GRAY

ART BASEL MIAMI BEACH

Booth G11

Dec 2-6, 2026



Alex Katz
Black Tree, 2009

CANDIDA ALVAREZ

McARTHUR BINION

ROGER BROWN

JIM DINE

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THEASTER GATES

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JUDY LEDGERWOOD

ROY LICHTENSTEIN

JAUME PLENSA

LEON POLK SMITH

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JOHN STEZAKER

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CANDIDA ALVAREZ



Papalote 1, 2026
Acrylic and vinyl on linen
80 ¼ × 60 ⅛ inches (203.8 × 152.7 cm)
$100,000

“[Candida Alvarez’s] dense arrangement of colored shapes makes the eye wander across the picture plane… The larger shapes appear to be holding the composition together, but such an observation could easily be reversed to say that the small forms keep the large ones moving. Each painting is an overwhelming sensation to behold, as Alvarez’s virtuosic application of color solicits the formation of a representational field, which only presents itself as a spectrum of exponential potentialities. Spectatorship requires a surrender to the fraction, ‘accepting the fragments’ unveils the whole of color.”

– Hendrik Folkerts, “On A Corner in New York City,” in *Bob Thompson and Candida Alvarez: Real Monsters in Bold Colors* (Chicago/New York: GRAY, 2025)

This year, El Museo Del Barrio published *Circle, Point, Hoop* on the occasion of the artist’s 2025 retrospective, and she was inducted into the National Academy of Design Class of 2026. Candida Alvarez’s work is currently featured in *Diasporican Abstraction: Identities Beyond Representation* at the Museum of Contemporary Art of Puerto Rico; *Gender, Genre, Generation: Women Painting Abstraction* at the Sheldon Art Museum in Lincoln, Nebraska; and *Let Us Gather in a Flourishing Way*, organized by Buffalo AKG and currently on view at the Des Moines Art Center.

Candida Alvarez
Papalote 1, 2026 (detail)





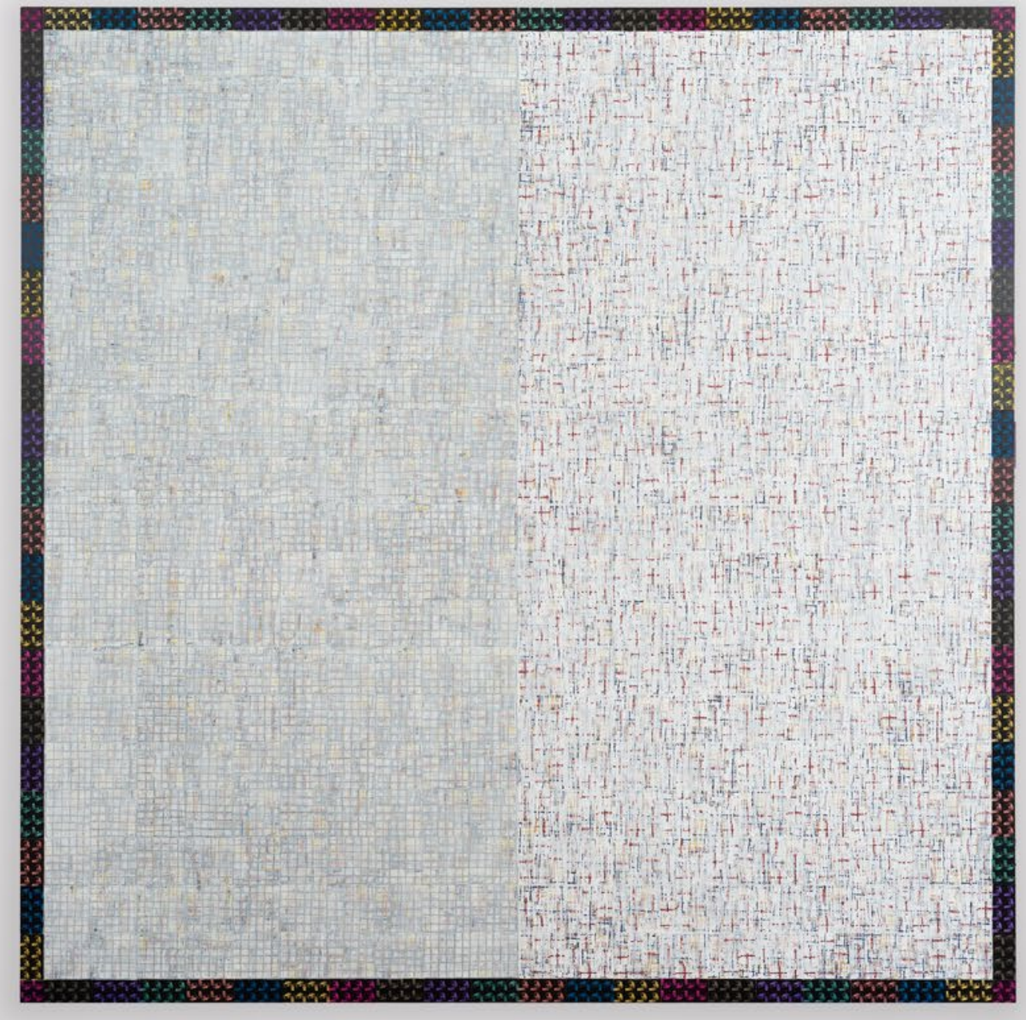
Candida Alvarez
el puente bling bling 6, 2026
Acrylic and vinyl on linen
22 ⅛ × 22 ⅛ inches (56.2 × 56.2 cm)
$28,000



Candida Alvarez
el puente bling bling 6, 2026 (detail)

GRAY

McARTHUR BINION



Visual:Ear(Symphony for Improvisers), 2023
Ink, oil paint stick, graphite and paper on board
84 × 84 × 2 inches (213.4 × 213.4 × 5.1 cm)
$450,000

