

TEFAF New York 2026  
*Vanitas & Muses*

Zenzaburo Kojima, *Roses*, 1937 (detail)

Karma

New York

Los Angeles



# TEFAF New York *Vanitas & Muses* May 14–19, 2026 Park Avenue Armory Booth 211

Among the most enduring genres in art history, the portrait and still life traditions reflect the world as it is inhabited, lived in. Where portraits distill a sitter's character to gesture—situating the subject in their time, conditions, even mood—the still life presents subjecthood in relation to the materials around us.

Sited in a historic, upper-level room, Karma's presentation of modern and contemporary works by Gertrude Abercrombie, Milton Avery, Dike Blair, Reggie Burrows Hodges, Yvonne Jacquette, Zenzaburo Kojima, Hughie Lee-Smith, Calvin Marcus, Shota Nakamura, Francis Picabia, William Turnbull, Xiao Jiang, Manoucher Yektaï, and Norman Zammitt contends with and extends these traditions.

Milton Avery  
Hughie Lee-Smith  
Reggie Burrows Hodges  
Francis Picabia  
Gertrude Abercrombie  
William Turnbull

Milton Avery  
*Fencer*, 1940  
Oil on canvas  
36 × 28 in. (91.4 × 71.1 cm)  
36<sup>7</sup>/<sub>8</sub> × 29 in. (93.7 × 73.7 cm) framed  
\$ 850,000 USD

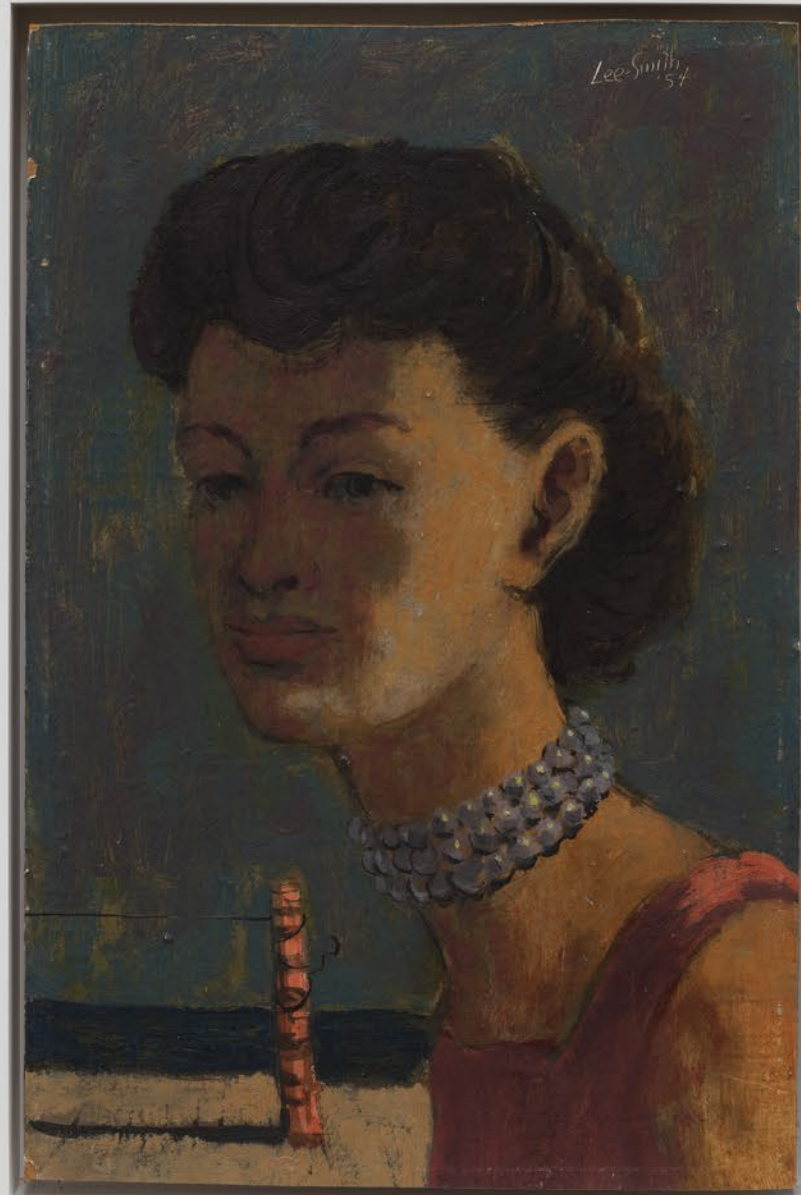




Milton Avery, *Fencer*, 1940 (detail)

