

# LISSON GALLERY

*ArtForum*

18 September 2025

## ARTFORUM

### FROM LISSON GALLERY: DALTON PAULA AT SERTÃO NEGRO, ON THE OCCASION OF HIS EXHIBITION AT LISSON GALLERY

By Lisson Gallery ☒

September 18, 2025 4:26 pm



Lisson Gallery presents its debut solo exhibition 'Infâncias Negras' in New York with acclaimed Brazilian artist Dalton Paula, featuring a powerful new body of work that reclaims and re-centers Black childhoods as vital spaces of joy, memory, resilience, and cultural continuity. Watch the film of Paula at Sertão Negro, a centre he founded for artistic practice, environmental care, and collective learning, located in the Cerrado biome in central Brazil.

# LISSON GALLERY

*Arte Realizzata*  
15 September 2025

## Arte Realizzata

Written By uzomah ugwu

### Dalton Paula: Infâncias Negras



Dalton Paula Coral, 2025 Oil and silver leaf on canvas Overall: 180 x 480 x 4 cm Overall: 70 7/8 x 189 x 1 5/8 in Each panel: 180 x 160 x 4 cm Each panel: 70 7/8 x 63 x 1 5/8 in Photo Paulo Rezende. © Dalton Paula

Lisson Gallery is pleased to present its debut solo exhibition with acclaimed Brazilian artist Dalton Paula, featuring a powerful new body of work that reclaims and re-centers Black childhoods as vital spaces of joy, memory, resilience, and cultural continuity. Marking a significant expansion of his practice, Paula moves beyond his celebrated portraiture to create vivid, narrative-filled compositions that depict moments of play, ritual, celebration, and communal life—each rendered against his signature blue-green backgrounds, a visual nod to Brazil's tradition of studio portraiture.



From Left to Right: Dalton Paula Festa, 2025 Oil and silver leaf on canvas Overall: 180 x 320 x 4 cm Overall: 70 7/8 x 126 x 1 5/8 in Photo Paulo Rezende. © Dalton Paula, Dalton Paula Criança Babá Egun, 2025 Oil and silver leaf on canvas Overall: 180 x 320 x 4 cm Overall: 70 7/8 x 126 x 1 5/8 in Photo Paulo Rezende. © Dalton Paula

At the heart of the exhibition is a monumental, four-meter-wide painting portraying a choir of 17 children. Dressed in ceremonial attire that fuses historical and contemporary dress, as well as the sacred and the playful, they sing in unison—a sonic and visual gesture resonant with Brazil's cultural syncretism. More than a depiction of music, this work becomes a living archive: a testament to collective memory, ancestral knowledge, and the creative agency of Afro-Brazilian youth. Across the exhibition, childhood is reframed not merely as a site of innocence, but as a domain of resistance, inheritance, and imaginative power.

Paula's approach is grounded in rigorous archival research and a method he calls *critical fabulation* (from the framework set out in Saidiya Hartman's 2008 book, *Venus in Two Acts*)—a speculative, creative process that fills in the silences of undocumented histories. His paintings often incorporate symbolic motifs, often modelled or modified from art historical precedents, which layer the work with spiritual and contextual depth. Elements such as the wooden chair, symbolizing dignity and authority, or the glass of water, evoking spiritual purification and remembrance, serve as quiet tools of storytelling, asserting Afro-Brazilian presence and power within a reimagined visual canon.



Dalton Paula Vendedor de Pedra,  
2025 Oil and silver leaf on canvas  
180 x 160 x 4 cm 70 7/8 x 63 x 1 5/8 in  
Photo Paulo Rezende. © Dalton  
Paula

While the scenes of birthdays, games, offerings, and everyday intimacy may appear novel within Paula's visual language, they continue a longstanding thread in his practice. Earlier series, such as *Rota do Tabaco* [Tobacco Routes], 2016 (paint on ceramic vessels,) and *Rota do Algodão*, [Cotton Routes] 2022 (cotton textile-covered objects), also featured portraits of children, toys and dolls, while continuing his sustained commitment to recovering Afro-Brazilian histories through imagememories — narratives that resist colonial erasure and center Black resilience.

This new series also meditates on the transformative power of voice—understood as song, as testimony, and as collective affirmation. Drawing from the history of choral traditions in Brazilian schools and churches, Paula frames voice as both a spiritual and political force. When children are denied full recognition and protection, these works offer a counterimage: one where Black children are not ornamental or invisible, but central—makers of culture, carriers of tradition, and embodiments of the future.



Exhibition views of 'Dalton Paula' at Lisson, Gallery New York, 11 September – 18 October 2025 © Dalton Paula, Courtesy Lisson Gallery

Running concurrently with the Lisson Gallery exhibition, Paula's art school and residency, Sertão Negro, will present a special project at the Storefront for Art and Architecture in New York, opening September 13. Founded in Goiás, Brazil, Sertão Negro extends beyond the arts, integrating its educational and studio provision with a self-sustaining farm and garden. This multidisciplinary, emancipatory project is modeled after the tradition of quilombos—communities formed by escaped enslaved peoples—and is rooted in Afro-Brazilian knowledge systems, ecological stewardship, and intergenerational learning. Sertão Negro will also participate in the 36th Bienal de São Paulo this fall in the form of an architectural and participatory installation

