SIKKEMA
MALLOY
JENKINS

Art Basel Miami Beach
December 4-6, 2026
Booth H13

Raven Chacon

william córdova

Keltie Ferris

Louis Fratino

Zipora Fried

Magalie Guérin

Marc Handelman

Sheila Hicks

Merlin James

Yashua Klos

Teresa Lanceta

Heidi Lau

Cameron Martin

Wardell Milan

Vik Muniz

Maria Nepomuceno

Malcolm Peacock

Erin Shirreff

Christine Sun Kim

Kara Walker

Saya Woolfalk

Luiz Zerbini

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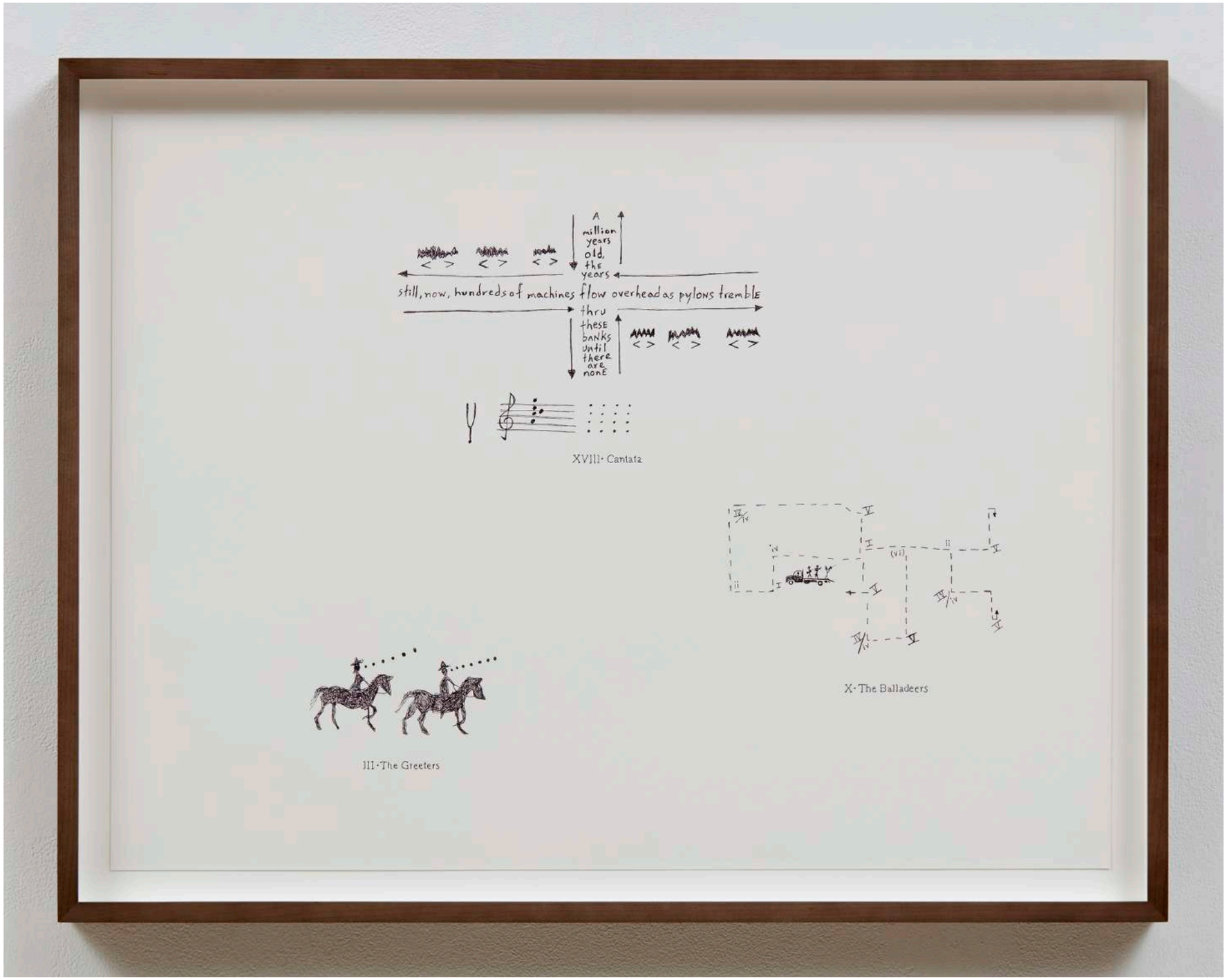
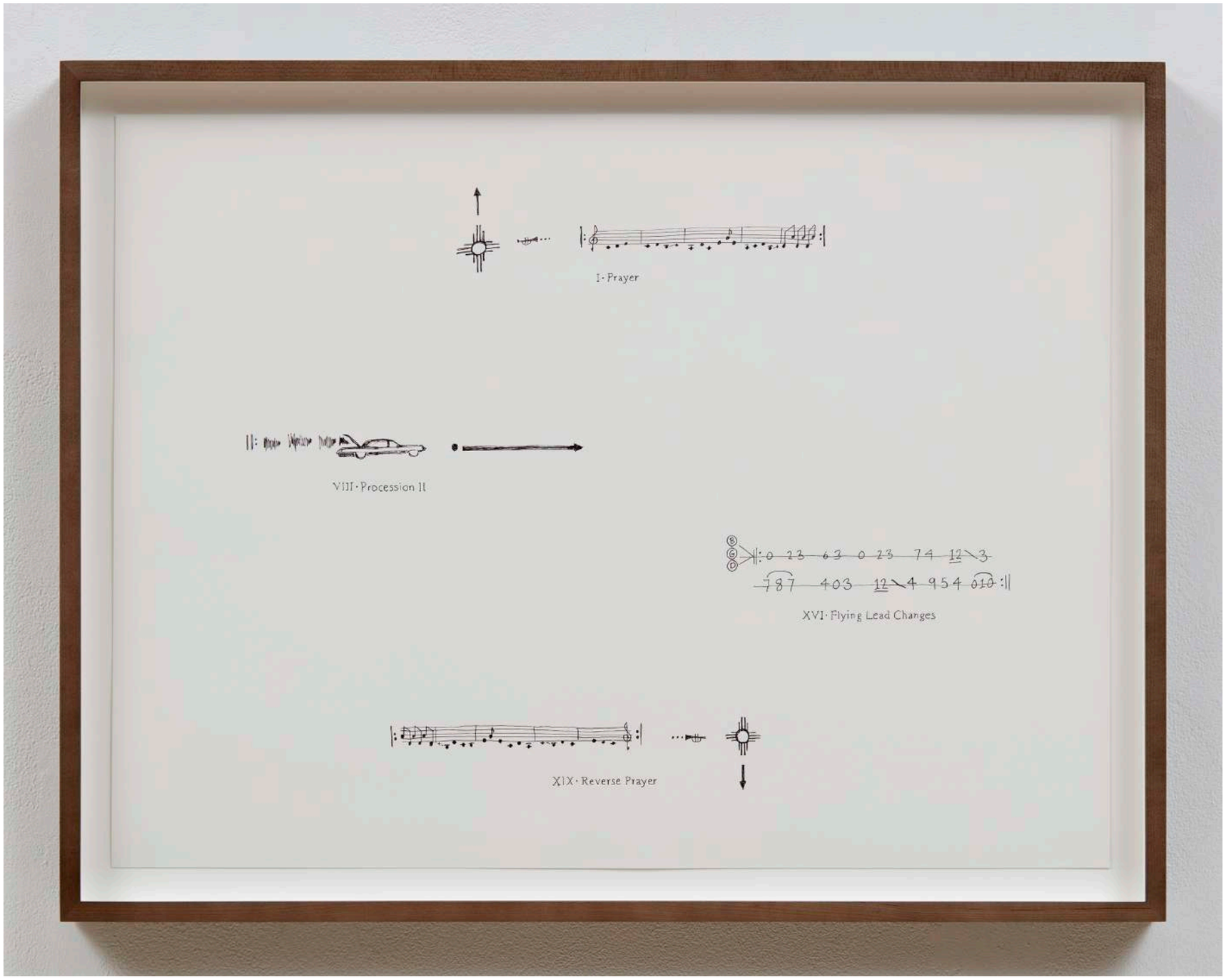
RAVEN CHACON



Raven Chacon
Excerpts from Tiguex No. 4, 2026
Ink on 100lb Strathmore 400 Series Bristol paper
18 x 23 7/8 inches (45.7 x 60.6 cm)
Framed: 20 3/4 x 26 5/8 inches (52.7 x 67.6 cm)
(RC 23759)
$12,500

Raven Chacon is a Pulitzer-Prize winning composer, performer, and installation artist from Fort Defiance, Navajo Nation. Through musical and visual compositions, Chacon explores the complex interactions between people, space, and sound. His works are often site-specific, engaging the material and sonic qualities of a given place to make perceptible what has been historically silenced or left out of the frame: legacies of colonial conquest and extraction, Indigenous memory, cultural narratives, and acts of resistance. *Tiguex* is a large-scale musical composition consisting of twenty overlapping movements performed over the span of a day across the city of Albuquerque. The performance took place on September 27, 2025 and it incorporated over 200 musicians.



Raven Chacon
Excerpts from Tiguex No. 6, 2026
Ink on 100lb Strathmore 400 Series Bristol paper
18 x 23 7/8 inches (45.7 x 60.6 cm)
Framed: 20 3/4 x 26 5/8 inches (52.7 x 67.6 cm)
(RC 23761)
$12,500

Moving from his hometown of Lima to Miami at an early age, and briefly living in Houston, Chicago, and New York City, william córdova integrates the cultural nuances and histories from these environments within his work. Afro-Peruvian cosmology, Andean architecture, and metaphysics deeply influence córdova's work, intersecting and merging with contemporary visual languages.

In his "rumi maki" series, william córdova takes on an ethnographic approach in addressing shared symbolism found in textile data encoding and architectural design. Named after the Indigenous Peruvian martial arts, "rumi maki" consists of multi-colored collages on paper, constructed from vivid layers of recycled paint chips. The arrangement of colors and patterns carry latent meanings, dependent on geography, culture, and the readings of celestial bodies.

william ccórdova will have a work on view in the exhibition *Nothing Is Linear: Latin America and Its Diasporas* in the Jorge M. Pérez Collection at El Espacio 23 in Miami during the fair.



william córdova
untitled (rumi maki #49), 2023
Mixed media
71 1/2 x 80 1/2 inches
181.6 x 204.5 cm
Framed: 76 x 86 5/8 x 3 1/2 inches
(WC 20925)
$55,000

Keltie Ferris's compositions channel the catalytic potential of medium and physical technique into expressions of physicality, energy, and change. His works thrum with vibrant color and a diverse deployment of pictorial forms and textures. Hand-painted pattern fields, bursts of spray paint and oil pastel, raised outlines, and pixelated backgrounds nod to a wide range of visual lineages, including natural motifs, ancient craftwork, Abstract Expressionism, contemporary digital images.

Keltie Ferris will have his first solo exhibition at Sikkema Malloy Jenkins in January 2027.



