An abstract painting featuring thick, expressive brushstrokes. The color palette is dominated by vibrant reds, bright yellows, and soft pinks, with some darker purple and black accents. The composition is dynamic, with large, overlapping areas of color and visible texture from the paint application. The background is a mix of white and light pink, providing a canvas for the more saturated colors.

Art Basel
11-16 June
Booth No. C17

LISSON GALLERY



Oliver Lee Jackson
No. 1, 2016 (1.2.16), 2016
Oil paints, oil enamel on wood panel
246.4 x 188 cm
97 x 74 in
JACK160001

USD 120,000





Hiroshi Sugimoto
*Mathematical Model 022: Generalized Helicoid Developable
Surface on an Ellipsoid of Revolution, 2023*
Aluminium, Iron base
238.8 x 76.2 x 45.7 cm
94 x 30 x 18 in
SUGI230006

USD 400,000

Exhibition History:

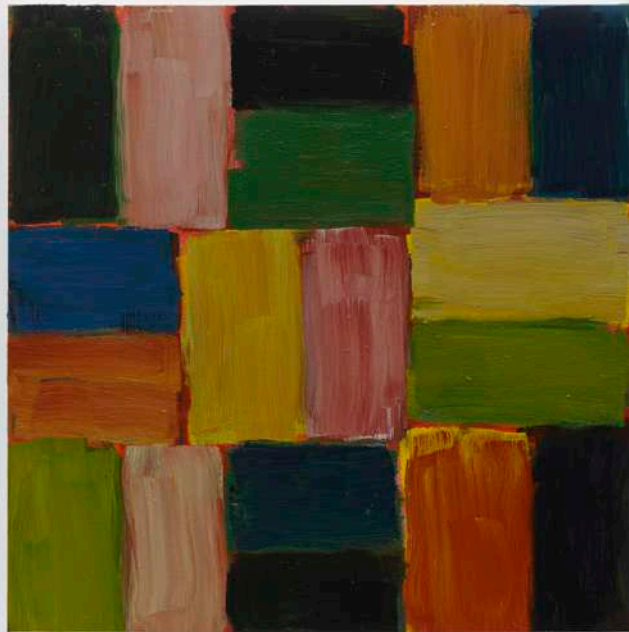
World Classroom: Contemporary Art through School Subjects, Mori Art Museum, Tokyo, Japan. 19th April - 24th September 2023

'Newton was the forerunner in the pursuit of various mathematical principles, and many fields of natural sciences have since followed in his footsteps. During the 19th century and beginning of the 20th century, the desire to give substance to geometric ideas led to the creation of mathematical models, envisioned by mathematicians and hand sculpted in plaster by artisans. I have attempted to transform mathematical equations into tangible objects by inputting the equations into a computer and, using Japan's most advanced machining tools, produced them in pure aluminum.'