Milton Avery  
*Yellow Jacket*, 1942  
Oil on canvas  
36 $\frac{1}{8}$  × 24 $\frac{1}{8}$  in. (91.8 × 61.3 cm)  
45 $\frac{1}{4}$  × 33 $\frac{1}{4}$  in. (114.9 × 84.5 cm) framed  
\$ 475,000 USD





Hughie Lee-Smith  
*Untitled (Woman with Pearl Choker)*, 1954  
Oil on masonite board  
11<sup>3</sup>/<sub>4</sub> × 7<sup>3</sup>/<sub>4</sub> in. (29.8 × 19.7 cm)  
18<sup>3</sup>/<sub>4</sub> × 14<sup>3</sup>/<sub>4</sub> in. (47.6 × 37.5 cm) framed  
\$ 100,000 USD



Hughie Lee-Smith, *Untitled (Woman with Pearl Choker)*, 1954 (detail)

Hughie Lee-Smith  
*Still Life with Red Bottle*, 1940  
Oil on canvas  
24 × 18 in. (61 × 45.7 cm)  
25¼ × 19⅜ in. (64.1 × 49.2 cm) framed  
\$ 75,000 USD





Reggie Burrows Hodges  
*Truffle Season (London)*, 2023  
Acrylic and chalk pastel on linen  
15 × 21 in. (38.1 × 53.3 cm)  
16½ × 22½ in. (41.9 × 57.2 cm) framed  
\$ 125,000 USD



Over the course of several months spent traveling through European cities, Hodges created an expansive body of work that engages with both written and unwritten histories, as well as the everyday moments that so often evade representation. Gestures integral to his practice as a whole are visible here, such as his distinctive black ground at once delineating and disintegrating form and environment. The works from his *Authorities of Reason* series feature finely wrought allusions to Western art history and architecture, but push past the skin of the paintings and something more nuanced emerges.

Coming face to face, often for the first time, with certain canonical artworks in the cities in which they were made, Hodges reflected on the resonances between the bloodshed recurring as a subject in these historical paintings and the systems of violence that undergird contemporary life. As throughout his practice, however, this dark awareness simmers below the surface of the works, which emerge as delicately rendered impressions of the environments in which Hodges found himself and the art he experienced on this tour. Made in Amsterdam, Berlin, Copenhagen, Florence, London, Milan, Paris, Turin, and Venice, Hodges's scenes materialize like afterimages, the spectral impression of a moment in time.



Reggie Burrows Hodges  
*Level Ground (London)*, 2023  
Acrylic and chalk pastel on linen  
15 × 21 in. (38.1 × 53.3 cm)  
16½ × 22½ in. (41.9 × 57.2 cm) framed  
\$ 125,000 USD

Francis Picabia  
*Sorcière du temps*, 1946  
Oil on cardboard  
27½ × 23⅝ in. (70 × 60 cm)  
34⅜ × 29¼ in. (87.3 × 74.3 cm) framed  
\$ 650,000 USD





Francis Picabia, *Sorcière du temps*, 1946

Francis  
Picabia

1946



Francis Picabia's studio in Paris, 1945

Gertrude Abercrombie  
*John Carradine remembered from "Man Hunt"*, 1941  
Oil on canvas  
19¼ × 15¼ in. (48.9 × 38.7 cm)  
23⅝ × 19½ in. (60 × 49.5 cm) framed  
\$ 375,000 USD





Gertrude Abercrombie, *John Carradine remembered from "Man Hunt"*, 1941 (detail)



1914  
The painting 'The Whole World Is a Mystery' is a dark, atmospheric work that explores themes of mystery and the unknown. It features a woman in a red dress standing in a dark room, with a white door and a small table. The painting is part of a larger installation that includes several other works and informational text.



