

An abstract painting with a textured, woven appearance. The color palette is dominated by warm, earthy tones: deep reds, oranges, yellows, and browns. A central, somewhat indistinct figure or form is rendered in shades of red and orange, appearing to emerge from a lighter, greyish-brown background. The overall composition is layered and expressive, with visible brushstrokes and a sense of depth.

Leiko Ikemura
Frieze London
Booth D01
October 9–13, 2024

LISSON GALLERY

Lisson Gallery at Frieze London 2024
Booth D01
9 – 13 October 2024

Lisson Gallery is pleased to present the first presentation of work by Japanese-Swiss artist Leiko Ikemura in London, with the artist unveiling a solo booth for Lisson's booth at Frieze London 2024, also marking the beginning of her representation by the gallery. Ikemura, an internationally active artist based in Berlin, masterfully navigates multiple mediums, from ethereal oil paintings to introspective drawings, watercolors, and sculptures. Her practice is a continuous dialogue between the past and present, the personal and the universal. For her Frieze booth, Ikemura will showcase a selection of tempera and oil paintings on jute as well as glass, terracotta, and bronze sculptures. This presentation offers a glimpse into her unique vision, ahead of the upcoming solo exhibitions at Kunsthalle Emden (2024), Museum of Contemporary Art Tokyo (2024), and Bündner Kunstmuseum, Chur (2025). Ikemura will also open her first exhibition at Lisson Gallery in Spring 2025 in New York.

Presented on the booth is *Usagi Kannon Pray (168)* (2022), representing one of the most prominent motifs in her work: the 'usagi,' Japanese for rabbit, first appeared in her work following the 2011 Tohoku earthquake and Fukushima nuclear disaster. This mythical hybrid creature, considered a messenger for the 'kami' (gods), integrates rabbit ears with a human face, symbolising universal suffering, resilience, and renewal. This smaller bust is reminiscent of Ikemura's bronze sculpture, *Usagi Kannon (Rabbit Bodhisattva of Mercy)* (2013/ 2018), presented at the Sainsbury Centre Sculpture Park and Yorkshire Sculpture Park. Visitors will notice the usagi figure throughout Lisson's Frieze London presentation.

Ikemura's work is influenced by Japanese Shintoism, an ancient belief system that reveres the presence of spirits in all creatures, objects, and landscapes and emphasizes the interconnectedness of nature and humanity. This worldview emerges throughout the presentation in her cosmic landscape paintings, such as *Yellow Scape* (2020), *Lago Rondo* (2020) and *B-bay* (2020), where feminine forms morph into mythical forestscapes. Rooted in these beliefs, Ikemura also reinterprets Western archetypes of the female form, a subject she has explored through themes of transition, cross culturalism, collective responsibility, and sexuality since the 1980s.

Through her practice, Ikemura seeks to emancipate the feminine body from its conventional depictions in art and disrupting social norms. Works such as *Double Figure* (2024) depict female figures in a state of transformation – defiant, independent, yet fragile and ethereal, almost ghost-like – representing the transient nature of girlhood. Similarly, *Girl Standing in Yellow* (2023) strikingly portrays a younger female figure set against vibrant, yellow-chartreuse background. The smallest painting on the booth, *Haruko* (2016) focuses on the face of a young female within a deep orange hue. The title of the work, a Japanese name that translates to "spring child," touches further upon the innocence and delicate nature of childhood juxtaposed with an expression of wisdom.

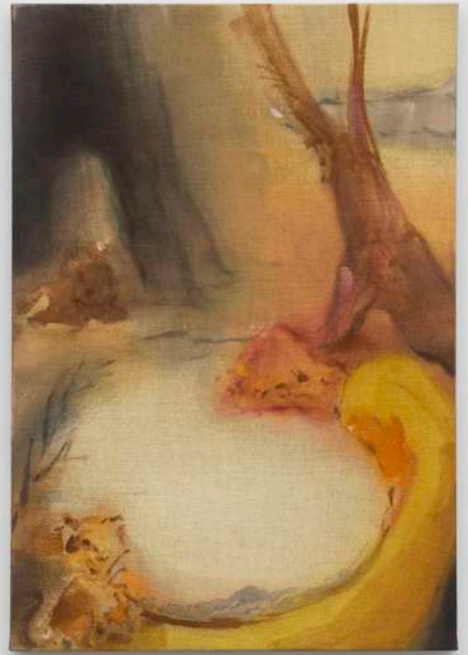
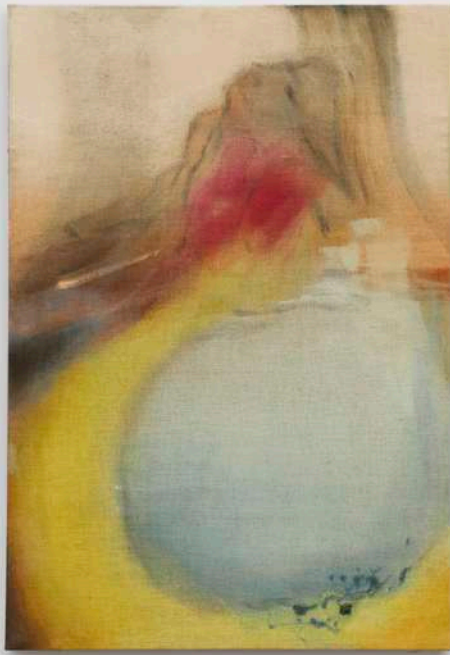
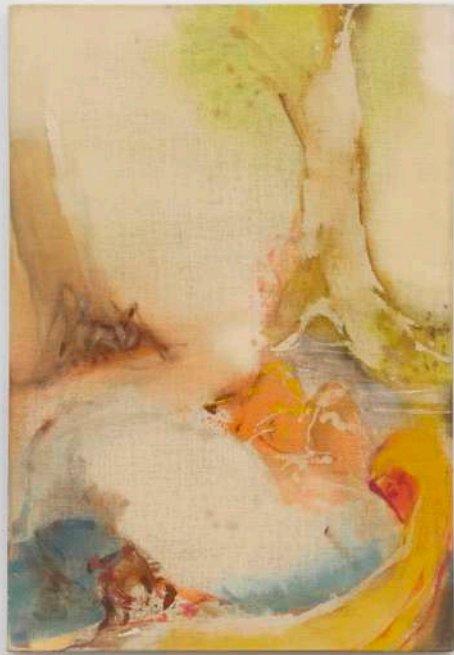
Usagi Kannon Pray (168), 2022
Patinated bronze
168 x 60 x 50 cm
66 1/8 x 23 5/8 x 19 5/8 in
IKEM220015

