

The background of the entire page is an abstract artwork consisting of thick, wavy, organic lines in a vibrant red color, set against a muted grey-blue background. The lines flow and swirl across the frame, creating a sense of movement and depth.

James Barron Art

Intersect Aspen
August 1 - 4, 2022

Booth B15

VISIT US BY APPOINTMENT
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INTERSECT ASPEN

James Barron Art
Booth B15

August 1 - 4, 2023

Aspen Ice Garden
233 W Hyman Ave
Aspen, CO 81611





“Painting is not worth anything unless it is something that comes from your own heart.”

Janet Sobel

Our Intersect Aspen presentation includes a selection of Janet Sobel works on paper that have not been previously exhibited. Working without any formal training, Sobel quickly developed a distinct visual language throughout the 1940s, which encompassed Ukrainian folk art, surrealism, and abstract expressionism. Several of the works in our booth demonstrate Sobel’s remarkable turn to abstraction, which she achieved through unconventional means, including the use of a vacuum cleaner hose.

Sobel’s work has been subject to a wave of critical attention and re-evaluation, including an upcoming solo exhibition at the Menil in February 2024.

JANET SOBEL

JANET SOBEL

Untitled, c. 1945 - 48
gouache, ink, and crayon on paper
16 3/4 x 13 3/4 inches (42.5 x 35.9 cm)
JSOB114





JANET SOBEL

Untitled, c. 1945 - 48
crayon, ink, and gouache on paper
16 5/8 x 13 3/4 inches (42.2 x 34.9 cm)
JSOB112



