



James Barron Art

Controlled Chance

Opens March 14, 2024

VISIT US BY APPOINTMENT
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Controlled Chance

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“At times, [Saito’s] brushwork is controlled, deliberate... at others, he trusted the pigment to go where it wanted. Animated by this accumulation of painterly incident, incongruous tones and textures, variations of line, the surface takes on a life of its own.”

Rachel Wetzler

“I think that lack of control helps to open up this whole way of working, where it’s much more about pooling and letting the alchemical aspects of the paint happen. It’s about directing but not really enforcing what happens.”

Jackie Saccoccio






Charles Alston
Anthony Caro
Ruth Duckworth
Friedel Dzubas
Sidival Fila
Sam Gilliam
Peter Halley
Dan Miller
Pat Passlof
Beverly Pepper
Jackie Saccoccio
Kikuo Saito
Joel Shapiro
Aaron Siskind

SAM GILLIAM

Untitled, 2020
watercolor on paper
23 x 17 3/4 inches (58.4 x 45.1 cm)





“It is often said that Gilliam’s painting style is inspired by jazz, since this musical genre is determined equally by clearly defined structures and by improvised variations and deviations... Colors blended, interpenetrated, and formed expressive, abstract worlds of color that were beyond the artist’s control, despite the regulated production process.”

Ann Mbuti

JOEL SHAPIRO

Untitled, 1989

bronze

11 1/2 x 20 x 12 inches (29.2 x 50.8 x 30.5 cm)

Edition 2 of 3





BEVERLY PEPPER

Ultramarine Blue
oil painted steel
99 inches (251.5 cm)