Gertrude Abercrombie: *The Whole World Is a Mystery*, installation view, The Carnegie Museum of Art, Pittsburg, Pennsylvania, 2026



Gertrude Abercrombie  
*Self Portrait*, 1940  
Watercolor on paper  
13<sup>5</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>2</sub> in. (34.6 × 26.7 cm)  
20<sup>3</sup>/<sub>4</sub> × 17<sup>3</sup>/<sub>4</sub> in. (52.7 × 45.1 cm) framed  
\$ 125,000 USD

William Turnbull

*Idol*, 1955

Bronze

5 $\frac{1}{8}$  × 2 $\frac{5}{8}$  × 2 $\frac{1}{8}$  in. (13 × 6.7 × 5.4 cm)

6 $\frac{1}{2}$  × 2 $\frac{5}{8}$  × 2 $\frac{3}{8}$  in. (16.5 × 6.7 × 6cm) overall

Edition of 4

\$ 70,000 USD





William Turnbull, *Origins (1946-1959)*, installation view, Karma, New York, 2026



William Turnbull  
*Metamorphosis 2*, 1980

Bronze

15½ × 16 × 1⅞ in. (39.4 × 40.6 × 4.8 cm)

Edition of 9, AP 1 of 1

\$ 85,000 USD



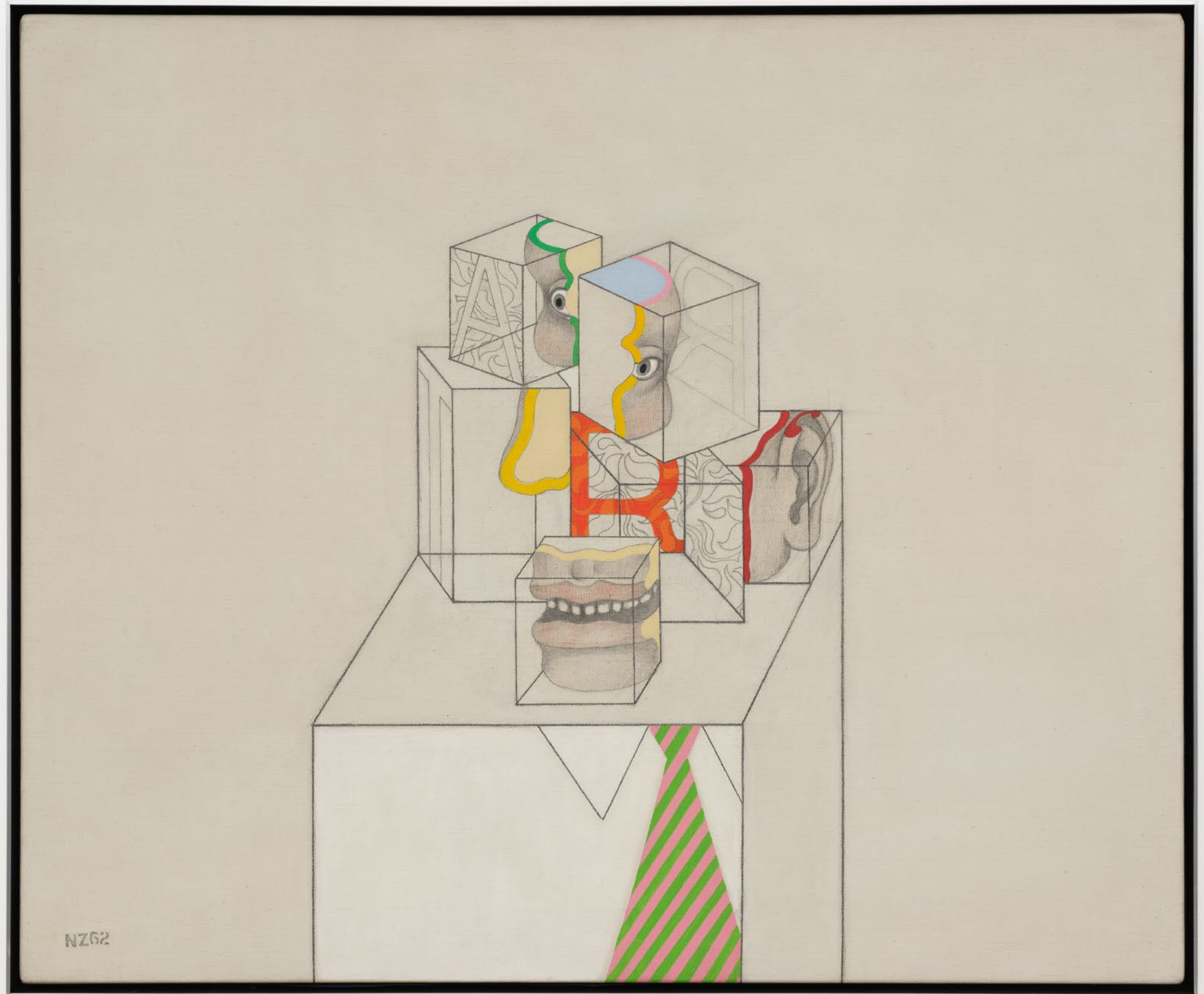
William Turnbull, *Metamorphosis 2*, 1980 (detail)

