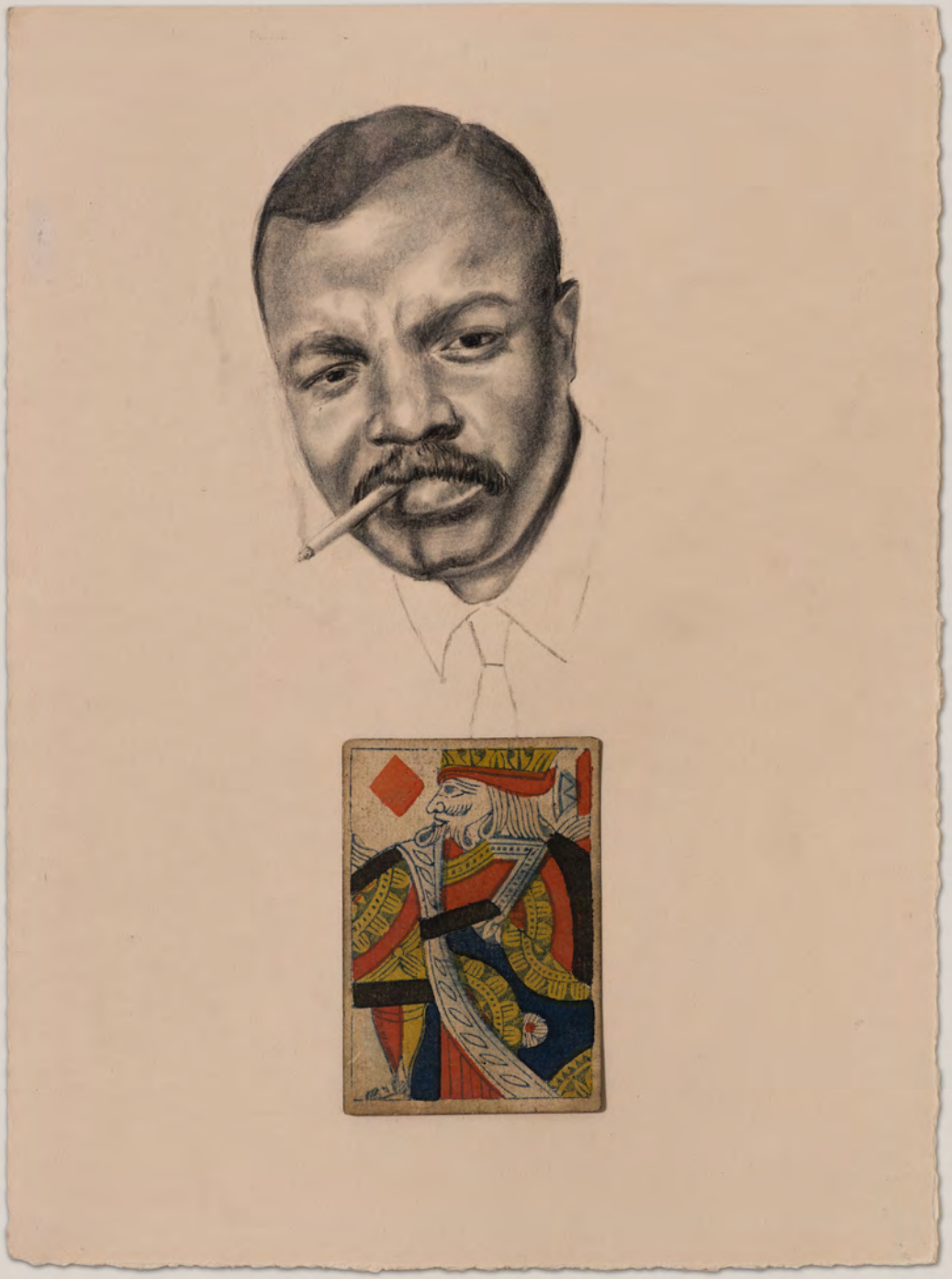

Art | Basel
Miami Beach
DECEMBER 2–6, 2026
Booth D3
DC MOORE GALLERY

For the 2026 edition of Art Basel Miami Beach, DC Moore Gallery presents new and historic work from across its program, with **Joyce Kozloff**, **Robert Kushner**, **Jim Gaylord**, **Romare Bearden**, **Barbara Takenaga**, **Eric Aho**, **Darren Waterston**, and **Whitfield Lovell**.