JANET SOBEL

Untitled, c. 1944 - 48
gouache on paper
10 x 9 inches (25.4 x 22.9 cm)
JSOB106



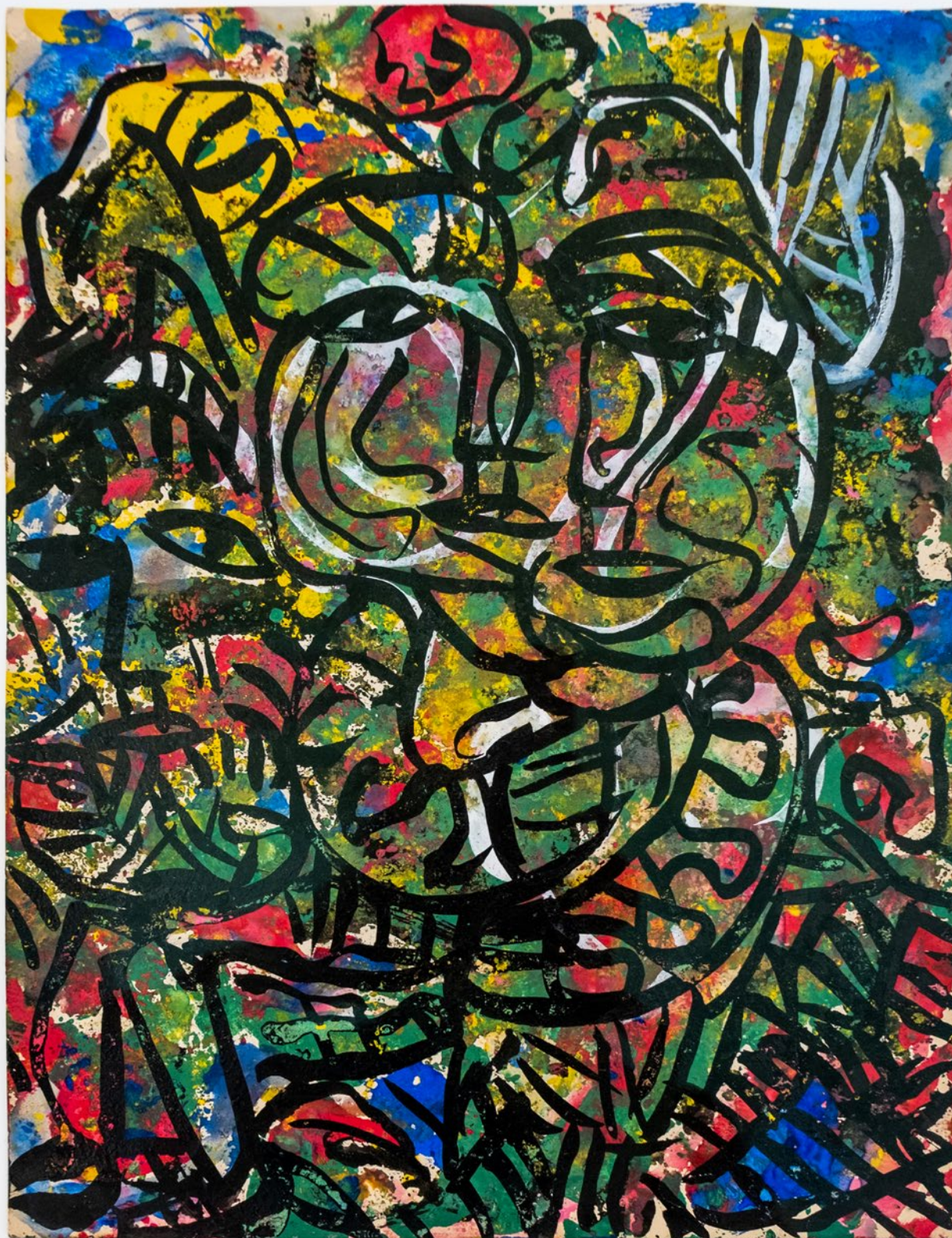
JANET SOBEL

Untitled, c. 1945 - 48

gouache on paper

11 5/8 x 9 inches (29.5 x 22.9 cm)

JSOB110



JANET SOBEL

Untitled, c. 1944-48
crayon on colored paper
11 7/8 x 8 7/8 inches
JSOB113





The background is an abstract composition of textures and colors. On the left side, there is a large, bright yellow area with a crumpled, paper-like texture. This transitions into a deep purple and magenta area on the right, which also has a textured, almost marbled appearance. The overall effect is a rich, layered visual field.

Charles Alston
Romare Bearden
Deborah Brown
Anthony Caro
Moira Dryer
Ruth Duckworth
Sidival Fila
Sam Gilliam
Vera Girivi
Alison Hall
Roscoe Hall
Merlin James
José Lerma
Sol LeWitt
Cameron Martin
Dan Miller
Jeannette Montgomery Barron
Rodolfo Morales
Jan Müller
Christina Nicodema
Rob Ober
Mike Ousley
A.R. Penck
Beverly Pepper
Peter Sacks
Ashley Shapiro
Joel Shapiro
James Siena
John Sonsini
Larry Sultan
Pola Wickham
Elisabetta Zangrandi

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





CHARLES ALSTON

Still Life with Eggplant, 1960
oil on canvas
30 x 50 inches
(76.2 x 127 cm)





BEVERLY PEPPER

Tarquinia, 1981
cast iron
63 x 5 1/4 inches
(160 x 13.3 cm)





BEVERLY PEPPER

Torre Pieno nel Vuoto, 1968

stainless steel

Height: 82 5/8 inches / Base: 15 3/4 x 10 1/2 inches

(Height: 210 cm / Base: 40 x 26.7 cm)



BEVERLY PEPPER

Santoni Fortunato, 1983
steel
41 3/4 x 4 3/8 x 4 3/8 inches
(106 x 11.1 x 11.1 cm)



Santoni Fortunato, 1983
steel
48 x 8 5/8 x 8 5/8 inches
(121.9 x 21.9 x 21.9 cm)





BEVERLY PEPPER

Artemus, 1983

steel

46 1/4 x 8 1/2 x 8 1/2 inches
(117.5 x 21.6 x 21.6 cm)



