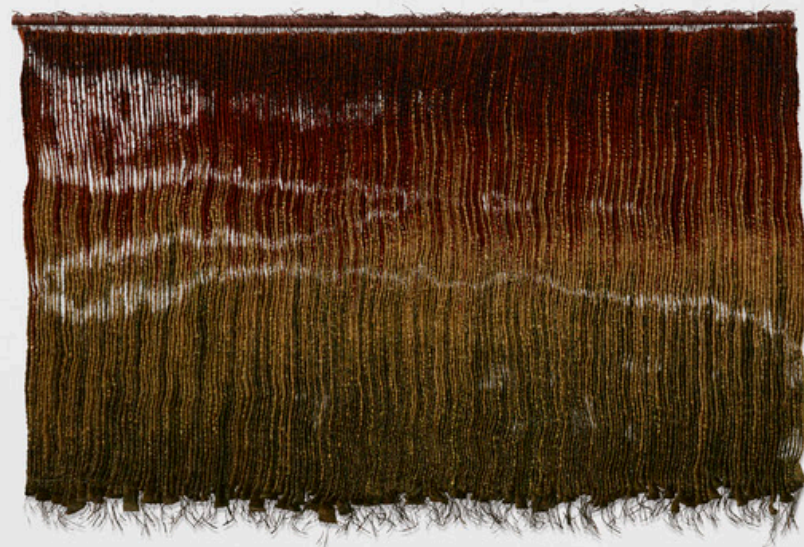




Sean Scully
Wall Tappan Deep Red, 2025
Oil on copper
70 x 70 x 3.8 cm
27 1/2 x 27 1/2 x 1 1/2 in
Engraved, titled and dated, verso; Sean Scully / *Wall Tappan Deep Red* / 3. 2025
SCUL250001

USD 500,000





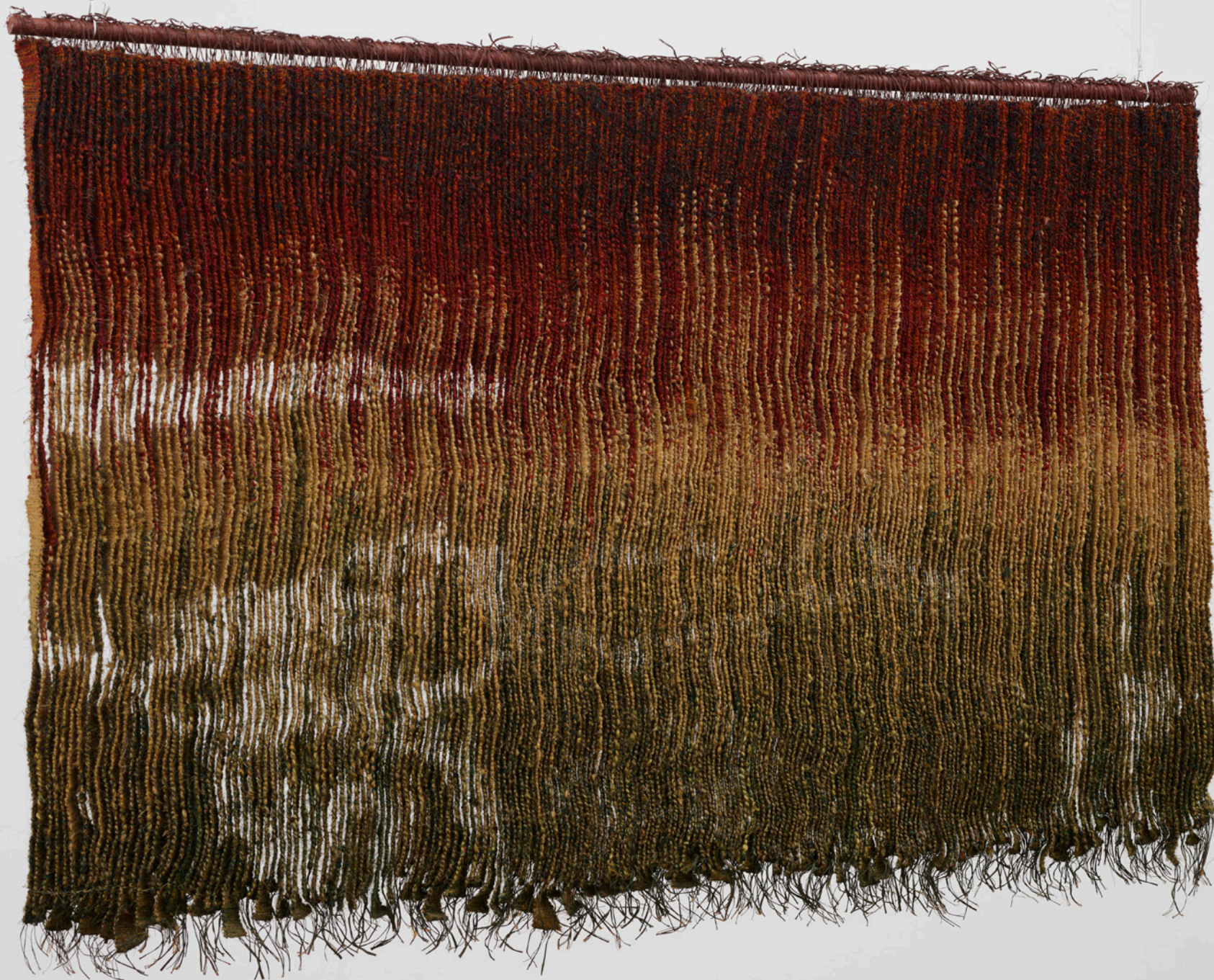
Olga de Amaral
Tierra y fibra 3, 1988
Wool and horsehair
90 x 140 x 3.8 cm
35 3/8 x 55 1/8 x 1 1/2 in
Signed, titled and dated, verso; Olga de Amaral / *Tierra y Fibra 3* / 1988
AMAR880005