EUR 168,000



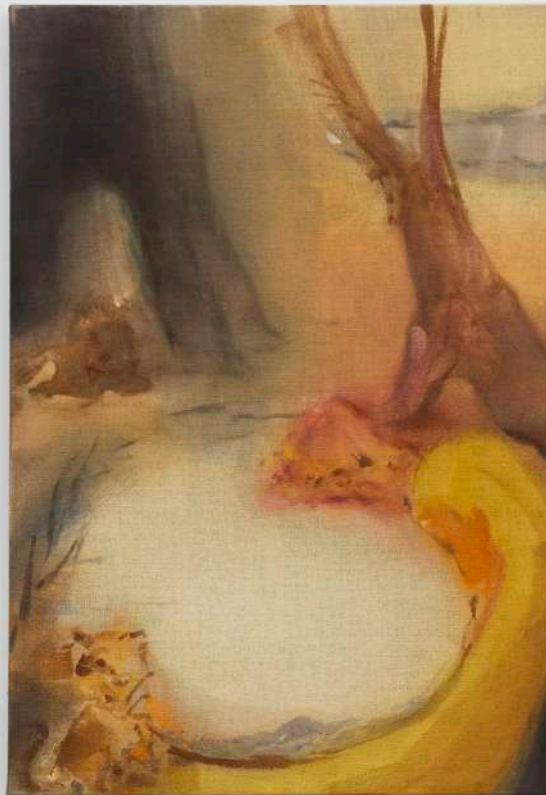


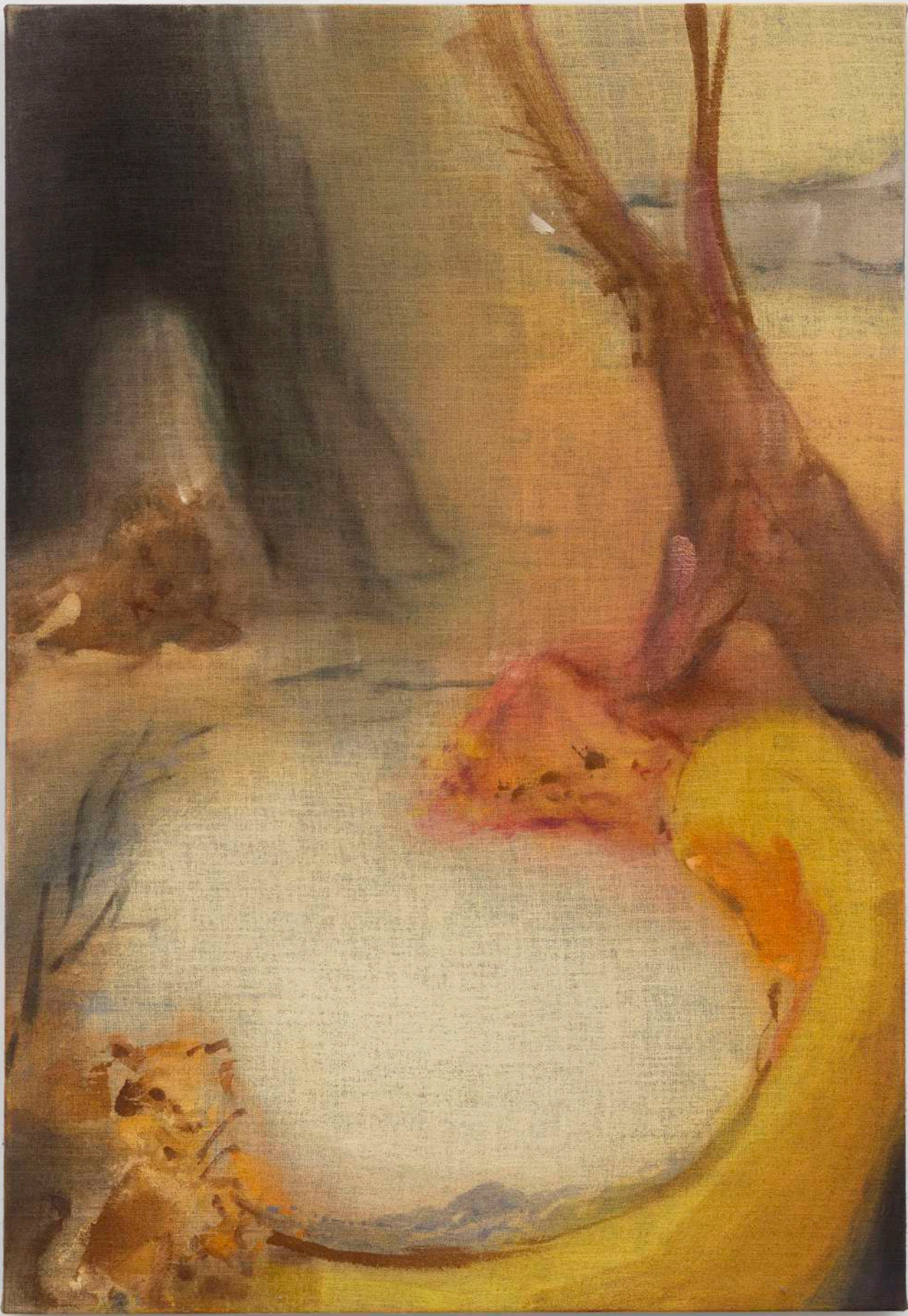


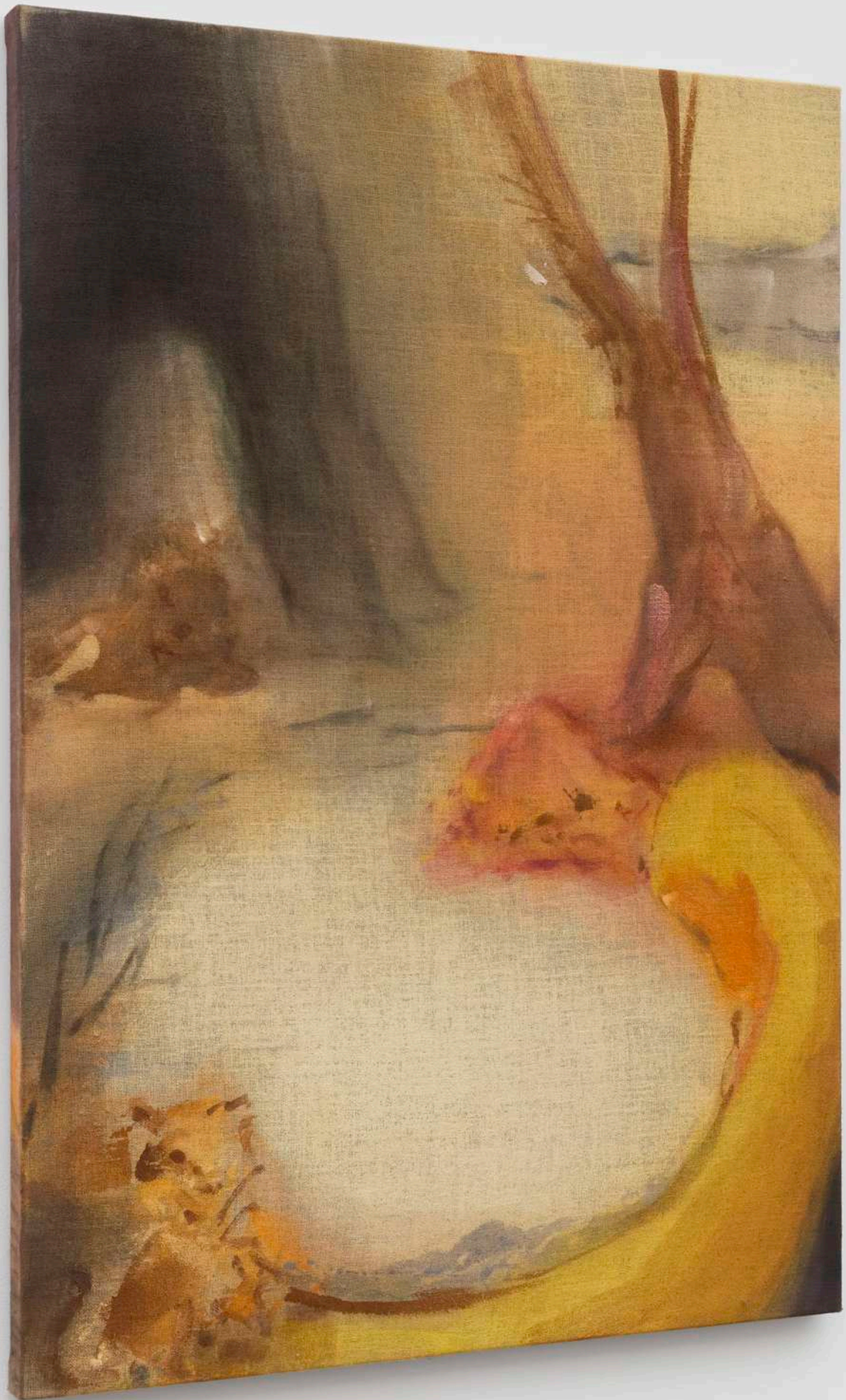


B-bay, 2020
Tempera and oil on jute
160 x 110 x 4,5 cm
63 x 43 1/4 x 1 3/4 in
Signed, verso; Leiko Ikemura
IKEM200006

EUR 108,000

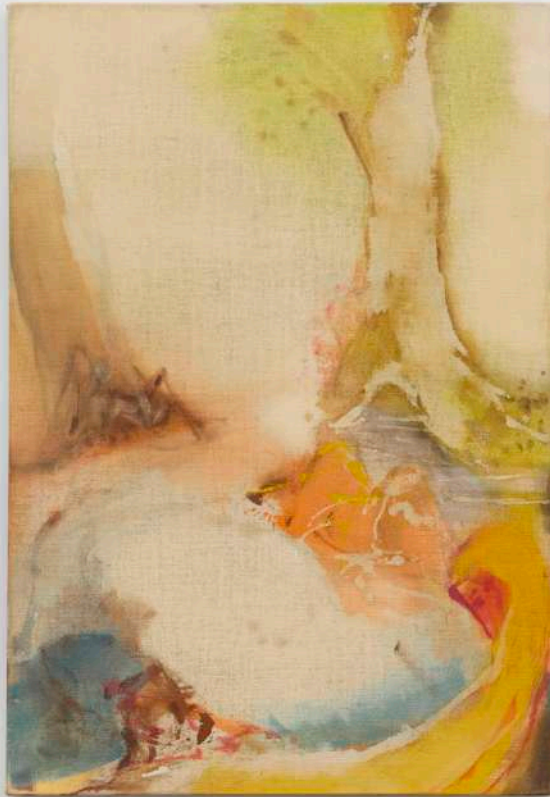


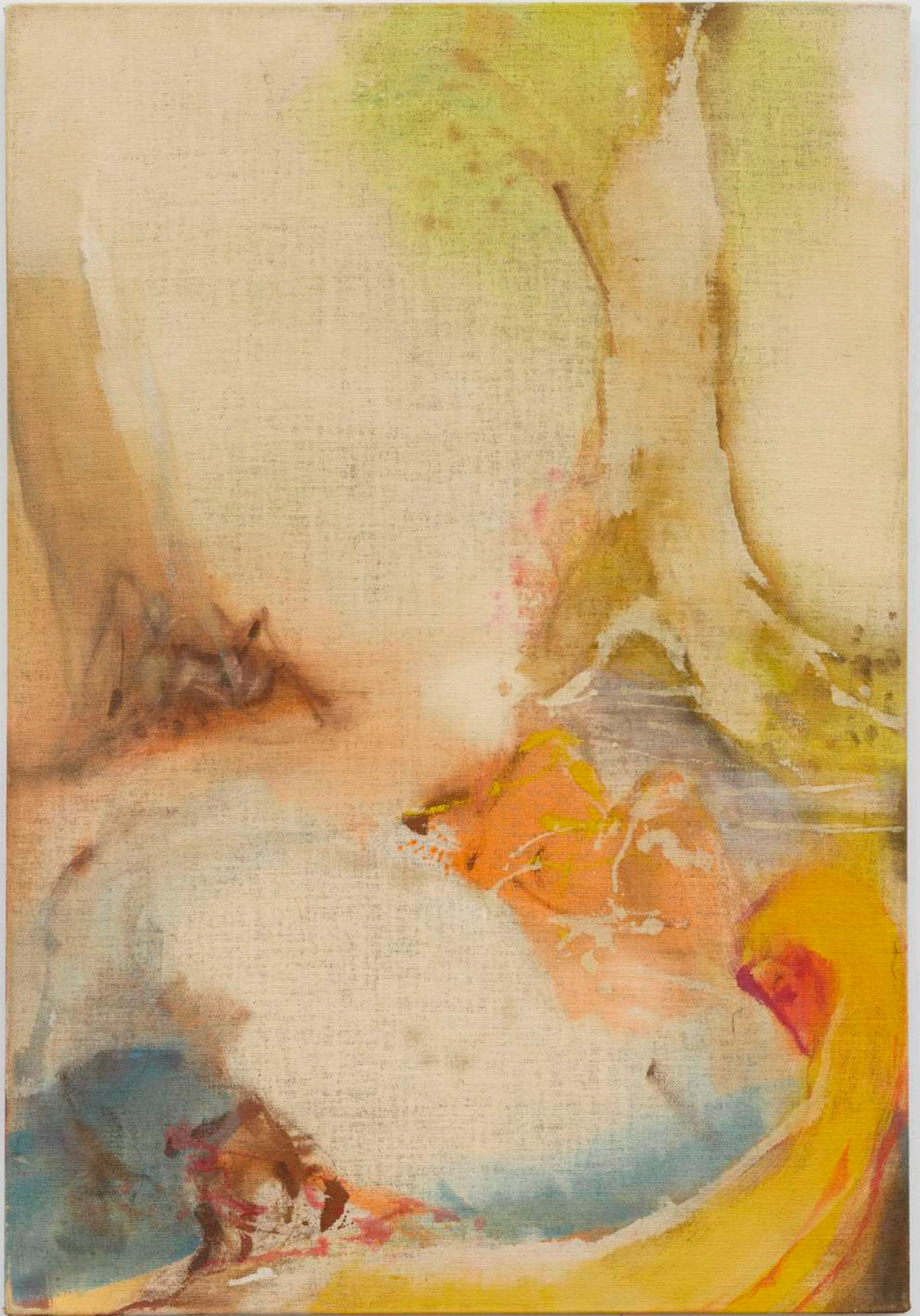


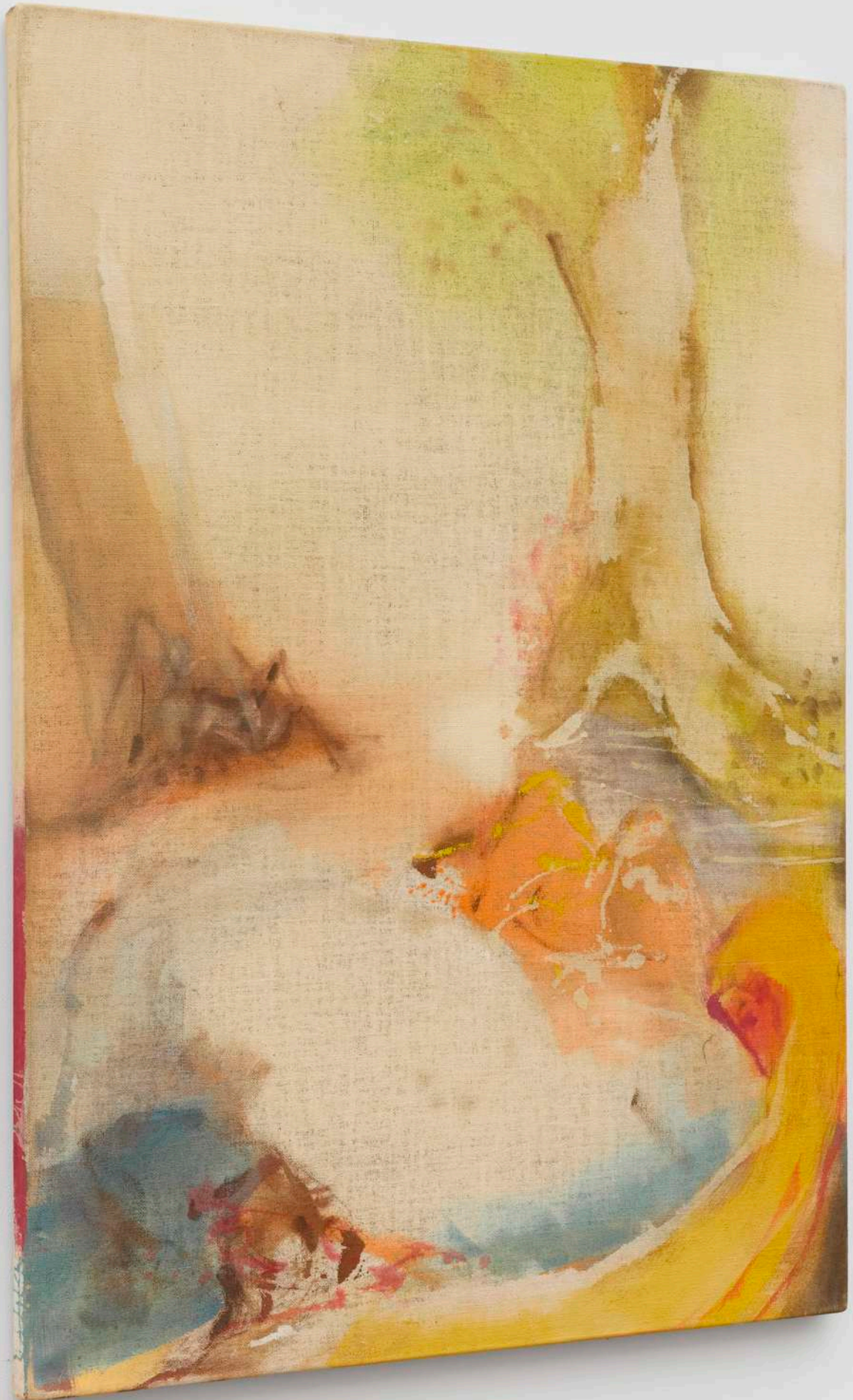


Yellow Scape, 2020
Tempera and oil on jute
160 x 110 x 4.5 cm
63 x 43 1/4 x 1 3/4 in
Signed, verso; Leiko Ikemura
IKEM200003

