

A close-up photograph of a person's hand holding a yellow high-heeled shoe over a large, cooked crab on a wooden platter. The crab is the central focus, showing its shell and the white meat. The background is a wooden surface, possibly a table or a boat deck. The lighting is warm and focused on the crab and the shoe.

INDEPENDENT CHAKAIA BOOKER MIGUEL RIO BRANCO

May 14–17, 2026

Booth 303
Pier 36
299 South Street
New York, USA

ALMEIDA & DALE

DAVID NOLAN GALLERY

INDEPENDENT

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CHAKAIA BOOKER MIGUEL RIO BRANCO

Click on the artist's names to
browse through the preview

At the Independent 2026 in New York, Almeida & Dale and David Nolan Gallery partner to present a duo exhibition of Miguel Rio Branco and Chakaia Booker, two masters in their respective media. While the pairing may initially seem unexpected, the presentation highlights how each artist mobilizes their practice with mastery—whether photography or sculpture—to create visually and symbolically impactful works deeply engaged with their settings.

Living in Rio de Janeiro, Brazil, Miguel Rio Branco was born in Gran Canaria, Spain, to a diplomat father, and grew up between Brazil and several other countries. In this presentation, featuring works from 1985 to 2011, his painterly approach to photography, with deep concern for color, rhythm, and composition, comes to the fore. Through a sensual and lush use of color and shadow that evokes the Baroque, as well as the juxtaposition of subjects and scenes akin to Surrealism, Rio Branco constructs dense visual narratives.

The presentation offers a glimpse into the many facets of his long-standing practice, including works from his series made at the Santa Rosa Boxing Club in the 1990s, one of Rio de Janeiro's distinctive boxing gyms. Known for its heterogeneous community that included sex workers, children in street situations, and other socially marginalized individuals, the club offered not only physical discipline but also a sense of belonging and mutual support. In these works, the artist focuses on the textures of the fighters' skin, the chromatic compositions of the environment, and the boxers' bodily movements, creating a cinematic portrait of the club's atmosphere – surpassing a documentary purpose and capturing motion and physicality in ways that transform the fighters into almost mythical creatures.

Works such as *Blue Klein* (1993/2020), *Hotel Monaco Falling* (n.d.), and *Pink and Black Chess* (1988) reveal another recurrent interest in Rio Branco's practice: the unveiling of a "mise-en-scène" of ordinary settings. In these works, the artist foregrounds the rich textures and tactility of decaying materials or the oneiric effect of mirrors reflecting checkered tiled walls. This more surreal approach is also evident in *Yellow Shoes Thinking of Max Ernst* (2007/2014), made while on a trip to

Japan, where the yellow high heels of a walking woman are juxtaposed with the sensual image of mollusk interiors.

Composition and materiality also play a central role in Chakaia Booker's work. The selection of her renowned sculptures made from repurposed black rubber tires spans her practice from 1996 to 2023, including works from a series currently on view at the National Gallery of Art in Washington, DC. Conceptually charged, this material is a hallmark of her practice: while its flexibility and structural resilience allow the sculptures to twist into intricate forms and reach large scales, it also evokes debates around environmental degradation, socioeconomic inequality, and the historical exploitation of marginalized communities in the various regions where the material was sourced.

Nomadic Dwelling and *Destiny's Doorman* (both 2003) are positioned at the front of the booth. Their towering presence creates a portal- or totem-like structure, reflecting the same formal and conceptual logic that underpins many of the artist's large-scale public installations. In *Strayed* (2019), strands of rubber loop at the top of the sculpture are echoed at the feet of it, resulting in an unusual composition that extends two spatial dimensions, suggesting a more open, even playful approach.

Booker's works are distinguished by surfaces densely composed of patterns, textures, movement, and layers, creating an immersive visual field oscillating between a call toward a mysterious, intangible experience and a critical engagement with the history of rubber and its ties to African American heritage and the African diaspora—a connection often emphasized by critics and curators.

Together, Booker and Rio Branco articulate a shared attentiveness to material, the body, and the environment as sites where histories of inequality—as well as forms of affirmation—are inscribed. Brought into dialogue at Independent 2026, their works foreground how lived experience is embedded in surfaces, gestures, and structures, whether through the chromatic density of Rio Branco's images or the physical tension and elasticity of Booker's sculptures.