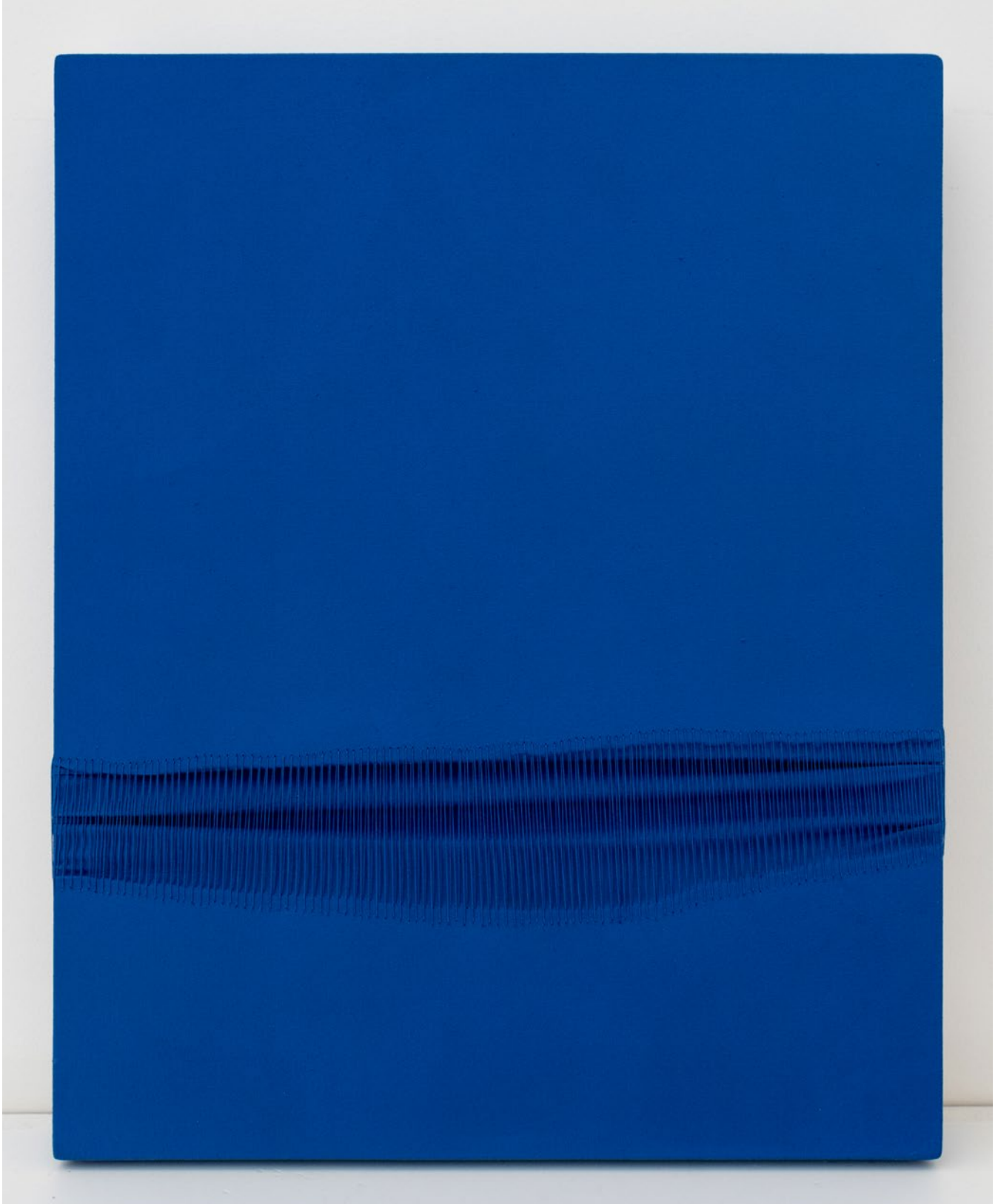






SIDIVAL FILA

Metafora Blu 106, 2023
acrylic on sewn canvas
19 2/3 x 15 3/4 inches
(50 x 40 cm)



KIKUO SAITO

Autumn's Gate, 1980
acrylic on canvas
48 x 79 inches (122 x 201 cm)





BEVERLY PEPPER

My Circle, 2008 - 2023
Cor-Ten steel
33 x 30 x 16 inches
(83.8 x 76.2 x 40.6 cm)



“I follow the materials and my instinct... When I am working I am in a deep unknowing. It’s the best part of making art—that silencing of all thinking except the feeling of form and materials and making contact with some other force.”