EUR 108,000

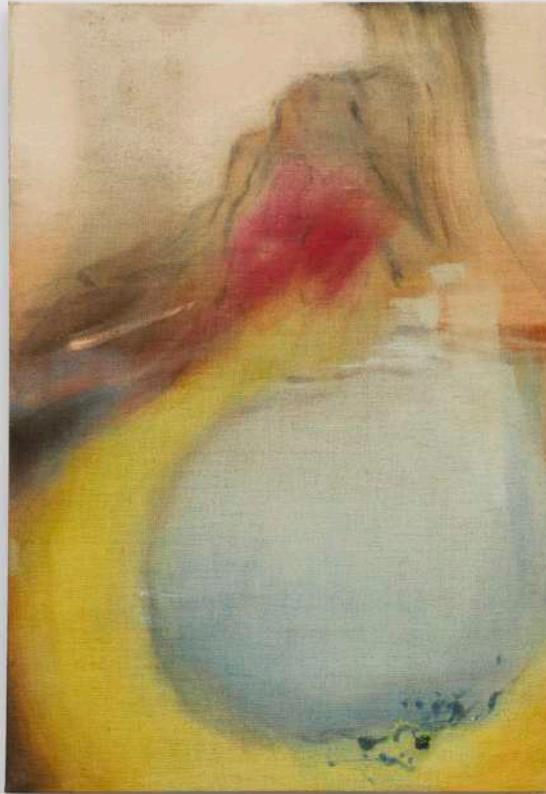


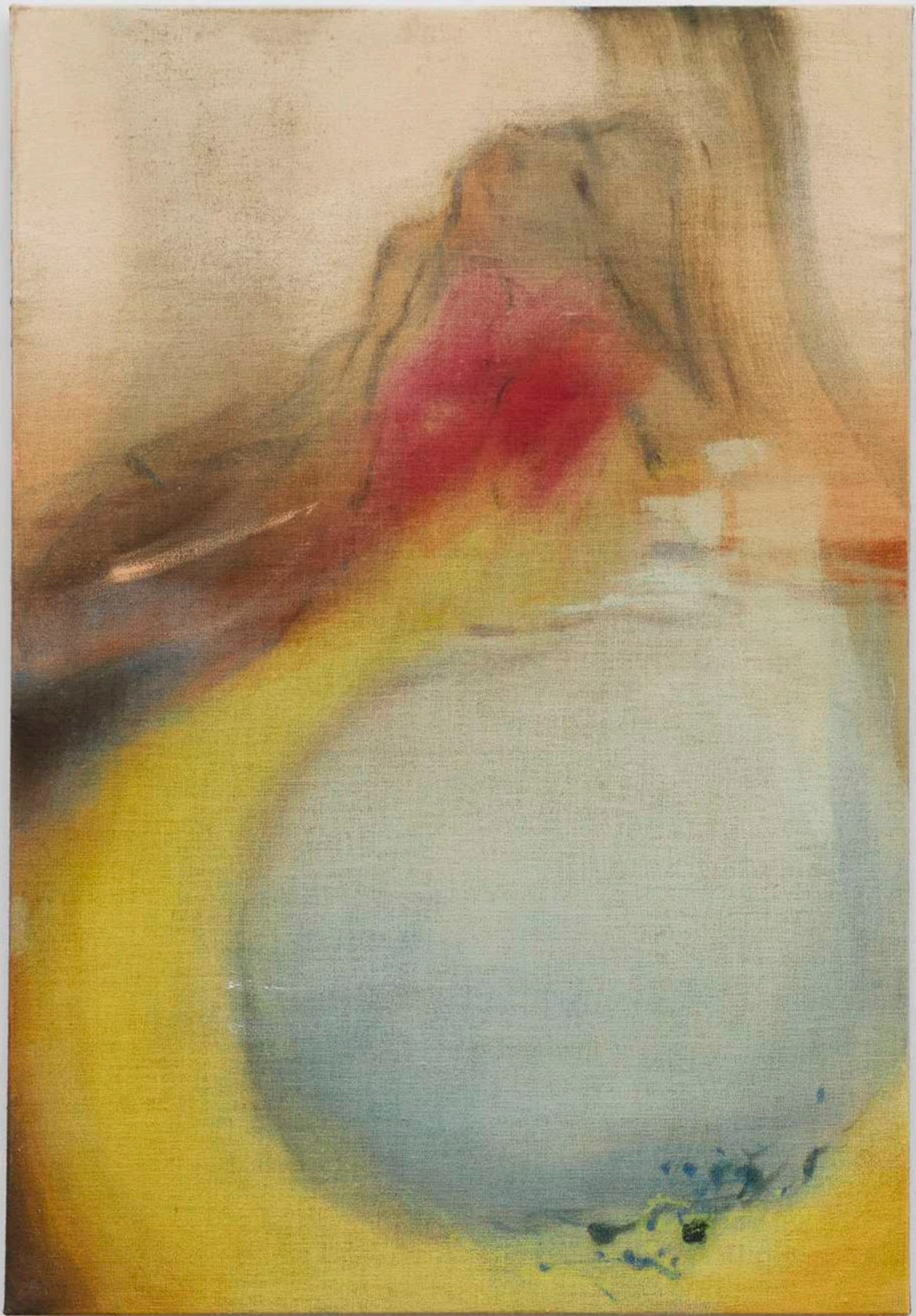


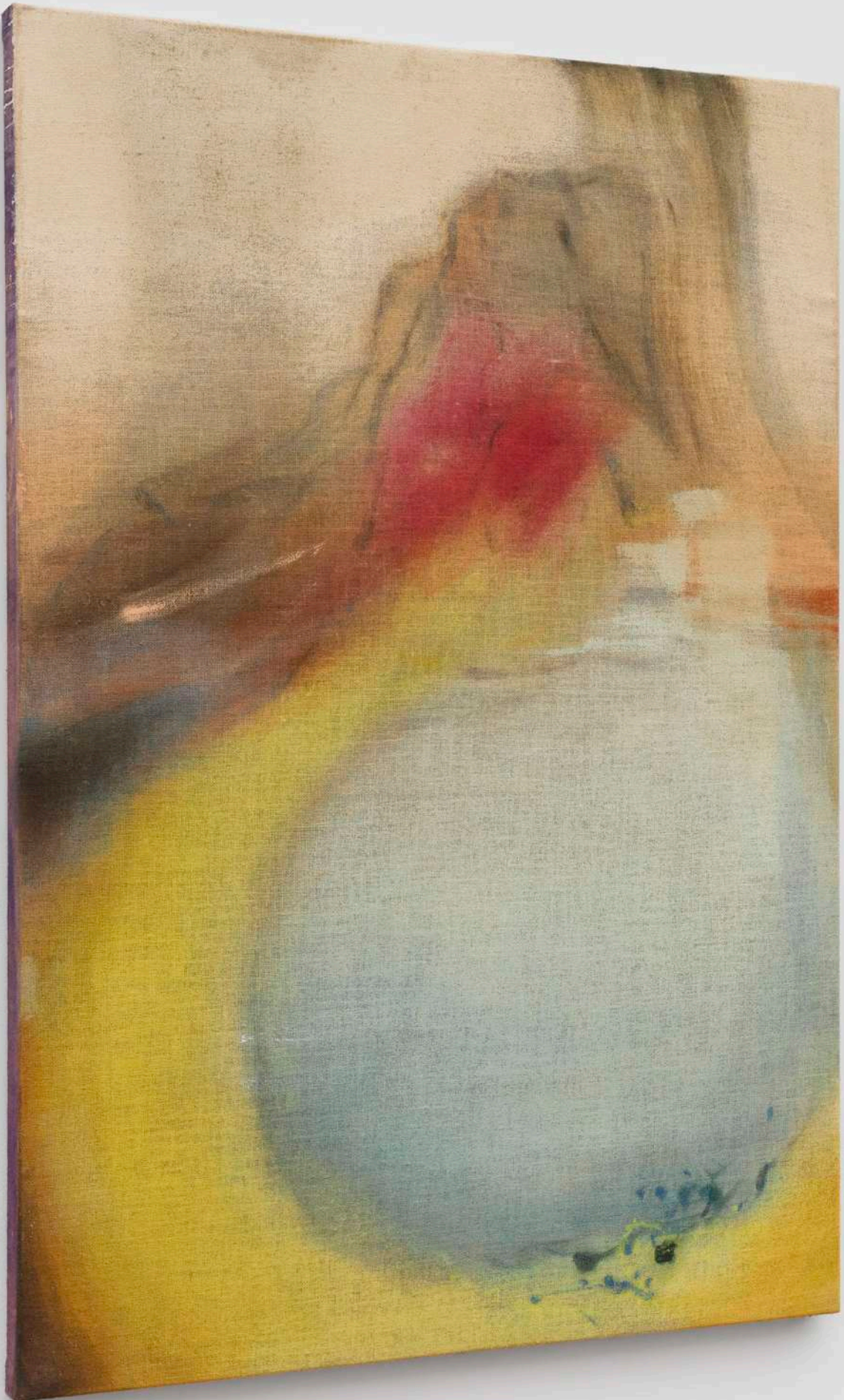


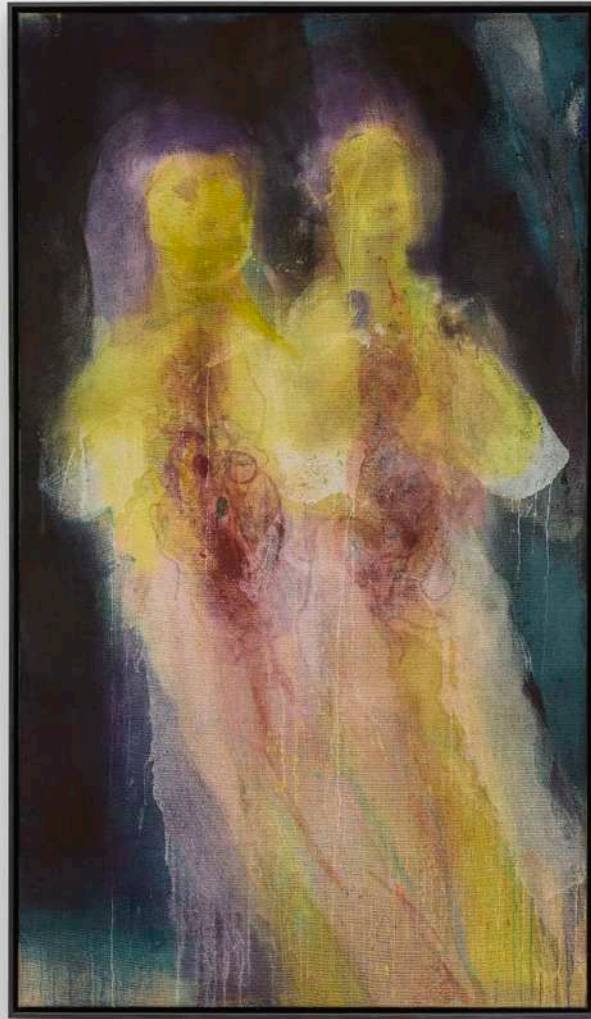
Lago Rondo, 2020
Tempera and oil on jute
160 x 110 x 4.5 cm
63 x 43 1/4 x 1 3/4 in
Signed, verso; Leiko Ikemura
IKEM200005