- Hiroshi Sugimoto



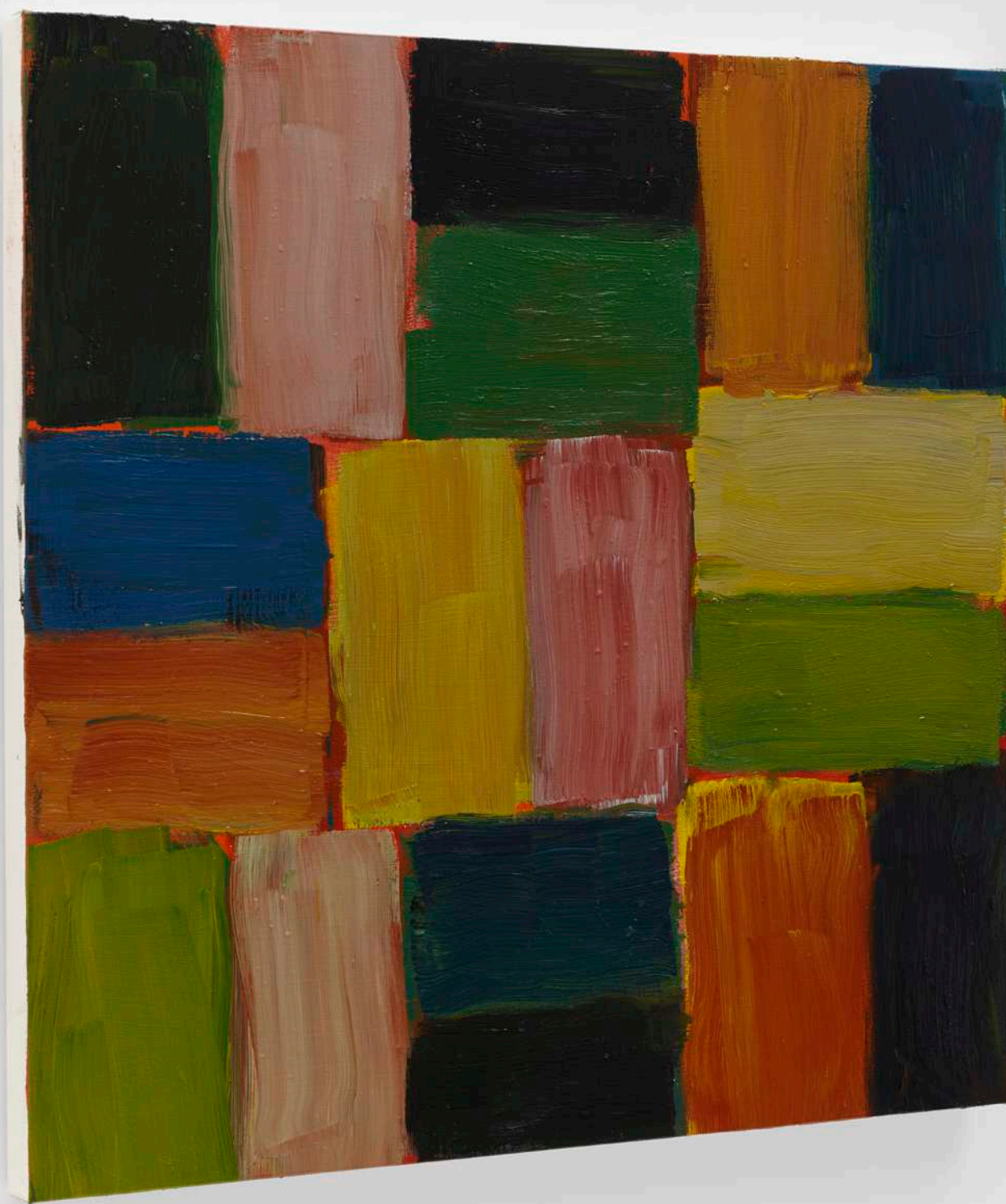




Sean Scully
Wall of Light Green Mountain, 2022

Oil on linen
101.6 x 101.6 x 5.7 cm
40 x 40 x 2 1/4 in
SCUL220006

USD 562,500





Anish Kapoor
Black, 2023
Fiberglass, paint
186 x 186 x 37 cm
73 1/4 x 73 1/4 x 14 5/8 in
KAPO230026

GBP 950,000





Carmen Herrera
Untitled (14 Orange and Red), 1958
Acrylic on burlap
78.4 x 66.4 x 5.1 cm
30 7/8 x 26 1/8 x 2 in
HERR580001

USD 1,200,000

Untitled (14 Orange and Red) (1958) is an early example of the dichromatic hard-edge abstraction for which Carmen Herrera is best known. The composition features two triangles in red and orange which dissect the canvas along the diagonal, inscribing two smaller triangles at the centre of the canvas with the colours inverted.

While the work's structure anticipates later developments in the artist's formal repertoire, exploring the interplay of positive and negative space through opposing planes of colour, the palette of red and orange harkens back to earlier works from the artist's Paris period (1948-1954), such as *Iberic* (1949), which is now in the permanent collection of the Metropolitan Museum of Art, New York, USA. Herrera's use of the opposite colours on the turnover edges here functions as a kind of alternative framing device, a technique she also utilised in paintings with artist-made frames, such as *Basque* (1965) as well as *Untitled* (1952) in the collection of the Museum of Modern Art, New York, USA. Early on in her practice, Herrera began to consider her paintings as three dimensional objects, which would later lead to the development of her important *Estructuras* series.

This work also bears a noteworthy inscription of the artist's Paris address, 5 Campagne Premiere, on the interior rail of the stretcher bar. Based on its small size and the artist's use of burlap, one could speculate that Herrera brought the stretched canvas back from Paris when she returned to New York in 1954, only then to complete the painting in her mature hard-edge style. Although this remarkable painting has never before been exhibited, Herrera did occasionally return to the orange and red colour palette throughout her career in later works such as *Orange and Red* (1989) and *Desierto Rojo* (2017).







Lee Ufan
Response, 2024
Acrylic on canvas
145 x 114 cm
57 1/8 x 44 7/8 in
UFAN240001

USD 850,000



↑
M.M. · 3045 · L



Hiroshi Sugimoto
Palace Theater, Gary, 2015
Gelatin-silver print
119.4 x 149.2 cm
47 x 58 3/4 in
Ed. 2 of 5
SUGI150003-2

USD 200,000





Hélio Oiticica
Untitled, 1955
Gouache on cardboard
62.9 x 70.5 x 2.9 cm
24 3/4 x 27 3/4 x 1 1/8 in
OITI550013

USD 350,000

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. Oiticica combined his interest in Modernism with Serpa's Concretist ideas of non-representation to begin making abstract gouaches on cardboard and oils in 1955. His radical play with geometric forms and vibrant colours embodied in these early works demonstrates an intuitive understanding of colour and sensitivity to rhythm that he would later translate into physical space.







Liu Xiaodong
华子抓鹅, *Huazi Catching a Goose*, 2024
Oil on canvas
150 x 140 cm
59 x 55 1/8 in
XIAO240001