Keltie Ferris
Swish, 2026
Oil and acrylic on canvas
72 x 63 inches
182.9 x 160 cm
(KF 23801)
$58,000

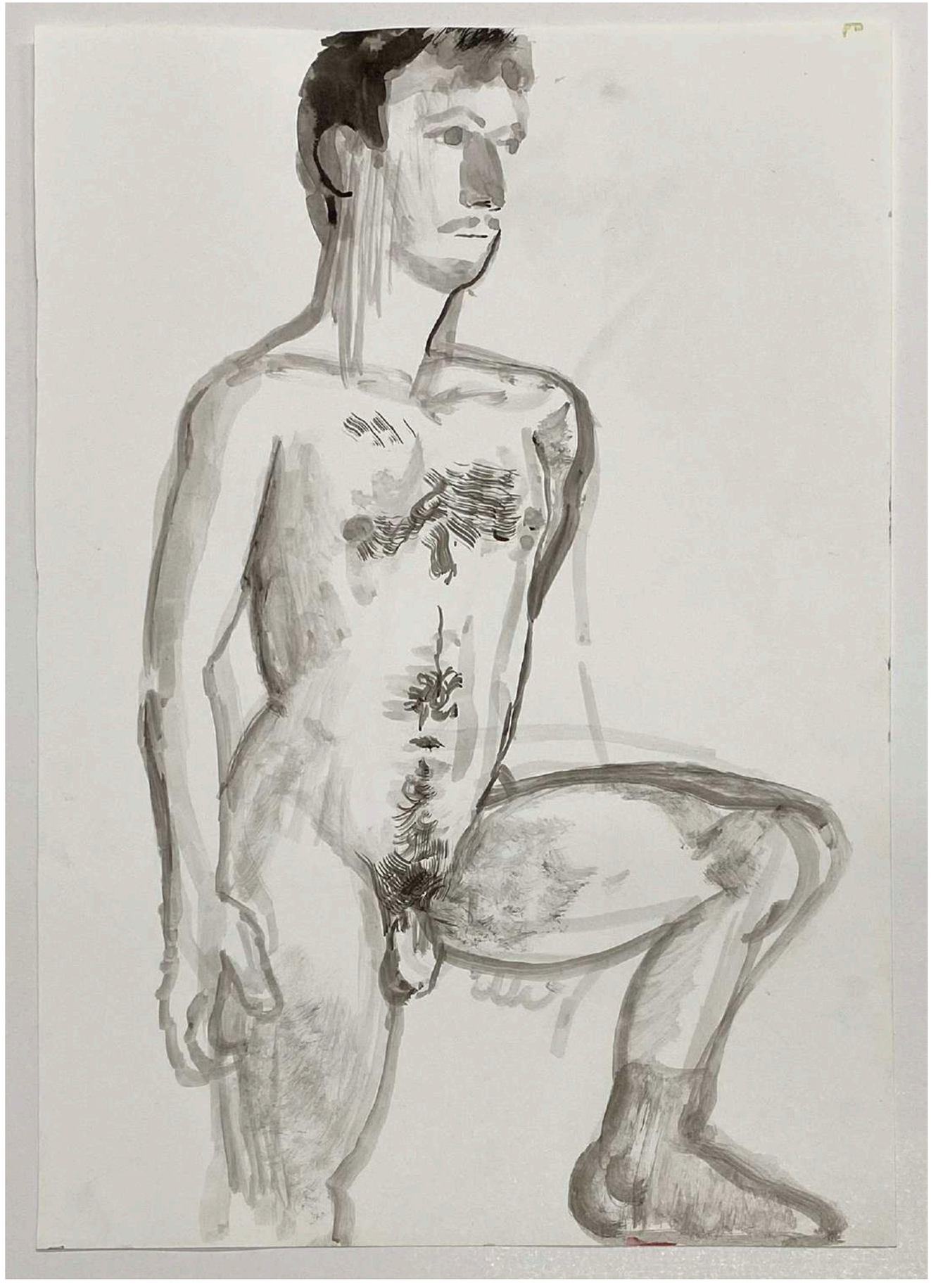


Keltie Ferris
Swish, 2026



Louis Fratino
After Janni, 2026
Watercolor and ink on paper
10 1/4 x 14 inches (26 x 35.6 cm)
Framed: 12 7/8 x 16 1/2 inches (32.7 x 41.9 cm)
(LF 23793)
$14,000

Louis Fratino creates deeply intimate paintings and drawings from personal memory and the quietly sublime offerings of everyday life. His figurative subjects include lovers, friends, family, and the artist himself, rendering the human body as a site of vast emotive expression. Sexuality, intimacy, and queer desire are understood as natural and constant, suffusing the atmosphere of his scenes in vibrant and comforting familiarity.

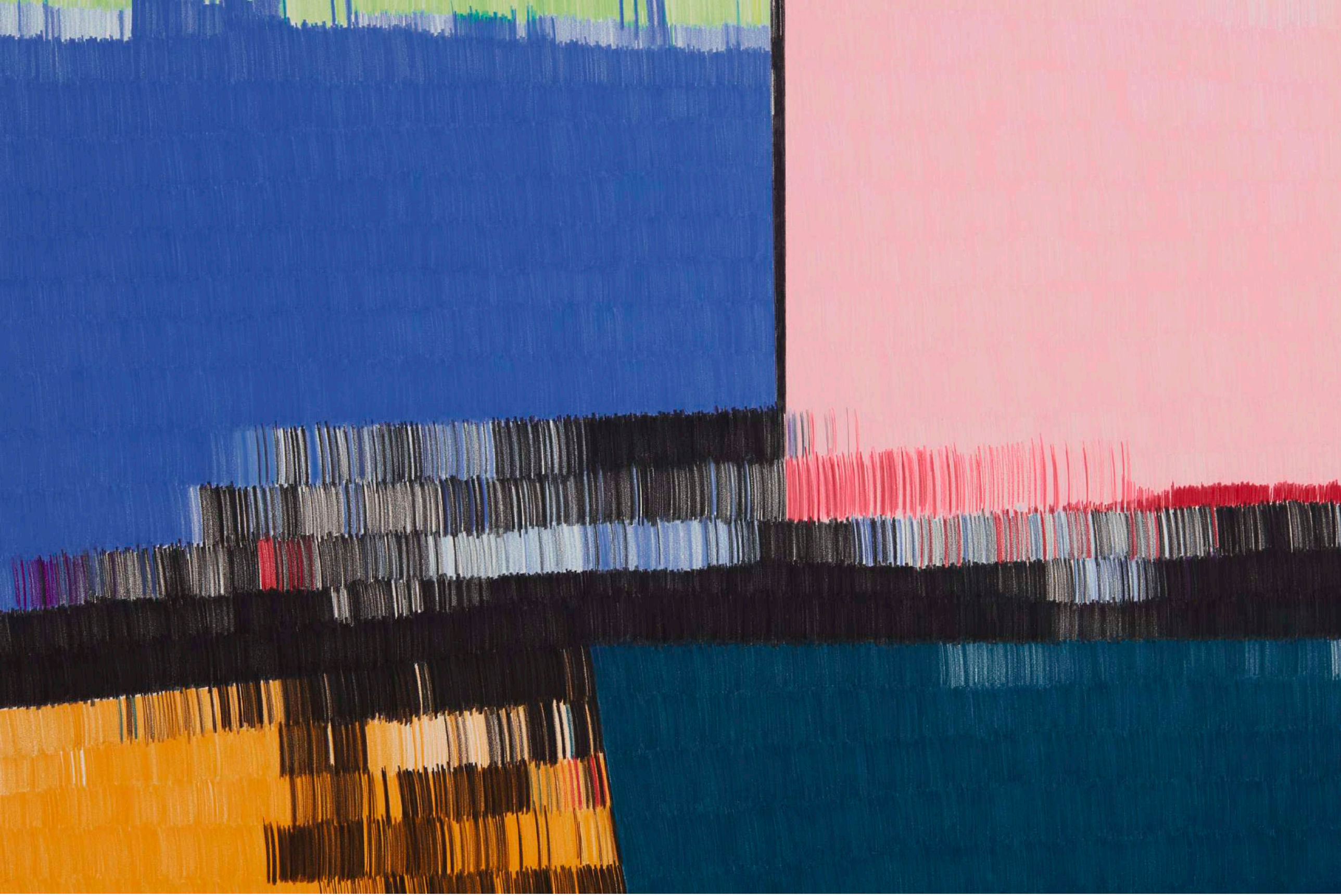


Louis Fratino
O'Hara pose, 2026
Ink on paper
14 x 10 inches (35.6 x 25.4 cm)
Framed: 16 1/2 x 12 1/2 inches (41.9 x 31.8 cm)
(LF 23794)
$14,000



Zipora Fried
Ignorance and Virtue, 2026
Colored pencil on archival museum board
54 x 80 inches (137.2 x 203.2 cm)
Framed: 58 1/2 x 84 1/2 inches (148.6 x 214.6 cm)
(ZF 23682)
$47,000

Zipora Fried creates rich, multi-pigmented compositions that expand our experience of color, medium, and gesture. Working on the floor, Fried applies each line of color to the surface of the paper, one after another, in a rigorous act of endurance. These marks cohere into landscapes of varying hue and intensity, passing from fields of deep shadow and saturation into shimmering sequences of light. The scale of her works is similarly comprehensive, ranging from diaristic, letter-sized compositions to large-scale monuments of color and line.