EUR 108,000



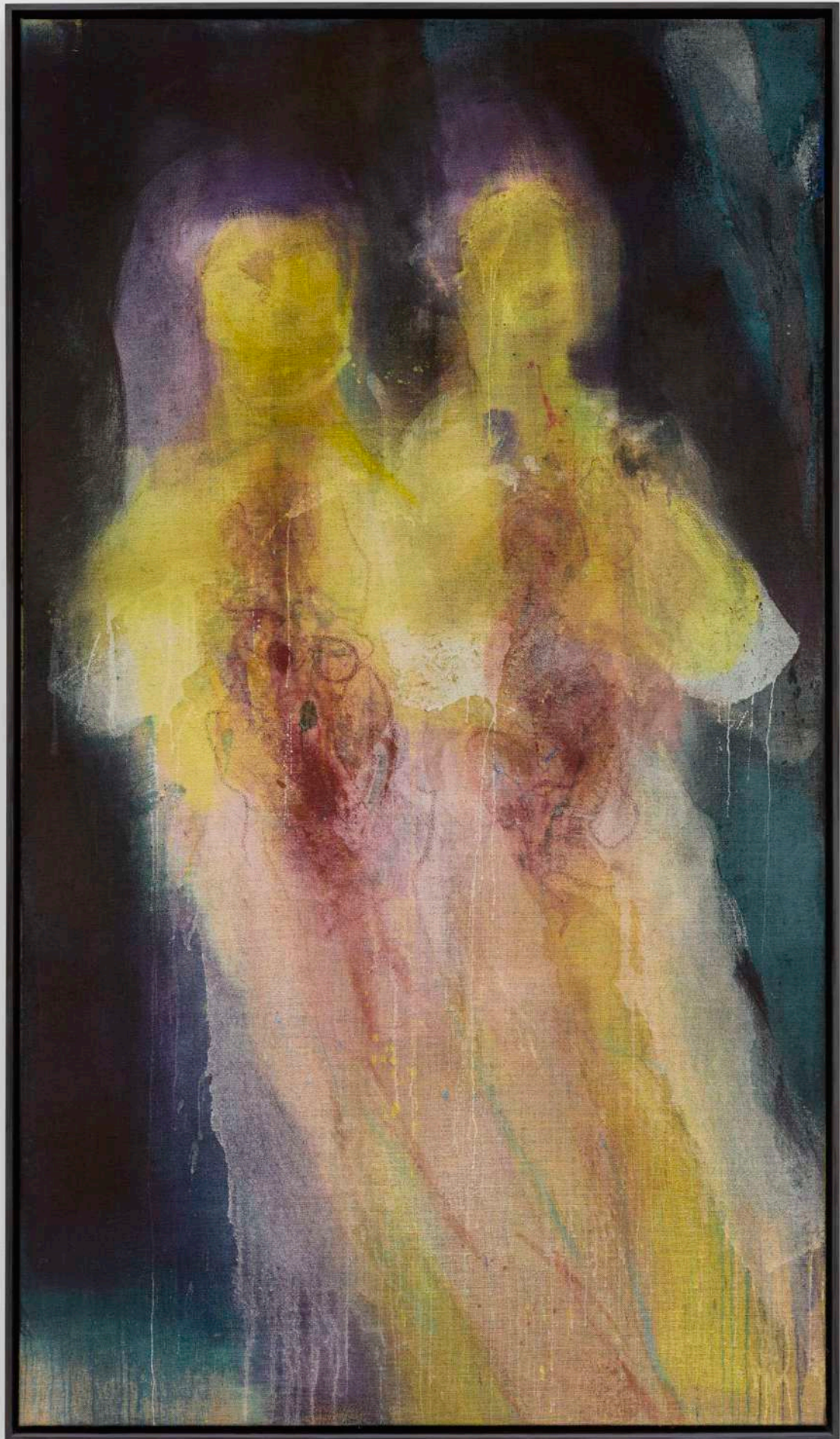


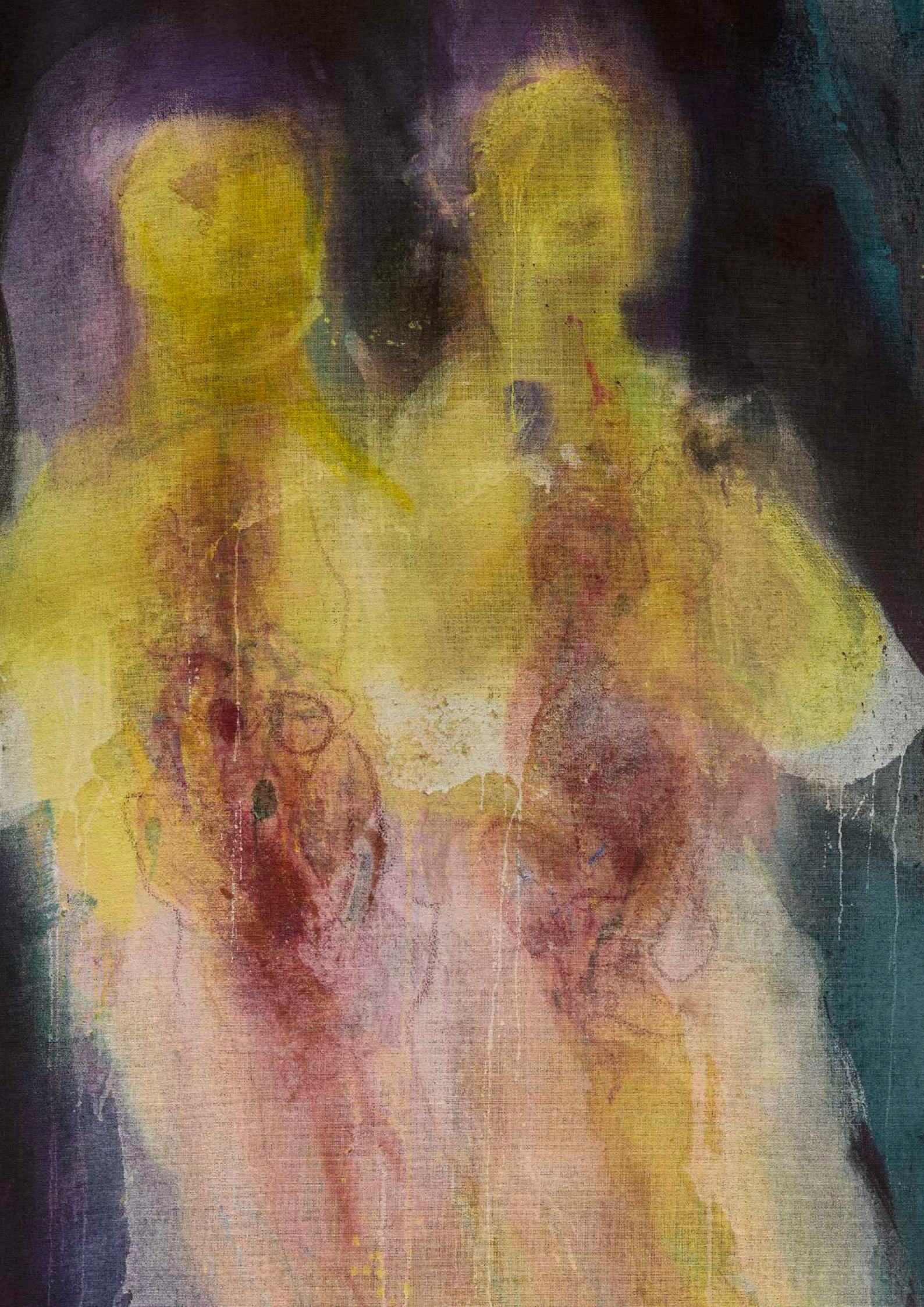




Double Figure, 2024
Tempera and oil on canvas
Framed: 213.5 x 124 x 7 cm
Framed: 84 x 48 7/8 x 2 3/4 in
IKEM240003

EUR 130,000





Pink Cat, 2021/23
Patinated bronze
65 x 41 x 33 cm
25 5/8 x 16 1/8 x 13 in
Ed. 2 of 5
IKEM230005-2

Sold







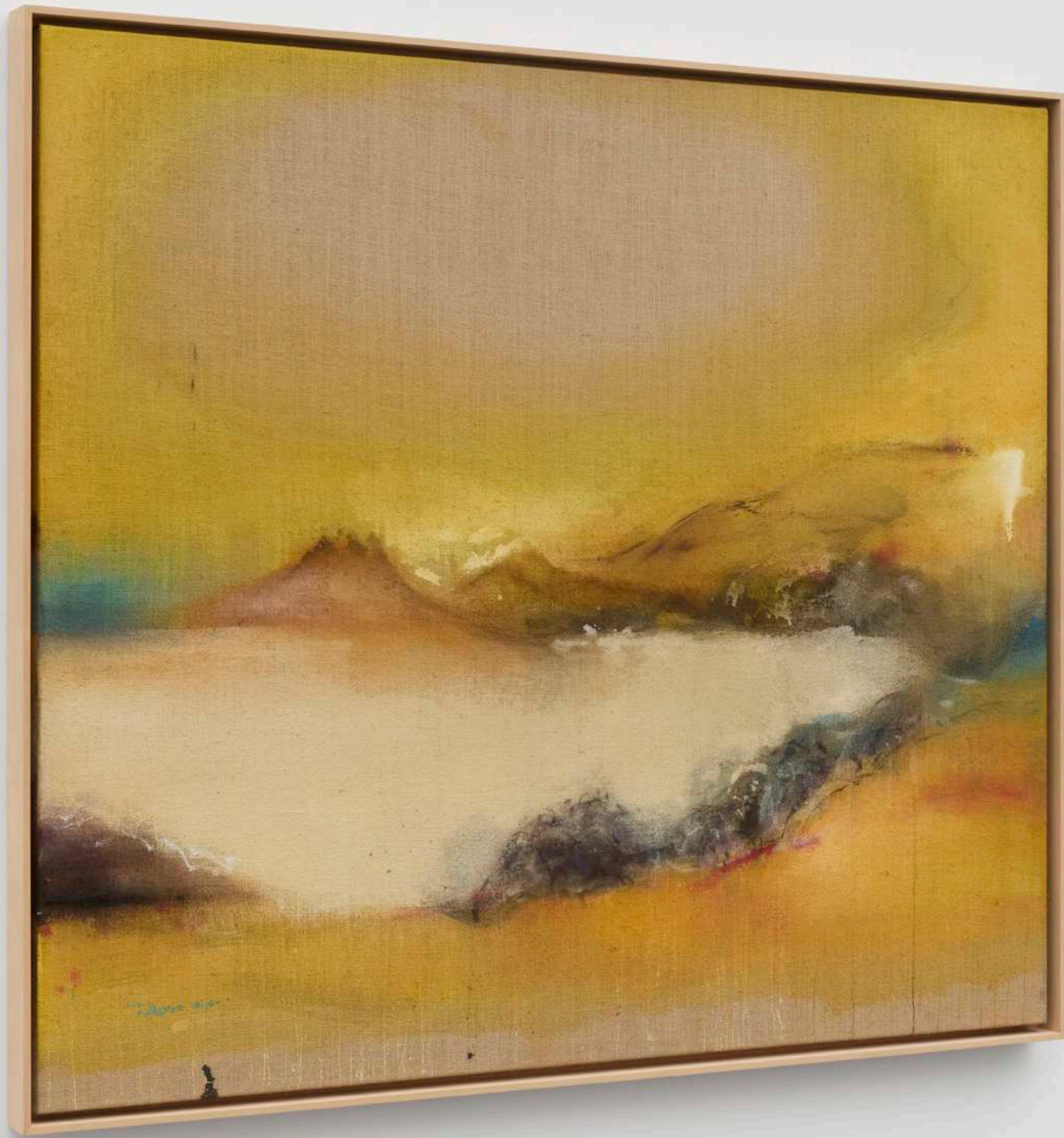
Haruko, 2016
Tempera on jute
Framed: 54 x 64.5 x 4.5 cm
Framed: 21 1/4 x 25 3/8 x 1 3/4 in
IKEM160001

