Art Basel
Miami Beach 2026



Milton Avery, *The Sun/Untitled (Still Life with Apples)*, c. 1930s (detail)

Karma

New York Los Angeles

Art Basel
Miami Beach 2026



Jonas Wood, *Poppies 8*, *Poppies 12*, *Poppies 13*, 2026 (detail)

Karma

New York Los Angeles



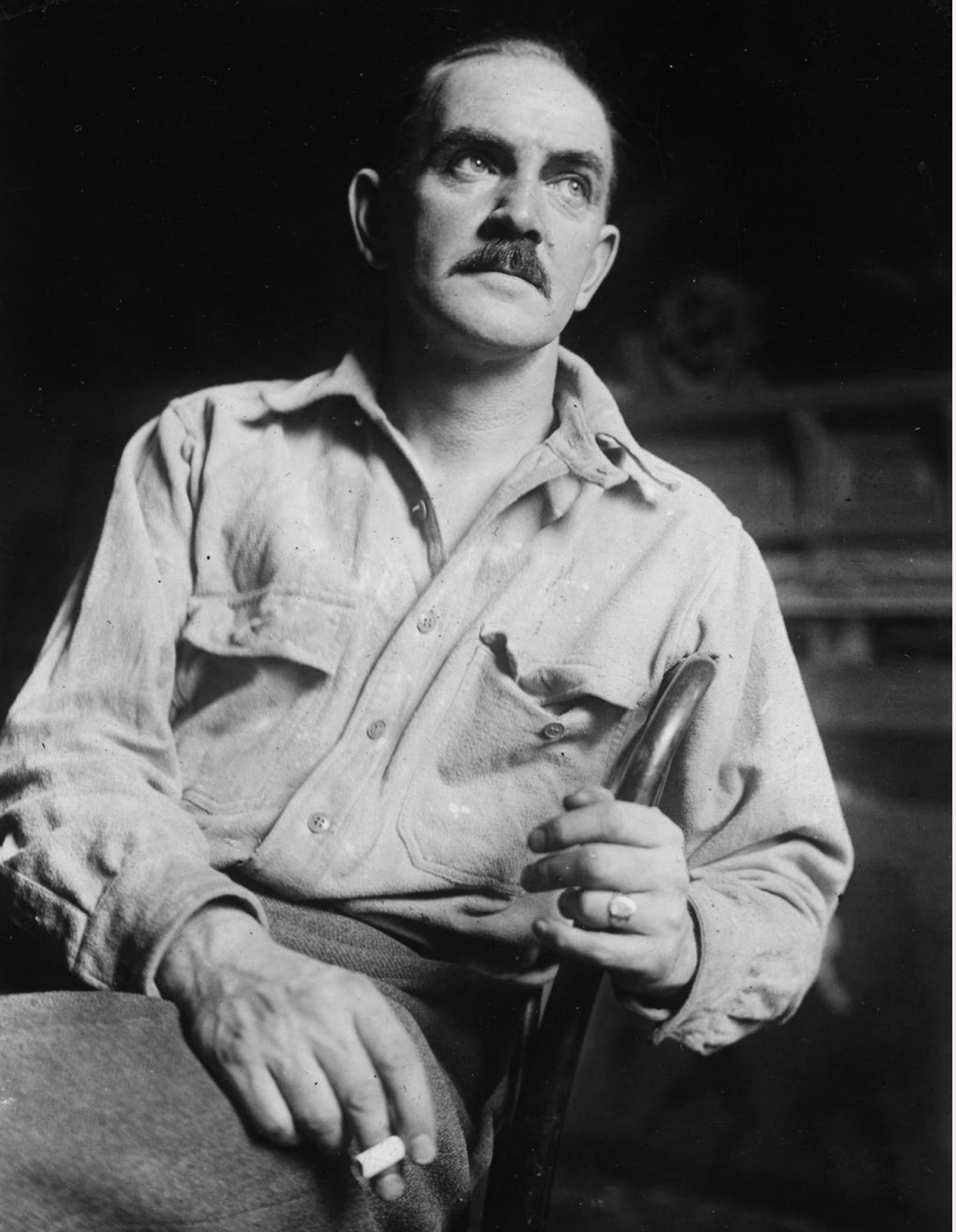
Dike Blair, *Untitled*, 2026 (detail)

Art Basel Miami Beach
December 2–6, 2026
Miami Beach Convention Center
Booth D12

Gertrude Abercrombie
Henni Alftan
Milton Avery
Dike Blair
Will Boone
Peter Bradley
Mathew Cerletty
Ann Craven
Jane Dickson
Marley Freeman
Jeremy Frey
Sanaa Gateja
Kate Hargrave
Reggie Burrows Hodges
Ulala Imai
Yvonne Jacquette
Ray Johnson
Tamo Jugeli
Alex Katz
Jacob Littlejohn
Calvin Marcus
Keith Mayerson
Richard Mayhew
Thaddeus Mosley
Shota Nakamura
Nathaniel Oliver
Woody De Othello
Ryan Preciado
Kathleen Ryan
Felipe Suzuki
Tabboo!
William Turnbull
Ouattara Watts
Jonas Wood
Xiao Jiang
Manoucher Yektai
Norman Zammitt

Karma

New York Los Angeles



Milton Avery
Still Lifes

For Art Basel Miami Beach 2026, Karma will present a focused selection of still life paintings by Milton Avery (1885–1965), made between the 1920s and ’40s. Alongside his celebrated landscapes and figures, Avery returned to the tradition of still life throughout his career. The works included here trace his stylistic progression from naturalistic tabletop arrangements to the simplified forms and imaginative palettes that defined his mature style.

In early paintings such as *Still Life with Spoon* (1929) and *Mandolin with Lemons* (1930), Avery rendered fruits, bottles, and other domestic objects through careful modeling and thick brushwork. Drawing on modernist influences such as Pablo Picasso and Henri Matisse, he pared his subjects down through the ’40s into flattened forms of saturated color. “I like to seize one sharp instant in nature,” he said in 1951. “To this end I eliminate and simplify, leaving nothing but color and pattern.” Rather than staging elaborate arrangements, he painted what was already at hand, often tilting tabletops toward the picture plane to create intimate viewpoints. With the end of his brush, he often scratched into wet paint, a sgraffito technique that adds texture and line to the composition. Never abandoning the visible world, Avery found in still life an enduring framework for balancing figuration and abstraction, using familiar objects as a basis for exploring color, form, and surface.

Karma

New York

Los Angeles



Milton Avery
Mandolin with Lemons, 1930
Oil on canvas board
14 × 28 in. (35.6 × 71.1 cm)
15⅛ × 29 in. (38.4 × 73.7 cm) framed
$ 550,000 USD

Milton Avery, *Mandolin with Lemons*, 1930 (detail)



Milton Avery
Interior with Flowers, 1948
Oil on canvas
36⅛ × 46¼ in. (91.8 × 117.5 cm)
37⅛ × 47⅝ in. (94.3 × 121 cm) framed
$ 1,600,000 USD



Milton Avery
Still Life with Bottles, 1949
Oil on canvas board
17¾ × 23⅞ in. (45.1 × 60.7 cm)
19 × 24⅞ in. (48.3 × 63.2 cm) framed
$ 575,000 USD



Milton Avery, *Still Life with Bottles*, 1949 (detail)



Milton Avery
The Sun/Untitled (Still Life with Apples), c. 1930s
Double-sided oil on board
15¾ × 19⅝ in. (40 × 49.9 cm)
16⅝ × 20½ in. (42.2 × 52.1 cm) framed
$ 450,000 USD



Milton Avery
Still Life with Spoon, 1929
Oil on board
18⅛ × 30 in. (46.1 × 76.2 cm)
19⅛ × 31 in. (48.6 × 78.7 cm) framed
$ 650,000 USD

Milton Avery, *Still Life with Spoon*, 1929 (detail)

Jonas Wood
Kathleen Ryan
Manoucher Yektai
Alex Katz
Reggie Burrows Hodges
Thaddeus Mosley
Ouattara Watts
Ray Johnson
William Turnbull

