

ART BASEL MIAMI BEACH 2026

BOOTH B23
DECEMBER 2 – 6

IGSHAAN ADAMS
KEVIN BEASLEY
SYDNEY CAIN
JORDAN CASTEEL
PATRICIA FERNÁNDEZ CARCEDO
JUDITH EISLER
JONATHAN GARDNER
DAVID HUFFMAN
BRIAN JUNGEN
CAROLINE KENT
YUKO MURATA
KAVERI RAINA
MATTHEW RONAY
JOHANNA UNZUETA
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Igshaan Adams (b. 1982, Cape Town, South Africa) decodes material histories by treating movement as medium. In a multidisciplinary practice that spans weaving, sculpture, installation, and performance, Adams considers the personal and collective histories of his community, charting the cultural and physical landscape of Bonteheuwel (the former colored township, north of Cape Town) where he grew up. Through subversion of ritual, reinvention of tradition, and elevation of queer identity, the artist works within and alongside his community to process and regenerate embodied memory, sculpting new stories of resistance, survival, and, ultimately, healing.

All the hands (ii) is related to one of Adams' largest scale tapestries made to date, *All the hands* (2026), commissioned by the Ohio Arts Council as part of the Percent for Art Program. On view in Campbell Hall at The Ohio State University in Columbus, OH, this monumental tapestry is based on a network of 'desire lines' – unplanned paths worn into the ground by repeated human foot traffic, revealing the most direct route between two points by bypassing longer and circuitous paved walkways.

In Adams' own words, "these lines remain symbolic of a collective act of resistance by a community, my community, who have historically been segregated and marginalized through spatial planning."

Using satellite imagery of Matroosfontein (an area established by Apartheid-era racial zoning and relocation policies), desire lines are transformed into a template for weaving. The tapestry's shifting threads of green are accompanied by hundreds of hand-made beads and small objects - each sourced from Adams' local Cape Town community, along with his global artistic network.

By deliberately maximizing the number of people involved in the making of this work, Adams links his artistic process to the creation of free-willed, social trails. As material evidence of communities coming together on common ground, *All the hands (ii)* invites the viewer to reflect on the power of collective movement, for both change, and for reconciliation.

Igshaan Adams
All the hands (ii), 2026
Cotton twine, polyester and polyester braided rope, plastic ribbon, plastic, wooden, glass, stone, metal and shell beads, cotton and lace fabric, mohair wool and tiger tail wire
121 x 73.5" / 307.3 x 186.7cm
IA2026-003
$120,000.00





Igshaan Adams
All the hands (ii), 2026
(detail)



Igshaan Adams
All the hands (ii), 2026
(alternate view)



Kevin Beasley
Site XXIX, 2023
Polyurethane resin, raw Virginia cotton, housedresses, altered housedresses, confetti t-shirts, altered t-shirts, guineafowl feathers, fiberglass
74.5 x 92.5 x 2” / 189.23 x 234.95 x 5.08cm
KB2023-021
$130,000.00

Kevin Beasley's (b. 1985, Lynchburg, VA) practice spans sculpture, photography, sound, and performance, centering on found materials of cultural and personal significance. Beasley alters, casts, and molds diverse materials, from clothing and sports equipment to raw cotton and studio ephemera, into works that acknowledge the complex histories of the broader American experience–histories steeped in generational memories.

Site XXIX (2023) belongs to a body of 'slabs' that Beasley began in 2017, comprised primarily of raw cotton harvested near his family's century-old property in rural Virginia as well as personal garments set in polyurethane resin. These sculptural forms draw from millennia-old traditions of relief sculpture, specifically 9th c. BCE Assyrian reliefs which depict battle scenes, religious rituals, and courtly settings.

In the *Site* abstractions, fog-like surfaces of dyed resin and cotton foreground what was and what can be: a site, ground on which to build on for a future happening. Transparent color fields allow the viewer to see through the work to the wall. Visual access to the inner workings of the slab, while simultaneously looking through it to the preexisting environment, urges a new consideration of the viewer's physicality within the place they are witnessing the work. Beasley's own body is likewise inscribed in each sculpture, as he works with the resin for only as long as time allows before the polymer hardens.

Beasley is currently presenting an exhibition alongside Ralph Lemon at Kunsthaus Zurich, *Residuum (Tell it anyway)*, on view through January 2027.



Kevin Beasley
Site XXIX, 2023
(detail)



Kevin Beasley
Site XXIX, 2023
(detail)



Kevin Beasley
Site XXIX, 2023
(alternate view)



Sydney Cain
New Saints Day, 2026
Acrylic, pigment, soft pastel and metalpoint on aluminum
30 x 40” / 76.2 x 101.6cm
SSC2026-012
$26,000.00

Sydney Cain (b. 1991, San Francisco, CA) traces the collective consciousness of communities in what they call metaphysical landscapes. Cross-generational groups move through ruptured spaces steeped in myth and the history of the African Diaspora, seeking connection and renewal. By recasting personal and collective histories of joy, celebration, loss, and grief, the artist rebuilds narratives that honor lifetimes in the past, present, and future. Through a process of gradual unveiling, Cain sculpts, rubs, and erases dense layers of pigment to render experiences beyond the visible plane. This layered approach evokes the instability of memory and the porous boundary between the visible and unseen, while revealing Blackness as both subject and state of being.

A constellation of partially obscured figures gather in a smoky field of gray soft pastel and silvery pigment in *New Saint's Day* (2026). Faces and profiles surface fleetingly through broad, sweeping passages, their features dissolving into the surrounding atmosphere. An ironwork gate or fence is rendered with delicate metalpoint in sharp focus amongst the fog. A recurring motif throughout Cain's practice, the ironwork evokes boundaries that divide physical space while also suggesting the permeability of the threshold between past and future–in Cain's painting, this barrier can be seen through in the same manner the figures peer through the negative spaces in the depicted gate. Behind the gate stands a figure wearing a feathered headdress, a presence observed in other works by the artist. A pale, almost spectral light gathers near the center of the composition. Above this illuminated area, the faint outline of a fish emerges, introducing an aqueous dimension that resonates with the fluid treatment of the surface and Cain's sustained interest in the ocean's depths as a metaphor for memory.

This work marks a shift in medium, establishing aluminum as the foundational surface rather than wood panel. The new substrate informs a distinct approach to the topography of the painting: acrylic paint, pigment and soft pastel is blended through fluid, expansive gestures, creating soft transitions across the slick metal that oscillate between light and shadow. As the dense ground is built up and rubbed away again, the resulting image hovers between revelation and disappearance, as though the figures are moving through a threshold between worlds.

Sydney Cain
New Saints Day, 2026
(detail)





Sydney Cain
New Saints Day, 2026
(detail)



Sydney Cain
New Saints Day, 2026
(alternate view)



Jordan Casteel
Mama, 2025
Oil on canvas
90 x 78" / 228.6 x 198.1cm
JC2025-004
$450,000.00



For Art Basel Miami Beach 2026, Jordan Casteel (b. 1989, Denver, CO) presents *Mama* (2025). Known for her portraits of people of color who share and shape her environment (and the landscapes they inhabit), Casteel draws from a collective sensibility.

Picturing her mother in the lavender solace of her bedroom, in a seated gesture of self-embrace, Casteel revisits the maternal figure through a contemplative lens. Exploring the passage of time and distance through intimate domestic settings brings the subject's life into view. Floral motifs emerge subtly across the bedcovers, connecting the portrait to Casteel's broader exploration of botanical imagery. Across her practice, flowers serve as symbols of resilience, cultivation, and renewal, evoking the often-unseen labor of nurturing life and sustaining growth amid adversity.

Jordan Casteel's work is included in the group show *Young, Gifted, and Black* at the Lowe Art Museum at the University of Miami through April 2027. She is also featured in *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys*, on view at the Indianapolis Museum of Art Galleries through February 2027.

