SEATTLE – The Seattle Art Museum (SAM) presents *Amoako Boafo: Soul of Black Folks* (July 13–September 10, 2023), the debut solo museum exhibition for Ghanaian artist Amoako Boafo. A rising star in contemporary art, Boafo is known for his vibrant portraits that celebrate Blackness, with dynamic figures rendered in his signature finger-painted textures and saturated colors. Curated by Larry Ossei-Mensah, *Soul of Black Folks* presents over 30 works created by the artist between 2016 and 2022. This marks the first time Boafo’s work has been shown in Seattle.

Boafo’s work centers on Black subjectivity, Black joy, and the Black gaze. Inspired in part by W.E.B. Du Bois’s seminal 1903 work, *The Souls of Black Folk*, the exhibition explores the concept of “double consciousness,” in which Black people must navigate their self-identity through the eyes of others. Boafo’s figures—often in intimate domestic settings—appear to gaze or smile directly at the viewer, calmly asserting their presence, power, and beauty. Boafo calls his figures “characters”; they are alternately friends and acquaintances, composites, or people he admires. Many of his subjects are from his community of multihyphenate global creatives. Taken together, Boafo’s portraits form a vivid assemblage of Black life around the world.

“I’m excited to be presenting my work in Seattle for the first time,” says Boafo. “Even after the last stroke of pigment is dry, my work is not complete until the viewer has interacted with the piece. When people come to see this exhibition, I hope they feel like they are a part of the paintings or that they can imagine themselves as the subjects as these paintings were made. That’s the mood I have when I am working in the studio, responding to the energy of the moment when I am making choices about colors and compositions.”
“We are thrilled to bring Amoako Boafo’s stunning portraits to Seattle audiences for the first time,” says Amada Cruz, Illsley Ball Nordstrom Director and CEO. “These captivating portraits draw you in with their extraordinary formal qualities—exquisite patterns, bright colors, and sculptural textures—and then invite you to consider what they have to say about the history of the Black figure in art history.”

“I’m humbled to have the opportunity to exhibit Amoako Boafo’s work at the Seattle Art Museum and grateful that the Seattle community will be able to experience Soul of Black Folks,” says Ossei-Mensah. “This exhibition is a labor of love and a holistic snapshot of how Amoako Boafo sees the world through his artistic practice. All who visit this exhibition—which is anchored by radical care and the celebration of Black life—will be moved and hopefully, see a little bit of their humanity embedded within the paintings in this show.”

ABOUT THE EXHIBITION

Soul of Black Folks opens with the artist’s self-portraits, originally created as a private cathartic exercise while he was living in Vienna, Austria, experiencing racism and a lack of support for his practice. In Reflection 1 (2018), the artist looks at himself in the mirror, head resting on hand, capturing a divided self both discovering and suffering in reflection.

From these explorations of himself as subject, Boafo began to create portraits of others: friends, family, and celebrated cultural figures. Rendered in larger-than-life scale, his subjects are set within backgrounds of bright colors and patterns that accentuate their faces and bodies sculpted in improvisational gestures of black, brown, and blue paint. In these portraits, their confident and knowing gazes are the focal point. In their titles, Green Clutch (2021) and Black Hat (2021) also reveal the significance of fashion and style, whether as a form or personal or political expression. The portraits also feature duos and groups that radiate joy and closeness, such as Libby and D-Lee (2019).

The inspiration from sociologist and Pan-Africanist W.E.B. Du Bois’s The Souls of Black Folk is personal for Boafo. Du Bois is buried near Osu, a neighborhood in Accra near where Boafo grew up. Du Bois’s text offers a framework for thinking about how Boafo’s artistic practice challenges an “othered” gaze of the Black figure. The portraits in Soul of Black Folks focus the viewers’ gaze on the presence of his subjects—who represent all walks of Black life—articulating the connectivity and cultural overlap of existence within the Black diaspora.

Despite the physical and emotional tension of Boafo’s mark-making, his painted subjects appear steadfast. His works serve as means of self-preservation and resistance—a celebration of his identity, Black people, and Blackness. More than mere portraits, they are images constructed to assert the dignity and importance of Black people.

