

THE ARMORY SHOW 2024  
Booth 316



**ROBERTS PROJECTS**

DANIEL CREWS-CHUBB

LENZ GEERK

WANGARI MATHENGE

SUCHITRA MATTAI

MIA MIDDLETON

COLLINS OBIJIAKU

OTIS KWAME KYE QUAICOE

WENDY RED STAR

BETYE SAAR

KEHINDE WILEY

JUSTIN WILLIAMS



Through compositions that pay homage to master artists of the Western canon, Wangari Mathenge's lush paintings recreate domestic scenes from both her homeland of Kenya and the United States.

WANGARI MATHENGE

*A Girl Who Opens Cages, 2024*

Oil on canvas

60 x 45 in (152.4 x 114.3 cm) canvas

61.5 x 46.5 x 2.875 in (156.2 x 118.1 x 7.3 cm) framed

Reg# 11666

\$70,000



## The Armory Show 2024

### WANGARI MATHENGE



Wangari Mathenge's work is dedicated to the investigation and incorporation of an integrated visual testimony of the oft-discounted Black female experience within the context of existing simultaneously within two cultures; here, both traditional African society and the Diaspora.

Shifting the dialogue around painting and identity, Mathenge's portraits highlight these silent exchanges and hierarchal dynamics. Often depicting people with whom she has significant relationships, her paintings are realized through structured compositions emboldened with gestural strokes, and mark-making. The use of detailed patterning and bright colors adds to the beauty of her portraits, creating images that are both therapeutic and generative. She often paints small groups of individuals in conversational sittings viewed from an interesting perspective, giving the feeling of insight into both the subjects and circumstances.

Mathenge has a background in International Business and Law and is a graduate of both Howard University and Georgetown University Law Center, Washington, D.C. (LL.M. International Business and Economic Law). In 2021, she completed her MFA in Painting and Drawing at the School of The Art Institute of Chicago, Chicago, IL. Her works are held in private collections in Africa, Europe, and North America.

Recent group exhibitions include the Dallas Museum of Art, Dallas TX; United Nations, New York, NY; Los Angeles County Museum of Art, Los Angeles, CA; Spelman College Museum of Fine Art, Atlanta, GA; Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa, and DePaul Humanities Center, Chicago, and solo exhibitions at Epiphany Center for the Arts in Chicago.

Upcoming projects include group exhibitions at the Centre for Fine Arts Bozar in Brussels, Belgium and Liljevalchs Konsthall in Stockholm, Sweden.

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The Armory Show 2024  
MIA MIDDLETON

“My feeling with this painting was to capture a sense of imminent threat entangled with primal vitality. My work is often very still, and I felt a need to imbue it with urgent movement the more I thought about this moment in human history in contrast with broader cosmology. It feels like we are getting further and further away from any sense of the majesty of our existence, our internal guidance systems, our elemental roots, our communality and compassion. It is not easy for us to access these anymore. In a world that doesn't seem to want us to trust ourselves, we outsource or forfeit our decision making and intention more than ever. The birds do not and cannot live this way, they are operating assuredly, in tandem. Are they heralding danger? Flying bravely towards it? Unified inside chaos?” - Mia Middleton

MIA MIDDLETON  
*Everything is Full of Gods*, 2024  
Oil on linen  
32.28 x 25.59 in (82 x 65 cm)  
Reg# 11840  
\$11,000





The Armory Show 2024  
MIA MIDDLETON

“As a loose companion piece, I see *Mimic* as a different kind of harbinger, a relic of a world abandoned. A garment bust devoid of purpose or a body divorced from vitality. What do we stand to lose if we continue to live in conflict with ourselves and others? Take a human, strip it of life and deploy it into a landscape of standards and measurements and comparisons and an ideal - an inanimate mimic - is all that's left. The modalities of man are in conflict with the machinery of nature. But there is also an insistent historicism inside this image; a woman made mute; a resolute frame; an apparatus waiting in a boarded house.”  
-Mia Middleton

MIA MIDDLETON  
*Mimic*, 2024  
Oil on linen  
32.28 x 25.59 in (82 x 65 cm)  
Reg# 11841  
\$11,000