USD 350,000



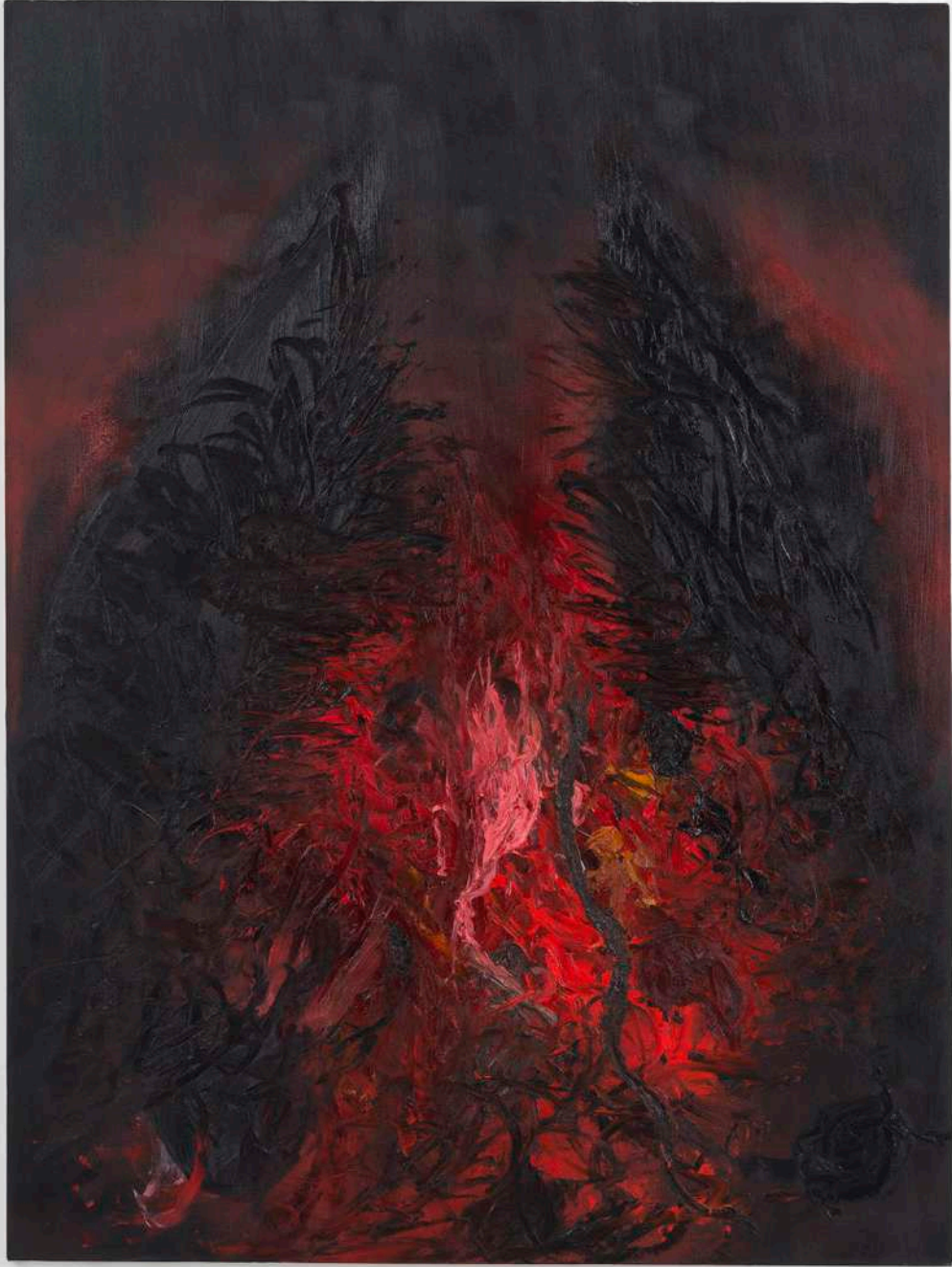


PLEASURE

Jack Pierson
PLEASURE, 2024
Metal, paint, plastic, and wood
61 x 240 x 8.9 cm
24 x 94 1/2 x 3 1/2 in
PIER240008

USD 175,000





Anish Kapoor
Untitled, 2021
Oil on canvas
244 x 183 cm
96 1/8 x 72 in
KAPO210086

GBP 750,000





Hugh Hayden
Zelig, 2024
Sharp-tailed grouse feathers on cardboard tubes
25.4 x 33 x 34.3 cm
10 x 13 x 13 1/2 in
HAYD240031

USD 100,000





Zhao Gang
鸡鸭鱼肉 *Chicken, Duck and Fish*, 2023
Oil on canvas
180 x 180 cm
70 7/8 x 70 7/8 in
GANG230018

