

Art Basel Miami Beach  
4-8 December 2024  
Booth No. E14

LISSON GALLERY



Hiroshi Sugimoto  
*Opticks 261*, 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  
SUGI180028-1

USD 250,000





Anish Kapoor  
*Untitled*, 2010  
Alabaster  
91 x 67 x 42 cm  
35 7/8 x 26 3/8 x 16 1/2 in  
KAPO100071

GBP 850,000





Anish Kapoor  
*Cobalt Blue over Silver Satin, 2024*  
Aluminium, paint  
213 x 213 x 33 cm  
83 7/8 x 83 7/8 x 13 in  
Signed and dated, verso; Anish Kapoor / 2024  
KAPO240005

GBP 1,300,000





Lee Ufan  
*Response*, 2024  
Acrylic on canvas  
145 x 114 x 5 cm  
57 1/8 x 44 7/8 x 2 in  
Signed, titled and dated, verso; Lee Ufan / *Response* / 2024  
UFAN240002

USD 850,000





24

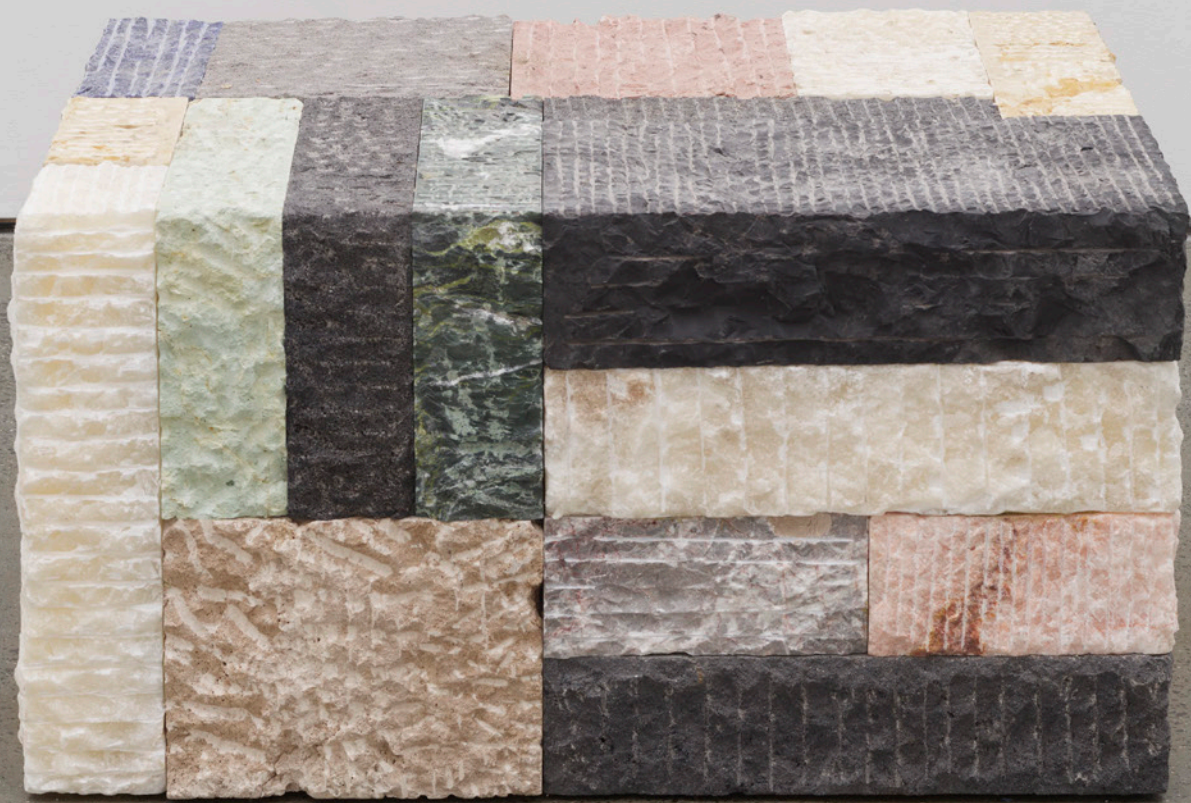
L. UFTAN



Sean Scully  
*Wall Red Pink*, 2024  
Oil on linen  
106.7 x 121.9 x 5.1 cm  
42 x 48 x 2 in  
Signed, titled and dated, verso; Sean Scully / *Wall Pink Red* / 2024  
SCUL240023

USD 675,000





Sean Scully  
*Small Cubed 10*, 2021  
Handcrafted stone blocks  
50 x 90 x 60 cm  
19 5/8 x 35 3/8 x 23 5/8 in  
SCUL210042

USD 250,000





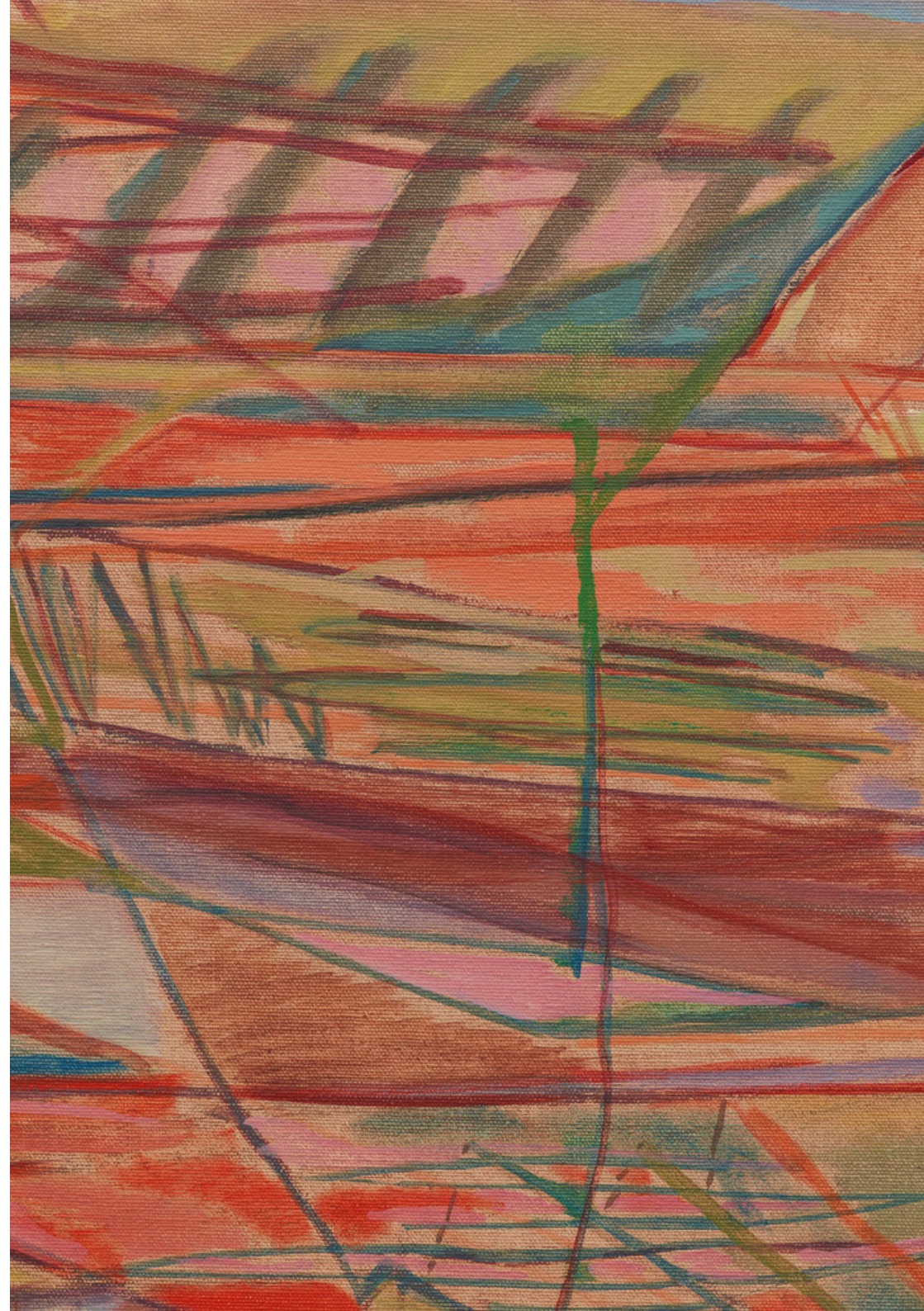
Carmen Herrera  
*Habana Series #11*, 1951  
Acrylic on canvas  
60.6 x 124.1 x 2.5 cm  
23 7/8 x 48 7/8 x 1 in  
Framed: 66 x 129.5 x 5.1 cm  
Framed: 26 x 51 x 2 in  
Signed, verso; Herrera  
HERR510001

USD 500,000

**Exhibited:**

Lyceum and Lawn Tennis Club, Havana, Cuba, 23 December 1950 - 3 January 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.