MIGUEL RIO BRANCO



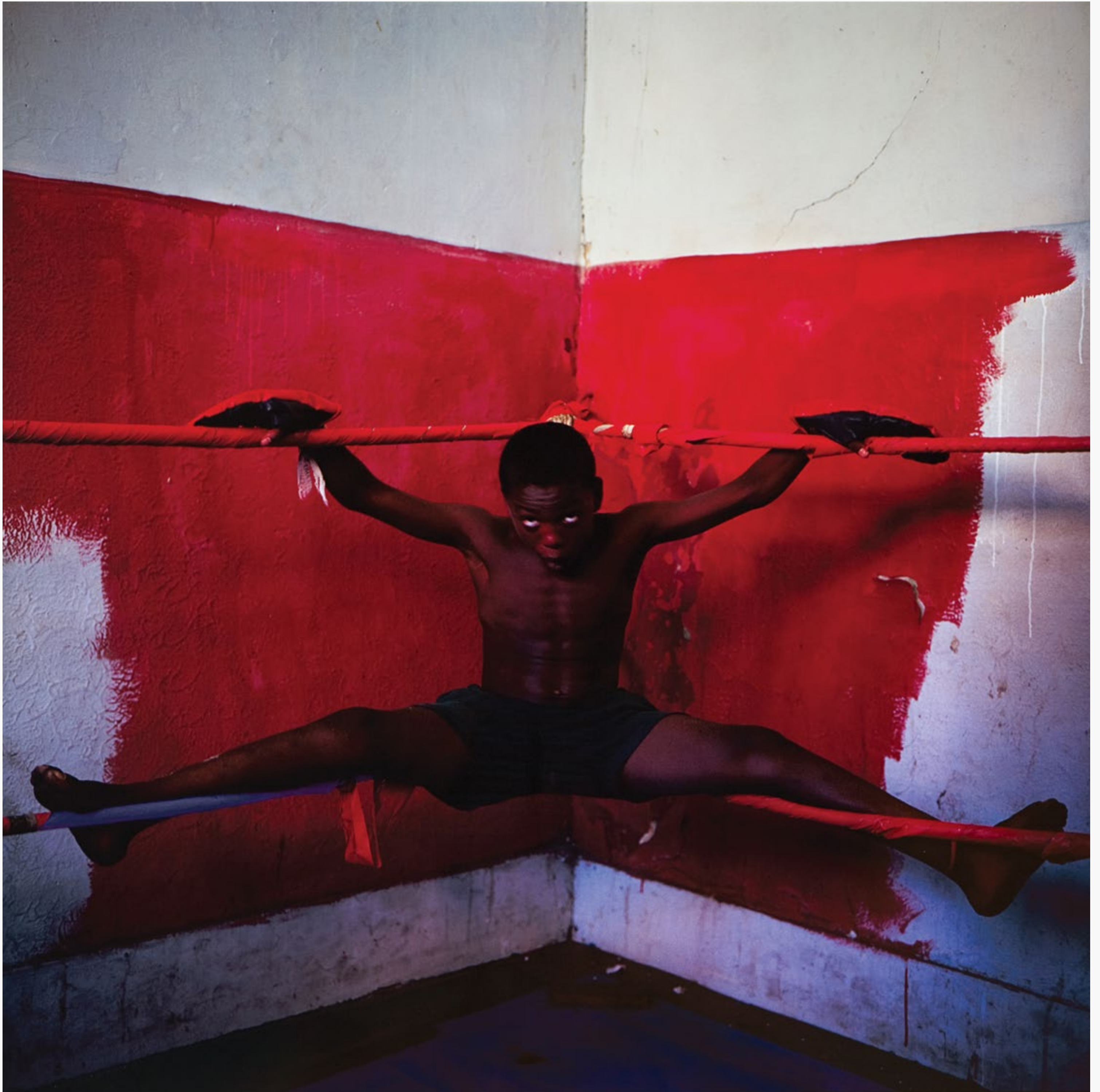


Back, 1991/2017

Fuji crystal archive print

81.3 x 81.3 cm (32 x 32 in), Edition of 7

US\$ 15,000.00



Exuzinho Looking Forward, 1991/2017
Fuji crystal archive print
81.3 x 81.3 cm (32 x 32 in), Edition of 5
US\$ 15,000.00



Hotel Monaco falling, n.d.

