

An abstract artwork featuring a dense, chaotic arrangement of thin, colorful threads (purple, orange, yellow, and white) against a dark, textured background. The threads are tangled and looped, creating a complex, organic pattern. The overall effect is one of intricate detail and vibrant contrast.

MARIANNE BOESKY GALLERY

ART BASEL
MIAMI BEACH
DECEMBER 4-8, 2024

ARTISTS ON VIEW

BOOTH F12

GHADA AMER
GINA BEAVERS
SANFORD BIGGERS
PIER PAOLO CALZOLARI
MARTYN CROSS
SVENJA DEININGER
THE HAAS BROTHERS
THALITA HAMAOU
ALLISON JANA E HAMILTON
JAY HEIKES
JAMMIE HOLMES
MARY LOVELACE O'NEAL
DASHIELL MANLEY
SUZANNE MCCLELLAND
SARAH MEYOHAS
DANIELLE MCKINNEY
SERGE ALAIN NITGEKA
CELESTE RAPONE
HANNAH VAN BART
MICHAELA YEARWOOD-DAN

See Marianne Boesky Gallery's full artist list:
marianneboeskygallery.com/artists

ART BASEL MIAMI BEACH

BOOTH F12

DECEMBER 4–8, 2024

MIAMI BEACH CONVENTION CENTER

Marianne Boesky Gallery is pleased to return to Art Basel Miami Beach with work by Ghada Amer, Gina Beavers, Sanford Biggers, the Haas Brothers, Pier Paolo Calzolari, Martyn Cross, Svenja Deininger, Thalita Hamaoui, Allison Janae Hamilton, Jay Heikes, Jammie Holmes, Mary Lovelace O’Neal, Dashiell Manley, Suzanne McClelland, Danielle Mckinney, Sarah Meyohas, Serge Alain Nitegeka, Celeste Rapone, Hannah van Bart, and Michaela Yearwood-Dan.

Throughout her practice, **Ghada Amer** (b. 1963; Cairo, Egypt) tugs at the threads of cultural dualities—feminine and masculine, craft and art, figuration and abstraction, East and West—with sensitivity and specificity. With a remarkable fluency in the particular visual vernacular of the internet, **Gina Beavers** (b. 1974; Athens, Greece) reimagines various aspects of online culture—makeup tutorials, memes, food porn, bodybuilding selfies, and digital advertisements—in sculptural relief paintings that both intrigue and repulse. Positioning himself as an artistic intermediary, **Sanford Biggers** (b. 1970; Los Angeles, CA) continuously interrupts established narratives, intervenes directly into historical forms, and remixes recognizable cultural symbols to complicate collective mythologies and traditions. Renowned for the material

inventiveness and formal originality of his expansive, genre-defying practice, Arte Povera pioneer **Pier Paolo Calzolari** (b. 1943; Bologna, Italy) embraces a fascination with the alchemical while examining the potential of light, the essence of memory, and the poetic character of the natural world.

Informed by medieval imagery, various literary genres, and a deep connection to printed books, the paintings of **Martyn Cross** (b. 1975, Yate, United Kingdom) are at once earthbound and celestial, reveling in the mystical power of vast, otherworldly landscapes. Through her improvisational process of painting, revising, and repainting, **Svenja Deininger** (b. 1974; Vienna, Austria) reveals abstract compositions defined by layered planes of rich colors, subtle textures, and delicate patterns. In her vibrant, kaleidoscopic paintings, **Thalita Hamaoui** (b. 1981; São Paulo, Brazil) imagines lush, fantastical landscapes. Drawing on her upbringing in the rural American South, **Allison Janae Hamilton** (b. 1984; Lexington, KY) weaves themes of environmental justice, folklore, mythology, and the contemporary legacies of colonization and enslavement into her multidisciplinary practice. Throughout his materially innovative and richly conceptual practice, **Jay Heikes** (b. 1975; Princeton,



Mary Lovelace O'Neal, *Tillie, Lassie, and Where Is the Don?* [detail], 1992–1993

NJ) continuously reimagines an atlas of signs, symbols, and stories, largely of his own devising. In intimate, intuitive paintings, **Jammie Holmes** (b. 1984; Thibodaux; LA) captures poignant narratives of Black families, communities, and traditions in the American South.

A dynamic force in American painting since the 1960s, **Mary Lovelace O'Neal** (b. 1942; Jackson, MS) draws on a broad range of influences—from Minimalism to Abstract Expressionism—in a practice that parses concerns of race and gender while remaining fully immersed in conceptual and metaphysical investigations of joy, exuberance, and the sublime. In a practice characterized by focused, repetitive, often labor-intensive techniques and processes, **Dashiell Manley** (b.1983; Fontana, California) manifests various psychological states—from anxiety to meditative calm—on canvas. In recent paintings, **Suzanne McClelland** (b. 1959; Jacksonville, FL) examines the visual, semantic, and acoustic dimensions of language, parsing the limitations and malleability of communication, the impact of technology on interpreting information, and the mechanics of translation. In pensive, cinematic portraits, **Danielle Mckinney** (b. 1981; Montgomery, AL) captures solitary female protagonists in moments of leisure and

respite. Conceptual artist **Sarah Meyohas** (b. 1991, New York, NY) considers the production of value, the nature of exchange, and the romantic resonance of the sublime in a practice that seeks to reveal the systems—both innate and manufactured—that govern contemporary society.

Deploying the visual languages of minimalism and geometric abstraction and a stark, limited color palette, **Serge Alain Nitegeka** (b. 1983; Rwanda) reappropriates modernism's formal preoccupations with color, line, and shape to examine the lingering effects—both personal and political—of forced migration, displacement, and statelessness. Imbued with autobiographical details, art historical references, and the artifacts of daily life, the paintings of **Celeste Rapone** (b. 1985; New Jersey) embody the anxiety and longing inherent to the millennial condition. Throughout the intimate, atmospheric paintings of **Hannah van Bart** (b. 1963; Oud-Zuilen, Maarssen, the Netherlands), haunting landscapes emerge from painterly fogs while imagined figures penetrate viewers with hypnotic, longing gazes. Throughout paintings, works on paper, ceramics, and site-specific mural and sound installations, **Michaela Yearwood-Dan** (b. 1994; London, UK) endeavors to build spaces of queer community, abundance, and joy. ■



