

Art Basel Miami Beach

Booth B21

December 5–8, 2024



ROBERTS PROJECTS

For Art Basel Miami Beach 2024, Roberts Projects is pleased to present a selection of works that contemplate slippages between history, fiction, truth and imagination. New and recent works by contemporary artists—including **Luke Agada**, **Amoako Bofo**, **Daniel Crews-Chubb**, **Lenz Geerk**, **Esmāa Mohamoud**, **Suchitra Mattai**, **Mia Middleton**, **Collins Obijiaku**, **Otis Kwame Kye Quaicoe**, **Wendy Red Star**, **Betye Saar** and **Kehinde Wiley**—address the mercurial relationship between reality and representation through aesthetic innovation and conceptual risk-taking.

Examining the impact of globalization on modes of cultural production, **Luke Agada**'s surrealist paintings evoke a disembodied collapsing of time and space that challenges boundaries between categories of sameness and difference; center and periphery; the Self and the Other. Agada's upcoming projects include an artist residency in France.

Acclaimed for his portraits on single color backgrounds that place his subjects front and center, **Amoako Bofo** imbues his paintings with a singular tenderness that adopts a gestural mark-making reminiscent of 20th century modernism. The first major museum exhibition of Bofo's paintings in Europe recently opened at the Belvedere Museum in Vienna, Austria. Titled *Proper Love*, the exhibition will be on view until January 2025.

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 time. A highlight of our booth is Saar's monumental *Tower of Destiny*, the largest of her washboard assemblages measuring over six feet tall. An exhibition of Saar's work in costume design and wearable art, titled *Let's Get It On*, will open at the University of Chicago's Neubauer Collegium in January 2025.

Emerging from deep material investigations of craft-based practices, **Suchitra Mattai** imagines new paradigms from South Asian traditions of embroidery and weaving. Titled *Suchitra Mattai: Myth from Matter*, her first solo exhibition in Washington, DC opened at the National Museum of Women in the Arts and will be on view through January 2025.

Through a combination of sculpture and installation, **Esmāa Mohamoud**'s multidisciplinary practice examines notions of the monolithic versus the multitude to uncover new understandings of Blackness. Using a combination of brightly saturated colors contrasted with skin tones rendered in shades of black and grey, **Otis Kwame Kye Quaicoe** depicts figures of the African diaspora in ambiguous settings that evoke the distinct visual language of Americana. 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 fair.

Contending with the legacies of ethnographic art and Modernism, **Daniel Crews-Chubb** creates compelling works that embody an expressionistic, painterly language within a conceptual framework. Crews-Chubb's paintings are the subject of a solo exhibition currently on view at the Long Museum in Shanghai, China.

Lenz Geerk's psychologically-charged paintings employ a restrained color palette to heighten the emotional tension hidden beneath the surface of his fictionalized settings. **Mia Middleton**'s small-scale paintings explore interiority and memory to capture the threshold between conscious and subconscious, desire and aversion, reality and fantasy. **Collins Obijiaku**'s new series of works on paper feature quarter-length portraits of African men against gestural renderings of the Atlantic Ocean at different times of day.

Multimedia artist **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. Red Star is a recipient of the 2024 MacArthur Fellowship.

Connecting the works on view is a range of aesthetic responses to ongoing dialogues on the dilemmas of representation, embodying Saidiya Hartman's belief in art as "the exercise of imagining beauty and what it might make possible." As a collective challenge to social hierarchies of value, this presentation aligns itself behind the shared goal of producing a transcendent encounter with the visual that catalyzes a spiritual and psychic transformation.