USD 93,000





Olga de Amaral

Soles A, 2014

Linen, gesso, acrylic, Japanese paper and gold leaf

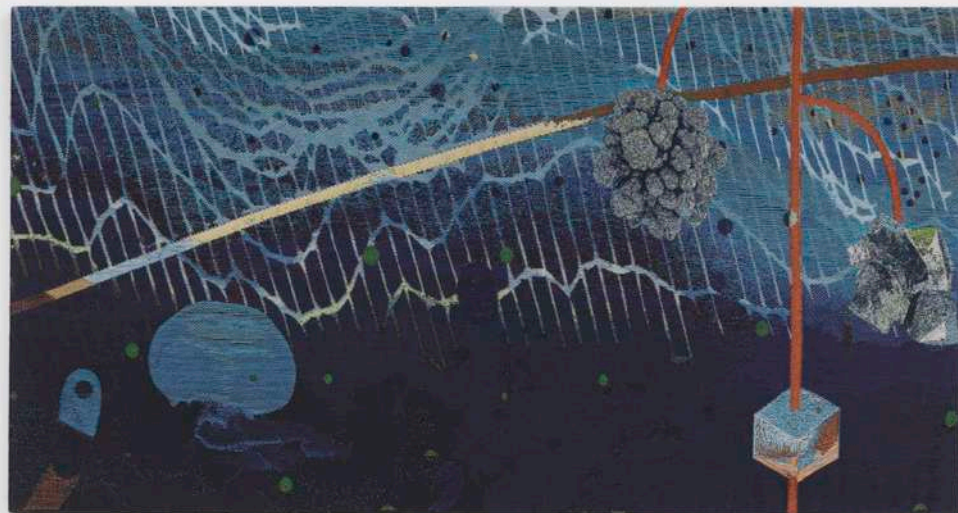
75.2 x 76.2 x 5.1 cm

29 5/8 x 30 x 2 in

AMAR140020

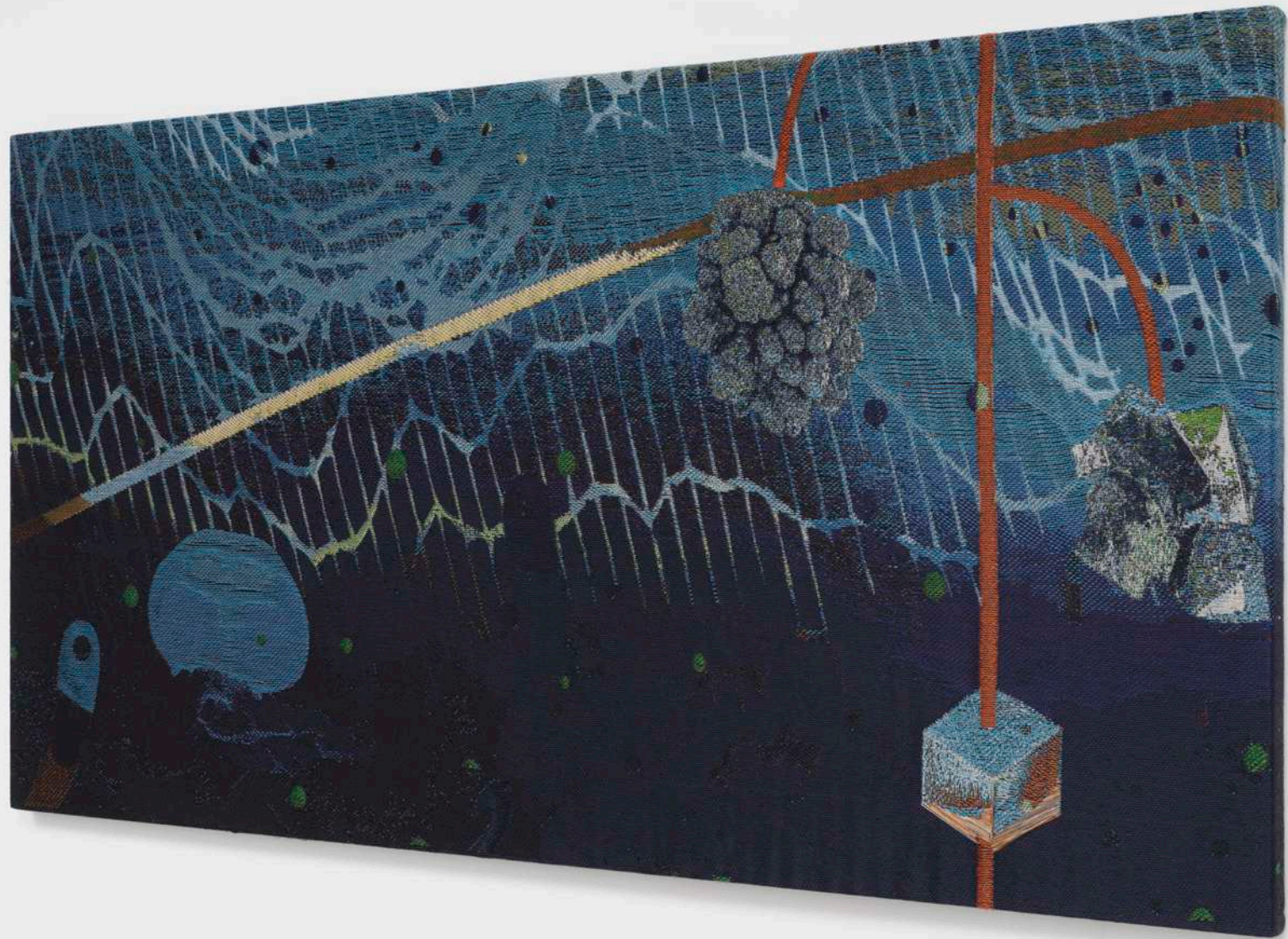
USD 200,000





Otobong Nkanga
Midnight Study I, 2021
Woven textile on aluminium frame
85 x 160 x 4 cm
33 1/2 x 63 x 1 5/8 in
NKAN210002

EUR 60,000





Ryan Gander
I be (Ixxiii), 2024
Antique mirror, cold cast marble
171 x 101 x 23 cm
67 3/8 x 39 3/4 x 9 in
GAND240004

GBP 95,000





Van Hanos
The World, 2024
Oil on linen
152.4 x 243.8 x 5.1 cm
60 x 96 x 2 in
HANO240009