## The Armory Show 2024

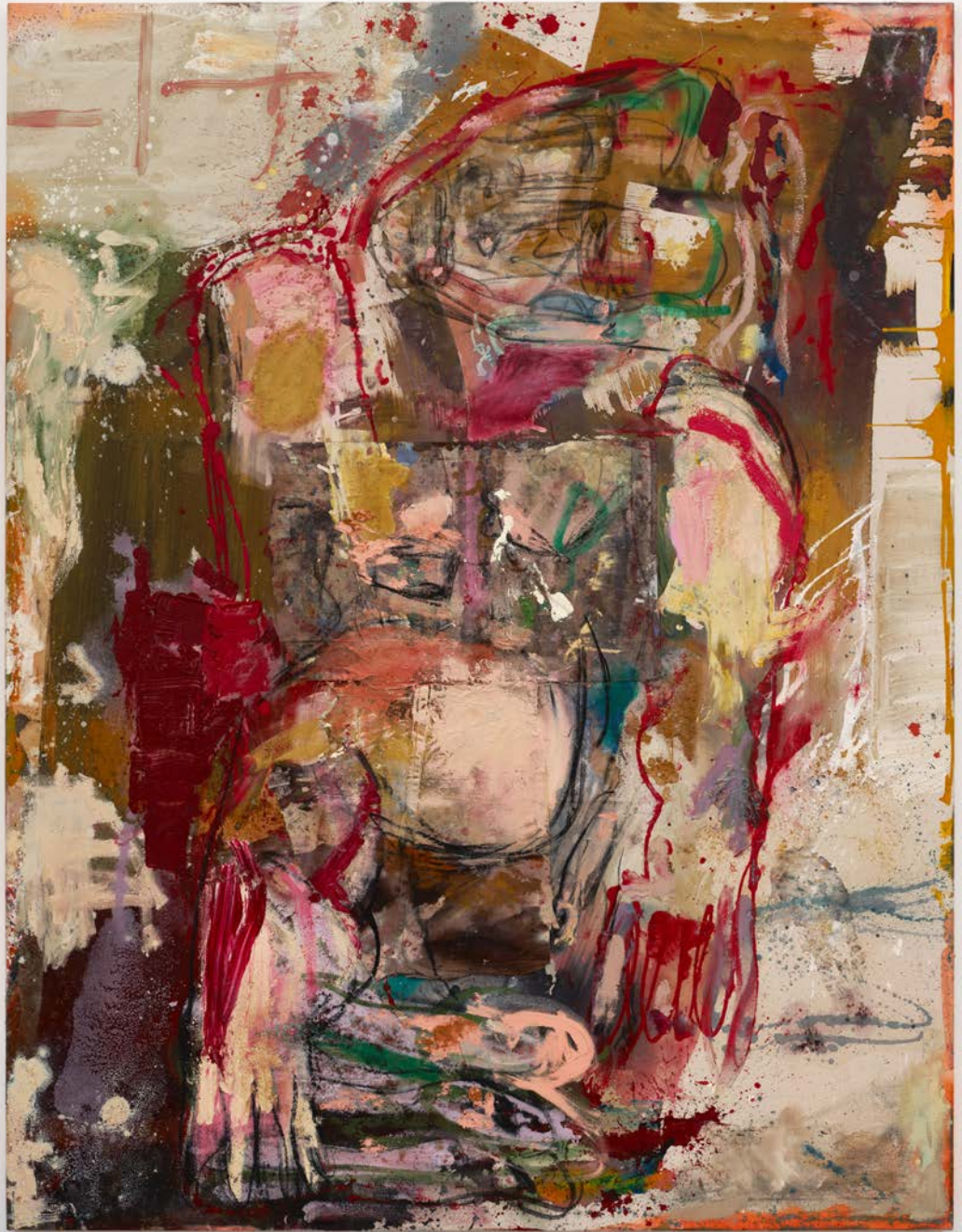
### MIA MIDDLETON



Mia Middleton's pictorial works explore interiority, memory, and evocation. Middleton's small-scale paintings capture a tension and threshold between conscious and subconscious, desire and aversion, reality, and fantasy. In these intimate freeze-frames, ephemeral moments are stripped of their context and suspended in time, intimating a narrative without creating one and inviting viewers into a psychological framework of uncertainty and discovery. Mia Middleton has exhibited widely internationally.

"I'm drawn to the patina of our internal worlds, the trail of memories and projections we drape over our experiences and the moments that expand or break with that trail. As such the visual language of my work is expansive and dreamlike, wavering between emotions, generations and chronologies. There is potency in the interpolation of primal and domestic, somatic and cerebral which I find myself drawn to and excited by. Each series begins with a slippery thought or feeling, a spectre of loss or desire, and the paintings become an exercise in meeting and working with that glimmer, as murky as it might be."

The Armory Show 2024  
DANIEL CREWS-CHUBB



DANIEL CREWS-CHUBB  
*Immortal XXIX (red, yellow and olive green)*, 2024  
Oil, acrylic, pigment stick, charcoal, ink, spray paint, sand and  
collaged fabrics on canvas  
86.61 x 66.93 in (220 x 170 cm)  
Reg# 11858  
\$85,000



## The Armory Show 2024 DANIEL CREWS-CHUBB



Daniel Crews-Chubb makes compelling works that employ a traditional expressionistic, painterly language amid a conceptual framework investigating the potency of the iconic image and the dramatic dynamism of historic and contemporary visual language. Contending with his primary influences of ethnographic art, ancient rituals, social media and Modernism's artistic legacies, he creates organically progressive quasi-figurative paintings in series which rely on a group of constructed historic or mythic characters for the work's narrative, but are primarily conduits for abstract mark-making, in what Matthew Collings has called "a musical abstraction of textures and contrasting positive and negative space."

Crews-Chubb's work is represented in the permanent collections of the Denver Art Museum, Denver CO; The Long Museum, Shanghai, China; The Beth Rudin DeWoody Collection New York, NY; The Bunker Art Space, West Palm Beach, FL; The CC Foundation, Shanghai, China; Hall Art Foundation, New York, NY; Saatchi Gallery, London, UK; and Modern Forms Collection, London, UK. He studied at Turps Art School, London, UK and Chelsea College of Arts, London, UK. He was awarded the Beers Contemporary Award for Emerging Art in 2014.