Left to right: *Artemus*, *Santoni Fortunato*, *Santoni Fortunato*



SAM GILLIAM

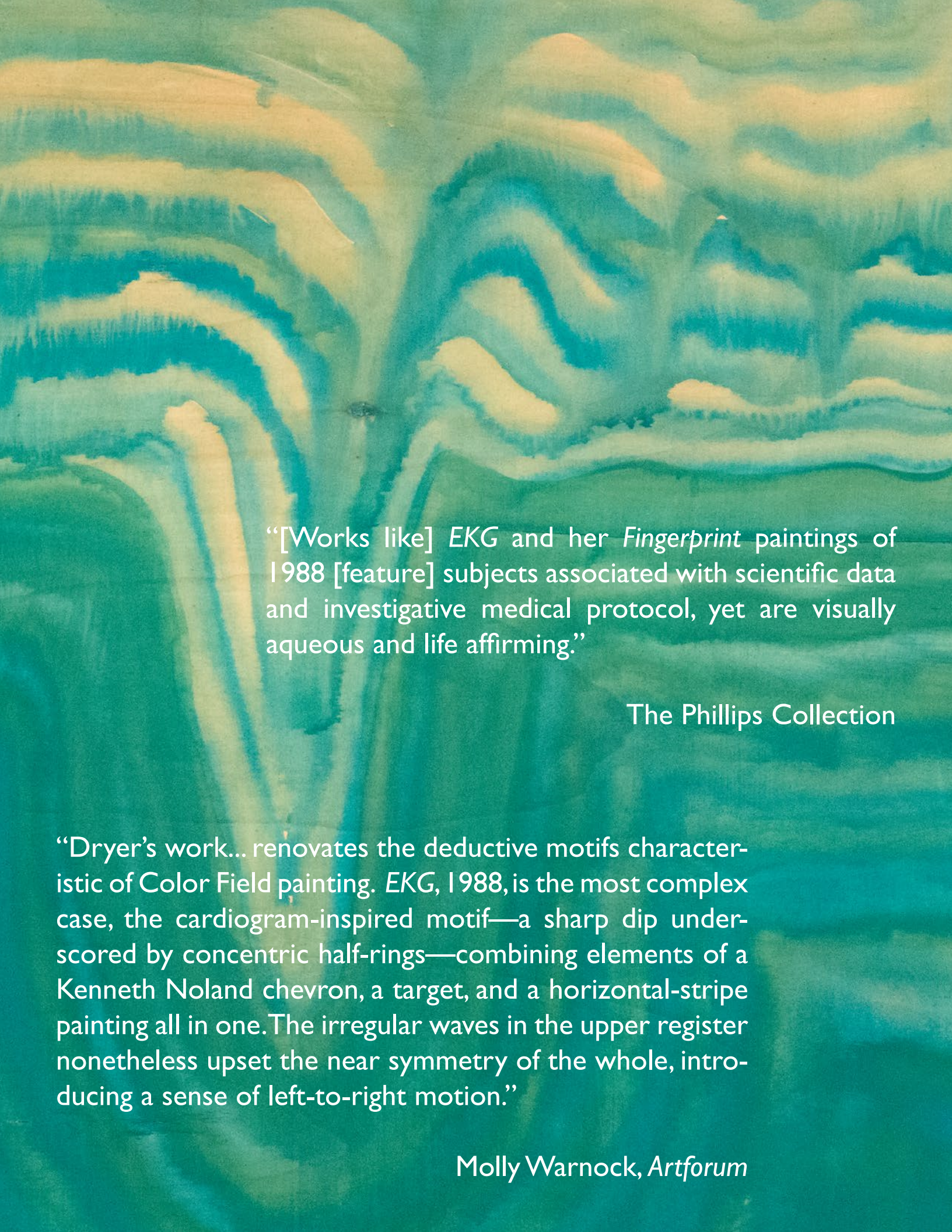
Untitled, 2020
watercolor on paper
23 x 17 3/4 inches
(58.4 x 45.1 cm)



MOIRA DRYER

EKG, 1988
casein on wood
48 x 48 inches
(121.9 x 121.9 cm)





“[Works like] *EKG* and her *Fingerprint* paintings of 1988 [feature] subjects associated with scientific data and investigative medical protocol, yet are visually aqueous and life affirming.”

The Phillips Collection

“Dryer’s work... renovates the deductive motifs characteristic of Color Field painting. *EKG*, 1988, is the most complex case, the cardiogram-inspired motif—a sharp dip underscored by concentric half-rings—combining elements of a Kenneth Noland chevron, a target, and a horizontal-stripe painting all in one. The irregular waves in the upper register nonetheless upset the near symmetry of the whole, introducing a sense of left-to-right motion.”

Molly Warnock, *Artforum*

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)





SOL LEWITT

Parallel Curves, 1999

gouache on paper

11 x 11 inches

(28 x 28 cm)

SL133



SOL LEWITT

Form Derived From a Cube, 1991
gouache on paper
10 x 7 inches
(25.4 x 17.8 cm)
SL108



SOL LEWITT

Floating Cube, 1987
gouache on paper
22 3/8 x 22 3/8 inches
(57 x 57 cm)
SL122



ANTHONY CARO

Table Piece XXXVIII, 1967
steel blued and varnished
10 x 6 x 12 inches
(25.4 x 15.24 x 30.48 cm)



ROMARE BEARDEN

Untitled (Collage), 1958
color paper collage on board
5 x 20 inches
(12.7 x 50.8 cm)



DEBORAH BROWN

Yellow Door, 2022
oil on canvas
48 x 48 inches
(121.9 x 121.9 cm)