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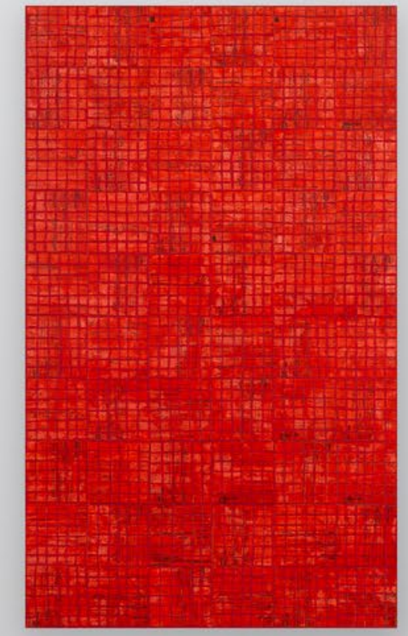
Distinguished for his minimalist abstract paintings, McArthur Binion combines a mastery of elemental materials, including crayon, oil stick, ink, and graphite, with a highly personal narrative that lies at the foundation of his work. A grid of interlacing lines and repetitive strokes in oil stick form the top layer of Binion's paintings, both obscuring and revealing the layer of personal markers underneath, the base layer he has termed the "under-conscious." In his *Visual:Ear* series, which emerged during his years as an MFA student at the Cranbrook Academy of Art, Binion tried to visualize how he heard music.

The present series culminates these early ideas, incorporating sheet music from *Brown Black X*, which Binion commissioned from Pulitzer Prize-winning composer and musician Henry Threadgill. Around the border of the piece, in a framing device reminiscent of quilting, Binion includes a repeated image of the jazz trumpeter Don Cherry, titling the work after Cherry's 1967 album *Symphony for Improvisers*. In discussing his relationship to music, Binion has said: "I should say that I'm not *influenced* by jazz music, per se, but we come from the same place..."

McArthur Binion
Visual:Ear(Symphony for Improvisers), 2023 [detail]



McArthur Binion
dna:sketch(zaki glow II), 2024
Ink, oil paint stick and paper on board
40 × 24 × 2 inches (101.6 × 61 × 5.1 cm)
$100,000



McArthur Binion
dna:sketch(zaki glow II), 2024 [detail]

GRAY

ROGER BROWN



Killer Crab, 1986
Oil on canvas
48 × 72 ⅛ inches (121.9 × 183.2 cm)
$175,000

Roger Brown was a pioneering artist and leading figure in the Chicago Imagists group whose vibrant and provocative works mine the depths of contemporary American life, popular culture, and art history.

Starting in the late 1970s, Brown spent much of his time at his second home and studio nestled in the dunes of New Buffalo, Michigan. This rich exposure to the dynamic natural world inspired a number of paintings "focusing on the dunes landscape – its plant, bird, insect, and animal life – and the weather effects of the Lake Michigan shoreline." *Killer Crab* plays with tropes from Japanese and American sci-fi movies such as King Kong, Godzilla, and Mothra, of which Brown was fond, and also taps into the fear and existential angst nature can evoke when out of human control. With his signature sense of humor, Brown disrupts a crowded beach scene, his patterned clouds an ominous, theatrical backdrop for nature's revenge as a crab "intent on nibbling more than toes" sends beachgoers scattering.

Roger Brown
Killer Crab, 1986 (detail)