Soul of Black Folks also offers interpretive experiences. A tour available via visitors’ smartphones features the artist’s voice sharing his insights and perspectives on select works. And an artist-curated Spotify playlist brings listeners into the sounds of Boafo’s studio, where music is central to the artist’s process and a major inspiration for his portraits.
ABOUT AMOAKO BOAFO

Born in 1984 and raised in Osu, Accra in Ghana, Boafo studied at the Ghanatta College of Art and Design in Accra in 2007 before attending the Academy of Fine Arts, Vienna, Austria. Boafo was awarded the jury prize, Walter Koschatzky Art Prize in 2017 and the STRABAG Art Award International in 2019, both in Vienna, Austria. In 2019, he participated in a residency with the Rubell Museum in Miami, Florida, and in 2020 he collaborated with Dior for their Spring/Summer 2021 Men’s Collection. His work is widely collected by private and public collectors and institutions, most recently by Leopold Museum, Los Angeles County Museum of Art, Solomon R. Guggenheim Museum, Rubell Museum, Marieluise Hessel Collection, the Aishti Foundation, Hessel Museum of Art, The Pizzuti Collection of Columbus Museum of Art, and the Albertina Museum in Vienna. Boafo is represented by Roberts Projects, Los Angeles and Mariane Ibrahim Gallery, Chicago and Paris. In December 2022 he established dot.ateliers, a first-of-its-kind artist residency and gallery in Accra that will nurture current and future generations of artists.

ABOUT LARRY OSSEI-MENSAH

A native of the Bronx, Ghanaian-American curator Larry Ossei-Mensah uses art as a forum to redefine how we see ourselves and the world around us. He has launched numerous exhibitions and programs featuring artists such as Firelei Baez, Steve McQueen, Catherine Opie, Nick Cave, Guadalupe Maravilla, Judy Chicago, and more. Ossei-Mensah has collaborated with renowned venues around the world, such as The Metropolitan Museum of Manila, The MCA Denver, Ben Brown Fine Arts in Hong Kong & London, the 7th Athens Bienale (co-curated with OSMK Social Club), and MASS MoCA (co-curated with Susan Cross and Allison Janae Hamilton). He’s been a partner on several Web3-related projects with creatives such as Derrick Adams x Jay-Z, Marco Brambilla, and Mikael Owunna. In YEAR, he co-founded ARTNOIR, a nonprofit whose mission is to drive racial equity in the art world by centering creatives, curators, collectors, and communities of color.

PLANNING A VISIT

Museum Hours
- Closed Monday and Tuesday
- Wednesday–Sunday 10 am–5 pm
- Holiday hours on the website
Admission Prices

- Adults: $29.99 (advance), $32.99 (day of)
- Seniors (65+), Military (with ID): $24.99 (advance), $27.99 (day of)
- Students (with ID), Teens (15-18): $19.99 (advance), $22.99 (day of)
- Children (14 and under): FREE
- SAM Members: FREE

Free & Discounted Options

- First Thursdays: Free to all
- First Fridays: $5 admission for seniors (65+)
- Complete list of discounts available: Discount Access Programs

Details are subject to change. For the most up-to-date information on planning a visit, go to seattleartmuseum.org.

EXHIBITION CATALOGUE

A fully illustrated 112-page catalogue published by Cameron Books will be available for purchase at SAM Shop ($40). Also titled Amoako Boafo: Soul of Black Folks (ISBN: 978-1951836993), the catalogue is a comprehensive study of the artist’s process and career to date. Produced by the Museum of the African Diaspora and edited by Larry Ossei-Mensah, the catalogue features original contributions by leading scholars and artists including Monetta White and Hesse McGraw, Aja Monet, Elena Gross, Moses Sumney, Sally A. Nuamah, Allison Glenn, and Eddie Chambers.

EXHIBITION ORGANIZATION AND SUPPORT

Amoako Boafo: Soul of Black Folks is presented in partnership between Contemporary Arts Museum Houston and the Museum of the African Diaspora, San Francisco. The exhibition is curated by Larry Ossei-Mensah.