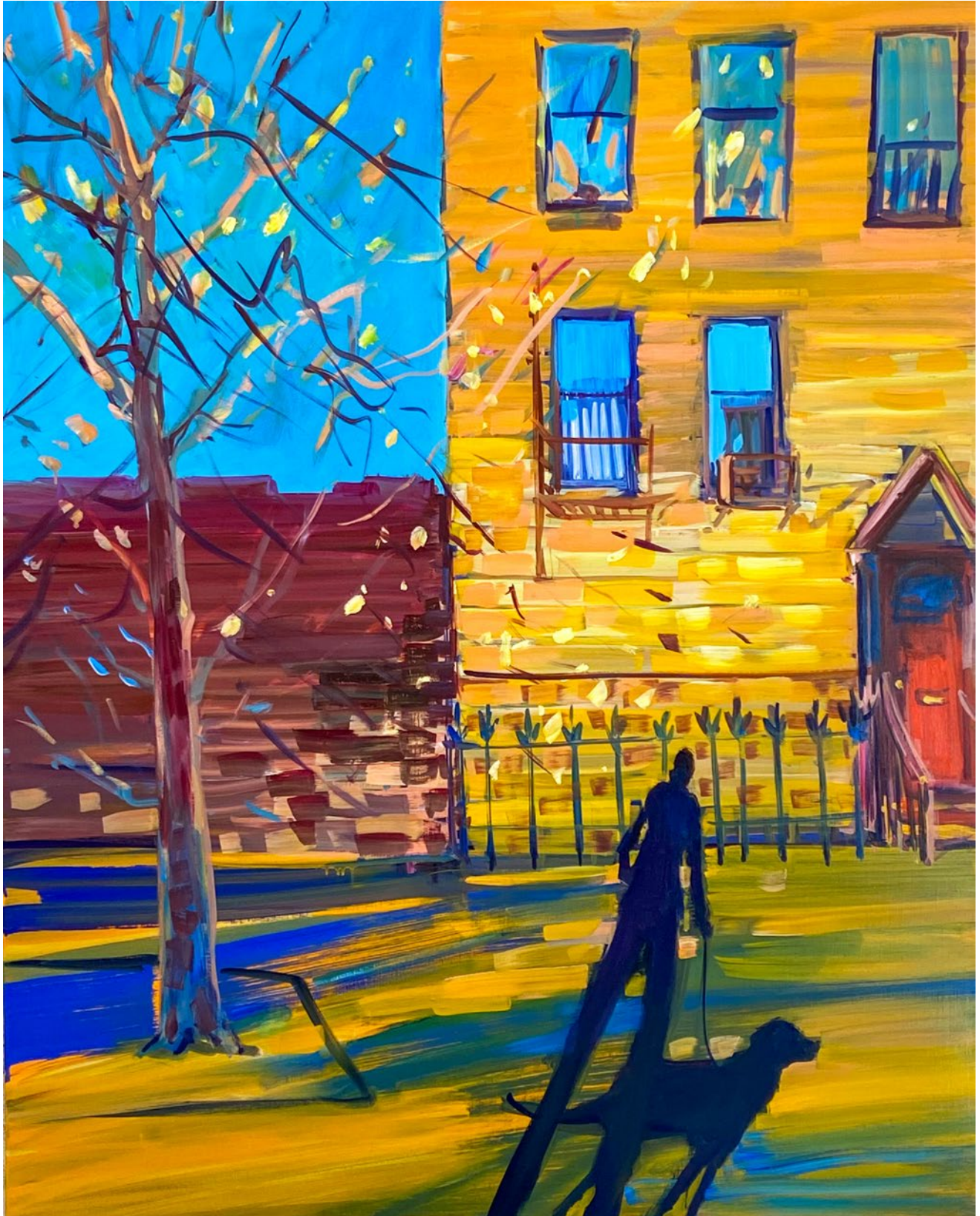
DEBORAH BROWN

Apparition, 2021
oil on Masonite
24 x 18 inches
(61 x 45.7 cm)



DEBORAH BROWN

Fire Escape, 2022
oil on canvas
60 x 48 inches
(152.4 x 121.9 cm)



RODOLFO MORALES

Los Alumnos de la Universidad, 1969

oil on board

19 x 15 inches (48.2 x 38 cm)



RODOLFO MORALES

Untitled, c.1969
oil on board
9 x 13 3/8 inches (22.8 x 33 cm)



JAN MÜLLER

2 *Imaginary Circle Path*, 1956
oil on canvas board
8 x 9 7/8 inches (20.3 x 25 cm)