Lovell's powerful installation, *The Card Pieces*, brings human interconnectedness to the fore.
A separate Kabinett presentation of Joyce Kozloff's series *Patterns of Desire: Pornament is Crime (1987–89)* is also on view.





Whitfield Lovell's monumental installation *The Card Pieces* (2018–2022) brings together a complete card deck plus one Joker: fifty-three intimate portraits, each drawn in charcoal and paired with a vintage playing card. Installed together on a wall of their own, the faces read as a community: women and men, possibly neighbors and kin, across generations. Inspired by stories his grandparents told him, Lovell honors anonymous Black Americans from the years between Emancipation and the Civil Rights Movement—ordinary people who never appeared in the visual art of their time. Each pairing of face and card is intuitive rather than formulaic, raising questions of individuality and luck in relation to the fifty-two others who make up the collective. In a moment when who is seen and whose humanity is acknowledged are being challenged, these assemblages insist on both.

Whitfield Lovell
The Card Pieces, 2018–2022
Fifty-three charcoal pencil on paper with attached playing card
72 ½ x 216 ¾ inches (dimensions variable)



Whitfield Lovell
The Card Pieces, 2018–2022
Fifty-three charcoal pencil on paper with attached playing card
53 ⅞ x 279 ¼ inches (dimensions variable)

Inquire















detail, *Glad Captain*, 2026

Jim Gaylord, who will have his first solo exhibition with DC Moore in May 2027, makes paper reliefs through a meticulous process of addition and removal, incorporating architectural motifs, human anatomy, and geometry.