Karma New York Los Angeles



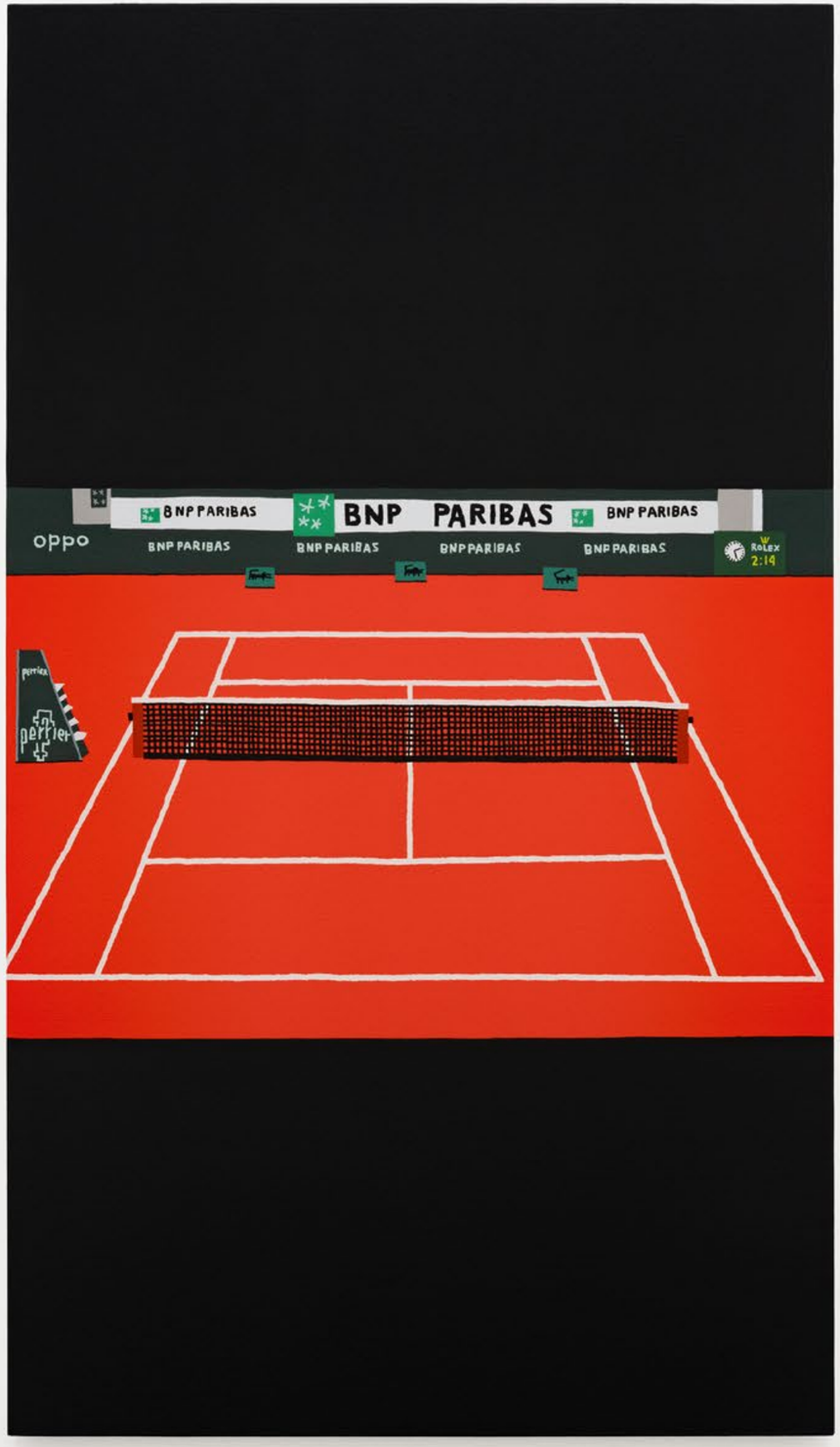




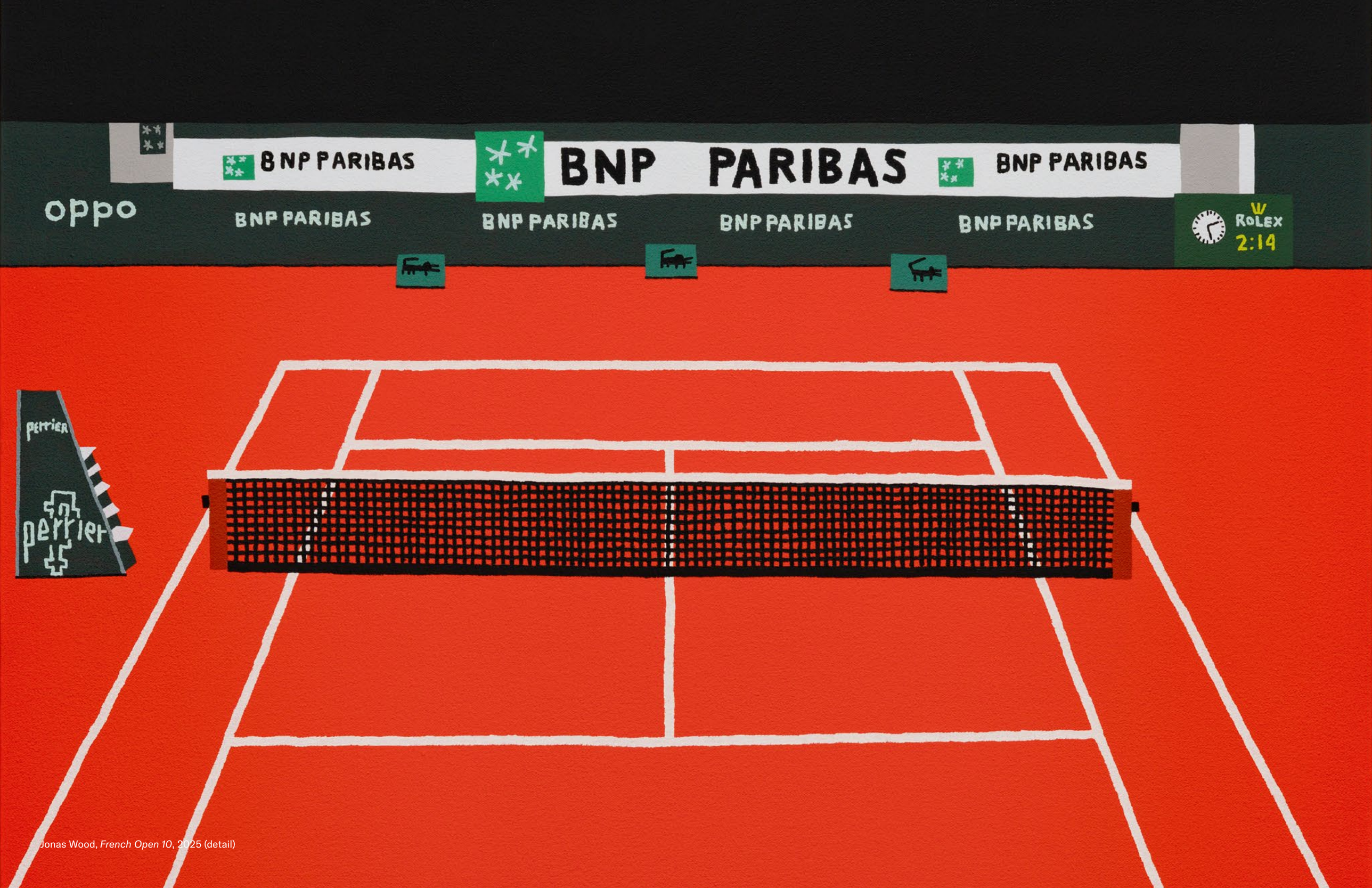
Jonas Wood
Poppies 8, *Poppies 12*, *Poppies 13*, 2026
Oil and acrylic on canvas and linen, in 3 parts
left to right: 16 × 16 in.; 16 × 16 in.; 24 × 18 in.
(40.6 × 40.6 cm; 40.6 × 40.6 cm; 61 × 45.7 cm)
$ 650,000 USD