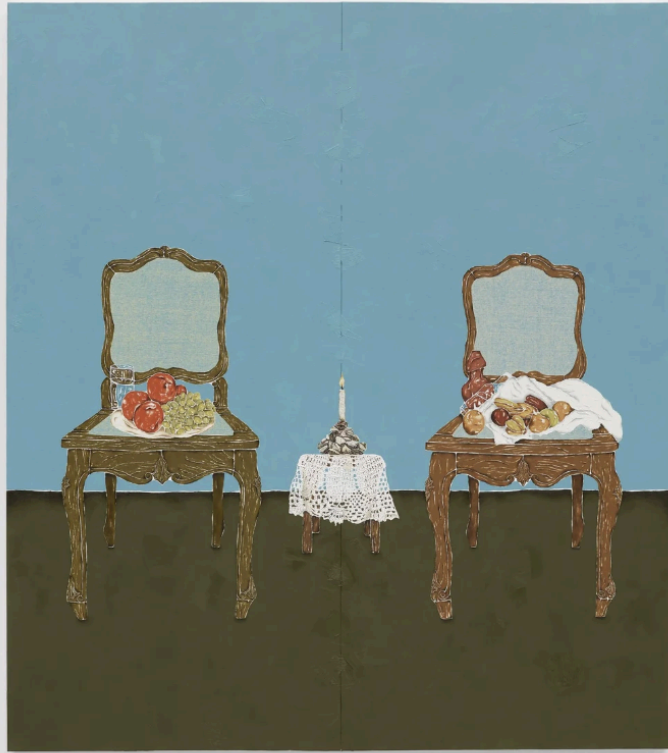


Dalton Paula Formatura Escolar, 2025 Oil and silver leaf on canvas 180 x 160 x 4 cm 70 7/8 x 63 x 1 5/8 in Photo Paulo Rezende. © Dalton Paula

## About the artist

Dalton Paula is an artist, researcher and educator known for his powerful engagement with Afro-Brazilian traditions. Paula foregrounds the lives of undocumented figures whose contributions to society have been overlooked by working to impart a lasting cultural legacy through the continuation of communities and bodies of wisdom that have been forgotten or hidden over time. Just as the personages he depicts were excised from official narratives or documentation due to their actions in opposition to slavery or other forms of injustice, Paula uses collage, paint, film and photography, as well as the symbols and traditions of studio portraiture, in order to stitch the memory of their existence back into the fabric of history. He also works to elevate and commemorate these portrayals through the use of regal attire, highlights of gold leaf and the aura of reverence usually reserved for subjects of high or noble rank.

In addition to his individual and groupings of portrait busts and full-length portraits – created through meticulous archival research and, where necessary, equal parts critical fabulation – Paula has produced vast installations and series in ceramics and textile on the residues and tolls left behind by the human labour used in the tobacco and cotton industries in Brazil and further across the Global South.



Dalton Paula *Natureza Morta*, 2025 Oil and silver leaf on canvas 180 x 160 x 4 cm 70 7/8 x 63 x 1 5/8 in  
Photo Paulo Rezende. © Dalton Paula

As further evidence of his uniquely transformative and postcolonial practice, Paula has established his own center for knowledge transference in the central state of Goiás, not far from his birthplace in the capital of Brasília. Known as Sertão Negro, this art school, residency, studio, garden and kitchen complex hosts classes, workshops and study groups to explore creativity and the possibilities of the surrounding ecosystem, so mirroring the collective activities of former quilombos, sites of refuge originally formed by African slaves in Diaspora.



Dalton Paula Funeral, 2025 Oil and silver leaf on canvas 180 x 160 x 4 cm 70 7/8 x 63 x 1 5/8 in Photo Paulo Rezende. © Dalton Paula

Dalton Paula (born in Brasília, Brazil, 1982) lives and works in Goiânia, Brazil, where he graduated from the Visual Arts programme at the Federal University of Goiás (UFG). He was awarded the Chanel Next Prize in 2024 and the Marcantonio Vilaça Award in 2019. His recent solo exhibitions include: Museu de Arte de São Paulo (MASP) and Pinacoteca de São Paulo, Brazil (2022-23); Museu de Arte Contemporânea, Centro Cultural Oscar Niemeyer, Goiânia (2014); Museu de Arte Contemporânea, Sala Samuel Costa, Goiânia, Brazil (2010). Major group exhibitions include: 'Foreigners Everywhere', Venice Biennale, Italy (2024); 'Afro-Atlantic Histories', touring from Museu de Arte de São Paulo and the Instituto Tomie Ohtake in Brazil (2018) to the Museum of Fine Arts, Houston; National Gallery of Art, Washington, DC; Los Angeles County Museum of Art; and the Dallas Museum of Art, USA (2021-24); 'Compositions for Insurgent Times', Museu de Arte Moderna do Rio de Janeiro, Brazil (2021-22); 'Critical Fabulations', Museum of Modern Art (MoMA), New York, USA (2021-23); 'Songs for Sabotage', New Museum Triennial, New York, USA (2018); 'O Triângulo do Atlântico', 11th Bienal do Mercosul, Porto Alegre, Brazil (2018); 'The Atlantic Triangle', Goethe-Institut, Lagos, Nigeria (2018) and 'Incerteza Viva', 32nd Bienal de São Paulo, Brazil (2016).