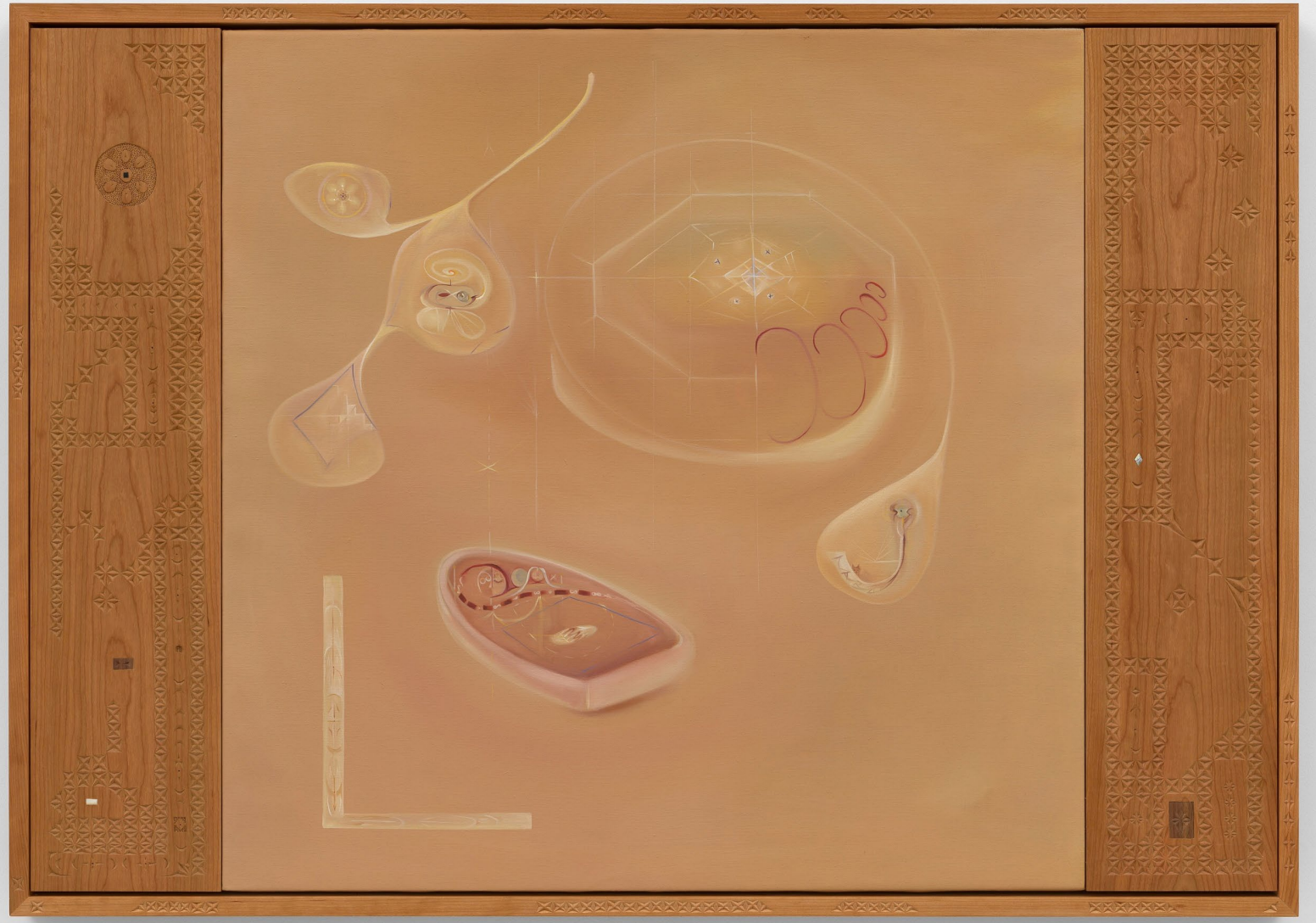
Jordan Casteel
Mama, 2025
(alternate view)



Jordan Casteel
Mama, 2025
(detail)



Jordan Casteel
Mama, 2025
(alternate view)



Patricia Fernández Carcedo
Wintergarten, 2026
Oil on linen, hand carved cherrywood, bone, ebony, walnut, and abalone shell
37.5 x 53 x 2.75" / 95.5 x 134.75 x 7cm
PFC2026-010
$35,000.00

Patricia Fernández Carcedo's (b. 1980, Burgos, Spain) practice moves between painting, sculpture, and installation to recover and reconstruct a personal archive of materials. Within this framework, Fernández Carcedo situates her paintings alongside collected artifacts and hand-made objects from her inner world, including carved wood, bone, ceramics, bronze pieces, and woodwork created by her late grandfather, José Luis Carcedo. His carvings are recouped and expanded upon by the artist as intricately etched frames for her soft-toned oil paintings. These tableaus of arches, spirals, fragments of the body read as symbolic yet cryptic, as if belonging to a private cosmology—part relic, part hallucination.

For Art Basel Miami Beach 2026, Fernández Carcedo presents *Wintergarten* (2026), a new painting inspired by the artist's recent relocation to Bremen, Germany, and her ongoing exploration of interconnection: between generations, the past and present, and the real and metaphysical tissues that structure human experience. Working in cherrywood for the first time, Fernández Carcedo hand-carves two flanking panels and the outside edges of the frame with her characteristic "x-mark," a pattern originally developed by her late grandfather. Recalling some of his final designs, L-shaped forms and a circular flower inlaid with ebony and mother of pearl reach backward in time in a kind of continuous collaboration.

These carved gestures move through the wooden frame to the oil painting, where minutely detailed embryonic and animal forms drift alongside spindly webs of thinned white paint. A solitary boat–a recurring motif in the artist's practice–alludes to journeys between alternate realities that lie beyond the perceived present. For Fernández Carcedo, *Wintergarten* is a site of reinvigoration, allowing forms that lived inside her childhood memories to remain fruitful and protected from the numbing passage of time.

Patricia Fernández Carcedo
Wintergarten, 2026
(detail)







Patricia Fernández Carcedo
Wintergarten, 2026
(alternate view and detail)



In *Looking Hands (ver con las manos*) (2026), Fernández Carcedo envisions non-linear spaces and timelines. Incised with her late grandfather's distinctive "x-mark," the frame extends his pattern beyond the small fragment embedded in the left edge, thereby bringing "her antecedent's mark into the future, continuing the transmission of histories, memories, and ideas that would otherwise remain forgotten." Other materials hardened against decay— hardwood pine, ceramic, and abalone shell—are inlaid around the edges of the frame, joining with the painted canvas in a kind of polyptych.

Patricia Fernández Carcedo
Looking Hands (ver con las manos), 2026
Oil on linen, hand-carved walnut, hand-carved pine by José Luis Carcedo, alder, ceramic tile, abalone shell
24.5 x 15.5 x 1.75" / 62.5 x 39.5 x 4.5cm
PFC2026-007
$14,000.00