Presenting Sponsor

The Virginia Wright Future Fund

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4 CULTURE

Major Sponsor

Roberts Family Foundation

ABOUT SEATTLE ART MUSEUM
As the leading visual art institution in the Pacific Northwest, SAM draws on its
global collections, powerful exhibitions, and dynamic programs to provide
unique educational resources benefiting the Seattle region, the Pacific
Northwest, and beyond. SAM was founded in 1933 with a focus on Asian art. By
the late 1980s the museum had outgrown its original home, and in 1991 a new
155,000-square-foot downtown building, designed by Venturi, Scott Brown &
Associates, opened to the public. The 1933 building was renovated and
rededicated as the Asian Art Museum in 1994, and it reopened on February 8,
2020, following an extensive renovation and expansion. SAM’s desire to further
serve its community was realized in 2007 with the opening of two stunning
new facilities: the nine-acre Olympic Sculpture Park (designed by
Weiss/Manfredi Architects)—a “museum without walls,” free and open to all—and
the Allied Works Architecture designed 118,000-square-foot expansion of
its main, downtown location, including 232,000 square feet of additional space
built for future expansion. The Olympic Sculpture Park and SAM’s downtown
expansion celebrated their tenth anniversary in 2017.

From a strong foundation of Asian art to noteworthy collections of African and
Oceanic art, Northwest Coast Native American art, European and American art,
and modern and contemporary art, the strength of SAM’s collection of
approximately 25,000 objects lies in its diversity of media, cultures, and time
periods.
SELECTED IMAGES

IMAGE  

CAPTION

Black and White, 2018, Amoako Boafo, oil on paper, 39 3/8 x 27 1/2 in., Image and work courtesy private collection and Roberts Projects, Los Angeles, California, photo: Robert Wedemeyer.


Black Hat, 2021, Amoako Boafo, oil on canvas, 47 3/16 x 39 3/8 in., Courtesy of the artist.

Monstera Leaf Cape, 2021, Amoako Boafo, paper transfer and oil on canvas, 47 3/16 x 39 3/8 in., Image and work courtesy the artist.
*Libby and D-Lee*, 2019, Amoako Boafo, oil on canvas, 62 1/2 x 72 1/4 in., Courtesy of Holly Jane Butler and Roberts Projects, Los Angeles.


Portrait of Larry Ossei-Mensah by Courtney Harvier.
Amoako Boafo: Soul of Black Folks

Amoako Boafo: Soul of Black Folks is the debut solo museum exhibition in the United States for Ghanaian artist Amoako Boafo. The show brings together over thirty works created between 2016 and 2022. Presenting the nuances and complexities of Black life globally, Boafo utilizes his artistic practice as a forum to articulate the layers that encompass Blackness ontologically, culturally, and aesthetically. He highlights the multiplicity of Blackness and debunks the notion of it being a monolith. From the Black gaze to the subjects’ fashionable clothes, Boafo dismantles archaic ideas about Black beauty and creates an expansive lexicon that redefines the visual language associated with Black image-making. Boafo creates paintings that renarrativize Black expression, countering the garish stereotypes propagated by mass media. These stereotypes have shaped public opinion historically, framing Black people as oversexualized, lazy, violent, and lacking the capacity to have agency over their lives and bodies. Through his paintings, Amoako Boafo constructs a visual codex featuring Black figures who look affirmed, empowered, and in control of their destiny. With extremely calculated brushwork and skillfully executed finger-painted strokes, he centers Black subjectivity, Black joy, and radical care as the foundation for an artistic practice that creates a more inclusive art historical canon.

Soul of Black Folks is a timely exploration of the varying strategies that Amoako Boafo employs to capture the essence of the Black figure. The crux of Boafo’s work is a high-stakes interest in investigating the relationships between the self, representation, and history. He questions the art historical canon by asking who has been represented and omitted within art history. The exhibition’s title is inspired by The Souls of Black Folk, the seminal ethnographic study of Black life at the turn of the 20th century by sociologist and Pan-Africanist W. E. B. Du Bois. Du Bois’s text serves as a catalyst that asks us to think deeply about how Boafo’s artistic practice functions as its own ethnographic study challenging the “othered” gaze often directed toward Black personhood.

This exhibition invites viewers to meditate on these questions: Where can Black people find respite? How can Boafo’s work inspire and teach us about Black life and humanity? For Boafo, these paintings are a means of self-preservation and a celebration of his identity, Black people, and Blackness. More than mere portraits, they assert the dignity and importance of Black people.