Carmen Herrera  
*Cyma*, 1971  
Acrylic on canvas  
182.9 x 91.4 x 2.5 cm  
72 x 36 x 1 in  
Signed, titled and dated, verso; Carmen Herrera / *Cyma* / 1971  
HERR710001

USD 2,400,000

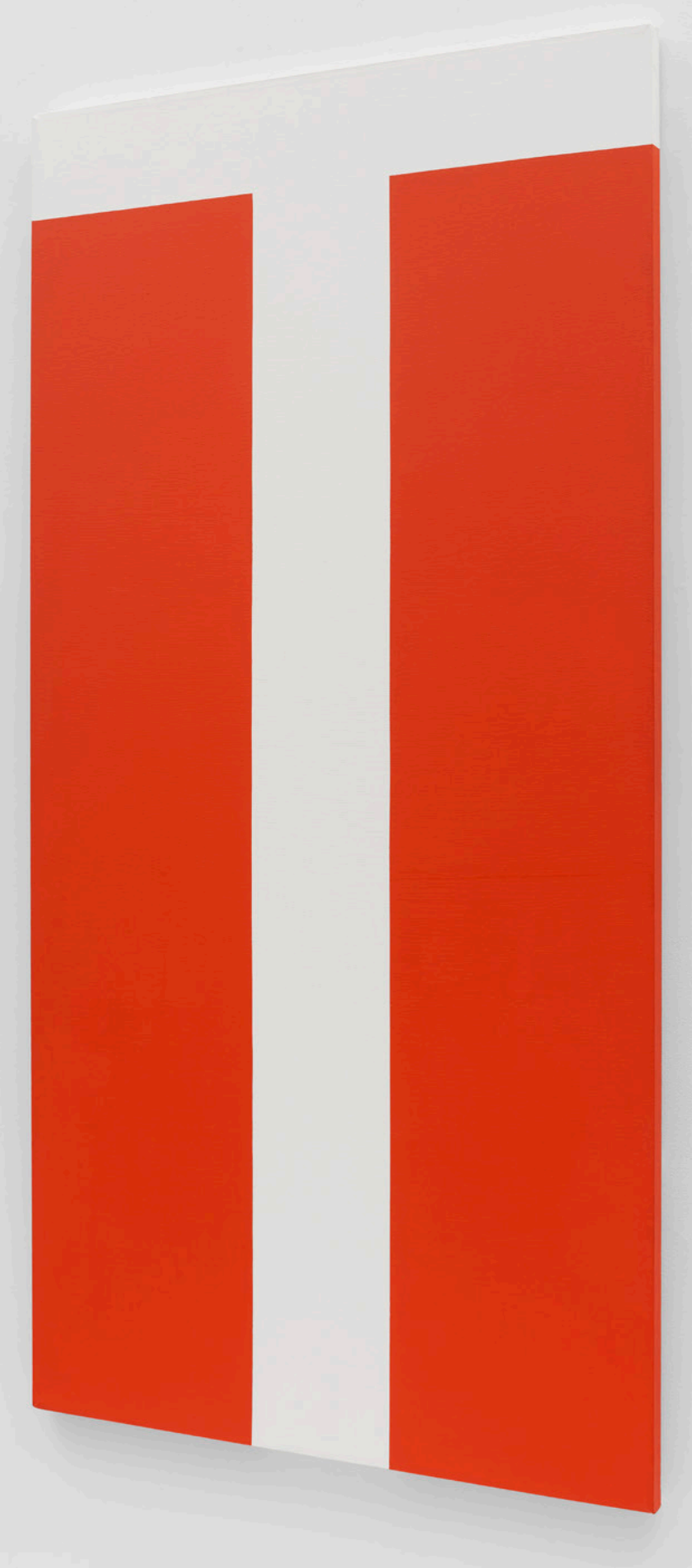
## Provenance:

The Artist

Lisson Gallery, London

Acquired from the above by the present owner in 2011

*Cyma* (1971) belongs to a series of red and white works which Herrera first began experimenting with in the early 1960s as she refined her vocabulary of hard-edge geometric abstraction. The 'L' shape has been noted by art historian Briony Fer as a dominant form in a number of works from the early 1970s which strictly make use of right angles, such as *Yellow & Blue* (1970), *Counter* (1970), and *The Way* (1970). *Cyma* stands out amongst these works for its perfectly symmetrical, balanced composition forming the shape of a 'T,' displaying the artist's keen attunement to the interplay of positive and negative space through opposing fields of colour. In a rare instance for Herrera, the title 'Cyma' – a style of crown moulding often found on classical columns – corresponds to an external referent evoked by the painting's slender vertical 'T,' harkening back to her early formal training as an architect.





Tony Cragg  
*Incident Upwards*, 2022  
Stainless steel  
125 x 32 x 37 cm  
49 1/4 x 12 5/8 x 14 5/8 in  
Engraved, bottom; Tony Cragg  
CRAG220004-1

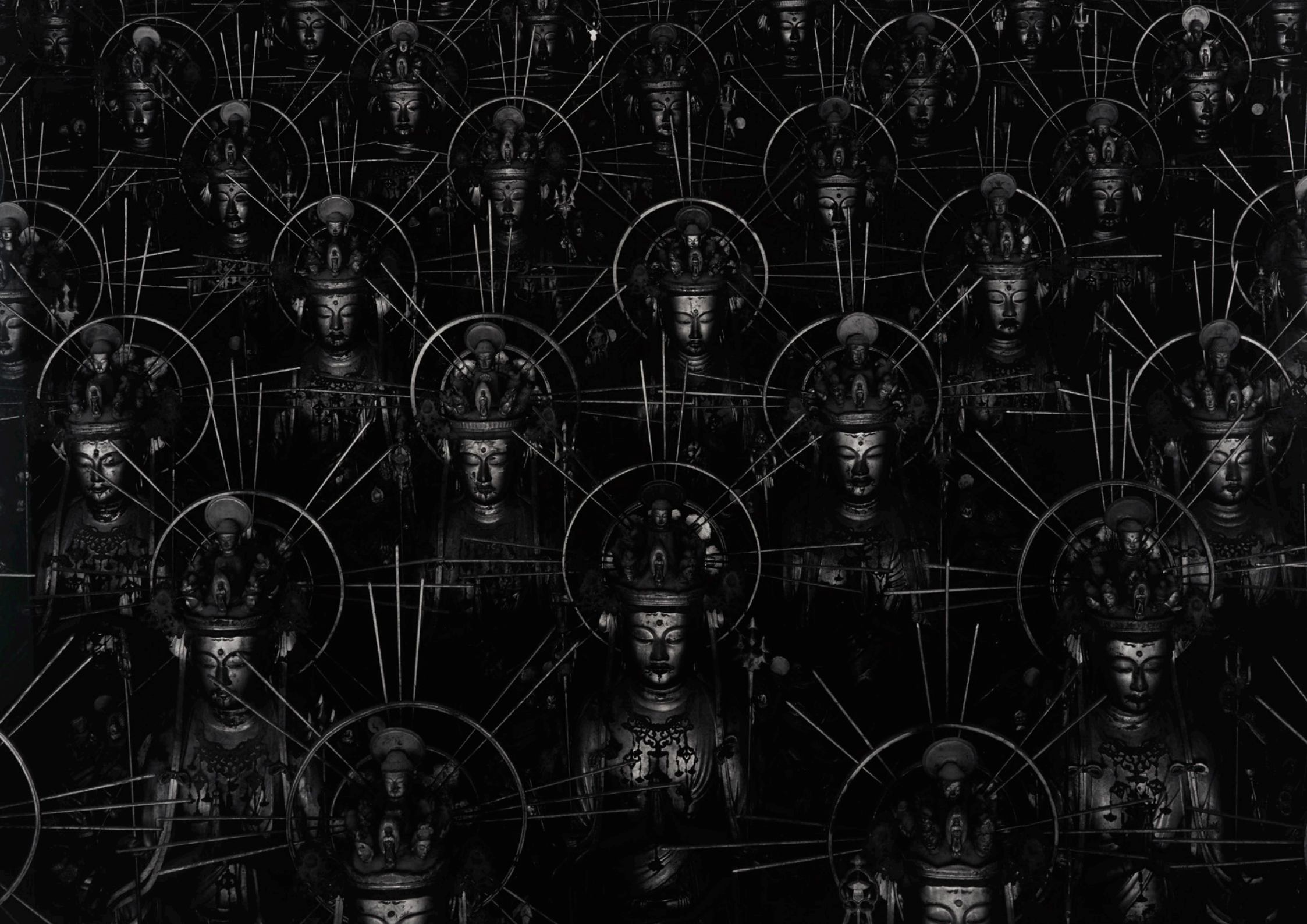
EUR 300,000





Hiroshi Sugimoto  
*Sea of Buddha 007*, 1995  
Gelatin-silver print  
Framed: 152.7 x 182.6 x 7.6 cm  
Framed: 60 1/8 x 71 7/8 x 3 in  
ed. 1 of 5  
SUGI950004-1

