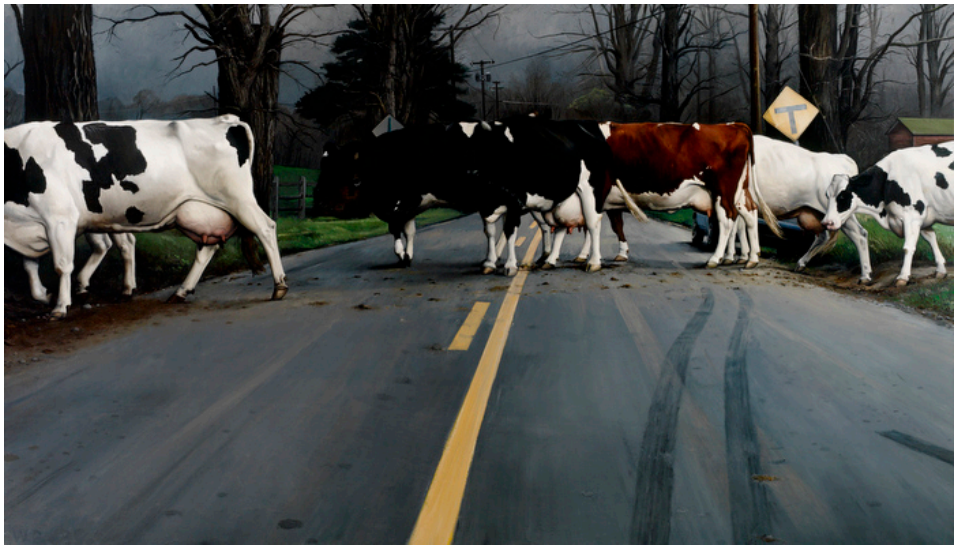


William Beckman, *Crossing,* 1983-84, oil on canvas, 90 x 156 inches, Collection Martin Z. Margulies

NEW EXHIBITIONS OPEN AT THE WAREHOUSE
November 4, 2026 - April 3, 2027

FOR IMMEDIATE RELEASE

MIAMI – This season at the Margulies Collection at the Warehouse, we continue our dedication to presenting preeminent examples of 20th and 21st Century Art to the public. Rather than representing movements of art, our exhibitions for 2026-2027 reveal tendencies among artists toward realism, the use of light and industrial materials.

For the first time we are pleased to show *Realism: Paintings and Sculptures,* a diverse show of artworks from the late 1960s through 2025 of representations of reality or examples from the artists' imagination. The exhibition presents an underrecognized but prevalent approach to making art that is not restricted to one moment in time. Realism can be described as an artists' use of highly skilled techniques to render the world or their imaginations faithfully. The show presents multiple approaches to representing reality specifically after 1960, which range from the photorealistic paintings of Davis Cone, Randy Dudley, John Salt, Jacob Rochester, and Max Ferguson to the inventive surreal figures of Folkert de Jong and Gilles Barbier.

For most of the history of Western art, realism has dominated as the main technique used to render the world. Prime examples include the early bison painted on the caves of Lascaux, through 15th Century Flemish art, the Italian Renaissance and the European Neue Sachlichkeit or New Objectivity, which emerged after World War I. What distinguishes artists engaging in realistic practices after the 1960s however, is the engagement of Modern Art. One example is the centrally placed sculpture in the exhibition, *Occurrence on an Endless Column* (1987) by British artist Eric Bainbridge. The work is a whimsical fabric covered tower of a red bear, leopard print

box and purple donkey in an upward motion toward the sky. The title of the work references the famous Modern work of Constantin Brancusi--*Endless Column* (1918) whose repeating patterns appear to extend into infinity. Bainbridge's irreverent iteration of Brancusi's famous piece is a humorous alternative to the well-respected artist's work. Additionally, the painting *Washer/Dryer* (2001) by Japanese artist Kaz Oshiro came as a result of the artist wanting to refine his practice to divert from the Abstract Expressionist artists of the 1950s whose primary mode of working was abstract paintings on canvas. In this work, he uses the canvas itself to create an inconspicuous object that is identical in appearance to an actual washer and dryer machine.