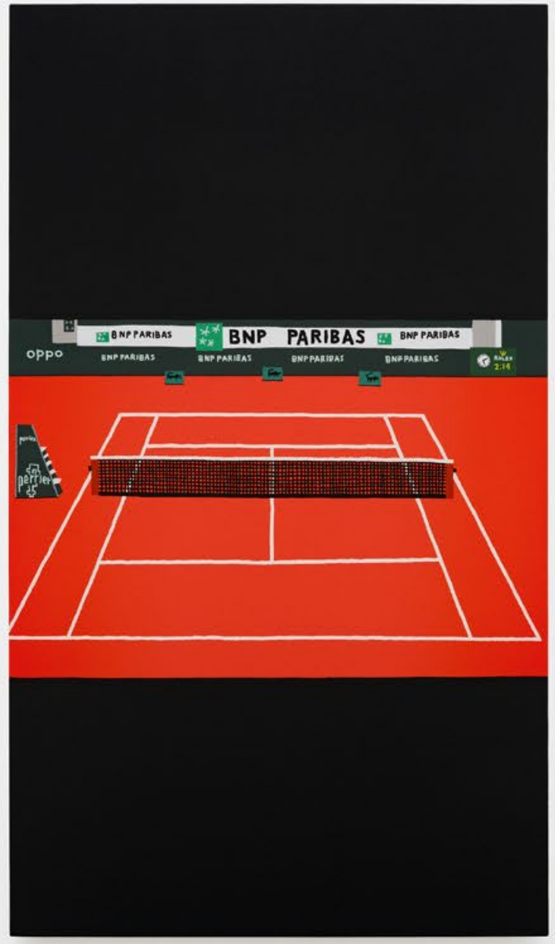
Jonas Wood, *Poppies 8*, *Poppies 12*, *Poppies 13*, 2026 (detail)



Jonas Wood
French Open 10, 2025
Oil and acrylic on canvas
70 × 40 in. (177.8 × 101.6 cm)
$ 1,250,000 USD



Jonas Wood, *French Open 10*, 2025 (detail)



Jonas Wood, *French Open 10*, 2025

Kathleen Ryan
Bad Melon, 2020
Cherry quartz, rose quartz, agate, smoky quartz, rhodonite, rhodochrosite, labradorite, quartz, citrine, calcite, horn, stone looking beads, silver lace agate, magnacite, rhyolite, Botswana agate, carnelian, acrylic, glass, cast iron and brass flies, steel and stainless steel pins, polystyrene, and aluminum Airstream trailer
64 × 103 × 47 in. (162.6 × 261.6 × 119.4 cm)
$ 525,000 USD

Kathleen Ryan, *Bad Melon*, 2020 (detail)



Manoucher Yektai
Untitled, 1963
Oil on canvas
38¼ × 51¾ in. (97.2 × 131.4 cm)
41¼ × 55 in. (104.8 × 139.7 cm) framed
$ 325,000 USD

Manoucher Yektai, *Untitled*, 1963 (detail)



Alex Katz
White Rose 7, 2012
Oil on linen
126 × 96 in. (320 × 243.8 cm)
$ 1,200,000 USD



Reggie Burrows Hodges
Labor: Value Systems, 2025
Acrylic and pastel on linen
107⅞ × 131½ in. (274 × 333.9 cm)
109⅝ × 133¼ in. (278.4 × 338.3 cm) framed
$ 750,000 USD

Reggie Burrows Hodges has three concurrent solo exhibitions, *A Theater of Passions* at the Getty Center, *A Theater of Miracles* at California African American Museum, and *A Theater of Dreams* at Art + Practice, on view in Los Angeles, featuring new works largely inspired by artworks from the Getty's collection.



Reggie Burrows Hodges, *Labor: Value Systems*, 2025 (detail)



Reggie Burrows Hodges: Mela, installation view, Malta International Contemporary Art Space, Floriana, 2026



Reggie Burrows Hodges: Mela, installation view, Malta International Contemporary Art Space, Floriana, 2026

Thaddeus Mosley
Mirrored Space, 2014
Walnut
90½ × 41 × 24 in. (229.9 × 104.1 × 61 cm)
$ 425,000 USD



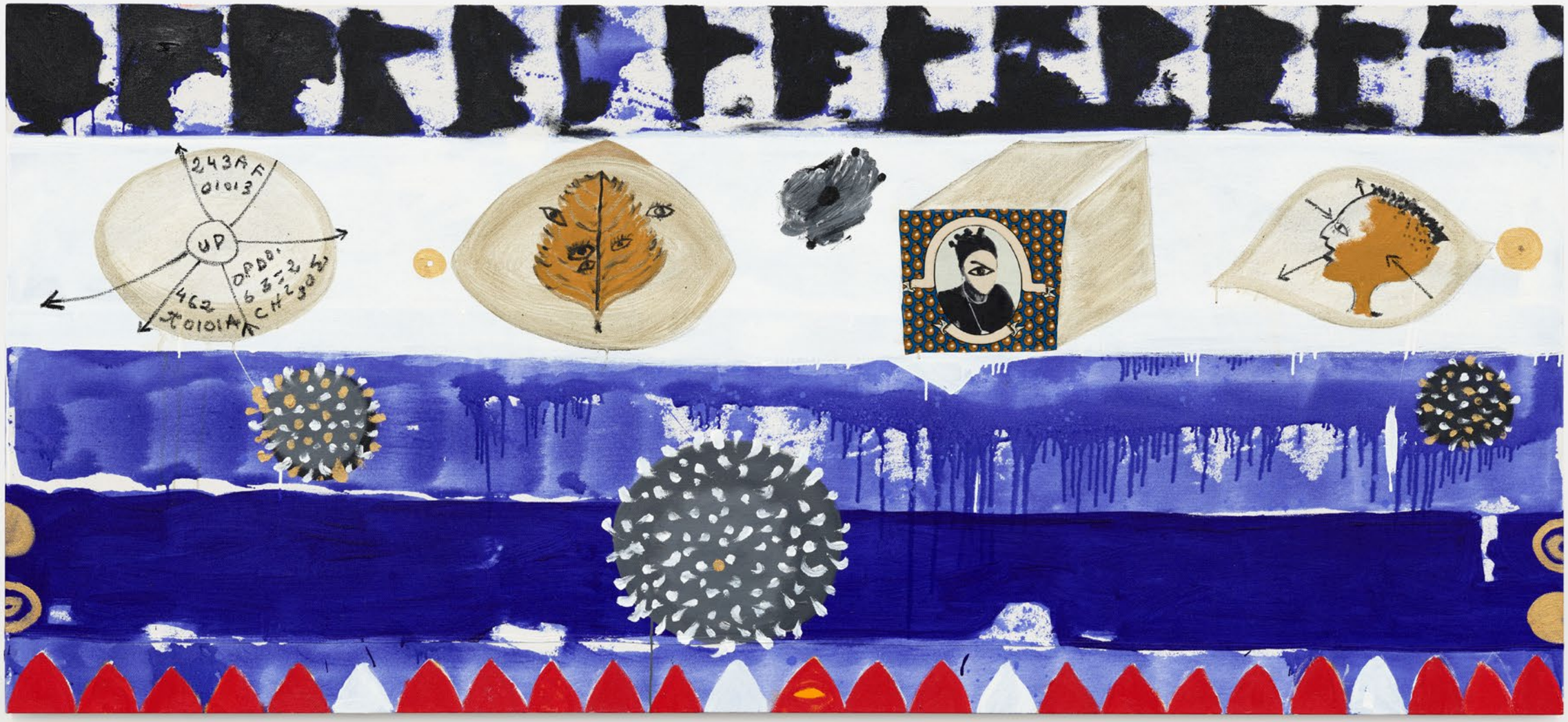


Thaddeus Mosley, *Mirrored Space*, 2014 (detail)

Thaddeus Mosley
Shelfie, 2018
Walnut
21 × 11⅜ × 13½ in. (53.3 × 28.9 × 34.3 cm)
$ 75,000 USD







Ouattara Watts
I See You, 2026
Mixed media on canvas
50 × 110 in. (127 × 279.4 cm)
$ 150,000 USD