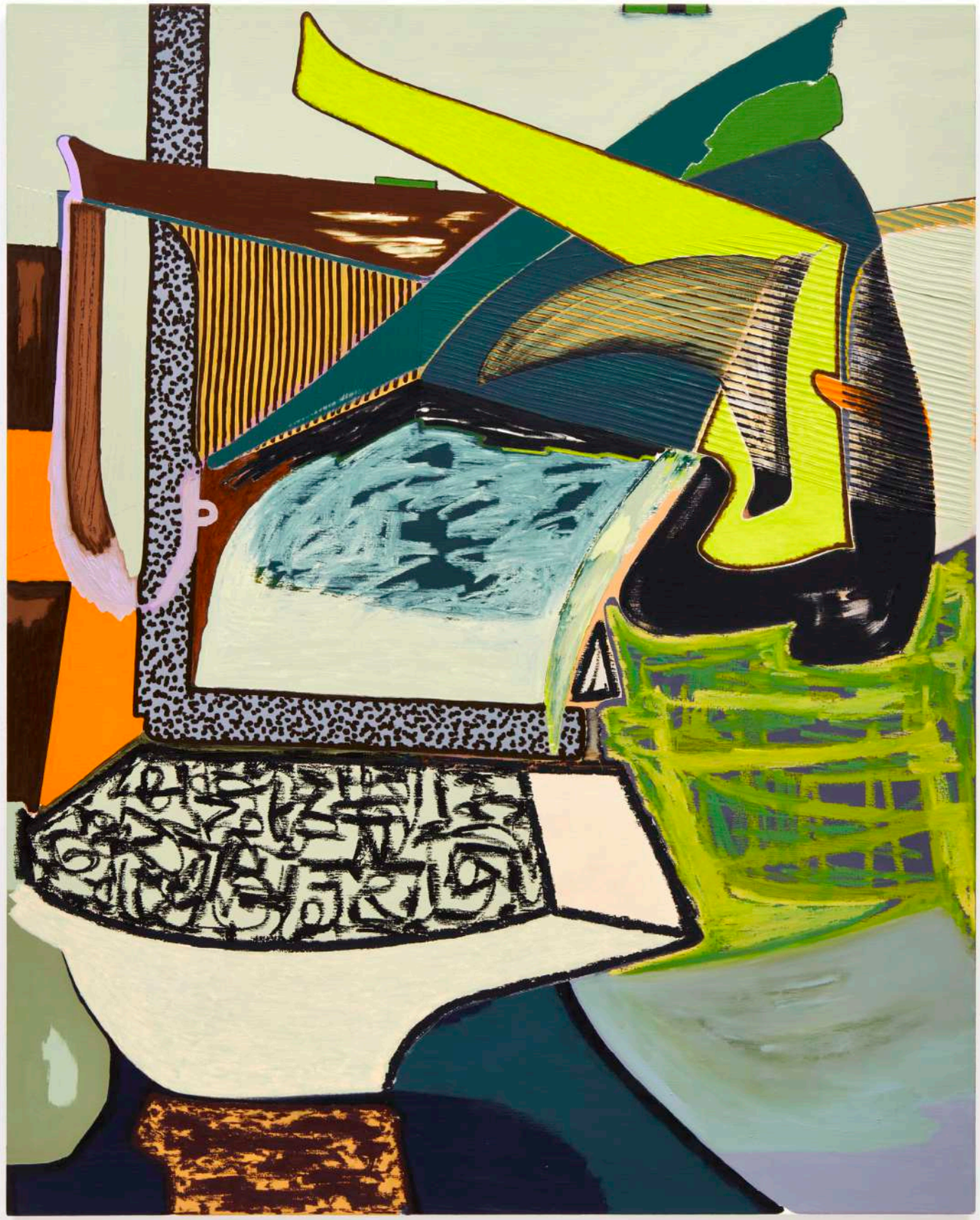


Zipora Fried
Ignorance and Virtue, 2026

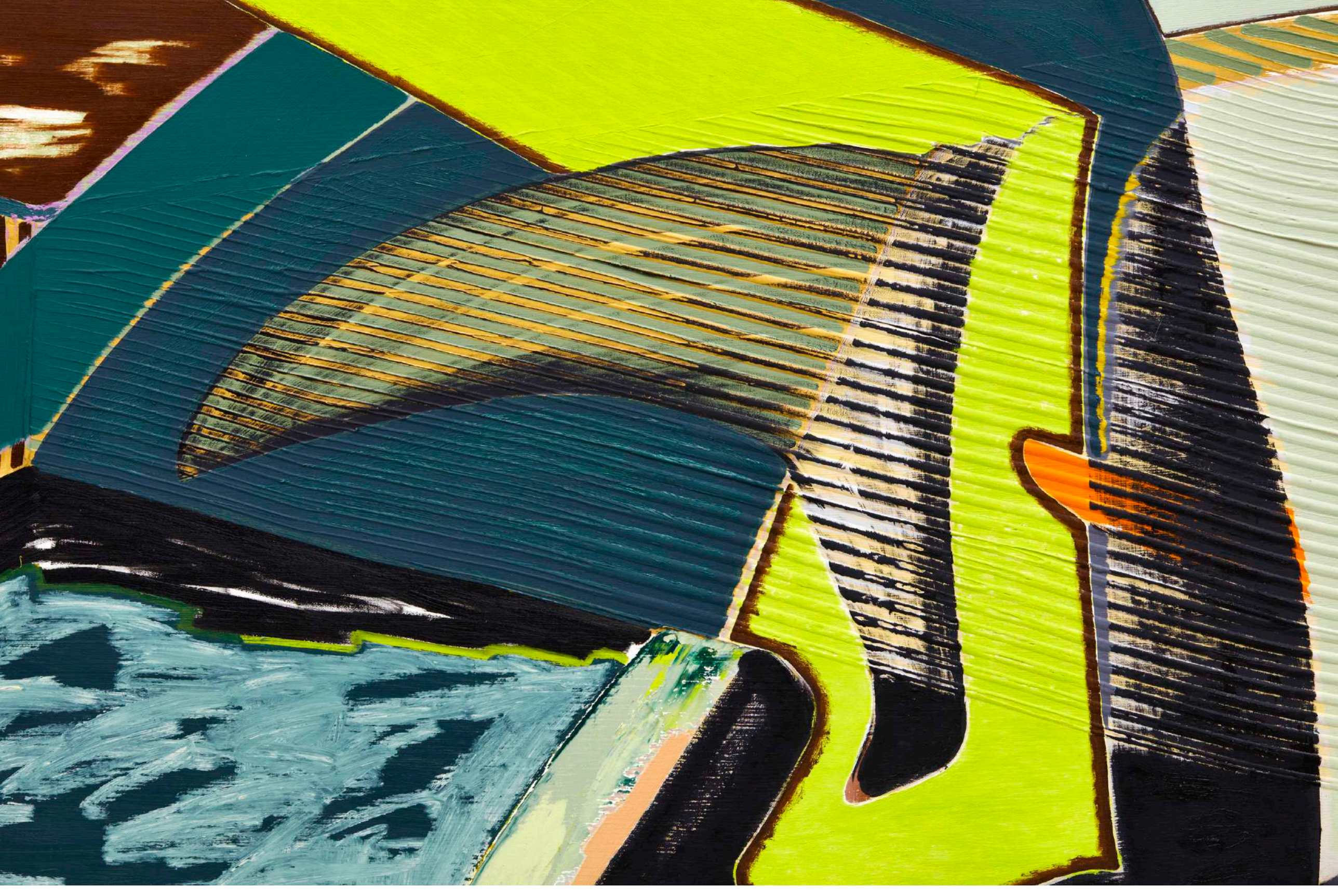


Zipora Fried
Song of the River, 2026
Colored pencil on archival museum board
54 x 80 inches (137.2 x 203.2 cm)
Framed: 58 1/2 x 84 1/2 inches (148.6 x 214.6 cm)
(ZF 23683)
$47,000

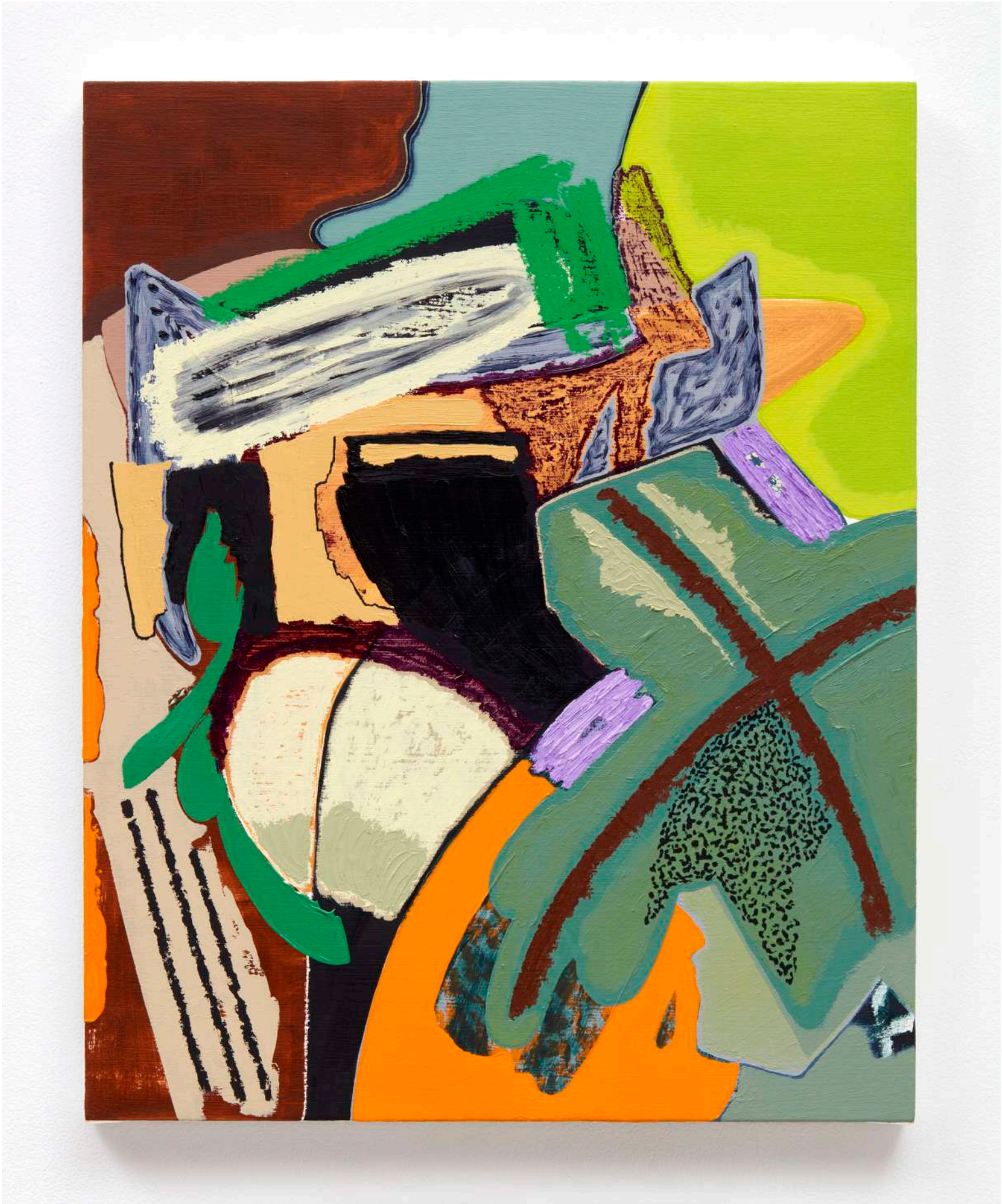
Magalie Guérin's painting practice has developed through sustained experimentation with the medium's formal and ontological possibilities. Her interest lies beyond defined systems of representation or abstraction, instead seeking to emphasize specific pictorial relationships, including those of figure/ground, pattern/color, and space/edge. Embossed checkered squares and crinkled striations overlap and adjoin with limb-like contours and gradated forms; slices of vivid orange and deep green contrast with muted earth tones and soft pastels. What distinguishes a brushstroke, a slice of solid paint, a ridge of medium from each other calls for an openness to shifting visual interpretations.



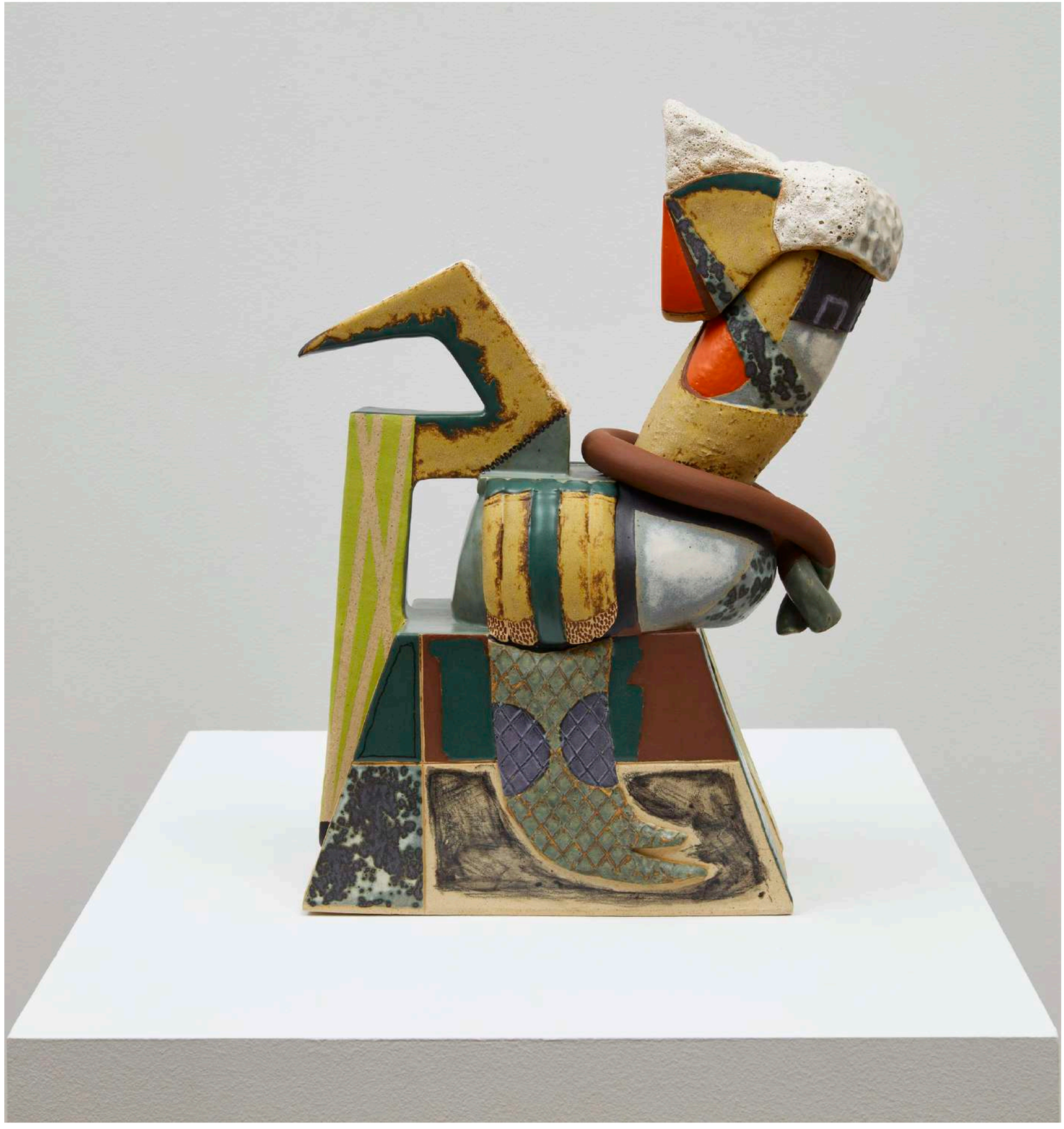
Magalie Guérin
Untitled, 2026
Oil on canvas
60 x 48 inches
152.4 x 121.9 cm
(MG 23617)
$34,000



Magalie Guérin
Untitled, 2026



Magalie Guérin
Untitled, 2026
Oil on canvas on panel
20 x 16 inches
50.8 x 40.6 cm
(MG 23632)
$10,000



Magalie Guérin
Untitled, 2026
Glazed ceramic
17 x 5 1/4 x 12 1/2 inches
43.2 x 13.3 x 31.8 cm
(MG 23599)
$12,000