Luke Agada
Hermitage, 2024
Oil on canvas
72 x 60 in (182.88 x 152.4 cm)
Reg# 11981



Amoako Bofo

Three Shades, 2021

Oil on canvas

77 x 73 in (195.6 x 185.4 cm)

Reg# 11032

\$400,000





Betye Saar

Tower of Destiny, 2023

Mixed media assemblage on vintage washboards
73 x 8.5 x 2.5 in (185.4 x 21.6 x 6.4 cm)

Reg# 11294

\$575,000







Betye Saar with *Tower of Destiny* (2023), Los Angeles, CA 2023



Betye Saar

The Mystique Red City, 1966/ 2011

Mixed media assemblage

32 x 12 x 6 in (81.3 x 30.5 x 15.2 cm)

Reg# 7197

\$250,000





Betye Saar, *The Mystique Red City*, 1966, 2011 (verso)



Made from fragments of worn saris, acrylic, and fabric, this work depicts an imagined domestic environment, one that vaguely recalls the interiors of Indian miniature paintings. It offers a space to rebuild, repair, and rest--since we often forget that moments of rest are essential for agency and empowerment. The figure is created from the memory of relatives and ancestors and carries their strength and compassion through her gaze.

Suchitra Mattai

sweet solace, 2024

worn saris, beads, bindis, acrylic, fabric, found appliqués

60 x 48 in (152.4 x 121.9 cm) unframed

Reg# 11980

\$70,000





Esmaa Mohamoud

Ebony In Ivory II, 2023

Shea butter, Italian black marble, wax, damar resin

60 x 30 x 30 in (152.4 x 76.2 x 76.2 cm)

Edition 3 of 5, with 1 AP

Reg# 11461

\$34,000





Esmāa Mohamoud

Ebony In Ivory III, 2023

Shea butter, wax, damar resin, Italian black marble, brass

60 x 30 x 30 in (152.4 x 76.2 x 76.2 cm)

Edition 5 of 5, with 1 AP

Reg# 11985

\$40,000









Otis Kwame Kye Quaicoe
Empty Space, 2024
Oil on canvas
72 x 72 in (182.9 x 182.9 cm)
Reg# 11951
\$85,000