EUR 70,000



Evidence, 2024
Tempera and oil on canvas
Framed: 145 x 165.5 x 7 cm
Framed: 57 1/8 x 65 1/8 x 2 3/4 in
IKEM240002

Sold



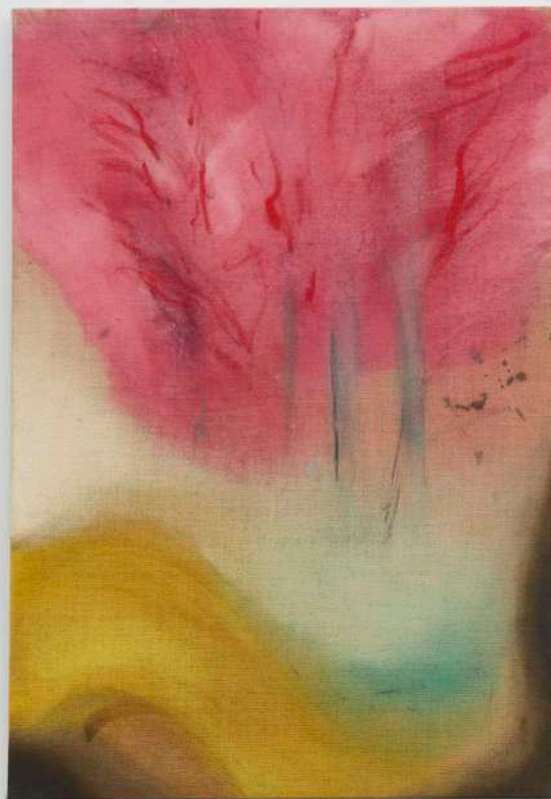
Dark Figure with Yellow Miko, 1996
Glazed terracotta
65 x 32 x 32 cm
25 5/8 x 12 5/8 x 12 5/8 in
Signed and dated, bottom; Leiko Ikemura / 1996
IKEM960002

EUR 120,000



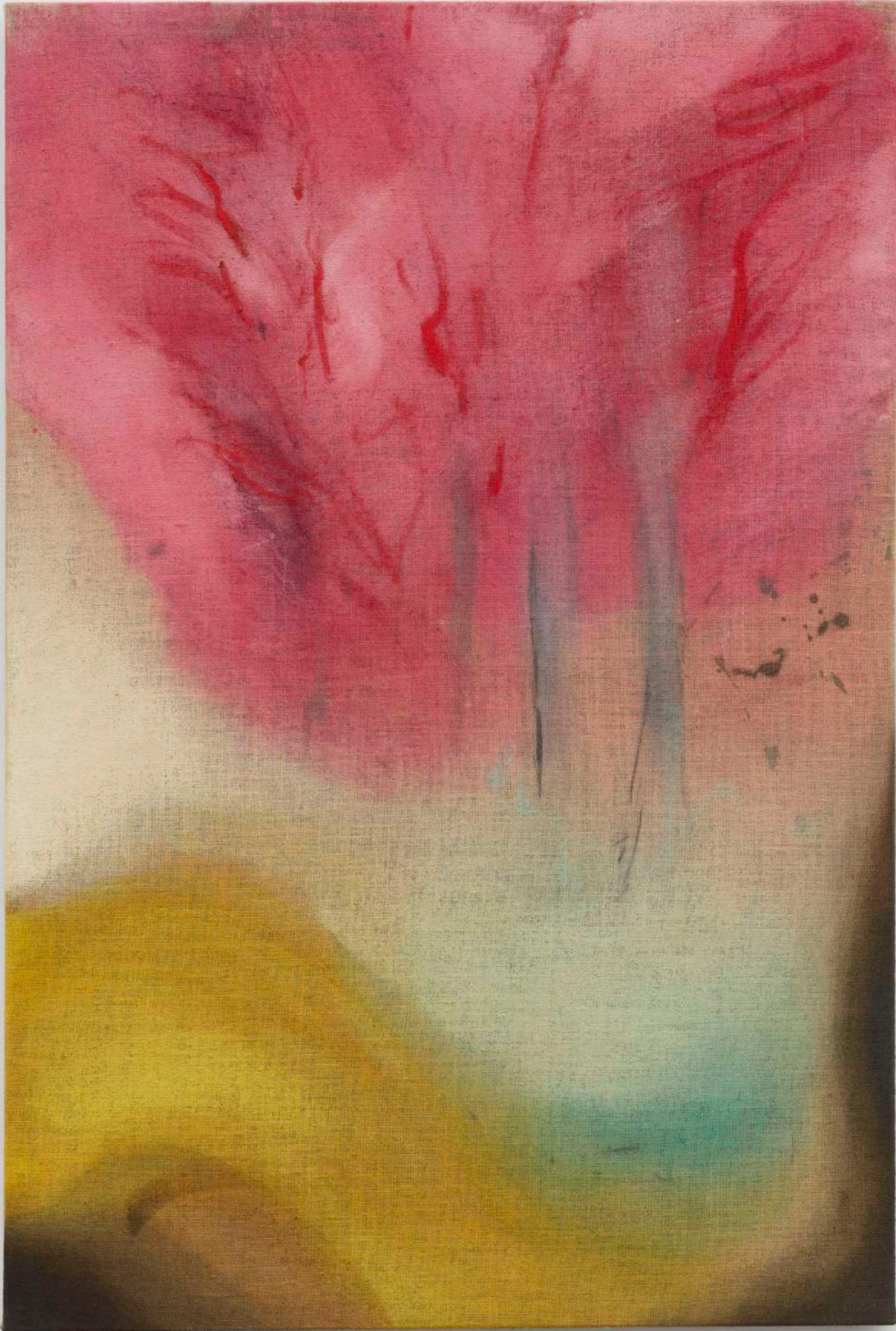


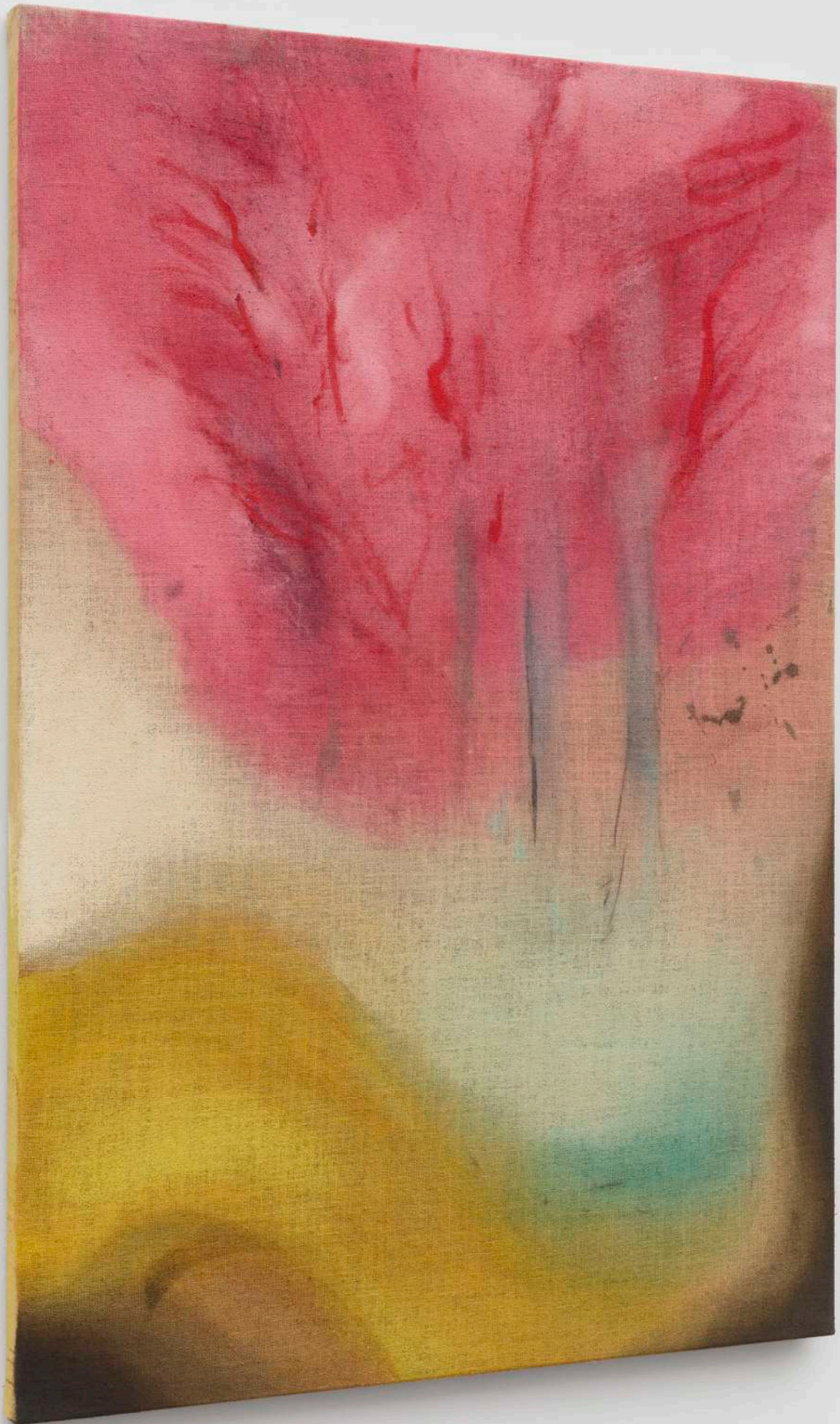




C-bay, 2020
Tempera and oil on jute
160 x 110 x 4.5 cm
63 x 43 1/4 x 1 3/4 in
Signed, verso; Leiko Ikemura
IKEM200007

EUR 108,000





Lying Head, 2020/21
Cast glass
14 x 33 x 24 cm
5 1/2 x 13 x 9 1/2 in
ed. 2 of 5
IKEM210004-2