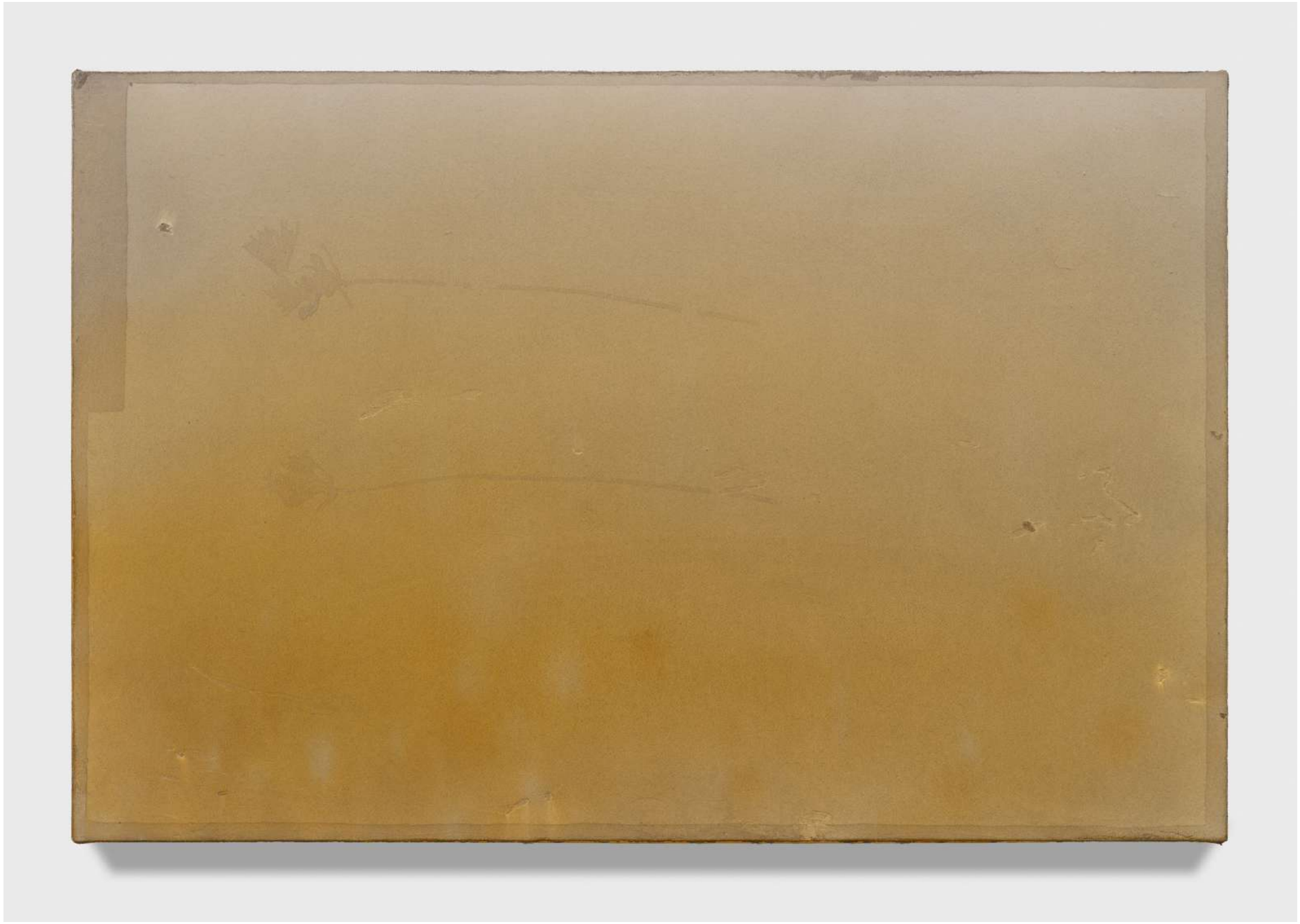
Magalie Guérin
Untitled, 2026



Marc Handelman
Swift Waters, October, 1806, 2026
Oil and polymer on canvas
20 x 30 inches
50.8 x 76.2 cm
(MH 23806)
$8,500

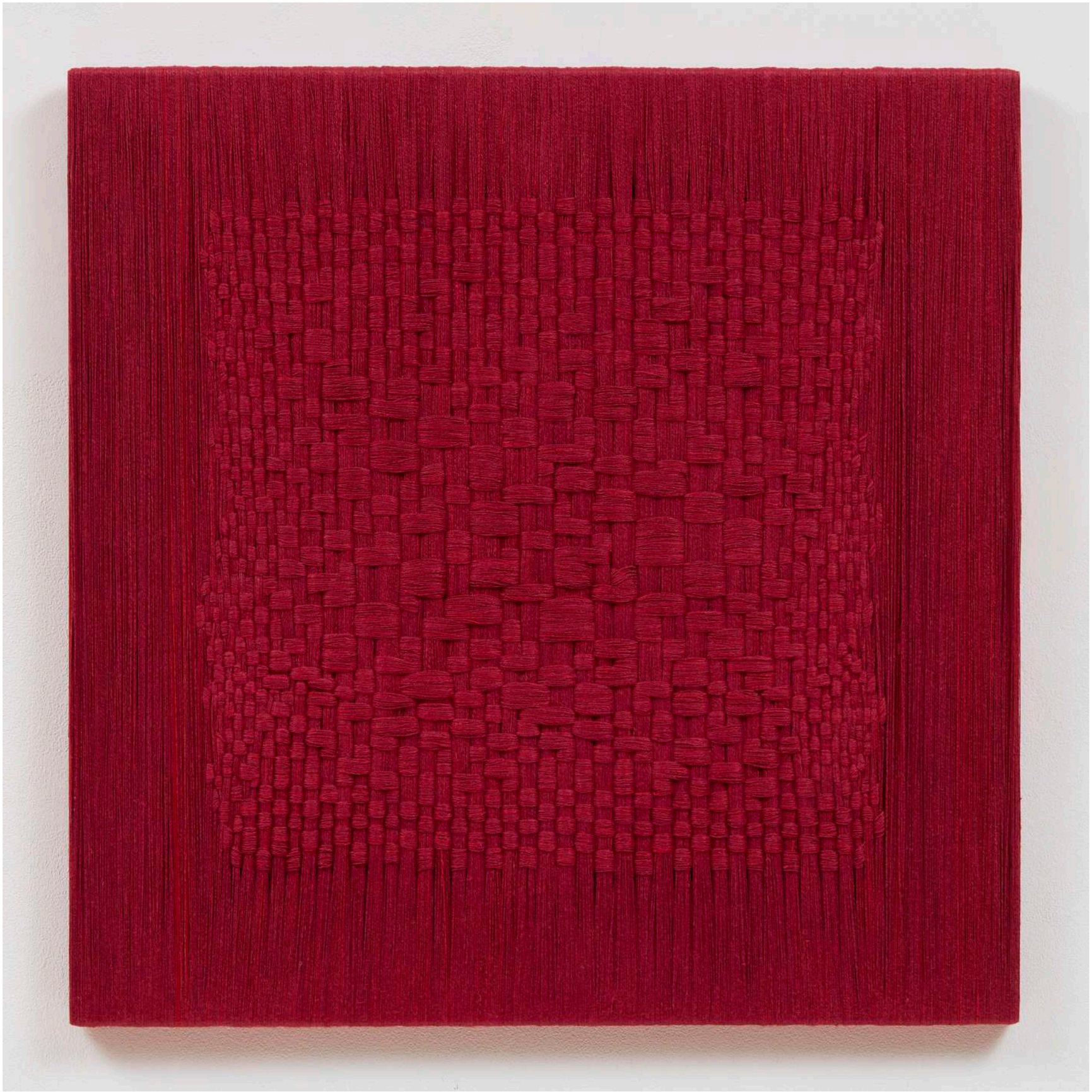
Marc Handelman's *Terra nullius* series proposes a critical intervention into the scientific archives from one of the most significant events in the evolution of American imperialism and westward expansion: Lewis and Clark's famed Corps of Discovery Expedition of 1804-06. Working within the refuse of this history, Handelman's reimagining of the archive considers how the afterlives of landscape painting and imperial botany echo in present-day nationalisms and environmental crises.

Marc Handelman will present works from his *Terra nullius* series in a solo exhibition at the Sioux City Art Center in February 2027.

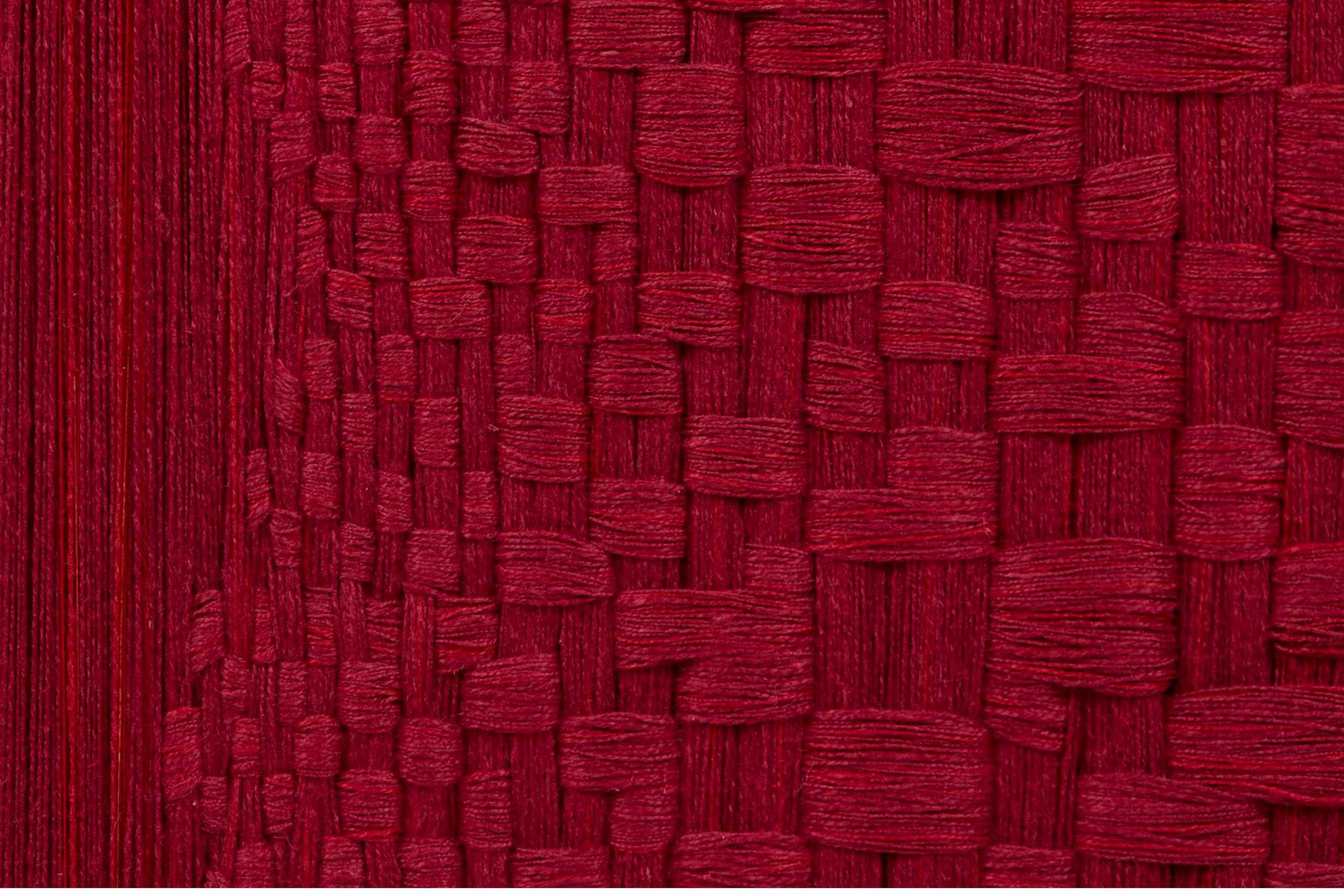


Marc Handelman
At the Dalles, Wascopam Territory, April 17, 1806, 2026
Sumi ink and acrylic on canvas
20 x 30 inches
50.8 x 76.2 cm
(MH 23808)
$8,500

In Sheila Hicks' work, color and material register as vital channels of communication, creating complex tactile associations and emotive responses. In *Roaring Declaration of Passivity* a field of white linen wound around canvas finds itself disrupted by sequences of woven twists. The overall composition is a sea of undulating thread around a central, geometric space of unwound strands. Delicately structured yet rippling with painterly livelinesst, *Roaring Declaration of Passivity* embodies Hicks' unique personal voice and embrace of visual art, architecture, design, and craft.



Sheila Hicks
Roaring Declaration of Passivity, 2023
Linen
27 1/2 x 27 1/2 inches
70 x 70 cm
(SH 23788)
$130,000



Sheila Hicks
Roaring Declaration of Passivity, 2023

Merlin James' quietly textured oeuvre is informed by a deep understanding of the painted medium, its material history, and deployment across a range of formal and representational sub-genres. Working neither directly from life nor from photographs, James draws on impressions and memories over time to reimagine familiar spaces and presences. Gauzy veils of paint foreground the physicality of the medium's own application, while imbuing an amorphous screen of memory to recollected landscapes, figures, and still lifes.