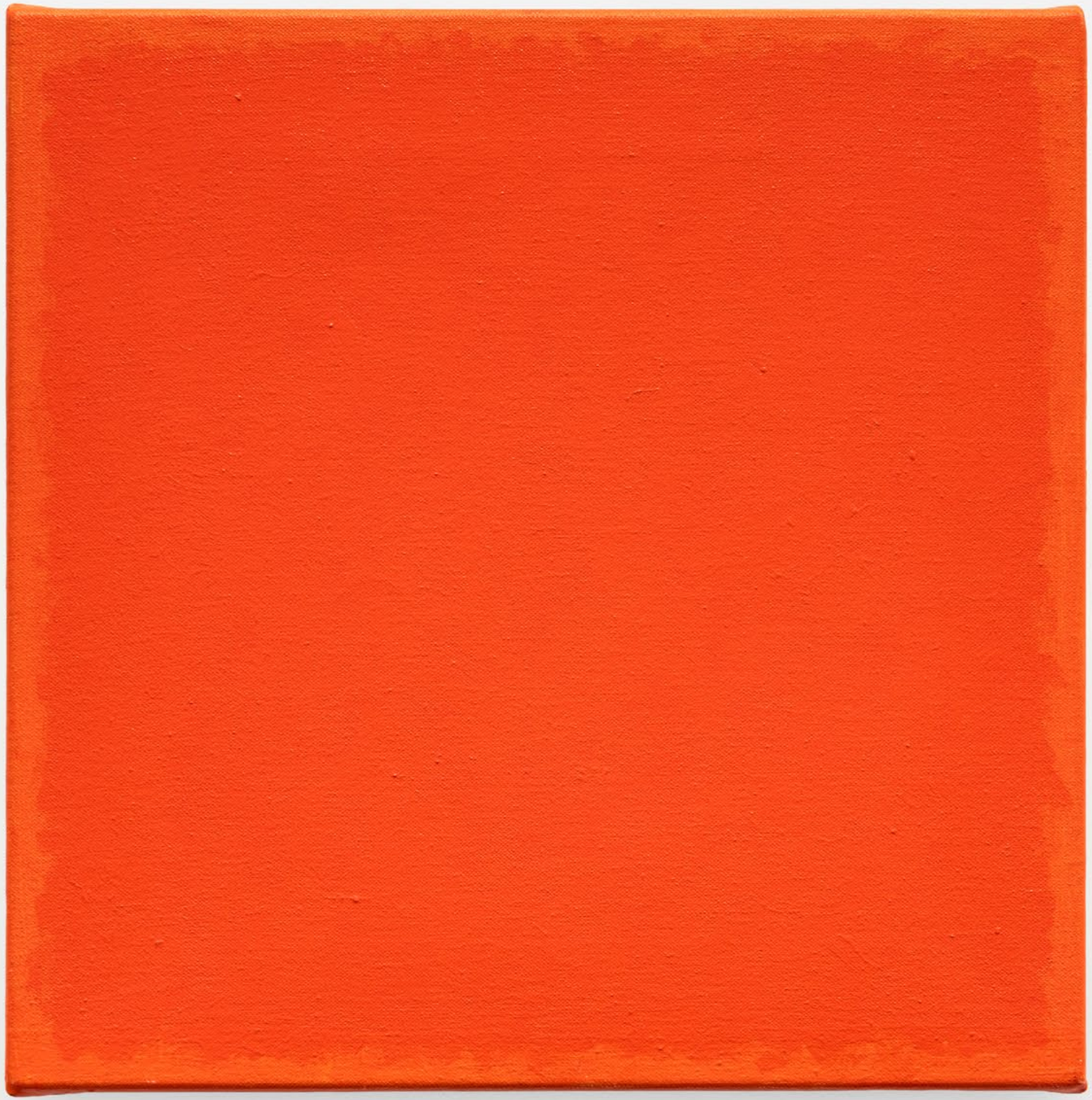
Ray Johnson
Gasoline, 1958
Mixed media collage on cardboard panel
11 × 7½ in. (27.9 × 19.1 cm)
14⅝ × 11½ in. (37.2 × 29.2 cm) framed
$ 60,000 USD



Ray Johnson
Untitled (Moticos Panel with "Pin Up Girl"), c. 1954–60
Mixed media collage on cardboard panel
11 × 7⅜ in. (27.9 × 18.8 cm)
16 × 12 in. (40.6 × 30.5 cm) framed
$ 70,000 USD

William Turnbull
Untitled, 1946
Copper
35¼ × 12⅝ × 4⅜ in. (89.53 × 32.07 × 11.11 cm)
36¾ × 12⅝ × 4⅜ in. (93.34 × 32.07 × 11.11 cm) with base
Unique
$ 175,000 USD





William Turnbull
10-1974, 1974
Acrylic on canvas
12 × 12 in. (30.5 × 30.5 cm)
$ 40,000 USD



William Turnbull, *10-1974*, 1974 (detail)



Dike Blair
Still Lifes

For Art Basel Miami Beach 2026, Karma will present a focused selection of Dike Blair's (b. 1952) still lifes, each depicting an everyday object or scene with cinematic clarity. A full pint of beer, a Dunkin' Donuts coffee cup, lit cigarettes with their smoke curling in midair: in compositions such as these, Blair applies the concentrated focus of a still life to incidental details and spaces that invite a familiar recognition. Many of his paintings are produced on aluminum, whose rigid smoothness lends the paint a subtle glow from behind, while his gouache works on paper similarly foreground luminosity. Through careful attention to light and color, Blair gives his modest arrangements lush surfaces, offering the pleasure of looking closely at what is easily overlooked.

Blair has made realist paintings and gouaches from his photographs since the 1980s. Before painting, he adjusts each image by cropping, altering color, and rearranging elements. His tight crops enclose the viewer within the frame, fixing a deliberate point of view that at once anchors and tests the illusionism of the still life scene. Chosen from the countless passing images that make up a day, these moments hold the viewer in the present, inviting them into the quiet intimacy and cool precision of Blair's vision.

Karma

New York

Los Angeles



Dike Blair
Untitled, 2026
Oil on aluminum
7½ × 10 in. (19.1 × 25.4 cm)
8¼ × 10¾ in. (21 × 27.3 cm) framed
$ 40,000 USD



Dike Blair
Untitled, 2026
Oil on aluminum
7½ × 10 in. (19.1 × 25.4 cm)
8¼ × 10¾ in. (21 × 27.3 cm) framed
$ 40,000 USD



Dike Blair
Untitled, 2018
Oil on wood
18 × 13½ in. (45.7 × 34.3 cm)
18¾ × 14¼ in. (47.6 × 36.2 cm) framed
$ 55,000 USD



Dike Blair, *Untitled*, 2018 (detail)



Dike Blair
Untitled, 2022
Oil on aluminum
9 × 12 in. (22.9 × 30.5 cm)
9¾ × 12¾ in. (24.8 × 32.4 cm) framed
$ 45,000 USD



Dike Blair
Untitled, 1995
Gouache and pencil on paper
14 × 10 in. (35.6 × 25.4 cm)
15⅝ × 11 ⅝ in. (39.7 × 29.5 cm) framed
$ 35,000 USD



Dike Blair
Untitled, 1986
Gouache and pencil on paper
10¼ × 7⅛ in. (26 × 18.1 cm)
12 × 8¾ in. (30.5 × 22.2 cm) framed
$ 35,000 USD



Dike Blair
Untitled, 2001
Gouache on paper
10⅛ × 14 in. (25.7 × 35.6 cm)
11¾ × 15⅝ in. (29.8 × 39.7 cm) framed
$ 55,000 USD



Dike Blair
Untitled, 1995
Gouache and pencil on paper
12 × 9 in. (30.5 × 22.9 cm)
13¾ × 10⅝ in. (34.92 × 27 cm) framed
$ 35,000 USD



Dike Blair
Untitled, 2017
Gouache and pencil on paper
10 × 7½ in. (25 × 19 cm)
11½ × 9 in. (29.2 × 22.9 cm) framed
$ 40,000 USD



Dike Blair
Untitled, 2017
Gouache and pencil on paper
10 × 7½ in. (25 × 19 cm)
11½ × 9 in. (29.2 × 22.9 cm) framed
$ 40,000 USD

Henni Alftan
Jeremy Frey
Richard Mayhew
Gertrude Abercrombie
Ann Craven
Felipe Suzuki

Karma

New York

Los Angeles



Henni Alftan
Dead Calm, 2025
Oil on linen
76¾ × 51⅛ in. (195 × 130 cm)
$ 85,000 USD