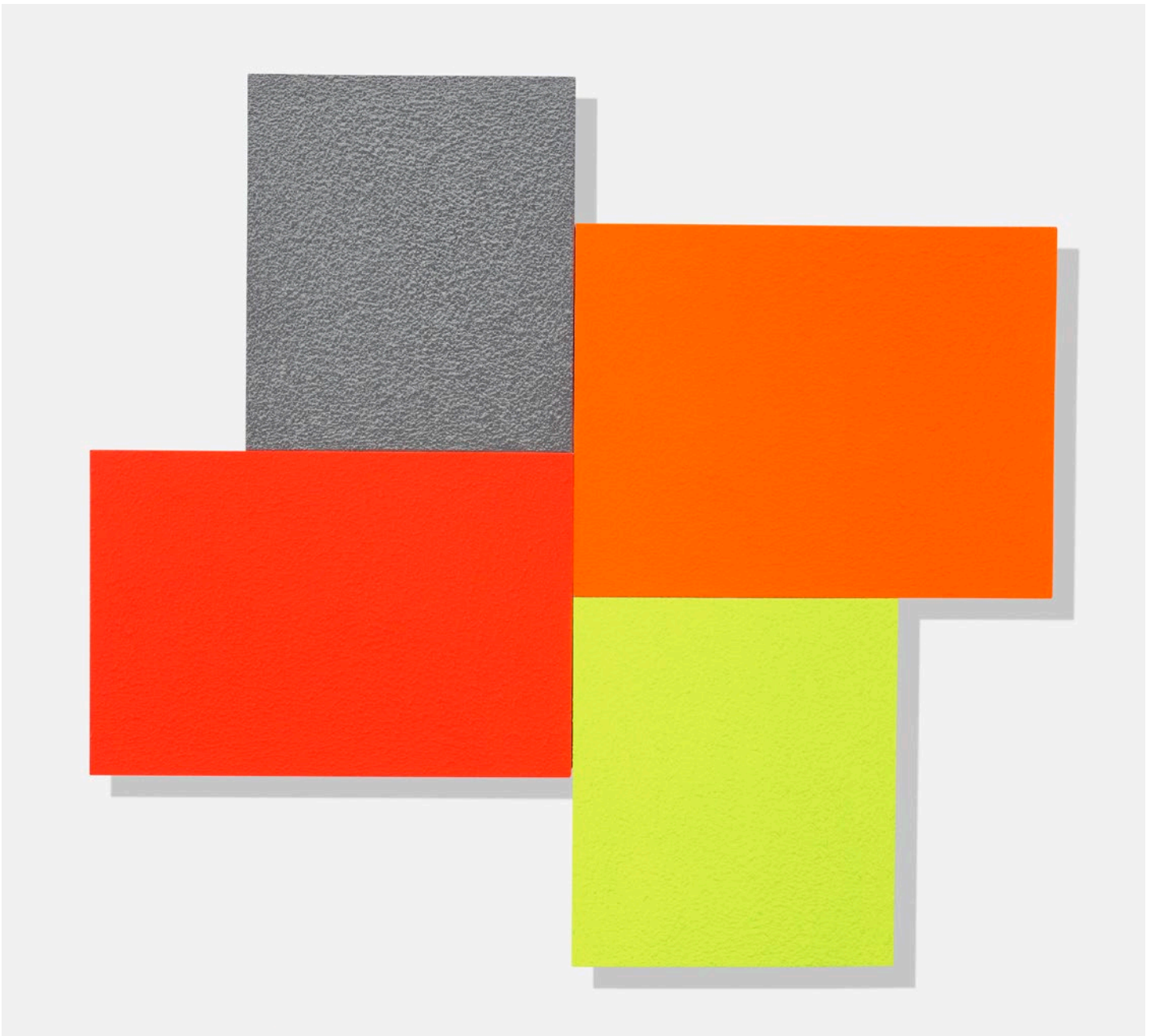
Beverly Pepper



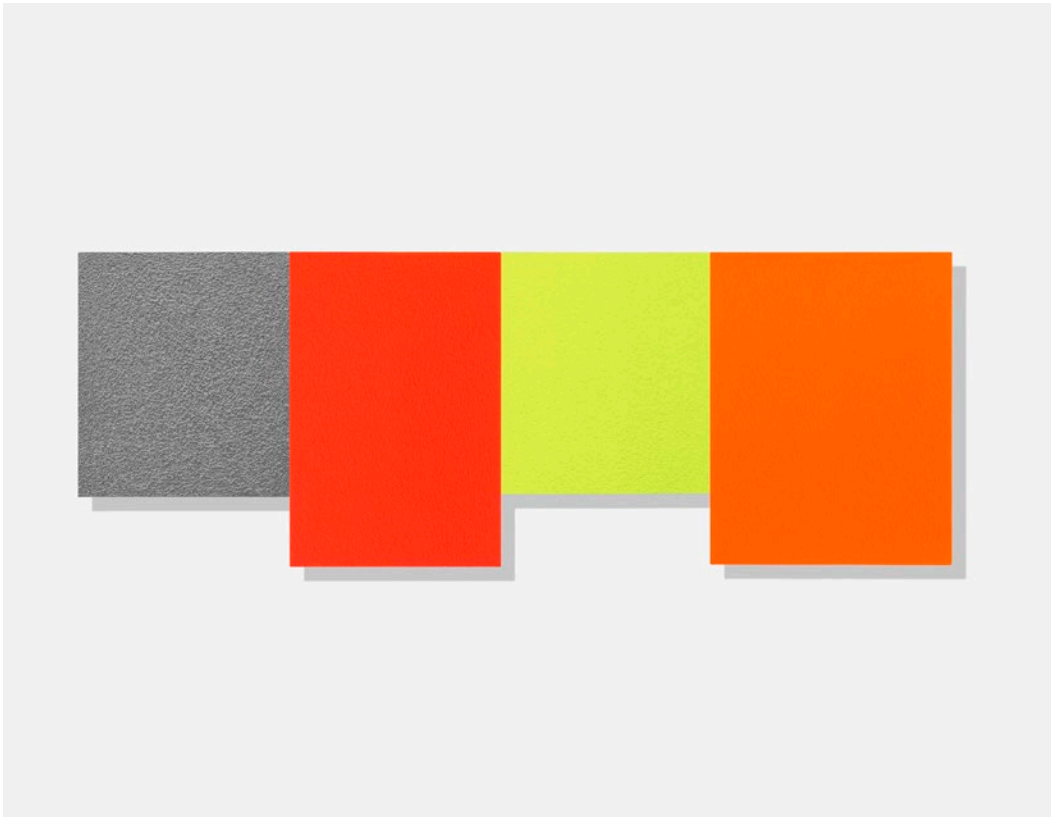
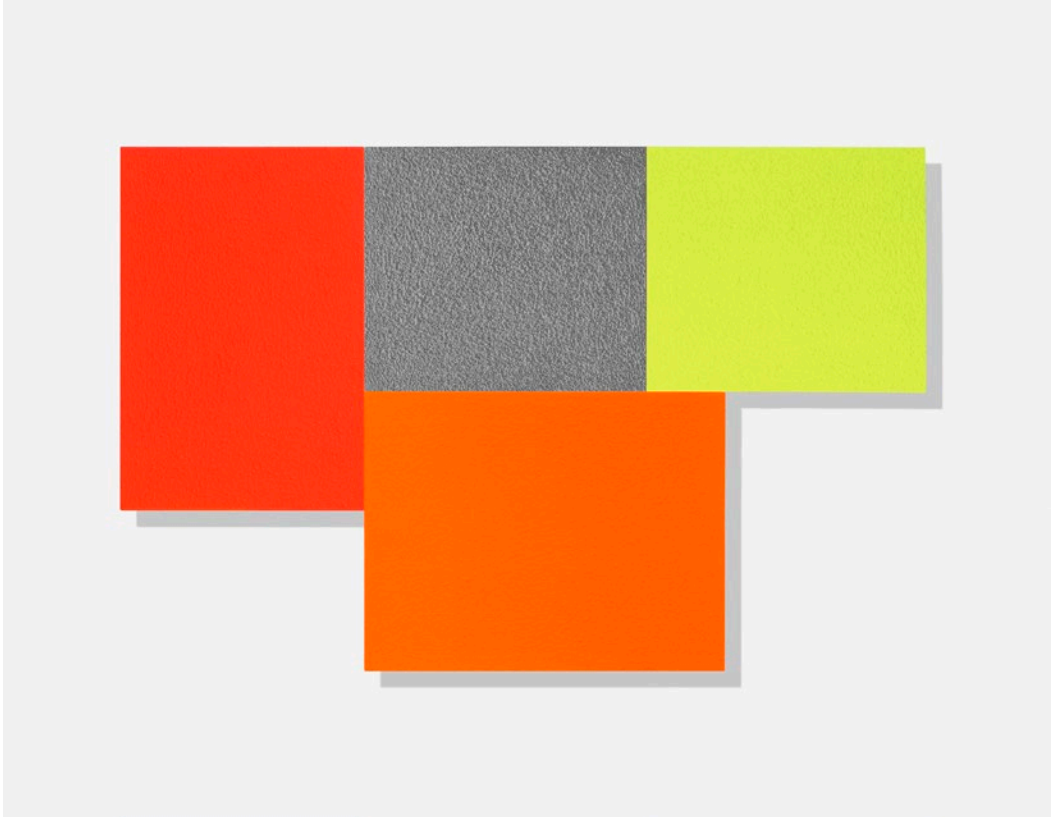


PETER HALLEY

The Program, 2015
acrylic, fluorescent acrylic, metallic acrylic
and Roll-A-Tex on canvas
57 1/2 x 62 inches (146 x 157.5 cm)



Peter Halley has designated that the arrangement of *The Program* can vary with each installation, provided that all four panels remain connected. Below are two potential configurations:



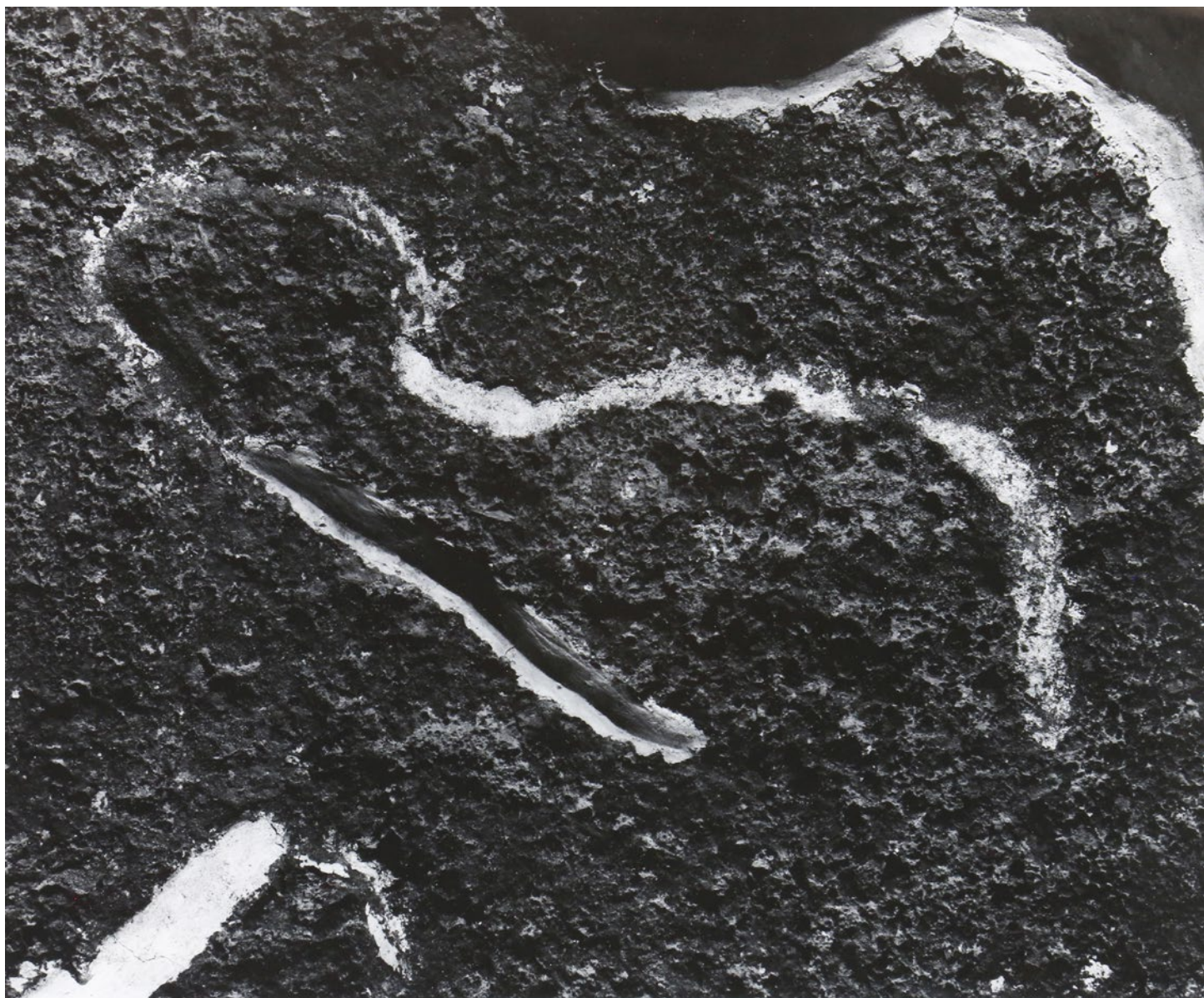
CHARLES ALSTON

Untitled, c. 1960
oil on Masonite
18 x 24 inches (45.7 x 61 cm)



AARON SISKIND

Teotihuacan, 1955
vintage gelatin silver print
15 1/2 x 19 inches (39.3 x 48.2 cm)



AARON SISKIND

Jalapa 10 (Homage to Franz Kline), 1973
gelatin silver print
16 x 20 inches (40.6 x 50.8 cm)

