



Pérez Art Museum Miami Announces 2026 Exhibitions

Highlights include a group show on the interplay of sports and art, reflections on America's 250th anniversary, an unprecedented showcase of works by Jean-Michel Basquiat, and the museum's first exhibition dedicated solely to modern masterpieces.

(MIAMI, FL — February 5, 2026) — **Pérez Art Museum Miami (PAMM)** is pleased to announce its upcoming exhibition programming for 2026. Highlights include ***Get in the Game: Sports, Art, Culture***, an exploration of art as it relates to athletics timed with major world sporting events coming to Miami; ***This Is America: Selections from PAMM's Collection***, a journey into America as a cultural symbol and facets of American identity drawing from the museum's permanent collection in time for the country's 250th anniversary; ***Basquiat: Figures, Signs, Symbols***, uniting nearly a dozen works by one of the most celebrated contemporary artists of our time, unprecedented in South Florida; and a monumental showcase of modern masterpieces spanning **Pablo Picasso, Henri Matisse, Paul Klee**, and more from the Museum Berggruen and the personal family collection.

Further exhibitions include ***John Baldessari: The End of the Line***, ***Zoë Buckman: Show Me Your Bruises, Then***, and ***Anina Major: The Sacred Mangrove***.



Derek Fordjour, *Worst to Be First*, 2019.

Collection Pérez Art Museum Miami, gift of Allison and Laurence Berg and Stephanie and Leon Vahn. © Derek Fordjour

Get in the Game: Sports, Art, Culture

March 19–September 13, 2026

Get in the Game: Sports, Art, Culture explores the dynamic interplay between athletic performance and artistic expression. Coinciding with major international sporting events taking place in Miami—the Miami Open, the Formula 1 Grand Prix, and the FIFA World Cup—the exhibition honors the resilience, energy, and imagination that define sports culture and invites visitors to consider how art reframes these themes across time and place.

Organized by the San Francisco Museum of Modern Art, the PAMM iteration of *Get in the Game* incorporates additional works from PAMM's permanent collection, such as a never-before-seen basketball hoop made of hair by Hugh Hayden, as well as pieces that speak directly to Miami, including drawings by LeRoy Neiman from his work with the Miami Dolphins, famously capturing the team at the 1985 Super Bowl XIX. Presented alongside historic sports memorabilia and immersive, interactive installations, the artworks in *Get in the Game* illuminate how games and competitions are shaped by exchange and diversity, and create common ground across traditions, identities, and rivalries.

The exhibition features more than 100 works by a wide range of artists including **Andrea Bowers, Miguel Calderón, Derek Fordjour, Hugh Hayden, Carling Jackson, Lee Moriarty, LeRoy Neiman, Catherine Opie, Gabriel Orozco, Cheryl Pope, Bob Simmons, Tabitha Soren** and **Hank Willis Thomas**, among others.

Get in the Game: Sports, Art, Culture is organized by SFMOMA and curated by Jennifer Dunlop Fletcher, Helen Hilton Raiser Curator of Architecture and Design SFMOMA; Seph Rodney, independent curator and writer; and Katy Siegel, former Research Director, Special Program Initiatives, SFMOMA.

The presentation at PAMM is organized by Franklin Sirmans, Sandra and Tony Tamer Director, and Fabiana A. Sotillo, Curatorial Assistant, is presented by Bank of America, and made possible with the support of the Miami-Dade County Tourist Development Council, the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Miami-Dade County Mayor, and Board of County Commissioners.



Evita Tezeno, *The Rhythm of Street Life*, 2023.

Collection Pérez Art Museum Miami, museum purchase with funds provided by PAMM's Collectors Council. © Evita Tezeno.

This Is America: Selections from PAMM's Collection

May 23, 2026–June 6, 2027

This Is America: Selections from PAMM's Collection is a reflection on the United States' Semiquincentennial from the perspective of PAMM's permanent collection, featuring nearly 80 works by 70 artists across photography, painting, collage, sculpture, and neon. The exhibition meditates on the United States' 250th anniversary through the museum's varied collection, interpreting what it means to be an American through an inclusive and broad lens. The works in *This Is America* are loosely organized around the diversity of American people, pivotal moments in the country's history, stories of immigration and cultural adaptation, and the media landscape.

Featured artists include **Vito Acconci, Eddie Arroyo, José Bedia, Deborah Brown, Judy Chicago, Danielle De Jesus, Coco Fusco, Lyle Ashton Harris, Gonzalo Hernández, Thomas Hirschhorn, Alfredo Jaar, Deborah Kass, Yucef Merhi, Joel Meyerowitz, Rashid Johnson, Ruth Orkin, Howardena Pindell, Sandra Ramos, Kenny Rivero, Zoe Strauss, Evita Tezeno, and Danh Võ**, among others.

This Is America: Selections from PAMM's Collection is organized by Maritza M. Lacayo, Associate Curator, with the support of Naomi Bitton, Curatorial Administrative Assistant, and Fabiana A. Sotillo, Curatorial Assistant.



Jean-Michel Basquiat, *Untitled (Skull)*, 1982.