Henni Alftan. *Dead Calm*, 2025 (detail)



Henni Alftan, *Immobile*, installation view,
Artothèque de Caen, France, 2025

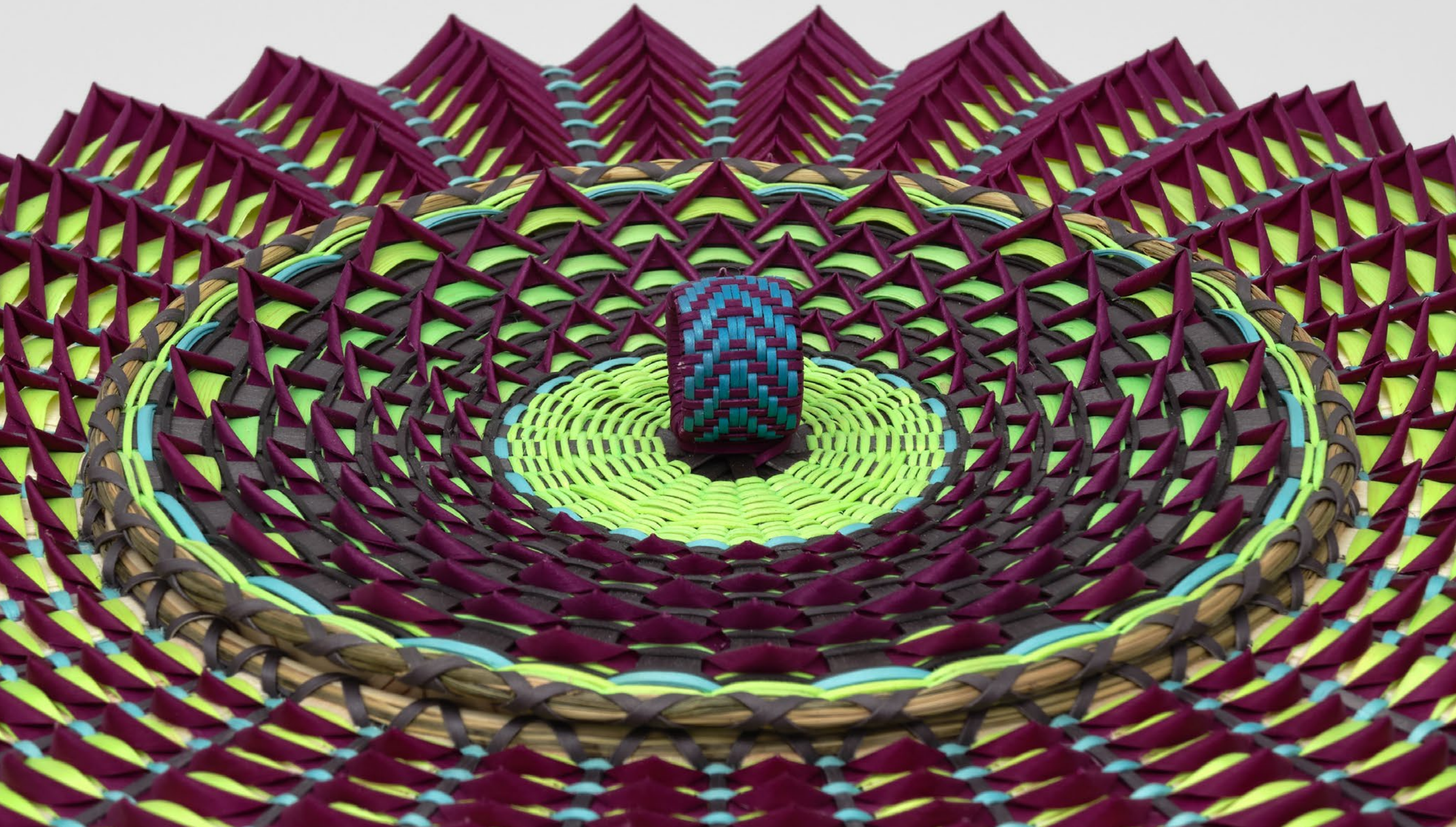


Henni Alftan
*The Lak*e, 2017
Oil on canvas
51 × 76¾ in. (129.5 × 194.9 cm)
$ 100,000 USD

Jeremy Frey
Urchin, 2026
Ash, sweetgrass, and dye
7⅜ × 15½ × 15½ in. (18.8 × 39.4 × 39.4 cm)
$ 100,000 USD



Jeremy Frey, *Urchin*, 2026 (detail)





Richard Mayhew
Desire, 2019
Oil on canvas
36 × 48 in. (91.4 × 121.9 cm)
37½ × 49⅜ in. (95.3 × 125.4 cm) framed
$ 400,000 USD



Gertrude Abercrombie
Encampment (White Mountain), 1948
Oil on Masonite
4¼ × 5½ in. (10.8 × 14 cm)
10⅜ × 11⅝ in. (26.4 × 29.5 cm) framed
$ 350,000 USD



Gertrude Abercrombie, *Encampment (White Mountain)*, 1948 (detail)

Gertrude Abercrombie: The Whole World is a Mystery, the most comprehensive museum presentation of the artist's work to date, is on view at the Norton Museum of Art, West Palm Beach, Florida, through March 14, 2027.



Gertrude Abercrombie: The Whole World is a Mystery, installation view, Norton Museum of Art, West Palm Beach, Florida, 2026–27



Ann Craven
Sturgeon Moon (Crazy 8 Swirls, Cushing, 8-11-22, 11:15 PM), 2026, 2026
Oil on canvas
60 × 60 in. (152.4 × 152.4 cm)
$ 100,000 USD



Ann Craven, *Sturgeon Moon (Crazy 8 Swirls, Cushing, 8-11-22, 11:15 PM), 2026*, 2026 (detail)



Ann Craven
After Sturgeon Moon (Crazy 8 Clouds over Cushing, 8-11-22, 11 PM), 2026, 2026
Watercolor on paper
26 × 20 in. (66 × 50.8 cm)
28 × 22 in. (71.1 × 55.9 cm) framed
$ 20,000 USD



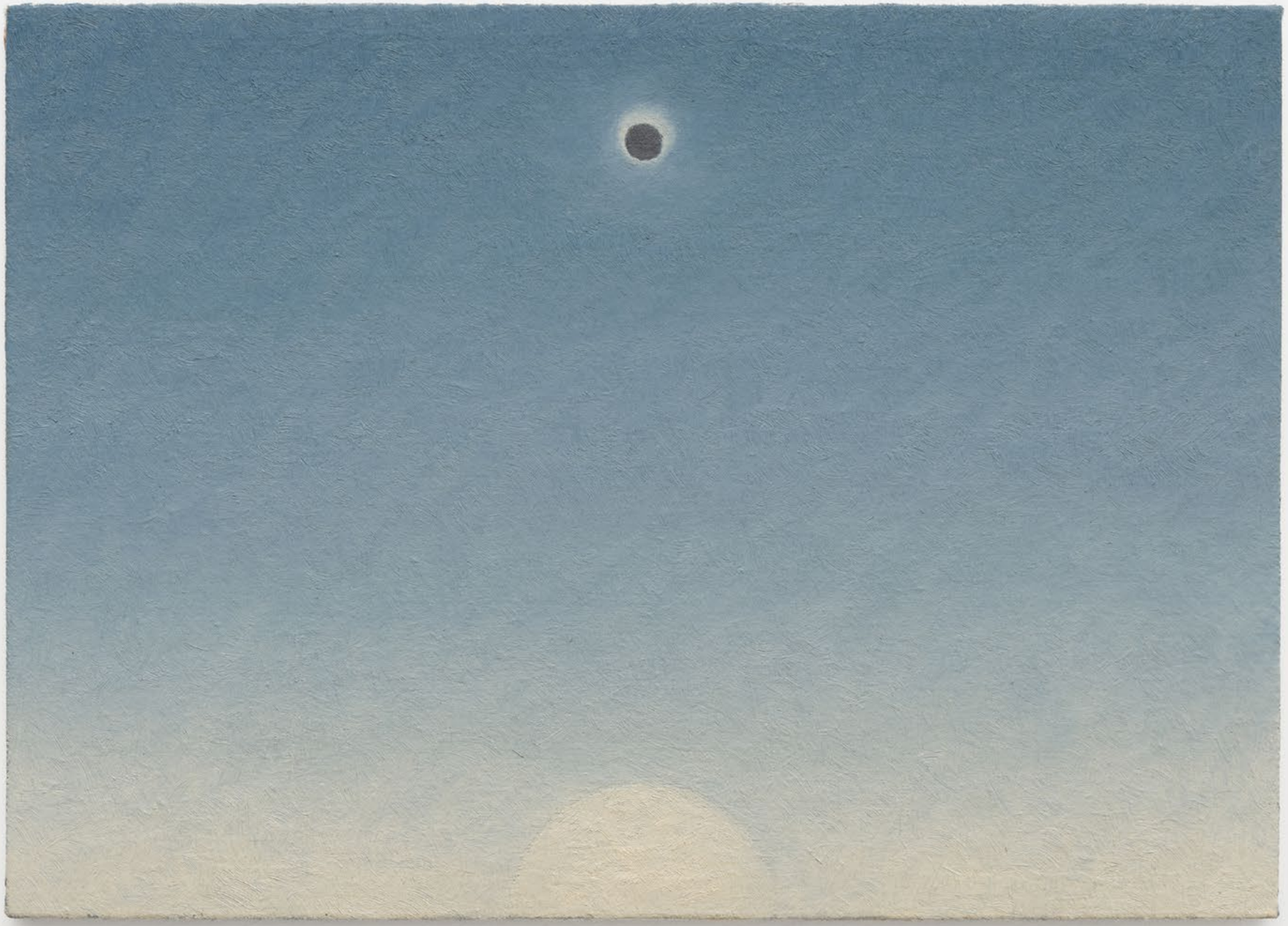
Ann Craven
After Moon (Red Crescent, Cushing, 7-17-22, 11:30 PM), 2026, 2026
Watercolor on paper
26 × 20 in. (66 × 50.8 cm)
28 × 22 in. (71.1 × 55.9 cm) framed
$ 20,000 USD



