

# FAMILY STYLE

Jessica Silverman: "Bigger and Bolder"

By Meka Boyle

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Installation view of Jessica Silverman booth. Photography by Mark Blower. Image courtesy of the gallery.

This year at Art Basel Miami Beach, large-scale sculptures and stacked group presentations match the city's chaotic energy

Miami is a city of duality: It's impossible to escape the hushed and frantic talk of the state of the art market, yet the technocratic allure of progress brings in new money and new ideas about taste, and everywhere you look there is a crane, a pro or a con depending on who you ask. High rises and palm trees. People working out at the beach well past 10 p.m. A luxury island and rising costs of living. A rising Republican presence and an ecosystem supported by Immigrant labor. Even language splits down the middle, with Spanish usurping English. And at the convention center, Art Basel Miami Beach matches the energy with 283 galleries from over 40 countries, as well as over 20 satellite fairs including Design Miami (across the street), N.A.D.A., Untitled, and S.C.O.P.E. Miami Beach, plus installations like Alex Prager's immersive *Mirage Factory*, nearby on the beach. With this mix of cultures and perspectives, and with the utopias of art and tech in flux, it makes sense that many of the galleries coming to the metropolis for the fair's 23rd edition would take a maximalist, all cards on the table approach. The fair's Meridians sector, which is dedicated to works bigger than that of a typical booth, features highlights like Justine Hill's mixed-media presentation with DIMIN, and Luisa Rabbia's three-panel painting with Peter Blum Gallery.

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The booths that cut through the noise are the ones highlighting the biggest names on rosters, with sculptures and larger scale works appearing in tandem.

Almost all works on view at San Francisco gallery Jessica Silverman were made this year. Woody De Othello's tall bronze work, *Inner knowing*, 2025, takes cues from surrealism and cubism; fragmented body parts climb each other in a sort of Jenga-like shape topped by a hand with an ear in the center of its palm. The Miami-born, Oakland-based artist also has a concurrent solo exhibition at the Pérez Art Museum Miami that runs until June of next year. Also on view is one historic work: Judy Chicago's large-scale tapestry, *Birth Trinity Quilt 1*, which reframes the origins of the universe through a female lens. Guimi You's ethereal paintings, like *Reflection*, 2025, offer a meditative pause amidst the more imposing works at the fair. And Rebecca Manson's textured and sculptural butterfly-shaped wall work, *Double Madagascar*, 2025, is technically impressive down to each colorful detail.

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