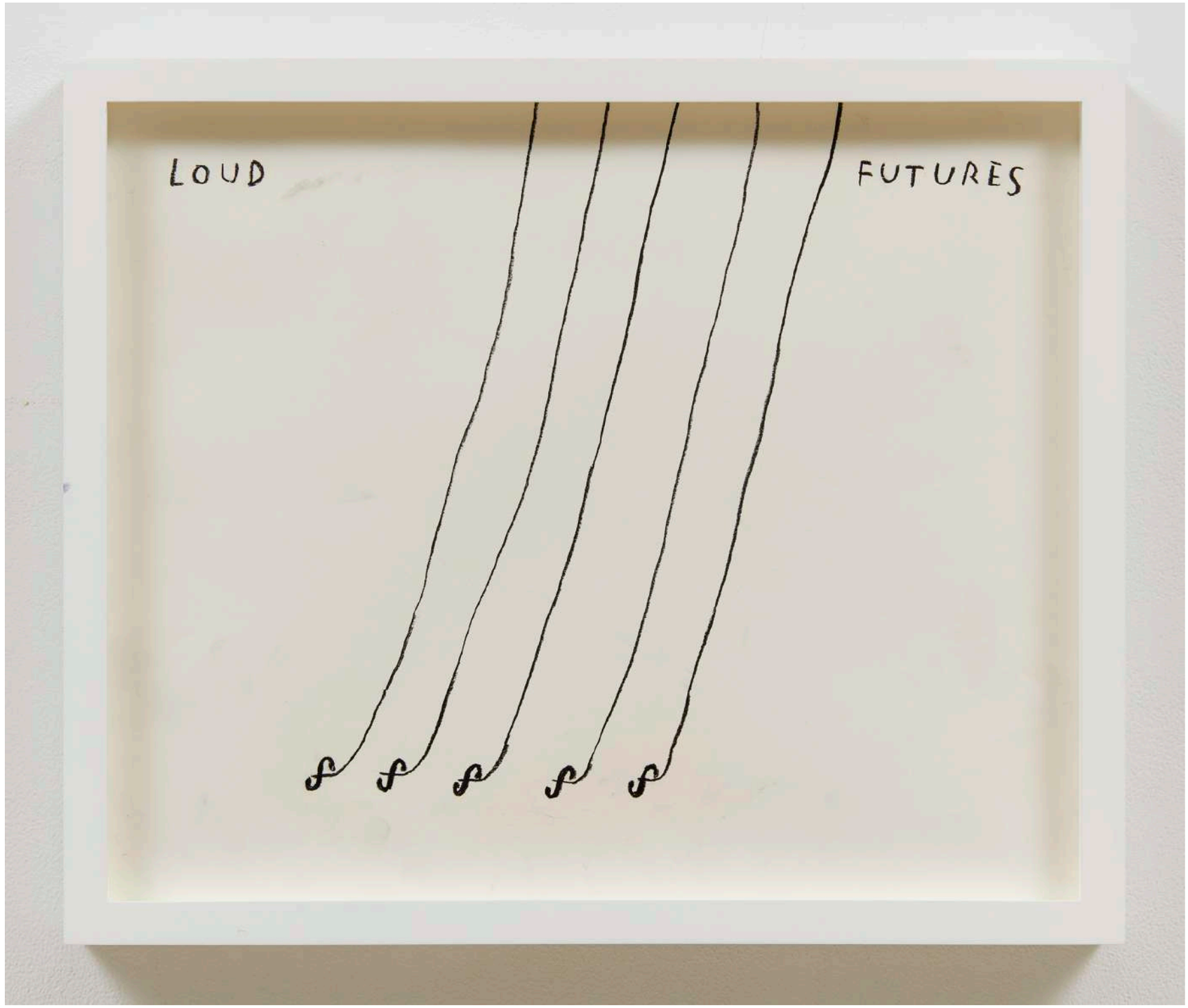
Merlin James
Delta, 2026
Acrylic, coal dust, pumice powder and charcoal on canvas in artist's wood frame
38 x 35 x 3 inches
96.5 x 88.9 x 7.6 cm
(MJ 23789)
$35,000

Christine Sun Kim's first survey exhibition was presented at the Whitney Museum of Art in 2025 and then traveled to The Walker Art Center in 2026.

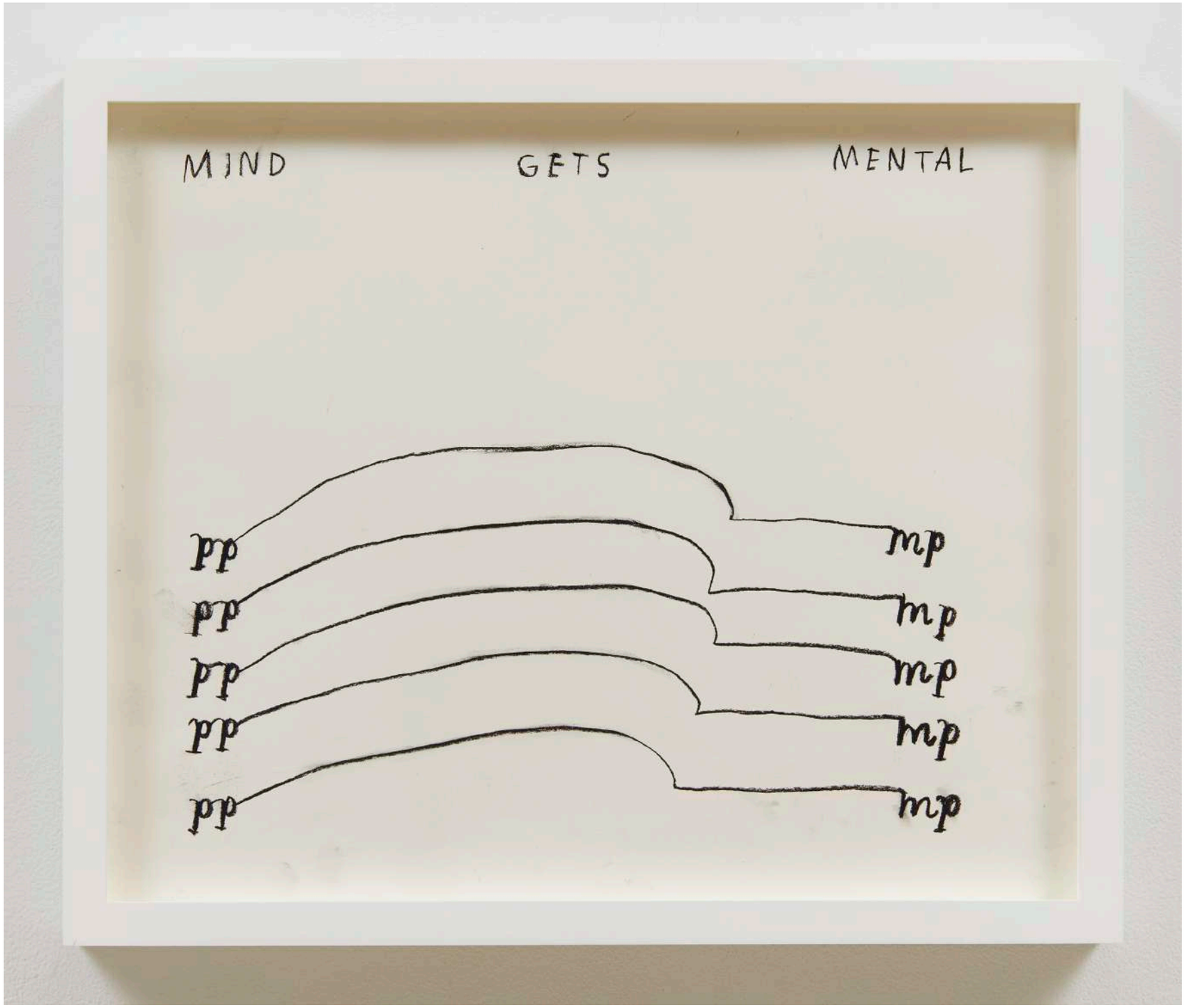
Christine Sun Kim (b. 1980, Orange County, California) engages sound and the complexities of communication in its various modes. Using musical notation, infographics, and language—both in her native American Sign Language (ASL) and written English—she has produced drawings, videos, sculptures, and installations that often explore non-auditory, political dimensions of sound. In many works, Kim draws directly on the spatial dynamism of ASL, translating it into graphic form. By emphasizing images, the body, and physical space, she upends the societal assumption that spoken languages are superior to those that are signed.

- Excerpt from the Walker Art Center Press Release

Christine Sun Kim will have a solo exhibition at Sikkema Malloy Jenkins in September 2027.



Christine Sun Kim
Loud Futures, 2026
Charcoal on paper
14 x 17 inches (35.6 x 43.2 cm)
Framed: 15 5/8 x 18 5/8 inches (39.7 x 47.3 cm)
(CSK 23689)
$10,000



Christine Sun Kim
Mind Gets Mental, 2026
Charcoal on paper
14 x 17 inches (35.6 x 43.2 cm)
Framed: 15 5/8 x 18 5/8 inches (39.7 x 47.3 cm)
(CSK 23690)
$10,000

In his multi-media practice, Yashua Klos explores themes of identity, memory, and African Americans' relationship to American labor. His large-scale works are created from the intricate formation of woodblock prints, representing ideas of Blackness through multi-dimensional, fragmented portraits. Unlike traditional collage arranged from ready-made source material, Klos creates all his collage material through woodblock printing and monotypes. His work reimagines the Black body as an alchemical being, surviving and existing within intertwined networks of history, myth, and lived reality.

Hold Your Wildflowers (Count Your Blessings) is a woodblock print edition, depicting a deep blue flower delicately wound around the fingers and palm of a hand. The visual motif of flowers—specifically, the regional wildflowers of Michigan and the Midwest—appears often in Klos' work, symbolizing representing growth, renewal, and the reclamation of nature over industrialization. The gentle clasping of the flower by a Black hand subverts the presumed deployment of the body as a tool for work, and instead suggests the possibility of work as a form of sustained care-taking and the ability to bloom.

Yashua Klos has a solo exhibition currently on view at the Harvey B. Gantt Center in North Carolina, and he will have a major work on view in the exhibition *Nothing Is Linear: Latin America and Its Diasporas in the Jorge M. Pérez Collection* at El Espacio 23 in Miami during the fair.



Yashua Klos
Hold Your Wildflowers (Count Your Blessings), 2023
Woodblock print on Japanese rice paper
52 x 39 1/2 inches (132.1 x 100.3 cm)
Framed: 55 1/4 x 42 3/4 inches (140.3 x 108.6 cm)
Edition of 8
(YK 21562)
$15,000 + Frame ($2,500)

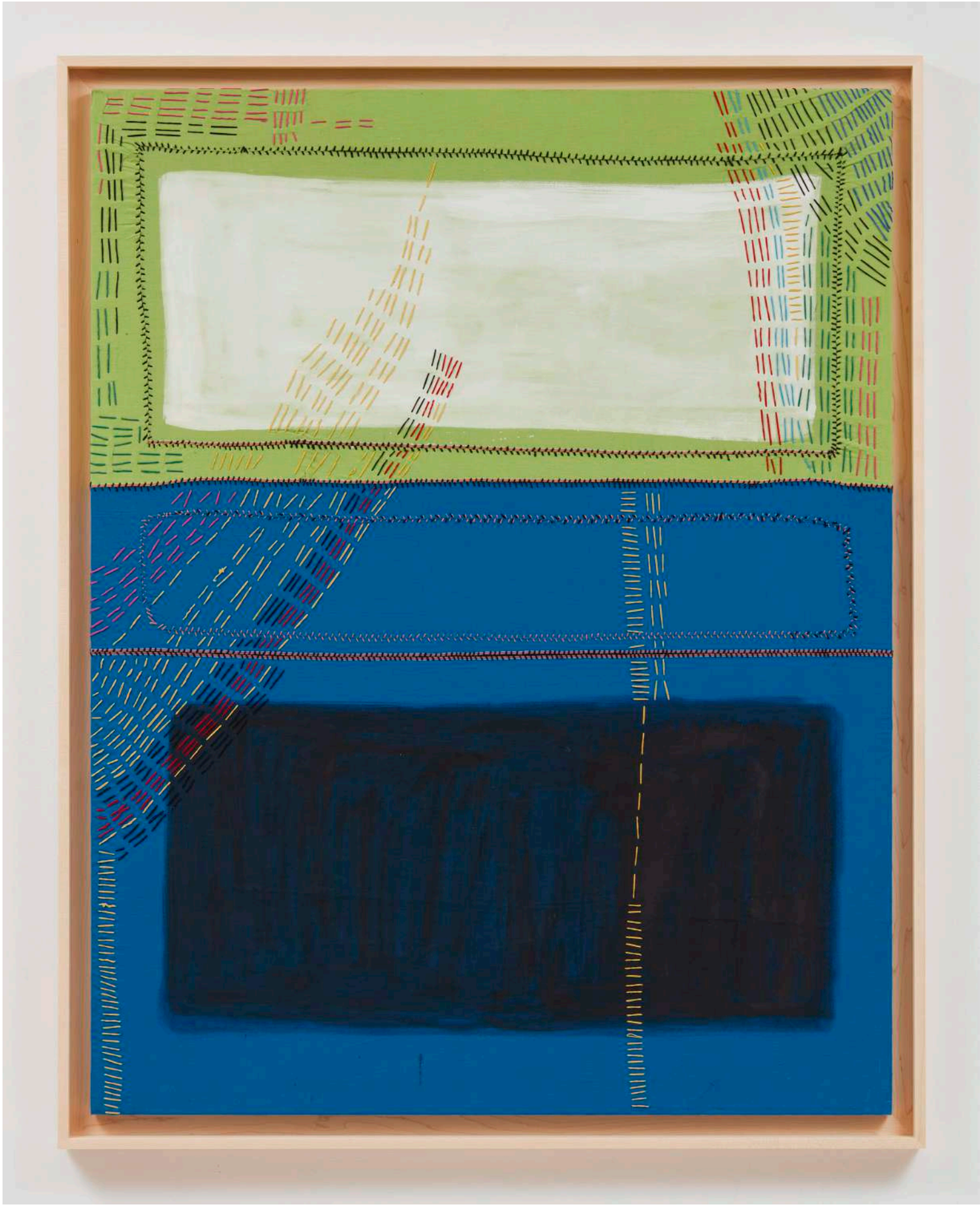


Teresa Lanceta
Verano, 2025
Wool and cotton
60 1/2 x 82 inches
153.7 x 208.3 cm
(TL 23725)
€42,000

Grounded in the fundamental motion of warp and weft, Teresa Lanceta's weavings interlace personal memory and formal abstraction with visual legacies of nomadic craft and Iberian culture. Specific colors and shapes appear through her woven landscapes as signifiers of certain ideas and emotions. Above all, Lanceta's work embraces the capacity of textile to transmit global histories and systems of knowledge.