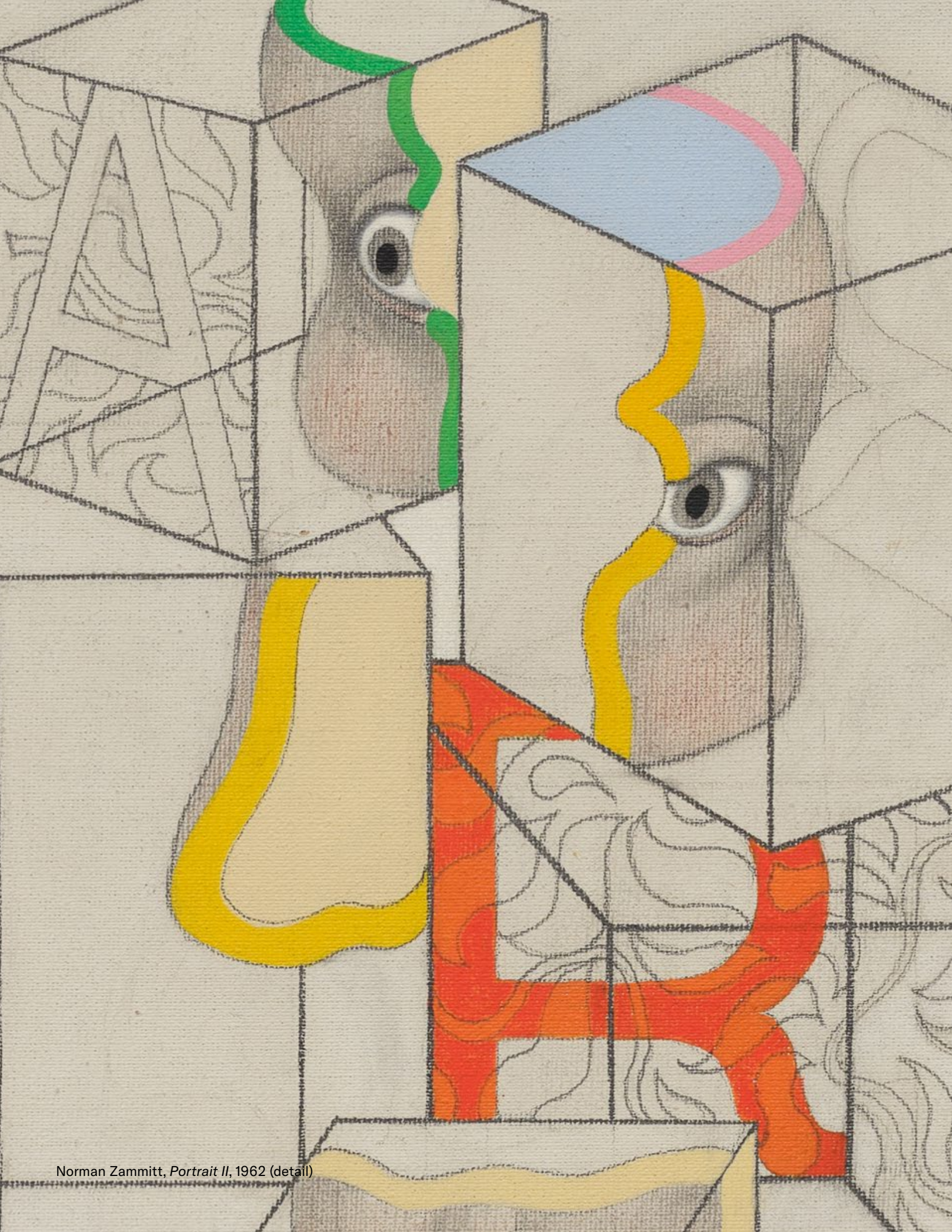
William Turnbull  
*Small Venus*, 1979  
Bronze  
8¾ × 3¾ × 2¼ in. (22.2 × 9.53 × 5.71 cm)  
Edition of 9, AP 1 of 1  
\$ 50,000 USD