The Armory Show 2024  
WENDY RED STAR

Wendy Red Star's ongoing series explores the social and material history of *bishkisché*. This Apsáalooke term is used to describe heirloom rawhide cases fabricated and decorated by the women of indigenous tribes throughout North America, translating to "backpack for dogs to carry meat or grain." Historically referred to as *parfleche*—a French phrase introduced during the colonial fur trade—in Western European scholarship, Red Star intends to use this series to restore the creative lineage and language of her Apsáalooke ancestry.

WENDY RED STAR

*Bishkisché Set 12 (Big Head High Up / Come Out Of The Water / Comes From War Pretty / Goes With The Wind)*  
*Bishkisché Set 13 (Cleans Up The Ice / Comes To The Bird / Crooked Face / Destroys All The Enemy)*  
Acrylic, graphite, kitakata paper, coated pastel paper  
8 works on paper, each 20 x 28 in (50.8 x 71.1 cm)  
unframed, 22.25 x 30.25 in (56.5 x 76.8 cm) framed  
Reg# 11688, 11689  
\$64,000







## The Armory Show 2024

### WENDY RED STAR



Wendy Red Star holds a BFA from Montana State University, Bozeman, MT and an MFA in sculpture from University of California, Los Angeles, CA. She has exhibited in the United States and internationally at venues including The Metropolitan Museum of Art, New York, NY; Brooklyn Museum, Brooklyn, NY; Fondation Cartier pour l'Art Contemporain, Paris, France; Domaine de Kerguéhennec, Bignan, France; Portland Art Museum, Portland, OR; Hood Art Museum, Hanover, NH; St. Louis Art Museum St. Louis, MO; Minneapolis Institute of Art, Minneapolis, MN and Patricia & Phillip Frost Art Museum, Miami, FL, among others.

Red Star's work is in the permanent collections of The Museum of Modern Art, New York, NY; The Metropolitan Museum of Art, New York, NY; Whitney Museum of American Art, New York, NY; Brooklyn Museum, Brooklyn, NY; Wellin Museum of Art at Hamilton College, Clinton, NY; Baltimore Museum of Art, Baltimore, MD; Amon Carter Museum of American Art, Fort Worth, TX; Denver Art Museum, Denver, CO; The Fralin Museum of Art at the University of Virginia, Charlottesville, VA; Nasher Museum of Art at Duke University, Durham, NC; Birmingham Museum of Art, Birmingham, AL; Williams College Museum of Art, Williamstown, MA; Memorial Art Gallery of the University of Rochester, Rochester, NY and British Museum, London, UK, among others.

Red Star has served as a visiting lecturer at institutions including Yale University, New Haven, CT; Figge Art Museum, Davenport, IA; Banff Centre, Banff, Canada; National Gallery of Victoria in Melbourne, Melbourne, Australia; Dartmouth College, Hanover, NH; California Institute of the Arts (CalArts), Valencia, CA; Flagler College, St. Augustine, FL and I.D.E.A. Space in Colorado Springs, CO. In 2017, she was awarded the Louis Comfort Tiffany Award and received a Smithsonian Artist Research Fellowship the following year. Her first career survey exhibition, *Wendy Red Star: A Scratch on the Earth*, was on view at the Newark Museum in Newark, New Jersey in 2019 and presented concurrently with her solo gallery exhibition at Sargent's Daughters in New York.. Red Star is currently exhibiting at the Getty Center, Los Angeles, CA; South London Gallery, London, UK; Jordan Schnitzer Museum of Art, Eugene, OR; New Britain Museum of American Art, New Britain, CT and Autry Museum of the American West, Los Angeles, CA, among others. She is the winner of the 2024 Bonnie Bronson Fellowship and the 2024 Infinity Award in Contemporary Photography and New Media.



The Armory Show 2024  
COLLINS OBIJIAKU



COLLINS OBIJIAKU  
*Yene*, 2023  
Oil and charcoal on paper  
70.87 x 51.18 in (180 x 130 cm) (unframed)  
Reg# 11873  
\$20,000



## The Armory Show 2024 COLLINS OBIJIAKU



Collins Obijiaku's elegant portraits of Black men and women gaze directly at the viewer. The artist uses various materials, often mixing oil, acrylic, and charcoal to achieve soft gradients, seductive texture, and beguiling linework; seen up close, the arrangements of his brushstrokes are almost cartographical in appearance. The artist's subjects are both people close to him and strangers he meets on the street, which allows Obijiaku to create intimate records of his home and surrounding community. Obijiaku has exhibited internationally, including New York, London, Lagos, and Accra. He was an artist-in-residence at Black Rock Senegal, a multidisciplinary residency program founded in 2019 by Kehinde Wiley in Dakar, Senegal.

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The Armory Show 2024  
LENZ GEERK



LENZ GEERK  
*Haircut IV*, 2024  
Acrylic on canvas  
38.27 x 27.56 in (100x 70 cm) canvas  
40.5 x 28.75 x 2 in (102.9 x 73 x 5.1 cm) framed  
Reg# 11784



## The Armory Show 2024

### LENZ GEERK



Lenz Geerk (b.1988 Basel, Switzerland; based in Düsseldorf, Germany) is a German painter whose portraits, landscapes, and still lifes are portrayed in exceptional intensity and luminosity. Masterfully combining European painting traditions and references, Geerk creates deeply atmospheric works liberated from historical context.