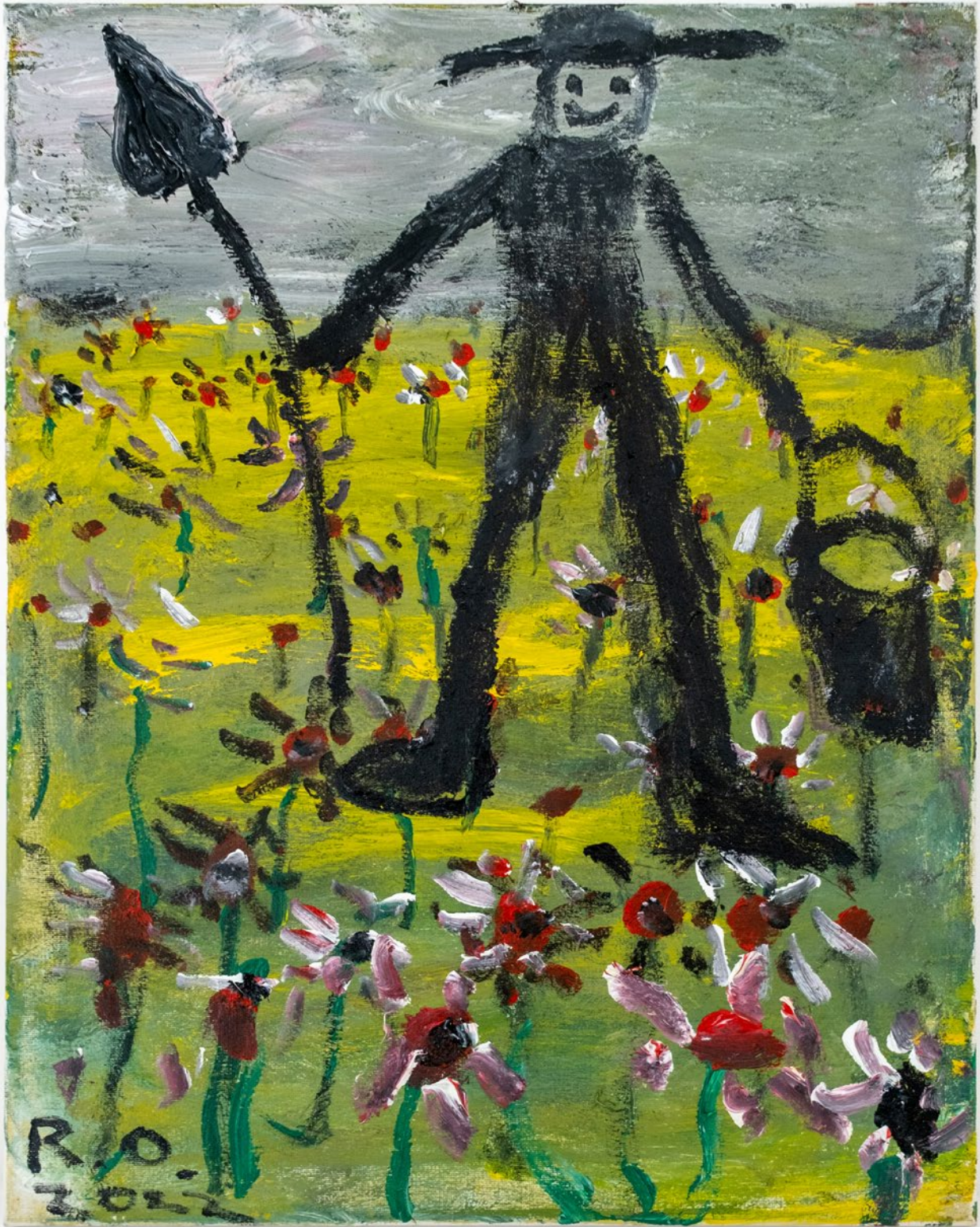
JAN MÜLLER

Vase of Flowers
pastel on brown paperboard
10 x 8 1/2 inches
(25.4 x 21.5 cm)



ROB OBER

Farmer and Carpenter, 2023
acrylic on canvas
20 x 16 inches
(50.8 x 40.6 cm)



A.R. PENCK

Untitled, c. 1995
acrylic and gouache on paper
21 3/4 x 30 3/4 inches
(55.5 x 78 cm)





ROSCOE HALL

74th & Union, 2023

acrylic, joy, sativa, oil, pastel, the fear of trying something new,
Supertramps greatest hits, and love on wood panel
15 x 20 inches (38.1 x 50.8 cm)



ROSCOE HALL

If I Were a King, 2023

acrylic, oil, denim, Adidas insoles, cotton, smiling white figuring shit out,
at least 2 beers, a few puffs of indica, and love on a wood panel
15 x 15 inches (38.1 x 38.1 cm)



MIKE OUSLEY

Gilligan's Island, 2023
oil on panel
36 x 36 inches
(91.4 x 91.4 cm)



MIKE OUSLEY

Spirit Board, 2023
oil on panel
24 x 36 inches
(61 x 91.4 cm)