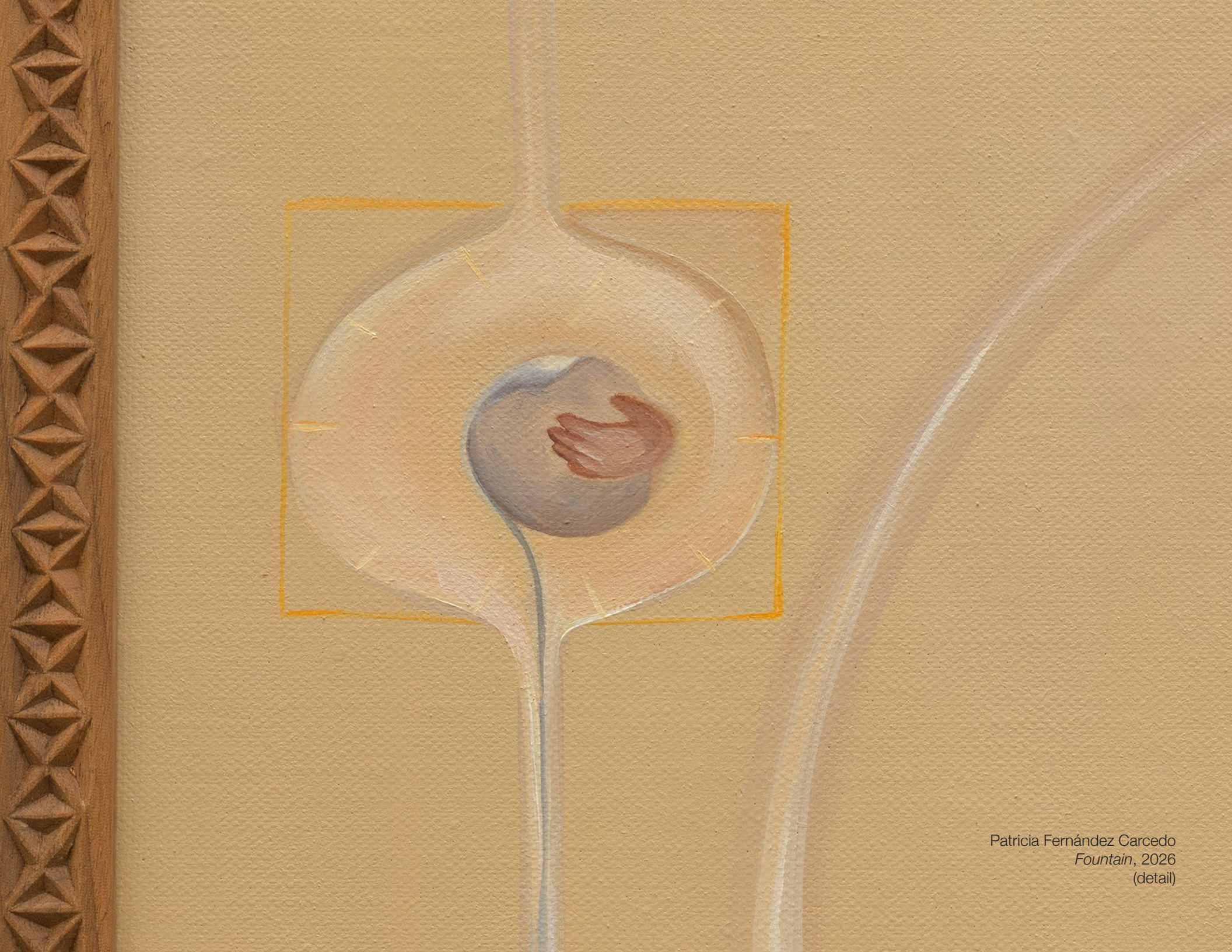


Patricia Fernández Carcedo
Looking Hands (ver con las manos), 2026
(detail and alternate view)



Reminiscent of a larger surrealist canon and the existential mythologies of artists like Remedios Varo (1908-1963), Fernández Carcedo's shifting territories chart paths between the external material world and an inner imaginary world that embraces the centrality of care, relation, and change. Many of Fernández Carcedo's influences explore the concept of an alternative reality, including philosopher Federico Campagna, psychologists Dora Kalf and Carl Jung, and science fiction author Ursula K. Le Guin. These thinkers touch upon ideas of multiverse futures, embracing hybridity and the transient nature of existence as a form of human infinitude. Following suit, Fernández Carcedo's artwork of speculative worlds is nevertheless anchored in handmade reality, earthside and in present tense.

Patricia Fernández Carcedo
Fountain, 2026
Oil on linen with hand-carved walnut frame
17 x 13 x 1" / 43.2 x 33 x 2.5cm
PFC2026-006
$11,000.00



Patricia Fernández Carcedo
Fountain, 2026
(detail)



Judith Eisler
Anita 2, 2026
Oil on canvas
48 x 60” / 121.9 x 152.4cm
JE2026-002
$60,000.00



Judith Eisler (b. 1962, Newark, NJ) paints frozen moments in cinematic time, where the artist's predominantly female subjects are caught mid-narrative, cropped, and re-contextualized by the fundamental elements of painting – color, form, and light. Beginning with photographs of her subjects as they appear on television monitors, her methodical process of working in small gridded sections of the canvas faithfully, and sometimes unconsciously, embraces the reflections, wavy distortions, and digital artifacts that her camera often produces. The resulting paintings of pictures include the moiré patterns and lens flares visible in the instant Eisler hits pause, resisting the clarity of conventional portraiture.

In *Anita 2* (2026), Eisler depicts the actress Anita Pallenberg as she appears in the West German film, *Degree of Murder*, (1967) directed by Volker Schlöndorff. Unexpected strokes of aquamarine bleed over from the dreamlike, out of focus background into Pallenberg's bright teeth and blonde hair, creating the illusion of a backlit LCD display. Eisler paints her subject and ground with equal fidelity, flattening the image and revealing more passages of cyan and orange in Pallenberg's skin as it crinkles around an indeterminate expression. Removed from the narrative context of the film, the actress's static face flips between joy, surprise, or aggression as the viewer imagines her mouth open in laughter – or perhaps a shout? Alluded to by the work's title, Eisler generates new possibilities beyond her source material, inviting the audience to imagine the film character and the actress performing her as complex and multiple.

Judith Eisler
Anita 2, 2026
(detail)



Judith Eisler
Anita 2, 2026
(alternate view)



Judith Eisler
Dolly, 2026
Oil on canvas
18 x 24” / 45.7 x 61cm
JE2026-003
$32,000.00



Judith Eisler
Dolly, 2026
(detail and alternate view)



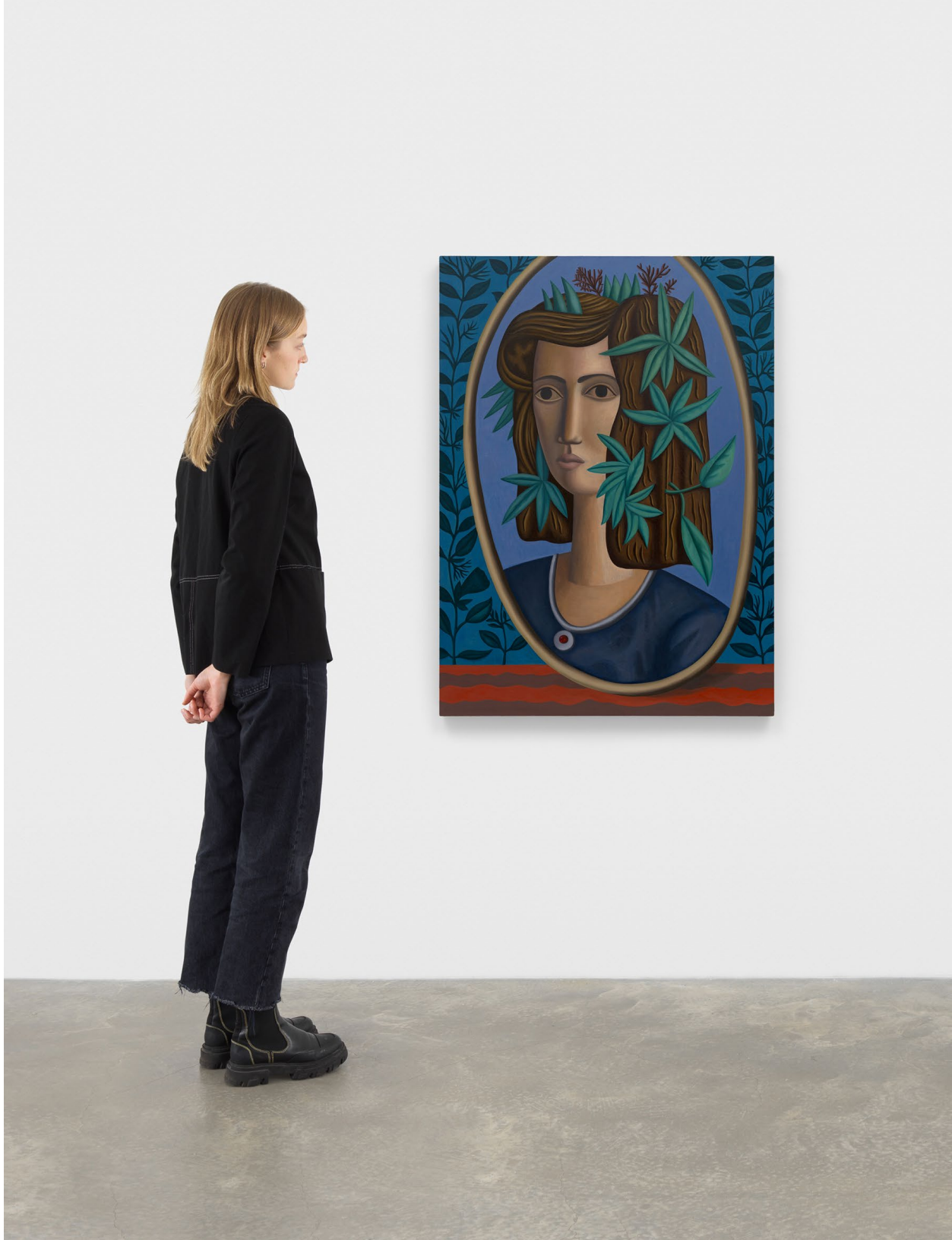
Jonathan Gardner (b. 1982, Lexington, KY) conjures dreamlike, flattened tableaus steeped in mystery. Architectural devices and blocked horizons collapse space, creating discrete cinematic narratives suffused with ambiguity. Sublimating art historical touch points including René Magritte, Fernand Léger, and Balthus, Gardner mines observed sources and the unconscious alike to render his illusory worlds.