## About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and promotes the work of more than 60 international artists across spaces in London, New York, Los Angeles, Shanghai and Beijing. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, John Latham, Sol LeWitt, Richard Long and Robert Ryman among many others. It still works with many of these artists as well as others of that generation from Carmen Herrera to the renowned estate of Leon Polk Smith. In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, Ai Weiwei, John Akomfrah, Susan Hiller, Tatsuo Miyajima and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Ryan Gander, Van Hanos, Hugh Hayden, Haroon Mirza, Laure Prouvost, Pedro Reyes, Wael Shawky and Cheyney Thompson.

The exhibition opened on 11 September and will run through 18 October 2025 at the 504 West 24th Street location.

# LISSON GALLERY

*FAD Magazine*  
16 April 2025

**FAD** — magazine

## **LISSON GALLERY NOW REPRESENTS ARTIST, RESEARCHER & EDUCATOR DALTON PAULA.**

*By Mark Westall • 16 April 2025*



Portrait of Dalton Paula. Photo by Ph Jhony Aguiar, Courtesy Dalton Paula.

Lisson Gallery has announced the representation of Brazilian artist, researcher, and educator Dalton Paula (b. 1982).

Known for his powerful engagement with Afro-Brazilian traditions, Paula foregrounds the lives of undocumented Black figures whose contributions to society have been overlooked. Through his practice in painting, photography, video, performance and installation, he helps preserve and continue bodies of wisdom and communities hidden or forgotten by official historiographies. The artist will present a new body of work for his debut exhibition with Lisson Gallery, opening in New York in September 2025. Lisson Gallery (London, New York, Los Angeles, Beijing, Shanghai) will represent Paula in collaboration with Martins&Montero (São Paulo, Brussels) and Cerrado Galeria de Arte (Brasília, Goiânia).



*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 © Dalton Paula, Courtesy Lisson Gallery*

Just as the Black personages he depicts were excised from official narratives or documentation due to their actions in opposition to slavery or other forms of injustice, Paula uses paint, along with the symbols and traditions of studio portraiture to weave their memory back into the fabric of history. Through meticulous archival research and, when necessary, a blend of critical fabulation, Paula seeks to restore silenced voices and reclaim their rightful place. He often elevates their portrayal with regal attire and the reverence typically reserved for figures of noble rank. Paula applies gold leaf to the characters' heads, referencing the significance of the Ori, the spiritual and physical head in Afro-Brazilian religions. For Paula, painting is a remedial act—a means of shaping how future generations will view and understand history.



*Dalton Paula, God Bless you, 2018, Video, 2' 50" Photo/Video Bia Monteiro ,Courtesy of Dalton Paula*

Paula has produced vast installations and series in ceramic and textile on the tolls left behind by the human labor in the tobacco, gold and cotton exploration in Brazil and across the Global South. The artist traced colonial trade routes by traveling to key cities where these industries were established during the colonial period, recreating the paths taken by these commodities at the time. His work, rooted in postcolonial perspectives, intertwining historical research, religious references and traditional knowledge continues to shape a delicate contemporary discourse on identity, historical reparations, and social justice.

As further evidence of his uniquely transformative practice, Paula founded Sertão Negro in 2020, a center for knowledge transference located in Goiânia, Brazil. This bio-constructed space functions as an art school, residency, studio, garden, and kitchen, spread across a 7,000-square-meter complex. It hosts classes, workshops, study groups, and film screenings that explore creativity and the potential of the *cerrado*, the surrounding ecosystem. More recently, Paula launched Jatobá Nascente, an autonomous extension of Sertão Negro. This initiative provides six young artists with shared studio space and individual plots of land to build their homes. Inspired by the way of life in former *quilombos*—communities founded by Africans who escaped enslavement—and *terreiros*, sacred spaces of Afro-Brazilian religions, Paula envisions a Black community where art, nature, and everyday life can converge.



*Dalton Paula, Caprino calçado, 2017 Oil on canvas 30 x 40 cm Photo Paulo Rezende , Courtesy Dalton Paula*

*This new partnership with Lisson Gallery opens fertile ground for the work to travel – to cross borders, speak other languages, and meet new eyes. Lisson becomes not just a representative, but a channel for the stories I paint – stories of memory, healing, absence and invention. My paintings emerge from a desire to re-inscribe what was left out, to imagine what could have been recorded differently. They are acts of critical fabulation – asking to be seen, published, and placed in dialogue with many. I also see this moment as essential to the growth of Sertão Negro – an essential part of my practice. With Lisson’s support, I hope to deepen its roots and extend its echoes.*

*Dalton Paula*

Paula has garnered significant recognition, including the Chanel Next Prize in 2024, the Soros Arts Fellowship by Open Society Foundations in 2023 and the Marcantonio Vilaça Award in 2019. His recent solo exhibitions include: Museu de Arte de São Paulo (MASP) and Pinacoteca de São Paulo, Brazil (2022-23). Major group exhibitions include: 'Foreigners Everywhere', Venice Biennale, Italy (2024); 'Afro-Atlantic Histories', touring from Museu de Arte de São Paulo and the Instituto Tomie Ohtake in Brazil (2018) to the Museum of Fine Arts, Houston; National Gallery of Art, Washington, DC; Los Angeles County Museum of Art; and the Dallas Museum of Art, USA (2021-24); 'Compositions for Insurgent Times', Museu de Arte Moderna do Rio de Janeiro, Brazil (2021-22); 'Critical Fabulations', Museum of Modern Art (MoMA), New York, USA (2021-23); 'Songs for Sabotage', New Museum Triennial, New York, USA (2018); 'O Triângulo do Atlântico', 11th Bienal do Mercosul, Porto Alegre, Brazil (2018); 'The Atlantic Triangle', Goethe-Institut, Lagos, Nigeria (2018) and 'Incerteza Viva', 32nd Bienal de São Paulo, Brazil (2016).