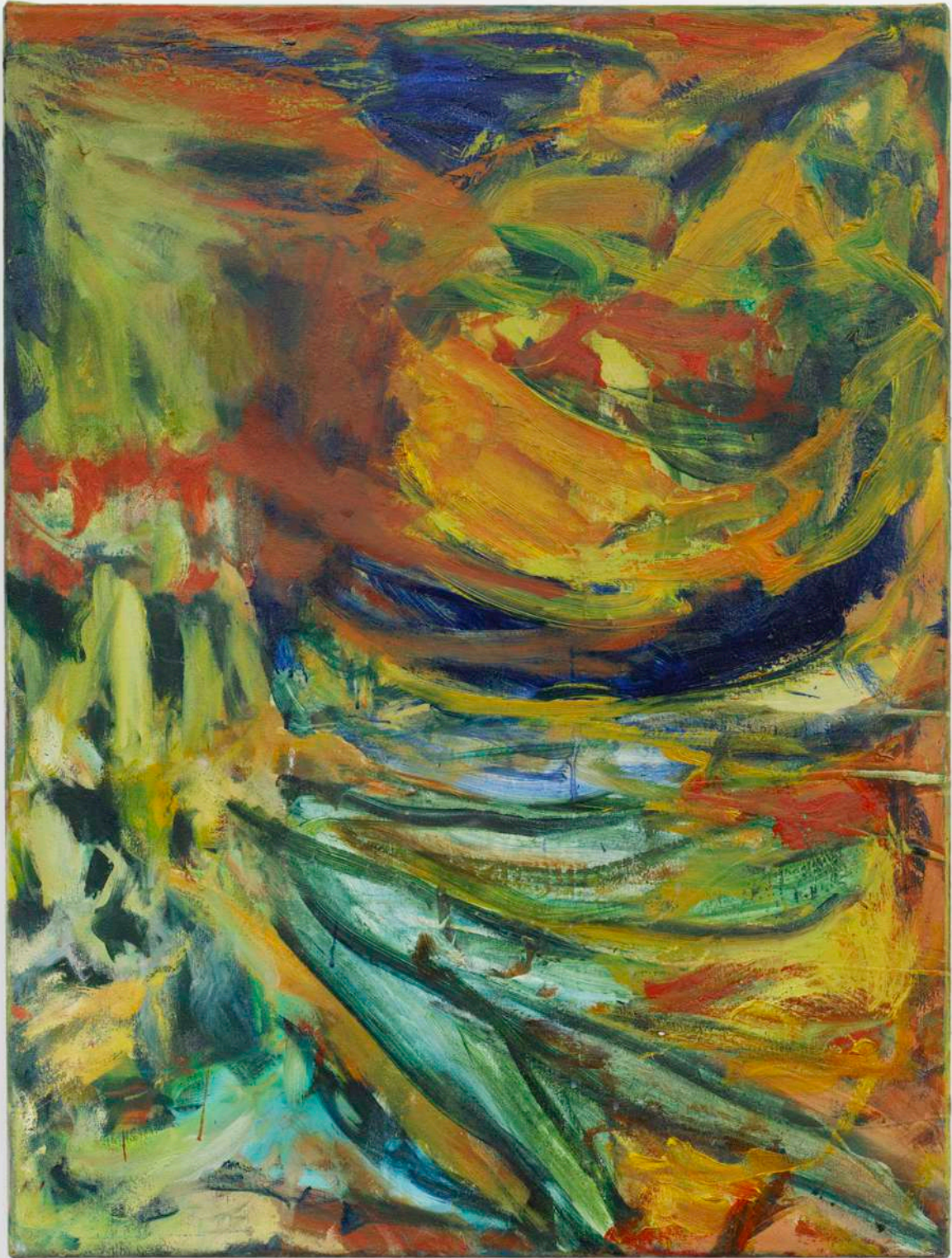
USD 70,000

Kelly Akashi
Cultivator (Mirror Image), 2023-2024
Lost-wax cast bronze, galena mirrored hand-blown glass, flame-worked borosilicate
24.8 x 22.9 x 29.2 cm
9 3/4 x 9 x 11 1/2 in
AKAS240003

USD 55,000



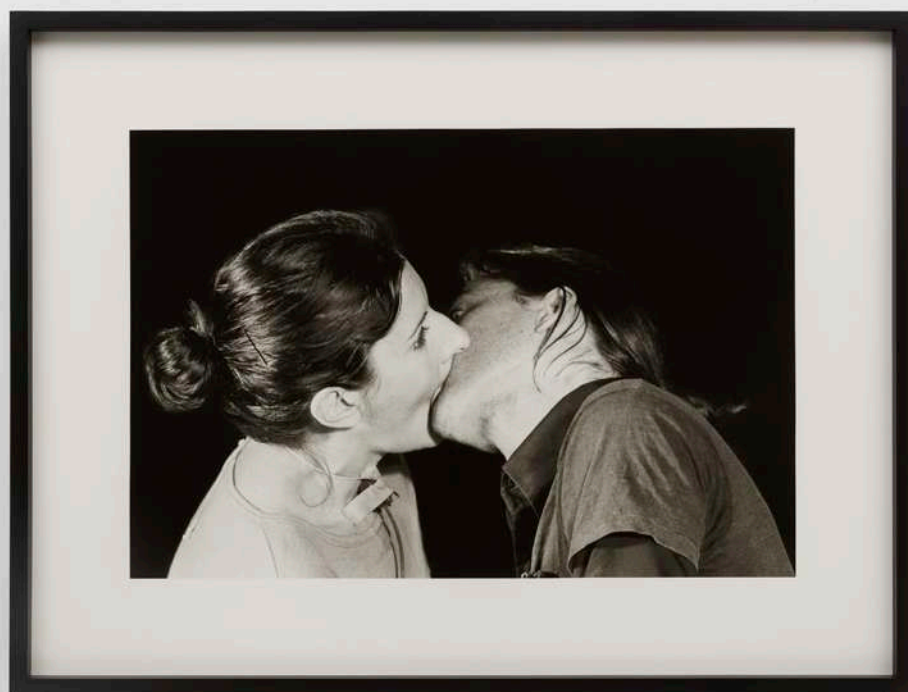




Sarah Cunningham
Earth Song, 2024
Oil on canvas
80 x 60 x 4 cm
31 1/2 x 23 5/8 x 1 5/8 in
CUNN240004