Private collection. Artwork © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.

Image courtesy of Sotheby's, Inc. © 2026.

Basquiat: Figures, Signs, Symbols

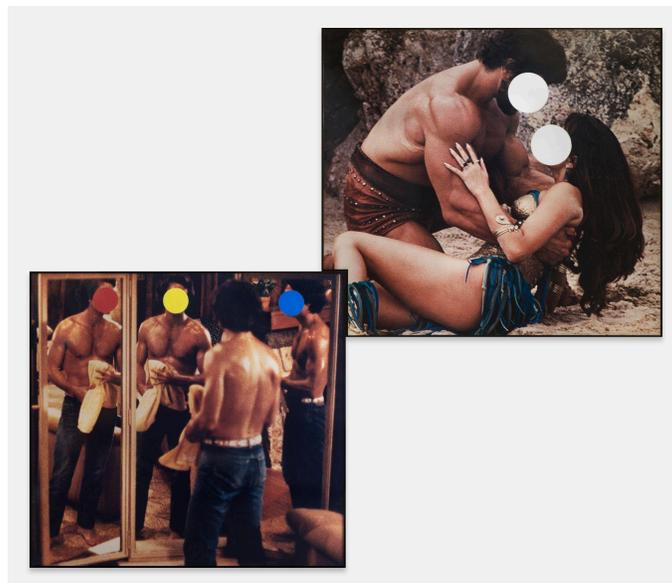
June 25, 2026–June 26, 2027

Basquiat: Figures, Signs, Symbols marks an unprecedented presentation of nearly a dozen works by the seminal Jean-Michel Basquiat, displaying some of the artist's most recognizable works together for the first time, including *Untitled (Skull)* (1981) and *Pez Dispenser* (1984), from the collection of longstanding PAMM supporter and philanthropist Kenneth C. Griffin.

Curated by Franklin Sirmans, Sandra and Tony Tamer Director at PAMM, the exhibition builds on the museum's 2016 showcase of Basquiat's notebooks and smaller works to present the most significant presentation of the artist's work in South Florida to date. Across nine paintings and one sculpture—a rarely discussed aspect of his practice—*Basquiat: Figures, Signs, Symbols* concentrates on the self-taught artist's implementation of classic themes like portraiture, the figure, and the harmony of color, form, and composition.

Born to a Puerto Rican mother and Haitian father, Basquiat investigated themes of race, class, and world history in particular relationship to his Caribbean background, one that is intimately connected to Miami and its communities. *Basquiat: Figures, Signs, Symbols* offers a unique opportunity to reflect on the interplay of these forces within the context of South Florida.

Basquiat: Figures, Signs, Symbols is organized by Franklin Sirmans, Sandra and Tony Tamer Director, with the support of Jaimie Ludwig, Executive Assistant, Director's Office.



John Baldessari, *One Figure (with Qualities) / Two Figures (without Qualities)*, 1990.

Craig Robins Collection. © John Baldessari 1990. Courtesy Estate of John Baldessari © 2025. Courtesy John Baldessari Family Foundation. Courtesy Sprüth Magers.

John Baldessari: The End of the Line

August 20, 2026–July 23, 2027

John Baldessari: The End of the Line unites 50 years of the artist's work from the collection of Craig Robins, a friend, promoter, close interlocutor, and one of the most important collectors of Baldessari's work. The exhibition spans foundational works from the 1960s and 1970s, the radical incineration of the artist's own work, Baldessari's serial approach to photography, and his lifelong exploitation of the interplay between imagery and language, ideas and text.

A pivotal figure in postwar contemporary art, Baldessari fundamentally redefined what art could be, shifting emphasis from craftsmanship to ideas, language, and systems of meaning. Emerging from Conceptual art in the late 1960s, he abandoned traditional painting to work with text, found photography, and appropriated images, often pairing deadpan humor with philosophical rigor to question authorship, originality, and how images communicate. In bridging Conceptual and Pop Art, Baldessari pioneered the

use of irony and appropriation as serious artistic tools, shaping a generation of artists that include David Salle, Cindy Sherman, Barbara Kruger, and Mike Kelley, permanently altering the language, logic, and teaching of art.

John Baldessari: The End of the Line is curated by Karen Grimson, Curator of the Craig Robins Collection and Director of Cultural Programming at Dacra. The exhibition at PAMM is organized by José Carlos Diaz, Senior Director of Curatorial Affairs and Chief Curator, and Fabiana A. Sotillo, Curatorial Assistant.



Anina Major, *Water Tower*, 2024.

Collection Pérez Art Museum Miami, museum purchase with funds provided by PAMM's Collectors Council. © Anina Major. Courtesy the artist and Tern Gallery. Photo: Andrew White

Anina Major: The Sacred Mangrove

October 8, 2026–August 1, 2027

Bahamian-born artist Anina Major works at the intersection of ceramics, sculpture, and installation, using clay to eternalize the cultural practice of weaving—a tradition that holds stories of labor and ancestry. By hand-weaving clay to resemble palm-leaf plaiting, she transforms a tradition rooted in softness and impermanence into one of permanence and reverence. This shift from organic fiber to fired earth honors the labor, knowledge, and lineage embedded in Bahamian craft—elements often overlooked or commodified within the tourism economy. Major's practice reflects the tension between the Bahamas' image as a marketed paradise and the undervalued cultural traditions that define its identity.