In *Flora* (2026), Gardner continues to unravel the archetypal female figure that has threaded through his practice for the last decade. Matte, unfocused eyes disregard the viewer as we take in the perfected contours of the figure's face and neck, her architectural flesh bounded by tree bark-like hair adorned with foliage. A red jewel necklace hovers like a third eye at her throat, echoing the oval frame of an apparent painting within the painting. Sharing a title with the Roman goddess of flowers, Flora evokes other art historical depictions of women as symbols of springtime, as in Botticelli's *Primavera* (c. 1480), where a blossom-drenched goddess heralds the season with a subtle smile. Substituting the verdant glade for an interior space, Gardner paints his subject looking at herself in the mirror, inflecting her vacant stare with the melancholy of a fruitless, alienating search for self-recognition. As a kind of surrogate self-portrait, the mirror-as-painting hermetically seals over the person creating the reflection, leaving only a smoothed-out, abstract idea of a woman.

Jonathan Gardner
Flora, 2026
Oil on linen
47.25 x 34" / 120 x 86.4cm
JG2026-001
$120,000.00



Jonathan Gardner
Flora, 2026
(detail)



Jonathan Gardner
Flora, 2026
(alternate view)



David Huffman
Breonna, 2020
Mixed media on canvas
36 x 36” / 91.4 x 91.4cm
DH2020-009
$30,000.00

Oakland-based artist David Huffman (b. 1963, Berkeley, CA) explores identity, memory, and the material implications associated with the Black diasporic experience. His densely layered painting practice combines socio-political themes with abstract mark-making as a means to address complex historical legacies. Raised by his activist mother, Dolores Davis, who notably designed the iconic “Free Huey” flag flown at protest demonstrations to free Huey P. Newton (co-founder of the Black Panther Party), Huffman is strongly influenced by progressive Black politics, Afrofuturism, Pop art, basketball, and the television shows Star Trek and Astro Boy.

As part of Huffman’s ongoing series of “social abstractions”, *Breonna* (2020) threads hard-edge geometric motifs alongside expressionist brushstrokes, African textiles, spray paint, and glitter stencil to create a dialogue with Breonna Taylor, a 26-year-old emergency medical technician, who was fatally shot in her apartment by Louisville Metro Police officers on March 13, 2020. Repeated across the center of Huffman’s canvas are the words “I can’t breathe,” a Black Lives Matter rallying cry in protests across the United States against police brutality following the deaths of Black Americans, including Taylor, along with Eric Garner and George Floyd. Just below Huffman’s overlapping glitter text is a colorful, latticed nebula, innovatively created by spray painting over loose basketball nets, recalling the urban courts of his California youth.

David Huffman
Breonna, 2020
(detail)





David Huffman
Breonna, 2020
(alternate view)

Brian Jungen's (b. 1970, Fort St. John, Canada) practice dissects contemporary consumerism and its links to Indigenous narratives by dismantling and reassembling commercial products into new forms. Jungen's sculptural materials reflect the vast spectrum of his inquiry; there are quotidian finds like secondhand furniture, baseball bats, and gasoline jugs; coveted collectibles like antique tables, sports jerseys, and Nike Air Jordans; labor-intensive natural resources like elk hide and handmade arrows fletched with real bird feathers and sinew. The logos, laces, and other distinguishing features of these products remain legible as they are recast as art objects, placed under vitrines or mounted on pedestals, acknowledging the questions inherent to museological and ethnographic display.

In *Horse Mask (Mike)* (2016), Jungen revisits and expands upon his first sculptural series, *Prototypes for a New Understanding* (1998 - 2005), in which he cut, spliced, and reconstructed Nike Air Jordans into abstracted and anthropomorphic forms inspired by his Dane-zaa heritage and the artistic vernacular of First Nations peoples. Aided by a bandsaw and an industrial sewing machine, Jungen separates the shoes' leather uppers from their rubber soles and frays the laces into feathery tufts as part of a precise, inquisitive butchering of mass-produced components.

Resulting in a three-dimensional fly mask for a horse that lived on the artist's ranch, Jungen's technique alludes to the spirit of improvised engineering often required in rural areas. Here, jerry-rigging inverts into a kind of conspicuous consumption; growing up, the Nike Air Jordan was a sought-after, pop-cultural symbol among Jungen's adolescent peers, but practically unobtainable in the remote Doig River region. Decades later, Jungen's visual grammar continues to probe broader concerns about the consumption and destruction of Indigenous cultural knowledge, vulnerable natural resources, and isolating digital technologies.

Brian Jungen
Horse Mask (Mike), 2016
Nike Air Jordans
33 x 30.5 x 17" / 83.8 x 77.5 x 43.2cm
BJ2016-006
$145,000.00





Brian Jungen
Horse Mask (Mike), 2016
(alternate view)



Brian Jungen
Horse Mask (Mike), 2016
(detail)

Yuko Murata (b. 1973, Kanagawa, Japan) renders traditional Japanese landscapes and enigmatic animals in restrained, intimately-scaled oil paintings. Influenced by the efficient tonal palette of printmaking in the Edo period (1603–1868), Murata sources her subjects from ephemeral contemporary media such as postcards, tourist brochures, and magazines. Working across Western and Eastern painting traditions, Murata's study of the everyday recalls the diligent still lifes of Giorgio Morandi (1890-1964) and the 18th-century painter and calligraphist, Nagasawa Rosetsu (1754–1799). For Murata, her paintings preserve the "quiet things…that may soon disappear"–a perched bird, a rock garden landscape, a furtive woodland creature–celebrating the richness of these small encounters.

Exhibiting at Art Basel Miami Beach for the first time, Yuko Murata presents three paintings of closely cropped birds at rest – *Spoonbill*, *Cattle Egret*, and *Parrot III* (all 2008). In her characteristically bold yet minimal palette, Murata models her three-dimensional subjects in front of flat color fields, tracing the birds' outlines in paint to softly delineate where foreground and background meet. Lush strokes of impasto mimic plumage as she blends wet-on-wet shades of white, peach, and green, leaving each uncluttered composition with a precise yet animated surface. Near the center of each painting, the gaze of a beady eye rivets the viewer in place, as if tethered to the bird's own short-lived stillness. A fleeting moment extended into a sustained observation, Murata invites reflection on the simple beauty preserved in her painted world.