Norman Zammitt  
Calvin Marcus  
Manoucher Yektai  
Yvonne Jacqueline  
Dike Blair

Norman Zammitt  
*Portrait II*, 1962  
Oil on canvas  
30 × 36 in. (76.2 × 91.4 cm)  
30<sup>5</sup>/<sub>8</sub> × 36<sup>3</sup>/<sub>4</sub> in. (77.8 × 93.3 cm) framed  
\$ 125,000 USD





Norman Zammitt, *Portrait II*, 1962 (detail)

First exhibited at his debut solo exhibition at Felix Landau gallery in Los Angeles in 1962, only a year after his graduation from the MFA program at the Otis Art Institute, Norman Zammitt's "Boxed Figures" paintings depict discrete parts of the human body circumscribed by boxes, sliced laterally, or otherwise surreally altered. The paintings' grounds are either black or blank canvas. These minimal backgrounds highlight the unusual combinations of flat, geometric elements, both representational and simply planar, and illusionistically modeled body parts. Painted after plaster models of the human figure, the works combine the corporeal with the mathematical, situating the nude figure as a topographical entity; in Zammitt's own words, they represent "the 'human condition' boxed within cubical forms."



Calvin Marcus  
*Untitled*, 2025  
Glazed stoneware  
14½ × 14½ × 14½ in. (36.8 × 36.8 × 36.8 cm)  
\$ 18,000 USD





Calvin Marcus, *Untitled*, 2025 (detail)



Calvin Marcus  
*Untitled*, 2025  
Glazed stoneware  
21½ × 9 × 9 in. (54.6 × 22.9 × 22.9 cm)  
\$ 18,000 USD



“This slippery relationship with time is best exemplified by Marcus’ sculptures. Here we see a contrast between the rough exteriors of these objects—which recall a sort of antediluvian cache, or European limestone facades—and the smooth glazing of their interiors, which hints at more utilitarian functions such as transporting and storing provisions. That being said, the deliberately unfinished exterior surfaces of . . . perpetually disrupt any neat indexical reading. Note, for example, how the claw-feet that adorn several of the vessels simultaneously hint at regional architectural motifs—such as the gargoyles and grotesques that were a staple of Gothic architecture—and allude to modern domestic objects such as bathtubs or umbrella stands.”

—Damian Lentini, *Calvin Marcus: Skin Paintings*, exh. cat. (Museum Dhondt-Dhaenens)



Calvin Marcus  
*Untitled*, 2025  
Glazed stoneware  
18½ × 15½ × 15½ in. (47 × 39.4 × 39.4 cm)  
\$ 18,000 USD



Calvin Marcus, *Skin Paintings*, installation view, Museum Dhondt-Dhaenens, Sint-Martens-Latem, Belgium, 2025

Manoucher Yektai  
*Untitled*, 1962  
Oil on canvas  
39½ × 39½ in. (100.3 × 100.3 cm)  
39¾ × 39¾ in. (101 × 101 cm) framed  
\$ 350,000 USD





Manoucher Yektaï, *Untitled*, 1962 (detail)



Manoucher Yektaï  
*Untitled*, 1962  
Oil on canvas  
31½ × 31½ in. (80 × 80 cm)  
32 × 31⅞ in. (81.3 × 81 cm) framed  
\$ 300,000 USD



Manoucher Yektaï, *Untitled*, 1962 (detail)



Yvonne Jacquette  
*Still Life with Plants*, 1962  
Oil on canvas  
38 × 41¾ in. (96.5 × 106.1 cm)  
39 × 43 in. (99.1 × 109.2 cm) framed  
\$ 165,000 USD



Yvonne Jacquette, *Still Life with Plants*, 1962 (detail)

Yvonne Jacquette  
*Untitled*, c. 1963  
Watercolor and gouache on paper  
13<sup>7</sup>/<sub>8</sub> × 10<sup>3</sup>/<sub>4</sub> in. (35.2 × 27.3 cm)  
21 × 17<sup>7</sup>/<sub>8</sub> in. (53.3 × 45.4 cm) framed  
\$ 20,000 USD





Yvonne Jacquette, *Untitled*, c. 1963 (detail)