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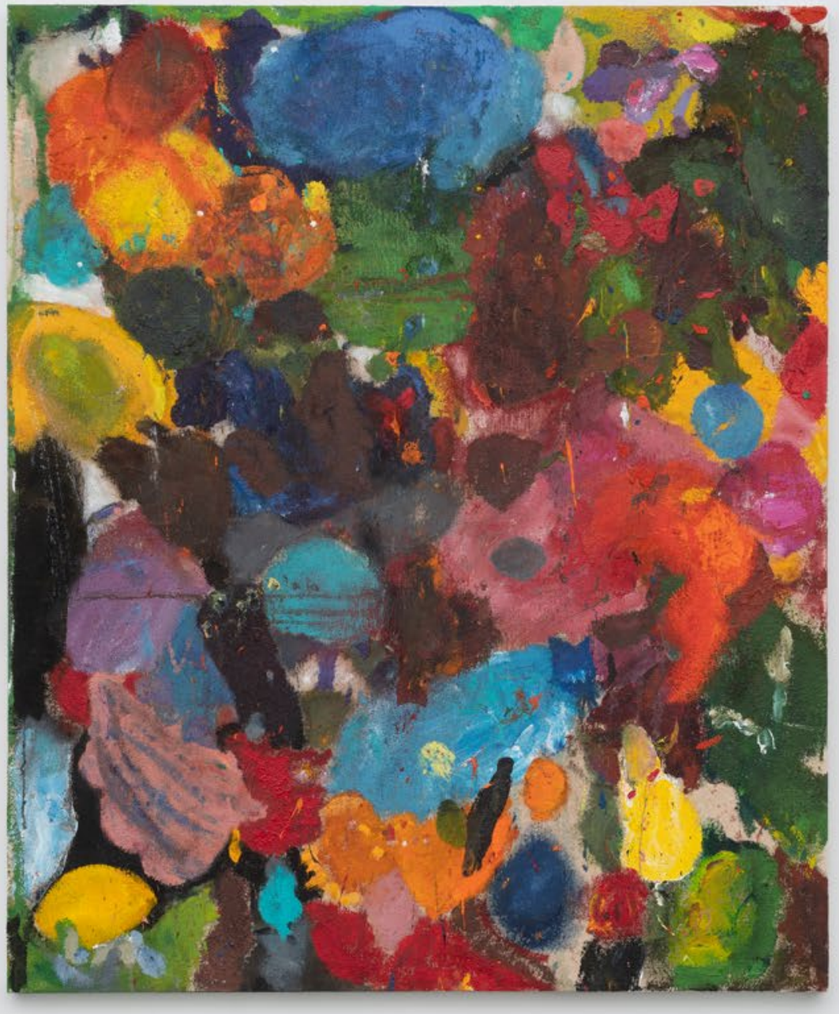
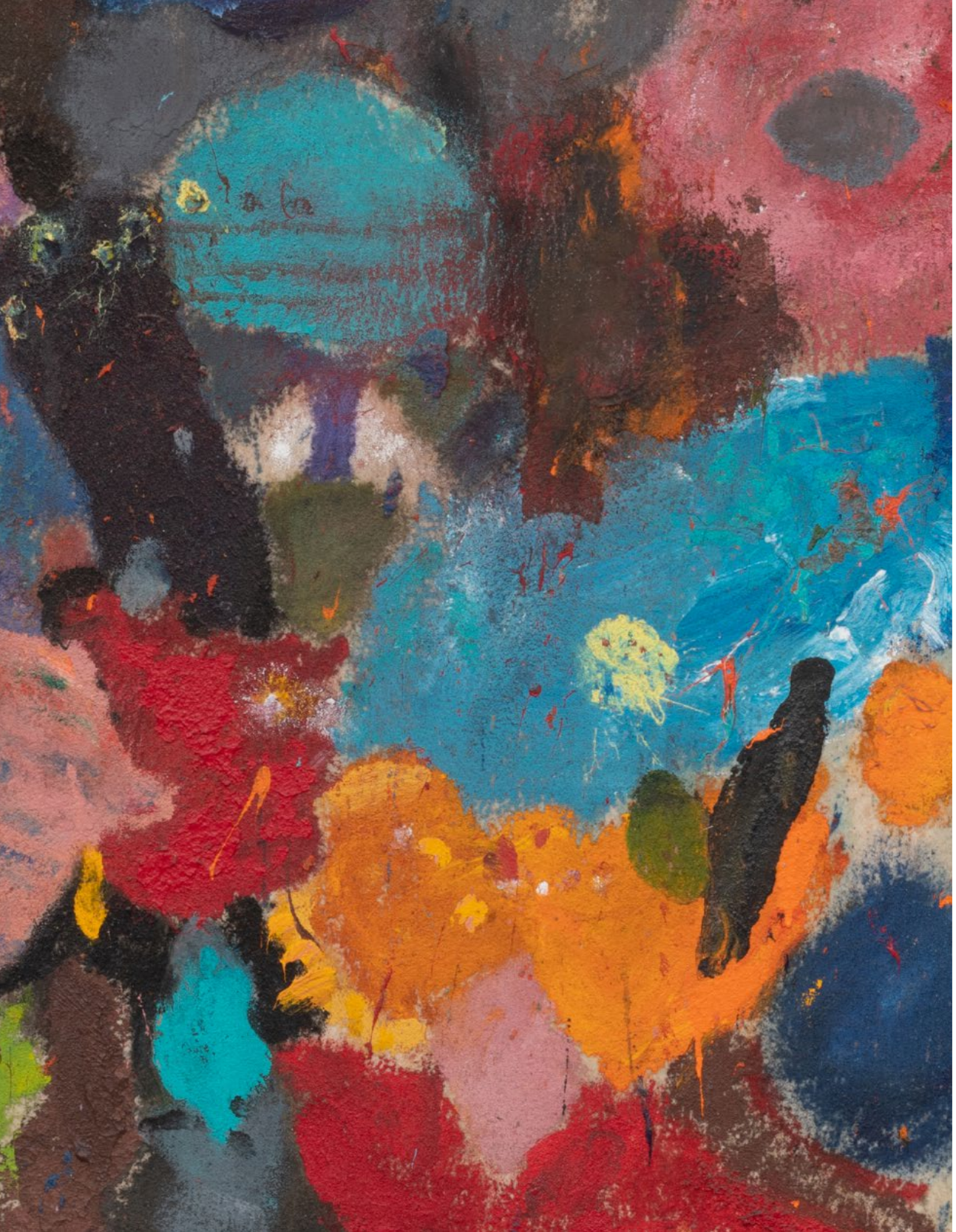
JIM DINE



The Cerebral Theme, 2011
Acrylic and sand on canvas
72 × 60 inches (182.9 × 152.4 cm)
$275,000



Shedding the iconography of hearts, robes, and the Venus de Milo that has animated Jim Dine's visual language for decades, *The Cerebral Theme* depicts elusive imagery that emerges and recedes in masses of layered, gestural marks.

Here, the artist has built up a heavy impasto surface by mixing sand into the acrylic paint. In the studio, Dine moves between building up layers of gritty paint and blasting them away with power sanders and other tools, developing a process in which he is continuously revising his own work.

Jim Dine
The Cerebral Theme, 2011 (detail)

TORKWASE DYSON



A Line and Memory 5 (Hypershapes), 2026
Wood, glass, graphite and acrylic
50 ½ × 13 ¼ × 19 ¼ inches (128.3 × 33.7 × 48.9 cm)
$45,000

GRAY



Across her practice, Torkwase Dyson deploys a distinct visual lexicon of geometric shapes and lines, including the rectangle, trapezoid, triangle, and curve, a vocabulary she terms “hypershapes,” or a “geometry culled from the history of Black liberation.” For instance, rectangular shapes envision the crate in which Henry “Box” Brown shipped himself to freedom, trapezoids refer to a raft built by Eugene Williams and his kin in 1919 to float on the segregated waters of Lake Michigan, triangles cite the tiny crawl space in which Harriet Jacobs hid herself for seven years to escape slavery, and sweeping curved lines evoke a ship’s hull and the self-liberation of Anthony Burns.