Yuko Murata
Parrot III, 2008
Oil on canvas
13.25 x 9.5" / 33.5 x 24.1cm
YM2008-017
$3,400.00



Yuko Murata
Parrot III, 2008
(detail)



Yuko Murata
Cattle Egret, 2008
Oil on canvas
13.15 x 9.5” / 33.4 x 24.3cm
YM2008-015
$3,400.00





Yuko Murata
Spoonbill, 2008
Oil on canvas
13.25 x 9.5” / 33.4 x 24.3cm
YM2008-004
$3,400.00





Yuko Murata
Spoonbill, 2008
(detail)



Kaveri Raina
awakening through the mum howls, 2026
Acrylic, oil pastel, graphite, burlap
60 x 50” / 152.4 x 127cm
KR2026-048
$25,000.00



Kaveri Raina (b. 1990, New Delhi, India) evokes the corporeality of lived and imagined events through paintings that fuse personal memory with inherited histories. Gestural forms become vessels of memory, giving shape to generations of dislocation.

Raina's new painting *awakening through the mum howls* (2026), draws upon ancient references to the Hindu deity Shiva, where a central shankh (conch shell) is rendered in a gradient of dense acrylic paint. The shankh also can be seen as a chakra–a wheel with many powers. In Raina's hands, its auspicious intentions take new shape, as the shankh's spikes radiate vivid color, almost as if pulsating. Banishing negative energies, its form gains power, becoming less a fixed symbol than a conduit. Grounding this swirling, overlapping arrangement of color and form are layers containing recurring motifs from the artist's practice–abstractions that suggest limbs and tools, threaded through one another to reach out and grasp.

Engaging with themes of the tension between creation and destruction, protection and force, Raina once again alludes to the tool paintings and drawings of Lee Lozano (1930-1999). Similar to Lozano, Raina is interested in elevating familiar objects–in this instance, ritual and symbolic forms–to a monumental scale, transforming them into emblems of both productivity and potential violence. This duality is reinforced by Raina's material process, where acrylic paint is pressed through the porous two sides of dark-toned burlap (her favored substrate), while other passages of oil pastel interrupt and accumulate across the surface. The resulting composition holds opposing impulses in suspension, its forms at once intuitive and constructed, are generative and charged with the possibility of rupture.

Kaveri Raina
awakening through the mum howls, 2026
(alternate view)



Kaveri Raina
awakening through the mum howls, 2026
(detail)

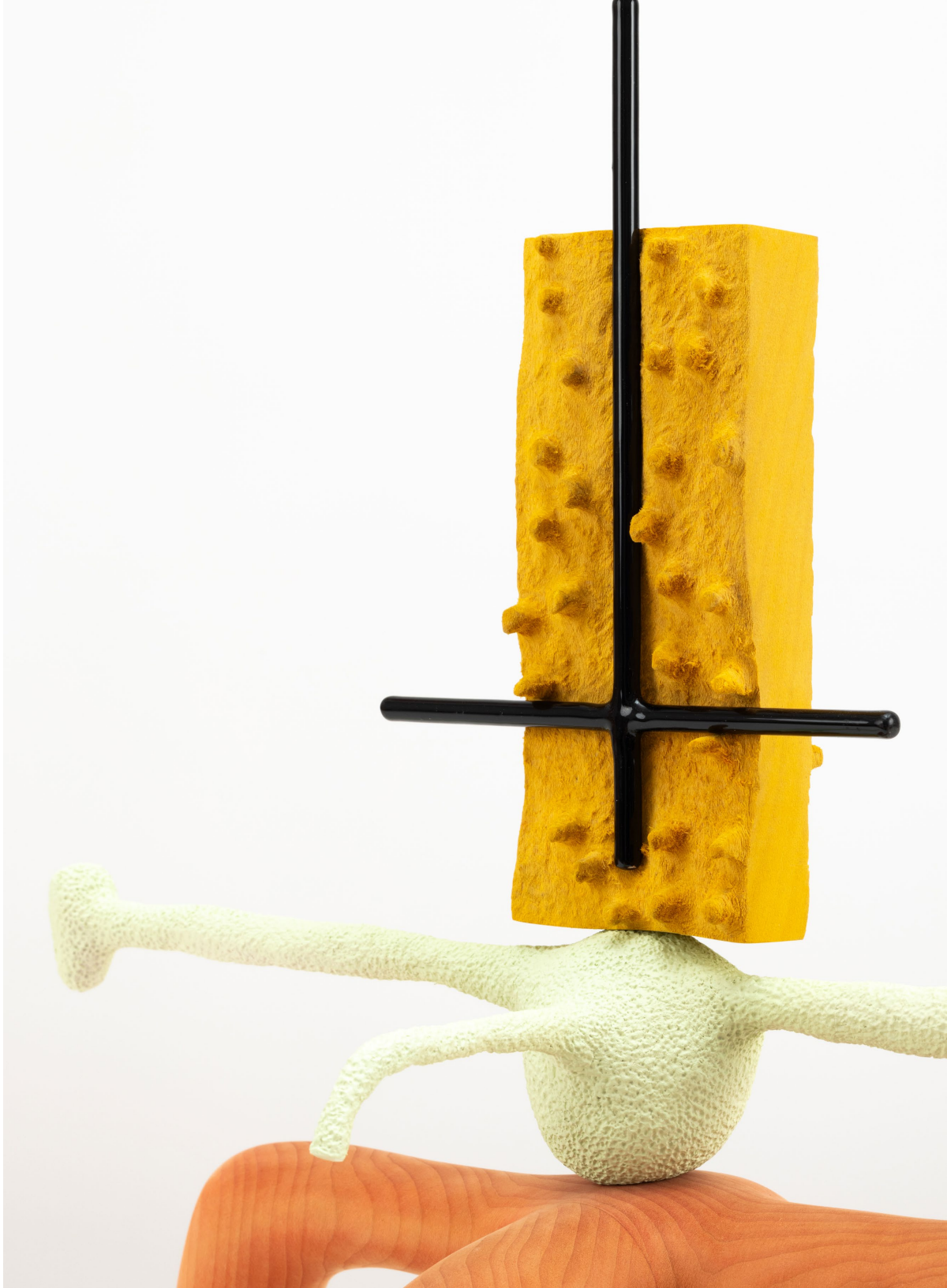


Matthew Ronay (b. 1976, Louisville, KY) embodies a masterful handling of materials through a meticulous pursuit of form. Forged from subconscious expression via automatic drawing and high-speed rotary tools, his handmade sculptures are carved, pierced, dyed, and jointed into colorful configurations that visually defy their wooden medium while evoking traditions of non-Western art and American folk art.

For Art Basel Miami Beach 2026, Ronay presents three sculptures from his solo exhibition *Cold Meat, Cake, and a Variety of All the Finest Fruits in Season;* (2026). Evoking otherworldly landscapes, architectures, or internal bodily processes, the artist approaches the cycle of making and exhibiting as a form of digestion: a continuous circuit of gathering, consuming, processing, and transforming ideas, materials, and research into physical form.

In *Cabinet of Near Events* (2026) the artist assembles an arrangement of unrelated forms into a delicate balance of structure and movement. Elongated arches and pendulous stalactites perch on a bone or branch-like base to form an engineered apparatus or biological system. Bold geometric components are caught in biomorphic transformation as the viewer's eye travels down the sculpture–the dyed wood begins to take on the tonalities and soft surface of flesh.