Yvonne Jacquette

*Untitled*, c. 1965

Watercolor and pencil on paper

10<sup>3</sup>/<sub>4</sub> × 14<sup>3</sup>/<sub>4</sub> in. (27.3 × 37.5 cm)

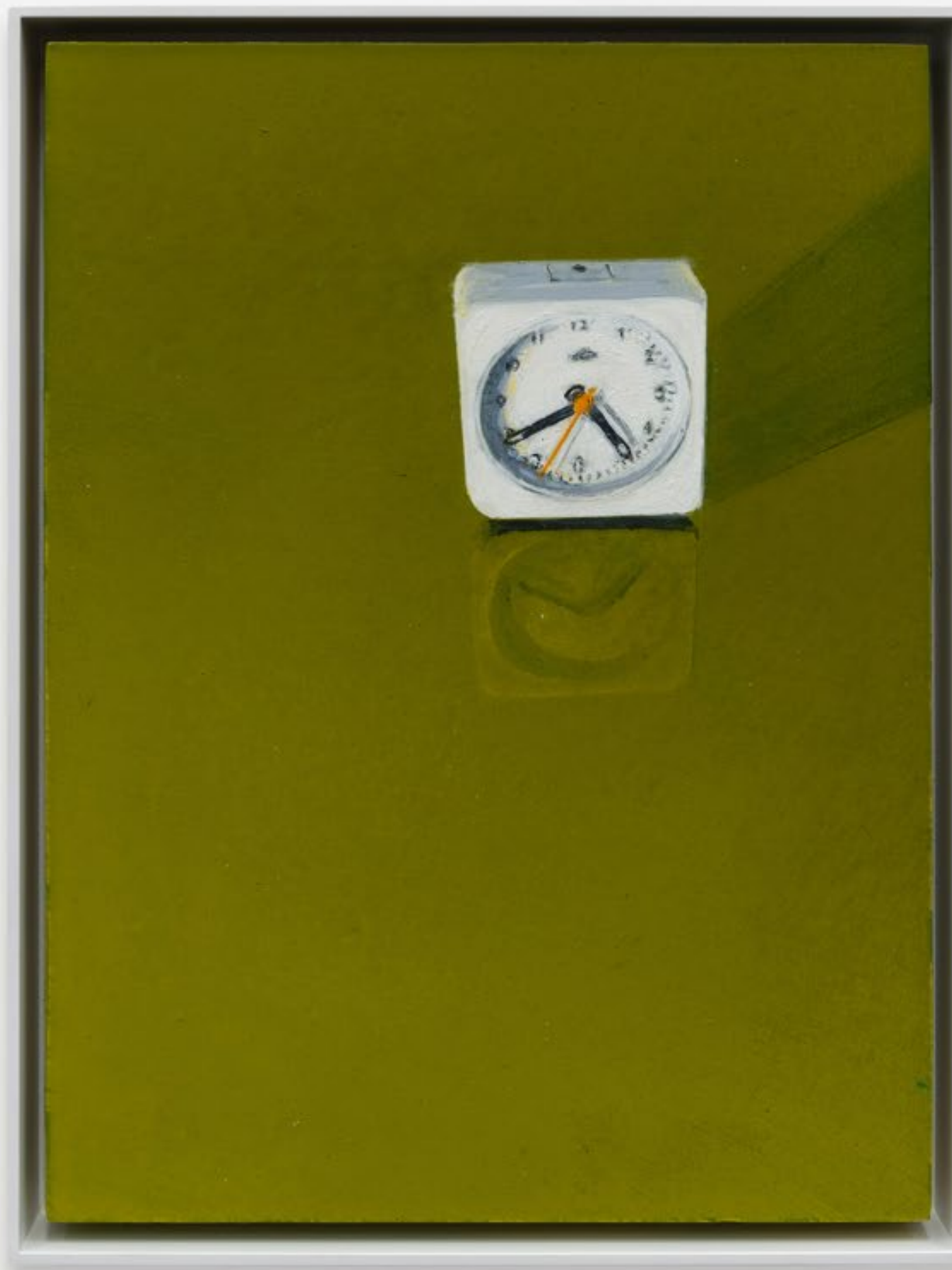
17<sup>7</sup>/<sub>8</sub> × 21<sup>7</sup>/<sub>8</sub> in. (45.4 × 55.6 cm) framed