USD 16,000





Ulay/Marina Abramovic
Breathing In/Breathing Out, 1977
Gelatin silver print
121.9 x 167.6 x 3 cm
48 x 66 x 1 1/8 in. 4 of 7 + 2APs
ABRA770002-4

EUR 110,000





Elaine Cameron-Weir

configuration will be maintained by the means not shown, 2024

Stainless steel rod, laboratory lattice connectors, wet-formed calf leather, WWII era American nylon parachute section, hardware

Approx: 180.7 x 20.3 cm

Approx: 71 1/8 x 36 1-8 x 8 in

CAME240010

USD 50,000





Li Ran

The Night in the Wrong Seat, 2023

Oil on canvas

160 x 150 cm

63 x 59 in

RANL230026

USD 52,000

Tony Oursler

noom, 2024

computer screen, plexiglass lens, acrylic paint, camera lens, led lights, cloth, foamcore, aqua-resin,
plywood, steel, digital media player, volume-controlled sound

178.4 x 43.2 x 31.8 cm

70 1/4 x 17 x 12 1/2 in

OURS240001

USD 100,000







Josh Kline

American Camouflage 7, 2024

Dehydrated & sterilized fast food, corn, rubber gloves, cardboard packaging, plastic, epoxy resin, aluminum, acrylic, automotive paint, LED strips

76.2 x 114.3 x 6 cm

30 x 45 x 2 3/8 in

KLIN230003

USD 75,000



livery

Big Mac



Aren't you glad you stayed in?

McDelivery

Order Prepared by

overrated

Aren't you glad you stayed in?

Disney World

Please use on a device to play

Made with a recycled paper



Masaomi Yasunaga
Mosaic Vessel, 2023
Glaze, Colored glaze, Titanium oxide, Tile, Kaolin
49 x 24 x 19 cm
19 1/4 x 9 1/2 x 7 1/2 in
YASU230037

USD 12,000





Rodney Graham
Refraction Study after Jerry Lewis (Artists and Models, 1955), 2020
Painted aluminum lightbox with transmounted chromogenic transparency
182.9 x 152.4 x 17.8 cm
72 x 60 x 7 in
ed. 2 of 5 + 1 AP
GRAR200011-2

USD 250,000





Wael Shawky
Isles of the Blessed II, 2022
Oil on canvas
220 x 160 x 6.4 cm
86 5/8 x 63 x 2 1/2 in
WSHA220009

USD 175,000





Pedro Reyes
Azomali, 2024
Marble
13.7 x 28.8 x 8.7 cm
5 3/8 x 11 3/8 x 3 3/8 in
Base: 122.5 x 30.5 x 20 cm
Base: 48 1/4 x 12 x 7 7/8 in
ed. 1 of 5 + 2 APs
REYE240006-1