*Dalton Paula, Assentar cabrito à venda, 2019 Ink and watercolour on paper, 25 x 40 cm, Photo Paulo Rezende, Courtesy of Dalton Paula*

*Since I first encountered Dalton's work in São Paulo about 10 years ago I was captivated. He has an innate ability to capture the soul of a subject with an immediacy that stops you in your tracks. Having visited his Sertão Negro Studio and School of Arts on the outskirts of Goiânia it was eye-opening to understand his greater mission to provide an educational and community platform to a region that has historically lacked any such resource. It's an honor to present Dalton's work in New York this September and to help him spread his vision.*

*Alex Logsdail, CEO of Lisson Gallery*

# LISSON GALLERY

*New City Brazil*  
23 April 2025

## NEWCITYBRASIL

### This Week in Art in Brazil: April 23, 2025

BY BRIAN HIEGGELKE | APRIL 23, 2025



Antonio Dias, "The Illustration of Art/The Body," 1974. /Photo: Charles Roussel. Courtesy of the artist's estate and Nara Roesler

#### Art Institute of Chicago adds Antonio Dias to its Collection

Nara Roesler shares that it has sold Antonio Dias' "The Illustration of Art/The Body" (1974) to the Art Institute of Chicago for its permanent collection. "A

key moment in Dias' career was 'The Illustration of Art' series (1971-1978), first conceived during a pivotal residency in New York granted by a Guggenheim Fellowship. This series explored diverse themes like astronomy, minimalism, and the pursuit of a 'pure art of ideas' within an increasingly institutionalized art world," the gallery writes. More [here](#).

### **Dalton Paula Adds Lisson to His Gallery Roster**

The powerhouse London/New York Lisson Gallery joins with Martins&Montero (São Paulo, Brussels) and Cerrado Galeria de Arte (Brasília, Goiânia) to represent Dalton Paula; the gallery will present its debut exhibition of the artist's work in New York in September. More [here](#). In its coverage of the move, Art News described Paula as "one of Brazil's most closely watched artists." More [here](#).

### **New Sculpture Award Announced**

Dasartes and Benx Incorporadora have announced a public call for entries for the debut Art Boulevard – Contemporary Sculpture Award, for a work to be built in the 280 Art Boulevard condominium, on Av. Cidade Jardim, in São Paulo. Dasartes, Benx, Marc Pottier and Casa Zalszupin will select the winning work. More [here](#).

### **Maria Thereza Alves in the Helsinki Biennale**

Martins&Montero has announced that the artist Maria Thereza Alves will be participating in the upcoming [Helsinki Biennale](#). "The theme of the third edition of the Biennale, 'Shelter,' is inspired by the island habitat of Vallisaari, which has been preserved from human presence for decades," the gallery posts. "The biennial reflects on the fragile relationship between humanity and the natural world." More [here](#).

### **Fishermen's Stories for Corona Campaign**

Visual arts studio Black Madre and Africa Creative advertising agency have produced a handcrafted campaign for Corona's "Fishermen Storytellers" initiative. The project "transforms traditional fishing communities' oral histories into tangible art through a meticulous mix of stop-motion

animation involving woodcarved scenes and layered storytelling techniques,” according to a press release. “The campaign is set during Brazil’s annual fishing prohibition periods, when fishermen’s primary source of income is suspended,” the release adds. “Corona shows how it’s presenting alternative livelihoods by transforming fishermen into tour guides who share their rich cultural heritage of legends and tales with tourists.” Watch the video [here](#).

Send Brazil art news to [brazilart@newcity.com](mailto:brazilart@newcity.com)

# LISSON GALLERY

*Ocula*  
18 April 2025

## OCULA

### Watchlist: The Moving Pieces in Gallery Representation Ahead of Frieze New York

By [Elaine YJ Zheng](#)  
New York  
18 April 2025

Changes abound in the art world as we come to the big art fixtures of the spring. *Ocula* has the rundown on which galleries are representing new talent.



Nancy Graves filming *Izy Boukir* in Morocco, June 1970. Courtesy Nancy Graves Foundation, Inc. Photo: © David Anderson.

As spring fair season approaches [New York](#), art enthusiasts look to be united around the watersheds of [Frieze New York](#), [TEFAF](#), and more. Here at *Ocula*, we've kept tabs on the key changes at leading galleries so you can know what's what and who's where come May.



Nancy Graves, 1986 (detail). Courtesy Nancy Graves Foundation, Inc. Photo: © Steven Sloman.

**Nancy Graves Foundation has joined Perrotin.** The gallery will open an exhibition of rare paintings and sculptures by American artist Nancy Graves (1939–1995) in New York from 23 April to 31 May.

A 'groundbreaking' voice of the late 20th century, Graves pushed boundaries of the different mediums she adopted, including sculpture, print-making, painting, and film, and at the age of 29 was the youngest artist to exhibit solo at Whitney Museum of American Art in 1969.



Dalton Paula. Courtesy the artist. Photo: Ph Jhony Aguiar.

**Dalton Paula** has joined **Lisson Gallery**. The Brazilian artist, researcher, and educator will join Lisson Gallery in addition to current representation at Martins&Montero (São Paulo/Brussels) and Cerrado Galeria de Arte (Brasília/Goiânia).