Torkwase Dyson currently has solo exhibitions at Kunsthaus Bregenz in Austria and Goldfarb Gallery at York University in Canada. Her work is featured in the group exhibition *Hard Art*, which recently opened at MoMA PS1. Dyson is a commissioned artist for the 59th Carnegie International, on view through January 3, 2027, and her monumental installation *Tougaloo* was included in the 61st International Art Exhibition of La Biennale di Venezia this year.

Torkwase Dyson
A Line and Memory 5 (Hypershapes), 2026 [detail]

GRAY



Torkwase Dyson
Nautical Dusk – Unknown no. 1, 2026
Acrylic, ink, graphite, bronze, brass and hemp on canvas
48 ⅛ × 48 ⅛ × 4 ½ inches (122.2 × 122.2 × 11.4 cm)
$75,000

THEASTER GATES





Patchwork with red corner, 2026
Industrial oil-based enamel, rubber torch down, bitumen and wood
108 ½ × 54 ¼ × 5 ¾ inches (275.6 × 137.8 × 14.6 cm)
$585,000

GRAY

Bitumen, rubber, tar, and tarpaper are familiar materials to Theaster Gates, and he uses them repeatedly and in diverse ways across his practice. He has said of the material, “Tar, unlike metal, feels more human to me. It catches other materials in its proximity. If it’s too hot, it sweats. If it’s too cold, it becomes frigid and it chips off and breaks. It is extremely volatile, emotional, and unpredictable.” Gates inherited both the skills to work with these materials and, in a less literal sense, the materials themselves from his late father, a builder and roofer by trade. Within this personal significance, Gates uses these roofing and building materials to evoke greater political significance. Bitumen, rubber, tar, and tarpaper are materials he uses to talk about Blackness and labor that he has both reclaimed from vitriolic racial epithets, and continues to transform, innovate, and re-inscribe with meaning.

Earlier this year, the Obama Presidential Center unveiled a permanent installation by Theaster Gates which incorporates images from the Johnson Publishing Company archives.

Theaster Gates
Patchwork with red corner, 2026 (detail)





Theaster Gates
Stars, Perms and Waves, 2026
Bitumen, rubber, oil-based acrylic, silkscreen image and wood
61 × 61 × 5 ½ inches (154.9 × 154.9 × 14 cm)
$375,000

GRAY

Theaster Gates
Stars, Perms and Waves, 2026 (detail)



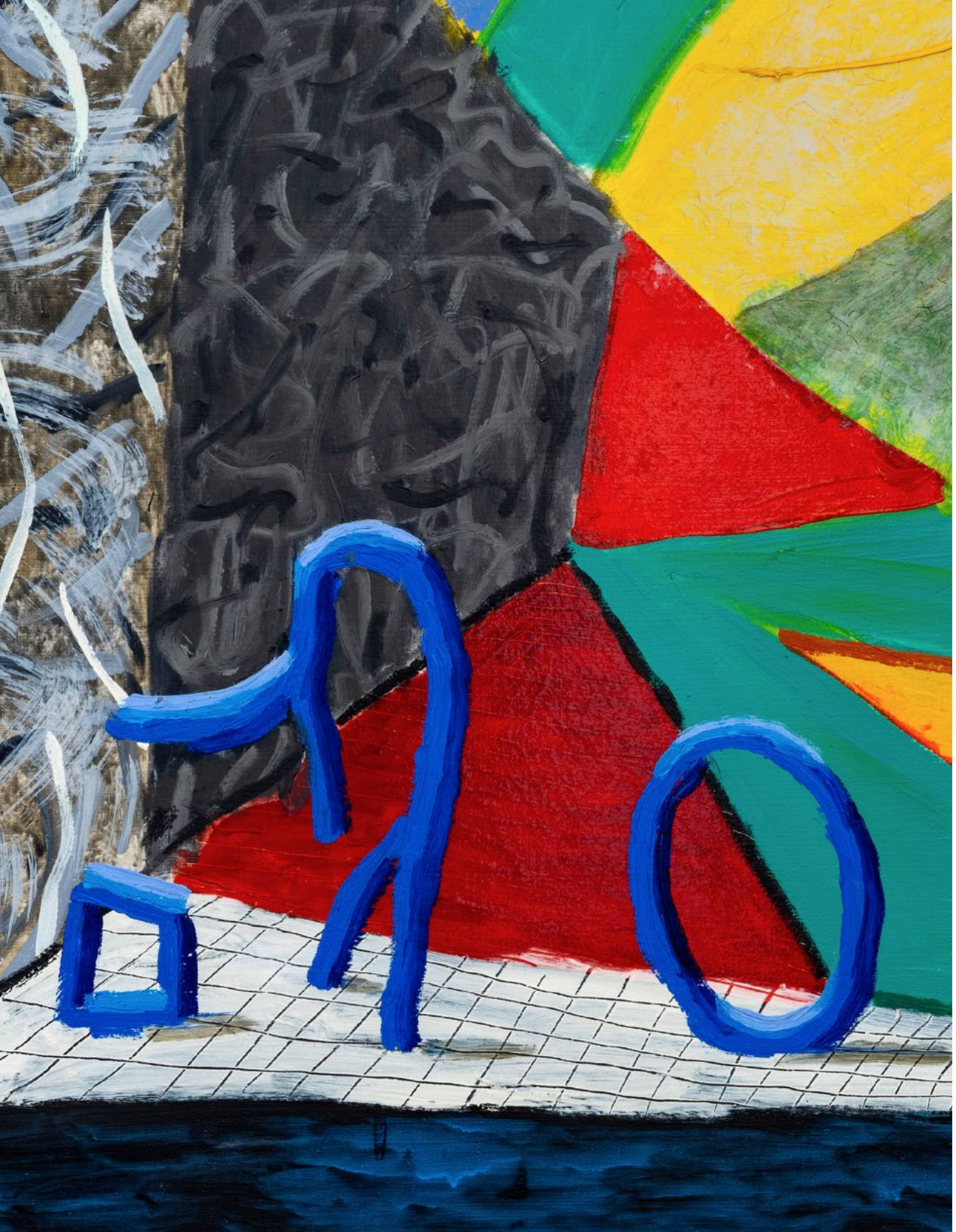
Installation view of Theaster Gates, *To See What They Could See*,
Obama Presidential Center, Chicago, IL, 2026