GHADA AMER

BIG RUMI, 2024

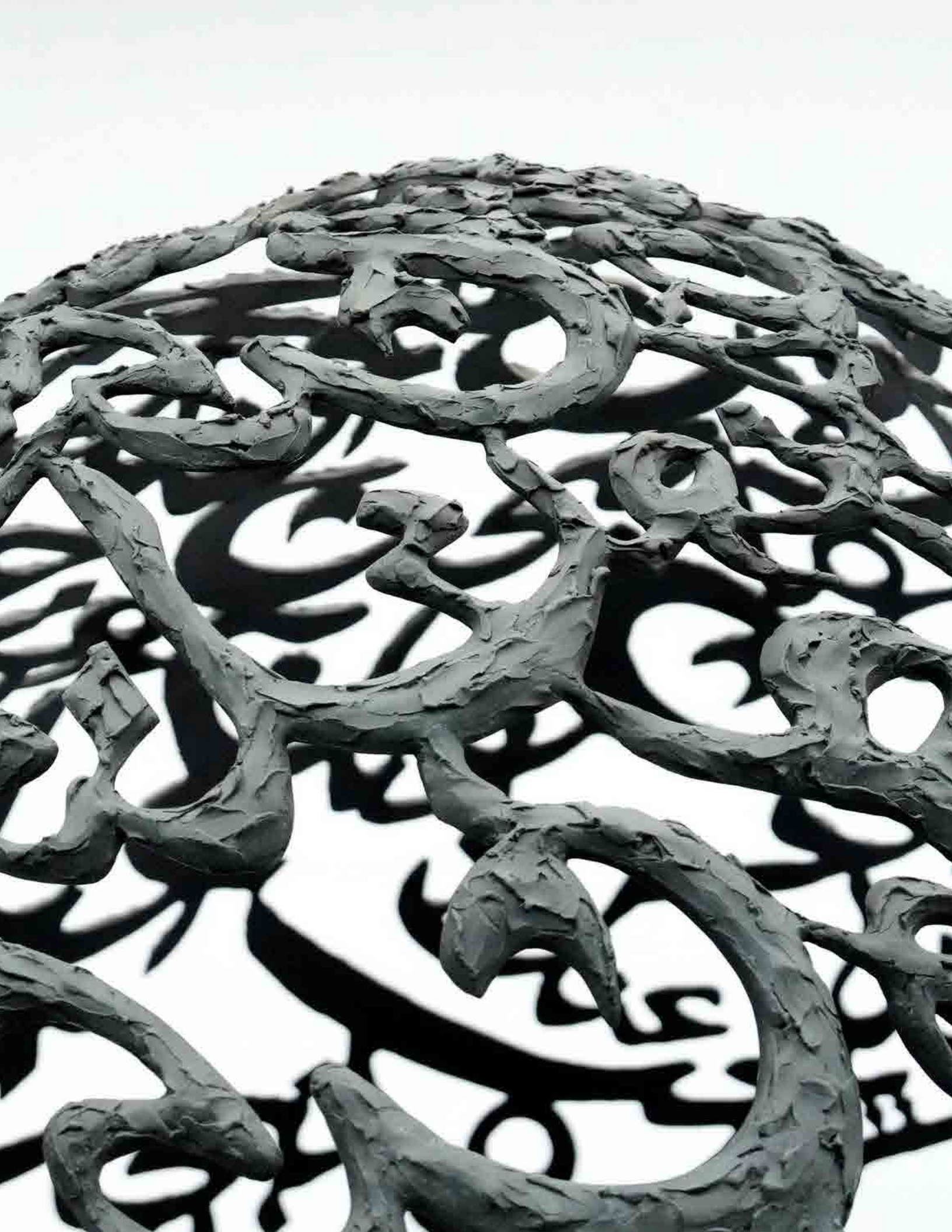
Cast bronze

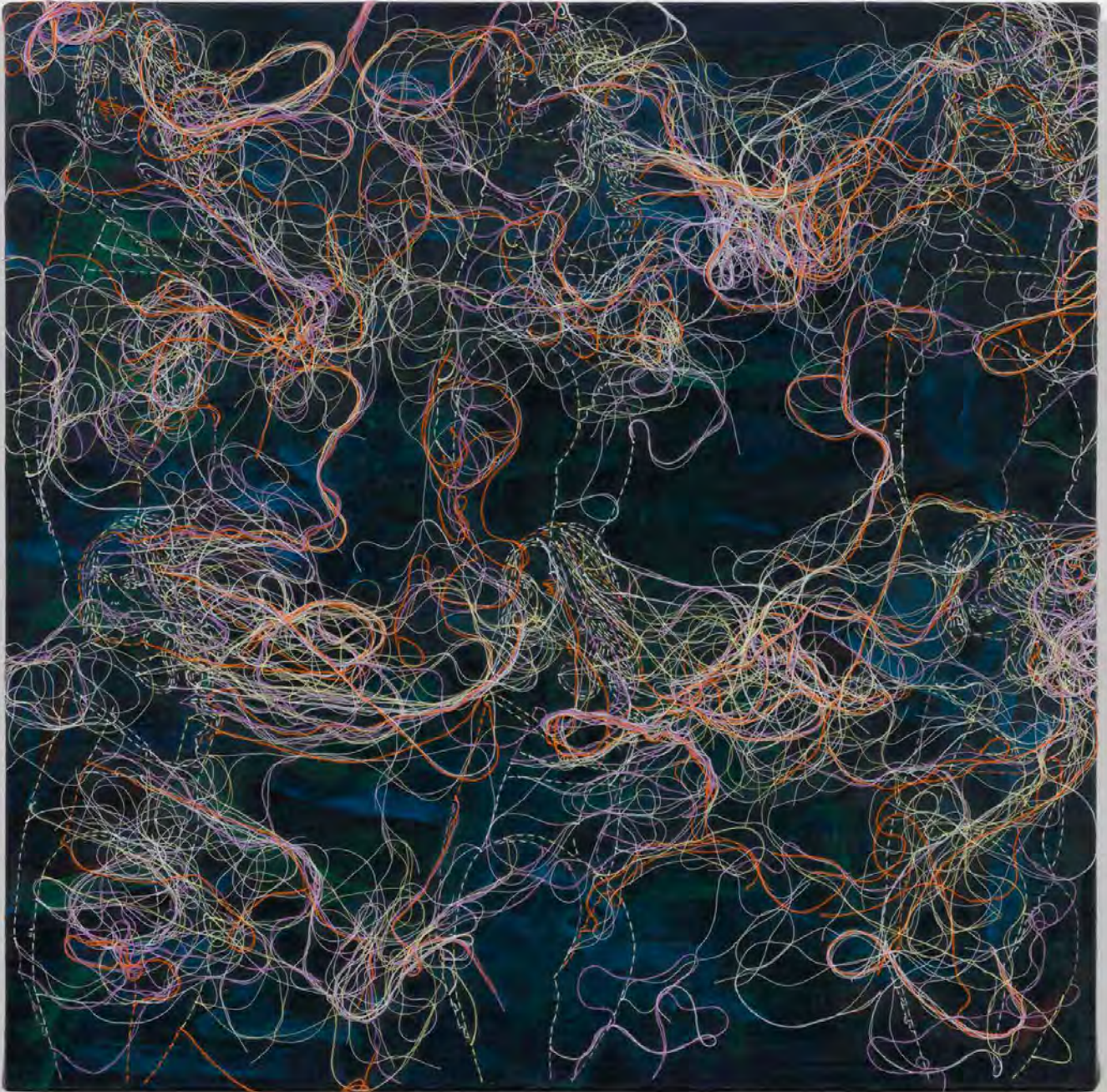
73 x 75 x 78 inches

185.4 x 190.5 x 198.1 cm

GHA.21091

\$ 500,000





GHADA AMER

A night at the boat - RFGA, 2024

Acrylic, embroidery and gel medium on canvas

20 x 20 inches

50.8 x 50.8 cm

GHA.21400

\$ 125,000

On Reserve



GINA BEAVERS

Blue gingham still life (pie and casserole covers, crib sheets), 2024

Oil, acrylic, putty, paper pulp, foam, and wood stain on panel

60 x 45 1/2 x 7 inches

152.4 x 115.6 x 17.8 cm

GBE.21131

\$ 45,000



GINA BEAVERS

Ivory Blanket stack, 2024

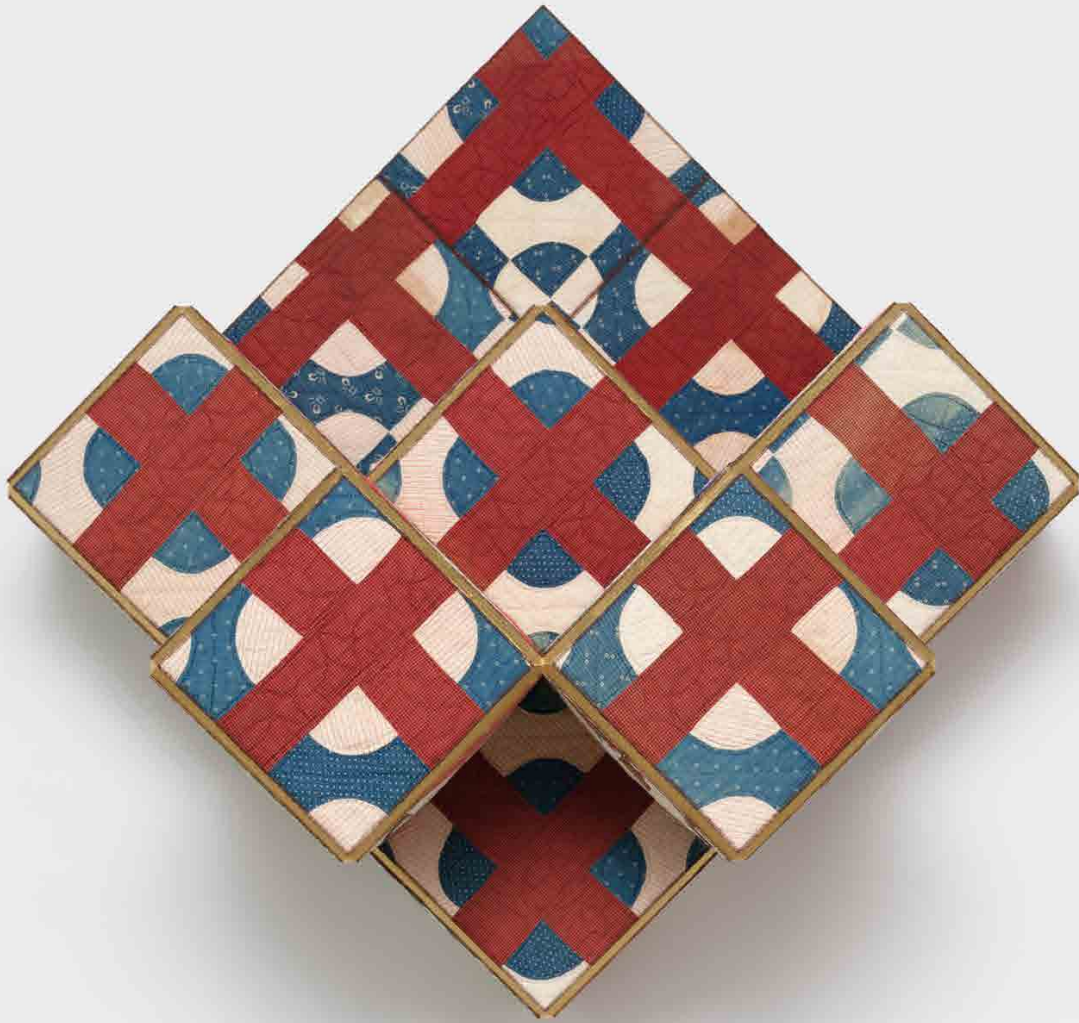
Oil, foam coat, paper pulp, foam, and wood stain on panel