EUR 55,000

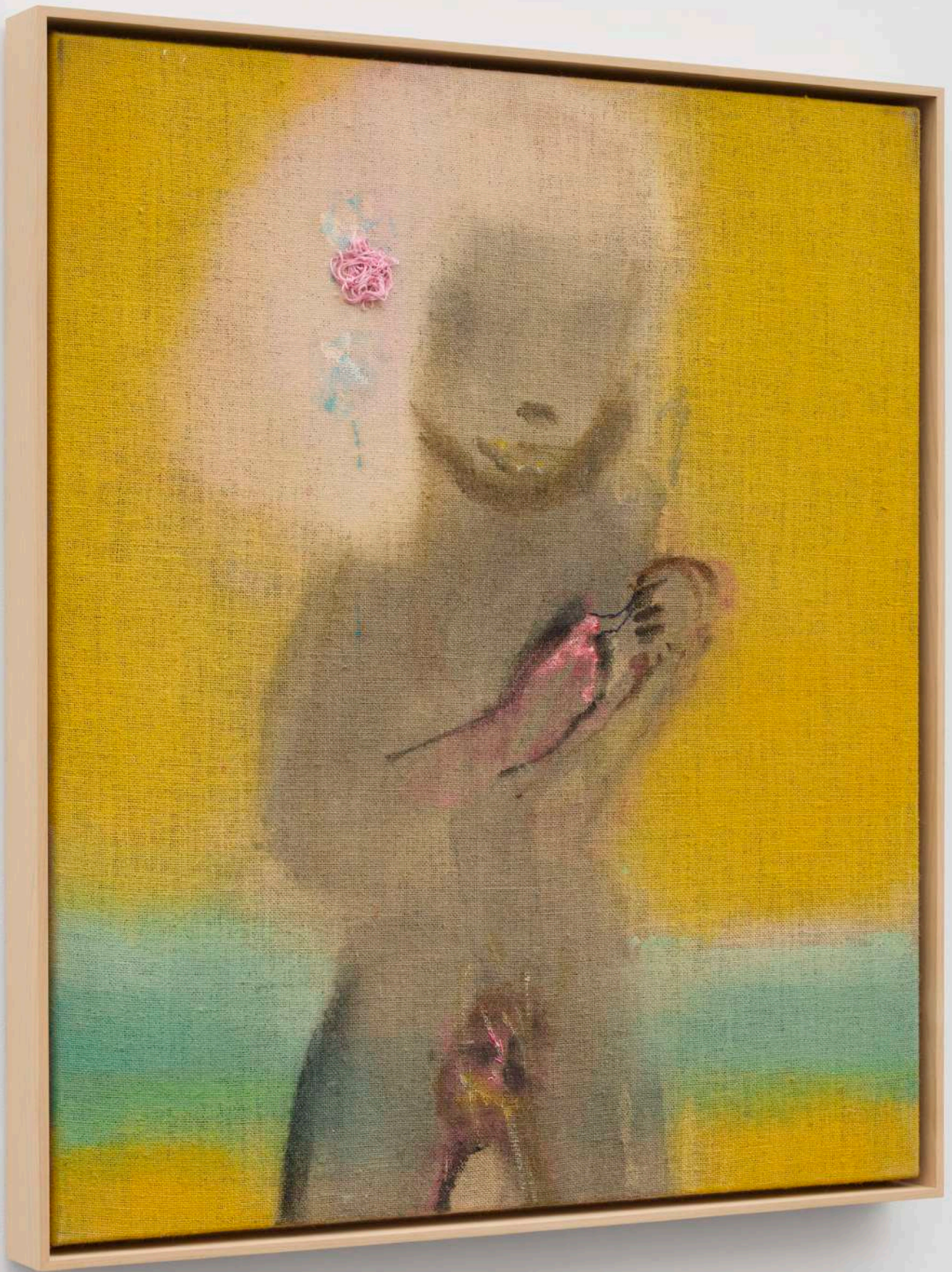


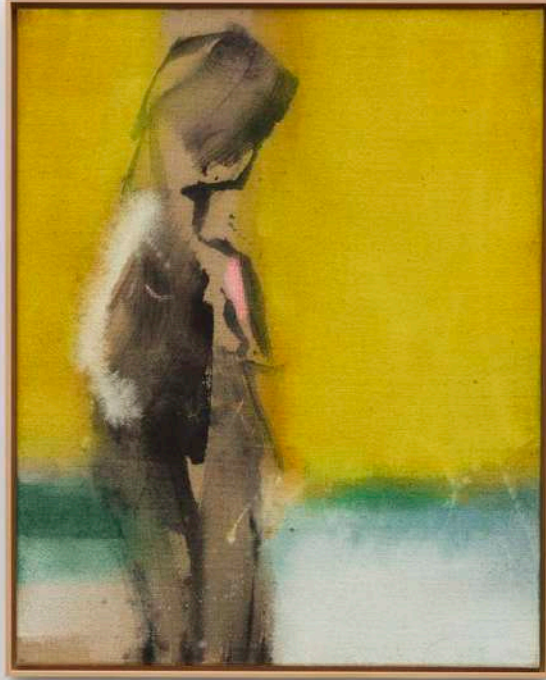




Goyesca Yellow, 2022
Tempera and oil on nettle, thread
Framed: 94 x 83.5 x 7 cm
Framed: 37 x 32 7/8 x 2 3/4 in
IKEM220014

EUR 68,000





Girl Standing in Yellow, 2023
Tempera and oil on canvas
Framed: 103.5 x 83.5 x 4.5 cm
Framed: 40 3/4 x 32 7/8 x 1 3/4 in
IKEM230007

EUR 75,000





LISSON GALLERY



Shirazeh Houshiary

Frieze Masters: Studio
October 9 – 13, 2024
Booth F12

LISSON GALLERY

Frieze Masters: Studio curated by Sheena Wagstaff
10–13 October, 2024

Frieze Masters' Studio returns for 2024 with an expanded edition featuring ten immersive presentations that explore the role of the studio space in artists' careers and creative processes. Launched in 2023 and curated by Sheena Wagstaff, Studio focuses on artists' places of making, reflecting the idea of the past informing the present moment of creation in an object for the future. Lisson Gallery this year participates with a special display of work by the London-based artist, Shirazeh Houshiary who, for the first time, presents both historic and recent works together in one presentation.

Born in Iran in 1955, Houshiary moved to England in 1974 and was quickly established as a leading figure in a new generation of sculptors working in Britain in the 1980s. With the growth in the scale and breadth of her sculptural practice came the necessity for the support of specialist fabricators to realise larger-scale pieces. Reflecting on this, Houshiary noted an increased detachment from the origins of her three-dimensional works: the processes of working on paper and canvas. Attempts to regain an intimacy with her working methods led to the conceptual premise that would steer her entire practice; notably the visualisation of the breath. Houshiary says: "What is intimate and near to us? It is our breath... and breath is life and if you don't breathe you are no more. This seems simple but it is profound. We are present because we breathe. Sometimes simple ideas escape us and we lose the foundation of our existence."

Spanning four decades, each of the works in Houshiary's Studio presentation can trace their origins to a 1981 work, titled *Fire Stolen by Bird*. Comprising sculptural elements made from sand and wood covered in earth and wax, the artist torched the works to char them, and eventually the entire piece was destroyed. She says: "I've been fascinated by the human urge to know the secret of fire, even if the cost may be our own destruction".

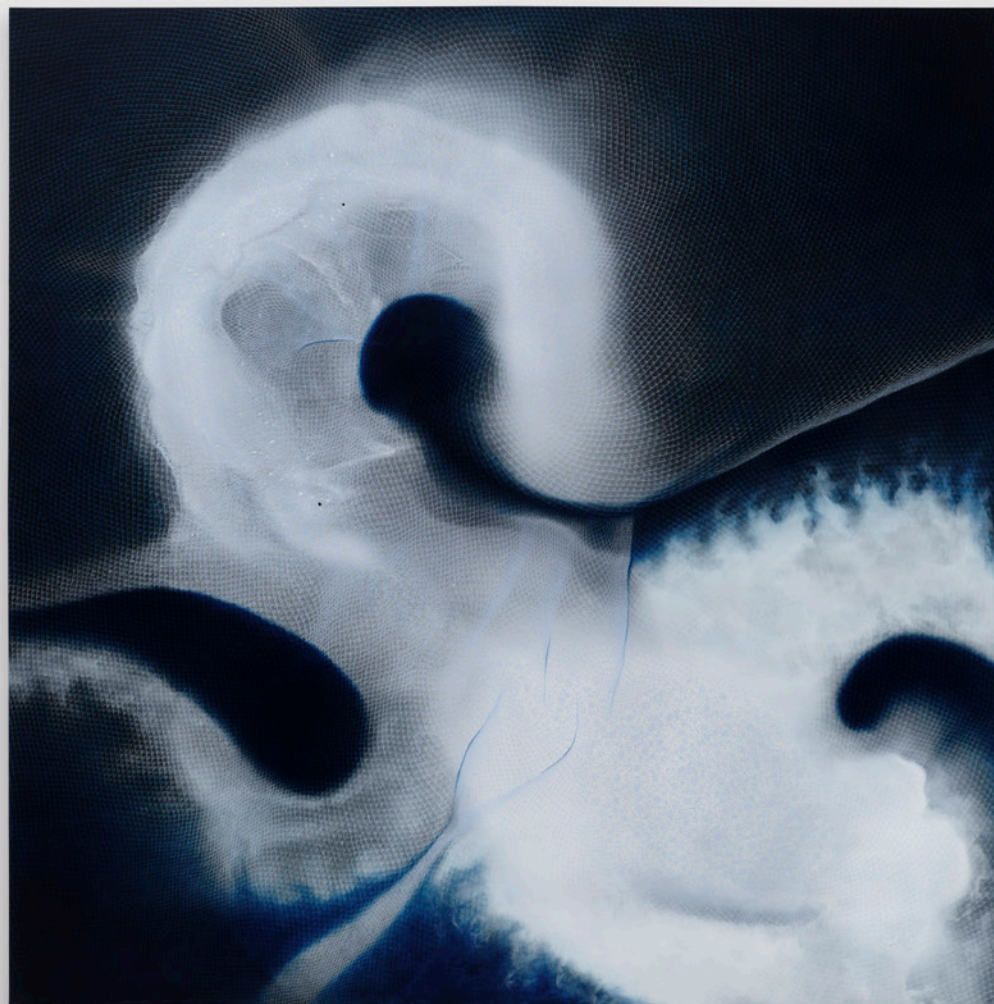
This profound curiosity in the forces that compel humanity's search for meaning, extending to an exploration of the nature of perception, imagination and the very essence of existence, is the impetus of Houshiary's practice in all its forms. The archival materials included in the presentation, shown alongside objects and references from her studio, present as form of visual poetry, weaving through time, context and discipline to reveal her expansive conceptual framework.

The earliest work on display is a largescale drawing created in 1990: depicting an elemental, binary form set against black ground, it has startling affinities to her most recent paintings in its evocation of a visual landscape that is at once cellular and cosmic in quality.

The journey through painting begins with a work created in 2003, *Outside In*, which makes manifest the boundary that Houshiary's work has continually sought to inhabit, investigate and extrude. A luminous seam of deeply rigorous pencilwork, penetrating the canvas like a vibrating skein, divides the canvas as horizon separates earth and sky. As with every painting that Houshiary has created over the course of her career, this work is formed from text – two words in Arabic, "I am", and "I am not" – superimposed onto one another repeatedly so as to create a new word that both abstracts and encompasses the affirmation and denial.

Produced twenty years after *Outside In* but sharing deep connections to it, *The Hours* (2023) combines Houshiary's inscriptions with layers of sediment formed by pouring water mixed with pure pigment. This work and three further new paintings produced specially for this presentation – *Cradle*, *Rite of Passage*, and *Dew* (all 2024) – demonstrate Houshiary's ability to use pigment to conjure different material states: swathes of colour appear variously as vapour, earth, smoke and matter.

Sculpture provides the final dimension of this this partial survey of Houshiary's work, in which she forgoes a focus on chronology for a conceptual and narrative approach that highlights points of connection between new and historical works. This approach is exemplified in the wall sculpture *Time Curve* (2024), in which Houshiary visualises time not as linear or cyclical but an all-encompassing generative present, and in the piece *Just So* (2022), which rises from the ground as two intertwining forms separated by a curve of space, demonstrating the sublime connectivity of opposition in dialogue.