Lisson Gallery CEO Alex Logsdail recalled being captivated by the artist's work in São Paulo in a first encounter ten years ago: '[Paula] has an innate ability to capture the soul of a subject with an immediacy that stops you in your tracks,' he said.

An exhibition of Paula's work is set to open at Lisson Gallery in New York this September.



Faith Ringgold. Courtesy Anyone Can Fly Foundation and Jack Shainman Gallery, New York. Photo: Meron Menghistab.

**Faith Ringgold**'s estate has joined Jack Shainman Gallery, alongside the artist's **Anyone Can Fly Foundation**. The American artist (1930–2024), whose paintings, narrative quilts, and texts confronted Black stereotypes, had been represented by ACA Galleries in New York since 1995.

Ringgold launched Anyone Can Fly in 1999 to promote artists from the African diaspora and masters of African American art.

Gallery founder Jack Shainman said 'Ringgold's work touches on themes that continue to be relevant to our current social and political climates, perhaps more so now.'

The gallery have scheduled a presentation of her work at their new Tribeca headquarters for November.



Tatiana Trouvé in her studio. Courtesy Xavier Hufkens. Photo: H  l  ne Pambrun.

**Tatiana Trouv   has joined Xavier Hufkens.** The Belgian gallery will join Gagosian in co-representing the French Italian artist, whose first solo exhibition with the gallery opens in Brussels in September of next year.

'It's a privilege to be joining a gallery whose vision and programme I have long admired,' Trouv   said. 'I am particularly excited to conceive a new exhibition for the St-Georges gallery space, whose architecture offers an inspiring new environment for my work.'

Venice's Palazzo Grassi is currently showing a selection of Trouv  's work through to 4 January 2026.



Hans Op de Beeck, 2025. © Hans Op de Beeck. Courtesy Almine Rech. Photo: Hugard & Vanoverschelde.

**Hans Op de Beeck has joined Almine Rech.** Founder Almine Rech said the Belgian artist's 'highly sophisticated practice creates a surreal liminal space, inviting the viewer to contemplate, reflect, and dream'.

The gallery will bring the multidisciplinary artist's work to Art Brussels (24–27 April 2025) and Art Basel, Basel (19–22 June 2025), while his first solo exhibition with the gallery is scheduled to open at its Brussels site next year.



Jared Buckhiester. Courtesy the artist and David Kordansky Gallery. Photo: Rivkah Gevinson.

**Jared Buckhiester has joined David Kordansky Gallery.** The gallery will bring the American multimedia artist's work to Art Basel in Switzerland this June and open his next exhibition at their New York site this November.

In its announcement, the gallery said Buckhiester's process is led first and foremost by intuition.

'Buckhiester's works are exercises in repetitive expressions, yielding new and surprising outcomes with each gesture and each application of glaze, charcoal, or paint.' —[O]

# LISSON GALLERY

*Baer Faxt*  
17 April 2025

## THE BAER FAXT

### News / People

New representations:

- **Harkawik** now represents **Eiko G.** Prices range from \$5,000–\$20,000 USD.
- **David Kordansky Gallery** now represents **Jared Buckhiester.** Prices range from \$6,000–\$25,000 USD.
- **Howard Greenberg Gallery** now represents **Danny Lyon.** Prices range from \$7,000–\$40,000 USD.
- **Layr** now represents **Leah Ke Yi Zheng.** Prices range from \$14,000–\$40,000 USD.
- **Twenty First Gallery** now represents **Clotilde Ancarani** in the US. Prices range from \$10,000–\$50,000+ USD.
- **Annelly Juda Fine Art** now represents **Nicola Turner.** Prices range from £5,000–£20,000 GBP (From £100,000 GBP for large-scale installations).
- **Perrotin** now represents **The Nancy Graves Foundation.** Prices range from \$30,000–\$250,000 USD.
- **Hans Op de Beeck** at **Almine Rech**; **The Estate of Faith Ringgold** at **Jack Shainman Gallery**; **Tatiana Trouvé** at **Xavier Hufkens** in collaboration with **Gagosian**; **Dalton Paula** at **Lisson Gallery** in collaboration with **Martins&Montero** and **Cerrado Galeria de Arte.**

Auctions/Other:

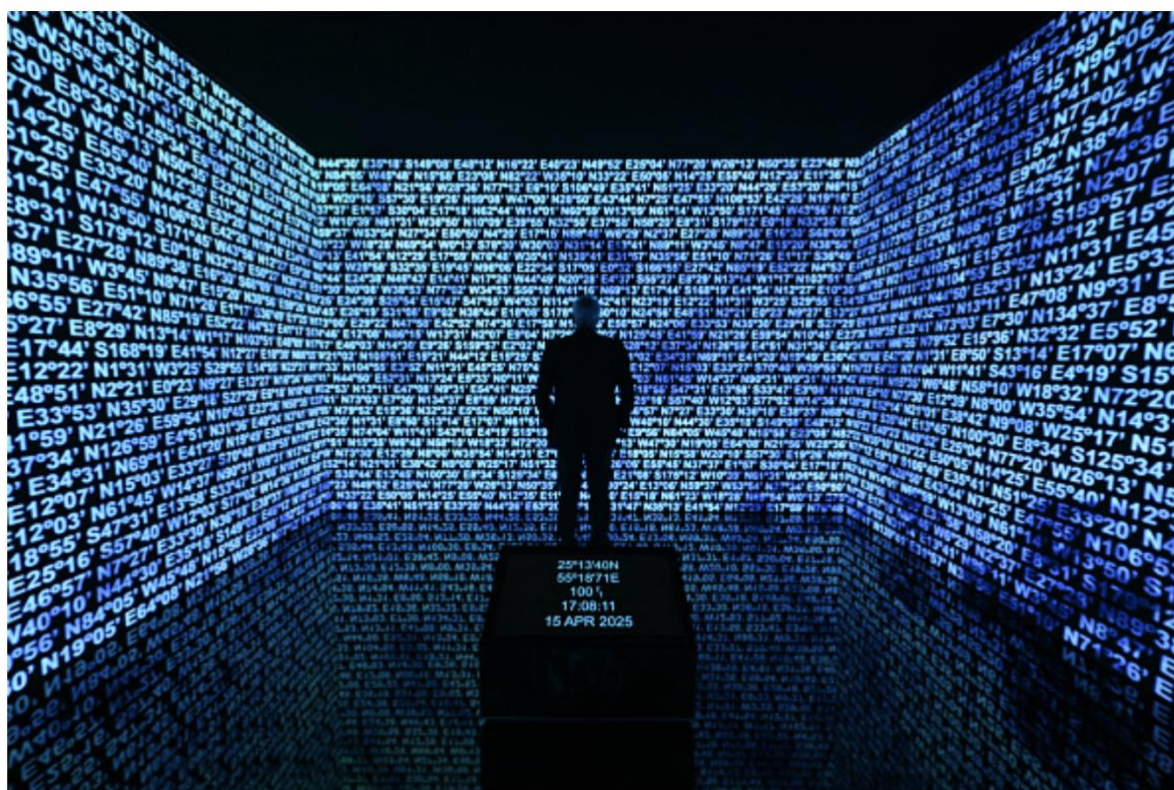
- At **Sotheby's** Paris, the Art Moderne et Contemporain Evening and Day Auctions (including the **Niomar Moniz Sodré Bittencourt** collection and **Marc Chagall** dedicated sale) totaled a combined €38.5M EUR (\$42.1M USD) with 86.34% sold by lot; at **Christie's** Paris, the Art Impressionniste & Moderne and Art Contemporain day sales totaled €6.9M EUR (\$7.6M USD) with 85% sold by lot and €8.3M EUR (\$9.4M USD) with 94% sold by lot, respectively; at **Phillips** London, the New Now: Modern & Contemporary Art sale totaled £3.3M GBP (\$4.2M USD) with 79% sold by lot.
- **UOVO** has acquired **TYart**, expanding its footprint in Houston.
- **Deborah Roberts**, **Lynthia Edwards**, **Richard Beavers** and **Richard Beavers Gallery** have amicably resolved their legal dispute.

ARTnews  
16 April 2025

ARTnews

April 16, 2025

## Art Dubai Opens With Its Own Pace: A Fair That's 'Not About Fighting to Win the Waiting List'



*Directions (Merging)*, a new digital artwork by Mohammed Kazem, commissioned by Julius Baer, is seen at Art Dubai 2025 at Madinat Jumeirah Conference and Events Centre. Photo by Cedric Ribeiro/Getty Images for Art Dubai

BY DANIEL CASSADY

Art Dubai opened to VIPs on Wednesday with all the familiar trappings of a global art fair—VIPs in sunglasses, polished presentations, branded lanyards, and an ocean of champagne. Though the fair opened at 2 p.m.—later than the usual 11 a.m. or noon—the exhibition hall didn't truly fill until just before 5 p.m. Still, there was strong foot traffic, a handful of early sales, and more than a few notable names mixed in among the VIPs.

Spotted in the aisles were Indian businesswoman and arts patron Usha Mittal, Christie's CEO Bonnie Brennan, Christie's exec Alex Rotter, and London dealer and collector Ivor Braka. There were also *ARTnews* Top 200 collectors [Sultan Sooud Al Qassemi](#) (founder of the Barjeel Art Foundation) and [Elie Kouri](#), who was rumored to have made several purchases in the opening hours.

Beneath Art Dubai's flash lies a confident maturity. It isn't Art Basel, nor is it trying to be. This year's fair had around 120 exhibitors from over 60 cities, with a clear emphasis on regions not often featured extensively in European or American events of its kind. There are, of course, many artists and galleries from the Middle East and the Gulf, but the fair also featured numerous galleries from countries like India, Iran, Morocco, China, and Singapore, to name a few.

"In the last 20 years, what was perceived to be the periphery has become the center—and that means the city of Dubai itself, and the fair along with it," Antonia Carver, director of Dubai's well-regarded Jameel Arts Centre, told *ARTnews*.

For the few blue-chip galleries that made the trip to Dubai, they too made the periphery the center. Almine Rech's presentation spanned an intergenerational and international group of artists that included French Syrian artist Farah Atasi, Lebanese artist Ali Cherri, Iranian artist Mehdi Ghadyanloo, Vietnamese artist Tia-Thuy Nguyen, Nepali artist Tsherin Sherpa, and Los Angeles-based artist Umar Rashid, who just [curated a Robert Colescott show](#) at Blum's LA location. Meanwhile, influential Berlin gallery Peres Projects anchored its presentation with a speculative painting of the UAE's underground cable networks by Chinese artist An Moon.

"We came back because we're building relationships in the region," founder Javier Peres told *ARTnews*, noting Dubai's growing appeal to collectors seeking "order, progress, pace ... It's not what they expected, but that's the point."