42 3/4 x 30 1/2 x 6 inches

108.6 x 77.5 x 15.2 cm

GBE.21373

\$ 30,000



SANFORD BIGGERS

Crossroad Square, 2024

Antique quilt, birch plywood, gold leaf

53 3/4 x 54 1/2 x 26 inches

136.5 x 138.4 x 66 cm

SB.21239

\$ 150,000





SANFORD BIGGERS

Untitled, 2024

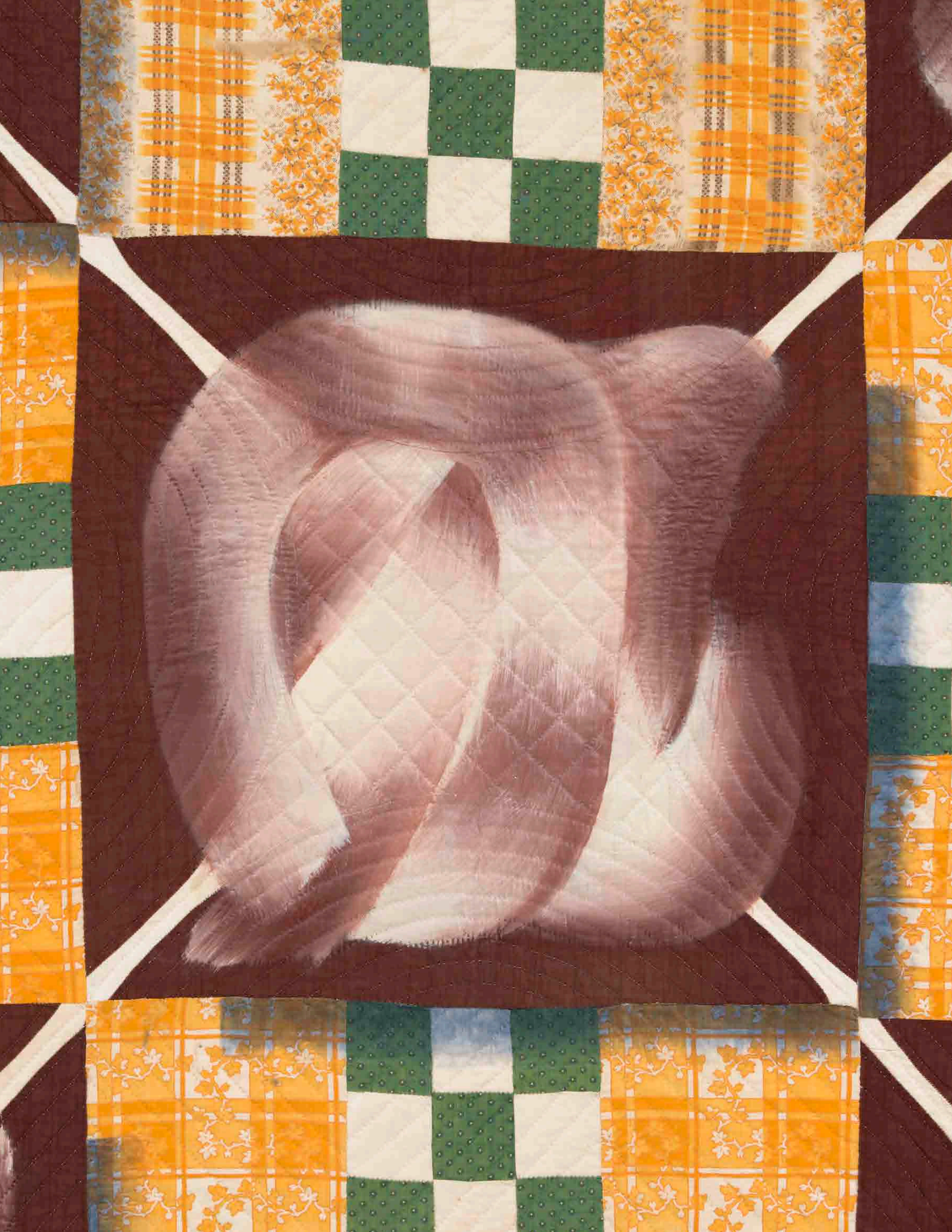
Quilt

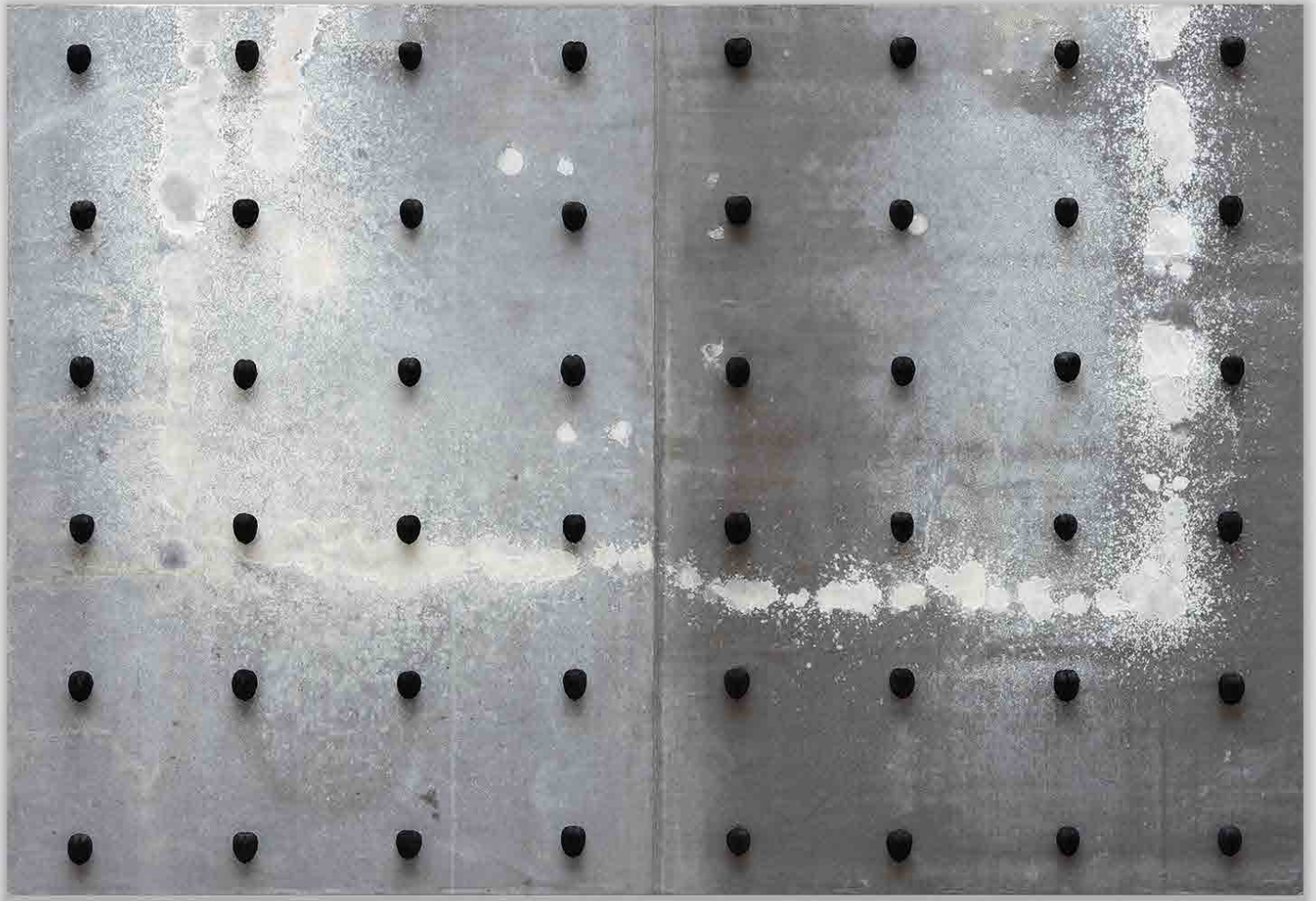
81 x 81 x 1 1/4 inches

205.7 x 205.7 x 3.2 cm

SB.21325

\$ 160,000





PIER PAOLO CALZOLARI

Senza titolo, 2016

Lead, dye, burnt walnuts

47 1/4 x 68 7/8 x 3 1/8 inches

120 x 175 x 8 cm

PPC.21441

€ 275,000

PIER PAOLO CALZOLARI

SENZA TITOLO, 2016

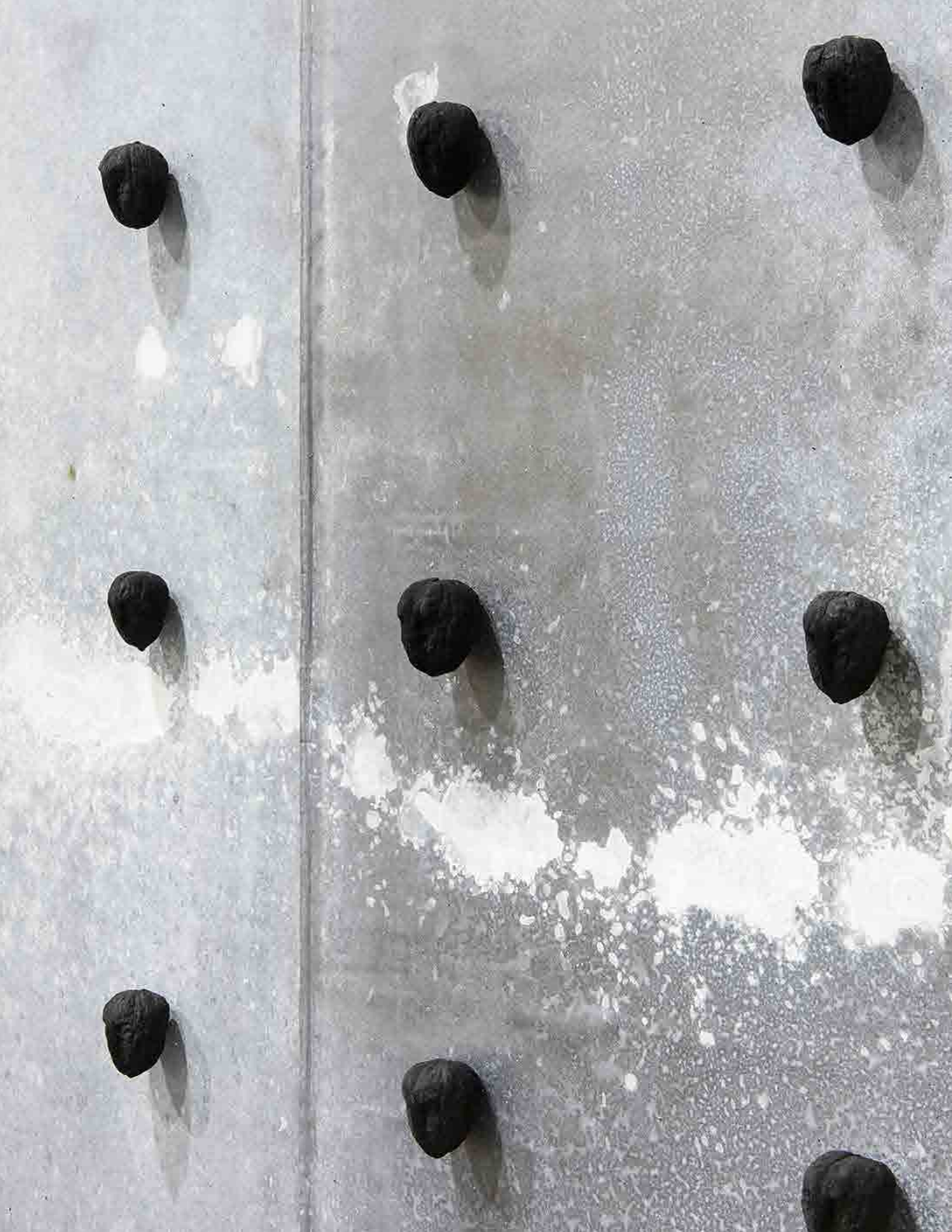
"Calzolari's sculptures seem based on an ancient, alchemical science, yet precious materials such as gold are scarce in his works, which seem pervaded by an indigent simplicity. And so the challenge becomes even greater: how does one reach enlightenment by way of dull, heavy material such as lead?"