Kehinde Wiley

Portrait of Law Roach, 2024

Oil on canvas

24 x 19 in (61 x 48.3 cm) canvas

33.5 in x 28.5 x (85.1 x 72.4 cm) framed

Reg# 11986

\$225,000





Kehinde Wiley

Portrait of Craig Fletcher II, 2024

Oil on canvas

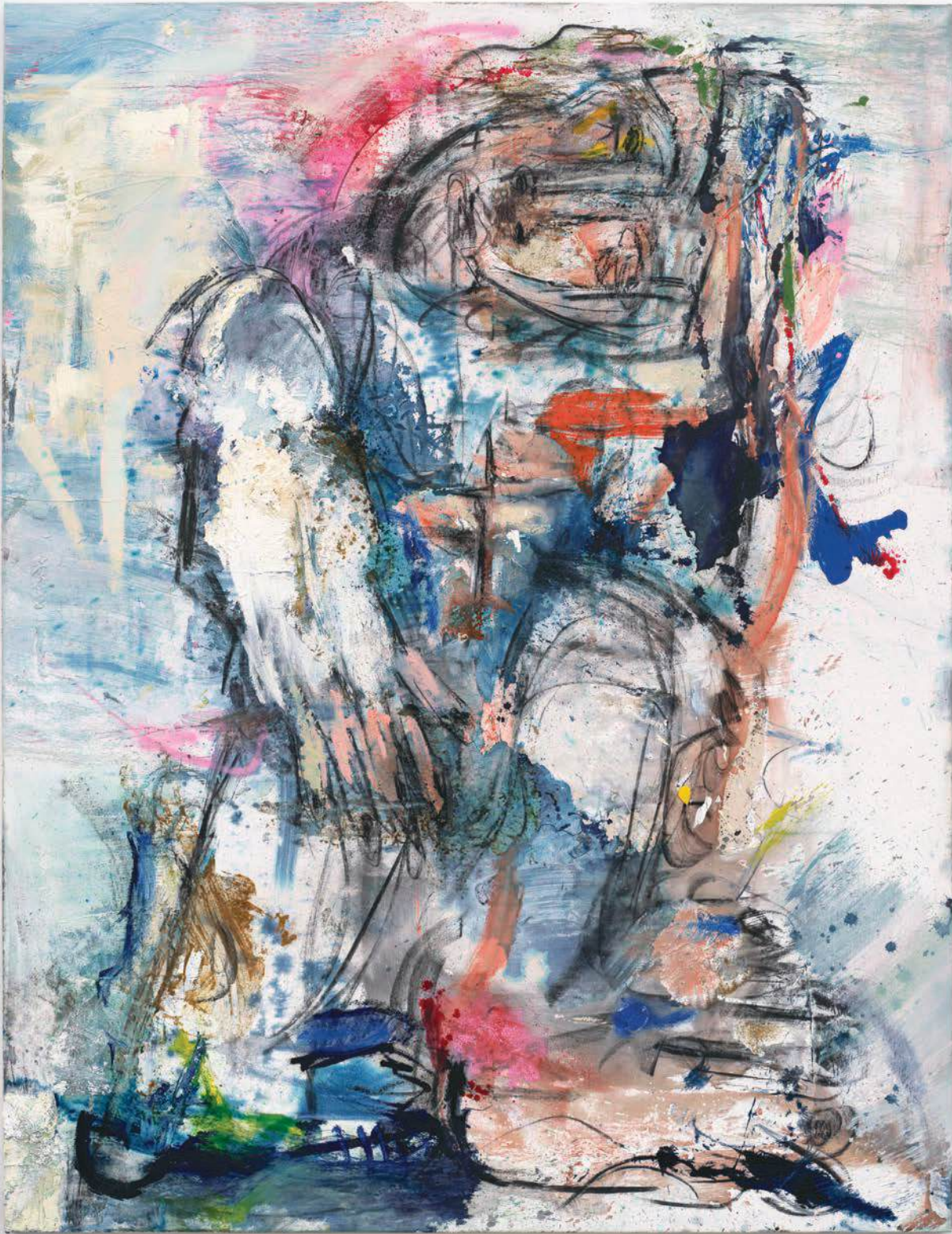
24 x 19 in (61 x 48.3 cm) canvas

33.5 in x 28.5 x (85.1 x 72.4 cm) framed

Reg# 11889

\$225,000





Daniel Crews-Chubb

Immortal XXX (blue and white), 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# 11862