USD 100,000







Hugh Hayden  
*Skittles*, 2024  
7 Powder Coated Aluminum Skillets and Hanging Rail  
71.1 x 147.3 x 33 cm  
28 x 58 x 13 in  
HAYD240054

USD 160,000

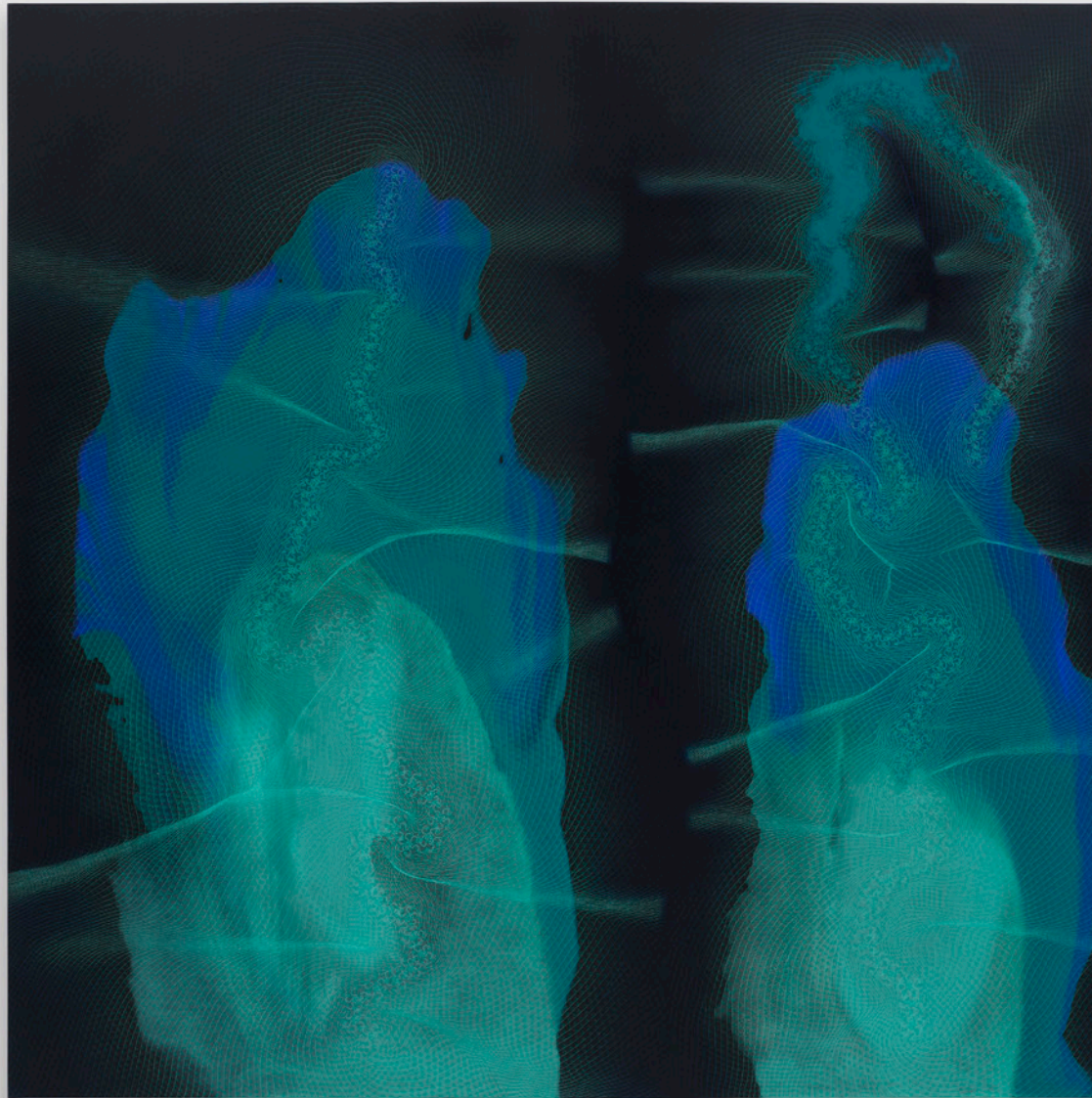


Hugh Hayden  
*Kansas, 2024*  
Cowboy Boots, Tree Bark  
Each Boot: 35.6 x 33 x 12.7 cm  
Each Boot: 14 x 13 x 5 in  
HAYD240053

USD 80,000







Shirazeh Houshiary  
*Cicada*, 2023  
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 / *Cicada* / 2023  
HOUS230005

GBP 275,000



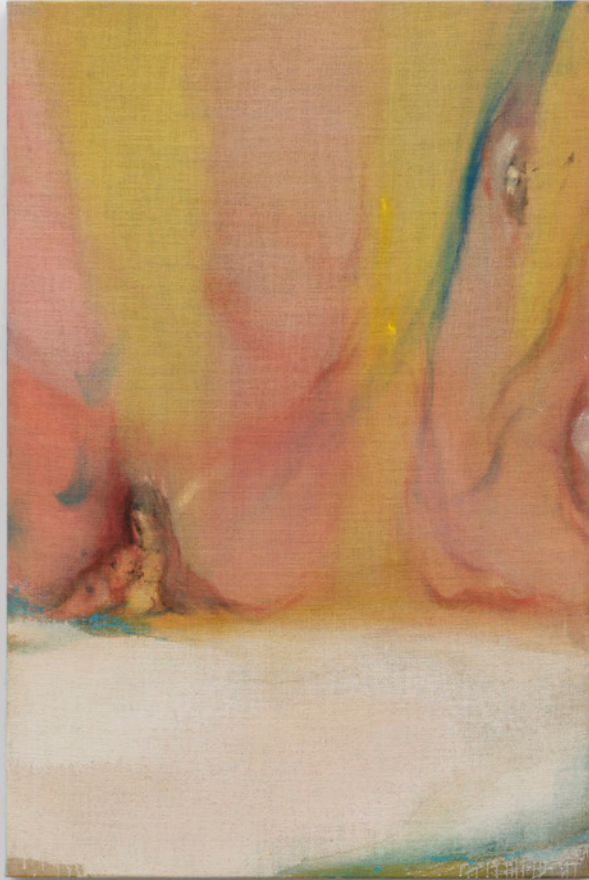


Tunga  
*Untitled (Steel Pod Series)*, 2013  
Stainless steel, steel handle, seashell and iron  
120 x 50 x 50 cm  
47 1/4 x 19 5/8 x 19 5/8 in  
TUNG130001