The artist's response to the modern world continues in our *Light Installations* exhibition featuring 12 artists utilizing industrial fluorescent light, projections, LED tubes and circuitry. A pioneer of making art with industrial fluorescent light tubes, Dan Flavin is featured with his traditional multicolored grid of light in *Untitled (A tribute to Harold Joachim 2)* (1977). As curator Jeffery Weiss has noted, Flavin's light works are neither painting nor sculpture, but both. By pulling the optical nature of color and light from painting and using light to create the spatial aspects of sculpture, Flavin transforms his works into an immersive experience. The exhibition also includes *Column 6* (2005), a large-scale Leo Villareal wall piece that uses light sequencing which mimics patterns and forms of nature. Villareal has had large installations along the Bay Bridge in San Francisco and outside institutions such as MoMA PS1, New York and the Figge Art Museum in Davenport, Iowa.

Additionally, we are happy to present a light box by Doug Aitken with an image of several architectural models made out of Fedex boxes. The designs are inspired by brutalist and utopian architecture by famous architects such as Mies Van der Rohe, Buckminster Fuller, and Le Courbousier. Iván Navarro also draws from the modern examples from the 20th century, as his *Silla Electrica Azul Y Roja (Electric Chair Blue And Red)* (2003) is inspired by the 1918 chair made by Gerrit Rietveld titled *Red and Blue Chair*. Navarro's take, recreated in fluorescent lights not only recalls this modern design but the electric chair used for capital punishment. The artwork is one of two presentations by Navarro, the other being his video and illuminated wheelbarrow installation *Flashlight: I Am Not From Here, I Am Not From There (purple)* (2006). Among other works, we are also pleased to display *Dervish 2* (2004) by Jennifer Steinkamp an early pioneer of 3D animation. In the animation, a tree dances and swirls in a similar way to the dervishes of the Mevlevi sect of Islam who rhythmically and meditatively twirl around in a trance in an attempt to connect their soul with the divine. The men wear long robes resembling skirts which Steinkamp has represented by the branches and leaves of the tree. This early work of hers signals an ongoing thread in her practice of drawing connections from technology to the unique communication methods of trees and the natural world.

The *Project Room: Jordi Alcaraz and Mimmo Paladino* showcases two contemporary artists whose unique practices cannot be categorized into a singular style. Spanish artist Jordi Alcaraz works as a mediator to the material of ink flows, spreads, drips, stains and plexiglass. His

artworks each emphasize his practice at his studio, described as a workshop, where he creates love poems to the objects he creates. The artist often embeds books within his pieces, prompting the object to become a symbol of knowledge rather than a direct source. Alcaraz is paired with contemporary Italian painter and sculptor Mimmo Paladino, an artist who Martin Margulies has collected in-depth over the last five years. Paladino contributed to the rise in Expressionism after the 1970s Arte Povera, Minimalism and other Modern Art movements. He is well-known for his return to the figure through the use of the horse, human heads, and other symbols, many of which draw from Italian culture.

A newly acquired artist to the Margulies Collection is represented in *Kinetic Sculpture: Yuko Mohri,* through Mohri's 2026 work *Moré Moré (Leaky): Falling Water Given #8* which was recently featured in *Artforum* and the *Brooklyn Rail.* Her sculptures from the series *Moré Moré (Leaky): Falling Water Given* draw from her observations of the lingering effects of the devastating 2011 earthquake in Japan. In Tokyo's metro stations, Mohri saw employees revolve water leaks with tubes, sheets and plastic bottles and was then inspired to recreate her own leaks in the gallery space. The work is part of a triptych that references Duchamp by matching the dimensions of *The Bride Stripped Bare by Her Bachelor's, Even (The Large Glass)* (1915-23) and constructing self-contained ecosystems from found objects, with pumps circulating water through them. Mohri references New York City in the work by incorporating the city's iconic smiley-face "Thank You" bag.

To commemorate the 25th anniversary of the tragic attacks of September 11, 2001, we present a series of photographs from *Here is New York,* photo-journalist Peter Turnley and a painting on paper by João Louro. On September 11, 2001, members from the Al-Qaeda terrorist group crashed planes into the two buildings of the World Trade Center, resulting in their collapse. The artworks from these series showcase the bravery, sorrow and stories of the individuals who experienced tragic day in New York City. The *Here is New York* series was an initiative of writer Michael Shulan, photographer Gilles Peress, photographer Charles Traub, and photography curator and editor Alice Rose George to bring together photographs surrounding the day of 9/11 by professional photographers, photojournalists and the public. Initially, these artworks were informally displayed in a gallery in SoHo and now are well-archived and published in a book. Photographer Peter Turnley spent the night of 9/11 documenting the rescue efforts of the brave firefighters and other emergency personnel. These images are paired with somber portraits of individuals attending the subsequent funerals that took place after these events. The photographs are accompanied by João Louro's haunting work on paper, mostly painted black with text about the tragedy from that day. Rather than representing a moment through a photograph, the viewer is invited to recall their own experience or feeling about these events.