Lenz Geerk

Breath, 2024

Acrylic on canvas

39.37 x 27.56 in (100 x 70 cm) canvas

40.5 x 28.5 x 2 in (102.9 x 72.4 x 5.1 cm) framed

Reg# 11911

\$75,000



Mia Middleton

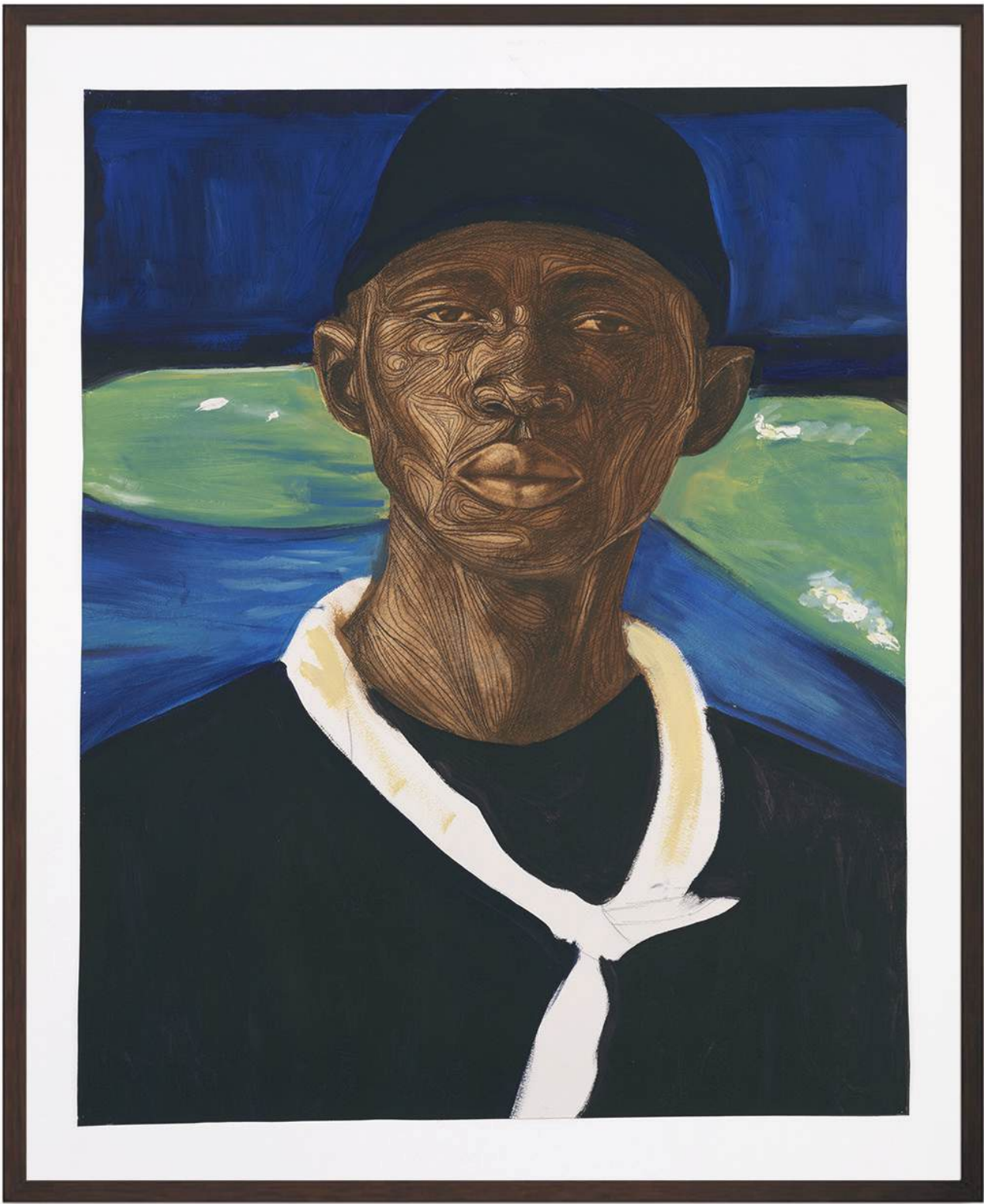
Inside, 2024

Oil on linen

25.59 x 32.28 in (65 x 82 cm)