DAVID HOCKNEY



Almost Like Skiing, 1991
Oil on canvas
38 ¾ × 50 ¾ × 1 ⅞ inches (98.4 × 128.9 × 4.8 cm)
POR

GRAY



“People said that the new paintings had a three-dimensional look. I feel that is true, in the sense that they have two spatial dimensions – vertical and horizontal – and that the third dimension is of course time, the time you give a picture when you look at it and it pulls you in and moves you round and you therefore become aware of taking time.”

– David Hockney, *That’s the Way I See It* (San Francisco: Chronicle Books, 1993)

While designing theater and opera sets in the 1980s and early 1990s, David Hockney began to explore space, time, and movement in an unprecedented way in his painting practice. In the 1980s, he started implementing the multiple vantage points of his photographic collages into his paintings. However, it was in his paintings of the early 1990s that he truly began to master this combinatory approach. This level of mastery is evident in the present 1991 painting, which employs vibrant and luminous colors and textured patterns and brushwork to define the almost kinetic geometric forms that add up across multiple planes to create an incredibly complex, almost centripetal composition.

David Hockney
Almost Like Skiing, 1991 (detail)

RICHARD HUNT

Swan Column (Growth Column Series), 1992
Welded bronze
Approximately 124 × 66 × 40 inches (315 × 167.6 × 101.6 cm),
with 12-inch (30.5 cm) diameter column
$450,000





Works in the *Growth Columns* series are deeply rooted in Richard Hunt's engagement with Yoruban spirituality and his personal collection of African ironwork and other ceremonial objects, specifically referencing Osanyin and Opa Orere staffs used by Yoruban healers and diviners. These staffs typically feature birds or other abstracted biomorphic forms at their apex, the former representing intermediaries between the earthly and spiritual realms. Whether employing a bird, as in *Swan Column*, or a biomorphic form indicative of active, organic growth and expansion, as in *Branching Column*, the *Growth Columns* echo Hunt's broader preoccupation with ascension, self-liberation, and freedom.

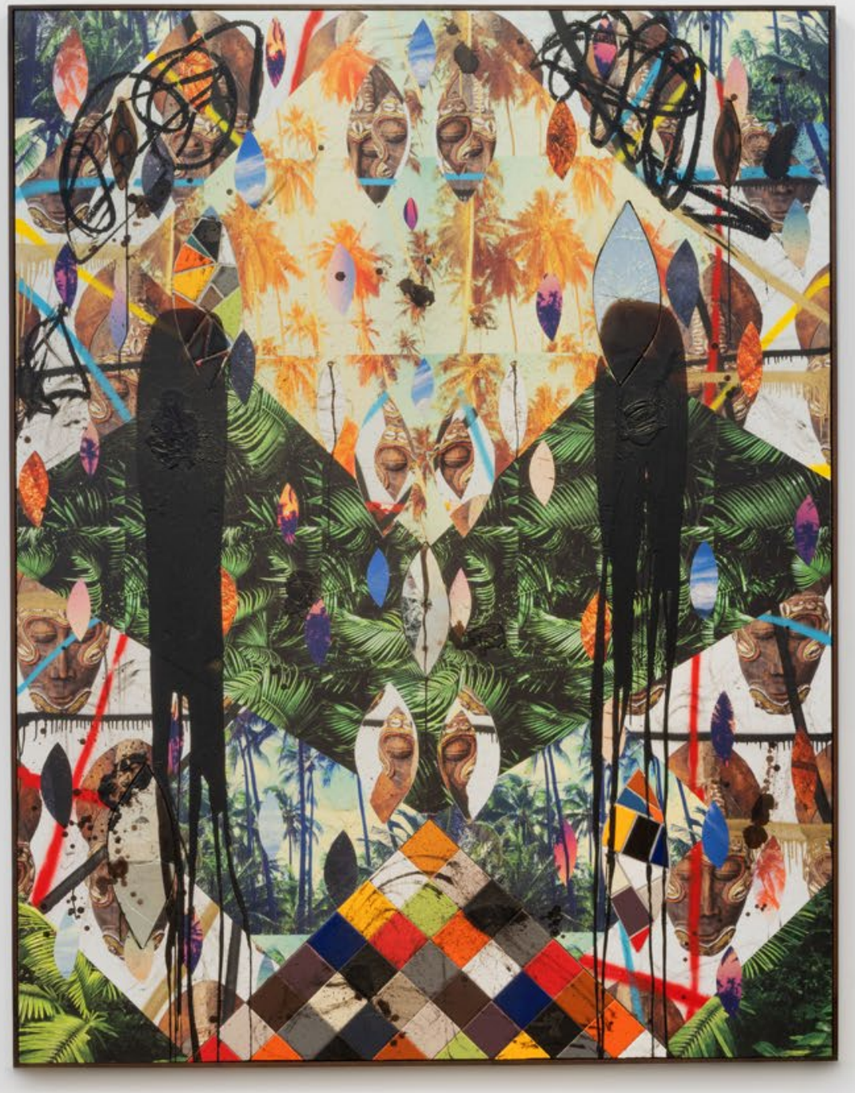
Richard Hunt's final commission before his passing in 2023 was for the Obama Presidential Center (OPC), where the public outdoor sculpture, *Book Bird*, is permanently installed in the Library Reading Garden outside the Chicago Public Library branch on the OPC campus. Hunt's first posthumous museum survey in the US, *Richard Hunt: Pressure*, was on view at the Institute of Contemporary Art Miami earlier this year.