The Hours, 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 and titled, verso; Shirazeh Houshiary / *The Hours*
HOUS230007

GBP 275,000



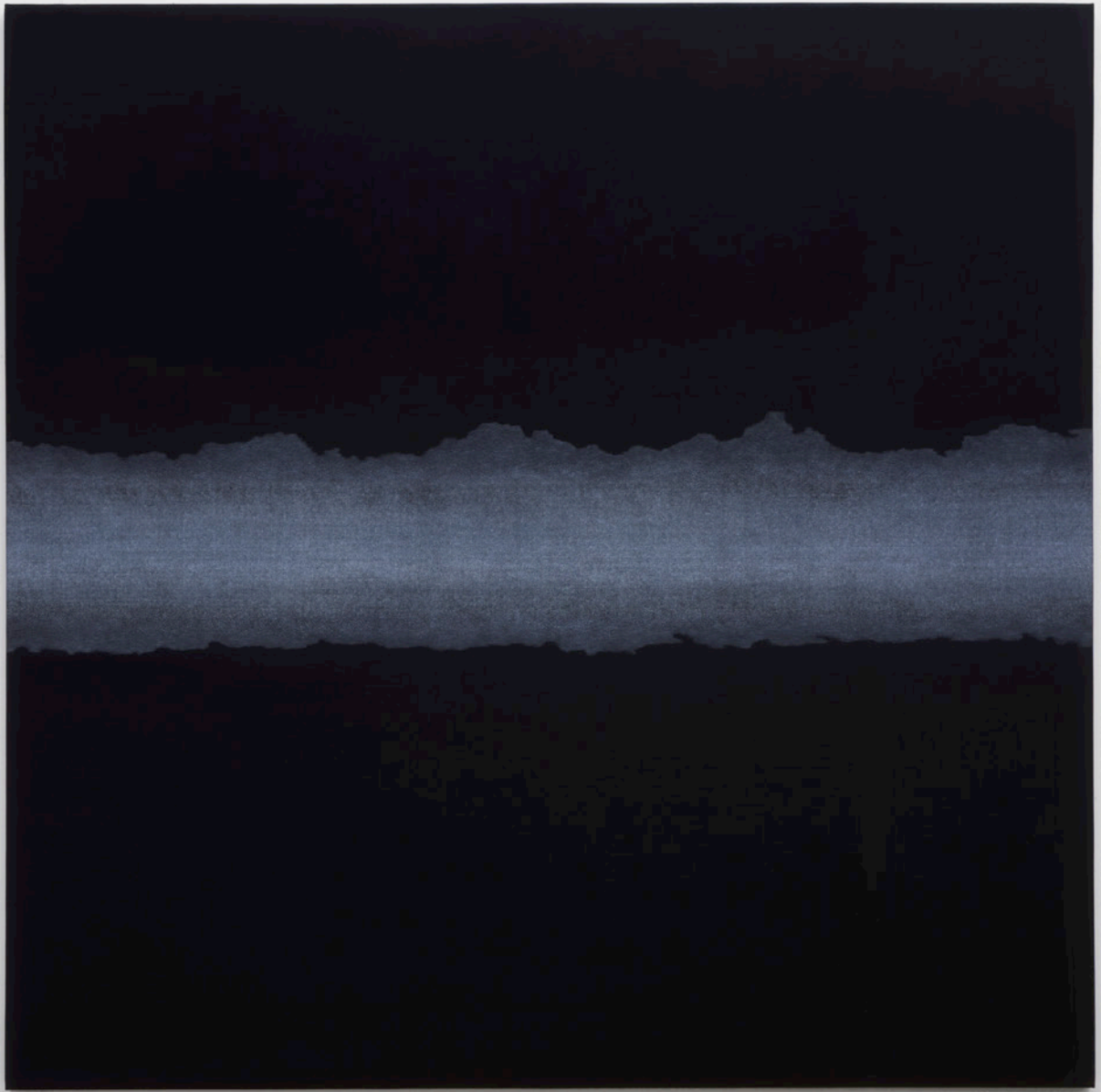


Just So, 2022
Aluminium and paint
136 x 77 cm each
53 1/2 x 30 3/8 in each
HOUS220004

GBP 380,000

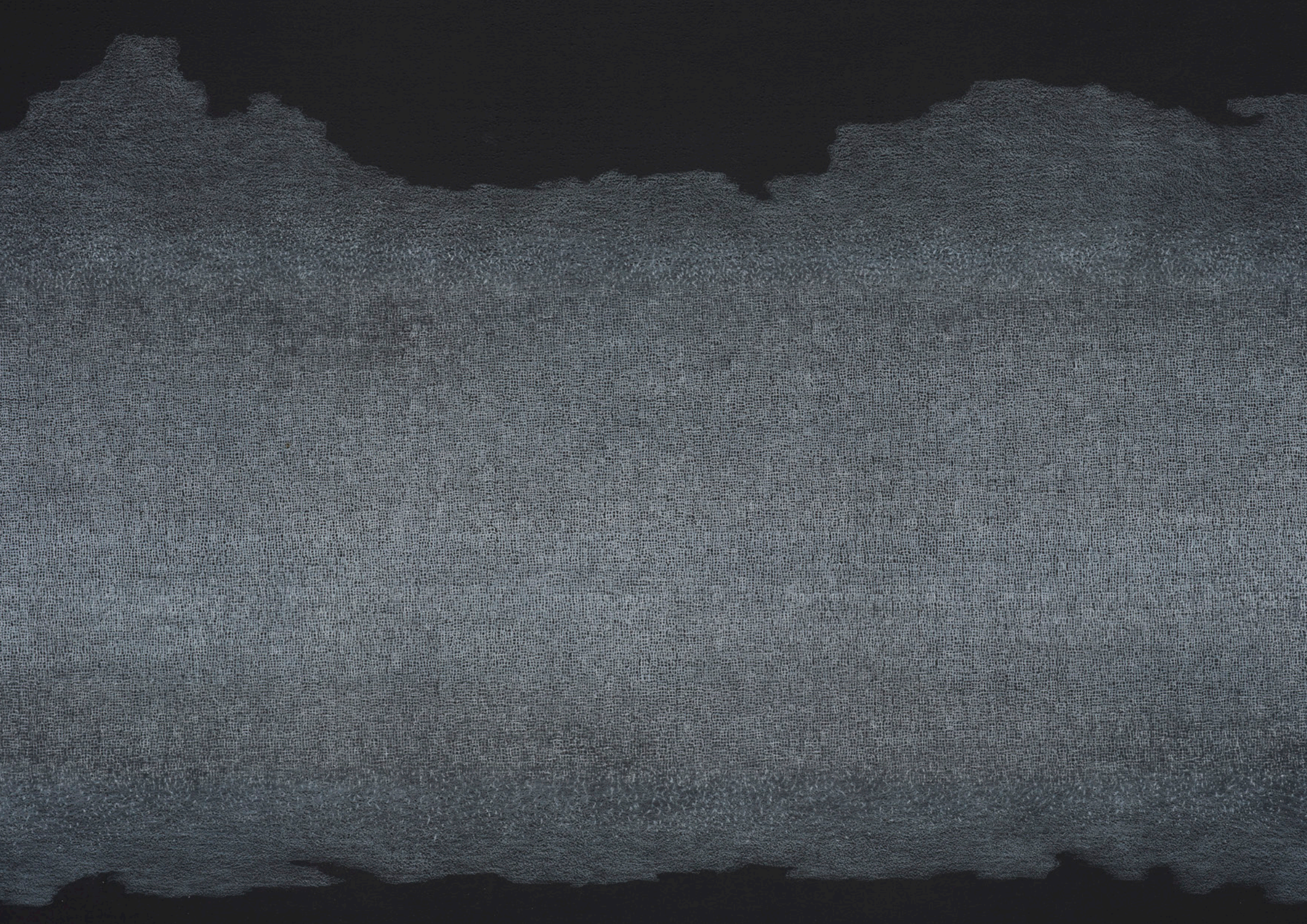






Outside in, 2003
Black and white Aquacryl and white ink on canvas
190 x 190 x 5 cm
74 3/4 x 74 3/4 in
Signed, titled and dated, verso; Shirazeh Houshiary / *Outside In* / 2003
HOUS030022

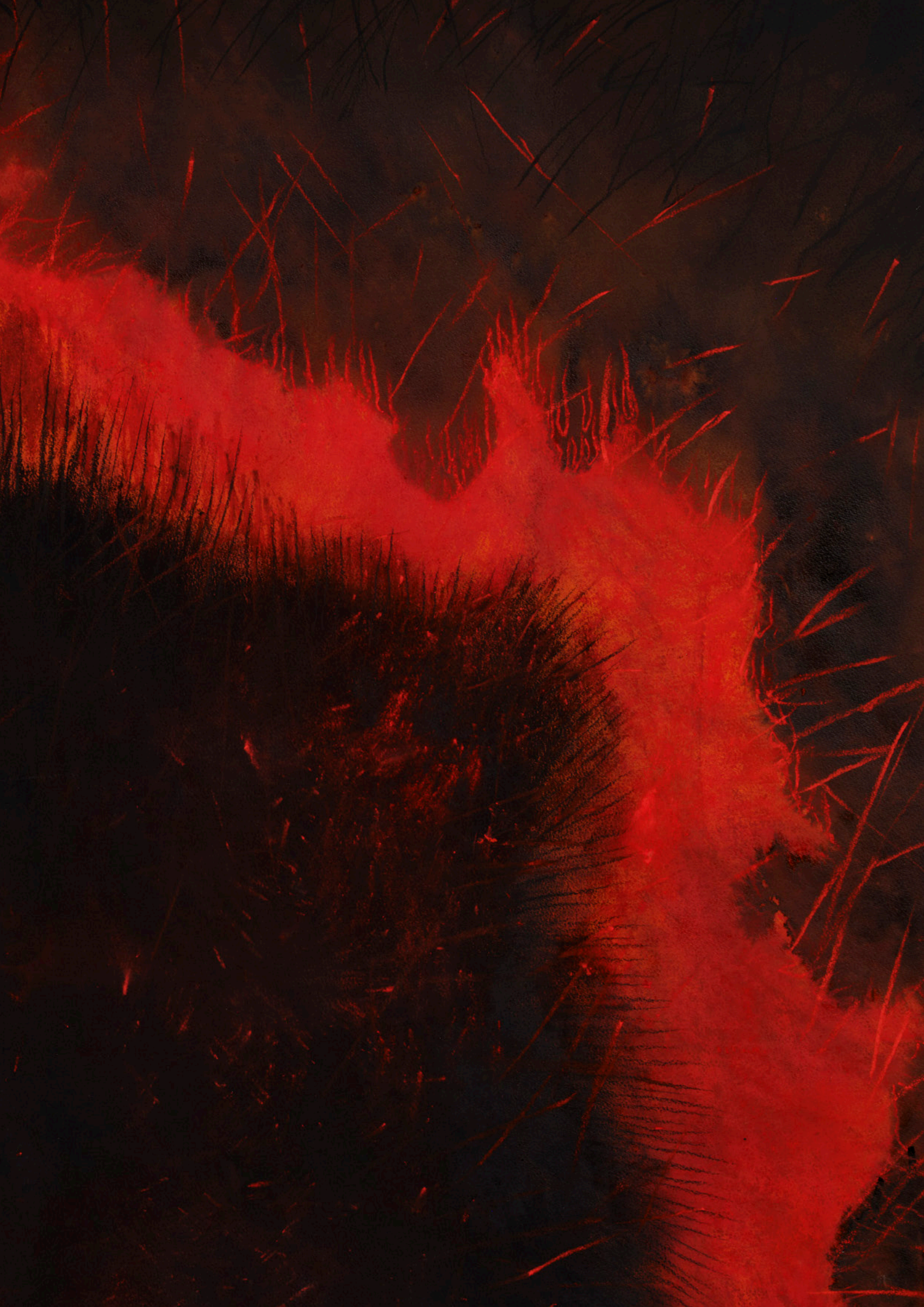
GBP 275,000





Untitled, 1990
Mixed media on paper
Framed: 154.2 x 163.3 x 4.5 cm
Framed: 60 3/4 x 64 1/4 x 1 3/4 in
HOUS900003

GBP 90,000





Fire Stolen By Bird II, 1991
Mixed media on paper
Framed: 122.5 x 122.5 x 4.5 cm
Framed: 48 1/4 x 48 1/4 x 1 3/4 in
HOUS91D003

GBP 80,000



Fire Stolen By Bird I, 1991
Mixed media and silver leaf on paper
Framed: 122.5 x 122.5 x 4.5 cm
Framed: 48 1/4 x 48 1/4 x 1 3/4 in
HOUS91D002

GBP 80,000



Cradle, 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 / *Cradle* / 2024
HOUS240006