USD 120,000

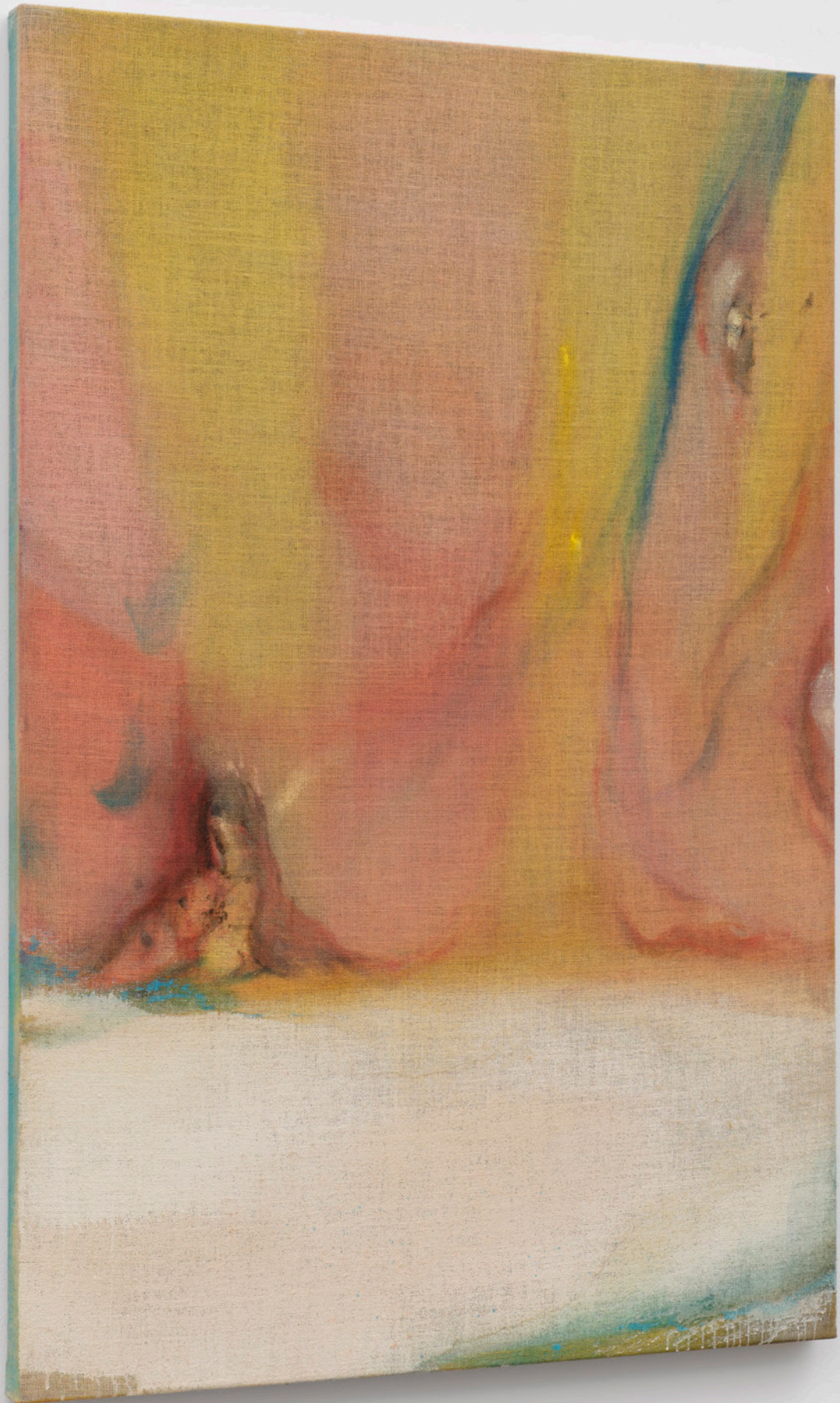






Leiko Ikemura  
*Peace in Spring, 2020*  
Tempera and oil on jute  
150 x 100 x 5 cm  
59 x 39 3/8 x 2 in  
IKEM200010

EUR 110,000





Pedro Reyes  
*Chac Mool*, 2022  
Jadeite  
70 x 82 x 36 cm  
27 1/2 x 32 1/4 x 14 1/8 in  
Plinth: 94 x 100 x 71 cm  
Plinth: 37 x 39 3/8 x 28 in  
REYE220001

USD 140,000





Hélio Oiticica  
*Untitled*, 1955  
Gouache on masonite  
Framed: 60.6 x 58.7 x 4.1 cm  
Framed: 23 7/8 x 23 1/8 x 1 5/8 in  
Inscribed, verso; Projeto No 53  
OIT1550015

USD 400,000

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 Concretist ideas of non-representation to begin making abstract gouaches on cardboard, and very rarely, on masonite. His radical play with geometric forms and vibrant colors embodied in these early works demonstrates an intuitive understanding of color and sensitivity to rhythm that he would later translate into physical space.







FOREVER  
NOW  
REVER  
EVER

Jack Pierson  
*FOREVER NOW*, 2024  
Metal, paint and wood  
247.7 x 119.4 x 7.9 cm  
97 1/2 x 47 x 3 1/8 in  
Signed, titled and dated, verso; Jack Pierson / Forever Now / 2024  
PIER240040

USD 200,000



NOW

R

E

V

E



Olga de Amaral

*Huella IV*, 2007

Cotton, linen, acrylic, gesso

31.1 x 28.6 cm

12 1/4 x 11 1/4 in

Framed: 44.5 x 44.5 x 4.4 cm

Framed: 17 1/2 x 17 1/2 x 1 3/4 in

Signed, titled and dated, verso; Olga de Amaral / *Huella IV* / 2007

AMAR070005

USD 40,000

**Provenance:**

The Artist  
Galería La Cometa, Bogotá  
Private Collection  
Phillips New York, Latin America Sale, 21 November 2017, lot 45  
Private Collection  
Acquired from the above by the present owner

This work belongs to a series of four works from 2007 titled *Huella* (Fingerprint). Like the *Lienzo* series, which makes use of linen and acrylic rather than dyes, Amaral here departs from working exclusively with the language of textile and contextualizes her work within the painting tradition. The artist has experimented with smaller, intimately-scaled works since the 1970s, when she began her extensive series of *Fragmentos* (Fragments).



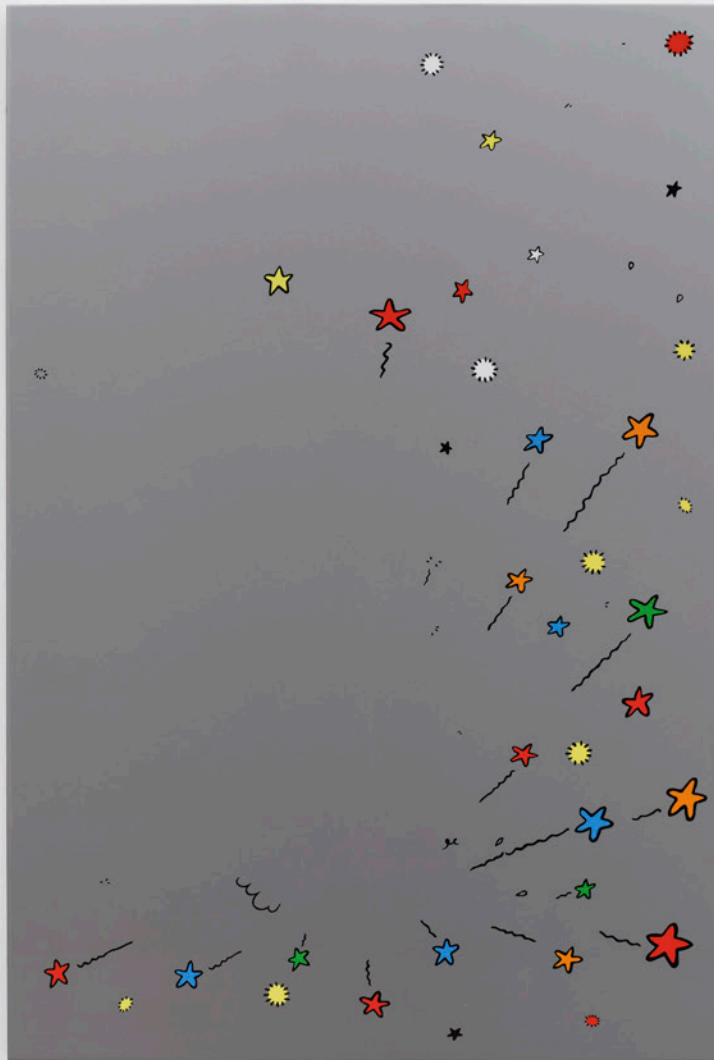




Oliver Lee Jackson  
*Painting (8.15.97)*, 1997  
Water-based paints on linen  
274.3 x 274.3 x 2.5 cm  
108 x 108 x 1 in  
Signed and dated, verso; O.L.J. / 8.15.97  
JACK970001