For local galleries, Art Dubai was an opportunity to take the spotlight. Carbon 12, one of the first galleries to open in Dubai's [all-important Alserkal Avenue](#), reported a strong opening, with founder Kouros Nouri noting that the first VIP day went well enough to warrant a full rehang for day two.

Also reporting sales in the early going was Priyanka Raja of Experimenter Gallery (Kolkata, India), who said she had sold 80 percent of her booth. A.R.M., an Emirati holding company and a leader partner in the fair, told *ARTnews* that it had made \$275,000 in acquisitions, including works by London-based Bangladeshi artist Rana Begum (at Dubai's Third Line gallery) and French artist Christine Safa (at Bortolami).

The Dubai- and New York-based Leila Heller Gallery, meanwhile, presented a sweeping program spanning both contemporary and modern artists from across the Middle East and its diaspora. The thematic throughline—"Resonance of Body, Soul, Faith, and Loyalty in the Romance of Leila and Majnun"—tied historical narrative to contemporary figuration and abstraction. Heller told *ARTnews* that at both Art Dubai and in the city, the gallery receives far more recognition and attention than it does in the US.

“As a woman—and for my women artists—we feel more empowered in this region than we ever do in America,” Heller said. “My artists are superstars. The appreciation we get here—it’s real.”

Dubai’s Efié Gallery, which is dedicated to promoting contemporary African art, brought a standout showing that included a luminous watercolor triptych by María Magdalena Campos-Pons, fresh off her *ARTnews Lifetime Achievement Award*. With works by Hugh Findletar, Abdoulaye Konaté, and J. K. Bruce Vanderpuije, the booth delivered depth and dialogue without straining for spectacle. Konaté’s layered textile piece drew elegant parallels between West African and Middle Eastern visual traditions, while Findletar’s “Flowerheadz” series fused the ritual of mask-making with the material delicacy of Murano glass.

The most ambitious section of the fair may well be Art Dubai Digital, now in its fourth edition. Curated by Gonzalo Herrero Delicado, it featured nearly 30 presentations using AI, VR, and mixed reality to interrogate everything from ecological collapse to algorithmic divination.

One of the standouts in the section was *Fāl Project*, a phygital installation by Iranian artist Mohsen Hazrati and presented by Dubai’s Inloco Gallery. The work merges handcrafted sculpture, Persian poetics, and artificial intelligence to explore bibliomancy—the ancient practice of divination through texts—in a digital context. The installation comprises 15 ceramic bird sculptures embedded with NFC technology. When scanned, each sculpture triggers a custom algorithm that delivers a personalized divination, generated in real time from open-source digital material. Hazrati drew inspiration from *Fal-e Hafez*, the centuries-old Iranian tradition of seeking spiritual guidance from the poems of 14th-century mystic Hafez. The result is an experience that feels more like a whispered memory than a machine prediction.

Another notable digital presentation came from London-based Ace Art Advisory, who presented works by BREAKFAST, an artist who creates sculptures that transform real-time data into dynamic physical forms, bridging the physical and digital through a language of motion. One work, *Carbon Wake (2025)*, visualizes cities’ energy usage in real time, dramatizing the shift between fossil fuels and renewables with rippling motion. Another, *Portraits in Pink, Blue, and Silver (2022)*, captured short video clips of each viewer and cycled through them using the artist’s custom-engineered flip-disc medium, creating a collective archive of engagement and reflection.

The commissions too pushed boundaries. Highlights included Mexican artist Héctor Zamora’s sculptural interventions, part of a new partnership with Alserkal Avenue, and a digital commission by Emirati artist Mohammed Kazem. Both underlined Dubai’s ongoing efforts to align its cultural programming with its broader tech-forward brand.

By 9 p.m. on the first VIP day, the aisles were still buzzing. Unlike New York or London, where the art crowd is usually halfway through dinner by then, in Dubai, the deals were just getting started. As Pablo del Val, the fair’s artistic director, told *ARTnews*, “This is not a market for trophies. It’s not about fighting to win the waiting list.”

LISSON GALLERY

*ARTnews*

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# ARTnews

## **Lisson Gallery Now Represents Dalton Paula, Painter of Portraits of Overlooked Black Brazilian Historical Figures**

BY **MAXIMILIANO DURÓN**

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Artist Dalton Paula.

PHOTO JHONY AGUIAR/COURTESY THE ARTIST

**Lisson Gallery** will now represent Brazilian artist **Dalton Paula**, who is known for his paintings that depict important Black historical figures who have been overlooked until recently. Paula will have his first show with Lisson this September in New York.

Lisson will represent Paula alongside his two Brazilian galleries, Martins&Montero, which has locations in São Paulo and Brussels, and Cerrado Galeria de Arte in Brasilia and Goiânia. (He was previously represented in New York by Alexander and Bonin, which **closed** in early 2024.)

Paula is one of Brazil’s most closely watched artists, having had three separate solo shows in the country in 2022, at the Museu de Arte de São Paulo, the Pinacoteca de São Paulo, and Instituto Inclusartiz in Rio de Janeiro. He has been included in important group shows like the 2024 Venice Biennale, the 2018 New Museum Triennial, the 2016 Bienal de São Paulo, and the traveling exhibition “Afro-Atlantic Histories,” which debuted at MASP in 2018 and then traveled to several US museums.