Larry Ossei-Mensah, Guest Curator

Reflection I, 2018
Oil on paper
Courtesy of a private collection and Roberts Projects, Los Angeles

Here we find the artist looking at himself in the mirror. With his head resting on his hand, Boafo resembles artist Auguste Rodin’s famed sculpture The Thinker, a work that has come to symbolize both the suffering and salvation found in self-reflection. In this painting, Boafo captures the complex nature of a self divided, perhaps alluding to W. E. B. Du Bois’s notion of double-consciousness as outlined in The Souls of Black Folks (1903), for which this exhibition is named. The phrase “double-consciousness” interrogates the notion that Black people constantly have to look at themselves through the eyes of “others.” Boafo’s artistic practice challenges the “othered” gaze often applied to the Black body.
Ghana Must Go, 2017
Oil on canvas
Courtesy of Kehinde Wiley Collection

Another self-portrait, Ghana Must Go finds the artist, alone and nude, reading the novel of the same name by Taiye Selasi, a British-American author of Nigerian and Ghanaian origin. Selasi’s text serves as an intricate exploration of the importance of honoring where we come from and the journey needed to understand who we are. This understanding of “self” as eternally evolving and never static is an essential theme in the series of self-portraits that Boafo started in 2016. In each piece, the artist offers an image of himself that is multifaceted and unafraid of the viewer’s gaze. In Ghana Must Go, Boafo depicts a moment of rest, comfort, and safety—all scenarios that tend to elude the Black male figure.

Black Skin, White Mask, 2016
Acrylic on canvas
Courtesy of Kehinde Wiley Collection

Black Skin, White Mask continues Boafo’s self-portrait series where the subject is reading the seminal text by Martiniquan philosopher-psychiatrist Frantz Fanon. Fanon’s text, written in 1952, articulates a searing critique of the effects of racism and questions the construction of identity, with a specific focus on notions of Blackness. Boafo depicts a moment of respite, reflection, and contemplation—all necessary in the fight against discrimination and the dehumanization of the Black male figure. Similarly to Fanon, Boafo uses his paintings to question history and the harmful tropes associated with Black people.

Green Clutch, 2021
Oil and paper transfer on canvas
Courtesy of a private collection and Mariane Ibrahim Gallery, Chicago, Mexico City, and Paris

Boafo depicts his solitary subject within a domestic interior, giving the viewer a glimpse into her home life. The spare scene contrasts with the richness of the artist’s painterly technique and use of texture, which give the seated figure a palpable energy. Her confident gaze, which looks directly back at the viewer, suggests a woman unapologetically owning the body and space she inhabits. In titling the work Green Clutch, Boafo also emphasizes how one’s material possessions are an extension of the self.

Black Hat, 2021
Oil on canvas
Courtesy of the artist

Depicting a figure dressed in black and donning a black beret, this work summons the powerful, strong, and militant images of the Black Panthers, alluding to both the Civil Rights era and the ongoing fight for social justice. By using a mixture of brown and blue tones to render the figure’s skin—the latter color associated with both royalty and a bruise—the artist perhaps suggests both the man’s importance and his vulnerability. As with many of Boafo’s other works, the painting evokes the phrase, “The eyes are the window to the soul.” The sitter looks directly at the viewer with an equally confident and knowing stare.

Red Dress, 2017
Oil on paper
Jesse Williams Collection
*Red Dress* depicts a short-haired woman who resembles the incomparable director of the Studio Museum in Harlem, Thelma Golden, adorned in a dotted red dress. This work is a quintessential example of the textiles and patterns that have become synonymous with Boafo’s practice, specifically his employment of a photo-transfer technique to add texture to the work. Boafo’s figures express themselves through their body language, facial expressions, fashion, and home decor.

**Black and White**, 2018  
Oil on paper  
Courtesy of a private collection and Roberts Projects, Los Angeles

A recurring theme in Boafo’s work is an emphasis on personal style and fashion. In fact, his titles often direct our attention to a specific garment worn by his subjects. In *Black and White*, the woman’s checkered jacket is both an emblem of her specific tastes and a means of cloaking. Throughout his practice, the artist keenly and strategically uses a touch of bright red paint to draw our focus, here to the woman’s nails but elsewhere to his subject’s lips.