Geerk manipulates traditional techniques to bring distinct render to acrylic color, creating psychologically-charged paintings that are removed from any specific time or place. Emphasizing his subjects in such a way as to draw out the hidden emotions of the human psyche, Geerk depicts people at the threshold of excitation and in the throes of exploration. With postures and gestures crafted through a fictionalized lens of representation, Geerk imagines how a certain fragile moment can be expressed through atmosphere and gesture. The restrained palettes add to the aura of emotional tension, transporting the viewer into his otherworldly universe.

The Armory Show 2024  
SUCHITRA MATTAI



SUCHITRA MATTAI

*an echo, a dance, 2024*

worn saris, found tassels, ghungroo bells, wooden architectural fragment and beaded trim

46 x 35 in (116.8 cm x 88.9 cm)

Reg# 11878

\$40,000







SUCHITRA MATAI

*trance*, 2024

worn saris, fabric, cord, ribbon, beaded trim, and faux hair

36 x 36 in (91.4 x 91.4 cm)

Reg# 11885

\$60,000



## The Armory Show 2024

### SUCHITRA MATTAI



Suchitra Mattai is a multi-disciplinary artist of Indo-Caribbean descent. Mattai received an MFA in painting and drawing and an MA in South Asian art from the University of Pennsylvania, Philadelphia.

Past projects include group exhibitions at the MCA Chicago, Crystal Bridges Museum, the Sharjah Biennial, the Art Gallery of Ontario, the Tampa Museum of Art, the MCA Denver, and the John Michael Kohler Arts Center and solo exhibitions at the ICA San Francisco and Socrates Sculpture Park in NYC. Upcoming projects include a solo exhibition at the National Museum of Women in the Arts and group exhibitions at the ICA San Jose and the Aldrich Contemporary Art Museum.

Her works are represented in collections which include Crystal Bridges Museum of Art, the Denver Art Museum, the Tampa Museum of Art, the Shah Garg Collection, the Jorge Perez Collection, the Tia Collection and the University of Michigan Museum of Art. Suchitra is also a recipient of a Smithsonian Artist Research Fellowship.

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The Armory Show 2024  
KEHINDE WILEY



KEHINDE WILEY  
*Portrait of Emmanuel Goudiaby, 2024*  
Oil on canvas  
48 x 36 in (121.9 x 91.4 cm)  
Reg# 11776  
\$375,000



