



Charles Moffett

*Kim Dacres &
Melissa Joseph*

The Hardest Love We Carry

Art Basel Miami Beach

6 — 8 December 2024

Kim Dacres & Melissa Joseph: *The Hardest Love We Carry*,
presented at Art Basel Miami Beach by Charles Moffett, Booth N3

For its debut at Art Basel Miami Beach, Charles Moffett will present new works by two New York-based artists Kim Dacres and Melissa Joseph. Known for their respective work in recycled tire rubber and felt, Dacres and Joseph both use non-traditional materials, as well as found objects, to create art imbued with particular powers of placemaking and storytelling. Over the last several months, the gallery and the two artists have worked hand-in-hand to create an exhibition that illustrates a profound, nuanced conversation between their distinctive practices both materially and conceptually.

Both artists share a unique background as educators. Dacres worked for nearly a decade as a teacher and administrator in New York City public schools and Joseph worked as an art educator for ten years in cities across the globe. While their works take on vastly different forms — with Dacres using rubber from recycled tires to create mostly large scale, monochromatic sculptures celebrating the influential forces in her life, and Joseph using needle felted industrial wool and found objects to render scenes drawn from her memory, familial history and autobiography — both approach their practices as evolutions of teaching. Beginning with personal stories and untold histories, they take accessible, often overlooked materials and translate them into captivating new forms, infused with humanistic life force and assertive, worldly presence.

The presentation in Miami has catalyzed the artists' shared exploration of the resonances in their personal backgrounds and practices. Conceiving of the entire installation together, Dacres and Joseph have created and situated their new works in active conversation, even making one new sculpture jointly. Dacres made celestial-inspired configurations of coiled tires to be installed upon the wall, in addition to the standing sculptural portraits and figurative busts for which she is best known. Within the bases of many of the portrait busts, Dacres has newly incorporated wool material used by Joseph. She further advances the formal possibilities of her rubber medium in the highly precise renderings of her subjects' natural hairstyles — a motif the artist has used throughout her practice to investigate the multifaceted tensions inherent within Black women's self-presentation in our contemporary social environment.

Joseph has long integrated found objects as the primary supports of her pieces — from mirrors to vanities to first aid kits — and during her recent Artpace San Antonio's 2024 Spring Residency, she began gathering small, discarded tires from the Texas landscape. Echoing Dacres's primary material, Joseph has used the found tires as supports in a new series of small- and medium-scale felted works mounted on the wall. Emblematic of the artist's deep concern with materiality, the lasting legacy of images, and the generational reverberations of familial and individual memory, the compositions of Joseph's works, both the round tire-framed pieces and two larger-scale felted paintings, capture fleeting moments in the artist's life, her childhood most poignantly. Among Joseph's works one particularly stands out as a reflection not of her past but her present — a portrait of fellow artist and collaborator Kim Dacres and her beloved dog Winkie.

In their material selections and largely self-taught formal techniques, both artists display the distinctive resourcefulness and endless determination demanded of women of color in order to live out their unwavering desire to create.

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Kim Dacres (b. 1986, New York, New York; lives and works between Harlem and the Bronx, New York.; MS CUNY Lehman College, Teaching English to Speakers of Other Languages, 2010; BA Williams College, Political Science, Art Studio, and Africana Studies 2008.)

Dacres's work has been exhibited around the world, including recent solo and two-artist exhibitions at UTA Artist Space in Atlanta, GA (2024), Charles Moffett in New York, NY (2023), Gavlak Gallery in Los Angeles, CA (2020) and Palm Beach, FL (2021); as well as group exhibitions internationally and within the U.S., including *Surrealism and Us: Caribbean and African Diasporic Artists Since 1940* at Modern Art Museum of Fort Worth, Fort Worth, TX (2024), *Part 1 of Bronx Calling: The Sixth AIM Biennial* at The Bronx Museum, Bronx, NY (2024), *Dueling Consciousness* at Zidoun-Bossuyt in Luxembourg (2023), *New Forms: that which constitutes (critical) matter* at Artspeak, Vancouver, British Columbia (2023), *Black American Portraits* at Spelman College Museum of Fine Art, Atlanta, GA (2023) and Los Angeles County Museum of Art, Los Angeles, CA (2021), *Sounds of Blackness* at The Metropolitan Museum of Manila, Philippines (2023), *Godhead - Idols in Times of Crisis* at Lustwarande 12th Edition, Tilburg, Netherlands (2022), *Arrangements in Black* at Phillips, New York, NY (2022), *From a Place, Of a Place*, presented by ArtNoir X regularnormal X Meatpacking District, New York, NY (2021), *Through the Looking Glass*, presented by UTA Artist Space, Beverly Hills, CA (2021). Dacres is the recipient of the Artadia New York Award Grant (2022). Her work is held in the collections of the ICA Miami, Miami, FL; the International African American Museum, Charleston, SC; Los Angeles County Museum of Art, Los Angeles, CA; and the Nasher Museum at Duke University, Durham, NC.