Matthew Ronay
*Cabinet of Near Event*s, 2026
Basswood, dye, plastic, steel, epoxy, acrylic paint
23 x 15 x 9.75" / 58.4 x 38.1 x 24.8cm
MR2026-009
$38,000.00



Matthew Ronay
*Cabinet of Near Event*s, 2026
(detail)



Matthew Ronay
*Cabinet of Near Event*s, 2026
(alternate view)



In *Eighteen Tongues of Wish Fulfillment and Awareness* (2026), nested contours in vivid shades of pink and purple rise toward a rounded yellow form. An imagined anatomy somewhere between a respiratory system and an abstracted landscape recall the movements of Ronay's own breathing meditations, inviting introspection into the relationship between the body, breath, and the unconscious.

Matthew Ronay
Eighteen Tongues of Wish Fulfillment and Awareness, 2026
Basswood, dye, plastic, steel, epoxy, acrylic paint
20 x 15 x 6.75" / 50.8 x 38.1 x 15.9cm
MR2026-015
$38,000.00



Matthew Ronay
Eighteen Tongues of Wish Fulfillment and Awareness, 2026
(detail)



Matthew Ronay
Eighteen Tongues of Wish Fulfillment and Awareness, 2026
(alternate view)



Fever (2026) balances on six spindles. Its rosy wooden forms are stacked on top of one another to approximate an impossible system of organs, riddled with holes or pebbled with coral-like protrusions. The object resists a purely bodily interpretation through dark serpentine lines extending from white and blue knobs like frozen black fluid or radio transmissions. Their overlapping protrusions produce a net-like structure, extending the artist's exploration of negative space in wood—a medium that inherently complicates the depiction of transparency.

Matthew Ronay
Fever, 2026
Basswood, dye, plastic, steel, primer, acrylic paint
21.5 x 16 x 5.5" / 54.6 x 40.6 x 14cm
MR2026-018
$ 38,000.00

Matthew Ronay
Fever, 2026
(detail)





Matthew Ronay
Fever, 2026
(alternate view)

Johanna Unzueta (b. 1974, Santiago, Chile) grounds her interdisciplinary practice in the material and social histories of Latin America, shaped by an enduring connection to her Chilean upbringing. Through close engagement with communities, landscapes, and craft traditions, she works with humble, everyday materials such as felt, cotton, recycled wood, paper, thread, and natural pigments to examine systems of labor and the hierarchies that govern the movement of people and resources. Spanning installation, sculpture, drawing, film, and mural-making, her practice is unified by an acute sensitivity to process and the transformative potential of materials.

Unzueta's *July 2023, November 2024 Berlin* (2024) is an intricate work on paper presented upright between two sheets of plexiglass, supported by burned wooden blocks. The display structure draws inspiration from Italian-Brazilian modernist architect Lina Bo Bardi (1914–1992)'s exhibition design for Museu de Arte de São Paulo (MASP.). Titled for the place and time of its making, the work belongs to an ongoing series in which each drawing operates as a cartography of lived experience, bridging artist and community. Rooted in intuition and cultural memory, Unzueta's visual language remains in constant dialogue with the social and biological dimensions of the natural world.

The paper is painstakingly tinted with natural dyes, in this case indigo first encountered by the artist in Guatemala, and then worked with watercolor, pastel pencil, and oil stick. Circular and elliptical forms traced from paper templates and embroidery hoops carry the imprint of Indigenous craft traditions cultivated during Unzueta's apprenticeship with Mapuche women in rural Chile. Fine needle perforations allow light to permeate the surface, while excised elements are woven back through slits and carved openings. These gestures heighten the drawing's quiet sculptural presence and underscore its connection to textile practices.

Johanna Unzueta
July 2023, November 2024 Berlin, 2024
Indigo dyes, pastel pencil, oil pastel, cut paper, watercolor, and thread on watercolor paper, scorched oak blocks
54 x 73.25 x 9.5" / 137.2 x 186.1 x 24.1cm
Paper size: 37.5 x 59.75" / 95 x 152cm
JU2024-006
$46,000.00





Johanna Unzueta
July 2023, November 2024 Berlin, 2024
(alternate view)



Johanna Unzueta
July 2023, November 2024 Berlin, 2024
(detail)



Johanna Unzueta
July 2023, November 2024 Berlin, 2024
(alternate view)

Ella Walker (b. 1993, Manchester, UK) channels art historical iconography and modern-day references to create contemporary, theatrical scenes of love, tragedy, and mystery. Immersed in medieval and Renaissance painting traditions, Walker wields an array of mediums including tempera, gesso, chalk, acrylic dispersion, and graphite to depict shallow “stage-like” depths of field. For the artist, the ritual of painting is reinvented against backdrops untethered in time, defying logic and disrupting binaries of old and new, high and low culture.

For Art Basel Miami Beach 2026, Ella Walker presents *After Balthus*, a recent painting depicting a cast of characters arranged with an uncanny spatial logic. Layered and diluted paint flows in translucent swathes of color defined by assertive outlines, occasionally revealing an aborted gesture in graphite or a repositioned body part. The beguiling scene recalls the eerie stasis of The Street, a 1933 painting by Franco-Polish artist Balthus (1908 - 2001). Here, city dwellers freeze mid-stride in a horizonless, starkly detailed downtown; akin to Walker’s figures, they see through one another, staring variously into the distance, over their shoulder, or confrontationally out at the viewer. Costumes and poses echo between the two paintings – the backward gaze of the purple-coated figure turns away from the young woman in white socks as she struggles with the male adversary present in Balthus’ version. In Walker’s retelling, the narrative invests further into ambiguity, cropping and stacking pictorial space as if flying all the scenic backdrops on stage at once. Disinterested in our performance as the audience, the cast take the role of observer unto themselves, their theatrics belying the startling naturalism laid bare in Walker’s painting.

Ella Walker’s solo exhibition *The Street* is currently on view at Casey Kaplan, New York, through January 9, 2027. She is the recipient of the 2026 Courtauld Commission, London, presenting two site-specific paintings.



Ella Walker
After Balthus, 2026
Acrylic dispersion, pigment, chalk and pencil on linen
70.75 x 39.25” / 180 x 100cm
EW2026-008
$35,000.00



Ella Walker
After Balthus, 2026
(detail)



Ella Walker
After Balthus, 2026
(alternate view)



Amanda Williams
The story gets complicated each time we ask the question, 2026
Innovation Blue Pigment, watercolor, casein on wood panel
60 x 60” / 152.4 x 152.4cm
AW2026-005
$110,000.00

The story gets complicated each time we ask the question (2026) is Amanda Williams' latest painting made with Innovation Blue, a new pigment inspired by an under-realized recipe for Prussian Blue patented by George Washington Carver in 1927. Against a warm white gesso ground, blue-on-blue exchanges pool and stretch across the work's surface, forging bodily, sentient forms that seem to reach for each other in search of connection and collision. At the molecular level, particles of Innovation Blue are mixed in varying concentrations with traditional paint binders (watercolor and casein), yielding new and unexpected color phenomena. Shifting greens and teals emerge as a result of this chemical "interference" with the binders, raising questions of chromatic perception central to Williams' practice.

Inherently experimental, each painting in this new iteration of Innovation Blue acts as its own control, arriving at compositions and textures through trial and error. As her active contribution to the lineage of Black innovation, the works allude to scientific fields of chaos theory, fluid dynamics, and contradictions within classical interpretations of reality. Through both palette and form, Williams' cascades recall the silhouettes of Susan Weil's blueprint collaborations with Robert Rauschenberg (1949-51), and the corporeal impressions of David Hammons' body prints (1968-79). As progenitor innovators, happenstance meets an economy of means.

In her broader practice, Williams (b. 1974, Evanston, IL) deconstructs the physical and psychological systems of inequity associated with race. Informed by her architectural background, Williams' command of space shapes her meditations on race, color, and value. With a multidisciplinary practice that spans painting, works on paper, photography, sculpture and public installation, Williams communicates through a chromatic language of abstract and material methods.

The Museum of Contemporary Art Chicago will present a solo exhibition of work by Amanda Williams, curated by Jadine Collingwood, from April 10, 2027 - March 5, 2028.