## The Armory Show 2024

### KEHINDE WILEY

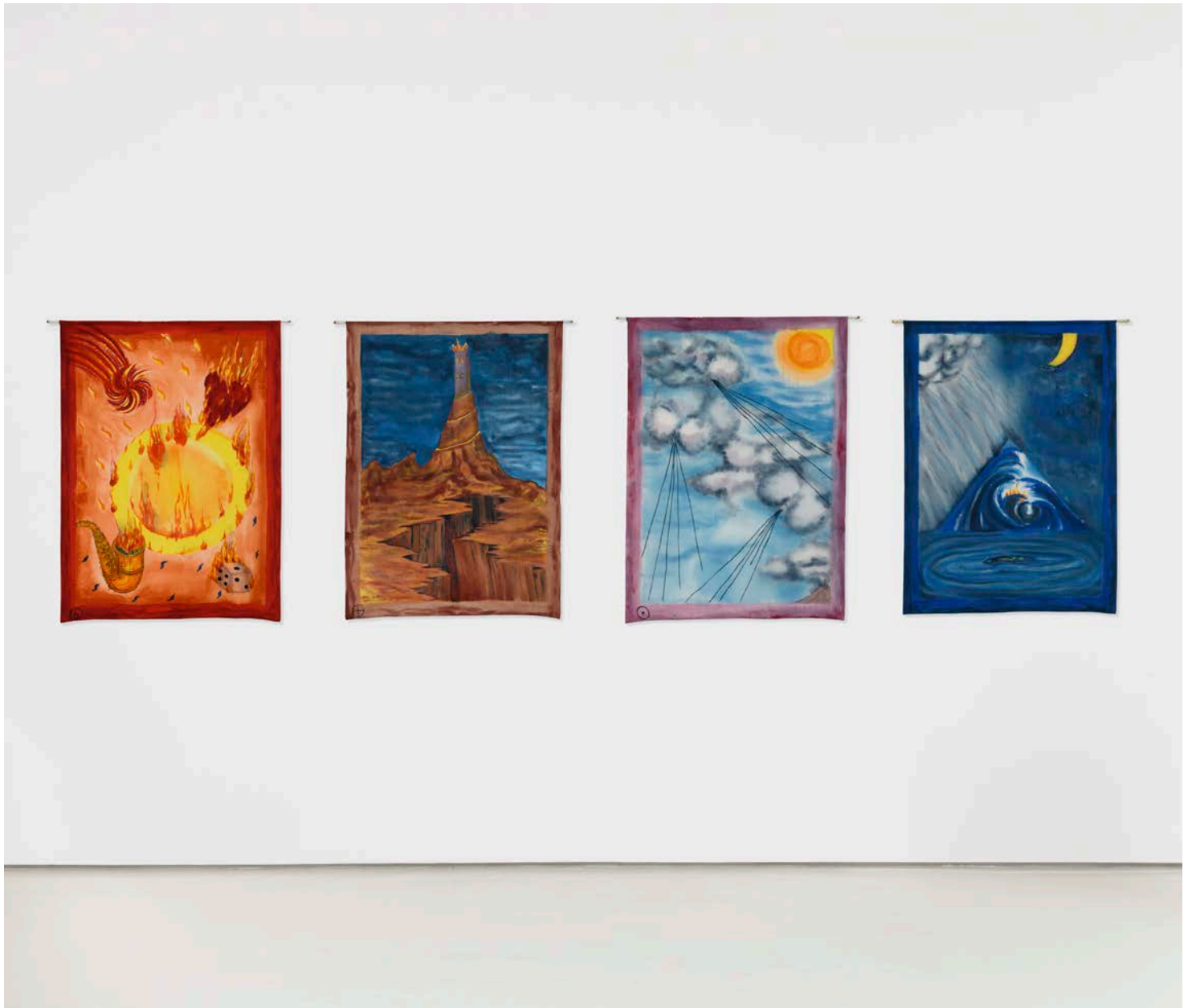


Kehinde Wiley is an American artist best known for his portraits that render people of color in the traditional settings of Old Master paintings. Wiley's work brings art history face-to-face with contemporary culture, using the visual rhetoric of the heroic, the powerful, the majestic and the sublime to celebrate Black and brown people the artist has met throughout the world. Working in the mediums of painting, sculpture, and video, Wiley's portraits challenge and reorient art-historical narratives, awakening complex issues that many would prefer to remain muted.

In 2018 Wiley became the first African-American artist to paint an official U.S. Presidential portrait for the Smithsonian National Portrait Gallery. Former U.S. President Barack Obama selected Wiley for this honor. In 2019 Wiley founded Black Rock Senegal, a multidisciplinary artist-in-residence program that invites artists from around the world to live and create work in Dakar, Senegal. Wiley is the recipient of the U.S. Department of State's Medal of Arts, Harvard University's W.E.B. Du Bois Medal, and France's distinction of Knight of the Order of Arts and Letters. He holds a BFA from San Francisco Art Institute, an MFA from Yale University, and honorary doctorates from the Rhode Island School of Design and San Francisco Art Institute. He has held solo exhibitions throughout the United States and internationally and his works are included in the collections of over 60 public institutions around the world. He lives and works in Dakar, Lagos and New York.

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The Armory Show 2024  
BETYE SAAR



BETYE SAAR

*The Elements (Circle of Fire, Tower of Earth, The (Air) Puffs of Air, The Triangle of Water)*, 1988

Dye on silk

4 silk banners, from left to right: 63 x 46 in (160.0 x 116.8 cm), 63.5 x 40 in (161.3 x 101.6 cm), 64 x 46 in (162.6 x 116.8 cm), 63 x 46 in (160.0 x 116.8 cm)