Fujiflex print

100 x 100 cm (39 ½ x 39 ½ in), Edition of 5

US\$ 18,000.00



Tetas de Santiago, 1993/2012

Inkjet print on paper

80 x 80 cm (31 x 31 in), Edition of 7 + 2 A.P

US\$ 15,000.00



Yellow shoes thinking of Max Ernst, 2007/2014

Cibachrome

110 x 155 cm (43 ½ x 61 in), Edition of 5 + 2 AP

US\$ 25,200.00



El Mundo, 2011

Inkjet print on Platine Fibre Rag paper

100 x 100 cm (39 ½ x 39 ½ in), Edition of 5 + 2 AP

US\$ 18,000.00



Yellow and Black Chess, 1985

Type-C photograph

74.3 x 111.8 cm (29 ½ x 44 in), Edition of 3

US\$ 18,000.00



Pink and Black Chess, 1988

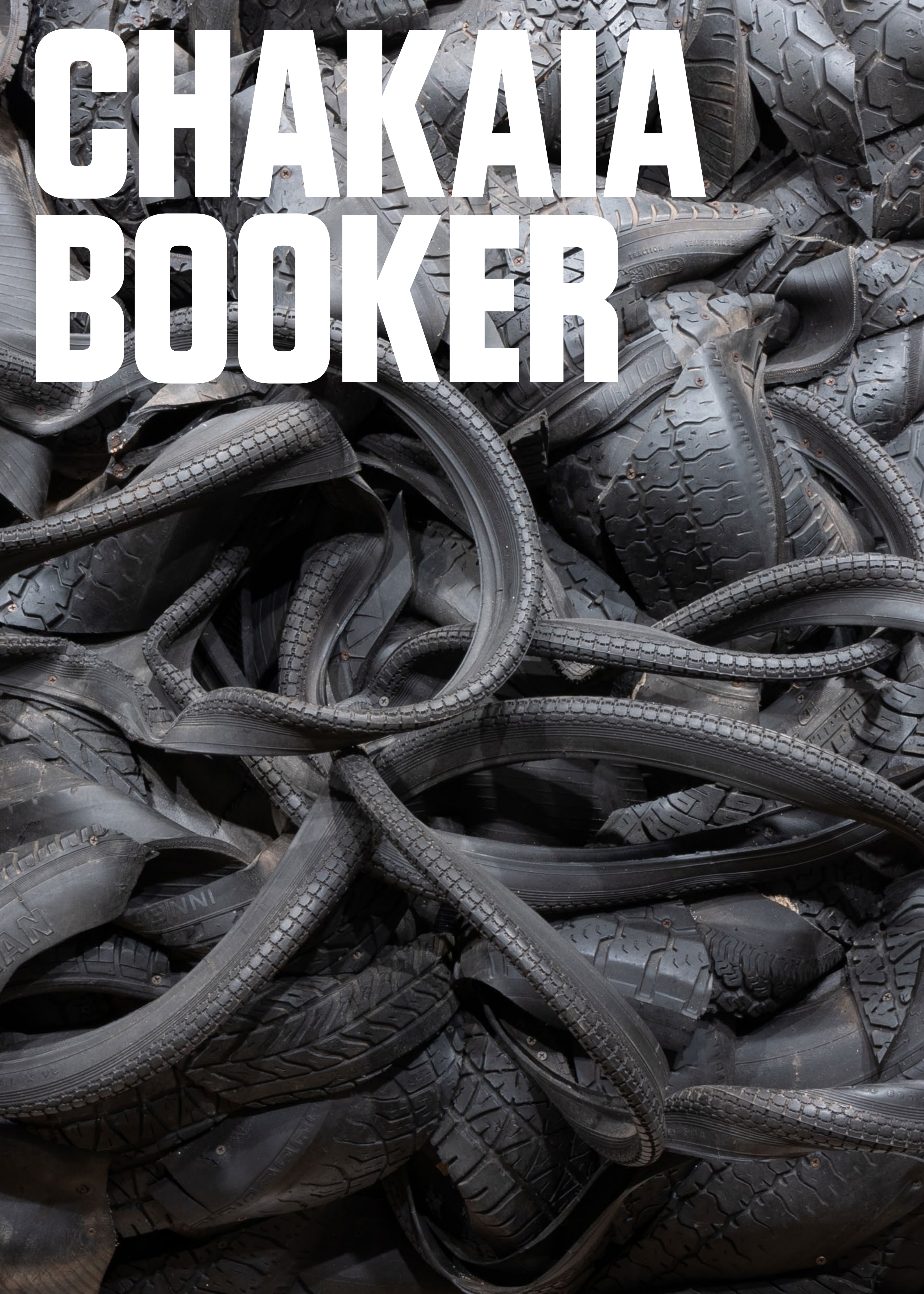
Type-C photograph

73 x 111.8 cm (28 ½ x 44 in), Edition of 3

US\$ 18,000.00



Blue Klein, 1993/2020
Inkjet printing on paper
78.8 x 78.5 cm (31 x 31 in), Edition of 7
US\$ 15,000.00



CHAKAIA BOOKER



Destiny's Doorman, 2003
Rubber tires and steel
320 x 122 x 122 cm (126 x 48 x 48 in)
US\$ 225,000.00



Strayed, 2019
Rubber tires and wool
162.6 x 157.5 x 152.4 cm (64 x 62 x 60 in)
US\$ 150,000.00



Untitled, 1996

Rubber tires and wood

121.9 x 121.9 x 25.4 cm (48 x 48 x 10 in)

US\$ 175,000.00



Conflicting Issues, 2023

Rubber tires, metal and wood

66 x 91.4 x 61 cm (26 x 36 x 24 in)

US\$ 85,000.00



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