VERA GIRIVI

Untitled, 2023
acrylic on canvas
27 1/2 x 35 1/2 inches (70 x 90 cm)
VG322



VERA GIRIVI

Untitled, 2023
acrylic on canvas
23 2/3 x 23 2/3 inches (60 x 60 cm)
VG309



Untitled, 2023
acrylic on canvas
23 2/3 x 23 2/3 inches (60 x 60 cm)
VG313



VERA GIRIVI

Untitled, 2022
acrylic on canvas
23 2/3 x 23 2/3 inches (60 x 60 cm)
VG257



VERA GIRIVI

Untitled, 2021
acrylic on canvas
35 1/2 x 35 1/2 inches (90 x 90 cm)
VG167



ELISABETTA ZANGRANDI

Madonna con Bambino, 2022
acrylic on wood
18 1/2 x 23 inches (47 x 59 cm)
EZ157



ELISABETTA ZANGRANDI

Untitled, 2019
acrylic on canvas
23 1/2 x 23 1/2 inches (60 x 60 cm)
EZ069



Untitled, 2019
acrylic on canvas
23 1/2 x 23 1/2 inches (60 x 60 cm)
EZ070



ELISABETTA ZANGRANDI

Untitled, 2022
acrylic on wood
19 3/4 x 15 inches (50.2 x 38.1 cm)
EZ160



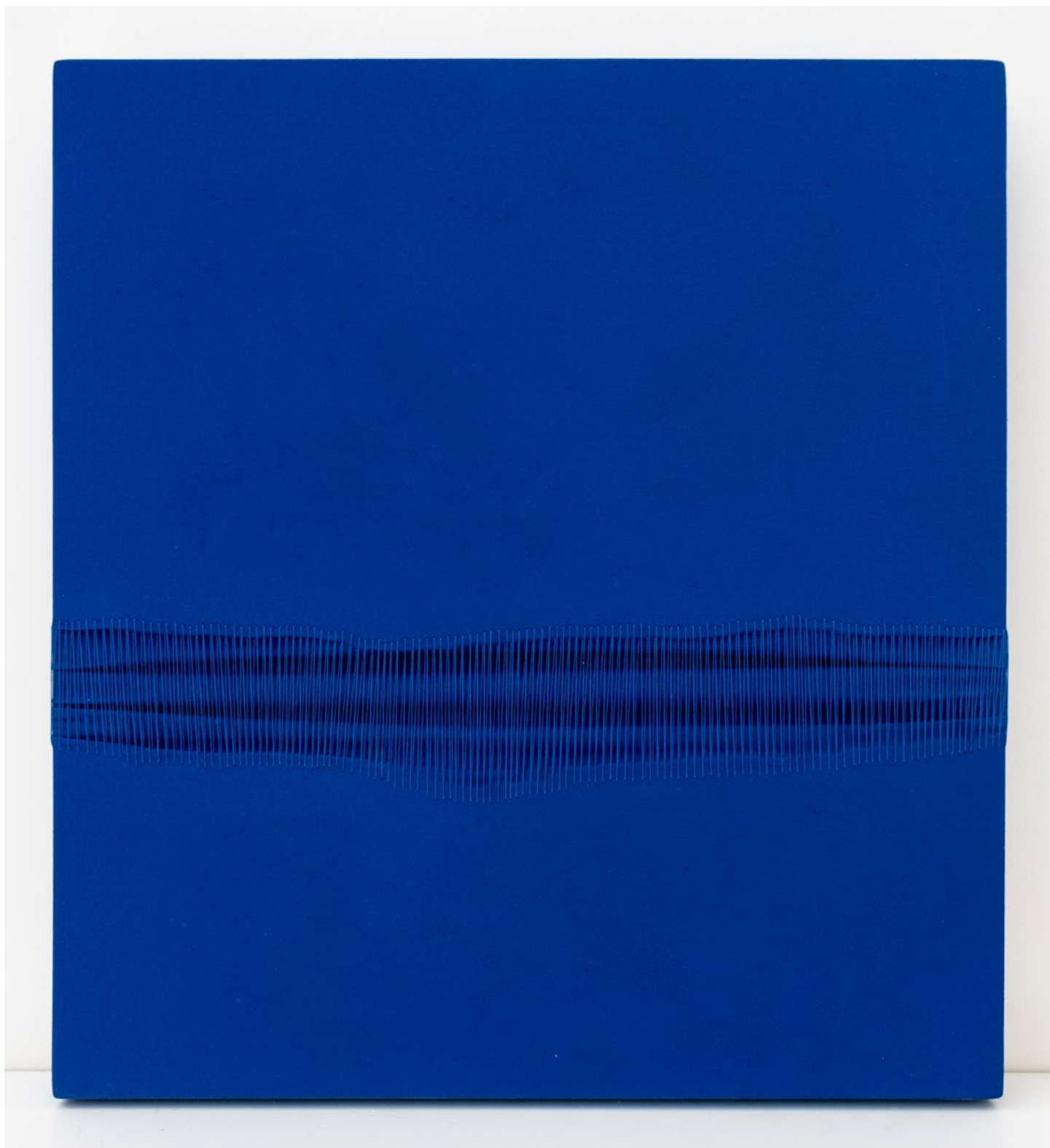
ELISABETTA ZANGRANDI

Mancanze durante il lockdown, 2021
acrylic on canvas
39 1/3 x 78 3/4 inches (100 x 200 cm)
EZ126



SIDIVAL FILA

Metafora Blu 107, 2023
acrylic on sewn canvas
19 1/3 x 17 3/4 inches
(49 x 45 cm)



LARRY SULTAN

Boxers, Mission Hills, 1999
vintage C-print mounted on Dibond
30 x 37 1/2 inches (76 x 94.5 cm)
Edition 4 of 10



JOSÉ LERMA

With Winter Hat and Chewing, 2003
oil and charcoal on canvas
67 x 50 inches
(170.2 x 127 cm)