– curator Massimiliano Gioni

Calzolari's lead works exemplify his longstanding interest in humble materiality and notions of the alchemical. While lead, by its very nature, is resistant to corrosion, Calzolari nevertheless exposes it to the elements, allowing natural processes to strip away the smooth surface of the metal. With *Senza Titolo* (2016), Calzolari uses burned walnuts to build texture and depth atop the atmospheric lead surface of the work, exploring themes of life, death, and, regeneration in a potent and hopeful reflection on the cyclical state of nature. Work by Calzolari is also currently on view in *Arte Povera*, a major survey of the post-war movement curated by Carolyn Christov-Bakargiev at the Bourse de Commerce in Paris, France. ■



Pier Paolo Calzolari, *Senza Titolo* [detail], 2016



MARIANNE BOESKY GALLERY



PIER PAOLO CALZOLARI

Senza titolo, 2022

Salt, pigment, seashell, fire, flannel on wood

19 7/8 x 21 3/4 x 4 inches

50.5 x 55.2 x 10.2 cm

PPC.19605

\$ 85,000

MARIANNE BOESKY GALLERY



PIER PAOLO CALZOLARI

Untitled, 2021

Salt, pigments, oil pastels, oyster, steel, lead on wood

39 3/8 x 19 3/4 x 4 1/8 inches

100 x 50 x 10.5 cm

PPC.19075

\$ 110,000





MARTYN CROSS

My Shadow Ran Beside Me, 2024

Oil on flax linen

8 x 12 inches

20.3 x 30.5 cm

MRC.21413

\$ 8,000



MARTYN CROSS

Transcendental Glass, 2024

Oil and sand on flax linen

34 x 48 inches

86.4 x 121.9 cm

MRC.21414

\$ 30,000



SVENJA DEININGER

Untitled, 2024

Oil on linen

57 1/8 x 57 1/8 inches

145 x 145 cm

SVD.21349

\$ 65,000

ON VIEW IN NEW YORK

SVENJA DEININGER: *CALVAIRATE*

NOVEMBER 22 – DECEMBER 21, 2024

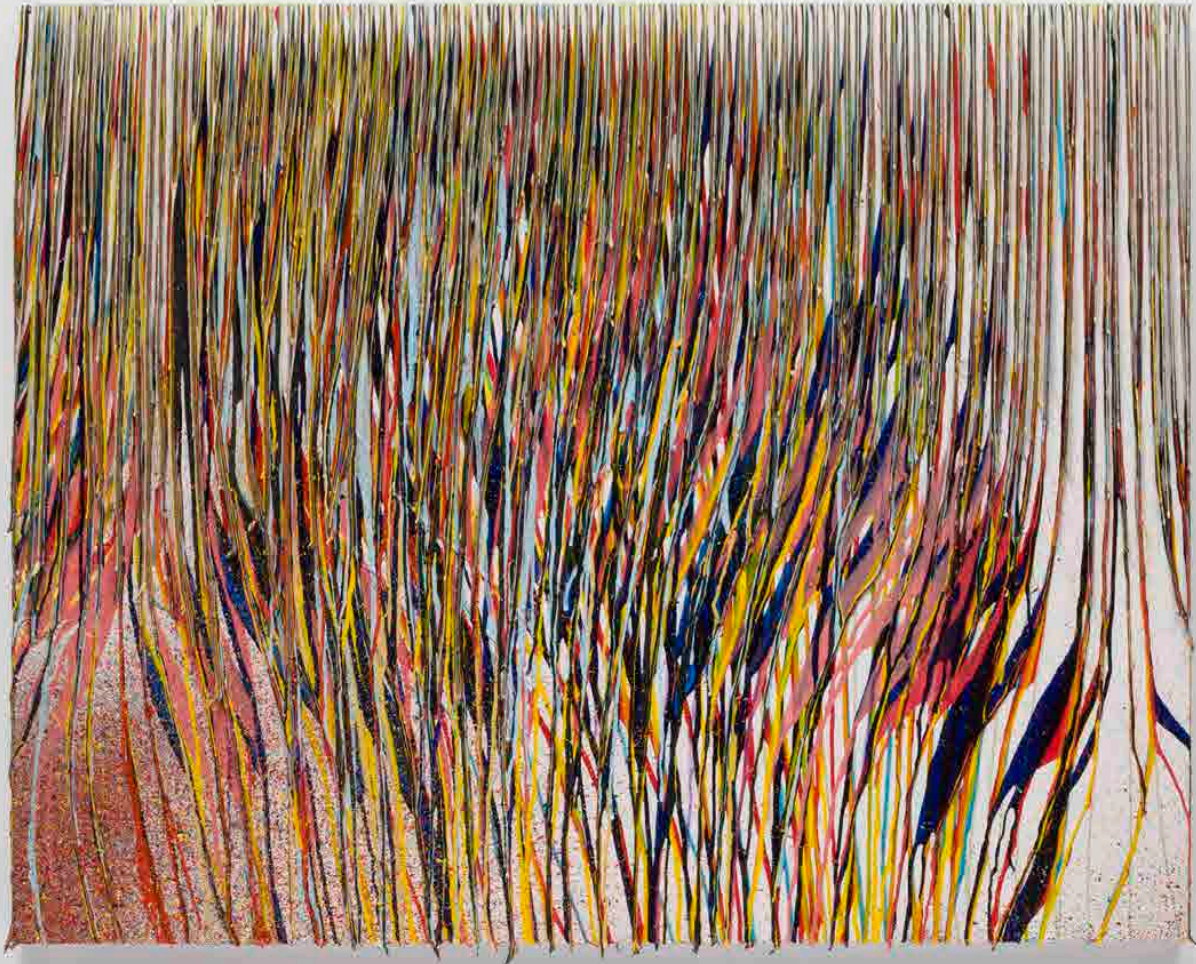
MARIANNE BOESKY GALLERY
509 WEST 24TH STREET, NEW YORK, NY

With *Calvairate*, Deininger presents a new suite of untitled paintings, developed concurrently over the course of the past year in her Milan studio. With these paintings, Deininger builds upon an earlier body of work, borrowing shapes, patterns, and colors she has used before. Formed by gently curving vertical lines and rounded corners and subtle cross-hatching, these visual motifs appear and reappear throughout the exhibition—modulating slightly upon each recurrence. Rich, saturated hues—indigo and cerulean, crimson and maroon, chartreuse—appear throughout the work, lending these paintings a concreteness unusual for Deininger’s work. ■

[VIEW DETAILS](#)



Svenja Deininger, Untitled [detail], 2024



THE HAAS BROTHERS

BeWinda Carlisle, 2024

Acrylic on canvas

48 1/2 x 60 x 3 1/4 inches

123.2 x 152.4 x 8.3 cm

HBR.21398

\$ 50,000





THE HAAS BROTHERS

Zack Zephyron, 2024

Acrylic on canvas

50 x 36 x 2 1/2 inches

127 x 91.4 x 6.3 cm

HBR.21444

\$ 40,000





THE HAAS BROTHERS

Gusty Springfield, 2024

Acrylic on canvas
17 x 11 1/2 x 2 inches
43.2 x 29.2 x 5.1 cm
HBR.21445

\$ 20,000



THE HAAS BROTHERS

Rob Blowe, 2024

Acrylic on canvas
13 1/4 x 14 1/4 x 2 3/4 inches
33.7 x 36.2 x 7 cm
HBR.21446

\$ 20,000

ON VIEW IN MIAMI

HAAS BROTHERS

THE STRAWBERRY TREE, 2023

DESIGN MIAMI

DECEMBER 3–8, 2024

CONVENTION CENTER DRIVE & 19TH STREET

MIAMI BEACH, FL

The Haas Brothers—twins Nikolai and Simon—continue their ongoing investigation of the slippery divide between art and design with *The Strawberry Tree* (2023), on view at Design Miami as a co-presentation between Marianne Boesky Gallery and R & Company. The life-size, cast-bronze tree—adorned with intricate, beaded foliage and glowing, blown-glass strawberries—was commissioned for the artists' recent solo exhibition at the Nasher Sculpture Center in Dallas, TX. "We like to skew things just a little bit, so you know that they're not reality, even though they feel so palpably almost real," Nikolai Haas said. "Like you look at this thing and you go, is that real? It's obviously not. You can't grow strawberries on a tree. That's the point." ■



The Haas Brothers,
The Strawberry Tree [detail], 2023



THE HAAS BROTHERS

The Strawberry Tree, 2023

Bronze, venetian glass beads, hand-blown glass, marble

168 x 168 x 168 inches

426.7 x 426.7 x 426.7 cm

HBR.20035

\$ 700,000



THALITA HAMAOU

Travessia, 2024

Oil and oil stick on linen

63 x 82 5/8 inches

160 x 210 cm

THA.21329

\$32,000

On Reserve





ALLISON JANA E HAMILTON

Garden Mask with Open Face, 2024

Vintage fencing mask, wooden flowers, resin

16 1/2 x 12 x 8 inches

41.9 x 30.5 x 20.3 cm

AJH.21056

Sold



UPCOMING IN NEW YORK

ALLISON JANAE HAMILTON: *CELESTINE*

JANUARY 30 – MARCH 8, 2025

MARIANNE BOESKY GALLERY

509 WEST 24TH STREET, NEW YORK, NY

With *Celestine*, the artist's forthcoming solo exhibition with Marianne Boesky Gallery, Allison Janae Hamilton debuts new explorations in narrative film, painting, and bronze sculpture—drawing on her upbringing in the rural American South and weaving themes of environmental justice, folklore, mythology, and the contemporary legacies of colonization and enslavement. ■

[VIEW DETAILS](#)





JAY HEIKES

Department of Seagulls, 2024

Bronze, stone, resin, stainless steel, concrete, oak

Overall: 90 3/4 x 46 1/2 x 45 inches

230.5 x 118.1 x 114.3 cm

JH.20553

\$ 150,000

JAY HEIKES

DEPARTMENT OF SEAGULLS, 2024

“No matter how avant-garde you strive to be, there is always a seagull waiting to steal your lunch when you find yourself at your most satisfied and unsuspecting. Call it the moment when you are reminded that the natural world has the upper hand.”