Ann Craven
After Moon (8-26-12, 12:30 AM), 2026, 2026
Watercolor on paper
26 × 20 in. (66 × 50.8 cm)
28 × 22 in. (71.1 × 55.9 cm) framed
$ 20,000 USD



Ann Craven
After Joe's Moon (8-03-12, 10 PM), 2026, 2026
Watercolor on paper
26 × 20 in. (66 × 50.8 cm)
28 × 22 in. (71.1 × 55.9 cm) framed
$ 20,000 USD



Felipe Suzuki
Untitled, 2026
Oil on canvas mounted on wood
9⅞ × 13¾ in. (25 × 35 cm)
$ 15,000 USD

Woody De Othello
Peter Bradley
Yvonne Jacquette
Xiao Jiang
Marley Freeman
Tabboo!
Tamo Jugeli
Sanaa Gateja

Karma

New York

Los Angeles

Woody De Othello
Fountain, 2021
Bronze
117 × 107 × 54 in. (297.2 × 271.8 × 137.2 cm)
Edition 2 of 3, 2 AP
$ 475,000 USD





Woody De Othello, *Fountain*, 2021 (detail)

Woody De Othello
Clinched, 2019
Bronze
48 × 24 × 24 in. (121.9 × 61 × 61 cm)
AP 2 of 2, Edition of 3
$ 145,000 USD

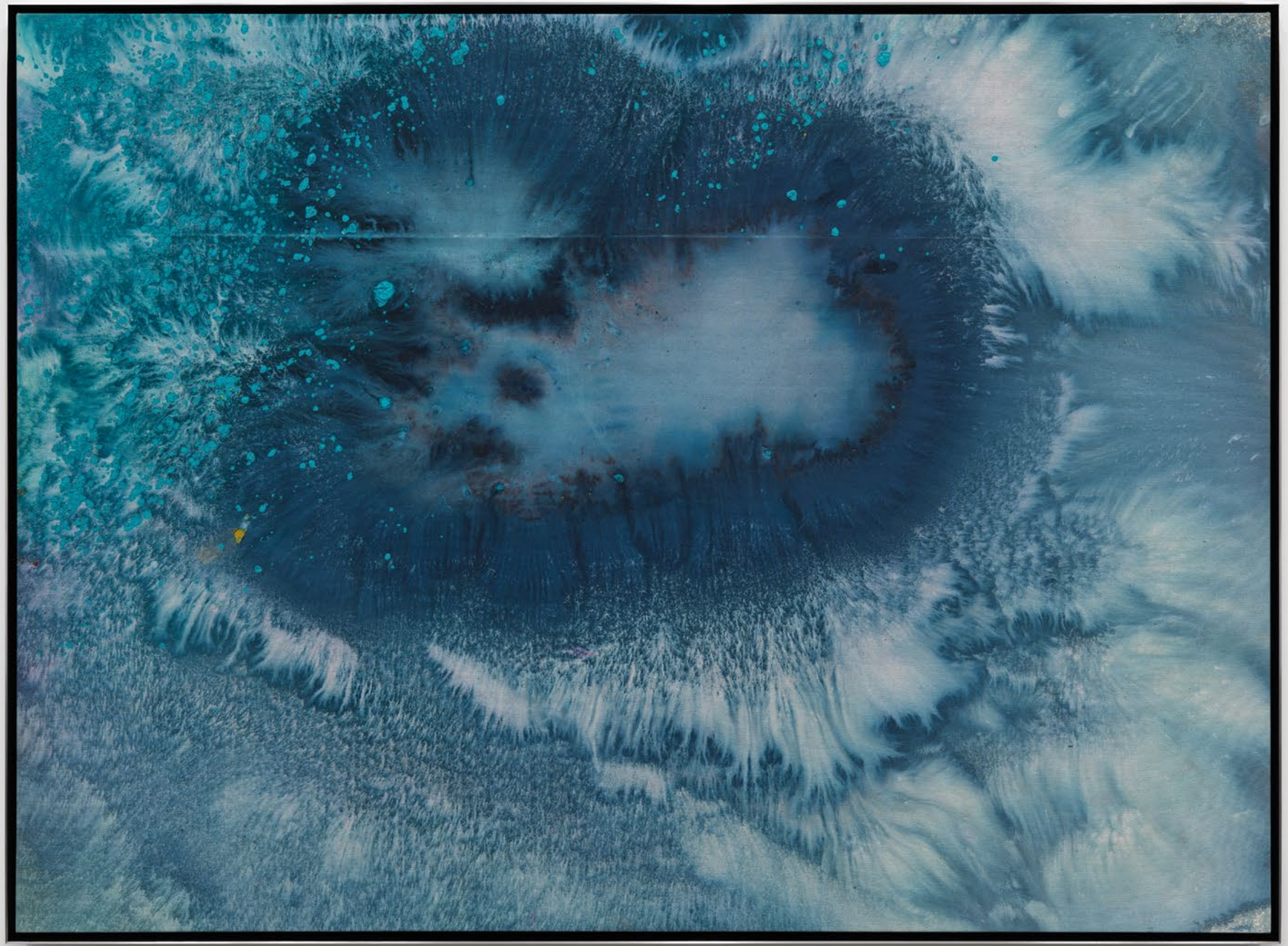




Peter Bradley
Nix Olympia, 1973
Acrylic on canvas
34⅝ × 117⅛ in. (88 × 297.5 cm)
35⅞ × 118½ in. (91.1 × 301 cm) framed
$ 375,000 USD



Hard Art, installation view, MoMA PS1, Queens, New York, 2026



Peter Bradley
Baby Blue, 2020
Acrylic on canvas
49½ × 67 in. (125.7 × 170.2 cm)
50¼ × 68 in. (127.6 × 172.7 cm) framed
$ 160,000 USD

Peter Bradley, *Baby Blue*, 2020 (detail)



Yvonne Jacquette
Near Cooper Square, N.Y., 2016
Oil on linen
42½ × 57¼ in. (108 × 145.4 cm)
43⅝ × 58¼ in. (110.8 × 147.9 cm) framed
$ 140,000 USD



Yvonne Jacquette, *Near Cooper Square, N.Y.*, 2016 (detail)



Xiao Jiang
Plein Air in the Suburbs, 2024
Oil on burlap
59 × 70⅞ in. (150 × 180 cm)
$ 65,000 USD