Teresa Lanceta
Verano, 2025



Teresa Lanceta
Los Puertos, continuación, 1996
Stitched fabric
57 1/2 x 45 inches (146.1 x 114.3 cm)
Framed: 61 1/4 x 48 5/8 inches (155.6 x 123.5 cm)
(TL 23722)
€35,000 + Frame ($1,600)

Heidi Lau sees clay as the ideal conduit for exploring the malleability and materiality of time. Her hand-built clay formations range from intimately scaled figures to site-responsive installations, melding organic bodies with totemic objects and primordial monuments. Drawing upon Taoist mythology, Chinese landscape painting, and vernacular spiritual practices, Lau's ceramics explore anti-categorical imaginings of material and space, channeled through personal memory and ritual.

Heidi Lau grew up in Macau and lives and works in New York. She was a winner of the M+ Museum's Sigg Prize 2025. She will have a solo exhibition at the ICA San Francisco in 2027, and the Akron Art Museum will present Heidi's largest museum exhibition to date in May 2027.

Heidi Lau currently has a solo exhibition on view at Sikkema Malloy Jenkins through December 19, 2026.

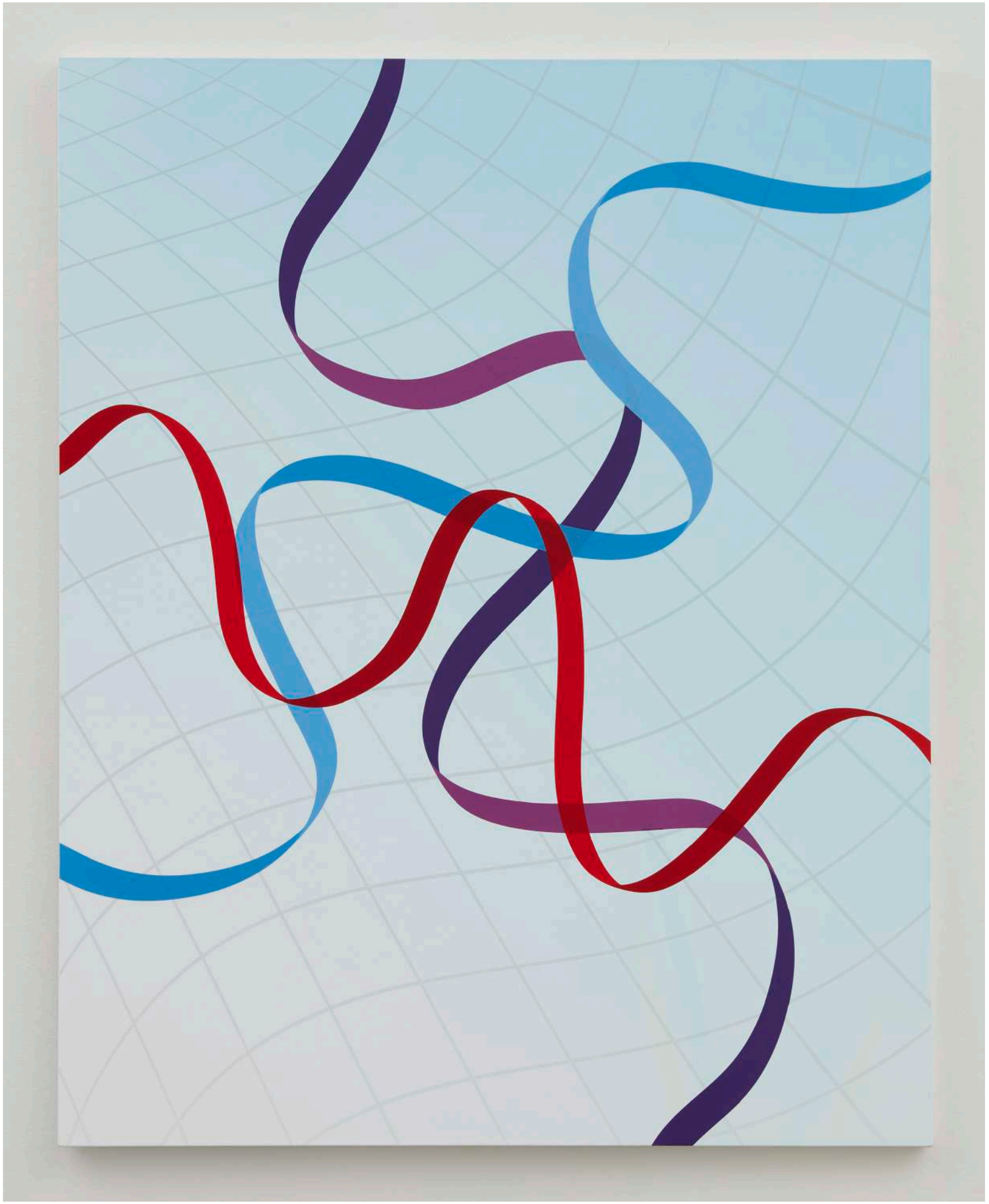
Heidi Lau
Blue Flame Vessel, 2026
Glazed ceramic
2 parts, 29 1/4 x 10 1/2 x 9 inches overall (74.3 x 26.7 x 22.9 cm)
(HL 23809)
$24,000





Heidi Lau
Blue Flame Vessel, 2026

Cameron Martin's work feature overlapping and underlapping forms, patterns, and transparencies that tap into the histories of abstraction and present-day digital interfaces. Drawing upon a growing lexicon of "almost-signs," his paintings and drawings engage a viewer's recognition of familiar forms and their associative meanings without explicitly stating their significance. Paradoxical notions of handmade mechanization, dimensional flatness, and illustrative abstraction encourage viewer's to slow down, look closely, and try mediate these seemingly contradictory forms and processes.



Cameron Martin
Balloté, 2026
Acrylic on canvas
55 x 44 inches
139.7 x 111.8 cm
(CM 23754)
$28,000



Wardell Milan
Amerika 24, 2026
Acrylic, graphite, pastel, oil pastel, color pencil, gesso, gold metal leaf, silver metal leaf, acrylic ink, pen, ink, china marker, cut-and-paste paper on paper
51 1/4 x 63 inches (130.2 x 160 cm)
Framed: 55 1/2 x 67 1/2 inches (141 x 171.4 cm)
(WaM 23365)
$70,000

Building upon a conceptual foundation in photography, Wardell Milan's multimedia practice explores the inherent dualisms of desire and violence, fantasy and history, and marginalization and freedom. Recombining photographic elements with paint, graphite, and oil pastel, Milan's subjects position the human form as a site of vulnerability and transformation. Milan's *Amerika* series addresses the dynamic and increasingly disorienting landscape of contemporary American society. Oscillating between personal examination and universal experience, Milan captures the present moment as a constant negotiation of emotional and societal extremes.



Wardell Milan
Amerika 24, 2026



Wardell Milan
Amerika 24, 2026



Vik Muniz
Irises, after Vincent Van Gogh, Brushstrokes, 2026
Archival inkjet print
50 x 65 inches (127 x 165.1 cm)
Framed: 53 1/4 x 68 1/4 inches (135.3 x 173.4 cm)
Edition 2 of 6
(VM 23433)
$42,000 + Framing

Vik Muniz's *Brushstrokes* series pays homage to the groundbreaking pictorial language introduced by Impressionist and Post-Impressionist painters. His images are composed of numerous distinct strokes of paint, which were cut and then arranged to recreate the works of artists such as Vincent Van Gogh and Claude Monet. This process deconstructs the material identity of painting into its most fundamental form, with each brush stroke embodying the medium's potential to cohere into a larger image. In *Irises,* the thick, characteristic impasto of Van Gogh's paintings is transformed into the dimensionality of collage, and reproduced as a layered, illusionistic visual experience.

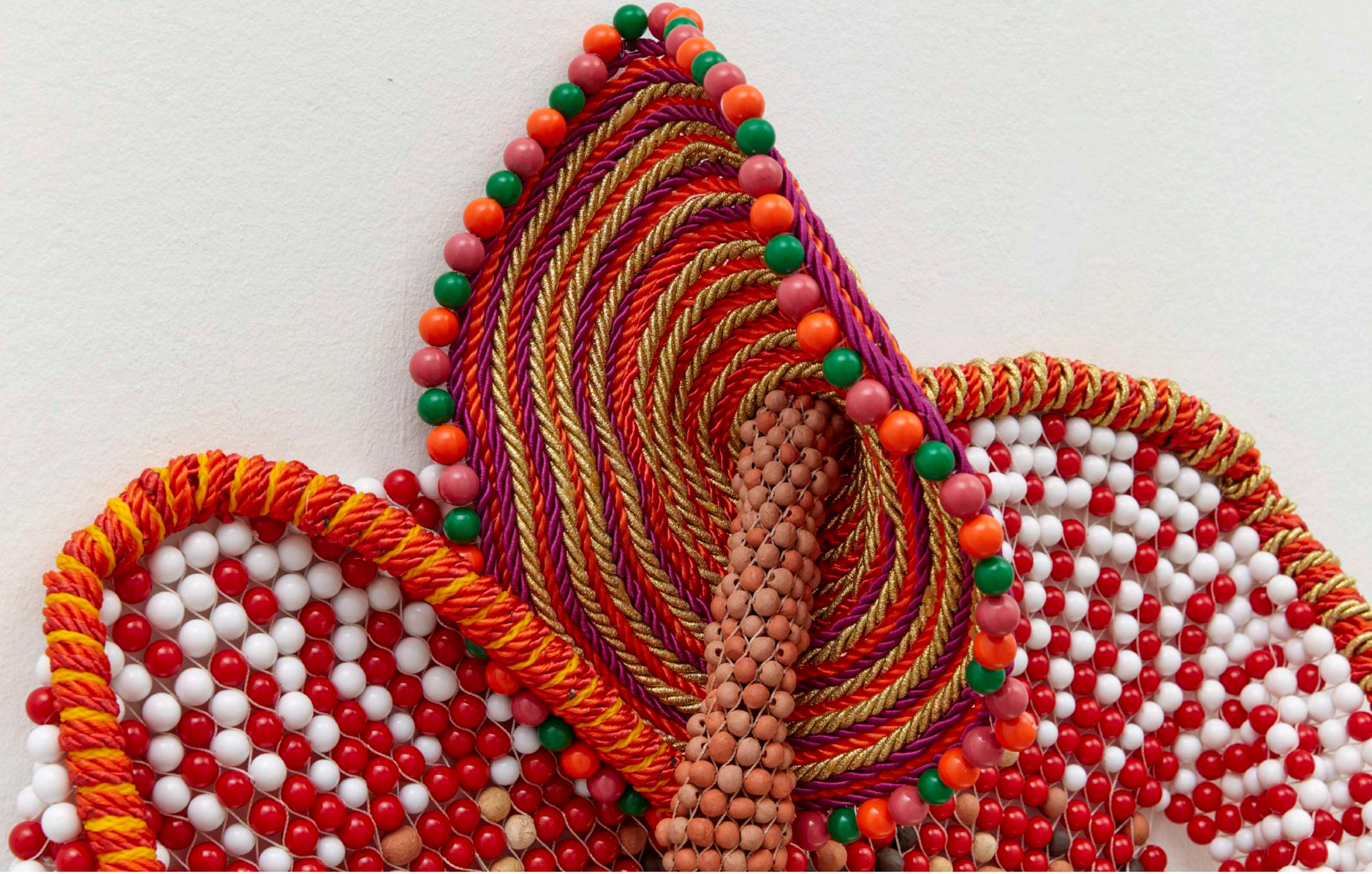


Vik Muniz
Flowers, after Warhol (2),
2012/2026
Archival inkjet print
63 x 63 inches (160 x 160 cm)
Framed: 66 1/4 x 66 1/4 inches
(168.3 x 168.3 cm)
Edition 1 of 3
(VM 23795)
$50,000 + Framing

Maria Nepomuceno creates vibrant sculptures and installations that evoke the nature of organic forms. Utilizing a wide range of materials—including rope, beads, ceramics, gourds, wood, and woven carnauba (palm) straw—her work draws upon traditional methods of Brazilian craftsmanship, as well as her own personal techniques of braiding and weaving. The spiral form is integral to Nepomuceno's work, in both a functional and spiritual sense. Drawing from a central point of origin, the spiral permutations expand outwards, suggesting the infinite movement of time and a vital energy of spirit. Rich colors pass and interweave smoothly into one another, imbuing her sculptures with a shimmering, pulsating quality: alive, and drawing in breath.