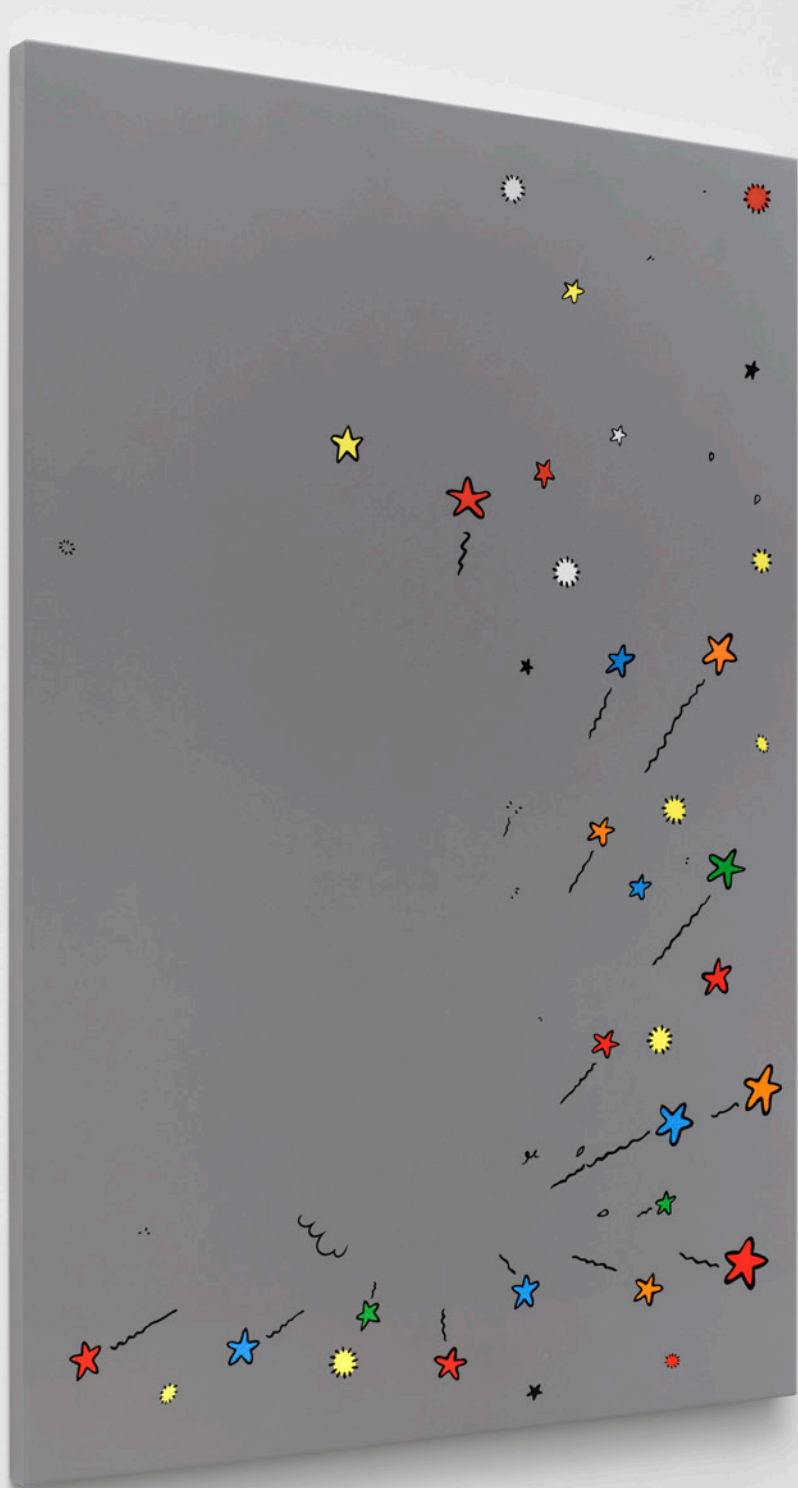
USD 250,000





Ryan Gander  
*Irresistible Force Paradox (Silver Metallic M7Z)*, 2024  
Aluminum and automotive paint  
180 x 122 x 5 cm  
70 7/8 x 48 x 2 in  
GAND240009

GBP 75,000







Rodney Graham  
*Untitled*, 2022  
Oil and sand on linen  
Framed: 201 x 239.1 x 8.3 cm  
Framed: 79 1/8 x 94 1/8 x 3 1/4 in  
GRAR220023

USD 300,000





Cory Arcangel  
PS 2024: 1.2x1.2m, 100 dots/cm, RGB, 16 Bits/Channel, Square Pixels, Pink\_15, Linear, 90°, 10%, Reverse, Perceptual, 2023  
Ditone print on Dibond w/ silicone protective cover, aluminum supports, & brushed aluminum frame  
121.3 x 121.3 x 2.5 cm  
47 3/4 x 47 3/4 x 1 in  
ARCA230017

USD 120,000

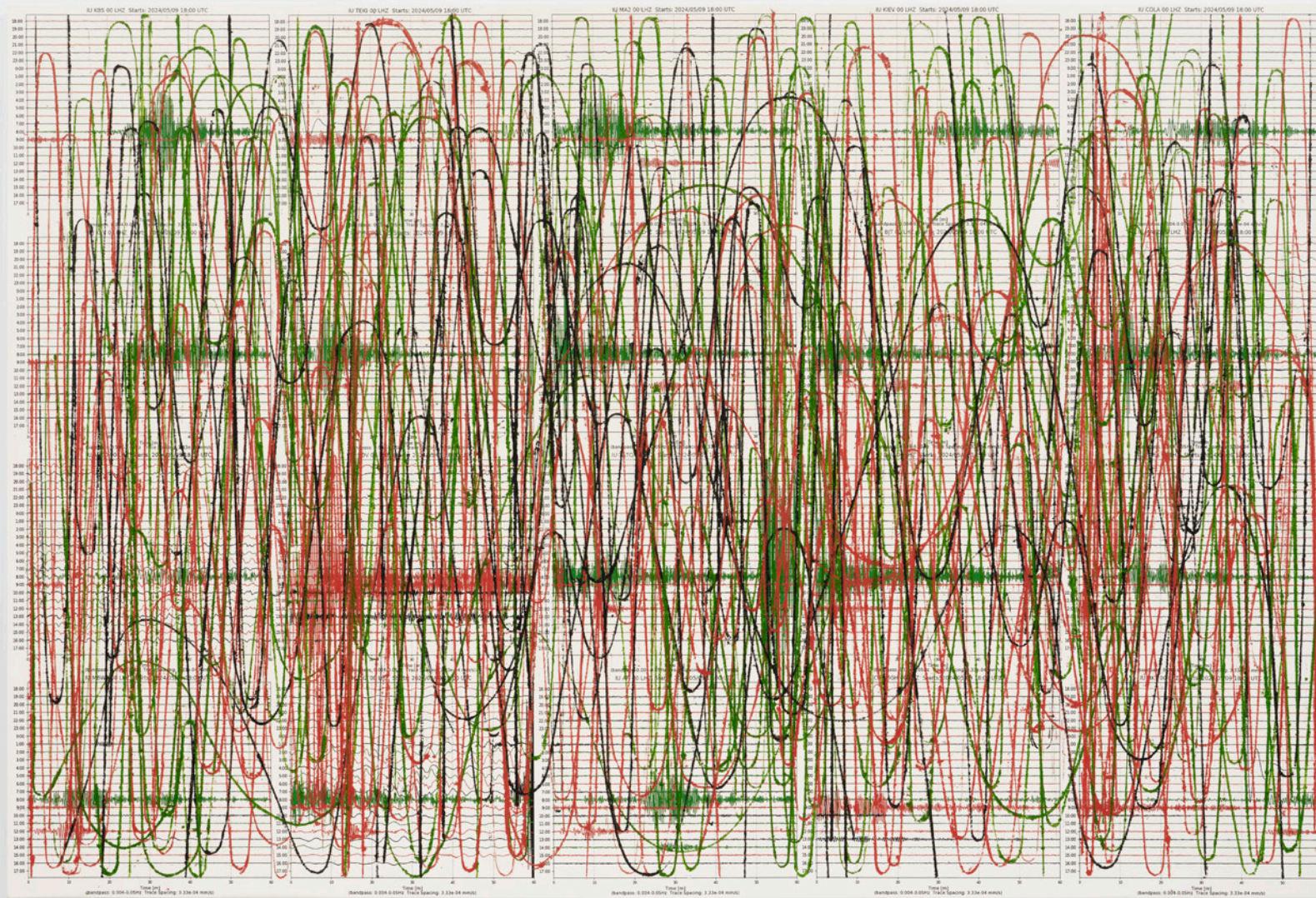


Otobong Nkanga  
*Silent Anchor VI*, 2024  
Rope, glass, ceramic  
Installed: 139.7 x 59.7 x 63.5 cm  
Installed: 55 x 23 1/2 x 25 in  
NKAN240028