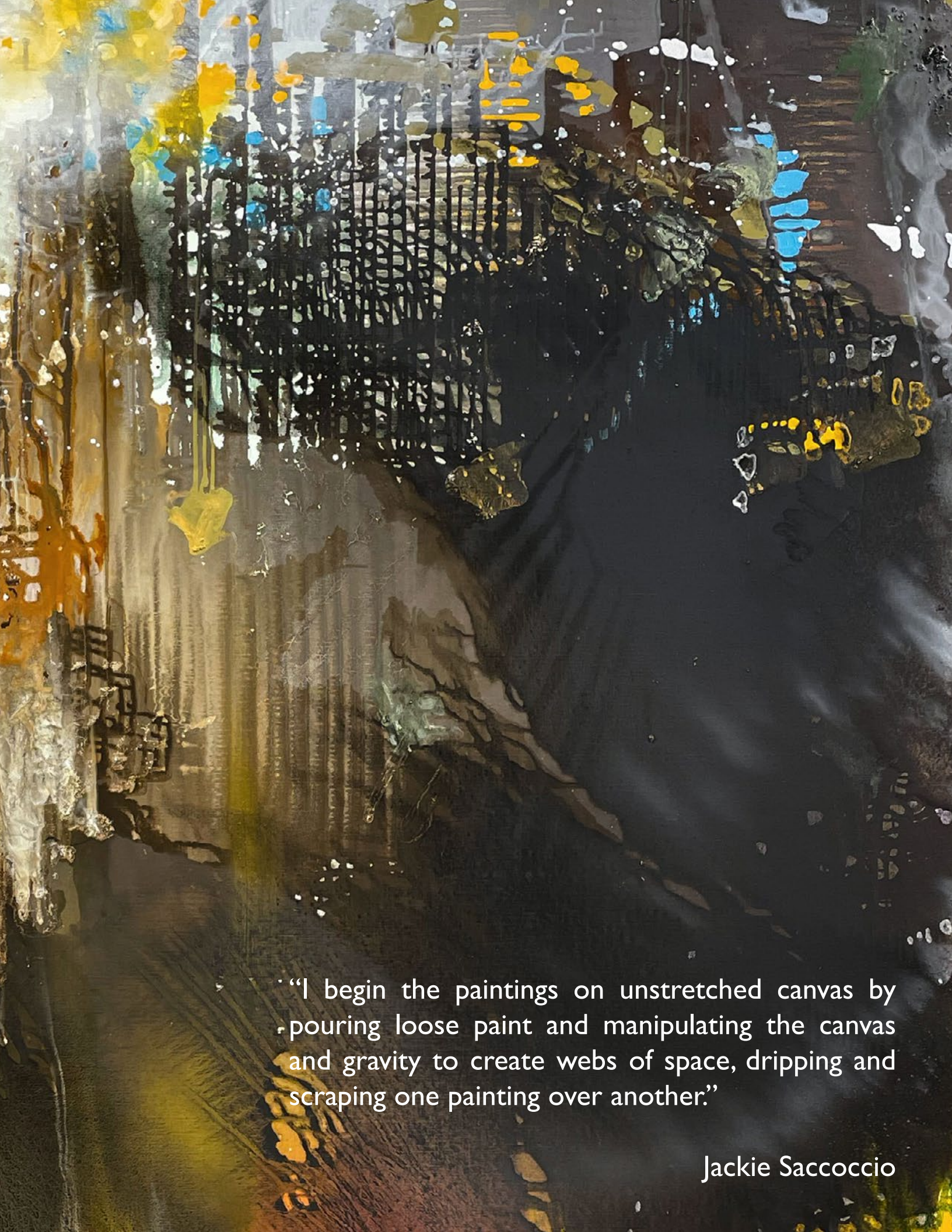




JACKIE SACCOCCIO

Portrait (E.M. of B.M.), 2015
oil and mica on linen
106 x 79 inches (269.2 x 200.7 cm)





“I begin the paintings on unstretched canvas by pouring loose paint and manipulating the canvas and gravity to create webs of space, dripping and scraping one painting over another.”