Melissa Joseph (b. 1980, Saint Marys, Pennsylvania; lives and works in New York, New York.; MFA Pennsylvania Academy of the Fine Arts, 2018; MAT in Art Education from the Rhode Island School of Design, 2008; AAS in Textile Surface Design from Fashion Institute of Technology, 2006 ; BA New York University Individualized Study 2003.)

Melissa Joseph is a New York based artist. Her work considers themes of memory, family history, and the politics of how we occupy spaces. By using needle felting and found objects, she intentionally alludes to the labors of women as well as experiences as a second generation American and the unique juxtapositions of diasporic life. Her work has been shown at the Brooklyn Museum, Delaware Contemporary, Woodmere Art Museum, Utah Museum of Contemporary Art, Brattleboro Museum and Art Center, Jeffrey Deitch Projects, ICA San Francisco, and at Rockefeller Center presented by Art Production Fund. She has participated in residencies including Artpace, Dieu Donn  Workspace Residency, The Textile Arts Center, Fountainhead, the Archie Bray Foundation for Ceramic Arts, the Museum of Arts and Design and Greenwich House Pottery. Her work is in the permanent collections of the Brooklyn Museum, Ruby City, the RISD Museum and the ICA Miami. She is a regular contributor to *BOMB Magazine*.



Kim Dacres

Yvette's Rage Rocks Rough and Stuff with Afro Puffs, 2023 - 2024

Recycled tires, bicycle parts and chains, pressure treated wood, 4" x 4" metal post holder, screws, and spray paint

56 3/4 x 26 1/2 x 20 inches (144.1 x 67.3 x 50.8 cm)

\$35,000



Kim Dacres

Yvette's Rage Rocks Rough and Stuff with Afro Puffs, 2023 - 2024
(alternate view)



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Kim Dacres

Zora, 2024

Found tires, tire rims wrapped in tire inner tubes, washers, wood and screws mounted on wood pyramid plinth with black paint, felted wool on industrial rug, ground bicycle tire, and screws
46 1/2 x 20 x 20 inches (118.1 x 50.8 x 50.8 cm)

\$23,000

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Kim Dacres
Zora, 2024
(alternate view)



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Kim Dacres

Ariel's Life in the Sunshine, 2023 - 2024

Found tires, wood, screws, and spray paint mounted on plinth of found tires, pressure treated wood, 4" x 4" metal post holder, screws, and spray paint
66 1/4 x 14 1/4 x 13 inches (168.3 x 36.2 x 33 cm)

\$25,000

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Kim Dacres
Ariel's Life in the Sunshine, 2023 - 2024
(alternate view)



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Kim Dacres

Lynn's Swoop and Smile, 2024

Found tires, wood, screws, spray paint mounted on plinth of found scooter tires, pressure treated wood, 4" x 4" metal post older, screws, and spray paint
62 x 17 x 20 inches (157.5 x 43.2 x 50.8 cm)

\$28,000



Kim Dacres
Lynn's Swoop and Smile, 2024
(alternate view)



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Kim Dacres

Deidre's Black History Month Braids, 2024

Found tires, wood, screws, and spray paint mounted on wood plinth with black paint, felted wool on industrial rug, found bicycle tire and screws

43 1/2 x 15 1/2 x 15 1/2 inches (110.5 x 39.4 x 39.4 cm)

\$23,000



Kim Dacres
Deidre's Black History Month Braids, 2024
(alternate view)