\$ 20,000 USD

Dike Blair  
*Untitled*, 2017  
Oil on wood  
11¾ × 9 in. (29.8 × 22.9 cm)  
12½ × 9¾ in. (31.8 × 24.8 cm) framed  
\$ 45,000 USD



Dike Blair  
*Untitled*, 2024  
Oil on aluminum  
12 × 9 in. (30.5 × 22.9 cm)  
12¾ × 9¾ in. (32.4 × 24.8 cm) framed  
\$ 45,000 USD





Dike Blair  
*Untitled, 2024*  
Oil on paper  
10 × 7½ in. (25.4 × 19.1 cm)  
11⅝ × 9⅛ in. (29.5 × 23.2 cm) framed  
\$ 18,000 USD



Dike Blair  
*Untitled, 2024*  
Gouache and pencil on paper  
10 × 7½ in. (25.4 × 19.1 cm)  
11⅝ × 9⅛ in. (29.5 × 23.2 cm) framed  
\$ 18,000 USD



Dike Blair  
*Untitled*, 2024  
Oil, pencil and gesso on paper  
12 × 9 in. (30.5 × 22.9 cm)  
13<sup>5</sup>/<sub>8</sub> × 10<sup>5</sup>/<sub>8</sub> in. (34.6 × 27 cm) framed  
\$ 20,000 USD







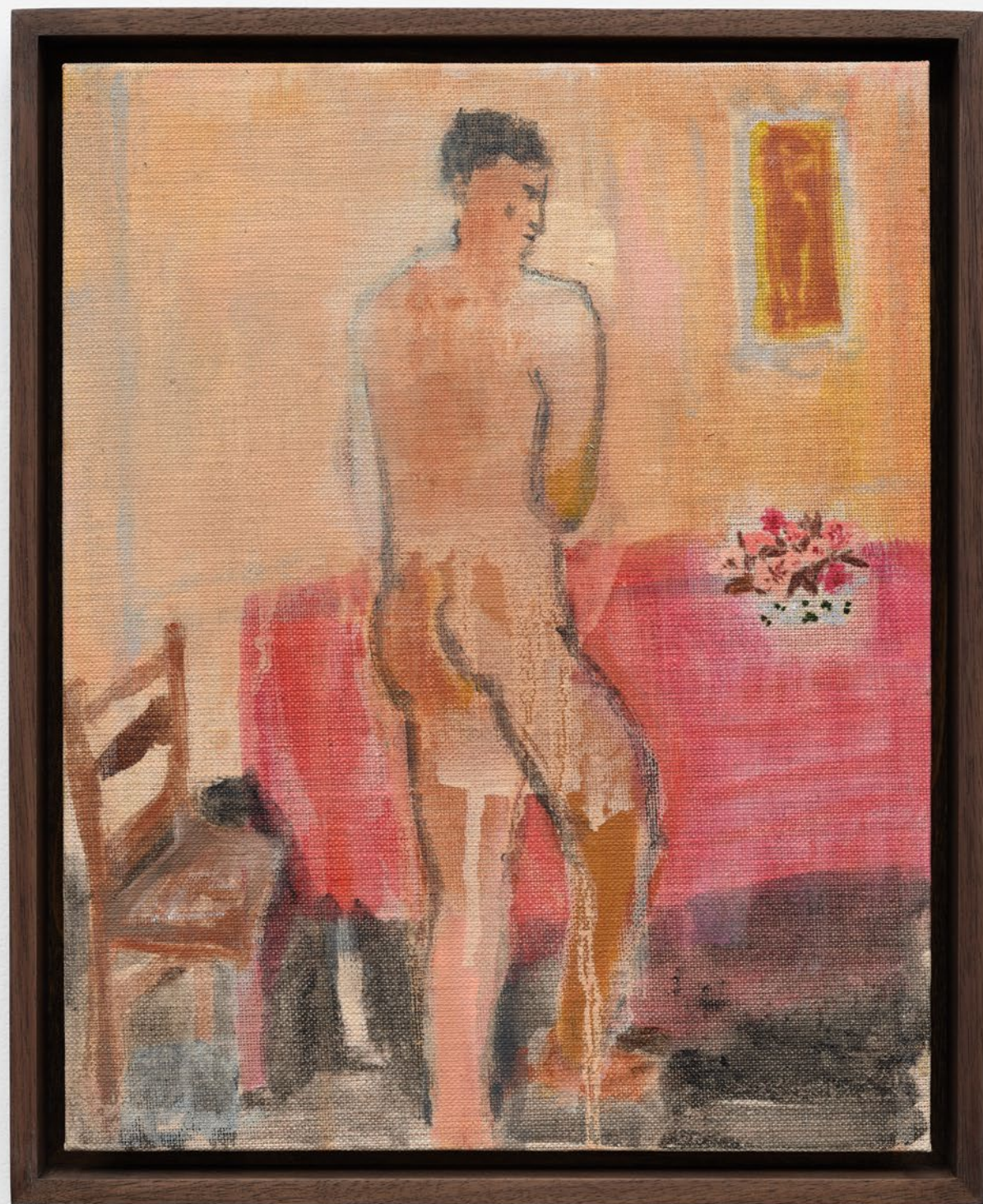
Dike Blair  
*Untitled, 1987*  
Gouache on paper  
7 $\frac{1}{8}$  × 10 $\frac{1}{4}$  in. (18.1 × 26 cm)  
8 $\frac{3}{4}$  × 11 $\frac{7}{8}$  in. (22.2 × 30.2 cm) framed  
\$ 30,000 USD