USD 50,000

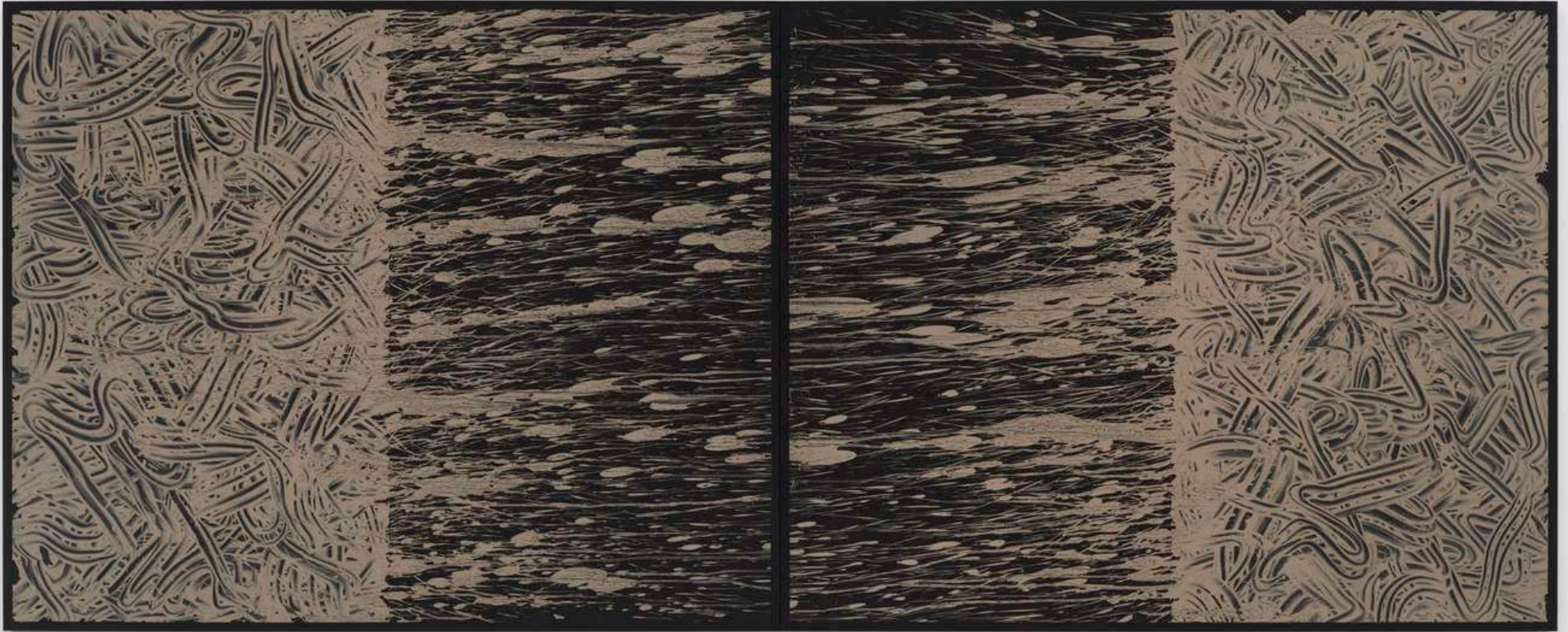




Tony Cragg
In Frequencies, 2020
Bronze
43 x 26 x 36 cm
16 7/8 x 10 1/4 x 14 1/8 in
ed. 1 of 6
Crag200004-1

EUR 130,000





Richard Long
Untitled, 2024
River Avon mud on aluminum with black gesso
150 x 370 x 3 cm
59 x 145 5/8 x 1 1/8 in
LONG240005

USD 320,000






Joanna Pousette-Dart
Untitled, 2024
Acrylic on canvas on wood panel
85.7 x 87 x 1.9 cm
33 3/4 x 34 1/4 x 3/4 in
POUS240001

USD 60,000



LISSON GALLERY



Hiroshi Sugimoto, *Mt Fuji*, 2022
Art Unlimited 2024

Art Unlimited: Hiroshi Sugimoto, *Mt Fuji*, 2022

This monumental landscape, depicting Mount Fuji at sunrise, is a new photographic work by Hiroshi Sugimoto, presented in partnership by Lisson Gallery and Fraenkel Gallery as part of Art Basel's Unlimited section. Renowned as a master of black and white photography, this is a rare foray into colour for Sugimoto, with his epic panorama transferred directly via pigment print onto 12 *washi* paper partitions, creating a traditional Japanese folding screen or *byōbu*, complete with specially crafted hinges. This format, typical also in Korean, Chinese and Taiwanese cultures, allows for a breadth of image unachievable in any other medium, marrying a functional barrier that suggests retreat, modesty or reflection with an immersive experience akin to entering or walking through the actual scene depicted.

In addition to the work's expansive, horizontal picture plane, which encourages viewers to 'step into' the landscape, there is the stark verticality and iconic silhouette of Mount Fuji sitting majestically to one side. Sugimoto here takes inspiration from the inky and atmospheric qualities of Katsushika Hokusai's *Red Fuji* (also titled *South Wind, Clear Sky* or *Gaifū kaisei*), which was part of his famous series of prints, *Thirty-six Views of Mount Fuji* (1830-32). Travelling from west to east, this particular view not only captures the mountain at first light with the sun's blaze of red and orange rays peeking out from the horizon, but also hints at the volcanic potential of Fuji, which was once matched in height by Mount Hakone before its summit was destroyed more than 180,000 years ago.

The form of Mount Fuji is suggested in Sugimoto's earlier mathematical sculpture, *Surface of Revolution with Constant Negative Curvature* (2006), in which two converging parabolic lines, expressed as $f(x)=1/x^2$, get closer and closer but never meet, extending on for infinity.

Exhibition History: *Honkadori Azumakudari*, The Shoto Museum of Art, Tokyo (2023)

Please click [here](#) to view a video of the work.