The artist's first solo presentation at a major, internationally recognized institution, *The Sacred Mangrove* expands these ideas of memory and material history into an immersive installation that includes *Water Tower* (2024) from PAMM's collection. The environment will feature towering woven clay sculptures, bottle trees, and a path of crushed conch shells—materials that ground the installation in the cultural and ecological history of the Caribbean. By reimagining weaving through clay, Major elevates a practice often dismissed as craft, presenting it instead as a profound statement on memory, value, and belonging.

Anina Major: The Sacred Mangrove is organized by Jennifer Inacio, PAMM Curator. Ongoing support for PAMM's project galleries from Knight Foundation and support from PAMM's International Women's Committee is gratefully acknowledged.

Picasso–Klee–Matisse: Masterpieces from the Museum Berggruen

October 22, 2026–February 28, 2027

Picasso–Klee–Matisse: Masterpieces from the Museum Berggruen highlights one of the most important European collections of modern art ever assembled, bringing together nearly 100 works from the Museum Berggruen in Berlin and the Berggruen family collection, with additions from PAMM's permanent collection. The impressive collection of works from modern masters owes its name to the passionate art dealer and collector Heinz Berggruen (1914–2007), who assembled over a period of more than 40 years a collection of masterworks by Pablo Picasso, Henri Matisse, Paul Klee, and Alberto Giacometti, among others.

Picasso–Klee–Matisse: Masterpieces from the Museum Berggruen marks a debut for PAMM, dedicating its largest galleries completely to modern art. Across painting, drawing, sculpture, posters, watercolor, and collage, the works explore the relationship of Heinz Berggruen with the artists, literary community, and collectors he was intimately connected to in post-war Paris. Seen together, they offer a profile of a major player in the Parisian art scene from the latter half of the 20th century, whose tastes and collecting aspirations were largely formed during his time spent in the United States throughout the war.

Picasso–Klee–Matisse: Masterpieces from the Museum Berggruen is curated at Pérez Art Museum Miami by Maritza M. Lacayo, Associate Curator, and Franklin Sirmans, Sandra and Tony Tamer Director, with support from Naomi Bitton, Curatorial Administrative Assistant. They are assisted by Natalie Zimmer, Curator, Museum Berggruen.



Zoë Buckman. *Show Me Your Bruises, Then*, 2021–22. Three-channel color video installation, with sound, 17 min. Courtesy the artist

Zoë Buckman: Show You Me Your Bruises, Then

November 5, 2026–May 2027

Show Me Your Bruises, Then marks British, Jewish multidisciplinary artist Zoë Buckman's first museum solo exhibition. The exhibition spotlights *Show Me Your Bruises, Then* (2021–22), a three-channel video installation, written, performed, and directed by the artist featuring Buckman alongside actors Cush Jumbo and Sienna Miller. The video work is based on the artist's free-flowing poem of the same name

and builds a portrait of the multigenerational experience of domestic violence, exploring the shame and stigma prescribed to the female body in a patriarchal society.

This installation marks the first presentation of the entirety of Buckman's 2018 poem. While excerpts have previously appeared as text within embroidery works and artwork titles, the installation at PAMM features the full recitation of the poem in the 17-minute film.

Show Me Your Bruises, Then is emblematic of Buckman's commitment to addressing important social issues and fostering nuanced conversations around consent, power, and violence. The video's rhythmic pattern and three-channel installation builds on the notion of the power in sharing one's voice and story.

Zoë Buckman: Show You Me Your Bruises, Then is organized by Maritza M. Lacayo, Associate Curator. Ongoing support for PAMM's project galleries from Knight Foundation is gratefully acknowledged.

ABOUT PAMM

Pérez Art Museum Miami (PAMM), led by Sandra and Tony Tamer Director Franklin Sirmans, promotes artistic expression and the exchange of ideas, advancing public knowledge and appreciation of art, architecture, and design, and reflecting the diverse community of its pivotal geographic location at the crossroads of the Americas. The 41-year-old South Florida institution, formerly known as Miami Art Museum (MAM), opened a new building, designed by world-renowned architects Herzog & de Meuron, on December 4, 2013 in Downtown Miami's Maurice A. Ferré Park. The facility is a state-of-the-art model for sustainable museum design and progressive programming and features 200,000 square feet of indoor and outdoor program space with flexible galleries; shaded outdoor verandas; a waterfront restaurant and bar; a museum shop; and an education center with a library, media lab, and classroom spaces.

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Accredited by the American Alliance of Museums, Pérez Art Museum Miami (PAMM) is Sponsored in part by the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture. Support is provided by the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners. Additional support is provided by the City of Miami and the Miami OMNI Community Redevelopment Agency (OMNI CRA). Pérez Art Museum Miami is an accessible facility. All contents ©Pérez Art Museum Miami. All rights reserved.



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pamm@culturalcounsel.com