Shota Nakamura  
Zenzaburo Kojima  
Xiao Jiang  
Milton Avery

Shota Nakamura  
*untitled*, 2024  
Oil on board  
11<sup>7</sup>/<sub>8</sub> × 8<sup>7</sup>/<sub>8</sub> in. (30.3 × 22.5 cm)  
13<sup>1</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>8</sub> in. (33.4 × 25.7 cm) framed  
\$ 17,000 USD







Shota Nakamura  
*untitled, 2021*  
Oil on board  
11 $\frac{3}{4}$  × 9 $\frac{3}{8}$  in. (29.8 × 23.8 cm)  
13 × 10 $\frac{5}{8}$  in. (33 × 27 cm) framed  
\$ 17,500 USD



Shota Nakamura  
*untitled, 2022*  
Oil on board  
11 $\frac{3}{4}$  × 9 $\frac{3}{8}$  in. (29.8 × 23.8 cm)  
13 × 10 $\frac{5}{8}$  in. (33 × 27 cm) framed  
\$ 17,500 USD

Zenzaburo Kojima  
*Roses*, 1937  
Oil on canvas  
18 × 21 in. (45.7 × 53.3 cm)  
19 × 22 in. (48.3 × 55.9 cm) framed  
\$ 75,000 USD





Zenzaburo Kojima, *Roses*, 1937 (detail)

Xiao Jiang  
*Vacation, 2026*  
Oil on burlap  
47¼ × 39⅜ in. (120 × 100 cm)  
\$ 50,000 USD





Xiao Jiang, *Vacation*, 2026 (detail)



Milton Avery  
*Blue Horse*, 1963  
Oil on canvas board  
22 × 28 in. (55.9 × 71.1 cm)  
23 × 29 in. (58.4 × 73.7 cm) framed  
\$ 650,000 USD



Milton Avery, *Blue Horse*, 1963 (detail)



Gertrude Abercrombie: *The Whole World Is a Mystery*, installation view, Milwaukee Art Museum, Wisconsin, 2026

# Institutional Exhibitions

## CURRENT

*Woody De Othello: coming forth by day*, Pérez Art Museum Miami, November 13, 2025–June 28, 2026

Keith Mayerson, *My American Dream (Rocky Mountain High)*, Aspen Art Museum, March 22–May 31, 2026

*Jeremy Frey: Woven*, Cantor Arts Center, Stanford, CA March 26–July 20, 2026

*Gertrude Abercrombie: The Whole World is a Mystery*, Milwaukee Art Museum, March 27–July 19, 2026

Reggie Burrows Hodges, *Dancing the Revolution: From Dancehall to Reggaetón*, Museum of Contemporary Art Chicago, April 14–September 20, 2026

*Manoucher Yektai: The Stranger and the Tree*, Institute of Contemporary Art Miami, April 30–November 22, 2026

## UPCOMING

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

Reggie Burrows Hodges, *Mela*, Malta International Contemporary Art Space, Floriana, May 9–August 30, 2026

Alvaro Barrington, 61st International Art Exhibition of La Biennale di Venezia: *In Minor Keys*, May 9–November 22, 2026

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

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