Mt. Fuji, 2022

Pigment prints on Japanese rice paper, mounted to two folding screens

Installed: 182 x 760 x 30 cm

Installed: 71 5/8 x 299 1/4 x 11 3/4 in

ed. 2 of 3 + 1 AP

SUGI220005-2

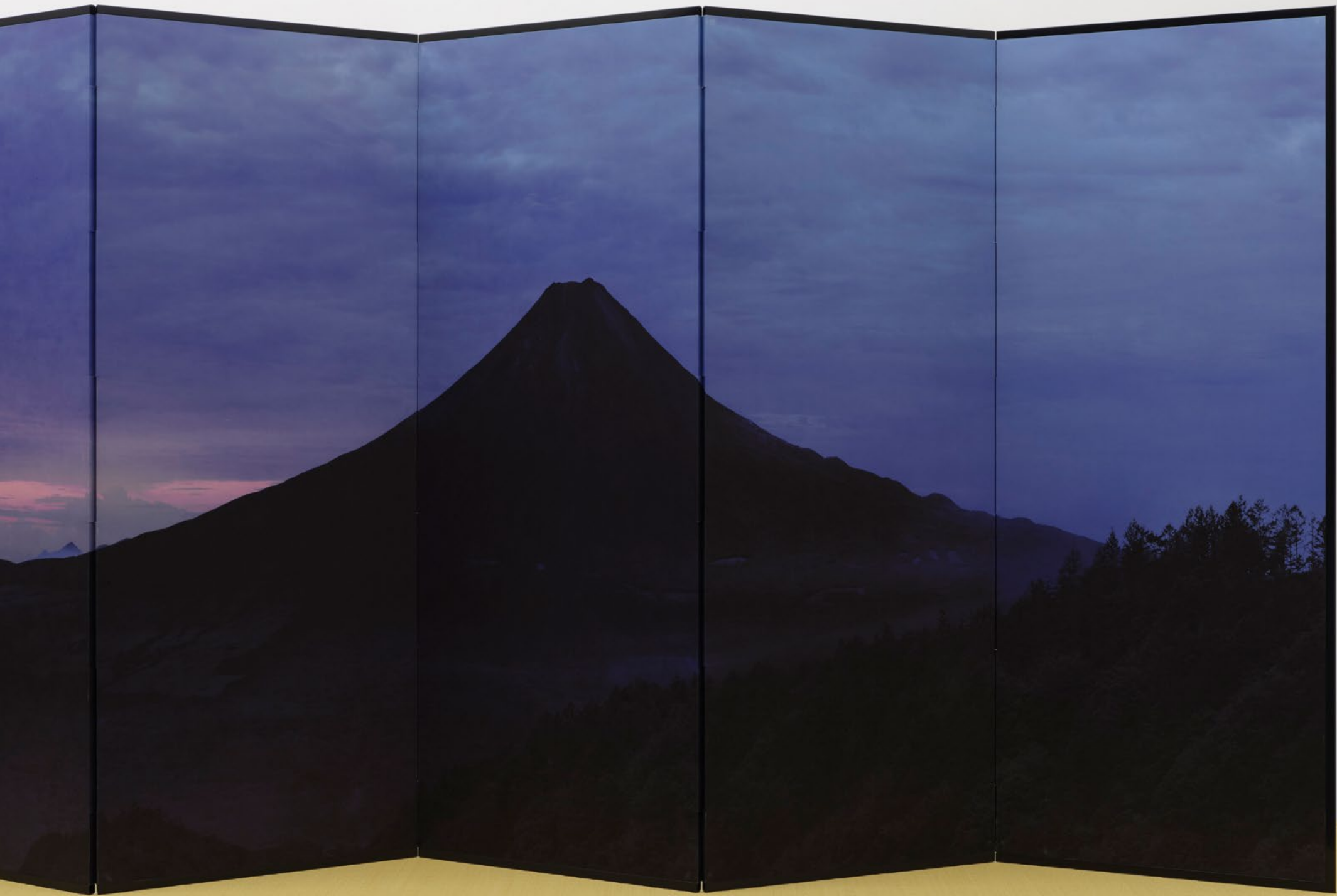
USD 900,000



















Ryan Gander
School of Languages

Booth C17
Unlimited, Basel
10–16 June 2024

L I S S O N G A L L E R Y



Installation view of Ryan Gander, *School of Languages*, 2023
'The Irreplaceable Human', Louisiana Museum of Modern Art, Humlebæk, Denmark
23 November 2023 – 1 April 2024



Installation view of Ryan Gander, *School of Languages*, 2023
'The Irreplaceable Human', Louisiana Museum of Modern Art, Humlebæk, Denmark
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School of languages, 2023

Animatronic gorilla, audio, desk, fan, wall clock

Installation of multiple elements: dimensions variable

Animatronic gorilla, desk: 125 x 340 x 230 cm

Wall clock (aluminium, acrylic, LEDs): 34 x 72 x 15 cm

Ed 1 of 3 + 2AP

GAND210020

GBP 500,000

[Please click here to view a video of the artwork](#)

Exhibition History

'PUNTO!', Lisson Gallery, London, United Kingdom

'The Irreplaceable Human', Louisiana Museum of Modern Art, Humlebæk, Denmark

'Grunts, hoots, whimpers, barks and screams' Museo de Arte Contemporáneo Helga de Alvear, Cáceres, Spain

School of Languages explores the relationship between our evolutionary past and the dynamics of contemporary society, shaped by relentless capitalist growth, speed, and skewed notions of progress. Upon entering the space viewers encounter a corporate-looking office desk alongside an electric floor fan and a digital wall clock. The fan blows a faint scent of damp and urine. Nestled beneath the desktop is a life-size female gorilla. Despite her timid demeanor, she displays a desire to learn, using fingers to notate units. The purpose of her act of recording, whether units of time, currency, or an accumulation or decline of another quantity, remains unclear. At second glance, the wall clock merges two displays into a single object, diverging at odd angles to create an illusion of double-vision.

“When I look into the eyes of a primate, I feel like they can see into the depths of my soul and, beyond their silence, there is a knowing that, perhaps, language and numbers have certified our demise. We are looking for something that had already found us, a state of stasis.”— Ryan Gander

Ryan Gander (born 1976 in Chester, United Kingdom) is renowned for his innovative approach to art. His practice revolves around associative thought processes that bridge the mundane with the mysterious, challenging established notions of language and knowledge while reimagining the presentation and creation of artworks. Gander lives and works in Suffolk.





The newly configured installation of *School of Languages* features a digital wall clock from an ongoing series (titled 'Chronos Kairos'), each made twice and offset to seem as if the viewer is suffering from double vision. The title of the series references two Greek terms for time: 'kronos' and 'kairos'. While we have only one word to describe many realities, the Greeks used 'kronos' (or 'chronus', from which 'chronology' is derived) to refer to linear, sequential, measureable time, and 'kairos' to describe a circular time, dancing back and forth with no clear beginning or end. Arguably today, 'kronos' prevails, in a world driven by clocks and calendars. In the words of the artist, 'the focus of our time should be on the value of time itself. Time and the future is the subject of our time. Time is all that we have left and attention is our greatest asset.'





Installation view of Ryan Gander, *School of Languages*, 2023
'PUNTO!', Lisson Gallery, London, UK
14 September – 28 October 2023



Installation view of Ryan Gander, *School of Languages*, 2023
'PUNTO!', Lisson Gallery, London, UK
14 September – 28 October 2023