Reg# 10792

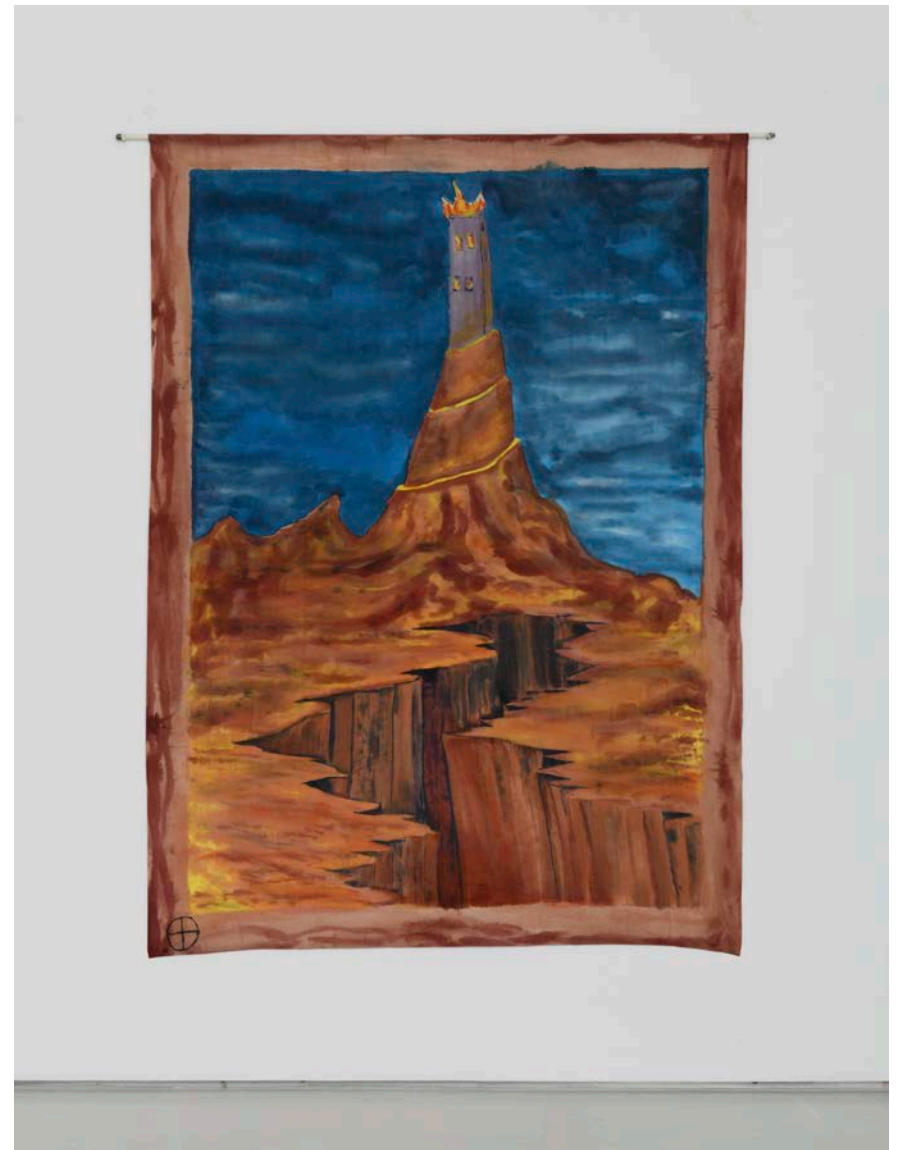
\$170,000



A highlight of our booth is Saar's *The Elements*, a series of four painted silk banners that depict fire, earth, air and water in various forms alongside symbols from Saar's singular visual lexicon.

Originally created as part of the installation for *House of Fortune* (1988), these banners reflect a new direction for Saar's artistic practice in which she experimented with dyeing silk and other fabrics in the 1980s: "In the mid-1980s I began to experiment with using silk and fabric as a medium—I think it was because I had some overseas commissions with the USIA and I was trying to think of lightweight materials that could be packed and shipped easily yet fill an entire exhibition space when installed. Some artworks were hand painted on silk."





#### Exhibition History

- Betye Saar: House of Fortune*, Thomas Jefferson Cultural Center, US Embassy, Makati, Manila, Philippines (November 1988)
- Betye Saar: Serious Moonlight*, Institute of Contemporary Arts Miami, Miami, FL (October 28, 2021 - April 17, 2022)
- Betye Saar: Serious Moonlight*, Frac Lorraine, Metz, France (September 8, 2022 - January 22, 2023)
- Betye Saar: Serious Moonlight*, Kunstmuseum Luzern, Luzern, Switzerland (February 25 - June 18, 2023)





Referencing the tradition of accumulative sculpture that characterizes artistic conventions, Saar's mixed-media assemblages emerge from a unique succession of gestures that meaningfully build upon each other. This process of accumulation takes aesthetic objects with profound epistemic weight—such as vintage wooden boxes, found objects and photographs—and thoroughly transforms them into mythical entities compounded by historical time.

BETYE SAAR  
*A Different Destiny*, 2024  
Mixed media assemblage  
14.75 x 9.5 x 3.75 in (37.5 x 24.1 x 9.5 cm)  
Reg# 11645  
\$175,000





## The Armory Show 2024

### BETYE SAAR



Betye Saar received her Bachelor of Arts from the University of California, Los Angeles in 1949, with graduate studies at California State University at Long Beach, the University of Southern California and California State University at Northridge. Saar holds 6 honorary doctorates from California Institute of the Arts; Otis College of Art & Design; California College of Arts and Crafts; San Francisco Art Institute; Massachusetts College of Art; Cornish College of the Arts; and over 37 honors including two National Endowment for the Arts (1974, 1984); Studio Museum in Harlem (1989); Los Angeles County Museum of Art (2019); Academy of Arts and Letters (2021). She has received 5 Lifetime Achievement Awards from the Congressional Black Caucus (2008); California African American Museum (2011); Edward McDowell Medal (2014); Museum of the African Diaspora (2017); and International Sculpture Center (2019).

Saar's work is in over 80 museum collections including: The Metropolitan Museum of Art; Whitney Museum; Smithsonian National Museum of African American History and Culture; National Gallery of Art; Studio Museum in Harlem; Los Angeles County Museum of Art. In 2018, the Museum of Modern Art acquired 42 important early works, making their holdings the largest public collection of Saar's artwork.

Since 1961, Saar has been represented in more than 900 exhibitions. Current exhibitions include Betye Saar: Drifting Toward Twilight, The Huntington Library, Art Museum and Botanical Gardens, San Marino, CA (November 11, 2023 – November 30, 2025); Betye Saar: Atlas | The Alpha and the Omega, Fondazione Prada, Milan, Italy (2021 – present); Toward the Celestial: ICA Miami's Collection at 10 Years, Institute of Contemporary Art Miami, FL (May 3 – November 1, 2024); Tender Loving Care, Museum of Fine Arts, Boston, MA (July 22, 2023 – July 28, 2025); Dream On, Bonnefanten, Maastricht, The Netherlands (June 6, 2024 – June 30, 2025); In the Making: Contemporary Art at SBMA, Santa Barbara Art Museum (July 21, 2024 – March 9, 2025).