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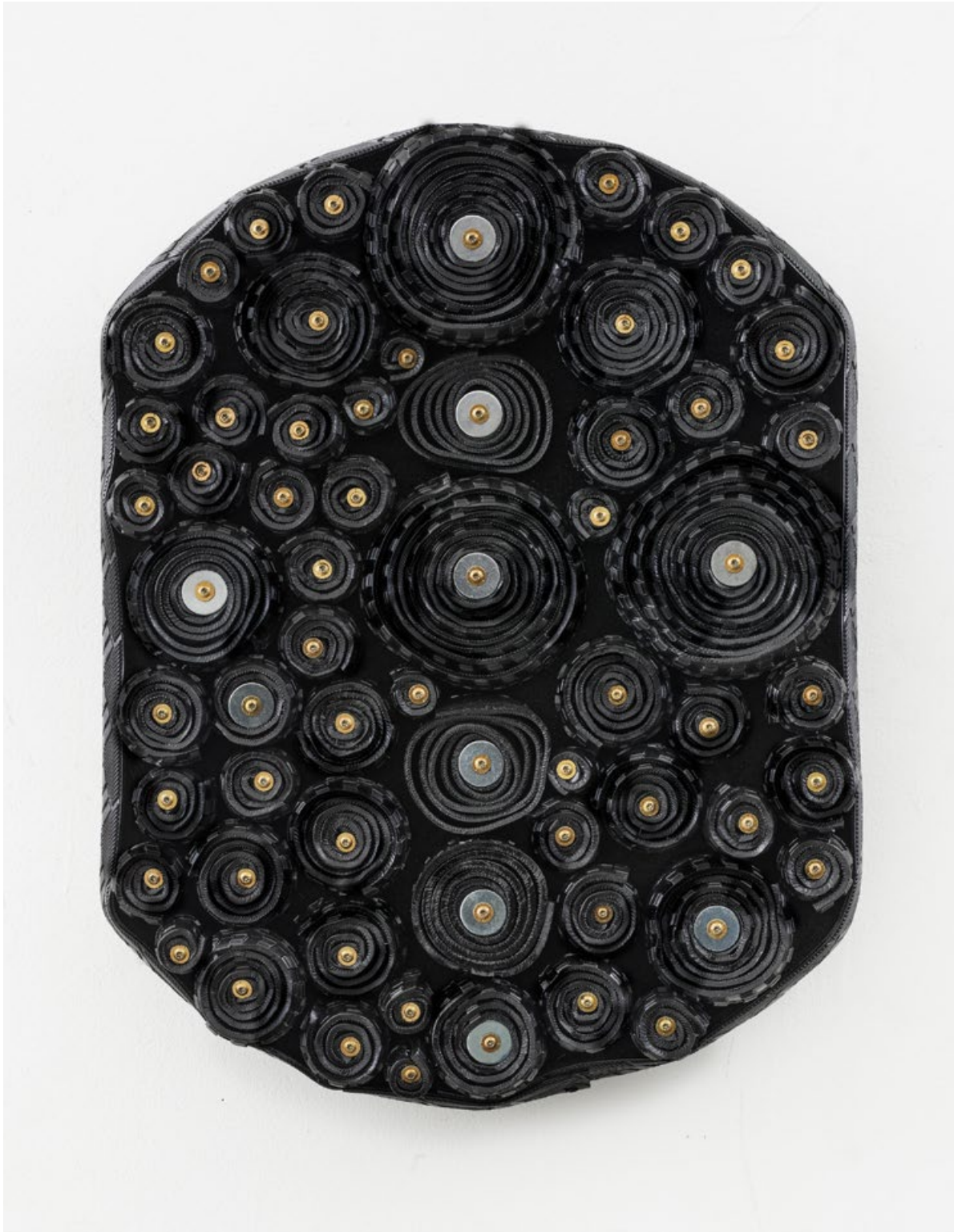


Kim Dacres

Spiraling Out of Control (Wall 1), 2024

Found bicycle tires, washers, screws, braided bicycle chains, and industrial felt mounted on wood
78 1/2 x 20 x 3 1/2 inches (199.4 x 50.8 x 8.9 cm)