GBP 275,000







Rite of Passage, 2024

Pigment and pencil on Aquacryl on canvas and aluminium

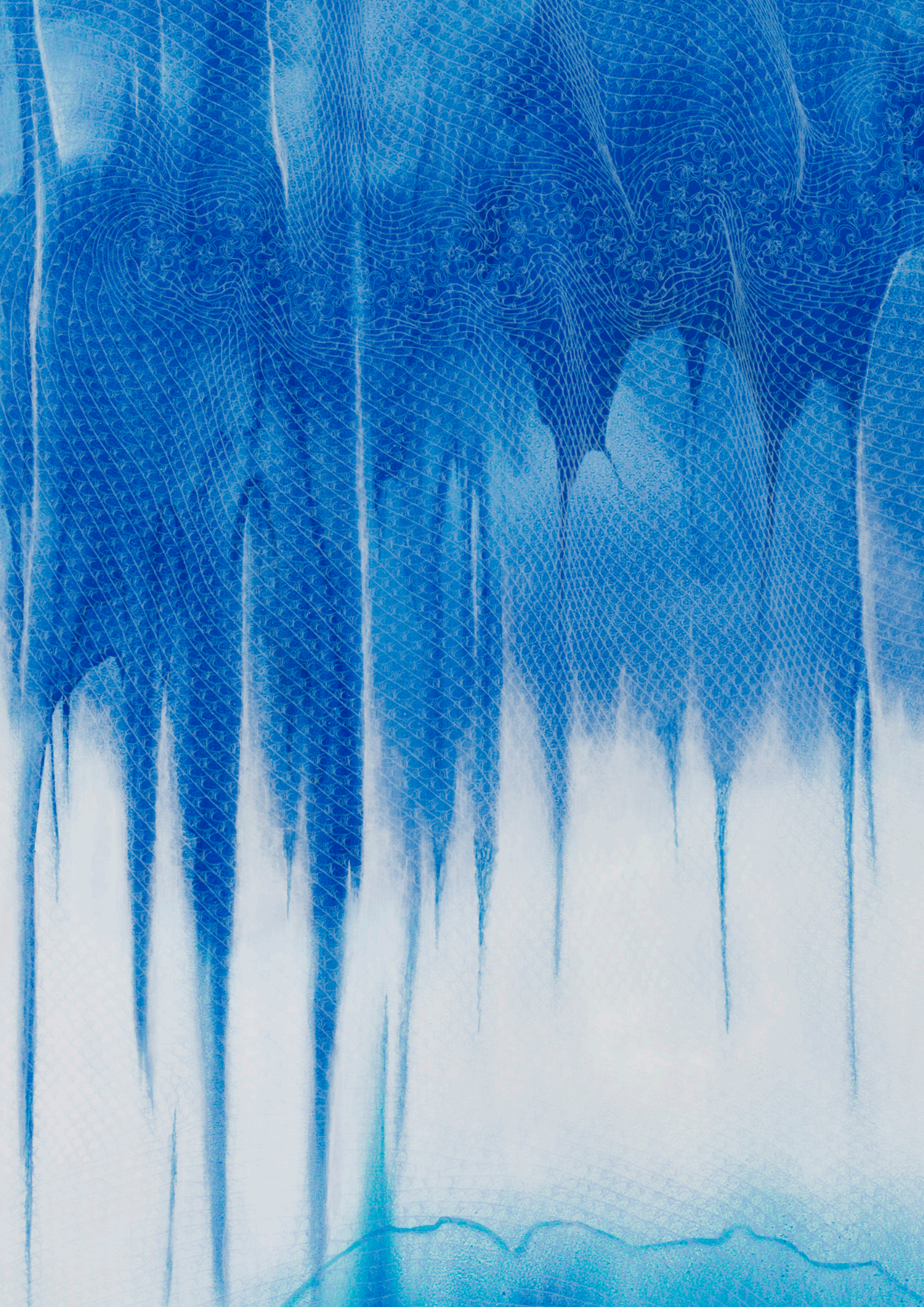
190 x 190 x 5 cm

74 3/4 x 74 3/4 in

Signed, titled and dated, verso: Shirazeh Houshiary / *Rite of Passage* / 2024

HOUS240007

GBP 275,000







Time Curve, 2024
Aluminium and paint
72 x 170 x 56 cm
28 3/8 x 66 7/8 x 22 in
HOUS240005

GBP 225,000

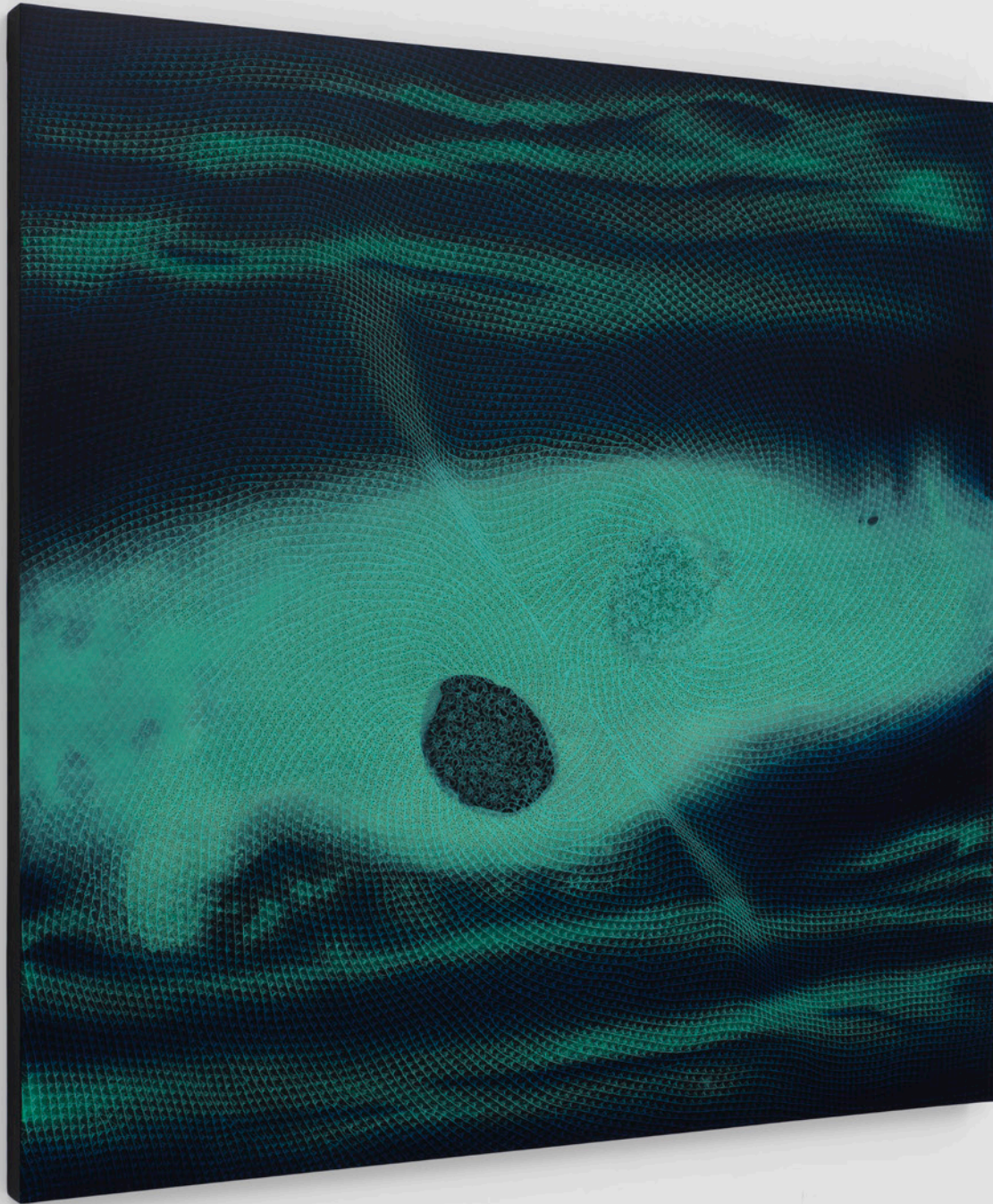


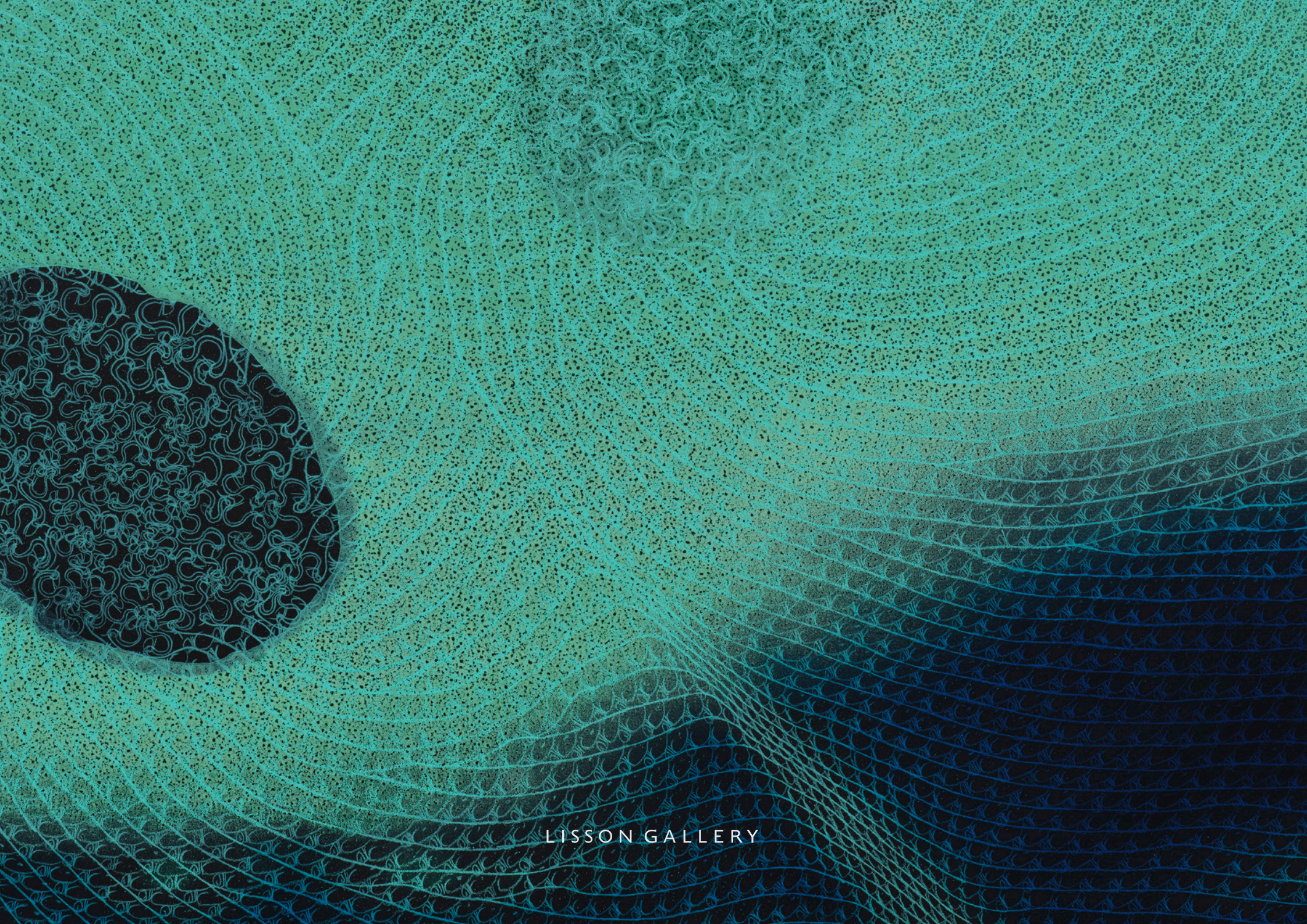




Dew, 2024
Pigment and pencil on Aquacryl on canvas and aluminium
120 x 120 x 4 cm
47 1/4 x 47 1/4 in
Signed, titled and dated, verso: Shirazeh Houshiary / *Dew* / 2024
HOUS240008

GBP 180,000





LISSON GALLERY