Upcoming exhibitions include Betye Saar: Wearables, Collegium at University of Chicago, IL (January 30 – April 18, 2025); Project a Black Planet: The Art and Culture of Panafrika, The Art Institute of Chicago, IL (December 14, 2024 – March 30, 2025); Vital Signs: Artists and the Body, Museum of Modern Art, NY (November 3, 2024 – February 22, 2025); The Shape of Power: Stories of American Race and Sculpture, Smithsonian American Art Museum, Washington, DC (November 8, 2024–September 14, 2025) and Tarot: A Reading from Art, La Casa Encendida, Madrid, Spain (October 10, 2024 - January 12, 2025).

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The Armory Show 2024  
OTIS KWAME KYE QUAICOE

Otis Kwame Kye Quaicoe celebrates the rich legacy of boxing in his homeland of Ghana in the painting titled *Up For It*, 2023.

Quaicoe grew up in Ghana's capital, Accra, surrounded by villages that have long been united in their devotion to local boxing culture—symbolizing a path that could transcend circumstances of systemic poverty. Here the artist has captured the determined gaze of an amateur boxer from Bukom, a neighborhood mythologized as the birthplace of featherweight champion Azumah Nelson and welterweight champion Ike Quartey, now home to some of the nation's most prominent boxing gyms and training facilities.



OTIS KWAME KYE QUAICOE  
*Up For It*, 2023  
Oil on canvas  
72 x 72 in (182.9 x 182.9 cm)  
Reg# 11607  
\$85,000





The Armory Show 2024  
OTIS KWAME KYE QUAICOE



Otis Quaicoe attended the Ghanatta College of Art and Design for Fine Art in Accra, Ghana, with a focus on painting. He has exhibited in the United States and internationally at venues including the Columbus Museum of Art, Columbus, Ohio; Los Angeles County Museum of Art, Los Angeles, CA; Contemporary Art Africa, Cape Town, South Africa; Harwood Museum of Art, Taos, NM; Green Family Art Foundation, Dallas, TX; Zeitz Mueseum of Contemporary Art Africa, Cape Town, South Africa; and was the 2021 Artist in Residence at Rubell Museum, Miami, FL

Quaicoe is held in numerous collections including Los Angeles County Museum of Art, Los Angeles, CA; Smithsonian American Art Museum, Washington, D.C.; Portland Art Museum, Portland, OR; High Museum of Art, Atlanta, GA; Fogg Museum at Harvard, Cambridge, MA; Nassima Landau Foundation, Tel Aviv, Israel and Institute of Contemporary Art, Miami, FL.

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The Armory Show 2024  
JUSTIN WILLIAMS



JUSTIN WILLIAMS  
*This trap I lay for you, 2024*  
Acrylic, oil and raw pigment on canvas  
76.5 x 86.75 in (194.3 x 220.3 cm)  
Reg# 11592  
\$35,000



## The Armory Show 2024 JUSTIN WILLIAMS



Created in his studio in Santa Fe, New Mexico, Justin Williams's paintings bloom from an intricate and autobiographical root system that coils, veins and splinters through meditations on his upbringing in Melbourne, Australia, as well as his ancestral connections to Alexandria, Egypt and visions conjured by the surreal landscape of the American Southwest. Painted with a gently-worn palette that includes brick, indigo, ochre, jade, slate, rust, lilac, bone and terracotta, Williams composes scenes of gatherings—real and imagined—in which friends, relatives, strangers, lovers, animals and phantoms intermingle; as an artist, Williams transforms into a topographer of memory on an odyssey of encounter.

Justin Williams received a B.A. in Communication and Design from Swinburne University in 2004. His practice is colored by both his Egyptian heritage and the communities he has forged between Australia, France and New Mexico, where he currently lives and works. Composed within a displaced timeline that ripples between the past, present and imagined, his canvases form a pentimento of personal history, memory and mythology. He has had recent solo exhibitions at COMA, Sydney, Australia; Galerie Crèvecoeur, Paris, France; Vigo Gallery, London, United Kingdom; Sade Gallery, Los Angeles, California; Galerie l'Inlassable, Paris, France; and Anna Pappas Gallery, Melbourne, Australia. His practice has been featured in numerous publications including Cmarthoughts, Talking with Painters, Forbes, and Artist Profile. His work is included in the Beth Rudin DeWoody Collection, Bourse de Commerce Pinault Collection, Arndt Collection and the Xiao Museum of Contemporary Art.



DANIEL CREWS-CHUBB  
*Immortal XXIX (red, yellow and olive green)*, 2024  
Oil, acrylic, pigment stick, charcoal, ink, spray paint,  
sand and collaged fabrics on canvas  
86.61 x 66.93 in (220 x 170 cm)  
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Acrylic on canvas  
38.27 x 27.56 in (100x 70 cm) canvas  
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61.5 x 46.5 x 2.875 in (156.2 x 118.1 x 7.3 cm) framed  
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SUCHITRA MATAI  
*trance*, 2024  
worn saris, fabric, cord, ribbon, beaded trim, and faux  
hair  
36 x 36 in (91.4 x 91.4 cm)  
Reg# 11885  
\$60,000



SUCHITRA MATAI  
*an echo, a dance*, 2024  
worn saris, found tassels, ghungroo bells, wooden  
architectural fragment and beaded trim  
46 x 35 in (116.8 cm x 88.9 cm)  
Reg# 11878  
\$40,000



MIA MIDDLETON  
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Oil on linen  
32.28 x 25.59 in (82 x 65 cm)  
Reg# 11841  
\$11,000