Xiao Jiang, *Plein Air in the Suburbs*, 2024 (detail)



Marley Freeman
admit kinship, 2026
Oil and acrylic on linen
40¼ × 40⅜ in. (102.2 × 102.6 cm)
41⅜ × 41⅝ in. (105.1 × 105.7 cm) framed
$ 60,000 USD



Tabboo!
there's no place like home, 2025
Acrylic on canvas
42 × 38¼ in. (106.8 × 97.2 cm)
$ 40,000 USD



Tamo Jugeli
Sunlight on Ripened Grain, 2026
Oil on linen
84 × 60 in. (213.4 × 152.4 cm)
$ 45,000 USD



Sanaa Gateja
Voices of Peace, 2023
Paper beads on barkcloth
80 × 62½ in. (203.2 × 158.8 cm)
$ 65,000 USD



Sanaa Gateja, *Voices of Peace*, 2023 (detail)

Jane Dickson
Tamo Jugeli
Shota Nakamura
Kate Hargrave
Calvin Marcus
Norman Zammitt
Jacob Littlejohn

Karma

New York

Los Angeles



Jane Dickson
Reader Advisor, 2021
Oil stick on linen
62⅛ × 76⅛ in. (157.8 × 193.4 cm)
$ 125,000 USD



Jane Dickson, *Reader Advisor*, 2021 (detail)



Shota Nakamura
Untitled, 2023
Oil on linen
71¼ × 89½ in. (181 × 227.3 cm)
$ 115,000 USD



Shota Nakamura
Untitled (Cloud), 2026
Oil on linen
59 × 66⅞ in. (150 × 170 cm)
60⅛ × 68 in. (152.7 × 172.7 cm) framed
$ 90,000 USD



Kate Hargrave
Morning Playdate, 2026
Oil on panel
30 × 30 in. (76.2 × 76.2 cm)
30⅞ × 30⅞ in. (78.4 × 78.4 cm) framed
$ 30,000 USD



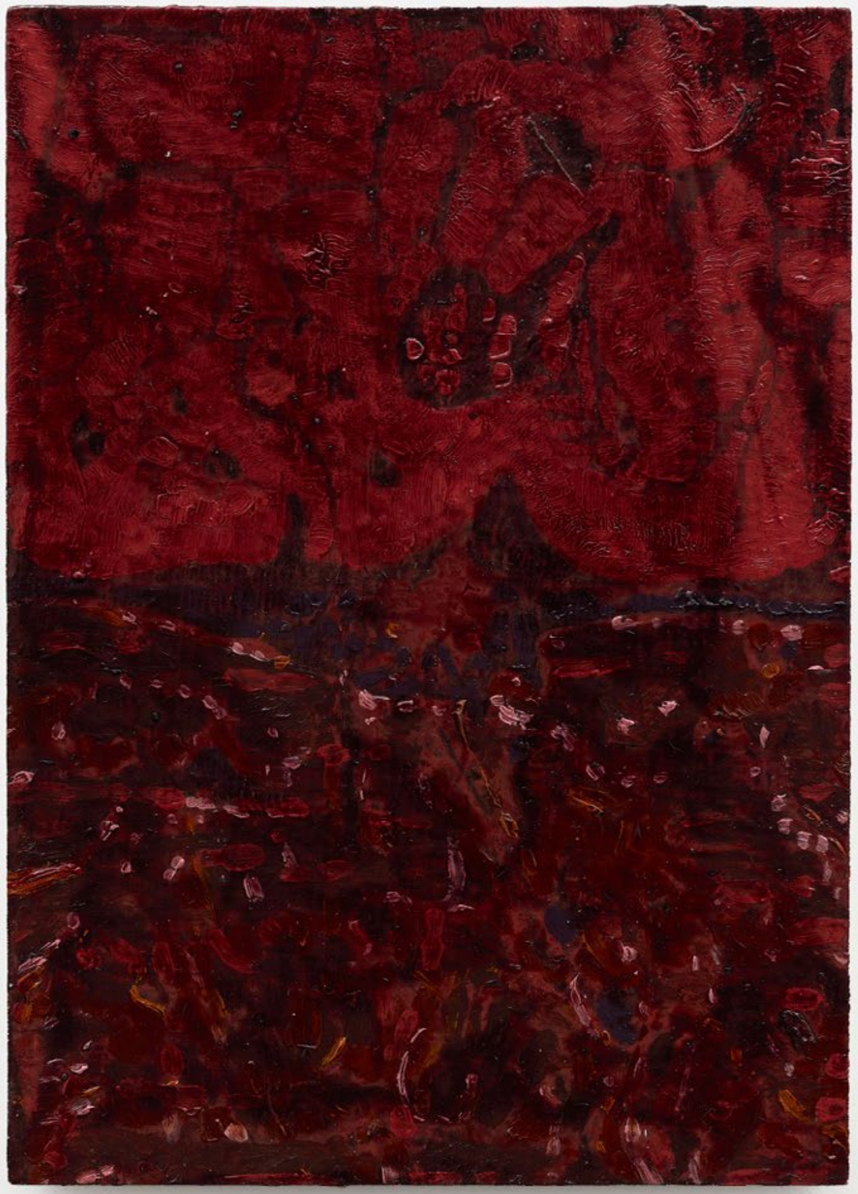
Calvin Marcus
Untitled, 2025
Oil on linen
30 × 22 in (76.2 × 55.9 cm)
31½ × 23½ in. (80 × 59.7 cm) framed
$ 50,000 USD



Calvin Marcus, *Untitled*, 2025 (detail)



Norman Zammitt
PBX.11, *PBX.12*, *PBX.13*, 1990
Acrylic on canvas board
12 × 9 in. (30.5 × 22.9 cm) each
12⅝ × 9⅝ in. (32.1 × 24.5 cm) each, framed
$ 100,000 USD



Jacob Littlejohn
Between Fire and Ash, 2026
Oil on panel
7 × 5 in (17.8 × 12.7 cm)
$ 6,000 USD



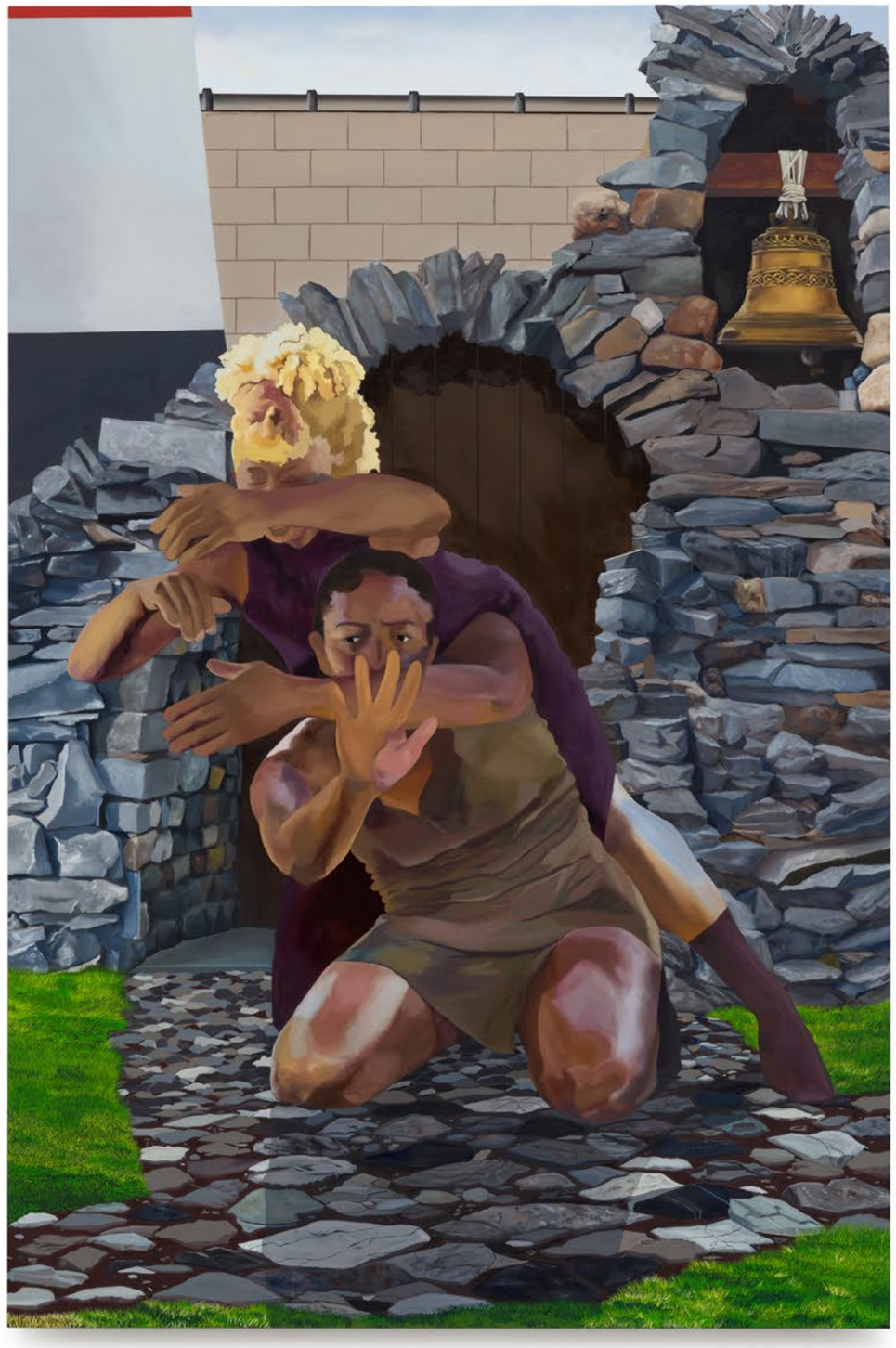
Jacob Littlejohn
The Night Has Plunged Things Back into Themselves, 2026
Oil on panel
7 × 5 in (17.8 × 12.7 cm)
$ 6,000 USD