Amanda Williams
The story gets complicated each time we ask the question, 2026
(detail)





Amanda Williams
The story gets complicated each time we ask the question, 2026
(detail)



Amanda Williams
The story gets complicated each time we ask the question, 2026
(alternate view)

Caroline Kent (b. 1975, Sterling, IL) engages in a language of abstraction through an instinctive approach to color and form. Her practice encourages a mutual exchange between maker and viewer by way of invented modes of communication. Through painting, drawing, sculpture, text, and performance, Kent stretches the limitations of language to create a meaningful space for both silence and sound, shape, and empty ground. Across scales, Kent's motifs - like language, thought, or feeling - evolve while retaining the imprint of their first impulse.

For Art Basel Miami 2026, Kent has created twelve individual framed acrylic paintings on Belgian linen, presented as a grid. Each artwork depicts a distilled interaction between shapes culled from Kent's vocabulary first developed in cut paper and then later in paint.

The paintings' titles draw from situations in film and theater, along with everyday life, that often describe social dynamics or gestures whose meaning is not immediately apparent. Rather than naming what the work depicts, they offer a way of considering how it operates. For example, *A kind of quiet parade that we unknowingly agreed to* (2026), considers how people can fall into shared patterns of behavior without explicit instruction or acknowledgment. A similar, almost imperceptible logic unfolds within each of the twelve paintings, where forms gather, repeat, and establish relationships through unspoken agreements.

Kent is included in *Hard Art* at MoMA PS1 through March 15, 2027, curated by Connie Butler.





Caroline Kent
The many stations of solitude, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-035
$15,000.00



Caroline Kent
Each night, with certainty, he drew the curtains, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-041
$15,000.00





Caroline Kent
Each night, with certainty, he drew the curtains, 2026
(detail)



Caroline Kent
She gave a gentle nod of the head as she waved, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-042
$15,000.00



Caroline Kent
She gave a gentle nod of the head as she waved, 2026
(detail)



Caroline Kent
We move this way, they move that way, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-037
$15,000.00

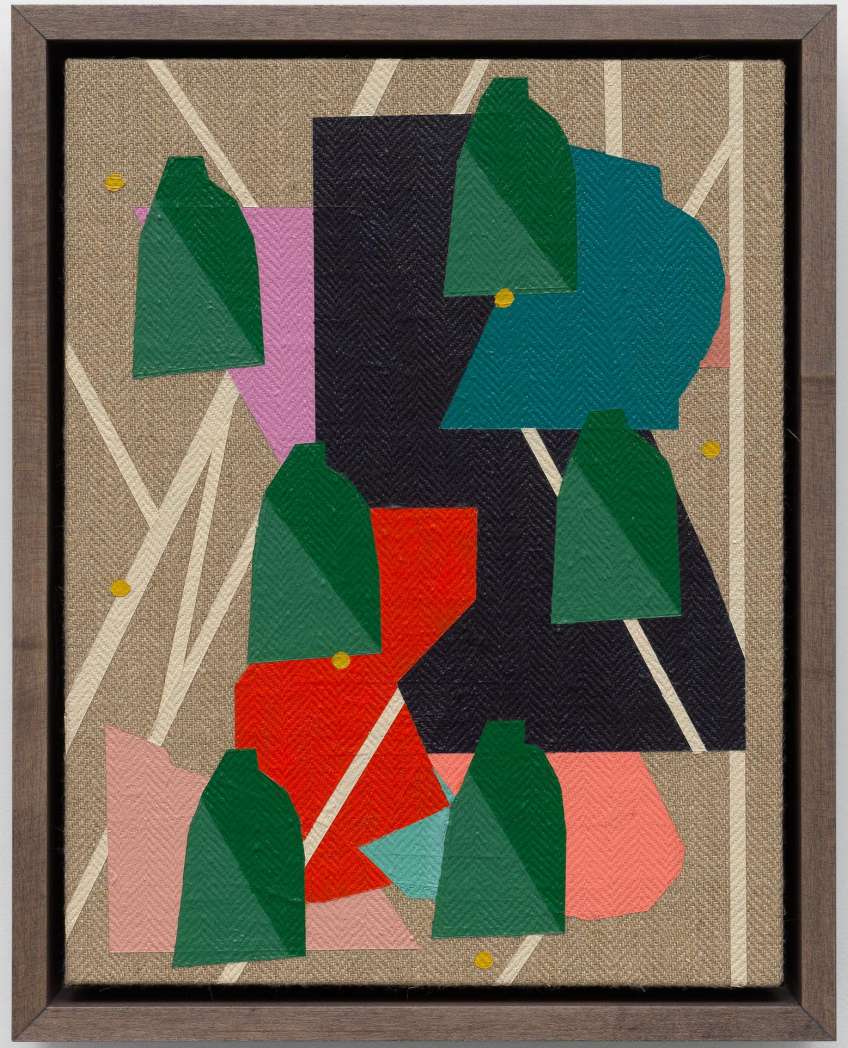


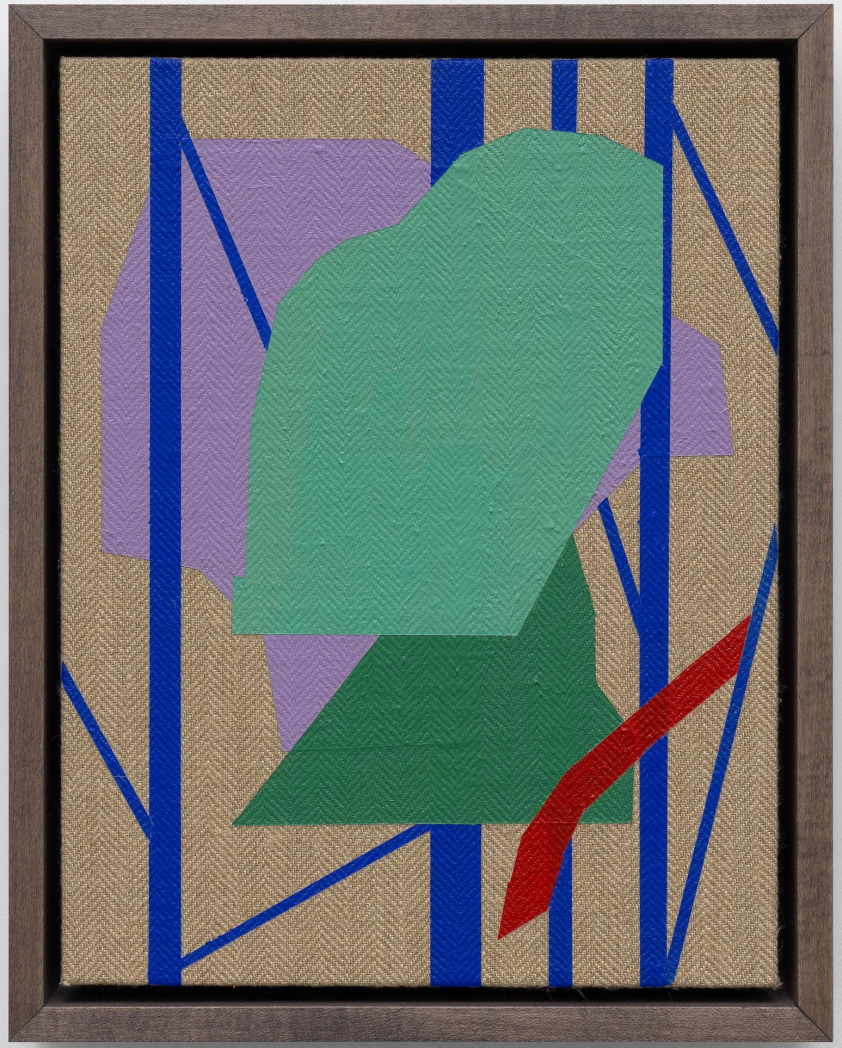
Caroline Kent
A quiet fixture he was, at the window, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-040
$15,000.00