JEANNETTE MONTGOMERY BARRON

Untitled
graphite and watercolor pencils on Fabriano paper
11 x 8 1/2 inches
(27.9 x 21.6 cm)



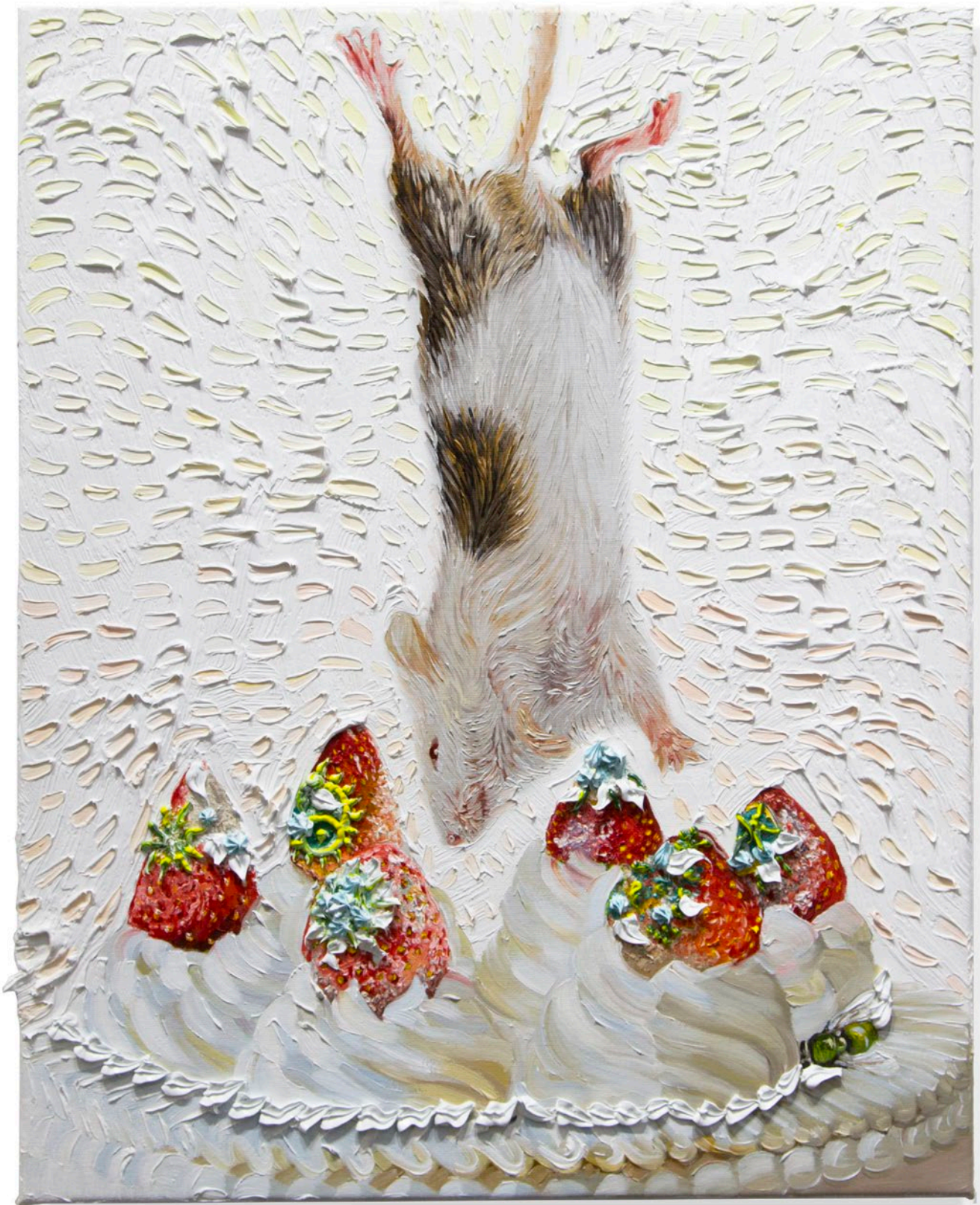
JEANNETTE MONTGOMERY BARRON

September 26, 2016, 2016
pigment print
14 x 14 inches (35.6 x 35.6 cm)
Edition 7 of 7



CHRISTINA NICODEMA

Hanged Man, 2021
oil and archival ink on canvas
20 x 16 inches
(50.8 x 40.6 cm)



PETER SACKS

Tipping Point 2, 2020
mixed media on canvas
36 x 36 inches (91.4 x 91.4 cm)



POLA WICKHAM

Entrada, Calle Paris, 2015
oil on canvas
39 1/3 x 39 1/3 inches (100 x 100 cm)



“I never use black, not even in the darkest areas of the painting, because I always want you to feel the light coming through...and flourescent tape adds a little glow around it, which then adds to the light in the painting.”