Nathaniel Oliver
Keith Mayerson
Ulala Imai
Mathew Cerletty
Ryan Preciado

Karma

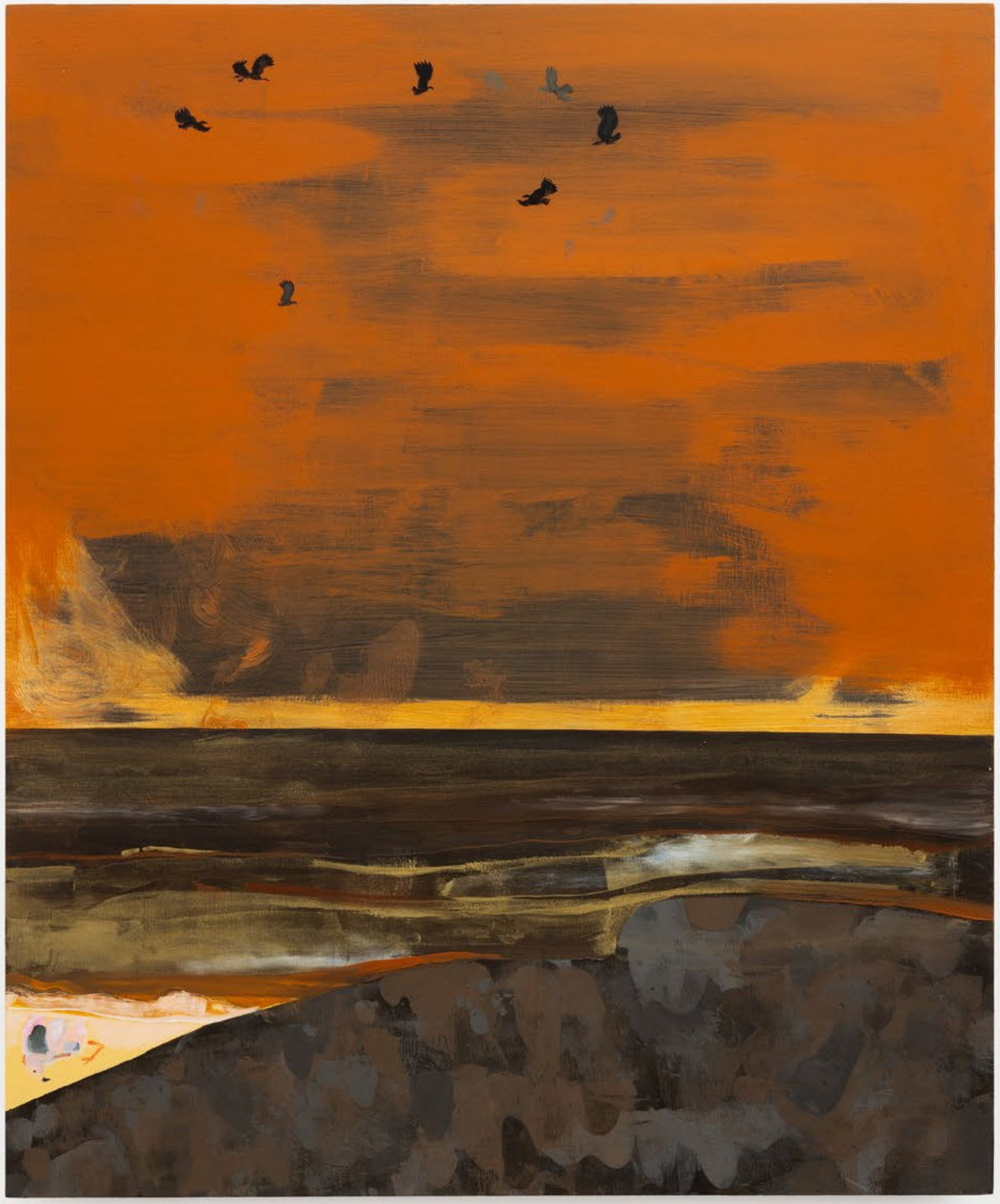
New York

Los Angeles



Nathaniel Oliver
Weary on the Bluff, 2026
Oil on canvas
72 × 48 in (182.9 × 121.9 cm)
$ 55,000 USD

Nathaniel Oliver, *Weary on the Bluff*, 2026 (detail)



Nathaniel Oliver
Even Here Birds Eat Birds, 2020
Oil on wood panel
24 × 20 in. (61 × 50.8 cm)
$ 25,000 USD



Keith Mayerson
View from Buttermilk, 2026
Oil on linen
46 × 62 in. (116.8 × 157.5 cm)
$ 65,000 USD



Keith Mayerson, *My American Dream (Rocky Mountain High)*, installation view, Aspen Art Museum, Colorado, 2026



Ulala Imai
FOOTBALL, 2024
Oil on canvas
8¾ × 10¾ in. (22.2 × 27.3 cm)
$ 15,000 USD



Mathew Cerletty
Food & Water, 2024
Oil on linen
70 × 70 in. (177.8 × 177.8 cm)
$ 60,000 USD



Ryan Preciado
In the Flat Field (memory 12), 2026
Wool
61⅜ × 50 in. (155.9 × 127 cm)
$ 30,000 USD

Ryan Preciado, *Diary of a Fly*, installation view, Hollyhock House, Los Angeles, 2026





Gertrude Abercrombie: The Whole World is a Mystery, installation view, Norton Museum of Art, West Palm Beach, Florida, 2026–27

Institutional Exhibitions

CURRENT

Gertrude Abercrombie: The Whole World is a Mystery, Norton Museum of Art, West Palm Beach, Florida, October 31, 2026–March 14, 2027

Mungo Thomson, *Monument*, Lafayette Anticipations, Paris, October 21–November 29, 2026

Reggie Burrows Hodges, *A Theater of Passions*, Getty Museum, *A Theater of Dreams*, Art + Practice, and *A Theater of Miracles*, California African American Museum, Los Angeles, October 20, 2026–February 27, 2027

Woody De Othello: coming forth by day, Manetti Shrem Museum of Art, August 12–December 5, 2026

Woody De Othello, *Guardian Spirit*, Brooklyn Bridge Park, New York, organized by Public Art Fund, May 5, 2026–March 8, 2027

UPCOMING

Woody De Othello: coming forth by day, Manetti Shrem Museum of Art, February 11–May 16, 2027

Kathleen Ryan, Carnegie Museum of Art, Pittsburgh, May 22, 2027–January 6, 2030

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