

LISSON

CHRISTOPHER LE BRUN

The Mind's Weather

PRESS RELEASE

EXHIBITION DATES:
19 NOVEMBER 2026 - 13 FEBRUARY
2027
67 LISSON STREET, NW1 5DA

OPENING: 19 SEPTEMBER, 6 - 8 PM

Lisson Gallery is delighted to present an exhibition of new works by Christopher Le Brun. Across an extensive sequence of canvases, the artist enacts a decisive shift towards representation following the abstract emphasis of his work of the past two decades. That abstract register – always a means of mediating between images and sensations – resolves into clear, cosmic visions of nature.

Le Brun's long-time interest in the spatial and emotional possibilities of colour finds new focus in these scenes. Solar orbs glow amid fields of atomised colour, for example in the panoramic canvases *Quarry* (2026) and *Press (Sun Notes IV)* (2026). The sun, at once a source of light and a pictorial crux, is a recurring motif – transmuting at times into moons, planets, or other stars. Numerous works feature multiple suns, suggesting either a parallel cosmos or the passing of time.

In this way, the radical open-endedness of Le Brun's abstract compositions persists. The figurative imagery of his work of the 1970s and '80s, which often conveyed mythic or narrative subtexts, re-emerges in scenes that appear celestial and palpably physical by turns. *The Chalk Pit* (2026) re-envision the South Downs as an outspreading landscape on an expansive scale, the stability of the rambling terrain offset by a sense of fracture or dispersal. A thicket of white at the centre of the picture suggests both an excavation and an outbreak of light.

In *Pastoral (Numbered Landscape I)* (2026), twin light sources hover in the top half of the composition – their doubleness introducing a subtle note of discord. Often, the distinction between earth and air itself suggests a kind of tension or incipient dissolution. In *Act* (2026), dark strokes hint at hard matter – solid ground – while dispersing at the boundary into brighter, airier colour. Such a transmutation of recognisable form into pure colour is discernible, too, in works such as the square-shaped *Mariner* (2025) where a nucleus of white pigment implies a light source refracted through a shimmering atmosphere, with an explicit reference to “the journeying moon” in S.T. Coleridge's “Rime of the Ancient Mariner”. *Thrones* (2025), has denser blocks of tone sit amid an indefinable space, as if light itself could be rendered as an image with shape and form.

The title of the exhibition, *The Mind's Weather*, points to the vital role changeability plays in Le Brun's paintings. Each picture is an evocation of inward experience as well an allusion to the visible, light-filled world. Through visions of landscapes that evoke mental as much as physical terrain, he continues to employ painting as a mode of reflection, by turns instinctive and intentional, aesthetic and emotional.

“Painting is physical but its intangible mystery feels metaphysical. By that I mean its presence conveys a sense of something or somewhere that is not here. It is naturally surrounded by thoughts and references, without need for explanation or justification. The beauty of the materials in unending combination is enough.”

The exhibition is accompanied by a fully illustrated catalogue containing an essay by Barry Phipps: *The Landscape Thinks Itself: Christopher Le Brun's Recent Paintings*.



ABOUT THE ARTIST

Christopher Le Brun is one of the leading British painters of his generation, celebrated internationally since his inclusion in Zeitgeist in Berlin in 1982, which brought together the main figures involved in the resurgence of painting and the Neo-expressionist movement. Born in Portsmouth in 1951, he trained at the Slade and Chelsea Schools of Art, London. Le Brun has served as a trustee of major British art institutions including Tate and the National Gallery and was an instrumental public figure in his role as President of the Royal Academy of Arts in London from 2011 to 2019. He is widely acknowledged as having revitalised the Academy's reputation. Le Brun was awarded a Knighthood in the 2021 New Year's Honours List for services to art. In 2026 Portsmouth Museum and Art Gallery named a gallery after him.

Le Brun employs a mastery of touch and colour alongside a profound understanding of art history to engage with the major existential, aesthetic and formal questions of painting. A common ground, to which he increasingly refers, is the long tradition of the appreciation of landscape and nature – whether expressed in painting, poetry or music. His works are notable for their layered, complex, scintillating surfaces, which he describes as 'non-ironic, primary' responses which speak to the imagination, feeling for boundaries organically, playing out their appearance in front of you.

Major museum collections include Tate London, UK; Museum of Modern Art, New York, NY, USA; the British Museum, London, UK; Art Gallery of New South Wales, Sydney, Australia; Metropolitan Museum of Art, New York, NY, USA; Victoria & Albert Museum, London, UK; Scottish National Gallery of Modern Art, Edinburgh, Scotland; The Whitworth, Manchester, UK and Yale Center for British Art, New Haven, USA.

Recent solo exhibitions: Albertz Benda, New York, USA (2026), Almine Rech Gallery, Paris, France (2025), Lisson Gallery, Beijing, China (2024); Albertz Benda, New York, USA (2023); Lisson Gallery, London, UK (2022); Red Brick Art Museum, Beijing, China (2021); Lisson Gallery, Shanghai, China (2019); Southampton City Art Gallery, UK (2018).

ABOUT LISSON

Lisson is a global gallery dedicated to shaping the art of today. Creating meaningful dialogues and robust markets between artists and audiences across six venues in the UK, US and China, Lisson exhibits the most engaging and challenging work, adding value and narrative through decades of experience and innovation.

Building significance and reputation with our artists, Lisson nurtures and amplifies their vision at every turn, supporting opportunities to show beyond the gallery's walls in museums, the public realm and through international partnerships. The gallery's heritage and its foundational role in contemporary art since 1967, allows for a deeper perspective and more thoughtful relationships when furthering the career and voice of an artist.