Caroline Kent
A quiet fixture he was, at the window, 2026
(detail)

Caroline Kent
Our words settle into the room among us, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-039
$15,000.00

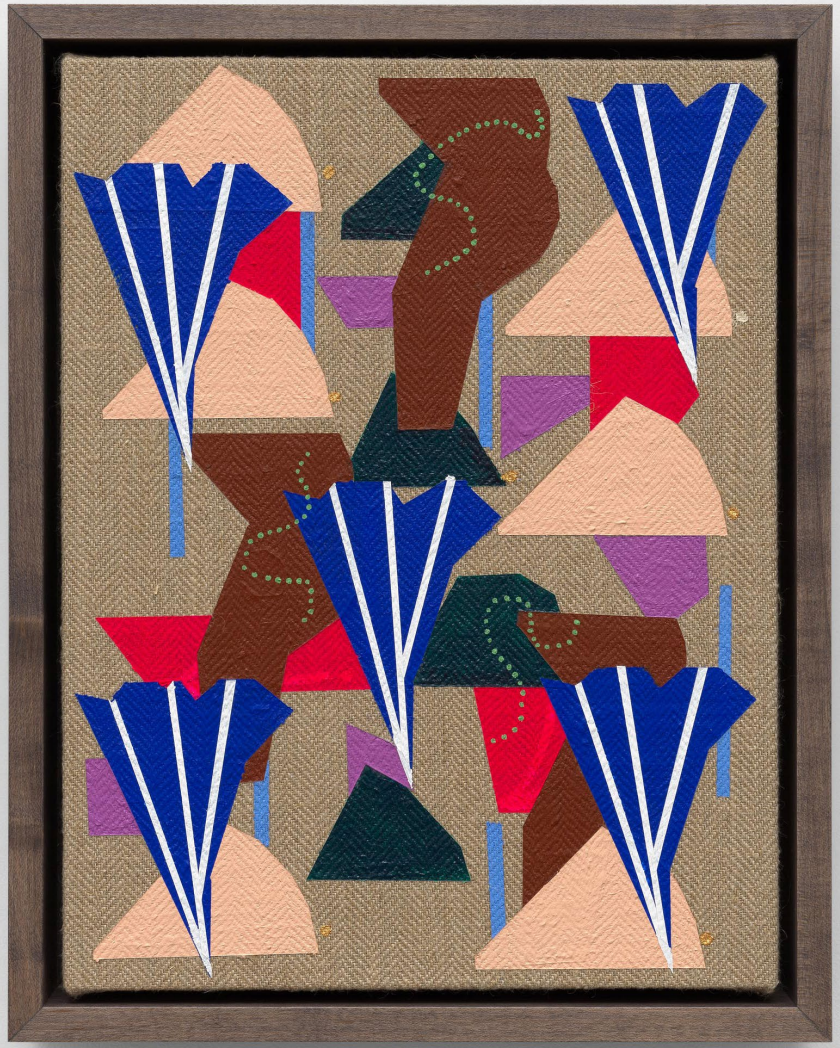




Caroline Kent
Not a quandary, but a test of the will, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-031
$15,000.00



Caroline Kent
Keeping time with the season, 2026
Acrylic on Belgian linen
13 x 10" / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75" / 36.83 x 69.34 x 6.98cm
CK2026-032
$15,000.00



Caroline Kent
A kind of quiet parade that we unknowingly agreed to, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-033
$15,000.00



Caroline Kent
A kind of quiet parade that we unknowingly agreed to, 2026
(detail)



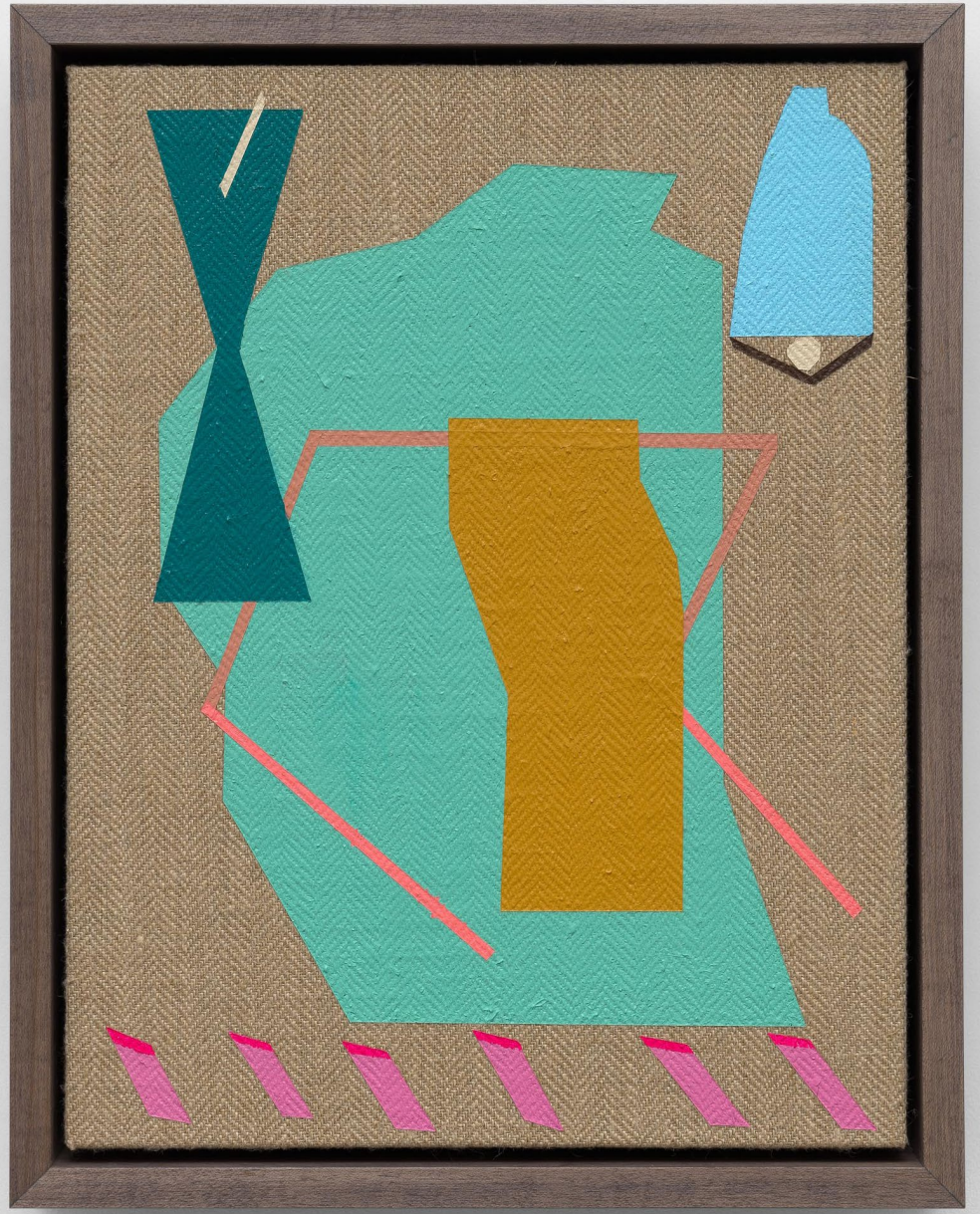
Caroline Kent
Riotous applause, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-038
$15,000.00



Caroline Kent
Riotous applause, 2026
(detail)



Caroline Kent
A small play about winding a watch that has stopped, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-034
$15,000.00



Caroline Kent
Small acts, patient endings, 2026
Acrylic on Belgian linen
13 x 10” / 33 x 25.4cm
Framed: 14.5 x 11.5 x 2.75” / 36.83 x 69.34 x 6.98cm
CK2026-036
$15,000.00