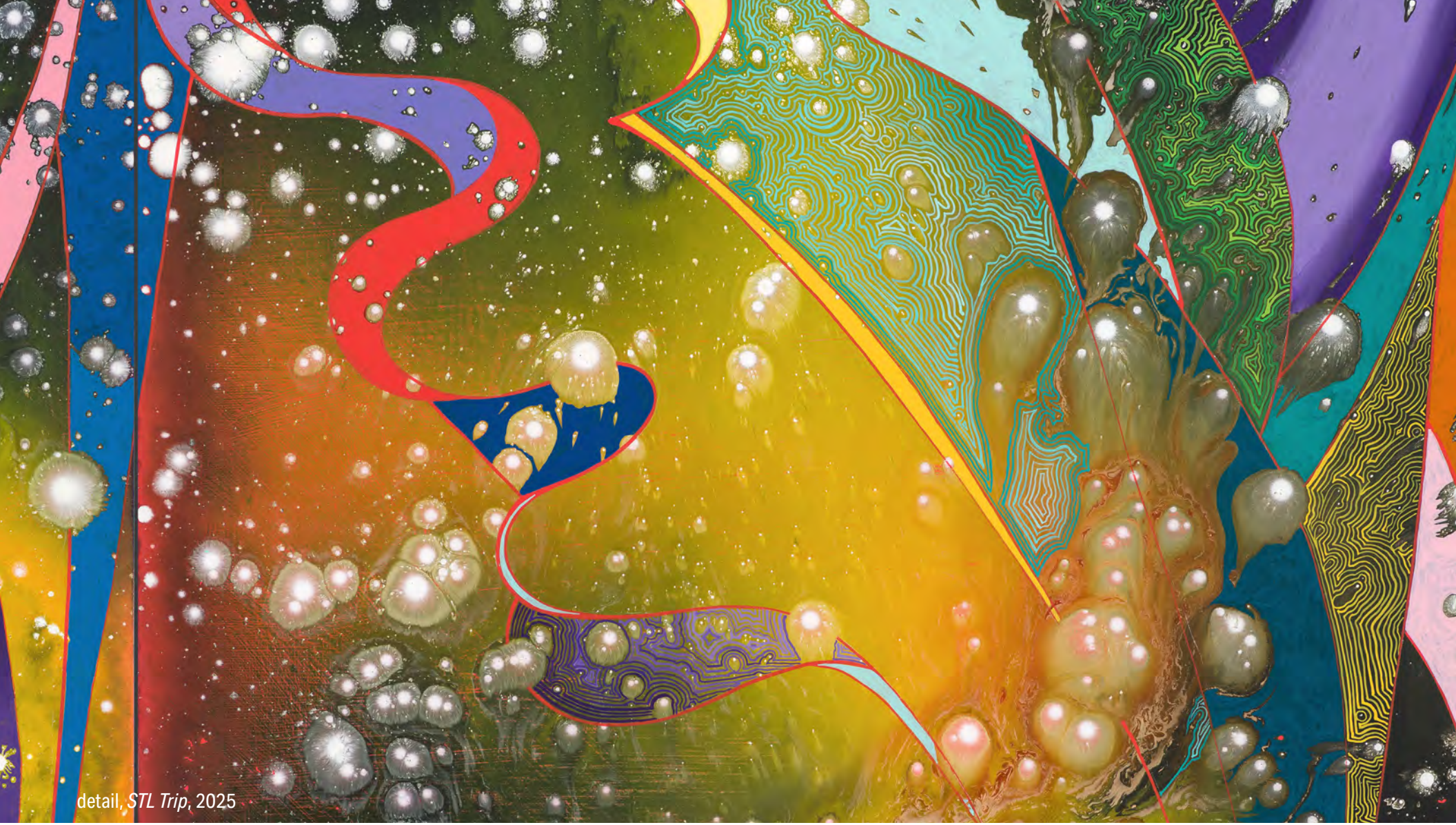
Jim Gaylord
Glad Captain, 2026
Cutout 300 lb watercolor paper
52 x 42 x 1 inches

$ 30,000.00



Jim Gaylord
New Ritual, 2026
Cutout 300 lb watercolor paper, gouache
52 x 42 x 1 inches

$ 30,000.00



detail, *STL Trip*, 2025

Barbara Takenaga derives her shapes from images as diverse as mushrooms at the farmer's market and kimonos in Japanese woodblock prints, which she rotates, mirrors, and distorts into abstracted systems. In the triptych on view, she plays with seriality, repeating an outlined structure of forms with varied color, paint pours, and brushwork. Her major museum survey, *Barbara Takenaga: Awestruck*, is on view at the Kemper Museum of Contemporary Art, Kansas City, MO, through April 10, 2027.

Read Barbara Takenaga's feature in *The New York Times*



The New York Times

Your Guide to U.S. Museum and Gallery Openings This Fall

By Morgan Malget and Abby McCarter

Oct. 30, 2026

KANSAS CITY, MO.

"Barbara Takenaga: Awestruck"



Barbara Takenaga
STL Trip, 2025
Acrylic on panel
40 x 90 inches

$ 85,000.00



Barbara Takenaga
Do-Si-Do 1, 2025
Acrylic on linen
54 x 45 inches

$ 48,000.00



Barbara Takenaga
Alongside II, 2024
Acrylic on canvas
30 x 48 inches

$ 35,000.00



detail, *La Desserte II*, 2024



detail, *The Sirens' Song*, 1977

Henri Matisse is a throughline in the work of **Romare Bearden** (1911–1988) and **Robert Kushner**, who share his bold color, collage, textiles, and love of beauty. Kushner's recent paintings use Matisse's still lifes with his own color harmonies, patterns, and collected ceramics and textiles; the twelve-foot *La Desserte II after RK after Matisse after de Heem* (2024) also draws on Japanese screens and European Modernism, using white to create interval and atmosphere. Bearden's *The Sirens' Song* (1977), one of twenty collages based on Homer's Odyssey, links the hero's quest to Black American life and the search for home. Black and brown silhouetted figures stand against vivid blue and green papers, showing Matisse's influence in color and line, while the flatness recalls Greek black-figure vase painting.