Maria Nepomuceno
Umbigo, 2025
Strings, necklace beads, wood, paper, resin
As installed at SMJ, Fall 2025:
58 1/2 x 44 x 12 1/2 inches (148.6 x 111.8 x 31.8 cm)
(MN 22931)
$23,000



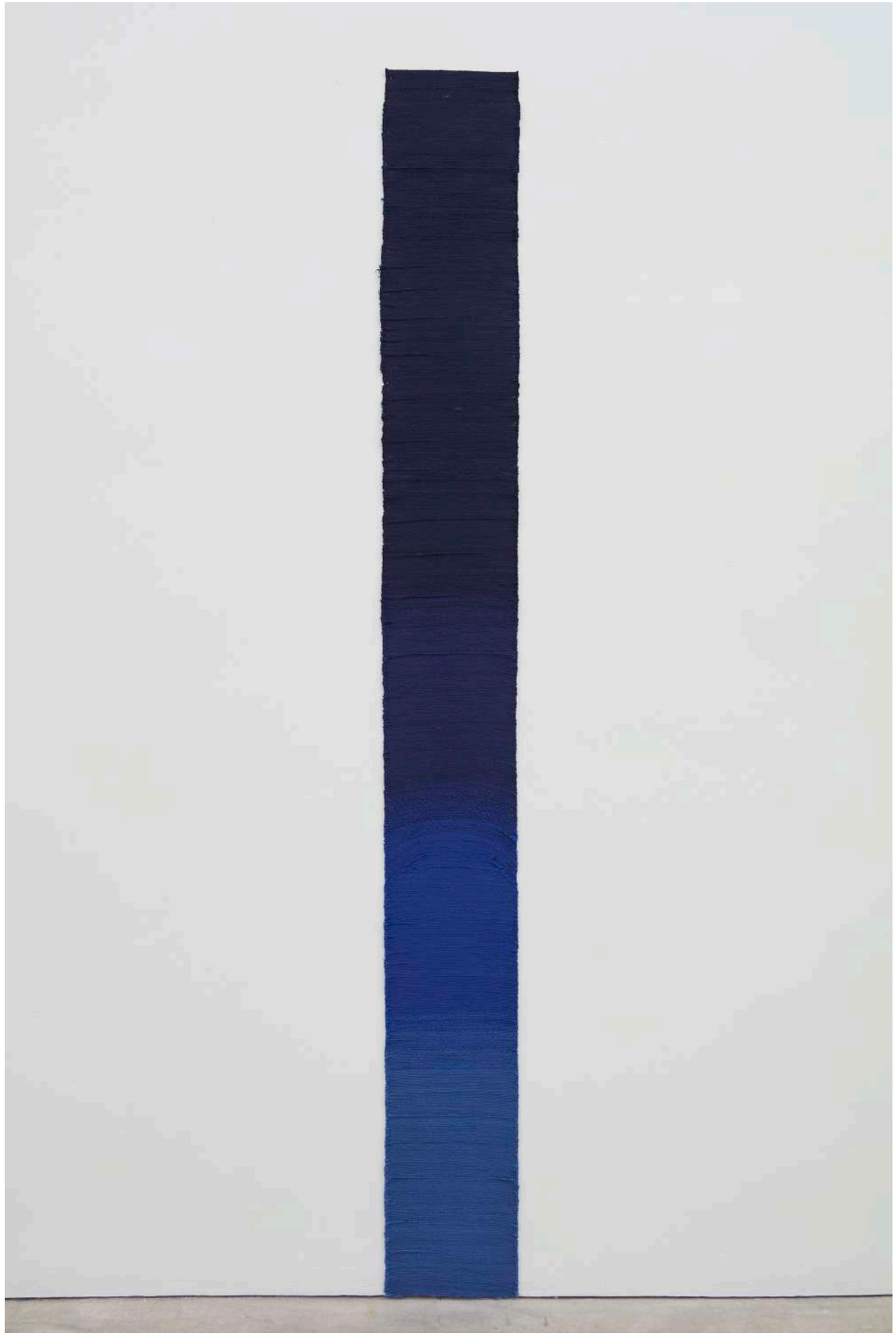


Maria Nepomuceno
Umbigo, 2025

Malcolm Peacock's multidisciplinary art delves into the emotional and psychic spaces inhabited by Black individuals, and the complex dynamics of intimacy. His practice encompasses performance, sculpture, and time-based actions to offer capacities for interconnection outside the conventional systems of social engagement: choreographies of slowness, close listening and looking, and trust-building practices. The sustained, durational processes involved in the creation of his visual and sculptural works becomes a means of honoring and conveying the experiences that have changed him over time.

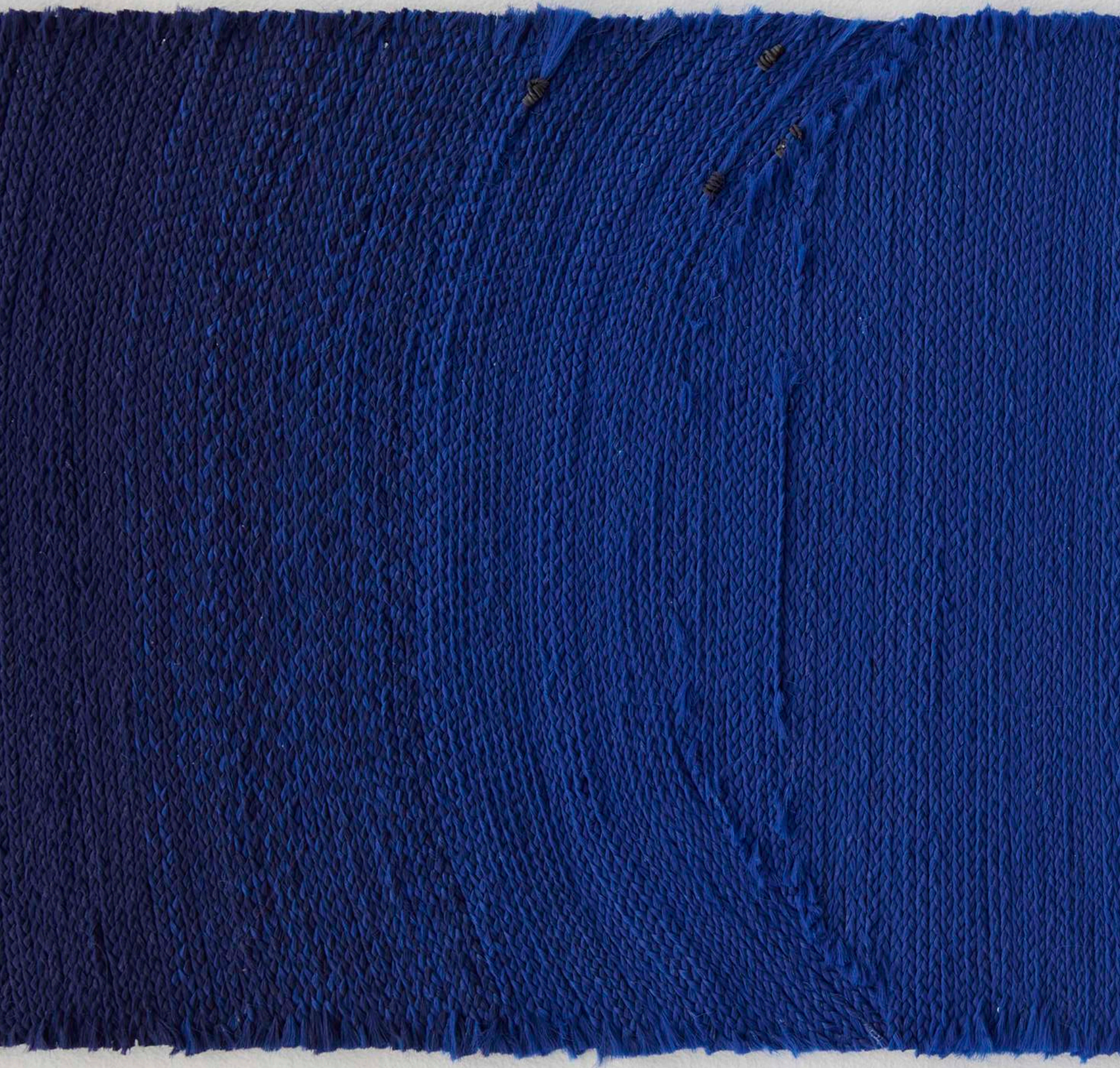
This work was on view in Malcolm Peacock's recent solo exhibition at Sikkema Malloy Jenkins.

Malcolm Peacock
It had spread above Marconi and I began to sense it all the way from Galvez, 2026
Synthetic hair
112 1/2 x 12 3/8 inches
285.8 x 31.4 cm
(MP 23714)
$60,000



Malcolm Peacock
It had spread above Marconi and I began to sense it all the way from Galvez, 2026





Constructed of layered photographs of cast components of her own earlier sculptural work, Erin Shirreff creates new, imagined sculptures. Each photograph acts as a building block, simultaneously adding a component to the image and obfuscating the elements underneath. Through layering, Shirreff builds out shapes that can defy and stretch the physical limits that constrain three-dimensional objects. Initially the forms' structure is plausible, but closer inspection reveals its impossibility—playfully jutting out, folding in on itself, and extending beyond the restrictions of gravity. Shirreff's assembled sculptures appear both weightless and unmoored, floating on a pale blue background, and solidly grounded.

Erin Shirreff currently has a solo exhibition on view at Sikkema Malloy Jenkins through December 19, 2026.

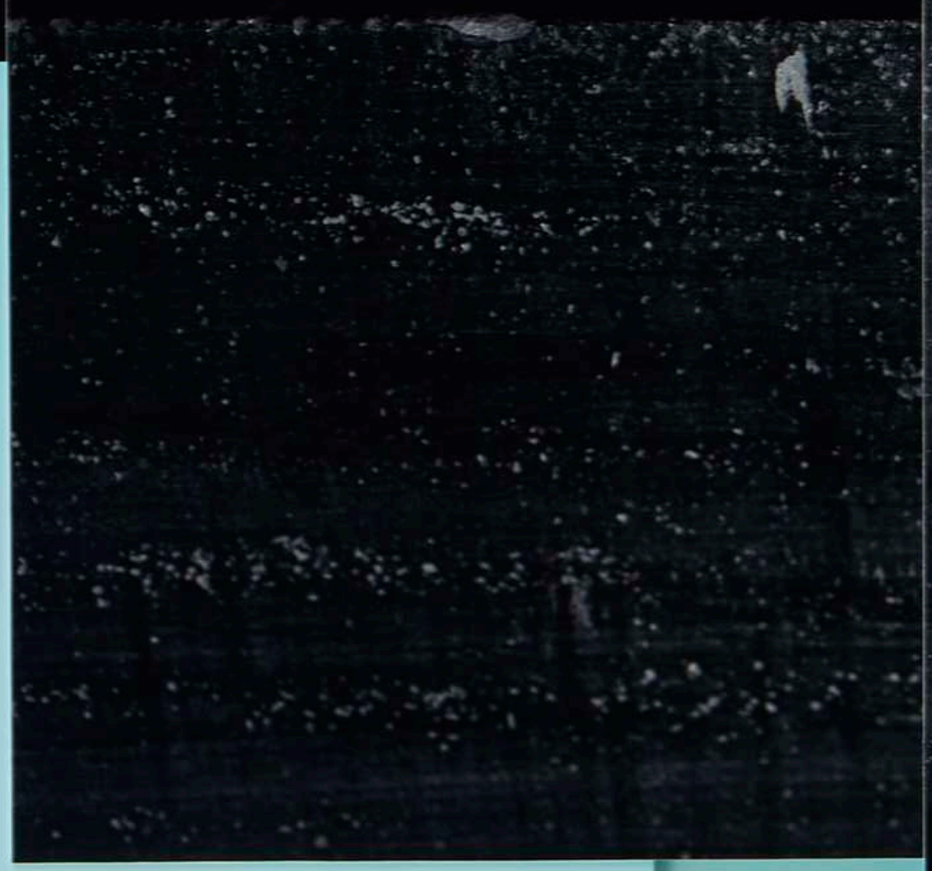
Erin Shirreff
Ctlg. 2, 2026
Archival pigment prints, latex paint
Framed: 77 3/4 x 45 3/4 x 2 3/4 inches (197.5 x 116.2 x 7cm)
Edition AP 1/1
(ES 23727)
$48,000