The exhibition *Records of the Past: Lewis Hine Child Labor Photographs* remains on display this season due to popular demand. The show features 60 early twentieth century works by Lewis Hine from his time working with the National Child Labor Committee (NCLC). In 2002, the organization was under financial distress and sold the last set of 283 photographs by Hine to

dealer Laurence Miller, from whom collector Martin Z. Margulies acquired them. This rare group was found when the organization moved locations in 1978 and are significant in that they are Hine's actual working prints.

Lastly, we continue to present examples of large-scale sculpture and permanent installations by Anselm Kiefer, Michael Heizer, Richard Long, Mark di Suvero, Olafur Eliasson and William Tucker.

Extended Hours for Art Basel Miami Beach 2026
Monday - Saturday, November 30 - December 5, 9am - 5pm
Coffee Served Every Morning

Coffee at the Margulies Collection
Monday - Saturday, November 30 - December 5, 9am Onwards
No RSVP Required

About the Margulies Collection at the Warehouse
The Margulies Collection at the Warehouse is a nonprofit institution located in a 50,000 square foot retro-fitted warehouse in the Wynwood Arts District of Miami. The Warehouse presents seasonal exhibitions from the collection of renowned collector Martin Z. Margulies as well as educational programs, special exhibitions and an international loan program. The Warehouse is operated and funded by the Martin Z. Margulies Foundation, a thirty-year resource for the study and enjoyment of the visual arts. Through our on-going donations of artworks to museums and educational institutions around the world, the Foundation is proud to strengthen the cultural fabric of communities and expand access to significant art.

Location: We are located in Wynwood on the corner of NW 27th Street and 6th Avenue, adjacent to I-95.

Admission: Adults $10, Out-of-State Students $5, Florida Students Free

Regular Hours: Tues – Sat, 11am – 4pm

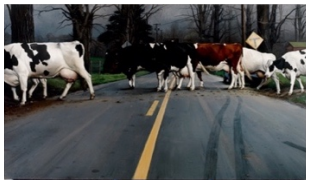
Information: For general inquiries, call 305-576-1051 or visit margulieswarehouse.com

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REALISM: PAINTINGS AND SCULPTURES
Dennis Adams, Chuck Agro, Eric Bainbridge, Gilles Barbier, William Beckman, Davis Cone, Folkert De Jong, Daniel Douke, Randy Dudley, Hugo McCloud, Manuel Neri, Kaz Oshiro, Jacob Rochester, John Salt, George Segal, Alan Wolfson, Joe Zucker



William Beckman
Crossing, 1983-1985
Oil on canvas
90 x 156 inches
Collection Martin Z. Margulies



Manuel Neri
Mujer Pegada Series No. 7, 1985, cast 2005
Bronze, oil-based pigments
79 1/8 x 54 ½ x 12 ¼ inches
Collection Martin Z. Margulies

PROJECT ROOM: JORDI ALCARAZ AND MIMMO PALADINO



Jordi Alcaraz
Drawing Nights, 2024
Carbon, resin, oil stick
73 ¼ x 106 1/3 inches



Mimmo Paladino
Blu e oro, 2002
Pigment and gold on wood
98 3/8 x 78 ¾ inches
Collection Martin Z. Margulies

LIGHT INSTALLATIONS
Doug Aitken, Martin Boyce, Stephen Dean, Dan Flavin, Mark Handforth, Jacqueline Humphries, Iván Navarro, George Osodi, Tony Oursler, Jason Rhoades, Jennifer Steinkamp, Leo Villareal



Doug Aitken
Plateau, 2002
Duratrans in lighbox
52 x 122 x 14 inches
Collection Martin Z. Margulies

KINETIC SCULPTURE: YUKO MOHRI



Yuko Mohri
Moré Moré (Leaky): Falling Water Given #8, 2026
Wooden frame, stainless steel bucket, plastic bag, watering can, plastic tank, water tank, water pump, funnel, wooden stand, silicone tube, light bulb, drum cymbal
123 x 69 x 40 inches
Collection Martin Z. Margulies

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