Richard Hunt
Swan Column (Growth Column Series), 1992 [detail]

Installation view of *Richard Hunt: Pressure*, Institute of Contemporary Art, Miami, 2025

GRAY

RASHID JOHNSON





Untitled Escape Collage, 2020
Ceramic tile, mirror tile, branded red oak flooring, vinyl, spray enamel, oil stick, black soap and wax
95 ⅛ × 73 ⅛ × 2 ¼ inches (241.6 × 185.7 × 5.7 cm)
$765,000

GRAY

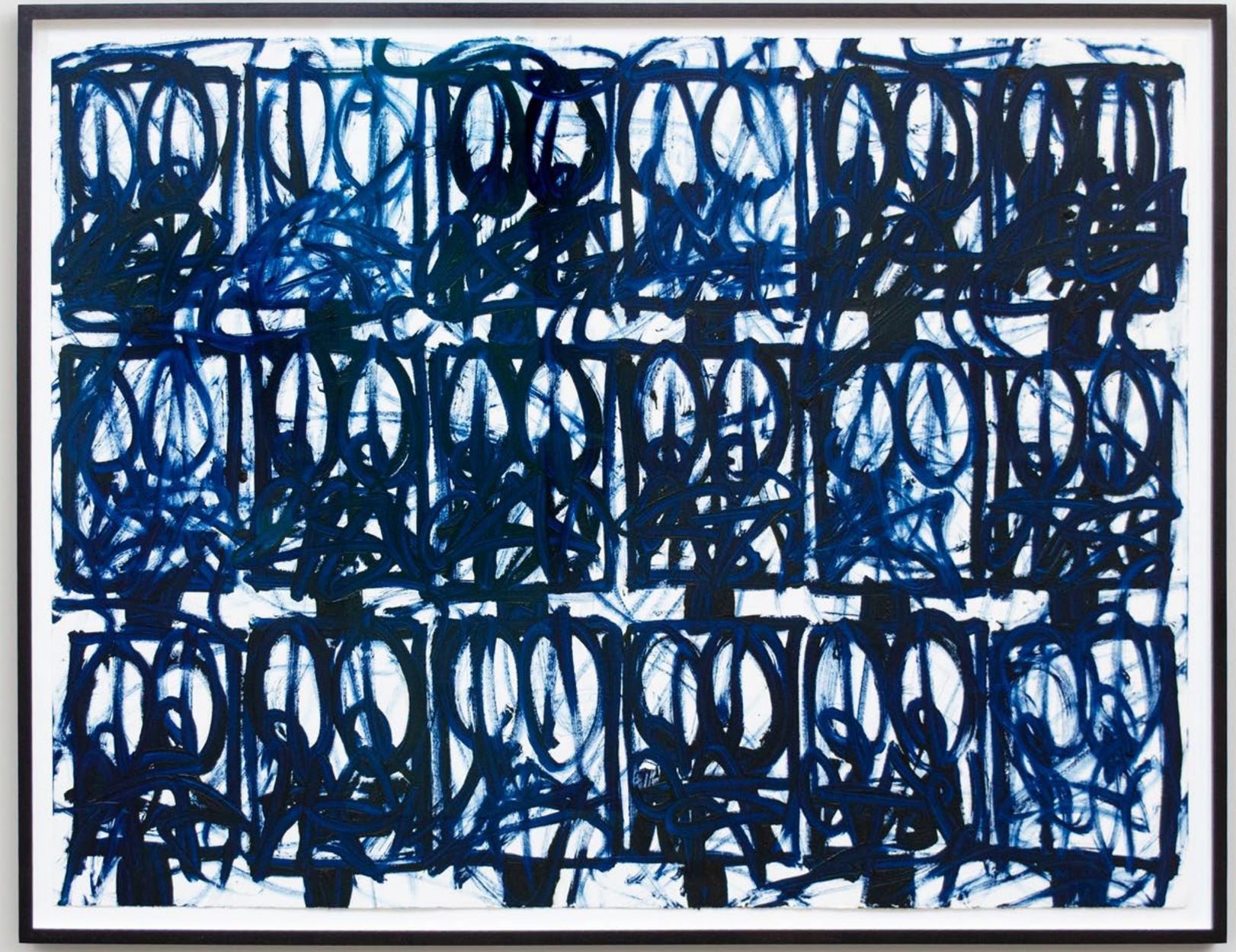
“Images return, albeit furtively, as fractalized in later wall-based works, such as the *Escape Collages* and *Broken Men* mosaics – objects that exist in a para-painting mode. The collage works, in particular, mark a return to photographic imagery in Johnson’s work – edenic tropical forests, golden sunsets, African masks, spiral galaxies, swaying palm trees – this time repeated and montaged with signature materials and gestures in tableaux that give the overall effect of romantic landscapes in the form of Rorschach tests. The *Escape Collages* superimpose appropriated images and gestures, apertures and occlusions into a full-frontal palimpsest of desire to connect to a prelapsarian past or a leisurely present.”

– Naomi Beckwith, “A (W)Hole in the Shape of Me,” in *Rashid Johnson: A Poem for Deep Thinkers* (New York: The Solomon R. Guggenheim Museum, 2025)

Rashid Johnson: A Poem for Deep Thinkers is on view at the Museum of Contemporary Art, Chicago through April 25, 2027.