SOLD

Amaral's *Tierra y fibra* series consists of just six artworks produced between 1988 and 1990. This small body of work relates closely to the *Tierra y oro* and *Entorno* series (1986-1995). These works explore the effects of color that emerge from the interaction of dyed horsehair and wool negotiating the passage of light. Amaral started using horsehair early in her artistic career in the late 1960s as a secondary material, incorporating it into some of her woven-wool fiber sculptures that were made in infinite variations of complex, braided or interlaced woven arrangements. The *Tierra y fibra* works are woven sculptural screens constructed from strips of dyed textiles made from hand-spun wool and horsehair. The strips are arranged vertically, parallel to each other and held together by horizontal threads that vary in tightness.

Amaral uses light as its own medium to create ephemeral, moving compositions on the surface of these works. The position of the strips in relation to the light source and the degree of tightness of the weave summon different waveforms out of the surrounding light. This creates an unusual effect reminiscent of moiré interference patterns. Although *Tierra y fibra 3* does not incorporate gold as a material, this play of light nonetheless evokes the lustre of precious metal. Amaral's work often has been likened to the hermetic practice of alchemy, the transformation of baser metals into gold. She achieves this effect in the *Tierra y fibra* series through the deft manipulation of light and color only. The artist has not shied away from remarking on the spiritual dimensions of her work, which, like the baroque church spaces of her Catholic upbringing, make use of light to invoke a quiet sense of the sacred. Smiliar works from the *Tierra y oro* series are held in the permanent collections of the Museum of Art and Design, New York, and the Museum of Fine Arts, Houston.







Hiroshi Sugimoto
Opticks 050, 2018
Type-C print
Framed: 152.4 x 152.4 x 7.6 cm
Framed: 60 x 60 x 3 in
ed. 1 of 1
Signed, verso; Sugimoto
SUGI180029-1

USD 250,000

Leiko Ikemura
Doppelfigur mit Vogel im Arm / Double Figure with Bird in Arm, 1998/2002
Patinated bronze
52.7 x 38.7 x 27.9 cm
20 3/4 x 15 1/4 x 11 in
ed. 3 of 5
IKEM980001-3

EUR 80,000







Carmen Herrera
Untitled, 2018
Acrylic on paper
50.2 x 70.5 cm
19 3/4 x 27 3/4 in
Framed: 56.5 x 76.5 x 3.8 cm
Framed: 22 1/4 x 30 1/8 x 1 1/2 in
Signed, recto; Carmen Herrera
HERR180032

USD 150,000





Kelly Akashi
Be Me (A Thousand Flowers), 2021
Bronze, glass, walnut pedestal
132.1 x 43.8 x 43.8 cm
52 x 17 1/4 x 17 1/4 in
AKAS210006

USD 50,000



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