Working across painting, photography, video, performance, and installation, Paula is perhaps best known for the two paintings he was commissioned to make for “Afro-Atlantic Histories” at MASP. Those portraits depict João De Deus Nascimento and Zeferina, two leaders of different freedom movements for enslaved people in Brazil in the 1790s and 1826, respectively.

“The big challenge is that these characters from history don’t have portraits,” Paula told *ARTnews*. “Nobody know how they were. And my challenge was to create a face, an image for these characters. I thought about how this character would like to be represented today.”



Dalton Paula, *Zeferina*, 2018.  
PHOTO PAULO REZENDE/COURTESY THE ARTIST

He consulted various historical photographs of Black people from the 19th century to create these portraits, setting them against a blue-green background as a nod to the photo-paintings he had consulted. (His portrait of Zeferina was featured on the cover of the English version of the exhibition catalog.) Since the exhibition, Paula has continued making more portraits of other important Black historical figures whose faces have been lost to the historical record. Now, the series numbers over 100 paintings.

He added, “For me, these paintings are really important because they are a document for a new generation.”

Paula has also expanded his painting practice into large-scale installations, like his series “Tobacco Route,” which he made for the 2016 Bienal de São Paulo. On various orange ceramic bowls, he painted various scenes of the lives of Black people who had worked tobacco plantations in both Brazil and Cuba, as this form of documentation of their everyday experiences don’t exist.

Drawing from tobacco advertisements and archival records like employee files, he painted these characters all wearing white, a nod to the medicinal properties of tobacco that had been prized by Indigenous people. “I made the Black people the protagonists of this history,” Paula said of the series. By placing them into bowls and close to the ground, he sees them as an offering.



Dalton Paula, *Zacimba Gaba*, 2025.

©DALTON PAULA/COURTESY LISSON GALLERY

In addition to his art practice, Paula has also established two art centers in his hometown of Goiânia. Established in 2020, Sertão Negro is a 75,000-square-foot complex that serves as an art school, residency, studio, kitchen, and garden for the community, hosting classes, workshops, film screenings, and more. Paula recently founded Jatobá Nascente, which gives six emerging artists shared studio space and an individual plot of land to build a home. Paula was inspired by Brazil's former *quilombos*, settlements founded by formerly enslaved Black Brazilians, like Zeferina.

“Since I first encountered Dalton’s work in São Paulo about 10 years ago I was captivated,” Lisson CEO Alex Logsdail said in a statement. “He has an innate ability to capture the soul of a subject with an immediacy that stops you in your tracks. Having visited his Sertão Negro Studio and School of Arts on the outskirts of Goiânia it was eye-opening to understand his greater mission to provide an educational and community platform to a region that has historically lacked any such resource.”

Speaking of both his practice and Sertão Negro, Paula said that it’s his effort to not only to honor all those who came before him, both revolutionaries and artists, but also to give back to his community.

“I’m so proud, and I’m so happy, because for me, it’s very special moment,” he said. “Many people came before me, and for these people, there were many hardships. Today, I have this opportunity to continue this mission to continue to give my contribution for the Black community, for the new generation. The idea is for more people have access to this imagery, these concepts, these questions, these issues.”

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NEWCITYBRASIL

## This Week in Art in Brazil: April 16, 2025

BY BRIAN HIEGGELKE | APRIL 16, 2025



Ana Mazzei, "Estrela," 2024/Photo courtesy of Martins & Montero

### **PIPA Prize Nominations Are Out**

The artists making up the seventy-five finalists for the prestigious PIPA Prize have been announced, [here](#).

### **MASP's New Identity**

With the opening of Pietro, MASP's husband building to Lina, new branding was in order. Porto Rocha led the effort, which you can see [here](#).

## **The South, After the Floods**

The Art Newspaper surveyed the Mercosul Biennial and other cultural institutions in the south, in order to assess their state of recovery about a year after record floods wreaked havoc on the region. “As the arts sector grappled with the aftermath of the tragedy, many institutions saw a drastic decline in visitor numbers, but they remain optimistic that audiences will return this year.” More [here](#)

## **Dalton Paula Builds a School**

The Art Newspaper visits the center of Brazil to see what Dalton Paula has created. “When the Brazilian artist Dalton Paula was named last year as one of the winners of the Chanel Next Prize—a biennial award that grants €100,000 to ten artists worldwide—he already knew that every cent of the prize money would be invested in his most ambitious project. [Sertão Negro](#) is a school located on the outskirts of the city of Goiânia, in Brazil’s central-western state of Goiás...” More [here](#).

## **Ana Mazzei Nominated for EFG Latin America Art Award**

Martins & Montero report that the work “Estrela” (2024) by their artist Ana Mazzei was selected at SP-Arte as one of five finalists to compete for the EFG Latin America Art Award to be awarded at this year’s Pinta Art Fair in Miami. More about the artist [here](#).

## **Aberto Makes a French Connection**

For its fourth iteration, Aberto, the innovative project that matches art exhibitions with architecturally significant and usually not-open-to-the-public homes, is setting up shop in Paris in May. At the iconic Maison La Roche, no less, a project of Le Corbusier and a UNESCO World Heritage Site. More [here](#).

## **Bruno Novelli Signs with Baró**

Mallorca, Spain-based Baró Galeria has added Brazilian painter Bruno Novelli to its roster. Baró was previously based in São Paulo. “Novelli constructs images populated by fantastical animals, symbolic forms, and dreamlike visions of nature,” the gallery writes. “At the same time, his work examines the legacy of European representations of the tropical landscape, exploring the tension between nature and its domination by man.” More [here](#).