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Oil on linen  
32.28 x 25.59 in (82 x 65 cm)  
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COLLINS OBIJAKU  
*Yene*, 2023  
 Oil and charcoal on paper  
 70.87 x 51.18 in (180 x 130 cm) (unframed)  
 Reg# 11873  
 \$20,000



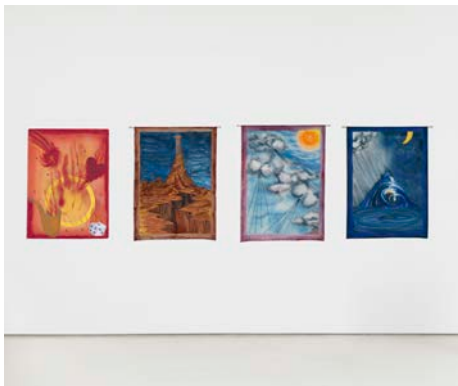
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 unframed, 22.25 x 30.25 in (56.5 x 76.8 cm) framed  
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BETYE SAAR  
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 Dye on silk  
 4 silk banners, from left to right: 63 x 46 in (160.0 x 116.8 cm), 63.5 x 40 in (161.3 x 101.6 cm), 64 x 46 in (162.6 x 116.8 cm), 63 x 46 in (160.0 x 116.8 cm)  
 Reg# 10792  
 \$170,000



KEHINDE WILEY  
*Portrait of Emmanuel Goudiaby*, 2024  
 Oil on canvas  
 48 x 36 in (121.9 x 91.4 cm)  
 Reg# 11776  
 \$375,000



JUSTIN WILLIAMS  
*This trap I lay for you*, 2024  
 Acrylic, oil and raw pigment on canvas  
 76.5 x 86.75 in (194.3 x 220.3 cm)  
 Reg# 11592  
 \$35,000

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## The Armory Show 2024

### Roberts Projects | Booth 316

For The Armory Show 2024, Roberts Projects is pleased to present a selection of works that engage borders and boundaries—both material and metaphysical—as integral phenomena to the formation of personal and cultural identity. New and recent works by contemporary artists—including Luke Agada, Daniel Crews-Chubb, Lenz Geerk, Wangari Mathenge, Suchitra Mattai, Mia Middleton, Otis Kwame Kye Quaicoe, Wendy Red Star, Betye Saar and Kehinde Wiley—challenge the seemingly irreconcilable dualities of sameness and difference; center and periphery; the Self and the Other.

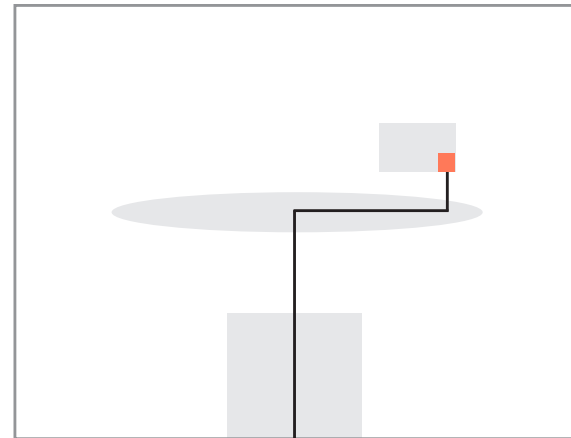
Produced through a unique succession of gestures that meaningfully build upon each other, Betye Saar's mixed-media assemblages transform aesthetic objects with profound epistemic weight into mythical entities compounded by historic time. A highlight of our booth is Saar's *The Elements*, a series of four painted silk banners that depict fire, earth, air and water in various forms alongside symbols from Saar's singular visual lexicon.

Best known for his vibrant paintings of Black and Brown individuals from the diaspora that subvert the hierarchies of the Western art history, Kehinde Wiley will debut a new work at this year's Armory Show. Evoking a disembodied collapsing of time and space, Luke Agada's paintings examine the impact of globalization on modes of cultural production distorted through the filter of surrealism.

Contending with the legacies of ethnographic art and Modernism, Daniel Crews-Chubb makes compelling works that embody a traditional expressionistic, painterly language amid a conceptual framework. Lenz Geerk's psychologically-charged paintings employ a restrained color palette to heighten the emotional tension hidden beneath the surface of his fictionalized settings.

Through compositions that pay homage to master artists of the Western canon, Wangari Mathenge's lush paintings recreate domestic scenes from both her homeland of Kenya and the United States. Creating work that is deeply informed by her independent research, Wendy Red Star underscores the importance of preserving Native traditions, such as those of the Apsáalooke (Crow) tribe in which she was raised, by interrogating misrepresentations of Native people throughout flawed narratives from American history.

Connecting the works on view is a range of aesthetic responses collectively aligned behind a shared goal: to produce a transcendent encounter with the visual that catalyzes a spiritual and psychic transformation.



Roberts Projects Booth 316 is located to the right of the central atrium

For additional information, please contact David Daniels, Sales Director at 1.323.549.0223 or [david@robertsprojectsla.com](mailto:david@robertsprojectsla.com).

#### PRESS INQUIRIES

For press inquiries, please contact Hannah Gottlieb-Graham, ALMA Communications