Pola Wickham



CAMERON MARTIN

Untitled, 2004
colored pencil on paper
14 1/2 x 18 1/4 inches
(36.8 x 46.35 cm)



MERLIN JAMES

Welder, 2001
acrylic on canvas
16 7/8 x 15 inches
(43 x 38 cm)



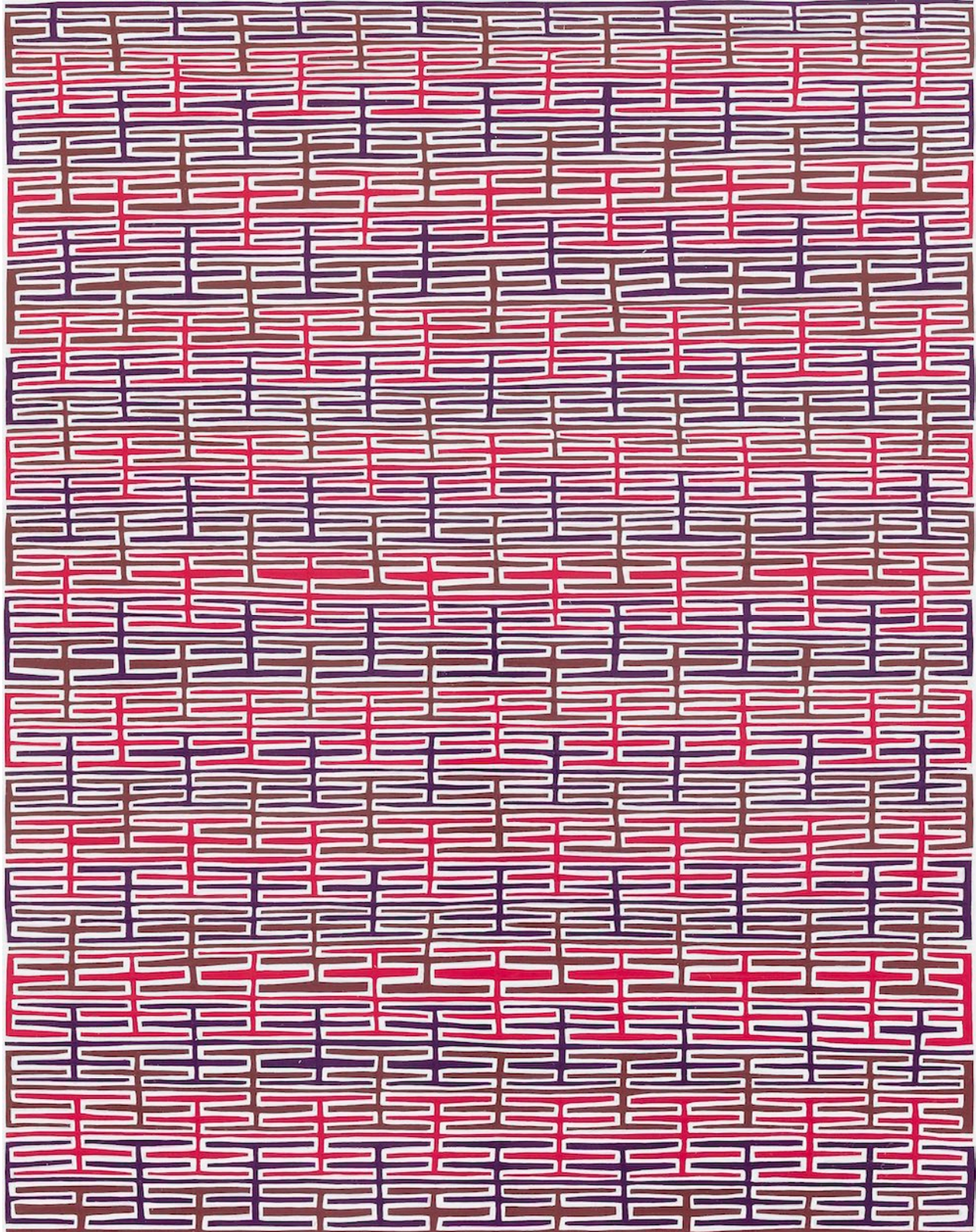
ASHLEY SHAPIRO

Untitled, 2022
mixed media on cardboard
15 1/2 x 6 inches (39.4 x 15.2 cm)
ASHA053



JAMES SIENA

29 Combs, 2007
enamel on aluminum
19 1/4 x 15 1/8 inches (48.9 x 38.4 cm)



JOHN SONSINI

Antonio, 2006
oil on canvas
20 x 16 inches (50.8 x 40.6 cm)



DAN MILLER

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



ALISON HALL

Pitched Roof, 2022
oil, graphite, and plaster on panel
13 x 11 inches
(33 x 27.9 cm)