EUR 45,000

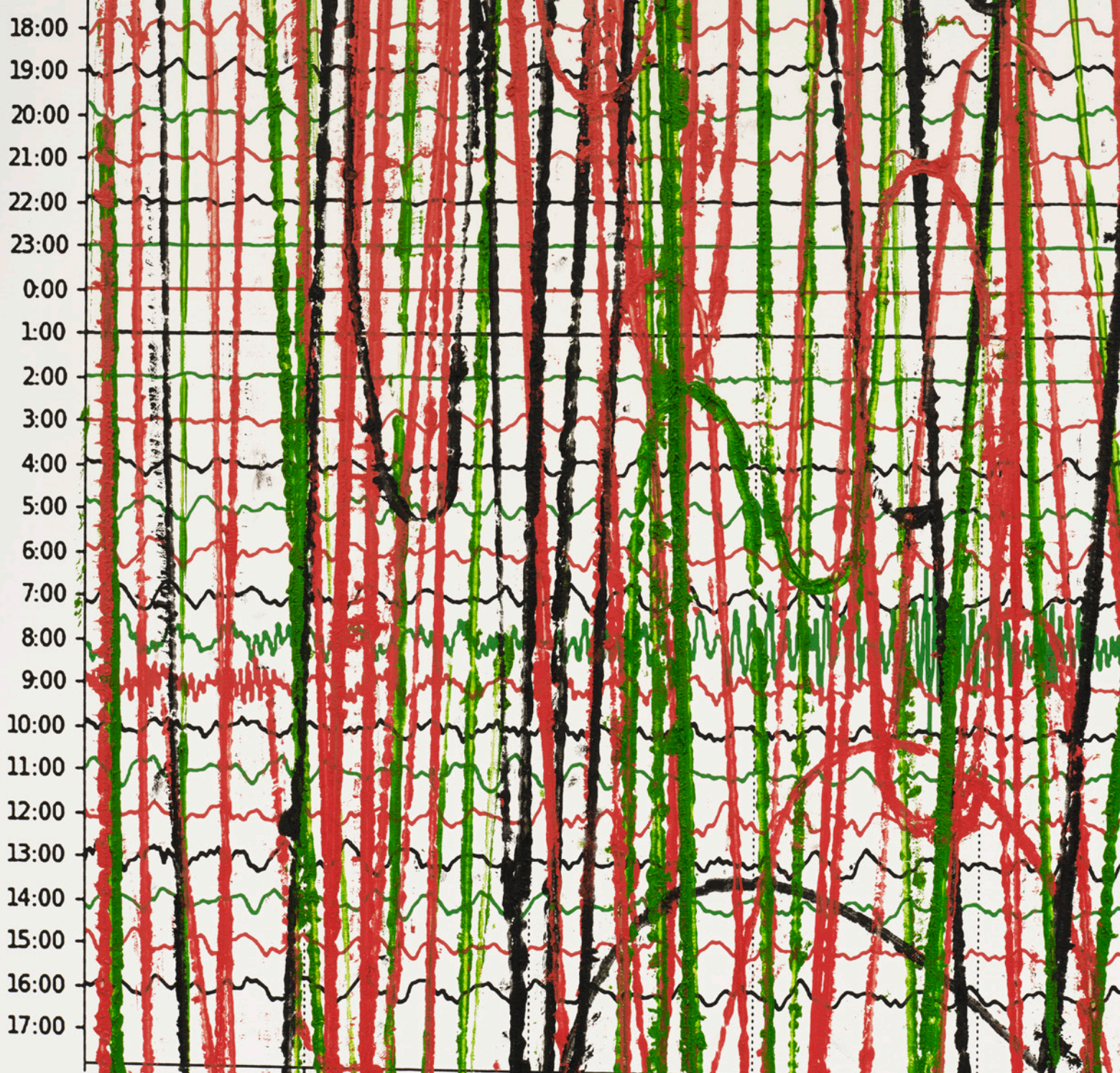
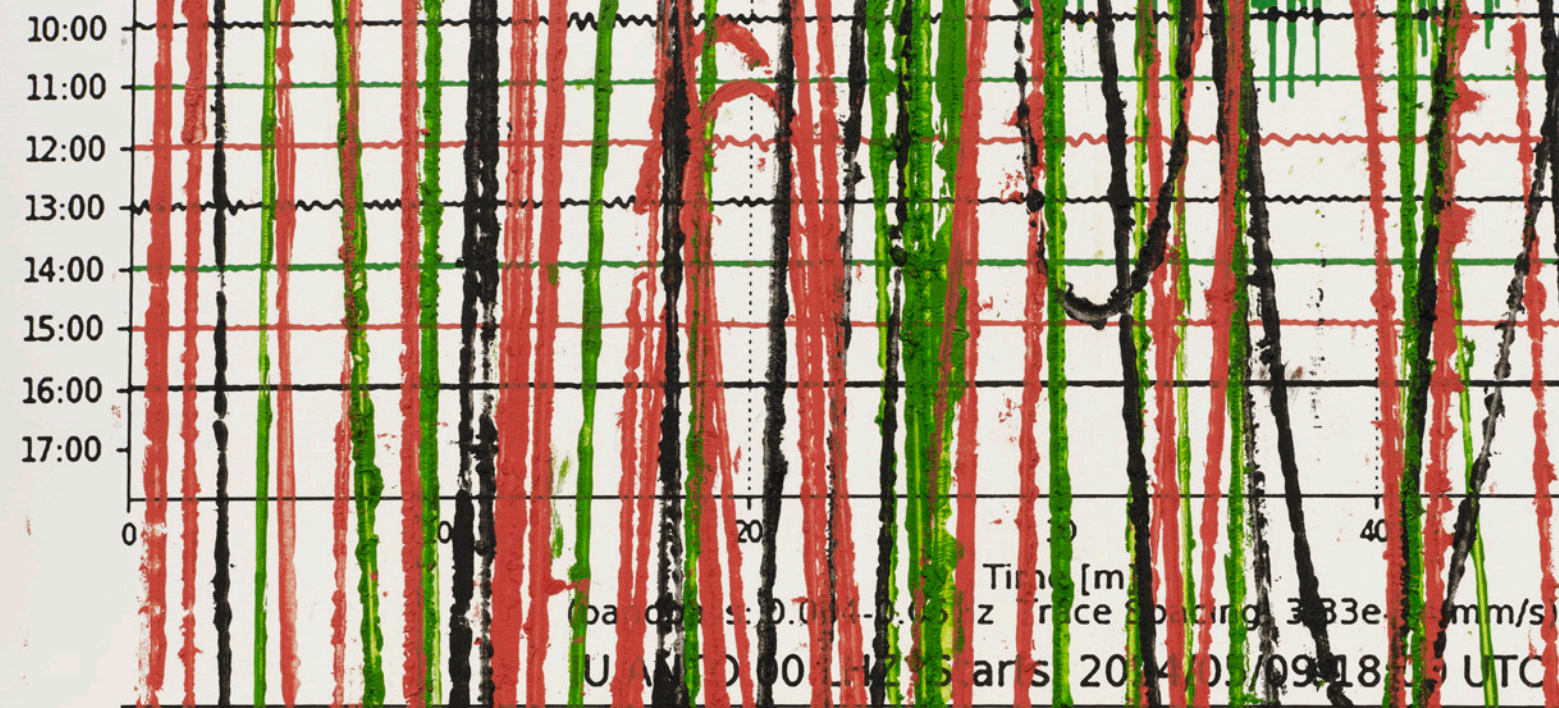






Allora & Calzadilla  
*Untitled (Pulse)*, 2024  
Silkscreen on canvas  
247.3 x 167.6 x 4 cm  
97 3/8 x 66 x 1 5/8 in  
A&C240005