– Jay Heikes

With his monumental *Department of Seagulls* (2024), Jay Heikes traces the history of humanity through materials: a stone-age slab supports a bronze-age cast sea lion; on its nose, the sea lion balances a Brancusian, wood-age column; a cement-age sphere rests atop the column; a poly-resin seagull, marking our current material era, perches atop the concrete sphere. With *Department of Seagulls*, Heikes alludes to Marcel Broodthaers’s infamous 1968 institutional parody, the *Department of Eagles*—a fictitious department within the Museum of Modern Art. In Heikes’s hands, the facetious avian bureau becomes a reminder that the natural world always wins. Ultimately, the work is a meditation on both derivation and the absurdity of creation itself. ■



Jay Heikes, *Department of Seagulls* [detail], 2024



JAMMIE HOLMES

Black Butterfly, 2024

Acrylic and glitter on linen

48 x 48 inches

121.9 x 121.9 cm

JHO.21218

\$ 45,000

On Reserve



ON VIEW IN NEW YORK

JAMMIE HOLMES: *MORNING THOUGHTS*

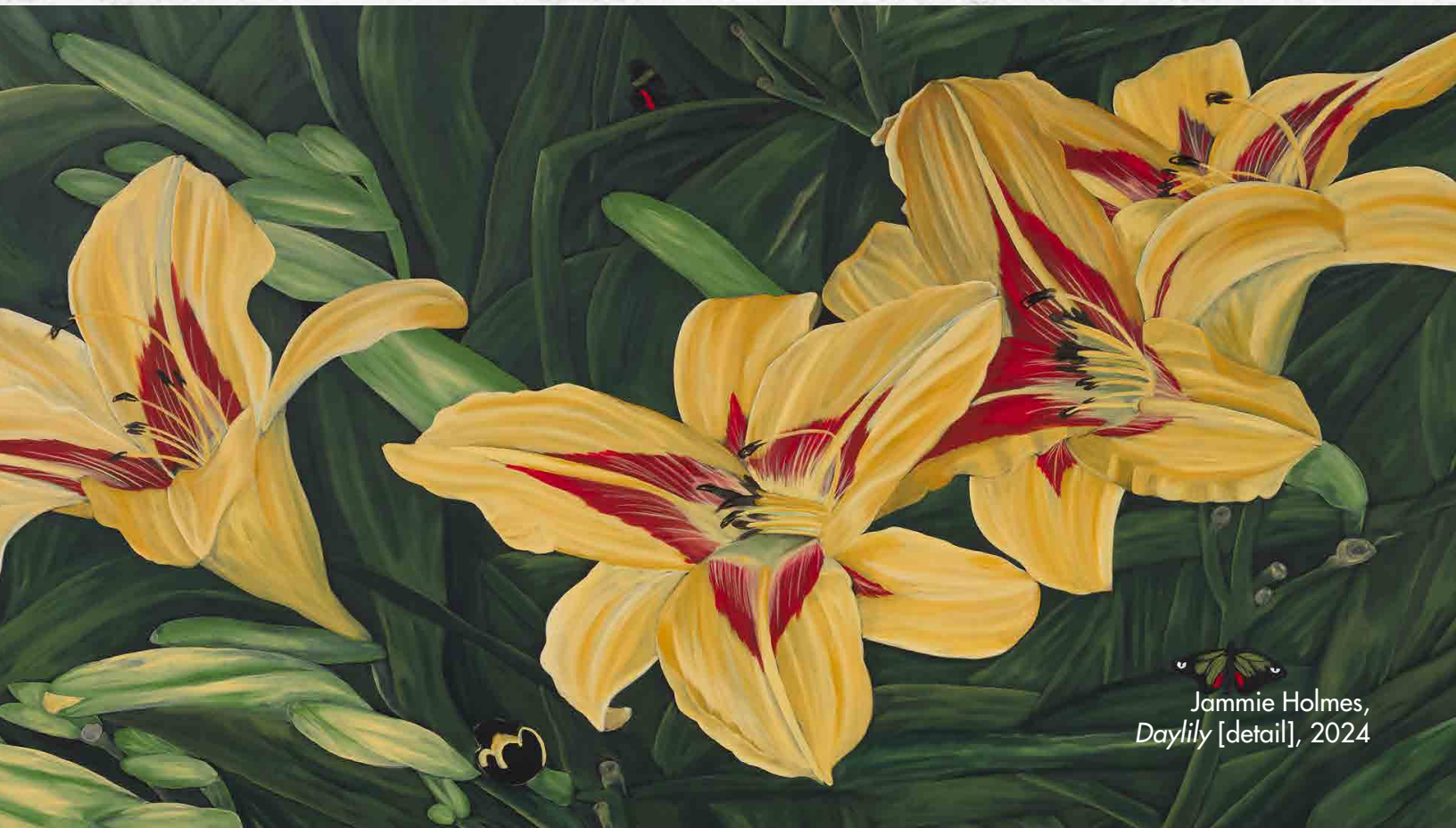
THROUGH DECEMBER 21, 2024

MARIANNE BOESKY GALLERY

507 WEST 24TH STREET, NEW YORK, NY

With *Morning Thoughts*, Jammie Holmes probes the symbolic power of flowers. Mining traditions of landscape and still life, Holmes renders close-cropped daylilies in brilliant golds, burnt oranges, fiery reds and enchanting morning glories in rich, regal purples growing in gardens or lovingly arranged in vases. Due to the nature of their blooming process, both morning glories and daylilies—flowers Holmes associates with his childhood and notions of home—have come to symbolize, at various turns, death and rebirth, the transience of time, the fleeting nature of life, new beginnings, and a spirit of resistance. The flowers in Holmes's garden embody all of this allegorical power; they're also an homage to his family and friends, to his heroes, to those who lost their lives too soon, to those who died fighting for freedom. ■

[VIEW DETAILS](#)



Jammie Holmes,
Daylily [detail], 2024



JAMMIE HOLMES

Fresh Picked, 2024

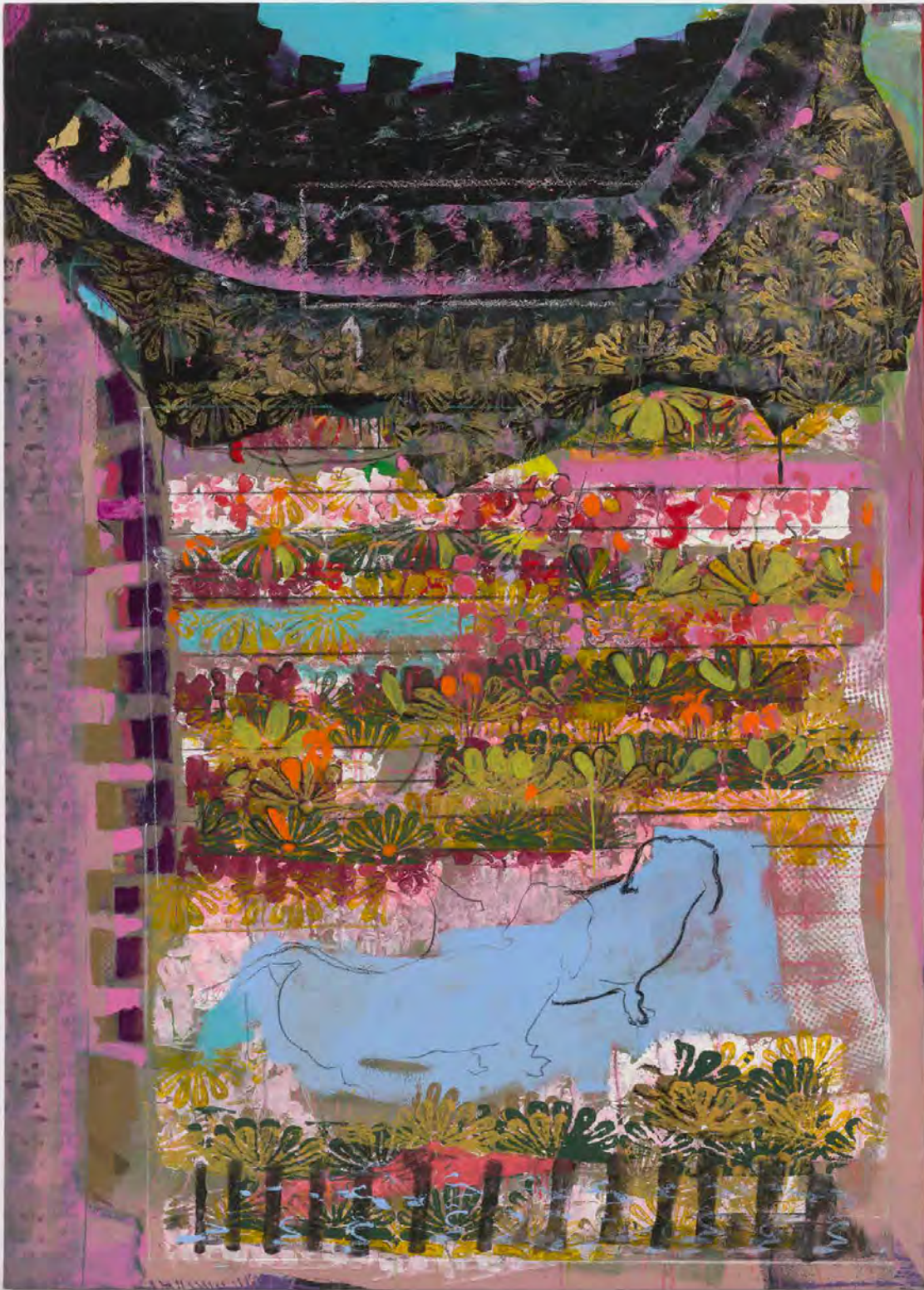
Acrylic and glitter on canvas

90 x 48 inches

228.6 x 121.9 cm

JHO.21220

\$ 65,000



MARY LOVELACE O'NEAL

Tillie, Lassie, and Where Is the Don?, 1992–1993

Mixed media on canvas

84 x 60 inches

213.4 x 152.4 cm

MLO.20967

\$ 975,000

On Reserve

MARY LOVELACE O'NEAL

TILLIE, LASSIE, AND WHERE IS THE DON?

"[Mary Lovelace O'Neal] also thinks of her paintings and drawings as a place. She wants the viewer to be able to walk into the painting and to assume a role there, to engage with the characters that she has created. She playfully imagines that her viewer can become a 'line, a pig, a butterfly' or even her 11 year-old dachshund, Tillie."

– art critic Lilly Wei

In the 1990s, subtle, repeated floral motifs—daisies, asters, calla lilies, daffodils, anthurium—began to appear in Mary Lovelace O'Neal's paintings. These flowers spring forth from rhythmically patterned backgrounds—reminiscent of printmaking processes or traditional textiles—that seem as if they were made by the artist diligently pressing paint into the surface of the canvas. With *Tillie, Lassie, and Where is the Don?* (1992–1993), Lovelace O'Neal uses this repeated linear patterning to create a sense of architectural space on canvas, the roof smattered with dark paint while turquoise sky peeks out at the very top of the image.