**Basquiat—Buttoned Jacket**, 2020  
Oil and paper transfer on canvas  
Courtesy of the artist

The characters that inhabit Boafo’s paintings range from personal friends to individuals he admires. *Basquiat—Buttoned Jacket* depicts the Haitian-Puerto Rican visual artist Jean-Michel Basquiat. Basquiat rose to fame in New York City in the 1980s as one of the leaders of the neo-expressionist movement. His bold and unapologetic approach to his artistic practice has made him a cultural icon who artists and tastemakers still reference to this day. This work is another example of Boafo engaging with the vernacular of textiles and patterns within his work.

**Hudson Burk and Benedita Furacao**, 2018  
Oil on canvas  
Courtesy of a private collection and Mariane Ibrahim Gallery, Chicago, Mexico City, and Paris

**Monstera Leaf Cape**, 2021  
Oil and paper transfer on canvas  
Courtesy of the artist

**Abena Boamah**, 2019  
Oil on canvas  
Courtesy of a private collection and Mariane Ibrahim Gallery, Chicago, Mexico City, and Paris

**Fuck You Mean Tho**, 2019  
Oil on paper  
Courtesy of a private collection and Roberts Projects, Los Angeles

**Bella Sontez**, 2019  
Oil on paper  
Courtesy of a private collection and Roberts Projects, Los Angeles

**The Menu**, 2020  
Oil and paper transfer on canvas  
Courtesy of the artist

**Self Portrait—Masked**, 2020  
Oil on paper
Umber Brown Belt, 2020
Oil and paper transfer on canvas
Courtesy of the Collection of Marilyn and Larry Fields

Yellow Pullover, 2019
Oil on paper
Lester Marks/LCM Partners Collection

Sam, 2019
Oil on paper
Lester Marks/LCM Partners Collection

Lady in Blue, 2019
Oil on paper
Vanessa Guo Collection

Steven Onoja, 2018
Oil on canvas
Derek Forjour Collection, NYC

Black Wide Hat, 2021
Oil on canvas
Courtesy of the artist

Amoabea—Masked, 2020
Oil and paper transfer on canvas
Courtesy of the artist

Beanie Hat, 2021
Oil on canvas
Courtesy of the artist

Self-Portrait with Blue Band and Pink Hair, 2019
Oil on paper
Courtesy of Betsey Witten Collection and Roberts Projects, Los Angeles

Self-Portrait with Pink Pants, 2020
Oil on canvas
Courtesy of the artist

Red Collar, 2021
Oil on canvas
Pamela Hornik Collection

Happy Siblings, 2019
Oil on canvas
Jesse Williams Collection

Pink Astilbe, 2021
Oil on canvas
Courtesy of the artist

Libby and D-Lee, 2019
Oil on canvas
Courtesy of Holly Jane Butler and Roberts Projects, Los Angeles
Sunflower Bee Shirt, 2021
Oil and paper transfer on canvas
Courtesy of the artist

Jean-Jacques Ndjola, 2020
Oil on canvas
Collection of Josef Vascovitz and Lisa Goodman, courtesy of Roberts Projects, Los Angeles