USD 145,000



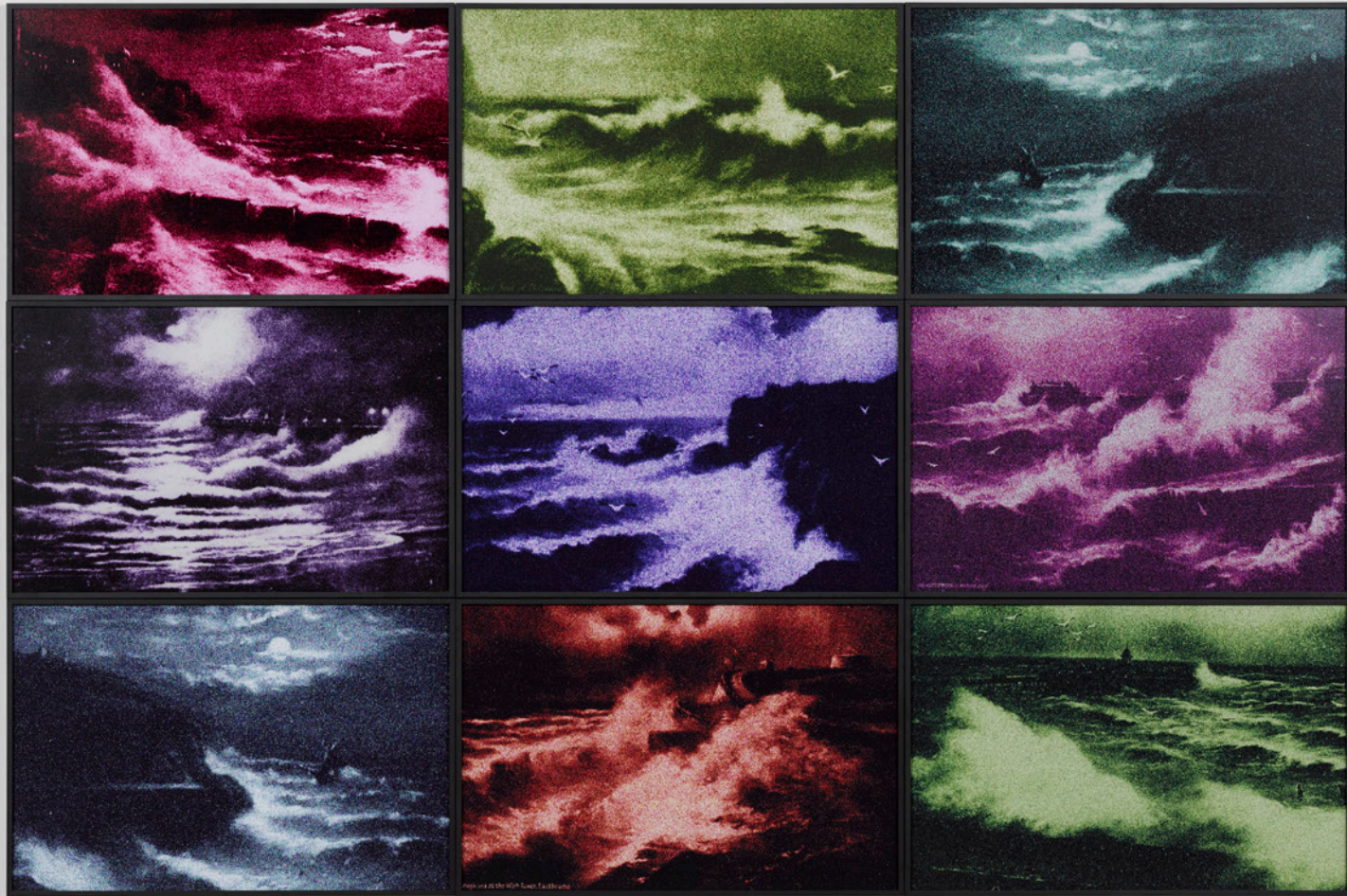




Joanna Pousette-Dart  
*Day for Night*, 2024  
Acrylic on linen covered panel  
87.6 x 101.6 x 3.8 cm  
34 1/2 x 40 x 1 1/2 in  
Signed, titled and dated, verso; J. Pousette-Dart / Day For Night / 2024  
POUS240017

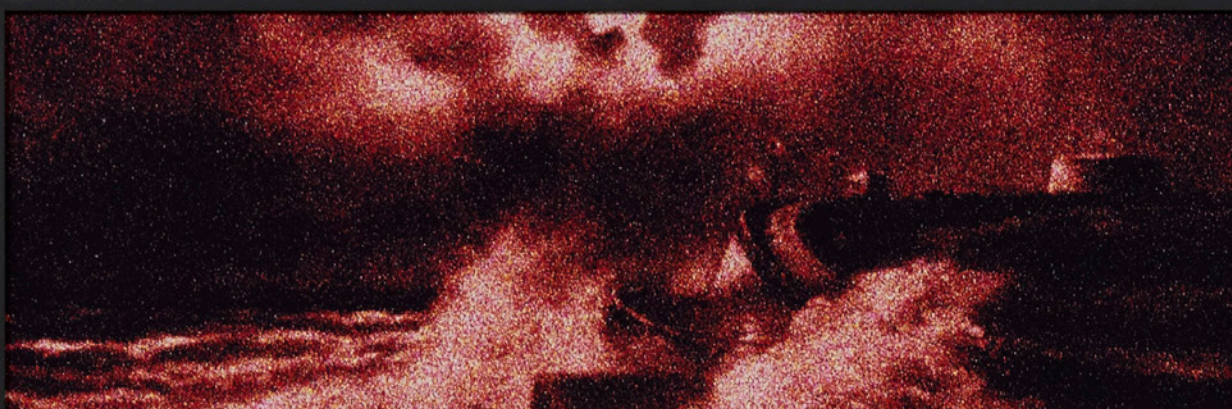
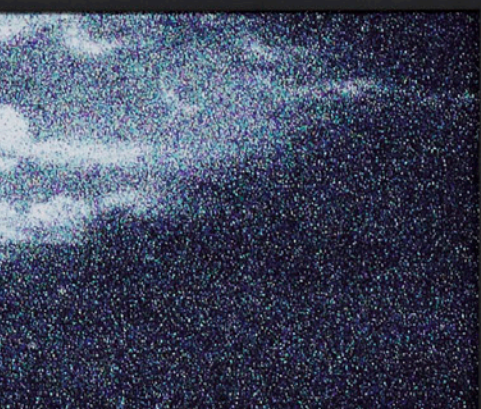
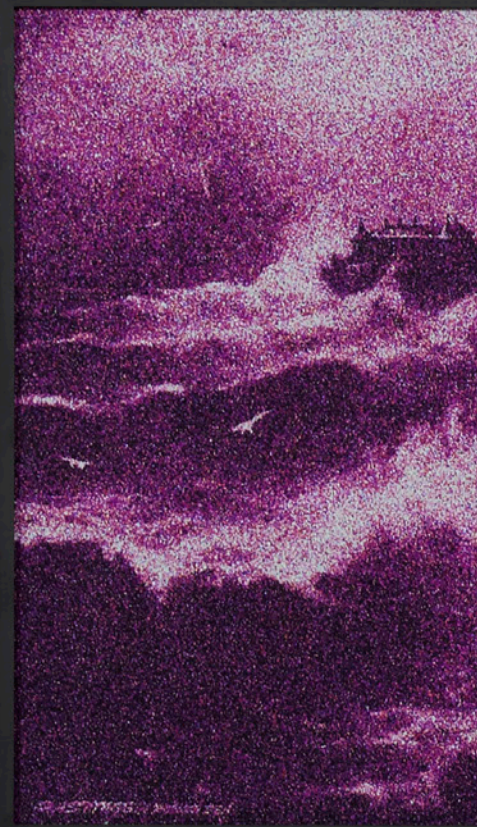
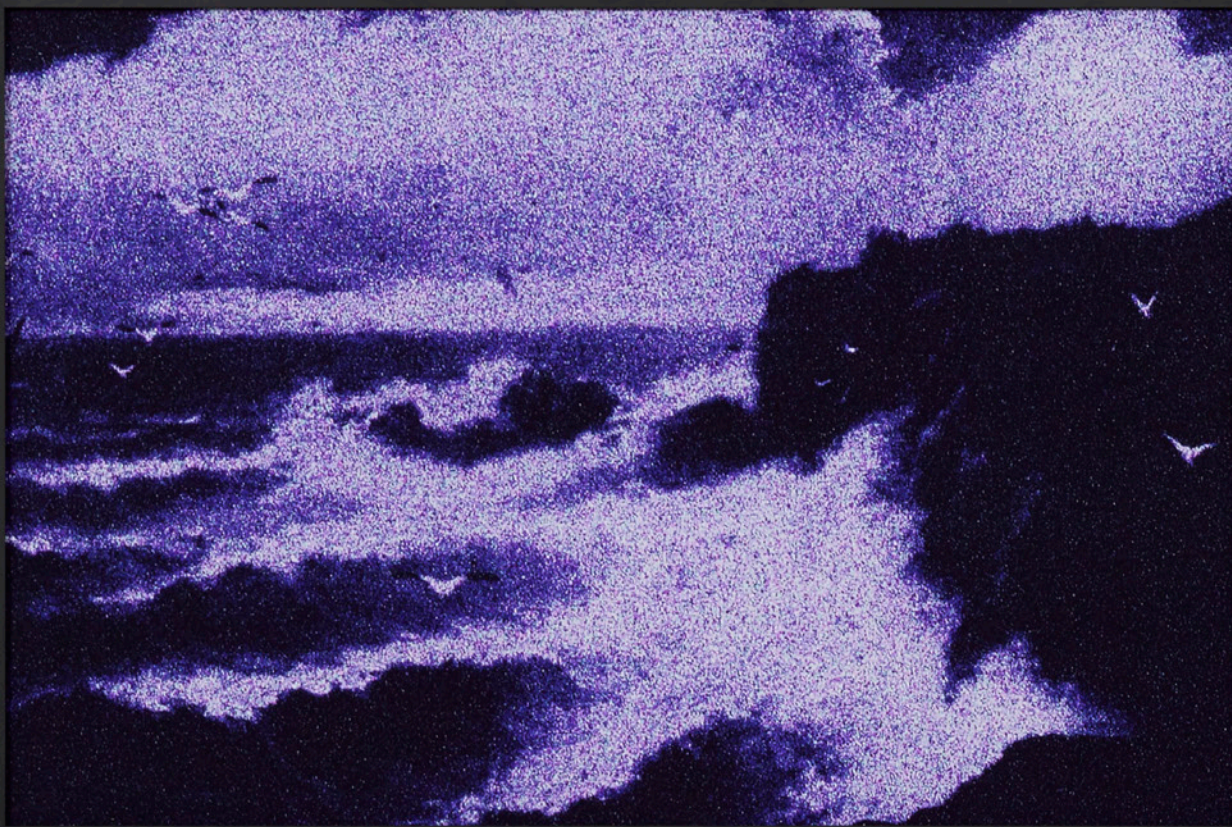
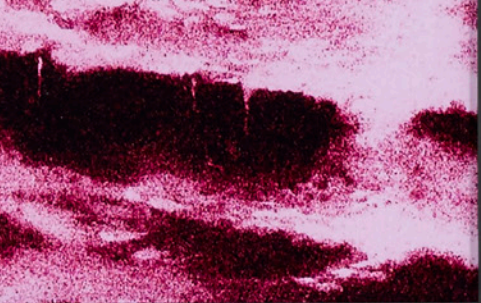
USD 60,000





