ART BASEL MIAMI BEACH

Exhibiting Artists:

ruby onyinyechi amanze, Raphaël Barontini, Elizabeth Catlett, Clémence Gbonon, Ayana V. Jackson, Clotilde Jiménez, Leasho Johnson, Big Chief Demond Melancon, Ian Mwesiga, Carmen Neely, Lorraine O'Grady, Jennifer Rochlin, and Peter Uka

December 2 - 6, 2026

Booth #B9

Mariane Ibrahim returns to Art Basel Miami Beach after a four-year absence with two presentations of artists whose work probes identity, memory, and self-representation. The fair also marks the first showing of Elizabeth Catlett, following the gallery's recent representation of her estate. Her work on Malcolm X anchors the booth in a historical figure and in the idea of the renegade, a current of rebellion that runs through much of what surrounds it. The booth will evolve over the course of the weekend, introducing new groupings of works and new dialogues among the artists and their practices.

A STATE OF MIND

Across painting, collage, photography, sculpture, and bead embroidery, the works in this presentation propose the psyche as an archive: a site where personal memory, inherited history, and imagined futures converge. Feeling is treated as a form of knowledge, and the stories we carry are as much made as they are received.

That spirit of rebellion seeps into Caribbean fantasy and imagery. In Leasho Johnson's paintings, the body dissolves into the forest, humanity reimagined as a voluptuous, elemental spirit and an entry point into the Black queer body. Lorraine O'Grady extends the inquiry into the autobiographical, drawing on medieval knighthood, masking, and performance; in her photograph, a palm tree, emblem of her West Indian roots, rises from the knight's head as an extension of the armor. Big Chief Demond Melancon's glass-bead masks, which cannot be worn, speak to O'Grady's masking universe and her family portraiture. With Raphaël Barontini, these artists form a conversation across portraiture, masking, and the staging of the self.

Ayana V. Jackson and Clémence Gbonon meet on the question of what remains, and of what it means to be American. Gbonon's charged domestic interior, with its American flag at the lower edge, West African stool, and recurring red high-heeled shoe, finds

a counterpart in Jackson's meditation on collective history and those who inherit it. Both, along with Clotilde Jiménez, draw on colonization, diaspora, and lore, familial or communal. Their works also share a language of transport, in the horse that recurs as a vehicle of passage in Jackson, Jiménez, and O'Grady. Ian Mwesiga's dreamlike paintings, conjured from imagination rather than models, hover in the same register, as if levitating, suggesting that the imagined is no less true than the remembered.

THE LANGUAGE OF MEDIUM

The presentation then turns to feminine subjectivity through abstract and semi-abstract work, organic forms, and distinct modes of narration. A shared question emerges: how does an artist's medium relate to intent, and what happens when a tradition of storytelling is repurposed?

Jennifer Rochlin's hand-built terracotta vessels become a diary, bearing painted scenes of lovers, family, and friends among leaves and trees that mark the seasons. Carmen Neely, by contrast, uses the canvas for visual storytelling in abstract form. She describes her practice as "narrative abstraction," in which each large, calligraphic painting begins with its title and unfolds as a story told in gesture. One might imagine the reverse, with abstraction on the vessel and Rochlin's narrative scenes on canvas, and the pairing invites that speculation. It also raises the question of geography: Neely, a recent transplant to Chicago, and Rochlin, who fantasizes her time there, each write geographical memory, one newly realized, the other recollected.

ruby onyinyechi amanze's expansive works on paper bring together a recurring cast: ada the alien, audre the hybrid leopard, birds, motorbikes, windows, and swimming pools. Like Jackson, she conveys a sense of movement, as though the horse had been replaced by the motorcycle, and her figures, like Mwesiga's, float and transport.

Portraiture closes the circle. Peter Uka renders a Black woman of African descent within the classical oil tradition, in an era recalling the 1970s. Melancon's beaded masks reference the Egungun, the masking tradition of Nigeria and Benin, and the displacement and geography of that heritage, placing a Black masking culture in conversation with a Nigerian portraitist. Barontini's collage adds a further lens. How might we bridge these gazes, across classical painting, collage, and portraiture through beading? And how do we explore historical connection to certain narratives?



Elizabeth Catlett, *Malcolm X Speaks For Us*, 1969/2004. Detail. Courtesy of the Catlett Mora Family Trust and Mariane Ibrahim (Chicago, Paris, Mexico City) © 2026 Elizabeth Catlett/Artist Rights Society (ARS), New York.



Clémence Gbonon, *A Fleeting Fancy*, 2026. Detail. Courtesy of the artist and Mariane Ibrahim.



Clotilde Jiménez, *The Village of La Garra*, 2025. Detail. Courtesy of the artist and Mariane Ibrahim.



Lorraine O'Grady, *Family Portrait 1 (Formal, Composed)*, 2020. Detail. Courtesy of the Lorraine O'Grady Trust and Mariane Ibrahim (Chicago, Paris, Mexico City) © 2026 Lorraine O'Grady/Artist Rights Society (ARS), New York.



Jennifer Rochlin, *Broken Borders*, 2026. Courtesy of the artist and Mariane Ibrahim.



Carmen Neely, *with swift beauty and untold remarks*, 2026. Courtesy of the artist and Mariane Ibrahim.

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