Rashid Johnson
Untitled Escape Collage, 2020 (detail)





Rashid Johnson
Untitled Anxious Bruise Drawing, 2022
Oil on cotton rag paper
38 ¼ × 50 inches (97.2 × 127 cm)
$360,000



Rashid Johnson
Untitled Anxious Bruise Drawing, 2022 (detail)

GRAY

ALEX KATZ





Black Tree, 2009
Oil on linen
96 × 120 inches (243.8 × 304.8 cm)
POR

GRAY



"The figure-ground relationship is fundamental in Katz's work, as it operates both formally and also in terms of perceptual processes – the immediate impact of images on our perception and in the imaginary. This is aggressively evident in *Black Tree* (2009), with its contrast of dark leaves and branches against a backlit sky. The jutting form of the tree in the immediate foreground is in jarring contrast to the sky's horizontality, while rapid jabs of black paint besmirch the background's pastel colors. The tree's vertical branches continue beyond the top and bottom of the canvas, creating a sense of displacement – it is not clear where we are in relation to the tree. The dramatic telescoping of near and far reconciles the two-dimensionality of the canvas while simultaneously capturing the sensation of a moment in time."

– Michael Rooks, "Virtual Reality: The Work of Alex Katz," in *Alex Katz: Virtual Reality* (Chicago/New York: GRAY, 2013)

Henri Matisse – Alex Katz is on view at Musée Matisse in Nice, France through January 18, 2027.

Alex Katz
Black Tree, 2009 (detail)

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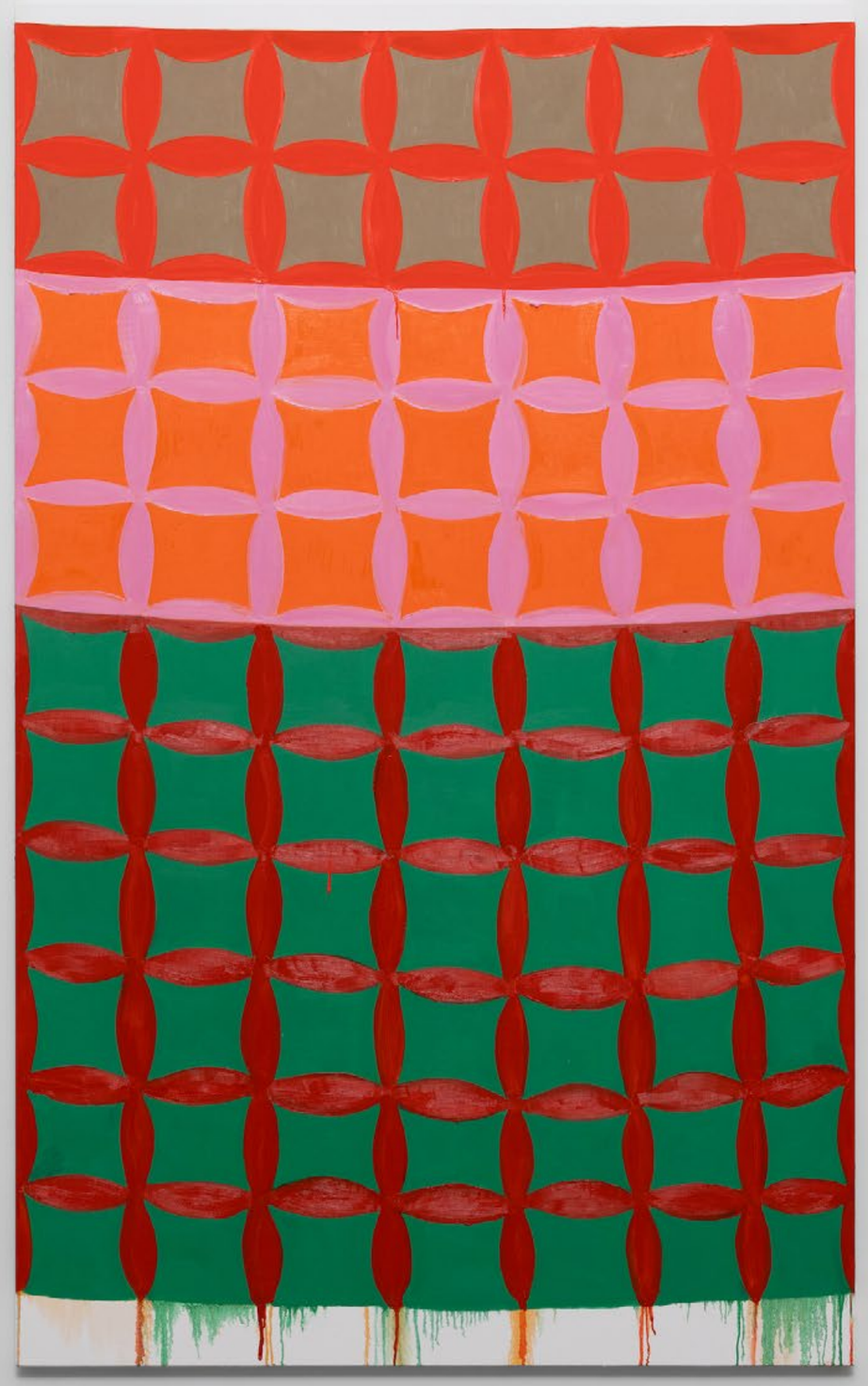
JUDY LEDGERWOOD



Sunset, Juniper, Beech, 2026
Oil on canvas
78 ¼ × 48 ¼ inches (198.8 × 122.6 cm)
$55,000

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“What can painting do? It’s the eternal question I ask each time I begin. I want to make the kind of art that incentivizes a viewer to look actively. I mean looking in person. Not at a screen, but in the same shared space as the object under consideration. It takes a moment to settle in; walking back and forth, to and fro. Standing, sitting, pausing. Time swells when looking becomes an active experience. I try to prolong the interaction between painting and viewer by creating paintings that perform. This can be orchestrated by many different means, but I typically use gestures of the hand, color interaction, and materiality. If the paintings are effective, they encourage discovery in the space in front of the canvas – discovery that I share in through the act of making the painting, and as the painting’s first viewer.”