Susan Hiller  
*Roughly, By Night*, 2015  
Unique archival pigment prints  
Installed: 153.6 x 229.2 x 2.5 cm  
Installed: 60 1/2 x 90 1/4 x 1 in  
HILS150004

USD 75,000



Kelly Akashi  
*Cultivator (Radiant Stamens)*, 2023-2024  
Lost-wax cast bronze, hand-blown uranium glass, rammed earth  
34.3 x 50.8 x 30.5 cm  
13 1/2 x 20 x 12 in  
AKAS240040

USD 55,000

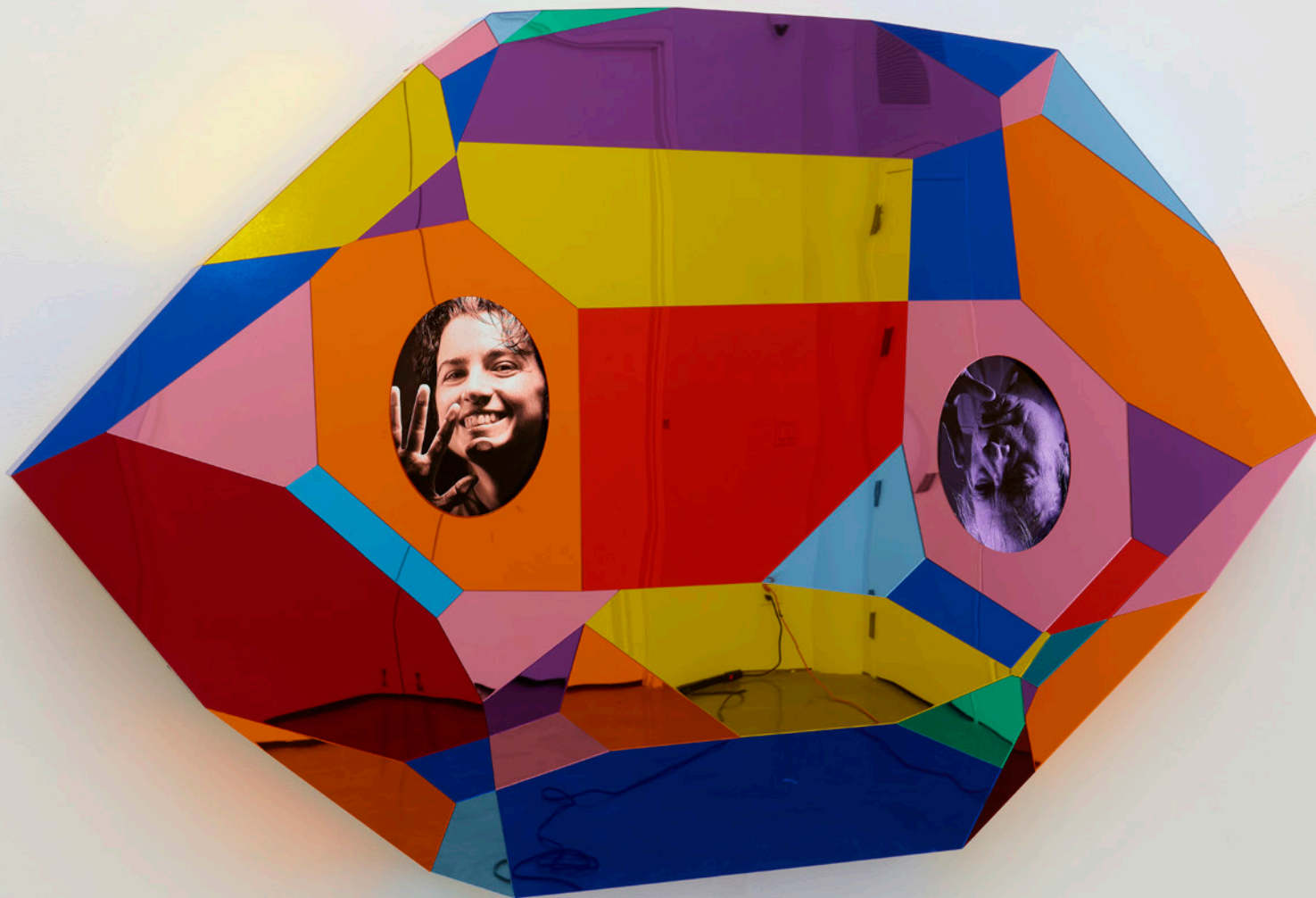




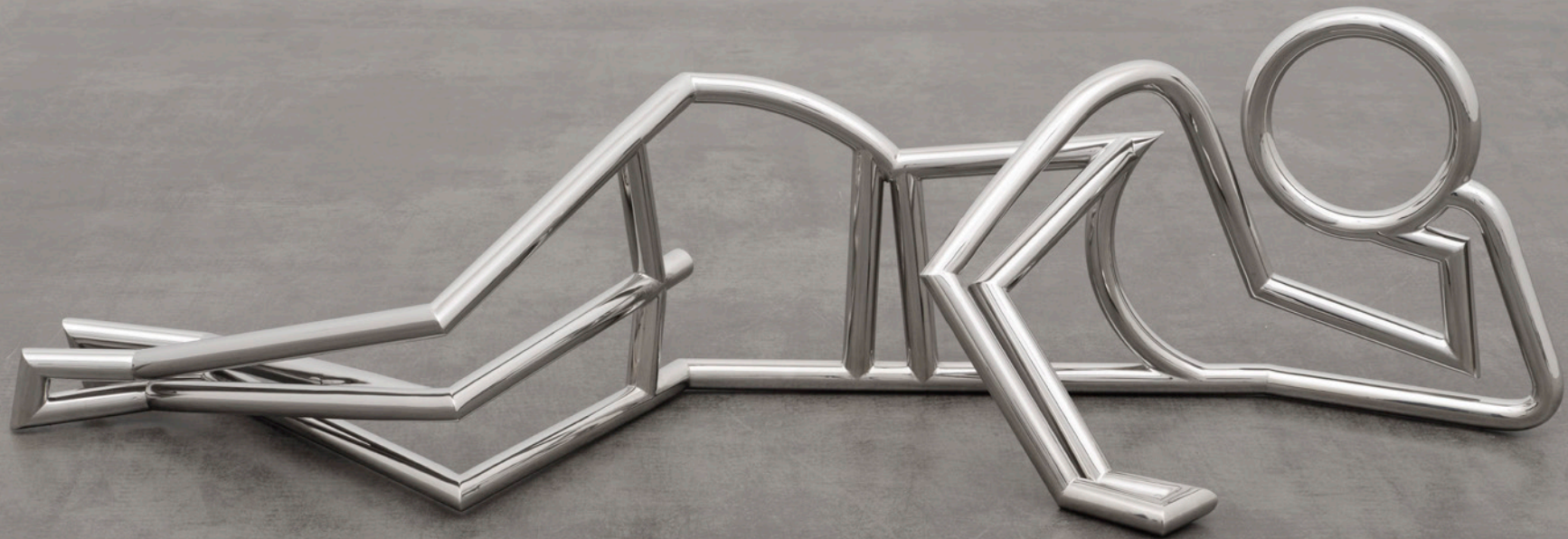


Tony Oursler  
*AmorPH*, 2024  
Polychromatic mirror acolyte and digital screen  
101.6 x 172.7 x 7.9 cm  
40 x 68 x 3 1/8 in  
OURS240003

USD 125,000







Julian Opie  
*Figure 3, position 2.*, 2022  
Polished stainless steel  
41 x 50 x 157 cm  
16 1/8 x 19 5/8 x 61 3/4 in  
OPIE220058

GBP 95,000



LISSON GALLERY