\$7,000



Kim Dacres

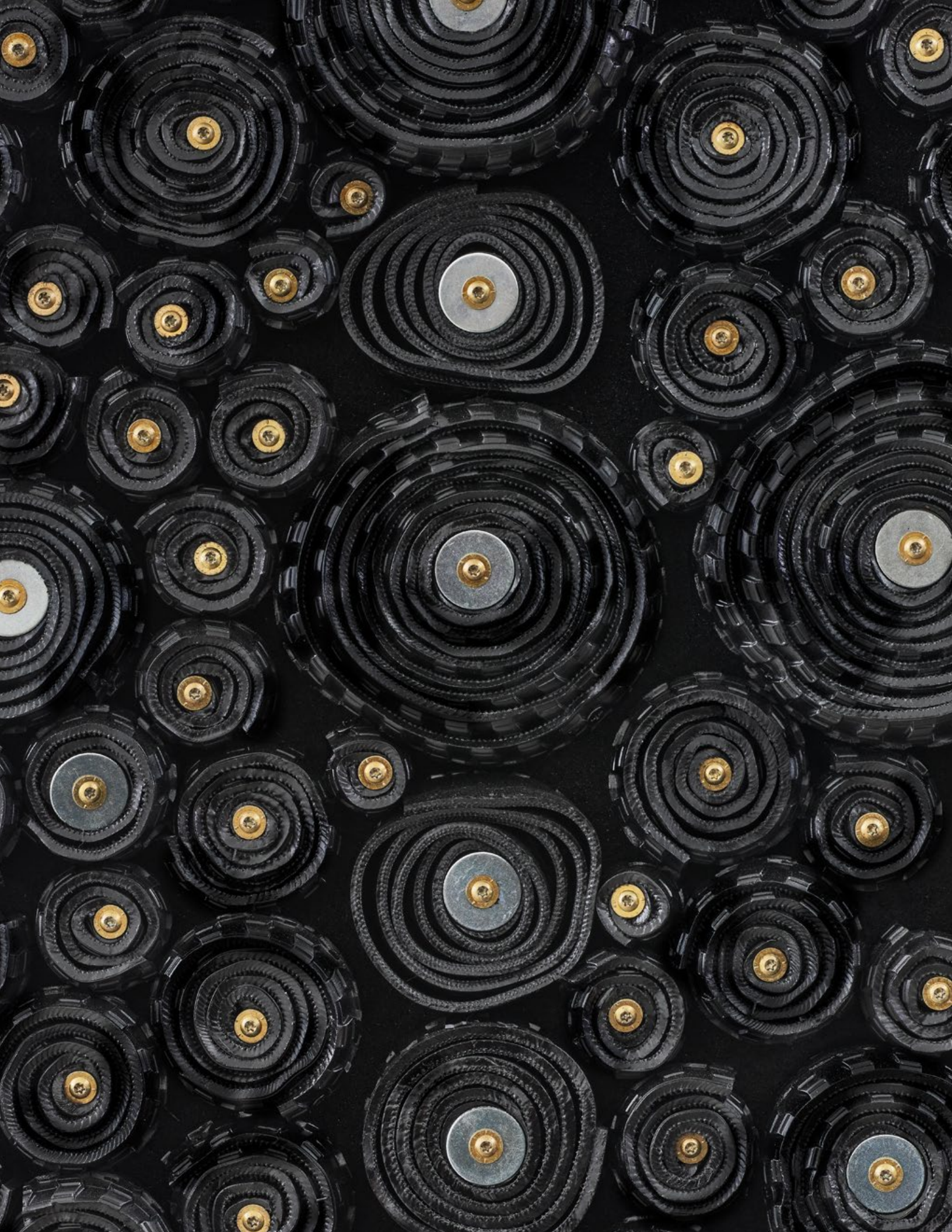
Spiraling Out of Control (Wall 2), 2024

Found bicycle tires, washers, screws, and industrial felt mounted on wood
21 x 16 1/2 x 3 1/2 inches (53.3 x 41.9 x 8.9 cm)

\$7,000



Kim Dacres
Spiraling Out of Control (Wall 2), 2024
(alternate view)