Within this greenhouse of sorts, Lovelace O'Neal sketches a small dog in a loose, black outline, half the form repeated again in a darker, firmer line—as if to signify movement. Fictional characters—human, animal, or frequently bearing traits of both—appear throughout Lovelace O'Neal's oeuvre. But the animal here—with its long body, short legs, floppy ears, and a thin, wagging tail—is recognizably Tillie, the beloved dachshund of Lovelace O'Neal and her husband, the Chilean painter Patricio Moreno Toro. In a uniquely personal gesture for the artist, Lovelace O'Neal seems to invite the viewer to step forth into the vibrant flowered realm of *Tillie, Lassie, and Where is the Don?*, to lean down and pat Tillie on the head as they explore the world she has created. ■



Mary Lovelace O'Neal, *Tillie, Lassie, and Where Is the Don?* [detail], 1992–1993





DASHIELL MANLEY

sometimes skipping steps, 2024

Oil on linen

49 1/4 x 61 inches

125.1 x 154.9 cm

DAM.21196

\$ 38,000



SUZANNE MCCLELLAND

cry me a river, 2024

Oil on canvas

102 x 102 inches

259.1 x 259.1 cm

SMC.21411

\$ 110,000





SUZANNE MCCLELLAND

Seeing Reds - (If you were me if i were you), 2024

Oil on canvas

60 x 72 1/8 inches

152.4 x 183.2 cm

SMC.21410

\$ 65,000



SARAH MEYOHAS
Interference #25, 2024
Holograms, mirrored glass, aluminum
28 5/8 x 62 1/4 inches
72.7 x 158.1 cm
SME.21269

\$ 295,000



WATCH VIDEO ACTIVATION OF
INTERFERENCE #25

ON VIEW IN MIAMI

SARAH MEYOHAS

INTERFERENCE #18

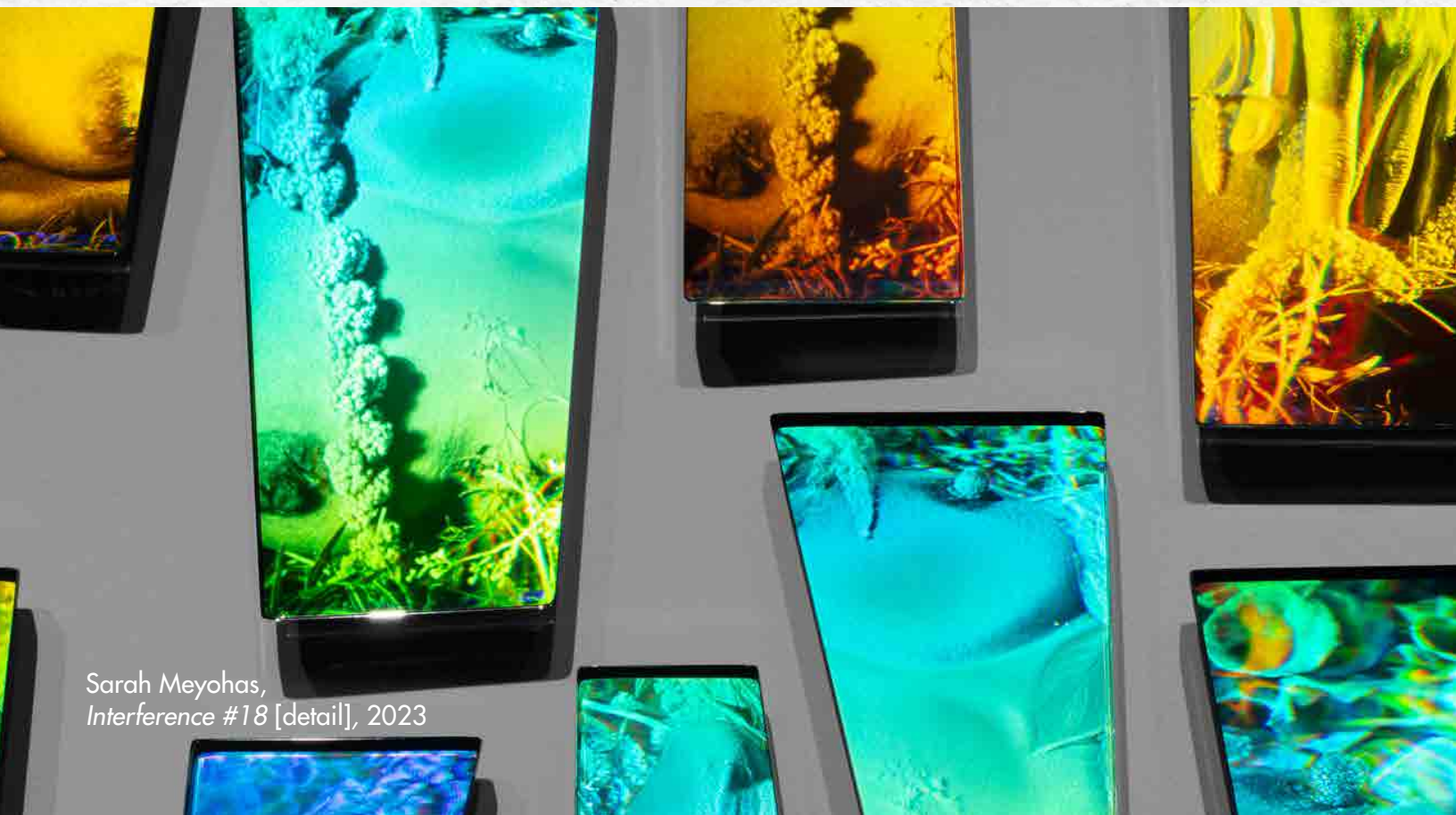
MERIDIANS | BOOTH M16

DECEMBER 3–8, 2024

ART BASEL MIAMI BEACH

MIAMI BEACH CONVENTION CENTER

With *Interference #18*, Sarah Meyohas layers magnified imagery of plant matter with images of a nude female form, laying bare the connections between plant matter and bodies as coexisting living organisms. At fourteen-feet wide and comprising more than thirty trapezoidal panels, *Interference #18* is perhaps Meyohas's most explicit engagement with the complex dynamics of human life in an increasingly technological society. Fractured and flickering, this abstracted, sensorial experience of the body serves as a reminder that the natural world is its own form of technology. ■



Sarah Meyohas,
Interference #18 [detail], 2023



SARAH MEYOHAS

Interference #18, 2023

Holograms, mirrored glass, aluminum

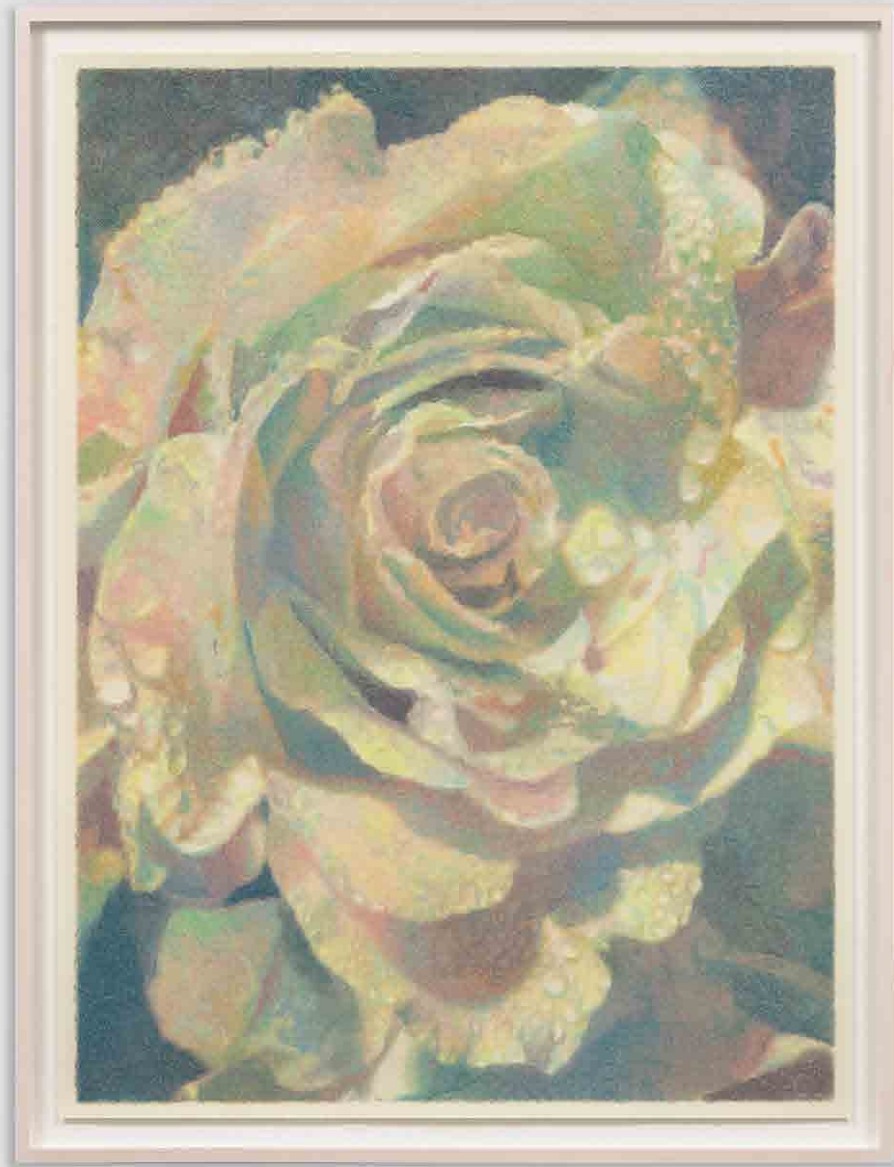
31 1/2 x 169 1/4 x 1 1/2 inches

80 x 429.9 x 3.8 cm

SME.20057

\$ 550,000

WATCH VIDEO ACTIVATION OF
INTERFERENCE #18



SARAH MEYOHAS

The Irreplaceable One, 2024

Pastel on paper

Paper: 54 x 39 3/4 inches, 137.2 x 101 cm

Frame: 58 1/8 x 44 1/4 inches, 147.6 x 112.4 cm

SME.21334

\$ 30,000



SARAH MEYOHAS

Tender Moment in Continual Departure, 2024

Pastel on paper

Paper: 54 x 39 3/4 inches, 137.2 x 101 cm

Frame: 58 1/8 x 44 1/8 inches, 147.6 x 112.1 cm

SME.21339

\$ 30,000





DANIELLE MCKINNEY

Moth to a Flame, 2024

Oil on linen

36 x 24 inches

91.4 x 61 cm

DMC.21374

\$130,000

On Reserve





SERGE ALAIN NITEGEKA

Displaced Peoples in Situ: Studio Study XXVIII, 2024

Paint on canvas

40 1/2 x 32 3/4 x 2 3/4 inches

103 x 83.2 x 7 cm

SAN.21377

\$ 32,000



UPCOMING IN NEW YORK

SERGE ALAIN NITEGEKA: *CONFIGURATIONS IN BLACK*

JANUARY 30—MARCH 8, 2025

MARIANNE BOESKY GALLERY

507 WEST 24TH STREET, NEW YORK, NY

For *Configurations in Black*—the artist's fifth solo exhibition with Marianne Boesky Gallery—Serge Alain Nitegeka evokes the physical and emotional experience of forced migration. Deploying the visual languages of minimalism and geometric abstraction in a newly expanded color palette, Nitegeka reappropriates modernism's formal preoccupations with color, line, and shape to examine the lingering effects—both personal and political—of displacement and statelessness. ■