White on White, 2019
Oil on paper
Courtesy of the artist
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| 1. T2022.65.1 | Paintings      | Amoako Boafo      | Umber Brown Belt, 2020  
                      |                |Courtesy of the Collection of Marilyn and Larry Fields  
                      |                |Paper transfer and oil on canvas  
                      |                |82 5/8 × 66 7/8 in. (209.9 × 169.9 cm) |
| 2. T2022.65.2 | Paintings      | Amoako Boafo      | Green Clutch, 2021  
                      |                |Courtesy of Private Collection and Mariane Ibrahim Gallery, Chicago and Paris  
                      |                |Paper transfer and oil on canvas  
                      |                |82 5/8 × 70 7/8 in. (209.9 × 180 cm) |
| 3. T2022.65.3 | Paintings      | Amoako Boafo      | The Menu, 2020  
                      |                |Courtesy of the artist  
                      |                |Paper transfer and oil on canvas  
                      |                |79 1/8 × 65 3/8 in. (201 × 166 cm) |
| 4. T2022.65.4 | Paintings      | Amoako Boafo      | Monstera Leaf Cape, 2021  
                      |                |Courtesy of the artist  
                      |                |Paper transfer and oil on canvas  
                      |                |47 3/16 × 39 3/8 in. (119.9 × 100.1 cm) |
| 5. T2022.65.5 | Paintings      | Amoako Boafo      | Pink Astilbe, 2021  
                      |                |Courtesy of the artist  
                      |                |Oil on canvas  
                      |                |63 × 51 1/2 in. (160 × 130.8 cm) |
| 6. T2022.65.6 | Paintings      | Amoako Boafo      | Hudson Burk and Benedita Furacao, 2018  
                      |                |Courtesy of Private Collection and Mariane Ibrahim Gallery, Chicago and Paris  
                      |                |Oil on canvas  
                      |                |47 3/16 × 39 3/8 in. (119.9 × 100.1 cm) |
| 7. T2022.65.7 | Paintings      | Amoako Boafo      | Black Hat, 2021  
                      |                |Courtesy of the artist  
                      |                |Oil on canvas  
<pre><code>                  |                |47 3/16 × 39 3/8 in. (119.9 × 100.1 cm) |
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| 8. T2022.65.8 | Paintings     | Amoako Boafo| Abena Boamah, 2019              | ![Image](image1.jpg)
|               |               |             | Courtesy of Private Collection and Mariane Ibrahim Gallery, Chicago and Paris |       |
|               |               |             | Oil on canvas                    |       |
|               |               |             | 39 3/8 × 27 1/2 in. (100 × 69.9 cm) |       |
| 9. T2022.65.9 | Paintings     | Amoako Boafo| Black and White, 2018            | ![Image](image2.jpg)
|               |               |             | Courtesy of Private Collection and Roberts Projects, Los Angeles |       |
|               |               |             | Oil on paper                     |       |
|               |               |             | 39 3/8 × 27 9/16 in. (100 × 70 cm) |       |
| 10. T2022.65.10 | Paintings  | Amoako Boafo| Fuck You Mean Tho, 2019          | ![Image](image3.jpg)
|               |               |             | Courtesy of Private Collection and Roberts Projects, Los Angeles |       |
|               |               |             | Oil on paper                     |       |
|               |               |             | 39 3/8 × 27 9/16 in. (100 × 70 cm) |       |
| 11. T2022.65.11 | Paintings  | Amoako Boafo| Bella Sontez, 2019               | ![Image](image4.jpg)
|               |               |             | Courtesy of Private Collection and Roberts Projects, Los Angeles |       |
|               |               |             | - Lender: Dorothy Bandier        |       |
|               |               |             | Oil on paper                     |       |
|               |               |             | 28 × 22 in. (71.1 × 55.9 cm)      |       |
| 12. T2022.65.12 | Paintings  | Amoako Boafo| Reflection I, 2018               | ![Image](image5.jpg)
|               |               |             | Courtesy of Private Collection and Roberts Projects, Los Angeles |       |
|               |               |             | Oil on paper                     |       |
|               |               |             | 51 3/16 × 43 5/16 in. (130 × 110 cm) |       |
| 13. T2022.65.13 | Paintings  | Amoako Boafo| Red Collar, 2021                 | ![Image](image6.jpg)
|               |               |             | The Hornik Collection             |       |
|               |               |             | Oil on canvas                    |       |
|               |               |             | 84 × 108 in. (213.4 × 274.3 cm)   |       |
| 14. T2022.65.14 | Paintings  | Amoako Boafo| Happy Siblings, 2019             | ![Image](image7.jpg)
|               |               |             | Jesse Williams Collection        |       |
|               |               |             | Oil on canvas                    |       |
|               |               |             | 63 × 63 in. (160 × 160 cm)        |       |
| 15. T2022.65.15 | Paintings  | Amoako Boafo| Sunflower Bee Shirt, 2021        | ![Image](image8.jpg)
<p>|               |               |             | Courtesy of the artist           |       |
|               |               |             | Oil and paper transfer on canvas  |       |
|               |               |             | 94 1/2 × 118 1/8 in. (240 × 300 cm) |       |</p>
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Jesse Williams Collection  
Oil on paper  
47 1/4 × 55 in. (120 × 139.7 cm) | ![Red Dress](image1.png) |
| 17. T2022.65.17 | Paintings      | Amoako Boafo          | Yellow Pullover, 2019  
Lester Marks/LCM Partners Collection  
Oil on paper  
39 3/8 × 27 9/16 in. (100 × 70 cm) | ![Yellow Pullover](image2.png) |
| 18. T2022.65.18 | Paintings      | Amoako Boafo          | Sam, 2019  
Lester Marks/LCM Partners Collection  
Oil on paper  
39 3/8 × 27 9/16 in. (100 × 70 cm) | ![Sam](image3.png) |
| 19. T2022.65.19 | Paintings      | Amoako Boafo          | Lady in Blue, 2019  
Vanessa Guo Collection  
Oil on paper  
39 3/8 × 27 9/16 in. (100 × 70 cm) | ![Lady in Blue](image4.png) |
| 20. T2022.65.20 | Paintings      | Amoako Boafo          | Amoabea - Masked, 2020  
Courtesy of the artist  
Oil and paper transfer on canvas  
47 1/4 × 39 3/8 in. (120 × 100 cm) | ![Amoabea - Masked](image5.png) |
| 21. T2022.65.21 | Paintings      | Amoako Boafo          | Black Wide Hat, 2021  
Courtesy of the artist  
Oil on canvas  
47 1/4 × 39 3/8 in. (120 × 100 cm) | ![Black Wide Hat](image6.png) |
| 22. T2022.65.22 | Paintings      | Amoako Boafo          | Beanie Hat, 2021  
Courtesy of the artist  
Oil on canvas  
47 1/4 × 39 3/8 in. (120 × 100 cm) | ![Beanie Hat](image7.png) |
| 23. T2022.65.23 | Paintings      | Amoako Boafo          | Basquiat - Buttoned Jacket, 2020  
Courtesy of the artist  
Oil and paper transfer on canvas  
47 1/4 × 39 3/8 in. (120 × 100 cm) | ![Basquiat - Buttoned Jacket](image8.png) |
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| 24. T2022.65.24 | Paintings | Amoako Boafo | Steven Onoja, 2018  
Derek Fordjour Collection - NYC  
Oil on canvas  
63 × 55 1/8 in. (160 × 140 cm) | ![Image](https://via.placeholder.com/150)