Reg# 11982

\$11,000



Collins Obijiaku

Man with bright scarf (Voyager), 2023

Oil and charcoal on paper

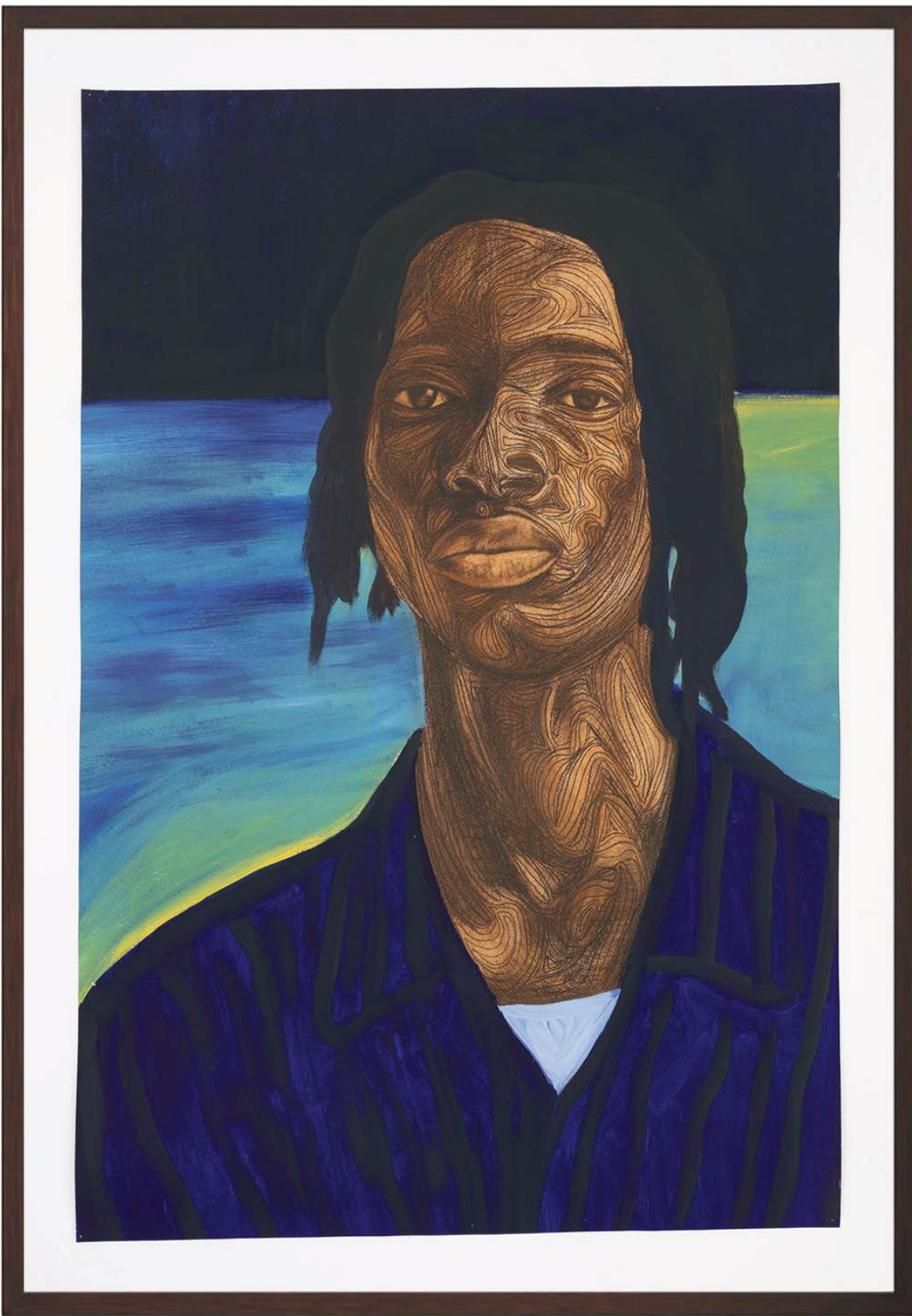
39.37 x 31.5 in (100 x 80 cm) paper,

44.75 x 36.75 x 2 in (113.7 x 93.3 x 5.1 cm) framed

Reg# 11866

\$15,000





Collins Obijiaku

SLO, 2023

Oil and charcoal on paper

39.37 x 27.5 in (100 x 69.9 cm) paper,

44.75 x 32.75 x 2 in (113.7 x 83.2 x 5.1 cm) framed

Reg# 11868

\$15,000



Wendy Red Star

Flag 1 (Our Mountains), 2024

Nylon textile

73 x 61 in (185.4 x 154.9 cm)

Reg# 11978

\$50,000



Wendy Red Star, *Flag 1 (Our Mountains)*, 2024 (verso)

“The star quilt symbolizes resilience and adaptation. Inspired by the Morning Star, these quilts are gifted during life’s pivotal moments, reflecting community, continuity, and a deep connection to cultural heritage. The star represents strength, preserving Apsáalooke values passed down through generations, remaining a powerful symbol of cultural endurance despite centuries of disruption.

In *Flag 1 (Our Mountains)*, a star quilt flag, the artwork engages with the symbolism of colonial flags, which have historically represented dominance and control over lands and peoples. The U.S. flag, with its stars and stripes, often seen as a symbol of unity, also signifies territorial expansion and the imposition of foreign governance. As the nation becomes more polarized, the flag has come to symbolize a fractured identity, where issues of power, sovereignty, and belonging are at odds. By integrating the star quilt into this symbol, the artwork reinterprets it, shifting its meaning to one that engages with the present complexities of history, power, and identity.”

Wendy Red Star, 2024



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For press inquiries, please contact the team at [ALMA](https://www.alma.com)