[VIEW DETAILS](#)



Serge Alain Nitegeka,
Displaced Peoples in Situ: Studio Study XX, 2023



SERGE ALAIN NITEGEKA

Displaced Peoples in Situ: Studio Study XXX, 2024

Paint on canvas

64 1/8 x 72 x 2 3/4 inches

163 x 183 x 7 cm

SAN.21277

\$ 48,000



CELESTE RAPONE

Tablescape, 2024

Oil on canvas

46 x 54 inches

116.8 x 137.2 cm

CRP.21317

Sold





HANNAH VAN BART

Untitled, 2024

Oil on linen

29 1/2 x 39 3/8 inches

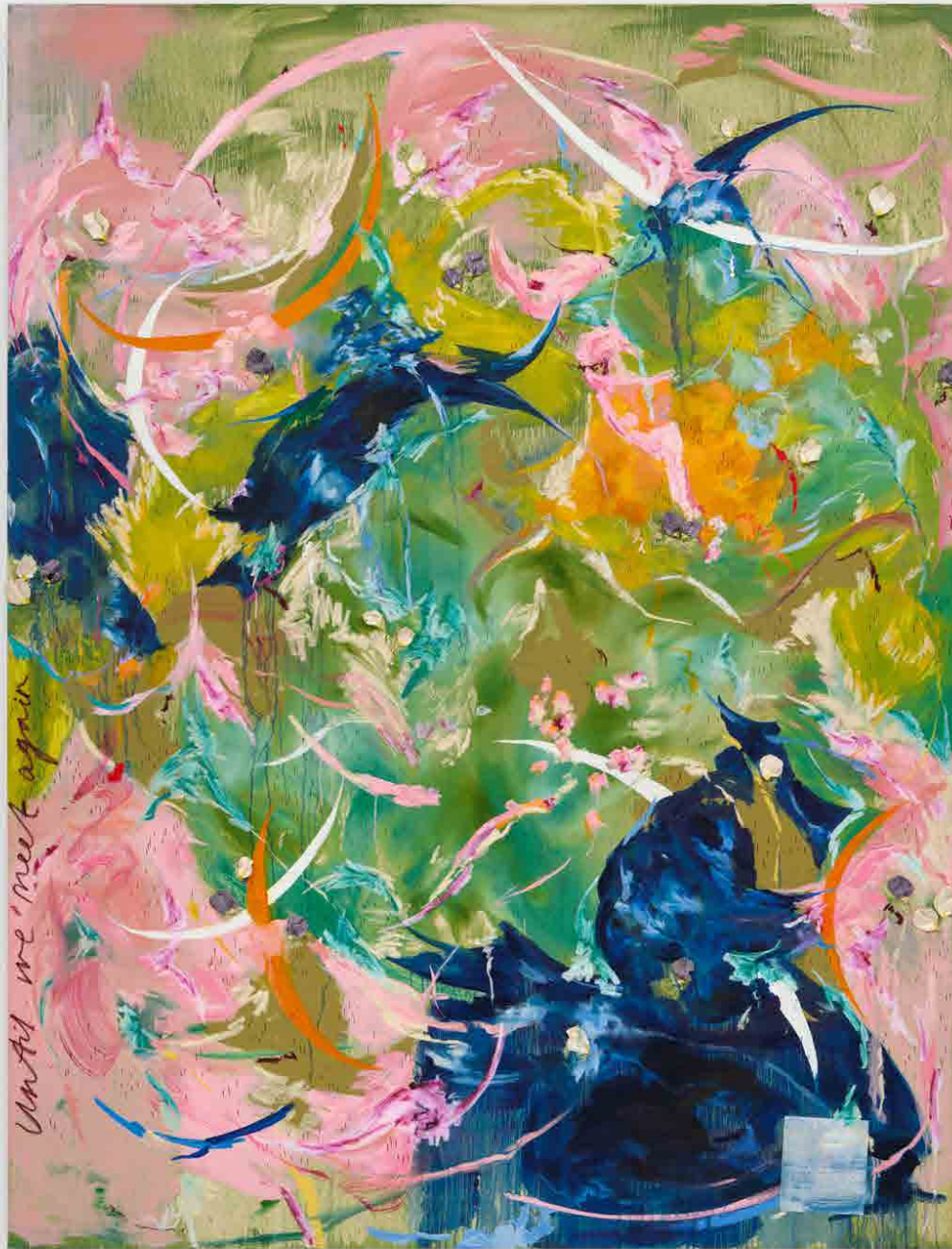
75 x 100 cm

HVB.21463

\$ 40,000

On Reserve





MICHAELA YEARWOOD-DAN

My sugah, my honey, my tenda lovah, 2024

Oil, paper, and earthenware ceramics on canvas

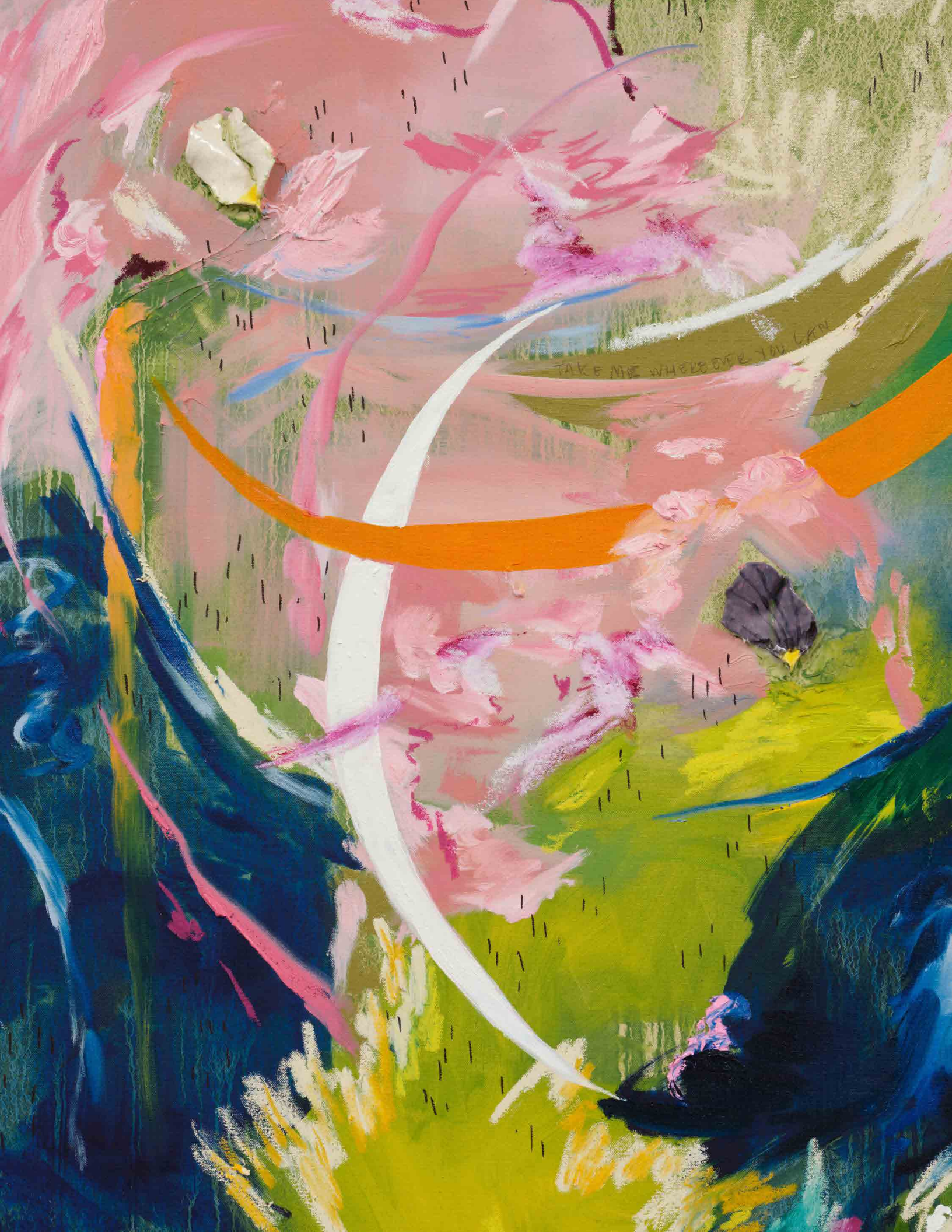
82 5/8 x 63 inches

210 x 160 cm

MYD.21322

\$ 150,000

On Reserve



ART BASEL MIAMI BEACH

CHECKLIST



GHADA AMER

BIG RUMI, 2024
Cast bronze
73 x 75 x 78 inches
185.4 x 190.5 x 198.1 cm
GHA.21091

\$ 500,000



GHADA AMER

A night at the boat - RFGA, 2024
Acrylic, embroidery and gel medium on canvas
20 x 20 inches
50.8 x 50.8 cm
GHA.21400

\$ 125,000
On Reserve



GINA BEAVERS

Blue gingham still life (pie and casserole covers, crib sheets), 2024
Oil, acrylic, putty, paper pulp, foam, and wood stain on panel
60 x 45 1/2 x 7 inches
152.4 x 115.6 x 17.8 cm
GBE.21131