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Kim Dacres & Melissa Joseph

The Hardest Love We Carry, 2024

Miniature metal truck on plinth of wood, scooter tires, black spray paint

47 1/2 x 16 x 11 1/4 inches (120.7 x 40.6 x 28.6 cm)

\$15,000

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Kim Dacres & Melissa Joseph
The Hardest Love We Carry, 2024
(alternate view)





Melissa Joseph

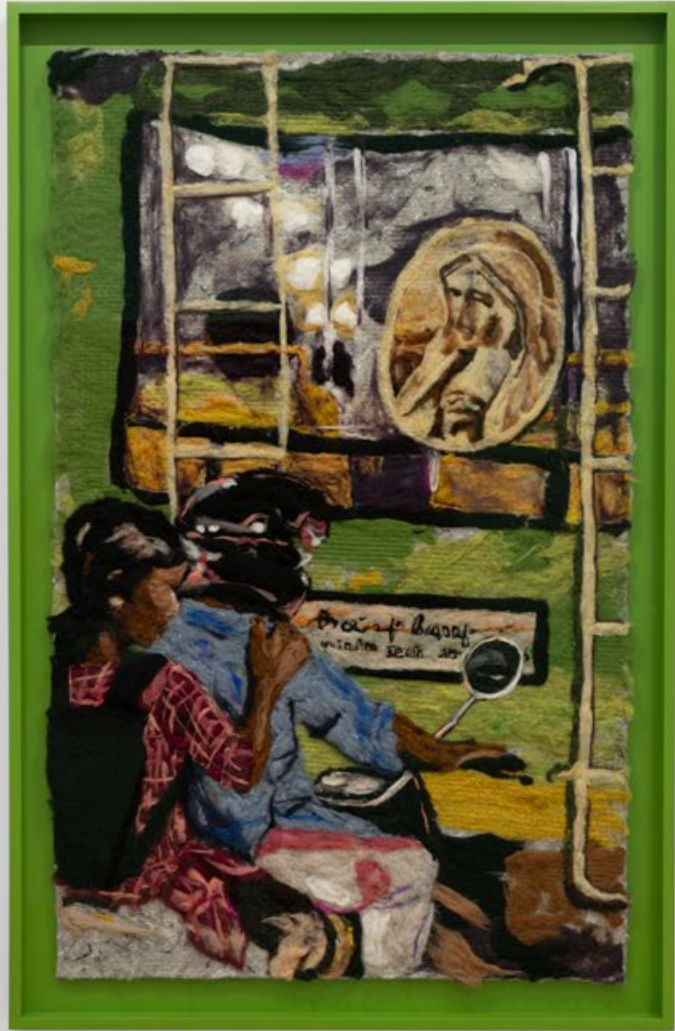
Kaipum Madhuravum, 2024

Needle felted wool on industrial felt

60 x 36 inches (152.4 x 91.4 cm)

Framed: 66 x 41 inches (167.6 x 104.1 cm)

\$20,000





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Melissa Joseph

Truckin, 2024

Needle felted wool on industrial felt

61 x 43 inches (154.9 x 109.2 cm)

Framed: 66 x 48 inches (167.6 x 121.9 cm)

\$22,000







Melissa Joseph

Kim and Winkie, 2024

Needle felted wool on industrial felt in found tire

Diameter: 11 3/4 inches (29.8 cm)

Depth: 3 inches (7.6 cm)

\$10,000







Melissa Joseph

Carnival Bear (Recto), 2024

Needle felted wool on industrial felt in found tire

Diameter: 9.5 inches (24.1 cm)

Depth: 4 inches (10.2 cm)

\$10,000







Melissa Joseph

Carnival Bear (Verso), 2024

Needle felted wool on industrial felt in found tire

Diameter: 9.5 inches (24.1 cm)

Depth: 4 inches (10.2 cm)

\$10,000







Melissa Joseph

Bathtime, 2024

Needle felted wool on industrial felt in found tire

Diameter: 14 inches (35.6 cm)

Depth: 3 inches (7.6 cm)

\$10,000



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Melissa Joseph
DIY Slip N Slide, 2024
Needle felted wool on industrial felt in found tire
Diameter: 16 1/2 inches (41.9 cm)
Depth: 4 inches (10.2 cm)

\$12,000