– Judy Ledgerwood, “Introduction” in *Twilight in the Wilderness* (Chicago/New York: GRAY, 2025)

Judy Ledgerwood
Sunset, Juniper, Beech, 2026 (detail)



ROY LICHTENSTEIN



Water Lilies with Cloud, 1992
Screenprinted enamel on processed and swirled stainless steel, with artist's painted aluminum frame
67 × 46 ¼ × 1 ¾ inches (170.2 × 117.5 × 4.4 cm)
AP 6 of 6 (Edition of 23 + 6 APs)
POR



“As with his Rouen cathedral and haystack prints, Lichtenstein was more interested in the configuration of Monet’s water lilies paintings than with any particular painting. The allusions to Monet are there: pond, bridge, pads, willows, blossoms, clouds, reflections in water; but, unlike in Monet’s, the lily flowers and pads are outlined in the most illustrative style and filled in with dots, stripes or unmodulated colors... As a consequence, the printed surface has a kind of heft and tactility unlike most prints on paper, giving the look more of a collage than a print. The net effect is not Monet’s Impressionism, but a cartoon Impressionism.”

– Frederic Tuten, “Lichtenstein’s Lilies” in *Roy Lichtenstein: Water Lilies* (Chicago/New York: GRAY, 1992)

Roy Lichtenstein: Like New is on view at the Whitney Museum of American Art through May 10, 2027.

Roy Lichtenstein
Water Lilies with Cloud, 1992 (detail)

GRAY



Installation view of *Roy Lichtenstein: Like New*, Whitney Museum of American Art, New York, 2026

GRAY

JAUME PLENSA

Flora, 2025
Bronze
70 ¾ × 28 ¼ × 31 ½ inches (180 × 72 × 80 cm)
Edition of 5
$475,000



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“I often say I want my sculptures to function like mirrors, so that viewers might see themselves reflected in them. The closed-eye faces in my works, for instance, are clearly an invitation for the viewers to close their eyes too and to look inward to discover the invisible beauty hidden within themselves. Suddenly, they may begin to see what had always been tucked into the folds of their life, buried in the corners of their beliefs, or pulsing through a culture that never taught them to recognize the invisible treasures held in their hearts.”

– Jaume Plensa, interview by Suzanne Ramljak, “Shaping the Invisible,” in *Jaume Plensa: A New Humanism* (Grand Rapids: Frederik Meijer Gardens & Sculpture Park, 2025)

Jaume Plensa: Beyond Silence is on view at GRAY Chicago and *Jaume Plensa: Remote, Serene, Ethereal* is on view at GRAY New York through December 19, 2026. *Jaume Plensa: A New Humanism* is on view at the Denver Botanic Gardens through April 11, 2027.

Jaume Plensa
Flora, 2025

GRAY

Jaume Plensa
Flora's Frozen Dreams, 2025
Murano glass
14 ⅞ × 7 × 7 ¾ inches (38 × 18 × 20 cm)
Edition 1 of 8
$125,000



Jaume Plensa
Flora's Frozen Dreams, 2025

GRAY

LEON POLK SMITH



Correspondence Green-Orange, 1963
Oil on canvas
51 ⅞ × 41 ⅞ × 2 ⅛ inches (131.8 × 106.4 × 5.4 cm)
$225,000

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In the late 1950s, Leon Polk Smith began to develop one of his major bodies of work – his *Correspondences*. These works typically consist of two vibrantly colored shapes defined by a precise but often irregular contour, allowing for the interchangeability of positive and negative space, a temporal edge, and a taut vitality. The artist explained this principle in a 1964 interview: “I will get up and draw this one line through the canvas which creates two forms, one on either side of the line, and while I am drawing this line, it seems that I am travelling many, many miles in space instead of just fifty inches or sixty inches whatever the canvas happens to be, but it is a great, great distance from one point to the next and around the curve, and I begin to feel the tensions develop and the forces working on either side of this line; there is a color often suggested, usually the color I am going to use, that comes to me before the line reaches the other side of the canvas.”

Leon Polk Smith
Correspondence Green-Orange, 1963

EVELYN STATSINGER



Great Lakes Raga (Early Morning), 1970–71
Oil on linen
41 ⅜ × 43 ½ × 1 ½ inches (105.1 × 110.5 × 3.8 cm)
$100,000

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At times mysterious, and eluding definitive classification, Evelyn Statsinger's intricate compositions describe vast, ethereal worlds that evoke the biological systems and cellular structures of plants as if viewed under a microscope. As art historian Dennis Adrian observed, "The forms which the artist favors often seem drawn from microscopic plant life, the exotic fauna of the sea or from the layered and crystalline structures of the earth itself. Statsinger's subtle and reverberating colors make ingenious use of unexpected complements and harmonic arrangements in a way that brings to mind the marvelous chromatics of odd biological specimens or rare minerals."

A painting by Evelyn Statsinger was acquired by the Art Bridges Foundation this year.



Evelyn Statsinger
Great Lakes Raga (Early Morning), 1970–71 [detail]

JOHN STEZAKER



Spell, 2022
Collage
21 ¼ × 16 ½ × 1 ½ inches (54 × 41.9 × 3.8 cm)
$14,000

GRAY



First begun during the emergence from lockdown, John Stezaker's *Spell* series is inspired by the animal-human hybrids of classical mythology and fairy tales and their associated themes of magical enchantment, transformation, and metamorphosis. In this series, Stezaker takes 1950s publicity portraits of film stars and imposes these cutouts onto natural history illustrations. When paired with the silhouettes of human figures and their mise en scène, the illustrations of invertebrates and their aqueous underworlds are used to create interspecies hybrids that serve as metaphors for the fluidity and amorphousness of human identity.

John Stezaker
Spell, 2022 (detail)

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Dec 2-6, 2026

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