\$ 45,000



GINA BEAVERS

Ivory Blanket stack, 2024
Oil, foam coat, paper pulp, foam, and wood stain on panel
42 3/4 x 30 1/2 x 6 inches
108.6 x 77.5 x 15.2 cm
GBE.21373

\$ 30,000



SANFORD BIGGERS

Crossroad Square, 2024
Antique quilt, birch plywood, gold leaf
53 3/4 x 54 1/2 x 26 inches
136.5 x 138.4 x 66 cm
SB.21239

\$ 150,000

**SANFORD BIGGERS**

Untitled, 2024
 Quilt
 81 x 81 x 1 1/4 inches
 205.7 x 205.7 x 3.2 cm
 SB.21325

\$ 160,000

**PIER PAOLO CALZOLARI**

Senza titolo, 2016
 Lead, dye, burnt walnuts
 47 1/4 x 68 7/8 x 3 1/8 inches
 120 x 175 x 8 cm
 PPC.21441

€ 275,000

**PIER PAOLO CALZOLARI**

Senza titolo, 2022
 Salt, pigment, seashell, fire, flannel on wood
 19 7/8 x 21 3/4 x 4 inches
 50.5 x 55.2 x 10.2 cm
 PPC.19605

\$ 85,000

**PIER PAOLO CALZOLARI**

Untitled, 2021
 Salt, pigments, oil pastels, oyster, steel, lead on wood
 39 3/8 x 19 3/4 x 4 1/8 inches
 100 x 50 x 10.5 cm
 PPC.19075

\$ 110,000

**MARTYN CROSS**

My Shadow Ran Beside Me, 2024
 Oil on flax linen
 8 x 12 inches
 20.3 x 30.5 cm
 MRC.21413

\$ 8,000

**MARTYN CROSS**

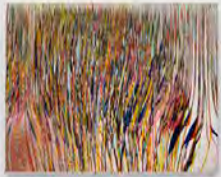
Transcendental Glass, 2024
 Oil and sand on flax linen
 34 x 48 inches
 86.4 x 121.9 cm
 MRC.21414

\$ 30,000

**SVENJA DEININGER**

Untitled, 2024
 Oil on linen
 57 1/8 x 57 1/8 inches
 145 x 145 cm
 SVD.21349

\$ 65,000

**THE HAAS BROTHERS**

BeWinda Carlisle, 2024
 Acrylic on canvas
 48 1/2 x 60 x 3 1/4 inches
 123.2 x 152.4 x 8.3 cm
 HBR.21398

\$ 50,000

**THE HAAS BROTHERS**

Zack Zephyron, 2024
 Acrylic on canvas
 50 x 36 x 2 1/2 inches
 127 x 91.4 x 6.3 cm
 HBR.21444

\$ 40,000

**THE HAAS BROTHERS**

Breeze Witherspoon, 2024
 Acrylic on canvas
 42 x 30 x 3 inches
 106.7 x 76.2 x 7.6 cm
 HBR.21399

\$ 35,000

**THE HAAS BROTHERS**

Gusty Springfield, 2024
 Acrylic on canvas
 17 x 11 1/2 x 2 inches
 43.2 x 29.2 x 5.1 cm
 HBR.21445

\$ 20,000

**THE HAAS BROTHERS**

Rob Blowe, 2024
 Acrylic on canvas
 13 1/4 x 14 1/4 x 2 3/4 inches
 33.7 x 36.2 x 7 cm
 HBR.21446

\$ 20,000

**THE HAAS BROTHERS**

\$ 700,000

The Strawberry Tree, 2024

Bronze, venetian glass beads, hand-blown glass, marble

168 x 168 x 168 inches

426.7 x 426.7 x 426.7 cm

HBR.20035

**THALITA HAMAOU**

Sold

A mãe da noite, 2024

Signed and dated (verso)

Oil and oil stick on canvas

59 x 49 1/4 inches

150 x 125 cm

THA.21253

**THALITA HAMAOU**

Sold

Rosário Oeste, 2024

Oil and oil stick on linen

59 x 68 7/8 inches

150 x 175 cm

THA.21254

**THALITA HAMAOU**\$ 32,000
On Reserve*Travessia, 2024*

Oil and oil stick on linen

63 x 82 5/8 inches

160 x 210 cm

THA.21329

**ALLISON JANA E HAMILTON**

Sold

Garden Mask with Open Face, 2024

Vintage fencing mask, wooden flowers, resin

16 1/2 x 12 x 8 inches

41.9 x 30.5 x 20.3 cm

AJH.21056

**JAY HEIKES**

\$ 150,000

Department of Seagulls, 2024

Bronze, stone, resin, stainless steel, concrete, oak

Overall: 90 3/4 x 46 1/2 x 45 inches

230.5 x 118.1 x 114.3 cm

JH.20553



JAMMIE HOLMES
Black Butterfly, 2024
 Acrylic and glitter on linen
 48 x 48 inches
 121.9 x 121.9 cm
 JHO.21218

\$ 45,000
 On Reserve



JAMMIE HOLMES
Fresh Picked, 2024
 Acrylic and glitter on canvas
 90 x 48 inches
 228.6 x 121.9 cm
 JHO.21220

\$ 65,000



MARY LOVELACE O'NEAL
Tillie, Lassie, and Where Is the Don?, 1992–1993
 Mixed media on canvas
 84 x 60 inches
 213.4 x 152.4 cm
 MLO.20967

\$ 975,000
 On Reserve



DASHIELL MANLEY
sometimes skipping steps, 2024
 Oil on linen
 49 1/4 x 61 inches
 125.1 x 154.9 cm
 DAM.21196

\$ 38,000



DASHIELL MANLEY
some passage of time, 2024
 Oil on linen
 24 5/8 x 110 1/2 inches
 62.5 x 280.7 cm
 DAM.20891

\$ 45,000



SUZANNE MCCLELLAND
cry me a river, 2024
 Oil on canvas
 102 x 102 inches
 259.1 x 259.1 cm
 SMC.21411

\$ 110,000

**SUZANNE MCCLELLAND**

\$ 65,000

Seeing Reds - (If you were me if i were you), 2024

Oil on canvas
 60 x 72 1/8 inches
 152.4 x 183.2 cm
 SMC.21410

**SARAH MEYOHAS**

\$ 295,000

Interference #25, 2024

Holograms, mirrored glass, aluminum
 28 5/8 x 62 1/4 inches
 72.7 x 158.1 cm
 SME.21269

**SARAH MEYOHAS**

\$ 550,000

Interference #18, 2023

Holograms, mirrored glass, aluminum
 31 1/2 x 169 1/4 x 1 1/2 inches
 80 x 429.9 x 3.8 cm
 SME.20057

**SARAH MEYOHAS**

\$ 30,000

The Irreplaceable One, 2024

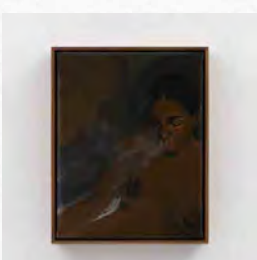
Pastel on paper
 Paper: 54 x 39 3/4 inches, 137.2 x 101 cm
 Frame: 58 1/8 x 44 1/4 inches, 147.6 x 112.4 cm
 SME.21334

**SARAH MEYOHAS**

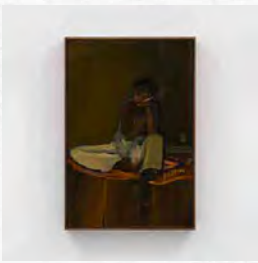
\$ 30,000

Tender Moment in Continual Departure, 2024

Pastel on paper
 Paper: 54 x 39 3/4 inches, 137.2 x 101 cm
 Frame: 58 1/8 x 44 1/8 inches, 147.6 x 112.1 cm
 SME.21339

**DANIELLE MCKINNEY**\$ 75,000
On Reserve*Golden Brown, 2024*

Oil on linen
 14 x 11 inches, 35.6 x 27.9 cm
 Framed: 14 7/8 x 11 7/8 inches, 37.8 x 30.2 cm
 DMC.21452

**DANIELLE MCKINNEY***Moth to a Flame, 2024*

Oil on linen
 36 x 24 inches
 91.4 x 61 cm
 DMC.21374

\$ 130,000
 On Reserve

**SERGE ALAIN NITEGEKA***Displaced Peoples in Situ: Studio Study XXX, 2024*

Paint on canvas
 64 1/8 x 72 x 2 3/4 inches
 163 x 183 x 7 cm
 SAN.21277

\$ 48,000

**SERGE ALAIN NITEGEKA***Displaced Peoples in Situ: Studio Study XXVIII, 2024*

Paint on canvas
 40 1/2 x 32 3/4 x 2 3/4 inches
 103 x 83.2 x 7 cm
 SAN.21377

\$ 32,000

**CELESTE RAPONE***Tablescape, 2024*

Oil on canvas
 46 x 54 inches
 116.8 x 137.2 cm
 CRP.21317

Sold

**HANNAH VAN BART***Untitled, 2024*

Oil on linen
 29 1/2 x 39 3/8 inches
 75 x 100 cm
 HVB.21463

\$ 40,000
 On Reserve

**MICHAELA YEARWOOD-DAN***My sugah, my honey, my tenda lovah, 2024*

Oil, paper, and earthenware ceramics on canvas
 82 5/8 x 63 inches
 210 x 160 cm
 MYD.21322

\$ 150,000
 On Reserve

MARIANNE BOESKY GALLERY

ART BASEL MIAMI BEACH

DECEMBER 4–8, 2024

BOOTH F12
MERIDIANS BOOTH M16

MIAMI BEACH CONVENTION CENTER
1901 CONVENTION CENTER DRIVE, MIAMI BEACH, FL

VIP: DECEMBER 4–5, 2024 | 11 AM – 7 PM
PUBLIC: DECEMBER 6–8, 2024 | 11 AM – 6 PM



CHELSEA

509 West 24th Street
New York, NY

UPCOMING

Svenja Deininger | *Calvairate*
November 22 — December 21, 2024

Allison Janae Hamilton | *Celestine*
January 30 — March 8, 2025

CHELSEA

507 West 24th Street
New York, NY

ON VIEW

Jammie Holmes | *Morning Thoughts*
October 10 — December 21, 2024

UPCOMING

Serge Alain Nitegeka | *Configurations in Black*
January 30 — March 8, 2025

ASPEN

Future location
to be announced

OPEN SUMMERS

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