Robert Kushner
La Desserte II after RK after Matisse after de Heem, 2024
Acrylic, oil, conté crayon on linen
72 x 144 inches

$ 130,000.00



Robert Kushner
Three Parrots, 2026
Acrylic, oil, and gold leaf on linen
54 x 72 inches

$ 60,000.00



Robert Kushner
Blue Curtain, 2025
Acrylic, oil, conté crayon, and gold leaf on linen
72 x 54 inches

$ 60,000.00



Romare Bearden
The Sirens' Song, 1977
Collage of various papers with paint and graphite on fiberboard
32 x 44 inches

Inquire



Romare Bearden
Queen of the Blues, 1987
Collage of various papers, paint, and graphite on fiberboard
14 x 10 ¾ inches

Inquire



Eric Aho
Dutch Meadow, Moonlight, 2025
Oil on linen
60 x 68 inches

$ 64,000.00



Joyce Kozloff
the days and hours and moments of our lives, 2007
Acrylic, colored pencil, and collage on canvas
60 inches (diameter)

$ 95,000.00



The gallery features a separate Kabinett presentation of **Joyce Kozloff**'s audacious and rarely seen *Patterns of Desire: Pornament is Crime (1987–89)*. A pioneer of both the Feminist art and Pattern and Decoration movements, Kozloff fuses her love for global artistic traditions with an activist temperament. Riffing off of a wide range of erotica across cultures and time, a selection of the original 32 watercolors from this series is seen together for the first time in nearly 40 years, each work combining art-historical erotica with pattern to dismantle Western hierarchies of taste and value.

Request a Kabinett preview for all available works in the series.

detail, *Pornament is Crime Series #26: Xtatic Night Blooms - Or Rosebud*, 1988





Joyce Kozloff
Pornament is Crime Series #26: Xtatic Night Blooms - Or Rosebud, 1988
Watercolor on paper
22 x 22 inches

Joyce Kozloff
Pornament is Crime Series #21: Da Da Down and Dirty or Imperial Myths Die Hard, 1988
Watercolor on paper
22 x 22 inches





Joyce Kozloff
Pornament is Crime Series #8: Weenie Waving for the Elephant, 1987
Watercolor on paper
22 x 22 inches

Joyce Kozloff
Pornament is Crime Series #15: Big Boys (Palladio, Veronese, Picasso et Al), 1987-88
Watercolor on paper
22 x 22 inches

each: $ 18,500.00



detail, *All Passions Spent*, 2026

Darren Waterston's new paintings are inspired by the synthesis of sound and image. In May 2027, *Darren Waterston: Filthy Lucre* will open at the Museum of Arts and Design, New York, an immersive installation that reimagines James Abbott McNeill Whistler's famed *Peacock Room*. Waterston recreated almost every detail of Whistler's masterpiece, transforming the room into an uneasy experience of destruction and twisted excess, drawing parallels between the economic inequality of the Victorian era and today.

From June–September 2027, Waterston will complete *The Drawing Room*, a newly commissioned immersive installation for the Amon Carter Museum of American Art, Fort Worth, TX, in conjunction with the *Cecilia Beaux: Gilded Angst* exhibition. *The Drawing Room* will further explore the psychological undercurrents of Beaux's work, inviting an experience of the simultaneous beauty, splendor, and unease of the Gilded Age. The installation will travel to the Isabella Stewart Gardner Museum, Boston (October 2027–January 2028) and to the Pennsylvania Academy of Fine Arts, Philadelphia (February–May 2028).



Darren Waterston
All Passions Spent, 2026
Oil on wood panel
60 x 74 inches

$ 56,000.00



DC MOORE GALLERY

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