| 25. T2022.65.25 | Paintings | Amoako Boafo | Self Portrait - Masked, 2020  
Courtesy of the artist  
Oil on paper  
39 3/8 × 27 9/16 in. (100 × 70 cm) | ![Image](https://via.placeholder.com/150)

| 26. T2022.65.26 | Paintings | Amoako Boafo | Self-Portrait with Blue Band and Pink Hair, 2019  
Courtesy of Betsey Witten Collection, New York and Roberts Projects, Los Angeles  
Oil on paper  
39 3/8 × 27 9/16 in. (100 × 70 cm) | ![Image](https://via.placeholder.com/150)

| 27. T2022.65.27 | Paintings | Amoako Boafo | Self Portrait with Pink Pants, 2020  
Courtesy of the artist  
Oil on canvas  
78 3/4 × 39 3/8 in. (200 × 100 cm) | ![Image](https://via.placeholder.com/150)

| 28. T2022.65.28 | Paintings | Amoako Boafo | Ghana Must Go, 2017  
Kehinde Wiley Collection, NYC  
Oil on canvas  
64 15/16 × 56 11/16 in. (165 × 144 cm) | ![Image](https://via.placeholder.com/150)

Kehinde Wiley Collection, NYC  
Acrylic on canvas  
78 3/4 × 59 1/16 in. (200 × 150 cm) | ![Image](https://via.placeholder.com/150)

| 30. T2022.65.30 | Paintings | Amoako Boafo | Libby and D-Lee, 2019  
Holly Jane Butler, Via Roberts Projects Gallery  
Oil on canvas  
24 13/16 × 21 1/4 in. (63 × 53.9 cm) | ![Image](https://via.placeholder.com/150)

| 31. T2022.65.31 | Paintings | Amoako Boafo | White on White, 2019  
Courtesy of Private Collection and Roberts Projects, Los Angeles  
Oil on paper  
39 3/8 × 31 1/2 in. (100 × 80 cm) | ![Image](https://via.placeholder.com/150)
<table>
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<th>Object Number</th>
<th>Classification</th>
<th>Attribution</th>
<th>Title, Credit line, Date, Medium</th>
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<td>Paintings</td>
<td>Amoako Boafo</td>
<td>Jean-Jacques Ndjola, 2020&lt;br&gt;Collection of Josef Vascovitz and Lisa Goodman, courtesy of Roberts Projects, Los Angeles&lt;br&gt;Oil on canvas&lt;br&gt;40 × 30 in. (101.6 × 76.2 cm)</td>
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