Jackie Saccoccio

PAT PASSLOF

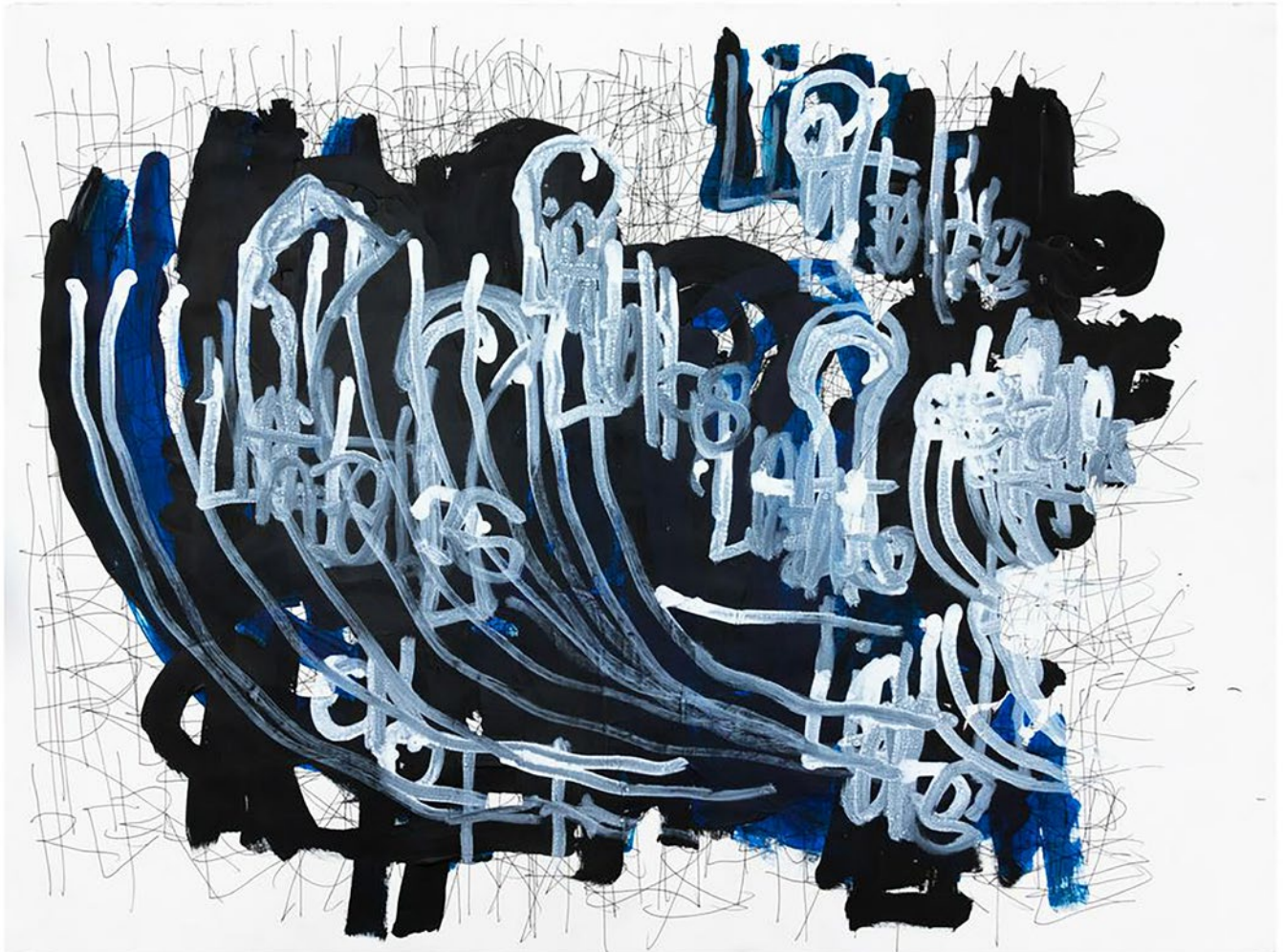
Hamlet's Mill #39, 2002
oil on linen
36 x 30 inches (91.4 x 76.2 cm)





DAN MILLER

Untitled, 2022
acrylic and ink on paper
22 x 30 inches (55.9 x 76.2 cm)
DM011



FRIEDEL DZUBAS

Apparition, 1985
Magna on canvas
40 x 40 inches (101.6 x 101.6 cm)





“I did not correct my movements; if they were false, I had to leave them false because I felt that the thinner I paint, the less I can lie... How can one direct spontaneity? One can only rely on the truth of the moment.”

Friedel Dzubas

“There’s always been the suspicion that for all their unequivocal abstractness, Dzubas’ paintings are about momentous events, cosmic forces and personal epiphanies... Sometimes Dzubas seems to marry the lushness of the Grand Manner to the austerity of modernism, reinventing 17th-century narrative in late 20th-century abstract terms, substituting floating color masses for gesticulating figures and inflections of surface and hue for chiaroscuro. The pools and swipes of pigment, the complex array of subtly varied color, the moody shifts from bright to dark are orchestral, even operatic.”

Karen Wilkin, *Friedel Dzubas: Four Decades 1950-1990*,
New York: Andre Emmerich Gallery, 1991



RUTH DUCKWORTH

MaMa Pot, c. 1980

stoneware

11 x 12 1/2 x 11 1/2 inches

(27.9 x 31.8 x 29.2 cm)



"I'm constantly fighting it. It wants to lie down, you want it to stand up. I have to make it do what it doesn't want to do. But there's no other material that so effectively communicates both fragility and strength."

Ruth Duckworth