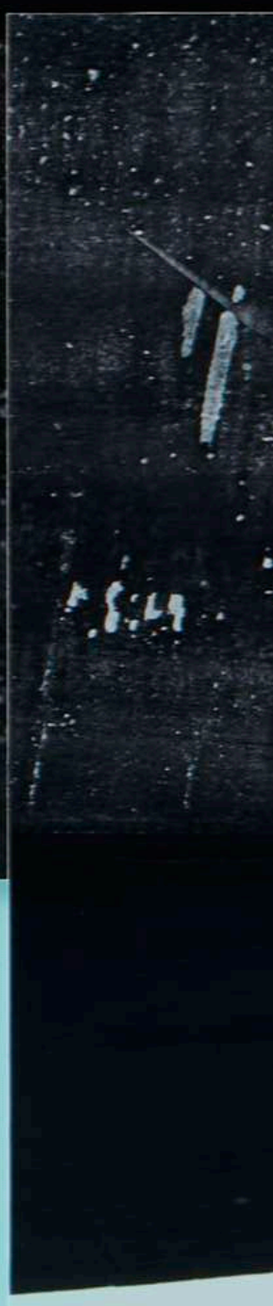












Through collage, drawing, sculpture, and installation, Kara Walker has consistently interrogated the legacy of American myth making as it manifests through systems of race, sexuality, and violence. Her work leverages satire and archetypes to needle at the dominant narratives and prevailing dissonances of the United States' own self-conception. In Walker's work, the impulse to allegorize is thrown into stark, panoramic relief: history is the oft-repeated fable, power is the oft-wielded script, and her subjects are the preeminent players.

Since the start of her career, Walker's monochromatic silhouettes have featured in scenes characterized by unfettered mayhem and darkly humorous referentiality.

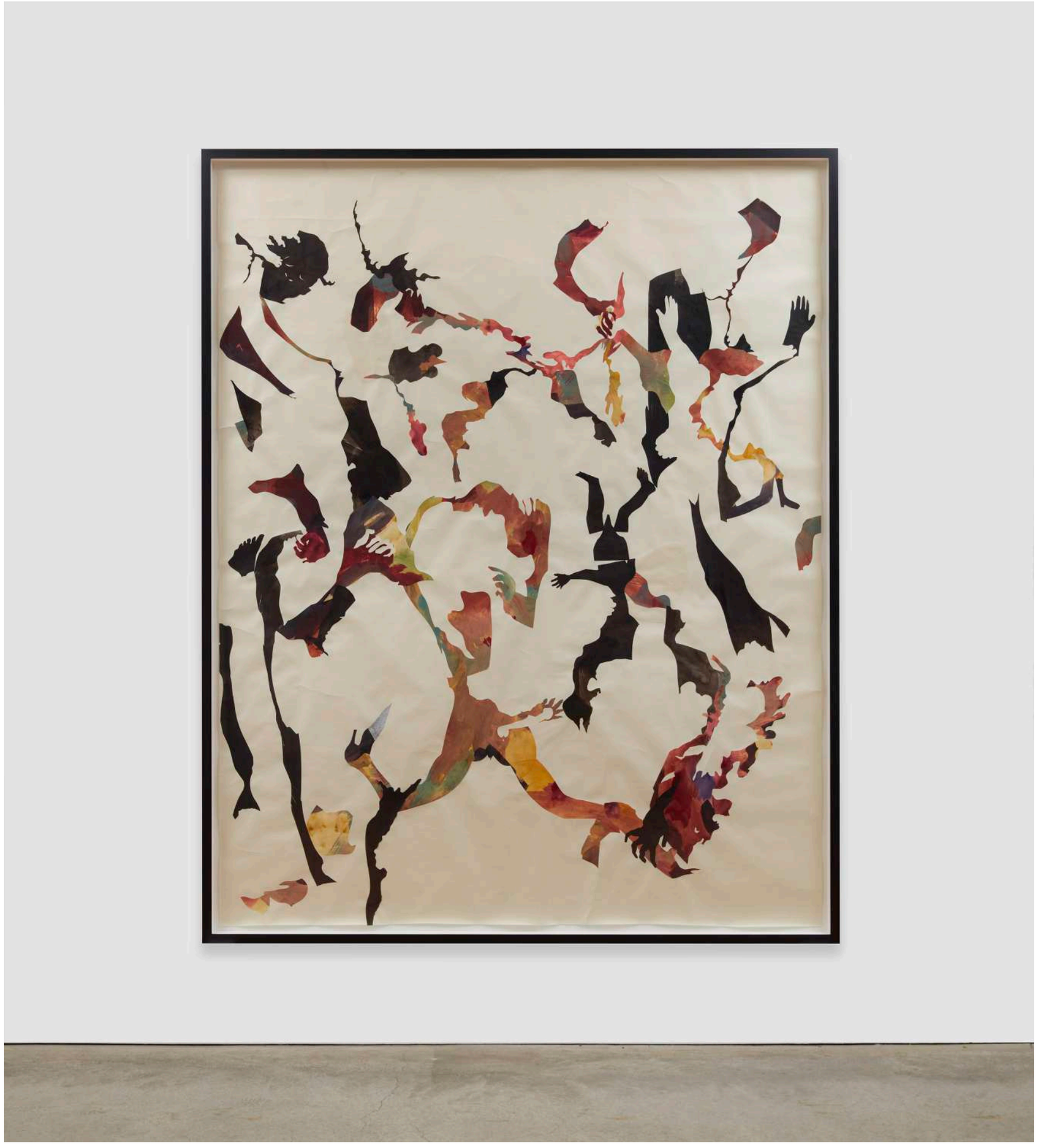
Kara Walker will have a major solo exhibition at MoMA in New York in 2028.

Kara Walker
Looking for a Sign, 2026
Watercolor and sumi-e ink on cut paper on paper
97 1/2 x 78 5/8 inches (247.7 x 199.7 cm)
Framed: 102 x 83 1/8 inches (259.1 x 211.1 cm)
(KW 23699)
$375,000





Kara Walker
Looking for a Sign, 2026



Kara Walker
The American "not-see" Party, 2026
Watercolor and sumi-e ink on cut paper on paper
98 7/8 x 78 5/8 inches (251.1 x 199.7 cm)
Framed: 103 3/8 x 83 1/8 inches (262.6 x 211.1 cm)
(KW 23700)
$375,000



Kara Walker
The American “not-see” Party, 2026

Saya Woolfalk uses science fiction, fantasy, and cultural hybridity to re-imagine the world in multiple dimensions. Each body of work expands or elaborates upon her created universe of the Empathics, a fictional race of women who who possess the ability to fuse their genetic code with plants and perceive the desires and emotions of others. Through the narrative of the Empathics, Woolfalk explores the utopian possibilities of cross-cultural affinities and emotive networks. The figures of "Woods Women" draw from miko—female Shinto shamans who historically served as mediums through whom a kami (god) could communicate its will. The mixed media work also takes inspiration from Romare Beardon's 'Conjur Woman' collage series, which depicts the mythical conjure women of African American folktales. Woolfalk's collage places these traditional female figures within a shared plane of existence, linked by their ability to connect terrestrial and spiritual realms

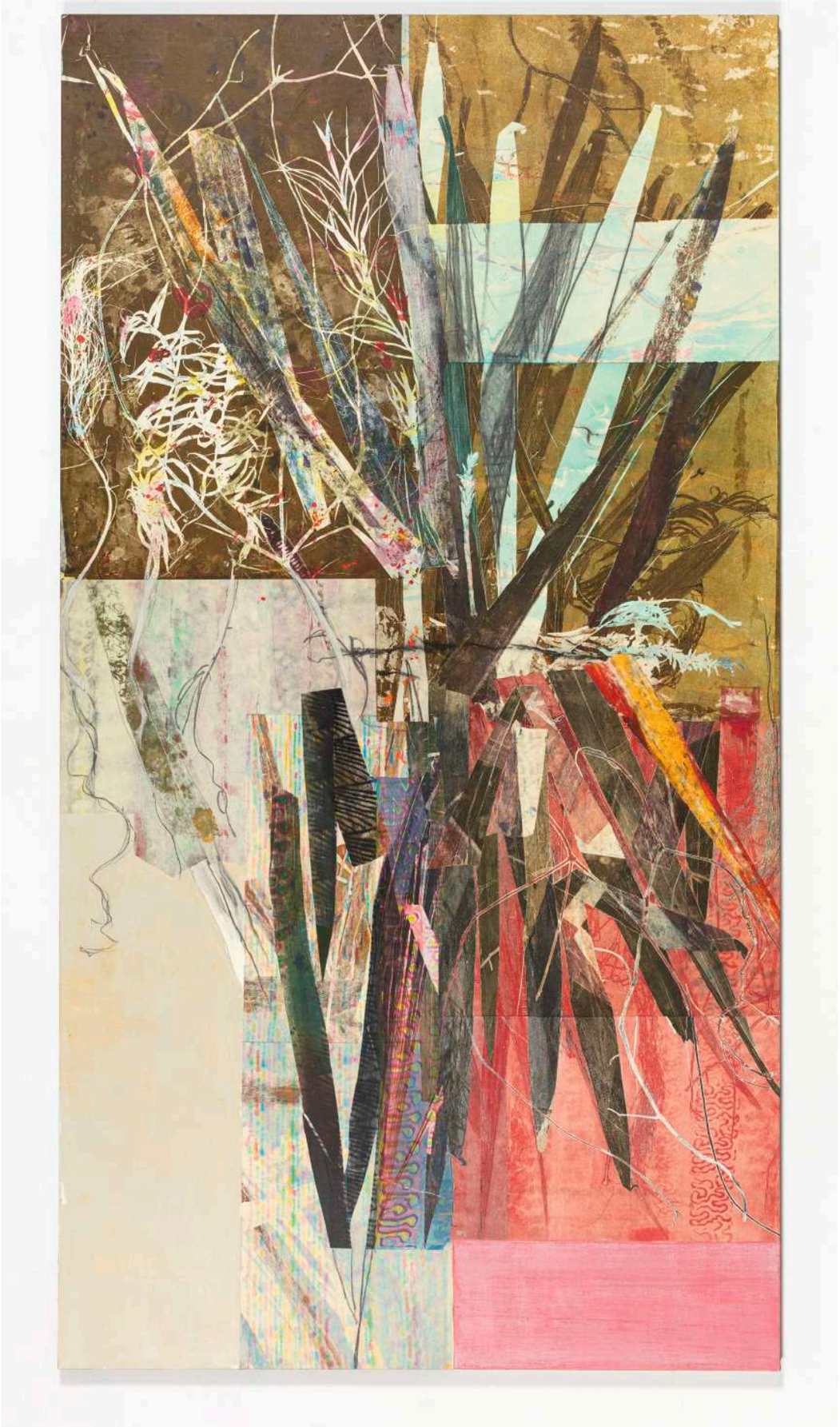
Saya Woolfalk will have a solo exhibition at the Smithsonian Renwick Gallery in February 2027, and she will have a solo exhibition at Sikkema Malloy Jenkins in April 2027.



Saya Woolfalk
WoodsWoman: Processional (Conjure Woman), 2026
Watercolor and gouache on hand-painted, stained kozo paper, Bristol paper, and Japanese gold and silver foil paper, with Nepalese Lhakpa paper chine colle on Arches paper
26 x 21 inches (66 x 53.3 cm)
Framed: 29 x 24 inches (73.7 x 61 cm)
(SW 23753)
$20,000

One of the leading contemporary artists in Latin America, Zerbini produces paintings, sculptures, and installations layered with images and references to art history and pop culture alongside or in combination with lush, textured land and cityscapes. Integrating both geometric and organic forms, his work draws upon the natural and urban imagery of his native Brazil. His multi-color palette is illuminated across a spectrum of verdant tonality, emphasizing the fundamental chromaticism of the natural environment alongside the neutral tones found in built systems.

Luiz Zerbini
Diva do mato, 2026
Oil, acrylic and paper on canvas
114 1/8 x 60 5/8 inches
290 x 154 cm
(LZ 23764)
$220,000







SIKKEMA
MALLOY
JENKINS

All works subject to applicable sales tax and availability.